

“WALKING DISTANCE” (Twilight Zone)

MUSIC BY BERNARD HERRMANN

Analysis By
Bill Wrobel

The following is a cue rundown analysis of *The Twilight Zone* episode, "Walking Distance," music by Bernard Herrmann. Date of composition: Aug 15, 1959. Airdate : Oct 30, 1959 Episode # 5, First Season. This is one of the very best "moody" and thoughtful Twilight Zone episodes, and the only lushly stringed score Herrmann composed for *The Twilight Zone*.

The autograph score is available for research at UCLA Music Library Special Collections, CBS Collection (72), Box 89. The music was recorded for CBS Music Library XI-78-D3 (Library 11, Reel 78-D3). The title page gives the date of August 15, 1959. Instrumentation: 6 violins I, 4 violins II, 3 violas, 3 celli, 2 basses, and 1 harp (19 players). The score is 14 pages in length comprised of eleven cues (CBS cues #2070 thru #2080). Herrmann used 24 stave paper from Edizioni De Santis, Roma, Via del Corso 133.

As a reference audio source, I will use The Varese Sarabande (302 066 087 2) *twilight Zone* CD One, tracks 18-28, conducted by Joel McNeely.

I “Intro” #2070[R1M0511] *Lento* in C time, 8 bars, :28. All strings are *sords* (muted). Scene: An existentially distraught Martin Sloan (Gig Young) is driving outside the Big City and comes upon a sign for a little town called Hometown. As he waits to have his car serviced, he decides to revisit this town where he grew up and maybe find some memories of happiness. Later he realizes he is magically transported back in time to 1934 when he was a little boy. Rich nostalgic music is played by impassioned strings.

Bar 1 = C# half-diminished 7th (C#/E/G/B)

Ah! We start the score with Herrmann’s favorite seventh chord, the half-diminished seventh! The harp plays *pp* a quarter note arpeggiando (vertical wavy line rolled chord) on middle C#/E/G/B/Line 2 E/G/B (followed by a quarter and half rest). *Solo* viola I plays *pp* < > (crescendo-decrescendo) middle (Line 1) C# dotted half note on the up-bow (*v* symbol above the note), followed by a quarter rest. Four violins II are separated by two staves (two violins per staff). The bottom staff plays on the up-bow Line 1 G/B dotted half notes (stem down), followed by a quarter rest. The top staff of violins II play *pp* < > Line 2 E/G dotted half notes (followed by a quarter rest). Violins I bottom staff play on the up-bow Line 2 B dotted half note (followed by a quarter rest). The top staff of violins I play the melody line *p* < > of Line 3 D# quarter note to E quarter note back to D# and then down to Line 2 B quarter note (finishing the five-note legato phrase next bar on Line 2 Bb dotted half note (*p* < >), followed by a quarter rest. The initial D# quarter note adds a temporary hint of the C# min 9 b5th tonality (C#/E/G/B/D#), an extension of the C# half-dim 7th (C# min 7 b 5th).

[end session Sunday, July 27, 2003 at 11 pm]

[resume Monday, July 28 at 8:35 pm]

Bar 2 = C Dom 7th (C/E/G/Bb)

The harp plays a quarter note arpeggiando on middle C/E/G/Bb/Line 2 E/G/Bb (followed by a quarter and half rest). The solo viola plays Line 1 (middle) C dotted half note crescendo-decrescendo (followed by a quarter rest). The bottom staff of violins II play Line 1 G/Bb dotted half notes while the top staff play violins II play Line 2 E/G dotted half notes (followed by a quarter rest). As given, the top staff of violins I play the conclusion of the five-note phrase on Line 2 Bb dotted quarter note. The bottom staff plays Line 2 quarter notes D-Eb-D down to Line 1 Bb quarter note. The initial D quarter note (and 3rd beat D quarter note) suggests the C Dom 9th (C/E/G/Bb/D).

Bar 3 = A Dom 7th (A/C#/E/G)

The harp plays arpeggiando small octave A quarter note (bottom staff) and (top staff) middle C#/E/G/Line 2 C#/E/G (followed by a quarter and half rest). The solo viola plays small octave A dotted half note (followed by a quarter rest). The bottom staff of violins II play Line 1 E/G dotted half notes while the top staff plays Line 2 C#/E dotted half notes (followed by a quarter rest). The bottom staff of violins I play Line 2 G dotted half notes < > followed by a quarter rest. The top staff of violins I returns to play the melody line phrase *p* < > starting on Line 2 B quarter note on the up-bow to Line 3 C quarter note back to B quarter note down to G quarter note to (Bar 4) E dotted half note (also < >). The B quarter notes suggest temporarily the A Dom 9th (A/C#/E/G/B).

Bar 4 = C Dom 7th (C/E/G/Bb)

The harp is arpeggiando on Bb/middle C/E/G/Line 2 C/E quarter notes (followed by a quarter and half rest). The solo viola plays small octave Bb dotted half note (followed by a quarter rest). The bottom staff of violins II play Line 1 E/G dotted half notes while the top staff plays Line 2 C/E dotted half notes (followed by a quarter rest). As given the top staff of violin I plays Line 2 E dotted half note. The bottom staff plays Line 2 Bb to Cb to Bb down to Gb quarter notes.

Bar 5 = D min 9th (:20)

The arpa is arpeggiando for the last time in this cue on quarter notes Great octave A/small octave E/middle C (bottom staff) and (top staff) Line 1 E/F/A (followed by a quarter and half rest). The celli make their first appearance (or *hearing*) *p* < on Great octave A/small octave E/middle C whole notes on the up-bow legato to (Bar 6) Bb/small octave F/Bb whole notes. Violas are silent in Bar 5. The bottom staff of violins II play Line 1 E/A whole notes while the top staff plays Line 1 F/A whole notes crescendo. All of violins I (both staves) play crescendo Line 2 E quarter note on the up-bow legato to F quarter note (repeat the two notes as given in the second half of the bar).

Bar 6 = Bb Dom 7th (Bb/D/F/Ab) written enharmonically as (Bb/D/F/G#)

This is an interesting bar since we find one of those relatively rare instances of Herrmann (beyond his Early Works) when he used enharmonic equivalences (in this case, G# for the “correct” Ab written note). However, there is an understandable reason for this, as I’ll explain in Bar 7. The celli play as given in the above paragraph (Bb/F/Bb whole notes). All viole small octave E to F and again E to F quarter notes. All violins II play Line 1 D/G# whole notes tied to whole notes next bar decrescendo. All violins I play Line 2 D half note to C legato to D quarter notes.

Bar 7 = E Dom 7th (E/G#/B/D)

The reason for the enharmonic note in Bar 6 is because in Bar 7 we now have the E Dom 7th with the G# note. Violins II had their tones tied to this bar. At any

rate, the harp plays *p dolce* ascending 8th notes starting Great octave E-B-small octave E-G# (bottom staff) up to (top staff) Line 1 D-G#-B-D (d'') 8ths to (end Bar 8) Line 2 E quarter note. CB play *p >* Great octave E whole note. VC play Great octave E/B/small octave E whole notes decrescendo. Viole play small octave G# whole note decrescendo. Violins II play those tied D/G# whole notes. Violins I play Line 2 E whole notes tied to whole notes next bar decrescendo and held fermata.

Bar 8 = N/A.

As given the first violins play that Line 2 E whole notes held fermata while the harp plays the Line 2 E quarter note, followed by a quarter rest and then a half rest held fermata.

End of cue.

[end session 11 pm] [resume Tuesday, July 29 at 6:35 pm]

II “The Drugstore” #2071[R I M0512] *Lento* in C time, 11 bars, :37.

Bars 1-3 = F maj 7th (F/A/C/E)

The harp plays *pp* rising to falling “6” sextuplet 16th note figures (repeated in Bars 2 & 3). We find (bottom staff, treble clef) small octave A up to middle C-E-F-A to Line 2 C 16ths followed by another “6” figure of Line 2 E-F up to (top staff) A-Line 3 C-F-A to descending “6” figure F-E-C-A down to (bottom staff) Line 2 F-E to final “6” figure of arpeggio 16ths C-A-F-E-A-small octave A-F.

Sords violins I begin to set into motion a pyramid structure of the complete strings (more strings entering in after each half-bar duration thru Bar 3). So we find violins I (both staves) playing *p <* Line 3 E (on the up-bow) to F quarter notes (bowed trem for the bottom staff) to another E-F set of quarter notes (repeated next bar). After a half rest, violins II (the bottom staff is bowed trem) plays Line 2 E to F quarter notes *p <*.

In Bar 2, violins II continue to play Line 2 E-F to E-F quarter notes (bottom staff is bowed trem), repeated in Bar 3. Violins I continue the Line 3 E-F notes. After a half rest, and continuing the pyramid build, *sords* viole (actually all strings are muted) play *p <* Line 1 E-F quarter notes.

In Bar 3, viole continue (non-trem) E-F to E-F quarter notes while violins II also continue the pattern on Line 2 E-F notes. Violins I also play the pattern on Line 3 E-F quarter notes for the first half of the bar (followed by a half rest). VC also now join in playing small octave E to F quarter notes to another set of E-F notes. After a half rest, CB join in to play small octave E-F quarter notes *p <*.

In Bar 4 (:13), we come to a new pattern for the rest of the cue. I am not entirely sure of the tonality but the suggested one is the E Dom 7 b 5th (E/G#/Bb/D). Violins I top staff plays Line 2 D whole note *mf >* legato down to (Bar 5) Line 1 G# whole note *p >* (repeat in Bars 6-7). The bottom staff of violins I play Line 1 G# whole note down to (Bar 5) D whole note (repeat in Bars 6-7). The top staff of violins II play Line 1 D whole note down to (Bar 5) small octave G# whole note (repeat in Bars 6-7). The bottom staff of violins II play small octave Bb whole note legato up to (Bar 5) Line 1 D whole note (repeat in Bars 6-7). Violas play small octave E whole note to (Bar 5) F whole note (and then F to E whole notes in Bars 6-7). VC play *mf >* Great octave Bb whole note tied to (Bar 5) Bb whole note *p >* (repeat next two bars). CB play Great octave Bb whole note up to (Bar 5) F small octave whole note (and then Bb up to E whole notes in bars 6-7).

After a quarter rest in Bar 4, the harp is indicated as *solo* playing descending quarter notes *mp* starting on Line 3 D down to Line 2 G# down to E. In Bar 5, the harp continues on Line 2 D down to Line 1 G# down to E quarter notes (followed by a quarter rest). After a quarter rest in Bar 6, the harp plays *mp* descending quarter notes Line 2 G#-E-D down to (Bar 7) Line 1 G#-E-D (followed by a quarter rest).

In Bar 8 we find the Fb augmented chord (Fb/Ab/C) to (Bar 9) Eb aug (Eb/G/B). Violins I top staff plays Line 2 C whole note decrescendo to (Bar 9) Line 1 B whole note (continuing decrescendo), while the bottom staff plays Line 1 Ab to G whole notes. The top staff of violins II play middle C whole note to (Bar 9) small octave B whole note, while the bottom staff plays small octave Ab to (Bar 9) G whole note. Viole play small octave Fb whole note to (Bar 9) Eb whole note, while VC play Great octave Ab to (Bar 9) G whole note. The CB are silent to end of cue. After a quarter rest, the harp plays descending quarter notes starting Line 3 C down to Line 2 Ab to Fb to (Bar 9) Eb to Cb down to Line 1 G (followed by a quarter rest). Note that the harp in Bar 9 plays enharmonic Cb instead of B.

In Bar 10 (start of page 2), the strings play the same notes as in Bars 8-9 but now as half notes (and now crescendo). So VC play Great octave Ab to G half notes; viole play small octave Fb to Eb half notes, and violins play AB/C to G/B half notes.

In end Bar 11, violins I play Line 1 D/G# whole notes decrescendo and held fermata. Note that the D-G# interval is the augmented 4th version of the tritone. All violins II play small octave G# whole notes held fermata. Viole play small octave D whole note, and VC play Great octave F whole note held fermata.

End of cue. Incidentally, this cue was not included in the original Twilight Zone LP. It started with cue I (“Intro”) and skipped to cue III.

III “Memories” #2072[RI M0513-514-515] *Lento tranquillo* in C time, 35 bars, 2:22. All strings are *sords* (muted).

[end session] [resume Wednesday, July 30 at 6 pm]

Bar 1 = A min (A/C/E)

Violins and viole play the melody line *dolce p* < >. Violins I top staff play on the up-bow Line 3 E half note to d to C quarter notes back up to (Bar 2) E to D half notes (all five notes are played under the legato phrase umbrella). Violins I bottom staff play Line 3 C half note to Line 2 B to A quarter notes back to (Bar 2) C to Bb half notes. Violins II (both staves) play on the up-bow Line 2 E half note to D-C quarter notes to (Bar 2) E to D half notes. After a quarter rest in Bar 1, violas play *pp* < on the up-bow middle C dotted half note legato to (Bar 2) D dotted half note decrescendo (followed by a quarter rest). After a quarter rest, VC are *div a 3* playing *pp* < Great octave A/small octave E/A dotted half notes (Herrmann forgot to place the dots after the half note values) to (Bar 2) Bb/F/Bb dotted half notes decrescendo, followed by a quarter rest (but Herrmann forgot to add the quarter rest symbol). CB are silent until Bar 18. The tonality is Bar 2 is vague due to added notes. Taking the violas and celli alone, we clearly have the Bb maj chord (Bb/D/F). Violins play E/C initial half notes (not consistent with the Bb maj tonality) followed by Bb/D half notes (consistent with the Bb maj tonality). It appears to be the Bb maj/9th tonality (Bb/D/F/C) that is consistent with Herrmann’s style with “romantic” and nostalgic scores, with the added major third note (E). A simple passing note simply may be involved.

Bar 3 = A min (A/C/E)

Violins I top staff plays Line 3 C half note to B-A quarter notes to (Bar 4) B to A half notes, while the bottom staff plays Line 2 A half note to G-F quarter notes to (Bar 4) G to F half notes. Violins II play the violins top staff line but an octave lower. After a quarter rest, violas play middle C dotted half note (Herrmann forgot the dot after the half note) legato down to (Bar 4) A dotted half note decrescendo (followed by a quarter rest). After a quarter rest, divisi celli play Great octave A/small octave E/A dotted half notes to (Bar 4) F/C/F dotted half notes (followed by a quarter rest). The same situation occurring in Bar 2 happens here with a new tonality. Violas and celli clearly play the F maj (F/A/C) tonality. The violins playing G/B initial half notes suggest again a maj/9th chord (in this case F/A/C/G) with the added major third note (B). The violins then play F/A half notes consistent with the F maj tonality.

In Bar 5, violins I top staff plays Line 2 G half note to F down to D quarter notes to (Bar 6) E half note decrescendo (these four notes are under the legato phrase) to C half note crescendo to (Bar 7) D half note to C to Cb quarter notes to (Bar 8) C dotted half note decrescendo (followed by a quarter rest). The bottom staff of violins I plays Line 2 E half note to D down to Line 1 Bb quarter notes to (Bar 6) Line 2 C half note decrescendo (these four notes under the legato slur) to Line 1 A half note crescendo to (Bar 7) Bb to Ab half notes to (Bar 8) A dotted half note decrescendo (followed by a quarter rest). Both staves of violins II play Line 1 G half note to F-D quarter notes to (Bar 6) E half note (legato slur) down to middle C half note crescendo. In bar 7, the top staff plays D half note to middle C quarter note to Cb quarter note to (Bar 8) middle C dotted half note decrescendo (followed by a quarter rest). The bottom staff plays D half note down to small octave Ab half note up to (Bar 8) E dotted half note (followed by a quarter rest).

After a quarter rest in Bar 5, violas play small octave Bb dotted half note crescendo and legato to (Bar 6) A dotted half note decrescendo (followed by a quarter rest). The violas are silent in Bar 7 and the first half of Bar 8 (more later). After a quarter rest in Bar 5, VC play Bb/F/Bb dotted half notes to (Bar 6) A/E/A dotted half notes (followed by a quarter rest). After a quarter rest in Bar 7, VC play Great octave Fb/small octave Cb/Fb dotted half notes to (Bar 8) A/E/A dotted half notes decrescendo (followed by a quarter rest). Bar 6 is again the A min (A/C/E) tonality while the second half of Bar 7 is the Fb maj (Fb/Ab/Cb) tonality going back to (Bar 8) A minor.

After a half rest in Bar 8, the *solo* viola (:34) in the treble clef plays *espr p* < Line 2 D to E quarter notes to (Bar 9) F# quarter note decrescendo to E half note (these four notes are under the legato umbrella) to D quarter note up to (Bar 10) F# quarter note to E half note (these three under the phrase umbrella) back to D quarter note to (Bar 11) E quarter note to D half note (legato umbrella). The standard alto clef is re-inserted at this time. Then the solo viola plays Line 1 Bb quarter note to Line 2 D quarter note to C half note (legato) to Ab quarter note up to (Bar 13) C to B half notes decrescendo.

Back in Bar 9, the top staff of violins I play Line 1 E whole note crescendo to (Bar 10) D dotted half note decrescendo (followed by a quarter rest) while the bottom staff plays middle C whole note up to (Bar 10) E dotted half note. Violins II top staff play Line 1 D whole note down to (Bar 10) small octave B dotted half note (followed by a quarter rest) while the bottom staff plays small octave A whole note to (Bar 10) G

dotted half note. VC play Great octave D/A/small octave F# whole notes to (Bar 10) G/D/B dotted half notes decrescendo (followed by a quarter rest).

Combined we have in Bar 9 the D Dom 9th (D/F#/A/C/E) to (Bar 10) E min 7th (E/G/B/D).

In Bar 11, violins I play Line 1 D/F whole notes to (Bar 12) middle C/Eb dotted half notes decrescendo (followed by a quarter rest). Violins II top staff plays small octave Bb whole note to (Bar 12) Ab dotted half note, while the bottom staff plays Line 1 F whole note to (Bar 12) Eb dotted half note. VC play Bb/F/D whole notes to (Bar 12) Ab/Eb/middle C dotted half notes decrescendo (followed by a quarter rest). Combined we have the Bb maj (Bb/D/F) to (Bar 12) Ab maj (Ab/C/Eb).

In Bar 13, violins I play Line 1 D/Ab dotted half notes decrescendo (followed by a quarter rest) while violins II play middle C/E dotted half notes. VC play Ab/E/Ab dotted half notes decrescendo (followed by a quarter rest).

In Bar 14, violins I repeat the previous bar, and violins II repeat Bar 13 as well except that, for some reason, the lines are interchanged with the two staves. In other words, the top staff in Bar 13 plays middle C dotted half note and then E dotted half note in Bar 14, while the bottom staff plays E in Bar 13 and then C in Bar 14. The violas are silent until Bar 19. Also in Bar 14, we now find the solo cello (altri celli are silent) in the tenor clef playing *dolce pp* < > Line 2 C half note to B half note. All celli are then silent until Bar 18.

In Bar 15 (1:04), violins I top staff are further divisi into two separate lines. Violins 1. & 2. play (see top staff violins I of Bars 1-2) *p* < Line 3 E half note to B to A quarter notes to (Bar 16) E to D half notes. Violins 3. & 4. play (see bottom staff violins I of Bars 1-2) Line 3 C half note to B to A quarter notes to (Bar 16) C to Bb half notes. The bottom staff of violins I (violins 5 & 6) play (see also all of violins II in Bars 1-2) Line 2 E half note to D-C quarter notes to (Bar 16) E to D half notes. After a quarter rest, the top staff of violins II play Line 1 E/Line 2 C dotted half notes to (Bar 16) Line 1 F/Bb whole notes crescendo. After a quarter rest, the bottom staff of violins I play small octave A/Line 2 C dotted half notes to (Bar 16) small octave and Line 1 Bb whole notes. Once again (as in the beginning of the cue), we have the A min to Bb maj chords.

[end session 10:30 pm]

[resume session Sunday, August 3, 2003 at 7:47 am]

In Bar 17 (1:12), violins I top staff play Line 2 B/Line 3 E whole notes to (Bar 18) C/E (E tied from Bar 17) decrescendo *pp* and tied to whole notes in Bar 19. Violins I bottom staff play Line 2 G# whole note to (Bar 18) A whole note tied to whole note in Bar 19. Violins II top staff play Lines 1 & 2 E whole notes to (Bar 18) unison Line 2 E whole notes tied to whole notes next bar. Violins II bottom staff play Line 1 E/B whole notes to (Bar 18) A/C (c^{''}) whole notes tied to whole notes next bar. After a half rest in Bar 18, *tutti* VC (back in the standard bass clef) play *pp* Great octave E/A/small octave E half notes tied to whole notes next bar. After a half rest in Bar 18, CB (basses) make their appearance in this cue playing *pp* Great octave A and small octave E half notes tied to whole notes decrescendo next bar. In Bar 19, violas appear to play *pp* on the up-bow Line 1 Eb/Ab/C (c^{''}) whole note. Herrmann unusually writes the term *flautando* for how the violas are to play. This is a synonym (same meaning) for *sul tasto* (drawing the bow above or close to the fingerboard) whereas *sul ponticello* is precisely the opposite effect (drawing the bow near the bridge). Normally Herrmann writes the term *sul tasto* instead

of the Italian term, *flautando*. At any rate, in Bar 19, we have the bitonality of A min (A/C/E) played by the violins/VC/CB and Ab maj (Ab/C/E) of the violas.

Also in Bar 19, the harp plays *pp* two ascending “3” triplet value bracketed quarter notes starting (bottom staff in the treble clef) Eb-Ab-C (c’’) up to (top staff) Line 2 Eb-Ab-C (c’’’). Repeat in Bar 21.

In Bar 20, violins I top staff play Line 2 C/E whole notes tied to whole notes next bar, while the bottom staff violins play Line 1 A whole note tied to next bar. Violins II (both staves) play Line 2 A/Line 3 E whole notes tied to whole notes next bar. In Bar 21, the violas return (after a one-bar rest) to repeat Bar 19’s Eb/Ab/C (c’’) whole notes (*flautando*). As given, the harp repeats the rising triplet figures.

In Bar 22 (1:36), violins I top staff play Line 2 Bb/Line 3 F whole notes tied to whole notes next bar, while the bottom staff violins play Line 3 Db whole notes. Violins II top staff play Line 1 Bb/Line 2 F whole notes tied to whole notes next bar, while the bottom staff violins play Line 2 Db/F whole notes. Combined we have the Bb min (Bb/Db/F) tonality. After a half rest, VC play *pp* Great octave F/Bb/small octave F half notes tied to whole notes decrescendo next bar (repeat in Bars 24-25). After a half rest, CB play Bb/F (f) half notes tied to whole notes next bar (repeat in Bars 24-25).

In Bar 23, the violas return to now play Line 1 E/A/C# (A may 2nd inversion) whole notes on the up-bow (repeat in Bar 25). The harp returns to play ascending “3” triplet value quarter notes Line 1 E-A-Line 2 C# up to (top staff) E-A-Line 3 C# (repeat in Bar 25).

In Bar 24, violins I top staff play Bb/F (f’’) whole notes tied to whole notes next bar, while the bottom staff violins I play Line 2 Db notes. The top staff of violins II play BB/F (f’’) whole notes tied to whole notes next bar, while the bottom staff plays Bb/D (d’’) notes.

In Bar 26, the top staff of violins I play Line 3 C/E whole notes held fermata and also tied to half notes next bar, while the bottom staff plays Line 2 A whole note tied to half note in Bar 27. The top staff of violins II play Line 2 C/E whole notes held fermata and tied to half notes next bar while the bottom staff violins play A/E (e’’) notes (violins II follow with a half rest in Bar 27 while violins I continue the melody line as I’ll describe shortly). After a half rest in Bar 26, violas play *pp* small octave C/E/A half notes held fermata and tied to dotted half notes decrescendo in the next bar (followed by a quarter rest). After a half rest, VC play Great octave E/A/E (e) half notes held fermata and tied to dotted half notes next bar (quarter rest following) while CB play A/E (e) notes in that pattern.

Violins I continue in Bar 27 on Line 2 D/B/D (d’’) quarter notes to C/A/C (c’’) quarter notes crescendo (Line 2 D-C line played by the bottom staff) to (Bar 28) E/C/E (e’’) half notes decrescendo to D/Bb/D half notes. The notes in Bars 26 thru 28 are played under the legato umbrella. In Bar 28, violins II play < > Line 2 C/E and Line 3 CE half notes on the up-bow to Bb/D half notes. VC play Great octave Bb/small octave F/Line 1 D whole notes *pp* < to (Bar 29) A/E/C (c’) dotted half notes (followed by a quarter rest). Violas and basses are silent.

In Bar 29, violins I continue the melody line on C/A/C (c’’) half notes to B/G/B quarter notes to A/F/A quarter notes crescendo to (Bar 30) B/G/B half notes to A/F/A (a’’) half notes decrescendo (these five notes are played under the legato umbrella). In Bar 30, violins II play , < > Lines 1 & 2 G/B half notes to A/A half notes. VC play Great

octave F/small octave C/A whole notes crescendo to (Bar 31) Bb/F/D (d') dotted half notes decrescendo (followed by a quarter rest).

In Bar 31, violins I play Line 1 G/Line 2 E/G half notes to F/D/F quarter notes to D/Bb/D (d'') quarter notes crescendo to (Bar 32) E/C/E (e'') half notes (these four notes are under the legato umbrella) to middle C (bottom staff) and (top staff) A/Line 2 C half notes (start of a new five-note legato phrase) to (Bar 33) D/Bb/D half notes to C/Ab/C quarter notes to D/Bb/D quarter notes to (Bar 34) G/C/E (e'') half notes (end of phrase) to Line 1 Ab (bottom staff) and Line 1 B (top staff) half note decrescendo to (end Bar 35) A/Line 2 C#/E whole notes (root position A maj) held fermata.

In Bar 32, VC play Great octave F/small octave E/middle C whole notes crescendo and legato mini-slurs to (Bar 33) Fb/Cb/Ab dotted half notes decrescendo (followed by a quarter rest). In Bar 34, celli 1 plays small octave E whole note tied to whole note next bar held fermata, while celli 2. & 3. play *p* > Great octave A half note to G# half note to (end Bar 35) A whole note held fermata. In Bar 35, CB return to play that Great octave A whole note *pp* > and held fermata.

After a half rest in Bar 32, violins II (bottom staff) middle C and (top staff) A/Line 2 C half notes to (Bar 33) D/BB/D half notes to middle C/Ab/C quarter notes to D/Bb/D quarter notes (violins II are col violins I) to (Bars 34-35) the same notes (col) as violins I. In Bar 34, violas 1. & 2. play middle C to B half notes to (Bar 35) C# whole note held fermata. Viola 3. plays *p* > small octave E whole note tied to whole note held fermata in end Bar 35. So the cue ends on the A maj (A/C#/E) tonality.

End of cue. [10:05 am. Eat break...] [10:25 resume...]

IV “The Park” #2073 [R I M520-16] *Molto Moderato (sempre sotto voce)* in C and 12/8 time. Page 4 and top of page 5, 26 bars, 1:40. Once again, all strings are *sords*. Track #21 on the McNeely cd. This is probably one of the better-known or appreciated or memorable cues in the score. Very elaborate divisi-parts writing for the strings!

The top staff line are solo violins 1. & 2. from the violins I pack. These two violins play the melody line. Violins 3. & 4. from violins I occupy a separate staff line, and violins 5. & 6. from violins I occupy a separate staff line below the other two. Violins 1. & 2. occupy the top staff line of violins II, and violins 3. & 4. occupy the bottom staff of violins II. Violas and celli (basses are tacet) occupy only one staff each. Finally the harp plays the bottom two staves. The solo melody line violins and the harp are set in the 12/8 time signature, while altri instruments play in C time.

In Bar 1, Violins 3.4 of violins I are *Har* (harmonics) playing very softly *ppp* diamond head Line 2 D quarter note (with the tiny circle above the note to symbolize harmonics) legato slur up to Line 3 D quarter note harmonics (repeat the two notes in the same bar and repeat in Bar 2). Violins 5. & 6. of violins I play *ppp* (*Harm*) on Line 2 D diamond-shaped half note up to Line 3 D half note (repeat next bar). Violins II top staff play harmonics also on Line 1 G diamond-shaped quarter note legato up to Line 2 G quarter note back to Line 1 up to Line 2 G quarter notes (repeat next bar), while the bottom staff plays harmonics on Line 1 G up to Line 2 G half notes (repeated next bar). The bottom staff (treble clef) of the harp plays *p dolce* Line 1 G dotted quarter note let vibrate (extending out curve line) down to D dotted quarter note let vibrate up to G down to D notes (repeat next bar). After an 8th rest, the top staff plays Line 2 D-D 8ths (play this pattern 4X per bar). Repeat in Bar 2.

In Bar 2, violins 1. & 2. of violins I commence the melody line *pp dolce* Line 2 G/B dotted quarter notes to F#/A# dotted quarter notes to G/B dotted quarter notes up to B/D (d'') dotted quarter notes to (Bar 3) A/C (c'') dotted quarter notes tied to quarter notes to G/B 8ths down to F#/A double-dotted half notes. [Note: the reason they are double-dotted notes is because of the 12/8 time. A dotted half note means a half note tied to a quarter note. In 12/8 time that would mean an 8th rest note would need to follow to complete the duration of the bar. But a double-dotted note is equivalent to a half-bar duration in 12/8 time] At any rate, these notes in Bars 2 & 3 are played under the legato umbrella.

In Bar 3, violins 3. & 4. of violins I now play harmonics on Line 1 A up to Line 2 A down to Line 1 A up to Line 2 A quarter notes up to (Bar 4) Line 2 D up to Line 3 D quarter notes in that pattern. Repeat Bars 3-4 in Bars 5-6 and 7-8. Bar 9 repeats Bar 8 (see Bar 1). Violins 5. & 6. of violins I play in Bar 3 Line 1 A up to Line 2 A half notes up to (Bar 4) Line 2 D up to Line 3 D half notes. Repeat in Bars 5-6 and 7-8. Bar 9 repeats Bar 8 (see Bar 1 description). The top staff of violins II play Line 2 D up to Line 3 D back to Line 2 D up to Line 3 D quarter notes to (Bar 4) Line 1 G up to Line 2 G back to Line 1 to Line 2 G quarter notes. Repeat in Bars 5-6 and 7-8. Bar 9 repeats Bar 8. The bottom staff of violins II play Line 1 G up to Line 2 G half notes (repeat thru Bar 9).

Back in Bar 3, the bottom staff of the harp plays Line 1 A dotted quarter note down to A dotted quarter note up to A down to D to (Bar 4) G down to D up to G down to D dotted quarter notes. Repeat in Bars 5-6 and Bars 7-8. Bar 9 repeats Bar 8. After an 8th rest, the top staff plays Line 2 D-D 8ths (pattern played 4X). Repeat thru Bar 9.

Back in Bar 4, the solo melody line violins repeat Bar 2. In Bar 5, they play Line 3 C/E dotted quarter notes tied to quarter notes down to A/C 8ths down to F#/A double-dotted half notes. Bars 4-5 are played under the legato umbrella (curve slur line). In Bar 6, they continue on G/B dotted quarter notes up to A/C (c'') dotted quarter notes to A#/C# dotted quarter notes to B/D (d'') dotted quarter notes to (Bar 7) C/E dotted quarter notes down to A/C dotted quarter notes up to Line 3 D/F# dotted quarter notes tied to quarter notes to C/E 8ths down to (Bar 8) A/C double-dotted half notes tied to dotted quarter notes (followed by a quarter and 8th rest). Bars 6 thru 8 are played legato.

In Bar 9, they play Line 2 G/B dotted quarter note tied to G/B 8th notes to F#/A# dotted 8ths to G/B 16ths figure (the last three notes area cross-beam connected figure). Repeat same bar.

In Bar 10 (now in 9/8 time for the melody line violins and harp; ¾ time for altri instruments), the melody line violins play G/B legato slur to F#/A# to G/B 8ths (crossbeam-connected) to another such figure on the 2nd beat to G/B quarter notes legato slur to A/C 8ths to (Bar 11) F#/A double-dotted half notes tied to 8th notes (followed by a quarter rest). Violins 3. & 4. of violins I continue the harmonics on Line 2 D up to Line 3 D back to Line 2 D quarter notes to (Bar 11) Line 1 A up to Line 2 A down to Line 1 A quarter notes. Violins 5. & 6. of violins II play Line 2 D harmonics diamond-shaped half note up to Line 3 D quarter note to (Bar 11) A half note up to Line 2 A quarter note. Violins II top staff play Line 1 G up to Line 2 G down to Line 1 G quarter note (still harmonics) up to (Bar 11) Line 2 D up to Line 3 D down to Line 2 D quarter notes. The bottom staff of violins II play Line 1 G up to Line 2 G half notes up to (Bar 11) Line 2 D up to Line 3 D half notes.

In Bar 12 (back to C & 12/8 time), the melody line violins play A/C (c''') dotted quarter notes tied to 8ths to G#/B dotted 8ths to A/C 16ths figure (repeat same bar) to (Bar 13 in 3/4 and 9/8 time) A/C-G#/B-A/C 8ths figure played twice to Line 3 C/E quarter notes to B/D 8ths to (Bar 14) Line 2 G/B double-dotted half notes tied to 8th notes (followed by a quarter rest). Back in Bar 12, violins 3. & 4.(C time) play Line 2 A down to A half notes legato up to (Bar 13 in 3/4 time) Line 2 A dotted half note down to (Bar 14) Line 2 D half note up to Line 3 D quarter note (still harmonics). Violins 5. & 6. of violins I play (in C time) Line 1 A quarter note up to Line 2 D half note down to Line 1 A quarter note tied to (Bar 13 in 3/4 time) A quarter note up to Line 2 A half note to (Bar 14) Line 2 D quarter note up to Line 3 D half note. Violins II top staff play in Bar 12 Line 3 D half note down to Line 2 D half note legato up to (Bar 13 in 3/4 time) Line 3 D dotted half note down to (Bar 14) G half note up to Line 2 G quarter note. The bottom staff of violins II play Line 2 D up to Line 3 D half notes down to (Bar 13 in 3/4 time) Line 2 D half note up to Line 3 D quarter note down to (Bar 14) Line 1 G quarter note up to Line 2 G half note (still harmonics).

Back in Bar 12, the bottom staff of the harp plays Line 1 D dotted quarter note up to A dotted quarter note down to D up to A notes to (Bar 13 in 9/8 time) D up to A down to D dotted quarter notes to (bar 14) G down to D up to G notes. After an 8th rest in Bar 12, the top staff plays Line 2 D-D 8ths (crossbeam connected). Play this pattern 4 time in that bar and then 3X in Bar 13 (in 9/8 time) and 3X in Bar 14.

In Bar 15 (start of page 5), we return to the C and 12/8 time signatures thru Bar 18. So we find the solo violins playing the melody line in Bar 12 (:51) of Line 2 B/Line 3 D dotted quarter notes to A#/C# dotted quarter notes to Line 3 C/E dotted quarter notes to B/D dotted quarter notes (these four dyads are played under the legato umbrella) down to (Bar 16) Line 2 G/B dotted quarter notes to F#/A# dotted quarter notes to A/C dotted quarter notes to G/B dotted quarter notes (legato). Violins 3. & 4. of violins I play Line 2 D up to Line 3 D harmonics diamond-shaped half notes (repeat in Bar 16). Violins 5. & 6. play Line 2 D quarter note up to Line 3 D half note down to D quarter note up to (Bar 16) Line 3 D half note down to Line 2 D half note. Violins II top staff play Line 1 G up to Line 2 G half notes (repeated next bar), while the bottom staff plays Line 1 G quarter note up to Line 2 G half note down to Line 1 G quarter note up to (Bar 16) G half note down to Line 1 G half note. The bottom staff of the harp plays Line 1 D dotted quarter note up to G down to D up to G (repeated next bar). [11:55 am]

In Bar 17 (*Rall*), the two melody line violins (top staff violins I) play Line 2 F#/A dotted quarter notes to E/G dotted quarter notes to C/E dotted quarter notes up to D/F# dotted quarter notes up to (Bar 18) G/B double-dotted half notes tied to double-dotted half notes and tied to (Bar 19, *Lento* in C time) half notes (start of a two-bar crescendo). Then they continue on Ab/C (c''') half notes up to (Bar 20) Line 3 C/Eb half notes to B/D half notes (Bars 19-20 are played under the legato slur).

Back in Bar 17, violins 3.4. of violins I play (still harmonics) Line 1 A up to Line 2 A half notes to (Bar 18) Line 2 D half note up to Line 3 D quarter note (followed by a quarter rest as they adjust to *nat* [non-harmonics] starting in Bar 19). Violins 5. 6. playing Bar 17 Line 1 A quarter note up to Line 2 A half note down to Line 1 A quarter note up to (Bar 18) D quarter note up to Line 3 D half note (followed by a quarter rest). Violins II top staff play Line 2 D up to Line 3 D half notes down to (Bar 18) Line 1 G quarter note up to Line 2 G half note (followed by a quarter rest). The bottom staff plays Line 2

D quarter note up to Line 3 D half note down to Line 2 D up to (Bar 18) G dotted half note (followed by a quarter rest). The bottom staff of the harp plays Line 1 A dotted quarter note let vibrate down to D up to A down to D to (Bar 18) G down to D up to G down to D to (Bar 19) G dotted quarter note (followed by a quarter and 8th rest and then a double-dotted half rest. The harp is silent to end of cue.

In Bar 21 (1:17), the development intensifies to *f* < (forte crescendo) to (Bar 22) *ff* (fortissimo) to descending series of rinforzando notes thru Bar 25. So we find violins 1.2. of violins I (melody line violins but now in fact *all* violins play the same pattern and pitches that started in Bar 20) forte Ab/C (c''') 8th notes down to Line 2 F/Ab 8th notes down to D/F 8th notes up to Line 3 C/Eb rinforzando 8ths legato to (Bar 22) B/D (d''') half notes to *unison* Line 3 C rinforzando-marked (> above the note) quarter note down to Line 2 Ab rinforzando quarter note. After those B/D half notes,, violins II play different notes (Line 2 Ab down to F quarter notes). After a half rest in Bar 22, the violins join in (treble clef) playing Line 2 Ab down to F rinforzando quarter notes.

In Bar 23, violins I play Line 2 F to Eb rinforzando quarter notes to D quarter note to (Bar 24) C down to Line 1 Ab legato mini-slur quarter notes to F down to D legato slur quarter notes to (Bar 25) middle C rinforzando (and *sff*) half note legato mini-slur to small octave B half note decrescendo and tied to B whole note in end Bar 26 and held fermata. Back in Bar 23, violins II play Line 2 D to C rinforzando quarter notes to Line 1 B rinforzando half note to (Bar 24) Ab to F legato quarter notes down to D down to small octave B legato quarter notes to (Bar 25) small octave Ab rinforzando and *sff* half note to G half note tied to whole note held fermata and decrescendo in end Bar 26. Violins play Line 2 D-C quarter notes to Line 1 B half note to (Bar 24) C down to Bb quarter notes to (standard alto clef) Line 1 F down to D quarter notes to (Bar 25) middle C half note to small octave B half note tied to whole note in end Bar 26 held fermata. In Bar 24 ("k" tenor clef) Line 1 Ab down to F quarter notes and then D down to B quarter notes to (Bar 25 in the standard bass clef) small octave Ab half note *sff* to G half note tied to whole note held fermata in end Bar 26. So the cue ends in Bar 25-26 on the Ab/C major third interval to the G/B major third interval.

End of cue. [12:41]

V "The House" #2074[R 2 M 522-523] *Molto Allegro e agitato* (first five bars) then *lento (tranquillo)*. 30 bars, 1:32. Strings are all muted once again. Track # 22.

Violins I top staff play *sff* > Line 1 D# whole note bowed trem to (Bar 2) middle C# whole note bowed trem. Repeat in Bars 3-4. Bar 5 repeats Bar 1 but now crescendo. The bottom staff of violins I play middle C# whole note bowed trem down to (Bar 2) A whole note trem. Repeat next two bars. Bar 5 repeats Bar 1 but now crescendo. Violins II top staff play small octave A whole note bowed trem *sff* decrescendo to (Bar 2) Line 1 D# whole note bowed trem (repeat Bars 1-2 in Bars 3-4). Bar 5 repeats Bar 1 but now crescendo. Violins II bottom staff also plays small octave A whole note bowed trem to (Bar 2) middle C# whole note bowed trem. Repeat next two bars. Bar 5 repeats Bar 1 but crescendo.

After a quarter rest in Bar 1, violins I/VC/CB all play *ff* small octave G# legato mini-slur to F# quarter note to E quarter to (Bar 2) D# rinforzando-marked quarter note up a minor 6th interval to B 8th to A half note. In Bar 3 (after a quarter rest), they play again the G#-F-E quarter notes to (Bar 4) D# rinforzando dotted 8th up to B 16th figure to A half

note to G# quarter note up to (Bar 5) Line 1 D# rinforzando half note legato to middle C# half note.

In Bar 5, viole play small octave E rinforzando quarter note (followed by a quarter and half rest). CB play Great octave E quarter note (followed by rests). The celli, however, play *sf* > *ppp* Line 1 E whole note and tied to (Bar 7 in $\frac{3}{4}$ time) E half note (followed by a quarter rest). Then in Bar 8, only a solo cello (tenor clef) plays *dolce* < Line 1 F dotted half note legato to (Bar 9) G dotted half note decrescendo. In Bar 10, the solo cello plays A dotted half note crescendo to (Bar 11) B dotted half note decrescendo. In Bar 12, the cello plays Line 2 C half note to D quarter note to (Bar 13) E dotted half note decrescendo and held fermata.

Back in Bar 5, after a quarter rest, the harp begins to play a series of arpeggiando quarter note chords. So we find the bottom staff of the harp (treble clef) playing *p dolce* Line 2 C/E/A (A min 1st inv) quarter notes and (top staff) Line 3 C/E/A quarter notes [written Line 2 like the bottom staff but with the *8 va* ottava spread across the notes thru Bar 8] down to A/C/E (root position A min) quarter notes to B/D/G (G maj 1st inv) quarter notes. In Bar 7 (in $\frac{3}{4}$ time thru Bar 13), the harp is arpeggiando on a repeat of the notes in Bar 6 to (Bar 8) A/C/F (F maj 1st inv) quarter notes down to F/A/C (root position) up to A/C/E notes (A min). In Bar 9, the harp plays G/B/D arpeggiando quarter notes to E/G/B (E min) to G/B/D to (Bar 10) F/A/C down to Lines 1 & 2 D/F/A (D min) back to F/A/C to (Bar 11) E/G/B down to C/E/G (C maj) back to E/G/B to (Bar 12) D/F/A quarter notes (followed by a half rest). In Bar 13, the harp plays *pp* Lines 1 & 2 E/G/B quarter notes arpeggiando (followed by a half rest held fermata).

In Bar 14 (start of page 6), the violins are soli for six bars playing *non-vibrato* half note chords. So we find in Bar 14 (:41), we find top staff of violins I (3 violins) playing *ppp non vibrato* Line 2 E/B/Line 3 E half notes legato to D/A/D half notes to (Bar 15) E/B/E half notes up to F/Line 2 C/F half notes. Repeat Bars 14-15 in Bars 16-17. The bottom staff of violins I (4. 5. 6.) play Line 2 E/G/B half notes legato to D/F/A half notes to (Bar 15) E/G/B half notes to F/A/C half notes. Repeat in the next two bars. Violins II top staff (1.2.) play Lines 2 & 3 E half notes to D half notes to (Bar 15) E half notes to F half notes. Repeat next two bars. The bottom staff of violins II (3.4.) play Line 1 A/Line 2 C half notes to Line 1 G/B half notes to (Bar 15) A/C to B/D half notes (repeated next two bars).

Combined we hear the A min 9th (A/C/E/G/B) half note tonality to G Dom 9th (G/B/D/F/A) half note tonality to (Bar 15) A min 9th again to B min 7 b 9th (B/D/F/A/C) tonality.

In Bar 18, the top staff of violins I play Line 2 A/Line 3 E/A half notes to G/D/G half notes to (Bar 19) F/C/F half notes to G/D/G half notes. The bottom staff of violins I play F/A/C (c''') half notes legato to E/B/B half notes to (Bar 19) Line 2 D/F/A half notes to E/G/B half notes. The top staff of violins II play Lines 2 & 3 A half notes to G half notes to (Bar 19) F to G half notes. The bottom staff of violins II play Line 2 D/F half notes to C/E to (Bar 19) B/D to C/E half notes.

Combined we hear the D min 9th (F/F/A/C/E) to C maj 9th (C/E/G/B/D) half note tonalities to (Bar 19) B min 7 b 9th again (B/D/F/A/C) to C maj 9th again.

In Bar 20 (1:08), the violins play the initial half note tones as given (A min 9th) but played as whole notes tied to whole notes next bar (and crescendo). After a quarter

rest, the solo cello (“k” tenor clef) plays *p espr* < Line 1 F half note to E quarter note tied to quarter note next bar to F half note to E quarter note crescendo to forte.

In Bar 22 (*Piu Mosso*), tutti VC (bass clef) play Line 1 rinforzando Eb whole note *sff* tied to whole note next bar, while viole return to play middle Cb whole notes. After a quarter rest, violins I top staff are fingered trem *sff* between middle Cc to Eb dotted half notes to (Bar 23) same figure followed by a quarter rest. The bottom staff of violins I play (after a quarter rest) small octave Ab up to middle Cb dotted half notes fingered trem to (Bar 23) same figure notes followed by a quarter rest. The top staff of violins II are col the top staff of violins I, and similarly the bottom staff of violins Ii with violins I’s bottom staff. After a quarter rest, the CB (*senza sords*) play *sff* pizzicato quarter notes Great octave F to Gb up to small octave F quarter notes to (Bar 23) Eb down to Great octave F to Gb up to small octave F quarter notes to (Bar 24) small octave E quarter note (followed by a quarter and half rest).

In Bar 24 (*Moderato*), viole and VC both play *sff* > Line 1 E whole note to (Bar 25 in $\frac{3}{4}$ time) F dotted half note. Celli are then silent to end of cue. Viole continue in Bar 26 with Line 1 G dotted half note legato to (Bar 27) A dotted half note (start of a steady decrescendo to end of cue) to (Bar 28) B dotted half note to (Bar 29, treble clef) Line 2 C half note to D quarter note to (end Bar 30) E dotted half note held fermata.

After a quarter rest in Bar 24, violins I top staff play Line 3 A down to E up to G quarter notes while violins I bottom staff play the same but an octave lower. After a quarter rest, the top staff of violins II play Line 3 E down to C to D quarter notes, while the bottom staff violins play Line 3 C down to Line 2 A to B quarter note.

In Bar 25 (*poco calando e rall* or gradually softer and slower), violins I play Lines 2 & 3 F down to C up to E quarter notes to (Bar 26) D down to B up to D quarter notes to (Bar 27) C down to A back to C to (Bar 28) B down to G up to B quarter notes to (Bar 29) Lines 1 & 2 A half notes followed by a quarter rest (violins are silent in end Bar 30). Violins II top staff play Line 3 C down to A to C quarter notes to (Bar 26) Line 2 B-B-B to (Bar 27) A-F-A to (Bar 28) G-E-G quarter notes to (Bar 29) Line 2 F half note (followed by a quarter rest). The bottom staff plays Line 2 A-F-A quarter notes to (Bar 26) G-E-G to (Bar 27) F-D-F to (Bar 28) E-C-E to (Bar 29) Line 2 D half note (followed by a quarter rest).

As given the viole end the cue soli on Line 2 E dotted half note held fermata.

End of cue. [2:58 pm]

VI “Curtain” #2075 [R 2 M524] C time, 4 bars, :20. Track # 23. Strings are now *senza sords* (without mutes).

All violins I play *mf* < descending quarter notes Line 3 A-F-D-C (in effect a melodic D min 7th or D/F/A/C) down to (Bar 2) Line 2 A-F-D-C to (Bar 3 in $\frac{3}{4}$ time) *f* < Line 1 A-F-D to (Bar 4 back in C time) small octave G# whole note *sff* and held fermata. Violins II play descending quarter notes Line 3 F-D-Line 2 B-A to (Bar 2) F-D-C(?)-A to (Bar 3 in $\frac{3}{4}$ time) Line 1 F-D-small octave B quarter notes to (Bar 4 in C time) G# whole note held fermata. The question mark on the C note in Bar 2 is because it appears out of place. If we take the first bar’s F-D-B-A descending sequence (in effect the B half-dim 7th or B/D/F/A), then it would follow the next bar would follow the same sequence (as violins I did with A-F-D-C). Apparently Herrmann made an error here. The reason is, in Bar 3, we find F-D-B (not C).

In Bar 4, viole join in to play *sff* small octave D whole note held fermata while VC play Great octave Bb. Divisi basses play Great octave Bb and small octave E whole notes held fermata. The harp plays a quickly ascending gliss *ff* starting on small octave C-D-E-F#-G#-A# up to (following that sequence) to (top staff) ending Line 3 C-E-D-F#-G#-A# (followed by a half rest held fermata).

End of cue.

VII “The Parents” #2076 [R 2 M525] *Triste e molto espr.* in C time, 41 bars, 1:40. Track # 24. Strings are once again *sords* (muted).

Essentially the first eight bars repeat the first eight bars of cue III “Memories” except that the VC are silent and the violas play divisi notes. Violins I exactly repeat “Memories” except that in Bar 8 we have the Line 1 A/Line 2 C whole notes in this cue instead of the dotted half notes in the previous cue. The top staff of violins II play the top staff of violins in the previous cue except now the register is an octave higher (so Line 3 E half note to Line 2 D to C quarter notes, etc.). The bottom staff plays *pp* < > Line 3 C half note to B to A Line 2 quarter notes to (Bar 3) C to Bb half notes. In Bar 3, the bottom staff of violins II play Line 2 A half note to G-F quarter notes to (Bar 4) G to F half notes. In Bar 5, they play Line 2 E half note to D down to Bb quarter notes to (Bar 6) C down to Line 1 A half notes. In Bar 7, they play Line 1 Bb to Ab half notes to (Bar 8) A whole note decrescendo.

Violas are demarcated in two staves: viola 1. plays the top staff line, while 2. & 3. play the bottom staff. Both are in the treble clef until Bar 5. So we find, after a quarter rest, Line 1 A/Line 2 C/E dotted half notes *pp* < on the up-bow legato to (Bar 2) Bb/D/F whole notes decrescendo. After a quarter rest in Bar 3, they play A/C/E dotted half notes to (Bar 4) F/A/C whole notes decrescendo. After a quarter rest in Bar 3, they play (alto clef) Line 1 D/F/Bb dotted half notes to (Bar 6) C/E/A whole notes. After a quarter rest in Bar 7, they play Ab/middle Cb/Fb dotted half notes to (Bar 8) A/C/E whole notes.

After a quarter rest in Bar 8, a *solo* cello plays *p espr* < rising quarter notes small octave A to middle C up to E to (Bar 9 in $\frac{3}{4}$ time, tenor clef) Line 1 B half note to A quarter note to (Bar 10) G half note decrescendo to F quarter note up to (Bar 11) A half note to G quarter note to (Bar 12) F half note to E quarter note to (Bar 13) G half note to F quarter note to (Bar 14) E half note to D quarter note to (Bar 15) E dotted half note decrescendo (VC silent in the next six bars).

Back in Bar 9 (in $\frac{3}{4}$ time), celli 2. & 3. (bottom staff) play *p* < > middle C/E dotted half notes legato to (Bar 10) A/C dotted half notes. In Bar 11, they play crescendo B/D (d³) dotted half notes to (Bar 12) A/C dotted half notes. In Bar 13, they play B/D notes down to (Bar 14) small octave F/A notes crescendo to (Bar 15) A/middle C dotted half notes decrescendo.

Back in Bar 9, all three violas play small octave B half notes to A quarter note to (follow the solo cello line thru Bar 15).

After a quarter rest in Bar 15, violins I top staff play *espr* < Line 1 A quarter note up to Line 2 E quarter note up to (Bar 16) B half note to A quarter note decrescendo (all six notes are under the legato umbrella). After a quarter rest, the bottom staff plays Line 1 A half note to (Bar 16) B half note to A quarter note to (Bar 17) G half note to F quarter note. In Bar 16, violins play Line 2 C/E dotted half notes legato *p* < down to (Bar 17) A/C dotted half notes decrescendo.

In Bar 18 (:52), violins play Lines 1 & 2 (top staff for Line 2 notes) A half notes to G quarter note to (Bar 19) F half note to E quarter note (legato slur) to (Bar 20) G half note to F quarter note to (Bar 21) E half note to D quarter note to (Bar 22) E dotted half note tied to dotted half note next bar (decrescendo in Bar 22 but crescendo in Bar 23). Back in Bar 18, violins II play B/D (d'') dotted half notes legato down to (Bar 19) A/C dotted half notes decrescendo to (Bar 20) B/D dotted half notes crescendo down to (Bar 21, still crescendo) Line 1 A/A dotted half notes to (Bar 22) A/C dotted half notes tied to next bar. After a quarter rest in Bar 22, *tutti* celli play (1:04) *espr* < small octave A to B quarter notes to (Bar 23) middle C half note to Line 1 D-E 8th notes.

In Bar 24, the top staff of violins I and the top staff of violins II play forte Line 2 D dotted half note to (Bar 25, start of page 8) E dotted half note (repeat these bars in Bars 26-26 but crescendo). The bottom staff of violins I play Line 1 B dotted half note to (Bar 25) Line 2 C dotted half note (repeat crescendo next two bars). The bottom staff of violins II play Line 1 G dotted half note to (Bar 25) A dotted half note (repeat crescendo next two bars). Viole return (treble clef) to play Line 2 F# rinforzando quarter note to E half notes *f* > to (Bar 25) A-G-F# quarter notes decrescendo to (Bar 26) F# half note to E quarter note decrescendo to (Bar 27) A-G-F# quarter notes decrescendo (violas are then silent until Bar 32). Back in Bar 24, VC play forte decrescendo Line 1 F# half note to E quarter note to (Bar 25) G dotted half note decrescendo to (Bar 26) F# quarter note to E half note decrescendo to (Bar 27) G quarter note to F# half note decrescendo (VC are silent until Bar 33).

Violins are then soli in Bars 28-31 (back to C time). We find in Bar 28 (1:20) all violins I playing *ff* > descending quarter notes Line 2 B-Bb-A-G# while violins II play Line 2 C/E whole notes. In Bar 29, violins II now play the descending legato quarter notes *ff* > Line 1 Bb-A-Ab-G while violins I play Line 2 C/Eb whole notes. In Bar 30, violins once again take over the descending quarter notes Line 2 A-G#-G-F# while violins II play Bb/D (d'') whole notes. In Bar 31, violins play descending quarter notes Line 1 Ab-G-Gb-F while violins I play A/C (c'') whole notes.

In Bar 32 (*poco a poco accell al fine*), now the viole (treble clef) play quarter notes Line 2 G rinforzando quarter note legato to F quarter note decrescendo back to G to F quarter notes in that pattern. Violins I and violins II play Ab/Line 2 Cb whole notes. However, violins I are . while violins II are < >. In Bar 33, viole are silent for a bar but VC play quarter notes Line 1 rinforzando F legato to E decrescendo (repeat same bar). Violins play Line 1 G/Bb whole notes in the pattern given. In Bar 34, viole return to play Line 2 E to D quarter notes to C-B quarter notes. Violins I & II (both are now crescendo-decrescendo) F/A to D/F half notes.

In Bar 35 (1:40), violins I play < > descending quarter notes Line 1 Bb-Ab-Gb-F to (Bar 36) Ab-G-F-E quarter notes to (Bar 37) E-D-middle C#-D quarter notes (repeated next bar) to (Bar 39) legato 8th notes E-D-C#-E played twice to (Bar 40) F dotted half note to E quarter note to (end Bar 41) Eb whole note *fff* and held fermata. Back in Bar 35, violins II top staff play Line 1 Eb down to small octave B half notes < > to (Bar 36) middle C# to Bb half notes. The bottom staff violins play middle Cb down to G half notes to (Bar 36) A to Bb half notes. In Bar 37, all violins II play small octave A whole note (repeated next bar) to (Bar 39) two A half notes (both decrescendo) to (Bar 40, divisi) small octave G/Bb whole notes crescendo to (Bar 41) Ab/Line 1 Eb whole notes *fff* and held fermata.

Back in Bar 35, VC return to play descending quarter notes small octave Bb-Ab-Gb-F decrescendo to (etc., see violins I line thru Bar 40) finally to (Bar 41) Great octave F whole note *sff* and held fermata. In Bar 41, the CB finally appear for only one bar to play also that Great octave F whole note. In Bar 37, the viole return (standard alto clef) to play *ff* > small octave F whole note to (Bar 38) F whole note decrescendo to (Bar 39) two F half notes (both >) up to (Bar 40) Bb down to G half notes crescendo to (end Bar 41) F whole note *sff* and held fermata.

End of cue. [5:47 pm]

VIII “The Merry-Go-Round” #2077 [R 2 M526] *Molto Sost e intenso* in C time. Page 9, 20 bars, :37. Track # 25. The music is also marked *poco a poco accell al fine*. Strings are now *S.S.* (senza sords).

All violins I play *ff* Line 3 B-Bb-A-G# quarter notes while violins II play A/C (c’’) whole notes. In Bar 2, violins II take over the descending quarter notes Line 2 B-Bb-A-G# while violins I play A/C (c’’) whole notes. In Bar 3, violins I return to play descending quarter notes Bb-A-Ab-G while violins II play Line 2 B/Line 3 D# whole notes. In Bar 4, violins II play Line 2 Bb-A-Ab-G quarter notes while violins I play Line 2 B/Line 3 D# whole notes. In Bar 5, violins I play Line 3 A-G#-G-F# quarter notes while violins II play Bb/D (d’’) whole notes. In Bar 6, violins II play Line 2 A-G#-G-F# quarter notes while violins I play Bb/D whole notes. In Bar 7, violins I play Line 3 Ab-G-Gb-F quarter notes while violins II play A/C (c’’) whole notes.

In Bar 8 (:19), violins II play Line 3 G to F quarter notes (followed by a half rest). After a half rest, violins I take over playing Line 2 G to F legato quarter notes. In Bar 9, violins II play Line 3 F to E quarter notes (followed by a half rest). After a half rest, violins I play Line 2 F to E quarter notes. Back in Bar 8, viole (treble clef) make their entrance in this cue playing Line 2 C whole note *ff* legato to (Bar 9) Line 1 Bb dotted half note (followed by a quarter rest). VC (tenor clef) make their appearance playing Line 1 Ab whole note to (Bar 9) G dotted half note followed by a quarter rest.

In Bar 10, violins I play Line 3 (violins II play an octave lower) E-D-C-B quarter notes to (Bar 11) Line 2 (also Line 2 for violins II) E-D-C-Line 1 B legato quarter notes. Viole (alto clef) play Line 1 A down to F half notes (repeated next bar) while VC (bass clef) play Line 1 F down to D half notes (repeated in Bar 11).

In Bar 12, all violins play Line 1 Bb-Ab-Gb-F quarter notes to (Bar 13) Ab-G-F-E quarter notes. Viole play Line 1 Eb down to small octave B half notes to (Bar 13) middle C# to Bb half notes. VC play middle Cb down to G half notes to (Bar 13) A to Gb half notes.

In Bar 14 (:31), violins play Line 1 E-D-C#-D quarter notes (repeated next bar) to (Bar 16) E-D-C#-D 8th notes (crossbeam-connected) played twice and repeated in Bar 17 to (Bar 18) F dotted quarter note to E 8th to F dotted quarter note to E 8th again (repeated next bar) to (end Bar 20) Eb rinforzando whole note *sff* and held fermata. Back in Bar 14, viole are now fingered trem *sff* between small octave F up to A whole notes (repeated next bar) to (Bar 16) rinforzando F-A half notes fingered trem played twice (repeated next bar) to (Bar 18) bowed trem small octave quarter notes Bb-G-Bb-G (repeated in Bar 19) to (end Bar 20) F whole note *sff* held fermata. Back in Bar 14, VC play the small octave viole line thru Bar 17 to (Bar 18) bowed trem quarter notes G-Bb-G-Bb (repeated next bar) to (end Bar 20) Great octave F whole note held fermata.

Finally, back in Bar 14, the *pizz* CB make their appearance plucking *ff* small octave A down to F down to Great octave A up to small octave F quarter notes (repeated next bar) to (Bar 16) small octave A up to Line 1 F down to A down to F quarter notes down to (Bar 17) Great octave A down to F up to A up to small octave F quarter notes up to (Bar 18) A up to Line 1 F down to A down to F down to (Bar 19) Great octave A-F-A up to small octave F to (Bar 20, now *arco*) Great octave F whole note held fermata.

End of cue.

“Caliope Track” #2077 [R 2 M526] [Note: This is *not* Herrmann but, I believe, a Strauss piece : "The Artist's Life," Op. 316, by Johann Strauss]

IX “Martin’s Summer” #2078[R 2 M528] *Molto Sost* in C time for the first five bars, then *Molto Agitato* in $\frac{3}{4}$ time. Page 10 and top of page 11, 28 bars, 1:32. Track # 26.

In Bar 1, VC/CB play *sff molto pesante* Great octave E whole note tied to whole note next bar, and then (Bar 3) F whole note legato to G whole in Bar 5 to (Bar 5) Ab whole note *sff* and held fermata.

In Bar 2, violins I top staff play *fff* and *molto pesante* Line 1 D# to E legato half notes to (Bar 3) G to F# half notes to (Bar 4) F to E half notes to (Bar 5) Line 1 Eb whole note *sff* and held fermata. The bottom staff of violins I play small octave B to middle C half notes to (Bar 3) Eb to D half notes to (Bar 4) Db to middle C half notes to (Bar 5) middle Cb whole note held fermata. Violins II top staff play Line 1 D# to E half notes to (Bar 3) middle C to small octave B half notes up to (Bar 4) Db to C half notes to (Bar 5) Eb whole note held fermata. The bottom staff of violins II play small octave G# to A half notes to (Bar 3) Line 1 Eb down to small octave G# half notes to (Bar 4) Bb to A half notes to (Bar 5) Ab whole note held fermata. Viole play *fff molto pesante* small octave E to F half notes to (Bar 3) A to G# half notes to (Bar 4) G to F# half notes to (Bar 5) F whole note held fermata.

Combined we hear in Bar 2 the E maj 7th (E/G#/B/D#) to F maj 7th (F/A/C/E) tonalities. In Bar 3, it is a mixed picture. If you only take into account the half note chords (violins and violas), then we hear the A half-dim 7th (A/C/Eb/G) to G# half-dim 7th (G#/B/D/F#). But if you include the F whole notes played by the VC/CB, then you have initially the F Dom 9th (F/A/C/Eb/G) half note chord. The second chord would not make standard sense since you have both the F tone and the F# tone. In Bar 4, the same applies. For the half note chords, you have the G half-dim 7th (G/Bb/Db/F) to F# half-dim 7th (F#/A/C/E). With the E whole note played by the VC/CB, we hear E/G/Bb/Db/F initially (basically an E dim 7th with major third attached (F)). Then we still hear the F# half-dim 7th. In Bar 5 we clearly hear the F half-dim 7th (F/Ab/Cb/Eb) whole note tonality.

[end session 10:51 pm. Eleven pages completed same day]

[resume Monday, August 4, 2003 at 6:35 pm]

In Bar 6 (*Molto Agitato* in $\frac{3}{4}$ time), the harp plays *fff* rapidly ascending 32nd notes starting (bottom staff in the treble clef) Line 1 A-Line 2 C-E-F up to (top staff) A-Line 3 –C-E-F 32nd notes (connected by three crossbeams) to Line 3 E quarter note (let vibrate mini curve line extending out), followed by a quarter rest. Violins II play *sff* Line 1 A/Line 2 C (bottom staff) dotted half notes tied to half notes next bar (followed by a

quarter rest), while the top staff plays Line 2 E/F notes in that pattern. After a quarter rest, violas (treble clef) play *ff* Line 2 E half note to (Bar 7) Eb quarter note legato to D half note. After a quarter rest, both staves of violins I play *ff* on Line 3 E half note to (Bar 7) Eb quarter note legato slur to D half note. Combined we hear the F maj 7th (F/A/C/E) tonality.

In Bar 8 (:19), the harp plays ascending 32nd notes Ab-Line 2 C-D-Eb up to (top staff) Ab-Line 3 C-D-Eb to D quarter note let vibrate (followed by a quarter rest). Violins II bottom staff play Ab/Line 2 D dotted half notes tied to half notes next bar (followed by a quarter rest) while the top staff violins play Line 2 C/Eb notes in that fashion. After a quarter rest, violas play *ff* Line 2 D half note to (Bar 9) Db quarter note to C half note. Violins I play the same but an octave higher register. The tonality is not standard (Ab/C/D/Eb).

In Bar 10, the harp plays ascending 32nd notes Line 1 G-B-Line 2 C#-D to (top staff) G-B-Line 3 C#-D to C quarter note (followed by a quarter rest). Violins II bottom staff play G/C# and top staff play B/D (d⁷) dotted half notes tied to half notes next bar (followed by a quarter rest). After a quarter rest, violins play Line 3 C# half note to (Bar 11) C quarter note to Line 1 B half note. The violas are now silent until Bar 16. By the way, Bar 10 commences a *poco a poco sords* for the violins.

In Bar 12 (*Rall* for the next four bars), the harp plays 32nd notes Line 1 Eb-Gb-Bb-Db up to (top staff) Line 2 Eb-Gb-Bb-Db to Line 3 C quarter note (followed by a quarter rest). Violins II bottom staff play Line 1 Eb/Gb and top staff play Gb/Line 2 C dotted half notes tied to half notes next bar (followed by a quarter rest). After a quarter rest, violins I play Line 3 C half note to (Bar 13) B quarter note to Bb half note. Combined we have the C half-dim 7th (C/Eb/Gb/Bb) tonality.

In Bar 14, the harp plays 32nd notes E-G-B0C# up to (top staff) Line 2 E-G-B-C# to Line 2 B quarter note (followed by a quarter rest). Violins II bottom staff play Line 1 E/G and top staff play B/Line 2 C# dotted half notes tied to half notes next bar decrescendo (followed by a quarter rest). After a quarter rest, violins I play Line 2 B half note to (Bar 15) Bb quarter note to G half note decrescendo and held fermata. Combined we hear the C# half-dim 7th (C#/E/G/B) tonality.

In Bar 16 (*lento tranquillo* in 3/2 time), we now begin to hear a series of tenuto half note chords thru Bar 20. So in Bar 16 (:38), violins I top staff play *pp* tenuto Line 2 A half note to tenuto G half note to another tenuto G half note to (Bar 17) F-F-E tenuto half notes to (Bar 18) E-D-D half notes to (Bar 19, start of page 11) C-C-Line 1 Bb tenuto half notes to (Bar 20) Bb-A-A tenuto half notes. The bottom staff of violins I play Line 2 F-F-E tenuto half notes to (Bar 17) E-D-D to (Bar 18) C-C-Bb to (Bar 19) Bb-A-A to (Bar 20) G-G-F half notes. Back in Bar 16, the top staff of violins II play Line 2 D-D-C tenuto half notes to (Bar 17) C-Bb-Bb to (Bar 18) Line 1 A-A-G to (Bar 19) G-F-F to (Bar 20) E-E-D. The bottom staff of violins II play Line 1 A-G-G tenuto half notes to (Bar 17) F-F-E to (Bar 18) E-D-D to (Bar 19) middle C-B-small octave B to (Bar 20) Bb-A-A. Back in Bar 16, *sords* violas play *pp* Line 1 D down to small octave Bb to middle C tenuto half notes to (Bar 17) small octave A-Bb-G to (Bar 18) A-F#-G to (Bar 19) E-F-D to (Bar 20) E-C#-D. Back in Bar 16, *sords* VC play *pp* small octave D down to Great octave Bb to small octave C half notes to (Bar 17) Great octave A-Bb-G to (Bar 18) A-F#-G up to (Bar 19) small octave E-F-D to (Bar 20) E-C#-D half notes.

Combined we hear in Bar 16 D min (D/F/A) half notes to G min 7th (G/Bb/D/F) to C maj (C/E/G) to (Bar 17) F maj 7 (F/A/C/E) to Bb maj (Bb/D/F) to E half 0dim 7th (E/G/Bb/D) to (Bar 18) A min (A/C/E) to D Dom 7th (D/F#/A/C) to G min (G/Bb/D) to (Bar 19) C Dom 7th (C/E/G/Bb) to F maj (F/A/C) to Bb maj 7th (Bb/D/F/A) to (Bar 20) E dim (E/G/Bb) to A Dom 7th (A/C#/E/G) to D min (D/F/A).

In Bar 21 (1:09), Violins I top staff play crescendo Line 1 G whole note legato down to Eb half note to (Bar 22) F half note to E whole note decrescendo and held fermata. Violins I bottom staff play Line 1 Eb double-dotted whole note (full bar value in 3/2 time) to (Bar 22) D half note to middle C# whole note held fermata. Violins II top staff follow the violins I top staff line. The bottom staff of violins II play small octave Bb double-dotted whole note to (Bar 22) B half note to middle C# whole note held fermata. Viole play small octave G double-dotted whole note crescendo to (Bar 22) G# half note to A whole note decrescendo and held fermata. VC play Great octave G double-dotted whole note to (Bar 22) G# half note to A whole note held fermata. Combined we have the G# dim 7th (G#/B/D/F) half note tonality to A maj (A/C#/E) whole note tonality.

In Bar 23 (*Largo* in 4/2 time), we hear initially the VC playing *pp* a Great octave D *breve* or double whole- note (because of the 4/2 time). It is written as a whole note but with two short vertical lines straddling one side of the note and two more straddling the other side. So we find the F breve tied to such double whole notes thru end Bar 28 (held fermata in Bar 28). CB play both Great octave and small octave D breve notes in the same tied pattern. After two quarter rests, violins I & II top staves play *pp* Line 2 A half note legato to G whole notes to (Bar 24) F whole note legato to Eb whole note to (Bar 25) D whole note tied to D whole note (in effect a breve or double whole-note duration). Bars 24-25 were played under the phrase umbrella curve line. In Bar 26, they play Line 2 C# half note to D whole note to C# half note to (Bar 27) D whole note tied to D whole note decrescendo (violins and viole are silent in end Bar 28).

Back in Bar 23, after two quarter rests, the bottom staff of violins I play Line 2 F whole note to E half note tied to half note next bar (these three notes played legato) to D whole note to C half note tied to C whole note in Bar 25 to Line 1 A half note to Bb half note to (Bar 26) two A whole notes (not tied) to (Bar 27) F whole note tied to F whole note decrescendo. After two quarter rests in Bar 23, the bottom staff of violins II play Line 2 D whole note to C half note tied to half note next bar (legato notes) to Db whole note to A half note tied to whole note in Bar 25 (legato notes) to F# half note to G half note tied to half note next bar (legato slur notes) to F half note to E whole note to (Bar 27) F whole note tied to F whole note decrescendo. After two quarter rests in Bar 23, viole play *pp* Line 1 D half note legato down to small octave Bb half note, and then middle C half note legato down to (Bar 24) A half note, and then Bb half note legato to G half note to A half note down to (Bar 25) F# whole note tied to half note to G half note to (Bar 26) A half note down to D half note up to A whole note down to (Bar 27) D whole note tied to D whole note. As given earlier, the cue ends with the CB & VC playing D double whole notes held fermata. These final six bars are interesting because of the overlapping tones due to the passing half notes and tied notes and so forth. Because of this, there's little point in determining chords—especially with that sustained breve tied D notes throughout the whole six-bar sequence. The overall effect is rather atonal in

nature or even daringly experimental. I do not think I would like a steady diet of this (!) but it makes for occasional good variety.

End of cue. [end session 10:47 pm. Earlier watched two episodes of Larry David's HBO series *Curb Your Enthusiasm*]... [resume Tuesday, Aug 5th at 6:30 pm]

X "Elegy" #2079[R 2 M529-31] *Lento* in 3/2 time, 57 bars, 3:33.

The first seven bars of this cue essentially repeats the end *Largo* section of the previous cue, but at a higher register and conforming to 3/2 time (instead of 4/2 time). All strings are sords. Violins I top staff play *p* Line 3 A half note ro G whole note to (Bar 2) F whole note to E half note tied to half note next bar (these five notes are under the legato slur/phrase). Then they play Line 3 D whole note to (Bar 4) C whole note to Line 2 Bb half note tied to half note next bar to A whole note (end of this five-note phrase). In Bar 6, they play crescendo Line 2 G whole note legato down to Eb half note to (Bar 7) F half note decrescendo to E whole note held fermata.

The bottom staff of violins I play Line 3 F whole note to E half note tied to half note in Bar 2 to D whole note (four-note phrase). In Bar 3, they play C whole note to Line 2 Bb half note tied to half note next bar to A whole note (four-note phrase). In bar 5, they play G whole note to F half note to (Bar 6) Eb double-dotted whole note (full bar duration in 3/2 time) crescendo to (Bar 7) D half note to C# whole note decrescendo and held fermata.

The top staff of violins II play Line 3 D whole note to C half note tied to half note next bar to Line 2 Bb whole note (four-note phrase). In Bar 3, they continue on Line 2 A whole note to G half note tied to half note next bar to F whole note (four-note phrase). In Bar 5, they play Line 2 E whole note to D half note to (Bar 6) Line 1 Bb double-dotted whole note crescendo (three-note legato phrase). In Bar 7, they play Line 1 B half note to A whole note decrescendo and held fermata.

The bottom staff of violins II play Line 3 D half note down to Line 2 Bb half note to Line 3 C half note down to (Bar 2) Line 2 A half note to Bb half note to G half note to (Bar 3) A legato down to F# half notes up to G half note legato down to (Bar 4) E half note to F half note legato down to D half note. In Bar 5, they play Line 2 E down to C# half notes to D half note down to Line 1 G double-dotted whole note. In Bar 7, they play Line 1 G# half note to A whole note held fermata. In Bar 6, the tonality is the Eb maj (Eb/G/Bb). In Bar 7, we hear the G# dim 7th (G#/B/D/F) half note chord to A maj (A/C#/E) whole note chord held fermata.

In Bar 8 in 4/2 time (:48 in track # 27), the viole and celli take over the pattern for four bars, conforming again to 4/2 time. The VC are divisi in three parts but all sharing one staff line. The bottom two VC lines play Great octave and small octave D breve (double whole notes) tied thru Bar 11. After a half rest, the top line play Line 1 D half note down to small octave Bb half note to middle C half note legato to A half note up to Bb half note down to G half note up to A half note down to (Bar 10) F# whole note tied to half note to G half note to (Bar 11) A half note down to D half note up to A whole note decrescendo.

After a half rest, the viole (treble clef) top line play Line 2 A half note to G whole note to (Bar 9) F whole note (three-note phrase) to Eb whole note to (Bar 10) D whole note tied to D whole note to (Bar 11, *Rall*) C# half note to D whole note to C# half note.

Altri violas play (after a half rest) Line 2 D/F whole notes down to C/E half notes tied to half notes in Bar 9, and then Bb/D whole notes down to A/C half notes tied to whole notes in Bar 10. Then they play Line 1 F#/A half notes to G/Bb half notes tied to half notes in Bar 11 (start of page 12). Viola 2. then plays Line 1 A double-dotted whole note while viola 3. plays F half note to E whole note.

In Bar 12 in C time, we come to a new development or pattern in this cue. Quarter note = half note. Viole play *pp* Line 1 F/A/D (d'') whole notes tied to whole notes next bar. Divisi play Great octave/small octave/Line 1 D whole notes tied to whole notes next bar. After a quarter rest, violins I play *pp* < and *Molto triste* the melody line of Line 2 D quarter note on the up-bow to E to F quarter notes to (Bar 13) G quarter note to A half note to B quarter note to (Bar 14) A whole note decrescendo (these seven notes are played under the legato slur).

Also in Bar 14 (1:34), violins II take over that general melody line pattern *pp molto triste* on Line 1 D quarter note on the up-bow up to E to F to G quarter notes crescendo to (Bar 15) A quarter note to B half note back to A quarter note tied to whole note in Bar 16 and tied to whole notes thru Bar 22 (decrescendo from Bar 18). In Bar 15, violins I now play Line 2 G to F half notes to (Bar 16) E whole note tied to E whole notes thru Bar 19.

In Bar 16, after a quarter rest, VC (*a3*) play *triste pp* < small octave A to B to middle C quarter notes to (Bar 17) Line 1 D to E quarter notes to F# half note to (Bar 18) E whole note tied to whole notes thru Bar 22.

In Bar 18 (1:50), after a quarter rest, *a3* violas (back to standard alto clef) play *triste pp* < small octave D-E-F quarter notes to (Bar 19) G-A-B quarter notes to A quarter note tied to whole notes thru Bar 22.

In Bar 20, after a quarter rest, violins I return to play the melody line on Line 2 F-G-A quarter notes to (Bar 21) B half note to "3" bracketed triplet value descending quarter notes A-G-F to (Bar 22) "3" triplet value A half note to G quarter note to E normal value half note decrescendo.

In Bar 23, viole play small octave Bb whole note legato to (Bar 24) A whole note decrescendo. VC play Line 1 F whole note to (Bar 24) E whole note decrescendo. In Bar 25, viole play Line 1 F whole note crescendo to (Bar 26) E whole note decrescendo tied to whole note next bar. Violas are silent until Bar 33. VC play small octave Bb whole note to (Bar 26) A whole note. VC are silent until Bar 31.

Back in Bar 23, after a quarter rest, violins I play Line 2 D-E-F crescendo quarter notes to (Bar 24) E whole note tied to whole note decrescendo in Bar 25. After a quarter rest in Bar 24, violins II take over to play Line 1 A-B-Line 2 C quarter notes crescendo to (Bar 25) Line 2 E quarter note to D half note to E-D legato 8ths down to (Bar 26) Line 1 A whole note tied to whole notes thru Bar 28. After a quarter rest in Bar 26, violins I play Line 2 E-F-G quarter notes crescendo to (Bar 27) A quarter note to B half note to A quarter note to (Bar 28) C-B-G-E quarter notes up to (Bar 29) A whole note decrescendo. After a quarter rest in Bar 29 (2:33), violins II play Line 1 E-F-G quarter notes crescendo to (Bar 30) A quarter note to B half note to A quarter note tied to (Bar 31) A whole note decrescendo and tied to whole notes thru Bar 34.

After a quarter rest in Bar 31, VC return to play small octave A-B-middle C quarter notes to (Bar 32) D to E quarter notes to F# half note to (Bar 33) E whole note decrescendo and tied to whole note next bar (VC do not return until Bar 41). After a

quarter rest in Bar 33, violins return to play small octave D-E-F quarter notes crescendo to (Bar 34) G-A-B quarter notes to A quarter note tied to whole note next bar decrescendo and tied to whole notes next two bars (crescendo whole note in Bar 37).

In Bar 35 (2:58), after a quarter rest, *div* violins I play *pp* < Line 3 C/E quarter notes legato down to B/D half notes. However, Herrmann forgot to insert the leger horizontal short line above the top staff treble clef (otherwise the notes as written would be construed as A/C quarter notes. The reason I say this is because of the downward pattern of notes thru these two bars. Also violins II in Bar 34 play Line 2 F/A quarter notes to E/G half notes. It makes sense to have the F/A/C/E (F maj 7th) quarter notes than F/A/A/C. The half note tonality is the E min 7th (E/G/B/D). In Bar 36, violins I play A/C quarter notes legato to G/B half notes, while violins II play Line 2 D/F quarter notes to C/E half notes. This is the D min 7th (D/F/A/C) quarter note chord to C maj 7th (C/E/G/B) half note chord. Violins I continue on Line 2 E/G quarter notes to (Bar 37) F/A half notes down to C/E half notes, while violins II play A/C quarter notes to (Bar 37) B/D half notes down to F/A half notes. So we have A min 7th (A/C/E/G) quarter note chord to (Bar 37) B/D/F/A (B half-dim 7th) half notes decrescendo to F/A/C/E (F maj 7th) half notes (which started the tonality in Bar 35). All of these notes in Bars 35-37 are played under the slur/phrase curve line or umbrella.

In Bar 38, violins return to play small octave Bb quarter note to A half note decrescendo to Bb quarter note crescendo legato to (Bar 39) A half note down to F quarter note up to Bb quarter note (still crescendo) tied to quarter note in Bar 40 down to D quarter note decrescendo to E half note tied to whole note *pp* in Bar 41. In Bar 41, VC play *pp* < Great octave A whole note.

Back in Bar 38, after a half and quarter rest, violins I play Bb/D (d^{''}) quarter notes legato to (Bar 39) Line 2 C/E half notes crescendo to A/C quarter notes to Bb/D quarter notes tied to quarter notes next bar down to Line 1 F/Bb quarter notes to E/A half notes decrescendo. After a half and quarter rest in Bar 38, violins II play Line 1 D/F quarter notes to (Bar 39) E/A half notes down to C/F quarter notes to D/F quarter notes tied to quarter notes next bar down to Bb/D quarter notes to A/middle C half notes.

In Bar 41 (*Molto Meno Mosso*), violins II play *pp* small octave A and Line 1 A dotted half notes legato up to Line 1/Line 2 A quarter notes to (Bar 42) Line 2 E/Line 3 C half notes to unison Line 2 B quarter note to A quarter note to (Bar 43) C to Bb half notes. After a quarter rest in Bar 41, violins I play Line 1 A quarter note up to Line 2 E quarter note up to A quarter note (start of a six-note phrase) to (Bar 42) Line 3 E half note to D to C quarter notes crescendo to (Bar 43) E to D half notes decrescendo. In Bar 42, VC play *p* > Great octave A/small octave E/middle C whole notes legato to (Bar 43) Bb/F/D (d[']) dotted half notes (followed by a quarter rest). In Bar 43, violas 1. & 2. (treble clef) play Line 2 E to D half notes, while violins 3. plays C to Line 1 Bb half notes.

In Bar 44 (3:37), VC play *p* > once again Great octave A/small octave E/middle C whole notes legato down to (Bar 45) F/C/A (a) dotted half notes (followed by a quarter rest). In Bar 45, violas 1. & 2. (back to standard alto clef) play Line 1 B to A half notes, while viola 3. plays G to F half notes *p* >. Back in Bar 44, violins I play crescendo Line 3 C half note to Line 2 B to A quarter notes to (Bar 45) B to A half notes decrescendo. Violins II play Line 2 A half note to G-F quarter notes to (Bar 45) G to F half notes.

In Bar 46 (start of page 13), VC play Bb/small octave F/Bb whole notes legato down to (Bar 47) A/E/A dotted half notes (followed by a quarter rest). In Bar 47, violas

1. & 2. play Line 1 E to middle C half notes, while viola 3. plays middle down to small octave A half notes. In Bar 46, violins I play Line 2 G half note to F down to D quarter notes to (Bar 47) E down to C half notes. Violins II play Line 2 E half note to D down to Line 1 Bb quarter notes to (Bar 47) A down to A half notes.

In Bar 48, VC play Great octave Fb/small octave Cb/Ab whole notes legato to (Bar 49) A/E/A dotted half notes (followed by a quarter rest). In Bar 49, viole play *p* > E/A/middle C whole notes. In Bar 48 (*Rall* for two bars), violins I play Line 2 D half note to C to Cb quarter notes to (Bar 49) C dotted half note > *pp*. Violins II play Line 1 Bb to Ab half notes to (Bar 49) A dotted half note. Violins I then play divisi Line 2 E/Line 3 C quarter notes crescendo to (Bar 50) Line 2 A whole note (bottom line) tied to whole note next bar, while the top line play Line 3 E half note to F# half note to (Bar 51) E whole note decrescendo. Divisi violins II play Line 2 C/A quarter notes up to (Bar 50) E/C (c'') half notes to Lines 2 & 3 D half notes to (Bar 51) E/C (c'') whole notes.

In Bar 51 (4:08), the harp makes its first appearance or hearing playing “3” value ascending quarter notes middle C-Eb-Ab up to (top staff) Line 2 C-Eb-Ab. After a quarter rest, viole and celli are *flautando* (or *sul tasto*) once again. Viole play *ppp* on the up-bow Line 1 Eb/Ab/Line 2 C dotted half notes while VC play small octave Eb/Ab/middle C dotted half notes.

In Bar 52, violins I play Line 2 B/Line 3 F# half notes to A/F half notes to (Bar 53) Line 3 C/A whole notes. Violins II play Line 2 F#/Line 3 D half notes to F/C (c'') half notes to (Bar 53) A/E (e'') whole notes. In Bar 53, the harp plays “3” triplet value ascending quarter notes Line 1 Eb-Ab-C (c'') to (top staff) Line 2 Eb-Ab-C (c''). After a quarter rest, viole and celli repeat Bar 51.

In Bar 54 (4:23), violins and viole are *poco a poco senza sords*. Violins I are bowed trem *pp* on Line 3 F/A whole notes (steady crescendo thru Bar 56) to (Bar 56) F/A bowed trem half notes down to Line 2 F/A bowed trem half notes to (Bar 56) same Line 2 F/A bowed trem half notes down to Line 1 F/A bowed trem half notes to (end Bar 57) *sff* non-trem Db/F whole notes held fermata. Back in Bar 54, violins II are similarly bowed trem in the same pattern but with Line 3 C/E whole notes to (Bar 55) C/E bowed trem half notes down to Line 2 C/E half notes to (Bar 56) C/E half notes again down to Line 1 C/E half notes to (Bar 57) non-trem Bb/F (f') whole notes held fermata.

After a quarter rest in Bar 54, violas (treble clef) are bowed trem on Line 2 A dotted half note to (Bar 55) Line 2 A bowed trem half note down to Line 1 A half note to (Bar 56) A half note down to (now alto clef) small octave A half note trem down to (Bar 57) *sff* F whole note held fermata.

After a quarter rest in Bar 54, the harp plays a series of rising to falling glissandi *ppp* (*molto ad lib*). The glisses are played in C maj/A min key signature. Four naturals were placed to cancel the previous flats. So we start on the bottom clef (treble clef) a Line 1 A 32nd note with the gliss line up to (top staff) Line 3 F gliss line down then up again and then down and up (continuing the next two bars), crescendo to *fff*. The harp is silent in end Bar 57.

VC and CB are *senza sords pizz*. In Bar 55, they both play *fff* descending quarter notes small octave B-A-G-F to (Bar 56) E-D-C-B to (Bar 57) *arco* Great octave A whole note *sff* and held fermata.

Combined we have in Bar 54 the F maj 7th (F/A/C/E) tonality. The same applies in Bars 55 & 56 but with the added notes of descending quarter note plucked by the cello and basses. The end bar is the Bb minMaj 7th (Bb/Db/F/A) tonality.

End of cue.

“Jukebox Music” R 3 M532 [not Herrmann]

XI “Finale” #2080[R 3 M533] *Lento* in C time, 15 bars, 1 minute. Track # 28. Here we return to the "Intro" music. Strings are *Sords*.

Bars 1 thru 4 repeat Bars 1-4 in the “intro” except that now the harp plays its notes an octave register higher starting on Line 2 C#/E/G/C (bottom staff) and (top staff) Line 3 E/G/B quarter notes (Line 2 written but with the *sva* above the notes).

In Bar 5, violins I top staff play crescendo Line 3 E legato to F quarter notes back to E to F quarter notes (the bottom staff play Line 2 E-F-E-F notes) to (Bar 6) D half note to C to D quarter notes decrescendo. The bottom staff violins, however, simply play Line 2 D half note (followed by a half rest). Violins II top staff play Line 2 F/A whole notes legato to (Bar 6) D/G# dotted half notes decrescendo (followed by a quarter rest). The bottom staff violins play Line 2 E/A whole notes to (Bar 6) D/G# dotted half notes. Divisi viole play *pp* < Great octave B/small octave F/Line 1 D whole notes to (Bar 6) Cb/G/middle Cb half notes decrescendo (followed by a half rest).

In Bar 7 (:28), violins I top staff (marked as 1.2.3.4.) play Line 3 C/E whole notes tied to half notes next bar to Line 2 A/Line 3 F half notes crescendo to (Bar 9) C/E whole notes decrescendo and tied to half notes next bar to A/F half notes crescendo to (Bar 11, start of page 14) Line 3 Cb/Eb whole notes tied to half notes in Bar 12) to Line 2 G/Line 3 E half notes to (Bar 13) B/G# (Line 3 G sharp) whole notes tied to whole notes in Bar 14 and tied to whole notes in end Bar 14 decrescendo and held fermata.

Back in Bar 7, violins I bottom staff (5.6.) play Line 2 A whole note tied to half note next bar up to C half note down to (Bar 9) A whole note tied to half note next bar to C half note to (Bar 11) Ab whole note tied to half note next bar to B half note up to (Bar 13) Line 3 E whole note tied to next three bars (held fermata in Bar 15).

Back in Bar 7, violins II top staff play Line 2 C/E whole notes tied to half notes next bar to F unison F half note crescendo to (Bar 9) C/E whole notes decrescendo and tied to half notes next bar to F half note crescendo to (Bar 11) Cb/Eb whole notes tied to half notes next bar to E half note to (Bar 13) G# whole notes tied thru end Bar 15. Violins II bottom staff are col the top staff except that in Bar 13, they play Line 2 E whole notes (instead of G#) tied to end of cue.

Back in Bar 7, VC play *pp* Great octave A/small octave E/middle C whole notes tied to half notes next bar (followed by a half rest). Repeat in Bars 9-10. In Bar 11, they play Ab/Eb/middle Cb whole notes tied to half notes next bar (followed by a half rest). In Bar 13, they play Great octave E/B/small octave G# whole notes tied to half notes next bar (VC are then silent to end of cue). Back in Bar 7, CB play *pp* Great octave and small octave E whole notes tied to half notes next bar (followed by a half rest). Repeat in Bars 9-10. In Bar 11, they play Great octave and small octave Ab whole notes tied to half notes next bar (Herrmann forgot to place the stem), followed by a half rest. In Bar 13, they play E whole notes tied to half notes next bar (CB are then silent to end of cue).

After a half rest in Bar 7, viole are *flautando* on Line 1 Eb/Ab/Line 2 C whole notes on the up-bow tied to half notes next bar (followed by a half rest). Repeat in Bars

9-10. In Bar 11, after a half rest, they play D/G/B half notes tied to half notes next bar. In Bar 13, after a half rest, they play E/G#/B half notes tied to half notes next bar.

After a half rest in Bar 7, the harp plays “3” triplet value ascending quarter notes Line 1(middle) C-Eb-Ab to (Bar 8, top staff) Line 2 C-Eb-Ab (followed by a half rest). After a half rest in Bar 9, the harp plays “3” triplet value quarter notes Line 1 Eb-Ab-C (c’’) up to (Bar 10, top staff) Line 2 Eb-Ab-C (c’’’), followed by a quarter rest. After a half rest in Bar 11, the harp plays Line 1 D-G-B up to (Bar 12) Line 2 D-G-B quarter notes (followed by a half rest). After a half rest in Bar 13, the harp plays Line 1 E-G#-B up to (Bar 14, top staff) Line 2 E-G#-B triplet value quarter notes up to Line 3 E normal value quarter note (followed by a quarter rest). In end Bar 15, the harp is silent (whole rest held fermata).

The cue ends on the simple E maj (E/G#/B) tonality played by the soli violins.
End of cue and end of score.

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