

CERBERUS RECORDS

MUSIC FOR TELEVISION

CST-607

*Bernard Herrmann's*  
**WESTERN SAGA**



"WESTERN SAGA" (recorded July 1957) [contract June 21, 1957]

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## WESTERN SAGA

Let's start with the very short cues such as the various "Curtain" cues and "Lead Ins."

"Comedy Curtain A" *Allegro* in C time, 5 bars. Quarter note = 120. Cue # 378-A. CBS VIII 54-D. Note: These tiny cues were not included in the Cerberus/Prometheus releases. Very rarely were these cues or portions thereof ever used in the CBS series. I identified only a handful of instances of their use, especially in *Have Gun Will Travel* and also *Gunsmoke*. See "Comedy Curtain C" as an example.

In Bar 1, four horns play the syncopated comedic figure *sff* of middle (Line 1) C [written G above] rinforzando 16th to C 8<sup>th</sup> to C rinforzando 16<sup>th</sup> (all three notes connected as a figure by a crossbeam) to D to E [written A-B] legato 8ths (crossbeam connected) up to G [written Line 2 D] rinforzando half note. Pos III plays Great octave Bb rinforzando quarter note (followed by an 8<sup>th</sup> rest) up to small octave E rinforzando 8<sup>th</sup> note back down to Great octave rinforzando Bb quarter note (followed by an 8<sup>th</sup> rest) up to E 8<sup>th</sup>. Repeat next three bars. The tuba plays the same but an octave lower register. After an 8<sup>th</sup> rest in Bar 1, Pos I-II play *ff* small octave E/G 8ths to same E/G 8ths (crossbeam connected) followed by two 8<sup>th</sup> rests to same E/G-E/G 8ths (followed by an 8<sup>th</sup> rest). Repeat next three bars. The timp sounds forte as Pos III. The trumpets are silent until end Bar 5.

In Bar 2, the horns continue the “melody” comic line on the same initial three-note syncopated rhythmic figure to D-E legato 8ths to D to C rinforzando quarter notes. In Bar 3, the horns play the same syncopated figure to D-E legato 8ths up to A rinforzando 8<sup>th</sup> legato to G 8<sup>th</sup> (written Line 2 E-D] down to E [written B] quarter note. In Bar 4, the horns play “3” triplet value C-C-C [written G-G-G] 8ths to Eb rinforzando 8<sup>th</sup> legato to D 8<sup>th</sup> to C half note.

In end Bar 5, trumpets now show up to play forte G/Line 2 C/E [written A/D/F#] rinforzando 8ths down to E/G/Line 2 C (C maj) 8ths tied to dotted half notes *sfp* < *sff* held fermata. After an 8<sup>th</sup> rest, horns play *p* < *sff* C 8<sup>th</sup> tied to dotted half note held fermata. Pos III plays small octave C whole note held fermata, while the tuba plays Great octave C whole note. Pos I-II play E/G 8ths tied to dotted half notes held fermata. The timp beats small octave E 8<sup>th</sup> followed by an 8<sup>th</sup> rest, quarter rest, and then a half rest held fermata.

End of cue.

Note that the structure of this music was first encountered in a circa 1945 sketch by Herrmann held in Box 109 UCSB in a series of sketches titled "LaFitte." I wrote new orchestrations of the cue III sketch:

(3)

until Nov 1945

Sketch series #24 Box 109 vcsb

*"Lafitte"*

Mod To  $\frac{2}{4}$  = 100

III (version A)

music by Bernard Herrmann  
arch by Bill Wrobel

Clay I (bass)

Cbs (bass)

Basscl (bass)

Roll

*"Lafitte"*

III (version B)

3 Cbs (bass)

(b) I (snrbs)

(b) II (snrbs)

(b) V (snrbs)

(4) VC (jmb)

Roll me

completed aug 17, 2015 at 1:45pm Bill Wrobel

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“Comedy Curtain B” *Allegro* in C time, 5 bars, quarter note = 120. This cue is structurally the same as the previous comedy curtain except now we have a change of emphasis of the instrument line. Now the trumpets play the “melody” while the other instruments play the rhythmic lines.

[Ewerter-Sage] "Comedy Curtain B"

Allegro = 100

(3) Trumpets (B<sup>3</sup>)

(4) Horns (F)

Pos II

Pos III

Tuba

Timpani

B. Henmann

[Hand-copied by Bill Wrobel]

So we find the trumpets playing *ff* Line 2 C rinforzando 16<sup>th</sup> to C 8<sup>th</sup> to C rinforzando 16<sup>th</sup> figure (written D notes) to D to E [written E-F#] legato 8ths up to G [written A] rinforzando half note. After an 8<sup>th</sup> rest, horns play E/G [written B/Line 2 D] to same E/G 8ths (with horns I-II on the top note; horns III-IV on the bottom note) followed by two 8<sup>th</sup> rests to another such figure followed by an 8<sup>th</sup> rest. Repeat next three bars. The Pos and tuba play exactly the same in Bars 1-4 as in the previous version. Trumpets in Bars 2-4 play the same melody line as the horns (but Line 2 register). After an 8<sup>th</sup> rest in Bar 5, the trumpets play *sfp* C/E/G 8ths tied to dotted half notes held fermata. Four horns play *a4* E stopped 8<sup>th</sup> note *sff* down to C stopped 8<sup>th</sup> note tied to dotted half note held fermata. After an 8<sup>th</sup> rest, the Pos play C/E/G 8<sup>th</sup> notes tied to dotted half notes held fermata. The tuba plays *p < ff*. The tuna shows a whole rest held fermata.

End of cue.

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"Comedy Curtain C" *Allegro* in C time, 5 bars.

[Western Sop.]      "Comedy Curtain C"      B. Hennemann

Allegro  $\text{J}=120$

(3) Trumpets (B<sub>b</sub>)

(4) Horns (F)

(3) Pos

Tuba

Timp

*[Hand-copied by Bill Wrobel]*

This time around the unison trombones play the melody line in the small octave register, and the tuba in the Great octave register. The timp plays the same pattern as in the previous cue. After an 8<sup>th</sup> rest, horns play *ff* C/E/G (horns I-II on G) stopped 8<sup>th</sup> played twice (followed by two 8<sup>th</sup> rests) to another such figure followed by an 8<sup>th</sup> rest. Repeat thru Bar 4. After an 8<sup>th</sup> rest, trumpets play Line 2 C/E/G 8ths played twice (followed by two 8<sup>th</sup> rests) to another such pairing followed by an 8<sup>th</sup> rest. Repeat thru Bar 4. In bar 5, trumpets play *sff* Line 1 E [written F#] rinforzando 8<sup>th</sup> down to C 8<sup>th</sup> tied to dotted half note held fermata. The horns play *a4* E [written B] rinforzando 8<sup>th</sup> down to C 8<sup>th</sup> tied to dotted half note held fermata. After an 8<sup>th</sup> rest, Pos play small octave C 8<sup>th</sup> tied to dotted half note held fermata, while the tuba plays this an octave lower register.

End of cue.

Below is an example of only two bars of this cue used in a *Have Gun Will Travel* episode from Season One.

Western Saga] "Comedy Curtain C" B. Herrmann

Allegro  $\frac{2}{4} = 120$

DVD 25'03 → 25'09 H6WT  
"The Great Mojave Chase"

9-28-1957

<https://youtu.be/oeZ4sEkIPN8> [Comedy Curtain C, WESTERN SAGA] Herrmann

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"Comedy Curtain D" *Allegro* in C time, 5 bars.

[Western Saga]

Allegro  $\approx 120$

"Comedy Curtain D"

B. Henmann

(3) Trumpets  
s<sub>3</sub>  
(4) Horns  
(F)  
(4) bo  
Pos  
Tuba  
Timpani

[Hand-copied by Bill W Roberts]

This time four unison horns play *sfff* the melody line as stopped (+) notes in Bar 1, then taken over by the trumpets in Bar 2, and so forth. So we find the horns in Bar 1 repeating the notes in cue "A" (but now as stopped notes), and then silent next bar, and then repeating Bar 3 as in that previous cue. In Bar 2, *sords* trumpets repeat the notes given in Bar 1 of cue "B" and then Bar 4. Pos play *ff* Great octave and small octave Bb whole notes (Pos I-II play small octave Bb) whole notes tied to next bar, while the tuba plays Contra-octave tied Bb whole notes. Repeat in Bars 3-4. After a half rest, the timp plays forte the great octave Bb rhythmic figure to Bb-Bb 8ths to (Bar 2) Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to that three-note rhythmic figure again to Bb-Bb 8ths. Repeat Bar 2 in the next two bars. In Bar 5, the horns are now *nat* playing *sff* E rinforzando 8<sup>th</sup> down to C 8<sup>th</sup> tied to dotted half note held fermata. The timp sounds an E 8<sup>th</sup> note followed by rests (held fermata on the half rest). After an 8<sup>th</sup> rest, trumpets play *sfp* < *ff* C/E/G 8ths tied to dotted half notes held fermata. After two quarter rests, Pos play E 8<sup>th</sup> down to C 8<sup>th</sup> tied to quarter note held fermata, while the tuba plays this in the Great octave register.

End of cue.

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"Comedy Curtain E" *Allegro* in C time, 5 bars. This time around the trumpets, horns, and Pos play the melody/comic line.

"Comedy Curtain E"

*Allegro*  $\text{J} = 120$

B. Henman

[Hand-copied by Bill Wrobel]

\*\*\*\*\*

"Comedy Curtain F"

*Allegro.*  $\text{J} = 120$

B. Henman

[Hand-copied by Bill Wrobel]

"Comedy Curtain F" *Allegro* in C time, 5 bars. Pos and tuba repeat the patterns given in cue "B." After a half rest, *sords* trumpets play Bb 16<sup>th</sup> to Bb 8<sup>th</sup> to Bb 16<sup>th</sup> figure to Bb-Bb 8ths (repeated next three bars). Horns play the same on small octave Bb [written Line 1 F] notes. After a half rest, the timp is trill rolled *f* > on Great octave Bb half note (repeated next bar). Etc.

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"Heavy Curtain A" *Largo* in C time, 6 bars, cue # 379-A. Quarter note = 40.

[Western Song]  
CBS # 379 VIIA

"Heavy CURTAIN A"

B. Hermann  
7-17-1957

(3) Trumpets (B<sup>b</sup>)  
(4) Horns (F)  
(3) Pos  
Tuba  
Timpani

*(Hand-copied by Bill W Robot)*

Three trumpets sound *sff* middle C [written D] grace note to same C whole note tied to dotted half note next bar (followed by a quarter rest). Four horns play small octave C [written G] grace note to C whole note tied to dotted half note next bar. After a quarter rest, three trombones (*Pos*) play *sff* Great octave F# dotted half note tied to dotted half note next bar (followed by a quarter rest), while the tuba plays Contra-octave F# tied notes. After a quarter rest, the timp beats *ff* Great octave F#-F#-F# quarter notes. After a quarter rest in Bar 2, the timp beats F#-F# quarter notes (followed by a quarter rest).

In Bar 3, trumpets play Line 2 C grace note to same C whole notes tied to dotted half note next bar (followed by a quarter rest). Horns play Line 1 C grace note to C whole note tied to dotted half note next bar. After a quarter rest, Pos play small octave F# dotted half note tied to dotted half note next bar (followed by a quarter rest), while the tuba plays Great octave F# tied notes. The timp repeats Bars 1-2 in Bars 3-4.

In Bar 5, trumpets play *sff* Line 2 C/E/G [written D/F#/A] whole notes tied to whole notes next bar (and held fermata in Bar 6). Horns play middle C/E/G [written G/B/Line 2 D] tied whole notes. After a half rest, Pos play Eb/Ab/middle C half notes to (end Bar 6) Great octave A/small octave E/middle C whole notes held fermata. After a half rest in Bar 5, the tuba plays *ff* Great octave Ab half note down to (Bar 6) C whole note held fermata. After a quarter rest in Bar 6, the timp beats *ff* small octave C-C quarter notes to same C quarter note but now trill rolled and held fermata.

End of cue.

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"Heavy Curtain B" *Moderato* in C time, 4 bars. Quarter note = 60.

GUNSMOKE episode: "Fawn" (April 4, 1959) \*\*\*\* (A-)

Synopsis: A married Easterner white woman was abducted years ago by Indians but found by Matt Dillon, now in the brutal charge of a fat buffalo hunter who enslaves her and her half-Indian daughter, Dawn. Rescued by Matt, her well-to-do husband from the East Coast comes to Dodge--but he does not care for an Indian as a step-child! Excellent, near-classic story with deep sensitivity.

-6:19 thru 6:34 "Heavy Curtain B" [Western Saga]. Rare use of Herrmann's short cue I found in this *Gunsmoke* episode! Scene: Dillon shoots down a buffalo hunter who enslaved an Indian woman and a white girl.

MODERATO = 70

"Heavy Curtain B"

(3) TRUMPETS (B<sup>b</sup>)

(4) HORN (F)

(3) POS

Tuba

Timpani

(Sords)

(Soprano)

(Soprano)

B. Herrmann  
July 1957

CB S VIII 48 D

(1) (2) (3) (4)

[Hand-copied by Bill Wroblesky]

*Sords* horns play *sff* small octave G/Bb/Line 1 D [written Line 1 D/F/A] 8<sup>th</sup> notes up to Line 1 Eb/Gb/Bb [written Bb/Line 2 Db/F] 8ths tied to quarter notes down to small octave B/Line 1 D/F# [written Line 1 F#/A/Line 2 C#] half notes. In Bar 2, POS play *f* > small octave Eb/Gb/Bb

quarter notes down to Great octave B/small octave D/F# half notes followed by a quarter rest. At the end of this bar, the tuba plays *mf* < Great octave G quarter note to (Bar 3) F# whole note crescendo. After a quarter rest in Bar 3, the timp sounds *p* < *sff* small octave C dotted half note trill roll to (end Bar 4) D quarter note (followed by rests). In Bar 4, *sords* trumpets play *sff* > Line 1 B/Line 2 D/F# [written Line 2 C#/E/G#] whole notes held fermata. Horns play B/Line 1 D/F#/B whole notes held fermata. Pos play D/F#/B (B min 1<sup>st</sup> inversion) whole notes held fermata, while the tuba sounds Contra-octave B whole note.

End of cue.

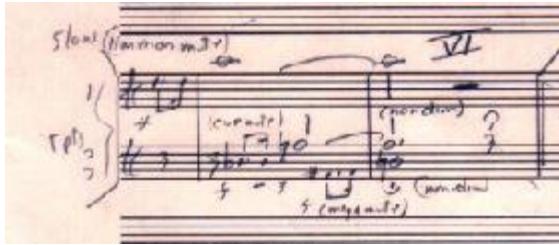
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“Heavy Curtain C” *Allegro* in C time, 3 bars [Bars 1-3 and then Bars 4-6 are actually different mini-cues but structurally the same] Quarter note = 120.

The handwritten musical score for "Heavy Curtain C" includes the following details:

- Key Signature:** B major (two sharps).
- Time Signature:** Common time (C).
- Tempo:** Allegro (♩ = 120).
- Section:** "Heavy Curtain C".
- Instrumentation:** (3) Trumpets, (4) Horns (F), (3) Pos, Tuba, Timpani.
- Performance Instructions:**
  - (3) Trumpets: (GmDs) (85)
  - (4) Horns (F): -
  - (3) Pos: -
  - Tuba: -
  - Timpani: -
- Measure 1:** (3) Trumpets play a descending eighth-note pattern (B-A-G-F#-E-D-C-B). Horns play a sustained note. (3) Pos play a sustained note. Tuba and Timpani rest. Measure ends with a fermata over the last note.
- Measure 2:** (3) Trumpets play a descending eighth-note pattern (B-A-G-F#-E-D-C-B). Horns play a sustained note. (3) Pos play a sustained note. Tuba and Timpani rest. Measure ends with a fermata over the last note.
- Measure 3:** (3) Trumpets play a descending eighth-note pattern (B-A-G-F#-E-D-C-B). Horns play a sustained note. (3) Pos play a sustained note. Tuba and Timpani rest. Measure ends with a fermata over the last note.
- Measure 4:** (3) Trumpets play a descending eighth-note pattern (B-A-G-F#-E-D-C-B). Horns play a sustained note. (3) Pos play a sustained note. Tuba and Timpani rest. Measure ends with a fermata over the last note.
- Measure 5:** (3) Trumpets play a descending eighth-note pattern (B-A-G-F#-E-D-C-B). Horns play a sustained note. (3) Pos play a sustained note. Tuba and Timpani rest. Measure ends with a fermata over the last note.
- Measure 6:** (3) Trumpets play a descending eighth-note pattern (B-A-G-F#-E-D-C-B). Horns play a sustained note. (3) Pos play a sustained note. Tuba and Timpani rest. Measure ends with a fermata over the last note.

Note: We get to hear this cue so rarely aired on television in the *Perry Mason* episode titled “Case of the Calendar Girl” (April 10, 1959) in dvd Chapter 4 from 2:02 to 2:09. This music (similar structure) was self-borrowed from the “Billy Bonny Bloodletter” radio episode (cue VI) of *Crime Classics*.



*Sords* trumpets play *sff* Line 2 C [written D] rinforzando 16<sup>th</sup> up to G [written A] dotted 8<sup>th</sup> note tied to dotted half note and tied to whole note next bar. After a half rest in Bar 1, horns play Line 1 Ab [written Line 2 Eb] rinforzando 16<sup>th</sup> up to Line 2 Db [written Ab] dotted 8<sup>th</sup> tied to quarter note and tied to whole note next bar. In Bar 2, the Pos play middle C rinforzando 16<sup>th</sup> up to G dotted 8<sup>th</sup> tied to dotted half note. After a half rest, the tuba plays *ff* Great octave G 16<sup>th</sup> up to small octave C dotted 8<sup>th</sup> tied to quarter note.

In end Bar 3, trumpets play *sff* Line 2 C/E/G [written D/F#/A] whole notes held fermata. Horns play middle C/E/G/Line 2 C [written G/B/Line 2 D/G] whole notes held fermata. Pos play *sff* A/middle C/E (C maj 2<sup>nd</sup> inv) whole notes held fermata, while the tuba sounds Great octave C whole note. The timp is trill rolled on small octave C whole note held fermata.

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"Heavy Curtain D" *Allegro* in C time, 3 bars.

[Western Saya] "Heavy Curtain D" P. Henmann

Allegro  $\text{♩} = 120$

(3) Trumpets (B♭) (Sords) (4) Horns (F) (3) Pos Tuba Timp

*[Hand-copied by Bill W Robel]*

In Bar 1, *sords* trumpets play Line 1 (previously it was an octave higher) C 16<sup>th</sup> up to G dotted 8<sup>th</sup> tied to dotted half note and tied to whole note next bar. After a half rest, horns play small octave Ab (previously it was an octave higher register) 16<sup>th</sup> stopped (+) note (previously the notes were not stopped effect) up to Line 1 Db stopped dotted 8<sup>th</sup> tied to quarter note and tied to whole note next bar. In Bar 2, *sords* Pos play small octave C (previously it was an octave higher) 16<sup>th</sup> up to G dotted 8<sup>th</sup> tied to dotted half note. After a half rest, the tuba plays Great octave G 16<sup>th</sup> down to C dotted 8<sup>th</sup> tied to quarter note and tied to whole note next bar (held fermata). In Bar 3, trumpets conclude *sff* on Line 1 C/Eb/G (C minor tonality this time around instead of the C major tonality) whole notes held fermata. Horns play small octave C/Eb/G/middle C whole notes held fermata. Pos play Great octave G/small octave C/Eb whole notes held fermata. The timp is trill rolled forte on small octave C whole note held fermata.

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“Heavy Curtain E” *Allegro* in 12/8 time, 4 bars. CBS VIII-51-D-Three.

"HEAVY CURTAIN E"

Allegro,  $\text{♩} = 120$

B. Herrmann

(2) Trumpets (B<sup>b</sup>)

(4) Horns (F)

(3) Pos

Tuba

TimP

[Hand-copied by Bill Wrobot]

*Open* trumpets play *fff* Line 1 Bb [written Line 2 C] dotted quarter note tied to quarter note to Bb-Bb 16ths to Bb dotted quarter note tied to quarter note to Bb-Bb 16ths to (Bar 2) Bb quarter note to Bb 8<sup>th</sup> to Bb quarter note to Bb 8<sup>th</sup> to Bb dotted quarter note tied to quarter note to Bb-Bb 16ths. In Bar 3, trumpets continue on Line 2 Db [written Eb] rinforzando 8<sup>th</sup> legato down to Line 1 Bb quarter note tied to dotted quarter note up to Db rinforzando 8<sup>th</sup> legato down to Bb quarter note up to Db rinforzando 8<sup>th</sup> legato down to Bb quarter note. In Bar 4, the trumpets then play G/Line 2 C/E quarter notes to 8<sup>th</sup> notes to dotted half notes *sfp* < *sff* and held fermata. Horns play the same in Bars 1-3 to (Bar 4) middle C/E/G/Bb quarter notes to 8th notes to dotted half notes. Pos play on small octave Bb notes in the pattern given. In Bar 4, they play Gb/Bb/Line 1 C quarter notes to 8ths to dotted half notes. After a quarter rest in Bar 4, the tuba plays Great octave C dotted half note *p* < *sff* held fermata, and the timp is trill rolled on small octave C dotted half note.

End of cue.

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“Heavy Curtain F” *Allegro* in C time, 4 bars.

"Heavy Curtain F"

B. Henmann

Allegro, =120

[Hand-copied by Bill Wrobleski]

Trumpets play Line 1 Bb/Line 2 D/E 8ths played twice (crossbeam connected) followed by two quarter rests to Bb/D/E 8ths played twice to (Bar 2), after two quarter rests, the same 8ths (followed by a quarter rest) to (Bar 3), after a quarter rest, the same pairing once again (followed by a quarter rest). In Bar 4, the trumpets then play *sff* A/Line 2 D/F# whole notes held fermata. After a quarter rest in Bar 1, the timp beats Great octave Bb rinforzando quarter note down to F# rinforzando quarter note (followed by a quarter rest) to (Bar 2) Bb quarter note down to F# quarter note (followed by a quarter rest) to Bb quarter note down to (Bar 3) F# quarter note (followed by a quarter rest) to Bb-F# quarter notes (silent in end Bar 4). Horns play Bb/Line 1 D/E/G 8<sup>th</sup> note pairing as given in the pattern for the trumpets. In Bar 4, they then sound F#/A/Line 2 D/F# whole notes held fermata. Pos play Great octave Bb/small octave E/G 8<sup>th</sup> note pairings. In Bar 4, they play A/small octave D/F# whole notes. The tuba plays Great octave E-E 8ths in Bar 1, etc (same pattern). In Bar 4, the tuba sounds *sff* Great octave D whole note held fermata.

End of cue.

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“Heavy Curtain G” *Allegro* in C time, 6 bars.

The handwritten musical score consists of five staves for brass instruments: Trumpets (B♭), Horns (F), Trombones (Pos), Tuba, and Timpani (Timp). The tempo is marked as Allegro at 120 BPM. The score is divided into six bars, numbered ① through ⑥. The title "HEAVY CURTAIN G" is written above the third bar. The score includes various dynamics such as sff (fortissimo) and ff (fississimo), and articulations like rinforzando. A handwritten note in red reads "[Hand-copied by Bill W. Robel]". In the top right corner, there is a signature that appears to be "B. Henmann" and a code "CBS VIII 51-D-3". The score is written on five-line music staves with clefs and key signatures.

Horns play *sff* Line 2 C [written G] dotted 8<sup>th</sup> to same C 16<sup>th</sup> to C dotted half note tied to whole notes next three bars. In Bar 2, trumpets play Line 1 Ab [written Bb] dotted 8<sup>th</sup> to Ab 16<sup>th</sup> to Ab dotted half note tied to whole notes next two bars. In Bar 3, Pos play Line 1 D dotted 8<sup>th</sup> to D 16<sup>th</sup> to D dotted half note tied to whole note next bar. In Bar 4, the tuba plays Great octave E whole note, while the timp beats *ff* Great octave Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> to Bb dotted half note trill roll.

In Bar 5, trumpets play *sff* G/Line 2 C/E-G/C/E rinforzando 8ths pairing (followed by a quarter rest) to a repeat of that pattern in this bar to (end Bar 6) G#/B/E (E maj 1<sup>st</sup> inversion) whole notes *sff* held fermata. After a quarter rest in Bar 5, the timp beats Great octave F#-F# 8ths (followed by a quarter rest) to F#-F# rinforzando 8ths again (silent next bar). The horns play Line 1 E-E 8ths in the pattern given for the trumpets to (Bar 6) E whole note held fermata. Pos play G/Bb/C 8ths as given to (Bar 6) Great octave B/small octave E/G# whole notes. The tuba sounds Great octave C up to small octave C 8ths (followed by a quarter rest) to same pattern in this bar to (Bar 6) Great octave E whole note held fermata.

End of cue.

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"Short Curtain A" Allegro in C time, 4 bars. To my knowledge, none of the Short Curtains have ever been used on the series' episodes that I watched so far.

[Western Saga] CBS # 380 "Short Curtain A" B. Henmann

Allegro  $\lambda = 120$

Trumpets (3) (B<sup>b</sup>)

Horns (4) (F)

(3) Pos

Tuba

Timpani

*(Hand-copied by Bill Warobek)*

① ② ③ ④

Trumpets play *sff* Line 2 D/F/A [written E/G/B] quarter notes tied to dotted 8<sup>th</sup> notes down to Bb/Db/F 16ths. Repeat this pattern in the second half of this bar. In Bar 2, the trumpets then play Db/Fb/Ab rinforzando half notes down to C/Eb/G quarter notes legato to B/D/F# quarter notes down to (Bar 3) Line 1 F#/A/Line D whole notes *sfp* < up to (end Bar 4) A/Line 2 D/F# 8<sup>th</sup> notes *sff* followed by rests.

Back in Bar 1, horns play *sff* D/F/A (horns I-II on A) quarter notes etc (see trumpets for two bars) to (Bar 3) small octave A/Line 1 D/F# [written E/A/Line 2 C#] whole notes *sfp* < up to (Bar 4) D/F#/A [written A/Line 2 C#/E] 8ths followed by rests. In Bar 3, Pos play Great octave and small octave Bb (Pos I-II on small octave Bb) whole notes *pp* < to (Bar 4) Great octave A/small octave F/Line 1 D 8ths *sff* followed by rests. The tuba plays Contra-octave Bb whole note to (Bar 4) Great octave D 8<sup>th</sup> followed by rests.

The timp is Bar 3 is trill rolled *pp* < on Great octave Bb whole note up to (Bar 4) small octave D 8<sup>th</sup> (followed by rests).

End of cue.

\*\*\*\*\*

“Short Curtain B” Allegro in C time, 3 bars. Quarter note = 120.

*Allegro*  $\text{♩} = 120$

*“Short Curtain B”*

*B. Henmann*

TPTs

Horns

Pos.

Tuba

Timp.

Trumpets play *sff* Line 1 F#/A/Line 2 D [written G#/B/E] rinforzando quarter notes to G/Bb/E [written A/Line 2 C/F] rinforzando quarter notes back to F#/A/D rinforzando quarter notes to G/Bb/E quarter notes. Repeat next bar. In end Bar 3, trumpets play *sff* A/Line 2 D/F# whole notes held fermata. After a quarter rest, horns play *sff* small octave G/Bb/Eb (horns III-IV on G) rinforzando 8ths played twice (crossbeam connected) followed by a quarter rest to another such pairing of rinforzando notes (repeated next bar)

to (Bar 3) A/D/F# whole notes held fermata. Pos II-III play small octave C-C 8ths (while Pos I plays Line 1 C-C) followed by a quarter rest to C-C 8ths again followed by a quarter rest (repeated next bar) to (Bar 3) Great octave A/small octave D/F# whole notes held fermata. The timp sounds small octave C-C 8ths (followed by a quarter rest) to C-C 8ths (followed by a quarter rest), repeated next bar, and then a whole rest held fermata in end Bar 3.

End of cue.

\*\*\*\*\*

"Short Curtain C"

*Largo* ! = 50      *B. Henmann*

(3) Trumpets (B<sup>3</sup>)

(4) Horns (F)

(3) Pos

Tuba

Timp

Hand-copied by Bill Wrobel

"Short Curtain C" *Largo* in C time, 3 bars. Quarter note = 40.

Trumpets are *a3* playing *ff* Line 1 C [written D] dotted half note up to G [written A] quarter note up to (Bar 2) Line 2 Db [written Eb] whole note *sfp* < to (Bar 3) Line 2 C/E/ G [written D/F#/A] whole notes *sff* held fermata. Horns play *ff* Line 1 C [written G] dotted half note up to G [written Line 2 D] quarter note up to (Bar 2) Line 2 Db [written Ab] whole note *sfp* <. After a quarter rest in Bar 3, the horns play Line 2 C [written G] grace note to same C dotted half note *sfff* and held fermata. Pos play *ff* small octave C dotted half note up to G quarter note up to (Bar 2) Line 1 Db whole note to (Bar 3) Great octave G/small octave E/Line 1 C whole notes held fermata. The tuba plays Great octave C dotted half note up to G quarter note up to (Bar 2) small octave Db whole note *sfp* < down to (Bar 3) Great octave C whole note held fermata. In Bar 2, the timp is trill rolled *pp* < on small octave Db whole note to (Bar 3) E-E 8<sup>th</sup> notes *sfff* (followed by a quarter rest) to E quarter note (followed by a quarter rest held fermata).

End of cue.

\*\*\*\*\*

"short curtain D" B. Henmann

Largo ♩ = 50

(3) Trumpets (3) *sfp* < (1) *ff* (2) *sfff* (3) *ff*

(4) Horns (1) *sfp* < (2) *ff* (3) *sfff* (4) *ff*

(2) Pos (1) *ff* (2) *ff* (3) *ff* (4) *ff*

Tuba (1) *ff* (2) *ff* (3) *ff* (4) *ff*

Timp (1) *ff* (2) *ff* (3) *ff* (4) *ff*

*[Hand-copied by Bill Wrobel]*

"Short Curtain D" *Largo* in C time, 4 bars. Cue # 380-D.

Trumpets play *sfp* < Line 2 D [written E] dotted half note to E [written F#] rinforzando 16<sup>th</sup> legato to D [written E] 16<sup>th</sup> *sff* (followed by a

quarter rest). Horns play Line 1 D [written A] dotted half note to E-D [written B-A] 16ths (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 2, trumpets play Line 1 B [written Line 2 C#] rinforzando 16<sup>th</sup> down to G [written A] 16<sup>th</sup> up to Bb 8<sup>th</sup> tied to half note. After a quarter rest, horns play *sff* Line 1 B [written F#] rinforzando 16<sup>th</sup> legato down to G [written D] 16<sup>th</sup> up to Bb 8<sup>th</sup> tied to *sfp* < tied to half note.

In Bar 3, trumpets play *sfp* < Line 2 C/Eb/Ab [written D/F/Bb] whole notes to (Bar 4) C/E/G-C/E/G rinforzando 16ths (followed by rest marks). Horns play middle C/Eb/Ab [written G/Bb/Line 2 Eb] whole notes to (Bar 4) C/E/G-C/E/G 16ths (followed by rests). After a quarter rest in Bar 3, Pos play *pp* < Great octave G/small octave E/middle C dotted half notes to (Bar 4) C/E/G-C/E/G 16ths (followed by rests). After a quarter rest, the tuba plays Great octave C dotted half note to (Bar 4) small octave C-C 16ths (followed by rests). After a quarter rest in Bar 3, the timp is trill rolled *pp* < on small octave C dotted half note to (Bar 4) C-C 16ths (followed by rests).

End of cue.

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*[Hand-copied by Bill Wrobel]*

“Short Curtain E” *Modto* in C time, 4 bars. Quarter note = 80.

Trumpets play *ff* G/Line 2 C/G rinforzando half notes down to E/A/Line 2 E rinforzando half notes (Bar 1 is repeated in Bar 2) to (Bar 3) middle C/G/Line 2 C half notes to E/A/Line 2 E half notes up to (Bar 4) B/Line 2 E/G# whole notes *sff* and held fermata. After a quarter rest in Bar 1, the timp beats *ff* on Great octave F rinforzando quarter note (followed by a quarter rest) to another F quarter note (repeated next two bars) to (Bar 4) small octave E whole note trill roll *ff* and held fermata.

In Bar 2, horns play small octave F/middle C/G to E/A/Line 1 E rinforzando half notes to (Bar 3) D/G/middle C half notes to E/A/E half notes up to (Bar 4) B/Line 1 E/G# whole notes held fermata. In end Bar 4, Pos play Great octave B/small octave E/G# (E maj 2<sup>nd</sup> inv) whole notes *sff* and held fermata, while the tuba plays Great octave E whole note held fermata.

End of cue.

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Modto  
80  
"Short Curtain F"  
B. Henmann

(3) TPTs (G)  
(4) Horns (F)  
(3) Posa  
Tuba  
Timpani

Hand-copied by Bill Wrobel

"Short Curtain F" *Modto* in C time, 3 bars. Quarter note = 80.

Trumpets in *hard mutes* play *sff* Line 2 D/F/A [written E/G/B] whole notes (repeated next bar) to (Bar 3) D/F#/A whole notes *sff* and held fermata. After a half rest in Bar 1, stopped horns play middle C/Eb/Ab [written G/Bb/Line 2 Eb] whole notes (horns I-II on the top note), repeated next bar. In Bar 3, after a half rest, horns play D/F#/A half notes held fermata. After a half rest in Bar 1, Pos in hard mutes play small octave C/Eb/Ab (Ab maj 1<sup>st</sup> inv) half notes (repeated next bar). After a half rest in Bar 3, Pos play Great octave A/small octave D/F# half notes held fermata. After a half rest in end Bar 3, the tuba plays Great octave D half note held fermata. After a half rest there, the timp is trill rolled *sff* on small octave D half note held fermata.

End of cue.

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The image shows a hand-copied musical score for five instruments: Trumpets, Horns, Pos, Tuba, and Timpani. The score is in 2/4 time, key signature B-flat major (two flats), and tempo M.D. 70. The title "SHORT CURTAIN G" is written above the staff. The first measure starts with Trumpets (B-flat) playing two eighth notes with a grace note, followed by Horns (F) and Pos. The second measure continues with the same instrumentation. The third measure begins with a half rest for all instruments, followed by a quarter note for the Tuba. The fourth measure starts with a half rest for all instruments, followed by a quarter note for the Timpani. The score is divided into four bars, labeled ①, ②, ③, and ④. A handwritten note at the bottom of the page reads "[Hand-copied by Bill Wrobel]".

"Short Curtain G" 4 bars.

Trumpets in hard mutes play *sff* Bb/Line 2 Db/F grace notes to A/C/E half notes to a repeat of those chords (repeated next two bars) to (Bar 4) Bb/Db/F grace notes to A/C/E whole notes held fermata. After a quarter rest, horns play Line 1 E [written B] stopped half note to Eb stopped quarter note tied to quarter note next bar (half note duration) to D stopped half note

to Db stopped quarter note tied to quarter note next bar to C stopped half note to small octave B [written Line 1 F#] quarter note tied to quarter note in Bar 4 to A stopped dotted half note held fermata. After a quarter rest in Bar 4, Pos play *sff* Great octave A/small octave C/E dotted half notes held fermata. After a quarter rest, the tuba plays Contra-octave F dotted half note held fermata. After a quarter rest, the timp is trill rolled on Great octave A dotted half note.

End of cue.

\*\*\*\*\*

“Short Curtain H” 4 bars.

M. D.T.O.  
= 70

TptS (B<sup>b</sup>)

Horns (F)

Pos

Tuba

Timp

“Short Curtain H”

(open)

B. Henmann

[Hand-copied by Bill W Robel]

① ② ③ ④

Horns in Bar 1 play D/F/A grace notes *sff* to same half notes rinforzando down to small octave Bb/Line 1 Eb/Ab rinforzando half notes (repeated next two bars). In Bar 2, Pos play small octave D/F/A grace notes to D/F/A rinforzando half notes to C/Eb/Ab rinforzando half notes (repeated next bar). In Bar 3, *open* trumpets play Line 2 D/F/A grace notes to D/F/A rinforzando half notes to C/Eb/Ab rinforzando half notes to (Bar 4) D/F#/A

[written E/G#/B] whole notes *sff* and held fermata. Also in Bar 4, horns play Line 1 D/F#/A [written A/C#/E] whole notes held fermata. Pos there play Great octave A/small octave D/F# whole notes, and the tuba plays Great octave D whole note held fermata. Finally, the timp is trill rolled *ff* on small octave D whole note held fermata.

End of cue.

\*\*\*\*\*

**“Lead-In A”** Slow in C time, 7 bars, cue # 381-A. These series of short cues were not used in the CBS series that I studied so far.

Western Saga  
CBS cue #381-A

Slow ♩ = 50 IX "LEAD-IN A"

(3) TRUMPETS (B<sup>b</sup>)

(4) HORNS (C)

(3) POS (G)

Tuba

Timpani

F. HERRMANN July 1957

Hand-copied by Bill Wadell

*Sords* Pos in Bar 1 play *p* < G/Bb/Line 1 D quarter notes legato to F#/A/C# quarter notes up to Ab/middle Cb/Eb half notes down to (Bar 2) G/Bb/D dotted half notes decrescendo hairpin (followed by a quarter rest). After a quarter rest in Bar 2, the tuba plays *pp* < Great octave Bb quarter note up to small octave E quarter note down to Great octave F# quarter note tied to half note in Bar 3 (followed by a half rest). After a half and quarter rest in Bar 2, the timp is trill rolled *p* on Great octave F# quarter note tied to half note next bar (followed by a half rest).

In Bar 3, horns play *p* < > small octave E/G/Bb/Line 1 D [written B/Line 1 D/F/A] quarter notes to F#/A/middle C# quarter notes to F/A/C/E half notes to (Bar 4) D/F/Ab/middle C (D half-dim 7<sup>th</sup>) dotted half notes decrescendo (followed by a quarter rest). After a quarter rest in Bar 4, the tuba plays *pp* < Great octave Ab up to small octave D down to Great octave

E quarter notes with that E note tied to half note in Bar 5 (followed by a half rest).

In Bar 5, *sords* trumpets play  $p < >$  G/Bb/Line 2 D [written A/C/E] quarter notes to F#/A/C# quarter notes up to Ab/Cb/Eb half notes to (Bar 6) G/Bb/D whole notes decrescendo. After a quarter rest in Bar 6, the tuba plays Great octave Bb down to E quarter notes to F# quarter note tied to (end Bar 7) whole note decrescendo and held fermata. After a half and quarter rest in Bar 6, the timp plays Great octave F# quarter note tied to whole note next bar (again as a trill roll) held fermata.

End of cue.

\*\*\*\*\*

“Lead-In B” Slow in C time, 5 bars, cue # 381-B.

*Sords* trumpets play  $f < >$  G/Bb/Line 2 D quarter notes legato mini-slur to Gb/Ab/C dotted half notes (repeated next bar). *Sords* trombones play G/Bb/Line 1 D quarter notes to Gb/Ab/C dotted half notes (repeated next bar). After a half rest, the timp beats forte small octave D-D rinforzando quarter notes (repeated in Bar 2).

In Bar 3, *sords* horns play *f* < > small octave E/Bb/Line 1 D/F# quarter notes to Eb/B/Line 1 Eb/G dotted half notes (repeated next bar). After a half rest, the tuba plays *p* > small octave C legato to Great octave B quarter notes (repeated next bar).

In end Bar 5, Pos play *p* > small octave E/G/B whole notes held fermata. After a quarter rest, the timp is trill rolled (*tr* ^ ^ ^ ^ ^) *pp* on Great octave F# dotted half note held fermata.

End of cue.

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**“Lead-In C” Slow in C time, 6 bars, cue # 381-C.**

The score consists of six staves of handwritten musical notation. The first three staves are for brass instruments: (3) Trumpets, (4) Horns, and (3) Trombones. The fourth staff is for Tuba, and the fifth staff is for Timpani. The notation includes various dynamics such as *sff*, *ff*, and *tr* (trill). There are also rests and specific performance instructions like rinforzando. A handwritten note "B. Henmann [Western Sagas]" is written near the top right, and another note "Hand-copied by Bill Wrobel" is written in red in the middle section. The score ends with a large "V" at the bottom right.

*Sords* Pos play *sff* small octave C/E/G (C maj) whole notes tied to whole notes next bar, while the tuba sounds Great octave F# tied whole notes. After a half rest, *sords* trumpets play *sff* A/Line 2 C/E [written B/D/F#] rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to same A.C/E rinforzando and *sff* 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2) A/C/E rinforzando 8ths (followed by an 8<sup>th</sup> rest) played 4X (silent in Bar 3). After a half rest in Bar 1, stopped horns play the same pattern of notes and rests as the trumpets but on small octave A/middle C/E [written E/G/B] 8ths (with horns I & II playing the top E note). The timp in Bar 1 is trill rolled on Great octave F# whole note tied to whole note next bar.

In Bar 3, horns play *sff* > small octave G/Bb/Line 1 D/F# [written Line 1 D/F/A/Line 2 C#] whole notes (G minMaj 7<sup>th</sup>). After a half rest, the

timp beats forte Great octave Bb rinforzando-marked (> over the note) 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to another Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next two bars. In Bar 4, trumpets play *sff* > Bb/Line 2 Db/F whole notes. In Bar 5, Pos return to play *p* > small octave D/F/A whole notes. The tuba there plays *p* > Great octave D whole note tied to whole note next bar held fermata.

End of cue.

\*\*\*\*\*

“Lead-In D” Slow in C time, 6 bars.

(Sords) *Slow* = 50 “LEAD-IN D” B. Herrmann

TPTs *C* *G* | - | - | *bG* | ?  
(B<sup>b</sup>) *sff*

Horns *C* - | - | *#G* | - | ?  
(F)

Pos *C* *bG* | - | - | *bG* | ?  
*sff*

Tuba *C* - | - | - | - | ?

Timp *C* - | - | *bG* | - | *bG* | ?  
① ② ③ ④ ⑤ ⑥

[Hand-copied by Bill W Robel]

*Sords* trumpets play *sff* > G/Bb/Line 2 D [written A/C/E] or G minor whole notes tied to whole notes next bar. *Sords* (muted) Pos (trombones) play Ab/Line 1 Cb/Eb (Ab min) whole notes tied to whole notes next bar. So we once again hear a frequent Herrmann device (simultaneous sounding of two adjacent chords). After a half rest, the timp sounds *ff* small octave D-D rinforzando quarter notes (repeated in Bar 2).

In Bar 3, *sords* horns play *p* > small octave G/Bb/Line 1 D/F# whole notes tied to whole notes next bar. The tuba sounds *pp* > Great octave E whole note tied to whole note next bar. After a quarter rest, the timp now beats *mp* Great octave Bb-Bb quarter notes (repeated next bar).

In Bar 5, trumpets return to play *p* > Line 1 Eb/Gb/Bb [written F/Ab/Line 2 C] or Eb minor whole notes. All other instruments are silent in this bar. In end Bar 6, Pos return to play Eb/Gb/Bb small octave whole notes held fermata. The tuba sounds *pp* Great octave C whole note held fermata. Combined we hear the C half-dim 7<sup>th</sup> tonality (C/Eb/Gb/Bb).

End of cue.

\*\*\*\*\*

“Lead-In E” Slow in C time, 9 bars.

Open Pos play Great octave C/F#/small octave C dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat thru Bar 6. The timp is trill rolled *sff* > on Great octave F# dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat thru Bar 6. The tuba plays Contra-octave F# dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat thru Bar 6. *Open* horns play (after an initial quarter rest) *sfp* < *sff* small octave G [written Line 1 D] half note to F# rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). I believe this is repeated in the next bar only (but I forgot to fill in Bars 2-6). After a quarter rest, *sords* trumpets play *sfp* < *sff* G/Bb/Line 2 D half notes to F#/A/C# 8ths (followed by an 8<sup>th</sup> rest). Repeat in Bar 2 only.

In Bar 7, horns are now stopped playing *sff* > small octave C [written G] dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat in Bar 8. The trumpets and trombones are silent for the rest of this short cue. The timp, however, is trill rolled *f* > on Great octave F# whole note (repeated next bar). In end Bar 9, the horns are soli playing *p* > small octave C stopped (+) whole note held fermata.

End of cue.

\*\*\*\*\*

**“Lead-In G” *Moderato*** in C time, 5 bars. Quarter note = 70.

[Western Saga]

modato ; = 70

"LEAD-IN G"

B. Hemmann

(7) Trumpets (8) Horns (3) Pos Tuba Timp

Hand-copied by Bill Wrobel

Trumpets play *f* < middle C [written D] half note to E [written F#] dotted quarter note back to C 8<sup>th</sup> up to (Bar 2) F# [written G#] dotted half note *sff* (followed by a quarter rest). Four horns play the same. After a quarter rest in Bar 2, Pos play *sff* > Great octave F#/small octave C/E dotted half notes, while the tuba sounds Great octave C dotted half note, and timp is trill rolled on Great octave F# dotted half note.

In Bar 3, trumpets play small octave G [written A] half note up to Bb [written middle C] dotted quarter note down to G 8<sup>th</sup> up to (Bar 4) middle C# [written D#] dotted half note *sff* (followed by a quarter rest). The horns play the same. After a quarter rest in Bar 4, Pos play small octave C#/E/G dotted

half notes, while the tuba plays Great octave E dotted half note *sff* >. After a quarter rest, the timp is trill rolled *sff* > on Great octave Bb dotted half note. In end Bar 5, the horns are soli playing in stopped (+) fashion and *sff* > Line 1 D [written A] whole note held fermata.

End of cue.

\*\*\*\*\*

**“Lead-In H” *Moderato* in C time, 7 bars. Quarter note = 70.**

Horns are soli in the first bar playing *sfff* Line 1 D [written A] grace note to same D to D rinforzando half notes to (Bar 2) D whole note. After a half rest in Bar 2, Pos play small octave D/Ab/Bb whole notes tied to whole notes next bar, while the tuba plays Contra-octave Bb tied notes. After a half rest, the timp is trill rolled *pp* on Great octave Bb half note tied to whole note next bar. Pos/tuba/timp repeat Bars 2-3 in Bars 4-5.

In Bar 3, *sords* trumpets play *pp* < > Line 1 D [written E] whole note tied to whole note next bar. In Bar 6, horn I is solo playing *pp* > Line 1 D [written A] grace note to D-D stopped (+) half notes to (end Bar 7) D stopped whole note held fermata.

End of cue. [end session April 25 at 10:24 pm]

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I "Prelude" *Heavily & Moderately* in C time, 15 bars. Quarter note = 60. CBS Music Library cue #373. CBS VIII-51 D-One. This cue was recorded July 1957 in London. Master R-4 D. CD (Volume 1) track # 16 (:55). Instrumentation: 3 trumpets, 4 horns, 3 Pos, 1 tuba, and timp. Interestingly, this cue was very rarely used in the various CBS series. In fact, at this very moment, I cannot even recall one instance of its use so far. If I do (even though I finished the HGWT paper), then I will report it in this paragraph. Moreover, this music was self-borrowed from a *Crime Classics* radio episode titled "Billy Bonny Bloodletter," cue I (10/21/53).

GUNSMOKE: Sky" (February 14, 1959). \*\*\*\* B-  
-18:21 thru 19:01 "Prelude" [Western Saga] Bars 1 thru 10. Scene:  
After the commercial break, Billy is on foot limping, trying to get away from  
the Marshal.

Trumpets play *sfp* < Line 1 Eb/G/Bb [written F/Ab/Line 2 C] or Eb major whole notes to (Bar 2) F#/A/C# [written G#/A/Line 2 D#] or F# minor rinforzando 16<sup>th</sup> notes *sff* to F/Ab/C [written G/Bb/D] or F minor dotted 8<sup>th</sup> notes tied to dotted half notes. Repeat Bars 1-2 in Bars 3-4. Horns in Bar 1 play *sfp* < *sff* Line 1 Eb/Gb/Bb [written Bb/Line 2 Gb/F] whole notes to (Bar 2) F#/A/C# [written Line 2 C#/E/G#] 16ths to F/Ab/C [written C/Eb/G] dotted 8ths tied to dotted half notes. Repeat in Bars 3-4. After a quarter rest in Bar 1, the tuba and Pos III play *sff* Great octave D 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to A 8<sup>th</sup> (played now I believe by Pos II & III) followed by an 8<sup>th</sup>

rest, and then up to small octave F 8<sup>th</sup> note (now played by all three trombones and the tuba) followed by an 8<sup>th</sup> rest. Repeat thru Bar 5. After a quarter rest in Bar 1, the timp sounds (with *hard hammers*) *sff* on small octave D 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to Great octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat thru Bar 5.

In Bar 5, the trumpets now play Line 1 F#/A/Line 2 C# [written G#/B/D#] rinforzando quarter notes legato mini-slur to A/C/E [written B/Line 2 D/F#] or A minor tonality half notes to Ab/Cb/Eb [written Bb/Db/F] or Ab min rinforzando quarter notes down to (Bar 6) F/Ab/Line 2 C rinforzando whole notes. Horns are *a4* playing *sff* > middle (Line 1) C# [written G# a perfect 5<sup>th</sup> interval above] stopped half note (+ sign over the note) to C [written G natural] half note also *sff* > down to (Bar 6) small octave F [written middle C] stopped whole note *sff*. After a quarter rest in Bar 6, the Pos and tuba play Great octave D rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Ab rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to small octave F rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest, the timp beats small octave D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) back to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

In Bar 7, horns play *sfp* < small octave Eb/Gb/Bb [written small octave Bb/Line 1 Db/F] whole notes to (Bar 8) F#/A/middle C# [written Line 1 C#/E/G#] 16ths *sff* to F/Ab/C dotted 8ths tied to dotted half notes. Repeat Bars 7-8 in Bars 9-10. Pos play *sfp* < small octave Eb/Gb/Bb (Eb min) whole notes to (Bar 8) F#/A/Line 1 C# 16ths to F/Ab/C dotted 8ths tied to dotted half notes. Repeat next two bars. The tuba and timp are silent in Bars 7-10. After a quarter rest, trumpets are *a3* playing Line 1 D [written E] rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to A [written B] 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Line 2 F [written G] 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat thru Bar 11.

In Bar 11, horns play F#/A/middle C# rinforzando quarter notes to A/middle C/E half notes to Ab/Cb/Eb quarter notes to (Bar 12) F/Ab/middle C whole notes. Horns I-II always play the top note(s) which shows as two notes aside each other. Pos play F#/A/middle C# to A/C/E half notes to Ab/Cb/Eb quarter notes to (Bar 12) F/Ab/C whole notes. The tuba plays *mf* < small octave C# half note to C half note down to (Bar 12) Great octave F whole note *ff*. After a quarter rest in Bar 12, the timp beats small octave D rinforzando quarter note (followed by an 8<sup>th</sup> rest) up to F rinforzando quarter note (followed by an 8<sup>th</sup> rest) back to D rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat thru Bar 14. After a quarter rest in Bar 12, the trumpets play Line 1 D [written E] rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Ab [written Bb] rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to F [written G] rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat next two bars.

In Bar 13, horns play Line 1 F/A/Line 2 C [written Line 2 C/E/G] grace notes *sff* to F/Ab/C whole notes (silent next bar). In Bar 14, Pos play F#/A/middle C# 16ths to F/Ab/C dotted 8ths tied to dotted half notes decrescendo. After a quarter rest, the tuba plays Great octave Gb 16<sup>th</sup> to F dotted 8<sup>th</sup> tied to half note.

In end Bar 15, trumpets play *sff* Line 2 D/F#/A [written E/G#/B] whole notes held fermata. This of course is the D major tonality. After a quarter rest, horns play Line 1 Eb/Gb/Bb [written Bb/Line 2 Db/F] 16ths to D/F#/A [written A/Line 2 C#/E] dotted 8ths tied to dotted half notes held fermata. After a half rest, Pos play small octave Eb/Gb/Bb (Eb min) 16ths to D/F#/A dotted 8ths tied to quarter notes held fermata. After a half and quarter rest, the tuba plays Great octave D quarter note held fermata. And after a half and quarter rest, the timp sounds *sff* small octave D quarter note trill roll held fermata.

End of cue.

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“Street Music” *Allegretto con Vivo* in 6/8 time, 82 bars. Cue # 374. Quarter note = 85. CD location: track # 17 (1:44 duration). This cue was only used three times in the CBS series where I delineated the Herrmann music quotations (all in *HGWT*), so it was relatively rarely used. This music was actually self-borrowed from a *Crime Classics* radio episode titled “Coyle & Richardson” (cue II, Bars 1-9), airdate 12/30/53. I do not believe I will

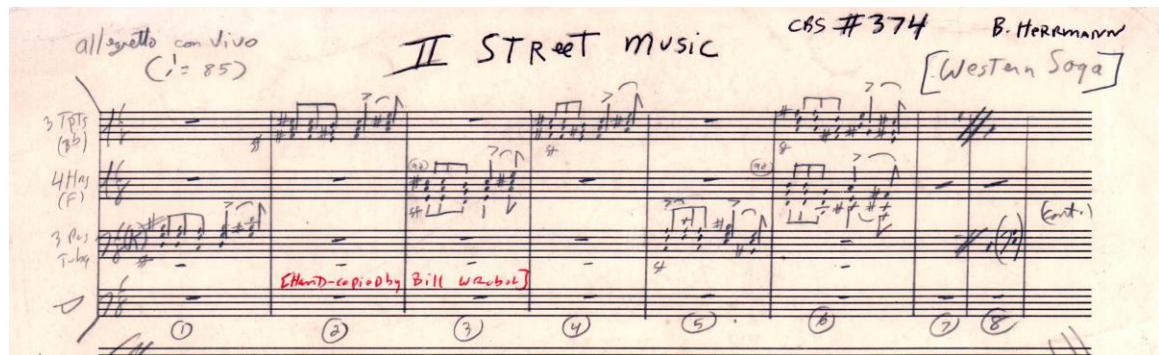
exhaustively delineate this entire long cue since I have so many more Herrmann cues to cover, but at least you will have an idea of how Herrmann constructed the music. Besides, you now (2019) have images of the written music.

HAVE GUN WILL TRAVEL: "The Great Mojave Chase"  
 (September 28, 1957) 2-star rating. \*\* C  
 -00:44 thru 00:57: "Street Music" (*Western Saga*), cue # 374, Bars 11-31.

HAVE GUN WILL TRAVEL: "The Colonel and the Lady"  
 November 23, 1957 \*\* C  
 -9:30 thru 9:52 : "Street Music" (*Western Saga*), Bars 1-10, 19-20.  
 Scene: street scene. Easy cue for the music editor to decide upon!

HAVE GUN WILL TRAVEL: "Ella West" January 4, 1958 \*\* C  
 -00:58 thru 1:43: "Street Music" (*Western Saga*). Scene: Paladin arrives in town.

<https://www.youtube.com/watch?v=Q4fOcFjanck> [Street Music]



The trombones (*Pos.*) exuberantly play *ff* small octave A/Line 1 D/F# 8<sup>th</sup> (D maj 2<sup>nd</sup> inversion) notes played twice to G/C/E (C maj 2<sup>nd</sup> inversion) 8ths (all three triads are connected by a crossbeam) to A/D/F# rinforzando quarter notes legato mini-slur up to Line 1 D/F#/A 8ths notes. In Bar 2, the trumpets take over that cell pattern but on different notes. We find Line 1 E/G/B [written F#/A/Line 2 C#] 8ths played twice to D/F#/A [written E/G#/B] 8ths to E/G/B rinforzando quarter notes legato to G/B/D [written A/C#/E] 8<sup>th</sup> notes (G maj).

In Bar 3, horns now take over the cell pattern. They play *ff* small octave A/Line 1 D/F# [written Line 1 E/A/Line 2 C#] 8<sup>th</sup> notes played twice to G/middle C/E [written D/G/B] 8ths back to A/D/F# rinforzando quarter notes legato mini-slur to D/F#/A [written A/Line 2 C#/E] 8<sup>th</sup> notes. Note that top horns I-II play the same top notes (F#-F#-E 8ths to F# quarter to A 8<sup>th</sup> notes). Trumpets return in Bar 4 to repeat Bar 2. In Bar 5, Pos (trombones) return to play small octave G/middle C/E (C maj 2<sup>nd</sup> inversion) rinforzando 8ths legato mini-slur up to C/E/G (C maj root position) back down to G/C/E 8ths (all three 8<sup>th</sup> triads connected by a crossbeam) to B/Line 1 D/F# rinforzando quarter notes legato mini-slur down to F#/B/Line 1 D (B min 2<sup>nd</sup> inversion) 8<sup>th</sup> notes. In Bar 6, trumpets play G/Line 2 C/E to same G/C/E 8ths down to E/G/C 8ths up to F#/A/Line 2 D rinforzando quarter notes legato mini-slur down to D/F#/B 8ths. Repeat Bars 5-6 in Bars 7-8.

In Bar 9, horns play *ff* middle C/E [written G/B] 8ths (with horns I-II on E and horns III-IV on C) to small octave B/D [written Line 1 F#/A] 8ths to A/C [written E/G] 8ths (all three dyads connected as a figure by a crossbeam) to next descending figure of small octave G/B to F#/A to E/G [written D/F#-C#/E-B/D] connected by a crossbeam. Repeat in Bar 10. Pos in Bar 9 play G/middle C/E to F#/B/D to E/A/C 8ths (crossbeam connected) to small octave G/B/D to C/F#/A to Great octave B/small octave E/G 8ths. Repeat next bar. In Bar 10, the tuba enters to play Great octave G-F#-A 8ths (crossbeam connected) to D-C-Contra-octave B 8ths (crossbeam connected).

With Bar 11 (:12) we come to Section A. Horns, trombones, and tuba are silent thru Bar 18. The timp sounds *f* (forte) and with *hard mallets* Great octave G up to small octave D to E 8ths (crossbeam connected) down to G up to small octave E to D 8ths (crossbeam connected). Repeat thru Bar 18. Trumpets play *ff* < *sff* F#/A#/Line 2 CE [written G#/B#/D#] quarter notes to same F#/A#/C# (F# maj) 8ths to G/B/D [written A/Line 2 C#/E] rinforzando-marked dotted quarter notes. In Bar 12, the trumpets then play

A/Line 2 C/E [written B/D/F#] quarter notes to same 8<sup>th</sup> notes to G/B/D rinforzando dotted quarter notes. Bar 13 repeats Bar 11. In Bar 14, the trumpets then play E/G/B [written F#/A/Line 2 C#] quarter notes to D/F# /A [written E/G#/B] 8ths to C/E/G [written D/F#/A] dotted quarter notes rinforzando. Bar 15 repeats Bar 11. In Bar 16 (start of page 2), trumpets then play A/C/E [written B/Line 2 D/F#] quarter notes to same 8<sup>th</sup> notes to G/B/D rinforzando dotted quarter notes to (Bar 17) C/E/G rinforzando 8ths legato mini-slur down to A/C/E 8ths (crossbeam connected) followed by an 8<sup>th</sup> rest. Repeat same bar. In Bar 18, trumpets finish the passage on B/Line 2 D/F# quarter notes to A/C/E 8ths crescendo to G/B/Line 2 D rinforzando dotted quarter notes.

In Bar 19 (:21 cd), we start a new passage with the four horns *con bravura*. They play forte crescendo Line 1 D-E-F# [written A-B-Line 2 C#] 8<sup>th</sup> notes (crossbeam connected) to G-A-G [written Line 2 D-E-D] 8ths notes (crossbeam connected) to (Bar 20) F#-E-F# [written Line 2 C#-Line 1 B-Line 2 C#] 8ths (crossbeam connected) to stand-alone E [written B] rinforzando 8<sup>th</sup> note *ff* legato mini-slur to D [written A] quarter notes. All notes in these two bars have the legato/phrase curve line above them. Back in Bar 19, the tuba plays Contra-octave G 8<sup>th</sup> (followed by a quarter rest) to same G 8<sup>th</sup> (followed by a quarter rest). Repeat thru Bar 22. Pos III plays the same pattern but on Great octave G 8ths. After an 8<sup>th</sup> rest in Bar 19, Pos II-III play small octave D/E-D/E 8ths (crossbeam connected) followed by another 8<sup>th</sup> rest and then another D/E to D/E 8ths pattern. Repeat thru Bar 22. In Bar 21, horns continue the legato passage on (repeated Bar 19) to (Bar 22) F#-E-F# 8ths (crossbeam connected) up to A [written Line 2 E] rinforzando 8<sup>th</sup> *ff* to G [written D above] quarter notes.



In Bar 23, the tuba and Pos II now play the Great octave and small octave C 8ths respectively (repeated thru Bar 26). After an 8<sup>th</sup> rest, Pos I-II play small octave G/A-G/A 8ths (followed by an 8<sup>th</sup> rest) and repeated same bar (repeated thru Bar 26). The horns play forte Line 1 B-E-G [written Line

2 F#-E-D] 8ths to A-G-F# 8ths to (Bar 24) A-G-E 8ths to same E stand-alone rinforzando 8<sup>th</sup> to D quarter note. In Bar 25, the horns then play middle C-D-E [written G-A-B] crossbeam connected 8ths to D rinforzando quarter note legato mini-slur down to small octave B [written Line F#] 8ths. Etc.

This page shows measures 27 through 35. The score includes parts for Trombones (Tb), Horns (Horn), Bassoon (Bass), and Oboe (Oboe). Measure 27 starts with a rest followed by a dynamic instruction. Measures 28-30 show various rhythmic patterns including eighth-note groups and sixteenth-note figures. Measures 31-33 continue with similar patterns. Measure 34 begins with a dynamic, followed by a series of eighth-note groups. Measure 35 concludes with a dynamic and a measure repeat sign. Measure numbers 27 through 35 are circled at the bottom of each staff.

This page shows measures 36 through 43. The score includes parts for Trombones (Tb), Horns (H.A.), Bassoon (Bass), and Oboe (Oboe). Measures 36-38 show eighth-note groups and sixteenth-note figures. Measure 39 begins with a dynamic. Measure 40 features a tuba part with a dynamic and a measure repeat sign. Measures 41-43 continue with eighth-note groups and sixteenth-note figures. Measure numbers 36 through 43 are circled at the bottom of each staff.

This page shows measures 44 through 61. The score includes parts for Trombones (Tb), Horns (H.A.), Bassoon (Bass), and Oboe (Oboe). Measures 44-46 show eighth-note groups and sixteenth-note figures. Measures 47-49 continue with similar patterns. Measure 50 begins with a dynamic. Measures 51-53 show eighth-note groups and sixteenth-note figures. Measure 54 begins with a dynamic. Measures 55-57 show eighth-note groups and sixteenth-note figures. Measure 58 begins with a dynamic. Measures 59-61 show eighth-note groups and sixteenth-note figures. Measure numbers 44 through 61 are circled at the bottom of each staff.

This page shows measures 58 through 81. The score includes parts for Trombones (Tb), Horns (H.A.), Bassoon (Bass), and Oboe (Oboe). Measures 58-60 show eighth-note groups and sixteenth-note figures. Measures 61-63 continue with similar patterns. Measures 64-66 show eighth-note groups and sixteenth-note figures. Measures 67-69 show eighth-note groups and sixteenth-note figures. Measures 70-72 show eighth-note groups and sixteenth-note figures. Measures 73-75 show eighth-note groups and sixteenth-note figures. Measures 76-78 show eighth-note groups and sixteenth-note figures. Measures 79-81 show eighth-note groups and sixteenth-note figures. Measure numbers 58 through 81 are circled at the bottom of each staff.

(cont.) "Street music" [western swing]

*[Hand-copied by Bill W Robel]*

In end Bars 81-82 (in 2/4 time), trumpets play tied Line 1 B/Line 2 D/G [written Line 2 C#/E/A] half notes held fermata, while horns play tied D/G half notes, Pos on D/G/B tied half notes, tuba on Contra-octave G tied half notes. The timp is trill rolled on Great octave G half note in Bar 81 tied to half note next bar (and held fermata). So we have the single end tonality of G major (G/B/D).

B. Haunmann

End of cue.

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“Open Spaces” *Andante Cantabile* in C time, 49 bars, cue # 375. Reel Master R-4D, part of the “Foreign Library” recorded July 1957 in London. Instrumentation remains the same as in all *Western Saga* cues (3 trumpets, 4 horns, 3 trombones, tuba, and timp). This cue was not used much at all. In fact, I believe so far we hear it only in two instances in the first three seasons of *HGWT* in “No Visitors” and in “Road To Wickenburg.” Incidentally, this music was self-borrowed from cue I (Bars 1-4) of the *Crime Classics* radio episode, “Death of a Picture Hanger” (7/20/53).

<https://youtu.be/qXRqjc0Xg78> [Open Spaces, Western Saga] Herrmann

GUNSMOKE: "Gypsum Hills Feud" (December 27, 1958) \*\*\* C

Synopsis: Matt Dillon & Chester, while deer-hunting, stumble upon two feuding families out in the hills. William Schallert plays Alben Peavy.

-00:15 thru 00:43 "Open Spaces" [Western Saga] Scene: Chester & Matter dismount to rest out in the hilly plains.

GUNSMOKE :"Cheyennes" (June 13, 1959) \*\*\* C

Synopsis: Once again a story about a gun smuggler selling brand new 44 Spencer rifles to renegade Indians.

-1:08 thru 2:18 "Open Spaces" [Western Saga] Bars 1-15 Scene: Matt & Chester slowly plod thru the open prairie.

HAVE GUN WILL TRAVEL: HAVE GUN WILL TRAVEL: “No Visitors” November 30, 1957 \*\*\*\* B+

-9:55 thru 11:27 : “Open Spaces” (*Western Saga*) Bars 1-20. Scene: Paladin and the lady doctor trek over the open plain to that wagon with the baby suspected of having typhoid.

In Bar 1 (actually it could've been a grace bar but numbered as “1”), horns are *a4* playing *mf* < small octave G [written Line 1 D] quarter note legato mini-slur to (Bar 2) middle (Line 1) C [written G a perfect 5<sup>th</sup> interval above] dotted half note decrescendo hairpin to adjacent Line 1 D quarter

note crescendo to (Bar 3) E [written B] dotted half note decrescendo down to C quarter note crescendo to (Bar 4) D dotted half note decrescendo to C quarter note legato down to (Bar 5) small octave A [written Line 1 E] dotted half note decrescendo to G quarter note up to (Bar 6) C half note to D half note to (Bar 7) C quarter note up to E half note decrescendo to C quarter note to (Bar 8) D to C half notes up to (Bar 9) A quarter note to G half note decrescendo down to C quarter note up to (Bar 10) E half note to D quarter note down to small octave G quarter note up to (Bar 11) middle C whole note decrescendo. Then horns are silent in Bars 12 thru 21.

The image shows a handwritten musical score for brass instruments. It consists of four staves: Tuba (Bass), Horn I, Horn II, and Trombone. The score is in common time (indicated by 'C') and measures 1 through 11. The key signature changes frequently, indicated by 'F major' (one sharp), 'E major' (no sharps or flats), 'D major' (two sharps), 'C major' (no sharps or flats), 'B major' (one sharp), 'A major' (no sharps or flats), 'G major' (no sharps or flats), 'F major' (one sharp), 'E major' (no sharps or flats), 'D major' (two sharps), 'C major' (no sharps or flats), and 'B major' (one sharp). The dynamics include 'mf', 'f', and 'mf'. The score features various slurs, grace notes, and performance instructions like 'Open Spaces' and 'euphonious'.

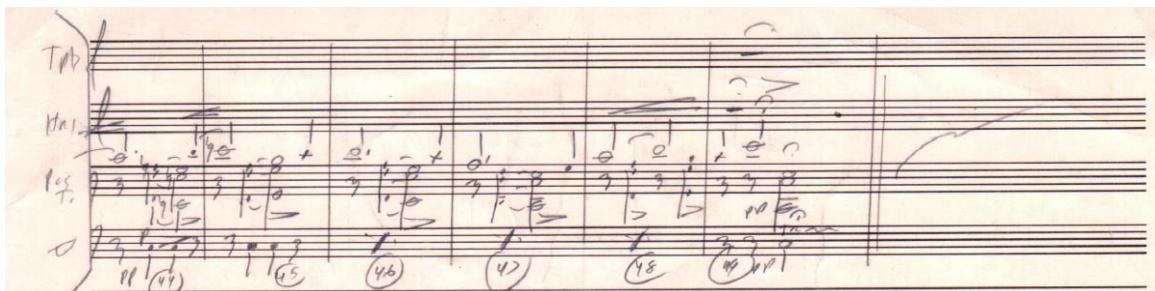
After a quarter rest in Bar 2, horns I-II play small octave F/A quarter notes legato to E/G half notes, while the tuba plays *mf* Great octave F quarter note to E half note decrescendo. After a quarter rest in Bar 3, Pos play F/A quarter notes to G/B half notes, while the tuba plays Great octave F quarter note to G half note decrescendo. Bar 4 repeats Bar 2. After a quarter rest in Bar 5, Pos play D/F quarter notes to C/E half notes, while the tuba plays Great octave D quarter note to C half note. After a quarter rest in Bar 6, Pos play F/A half notes legato to G/B quarter notes, while the tuba plays Great octave F half note to G quarter note decrescendo. After a quarter rest in Bar 7, Pos play F/A half notes to E/G quarter notes, while the tuba plays F half note to E quarter note. Bar 8 repeats Bar 6. After a quarter rest in Bar 9, Pos play E/G half notes to F/A quarter notes, while the tuba plays Great octave E half note to F quarter note. After a quarter rest in Bar 10, Pos play E/G half notes to D/F quarter notes, while the tuba plays G half note to F quarter note. After a quarter rest in Bar 11, Pos play C/E dotted half note, while the tuba plays Great octave C dotted half note decrescendo.

After a half and quarter rest in Bar 11, trumpet I plays *mf* < Line 1 G [written A] quarter note up to (Bar 12) Line 2 C [written D] dotted half note decrescendo to D quarter note to (Bar 13) E [written F#] dotted half note to C quarter note to (Bar 14) D dotted half note to C quarter note down to (Bar 15) Line 1 A [written B] dotted half note to G quarter note up to (Bar 16)

Line 2 C to D half notes to (Bar 17) C quarter note to E half note to C quarter note to (Bar 18, start of page 2) D to C half notes up to (Bar 19) A quarter note to G half note down to C quarter note to (Bar 20) E half note to D down to Line 1 G quarter notes up to (Bar 21) Line 2 C whole note decrescendo. Back in Bar 12, after a quarter rest, trumpets II-III play *mf* > Line 1 F/A [written G/B] quarter notes to E/G [written F#/A] half notes. After a quarter rest in Bar 13, trumpets II-III continue on F/A quarter notes to G/B half notes. Bar 14 repeats Bar 12. After a quarter rest in Bar 15, they play D/F quarter notes to C/E half notes. After a quarter rest in Bar 16, they play F/A half notes to G/B quarter notes. After a quarter rest in Bar 17, they play F/A half notes to E/G quarter notes. Bar 18 repeats Bar 16. After a quarter rest in Bar 19, they play E/G half notes to F/A quarter notes. After a quarter rest in Bar 20, they play E/G half notes to D/F quarter notes. After a quarter rest in Bar 21, they end the passage on C/E dotted half notes decrescendo.



After a half and quarter rest in Bar 21, Pos are *molto sost* playing *mf* Great octave and small octave G (Pos I-II on small octave G) quarter notes to (Bar 22) small octave and Line 1 C dotted half notes to small octave and Line 1 D quarter notes to (Bar 23) E dotted half notes down to C quarter notes to (Bar 24) D dotted half notes, and so forth. The tuba plays the same notes but an octave Lower register than Pos III on Contra-octave G quarter note in Bar 21 to (Bar 22) Great octave C dotted half notes, and so forth. After a quarter rest in Bar 22, horns play Line 1 F/A [written Line 2 C/E] quarter notes to E/G half notes. After a quarter rest in Bar 23, they play F/A quarter notes to G/B half notes. Bar 24 repeats Bar 22. After a quarter rest in Bar 22, the timp beats *mf* small octave C-C quarter notes (followed by a quarter rest), repeated thru Bar 31.



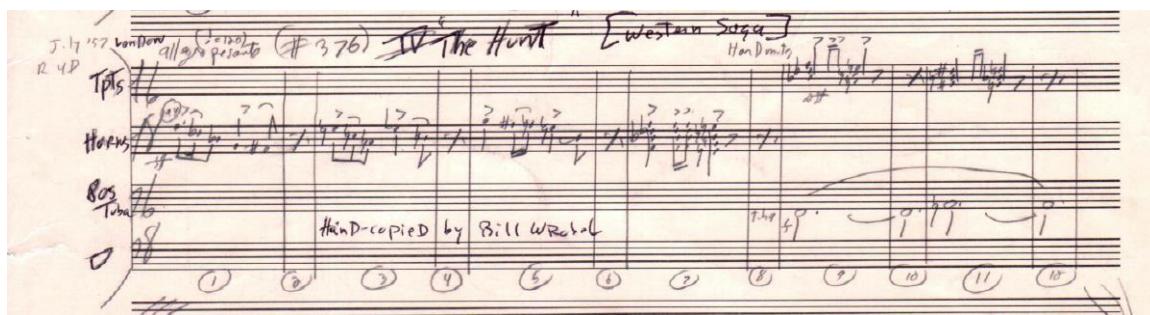
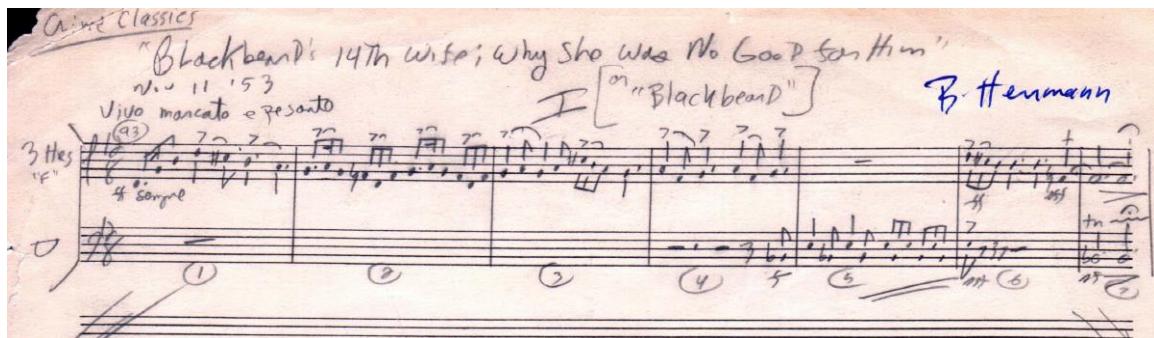
Skipping to end Bar 49, Pos I plays middle C quarter note up to E dotted half note held fermata. After a half rest in Bar 49, Pos II-III play *pp* small octave C/E half notes held fermata, while the tuba plays Great octave C half note. After a half rest, the timp is trill rolled *pp* small octave C half note held fermata.

End of cue.

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“The Hunt” *Allegro Pesante* in 6/8 time, 132 bars, cue # 376. CD track # 19. It too was recorded in London back in July, 1957. Quarter note = 120. This cue was used fairly often in the CBS series, especially of course the westerns. It turned up very early in the *HGWT* first season with “The Great Mojave Chase,” “The Bride,” and “Strange Vendetta.” Once again, with this very long cue, I will delineate only brief sections of it for the reader to know what Herrmann what up to. This music was self-borrowed from the

*Crime Classics* radio episode titled “Blackbeard’s 14<sup>th</sup> Wife,” cue I (11/11/53).



GUNSMOKE: “How To Kill A Woman” November 30, 1957  
\*\*\*\*\* A

-00:26 thru 00:53 [or Chapter 2 starting :00 (start of episode)]: “The Hunt” [Western Saga] cue # 376, Bars 13-30, then 78-84. Scene: stagecoach riding.

GUNSMOKE: “Overland Express” May 31, 1958 \*\*\*\*\* A  
-00:15 thru 00:24 [or Chapter 2 from :00 to :09]: “The Hunt” [Western Saga] Bars 87-99. Scene: Chester & Dillon are in the prairie hot on the trail of Jim Nation.

GUNSMOKE: “Stage Hold-Up” October 25, 1958 \*\*\* C

John Anderson stars as Yermo, a stagecoach bandit. Charles Aidman also stars as a cohort.

-1:08 thru 1:25: “The Hunt” [Western Saga] Bars 69-79, 111-117. Scene: Stagecoach enroute. Dillon & Chester are aboard.

GUNSMOKE: "Robber Bridegroom" (December 13, 1958) \*\*\* C

Synopsis: A young man down in his luck robs a stagecoach and abducts a pretty passenger--then they fall in love together! Only in the Old West! : )

-00:23 thru 1:13 "The Hunt" [Western Saga] Scene: Stagecoach riding.

HAVE GUN WILL TRAVEL: "The Great Mojave Chase"  
(September 28, 1957) 2-star rating. \*\* C

-16:35 thru 17:05: "The Hunt" (*Western Saga*), Bars 78-132. Scene: Paladin escapes town.

-17:06 thru 17:43: After a commercial break we again hear "The Hunt" (*Western Saga*), Bars 78-79 twice, then Bars 80-107.

HAVE GUN WILL TRAVEL: "The Bride" October 19, 1957 \*\*\*\*\*  
5-star rating A.

-7:01 thru 7:38: "The Hunt" (*Western Saga*). Cue # 376, Bars 23-32, etc. Scene: Paladin & Christine are fired upon by a sniper hiding in nearby rocks.

HAVE GUN WILL TRAVEL: "Strange Vendetta" October 2, 1957  
\*\*\*\*\* A+

-10:12 thru 10:59: "The Hunt" (*Western Saga*), starting Bar 23. Scene: Paladin on a stage carrying the casket to the Mexican border.

-Start 13:10: "The Hunt" (*Western Saga*), Bars 44-131.

In Bar 1, four horns play *ff* Line 1 Bb [written Line 2 F] *rinforzando* dotted 8<sup>th</sup> legato mini-slur to Gb [written Db] 16<sup>th</sup> down to Eb [written Line 1 Bb] 8<sup>th</sup> note. These notes are connected as a delayed triplet figure by a crossbeam. Then the horns play middle (Line 1) C [written G] *rinforzando* quarter note legato mini-slur to small octave B [written F#] 8<sup>th</sup> note. Repeat in Bar 2. The horns continue the passage in Bar 3 on Line 1 A *rinforzando* 8<sup>th</sup> legato down to F down to D 8ths (connected by a crossbeam) up to Ab *rinforzando* quarter note legato mini-slur down to E 8<sup>th</sup>. Repeat this bar in Bar 4. In Bar 5, the horns then play Line 2 C [written G] *rinforzando* quarter note down to B-Bb 16ths to A *rinforzando* quarter note down to E 8<sup>th</sup>. Repeat next bar. In bar 7, the horns then play small octave Bb/Line 1 Eb/Gb/Bb [written F/Bb/Line 2 Db/F] *rinforzando* quarter notes (Eb minor

tonality) to two same Bb/Eb/Gb/Bb rinforzando 16ths to A/middle C/E/A (A min) rinforzando quarter notes (followed by an 8<sup>th</sup> rest). Repeat in Bar 8.

In Bar 9 (:08), trumpets in hard mutes play *sff* Ab/Line 2 Cb/Eb [written Bb/Line 2 Db/F] rinforzando quarter notes to two Ab/Cb/Eb (Ab min) rinforzando 16ths to G/Bb/D [written A/C/E] rinforzando quarter notes (G min) followed by an 8<sup>th</sup> rest. Repeat next bar. In Bar 11, they play F#/A/Line 2 C# [written G#/B/D#] quarter notes to two same F#/A/C# (F# min) 16ths to F/Ab/C [written G/Bb/D] quarter notes (F min) followed by an 8<sup>th</sup> rest. Repeat in Bar 12. Back in Bar 9, the tuba plays *f* Great octave F dotted half note tied to dotted half note next bar up to (Bar 11) A dotted half note tied to dotted half note next bar.

Bars 13-18 repeat Bars 1-6.

In Bar 19 (:18), horns start to play a series of descending rinforzando-marked 8<sup>th</sup> note triplets Line 2 C-Line 1 A-An (crossbeam connected) to G-Gb-F (crossbeam connect) [all written Line 2 G-E-Eb to D-Db-C] to (Bar 20) E-Eb-D [written B-Bb-A] to Db-C-small octave Bb [written Ab-G-F] 16ths to (Bar 21) Bb dotted half note *sff* tied to dotted half note next bar. In Bar 21 (start of page 2), the timp makes a first appearance to beat *ff* small octave E quarter note down to Great octave Bb 8<sup>th</sup> back up to E quarter note down to Bb 8<sup>th</sup> up to (Bar 22) E-Bb-E 8ths (crossbeam connected) to Bb-E-Bb 8ths (crossbeam connected) up to (Bar 23) E 8<sup>th</sup> (followed by 8<sup>th</sup>/8<sup>th</sup>/quarter/8<sup>th</sup> rests).

In Bar 23, trumpets (still in hard mutes) play Bb/Line 2 Db/F (Bb min) rinforzando dotted 8<sup>th</sup> notes to same Bb/Db/F 16ths to Bb/Db/F 8ths (delayed triplet figure) to another such delayed triplet to (Bar 24) a syncopated figure of Ab/Cb/Eb rinforzando 8ths legato mini-slur to Bb/Db/F 8ths back to Ab/Cb/Eb rinforzando 8ths (these three chords are connected as a figure by a crossbeam) legato mini-slur to Bb/Db/F 8ths to Ab/Cb/Eb

rinforzando 8ths legato to Bb/Db/F 8ths. In bar 25, they then play B/D/F# (B min) rinforzando quarter notes to Bb/Db/F 8ths to B/D/F# rinforzando quarter notes legato to Bb/Db/F 8ths. In Bar 26, they continue on A/Line 2 C/E rinforzando quarter notes legato to Ab/Cb/Eb 8ths to A/C/E rinforzando quarter notes to Ab/Cb/Eb 8ths to (Bar 27) G/Bb/Db rinforzando 8ths (followed by rests).

In Bar 27, *sords* horns start to play that passage *fff* on small octave Bb/Line 1 Db/F/A (Bb minMaj 7<sup>th</sup>) delayed triplet figure played twice (and so forth). In Bar 41 (:40 cd), *open* and stopped (+ sign over each note) horns play *ff* Bb/Line 1 Db/F/A quarter notes to 8<sup>th</sup> notes to quarter notes to 8<sup>th</sup> notes to (Bar 42) Cb/Eb/Gb/Bb quarter notes to 8<sup>th</sup> notes to Bb/Db/F/A 8ths (followed by two 8<sup>th</sup> rests). Repeat these bars in the next two bars. At the end of Bar 40, the timp sounds small octave E-E-E 8ths crescendo to (Bar 41) Great octave Bb 8<sup>th</sup> *sfp* up to small octave E 8<sup>th</sup> down to Bb quarter note up to E 8<sup>th</sup> to (Bar 42) Bb quarter note up to E 8<sup>th</sup> down to Bb-E-Bb 8ths *ff*. Repeat these bars next two bars. In Bar 43, Pos play *pp* < small octave Db/F/A dotted half notes to (Bar 44) Eb/Gb/Bb dotted quarter notes to Bb/Db/F/A rinforzando 8<sup>th</sup> notes (followed by two 8<sup>th</sup> rests).

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In Bar 49 (:48 cd, start of Section E), *open* trumpets play *sfp* < a trill on G/Bb/D [written A/C/E] dotted half notes (trill to Ab/Cb/Eb) to F#/A/Line 2 C# G/Bb/D afterbeats (grace notes) to (Bar 50) G/Bb/D dotted half notes *sff* decrescendo. The timp in Bar 50 is trill rolled on Great octave

Bb dotted half note *sf* >. In Bar 51 (start of page 4), the horns are legato trill *sfp* < between D/F/A [written A/Line 2 C/E] dotted half notes and Eb/Gb/Bb [written Bb/Db/F] dotted half notes to C#/E/G# to D/F/A grace notes to (Bar 52) Bb/Line 1 Db/F/A stopped dotted half notes *ssf* >. The timp in Bar 52 is trill rolled on small octave dotted half note *sf* >. Repeat Bars 49-52 in Bars 53-56.

In Bar 57 (:56), we come to Section F. Three trumpets play unison *a3* and *ff* on Line 1 G dotted 8<sup>th</sup> to G 16<sup>th</sup> to G 8<sup>th</sup> (delayed triplet) played twice and repeat next bar to (Bar 59) G-E-Ab 8ths to G-E-Ab 8<sup>th</sup> triplet again, and so forth. The timp in Bar 57 plays Great octave Bb rinforzando dotted quarter note trill roll up to small octave rinforzando E dotted quarter note trill roll (repeated next bar) to (Bar 59) Bb rinforzando 8<sup>th</sup> (followed by a quarter rest) up to E 8<sup>th</sup>. Etc.

In Bar 87 (1:24 cd), trumpets play *sfp* < B/Line 2 Db/F dotted half notes tied to dotted half notes thru Bar 91 (*fff* there). Horns play Bb/Line 1 Db/F/A dotted half notes tied thru Bar 91. The timp is trill rolled on Great octave Bb dotted half note tied thru Bar 91 (*ff* there). In Bar 88, the tuba plays Great octave F# dotted half note tied to next two bars and tied to dotted quarter note in Bar 91 up to small octave F quarter note to F 8<sup>th</sup> to (Bar 92) G dotted half note tied to dotted half note next bar. . In Bar 88, the Pos play *ff* small octave F# quarter note to F# 8<sup>th</sup> to quarter note to 8<sup>th</sup> (repeated next bar) to (Bar 90) F#-F#-F# triplet to another F#-F#-F# triplet 8<sup>th</sup> figure to (Bar 92) G dotted half note tied to dotted half note next bar. In Bar 94, the same sequence starts again but with other chords. Trumpets play this on B/Line 2 D/F# tied dotted half notes, horns on B/D/Gb/Bb notes, and timp on Bb dotted half notes trill roll, and tuba on Great octave G dotted half notes. In Bar 95, Pos play small octave G quarter note to G 8<sup>th</sup> to G quarter note to G 8<sup>th</sup> (repeated next bar) to (Bar 97) G-G-G to G-G-G 8ths (repeated next bar) to (Bar 99) Ab dotted half note tied to next bar. Etc.

In Bar 129, the trumpets play *sfp* < Line 1 D dotted half note tied thru Bar 132 *fff* and held fermata. Horns play the tied notes on Line 1 D [written A] , Pos on small octave D notes, tuba on Great octave D, and the timp is trill rolled on Great octave Bb tied half notes.

cont. Western Saga "The Hunt"

The score is handwritten on six staves. The top staff is for TPTs, followed by Harps, Pno, Tamb., Drums, and Bass. The score is numbered from 10 to 132. A bracket at the bottom indicates that bars 1-30 are a sequel to bars 71-79.

End of cue.

\*\*\*\*\*

"The Watching" *Largo* in C time, 79 bars, cue # 377. Quarter note = 50. CD location: track # 20 (3:09). Note: Unfortunately, for some reason, the producer only included Bars 33-79 (the first 32 bars were omitted). This cue was used fairly often in the CBS series, including the second episode of *HGWT* titled "The Outlaw" (starring Charles Bronson).

<https://youtu.be/ffYxXxb3Viw> [Watching, WESTERN SAGA] Herrmann

-GUNSMOKE: "Blood Money" September 28, 1957 \*\*\*\* B+  
-22:10 thru 25:18 [or Chapter 4 from 4:34 to 6:42]: "The Watching" [Western Saga] Bars 1-30 seque to Bars 71-79.

GUNSMOKE: "Mavis McCloud" October 26, 1957 \*\*\* C-

GUNSMOKE: "Born To Hang" November 2, 1957 \*\*\*\* B+  
-24:02 thru 25:02 [or Chapter 4 starting 6:05] : "The Watching" [Western Saga] Bars 68-70 twice, 71-73 twice, 74-78.

GUNSMOKE: "Kitty Caught" January 18, 1958 \*\*\* C  
-17:44 thru 20:05 [or Chapter 4 from :39 to 3:22]: "The Watching"  
[Western Saga] Bars 1-40.

-20:42 thru 22:56 [or Chapter 4 from 4:08 to 6:51: "The Watching"  
once again, Bars 31-67, 77-79.

-21:44 thru 22:22: "The Watching" [Western Saga] Bars 1-12. Scene:  
Dillon is out in the night Dodge streets looking for the man who seriously  
hurt Mavis (played by pretty Fay Spain).

GUNSMOKE: "The Gunsmuggler" September 27, 1958 \*\*\*\* B  
-14:47 thru 15:36 [or Chapter 4 from :00 to :44]: "Watching" [Western  
Saga] Bars 2-11. After commercial break, continuance of the trek.

GUNSMOKE: "Renegade White" (April 11, 1959) \*\*\* C+  
-12:41 thru 13:39 "The Watching" [Western Saga] with occasional  
superimposed music from another composer. Scene: Matt awakens.

HAVE GUN WILL TRAVEL: "Winchester Quarantine" October 5,  
1957. \*\*\* 3-star rating B  
-4:16 thru 4:44: "The Watching" (Western Saga), Bars 71-73, then 77-  
79. Scene: Slowly horse riding together.  
-7:13 thru 7:37: "The Watching" (Western Saga), Bars 10-14. Joseph  
shows the dead cattle mysteriously dying.  
-7:56 thru 8:16: "The Hunt" (Western Saga). Commercial break  
follows.  
-10:30 thru 11:13: "The Watching" (Western Saga), Bars 10-19.  
Scene: Paladin rides alone out in the range, and in the gun sights of two  
cowboys. He soon teaches them a lesson!  
-17:48 thru 17:59: "The Watching" (Western Saga). Paladin back in  
Joseph's house. Note: Paladin's discussion on Molybdenum (Paladin:  
"Hereafter known as McNally's folly.") in Joseph's soil is classic fun!  
McNally is played by Leo Gordon, almost always cast as a tough guy.

HAVE GUN WILL TRAVEL: "Show of Force" November 9,  
1957 \*\* C+

-16:43 thru 17:47 : "The Watching" (*Western Saga*), cue # 377, Bars 1-14. Paladin is about to leave the lawyer's office (Haskins, placed by Vic Perrin).

This is a cue that features an almost droning effect of constantly repeated timpani quarter notes (all on F-sharp). We find the timp softly beating *pp* Great octave F#-F#-F#-F# quarter notes repeated thru Bar 78 to (end Bar 79) F#-F#-F# quarter notes followed by a quarter rest held fermata.

In Bar 2, the horns play *p* < unusually low Great octave Bb [written small octave F] whole note legato to (Bar 3) small octave C [written G] stopped (+ sign over the note) whole note.

The image shows a hand-copied musical score for "The Watching" from "Western Saga" (Cue 377). The score is in 4/4 time and includes parts for Bongo, (3) Trumpets (Bb), (4) Horns (F), (3) Pos (F#), Tuba, and Timpani. The score shows various dynamics and performance instructions like "sords" and hairpins. A red note at the bottom of the page reads: "Hand-copied by Bill Wrobel".

In Bar 4, *sords* Pos play *pp* < > Great octave Bb/small octave D/F# (Bb aug triad) whole notes tied to whole notes next bar (decrescendo hairpin). The tuba in Bar 5 adds to the resonance with Great octave D whole note *pp* < to C# whole note next bar (decrescendo hairpin).

In Bar 7, *sords* trumpets play *pp* < > Line 1 G/Bb/D [written A/Line 2 C/E) whole notes legato to (Bar 8) F#/A/C# [written G#/B/D#] whole notes.

In Bar 10, horns return to play *p* < small octave C [written G] whole note to (Bar 11) Db [written Ab] stopped whole note decrescendo hairpin.

[Hand-copied by Bill Wrobel]

In Bar 12, trombones (*Pos*) return to play small octave C/Eb/G (C minor tonality) whole notes tied to whole notes next bar. In Bar 13, the tuba returns to play Great octave Bb whole note legato mini-slur to (Bar 14) C whole note.

In Bar 15, trumpets play F#/A/C# (F# minor) whole notes to (Bar 16) F/Ab/C (F minor) whole notes. In Bar 18, horns return to play small octave D [written A] whole note to (Bar 19) Eb [written Bb] stopped whole note.

In Bar 20, Pos play E/G/B (E minor) whole notes tied to whole notes next bar. In Bar 21, the tuba sounds Great octave E whole note to (Bar 22) Eb whole note. Trumpets in Bar 23 play D/F/A [written E/G/B] whole notes to (Bar 24) E/G/B [written F#/A/C#] whole notes. Pos in Bar 26 (start of page 2) play *p* < Great octave A/small octave D/F# (D maj 2<sup>nd</sup> inversion) half notes to Ab/Db/F (Db maj 2<sup>nd</sup> inversion) half notes legato to (Bar 27) G/small octave C/E (C maj 2<sup>nd</sup> inv) whole notes decrescendo. The tuba in Bar 27 plays great octave C half note down to B Contra-octave half note to (Bar 28) Bb whole note.

[Hand-copied by Bill Wrobel]

(start Cembalos L2 Track)

B. Hammann

In Bar 29, *sords* horns play small octave Eb/G/Bb/D [written small octave Bb/Line 1 D/F/A] half notes (Eb maj 7<sup>th</sup>) to D/F#/A/C [written A/middle C#/E/G] half notes [note: I probably forgot—see Bar 38-- to place a sharp accidental on the top note, so perhaps it should be D/F#/A/C#, making it the D maj 7<sup>th</sup> tonality) to (Bar 30) Db/F/Ab/C (Db maj 7<sup>th</sup>) whole notes decrescendo.

In Bar 31, trumpets return to play F#/A/C# half notes to F/Ab/C half notes to (Bar 32) E/G/B whole notes.

In Bar 33 we of course still hear the beat of the F#-F#-F#-F# quarter notes. I only mention this because Bar 33 is the start of track # 20 in the Prometheus cd.

In Bar 34, Pos return to play *p* < > Great octave Bb/small octave Eb/G (Eb maj 2<sup>nd</sup> inv) half notes to A/D/F# (D maj 2<sup>nd</sup> inv) half notes to (Bar 35) A/Db/F (Db maj 2<sup>nd</sup> inv) whole notes. The tuba in Bar 35 plays Great octave Bb to A half notes to (Bar 36) G whole note. In Bar 37, horns return to play small octave Fb/Ab/Cb/Eb (written middle Cb/Eb/Gb/Bb) half notes (Fb maj 7<sup>th</sup>) to Eb/G/Bb/D (Eb maj 7<sup>th</sup>) half notes to (Bar 38) D/F#/A/C# whole notes [written A/middle C#/E/G#]. In Bar 39, trumpets play *p* < > G/Bb/Line 2 D half notes to F#/A/C# half notes to (Bar 40) F/Ab/C whole notes.

Hand-copied by Bill W. Rabel

Bar 41 is the start of Part II. Pos play in Bar 42 (:38 cd) C/E/G to D/F#/A half notes to (Bar 43) E/G/B whole notes. The tuba in Bar 43 plays Great octave F# to F half notes to (Bar 44) E whole note. In Bar 45, horns return to play small octave G/B/D/F# (G maj 7<sup>th</sup>) half notes to Gb/Ab/Db/F

half notes to (Bar 46) F/Ab/C/E whole notes. Trumpets in Bar 47 play G/Bb/D half notes to F#/A/C# half notes to (Bar 48) F/Ab/C whole notes.

In Bar 50 (1:10 cd), horns play  $p < >$  Bb/Line 1 D [written F/A, horns I-II on the upper note; horns III-IV on the lower note] whole notes legato to (Bar 51) A/middle C# [written E/G#] whole notes. In Bar 52 (1:18, start of page 3), trumpets play G/Bb/D whole notes to (Bar 53) F#/A/C# whole notes. In Bar 54, Pos play Great octave G/Bb/small octave D whole notes to (Bar 55) F#/A/C# whole notes. In Bar 56, the tuba plays Great octave D whole note to (Bar 57) C# whole note.

In Bar 59, horns return to play middle C/E [written G/B] whole notes to (Bar 60) B/D# [written F#/A#] whole notes. In Bar 61, trumpets play A/Line 2 C/E whole notes to (Bar 62) Ab/Cb/Eb [written Bb/Db/F] whole notes. In Bar 63, Pos play Great octave A/small octave C/E whole notes to (Bar 64) G#/B/small octave D# (G# min) whole notes. In Bar 65, the tuba plays Great octave E whole note to (Bar 66) D# whole note.

Hand-copied by Bill Wrobel

In Bar 68 (2:20), the concluding phrase of the cue commences. Pos are *a3* playing *pp* < > small octave C to D half notes to (Bar 69) E half note to F# half note tied to (Bar 70) F# whole note. The tuba plays the same an octave lower register (Great octave notes). In Bar 71, horns are *a4* playing middle C to D [written G-A] half notes to (Bar 72) E half note to F# [written Line 2 C#] half note tied to whole note next bar. In Bar 74, trumpets play Line 2 C to D [written D to E] half notes to (Bar 75) E [written F#] half note to F# [written G#] half note tied to whole note next bar.

In Bar 77, Pos play small octave C/E/G (C maj) whole notes tied to whole notes next bar and tied to whole notes in end Bar 79 held fermata. The tuba plays *pp* Great octave F# tied whole notes. As given at the top of this cue's delineation, the timp beats F#-F#-F# quarter notes followed by a quarter rest held fermata.

End of cue. [10:44 pm] ... [resume Sunday, April 23 at 9:50 am]

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Western Song  
 m.m. DTS (♩ = 70) # 382 The Canyons CBS 8-51-D-1  
 July '57 London master R-YD

This image shows a handwritten musical score for "The Canyons" by Bill Wurck. The score is for a full orchestra and includes parts for strings, woodwinds, brass, and percussion. The music is written in 3/4 time with a quarter note value of 70. The score consists of six systems of music, each with multiple staves for different instruments. The instruments listed include Violin (Vln), Cello (Cello), Double Bass (Bass), Trombone (Trom.), Horn (Horn), Trumpet (Trump.), Tuba (Tuba), Timpani (Timpani), Snare Drum (Snare), Bass Drum (Bass), and Percussion (Perc.). The score is annotated with various dynamics such as forte (f), piano (p), and mezzo-forte (mf). Measure numbers are circled at the beginning of each system, starting from 1 and ending at 60. The score is dated July 1957 and was recorded in London for CBS.

JUDY GREEN MUSIC Hollywood, CA 90028 (213) 466-2491 M-382 Hand-copied UCLA Oct 1994 by Bill Wurck (7/10)

"The Canyons" *Moderato* in  $\frac{3}{4}$  time, 60 bars, cue # 382. Quarter note = 70. CBS 8-51-D-1, recorded July 1957 in London. CD location: track

# 21. This cue was used at least several times in the *HGWT* series starting with the second episode titled “The Outlaw” (September 21, 1957). This music was self-borrowed from a *Crime Classics* radio episode titled “Billy Bonny Bloodletter,” cue IX (10/21/53).

<https://youtu.be/948WHTGaZzU> [The Canyons, WESTERN SAGA] Herrmann

GUNSMOKE: “Quint Asper Comes Home” September 29, 1962  
(Season 8) \*\*\*\* B+

This is an excellent episode that introduces Burt Reynolds as “Quint.” It also co-stars Harry Carey, Jr (a frequent guest star in *HGWT*).

-Chapter 2 from :43 to 1:13: “The Canyons” [Western Saga] Bars 48-60.

GUNSMOKE: "Horse Deal" (September 26, 1959) \*\*\*\*\* A  
-4:11 thru 4:49 "Canyons" [Western Saga] Bars 9-19, 58-59. Scene: Dillon, Chester, Deesha & Bowers ride out to the ranch to look at the horses.

GUNSMOKE: "The Peace Officer" \*\*\* C

Synopsis: Clegg Rawlins (played by Lane Bradford), a nefarious sheriff in Tascosa, has a power grab on the town, getting rich by owning all the saloons and over-pricing, beating up law & order citizens. Dillon arrives to kick him out.

-10:00 thru 11:13 "The Canyons" [Western Saga] Scene: Dillon rides on the plains from Tascosa back to Dodge when he spots a woman from Tascosa approaching--Stella (played by Susan Cummings), the Sheriff's girlfriend who is desperate to escape. Note: Susan Cummings in two years in 1962 will perhaps be best known on tv for her role in *The Twilight Zone* episode, "To Serve Man."

GUNSMOKE: "Bad Sheriff" (January 7, 1961) \*\*\*\* B+

Synopsis: Gance (played by Ken Lynch) and his trigger ready partner ride the plains. One of them shoots the other. Later two men claiming to be peace officers take the remaining robber partner. Matt shortly is thrown in the

mystery soup. Note: There is plenty of Herrmann stock cue excerpts in this episode.

-00:24 thru 00:57 "The Canyons" [Western Saga] Scene: Gance & Chet ride nervously through the plains.

HAVE GUN WILL TRAVEL: "The Outlaw" (September 21, 1957)  
\*\*\*\* A-

-12:42 thru 14: 15: "The Canyons" (*Western Saga*), cue # 382, Bars 9-52. Music underscoring a lengthy talk scene between Paladin and Manfred (Charles Bronson).

HAVE GUN WILL TRAVEL: "No Visitors" November 30, 1957  
\*\*\*\* B+

-00:53 thru 1:28: "The Canyons" (*Western Saga*), cue # 382, Bars 1-18. Scene: Paladin leisurely rides to what he thinks is an abandoned wagon. He is shot at by a woman.

*Open* trumpets play *ff* middle C/G/Line 2 C [written D/A/Line 2 D] quarter notes legato up to E/A/Line 2 E half notes (repeated next bar). After a half rest in Bar 1, the timp sounds *f* (forte) Great octave F quarter note let vibrate (repeated next bar). In Bar 3, the trumpets play C/G/C quarter notes legato up to E/A/E quarter notes to F/B/F quarter notes to (Bar 4) G/Line 2 C/G half notes (these four chords are under the legato phrase curve line) down to E/A/E quarter notes tied to quarter notes in Bar 5 down to C/G/C half notes (these three chords are under the curve phrase line) to (Bar 6) D/A/Line 2 D dotted half notes to (Bar 7) C/G/C quarter notes up to E/A/Line 2 E half notes down to C/G/C dotted half notes. Trumpets then take a 14-bar vacation (until Bar 23).

After a quarter rest in Bar 3, the timp beats forte Great octave F quarter note let vibrate (followed by a quarter rest) to (Bar 4) F quarter note (followed by a quarter rest) to F quarter rest to (Bar 6), after a quarter rest, F-F quarter notes to (Bar 7), after a half rest, F quarter note to (Bar 8), after a quarter rest, F-F quarter note.

"The Canyons" [Western Soga]

Bernard Herrmann  
1957

(4) Horns (F)

(3) Pos

Tuba

Timp

[Hand-copied by Bill Wrobel]

[Note: These bars were used in the "House Deal" episode Season Five of GUNSMOKE]

In Bar 9 (:19), horns play small octave E/F/A/middle C (F maj 7<sup>th</sup> 3<sup>rd</sup> inversion) quarter notes legato mini-slurs to F/A/C/E [written middle C/E/G/B] half notes (F maj 7<sup>th</sup> root position), repeated in Bar 10. After a half rest in Bar 9, the timp sounds *f* the Great octave F quarter note let vibrate (repeated next bar). In Bar 11, the horns continue on small octave E/F/A/middle C quarter notes legato to F/A/C/E quarter notes to G/B/D/F quarter notes to (Bar 12) B/Line 1 C/E/G (C maj 7<sup>th</sup>) half notes to G/A/middle C/E (A min 7<sup>th</sup> 3<sup>rd</sup> inv) quarter notes tied to quarter notes in Bar 13 to E/F/A/middle C half notes to (Bar 14) F/G/B/D dotted half notes to (Bar 15) E/F/A/middle C quarter notes legato to F/A/C/E half notes down to (Bar 16) small octave C/E/G/middle C dotted half notes. The timp repeats Bars 3-8 in Bars 12-16.

In Bars 17-19 (start :38), Pos play dotted half notes *p* < >. First we hear Great octave Ab/small octave Eb/Ab/middle C (Ab minor tonality) dotted half notes legato to (Bar 18) Great octave F#/small octave F#/A/Line 1 D (D maj tonality) dotted half notes back to (Bar 19) Ab/small octave Eb/Ab/middle C dotted half notes. After a quarter rest in Bar 17, the timp softly beats *p* small octave C-C quarter notes (repeated next two bars).

In Bar 20 (:45, start of page 2), horns return to play *f* < small octave G#/B/Line 1 E/G# (E maj) dotted half notes to (Bar 21) G/middle C/E/G (C maj) dotted half notes to (Bar 22) G#/B/E/G# dotted half notes decrescendo. After a quarter rest in Bar 20, the timp once again beats small octave C-C quarter notes (but now *mf*) and repeated next two bars. In Bar 23 (:52, start of Section A), *sords* trumpets play Line 1 Eb/Ab/Line 2 C [written F/Bb/Line 2 D] dotted half notes crescendo to (Bar 24) F#/A/Line 2 D dotted half notes back to (Bar 25) Eb/Ab/C dotted half notes decrescendo. After a

quarter rest in Bar 23, the timp beats *p* small octave C-C quarter notes (repeated next two bars).

In Bar 26 (:59), horns play *mp* < > small octave G#/B/Line 1 E/G# [written Line 1 D#/F#/B/Line 2 D#] half notes to G/middle C/E/G quarter notes tied to quarter notes next bar (half note duration) back to G#/B/E/G# half notes decrescendo hairpin (all three chords under the legato slur). After a quarter rest in Bar 26, the timp is trill rolled *p* > on small octave C quarter note (followed by a quarter rest) to (Bar 27) C quarter note trill roll (followed by a quarter rest) to C quarter note roll once again. Repeat the timp lines in Bars 28-29 (horns are silent until Bar 40). In Bar 28, trumpets return to play Eb/Ab/Line 2 C [written F/Bb/Line 2 D] half notes to F#/A/Line 2 D [written G#/B/Line 2 E] quarter notes tied to quarter notes next bar back to Eb/Ab/C half notes decrescendo.

In Bar 30 (1:08), Pos play *mf* small octave C/G/middle C quarter notes legato to E/A/Line 1 E half notes (P4 and then P5 intervals once again). Repeat this bar in Bar 31. In Bar 32, Pos continue on C/G/middle C up to E/A/E up to F/B/F legato quarter notes to (Bar 33) G/middle C/G half notes down to E/A/Line 1 E quarter notes tied to quarter notes next bar down to C/G/middle C half notes to (Bar 35) D/A/Line 1 D dotted half notes to (Bar 36) C/G/C quarter notes up to E/A/E half notes down to (Bar 37) C/G/C dotted half notes.

Back in Bar 30, after two quarter rests, the tuba plays *mf* > Great octave F quarter note tied to quarter note next bar (followed by a quarter rest) to F quarter note tied to quarter note in Bar 32 (followed by a half rest). After a quarter rest in Bar 33, the tuba then sounds the F half note decrescendo hairpin. After two quarter rests in Bar 34, the tuba plays F quarter note tied to quarter note next bar (followed by two quarter rests). Repeats Bars 34-35 in the next two bars. The timp plays exactly the same notes and patterns as the tuba (but beat as trill rolls).

In Bar 38 (1:26), Pos then play small octave Eb/Ab/middle C half notes to F#/A/Line 1 D quarter notes tied to quarter notes next bar back to Eb/Ab/C half notes played legato. The tuba plays *p* < > Great octave Ab half note down to F# quarter note tied to quarter note next bar up to Ab half note. The timp is silent in these two bars.

In Bar 40 (1:30), *open* horns are *a4* playing *ff* small octave C [written G] quarter note legato mini-slur up to E [written B] half note (repeated next bar) down to (Bar 42) C up to E to F quarter notes legato to (Bar 43) G [written Line 1 D] half notes (these four notes are under the legato slur) down to E quarter note tied to quarter note next bar to D half note to (Bar 45) D dotted half note to (Bar 46) C quarter note to E half note down to (Bar 47) C dotted half note.

The timp repeats Bars 1-8 in Bars 40-47.

In Bar 48 (1:50), trombones play *mf* small octave E/G/middle C quarter notes legato mini-slurs to F/A/Line 1 E half notes to (Bar 49) E/G/C dotted half notes decrescendo to (Bar 50) F/A/Line 1 E quarter notes to E/G/D half notes to (Bar 51) Eb/A/C dotted half notes. The tuba plays small octave C quarter note down to Great octave F half note down to (Bar 49) C dotted half note decrescendo up to (Bar 50) F quarter note to G half note crescendo to (Bar 51) A dotted half note decrescendo. After a half rest in Bar 48, the timp beats forte the Great octave F quarter note up to (Bar 49) small octave C-C quarter notes (followed by a quarter rest). Silent next bar, the timp in Bar 51 (after a quarter rest) sounds *mf* the C half note trill roll.

In Bar 52 (1:59), *sords* trumpets are particularly accentuated playing *ff* Line 1 B/Line 2 E/G# [written Line 2 C#/F#/A#] rinforzando half notes down to G/Line 2 C/E [written A/D/F#] rinforzando quarter notes tied to quarter notes next bar back up to B/E/G# rinforzando half notes. *Sords* horns play *a4* Line 1 E [written B] rinforzando half note down to C [written G] rinforzando quarter note tied to quarter note next bar back up to E rinforzando half note.

In Bar 54 (2:04), Pos play forte Great octave B/small octave E/G# rinforzando half notes down to G/small octave C/E rinforzando quarter notes tied to quarter notes next bar back to B/E/G# rinforzando half notes. The tuba plays Great octave E half note down to C quarter note tied to quarter note next bar up to E half note. Horns repeat Bars 52-53 in Bars 54-55.

In Bar 56 (2:08), trumpets are soli playing *p* < > Line 1 Eb/Ab/Line 2 C [written F/Bb/D] dotted half notes (Ab man 2<sup>nd</sup> inversion) legato mini-slurs to (Bar 57) E/G/C [written F#/A/Line 2 D] dotted half notes (C maj 1<sup>st</sup> inv). Of course the C dotted half notes were tied.

In Bar 58, Pos play  $p < >$  Eb/Ab/middle C dotted half notes legato to (Bar 59) E/G/C dotted half notes (C dotted half notes tied). The tuba plays Great octave Ab dotted half note down to (Bar 59) C dotted half note. The timp is trill rolled on small octave C dotted half note  $pp$  crescendo and I believe repeated next bar (but decrescendo) unless they are tied dotted half notes (as I suspect).

In end Bar 60, horn I is solo playing  $pp >$  Line 1 (middle) C [written G a perfect 5<sup>th</sup> interval above] dotted half note.

End of cue. [10:08 am]

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*“The Mesa” Moderato* in C time, 20 bars, cue # 383. CBS IX-51.

Note: This cue was not included in the Cerberus LP/Prometheus cd. In fact, I have not yet encountered an instance of this cue being used in any of the CBS series (so far).

Sords trumpets play  $sff$  Line 2 C [written D] 16<sup>th</sup> up to G [written A] 16<sup>th</sup> down to D [written A] 8<sup>th</sup> tied to half note  $sfp <$  to (Bar 2) C# rinforzando dotted half note  $sff$  (followed by a quarter rest). Horns play  $ff$  small octave Eb/G/Ab/middle C rinforzando quarter notes played 4X (repeated next bar). Pos play  $ff$  Great octave Ab/small octave C/Eb

rinforzando quarter notes played 4X (repeated next bar). The tuba plays Great octave C-C-C-C quarter notes (repeated next bar). The timp beats *f* small octave C-C-C-C quarter notes (repeated in Bar 2).

In Bar 3, trumpets play *sff* Line 2 D 16<sup>th</sup> legato up to A 16<sup>th</sup> down to E 8<sup>th</sup> tied to dotted half note *sfp* < to (Bar 4) Eb [written F natural] rinforzando dotted half note *sff* (followed by a quarter rest). Horns play F#/A/Bb/Line 1 D quarter notes played 4X (and repeated next bar). Pos play Great octave F/Bb/small octave D quarter notes played four times (repeated next bar). The tuba plays Contra-octave Bb-Bb-Bb-Bb quarter notes (repeated next bar). The timp beats four rinforzando Great octave F quarter notes (repeated next bar).

In Bar 5, trumpets play *sfp* < *ff* Line 2 D [written E] dotted half note to D-D-D-D 16ths to (Bar 6) C# rinforzando dotted half note (followed by a quarter rest) to (Bar 7) a repeat of Bar 5 to (Bar 8) Eb [written F] rinforzando dotted half note (followed by a quarter rest). Back in Bar 5, horns play small octave Eb/G/Ab/Line 1 D rinforzando quarter notes sounded 4X to (Bar 6) F#/A/Bb/Line 1 D rinforzando quarter notes sounded 4X. Repeat these two bars in Bars 7-8. Pos play Great octave Ab/small octave C/Eb rinforzando quarter notes played 4X to (Bar 6) F/Bb/small octave D rinforzando quarter notes played 4X (repeat these two bars in the next two bars)> The tuba sounds Great octave C-C-C-C to (Bar 6) Contra-octave Bb-Bb-Bb-Bb (repeat these two bars in Bars 7-8). The timp beats small octave C-C-C-C rinforzando quarter notes down to (Bar 6) Great octave F-F-F-F rinforzando quarter notes (repeated next two bars).

In Bar 9, the trumpets play *sff* Line 2 C rinforzando 16<sup>th</sup> legato up to G 16<sup>th</sup> down to D 8<sup>th</sup> tied to stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D rinforzando 16<sup>th</sup> up to A 16<sup>th</sup> to E 8<sup>th</sup> tied to stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next bar. Horns play Eb/G/Ab/Line 1 D rinforzando quarter notes played twice to F#/A/Bb/D rinforzando quarter notes played twice (repeated next bar). Horns play Great octave Ab/small octave C/Eb quarter notes played twice to F/Bb/D quarter notes played twice (repeated in Bar 10). The tuba plays Great octave C-C down to Contra-octave Bb-Bb quarter notes (repeated next bar). The timp beats small octave C-C down to Great octave F-F rinforzando quarter notes (repeated next bar).

In Bar 11 (end of Part I), trumpets play < *sff* Line 2 C#-C#-C#-C# 16ths to D rinforzando-marked D 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Eb-Eb-

Eb-Eb 16ths crescendo hairpin to D rinforzando 8<sup>th</sup> note *sff* (followed by an 8<sup>th</sup> rest). Repeat in Bar 12. Horns play Eb/G/Ab/D quarter notes to F#/A/Bb/D quarter notes (these two chords in repeat sign for the second half of this bar), repeated next bar. Pos play in this pattern Great octave Ab/C/Eb to F/Bb/D quarter notes, while the tuba plays C-Bb-C-Bb, and timp on C down to F up to C down to F (repeated next bar). Moreover, Bars 1 thru 12 are played 2X.

In Bar 13 (Part II) the cue is now *Rall.* thru Bar 16. Horns play *sfp* < Eb/G/Ab/Line 1 D [written Bb/Line 1 D/Eb/G] dotted half notes to F#/A/Bb/D rinforzando 16ths played twice (followed by an 8<sup>th</sup> rest). Repeat next bar. Pos play Great octave Ab/small octave C/Eb dotted half notes to F/Bb/D 16ths played twice (followed by an 8<sup>th</sup> rest), repeated next bar. The tuba sounds Great octave C dotted half note down to Contra-octave Bb-Bb 16ths (followed by an 8<sup>th</sup> rest) and repeated next bar. The timp is trill rolled on small octave C dotted half note down to Great octave F-F 16ths (followed by an 8<sup>th</sup> rest) and repeated next bar.

Only horns and Pos play in Bars 15-16. Horns play *sfp* < *sff* Line q Eb/G/Ab/Line 2 C dotted half notes to F#/A/Bb/Line 2 D rinforzando 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. Pos (in the “k” tenor clef) play small octave Ab/middle C/Eb dotted half notes down to F/Bb/Line 1 D rinforzando 8ths (followed by an 8<sup>th</sup> rest), repeated next bar.

In Bar 17 (now *Largo*), the quarter note = 40. Horns play *sff* stopped dotted half notes small octave B/Line 1 E [written Line 1 F#/B] followed by a quarter rest (repeated next bar). Pos (back to the standard bass clef) play *ff* Great octave Ab/small octave Db/F dotted half notes (followed by a quarter rest), repeated next bar. The tuba plays Great octave Db dotted half note (repeated next bar). The timp is trill rolled forte on Great octave F dotted half note (followed by a quarter rest) and repeated next bar. After a quarter rest, three trumpets play Line 2 C rinforzando 16<sup>th</sup> up to G 16<sup>th</sup> to Db 8<sup>th</sup> tied to half note (repeated next bar).

In Bar 19, horns play *sff* small octave B/E whole notes (whole rest held fermata in end Bar 20). Pos play *sff* Great octave Ab/small octave Db/F whole notes (silent next end bar) while the tuba plays Great octave Db whole note (silent next bar). The timp is trill rolled *ff* on Great octave F whole note (silent next bar). After a quarter rest, trumpets sound *ff* Line 2 S up to G to E

[written D-A-F#] rinforzando quarter notes up to (end Bar 20) Bb [written Line 3 C] whole note *sff* held fermata.

End of cue. [11:51 am]

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“Gunsmoke” *Largo* in C time, 30 bars, cue # 384. Quarter note = 40. CBS VIII 51-D-One recorded July '57 in London. Master R-IV-D.CD location: track # 22. This cue was used fairly often in the CBS western series.

GUNSMOKE episode: “Jesse” October 19, 1957 \*\*\* C  
-23:56 thru 24:29 [or Chapter 4 from 7:48 to 8:18]: “Gunfight”  
[Western Saga]

GUNSMOKE episode: "Sky" (February 14, 1959). \*\*\*\* B-  
-19:30 thru 19:55 "Gunsmoke" [Western Saga] Scene: Billy pulls a knife.

GUNSMOKE episode: "Target" (September 5, 1959) C \*\*\*  
-17:54 thru 18:14 "Gunsmoke" [Western Saga] Scene: The gypsies beat up on Danny, overseen akimbo by Nayomi's father (played by Frank DeKova).

GUNSMOKE episode: "Tail To The Wind" (October 17, 1959)  
\*\*\*\* B  
-17:23 thru 18:25 "Gunsmoke" [Western Saga] The bad neighbors interrupt Pezzy's dinner with his wife by direct gunfire into their home.

GUNSMOKE: "The Peace Officer" \*\*\* C  
-14:15 thru 14:47 "Gunsmoke" [Western Saga] Scene: Dillon tries to draw out two of Rawlins' men shooting. Stella is shot in the foot.

HAVE GUN WILL TRAVEL: HAVE GUN WILL TRAVEL: “No Visitors” November 30, 1957 \*\*\*\* B+  
-22:46 thru 23:10: “Gunsmoke” (*Western Saga*) Bars 1-6. Scene: Mulrooney is shot dead by Paladin's (evidenced by “gunsmoke” from Paladin's black pistol, and a dead body!).

Trumpets play *sfp* < Line 1 Gb/A/Bb [written Ab/B/Line 2 C] rinforzando-marked whole notes to (Bar 2) Gb/A/Bb rinforzando 16ths played twice (followed by 8<sup>th</sup>/quarter/half rest marks). Horns play *sfp* < small octave G/Bb/Line 1 D/Eb [written Line 1 D/F/A/Bb] rinforzando whole notes to (Bar 2) G/Bb/D/Eb rinforzando 16ths played twice (followed by rests). Pos play Great octave Bb/small octave Eb/Gb rinforzando whole notes to (Bar 2) Bb/Eb/Gb rinforzando 16ths played 2X (followed by rests). The tuba sounds *sfp* < Great octave Eb whole note to (Bar 2) Eb-Eb rinforzando 16ths *sff* (followed by rests).

In Bar 2, the timp (with *wood mallets*) beat *sff* Great octave F# up to small octave C back down to F# rinforzando 8<sup>th</sup> notes (crossbeam connected) to next three-note figure of same F# up to C 16ths down to F# 8<sup>th</sup> to next figure of “5” F# up to C up to Eb down to C down to F# 16ths (connected by two crossbeams) to stand-alone F# 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 3, trumpets play *sfp* < Line 1 Bb/Line 2 D/Eb [written Line 2 C/E/F] rinforzando whole notes to (Bar 4) Bb/D/Eb rinforzando 16ths played twice (followed by rests). Horns play Gb/Bb/Line 1 Eb/G rinforzando whole notes to (Bar 4) two same 16<sup>th</sup> chords followed by rests. Pos play Great octave Ab/small octave F/A rinforzando whole notes to (Bar 4) two same 16<sup>th</sup> chords followed by rests. The tuba plays Great octave Db whole note to (Bar 4) Db-Db rinforzando 16ths (followed by rest marks).

In Bar 4, the timp returns to play small octave Eb down to C down 16ths down to F# 8<sup>th</sup> up to next figure of Eb-C 16ths down to F# 8<sup>th</sup> once again, and then “5” figure of Eb-C-F#-C-Eb 16ths (connected by two crossbeams) to C stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

In Bar 5 (:16), trumpets play *a3* and *p* < Line 1 D [written E] trill to Eb [written tiny dot in parentheses ( . ) on F] to (Bar 6) C#/D/Eb rinforzando 16ths played twice (followed by rests). Horns play *a4* Line 1 D [written A] whole note trill to Db to (Bar 6) F#/Eb 16ths played twice *sff* (followed by rests). Pos play (non-trill) Great octave Eb/small octave D/Eb whole notes to (Bar 6) Eb/C#/Eb rinforzando 16ths played twice (followed by rests). The tuba plays Great octave D whole note to (Bar 6) Great octave C#-C# 16ths followed by rests. In bar 6, the timp is trill rolled on small octave Eb quarter note *sff* down to C quarter note *sff* down to Great octave F# quarter note *sff* up to C quarter note *sff*. The timp repeats this bar in the next bar. In bar 7, trumpets are trill (*tr~~~~~*) on Line 1 D whole note (to Eb) to C#-D after-beats (grace notes effectively). Horns are trill on D whole note to C#-D 32<sup>nd</sup> notes (grace notes). Pos play Great octave Eb/small octave D/Eb whole notes *p* <, and the tuba on Great octave D whole note.

In Bar 8 (:29), trumpets play *sff* Line 2 D [written E] whole notes to (Bar 9) C# [written D#] whole note *sff* to (Bar 10) C whole note *sff* to (Bar 11) Line 1 B [written Line 2 C#] whole note to (Bar 12) Bb dotted half note *sff* (followed by a quarter rest). Horns play Line 2 D [written A] whole note *sff* to (see the notes given for the trumpets). After a half rest in Bar 8, Pos play *sff* small octave Eb/Line 1 Eb (Pos I-II on Line 1 Eb) rinforzando half notes tied to half notes next bar (whole note duration, a sort of *hemiola* effect or syncopated rhythmic relationship) to small octave D/Line 1 D rinforzando half notes tied to half notes in Bar 10 to C# half notes tied to half notes in Bar 11 to C rinforzando half notes tied to dotted half notes in Bar 12 (followed by a quarter rest). The tuba plays the same but on Great octave register notes (Eb tied half notes to D tied half notes, and so forth). In

Bar 12, the timp is trill rolled *p <* on Great octave F# dotted half note to F# up to small octave C up to Eb down to C rinforzando 16ths.

In Bar 13 (:48, start of page 2), horns are stopped (+ sign over the notes) *sff* on small octave C [written G] dotted half note decrescendo hairpin (followed by a quarter rest), repeated next three bars. Pos I-II play small octave Db dotted half note followed by a quarter rest (repeated next bar), while Pos III and the tuba play Great octave C dotted half note *sff* (repeated next three bars). After a half rest in Bar 13, the trumpets play *sfp < ff* Line 1 Db [written Eb] half note (repeated next three bars). The timp in Bar 13 sounds *sf > pp* Great octave F# dotted half note trill roll (followed by a quarter rest) up to (Bar 14) small octave C dotted half note trill roll up to (Bar 14) Eb dotted half note roll down to (Bar 16) C dotted half note trill roll.

In Bar 17 (1:01), Pos play small octave D/Line 1 D (Pos I-II on Line 1 D) whole notes *sff* to (Bar 18) C# whole notes to (Bar 19) C whole notes to (Bar 20) Great octave and small octave B whole notes. The tuba plays this on Great octave D to C# to C to Contra-octave B whole notes. After a half rest in Bar 17, trumpets play *sff* Line 2 Eb [written F] half note tied to half note next bar to D half note tied to half note next bar to C# half note tied to half note in Bar 20 to C half note tied to dotted half note in Bar 21 (followed by a quarter rest). After a half rest in Bar 17, stopped horn sounds *sff* Line 1 Eb [written Bb] half note tied to half note next bar to D half note tied to next bar, and so forth (see trumpets). In Bar 21, Pos play Great octave and small octave Bb dotted half notes (followed by a quarter rest), while the tuba plays Contra-octave Bb dotted half note. The timp is trill rolled on Great octave F# dotted half note *p <* to same F# up to small octave C up to Eb down to C rinforzando 16<sup>th</sup> notes *sff*.

In Bar 22 (1:19), the timp beats F#-F# rinforzando 16ths (followed by an 8<sup>th</sup> and quarter rest) to same Great octave F#-F# rinforzando 16ths (followed by an 8<sup>th</sup> and quarter rest). After an 8<sup>th</sup> rest, trumpets play *sff* Line 1 C dotted quarter note (followed by an 8<sup>th</sup> rest) to same C dotted quarter note. The horns play the same on small octave C notes. Pos I plays the same on small octave C notes, Pos II-III on Great octave F# notes, and tuba on Great octave C notes. In Bar 23, the trumpets play the same pattern on Eb dotted quarter notes to (Bar 24) F# notes to (Bar 25) small octave A dotted quarter notes. Horns in Bar 23 play the same pattern on Eb dotted quarter notes to (Bar 24) F# notes to (Bar 25) A notes. Pos I plays it on small octave

Eb dotted quarter notes to (Bar 24) D notes to (Bar 25) Eb notes. Pos II-III play this on small octave C notes to (Bar 24) Great octave Bb notes to (Bar 25) C notes. The tuba plays this on Great octave Eb notes to (Bar 24) D notes to (Bar 25) Eb notes. The timp plays its own pattern of 16<sup>th</sup> in Bar 23 on small octave C notes to (Bar 24) Eb notes down to (Bar 25) C notes.

In Bar 25 (1:34), the timp is trill rolled *sfp* < on Great octave F# whole note up to (Bar 27) small octave C-C 16ths (followed by an 8<sup>th</sup> and quarter rest) to same C-C 16ths followed by rests up to (Bar 28) Eb whole note roll down to (Bar 29) C-C 16ths as given to (end Bar 30) C whole note trill *sff* and held fermata.

After an 8<sup>th</sup> rest in Bar 25, trumpets play *sfp* unusually low F# dotted quarter note tied to half note up to (Bar 27) middle C whole note *sff* (horns play the same), while Pos play Great octave F# dotted quarter note tied to half note up to small octave C whole note, and the tuba plays this an octave lower register. After an 8<sup>th</sup> rest in Bar 28, the trumpets and horns play Line 1 Eb dotted quarter note tied to half note up to (Bar 29) Line 2 C dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Pos play this an octave lower register, and tuba two octaves lower.

In end Bar 30, trumpets and horns play middle C whole note *sff* and held fermata, while the Pos (I-II) play small octave C whole note, and tuba (and Pos III) on Great octave C whole note held fermata. As given, the timp is rolled on small octave C whole note.

End of cue. [1:58 pm]

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“Gunfight” *Allegro* in 6/8 time, 86 bars, cue # 385. Dotted quarter note = 120. CBS VIII 51-D-One, Master R-4D. This cue was recorded in London sometime in July, 1957. CD location: track # 23. This cue was also fairly often used in the action scenes of CBS western series. It’s a long cue and I will not fully delineate it because there’s so much to do yet!

GUNSMOKE: "Jayhawkers" (January 31, 1959) \*\*\*\* B+  
-19:11 thru 19:48 "Gunfight" [Western Saga] stampede & jayhawkers chase scene.

HAVE GUN WILL TRAVEL: "Show of Force" November 9,  
1957 \*\* C+

-7:42 thru 8:38 : "Gunfight" (*Western Saga*). Scene: Paladin  
is chased by Martin's men after Paladin was almost robbed of his  
rifles by them.

The timp beats *ff* Great octave F# up to C down to F# 8ths (crossbeam connected) up to C up to Eb down to C 8ths (crossbeam connected) to (Bar 2) a repeat of Bar 1 to (Bar 3) Great octave F#-F#-F# 8ths up to C-C-C 8ths up to (Bar 4) Eb-Eb-Eb down to C-C-C 8<sup>th</sup> note figures down to (Bar 5) Great octave F# 8<sup>th</sup> note (followed by rests).

Western Saga # 385 ~~III~~ Gunfight CBS 51 P-one  
 J. 19 157 London  
 on master R-4D

almeno ( $\frac{1}{= 160}$ ) (open)

Tpt. (open)  
 4Hn.  
 3P.  
 Tba.  
 Tpt. A (open)  
 Hns.  
 Bsn.  
 T.  
 D. (p. 2)  
 Tpt. B (open)  
 Hns.  
 Bsn.  
 T.  
 D. (p. 2)  
 Tpt. C (p. 3)  
 Hns.  
 Bsn.  
 T.  
 D. (p. 2)  
 Tpt. D (p. 3)  
 Hns.  
 Bsn.  
 T.  
 D. (p. 2)

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In Bar 5 (:03), *open* trumpets play *sff* middle C-C-C (crossbeam connected) to same C-C-C (crossbeam connected) 8<sup>th</sup> notes (written D-D-D to D-D-D) to (Bar 6) Db-Db-Db [written Eb-Eb-Eb] to C-C-C 8ths (repeated next bar) to (Bar 8) C dotted half note *sff*. Horns play middle C-C-C to C-C-

C [written G-G-G to G-G-G] 8<sup>th</sup> note figures to (Bar 6) Db-Db-Db to C-C-C 8ths [written Ab-Ab-Ab to G-G-G] repeated in Bar 7 to (Bar 8) C stopped (+) dotted half note. *Sords Pos* play small octave C-C-C to C-C-C 8ths to (Bar 6) Db-Db-Db to C-C-C 8ths (Bar 6 repeated in Bar 7) to (Bar 8) C dotted half note. The tuba sounds *ff* Great octave C dotted half note to (Bar 6) Db dotted quarter note legato to C dotted quarter note (repeated next bar) to (Bar 8) C dotted half note *sff*.

In Bar 8, the timp beats F#-F#-small octave C 8ths (crossbeam connected) played twice up to (Bar 9) Eb-Eb-C 8ths played twice down to (Bar 10) Great octave F# up to small octave C up to Eb 8ths figure (played twice) to (Bar 11) C down to Great octave F# up to small octave Eb 8ths to C-F#-Eb 8ths to (Bar 12) small octave E 8<sup>th</sup> (followed by rests).

In Bar 12 (:09), trumpets play C-C-C to Db-Db-Db 8ths (repeated next two bars) to (Bar 15) Db dotted half note tied to dotted half note next bar. The horns and Pos play similarly (Pos in the small octave register). The tuba plays Great octave C dotted quarter note legato to Db dotted quarter note (repeated next two bars) to (Bar 15) Db dotted half note tied to next bar. The timp in Bar 15 returns to play *p* < small octave C-C-C to C-C-C 8ths (repeated next bar) to (Bar 17) Great octave F# quarter note up to small octave C 8<sup>th</sup> down to F# quarter up to C 8<sup>th</sup> down to (Bar 18) F# quarter note up to small octave Eb 8<sup>th</sup> down to F# up to Eb once again.

In Bar 19 (:15), trumpets play Line 1 G-G-G to G-G-G 8ths to (Bar 20) Ab-Ab-Ab to G-G-G 8ths (repeated next bar) down to (Bar 22) small octave G dotted half note tied to dotted half note next bar. Horns play small octave G-G-G to G-G-G 8ths to (Bar 20) Ab-Ab-Ab to G-G-G 8ths (repeated next bar) to (Bar 22) G stopped dotted half note tied to next bar. Pos play also the small octave 8ths down to (Bar 22) Great octave G dotted half note tied to next bar. The tuba plays Great octave G dotted half note to (Bar 20) Ab dotted quarter note legato to G dotted quarter note (repeated next bar) to (Bar 22) Contra-octave G dotted half note tied to next bar. The timp in Bar 22 plays *p* < Great octave F#-F#-F# to F#-F#-F# 8ths (repeated next bar) up to (Bar 24) small octave C quarter note up to Eb 8<sup>th</sup> down to Great octave F# quarter note (followed by an 8<sup>th</sup> rest) and repeated next bar.

In Bar 26 (:20), trumpets play *sff* middle C-C rinforzando 8ths (crossbeam connected) followed by an 8<sup>th</sup> rest to C rinforzando quarter note (followed by an 8<sup>th</sup> rest). Repeat next three bars. Horns play this pattern on

small octave F# note, Pos I on small octave C notes, Pos II-III on Great octave F# notes, and tuba on Great octave C notes. Note of course the often-employed C-F# tritone dissonant interval relationship. The timp beats small octave C-C 8ths (followed by an 8<sup>th</sup> rest) to C quarter note (followed by an 8<sup>th</sup> rest), repeated in Bar 27. After a quarter rest in Bar 28, the timp beats small octave C rinforzando 8<sup>th</sup> (followed by a quarter rest) to same C 8<sup>th</sup> (repeated next bar).

Skipping to Bar 39 (:31), *open* Pos play Great octave Bb/small octave F/A dotted quarter notes *sfp* < to Great octave A/small octave Gb/Bb 8ths *sff* (followed by a quarter rest). Repeat thru Bar 44. The tuba plays Great octave Gb dotted quarter note to F 8<sup>th</sup> (followed by a quarter rest) and repeated next five bars. After a quarter and two 8<sup>th</sup> rests in Bar 39, the timp beats small octave Eb-Eb rinforzando 8<sup>th</sup> notes (crossbeam connected), repeated next bar. After a quarter and two 8<sup>th</sup> rests in Bar 41, the timp beats C-C rinforzando 8ths, repeated next bar. After the same rests in Bar 43, the timp beats Great octave F#-F# 8ths (repeated next bar).

In Bar 45 (:36), horns play *sfp* < *sff* Gb/Bb/Line 1 F/A dotted quarter notes to F/A/Line 1 Gb/Bb 8ths (followed by a quarter rest). Repeat thru Bar 50. After a quarter and 8<sup>th</sup> rest in Bar 45, trumpets play *sff* Line 1 F#/A/Bb rinforzando 8ths (followed by a quarter rest). Repeat thru Bar 50. After a quarter/8<sup>th</sup>/quarter rest in Bar 45, the timp beats *sff* small octave Eb rinforzando 8<sup>th</sup> note to (Bar 46) C 8<sup>th</sup> in that rest pattern to (Bar 47) Great octave F# in that rest pattern up to (Bar 48) small octave Eb 8<sup>th</sup> down to (Bar 49) C down to (Bar 50) F#.

In Bar 51 (:42), trumpets sound *sfp* < *sff* Line 1 Bb/Line 2 F/A dotted quarter notes to Line 1 A/Line 2 Gb/Bb 8ths (followed by a quarter rest), repeated thru Bar 56. Horns double up and play Line 1 Gb/Bb dotted quarter notes to F/A 8ths (followed by a quarter rest), repeated next five bars. After a quarter and 8<sup>th</sup> rest, Pos play Great octave Gb/A/Bb 8ths (followed by a quarter rest), repeated thru Bar 56, while the tuba plays this on Great octave F 8ths. After an 8th rest, the timp beats *sff* small octave Eb rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to same Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 52) C 8ths in that rest pattern to (Bar 53) Great octave F# notes in that pattern to (Bar 54) F#-C-Eb 8ths (followed by a quarter and 8<sup>th</sup> rest) repeated next two bars.

Etc. [3:02 pm]

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“Victory” *Allegro Con Brio* in 9/8 time, 14 bars, cue # 386. Dotted quarter note = 120. CD location: track # 24 (:44). So far I haven’t heard this cue being used in the CBS western series.

Western Suite  
# 386  
allegro Con Brio (♩ = 120)  
Victory  
CBS 1951 Done  
July 1957 London  
master K-40

(Hand-copied score music by Bill Webster)

The trumpets play the triumphant melody line fortissimo (*ff*) on Line 2 C up to Eb 8ths down to Line 1 Bb rinforzando 8<sup>th</sup> (these three 8ths are crossbeam connected) tied to 8<sup>th</sup> note in the next figure to C 8<sup>th</sup> down to Line 1 G rinforzando 8<sup>th</sup> tied to 8<sup>th</sup> down to Eb to D 8ths to (Bar 2) middle C dotted half note tied to quarter note (followed by an 8<sup>th</sup> rest). In Bar 2, the Pos take over that line on middle C up to Eb 8ths down to small octave Bb 8<sup>th</sup> tied to 8<sup>th</sup> to CC 8<sup>th</sup> down to G 8<sup>th</sup> tied to 8<sup>th</sup> down to Eb to D 8ths to (Bar 3) small octave C dotted half note tied to quarter note. Horns in Bar 1 play *ff* G/Bb/middle C/Eb 8ths 3X (crossbeam connected) to two more such triplet figures (repeated next bar). This is the C min 7<sup>th</sup> tonality. The timp is trill rolled in Bar 3 on small octave C dotted half note tied to quarter note (followed by an 8<sup>th</sup> rest), and then on Great octave F notes in Bar 5.

Etc.

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CERBERUS RECORDS

MUSIC FOR TELEVISION

CST-0017

*Bernard Herrmann's*  
**WESTERN SAGA**



Completed January 30, 2019 at 4:15 pm PST  
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