

TWISTED NERVE

Music by
Bernard Herrmann

Film Score Rundown
By
Bill Wrobel

The following is an abbreviated cue rundown analysis of Bernard Herrmann's written score for the 1968 British movie, TWISTED NERVE.



http://s32.postimg.org/f56kutu2d/Twisted_Nerve.jpg

You can watch sections of the movie presently available on YouTube:

https://www.youtube.com/watch?v=R6q_hSPecJc

https://www.youtube.com/watch?v=6n7f7rziU_A

https://www.youtube.com/watch?v=_xWyZdBeOIE

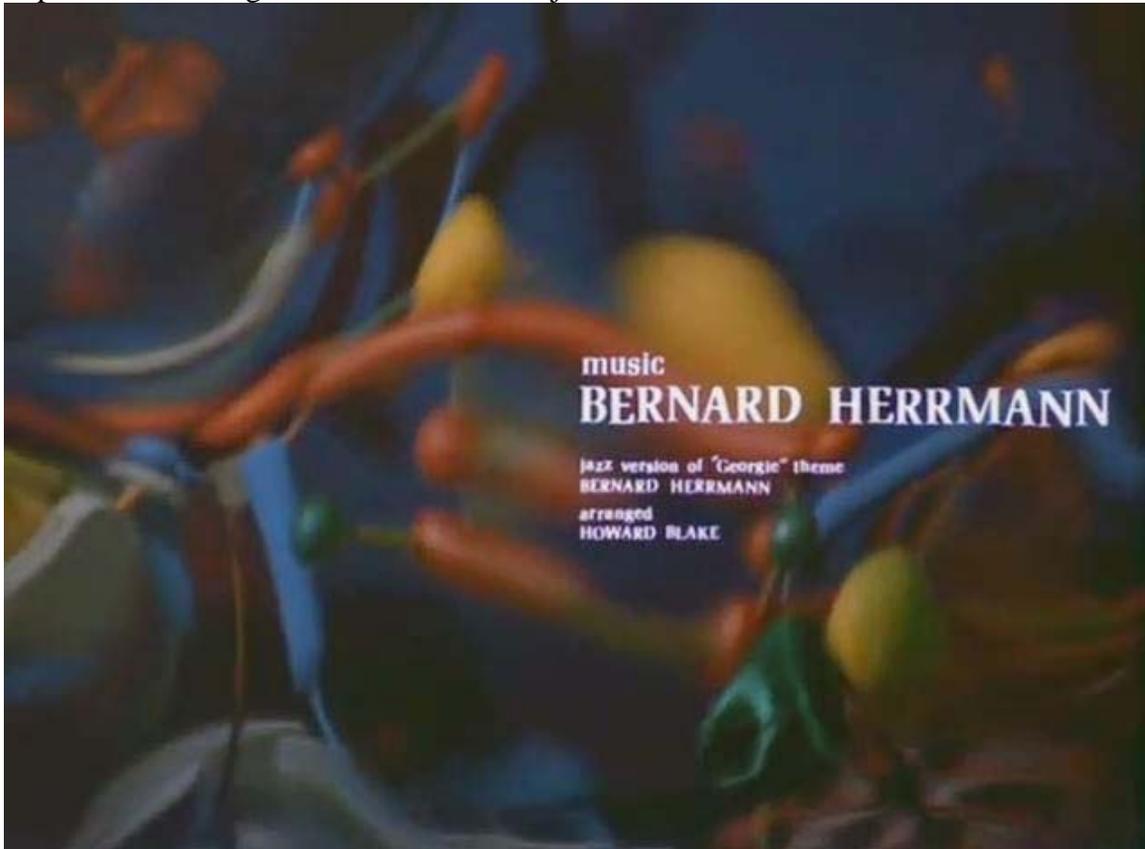
<https://www.youtube.com/watch?v=0MNVGcF8neM>

<https://www.youtube.com/watch?v=1JsaNjEMdA4>

<https://www.youtube.com/watch?v=J2Ktxk2wwHg>

The full score is available for researchers at U.C. Santa Barbara. You can view the contents of this particular score through OAC (Online Archive of California):

<http://texts.cdlib.org/view?docId=tf438nb3jd&chunk.id=c01-1.7.8.44>



http://s32.postimg.org/crauylbhx/Twisted_1.jpg

Or simply view its “Guide To The Bernard Herrmann papers” at:

<http://findaid.oac.cdlib.org/findaid/ark:/13030/tf438nb3jd>

You can then scroll down and click on Twisted Nerve (or any other Herrmann score you are interested).

Herrmann did not write cue titles for this score (simply Roman numeral designations), so I will try to offer some likely titles in brackets [] after the cue Roman numerals. Occasionally I will offer a descriptive analysis of portions of many cues, but certainly not all cues.

Visit these sites:

<http://monsterviemusic.blogspot.com/2011/11/twisted-nerve-1968-i-whistle-happy-tune.html>

<http://www.retrospace.org/2015/08/double-feature-7-hayley-mills-and.html>

http://www.reelstreets.com/index.php/component/films/?task=view&id=2221&film_ref=twisted_nerve

<https://amnonymous.wordpress.com/tag/twisted-nerve/>

The reader may be aware that Herrmann's score was given recent prominence by director Quentin Tarantino. He included in Kill Bill Vol. 1 the distinctive Main Title music and whistling from Twisted Nerve (Darryl Hannah one-eyed character disguised as a whistling nurse in the hospital scene!). Tarantino also seemed to have made references to the Truffaut/Herrmann collaboration of The Bride Wore Black since the heroine is a revengeful bride, vowing to kill those responsible for the death of her fiancée at the morning of her wedding. In fact, some reviewers have jokingly called the movie, "The Bride Wore A Black Belt."

Now: In April/May 2016 a new record label called Stylotone ("in association with the Bernard Herrmann Estate") released the complete audio score of *Twisted Nerve* in a Special Edition package. I already discussed this in Blog #54. I gave the expensive package (cd, vinyl LP, poster, etc) a Thumbs Down rating--not because of the items themselves but because of the management of Stylotone not offering the standard practice of selling the cd-alone. I object to this Take-It-Or-Leave-It business model at this writing (hopefully management will listen to negative feedback and adjust accordingly).

At any rate, based on my research of the audio tracks, here to the best of my present knowledge is the list of correspondences between the tracks and the actual written scores that I researched:

Track # 1 "Main Titles" = Intro Cue IA (Bars A thru D only). Half of Bar D thru H not present.

" " " " = Cue I B (actual Main Title).

Track # 2 "The Detectives" = Cue II (1M2)

Track # 3 "Henry Complains" = Cue III (1M3C)

Track # 4 "T.N. (Jazz Version)" = Cue IV (2M2)

Track # 5 "Second Meeting" = Cue V Bars 1-8 only then a whistling track.
(music from Bars 9 to 17 not present)

Track # 6 "Martin's Anger" = Cue VII [cue VI is a whistling track]

Track # 7 "The Mirror" = Cue VIII

Track # 8 "The Letter" = Cue X (4M1)

Track # 9 "Georgie" = Cue XI (4M12A)
 Track # 10 "Washing Up" = Cue XIII (4M3)
 Track # 11 "Playing Cards" = Cue XIV
 Track # 12 "Psychopathia Sexualis" = Cue XV (5M2)
 " " "Hot Chocolate" = Cue XVI (5M3)
 Track # 13 "The Rocking Horse" = Cue XVII (5M4)
 Track # 14 "The Scissors" = Cue XVIII (5M5)
 " " "Peeping Tom" = Cue XX (6M1)
 " " "Leaving the House" = Cue XXI (6M2)
 Track # 15 "The Murder" = Cue XXII (6M3)
 " " "Henry's Dead" = Cue XXIII (6M4)
 Track # 16 "Georgie's Nightmare" = Cue XXIV (6M5)
 " " "Just Lie Still" = Cue XXV (6M6)
 " " "Ready & Willing" = Cue XXVI (6M7)
 Track # 17 "The Body" = Cue XXVII
 Track # 18 "T.N. (Pop Version)" = Cue XXVIII
 Track # 19 "Swimming" = Cue XXIX (9M1)
 " " "Drowning" = Cue XXX (9M2)
 Track # 20 "Getting Dressed" = Cue XXXI (9M3)
 " " "Flowers" = Cue XXXII (9M4)
 " " "The Kiss" = Cue XXXIII (9M5)
 Track # 21 "Flowers II" = Cue XXXIVa (10M1)
 " " "Henry Calls" = Cue XXXIVb (10M1)
 Track # 22 "The Newspaper" = Cue XXXV (10M2)
 Track # 23 "The Signature" = Cue XXXVI (10M3)
 Track # 24 "The Shed" = Cue XXXVII (10M4)
 " " "The Portrait" = Cue XXXVIII
 Track # 25 "The Dresser" = Cue XXXIX (11M2)
 " " "The Axe" = Cue XXXX (11M3)
 Track # 26 "The Telephone" = Cue XXXXI (11M4)
 " " "There Was No Reply" = Cue [????]
 " " "The House" = Cue XXXXIV (12M3)
 " " "The Front Door" = Cue XXXV
 Track # 27 "The Bedroom" = Cue XXXXVI (12M5)
 " " "No Bloody Wood" = Cue XXXXVII (12M6)
 " " "He's Not a Mongrel" = Cue XXXXVIII (12M7)
 " " "The Struggle" = XXXXIX
 Track # 28 "The Assault" = Cue XXXXX (13M2)
 Track # 29 "Georgie's Madness" = XXXXI (13M3)
 Track # 30 "Georgie's Madness" = Cue XXXXXII (13M4)

Track # 31 "Finale" = Cue XXXXXIII (13M5)

If you do not have the Stylotone LP or cd, you can make a Google search and find sample audio tracks in various venue sites.

TWISTED NERVE June 25/68 London

I [Intro] Reel 1/1A. *Moderato* in C time, page 1, 8 bars (Bars A thru H), :27 & 1/3 duration. Note: Apparently Bars E thru H (and the last half of Bar D) were not used in the final cut of the movie. Also note that immediately below I will describe the notes played by the bass clarinets and clarinets (Bb transposing instruments). This means that the *written C* of those instruments *sound* as the Bb (B-flat) in concert (or "C") pitch, a major second interval below. For the transposing horns in "F," this means that the *written C* of the horns will *sound* as F, a perfect 5th interval below.

Instrumentation: 4 flutes, 4 clarinets, 4 bass clarinets, 4 horns, 2 vibraphones, small and large susp cymbals, 2 celestes, and 4 harps.

Note that the "Intro" initially showcases a familiar technique of Herrmann: the successive layering of tones in a ever-building pyramid structure. A good example of this was the start of "The Mushroom Forest" cue in *Journey to the Center of the Earth* (1959). Below is my hand-copied image:

http://s32.postimg.org/t2xam3bzp/Time_Passage_Mushrrom_Forest.jpg

In Bar A of the "Intro" to *Twisted Nerve*, bass clarinet IV starts off the cue sounding *p* small octave Eb [written F] whole note tied to whole notes next two bars and tied to half note held fermata in Bar D. After a quarter rest, bass clarinet III (sharing the same staff) plays small octave Gb [written Ab] dotted half note tied to next three bars as given for bass clarinet IV. On another

staff, and after a half rest, bass clarinet II continues the ascending pyramid effect of tones with small octave Bb [written middle C] half note tied to next three bars as given. After a half and quarter rest, bass clarinet I (sharing the same staff as bass clarinet II) plays *p* middle (Line 1) C [written D] quarter note tied to next three bars as given. The combined tonality is the C half-diminished 7th (C/Eb/Gb/Bb).

In Bar B, clarinet IV plays *p* small octave D whole note tied to next bar and tied to half note held fermata in Bar 4. After a quarter rest, clarinet III joins in the pyramid build on small octave F# dotted half note tied to next two bars as given. After a half rest, clarinet II plays Bb half note tied to next two bars. After a half and quarter rest, clarinet I plays middle C quarter note tied to next two bars. Notice that the difference in the clarinet choir and the bass clarinet choir is that clarinet III is written as F# instead of as GB (as given for bass clarinet III). This is simply an enharmonic change (the sound is the same) although the correct notation structurally would be Gb. Moreover, clarinet IV plays D instead of Eb (as for bass clarinet IV).

In Bar C, flute IV plays *p* Line 1 Eb whole note tied to half note held fermata next bar. After a quarter rest, flute III plays Line 1 Gb dotted half note tied to next bar as given. After a half rest, flute II plays Line 1 Bb half note tied to next bar. And, after a half and quarter rest, flute I plays, interestingly, Line 2 D (not C) quarter note tied to half note held fermata next bar.

In Bar D, *sords* (muted) horns play *p* small octave G#/B/Line 1 D/F# [written D#/F#/A/Line 2 C#] half notes held fermata. This is the G# half-dim 7th.

Now: The rest of the cue is not heard in the movie (seques directly into IB Main Title). So, at the second half of the Intro, flutes play “3” triplet value quarter notes crescendo on Eb/Gb/Bb/D (Eb minMaj 7th). Specifically, flute I plays Line 2 D-D-D “3” triplet value quarter notes to (Bar E) D half note to D-D-D “3” triplet value quarter notes. Repeat Bars D-E in Bars F-G. In end Bar H, the flutes play Eb/Gb/Bb/D whole notes > (decreasing hairpin) *ppp* and held fermata. Clarinets play this pattern on D/F#/Bb/C notes, and bass clarinets on Eb/Gb/Bb/C. Horns play the pattern on

G#/B/D/F# notes in Bar D and Bar H, but as G#/Bb/D/F# notes in intervening bars.

In Bar E, vibe I softly strikes *ppp* Line 1 Eb/Gb/Bb/D whole notes, repeated next three bars (held fermata in end Bar H). Vibe II strikes *pp* middle (Line 1) C up to Eb to Gb to Bb (C half-dim 7th) quarter notes to (Bar F) Line 2 C-D-F#-Bb to (Bar G) Line 3 C to Line 2 Bb down to F# to D quarter notes to (Bar H) Line 3 C whole note held fermata. The susp cymbals are trem, on whole notes (notated on the top and bottom spaces of the shared staff). They are silent in end Bar H.

In Bar E, celeste I plays *pp* ascending quarter notes small octave Eb-Gb-Bb-middle C to (Bar F) D-F#-Bb-Line 2 C to (Bar G) D-F#-Bb-Line 3 C (silent in end Bar H). Celeste II plays small octave C up to Eb to Gb to Bb quarter notes to (Bar F) middle C-D-F#-Bb to (Bar G) Line 2 C-D-F#-Bb. Harp I follows the Celeste I line. Harp II plays Great octave Eb-Gb-Bb-small octave C to (Bar F) D-F#-Bb-middle C to (Bar G) D-F#-Bb-Line 2 C quarter notes. Harp III plays the celeste II line but an octave lower register (Great octave C-Eb-Gb-Bb, and so on). Harp IV plays an even octave lower register.

End of cue.

IB [Main Title] Reel 1/1 (1M1). *Jaunty* in Cut time, pages 2-11, 78 bars, 1:23 duration. Note: This cue (original recording) was included in the LP (labeled as “Introduction”). It is also the music used in Kill Bill.

In the “overlay whistling track,” the whistler (maybe it was Herrmann himself! :) intones Line 1 B to A half notes to (Bar 2) B-B quarter notes to A half note to (Bar 3) A to G half notes to (Bar 4) A-A quarter notes to G half note to (Bar 5) B-B-A-A quarter notes to (Bar 6) B-B quarter notes to A half note to (Bar 7) A-A-G-G quarter notes to (Bar 8) A-A quarter notes to G half notes to (Bar 9) F#-E-F#-G quarter notes (repeated next two bars), and so forth.

Back in Bar 1, the small susp cymbal is rolled *ppp* a whole note (repeated in Bar 2). In Bars 3-4, the large susp cymbal is rolled. Alternate accordingly. In Bar 1, vibe I sounds *pp* Line 2 C/E/G/B (C maj 7th) whole notes initially. If you included the A half note whistled in the second half of

Bar 1, then by inference you have A min 9th (A/C/E/G/B). In Bar 2, vibe II sounds *pp* Line 1 C/E/G/B whole notes let vibrate. In Bar 3, vibe I returns to softly strike Line 1 B/Line 2 D/F#/A (B min 7th) whole notes (sounded an octave lower register by vibe II in Bar 4). If you include the G half note whistled in the second half of this bar, then you have the G maj 9th (G/B/D/F#/A). Bar 4 repeats the chords from Bar 3. The chords in Bars 5-8 repeat Bars 1-4.

In Bar 9, vibe I sounds Line 1 G/B/Line 2 D/E whole notes while also vibe II now sounds this simultaneously (but an octave lower register). The whistler plays Line 1 F#-E-F#-G quarter notes (repeated next two bars). The basic inferred chord is the E min 7th (E/G/B/D) in inverted order although one can legitimately say it is the G maj 6th (G/B/D/E). This is unlikely the intended chord since the whistler sounds the F# quarter notes that, if included, would create the E min 9th (E.G/B/D/F#).

In Bar 13, vibe I sounds Line 2 D/E/G/B (E min 7th in the third inversion) whole notes while vibe II sounds this an octave lower register. The whistler sounds Line 1 A-B-A-G quarter notes (repeated next two bars). In Bar 14, the vibes in respective registers sound C/E/G/A while notes. One could technically say this is the root position of the C maj 6th (C/E/G/A) but in Bar 16 you will see a clear root position of the A min 7th (A/C/E/G), so I feel Herrmann intended the A min 7th in all instances here. Similarly, Bar 15 repeats the E min 7th (E/G/B/D) just heard in Bar 13.

Skipping to Bar 29 (:30), the whistler plays Line 1 G# grace note up to Line 2 E whole note to (Bar 30) D dotted half note (followed by a quarter rest). Repeat these two bars in Bars 31-32, and then (in Bar 33, start of page 6), G# grace note up to E whole note tied to whole note next bar. Back in Bar 29, both susp cymbals are tremolo thru Bar 34. Vibe I sounds *mp* B/Line 2 D/F/A (B half-dim 7th) whole notes tied to dotted half notes next bar (followed by a quarter rest) to (Bar 31) B/D/F/Ab (B dim 7th) whole notes tied to dotted half notes next bar. Vibe II sounds the same but an octave lower register. If you include the E whole note whistled in Bar 29, then you have the B half-dim 7/11th or added eleventh (B/D/F/A/E). If you include the E whole note whistled in Bar 31, then you have the even edgier sharpened eleventh (E instead of Eb from the Ab of the dim 7th chord).

Bar 35 (:36) signifies the start of the full orchestral treatment. The whistling overlay repeats starting in Bar 35 as well. The flutes play Line 1 E/G/B (flutes III-IV on E) whole notes (E min) tied to whole notes next bar, and then D/F#/A (D maj) whole notes in Bar 37 tied to whole notes next bar. Repeat these four bars in Bars 39-42. In Bar 43, they play (two flutes per note) D/E whole notes to (Bar 44) E/G whole notes to (Bar 45) G/B whole notes to (Bar 46) E/G/A/C half notes forte and tied to 8th notes (followed by an 8th and quarter rest).

Back in Bar 35, the clarinets play small octave E/G/B/C [written F#/A/C#/D] whole notes (C maj 7th) tied to whole notes next bar. In Bar 37, they then play D/F#/A/B (B min 7th 2nd inversion) whole notes tied to next bar. Repeat these four bars in the next four bars. In Bar 43, the clarinets play E/G/B/D (E min 7th) whole notes to (Bar 44) B/C/D/E whole notes (B/D tied to half notes next bar) to (Bar 45) E/G half notes to D/E/G/B half notes to (Bar 46) small octave A/middle C/A/Line 2 C half notes tied to 8th notes. Bass clarinets in Bar 35 play crescendo small octave and Line 1 B [written C#] half notes to A [written B] half notes to (Bar 36) G to F# half notes decrescendo. In Bar 37, they continue on A to G half notes to (Bar 38) F# to E half notes. Repeat these four bars in the next four bars. In Bar 43, bass clarinets play Lines 1 & 2 D half notes to B half notes to (Bar 44) G up to B half notes up to (Bar 45) D down to B half notes down to (Bar 46) E half notes tied to 8th notes (followed by rests).

After a quarter rest in Bar 35, muted horns play *p* B/Line 1 C/E [written F#/G/B] quarter notes (followed by a quarter rest) to same B/C/E quarter notes (repeat this bar in Bar 36) to (Bar 37), after a quarter rest, A/B/Line 1 D quarter notes in that pattern. Repeat these bars in Bars 39-42. In bar 43, after a quarter rest, the horns play small octave G/B [written Line 1 D/F#] quarter notes in the pattern just given (repeat next two bars). After a quarter rest in Bar 46, they sound A/C/E dotted half notes.

Vibe I in Bar 35 plays *pp* Line 2 C/E/G/B whole notes, returning in Bar 37 to sound B/D/F#/A whole notes. In Bar 43, the vibe plays G/B/Line 2 D/E whole notes to (Bar 44) B/D/E/G whole notes to (Bar 45) D/E/G/B whole notes to (Bar 46) E/G/A/Line 3 C whole notes. Vibe II plays the same in Bars 35-42 (but an octave lower register). After a half rest in Bar 43, it sounds small octave G/B/Line 1 D/E half notes. After a half rest in Bar 44, it sounds B/D/E/G half notes to (Bar 45) D/E/G/B half notes to (Bar 46), after a quarter rest, E/G/A/Line 2 C dotted half notes. Celeste I and harp I play

descending 8th notes Line 2 B-G-E-C (crossbeam connected) to ascending 8ths Line 1 B-Line 2 C-E-G (repeat this bar in Bar 36). In Bar 37, they play descending 8th notes A-G#-D-B to ascending A-B-Line 2 D-F# 8ths (repeated next bar). Repeat these four bars in the next four bars. In Bar 43, they play descending 8ths Line 2 E-D-B-B down to ascending E-G-B-Line 2 D 8ths (repeated next two bars) to (Bar 46) Line 2 E-G-B-Line 3 C 8ths (crossbeam connected) to stand-alone E 8th (followed by an 8th and quarter rest). Celeste II and harp II play contrary motion 8th note figures. They play ascending notes middle C-E-G-B to descending Line 2 C-Line 1 B-G-E (repeated next bar) to (Bar 37) ascending small octave B-Line 1 D-F# -G to descending A-G-F#-D (repeated next bar). Repeat these four bars in the next four bars. In Bar 43, they play ascending 8th notes small octave G-B-Line 1 D-E to descending G-E-D-small octave B (repeated next two bars) to (Bar 46) ascending 8ths G-B-middle C-E 8ths to stand-alone G 8th. Harp III plays the harp I line but an octave lower register, while harp IV plays the harp II line an octave lower register.

The clarinets in Bar 48 play the root position of the A min 7th (A/C/E/G) whole note chord to an inversion in the next bar. Vibe I also sounds the root position whole note chord of A min 7th followed by the half notes of that chord by vibe II. The two celestes play contrary motion 8th note arpeggios, as do the four harps in two registers. In Bar 51, the four flutes play Line 2 C/E/G/B (C maj 7th) whole notes crescendo hairpin to (Bar 52) Cb/Eb/Gb/Bb (Cb maj 7th) whole notes decrescendo hairpin. The four clarinets play the same but an octave lower register. In Bar 53, the flutes then play Line 1 B/Line 2 D/F/A (B half-dim 7th root position) whole notes to (Bar 54) Bb/Db/Fb/Ab (Bb half-dim 7th) whole notes.

In Bar 76, vibe I sounds Line 1 B/D/F/A whole notes while vibe II sounds simultaneously small octave Bb/Line 1 Db/Fb/Ab whole notes. So both the B half-dim 7th and the Bb half-dim 7th are played together as a bitonality that creates a rather dissonant effect at this stage of the Main Title. Starting in Bar 63, harps I & II play contrary motion glisses on the C maj/A min key signature (no flats) while harps II & IV play contrary motion glisses on Cb maj/Ab min key signature (7 flats)--nice dissonant effect as well.

The Main Title ends on the E Dom 7 b5th tonality (E/G#/Bb/D). In Bar 75, flutes play Line 2 G# grace note up to Line 3 E whole note tied to whole note next bar. Clarinets play the same (written A# grace note up to

Line 3 F# tied whole notes). In Bar 76, bass clarinets play *sff* > *p* > small octave E/Bb/Line 1 D/G# [written F#/middle C/E/A#] whole notes tied to next two bars (held fermata in end Bar 78). *Senza sords* horns play small octave E/Bb/Line 1 D/G# [written B/Line 1 F/A/Line 2 D#] tied whole notes. In Bar 77, vibrate I sounds *ff* Line 1 Bb/Line 2 D/E/G# whole notes let vibrate, while vibrate II plays this an octave lower register. End Bar 78 for the vibes is simply a whole rest mark held fermata.

End of cue. Notice that Herrmann's whistling melody line harkens to a seemingly innocent, child-like state or frame of mind, referring to "Georgie" (as played by Hywel Bennett), the developmentally challenged young man. However, Martin Durnley (who consciously plays the "Georgie" alter ego) is underneath a killer, soon to knife to death his stepfather with a pair of scissors! This apparently innocent-sounding, simple music will be accentuated in the next cue.

II [The Toy] Reel 1Pt 2 (1M2). *Lento espr* in C time, page 12, 20 bars, :59. Note: This cue was included in the LP, listed with the title, "The Detective." Scene: Susan Harper (Hayley Mills), the student/librarian, pays for the toy stolen by poor little "Georgie." Hence the arresting detective reluctantly lets him go.

After a half rest in Bar 1, flute I plays *pp espr* < Line 1 E to F# quarter notes to (Bar 2) G legato mini-slur to A quarter notes to G-A quarter notes once again to (Bar 3) B to A quarter notes *mf* > (followed by a half rest). In Bar 4, flute I plays to G quarter notes (followed by a half rest). Repeat Bars 3-4 in Bars 5-6. After a half rest in Bar 2, flute II plays < *mp* Line 1 G to A quarter notes to (Bar 3) B to A quarter notes (followed by a half rest) to (Bar 4) A to G quarter notes decrescendo (followed by a half rest). Repeat Bars 3-4 in the next two bars. After a half rest in Bar 3, flutes III-IV plays *p* > Line 1 B to A quarter notes to (Bar 4), after a half rest, A to G quarter notes. Repeat these two bars in the next two bars.

In Bar 3, clarinet I plays *p* > Line 1 E [written F#] half note to another E half note played *p* > to (Bar 4) D-D [written E-E] half notes. Repeat these two bars in Bars 5-6. Clarinet II plays *p* middle C-C [written D-D] half notes to (Bar 4) small octave B-B [written middle C#-C#] half notes. Clarinet III plays small octave B to A [written C#-B] quarter notes to B-A notes again to

(Bar 4) A-G-A-G quarter notes (repeat these bars in the next two bars). In Bar 5, clarinet IV plays *p* > descending legato quarter notes small octave B-A-G-F# [written C#-B-A-G#] to (Bar 6) A-G-F#-E [written B-A-G#-F#] legato quarter notes. In my opinion, the implied tonality in Bar 3 is the A min/9th (A/C/E/B), while the implied tonality in Bar 4 is the G maj/9th (G/B/D/A). Herrmann typically uses in his tonality effects (or bag of tricks) the maj/added 9th and min/added 9th chords (with no intermediary 7th note).

In Bar 7, flutes I-II play crescendo Line 1 F#-E-F#-G quarter notes to (Bar 8) A-B-A quarter notes decrescendo (followed by a quarter rest). After a half and quarter rest in Bar 8, flutes III-IV play Line 1 G quarter note to (Bars 9-12) a repeat of Bars 3-6. In Bar 7, clarinet I plays small octave B whole note crescendo up to (Bar 8) E dotted half note decrescendo (followed by a quarter rest). Clarinet II plays small octave G whole note to (Bar 8) middle C dotted half note. In Bar 7, bass clarinet enters the cue to play *pp* < Line 1 D-small octave B-G-E legato quarter notes up to (Bar 8) A dotted half note decrescendo (followed by a quarter rest).

The cue ends in Bar 20 with flutes I-II playing *p* > Line 1 A whole note held fermata.

III [Henry Complains] 1M3C. *Moderato* in C time, pages 13-14, 9 bars, 1:03. Note: It appears this cue was not used in the movie. Perhaps it was meant to be tagged with that jazz track placed in this part of the movie. I don't know since I do not have a video copy of the movie, only an audio copy from a friend duped many years ago.

Instrumentation: 2 vibes, small & large susp cymbals, 4 harps, and 2 celestes.

In Bar 1, vibe sounds *pp* Line 1 C/E/G/Line 2 C (C maj) whole notes let vibrate (repeated next bar) to (Bar 3) D/F#/A/Line 2 D whole notes (repeated next bar) to (Bar 5) Line 2 C/E/G/Line 3 C whole notes (repeated next bar) to (Bar 7) Line 2 D/F#/A/Line 3 D whole notes (repeated next bar). In end Bar 9, it sounds Line 2 C/E/G/Line 3 C whole notes held fermata. In Bar 2, vife II sounds Line 1 C/Eb/Gb/Bb (C half-dim 7th) repeated next bar to (Bar 4) F/Bb/Line 2 Db/F (Bb min) whole notes (repeated next bar) to (Bar 6) Line 2 C/Eb/Gb/Bb whole notes (repeated next bar) to (Bar 8)

Bb/Line 2 Db/F/Bb whole notes to (Bar 9) Line 2 C/Eb/Gb/Bb whole notes held fermata.

The small susp cymbal is rolled whole notes thru Bar 9, and then the large susp cymbal are added in Bars 5-9.

Harp I plays *pp* ascending to descending legato and arpeggio 16th notes Line 2 C-E-G-Line 3 C (connected by two crossbeams) to same Line 3 C-E-G-Line 4 C to descending 16ths as given. Repeat thru Bar 8. It is arpeggiando (vertical wavy line rolled chord) in end Bar 9 forte on I believe middle C/E/G/Line 2 C/E/G/Line 3 C whole notes.

Continuing the pyramid effect, harp II in Bar 2 plays ascending 16ths middle C-Eb-Gb-Bb (C half-dim 7th) up to Line 2 C-Eb-Gb-Bb to descending Bb-Gb-Eb-C to the next lower octave figure notes. Repeat thru Bar 8. Harp III in Bar 3 plays Line 1 D-F#-A-Line 2 D 16ths and so forth. Harp IV in Bar 4 joins in to play Bb-Line 1 Db-F-Bb 16ths (Bb min) and so forth. Celeste I in Bar 5 plays middle C-E-G-Line 2 C 16ths and so forth. Celeste II in Bar 6 plays small octave C-Eb-Gb-Bb 16ths (etc).

V [Second Meeting] 2M3A. *Lento* in Cut time, page 15, 17 bars, :41. Note: This cue was included in the LP under the title "Second Meeting." Instrumentation: 4 clarinets and 4 bass clarinets (all in *sub tone* soft effect). They play the "whister's tune" or whistling motif.

In Bar 1, clarinets I-II play *pp* < middle C/E [written D/F#] half notes legato mini-slurs to Bb/D [written middle C/E] half notes to (Bar 2) C/E to C/E quarter notes to Bb/D half notes. Repeat these two bars in Bars 3-4. Clarinet III plays *pp* small octave Bb [written Line 1 C] whole note to (Bar 2) Ab [written Bb] whole note. Repeat next two bars.

In Bar 5, clarinets I-II play *a2* small octave Bb whole note to (Bar 6) Ab whole note. Clarinets III-IV play middle C/E half notes to Bb/D half notes to (Bar 6) C/E to C/E quarter notes to Bb/D half notes. Bass clarinet I makes its appearance playing *pp* Line 1 E to D [written F#-E] half notes to (Bar 6) E-E quarter notes to D half note. Bass clarinet II plays small octave Bb whole note to (Bar 6) Ab whole note. In Bars 7-8, clarinets repeat Bars 1-

2. Bass clarinets III-IV repeat Bars 5-6 played just earlier by bass clarinets I-II.

The alternate ending (not used) in Bar 17 has the clarinets playing *pp* > B/Line 1 C/D/E cluster whole notes held fermata. The bass clarinets show the whole rest held fermata. End of cue.

VI [Whistling Track] 2M3B.

VII [Martin's Anger] *Allegro* in C time, pages 15a-15b-15c, 33 bars, 1:11. Note: This cue was also included on the LP, listed as "Martin's Anger." Full instrumentation.

Flutes play *ff* Line 1 F#-G-F#-E 8th notes (crossbeam connected) played twice (repeated in Bars 2-3) to (Bar 4) F#-G-F#-E to F#-G-A-B 8ths to (Bar 5) A-Bb-A-G to A-Bb-A-G 8th note figures (repeated next three bars). Clarinets I-II play the same but an octave lower register in the *chalmereau* (small octave) register. Clarinets III-IV play small octave G/Bb [written A/middle C] whole notes tied to (Bar 2) G/C whole notes, and then Bb/C# [written C/D#] whole notes in Bar 3 to (Bar 4) G/B whole notes. Bass clarinets I-II play Line 1 D/E whole notes to (Bar 2) C/E whole notes to (Bar 3) Db/G to (Bar 4) E/G whole notes. Bass clarinets III-IV play small octave E/Bb whole notes to (Bar 2) D/Ab whole notes to (Bar 3) G/Bb whole notes to (Bar 4) E/B whole notes. *Sords* horns play *sff* small octave G/Bb [written Line 1 D/F] whole notes to (Bar 2) G/C whole notes to (Bar 3) G/Bb/C# whole notes to (Bar 4) E/G/B whole notes.

Vibe I sounds *sff* Line 1 G/Bb/Line 2 D/F# whole notes let vibrate, while vibe II plays G/Bb/D/E notes. In Bar 5, vibe I plays Line 2 D/E/G/A cluster whole notes, while vibe II plays Bb/D/E whole notes. The susp cymbals are trem whole notes decreasingly decrescendo. Celeste I plays *ff* Line 1 F#-G-F#-E 8th note figures thru Bar 3, and so forth (see flutes). Celeste II plays this pattern an octave lower register. Harp I sounds *sff* Great octave E/Bb/small octave D/E whole notes let vibrate, returning in Bar 5 to sound small octave D/E/G/Bb whole notes. Harp II plays the same in Bar 1 to (Bar 5) Great octave G/small octave D/E/G whole notes. Harps III-IV play an octave lower register.

In Bar 16 (see image immediately above), three horns play small octave G/Bb/D (G minor) whole note chords to (Bar 17) G/Bb/Db whole notes (G dim). The bass clarinet plays descending quarter notes Line 1 D [written E] down to small octave Bb [written middle C] to G to E to (Bar 17) ascending quarter notes D-E-G-Bb. Horn I plays Line 1 F# [written Line 2 C#] to E [written Line 1 B] quarter notes back to F# to E quarter notes. The chord in Bar 16 is G minor (G/Bb/D) is terms of full-bar duration but the bass clarinet on E at the end of the bar suggests the intended E half-dim 7th (E/G/Bb/D).

In Bar 18 (:33), flutes I-II are prominent playing crescendo Line 1 B-A-F#-G quarter notes to (Bar 2) A-G-Eb-E decrescendo quarter notes (all 8 notes are played under the legato umbrella). Repeat next two bars. Flutes III-IV play middle C/E whole notes to (Bar 19) D whole notes. Then in the next two bars they are *col* the other flutes. Clarinets III-IV are *col* flutes I-II but an octave lower register. Clarinets I-II play middle C/E whole notes to (Bar 19) Bb/D whole notes and then are *col* the other clarinets. Bass clarinets play small octave A/Line 1 E whole notes to (Bar 19) G/D whole notes (repeated next two bars). Etc.

VIII [“Please, God”] 3M2. Cut time, page 16, 12 and a half seconds.

IX [???] 3M4. Note: I have no other information on this cue or track.

X [Georgie Arrives] 4M1. *Lento* in Cut time, page 17, 8 bars. Scene: “Georgie” arrives at Susan’s home to visit. Instrumentation: 4 bass flutes and 2 vibes. The bass flutes here are not to be confused with the British terminology for the normally designated “alto flutes” or flutes in “G.” Alto flutes are transposing instruments. The *written C* note for the bass flutes *sound* as the G note a perfect 4th interval below. The bass flute is in “C” (just as Herrmann notated for the *Twilight Zone* episode, “Little Girl Lost.” Cue X is located about 00:27:32 into the movie.

Bass flute I plays *p* > Line 2 Eb whole note tied to dotted half note next bar (followed by a quarter rest), while bass flute II plays Line 2 Cb

whole note tied to next bar. Bass flute III and vibe II play descending half notes Line 1 Bb-Ab to (Bar 2) Gb-F. In Bar 2, vibe II sounds *p* Bb-Bb quarter notes to Ab half note. There is a sense of ambiguity with the chords here. At the second half point of Bar 1, for instance, you will have the Ab min (Ab/Cb/Eb) half note chord but initially it is Bb/Cb/Eb half notes. Herrmann basically wanted a texture of specific sounds with only the vibraphones and bass flutes, a unique and moody combination of sounds that the listener can savor.

XI [“Come On Back”] 4M2A. *Molto Mod.* in C time, page 17, 12 bars, :51. Scene: It’s raining and Susan calls him back and helps him with the suitcases.



http://s32.postimg.org/mfqk326id/twisted_image_1.jpg

Instrumentation: 4 bass flutes, 4 clarinets, 4 bass clarinets, 4 horns, and 2 vibes. This cue is located about 00:31:28 into the movie. I like this music.

In Bar 1, horns play *sff* > middle Cb/Eb whole notes [written Line 1 Gb/Bb] to (Bar 2) small octave A/C# [written Line 1 E/G#] whole notes *sff* >. They are then silent to end of cue. All clarinets and bass clarinets play *ff*

> small octave Bb [written middle or Line 1 C] quarter note to Ab [written Bb] dotted half note to (Bar 2) small octave G# quarter note to F# dotted half note. In Bar 3 (:07), bass flutes I-II play Line 2 C/E whole notes *p* >, while bass flute III plays Line 1 B whole note. Bass flute IV plays descending quarter notes Line 1 B-A-G-F#. Vibe II plays Line 1 B quarter note to A half note (followed by a quarter rest). After a half rest, vibe I sounds B-B 8ths to A quarter note. Repeat next bar. Etc. The chord in Bar 1 is Ab min (Ab/Cb/Eb) to F# min in Bar 2.

XII [???] 4M2B. *Lento* in C time, page 18, :20. Note: I cannot identify this cue, nor did I hand-copy it.

XIII [Wash Up] 4M3. *Lento* in C time, also page 18, :53. Scene: I believe Susan's mother talks with Georgie, and he says, "Georgie can wash up." I did not work on this cue.

XIV [Lawn Mowing] 4M4-5M1. *Allegretto* in Cut time, 21 bars, :39. Scene: Georgie is mowing the lawn. He is asked, "I'm going shopping. Will you be all right?" This is located approximately at 00:36:25 into the movie. Once again the whistling motif is played.

Flutes I-II sound *p* Line 1 Gb/Bb half notes to F/A half notes to (Bar 2) G/Bb staccato quarter notes played twice to F/A half notes. Alto flutes I-II and clarinets III-IV play *p* middle C/Eb staccato quarter notes played 4X (repeated next bar). Clarinets I-II play Line 1 Gb/Bb half notes to F/A [written G/B] half notes to (Bar 2) Gb/Bb-Gb/Bb staccato quarter notes to F/A half notes. Vibe I sounds *pp* Line 1 Gb/Bb whole notes let vibrate (repeated next bar). After a half rest, vibe II plays F/A half notes (repeated next bar). The large susp cymbal sounds a half note (notated on the top space of the staff) followed by a half rest (repeated thru Bar 11). After a half rest,

cymbal II sounds a half note let vibrate (notated on the bottom space of the same staff). Celeste I plays small octave C/Eb quarter notes (followed by a quarter rest) to the same C/Eb quarter notes (followed by a quarter rest). Repeat next bar. Celeste II plays (after a quarter rest) the same C/Eb quarter notes (followed by a quarter rest) to C/Eb notes. Harp I plays *p* Line 1 Gb/Bb half notes (followed by a half rest), repeated next bar. After a half rest, harp II plays F/A half notes (repeated next bar). Harp III plays middle C/Eb quarter notes (followed by a quarter rest) to same C/Eb quarter notes (followed by a quarter rest), repeated next bar. After a quarter rest, harp IV plays the same C/E quarter notes in this alternating pattern.

Skipping to Bar 13 (:15), *Moderato* in C time, vibe I is *solo* playing *pp* Ab/Line 2 C quarter notes to G/B quarter notes to Ab/C to G/B quarter notes, while vibe II sounds Line 1 F whole note let vibrate. Etc.

XV [Georgie Reads in Bed] 5M2. *Lento* in Cut time, page 21, 10 bars, :28. Instrumentation: 4 bass clarinets. Once again we hear the Whistling Georgie tune!

Bass clarinet I sounds *pp* < > Line 1 B to A [written C#-B] half notes (repeated next bar) while bass clarinet IV plays this an octave lower (small octave register). Bass clarinets II-III play *pp* < middle C/E [written D/F#] whole notes tied to whole notes next bar. Etc.

The cue ends on small octave Gb/Bb/middle C/E [written Ab/C/D/F#] whole notes held fermata. This is the C Dom 7 b5th tonality (C/E/Gb/Bb) in the 2nd inversion.

XVI [Hot Chocolate] 5M3. *Lento* in Cut time, page 21, 8 bars, :16.

XVII [Rocking Horse] 5M4. *Lento* in Cut time, page 21, 7 bars, :18.

XVIII [The Scissors] 5M5. *Lento* in C time, page 22, :29.

XX [Philip's Phone Call] 6M1. *Slow* in C time, page 23, 4 bars, approximately 24 seconds. Instrumentation: 2 vibes, small and large susp cymbals. This is located approximately at 00:47:12 in the movie.

Vibe I sounds *ppp* middle C/E/F whole notes to G#/Line 2 C# whole notes trem (notated like the finger trem of the violins) and repeated next bar. In Bar 3 (:12), the vibe is trem between A/Line 2 C/Eb whole notes and Gb/Bb whole notes (repeated next bar). In Bar 2, vibe II is trem on Line 1 E/G/Bb to Line 2 D/F# whole notes (repeated next bar), and then (in Bar 4) B/Line 2 D/F to G#/Line 3 C# whole notes. In Bar 1, the large susp cymbal is whole note trem rolled *ppp* (repeated next three bars). In Bar 2, small susp cymbal is whole note trem *ppp* for three bars.

XXI [Leaving the Horse] 6M2. *Largo* in C time, page 23, 4 bars. Instrumentation: 4 clarinets, 2 bass clarinets, 2 C.B. clarinets, and 2 vibes. The ascending pyramid effect is employed here.

C.B. clarinets sound *ppp* small octave F/middle C whole notes tied to dotted half notes next bar decrescendo (followed by a quarter rest). Repeat next two bars. After a quarter rest, bass clarinets play small octave Ab/middle C dotted half notes tied to dotted half notes next bar (repeated next two bars). After a half rest, clarinets II-IV play small octave D/F# half notes tied to dotted half notes next bar (repeated next two bars). After a half and quarter rest, clarinets I-II play A/middle C quarter notes tied to dotted half notes next bar (repeated next two bars). In Bar 2, vibe II sounds *ppp* (*L.V.*) middle C/E/F/G#/Line 2 E# (?) whole notes (repeated in Bar 4). After a half rest, vibe I sounds Line 1 E/G/Bb/Line 2 D/F# half notes (repeated in Bar 4).

XXII [Who Is That?] 6M3. *Largo* in 3/2 time, page 24, :43.

XXIII [Henry's Dead] 6M4. *Lento e mesto*, page 25.

XXIV [Georgie's Nightmare] 6M5. *Largo* in 4/2 time, pages 26-27,
:51.

XXV [Just Lie Still] 6M6. *Lento*, pages 28-29.

XXVI [Ready & Willing] 6M7. *Lento*, page 30, 14 and a half seconds.

XXVII [The Body] *Vivo* in C time, page 31.

XXVIII [Pop Music Track] Reel 8.

XXIX [Swimming] 9M1. *Allegretto*, pages 32-35. Note: This music was included in the LP, titled "Swimming."

In Bar 17, piccolos play Lines 1 & 2 B half notes legato slur to A half notes (repeated next bar) to (Bar 19) A half notes to G half notes (repeated next bar) to (Bar 21) B to A half notes (repeated next bar). Flutes are *col* piccolos. Clarinets play small octave and Line 1 B to A half notes [written C#-B] crescendo to (Bar 18) G to F# [written A-G#] half notes decrescendo. In Bar 19, clarinets play small octave and Line 1 A to G half notes crescendo to (Bar 20) F# to E half notes decrescendo. Clarinets repeat Bars 17-18 in Bars 21-22). Bass clarinets play *sf* > middle C [written D] whole note tied to whole note next bar, and then small octave B [written C#] tied whole notes in Bars 19-20, then back to C tied whole notes next two bars.

After a half rest in Bar 17, stopped horns I-II play *mf* < small octave and Line 1 C [written G] half notes tied to whole notes next bar. In Bar 18, stopped horns III-IV play *mf* < small octave and Line 1 C whole notes. In the same pattern in Bars 19-20, horns play on B notes, returning to C notes in the following two bars. Vibe I sounds forte Line 2 B to A half notes to (Bar 18) G to F# half notes, while vibe II in Bar 17 sounds Line 2 C whole note let vibrate. In Bar 19, vibe I sounds Line 2 A to G half notes to (Bar 20) F# to E half notes, while vibe II sounds Line 1 B whole note. Glock I sounds Line 2 B to A half notes to (Bar 18) B-B quarter notes to A half note to (Bar 19) A to G half notes to (Bar 20) A-A quarter notes to G half note. After a quarter rest in Bar 17, glock II sounds Line 1 B quarter note (followed by a quarter rest) to A quarter note (repeated next bar) to (Bar 19), after a quarter

rest, A quarter note (followed by a quarter rest) to G quarter note (repeated next bar).

In Bar 17, celeste I plays *p* descending 16th notes Line 2 B-G-E-C (connected by two crossbeams) down to Line 1 B-G-E-C 16ths (connected by two crossbeams) up to Line 2 A-G-E-C 16ths down to Line 1 A-G-E-C. In Bar 18, the pattern is repeated first on B-G-E-C 16ths and then A-F#-D-B 16ths. Celeste II in Bar 17 play descending 16ths Line 2 G-E-C-C down to Line 1 G-E-C-small octave B 16ths up to Line 2 G-E-C-A down to G-E-C-small octave A 16ths up to (Bar 18) Line 2 G-E-C-B down to such an octave lower up to Line 2 F#-D-B-A notes as given. Harp I is *col* celeste I notes but an octave higher register, and harp II is *col* celeste II notes but an octave higher register (*8 va*). Harp II plays descending 16ths Line 3 E-C-Line 2 B-G to octave lower notes, and then up to C-Line 2 A-G-E notes as given. Harp IV plays Line 3 C-Line 2 B-G-E to octave lower, and then up to Line 2 A-G-E-C 16ths. Etc.

XXX [Swimming II/Drowning] 9M2. *Allegretto*, pages 36-37.

XXXI [Getting Dressed] 9M3. *Lento molto tranquillo* in C time, page 38. Instrumentation: 2 alto flutes, 2 bass flutes, 4 clarinets, 4 bass clarinets.

Alto flutes play *p* < > middle C/E [written F/A] quarter notes up to G/B [written Line 2 C/E] 8ths tied to 8th notes back down to C/E 8ths up to F#/A [written B/D] 8ths down to B/Line 1 D 8ths up to F#/A quarter notes. Bass flutes play *pp* < > Line 1 G/B half notes to F#/A half notes to (Bar 2) E/G to D/F# half notes. In Bar 3, the clarinets take over that pattern for two bars. Clarinets I-II play Line 1 G/B [written A/Line 2 C#] 8ths down to middle C/E 8ths tied to 8ths back up to G/B 8ths, and so forth. Clarinets III-IV play small octave E/G half notes to F#/A half notes. Etc.

XXXII [Flowers] 9M4. *Moderato* in C time, pages 39-40, 1:10.

Glocks play Lines 1& 2 F# half notes to E half notes to (Bar 2) F#-F# quarter notes to E half notes. Celeste I plays descending 16ths *pp* Line 3 F#-C#-A#-G to octave lower notes (followed by a half rest). After a half rest, celeste II plays Line 1 E-C#-small octave A#-G 16ths to E-C# 16ths (followed by an 8th rest). Harp I plays descending 16ths Line 4 F#-C#-Line 3 A#-G to next descending run. Repeat three more times. Harp II plays this an octave lower register. Flute I plays Line 3 F# to E half notes (repeated next bar) while flute II plays Line 3 C# whole note, and flutes III-IV play Line 2 G/A# whole notes. Clarinets play this an octave lower register. Bass clarinets play small octave F/Line 1 D/Bb/Line 2 D whole notes. Vibe I sounds *pp* A/Line 2 C#/F# whole notes. In Bar 2, vibe II sounds Line 1 D/E/G/Bb whole notes.

XXXIII [The Kiss] 9M5. Page 41, :28 ½.

XXXIVa [Flowers II] 10M1, page 41.

XXXIVb [Henry Calls] 10M1, page 41.

XXXV [The Newspaper] 10m2. *Lento* in ¾ time, pages 42-43, :57. Note: This cue is on the old LP, located at the start of the seventh track (a compilation of short cues titled “Finale”).

In Bar 1, vibe II sounds *pp* Line 1 Eb/Gb dotted half notes to (Bar 2) D/F dotted half notes (repeated next two bars). After a quarter rest, vibe I plays A/Line 2 C half notes to (Bar 2), after a quarter rest, Ab/C half notes. Bass flutes play *p* Line 1 Eb/Gb dotted half notes legato to (Bar 2) D/F half notes decrescendo (followed by a quarter rest). After an 8th rest, alto flute II plays *p* small octave A [written Line 1 D] 8th note tied to half note to (Bar 2) after an 8th rest, Ab 8th tied to half note. After an 8th rest, alto flute I plays *mp* > a stand-alone 8th up to middle C legato down to A 8ths up to C legato down to A 8ths. Etc. In Bar 5, the clarinets take over that pattern.

XXXVI [Going To London] 10M3. *Moderato e pesante*, page 44.

XXXVII [Let's Ask The Maha Raja] 10M4. Page 45.

XXXVIII [Doctor Calls] Page 45.

XXXIX [The Dresser] 11M2. *Lento*, page 46.

XXXX [The Axe] 11M3. *Vivo* in Cut time, page 47, nine and a half seconds.

XXXXI [The Telephone] 11M4. *Moderato* in $\frac{3}{4}$ time, page 48. Note: This cue is on the LP, located in track # 7 starting at :58.

After a quarter rest in Bar 1, bass clarinet I sounds *pp* < small octave F to B [written G-C#] quarter notes down to (Bar 2) E [written F#] dotted half note decrescendo. After an 8th rest in Bar 2, clarinets I-II-III play Line 1 E/G/B stand-alone 8ths up to G/Bb/Line 2 D 8ths legato to F#/A/C# 8ths to D/F/A 8ths up to F/A/C 8ths to (Bar 3) E/G/B [written F#/A/Line 2 C#] dotted half notes decrescendo. After a quarter rest in Bar 3, the bass clarinet plays Fb to Bb quarter notes to (Bar 4) Eb dotted half note. After an 8th rest, flutes (not clarinets) play Line 1 Eb/Gb/Bb stand-alone 8ths up to Gb/Bb/Line 2 Db 8ths legato to F/Ac/Line 2 C 8ths to Db/Fb/Ab 8ths up to E/G/B 8ths to (Bar 5) Eb/Gb/Bb dotted half notes. Etc.

XXXXII [???] 12M1. Page 48.

XXXXIII [???] 12M2. *Moderato*. Page 49.

XXXXIV [The House] 12M3. *Moderato*. Page 49. Four harps are soli here. Note: This cue is located on the LP, track # 7 starting at 2:08.

Harp IV plays *pp* small octave Bb up to Line 1 Db down to Bb up to Db quarter notes (repeated next three bars). Harp III plays (after an initial 8th

rest) Line 1 stand-alone G 8th up to B down to G 8ths (crossbeam connected), followed by an 8th rest and then a repeat of the notes as given. Repeat next three bars. After a quarter rest in Bar 3, harp II is arpeggiando on small octave G/Bb/Line 1 Db/F (G half-dim 7th) quarter notes (followed by a quarter rest) to another such chord. Repeat next bar. After a quarter rest, harp I plays arpeggiando Line 1 G/B/D/F# (G maj 7th) quarter notes in that same pattern. Etc.

XXXXV [The Front Door] 12M4. *Fast* in C time, page 50, :17.

XXXXVI [The Bedroom] 12M5. *Lento*. Page 50 also.

XXXXVII [No Bloody Wood] 12M6. *Lento* in C time, page 51, :42.

XXXXVIII [He's Not A Mongrel] 12M7. *Lento*, page 51.

XXXXIX [The Struggle] 13M1. *Vivo* in C time, pages 52-53, :33.

XXXXX [The Assault] 13M2. *Allegro Appassionato*. Pages 54-55.

XXXXXI [Georgie's Madness] 13M3. *Allegro pesante e marcato* in C time, pages 56-57.

XXXXXII [Georgie's Madness Pt II] 13M4. *Adagio* in 4/2 time, page 58.

XXXXXIII [Finale] 13M5. *Lento* in 4/2 time, pages 59-60. Note: This cue is on the LP, located in track # 7 starting at 3:06.

Clarinets play *pp* Line 1 Cb/Eb/Gb/Bb [written Db/F/Ab/Line 2 C] whole notes tied to whole notes and tied to such notes next two bars. This is the Cb maj 7th tonality. Two bass clarinets and two C.B. clarinets play *pp* descending half notes Line 1 Bb-Ab-Gb-F [written Line 2 C-Line 1 Bb-Ab-G] to (Bar 2) Eb-Db-Cb-Bbb [written Cb] to (Bar 3) Ab-Gb-F-Eb to (Bar 4) D whole note. In Bar 4, horns play *pp* B/Line 1 D/Gb/Bb [written F#/A/Line

2 Db/F] whole notes. Vibe I plays Line 2 Gb/Bb half notes to F/A half notes to Gb/Bb-Gb/Bb quarter notes to F/A half notes to (Bar 5) Gb/Bb whole notes (followed by a whole rest). Vibe II sounds B/Line 2 D whole notes to A/C whole notes to (Bar 5) G/B whole notes (followed by a half rest). Etc.

The cue ends on the G minMaj 7th (G/Bb/D/F#) whole notes tied to whole notes held fermata played by the *sords* horns *pp* >. Vibe I sounds Line 2 D/F# tied whole notes held fermata, and vibe II sounds Line 1 G/Bb notes.

Incidentally, Herrmann seemed to favor the G minMaj 7th in another “slasher” type movie (so to speak); namely, Psycho. This chord was detected in the overwhelmingly atonal cue, “The Madhouse.” It was seen in other cues, including “Marion,” “Marion & Sam,” “Shadow,” and so forth.

Completed Thursday, May 5, 2004 at 9:45 pm.

© Copyright 2005 Bill Wrobel

[Revised Sunday, May 15, 2016 10 am]
