

“LIVING DOLL” (Twilight Zone)

MUSIC BY BERNARD HERRMANN

Chord Profile # 8

Analysis By

Bill Wrobel

The following is a chord profile descriptive analysis of Bernard Herrmann's score to the *Twilight Zone* episode, "Living Doll" starring Telly Savalas, original broadcast date 9-20-63. The written score is available for study at UCLA Library Special Collections within Collection 072 (CBS Inc. Collection), Box 137. Production #2621. Score duration 10:08, 19pp. The cues were written on “Pacific Music Papers 329” brand, approximately 13.5 x 11 “. Instrumentation: 2 harps, celeste, and bass clarinet.

The following are Internet sites that may be of interest to you:

<http://www.library.ucla.edu/libraries/music/mlsc/archcoll/cbs/cbs14p.htm>

<http://tzone.the-croc.com/tzeplist/doll.html>

<http://www.thetzsite.com/pages/scripts/126.html>

<http://www.thetzsite.com/pages/pictures/126.html>

<http://www.rod-serling.com/seas5a.html>

Note that all of the cue titles (except for the “Finale” end cue) were written by someone other than Herrmann. The handwriting is definitely not Herrmann’s, inserted later in (I believe) pencil. Herrmann simply wrote in the cues as Roman numerals. He also apparently was in a bit of a hurry to write this score since there are many typo mistakes such as forgetting frequently to place dots after quarter notes for full-bar value notes in 3/8 time, forgetting to insert correct rest symbols, wrong notes occasionally, and so forth.

LIVING DOLL

I “Tina Arrives” [M2111] *Lento* in 4/2 time. 1 page, 9 bars, :34.

Bars 1-9 = N/A

The Bb bass clarinet is *solo*. As a B-flat transposing instrument, this means that notes *written* are not as they *sound* in concert pitch unless, of course, the score is marked, say, as “C” concert, meaning that the transposing instruments were *not* transposed but instead written as “C” or concert pitch instruments (such as the flutes and violins). Herrmann always (except in a few Early Works) had written respective instruments in their transposed pitches. In the case of Bb instruments, this means that the written C (say, Line 1 or middle C) *sounds* as a major second lower (or small octave Bb in our example). Conversely, the Bb concert pitch note is *written* as the C note in Bb transposing instruments.

In Bar 1, the bass clarinets plays *p* < (crescendo hairpin) small octave D [written E] half note legato mini-slur curve line up to A [written B] half note to G# [written A#] whole note to (Bar 2) A [written B] half note to Bb [written middle or Line 1 C] whole note decrescendo (<) to A [written B] half note tied to half note in Bar 3 (followed by a half rest). The previous seven notes were played under the general phrase/slur curve line.

After than half rest in Bar 3, the bass clarinet continues (as it started) with the small octave D half note up to A half note crescendo to (Bar 4) G [written A] whole note to F half note to Eb [written F] half note tied to half note next bar to G half note to A whole note decrescendo. The previous eight notes are under the general legato slur/curve line.

After a half rest in Bar 6, the bass clarinet plays descending half notes middle C-Bb-A [written D-C-B] to (Bar 7) G to F half notes (these five descending half notes are played crescendo) up to Bb [written middle C] half note to A half note decrescendo tied to half note in Bar 8 (followed by a half rest). These 8 notes are played legato.

After that half rest, the bass clarinet plays “3” bracketed triplet value half notes small octave G to F to Eb (that Eb half note tied to normal value half note in Bar 9) up to A half note (all five notes are played legato) down to D whole note decrescendo and held fermata.

End of cue.

II “Tina Talks” M2112. *Moderato (in 1)* in 3/8 time. Dotted quarter note = 60. Page 2, 32 bars, :29. Two harps in p play a macabre waltz beat, mimicking the mechanical motions of an inherently "living" doll.

Bars 1-2 = Gb maj (Gb/Bb/Db) and C maj (C/E/G).

Harp II softly plucks *p* small octave Ab 8th note (bottom staff) to (top staff bass clef) Bb/Line 1 Db 8th notes played twice. Repeat in Bar 2. Harp I above plays Line 1 E 8th note (bottom staff) up to (top staff) G/C (c’’) 8th notes played twice (in effect C maj 1st inversion or E/G/C). The 8th notes are connected by a crossbeam. Repeat next bar. The simultaneously played combination creates a dissonant, off center or awkward effect, again portraying the strobe-like mechanical motions of Tina.

Bars 3-4 = Ab min (Ab/Cb/Eb) and G maj (G/B/D).

In the same pattern, harp II plays small octave Ab 8th on the bottom staff up to (top staff) middle Cb/Eb 8ths played twice (on the 2nd and 3rd beats). Simultaneously, harp I plays Line 1 G on the bottom staff up to (top staff) Line 1 B/Line 2 D 8th notes played twice. Repeat next bar for both harps.

Bars 5-6 = Gb maj (Gb/Bb/Db) and C maj(C/E/G).

The harps repeat Bars 1-2. However this time around we hear the bass clarinet playing *p* < (crescendo) Line 1 (middle) C [written D] dotted quarter note down to (Bar 6) small octave G [written A] dotted quarter note.

Bars 7-8 = Ab min (Ab/Cb/Eb) to G maj (G/B/D).

The harps repeat Bars 3-4. The bass clarinet continues the four-bar phrase decrescendo on small octave Eb [written F] dotted quarter note up to (Bar 8) Ab [written Bb] dotted quarter note. All four notes are played under the legato/phrase curve line umbrella.

Bars 9-10 = G maj (Gb/Bb/Db) and C maj(C/E/G).

Harp II now has two treble clefs (instead of the two bass clefs in Bars 1-8), and harp I now has two bass clefs (instead of the two treble clefs in Bars 1-8). So harp II plays the same pattern as in Bars 1-2 but an octave higher register. So we find Line 1 Gb 8th up to (top staff) Bb/Line 2 Db 8ths played twice (crossbeam connected notes). Repeat next bar. Harp I repeats the pattern in Bars 1-2 also, but this time an octave lower. So

we find small octave E 8th up to (top staff) G/middle C 8ths played twice. Repeat next bar.

Bars 11-12 = Ab min (Ab/Cb/Eb) to G maj (G/B/D).

Once again the harps repeat Bars 3-4 but harp II plays an octave higher, and harp I plays an octave lower.

Bars 13-14 = G maj to C maj.

The harps repeat Bars 9-10. This time around, however, the bass clarinet returns to play crescendo Line 1 Db [written Eb] dotted quarter note legato down to (Bar 14) small octave Gb [written Ab] dotted quarter note.

Bars 15-16 = Ab min to G maj.

The harps repeat Bars 11-12. The bass clarinet finishes the phrase decrescendo on small octave E [written F#] up to (Bar 16) B [written C#] dotted quarter note.

Harps exactly repeat Bar 1. The bass clarinet starts a four-bar descent of dotted quarter notes crescendo. In this bar we find small octave G [written A] dotted quarter note.

Bar 18 = Ab min and G maj.

The harps repeat Bar 3. The bass clarinet continues with the F [written G] dotted quarter notes.

Bars 19-20 = Repeat Bars 17-18.

More correctly the harps repeat the previous two bars. The bass clarinet continues on Eb [written F] dotted quarter note to (Bar 20) D [written E] dotted quarter note.

Bar 21 = N/A

The bass clarinet is solo playing *f* (forte) small octave G [written A] dotted quarter note tied to dotted quarter notes (decrescendo) thru Bar 25.

Bar 22 = A half-diminished 7th (A/C/Eb/G). *Presto*

Harp I is solo playing *p* three ascending 32nd figures starting small octave A-middle C-Eb-G up to (top staff) Line 1 A-Line 2 C-Eb-G to (bottom staff again) A-Line 3 C-Eb-G 32nd notes. The legato phrase curve line is placed over the notes.

Bar 23 = C half-dim 7th (C/Eb/Gb/Bb)

Harp II is solo playing *p* the ascending 32nd note runs on the C half-dim tonality (“melodic” or “horizontal” harmony). So we find on the bottom staff Line 1 C-Eb-Gb-Bb 32nd notes up to (top staff) Line 2 C-Eb-Gb-Bb 32nd notes to (bottom staff) Line 2 C-Eb-Gb-Bb 32nd notes (written Line 2 but with the *8 va* above the notes).

Bars 24-25 = Repeat Bars 22-23.

Harps repeat the previous two bars. The bass clarinet concludes the small octave G dotted half note ties decrescendo.

Bar 26 = Ab maj (Ab/C/Eb)

Harp I plays *p* descending 32nd note figures starting Line 4 C-Ab-Eb-Line 3 C [written octave lower but with the *ottava* above the notes] down to (bottom staff) Line 2 Ab-Eb-C-Line 1 Ab to (top staff with the bass clef) Line 1 Eb-C-Ab-Eb. The celeste makes its first appearance (or hearing!) playing *p* ascending 16th notes starting small octave C-Eb-Ab-middle C up to (top staff) Line 1 Eb-Ab.

Bar 27 = Gb augmented (Gb/Bb/D)

Harp II now plays solo ascending (instead of descending) 32nd note figures starting on small octave D-Gb-Bb-Line 1 D up to (top staff) Line 1 Gb-Bb-Line 2 D-Gb to (bottom staff in the treble clef) Line 2 Bb-Line 3 D-Gb-Bb. The celeste plays ascending 16th notes small octave Gb-Bb-Line 1 D up to (top staff) Gb-Bb-Line 2 D.

Bars 28-29 = Repeat Bars 26-27.

Bar 30 = N/A.

The bass clarinet plays *ff* small octave Ab [written Bb] dotted quarter note tied to next bar and tied to dotted quarter note in end Bar 32 (held fermata).

Bars 31-32 = C maj (C/E/G)

Herrmann actually writes in Bar 30 *C major* to indicate the chord tonality in the following two bars of the harps. Harp I plays *ff* arpeggiando (vertical wavy line rolled chord) dotted quarter notes middle C/E/G (bottom staff in the treble clef) and (top staff) Line 2 C/E/G/Line 3 C. Repeat next bar but held fermata. Harp II plays the same but starting an octave lower. So we find small octave C/E/G (bottom staff) and (top staff) middle C/E/G/Line 2 C. Repeat next bar but held fermata. The celeste plays *ff* the same register notes as harp II (principally small octave and Line 1 octave). Repeat in end Bar 32, held fermata.

End of cue.

[end session July 21 at 10:50 pm]

[resume Tuesday, July 22, 2003 at 6:30 pm]

III “Eric Throws The Doll” [M2113] *Moderato* in 3/8 time, 40 bars. :42.

Bars 1-16 = N/A

Harp I starts *mf* with small octave C acciaccatura (grace) note up middle (Line 1) C dotted quarter note tied to 8th note in Bar 2 (followed by a quarter rest). Repeat in Bars 3-4. In Bar 2, harp II (top staff) plays *mf* on Line 1 Db rinforzando 8th note let vibrate. Repeat in Bar 4.

In Bar 5 (:04), harp I plays small octave C grace note up to middle C dotted quarter note (repeat thru Bar 8). In Bar 6, harp II plays Line 1 Db dotted quarter note let vibrate (repeat in Bar 8).

In Bar 9 (:08), harp I plays small octave C up to middle C 8ths (crossbeam connected), followed by an 8th rest. Repeat thru Bar 12. After a quarter rest in Bar 9, harp II plays Line 1 Db 8th (repeated next three bars).

In Bar 13 (:12), harp I plays small octave C 8th up to two middle C 8ths (all three notes connected by a crossbeam). After an 8th rest, harp II plays two Line 1 Db 8th notes (crossbeam connected). Repeat next three bars. So throughout these bars we have heard a highly dissonant combination of C with Db (min 2nd interval) in the Line 1 register.

Bars 17-18 = Gb maj (Gb/Bb/Db) and C maj (C/E/G)

Returning to the patterns described in the previous cue, we find harp II playing small octave Gb 8th up to (top staff in the bass clef) Bb/Line 1 Db 8th note dyads played twice (crossbeam connected 8th notes). Harp I simultaneously plays *p* on Line 1 E 8th up to (top staff) G/Line 2 C 8ths played 2X. Harps repeat these patterns and notes in Bar 18. The bass clarinet plays *pp* < Line 1 C [written D] dotted quarter note down to (Bar 18) G [written A] dotted quarter note.

Bars 19-20 = Ab min(Ab/Cb/Eb) and G maj (G/B/D)

Harp II plays small octave Ab 8th up to (top staff) middle Cb/Eb 8th note dyads played 2X. Repeat next bar. Harp I plays Line 1 G 8th up to (top staff) B/Line 2 D 8th note dyads played twice (repeated next bar). The bass clarinet finishes the four-bar phrase (under the legato umbrella) of small octave Eb [written F] dotted quarter note decrescendo up to Ab [written Bb] dotted quarter note.

Bars 21-22 = Gb maj and C maj

Harp II repeats Bars 17-18 but now played an octave higher. So we find Line 1 Gb 8th up to (top staff) Bb/Line 2 Db 8th note dyads played 2X. Harp I repeats Bars 17-18 as well but now an octave lower. So we find small octave E 8th up to (top staff) G/middle C 8ths played twice. The bass clarinet plays crescendo Line 1 Db [written Eb] dotted 8th note down to (Bar 22) Gb [written Ab] dotted quarter note.

Bars 23-24 = Ab min and G maj

Harp I repeats Bars 19-20 but played an octave higher, while harp I plays an octave lower. The bass clarinet plays small octave E [written F#] dotted quarter note decrescendo up to B [written middle C#] dotted quarter note.

Bar 25 = Gb maj and C maj

Harps repeat Bar 21. The bass clarinet plays small octave G dotted quarter note legato to (Bar 26) F dotted quarter note crescendo.

Bar 26 = Harps repeat Bar 23. The harps are crescendo since Bar 25.

Bar 27 = A half-dim 7th (A/C/Eb/G)

Harp I repeats the 32nd note figures played in Bar 22 of the previous cue but this time *f* (forte) instead of *p* (piano). So we find small octave A up to Line 1 C-Eb-G 32nd notes and so on up the octave ladder for two more figures! The bass clarinet plays *f* on lowest (small octave) D dotted quarter note tied to dotted quarter note next bar.

Bar 28 = C half-dim 7th (C/Eb/Gb/Bb)

Harp II repeats Bar 23 from the previous cue except now it is played forte. So we find Line 1 C-Eb-Gb-Bb 32nd notes (connected by three crossbeams) to next figure of Line 2 C-Eb-Gb-Bb and then the third figure of Line 3 C-Eb-Gb-Bb. In that third figure Herrmann decided to write the notes as Line 3 notes rather than (as in the previous cue) Line 2 notes with the ottava above.

Bar 29 = A half-dim 7th (A/C/Eb/G)

Harp I plays *ff* the same 32nd note ascending figures but starting an octave lower. So we find Contra-octave A-small octave C-Eb-G up to (top staff) A-middle C-Eb-G up to A-Line 2 C-Eb-G 32nd notes. The bass clarinet plays *sff* small octave Eb [written F] dotted quarter note tied to next bar.

Bar 30 = C half-dim 7th (C/Eb/Gb/Bb)

Harp II plays *ff* the same 32nd note ascending note figures but starting an octave lower. So we find small octave C-Eb-Gb-Bb 32nd notes up to (top staff) Line 1 C-Eb-Gb-Bb up to Line 2 C-Eb-Gb-Bb.

Bars 31-33 = Ab maj (Ab/C/Eb) and D maj (D/F#/A)

The celeste makes its first appearance in this cue with an interesting arpeggiando played *sff*. We find small octave Ab/middle C/Eb/Ab (bottom staff in the treble clef) and (top staff) Line 2 D/F#/A/Line 3 D dotted quarter notes (Herrmann forgot to place the dots after the notes). Repeat next two bars. The bass clarinet plays *ff* small octave D dotted quarter note to (Bar 32) Eb dotted quarter note back to (Bar 33) D dotted quarter note.

Bars 34-36 = Ab maj and D maj

This time harp I plays the Ab maj tonality starting on Great octave Eb/Ab/small octave C/Eb (bottom staff) and (top staff) small octave Ab/middle C/Eb/Ab dotted quarter notes played fortissimo in arpeggiando style. Harp I plays the D maj tonality fortissimo on Great octave A/small octave D/F#/A (bottom staff) and (top staff) Line 1 D/F#/A/Line 2 D dotted quarter notes (except that Herrmann once again forgot to place the dots after the quarter notes). Repeat next two bars. The bass clarinet is silent in Bar 34 but plays in Bar 35 on small octave Eb [written F] dotted quarter note (Herrmann forgot the dot) down to (Bar 36) D dotted quarter note (dot in!). The bass clarinet plays these two notes < *ff*.

Bars 37-39 = Ab maj and D maj

Both harps are with bass clefs for both staves. Harp I plays the continuing arpeggiandi but in decreasing sound level dynamics. In Bar 37, harp I plays *ff* Contra-octave A/Great octave D/F#/A (bottom staff) and (top staff) small octave D/F#/A/Line 1 D dotted quarter notes. In Bar 38, the arpeggiando is played *mf*, and then *p* in Bar 39. The harps (and celeste) are silent in end Bar 40. Harp II plays the Ab major tonality. This time it does indeed play the quarter notes (no dots needed!). So, after an 8th rest, the harpist plays *ff* Contra octave Ab/Great octave C/Eb (bottom staff) and (top staff) Ab/small octave C/Eb/Ab quarter notes. Repeat next two bars (*mf* in Bar 38 and *p* in Bar 39).

Silent in Bar 37, the bass clarinet plays *p* in Bar 38 on small octave Eb dotted quarter note tied to next bar crescendo and then D dotted quarter note in end Bar 40, decrescendo and held fermata.

End of cue.

IV “Supper” [M2114] *Moderato* in 3/8 time, 12 bars, :14. Dotted quarter note = 60. Bottom half of page 4.

Bars 1-12 = N/A

The bass clarinet plays *f* > small octave F# [written G#] dotted quarter note tied to next two bars. In Bar 2, the celeste plays *sf* small octave C dotted quarter note (let vibrate small curve line extending outward). The celeste is then silent to end of cue. After an 8th rest in Bar 2, harp II plays *sf* (*L.V*) Line 1 Db acciaccatura up to Line 2 Db quarter note (the harp is silent to end of cue). Harp I (with no initial 8th rest as in harp II) plays small octave C acciaccatura up to middle C dotted quarter note.

From Bar 4 to end of cue, the bass clarinet is solo. We find small octave G [written A] dotted quarter note crescendo to (Bar 5) Ab [written Bb] dotted quarter note down to (Bar 6) D dotted quarter note tied to next bar decrescendo (all four notes under the legato umbrella). In Bar 8, the bass clarinet plays Eb [written F] dotted quarter note crescendo to (Bar 9) F [written G] dotted quarter note tied to next bar to (Bar 11) F# [written G#] dotted quarter note decrescendo and tied to dotted quarter note next bar and held fermata.

End of cue.

V “Tina Talks Again” [M2115] *Moderato* in 3/8 time, 48 bars, :43. Dotted quarter note = 60. Page 5 and top half of page 6.

Bars 1-8 = N/A

The bass clarinet plays *sf* > small octave Gb [written Ab] dotted quarter note tied to next bar and then Ab [written Bb] dotted quarter note. In Bar 2, harp II plays *sf* small octave C acciaccatura up to middle C dotted quarter note (repeat next two bars). After an 8th rest, harp I plays *sf* Line 1 Db acciaccatura up to Line 2 Db quarter note let vibrate (repeated next two bars). In Bar 5, the bass clarinet returns to play *f* > small octave A [written B] dotted quarter note tied to next bar and then Ab dotted quarter note. Harp II plays small octave C 8th up to middle C 8th (crossbeam connected), followed by an 8th rest. Repeat next three bars. After an 8th rest, harp I plays Line 1 Db up to Line 2 Db 8ths (repeat thru Bar 8).

Bars 9-14 = Gb maj (Gb/Bb/Db) and C maj (C/E/G)

In Bar 9 (:08), the bass clarinet plays decrescendo small octave Gb [written Ab] dotted quarter note tied to next bar and then to (Bar 11) an unusual Fb [written Gb] dotted quarter note. After an 8th rest in Bar 9, harp II plays *f* Line 1 E/G/Line 2 C 8ths played twice (repeated next bar) while harp I plays (after an 8th rest) small octave Gb/Bb/Line 1 Db 8ths played twice (also repeated in Bar 10). In Bar 11, after an 8th rest, harp II plays small octave E/G/middle C 8ths played twice and repeated next bar, while harp I plays an octave higher on Line 1 Gb/Bb/Line 2 Db notes as given. In Bar 13 (:12), the bass clarinet plays small octave Eb dotted quarter note tied to next bar and then D dotted quarter note in Bar 15. In Bar 13, after an 8th rest, harp two plays a higher inversion (from Bar 9) on Line 1 G/Line 2 C/E 8ths played twice (repeated next bar), while harp I plays small octave Gb/Bb/Line 1 Db 8ths.

Bars 15-18 = D Dom 7th (D/F#/A/C) to C half-dim 7th (C/Eb/Gb/Bb)

The celeste plays *f* ascending 16th notes small octave C-D-F#-A up to (top staff) middle C to Eb (all six notes are connected by two crossbeams) to (Bar 16) Line 1 Gb-Bb-Line 2 C descending to Bb-Gb-Eb (all six notes connected by two crossbeams). Repeat in Bars 17-18. After a quarter rest in Bar 16, the bass clarinet plays *f* on small octave Eb [written F] 8th note to (Bar 17) D dotted quarter note. After a quarter rest in Bar 18, the bass clarinet plays Eb 8th to (Bar 19) E [written F#] dotted quarter note decrescendo.

Bars 19-22 = C# half-dim 7th (C#/E/G/B) to C half-dim 7th (C/Eb/Gb/Bb)

The celeste continues the pattern starting on small octave C#-E-G-B-middle C#-E 16th notes to (Bar 20 at :20) Line 1 Gb-Eb-Line 2 C-Eb-C-Bb. Repeats next two bars. After a quarter rest in Bar 20, the bass clarinet plays Eb 8th to (Bar 21) E dotted quarter note. After a quarter rest in Bar 22, it plays Eb 8th to (Bar 23) D dotted quarter note to (Bar 24) Eb quarter note (followed by an 8th rest).

Bars 23-26 = D Dom 7th and C half-dim 7th

This time around the harps take over the patterns. First we hear harp II playing *f* ascending 16th notes starting small octave C-D-F#-A-Line 1 C-D up to (Bar 24, top staff) F# 16ths (followed by a 16th rest and quarter rest). Repeat next two bars. After a quarter rest in Bar 23, harp I joins in to play middle C-Eb up to (Bar 24, top staff) Line 1 Gb-Bb-Line 2 C-Eb-Gb-Bb. Repeat next two bars. In Bars 25-26, the bass clarinet repeats the previous two bars of D dotted quarter note to Eb quarter note.

Bars 27-30 = C# half-dim 7th to C half-dim 7th

In the same overall pattern, harp II plays ascending 16th notes small octave C#-E-G-B-Line 1 C#-E to (Bar 28) F# 16th (followed by a 16th and quarter rest). Repeat

next two bars. Silent in Bar 27, harp I plays in Bar 28 Line 1 Gb-Bb-Line 2 C-Eb-Gb-Bb. Repeat in Bar 30. In Bar 27, the bass clarinet plays decrescendo small octave E [written F#] dotted quarter note legato to (Bar 28) Eb quarter note (followed by an 8th rest). Repeat next two bars.

Bars 31-32 = D Dom 7th and C half-dim 7th

The celeste returns to repeat Bars 15-16. The bass clarinet plays crescendo small octave D dotted quarter note tied to next bar.

Bars 33-36 = C# half-dim 7th to C half-dim 7th and C maj and Gb maj

The celeste repeats Bars 19-20. The bass clarinet plays decrescendo small octave Eb [written F] dotted quarter note tied to next bar. The harps return also. After an 8th rest, harp II (bottom staff) plays *mf* small octave E/G/middle C 8th notes played twice (crossbeam connected), repeated in Bar 35. After an 8th rest in Bar 34, the top staff of harp II plays Line 1 E/G/Line 2 C 8ths played 2X (repeated in Bar 36). After an 8th rest in Bar 33, harp I (top staff) plays *mf* Line 1 Gb/Bb/Line 2 Db 8ths played twice (repeated in Bar 35). After an 8th rest in Bar 34, the bottom staff of harp I plays small octave Gb/Bb/Line 1 Db 8ths played twice (repeated in Bar 36). In Bar 35, the bass clarinet plays crescendo small octave Gb dotted quarter note tied to next bar.

Bars 37-40 = C maj (C/E/G) and Eb min (Eb/Gb/Bb)

After an 8th rest, the bottom staff of harp II plays small octave G/Line 1 C/E 8ths played twice (repeated in Bar 39). After an 8th rest in Bar 38, the top staff of harp II plays Line 1 G/Line 2 C/E 8ths played twice (repeated in Bar 40). After an 8th rest in Bar 37, the top staff of harp I plays a new tonality of Line 1 Gb/Bb/Eb (Eb minor 1st inversion) played twice (repeated in Bar 39). After an 8th rest in Bar 38, the bottom staff of harp I plays it an octave lower on small octave Gb/Bb/Line 1 Eb 8ths played 2X (repeated in Bar 40). The bass clarinet plays decrescendo unusual Fb [written Gb] quarter note tied to next bar (followed by an 8th rest). In Bar 39, it plays Eb dotted quarter note crescendo and tied to dotted quarter note next bar.

Bars 41-42 = C maj and Gb maj.

The harps repeat Bars 33-34. The bass clarinet plays Fb dotted quarter note tied to quarter note next bar (followed by an 8th rest).

Bars 43-44 = D Dom 7th and C half-dim 7th and C maj and Gb maj

The celeste returns to play *mf* rising 16th notes starting small octave C-D-F#-A-C-Eb to (Bar 44) Line 1 Gb-Bb-Line 2 C descending to Bb-Gb-Eb. Harps repeat Bars 33-34 once again. The bass clarinet plays small octave Eb dotted quarter note tied to next three bars (thru Bar 46) with a steady crescendo to *ff*.

Bars 45-46 = C# half-dim 7th and C half-dim 7th

The celeste repeats Bars 33-34.

Bars 47-48 = N/A

The bass clarinet is solo in these end bars playing fortissimo small octave D dotted quarter note tied to next bar and held fermata.

End of cue.

[end session 10:48 pm] [resume Wednesday, July 23 at 9 pm]

VI “Tina Threatens” [M2116/21] *Moderato* in 3/8 time, 13 bars, :28.

Bars 1-4 = Ab maj (Ab/C/Eb) and D maj (D/F#/A)

Harp II plays *pp* the Ab major arpeggiando (with a slight ambiguity here as I'll explain shortly). So harp I starts the half note rolled chord starting on small octave C/Eb/Ab/middle C/D (bottom staff) and (top staff) Line 1 Eb/Ab/Line 2 C/D. This is followed by a quarter note arpeggiando of exactly the same notes tied to quarter notes next bar (so another half note duration) followed by another half note arpeggiando. This rhythmic relationship is called a *hemiola* (note values in proportion to 3:2). Repeat Bars 1-2 in Bars 3-4. The D note is apparently out of place with the Ab/C/Eb tonality but I gather this is an overlapping effect because harp I also simultaneously plays the D major tonality (D/F#/A). So we find harp I playing *pp* starting Line 1 D/F#/A/Line 2 D (bottom staff) and (top staff) Line 2 D again (curious...) and F#/A/Line 3 D half notes. This is followed by a quarter note arpeggiando tied to quarter notes next bar and then another half note arpeggiando. Repeat in Bars 3-4. The bass clarinet plays *p* < small octave D dotted quarter note up to A dotted quarter note to (Bar 2) G# dotted half note decrescendo (Herrmann forgot to place the dot after the half note). In Bar 3, it plays crescendo A dotted quarter note to Bb [written middle C] dotted quarter note tied to dotted quarter note next bar (Herrmann forgot the dot) to A dotted quarter note tied to dotted quarter note next bar decrescendo (followed by a quarter and 8th rest).

Bars 5-8 = Ab maj and D maj

This time around the celeste plays these chords (also arpeggiando). So the bottom staff plays *pp* small octave C/Eb/Ab/middle C (bottom staff) and (top staff) Line 1 D/D#/A/Line 2 D (d'') half notes to quarter note arpeggiando tied to quarter notes next bar (half note value) to another half note arpeggiando. Repeat next two bars. The bottom staff is clearly the Ab maj tonality with no D note added (as in harp II). In Bar 6, the bass clarinet plays small octave D dotted quarter note up to A dotted quarter note crescendo to (Bar 7) G dotted half note decrescendo. In Bar 8, the bass clarinet continues on F dotted quarter to Eb dotted quarter note tied to dotted quarter note in Bar 9 (Herrmann forgot the dot again) to Gb dotted quarter note to (Bar 19) A dotted half note decrescendo.

Bars 9-12 = Ab maj and D maj

Harp II return to play the arpeggiando chords but in a lower inversion. So in Bar 9 (:16), harp II plays Great octave Eb/Ab/small octave C/D (bottom staff) and (top staff in the bass clef) Eb/Ab/middle C half notes followed by quarter notes tied to quarter notes next bar and then another set of half notes. Repeat next two bars. Harp I plays Great octave (Herrmann forgot to insert the bass clef to replace the treble clef from the beginning bars) D/F#/A/small octave D (bottom staff) and (top staff) small octave D/F#/A/D (d'). Harps are silent in end Bar 13. After a quarter and 8th rest in Bar 11, the bass clarinet plays crescendo small octave G dotted quarter note to (Bar 12) F dotted quarter note to Eb dotted quarter note to (Bar 13) fortissimo (*ff*) D dotted half note decrescendo and held fermata.

End of cue.

VII "In The Cellar" [M2122] *Moderato* in 3/8 time, 56 bars, :57. Dotted quarter note = 60. Pages 7 & 8.

Bars 1-16 = N/A

The bass clarinet and celeste are soli in these first sixteen bars. The bass clarinet plays *p* < Line 1 D [written E] dotted quarter note to (Bar 2) C [written D] dotted quarter note to (Bar 3) Bb [written middle C] dotted quarter note decrescendo to (Bar 4)

A [written B] dotted quarter note. These four notes are played under the legato curve line umbrella. After an 8th rest, the bottom staff of the celeste plays *p* small octave D-Db 8ths (crossbeam connected) while the top staff (also bass clef) plays small octave D-Eb 8ths. Repeat thru Bar 4. So we find two maj 2nd interval dyads here of C-D and Db-Eb.

In Bar 5, the bass clarinet plays middle C dotted quarter note to (Bar 6) Bb to (Bar 7) A to (Bar 8) G. After an 8th rest, the celeste plays the same notes as in Bar 1 thru Bar 8.

In Bar 9, the bass clarinet continues the staggered descent of dotted quarter notes on small octave Bb to (Bar 10) A to (Bar 11) G to (Bar 12) F. After an 8th rest, the bottom staff of the celeste plays small octave C quarter note (repeated thru Bar 16). After an 8th rest, the top staff plays small octave D-Db 8ths (repeated thru Bar 16).

In Bar 13, the bass clarinet plays crescendo on G dotted quarter note to (Bar 14) F to (Bar 15) A dotted quarter note tied to next bar.

Bars 17-32 = Ab maj and D maj

Herrmann has fun in these bars with the layout variations of the notes the instruments play, including now the harps. Incidentally, the bass clarinet concludes the phrase on small octave D dotted quarter note tied to next two bars decrescendo. So, in Bar 17 we find the celeste top staff playing *pp* descending 8th notes Line 3 D down to Line 2 D down to Line 1 D (crossbeam connected) to (Bar 17, bottom staff with the treble clef) middle C up to Line 2 C up to Line 3 C 8ths (crossbeam connected). In Bar 19, the top staff celeste plays Line 2 Bb down to Line 1 Bb down to small octave Bb 8ths to (Bar 20, bottom staff) A up to Line 1 A up to Line 2 A 8ths. After an 8th rest in Bar 17, harp II plays *mp* small octave C/Eb quarter notes let vibrate (bottom staff) and (top staff) Ab/middle C quarter notes let vibrate. After a quarter rest, harp I bottom staff plays *mp* (not *mf* as harp II) Line 1 D/F# 8ths let vibrate while the top staff plays Line 1 A/Line 2 D 8ths. Repeat thru Bar 20. In Bar 21 (:20), the celeste top staff plays descending 8th notes Line 3 C to Line 2 C to Line 1 C to (bottom staff) small octave Bb up to Line 1 Bb up to Line 2 Bb 8ths to (Bar 23, top staff) what looks like Line 2 A down to Line 2 E down to Line 1 A 8ths. Apparently Herrmann was thinking of something else in his hurry to do this cue because I assume he meant to write Line 2 A down to Line 1 A down to small octave A (this is the only oddball bar in the established pattern). In Bar 24, the bottom staff takes over with small octave G up to Line 1 G up to Line 2 G.

In Bar 21, the bottom staff of harp II varies the pattern established in Bars 17-20. Now, after a quarter rest (instead of the 8th rest in Bar 17), it plays C/Eb small octave 8th notes (repeated next three bars) while the top staff plays Ab/middle C 8ths. After an 8th rest in Bar 21 (Herrmann wrote a quarter rest by mistake), the top staff of harp I plays *mp* on Line 1 D/F# quarter notes let vibrate while the top staff plays A/Line 2 D quarter notes. Repeat thru Bar 24. So we find that the harps switched positions in terms of note durations.

In Bar 25 (:24), the celeste top staff plays descending 8th notes Line 2 Bb down to Line 1 Bb down to small octave Bb to (Bar 26, bottom staff) rising 8th notes A up to Line 1 A up to Line 2 A. In Bar 27, the top staff of the celeste plays G down to Line 1 G down to small octave G to (Bar 28, bottom staff) F up to Line 1 F up to Line 2 F. After an 8th rest, the bottom staff plays two small octave C/Eb 8ths (crossbeam connected), repeated thru Bar 28, while the top staff plays Ab/middle C 8ths played 2X. After a quarter rest, harp I repeats Bar 1.

In Bar 29 (:28), the celeste top staff plays descending 8th notes Line 2 G down to Line 1 G down to small octave G to (Bar 30, bottom staff) F-F-F to (Bar 31, top staff) descending 8th notes A-A-A to (Bar 32, bottom staff) A-A-A (a-a'-a''). After an 8th rest in Bar 29, harp II repeats Bar 1 thru Bar 32. After an 8th rest, the bottom staff of harp I plays Line 1 D/F# 8ths played twice (D-D and F#-F#) repeated next bar while the top staff plays A/Line 2 D notes. In Bar 31, after an 8th rest, the bottom staff plays D/F# quarter notes while the top staff plays A/Line 2 D quarter notes (repeated in Bar 32).

Bars 33-44 = N/A

Harp I bottom staff plays *sff* (*marcato*) small octave B acciaccatura up to Line 1 B dotted quarter note let vibrate to (Bar 34) A small octave grace note up to Line 1 A dotted quarter note to (Bar 35) Gb grace note up to Line 1 Gb dotted quarter note to (Bar 36) F grace note up to Line 1 F dotted quarter note to (Bar 37) E grace note up to Line 1 E dotted quarter note to (Bar 38) D up to D to (Bar 39) C up to middle C to (Bar 40) Cb up to middle Cb notes in the same established pattern.

After a quarter rest in Bar 33, harp II plays Line 1 Bb/Line 2 Cb dissonant minor 2nd interval dyad 8ths (repeated next three bars) and then (in Bars 37-40) small octave Bb/Line 1 Cb 8ths. After an 8th rest in Bar 33, the bottom staff of the celeste plays small octave C/D 8th up to (top staff) middle C/D 8ths (crossbeam connected). Repeat thru Bar 40. In bar 41 (:40) the bass clarinet is solo playing *f* (*sost*) small octave D dotted quarter note tied to dotted quarter notes thru Bar 44.

Bar 45 = A half-dim 7th (A/C/Eb/G)

In Bar 45 (:44), harp I is temporarily solo playing rising 32nd note figures as described in a previous cue. So we have the harpist playing *ff* small octave A-middle C-Eb-G up to (Top staff) Line 1 A-Line 2 C-Eb-G to (bottom staff) Line 2 A-Line 3 C-Eb-G 32nd notes (connected by three crossbeams). The ottava is placed above that third figure. Repeat thru Bar 48.

Bar 46 = A half-dim 7th and C half-dim 7th (C/Eb/Gb/Bb)

Harp II now joins in playing Line 1 C-Eb-Gb-Bb 32nd note figure up to Line 2 figure up to Line 3 figure. Repeat next two bars.

Bar 47 = Ab maj (Ab/C/Eb) and A half-dim 7th and C half-dim 7th

In Bar 47, the celeste plays *ff* small octave C-Eb-Ab to middle C-Eb-Ab to Line 2 C-Eb-Ab "3" triplet value 16th notes.

Bar 48 = Gb aug (Gb/Bb/D) and A half-dim 7th and C half-dim 7th

The celeste now plays the triplet 16ths on small octave Gb/Bb/D (d') to Line 1 Gb/Bb/D (d'') to Line 2 Gb/Bb/D (d''').

Bars 49-56 = N/A

The bass clarinet is solo playing *ff* "4" value 16th notes small octave F-E-D-A to (Bar 50) A dotted quarter note tied to next bar decrescendo (these six notes are played legato) to (Bar 52) G dotted quarter note to (Bar 53) F to (Bar 54) E to (Bar 55) D tied to next bar, held fermata.

End of cue.

[end session 11:12 pm] [resume Thursday, July 24 at 8:30 am]

VIII "I'm Going To Kill You" [M2123] *Moderato* in 3/8 time, 7 bars, :07.

Bar 1 = N/A

After an 8th rest, the bass clarinet is solo playing *ff* small octave register of “4” triplet value 16th notes F-E-D-Bb [written G-F#-E-middle C], connected by two crossbeams, to (Bar 2) A [written B] dotted quarter note played (*sost*) and tied to dotted quarter notes in Bars 3 & 4 and tied to quarter note in Bar 5 (followed by an 8th rest).

Bars 2-5 = F maj 7th (F/A/C/E)

After an 8th rest, harp II (top staff) plays two 8th note chords of middle C/E/F/A (F maj 7th 2nd inversion), repeated thru Bar 5. After an 8th rest in Bar 2, harp I plays *mp* on Line 2 C/E/A 8ths played twice (repeated next three bars).

Bar 6 = A half-dim 7th (A/C/Eb/G) and C half-dim 7th (C/Eb/Gb/Bb)

The bass clarinet plays *sff* on lowest (small octave) D dotted quarter note tied to next bar and held fermata. After an 8th rest, harp II plays *ff* a very quick running ascending gliss starting (bottom staff) small octave Gb-Bb-middle C-Eb followed by a gliss line extending thru and above the top staff (no stopping point or note indicated). After an 8th rest, harp I plays the gliss starting on small octave A-middle C-Eb-G.

Bar 7 = D maj (D/F#/A)

The harps are silent in end Bar 7 but the celeste plays *sff* on Line 1 D/F#/A (bottom staff) dotted quarter notes and (top staff) Line 2 D/F#/A/D (d’’) dotted quarter notes held fermata. Of course, as given, the bass clarinet is still playing that small octave D note held fermata.

End of cue.

IX “Talking Doll Lead-In” [M2124] *Moderato* in 3/8 time, 12 bars, :12.

Bar 1 = N/A

After an 8th rest, the bass clarinet repeats the five-note passage from the previous cue “I’m Going To Kill You,” also Bars 1-5.

Bars 2-3 = F maj 7th (F/A/C/E).

Harp I plays *mp* (bottom staff, treble clef) two Line 2 C/E 8th note dyads (C-C and E-E) and (top staff) Line 2 F/A 8th note dyads (F maj 7th 2nd inversion). Repeat in Bar 3.

Bars 4-5 = C half-dim 7th

After an 8th rest, the bottom staff of harp II (treble clef) plays two Line 1 C/Eb 8ths (crossbeam connected) and (top staff) Line 1 Gb/Bb 8ths (combined the C half-dim 7th root position). Repeat in Bar 5.

Bars 6-8 = N/A

The bass clarinet thru Bar 9 plays *p < >* descending full note values starting on small octave G dotted quarter note to (Bar 7) F to (Bar 8) E to (Bar 9) Eb [written A-G-F#-E]. Harp I returns for three bars in Bars 6 thru 8. After an 8th rest, it plays (bottom staff) small octave E-E 8ths (crossbeam connected) and repeated next two bars, while the top staff (also bass clef) plays *mp* on F-F and A-A small octave 8ths. It looks like the F maj 7th without the C note.

Bars 9-11 = C half-dim 7th (C/Eb/Gb/Bb).

After an 8th rest, harp II returns to play *mp* small octave C/Eb 8ths played twice (bottom staff) and repeated next two bars, while the top staff (also bass clef) plays small octave Gb/Bb 8ths played twice. Harps are silent in end Bar 12. In Bar 10, the bass clarinet plays F quarter note to Gb 8th tied to Gb 8th next bar to F quarter note crescendo to (end Bar 12) Eb dotted quarter note held fermata. End of cue.

X “Tina Disappears” [M2125] *Largo* in 4/2 time, 5 bars, :24.

Bars 1-5 = N/A

The celeste is tacet. Harp I plays *sff* Contra octave Bb acciaccatura up to Great octave Bb half note (*L.V*) with also the tiny curve line extending outward from the note, followed by a half rest. Then the harp plays Contra-octave Ab acciaccatura up to Great octave Ab half note let vibrate. Repeat next bar. After a half rest in Bar 1, harp II plays (on the 2nd beat) *sff* on Contra-octave E acciaccatura up to Great octave E half note (followed by a half rest) and then (on the 4th beat) D Contra-octave grace note up to Great octave D half note. Repeat in Bar 2. The bass clarinet plays *f < >* small octave Bb [written middle C] whole note (half-bar duration in 4/2 time) legato to C [written D] whole note to (Bar 2) D [written E] whole note crescendo to middle C whole note decrescendo.

In Bar 3, harp I plays Contra octave Bb grace note up to Great octave Bb half note (followed by a half rest) to Gb Contra octave grace note up to Great octave Gb half note (followed by a half rest). After a half rest, harp II plays Contra octave Ab grace note up to Great octave Ab half note (followed by a half rest) and then F Contra octave grace note up to Great octave F half note (harp II is then silent in the next two final bars). In Bar 3, the bass clarinet plays Bb to C whole notes crescendo-decrescendo.

In Bar 4, harp I plays I believe E Contra octave acciaccatura up to Great octave E half note (followed by two half rests). I said “I believe” because he apparently in his haste wrote the grace note wrong. He wrote it as G grace note up to E half note. Perhaps he absent-mindedly considered that cue as a treble clef and so wrote three leger lines under the staff and wrote the grace note below that bottom line (that would be a correct placement of the small octave E note).

In Bar 4, the bass clarinet plays *< ff* Line 1 Db [written Eb] whole note to C [written D] half note to Bb [written middle C] half note to (Bar 5) Ab to Gb to F half notes [written Bb-Ab-G] to E [written F#] half note held fermata.

End of cue.

XI “Eric Finds Tina” [M2126] *Largo* in 4/2 time, 21 bars, :43.

Bars 1-9 = N/A

The bass clarinet is *Solo* for these first nine bars playing *p <* small octave D half note up to A half note to G# [written A#] whole note to (Bar 2) A half note to Bb whole note to A half note tied to half note next bar decrescendo (followed by a half rest). These seven notes are played under the legato umbrella. The bass clarinet then continues the melody line on small octave D half note up to A half note crescendo to (Bar 4) G whole note to F half note to Eb half note tied to half note in Bar 5 to G half note to A whole note decrescendo (these eight notes are played legato). After a half rest in Bar 6, the bass clarinet plays crescendo descending half notes middle C-Bb-A to (Bar 7_ G to F half notes up to (decrescendo) Bb half note to A half note tied to half note next bar (followed by a half rest). It then plays “3” triplet value descending half notes G-F-Eb with that Eb tied to (Bar 9) Eb half note up to A half note down to D whole note decrescendo and held fermata.

Bars 10-16 = Eb minMaj 7th (Eb/Gb/Bb/D) $\frac{3}{4}$ time. Dotted half note = 60

The bass clarinet is silent until Bar 17. Harp II plays *sff* (*L.V*) Contra octave G acciaccatura up to Great octave G dotted half note to (Bar 11) Great octave C grace note up to small octave C dotted half note to (Bar 12) D grace note up to small octave D dotted half note to (Bar 13) C grace note up to small octave C dotted half note. After a quarter rest in Bar 10, harp I bottom staff plays *f* small octave Eb-Eb and Gb-Gb quarter note dyads and (top staff, also bass clef) small octave Bb-Bb and Line 1 D-D quarter notes. Repeat next three bars.

In Bar 14, harp II plays Contra-octave Bb acciaccatura up to Great octave Bb dotted half note to (Bar 15) Great octave C grace note up to small octave C dotted half note down to (Bar 16) Contra octave A grace note up to Great octave A dotted half note to (Bar 17) G acciaccatura up to Great octave G dotted half note (harp II is then silent for two bars). Harp I continues the quarter note dyads as given thru Bar 16. In Bar 17, the bass clarinet returns to play *f* (*sost*) small octave G [written A] dotted half note tied to dotted half notes to end of cue (held fermata in end Bar 21 and decrescendo).

Bar 18 = A half-dim 7th (A/C/Eb/G)

Harp I plays *p* < ascending “3” triplet value quarter note figures (except that Herrmann forgot to add the “3” to each crossbeam connected figure). So we find small octave G-A-middle C to (top staff) Line 1 Eb-G-A to Line 2 C-Eb-G. Herrmann forgot to cancel the previous bass clef and insert the treble clef on the top staff. He was certainly in a hurry to do the score, not anywhere as careful as he normally is.

Bar 19 = N/A

Harps are silent in this bar. The bass clarinet continues the small octave G tied tone.

Bar 20 = C half-dim 7th (C/Eb/Gb/Bb)

Harp II plays *p* < the ascending triplet 8th note figures (Herrmann did not insert the “3”) on small octave Gb-Bb-middle C to (top staff) Eb-Gb-Bb to Line 2 C-Eb-Gb.

Bar 21 = N/A

Harps are silent. The bass clarinet concludes that G dotted half note tone held fermata and decrescendo.

End of cue.

XII “Destroy Tina” [M2127] *Moderato* in 3/8 time, 93 bars, 1:34. This cue is probably the highlight cue of the score.

Bars 1-8 = N/A

The bass clarinet is solo *ff* thru Bar 8 playing small octave D dotted quarter note up to (Bar 2) A dotted quarter note to (Bar 3) G# dotted quarter note tied to next bar (these four notes are played under the legato umbrella). In Bar 5 (start of a five-bar legato phrase), the bass clarinet plays A dotted quarter note to Bb note to (Bar 7) A quarter note down to D-A 16ths to (Bar 8) G dotted quarter note tied to dotted quarter note next bar and decrescendo hairpin (>).

Bars 9-20 = N/A

Harp II bottom staff plays *sff* (*L.V*) Great octave G dotted quarter note down to (Bar 10) C down to (Bar 11) Contra octave G up to Great octave C. Repeat in Bars 13-16. Harp I bottom staff plays, after an 8th rest, small octave C-Eb 16ths to D 8th note (repeated next three bars). In Bar 13 (:12), harp I plays *ff* C-D-Eb 8ths (crossbeam

connected) to (Bar 14) F-Eb-D 8th notes. Repeat in Bars 15-16. Also in Bar 13, the bass clarinet plays *sf* > small octave G dotted quarter note tied to 8th note next bar (followed by a quarter rest). Repeat in Bars 15-16. In bars 17-20, harp I repeats Bars 9-12. Harp II plays Great octave G dotted quarter note down to (Bar 18) Contra octave G note up to (Bar 19) Great octave C up to (Bar 20) small octave C dotted quarter note.

Bars 21-32 = N/A

Harp I is particularly noticeable playing *ff* small octave C-C to D-D to Eb-Eb 16ths to (Bar 22) F-F to Eb-Eb to D-D 16ths. Repeat in Bars 23-24. The harp then repeats Bars 9-12 in Bars 25-28. In Bar 29, harp I plays *ff* rising 16ths small octave C-D-Eb-F-G-Ab to (Bar 30) descending 16ths Bb-Ab-G-F-Eb-D. Repeat in Bars 31-32.

Harp II repeats Bars 9-12 in Bars 25-28, and repeats Bars 17-20 in Bars 25-28, and again repeats Bars 9-12 in Bars 29-32. The bass clarinet repeats Bars 13-14 in Bars 21-22 and Bars 23-24, and also in Bars 29-30 and Bars 31-32.

Bars 33-36 = N/A

Harp II bottom staff plays *sff* Contra octave and Great octave G dotted quarter notes to (Bar 34) unison Great octave C dotted quarter note. Repeat in next two bars. After an 8th rest, harp I plays *ff* small octave and Line 1 (middle) C quarter notes let vibrate. After an 8th rest in Bar 34, harp I plays small octave Eb and Line 1 Eb quarter notes. After an 8th rest in Bar 35, harp I plays small octave and Line 1 D quarter notes. After an 8th rest in Bar 36, it plays small octave and Line 1 C quarter notes. After an 8th rest in Bar 33, the celeste bottom staff plays small octave C-C 8ths fortissimo while the top staff plays C-C Line 1 8ths. Follow the same pattern next bar on Eb notes, then D notes in Bar 35, and back to C 8th notes in Bar 36.

Bars 37-44 = N/A

The bass clarinet is prominent playing *ff* small octave G rinforzando trill (*tr*) quarter note (to Ab) to “3” triplet value 16ths (8th note value) F-Eb-F. Repeat next three bars. Harp II plays *sff* Contra octave G acciaccatura up to Great octave G dotted quarter note to (Bar 38) Ab grace note up to Great octave Ab dotted quarter note. Repeat in Bars 39-40, 41-42, and 43-44. Harp I plays *sff* exactly as harp II thru Bar 44.

In Bar 41, the celeste now takes over the trill pattern. The bottom staff plays *ff* small octave D trill quarter note (to Eb) to C-D-Eb “3” triplet 16ths, while the top staff plays this an octave higher (Line 1 register). Repeat in the next three bars. The bass clarinet plays small octave G-G-F 8th notes (crossbeam connected) but with the third beat note (F) played rinforzando for extra emphasis. Repeat thru Bar 44.

Bars 45-52 = N/A

The bass clarinet plays rinforzando dotted quarter notes *sff* > small octave Ab to (Bar 46) E to (Bar 47) G to (Bar 48) D. In bar 49, the bass clarinet continues (but now not rinforzando-marked) on F to (Bar 50) D to (Bar 51) Eb to (Bar 52) F dotted quarter notes. Both harps in Bar 45 play *sff* (*L.V*) Contra octave Ab grace note up to Ab dotted quarter note to (Bar 46) E notes and so forth (follow the bass clarinet notes).

Bars 53-54 = N/A

Repeat Bars 37-38 (bass clarinet trill, etc).

Bars 55-56 = N/A

As in Bars 41-42, the bass clarinet plays small octave G-G-F 8ths with the third beat note rinforzando (repeat next bar). The celeste is silent here, but the harps repeat the previous two bars.

Bars 57-60 = N/A

Harps repeat Bars 9-12. After an 8th rest, the celeste returns to play *ff* small octave C-Eb 16ths to D 8th (repeated next three bars).

Bars 61-64 = N/A

Harp I repeats the rising to falling 16th note figures as given in Bars 21-24. Harp II repeats the dotted quarter note pattern as in Bars 25-28. The celeste plays rising *rinforzando* 8th notes small octave C-D-Eb (crossbeam connected) to (Bar 62) D-Eb-D 8ths. Repeat next two bars.

Bars 65-76 = N/A

Harp II plays *sff* on Contra octave and Great octave G dotted quarter notes let vibrate (repeated in Bar 67 and Bar 69 and Bars 73 & 75. In bar 71, it plays Great octave and small octave C notes instead. In Bar 66, harp I plays Great octave and small octave C dotted quarter notes (repeated in Bars 68, 72, 74, and 76). In bar 70, it plays the G notes instead. Also in Bar 66, the celeste bottom staff plays *sff rinforzando* small octave C dotted quarter note let vibrate, repeated in Bars 68, 71, 72, 74, and 76. After an 8th rest, the bass clarinet in Bar 65 plays *ff* middle C down to Eb legato 16ths down to D *rinforzando* 8th (repeated next three bars). In Bar 69, it plays middle C down to D to Eb 8ths (with the initial middle C 8th *rinforzando*-marked). In Bar 70, it plays F-Eb-D 8ths in that pattern. Repeat Bars 69-70 in Bars 71-72. After an 8th rest in Bar 73, the bass clarinet plays *ff* on D-Eb *rinforzando* 8ths to (Bar 74) F-Eb-D *rinforzando* 8ths. Repeat next two bars.

Bars 77-80 = N/A

The bass clarinet repeats the trill section as given in Bars 37-38 to (Bar 79) G-G-F 8ths (*rinforzando* on the third beat note), repeated next bar. Both harps are *pedal gliss fortissimo* from Contra octave and Great octave G dotted quarter notes with the straight gliss line up to adjacent Contra octave and Great octave Ab dotted quarter notes. Repeat in the next two bars.

Bars 81-93 = N/A (top half of page 14)

The bass clarinet plays < *sff* small octave Ab dotted quarter note to (Bar 82) E *rinforzando* 8th (followed by a quarter rest). IN Bars 83, it plays G dotted quarter note to (Bar 84) Eb 8th. In Bar 85, it plays F dotted quarter note to (Bar 86) D 8th. In Bar 87, it plays Eb dotted quarter note to (Bar 88) F 8th (followed by a quarter rest).

Back in Bar 81, both harps play *sff* Contra octave Ab grace note up to Great octave Ab dotted quarter note. In Bar 82, the harps play E grace note up to Great octave E dotted quarter note, and so forth (followed the bass clarinet notes).

Bars 89-92 repeat Bars 77-80 (pedal gliss, etc).

In end Bar 93, the bass clarinet is solo playing small octave G [written A] dotted quarter note decrescendo and held fermata.

End of cue.

XIII “Indestructible Tina” [M2132] *lento* in 4/2 time, 12 bars, :45.

Bar 1 = Ab maj (Ab/C/Eb) and D maj (D/F#/A)

Harp I plays descending octave registers of the D major chords. We find the harpist playing *sff* Line 2 D/F#/A/Line 2 D half notes and then *sff* down to Line 1 D/F#/A/D (‘) half notes down to (bottom staff) *sff* small octave D/F#/A/D(d’) down to *sff* Great octave D/F#/A/D (d) Harp II plays the same pattern but on the Ab major chords

but with the odd-man D note (apparently an exact overlapping of the D major chords). So we find Line 1 Eb/Ab/Line 2 C/D half notes and so forth down the octaves. The celeste bottom staff plays *sff* Line 1 Eb/Ab/Line 2 C whole notes to (bass clef inserted) small octave Eb/Ab/C (c') whole notes. The top staff plays Line 2 D/F#/A/D (d'') whole notes down to Line 1 D/F#/A/D (d'') whole notes. The harps and celeste are silent in Bar 2. In Bar 2, the bass clarinet is solo playing *f < ff >* small octave D to Eb half notes back to D whole note (repeat in Bar 4).

Bar 3 = Ab maj and D maj

This time around the harps and celeste play the chords as arpeggiando chords (but with added notes). So harp I plays *ff* Line 1 D/F#/A/Line 2 D/F#/A/Line 3 D half notes down another octave half notes rolled chord and then yet another octave lower (Great octave D/F#/A etc) and finally to Contra octave A/Great octave D/F#/A/small octave D half notes. Harp II plays small octave Eb/Ab/middle C/D (bottom staff) and (top staff) Line 1 Eb/Ab/Line 2 C/D half notes down another octave (Great octave Eb/Ab etc) and down to Great octave C/D/Eb/Ab/small octave C/D down to Contra octave Ab/Great octave C/D/Eb/Ab. The celeste plays (bottom staff) middle C/Eb/Ab/C (c'') whole notes to (bass clef) small octave C/Eb/Ab/C (c') whole notes. The top staff plays Line 2 arpeggiando whole notes D/F#/A/D (d'') to Line 1 F#/A/D(d'') whole notes.

Bars 5-6 = Ab maj and D maj

The celeste is solo playing rising to falling 8th note figures *f < >*. So we find small octave Eb-Ab-middle C-D (crossbeam connected notes) up to (top staff) F#-A-Line 2 D-F# 8ths (crossbeam connected) down to D-C-Ab-Eb (crossbeam connected) down to (bottom staff) Line 1 D-small octave A-F#-A 8ths. In Bar 6, the celeste plays small octave C-Eb-Ab-middle C (crossbeam connected) up to (top staff) Line 1 D'F#-A'D (d'') to same but descending D-A-F#-D to middle C-Ab-Eb-C (c) 8th note figures.

Bar 7 = N/A

The bass clarinet is solo playing *f < >* small octave D to Eb half notes back to D whole note.

Bars 8-9 = Ab maj and D maj

The celeste repeats Bars 5-6. Harp II joins in to play *f* small octave Eb-Ab-middle C-D 8ths (crossbeam connected), followed by a half rest (but harp I is playing) and then descending 8th notes starting Line 2 D-C-Line 1 Ab-Eb 8ths (crossbeam connected) to stand alone Line 1 D 8th note (followed by an 8th and quarter rest). In Bar 9, harp II plays small octave C-Eb-Ab-middle C 8ths (crossbeam connected) to stand alone Line 1 D 8th (followed by an 8th/quarter/half rest) to descending 8ths starting middle C-Ab-Eb-C.

Harp I (bottom staff in the treble clef) plays, after a quarter rest in Bar 8, middle C-D 8ths (crossbeam connected) up to (top staff) Line 1 D#-A-Line 2 D-F# 8ths (crossbeam connected) down to D-C 8ths (crossbeam connected) followed by a quarter rest down to (bottom staff) D-A-F#-D (d) 8ths (crossbeam connected). After a half rest in Bar 9, harp I (top staff) plays forte Line 1 D-F#-A-D (d'') 8ths (crossbeam connected) to same but descending) D-A-F#-D 8ths (followed by a half rest).

Bar 10 = N/A

The bass clarinet is solo playing D to Eb half notes to D whole note.

Bar 11 = Ab maj and D Dom 7th (D/F#/A/C)

The 8th notes are no longer fragmented for the harps but complete and evenly flowing. So harp I plays rising 8th notes starting small octave C-D-F#-A up to (top staff) Line 1 C-D-F#-A to same but descending A-F#-D-C to (bottom staff) small octave A-F#-D-C 8ths. Harp II plays *ff* on small octave C-Eb-Ab-middle C up to (top staff) Eb-Ab-Line 2 C-D to same but descending D-C-Ab-Eb down to (bottom staff) middle C-Ab-Eb-C (all notes of course played under the legato umbrella).

The celeste player has a slight challenge playing two different strings. The right hand plays small octave F#-A-Line 1 D-F# 8ths up to A-Line 2 C-D-F# to same but now descending F#-D-C-A down to Line 1 F#-D-A-F# 8ths. The left hand (bottom staff) plays small octave C-Eb-Ab-middle C to (treble clef) Line 1 Eb-Ab-Line 2 C-Eb to same but now descending Eb-C-Ab-Eb to (bass clef) middle C-Ab-Eb-C 8ths.

Bar 12 = N/A

The bass clarinet is solo playing *fff* small octave D whole note held fermata.

End of cue.

XIV “Eric Returns Tina” [M2133] *Moderato* in 3/8 time, 66 bars, 1:08.
Pages 16 & 17.

Bars 1-66 = N/A

In Bar 1, the bottom staff of harp II plays *ff* ascending 8th notes Great octave C-G up to small octave Eb (crossbeam connected notes). Repeat in Bars 3 and 5. In Bar 2, the bottom staff of harp I takes over to play *ff* small octave D up to G up to Line 1 Eb (repeat in Bars 4 & 6). In Bar 5, the bass clarinet plays < *ff* > small octave G dotted quarter note legato to (Bar 6) Gb dotted quarter note to (Bar 7, fortissimo at this point) F dotted quarter note tied to 8th next bar (followed by a quarter rest). In Bar 7, the bottom staff of harp II plays Great octave F up to small octave C up to Ab 8ths (repeated in Bars 9 and 11). In Bar 8, the bottom staff of harp I plays small octave G up to Line 1 D up to (top staff) Ab 8th (repeat in Bars 10 and 12). In Bar 11, the bass clarinet returns to play F dotted quarter note to (Bar 12) Gb dotted quarter note to (Bar 13) G dotted quarter note fortissimo and decrescendo and tied to 8th next bar (followed by a quarter rest).

In Bar 13 (:12), harp II bottom staff plays Great octave C up to G up to small octave Eb 8ths, and also now harp I plays *ff* on small octave D up to G up to Line 1 Eb 8ths. Repeat next two bars. In Bar 15, the bass clarinet plays Eb dotted quarter note to (Bar 16) F dotted quarter note crescendo to (Bar 17) G dotted quarter note tied to 8th next bar (followed by a quarter rest). In Bar 16, harp II plays Great octave F up to small octave C up to Ab 8ths while harp I plays small octave G up to Line 1 D up to Ab 8ths. Repeat thru Bar 18.

In Bar 19, harp II plays (now *p*) Great octave C up to G up to small octave Eb 8ths back down to (Bar 20) Great octave F up to small octave C up to Ab 8ths back down to (Bar 21) small octave C up to G up to Line 1 Eb 8ths back down to (Bar 22) F up to Line 1 C up to Ab 8ths back down to (Bar 23) middle C-G-Line 2 Eb up to (Bar 24, top staff) Line 1 F up to Line 2 C up to Eb 8ths. After this point (starting Bar 25) the harps play descending notes. Back in Bar 19, harp I bottom staff plays rising 8th notes small octave D-G-Line 1 Eb to (Bar 20) small octave G up to Line 1 D to Ab back down to (Bar 21) Line 1 D-G-Line 2 Eb back down to (Bar 22) G up to Line 2 D up to Ab 8ths down to (Bar 23, bottom staff in the treble clef) Line 2 D-G-Line 3 Eb 8ths up to (Bar 24,

top staff) G-Line 3 D-Ab. In Bar 19, the celeste plays *p* small octave C dotted quarter note let vibrate (repeated in Bars 21, 23, 25, 27, 29, 31, and 33). The bass clarinet is silent until Bar 36.

In Bar 25 (:24) harp I plays descending 8th notes Line 3 Ab down to D down to Line 2 G back up to (Bar 26, but placed on the bottom staff) Line 3 Eb down to G down to D back up to (Bar 27 but placed on the top staff) Line 2 Ab down to D down to Line 1 G back up to (Bar 28 but bottom staff) Line 2 Eb down to Line 1 G down to D 8ths back up to (top staff in Bar 29) Line 1 Eb down to D down to small octave G back up to (Bar 30, bottom staff in the bass clef) Line 1 Eb down to small octave G down to D back to (Bar 31, bass clef top staff) small octave Ab down to D down to Great octave G back to (Bar 32, bottom staff) Eb down to Great octave G down to C to (Bar 33) Great octave Ab down to D down to Contra octave G 8ths back up to (Bar 34) small octave Eb down to Great octave G down to C back to (Bar 35) Great octave Ab down to D down to Contra octave G. The harps are silent until Bar 38.

Back in Bar 25, harp II plays descending 8th notes Line 2 Eb down to Line 1 G down to middle C back up to (Bar 26) Ab down to C down to (bottom staff) small octave F back up to (Bar 27 bottom staff) Line 1 Eb down to small octave G down to C 8ths back up to (Bar 28) small octave Ab down to Great octave G down to C 8ths back up to (Bar 30) Great octave Ab down to C down to Contra octave F 8ths. Repeat Bars 29-30 in Bars 31-32. In Bar 33, harp II plays Great octave Eb down to Contra octave G 8th played twice to (Bar 34) Ab down to C down to Contra octave F to (Bar 35) Eb down to Contra octave G-G 8ths.

In Bar 36, the bass clarinet plays crescendo small octave Eb dotted quarter note to (Bar 37 at :36) F dotted quarter note to (Bar 38 forte) G dotted quarter note decrescendo and tied to 8th next bar (followed by a quarter rest). In Bar 38, both harps play *sff* Contra octave G grace note up to Great octave G dotted quarter note let vibrate (repeat in Bar 42). In Bar 40, the bass clarinet plays Ab dotted quarter note to F dotted quarter note crescendo to (Bar 42) G dotted quarter note tied to 8th note next bar (*f* >).

Bars 44 thru 59 repeat Bars 19 thru 35.

In bar 60, the bass clarinet plays *mf* > small octave Eb dotted half note tied to next bar and tied to 8th note in Bar 62 (followed by a quarter rest). Repeat in Bars 63-65 but *p* >. In end Bar 66, it plays Ab dotted quarter note held fermata. In bars 61-62, the harps repeat Bars 1-2 (repeated in Bars 64-65).

End of cue.

XV “Finale” [M2134] *Moderato* in 3/8 time, 56 bars, :55.

As Eric trips over Tina in the dark, breaking his neck as he tumbles down the stairs, the harps play a rapid descent of 16th notes in “3” triplet fashion while the celeste plays normal 16ths.

Bar 1 = Ab maj and D maj

Harp I plays descending “3” triplet value 16ths starting Line 3 D down to Line 2 A down to F# down to D-A-F# down to (bottom staff) Line 1 D down to small octave A-F#. Harp II plays Line 2 Ab-Eb-C down to Line 1 Ab-Eb-C down to (bottom staff) small octave Ab-Eb-C triplet 16ths. The celeste top staff plays descending normal value 16ths starting Line 3 D to Line 2 A down to F#-D down to Line 1 A-F#. The bottom staff plays Line 2 Ab-Eb to C-Ab down to Line 1 Eb-middle C.

Bars 2-29 = N/A

Harp I bottom staff plays *sff* small octave C/D dotted quarter notes let vibrate (repeated in Bars 3 & 4), while harp II plays Great octave C/D notes. The celeste plays small octave C/D dotted quarter notes (the D dotted quarter note placed up the top staff). Repeat next two bars. After an 8th rest, the bass clarinet plays *ff* middle C rinforzando 16th legato down to small octave Ab 16th down to Eb 8th figure (repeated in Bars 3 & 4).

In Bar 5 (:04), harp II plays *sff* Great octave G dotted quarter note let vibrate down to (Bar 6) *sff* C dotted quarter note down to (Bar 7) Contra octave G back to (Bar 8) C dotted quarter note. After an 8th rest, harp I plays *ff* small octave C-Eb 16ths to D 8th (repeat thru Bar 8). After a quarter rest, the celeste bottom staff plays *f* small octave D 8th note let vibrate (repeated thru Bar 8).

The bass clarinet is solo in Bars 9-12 playing *ff* small octave G rinforzando dotted 8th note to F-Eb-F legato 16ths (repeated next bar) to (Bar 11) G-G-F 8th notes to (Bar 12) G dotted quarter note.

In Bar 13 (:12), harp II plays *ff* on Great octave C dotted quarter note let vibrate up to (Bar 14) G down to (Bar 15) Contra octave G up to (Bar 16) C. After an 8th rest, harp I repeats small octave C-Eb 16ths to D 8th (repeat thru Bar 16). After an 8th rest, the celeste plays small octave C quarter note forte (repeat next three bars).

In Bar 17, harp I plays *ff* small octave C-D-Eb 8ths to (Bar 18) F-Eb-D 8ths. Repeat next two bars but *p*. Harp II plays the same but an octave lower register. The celeste follows the harp I register. In Bar 21 (:20), the bass clarinet plays *p* < > small octave Ab dotted quarter note to (Bar 22) Eb to (Bar 23) F to (Bar 24) G (decrescendo).

In Bar 25 (:24), the celeste bottom staff plays *p* small octave C grace note up to middle C dotted quarter note tied to next bar, while the top staff plays Line 2 C grace note up to Line 2 C dotted quarter note tied to next bar. Repeat in Bars 27-28, 29-30, 31-32.

Bars 30 & 32 = Ab maj and D maj

Harp II plays *p* arpeggiando dotted quarter notes starting (bottom staff) small octave C/Eb/Ab and (top staff) middle C/Eb/Ab/C (c''). Repeat in Bar 32. Harp I plays (lower staff) small octave D/F#/A and (top staff) Line 1 D/F#/A/D (d''), repeated in Bar 32.

In Bar 33, the bass clarinet plays *p* < small octave D dotted quarter note to (Bar 34) A to (Bar 35) G# decrescendo and tied to next bar. A breath mark is placed at the end of the bar. In Bar 37, it plays A to (Bar 38) Bb to (Bar 39) A tied to next bar decrescendo. Harps repeats Bars 5-8 in Bars 41-44. Harps only (no celeste) repeat Bars 17-20 in Bars 45-48. After an 8th rest in Bar 49, the celeste plays *mf* small octave C-Eb 16ths to D 8th (repeated next three bars). Harp II plays *mf* Great octave C up to G down to Contra octave G up to C dotted quarter notes in Bars 49-52. In Bar 53, the celeste is solo playing decrescendo small octave C-D-Eb 8ths to (Bar 54) F-Eb-D to (Bar 55, *p*) C 8th (followed by a quarter rest) to (end Bar 56) small octave C 8th once again, followed by a quarter rest. End of cue and end of score!

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