

“THE LONELY” (Twilight Zone)

MUSIC BY BERNARD HERRMANN

Analysis By
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The following is a cue rundown analysis of Bernard Herrmann's classic score to the poignant first season Twilight Zone episode, "The Lonely" (Airdate: November 13, 1959). The episode location reflects the title: Shot within Desolation Canyon in Death Valley, California, meant to simulate the surface of a desert asteroid which James A. Corey (Jack Warden) occupies alone as solitary confinement for a capital punishment.

Here are a few Internet sites of interest:

<http://www.thetzsite.com/pages/pictures/007.html>

<http://www.thetzsite.com/pages/scripts/007.html>

I “Twilight Zone Theme” Cue I, # 2059. *Lento* in C time, 8 bars, :40. Quarter note= 50. Located in the McNeely recording of *The Twilight Zone*, Disc One, tracks # 29 thru 39. *Parchment Brand No 19, 24 lines, Belwin Inc.* score paper used.

This opening theme is not the version given in the episode, but a close variation that you can hear in the McNeely recording, track # 29. Instrumentation: 2 vibes, 3 "C" trumpets, 3 trombones (Pos), Hammond Organ, 2 harps. [Note: The glockenspiel was not used until cue VIII, "The Stars."]

Before Rod Serling begins his narration ("There is a Fifth dimension..."), the vibes and harps sound respective ostinato patterns. Harp I (treble clef for both staves) plays *pp* arpeggiando (vertical wavy line rolled chord) quarter notes on the 1st and 3rd beats, while harp II plays arpeggiando quarter notes on the 2nd and 4th beats. So we find the E minor tonality on actual notes starting Line 1 E/G/B/Line 2 E on the bottom staff, and Line 1 E/G/B/Line 2 E quarter notes on the top staff. After a quarter rest, repeat this notes once again (followed by a quarter rest on the 4th beat). Repeat next six bars. After a quarter rest, harp II plays the same notes as harp I but each note is flat (Eb/Gb/Bb). After a quarter rest, repeat the notes on the 4th beat, and repeat Bar 1 in the next six bars.

Meanwhile, Vibe I plays *ppp* Line 1 G/B/E (e⁷) half notes let vibrate to another G/B/E half note triad (repeat thru Bar 4). Vibe II, after a quarter rest, plays the Eb min 1st inversion half note triad (Line 1 Gb/Bb/Eb) followed by quarter notes of the same tones tied to quarter notes next bar (half-note duration) to half notes to quarter notes (repeat next two bars).

In Bar 2 (0:07), the “C” trumpets (in cup mutes) play *pp* < > Line 1 E/G/B quarter notes legato to Eb/Gb/Bb quarter notes back to E/G/B to Eb/Gb/Bb triads (also played *pp* <). Repeat next bar. After a half rest in Bar 2, the *H.O.* (Hammond Organ) top staff plays *pp* < > Line 2 B half note tied to B half note next bar to Bb half note. Repeat in Bars 4-5 and 6-7.

In Bar 3, *Pos* (trombones) in cup mutes play *pp* < > small octave E/G/B quarter notes legato to Eb/Gb/Bb quarter notes (repeat same bar and repeat in Bar 5). The bottom staff of the H.O. plays *mf* > small octave Db whole note.

In Bar 4, trumpets once again play E/G/B to Eb/Gb/Bb quarter notes (followed by a half rest).

In Bar 5, vibrate I very softly strikes Eb/Bb/Eb (Line 2 E-flat) half notes to G/B/E half notes (repeat next two bars). After a quarter rest, vibrate II sounds G/B/E half notes to Gb/Bb/Eb half notes tied to quarter notes next bar (half note duration) to G/B/E half notes to Gb/Bb/Eb quarter notes (repeat next bar). The trumpets play G/B/E (e'') to Gb/Bb/Eb quarter note triads crescendo (repeated same bar and repeat next bar). The bottom staff of the H. O. plays Great octave Bb whole note decrescendo.

In Bar 6, trombones return (repeating Bar 3). Repeat next bar.

In Bar 7, the trumpets play G/B/E to Gb/Bb/Eb legato quarter note triads (followed by a half rest). The bottom staff of the H. O. plays Great octave F whole note decrescendo.

In end Bar 8 (:36), the harps and H.O. are silent. Trumpets play *mo* > Line 1 Eb/Gb/Bb whole notes held fermata, while *Pos* play simultaneously (again a dissonant pairing of triads) small octave E/G/B whole notes held fermata. After a quarter rest, vibrate I plays *ppp* Line 2 E/G/B dotted half notes (let vibrate) and held fermata. After a half rest, vibrate II plays, interestingly, for the first time in this cue, the Ab min (Line 1 Ab/Cb/Line 2 Eb) half note triad held fermata.

The McNeely version is 44 seconds; the Herrmann original recording is marked at 40 seconds.

End of cue.

II "Intro" Cue II, #2060. CPN 5808. Reel 1 M0211-M0212. *Lento* in Cut time (C with a vertical bar thru the middle). Half note = 60. 38 bars, 1:14. [Note: Bars 18-21 and 36-38 are deleted]. Located track # 30. Scene: Serling narrates the setup of the story, describing the desolate desert asteroid and the man condemned alone on it.

In Bar 1, vibrate I softly strikes *pp* (*L.V.*) ascending "3" bracketed triplet value quarter notes Line 1 G-Bb-D (d'') up to the next triplet figure of quarter notes F#-A-C (c''). Silent in Bar 2. Repeats Bars 1-2 in Bars 3-4, 5-6, and so forth thru Bar 34. In Bar 2, vibrate II takes over the pattern with Line 1 Gb-Bb-C quarter notes to Line 2 Eb-Gb-B. Repeat Bars 1-2 in Bars 3-4, 5-6, and so forth thru Bar 34.

In Bar 3, the top staff of the H. O. plays *ppp* Line 3 D whole note tied thru Bar 35. In Bar 5, the middle staff (treble clef) of the H. O. plays *ppp* middle (Line 1) C whole note tied thru Bar 35. In Bar 7, the bottom staff (bass clef) of the H. O. plays *ppp* Great octave Ab whole note tied to whole note next bar, and then G whole note tied to whole note in Bar 10 (silent in Bar 11).

In Bar 9 (:19 in the McNeely recording; :16 in the Herrmann original tracks), harp I plays *p* (*L.V.*) "3" bracketed triplet value quarter note patterns (as the vibraphones). We find in the bottom staff ascending quarter notes Great octave G up to small octave D-Bb up to (top staff) Line 1 or middle C-F#-A (silent next bar). In Bar 10, harp II takes over the pattern on Great octave Gb up to small octave Eb to Bb up to (top staff) middle C-Eb-Gb. Bars 9-10 are repeated in Bars 11-12, and so forth.

Also in Bar 10 (:26) trumpets in cup mutes play *pp* < Line 1 Gb/Bb/C (c') whole notes to (Bar 11) G/B/D (G maj) whole notes *f* > tied to whole notes next bar. Pos (also in cup mutes) play A/middle C/Eb (A dim) whole notes to (Bar 11) F#/A/C (F# dim) whole notes tied to whole notes in Bar 12 (end of page). Also in Bar 12, the bottom staff of the H. O. plays Great octave Ab whole note to (Bar 13) G whole note tied to whole note next bar. Repeat Bars 12-14 in Bars 16-18, 20-22, 24-26, and 28-30.

In Bars 14-16, the trumpets and Pos reverse roles, so that the trumpets now play A/C/Eb whole notes to (Bar 15) F#/A/C whole notes tied to next bar, while the Pos play Gb/B/C (c') whole notes to (Bar 15) G/Bb/D whole notes tied to next bar.

In Bar 18 [deleted along with Bars 19, 20, 21] the trumpets play Line 2 C/Eb/Gb whole notes *p* < to (Bar 19) F#/A whole notes *f* > and tied to whole notes next bar. Pos (trombones I & II shared staff are in the "k" tenor clef) play Line 1 Eb/G/A whole notes to (Bar 19) G/Bb/C whole notes tied to next bar.

In Bar 22, trumpets play back to Line 1 Eb/G/A whole notes to (Bar 23) Gb/Bb/C whole notes tied to next bar. Pos (both staves back to the standard bass clef) play small octave C/Eb/Gb whole notes to (Bar 23) D/F#/A (D maj) whole notes tied to next bar.

In Bar 26, the trumpets play Gb/Bb/C whole notes to (Bar 27, start of the next page) G/Bb/D whole notes tied to next bar. Pos play A/middle C/Eb whole notes to (Bar 27) F#/A/C whole notes tied to next bar.

In Bar 30, trumpets play A/C/Eb whole notes to (Bar 31) F#/A/C whole notes tied to next bar. Pos play Gb/BB/C (c') whole notes to (Bar 31) G/Bb/D whole notes tied to whole notes next bar.

In Bar 35, all you hear is the H. O. playing Great octave F#/middle C/Line 3 D whole notes held fermata.

In Bar 36 (1:22), harp I plays "E minor" rising to falling gliss *pp* starting on Great octave E gliss line up to Line 4 [written Line 3 with the *sva* above the note] E back down to Great octave E (repeat next bar). Harp II plays "Eb minor" gliss in contrary motion starting on Line 4 Eb gliss line down to Great octave Eb up to Line 4 Eb (repeat next bar). The bottom line of the H.O. plays *pp* Great octave E whole note tied to whole note next bar. The middle staff plays Line 1 Eb/Gb/Bb/Line 2 Eb whole notes tied to next bar, while the top staff plays Line 2 E/G/B/Line 3 E whole notes. Vibe II plays Line 1 Bb/Line 2 Eb/Gb whole notes to (Bar 37) B/E/G whole notes (silent in end Bar 38 as also the harps and H.O.). Vibe I sounds *pp* Line 2 E/G/B whole notes to (Bar 37) Eb/Gb/Bb whole notes.

Pos play *pp* < small octave E/G/B whole notes to (Bar 37) Eb/Gb/Bb whole notes decrescendo to (end Bar 38) E/G/B whole notes *pp* and held fermata. Trumpets play Line 1 Eb/Gb/Bb whole notes to (Bar 37) E/G/B whole notes to (Bar 38) Eb/Gb/Bb whole notes held fermata.

End of cue.

III "The Waiting" Cue III, #2061, 20 bars, 1:19. Track # 31. Scene: Corey is writing in his journal ("Entry: 15th day, 6th month, year 4...").

Harp I plays *pp* ascending legato 8th notes starting Great octave G-small octave D-Bb (crossbeam connected) up to (top staff) middle C-F#-A 8ths (crossbeam connected), followed by a half rest. After a half rest, harp II plays *pp* legato 8th notes starting Great octave Gb-small octave Eb-Bb up to (top staff) middle C-Eb-Gb 8ths.

Herrmann made a slight notation goof here. Set in C time (or 4/4 time), he forgot to insert the “3” triplet value on those triplet figures, otherwise six 8th notes would equal three quarter notes (followed by a quarter rest) for harp I. The same applies for harp II. The presence of the half rest makes it obvious that they should be triplet value 8th notes (one triplet figure equals a quarter note duration). The harps repeat Bar 1 thru Bar 16.

Three Pos in cup mutes play *p* > Great octave G/small octave D/Bb half notes followed by a half rest (repeat in Bars 6, 8, 9, 14, and 16). After a quarter rest in Bar 1, trumpets in cup mutes play *p* > Line 1 C/F#/A half notes (followed by a quarter rest). Repeat in Bars 6, 8, 9, 14, and 16).

In Bar 2, Vibe I plays solo the “melody line” thru Bar 8. We find the vibe playing *pp* Line 2 D half note to C half note to (Bar 3) D to Eb half notes to (Bar 4) D to C half notes to (Bar 5) Bb to C half notes to (Bar 6) D whole note. These notes are played under the legato slur/phrase curve line. In Bar 7, the vibe plays G down to Eb half notes to (Bar 8) D whole note. Bar 9 is silent for the vibe. Bars 10 thru 14 repeat the phrase in Bars 2 thru 6. In Bar 15, vibe I plays Gb to Eb half notes to (Bar 16) D whole note. Moreover, vibe II joins in the “melody” starting in Bar 10. We find Line 1 Bb to A half notes to (Bar 11) Bb to C half notes to (Bar 12) Bb to A half notes to (Bar 13) G to A half notes to (Bar 14) Bb whole note (all notes played under the legato slur line). In Bar 15, vibe II plays Line 2 Eb to C half notes down to (Bar 16) Bb whole note. Vibes are silent to end of cue.

In Bar 17, the H. O. now makes its appearance. The top staff plays *pp* starting Line 1 Ab/Line 2 Cb/Eb (Ab min) whole notes tied to whole notes thru end Bar 20 (held fermata). After a quarter rest, the bottom staff (bass clef) plays small octave F half note legato down to Great octave B quarter note to (Bar 18) Bb whole note. In Bar 19 (now treble clef), after a quarter rest, it plays Line 1 F half note down to small octave B quarter note to (end Bar 20) Bb whole note held fermata.

Back in Bar 17, the Pos play *p* > small octave Ab/middle Cb/Eb whole notes (silent to end of cue). In Bar 19, the trumpets play *p* > Line 1 Ab/Line 2 Cb/Eb whole notes (silent in end Bar 20).

End of cue.

IV “The Box” "The Box" Cue IV, # 2062. *Largo* in 4/2 time. 14 bars, 1:11. Track # 32. Scene: As the supply ship crew (John Dehner plays the Captain) leaves, Corey thanks Dehner for leaving the crate (unknowing of what it contains).

In Bar 1, the H. O. plays *pp* four legato half note undetermined chords (I’ll explain shortly). The top staff plays Line 1 Eb/Ab half notes down to C/F# to D/G to C/F# (repeat in Bar 3). The bottom staff plays small octave F/A half notes to E/G to F/Ab to E/G (repeat in Bar 3). Now: Herrmann apparently did not intend to create “standard” chord tonalities here. I believe he was thinking more in terms of interval relationships, especially the oft-expressed tritone interval. So we have F/A/Eb/Ab for the first half note chord. F up to A is a M3 (major third) interval; A to Eb is a d5 (diminished 5th) interval (a tritone); Eb up to Ab is a P4 (perfect 4th) interval. Next we have E/G/C/F#. E to G is a m3 (minor 3rd) interval; G to C is a P4 interval; C to F# is an A4 (augmented 4th) interval (also a tritone). Next is F/Ab/D/G. F to Ab is a m3 interval; Ab to D is A4 (tritone); D to G is P4. The final chord is E/G/C/F# (same as the second chord).

In Bar 2, the vibes take over the exact same pattern and notes (but an octave higher). So vibrate I softly strikes Line 2 Eb/Ab half notes while vibrate II plays Line 1 F/A half notes, and so forth.

In Bar 3, as given, the H.O. repeats Bar 1, except that the bottom staff now joins in to play Great octave F to E half notes back to F-E half notes.

In Bar 4, trumpets and Pos (both in mega mutes) play *pp* legato half note patterns crescendo-decrescendo. Pos play small octave F/A/Line 1 D (D min 1st inv) half notes to C maj 1st inv (half notes E/G/C), D dim 1st inv (notes F/Ab/D), back to C maj 1st. Trumpets play Line 1 F/Ab/Eb (Line 2 E-flat) to E/F#/C to F/G/D back to E/F#/C. In Bar 5, Pos play F/Ab/Eb to E/F#/C to F/A/D, and back to E/F#/C. Trumpets play F/A/D to E/G/C to F/Ab/D back to E/G/G half note triads.

In Bar 6, the vibes are soli playing the same half note as given in Bar 2. In Bar 7, the H. O. is solo repeating Bar 3.

In Bar 8 (:52 McNeely; :55 original tracks), the cue changes to *Allegro* in C time when Corey looks into the opened crate with a stunned look. Harp I plays *ff* rising to falling sextuplet “6” 16th note figures (four figures per bar) starting on small octave Ab up to middle Cb-Eb-F-Ab-Cb (these six notes are connected by two crossbeams) to Line 2 Eb-F-Ab-Cb-Eb-F (f’’) up to descending 16ths Ab-F-Eb-Cb-Ab-F (f’’) down to Eb-Cb-Ab-F-Eb-middle Cb. Repeat next four bars (thru Bar 12). In terms of linear or horizontal harmony (due to the rapid nature of the figures being played) we have the F half-dim 7th tonality (F/Ab/Cb/Eb).

Harp II also plays “6” 16th note rising to falling figures starting on Great octave G-Bb-D-F-G-Bb (connected by two crossbeams) to Line 1 D-F-G-Bb-D-F (f’’) up to descending-F-D-Bb-G-F down to D-Bb-G-F-D-Bb. Repeat next four bars. These figures suggest (that is, linear harmony) the G min 7th tonality (G/Bb/D/F).

Pos play *sfp* < > Ab/Cb/Eb (Line 1 E-flat) whole notes to (Bar 9) G/Bb/D whole notes (also *sfp* < >) to (Bar 10) Ab/Cb/Eb whole notes again to (Bar 11) G/Bb/D whole notes *ff* tied to whole notes next bar (decrescendo). Pos are silent in the end two bars. Trumpets play G/Bb/D (d’’) whole notes to (Bar 9) Ab/Cb/Eb to (Bar 10) G/Bb/D to (Bar 11) Ab/Cb/Eb whole notes tied to whole notes decrescendo next bar.

Vibrate I plays “3” triplet value (bracketed) rising quarter notes forte Line 1 G-Bb-D (d’’) up to next figure notes Line 2 F#-A-C (c’’). Repeat thru Bar 12. Vibrate II plays Gb-Bb-C up to Line 2 Eb-G-A quarter notes. Repeat next four bars.

In Bar 12, the H. O. top staff plays forte Line 2 C/E/G (C maj triad) whole notes tied to half notes (followed by a half rest). The middle staff plays Line 1 Eb/Gb/Bb (Eb min) whole notes tied to half notes next bar. The bottom staff plays forte Great octave A whole note tied to whole note next bar and tied to whole note in end Bar 14, held fermata.

End of cue.

V “Alicia” Cue V, #2063. *Lento* in 3/4 time. 33 bars, 1:55. Quarter note = 60. Track # 33. Scene: At the spaceship, a crewman asks Dehner what was in that crate.

Pos in harmon mutes play *p* < > small octave Eb/Gb/Bb (Eb min) quarter notes up to G/Bb/D (G min) half notes tied to half notes (followed by a quarter rest). Repeat Bars 1-2 next two bars.

In Bar 2, trumpets in harmon mutes play *p* < > F#/A/C# (F# min) quarter notes up to A min (notes A/C/E) half notes tied to half notes next bar (followed by a quarter rest). Repeat Bars 2-3 next two bars.

Bars 5-6= Pos play rising quarter note chords Ebmin (notes Eb/Gb/Bb) to Gmin (notes G/Bb/D) to F# min (F#/A/C#) to (Bar 6) half note A min chord (notes A/C/E) followed by a quarter rest.

In Bar 5, Pos now play small octave Ab/Cb/Eb quarter notes up to G/Bb/D quarter notes to F#/A/C# quarter notes up to (Bar 6) A/C/E half notes decrescendo (followed by a quarter rest). Repeat Bars 5-6 in Bars 7-8. In Bar 6, trumpets play Line 1 Eb/Gb/Bb quarter notes up to G/Bb/D quarter notes to F#/A/C# quarter notes up to (Bar 7) A/C/E half notes (followed by a quarter rest). Repeat next two bars. After a quarter rest in Bar 9, the Pos play G/Bb/D quarter notes to F#/A/C# quarter notes to (Bar 10) A/C/E dotted half notes decrescendo.

In Bar 11 (:31), the cue changes to *Allegro* in C time. Scene: Corey reads the set of directions for his new companion: A robot in the likeness of a woman (played by lovely Jean Marsh). Vibe I starts off in the first two beats playing *pp* rising and falling “3” triplet value 8th Line 2 C-E-G up to descending up to descending C-G-E, repeated same bar and repeated thru Bar 23. After a half rest, vibe II joins in playing Line 1 F#-A#-C# (F# maj) up to descending F#-C#-A# to (Bar 12) F#-A#-C# to descending F#-C#-A# (repeated same bar). Repeat thru Bar 23.

In Bar 12, Harp I now joins in with the triplets starting Line 1 Eb-Gb-Bb up to Line 2 Eb-Gb-Bb up to (top staff) descending Line 3 Eb-Bb-Gb down to Eb-Bb-Gb. Repeat thru Bar 23. In Bar 13, harp II joins in playing *pp* rising triplets starting Great octave A up to small octave E-G up to middle C-E-A to descending triplets starting on the same Line 1 A-E-C down to (bottom staff) small octave A-E-A (A). Repeat thru Bar 23.

In Bar 14 we start to have a layering effect played by separate trumpets. So we find trumpet I playing *pp* < Line 2 E dotted half note (followed by a quarter rest). After a half rest, trumpet II plays *pp* < Line 2 D half note tied to D quarter note next bar (followed by a quarter and half rest). In Bar 15, trumpet III (bottom staff) plays *pp* < Line 2 C whole note.

In Bar 16, the trombones take over that pattern. Pos I plays Line 1 Eb dotted half note (followed by a quarter rest). After a half rest, Pos II plays Db half note tied to quarter note next bar (followed by rests). In Bar 17, Pos III (bottom staff) plays small octave A whole note crescendo hairpin.

In Bar 18, trumpet I returns to play Line 2 F# dotted half note (followed by a quarter rest). After a half rest, trumpet II plays E# half note tied to quarter note next bar (followed by rests). In bar 19, trumpet III plays Line 2 E whole note crescendo.

In Bar 20, Pos I returns to play Line 1 D dotted half note (followed by a quarter rest). After a half rest, Pos II plays middle (Line 1) C half note tied to quarter note next bar. In Bar 21, Pos III plays small octave Ab whole note crescendo.

In Bar 22, trumpet I plays Line 2 A dotted half note (followed by a quarter rest). After a half rest, trumpet II plays G# half note tied to quarter note next bar. In Bar 23 (next page) trumpet III plays Line 2 G whole note crescendo.

In Bar 24, the harps and vibes play their respective notes for the first half of the bar (followed by half rests held fermata). Also in Bar 24, the H. O. top staff plays *pp* Line

1 E/G# whole notes tied to whole notes next two bars. The middle staff plays small octave Bb/Line 1 Db whole notes tied to whole notes next two bars. At the end of Bar 24 are two dividing bar lines thru the staves.

In Bar 25 (1:19), vibe II softly strikes *ppp* Line 1 G# whole note let vibrate curve line extending outward. In Bar 27, it strikes G whole note, and then F# in Bar 29, and F in Bar 31. In Bar 26, vibe I plays *ppp* Line 2 G# whole note, and then G in Bar 28, F# in Bar 30, and F in Bar 32.

After a quarter rest in Bar 25, trumpet I in a cup mute plays Line 2 E-C-Db quarter notes up to (Bar 26) G# whole note (all four notes are played under the legato/phrase slur line and played *p < >*). In Bar 26, after a quarter rest, trumpet II in a cup mute plays Line 2 Eb quarter note legato to Db half note decrescendo. After a half and quarter rest, trumpet III plays Line 1 Ab quarter note legato to (Bar 27) G dotted half note decrescendo (followed by a quarter rest). After a quarter rest in Bar 27, trumpet I returns to play D quarter note down to Line 1 B quarter note to Line 2 C quarter note up to (Bar 28) G whole note decrescendo (all notes played legato). After a quarter rest in Bar 28, trumpet II plays Line 2 D quarter note to C half note. After a half and quarter rest, trumpet III plays Line 1 G quarter note legato to (Bar 29) F# dotted half note decrescendo (followed by a quarter rest).

After a quarter rest in Bar 29, trumpet I returns to play Db down to Bb to Cb quarter notes up to (Bar 30) Gb whole note. After a quarter rest in Bar 30, trumpet II plays Db quarter note to Cb half note. After a half and quarter rest, trumpet III plays Gb quarter note to (Bar 31) F dotted half note decrescendo (followed by a quarter rest). After a quarter rest in Bar 31, trumpet I plays *< sff* Line 2 F-C#-D quarter notes up to (Bar 32) A whole note. In Bar 32, trumpets III-II play Line 2 D/F whole notes *< sff*.

Back in Bar 27, the H. O. top staff plays *pp* Line 1 Eb/G whole notes tied to whole notes next bar, while the middle staff plays A/middle C whole notes. In Bar 29, the top staff plays D/F# whole notes tied to next bar, while the middle staff plays small octave G#/B whole notes. In Bar 31, the top staff plays crescendo Line 1 F/A whole notes tied to next bar, while the middle staff plays B/D (d') whole notes.

After a quarter rest in Bar 32, Pos in hard mutes play small octave G# half notes legato to A quarter note.

In end Bar 33, vibe I strongly strikes *sff* Line 2 C/Eb/Gb whole notes held fermata, while vibe II plays Line 1 Gb/Bb/C (c'') notes. Trumpets play Line 2 C/Eb/Gb whole notes held fermata, while Pos play small octave Eb/Gb/Bb notes. The top staff of the H. O. plays *ff* Line 1 Gb/Bb whole notes held fermata, while the middle staff plays middle C/Eb, and the bottom staff plays Great octave C (combined the H.O. plays the C half-dim 7th or C/Eb/Gb/Bb).

Also in end Bar 33, harp I plays a quickly ascending arpeggio with Herrmann writing out the first four 32nd notes small octave C-Eb-Gb-Bb (C half-dim 7th) with a line extending up to Line 4 [written Line 3 with the *8va* above the note] C 32nd note, followed by a half rest held fermata. Harp II plays *ff* the contrary motion pattern starting Line 3 C-Bb-Gb-Eb down to Great octave C (followed by a half rest held fermata).

End of cue.

R 2 M0224 [Jazz Record] [Note that this indication was written directly under the harp II line of the “Alicia” cue between Bars 26-29]

VII “Mockery” [R2 M0225] Cue VI, #2064. *Lento* in C time, 25 bars, 1:49. Track # 34. Harps are tacet (not used in this cue). Scene: Corey feels mocked by Alicia's presence. Eventually, as he pushes her to the ground, she sheds tears and tells Corey that she can feel loneliness too. He then feels compassion for her and accepts her unconditionally as his equal companion.

Bars 1 thru 7 repeat Bars 25 thru 31 of the previous cue, “Alicia.” The only difference is that the trumpets and trombones are now in hard mutes instead of cup mutes. Another difference is that in Bar 7, vibe strikes Line 1 A whole note (instead of F), and trumpet III plays A dotted half note (instead of F as in “Alicia”).

In Bar 8, vibe I softly strikes *ppp* Line 2 A whole note let vibrate. Trumpet I plays Line 2 A whole note decrescendo. After a quarter rest, trumpet II plays Line 2 F quarter note legato to E half note. After a half and quarter rest, trumpet III plays Line 1 B quarter note to (Bar 9) Bb dotted half note decrescendo (followed by a quarter rest).

In Bar 9 (:29), after a quarter rest, Pos I (in the “k” tenor clef) plays *p* < Line 1 Gb quarter note to F quarter note to Fb quarter note (although it appears that the F quarter note may've been changed into a F half note) to (Bar 10) Eb whole note. Vibe I softly strikes Line 2 Gb/Bb whole notes let vibrate, while vibe II plays Line 2 C/Eb (combined we once again hear the C half-dim 7th tonality or C/Eb/Gb/Bb). The H.O. also plays these whole notes (but Line 1 register) and tied to whole notes in Bar 10. After a quarter rest in Bar 10, Pos II plays Line 1 Db quarter note legato to middle C half note. After a half and quarter rest, Pos III plays small octave Bb quarter note to (Bar 11) A dotted half note decrescendo (followed by a quarter rest).

In Bar 11, vibe I softly hits F/A whole notes while vibe II plays Bb/Db (combined the Bb min Maj 7th or Bb/Db/F/A). The H. O. also plays this chord but an octave lower (and tied to whole notes next bar). After a quarter rest, Pos I plays Line 1 E-Eb-Db quarter notes crescendo to (Bar 12) middle C whole note decrescendo. After a quarter rest in Bar 12, Pos II plays small octave Bb quarter note to A half note. After a half and quarter rest, Pos III plays G quarter note to (Bar 13) F# dotted half note (followed by a quarter rest).

In Bar 13, vibe I plays Line 2 D/F# whole notes while vibe I plays Line 1 G/Bb whole notes (G min Maj 7th or G/Bb/D/F#). The H. O. plays these notes an octave lower (and tied to whole notes next bar). After a quarter rest, Pos I plays crescendo Line 1 F-E-Eb quarter notes to (Bar 14) D whole note decrescendo. After a quarter rest in Bar 14, Pos II plays small octave Bb quarter note to A half note. After a half and quarter rest, Pos III plays Ab quarter note to (Bar 15) G dotted half note (followed by a quarter rest).

In Bar 15, the H.O. plays small octave Ab/middle Cb/Eb/F whole notes tied to whole notes next bar. After a quarter rest, vibe I plays *pp* Line 2 Cb/Eb quarter notes up to Eb/G half notes, while vibe II strikes Line 1 F/Ab quarter notes up to Ab/Cb half notes. So we hear F half-dim 7th (F/Ab/Cb/Eb) quarter note tonality to Ab min Maj 7th (Ab/Cb/Eb/G). After a quarter rest in Bar 16, trumpet I returns to play Line 2 F dotted half note crescendo to (Bar 17) D whole note decrescendo. After a half rest in Bar 16, trumpet II plays Line 2 Eb half note down to Cb quarter note up to (Bar 17) D whole note. After a half and quarter rest in Bar 16, trumpet III plays Line 2 Cb quarter note to

(Bar 17) D whole note decrescendo as well. In Bar 17, the H. O. plays Bb/middle C/Eb/G whole notes tied to next bar.

In Bar 18, Pos play Bb/middle C/Eb whole notes < >. After a quarter rest, vibs I plays Line 2 C/Eb quarter notes up to Eb/G half notes, while vibs II plays Line 1 G/Bb quarter notes to Bb/C half notes. Combined we have the C min 7th (C/Eb/G/Bb) but as the 2nd inversion (G/Bb/C/Eb).

In Bar 19, the H. O. plays middle Cb/Eb/F/Ab (F half-dim 7th 2nd inv) whole notes tied to whole notes next bar. After a quarter rest, trumpet I plays Line 2 Eb dotted half note crescendo to (Bar 20) Cb whole note decrescendo. After a half rest, trumpet II plays Line 2 D half note crescendo to (Bar 20) Cb whole note decrescendo. After a half and quarter rest, trumpet III plays Line 1 Bb quarter note to (Bar 20) also the Cb whole note. After a quarter rest in Bar 20, vibs I plays Line 2 Cb/Eb quarter notes up to Eb/G half notes, while vibs II plays Line 1 F/Ab quarter notes to Ab/Cb half notes. So we hear the F half-dim 7th quarter note tonality to Ab min Maj 7th half note tonality.

In Bar 21, the H. O. plays C/Eb/Gb/Bb whole notes (C half-dim 7th) tied to next bar (Bar 21 was deleted). Pos play small octave Eb/Gb/Bb dotted half notes *p* < > (followed by a quarter rest). Repeat next bar. After a quarter rest, trumpets III-II play Line 1 Gb/Bb dotted half notes (repeated next bar). After a quarter rest, trumpet I plays Line 2 F-E-Eb quarter notes (repeated next bar). In deleted Bar 22 (*accel*), vibs I strikes Line 2 Gb/Bb whole notes *ppp*, while vibs II plays C/Eb notes.

In Bar 23, the H. O. plays Bb/Db/E/G# (as in Bar 1) whole notes tied to next bar. Pos play C#/E/G# dotted half notes < > followed by a quarter rest (repeated next bar). After a quarter rest, trumpets play Line 1 E/G#/C (c^o) quarter notes to G#/Bb/Db quarter notes to Bb/Db/E quarter notes all played crescendo and legato (repeated next bar). In Bar 24, vibs I plays E/G# whole notes while vibs II plays Bb/Db.

In end Bar 25, the trumpets are soli playing *ff* Line 2 C#/E/G# (C# min) whole notes held fermata.

End of cue.

VII "Eleven Months" Cue VII, #2065. *Lento* in C time, 12 bars, :54. Track # 35. Actually, Herrmann wrote "Elven" Months, but the typo error is understood. Scene: Corey and Alicia play checkers in the metal-sheeted house. Off screen, Corey comments on how Alicia's been with him for eleven months, finding it difficult to explain his strange involvement with "her." Alicia gives such a radiant, beautiful smile as she makes a smart counter-move on the checkers board. Corey just smiles affectionately at her. Very touching scene. Off-screen, at the end of the scene, he says, "I love Alicia. Nothing else matters."

In Bar 1, Pos in cup mutes play *pp* < > Ab/middle Cb/Eb (Ab min) whole notes tied to dotted half notes next bar (followed by a quarter rest). Vibs I, after a quarter rest, plays *pp* and *solo* ascending quarter notes Line 1 Ab up to Line 2 Cb to Eb to (Bar 2) E half note to Eb half note (all notes played under the legato slur).

In Bar 3 (:08 in the McNeely recording; :10 in the Herrmann original tracks), "C" trumpets in cup mutes play *pp* < > Line 1 B/Line 2 D/F# (B min) whole notes tied to dotted half notes next bar (followed by a quarter rest). After a quarter rest in Bar 3, vibs II is now *solo* playing *pp* descending quarter notes Line 2 F#-D-C# down to (Bar 4) Line 1 A# to B half notes.

In Bar 5, the Pos return (Pos I & II top line in the “k” tenor clef) to play Line 1 C/Eb/G (C min) whole notes tied to dotted half notes next bar (followed by a quarter rest). After a quarter rest, vibe I returns to play descending quarter notes Line 2 A-G-Eb to (Bar 6) D to C half notes

In Bar 7, trumpets return to play Line 2 Cb/Eb/F whole notes tied to dotted half notes next bar (followed by a quarter rest). After a quarter rest, vibe II returns to play Line 1 Ab quarter note up to Line 1 Eb down to Cb quarter notes up to (Bar 8) G to B half notes.

In Bar 9 (:30 or :39), Pos return (back to standard bass clef for Pos I & II) to play AB/Cb/Eb whole notes tied to dotted half notes next bar (followed by a quarter rest). After a quarter rest, both vibraphones play ascending quarter notes. Vibe I plays Line 1 Ab up to Line 2 Cb to Eb quarter notes to (Bar 10) Line 2 Ab down to Gb quarter notes down to Eb half note (all notes played legato). Vibe II plays Line 1 F-Ab-Cb quarter notes up to (Bar 10) Line 2 F-Eb quarter notes to Cb half note.

In Bar 11, trumpets return to play B/D/F# whole notes tied to dotted half notes next bar (followed by a quarter rest held fermata). After a quarter rest, vibe I plays Line 2 G#-F#-F quarter notes to (end Bar 12) G# half note to F# half note held fermata. After a quarter rest in Bar 11, vibe II plays Line 2 E-D-Db quarter notes to (Bar 12) E half note to D half note held fermata.

End of cue. :54 duration for the original track, and :46 for the McNeely track.

VIII “The Stars” Cue VIII, #2066. *Allegretto* in 3/4 time. 17 bars, 1:25. Track # 36. This very touching scene is the context for perhaps the most famous cue of “The Lonely” score. The most memorable cue in the whole score. Here we find the only night scene in the story in which Corey and Alicia are sitting together high among the rocks viewing the stars above. Corey points out various constellations, and Alicia picks out a moving star (but Corey informs her it is actually a returning supply ship). The scene starts with a darkened Death Valley matted shot, the camera slowly rising up to the bright starry night sky. The music seamlessly seques from the last cue.

Now: The way the written cue is set up, the first 16 bars are played three times. The glock, vibes and harps are played soli in the first 16 bar run, and continue to play in the other two runs in conjunction with the other instruments. So, in the second run, the mega-muted Pos and trumpets are marked "2x"--that is, they start with the second time run right thru the end of the cue. In the third run, the H.O. is marked "3x"--that is, it starts in the third time run only.

I reviewed the McNeely recording on Talking Herrmann, located at:

<http://zarniwoop.intermedia.uib.no/talking/view.cgi?forum=thGeneral&topic=251>

However, I will cut and paste my comments on “The Stars” here since McNeely did a poor job on this cue:

“Track 36: "The Stars" When I first heard this cue, I was stunned! "What am I hearing?!" I thought to myself as I Initially played this supposed-to-be-the-best-cue in the whole score. Something was terribly wrong! So I immediately got the written score and saw what happened. Two major points:

(1)The H.O. was not supposed to be cued in until the

third repeat sweep of the passage. You see, the first of three sweeps was supposed to start *only* with the glock/vibe/harps. *Then*, in the second sweep, the trumpets and Pos in mega mutes would be introduced. In the *third* sweep, the H.O. would be introduced.

But the McNeely/Varese group goofed up royally! They right off with the H.O. playing with the glock/vibe/harps! And the H.O. plays throughout all three sweeps as well! This is *very* strange since the written score *clearly* states "3x" on the H.O. staves. The trumpets & Pos clearly state "2x"(that McNeely got right, thank god!). Why didn't someone (just *one* person) catch this goof? Obviously somebody didn't do their homework, and check against the original tracks.

(2)The performance itself is *badly* aligned! Obviously the ensemble couldn't handle the bit atypical rhythmic beats of four bracketed quarter notes played by the Glock and vibe within the 3/4 meter. It's be a bit difficult to do, but with practice/rehearsals it would be mastered. But sadly the glock and vibe players couldn't align very well with the harp arpeggios--a case of catch-up and abrupt (uneven) cuts. Why didn't they make more takes? I get the feeling that retakes were the exception, not the rule. Maybe they felt rushed. I don't know. I wasn't there, but the end product is a maligned, badly performed cue! The harps sound terrific overall, but the alignment with the rest of the ensemble is horrid, in my opinion. I am really unhappy about this since I was looking forward to a wonderful stereo rendition of this sublime cue! McNeely or whoever was in charge should've done more takes until it was done right. Oh, well! At least we thankfully have the wonderful original tracks conducted by Herrmann....”

I will use the far superior original tracks for this cue located in the “40th Anniversary Collection TWILIGHT ZONE 4-cd set, Silva Treasury STD 2000. This cue is located in Track # 21 starting at 8:04.

In Bar 1 of the first run, Harp I plays *p* (in the D maj key signature of two sharps) ascending 16th note figures (three figures per bar in $\frac{3}{4}$ time). So harp I plays starting Great octave D-A-D-F# (these four notes are connected by two crossbeams) to small octave A-Line 1 D-F#-A figure up to Line 2 D-F#-A-D (d’’). IN Bar 2, the harp plays descending 16ths starting Line 3 F#-D-A-F# down to D-A-F#-D (d’) down to (bottom staff) small octave A-F#-D-A (A). After a quarter rest in Bar 1, the glock plays *pp* (taking the Vibe I spot) four quarter notes bracketed as a "4" quadruplet (having a full bar value in the 3/4 time). So we find largely descending Line 2 quarter notes A-F#-C#-D. In Bar 2, vibe II takes over (glock silent in this bar), playing the same notes and pattern.

In Bar 3, the glock returns to play “4” value Line 2 quarter notes Bb-Gb-C-Db. Vibe II takes over in Bar 4 with the same notes and register. Also in Bar 3, Harp II takes over the arpeggio rising to falling pattern in the key signature of Db major/Bb min (5 flats). So we find 16th notes starting Great octave Gb-small octave Db-Gb-Db up to (top staff) middle C-Eb-Gb-Bb up to Line 2 C-Eb-Gb-Bb to (Bar 4) descending 16ths starting Line 3 C-Bb-Gb-Eb down to Line 2 C-Bb-Gb-Eb down to (bottom staff) Line 1 C-Bb-Gb-Eb.

In Bar 5 (8:12), the glock plays “4” value quarter notes A-F-B-C. Vibe II takes over in Bar 6 with the same notes. Harp I (now canceling the two sharps) plays 16th notes starting Great octave F-small octave C-F-A up to (top staff) middle C-F-A-C up to Line 2 F-A-C-F (f’’) up to (Bar 6) descending 16ths A-F-C-A (a’’) down to F-C-A-F (f’) down to (bottom staff) middle C-A-F-C (c). [F maj or F/A/C tonality]

In Bar 7, the glock plays “4” value quarter notes Line 2 E-C down to Line 1 G#-A quarter notes, and the vibe takes over with these notes in Bar 8. Harp II returns (the previous key signature is canceled by five natural glyphs) playing legato ascending 16ths Great octave A-small octave E-A-C (c’) up to (top staff) Line 1 E-A-C-E up to A-C-E-A (a’’) up to (Bar 8) descending 16ths starting Line 4 C-A-E-C down to A-E-C-A (a’) down to (bottom staff) E-C-A-E (e). [A min or A/C/E tonality]

In Bar 9 (start of the next page at 8:20 on the cd track), the glock plays “4” value quarter notes Line 2 E-D-E-D, and the vibe (vibe II) takes over in Bar 10. Harp I (in the key signature of F maj/D min or one flat) plays rising 16ths starting Great octave Bb-D-F-Bb up to (top staff) Line 1 D-F-Bb-D up to Line 2 F-Bb-D-F (f’’) up to (Bar 10) descending 16ths Bb-F-D-Bb down to F-D-Bb-F (f’) down to (bottom staff) D-Bb-F-D. [Bb major tonality or Bb/Db/F]

In Bar 11, the glock plays again on quarter notes E-D-E-D, and the vibe takes over in the next bar. Harp II (key signature of E maj/C# min or 4 sharps) plays legato 16th notes starting Great octave E-B-E-G# up to small octave B-E-G#-B up to Line 2 E-G#-B-E (e’’) to (Bar 12) descending 16ths G#-E-B-G# down to E-B-G#-E (e’) down to (bottom staff) small octave G#-E-B-G#. [E maj or E/G#/B tonality]

In Bar 13, the glock plays “4” value quarter notes Line 2 D-C-D-C, and the vibe takes over in Bar 14. Harp I (in the key signature of Ab maj/F min or 4 flats) plays rising 16th notes starting Great octave Ab-Eb-Ab-C to Line 1 Eb-Ab-C-Eb up to Ab-C-Eb-Ab up to (Bar 14) descending 16ths Line 4 C-Ab-Eb-C (c’’) down to Ab-Eb-C-Ab down to (bottom staff) Eb-C-Ab-Eb. [Ab major or Ab/C/Eb tonality]

In Bar 15, the glock plays “4” value quarter notes D-C-D-C, and the vibe takes over in Bar 16. Harp II returns (in the key signature of three flats or Eb maj/C min) plays ascending 16ths starting Great octave F-C-D-F up to Ab-C-D-F up to (top staff) Ab-C-D-F up to (Bar 16) a new pattern (not descending this time) of Ab-C-D-F (f’’) 16ths figure played 3X. [D half-dim 7th or D/F/Ab/C tonality]

SECOND RUN:

Trumpets and Pos in mega mutes make their appearance in the second run (while the glock/vibe/harps repeat their first run). In Bar 1 on each of the four staves of the trumpets & Pos is marked 2x (signifying that they start to play on the 2nd run to rest of the cue). In Bar 2 of the second run (8:39), trumpets play *pp* < *f* > A/D/F# (D major 2nd inversion) dotted half notes to (Bar 3) Bb/Db/F# (essentially Bb min #5th) dotted half notes (forte) tied to dotted half notes next bar (decrescendo). Pos play small octave

F#/A/D (d') dotted half notes (D maj 1st inversion) to (Bar 3) F#/Bb/Db notes tied to next bar. The trumpets and Pos are silent in second run Bar 5.

In Bar 6 (8:47), trumpets play A/C/F (F maj 1st inv) dotted half notes crescendo to (Bar 7) A/C/E (A min root position) dotted half notes forte and tied to dotted half notes next bar (decrescendo). Trombones play F/A/C (F maj root position) dotted half notes to (Bar 7) E/A/C (A min 2nd inv) dotted half notes tied to next bar. Silent in Bar 9.

In Bar 10 (8:55), trumpets play F/Bb/D (Bb maj 2nd inv) dotted half notes to (Bar 11) G#/B/E (E maj 1st inv) dotted half notes tied to next bar. Pos play F/Bb/D (d') dotted half notes to (Bar 11) E/B/D dotted half notes tied to next bar. Combined with the trumpets, we hear a 7th chord tonality of E Dom 7th (E/G#/B/D). Silent in Bar 13.

In Bar 14, the trumpets play Ab/C/D dotted half notes to (Bar 15) F/Ab/C dotted half notes tied to next bar. Pos play Ab/middle C/Eb dotted half notes to (Bar 15) F/Bb/D dotted half notes tied to next bar. That final chord appears to be the Bb Dom 9th (BB/D/F/Ab/C). The harp, however, plays the linear “string” of the D half-dim 7th (D-F-Ab-C), the lion’s share component of the previous chord (without the root Bb note for the Bb Dom 9th).

THIRD RUN:

The two staves of the H.O. are marked 3x in Bar 1 (of the third run). This signifies that it plays starting on the third (and final) run. The Hammond Organ plays *pp* small octave F# dotted half note (on the bottom staff) and Line 1 F# dotted half note (on the top staff) in Bar 1. In Bar 2, it plays D dotted half notes to (Bar 3) Db notes to (Bar 4) D dotted half notes (all four notes are played legato under the slur/curve line).

In Bars 5 thru 8, it plays A to (Bar 6) F to (Bar 7) E to (Bar 8) G# dotted half notes legato.

In Bars 9 thru 12, it plays Bb down to (Bar 10) F to (Bar 11) E to (Bar 12) D dotted half notes under the legato slur. Finally, in the sequence of Bars 13-16, it plays small octave and Line 1 C dotted half notes up to (Bar 14) Eb to (Bar 15) F to (Bar 16) Ab dotted half notes. [Incidentally, in Bars 9 thru 16) Herrmann makes a small notation goof and writes the H. O. notes as *whole* notes instead of the proper dotted half notes. I suspect the reason for this is that Bars 9 thru 16 are located in a new page, and he probably just absent-mindedly wrote whole notes]

In end Bar 17 (actually end Bar 17 of the third run), trumpets and Pos are soli. Trumpets play *sff* G/Bb/D (G min) whole notes held fermata. Pos play Ab/middle C/Eb (Ab maj) whole notes held fermata. So, once again (as typical for Herrmann in this score), we hear two triads played simultaneously.

End of cue.

IX “Fear” Cue IX, #2067. *Vivo* in Cut time. 49 bars, :47. half note = 120. Track # 37. Scene: Corey learns he has being pardoned, but he can only take 15 pounds with him on the ship and has to leave the android behind. In “fear,” he runs out to her hiding amongst the rocks.

Trumpets in hard mutes are particularly prominent for the first twelve bars playing *sfp* < *sff* repeat patterns in each bar. We find Line 1 B dotted half note to Bb rinforzando-marked (> over the note) 8th note (followed by an 8th rest). In Bar 2, the trumpets play *sfp* < *sff* on A dotted half note to rinforzando Ab 8th (followed by an 8th rest).

In Bar 3, the trumpets continue the pattern on D dotted half note to F# rinforzando 8th to (Bar 4) F dotted half note to E 8th to (Bar 5) Eb dotted half note to D 8th to (Bar 6) Db dotted half note to middle C 8th. In Bars 7-12, they repeat Bars 1 thru 6.

Back in Bar 1, the harps alternate on separate quarter note triads, each played *sff*. So we first hear the bottom (treble clef) staff of harp I playing Line 1 D/F/B (B dim 1st inv) quarter notes (followed by a quarter and half rest). After a quarter rest in Bar 1, the top staff of harp I plays *sff* Line 2 D/F/B quarter notes (followed by a half rest). After a half rest in Bar 1, the top staff of harp II plays Line 2 Db/Fb/Bb (Bb dim 1st inv) quarter notes (followed by a quarter rest). After a half and quarter rest in Bar 1, the bottom staff of harp II plays Line 1 Db/Fb/Bb quarter notes. In Bar 2, the bottom staff of harp I plays Line 1 C/E/A (A min 1st inv) quarter notes, followed by the top staff on Line 2 C/E/A quarter notes, followed by the top staff of harp II playing Line 2 Cb/Eb/Ab (Ab min 1st inv) quarter notes, and followed by the bottom staff playing Line 1 Cb/Eb/Ab notes. Repeat Bars 1-2 in Bars 3-4, 5-6, 7-8, 9-10, and 11-12.

In a similar sort of pattern, the vibes play alternate single quarter notes fortissimo. So we find vibe I striking *ff* Line 1 B up to Line 2 B quarter notes (followed by a half rest). After a half rest in Bar 1, vibe II takes over playing Line 2 Bb down to Line 1 Bb quarter notes. In Bar 2, vibe I plays Line 1 A up to Line 1 A quarter notes, followed by vibe II striking Line 2 Ab down to Line 1 Ab quarter notes. Repeat Bars 1-2 in Bars 3-4. In Bar 5, vibe I strikes F up to F, and then vibe II strikes Fb down to Line 1 Fb quarter notes. In Bar 6, vibe I strikes E up to E, followed by vibe II on Eb down to Line 1 Eb quarter notes. Repeat Bars 5-6 in Bars 7-8. In Bar 9, vibe I strikes Line 2 D up to Line 3 D quarter notes, followed by vibe II on Line 3 Db down to Line 2 Db. IN Bar 10, vibe I plays Line 2 C up to Line 3 C quarter notes, followed by vibe II on Cb down to Line 2 Cb notes. Repeat next two bars.

Back in Bar 1, the H. O. plays forte Line 1 B whole note to (Bar 2) A to (Bar 3) G to (Bar 4) F# whole notes (all played under the legato slur). In Bar 5, it plays Line 1 F to (Bar 6) E to (Bar 7) D to (Bar 8) middle C# whole notes. In Bar 9, it plays middle C to (Bar 10) small octave B to (Bar 11) Bb to (Bar 12) A whole notes.

In Bar 13 (:12), the Pos in hard mutes are now rather prominent thru Bar 24. They play *p* < G/Bb/D (d') or G minor whole notes to (Bar 14) F#/A/C# (F# min) dotted half notes *f* > (followed by a quarter rest). In Bar 15, the trombones continue on F/Ab/C (F min) whole notes legato to (Bar 16) D/F#/B (B min 1st inv) dotted half notes (followed by a quarter rest). In Bar 17, the Pos play Db/F/Bb (Bb min 1st inv) whole notes legato to (Bar 18) C/E/A (A min 1st inv) dotted half notes (quarter rest). In Bar 19, they play Bb/D/G (g) or G min 1st inversion whole notes legato to (Bar 20) A/C#/F# (F# min 1st inv) dotted half notes (quarter rest). In Bar 21, they play Ab/C/F (F min 1st inv) whole notes legato to (Bar 22) G/B/E (E min 1st inv) dotted half notes (quarter rest following). In Bar 23, the Pos play Gb/Bb/Eb (Eb min 1st inv) whole notes legato to (Bar 24) F/A/D (D min 1st inv) dotted half notes (followed by a quarter rest).

Back in Bar 13, the top staff of vibe I strikes *ff* Line 2 D/F/B whole notes let vibrate. After a half rest, vibe II strikes Line 2 Db/Fb/Bb half notes let vibrate. In Bar 14, vibe I strikes Line 2 C/E/A whole notes. After a half rest, vibe II plays Cb/Eb/Ab half notes. Repeat Bars 13-14 in Bars 15-16, 17-18, 19-20, 21-22, 23-24.

Back in Bar 13, harp I plays glissandi *pp* starting on Line 1 D gliss wavy line up to Line 3 [written Line 2 with *8va*] B 32nd (followed by a half rest). After a half rest, harp

II plays descending gliss starting on Line 3 Bb down to I believe Line 1 Db. In bar 14, harp I plays ascending gliss on C up to C, and then harp II takes over on I believe Cb down to Cb. Repeat thru Bar 24.

In Bar 25 (:24), the patterns change again, and to a slower tempo (I believe). Vibe I strikes *f* (L.V.) Line 2 E/G# whole notes while vibe II strikes Bb/Db whole notes. The H. O. plays the same in separate staves (but an octave lower). After a quarter rest, trumpet I plays *f* < > Line 2 E-C-Db quarter notes up to (Bar 26) G# whole note. IN Bar 26, after a quarter rest, trumpet II plays Line 2 Eb quarter note legato to Db half note. After a half and quarter rest, trumpet III plays Line 1 Ab quarter note to (Bar 27) G dotted half note decrescendo (followed by a quarter rest). The trumpets continue with the same pattern and notes as in the “Mockery” cue discussed earlier. The same applies to the Hammond Organ. The vibes in this cue play dyads, however. So, in Bar 27, vibe I strikes Line 2 Eb/G whole notes, while vibe II plays A/C (c’’) whole notes. In Bar 29, they play G/B and D/F# respective whole notes.

Starting in Bar 37, the H. O. takes over the patterns just played by the trumpets. Pos play G/Bb/D whole notes tied to dotted half notes next bar. Trumpet II finished up the pattern on Line 1 F# whole note tied to dotted half note in Bar 38. Etc.

In Bar 43 (*accel*), vibes are legato trem (notated like the fingered trem of the strings) between Line 2 Gb up to Bb half notes (for vibe I) and Line 2 C up to Eb half notes (for vibe II). Together we hear the C half-dim 7th tonality (C/Eb/Gb/Bb). Repeat next bar. After a quarter rest in Bar 43, unison trumpets play descending quarter notes Line 2 F-E-Eb to (Bar 44) D-Db-C-B quarter notes (all notes played under the legato slur). After a quarter rest in Bar 44, the Pos join in playing small octave quarter notes B-A-Ab to (Bar 45) G-Gb-F-E quarter notes legato. Trumpets in Bar 45 settle on Line 1 Bb *rinforzando* whole note *sff*. Vibes strike C/Eb/Gb/Bb whole notes. The H. O. plays the same but an octave lower. Harp I plays descending gliss in the key signature of 5 flats starting on Line 3 Bb down to Sub-contrabass octave Bb, while harp II plays contrary motion gliss (ascending).

The cue ends in Bar 49 with vibe I striking *sff* on Line 2 D/F# whole notes held fermata, while vibe II strikes Line 1 G/Bb whole notes. Pos play small octave Eb whole notes held fermata, and H.O. on Great octave Bb. After a quarter rest, trumpets play Bb/D/F# dotted half notes held fermata.

End of cue.

X “Farewell” Cue X, #2068. *Moderato* in C time, 17 bars, 2:03. Track # 38.
Scene: Dehner shoots Alicia's faceplate off, revealing the robot she really is inside.

Vibe I softly strikes *pp* on Line 2 Eb/Gb/Cb quarter notes 4X per bar (thru Bar 3), while vibe II plays Line 1 E/G/C quarter notes. So once again a polytonality of the C maj and Cb maj triads. *Open* trumpets play small octave Ab/middle Cb/Eb whole notes *sff* > *pp* (silent in Bars 2-3). *Open* Pos play A/C/E (e) whole notes in the same fashion. The top staff of the H. O > plays *ff* > small octave Ab/middle Cb/Eb whole notes tied to whole notes next bar, while the bottom staff plays A/C/E (e) notes. Harp I is rising to falling gliss (C maj/A min) pianissimo starting middle C up to Line 4 C. Repeat thru Bar 5. Harp II (key signature of seven flats) play contrary motion gliss starting Line 4 Cb down to Line 1 Cb. Continue thru Bar 5.

In Bar 4, as you see the robot's face all exposed, the brass is *sff* on two rinforzando 16th notes. Trumpets play Line 1 Ab maj 1st inv (two C/Eb/Ab 16ths), followed by an 8th/quarter/half rests. Pos play A min 1st (small octave C/E/A). The bottom staff of the H. O> plays *sfp* Great octave E whole note tied to next bar. Vibe I plays *pp* rising gliss starting Line 1 E-F-G-A-B-C up to Line 3 C, and then gliss downward, then back up, etc (thru Bar 5). Vibe II plays the gliss in contrary motion (falling to rising) starting on Line 3 Db-Bb-Ab-Gb-Eb-Db-Bb-Ab-GB, and so forth.

In Bar 6, vibe I strikes *pp* on Line 2 E/G/C (c'') whole notes let vibrate, while vibe II plays Line 2 F#/A#/C# (F# maj). After a half rest, harp I is arpeggiando (vertical wavy line rolled chord) *p* on Great octave F/A/C/F (f) half notes (play 2X next bar and repeat thru Bar 15). After a half rest in Bar 6, harp II is arpeggiando *pp* Ab/middle Cb/Eb/Ab half notes (etc). After a quarter rest in Bar 7, vibe I strikes Line 2 C/E/G (C maj) half notes let vibrate, followed by a quarter rest. Vibe II strikes similarly on Line 1 F/Ab/Db (Db maj 1st inv). After a quarter rest in Bar 8, vibe I plays Line 2 E/G/C half notes while vibe II plays Line 1 F#/A#/C# half notes.

In Bar 9, the cup-muted trumpets play *pp* < rising legato quarter note triads Line 1 Eb/F/Ab to F/Ab/Cb to Ab/Cb/Eb to (Bar 10) A/C/F (f'') half notes *mf*>. After a quarter rest in Bar 10, Pos play ascending quarter note triads small octave Eb/F/Ab (etc., see trumpets). Repeat patterns another two bars. Etc.

In end Bar 17, harps play "6" sextuplet ascending 16th notes starting Great octave Gb-Db-Gb-Bb-Db-F (Harp II), while harp II plays Line 1 notes F-A-C-F-A-C (c''). The bottom staff of the H.O. plays on Great octave whole note F held fermata. Pos play on whole note chord small octave C/F/A, while trumpets play on A/C/F (f'') held fermata. After a quarter rest, vibe I very softly strikes *ppp* on Line 2 F/A dotted half notes held fermata, while vibe II strikes on A/C (c'') notes.

End of cue.

XI "Finale" Cue XI, #2069. *Lento* in Cut time. 19 bars, :39. Similar to Cue II, so I will not spend the time to go into detail here.

XII "Twilight Zone Closing Theme" *Lento* in C time, 9 bars, :45.

This cue is almost an exact replica of the opening cue "Twilight Zone Theme" already discussed. An extra bar is inserted. The end Bar 9 is exactly the same as end Bar 8 of the first cue.

"The Lonely" is a very powerful, moving, tightly scripted simple story, uplifted even further by a wonderfully effective (and classic) score by Bernard Herrmann!

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