

Herrmann's TAXI DRIVER

Film Score Rundown

By Bill Wrobel

The following is a cue rundown of Bernard Herrmann's score to Martin Scorsese's 1975 - produced motion picture TAXI DRIVER starring Robert DeNiro and Jodie Foster. This was Herrmann's final score (he passed away in his sleep the early morning following the recording sessions Christmas eve 1975). The score was written November 10 thru December 10, 1975. It was written on 22 stave Cameo Music Papers # 223 sheets. The sheets were formatted with unbroken bar lines (establishing pre-set equal-spaced 8 bars per sheet) but otherwise blank in terms of instrument designations that would be inserted by hand by the composer.

There are no official cue titles written by Herrmann, as was the norm in the last several years of his output, except for cue I ("Taxi Driver Prelude"). Instead only Roman numeral cue designations (I, II, III, etc.) and Reel/part numbers were written. Three pages of official cue sheets simply give various names for each "Title of Composition" which I will include in brackets (for example, cue II, {Night Behind The Wheel}).

General instrumentation: 2 bass clarinets, 2 C.B. bass clarinets, 2 Fags (bassoons), 2 C.F. (contrabassoons), 4 horns, 4 "C" trumpets, 4 Pos (trombones), 2 tubas (including contra Bass tuba), 2 timps., Battery (including 4 vibes, snare drums, bass drum, T.drums., 4 susp cymbals, castanets, wood blocks, tambourines, Tam Tam), 2 harps, 6 VC, 4 CB. The separate tracks for the "So Close To Me Blues" ("by C.P. on a theme by B.H."—namely, Christopher Palmer) includes the highlighted Eb Alto Sax, trumpet in Bb, trombone, piano, drums, 2 violins, 2 viole, 2 celli, bass.

I "Taxi Driver Prelude" Reel 1 pt 1. C meter, 7 pp., 53 original bars (several bars deleted in the final recording, 2:02. (2:12 in the actual recording). Quarter note = 138. Designated as "Main Title" in the cue sheets by Columbia.

As an overview, the brass play a crescendo minor 9th chord in the first two bars climaxing in Bars 3-4 with a fortissimo Dominant 9th, joined by the low woodwinds, harps, and pizz strings. Bars 5-8 were originally to repeat the first 4 bars, but Herrmann had it X'd out. Page 2 has the same pattern but slightly different pitches for certain instruments, then repeated in Bars 13-16. However, Bars 9-12 were also X'd out. Each four bar segment is about 12 seconds long. The third segment starting at :25 starts on page 3 (Bar 17) with the woodwind and horns playing for two bars, then the altri brass responding in Bars 19-20, as I'll discuss shortly. The Prelude is somewhat awkwardly sequenced when it transitions to "Track A" (separate Blues instrumentals) at two insertions, so I find this Prelude unsatisfactory in its technical aspects and lack of "flow" caused by the imperfect combination of separate tracks. See cue IV "Betsy's Theme" for a brief analysis of the sax piece (Track A).

Another point: In the original recording sessions for Reel 1 pt 1 (Prelude), Bars 1 thru 22 (:00 - :42) were designated as "Apple." The separately recorded or segmented portion of the Prelude between Bars 23-30 (:44-1:19) was described as "Boston." This

separate track played while Track A's blues/sax was played involved two harps and four vibes only. Bars 32-39 (a faster replay of the beginning of the Prelude) was designated as the "Charly" or "Charlie" portion of the Prelude (roughly 1:20-1:33).

In Bar 1, "sords" (muted) horns play a cluster of whole notes D/F/G/A tied to whole notes next bar, pp < (crescendo) to ff (fortissimo) in Bar 3. Muted trumpets also play the exact cluster. "Sords" Pos play D/F/G/Bb whole notes tied to next bar, pp steady crescendo. The contrabass tuba plays the Contra-octave G whole note tied to next bar while the tuba above plays the Great octave G (G), signifying the tonic. So we have the combined G min 9 tonality (notes G/Bb/D/F/A) or chord. Meanwhile the S.D. and T.D. play a steadily "faster" rhythmic pattern of four 8th notes (tied by a crossbeam) to two 8ths (crossbeam connected) to triplet 8ths to (Bar 2) two triplet 8th figures to two 16th figures (each figure connected by two crossbeams includes 4 16ths). The volume rises from pp crescendo to f (forte) at the 16ths figures to ff (fortissimo) of the trills at the start of Bar 3. The large susp cymbal is rolled for the first two bars on whole notes (diamond head symbol).

In Bar 3, the low woodwind join in (with the brass) on the combined C Dom 9th (C/E/G/Bb/D) chord fortissimo, steady decrescendo (>) of the brass. Bass clarinets play ff (sost) Line 1 middle C/E whole notes tied to whole notes next bar. C.B. cls play E/C; Fags and 2 C.F. play Great octave C/G. Horns sound Bb/C/D/G whole notes tied to dotted half notes in Bar 4 decrescendo (followed by a quarter rest). Tpts play the same. Pos sound Great octave C/G and small octave C/E(e). Tubas play the Great octave C whole notes tied to dotted half notes in Bar 4. The Tam Tam is rolled (trill notation) whole notes tied. S.D. and T. D. are trill whole notes to dotted half notes. Both harps are arpeggiando (vertical wavy line rolled chord) on whole notes starting Great octave C/G/C/E/G (on bottom staff) and top staff's Bb/D/G(g'). Celli are pizz (pizzicato or plucked) fortissimo on quarter notes small octave C down to Great octave C, repeated same bar and repeated next bar. After an 8th rest, the CB play C down to C quarter notes back up to small octave C quarter note and down to Great octave C 8th note (repeat in Bar 4). So this creates an effect heard of eight notes per bar.

Again, originally Herrmann meant to repeat the first four bars in Bars 5 thru 8. In Bar 9, horns now play whole notes C/D/G/A (instead of D/F/G/A in Bars 1-2) tied to next bar. Tpts also play these new notes. Pos and tubas play as given in the first two bars. However, the tonality is still the G min 9 (G/Bb/D/F/A). In Bar 10, the woodwind again join in with the brass on the fortissimo chord. Bass cls play D/A whole notes tied to whole notes next bar. C.B. cls play D/A as well. Fags/C.Fags also play D/A. Horns and trumpets play C/D/F/G whole notes tied to dotted half notes next bar. Pos play A/D/F/A(a). Tubas play Great octave D. The total sound is I believe the D min 7/11 (added 11th) or notes D/F/A/C/G. However, it may be more likely (though unusual for Herrmann) for it to actually be the F maj 6/9 chord (F/A/C/D/G). I discuss this more in cue V. The "So Close to Me Blues" cue indicates a piano command for the "F 6 add 9" in Bar 24.

Originally Herrmann had Bars 9-12 repeated in Bars 13-16.

In Bar 17 (page 3) we hear (at :25 in the original recording or slightly toward the end of :24) the woodwind and horns playing the G min 9 for two bars decrescendo. The VC/CB play pizzicato 8th notes. Horns play B/D/F/A. Bass clarinets play F/Bb; C.B. cls play G/Bb; Fags play F/G; conta Fags play G/D. Celli pluck small octave F up to G 8th

notes (F-G-F-G notes per crossbeam-connected figure, two figures per bar), repeat next bar and $p < >$ (crescendo-decrescendo). CB play small octave G down to D 8th notes.

In Bar 19, he trumpets and trombones respond with the C Dom 9th chord once again (C/E/G/Bb/D). So sords tpts play G/Bb/D/G while sords Pos play C/G/C/E whole notes tied to dotted half notes in Bar 20 (followed by a quarter rest). VC pluck pizzicato 8th notes E/C while CB pluck A up to small octave C. Repeat next bar.

In Bar 21, Pos and tubas are soli brass. Pos play p crescendo-decrescendo D/F/G/Bb (G min 7 2nd inversion) whole notes to (Bar 22) G/C/E/G (C maj 3rd inversion). Contra bass tuba plays Contra octave G whole note up to (Bar 22) Great octave C whole note. Tuba plays small octave D down a maj 2nd to C in the next bar. VC pluck rising to falling 8th notes Great octave E-G up to small octave E-G to descending G-E(e)-G-E(E). Repeat next bar. CB play rising & falling 8ths G-C-E-G to descending G-E-C-G. Repeat next bar.

In Bar 23 (:42) Track A is introduced (“So Close To Me Blues”). In Herrmann’s written page (last two bars page 3), he has the bottom or last staff marked as “Track A” with the alto sax melody line written in, although it is not always exactly the right notes since in the recording the player improvised a bit with some embellishments. He also wrote in the four vibes and two harps. The rest of the instrumentation (strings, etc) is not included (written on separate pages—not in Herrmann’s handwriting—for Track A).

Sax plays Line 1 A 8th to G 8th (crossbeam connected) tied to G quarter note to next figure of A up to C 32nds back to A dotted 8th tied to new figure of A 8th to G 8th (crossbeam connected) to (Bar 24) G 8th to F 8th (crossbeam connected) tied to F quarter to new figure of G-A 32nds to G dotted 8th tied to new figure of G 8th to F 8th. Etc.

In Bar 23, vibe I plays pp (pianissimo) half notes Bb/D/F (Bb major) to Bb/D/G (G min 1st inversion). Then, in Bar 24, C/D/G to A/C/D/F half note chords. Vibe II plays the same but an octave lower. Vibe III plays rolled (notated like a fingered tremolo of the strings) half notes D-F and then D-G to (Bar 24) D-G to D-F. Vibe IV plays rolled notes between Bb-D to Bb-D again to (Bar 24) Line 2 C-D to A-C. Harps are arpeggiando half note chord on G/D/F/Bb/D/F (G min 9) to C/G/E/Bb/D/G (C Dom 9). In Bar 24, they play F/C/A/C/D/G that looks like the D min 7/11 again (D/F/A/C/G) although someone marked F 6 add 9 (F/A/C/G) on the chord that isn’t exactly correct since it doesn’t account for note D (but may have been omitted in this isolated chord because it is included in other later instances). Then D/A/G/A/C/D/F. In Bar 25, the harps play G/D/F/Bb/D/F to C/Bb/Eb/Ab half note chords arpeggiando to (Bar 26) F/C/G/A E/G/A/C (F maj 9) half note chord (followed by two quarter rests). Etc.

After the “traffic noise” insertion noted at the end of Bars 30-31, Track A ends and the Prelude music resumes. Bars 32 thru 39 are *com a sopra* Bars 1 thru 8 (somewhat faster). In Bar 40 Track A returns. Herrmann writes in 2 large susp cymbals and 2 small susp cymbals playing $pp < >$ diamond shaped whole notes roll (notated like a bowed trem).

In Bar 43 (1:47), the Prelude music abruptly returns (poor editing). Marked “Faster,” horns and trumpets are soli brass for four bars. Open and stopped horns (+ sign above notes) play pp crescendo whole notes D/F/G/A to (Bar 44) stopped whole notes G/Bb/D/G. Then, in Bar 45, C/D/F/A to (Bar 46) C/F/G. Back in Bar 43, “sords” trumpets play Ab/C/Eb/G to F/Ab/C/F. In Bar 45, we find tpts playing B/C/F/G to (Bar 46) B/C/Eb/F.

Back in Bar 43, the harps (both in bass clef) are marked in the previous bar with “(paper strip)” designation of producing tones. Harp I plays two 8th note figures (4 notes per figure, 2 figures per bar) fortissimo on small octave F-G-F-G F-G-F-G to (Bar 44) E-G repeat notes. Then F-A to (Bar 46) A-C. Harp II plays G(G)-D(d) repeat figures to (Bar 44) G-C. Then F-C to (Bar 46) A-C.

In Bar 47, the woodwind and open Pos take over. Bass clarinets play lowest G/Bb whole notes tied to next bar, pp <. Then forte E/Bb whole note in Bar 49 tied to next bar. C.B. cls play D/F whole notes in Bars 47-48, then E/Bb in Bars 49-50. Bassoons and C.Fags play Great octave G tied to next bar. In Bar 49, Fags play Great octave C/G tied to next bar. Ditto contra bassoons. In Bars 47-48, open trombones play D/F/G/Bb whole notes. Then the Pos are silent for two bars until Bars 51-52.

Back in Bar 47, Timp I beats pp crescendo 8th notes F-G-F-G F-G-F-G (repeated next bar). Timp II beats G-D.

In Bar 49 (as the soli low woodwind play), the pizz celli pluck 8th notes F-G-F-G F-G-F-G to (Bar 50) E-G-E-G E-G-E-G. CB pluck G-D then (in Bar 50) G-C(c). Repeat Bars 49-50 in Bars 51-52.

In Bar 51, the Pos return to play/E/Bb/D whole notes tied to next bar. Tubas play Great octave C/G whole notes down to (Bar 52) Contra octave G.

In the final bar (Bar 53), the tubas sound pp the Contra octave and Great octave C whole notes held fermata. The timps play the Great octave and small octave C trill roll. Snare drums and tenor drums are rolled, held fermata.

End of cue.

II {Night Behind The Wheel} Possible alternate title: “May 10...Thank God For The Rain.” Reel 1 pt 2. “Blues Tempo” in C meter. 23 bars, 1:30. Quarter note = 69.

Throughout the entire cue the cymbal and timp sound “wire brush” steady quarter notes. Two bass clarinets and 2 C.B. cls play pp crescendo Line 1 F/A whole notes tied to whole notes next bar decrescendo. Two Fags play G/Bb, and contra Fags play G/D(d). Vibes I & II softly strike pp (L.V) Line 2 F/A whole notes down to (Bar 2) F/A whole notes (octave lower or Line 1 register). Vibes III & IV strike Line 2 D/G(g”) whole notes down to (Bar 2) Line 1 register D/G. Harp I plucks rising quarter notes (let vibrate extending curve line on each note) Great octave G-D (d)-F-G to (Bar 2) small octave D(d)-F-G-Bb. Harp II plays same but octave lower. VC/CB pluck the same notes Harp I line “pres de la table” and “pizz (vibrate).”

In Bar 3, bass cls play D/G whole notes crescendo tied to whole notes in Bar 4 decrescendo. Contra bass clarinets play Eb/Bb; Fags play C/E; contra Fags play C/G. Vibes I & II play Line 2 D/G down to Line 1 D/G in Bar 4. Vibes III & IV play Line 1 E/Bb down to small octave Bb and Line 1 E in Bar 4. Harps play rising quarter notes C-A-C-E to (Bar 4) G-C-E-G. VC/CB play the same notes pizz.

In Bar 5, bass clarinets play G/Bb tied to next bar; C B cls play D/F whole notes tied to next bar; Fags and contra Fags play on Great octave G. Vibes I & II play Line 2 G/A down to Line 1 G/A. Vibes III & IV play Line 2 C/D down to Line 1 C/D in Bar 6. Harps/VC/CB play rising quarter notes G-D-F-G to (Bar 6) D-F-G-Bb.

In Bar 7, bass clarinets play F/A whole notes tied to next bar cres-desc. Contra bass cls play D/F; Fags and contra Fags play D/A (both Great octave register). Vibes I

& II play Line 1 F/G up to (Bar 8) Line 2 F/G. Vibes III & IV play C/D up to C/D. Harp s and VC/CB play rising quarter notes D-A-D-F to (Bar 8) A-D-F-A.

In the next page (page 9 of the manuscript) we find Bars 9 thru 16 coma sopra Bars 1 thru 8 for the vibes, harps, celli and basses. What Herrmann typically did was to, say, circle the bottom Bar 9 and place a wavy line up from that to a circled 1. Then 10 = 2, 11 = 3, and so forth.

The woodwind and brass, however, start to play call and response figures. So in Bar 9 we find the woodwind and trumpets playing a chord for two bars, followed by the altri brass for two bars. In Bar 9, bass clarinets now play Line 2 F/A whole notes whole notes tied to next bar and crescendo. Contra bass clarinets play Bb/D Line 2 whole notes to next bar crescendo. Fags play small octave F/G; contra fags play G/D. “Muted” trumpets (this time written “muted” rather than “sords”) play pp crescendo Ab/C/Eb/G (Ab maj 7 chord). Incidentally, the woodwind played the G min 9 chord (G/Bb/D/F/A). So we hear a polychord dissonance to great effect.

In Bar 11 the horns, trombones and tuba respond. “Sords” horns play E/Bb/D/G whole notes (E half diminished 7th sound in effect or Eb/G/Bb/D but voiced or spaced differently) mf decrescendo and tied to whole notes next bar. Pos play mf decrescendo C/G/C/E (C maj) whole notes tied to next bar. Tubi (two tubas or tuba plural.Just kidding! :) play Great octave C/G whole notes tied to Bar 12.

In Bar 13, bass cls play G/A whole notes tied to next bar; C.B. cls play C/D; Fags play G/Bb; contra bassoons play G/D. Trumpets sound Bb/C/F/G. In Bar 15, horns respond with C/D/F/G whole notes tied to next bar. Pos respond with A/D/F/A (D minor). Tubas play D/A.

On the next page (page 10), Bars 17 thru 23 equals the previous sequence of bars (Bars 9 thru 15).

End of cue.

III {Return To The Garage} Reel 1 pt 3. C time, 17 bars, 1:02. Alternate cue title offered on the Arista expanded cd released in 1998: “Cleaning The Cab” (track # 3).

In Bar 1, the susp cymbal strikes softly p (piano) four quarter notes. Repeat thru Bar 9; resume Bars 12-13; tacet in Bars 14-15; resume Bars 16-17 (“ad lib” direction written at the end of Bar 17).

In Bar 2, snare drum I plays p four quarter notes. Repeat thru Bar 9, resume Bars 12-13, etc (see susp cymbal).

In Bar 3, the bass drum joins in playing p four quarter notes, repeated thru Bar 9, etc.

In Bar 4, another snare drum joins in with “wire brush” playing four quarter notes thru Bar 9, etc. However, the player ad libs some embellishments in his performance.

Now: It should be noted that while the battery initially plays thru Bar 9 in the originally intended cue, Herrmann had crossed out Bars 6-7 with an X. With these deleted bars, the introduction of the woodwind and trumpets actually commences on new Bar 6 rather than the originally intended “old” Bar 8. The rest of the rundown will refer to the original bars.

In “old” Bar 8, the woodwind and “C” trumpets make their appearance in this cue. Bass clarinets play pp (pianissimo) Crescendo (<) whole notes F/A tied to next bar. C.B. cls play Bb/D; Fags play F/G; and contra Fags play G/D. The total effect is again the G min 9 tonality (G/Bb/D/F/A). “Sords” trumpets play pp <Bb/D/F/A (Bb/D/F/A). So if you add the G to this chord you’ll of course have the G min 9th chord.

In Bars 10-11, the horns, Pos, tubas, and timp play a response. “Sords” (muted) horns play E/Bb/D/G whole notes mf decrescendo (>) tied to whole notes next bar. “Sords” Pos play Great octave C/C and small octave C/E whole notes tied to next bar. Tubas play Great octave C/G. Timp I beats p decrescendo four G (G) quarter notes (repeat next bar). Timp II beats C quarter notes.

In Bars 12-13, the woodwind and tpts return. Bass clarinets and C. B. clarinets play C/D whole notes tied to next bar. Fags play G/Bb; C. Fags play D/G. Trumpets play C/D/G/A.

In Bars 14-15, the horns, Pos, tubas and timp respond. Pos play A/D/F/A; tubas play D/A; horns on (I believe) C/D/F/A (hard to read). Combined sound is the D min 7 (D/F/A/C).

In Bars 17-17, the battery instruments continue their quarter note playing pp decrescendo. End of cue.

IV {Betsy’s Theme} Slow Blues tempo in C time. 14 bars (seques into the “So Close to Me Blues” Track A in Bar 11). Quarter note = 60. Instrumentation: cymbal, bass drum, snare drums, harps only. Altri instruments tacet. Pages 12 & 13 of the autograph complete score. Scene: Street scene day in which Travis comments eventually on first seeing Betsy walking towards the Palantine office.

In Bar 1, the cymbal is solo playing with a wire brush four figures per bar, specifically four-stroke ruffs (three rapid notes of the tiny 32 note variety preceding a quarter note). Each figure is played pp < (crescendo). Repeat to bar 10.

In Bar 2, a snare drum played with a wire brush joins in playing the same figures thru Bar 10.

In Bar 3, the bass drum enters with the playing of four quarter notes pianissimo (repeated thru bar 10).

In Bar 4, another snare drum plays four-stroke ruffs as well (no wire brush).

In Bar 7, two harps play two G min 7 (G/Bb/D/F) quarter note chords (actual notes Great octave G and small octave D/F/Bb and line 1 D /F(f’). Then the harps play half notes C/G/E/Bb/D/G (g’) arpeggiando (wavy vertical line rolled chord). Repeat next bar. This is played pp crescendo to (Bar 8) p crescendo.

In Bar 9 (start of page 13), the harps play two quarter note chords of actual notes F/C/A/C/D/G (D min 7/11 or D/F/A/C/G) to the arpeggiando D min 7 (D/F/A/C) half note chord (actual notes D/A/F/A/C/D/F). Repeat next bar.

In Bar 11 the harps play whole notes G/D/F/Bb/D/F (G min 7th sound). Also in Bar 11, Herrmann marks on two staves below the harps the “A” circled (signifying Track A) and “Overlap” in parentheses and “solo track A” underneath the staff. The cue actually goes 14 bars with the sax playing, ending on half note C(c’) in Bar 14 (followed by a half rest).

End of cue. However, below I will discuss briefly the famous Taxi Driver Track A sax piece that seques from this cue and reappears in many other cues.

Track A “So Close To Me Blues” Slow Blues tempo in C time. 5 pages, 29 bars, 2:25. Two tempo indications are given: quarter note = 69, and also quarter note = 138. Instrumentation: Alto Sax in Eb, however, the instrument is written “in concert” (not transposed). Trumpet in Bb (written in concert), trombone, piano, drums, 2 “Vlns,” 2 “Vas,” 2 “Vcl” and bass.

In the grace bar, the alto sax is solo playing *p* < (crescendo), an eight-note flourish figure consisting of a small octave G (g) dotted 8th note to A-Bb-C 32nd notes to D-E-F-G(g’) 32nd notes (all notes connected by appropriate crossbeams).

In Bar 1, the sax continues “*mf* freely + *expr*” with tenuto A 8th to G 8th (crossbeam connected) tied to G quarter note to *rinforzando* (> under the note) A 32nd note to C(c’) 32nd note back to A dotted 8th (all three notes crossbeam connected) tied to a 8th to G 8th (connected by a crossbeam). The piano (in Bar 1) plays “(quiet backing)” *p* half notes G/D/F(f) in the bass clef staff and Bb/D/F(f’) in the treble clef staff. Then it plays C/G/E Bb/D/G half notes. So once again we hear the G min 7 half note chord (G/Bb/D/F) to the C Dom 9 (C/E/G/Bb/D). Below the piano is the single staff accommodating two drums playing *p* and “steady beat” quarter notes with “brushes.” Drum I is notated for convenience as four F (f) quarter notes (stem up) while drum II plays what would normally be four B (B) quarter notes. Repeat thru Bar 17.

Two violins play *p* double line figures on one staff. Vln I plays Line 1 D(d’) to F quarter notes to G half note. Vln II plays Bb to D(d’) quarter notes to D to E quarter notes. Two violas play *p* half note dyad F/Bb to Bb/D(d’). Two celli play G/D half notes down to C/G(G) half notes (bracketed as double stops) and the E(e) half note above. The bass is pizzicato playing two G(g) quarter notes down to two C quarter notes.

In Bar 2, the sax plays tenuto G 8th to F 8th (crossbeam connected) tied to F quarter note. Then the sax plays the *rinforzando* G up to A 32nd notes to G dotted 8th note figure tied to next figure of G-F 8ths. The piano plays F/C/A(a) and C/D/G(g’) half notes to D/A/F A/C/D/F. So perhaps this is the F maj 6/9 (F/A/C/D/G) to the definite D min 7 (D/F/A/C) chords. Vln I plays F down to D(d’) quarter notes down to rising middle C-D-G-A 8th notes crescendo. Vln II plays the D half note to A(a) up to D quarter notes. Viola I plays middle C half note down to A-C quarter notes, while viola II plays the A half note to F-A quarter notes. Celli I plays small octave C half note to D-F quarter notes, while II plays F(F) half note to double stopped D/A half notes. The bass plucks two F quarter notes down to two D quarter notes.

In Bar 3, the sax plays a C(c’) down to A quarter note tied to A quarter note back up to C quarter note figure (crossbeam connected) crescendo to Eb-Eb-Eb triplet 8ths with the third Eb tied to next triplet 8th figure of Eb-D-Db to (Bar 4) C-Eb 32nd grace notes to C half note tied to C 8th. This is followed by an 8h rest and then another rising flourish figure of Line 1 D-E-F-G-Ab-Bb-C-D-Eb. Etc.

The trumpet with the harmon mute commences at the end of Bar 16 “freely + *expr*” *mf* on the E(e’) quarter note up to (Bar 17) D(d’) to B 8th notes (crossbeam connected) tied to B quarter note. Then it plays D-Eb 32nd notes to D dotted 8th figure to tenuto E quarter note. Etc. The 2nd time around it plays “open.” About mid-bar 20 the trombone joins in straddling small octave and Line 1 notes. After a quarter rest, it plays *p* the D(d’) quarter note tied to D half note crescendo tied to (Bar 21) the D 8th to middle

C tenuto 8th tied to new figure of C 8th to B-D tenuto 16ths figure down to G-A quarter notes. Etc. The piano here is “dolce ad lib” starting on Bar 21 but indicated with chord names “C mi 7” and F9 to (Bar 22) Bb m7 and Eb 9, etc.etc.

V {Travis Outside The Headquarters} Reel 2 pt 2. C time, 3 bars (which seques at :08 to Track A until 1:34. Trumpets and timp are tacet. Scene: Night at a stop light. In the Arista expanded cd, this cue actually is tagged at the end of cue IV. You hear it in Track # 4 (“I Still Can’t Sleep/They Cannot Touch Her”) between :40-:51.

The bass cls, C B cls, Fags, C Fags, open and stopped horns, Pos, and two tubas (“senza contra bass tuba”) play familiar half note chords in Bar 1 of G min 9 (G/Bb/D/F/A) to C Dom 9 (C/E/G/Bb/D). Bass clarinets play pp crescendo D/F to Bb/E half notes to (Bar 2) D/A to C/F half notes. C.B. cls play D/A to Bb/E to (Bar 2) F/C to D/A. Fags play F/D(d) to C/E half notes to (Bar 2) F/A to C/F. C. Fags play F/D to F/E to (Bar 2) F/C to D/A. Stopped horns I & II play D/F to C/F to (Bar 2) D/G to D/F (same notes are simply tied as a whole note value). Horns III & IV play F/Bb to F/BB tied to (Bar 2) A/C tied. Pos play F/Bb/D/F to E/Bb/D/G to (Bar 2) A/C/D/G to D/F/A/C. Tubas play G/D to C/G to (Bar 2) F/C to D/A.

So, as given, we find in Bar 1 the G min 9th to C Dom 9th half note chords to (Bar 2) to either the D min 7/11 (D/F/A/C/G or perhaps more likely (but unusual for Herrmann) the F maj 6/9 (F/A/C/D/G) since the bass line instruments such as tuba II and C.F. II play on note F. Then this half note chord settles in the D min 7 tonality (D/F/A/C).

In Bar 3, the four vibes and two harps are soli. Vibe II is the lowest whole note dyad of Line 1 D/F; vibe I plays pp A/C(c’); vibe IV plays D/F, and vibe III plays A/C(c’’). Again this is the D min 7 chord (D/F/A/C). The harps are arpeggiando playing pp (L.V) whole notes G/D/F/Bb and (upper staff) D/F/A/C(c’’). So this is a polychord of the G min 7 (G/Bb/D/F) and the D min 7 (D/F/A/C).

In Bar 3, the word “overlap” is written as well as “08” circled with an arrow down to “until 1:34.” Also “Track A” is written and circled.

End of cue.

VI {First Date} Reel 3 pt 1. Scene: “May 26, 4 o’ clock pm...”

Cues VI thru X are all included on page 15 of the score. Cue VI simply states “Track A from beginning to 37 secs.” The cue sheet has this indicated as cue 6, and it is also listed at 37 seconds.

VII {Record Store} Reel 3 pt 2. Scene: Record store after lunch with Betsy. Herrmann marks this cue as “Track A from beginning to 1:02.”

VIII {First Iris} Reel 4 pt 1. Scene: Travis first meets Iris (Jodie Foster) rushing into his cab trying to escape but her pimp, Sport, intervenes and throws a ten dollar bill to Travis and says “Forget about it.” More Track A material.

IX {Date Night} Reel 4 pt 2. C time, 5 bars, :33. Scene: Slow motion walk of Travis meeting Betsy. Bass cls, C.B. cls, vibes play half note chords. The cymbal and snare drum with wire brush add four stroke ruffs. We find the G min 7 (G/Bb/D/F) half

note chord to C maj 7 (C/E/G/Bb) to (Bar 2) F maj g/9 (F/A/C/D/G) to D min 7 (D/F/A/C). So the bass cls play G/D to G/E half notes to (Bar 2) F/C to D/A(a). Repeat next two bars. Then, in Bar 5, G/D. C.B. cls play G/G octave apart down to unison middle C to (Bar 2) F/C to unison A. Repeat next two bars. In Bar 5. They play octave apart G held fermata. Vibe I plays D/F to E/G to (Bar 2) D/G to D/F. In bar 5, half notes D/F. Vibe II plays F/BB to E/Bb to9 (Bar 2) A/C to A/C. Repeat next two bars. Then in Bar 5, G/Bb whole notes held fermata. So we again find the G min 7 (G/Bb/D/F) tonality in Bar 5.

End of cue.

X {Healthy As You Feel} Reel 4 pt 3. Herrmann marks this as “Track A from beginning to 36 secs.” Scene: After Travis’s phone call to Betsy (who became disgusted with oddball Travis after he took her to a Swedish porno flick. The camera slowly pans the discarded flowers in his room.

XI {Pussy And The 44} Reel 4/5-5/1. Slow blues tempo in C time. 49 bars, 2:13. Quarter note = 60. Cue begins on page 16. Scene: Travis has an anger fit as he storms into Palantine’s office to confront Betsy, telling her she’s going to hell! There is a transition from this day scene to night where there is a very memorable scene when Travis is told (by a killing-prone passenger played by Scorsese himself) to keep the meter running at a curb and to look up as a woman silhouetted on a second floor apartment to Travis’s left.

This cue is actually a patchwork of cues sequed together. Bars 1-12 are the first 48 seconds. The score then directs “To Page 19” (we have already played pages 16 and 17). Page 19 is penciled in as R5/pt 1A and lasts only three bars. It is heard at approximately :48-1:04. Then the score directs “seque page 20.” This becomes Cue XII (Reel 5/2) that is repeated later as “Palantine TV” (after Travis’s talk with Wizard).

This is one of my favorite cues in this score, especially the first 15 bars. Unfortunately it is dialed low in the video, so it’s best heard dynamically on the cd where the music can be quite clearly heard.

In Bar 1, “sords” (muted) horns and cup-muted trumpets and trombones play descending quarter notes. Muted horn I (quarter note stems up) sounds pp (but I swear it sounds more like “forte” or mf in the actual recording) descending quarter notes B-A-G-F# (legato slur curve line above the four notes) back up to (Bar 2) descending notes A-G-F#-E. Horn II (stems down) is actually open and stopped (+ sign above notes) playing the same pitched notes as Horn I. Meanwhile, “sords” horns III & IV play whole notes middle C/E [written G/B perfect fifths above] pp decrescendo to (Bar 2) Bb/D whole notes decrescendo.

C trumpets play the same notes and setup as the horns but with cup mutes and played “non legato.” The Pos play the same notes and setup except that that Pos III & IV play whole notes A/E to (Bar 2) G/D. The combined sound is the A min (A/C/E) whole note chord to (Bar 2) G min (G/Bb/D). Tubas are tacet for the first 8 bars. Timp I beats pp small octave E quarter note (followed by a quarter rest) followed by another E note and rest. In Bar 2, timp I plays D quarter/rest/D quarter/rest. Repeat this two-bar pattern in Bars 3-4. Timp II plays, after a first beat quarter rest, the Great octave A

followed by a quarter rest and another A note. In Bar 2, it beats, after a quarter rest, a G quarter to quarter rest to G quarter. Repeat next two bars.

Two small cymbals with wire brush play two quarter notes on the 1st & 3rd beats (with quarter rests between), repeated thru Bar 12. Two snare drums play four-stroke ruffs on the 2nd & 4th beats pp crescendo. Repeat thru Bar 12.

In Bar 3, two harps take over the quarter note descent played forte and with harmonics effect (tiny circle over each note). So harp I plays Line 1 and harp II plays small octave quarter notes B-A-G-F# to (Bar 4) A-G-F#-E. The woodwinds play the decrescendo whole note dyads. Bass cls play Line 2 C/E whole notes to (Bar 4) BB/D. C.B. cls play Line 1 C/E to Bb/D. Fags and C. Fags play pp decrescendo the A/E whole notes to (Bar 4) G/D.

In Bars 5-6, the brass return with its initial setup. Horn I plays descending quarter notes F#-E-D-E to (Bar 6) F-E-D-C. Horn II plays the same notes but “open” (the stopped signs are not indicated). Sords horns III & IV play A#/C# whole notes to (Bar 6) Ab/C. Trumpets play the same as the horns. Pos III & IV play the F#/C# whole note dyad to (Bar 6) F/C. The timp are tacet until Bar 9 so we find the pizzicato VC/CB plucking ppp quarter notes Great octave F# up to C# up to small octave F# back to small octave C#. In Bar 6, the VC/CB pluck F up to C up to F down to small octave C (c).

In Bar 7, harmonics played harps pluck F#-E-D-E quarter notes to (Bar 8) F-E-D-C. VC/CB repeat Bars 5-6.

In Bar 9, all four horns play (horns II & IV are open and stopped) play quarter notes D-C-B-C (repeated next bar). Harmonics harps also play those quarter notes. Pos sound the E/B/D/Ab whole notes to (Bar 10) F/C/D/Ab, p crescendo-decrescendo. Tubas play E/B to F/C whole notes. Timp I beats Great octave E up to B, E to B quarter notes. In Bar 10, timp II plays with F-C-F-C. Repeat pattern next two bars. VC/CB pluck rising quarter notes Great octave E-B up to small octave E-B back down to (Bar 10) F-C-F-C (middle C). Repeat these two bars in Bars 11-12.

In Bar 11, the bass clarinets play lowest register D/Ab whole notes tied to whole notes next bar. C.B. clarinets and C. Fags play E/B whole notes tied to next bar, again cres-desc. Fags (in the “K” tenor clef) play descending quarter notes D-C-B-C (repeated in Bar 12), cres-desc. Once again, it is at this point (mid-page 17) that it was indicated that the music seque to Page 19. Originally on Page 17 Herrmann had continuing bars 13-16 to repeat Bars 1-4. So, in the middle of Bar 13, Herrmann had number 1 circled with long wavy lines rising above it and below it. Repeat the process with Bar 14 = circled Bar 2, etc. The original Page 18 now is Page 21 (which holds the final 11 bars of the cue) that repeats the woodwinds until the final woodwinds bar (new bar) of a whole note chord, held fermata.

Anyway, obeying the direction to seque to Page 19 (R5/pt1A) we come to the old Bar 25 (new Bar 13). “Sords” horns and cup-muted trombones (Pos) play descending half note chords Fb maj 7 (Fb/Ab/Cb/Eb) to Eb maj 7 (Eb/G/Bb/D) to (Bar 14 or old Bar 26) Db maj 7 (Db/F/Ab/C) to C half diminished half note chord (C/Eb/G/Bb). However, while the horns are marked in the final chord as the half dim chord due to the Gb, Pos II and tuba I play G (not G-flat) so evidently Herrmann made one of his several notation mistakes in this (his last) score. I suspect that the horns were supposed to play, therefore, the C minor 7th (C/Eb/G/Bb). I noticed several instances of sloppy note placements also in the autograph score—for instance what is clearly an E#

note should be an F# note, etc. I believe Herrmann felt ill and a bit hurried when he wrote this score. Indeed, within 15 days of completing the score, he died of heart failure.

All half note chords are under the curved legato slur line. The top staff line is played with the “K” tenor clef so that in the first half note chord we find middle Cb/Eb half notes to Bb/D(d’) to Ab/C (c’), etc. Tubas (muted or “sords”) play half notes Fb/Cb to Eb/Bb to (new Bar 14 penciled in beneath the old Bar 26) Db/Ab to C/G.

In Bar 14 (old Bar 27 or originally intended bar for cue XII), the woodwinds are soli playing whole notes held fermata. Bass cls and C.B. cls play F/Bb; Fags and C. Fags play E (E), decrescendo. It is here that Herrmann directs “segue page 20” (cue XII or Reel 5 pt 2). He also writes, “...Use Blue Numbers For This Cue.” In other words, the blue pencil or pen writes Bars 16 thru 23 on that page to (next page, originally Page 18) continuing with blue-marked Bars 24 thru 34. Cue XII was originally written of course as Bars 1 thru 19. However, as given earlier, Herrmann simply uses this music again in the next cue (after Travis talks with the Wizard as played by Peter Boyle).

Although written as “Vivo” (fast), the music actually progresses far more slowly. This was changed on the score in fact. Originally in the Vivo direction, each bar was equal to two seconds while the slower (perhaps moderato) speed has each bar equal five seconds. Two large cymbals with “wire brush” play four-stroke ruffs on the 1st and 3rd beats thru the end of the cue. Small cymbals with wire brush play the ruffs on the 2nd and 4th beats. The woodwinds play descending quarter note chords again of Fb maj 7 to Eb maj 7 in Bar 16 (or Bar 1 of cue XII). Specifically the bass cls play Cb/Eb to Bb/D; C.B. cls play Fb/Cb to Eb/Bb; Fags play Cb/Ab to Bb/F, and C. Fags play Fb/Cb to Eb/Bb. In Bar 17 (Bar 2) there is a change. Instead of moving into the Db maj 7 to C min 7 as played just prior by the brass in Bars 13-14, we find the woodwinds playing D maj 7 (D/F#/A/C#) to Db maj 7 (Db/F/b/C). Repeat Bras 16-17 (or Bars 1-2) in the next two bars (Bars 18-18 or Bars 3-4).

In Bar 20 (Bar 5 of cue XII), muted Pos and tubas (“senza contra bass tuba”) take over the half note chord descent. So the Pos play Fb/Ab/Cb/Eb to Eb/G/Bb/D to (Bar 21) D/F#/A/C# to Db/F/Ab/C. Tubas play Fb/Cb to Eb/Bb to (Bar 21) D/A o Db/Ab half note dyads. Repeat in Bars 22-23. Then on the next page (Page 21), Bars 16-19 of the woodwinds are repeated. The Pos/tubas lines were omitted (not repeated). So we actually end on Bar 28 (though repeated again with “ lines) with the woodwinds playing. So we find the bass cls and C.B. cls playing Cb/Eb whole notes held fermata, while the Fags and C. Fags play Fb/Cb.

End of cue.

XIII [NOTE: This cue was not used in the movie, although it was recorded] Reel 6 pt 1. Vivo in 2/2 (Cut) time. 13 bars, :29. You can hear this cue in the Arista expanded cd, track # 5 starting at 4:19. I believe it was titled on the cd “You’re Going To Die In Hell.” Unless one asks Scorsese himself, it is unknown where this cue was originally intended to be placed. It is speculated that it was indeed to be used when Travis states that line to Betsy and he does a few non-contact karate moves towards Tom (Albert Brooks). However, the page and cue number is LATER than the cue (cue XI) when Travis leaves Palantine’s office along the street (with the police officer following). So I think it’s unlikely it was supposed to go when he confronted Betsy earlier in the

office. Perhaps it was a deleted scene after that event and after that episode with the Scorsese character in the cabbie at night. The music doesn't seem to "fit" any of the kept scenes.

In Bars 1 thru 4 a rather Latin American ostinato rhythmic pattern is played with gusto. Horns, trumpets and trombones play ff (fortissimo) two G# half diminished (G#/B/D/F#) quarter note chords but actually played 2nd inversion (D/F#/G#/B). After an 8th rest, they play the G# half diminished tonality with three 8th note chords (crossbeam-connected). Repeat this quarter note/quarter note/8th rest/three 8th note chord pattern in the next bar, same G# half dim tonality. The woodwinds also play this sound. Tubas play Contra octave G#/B quarter note dyad up to G#/B an octave higher (Great octave). After an 8th rest, the tubas play up an octave (small octave) the G#/B 8th note dyad then back down to the Great octave and Contra octave dyads as 8th notes. Repeat next bar. Timp beats G#/B Great octave ostinato. After a half and 8th rest, the snare and tenor drums and castanets and woodblock hits three 8th notes ff > (decrescendo). So harps strum sff the Great octave D/F#/G#/B quarter note chord up to largely Line 1 quarter note chord. After an 8th rest, it plays a D (D) up to D (d''''') glissando. Pizzicato celli pluck the G#/B Great octave quarter note dyad up to two small octave dyads up to Line 1 G#/B. CB plucks F#/D (d) up to two F#/D(d') up to B/D. Repeat next bar.

In Bar 3, the brass plays the ostinato as C maj 7 tones (C/E/G/B). Repeat in Bar 4. In Bar 5, they start to play a different rhythm for four bars. Brass plays three 8th note C half diminished 7th (C/Eb/Gb/Bb) chords, followed by two 8th rests and then three more 8th note chords. Repeat next bar. However, while the woodwind and brass play the C half dim 7th chords, the timp/harps/VC/CB play the C maj 7 (C/E/G/B) chords. In Bar 6 they play the G# half dim 7th again.

In Bar 7, the brass plays the B min Maj 7th (B/D/F#/A#) ostinato pattern (repeat in Bar 8). In Bar 9 the brass plays the G min Maj 7 (G/Bb/D/F#) original ostinato, repeated in Bar 10. In Bars 11-13 (end of cue), the bass cls and C.B. cls play the Db/F and G/Bb whole note dyads respectively tied thru Bar 13 and held fermata and decrescendo. Fags play C/E (e) whole notes tied to bar 13 and held fermata. C. Fags play Great octave and small octave C whole notes tied to Bar 12 only. Stopped horns play G/Bb/Eb/G whole notes (Eb maj) tied to Bar 12. The S.D. and T.D. play the ostinato pattern of four 8ths (crossbeam connected) to next figure of two 8ths and 3 16ths (followed by a 16th rest). After a half rest, the castanets and woodblock plays three 8th notes (followed by an 8th rest). Repeat the battery notes in Bar 12 (tacet in the final Bar 13).

End of cue.

XIV {Empty Desk} Reel 6/pt 2 Slow in C time. 14 bars, 1:18. Scene: In his cad, Travis passes Palantine's office and sees the empty desk of Bestsy's. Later (night scene) he lets off a passenger and as he slowly moves back on he street he almost hits Iris (accompanied by a girlfriend) who abruptly passes in front of his cab (start of Bar 11).

In the first ten bars, Track A (Sax "So Close To Me Blues") is played, accompanied by four vibes. Actually a separate track is made of the four vibes. In Bar 1, vibe I plays pp the D/F (f') whole notes to (Bar 2) C/G to (Bar 3) quarter notes F-F#-

Ab-A to (Bar 4) G/A whole notes. Etc. Vibe II plays Line 1 F/Bb whole note dyad to (Bar 2) A/C (c') to (Bar 3)Bb/D to (Bar 4) Line 2 D/F (f'). Etc. Vibe III plays Line 1 D/F whole notes to (Bar 2) rising quarter notes A (a)-middle C-E-F to (Bar 3) G to C half notes to (Bar 4) Line 2 C/D whole notes. Etc. Vibe IV plays small octave Bb whole note to (Bar 2) descending quarter notes Line 1 F-E-C-A (a). In Bar 3, vibe IV continues with small octave G up to Bb half notes o (Bar 4) middle C (c') whole note. Etc.

In Bar 11 (when Iris sprints in front of the cab), sords Pos and tpts sound sff whole notes G/Bb/D/F# (G min Maj 7th chord) tied to whole notes next bar, decrescendo. Repeat next two bars. Back in Bar 11, vibe II plays pp that whole note chord starting on small octave G (g). After a half rest, vibe I strikes pp that chord largely Line 1 as half notes. In Bar 12, vibe II strikes C/E/F/A whole notes (F maj 7th 2nd inversion). After a half rest, vibe I plays the half note F maj 7 chord straddling Lines 1 & 2 root position or F/A/C/E (e').

End of cue.

XVII {God's Lonely Man} Reel 8/pt 3. C time, 23 bars, 1:18. [NOTE: This cue is obviously out of original sequence since the just prior cue is cue IV, Reel 6/2. Apparently the final edit of the film was far different from the sequence when Herrmann had it screened for him] Scene: Travis off screen comments how "There is a change" and talks about "God's lonely man...June 8...."

In Bar 1, Pos play pp < (crescendo) half notes Ab/Bb/D/F# (I believe the Bb Dom 7 #5 chord 3rd inversion) to E/G/C/E (C major or C Dom 7th if you consider the baseline Bb sustained note) to (Bar 2) F/Ab/Bb/D (Bb Dom 7th 2nd inversion) decrescendo to D/F/Ab/C (D half diminished 7th root position to (Bar 3) C/Eb/Gb/Bb whole note chord (C half dim 7) p decrescendo. Tubas play pp < Contra octave and Great octave Bb whole notes tied to next bar, then Bb/Bb again in Bar 3.

Timp I beats pp four Great octave Bb quarter notes thru Bar 6. After an 8th rest, timp II beats three Bb quarter notes (also Great octave) to Bb 8th (repeat thru Bar 6). Snare Drum I ("wire brush") plays the four stroke ruff on beats 1 and 3. The cymbal (also "wire brush") plays he ruffs on the 2nd and 4th beats. S.D. III plays quarter notes on the 1st and 3rd beats. Small susp cymbal IV also hits on the 1st and 3rd beats. Battery plays these patterns thru Bar 7.

VC/CB play pp on Great octave Bb whole note tied to next bar, then Bb again in Bar 3. Tacet in Bars 4-5. Then Bb notes again in Bars 6-7.

In Bar 4, the "sords" horns take over the half note progressions. See Bars 1-2 of the Pos (same chords).

In Bar 6, Pos play the C half dim 7th whole note chord; tubas on Bb/Bb octave apart. In Bar 7, the trumpets enter the cue with the C half dim 7th whole note chord also, p decrescendo. Repeat Bars 6 & 7.

In the next page (Bar 10) the S.D. (Battery I) plays 4 four-stroke ruffs but the primary notes are 8th notes (not quarter notes) so each ruff (pp <) is separated by an 8th rest. Battery II (cymbal) strikes four quarter notes. Battery III (another snare drum), after an 8th rest, plays four three-stroke ruffs. Battery IV (small cymbal) hits quarter notes on the 2nd & 4th beats. Repeat all thru Bar 22 then a single quarter note at the end bar.

Bass clarinet I and both C. Fags (octave apart) play Bb whole notes tied to Bar 11. In Bar 12, the bass clarinet II is solo playing the Bb whole note tied to next bar, also desc-desc. Repeat this four-bar pattern next four bars. In Bar 18, C.B. I plays pp < the Bb whole note tied to next 2 bars, decrescendo. In Bar 21, C.B. II plays the Bb whole notes to Bar 23 (held fermata).

Back in Bar 10, the CB is pizzicato plucking quarter notes Great octave Bb up to small octave Bb, back down to Bb and up again to small octave Bb. Repeat throughout.
End of cue.

XV {Gun Play # 1} Reel 6/3-7/1 Vivo in C time. 15 bars, :49. Scene: After having purchased several guns illegally, Travis makes an entry of June 29th initiating a strict exercise regime in his room.

Interesting cue illustrating the Herrmann device of overlaying brass sounds. In Bar 1, the woodwinds first announce with a combined Ab minor chord (Ab/Cb/Eb). Bass cls play sff decrescendo whole notes Ab/Cb (repeated next bar), then G/B in Bars 3-4. C.B. clarinets play Cb/Eb for two bars, then middle C/E. Fags play Ab/Cb, then G/B. C. Fags play Cb/Eb, then C/E.

After a quarter rest, muted trombones play sff > the F maj 7 (F/A/C/E) dotted half note chord (repeated next bar). After a half rest, stopped horns play the C half-diminished 7th (C/Eb/Gb/Bb) half note chord (repeated next bar). After a half and quarter rest, muted "C" trumpets play the F maj 7 (F/A/C/E) quarter note chord sff. Repeat next bar.

In Bar 3, the Pos play Great octave C/E/G/B half notes (C Dom 7th chord) sff > (repeated same bar and repeat bar in Bar 4). After a quarter rest, the trumpets play the Bb augmented (actual notes F#/BB/D/F#) rinforzando quarter note chord (followed by a quarter rest and another quarter note chord). Repeat next bar. After a half rest, the stopped horns play sff F#/Bb/D/F# half notes (repeat next bar).

In Bar 5, the woodwinds and contra bass tuba play ff descending half notes F-E-Eb-D (repeated next two bars). The four timp play various effects. Timp I plays the contra octave C whole note trill thru next bar, crescendo-decrescendo (< >). Repeat next two bars. Timp II plays the E above, also as a sustained trill < >. Timp III plays small octave F half note gliss down to E then gliss to (Bar 6) Eb to D, then back up to F (repeated bars). Timp IV plays small octave D (d) half note gliss to C half note, then gliss to (Bar 6) B to Bb, then back to D. Repeat bars.

Bars 9-12 = Bars 1-4.

In Bar 13, the woodwinds (and tuba) again play the descending half notes of F-A to (Bar 14) Eb to D half note tied to whole note next bar. VC/CB also play this pattern. Timpani repeat the trills and glissandi. Vibes I & II play, after a quarter rest, half notes F/Ab/Cb/Eb (F half-dim 7th) half note chord To E/G/Bb/D (E half dim 7th) quarter note chord tied to quarter notes next bar (half note value) to Eb/F#/A/C# half notes to D/F/Ab/C (D half dim 7th) quarter note chord tied to next bar to Eb/F#/A/C# half notes (followed by a quarter rest held fermata). The harps play the same chords but arpeggiando (wavy vertical line rolled chords).

End of cue.

XVI {Gun Play # 2} Reel 7/2-8/1 Slow in C time. 12 bars, 49 seconds (notated at the end of the cue) or 1:07 (cue sheet timing). Scene: After the famous “You talking to me?” segment of Travis talking to his mirror imaginary adversary. Music starts when Travis says off screen, “Listen, you fuckers...”

A variation of the opening of the previous cue, we find the tuba and C.B. tuba playing pp (pianissimo) Bb/Eb whole notes tied to whole notes next bar. After a quarter rest, the “open” Pos play F/Ab/Cb/Eb (F half-dim 7th) dotted half notes tied to whole notes next bar. After a half rest, stopped horns play pp the F half-dim 7th half note chord tied to whole notes next bar. After a half and quarter rest, “sords” trumpets play the C half-diminished (C/Eb/Gb/Bb) quarter note chord tied to whole notes next bar.

In Bar 2, timp I rolls sff decrescendo the Great octave F whole note trill. After a quarter rest, timp II rolls sf > the Great octave Bb dotted half note roll.

After a half rest, harp I plays pp > rising 8th notes Line 1 middle C-Eb-Gb-Bb (again the C half-dim 7th) to (Bar 3) Line 2 rising 8th notes C-Eb-Gb-Bb (followed by a half rest). Back in Bar 2, after a half rest, harp II plays Great octave rising 8th notes F-A-C-E (e) to (Bar 3) continuing small octave F-A-C-E (e’) 8th notes (F maj 7), followed by a half rest.

Bars 4-6 = Bars 1-3.

In Bar 7, C. Fags play pp the Eb/Ab whole notes tied to whole notes next bar. After a quarter rest, the Fags play Fb/Ab (I believe, but probably should be F/Ab) dotted half notes tied to whole notes next bar. After a half rest, the bass cls and C.B. cls play combined F/A/C/E half notes tied to next bar. After a half and quarter rest, stopped horns play the C half-dim 7th (C/Eb/Gb/Bb) quarter note chord tied to whole notes next bar. Repeat these two bars.

The scene then cuts to night out in the streets when Travis parks his cab in front of a super market where he eventually shoots a lowlife trying to rob the store owner with a pistol. So in Bar 9 we find S.D./T.D./B.D./susp cymbal playing a rolled whole note crescendo pp to (Bar 10) mp decrescendo. Harp I plays (bass clef) Great octave rising 8th notes F-A-C-E to F-A-C-E to (Bar 10) Line 1 descending F-C-A-F to E-C-A-F (F). Harp II play rising Great octave C-Eb-Gb-Bb etc.

In Bar 11 we come for the first time in the score the famous five-note ominous motif symbolic of something important going to happen (Super Market death scene upcoming in a few minutes). So we find the bass cls/C.B. cls/ sordini VC/CB playing F (F or Great octave F for the strings) up to small octave Eb quarter notes down to Great octave D up to F# quarter notes crescendo to (Bar 12) sff C (Great octave) whole note held fermata (for the VC/CB. He cls are tacet but the Fags and C. Fags play the Contra octave register C whole note sff > .

End of cue.

XVIII {Garment Rally # 1 } Reel 8/pt 4. 14 bars, :56. Scene: Travis writes a letter, “Dear Mother & Father...” [Note: remember that cue XVII was already discussed because it was placed out of original sequence due to reediting]

In Bar 1, bass cls and C.B. cls play < > the combined half notes Ab/Bb (for C.B. cls) and D/F# (I believe the Bb Dom 7 sharp 5th tonality) to E/G/C/E (C maj) to (Bar 2) F/Ab/Bb/D (Bb Dom 7th 2nd inversion) to D/F/Ab/C (D half-dim 7th) half note chord to (Bar 3) the C half-diminished 7 (C/Eb/Gb/Bb) whole note chord pp decrescendo. Fags

play Contra octave and Great octave Bb whole notes tied to whole notes next bar, *crdesc.* In Bar 3, C. Fags play Great octave and small octave Bb whole notes *pp* > .

Timp I beats *pp* four Great octave Bb quarter notes (repeat thru end of cue). Timp II, after an 8th rest, plays three such quarter notes followed by an 8th (repeat thru end of cue). The cymbal and T.D. play four stroke ruffs on the 1st and 3rd beats. S.D. and B.D. play them on the 2nd and 4th beats. All are played with “wire brush.” The celli play the Bb whole note (silent in Bar 2). The pizz bass pluck Great octave up to small octave Bb quarter notes, repeated same bar (repeat thru Bar 7). In Bar 2, harps play *acciaccatura* (grace note) Contra octave Bb up to Great octave Bb whole note (L.V.). Repeat in Bars 4, 6, 8, 10, 12, 14.

In Bars 4-6, the woodwinds repeat Bars 1-3 (but an octave lower for the clarinets). In Bar 7, sords horns play descending half note chords starting with Ab/Bb/D/F# again, etc(as given with the woodwinds). Repeat next two bars. The celli now join with the CB playing *pizzicato* notes but after an initial 8h rest.

In bar 12, the VC/CB play that ominous 5-note motif again of F half note on the upbow up to Eb half note down to (Bar 13) D on the upbow to F# down to (Bar 14) the Great octave C whole note on the downbow, *sf* > .

End of cue.

XIX {Garment Rally # 2} Reel 8/pt 5. 5 bars, :26. Woodwind and brass are *tacet*. Scene: Travis writes an Anniversary card for his parents....”I hope you find this card....”

The battery plays the four stroke ruffs (S.D. and cymbal on the 1st & 3rd beats; T.D. and B.D. on the 2nd & 4th beats). Timp I plays four Bb quarter notes; timp II plays, after an 8th rest, plays three Bb quarter notes to Bb 8th. Repeat to end of cue.

VC (in “K” tenor clef) play descending half note chords, the same in the earlier cue. So we find they play *p espr* and *crescendo* Ab/Bb/D/F# to E/G/C/E to (Bar 2) F/Ab/Bb/D to D/F/Ab/C. Repeat next two bars. CB play the Bb whole note tied to next bar (repeat in Bars 3-4).

In Bar 5, the harps play *forte* the Great octave *acciaccatura* up to small octave C whole note (L.V). The bass cls and C.B. cls play C/Eb/Gb/Bb (C half-dim 7th) *pp* > .

End of cue.

XX {Soap Opera} Reel 8/pt 6 C time, 6 bars, :36. Scene: Travis is watching his portable v holding a gun in his left hand. His foot is precariously balancing the chair holding the tv set, and the tv finishes crashes to the floor.

Pos are highlighted playing, once again, the same descending half note chords *ff* (fortissimo) of Ab/Bb/D/F# to E/G/C/E to (Bar 2) F/Ab/Bb/D to D/F/Ab/C. The descent continues in Bar 3 with the same chords but an octave lower. Tubas play Contra octave and Great octave Bb whole notes tied to next bar, then both play lowest Bb (BBB-flat) in next two bars. Timps play those Bb quarter notes, as given before. The battery play the four-stroke ruffs, and the cymbal hit on the 2nd & 4th beats. Harp I plays *ff* four Bb quarter notes an octave apart (Great and small octaves) while harp II, after an 8th rest, plays respective octaves below on Bb. Pizz VC pluck Great to small octave Bb 8ths. CB plays, after an 8th rest, Great to small back to Great octave Bb quarter notes up to small octave Bb 8th. Repeat all thru end of cue.

In Bar 5 (repeated again, so effectively a 6th bar though not technically a Bar 6 created per se), we find the woodwinds and stopped horns playing the C half-diminished 7th whole note chord held fermata. So bass cls play Gb/BB; C.B. cls play fortissimo C/Eb; Fags play Gb/Bb; C. Fags play C/Eb. Horns also play that chord but the Gb (as it is supposed to be) is written as a G instead [written D, not transposed to concert pitch].
End of cue.

XXI {Sweet Iris} [NOTE: This cue was not listed in the cue sheets] Scene: Travis leaves Iris after his long talk in the prostitute hotel room and says, "See you tomorrow, sweet Iris" (referring to a lunch date together at 1 pm). He then meets the John in the hallway and gives him the \$10 bill that Sport originally gave Travis. C time, 8 bars.

As Track A is played for the first four bars, the vibes and horns join in. Horn I plays F to G half notes to (Bar 2) G to F to (Bar 3) F-F#-Ab-A quarter notes to (Bar 4) A whole note. Horn II plays the D whole note tied to whole note next bar, then D half note in Bar 3 to Eb-E quarter notes to (Bar 4) D whole note. Horns III & IV are coma sopra horns I & II in the first two bars. Then horn III plays BB whole note to (Bar 4) small octave G whole note. Horn IV plays small octave D to C half notes to (Bar 4) C whole note.

In Bar 4, the muted pos play whole notes F/C/G/A pp >. Back in Bar 1, vibe I plays the D/F (f'') whole note dyad to (Bar 2) D/G to (Bar 3) D/F to (Bar 4) G/A. Vibe II plays F/Bb to A/C to F/BB to F/C. Vibe III, after a half rest, plays the D/G (g') half note dyad to (Bar 2) C/A to C/Eb to (Bar 4, again after a half rest as in the previous bars) C/F.

In Bar 5, sords VC/CB play ponticello pp the Great octave Bb whole note bowed trem tied to whole note next bar. The harps play mp the contra octave and Great octave Bb whole notes (L. V), repeated in Bar 7. Timp II beats pp Great octave Bb (followed by a quarter rest), repeat same bar and thru end of cue. Timp I, after a quarter rest, beats the small octave Bb quarter note (repeat same bar and thru end of cue).

C. Fags play the Bb whole notes (Great & small octaves) tied to next bar (repeat next two bars). Fags in "K" tenor clef play half note dyads D/F# to C/E to (Bar 6) Bb/D to Ab/C to (Bar 7, now standard bass clef) the same descent of chords (but octave lower). C.B. cls play the octave apart Bb whole notes. The bass cls play half note dyads Ab/Bb to E/G to (Bar 6) F/Ab to D/F to next bar's Ab/Bb etc (lower octave).

End of cue.

XXII {Hold Me Close} Reel 10/pt 2. Scene: Iris and Sport are together. All Track A music for 1:43.

XXIII {Firing Range # 2} Reel 10/pt 3 C time, 26 bars, 1:44. Pages 56-59 in the score. Scene: Travis is again at the firing range, he takes care of his boots, and he burns the wilted flowers rejected by Betsy long ago.

In Bar 1, the S.D. and T.D. play fp < ff the Prelude introduction figure of two 8ths (crossbeam connected) to next figure of three (triplet) 8ths to next figure of four 16ths (connected by two crossbeams) to next figure of "6" 16ths. Repeat next 3 bars. The Pos play sfp < whole notes Eb/Gb/Bb/D(d') (or Eb min Maj 7th chord) to (Bar 2)

Eb/Gb/Bb/C (C half-diminished 7th chord), also sfp <. Repeat next two bars. The tubas play D/Bb whole notes to (Bar 2) Great octave C/Ab. Repeat next two bars. After a half and quarter rest, the harps (key signature of Gb maj/Eb minor or six flats) play a gliss from Contra-octave G up to Line 3 G. Repeat next three bars.

In Bar 5, “sords” horns play whole notes G#/Bb/D/F# tied to next bar, <>. Vibe I plays sf (L.V) the D/F# to Db/F half notes (repeated next bar but forte to piano level). Vibe II plays G#/Bb to F/A (repeated next bar forte to piano). The large & small susp cymbals play pp <> a rolled whole chord.

In Bar 7, trumpets in cup mutes play whole notes E/G/Bb/D (E half-diminished 7th) tied to next bar, crescendo-decrescendo. Pos in cup mutes play C/G/C/E (e) or C major. Vibe I plays p the C/E (e’’) half note dyad to Bb/D pp (pianissimo). Repeat next bar. Vibe II plays Line 1 F/G to E/F. The suspended cymbals play the rolled whole notes <>.

In Bar 9 in the next page, the bass clarinets play the D/F# whole notes tied to next bar, cres-desc. C.B. clarinets play E/B. Vibe I strikes half note dyads D/F# to D/E (repeated next bar). Vibe II plays G#/B to G/B. The celli in “K” tenor clef designation plays on the up bow (“V” symbol above the notes) whole notes G#/B/D/F# (G# half-diminished 7th) tied to next bar, p < f > p. CB play Great octave E/B/D (d).

In Bar 11, harp I (bass clef) plays forte rising to falling 16th notes Great octave and small octave F-A-C-E E-C-A-F (repeated same bar and repeat next two bars). Harp II plays this 8 lower (octave lower). Susp cymbals still are rolled. VC play rising & falling triplet 8ths Great octave Db-Ab-Db (small octave) and descending F-Db-Ab. Repeat same bar and thru Bar 13. CB play triplet value Ab quarter note up to triplet value Db 8th up to descending 8th triplet F-Db-Ab. Repeat same bar and thru Bar 13.

In Bar 12, muted trumpets play sfp < whole notes F/A/C/E to (Bar 13) Eb/Gb/Eb/D whole notes sfp < to (Bar 14) F/A/C/E sf >. “Sords” Pos play Db/F/Ab/Db to (Bar 13) C/E/G/C to (Bar 14) Db/F/Ab/Db. The vibes and strings in Bar 14 continue their patterns mid-bar. Then the harps play ff a gliss from lowest C up to C (c’’’’).

In Bar 15, stopped horns respond with whole notes Bb/Db/F/A sff > to (Bar 16) I believe (hard to read) Ab/C/Fb/Ab. Vibe I in Bar 15 plays F/A (a’’) whole notes to (Bar 16) Fb/Ab. Vibe II plays ff the Bb/Db dyad to (Bar 16) Ab/C. Repeat next two bars.

In Bar 19, sords tpts play pp crescendo Bb/D/F/A whole notes (Bb maj 7) to (Bar 20) Bb/D/E/G. Sords Pos play G/D//F to (Bar 20) C/G/E/G. Tubas play only in Bar 20 with Great octave C/G whole notes. The combined chords are, I believe, the G min 9th (G/BB/D/F/A to the C Dom 9th (C/E/G/Bb/D).

In Bar 21, Track A is played “slow.” Quarter note = 69. Four vibes also play Vibe I plays D/f (f’’) to D/G half note dyads to (Bar 22) D/G to D/F to (Bar 23) B/D to Bb/Eb to (Bar 24) A/C (c’’) whole notes. Vibe II plays Line 1 G/Bb to same G/Bb to (Bar 22) two A/C dyads to (Bar 23) D/F to C/G to (Bar 24) F/G whole notes. Vibe III plays, after a quarter rest, the G/Bb dotted half note dyad to (Bar 22), after a quarter rest, A/C to (Bar 23) D/F half notes to C/G quarter note dyad to (Bar 24), after a quarter rest, A/C dotted half notes. Vibe IV plays the same except for Bar 25 with F/G.

After a half rest in Bar 24, the ominous motif is played but this time as a four-note variation. So we find the bass clarinets, C.B. clarinets and VC/CB playing pp the small octave D half note upto (Bar 25) F half note way down to the Great octave D half

note up to (Bar 26) the Ab whole note sf > held fermata. Tubas play the Contra octave and Great octave Ab whole notes. The harps play sff the same notes.

End of cue.

XXIV {Get That Man} Reel 11/pt 1 Alla Breve (Cut time or 2/2 meter), 46 bars, 1:31. Scene: Travis is now sporting a Mohawk haircut at the Palantine speech, apparently prepared to shoot up the works. However, secret service agents spot and chase him, failing to apprehend him. Travis's misdirection need to "do something" is then directed toward the Sport and his hooker operation (which has its thumb on Iris).

Originally the cue was written in C meter but later switched to a similar but faster Cut time (2/2 time or two halves) emphasizing two beats per bar (rather than four beats of C time with a major 1st beat and less dominant 3rd beat).

In Bar 1, horns and trombones are soli. Horns play sfp < the F minMaj 7th (F/Ab/C/E) whole note chord to (Bar 2) the C Dom 7 b 5 2nd inversion (Gb/Bb/C/E) dotted half note chord sf decrescendo played in stopped (hand in bell) fashion (notated with the + sign over the notes), followed by a quarter rest. "Sords" Pos I & II play C/E (e') whole notes tied to dotted half notes next bar, while Pos III & IV play F/Ab to (Bar 2) Gb/Bb dotted half notes (same arrangement as the horns).

In Bar 2, the S.D. and T.D. play the familiar rapidly increasing rhythmic pattern of two 8th (crossbeam connected) to next figure of triplet "3" 8ths to next figure of four 16ths (connected with two crossbeams) to next figure of "6" 16ths (sextuplet) to (Bar 3) decreasing or slower pattern of four 16ths to triplet 8ths to two 8ths to solitary 8th note (followed by an 8th rest). Repeat thru Bar 11. The large and small tambourines are shaken/rolled whole note pp crescendo to (Bar 3) the rinforzando-marked (>) 8th note (followed by an 8th/quarter/half rest marks. Repeat thru Bar 11.

After a half rest in Bar 2, timp I plays the Great octave Bb quarter note down to Gb crescendo up to (Bar 3) small octave C (followed by a quarter rest) to Bb-Gb quarter notes again up to (Bar 4) C, etc. Repeat thru Bar 6 (then a change of pitches). Timp II plays a four-stroke ruff starting with the grace notes at the end of Bar 2 to the small octave C in Bar 3 (followed by rest marks (technically quarter/half). Then another ruff on D, then back to C, etc. Repeat thru bar 11.

In Bar 3, harp I plays the C major descending gliss from D (d''') down to Contra octave D (followed by an 8th and quarter rest. Repeat thru Bar 11. Harp II in the Cb maj/Ab min key signature (7 flats) plays a descending quick gliss from Line 4 Db down to lowest Db.

Also in Bar 3, the VC play sff "sost" the Contra octave C whole note tied thru Bar 11 (and to a half note in Bar 12). CB plays sff the F# whole notes tied to dotted half note in Bar 4. Repeat pattern thru Bar 12 (half note in Bar 12). Bass cls and C.B. cls play the lowest F#/C whole notes tied to dotted half notes next bar (repeat thru Bar 10). Fags and C. Fags play Great octave register C/F#. Horns play Ab/C/Db/F (Db maj 7) whole notes stopped fashion sfp < to (Bar 4) G#/B/D/F# (G# half-dim 7) dotted half note chord sff > (followed by a quarter rest). Pos play the same pattern and notes. Tubas play ff Great octave C/F# whole notes tied to dotted half notes (repeat thru Bar 8).

In Bar 5, the horns & Pos play F#/Bb/D/G# whole notes to (Bar 6) GF/B/D/A dotted half notes. In Bar 7, they play E/C/A/B to (Bar 8) D/A/F#/C#.

In Bar 9 (start of page 41), the Pos are tacet for three bars. Instead the horns and “sords” trumpets play Eb/G/Bb/D (Eb maj 7) to (Bar 10) E/Ab/B/Eb dotted half notes sfp < sff > . Actually the horns have a slightly different arrangement of Eb/Bb/G/D to (Bar 10) E/B/Ab/Eb. In Bar 11, horns play F#/C#/A/E to (Bar 12) G/D (d’)/G/D (d’’) half notes. Trumpets play F#/A/C#/E to (Bar 12) D/G/ D (tpts I & III).

In Bar 12, after a half rest, “sost” bass cls and C.B. cls play p F/Bb half notes tied to half notes next bar, then F#/C# half notes tied to half notes in Bar 14. Then the bass cls play F/C tied to Bar 15 (followed by a half rest), while C.B. cls play Bb/D tied to next bar. Back in Bar 12, after a half rest, “sost’ Fags play Contra octave Bb/F up to A/D (d) half notes tied to half notes in Bar 14, then F/Bb tied to half notes in Bar 15. C. Fags play this F/Bb, then D/A (A), then F/Bb.

After a half rest in Bar 12, “open” Pos play “p(sost)” crescendo E/G/BB/D half notes (E half-diminished 7th) tied to half notes next bar, then D/F#/A/C# (D maj 7) tied to Bar 14, then D/F/Ab/C (D half-dim 7) tied to Bar 15 decrescendo, then C/E/G/B (C maj 7) half notes tied to whole notes in Bar 16. Back in Bar 12, after a half rest, tubas play “sost” Contra octave and Great octave Bb half notes tied to half notes in Bar 13, then D/A, then Bb/Bb again then C/G.

In Bar 16, timp I is basically solo (Pos/tuba decrescendo notes) pp < > on 8th notes G up to C (c) played 4 X. In Bar 17 (start of page 42), timp II takes over the two-figure pattern (four 8ths per crossbeam figure) of Eb-Gb-Eb-Gb pp < > . Pos play pp C/Eb/Gb/Bb (C half-dim 7th). Tubas play Great octave C#/G# whole notes.

In Bar 18, timp I takes over again with G-C 8th note beats while now the “sords” horns play C/E/G/B whole notes p > to (Bar 19) C/Eb/Gb/Bb whole notes pp < to (Bar 20) C/E/G/B again decrescendo to (Bar 21) C/Eb/Gb/Bb. C.B. clarinets also play starting Bar 18 with F/C whole notes tied to whole notes next bar, then D/F (f) in Bar 20 tied to next bar.

In Bar 19, timp II beats Eb-Gb. In Bar 20, timp II beats G-C; in Bar 21, timp II beats Eb-Gb 8th notes. In Bar 20, the Pos return after a two bar break with whole notes C/E/G/B to (Bar 21) C/Eb/Gb/Bb.

The music shifts mood in Bar 22. Muted celli play p whole notes D/F/Ab/C (D half-diminished 7th) crescendo to (Bar 23) E/G/Bb/D (E half-dim 7) decrescendo. Specifically, celli IV & VIII play whole note D (d); celli III & VII play F; II & VI play Ab, and celli I & V play the highest note C (middle C). One (solo) bass plucks pizz descending quarter notes middle C-Ab-F-D back up to (Bar 23) D-Bb-G-E. Altri CB (arco) play Great octave Bb whole note tied to whole note next bar. “Traps I” (S.D. with wire brush) plays pp, after a quarter rest, two rolled quarter notes. B.D. hits a quarter note on the 1st beat. On the 4th beat of that “Traps I” the cymbal (wire brush) strikes softly pp a quarter note. Repeat thru Bar 35. Traps II also have a cymbal and snare drum, but also a bass drum. The B.D. beats a solitary quarter note on the 3rd beat. The cymbal is rolled on beat 1, the S.D. on the 2nd beat.

In Bar 24, the VC continue with G#/B/D/F# whole notes to (Bar 25, page 43) G/Bb/D/E. So G# half-dim 7th to E dim 7th 2nd inversion. The solo bass plays pizz descending quarter notes B-G#-F#-D to (Bar 25) E-D-Bb-Gb. Altri CB play down to E whole note to the Bb whole note in the next bar. In Bar 25, Battery III & IV join in with the respective S.D and T.D. playing four-stroke ruffs on respective 1st-3rd and 2nd-4th beats.

In Bar 26, VC plays G#/B/D/F# to (Bar 27) Eb/G/A/C (A half dim 7th). Solo CB plucks B-G#-F#-D to (Bar 27) A-G-Eb-C. Altri CB play the B whole note down to (Bar 27) F.

In Bar 28, the VC play F#/G#/B/D to (Bar 29) C/E/G/B. Solo CB plucks (now rising) quarter notes small octave D-F#-G#-B to (Bar 29) descending B-G-E-C.

In Bar 30, VC play Db/F/A/Bb to (Bar 31) F#/G#/B/D. Repeat next two bars. Solo CB plucks another descending A(a)-F-Db-Bb to (Bar 31) ascending quarter notes B-D-F#-G#. Repeat next two bars.

In Bar 34, VC play F/A/Bb/D (Bb maj 7 3rd inv) to (Bar 35) F#/G#/B/D (G# half-dim 7th 3rd inversion). CB repeat the last two bars.

In Bar 36, the Pos play pp < C/E/B/B whole notes (C maj 7) to (Bar 37) p decrescendo the C/Eb/Gb/Bb whole notes (C half-dim 7th). Tubas play C/G to I believe C/Gb (however, Herrmann still wrote it as G instead of Gb). Timp I beats 8th notes G-C-G-C figures (two figures per bar) pp <, then timp II takes over with Eb-Gb 8ths. Repeat Pos/tubas/timp next two bars.

In Bar 40, the large and small tambourines are soli being shaken pp < f a dotted half note to solitary 8th (followed by an 8th rest). Repeat in Bars 42 & 44 to (Bar 46) a full note shake held fermata, decrescendo p.

In Bar 41 (start of page 45), the S.D. and T.D. play that steadily increasing or “faster” to “slower” rhythmic pattern (see Bars 2-3). Repeat two more times. Bass cls and C.B. cls play F#/C whole notes tied to next bar (repeat 2X to end of cue). Fags & C. Fags play it C/F#. Timp I & II repeat Bars 2-6, then (Bar 46) timp I beats a solitary C quarter note. Timp II beats the C 8th.

End of cue.

XXV {After The Shoot Out} Reel 11/pt 2-12/pt1 Largo in C time, 43 bars, 3:28. Scene: The music starts after the tasteless and mindless executions by Travis of Pimp Incorporated.

Bass cls play sff the F#/BB whole notes tied to dotted half notes next bar. Repeat thru Bar 6. C.B. cls play F#/C; Fags play F#/BB; C. Fags play C/F#. Horns play F/BB; sords tpts play G/Bb/D/F#; Pos play Great and small octave C notes and also Gb/BB. Tubas play Bb/Gb. Timp I is forte rolled (notated like a fingered trem of the strings) between Gb-Bb whole notes (repeat figure same bar and repeat in Bar 2. Timp II plays, after a quarter rest, a C grace note to C quarter note sff (repeat same bar). In Bar 2, it plays that pattern on notes D. The large and small susp cymbals are rolled whole notes F < > thru Bar 2. Repeat thru Bar 18. The S.D. and T.D. are also rolled. Harp I with the key sig of 6 flats is glissandi low Gb rising up to Bb Line 3 then descending gliss in Bar 2. Repeat next 2 bars only. Pizz VC pluck, after a quarter rest, the Great octave C quarter note (repeat same bar, and repeat next bar). Pizz CB pluck, after a quarter rest, the E quarter (repeat same bar and next).

Skipping to Bar 21, we come to the distinctive sound of the open horns (bells in air” playing fortissimo the melody line. We find all horns playing the “3” bracketed or triplet value A half note to G whole note to (Bar 22) A-C 16ths to A 8th figure with that final A tied to two A quarter notes to G quarter note to (Bar 23) triplet value G half to F whole notes to (Bar 24) G-A 16ths to G 8th figure with that G tied to a G half note. Etc.

Vibe I strikes sff (L.V) C/E (e'') whole notes to (Bar 22) C/Eb to (Bar 23) A/C to C/E whole notes rolled (notated like a fingered trem) to (Bar 24) C/Eb whole note. Vibe II strikes F/A to (Bar 22) Gb/Bb to (Bar 23) E/F to F/A whole notes (like a fingered trem) to (Bar 24) Gb/Bb whole notes strike. Vibe III play A/C (c'') to Gb/Bb to (Bar 23) F/A to A/C whole notes to (Bar 24) Bb/Db. Vibe IV strikes Line 2 E/F to C/Eb to (Bar 23) C/E to E/F roll to (Bar 24) C/Eb.

Pizz VC and CB pluck rising quarter note dyads Great octave Gb/Bb up to small octave C/Eb up to Gb/Bb up to Line 1 C/Eb. Repeat throughout.

In Bar 39, the timps beat ff > Gb/Bb/C/Eb quarter notes (repeat next bar). Stopped horns play, after a half & quarter rest, the middle C quarter note up to (Bar 40) Eb half note tied to quarter note to D to Db quarter notes to (Bar 41) the C dotted half note. Then repeat again (ending in the final Bar 43 with the C whole note held fermata).
End of cue.

XXVI {Steensma Letter} Reel 12/pt 2 Track A music only for 1:33. Scene; Slow pan of the Travis's room showing the letter from the parents of Iris thanking him for helping to return Iris, etc.

XXVII {Hold Me Close} Reel 12/pt 3 Track A music from :24 until the end. 3:30 duration. Scene: Travis is back out in his cab and surprisingly has Betsy as his passenger. She obviously is attracted to him again (but *why* is the question after his prior treatment of her!).

XXVIII {End Title} Reel 12/pt 4 C time, 8 original bars (Bars 5-6 were deleted in the final edit). You can hear the originally intended ending in the expanded cd in I believe Track # 13. Duration is 58 seconds.

There is, incidentally, an R 12/6 (not written or placed in he archives) recording that I believe is the vibe chord played and then *reversed* (studio technique) to create an odd musical effect at the scene when Travis looks intently back at Betsy in his rear view mirror.

This End Title is also odd in another way. That ominous motif is now played as a three-note motif but it was later penciled in by Herrmann in Bars 5-6 (which was deleted in the final pic, but still recorded in a another take). So, like the pattern in the Prelude, we find the S.D. and T.D. playing the quickening rhythmic figures thru Bar 2. Horns play D/F/G/A whole notes pp crescendo thru Bar 2 to (Bar 3) the Bb/C/D/G whole notes fortissimo tied to dotted half notes in Bar 4. Trumpets play the same. Pos play D/F/G/BB to C/G/C/E. Tubas play G for two bars to (Bar 3) Contra octave C. The timps are trill rolled on C and G in Bars 3-4. In Bar 3, bass cls play C/E tied to dotted half notes in Bar 4. C.B. cls play E/C; Fags & C. Fags play C/G fortissimo sost. In Bar 3, the harps are ff arpeggiando whole notes on C/G/C/E/G Bb/D/G. Pizz VC pluck Great octave C up to small octave C quarter notes down to C and back up to C. Repeat in Bar 4. After an 8th rest, the CB pluck pizz fortissimo small octave C up to Line 1 C down to C up to c' 8th. Repeat next bar.

Then in the edited ending you hear the clarinets and VC/CB play that ominous motif of F half note up to Eb half note down to next bar's D whole note. This was penciled in and no other instrumentation was listed in Bar 6. Then the music goes back

to the original Bars 7-8 of the End Title. Except for Pos II playing what looks like an A note, every other instruments plays either the C, E, or G whole notes tied to whole notes next bar, held fermata. The VC/CB end on C so I suspect that that Pos II A is a mistake and conclude that the End Title finishes curiously on the C major tonality. IF the A is included, then we have the A min 7.

Back to the originally intended Bars 5-6 (which were deleted in the pic version), the woodwinds are tacet. We find the trumpets and horns playing the C/Eb/Ab/C whole notes (Ab maj) tied to whole notes next bar, pp < ff to (Bar 7) that last C maj chord as discussed above. Pos play Ab/C/Eb/Ab. Tubas play Contra and Great octave Ab notes.

Herrmann then pens “Bernard Herrmann Nov 10-Dec 10 1975.”

* * * * *

Completed Sunday, September 30, 2001 12:05 pm PDT

Copyright Bill Wrobel