

OUTER SPACE SUITE  
MUSIC BY BERNARD HERRMANN

Analysis by  
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In late 1957 (a note on the written score suggests December), Bernard Herrmann's so-called *Outer Space Suite* was recorded for CBS-television. This was Benny's first television (also used for CBS radio) based music on science fiction, although just a year prior he composed BRAVE NEW WORLD specifically for CBS radio. Later he would write music for episodes of *The Twilight Zone*.

Now: Herrmann cannot take sole credit for the *complete* Outer Space Suite or its instrumental structure; that is, while his own twelve cues are completely his, at least six cues of Outer Space suite music were written by other composers just prior to Herrmann's involvement.

Benny's involvement began with cue #1007 *Prelude (Outer Space)*. Herrmann never labeled it as "Outer Space Suite." However, cue #1001 is titled "Spoutnik No I," composed by Guy Luypaertz, recorded in Dec 1957.

Instrumentation: 3 flutes/piccolo doubling, 3 oboes/1 CA (english horn) doubling/3 clarinets/1 bass clarinet doubling/3 Fags (bassoons)/ C.Fag (contra bassoon) doubling/harp/celeste.

The interesting fact is that these instrumentations are the exact same instrumentations used by Herrmann. So obviously this was no coincidence. Herrmann was probably required to conform to a previously set orchestral guideline for this already started outer space theme music.

Historically, the big news of October 4, 1957 was that the USSR sent up the first artificial satellite named Spoutnik I that circled the earth until January 4, 1958. It was followed on November 3, 1957 by Spoutnik II that actually carried on board an animal named "Laika." So this was the start of the great space race between the USSR and the USA.

Luypaertz also scored "Spoutnik No. 2." Another composer also had a hand in one or more of the subsequent cues thru #1006. Herrmann made his contribution, as given earlier, with 12 cues: CBS Library VIII (roughly the '57-'58 season) cues #1007 thru #1018. Whether the total O.S. music by the composers was first showcased in a special show on the space race, I do not know. However, Herrmann's cues were utilized often as "stock music" for various television (and radio) shows, notably *The Twilight Zone*.

As excellent example was the TZ episode, "One For The Angels," airdate 10/9/59. The "Prelude"(cue # 1008) was used in cue VI of the episode ("unfinished business"), also cues VII and XI. "Time Suspense"(cue #1012), Bars 1-37, was used in the episode's 12th cue (re: Lou's Big Pitch) and also the 13th cue (re: "Midnight"). Finally, "Starlight" (cue # 1013), Bars 1-14, was used in the final cue (re: "Time To Go").

Last year, Silva Treasury (produced by Ford Thaxton) released the OST of Herrmann's "Outer Space Suite" in "The 40th Anniversary Collection: Twilight Zone.,", Disc 1, tracks #5 thru #15. The same tracks were first issued in 1983 in the Cerberus

Records LP "Outer Space Suite"(CST-0208) which also included "The Moat Farm Murder" and "The Hitchhiker." The cd version appears to have been modified to have a Fake stereo effect, echoey, and reverb). In both cases (cd and lp) cue #1008("Time Passage") is missing. However, you can hear most of that cue in a TZ episode "Third From The Sun"(airdate Jan 8, 1960). You can purchase it thru Columbia House video or dvd format. Or go to:

[http://www.uib.no/herrmann/articles/present\\_cbstapes/](http://www.uib.no/herrmann/articles/present_cbstapes/)

This is the section of the Bernard Herrmann Society that features Herrmann's CBS music.

The written score to Outer Space Suite is available for research at UCLA Music Library Special Collections, CBS Collection, Box 11. The music tracks are available (in storage at UCLA I hope) as CBS Library 8, Reel 60 (CBS 8-60), and CBS 8-66. The transcription disc version of the Suite was converted to DAT format (Dat # 18), also available at UCLA to be heard.

## OUTER SPACE SUITE

Prelude (Outer Space) CUE I, #1007 *Lento e tranquillo* in C time. Quarter note = 60. CBS-VIII-66. 59 bars, 3:52. CD track #5. Passantino #25, 16 stave oblong score paper. The top staff line accommodates 3 flutes. Below this is the line accommodating 2 oboes. Next staff line is the *E Hr* (English horn), then two *Bb Clars* below the English horn, and then the *Bb Bass Cl*. Then we find 2 *Fags*, and below this the *C Fag* staff line. Finally we have the harp grand staff lines (2 staves) followed below these by the two staves of the *Celete* (as Herrmann wrote it, meaning "Celeste").

The cue opens with the harp and celeste playing contrary motion ostinato 8<sup>th</sup> note figures on notes D. The top treble clef staff of the harp plays *pp sempre* two largely descending 8th note figures per bar (four 8th notes per figure). Each figure of course is connected by a cross beam (thick heavy line connecting groups of eight-notes).

So we find the top staff of the harp playing descending 8th notes starting Line 3 D (d''') down to Line 2 D (d''), down to Line 1 D (d'), and then back up to Line 2 D (d''). These four notes are crossbeam connected. Repeat this figure again same bar, and repeat thru Bar 3.

The celeste top staff plays these notes in largely ascending (contrary) motion: Line 1 D (d') up to Line 2 D (d'') up to Line 3 D (d'''), and back down to Line 2 D (d''). Repeat same bar, then repeat thru Bar 3. The combined effect is that of crisp etherealness and delicate *spaciness* (so to speak).

In Bar 2, three flutes play *pp* < Eb/Ab/C (c'') whole notes (Ab major 1<sup>st</sup> inversion) legato to (Bar 3) D/F#/D (d'') whole notes > (decrescendo hairpin).

In Bars 4-6, the harp and celeste reverse their respective motions (the harp now plays the celeste line played in Bars 1-3, while the celeste top staff plays the previous harp motion heard in Bars 1-3). In Bars 5-6, the flutes repeat the whole note figures, but on a higher octave. So Eb/Ab/C (c''') to D/F#/D (d''') whole notes.

In Bars 7-9, the harp and celeste return to the same motion positionings of Bars 1 thru 3.

In Bar 8 (:29) the bass clarinet and C.F. begin to play *pp* < > a three bar legato phrase. The C. Fag plays Great octave register Ab half note to quarter notes Bb to C to (Bar 9) small octave D whole note decrescendo and tied to half note next bar (followed by a half rest). The bass clarinet plays the same notes and pattern but in the small octave register. Being a Bb transposing instrument (the written middle C of the bass clarinet/clarinets *sounding* in concert pitch as the Bb tone a major 3<sup>rd</sup> interval below), the bass clarinet plays Ab [written Bb] half note to Bb [written middle C] quarter note to middle C [written D] quarter note to (Bar 9) D [written E] whole note tied to half note in Bar 10 (followed by a half rest). All notes are played under a legato arc/slur line. Meanwhile, in Bar 9 (after a half rest), two clarinets play *p* > a response figure of small octave F#/Bb [written G#/C] half notes. Clarinet II (F#) has that note tied to whole note next bar, while clarinet I plays that Bb half note legato to (Bar 10) A [written B] whole note. Combined with the bass clarinet and C. Fag (D note), we have in effect the Bb aug 1<sup>st</sup> inversion triad (D/F#/Bb) to (Bar 10) D maj (D/F#/A).

In Bars 10-12, the harp and celeste repeat the motions of Bars 4-6. After a half rest in Bar 10, the flutes play half notes Eb/Ab/C (Ab maj 1st inv) to (Bar 11) whole notes D/F#/A. After a half rest in Bar 11, the clarinets and bass clarinet play small octave Eb [written F] half note to (Bar 12) D whole note.

In Bar 13 (start of page 2), the harp starts to play a full descending to ascending 8th note pattern, while the celeste plays, in contrary motion, a full rising to falling pattern. With the harp we find initially descending 8th notes starting Line 3 D (d''') down to Line 2 D (d'') down to Line 1 D (d') down to (bottom staff) small octave D (d) down to Great octave D (D), back up to d-d'-d''. Repeat next two bars. The celeste, as given, is contrary motion playing small octave D (d) in the bass clef staff up to Line 1 D (d') to (top staff) Line 2 D (d'') up to Line 3 D (d'''). These four notes are crossbeam connected. Then the celeste plays the next figure starting with the same Line 3 D (d''') 8<sup>th</sup> note down to d'' to d' to (bass clef staff) d. Repeat next two bars.

After a half rest in Bar 13 (:50), two oboes play *pp* < Line 2 F/A half notes tied to half notes next bar (whole note value) to half notes E/G# tied to half notes next bar (Bar 15) back to F/A half notes tied to whole notes in Bar 16. All notes are played under the legato phrase slur/curve line.

In Bars 16-18, the harp & celeste reverse the motion (harp is rising to falling; celeste is falling to rising). In Bar 16, the C.A. (*Fr.* "cor anglais" or english horn) play *p* > half note Eb [written Bb a perfect 5<sup>th</sup> interval higher but transposed by me for sake of this analysis] to D half note [written A] tied to whole note in Bar 17.

In Bar 17, the clarinets play *p* > half notes Gb/Bb [written Ab/C] to F/A [written G/B] half notes tied to whole notes next bar.

In Bars 19-21, the harp & celeste return to the contrary motion pattern in Bars 13-15.

After a half rest in Bar 19 (1:14), the Fags (bassoons) play in the "k" tenor clef [middle C on the 4th line or second line from the top] the F/A half note dyad (just above the main staff) tied to half notes next bar (whole note value) to E/G# half notes tied to half notes next bar, back to F/A half notes tied to whole notes in Bar 22.

In Bars 22-14, harp & celeste repeat the motion in Bars 16-18. In Bar 22, the english horn plays Eb to D as before, then in Bar 23, the oboes play Gb/Bb half notes to

F/A half notes tied to whole notes in Bar 24. After a half rest in Bar 24, the flutes play low Eb/Ab/C half notes to (Bar 25) whole notes D/F#/D.

In Bars 25-27, the harp & celeste return to the pattern in Bars 13-15. After a half rest in Bar 25, the clarinets play half notes Ab/C (again, in the chalumeau lowest rich register) to (Bar 26) whole notes F#/D (d'). The bass clarinet plays lowest half note Eb to (Bar 26) D whole note. After a half rest in Bar 26, the flutes again respond with the higher octave (Line 2) Eb/Ab/C (c''') half notes to (Bar 27) whole notes D/F#/D (d''').

In Bars 28-30 (now page 3) the harp & celeste return to the first pattern of Bars 1-3. The bass clarinet/Fags/C.F. (Fags back to the standard bass clef) play (at 1:46) Great octave (small octave for bass clarinet) Ab half note to quarter notes Bb-C to (Bar 29) half notes Eb to D to (Bar 30) Ab dotted half notes to A quarter note to (Bar 31) D whole note. All notes are played under the legato slur/curve line, and underneath the crescendo-decrescendo (< >) hairpins.

In Bars 31-33, the harp & celeste reverse the motion (see Bars 4-6). After a half rest, the flutes/oboes/clarinets sound off. Flutes play, after a half rest, Line 1 Bb/Line 2 Gb/Bb half notes to (Bar 32) A/F/A whole notes *p* >. Oboes play Line 2 [written Line 1 but with the *8va* ottava dashes extending thru Bar 36] Gb/Bb half notes to (Bar 32) F/A whole notes. Clarinets play mid-staff Gb/Bb half notes to Bar 32) F/A whole notes.

After a half rest in Bar 32, the english horn responds solo with Line Eb [written Bb] half note to (Bar 33) D [written A] whole note. The flutes/oboes/clarinets repeat the pattern a half tone lower. S flutes play A/F/A (a'') half notes to (Bar 34) G#/E/G# whole notes. Oboes play Line 2 F/A to E/G# whole notes, while clarinets play Line 1 F/A to E/G#. After a half rest in Bar 34, the English horn plays Db half note to (Bar 35) C [written G] whole note. Meanwhile, the harp & celeste in Bars 34-36 return to the pattern in Bars 1-3.

After a half rest in Bar 35, the flutes play G/Eb/G half notes to (Bar 36) F#/D/F#. Oboes and clarinets play Eb/G to D/F#. After a half rest in Bar 36, the CA plays B half note to (Bar 37) Bb whole note.

In Bars 37-39, the harp & celeste reverse motion as in Bars 4-6. After a half rest in Bar 37 (2:23), clarinet I plays G# half note to (Bar 38) G whole note. Clarinet II and bass clarinet play small octave E [written F#] half note to (Bar 38) Eb [written F] whole note decrescendo. After a half rest in Bar 38, the CA responds with small octave B [written Line 1 F] half note to (Bar 39) Bb [written F] whole note. After a half rest in Bar 39, the Fags join in playing E/G# half notes to (Bar 40) Eb/G whole notes. The bass clarinet in Bars 39-40 repeat the last two bars (E half note to E whole note). Clarinets are silent. The English horn repeats the last two bars.

In Bars 40-43, the harp & celeste revert back to the pattern in Bars 1-3 again.

After a half rest in Bar 41, the flutes play Line 2 Eb/Ab/C (c''') half notes to (Bar 42) D/F#/D (d''') whole notes. After a half rest in Bar 42, clarinets play, after a half rest, Ab/C (c'') half notes to (Bar 43) A/D whole notes decrescendo. The bass clarinet plays high (Line 2) Eb half note to (Bar 43) F# whole note. After a half rest in Bar 43, Fags play Eb/C (middle C) half notes to (Bar 44, start of page 3) F#/D whole notes. C.F. plays small octave Ab half note down to (Bar 44) D (d) whole note.

In Bar 44, the harp starts a new pattern of two Line 3 D (d''') 8th notes down to two Line 2 D-D (d'') 8ths (these four notes are crossbeam connected) down to (bottom staff) two Line 1 D (d') 8ths down to two small octave D (d) 8ths. Then, in Bar 45, the

harp plays Great octave D-D 8ths back up to small octave D-D 8ths up to (top staff) Line 1 D-D 8ths up to Line 2 D-D 8ths. Repeat Bars 44-45 next four bars (Bars 46-49). The celeste is contrary motion starting on two small octave D 8ths up to two d', two d'', and two d''' back down to (Bar 45) two d'' down to two d'. Then the celeste changes the pattern on the last half of this bar with ascending single 8<sup>th</sup> notes d-d'-d''-d'''.

After a half rest in Bar 44, the flutes play Line 1 Eb/Ab/C (c'') half notes legato to (Bar 45) F#/A/D whole notes (D maj 1st inversion). In Bar 46, oboes take over (2:55) playing Line 2 F/A to E/G# half note dyads to (Bar 47) F/A whole notes. After a half rest in Bar 47, clarinets take over with Line 1 F/A half notes to (Bar 48) E/G# half notes back to F/A half notes tied to half notes next bar. Fags, in Bar 49, play small octave F/A to E/G# half note dyads to (Bar 50) F/A whole notes.

In Bar 50, the harp plays descending to rising 8ths d'''-d''-d'-d to rising D-d-d'-d'' (see Bar 13). Repeat next two bars. Celeste plays d''-d'''-d''-d' to rising d-d'-d''-d'''. Repeat next two bars.

After a half rest in Bar 50, the bass clarinet and contra bassoon play low D half notes (small octave and Great octave registers respectively) to (Bar 51) E to F quarter notes up to Ab half note to (Bar 52) A whole note.

After a half rest in Bar 52, oboes/clarinets sound off. Oboes play Line 2 Gb/Bb half notes to (Bar 53) F/A whole notes decrescendo. Clarinets play, after a half rest, Line 1 Gb/Bb half notes to (Bar 53) F/A also. After a half rest in Bar 53, the English horn responds with Line 1 Eb half note to (Bar 54) to D whole note. In Bars 53-55, the harp & celeste repeat Bars 1-3. In Bars 56-58, they repeat Bars 4-6. They are silent in end Bar 59.

After a half rest in Bar 56, Fags play small octave Gb/Bb half notes to (Bar 57) F/A whole notes decrescendo. The bass clarinet responds midway Bar 57 with small octave Eb half note to (Bar 58) D whole note < >. In Bar 58 also, flutes play high Eb/Ab/C (c''') half notes to (final bar) D/F#/D (d''') whole notes held fermata and decrescendo. Clarinets play Ab/C (c'') half notes to (end Bar 59) Line 1 D/A whole notes.

End of cue.

“Time Passage” CUE II, #1008. *Moderato* in C. 66 bars, approx 3:40.  
Quarter note = 70.

Very haunting, moody, spooky, eerie cue used to good effect in T.Z.'s "Third From The Sun" episode [hear most of the cue at [http://www.uib.no/herrmann/articles/present\\_cbstapes/](http://www.uib.no/herrmann/articles/present_cbstapes/)] and in Have Gun Will Travel's episode "The Monster of Moon Ridge"(2-28-59).

The flutes start the two-note ostinato pattern of quarter notes (thru Bar 5) playing Line 1 G/Bb/D (d'') quarter notes (G min triad) legato to F# min (F#/A/C#) quarter note triad. Repeat same bar and repeat thru Bar 5. Each two-quarter note figure is played *p* >.

In Bar 2, the english horn plays *p* < Line 1 D [written A] whole note to (Bar 3) *sf* > C# [written G#] acciaccatura (grace note) up to the Eb [written Bb] whole note back to (Bar 4) D whole note. All notes are under the legato slur line.

In Bar 6, the clarinets and bass clarinet take over the ostinato pattern, again G min to F# min. Clarinet II plays small octave G [written A] quarter note legato to F# [written G#] quarter note (repeated same bar and thru Bar 10), while clarinet I plays Line 1 D

[written E] quarter note to middle C# [written D#] quarter note, and the bass clarinet plays small octave Bb [written middle C] quarter note to A [written B]. Once again, Bar 6 is repeated next four bars.

In Bars 7-9, the flutes play the same “melody” line, same notes as earlier played by the english horn: Line 1 D to (Bar 8) middle C# grace note to Eb whole note decrescendo to (Bar 9) D whole note (continued decrescendo).

In Bar 11, the oboes and english horn take over the melody line. The CA plays Line 1 G to F# quarter notes; oboe II plays Line 2 D to C#; and oboe I plays Line 2 Bb to A. Repeat thru Bar 15.

In Bar 12, the Fags and C.F. play *p < sf >* the melody phrase as given. The C.F. and Fag II play Great octave D (D) whole note to (Bar 13) C# acciaccatura, etc. Fag I is an octave higher on small octave D (d) whole note, and so forth.

In Bar 16 (:55), the harp & celeste are soli taking over the quarter note ostinato in a unique fashion. The top staff of the harp plays *p* (piano) the 1st quarter beat on Line 2 G/Bb/D (d''') quarter notes followed by the quarter and half rest marks. On the 2nd quarter beat, the top staff of the celeste plays (after a quarter rest) Line 1 F#/A/C# (Line 2 C-sharp) quarter notes, followed by a half rest. On the 3rd beat, the bottom staff of the harp plays small octave G/Bb/D (d') quarter notes (followed by a quarter rest). On the 4th beat, the bottom staff of the celeste plays (after a half and quarter rest) small octave F#/A/C# (middle C-sharp) quarter notes. Repeat thru Bar 20.

In Bar 17 (start of page 6 in the score or page 2 of this cue), the flutes play *pp < >* whole notes Lines 1-2-3 Eb octaves apart (e', e'', e''') to (Bar 18) C#, octaves apart to (Bar 19) notes D (d', d'', d''').

After a half rest in Bar 19, the clarinets and bass clarinet play *p >* small octave half note Eb [written F] to (Bar 20) whole note D [written lowest E just below the third leger line].

In Bar 21, the harp & celeste change position of quarter note chords. The top staff of the celeste starts off with the G min triad on the 1st beat (Line 2 G/Bb/Line 3 D quarter notes). Then, after a quarter rest, the top staff of the harp plays the F# min quarter note triad (Line 1 F#/A/C#). After a half rest, the bottom staff of the celeste plays the G min triad starting on small octave G/Bb/D). Finally, the bottom staff of the harp plays the F# minor on the 4th beat starting on Great octave F#/A/C# (small octave C-sharp). Repeat thru Bar 25.

In Bar 22, the C.F. and Fag II play Great octave Eb whole notes (Fag I plays Eb an octave higher in the small octave range) to (Bar 22) C# to (Bar 24) D whole notes. After a half rest in Bar 24, the CA plays *p >* half note Eb to (Bar 25) whole note D.

In Bar 26, the flutes take over the quarter note ostinato *p >* on Line 1 G/Line 2 D/Bb quarter notes legato to F#/Line 2 C#/A quarter notes. Repeat same bar, and repeat thru Bar 30.

In Bars 27-31, the bass clarinet and the clarinets in the lowest or chalumeau register (rich and dark one colors) play rising to falling fully legato half tone progressions in quarter notes. They play *pp* quarter notes small octave D-Eb-E-F to (Bar 28) F#-G-Ab-A to (Bar 29) descending quarter notes Bb-A-Ab-G to (Bar 30) G [instead of the enharmonic F# in Bar 28]-F-E-Eb to (Bar 31) D whole note.

In Bar 31, the Fags, harp & celeste take over the two-note ostinato. Fag II plays Great octave to F# quarter notes, while Fag I plays small octave Bb to A quarter notes

(repeated same bar and repeated thru Bar 35). The lower staff of the harp & celeste play small octave D (d) to C# quarter notes.

In Bars 32-37, we come to an interestingly-sounding section of three flutes in an ascent to descent unison flutter tongue progression *pp* (pianissimo), playing the same rising and falling half-tone progression as the clarinets earlier played, starting on Line 1 D (d'), etc. Notation is similar to the bowed tremolo of quarter notes for the strings.

In Bars 36-40, the clarinets and bass clarinet take over the ostinato exactly the same as in Bars 6-10. In Bar 37, the oboe I plays Line 2 Eb whole note *p* < to (Bar 38) E whole note *f* > to (Bar 39) Eb whole note crescendo to (Bar 40) F acciaccatura grace note to E whole note, *sf* >. All notes are under the legato slur line.

In Bars 41-45, the flutes take over the ostinato pattern. Flutes play Line 2 G/Bb/D (d''') quarter notes legato to F#/A/C# quarter notes (repeated same bar and repeated next four bars). The harp top staff plays *p* (*L.V*) Line 1 Ab/Bb half notes (with the left vibrato short curve lines extending outward) played 2X in Bar 41 and repeated thru Bar 45. The bottom staff of the celeste plays similarly but in the small octave register. In Bar 42, the Fag II and C.F. play small octave (Line 1 for Fag I) C dotted half note to Db quarter note tied to dotted half note in the next bar to D quarter note to (Bar 44) Eb dotted half note to D quarter notes tied to whole note next (Bar 45).

Starting in Bar 46, the oboes and english horn take over the ostinato exactly as in Bars 11-15. The top staff of the harp plucks two half note dyads Line 1 D/E. The lower staff of the celeste also plays two half note dyads D/E but small octave register. In Bars 47-51, the clarinets and bass clarinet repeat the half-tone progressions played earlier in Bars 27-31.

In Bar 51 (start of page 8 of the total score, or page 4 of this cue), the full (both staves) celeste plays the ostinato of G min to F# min quarter note triads. So the bottom staff plays small octave G/Bb/D (d') to F#/A/C# quarter notes, while the top staff plays an octave higher.

In Bars 52-56, the flutes again flutter tongue the pattern and pitches played earlier in Bars 32-36, but slightly louder in *p* (piano) rather than *pp*. This time around, the harp is *ppp* in G min key signature (2 flats or B-flat/E-flat) playing rising to falling glissandi ["glissandos" is also acceptable as the plural]. So we find the harp (bottom staff) playing *ppp* small octave D 32<sup>nd</sup> note gliss line up to (top staff) Line 4 [written Line 3 with the ottava above the note) D note gliss line down to small octave D next bar, gliss line thru Bar 54 up to Line 4 D again, gliss line thru Bar 55 down to small octave D.

In Bar 56, the celeste plays the ostinato again but an octave higher for both staves (lower staff is now treble clef as well). After a half rest, the clarinets and bass clarinet play small octave Eb half note to (Bar 57) D whole note.

Starting in Bar 57, the harp is now rising to falling gliss on F# min (key signature of 3 sharps) thru Bar 60. So we find the bottom staff of the harp playing Great octave A 32<sup>nd</sup> note gliss line up to Line 4 C# gliss line thru Bar 58 down to Great octave A up to (Bar 59) Line 4 C# down to (end of Bar 60) Great octave A. The harp and celeste are *tacet al fine* from Bars 61-66). After a half rest in Bar 57, the Fags play small octave and Line 1 C# half notes to (Bar 58) Eb whole notes, and then to (Bar 59) D whole notes decrescendo. After a half rest in Bar 59, the English horn plays Line 1 Eb half note down to (Bar 60) C# half note to D half note tied to whole note in Bar 61.

In Bar 61, the flutes play the ostinato for one bar (see Bar 26). In Bar 62, the clarinets and bass clarinet play it for one bar only (see Bar 6). In Bar 63, flutes again play it, followed by the clarinets and bass clarinet in Bar 64. In Bar 65, the flutes play Line 1 D/G/Bb to C#/F#/A quarter notes (repeat again same bar).

In the final bar (Bar 66), the clarinets and bass clarinet are soli playing the G min whole note chord in the lowest register, held fermata. Specifically, clarinets play small octave D/BB whole notes held fermata, while the bass clarinet plays *pp* small octave G whole note.

End of cue.

“Signals” CUE III, #1009. *Presto* in C time. 51 bars, 1:26. Quarter note = 180. Track #6. Fast-paced, quirky cue with a slight humorous flavor.

Three flutes are soli for the first two and a half bars playing *p* Line 2 two staccato (dots over notes) 8th note triads Fb/Ab/Bb (crossbeam connected) to stand alone Fb/Ab/Bb staccato 8ths (followed by an 8<sup>th</sup> and half rest). Repeat thru Bar 4.

After a half rest in Bar 3, three clarinets make an exact response figure to the flutes’ pattern. So clarinets play two Line 1 Fb/Ab/Bb staccato 8th note triads (crossbeam connected) to stand alone triad, followed by an 8th rest. Repeat in Bar 4.

In Bar 5, this motion is *accelerated* (so to speak) as the flutes play two Fb/Ab/Bb 8th note triads (crossbeam connected), followed by a quarter rest, and repeating the two Fb/Ab/Bb 8ths (with the quarter rest following). So flutes play on the 1<sup>st</sup> and 3<sup>rd</sup> beats. After a quarter rest in Bar 5, the clarinets respond on the 2nd and 4th beats (same Line 1 Fb/Ab/Bb 8ths).

In Bar 6, the motion is “speeded up” further as flutes play the 8th note triad followed by an 8th rest. Play 4X same bar. The clarinets respond on the sub-beats. So, after an 8<sup>th</sup> rest, clarinets play the Fb/Ab/Bb 8ths (followed by an 8<sup>th</sup> rest), and then three more such patterns.

In Bar 7, the flutes “speed up” further with two 16th note triads followed by an 8th rest (played 4X). After an 8th rest, the clarinets respond similarly.

In Bar 8 (:12), the harp & celeste are soli with four 8th note figures (two per bar, each connected by a cross beam). We find the top staff of the harp playing *p* Line 1 Bb down to E 8<sup>th</sup> back up to Bb down to E. Repeat this Bb-E-Bb-E figure in the same bar. Meanwhile, the bottom staff of the celeste plays the same pattern but in the small octave register.

In Bar 9, the harp now plays Gb up to Bb back to Gb up to Bb 8ths (repeated same bar). The celeste plays these notes and pattern in the small octave register.

In Bar 10, the harp now plays E up to Bb down to Gb up to Bb 8ths (repeated same bar), while the celeste plays these an octave lower. Bar 11 commences next, starting on the bottom half of the page.

In Bars 11-17, three oboes play staccato the same Fb/Ab/Bb figures played by the flutes in Bars 1-7 (also Line 2 Fb/Ab/Bb). Similarly, in Bars 13-17, three Fags (“k” tenor clef) play the clarinets’ figures in Bars 3-7 (also Line 1 Fb/Ab/Bb).

In Bar 18 (:28), the flutes start a new pattern playing 4X (times) Line 1 staccato 16th notes Bb-Bb down to E-E (these four notes are connected by two crossbeams). So play this figure four times. The harp plays 2X descending 8th figure notes starting Line 2



Bb-E (e'')-Line 1 Bb-E (e'). Celeste plays descending 8th figure notes starting Line 1 Bb-E (e') down to (bottom staff) small octave Bb-E. Play this Bb-E-Bb-E figure twice.

In Bar 19, the clarinets take over the flutes line with small octave 16th notes Gb-Gb-Bb-Bb This figure played 4X). The harp plays 2X ascending 8th notes starting Line 1 Gb-Bb-Gb-Bb. Celeste is similar (starting small octave Gb). In Bar 20, the clarinets continue with E-E-up to Bb staccato 16ths, followed by a 16th rest, to Gb-Gb-Bb 16ths (followed by a 16<sup>th</sup> rest). Repeat these two figures in the same bar. The flutes also return playing E-E up to Bb-Bb staccato 16ths played 4X. The harp plays Line 2 8th notes E-Gb-Bb followed by an 8th rest. Repeat same bar. Ditto celeste (but Line 1).

In Bar 21 (:32, start of next page), the oboes now play *pp* < > Line 2 Fb/Ab/Bb whole notes tied to whole notes next bar. In Bar 22, the Fags play *pp* < > Great octave E/small octave D/G# whole notes tied to whole notes next bar.

In Bar 24 (:37), flutes play *p* < Line 2 Fb/Ab/Bb 8ths 8X (but two separate figures each divided into four such triads) to (Bar 25) F/Ab/Bb rinforzando stand alone 8ths *sff* (followed by an 8<sup>th</sup>/quarter/half rest marks). Repeat Bars 24-25 in Bars 26-27.

In Bars 25-26, the clarinets play the same notes and pattern (but Line 1 octave). Repeat in Bars 27-28.

In Bar 28 (:43), now the oboes play *pp* < > the sustained Line 2 Fb/Ab/Bb whole notes tied to next bar. In Bar 29, the Fags (bassoons) play Great octave E/small octave D/G# whole notes tied to next bar (just as in Bars 22-23).

In Bar 31 (:48), flutes play (as in Bar 24) *f* < four Line 2 Fb/Bb/Ab 8ths (connected by a crossbeam) to two Fb/Ab/Bb 16<sup>th</sup> triads (connected by two crossbeams), followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. Clarinets play the same (but Line 1 register). After a half and 8<sup>th</sup> rest, the harp plays a response figure *ff* of Line 2 D 8<sup>th</sup> note up to Line 3 D 8<sup>th</sup> back down to Line 2 D 8<sup>th</sup>. The top staff of the celeste plays the same (but an octave lower). In Bar 32 (after a half and 8<sup>th</sup> rest), the harp plays the same pattern but an octave lower (d'-d''-d'). The celeste also plays an octave lower respectively. In Bar 33, the oboes play forte two Line 2 Fb/Ab/Bb 8<sup>th</sup> note triads (followed by a quarter rest) to two more such 8<sup>th</sup> note triads (followed again by a quarter rest). Repeat next bar. Fags play similarly (but small octave register).

In Bar 35 (:55), flutes play *pp* < > Line 2 Fb/Ab/Bb whole notes tied to whole notes next bar. After a half rest in Bar 35, clarinets play small octave E/Line 1 D/G# half notes tied to whole notes next bar.

In Bar 37 (:58), oboes play three Line 2 Fb/Ab/Bb 8ths forte (followed by an 8<sup>th</sup> rest). Repeat same bar and next bar. After a quarter and 8<sup>th</sup> rest in Bar 37 (start of the bottom half of this page), the fags play *sff* rinforzando small octave Fb/Ab/Bb stand alone 8ths triad. Repeat same bar and repeat in Bar 38.

In Bar 39 (1:01), flutes now play Line 1 Fb/Ab/Bb whole notes tied to whole notes next bar. After a half rest, clarinets play D/E/G# half notes tied to whole notes in Bar 40.

In Bar 41 (similar to the pattern given in Bar 31), oboes play *f* < *sff* four Line 2 Fb/Ab/Bb 8ths (crossbeam connected) to two rinforzando 16<sup>th</sup> note triads (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. Fags play this pattern in the small octave register. After a half and 8<sup>th</sup> rest, the harp plays descending 8<sup>th</sup> notes *ff* starting Line 3 D down to Line 2 D down to Line 1 D. After a half and 8<sup>th</sup> rest next bar, it plays ascending 8ths (d'-d''-d'''). The celeste plays similarly but starting Line 2 D. Repeat next bar.

In Bar 43 (1:08), flutes play *p* < *ff* eight Line 2 Fb/Ab/Bb 8ths (divided as two figures of four triads each). After a half and 8<sup>th</sup> rest, both the harp and celeste play *ff* rising 16<sup>th</sup> notes Line 1 D up to Line 2 D up to Line 3 D 8<sup>th</sup> (repeated thru Bar 46). In bar 44, the oboes take over the pattern and Line 2 register notes played in the previous bar by the flutes. In Bar 45, the clarinets now take over (Line 1 register), and in Bar 46, the Fags play this pattern (small octave register).

In Bar 47(1:14), we now have a *tutti* performance. Flutes and oboes play *ff* Line 2 Fb/Ab/Bb 8<sup>th</sup> note triads played 3X (followed by an 8<sup>th</sup> rest), repeated same bar. Repeat next three bars (thru Bar 50). After an 8<sup>th</sup> rest, clarinets play three such triads (Line 1 register), repeated same bar, and repeated thru Bar 50. After an 8<sup>th</sup> rest, the Fags play similarly (small octave). The harp plays largely descending quarter notes d''-d''-d'-d'' (repeat next three bars). The celeste top staff plays the same as the harp, while the bottom staff plays an octave lower.

In end Bar 51 (1:20), the harp and celeste Line 3 D quarter notes, followed by a quarter rest and then a half rest held fermata. Fags are silent here. Clarinets play *fff* Line 1 Fb/Ab/Bb whole notes held fermata. Oboes and flutes play Line 2 Fb/Ab/Bb whole notes held fermata.

End of cue.

“Space Drift” CUE IV, #1010. *Moderato* in C. 57 bars, 3:14. Quarter note = 70. Rather serene, relaxed or neutral cue as ostensibly the spacecraft drifts slowly thru space. One of my favorite, rather meditative cues in this suite.

In Bar 1, the top staff of the harp plays *p* descending legato 8th notes Line 2 Bb-Gb-Eb-Cb (crossbeam connected). Repeat same bar, and repeat Bar 1 thru Bar 4. The combined notes in terms of melodic or horizontal harmony show the Cb maj 7<sup>th</sup> tonality (Cb/Eb/Gb/Bb) but played in reverse, descending order.

Meanwhile, the top staff of the celeste plays *p* descending half notes Line 1 Bb down to Gb down to (Bar 2) Eb down to middle Cb. Repeat Bars 1-2 in Bars 3-4 and Bars 5-6.

In Bars 2-4, the solo piccolo plays *p* < a lonely whole note phrase of Line 1 Bb whole note legato to (Bar 3) Line 2 Cb whole note back to (Bar 4) Bb whole note decrescendo.

In Bar 5 (:15), the harp now plays a progressively descending series of notes. We find the same Line 2 Bb-Gb-Eb-Cb (followed by a half rest for that top staff) followed immediately to (treble-clef bottom staff, after an initial half rest) Line 1 Bb-Gb-Eb-Cb Repeat next three bars.

In Bar 7, the celeste (now bottom staff) plays small octave Bb half note down to Gb down to (Bar 8) Eb up to Gb again. In Bars 6-8, oboe I takes over the lonely solo passage (played in Bars 2-4 by the piccolo) of Line 2 Bb to Line 3 Cb to (Bar 8) Bb whole note again.

In Bars 9-12 (starting :29), the harp reverse the motion played in Bars 1-4. So we have ascending 8th notes Line 2 Cb-Eb-Gb-Bb played 2X, and repeated next three bars. Celeste plays Line 1 Bb down to Gb half notes down to (Bar 10) Eb up to Gb again. Repeat next two bars. In Bars 10-12, the piccolo plays Line 2 Cb whole note crescendo to (Bar 11) Line 1 BB whole note to (Bar 12) A whole note decrescendo.

In Bar 13 (:43), the top staff of the harp still plays rising 8th notes Line 2 Cb-Eb-Gb-Bb followed by a half rest. After a half rest, the bottom staff continues on Line 2 Cb-Eb-Gb-Bb legato 8ths. Repeat thru Bar 16. Meanwhile, the celeste softly strikes half notes small octave Bb up to Cb back to (Bar 14) Bb down to Gb. In Bar 15 (start of the next page), the celeste continues small octave Eb up to Gb half notes up to (Bar 16) Bb to middle Cb half notes. Meanwhile, back in Bar 14, the solo oboe I plays high Line 3 Cb whole note *pp* to (Bar 15) Line 2 Bb whole note to (Bar 16) A whole note decrescendo.

Next (:57) the cue takes on a darker shade as the low bass clarinet/Fags/C.F. play *pp* < > B whole notes legato to (Bar 18) Bb whole notes. Specifically, the bass clarinet plays small octave B [written middle C#] whole note to Bb [written C], while Fag I & C.Fag play Great octave whole notes, and Fag II plays Contra-octave notes. The top staff of the harp plays 2X descending 8th note figures Line 2 Bb-Gb-Eb-Cb to (Bar 18) ascending Line 2 Cb-Eb-Gb-Bb 8ths played 2X. Repeat Bars 17-18 in Bars 19-20. The celeste plays contrary motion figures. So the top staff plays Line 2 ascending 8ths Cb-Eb-Gb-Bb 2X (bottom staff is an octave lower), followed in Bar 18 with descending Line 2 8ths Bb-Gb-Eb-Cb. Repeat in Bars 19-20. In Bars 19 (1:03), the english horn/clarinets/bass clarinet play the small octave B whole note *pp* < legato to (Bar 20) Bb whole note. Again, being a transposing instrument, the English horn note is *written* as Line 1 F# (sounding small octave B) to (Bar 20) F *written* whole note (*sounding* Bb below). Similarly, the clarinets and bass clarinets are written as middle C# [sounding B] to (Bar 20) C [sounding Bb].

In Bar 21 (1:10), the harp plays falling to rising 8<sup>th</sup> Line 2 Bb-Gb-Eb-Cb to next figure of ascending Cb-Eb-Gb-Bb. Repeat thru Bar 24. The celeste plays contrary motion starting Lines 1 & 2 Cb. Also in Bars 21-22, the Fags/C.F. play *pp* < > Great octave half notes F to Gb to (Bar 22) Ab whole notes (decrescendo). In Bars 23-24, the english horn/clarinets/bass clarinet take over with the same notes and pattern (but small octave register).

In Bar 25 (1:24), the harp top staff plays Line 2 quarter notes Bb down to Gb back to Bb down to Gb (repeat thru Bar 29). Similarly, the celeste top staff plays Line 1 Bb down to Gb in that pattern, while the bottom staff plays small octave Bb down to Gb quarter notes (repeat thru Bar 29). In Bar 25, the piccolo plays Line 1 Bb whole note crescendo and tied to half note next bar to Line 2 C half note down to (Bar 27) Bb whole note decrescendo. Flutes play Line 2 Eb/Gb whole notes tied to half notes next bar to F/A half notes back to (Bar 27) Eb/Gb whole notes. Combined we hear the Eb min (Eb/Gb/Bb) tonality to F maj (F/A/C) back to Eb minor. After a half rest in Bar 25, the oboes play the A/C (c'') half notes to (Bar 26) Gb/Bb whole notes decrescendo. Repeat next two bars. After a half rest in Bar 28, the clarinets play A/C (c') half notes to (Bar 29) small octave Gb/Bb whole notes.

Next (1:40, start of the next page), the harp and celeste reverse the motion of quarter notes Cb up to Eb, that is Cb-Eb-Cb-Eb (repeat thru Bar 34). The bass clarinet and contra bassoon are soli playing descending half notes small octave (Great octave for C. Fag) Ab to G to (Bar 31) Gb to F decrescendo up to (Bar 32) Ab whole note crescendo down to (Bar 33) F whole note decrescendo. Then the Fags in Bar 34 play *pp* < > whole notes Line 1 Cb/Eb legato to (Bar 35) A/C#, and then Cb/Eb in Bar 36 crescendo to (Bar 37) A/C decrescendo, and then C/E to (Bar 39) Eb/Gb whole notes. Meanwhile, in Bars 35-39, the harp and celeste return to the pattern given in Bars 25-29.

Next (2:12) the harp and celeste starting in Bar 44 (start of final page for this cue) return to the pattern in Bars 1-12 for Bars 40-51. The piccolo and flutes play Line 2 (Line 1 for flute II) whole notes Bb to (Bar 42) to (Bar 43) Bb.

In Bar 45, the oboes play Lines 1 & 2 Bb whole notes legato to (Bar 46) Lines 2 & 3 Cb whole notes back to (Bar 47) Bb whole notes decrescendo. The English horns plays similarly (starting small octave Bb). In Bars 49-51, the clarinets/bass clarinet play descending whole notes middle Cb to (Bar 50) Bb to (Bar 51) A. In Bar 52, the harp in the bottom (treble) clef plays ascending 8<sup>th</sup> notes middle Cb-Eb-Gb-Bb up to (top staff) Line 2 Cb-Eb-Gb-Bb. Repeat next three bars (thru Bar 55). Celeste strikes half notes small octave Bb to middle Cb to (Bar 53) small octave Bb down to Gb to (Bar 54, now bottom staff) Eb up to Gb up to (Bar 55) Bb to Cb half notes. The piccolo plays whole notes Line 3 Cb in Bar 53 to (Bar 54) Bb to (Bar 55) A (a"). Then solo oboe I plays whole note Line 3 Cb to (end Bar 57) Bb whole note held fermata. After a half rest in Bar 56, the harp and celeste play eight 16<sup>th</sup> notes. The harp repeats the Bar 52 notes and registers (but now as 16<sup>th</sup> notes), while the celeste plays descending 16<sup>th</sup> notes Line 2 Bb-Gb-Eb-Cb to (bottom staff) Line 1 Bb-Gb-Eb-Cb. The harp and celeste are silent in end Bar 57.

End of cue.

“Space Stations” CUE V, #1011. *Allegretto* in C. 33 bars, 1:21.

Track #8. Quarter note = 80.

This is a somewhat dissonant (poly-chord) jaunty little space cue. The harp & celeste play *ff* (fortissimo) eight quickly rising 16<sup>th</sup> notes, followed by a half rest. The harp plays the Db major 1st inversion (F/Ab/Db) arpeggio. So we find two figures of Line 1 F-Ab-Db-F (f<sup>''</sup>) to (top staff) Ab-Db-F-Ab (followed by a half rest). The celeste is similar but striking the D major (D/F#/A) chord. So Line 1 D-F#-A-D to (top staff) F#-A-D-F# (each of the two figures/notes connected by double cross beams). Repeat thru Bar 4.

After a half rest, three flutes respond *ff* with the Db maj half note triad (Db/F/Ab) in the two-line range. Three clarinets also play but on the D maj (D/F#/A) in the one-line range (register).

In Bar 2, after a half rest, the flutes now play the D maj half note triad (D/F#/A) and the clarinets play the Db maj. In Bar 3, after a half rest, the flutes play quarter note triads of Db maj to D maj. Clarinets play D maj to Db maj. In Bar 4, they reverse the order.

In Bar 5, the harp now play descending 16<sup>th</sup> notes starting Line 3 D-A-F#-D to Line 1 A-F#-D-A, followed by a half rest. Repeat thru Bar 8. The celeste top staff plays descending Line 2 Ab-F-Db-Ab to F-Db-A-/F (f).

After a half rest, the oboes (not flutes) respond with Line 1 Db/F/Ab half notes *sf* and then D/F#/A in Bar 6, etc. (see flutes' pattern). Also the Fags (not the clarinets) now play small octave D/F#/A to Db maj in Bar 6, etc.

In Bar 9 (:19), the harp plays (starting in the bottom bass clef staff) rising 16<sup>th</sup> notes starting Great octave F-Ab-D-/F (f) to Ab-Db-F-Ab to Line 2 Db-F-Ab-Db to the final figure of Line 3 F-Ab-Db-F (f<sup>''</sup>). Celeste plays falling (contrary motion) notes starting Line 3 D-A-F#-D, back up to descending A-F#-D-A, back up to descending F#-D-A-F#, back up (to previous D) to D-A-F#-D(d'). Repeat next bar.

Flutes in Bars 9-10 play the C maj triads, then the Eb min (Eb/Gb/Bb) in Bars 11-12, then the E min (E/G/B) in Bar 13. So again we find Line 2 C maj triad (C/E/G) quarter note triad to half note triad to quarter note triad to (Bar 10) quarter note triad to dotted half note triads. Then, in Bar 11, they play Eb/Gb/Bb (Eb min) quarter note triad to half to quarter note triads to (Bar 12) quarter to dotted half. Then, in Bar 13, the E min quarter note triad to half note to quarter note triads.

Meanwhile, the clarinets play the reverse order: Line 1 Eb minor chords in the pattern given (Bars 9-10) to C maj chords in Bars 11-12, and then Db maj (Db/F/A in Bar 13). In Bars 11-12, the harp plays rising 16ths starting Great octave Db-F-Ab-Db, etc.(continuing up with three more figures). The celeste plays descending notes starting Line 2 F#-D-A-F#, etc.

Then the oboes and bassoons take over the pattern in Bars 14-18. So the oboes play Line 1 C/E/G quarter notes to half notes to quarter notes to (Bar 15) quarter notes to dotted half notes to (Bar 16) Eb/Gb/Bb triads in that pattern thru next bar. Fags play small octave Eb/Gb/Bb triads in Bars 14-15 to (Bars 16-17) C/E/G triads in the pattern given.

The celeste play (now rising) on the F min key signature (4 flats) on 16<sup>th</sup> notes F/Ab/C. So the celeste plays small octave F-Ab-Line 1 Db-F to next figure of Ab-Db-F-Ab (repeat figures in the same bar). Repeat in Bar 15. The harp (now descending) is on the D maj key sig (2 sharps). It plays starting Line 4 D-A-F#-D to Line 2 A-F#-D-A down to F#-D-A-F# down to D-Great octave A-F#-D. Repeat next bar.

Skipping to Bar 31 (1:09), the flutes play *pp* Line 2 D/A/D (d'') whole notes. While clarinets play small octave D/Line 1 D/A whole notes. After a half rest, oboes play Line 2 Eb/Ab/C (c'') half notes tied to whole notes next bar, while Fags play Great octave Ab/small octave Eb/middle C half notes tied to next bar. After a quarter rest, the harp is arpeggiando (vertical wavy line rolled chord) on I believe Line 1 Eb/Ab/Line 2 C/Eb/Ab/C (c'') quarter notes (followed by a quarter rest) to another such arpeggiando chord. Repeat next bar. After a quarter rest in Bar 31, the celeste is also arpeggiando on F#/A/Line 1 D/F#/A/D (d'') quarter notes in that same pattern. After a half rest in Bar 32, the flutes play once again Line 2 D/A/D (d'') half notes tied to whole notes next bar (held fermata). After a half rest, clarinets repeat their own respective notes as given (D/D/A half notes tied to whole notes next bar).

End of cue.

“Time Suspense” CUE VI, #1012. *Largo* in C. 51 bars, 4:23. Quarter note = 40-50. Track #9.

Lovely but brooding cue, used often as stock music on CBS. Interesting chord structure in the four-note melody cells comprised of quarter notes.

The harp plays *f* Contra-octave Bb quarter note up to Great octave Bb quarter note up to small octave Bb up to Line 1 Bb up to (Bar 2) Line 2 Bb back down to Line 1 Bb down to small octave Bb down to Great octave Bb. Repeat Bars 1-2 in Bars 3-4 and in Bars 5-6. The celeste plays Line 2 A quarter note down to Line 1 A down to small octave A back up to Line 1 A. Repeat thru Bar 6.

The flutes play *p* < > a strange but logical pattern of legato triads. We find Line 1 F/A/Eb (Line 2 E-flat) quarter note triad to Gb/Bb/D to G/B/F to Ab/Line 2 C/E. Repeat next bar. Flutes II and III play the major 3rd dyads F/A, Gb/Bb, G/B, Ab/C,

while Fl I plays the alternating pattern of dim 5th to maj 3rd intervals in relation to Fl II. So we find A to Eb is a diminished 5th interval; Bb to D is a major third interval, then back to dim 5th, etc etc.

In Bar 3, the flutes continue with triads A/C#/G, Bb/D/F#, B/D#/A, C/E/G#.

Repeat next bar.

In Bar 5, the flutes continue with C#/E#/B, D/F#/A#, Eb/G/Db, E/Ab/C to (Bar 6) F/A/Eb, F#/Bb/D, G/B/F, G#/C/Eb [note that we find G# instead of the Ab as in Bar 1, but enharmonically the same sound] to (Bar 7) A/C#/G, A#/D/F# [note that A# is used instead of Bb as in Bar 3], A/C#/G, A#/D/F#.

In Bar 8 (:37), the harp now reverses the motion, descending to ascending on quarter notes A (a") down to A (a') down to small octave A (a) down to Great octave A (A) down to (Bar 9) Contra-octave A (AA)back up to Great octave A (A), A (a), A (a'). Celeste plays largely rising notes small octave Bb up to Line 1 Bb up to Line 2 Bb and back to Line 1 Bb. Repeat thru Bar 14.

In Bars 8-14, the clarinets take over the exact pattern and chords played by the flutes in Bars 1-7.

In Bar 15 (1:14) the harp plays rising to falling quarter notes; celeste plays largely descending A notes a", a', a, a'. The oboes now take over the exact "melody" pattern.

In Bar 22 (1:15), the cue shifts to a darker color. The flutes now play a series of half note triads with the bassoons interspaced with half note values after an initial quarter rest. The flutes actually play Bars 1 and 3. So we find F/A/Eb to Gb/Bb/D half note triad to (Bar 23) G/B/F, Ab/C/E to (Bar 24) A/C#/G to Bb/D/F# to (Bar 24) B/D#/A to C/F/G#.

After a quarter rest, the Fags play Contra-octave/Great octave/small octave Bb half notes to Cb quarter notes tied to quarter notes next bar (half note duration) to C half notes to Db quarter notes tied to quarter notes in Bar 24, and then D half notes to Eb quarter notes tied to quarter notes in Bar 25, and then E half notes to F quarter notes. All notes are played under the legato slur/curve line.

In Bar 26 (2:13) the harp (bass clef) plays, after a quarter rest, Contra-octave G acciaccatura (grace note) up to Great octave G quarter (repeat same bar, and repeat thru Bar 29). The clarinets take over the half note sequence with the same triads used in Bars 12-13, but extended over to four bars due to the doubling value of time/notation to half notes. So Line 1 C#/E#/B to D/F#/A# half note triads, etc.

In Bar 30 (2:33) the flutes and Fags play half note chords. Flutes play G/Eb/G (g'') to F#/D/F#. Repeat next bar. Then, in Bar 32, A/F/A to G#/E/G# (repeat next bar). The Fags play (in Bar 30) Gb/middle Cb/Eb to F/Bb/D, repeated next bar. Then Bb/Db/F to A/C/E(repeat next bar). The celeste, after a quarter rest in Bar 30, responds interspaced (2<sup>nd</sup> and 4<sup>th</sup> beats) on quarter notes Lines 1 & 2 Bb. Repeat same bar, and repeat next bar. Then Cb in Bars 32-33.

In Bar 34 (2:51) the oboes and clarinets take over. Oboes play E/G/B (E min) to Eb/Gb/Bb (Eb min) half note triads. Repeat next bar. Then C/Eb/G (C min) to B/D/F# (B min). Repeat in Bar 37. The clarinets play Eb maj (Eb/G/Bb) to D maj (D/F#/A). Repeat next bar. Then Db maj (Db/F/Ab) to C min (C/Eb/G). Repeat next bar. The harp (bass clef), after a quarter rest in Bar 34, plucks F# quarter notes(octave apart)then, after another quarter rest in that bar, C notes(C, c)are played. Repeat next bar. Then C down to G.

In Bar 38 (3:11) the celeste is solo in nice effect playing four very slow quarter note arpeggiandos (or arpeggiandi); that is, four vertical wavy line rolled chords in Bb min Maj 7. Actual notes used: starting small octave Bb/Line 1 Db/F/A/Bb/D/F/A (a"). Repeat next bar. In Bar 39, the harp joins in with an added nice effect of falling to rising glissandi *ppp* in the key sig of D maj (2 sharps) starting on D (d'') down to Great octave D and back up.

In Bar 40, the flutes/clarinets/Fags sound whole note triads *piannissimo*. Flutes play Line 2 F#/A/D (d'''); clarinets play A/Line 2 D/F# [both D major 1st & 2nd inversions respectively]; Fags play Bb/Line 1 Db/F (Bb maj).

In Bar 41(3:24) the celeste is solo on arpeggiando quarter note chords Line 1 E/G/B/Eb/Gb/Bb. In effect we have the E min and Eb min triads simultaneously played (polychord tonality). The harp joins in Bar 42 with the gliss of Bar 39.

In Bar 43, the flutes and clarinets play the whole note triads. Flutes play Line 2 Eb min (Eb/Gb/Bb), while clarinets play Line 1 E min (E/G/B).

In Bar 44, the oboes and Fags take over. Oboes play the Line 1 F# maj (F#/A#/C#) while the Fags play Bb/Db/F (f').

In Bar 45, the flutes and clarinets return. Flutes play Eb/A/Cb; clarinets play E/Ab/C [both augmented chords which suggest "spaciness"]

In Bar 46, the oboes play Bb min, and Fags A#/C#/F#(F# maj 1st inv).

In Bar 47 (*poco a poco rall*), the flutes/celeste/harp play a repeat of Bars 1-2, then C#/E#/B, D/F/A#, Eb/G/Db, E/Ab/C quarter note triads. Then repeat Bar 1(octave higher) to (Bar 51) A/C#/B to Bb/D/F#, repeated same bar.

“Starlight” CUE VII, #1013. *Lento* in C. 46 bars, 2:52. Track #10.

A very delightful cue, used often in the CBS Music Library.

The harp and celeste (in contrary motion) plays *mf* the ostinato pattern of four 16th note figures (four 16th notes per figure). The harp plays 4X descending notes Line 2 A-F-E-D to (Bar 2) G-E-D-C played 4X. Repeat this two-bar pattern thru Bar 12. The celeste plays 4X ascending 16th notes Line 1 D-E-F-A (a') then, in Bar 2, Bb-D-E-G. Repeat thru Bar 12.

The bass clarinet plays *p* < > small octave (lowest) D whole note up to (Bar 2) Bb whole note. In Bars 3-4, two clarinets are soli playing the same D to Bb. Repeat thru Bar 12.

In Bar 5 (:17), the solo piccolo plays *dolce p* crescendo a gentle melody line progression of quarter notes. We find descending notes Line 2 A-F-E-D back up to (Bar 6) G-E-D-C to (Bar 7) rising notes Line 2 D-E-F-A to (Bar 8) descending notes G-E-D-Bb to (Bar 9) whole note A (a') decrescendo. All notes are under the slur/arc line. Then the solo oboe takes over *dolce p* < in Bars 9-12 with triplet value [bracketed] notes. So we find Line 2 A “3” triplet value half note down to F triplet value quarter note (both notes under the bracketed triplet "3"[half note value]), and then E half to D quarter triplet value to(Bar 10)G half to E quarter, etc (see the same notes played earlier by the piccolo).

In Bar 13 (:47) the celeste plays falling to rising 16th notes starting Line 2 A-F-Db-B (Bb minMaj7th tonality), continuing down to Line 1 A-F-Db-Bb to (bottom staff, bass clef) rising 16th notes small octave F-A-Bb-Db to (top staff) Line 1 F-A-Bb-Db. Repeat thru Bar 22. In Bar 14, the harp joins in rising to falling 16ths starting on Bb just below middle C. So Bb-Db-F-A, etc.

In Bar 15, two flutes play *p* > Line 2 F/A half notes down to Bb/Db quarter notes up to E/G quarter notes tied to half notes next bar. After a quarter rest, we find Line 2 F/A quarter notes tied to quarter notes next bar to Bb/Db quarter up to E/G half notes tied to quarter notes next bar.

After a half rest in Bar 18, the Fags (in the "k" tenor clef) play *pp* small octave and Line 1A (a, a') half notes to (Bar 19) Bb quarter to F half note to G quarter to (Bar 20) A whole note.

In Bar 21 (1:13) the solo english horn plays F to G half notes to (Bar 22) A whole note, *pp* < >.

In Bar 23, the harp plays 4X per bar rising 16th note figures Line 2 D-E-F-A to (Bar 24) Bb-D-E-G. Repeat thru Bar 34. The celeste plays 4X per bar descending 16th note figures Line 1 A-F-E-D to (Bar 24) G-E-D-C. The bass clarinet and contra bassoon play *p* < > Line 1 (small octave for C.Fag) D whole note down to (Bar 24) Bb whole note. Then the Fags in Bar 25 play Great octave & small octave D (D,d) whole notes legato to (Bar 26) Bb decrescendo. Repeat the pattern to Bar 34.

Meanwhile, the piccolo and flutes play the quarter note progressions starting on Line 2 A (Line 1 for flute II). See Bars 5-9. Then the soli clarinets take over in Bars 27-31 with Lines 1 & 2 D-E-F-A quarter notes to (Bar 28) descending G-E-D-Bb to (Bar 29) C-D-E-G to (Bar 30) descending A-G-E-D to (Bar 31) A whole notes.

In Bars 31-34, the solo english horn takes over, playing the same triplet pattern of the oboe in Bars 9-13.

In Bar 35, the celeste plays rising to falling 16th in Bb maj 7. In Bar 36, the harp is alone playing descending to ascending 16th notes A/F/Db/Bb (reverse order). Repeat alternating pattern thru Bar 44. The clarinets and bass clarinet return in Bar 37 thru Bar 40, then the flutes in Bars 40-45. The clarinets play the same pattern and notes the flutes did in Bars 15-18. The bass clarinet plays A whole note tied to quarter in Bar 38. After a quarter and 8th rest marks, it plays A quarter tied to whole note in Bar 39.

In Bars 44-45, the flutes settle on Line 2 F/A whole notes tied to next bar. Clarinets in Bar 45 play Bb/Db tied to next bar, held fermata. The harp is Bb maj 7 arpeggiando half note chord. Repeat in Bar 46. Celeste strikes half note A (followed by a half rest). Repeat in the final bar.

“Danger” CUE VIII, #1014. *Allegro moderato* in C. 47 bars, 1:26.  
Track #11.

The flutes/oboes/clarinets are trill *sff* on whole notes Line 2 (Line 1 for clarinets) D (to Eb). Repeat next bar. The harp plays fortissimo four D maj (D/F#/A) quarter note chords an octave apart (one-line/two-line). The celeste plays the Ab maj (Ab/C/Eb). Actual notes Line 1 C/Eb/Ab (bottom staff) Line 2 C/Eb/Ab/C (top staff).

In Bar 3, the three Fags are soli *sff* playing acciaccatura grace note triad Ab maj 1st inv (C/E/Ab) to whole note D maj (D/F#/A). In Bar 4, they play the D maj acciaccatura triad to the Ab maj 1st inv whole note triad in the great octave range.

In Bars 5-6, the trills return but the harp and celeste switch chords. In Bars 7-8, the Fags reverse the order played in Bars 3-4.

In Bar 9, the oboes play *sff* C/Eb/Ab acciaccatura to D maj whole note triad (repeat in Bars 10-11). After a half rest, the clarinets play the D maj acciaccatura to the



Ab maj 1st inv half note triad tied to half notes next bar (whole note value) then repeat 2X thru Bar 11.

In Bars 12-15, we hear the first low to high pyramiding or sequencing of tone colors. We start with the fags *sff* on C/Ab/Eb whole notes tied to whole notes next bar. After a half rest, the clarinets play *sff* the lowest register D maj half note triad tied to whole notes next bar to half notes in Bar 14 (followed by a half rest). In Bar 13, the oboes join in with C/Eb/Ab whole notes tied to whole notes next bar to half notes in Bar 15 (followed by a half rest). After a half rest in Bar 13, the flutes play the D maj (two-line octave) tie to whole notes next two bars.

In Bar 16, we start the pyramiding again but in reverse order. So Fags play the D maj (Great octave D/F#/A), clarinets the Ab maj, oboes the Line 1 D maj, and flutes the Ab maj 1st inv (Line 2 C/Eb/Ab). Once again, after a half rest in Bar 17, the flutes come in playing the Line 2 C/Eb/Ab half notes tied to whole notes next two bars. Etc.

In Bar 20, we reverse the pyramid so that we go from high to low starting with the oboes on high D maj, then flutes on Ab maj, then (in Bar 21) clarinets on D maj and Fags (after a half rest) on Ab maj. Reverse the chords (but same instruments) in Bars 24-27.

In Bar 28, the flutes and clarinets play dotted quarter to 8th note triads (played 2X same bar) with flutes on D maj to Ab maj 8th triad; clarinets on Ab maj to D maj 8th. In Bar 29, we "speed" it up notationally with dotted 8th to 16th triad figures (played 4X per bar). Bars 28-28 are  $p <$  (crescendo).

In Bars 30-31, the oboes and Fags respond *sff* with whole note triads. Etc etc etc.

The harp is gliss (descending to ascending) on D maj (two sharps) in Bars 39-41, then on Ab maj (4 flats) in Bars 43-45. Simple cue but typical Herrmann style of chord interchanges and creative timbre sequencing.

“Moonscape” CUE IX, #1015. *Largo* in C. 39 bars, 2:27. Quarter note = 40-50. Track #12.

Moody, lonely, isolated cue, yet strangely peaceful. Pure Herrmann use of timbre interchanges and pyramiding.

The piccolo is *pp* (pianissimo) on Line 3 whole note C (c''' or two octaves above middle C) down to (Bar 2) F# whole note. The flutes are on Lines 2 & 3 C (c'. c'') up to (Bar 2) F#/F#. The Fags play Great and small octave registers of C whole notes legato up to (Bar 2) F# whole notes. The contra bassoon plays (as with Fag II) C (c) to F#. No hairpins in the bars.

Meanwhile, after a quarter rest, the harp plays descending quarter notes starting Line 2 Ab down to Line 1 Ab down to small octave Ab. After a quarter rest in Bar 2, it plays rising quarter notes starting small octave D to d' to d''. Repeat thru Bar 6. The celeste in Bar 1 plays the Ab top line of the harp, but silent in Bar 2. Repeat thru Bar 6.

In Bar 3 (:09) the clarinets play *pp* Lines 2 & 3 whole notes C [written D] down to (Bar 4) F# whole notes. The bass clarinet plays middle C (c') down to small octave F#.

In Bar 5 (:17) the oboes and CA take over. Oboes play c''/c''' to F#. CA also C down to F#.

In Bar 7 (:25) flutes/piccolo/Fags/C.F. repeat Bars 1-2. After a quarter rest, the clarinets and bass clarinet join in. They play Ab dotted half note tied to quarter notes next bar, then down to D half notes (followed by a quarter rest). Meanwhile, the harp

plays the same pattern as in Bars 1-2 but on descending notes C in Bar 7 to (Bar 8) ascending D# quarter notes. Celeste descends on C.

In Bar 9, the high-pitched clarinets play C (c", c''') whole notes down to F# whole notes. After a quarter rest, the piccolo and flutes play dotted Ab half notes tied to quarter notes next bar, down to D(d", d''') half notes.

In Bar 11, the oboes and English horn repeat Bars 5-6 (C to F#). After a quarter rest, the Fags and C.F. play the Ab to D pattern.

Starting in Bar 13, we find the first pyramiding of tone colors in this cue. The C.F. is p on whole note C (C). After a quarter rest, Fag II plays dotted half note C (C) tied to quarter note next bar (followed by a quarter and half rest marks). After a half rest, Fag I plays C (c) half note tied to half note next bar (followed by a half rest). After a half and quarter rest, the bass clarinet and clarinets play the augmented Bb triad (Bb/F/F#). The bass clarinet is on Bb [written C] quarter note tied to dotted half note next bar. Clarinets are on lowest D/F#. After a quarter rest, the piccolo and flutes are unison on rising quarter notes Line 1 F#-G#-A#.

Bars 15-16 = Bars 13-14.

In Bar 17, the harp is arpeggiando on Contra-octave Bb/Great octave F/small octave Db half notes. Repeat next two bars. The C.F. plays the Bb dotted half note in Bars 17 and 19. Fags play Great octave F/small octave Db dotted half notes in Bars 17 and 19. Oboes play whole note dyad E/G (g"). After a quarter rest in Bar 17, the English horn plays descending quarter notes C#-C-B.

In Bar 18, the flutes now play whole note dyad E/G (g') *pp* < >, and then, after a quarter rest, the piccolo plays descending quarter notes C#-C-B *pp* < >, and clarinets play F/Db dotted half notes; bass clarinet on small octave Bb.

In Bar 19, the clarinets now play small octave whole note dyad E/G *pp* < >. After a quarter rest, the bass clarinet descends quarter notes C#-C-B.

Starting in Bar 20, we have reverse pyramiding, high to low. So piccolo on C (c") whole note, with the celeste on c'''. After a quarter rest, flute I plays the same pitched C dotted half note tied to quarter next bar. After a half rest, flute II plays C (c') half note tied to half next bar. After a half & quarter rest, the bass clarinet and clarinets play (see Bars 13-14).

In Bar 21, after a quarter rest, oboe I plays rising quarter notes F#-G#-A#.

Bars 22-23 = Bars 20-21.

Skipping to Bar 27, oboes play *p* > half note dyads Gb/Bb to F/A (Line 2). Repeat next bar. After a quarter rest, flutes play Line 1 F/A half notes to Gb/Bb quarter dyad. Repeat next bar.

In Bar 29, oboes play Bb/Db to A/C. After a quarter rest, flutes play A/C half notes to Bb/Db quarter notes (repeat).

In Bars 31-32, the clarinets play F/A to Gb/Bb. Fags, after a quarter rest, play Gb/Bb to F/A quarter dyads. In Bars 33-34, high flutes (border line one and two) play Bb/Db to A/C. Lower clarinets (mid-staff) play A/C to Bb/Db quarter notes.

“The Airlock” CUE X, #1016. *Moderato* in C. 24 bars, :51. Quarter note = 80. Track 13. Flutes/oboes/clarinets/Fags/harp/celeste only. Somewhat similar to cue VIII "Danger" (exact same instrumentation as well).

The flutes play *fff* Line 2 G/Bb/D (d''') G minor whole note triad tied to next bar. Oboes play the same (octave lower) but not tied to next bar. Clarinets play the Ab maj (Ab/middle C/Eb) low register tied to whole notes next bar. Fags play same on the tenor clef, but Bar 1 only.

After a quarter rest, the harp descends high quarter notes (Lines 2 & 3 Gb-Eb-Bb to (Bar 2) Gb-Eb-Bb-Gb (g-flat, g'-flat). Celeste plays same descent starting on two-line Gb.

In Bar 3 (now bass clef standard), the Fags play Great octave E min (E/G/B) dotted half notes up to E min 8th chord an octave higher, *rinforzando* marked (> over note).

In Bar 4, the flutes now play the Ab min whole note chord (Ab/Cb/Eb) tied to next bar. Ditto oboes. Clarinets and Fags play G min (G/Bb/D). In Bar 7, flutes and oboes play A min(A/C/E); clarinets and Fags on F# min (F#/A/C#).

Etc.etc.

“Tycho” CUE XI, #1017. *Lento tranquillo*- in C. 31 bars, 2 minutes. Quarter note = 60. Track 14. Relaxing, peaceful, non-busy cue. The woodwind take turns playing a four-note pattern.

We start with two flutes playing Line 2 F/A quarter notes to E/G# to Ab/C tied to dotted half notes next bar, *p* < >. In Bar 2, the two clarinets play *pp* < the same figure (but Line 1 register). In Bar 3, the oboes play the dyads in Line 2 register. Then, in Bar 4, the Fags play the dyads small octave register.

In Bar 5, after a half rest, the harp plays *p* (but still sounding pronounced and deep) in the bass clef the arpeggiando notes Contra-octave Bb/Great octave F/small octave Db (L.V).

In Bar 6, the clarinets and bass clarinet are soli. The bass clarinet plays half notes small octave Bb to A back to (Bar 7) Bb whole note decrescendo. Clarinets play dyads F/Db to F#/middle C back to (Bar 7) whole note dyad F/Db. After a half rest in Bar 7, the harp strums Bb/F/Db half notes again. In Bar 7, the Fag and C.F. now play the pattern. After a half rest in Bar 9, the piccolo plays Line 2 Db half note to (Bar 10) C to Db half notes. Flutes play Bb/F half notes to (Bar 10) A/Gb to Bb/F.

In Bar 11, clarinets play quarter note dyads small octave F/A to E/G# to F/A to Ab/C (tied to whole notes next bar to dotted half notes in Bar 13). After a quarter rest in Bar 12, the *espr* but lonely English horn plays rising quarter notes Line 1 D-E-F to (Bar 13) G quarter note to Ab dotted half note.

In Bar 14, flutes play Ab/C whole notes tied to dotted half notes next bar. The *espr* piccolo plays, after a quarter rest, rising quarter notes D, E, F to (Bar 15)G quarter to Ab dotted half note.

In Bars 16-17 (1:00) the harp and celeste are soli for two bars with a delicate sounding combination. The harp is arpeggiando(rolled chord)on half notes Bb/F/D(L.V). After a half rest, the celeste plays quarter notes A (a, in the bottom staff)/F#/C(c'') to Ab/F/Db. Repeat next bar.

Then the flutes play the melody cell, followed by the low clarinets, then the CA (see Bars 12-13). Then piccolo and flutes play (see Bars 14-15) in Bars 22-23, but clarinets join in on Ab/C dyad whole notes tied to next bar. The bass clarinet plays the piccolo line.

Harp and celeste are soli again (see Bars 16-17). In Bar 26, the piccolo plays Line 2 C to Db half notes; flutes play A (a')/F# to Bb/F half notes.

In Bar 27, C.F. plays the Bb whole note pp; Fags plays F/Db whole notes. After a half rest in that bar, the celeste plays again the quarter note triads A/F#/C to Bb/F/Db. In Bars 28-29, hp and celeste repeat Bar 16.

In Bar 30, the C.F. and Fags repeat Bar 27. The harp again strums Bar 16. After a half rest, the piccolo plays Line 2 Db half note tied to whole note next bar, held fermata. After a half rest, the flutes play Bb/F (f') half notes tied to whole notes next bar, held fermata.

End of cue.

“The Earth” CUE XII, #1018. *Largamente* in C. 31 bars, 1:16. Quarter note = 70. Track 15. Solid, strong, "grounded" cue!

Three flutes are unison playing ff tenuto-marked (short horizontal line over notes indicating fullest note value) quarter notes D (d") up to A to D (d'') rinforzando-marked (>) half notes tied to whole notes next two bars.

In Bar 2, the three clarinets play Ab up to Eb quarter tenuto notes up to C (c") half note tied to whole next bar.

In Bar 3, three bassoons play D to A quarter notes to F# half note tied to whole note next bar. In bar 4, altri woodwind play the D maj whole note triads. Specifically, flutes are F#/A/D in two-line range; oboes are Line 1; clarinets are D/F#/A. These triads are tied to whole notes next bar.

In Bar 5, the Fags join in with whole notes Ab/Eb/C (Ab maj) tied to whole notes next bar.

In Bar 7, flutes play Ab to Eb quarter notes to C (c'') half note tied to whole notes next two bars. Then clarinets in Bar 8 play lowest D to A quarter notes to F# half note tied to whole next bar. Then Fags in Bar 9 play C (C) to Ab quarter to Eb half tied to whole note in Bar 10.

In Bar 10, the altri woodwind play on Ab maj triads. Then Fags in Bars 11-12 play notes D/A/F#.

In Bar 13, the harp is arpeggiando F# maj (F#/A#/C#) whole notes. After a half rest, the celeste is arpeggiando on C maj (actual notes E/G/C/E/C/G). Flutes play half notes F#/A#/C# to E/G/C. Repeat next bar. Then F#/A#/C# whole notes in Bar 15.

In Bar 16, clarinets play the pattern. Etc etc.

The cue ends with the D major (two sharps) key signature glissandi falling to rising. The woodwind and celeste are fermata on D major as well.

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