



MUSIC BY BERNARD HERRMANN

Analysis By
Bill Wrobel

[Commence Tuesday, January 29m 2019 at 7:30 am PST]

Sometime between the so-called *Indian Suite* and the so-called *Western Saga* suite or collection of cues for CBS-Television, Herrmann wrote the *Police Force* suite that was used as part of CBS's Music Library of "stock" music (meant for tracking into shows in lieu of an original score).

It is unknown why this title (*Police Force*) was given or even if Herrmann personally selected it. Two logical assumptions: (1) The cues were meant for a proposed new series (but never produced). (2) More likely, the cues were written as "mood music" based on the police/detective theme (second in popularity to "western" shows at that general period such as *Dragnet*, *M-Squad*, *Perry Mason*, and *Naked City*).

Recorded July of 1957 several months before the musicians' strike of February 1958, it is interesting to note that the complete suite was actually recorded in different countries, hence the term "Foreign Library" attributed to the score and others that summer (such as the so-called *Western Saga* and *Western Suite* cues).

The first set of cues (# 359 A-H) are "Openings" cues varying from only six to ten bars. They are marked on the score as being recorded "July 1957, Munich, CBS VIII, 43-B, 44-B, 46-B." The "Middle Tags" (#360 A-D) were recorded in Munich as well, but cues E through H were recorded in

Rome (as well as "Lead-Ins"). "Closing Tags," "Clues," and "Line-up" were recorded in Munich. Several cues were not marked as to recording sites.

Many of the cues were tracked in CBS series such as the detective/lawyer show *Perry Mason*, but also quite often in *Have Gun Will Travel*, *Gunsmoke*, and two years later in 1959 *The Twilight Zone* and *Rawhide*. "Lead-Ins" were especially used frequently. The full-length cue, "Rundown," was used nearly intact, for instance, in a HGWT episode, "The Singer" (airdate 2/8/58) and "Night" was used in the episode "O'Hare Story," and about half of "Clues" was tracked in the Perry Mason episode, "Case of the Nervous Accomplice" (airdate 10/5/57). Several Police Force cues were apparently never or rarely used, such as "Line-Up," "Closing In," "The City," and "Police Van (Finale)."

The instrumentation of all the cues includes 3 trumpets, 4 horns, 3 Pos, tuba, and timp. This is the same instrumentation for the *Western Saga*, *Desert Suite* and *Indian Suite* scores (plus a few cues for *Climax*).

The written music is safely stored in Box 5 of the CBS Collection 072 at UCLA Music Library Special Collections. The original tracks of at least some several of them also still exist. Thirty dats of the CBS Music Library were available, transferred to analog cassette format for researchers. However, based on reports of other researchers in the last few years, it appears UCLA lost those Dats, unable to locate them.... Dat # 9 contained *Police Force* cues such as Lead-Ins, Openings, Middle Tags, and "Clues." I hand-copied the music at UCLA in October 1994.

Let's see how Herrmann's forceful creative bent tackled this challenge of creating a suite of cues based on the genre of police/detective shows popularized then, and even still popular in recent decades (for example, the long-running *Law & Order* series on NBC).



“Opening A” Cue # 359-A. *Lento* in C time, 6 bars. Quarter note = 50. Very strange "Opening" tonalities here, even for Herrmann! Initially a hard-edged police "force" announcement indeed (e.g., hard-mutes utilized).

The CBS Library VIII (roughly the '57/'58 season) Reel 43-B (Dramatic Bridges) describes Openings A as : "Uneasy brass and tymp figure to long tail, :27."

<https://youtu.be/zaZUf37Tqgs> [Openings A thru H, POLICE FORCE] Herrmann

4 *sords* (muted) horns play *fff* small octave Ab [written Line 1 Eb a perfect 5th interval higher] dotted 8th to Ab 16th figure (both notes connected by a crossbeam) to the Ab dotted half note. 3 Pos (trombones) in hard mutes play *ff* (fortissimo) the same pattern on Great octave Bb/small octave D/E dotted 8th to 16th to half note chords. The tuba plays *ff* on Contra-Octave Bb the same pattern. After a half rest, the timp beats *ff* Great octave E (E) dotted 8th to 16th to E quarter note, *rinforzando*-marked (> above the notes) on all three notes.

In Bar 2, the Bb trumpets in hard mutes play *fff* *rinforzando* the G minor (G/Bb/D) dotted 8th note chord to 16th chord figure to the dotted half note chord. After a half rest, the timp beats *forte* (instead of *ff*) the small octave Db dotted 8th to 16th to quarter notes.

In Bars 3 & 4 (Bar 4 repeats Bar 3), horns/Pos/tuba are *solis*. Horns *a2* (top line horns I & II) play Line Db [written Line 2 Eb] while horns II-IV

play *a2* play Line 1 D [written A] dotted half notes legato to Eb/G [written Bb/D] quarter notes (repeated next bar). Pos play Great octave Bb/small octave D/Ab dotted half notes legato to small octave Cb/Eb/G quarter note chord (Cb augmented), repeated next bar. The tuba plays Great octave E dotted half note to Eb quarter note. These two bars are *f* > *p* (not each bar, but thru Bars 3-4).

In Bar 5, horns play *p* > *pp* whole notes Line 1 D/F#. Pos play Great octave Bb/small octave D/F# (Bb augmented tonality or) whole notes, while the tuba plays Great octave register D. After a quarter rest, trumpets play *p* the G min (G/Bb/D) dotted 8th to 16th chord figure (crossbeam connected) to quarter note chord, to dotted 8th to 16th chord figure again to (Bar 6) Fb/A/Db whole notes *pp* > held fermata. End of cue.

“Opening B” Cue # 359-B. *Moderato* in C time, 8 bars. Quarter note = 70. CBS Library VIII, Reel 43-B (Dramatic Bridges) describes this as: "Brass figures trudge methodically, :37."

3 *sords* (muted) Pos sound *sff* on unison small octave Bb whole note (or just below middle or Line 1 C). After a quarter rest, the horns play *sff* in stopped fashion (notated as the plus + sign above the notes) 8th notes D/F# (*a2* on Line 1 D [written G] and *a2* on F# [written Line 2 C#]), followed by an 8th rest; then (after an 8th rest) Db/F stopped 8ths (followed by another 8th rest) to C/E [written G/B] 8th notes (followed by an 8th rest). After a quarter

rest, the timp beats (wood sticks) *sff* on three small octave and rinforzando Bb 8ths (each followed by an 8th rest).

In Bar 2, the horns (*a 4*) sound *sff* lowest or Great octave Bb [written small octave F] whole note. Pos are silent in this bar, but the tuba makes its first appearance (or hearing) playing Contra-octave Bb whole note. Horns are silent in this bar, but after a quarter rest, *sords* trumpets play *sff* the same pattern as the horns played in the previous bar, except that trumpets II & III play rinforzando 8th notes D-Db-C (with an 8th rest after each note) while trumpet I plays the 8th notes F#-F-E. After a quarter rest, the timp beats again three Bb 8ths (with an 8th rest following each note), but this time an octave lower in the Great Octave register.

Bars 3 & 4 = Bars 1 & 2.

In Bar 5, the Pos & timp repeat Bar 1. However, after a quarter rest, the stopped horns now play D/F# 8th note dyads (each followed by an 8th rest) 3 X (three times).

In Bar 6, the tuba and horns repeat Bar 2 (also repeated in Bar 4). The timp repeats Bar 2. After a quarter rest, trumpets sound *sff* and also rinforzando-marked Db/F 8th notes 3 X (each dyad followed by an 8th rest).

In Bar 7, Pos again sound on the small octave Bb whole note as before (Bars 1, 3, 5). The timp beats three small octave Bb 8ths (as in Bars 1, 3, 5). After a quarter rest, stopped horns play the C/E 8th note dyads 3 X (each followed by an 8th rest). The trumpets are again silent (as in bars 1, 3, 5).

In end Bar 8, horns again sound the lowest Bb whole note, but held fermata. The tuba (Pos are silent in this final bar) sounds the Contra-Octave Bb whole note, held fermata. Trumpets are silent. After a quarter rest, the timp rolls *f* (forte) decrescendo (>) on Great Octave Bb dotted half note, held fermata. End of cue.

“Opening C” Cue# 359-C. *Allegro* in C time, 10 bars. Quarter note = 120.

The CBS Library VIII Log sheet describes this cue as : "Staccato horns

with tymp-build to false climax. Contains chase elements, :24"

Horns are soli in the first bar playing *ff* (fortissimo) two figures (each crossbeam connected) of 8th note chords, four 8th chords per figure. The first 8th note chord of each figure is accented by the rinforzando sign above the note (>). So we find the horns playing eight E half-diminished 7ths (E/G/Bb/D) but actually played 1st inversion or G/Bb/D/E (written Line 1 D/F/A/B]. Repeat thru Bar 9.

In Bar 2, trumpets in hard mutes play *sff* Lines 1 & 2 F# [written G#] 8th rinforzando (followed by an 8th rest) to the E [written F#] 8th rinforzando (followed by an 8th rest) back to F# to E 8th notes (with an 8th rest following). More specifically, trumpet I plays Line 2 F# to E 8ths, but trumpets II & III play them an octave lower in Line 1 register (e').

In Bar 3, three Pos in hard mutes take over the trumpets' line, but playing 8th notes E to D rinforzando. More specifically, Pos I & II play the small octave register (e to d) while Pos III plays it an octave lower in the Great Octave register (E to D). An 8th rest follows each 8th note.

Bars 4 & 5 = Bars 2 & 3.

In Bar 6 (as the horns still reiterate the E half-dim 7th 8ths notes), the timp joins in now with 8th note beats Great octave G (G), followed by an 8th rest, up to Bb (followed by an 8th rest), back to G up to Bb (each note separated by an 8th rest).

In Bar 7, the timp repeats Bar 6 (thru Bar 9). The trumpets repeat Bar 2 (repeated thru Bar 9).

In Bar 8, the Pos repeat Bar 3, repeated next bar.

In end Bar 10, the Pos play *ff* the Bb major 2nd inversion (Great octave F/Bb/small octave D) whole note chord held fermata, while the tuba plays the Bb whole note Contra-Octave, held fermata. After a quarter rest, the stopped horns play the Ab/D [written Line 1 Eb/A] dotted half notes (two horns on Ab and two horns on D) held fermata. With the inclusion of the Ab in the sustained tones, you hear the combined Bb Dom 7th (Bb/D/F/Ab). End of cue.

“Opening D” Cue # 359-D. *Slow* in C time, 9 bars. Quarter note = 60.

CBS Library VIII describes the cue as: "FF sharp brass with tympani accents-alternates with mp brass, :41."

Slow (♩=60) CBS # 359-D Opening **D** Bernard Henmann
 (3) Trumpets (♯) July 1957 Munich
 (4) Horns F
 (3) Pos
 Tuba
 Timp
 [Hand-copied by Bill Wrabel]

3 trumpets play *sfp* < Line 2 D (d[♯]) [written E] whole note to (Bar 2) the Eb [written F] acciaccatura (grace note) back to the D whole note, *sff* decrescendo. 4 horns play Line 1 D (d[♯]) [written Line 1 A] *sfp* < to (Bar 2) Eb [written F] grace note *sff* back to D whole note decrescendo. Pos I & II play the same but in the small octave register while Pos III plays an octave lower (Great octave D to Eb grace note back to D whole note). After a

quarter rest, the timp beats *ff* two Great octave Ab quarter notes (followed by a quarter rest on the 4th beat), repeated next bar.

In Bar 3, the trumpets and Pos are temporarily silent but the stopped horns play the F half-diminished 7th (F/Ab/Cb/Eb) whole note chord [written middle C/Eb/Gb/Bb] *sff* decrescendo. After a quarter rest, the timp sounds two rinforzando small octave D (d) quarter notes (followed by a quarter rest).

In Bar 4, the trumpets finish the two-bar phrase (started by the horns in Bar 3) by playing the A minor (A/C/E)[written B/D/F#] grace note triad to the G# min (G#/B/D#) whole note chord *sff* >. The timp repeats the previous bar on two D quarter notes.

In Bar 5, the tuba plays the Contra-octave F whole note, and the Pos the Great octave Ab/small octave Cb/Eb (Ab min) whole notes *ff* >. Combined this sounds again the F half-dim 7th chord. Timp repeats the previous two bars.

Bars 6 & 7 = Bars 1 & 2.

In Bar 8, brass play unison D *sff* whole notes tied to whole notes next bar, held fermata. More specifically, trumpets play Line 1 D, horns on small octave D [written small octave A], Pos III & tuba on Great Octave D, and Pos I & II on small octave D. After a quarter rest, the timp plays three rinforzando small octave D (d) quarter notes to (Bar 9) the D rinforzando quarter note (followed by a quarter and half rest marks, fermata on the half rest mark). End of cue.

“Opening E” Cue # 359-E. *Moderato* in C time, 7 bars. Quarter note = 70.

Handwritten musical score for the opening of a piece by B. Herrmann. The score is for a brass and percussion ensemble, including Trumpets (3), Horns (4), Trombones (3), Tuba, and Timpani. The music is in 2/4 time and features a series of chords and rhythmic patterns across seven bars. The score is marked with dynamics like "sff" and "ff", and includes performance instructions such as "muted" and "stopped". A red note at the bottom reads "[Hand-copied by Bill W. Rebel]". The composer's name "B. HERRMANN" and the date "July 1957 Munich" are also present.

CBS Library VIII describes this as: "Low sinister tuba under sharp muted brass, accented by tympani, :25." However, another version without mutes states: "Menacing dark open brass under knocking brass figure accented by knocking tympani, :27."

The tuba sounds *ff* Contra-Octave Ab whole note tied to next bar's whole note. The timp trill rolls forte on Great Octave Ab whole note tied thru Bar 4. After a half rest, the *sords* Pos (trombones) play *ff* a 16th note figure (connected by two crossbeams) of four small octave D/E/Ab triads to rinforzando D/E/Ab 8ths (followed by an 8th rest).

In Bar 2, after a half rest, the stopped horns play *sff* the same notated figures but as the F half-dim 7th (F/Ab/Cb/Eb) 16th chords [written middle C/Eb/Gb/Bb] to 8th chord (followed by an 8th rest).

In Bar 3, after a half rest, the muted (*sords*) trumpets play *sff* the pattern as Ab/Bb/D triads. The tuba again plays the Ab whole note tied to Bar 4.

In Bar 4, after a half rest, the Pos again play that D/E/Ab pattern, while the stopped horns also join in but on the D/E [written A/B] dyads.

In Bar 5, the trumpets play lowest (small octave) Ab *sff* whole note tied to whole note next bar. Stopped horns (a 4) play unison on small octave Ab [written Line 1 Eb] whole note tied to next bar. 3 Pos play *sff* on unison Great Octave Ab tied to next bar, while the tuba repeats the Contra-Octave Ab. After a half rest, the timp beats forte four Great octave Ab 16ths to Ab 8th (followed by an 8th rest). The timp repeats Bar 5 in Bar 6.

In end Bar 7, the trumpets are silent (whole rest held fermata) but the horns play the small octave D whole note held fermata. Pos I & II play the small octave D (d) whole note held fermata, while Pos III & tuba play it *sff* an octave lower in the Great Octave register. The drums are silent in this end bar. End of cue.

"Opening F" *Largo* in C time, 7 bars. Quarter note = 40.

The CBS Library VIII, Reel 46-B describes this as: "Suspensefully dark brass slowly descends chromatically after each rumbling down beat, :39."

Handwritten musical score for "Opening F" by Bernard Herrmann. The score is for 7 bars in C time, Largo (♩ = 40). It features parts for Trumpets, Horns, Pos I-II, Pos III, Tuba, and Timpani. The key signature is one sharp (F#). The score includes dynamic markings like "sff" and "f", and performance instructions like "Longo (♩ = 40)". A red note at the bottom reads "[Hand-copied by Bill Wrobel]". A date stamp "July 1957 Munich" is visible on the right side of the score.

Pos III and tuba sound *ff* Great octave F# dotted half note decrescendo (followed by quarter rest). Repeat thru Bar 4. The timp is trill roll also on that Great Octave F# dotted half note. Repeat thru Bar 4. After a quarter rest, *sords* Pos I & II play the Bb/D (d') half notes legato to A/middle C# quarter notes, forte decrescendo. The muted horns also play these same register notes.

In Bar 2, after a quarter rest, the horns & Pos I & II repeat the pattern but lower a half tone with the A/C# half note to Ab/C quarter note dyads. In Bar 3, after a quarter rest, a further descent is heard on Ab/C half notes to G/B quarter notes.

In Bar 4, after a quarter rest, they play small octave D/F# dotted half notes decrescendo. After a half & quarter rest, muted trumpets join in playing forte the G min (G/Bb/D) quarter notes legato mini-slur to (Bar 5) the F# min (F#/A/C#) half note chord *f* >. After a half rest in that bar (Bar 5), the Pos play the G min (G/Bb/Line 1 D) quarter note chord to the F# min (F#/A/C#) quarter note chord tied to (Bar 6) half notes. After a quarter rest in Bar 6, the horns play *f* > low small octave C [written small octave F] dotted half note. After a half & quarter rest, the tuba plays forte the F# quarter note again tied to whole note next bar, held fermata. The timp beats forte Great octave F# quarter note to (Bar 7) F# whole note trill roll, held fermata and decrescendo. End of cue.

“Opening G” Cue # 359-F. *Moderato* in 3/4 bar, 10 bars. Quarter note = 80. Interesting dissonant chord combination here, and later an unusual chord.

CBS Library VIII describes this cue as : "Crisp, muted, higher brass alternating with low accented darker brass, staccato tenseness, :21. "

In Bar 1, *sords* trumpets sound *fff* the G min (G/Bb/D) 8th note chord (followed by an 8th rest) followed by another G min 8th triad (followed by an 8th and quarter rest). Repeat thru Bar 3. Muted horns also play this pattern but on another chord, establishing a dissonant polychord effect. So horns play the Ab min (Ab/Cb/Eb) *rinforzando* 8th note chord [written Line 1 Eb/Gb/Bb] followed by an 8th rest, and then repeated, as given.

In Bar 4, trumpets and horns are silent (also in Bar 4) but *sords* Pos take over that pattern on small octave D/E/G# triads *rinforzando*, with the tuba playing Great octave Bb 8th notes. Repeat thru Bar 6. Combined we have the E Dom 7th b 5th [flat 5th] (E/G#/Bb/D) chord but sounding 2nd inversion (Bb/D/E/G#). The timp beats *ff* the Great Octave Bb 8th notes (in the pattern given above) thru Bar 6.

In Bar 7, trumpets & horns return to repeat Bar 1. After a half rest, Pos/tuba/timp play the same 8th notes/chords (followed by an 8th rest) to (Bar 8) the same quarter notes followed by rest marks the rest of Bar 8. Meanwhile, after a quarter rest, trumpets/horns play two respective 8th note chords (each followed by 8th rests).

In Bar 9, Pos/tuba/timp repeat the notes on two 8th note patterns (2nd pattern followed of course by an 8th & quarter rest). After a half rest in Bar 9, the trumpets play that G min quarter note chord *sff* tied to (Bar 10) dotted half notes decrescendo and held fermata. Pos sound in Bar 10 the same D/E/G# triad as dotted half notes held fermata; tuba on Contra-octave Bb, and timp trill roll on Great octave Bb dotted half note. After a quarter rest, the horns sound *ff* the Line 1 Ab [written Line 2 Eb] dotted half note held fermata. End of cue.

“Opening H” Cue #359-H. *Moderato* in C time, 8 bars. Quarter note = 80. The entire brass are unison on the two-note 16th pattern.

Handwritten musical score for "Opening H" Cue #359-H. The score is for five instruments: (3) Trumpets (B♭), (4) Horns, (3) Pos, Tuba, and Timp. It consists of 8 bars. The tempo is Moderato in C time, with a quarter note equal to 80. The score includes various musical notations such as rests, notes, and dynamics. A box labeled "H" is drawn around the 4th bar. The score is dated July 1957, Munich, and is attributed to B. Herrmann. A red note at the bottom reads "[Hand-copied by Bill Wrobel]".

CBS Library VIII, Reel 46-B, describes as: "Exciting tympani movement with brittle brass. Chase elements, :22. "

Trumpets/horns/Pos/tuba play *ff* two C 16ths (connected by two crossbeams) followed by an 8th and quarter rest. Then another C 16th figure (followed again by the 8th & quarter rests). More specifically, trumpets and horns play on middle C, Pos on small octave C, tuba an octave lower. The timp, however, beats forte Great Octave F# 8th up to C (c) 8th played 4 X per bar. Actually it's notated as two figures of four 8ths each. Repeat thru Bar 4.

In Bar 2, the brass play the C 16ths but three such figures, the first two figures followed by an 8th rest; the third figure followed by an 8th & quarter rest.

Bars 3 & 4 = Bars 1 & 2.

In Bar 5, the trumpets & horns are soli and play augmented chords. Trumpets play *ff* four of those two-16th patterns on triad notes E/Ab/C (Ab aug 2nd inversion), each figure separated by an 8th rest. Horns play them on Ab/C/E/Ab.

In Bar 6, the Pos and tuba are soli playing *ff* those 16th note figures 4 X. The tuba is on Great Octave Ab; Pos on small octave E/Ab/middle C.

In Bar 7, the timp is solo playing the same pattern but on small octave C.

In Bar 8, the horns are *sff* unison on low C whole note held fermata. Pos I & II play *sff* Great Octave F# whole note held fermata while Pos III & tuba play on Great Octave C. The timp is trill roll forte on F# in the Great octave register, held fermata. End of cue.

POLICE FORCE

“Middle Tag A” C#360-A. *Slow* in C time, 4 bars. Quarter note = 60.

CBS Library VIII, Reel 46-B, describes his cue as: "Brasses in quiet. Lurking suspense to discovery, :17."

<https://youtu.be/KDEtxX3w1BE> [Lead Ins & Middle Tags, POLICE FORCE] B.H.

Four *sords* horns play Line 1 D (d') whole note *p* (piano) crescendo legato slur to (Bar 2) the Db whole note (still crescendo). Muted Pos play small octave Eb maj (Eb/G/Bb) whole note triad to (Bar 2) D major (D/F#/A) whole note triad, still crescendo. After a quarter rest in Bar 1, the tuba plays *p* the Great Octave Bb half note to A quarter note tied to quarter note next bar to Ab half to Gb quarter note to (Bar 3) the F whole note fortissimo. After an 8th rest in Bar 3, the horns play *sff* middle C# [written G#] 8th note rinforzando tied to dotted half note. After an 8th rest, the Pos play *sff* small octave D diminished (D/F/Ab) 8th note triad rinforzando tied to dotted half notes. After a half rest, the muted trumpets play *sff* G minor (G/Bb/D) half note triad tied to whole notes next bar, held fermata, decrescendo pianissimo (> *pp*). End of middle tag.

Police Force CBS # 360-A
 MIDDLE Tag **A** B. Herrmann

slow (C) = 60 PT. II (sords)

(3) Trumpets B \flat

(4) Horns F

(3) Pos

Tuba

July 1957 Munich

[hand-copied by Bill W. Robal]

“Middle Tag B” Cue# 360-B. *Slow* in C time, 5 bars. Quarter note = 60.

CBS Library VIII, 43-B, describes this cue as: "Tuba 'growls' answered by sharp brass and tympani to tail, :16. "

The tuba is solo playing *p* the Contra-Octave F (FF) up to Great Octave C (C) half notes crescendo to (Bar 2) the Db whole note decrescendo. In Bar 2, the *sords* Pos play small octave Db min (Db/Fb/Ab) whole note triad forte decrescendo. After a quarter rest, the timp beats forte two C 8ths (repeat same bar).

In Bar 3, the 4 horns are soli playing lowest A up to C half notes *p* < to (Bar 4) the Db whole note forte decrescendo. Also in Bar 4, the muted trumpets play the Db min whole note triad forte decrescendo. After a quarter rest, the Pos play forte two middle C 8ths *rinforzando* (repeat same bar).

(Police Force) *slow* (♩ = 60) MIDDLE TAG B B. Herrmann

① ② ③ ④ ⑤

[Hand-copied by Bill W. Robal]

In Bar 5, the tuba plays Contra-Octave Bb whole note held fermata. All other instruments hold the whole rest symbol held fermata. End of cue.

“Middle Tag C” Cue # 360-C. *Slow* in C time, 5 bars. Quarter note = 60.

CBS Library VIII describes as: "Unison half step progressions in trumpet and horn against accented figure in remaining brasses, :16. "

Pos/tuba/timp beat two rinforzando 8th note figures per bar (two 8ths per figure) separated by a quarter note rest each. Specifically, Pos I & II sound *ff* two small octave register C 8th notes rinforzando, followed by a quarter rest, then repeat same bar, and repeat thru Bar 4. Pos III & tuba play the pattern thru Bar 4 but an octave lower. The timp plays the Pos I & II register. Repeat thru Bar 4. After a quarter rest, 3 trumpets and 4 open horns play respectively Line 1 and small octave Db half note to D quarter note tied to quarter note in Bar 2 (half note value) to Eb half note back to D quarter tied to quarter note in Bar 3. Then the Db half note to the C quarter tied to whole note in Bar 4. All notes are played legato under the slur/phrase curved line.

Handwritten musical score for "Middle Tag C" by B. Henmann. The score is for five instruments: (3) Trumpets, (4) Horns, (3) Pos, Tuba, and Timp. It consists of five bars. The tempo is marked "Slow (♩=60)". The key signature has one sharp (F#). The time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamics. A red bracket at the bottom indicates it was "Hand-copied by Bill W. Robol". A handwritten note on the right says "July 1957 Munich".

In Bar 5, all instruments play two rinforzando C 8th notes (followed by a quarter & half rest). Specifically, trumpets play Line 1 (middle) C; horns, timp and Pos on small octave C, and tuba on Great octave C rinforzando 8th notes. End of cue.

“Middle Tag D” Cue # 360-D. *Slow* in C time, 5 bars.

CBS Library VIII, Reel 46-B, describes this tag as: "Muted unison trombone and tuba in short half-step progression with trumpet and horn punct.; insistent and direct, :17."

This cue is the left-handed version of the previous cue with the instruments exchanging roles. So we find the trumpets playing Line 2 C 8th notes thru Bar 4, as given in the pattern of the previous cue. Horns play Line 1 (middle C) C 8th figures thru Bar 4. Timp also beats C 8th notes as before. After a quarter rest, the Pos/tuba play the descending half-note value passage played previously by the trumpets & horns in "Middle Tag C." keeping the same notes of Bb to B, etc.

Handwritten musical score for "Middle Tag" (Cue #360-D) by Bittermann. The score is for five parts: (3) TPTs B♭, (4) Horns F, (3) Pos, Tuba, and Timpani. The music is in 4/4 time and consists of four bars. The first three bars feature a descending chromatic run of eighth notes in triplets. The fourth bar features a dotted eighth note followed by a quarter note chord, then another dotted eighth note followed by a quarter note chord, and finally a quarter rest. The score includes dynamic markings such as *fff* and *ff*, and articulation marks like accents and slurs. A red note at the bottom reads "Hand-copied by Bill Weibel".

“Middle Tag E” Cue # 360-E. *Allegro* in C time, 4 bars. Quarter note = 160.

CBS Library describes this tag as: "Fast, brassy chase tag descending chromatic run, :07 1/2." Dynamic short transition (usually to commercial) cue. In Bar 1, trumpets play *fff* four 8th note triplet figures, repeated thru Bar 3. So we find trumpets playing Line 2 C#-C#-C# 8th note triplet (connected by a crossbeam) played 4 X per bar.

In Bar 2, 4 horns play *fff* descending triplet 8th note figures covering two full octaves thru Bar 3. So we find Line 1 B-Bb-A [written Line 2 F#-F-E] to Ab-G-Gb [written Eb-D-Db] to F-E-Eb [written C-B-Bb] to D-Db-C [written A-Ab-G] to (Bar 3) continuing descent of the same notes (but lower register).

In Bar 4, the trumpets play *fff* the C maj 2nd inversion (G/C/E) dotted 8th to 16th figure to two quarter note chords (same C maj 2nd inv), followed by a quarter rest. All chords *rinforzando*. The Pos play the C maj on the 1st inversion (E/G/C), same pattern as given for the trumpets. The timp beats *ff*

on Bb with that pattern. Combined you hear the C Dom 7th chord (C/E/G/Bb). End of cue.

(3) Trumpets (Bb) *Allegro* (♩ = 160) MIDDLE TAG E

(4) Horns

Pos

Tuba

Timp

B. Herrmann

① ② ③ ④

[Hand-copied by Bill Wadbol]

“Middle Tag F” Cue # 360-F. *Allegro* in C time, 4 bars.

CBS Library VIII, Reel 48-A, describes this as: "Fast, brassy chase tag, ascending chromatic run, :07. "

Once again this is a mirror image of the previous cue. This time the horns play the constant same note triplets played previously by the trumpets. My notes may be in error, but if not, then Herrmann has the horns playing the E# triplets (written B# a perfect 5th above). In Bar 2, the trumpets play rising triplet 8ths running thru two octaves thru Bar 3. So we find B-C-C#, D-Eb-E [Herrmann probably should've used the enharmonic D# instead], F-F#-G, G#-A-A# to (Bar 3) a continuation of the octave run (same notes). Then in Bar 4, the horns/Pos/tuba/timp play the combined C Dom 7th.

MIDDLE TAG F B. Hermann

Hand-copied by Bill Wadhol

“Middle Tag G” Cue # 360-G. *Allegro* in C time, 5 bars. Quarter note = 160.

CBS Library VIII describes his as: "Brass tag; fast chase to tail, :14." In another take without horn, it describes as : "Brass tag--fast chase motion, :09."

Pos I & II play *ff* small octave 8th notes B-G-Bb followed by an 8th rest (then repeat same bar, and repeat thru Bar 4). Pos III & tuba play these notes and pattern an octave lower. After an 8th rest, the horns play 8th notes *ff* on G up to Bb back to G, then repeat same bar & thru Bar 4. The timp, after a quarter & 8th rest, beats *sff* on the Great Octave G 8th note (repeat same bar & thru Bar 4).

[Police Force] CBS#360-6 MIDDLE TAG **[6]** B. Hermann

Allegro (♩=160)

(3) Trumpets B \flat

(4) Horns F

(3) Pos

Tuba

Timp

July 1957
Munich

Hand-copied by Bill Wrobel

In Bar 2, the trumpets play *ff* 8th note chord figures *rinforzando*. So we find the G min (G/B \flat /D) 8th note chord *rinforzando* to the A min (A/C/E) 8th chord (connected by a crossbeam) followed by a quarter rest. Repeat same bar, and repeat next bar. In Bar 4, the trumpets simply play that G min to A min 8th chords 4 X. In Bar 5, they play the D maj 2nd inv (A/D/F \sharp) 8th chord twice, followed by a quarter & half rest. Pos also play that, and tuba on two D 8ths *rinforzando*. Timp beats two D (d) 8ths *rinforzando*. After a quarter rest, the horns sound *fff* on the B \flat dotted half note, held *fermata*.

“Middle Tag H” Cue # 360-H. *Allegro* in C time, 5 bars.

CBS Library describes as: "Fast percussive brass to horn tail, :14."

Again we find the mirror image of the previous cue. This time the trumpets play the Pos line while horns & timp play as before. In Bar 2, the Pos/tuba play the G min to A minor *rinforzando* 8th chords, as given in the previous cue (played by the trumpets). In Bar 6, however, the horns (after a quarter rest) sound the C dotted half note. [It is possible my notes were in slight error and the horns actually were supposed to play the C end note as well, which makes more sense]

Handwritten musical score for "MIDDLE TAB" by B. Herrmann. The score is for five instruments: (3) Trumpets, (4) Horns, (3) Pos, Tuba, and Timb. The tempo is marked "Allegro (♩=160)". The score consists of five measures, numbered 1 through 5 at the bottom. The key signature has one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. A red note at the bottom reads "[Hand-copied by Bill Wrobel]".

Handwritten notes on the score include "MIDDLE TAB" in a box, "B. Herrmann", "July 1957 Munich", and "Allegro (♩=160)".

POLICE FORCE

“Lead-In A” Cue# 361-A. *Slow* in C time, 9 bars. Quarter note = 50. This cue was used quite frequently in shows like *Have Gun Will Travel*, *Perry Mason* and *Gunsmoke*.

Handwritten musical score for "Lead In A" by B. Herrmann. The score is for five instruments: (3) Trumpets, (4) Horns, (3) Pos, Tuba, and Timb. The tempo is marked "Slow (♩=50)". The score consists of nine measures, numbered 1 through 9 at the bottom. The key signature has one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. A red note at the bottom reads "[Hand-copied by Bill Wrobel]".

Handwritten notes on the score include "Lead In A" in a box, "B. Herrmann", "July 1957 Rome", "CAS VIII 46-A", and "Slow (♩=50)".

CBS Library VIII, Reel 46-A, describes this cue as: "Neutral dramatic brass and tympani on waiting figure--to long tuba tail, :43. "

4 *sords* horns play *sff* on Line 1 D [written A] whole note tied to whole note next bar with a decrescendo to *p* at the start of Bar 2, decrescendo further to *pp*. After a half rest in Bar 1, the muted trumpets sound forte F min (F/Ab/C) rinforzando 8th triad (followed by an 8th rest) then another F min 8th chord followed by a rest. Repeat in Bar 2, but lowered to *p* (piano) level.

In Bar 3, the Pos & tuba are soli. Pos play *pp* Great octave Bb/small octave D/G# half note triad to A/Db/G half notes back to (Bar 4) the Bb/D/G# whole note triad. The tuba plays *pp* < Contra-octave Bb to A half notes to (Bar 4) the Bb whole note. After a quarter rest in Bar 4, the timp beats two small octave E (e) 8ths (followed by a quarter rest) then two more E 8ths. If you include the E notes, we find the E Dom 7 b 5th (E/G#/Bb/D) as given in a previous cue.

In Bar 5, horn I sounds *p* Line 1 D (d') whole note rinforzando. After a quarter rest, horns II-III-IV play the F min (F/Ab/middle C) dotted half note triad. Repeat next bar. For the trumpets, Bars 5 & 6 = Bars 1 & 2 (F min 8th triads).

In Bar 7, the Pos play the Great octave Bb/small octave D/G# dotted half notes (followed by a quarter rest), while the tuba plays Contra-octave Bb dotted half note. Repeat next bar. The timp sounds small octave E 8th notes exactly as in Bar 4 (but also repeated in Bar 8).

In Bar 9, the tuba is solo playing *pp* Great Octave C (C) whole note, held fermata. End of cue.

“Lead-In B” Cue # 361-B. *Modto* in C time, 7 bars. Quarter note = 60.

CBS Library VIII describes this lead-in as : ":00-:09 heavy dramatic brass; :09-:33 dark soft suspenseful brass. :33. "

This cue was used even more frequently by the CBS Music Library, tracked in many episodes of Perry Mason and other shows.

Muted trumpets and Pos (octave lower for trombones) sound forte and quite dramatically the F# min (F#/A/C#) legato up to A min (A/C/E) quarter note chords crescendo back to (*sff*) the F# min half note chord tied to dotted half notes (whole notes for Pos) next bar, decrescendo. On that half note chord the tuba sounds on the Great octave D half note tied to whole note next bar. The timp is trill roll an octave higher on small octave D (d) tied to whole note next bar. The inclusion of the D note expands the tonality to the combined D Dom 7th (D/F#/A/C#) sound.

After a half & 8th rest, the stopped horns play *sff* the Eb quarter note to Eb 8th tied to next bar (quarter note value), then three more Eb quarters to Eb 8th, gradual decrescendo.

In Bar 3, the trumpets play *p* the G min (G/Bb/D) whole note triad. After a quarter rest, the Pos play dotted half notes small octave Bb/Line 1 D/E (e'). After a half rest, the tuba plays *p* decrescendo the Great Octave E to F quarter notes to (Bar 4) the G whole note *pp* tied to whole note next bar. After an 8th rest in Bar 4, the timp beats three D (d) quarter notes to D 8th tied to 8th next bar (quarter value) to three more quarters to D 8th to (Bar 7) the D trill roll whole note held fermata *ppp*.

Back in Bar 4, after a half rest, horn I is highlighted playing *pp* the Bb stopped half note down to (Bar 5) the stopped E half note (followed by a half rest). After a half rest in Bar 5, the trumpets take over with the Bb half note

up to (Bar 6) Line 2 E (e") whole note. After a half rest in Bar 6, horn I continues with the stopped Bb half note (octave lower than the Line 1 Bb note previously) up to (Bar 7) the E stopped whole note held fermata.

“Lead-In C” Cue # 361-C. *Modto* in 3/4 time, 11 bars. Quarter note = 60. This cue was also used fairly frequently by the CBS Music Library for tracking into various tv shows.



CBS Library VIII describes as: "Dark, heavy bridge to descending background and tail, :41."

The horns play *sff* in stopped fashion (+ symbol above the notes) the G minMaj 7th (G/Bb/D/F#) tied to quarter notes next bar (followed by two quarter rests). Repeat next two bars. After a quarter rest in Bar 1, the Pos/tuba/timp play *sff* the E (E) 8th note *rinforzando* (followed by an 8th rest) up to the Bb 8th *rinforzando* (followed by an 8th rest). Repeat next three bars.

In Bar 2, the trumpets play *sff* the Bb augmented (Bb/D/F#) dotted half note triad. Repeat in Bar 4.

In Bar 5, the 4 horns are stopped *sff* decrescendo (to *pp*) on the G dotted half note tied to dotted half note next bar.

In Bar 6, the Pos play the G min (G/Bb/D) half note triad to the F# min (F#/A/C#) quarter note triad to (Bar 7) the F min (F/Ab/C) half note triad to the E min (E/G/B) quarter note triad to (Bar 8) the Eb min (Eb/Gb/Bb) dotted half note chord tied to dotted half notes next bar. Back in Bar 6, after a quarter rest, the timp sounds *p* Great Octave E (E) quarter note, followed

by the quarter rest. Repeat next bar. In Bar 8, the timp beats the Bb quarter note between two quarter rests again (repeat next bar).

In Bar 10, trumpet I plays *p* Line 2 D (d^{''}) dotted half note tied to next bar, held fermata played *p* < > *pp*. Trumpets II & III play the F#/A half note dyad to Ab/C quarter note dyad tied to quarter notes next bar, then the G/B half note dyad held fermata.

(15:39) Police Force modto $\text{♩} = 60$ "Lead In C" B. Henmann

(3) TPTS I II III

Horns (F)

(3) Perc

Tuba

Timps

⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

[Hand-copied by Bill Wrobel]
[bars used in "BAD Sheriff" episode of GUNSMOKE]

"Lead-In D" Cue #361-D. Modto in 3/4 time, 13 bars. Quarter note = 60. [Note: In the recording session, "2X" was indicated, meaning presumably that there would be a much faster take in which quarter note = 120]

mod (120) 2x $\text{♩} = 120$ LEAD IN D

TPTS I II III

Horns (F)

Perc

Tuba

Timps

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

Hand-copied by Bill Wrobel

CBS Library describes as: "Dark dramatic brass heavy beats in 3/4 rhythm, :40. "

Horns play *sff* decrescendo the Bb dotted half notes an octave apart (small octave/Great octave). Repeat thru Bar 4. After a quarter rest, the Pos & tuba play the Gb 8th rinforzando (followed by an 8th rest) to the F 8th rinforzando (with 8th rest) an octave apart (small octave/Great Octave). In Bar 2, after a quarter rest, they play the F 8th to E 8th (each followed by an 8th rest). Repeats these bars in Bars 3 & 4.

In Bar 5, the Pos & tuba sound *sff* the Bb dotted whole note (repeated next 3 bars). After a quarter rest, the horns play *sff* the rinforzando Gb to F (as the Pos/tuba previously) then in the next bar, F to E. Repeat next two bars.

Handwritten musical score for Police Force, featuring Trumpets, Horns, Pos, Tuba, and Timpani. The score includes dynamic markings like *sff* and *rinforzando*, and notes such as Bb, F, and E. It is marked with bar numbers 9, 10, and 11.

(15:29) [Police Force] (Sands) mod.te. LEAD IN D =60

(3) Trumpets (B♭) *sff* $\text{Bb} \cdot \text{F}$

Horns (F) *sff* $\text{Bb} \cdot \text{F}$

(3) Pos *sff* $\text{Bb} \cdot \text{F}$

Tuba *sff* $\text{Bb} \cdot \text{F}$

Timpani *sff* $\text{Bb} \cdot \text{F}$

(9) (10) (11)

[Reused in "Bad Sheriff" episode]

In Bar 9, Pos play forte again (as in a previous cue) that Bb/D/G# triad as dotted half notes tied to next bar, while the tuba plays forte the E (E) dotted half note tied to dotted half note next bar. So once again we have the E Dom 7 b 5th. The timp is trill roll *mf* on Great octave Bb tied to next bar. After a quarter rest, muted trumpets play forte the Ab/Bb/D 8th note triad rinforzando (followed by an 8th rest) then another such triad. Repeat next bar.

In Bar 11, the horns play the Ab/Bb/D/E dotted half notes tied to half notes next bar, *sf* > *pp*. After a quarter rest in Bar 11, the trumpets play *ff* > the Ab/Bb/D half note triad tied to dotted half notes next two bars, decrescendo to *p*, held fermata. By end Bar 13, all you hear are the fading trumpets. End of cue.

“Lead-In E” Cue #361-E. *Moderato* in C time, 7 bars. Quarter note = 60.

Handwritten musical score for "Lead-In E" Cue #361-E. The score is for Police Force and includes parts for Trumpets, Horns, Pos I, II, III, Tuba, and Timp. It is in 3/4 time, Moderato, with a tempo of 60. The score is handwritten and includes performance markings such as accents, dynamics (sf, ff, p), and articulation. The score is dated July 1957 and includes the name Bernard Herrmann. A red box at the bottom indicates it is hand-copied by Bill Wrobel.

CBS Library describes as: "Sharp, percussive brass BG to tail, :34. "

The timp is trill roll *ff* on Great octave E (E) whole note. Pos III & tuba also on that E whole note *sff*. Pos I & II play, after a quarter rest, two small octave E (e) rinforzando 8th notes followed by another quarter rest and two

more E 8ths. Repeat next bar. Muted horns play the same pattern as Pos I & II but divisi on the Ab/Bb quarter note dyads, *sf* > (Same for muted trumpets but on triad notes E/Ab/Bb).

In Bar 2, Pos III & tuba two Great octave E 8ths (followed by a quarter rest) then two more E 8ths (followed by a quarter rest). Apply the same pattern for the timp, and the same Great octave register E 8ths.

In Bar 3, muted trumpets sound *sfp* < the G min (G/Bb/D) whole note triad; horns play *sfp* < the E half-dim 7th first inversion (G/Bb/D/E) whole note chord; Pos play *sfp* < the Bb/E/G whole notes (E dim 2nd inv). Tuba plays the E whole note, and timp is trill roll on E whole note.

In Bar 4, the trumpets climax *sff* on two rinforzando G min 8th note triads (followed by a quarter rest) then two more triads followed by a quarter rest. Same pattern for the altri instruments (same chords).

In Bar 5, the timp sounds alone on the first beat with two rinforzando Bb 8th notes (followed by a quarter rest), then repeat same bar and also next bar. After a quarter rest in Bar 5, the horns are *sfp* < on the D dotted half note; Pos play E/Ab/Bb; tuba on Bb.

In Bar 6, horns play *ff* two D 8ths followed by a quarter rest (repeat same bar). Pos climax on two 8th note chords as given (E/Ab/Bb), etc (same pattern as horns). Tuba as such as Bb.

In Bar 7, the trumpets sound *sfp* > on the G minor triad held fermata. After a quarter rest, the timp is trill roll on Great octave E dotted half note, held fermata.

“Lead-In F” Cue #361-F. *Largo* in C time, 11 bars. Quarter note = 40.

Handwritten musical score for a brass ensemble. The score is for a "Largo" piece in 4/4 time, with a tempo of 1/2 = 40. It is titled "LEAD IN [F]" and is by "BRAND HERRMANN". The score includes parts for (3) Trumpets, (4) Horns, (3) Pos, Tuba, and Timp. The music consists of 11 numbered bars. The score is annotated with "CBS #361-F", "July 1957 Rome", and "CBS VIII 56-A". A red bracket at the bottom indicates it is a "Hand-copied by Bill Wrobel".

CBS Library describes as: "Ominous brooding brass--a series of cresc. and dimin. chords, :56. "

You can hear this cue in Vol 29 of the Twilight Zone dvd in "A Nice Place To Visit." You hear most of the cue (except Bars 8-9 that only repeated Bars 6-7 anyway) in the very firsts (opening) cue right after the standard TZ logo-Intro. You see Rocky Valentine (played by Larry Blyden) stealing items from the South Side Loan in the dead of night.

In Bar 1, the horns/Pos/tuba play whole note tones to the third interval lower whole note tones next bar. So we find open horns playing *pp* cres (<) on small octave B/Line 1 E [written Line 1 F#/B] whole notes to (Bar 2) the Ab/Db whole notes, decrescendo. The Pos play the Db maj 2nd inversion (Ab/Db/F) whole notes to (Bar 2) the Cb maj 2nd inv (Gb/Cb/Eb). The tuba plays the Great Octave Db to Cb whole notes.

Bars 3-4 = Bars 1-2.

In Bar 5, the open trumpets play the D maj (D/F#/A) whole note chord, *p* >. The timp is trill rolled on Great octave F# whole note.

In Bars 6-7, the horns/Pos/tuba simply reverse the chords/tones as given in Bars 1-2, so that we first hear the Cb maj to Db maj whole note chords, etc.

Bars 8-9 = Bars 6-7.

In Bar 10, the trumpets play the Db maj whole note triad (Db/F/Ab), *p* >. The timp is rolled on small octave C.

In Bar 11, the horns are held fermata on small octave B/Line 1 E whole note dyad [written Line 1 F#/B]. The Pos play Ab/Db/F, tuba on Great octave Db, held fermata. End of cue.

“Lead-In G” Cue # 361-G. *Modto* in C time, 8 bars. Quarter note = 80.

<https://youtu.be/PBKqhlz178> [Lead In G, POLICE FORCE] Herrmann

CBS Library VIII, 56-A (Suspense Bridges & Backgrounds) describes as: "Heavy unison brass bridge to low ominous brass B.G. with tympani beats, :30. "

Muted trumpets sound *ff* on C (c" or octave above middle C) dotted half note to two C 8ths (connected by a crossbeam) to (Bar 2) two C quarter notes down to the F# half note *sf* tied to whole notes next two bars. Horns play the same but Line 1 register (middle C), but when it plays the F# note, it is played in stopped (+) fashion (hand in bell).

In Bar 3, the timp trill rolls forte on small octave C dotted half note to two C 8ths to (Bar 4) two quarters down to the roll of the F# half note tied to whole notes next two bars.

[Police Force] mod To "LEAD IN G" B. Herrmann

(3) Trumpets (B^b) Sords (a3)

(4) Horns (F) (94)

Timp

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

[Hand-copied by Bill Wabel]
[Revised version by music editor for "Bad Sheriff" of Gunslinger]

[Police Force] mod To "LEAD-IN G" (Sords) B. Herrmann

(3) Tpts (B^b)

(3) Pos (Sords)

Tuba

Timp

(5) (6) (7) (8)

[Hand-copied by Bill Wabel]
[Used in "The Worm" episode of Gunslinger]
cc cc "Bad Sheriff" cc cc cc

In Bar 5, *sords* Pos play small octave A/Line 1 C/E (e') half note chord (A min) to Ab min (Ab/Cb/Eb) half note chord to (Bar 6) the G min (G/Bb/D) quarter note chord to the F# min (F#/A/C#) dotted half note chord tied to whole notes next bar. In Bar 5, the tuba sounds *pp* Great octave F# whole note tied to next two bars. The F# initially establishes (when combined with the Pos statement of the A min chord) the F# half-dim 7th (F#/A/C/E). The half-diminished seventh is Herrmann's favorite (or most used) seventh chord.

After a half & quarter rest in Bar 6, the trumpets play *pp* the A min quarter note chord tied to quarter notes next bar (half note value) to the Ab min half note triad to the G min quarter note chord to (Bar 8) the F# min (F#/A/C#) whole note chord, held fermata.

“Lead-In H” Cue #361-H. *Allegro* in C time, 6 bars. Quarter note = 120.

Handwritten musical score for "Lead-In H" Cue #361-H. The score is for 6 bars of music in C time, marked "Allegro" with a tempo of 110. The instrumentation includes Trumpets (3), Horns (4), Pos (3), Tuba, and Timp. The score is handwritten and includes performance instructions such as "sords", "ff", "pp", and "fp". A box labeled "LEAD IN H" is drawn around the first two bars. The score is dated "July 1957" and "Rome" and is identified as "CBS VIII 43A". A red note at the bottom reads "Hand-copied by Bill Wabel".

Horns play *ff* an 8th note figure (connected by a crossbeam) with the rinforzando marks over the 1st & 3rd notes. So we find middle C up to Eb, E down to G#. Then they play up to the middle C half note *sff* tied to whole note next bar. After a half rest, the muted trumpets play *ff* the same pattern. So Line 2 C-Eb-E-Line 1 G# up to (Bar 2) Line 2 C (c") whole note tied to whole note next bar. In Bar 2, the *sords* Pos play same pattern. After a half rest, the tuba plays Great Octave C half note tied to next bar. After a half & 8th rest in Bar 2, the timp plays forte two small octave Eb 8ths down to G# 8th up to (Bar 3) the C whole note trill roll, *fp* <.

In Bar 4, the trumpets play two rinforzando 8th note tones of Line 1 C/ F#/Line 2 C (c"), followed by a quarter rest, then repeat pattern same bar. The horns play the exact same pattern but an octave lower. Pos play Great

octave F#/small octave C/F#. The tuba plays on C (C); timp on small octave C (c).

In Bar 5, the trumpets play *ff* on middle C (c') whole note > *pp*. Pos I & II play on small octave C (c) whole notes > *pp*. Pos II & tuba an octave lower, Great octave C (C). The horns are *sff* on Line 1 C (c') tied to whole note final bar, held fermata, > *pp*.

Handwritten musical score for "Balice Force" (IV Closing Tags). The score is written on four systems of staves, each system containing parts for Trumpets (Tpt), Horns (Hrns), Basses (Bas), and Tubas (Tuba). The score is divided into sections A, B, C, D, E, F, G, and H. Section A is marked "Balice Force" and "multi (1=80) #362". Section B is marked "Closing Tags" and "multi (1=80)". Section C is marked "multi (1=80)". Section D is marked "multi (1=80)". Section E is marked "multi (1=80)". Section F is marked "multi (1=80)". Section G is marked "multi (1=80)". Section H is marked "multi (1=80)". The score includes various musical notations such as notes, rests, dynamics (*ff*, *pp*, *sff*), and performance instructions like "Rall" and "multi (1=80)". The score is dated "July 1977 Munich" and "4362 A, B, C, D, m. multi. reel #1-B 478".

Hand-copied by Bill Wrobel Oct 1994



“Closing Tag A” Cue # 362-A. *Modto* in C time, 4 bars. Quarter note = 8.

CBS Library VIII, Reel 47-B, describes as: "Emphatic descending pyramid to major chord finale, :13."

3 trumpets in hard mutes play *sff* Line 2 D (d") acciaccatura (grace note) to same D whole note tied to whole notes next two bars. After a quarter rest, the horns play *ff* the F#/A# half note dyad down to the C/E quarter note dyad tied to quarter notes next bar, down to the Ab/C dotted half notes tied to whole notes next bar.

After a half & quarter rest in Bar 2, the Pos play *sff* Great octave Ab/small octave C/E quarter note triad tied to whole notes next bar. After a quarter rest in Bar 3, the tuba plays *ff* Great octave E dotted half note tied to whole note next bar, held fermata.

In Bar 4, the trumpets/horns/Pos play *sff* the E maj 2nd inversion (B/E/G#) whole note triads held fermata. The timp is trill roll on Great octave E (E) fortissimo.

“Closing Tag B” Cue #362-B. *Modto* in C time, 4 bars. Quarter note = 80.

CBS Library VIII describes this as: "Brass in tense upward pyramid to major chord closing, :13."

In a quasi-reverse motion of the previous cue, we first hear the tuba and trill roll of the timp *ff* on the E whole note tied to whole notes the next two bars. After a quarter rest, the sords Pos play *ff* the Ab/C/E dotted half notes tied to whole notes next two bars. After a half and quarter rest, the *sords* horns play the Ab/C quarter note dyad *rinforzando* tied to quarter notes next bar up to the C/E half notes *rinforzando* up to the F#/A# quarter notes *rinforzando* tied to whole notes next bar.

After a quarter rest in Bar 3, the trumpets play forte Line 2 D half note down to Bb quarter note to (Bar 4) B/E/G# whole notes held fermata. Ditto horns & Pos as given earlier. The timp beats the Great octave E quarter note only (followed by a quarter rest and then a half rest held fermata). End of cue.

“Closing Tag C” Cue#362-C. *Modto* in C time, 4 bars.

CBS Library describes as: "Repeated figure motif to major chord closing, :13. "

Here's another closing tag that ends predictably in a major upbeat chord. In Bar 1, four open horns play Line 1 D [written A] grace note to the same D half note in stopped fashion, decrescendo, then repeat same bar, and repeat Bar 1 thru Bar 3. After a quarter rest, the open Pos play *ff* the Ab/C (c') half note dyad *rinforzando* to the Ab/C quarter note dyad tied to quarter notes next bar. Then same Ab/C half note dyad *rinforzando* to quarter notes (tied to quarter notes next bar), then half notes to quarter notes.

After a half & 8th rest in Bar 2, open trumpets play the Ab/C (c'') *rinforzando* quarter notes tied to quarters next bar to Ab/C half notes to quarter notes.

In Bar 4, the trumpets play *sff* the C maj 2nd inversion (G/C/E) whole notes held fermata. Ditto horns. Pos play the C maj 1st inversion (E/G/C) while the tuba is *ff* on Great Octave C. Timp is trill roll held fermata on small octave C whole note.

“Closing Tag D” Cue #362-D. *Modto* in C time, 5 bars.

CBS Library describes as: "Descending horns against trumpet figure to major chord closing, :15."

Trumpets play *sff* Line 2 D acciaccatura to D half note rinforzando, repeated same bar, and repeat Bar 1 thru Bar 4.

After a quarter rest, the horns play *ff* descending dyads on semitones. So we find high Ab/Line 2 C half notes rinforzando to G/B quarter notes tied to quarter notes next bar to the Gb/Bb half notes to F/A quarters tied to quarters next bar. Then Fb/Ab half notes to E/G quarters tied to quarters next bar to the D/F# dotted half notes. After a half & quarter rest in that bar (Bar 4) the Pos play Bb down to E (e) 8th notes rinforzando.

In Bar 5, the trumpets & horns play the D maj (D/F#/A) whole note triad *sff*, held fermata. Pos play it 2nd inversion (A/D/F#). Tuba plays Great Octave D (D). Timp is trill rolled on small octave D (d) whole note held fermata.

“Closing Tag E” Cue # 362-E. *Modto* in C time, 6 bars. Quarter = 80.

CBS Library describes as: "Ascending unison brass to chord; repeated; full brass choir finale, :15."

Trumpets & Pos play a rising passage of Line 1 (small octave for trombones) D quarter to F-Ab 8th notes to Bb dotted quarter rinforzando to Bb 8th. In Bar 2, the trumpets & Pos play *sff* the E maj (E/G#/B) whole note chords. After a quarter rest, the horns play *ff* rinforzando notes Bb dotted 8th to Bb 16th (connected by a crossbeam) to two Bb quarter notes. The timp also plays the same, forte.

Bars 3-4 = Bars 1-2.

In Bar 5, trumpets play *ff Rall* the C maj 2nd inv (G/C/E) quarter note triad to the D maj 2nd inv (A/D/F#) dotted half note chord to (Bar 6) the E

maj 2nd inv (B/E/G#) whole note triad *sff*, held fermata. Also in Bar 5, after a half rest, the horns play *ff* the C maj 2nd inversion (G/C/E) to D maj 2nd inv (A/D/F#) quarter note chords to (Bar 6) the E maj 2nd inversion (B/E/G#) whole note chord held fermata.

In Bar 6, after a half rest, the Pos play that E maj 2nd inversion half note chord held fermata. Tuba is on the Great Octave E half note; timp rolled on small octave E half note.

“Closing Tag F” Cue #362-F. *Modto* in C time, 6 bars. In a different instrument sequence of the previous cue, we hear the 4 horns soli in Bar 1 playing that one-bar passage played previously by the trumpets in Closing Tag E. In Bar 2, the trumpets play the E maj 2nd inv (B/E/G#) whole note chord *ff*. The horns play it root position (E/G#/B) *sff*. Pos I & II play small octave Bb dotted 8th to 16 to two Bb quarters; Pos III play it Great Octave Bb; tuba Contra-Octave; timp Great Octave register.

Bars 3&4 = Bars 1 & 2.

In Bar 5, the Pos play the C maj 2nd inv (G/C/E (e')) quarter note triad to the D maj 2nd inv (A/D/F#) dotted half note triad. After a half rest, the trumpets play *ff rall* the C maj 2nd inv (G/C/E) to D maj 2nd inv (A/D/F#) quarter note triads to (Bar 6) the E maj 2nd inv (B/E/G#) whole note chord held fermata. Ditto Pos. After a half rest, the tuba plays the Great Octave E (E) half note held fermata. The timp is rolled on small octave E half note. Horns play on small octave E half note held fermata. End of cue.

“Closing Tag G” Cue # 362-G. *Modto* in C time, 5 bars.

CBS Library VIII, Reel 47-B, describes as: "Descending unison brass to minor chord, :15."

This time we find a minor chord ending. Trumpets in Line 2 and Pos starting in Line 1 play a descending passage fortissimo of D quarter down to Bb-G 8ths to Eb dotted quarter to D 8th to (Bar 2) C# dotted half to D

quarter to (Bar 3) Eb to D half notes down to G whole notes (*Rall* in Bar 4) tied to whole notes in Bar 5 and held fermata. Tuba also adds a G whole tone Contra-Octave register. Timp is trill roll on Great octave G.

After a quarter rest in Bar 4, the horns play *sfff* the G min (G/Bb/D) grace note chord to two quarter note chords of same to the same quarter notes tied to whole notes next bar, held fermata.

“Closing Tag H” Cue #362-H. *Modto* in C time, 4 bars.

CBS Library describes as: "Muted descending minor triads to closing major brass chord, :13."

Mixed minor-major tonalities here. Muted trumpets play *sff* rinforzando the Db min (Db/Fb/Ab) 8th note chord to the C min (Cb/Eb/G) 8th note chord tied to quarter notes. Then the B min (B/D/F#) 8th note chord rinforzando and *sff* to the Bb min (Bb/Db/F) 8th chord tied to quarter notes.

In Bar 2, *sords* horns play the same pattern soli (Line 1 register). In Bar 3, the muted Pos play the same soli (small octave register).

In Bar 4, however, all brass choirs play the upbeat D major 2nd inversion (A/D/F#) whole note chord *sff*, held fermata. Tuba is *ff* on Great Octave D; timp trill roll on small octave D (d) whole note, held fermata. End of cue.



“Clues” #363 cue V. *Modto* in C time, 66 bars, 3:14.

The CBS Library VIII, Reel 46-B (Revised: June 22, 1959), describes this full cue as: "363(take 3), 'Clues' Bernard Herrmann. Continuing high then low brass figure over heavy and dark moving brass with somewhat plodding feeling; tense suspenseful includes fog horn effect."

3 muted trumpets play *pp* the G min (Line 1 G/Bb/Line 2D) [written A/Line 2 C/E] 8th note triad (followed by an 8th rest), and then another G min 8th is played, followed by an 8th and half rest. Repeat thru Bar 8. After a half rest in Bar 1, muted Pos play *pp* a similar response figure but on Ab min (small octave Ab/middle Cb/Eb played two times, separated each by an 8th rest. Repeat thru Bar 8.

In Bars 3, the tuba and muted horns play *pp* ascending half notes, starting on E (small octave E for horns, and Great octave E for the tuba). So we find ascending half notes E to F to (Bar 4) F#-G to (Bar 5) Ab descending back to G to (Bar 6) F#-F to (Bar 7) E whole notes. All notes are played under the legato slur/umbrella.

In Bar 7, the timp plays two Great octave E 8ths (each separated by an 8th rest) up to two Bb 8ths (each separated by an 8th rest). Repeat next bar.

In Bar 9, the trumpets again play the Bar 1 pattern but now on Ab min (Ab/Cb/Eb), while the Pos now play the G min (G/Bb/D) 8th note response triads. Repeat thru Bar 19.

In Bar 11, the horns & tuba continue a new passage but now principally on whole notes. So we find the C (small octave for the horns; Great octave for the tuba) whole note *pp* cresc (<) up to (Bar 12) the F# whole note, decrescendo. Then they return back to C whole notes crescendo up to (Bar 14) G, then C up to (Bar 16) Ab. In Bar 17, they play G to F# half notes crescendo to (Bar 18) C whole note. In Bar 18, the timp beats two Great

octave Bb 8ths (separated each by an 8th rest) down to two E 8ths (separated by 8th rests).



In Bar 20, horns I-II-III take over the ostinato pattern of the trumpets. They play *pp* two G min (G/Bb/D) 8ths chords. After a half rest, the tuba & timp play *pp* the response figure of two Great octave E 8ths (separated each by an 8th rest). Then in Bar 21, horns play two Ab min 8th note triads, followed by the tuba/timp on the Bb 8ths (Great octave for timp; Contra-octave for tuba). Repeat this two-bar pattern three more times thru Bar 27.

Starting in Bar 22, the still muted trumpets play *pp* rising to falling half notes an octave apart. So we find trumpet I starting the progression on Line 2 C# to D half notes, while trumpets II and III play them an octave lower in Line 1 register. So we find C# to D half notes to (Bar 23) Eb to Fb to (Bar 24) F back to Fb to (Bar 25) Eb to D to (Bar 26) the Db whole note (enharmonic C#).

In Bar 28, tuba & timp play *pp* two Great octave E 8ths (8th rest after each 8th), followed (after a half rest) by the Pos playing two Ab min 8th triads (separated by 8th rests). In Bar 29, tuba/timp play two Bb 8ths, then Pos respond on two G min chords. Repeat this two-bar pattern 4 X thru Bar 37.

In Bar 30, trumpets play *pp* the G min half note triad (followed by a half rest). In Bar 31, trumpets then play the Ab min half note chord. Repeat this pattern 3 more times thru Bar 37. In Bar 32, horns play octave apart small octave (horns III-IV) and Line 1 (horns I-II) D half notes to Eb half notes tied to half notes next bar, back to D half notes. In Bar 34, after a half rest, horns continue with the D half notes to (Bar 35) the Eb whole notes to (Bar 36) the D half notes (followed by a half rest).

The image shows a handwritten musical score on aged paper, covering measures 32 through 37. The score is written on five staves. The top staff is labeled 'Tpt' (Trumpets) and contains three measures with a double bar line and a slash, indicating a rest. The second staff is labeled 'Hrn' (Horns) and contains six measures of music. The notes are G, A-flat, B-flat, and C, with a half note G in the first measure, followed by eighth notes A-flat, B-flat, and C in the second measure, and a half note G in the third measure. The third staff is labeled 'Tbn' (Trombones) and contains six measures of music, with notes G, A-flat, B-flat, and C. The fourth staff is labeled 'T' (Tuba) and contains six measures of music, with notes G, A-flat, and G. The bottom of the page shows measures 32, 33, 34, 35, 36, and 37 circled in pencil.

In Bar 38, trumpets again play the Bar 1 pattern on G minor thru Bar 42. But instead of the Pos playing the response 8th note chords, the horns take over that role on the Ab min 8th chords. Repeat thru Bar 42. In Bar 40, the Pos play spaced apart (not block chords) half notes Great octave G/small octave D/Bb to Ab/Eb/Cb half notes back to (Bar 41) G/D/Bb half notes (followed by a half rest). The tuba plays the Contra-octave G to Ab to G half notes. In Bar 41, the timp beats two Bb 8ths down to two E 8ths (of course each 8th separated by an 8th rest). Repeat next bar.

In Bar 43, horns play two G min 8th chords, followed by the Pos on two Ab min triads. Repeat thru Bar 46. In Bar 44, trumpets play *pp* < the G min to Ab min half note triads back to (Bar 45) the G min half note chord (followed by a half rest). In Bar 45, the timp beats two Bb 8ths down to two E 8ths. Repeat next bar.

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[Hand-copied by Bill Wrobel]

In Bar 47, trumpets play the G min to Ab min half note chords *pp* < >, repeated next bar. After a quarter rest, Pos respond with the Ab min half note triad to the G min quarter note triad tied to quarter notes next bar. Then back to the Ab min half note triad to the G min quarter chord tied to whole notes in Bar 49. After a quarter rest in Bar 49, trumpets play *pp* > the G min dotted half note chord.

(cont.) CLUES

[Hand-copied by Bill Wrobel]

In Bar 50, tuba & timp beats two E 8ths (separated by 8th rests), followed by the horns on two G min 8th chords. In Bar 51, timp/tuba play two Bb 8ths, followed by horns on the Ab min 8th chords.

In Bar 52, trumpets play two G min 8ths, followed by tuba/timp on E 8ths. In Bar 57, trumpets play two Ab min 8th chords, followed by the tuba/timp on Bb 8ths. In Bar 54, trumpets play two G min 8th chords followed by the Pos on two Ab min chords. Repeat in Bar 55.

In Bar 56, trumpets & Pos create a polychord effect. So we find trumpets on G min whole note chord, and the Pos on Ab min (small octave Ab/Line 1 Cb/Eb). After a quarter rest, tuba/timp play Great octave E up to Bb back to E 8ths (each separated by 8th rests). In Bar 57, horns are soli *pp* on Line 1 E [written B] whole notes. In Bar 58, trumpets & Pos repeat Bar 56 but the tuba/timp contrary motion of Bb down to E up to Bb 8ths. Then the horns on E whole note again in Bar 59.

In Bar 60, the tuba sounds *pp* the Bb half note down to the E (E) half note. Timp does the same on trill rolls. In Bar 61, Pos respond with the G min whole note chord.

In Bar 62, tuba/timp play E up to Bb half notes (timp trill roll), and in Bar 63 horns I-II-III respond on the Ab min whole note chord. In Bar 64, tuba/timp on Bb down to E half notes tied to whole note next bar. In Bar 65, trumpets conclude with the G min whole note triad tied to whole notes next bar, held fermata. In end Bar 66, all you hear are the decaying trumpets. End of cue.

“Line Up” #364 cue VI. *Modto* in C time. Quarter note = 80. 28 bars, 1:39.

The CBS Library VIII, Reel 46-B, describes this cue as follows: "364 (Part 1, Take 4): Sustained brass chords (alternating one octave apart) over descending brass triads; pushing, forceful. Sudden break at end, :43 ; 363 (Part 1, Take 1): Repeated brass figures followed by higher loud repeated triads. Returns to music of part 1, :56."

Three *sords* Pos play *ff* the small octave G (g) half note rinforzando-marked (> over the note) down to the octave lower G (G) half note rinforzando. Repeat next 3 bars. The tuba plays the Great octave G (G) half note down to the Contra-octave G (GG) half note. Repeat thru Bar 4. The timp beats *ff* on small octave G (g) quarter note rinforzando down to Great octave G (G) quarter note (with quarter note rests between notes). The muted trumpets are highlighted playing forte a repeat pattern of minor 2nd interval descent of 8th note triads. So we find, after an 8th rest, two G min (G/Bb/D) 8th triads (rinforzando marked over the 2nd G min chord) to the

F# min (F#/A/C#) 8th (all three 8th chords connected by a crossbeam).
Repeat same bar.

<https://youtu.be/It7Cti6sz8U> [Line Up, POLICE FORCE] Bernard Herrmann

In Bar 2, the trumpets play (after an 8th rest) two F min (F/Ab/C) 8th triads (2nd chord is rinforzando) to the E min (E/G/B) 8th chord. Repeat same bar.

In Bar 3, trumpets continue (after an 8th rest) with two Eb min (Eb/Gb/Bb) 8th triads to the D min (D/F/A) 8th. Repeat same bar.

In Bar 4, after an 8th rest, the trumpets conclude the pattern with two Db min (Db/Fb/Ab) 8th chords to the C min (C/Eb/G). Repeat same bar.

In Bar 5, the timp beats two Great octave G quarter notes on the 1st & 3rd beats (separated by quarter rests). The tuba sounds the Contra-octave G quarter note (followed by a quarter rest). Repeat in the same bar. After a quarter rest, 2 Pos play the small octave G (g) quarter note *rinforzando*. Repeat same bar. *Sords* horns now take over the 8th note descending passage played by the trumpets earlier, but as dyads in major third intervals. After an 8th rest, horns play *ff* two Bb/D dyads (the 2nd one *rinforzando*) to the A/C# dyad. After an 8th rest, horns continue the pattern playing two A/C# 8th note dyads to the Ab/middle C.

In Bar 6, after an 8th rest, horns play two Ab/C 8ths to G/B, then (after an 8th rest) two G/B to Gb/Bb. In Bar 7, after an 8th rest, horns play two Gb/Bb to F/A 8ths, then (after an 8th rest) two F/A to Fb/Ab 8ths. In Bar 8, horns play two Fb/Ab to Eb/G dyads to (after an 8th rest) two Eb/G to D/F#.

In Bar 9, the B-flat trumpets play forte Line 2 G (g") half note *rinforzando* down to Line 1 G [written A] half note *rinforzando*. Repeat thru Bar 12. After a quarter rest, the tuba plays the G (G) quarter note. Repeat same bar and thru Bar 12. The timp plays same but starting on the higher octave G (g) quarter note. Here the Pos take over the 8th note pattern, and play the exact chords the trumpets did in Bars 1 thru 4. So we find, after an 8th rest, two G min to F# min 7ths, repeated same bar. Etc.

In Bar 13, the horns play *sff* Line 1 G half note *rinforzando* down an octave to small octave G half note *rinforzando*. Repeat thru Bar 16. Trumpets return with the pattern, but not repeated same bar. So, after an 8th rest, two G min 8th chords to F# min. Then after an 8th rest, two F# min to F min. In Bar 14, two F min to E min; then two E min to Eb min. In Bar 15, two Eb min to D min, then two D min to Db min. In Bar 16, two Db min to C min, then two c min to B min (B/D/F#).

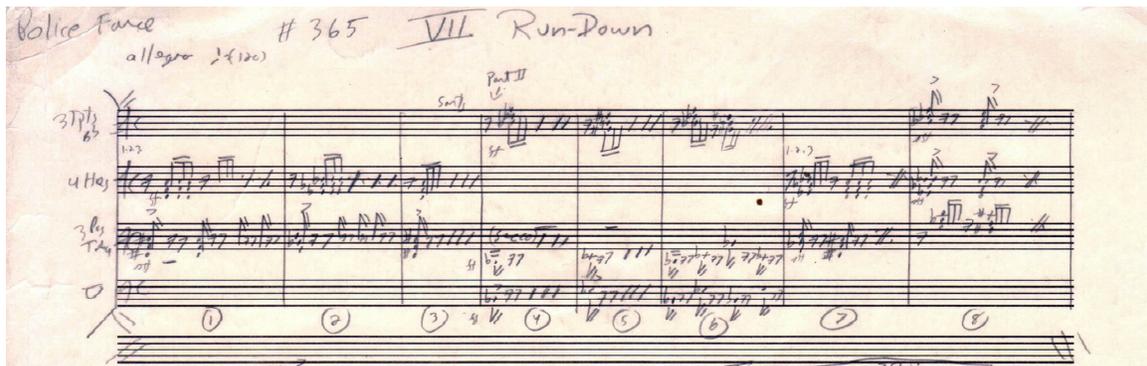
In Bars 17-21 is the "I" section that is played first. After Bar 21, Bars 1-16 are repeated, followed by "II" (Bars 22-28). In Bars 17-18, Pos/tuba/timp repeat Bar 1. After a quarter rest, the horns play *ff* dyad half notes Bb/D *rinforzando* to A/C# quarter notes tied to quarter notes next bar (half note value) back to Bb/D half notes to A/C# quarter notes tied to next bar. Then, after a quarter rest, G (g) half note *rinforzando* up to (Bar 20) G (g') back down to G (g) half notes *rinforzando*. Bar 21 = Bar 20. In Bar 19, after a quarter rest, the trumpets play the G min (G/Bb/D) half note triad

rinforzando to the F# min (F#/A/C#) quarter note triad tied to quarter notes next bar. Then back to G min half note triad to F# min quarter note triad tied to next bar to the G min dotted half note chord.

So after the repeat of Bars 1-16, we come to Sect II (Bar 22). Tuba/timp/Pos play the reverse motion of Bar 17 (Bar 1). Horns repeat Bar 17, repeated thru Bar 25. In Bar 23, trumpets play G (g') up to G (g'') half notes. Repeat in Bar 25.

In Bar 26, horns play *sff* the G (g) whole note tied to whole notes next two bars, last bar held fermata. After a half rest, the Pos play the G (g') half note tied to whole notes final two bars. In Bar 27, the trumpets play the high G (g'') whole note tied to whole note next bar, held fermata. After a half rest in Bar 27, the timp is rolled *ff* on G (G) half note tied to whole note next bar, held fermata. The tuba in that bar, after a half rest, plays *ff* the Contra-octave G half note tied to whole in the final bar. End of cue.

"Run-Down" #365 cue VII. *Allegro* in C time. Quarter note = 120. 26 bars, 1:35.



The CBS Library VIII, Reel 51-D-two, describes this cue as: "Staccato, persistent brass, for chase or fight." This cue was used in almost its entirety in the HGWT episode, "The Singer," airdated 11-28-58.

3 Pos (trombones) kick off the cue with four *rinforzando* 16th triads, each followed by the horns' rapid-fire figure of three 16th note triads. So we see the Pos *sff* on the F# min (F#/A/C#) 16th note triad *rinforzando* (Great

octave F#/small octave C#), followed by the 16th and 8th rest marks. Repeat three more times same bar.

After a 16th rest, horns I-II-III respond to the Pos *ff* with three 16th triads (notes connected by a double crossbeam) on the G min (G/Bb/D). Repeat three more times same bar.

In Bar 2, the Pos play four G min (G/Bb/D) 16th triads (each separated by the 16th & 8th rests). Horns respond, after the 16th rest, with three Ab min (Ab/Cb/Eb) 16th triads.

Bar 3 = Bar 1.

In Bar 4, the tuba plays "secco" (dry, short) fortissimo four Contra-octave Bb 16ths (each separated by a 16th & 8th rest). The timp beats four such Bb notes but an octave higher (Great octave Bb). The muted trumpets play fortissimo, after a 16th rest, three Ab min (Ab/Cb/Eb) 16th note triads (connected by two crossbeams), played 4 X that bar.

In Bar 5, the tuba & timp play up to the Eb 16th notes, while the trumpets respond with the F# min (F#/A/C#) triple 16th triads. In Bar 6, the trumpets repeat Bar 4 (Ab min), while the tuba plays that Bb 16th up to Eb then up to Bb 16th (Great octave) back down to the Great octave Eb (each note of course separated by the rest marks). The timp plays Bb up to Eb, back down to Bb up to Eb.

In Bar 7, the Pos return with the G min (G/BB/D) 16th followed by the 16th-8th rest, then the F# min (F#/A/C#) 16th followed by the rest marks. Then repeat that pattern same bar. The horns, after a 16th rest, play three Ab min (Ab/Cb/Eb) 16th triads. After another 16th rest, the horns play three G min 16ths. Repeat pattern in the same bar.

In Bar 8, the horns and trumpets unite playing four 16th triads with the Pos (higher octave) playing the response figures. So we find the trumpets & horns both playing the Ab min (Ab/Cb/Eb) 16th triad (followed by the 16th & 8th rests) to the G min (G/Bb/D) 16ths followed by the rests. Repeat pattern in the same bar. After a 16th rest, the Pos respond with three higher register G min or G/Bb/D (d') triads. Then, after another 16th rest, they play the F# min (F#/A/C#). Repeat pattern in the same bar.



In Bar 9, the trumpets & horns play the F# min 16th triads (separated by the 16th & 8th rest) to the F min (repeat pattern same bar) while the Pos play the response figures of three F min triads to the E min (E/G/B), and repeat pattern same bar.

In Bar 10, the trumpets & horns take over the 16th note punctuations with the Ab min (separated by the 16th-8th rests) to the G min (separated by rests) to the F# min, then the F min. After a 16th rest, the timp beats forte the Bb-Eb-Eb 16ths played 4X that bar.

In Bar 11, the Pos return with those descending punctuations of Ab min to G min to F# min to F min. After a 16th rest, the trumpets respond with three G min 16th chords. Then, after a 16th rest, three F# min triads, then F min, then finally E minor. In Bar 12, Pos repeat the previous bar; trumpets are silent, and timp returns with that Bb-Eb-Bb response beats.

Bars 13 & 14 are the section "I" bars which immediately follow. Then there is a repeat of Bars 1-12 followed by the "II" section starting on Bar 15. In sect I, the horns are soli *sff* on a four-note/chord pattern played 4 X that bar. So we find (if my hand-copying notes are correct) the F/G/B/Eb rinforzando 16th chord legato to the Gb/Ab/Bb/D chord, followed by the staccato playing of two of that Gb/Ab/Bb/D chord. Play this figure 4 X that bar.

In Bar 14, the trumpets are soli playing *sff* the Bb/Db/F (Bb min) rinforzando legato to the A/C/E (A min) played 3 X (last two are staccato). Play that figure 4 X that bar.



After the repeat of Bars 1-12, we come to the "II" conclusion starting on Bar 15. So we find the horns playing the punctuation triads of two F# min to two G min (each separated by the 16th & 8th rest marks). The trumpets, after a 16th rest, respond *sff* with two G min then two Ab min figures.

In Bar 16, the horns play two Ab min punctuations to two F# min punctuations, and the trumpets respond with two G min figures, then two F# min figures.

In Bar 17, the Pos play the F# min punct to the G min punct (repeat pattern same bar) while the horns respond, after a 16th rest, to three G min triads, then (after a 16th rest) three Ab min chords (repeat pattern same bar).

In Bar 18 (page three) the trumpets & horn team up again and play unison punctuation triads G min to F# min (repeat pattern same bar) while the timp responds with the Bb-Eb-Bb 16ths played 4X that bar.

In Bar 19, the Pos play the puncts with the G min to F# min (repeated pattern same bar). Tuba plays *secco* (dry, short) the Great octave Bb to Ab (each separated by the 16th & 8th rest), and repeat those two notes same bar. After a 16th rest, the timp plays the Bb 16th followed by an 8th rest and 16th rest, then the Eb 16th (repeat pattern same bar). There is a slight difference of notation now with the trumpets. After an 8th rest, they play two G min 16th note triads. After another 8th rest, they play two F# min 16th chords (repeat pattern same bar).

In Bar 20, the horns play an insistent D (d') 16th note utterance *sff* (four 16ths per figure connected by crossbeams, 4 figures per bar). The Pos play the punctuation 16th triads of G min to F# min (repeat pattern same bar).

In Bar 21, the trumpets take over the horns' reiteration notes on D (d^{''}) fortissimo while the Pos raise an octave to play that G min to F# min puncts, and the tuba joins in with the Bb to A 16ths.



In Bar 22, horns repeat their soli passage in Bar 13. In Bar 23, the trumpets play the soli passage as in Bar 14, but in triads Ab min rinforzando legato to G min to two more G min in staccato fashion (figure played 4 X that bar).

In Bar 24, the horns sound four small octave G [written Line 1 D] 16th note puncts rinforzando; Pos on Great octave G ; tuba on G octave lower (GG). After a 16th rest, the timp plays the repeat pattern beats of 16th notes Great octave Bb up to small octave Eb back to Bb (pattern played 4 times). Timp is silent after this.

In Bar 25, the notation slows with two G 8th notes (separated by 8th rests) to even slower with two G quarter notes of the horns/Pos/tuba. In Bar 26, this concludes with the whole note fermata on G, with the trumpets again joining in on the lowest or small octave G (g) whole note held fermata *sff*.

“Suspects” #366 cue VIII. *Modto* in C time. Quarter note = 70. 33 bars, 2:24.

The CBS Library, Reel 56-A (Suspense Bridges and Backgrounds), describes this cue as follows: " :00-1:10, Andante dramatic brass B.G. ;

some sense of waiting. 1:10- 1:45, Gradual crescendo to-- 1:45-2:24, Heavy unison brass to tail."

Pos & tuba open the cue *sff* with an octave descent of half notes G. So we find the Pos playing (octave apart) small octave and Line 1 G (g, g') *rinforzando* half notes down to Great octave and small octave G (G, g) *rinforzando* half notes up to (Bar 2) the Db *rinforzando* whole notes *sff*. The tuba plays Great octave G down to Contra-octave G (GG) up to (Bar 2) the Db whole note. In Bar 2, the timp is trill rolled on small octave Db whole note forte.

In Bar 2, after a quarter rest, *sords* trumpets play *sff* and *rinforzando*-marked (> over each triad notes) three G min (G/Bb/D) 8th chords, each separated by an 8th rest.

In Bar 3, the horns are soli. Horns II-III-IV play *sff* the F# min (F#/A/C#) whole note triad. After a quarter rest, horn I plays *sff* three Eb 8th notes *rinforzando* and also in stopped position (notated with the + sign over the notes), each note of course separated by an 8th rest.

Bar 4 = Bar 1.

In Bar 5, the Pos/tuba/timp settle on the Ab whole notes of various registers. After a quarter rest, the trumpets play *sff* three E min (E/G/B) [written F#/A/Line 2 C#] *rinforzando* 8th note triads (each separated by an 8th rest, as before).

[Hand-copied by Bill Wroblek]
[Specific bars & sequence vs +D in "Red Skies" esp. GUNs make]
Jan 7, 1961

In Bar 6, horns II-III-IV play the F min (F/Ab/C) whole note triad. Then, after a quarter rest, horn I plays three stopped D 8ths (each separated by an 8th rest).

In Bar 7, Pos/tuba play Line 1 G# down to small octave G# half notes rinforzando up to (Bar 8) Line 1 D whole notes, with the timp trill roll on Great octave Ab. After a quarter rest in Bar 8, the trumpets play *sf* three rinforzando Ab min (Line 1 Ab/Line 2 Cb/Eb) 8th note triads.

In Bar 9, horns II-III-IV play the A min (small octave A/Line 1 C/E) whole note triad [written Line 1 E/G/B]. Then, after a quarter rest, horn I plays three stopped Line 1 F# [written Line 2 C#] 8ths.

In Bar 10, Pos/tuba repeat the G# down to G# half notes to (Bar 11) the A whole notes. Timp is trill rolled on Db. After a quarter rest, the trumpets play three Bb min (Bb/Db/F) 8th note triads. In Bar 12, the horns play the

Bb triad also, and (after a quarter rest) horn I plays three stopped G 8ths (each separated by an 8th rest).

In Bar 13, a new section is revealed. Here the trumpets play forte decrescendo on the Bb min (Bb/Db/F) whole note chord. After a quarter rest, horn I plays three stopped G (g') 8th forte (each separated by an 8th rest).

In Bar 14, horns II-III-IV play the Bb whole note triad. After a quarter rest, horn I play *p* (piano dynamic) three stopped G (g') 8ths (each 8th note followed by an 8th rest).

In Bar 15, the Pos play *pp* the Bb min or Bb/Db/F (f) whole note triad. After a quarter rest, horn I plays the same pitched G 8ths but *pp* (pianissimo).

In Bar 16, the timp is trill rolled on small octave Bb whole note (tied to whole note next bar). After a quarter rest, horn I plays *pp* the three stopped G notes, but an octave lower G (g).

In Bar 17, after a quarter rest, the tuba plays *pp* three great octave G (G) 8th notes (each separated by an 8th rest).

In Bar 18, the timp is rolled on Great octave Ab whole note thru Bar 26. After a quarter rest, the Pos play *pp* three C/D/F 8th note triads (separated by 8th rests).

The image shows a handwritten musical score for a brass section. It consists of five staves: Trombone (Tbn), Horns (Hrns), Trumpets (Trp), Tuba (Tuba), and a bottom staff for bar numbers. The score is written in ink on aged paper. The top staff (Tbn) has a tempo marking 'poco a poco rall' and a dynamic marking 'p'. The second staff (Hrns) has a dynamic marking 'p'. The third staff (Trp) has a dynamic marking 'p'. The fourth staff (Tuba) has a dynamic marking 'pp'. The bottom staff shows bar numbers from 18 to 33, with some numbers circled. The score includes various musical notations such as notes, rests, and dynamics like 'poco a poco rall' and 'largo'.

In Bar 19, after a quarter rest, the tuba sounds *pp* three Great octave Ab 8ths (repeated thru Bar 26). In Bar 20, Pos return again with the C/D/F 8th triads, repeated thru Bar 26. In Bar 21, after a quarter rest, the horns play *pp*

three Ab/C/D/F 8th chords (F half -dim 7th 1st inversion), repeated in Bar 26.

In Bar 22, after a quarter rest, the trumpets finally rejoin, playing three Ab/C/D 8th chords (each of course separated by an 8th rest), repeated thru Bar 26.

So, Bars 23 thru 26 are a repeat of the tutti performance of Bar 22, but each bar becoming increasing louder.

Bar 23 = *p*

Bar 24 = *mf*

Bar 25 = *f*

Bar 26 = *ff*

There is a climax in Bar 27 with the *fff* level (and "Largo") playing of the brass play G down to G half notes up to (Bar 28) Db whole note *sfff*. After a quarter rest in Bar 28, the timp plays three rinforzando Db 8ths (each separated by an 8th rest).

In Bar 29, the brass play two rinforzando D half notes (tuba is Great octave D; Pos is small octave d; horns d'; trumpets d") to (Bar 30) the Ab whole note *sff* and rinforzando (trumpets down to Line 1 Ab; horns/Pos/tuba ascend up to Ab). After a quarter rest in Bar 30, the timp sounds three Ab 8ths rinforzando.

In Bar 31, the brass play (trumpets lower octave than Bar 29) G down to G half notes rinforzando to (Bar 32) the Db whole note. After a quarter rest, the timp sounds three Db 8ths.

In end Bar 33, the brass sound *sff* on the C min whole note chord, held fermata (timp is silent). The trumpets and horns play it root position (C/Eb/G) while the Pos play it 2nd inversion Great octave G (G)/small octave C(c)/Eb. End of cue.

“Closing In” #367 cue IX. *Moderato* in C time. Quarter note = 70. 50 bars, 2:18. No CBS Library Log sheet on this cue was found. Apparently it was missing (as occasionally happens with various isolated pages).

Police Force #367 IX Closing In
 box 5 majento (1-70)

This is an interesting cue, but I have yet to ever hear it on any CBS show (apparently never used). The cue begins with the pedal timp trill roll on Great octave E whole note *sfp* < on a glissando up to (Bar 2) the Bb 8th note *sff* (followed by an 8th, quarter and half rest marks). In Bar 2, the tuba sounds *sff* on Contra octave Bb whole note. After a dotted 8th rest, the *sords* Pos play the G min or G/Bb/Line 1 D (d') 16th triad to three rinforzando G min quarter note triads *sfff*.

In Bar 3, the stopped horns play *sff* decrescendo on small octave A/Line 1 C#/Eb whole notes (A maj flat 5th sound). After a dotted 8th rest, the *sords* trumpets play *sff* the G min 16th triad to three G min quarter note triads to (Bar 4) the A/Db/Eb whole note chord (the A min b 5 sound, but not correct notation). Also in Bar 4, the timp returns with the trill roll on Bb whole note *sfp* < gliss down to the E 8th note *sff* (followed by rest marks).

In Bar 5, the tuba sounds *sff* on Great octave E whole note. After a dotted 8th rest, the Pos sound *sff* on the Fb/Ab/Bb 16th triad to three quarter note triads rinforzando.

In Bar 6, the stopped horns play *sff* > the Eb augmented whole note triad (Eb/G/B). After a dotted 8th rest, the trumpets sound *sff* on the Eb/Gb/Bb (Eb min) 16th triad to three such quarter note triads to (Bar 7) the G min (G/Bb/D) whole note triad. In Bars 7-8, the timp repeats Bars 1-2 rising gliss.

In Bar 8, the brass play a new section. We find the tuba playing *ff* rising quarter notes Great octave Bb-B-small octave C-C#, repeated next bar. The Pos play rinforzando 8th note chords (separated by 8th rests). So we find Pos playing fortissimo the rinforzando G min (G/Bb/D) 8th note triad (followed by an 8th rest). Then an F# min (F#/A/C#) 8th to F min

(F/Ab/C) to the E min (E/G/B) 8th chord followed by the 8th rest. Repeat next bar.



In Bar 10, the horns take over the tuba's quarter note line (same notes of Bb-B-C-C#) played forte. The trumpets take over the Pos line of 8th note triads *fff*, same exact chords. Repeat in Bar 11.

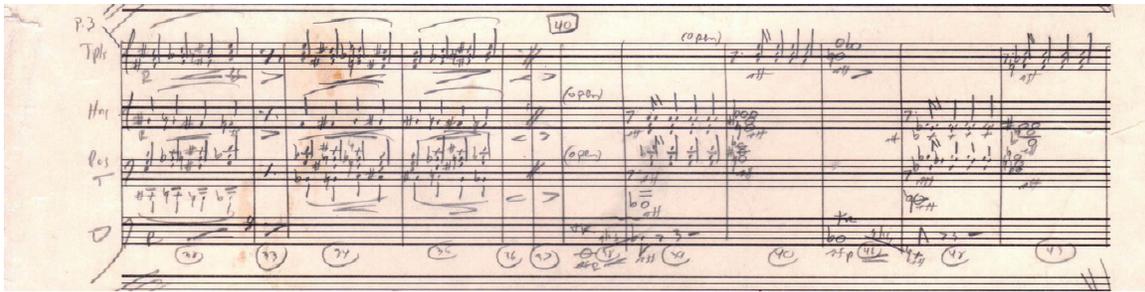
In Bars 12-13, Pos repeat Bars 8-9, but quarter to 8th note chords, then quarter to 8th note chords crescendo-decrescendo each time (< >), and the tuba plays its line as 8th notes (instead of quarter notes).

In Bars 14-15, trumpets repeat Bars 10-11 but three quarter note chords to final 8th note chord (E min). Repeat in Bar 15. Horns play quarter notes Bb-B-C to middle C# 8th (followed by 8th rest). Repeat next bar.

In Bars 16-17, the Pos go contrary motion (ascent instead of descent). So small octave E min to F min to F# min to G min. The tuba descends quarter notes Great octave C#-C-Contra-octave B-Bb. Repeat in Bar 17. In Bars, 18-19, ditto contrary motion for trumpets and horns. In Bars 20-23, repeated passages as before but quarter to 8th note chords.

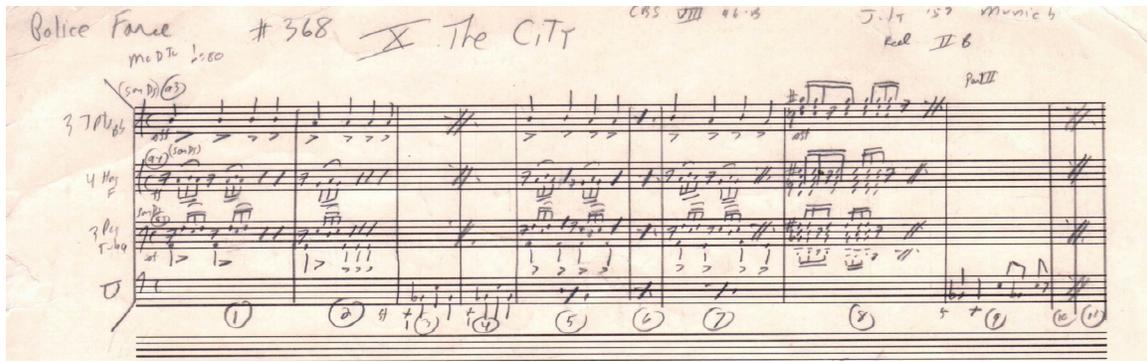


Etc.



The cue ends in Bars 44-50 with the timp in a continuous trill roll gliss of Great octave E whole note *sfp* < up to Bb whole note fortissimo, back down to E up to Bb down to E in Bar 48 up to four rinforzando Bb quarter notes fortissimo down to (Bar 50) the E whole note roll. In Bar 44, trumpets are *sff* on whole note chord G min (G/Bb/D). In Bar 45, Pos & tuba sound the Bb whole notes (Great octave for Pos and Contra-octave for the tuba). In Bar 46, trumpets are unison on the Line 1 E [written F#] whole note and horns stopped *sff* on Line 1 E [written B]. In Bar 47, Pos/tuba play Bb again. In Bar 48, trumpets & horns on E again (silent in Bar 49). Then in Bar 50, trumpets play the D whole note *sff*, held fermata; horns are stopped on small octave G [written Line 1 D]; Pos play Great octave E/Bb/small octave E (e); tuba on Contra-octave Bb, and timp is rolled on Great octave E. So the combined sound is the E half dim 7th (E/G/Bb/D).

“The City” #368 cue X. *Moderato* in C time. Quarter note = 80. 48 bars, 2:18.



<https://youtu.be/PptVXRJ6tQI> [The City, POLICE FORCE] Herrmann

The CBS Library VIII, Reel 46-B, describes this cue as follows: "(part 1, take 3) Brass with frantic motion, :23. (part 2, take 2) Urgent brass figures continually repeated in different register. Some tympani answers. Abrupt ending, :55. (part 3, take 7) Tympani solo and fast brass 1:00 punctuating chords, sinister close." I have yet to hear this cue used in any CBS show, even *Perry Mason*.

Muted trumpets play four Line 1 A [written B] quarter notes to (Bar 2) four G quarter notes, each note *fff* >. The tuba plays four Great octave A quarter notes *sf* to (Bar 2) four G notes. After a 16th rest, *sords* horns Line 1 play D-E-D [written A-B-A] 16th notes played 4 X in that bar to (Bar 2), after a 16th rest, the C-D-C [written G-A-G] 16ths played four times that bar. After a 16th rest, the muted Pos play the pattern as small octave F-E-F played 4X to (Bar 2)E-D-E.

Bars 3-4 = Bars 1-2. However, the timp joins in fortissimo and plays quarter notes Great octave E up to Bb up to small octave E back to Bb. Repeat in Bar 4 thru Bar 7.

In Bar 5, trumpets play quarter notes Line 1 A-A-G-G, repeated next bar. Horns play two Line 1 D-E-D to two C-D-C 16th note patterns; Pos play two F-E-F to two E-D-E patterns. Repeat next bar.

In Bar 7, this is accelerated further by the trumpets playing quarter notes A-G-A-G (same for tuba). Horns play D-E-D to C-D-C patterns, repeated same bar. The Pos play likewise with their own given note pattern.

In Bar 8 (in a pattern not unlike whatever you'll discover in "The Chase" cue later), the trumpets play a syncopated rhythm of 16th note triads.

So we find they play two Bb aug (Bb/D/F#) 16th triads (followed by a 16th rest) to another Bb aug triad (all three triads connected by a double crossbeam) to next figure of three consecutive Bb augmented triads (followed by a 16th rest). Repeat this pattern in the same bar. Horns also play this exact same pattern but in the G minMaj 7 (G/Bb/D/F#) chords. The Pos play the same pattern and chords as the trumpets. The tuba plays on the D note.

In Bar 9, the timp is solo playing forte Great octave Bb down to E quarter notes up to small octave E down to Bb 8th notes up to E (e) 8th note (followed by an 8th rest).

Bars 10-11 = Bars 8-9.



In Bar 12, the trumpets play the same pattern but on unison E (e') 16ths. Horns play it on unison B 16ths. Pos play it as the Db maj 2nd inv (Ab/Db/F) chords. In Bar 13, the timp reverse direction and notes. We find Great octave Bb up to small octave E 8ths down to E quarter up to Bb up to E (e) 8ths down to Great octave E quarter note.

Bars 14-15 = Bars 12-13.

In Bar 16, trumpets play the same pattern on the lower register Bb aug (Bb/D/F#), while the horns play on notes Ab/Bb/Line 1 D/F#. Pos and tuba are silent. Repeat tpts/horns lines thru Bar 19.

In Bar 17, the Pos plays Great octave E up to Bb half notes rinforzando up to (Bar 18) small octave E down to Bb half notes rinforzando down to (Bar 19) Contra-octave E (EE) whole note rinforzando. The tuba plays the E (EE) down to Bb half notes (repeat next bar) to finally the Contra-octave E whole note.

Then the pattern starting on Bar 1 returns, but the horns & Pos reverse the 16th notes (E-D-E for horns, and F-E-F for Pos).

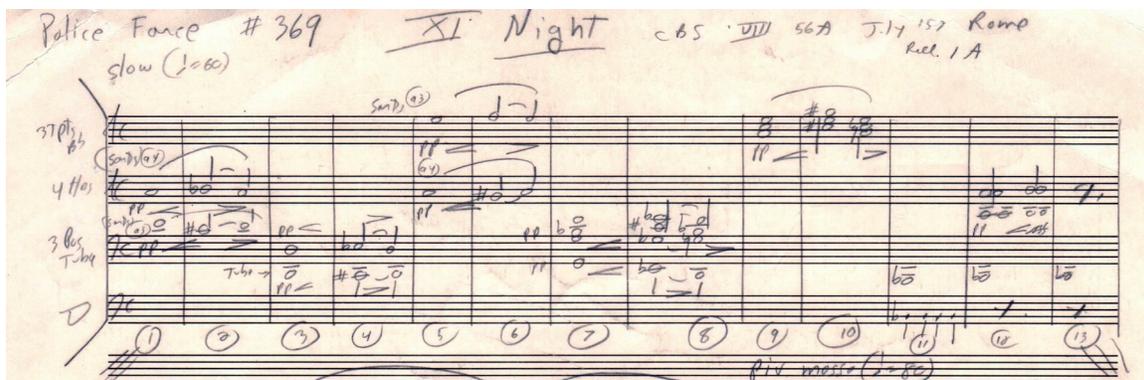


Once again I do not feel the need to elaborate on the remaining bars for this obscure cue. However, in Bar 47 we find the trumpets playing *sff* Line 1 D whole note tied to whole note in end Bar 48, held fermata. Horns

play on small octave Ab/Bb [written Line 1 Eb/F] notes as given. Pos play Great octave Ab/Bb/small octave D whole notes tied to next bar, while the tuba plays Great octave D. After a half rest in Bar 47, the timp beats Great octave Bb quarter note down to E quarter note up to (end Bar 48) small octave E down to Great octave Bb 8ths (crossbeam connected) down to stand alone E 8th (followed by an 8th rest and then a half rest held fermata). End of cue.

“Night” #361 cue XI. *Slow* in C time. Quarter note = 60. 50 bars, 3:16.

The CBS Library VIII, Reel56-A (Suspense Bridges and Backgrounds), describes this cue as: "Soft suspenseful brass and tym. Middle section crescendos with light agitato brass. Returns to quiet brass suspense." This cue was used to a great extent in the HGWT episode, "The O'Hare Story" (airdate 3-1-58) and in the *Gunsmoke* episode "Potato Road"(airdate 10-12-57) and in many other episodes.



Sords horns and *sords* Pos play *pp* < Line 1 D whole note to (Bar 2) Eb back to D half notes decrescendo (for the horns), while the Pos, however, play down to middle C# back to D half notes, creating a diminished 3rd interval between them.

In Bar 3, the Pos play an octave lower (small octave) D whole note up to (Bar 4) Eb to D half notes. The tuba joins in now to sound Great octave D whole note *pp* crescendo to (Bar 4) C# to D half notes.

In Bar 5, the *sords* trumpets play *pp* < Line 2 D whole note to (Bar 6) Eb to D half notes. The horns play Line 1 D whole note to (Bar 6) C# to D half notes.

In Bar 7, the Pos now are divisi playing the G min (G/Bb/Line 1 D) whole note chord *pp* < to (Bar 8) the Gb/C#/Eb half notes back to the G min half note chord, decrescendo. The tuba plays Great octave G whole note down to (Bar 8) Eb to D (D) half notes.

In Bar 9, the trumpets play *pp* < the G min whole note chord to (Bar 10) the B min (B/D/F#) half note triad back to the G min half note chord.

In Bar 11, we come to a new section. Here the timp beats steady Great octave Bb quarter notes thru Bar 15. The tuba sounds the Contra-octave Bb whole note repeated thru Bar 15. In Bar 12, the horns play an octave apart small octave and Line 1 D (d', d) half notes up to E half notes, *pp* < *sff*. Repeat next bar. In Bar 14, the horns play the F# to E half notes in the same pattern (repeated next bar).

The image shows a handwritten musical score for five staves: Tuba, Horns (Hn.), Pos, Trumpets (Tr.), and Timp. The score covers measures 14 through 20. The Tuba part has a whole note G in measure 14, which is repeated in measures 15-19. The Horns part has half notes in measures 12-14 and 16-18. The Pos part has chords in measures 14-16 and 18-20. The Trumpets part has chords in measures 14-16 and 18-20. The Timp part has a steady beat of quarter notes in measures 14-19. There are various performance markings such as *pp*, *sff*, *f*, and *mf* throughout the score.

In Bar 16, the Pos start to play legato (for four bars) a descending half tone progression of half note chords G min (G/Bb/D) to F# min (F#/A/C#) to (Bar 17) F min (F/A/middle C) to E min (E/G/B). After a quarter rest in Bar 16, the trumpets play forte the same progression of G min half note chord to F# min quarter note chord tied to quarter notes next bar (half note value) to F min half to E min quarter note chord. Tuba plays the G (GG) whole note tied to next bar. The timp plays a steady beat of 4 Great octave E quarter notes thru Bar 19.

In Bars 18-19, the trumpets and Pos reverse the order so that the trumpets plays the half note descent progression, while the Pos (after a quarter rest) start the progression.

Starting in Bar 20, a completely new section unfolds. The timp is trill rolled *mf* on Great octave Bb whole note thru next bar. The open horns (+ sign over the notes) play forte small octave triplet 8ths D/E-D/E-D/E (connected by a crossbeam) to stand alone D/E 8ths dyad to D/E quarter notes to D/E 8ths again to D/E quarter notes. In Bar 21, horns are silent but the trumpets (I & II) take over this ostinato rhythmic pattern, played on Line 1 D/E notes.



In Bar 22, the timp is now rolled down on Great octave E thru next bar. The stopped horns play (in the pattern already given) on dyad notes Ab/Bb. In Bar 23, trumpets I & II play it on F#/G# dyads.

In Bar 24, timp is rolled again on Bb tied to next bar. The tuba joins in playing on the Contra-octave Bb whole note tied to next bar. The Pos play the ostinato on triad notes small octave D/E/G#. In Bar 25, the now muted horns play the ostinato on the E half-dim 7th (E/G/Bb/D).

In Bar 26, the timp is rolled on Great octave E again tied thru next bar. The tuba also on E (E). Pos play the ostinato on Ab/Bb/D, horns join in then on Ab/Bb/D as well (horns repeat thru Bar 30, Pos thru Bar 28). In Bar 27, the trumpets return on the ostinato on Eb/Gb/Ab repeated next bar. Then Ab/Bb/D in Bar 29 thru 30. In Bar 28, the tuba plays the ostinato *ff* on Great octave E. The timp plays it there also. In Bar 29, tuba plays it up on the Bb (so too the timp). Also in Bar 29, the Pos play it higher register Ab/Bb/D(d').

In Bar 31, the timp is solo playing the ostinato on Great octave E.

[Police Force] #369 "Night" Brittenmann

Hand-copied by Bill W. A. [unclear]
 Used in the "Jayhawkers" episode of SURVIVOR (Jan 31, 1959) 21:23 -> 22:16

In Bar 32, the timp is trill roll on Great octave Bb whole note (silent next bar) while the tuba plays on Contra-octave Bb *fff* > (silent next bar), and the Pos on small octave D/E/G# whole notes (silent next bar). The horns play *ff* > on Line 1 D/E/G# whole notes tied to next bar "fade" and held fermata.

In Bar 34 (*a tempo*), trumpets and Pos play Line 1 D whole note to (Bar 35) the Eb to D half notes (for trumpets) and C# to D half notes (for Pos).

In Bar 36, horns are soli playing *pp* < the D (d') whole notes to (Bar 37) C#/Eb dyad to unison D half notes.



In Bar 38, the Pos play D (d) whole to (Bar 39) Eb to D half notes, whole Pos play the D (d) to C# to D half notes.

In Bar 40, horns soli on unison D to (Bar 41) C#/Eb to D half notes, *pp* < > .

In Bar 42, Pos/tuba on unison D (D) whole note forte crescendo to (Bar 43) respective C#/Eb to unison D half notes.

In Bar 44, open stopped horns play Eb maj 7th (Eb/G/Bb/D) whole note chord. After a half rest, trumpets I & II play forte decrescendo the C#/Eb half note dyad to (Bar 45) unison D (d") whole notes. After a half rest in Bar 45, two horns play that C#/Eb half note dyad to next bar's D whole note (again stopped), forte > .

After a half rest in Bar 46, 2 Pos play the small octave C#/Eb to (Bar 47) unison D whole notes. After a half rest in Bar 47, Pos III & tuba play the C#/Eb to (Bar 48) the unison D (D).

In Bar 49, the horns play *sff* small octave G acciaccatura to G whole note stopped. After a half rest, the 3 trumpets play high Line 2 G grace note to G half note tied to whole note in end Bar 50, held fermata. End of cue.

“The Jail” #370 cue XII. *Modto* in C time. Quarter note = 70. 47 bars. Here is another persistent ostinato pattern not unlike that encountered in "Night," which then soon morphs into a different yet complementary ostinato.

<https://vimeo.com/313386691> [The Jail]

Four *sords* horns play *ff* Line 1 D/E 8th notes to three D/E quarter note dyads to the D/E8th dyad. Repeat this pattern thru Bar 5.

In Bar 2, the Pos & tuba play Bb whole note (Great octave Bb for the trombones while the tuba plays Contra-octave Bb) down to (Bar 3) E (E, EE) whole notes *sff* >. The timp beats a single Great octave Bb quarter note *sff* in Bar 2 down to the E quarter note in Bar 3 (followed by a quarter and half rest). In Bar 4, *sords* trumpets play Line 1 Bb whole note *sff* > up to (Bar 5) Line 2 E whole note *sff* > .

In Bar 6, Pos I & II are soli playing the ostinato on small octave D/E (repeated thru Bar 10). In Bar 7, four "open" horns play *sff* > small octave Bb whole note up to (Bar 8) E whole note *sff* > . Timp repeats Bars 2-3, and the tuba/Pos repeat Bars 2-3 as well.

In Bar 9, trumpets play Line 1 Bb [written Line 2 C] whole note *sff* > down to (Bar 10) E whole note *sff* > .

In Bar 11, the horns are soli and *sords* again playing a new ostinato pattern on Line 1 D/E dyad of 8th-quarter-8th-8th-quarter-8th. In Bar 12, the horns stop the ostinato to play *sff* > the F half-diminished 7th first inversion (Ab/Cb/Eb/F) whole note chord. After a quarter rest, the tuba plays *p* crescendo the Great octave Bb half note to Ab quarter to (Bar 13) A whole

note, forte decrescendo. Also in Bar 13, the trumpets I & II play that new ostinato on Db/Eb to (Bar 14) the Bb/C/E whole notes. After a quarter rest in Bar 14, the tuba plays small octave Db half note to C quarter note to (Bar 15) the Great octave B whole note.

Handwritten musical score for measures 12-20. The score includes staves for Tpts, Horns, Pos, Tuba, and Timp. Measure 12 shows the start of the tuba part with a half note Eb and a quarter note C. Measure 15 shows the horns playing a whole note E/G. Measure 17 shows the tuba playing a half note Eb and a quarter note C, and the Pos playing a whole note Ab/C/D. Measure 19 shows the tuba playing a half note E and a quarter note D, and the horns playing a whole note E Dom 7th 1st inv. The score is marked with dynamics like p, f, and accents.

In Bar 15, the horns return with the ostinato rhythm on Line 1 E/G notes to (Bar 16) Db/E/Ab/Bb whole notes. After a quarter rest, the tuba sounds *p* < small octave Eb half note to Db quarter to (Bar 17) C whole note. Also in Bar 17, the Pos play the ostinato on Ab/C/D to (Bar 18) G/B/C# whole notes. After a quarter rest in Bar 18, the tuba plays the E half to D quarter to (Bar 19) the C# whole note. In Bar 19, the horns return with the ostinato on the E Dom 7th 1st inv (G/Bb/Db/Eb). Etc.

Handwritten musical score for measures 21-30. The score continues with Tpts, Horns, Pos, Tuba, and Timp. Measure 21 shows the horns playing a whole note E/G. Measure 23 shows the tuba playing a half note Eb and a quarter note C. Measure 25 shows the Pos playing a whole note Ab/C/D. Measure 27 shows the tuba playing a half note E and a quarter note D. Measure 29 shows the horns playing a whole note E Dom 7th 1st inv. The score is marked with dynamics like p, f, and accents.

(at Tail)

[Hand-copied by Bill WRobel]

(Tail) Poco a Poco Rull

[Hand-copied by Bill WRobel]

“The Chase” #371 cue XIII. *Allegro* in C time. Quarter note = 160.
 83 bars, 1:58. A faster version is 1:39.

Belice Fane # 371 XIII The Chase CBS VIII 46A July 157 Rome on master Reel 2A

all. gro (♩ = 160)

The CBS Library VIII, Reel 46-A, describes this cue as follows: "Heavy tympani figures alternates with staccato brass, extremely dramatic." This cue was used extensively (but edited/cut) in the *Perry Mason* episode, "Case of the Restless Redhead" (airdate 9-21-57), the premiere episode of the series.

The timp is solo in the first four bars. With "hard mallets," and played fortissimo, the timp plays quarter notes Great octave G up to small octave D down to Great octave Bb up to small octave F#. Repeat next three bars.

In Bar 5, the brass play an ostinato pattern. Trumpets play *fff* two Line 1 E 8ths connected by a crossbeam (followed by an 8th rest) to two more E 8ths (but now not connected by a crossbeam) followed by an 8th rest, then two more E 8ths (once again connected by a crossbeam). Repeat next bar. Horns play it on small octave B [written Line 1 F#] notes. Pos play it *fff* on chord notes Ab/small octave Db/F; tuba on Great octave Db.

In Bar 7, the timp is solo again playing a different pattern of quarter notes D (d) down to Bb up to F# down to G (G). Repeat next 3 bars.

In Bar 11, the brass return with the ostinato: trumpets on C#; horns on A; Pos on Bb/D/F#; and tuba on D. Repeat next bar.

In Bar 13, timp is solo again with quarter notes Bb down to G up to F# down to D. Repeat next 3 bars.

In Bar 17, the trumpets & horns are soli playing the ostinato. Trumpets play *sff* the D/F/A (D min) while the horns play it on the Gb/Bb dyad. Repeat next bar.

In Bar 19, the Pos & tuba are soli. Pos play B/F/A to Db/F/A 8th note chords to unison B to D 8ths (all notes connected by a crossbeam), and repeated same bar. Tuba plays *ff* B up to Db, repeated (connected by crossbeam) and repeat figure same bar. In Bar 20, the Pos return with the ostinato on Bb/F/A, while the tuba plays it Bb up to Db, repeated 2X.

In Bar 21, timp is solo on two G (G) 8ths up to D (d) quarter down to two Bb 8ths up to F# quarter. Repeat next 3 bars.

In Bar 25, trumpets play the ostinato on high Line 2 D min or D/F/A notes, repeated next bar. Horns play it on Line 1 Gb/Bb notes (repeated next bar).

In Bar 27, the Pos and tuba are soli repeating the pattern given in Bar 19 but now the tuba plays Contra-octave Bb 8th note initially (instead of B 8th as in Bar 19) while Pos III plays Great octave Bb. Etc.

(P3)

Tpts

Horns

Bass

Drum

(43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56)

(57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70)

(Hand-copied Bill WRobAL)

Police Van cont XIII Lecture

Poco accel

Tpts

Horns

Bass

Drum

(71) (72) (73) (74) (75) (76) (77) (78) (79)

80 81 82 83

84

(Hand-copied sketch by Bill WRobAL)

“Police Van (Finale)” #372 cue XIV. *Moderato* in C time. Quarter note = 80. 24 bars.

Moderato (♩ = 80) 372 XIV Police Van (Finals) [Police Force]

Handwritten musical score for Police Van (Finals) [Police Force]. The score is for a full orchestra and includes parts for Trumpets (T), Horns (H), Trombones (Pos), and Timpani (Timp). The tempo is Moderato (♩ = 80). The score is marked with dynamics such as p, pp, and (gun). There are also markings for "Serlo" and "11".

Poco a poco, all

Handwritten musical score for Police Van (Finals) [Police Force]. The score is for a full orchestra and includes parts for Trumpets (T), Horns (H), Trombones (Pos), and Timpani (Timp). The tempo is Poco a poco, all. The score is marked with dynamics such as mf, f, and ff. There are also markings for "Serlo" and "11".

[Police Force] CBS 372 XIV "Police VAN" (Finale) Bernard Herrmann

Moderato (♩ = 80)

Handwritten musical score for Police Van (Finals) [Police Force]. The score is for a full orchestra and includes parts for Trumpets (3), Horns (4), Trombones (3), Tuba, and Timpani. The tempo is Moderato (♩ = 80). The score is marked with dynamics such as p, pp, and (open). There are also markings for "Serlo" and "11".

Hand-copied by Bill Wrobel

[resume Friday, February 1, 2019]:

<https://vimeo.com/314796735> [Polive Van] VIMEO

<https://youtu.be/9xpxPSBN6uM> [Police Van] YouTube

The timp beats *pp* a constant ostinato pattern of quarter notes D (d) down to A (A), repeated same bar, and repeat bar thru Bar 22.

In Bar 2, "sords" trumpets play *p* crescendo the D maj 1st inv (F#/A/D) half note chord to the Db maj 1st inv (F/Ab/Db) half note chord to (Bar 3) the C maj 1st inversion (E/G/C) whole note triad, decrescendo. In Bar 4, the trumpets conclude the phrase with the G maj 2nd inv (D/G/B) to Eb min (Eb/Gb/Bb) half note chords to (Bar 5) the D maj (D/F#/A) root position whole note chord, decrescendo.

In Bar 6, the *sords* Pos take over the phrase with exactly the same inversions. So F#/A/D (d') to F/Ab/Db half note chords to E/G/C (c') whole note chord (C maj 1st inversion, etc). The tuba plays the D (D) whole note up to next bar's A (A) whole note (repeats next two bars).

In Bar 10, the now open trumpets and open horns join forces. They both play the same chords and inversions as the trumpets did in Bars 2-5.

Timp is soli in Bar 14.

In Bar 15 (*poco a poco rall*), the trumpets & horns play *mf* < *f* > on unison half notes D to Db to (Bar 16) C whole note. Then B to Bb half notes to (Bar 18) A whole note. Open Pos play D maj to Db maj half note chords to (Bar 16) the C maj whole note chord. Then G maj 1st inv (B/D/G) to Gb maj half note chords to (Bar 18) the D maj 2nd inv (A/D/F#) whole note chord. The tuba plays *mf* on D up to A whole notes, repeated next 2 bars.

In Bar 19, horns play high register D to Db half notes to next bar's C whole note. Then B to Bb half notes to next bar's A whole note. Pos play F#/A/D (d') to F/Ab/Db half note chords to (Bar 20) E/G/C (c'), then D/G/B (b) to Eb/Gb/Bb half note chords to (Bar 22) D/F#/A (D maj) whole note chord. Tuba again plays on D up to A whole notes.

In Bar 23, trumpets play high B/D/E to D/E/G half note triads to (Bar 24) the D maj (D/F#/A) full note chord, held fermata, *f < sff*. Horns play rinforzando quarter notes G-E-B-G to (Bar 24) A whole note held fermata. Pos silent in Bar 23, but in the final bar play A (A)/F#/D (d') whole notes (tuba on Great octave D).

The timp plays *ff* quarter notes rinforzando on four small octave D notes to (end Bar 24) the D whole note trill roll. End of cue and end of Suite.

Next is version B of this cue--my own re-orchestration. Alek just finished this midi this morning (Feb 1, 2019) & I made online videos (see links above)....

Handwritten musical score for three staves: (3) Fags, C. Fag, and (3) C B. The score is titled "(cont.) Polica Van". It features complex rhythmic patterns and dynamic markings such as *mf*, *f*, and *pp*. The bottom staff includes circled measure numbers 6 through 10. A double bar line is present at the end of the system.

Handwritten musical score for five staves: (3) Flutes, Clars, (1) Bassoon (B^b), C. B. Clarinet (B^b), and Timpani. The score is titled "(cont.) Polica Van". It includes dynamic markings like *mf* and *f*. The bottom staff shows circled measure numbers 11 through 15. A double bar line is at the end.

Handwritten musical score for seven staves: (cont.) Polica Van, Flutes, Clars, Bassoon, C. B. Clarinet, Fags, C. Fag, and Timpani. The score is titled "(cont.) Polica Van" and includes a signature "Bittermann" in the top right. It features dynamic markings such as *mf*, *f*, and *pp*. The bottom staff contains circled measure numbers 16 through 26. A red handwritten note at the bottom reads: "[Hand-copied, re-orchestrated & modified by Bill W. Robel]".

Completed Sunday, April 29, 2001 1:22 pm PDT
Revised PDF format Sunday, October 26, 2003 at 10:15 pm]
[Latest revision (images added) Friday, February 1, 2019 at 8:01 am]
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