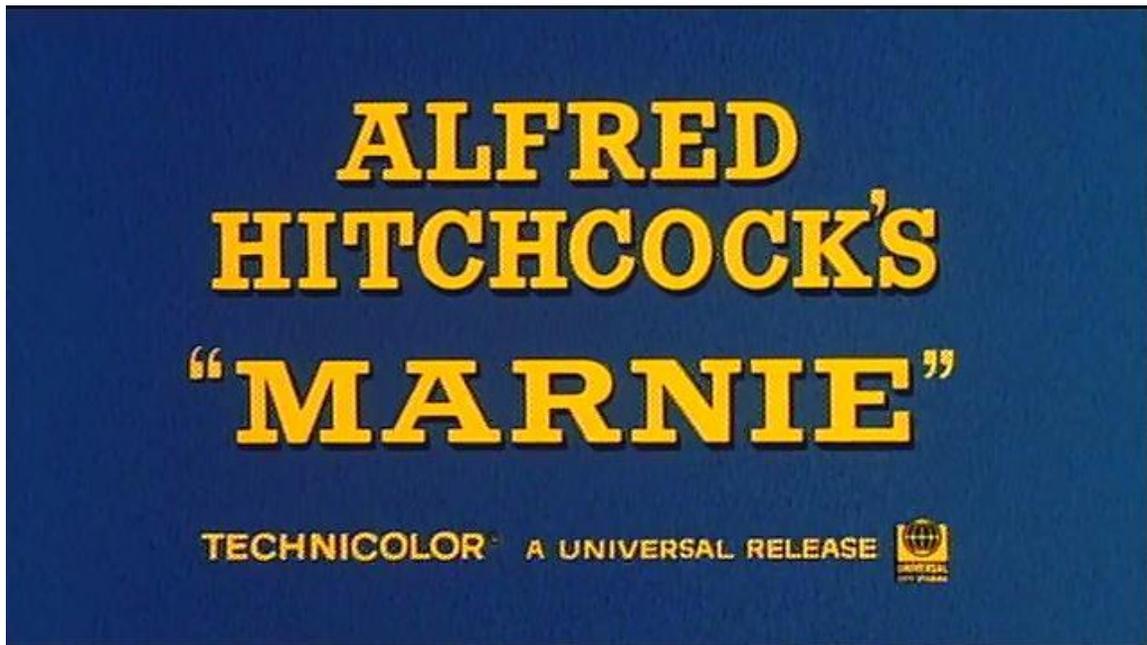


MARNIE

music by

Bernard Herrmann



The following is a cue rundown of Bernard Herrmann's score to Hitchcock's psychological thriller, *MARNIE*. Curious how the *Marnie* music sheet of the Prelude adapted to song by Hawaii Music Co. referred to the movie as a "suspenseful sex mystery" considering it was about a pathological liar and thief who was also frigid! I personally would qualify the score by Herrmann as a romantic drama similar to what he composed for *Blue Denim* and even *Joy In The Morning*. For of these scores utilized the French horns whose range can scale from the sad and pensive to the heroic or heavy tragic.

The instrumentation for *Marnie* includes 2 flutes/piccolos, 2 oboes/english horns, 2 clarinets, bass clarinet, 2 Fags (bassoons), 4 horns, harp, 12 violins I, 10 violins II, 8 violas, 6 celli (VC), and 6 basses (CB). Absent are the normally customary timpani, the rest of the brass section, piano, etc. The manuscript has a total of 135 pages. Copyright date is July 22, 1964. Herrmann used the "Passantino Brands" Number 25, 16 Stave Oblong blank score sheets.

As a reference source, I will use the McNeely stereo re-recording of *Marnie* released in August 2000 [Varese Sarabande 302 066 094 2].

I wrote a review of the cd on *Talking Herrmann* that I will present here in an abbreviated version (with some new edits):

“16 Aug 2000, 05:30 GMT

“After worked I rushed to my local Tower Records and found that two copies of today's new release of MARNIE (conducted by Joel McNeely for Varese Sarabande) were available. The soundtrack was listed at \$18.99, but Tower had Universal cd's on sale, so I bought my copy for \$15.99.

“Overall I recommend this cd. It is certainly not as poorly played (and especially recorded) as *Torn Curtain* that McNeely also conducted, and it is not quite as good as the *Trouble With Harry* recording that he did. One of the unfortunate distractions of this recording is the existence of performance goofs, despite the many splendid cues performed. If you wish to hear restored music that was deleted in the original recording (written but never recorded), then you will definitely want to buy this recording. For instance, Track # 39 "Farewell" restored the originally deleted Bars 7-12 [:21 - :50] in McNeely's recording]. In Track #2 "Marnie," the first three bars are restored.

“There are at least three *goofs* (so to speak) in this recording, evident in Track #1 ("Prelude"), Track # 17 ("The Checkbook"), and Track # 31 (the "Keys" section). Besides the somewhat annoying echoey effect of the instruments in the opening of the "Prelude" (common Varese acoustical problem), you will notice that odd, awkward pause at :08 for a whole (4th) beat in C time (end of Bar 5). Well, the flutes/clarinets/bass clarinet/violins/violas forgot to make that upward run/sweep of 32nd notes on the 4th beat. They performed it in the previous bar (Bar 4) at that point and again in Bars 6-8, but in Bar 5 we hear an unwarranted pause for a whole beat. Apparently the person who supplied the Parts forgot to insert that legato run (Bar 5 actually repeats Bar 4). This is quite odd because all previous recording from Herrmann and others inserted that sweep where it belongs. My puzzlement is *why* didn't somebody knowledgeable at Varese "proof-read," so to speak, the recording goof here since it was first recorded way back on Sept 21, 1999, then again May 5, 2000?? I mean, it is glaringly

obvious, much like a sore thumb in terms of the glaring absence of music there. If Herrmann were alive and present at the recording, he would've been RED (like the Marnie theme) with anger: 'What'd ya want there?! Neon?!'

“Herrmann expert Jim Doherty of Chicago phoned me minutes before I finished listening to the complete cd. He wondered if I caught that goof as easily as he did. We cross-referenced our notes on the cd, especially the goofs, but overall both he and I would still recommend the purchase of this cd. He was wondering: Well, if the Prelude was recorded back in September of 1999 (logical assumption), then you would think *somebody* would've noticed that error and order a new recording of the Prelude in May. Somebody was not doing his homework. I would think it would be somewhat embarrassing for a producer to let that one slip by, especially the very first cue! So obviously the Prelude is one of the most flawed cues (including the reverb effect acoustically). But happily (to my ears) that echo effect is not anywhere as prominent after the first cue, but I will listen to the whole cd in the morning to substantiate this (certainly not as obvious & annoying as in TORN CURTAIN or SINBAD). The performance is overall first-rate, and I credit the players and conductor.

“Track # 2 "Marnie." As given earlier, the first three bars are restored.

“Track # 3 "Forio" Good. As in the previous cues, I have not compared exactly with the tempo that Herrmann used in the original recording (not noticeably slower or faster here). The cue ends with the bass clarinet on lowest D.

“Track # 4 "Red Flowers" My initial impression is that McNeely's rendition is a slower tempo than Benny's. Nor is there the same urgency of execution and suspense in the first seven bars. So one of the weakest cues in this recording. Unsatisfactory conducting. Did he listen to the original recording (watch the movie), I wonder?

["Shampoo"(the next written cue) was not recorded (omitted) by Varese].

“Track # 5 "Flashback I"

“Track # 6 "The Bowl" Varese restored Bar 17 of the clarinets and bass clarinet. Then we get to the *Molto agitato* section, but not as effectively

performed as Herrmann's version. However, Varese restored Bars 31-33 (end bars). Very nice. Thank you.

["Want Ad' and "Red Ink" were omitted].

“Track # 7 "The Safe." A bit slow.

“Track # 8 "The Drawer." Liked it better.

“Track # 9 "Mark's Office”

“Track # 10 "The Storm" Definitely not as effective as Herrmann's version, but there are nice sections in this long cue.

“Track #11 "The Stranger" Good performance I thought.

“Track # 12 "The Paddock”

["Red Jacket" omitted].

“Track # 13 "The Homestead." Good.

“Track # 14 "Romance" Definitely too slow. However, kudos to Varese for restoring deleted bars from the score, especially the end few bars.

“Track # 15 "Encounter" Good.

["The Wedding" was omitted in this recording].

“Track # 16 "The Porch" Good. No complaints.

“Track # 17 "The Checkbook" Big goof with omitted parts not being supplied to the violins at a certain bar (Bar 27). The performance is ok, but Herrmann's is superior.

Now: you will notice that awkward, unwarranted pause at :51. Actually, there should've been music there. The violins did not play a figure of middle C down to A 16ths up to G 8th tied to a half note. *Then* the piccolo/flute/clarinet I play. Instead you hear the pause and then the woodwind. Oh, well. Understandable to miss such details in a complete score, but later "proof-reading" should catch it. Just as in the Prelude, the goof wasn't detected.

“Track # 18 "The Bridal Suite"

“Track # 19 "The Cabin" Ok. But Varese this time didn't restore 3 deleted bars.

["Alone," "Meditation," and "The Shadow" were omitted in this recording].

“Track # 20 "Love Scene" Better performance than "The Storm," but not a faithful rendition of Herrmann's version, or even the score. About :30-:41 the strings are not quite legato enough as the written score indicates, Bars 13- 23.

“Track # 21 "The Pool" Very good performance. Pivotal cue, so I'm pleased it was done so well. The horns are a bit too pronounced around 1:10-1:23 but that's all right.

“Track # 22 "The Homecoming'

["The Window" and "The Telephone" were omitted here].

“Track # 23 "The Horse" Good, especially delighted in hearing that muted horns passage at the end.

“Track # 24 "Gratitude"

“Track # 25 "The Nightmare" Good overall. However, Varese deleted the end bar of strings held fermata, and seques to "The Word Game." Odd, but also a logical transition. I would rather have kept it faithful to the actual cue.

["The Book" was omitted].

“Track # 26 "The Word Game"

["Mr. Strutt" and "Exit" omitted here].

“Track # 27 "The Hunt." Pivotal cue. Actually done very well here. Though deleted material was *not* here restored, unfortunately. Now: In the written cue, it ends here at 2:44 (Bar 24). However, the music keeps on going till 4:17!! What is this music, you ask? I was stumped at first, though it sounded familiar. Well, Jim Doherty illuminated me about this. Actually this was the Suite version of MARNIE that Herrmann wrote year later for London records. Except that from 3:39-4:17 is actually a cue he wrote originally at the time of *Marnie* titled "Marnie (Coda)" which he incorporated in that suite ending of the *Marnie* section for London. I love that coda (probably meant as an alternate ending of the movie). Very beautiful music. It's probably worth the value of the cd right there. The rising muted strings, the arpeggiando (rolled chord) of the harp at the end are exquisite.

“Track # 28 "Forio's Fall"

“Track # 29 "Forio's Death"

“Track # 30 "Shock"

“Track # 31 ""The Stirs-The Keys-The Staircase" The keys section is rather slow. As indicated earlier, there is a major parts goof here again. At :40 (Bar 14) we hear the high violins playing half notes E/G/B/E (e'') tied to whole notes next bar (Bar 14). Well, in that Bar 15, the flutes and clarinets are supposed to sound whole notes, overlapping with the tones of the violins.

However, what you hear instead is a whole bar of those violins, as if a Bar 14 A was created. In Bar 15, the flutes/clarinets play, then after a half rest (this is 3/2 time) the Fags come in, and then the bass clarinet after two half rests playing the F half note to (Bar 16) E whole note. After a half rest in Bar 16, the violins come back. Well, instead, you hear those returning violins coming in a bar too early. Oh, well. Again, somebody wrote the parts out wrong. Understandable, with all that work and tedious attention to detail, but it shows sloppy work or editing in three major instances. This also occurred in the finale of the Peyton Place recording on the second to last chord, Jim Doherty tells me. Glaringly wrong brass note(s). Copying error. I think at least *two* people should be involved in such editing, not just one. The same problem happened in the JASON cd (outstanding as it was) in the finale. The timp was missing, I believe. Apparently the person who provided the parts forgot to include the timp part.

“Track # 32 "The Dial"

“Track # 33 "The Money" Some minor restored bars here. Good.

“Track # 34 "The Gun" Too fast I think.

“Track # 35 "Departure" Instead of the fermata held last bar of the clarinets/violins/violas, they delete it and segue immediately to "The Street." Why monkey with the original cue?

“Track # 36 "The Street" Restored stopped horns at the end of the cue. Very good.

“Track # 37 "Flashback II"

“Track # 38 "Blood"

“Track # 39 "Farewell" Great to have this cue! Varese restored the high strings/deleted bars, here :21 - :50, Bars 7-12. Excellent.

“Track # 40 "Finale I"

“Track # 41 "Cast" [Actually Herrmann titled it "Finale"] Then in the written score, the "Marnie (Coda)" that was not used in the movie, but later in the London Suite, as given earlier.

“Again, both Jim and I would advise buying this cd, even if only for the restored music. I just wish the avoidable mistakes weren't there to flaw the total recording. Whereas I would give JASON (Intrada) a 10 (with a few minor quibbles) and the Monstrous Movie Music a 9 (a 9 for not including Herrmann yet--but excellent close-miking recording) I would give MARNIE

here a 6 or 7 overall (8 or 9 for some of the cues; 3 or 4 for the weak cues as mentioned). This is purely a subjective rating, of course, but I know what I really like, and Intrada's JASON is by far the best that has come out of Herrmann's in years. " [End of *Talking Herrmann* post]

MARNIE

“Prelude” [1] *Molto Allegro* in 3/4 time. 7pp, 94 bars, 2 minutes duration. Strings are not sords (muted).

The image shows a handwritten musical score for "Marnie Prelude I". The score is written on aged paper and includes the following parts:

- Fls:** Flute part with various dynamics and articulations.
- CA:** Clarinet in A part.
- CLs:** Clarinet in Bb part.
- BCls:** Bass Clarinet part.
- 2 Fgs:** Two Bassoon parts.
- P Has:** Piano and Harp parts.
- HP:** Harp part.
- Violins:** Violin I and Violin II parts.
- Violas:** Viola part.
- VC:** Violoncello part.
- CB:** Contrabass part.

The score is marked "Molto Allegro" and "Marnie Prelude I". It features numerous dynamic markings (e.g., *sf*, *pp*, *mf*, *ff*) and articulations. A handwritten note at the bottom of the score reads "[Hand-copied by Bill Welch]".

[Resume Wednesday, March 12, 2003 at 7:30 am]

Horns are most prominent playing *sff* middle C# [written G# a perfect 5th interval above since the horns are “F” transposing instruments; that is, the middle “C” concert tone *heard* is actually *written* a perfect 5th above] half note trill (*tr*^^^^) to D (the tiny D dot placed between two parentheses). This is followed by after-beats (in effect, grace notes) C-C# legato and crossbeam notes notated as 32nd notes to D rinforzando-marked (>) 8th notes (followed by an 8th rest). Repeat in Bars 2 & 3. The CA (two English horns that are also “F” transposing instruments as the “French” horns) also play the exact notes/register/pattern for these first three bars. The bass clarinet also plays this pattern starting on Line 1 (middle) C# half note [being a Bb transposing instrument, the note is *written* as D# a major 3rd interval above] to C-C# [written D-D#] after-beats to D rinforzando 8th (followed by an 8th rest). Repeat next two bars. Two Fags (bassoons) play the same but an octave lower in the small octave register. The viole (or, if you prefer, violas) and VC (celli) also play the small octave register range of these notes and pattern.

After a half rest in Bar 1, the CB (contra-basses) pluck *pizz* (pizzicato) and *sff* (*L.V*) Line 2 D 8th note (with the tiny upper arc/curve line extending out), followed by an 8th rest. Repeat next two bars. Far more prominently of course are the rapidly ascending 32nd notes run played on that 3rd beat (in ¾ time) by the flutes, clarinets, and violins. So we find two flutes playing *sff* Line 2 [written Line 1 but with the *8va* ottava spread over the notes] D-F-Ab-A up to Line 3 D-F-Ab-A 32nd notes (connected by three crossbeams) up to (Bar 2) Line 4 C# rinforzando 16th note (followed by 16th/8th/quarter rest marks). Then the flutes on the 3rd beat of Bar 2 repeat the same 32nd note sweep/run. Repeat Bar 2 in Bar 3. Two clarinets also play these notes and pattern but performed an octave lower register starting on Line 1 D-F-Ab-A to Line 2 D-F-Ab-A 32nds to (Bar 2) Line 3 C# [written D#] 16th. All violins also play this pattern starting on Line 1 D-F-Ab-A-D-F-Ab-A 32nd notes to (Bar 2) Line 3 C# rinforzando 16th.

Bars 4-5 = G# dim 7th (G#/B/D/F) to C# half-dim 7th (C#/E/G/B). C time.

Herrmann places two vertical bar lines completely through all of the bars and spaces, signifying not so much a meter change of course but a distinct change in the musical patterns as the violins and viole play a repeated and urgent melody phrase thru Bar 8. So we find violins playing Line 3 [Line 2 for viole] C# rinforzando dotted quarter note to “3” triplet value legato 16ths B-D-C# (connected by two crossbeams) to B-Bb

legato 16ths (followed by an 8th rest), and then followed down to the same run as discussed before of Line 1 D-F-Ab-A-D-F-Ab-A 32nd notes. Repeat next bar.

[Note: As indicated, the viole play the same notes and pattern as the violins but an octave register lower. However, this is not entirely true because the way the viole notes are *written*, there is a slight discrepancy. Herrmann writes the “3” triplet 16ths as B-C#-B instead of B-D-C#. I think Herrmann goofed here. I believe he *meant* the same notes as the violins but did not catch the mistake because in subsequent bars with the same pattern, the viole follow the exact same notes as the violins. Besides, upon playing the violins’ triplet on my Casio keynote, it sounds “right,” whereas the notes written for the viole do *not* sound right. I do not think Herrmann intended this dissonance, but I wonder if this mistake was found and corrected in the recordings (original and new)?]

Another oddity is the harp line. He writes in Bar 4 *a2* (both harps) yet I checked the score and see that there is consistently only one harp. So obviously Herrmann made a mistake here, understandable in terms of habit if you consider that many of Herrmann scores have more than one harp (often two harps). Anyway, after an 8th rest, the harp plays *ff* legato an arpeggio quick ascent of 32nd notes starting small octave B-D-F-Ab-B to (top staff) Line 2 F-Ab-B-Line 3 D-F-Ab (followed by 8th/quarter/8th rest marks).

[Note that this harp run in B-D-F-Ab is actually, in certain terms, a slightly enharmonic version (in melodic or horizontal harmony terms) of the main G#/B/D/F dim 7th played as half notes by the horns (in terms of normal harmonic or vertical harmony, as I’ll show shortly). That is, G# is enharmonic (sounds the same) to Ab. The G# dim 7th is properly notated *as* G# dim 7th (G#/B/D/F, *not*, say, Ab/B/D/F!). If Herrmann had wanted a full and purely enharmonic version of the G# dim 7th, then he would properly have written Ab/Cb/Ebb/Gbb (which is extremely awkward looking!). Since the same *tones* (not necessarily written notes) are used in any dim 7th chord, then B/D/F/Ab is far better to use]

Back in Bar 4, the horns play *sff* B/D/F/G# [written F#/A/Line 2 C/D#] *rinforzando* half notes down to G/B/C#/E [written D/F#/G#/B] 8ths (C# half-dim 7th 2nd inversion), followed by an 8th and quarter rest. In the

next bar (Bar 5) the horns repeat the same notes and pattern but here played as stopped notes (+ sign above the notes).

Back in Bar 4, after a quarter rest, the VC/CB (both in the “k” tenor clef) pluck *pizz* B/D 8ths to D/F 8ths (crossbeam connected) up to stand alone E/G 8ths (followed by an 8th and quarter rest). In Bar 5, they repeat the same notes and pattern but played an octave lower (bass clef).

Back in Bar 4, the bassoons play *sff* B/D (d’) rinforzando half notes to G/B rinforzando 8ths (followed by an 8th and quarter rest). Repeat next bar. English horns play the top staff line of the horns (horns I & II) or F/G# half notes to C#/E 8ths. Flutes play Line 4 C# 16th (followed by a 16th/8th/quarter/quarter rests) down to the aforementioned run of 32nd notes, this time starting on Line 1 D-F-Ab-A-D-F-Ab-A. Clarinets play the same pattern but an octave lower. After a half and quarter rest, bass clarinets play the same run as the clarinets starting on small octave D-F-Ab-A/Line 1 D/F/Ab/A. Remember, however, that this run on the fourth beat was *not* included in the McNeely recording, although the repeat sign clearly indicates that it was supposed to be there.

In Bar 5, the flutes/clarinets/bass clarinets join with the violins/viole on the urgent melody line phrase (but without the end/4th beat run), played *sfp* < *sff*.

Bars 6-7 = B half-dim 7th (B/D/F/A) to A# half-dim 7th (A#/C#/E/G#).

In the same pattern given in Bars 4-5, the horns (*nat*) play *sff* A/B/D/F (B half-dim 7th 3rd inversion) rinforzando half notes to G#/A#/C#/E (A# half-dim 7th 3rd inversion) rinforzando 8th notes *sff* (followed by an 8th and quarter rest). This is repeated next bar but in stopped fashion. The violins and viole play the melodic urgency phrase on A rinforzando dotted quarter note to “3” triplet value legato 16ths G#-B-A to G#-G legato 16ths back down to that ascending sweeping legato run of D-F-Ab-A-D-F-Ab-A. Repeat next bar. After a quarter rest, the VC/CB (tenor clef again) pluck *pizz* B/D (d’) 8ths to D-F 8ths (crossbeam connected) to stand alone middle C#/E 8ths (followed by rests). Repeat next bar but an octave lower (bass clef). Fags play *sff* small octave A/B rinforzando half notes to G#/A# 8ths (followed by rests). Repeat next bar but *sfp* < *sff*. After a half and quarter rest, the clarinets and bass clarinet play the 32nd note run figure starting Line 1 D-F-Ab-A-D-F-Ab-A to (Bar 7) joining the melody phrase now on A dotted quarter note rinforzando (and so forth—see violins/viole). Flutes also

play this run starting Line 2 D in Bar 6 to the urgent melody phrase as discussed in the Line 3 register. After an 8th rest, the harp returns (after a full bar rest in Bar 5) on legato 32nd notes starting small octave B-D-F-A-B-D to (top staff) Line 2 F-A-B-D-F-A (a'''), followed by rests.

Bar 8 = A half-dim 7th (A/C/Eb/G) to G# half-dim 7th (G#/B/D/F#).

This bar concludes the pattern from the previous four bars. Flutes/clarinets/bass clarinet/violins/viole play the urgent melody line on G rinforzando dotted quarter note to “3” triplet value 16ths F#-A-G to rinforzando F#-F 16ths (followed by an 8th rest) down to that familiar run. After a quarter rest, VC/CB (back to the tenor clef) play A/middle C 8ths to C/Eb 8ths (crossbeam connected) to stand alone B/D 8ths (followed by an 8th and quarter rest). After an 8th rest, the harp plays ascending 32nd notes starting small octave G-A-C-Eb-G-A to (top staff) Line 2 C-Eb-G-A-C-Eb (followed by rests). Horns (*nat*) play G/A/C/Eb rinforzando half notes *sf* to F#/G#/B/D rinforzando 8ths *sf* (followed by an 8th and quarter rest). English horns play the horns I & II lines. Fags play small octave G/A half notes to G#/G# 8ths (followed by rests).

[End session 10 pm]

Bars 9-10 = C# half-dim 7th (C#/E/G/B) to G# half-dim 7th (G#/B/D/F#).

In Bar 9 [:15] , start of page 2, we hear flutes and all violins playing Line 2 rinforzando B 16th legato slur to Bb 16th (both notes are connected by two crossbeams). After an 8th rest, they play Line 2 F#-F 16ths in that fashion, and after another 8th rest, they play down to Line 1 B-Bb 16ths (followed by an 8th and quarter rest). In Bar 10 (in ¾ time), they play back up to Line 2 F#-F 16ths (followed by an 8th rest) down to B-Bb 16ths (followed by an 8th rest) down to Line 1 F#-F 16ths (followed by an 8th rest). Viole in Bar 9 play the same pattern but an octave lower (Line 1 B-Bb 16ths, etc). In Bar 10, however, the viole diverge from the motion slightly. We find Line 1 F#-F 16ths (8th rest) down to small octave B-Bb 16ths (8th rest) back up to Line 1 F#-F 16ths (8th rest). Clarinets are contrary motion to the violins and flutes in Bar 9. So we find Line 1 B-Bb 16ths up to Line 2 F#-F up to B-Bb. In Bar 10 they follow the descending pattern and registers exactly as the flutes and violins. Bass clarinets play Line 1 B-Bb 16ths up to Line 2 F#-F 16ths back down to B-Bb 16ths up to (Bar 10) F#-F 16ths back down again to Line 1 B-Bb 16ths down to F#-F 16ths.

Horns play *rinforzando* 8th note 7th chords. We find G/B/C#/E [written Line 1 D/F#/G#/B] 8ths (C# half-dim 7th 2nd inversion) followed by an 8th rest. Then the horns sound F#/G#/B/D *rinforzando* 8ths (G# half-dim 7th 3rd inv) followed by an 8th rest. Horns then repeat G/B/C#/E *rinforzando* 8ths (followed by an 8th rest). In Bar 10 (in ¾ time) they play F#/G#/B/D 8ths (8th rest) to G/B/C#/E 8ths (8th rest) back to F#/G#/B/D. English horns play the horns I & II lines, while Fags play the horns III & IV lines (small octave G/B 8ths to F#/G#, etc). VC/CB play small octave G/B 8ths (8th rest) up to B/D 8ths (8th rest) down to G/B to (Bar 10) B/D down to G/B up to B/D.

Bar 11 = N/A.

There are no chords here. Instead we find a contrary motion diatonic run (but in effect in the key signature of B minor with the F#-C#) of 16th notes. So, after an 8th rest, flutes and violins play *ff* ascending legato 16ths starting Line 1 B-Line 2 C#- (both notes connected by crossbeams) to D-E-F#-G 16ths (connected by two crossbeams) to next figure of a combination of A-B 16ths and then “3” triplet value 16ths Line 3 C#-D-E. Clarinets and viole play the same notes but starting an octave lower (small octave B to Line 1 C# 16ths, etc). Fags/VC/CB play contrary motion (descent) of these notes starting small octave B-A 16ths to G-F#-E-D 16ths to C#-B 16ths to Great octave “3” triplet 16ths A-G-F#. Bass clarinets also play descending notes but starting an octave higher (Line 1).

Bar 12 = E min 9th (E/G/B/D/F#) to (etc). *Molto Largamente e sost* in 4/2 time.

This is the first of many times (at least in 16 cues) that we will hear the *Marnie* theme (with its variations). There is “a lot going on” in these bars of a complex nature. While the horns play the E min 7th (E/G/B/D), the harp is arpeggio on E min 9th (E/G/B/D/F#). In the second half of the bar, the horns play the A# dim 7th 1st inversion (C#/E/G/A#) while woodwinds play Bb/F#/G/C#/A# (?), and so forth.

Specifically, the violins and viole play *ff* the *Marnie* melody line on Line 3 (Line 2 for viole) F# dotted half note legato slur to E quarter note, and then back to F# dotted half note to E quarter note. VC/CB play *ff* ascending legato 8th notes starting Great octave E-B up to small octave E-G (all four notes are connected by a crossbeam) up to B *rinforzando* quarter note (followed by a quarter rest). They then play the same pattern starting on Great octave Bb-E-G-Bb 8ths to middle (Line 1) C# *rinforzando* quarter note (followed by a quarter rest).

Handwritten musical score for a symphony orchestra. The score includes staves for Flutes (Fls), Clarinets (Clas), Bassoon (Bcl), Horns (Hrs), Harp (Hp), Violins (Vls), Viola (V), and Cello/Double Bass (Cb). The score is marked with dynamics such as *poco*, *ff*, and *sost*. There are also performance instructions like "Hand-copied by Bill White" at the bottom. The score is written in a major key with a 4/4 time signature.

Above the violins I line are the two staves of the harp. After a quarter rest, the harp plays *ff* descending legato arpeggio 32nd notes starting Line 3 (written Line 2 but with the *8va* ottava) F#-D-B-G down to (bottom staff) Line 2 F#-D-B-G (G maj 7th). After a half and quarter rest for the top staff, the harp plays descending 32nd notes F#-C#-A#-G down to (bottom staff) Line 2 F#-C#-A#-G (followed by a half rest).

Above the harp are the two staves of the horns (horns I & II, horns III & IV). They play *ff* (*sost*) Line 1 D/E/G/B [written A/B/Line 2 D/F#] whole

notes legato to C#/E/G/A# [written G#/B/D/E#] whole notes. Specifically, horn I plays B to A# whole notes, horn II G to E, horn III E up to G, and horn IV D to C#.

Fags play Great octave E up to Bb whole notes, while the bass clarinet plays small octave E [written F#] up to Bb [written middle C] whole notes. Clarinets I & II both play Line 2 F# dotted half note legato to E quarter note, and then clarinet I plays the G whole note while clarinet II plays once again F# dotted half note to E quarter note. English horns play Line 2 D [written A] whole notes legato to C# [written G#] whole notes. Finally, flutes play Line 3 F# dotted half note legato to E quarter note to A#/C# whole notes.

Bar 13 = E min 7th (E/G/B/D) and E min 9th (E/G/B/D/F#) to F#/A#/C#/E/G.

The violins and violas continue the melody line—but there are two versions! In the originally written version, they play F#-A-G-E legato quarter notes legato to F# dotted half note, and then D quarter note. In the revised version (written on the formerly blank staff line above the violins I staff line), they play F# quarter note up to A quarter note tied to “3” triplet value quarter note, part of descending triplets A-G-E to F# half note tied to “3” triplet value quarter note, part of triplet quarter notes F# down to C# to D. I suppose Herrmann thought that the original pattern was too simple, not interesting enough for the “Prelude,” but he decides to use it (in Cut time) in the very next cue! VC play ascending legato 8th notes starting Great octave G-D-E-G (g) to B legato to Line 1 D quarter notes to E half note (followed by a quarter rest). CB play the initial G-B-E-G 8ths to B quarter note (followed by a quarter and two half rests).

The harp repeats the previous bar.

Horns play B/D/E/G whole notes legato to A#/C#/E/G dotted half notes decrescendo, followed by a quarter rest.

Fags play Great and small octave D whole notes legato up to G dotted half notes decrescendo (followed by a quarter rest), while the bass clarinet plays Line 1 D [written E] whole note up to G [written A] dotted half note (followed by a quarter rest). Clarinet I plays Line 2 G whole note tied to dotted half note (followed by a quarter rest), while clarinet II plays F# dotted half note to E quarter note to F# dotted half note (followed by a quarter rest). C.A. (English horns) play B/Line 2 D whole notes to A/C# dotted half notes

(followed by a quarter rest). Finally, flutes play B/Line 3 D whole notes to A#/C# dotted half notes (followed by a quarter rest).

Bar 14 = D min 9th (D/F/A/C/E) to E Dom 7 b9th (E/G#/B/D/F).

The violins and viole continue the melody line on Line 3 (Line 2 for viole) E dotted half note legato to D quarter note (repeat same bar). VC/CB play ascending 8th notes starting Great octave D-A-D-F up to small octave A rinforzando quarter note (followed by a quarter rest) back down to ascending 8ths Ab-D-F-Ab to B rinforzando quarter note (followed by a quarter rest).

The harp, after a quarter rest, plays descending 32nd notes starting Line 3 E-C-A-F down to (bottom staff) E-C-A-F. After a half and quarter rest on the top staff, the harp plays E-D-B-Ab down to E-D-B-Ab (followed by a half rest).

The horns play *ff* middle C/E/F/A whole notes legato to D/F/G#/B whole notes.

Fags play Great octave D up to Ab whole notes, while the bass clarinet plays small octave D up to Ab whole notes. Clarinets play A/Line 3 C whole notes to Ab/B whole notes. English horns play A/Line 2 C whole notes to Ab/B whole notes. Flutes play Line 2 F whole notes to E/F whole notes. Note that while horn II plays the G# whole note in the 2nd half of the bar, the Fags/bass clarinet (etc) play the enharmonic equivalent note Ab. In the next bar, the horns play B/D/F/Ab (B dim 7th). So in Bar 14, the horns play a dim 7th chord as well or G# dim 7th 2nd inversion (D/F/G#/B).

In Bar 15, the violins and viole continue the melody. Similar to Bar 13, the “old” or originally intended pattern was E-G-F-D quarter notes to E dotted half note to C quarter note. Herrmann changed this to E quarter note up to G quarter note tied to “3” triplet value quarter note G, part of G-F-D triplet quarter notes to E half note tied to triplet value E quarter note down to B to C triplet quarter notes. VC play rising quarter notes starting Great octave F-C-D-F up to A quarter note to middle C quarter note to D half note (followed by two quarter rests). CB play the first five notes of the celli.

The harp repeats the previous bar.

The horn plays decrescendo middle C/E/F/A whole notes legato to B/D/F/Ab dotted half notes (followed by a quarter rest).

The Fags play Great octave and small octave C whole notes up to F dotted half notes (followed by a quarter rest), while the bass clarinet plays middle C whole note up to F dotted half note. Clarinets play A/Line 3 C whole notes to Ab/B dotted half notes (followed by a quarter rest). English horns play A/C whole notes to Ab/B dotted half notes. Flutes play Line 2 E whole notes to E/F dotted half notes (followed by a quarter rest).

In Bar 16 (:30), the violins continue the melody line on Line 3 (Line 2 for viole, and Line 1 for celli) D dotted half note legato to C quarter note down to B to Bb half notes to (Bar 17) C dotted half note to B quarter note to Bb to A half note to (Bar 18, start of page 3) A half note to G legato down to D quarter notes up to F to E half notes. In Bar 19, the melody concludes on G half note to “3” bracketed triplet value quarter notes F-E-F up to A whole note down to (Bar 20) “3” triplet value Line 1 (small octave for viole/VC) G whole note legato to triplet value F half note to (normal) E whole note decrescendo. Double bar lines are then inserted at the end of Bar 20 to signify a new section of the cue. Back in Bar 16, after a quarter rest, CB plays *sf* Line 1 E dotted half note legato down to small octave E whole note. After a quarter rest in Bar 17, CB play Line 2 D dotted half note legato down to small octave D whole note. After a quarter rest in Bar 18, CB play small octave Bb dotted half note down to Great octave G whole note. After a quarter rest in Bar 19, CB play Great octave Bb dotted half note to A whole note up to (Bar 20) small octave Bb whole note legato to A dotted half note decrescendo (followed by a quarter rest).

After a quarter rest in Bar 16, horns play *ff* > middle C/D/E/G dotted half notes legato to B/C/E whole notes. After a quarter rest in Bar 17, horns play Ab/C/D/F (D half-dim 7th 3rd inversion) dotted half notes legato to C/D/F whole notes. After a quarter rest in Bar 18, the horns play *ff* > small octave G [Line 1 D played by horns III-IV] and Bb/D (G min) dotted half notes down to Db/F/G/C# whole notes. After a quarter rest in Bar 19, horns play F/Ab/Bb/D (Bb Dom 7th 3rd inv) dotted half notes legato to A/C#/E (A maj) whole notes to (Bar 20) F/Ab/Bb/D whole notes *sf* > legato to A/B/E dotted half notes (followed by a quarter rest).

Back in Bar 16, after a quarter rest, flutes play *ff* Line 2 E/G dotted half notes legato to C/E whole notes. After a quarter rest in Bar 17, flutes play D/F dotted half notes tied to whole notes. After a quarter rest in Bar 18, they play Bb/D dotted half notes to G/C# whole notes. After a quarter rest

in Bar 19, they play Bb/D dotted half notes to C#/E whole note. Flutes are silent in Bar 20.

After a quarter rest in Bar 16, CA play middle C/D dotted half notes to B/C# whole notes, and then Ab/C dotted half note to C whole notes in Bar 17, and then G/Bb to F/G whole notes in Bar 18, and then Bb/D dotted half notes to C#/E whole notes in Bar 19 to (Bar 20) Bb/D whole notes legato to C#/E dotted half notes (followed by a quarter rest).

After a quarter rest in Bar 16, clarinets play Line 2 C/D dotted half notes to B/C whole notes, and then (in Bar 17) Ab/C dotted half notes to Line 2 C whole notes, and then (in Bar 18) Line 1 G/Bb dotted half notes to F/G whole notes, and then down to (Bar 19) small octave D/Ab dotted half notes to E/A whole notes to (Bar 20) D/Ab whole notes to E/A dotted half notes. After a quarter rest in Bar 16, the bass clarinet plays Line 1 E dotted half note down to small octave E whole note, and then (in Bar 17) D dotted half note down to small octave D whole note, and then (in Bar 18) Bb dotted half note up to Db whole note. After a quarter rest in Bar 19, it plays small octave Bb dotted half note down to A whole note to (Bar 20) Bb whole note *sff* legato to A dotted half note (followed by a quarter rest).

Finally, after a quarter rest in Bar 16, Fags play small octave E/middle C dotted half notes legato leap down to Great and small octave E whole notes. After a quarter rest in Bar 17, they play small octave D/Ab dotted half notes down to Great and small octave D whole notes. After a quarter rest in Bar 18, they play Great octave Bb and small octave G dotted half notes legato down to G/Db whole notes. After a quarter rest in Bar 19, they play Contra-octave Bb/Great octave F dotted half notes up to A/E (e) whole note down to (Bar 20) Bb/F whole notes up to A/E (e) dotted half notes. The harp plays descending 32nd note figures as given earlier except in Bars 19 and 20. In Bar 20, after two half rests, it plays *ff* ascending 8ths starting Great octave A-small octave E-A-middle C# up to (top staff) “3” triplet value quarter notes Line 1 E-A-C#.

Bar 21 = B min (B/D/F#). *Molto pesante e agitato* in 3/8 time. Half note = dotted quarter note.

In Bar 21 (:45), violins and viole play *con forza* and *sff* middle or Line 1 C# rinforzando 8th legato down to B 8th up to Line 1 D 8th (all 8ths are connected by a crossbeam) to a repeat of this next bar, and then “2”

bracketed duplet value C# rinforzando quarter note to duplet value B rinforzando quarter note.

VC/CB play *sff* and on the down-bow Great octave B dotted quarter note. Two CA play small octave F# [written middle C#] rinforzando dotted quarter note (repeated next two bars) to (Bar 24) F dotted quarter note. Clarinets play lowest (small octave) D dotted quarter notes (repeated next three bars). The bass clarinet plays small octave B [written middle C#] rinforzando dotted quarter note. Fags play Great octave B dotted quarter notes. The B minor tonality takes into consideration only the full bar value dotted quarter notes (not the triplet pattern of the violins and viole). In, for instance, we considered the initial C# 8th of the violins/viole, then combined we would have the B min/9th (B/D/F#/C#).

Bar 22 = D maj (D/F#/A).

The bass clarinet/Fags/VC/CB now play *sff* the A rinforzando dotted quarter notes. So instead of B/D/F#, we have A/D/F#.

In Bar 23, they play the Ab rinforzando dotted quarter note. Moreover, horns I & II now play *sff* “2” duplet value quarter notes middle C# to B, the B [written Line 1 F#] tied to dotted quarter note in Bar 24. Horns IV-III play small octave D/F# rinforzando dotted quarter notes to (Bar 24) D/F dotted quarter notes.

Bar 24 = G Dom 7th (G/B/D/F).

The bass clarinet/Fags/VC/CB play the G dotted quarter notes. Combined with the horns playing D/F/B, we hear the above tonality.

In Bar 25 (:47), violins and viole play (also now joined by two flutes) the triplet on Line 1B-A-C (c’’) 8ths repeated next bar and then (in Bar 27) “2” value B to A rinforzando quarter notes (flutes are silent in this bar and next). CA play in Bar 25 middle C/E [written G/B] dotted quarter notes (repeated next two bars) to (Bar 28) C/Eb dotted quarter notes. Clarinets play middle C/E dotted quarter notes (repeated next two bars) to (Bar 28) C/Eb notes. The bass clarinet/VC/CB play small octave B dotted quarter notes to (Bar 26) A to (Bar 27) G to (Bar 28) Ab dotted quarter notes. VC/CB play these notes each on the down-bow for extra emphasis. Fags play Great octave and small octave B dotted quarter notes to (see VC/CB/bass clarinets). In Bar 27, horns I & II play *sff* “2” duplet value quarter notes Line 1 B to A (tied to A dotted quarter note next bar). Horns III-IV play middle C/E rinforzando dotted quarter notes to (Bar 28) C/Eb dotted quarter notes.

In Bar 29 (:50), violins/viole play the triplet 8th on small octave B-A-Line 1 C up to (Bar 30) Line 1 (flutes now join in) B-A-C 8ths up to (Bar 31) Line 2 B-A-Line 3 C triplet 8ths (repeated in Bar 32). Viole actually remain on the Line 1 B-A-C 8ths in Bars 30 thru 32. VC/CB play on the down-bow small octave F dotted quarter notes to (Bar 30) E to (Bar 31) Eb to (Bar 32) E. The bass clarinet plays the same descent. CA play middle C/Eb to (Bar 30) C/A to (Bar 31) C/F# to (Bar 32) C/A. Clarinets play middle C/Eb to (Bar 30) C/G to (Bar 31) C/F# to (Bar 32) C/G dotted quarter notes. Fags play Great and small octave F to (Bar 30) E to (Bar 31) Eb to (Bar 32) E rinforzando dotted quarter notes.

In Bar 33 (*Molto Sost*, start of page 4) flute I/violins play Line 3 (Line 2 for violins II, Line 1 for viole) play E quarter note legato to D 8th fortissimo (repeated next bar) to (Bar 35) “2” value E rinforzando quarter note up to G duplet value quarter note tied to (Bar 36) G 8th to F to D 8ths to (Bar 37) D quarter note legato to C 8th (repeated next bar) to (Bar 39) “2” value D quarter note to F quarter note tied to F 8th next bar to Eb down to C 8ths to (Bar 41) C quarter note legato to Bb 8th (repeated next bar) to (Bar 43) “2” value C rinforzando quarter note up to Eb quarter note tied to 8th next bar to Db down to Bb 8ths. In the :59 point of Bar 45 (*poco a poco rall*), they play Bb rinforzando quarter note legato to Ab 8th to (Bar 46) Ab rinforzando quarter note legato to Gb 8th. Repeat Bars 45-46 in Bars 47-48. In Bar 49, both flutes and violins play Line 2 F# rinforzando quarter note legato to E 8th to (Bar 50, start of page 4) E rinforzando quarter note to D 8th (repeat Bars 49-50 in Bars 51-52).

Bar 53 = D maj 7th (D/F#/A/C#) to D/F/Ab/C#. *Molto Sost e Largamente* in 4/2 time. 1:04.

Violins play fortissimo the melody line on Line 2 (Line 1 for viole and celli) rinforzando C# dotted half note legato to B quarter note back to C# dotted half note to B quarter note to (Bar 34) C# quarter note up to E quarter note tied to “3” value quarter note to D down to B triplet value quarter notes, and then C# half note tied to “3” triplet value quarter note down to G#-A triplet value quarter notes [Herrmann originally wrote after the first “3” triplet C# dotted half note down to A quarter note]. Flutes play *sff* > Line 1 D/F# whole notes legato to D/F half notes (followed by a half rest). Repeat in Bar 54. Two CA (English horns) play small octave A [written Line 1 E] whole note to Ab half note (followed by a half rest) to (Bar 54) G whole note legato to F# half note (followed by a half rest).

Clarinets play Line 1 D/F# whole notes to D/F half notes (repeat next bar), while the bass clarinet plays small octave A whole note to Ab half note to (Bar 54) G whole note to F# half note (followed by a half rest). Fags play Great octave and small octave A whole notes legato to Ab half notes (half rest following) to (Bar 54) whole notes to F# half notes.

Skipping to Bar 61 (1:25), we come to a new section of the cue (*Poco Animato* in 2/2 time). Only the strings are heard (*solis*) thru Bar 65. Violins I play *ff* and *agitato* Line 1 *rinforzando* B dotted quarter note legato to A 8th back to B dotted quarter note to A 8th. Violins II are *divisi* playing *sff* and on the down-bow small octave B/Line 1 G half notes (repeated same bar), while viole play middle C/E half notes 2X, and VC/CB play Great octave A half note on the down-bow up to small octave C half note on the down-bow. Combined we hear the A min 9th (A/C/E/G/B) half note tonality to C maj 7th (C/E/G/B) half note tonality.

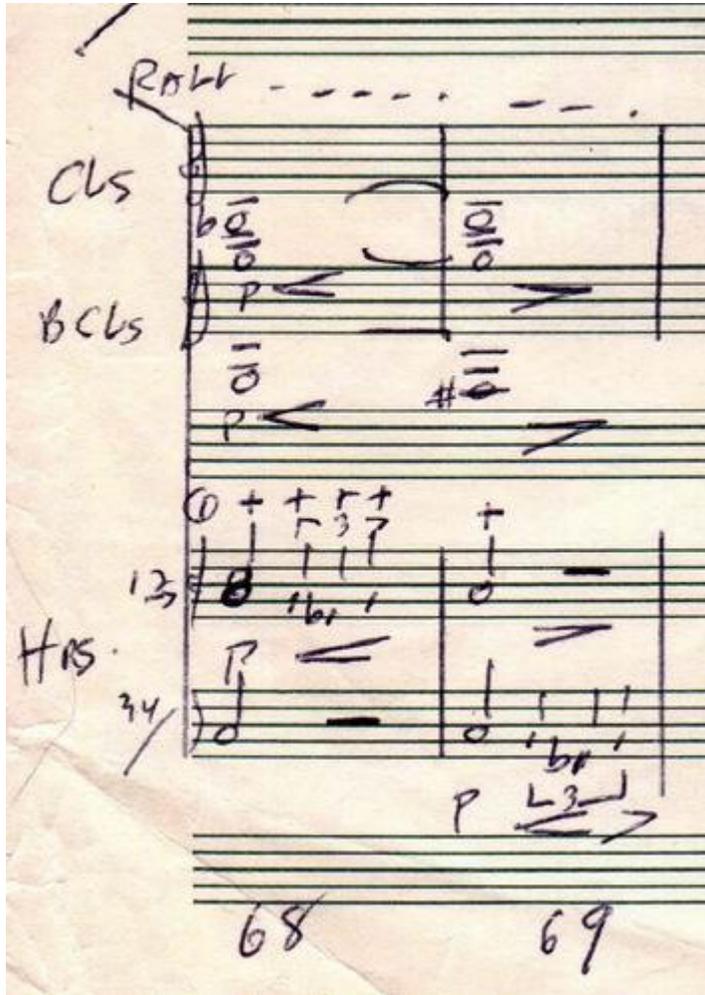
In Bar 62 (start of page 5), violins I play Line 2 *rinforzando* C dotted quarter note legato to B 8th (repeat same bar and repeat Bar 62 in Bar 63). Violins II play on the down-bow middle C/Ab half notes to B/G half notes. Viole play on the down-bow Line 1 D/F half notes to C/E half notes (repeat next bar). VC/CB play on the down-bow small octave D half note to E half note to (Bar 63) F half note to E half note. Combined we hear the D half-diminished 7th (D/F/Ab/C) half note tonality to C maj 7th (C/E/G/B) half note tonality.

In Bar 64, violins play I believe G dotted quarter note legato to F 8th to E dotted quarter note to D 8th (repeat next bar). Violins II play on the down-bow small octave G/Line 1 D half notes to A/C half notes (repeat next bar). Viole play A/C down to E/F half notes (repeat next bar). VC/CB play S to C half notes down to (Bar 65) Great octave B to A half notes. I am not sure about the first half note chord (appears to be A/C/G/D), but the second half note tonality is the F maj 7th (F/A/C/E).

In Bar 66 (1:31), violins I play Line 1 *rinforzando* B dotted quarter note legato to A 8th to G dotted quarter note to F 8th (repeat next bar). This time violins I are bowed tremolo on B/Line 1 E half notes to A/D half notes (repeat next bar) while viole are bowed trem on A/C to G/C half notes. VC/CB play a steady ascent of legato half notes thru Bar 71 starting on Great octave F up to A half notes to (Bar 67) B to small octave C half notes to (Bar 68) D to E half notes (these six notes are under the legato slur).

Then it starts a new legato phrase on F up to Ab half notes to (Bar 70) B up to Line 1 D half notes to (Bar 71) F to Ab half notes.

Also in Bar 66, the woodwinds return. Fags play the same register notes as the VC/CB. The same applies for the bass clarinet (but starting on small octave F). Clarinets play A/middle C half notes legato to G/C half notes (repeated next bar). Etc.



Bar 72 (1:37) is *Molto Sost* as the horns and violins I play the melody line. Violins play Line 2 B “3” bracketed triplet value whole note legato to A half note (triplet value) to (Bar 73) *div* Lines 2 & 3 triplet value G whole note legato to triplet value F half notes. Repeat Bars 72-73 in Bars 74-75. Horns I & II play similarly but starting Line 1 B [written Line 2 F#] whole note. Horns III & IV play a counterpoint melody line on small octave B triplet value half note legato to C triplet value whole note to (Bar 73) C

triplet value half note legato to D triplet value whole note. Repeat next two bars. The harp in Bar 73 plays *ff* on ascending 16th note figures starting Great octave Great octave F-small octave C-D-F-A_b-Line 1 C-D-F (f') up to (top staff) Ab-C-D-F (D half-dim 7th tonality), followed by a quarter rest. Repeat Bar 72 (harp silent) and Bar 73 in Bars 74-75. However, the harp plays the notes *8va* (an octave higher) in Bar 75. Violins II in Bar 72 play *sf* < Line 2 C/E whole notes bowed tremolo to (Bar 73) Ab/C dotted half notes *sff* (non-trem), followed by a quarter rest. Repeat next two bars. Viols play small octave B whole note bowed trem to (Bar 73) Ab dotted half note (non-trem), followed by a quarter rest. Repeat next two bars. VC play (non-trem) Great octave A and small octave E whole notes legato down to (Bar 73) F/C dotted half notes (followed by a quarter rest). Repeat next two bars. CB play Great octave A whole note legato up to (Bar 73) small octave F dotted half note (quarter rest following). Repeat next two bars. Flutes play A/E (e) whole notes legato to (Bar 73) F/C dotted half notes (followed by a quarter rest). Repeat next two bars. The bass clarinet plays small octave A whole note down to (Bar 73) F dotted half note. Etc.

Bars 76-77 = D min/9th (D/F/A/E) to D half-dim 7th (D/F/A_b/C).

Continuing the same pattern, Violins I play "3" triplet value Lines 2 & 3 E whole notes legato to D triplet value half notes to (Bar 77) unison Line 3 C whole notes (triplet value) to B half note. Repeat next two bars. Violins II are bowed trem on Line 1 F/A whole notes *sf* crescendo to (Bar 77) F/A_b (non-trem) dotted half notes *sff* (followed by a quarter rest). Repeat next two bars. Viols play small octave F whole note to (Bar 77) Ab dotted half note. VC play Great octave D/A whole notes legato up to (Bar 77) F/D dotted half notes, while CB play small octave D whole note down to (Bar 77) Great octave F dotted half note. Etc.

In Bar 80 (start of page 6), we come to the concluding section of the cue (*Allegro* in 2/4 time). The first half of this bar (quarter note value) is totally silent. So, after a quarter rest, flutes and violins play *ff* the familiar rapidly ascending run of 32nd notes Line 1 D-F-A_b-A-Line 2 D-F-A_b-A (all notes connected by three crossbeams). Clarinets/bass clarinet/viols play the run starting in the small octave register up thru the Line 1 register.

In Bar 81, violins and flutes play Line 3 *rinforzando* C# dotted quarter note to "3" triplet value 16ths B-D-C# to (Bar 82) B *rinforzando* 16th legato to B_b 16th (followed by an 8th rest). This is followed by another 32nd note run as just described. Bars 81-82 are repeated in Bars 83-84. Clarinets/bass

clarinet/viole also play this pattern but an octave lower. Back in Bar 81, CA play *sff* Line 1 F/G# half notes down to (Bar 82) C#/E rinforzando 8ths (followed by an 8th and quarter rest). Repeat next two bars. Fags play *sff* B/D (d') half notes to (Bar 82) G/B 8ths (followed by rests). Repeat next two bars. In Bar 81, horns play B/D/F/G# (G# dim 7th) rinforzando half notes to (Bar 82) G/B/C#/E (C# half-dim 7th) rinforzando 8ths (followed by an 8th and quarter rest). Repeat next two bars. After an 8th rest in Bar 81, the bottom staff of the harp plays rapidly ascending 32nd notes starting small octave B-D-F-Ab-B-D (these six notes connected by three crossbeams), followed by a quarter rest on the bottom staff. However, after a quarter rest in the top staff, we find the harp continuing on Line 2 F-Ab-B-D-F-Ab notes (B dim 7th), followed by an 8th rest. After a quarter rest in Bar 81, VC/CB (both in the "k" tenor clef) pluck *pizz* and *ff* on small octave B/Line 1 Line 1 8ths up to D/F 8ths to (Bar 83) E/G 8ths (followed by an 8th and quarter rest). Repeat next two bars.

Skipping to Bar 89 (1:57) we come to the very agitated (sharply punctuated) final six bars of the cue. Flutes and violins play Line 2 (Line 1 for clarinets/bass clarinet/viole) rinforzando B legato to Bb 16ths figure (followed by an 8th rest) down to F#-F 16ths figure (8th rest) down to (Bar 90) Line 1 B-Bb 16ths (followed by an 8th and quarter rest). In Bar 91, they play Line 2 F#-F 16ths (8th rest) up to B-Bb 16ths (8th rest) up to (Bar 92) Line 3 F#-F 16ths (8th and quarter rest following). After a quarter rest in Bar 93, they play Line 2 F#-F 16ths, followed by an 8th rest. Finally, after a quarter rest in Bar 94, they play Line 3 F#-F 16ths (followed by an 8th rest). And so the cue ends quite abruptly!

Back in Bar 89, VC/CB pluck *pizz* small octave G/B 8ths (followed by an 8th rest) up to B/Line 1 D 8ths (8th rest) back to (Bar 90) G/B 8ths (followed by an 8th and quarter rest). In Bar 91, VC/CB play B/D 8ths (8th rest) down to G/B 8ths (8th rest) back up to (Bar 92) B/D 8ths (8th and quarter rests following). After a quarter rest in Bar 93, they pluck B/D 8ths (8th rest) and, in end Bar 94, after a quarter rest, they pluck B/D 8ths once again (followed by an 8th rest).

Back in Bar 89, horns play small octave G/B/middle C#/E 8ths (C# half-dim 7th 2nd inv), followed by an 8th rest, down to F#/G#/B/D 8ths (G# half-dim 7th 3rd inv), followed by an 8th rest. Etc. CA play middle C#/E 8ths (8th rest following) to B/D 8ths (8th rest) back to C#/E 8ths next bar

(followed by rests). Etc. Flutes play small octave G/B 8ths (8th rest) to F#/G# 8ths (8th rest). Etc.

[Resume Saturday, March 29, 2003 at 7:30 am]

“Marnie” [2,3] *Moderato* in 3/4 time. 79 bars, 3:15 [2:46]. Track # 2. In the original recording, the grace bar and Bars 1-2 were deleted, and Bars 28 thru 37 were also deleted. However, the entire cue as written was recorded in the McNeely version. DVD location: Chapter 2 starting at 2:50 (starting on Bar 3 since the grace bar and Bars 1-2 were deleted).

After an 8th rest in the grace bar, two flutes play *f* (forte) Line 1 G down to E legato 16ths (connected by two crossbeams) up to (Bar 1) B dotted quarter note to same B down to G legato 16ths up to Line 2 E quarter note tied to (Bar 2) E half note decrescendo hairpin (>), followed by a quarter rest held fermata. Double bar lines are then lined thru all the staves to signify a new section of music starting in Bar 3. Two clarinets also play this pattern of the flutes but written an octave lower register. After a quarter rest in Bar 2, the bass clarinet plays *sf* > Line 1 Bb [written Line 2 C] half note held fermata.

In Bar 3 (*Lento* in 12/8 time), the *sords* (muted) strings are prominent. Violins I play *p* > Line 1 F# 8th legato to E 8th up to G staccato (dot over the note) 8th [all three 8ths are connected by a crossbeam] to F dotted half note (followed by a quarter and 8th rest). Repeat next bar. Violins II play *p* > small octave B dotted quarter note legato to middle C dotted quarter note to D dotted quarter note (followed by a quarter and 8th rest). Repeat next bar. Viola play *p* > small octave G dotted half note tied to dotted quarter note (followed by a quarter and 8th rest). Repeat next bar. VC play *p* > Great octave B dotted quarter note legato to small octave C dotted quarter note to D dotted quarter note (rests following). Repeat next bar. CB play *p* > small octave E dotted half note tied to dotted quarter note (followed by rests). Repeat next bar. After a quarter and 8th rest, two flutes are *solis* playing *pp* < *f* Line 1 F# dotted half note legato to E dotted quarter note. Repeat next bar.

In Bar 5 (:17), violins I play E-D legato 8ths to F staccato 8th figure (crossbeam connected) to E dotted half note decrescendo (followed by a quarter and 8th rest). Repeat next bar. Violins II play small octave A to B dotted quarter notes to middle (Line 1) C dotted quarter note (followed by a quarter and 8th rest). Repeat next bar. VC play the same pattern but an octave lower. Viola play small octave F dotted half note tied to dotted

quarter note (followed by a quarter and 8th rest). Repeat next bar. CB play small octave D dotted half note tied to dotted quarter note (followed by rests). Repeat next bar. After a quarter and 8th rest, flutes play crescendo Line 1 E dotted half note legato to D dotted quarter note. Repeat next bar.

The image shows a handwritten musical score for a woodwind section. The top part of the score includes parts for Flute 2 (Fls 2), Oboe (Obs), Clarinet (Cls), Bassoon (Bsc), and Fagot (Fags). The bottom part includes parts for Violin I (Vls I), Violin II (Vls II), Viola (Vc), and Bassoon (Cb). The score is marked with various dynamics such as *pp*, *mp*, and *mf*, and includes articulation marks like accents and slurs. A 'Lento' marking is present. A handwritten note at the bottom reads '(Hand-copied by Bill Winkler)'. The score is numbered 10 and 11 at the bottom right.

In Bar 7 (:25), the *solo* oboe I takes over the “melody” 8ths triplet to dotted half note pattern played by violins I in the previous four bars. So we find the oboe playing *mp* > Line 2 C# to B legato 8ths up to Line 2 D staccato 8th to C# dotted half note (followed by a quarter and 8th rest). The bass clarinet plays descending (not ascending notes as played previously by violins II and celli) dotted quarter notes Line 1 B-A-G# (followed by a quarter and 8th rest). Repeat next bar. The *Fags* (bassoons) in the “k” tenor clef play *p* > Line 1 D/F# dotted half notes tied to dotted quarter notes (followed by a quarter and 8th rest). *Fags* are silent in Bar 8. After a quarter and 8th rest, violins I play *pp* < and on the up-bow (*v* symbol above the note) Line 2 C# dotted half note legato to B dotted quarter note.

In Bar 8, flutes reappear (after a silence in Bar 7) playing *mf* > Line 1 D/F# dotted half notes tied to dotted quarter notes (followed by a quarter and 8th rest). Clarinet I now takes over the “melody” line *mp* > on Line 2 C#-B-D 8th notes to C# dotted half note (followed by rests). After a quarter and 8th

rest, violins II play *pp* < Line 2 C# dotted half note on the up-bow to B dotted quarter note.

In Bar 9, the oboe returns to play Line 1 B-A-Line 2 C 8ths to B dotted half note (followed by rests). The bass clarinet plays Line 1 B-A-G dotted quarter notes decrescendo (followed by rests). Repeat next bar. Flutes return to play middle C/E dotted half notes tied to dotted quarter notes (followed by rests). After a quarter and 8th rests, violins I return to play Line 1 B dotted half note legato to A dotted quarter note.

In Bar 10, clarinet I takes over the melody cell on B-A-C 8ths to B dotted half note. Flutes return to play *mf* > middle C/E dotted half notes tied to dotted quarter notes. After a quarter and 8th rest, violins II return to play Line 1 B dotted half note on the up-bow legato to A dotted quarter note.

In Bar 11 (:41), a slightly changed pattern emerges. Violins I play < > Line 2 C# quarter note legato to B 8th back to C# dotted half note (followed by a quarter and 8th rest). Violins II play Line 1 D/F dotted half notes tied to dotted quarter notes (followed by rests). Viola play small octave B quarter note legato to A 8th back to B dotted half note (followed by rests). VC play small octave D/F dotted half notes tied to dotted quarter notes. After a quarter and 8th rest, two flutes play *pp* < *f* Line 2 C# dotted half note legato to B dotted quarter note. After a quarter and 8th rest, two clarinets play *pp* < small octave B [written middle C#] dotted half note legato to A dotted quarter note.

In Bar 12 (start of page 9), violins I play Line 1 B quarter note legato to A 8th to B dotted half note (followed by rests). Violins II play middle C/E dotted half notes tied to dotted quarter notes. Viola play small octave G# quarter note to F# 8th to G# dotted half note. VC play small octave C/E dotted half notes tied to dotted quarter notes. After a quarter and 8th rest, flutes play Line 1 B dotted half note to A dotted quarter note, while clarinets play small octave G# dotted half note to F# dotted quarter note.

In Bar 13, violins I play G# quarter note to F# 8th to G# dotted half note. Violins II play A/middle C# dotted half notes tied to dotted quarter notes. Viola play D# quarter note to C# 8th to D# dotted half note. VC play Great octave A dotted half note tied to dotted quarter note (of course with a quarter and 8th rest following). After a quarter and 8th rest, flutes play

crescendo G# dotted half note legato to F# dotted quarter note, while clarinets play D# to E.

In Bar 14, violins I play F# quarter note to E 8th to F# dotted half note (rests following). Violins II play Ab/middle C dotted half notes tied to dotted quarter notes. Viola play D quarter note to C 8th to D dotted half note. VC play Great octave Ab dotted half note tied to dotted quarter notes (rests following). After a quarter and 8th rest, flutes play F# dotted half note legato to E dotted quarter note, while clarinets play D dotted half note to E dotted quarter note. Once again double bar lines are lined thru all the staves (signifying a change in 9/8 time).

In Bar 15 (:57, *Lento* in 9/8 time), we find more or less a similar strings pattern given in Bars 3-6 but now formatted in 9/8 time instead of 12/8 time. Violins I play *p* < Line 1 F#-E legato 8ths to G staccato 8th to F# to E dotted quarter notes. Violins II play small octave B to middle C to D dotted quarter notes. Viola play small octave G dotted half note to E dotted quarter note. Repeat next bar. VC play Great octave B dotted quarter note to small octave C to D dotted quarter notes *p* < (repeated next bar). CB play *mf* > small octave E dotted half note (followed by a quarter and 8th rest). Repeat next bar. Bar 16 repeats the previous bar except now the violins interchange patterns so that violins I now play the rising dotted quarter notes, and violins II play the “melody” cell.

Woodwinds are soli in Bars 19 thru 22 playing the same patterns (but with clarinet I and bass clarinet playing descending dotted quarter notes. Double bar lines are lined thru the staves at the end of Bar 22.

In Bar 23 (1:22), strings are soli in 12/8 time. Violins I are divided playing Lines 2 & 3 C# quarter notes legato to B 8ths (this pattern or two-note figure is played 4X in this bar). The top line of violins II play Line 2 F# dotted quarter note legato to F dotted quarter note back to F# to F dotted quarter notes. The bottom staves of violins II play Line 2 D dotted half note *p* < followed by another D dotted half note decrescendo. Viola top line play Line 1 F# dotted quarter note legato to F dotted quarter note (repeat same bar), while the bottom line plays two D dotted half notes played *p* < >. VC play small octave B dotted quarter note legato to A dotted quarter note to Ab dotted quarter note to G dotted quarter note. CB (set in 4/4 time instead of 12/8 time for convenience of notation) in the “k” tenor clef play *mp pizz* (*vibrato*) small octave B 8th up to Line 1 B 8th (both 8ths are crossbeam connected as a separate figure) to Line 1 A down to small octave A

(crossbeam connected) to Ab up to Ab 8ths, and then Line 1 G down to small octave G 8ths figure.

In Bar 24, the woodwinds take over these patterns, except that the CB remains to pluck the pizzicato 8th note figures (repeat of the previous bar). So oboes and clarinets play Lines 1 & 2 B quarter notes legato to A 8th figure (played 4X). Oboes play these *p* < > while clarinets play them *pp* < >. Oboe I plays Line 2 E dotted quarter note legato to Eb dotted quarter note (repeated same bar) while oboe II plays Line 2 C dotted half note *p* < to same C dotted half note decrescendo. The bass clarinet plays Line 1 B dotted quarter note legato to A dotted quarter note to Ab to G notes. Fag I (in the “k” tenor clef) plays *pp* < > Line 1 E to Eb dotted quarter notes (repeated same bar), while Fag II plays middle C dotted half note played 2X.

In Bar 25, strings return. Violins I play Line 2 G# quarter notes legato to F# 8ths (played twice) down to Line 1 G# quarter notes to F# 8ths decrescendo (played twice). Violins II top line play Line 2 C# legato to C dotted quarter notes *p* < and then down to Line 1 C# to C notes. The bottom line of violins II play Line 1 dotted half note down to small octave A dotted half note decrescendo. Viole play Line 1 G# quarter note to F# 8th played twice, and then down to small octave G# to F# figures. VC play small octave F# legato to E dotted quarter notes, and then Eb to D. CB plucks *pizz* small octave F# up to Line 1 F# 8ths to E down to E 8ths (then the standard bass clef is inserted), and small octave Eb up to Line 1 Eb 8ths to D down to D 8ths to (Bar 26) small octave E quarter note (followed by rests).

In Bar 26, oboes play *p* < > Line 1 F# quarter note to E 8th figure played 4X, while clarinets play small octave figures. The bass clarinet plays small octave E [written F#] dotted half note tied to dotted half note. Fag I (bass clef) plays small octave B to Bb dotted quarter notes (repeated same bar), while Fag II plays G dotted half note played twice. Violins and viole are silent for two bars, but VC (in 4/4 time) play *p* < Great octave B 8th legato slur to C quarter note back to B 8th (repeat this three-note figure same bar, also crescendo).

In Bar 27 (1:37) *sords* (muted) horns are prominent. Horns I & II play *p* < > Line 1 E [written B above] quarter notes legato to D [written A] 8ths (this two-note figure played 4X). Horn III in the bottom staff plays small octave A [written Line 1 E] to Ab dotted quarter notes (repeat same bar). Horn IV (also in the 2nd or bottom staff) plays small octave F [written

middle C] dotted half note crescendo to F dotted half note again (decrescendo). The bass clarinet plays crescendo-decrescendo lowest or small octave D dotted half note tied to dotted half note. VC play crescendo Great octave A 8th legato slur to B quarter note back to A 8th (repeat this three-note figure in the same bar). At the end of this bar, a very bold black line is written thru the staves signifying a change in the cue.

[Note: In the dvd, 11 bars were also deleted (besides the opening few bars) starting in Bar 27 thru 37. More deleted bars of this cue will be indicated later]

In Bar 28 (1:41, *Agitato (Piu Mosso)* in $\frac{3}{4}$ time), the strings (except CB) are fingered tremolo thru Bar 33. This bar is also marked *piu mosso* while the next bar is marked *rall*, followed in Bar 30 by another *piu mosso* to (Bar 31) a slower or *rall* indication. So we find in Bar 28 violins I playing *sfp* fingered trem between Line 1 D rinforzando dotted half note up to F dotted half note (repeated next bar), while violins II play small octave A to B dotted half notes (repeated next bar). Viols play Line 1 rinforzando D up to F quarter note trem played *sf* > followed by a half rest (silent next bar). VC play *sf* > on small octave A to B quarter note fingered trem followed by a half rest (silent in the next *rall* bar). CB pluck *pizz sf* on small octave A/B quarter notes (non-trem), followed by a half rest and then a full bar rest in Bar 29). After a quarter rest, *solo* oboe I plays *f* “3” triplet value 8th notes Line 2 C#-B-D (crossbeam connected) legato to C# quarter note. After a quarter rest in Bar 29, the oboe plays legato 8th notes C#-E-D-B decrescendo.

In Bar 30, violins I are fingered trem *sfp* between middle C and E dotted half notes (repeated next bar) while violins II play small octave G to B dotted half notes. Viols play middle C to E quarter note trem (half rest following) while VC play G-B quarter note trem. CB pluck *sf* G/B quarter notes (followed by a half rest). After a quarter rest, oboe I plays forte B-A-C “3” triplet 8ths to B quarter note. After a quarter rest in Bar 31, it plays B up to D to C down to A legato 8ths decrescendo. Double bar lines are lined thru the staves at this point.

In Bar 32 in C time (1:52), violins I are fingered trem *sf* > between small octave BB up to Line 1 D dotted half notes (followed by a quarter rest), while violins II are fingered trem on small octave G to Bb dotted half notes. Viols are fingered trem between small octave D-F dotted half notes

(followed by a quarter rest) while VC play between Great octave Bb to small octave D notes. Contra basses (CB) are now *arco* (no longer *pizz*) and also *div* playing *sff* > Great octave and small octave G dotted half notes (followed by a quarter rest). After a quarter rest in this *piu mosso* bar, oboes and clarinets play *ff* Lines 1 & 2 “3” triplet value 8ths A-G-Bb legato to A to G quarter notes.

In Bar 33 (start of page 11), violins I are fingered trem between Ab and middle C dotted half notes (followed by a quarter rest), while violins II are trem between middle C-D notes, and viole on F-Ab, and VC on C-D small octave register. CB play *sff* > Great and small octave registers of F dotted half notes (followed by a quarter rest). After a quarter rest, flutes (instead of oboes) and clarinets play *ff* “3” triplet 8ths G-F-Ab to G to F quarter notes.

In Bar 34 (1:59), violins I are bowed tremolo (*sul ponticello*) and *mp* > small octave Bb dotted half note (followed by a quarter rest). However, on the McNeely recording, it sure doesn't *sound* as if the first violins were bowed trem (if so, the effect is negligible, virtually unheard). I am assumed that there was again a mistake in the Parts delivered to McNeely where *both* violins choirs were given a non-trem status. The rest of the strings are *not* marked bowed trem. Violins II play small octave Bb dotted half note (followed by a quarter rest). Viole play small octave Eb/Gb dotted half notes, and VC play Great octave Eb/BB dotted half notes. Combined we hear the Eb minor (Eb/Gb/Bb) tonality. After a quarter rest, *solo* oboe I plays crescendo-decrescendo *p dolce (tranquillo)* “3” triplet value 8ths Line 2 F-Eb-Gb legato to F to E quarter notes.

In Bar 35, violins I are still bowed trem on small octave Bb dotted half note, but this time the effect is *sul tasto*. Violins II are once again non-trem on small octave Bb dotted half note (followed by a quarter rest). Violin I are silent in Bars 36-37. Viole play small octave Db/Gb dotted half notes, and VC on Great octave Db/Ab. After a quarter rest, *solo* flute I plays *p* < > “3” triplet value 8th notes Line 2 F-Eb-Gb legato to F to Eb quarter notes.

In Bar 36, violins II play *pp* < small octave Ab whole note tied to dotted half note decrescendo in the next bar (followed by a quarter rest). Viole play small octave F whole note tied to dotted half note next bar. VC/CB play small octave Cb whole note legato to (Bar 37) Bb dotted half note decrescendo. After a quarter rest in Bar 36, the oboe plays Eb-Db-Fb

triplet 8ths crescendo to Eb to Db quarter notes decrescendo. After a quarter rest in Bar 37, the solo flute plays the same Line 2 phrase. Two double bar lines are then lined thru the staves to the next mini-section of this cue.

In Bar 38 (2:15), this cue section is now marked *Accel* thru Bar 41 with a steady crescendo from *p* to *ff*. The strings a more or less progressively ascending series of bowed trem quarter notes, *poco a poco senza sords*. Both violins I & II play Line 1 (viole & VC are small octave) F#-E-D#-E bowed trem quarter notes up to (Bar 39) B-A-G#-A bowed trem quarter notes up to (Bar 40) Line 2 (Line 1 for viole/celli) E-D-C#-D up to (Bar 41) G-F-E-F bowed trem quarter notes. CB players are silent.

Back in Bar 38, the harp plays *ff* descending 32nd notes of one beat duration starting Line 1 F#-D-small octave B-G-E-D-B-E (E), followed by a quarter and half rest. In Bar 39, the harp plays starting Line 1 B-G-E-C to B-G-E-A (A) 32nd notes (followed by rests). In Bar 40, it plays starting Line 2 E-C-A-F to E-C-A-D. In Bar 41, it plays Line 2 G-D-C-Ab to (bottom staff) Line 1 F-D-C-Ab (D half-dim 7th).

Back in Bar 38, horns play small octave E/G/B/Line 1 D or E min 7th whole notes legato to (Bar 39) A/B/C/E (A min/9th) dotted half notes, followed by a quarter rest. In Bar 40, the horns play middle C/E/F/A (F maj 7th) whole notes legato to (Bar 41) D/F/Ab/C (D half-dim 7th) whole notes.

Back in Bar 38, Fags play Great octave E/B whole notes legato to (Bar 39) A/E (e) dotted half notes (followed by a quarter rest). In Bar 40, Fags play small octave D/A whole notes legato up to (Bar 41) F/C (c') whole notes. The bass clarinet plays small octave B [written C#] whole note legato to (Bar 39) A dotted half note. In Bar 40, it plays Line 1 D whole note up to (Bar 41) F whole note. Clarinets play small octave E/G whole notes to (Bar 39) A/B dotted half notes (quarter rest following). In Bar 40, the clarinets play Line 1 D/E whole notes to (Bar 41) F/Ab whole notes.

In Bar 40, oboes and flutes join in to play *mf* < *ff* Line 1 F/A whole notes legato up to (Bar 41) Ab/C whole notes. Another set of double bar lines are traced thru the staves at this point.

In Bar 42 (*Allegro* in Cut time) we first hear a general pause for a quarter note duration. Then (at 2:30) violins and viole playing a 16th note ascending diatonic (in effect a “white key” ascent) legato run starting Line 1 (small octave for the violas) A-B-C-D (these four notes are connected as a figure by two crossbeams) up to Line 2 (Line 1 viole) E-F-G-B up to B-C-D-

E 16ths. After a quarter rest, VC/CB play contrary motion 16ths (descending) starting on middle C-B-A-G to F-E-D-C to Great octave B-A-G-F legato 16ths.

In Bars 43 we begin to hear for the next several bars the familiar *Marnie* theme. So violins and viole play Line 3 (Line 2 for the viole) rinforzando F# dotted half note legato to E quarter note (repeated next bar, start of page 12) to (Bar 45) F#-A-G-E legato quarter notes to (Bar 46) E rinforzando dotted half note legato to D quarter note (repeated next bar) to (Bar 48) E-G-F-D legato quarter notes to (Bar 49) D rinforzando half note *sff* to “3” triplet value quarter notes C down to Ab down to Eb to (Bar 50) D half note to “3” triplet value descending quarter notes starting Line 2 (Line 1 viole) C-Ab-Eb to (Bar 51) Line 1 D (also now Line 1 for the viole) rinforzando half note to middle C down to Ab up to Eb triplet value quarter notes (for violins) and descending C-Ab-Eb for viole to (Bar 52, *Calando*) Line 1 (small octave for viole) D rinforzando 8ths, followed by an 8th/quarter/half rest marks. In Bar 50, VC/CB join in on the pattern starting Line 1 D rinforzando half note to C-Ab-Eb triplet quarter notes down to (Bar 51) small octave D half note down to C-Ab up to Eb triplet value quarter notes to (Bar 52) small octave D half note to C-Bb-C quarter notes to (Bar 53) D half note to C-Eb-C triplet quarter notes once again (VC/CB are soli in Bars 52-53 except for the initial 8th notes of the other strings).[Note: Following Bars 54 thru 69 were deleted in the movie/dvd]

In Bar 54 (*tranquillo*), violins I play fingered trem half note figures *p* and (*sur la touche*). So (at 2:46) violins I play between Line 1 C up to E half notes (repeated same bar, and repeated next two bars). Violins II are non-trem playing middle C/E whole notes tied to whole notes thru Bar 56. Viole are bowed trem on small octave D whole notes thru Bar 56. VC/CB are non-trem playing *pp* small octave D whole note tied to whole notes next two bars. Oboe I is *solo* playing crescendo *p dolce* Line 1 Bb dotted half note legato to A quarter note (repeated next bar) to (Bar 56, start of page 13), Bb up to Line 2 Db down to C to A legato quarter notes decrescendo.

(Hand-copied by Bill Washed)

In Bar 57 (2:50), violins I are now *nat* playing *p* small octave B/Line 1 D (d') whole notes tied to whole notes next two bars. Violins II are now fingered trem *sur la touché* on B up to D half notes (this figure played twice). Repeat next two bars. Virole continue the small octave D whole note trem *ponticello* (repeat next two bars). VC/CB are *pp* playing small octave D whole notes thru Bar 59. Clarinet I now takes over the melody line play *p espr* < Line 1 A dotted half note legato to G# quarter note (repeated next bar) to (Bar 59) A-C-Bb-G legato quarter notes decrescendo.

In Bar 60 (2:54), the solo Fag I takes over the melody line (in the "k" tenor clef) playing Line 1 G dotted half note legato to F quarter note (repeated next bar) to (Bar 62) G-Bb-Ab-F legato quarter notes. Violins I now are once again fingered trem on AB-C half notes played 2X (repeated next two bars), while violins II are *nat* playing Ab/middle C whole notes tied thru Bar 62. Virole are bowed trem on small octave C whole notes thru Bar 62. VC/CB play *pp* small octave C whole notes thru Bar 62.

In Bar 63 (2:59) flute I takes over the melody line playing Line 1 F dotted half note legato to Eb quarter note (repeated next bar) to (Bar 65) F-

Ab-Gb-Eb legato quarter notes. Violins I are *nat* on small octave Bb whole note tied thru Bar 65 (silent in Bars 66-69). Violins II are now bowed trem *ponticello* on Bb whole notes thru Bar 65. Viols play *p* on small octave Gb whole notes thru Bar 65, while VC/CB play C whole notes once again.

In Bar 66 (3:03), *open* and stopped (+ signs above the notes) play *poco a poco rall* (thru Bar 69) Line 1 D [written A above] half note *p* < to “3” triplet value quarter notes middle C down to Ab up to C to (Bar 67) D half note decrescendo (followed by a half rest). In Bars 67-68, *sords* horns III & IV play *p* < the same notes and pattern just described. In Bars 68-69, horn I repeats the stopped notes given in the previous two bars. In Bar 69, horn III plays muted Bar 67 only.

Back in Bar 66, *nat* violins II play *p* < > on the up-bow small octave Ab whole note tied to whole note next bar (silent in Bars 68-69). Viols play on the up-bow small octave D whole notes legato to (Bar 67) E whole note. VC are *div* playing Great octave F/Bb whole notes with the Bb tied to next bar, while the lower line moves to E whole note. CB play Great octave Bb whole notes legato to (Bar 67) Great octave and small octave E whole notes. In Bar 68, clarinets play *p* < > small octave D/Ab whole notes tied to whole notes next bar, while the bass clarinet plays F whole note to (Bar 69) E whole note. At this point double bar lines slice thru all of the staves, signifying a change to the end section of this cue in 4/2 time.

In Bar 70 (*molto Largamente* in 4/2 time at 3:10 in the McNeely recording), the familiar *Marnie* theme is again played. Violins I play the melody line in the Line 3 register [written Line 2 with the *8va* dashes extending thru Bar 73], violins in the Line 2 register, and viols in the Line 1 register. So we find F# dotted half note legato to E quarter note (repeat same bar) to (Bar 71) F# quarter note up to A quarter note tied to “3” triplet value quarter note down to G-E triplet value quarter notes to F# half note tied to F# triplet value quarter note down to C#-D triplet value quarter notes to (Bar 73) E dotted half note legato to D quarter note (repeated same bar), etc. After a quarter rest, the harp plays descending 32nd notes forte starting Line 2 F#-D-B-G down to F#-D-B-G (g). After a half and quarter rest in the top staff, the harp plays F#-D#-A#-G down to F#-D#-A#-G. Repeat next bar. Etc.

In end Bar 79 (3:39), violins are *solis*. Violins I are here separated into two staves. The top staff is the solo violin, while the bottom staff is *altri*.

WE find the solo violin playing *p* < >”3” triplet value Line 3 G whole note legato to F triplet value half note up to A whole note held fermata. After a quarter rest, altri violins I play *pp* Line 2 Ab and Line 3 D dotted half notes legato to A/C# whole notes decrescendo and held fermata. After a quarter rest, violins play Line 1 Bb and Line 2 F dotted half notes legato to A/E whole notes held fermata. Combined we temporarily have the Bb Dom 7th (BB/D/F/Ab) to the clear-cut or fermata held A major (A/C#/E) tonality. [The cue ends with the scene of Marnie stepping out of the Red Fox Tavern station wagon to see Forio].

End of cue.

“Forio” [4] *Lento* in C time. 22 bars, :36 (:44 in track # 3).

The *Marnie* theme is again played by the solo oboe I *dolce pp* < on Line 2 B dotted quarter note legato to A 8th back to B dotted quarter note to A 8th to (Bar 2 in 2/4 time) B up to Line 2 D to C legato to A 8th notes decrescendo. Flutes play *pp* < Line 2 E/G half notes legato mini slurs to D#/F# half notes to (Bar 2) E/G half notes decrescendo (all three notes are played under the legato slur/phrase curve line. Similarly, clarinet II plays Line 1 B to A half notes to (Bar 2) G half note, while clarinet I plays Line 2 C [written D] whole note tied to half note next bar. In Bar 3 (back to C time), the solo oboe plays crescendo A dotted quarter note legato to G 8th (repeat same bar) to (Bar 4 in 2/4 time) A-C-Bb-G legato 8ths decrescendo. Flutes play Db/F to D/E half notes to (Bar 4) A/Line 2 D (d’’) half notes decrescendo. Clarinet I plays Bb [written Line 2 C] whole note tied to half note next bar, while clarinet II plays Line 1 F to E half notes to (Bar 4) D half note. In Bar 5 (C time), the oboe concludes the melody phrase on G dotted quarter note to F 8th (repeat same bar). Flutes play Line 1 Ab up to Line 2 D half notes. Clarinet I plays Line 1 F whole note, and clarinet II plays middle C to B half notes.

In Bar 6 (*Allegro* in 2/2 time) we start off with a general pause for a quarter note duration. The violins and viole play *ff* the ascending run of 16th note figures while the VC/CB play a descending run. So violins play Line 1 (viole small octave) A-B-C-D 16ths (connected by two crossbeams) to E-F-G-A to B-C-D-E. The VC/CB play descending 16ths starting middle C-B-A-G to F-E-D-C to Great octave B-A-G-F.

In Bar 7 (:19), the violins and viole play the *Marnie* theme. WE find Line 3 (Line 2 for viole) rinforzando F# dotted half note legato to E quarter note (repeated next bar) to (Bar 9) F# rinforzando quarter note legato to A quarter note to G rinforzando quarter note legato to E quarter note (all notes played under the general legato slur curve line). VC play rising 8th notes Great octave E-B-small octave E-G (crossbeam connected notes) up to B rinforzando half note (for the celli) and B 8th (for the CB), followed by an 8th and quarter rest (for the basses). In Bar 8, the VC play “3” bracketed triplet value rising quarter notes A# to middle C# to E to (“k” tenor clef) G rinforzando half note.

The harp plays twelve rapidly descending 32nd notes fortissimo starting Line 3 F#-D-B-G down to two more such figures in the lower successive registers (followed by an 8th and half rest). Horns play Line 1 D/E/G/B whole notes (E min 7th 3rd inv) legato to (Bar 7) C#/E/G/B (C# half-dim 7th) whole notes. Fags play *ff* Great octave E/B whole notes to (Bar 8) Great octave and small octave registers of F# whole note. The bass clarinet plays Line 1 B whole note to (Bar 8) C# whole note. Clarinets play G/B small octave whole notes to (Bar 8) E/G. Oboes and flutes play B/D (d’’) whole notes to (Bar 8) A#/C#.

Skipping to Bar 17 (:33) the bass clarinet and CB play *sff* small octave (Great octave for the VC) rinforzando whole note tied to half note next bar decrescendo (followed by a half rest for the bass clarinet). VC/CB play Eb half notes to finish the three-note phrase. In Bar 19, the bass clarinet plays *mf* small octave D whole note again, tied to half note next bar > *p* (followed by a half rest). VC/CB play *mf* > *pp* D whole notes tied to half notes next bar to Eb half notes tied to whole notes in Bar 21. In end Bar 22, you only hear the bass clarinet playing *pp* small octave D whole note held fermata.

End of cue.

“Red Flowers” [5] *Allegro Mod* in C time. 19 bars, pages 17-18, :45 (slower 1:03 in track # 4 McNeely version). Muted viole and celli play *sfp* < > small octave C# whole note trill (*tr* ^^^^^), repeated in Bars 2, 4, and 6. In Bars 4 & 6, the C# notes are played *p* < >. The CB plucks *pizz sf* on small octave C# quarter note let vibrate (followed by a quarter and half rest).

After a half and quarter rest, the *solo* bass clarinet plays *p* < 16th notes small octave D-F-Ab-A to (Bar 2) middle (Line 1) C# [written D#] dotted quarter note to “3” triplet value legato 16ths B-D-C# to B-Bb legato

16ths decrescendo (followed by an 8th and quarter rest). These ten notes were played legato under the general slur/phrase curve line. After a half and quarter rest in Bar 2, *solo* clarinet I takes over that exact same ten-note passage into Bar 3. After a half and quarter rest in Bar 3, the bass clarinet returns to play the same Bar 1 16th note figure (D-F-Ab-A) to (Bar 4) small octave A dotted quarter note to G#-B-A triplet value 16ths to G#-G 16ths (followed by an 8th and quarter rest. After a half and quarter rest in Bar 4, clarinet I takes over the same notes and pattern thru most of Bar 5. Etc.

Back in Bar 2, after an 8th rest in the bottom staff, the harp plays *p* ascending 32nd notes starting Great octave B-D-F-Ab up to (top staff, after an initial quarter rest for that top staff) B-D-F-Ab (Line 1 A-flat), followed by an 8th and half rest. The bottom staff, after that first 32nd note figure has a quarter and half rest marks. In Bar 3, following the same pattern, the harp plays starting small octave B-Dab-B up to B-D-F-Ab. Also in Bar 3, the viole and celli are silent. Instead the violins are trill on middle C# (to tiny dot D in parentheses). Repeat in Bar 5. In Bar 7, the violins return to play the middle C# trill followed by B-C# after-beats to (Bar 8, *Lento* in ¾ time) C# half note legato to small octave B quarter note (for violins I) *mp* > (repeated next bar but here crescendo) to (Bar 10, start of page 18) C# dotted half note. In Bar 8, violins II play small octave G# half note legato to G quarter note (repeated next bar but crescendo) to (Bar 10) G# dotted half note decrescendo. Viole in Bar 8 play *mp* > small octave D half note legato to E quarter note (repeated next bar but crescendo) to (Bar 10) D dotted half note decrescendo. VC play Great octave B half note to small octave C quarter note (repeated next bar) to (Bar 10) B dotted half note decrescendo.

In Bar 11 (:27), violins I *and* II play decrescendo small octave B half note legato to Ab quarter note to (Bar 12) a crescendo repeat of Bar 11 to (Bar 13) B dotted half note decrescendo. Viole play small octave E half note to D quarter note decrescendo to (Bar 12) a crescendo repeat of Bar 11 to (Bar 13) E dotted half note decrescendo. VC play Great octave G and small octave C half notes to F/Bb quarter notes (repeated next bar crescendo) to (Bar 13) G/C dotted half notes >. CB now join in playing *p* > small octave C half note to Bb quarter note (repeated next bar crescendo) to (Bar 13) C dotted half note decrescendo.

to Ab half note (repeated next bar crescendo) to (Bar 19) small octave Ab/Line 1 D dotted half notes held fermata. Viole play small octave F dotted half note (repeated next bar) to (Bar 19) E dotted half note held fermata. VC play small octave C quarter note to Bb half note (repeated next bar) to (Bar 19) Great octave E/Bb dotted half notes decrescendo. CB play small octave F dotted half note (repeated next bar) to (end Bar 19) Great octave E dotted half note decrescendo and held fermata.

In the end bar, there is no conventional chord tonality, but Herrmann obviously didn't intend this. He intended interval relationships called *tritones*. The interval of violins I D up to Ab is a tritone (diminished 5th). Conversely, Ab up to D is also a tritone (augmented 4th). The celli's E up to Bb is also a tritone (diminished 5th). Herrmann wanted an unsettling "conclusion" to this cue.

End of cue.

"Flashback I" [6] *Moderato* in 3/4 meter. 25 bars, :36 (:33 in the McNeely track # 5). Note, however, that while *on* paper it is marked at :36, in actuality it plays to :41. Strings are *sords* (muted). [Note: This cue was deleted in the movie (not located on the dvd after "Red Flowers")]

[Resume Sunday. March 30, 2003 at 9 am]

After a quarter rest in Bar 1, violins I play *pp* < on the up-bow Line 2 (Line 1 for violins II) B quarter note legato up to Line 3 (Line 2 for violins II) F# quarter notes back down to (Bar 2) B dotted half note decrescendo. After a quarter rest in Bar 2, viole play *pp* < > small octave B quarter note on the up-bow to Line 1 F# quarter note back down to (Bar 3) small octave B dotted half note. After a quarter rest in Bar 3, the violins play B quarter notes on the up-bow up to E quarter note back down to (Bar 4) B dotted half note. After a quarter rest in Bar 4, the violas play B up to Line 1 E quarter notes. Double bar lines are lined completely thru the staves and spaces of the cue, signifying a change in the cue to 3/8 and a new pattern.

In Bar 5 (:09), flute I plays *pp dolce* < the *Marnie* theme variation (short version). So we find Line 3 C# quarter note legato to B 8th to its repeat next bar to (Bar 7) C# up to E to D 8th notes decrescendo (all of the notes in these three bars are played under the general legato slur phrase line).

In Bar 8, the flute continues on Line 2 B quarter note to A 8th (repeated next bar) to (Bar 10) V-D-C 8ths (all notes under the slur curve line).

Back in Bar 5, after an 8th rest, flute II plays *pp* < Line 2 D quarter note (repeated next two bars) to (Bar 8), after an 8th rest, C quarter note (repeated next two bars). In the same pattern, oboe II plays Line 2 F# quarter notes in Bars 5-7, and then E quarter notes in Bars 8-10. In the same pattern, clarinet II plays line 1 B [written Line 2 C#] quarter notes for three bars, and then B quarter notes again in Bars 8-10. Following the same pattern, the harp plays *p* (*L.V.*) Line 1 B/Line 2 D/F# (B min) quarter notes repeated next two bars, and then B/C/E quarter notes in Bars 8-10.

Back in Bar 5, violae play *pp* (*non cresc*) legato dotted quarter notes Line 1 (small octave for cello) F# to (Bar 6) G# to (Bar 7) A, and then descending legato (slur) dotted quarter notes B to (Bar 9) A to (Bar 10) G. They are then silent until Bar 17.

In Bar 11 (:15) oboe I takes over the melody line thru Bar 16 (start of page 20). So the oboe plays *pp dolce* < Line 2 A quarter note legato to G 8th (repeated next bar) to (Bar 13) A-C-Bb 8ths decrescendo. The oboe continues in Bar 14 on G quarter note to F 8th (repeated next bar) to (Bar 16) G-Bb-Ab 8ths. After an 8th rest in Bar 11, flute II plays Line 1 A quarter note crescendo, repeated next two bars, and then Ab quarter notes thru Bar 16. In the same pattern, oboe II plays Line 2 D quarter notes for three bars, and then C quarter notes in Bars 14-16. In the same pattern, clarinet II plays Line 1 Bb quarter notes for three bars, and then D notes. In the same pattern, the harp plays A/Bb/D (d') quarter notes for three bars, and then Ab/C/D notes. The bass clarinet joins in at this point in Bar 11 to play *pp* < > dotted quarter notes Line 2 F to (Bar 12) E to (Bar 13) F again, and then G to (Bar 15) F to (Bar 16) Eb.

In Bar 17 (:20), clarinet I takes over the melody line thru Bar 22. So we find Line 2 F quarter note to Eb 8th (repeated next bar) to (Bar 19) F-Ab-Gb 8ths to (Bar 20) Eb quarter note to Db 8th (repeated next bar) to (Bar 22) Eb-Gb-Fb 8ths (still crescendo).

Back in Bar 17, after an 8th rest, flutes II play Line 1 Gb quarter note (repeated next two bars). After an 8th rest in Bar 20, both flutes now play *p* < on Line 1 Eb quarter notes to (Bar 21) Eb quarter notes but *mf* <, and then (Bar 22) Eb quarter notes again but played *f* <. Back in Bar 17, oboe II

plays Line 1 Bb quarter notes (repeated next two bars). In Bar 20, both oboes now play. After an 8th rest, oboe I plays *p* < Line 1 Fb quarter note while oboe II plays Ab. These notes are repeated in Bar 21 but played *mf* < and then again in Bar 22 but played *f* <. Following the same pattern, clarinet II in Bar 17 plays Line 2 C [written D] quarter notes for three bars and then (in Bar 20) Fb quarter notes thru Bar 22. After a rest for three bars, the bass clarinet returns in Bar 20 to play *p* steady crescendo middle Cb dotted quarter note to (Bar 21) Bb [written middle C] to (Bar 22) Ab. The harp, after an 8th rest in Bar 20, plays Line 1 Gb/Bb/C (c'') quarter notes for three bars to (Bar 20) Eb/Fb/Ab in the *p* level to (Bar 21) *mf* to (Bar 22) forte. Viols and celli return in Bar 17 playing descending dotted quarter notes Line 1 (small octave for VC) Eb to (Bar 18) Db to (Bar 19) C (all notes played legato). In Bar 20, they play steady crescendo Cb to (Bar 21) Bb to (Bar 22) Ab dotted quarter notes.

In Bar 23 (:26), violins finally appear in this cue playing *sff* > small octave Ab/Line 1 D dotted quarter notes tied to next bar and tied to end Bar 25 (held fermata). Similarly violas play on small octave D notes, VC/CB on Great octave E. In end Bar 25, the last remaining instruments heard are the strings.

Back in Bar 23, clarinet I (playing the final melody line) sounds *ff* > on Line 2 D dotted quarter note tied to next bar. After an 8th rest, flute I/oboe I plays Line 3 D dotted quarter note tied to next bar, while flute II/oboe II plays Line 2 Ab, clarinet II on Line 1 Ab, and bass clarinet on small octave Bb. After an 8th rest, the harp plays *sff* on Great octave E/Bb small octave D quarter notes (bottom staff) let vibrate, and small octave Ab/Line 1 D quarter notes (top staff).

End of cue.

“Shampoo” [7] *Vivo* in C time. 9 bars, :35. This cue is not included in the McNeely cd. Strings are *sords*. DVD location: Chapter 3 starting at 4:17 on Bar 2 (Bar 1 was deleted in the movie).

Initially you hear woodwinds and pizzicato strings playing two rinforzando quarter note chords. The tonalities are somewhat ambiguous since we have E/G#/B and also Bb/D/F# notes. The simultaneous B and Bb

tones add to the ambiguity of this (most likely) polytonal chord. I suspect we have, as given, the Bb aug (Bb/D/F#) and E maj (E/G#/B).

At any rate, violins I pluck *pizz* and *ff* two small octave B/Line 1 F# quarter notes (followed by a half rest held fermata). In that pattern, violins play small octave G#/Line 1 D quarter notes, violon on small octave D, VC on Great octave E/Bb, and CB on Bb/E (e). Flutes and oboes play *sff* two Line 1 rinforzando D/F# quarter notes (followed by a half rest held fermata). In the same manner, clarinets play small octave G#/B rinforzando quarter notes, bass clarinet on Line 1 D, and Fags (like the VC) on Great octave E/Bb.

After a quarter rest in Bar 1, *sords* horns play *sff* > small octave G#/B (bottom staff) and Line 1 D/F# (bottom staff) dotted half notes held fermata and tied to Bar 2 (*Lento* in $\frac{3}{4}$ time) half notes *pp* > followed by a quarter rest. The horns clearly play the root position G# half-dim 7th *G#/B/D/F#). As discussed many times in other rundowns (and in my online paper on the subject), Herrmann favorite (or most used) 7th tonality was the half-diminished 7th.

After a quarter rest in Bar 1, the harp sounds *sff* (*L. V.*) Great octave E/B/D (d) half notes (bottom staff) and small octave G#/B/Line 1 D/F# half notes (top staff), followed by a quarter rest held fermata. With the additional note (tone E), the harp plays a 9th chord instead of the 7th (as the horns played). In a sense, we still have the major component of this 9th chord being the G# dim 7th (G#/B/D/F#) but with the E note as the root. So we now have the E Dom 9th (E/G#/B/D/F#).

In Bar 2 (*Lento* in $\frac{3}{4}$ time for the horns and $\frac{9}{8}$ time for the strings), the horns play, as given, the end of that G# dim 7th as half notes. The horns are then tacet to end of cue. Strings (now *arco*) are soli to end of cue, however, with violins I & II alternating playing the *Marnie* theme variation.

Violins I play *pp* < Line 3 C# quarter note legato to B 8th back to C# to B figure to C#-E-D 8ths (the triplet 8ths are connected by a crossbeam). In Bar 3, violins II take over the melody line on Line 2 B quarter note to A 8th (played twice) to B up to D to C 8ths. Violon play *pp* on the up-bow small octave G#/B dotted half notes crescendo and legato up to (Bar 3) middle C/E half notes decrescendo (followed by a quarter rest). VC play Line 1 D/F# dotted half notes on the up-bow down to (Bar 3) small octave G/B half notes

decrescendo (followed by a quarter rest). So we hear the G# half-dim 7th 2nd inv (D/F#/G#/B) tonality to (Bar 3) C maj 7th 2nd inv (G/B/C/E).

In Bar 4, violins I return to play Line 2 A quarter note legato to G 8th (played 2X) to A-C-Bb 8ths. In Bar 5, violins II take over playing G quarter note to F 8th (played twice) to G-Bb-Ab 8ths. Viole (now in the treble clef) play on the up-bow Bb/D (d'') dotted half notes legato to (Bar 5) Ab/C half notes (followed by a quarter rest). VC play Line 1 D/F dotted half notes to (Bar 5) C/F half notes decrescendo (followed by a quarter rest). Combined we hear the Bb maj tonality (actual notes D/F/Bb/D) to (Bar 5) F min (actual notes C/F/Ab/C).

In Bar 6, violins I play Line 2 F quarter note to Eb 8th played twice to F-Ab-Gb 8ths. In Bar 7, violins II take over to play Line 2 EB quarter note to Db 8th played twice to E-Gb-Fb 8ths. Viole (back to the standard alto clef) play Line 1 Gb/Bb dotted half notes legato down to (Bar 7) Db/Ab half notes decrescendo (followed by a quarter rest). VC play middle C/Eb dotted half notes to (Bar 7) Cb/Fb half notes. Combined we hear the C half-dim 7th (C/Eb/Gb/Bb) to (Bar 7) Db min 7th (Db/Fb/Ab/Cb).

In end Bars 8-9, we hear a layering or pyramid sequence of the strings. The dyad notes we hear are E/Bb and Ab/D. Once again we do not hear normal third stacked chords but interval relationships called tritones (the so-called “devil’s interval”). It conveys a dissonant, unsettling, uneasy atmosphere (but not radically dissonant or unpleasant to hear as some other intervals).

So in Bar 8 we first hear violins I playing *mf* > Line 2 D dotted half note tied to quarter note next bar, followed by a half rest held fermata. After a quarter rest, violins II play *mf* > Line 1 D/Ab half notes tied to half notes in end Bar 9 (followed by a quarter rest held fermata). After a half rest, viole play *mf* > small octave E/Ab quarter notes tied to dotted half notes next bar held fermata. In Bar 9, VC play *mf* > Great octave Bb dotted half note held fermata. After a quarter rest, CB play Great octave and small octave E half notes held fermata.

End of cue.

“The Bowl” [8,9] *Vivo* in C and 12/8. 39 bars, 1:34. Track # 6. Note that 39 bars were originally written (and heard in the McNeely cd), however there were many changes in the original tracks. Original Bar 17 was deleted, and also original Bars 32-34 (substituted by end Bars 31 thru 35. So it is excellent that the complete cue with all of the written bars were recorded for the McNeely/Varese recording. Strings are *not* this time marked as *sords*.

We hear the exact same pizzicato notes played by all the strings as given previously in “The Shampoo.” This time the following half note rest is not held fermata. Oboes, clarinets, bass clarinet, and Fags also repeat the same rinforzando quarter notes. Also, after a quarter note, the horns play the same G# half-dim 7th dotted half notes (but not tied to half notes next bar as in “The Shampoo”). The harp also repeats Bar 1 of the previous cue. The differences are violins I and the flutes. After a quarter rest on the third beat, flute I and now *arco* violins I play fortissimo “3” triplet value 8th notes rinforzando Line 3 C#-E-D. Actually, the flutes are given an equivalent time signature of 12/8, so there is no “3” indicated. Violins, however, play in C (4/4) time, so the “3” is inserted below the crossbeam connecting the three 8th notes just indicated. Clarinets are also given the 12/8 time signature. Violins I & II alternate with the triplets (with initial 8th note overlaps on each triplet).

In Bar 2, violins I play Line 2 “3” triplet value B stand alone rinforzando 8th (followed by a triplet value quarter rest) to rinforzando A 8th up to C legato to Bb 8ths (these three notes connected by a crossbeam) down to stand alone G 8th (followed by a quarter rest) to F-Ab-Gb “3” triplet value 8ths to (Bar 3) Eb 8th (followed by a quarter rest) to Db-Fb-Eb triplet 8ths to Db stand alone 8th (followed by two quarter rests). Violin II in Bar 2 play fortissimo Line 2 B up to Line 3 D to C “3” triplet value 8ths (crossbeam connected) to stand alone A 8th (followed by a triplet value quarter rest) to G-Bb-Ab triplet 8ths figure down to F stand alone 8th (followed by a triplet value quarter rest) to (Bar 3) Eb-Gb-F triplet 8ths figure to Db stand alone 8ths (quarter rest) to C#-E-D triplet 8ths to rinforzando C# legato to B 8ths.

Bar 2 = C maj 7th (C/E/G/B) to Bb maj 7th (Bb/D/F/A) to D half-dim 7th (D/F/Ab/C) to C half-dim 7th (C/Eb/Gb/Bb).

Viola (treble clef) pluck *pizz* and *ff* Line 2 C/E quarter notes down to Bb/D down to Ab/C down to Line 1 Gb/Bb quarter notes to (Bar 3 in the standard alto clef) Fb/Ab quarter notes to Eb/G quarter notes to (now *arco*)

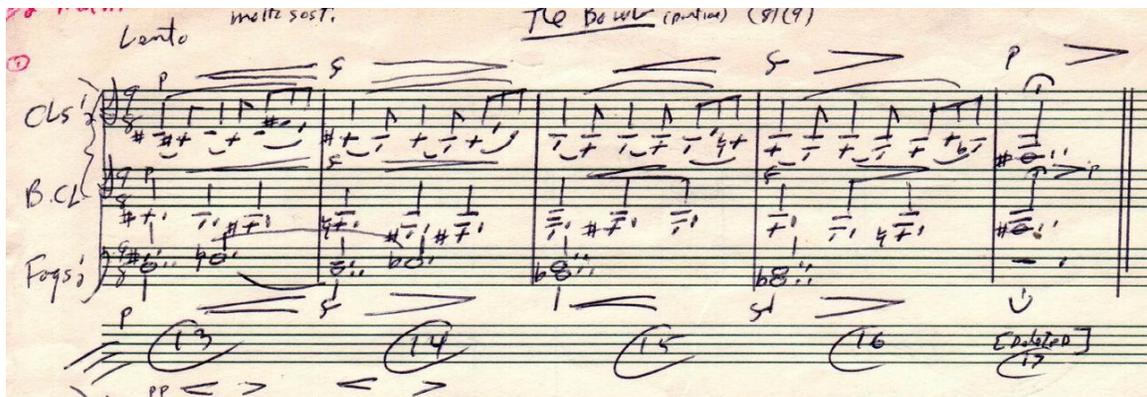
middle C#/E rinforzando quarter notes legato to D/F# quarter notes. VC (in the “k” tenor clef) plays Line 1 G/B quarter notes to F/A to D/F to C/Eb to (Bar 3) Cb/Db to Bb/Db to (now bass clef and *arco*) small octave G/B quarter notes legato and decrescendo to F#/B quarter notes. Horns I & II repeat the descending passage of the viole quarter note (rinforzando-marked for the horns), while horns III-IV repeat the celli descent passage. Combined, we hear in Bar 2 C maj 7th 2nd inv (G/B/C/E) to (2nd beat) Bb maj 7th 2nd inv (F/A/Bb/D) to (3rd beat) root position D half-dim 7th (D/F/Ab/C) to (4th beat) root position C half-dim 7th (C/Eb/Gb/Bb).

Bar 3 = Db min 7th (Db/Fb/Ab/Cb) to Eb Dom 7th (Eb/G/Bb/Db) to C# half-dim 7th (C#/E/G/B) to G# half-dim 7th (G#/B/D/F#).

The horns and Viole/VC play on the first quarter note beat Db min 7th 3rd inv (Cb/Db/Fb/Ab) to Eb Dom 7th 2nd inv (Bb/Db/Eb/G) to C# half-dim 7th 2nd inv (G/B/C#/E) to G# half-dim 7th (actual notes G#/B/D/F#). Fags also play the viole/horns I & II line. Clarinets play the frantic “melody” line (as played also by the violins and flutes). Oboes play descending rinforzando quarter notes (see viole).

In Bar 4 (:06), violins I play Line 1 C#-E-D triplet 8ths to C#-B 8ths to (now *Rall*) C#-D 8ths to E 8th tied to E 8th and then CE-E 8ths. Double bar lines are lined thru the cue at this point, signifying a change in the cue.

Starting in Bar 5 (*Lento*), the *Marnie* theme is played thru Bar 17. Oboe I is *solo* playing *pp* < “3” triplet value Line 2 F# half note legato to triplet value E quarter note (repeat this two-note figure same bar) to (Bar 6 in 2/4 time) F#-A-G-E 8th notes decrescendo (these notes in Bars 5-6 are played under the general legato slur/phrase line) to (Bar 7 in C time again) “3” triplet value E half note crescendo to D quarter note (played twice) to (Bar 8 in 2/4 time) E-G-F-D 8ths decrescendo to (Bar 9 in C time, start of page 23) “3” triplet value D half note to C quarter note (played twice) up to (Bar 10 in 2/4 time) E half note decrescendo. The oboe is silent until Bar 32.



Back in Bar 5, violins I play “3” triplet value Line 2 F# half note legato to E quarter note down to Line 2 Bb half note decrescendo (silent next bar). In Bar 7, they play triplet value E half note to D quarter note down to Ab half note (silent in Bar 8). Meanwhile violins II top line (stands) play Line 1 B half note legato down to G half note back to (Bar 6 in 2/4 time) B half note, while the bottom line play Line 1 G whole note tied to half note next bar. The top line of the violas play small octave B half note to Bb half note to (Bar 6) B half note, while the bottom line players sound G whole note tied to half note next bar. The top line of the celli play Great octave B half note to Bb half note to (Bar 6) B half note, while the bottom line players sound Great octave E whole note tied to half note next bar. CB play Great octave and small octave E whole notes *p* > (silent next bar) and then (in Bar 7) D whole notes (silent next bar).

Skipping to Bar 11 (:26) in C time, *solo* horn I plays *p* < > Line 1 D [written A above] “3” triplet value half note legato to middle C triplet value quarter note (play again) to (Bar 12 in 2/4 time) C half note decrescendo. Violins I play middle C whole note tied to half note next bar, while violins II play small octave Ab notes, and viole play small octave Eb (the strings play the Ab maj or Ab/C/Eb tonality). Double bar lines are lined thru the cue at this point.

In Bar 13 (*Molto Sost* in 9/8 time), the clarinets, bass clarinet, and bassoons are soli. Clarinets play the *Marnie* theme *p* < on Line 1 C# quarter note to B 8th (played twice) to C#-E-D crossbeam-connected 8ths to (Bar 14) B quarter note to A 8th played twice to B-D-C triplet 8ths *f* >. The bass clarinet plays descending dotted quarter notes small octave B-A-G# to (Bar 14) G-F#-E (all notes played legato). Fag I plays small octave F# dotted quarter note to F dotted half note to (Bar 14) E dotted quarter note to Eb

dotted half note (played legato). Fag II plays small octave D dotted half note legato to (Bar 14) C dotted half note.

The image shows a handwritten musical score for a woodwind and string section. The staves are labeled as follows from top to bottom: BCL (Bass Clarinet), Fag II (Fagotto II), Vlns I & II (Violins I & II), VC (Viola/Celli), and CB (Cello/Bass). The score is marked 'Molto Agitato' and includes performance instructions such as 'pp', 'p', and 'ff'. A note indicates it was 'Hand-copied by Bill Wrecho'. The score is divided into measures, with some measures circled at the bottom.

Skipping to Bar 18 (new Bar 17 since Herrmann deleted the original Bar 17 at the end of the previous passage where the clarinets played the *Marnie* theme), we have a new (yet familiar) section of *Molto Agitato Moderato* in C time. Here we find the same patterns (but with some change in the instrumentation and nature of the figures) given at the start of “Red Flowers.” Incidentally, this section (starting with Bar 18) is the start of the [9] section. Previous bars from the start of the cue were the [8] section.

So we find *sords* violins (both I & II) playing $p < f >$ middle (Line 1) C# (to D) whole note trill ($tr \wedge \wedge \wedge \wedge \wedge$), repeated next bar. In Bar 20, muted viole and celli take over and play the small octave C# trill. In Bar 21, the violins return to play the C# trill. In Bar 22, viole/VC take over on the C# trill tied to next bar and played here $p < ff >$. Violins take over again in Bars 24-25, and finally the viole/VC play the trill in Bar 26.

After a half and quarter rest in Bar 18, both flutes (*a2*) play *ff* ascending quintuplet “5” 16th notes (one quarter note value or the 4th beat in C time). So we find middle or Line 1 C#-D-F-G#-A to (Bar 19) Line 2

rinforzando C# dotted quarter note to “3” triplet value legato 16ths B-D-C# to rinforzando B legato to Bb 16ths (followed by an 8th and quarter rest). In Bar 19, after an 8th rest, the harp plays two rising 32nd note figures starting Great octave B-D-F-Ab-B-D (d⁷) up to (top staff) Line 1 F-Ab-B-D-F-A followed by an 8th and half rest for the top staff (Quarter and half rest for the bottom staff). After a half and quarter rest in Bar 19, the bass clarinet is now *solo* playing *ff* 32nd notes small octave D-F-Ab-A-Line 1 D-F-Ab-A to (Bar 20) Line 2 C# [written D#] rinforzando dotted quarter note to “3” triplet value 16ths B-D-C# to B-Bb 16ths (followed by an 8th and quarter rest).

Skipping to Bar 27 (1:12) in the *Meno Mosso* tempo direction, violins I play *p* < > Line 2 C# quarter note tied to C# 16th to B-D-C# 16ths (all four 16ths are connected by two crossbeams) to B to A quarter notes (all notes played under the legato slur). In Bar 28, violins II take over playing Line 1 A quarter note tied to A 16th to G-Bb-A 16ths to G to F quarter notes. Back in Bar 27, the bass clarinet plays *pp* < > small octave B [written C#] half note legato to A [written B] half note down to (Bar 27) G [written A] to F [written G] half notes. The Fags (in the “k” tenor clef) play Line 1 D/F# half notes legato to C/E half notes to (Bar 27) Bb/D half notes to Ab/C half notes. Combined we see and hear a definite progressive pattern of tonalities designed by Herrmann. WE find the B min 1st inversion (D/F#/B) half note triad to A min 1st inversion (C/E/A) half note triad to (Bar 28) Bb/D/G (G min 1st inv) to Ab/C/F (F min 1st inv).

In the next bars Herrmann changes the orchestral color for this pattern. So, in Bar 29 (with the woodwinds now silent), we find the viole/VC/CB playing the descending half note tonalities. Violins I play Line 1 F quarter note tied to F 16th to Eb-Gb-F 16ths to E to Db quarter notes. Viole play *pp* < > small octave Gb/Bb half notes on the up-bow legato to Fb/Ab half notes. Celli and basses play small octave Eb to Db half notes. Combined we have the root position Eb min (Eb/Gb/Bb) half note triad to root position Db min (Db/Fb/Ab) half notes.

In Bar 30 (*Rall*), violins II play middle C# quarter note tied to C# 16th to B-D-C# 16ths to B to Bb quarter notes. Viole play small octave D/F# to C/E half notes, while VC/CB play Great octave A to G half notes. Combined we hear the D maj 2nd inversion (A/D/F#) half note triad to C maj 2nd inv (G/C/E) notes. In Bar 31 (in 2/4 time), violins I play *p* > Line 1 B legato to Bb quarter notes (VC play these notes in the small octave register). Viole play I believe middle C/E half notes. Double bar lines are lined right

thru the cue at this point. [Note: The rest of the cue (Bars 32-39) was deleted in the movie dvd version. At the end of Bar 31, the Bb quarter notes should've had the fermata hold over them.]

In Bar 32 (Bars 32-34 were deleted by Herrmann), we come to the *Lento* tempo marking in C time. Woodwinds are soli in these three bars. The solo oboe I plays (1:31) *p dolce espr* and crescendo for two bars Line 2 C# dotted quarter note legato to B 8th (repeated same bar and also next bar) to (Bar 34) Line 2 D whole note decrescendo and held fermata. Flute I plays *p* < > Line 1 F# legato to F half notes (repeated next bar) while flute II plays D whole note in both bars. Flutes are silent in Bar 34. Two clarinets play *pp* < > small octave B [written C#] to A [written B] half notes. Repeat next bar (silent in Bar 34). Fag I (in the "k" tenor clef) plays Line 1 F# to F half notes (repeated next bar) while Fag II plays D whole note in both bars. Bassoons are silent in Bar 34.

In the next page (page 35), the clarinets, bass clarinets, and Fags are soli to end of cue. These five bars exactly duplicate Bars 13-17 except now it is a *Lento* tempo marking instead of the previous *Molto Sost* direction. You can see why Herrmann deleted the first run of this passage, saving it for the end of the cue. Actually the only other change is that the end Bar (Bar 39) is somewhat different than Bar 17. In Bar 39 (9/8 time), the clarinets play small octave E/D dotted half notes held fermata, *p > pp*. The bass clarinet plays descending dotted quarter notes small octave Bb [written middle C] to A [written B] to Ab [written Bb] held fermata. The Fags are silent (dotted whole note rest held fermata). End of cue.

"Want Ad" [10] *Lento* in C time. 21 bars, 1:10. [Note: This cue is not on the McNeely cd]

The strings are soli thru Bar 10 playing the *Marnie* theme variation. Violins I play *mf* < > Line 3 F# dotted quarter note legato mini slur to E 8th (repeated same bar) to (Bar 2) F# 8th up to A 8th (crossbeam connected) and tied to "3" triplet value A 8th down to G-E to F# quarter note tied to "3" triplet value 8th to C#-D triplet 8ths to (Bar 3) E dotted quarter note legato to D 8ths (repeated same bar), etc. For some reason, Herrmann changed the time signature to 4/2 time for violins II and viole but forgot to adjust with the melody line played by violins I already written to conform to C time notation.

WANT AD (10)

Lento

Hand-copied by Bill Wrenchel

1 2 3

After a quarter rest in Bar 1, violins II (in 4/2 time) play on the up-bow Line 2 B/Line 3 D dotted half notes legato to A#/C# dotted half notes (followed by a quarter rest). Repeat next bar. After a quarter rest, violins I (treble clef in 4/2 time) play Line 2 G dotted half note tied to G dotted half note (followed by a quarter rest).

Skipping to Bar 8 (*Poco Piu Mosso* in 12/8 time), we come to the actual close-up want ad scene. Violins I play Lines 2 & 3 C# quarter notes legato to B 8ths (play this two-note figure 4X) to (Bar 9) B quarter note to A 8th (played 4X). I will not proceed here since it exactly duplicates Bar 23 of

the second cue (“Marnie”) at the end of page 9. The difference is that in the next bar, the strings continue the passage whereas in “Marnie” the woodwinds took over. Moreover, the sequence starting in Bar 11 (*Lento* in $\frac{3}{4}$ time) with the fingered tremolo of the strings largely duplicates the pattern given in the “Marnie” cue starting in Bar 28 of page 10. The bars alternate once again with *piu mosso* with *rall.*



The cue ends in Bar 21 with violins I playing *p* > Line 1 D/Ab whole notes held fermata, while violins II play Ab/D, viole on small octave D, VC on Great octave F, and CB on Great octave BB whole notes. Combined we hear the Bb Dom 7th (Bb/D/F/Ab) tonality.

End of cue.

[Important Note: There is a cue after “Want Ad” but before “Red Ink” that is in the movie/dvd located Chapter 4 starting at 5:47. But what is it since it is not included in the score sequentially as #11 (“Want Ad” is Cue 10). As it turns out, this mystery cue is actually written Cue [16] “The Stranger,” a cue that is *not* in its “proper” place after Cue [15] “The Storm.” It would appear that while “The Stranger” cue was not used for the stranger scene in Chapter 7 but used earlier, it would’ve fit in its “proper” place. The “stranger” in that race track scene who interrogates Marnie while Sean Connery is away betting on a horse is played by the very excellent Milton Selzer who appeared in Twilight Zone episodes (especially in that Madis Gras episode titled I believe “The Masks”) but most notably in that wonderful GUNSMOKE b/w hour episode “Anybody Can Kill A Marshall”

that featured Herrmann “stock” music from the Twilight Zone episode “Where Is Everybody?”]

“Red Ink” [11] *Vivo* in 3/4 time. 23 bars, :51. {Note: This cue was also not included in the McNeely recording] DVD location: Chapter 5 starting at :30.

For the third time we hear this familiar pattern, but now as a variation. Violas play *con forza* and *sff* small octave C# half note trill to C-C# after-beats or 32nd grace notes to D *rinforzando* 8th (followed by an 8th rest). Repeat in Bars 3, 5 and 7. After a half rest, the *solo* bass clarinet plays *ff* ascending 32nd notes small octave D-F-Ab-A (connected by three crossbeams) to next such figure in Line 1 register up to (Bar 2) Line 2 C# [written D#] *rinforzando* dotted quarter note to B-D-C “3” triplet 16ths to B-BB 16ths (followed by an 8th rest). In Bar 2, both flutes are now Line 1 C# (to D) *sff* trill to C-C# grace notes to D *rinforzando* 8th (followed by an 8th rest). Repeat in Bars 4 and 6. After a quarter rest in Bar 2, Flutes play *forte* and *staccato* B/D (d) up to small octave D/F 8ths (crossbeam connected) to stand alone E/G *staccato* 8ths (followed by an 8th rest). After an 8th rest in the bottom staff, the harp plays two “6” sextuplet 32nd note figures starting Great octave B-D-F-Ab-B-D up to (top staff, with a quarter rest prior on the 1st beat) Line 1 F-Ab-B-D-F-Ab (B *dim* 7th), followed by an 8th and quarter rest in the top staff (two quarter rests in the bottom staff). Repeat in Bars 4 & 6. After a half rest in Bar 3, clarinets are *solis* playing *ff* the same ascending 32nd notes played in Bar 1 by the bass clarinet to (Bar 4), a repeat of the Bar 2 pattern played by the bass clarinet. Repeat next two bars.

Skipping to Bar 11 (*Molto Agitato* in C time), the *Marnie* theme is once again played (etched by now into your memory banks!) by flutes, English horns, and clarinets, while the strings play bowed trem half notes. So we have C# dotted quarter note legato to B 8th (played twice), and so forth. The bass clarinet plays small octave A to Ab half notes (repeated in Bar 12). Flutes play D/F# to F half notes (repeated next bar). Violins I play *pp* < *mf* > Line 1 F# to F bowed trem half notes (repeated next bar) to (Bar 13) E to En half notes to (Bar 14) G to F# bowed trem half notes to (Bar 15) non-trem D whole note crescendo to (Bar 16) middle C whole note decrescendo. Strings are silent in Bars 17-18. In Bar 19 (*lento*) the strings are now *sord* (muted). Violins II are bowed trem on Line 1 D half note

played twice (repeated in Bar 12) to (Bar 13) C whole note trem < > (repeated next bar) to (Bar 15) small octave B whole note (non-trem) legato to (Bar 16) A whole note decrescendo. Viole are bowed trem on small octave A to Ab half notes (repeated next bar) to G to Gb half notes to (Bar 14) E to Eb half notes to (Bar 15) non-trem D whole note to (Bar 16) C whole note. VC play Great octave A to Ab bowed trem half notes (repeated next bar). After a half rest in Bar 13, they play G to Gb half note tremolos down to (Bar 14) E to Eb half notes to (Bar 15) *div* and non-trem Great octave D/B whole notes legato to (Bar 16) C/A whole notes. After a half rest in Bar 11, CB pluck *pizz mf* on Great octave Ab quarter note let vibrate (followed by a quarter rest). Repeat next bar. After a half rest in Bar 13, CB pluck Gb quarter note. After a half rest in Bar 14, they pluck small octave Eb quarter note. CB are silent until Bar 19.

In Bar 19, violins I play *pp* < > Line 1 D quarter note on the up-bow legato to middle C quarter note up to E half note (repeat next bar). Violins I are silent to end of cue. Violins II play on the up-bow small octave Ab whole note for two bars to (Bar 21) Ab dotted half note decrescendo (followed by a quarter rest) to (Bar 22) Ab whole note (silent in end Bar 23). Viole play small octave D half note (followed by a half rest), repeated next bar. In Bar 21, the viole play D dotted half note (quarter rest) to (Bar 22) D whole note. VC play Great octave F half note (half rest following), repeated next bar. In Bar 21, VC play F dotted half note (quarter rest) to (Bar 22) F whole note. CB play Great octave BB half note in both bars, and then Bb dotted half note in Bar 21 to (Bar 22) Bb whole note.

In Bar 19, after a half rest, clarinets play *p* > small octave E/G# half notes (repeated next bar) while the bass clarinet plays E notes in that pattern. In Bar 20, the muted horn I is *solo* playing *p* < > Line 1 D legato to C [written A to G] quarter notes up to E [written B] half note. In Bar 21, the horn plays C to D quarter notes to E half note. In Bar 22, flute I plays middle C to D quarter notes to E half note. After a half rest in Bar 22, it plays C to D quarter notes to (end Bar 23) E whole note decrescendo and held fermata. You only hear that flute in end Bar 23.

End of cue. [End session Sunday, March 30 at 6 pm]
 [Resume Monday, March 31, 2003 at 6:15 pm]

“The Safe” [12] *Lento* in 3/4 time. 9 bars, :20 (:42 in the McNeely track # 7). DVD location: Chapter 5 starting at 1:21. This cue immediately seques from the previous “Red Ink” cue.

In Bar 1, the *sords* strings play the combined Bb Dom 7th tonality (Bb/D/F/Ab). We find violins I playing *pp* < Line 1 D 8th to D quarter note to D stand alone 8th to two D 8ths (crossbeam connected) to (Bar 2 in C time) D 8th, followed by an 8th/quarter/half rest marks. Repeat Bars 1-2 in Bars 3-4, 5-6, and 7-8. Violins II play that same pattern on small octave Ab notes (repeated in the next six bars as given). Viole play small octave D notes in that pattern (repeated next six bars). VC play Great octave F/Bb notes in that pattern in Bar 1 to (Bar 2) F#/Bb 8ths (followed by rests). Bar 3 repeats Bar 1 to (Bar 4) E 8th notes (Followed by rests). Bars 5-6 repeat Bars 1-2. Bars 7-8 repeat Bars 3-4. CB play the pattern on Great octave Bb notes to (Bar 2) B 8th (followed by rests). Bar 3 repeats Bar 1 to (Bar 4) Great octave and small octave E 8th notes (followed by rests). Bars 5-6 repeat Bars 1-2. Bars 7-8 repeat Bars 3-4.

Back in Bar 2 (in C time), the bass clarinet plays *p (sost)* small octave F# [written G#] whole note. In Bar 4, it plays small octave E [written F#] whole note. In Bar 6, it plays F# whole note again. In Bar 8, it plays E. Back in Bar 2, *sords* horns play *p (sost)* small octave D/F#/Ab/D(d') whole

notes (repeat in Bar 6). In Bar 4 (:13), the horns play D/E/Ab/D whole notes (repeat in Bar 8).

Back in Bar 2, after a quarter rest, the harp plays *ppp* rising to falling to rising 32nd note legato arpeggio figures. It plays Line 1 D-F-G#-Line 2 C# to D-F-G#-C# (all notes are connected by three crossbeams with a space in the middle except for the top crossbeam). This continues in the top staff with descending notes starting on that same Line 3 C#-F#-F-D to C#-G#-F-D to (bottom staff) rising figures (see the first eight-note figure just described). Repeat in Bars 4, 6 and 8.

In end Bar 9, the strings are soli playing *p* > whole note held fermata. The notes played are exactly the ones described in Bar 1.

End of cue.

“The Drawer” [13] *Lento* in 3/4 time. 11 bars, :36. Track # 8.
DVD location: Chapter 5 starting at 2:23. [Note: on the dvd there is a noticeable wobble in the music in the second bar]

In this variation of the previous cue, the muted strings are now pizzicato plucking *pp* < the same notes and pattern described in Bar 1 of “The Safe.” This is repeated in Bar 2 except now the sound dynamics are decrescendo. Strings are silent in Bar 3.

In Bar 3 (in C time), muted horns play different notes than in the previous cue. We find small octave D/Ab/Bb/D whole notes played *p* (*sost*). Repeat in Bar 6. The bass clarinet plays small octave E whole note. Repeat in Bar 6. After a quarter rest, the harp plays the same ascending eight-note 32nd note figures as described in the previous to descending notes (followed by a quarter rest). Repeat in Bar 6 but this time in contrary motion (descending to ascending 32nd note figures).

Strings repeat Bars 1-2 in Bars 3-4, and also in Bars 7-8 (except now the sound dynamic is a steady crescendo thru both bars).

In Bar 9 (:27) we come to the concluding *Agitato* in C section of this short cue in which the strings are now *arco* and horns are prominent playing fortissimo *Marnie* theme fragmented phrases. So we find violins I playing *sf*

(steady crescendo thru next bar) bowed trem middle Cb/Eb whole notes (repeated next bar). Strings are silent in end Bar 11. Violins II play small octave Ab/Line 1 Eb whole notes bowed trem (repeated next bar). Viole are bowed on small octave F whole note (repeated next bar). VC/CB play (non-trem) F whole notes tied to whole notes next bar. The bass clarinet plays *sff* small octave F whole note tied to whole note next bar.

"The Drawer" B. Henmann

Lento Agitato Rall.

Bass clar (Cb) # F (1st) F (1st) F (1st)

Horns (P) F (1st) F (1st) F (1st)

Harp F (1st) F (1st) F (1st)

Violins I F (1st) F (1st) F (1st)

Violins II F (1st) F (1st) F (1st)

Viola F (1st) F (1st) F (1st)

VC F (1st) F (1st) F (1st)

CB F (1st) F (1st) F (1st)

[Hand-copied by Bill Wrobel]

All four horns play *ff* Line 1 F [written Line 2 C] dotted quarter note legato to Eb [written Bb] 8th note (repeat the same in the same bar) to (Bar 10) F up to Ab to Gb down to Eb quarter notes decrescendo to (Bar 11) F whole note > *pp* and held fermata.

End of cue.

<https://www.youtube.com/watch?v=Tm2ex79oOP0> [The Drawer]

“Mark’s Office” [14] *Lento* in 4/2 time. 9 bars, :35 (:40 in the McNeely track # 9). DVD location: Chapter 6 starting at :07.

Bars 1-2 = D maj 7th (D/F#/A/C#) to D half-dim 7th (D/F/Ab/C).

Once again violins I play the high register *Marnie* theme. It is interesting how in Bar 2 Herrmann once again changed the way he structured the theme by inserting the new structure above the violins I staff. So even at this late date (several cues into the score) he had to go back to change it. I believe this is the final time this variation of the *Marnie* theme is played. Moreover, while he inserted the revised version above the violins I staff line, that version is in the overall Line 2 register (Herrmann did not put an ottava *8va* above the notes). So, a couple of staves below the bar numbers, he inserts *violins* line for the violins I line with the proper higher register he wanted.

So we find violins I playing on the up-bow (v symbol above the note) Line 3 C# dotted half note legato to B quarter note (repeat same bar) to (Bar 3) to [original version] C# up to E to D down to B quarter notes to C# dotted half note (end of long phrase slur/curve line) to A quarter note. In the revised version (written in just above that staff), Herrmann notates C# quarter note up to E quarter tied to “3” triplet value E quarter note down to D to B triplet value quarter notes to C# quarter note tied to “3” triplet value C# quarter note down to G# to A triplet quarter notes. I must say that it definitely “sounds better” (less simple, more sophisticated version).

Back in Bar 1, violins II play *p* < > Line 2 D/A whole notes legato to F/Ab dotted half notes (followed by a quarter rest). Repeat next bar. Violas (treble clef) play Line 1 A/Line 2 F# whole notes on the up-bow to Ab/D dotted half notes (followed by a quarter rest). Repeat next bar.

Bars 3-4 = C maj 7th (C/E/G/B) to C/Eb/Gb/B [F# enharmonic Gb in Bar 4]

Violins I continue the melody line on Line 2 B dotted half note to A quarter note (repeat same bar) to (Bar 4) B up to D to C down to A quarter notes to B dotted half note (end of phrase) down to G quarter note [this was the “old” or original version]. In the revised version, we find B quarter note up to D quarter note tied to D triplet value quarter note to C to A triplet quarter notes to B quarter note tied to triplet B quarter note down to F# to G triplet quarter notes.

Violins II play < > Line 2 C/G half notes on the up-bow legato to Eb/Gb dotted half notes (followed by a quarter rest) to (Bar 4) B/G whole notes legato to C/F# dotted half notes. Violins I play G/E (e'') whole notes to Gb/C dotted half notes (followed by a quarter rest) to (Bar 4 in the standard alto clef) Line 1 E/Line 2 C whole notes to Eb/B dotted half notes.

In Bar 5 (:19), the bass clarinet makes its appearance playing *mf* > small octave B [written C#] whole note tied to half note (followed by a half rest) to (Bar 6) A [written B] whole note tied to half note to (Bar 7) F [written G] whole note legato up to Line 1 D [written E] half note (followed by a half rest) down to (Bar 8) F whole note legato to E [written F#] whole note (silent in end Bar 9).

Back in Bar 5, violins I play crescendo Line 2 A dotted half note to G quarter note down to F# to F half notes (these four notes are played under the legato slur) to (Bar 6) G dotted half note to F# quarter note to F to E half notes (legato slur) to (Bar 7) E half note to D down to Line 1 A quarter notes up to C to B half notes. In Bar 8 (:32) they play “3” bracketed triplet value Line 2 D whole to C half notes up to normal E whole note tied to whole note in end Bar 9 and also tied to another E whole note held fermata. There is a steady > *pp* since mid-Bar 8.

Back in Bar 5, after a quarter rest, violins II play B/D (d'') dotted half notes legato down to G/B dotted half notes (followed by a quarter rest) to (Bar 6) A/C to F/A dotted half notes in that pattern to (Bar 7) F/A to D/F notes in that pattern. In Bar 8, violins II play middle C/Eb whole notes crescendo to E whole notes decrescendo (silent next bar).

Back in Bar 5, after a quarter rest, violas play Line 1 D/A dotted half notes legato down to B/D dotted half notes (followed by a quarter rest) to (Bar 6) middle C/G to A/C notes in that pattern to (Bar 7) C/D to Ab/C dotted half notes. In Bar 8, violas play small octave F/A whole notes legato to E/B whole notes (silent in end Bar 9).

End of cue.

[Resume Tuesday, April 1, 2003 at 6:30 pm]

“The Storm” [15] *Vivo* in 3/4 time. 85 bars, 3:07. Track # 10.
DVD location: Chapter 6 starting at 2:09.

The first ten bars of this cue exactly duplicate the first ten bars of “Red Ink” (Page 29). It appears the page was simply photocopied with the new cue title inserted in.

In the next page (written as page 36 by Herrmann), we come to a new tempo marking of *Molto Agitato (Largamente e pesante)* in C time. Two English horns and violins play *sff* Line 1 C# [written G# for the CA] rinforzando-marked (> above note) [or also called *accent* or *accented*] dotted quarter note legato slur to B 8th (repeat same bar). Viole play *con forza* and *sff* small octave F# half note bowed trem to F half note bowed trem (repeat next bar). VC are bowed trem on Great octave A/small octave D half notes to Ab half notes (repeat next bar). CB are bowed trem on Great octave A half note to Ab half note (repeat next bar). Clarinets play *ff* small octave D/F# half notes legato to F half note (repeat next bar) while the bass clarinet plays A to Ab notes. Fags play small octave D/F# half notes legato to F half note (repeat next bar).

In Bar 12, *open* horns (in the separate time signature of 12/8 time) play *ff* rinforzando middle C# [written G# above] 8th note up to E [written B] quarter note tied to E 8th to D-B 8ths to C# rinforzando-accent dotted half note. After a half/quarter/8th rest marks, CA (English horns) and violins play *sff* small octave A 8th [written Line 1 E for the CA] to (Bar 3) B dotted quarter note legato to A 8th back to B dotted quarter note to A 8th. Viole are bowed trem *sff* on small octave E half note to Eb half note *sff*. The top line (stands) of the celli play small octave C whole note bowed trem (repeat next bar) while the bottom line players sound Great octave G to Gb half notes (as also the CB). Clarinets play E legato to Eb half notes, while the bass clarinet plays middle (Line 1) C whole note. Fags play Great octave G/small octave E half notes legato to Gb/Eb half notes.

In Bar 14, horns return to play the response pattern on small octave B [written Line 1 F#] rinforzando 8th up to D quarter note tied to D 8th to C to E 8ths to B rinforzando dotted half note. Clarinets play E legato to F# half notes. Fags play Great and small octave E half notes legato to Eb/C half notes. Viole are bowed trem on E to F# half notes. VC bottom line play Great octave E to Eb half notes, while CB play small octave E to Eb bowed trem half notes. After a half/quarter/8th rest marks, English horns and violins return to play *sff* small octave G 8th note.

In Bar 15 (:25), the English horns and violins play small octave A rinforzando A dotted quarter note to G 8th (followed by a quarter and 8th rest) to G 8th to (Bar 16) A dotted quarter note to G 8th (followed by a half rest). Clarinets and bass clarinet play small octave D to Eb half notes (repeated in Bar 16) while the Fags Contra-octave and Great octave Bb half notes up to Great octave and small octave Cb half notes (repeat next bar). Viols are bowed trem on small octave D to Eb half note (repeated next bar) while VC play Bb to CB half notes, and CB on D to Eb (repeat next bar). After a half rest, horns (now in C time) play *sff* Line 1 stopped (+ sign above notes) F# quarter note [written Line 2 C#] to F stopped quarter note. Repeat next bar.

In Bar 17, the CA and violins play small octave Ab dotted quarter note legato leap up to F# 8th (followed by a half rest). Repeat next bar. Viols are bowed trem on E to F half notes, VC on middle C to Db half notes, and CB on small octave E to F bowed trem half notes (repeat next bar). Clarinets play small octave E to F half notes while the bass clarinet plays middle C to Db half notes. Fags play Great octave E and small octave C half notes legato to F/Db half notes (repeat next bar). After a half rest, horns are stopped on F to Eb quarter notes (repeat next bar).

In Bar 19 (*Rall* at :34) strings are soli for two bars. Violins play *ff* Line 1 E quarter note to D 8th down to small octave A 8^t (crossbeam connected) up to middle C quarter note legato to B quarter note (repeat next bar). these notes are played under the legato phrase line. Viols play *ff sost* (non-trem) small octave A to Ab half notes to (Bar 20) F to E half notes. VC play A/F (f) half notes legato to Ab/Fb half notes to (Bar 20) F/D half notes to Ab half notes. CB play small octave A to Ab half notes down to (Bar 20) F to E half notes.

In Bar 21 (*Molto Sost (in 1)* in 3/8 time, piccolos and clarinets play *ff* Lines 1 & 2 B quarter notes legato slur to A 8ths (repeated next bar) to (Bar 23) B rinforzando (accent) 8th up to Lines 2 & 3 quarter notes tied to quarter notes next bar to C quarter notes down to A quarter notes to (Bar 25) B dotted quarter notes tied to dotted quarter notes in Bar 26. English horns also play this melody line but an octave lower. So we find small octave and Line 1 B [written Lines 1 & 2 F#] quarter notes to A [written E] 8ths, and so forth.

The bass clarinet plays *ff (marcato)* Line 1 B [written Line 2 C#] dotted quarter note down to (Bar 22) E [written F#] dotted quarter note to

(Bar 23) small octave A [written B] dotted quarter note (tied to dotted quarter note next bar) down to (Bar 25) E dotted quarter note tied to quarter note next bar, followed by an 8th rest mark (and slight breath rest!). The bassoons play the same notes and pattern but starting an octave lower (small octave B).

The harp plays “3” triplet value 16th note ascending figures starting small octave B-C-E up to G-B-C to Line 2 E-G-B (C maj 7th) to (Bar 22) descending triplet figures starting Line 2 B-G-E down to C-B-G down to E-C-B (b). Repeat next two bars. Repeat also in Bars 25-26 except that the last descending triplets are deleted (quarter rest mark is in their place). Back in Bar 21 (start of page 37), violins are *sff con forza* Line 1 G/B bowed trem dotted quarter note tied to dotted quarter notes next bar. Repeat next two bars (but *rinforzando*-accented). Repeat also in Bars 25-26. Violins II play Line 1 C/E bowed trem notes as given while viole are bowed trem on small octave notes. VC/CB are *ff (marcato)* following the Fags line of descending dotted quarter notes.

After a quarter rest in Bar 26 (:45), the horns take over the melody line and play *ff* on Line 1 G [written Line 2 D] 8th notes to (Bar 27) Ab quarter note legato mini slur to G 8th (repeated next bar) to (Bar 29) Ab *rinforzando* 8th up to Line 2 Cb [written Gb] quarter note tied to 8th note next bar to Ab to G 8ths to (Bar 31) Ab dotted quarter note tied to dotted next bar. Fags/VC/CB play small octave (Line 1 for the bass clarinet) Ab dotted quarter note down to (Bar 28) D dotted quarter note down to (Bar 29) B dotted quarter note tied to next bar down to (Bar 31) F dotted quarter note tied to quarter note next bar (followed by an 8th rest). Violins I are bowed trem *sff* on *rinforzando*-accented Line 1 F/Ab dotted quarter notes tied to next bar (repeat in Bars 29-30 and Bars 31-32). Violins II are bowed trem on B/D (d') notes in the pattern given, while viole are bowed trem on small octave Ab notes. The harp plays rising “3” triplet 16ths again, this time starting on middle C-D-F to Ab-C-D to F-Ab-C (D half-dim 7th) to (Bar 28) descending notes starting Line 3 C-Ab-F to D-C-Ab to Line 1 F-D-C. Repeat next two bars, and repeat in Bars 31-32 except for the final two descending triplet figures (quarter rest instead).

Skipping to Bar 42 (:57) we come to the *A Tempo Primo* tempo marking in ¾ time. Quarter note = dotted quarter note. At this point, we hear the same pattern given in the very opening of the “Prelude.” Initially we just hear the horns playing *sff* middle C# [written G#] half note trill (to D) to C-

C# after-beats (grace notes) to D rinforzando 8th (followed by an 8th rest). Flutes/clarinets/bass clarinet play fortissimo the 32nd note ascending run starting small octave (Line 1 for the flutes) D-F-Ab-A up to D-F-Ab-A to (Bar 43) Line 2 (Line 3 for the flutes) rinforzando C# dotted quarter note to “3” triplet value 16ths B-D-C# to B-Bb 16ths (followed by an 8th rest). Repeat in Bars 44-45. In Bar 43, horns play *sfp* < and stopped (+) B/D/F/G# half notes to G/B/C#/E rinforzando and *sff* 8ths (followed by an 8th rest). Repeat the horns passage in Bars 42-43 in the next two bars. After an 8th rest, the harp plays ascending “6” sextuplet 32nd notes starting Great octave B-D-F-Ab-A-D to (top staff) the next figure (followed by an 8th and quarter rest). Repeat in Bar 45 and Bar 47. After a quarter rest in Bar 43, the violins pluck *pizz* and *ff* B/D (d’) up to D/F 8ths (crossbeam connected) to stand alone E/G 8ths (followed by an 8th rest). Repeat in Bars 45 and 47. Violas pluck A/middle C to C/E 8ths to D/F 8ths. VC/CB pluck B/D up to small octave D/F 8ths to E/G 8ths.

Bar 52 (1:12) we come to *Molto Largamente (appassionato)* in $\frac{3}{4}$ time. Just prior at the end of Bar 51, the violins play *ff* “3” triplet value middle C# quarter note to D 8th to (Bar 52 past the double bar lines) Line 2 C# dotted quarter note (these three notes are under the legato slur/phrase line) to B 8th down to “3” triplet value F# quarter note to E 8th to (Bar 53) F# half note (these four notes were under the legato slur/phrase line) down to middle C# quarter note to D 8th (again “3” triplet value notes) up to (Bar 54) C# dotted quarter note to B 8th up to “3” triplet value D quarter note to B 8th down to (Bar 55) F# half note. Etc.

Back in Bar 52, violas play *ff* small octave “3” triplet value G down to D back to G 8ths to B quarter note legato to Line 1 D quarter note to (Bar 53) F# half note (followed by a quarter rest). Repeat next two bars. VC play “3” triplet value ascending 8ths starting Great octave G-D-G to B quarter note up to Line 1 D quarter note to (Bar 53) F# half note (followed by a quarter rest). In Bar 53, CB join in to play Great octave and small octave E half notes (followed by a quarter rest). Flutes play *ff (Sost)* Line 1 G half note legato down to D quarter note to (Bar 53) same D half note (followed by a quarter rest). Repeat next two bars. CA play B/D half notes down to F#/B quarter notes to (Bar 53) G/B half notes. Clarinets play small octave G half note up to B quarter note down to (Bar 53) E half note (followed by a quarter rest) to (Bar 54) G half note to B quarter note to (Bar 55) B half note. Fags play G/D half notes to B/F# quarter notes down to (Bar 54) Great octave E/B half notes (followed by a quarter rest). Etc. In Bar 53, the harp

plays ascending 16ths starting Great octave E-B-E-A up to (top staff) B-D-F# “3” triplet 8ths (followed by a quarter rest). Etc.

Skipping to Bar 64 (1:36) the violins and viole are soli (*Poco Animato*). Violins I play *f* > Line 3 C# quarter note legato to B half note (repeated next bar *mf* >) to (Bar 66) C# up to E 8ths to D down to Line 2 A quarter notes crescendo to (Bar 67) C# quarter note to B half note decrescendo to (Bar 68) B quarter note to A half note (repeated next bar), etc. Violins II play *mf* > Line 2 D/F# half notes tied to 8th notes (followed by an 8th rest) to (Bar 65) D/F half notes tied to 8ths to (Bar 66) D/F# dotted half notes crescendo to (Bar 67) D/F half notes tied to 8ths decrescendo. Viole play Line 1 F#/A half notes tied to 8ths to (Bar 65) F/Ab half notes tied to 8ths, etc.

Skipping to *Lento* Bar 76 (1:58), horn I is *solo* playing *p espr e dolce* < playing the *Marnie* theme on Line 1 F# dotted quarter note to E 8th (repeat same bar) to (Bar 77) F#-A-G-E 8ths to F# half note decrescendo (all notes played legato). Clarinets play *p* < > small octave E/G whole notes (repeated next bar) while the bass clarinet plays small octave B half note legato down to E half note. Fags play B/D (d') half notes to A#/C# half notes (repeated next bar). After a half/quarter/8th rest in Bar 77, the flutes play *mf* < Line 1 D 8th to *Bar 78) E quarter note to D 8th (played twice) to (Bar 79) E-G-F-D 8ths to E half note decrescendo. After rests in that bar, the English horns take over the melody and play Lines 1 & 2 C 8ths to (Bar 80) “3” triplet value D half notes to C quarter notes to “3” value B half notes to Bb quarter notes. Etc.

Handwritten musical score for strings and woodwinds. The score includes parts for Flute (Fls), Clarinet (CA), Clarinet (Cls), Bassoon (Ba), Horn (Hr.), Violin (Vl), Viola (V), Violoncello (Vc), and Contrabass (Cb). The score is annotated with red markings, including a 'STAMP (15) mp (Maurice)' at the top. The bottom of the page features logos for Sighting Brand, PRO ART PUBLICATIONS, and Belwin Mills.

Skipping to Bar 84 (2:29) *sords* violins play on the up-bow and *p < >* Line 1 G legato to F quarter notes to A half note to (end Bar 85) G half note *pp <* legato to A half note decrescendo and held fermata. After a half rest in Bar 84, the harp plays (as in Bar 83) rising “3” triplet value 8ths starting Great octave A-small octave E-A to (top staff) Line 1 E-A-E (e’). Muted violins II play small octave Ab/Line 1 D half notes legato to A/E half notes (repeat next bar, held fermata). Muted violone play small octave D/Ab half notes to E/A half notes (repeat next bar). VC play F/D (d) to A/E half notes (repeated next bar). CB play Great octave Bb half note (followed by a half rest) to (end Bar 85) Bb half note *mp >* followed by a half rest held fermata. The first half note tonality is Bb Dom 7th (Bb/D/F/Ab) followed by the E-A P4 and A-E P5 intervals (non-stressful for a change!).

End of cue.

[Resume Wednesday, April 2, 2003 at 6:05 pm]

“The Stranger” [16] *Molto moderato* in C time. Quarter note = 60.
 8 bars, :31. Track # 11. [Note: As given earlier, this cue was not placed here
 in its “proper” order sequence, instead inserted after “Want Ad”]

The image shows a handwritten musical score for the piece "The Stranger". At the top left, it is labeled "Sc. 191-224 (pt I)". The title "The Stranger" is written at the top right. The score is arranged in systems for various instruments:

- Flutes (Fls 2):** Part 1 (Fls 1 & 2) with a *pp* dynamic marking.
- Oboes (Obs 2):** Part 1 (Obs 1 & 2).
- Clarinets (Cls 2):** Part 1 (Cls 1 & 2) with a *pp* dynamic marking.
- Bassoon (Bce):** Part 1.
- Fagot (Fgs 2):** Part 1.
- Musical Director (Jaco):** A section with measures 1, 2, 3, and 4, including a circled "10/3" with a downward arrow.
- Trumpets (Tr):** Part 1 (Tr 1 & 2) with a *pp* dynamic marking.
- Violins (Vls):** Part 1 (Vls 1 & 2) with a *pp* dynamic marking.
- Violas (Vcs):** Part 1.
- Violoncello (Vcl):** Part 1.
- Contrabass (Cb):** Part 1.
- Other markings:** "Sords" (Sordani) with a *p* dynamic, and "Pochetto" with a *pp* dynamic.

Flutes play *pp* Line 2 D/F# quarter notes to C/E to D/F# up to F#/B quarter notes (all notes played under the legato phrase slur). Repeat next

bar. The flutes in Bar 3 play B/Line 3 D (d'') quarter notes legato down to F#/B quarter notes down to D/F# quarter notes (followed by a quarter rest)> Silent in bar 4. After a quarter rest in Bar 5, the flutes (and oboes make their appearance for the first time in the cue playing these notes as well) play *pp* D/F# dotted half notes tied to dotted half notes next bar (followed by a quarter rest). Flutes are silent in the final two bars of the cue.

Back in Bar 1, clarinets Line 1 G/B [written A/C#] quarter notes to F#/A [written G#/B] to G/B to A/C# quarter notes (repeated next bar) to (Bar 3) Line 2 E/G quarter notes legato down to A/C# quarter notes to G/B quarter notes (followed by a quarter rest). Silent in Bar 4. After a quarter rest in Bar 5, the clarinets play Line 1 G/B dotted half notes tied to dotted half notes next bar (silent to end of cue).

So combined in Bar 1, the flutes and clarinets play (on the 1st quarter note beat) G/B/D/F# quarter notes (G maj 7th) to F#/A/C/E (F# half-dim 7th) back to G maj 7th, and then quarter notes A/C#/F#/B.

In Bar 1, the harp is set in the key signature of D major/E minor (2 sharps or F#-C#). The harp proceeds to play *pp* on ascending "3" triplet value 16th note figures starting Great octave E-G-D up to small octave G-B-D (d') back down to small octave E-B-D up to (top staff) Line 1 G-A-D (d'') up to descending 16ths F#-D-A to G-D-B back up to Line 1 F#-D-A (a) to G-D-B (B). Repeat next bar. Repeat also in Bar 3 except that the final two descending triplets are replaced with a quarter rest.

Violins I play *pp* two half note fingered tremolo figures. We find Line 1 D up to F# half note trem down to small octave A up to Line 1 D half note trem (repeated next bar) to (Bar 3) D up to F# dotted half note fingered trem. Then the violins play *sfp* and *ponticello* Line 1 A/Line 2 B rinforzando-accented quarter notes bowed tremolo to (Bar 4) Line 1 A/Line 2 B whole note bowed trem to (Bar 5) A/Line 2 B quarter note trem (followed by a quarter and half rest).

Violins II play small octave A up to D half note fingered trem to next figure of Line 1 D up to F# half notes (repeated next bar) to (Bar 3) A up to D dotted half notes fingered trem. AS violins I, the 2nd violins play *sfp* *ponticello* bowed trem Line 2 C#/F# rinforzando quarter notes (:12) to (Bar 4) C#/F# whole note bowed trem to (Bar 5) C#/F# quarter notes trem (followed by rests).

Viole are fingered trem between small octave G to A half notes, and then E to G (repeated next bar) to (Bar 3) G to A dotted half notes (followed by a quarter rest, and silent until the very end of Bar 6). VC top line players are fingered trem between Great octave B up to small octave D half notes, and then small octave D to E (repeated next bar) to (Bar 3) B up to D dotted half notes (followed by rest, as given above for the viole). The bottom line celli play Great octave E whole note tied to whole note next bar and tied to dotted half note in Bar 3 (followed by a quarter rest). Silent in Bar 4. CB play Great octave and small octave E whole notes tied to next bar and tied to dotted half notes in Bar 3 (followed by a quarter rest).

In Bar 4, *sords* horns play *p* small octave G/B/D/F# (G maj 7th) quarter notes legato mini-slur to F#/A/C#/E (F# min 7th) back to G maj 7th legato down to E/G/B/D (E min 7th) to (Bar 5) F#/A/C#/E quarter notes legato top G/B/D/F# dotted half notes decrescendo. After a quarter rest in Bar 5, Fags make their appearance to play *pp* small octave G/B dotted half notes tied to dotted half notes next bar (followed by a disappearance of their presence in this cue!). After a half rest, VC/CB/bass clarinet play *pp* <small octave (Line 1 for bass clarinet) D legato down to B quarter notes down to (Bar 6) F# to E back to F# quarter notes (these five quarter notes are played under the legato phrase/curve line) up to B rinforzando quarter note *sfp* and tied to whole note next bar crescendo and tied to half note and tied (for the bass clarinet only) to B 8th rinforzando (followed by an 8th rest and a quarter rest held fermata). VC/CB play up to small octave B 8th *sff* (followed by an 8th rest and a quarter rest held fermata).

After a half rest in Bar 5, the harp returns to play *pp* descending triplet value 16ths starting Line 2 F#-D-A-G-D-B back up to F#-D-A-G-D-B down to (Bar 6) ascending 16ths Great octave E-B-D-G-B-D (d') back down to small octave E-B-D (d') up to (top staff) Line 1 G-A-Line 2 D (d'') up to descending Line 2 F#-D-A-G-D-B (followed by a quarter rest).

After a half and quarter rest in Bar 6, violins I play *f* < Line 1 E quarter note to (Bar 7) F# legato up to B quarter notes up to Line 2 D legato to E quarter notes up to (end Bar 8) F# legato up to B quarter note up to Line 3 D half note *ff* and held fermata. Violins II play A/middle C# quarter notes to (Bar 7) B/D quarter notes legato to C#/F# quarter note, and then G/B quarter notes to A/C# quarter notes to (Bar 8) B/D quarter notes up to CE/F# quarter note to G/B half notes held fermata. Viole play small octave F#

quarter note to (Bar 7) G legato to A quarter notes up to Line 1 E to F# quarter notes to (Bar 8) G to A quarter notes to Line 2 E half note held fermata. So the cue ends on the E min 7th (E/G/B/D) half note tonality.

End of cue.

[resume Thursday, April 3 at 6:10 pm]

“The Paddock” [17] C meter. 7 bars, :23. Track # 12.



Similar in overall structure to the previous cue (“The Stranger”), violins and violas now play ascending bowed trem quarter notes to descending notes. In the grace bar, violins I play *ff* Line 1 E quarter note bowed trem to (Bar 1) F# up to B to Line 2 D to E bowed trem quarter notes to (Bar 2) F# up to B quarter notes up to Line 3 D rinforzando-accented quarter notes down (now starting a steady descent) to B to (Bar 3) F# to E to D to Line 1 B bowed trem quarter notes down to (Bar 4) F# to E quarter notes (followed by a half rest). Flute I and oboe I also play these exact same notes and pattern as legato quarter notes (general legato slur for the ascent, and a general legato slur for the descent notes starting with rinforzando Line 3 D quarter note).

Violins II are divisi playing A/middle C# bowed trem quarter notes to (Bar 1) B/D quarter notes to C#/F# to G/B to A/Line 2 C# bowed trem quarter notes to (Bar 2) B/D to Line 2 C#/F# quarter notes up to B/G rinforzando quarter notes down to C#/F# to (Bar 3) B/D to A/C# to G/B to middle C#/F# to (Bar 4) B/D to A/C# quarter notes (followed by a half rest). Flute II and oboe II play the top line violins II notes (starting with middle

C#), while clarinet I plays the bottom line violins II (starting with small octave A).

Viole are bowed trem on small octave F# quarter note to (Bar 1) G to A to Line 1 E to F# quarter notes to (Bar 2) G to A up to Line 2 E rinforzando-accented quarter note down to A to (Bar 3) G to F# to E to small octave A to (Bar 4) G to F# quarter notes (followed by a half rest). Clarinet II also play the viole notes and pattern.

Combined we hear the F# min 7th (F#/A/C#/E) quarter note chord in the grace bar to (Bar 1) G maj 7th (G/B/D/F#) to A/C#/F#/B (?) to E min 7th (E/G/B/D) to F# min 7th again to (Bar 2) G maj 7th, and so forth.

The bass clarinet plays *sff* and rinforzando-marked small octave B [written middle C#] whole note tied to dotted half note in Bar 2. The bass clarinet then plays *sff* on Line 1 E [written F#] rinforzando quarter note tied to whole note next bar and tied to half note in Bar 4 (followed by a half rest). Fags play *sff* on Contra-octave and Great octave B rinforzando whole notes tied to dotted half notes next bar up to Great octave and small octave E rinforzando quarter notes tied to whole notes next bar and tied to half notes in Bar 4 (followed by a half rest). VC/CB play *sff* Great octave B whole notes tied to dotted half notes up to small octave E rinforzando quarter notes tied to whole notes and half notes in Bar 4. VC/CB then play *sff* Great octave G half notes tied to dotted half notes next bar, and then up to small octave D quarter note down to B down to F# to E quarter notes (all quarter notes are played under the legato slur) to *sff* and rinforzando-marked F 8th legato up to B 8th to (end Bar 7) Great octave A whole note decrescendo. After a half and quarter rest in Bar 5, the Fags play the same notes and register as the VC/CB. The bass clarinet plays similarly but written an octave higher (starting Line 1 D quarter note *ff*).

After a half rest in Bar 4, horns play *ff molto tenuto* small octave G/B/Line 1 D/F# quarter notes (G maj 7th) to F#/A/C#/E (F# min 7th) quarter note chord to (Bar 5) G maj 7th quarter note chord again down to E/G/B/D (E min 7th) to F# min 7th up to G maj 7th quarter notes tied to whole notes next bar.

In Bar 6 (:17), the harp plays *ff* staggered rising to falling 16th notes (see Bar 1 of “The Stranger”). As given earlier, you hear in end Bar 7 the bass clarinet/Fags/VC/CB playing Great octave A whole note held fermata (small octave for the bass clarinet).

End of cue.

“Red Jacket” [18] *Moderato* in C. 13 bars, :25. [This cue is not included in the McNeely cd]

In the movie, the first five and a half bars were not used. It starts mid-Bar 6 with the same patterns heard in “Red Flowers” and “The Bowl.”

In Bar 1, viole (*senza sords*) play *sf* small octave C# whole note trill (*tr*~~~~) thru next bar. After a half rest in Bar 1, violins II (*sords*) play small octave G/B half notes to (Bar 2) G/Bb half notes legato to G/B half notes. After a half rest, violins I (*sords*) bottom line (stands) play *p* < > Line 1 D half note to (Bar 2) middle C# half note legato to D half note. After a half rest in Bar 1, the top line of violins I start to play an ostinato pattern of Line 1 F# dotted quarter note legato to E 8th to (Bar 2) F# dotted quarter note to E 8th played twice.

In Bar 3, violins I top line play E dotted quarter note legato to D 8th pattern played 2X (repeated next bar) to (Bar 5) F# dotted quarter note to E 8th played 2X to (Bar 6) F# dotted quarter note to E 8th, and then middle C# trill played *sf* to (Bar 7) C# whole note trill (repeated next bar) to (Bar 9) C# half note trill to C-C# grace notes (or after-beats) up to B dotted quarter note legato to A 8th (repeated next bar 2X) down to (Bar 11) F# dotted quarter note to E 8th played 2X to (Bar 12) F# dotted quarter note to E 8th down to

small octave Bb half note rinforzando tied to whole note in end Bar 13 held fermata.

Back in Bar 3, the bottom line of violins II play middle (Line 1) C whole note crescendo and tied to whole note next bar decrescendo hairpin. In Bar 5, they play small octave B half note legato to middle C half note crescendo to (Bar 6) B half note decrescendo to (as the top line) middle C# half note (see top line). Mid-Bar 9, they play Line 1 E half note *mf* < (Bar 10, start of page 46) Eb half note legato to E half note to (Bar 11) B to C half notes to (Bar 12) B half note to Bb half note (like the top line) rinforzando and tied to whole note in end Bar 13 and held fermata.

Back in Bar 3, viole are no longer trill. They play *p* < > small octave F whole note tied to whole note next bar. In Bar 5, viole are again trill *mf* < > on D to C half notes to (Bar 5) D half note trill (followed by a half rest). Silent next two bars. Back in Bar 3, VC are trill *mf* < > on small octave D to C half notes (repeated next bar) to (Bar 5) non-trill Great octave E/B whole notes *p* < > tied to half notes next bar (followed by a half rest). Silent next two bars. In Bar 5, CB make their appearance to play *p* < > the same Great octave E/B whole notes tied to half notes next bar. Silent next two bars.

After a half rest in Bar 6, open and stopped (+) horns I & II and *sords* horns III & IV play *sf* middle C# [written G# above] half note tied to whole note next bar and tied to whole note in Bar 8 and tied to half note in Bar 9 (followed by a half rest). After a half and quarter rest in Bar 6, the bass clarinet plays *ff* the same ascending run of 32nd notes heard in the earlier cues mentioned. So we find small octave D-F-Ab-A to Line 1 D-F-Ab-A up to (Bar 7) Line 2 C# rinforzando dotted quarter note to “3” triplet value 16ths B-D-C# to rinforzando B-Bb 16ths (followed by an 8th and quarter rest). Fags in Bar 7 play *sfp* < *sff* B/D (d') half notes down to G/B 8ths (followed by an 8th and quarter rest). The CA also play these notes nut an octave register higher. After a half and quarter rest in Bar 7, two clarinets play *ff* the same rapid run of 32nd notes just played by the bass clarinet to (Bar 8) see Bar 7 of the bass clarinet playing the figures discussed. After a half and quarter rest in Bar 8, two flutes play the run starting Line 1 D (etc) to (Bar 9) Line 3 C# rinforzando dotted quarter note to “3” triplet value 16ths B-D-C# to B 8th (followed by an 8th and quarter rest).

After a half rest in Bar 9, violas play forte small octave E half note to (Bar 10) F to E half note trills to (Bar 11) F# dotted quarter note legato to E 8th figure played 2X to (Bar 12) F# to E figure again (followed by rests to end of cue). After a half rest in Bar 9, VC/CB play *mf* < Great octave A half notes tied whole notes next bar. In Bar 11, VC top line play Great octave B to small octave C half note trills to (Bar 12) B half note trill (followed by rests). CB top line play B to small octave C non-trill half notes to (Bar 12) B half note (followed by rests). The bottom line of the basses play Great octave E whole note crescendo tied to half note next bar decrescendo (followed by a half rest and then a whole rest held fermata in end Bar 13.

End of cue.

“The Homestead” [19] *Moderato* in C. 24 bars, 1:13. Pages 47-48. Track # 13. Strings are *sords* (muted). DVD location: Chapter 7 starting at 4:47.

VC/CB play *sf* Great octave G whole notes tied to whole notes next bar. After a half rest in Bar 1, *sords* horns play G/B/D/F# quarter notes legato to F#/A/C#/E quarter notes *mf* > to (Bar 2) G/B/D/F# quarter notes legato down to E/G/B/D quarter notes *mf* > to F#/A/C#/E quarter notes legato to G/B/D/F# *mf* >.

In Bar 3 (:08), violins I play *p* < ascending quarter note tremolos Line 1 B to Line 2 D to E to F# to (Bar 4) “3” triplet value descending quarter notes starting Line 3 D-B-F# down to triplet value E-D-B quarter notes to (Bar 5) Line 1 F# to E bowed trem decrescendo, and then *mf* up to B dotted quarter note legato to A 8th crescendo to (Bar 6) two more such figures to (Bar 7) one more such two-note figure down to F# dotted quarter note to E 8th crescendo to (Bar 8) two more such figures to (Bar 9) F# dotted quarter to E 8th to E dotted quarter note to D 8th to (Bar 11) F# to E figures played 2X. Strings are then silent from Bars 12 thru 15. Flute I and oboe I also play the same bowed trem notes from Bars 3,4 and half of Bar 5 but as legato notes.

Violins II play middle C#/F# bowed trem quarter notes to G/B to A/C# to B/D up to (Bar 4) “3” triplet value descending quarter notes Line 2 G/B to C#/F# to B/D to triplet value A/C# to G/B to C#/F# to (Bar 5) B/D to A#/C# quarter note tremolos to *mf* < Line 1 E half note legato to (Bar 6) Eb half note decrescendo to E half note crescendo to (Bar 7) Eb decrescendo down to B/D half notes crescendo to (Bar 8) A#/C# half notes decrescendo

to B/D half notes crescendo to (Bar 9) A#/C# half notes decrescendo to middle C half notes unison to (Bar 10) Ab half note to middle C half note decrescendo to (Bar 11) small octave G/B half notes to C half note crescendo.

As in the previous cue, flute II and oboe II play the top line violins II, while clarinet I plays the bottom line (starting on middle C#).

Viole are bowed trem on small octave A up to Line 1 E to F# to F quarter notes to (Bar 4, treble clef) “3” triplet value quarter notes descending Line 2 E-A-G to (alto clef again) F#-E-A to (Bar 5) G to F# bowed trem quarter notes decrescendo. Then the viole play *mf* < middle C half note tied to half note next bar decrescendo to C half note tied to half note in Bar 7, and then down to G half note tied to half note next bar to G half note tied to half note next bar to F half note tied to whole note in Bar 10 up to (Bar 11) G/B half notes to middle C half note (top line plays B to C half notes while the bottom line plays G whole note). Clarinet II also plays the viole line.

In Bar 3, VC/CB play *p* < *ff* Great octave B whole note up to (Bar 4) small octave E whole note. After a half rest in Bar 5, VC play *mf* < Great octave A/small octave E half notes tied to half notes next bar, and then A/E half notes again tied to half notes in Bar 7. Then celli play down to Great octave E/B half notes legato to (Bar 8) E/C# half notes (repeat again) to Great octave D/A half notes to (Bar 10) D/B half notes to A half note to (Bar 11) B to C half notes while the bottom line play E whole note. After a half rest in Bar 5, CB play Great octave A half note tied to half note next bar up to small octave G half note tied to half note next bar down to Great octave E half note tied to half note next bar up to small octave E half note tied to half note in Bar 9 to D half note tied to whole note in Bar 10 to (Bar 11) E whole note.

Flutes/oboe I/clarinets are soli in Bars 12-15. In Bar 12 (:41), oboe I is *solo* playing *p* < Line 2 F# dotted quarter note legato to E 8th (repeat figure same bar) to (Bar 13 in 2/4 time) F#-A-G-E 8th notes (these notes in Bars 12-13 are played under the legato phrase/curve line). In Bar 14 (in C time) the oboe continues playing Line 2 E dotted quarter note to D 8th played twice to (Bar 15 in 2/4 time) E-G-F-D 8ths. Woodwinds are then silent until Bar 20. Flutes play *mf* < Line 1 G/B half notes legato to E/Bb half notes to (Bar 13 in 2/4 time) G/B half notes decrescendo. In Bar 14 (in C time) the flutes play F/A half notes to D/Ab half notes to (Bar 15) F/A half notes

decrecendo. Clarinets play *mp* < small octave E/B half notes legato to G/Bb half notes to (Bar 13 in 2/4 time) B/D half notes decrecendo. In Bar 14 in C time, the clarinets play D/middle C half notes to Ab/B half notes crescendo to (Bar 15 in 2/4 time) A/C half notes decrecendo.

In Bar 16 in C time, violins I play *p* < Line 2 D dotted quarter note legato to C 8th played 2X to (Bar 17 in 2/4 time) E half note decrecendo. Also in Bar 17, the harp responds *p dolce* with ascending “3” triplet value 8th notes starting small octave A-C-E up to (top staff) Line 1 A-C-E (e’). Back in Bar 16, violins II play *p* < Line 1 Ab whole note legato to (Bar 17 in 2/4 time) A half note decrecendo (repeat these two bars in Bars 18-19). Viole play Line 1 Eb whole note to E whole note next bar (repeat next two bars). VC play Ab/middle C whole notes to (Bar 17) A/C half notes. In Bar 18, VC play Ab/C whole again to (Bar 19) E/C half notes. CB are silent. Also in Bar 19, the harp responds with “3” triplet value ascending legato 8th notes small octave E-A-Line 1 C to (top staff) E-A-Line 2 C (c’).

Woodwinds (except oboe and Fags) return in Bar 20 to end Bar 24. This time the flutes play *mf* < Line 1 G# dotted quarter note legato to F# 8th (repeat same bar) to (Bar 21) F# dotted quarter note to E 8th played 2X and decrecendo to (Bar 22) E dotted quarter note to D 8th played 2X crescendo to (Bar 23) D to middle C quarter notes to D half note tied to half note in end Bar 24 decrecendo (followed by a half rest held fermata). Clarinets play *p* < A/middle C# half notes to Ab/C half notes to (Bar 21) G/B half notes to Gb/Bb half notes decrecendo (these four half note dyads are played under the legato slur). The bass clarinet plays Line 1 E to Eb half notes to (Bar 21) D to Db half notes. In Bar 22, clarinets play F/A half notes to Fb/Ab half notes crescendo to (Bar 23) Eb/G half notes to D/Ab half notes tied to half notes next bar (followed by a fermata held half rest). The bass clarinet plays middle C to Cb half notes to (Bar 23) Bb half note to B half note tied to half note next bar.

Combined the clarinets and bass clarinet play A maj 2nd inversion (E/A/C#) half notes to Ab maj 2nd inv (Eb/Ab/C) to (Bar 21) G maj 2nd inv (D/G/B) to Gb maj 2nd inv (Db/Gb/Bb) to (Bar 22) F maj 2nd inv (C/F/A) to Fb maj 2nd inv (Cb/Fb/Ab) to (Bar 23) Eb maj 2nd inv (Bb/Eb/G) to C/D/Ab.

In end Bar 24, *div* violins I and II both play *p* > Ab/E (e’) whole notes held fermata, while *div* viole play small octave D/E whole notes. VC

play Great octave E/B whole note, and CB play Great octave E whole note held fermata.

End of cue.

[Resume Sunday, April 6 at 8 pm]

“Romance” [20] *Allegro* in C time. Pages 49-50, 19 bars. Track # 14. DVD location: Chapter 8 starting at 3:19. However, the music starts in the movie at the end two beats of Bar 5 (the first three bars played by the woodwinds were deleted, as well as Bar 4 and the first half of Bar 5). Moreover, the final bar and a half (played by the soli VC/CB were also deleted).



Flutes play Line 3 and clarinets Line 2 C rinforzando quarter note legato to Bb quarter note (repeat same bar) to (Bar 2) C-Eb-Db-Ab legato 8th notes back to C rinforzando quarter note to Bb quarter note. Oboe I plays Line 2 F legato to E half notes *sff* > (repeated next bar) while oboe II plays Line 2 Db whole note (repeated in Bar 2). The bass clarinet plays *sff* > Line 2 Db [written Eb] whole note (repeated next bar). Fags (in the “k” tenor clef) play *ff* > Line 1 F/Ab half notes legato to E/G half notes (repeated next bar).

After a half rest in Bar 3 (general cue silence), solo oboe I plays *f* > Line 2 C quarter note legato to Bb half note. The flutes and clarinets (after a quarter rest) play *f* > (*mf* > for the clarinets) Line 1 E/G dotted half notes,

while Fags (bass clef) play *mf* > small octave G and Line 1 Db dotted half notes. Bar 3 is *Rall*.

In Bar 4 (:08), the tempo marking is *Lento (Sotto Voce)*. *Sords* strings are soli to end of cue. Violins I play the melody line *pp* < on “3” triplet value Line 2 C half note (on the up-bow) to Bb triplet value quarter note down to F to Eb legato quarter notes to (Bar 5) F half note decrescendo (these five notes are played under the legato slur). Violins I then play middle C to Db quarter notes crescendo up to (Bar 6) “3” triplet value C half note to Bb triplet value quarter note up to Db down to Bb quarter notes down to (Bar 7) F half note decrescendo (these seven notes are played under the legato slur), and then Eb to F quarter notes (etc).

Back in Bar 4, violins II play Line 1 Db/Gb half notes legato down to Bb/Db half notes to (Bar 5) same Bb/Db half notes decrescendo (followed by a half rest). In Bar 6, violins II play Db/Gb half notes down to Bb/F half notes to (Bar 7) Db/F half notes (followed by a half rest). Viole play on the up-bow small octave Gb/Bb half notes down to F half notes to (Bar 5) Eb/Gb half notes (followed by a half rest). In Bar 6, they play Gb/Bb half notes to Eb/Gb half notes to (Bar 7) F/Bb half notes (followed by a half rest). VC play *pp* < Great octave Gb and small octave Db half notes to Bb half notes to (Bar 5) Great octave Eb/Bb half notes (followed by a half rest). In Bar 6, celli continue on Gb/Db half notes down to Eb/Bb half notes to (Bar 7) Bb/Db half notes (followed by a half rest). In Bar 5, CB play *p* > small octave Eb half note (followed by a half rest).

Skipping to the end of Bar 11, violins are soli playing crescendo “3” triplet value ascending quarter notes Line 2 Bb up to Line 3 Db to F. In Bar 12 (:40) we now come to *Molto Appassionato e piu animato*. Violins I continue on Line 3 F# rinforzando dotted quarter note legato to E 8th (repeat same bar) to (Bar 13 in 2/4 time) F#-A-G-E legato 8ths to (Bar 14 in C time) E rinforzando dotted quarter note to D 8th (repeat same bar) to (Bar 15 in 2/4 time) E-G-F-D 8ths to (Bar 16, *Rall* in C time) D dotted quarter note to C 8th down to D to C quarter notes to (Bar 18 since Bar 17 was deleted) Line 2 E whole note decrescendo (silent in end Bar 19).

Back in Bar 12, violins II play fortissimo Line 2 B/Line 3 D half notes legato to A#/C# half notes to (Bar 13 in 2/4 time) B/D half notes to (Bar 14 in C time) A/C down to F/Ab half notes to (Bar 15 in 2/4 time) A/C half notes down to (Bar 16, *Rall* in C time) Line 2 Eb/Ab half notes down to

Ab/C half notes to (Bar 18) same A/C (c'') whole notes decrescendo (silent next bar).

Back in Bar 12, viole top line (in the treble clef) play *ff* Line 2 G whole note tied to half note next bar, while the bottom line (stands) play Line 2 F# to E half notes to (Bar 13 in 2/4 time) D half note. In Bar 14 (in C time), viole play Line 2 C/F half notes to B/D half notes to (Bar 15 in 2/4 time) A/F (f'') half notes. In Bar 16 (in C time), viole (in the standard alto clef) Ab/C half notes down to C/Eb half notes to (Bar 18) A/E (e'') whole notes decrescendo (silent in end Bar 19).

VC/CB reappear in Bar 18 (after a half rest) playing *pp* < *f* > *pp* Great octave B half notes on the up-bow legato to (end Bar 19) A whole note held fermata.

End of cue.

“Encounter”[21] *Molto Animato* in 4/2 meter. 14 bars, :37. Track # 15. This is a brightly performed Marnie theme cue, becoming darker starting in Bar 9 as Mark (Sean Connery) confronts Marnie. DVD location: Chapter 10 starting at 5:01.



In the grace bar, violins play (sul E) fortissimo (viole also play) the familiar rapidly ascending 16th note run starting Line 2 (Line 1 for viole) E-F-G-A-B-C-D-E. In Bar 1, they play Line 3 (Line 2 for the viole) F# rinforzando dotted half note to E quarter note (repeat same bar) to (Bar 2) F#-A-G-F quarter notes to F half note (followed by a 16th rest) back down to the ascending run of E-F-G-A-B-C-D to (Bar 3) E rinforzando dotted half note to D quarter note (repeat same bar), etc.

In Bar 1, after a quarter rest, solo horn I plays $\langle sf \rangle$ Line 1 B [written Line 2 F#] dotted half note down to E [written B] rinforzando dotted half note (followed by a quarter rest). Repeat in Bar 2. After a quarter rest in Bar 3, the horn plays A [written E] dotted half note down to D [written A] rinforzando dotted half note (followed by a quarter rest). Repeat next bar.

After a quarter rest in Bar 1, the harp plays descending 32nd notes starting Line 3 (written Line 2 with the ottava 8 va) F#-D-B-G down to Line 2 F#-D-B-G (in effect G maj 7th). After a half and quarter rest, the harp plays another such descent. Repeat next bar. After a quarter rest, flutes and oboes play $\langle ff \rangle$ B/D (d''') dotted half notes legato to A#/C# dotted half notes (followed by a quarter rest). Repeat next bar. Clarinets play D/G to E/G dotted half notes in that pattern, while the bass clarinet plays Line 1 Bb down to E dotted half notes. Fags play in that pattern Line 1 D/G to E/G dotted half notes. Etc.

Skipping to Bar 9 (:18), violins I play $f \langle$ Line 1 G legato to F and then E legato to F quarter notes to middle Cb/Eb whole notes sff (*molto sost*) to (Bar 10, start of page 52) Bb/D whole notes legato to Cb/Eb whole notes. In Bar 11, violins I play middle C/E whole notes to D/F# whole notes. Violins II play Bb/D (d') whole notes to middle Cb/Eb whole notes (coma sopra violins I next two bars). Viols play Ab/D whole notes to middle Cb/Eb whole notes (see violins). After two half rests in Bar 9, VC/CB play sff (*Molto Sost*) small octave F whole notes to (Bar 10) Fb to Eb whole notes to (Bar 11) D to C half notes to "3" bracketed triplet value half notes Great octave B-Bb-Ab. After a whole rest in Bar 9, horns play sff (*Molto Sost*) play small octave Ab/Line 1 Ab whole notes tied to two whole notes next bar and in Bar 11 as well (decrescendo), and then silent to end of cue.

In Bar 12, violins I play $sf \rangle$ Line 1 Bb legato to Ab whole notes to (Bar 13) Bb to Ab whole notes again (but played $f \rangle$) to (end Bar 14) Bb *breve* (double whole note duration) $mf \rangle$ and held fermata. This breve is notated as two tiny vertical lines straddling each side of the whole note. Violins II play Line 1 D/F whole notes tied to D/F whole notes (repeated next bar but $f \rangle$) to (end Bar 14) D/F breve held fermata. Viols play small octave D/Ab whole notes to E whole notes (repeated next bar) to (Bar 14) D/Ab breve. VC play Great octave F whole notes legato to E/B whole notes (repeated next bar) to (Bar 14) F double whole notes (side-by-side) in breve format, held fermata. CB play Great octave Bb whole note (followed by a

whole rest), repeated next bar, and then (in end Bar 14) Bb breve held fermata. Combined, the cue ends on the Bb Dom 7th (Bb/D/F/Ab).

End of cue. [End session at 10 pm]

[Resume Monday, April 7 at 11:51 am]

“The Wedding” [21A] *Vivo (Brillante)* in 3/8 time. Page 53, 21 bars, :15. [This cue is not included in the McNeely cd] DVD location: Chapter 11 starting at 3:06. [Note: When watching the dvd at the start of this cue, we have a scene of the Mark’s dad’s house with the five parked cars. Well, it appears to me (and my wife) that these are fake cars. That is, this is apparently a matte painting! Very odd!]

A *Marnie* theme variation is heard, played by the violins. So we find violins I & II playing *ff* Line 3 C# quarter note to B 8th (repeated next bar) to (Bar 3) C#-E-D 8ths (the seven notes in these bars are played under the legato phrase/curve line), In Bar 4, they continue on B quarter note to A 8th (repeated next bar) to (Bar 6) D-D-C 8ths. In Bar 7, the next three-bar phrase commences on A quarter note to G 7th (repeated next bar) to A-C-Bb 8ths, and then (in Bar 10) G quarter note to F 8th (repeated next bar) to (Bar 12) G-Bb-Ab 8ths. In Bar 14, they play F quarter note to E 8th (repeated next bar) to (Bar 15) F-Ab-Gb, and then Eb quarter note to Db 8th in Bar 16 (repeated next bar) to (Bar 18) Eb-Gb-Fb 8ths. After a quarter rest in Bar 19, violins I play *sf* > Line 1 D 8th tied to dotted quarter note next bar and tied to dotted quarter note held fermata in end Bar 21.

Viola and celli, and also the bass clarinet and Fags, play a series of ascending and descending legato dotted quarter notes. Viola/bass clarinet/ Fag I play Line 1 (Fag II/VC play small octave) F# dotted quarter note to (Bar 2) G# dotted quarter note to (Bar 3) A to (Bar 4) B dotted quarter note back down to (Bar 5) A to (Bar 6) G dotted quarter notes (these six notes are played under the legato umbrella). In Bar 7, they play F down to (Bar 8) E back up to (Bar 9) F to (Bar 10) G to (Bar 11) F to (Bar 12) Eb dotted quarter notes (all six notes under the legato phrase). In Bar 13, they play Eb to (Bar 14) Db to (Bar 15) C to (Bar 16) Cb to (Bar 17) Bb to (Bar 18) Ab dotted quarter notes under the legato umbrella. CB also play these notes but as pizzicato quarter notes (followed by an 8th rest for each bar) starting on small octave F# quarter note pizz in Bar 1. After a quarter rest in Bar 19, viola play *sf* > small octave D 8th tied to dotted quarter notes next two bars (held fermata in end Bar 21). After a quarter rest, VC play Great octave

G/Bb 8ths tied to dotted quarter notes next two bars. After a quarter rest, CB (now *arco*) play small octave E 8th tied to dotted quarter notes in the final two bars. After a quarter rest, the bass clarinet plays small octave E [written F#] 8th tied to dotted quarter notes next two bars. After a quarter rest, Fags play Bb/D (d) 8ths tied to dotted quarter notes.

Back in Bar 1, flutes/oboes/clarinets, after an 8th rest, play two Line 2 (Line 3 for flutes) D/F# staccato 16ths (with the dots above each note), followed by an 8th rest. Repeat next bar (silent in Bar 3). So flute I/clarinet I play F#-F# 16ths, while flute II/clarinet II play D-D 16ths. In Bar 4, they play (after an 8th rest) two C/E staccato 16ths (repeated next bar). In Bars 7 thru 12, they actually play the melody line along with the violins. After an 8th rest in Bar 13, they return to the staccato 16th pattern on Bb/C (repeated next bar). In Bar 16, they play Fb/Ab staccato 16ths (repeated next bar). In Bar 19, they play Lines 1 & 2 dotted quarter notes tied to next two bars (held fermata in end Bar 21).

Back in Bar 1, after an 8th rest, the harp plays *ff* Line 1 B (bottom staff in the treble clef) and (in the top staff) D/F# quarter notes (repeated next bar). Silent in Bar 3. In Bar 4, the harp plays (after an 8th rest) B/C/E quarter notes (repeated next bar). In Bars 7 & 8, the harp plays A/Bb/D quarter notes, and then Ab/C/D in Bars 10 & 11, and then Gb/Bb/C quarter notes in Bars 13-14, and then Line 1 Eb/Fb/Ab quarter notes in Bars 16-17. After a quarter rest in Bar 19, the harp plays *ff* on Great octave E/Bb/small octave D/Ab/Line 1D (d') 8ths let vibrate.

Finally, back in Bar 1, after an 8th rest, the horns play B/D/F# 8th (horns II & III on D), followed by an 8th rest. Repeat next bar (silent in Bar 3). After an 8th rest in Bar 4, the horns play B/C/E (horns III-IV on small octave B), followed by an 8th rest (repeat next bar). In Bars 7 & 8, the horns play A/Bb/D 8ths (horns III-IV on A). In Bars 10-11, they play Eb/C/D 8ths. In Bars 13-14, they play Gb/Bb/C (c') 8ths. In Bars 16-17, they play Eb/F/Ab small octave 8ths. After a quarter rest in Bar 19, they play Ab/D 8ths tied to dotted quarter notes next two bars.

The cue ends with dissonant tritone intervals again, such as the violins playing Ab/D notes (augmented 4th tritone), while E up to Bb for the harp is a diminished 5th tritone.

End of cue.

“The Porch” [21B] *Lento* in $\frac{3}{4}$ time. Page 54, 24 bars, 1:22. Track # 16. *Sords* strings only. DVD location: Chapter 11 starting at 4:43. Scene: Lil (Mark’s sister-in-law) and Mark’s banker discuss Mark’s strange behavior lately, especially financially!

In the grace bar, violins I play *p* < Line 2 G# legato to A 8th notes to (Bar 1) Line 3 C# dotted quarter note to descending B-A-G# 8th notes (crossbeam connected) up to (Bar 2) B half note decrescendo (these seven notes are played under the general legato umbrella). In Bar 1, violins II play *p* < Line 2 D/G# dotted half notes legato to (Bar 2) C/E half notes decrescendo (followed by a quarter rest). Viols play Line 1 F/B dotted half notes to (Bar 2) G/A half notes (followed by a quarter rest).

At the end of Bar 2, violins I continue the melody line crescendo on Line 2 G#-A 8th notes to (Bar 3) B dotted quarter note to A-G-F# 8th notes up to (Bar 4) A half note decrescendo. Violins play Line 2 C/F# dotted half notes legato to (Bar 4) Bb/F half notes (followed by a quarter rest). Viols play D#/D dotted half notes to (Bar 4) D half notes (followed by a quarter rest).

At the end of Bar 4, violins I continue the melody line on Line 2 E-F 8th notes to (Bar 5) G# dotted quarter note to F#-E-D# 8ths to (Bar 6) F# to E quarter notes (these notes are under the legato umbrella). Violins II play A/E (e’’) dotted half notes legato to (Bar 6) Line 1 G/B half notes decrescendo (followed by a quarter rest). Viols play middle C/E dotted half notes crescendo to (Bar 6) D half note decrescendo (followed by a quarter rest).

At the end of Bar 6, violins I play crescendo Line 2 C#-D 8ths to (Bar 7) E half note decrescendo to C#-D crescendo 8ths (repeat Bar 7 in Bars 8 & 9). In Bar 10, violins I continue on Line 2 E half note decrescendo, and then they descend to Line 1 G#-A 8ths crescendo to (Bar 11) Line 2 C# dotted quarter note to B-A-G# 8ths, and so forth. Actually what you hear here is the same pattern given in Bars 1 thru 9 repeated in Bars 11 thru Bar 19, but at an octave register lower. Back in Bar 7, violins II play Line 1 F/A dotted half notes crescendo to (Bar 8) F/Ab half notes decrescendo, followed by a quarter rest. Viols play middle C dotted half note legato to (Bar 8) B half note (followed by a quarter rest). In Bar 9, violins II play F/Ab dotted half notes to (Bar 10) F/A half notes (followed by a quarter rest). Viols play Bb

dotted half note to (Bar 10) A half note. Bars 11-12 repeat Bars 1-2 but an octave lower for both the viole and violins II, and so forth.

In Bar 17 (:52), VC/CB finally appear in this cue to play *p* < > small octave C dotted half notes legato to B half note (followed by a quarter rest), and then Bb dotted half notes to (Bar 20) A half notes (quarter rest following). In Bar 21, VC/CB play Great octave Ab quarter note legato to G half notes (repeated next bar) to (Bar 23) Ab half note to G quarter note decrescendo. In end Bar 24, CB players are silent, but celli player sound the G half note held fermata (tied from the G quarter note at the end of the previous bar).

Back in Bar 17, violins I play Line 1 E half note to C#-D 8th notes (repeated next three bars) to (Bar 21) F dotted half note decrescendo (repeated next two bars, and silent in end Bar 24). Violins II play small octave A dotted half note crescendo to (Bar 18) Ab half note decrescendo (followed by a quarter rest), and then Ab dotted half note to (Bar 20) A half note (quarter rest) to (Bar 21) middle C quarter note legato to B half note (repeated next bar) to (Bar 23) C half note to B quarter note tied to dotted half note held fermata in end Bar 24. Viole play small octave F dotted half note tied to half note in Bar 18 (followed by a quarter rest). Repeat Bars 17-18 in the next two bars. In Bar 21, viole play F dotted half note decrescendo (repeated next two bars). Silent in end Bar 24.

End of cue.[This cue seques immediately to the next cue, “The Checkbook.”]

“The Checkbook” [22] *Moderato (sotto voce e mur murando)* in $\frac{3}{4}$ time. Pages 56-58, 38 bars, 1:18. Track # 17 (also 1:18). DVD location: Chapter 11 starting at 5:55. In Bars 1-8, muted violas play low suspense bowed tremolo music. It’s an impressive cue, very memorable, and it’s also nice to have a non-*Marnie* theme variation cue for a change!

<https://www.youtube.com/watch?v=udBaBobGKEU> [The Checkbook]

In Bar 1, violas play trem small octave B to A quarter notes to G-F#-E “3” triplet value 8ths (crossbeam connected) *pp* < (repeated next bar), while *sords* VC play *pp* < small octave C/E dotted half notes tremolo

(repeated in Bar 2). In Bar 3, viole play A to G quarter note trem to F#-E-D triplet value 8ths (repeated next bar) while VC play B/D dotted half note bowed tremolos (also repeated next bar).

The image shows a handwritten musical score for a piece titled "The Checkbook" by B. Herrmann. The score is for four instruments: Bass Clarinet (Bb), Viola (sops), VC (sops), and CB (sops). The tempo is marked "Moderato (sotto voce e murmurando)". The score consists of eight measures. The Bass Clarinet part has a dotted half note in measure 5, tied to a half note in measure 6. The Viola part has a tremolo pattern in measures 1-2 and 5-6. The VC part has a dotted half note in measure 5, tied to a half note in measure 6. The CB part has a dotted half note in measure 5, tied to a half note in measure 6. The score is hand-copied by Bill W. Robel.

Note: The bowed trem patterns notated here are apparently *measured* trem notes, not unmeasured ones (with three horizontal tiny lines crossing the stems). Instead we find two lines across the quarter note stems signifying 16th notes rapidly played. So the starting B quarter note trem shows B-B-B-B 16ths to A-A-A-A 16ths. The “3” triplet 8th notes appear, however, to be unmeasured bowed trem since there are the usual two horizontal lines on the stems for unmeasured trem under the connecting crossbeam. The difference is not very “measurable” (or negligible) anyway as you do the quicker notes.

In Bar 5 (:09), the bass clarinet appears playing *pp* (*sost*) small octave A dotted half note crescendo and tied to half note next bar (followed by a quarter rest). CB also show up to play *p* (*sost*) Great octave A dotted half note on the up-bow crescendo and tied to A half note in Bar 6 (played on the forceful down-bow) followed by a decrescendo hairpin (and a quarter rest). In Bar 7, CB play G notes in that pattern while the bass clarinet plays small octave G notes as given.

Back in Bar 5, the viole continue the tremolo pattern by repeating Bars 1-2 in Bars 5-6, and repeating Bars 3-4 in Bars 7-8.

In Bar 9 (:16) violas are now (*Nat.*) playing *f* > small octave E rinforzando 16th legato tiny slur down to C 16th up to G 8th note tied to G half note. VC/CB are silent until Bar 12. After a half and 8th rest, piccolo and flute play *p* < Line 1G down to E legato 16ths up to (Bar 10) B dotted quarter note to B down to G legato 16ths up to Line 2 E quarter note tied to half note decrescendo in Bar 11 (followed by a quarter rest). The first clarinet play the same pattern but on notes an octave lower. After a quarter rest in Bar 11, clarinet II plays *mf* > small octave Bb [written middle C] half note decrescendo. After a quarter rest, horn I plays *mp* > Line 1 Bb [written Line 2 F] stopped (+) half note. After a quarter rest, the harp plays *mf* < Contra-octave Bb up to Great octave Bb 32nd grace notes up to small octave Bb half note (*L.V.*) and a bit redundantly with the let vibrate slur-like curve line emanating from the note.

Starting in Bar 12 (:23) we again hear the tremolo patterns but this time violins I join in with the violas while violins II join forces with the cellos pattern. So we find violins I playing *pp* < Line 1 (small octave for the violas) Bb to Ab bowed trem quarter notes to Gb-F-Eb "3" triplet value 8th notes (repeated next bar). Violins II play Line 1 (VC are small octave) Cb/Eb

measured bowed trem dotted half notes (repeated next bar). CB are non-trem playing *p* < and on the up-bow Great octave Ab dotted half note tied to half note next bar (on the down-bow) and decrescendo, followed by a quarter rest. The bass clarinet plays *pp* < > on small octave Ab dotted half note tied to half note in Bar 13.

[End session at 10:10 pm]

[Resume Tuesday April 8 at 7:15 pm PDT]

In Bar 15, violins I and violas play *pp* < measured bowed trem quarter notes Line 1 (small octave for the viola) Ab to Gb to “3” triplet value 8th notes F-Eb-Db (repeated next bar). Violins II play small octave Bb/Line 1 Db dotted half note measured trem (repeated next bar) while VC play Great octave Bb/small octave Db dotted half notes. CB play on the up-bow Great octave Gb dotted half note tied to half note in Bar 15 (start of page 57) played on the down-bow and decrescendo. The bass clarinet plays small octave Gb dotted half note tied to half note next bar decrescendo (followed by a quarter rest).

In Bar 16 (:30) violins I & II are soli for the strings playing *mf* > Line 1 Eb rinforzando 16th legato down to middle Cb 16th up to Gb 8th tied to Gb half note decrescendo (strings are silent until Bar 19). After a half and 8th rest in Bar 16, the flute plays *mf* < Line 1 (small octave for clarinet I) Gb-Eb legato 16ths up to (Bar 17) Bb dotted quarter note to Bb down to Gb 16ths up to Line 2 (Line 1 for clarinet I) Eb quarter note tied to half note next bar decrescendo (followed by a quarter rest). After a quarter and 8th rest in Bar 17, the piccolo joins in with the Line 1 Bb-Gb 16ths up to Line 2 Eb quarter note tied to half note in Bar 18. After a quarter rest in Bar 18, clarinet II plays *mf* > small octave A [written B] half note. After a quarter rest in Bar 18, stopped horn I plays *mp* > Line 1 A [written Line 2 E] half note. After a quarter rest, the harp plays Contra-octave A up to Great octave A grace notes *mf* < up to small octave A half note let vibrate.

(cont) checkbook

Bass Clarinet

Violas

VC

CB

(cont.)

19 20 21 22

In Bar 19 (:36), violins are silent but violas play *p* < small octave A to G quarter note bowed measured tremolos to “3” triplet value F#-E) D 8th notes (repeated next bar) to (Bar 21) G to F quarter note trem to “3” triplet value E-D-C 8ths (repeated next bar). VC play B/D (d) dotted half note *unmeasured* bowed trem (three horizontal short lines across the stem this time around) *pp* < (repeated next bar) to (Bar 21) A/C dotted half notes (repeated next bar). Non-trem CB play *p* < > on the up-bow Great octave G dotted half note tied to half note next bar (played on the down-bow) decrescendo (followed by a quarter rest). In Bar 21, CB play of F notes in that same pattern. The bass clarinet plays *pp* < > small octave G dotted half note tied to half note in Bar 20 (followed by a quarter rest), and then F dotted half note tied to half note in Bar 22.

In Bar 23 (:43), violins II play decrescendo small octave B 8th bowed trem down to G 8th tied to quarter note (followed by a quarter rest). Repeat next three bars. Viols play decrescendo B down to G quarter notes bowed trem (followed by two quarter rests). Repeat next three bars. After a quarter rest in Bar 23, violins I play *p* < Line 1 G down to E quarter notes

bowed trem (repeat next three bars). VC are bowed trem (still standard unmeasured) on Great octave B dotted half note crescendo to (Bar 24) small octave C half note decrescendo (quarter note rest following). In Bar 25, VC are bowed trem on D dotted half note crescendo to (Bar 26) E half note decrescendo (followed by a quarter rest). CB play the same notes and pattern but non-trem. The bass clarinet plays the same notes but starting small octave B to (Bar 24) middle C, and so forth.

(Grit) The Chetebork B. Herrmann

Hand copied by Bill Warbel

In Bar 27 (:51) violins play *mf* > middle C rinforzando 16th legato down to A 16th up to G 8th tied to G half note. [However, note that there is *again* a major goof-up in the McNeely recording at this exact point. This figure played by the violins just discussed above was *not* heard as it was supposed to be (just “empty air,” so to speak). Apparently (or logically) the person who supplied the Parts forgot to insert this figure, or somewhere along the way there was a screw-up. What confounds me is that why wasn’t there somebody in the recording sessions who really *knew* the score to point

out the mistake? In that case, another take would've commenced after the additions were made in the violins' Parts. I think it was also the conductor's (McNeely's) responsibility, at least in part, to have done his homework and perhaps familiarized him well with the music by listening to the video at least a few times. He would've perhaps caught that something was amiss at this point in the cue. The main responsibility was the Parts provider, however, so I think it would be important in future McNeely projects that a second person be involved to proof-read, and I think it would be important that one of them be in the recording sessions to spot mistakes, someone who knows the score backwards and forwards.]

After a half and 8th rest in Bar 27, the piccolo and flute play *mf* < Line 1 (small octave for clarinet I) G down to E legato 16ths up to (Bar 28) B dotted quarter note to same B down to G legato 16ths up to Line 2 (Line 1 for the clarinet) E quarter note tied to E half note decrescendo in Bar 29 (followed by a quarter rest). After a quarter rest in Bar 29, clarinet plays *mf* > Line 1 Bb [written Line 2 C] half note. After a quarter rest, stopped horn I plays *mp* > small octave Bb [written Line 1 F] half note. After a quarter rest, the harp plays Contra-octave Bb up to Great octave Bb grace notes up to small octave Bb half note let vibrate.

In Bar 30 (start of page 58), repeat Bar 12 for the violins/viole/VC only, and in Bar 31 repeat Bar 14. Repeat next two bars. The bass clarinet plays *p* < small octave Ab dotted half note legato to (Bar 31) Gb half note decrescendo (followed by a quarter rest). Repeat next two bars. CB play the same but Great octave register.

In Bar 34 (1:04) the violins sound [and this time actually played in the McNeely recording!] Line 1 Eb down to Cb legato 16ths up to Gb 8th tied to half note decrescendo. Actually Bars 34-36 repeat Bars 16-18. However, after a quarter rest, clarinet II plays *mf* > Line 1 A half note (stopped horn plays small octave A). After a quarter rest, the harp plays Contra-octave A up to Great octave A grace notes up to A half note let vibrate.

In Bar 37, strings are soli to end of cue. Violins I & II play *pp* Line 1 Bb half notes legato down to small octave Bb quarter notes up to (end Bar 38) Line 1 Eb dotted half note held fermata. Viole play small octave Bb dotted half note down to (Bar 38) Eb dotted half note held fermata. VC/CB play small octave Bb half note legato down to Great octave Bb quarter note up to (Bar 38) small octave Eb dotted half note held fermata.

End of cue. [This cue seques immediately to the next cue.]

“The Bridal Suite” [23] *Molto appassionato e largamente* in 3/4 time. Pages 59-60, 28 bars, 1:40. Track # 18. Strings are natural (not *sords*). DVD location: Start of Chapter 12.

After an 8th rest in the grace bar, flutes and violins I play *ff* ascending 8th notes starting Line 2 G-B-D (d’’) up to (Bar 1) F# quarter note to E dotted quarter note (these five note are played under the legato slur umbrella). Oboes and violins II also play this pattern but sounded an octave register lower. They all then play down to B 8th up to (Bar 2) D quarter note to C# half note (these three notes under the legato umbrella) to D-C#-B-C# 32nd note grace notes up to (Bar 3) E quarter note to D dotted quarter note down to A 8th up to (Bar 4) C# quarter note to B half note decrescendo. After this two bar lines are lined thru the staves signifying a change in the cue.

[End session 10:22 pm]

[Resume Wednesday, April 9 at 6:45 pm]

Back in Bar 1, clarinets play *ff* B/D (d’) dotted half notes legato to small octave G/B half notes (followed by a quarter rest), and then F#/A dotted half note to (Bar 4) G/B half notes decrescendo (followed by a quarter rest). The bass clarinet plays small octave B [written C#] dotted half note legato to (Bar 2) A half note decrescendo (followed by a quarter rest), and then A dotted half note to (Bar 4) Line 1 E [written F#] half note. Fags play Great octave and small octave E dotted half notes to (Bar 2) A/E half notes (followed by a quarter rest), and then D/D (D/d) dotted half notes to (Bar 4) G/D half notes.

Horns play *ff* small octave E/G/B/D (d’) or E min 7th dotted half notes legato to (Bar 2) G/B/E half notes. In Bar 3, the horns play F#/A/D/F# dotted half notes to (Bar 4) B/D/E/G half notes decrescendo (followed by a quarter rest).

The harp plays *ff* a rapidly descending run on “12” notes (one beat or one quarter note value) followed by two quarter rests. So we find the descent starting on Line 2 F#-D-B-G-F#-D down to (bottom staff) G-E-D-B-G-E. In Bar 2, the harp plays D-C#-B-G-E-D-C# to (I believe since my notes

are unclear) B-G-G-E-D-C-B-A. In Bar 3, the harp plays C#-A-F#-D-C#-A-F#-D-C#-A. In Bar 4, the harp plays C#-B-G-E-D-C#-B-G-E-D-G.

Viola/VC play B to middle C# quarter notes to D-E 8ths to (Bar 2) F# to G quarter notes (these six notes are under the legato umbrella) to A-B 8ths to (Bar 3) C# back to B quarter notes down to A-F# 8ths to (Bar 4) E legato to D quarter notes down to B quarter note decrescendo. CB in Bar 1 play *ff* Great octave and small octave E dotted half notes (silent next bar). In Bar 3, CB play small octave D dotted half notes.

In Bar 5 (:10) we come to a new section in C time played soli by the strings thru Bar 10. Violins I play the melody line *mf* > Line 3 C# legato to B quarter notes (repeated same bar also at *mf* >) to (Bar 6) crescendo C#-E-D-A 8th notes (crossbeam connected) to C# to B quarter notes decrescendo. In Bar 7, violins I continue on B legato to A quarter notes *mf* > (repeated same bar also *mf* >) to (Bar 8) B-D-C-G 8ths to B to A quarter notes to (Bar 9) A to G quarter notes (repeated same bar) to (Bar 10) G to F quarter notes up to A half note. Double bar lines are lined thru the staves at this point.

Back in Bar 5, violins II top line play *mp* < > Line 2 F# legato to F half notes while the bottom stands play Line 2 D whole note. Repeat next bar. Viola play Line 1 F#/A half notes legato to F/Ab half notes (repeated next bar). In Bar 7, violins top stands play E to Eb half notes while the bottom line play C whole note. Viola top line play Line 1 B legato to A quarter notes to B-A quarter notes again, while the bottom stands play G to F# half notes. In Bar 8, the top line of violins II play Line 2 G to F# half notes while the bottom line play C whole note. Viola top line play B dotted half note legato to A quarter note, while the bottom line play E to Eb half notes. In Bar 9, violins II play Bb/D to G#/B Line 1 half notes. Viola play Line 1 D/F to B/E half notes. In Bar 10, violins II play Ab/D half notes to A/E half notes. Viola play Bb/D half notes to A/E half notes.

Starting in Bar 11 in ¾ time (:30) the woodwinds take over thru Bar 22. Two clarinets play the melody line *mf* > Middle C# [written D#] quarter note legato to B [written C#] half note (repeated in Bar 12, start of page 60) to (Bar 13) C#-E 8th notes to D down to small octave A quarter notes crescendo to (Bar 14) C# quarter note to B half note decrescendo. The bass clarinet plays *p* < small octave A [written B] dotted half note legato to (Bar 12) Ab half note decrescendo (followed by a quarter rest), and then A dotted half note to (Bar 14) B half note (followed by a quarter rest). Flutes play *p* <

small octave D/F# dotted half notes legato to (Bar 12) D/F half notes (followed by a quarter rest). Repeat in Bars 13-14.

In Bar 15 (:38), oboe I takes over the melody line playing *mf* > Line 1 B quarter note to A half note (repeated next bar) to (Bar 17) B up to D 8th notes to C down to G quarter notes to (Bar 18) B quarter note to A half note decrescendo. Clarinets are silent here but the bass clarinet plays small octave G dotted half note crescendo to (Bar 16) Gb half note (followed by a quarter rest), and then E dotted half note to (Bar 18) Eb half note decrescendo. Fags play small octave C/E dotted half notes legato to (Bar 16) C/Eb half notes (half rest following), and then C/G dotted half notes to (Bar 18) C/F# half notes (followed by a quarter rest).

In Bar 19 (:48), two clarinets return to play *mf* > small octave A quarter note to G half note to (Bar 20) F quarter note to E half note decrescendo to (Bar 21) G quarter note to F half note crescendo up to (Bar 22) A dotted half note decrescendo. The bass clarinet plays small octave D dotted half note crescendo to (Bar 20) E half note decrescendo (quarter rest following), and then Ab dotted half note to (Bar 22) A dotted half note decrescendo. Bassoons (*Fags*) play crescendo Bb/D (d) dotted half notes legato to B/D half note decrescendo (followed by a quarter rest). In Bar 21, they play C/D dotted half notes to (Bar 22) A/E dotted half notes.

In Bar 23 (*Lento* in C time), violins (now sords or muted) are soli to end of cue. So in Bar 23 (:58), violins I play *p* > Line 1 F# legato to E half notes (repeated next bar) to (Bar 25) E to D half notes (repeated next bar) to (Bar 27) G to F half notes crescendo to (end Bar 28) E whole note decrescendo and held fermata (that E tone played by violins I is the only tone heard since altri strings are silent in that end bar).

Muted violins II play *p* > B/D (d') whole note, and then (in Bar 24) A#/C# whole note decrescendo to (Bar 25) A/C whole notes decrescendo to (Bar 26) small octave G/B whole notes decrescendo. In Bar 27, violins are now crescendo on Ab/D whole notes (silent in end Bar 28). Viole play *p* > small octave E/G whole notes (repeated next bar) to (Bar 25) D/F whole notes decrescendo (repeated next bar) to (Bar 27) D whole note crescendo. VC/CB play Great octave B whole note non-legato to (Bar 24) E whole note, and then up to (Bar 25) A whole notes, and then (for VC only) down to (Bar 26) D whole note decrescendo. In Bar 27, celli play crescendo F whole note. In Bar 26, CB play small octave D whole note (instead of Great octave D

that VC play) to (Bar 27) Great octave B whole note. Combined in Bar 23 we have the initial E min 9th (E/G/B/D/F#) half note tonality to E min 7th (E/G/B/D) half note tonality. In Bar 24, we initially hear the F# Dom 7 b9th (F#/A#/C#/E/G). In Bar 25, we hear the D min 9th (D/F/A/C/E) half note tonality to D min 7th (D/F/A/C) half note tonality. In Bar 26, we hear the E Dom 7 b 9th (E/G#/B/D/F). In Bar 27, we hear the G Dom 7 b9th (G/B/D/F/Ab). End Bar 28 is simply the E tone held fermata.

End of cue.

“The Cabin” [24] *Lento* in ¾ time. 24 bars, 1:10. Track # 19. DVD location: Chapter 12 starting at 1:29.

Much of this cue is rehashed material so I will not bother to delineate it in detail. In the first four bars, the violins play a *Marnie* variation heard previously. Violins I play *pp* < Lines 2 & 3 (violins II top stands play Line 1 register) F quarter note to Eb dotted quarter note down to Bb 8th to (Bar 2) Db quarter note to C half note (all notes under the legato umbrella). In Bar 3, they play Eb quarter note to Db dotted quarter note down to Ab 8th to (Bar 4) C quarter note legato to Bb half note. Double bar lines are lined thru the staves at this point. The bottom line of violins II play small octave Bb dotted half note tied to quarter note next bar and then to middle C half note (along with the top stands). In Bar 3, they play Ab dotted half note to (Bar 4) middle C quarter note to Bb half note decrescendo. Viole play small octave Eb/Gb dotted half notes crescendo and tied to half notes decrescendo next bar (followed by a quarter rest). In Bar 3, viole play Db/F dotted half notes crescendo and legato to (Bar 4) Eb/Gb half notes decrescendo (followed by a quarter rest). VC play *pp* < Great octave Eb/Bb dotted half notes legato to (Bar 2) Ab half notes decrescendo (followed by a quarter rest). In Bar 3, celli play Db/Ab dotted half notes to (Bar 4) Gb/Db half notes.

The harp plays *p dolce* < arpeggio ascending 8th notes starting Great octave Eb-Bb-Eb (these three notes connected by a crossbeam) up to small octave Gb-Bb 8ths (connected by a crossbeam) up to Line 1 Eb quarter note. Obviously Herrmann meant the first three 8th notes to be “3” triplet value 8th but he forgot to insert the “3” above the crossbeam. In Bar 2, the harp plays Ab-Eb-Gb triplet 8ths to Bb-middle C 8ths to Eb quarter note. In Bar 3, the harp plays Great octave Db-Ab-Db up to F-Ab 8ths to Line 1 Db quarter

note. In Bar 4, the harp plays Gb-Db-Eb triplet 8ths to Gb-Bb 8ths to Db quarter note.

In Bar 5 (:14) we come to the new tempo marking or direction of *Subito Animato (agitato)*. The same patterns described first in “Red Flowers” and then in “Red Ink” are played here. Viols and celli are trill on small octave C# half note *con forza* to C-C# grace notes or after-beats to D rinforzando 8th note (followed by an 8th rest). CB are *pizz* playing *sff* (*L.V.*) middle C# 8th *con forza* (followed by an 8th and half rest marks). After an 8th rest, the flutes/clarinets/bass clarinet play *ff* the familiar ascending 32nd note run small octave (Line 1 for flutes) D-F-Ab-A to D-F-Ab-A to (Bar 6) C# rinforzando 16th note (followed by a 16th/8th/half rest). In Bar 6, *sords* horns play *pp* < *f* B/D/F/G# half notes to G/B/C#/E rinforzando 8ths (followed by an 8th rest). Violins I play Line 3 (Line 2 for violins II) C# dotted quarter note to “3” triplet value B-D-C# 16ths to B rinforzando 16th legato to Bb 16th (followed by an 8th rest). After an 8th rest, the harp plays *ff* ascending 32nd notes starting Great octave B-D-F-Ab-B-D up to (top staff) Line 1 F-Ab-B-D-F-Ab (followed by an 8th and quarter rest). Etc.

Skipping to Bar 15 (:24) we come to *Molto Largamente* in C time. Strings are both fingered tremolo and bowed tremolo *poco a poco sords* as oboe I is solo playing the *Marnie* melody line. Violins I are fingered trem between Line 1 D to F# half notes *pp* < to D-F half notes (repeat next bar). Violins II are bowed trem on same Line 1 D/F# half notes to D/F half notes (repeat next bar). Viols are fingered trem on small octave D/F# half notes to D/F half notes. VC are bowed trem on Great octave and small octave A half notes legato to Ab half notes. CB are bowed trem on Great octave A to Ab half notes. Oboe I plays *p espr* < “3” triplet value Line 2 C# half note to B quarter note (repeated same bar) to (Bar 16) C#-E-D-B 8ths to C# half note decrescendo. The bass clarinet plays *pp* < > small octave A half note legato to Ab half note (repeated next bar). Fag I plays Line 1 F# to F half notes, while Fag II plays Line 1 D whole note. Repeat next bar.

Etc. [End session 10:35 pm]

[Resume Thursday, April 10 at 5:30 pm]

“Alone” [24A] *Lento* in 2/2 time. Page 63, 9 bars, :15. [Note: This cue is not included in the McNeely cd] DVD location: Chapter 12 starting at 5:22. *Sords* strings only play the *Marnie* theme variation. Herrmann

originally wrote 4/2 time in each of the string lines but then etched “2” in place of the “4.”

Violins I play *pp* < Line 1 F# legato to E half notes to (Bar 2) small octave Bb whole note decrescendo, and then in Bar 3 F# up to A crescendo and legato quarter notes down o G down to E legato quarter notes (decrescendo). Violins II play small octave B whole note *p* < up to (Bar 2) F# legato to E half notes decrescendo, and then (in Bar 3) B whole note again (< >). Violas play *pp* < > small octave E/G whole notes tied to whole notes thru Bar 3. VC play *pp* < Great octave E/B whole notes legato to (Bar 2) E/C whole notes to (Bar 3) E/B whole notes decrescendo. CB play Great octave and small octave E whole notes tied to whole notes next bar decrescendo (silent in Bar 3). Combined we hear in Bar 1 the E min/9th (E/G/B/F#) to E min (E/G/B). In the final half of Bar 2 we hear the C Dom 7th (C/E/G/Bb).



In Bar 4, violins I play small octave A whole note crescendo to (Bar 5) Line 1 E legato to D half notes decrescendo, and then back to small octave A whole note played < >. Violins II play E to D half notes crescendo to (Bar 5) small octave Ab whole note decrescendo, and then (in Bar 6) Line 1 E legato up to G quarter notes crescendo to F down to D legato quarter notes decrescendo. Viole play D/F small octave whole notes tied to whole notes next two bars. VC play Great octave D/A whole notes to D/B whole notes next bar, and then back to D/A whole notes decrescendo in Bar

6. CB play Great octave and small octave D whole notes tied to whole notes next bar (silent in Bar 6).

In Bar 7, violins I are soli initially playing Line 1 D dotted half note legato to middle C quarter note crescendo to (Bar 8) D whole note tied to whole note decrescendo and held fermata in end Bar 9. The D note played by violins I is the only tone heard in end Bar 9 (altri strings are tacet). After a quarter rest in Bar 7, violins II play *p* > small octave Bb dotted half note tied to whole note next bar (silent in end Bar 9). After a quarter rest in Bar 7, violas play *p* > Eb/Gb dotted half notes tied to whole notes next bar (silent in end Bar 9). After a quarter rest, celli play Great octave Eb/Bb dotted half notes tied to whole notes next bar (silent in end Bar 9). After a quarter rest in Bar 7, CB play Great octave and small octave Eb dotted half notes tied to whole notes next bar (silent in end Bar 9). Combined we hear the Eb min Maj 7th (Eb/Gb/Bb/D) tonality to a brief one-quarter note duration tonality (4th beat in Bar 7) of C half-dim 7th (C/Eb/Gb/Bb) to (Bar 8) Eb min Maj 7th full bar tonality.

End of cue.

“Meditation” [25] *Lento* in 3/2 time. Page 64, 8 bars, :26. [Note: This cue is not included in the McNeely cd, nor is it in the movie/dvd] *Sords* strings only.

Grace bar = N/A.

Violins I are soli in the grace bar playing *pp* < middle (Line 1) “3” triplet value C half note legato to triplet value Db quarter note.

Bar 1 = Gb maj (Gb/Bb/Db) to Bb min (Bb/Db/F).

Violins I continue the melody line on Line 2 C dotted half note to Bb quarter note (these four notes starting from the grace bar are played under the legato umbrella slur) down to “3” triplet value F half note to triplet value Eb quarter note. Violins II play *pp* < Line 1 Db/Gb whole notes legato down to Bb/Db half notes. Viole play small octave Gb/Bb whole notes to F half notes. VC play Great octave Gb and small octave Db whole notes to Bb half notes.

Bar 2 = Eb min 9th (Eb/Gb/Bb/Db/F).

Violins I play F whole note decrescendo and then “3” triplet value middle C half note to triplet value Db quarter note. Violins II play Bb/Db whole notes decrescendo (followed by a half rest). Viole play Eb/Gb whole notes decrescendo, while VC play Great octave Eb/Bb whole notes (followed by a half rest). CB make their first appearance playing *p* > small octave Eb whole note (followed by a half rest).

Bar 3 = Gb maj to Eb min 9th.

Violins I play Line 2 C dotted half note to Bb quarter note up to “3” triplet value Db half note down to Bb triplet value quarter note. Violins II play Line 1 Db/Gb whole notes legato down to Bb/F half notes. Viole play Gb/Bb whole notes down to Eb/Gb half notes, while celli play Gb/Db whole notes down to Great octave Eb/Bb half notes crescendo.

Bar 4 = Bb min (Bb/Db/F).

Violins I play Line 1 F whole note decrescendo, and then crescendo “3” triplet value Eb half note to triplet value F quarter note. Violins II play Line 1 Db/F whole notes decrescendo (followed by a half rest). Viole play small octave F/Bb whole notes (followed by a half rest). VC play Bb/Db whole notes decrescendo (followed by a half rest).

Bar 5 = Ab min/9th (Ab/Cb/Eb/Bb).

Violins I play Line 1 Bb to Ab half notes decrescendo to “3” triplet value quarter notes Gb-F-Eb crescendo. Violins II play middle Cb/Eb double-dotted whole notes [full bar value or duration in 3/2 time] decrescendo. Viole also now join in on the melody line (see violins I but played an octave lower). VC play Great octave An and small octave Eb

double-dotted whole notes. CB play Great octave and small octave whole notes (followed by a half rest).

Bar 6 = Gb maj/9th (Gb/Bb/Db/Ab).

Violins I and violas play Ab to Gb half notes to “3” triplet value quarter notes F-Eb-Db. Violins II play Bb/Db double-dotted whole notes decrescendo. VC play Gb/Db double-dotted whole notes. CB play Great octave and small octave Gb whole notes (followed by a half rest).

In Bar 7, violins I play Eb down to middle Cb legato quarter notes up to Ab half note (the last six notes played under the legato phrase umbrella) to Gb half note legato to (end Bar 8) Bb whole note decrescendo and held fermata. Herrmann wrote a whole note (*not* the double-dotted whole note) for this end bar. In fact all of the strings’ full-notes (whole bar duration) were written as whole notes (not double-dotted half notes as Herrmann is accustomed to writing for 3/2 time).

Violins II play Ab/middle Cb half notes legato to Cb/Eb half notes crescendo to (end Bar 8) Line 1 Db/F whole notes held fermata and decrescendo. Viola play small octave Gb legato to Ab half notes back to Gb half note to (Bar 8) Bb whole note held fermata. VC play Ab/Eb half notes in Bar 7 (followed by two half rests)> In Bar 8, celli play *p* > Bb/F (f) whole notes held fermata. Silent in Bar 7, CB play Great octave Bb whole note in Bar 8 held fermata. Combined we hear in Bar 8 the Bb min (Bb/Db/F) tonality.

End of cue.

“The Shadow” [26] *Lento* in 4/2 time. Page 65, 8 bars, :34. [Note: This cue was not included in the McNeely cd]. DVD location: Chapter 12 starting at 6:27. Instrumentation: clarinets, bass clarinets, bassoons, muted strings.

Fags play *pp* < small octave and Line 1 C# dotted half notes legato to B quarter notes (repeated same bar) to (Bar 2) repeat of Bar 1 but decrescendo. Violins I play *pp* < > Lines 1 & 2 whole notes on the up-bow legato to Ab dotted half notes (followed by a quarter rest). Repeat next bar. Violins II play Line 2 D/F# whole notes on the up-bow legato to Db/F dotted half notes (followed by a quarter rest). Repeat in Bar 2. After a quarter rest,

viole play small octave F# dotted half note crescendo and on the up-bow legato to F whole note decrescendo (repeat next bar). After a quarter rest, VC play Great octave D/A dotted half notes to Db/Ab whole notes (repeat next bar). After two half rest, CB play *p* > small octave Db whole note (repeated next bar). Combined, the strings play D maj (D/F#/A) to Db maj (Db/F/Ab) tonalities. With the initial C# note of the Fags, we hear the D maj 7th (D/F#/A/C#).

In Bar 3, clarinets and bass clarinet play *pp* < small octave B [written C#] dotted half notes legato to A [written B] quarter note (repeated same bar) to (Bar 4) a repeat of Bar 3 but decrescendo. Violins I play Lines 1 & 2 G whole notes on the up-bow to Gb dotted half notes (followed by a quarter rest). Repeat next bar. Violins II play Line 2 C/E whole notes to Cb/Eb dotted half notes. After a quarter rest, viole play E dotted half note to Gb whole note (repeated next bar). VC, after a quarter rest, play Great octave C/G dotted half notes legato up to Eb/Cb whole notes (repeated next bar). After two half rests, basses play small octave Eb whole note decrescendo (repeated in Bar 4). Combined, the strings play the C maj (C/E/G) to Cb maj (Cb/Eb/Gb) tonalities. If you include the initial B note of the clarinets/bass clarinet, you have the C maj 7th (C/E/G/B).

In Bar 5, Fags return to play *p* > descending legato half notes small octave and Line 1 A-G-F#-F to (Bar 6) G-F#-F-E half notes decrescendo. In Bar 7, clarinets and bass clarinet take over to play descending legato half notes *pp* < Line 1 E-D-C-B [written F#-E-D-C#] to (end Bar 8) D legato to C half note up to E whole note decrescendo and held fermata.

Back in Bar 5, after a quarter rest, violins I play < > Lines 2 & 3 D dotted half notes legato to Lines 1 & 2 B whole notes, while violins II play Line 2 A/B dotted half notes down to D/G whole notes, and viole Line 1 D down to small octave B. After a quarter rest, VC/CB play *p* > Great octave B dotted half note tied to whole note. In Bar 6, violins I play, after a quarter rest, Lines 2 & 3 C dotted half notes to A whole notes, while violins II play G/A to C/F, and viole middle C down to A. VC/CB play A dotted half note tied to whole note. In Bar 7, after a quarter rest, violins I play , > Lines 1 & 2 A dotted half notes legato to F dotted half notes (followed by a quarter rest), while violins II play Line 2 D/F to C/D notes in that pattern, and viole play middle C down to An notes. After a quarter rest, VC play Great octave F dotted half note crescendo legato down to D dotted half note decrescendo

(followed by a quarter rest), while CB plays contrary motion of F up to small octave D.

In end Bar 8, violins I play < > F/C (c''') whole notes legato to Lines 2 & 3 E/E (e'' e''') whole notes held fermata. Violins II play Line 2 F/A whole notes to E/B whole notes held fermata. Viole play Line 1 A to B whole notes. VC/CB play Great octave F whole note to E whole note held fermata.

End of cue. [end session 10:10 pm]
[resume Friday, 4-11-03 at 6:15 pm]

“Love Scene” [27] *Andante con appassionato* in ¾ time. Pages 66-68, 37 bars, 1:18. Track # 20. DVD location: Chapter 12 starting at 8:09.

A handwritten musical score for strings and woodwinds. The score is written on five staves. The top staff is for Violin I (V.I.), the second for Violin II (V.II), the third for Viola (V.), the fourth for Violoncello (VC), and the fifth for Contrabass (CB). The music is in 3/4 time and features various notes, rests, and dynamic markings such as *mf* and *f*. There are also some handwritten annotations and a '4' with 'molto espr.' written below the CB staff.

Strings are soli for the first eight bars. Strings, incidentally, are *not* marked as *sords* (muted). VC (celli) are soli in the grace bar.

VC (in the “k” tenor clef) play *molto espr* < *f* “3” triplet value middle C quarter note to Eb triplet value 8th note up to (Bar 1) Line 2 C quarter note to Bb 8th down to “3” triplet value F quarter note to Eb 8th to (Bar 2) F half note decrescendo (these seven notes are played under the legato umbrella). In Bar 1, violins I play *mf* < > Line 1 Db/Gb half notes legato down to Bb/Db quarter notes to (Bar 2) Db/F half notes (decrescendo), followed by a quarter rest. Violins II play BB/Gb half notes to middle C quarter notes to (Bar 2) Bb/F half notes (followed by a quarter rest). Viole play small octave Db/Gb half notes to F quarter notes to (Bar 2) Eb/Gb half notes (followed by

a quarter rest). CB (basses) are silent until Bar 10. Combined we initially hear in Bar 1 the Gb maj (Gb/Bb/Db) tonality, while the half note tonality in Bar 2 is the Eb min 9th (Eb/Gb/Bb/Db/F).

Skipping to the end of Bar 8 (:19) violins are briefly soli playing three legato 8th notes as a prelude to the next new section of the cue. Violins I play crescendo Line 2 Bb up to Line 3 Db to F 8th notes, while violins II/oboes play an octave lower (Line 1 Bb to Line 2 Db to F 8th notes). Double bar lines are lined thru the staves at this point.

In Bar 9 (*Molto Largamente*), violins I/flutes play the melody line on Line 3 (Line 2 for violins II, and Line 1 for viole) F# quarter note to E dotted quarter note down to B 8th up to (Bar 10) D quarter note to C# half note (these five notes are played under the legato phrase/slur line). VC play *ff* small octave B quarter note to middle C quarter note to D-E 8ths to (Bar 10) F# quarter note to G quarter note (these six notes are under the legato slur), and then to A-B 8ths. Clarinets play *f* < *ff* B/D (d') dotted half notes legato to (Bar 10) small octave G/B half notes (followed by a quarter rest). The bass clarinet plays small octave B dotted half note to (Bar 10) A half note (followed by a quarter rest). Fags play Great octave and small octave E dotted half notes to (Bar 10) A/E half notes (followed by a quarter rest). Horns play small octave E/G/B/D dotted half notes (E min 7th) legato to (Bar 10) G/B/C#/E (C# half dim 7th 3rd inv) half notes (followed by a quarter rest).

In Bar 11 the melody line continues on E quarter note to D dotted quarter note down to A 8th up to (Bar 12) C# quarter note to B half note. VC play Line 2 C# to B quarter notes to G-F# 8ths to (Bar 12) E to D to small octave B quarter notes. Clarinets play small octave F#/A dotted half notes legato to (Bar 12) G/B half notes (followed by a quarter rest). The bass clarinet plays A dotted half note to (Bar 12) Line 1 E [written F#] half note. Fags play Great octave and small octave D dotted half notes legato to (Bar 12) G/D half notes. Horns play F#/A/D/F# (D major) dotted half notes legato to (Bar 12) B/D/E/G (E min 7th) half notes (followed by a quarter rest). Double bar lines are lined thru the staves at this point.

In Bar 13 (:31, but :39 in the original tracks) we come to a new tempo marking of *Subito Animato (in 1)*. Flutes and violins I play decrescendo rinforzando Line 3 C# quarter note legato to B quarter note (followed by a quarter rest). Repeat next bar. Oboes and violins II play *sf* > (*sff* > for the

oboes) Line 2 D/F# half notes (followed by a quarter rest). In Bar 14 (start of page 67), they play D/F half notes. Clarinets and viole play Line 1 F#/A half notes (followed by a quarter rest) to (Bar 14) F/Ab half notes.

In Bar 15, flutes and violins play crescendo Line 3 C# up to E 8th notes to D down to Line 2 A quarter notes back up to (Bar 16) C# quarter note legato to B quarter note decrescendo (followed by a quarter rest) to (Bar 17) B to A legato quarter notes (quarter rest following), repeated in Bar 18, and then B-D 8ths to C down to Line 2 G quarter notes to (Bar 20) B to A quarter notes (followed by a quarter rest). Back in Bars 15-16, oboes and violins II repeat the previous two bars, and clarinets/viole repeat their respective notes as well from Bars 13-14.

In Bar 17, oboes and violins II play Line 2 C/E half notes *sf* > (followed by a quarter rest) to (Bar 18) C/Eb half notes to (Bar 19) C/G dotted half notes legato to (Bar 20) C/F# half notes (followed by a quarter rest). Clarinet I and violas top line play Line 1 B legato to A quarter notes (followed by a quarter rest) while clarinet II and bottom line violas play G half notes (followed by a quarter rest). Etc.

Skipping to Bar 24 (:42), we come to a new cue section after the double bar lines penetrating all the staves and spaces with the tempo marking of *Molto Sost e Largamente (a tempo)* in Cut time (in effect 2/2 time). All the instruments except the harp are playing. Violins and viole play *ff* “3” triplet value middle C# half note legato to B quarter note (repeated same bar) to (Bar 25) “3” triplet value C# 8th up to E triplet value E quarter note tied to “3” triplet value E 8th to D down to B triplet 8ths to C# dotted quarter note down to A 8th, and then (in Bar 26) “3” triplet value small octave B half note to A quarter note (repeated same bar). Etc. Horns II & IV play *sff* > D [written A] dotted half notes (followed by a quarter rest), and repeated next bar. Horns I & III play F# half notes legato to F quarter notes (followed by a quarter rest), and repeated next bar. Etc.

Skipping to Bar 32 (:59) in ¾ time, we come to familiar fortissimo music that we discussed previously. Horns are prominent playing *sff* middle C# [written G#] half note trill to C-Db after-beats (grace notes) to D *rinforzando* 8th notes (followed by an 8th rest). After a half rest, flutes/clarinets/bass clarinet play *ff* the familiar legato rapidly ascending 32nd note run small octave (Line 1 for flutes) D-F-Ab-A to D-F-Ab-A to (Bar 33) C# dotted quarter note, joined by violins and viole, (etc).

Skipping to end Bar 37 (1:07), violins I play *sff* > Line 1 D whole note held fermata, while violins II play small octave Ab whole note, and viole play small octave D. VC play Great octave E/Bb whole notes held fermata, and CB play Great octave BB. Clarinets play small octave D/G# whole notes held fermata, while the bass clarinet plays E. Fags play Contra-octave and Great octave Bb whole notes *sff* > and held fermata.

Typical sexual symbolism evident here in the end scene of this cue where the camera slowly moves left from the zombie-like Marnie about to be made love *to* (but not really *with*) to the night-scene (night is feminine) port hole (get it?) with the added symbolism of the water/ocean (feminine symbolism as well). A similar symbol that was far more obvious was the end scene of *North by Northwest* when the night-running train speeds into the tunnel!

End of cue. [End session 10:02 pm]

“The Pool”[28] *Allegro* in C time. Quarter note= 120. Pages 69-74, 63 bars, 2:03. Track # 21. DVD location: Chapter 12 starting at 9:34. This is one of the most memorable cues of this score, a highly dramatic buildup of suspense.

Two clarinets play the “melody” line *p* < of descending quarter notes small octave Bb-Ab-Gb-F [written middle C-Bb-Ab-G] up to (Bar 2) Bb quarter note down to Eb legato to Gb 8th notes to G legato to G quarter notes decrescendo. The bass clarinet plays *p* < middle Cb [written Db] whole note legato to (Bar 2) Bb [written C] dotted half note decrescendo (followed by a quarter rest). Fags play small octave Cb/Eb whole notes tied to dotted half notes next bar (followed by a quarter rest).

In Bar 3, the clarinets play crescendo Bb quarter note to Ab dotted 8th legato down to Eb 16th figure to Gb legato to F quarter notes to (Bar 4) Bb quarter note to Ab legato to Eb 8th notes to Gb to F quarter notes decrescendo. The bass clarinet plays small octave Ab whole note crescendo to (Bar 4) Gb dotted half note decrescendo (followed by a quarter rest). Fags once again play Cb/Eb whole notes tied to dotted half notes next bar.

In Bar 5 (:09), Fag I now plays the melody line *mf* < > on middle C# quarter note to small octave B dotted 8th note down to F# 16th up to A legato to G# quarter notes to (Bar 6) middle C# quarter note crescendo to B down to F# 8th notes to A to G# quarter notes decrescendo. Fag II plays small octave F# half note crescendo to A to G# legato quarter notes (played also by Fag I). Repeat next bar. Clarinets play *mf* > small octave D/F# dotted quarter notes (followed by a quarter rest). Repeat in Bar 6. The bass clarinet plays small octave B dotted half note (followed by a quarter rest). Repeat next bar.

In Bar 7, Fag I plays C quarter note to B dotted 8th to F 16th to A legato to G# quarter notes, and then (in Bar 8) A quarter note down to F up to A 8th notes to A to G# quarter notes. Fag II plays F half note to A-G# quarter notes (repeated next bar). Clarinets play D/F dotted half notes decrescendo (followed by a quarter rest). Repeat next bar. The bass clarinet plays G dotted half notes (quarter rest following) to (Bar 8) F dotted half note.

[End session 10:51 pm]

[Resume Sunday, April 13 at 9:26 am]

In Bar 9 (:17), english horn I takes over the melody line for two bars playing forte Line 1 E [written B above] quarter note to D down to small

octave A [written A to E] legato 8th notes to C [written G] legato to B [written F#] quarter notes. Repeat next bar. English horn I plays small octave F [written middle C] half note up to C to B quarter notes (as played also by E.H. I). Repeat next bar. Clarinets play *sf* > small octave F/A half notes legato to Fb/Ab half notes to (Bar 10) D/F half notes to E [written F#] quarter notes (followed by a quarter rest). The bass clarinet plays *sf* > small octave A half note to Ab half note to (Bar 10) F to E half notes. Fags play small octave F/A half notes to Fb/Ab half notes to (Bar 10) D/F to Ab/E half notes.

In Bar 11 (:22), the clarinets and bass clarinet take over the torch of the melody line playing *ff* Line 1 F [written G] quarter note to Eb down to Bb 8th notes up to Db legato to C quarter notes (repeated next bar). English horns play *sf* > small octave Gb/Bb [written Line 1 Db/F] half notes legato to F/A [written C/E] half notes. Repeat next bar. Fags play Great octave and small octave Bb half notes legato to A half notes (repeated next bar).

In Bar 13 (start of page 70), English horns and bass clarinet play the melody line *ff* on Line 1 Eb quarter note to Db down to Ab 8th notes to Cb to Bb quarter notes. Repeat next bar. Clarinets play small octave E to Eb half notes. Fags play Great octave and small octave Ab legato to G half notes (repeated next bar).

So you can see in these first fourteen bars (especially in the last six bars) the Herrmann technique of interchanging orchestral colors to play the same overall thematic pattern in order to make the repeated pattern far more interesting to hear.

In Bar 15 (:30) we come to a new section or pattern of the cue with the violins (and then also the viole) playing with ever-increasing urgency the melody line (the stopped horns being also prominent). Violins play in the Line 2 register but written in the Line 1 range with the *8va* ottava above the notes in Bars 15-16.

So we find violins I playing *ff* Line 2 rinforzando F# quarter note legato to E quarter note to “3” triplet value 8th notes D-C#-B to next “3” triplet figure notes C#-D-E. Violins II play the same except for the initial quarter notes. Instead of F# to E, violins II play D to E quarter notes. In the rest of the bars thru Bar 26, violins II are *coma sopra* (repeat marks or quote marks (“) in each bar of the violins II staff line.

Back in Bar 15, violas/VC play *sff* small octave F# rinforzando quarter note legato to E quarter note (followed by a half rest) to (Bar 16) F3 rinforzando 8th legato down to D 8th to E quarter note (followed by a half rest). CB are *pizz* plucking *sff* Great octave and small octave E quarter notes (let vibrate extending curve lines), followed by quarter and half rest marks.

CA (English horns) play *sff* B/D dotted half notes followed by a quarter rest (repeat next bar). Clarinets play small octave E/B [written F#/middle C#] dotted half notes followed by a quarter rest, while the bass clarinet plays small octave B. Repeat next bar. Fags play *sff* Great octave E/B dotted half notes followed by a quarter rest (repeat next bar). Finally, stopped horns I & III play *sff* Line 1 F# to E quarter notes [written Line 2 C# to Line 1 B], followed by a half rest. Repeat next bar. Stopped horn II plays D [written A] half note (followed by a quarter rest). Repeat next bar. Stopped horn IV plays small octave B [written Line 1 F#] half note followed by a half rest (repeated next bar).

In Bar 17 (:34), violins play Line 1 (and now viole join in playing small octave) B rinforzando quarter note legato to A quarter note to “3” triplet 8ths G-F#-E to ascending “3” triplet figure 8ths F#-G-A to (Bar 18) B rinforzando 8th down to E 8th to A quarter note to “3” triplet 8ths G-F#-E to F#-G-B. Celli play small octave B rinforzando quarter note legato to A quarter note (followed by a half rest) to (Bar 18) R down to E 8th notes up to A quarter note (followed by a half rest). CB pluck *pizz* Great octave and small octave A quarter notes let vibrate (followed by a quarter and half rest). Repeat in Bar 18. CA play *sff* middle C/E [written G/B] dotted half notes followed by a quarter rest (repeat next bar). Clarinets play E/middle C notes in that pattern, bass clarinet on middle C, and Fags on A/E (e) notes. Finally, stopped horns I & III play Line 1 B to A quarter notes [written Line 2 F# to E] followed by a half rest (repeated next bar). Stopped horn II plays Line 1 E [written B] half note followed by a half rest (repeated next bar). Horn IV plays middle C [written G] half note followed by a half rest (repeated next bar).

In Bar 19 (:38) violins play “3” triplet value Line 2 (Line 1 for viole) C# quarter note legato to D triplet 8th to “3” triplet value B quarter note up to D 8th to “3” triplet 8ths A-G#-F# to G#-A-B. Repeat this bar in the next bar (Bar 20). VC play middle C# to D and then B to D notes as the viole, but followed by a half rest. Repeat next bar. CB pluck *pizz* on Great octave and

small octave B quarter notes (followed by rests). Repeat next bar. CA play D/F# dotted half notes (repeated next bar) while clarinets play small octave D/F# notes, bass clarinet on B, and Fags on B/F#. Stopped horns I & II now play *sff* D/F# half notes (followed by two quarter rests). Repeat next bar. Horns III & IV play stopped quarter notes middle C# to B (followed by rests).

In Bar 21, violins play “3” triplet value Line 2 (Line 1 for viole) E quarter note legato to F 8th and then D triplet value quarter note to E 8th to descending triplet 8ths C-B-A to ascending B-C-D. Repeat next bar. VC play the initial figures of the viole (followed by a half rest). CB pluck small octave and Line 1 D quarter notes (followed by rests). CA play F/A dotted half notes, clarinets on A/F, bass clarinet on Line 1 D, and Fags on small octave D/A dotted half notes (followed by a quarter rest). Repeat next bar. Stopped horns I & II play F/A half notes (followed by a half rest). Repeat next bar. Horns III-IV play stopped quarter notes E to D (followed by a half rest).

In Bar 23 (:45), violins play *ff* “3” triplet value Line 2 (Line 1 for viole and celli) F# quarter note legato down to C# 8th to “3” value descending 8th notes E-D-C# to E *rinforzando* 8th legato down to Ab 8th (crossbeam connected) up to D 8th (followed by an 8th rest). Repeat next bar. CB are silent for two bars. CA play *sff* A#/C# half notes legato to F/Ab quarter notes followed by a quarter rest (repeat next bar) while clarinets play middle C#/G half notes down to F/B quarter notes, bass clarinet on G half note to Ab quarter note, and Fags play A/C# half notes to F/B quarter notes. Stopped horns I-II play G/Bb half notes while III-IV play small octave G/middle C# half notes followed by a half rest (repeat in Bar 24).

In Bar 25 (start of page 71), stopped horns I & III play *sff* ascending stopped quarter notes F-G-A-Ab (repeated next bar) while stopped horn II plays Db to D half notes, and IV plays small octave Bb to Ab half notes. Violins and viole play the melody line on “3” triplet value A quarter note down to C# 8th up to descending triplet 8ths G-F-E to G *rinforzando* 8th legato down to D 8th (crossbeam connected) to F stand alone 8th (followed by an 8th rest). Repeat in Bar 26. VC are *pizz* on Line 1 F to G to A quarter notes (followed by a quarter rest). Repeat next bar. CB pluck same Line 1 F-G-A quarter notes but also on the 4th beat to Ab. CA play Bb/Line 2 Db half notes legato to Ab/D quarter notes followed by a quarter rest (repeated next bar). Clarinets play similarly. The bass clarinet plays Line 1 B half

note to Ab quarter note, while Fags play Bb/Db (Line 1 D-flat) half notes to Ab/D quarter notes.

In Bar 27 (:54), the strings are now *detache* (separately bowed notes with the absence of slurs) playing contrary motion “” triplet 8th figures. Violins I play *ff* descending to ascending 8th notes starting Line 3 C#-B-A to G#-F#-G# up to A-B-C# (followed by a quarter rest). Repeat next bar. Violins II play contrary motion triplet figures (rising to falling) starting Line 1 F#-G#-A to B-C#-B to A-G#-F# followed by a quarter rest (repeated next bar). Viole play as violins I but played an octave lower starting on Line 2 C#. VC play as violins II but starting an octave lower (small octave F#). CB play small octave B quarter note let vibrate (followed by a quarter and half rest). Repeat next bar.

Also in Bar 27, CA play *sff* Line 2 D/F# dotted half notes followed by a quarter rest (repeated next bar), while clarinets play Line 2 D/F# notes, bass clarinet on Line 2 F, and Fags on Line 1 F/A. Horns III-IV are stopped on Line 1 D/F# while horns I-II are stopped on Line 1 F/A dotted half notes followed by a quarter rest (repeated next bar).

In Bar 29, violins and viole play in their respective registers “3” triplet 8th note figures descending D-C-Bb to Ab-Gb-Ab up to Bb-C-D followed by a quarter rest (repeated next bar). Violins II and VC play ascending triplet 8ths G-A-Bb to C-D-C down to Bb-A-G. CB play (not pizzicato) middle Cb quarter note let vibrate (followed by rests). English horns play E/G dotted half notes followed by a quarter rest (repeated next bar). Clarinets play E/G dotted half notes while the bass clarinet plays Line 2 Gb dotted half note. Fags play Line 1 GB/Bb dotted half notes (repeated in Bar 30). Horns III-IV play stopped E/G dotted half notes while horns I-II play Gb/BB notes. Double bar lines then traverse down the staves and spaces, signifying a change in the cue.

In Bar 31 (1:01), we now come to *Poco Meno Mosso (Largamente)* in 4/2 time, an extended climatic and most memorable section of this cue. Violins and viole play staggered descending “3” triplet value quarter note figures (three notes per figure, 4 figures per bar in 4/2 time), while pizzicato VC/CB largely play bracketed “3” half note figures (three half notes per figure, two figures per bar). Flutes and clarinets play fortissimo “3” triplet value repeat notes.

So we find violins I playing “3” triplet value quarter notes starting Line 3 D rinforzando quarter note legato to Line 2 B quarter note to G# quarter note back up to rinforzando B triplet value quarter note legato down to G# quarter note down to D# quarter note, back up to G#-D#-B to D#-B-G# to (Bar 32) now ascending triplet quarter notes starting Line 1 D#-G#-B down to G#-B-D# down to Line 1 B-D#-G# down to E-A-Line 3 C (c’’’).

Violins II in Bar 31 play descending triplet quarter notes starting Line 2 B-G#-D# up to G#-D#-B (b’) up to D#-B-G# up to B-G#-D# to (Bar 32) ascending triplet value quarter notes starting small octave B-D#-G# down to D#-G#-B down to G#-B-D# to Line 2 C-E-G.

Viole (treble clef) Line 2 G#-D#-B up to D#-B-G# (standard alto clef) B-G#-D# to G#-D#-B (b) to (Bar 32) ascending triplet quarter notes starting small octave F#-B-D# to B-D#-G# to D#-G#-B to A-C-E.

Pizzicato celli pluck *ff* “3” triplet value half notes starting Great octave B/small octave G# down to Great octave D#/B up to B/G# (repeat figure same bar) to (Bar 32) one more such figure and then normal B/G# half notes to rinforzando small octave C/A half notes. CB play “3” triplet value ascending half notes small octave D#-G#-B up to descending D#-B-G# down to (Bar 32) D# up to G# to B triplet half notes, and then normal value half notes Line 1 D# down to E rinforzando half note.

Flute I plays *ff* Line 3 D#-D#-D# “3” triplet value quarter notes on the first beat, repeated three more times in the same bar but now notated as three D# dotted half notes with the “3” above the notes and one horizontal bar across the stem (signifying quarter notes). In Bar 32, flute I plays three more such figurations to E-E-E triplet quarter notes (but notated as the E dotted half note with the “3” triplet number above the note). Flute II plays Line 2 B-B-B quarter notes in the same pattern to (Bar 32) three more such figurations to Line 3 C-C-C quarter notes. Similarly clarinets play Line 2 D#/G# triplet quarter notes, and finally (in Bar 32) on the 4th beat E/A notes. C.A.(and bass clarinet) play *sff* (*sost*) small octave G# whole note tied to whole note same bar and tied to whole note and half note next bar, and then A rinforzando half note.

After a half rest in Bar 31, horn are prominent playing *sff* (*marcato e pesante*) small octave B [written Line 1 F#] acciaccatura (grace note) up to Line 1 B rinforzando half note tied to half note (whole note value) to A#

[written Line 1 E#] rinforzando half note to (Bar 32) G# to F# rinforzando half notes to F rinforzando whole note.

After three half rests in Bar 32, the harp plays an (*a minor*) gliss starting on Contra-octave E (written Great octave with the 8L underneath the note) followed by a gliss line up to (top staff) Line 3 E 32nd note.

Bar 33 repeats Bar 31. Bar 34 pretty much repeats Bar 32 except that on the last or 4th beat, violins I play higher pitched triplet quarter notes Line 2 A up to Line 2 C to E (all three of these notes are rinforzando-marked). Violins II play Line 2 E-A-C, while violas play Line 2 C-E-A.

In Bar 35 (1:12), violins I play “3” triplet value quarter notes Line 3 F-Db-Bb up to Db-Bb-F, and so forth. Violins II play Db-Bb-F (and so forth) while violas play Line 2 Bb-F-Db (and so forth). VC play “3” value half notes small octave Db/F down to Bb/Db up to Db/F (repeat figure same bar) to (Bar 36) F/Bb down to Db/F down to Bb/Db to normal value half notes Db/F to Great octave F#/small octave D half notes. CB play Great octave Bb up to F down to Bb (repeat same bar) to (Bar 36) Db-F up to Bb up to normal value half notes Line 1 Db down to Great octave B. After three half notes in Bar 36, the harp plays a *B minor* gliss (key signature of two sharps) starting on Contra-octave B 32nd note gliss line up to (top staff) Line 4 F (repeat in Bar 38). After a half rest, horns play Line 1 Db [written Ab] grace note up to Line 2 Db rinforzando whole note (instead of the previous notation of two half notes tied together) to Line 2 C [written G] rinforzando half note to (Bar 36) Bb to Ab rinforzando half notes to G rinforzando whole note. Flutes play the aforementioned repeat triplet quarter notes on Line 3 Db/F 7X to (4th beat of Bar 36) D/F#. Clarinets play as such on F/Bb to (finally) F#/B. C.A. play small octave Bb whole note tied to whole note and tied to (Bar 36) whole note and half note to B rinforzando half note. The bass clarinet plays on small octave F notes in that pattern to F# rinforzando half note.

Bar 37 repeats Bar 35. In Bar 38, the flutes and clarinets repeat the respective notes completely thru the bar (Bb/D for the flutes, and F/Bb for the clarinets) triplet quarter notes. Etc. Door bar lines traverse at this point.

In Bar 39 (1:23), we come to *a tempo* in C time. I will not go into great detail here but violins I/flute I/clarinet I play *ff* Line 2 C rinforzando 8th note legato to Bb 8th (crossbeam connected) up to Eb-Db 8ths in that pattern up to Line 3 C#-B to E-D to (Bar 40) Line 3 C-Bb 8ths (followed by a

quarter rest) to C#-B 8ths (followed by a quarter rest). Violins II/flute II/clarinet II play Line 2 F up to Bb 8ths to G up to Line 2 Db, and then Line 2 F# up to B 8ths, and then F up to Line 3 D to (Bar 40) Line 2 F-Bb 8ths (quarter rest) to F#-B (quarter rest). Viols play *sff* on the down bow small octave F/Ab quarter notes to G/Bb quarter notes on the down-bow, etc.

Skipping to Bar 42 (1:29) we come to *Poco Meno Mosso* (*Largamente*) in Cut time. Violins I are fingered trem half notes < *sff* between Line 1 D –F to middle C/D non-trem rinforzando half notes (played (*non div*) or double-stopped). Repeat next bar. Violins II are fingered trem between Bb-D half notes to middle C/F# rinforzando non-trem half notes (repeated next bar). Viols are fingered trem on small octave Ab-Bb to D/G# rinforzando half notes. VC are fingered trem between small octave D-F half notes to Great octave E/Bb half notes *sff* and rinforzando-marked. CB play Great octave B half note up to E rinforzando quarter note followed by a quarter rest (repeat next bar). Horns are *sff* playing most prominently Line 1 F dotted 8th note to F 16th down to D quarter note up to Gb rinforzando half note to (Bar 43) “3” triplet value quarter notes F-F-D up to Gb rinforzando quarter note to (Bar 44) F down to D crescendo half notes up to (Bar 45) Gb dotted half note *sff* > (followed by a quarter rest). In Bar 46 (1:35) they now play stopped (+) half notes F down to D up to (Bar 47) Gb whole notes decrescendo.

Back in Bar 42, flutes play < *sff* Line 1 D/F half notes to middle C quarter notes followed by a quarter rest (repeated next bar) to (Bar 44) Line 1 Bb whole note *sfp* < *ff*. Repeat Bar 44 in Bar 46. C.A. play D/F Line 1 half notes to C/D quarter notes (followed by a quarter rest). Repeat next bar. In Bar 44 (and Bar 46) they play small octave Ab/Line 1 F whole notes *sfp* < *ff*. Clarinets play small octave Ab/Bb half notes to D/G# rinforzando quarter notes with a quarter rest following (repeated next bar) to (Bar 44 and Bar 46) small octave and Line 1 D whole notes. The bass clarinet plays Line 1 D half note to Bb rinforzando quarter note (repeated next bar) to (Bars 44 & 46) small octave F whole note. Fags play Contra-octave Bb/Great octave F half notes to Great octave E/Bb rinforzando quarter notes (repeated next bar) to (Bar 44 and Bar 46) Contra-octave Bb/small octave D whole notes.

In Bar 45, violins I & II are now fingered trem on small octave A to B half notes (repeat same bar). Repeat in Bar 47. Viols are bowed trem *sff* > on small octave Eb whole note (repeated in Bar 47) while VC are bowed trem on Great octave Gb whole note, and CB (non-trem) on Great octave B whole note.

In Bar 48 (1:38) strings are soli. Violins I and II play *sff* “3” triplet value quarter notes Line 1 rinforzando F down to D up to Gb (these notes are played legato) back to F-D-Gb triplet legato quarter notes to (Bar 49) F rinforzando quarter note (followed by a quarter and half rest). Viols/VC play the same pattern but in the small octave register. In Bar 49, woodwinds respond with *sff* whole notes in various registers of F. Flutes play Line 1 F whole notes, English horns on small octave F, clarinets on small octave and Line 1 F whole notes, and Fags on Great octave and small octave F whole notes. Also CB pluck *pizz* on small octave F quarter note let vibrate (followed by rests).

In Bar 50, strings play “3” triplet quarter notes Db-Bb-D to Db-Bb-D to (Bar 51) Db rinforzando quarter notes (followed by rests). In Bar 51, the woodwinds respond on Db whole notes in the respective registers. CB pluck on small octave Db quarter note.

In Bar 52, strings play small octave (Great octave for VC) Bb-G-B to Bb-G-B to (Bar 53, start of page 74) Bb quarter notes. In Bar 53, woodwinds (except flutes) play Bb whole notes. CB pluck Great octave Bb quarter note.

In Bar 54, strings play triplet quarter notes Db-Bb-F to E half notes (after a half rest CB pluck small octave E quarter note followed by a quarter rest) to (Bar 55) Cb-Ab-Eb to D half note (CB plucks D on the 3rd beat) tied to half note next bar (*poco rall*) to Eb half note to (Bar 57) E whole note to Eb half note *p* to (Bar 59) D whole note legato to (Bar 60) Eb whole note decrescendo.

In Bar 61 (*Meno Mosso*), woodwinds are soli. Flutes play *pp* < Line 1 D/F# whole notes legato to (Bar 62) D/F whole notes (still crescendo) to (end Bar 63) D/F# whole notes decrescendo and held fermata. Clarinets play similarly. The bass clarinet plays small octave B [written middle C#] to (Bar 62) Ab whole note to (Bar 63) A whole note held fermata. The solo oboe plays the melody line (*Marnie* theme) on “3” triplet value Line 2 C# whole note legato to B triplet value half note (repeated next bar) to (end Bar 63) C# whole note held fermata.

End of cue.

[Resume Monday, April 14, 2003 at 6:20 pm]

“The Homecoming” [29] *Lento* in 4/2 time. Pages 75-76, 14 bars, 1min. Track # 22. DVD location: Chapter 13 starting at :57. Strings are *sord* and *sempre pp Sotto Voce*.

All strings except the CB play the *Marnie* melody line on middle or Line 1 (small octave for VC) C# dotted half note on the up-bow legato to B quarter note back to C# dotted half note to B quarter note to (Bar 2) C#-E-D-B quarter notes to C# whole note (these five notes played under the legato umbrella). After a quarter rest in Bar 1, CB play *pp* < > small octave D dotted half note legato to Db dotted half note (followed by a quarter rest). Repeat next bar. Similarly, after a quarter rest, flutes and oboes play *pp* < > Lines 1 & 2 A dotted half notes tied to dotted half notes (followed by a quarter rest). Repeat in Bar 2. After a quarter rest, clarinets play Line 2 D/F# dotted half notes legato to Db/F dotted half notes (followed by a quarter rest). Repeat next bar. The bass clarinet plays (after a quarter rest) small octave A dotted half note to Ab dotted half note followed by a quarter rest (repeat next bar). Fags play (after a quarter rest) Great octave D and small octave F# dotted half notes legato to Db/F dotted half notes (repeated next bar).

In Bar 3 (:11) violins & viole play small octave (Great octave for the celli) B dotted half note legato to A quarter note (repeated same bar) to (Bar 4) B-D-C-A quarter notes to B whole note. After a quarter rest, CB play small octave C dotted half note up to Eb dotted half note followed by a quarter rest (repeated next bar). After a quarter rest, flutes and oboes play Lines 1 & 2 G dotted half notes tied to G dotted half notes (followed by a quarter rest). Repeat next bar. After a quarter rest, clarinets play Line 2 C/E [written D/F#] dotted half notes legato to Cb/Eb dotted half notes followed by a quarter rest (repeated next bar). The bass clarinet plays (after a quarter rest) small octave G dotted half note up to middle Cb dotted half note followed by a quarter rest (repeated next bar). Fags play Great octave C and small octave E dotted half notes up to Eb/Gb dotted half notes (repeated next bar).

In Bar 5, violins and viole play Line 1 (VC play small octave) A dotted half note to G quarter note to F# to F half notes (these four notes are played under the legato phrase curve line). After a quarter rest, CB play Great octave B dotted half note tied to dotted half note (followed by a quarter rest). After a quarter rest, flutes and oboes play Lines 2 & 3 D

dotted half notes legato down to Lines 1 & 2 B dotted half notes (followed by a quarter rest). Clarinets play Line 2 A/B dotted half notes to D/G dotted half notes (followed by a quarter rest), while the bass clarinet plays small octave B dotted half note tied to B dotted half note. Fags are silent to end of cue (except for the originally written Bar 13 that was subsequently deleted by Herrmann, and also not heard in the McNeely recording).

In Bar 6, strings play G dotted half note to F# quarter note to F to E half notes. After a quarter rest, CB play Great octave A dotted half note tied to dotted half note (followed by a quarter rest). After a quarter rest, flutes and oboes play Lines 2 & 3 C dotted half notes down to A dotted half notes (followed by a quarter rest). Clarinets play G/A dotted half notes down to C/F dotted half notes, while the bass clarinet plays small octave A dotted half note tied to dotted half note (followed by a quarter rest).

In Bar 7, strings play E half note to D down to A quarter notes up to C to B half notes. After a quarter rest, CB play small octave F down to D dotted half notes (followed by a quarter rest). After a quarter rest, flutes and oboes play Line 2 F/A dotted half notes to F/Ab dotted half notes (followed by a quarter rest). After a quarter rest, clarinets play C/D dotted half notes tied to dotted half notes, while the bass clarinet plays small octave F down to D dotted half notes.

In Bar 8, strings play “3” triplet value D whole note to triplet value middle C half note up to normal value E whole note. CB play Great octave F legato to E whole notes. After a quarter rest, flutes play Line 2 Eb and Line 3 C dotted half notes legato to Lines 2 & 3 E whole notes. Oboes play Line 2 F/A dotted half notes to E/B whole notes. Clarinets play Eb/F dotted half notes down to B/E whole notes. The bass clarinet plays small octave F to E whole notes.

In Bar 9 (:39), *sords* horns play *sempre pp* middle C# [written G# above] dotted half note legato to B [written F#] quarter note (repeated same bar) to (Bar 10) C# dotted half note to B quarter note to C# whole note. Woodwinds are silent. However, after a quarter rest, violins I play *pp* < > Lines 1 & 2 A dotted half notes on the up-bow legato to Ab dotted half notes on the down-bow (followed by a quarter rest). Repeat next bar. After a quarter rest, violins II play Line 2 D/D# dotted half notes on the up-bow to Db/F dotted half notes followed by a quarter rest (repeated next bar). After a quarter rest, violas play small octave F# to F dotted half notes (repeated next

bar). VC play Great octave D/A dotted half notes on the up-bow to Db/Ab dotted half notes on the down-bow (followed by a quarter rest). Repeat in Bar 10. After a quarter rest, CB play small octave D to Db dotted half notes (repeated next bar).

In Bar 11, horns play small octave B [written Line 1 F#] dotted half note legato to A quarter note (repeat same bar) to (Bar 12) B dotted half note to A quarter note (repeated same bar crescendo) to (new Bar 13 in C time) Ab [written Eb] whole note *sf* >. In old Bar 13 (that was deleted) the horns play (still in 4/2 time) Ab whole note *sff* > tied to Ab whole note held fermata. This ending was intended for a “I” ending. The “II” ending is for the new end Bars 13-14.

Back in Bar 11, after a quarter rest, violins I play Lines 1 & 2 G dotted half notes to Gb dotted half notes followed by a quarter rest (repeat in Bar 12). Strings are silent in old/deleted Bar 13. After a quarter rest, violins II play Line 2 C/E dotted half notes to Cb/Eb dotted half notes (repeated next bar). After a quarter rest, violas play small octave E dotted half note up to Gb dotted half note followed by a quarter rest (repeated next bar). VC play, after a quarter rest, Great octave C/G dotted half notes up to Eb/Cb dotted half notes (repeated next bar), while CB play small octave Cb up to Eb dotted half notes.

In deleted Bar 13, the harp plays *sff* Contra-octave and Great octave Ab whole notes let vibrate (followed by a whole rest held fermata). Clarinets and bass clarinet play *sff* > small octave Ab whole note tied to whole note held fermata, while the Flutes return to play Great octave and small octave Ab whole notes tied to whole notes held fermata.

In new Bar 13 in C time (:59), horns play (as given earlier) small octave Ab whole note [written Line 1 Eb] *sf* >. After a quarter rest, flutes play *f* > Lines 2 & 3 Eb half notes legato to C# quarter notes to (end Bar 14) Eb half notes, followed by a half rest held fermata. After a quarter rest, oboes play Line 1 Ab/Line 2 Cb half notes to F#/A quarter notes to (Bar 14) Ab/Cb half notes, followed by a half rest held fermata. After a quarter rest, clarinets play Line 2 Ab/Line 3 Cb half notes down to F#/A quarter notes to (Bar 14) Ab/Cb half notes followed by a half rest held fermata. The bass clarinet and Flutes are silent. After a quarter rest, the harp is *f* arpeggiando on middle Cb/Eb/Ab/Cb (bottom staff) and (top staff) Line 2 Eb/Ab/Line 3 Cb/Eb quarter notes (Ab minor tonality). After a quarter rest on the 3rd beat,

the harp is arpeggiando on middle C#/E/A/C# and (top staff) Line 2 E/A/C# (A major tonality). After a quarter rest, violins I play *f* > Lines 2 & 3 Eb half notes to Db quarter notes to (Bar 14) Eb half notes followed by a half rest held fermata. After a quarter rest, violins II play Lines 1 & 2 Eb half notes to Db quarter notes to (Bar 14) Eb half notes followed by a half rest held fermata.

Finally, in end Bar 14, after a quarter rest, stopped (+) horns III & IV play *p* > small octave F# [written middle C#] quarter notes up to Ab [written Line 1 Eb] half note held fermata. Stopped horns I-II play A/middle C# [written E/G#] quarter notes up to C/Eb [written G/Bb] half notes held fermata. Combined the horns play F# min (F#/A/C#) quarter notes to Ab maj (AB/C/Eb) half note tonality. [Note: There is a noticeable wobble heard at the end of this cue starting at about 1:56]

End of cue.

“The Window” [30] *Andante* in 3/4 time. Page 77, 9 bars, :34. [Note: This cue is not included in the McNeely cd]. DVD location: Chapter 13 starting at 2:37. The end three bars are similar to the patterns of the previous cue. Strings are *sords*.



In the grace bar, violins I are soli playing *p* < Line 1 G# legato to A 8th notes to (Bar 1) Line 2 C# dotted quarter note to descending legato 8th notes B-A-G# up to (Bar 2) B half note decrescendo (these seven notes are played under the legato umbrella), and then G#-A 8ths to (Bar 3) B dotted quarter note crescendo to A-G-F# 8ths to (Bar 4) A half note decrescendo (these seven notes played under the legato slur), and then E-F 8th notes crescendo to (Bar 5) G# dotted quarter note to descending 8th notes F#-E-D#

to (Bar 6) F# quarter note to E half note decrescendo (these eight notes under the legato slur).

Back in Bar 1, violins II play *p* < Line 1 D/G# dotted half notes legato to (Bar 2) middle C/E half notes decrescendo (followed by a quarter rest). In Bar 3, violins II play middle C/F# dotted half notes to (Bar 4) Bb/F half notes (followed by a quarter rest). In Bar 5, violins II play A/E dotted half notes down to (Bar 6) small octave G/B dotted half notes decrescendo. Back in Bar 1, violas play small octave F/B dotted half notes legato to (Bar 2) G/A half notes decrescendo (followed by a quarter rest). In Bar 3, violas play D#/A dotted half notes to (Bar 4) D/F half notes (followed by a quarter rest). In Bar 5, violas play C/E dotted half notes crescendo to (Bar 6) D dotted half notes decrescendo.

Combined we hear in Bar 1 I believe the G# dim 7th (G#?B/D/F) tonality to (Bar 2) A min 9th (A/C/E/G/B). In Bar 3 we hear D# dim 7th (D#/F#?A/C) to (Bar 4) BB Dom 7th (Bb/D/F/A). IN Bar 5 we hear A min (A/C/E) or A min Maj 7th (A/C/E/G#) to (Bar 6) E min 7th (E/G/B/D). Double bar lines are lined at the end of Bar 6. However, after a half rest in Bar 6, the *solo* horn I plays *p espr* < small octave B [written Line 1 F#] quarter note.

In Bar 7 (*Lento* in 4/2 time), the horn continues on middle C# [written G#] dotted half note legato to B quarter note to C# dotted half note to B quarter note to (Bar 8) B dotted half note to A quarter note (repeated same bar) to (end Bar 9) C# whole note tied to whole note decrescendo and held fermata. The horn's C# tone is in fact the only tone heard in Bar 9 (strings are silent).

Back in Bar 7, the strings repeat Bar 9 of the previous cue, "The Homecoming." In Bar 8, the strings repeat Bar 11 of that previous cue.
End of cue.

"The Telephone" [31] *Andante Sost* in C time. Pages 78-79, 18 bars, :55. [Note: This cue is not included in the McNeely cd]. DVD location: Chapter 13 starting at 3:11. Strings are *sords*.

The image shows a handwritten musical score for a string quartet and woodwinds. The title is "Andante sost." The score is written on five staves: Violins I & II, Viola/Violoncello (Vc), and Contrabass (Cb). The notation includes various notes, rests, and dynamic markings such as *ff*, *rinforzando*, *f*, *mf*, and *p*. The score is divided into measures by vertical bar lines.

Violins I & II play *sff* rinforzando-marked G# 8th note in the grace bar (followed by an 8th rest). Viole/VC play small octave D/F# rinforzando 8th notes followed by an 8th rest. CB play small octave D rinforzando 8th note followed by an 8th rest.

In Bar 1, violins I play forte decrescendo (*f* >) the melody line on small octave A dotted 8th note legato to Bb 16th (crossbeam connected notes) to middle C dotted quarter note to descending 8th notes Db-C-Bb to (Bar 2) small octave G whole note *mf* >. Violins II in Bar 1 play small octave G rinforzando whole note decrescendo, while viole and CB play small octave Eb, and VC play Great octave Eb whole notes.

In Bar 2, violins II take over the melody line *mf* > (see violins I in Bar 1) to (Bar 3) G half note to A dotted 8th to Bb 16th. Violins I in Bar 3 play A dotted 8th to Bb 16th to middle C quarter note down to G half note *mf* >. Viole in Bar 2 play small octave D whole note decrescendo to (Bar 3) C legato to D half notes decrescendo. VC play the same notes but an octave lower.

In Bar 4, solo oboe I plays the melody line *p* < Line 1 B dotted 8th note to Line 2 C 16th to D dotted quarter note to Eb-D-C 8th notes. In Bar 5, solo oboe II takes over to play *p* < the same legato notes and pattern that oboe I just played. Violins I play *p* < Line 1 D whole note legato to (Bar 5) Eb whole note decrescendo, while violins II play small octave Ab to A whole notes, viole play D to Eb whole notes, and VC/CB play Great octave B whole note crescendo down to (Bar 5) F whole note decrescendo.

In Bar 6 (*Poco rall*), oboe I plays B dotted 8th note to C 16th to D quarter note (followed by a half rest) while oboe II (after a half rest) takes over playing “3” triplet value B quarter note to C triplet value 8th to D quarter note. In Bar 7, oboe I plays crescendo B to C 8ths to D quarter note to E half note *p* > held fermata. In Bar 6, violins I play crescendo Line 1 E whole tied to E whole note next bar decrescendo and held fermata. Violins II play small octave B to A half notes to (Bar 7) B half note followed by a half rest held fermata. Virole play small octave E whole note tied to half note next bar followed by a fermata-held half rest. VC play Great octave E to F half notes to (Bar 7) E half note followed by a half rest held fermata. CB are silent. Double bar lines ensue.

In Bar 8 we come to the *Moderato (sotto voce)* tempo marking in ¾ time. Here we return to the bowed trem patterns first heard in “The Checkbook.” Virole play *p* small octave B to A quarter notes to “3” triplet value 8th notes G-F#-E (crossbeam connected), repeated next bar. VC play small octave C/E dotted half notes bowed trem (repeated next bar). In Bar 10, virole play A to G bowed trem quarter notes to F#-E-D triplet 8th notes bowed trem (repeated next bar). Celli are bowed trem on B/D dotted half notes (repeated next bar).

In Bars 12-13, virole and VC repeat Bars 8-9. Violins I join in on the same patterns as the virole but written an octave higher while violins II play the celli patterns but played an octave higher (middle C/E dotted half notes bowed trem). The bass clarinet joins in playing *p* < > small octave A dotted half note tied to half note next bar (followed by a quarter rest). In Bars 14-15, virole and VC repeat Bars 10-11. Violins follow suit an octave higher. The bass clarinet plays small octave G dotted half note tied to half note in Bar 15 (followed by a quarter rest).

In Bar 16, flutes play *p* < Line 1 E down to middle C legato 16ths up to G 8th tied to G dotted quarter to G-E 16ths up to (Bar 17) B dotted quarter note to B-G 16ths to Line 2 E quarter note tied to half note in end Bar 18 decrescendo (followed by a quarter rest held fermata). Back in Bar 16, all violins play *p* E rinforzando 16th legato down to middle C 16th up to G 8th note figure (followed by two quarter rests). Virole play the same figure but in the small octave register. Strings are silent in the final two bars. In end Bar 18, after a quarter rest, the harp (bottom staff) plays *pm* Contra-octave Bb up to Great octave Bb grace notes up to small octave Bb half note let vibrate and held fermata. After a quarter rest, clarinets and bass clarinet play

small octave Bb [written middle C] half note *mp* > held fermata. After a quarter rest, oboes play *mp* > Line 1 Bb half note held fermata.

End of cue.

“The Horse” [32, 32A] *Andante Sost* in C time. Page 80, 20 bars, 1:01. Track # 23. DVD location: Chapter 13 starting at 4:51. [Bar 10 and half of Bar 9 were deleted]

The harp plays *sff* Great octave Eb acciaccatura (grace note) up to small octave Eb whole note (*L.V.*). In Bar 2, the harp then plays D grace note up to small octave D whole note, and then (in Bar 3) C grace note up to small octave C whole note.

Back in Bar 1, flutes play *p* < Lines 1 & 2 (clarinets small octave and Line 1) A dotted 8th notes to Bb 16ths to C dotted quarter notes to Db-C-Bb 8th notes (repeated next bar). In Bar 2 oboes join in to play the same notes and pattern of the flutes. The bass clarinet plays *f* small octave Eb [written F] whole note decrescendo to (Bar 2) D whole note decrescendo. Fags play small octave Eb/G whole notes *f* > to (Bar 2) D/G whole notes.

In Bar 3, the flutes/oboes/clarinets play A dotted 8ths to Bb 16ths to C quarter notes (repeat this three-note figure same bar) to (Bar 4) D half notes decrescendo (followed by a half rest). Woodwinds are silent to end of cue. The bass clarinet plays middle C legato to D half notes crescendo to (Bar 4) B [written middle C#] whole note decrescendo. Fag I plays small octave G whole notes to (Bar 4) Ab whole note decrescendo, while Fag II plays Great octave C to D half notes up to (Bar 4) small octave D whole note.

As the woodwinds play the overlapping tones, the strings now play the pattern just finished by the woodwinds. So we find violins I playing *p espr* < Line 2 (Line 1 for violins II) B dotted 8th note to C 16th to D dotted quarter note to Eb-D-C 8th notes (all six notes are played under the legato umbrella). Repeat next bar. In Bar 6, they continue on B dotted 8th to C 16ths to D quarter note to “3” triplet value B quarter note to triplet value C 8th to triplet value D quarter note to (Bar 7) C to C 8ths to D quarter notes to C up to D quarter notes to (Bar 8) Line 3 (Line 2 for violins II) E whole note tied to whole note in Bar 9 [however, Herrmann cuts the bar in half to 2/4 time so it should be an E half note] tied to whole note in Bar 10 in C time [also deleted] and tied to whole note in Bar 11 (silent in end Bar 12).

Back in Bar 4, viole play *p* < small octave Ab and Line 1 D whole notes legato to (Bar 5) small octave Eb and Line 1 Eb whole notes decrescendo. In Bar 6, viole top line (stands) play Line 1 E whole note, while the bottom line plays < > small octave B to A half notes. In Bar 7, viole play small octave E/B half notes legato to F/A half notes. In Bar 8 they play A/E (e’) whole notes tied to whole notes tied to (originally written) whole notes next three bars. Back in Bar 4, VC play B/D (d) whole notes legato to (Bar 5) Great octave F and small octave Ab whole notes. In Bar 6, VC top line play small octave E whole note while the bottom line play Great octave E to F half notes. In Bar 7, top line VC play Line 1 E whole note while the bottom line play small octave E to F half notes. In Bar 8, celli play Great octave and small octave A whole notes tied to whole notes next three bars (silent in end Bar 12). Back in Bar 4, CB play *p* < > Great octave B whole note legato up to (Bar 5) F dotted half note (followed by a quarter rest). CB return in Bar 8 to play Great octave A whole note *p* tied to whole notes next two bars.

In Bar 8 (:29), horns I & II make their appearance in the cue playing a quiet passage *p dolce*. Incidentally, the complete passage as originally written is played. As given earlier, Herrmann deleted Bar 10 and half of Bar

9 in the final edit of the movie, but here in the cd the complete passage is thankfully included. So we find horns I-II playing “3” triplet value middle C/E [written G/B] quarter notes legato mini-slur to triplet value B/D 8ths to C/E quarter notes to D/F# to C/E 8th notes to B/D quarter notes to (Bar 9) C/E half notes (these seven notes are played under the legato/phrase umbrella). The horns then play crescendo B/D to C/E quarter notes to (Bar 10) “3” triplet value D/F# half notes legato to triplet value E/G quarter notes down to C/E half notes decrescendo. In Bar 11, *sords* (muted) horns III-IV take over (horns I & II are now silent) playing *P* < B/D [written F#/A] quarter notes up to C/E [written G/B] quarter notes to D/F# [written A/C#] half notes to (end Bar 12) C/E whole notes decrescendo and held fermata.

End of cue [this cue seques immediately into the next cue]

“Gratitude” [32A] *Lento (molto espr.)* in 4/2 time. Pages 81-82, 20 bars, 1:11. Track # 24. DVD location: Chapter 13 starting at 5:30. Strings are muted. The pattern starts off to the patterns given in “The Homecoming.”

Violins I play *p* < Line 3 F# dotted half note legato to E quarter note back to F# dotted half note to E quarter note to (Bar 2) F#-A-G-E quarter notes to F# dotted half note decrescendo (these five notes are played under the legato umbrella). Violins I then play Line 3 D quarter note to (Bar 3) E dotted half note legato to D quarter note crescendo (repeated same bar) to (Bar 4) decrescendo E-G-F-D quarter notes to E dotted half note (end phrase). Violins I continue on Line 3 C quarter note to (Bar 5) D dotted half note to C quarter note to B to Bb half notes to (Bar 6) C dotted half note to B quarter note to Bb to A half notes crescendo to (Bar 7) A half note to G down to D quarter notes up to F to E half notes crescendo to (Bar 8) G half note to “3” triplet value quarter notes F-E-F to A whole note decrescendo.

Back in Bar 1, after a quarter rest, violins II play on the up-bow Line 2 B/Line 3 D dotted half notes legato mini-slur to A#/C# dotted half notes (followed by a quarter rest). Repeat next bar. After a quarter rest in Bar 3, violins II play A/C dotted half notes to G#/B dotted half notes (followed by a quarter rest). Repeated next bar. After a quarter rest in Bar 5, they play Line 2 D/G dotted half notes to B/E dotted half notes (followed by a quarter rest). After a quarter rest in Bar 6, they play Ab/F (f⁷) dotted half notes to Line 2 C/F dotted half notes (followed by a quarter rest). After a quarter rest

in Bar 7, violins II play Bb/D dotted half notes to G/C# dotted half notes (quarter rest following). In Bar 8, after a quarter rest, they play Ab/D dotted half notes to A/C# dotted half notes.

Back in Bar 1, violas (treble clef) play $p < >$ (after a quarter rest) Line 2 G dotted half note on the up-bow and tied to dotted half note (followed by a quarter rest). Repeat next bar. In Bar 3, violas play (after a quarter rest) F dotted half note tied to dotted half note (repeated next bar). After a quarter rest in Bar 5, violas play Line 2 C/E dotted half notes tied to dotted half notes. After a quarter rest in Bar 6, they play C/D notes tied to same notes. In Bar 7 (to standard alto clef) violas play (after a quarter rest) Line 1 G dotted half note to F dotted half note (followed by a quarter rest). After a quarter rest in Bar 8, they play Bb/F (f) dotted half notes crescendo to A/E dotted half notes decrescendo (followed by a quarter rest).

In Bar 9 (*Animato*) [at the :29mpoint on the McNeely cd] the familiar *Marnie* theme is played by all of the strings (except CB). Violins play $p <$ Line 2 (Line 1 for violas and celli) F# dotted half note legato to E quarter note back to F# to E to (Bar 10 (start of page 82) F#-A-G-E quarter notes to F# dotted half note (end legato phrase) to D quarter note to (Bar 11) E dotted half note to D quarter note to E-D notes again to (Bar 12) E-G-F-D quarter notes to E dotted half note, and then C quarter note to (Bar 13) D dotted half note to C quarter note to B to Bb half notes crescendo to (Bar 14) C dotted half note to B quarter note to Bb to A half notes to (Bar 15) A half note to G down to D quarter notes to F to E half notes. After a whole rest in Bar 9, CB play Great octave and small octave E dotted half notes $f >$ (followed by a quarter rest). Repeat next bar. In the same pattern, they play D notes in Bars 11-12, E again in Bar 13, D in Bar 14, and G in Bar 15.

After a quarter rest in Bar 9, flutes and oboes play Line 1 B/Line 2 D dotted half notes legato to A#/C# dotted half notes (followed by a quarter rest). Repeat next bar. Clarinets play Line 1 D/G dotted half notes to E/G, while the bass clarinet plays small octave B down to E. Flutes play Great octave and small octave B dotted half notes down to E notes. Repeat next bar. After a quarter rest, horns play $p < mf >$ small octave G/B/D dotted half notes to G/A#/C#/E dotted half notes followed by a quarter rest (repeated next bar). After a quarter rest, the harp plays descending 32nd notes forte starting on Line 2 F#-D-B-G to (bottom staff) Line 1 F#-D-B-G (G maj 7th). After a half and quarter rest, they play another such figure. Repeat next bar. Etc.

Skipping to Bar 16 (:49), solo horn I plays *mf* < > Line 1 G [written Line 2 D] half note to “3” triplet value quarter notes F-E-F to A whole note. After a quarter rest, horn II plays Line 1 D [written A] dotted half note *p* < to E [written B] whole note decrescendo. After a quarter rest, horns III-IV play small octave Ab/Bb dotted half notes to A/C# whole notes. After two half rests, the harp plays *mf* rising 8th notes starting small octave A up to Line 1 E-A-Line 3 C# up to Line 2 E to A quarter notes. After a quarter rest, violins I play < > Line 1 D dotted half note to E whole note. After a quarter rest, violins II play small octave Bb dotted half note to middle C# whole note. After a quarter rest, violas play small octave D/Ab dotted half notes to E/A whole notes. After a quarter rest, celli play Great octave F and small octave D dotted half notes legato to A/E whole notes. After a quarter rest, CB play Great octave Bb dotted half note to A whole note.

In Bar 17, the solo oboe plays *mf* > Line 2 G half note to “3” triplet value quarter notes F-E-F to A whole note. After a quarter rest, flutes play Ab/D (d’’) dotted half notes to A/C# whole notes. After a quarter rest, clarinets play Bb/F (f’) dotted half notes to A/E whole notes. After two half rests, the harp plays *mp* (instead of *mf* from the previous bar) the same notes and pattern but an octave higher. So we find ascending 8th notes starting Line 1 A-Line 2 E-A-C# up to (top staff) Line 3 E-A quarter notes.

In Bar 18 (:55), strings are soli to end of cue. Violins I play < > “3” triplet value Line 3 G whole note legato to triplet value F half note up to normal value A whole note. After a quarter rest, violins II play Line 2 Ab/Line 3 D dotted half notes legato to A/C# whole notes. After a quarter rest, viole (treble clef) play Bb/Line 2 F (f’’) half notes to A/E whole notes. VC/CB are silent in this bar.

In Bar 19, violins I play crescendo Line 3 G to F whole notes. After a half rest, violins II play Line 2 G half note legato to F whole note crescendo. After a half rest, viole (alto clef) play *mf* > small octave D half note tied to whole note. After a half rest, VC play *mf* > Great octave F half note tied to whole note. After a half rest, CB play *mf* > Great octave Bb half note tied to whole note.

In end Bar 20, violins are alone playing the A tones. So we find violins I playing decrescendo Line 3 A whole note tied to A whole note held fermata, while violins II play Line 2 A whole notes. Herrmann could’ve notated this alternately (as he has before in other scores) as a breve note

value written as a single A whole note with two tiny vertical lines straddling each side of the note, in effect like `IIOII` or `//O//` (but my computer keyboard cannot make the correct symbol).

End of cue. [end session Wednesday, April 16 at 10:10 pm]
 [Resume Thursday, April 17 at 7:36 pm]

[Note: After this cue, the “Horse” cue is repeated (go to the dvd at Chapter 13 starting at 8:06). It was originally listed as “32” and “32 A” but “Gratitude” took its place. Probably Gratitude was meant to be part of “The Horse” but somehow became it’s own cue (though originally untitled).]

“The Nightmare” [33] *Moderato* in $\frac{3}{4}$ time. Pages 83-85, 36 bars, 1:01. DVD location: Start of Chapter 14.



Once again we enter familiar territory (music from “Red Flowers” etc). In the grace bar, the bass clarinet is solo playing forte ascending 32nd notes starting small octave D-F-Ab-A to Line 1 D-F-Ab-A to (Bar 1) Line 2 C# [written D#] rinforzando dotted quarter note to B-D-C# “3” triplet value 16ths (two crossbeams connected) to B rinforzando 16th legato to Bb 16th (these two notes are connected by two crossbeams) followed by an 8th rest. After a half rest in Bar 1, clarinet I plays forte the same rising 32nd notes to (Bar 2) that repeats the patterns played in Bar 1 by the bass clarinet. After a half rest in Bar 2, flute I plays the same ascending 32nd note run (but starting Line 1 D) to (Bar 3) a repeat of the Bar 1 pattern of the bass clarinet and Bar 2 repeat played by clarinet I (but starting Line 3 C# dotted quarter note). After a half rest in Bar 3, the bass clarinet repeats the grace bar run to (Bar

4) a repeat of Bar 1. After a quarter rest in Bar 4, clarinet I repeats the ascending run to C# rinforzando quarter note tied to 8th note next bar to B-D-C# “3” triplet 16ths to B-Bb 16ths (followed by an 8th and quarter rest). In Bar 5, the flute plays the same run as in the end of Bar 2 to C# dotted quarter note to “3” triplet value B-D-C# 16ths to (Bar 6) B-Bb 16ths (followed by an 8th/quarter/quarter rest marks). In Bar 6, the harp plays forte ascending arpeggio gliss (B-D-F-Ab) up to Line 2 Ab gliss line down to Great octave B again up to A. In Bar 7, viole are trill on small octave C# half note *sf* to C-C# grace notes (or after-beats) to D rinforzando 8th (followed by an 8th rest). After a half rest in Bar 7, the bass clarinet makes that grace bar run once again, and so forth!

Skipping to Bar 14 (:21), violins and viole play *sf* Line 1 (small octave for viole) C# half note trill to C-C# grace notes to D 8th (followed by an 8th rest) to (Bar 15) fingered trem patterns. Violins I play D/F half notes to F/Ab fingered trem *p* < to middle C# 8th note *sf* (followed by an 8th rest), while violins II play between B/D and D/F half notes trem to G/B 8ths, and viole play F/Ab half note fingered trem to G 8th. Repeat Bars 14-15 in Bars 16-17.

Back in Bar 14, after a half rest, the flues/clarinets/bass clarinet play the same ascending 32nd legato note run as discussed above but played *ff*. In Bar 15 they play the same figures already discussed in Bar 1. After a quarter rest, oboes play B/D (d’’) to D/F rinforzando 8ths (crossbeam connected) to stand alone E/G rinforzando 8ths (followed by an 8th rest). The Fags play the same pattern but an octave register lower. Repeat Bars 14-15 in Bars 16-17.

Skipping to Bar 28 (:43), we come to *Molto Agitato* in C time. Horns are prominent playing *ff* middle C# dotted quarter note legato to B 8th [written G# to F#], repeated same bar. In Bar 29, the violins are now prominent in the response phrase of one bar duration playing *ff* middle C3 8th to E 8th tied to E 8th to D-B 16ths to C# rinforzando half note. After a half/quarter/8th rest, horns return to play small octave A [written Line 1 E] 8th to (Bar 30) B dotted quarter note legato to A 8th (repeated same bar). In Bar 31, violins return to play small octave B 8th up to Line 1 D 8th tied to D 8th to C down to A 16ths figure to B rinforzando half note.

Back in Bar 28, violas are bowed trem *ff* on small octave F# half note to F half note (repeated next bar) to (Bar 30) E half note to Eb half note trem to (Bar 31) E half note to F# half note trem. VC top line are bowed trem on whole note small octave D (repeated next bar) to (Bar 30) C (repeated next

bar). The bottom line VC play Great octave bowed trem half notes A to Ab (repeated next bar) to (Bar 30) G to Gb to (Bar 31) E to Eb. CB are also bowed trem on Great octave A to Ab half notes (repeated in Bar 29) to (Bar 30) G to Gb half notes up to (Bar 31) small octave E to Eb half note trem.

Back in Bar 28, clarinet I plays *ff* small octave F# legato to F half notes while clarinet II plays whole note D. Repeat in Bar 29. In Bar 30, the clarinets play E to Eb half notes to (Bar 31) E to F# half notes. The bass clarinet plays small octave A to Ab half notes (repeated next bar) to (Bar 30) middle C [written D] whole note *sff* (repeated in Bar 31). Fags play the clarinets' lines in Bars 28-29. In Bar 30, they play Great octave G and small octave E half notes legato to Ab/Eb half notes, and then (in Bar 31) Great octave and small octave E half notes to Eb/C half notes.

At the end of Bar 31, horns play small octave G [written Line 1 D] 8th to (Bar 32) A dotted quarter note legato to G 8th (followed by a quarter and 8th rest) to G 8th to (Bar 33) A dotted quarter note to G 8th (followed by a half rest). After a quarter and 8th rest in Bar 31, violins (*sul G*) play small octave G 8th up to Line 1 F# quarter note legato to E quarter note. After a quarter and 8th rest in Bar 33, the violins play small octave G 8th up to Line 1 F legato to E quarter notes. In Bar 34 (:57) violins play legato Line 1 E quarter note to D down to small octave A 8ths (crossbeam connected) to middle C to B quarter notes (repeated next bar).

Back in Bar 32, viole are bowed trem on half notes small octave D to Eb to (Bar 33) E to F to (Bar 34) non-trem half notes A to Ab to (Bar 35) F to E half notes. Etc.

In end Bar 36, violins I play *sff* > middle Cb/Eb whole notes held fermata, while violins II play small octave Ab and Line 1 Eb whole notes, and viole play F/Ab, and VC/CB play Great octave F whole note held fermata. Combined the strings play the F half-diminished 7th tonality (F/Ab/Cb/Eb). Horns play *sff* small octave F/Ab/middle Cb/Eb 8ths followed by an 8th and quarter rest and also a half rest held fermata. OF the woodwinds in end Bar 36, only the bass clarinet is heard playing small octave F whole note held fermata.

End of cue.

“The Book” [34] *Moderato* in $\frac{3}{4}$ time. Page 86, 9 bars, :18. *Sords* strings only. DVD location: Chapter 14 starting at 1:27. [Note: Unfortunately this atmospheric little cue is not included in the McNeely cd]

In the grace bar, muted violins I play *p* < Lines 1 & 2 G# legato to A 8th notes to (Bar 1) Lines 2 & 3 *rinforzando* C# dotted quarter notes decrescendo (followed by a 8th and quarter rest). After a quarter rest in Bar 1, violins I play *f* > Line 1 D/G# half notes legato to middle C/E half notes (followed by a quarter rest), while violas play small octave F/B half notes to (Bar 2) G/A half notes. After a quarter and 8th rest in Bar 1, VC/CB are *pizz* on descending 8th notes small octave B-A-G# up to (Bar 2) small octave B 8th note (followed by an 8th and half rest).

After a half rest in Bar 2, violins I return to play Lines 1 & 2 G# to A 8th notes to (Bar 3) B *rinforzando* dotted quarter notes decrescendo (followed by an 8th and quarter rest). After a quarter rest in Bar 3, violins II play middle C/F# half notes legato to (Bar 4) Bb/F half notes (followed by a quarter rest), while violas play D#/A half notes to (Bar 4) D/F half notes. After a quarter and 8th rest in Bar 3, VC/CB pluck *pizz* 8th notes small octave A-G-F# up to (Bar 4) A 8th (followed by an 8th and half rest).

After a half rest in Bar 4, violins I play Lines 1 & 2 E legato to F 8th notes to (Bar 5) G# *rinforzando* dotted quarter notes decrescendo (followed by an 8th and quarter rest). After a quarter rest in Bar 5, violins II play small octave A and Line 1 E half notes legato down to (Bar 6) G/B half notes (followed by a quarter rest), while violas play C/E half notes to (Bar 6) D half notes. After a quarter and 8th rest, VC/CB pluck *pp* F#-E-D# 8ths to (Bar 6) F# 8th (followed by an 8th and quarter rest) to (now *arco*) small octave C# to D 8ths.

In Bar 7, violins I are fingered trem *mf* > between half notes small octave B down to G (followed by a quarter rest), while violins II are fingered trem between small octave half notes G up to B. Repeat next bar. Violas are fingered trem between small octave E-G half notes (followed by a quarter rest). Repeat in Bar 8. VC/CB play small octave E half note down to C# legato to D 8ths crescendo to (Bar 8) E half note decrescendo to C#-D 8ths crescendo to (end Bar 9) E dotted half note decrescendo and held fermata.

End of cue.

[end session 9:52 pm]

“The Word Game” [35] *Molto allegro* in 3/4 time. Pages 87-88, 16 bars, :24. Track # 26.[Note: the complete cue is played in the McNeely cd, unlike the movie track that has Bars 9-11 deleted]. DVD location: Chapter 14 starting at 6:29.

The image shows a handwritten musical score for the piece "The Word Game" [35]. The score is written in 3/4 time and is marked *Molto Allegro*. It consists of several staves for different instruments: Flutes (Fl. 1 & 2), Horns (Hr.), Violins (Vn. 1 & 2), Viola (Vc.), and Violoncello/Double Bass (Cb.). The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks. The score is handwritten and appears to be a working draft or a personal score.

Once again we hear the familiar “Red” music patterns (that of course was first heard in the opening bars of the Prelude). Violins play *sff* Line 1 (small octave for viole) C# half note trill (to D) to C-C# after-beats to D rinforzando 8th (followed by an 8th rest). After a half rest, flutes/clarinets/bass clarinet play *ff* the 32nd note run (as described in the earlier cues) to (Bar 2) C# rinforzando 8th note (followed by rests). Violins and viole play *ff* Line 2 (Line 1 for the violas) C# dotted quarter note to “3” triplet value B-D-C# 16ths to B legato to Bb 16ths (followed by an 8th rest). Repeat Bars 1-2 in Bars 3-4. After a quarter rest in Bar 2, VC/CB (both in the “k” tenor clef) pluck *pizz* B/D to D/F 8ths (crossbeam connected) to E/G stand alone 8ths (followed by an 8th rest). Fags play the same notes and pattern but as staccato 8th notes. Oboes play likewise but an octave higher. Repeat in Bar 4. Horns play *sfp* < *sff* B/D/F/G# half notes to G/B/C#/E rinforzando 8ths (followed by an 8th rest). Repeat in Bar 4. After an 8th rest, the harp plays two “6” sextuplet 16th note legato figures starting Great octave B-D-F-Ab-B-D to (top staff) Line 1 F-Ab-B-D-F-Ab (followed by an 8th & quarter rest). Repeat in Bar 4. Etc.

Skipping to Bar 12 (:19) in C time (since Bar 10), flutes play *ff* Line 3 F/Ab whole notes tied to whole notes next bar, while oboes play Line 2 B/Line 3 D whole notes tied to next bar, and clarinets play Line 2 F/Ab whole notes tied to next bar. The bass clarinet plays *ff* Line 1 Ab [written Bb] down to D [written E] half notes down to (Bar 13) small octave B [written middle C#] down to F [written G] half notes. Fags play the same pattern but an octave lower (starting on small octave Ab half note). Horns play Line 1 Ab rinforzando dotted quarter note legato to G 8th (repeated same bar) to (Bar 13) Ab 8th up to Cb quarter note down to Ab to G legato 16ths to Ab dotted quarter note to F 8th. The harp plays *sff* half notes let vibrate starting on Great octave B/small octave D/F/Ab and (top staff) B/D/F/Ab (B dim 7th), followed by a half rest. Violins I play Line 1 F/Ab whole notes bowed trem to (Bar 13) D/F whole notes *sff* bowed trem. Violins II are bowed trem on B/D whole notes to (Bar 13) Ab/B small octave whole notes. Viole are bowed trem *sff* on small octave Ab whole note to (Bar 13) F whole note. VC/CB are *pesante* playing descending half notes as played by the Fags.

In Bar 14 (*Rall*), flutes and oboes are silent to end of cue. Clarinets play small octave G/B [written A/C#] half notes legato to F/A [written G/B] half notes to (Bar 15) E [written F#] half note decrescendo (altered to 2/4

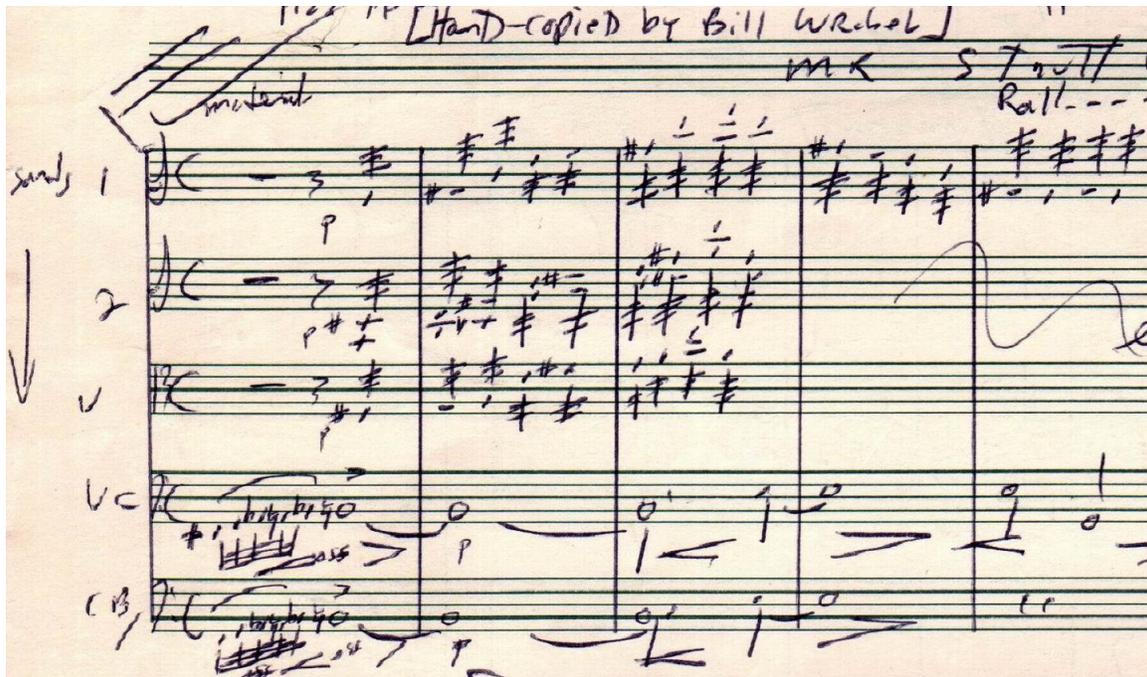
time). Note: Bar 15 originally was written in C time, but changed to 2/4 time. The original C time version is not recorded in the McNeely cd.

The bass clarinet plays small octave B to A half notes to (new Bar 15 in 2/4 time) middle C half note decrescendo. Fags play Great octave E/B half notes legato to D/A half notes to (Bar 15) small octave C/E half notes decrescendo. Woodwinds and horns are silent in end Bar 16. Horns in Bar 14 play Line 1 G rinforzando quarter note legato to F quarter note to E rinforzando quarter note to D quarter note to (Bar 14) middle C rinforzando quarter note legato to small octave Ab quarter note decrescendo (followed by a half rest in the original C time bar).

Violins I & II and violas play middle C down to small octave Ab quarter notes to (original C time bar) B half note. VC/CB play the same but an octave lower. In end Bar 16 (in C time), violins and viole play small octave A whole note decrescendo and held fermata. VC/CB play Great octave A whole notes held fermata.

End of cue.

“Mr. Strutt” [35A] *Moderato* in C time. Page 89, 11 bars, :35. DVD location: Chapter 15 starting at 1:30. [Note: This cue is not included in the McNeely cd]. Instrumentation: Sords strings only. Scene: A wonderful piece of direction in which the camera slowly moves in first from the stairway distance toward the front door at the Rutland party as guests come in. The butler opens the door each time as guests ding-dong the entrance. When the camera finally gets up close and personal to the closed door, the butler (unseen) opens the door and there appears Mr. Strutt’s face!



In Bar 1, VC/CB play crescendo rapidly ascending quintuplet grace notes Great octave F#-G-Ab-A-Bb to rinforzando-marked (and *sff*) whole note decrescendo tied to whole note next bar (played *p*) and tied to dotted half note in Bar 3 crescendo up to E quarter note tied to whole note decrescendo in Bar 4 and tied to half note in Bar 5 crescendo down to Great octave G half note tied to dotted half note decrescendo in Bar 6 up to small octave D quarter note (more later). After a half and rest in Bar 1, violins I are bowed trem *p* on Line 1 E quarter note to (Bar 2) F# up to B up to Line 2 D to E bowed trem quarter notes. In Bar 3 they continue on Line 2 F# up to B to Line 3 back down to B quarter note tremolos to (Bar 4) descending quarter note tremolos Line 2 F#-E-D-B (b'). After a half and quarter rest in Bar 1, divisi violins II play B/D bowed trem quarter notes to middle C#/F# up to G/B to A/C# quarter notes tremolos to (Bar 3) B/D to Line 2 C#/F# up to G/B back down to C#/F# quarter note tremolos to (Bar 4) B/D down to A#/C# down to G/B down to middle C#/F#. After a half and quarter rest in Bar 1, viole play small octave F# bowed trem quarter notes to (Bar 2) G to A to Line 1 D to F# to (Bar 3) G to A up to Line 2 E back down to A to (Bar 4) G-F#-E-small octave A bowed trem quarter notes.

Combined we have the viole and violins playing at the end of the first bar F#/A/C#/E (F# min 7th) quarter note tonality to (Bar 2) G/B/D/F# (G maj 7th) quarter note tonality, and then A/C#/F#/B (?) to E/G/B/D (E min 7th) back to F# min 7th, etc.

In Bar 5 (*Rall*), violins I continue the bowed trem quarter notes on Line 1 F#-E-F#-E to (Bar 6) F#-D-E, and then the start of fingered trem patterns on D to F# quarter notes *sf* >. Back in Bar 5, violins II are bowed trem on D/F quarter notes to A/C# to B/D to A/C# to (Bar 6) B/D to G/B to A/C#, and then fingered trem quarter notes between B up to Line 1 D quarter notes. Viols are bowed trem in Bar 5 on small octave G-F#-G-F# to (Bar 6) G-E-F#, and then fingered trem between G-B quarter notes.

At the end of Bar 6, as given earlier, VC/CB play small octave D quarter note (start of a “melody” line passage) legato down to Great octave B down to F# to E quarter notes (all crescendo) to F up to B 8th notes decrescendo to (Bar 8) A dotted half note. Then they play once again small octave D quarter note to (Bar 9) a repeat of Bar 7) to (Bar 10) A dotted half note up to D quarter note down to (end Bar 11) Great octave B whole note decrescendo and held fermata.

In Bar 7, violins I are fingered trem decrescendo between Line 1 D up to F# half notes and then crescendo on the same D-F# half notes to (Bar 8) C to E dotted half notes decrescendo fingered trem to D-F# quarter notes crescendo to (Bars 9-10) a repeat of Bars 7-8. Violins II are fingered trem between B/D half notes (repeated same bar) to (Bar 8) A to C dotted half notes fingered trem to B-D quarter notes. Repeat Bars 7-8 in Bars 9-10. Viols play G-B quarter note trem (repeat same bar) to (Bar 8) E-G dotted half notes to G-B quarter notes. Repeat next two bars.

In end Bar 11, violins I play non-trem Line 1 F# whole note *f* > and held fermata, while violins II play D whole note, and viols play small octave F#. VC/CB, as given earlier, play B whole notes. Combined they play the B min (B/D/F#) whole note tonality.

End of cue.

[Resume Saturday April 19 at 720 pm]

“Exit” [35B] *Molto Moderato* in 2/4 time. Page 91, 7 bars, :11.
[Note: This cue is not included in the McNeely cd]. DVD location: Chapter 15 starting at 3:30.

Originally written, the strings pluck pizzicato quarter notes for the first two bars and the first quarter note beat of Bar 3. However, if you hear the music on video, you will instead hear bowed trem notes (just as in the previous cue, “Mr. Strutt”). So evidently Herrmann changed his mind to keep the same effect from the immediately preceding cue.

So we find violins I playing *ff* Line 1 F to Eb bowed trem quarter notes to (Bar 2) F down to Db to (Bar 3) Eb quarter note followed by a quarter rest. Violins II play Line 1 Db to middle C quarter notes to (Bar 2) Db down to small octave B to (Bar 3) middle C quarter note followed by a quarter rest. Viole play small octave Bb to Ab quarter notes to (Bar 2) Bb down to Gb to (Bar 3) Ab quarter note (followed by a quarter rest). VC play small octave Gb to F to (Bar 2) Gb to Eb to (Bar 3) F quarter note. Combined we hear the Gb maj 7th (Gb/Bb/Db/F) quarter note tonality to F min 7th (F/Ab/C/Eb) quarter note tonality to (Bar 2) Gb maj 7th again to Eb min 7th (Eb/Gb/Bb/Db) to (Bar 3) F min 7th again.

After the VC play that F quarter note trem at the start of Bar 3, they (also now the CB) then play (*arco* especially if the notes were just *pizz* as originally written) D quarter note fortissimo down to (Bar 4) B down to F# quarter notes to (Bar 5) E quarter note (these four notes are played under the legato umbrella) to F# up to B 8th notes crescendo to (Bar 6) A half note *sff* > tied to half note held fermata in end Bar 7.

In Bar 4, violins I are now fingered trem *sff* > between Line 1 half notes D up to F# (repeated next bar). Violins & viole are silent in Bars 6-7. Violins II are fingered trem between small octave B up to Line 1 D half notes (repeated next bar). Viole are fingered trem between small octave G to B (repeated in Bar 5).

After a quarter rest in Bar 3, stopped (+) horns play *sff* small octave G/B/Line 1 D/F# quarter notes (G maj 7th) and tied to half notes next bar decrescendo and tied to half notes in Bar 5. The harp in Bar 4 plays *ff* legato ascending “3” triplet value 16th notes starting Great octave E-B-E to G-A-D down to next figure of small octave E-A-D up to (top staff) Line 1 G-A-D (d’’) to (Bar 5) descending 16th note figures F#-D-A-F#-D-B (b) up to next figure on Line 1 F#-D-B-G-D-B (B). As given, the VC/CB are soli instruments in Bars 6-7 playing *sff* > Great octave A half notes tied to each other.

End of cue.

“The Hunt” [36] *Allegro Con Brio* in 6/8 time. Pages 92 thru 107,240 bars, 2:37. Track # 27. DVD location: Start of Chapter 16. This is probably the most famous or exciting cue in the whole score. The only other fox-hunting music that can compare in quality was Jerry Goldsmith's hunt music in *Omen III: The Final Conflict*. This is a very long cue so I will not go into an exhaustive rundown of every detail in every bar! [Resume session Sunday, April 20 at 7 am]

Handwritten musical score for "The Hunt" in 6/8 time, marked "Allegro Con Brio". The score is written on ten staves. The top five staves are for woodwinds: Flute 1 (Fls), Oboe (Obs), Clarinet (Cls), Bassoon (B.C.), and Fagot (Fogs). The bottom five staves are for strings: Violin I (V I), Violin II (V II), Viola (VC), and Cello (CB). The score includes various musical notations such as notes, rests, and dynamic markings like "marcato" and "ff". There are several red handwritten annotations, including "etc." and circled numbers 8, 9, and 10. The score is written on aged, yellowed paper.

After an 8th rest in the grace bar, violins I and II play *marcato* and *ff* small octave A up to middle C 8th notes. In Bar 1, violins I separately play Line q F *rinforzando* 8th note legato down to middle C 8th back up to F staccato 8th (with the dot above the note). These three notes are connected by a crossbeam. Violins I then continue to the next crossbeam connected

triplet figure of F-Db-F. Bar 1 is repeated in Bar 2 with the F-C-F to F-Db-F triplet 8ths in the same pattern for each figure (*rinforzando* 8th legato to 8th back up to staccato 8th).

Back in Bar 1, violins II play small octave A *rinforzando* 8th legato up to middle C down to staccato A 8th (crossbeam connected notes) to Ab up to Line 1 Db down to Ab 8ths (crossbeam connected). Repeat next bar. Violas play *ff marcato* in the same pattern with small octave F up to A down to F 8ths to F-Ab-F (repeated next bar). VC/CB are *pizz* on small octave F dotted quarter note down to D dotted quarter note (repeated next bar).

In Bar 3, violins I play F-C-F to G-Eb-G 8ths to (Bar 4) F *rinforzando* dotted quarter note tied to 8th note down to small octave A up to middle C 8ths (the three 8ths are crossbeam connected). Violins II play A up to C down to A triplet 8ths to Bb down to G up to Bb 8ths to (Bar 4) small octave A *rinforzando* dotted quarter note tied to 8th note to A up to C 8ths. Violas play F-A-F triplet 8ths to G down to Eb up to G 8ths to (Bar 4) F dotted quarter note tied to 8th note (followed by a quarter rest). VC/CB pluck *pizzicato* F dotted quarter note to Eb dotted quarter note to (Bar 4, now *arco*) F *rinforzando* 8th legato down to C 8th down to Great octave A 8th (crossbeam connected) to stand alone F 8th (followed by a quarter rest).

Bars 5-7 = Bars 1-3.

In Bar 8, violins I conclude the eight-bar passage on Line 1 *rinforzando* F dotted quarter note tied to 8th (followed by an 8th rest), while violins II play small octave A note, and violas play small octave F/ VC/CB are *arco* playing *ff rinforzando* F 8th legato up to A 8th up to C 8th (crossbeam connected) up to small octave F stand alone 8th (followed by a quarter rest).

After a quarter/8th/8th rest marks in Bar 8, the woodwinds take over the same pattern. Flutes and oboes play *ff* Line 2 F up to A 8th notes while clarinets play Line 1 F-A 8ths, and Basses play small octave F-A 8th notes. In Bar 9, flutes play Line 3 C *rinforzando* 8th legato down to A 8th up to C staccato 8th (crossbeam connected) to D-C-D 8ths figure (repeated next bar). Oboes play Line 2 F-A-F to F-Ab-F 8th note figures (repeated next bar). Clarinet I plays Line 2 C-A-C to D-C-C (as the flutes). Repeat next bar. Clarinet II plays Line 1 (see oboes). Bass I plays Line 1 (see flutes), while Bass II plays small octave (see oboes).

In Bar 11, flutes (and clarinet I and Fag I) play E-F-E triplet 8ths to D-E-D 8ths. In Bar 12, flutes (and clarinet I) in their respective registers play C rinforzando dotted quarter note tied to C 8th to F up to A 8ths. Oboes (and clarinet II) play A dotted quarter note tied to 8th to F up to A 8ths. This time around the Fag I plays middle C down to A back to C 8ths (crossbeam connected) to stand alone staccato C 8th (followed by a quarter rest). Fag II plays small octave F-F-F 8ths (crossbeam connected) to stand alone F 8th (followed by a quarter rest).

Bars 13-15 = Bars 9-11. Bar 16 pretty much repeats Bar 12 except that there is a quarter note rest at the end of the bar instead of the A-C 8ths.

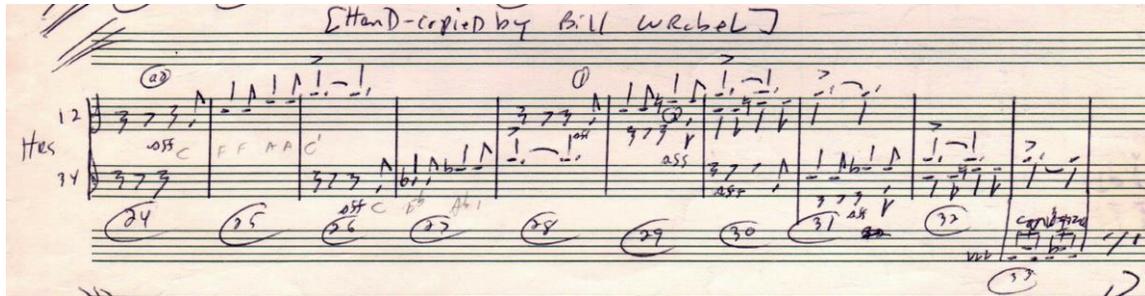
Bars 16-24 for the strings repeat the grace bar thru Bar 8.

After a quarter/8th/quarter rest in Bar 24, horns I & II plays *fff* middle C [written G] 8th note up to (Bar 25) F [written Line 2 C] quarter note to same F 8th up to A [written E] quarter note to 8th note up to (Bar 26) Line 2 C rinforzando dotted quarter note tied to dotted quarter note (full bar value in 6/8 time). After a quarter/8th/quarter rest in Bar 26, horns III & IV play *fff* middle C 8th up to (Bar 27) Eb [written Bb] quarter note to 8th note up to Ab [written Eb] quarter note to 8th note up to (Bar 28) C rinforzando dotted quarter note tied to dotted quarter note. After a quarter/8th/quarter rest in Bar 28, horn I plays *fff* middle C 8th up to (Bar 29) F quarter to 8th notes up to A quarter to 8th notes to (Bar 30) C rinforzando dotted quarter note tied to dotted quarter note. After a quarter/8th/quarter rest in Bar 29, horn II plays *fff* middle C 8th up to (Bar 30) F quarter to 8th notes up to A quarter to 8th notes up to (Bar 31, start of page 94) Line 2 C rinforzando dotted quarter note tied to dotted quarter note. In a further overlaying effect, horn III in Bar 30 (after rests) play middle C 8th up to (Bar 31) the same pattern, and horn IV starts in Bar 31.

So in Bar 32, horn III plays the Line 2 C rinforzando dotted quarter note tied to dotted quarter note, while horn IV plays Line 1 F quarter note to F 8th up to A quarter note to F 8th to (Bar 33) Line 2 C dotted quarter note tied to dotted quarter note. After a quarter and two 8th rests in Bar 32, flutes play Line 2 F up to A 8th notes while oboes/clarinets/bass clarinet play *ff* Line 1 F-A 8ths, and Fags play small octave F-A 8th notes.

In Bar 33 (:31) the flutes play the same notes as in Bar 9 but in fluid legato motion (no longer rinforzando 8th legato to 8th to staccato 8th note figures). So we find Line 3 C down to Line 2 A up to C 8ths to D-C-D

(repeated next bar) to (Bar 35) E-F-E to D-E-D to (Bar 36) C dotted quarter note tied to C 8th down to F up to A 8ths. Repeat Bars 33-35 in Bars 37-39 to (Bar 40) C dotted quarter note tied to 8th (followed by a quarter rest).



In the same pattern under the legato/phrase umbrella, oboes, clarinets and bass clarinet play the same notes but an octave lower (Line 2 C down to Line 1 A to C, etc), while the Fags play an octave lower (middle C down to small octave A up to C, etc).

Back in Bar 33, strings are *ff con forza* playing still the same previous emphasis pattern of *rinforzando* and *staccato* notes but with different notes. So violins I play Line 1 F *rinforzando* 8th legato up to A 8th back to F *staccato* 8th (crossbeam connected notes) to next triplet figure of F-Ab-F. Repeat next two bars. In Bar 37, violins I play middle C down to small octave A up to C 8ths to middle C stand alone *staccato* 8th (followed by a quarter rest). Repeat Bars 33-36 in Bars 37-40. Back in Bar 33, violins II play middle C down to A up to C to next figure of D down to B up to D. Repeat next two bars. In Bar 36, violins II play C-A-C triplet 8ths to middle C *staccato* 8th followed by a quarter rest. Repeat the four-bar pattern one more time. Viola in Bar 33 play small octave D up to A down to F to next figure of F-Ab-F (repeated next two bars) to (Bar 36) F-A-F triplet 8ths to F 8th (followed by a quarter rest). Repeat the four-bar pattern. VC/CB are *pizz* on dotted quarter notes middle (Line 1) C down to B to (Bar 34) A to Ab to (Bar 35) A to B up to (Bar 36) middle C (followed by a quarter and 8th rest). In Bar 37, they start to play the same pattern of *pizzicato* notes but an octave lower. So we find small octave C down to Great octave B to (Bar 38) A to Ab to (Bar 39) A to B to (Bar 40) small octave C (followed by rests).

After a quarter and two 8th rest marks in Bar 40 (:39), all horns play small octave A up to middle C legato 8ths [written Line 1 E to G]. In Bar 41, horn I plays Line 1 F [written Line 2 C] *rinforzando* quarter note to F 8th to G [written D] *rinforzando* quarter note to (non-accented) G 8th. Horn II

plays middle C [written G] rinforzando quarter note to C 8th up to Eb [written Bb] rinforzando quarter note to 8th note. On the bottom staff, horns III & IV both play small octave A [written Line 1 E] rinforzando quarter note to 8th note to Bb [written F] rinforzando quarter note to 8th note.

In Bar 42, horn I plays F rinforzando dotted quarter note tied to 8th down to small octave A up to middle C legato 8ths, while horn II plays Db dotted quarter note tied to 8th down to A up to C 8ths. Horns III-IV play small octave Ab dotted quarter notes tied to 8ths to A up to C legato 8ths. Repeat Bars 41-42 in Bars 43-44.

Back in Bar 41, clarinets play small octave rinforzando F dotted quarter note to Eb rinforzando dotted quarter note. Repeat in Bar 43. The bass clarinet plays *sff* Line 1 F dotted quarter note to Eb dotted quarter note to (Bar 42) Db rinforzando 8th (followed by a quarter/quarter/8th rest). Repeat Bars 41-42 in Bars 43-44.

Back in Bar 41, Fags play *sff* rinforzando small octave F to rinforzando Eb dotted quarter notes to (Bar 42) Db down to Great octave Ab down to F 8ths (crossbeam connected) down to stand alone Db 8th (followed by a quarter rest). Repeat Bars 41-42 in Bars 43-44.

In Bar 45 (:43), horns I & III plays rinforzando F 8th legato down to C 8th up to F staccato 8th (crossbeam connected) to G down to Eb up to G 8ths, Repeat next three bars. Horns II & IV plays small octave A up to middle C down to A 8ths to Bb up to Eb down to Bb 8ths. Repeat next three bars.

The bass clarinet starts to play *ff* a descending series of legato dotted quarter notes starting Line 1 F (small octave for the Fags) to Eb to (Bar 46) Db to C to (Bar 47, start of page 95) Bb to Ab to (Bar 48) Gb to F (small octave F dotted quarter note for the bass clarinets, and Great octave F for the bassoons). Back in Bar 45, VC/CB pluck *pizz* and *sff* the same notes and register as the bassoons. At the end of Bar 48, double bar lines traverse thru all the staves and spaces signifying a change in the cue.

In Bar 49 (*Meno Mosso* in $\frac{3}{4}$ time, but $\frac{9}{8}$ time only for the horns), we find the horn I playing Line 1 F# rinforzando 8th legato down to D 8th up to F# staccato 8th (crossbeam connected notes) down to stand alone D rinforzando 8th (followed by a quarter/quarter/8th rest marks). Horn III (top line of the bottom staff) plays Line 1 D up to F# down to D 8ths to F# stand

alone 8th. Horn II (bottom line of the top staff) plays small octave Bb down to G# up to Bb 8ths to G# stand alone 8th. Horn IV (bottom line of the bottom staff) plays small octave G# up to Bb down to G# 8ths to Bb stand alone 8th (followed by rests). Actually, when the horns play that four-note figure, the cue is in effect *A Tempo*, but when the low bass clarinet/Fags/VC/CB play (as described below) the cue tempo marking is *Meno Mosso*.

After a quarter rest in Bar 49, violins I are bowed tremolo *sff* > on small octave Bb and Line 1 F# half notes to (Bar 50) same Bb/F# dotted half notes trem, while violins II play small octave G#/Line 1 D notes in that pattern, and viole play Bb/D (d') notes. After a quarter rest in Bar 49, Fags and *arco* VC/CB play *ff* (*molto sost*) Great octave (bass clarinet plays small octave) Bb half note down to (Bar 50) F quarter note up to Bb quarter note to Cb quarter note down to (Bar 51) BB half note (these five notes are played under the legato umbrella), and then Ab quarter note to (Bar 52) Gb to Ab to Cb quarter notes (these four notes are played legato). In Bar 51, flutes and oboes show up again to play *p* < *ff* Line 1 D/F# dotted half notes tied to dotted half notes next bar, while clarinets play small octave G#/Bb dotted half notes tied to dotted half notes next bar. Also in Bar 51, violins I are now fingered trem crescendo (*ff* at the end of Bar 52) between Line 1 dotted half notes D-F# (repeated next bar), while violins II are fingered trem on Bb up to D, and viole on F# to Bb dotted half notes.

In Bar 53 (:54) horns (in 9/8 time) return (*A T*) or *a tempo*. Horn I plays *sff* Line 1 F rinforzando 8th legato down to Db up to F 8ths (crossbeam connected) to stand alone Db rinforzando 8th (followed by a quarter/quarter/8th rest). Horn II plays Bb down to G up to Bb to G stand alone 8th. Horn III plays Db up to F down to Db to F stand alone 8th, and horn IV plays small octave G up to Bb to G up to stand alone Bb.

After a quarter rest, we come back to (*M.M.*) or *meno mosso*. Violins I play *sff* > Bb/F bowed trem half notes to (Bar 54) Bb/F dotted half notes bowed trem to (Bar 55) fingered trem Db to F dotted half notes crescendo to (Bar 56) same Db/F notes. Violins II play small octave G/Line 1 Db half notes bowed trem to (Bar 54) G/Db dotted half notes to (Bar 55) Bb to Db dotted half note fingered trem (repeated next bar). Viole play Bb/Db half notes bowed trem to (Bar 54) Bb/Db dotted half notes bowed trem to (Bar 55) fingered trem small octave G up to Bb dotted half notes (repeated next bar). After a quarter rest in Bar 53, VC/CB play *sff* Great octave Bb half

note tied to dotted half notes in Bar 54 and tied to dotted half notes next two bars.

After a quarter rest in Bar 53, flutes play *ff* (*molto sost*) Lines 2 & 3 F half notes down to (Bar 54) Lines 2 & 3 C quarter notes up to F quarter notes up to Gb quarter notes to (Bar 55) F half notes (these five notes are played under the legato phrase curve line), and then Eb quarter notes to (Bar 56) Db to Eb to Gb legato quarter notes. Oboes play the flute II line. Clarinets play the notes an octave lower (Line 1). The bass clarinet plays *sff* small octave Bb [written middle C] half note tied to dotted half notes next three bars. Fags play Contra-octave and Great octave Bb half notes tied to dotted half notes next three bars. Double bars lines traverse the staves and spaces at the end of Bar 56.

In Bar 57 in C time (but 12/8 time for the horns only), horns play (in *a tempo* tempo) that four-note figure *sff*. So horn I plays F down to C# up to F triplet 8ths to C# stand alone 8th (followed by a quarter rest held fermata), and then (in *Allegro con brio* tempo) quarter/8th/quarter/8th rests. After a quarter rest, violins/viole/celli play middle C# dotted half note trill held fermata to C-C# after-beats. After a quarter rest, CB pluck *pizz* middle C# quarter note let vibrate, followed by a half rest held fermata. After a half rest held fermata, and then after a quarter rest, all woodwinds play the familiar 32nd note legato ascending run (I call it the “red run”—but not the “red rum” as in *The Shining* which means backwards “murder”!). Actually only the oboes and Fags play the run as “3” triplet value 16th note figures. So flutes play *ff* Line 2 D-F-Ab-A up to D-F-Ab-A 32nd notes, while clarinets and bass clarinet play this run an octave lower. The oboe plays Line 1 D-F-Ab triplet value 16ths up to D-F-A 16ths. In Bar 58 in ¾ time (start of page 96), the woodwinds play C# rinforzando quarter note tied to 8th note (followed by an 8th rest) to that same ascending run. Repeat next two bars to (Bar 61) C# quarter note tied to 8th (followed by an 8th and quarter rest). Etc.

In Bar 62 (1:12) we come to *pesante* (*Listesso tempo*) in 3/8 time. Dotted quarter note = quarter note. Violins and viole play *sff* rinforzando middle (Line 1) C# 8th legato down to B 8th up to Line 1 staccato 8th (crossbeam connected notes) repeated next three bars to (Bar 66) Line 1 B down to A up to Line 2 C 8ths (repeated next three bars) to (Bar 70) Line 2 B to A to Line 3 C 8ths (repeated next two bars or to Bar 72). VC/CB play each on the down-bow descending dotted quarter notes each *sff*. So we find

Great octave B dotted quarter note to (Bar 63) A to (Bar 64) Ab to (Bar 65) to G. In Bar 66, VC/CB play an octave higher register on small octave B to (Bar 67) A to (Bar 68) G to (Bar 69) Gb dotted quarter notes. In Bar 70, they continue the descent on small octave F to (Bar 71, start of page 97) E to (Bar 72) Eb dotted quarter notes on the down-bow.

Back in Bar 62, Fags play *sff* rinforzando dotted quarter notes Great octave B to A to Ab to G. In Bar 66, Fag I plays Line 1 B to A to G to Gb while Fag II plays an octave lower. In Bars 70-72 they continue the descent on F to E to Eb notes. The bass clarinet plays the same pattern on small octave B to (Bar 63) A to Ab to G to (Bar 66) B to A to G to Gb to (Bar 70) F to (Bar 71) E to (Bar 72) Eb dotted quarter notes. Clarinets play small octave D/F# (repeated next two bars) to (Bar 65) D/F to (Bar 66) middle C/E (repeated next two bars) to (Bar 69) C/Eb to (Bar 70) C/F to (Bar 71) C/G to (Bar 72) C/F#. In Bar 66, oboes join in to play middle C/E (repeated next two bars) (see clars).

Back in Bar 62, horns I & II play *sff* middle C# rinforzando 8th legato to B 8th (followed by an 8th rest). Repeat next three bars. In Bar 66 they play B to A 8ths followed by an 8th rest (repeated next three bars). Back in Bar 62, horns III-IV play C#-B 8ths to (Bar 63) small octave D/F# quarter notes followed by an 8th rest (repeated next bar) to (Bar 65) D/F quarter notes to (Bar 66) middle C/E quarter notes (repeated next two bars). Etc.

In Bar 73 (1:17) violins/viole/celli play “3” triplet value legato 16th note figures in 2/8 time. Violins I play *ff* descending “3” triplet value 16ths starting Line 3 D down to Line 2 A down to D (connected by two crossbeams) to ascending 16ths starting with the same Line 2 D up to A up to Line 3 D (connected by two crossbeams). Repeat next three bars. In Bar 77, they play descending 16ths Bb-Gb-Bb to ascending Bb-Gb-Bb (repeated next three bars) to (Bar 81) Ab-Fb-Ab to rising Ab-Fb-Ab (repeated next three bars).

Back in Bar 73, violins II play contrary motion figures (rising to falling) starting on Line 2 A up to Line 2 D up to A descending on A-D-A (repeated next three bars) to (Bar 77) Gb-Bb-Gb down to Gb-Bb-Gb (repeated next three bars) to (Bar 81) Fb-Ab-Fb to Fb down to Ab-Fb (repeated next three bars). Viole play descending to ascending motion figures starting Line 1 A-D-D to same A up to D to A (repeated next three bars) to (Bar 77) Gb-Eb-Bb figures to (Bar 81) Ab-Fb-Db. VC play rising to

falling figures starting Great octave D up to A up to small octave F 16ths to F down to A to D (repeated next three bars), etc. CB play *ff* (*sost*) small octave D/A dotted quarter notes tied to next three bars and then Eb/Bb notes in Bar 77 thru Bar 80, and then Db/Ab notes tied thru Bar 84.

In Bar 73, horns play Line 1 E [written B] *rinforzando* (and *sff*) quarter notes legato to D 8ths (repeated next bar) to (Bar 75) E *rinforzando* 8ths up to G quarter notes tied to 8ths next bar to F down to D 8ths. In Bar 77, horns play D *rinforzando* quarter notes legato to middle C 8ths (repeated next bar) to D 8ths to F quarter notes tied to 8ths next bar to Eb down to C legato 8ths. In Bar 81 they play middle C quarter notes to Bb 8ths (repeated next bar) to (Bar 83) C 8ths up to Eb quarter notes tied to 8ths next bar to Db down to Bb 8ths.

Flutes in Bar 73 play Lines 2 & 3 D dotted quarter notes *sff* (*sost*) and tied to next three bars, and then Bb dotted quarter notes tied thru Bar 80, and then Ab notes thru Bar 84. Oboes play Lines 1 & 2 A notes, and then Gb notes, and then Fb notes in Bars 81-84. Clarinets play small octave D/F notes thru Bar 76, and then Eb/Gb notes, and then Fb/Ab notes. The bass clarinet plays small octave A dotted quarter notes thru Bar 76, and then Bb, and then Ab. Fags play Great octave and small octave Eb notes, and then Great octave Eb/Bb notes, and then Db/Ab notes.

In Bar 102 (1:33), the flutes and clarinets play those “3” triplet value contrary motion 16th note figures. So Flute I and clarinet I play (in 2/8 time) fortissimo descending 16ths Line 3 D down to Line 2 A down to D and then same Line 2 D up to A up to Line 3 D (repeated next three bars) to Bb-Gb-Bb up to Bb-Gb-Bb for four bars and then (in Bar 110) Ab-Fb-A figures. Flute II and clarinet II play contrary motion (rising to falling) starting Line 1 D up to G to D to same D down to G to D, and then Eb-Gb-Bb figures and then Db-Fb-Ab figures. Oboes (in 3/8 time) are *sff* (*sost*) on Line 1 F/A dotted quarter notes tied to next three bars, and then Gb/Bb notes for four bars, and then Fb/Ab. The bass clarinet plays small octave D dotted quarter notes and then Eb, and then Ab in Bars 110-113). Fags play Great octave D/A notes, and then Eb/Bb, and then Db/Ab. Horn I plays Line 1 A *rinforzando* 8th down to F up to A staccato 8th (crossbeam connected) to (Bar 103) A 8th followed by a quarter rest (repeat next two bars.). Horn II plays small octave A up to C down to A to (Bar 103) A 8th. In bar 103, in initial overlapping fashion, horns III-IV play respectively Line 1 and small octave the same figures just discussed. Etc.

In Bar 102, Violins I play Line 3, violins II Line 2, and viole Line 1 E rinforzando quarter note legato to D 8th (repeated next bar) to (Bar 104) E rinforzando 8th up to G quarter note tied to 8th to F down to D legato 8ths. Etc. VC play the “3” triplet figures rising to falling. CB play small octave D/A dotted quarter notes tied to next three bars, and then Eb in Bars 106-109, etc.

After a quarter rest in Bar 120 (1:43) horns play *molto pesante* and fortissimo small octave A up to middle C 8ths to (Bar 121)A/C/F quarter notes to A/C/F 8ths to (Bar 122) Bb/Eb/G quarter notes to 8th notes to (Bar 123) Ab/Db/F dotted quarter notes. In Bar 121, violins play Line 1 (small octave for viole and Great octave for celli) C# rinforzando 8th up to octave higher C# 8th down to C# 8th (crossbeam connected notes), repeated next seven bars. CB plays small octave C# up to middle C# 8ths (followed by an 8th rest), repeated next seven bars. Flutes play Line 2 up to Line 3 C# 8ths, while clarinets and bass clarinet play Line 1 up to Line 2 C# 8ths, and Fags Great octave up to small octave C# 8ths (followed by an 8th rest). Repeat next seven bars. Oboes play middle C# 8th (followed by a quarter rest). Repeat thru Bar 128. In Bar 129 (start of page 101) flute I plays *ff* staccato 8th notes Line 2 C# up to Line 3 C# down to Line 2 C# (repeated thru Bar 136) while flute II plays Line 1 C# up to Line 2 C# down to Line 1 C#. The oboes play the same, as also the clarinets. Violins and viole play non-staccato 8th note triplet figures. However, violins I play Line 2 C# up to Line 3 C# down to Line 2 C# (repeated next seven bars) but violins II play the same Line 2 C# down to Line 1 C# up to Line 2 C#. Viole play Line 1 C# down to small octave C# up to middle C# 8ths. Fags/VC/CB play small octave (Line 1 for bass clarinet) descending legato dotted quarter notes fortissimo starting on F to (Bar 130) Eb and then Db-C-Bb-Ab-Gb to (Bar 136) F dotted quarter notes. Horns I and III play the triplet figures of Line 1 F rinforzando quarter note legato down to middle C up to staccato F 8th to (Bar 130) G down to Eb up to G. Repeat in Bars 131-132, and then next four bars. Horns II-IV play small octave A up to middle C down to A to (Bar 130) Bb up to En down to Bb. Repeat 3X.

Skipping to Bar 214 (1:31) we come to the climax of this cue. Violins I are bowed trem *fff* on Line 1 A and Line 3 E dotted quarter notes thru Bar 218, while violins II are bowed trem on Line 1 A and Line 3 C notes, and viole on Line 2 A. VC are bowed trem on Great octave E/A dotted quarter notes thru Bar 218, and CB are bowed trem on Great octave A notes. The

harp is gliss *ff* starting Great octave A gliss line up to (Bar 215) Line 4 E (Line 3 E with the *va) gliss line down to Great octave A. Flutes play *ff* (*sost*) Lines 2 & 3 E dotted quarter notes tied thru next 4 bars (thru Bar 218). Oboes play A/C (c''') notes thru Bar 218, and clarinets play A/C (c'') notes. The bass clarinet plays small octave A dotted quarter notes tied thru Bar 218, and Fags play Great octave E/Ab notes.

In Bar 216 (1:32) all horns (with *Bells in air*) play *sfff* and also *rinforzando*-marked (> accents above all the notes) small octave A [written Line 1 E] dotted quarter note up to (Bar 217) Line 1 A dotted quarter note to (Bar 218) "2" bracketed duplet value G# quarter note to G quarter note down to (Bar 219) E dotted quarter note tied to next bar.

In Bar 220, violins I play *sff* bowed trem Line 1 D *rinforzando* dotted quarter note up to (Bar 221) "2" value Line 2 D up to Line 3 D quarter notes to (Bar 222) Line 1 A and Line 3 E dotted quarter notes repeated thru Bar 225. Violins play small octave Ab dotted quarter note bowed trem up to (Bar 221) "2" duplet value Line 1 Ab up to Line 3 Ab quarter notes to (Bar 222) Line 1 A/Line 3 C notes. Viols play small octave D note up to (Bar 221) "2" value Line 1 D up to Line 2 D quarter notes bowed trem to (Bar 222) Line 2 A dotted quarter note trem. VC/CB play contrary motion bowed trem notes starting small octave F down to (Bar 221) "2" value D down to Great octave Bb quarter notes to (Bar 222) E/A for the VC and A for the CB. In Bar 222, the harp is again gliss as given earlier. The cue ends in Bar 239 *sff* on Line 1 (small octave for VC/CB) D-Db-C 8ths to (I believe deleted end Bar 240) Ab *rinforzando* 8th (followed by a quarter rest). This cue then seques to the next cue.

[Note: I wrote the following passage for the *Talking Herrmann* forum: "I bought MARNIE on dvd yesterday (Tuesday, April 15) for my new cue rundown, and I noticed a very funny goof in the film! Go to Chapter 16 when Marnie is racing on Forio and can't control the horse. There is a scene when she is wide-eyed looking at the distant but fast approaching high wall that Forio will eventually have to jump (unless she can stop the horse). This cuts to the frame of the horse bobbing its head up and down moving towards the distant wall. Well, the horse may be moving, but the scenery isn't! Notice that there is about a second or two lag (really noticeable if you press the slow-speed button) before the rear-screen projection movement gets into forward motion! For that second or two it is stationary (even though the horse is moving!). Check it out. Go to Chapter 16 at 2:04."]

“Forio’s Fall” [37] *Largo (molto sost)* in 4/2 time. Page 108,11 bars, :40. Track # 28. DVD location: start Chapter 16 at 2:37

Horns are most prominent playing *ff (sost)* small octave and Line 1 F# whole notes (horns I & III are Line 1 F#] tied to whole notes and tied to two whole notes next bar and tied to whole note in Bar 3 (followed by two half rests). English horns play in the same manner and pitches, and also clarinets. Flutes play Line 1 F# notes in that pattern (along with the bass clarinets). Fags play small octave and Line 1 F# whole notes in that pattern.

After a half and quarter rest, violins play legato on the up-bow Line 1 (small octave for viole/VC I and CB; Great octave for VC II) C quarter note

to D to Db half notes *f* <. After a half and quarter rest in Bar 2, they play *f* < on the up-bow C# quarter note to E to D half notes. After a half and quarter rest in Bar 3, they play D quarter note to F# to F half notes.

In Bar 4 (:09) we come to the tempo heading of *Molto Agitato (Molto Animato)*. Flutes and clarinets play *sff* “3” bracketed triplet value Lines 1 & 2 B whole notes down to triplet value G half notes to normal value F# half notes tied to quarter notes (followed by a quarter rest). After a quarter rest, violins I are fingered trem crescendo between Line 2 C-E dotted half notes to B/D bowed trem whole notes *sff* > while violins II play between A-C dotted half notes fingered trem to G/B bowed trem whole notes. After a quarter rest, violas are fingered trem between Line 1 E-F dotted half notes to D/F# whole notes bowed trem, while VC play A to middle C dotted half notes to E/B bowed trem whole notes. After two half rests, CB pluck *pizz* Line 1 E quarter note fortissimo and let vibrate (followed by a quarter rest and half rest). After two half rests, stopped (+) horns I & II play *sf* > Line 1 G/B [written Line 2 D/F#] dotted half notes (followed by a quarter rest) while horns III-IV play Line 1 D/C# [written A/C#] notes. After two half rests, the harp plays *ff* descending to ascending legato 16th notes starting Line 2 F#-D-B-G-F#-D-B-G (g) down to ascending 16ths E-G-B-D-E-G-B-D (d’).

In Bar 5, violins repeat Bar 4 but played an octave lower. The same applies to the harp. Horns (after two half rests) play small octave G/B/D/F# (G maj 7th) dotted half notes *sf* > (followed by a quarter rest). Flutes play “3” triplet value Line 1 B whole note to G half note to normal value F# dotted half note (followed by a quarter rest). CA show up (after silence in Bar 4) to play small octave and Line 1 B triplet value whole notes to G half notes to F# dotted half notes. Clarinets play the same. The bass clarinet plays Line 1 triplet value B whole note down to G half note to F# dotted half note. Fags play small octave and Line 1 triplet value B down to G half notes to F# dotted half notes.

In Bar 6 (:14) the cue is *A tempo* with the *nat* horns playing *ff* (*sost*) small octave and Line 1 F whole notes tied to whole notes same bar and tied to two whole notes next bar and to one whole note in Bar 8 (followed by two half rests). CA play the same. Flutes/clarinet I/bass clarinet/Fag I play Line 1 F whole notes in that pattern, while clarinet II and Fag II play small octave F. After a half and quarter rest violins and violas play small octave (Great octave for VC/CB) B quarter note on the up-bow up to Db to C half notes. After a half and quarter rest in Bar 7, they play C quarter note to Eb to Db

half notes. After a half and quarter rest in Bar 8, they play Db quarter note to F to E half notes.

In Bar 9 (:22) flutes play “3” triplet value Lines 1 & 2 Bb whole notes down to Gb half notes to normal value F dotted half notes (followed by a quarter rest). CA play Line 1 Bb whole note to Gb triplet value half notes to Line 1 F dotted half note. Clarinet play Line 2 Bb to Gb notes to F dotted half note. After two half rests, horns (*Molto Agitato*) play in stopped fashion (+) Line 1 Db/F/Gb/Bb (Gb maj 7th 2nd inversion) dotted half notes (followed by a quarter rest). After two half rests, the harp plays descending 16ths starting Line 2 F-Db-Bb-GB to (bottom staff) Line 1 F-Db-Bb-Gb to ascending notes Bb-Db-F-Gb to (top staff) Bb-Db-F-Gb. After a quarter rest, violins I are fingered trem between middle C-Eb dotted half notes crescendo down to Bb/Db bowed trem whole notes *sff* >. Violins II are fingered trem between Bb-middle Cb dotted half notes to Bb/Db whole notes bowed trem. Viole play small octave Db/Eb dotted half notes to Db/F bowed trem whole notes. VC play Great octave Ab to small octave Cb dotted half notes fingered trem to Great octave Eb/Bb whole notes bowed trem. After two half rests, CB pluck pizzicato small octave Eb quarter note let vibrate (followed by a quarter and half rest).

In Bar 10, flutes and clarinets and bass clarinet and Fag I play “3” triplet value Line 1 Bb whole note down to Gb half note to normal value F dotted half note (followed by a quarter rest). CA play that pattern an octave lower as also Fag II. Strings repeat Bar 9 but played an octave register higher. After two half rests, stopped horns play *sff* > small octave Gb/Bb/Db/F (G maj 7th root position) dotted half notes. After two half rests, the harp plays descending 16ths starting Line 1 F-Db-Bb-Gb, etc.

In end Bar 11, flutes play *sff* > middle C/E whole notes followed by a whole note held fermata. CA play small octave F/A whole notes followed by a fermata-held whole rest. Clarinets play small octave D/F whole notes, and Fags play Great octave and small octave D whole notes. The horns (now *nat*) play F/A/C/E whole notes (F maj 7th) followed by a whole rest held fermata. After a whole rest, violins I are fingered trem between whole notes middle C up to E *sff* > and held fermata, while violins II play A to middle C notes, viole play small octave F-A, VC on I believe A/C to D/F, and CB on small octave D. Combined we hear the D min 9th (D/F/A/C/E) tonality.

End of cue.

“Forio’s Death” [38] *Molto pesante (Molto Moderato)* in 4/2 time. Page 109, 7 bars, :24. Track # 29. DVD location: Chapter 16 starting at 4:10. Scene: Marnie takes a gun and shoots her beloved horse, Forio. The patterns are pretty similar to the previous cue just discussed.

Horns and English horns play *sff* small octave and Line 1 F whole notes tied to half notes (followed by a half rest). Repeat next two bars. Flutes/clarinet I/bass clarinet/Fag I play on Line 1 F whole notes tied to half notes, while clarinet II and Fag II play small octave F notes. The harp plays grace notes Great octave F to F-F small octave to Line 1 F 32nd notes to Line 1 F whole note *sff* let vibrate (followed by two half rests). Repeat next two bars. After a half/quarter/8th rest, violin and viole play *sff* small octave (Great octave for VC/CB) B 8th note up to Db rinforzando half note legato to C half note. In Bar 2 in that pattern, they play C 8th up to Eb to Db half notes. In Bar 3, they play Db 8th to F to E half notes.

In Bar 4, horns and CA play *sff* small octave and Line 1 F# whole notes tied to half notes, and so forth for the rest of the woodwinds. Harp plays on F# notes. After rests, strings play C 8th up to D rinforzando half note legato to Db half note to (Bar 5) C# 8th to E to D half notes to (Bar 6) D 8th up to F# to F half notes.

In end Bar 7, the harp plays rising grace notes Great octave B up to small octave B-B up to (top staff) Line 1 B to same B whole note followed by a whole note held fermata. Horns are especially prominent being soli playing breve (double whole notes) small octave and Line 1 B notes *sff* > and held fermata (as Marnie actually shoots her horse).

End of cue.

“Shock” [39] *Molto moderato e pesante* in C time. Page 110, 12 bars, :31. Track # 30. [Note: This cue was deleted in the movie]

Violins play *sff* Line 1 small octave for viole and celli) F#-G-F#-F legato 16ths to F# rinforzando 16th (followed by a 16th/8th/half rest). Repeat next two bars. After a quarter rest, CB pluck *pizz sff (L.V.)* Line 2 F# quarter note (followed by a half rest). Repeat next two bars. The harp, after a

quarter rest, plays *sff* small octave and Line 1 F# half notes let vibrate (followed by a quarter rest). Repeat next two bars. After a quarter rest, stopped horns play small octave and Line 1 F# half notes (repeated next two bars). After a quarter and 8th rest, flutes/CA/clarinets/bass clarinet play Line 1 (Fags play Great and small octaves) C 8th up to rinforzando D quarter note legato to Db quarter note. In Bar 2, after rests, they play C# 8th up to E to D quarter notes. In Bar 3, after rests, they play D 8th to F# to E quarter notes.

In Bar 4 (*Molto Appassionato*), the strings play the *Marnie* theme variation *ff*. Violins I play Line 3 (violins II & viole Line 2, and VC Line 1) E dotted quarter note legato to D 8th (repeated same bar) to (Bar 5) E up to G and then D down to D quarter notes. Horn I plays Line 1 A to Ab half notes to (Bar 5) A to B half notes. Horn II play F whole note tied to whole note next bar. Horns III-IV play *f* < small octave B to Bb half notes to (Bar 5) A to Ab half notes. Flute I plays Line 2 A to Ab half notes to (Bar 5) A to B half notes, while flute II plays F whole note tied to whole note next bar. CA follow the horns I & II lines. Clarinet I plays Line 2 A to Ab half notes to (Bar 5) A to B half notes, while clarinet II plays F whole note tied to next bar. The bass clarinet plays Line 1 B to Bb half notes to (Bar 5) A to Ab half notes. Fags play small octave B to Bb half notes to (Bar 5) A to Ab half notes. Etc.

“The Stairs-The Keys-The Stairway” [40, 41, 42] *Molto Moderato e pesante* in C time. Pages 111-113, 27 bars, 1:30. Track # 31. DVD location: Chapter 17 starting at :25. Familiar passage again played.

Fags and clarinets play *sff* > small octave F#-G-F#-F 16th notes to F# rinforzando half note (followed by a quarter rest). Repeat next two bars. After a quarter rest, English horns and bass clarinet play *sff* > small octave F# half note (followed by a quarter rest). Repeat next two bars. After a quarter rest, stopped horns play *sff* small octave F# [written middle C#] dotted half notes (repeated next two bars). After a quarter rest, the harp plays Great octave and small octave F# dotted half notes let vibrate (repeated next two bars). After a quarter and 8th rest, viole and VC/CB play *sff* small octave C 8th up to D rinforzando quarter note legato to C# quarter note. In Bar 2, after a quarter and 8th rest, they play C# 8th to E to D quarter notes to (Bar 3) D 8th to F# to E quarter notes.

In Bar 4 (:07), *nat* horns I & II play *ff* > small octave F# half notes to F half notes *ff* > (repeated next bar) while horns III-IV play two D half notes (repeated next bar). violins (*sul G*) and viole play *sff* Line 1 C# rinforzando dotted quarter note legato to B 8th (repeated same bar) to (Bar 5) C# 8th note up to E dotted quarter note to D down to B 16ths to C# 8th to E quarter note to D-B 16ths.

In Bar 6, flutes play *ff* Line 1 F-Gb-F-E 16ths to F rinforzando half note (followed by a quarter rest). Repeat next two bars. Clarinets and Fags play this pattern an octave lower. After a quarter rest, CA play *sff* > small octave and Line 1 F rinforzando half notes (followed by a quarter rest). Repeat next two bars. After a quarter rest, stopped horns play small octave and Line 1 F dotted half notes. After a half rest, the harp plays Great octave/small octave/Line 1 F dotted half notes. Violins play Line 1 F dotted half notes finishing that phrase (followed by a quarter rest). Viole play Line 1 F 8th followed by an 8th and quarter rest. Then viole play small octave Db to C quarter notes. After a quarter and 8th rest, VC/CB play *sff* Great octave B 8th up to Db rinforzando quarter note legato to C quarter note. Etc.

In “The Keys” section (page 112) we come to *Lento* in 3/2 time. So in Bar 11 (:26) violins play *sf* > Line 2 (Line 1 for viole) Eb rinforzando whole note (followed by a half rest for violins II and viole). Violins I tend are soli playing *pp* < Line 2 F half note legato to (Bar 12) E whole note decrescendo (followed by a half rest). After two half rests, violins II return to play soli and *pp* < > Line 1 F half note legato to (Bar 13) E whole note (followed by a half rest). After two half rests in Bar 13, viole play small octave F half note to (Bar 14) E whole note (followed by a half rest). After two half rests in Bar 14, violins I play (:40) Lines 2 & 3 E half notes tied to dotted whole notes next bar decrescendo, while violins II play *p* Line 2 G/B half notes tied to dotted whole notes next bar. Combined we hear the E minor (E/G/B) tonality.

In Bar 15, flutes play *p* > Ab/C (c’’) dotted whole notes [Herrmann forgot to place the dots but obviously he meant full bar values in 3/2 time], while clarinets play middle C/Eb [written D/F] dotted whole notes [also the dots not inserted]. Combined we hear the Ab maj (Ab/C/Eb) tonality. After a half rest, Fags play *p* > small octave E/G whole notes, and stopped horn I plays small octave B [written Line 1 F#] whole note *p* >. Combined they play the E minor (E/G/B) tonality. After two half rests, the bass clarinet plays *p* < small octave F [written G] half note legato to (Bar 16) E [written F#] dotted whole note *f* > *pp*.

After a half rest in Bar 16, violins I play *pp* < > Lines 2 & 3 E half notes to C half notes to (Bar 17) B whole notes (followed by a half rest). After a half rest, violins II p[lay Line 2 G/B half notes to Eb/Ab half notes to (Bar 17) E/G whole notes (followed by a half rest). After a half rest in Bar 17, VC/CB play *pp* < *f* > Great octave F whole note to (end Bar 18) E dotted whole note held fermata. End of this section.

In “The Stairway” section (page 113), we come to *Molto Moderato e pesante* again. Familiar patterns are played once again, starting at :58 on the cd. Therefore there is no need to go into the rundown of this section. However, in end Bar 27, the harp plays *sfff* (*L.V.*) small octave acciacatura up to middle C whole note held fermata. Stopped horns are prominent playing middle C [written G above] whole note *sff* > *pp* and held fermata.

“The Dial” [43] *Molto moderato* in 3/2 time. Page 114, 11 bars, :50. Track # 32. DVD location: Chapter 17 starting at 2:18.

<https://www.youtube.com/watch?v=Tm2ex79oOP0> [The Dial]

VC/CB play $p < f >$ Great octave Bb double-dotted whole note on the up-bow to (Bar 2) A whole note on the down-bow ($f >$) followed by a half rest. In Bar 3, the play G double-dotted whole note on the up-bow to (Bar 4) F whole note (followed by a half rest). After a quarter rest in Bar 1, viole play $f < >$ small octave Db quarter note to Eb legato to Db half notes (repeated next three bars). Double bar lines traverse the staves and spaces at the end of Bar 4.

The image shows a handwritten musical score for a piece titled "The Dial" by B. Herrmann. The score is for a chamber ensemble and includes parts for:

- (a) Flutes
- (a) Clarinets (Bb)
- Bass Clarinet (Bb)
- (a) Fags
- Horn I
- Violins I & II
- Viola
- VC (Violoncello)
- CB (Contrabasso)

The score is in 4/2 time and is marked "molto modto" and "lento". It features various performance instructions such as "p", "f", "sost", and "legato". The score is numbered 1 through 11 at the bottom. It is signed "Carta NO. 32" and "Hand-ropied by Bill WROBEL".

In Bar 5 in 4/2 time, VC/CB play p (*sost*) Great octave E whole note tied to half note (followed by a half rest). The bass clarinet plays p small octave E whole note tied to half note (followed by a half rest). After a half rest, violins I play Lines 2 & 3 E half notes tied to whole notes, while violins II play Line 2 G/B half notes tied to whole notes. After two half rests, flutes play p Ab/C (c'') whole notes while clarinets play middle C/Eb whole notes. After three half rests, Fags play small octave E/G whole notes. After three

half rests, stopped horn I plays small octave B [written Line 1 F#] half note. Double bar lines traverse the staves and lines at the end of this bar.

In Bar 5 (*Lento*), the bass clarinet plays *mf* > small octave F legato to E whole notes. VC/CB play *mf* > *p* Great octave F whole note legato to E whole note tied to whole note next bar (followed by two half rests). In Bar 7, violins I play Lines 2 & 3 E whole notes tied to whole notes same bar and tied to whole notes next bar decrescendo (followed by two half rests), while violins II play Line 2 G/B whole notes. After a half rest, flutes play *p* > Ab/C (c'') half notes tied to whole notes and tied to whole notes in Bar 8, while clarinets play middle C/Eb notes in that pattern. After two half rests, Fags play small octave E/G whole notes tied to whole notes next bar (followed by two half rests). After two half rests, stopped horn I plays small octave B whole note tied to whole note next bar (followed by two half rests). In bar 8, the bass clarinet plays *pp* < > small octave F to E whole notes. VC/CB play Great octave F whole note to E whole note tied to whole note next bar (followed by a half rest on the third beat). At the end of Bar 9, VC/CB play *pp* < Great octave F half note to (Bar 10) E to A half notes to B dotted half note to C quarter note to (Bar 11) A breve (double whole note) held fermata.

End of cue.

“The Money” [44] *Molto Allegro* in ¾ time. Pages 115-117, 44 bars. Track # 33. DVD location: Chapter 17 starting at 3:21. [Note: Bars 8 thru 29 were deleted in the movie, and also Bars 36-37, and Bar 40. However, Bars 8 thru 29 were restored on the cd].

Once again we hear “red rum” music—I mean “red run” music! Horns are trill on middle C# half note to C-C# after-beats to D rinforzando 8th (followed by an 8th rest) After a half rest, flutes/clarinets/bass clarinet/violins/viole play the ascending 32nd note run of D-F-Ab-A to D-F-Ab-A. Etc. This has been discussed before.

In Bar 8 (:11), we come to *Molto Pesante (in 1)* in 3/8 time. Violins and viole play *sff* rinforzando middle C# 8th down to B 8th up to staccato 8th (crossbeam connected). Repeat next three bars. In Bar 12 they play B-A-C 8ths repeated next five bars. VC/CB play *sff* and *pesante* descending dotted quarter notes on the down-bow Great octave B to (Bar 9) A to (Bar 10) Ab

to (Bar 11) G up to (Bar 12) small octave B, and so forth. This also was discussed before in another cue. Etc. In Bar 18, violins play Line 2 E quarter note *ff* legato up to Line 3 D 8th up to (Bar 19) E quarter note to D 8th to (Bar 20) “2” duplet value E up to G quarter notes, that G tied to G 8th next bar to F to D legato 8ths. Etc.

“The Gun” [45] *Vivo* in 4/8 time, Pages 118-120, 39 bars, 1:13.
Track # 34. DVD location: Chapter 17 starting at 4:19.

Clarinets and Fags play small octave (bass clarinet Line 1) F-Gb-F-E 16ths to F *rinforzando* 8th figure (that F 8th tied to stand alone 8th followed by an 8th rest). After an 8th rest in Bar 1, English horns play *sff* small octave F [written middle C] stand alone 8th tied to F stand alone 8th (followed by an 8th rest). After a quarter rest, violins I pluck *pizz* Line 1 Db to C 8th notes, while violas/VC/CB pluck small octave Db to C 8th notes. In Bar 2, the clarinets/bass clarinet/Fags play E-F-E-D#- 16ths to E *rinforzando* 8th tied to stand alone 8th (followed by an 8th rest). After an 8th rest, CA play small octave E 8th tied to 8th. After a quarter rest, strings pluck *pizzicato* C to B 8th notes. Double bar lines traverse the staves and spaces.

In Bar 3 (*Lento* in C time), VC/CB (now *arco*) play *sfp* > Great octave Bb whole note. The bass clarinet plays small octave Bb [written middle C] whole note. After a half rest, horns II-III-IV play small octave D/F/G# half notes tied to whole notes decrescendo next bar. Horn I plays “3” triplet value middle C# half note to B quarter note to (Bar 4) Bb whole note. After a half rest in Bar 4, VC/CB play “3” triplet value small octave C# half note to triplet value B quarter note to (Bar 5) Bb *rinforzando* whole note. In Bar 5, the bass clarinet plays *mf* > the small octave Bb whole note. After a half rest, clarinets play small octave D/F half notes *p* < tied to whole notes next bar decrescendo. CA II plays small octave G# half note tied to whole note next bar, while English horn I plays “3” triplet value middle C# half note to B quarter note to (Bar 6) Bb whole note. After a half rest in Bar 6, VC/CB play small octave C# to B quarter notes crescendo to (Bar 7) Great octave G whole note *sff* (*sost*) tied to half note next bar (followed by a quarter rest) up to E quarter note *ff pesante* down to (Bar 9) Great octave Ab to A half notes to (Bar 10) Great octave D whole note *sff*.

The Gun [Mannie]

In Bar 7, after a quarter rest, open and stopped horns I & II play *sff molto tenuto* Line 1 Eb/G [written B/D] quarter notes to D/F# [written A/C#] quarter notes *sff* to Db/F quarter notes to (Bar 8) middle C/E [written G/B] quarter notes to Cb/Eb quarter notes to Bb/D quarter notes. Horns III-IV also play these quarter notes but in *sords* (muted) fashion. The harp plays Contra-octave G acciaccatura up to Great octave G whole note *sff* (L.V) in Bar 7 only. The bass clarinet plays *sff* (*sost*) small octave G whole note tied to half note next bar, followed by a quarter rest, and then *ff* Line 1 E [written F#] quarter note down to (Bar 9) Ab [written Bb] half note legato to A half note down to (Bar 10) D whole note *sff*. VC/CB play, as given earlier, G Great octave whole note tied to half note next bar (followed by a quarter

rest) and then small octave E quarter note down to (Bar 9) Great octave Ab to A half notes down to (Bar 10) D whole note *sff*.

After a quarter rest in Bar 7, all violins play *sff* fingered tremolo quarter note patterns starting on *rinforzando* Line 1 Eb up to G trem, and then D-F#, and then Db-F to (Bar 8) C-E to Cb-Eb, and then Bb-D half note fingered trem. After a quarter rest, pizzicato violas pluck *sff* Line 1 Eb/G quarter notes to D/F# to Db/F to (Bar 8) C/E to Cb/Eb to Bb/D (followed by a quarter rest). After a quarter rest, CA play *molto tenuto* Eb/G quarter notes *sff* to D/F# to (etc). Clarinets play the same.

After a quarter rest in Bar 10, flutes play *ff* legato Line 1 Gb/Bb quarter notes to F/A quarter notes to Fb/Ab quarter notes to (Bar 11) F/A whole notes decrescendo. After a quarter rest in Bar 11, the bass clarinet plays middle C to Bb to F descending quarter notes *p <* to (Bar 12 after double bar lines in C time in *Allegro Agitato* tempo) A half note decrescendo (followed by a half rest).

In Bar 12 (5:01 in Chapter 17 on the dvd), violins I (*Sul D*) play *sff* Line 1 *rinforzando* B dotted quarter note legato to A 8th (repeated same bar) to (Bar 13, start of page 119) Line 2 C *rinforzando* dotted quarter note to B 8th to B dotted quarter note to A 8th to (repeated next bar) to (Bar 15) Line 1 G dotted quarter note to F 8th to E dotted quarter note to D 8th (repeated next bar).

Back in Bar 12, violins II play on the down-bow small octave B/Line 1 G half notes *sff* (repeat same bar) to (Bar 13) middle C/Ab half notes to B/G half notes both on the down-bow (repeated next bar) to (Bar 15) G/D to A/C half notes (repeated next bar). Viole play middle C/E half notes twice to (Bar 13) D/F to C/E half note dyads on the down-bow (repeated next bar) to (Bar 15) A/C down to E/F half notes (repeated next bar). VC/CB play *sff* and on the down-bow Great octave A to small octave C half notes to (Bar 13) D to E half notes to (Bar 14) F back to E half notes to (Bar 15) D to C half notes to (Bar 16) Great octave B to A half notes.

In Bar 17 (:37) we come to a *poco a poco animato* change in the motion of the cue thru Bar 22. Also the horns and woodwinds now join in. Flutes and violins play the “melody” line *ff* on Line 1 (viole on small octave) *rinforzando* B dotted quarter note legato to A 8th down to G *rinforzando* dotted quarter note to F 8th (repeated next bar). CA and open horns I & II

play *sff* B/E half notes legato to A/D half notes (repeated next bar).
Clarinets play A/middle C half notes to G/C half notes (repeated next bar).
The bass clarinet plays small octave (Fags/VC/CB play Great octave) legato half notes F up to A to (Bar 18) B to C to (Bar 19) D to E to (Bar 20) a new legato phrase of F to Ab to (Bar 21) B to D to (Bar 22) F to Ab half notes.
Open horns III & IV play A/middle C *rinforzando* half notes to G/C half notes (repeated next bar). Etc.

In Bar 23 (:44) we come to *Presto (in 1)*. Violins play *ff (con forza)* Line 1 (Line 2 for the flutes and clarinets) *rinforzando* B quarter note legato to A quarter note to “3” triplet value quarter notes G-F#-E to (Bar 24) A *rinforzando* quarter note legato to G quarter note to “3” triplet value quarter notes F#-E-D to (Bar 25) G *rinforzando* quarter note legato to F quarter note to “3” triplet value quarter notes Eb-D-C. Viols and celli play the patterns in contrary motion. So we find small octave C *rinforzando* quarter note legato up to D quarter note to “3” triplet value quarter notes E-F#-G to (Bar 24) B to middle C quarter notes to “3” triplet value quarter notes D-E-F# back down to (Bar 25) Ab to Bb quarter notes to “3” triplet value quarter notes middle C-D-Eb. CB play *sff* and on the down-bow Great octave E whole note up to (Bar 24) G to (Bar 25) small octave C to (Bar 26) Eb to (Bar 27) Fb.

Back in Bar 23, CA play *ff* Line 2 C/E whole notes legato down to (Bar 24) B/D, and then Ab/C whole notes legato to (Bar 26) Db/Bb. The bass clarinet plays small octave E whole note legato to (Bar 24) G whole note, and then middle C legato to Eb whole note. Fags play Great octave E whole note up to (Bar 24) G whole note to (Bar 25) Great octave and small octave C whole notes legato to (Bar 26) Eb whole notes. Horns play *sff* middle C/E whole notes to (Bar 24) B/D whole notes. In Bar 25, horns I & II play Line 1 Ab/Line 2 C whole notes, while horns III-IV play small octave Ab/middle C whole notes. Etc.

In Bar 33 (1:05) violins I are trill *con forza* and *sff* on Line 1 E whole note (to E as a small dot on that space) to (Bar 34) F whole note trill (to G). Repeat Bars 33-34 in Bars 35-36. Violins II are trill on small octave B whole note (to middle C) to (Bar 34) C whole note trill (to D). Repeat next two bars. Viols are trill on middle C to (Bar 34) D whole note trill. Repeat next two bars. VC/CB play *sff* Great octave F whole notes legato to (Bar 34) A whole note, and then small octave C whole note to (Bar 36) D whole note. The harp is gliss *fff* starting from Line 3 B gliss line down to (Bar 34),

bottom staff) Contra-octave A gliss line to next bar and then gliss down to Bar 36 and gliss up to end of Bar 36. Horns play “3” triplet value Line 1 B whole note legato to A triplet value half note up to (Bar 34) C triplet value whole note to B half note. Flutes are trill on Line 3 C/E whole notes to (Bar 34) D/F whole notes. Repeated next two bars. CA play middle C/E half notes to (Bar 34) D/F whole notes (repeated next bar). Clarinets are trill on Line 1 B/Line 2 E whole notes to (Bar 34) C/F whole notes (repeated next two bars). The bass clarinet plays small octave F whole note legato to (Bar 34) A whole note and then middle C to (Bar 36) D whole note. Fags play Great octave F and small octave B whole notes to (Bar 34) A/middle C whole notes up to (Bar 35) small octave C/B whole notes to (Bar 36) D/middle C whole notes. Etc.

“Departure” [46,47] *Lento* in C time. Page 121, 11 bars, :34. Track # 35. DVD location: Chapter 17 starting at 5:53.



Violins I play *p* < *f* “3” triplet value Line 1 B half note legato to B quarter note (repeated same bar) to (Bar 2) triplet value Line 2 C half note to B quarter note to B half note to A quarter note to (Bar 3) G triplet value half note to F quarter note to E to D quarter notes. Violins II play middle C/E half notes on the down-bow (repeated same bar) to (Bar 2) D/F to C/E half notes to (Bar 3) C/D dotted half notes to D/E quarter notes decrescendo. Viole play small octave B legato to A half notes to (Bar 2) Ab to A half notes to (Bar 3) B whole note decrescendo.

In Bar 4, oboe I takes over the same melody line played by violins I, playing “3” triplet value Line 2 E half note to D quarter note (repeated same bar) to (Bar 5) F half note to E quarter note to E half note (triplet value) to D quarter note (triplet value) to (Bar 6) C half note to Bb quarter note to A to G

quarter notes. Flutes play *mf* < Line 1 F/A whole notes to (Bar 5) G/Bb half notes legato to F/A half notes. In bar 6, flute I plays Line 1 F legato to E half notes while flute II plays D whole note. Violins I play *pp* < Line 1 E to D half notes to (Bar 5) Db to D half notes to (Bar 6) middle C to Bb half notes. Violins II play as the flutes. Viole play small octave E to D half notes to (Bar 5) Db to D half notes to (Bar 6) C to D half notes.

In Bar 7 (:27), solo clarinet I takes over the melody line on Line 2 C# half note (triplet value) to B quarter note (repeated same bar) to (Bar 8 in 2/4 time) to C# up to E to D to B legato 8th notes to (Bar 9 in C time) “3” triplet value B half note to A quarter note (repeated same bar) to (Bar 10 in 2/4 time) B-D-C-A legato 8th notes crescendo to (end Bar 11) Line 1 E whole note *mf* > and held fermata. Fag I (in the “k” tenor clef) plays *pp* < Line 1 F# to F half notes to (Bar 8 in 2/4 time) F# half note decrescendo. Fag II plays Line 1 D whole note tied to half note next bar. In Bar 9 in C time, Fag I plays E to Eb half notes to (Bar 10 in 2/4 time) E half note, while Fag II plays middle C whole note tied to half note next bar.

Back in Bar 7, VC/CB play *pp* < > small octave A to Ab half notes to (Bar 8 in 2/4 time) A half note. In Bar 9 in C time, VC/CB play G to F# half notes crescendo to (Bar 10 in 2/4 time) G half note decrescendo. In end Bar 11, violins play *mf* > Bb/D (d’) whole notes held fermata, while violins II play Ab/D whole notes, and viole play Line 1 E whole note held fermata (as also clarinet I).

End of cue.

“The Street” [48] *Moderato e agitato* in Cut time. Pages 122-123, 28 bars, :48. Track # 36. DVD location: Chapter 18 starting at :25.

Violins and viole play “3” triplet value 8th note figure ascending runs while VC/CB play contrary motion (descending run). After a triplet value 8th rest, violins Line 1 (small octave for the viole) E-F triplet value 8ths to next figure (crossbeam connected) of G-A-B to C-D-E to F-G-A. VC/CB play (after an 8th rest) descending 8ths starting Line 1 E-D to middle C-B-A to G-F-E to D-C-B

In Bar 2, violins play Line 2 (Line 1 for viole) B rinforzando 8th (followed by rests) while VC/CB play Great octave A 8ths (followed by

rests). The harp plays descending 16th note figures fortissimo starting Line 2 B-G-E-C (C maj 7th) to B-G-E-C to B-G-E-C (c') followed by a quarter rest. Horns play *sfp* < *sff* small octave A/B/C/E (C maj 7th 3rd inversion) whole notes to (Bar 3) middle C/D/F/Ab (D half-dim 7th 3rd inv) dotted half notes (followed by a quarter rest). Flutes and clarinets play "3" triplet value Line 2 B whole note to A half note to (Bar 3) G whole note to F half note (triplet value notes). CA play Line 2 C/E whole notes legato down to (Bar 3) Ab/C dotted half notes (followed by a quarter rest). The bass clarinet plays small octave A whole note legato to (Bar 3) F dotted half note. Fags play *ff* A/E (e) whole notes to (Bar 3) F/C dotted half notes. Etc.

"Flashback II" [49] *Moderato* in 7/4 asymmetrical meter(4+3). Pages 124-127, 46 bars, 1:15. Track # 36. DVD location: Chapter 19 starting at :38.

Strings are atmospherically pizzicato *pp*. The rhythmic pattern is as follows: Violins I pluck Line 1 Gb/Bb quarter notes to Gb/Bb quarter notes again (followed by an 8th rest) by a quarter rest). In that same pattern, violins II play on B/D (d') notes, viole on small octave D/F, VC on Gb/D (d) notes, and CB on Great octave B and small octave Gb notes. After a quarter rest in Bar 1, flutes play *pp* Line 1 D dotted half note tied to dotted half note past the 4 + 3 demarcation line. Oboes play Line 1 Gb/Bb dotted half notes in that pattern, clarinets on small octave F/B, bass clarinet on small octave Gb, and Fags on Contra-octave B and small octave D notes.

In Bar 2, violins I play the same rhythmic pattern *p* (not *pp* as in Bar 1) on G/B notes, while violins II play on middle C/Eb, viole on small octave Eb/Gb, celli on Great octave G and small octave Eb, and CB on small octave C/Gb notes. After a quarter rest, flutes play *p* on Line 1 Eb dotted half note tied to dotted half note, while oboes play on G/B, clarinets on Gb/middle C, bass clarinet on G, and Fags on Great octave C and small octave Eb notes.

In Bar 3, violins pluck on Ab/C (c') notes *mp* while violins II pluck on middle C#/E notes, viole on E/G, VC on Ab/E, and CB on Db/Ab. After a quarter rest, flutes play *mp* on E dotted half note tied to E dotted half note, while oboes play on Ab/C, clarinets on G/Db, bass clarinet on Ab, and Fags on Db/E.

④ [Marnie] 5 FLASHBACK II (49)

Fls 2 (49) 5 (35) #1 2

Obs 2

Clas 2 (54pp)

B.C.

Fog 2

4 (49) moderate

Hes 12 34

HP etc

Hand-copied by Bill Weibel Lamb (a1)

I Pizz

VLs Pizz pp sf fff

II Pizz pp etc

V Pizz pp

VC Pizz

CB Pizz

1 5 6 7

In Bar 4, violins I pluck on A/C# notes, violins II on D/F, viole on F/Ab, VC on A/F, and CB on small octave D/A. After a quarter rest, flutes play *mf* on Line 1 F dotted half note tied to dotted half note, oboes on A/C#,

clarinets on Ab/D, bass clarinet on A, and Fags on Great octave D and small octave F notes.

In Bar 5, violins I pluck *f* Bb/D (d'') notes in that rhythmic pattern, violins II on Eb/Gb, viole on F#/A, VC on B/F#, and CB on Eb/BB. After a quarter rest, flutes play on Line 1 Gb dotted half note tied to dotted half note, oboes on Bb/D, clarinets on A/Eb, bass clarinet on Bb [written middle C] and Fags on Great octave Eb and small octave Gb notes. After a quarter rest, the horns now also join in playing *pp* < *f* A/Eb/Gb/Bb dotted half notes tied to dotted half notes.

In Bar 6, after a quarter rest, horns now play *p* < *ff* Bb/E/G/Cb dotted half notes tied to dotted half notes. Flutes play on G notes, oboes on Cb/Eb, clarinets on Bb/E (e'), bass clarinet on B, and Fags on E/G. Violins I pluck *ff* Line 2 Cb/Eb notes, violins II on Line 1 E/G, viole on G/Bb, VC on B/G, and CB on small octave E/B.

In Bar 7, after a quarter rest, horns play *mf* < *fff* B/F/Ab/C dotted half notes tied to dotted half notes. Flutes play *fff* on Ab notes, oboes on C/E, clarinets on B/F, bass clarinet on middle C, and Fags on Great octave F and small octave Ab dotted half notes. Violins I pluck on Line 2 C/E notes, violins II on F/Ab, viole on B/F#, VC on small octave C/G#, and CB on F/middle C.

In Bar 8 (:32), start of page 125, we come to *Lento* in 3/8 time. Flute I plays *pp* < Line 3 C# quarter note legato to B 8th (repeated next bar) to (Bar 10) C#-E-D 8ths decrescendo to (Bar 11) B quarter note to A 8th (repeated next bar) to (Bar 13) D up to D to C 8ths. After an 8th rest in Bar 8, flute II plays *p* > Line 2 D quarter note (repeated next bar). After a rest in Bar 10, flute II plays in Bar 11 (after an 8th rest) C quarter note (repeated next bar). After an 8th rest, oboe II plays Line 2 F# quarter notes (repeated next bar) and then E notes in Bars 11-12. After an 8th rest in Bar 8, clarinet II plays Line 1 B [written C#] quarter note (repeated next bar) and then B again in Bars 11-12. Clarinet I, however, plays *pp* < legato dotted quarter notes Line 1 B to (Bar 9) A to (Bar 10) G# decrescendo and then up to (Bar 11) B to (Bar 12) A to (Bar 13) G dotted quarter notes. After an 8th rest in Bar 8, the harp plays B/D/F# (Line 2 D/F#) quarter notes (repeated next bar). In Bar 11, after an 8th rest, it plays B/C/E quarter notes (repeated next bar).

In Bar 14 (:37) oboe I takes over the melody line just played by flute I. So oboe I plays *pp dolce* Line 2 A quarter note to G 8th (repeated next bar) to (Bar 15) A-C-Bb 8ths (all notes played legato). Etc.

In Bar 20, clarinet I takes over the melody line. In Bar 26, oboe I returns to play the melody line. In Bar 32, both flutes take over.

In Bar 41 (1:01) *sords* horns play *sff* small octave E/Ab/Bb/D dotted quarter notes tied to dotted quarter notes next two bars decrescendo *pp*. Violins I are fingered trem *sff* between dotted quarter notes small octave Bb up to Line 1 D (repeated thru Bar 43) while violins II are fingered trem between small octave Ab-Bb dotted quarter notes, viole on small octave D-E, and VC on Great octave Ab-Bb. CB play Great octave and small octave E dotted quarter notes tied to next two bars.

In Bar 44, flutes play *pp* Line 1 D dotted quarter notes tied to next bar and tied to end Bar 46 (held fermata). Clarinet I plays this on small octave Bb, clarinet II on Ab, and bass clarinet on small octave E>

End of cue.

“Blood” [50] *Allegro Pesante* in ¾ time. Pages 128-129, 18 bars, :58. Track # 38. DVD location: Chapter 19 starting at 4:19.

In the grace bar, horns and Fags and the bass clarinet play *ff* (*sff* for the horns) the familiar “red run” 32nd notes D-F-Ab-A-D-F-Ab-A. In Bar 1, piccolos (not flutes) play *sff* Line 3 rinforzando C# dotted quarter note to “3” triplet value 16ths B-D-C# to rinforzando B to Bb 16ths (followed by an 8th rest). Repeat next two bars. Oboes and clarinets also play this. I discussed these patterns previously. After an 8th rest in Bar 1, violins play Line 1 (small octave for viole, and Great octave for VC/CB) the same “red run” of 32nd notes D-F-Ab-A to D-F-Ab-A (all legato) to B rinforzando 8th (followed by a quarter rest). Repeat next two bars. The bass clarinet plays Line 2 (Line 1 for Fags) C# dotted quarter note (followed by an 8th rest) and then *sff* to that same 32nd note run.

Skipping to Bar 14 (:30) we come to *Lento* in C time. Viole play *sff* small octave (Great octave for VC/CB) C whole note tied to whole notes thru Bar 17. After a quarter rest, Fags play legato *f* < > small octave D/F#

quarter notes to Eb/G to Fb/Ab to (Bar 15) Eb/G dotted half notes followed by a quarter rest. After a quarter rest in Bar 15, clarinets take over playing the same notes and pattern (but Line 1 register). After a quarter rest in Bar 16, *sords* violins II take over the two-bar pattern but played Line 2 register. After a quarter rest in Bar 17, muted violins I take over that pattern in Line 3 register ending in end Bar 18 on Eb/G whole notes decrescendo and held fermata.

End of cue.

“Farewell” [51] *Andante Cantabile* in C time. Pages 130-131, 34 bars, 1:47. Track # 39. DVD location: Chapter 19 starting at 8:20. Strings only (not muted).



Violins I play *p* < “3” triplet value Line 2 F# half note legato to E quarter note (repeated same bar) to (Bar 2 in 2/4 time) F#-A-G-E 8ths decrescendo. Violins II play *p* < > Line 1 G/B whole notes legato to (Bar 2) A#/C# half notes. Violas play Line 2 D whole note down to (Bar 2) Line 1 G half note. The solo cello plays rising 8th notes starting Great octave E-B-small octave E-G (crossbeam connected) to B-Line 1 D-E-G to (Bar 2) Line 1 F# quarter note to E 8th (followed by an 8th rest). Altri VC (*a3*) play separate lines. One plays Great octave E whole note (silent next bar) while

another plays E quarter note up to B dotted half note (silent next bar) and the third plays E up to B quarter notes up to small octave G half note (silent next bar). CB play *p* > Great octave and small octave E dotted half notes (followed by a quarter rest, and silent in Bar 2).

The cue ends with the strings playing on A whole notes *sff* > held fermata (small octave for violins/viole, and Great octave for VC/CB).

“Finale I” [52] *Molto Largamente* in 4/2. Page 132, 5 bars, :17. Track # 40. DVD location: Chapter 20 starting at :31.

The cue ends on an unusual chord (for Herrmann!), the C major chord held fermata.

“Finale” [53] *Molto Moderato e sost.* Page 133, 11 bars, :17. Track # 41 [titled “Cast” on the cd]. DVD location: Chapter 20 at :46.

This also ends on optimistic C major. In Bar 10, violins I play *sff* on Line 3 E whole note tied to whole note in end Bar 11 held fermata, while violins II play Line 3 C, viole on Line 2 C. Divisi celli play Great octave C/G whole notes double-stopped and also top line small octave E whole notes. CB play small octave C whole notes. The harp is arpeggiando on small octave C/G/middle C/E and (top staff) Line 2 C/E/G/C(c’’) half notes (followed by a half rest). Repeat next bar with the half note held fermata. After a half rest, horns play *f* < *ff* “2” duplet value half notes Line 1 G to A up to (end Bar 11) Line 2 C whole note *sff* and held fermata. Fags play Great octave and small octave C whole notes tied to whole notes in end Bar 11 and held fermata, while the bass clarinet plays small octave G, clarinets and oboes on Line 2 E and Line 3 C, and flutes on Line 2 G and Line 3 E whole notes.

End of cue.

“Marnie (Coda)” *Lento* in 4/2 time. Pages 134-135, 9 bars.

* * *

Marnie Theme: Hawaii Music Company, Inc. 1964. 150 West 55th Street, NYC. 60 cents. Words and music by Bernard Herrmann, Peter Jason and Gloria Shayne.

Moderately-With Expression in Cut time.

Bar 1= Cmaj 7, C6

Bar 2= Cdim

Bar 3=Cmaj 7, C6

Bar 4=Cdim, Cm

Bar 5=Bbmaj7, Bb6

Bar 6=Bbdim

Bar 7=Bbmaj7, Bb6

Bar 8=Bbdim, etc etc

Bars 1-8 = "Moon and mist make rain-bows in your hair. When I see your smile there's sun-light ev - 'ry - where. But Your (Bar 9 etc) world is lone - ly. MAR - NIE_____Oh, MAR - NIE_____So lost, ____yet so love - ly. Take my hand and stay with me a - while.

* * * * *

Copyright Bill Wrobel

© Copyright 2018 Bill Wrobel

Completed Sunday Jan 10, 1999 7PM

Revision Completed April 21, 2003 at 10:40 pm.

Revised Wednesday, September 19, 2018 at 12:17 pm PDT

You are welcome to reprint, copy, archive, quote or re-post this analysis, but please retain the source and copyright.

* * *