

Snows of Kilimanjaro

Music by
Bernard Herrmann

[NOTE: I took this material from my 2011 DVD Collection analyses]

(1952) ** 1/2 [music *** 1/2]
http://www.amazon.com/Snows-Kilimanjaro-Gregory-Peck/dp/B000LC4ZD0/ref=sr_1_1?s=dvd&ie=UTF8&qid=1293599561&sr=1-1
[reviewed Independence Day 2011]

This is a rather un-fascinating (Frank Thompson in his co-commentary track states it is “fascinating”!) adaptation of Hemingway’s short work. I am not much of a fan of Hemingway, so any adaptation would not particularly interest me. The only fascinating part of this bleak movie (it’s saving grace) is the inclusion of Bernard Herrmann’s music. The commentators at around 24 minutes into the movie discuss Herrmann’s music only very briefly. Watching people like the Gregory Peck and Susan Hayward characters carrying their big guns and killing innocent animals for “sport” is rather sickening. That alone turned me off in trying to appreciate this picture. Hemingway is such a depressing writer, and this is to be expected since he ended up committing suicide!

I worked a bit on written score but not entirely, so I am not sure if I will ever do a rundown treatment of it.

The “Overture” has the tempo-marking of *Allegro con molto agitato* in 6/8 time. Quarter note = 88. All violins and violas sound *ff sempre* Line 1 D rinforzando 16th legato to F-Gb-G-Gb-F 16ths to another such figure of Db-F-Gb-G-Gb-F to (Bar 2) rinforzando initial note A-Bb-A-Ab-A-Ab to G-Ab-G-F#-G-F# to (Bar 3) F-Gb-F-Eb-C-Eb 16ths figure played twice, and so on. Celli in Bar 1 pluck *pizz sff* small octave Bb/Line 1 Db quarter notes (followed by an 8th rest) to same Bb/Db quarter notes (followed by an 8th rest) to (Bar 2) Db/F quarter notes (followed by an 8th rest) to “2” duplet value Db/F to same Db/F 8ths to (Bar 3) middle C/Eb quarter notes (followed by an 8th rest) to same C/Eb quarter notes followed by an 8th rest. CB pluck pizzicato on the same initial quarter notes as the VC but followed by rests for the rest of each bar. The piccolo, flutes and clarinets I-II are *col* the violins and violas but played an octave higher register. Clarinets III-IV are *col* the violins and violas. Two oboes play *sff* > Line 1 Bb/Line 2 Db rinforzando-marked dotted quarter notes tied to quarter notes (followed by an 8th rest) to (Bar 2) Line 2 Db/ F tied notes in the same pattern to (Bar 3) C/Eb tied notes. Bassoons play as the oboes but an octave lower register. Stopped (+) horns I-II play *sff* > small octave Bb/Line 1 Db [written Line 1 F/Ab] dotted quarter notes tied to 8th notes (followed by a quarter rest) to (Bar 2) Line 1 Db/F [written Line 1 Ab/Line 2 C] tied notes in that pattern to (Bar 3) C/Eb tied notes. Horns III-IV are not stopped (*nat*) but play *sff* small octave Bb/Line 1 Db rinforzando 8ths (followed by a quarter rest) to Bb/Db rinforzando 8ths once again (followed by a quarter rest) to (Bar 2) Db/F 8ths (followed by a quarter rest) to “2” duplet value rinforzando 8th note dyads Db/F-Db/F. Harp I plays *ff* Line 1 Bb/Line 2 Db dotted quarter notes let vibrate extending curve lines (followed by a quarter

and 8th rest) to (Bar 2) Line 2 Db/F dotted half notes, and so on. Harp II plays this an octave lower register. Etc.

“The Lake” cue (*Lento* in 3/2 time) is only two bars in length for Reel 1/3. Only *sords* (muted) strings play. All violins play *p* < small octave A half note legato up to Line 1 C# down to small octave A half notes up to (end Bar 2) Line 1 D# dotted whole note decrescendo hairpin and held fermata. Violas are silent in Bar 1. After a quarter and 8th rest in Bar 2, violas play *f* > small octave F rinforzando 8th to same F whole note decrescendo and held fermata. Celli and contrabasses (VC/CB) play *pp* < Great octave F dotted whole note legato up to (Bar 2) B dotted whole note decrescendo hairpin and held fermata. The end chord is the B maj b 5 (B/D#/F).

“The Jungle” [Reel ¼-2/1] *Lento* in 6/8 time. Flute I, after an initial 8th rest, sounds *pp* Line 2 F legato down to Line 1 Bb 8ths (crossbeam connected) up to F-Eb-Cb legato slur 8ths. This is repeated in Bar 2 but Bar 2 was crossed out by Herrmann. After an 8th rest in Bar 3, the piccolo takes over with the exact same notes and pattern (repeated next bar). Then the flutes returns in Bars 5-6 to repeat Bar 1. After an 8th rest in Bar 3, the oboe plays *pp* < > Line 2 Gb quarter note tied to dotted quarter note legato to (Bar 4) F dotted half note. After an 8th rest in Bar 5, the oboe plays Line 2 Eb quarter note tied to dotted quarter note to (Bar 6) F dotted half note. Fag I plays the same as the oboe but an octave lower register. After an 8th rest in Bar 3, clarinet I plays *pp* the same notes as the piccolo (but of course transposed since this is a Bb instruments). So we find Line 2 F [written G] 8th down to Line 1 Bb [written Line 2 C] 8th, and so forth. Back in Bar 1, the vib sounds *ppp* Line 1 Bb dotted half note let vibrate extending curve line (repeated thru Bar 6). The Ancient Cymbal (Bb) plays *ppp* Line 2 Bb dotted half note let vibrate (repeated thru Bar 6). Strings are *sords* (muted). Violins I are divisi. The bottom line has a whole rest but the top line of violins I play *pp* Line 3 Bb [written Line 2 but 8^{va} ottava above the notes) dotted half note tied to 8th note in Bar 2 (followed by rests) But then the bottom line violins I in bar 2 play Line 3 Bb dotted half note tied to 8th next bar followed by rests (then top line violins return on Bb dotted half note tied to 8th next bar), and so on. Violas (*div*) play small octave and Line 1 Bb dotted half notes tied to 8th notes next bar (followed by rests) and repeated in Bars 3-4 and 5-6. In Bar 2, divisi celli play *pp* small octave and Line 1 Bb dotted half notes tied to 8ths next bar (followed by rests) and repeated in Bars 4-5 to (Bar 6) Bb dotted half notes. In Bar 7, harp I is arpeggiando *mf* on Contra-octave Bb/Great octave F/small octave D dotted half notes (repeated in Bar 9), while harp II plays *mf* just Contra-octave Bb dotted half note let vibrate. *Sords* horns in Bar 7, after an initial 8th rest, play *pp* < > small octave and Line 1 Bb [written Lines 1 & 2 F] quarter notes tied to dotted quarter notes legato to (Bar 8) Ab [written Eb] dotted half notes decrescendo hairpin. Repeat Bar 7 in Bar 9 to (Bar 10) small octave and Line 1 Gb [written Db] dotted half notes. In Bar 7, piccolo I repeats Bar 3 (repeated in Bar 9). Flute I in Bar 8 repeats Bar 1 (repeated in Bar 10). Etc.

“The Tent” [Reel 2/pt 3] starts on page 25 of this total score. By the way, the microfilm indicates that pages 28 thru 43 are missing. I researched the score briefly as the actual autograph pages, so I’ll try to dig those other hand0-copies and notes to see if those pages were available. *Lento* in 6/8 time, the piccolo and flute play *pp* Line 1 Bb

dotted half note (repeated in Bar 3, and repeated in Bars 5 & 7 but an octave higher register in Bars 5 & 7). The alto flute plays small octave Bb [written Line 1 Eb] dotted half note (repeated in Bar 3, and then an octave higher in Bars 5 & 7). In Bar 2, the oboe plays Line 2 Bb dotted half note *pp* (repeated in Bars 4, 6 & 8). The English horn plays Line 1 BB [written Line 2 F] dotted half note (repeated every other bar as indicated). Two clarinets and two bass clarinets play small octave GB [written Ab] dotted half note, returning in Bar 4 on middle Cb [written Db] dotted half note. They return in Bar 6 on small octave Gb dotted half note, and then in Bar 8 on small octave BB [written Line 1 C] dotted half note. Fags are silent in this section. Harp I is arpeggiando *mf* on Contra-octave Bb/Great octave F/small octave D dotted half notes repeated every other bar thru Bar 7. Harp II simply sounds the Contra-octave Bb notes. The vibe sounds *ppp* Line 2 Bb dotted half note let vibrate down to (Bar 2) Line 1 Bb dotted half notes (repeated in Bars 4, 6, 8). The Ancient cymbal plays Line 2 Bb dotted half note, repeated in Bars 3, 5, 7. After an 8th rest in Bar 1, *sord* violins I play *pp* Line 3 F legato down to Line 2 Bb 8ths (crossbeam connected) up to Line 3 F-Eb-Cb legato 8ths (repeated in Bars 3, 5 & 7). Muted violins II play the same notes in Bar 1 and also Bar 2, repeated in Bars 4, 5, 7 & 8. CB in Bar 1 play *divisi* and *p* > Great octave Bb/small octave F/Line 1 D dotted half notes (repeated in the odd bars thru Bar 7). After an 8th rest in Bar 2, violas (in the treble clef) play *pp* Line 2 F down to Line 1 Bb 8ths up to F-Eb-Cb 8ths (repeated in Bar 3 and also in Bars 5, 6 & 8). Celli are silent until Bar 9. In Bar 9 in 4/8 time (*piu mosso*), *divisi* celli play *pp* Great octave and small octave Eb half notes legato to (Bar 10) D half notes. *Divisi* violas in Bar 9 (normal alto clef) Line 1 Gb/Bb dotted quarter notes (followed by an 8th rest) and repeated next bar. *Sords* horns I-II play *pp* > Line 1 Gb/Bb [written Line 2 Db/F] dotted quarter notes (followed by an 8th rest) returning in Bar 11 on Fb/Ab (as the violas here) dotted quarter notes followed by an 8th rest. In Bar 10, “C” trumpets in cup mutes play *pp* > Line 1 Gb/Bb dotted quarter notes (followed by an 8th rest), returning in Bar 12 on Fb/Ab dotted quarter notes. Violins I in Bar 9 play *pp* < Line 1 Bb 8th up to Gb 8th tied to 8th note down to Line 1 A 8th to (Bar 10) Line 1 Bb dotted quarter note to A 8th to (Bar 11) Ab 8th up to Line 2 Eb 8th tied to 8th note down to Line 1 G 8th to (Bar 12) Ab dotted quarter note to G 8th. In Bar 10, violins II play the same notes of violins I in Bar 9 to (Bar 11) Line 1 Ab dotted quarter note to G 8th. Etc.

“Sunrise” [Reel 3/pt 6) has the tempo-marking of *Slowly* in C time. The length is 7 bars, 29 and a third seconds duration. The English horn and horn I play the lyric line *p* < on small octave A [written Line 1 E] quarter note to middle C [written C] half note back down to A quarter note up to (Bar 2) G [written Line 2 D] half note decrescendo down to E [written B] half note to (Bar 3) small octave Bb [written Line 1 F] quarter note to D [written A] half note to Bb quarter note up to (Bar 4) Gb down to Eb half notes to (Bar 5) D whole note > *pp*. The high and low Indian drums sound *pp* 8th 8th notes (notated on the bottom space of the staff) thru Bar 4 to (Bars 5-6) eight more 8ths but notated on the second space from the top to (end Bar 7) 8th note followed by rests. Clarinets in Bar 1 play *p* < > small octave E/F whole notes to (Bar 2) unison E [written F#] whole note to (Bar 3) D/E whole notes to (Bar 4) unison Eb whole note. Bass clarinets play unison small octave A [written B] whole note to (Bar 2) small octave E/B whole notes decrescendo to (Bar 3) unison G whole note to (Bar 4) Eb/Bb whole notes. In Bar 5, three flutes show up to play *pp* Line 2 D/F#/B half notes legato to C/F/A half

notes to (Bar 6) Line 1 A/Line 2 C/F half notes to Line 2 D#/F#/B half notes Fags show up in Bar 5 on small octave B/Line 1 B half notes to C half notes to (Bar 6) Lines 1 & 2 F half notes to B half notes. “C” trumpets in cup mutes play *pp* Line 1 B/Line 2 D/F# half notes to A/Line 2 C/F half notes to (Bar 6) F/A/Line 2 C half notes to B/Line 2 D#/F half notes. In Bar 5, *sords* celli (divisi) play *pp* Great octave F#/small octave D half notes legato up to C/A half notes to (Bar 6) F/middle C half notes to F#/B half notes tied to whole notes next bar > *ppp*. Muted CB in Bar 5 are divisi (not double-stopped) playing Great octave and small octave B half notes legato up to small octave and Line 1 F half notes to (Bar 6) unison small octave A half note to B half note tied to whole note in end Bar 7 held fermata and decrescendo *ppp*. After a half rest in Bar 6, four muted and divisi violas play Line 1 B/Line 2 D#/F#/B half notes (B maj) tied to whole notes held fermata next bar. After a quarter rest in Bar 7, Herrmann intended to have the muted horn play middle C quarter note to small octave B half note held fermata *pp* < >. However, Herrmann later changed his mind and crossed out the notes.

End of cue.

The “Adagietto” cue [Reel 4/pt 2] starts on the dvd at 00:35:46 when the Ava Gardner character tells the Torin Thatcher character that she is going to have a baby. The tempo-marking is *Adagietto e mesto* in $\frac{3}{4}$ time. We have 8 violins I (*sords*), 6 violins II, the rest of the muted strings, harp. The violins in Bar 1 sound *tendermente pp* < > Line 1 Cb half note legato up to Bb quarter note to (Bar 2 in C time) Ab quarter note to Gb half note (decrescendo hairpin here) to Eb quarter note (start crescendo hairpin) to (Bar 3) F to Eb half notes decrescendo. Bottom staff violins in Bar 2 play *pp* < > Line 1 Eb whole note to (Bar 3) small octave Bb whole note. Violas top staff in Bar 2 play small octave Gb whole note to (Bar 3) F to Eb half notes while the bottom staff violas play Eb whole note to Gb whole note. Muted celli in Bar 2 play Great octave Ab/small octave Eb whole notes to (Bar 3) Great octave Eb/Bb whole notes. CB and harp are silent here.

“The Silence” cue (Reel 5/1), *Lento* in $\frac{2}{2}$ time, starts at 00:40:16. Flute I is trill on Line 2 F# dotted half note (to G) tied to “3” triplet value 8th to E-F# triplet 8ths to (Bar 2) A half note (followed by a half rest). Flute II in Bar 2 is flutter on that Line 2 A dotted half note (followed by a quarter rest). The piccolo and oboe I play in Bar 1 *sempre pp* Line 2 F# whole note legato to (Bar 2) E to D half notes to (Bar 3) F# whole note to (Bar 4) D whole note. After a quarter rest in Bar 1, oboe II plays *pp* Line 2 F# down to D staccato 8th notes (followed by a quarter rest) to F#-D staccato 8ths once again (repeated thru Bar 6). After a quarter rest in Bar 1, clarinets I-II play *pp* Line 1 A/Line 2 F# 8ths legato to B/D 8ths (repeat the pattern in this bar and in Bar 2). Clarinet III plays small octave D whole note tied to dotted half note next bar (followed by a quarter rest) to (Bar 3) G whole note tied to dotted half note next bar. Bass clarinets play small octave D/A whole notes tied to dotted half notes next bar to (Bar 3) G/Line 1 D whole notes tied to dotted half notes next bar. Fags play small octave A/Line 1 F# whole notes to (Bar 2) B/D dotted half notes (followed by a quarter rest). Open horns I-II play *pp* small octave A/Line 1 F# 8ths to B/D 8ths tied to quarter notes (followed by a half rest) and repeated next bar. After a half rest in Bar 1, *sords* horns III-IV play the same notes as horns I-II (repeated next bar). After a quarter rest in Bar 1, the small triangle sounds *pp* a quarter note followed by rests (repeated thru Bar 10 at least). The maracas play *pp* an x-headed

quarter note followed by rests (repeated). The gourd/guira play on the two end beats as a gliss I believe. Two cymbals play a quarter note followed by rests. Harps are contrary motion. Harp I plays *pp* descending 8th notes Line 1 F#-D-small octave B-A (crossbeam connected) to ascending A-B-Line 1 D-F# (repeated next bar). Harp II plays ascending 8ths Great octave D-A-small octave D-F# to descending F#-D-A-D 8ths. The celeste is trill on small octave F# dotted half note (to G) followed by a quarter rest, repeated in Bars 3 & 5. Violins I play Line 3 F# whole note legato to (Bar 2) E to D half notes to (Bar 3) F# whole note to (Bar 4) D whole note. Violins II (also muted) play this an octave lower register. *Sords* violas top line play *pp* Line 1 F# down to D up to F# down to D legato 8ths (crossbeam connected) to F#-D-F#-D 8ths again (repeated next bar). The bottom line of the violas play small octave A-B-A-B 8ths to A-B-A-B 8ths. Muted VC play Great octave and small octave D whole notes tied to dotted half notes next bar (followed by a quarter rest). CB play Great octave and small octave A whole notes tied to dotted half notes next bar. Etc.

“The Fall” [Reel 5/2] has the tempo-marking of *Slowly* in 6/4 time. After an 8th rest in Bar 1, all violins play *mf* > Line 2 F# 8th tied to quarter note to F to E quarter notes down to Line 1 B half note to (Bar 2) < after an 8th rest, E 8th tied to quarter note to D# to D quarter notes down to Line 1 A half note decrescendo to (Bar 3), after an 8th rest, Line 2 C 8th tied to quarter note to Line 1 B to A quarter notes down to D# half note to (Bar 4), after an 8th rest, G 8th tied to quarter note to F#-F quarter notes to same F half note to (Bar 5 in 5/4 time) E quarter note. Then *accel* violins I play Line 2 (violins II an octave lower register) D#-E legato 8ths to F#-G 8ths to “3” triplet value 8ths A#-B-A to Line 3 D#-E-D# 8ths to (Bar 6 in C time) F# quarter note tied to triplet value 8th to F-E triplet 8ths up to B quarter note tied to triplet value 8th to A#-B triplet 8ths, and so on. Violas play this an octave lower register. VC play *mf* > Great octave E dotted half note tied to half note (followed by a quarter rest) to (Bar 2) F# dotted half note tied to half note to (Bar 3) B tied notes down to (Bar 4) Eb dotted half note legato up to B half note (followed by a quarter rest) to (Bar 5) Bb dotted half note tied to dotted half note. CB play the same in Bars 1-3 to (Bar 4) Great octave and small octave Eb dotted half notes to unison Great octave B half note (followed by a quarter rest). After a quarter rest in Bar 1, Pos play *p* < > small octave G/B/Line 1 E half notes tied to half notes (followed by a quarter rest) to (Bar 2) F#/A/Line 1 D tied half notes in the same pattern down to (Bar 3) C/Eb/A tied half notes in the same pattern to (Bar 4) Eb/A/middle C tied notes. Two oboes play as the violins to the beginning of Bar 5, and the English horn (but an octave lower register). After a quarter rest, clarinets play small octave G/B/Line 1 E half notes tied to half notes next bar (see Pos pattern). Two bass clarinets play *f* > small octave E [written F#] dotted half note tied to half note (followed by a quarter rest) to (Bar 2) F# tied notes to (Bar 3) B tied notes down to (Bar 4) Eb tied notes in the same pattern to (Bar 5) Bb dotted half note tied to dotted half note. Etc.

The “Sorrow” cue [Reel 5/3] is when Harry (Peck) goes into the hospital room to see Ava Gardner after her “accident” (when she loses the baby) starts at 00:46:54. The muted strings play in the first seven bars but Herrmann originally also orchestrated here the woodwinds for the first four bars but later crossed them off (and all of Bars 8-9). The flutes and clarinets were supposed to play in those bars but evidently the scene was

shorted in the final edit. *Slowly* in C time, violins I are divided into two staves (as also violins II and violas). Top staff violins I (*sords*) play *ff* > Line 2 B quarter note legato up to Line 3 F# quarter note to E half note down to (Bar 2) Line 2 G up to B quarter notes to Bb half note down to (Bar 3) A up to Line 3 E quarter notes to Eb half note down to (Bar 4) F up to A quarter notes to G# half note to (Bar 5) F quarter note up to Line 3 D half note to C quarter note down to (Bar 6) Line 2 F quarter note up to B half note to A quarter note to (Bar 7) F# quarter note to G half note > *pp* (followed by a quarter rest). Bottom staff violins I play Line 2 G up to Line 3 D quarter notes to C half note to (Bar 2) Line 2 E up to G quarter notes to Gb half note to (Bar 3) F up to Line 3 C quarter notes to Cb half note down to (Bar 4) D up to F quarter notes to E half note to (Bar 5) D quarter note up to B half note to A quarter note down to (Bar 6) D quarter note up to G half note to F quarter note down to (Bar 7) D# quarter note to E half note. Muted violins II play the same but an octave lower register. The same applies for the violas thru Bar 4 (then violas are silent in Bars 5 thru most of 9). Muted celli in Bar 1 play *ff* > small octave G/B up to Line 1 D/F# quarter notes to C/E half notes down to (Bar 2) E/G to G/B quarter notes to Gb/Bb half notes. Then VC are silent until Bar 10. CB are silent until Bar 10.

“The Awakening” cue [Reel 6/3] starts at 00:55:09. *Largo (molto pesante)* in C time, all 14 violins (8 violins I, 6 violins II) and violas play *ff* Line 2 B rinforzando-marked quarter note tied to 8th note up to Line 3 C rinforzando 16th down to B 16th to another of the same four-note figure, etc. VC play Great octave F# quarter note tied to 8th note to G-F# 16ths to G# quarter note tied to 8th note to A-G# 16ths. CB play this written an octave higher register. Flutes I-II play Lines 2 & 3 F# half notes to F half notes to (Bar 2) E down to Lines 1 & 2 B half notes. Etc. Flute III plays Line 2 B whole note to (Bar 2) BB half note legato down to F half note. Oboe I plays as flute III pretty much. Oboe II plays as flute II. Clarinets I-II play Lines 1 & 2 B whole notes to (Bar 2) BB half notes to B/F quarter notes tied to 8th notes (followed by an 8th rest). Clarinet III plays Line 2 F# to F half notes to (Bar 2) E half note down to Line 1 F# quarter note tied to 8th note. Bass clarinets play *ff* small octave F#/B half notes to G#/Line 1 D half notes in bar 1, and so on. Fags play Contra-octave B/Great octave F# half notes to Great octave D/G# half notes. Two horns play Great octave B half note to small octave D half note to (Bar 2) G half note to B quarter note tied to 8th note. “C” trumpet I plays Line 2 F# to F half notes while trumpet II plays Line 2 D whole note, and trumpet III on Line 1 B whole note. Muted Pos I plays small octave F# to G# half notes to (Bar 2) G to B half notes. Pos II plays *sff* small octave D whole note to (Bar 2) E to D half notes. Pos III plays Great octave B whole note to (Bar 2) small octave C# down to Great octave G# half notes. Harp I plays *sff* Contra-octave B/Great octave F#/B half notes let vibrate (followed by a half rest) while harp II plays the same. Etc.

The “Siesta” cue [Reel 6/4] is the shave scene from the native on Harry Street, starting at 00:57:50. *Langiudo* in 6/8 time, and after an 8th rest in Bar 1, the solo flute sounds *pp* Line 2 F legato down to Line 1 Bb 8ths (crossbeam connected) up to F-Db-Cb 8ths (crossbeam connected). The piccolo in Bar 2 takes over the short phrase in exactly the same manner and notes, and then clarinet I takes over the exact same way in Bar 3. Then in Bar 4 clarinets II-III and bass clarinets I-II in *sub tone* play *ppp* small octave B [written Line 1 C#] dotted quarter note up to F [written G] dotted quarter note down to

(Bar 5) small octave Ab to Bb [written Bb-middle C] dotted quarter notes all under the legato slur. Trombones in cup mutes in Bar 2 play *ppp* < > small octave Bb/Line 1 Db/F dotted quarter notes to Cb/Eb/Gb dotted quarter notes to (Bar 3) Bb/D/F dotted half notes. Muted violins I top staff in Bar 1 play *ppp* Line 2 Bb dotted half note up to (Bar 2) Line 3 Bb dotted half note tied to dotted half note next bar. Top staff violins II play the same except silent in Bar 3. Bottom staff violins II in Bar 1 play Line 2 Bb dotted half note tied to next two bars. Bottom staff violins I in Bar 2 play Line 2 Bb dotted half note up to (Bar 3) Line 3 Bb dotted half note. Harp I in Bar 3 is arpeggiando *mf* on Contra-octave Bb/Great octave F/small octave D dotted half notes. Harp II here play Contra-octave A grace note to Bb dotted half note. In Bar 4 the Ancient cymbal sounds *pp* Line 2 Bb dotted half note. Flutes in Bar 4 play *ppp* Lines 1 & 2 Bb dotted half notes tied to next bar, while the piccolo here plays Line 1 Bb tied dotted half notes. Etc.

The “1st Barcarole” cue [Reel 7/1] starts at 00:59:10 on the dvd. *Moderato* in 6/8 time, this scene is when Harry reminiscences about “one woman”, the Lady in the Red Hat. This time we have a key signature (4 sharps). I believe this cue was self-borrowed from an Ellery Queen mystery from 1939 (I’ll double-check later). Eight violins I play *molto cantabile p* < Line 3 E/G# dotted quarter notes to C#/E dotted quarter notes to (Bar 2) Line 2 B/Line 3 D# to C#/E to B/D# quarter notes to (Bar 3) A/C# quarter notes to same A/C# half notes. Six violins II play this an octave lower register, as also the violas. Four divisi celli play Great octave E/B/small octave E/G# dotted half notes tied to dotted half notes next bar to (Bar 3) A/small octave E/F#/A dotted half notes tied to next bar. Three divisi CB play Great octave E/B/small octave G# dotted half notes tied to dotted quarter notes next bar (followed by rests to (Bar 3) A/small octave E/A dotted half notes tied to dotted quarter notes next bar. The celeste (or keyed glock) play as the combined violins. The small triangle sounds *ppp* a dotted quarter note (notated on the top space of the staff) followed by rests (repeated next two bars). Harp I plays *pp* ascending 16ths small octave E-F#-G#-B-Line 1 C#-E to descending F#-E-C#-B-G#-F# 16ths (repeated next bar). Harp II plays Great octave E up to B to small octave E-F#-G#-B 16ths to descending C#-B-G#-F#-E-Great octave B. *Sords* Pos in Bar 1 play *pp* > Great octave B/small octave E/G# (E maj 2nd inversion) dotted half notes, returning in Bar 3 on Great octave A/small octave E/F# dotted half notes. Muted “C” trumpets in Bar 2 play middle C#/E/G# dotted half notes *pp* >. Horns in Bar 1 play *pp* small octave B/middle C#/E/G# dotted half notes tied to dotted quarter notes next bar. Fags play small octave E/G# dotted half notes tied to dotted quarter notes next bar. The bass clarinet plays small octave E dotted half note tied to dotted quarter note next bar. Flutes I-II in Bar 1 play *pp* ascending 16ths Line 1 E-F#-G#-B-Line 2 C#-E to descending 16ths F#-E-C#-Line 1 B-G#-F#. Clarinets I-II play this an octave lower register. Clarinets III-IV in Bar 2 temporarily take over on the same notes (same for flute III and flute II). Etc.

“Barcarole II” (“frigid Liz” comment) starts at 1:01:08 as the elusive lady swims away from Harry. Bars 3 thru 10 repeat the previous Barcarole Bars 1 thru 8. In Bar 1, harp II plays *pp* ascending 16ths Great octave E_B-small octave E-F#-G#-B to descending C#-B-G#-F#-E-C# (repeated next bar). Harp I in Bar 2 plays small octave E-F#-G#-B-Line 1 C#-E 16ths to descending F#-E-C#-B-G#-E. VC play a dynamic build

of succeeding notes. So cello IV plays Great octave E dotted half note tied to dotted half note in Bar 2 and to next two bars. After a quarter and 8th rest in Bar 1, cello III plays Great octave B dotted quarter note tied to dotted half notes next two bars. In bar 2 cello II plays small octave E dotted half note tied to next two bars. After a quarter and 8th rest in Bar 2, cello I plays small octave B dotted quarter note tied to dotted half notes in Bars 3-4. Etc.

“Interlude” [Reel 7/4] *Slowly* in 6/8 time, 17 bars, 40 seconds. The first four bars repeat the pattern given in “The Jungle” and “The Tent.” So, after an initial 8th rest, oboe I plays *pp* Line 2 F down to Line 1 Bb 8ths up to Line 2 F-Eb-Cb 8ths followed by the same pattern in Bar 2 by oboe II. The piccolo plays *ppp* Line 2 Bb dotted half note (repeated in Bar 3). The clarinet and bass clarinet in bar 2 plays *pp* Line 1 Gb down to F dotted quarter notes legato down to (Bar 3) small octave Ab to Bb dotted quarter notes. The harp is arpeggiando on Contra-octave Bb/Great octave F/small octave D dotted half notes. The vib plays *ppp* Line 1 Bb dotted half note up to (Bar 2) Line 2 Bb dotted half note down to (Bar 3) Line 1 Bb dotted half note. Violas in Bar 1 play as the vib. CB play *sords* Great octave Bb/small octave F/Line 1 D dotted half notes.

In Bar 5 in 2/4 time, all fourteen violins play *pp dolce* Line 2 A/Line 3 F# 8ths legato down to F#/D 8ths up to G/Line 3 E down to Line 2 E/Line 3 C# 8ths to (Bar 6) Line 2 F#/Line 23 D down to D/B 8ths to C#/A quarter notes. Two flutes and celeste play the same. The other woodwinds are now *tacet al fine*. VC play *pp* Great octave D/small octave D half notes tied to half notes next bar to (Bar 7) unison Great octave D half note tied to next bar. Also in Bar 7, violas play small octave D half note tied to next bar. And the harp in Bar 7 play *mf* Contra-octave B grace note to same B half note let vibrate. Etc.

“Interlude II” [Reel 8/1] *Allegro molto appassionato* in 9/8 time. In the grace bar, three flutes and 14 violins play *ff* Line 2 E 8th up to (Bar 1) Line 3 D quarter note down to Line 2 Bb 8th down to G quarter note up to Bb 8th up to Line 3 E rinforzando quarter note down to C# 8th to (Bar 2) D rinforzando quarter note down to Line 2 Bb 8th down to G quarter note up to Bb 8th up to “3” triplet 8ths Line 3 E-G-F, an so on. VC and Fags in Bar 1 play *f < ff* Line 1 C/E dotted half notes to D/F rinforzando dotted quarter notes (repeated next bar). Violas in Bar 1 play Line 1 F/Bb dotted half notes to Ab/B rinforzando dotted quarter notes (repeated in Bar 2). Oboes in Bar 1 play Line 2 E/G dotted half notes to F/Ab rinforzando dotted quarter notes. Clarinets and horns also play here. Etc.

“The Letter” [Reel 8/2] *Slowly* in C time, 18 bars, 47 seconds. In Bar 1, the solo oboe plays *p patetico* Line 2 F# quarter note tied to “3” triplet value 8th to F to E triplet value 8ths down to Line 1 B quarter note tied to triplet value 8th to A#-B triplet 8ths up to (Bar 2) E quarter note tied to triplet value 8th to D#-D triplet 8ths down to Line 1 A quarter note tied to triplet value 8th (followed by a triplet value quarter rest). The harp is arpeggiando (vertical wavy line rolled chord) *pp* on Great octave E/B/small octave E/G/B/Line 1 E/F# half notes (followed by a half rest) to (Bar 2) Great octave F#/small octave D/F#/A/middle C#/D half notes (followed by a half rest). Six *sords* violins II are bowed trem *pp* on Line 1 G/B whole notes to (Bar 2) F#/A whole notes. Muted violas are bowed trem on small octave B/E whole notes to (Bar 2) A/Line 1 D whole notes. Muted

celli are bowed trem on small octave E/G whole notes to (Bar 2) F#/A whole notes. At the end of Bar 2, top staff violins I play *espr pp* < “3” triplet value 8th notes Line 1 G#-A to (Bar 3 in 3/4 time, *Moderato*) Bb quarter note down to G quarter notes decrescendo hairpin (followed by a quarter rest). Bottom staff violins I (I believe 4) play in Bar 3 Line 1 Eb/Bb quarter notes to unison G dotted quarter note to Ab 8th to (Bar 4) Line 2 CB dotted half note. Top staff violins II (no longer bowed trem effect) play in Bar 3 Line 1 Eb dotted half note tied to quarter note next bar to D to Eb quarter notes up to (Bar 5) Bb down to G quarter notes (followed by a quarter rest). Bottom staff violins II play in Bar 3 Line 1 Cb dotted half note to (Bar 4) Eb dotted half note to (Bar 5) D dotted half note. Top staff violas play in Bar 3 middle CB dotted half note to (Bar 4) Eb quarter note (followed by two quarter rests). Bottom staff violas play small octave F dotted half note up to (Bar 4) Cb dotted half note down to (Bar 5) F dotted half note. Top staff VC in Bar 3 play small octave F dotted half note up to (Bar 4) Cb quarter note (followed by two quarter rests). Bottom staff VC play small octave DV dotted half note up to (Bar 4) F dotted half note. Etc.

“Departure” [Reel 8/3] *Slow* in 3/2 time, 8 bars, 30 seconds duration. All fourteen violins (not indicated *sords* this time) play *pp* < small octave A up to Line 1 C# down to A half notes legato to (Bar 2) Line 1 D# dotted whole note *ff* > to (Bar 3) A up to C down to A half notes to (Bar 4) small octave Ab dotted whole note. Four clarinets play the same except the notes in Bars 2 & 4 are whole notes (followed by a half rest) rather than dotted whole notes. VC/CB play *pp* < *ff* > Great octave F dotted whole note legato up to (Bar 2) B whole note (followed by a half rest) and repeated in Bars 3-4. The timp is trill rolled *pp* < *sf* on Great octave F dotted whole note to (Bar 2) B rinforzando-marked quarter note (followed by a quarter and two half rests) and repeated next two bars. Bass clarinets play small octave F [written G] dotted whole note *pp* < to (Bar 2) B whole note *sff* > (followed by a half rest) and repeated next two bars. Fags play Great octave and small octave F dotted whole notes to (Bar 2) unison Great octave B whole note (followed by a half rest) and repeated next two bars. After a half and quarter rest in Bar 2, two horns are stopped (+) *ff* > on small octave F [written Line 1 C] rinforzando quarter note to same F half note. In Bar 4 they play this pattern on small octave D [written A] quarter note to half note. Etc.

“Madrid” [Reel 8/4] *Moderato* in Cut time, 8 bars, 10 seconds. This is page 70 on the total score. Incidentally, pages 71-75 are “missing” (as indicated on the microfilm). The oboe sounds *sff* > Line 1 E dotted half note (followed by a quarter rest) and repeated thru Bar 8. The English horn plays small octave E [written small octave B] E dotted half note thru Bar 8 as well. Clarinets play small octave G#/B/Line 1 E dotted half notes (followed by a quarter rest) and repeated to end of cue. Stopped horns I-II play small octave G#/B [written Line 1 D#/F#] dotted half notes in this same pattern. The tenor drum sounds *sff* > a trem roll on a dotted half note in the same repeat pattern, as also the snare drum. After a half rest in Bar 1, bass clarinets play *sff* small octave D/F half notes tied to (Bar 2) quarter notes (followed by a quarter rest) to same D/F half notes tied to quarter notes next bar, and so forth to end of cue. Fags play the same pattern on Contra-octave and Great octave Bb notes. Pos play the same on Great octave D/F/Bb

notes. Celli play the same on Great octave D/Bb notes, and CB on Great octave Bb/small octave F. After a half rest in Bar 1, the timp is trill rolled *f > pp* on Great octave Bb half note (repeat thru Bar 8). After a half rest, the bass drum sounds forte a quarter note (notated on the bottom space of the staff) followed by a quarter rest, and repeated to end of cue. That's it!

“The River” cue [Reel 10/3] is quite pretty starting on the dvd at 1:26:59. *Lento* in C time, the harps play a series of 32nd note figures (8 per figure) *ppp*. The violins are fingered trem *sur la touché* on half note figures. The English Horn/2 horns/ 3 “C” trumpets solo play the lonely “melody” or lyric phrasing *pp triste* on Line 1 E [written Line 1 B for the E>H. and horns] half note up to B [written Line 2 F#] half note to (Bar 2) A [written E] dotted half note decrescendo back down to E quarter note to (Bar 3) “3” triplet value same E whole note to D triplet value half note to (Bar 4) E dotted half note. Two *sords* horns play the same notes and figures. As given three “C” trumpets (*sords*) play the same. Three muted trombones play *pp* Great octave F/small octave C/A whole notes to (Bar 2) small octave F/A/Line 1 D (D min) dotted half notes decrescendo hairpin. The small cymbal is rolled *ppp* in Bar 1, and then the medium cymbal is rolled in Bar 2, and the large cymbal in Bar 3. Muted violas in Bar 1 play *pp < >* small octave A/Line 1 E whole note to A/D dotted half notes next bar (followed by a quarter rest). Muted VC play Great octave F/small octave C whole notes to (Bar 2) F/D dotted half notes. *Sords* CB play Great octave and small octave F whole notes tied to dotted half notes next bar. Violins I are fingered trem between Line 2 A/Line 3 C half notes and Line 2 F/Line 3 E half notes (repeated figure in the second half of this bar). Violins II are fingered trem between Line 1 F/Line 2 E half notes and A/Line 2 C half notes. Harp I plays *ppp* ascending 32nd notes Line 1 F-A-Line 2 C-E-F-A-Line 3 C-E to descending E-C-Line 2 A-F-E-C-Line 1 A-F (followed by a half rest). After a half rest in Bar 1, harp II takes over the same notes. Etc.

“The Hyena” [Reel 11/1] *Slowly* in 6/8 time. Once again we hear the same pattern given in “The Jungle” and other cues. So, after an 8th rest in Bar 1, *sords* play *ff >* Line 1 F down to small octave Bb 8ths up to F-Eb-Cb 8ths. Violas play small octave D dotted half note *ff >* (*f >* in Bar 2). VC play Great octave F dotted half note, and CB on Great octave Bb dotted half note. Etc.

“Helen” [Reel 11/2] *Lento* in 3/4 time. Bass clarinets and bassoons are soli for the first four bars largely. Fags play *pp <* small octave Bb/Line 1 Db half notes legato to A/middle C quarter notes up to (Bar 2) Db/F quarter notes to C/E half notes, and so forth. Bass clarinets play the same. After a half rest in Bar 4, the flutes play Line 1 Fb/Ab quarter notes to (Bar 5) Line 2 Cb/Eb quarter notes to Line 1 Bb/Line 2 D half notes, and so on. Clarinets here play the same but an octave lower register. In Bar 7, *sords* violins I top staff in C time play *pp <* Line 3 A half note to G to F quarter notes legato to (Bar 8) Line 2 Bb quarter note up to Line 3 E half note to D quarter note to (Bar 9) Line 2 A half note, and so on. Muted violins I bottom staff play Line 3 F half note to E to D quarter notes to (Bar 8) Line 2 G quarter note up to Line 3 C half note to Bb quarter note down to (Bar 9) F half note, and so on. Violins II play the same. Violas play as violins top staves but an octave lower register. Herrmann originally wrote the celli line to follow the

bottom staff line of the violins (but an octave lower register). However, he changed his mind and crossed out that cello staff notes in Bars 7-8.

“Witch Doctor” [Reel 12/2-13/1] *Slowly* in C time. 8 violins I are trill *ppp* on Line 3 E (to F_ whole note to (Bar 2) same E whole note trill to D#-E grace notes to (Bar 3, *Pesante (Molto Sost)*, Line 3 Bb dotted half note *fff* to A quarter note down to (Bar 4) Line 2 Bbwj dotted half note to A quarter note. Violins II play this an octave lower register, and violas two octaves lower. After a half rest in Bar 1, “C” trumpets in cup mutes play *ppp* Line 1 A/Line 2 C/E half notes legato to (Bar 2) E/G/B half notes to G/Bb/D half notes up to (Bar 3) Line 2 Eb/Gb/Bb *rinforzando* dotted half notes *fff* > (followed by a quarter rest). Pos in cup mutes play the same but an octave lower register to (Bar 3) small octave Eb/Gb/Bb dotted half notes (Eb min). Etc.

“The Death-watch” [Reel 13/pt 1A] *Slowly* in 6/8 time. The alto flutes play the same five-note slow figure as given many times before (such as in “The Jungle”). Muted violins play Lines 1 & 2 Bb dotted half notes *ppp* tied to next bar. Etc.

“Panic” [Reel 13/2] *Molto Allegro-Furioso E Pesante* in 6/8 time. Violins play *ff* middle C-Db-C 8ths legato to small octave B-middle C-small octave B 8ths (repeated next two bars) to (Bar 4) C#-D-C# 8ths to B#-C#-B# 8ths (repeated next bar). Violas play the same. VC play *ff (molto sost)* Great octave C dotted half note tied to next two bars to (Bar 4) Db dotted half note to (Bar 5) C dotted half note. CB play Great octave and small octave C dotted half notes tied thru Bar 3. The piccolo is trill on Line 3 C dotted half note (to Db) to B-C grace notes. Flutes play the same. Etc.

“Finale” [Reel 13/3] *Maestoso* in C time. Violins I play *f molto cantabile* Line 3 E quarter note down to C half note down to Line 2 G quarter note to (Bar 2) “3” triplet value A quarter note to same A 8th to same A normal value quarter note tied to triplet value 8th to B to Line 3 C triplet value 8ths up to (Bar 3) E quarter note down to C half note, and so on. Violins II play this an octave lower register. Flutes I-II-III play *mp* “6” value 16th figure Line 2 E-C-Line 1 A-G-A-Line 2 C played 4X to (Bar 2) Line 2 E-C-Line 1 A-E-A-Line 2 C figure 4X. Etc.

© Copyright 2011 by Bill Wrobel

Completed Tuesday, July 12, 2011 at 4:36 pm PDT
