

# POTPOURRI of RUNDOWNS

## Medley of Cues

By  
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The following is an assortment of cues from miscellaneous movies and television shows composed by a variety of composers. This is meant as a fun break from my standard procedure of providing a descriptive analysis of a single film score by a sole composer. Some cues and their composers will be highly recognizable while others composers and representative cues will be unknown or relatively unfamiliar to most readers. In all likelihood, none of the full scores behind these cues will ever be given a full rundown treatment in the future simply because I do not have complete notes—but the cues discussed here are assuredly and completely *noteworthy!*

So let's explore some obvious (and some buried) gems of music wedded to celluloid.

### THE HIGH AND THE MIGHTY (1954) DIMITRI TIOMKIN

“Main Title” 4/4 time signature. Key signature of F major (1 flat or B-flat).

This majestic score is sorely in need of a full rerecording or at least the release of the original stereo sessions. Moreover, a special edition restoration release of this movie on dvd would be eagerly appreciated! Apparently, I assume from what I heard from others, there is some sort of legal hassle involved with the estate of John Wayne in the delay of releasing this pre- *Airport* melodrama.

[Note: This is *not* the released version of the Main Title. When I copied sections of this Main Title at USC many years ago, it was I believe the only version available. However, my memory may be faulty. Perhaps it is an alternate version, or a re-orchestrated version for a later recording. At this point as I write this rundown, I do not know, nor do a few film music knowledgeable people I contacted. The opening bars that I will discuss below *are* indeed heard in the released movie version but they appear *after* the melody line, whereas in the version I will discuss, they immediately prelude the famous melody line]

In Bar 1, the panoramic strength of this cue opens on the F maj (F/A/C) tonality with the tenuto whole note expression of that chord. Specifically, two flutes play Line 2 C/F tenuto whole notes, and two oboes on Line 1 F/A. Clarinet III plays small octave A (a) tenuto whole note while clarinet II plays middle C, and clarinet I plays F. The bass clarinet plays small octave F tenuto whole note. The horns play small octave F/A/Line 1 C tenuto whole notes. Trumpets (“organ-like”) play A/C/F (trumpets I & II on Line 1 F) tenuto whole notes. Trombones play starting Great octave register F/small octave C/F/A

tenuto whole notes. The “gong or big cymbal” plays a diamond shaped whole note roll (repeated next three bars) while chimes strike the Line 2 F whole note. The harp is “col 2<sup>nd</sup> piano” (as I’ll describe very shortly). The 1<sup>st</sup> piano (I believe) plays the F/A/C/Line 1 F whole notes. The 2<sup>nd</sup> piano plays top staff whole notes Line 1 F/A/C/Line 2 F while the bottom staff plays the three-quarter note rinforzando figure, as I’ll describe soon. Violins I play (p or piano I believe) Line 1 A and Line 2 F whole notes bowed tremolo, while violins II play Line 2 C. The viole play small octave A tenuto whole note. Celli (or VC) play Great octave F (bottom staff) and small octave C (top staff) tenuto whole notes.

After a quarter note rest in Bar 1, the bassoons/tuba/timp/piano bottom staff/basses (CB) play rinforzando quarter notes F down to C back up to F. They are played in the Great octave register (small octave for CB), and also Contra octave (and Great octave) for the piano. Repeat thru Bar 4.

In Bar 2, we heard the G min 7/11 (G/Bb/D/F/C) tenuto whole note tonality played. So flutes play D/G, oboes play G/Bb, clarinets sound Bb/D/G, the bass clarinet still on F, horns on G/Bb/D, two trumpets III & IV on Bb and trumpets II & I on D/G, Pos on F/C/F/G, chimes on G, violins II on Bb/G, violins II on Line 2 D, viole on Bb, and celli on F/C. The 2<sup>nd</sup> piano and harp plays on G/Bb/D/G. As given the bottom staff of the harp & piano play the same F-C-F quarter notes.

In Bar 3, we hear the F maj 7 (F/A/C/E) tenuto whole note tonality played. The flutes play E/A whole notes, oboes play A/Line 2 C (c’), clarinets sound C/E/A, bass clarinet still on F, horns on A/C/E, trumpets on C/E/A, Pos on F/C/F/A, chimes on A, violins I on C/A, violins II on E, viole on A, and celli on F/C. The harp and piano 2 play A/C/E/A, and piano I on A/C/E/A an octave lower.

In Bar 4, we hear the G min 11 (G/Bb/D/F/A/C) tenuto whole note tonality played by part of the aforementioned orchestra players (primarily brass). Specifically, clarinets II & III play D/G, bass clarinet plays F, horns on Bb/D/G, trumpets on Bb/D/G/Bb, Pos on F/C/F/G, piano I on Bb/D/A/C, and piano II on Bb/D/G/Bb. The flutes/oboes/clarinet I/violins/viole play the same pattern of notes consisting of tenuto half notes tied to a 16<sup>th</sup> note followed by a sweep of ascending 16<sup>th</sup> notes.

Specifically, flute I plays Line 2 Bb tenuto half note tied to 16<sup>th</sup> note. Then it skips down to Line 1 G-A-Bb 16<sup>th</sup> notes (connecting with the Line 2 Bb 16<sup>th</sup> with two crossbeams) to next ascending figure of “7” 16ths starting Line 2 C-D-E-F-G-A-Bb to (Bar 5) the start of the famous melody (as I’ll describe later). Flute II plays Line 2 G tenuto half note tied to 16<sup>th</sup>. Then it skips down to Line 1 G-A back to G 16ths to next figure of “7” 16ths starting Line 1 A-Bb-C-D-E-F-G. Oboe I plays Line 2 D tenuto half note tied to 16<sup>th</sup>, skipping down to the Line 1 G-A-Bb 16ths to “7” 16ths C-D-E-F-G-A-Bb. Oboe II plays Line 1 Bb tenuto half note tied to 16<sup>th</sup>, down to G-A-G 16ths to “7” figure of 16ths A-Bb-C-D-E-F-G. Clarinet I play Line 1 Bb tenuto half note tied to 16<sup>th</sup> to G-A-G 16ths to rising “7” figure of 16ths F-G-A-Bb-C-D-E. Violins I divisi top notes follow Flute I (but bowed trem on the half note tied to 16<sup>th</sup>). The bottom line plays Line 2 D half note trem tied to trem 16<sup>th</sup> down to G-A-G 16ths to “7” figure of rising 16ths F-G-A-Bb-C-D-E. Viole play small octave Bb tenuto half note (non-trem) tied to 16ths to G-A-Bb 6ths to “7” figure 16ths C-D-E-F-G-A-Bb. Celli play a slightly different pattern. The top staff plays small octave C tenuto dotted half note up to the “7” figure 16ths F-G-

A-Bb-C-D-E. The bottom staff of the cello plays Great octave F tenuto dotted half note skipping up to small octave C-D-E-F-G-A-Bb 16ths.

The chimes play the Line 2 Bb whole note. The harp plays Bb/D/G/Bb (Line 2) whole notes. After a quarter rest, the bottom staff of the harp plays Contra octave and Great octave *rinforzando* F 8ths down to C 8<sup>th</sup> up to F *rinforzando* 16<sup>th</sup> followed by the wavy line “gliss” up to (Bar 5 Line 3 C quarter note (followed by rests).

The melody line starts in Bar 5 played by the flutes, oboes, and strings. Flute I/oboe II/top line violins I/viole top staff play descending quarter notes starting on Line 3 (for flute & violins; Line 2 for oboes and viole) C-A-G-F to (Bar 6) E quarter note up to C half note (all notes played under the legato curve/slur line). Then they play F-E 8ths to (Bar 7) Eb quarter note with a *portamento* (smooth slide) up to C quarter note (notated as a slanted straight line between those notes) down to Eb quarter note again (these last five notes under the slur line) to D-C 8ths to (Bar 8) Db quarter note with a *portamento* slide up to Bb quarter note to Db half note (these last five notes under the slur line). The melody continues in Bar 9 with the Line 2 ascent of C-F-G quarter notes (under the slur line) to F-G 8ths to (Bar 10) A-Bb-C down to A quarter notes to (Bar 11) G quarter notes (these last seven notes under the slur line). Then they play F-G 8ths to A down to F quarter notes (under the slur line). In Bar 12, after an 8<sup>th</sup> rest, they play descending staccato notes as a one-bar transition to a return of the melody line starting in Bar 13. So we find Line 3 G-E-C staccato 8<sup>th</sup> notes crescendo to A-A-F-F staccato 16ths figure to next figure of D-D 16ths to Line 2 C (c'') 8<sup>th</sup>.

Back to the start of the famous melody line in Bar 5, flute II plays Line 2 A-F-D-C quarter notes to (Bar 6) C quarter note up to A half note (under the slur line) down to C quarter note to (Bar 7) C quarter note *portamento* slide up to G quarter note down to Line 1 B-Bb 8<sup>th</sup> notes to Line 1 A quarter note to (Bar 8) Bb quarter note *portamento* slide up to F quarter note down to A-Ab 8ths (crossbeam connected and under the legato/slur line) to Ab-G 8<sup>th</sup> notes (crossbeam connected and under the slur line). In Bar 9, it plays Line 1 A-C-D (d'') quarter notes under the legato line to D quarter note again (start of another legato movement for six notes) to (Bar 10) F-F-A-F quarter notes to (Bar 11) D quarter note (end of the legato) to D-D 8ths up to F-D quarter notes. In Bar 12, after an 8<sup>th</sup> rest, it plays descending staccato 8<sup>th</sup> notes starting Line 3 E-C-G (g'') to F-F-D-D staccato 16ths figure (all four notes connected by two crossbeams) to Line 1 Bb-Bb 16ths to Bb 8<sup>th</sup> staccato figure.

Back in Bar 5, oboe I plays descending quarter notes starting Line 2 F-C-Bb-A to (Bar 6) A quarter note up to E half note (under the legato/slur line). So, the two oboes combined with the flutes, we have the C/F/A/C (F maj) quarter notes to A/C/F/A (F maj) to G/Bb/D/G (G min) to F/A/C/F (F maj) quarter note chords in Bar 5. In Bar 7, oboe I plays Line 1 G quarter note with the *portamento* slide up to Line 2 Eb quarter note down to B-Bb 8ths to A quarter note. In Bar 8, it plays the B quarter note with the *portamento* slide up to Db quarter note down to A-Ab 8<sup>th</sup> notes (crossbeam connected and under the legato/slur line) to Ab-G 8ths (simile). In Bar 9, it plays rising quarter notes Line 1 G-A-Bb-Bb to (Bar 10) Line 2 C-E-F down to C quarter notes to (Bar 11) Bb quarter note to Bb-Bb 8ths up to D down to Bb quarter notes. In Bar 12, after an 8<sup>th</sup> rest, oboe I plays descending staccato 8<sup>th</sup> notes starting on Line 3 C-G-E to D-D-Bb-Bb 16ths down to G-G 16ths to G 8<sup>th</sup> figure.

Back in Bar 5, clarinets play A/C/F whole notes to (Bar 6) A/C/Line 1 E (e') whole notes. In Bar 7, they play C/Eb/G half notes to C/F# half notes (clar II plays D-C 8ths) to (Bar 8) Bb/Db/F (Bb min) half note chord to Bb/Db/E half notes. In Bar 9, clarinet I plays G-F quarter notes to F half note to (Bar 10) two F half notes to (Bar 11) F half note to two F quarter notes. In Bar 12, it plays the G 8<sup>th</sup> up to Line 2 descending staccato 8ths E-C-G to staccato 16<sup>th</sup> notes Bb-Bb-G-G to F-F 16ths to E 8<sup>th</sup> figure. In Bar 9, clarinets II & III play A/C to (I believe) Bb/D half notes, and so forth.

In Bar 5, the bass clarinet plays small octave F whole note to (Bar 6) A whole note. In Bar 7, it plays middle C (Line 1 or c') half note down to lowest D half note up to (Bar 8) G half note tied to half note to (Bar 9) lowest D half note tied to half note to (Bar 10) D whole note up to (Bar 11) middle C while note tied to whole note in Bar 12.

In Bar 5, the bassoons play F/C ( c ) whole notes to (Bar 6) A/E whole notes. IN Bar 7, they play Great octave C/G to D/A half notes up to (Bar 8) G/F (f) down to D/E (e) half notes to (Bar 9) F/C to F/D (d) half notes to (Bar 10) F/C whole notes. In Bar 11, Fag I plays Great octave C half note up to A-G quarter notes, while Fag II play Great octave C half note to D to G quarter notes. In Bar 12, they play Great octave C/G whole notes crescendo.

In Bar 5, horn I plays middle C to D half notes to (Bar 6) E half note to F-E 8ths to (Bar 7) Eb dotted half note to D-C 8ths to (Bar 8) Db whole note. In Bar 9, it plays Line 1 F whole note tied to whole note next bar and tied to half note in Bar 11 down to C-B quarter notes. In Bar 12, after a quarter rest, it plays middle C quarter note to D dotted half note tied to quarter note in Bar 13. Back in Bar 5, horn II plays small octave F whole note to (Bar 6) A whole note to (Bar 7) G half note to F-F quarter notes to (Bar 8) Bb to A half notes. In Bars 9-11, horn II plays the sustained small octave F whole notes. IN Bar 5 on the bottom staff, horn II plays small octave A whole note up to middle C whole note to (Bar 7) C dotted half note to Bb quarter note tied to whole note next bar. In Bars 9-11 it too plays small octave F notes, but at the end of Bar 11 it plays A-F 8ths.

Trumpets/trombones/tuba/timp are tacet for a while.

In Bar 5, the piano (s) play C/F/A/C whole notes (perhaps tied to next bar). In Bar 7, the piano plays starting Great octave C/G/Eb/G/C/Eb/G (g') half notes (C min) to D/A/F#/G/C/F# (D Dom 7/11) half notes. In Bar 8, the piano plays/Db/F/Bb/Db/F (Bb min) half note chord down to (I believe—unclear) C/G/E/Bb/Db/E. And so forth.

In Bar 5, bottom line violins I play Line 2 F down to C quarter notes to double-stopped A/C half notes to (Bar 6) A quarter note up to Line 2 E half note down to A quarter note. In Bar 7, they play Line 1 G quarter note with its *portamento* slide up to Eb quarter note down to F# half note to (Bar 8) F quarter note slide up to Db quarter note down to E half note. In Bar 9, they play rising quarter notes Line 1 G-A-Bb-Bb to (Bar 10) Line 2 C-D-F down to C quarter notes to (Bar 11) Bb quarter to Bb-A 8ths to C to B quarter notes. In Bar 12, they play Line 2 C half note to descending bowed trem 8<sup>th</sup> notes D-BB-G up to C. Meanwhile, the top line of violins I (same staff) plays Line 2 G half note to descending bowed trem 8<sup>th</sup> notes A-F-D-C.

In Bar 5, violins II (bottom or separate staff) plays Line 2 A down to F quarter notes to D half notes to (Bar 6) C quarter note up to Bb half note down to E-D 8ths. In Bar 7, they play Line 2 C quarter note *portamento* slide up to G quarter note down to B-Bb 8ths to A quarter note to (Bar 8) Bb quarter note slide up to F quarter note down to A-Ab 8ths figure to Ab-G 8<sup>th</sup> note figure. In Bar 9, they play A up to Line 2 C quarter notes

to D-D quarter notes to (Bar 10) F-F-A-F quarter notes to (Bar 11) D quarter note to D-D 8ths up to F-D quarter notes. In Bar 12, they play Line 2 E half note to descending 8<sup>th</sup> note trem notes F-D-Bb-C.

Also in Bar 12, after an 8<sup>th</sup> rest, bells play descending staccato 8<sup>th</sup> notes Line 2 G-E-C crescendo up to descending staccato 8<sup>th</sup> note figure (crossbeam connected) A-F-D-C. The harp and celeste play, after an 8<sup>th</sup> rest, starting Line 1 G/C/E/G/C/E/G staccato 8<sup>th</sup> notes down to E/G/C/E/G/C/E to middle C/E/G/C/E/C/C (c''') to next figure.

In Bar 5, viole bottom staff plays A down to F quarter notes down to middle C half note to (Bar 6) C quarter note up to A half note down to C quarter note (I believed tied) to C quarter note next bar with the slide up to G quarter note down to middle C half note. IN Bar 8, the viole play Line 1 E quarter note slide up to F quarter note down to Bb half note to (Bar 9) A-C-D-D quarter notes up to (Bar 10) F-F-A-F quarter notes to (Bar 11) D quarter note to D-D 8ths up to F-D quarter notes. In Bar 12, all viole play the Line 1 E half note to descending trem 8<sup>th</sup> notes A-F-F-E.

Back in Bar 5, celli top staff plays Line 1 F to C quarter notes to small octave A half note down to (Bar 6) D quarter note up to BB half note down to D quarter note. In Bar 7, they play small octave G quarter note slide up to Line 1 Eb quarter note down to F# half note. In Bar 8, they play F quarter note slide up to Db quarter note to Bb half note. In Bar 9, they play small octave F-A-Bb-Bb quarter notes to (Bar 10) middle C-D-F-C quarter notes to (Bar 11) Bb quarter to Bb-Bb 8ths to middle C to B quarter notes. In Bar 12, they play middle C half note to Bb half note.

Back in Bar 5, bottom staff VC play descending quarter notes middle C-A-G-G to (Bar 6) E quarter note up to middle C half note down to F-E 8ths. In Bar 7, they play the small octave Eb quarter note *portamento* slide up to middle C quarter note down to Eb quarter to D-C 8ths to (Bar 8) Db quarter note slide up to Bb quarter note down to E half note. In Bar 9, they play small octave C-F-G quarter notes to F-G 8ths to (Bar 10) A-Bb-C-A quarter notes to (Bar 11) G quarter to F-G 8ths to middle C to B quarter notes. In Bar 12, they play small octave G half note to F.

Back in Bar 5, the CB play Great octave F whole note up to (Bar 6) A whole note to (Bar 7) small octave C to D half notes up to (Bar 8) G down to C half notes up to (Bar 9) F half note tied to half note (?) to (Bar 10) F whole note down to (Bar 11) C half note to D up to G quarter notes. In Bar 12, they play the small octave C whole note.

Now: The next several bars repeats the same melody line starting in Bar 5. So woodwinds and strings play as before. However, trombones join in on the action in this sequence, the vibs, along with new patterns for the horns. After a half rest in Bar 13, the Pos play mp on F/C/F/A (a) half notes (F maj) to (Bar 14) A/E/A/C (A min) whole notes. In Bar 15, Pos I & II play middle or Line 1 C/Eb dotted half notes to A/D to C 8ths while Pos III & IV play C/G (g) to D/F# half notes. In Bar 16, they play G/F/Bb/Db (G halfdim 7<sup>th</sup>) half notes down to C/E/Bb/Db half notes.

After a half rest in Bar 14, the vibs strikes A/C/Line 2 E (e'') half notes (A min) to (Bar 15) G to F# half notes to (Bar 16) F to E half notes. After a half rest in Bar 14, the bells play the Line 2 E half note. In Bar 15, after a half rest, it plays the Line 1 B-Bb 8ths to A quarter note to (Bar 16) Bb half note to A-Ab-Ab-G 8ths notes (crossbeam connected). After a half rest in Bar 14, the harp is arpeggiando (vertical wavy line rolled chord) on E/A/D/A/C (I believe). In Bar 14, after a quarter rest, the horns are unison

playing middle C to D 8<sup>th</sup> notes to E quarter note to F-E 8ths up to (Bar 15) G to F# half notes to (Bar 16) F to G quarter notes to G-Ab-Ab-G 8<sup>th</sup> notes.

Skipping to Bar 21 (similar to Bar 1), we hear the G min 7/11 (G/Bb/D/F/C) rinforzando whole note tonality. In Bar 22, we hear the F maj 7 (F/A/C/E). Specifically, flute I plays Line 2 G and flute II Line 2 F rinforzando whole notes to (Bar 22) F/A whole notes. The oboes play Bb/D (d'') to (Bar 22) C/E whole notes. Clarinets play G/Bb/C to (Bar 22) F/A/C rinforzando whole notes. The bass clarinet plays middle C to (Bar 22) C whole notes. After a quarter rest, the bassoons/tuba/timp/VC/CB play Great octave C up to small octave C up to middle C rinforzando quarter notes (repeat next bar). The horns play Bb/D/G to (Bar 22) C/E/A whole notes. Trumpets play Bb/D/F/G to (Bar 22) C/E/F/A whole notes. Pos play small octave C/F/G/Bb to (Bar 22) C/F/A/C whole notes. The vibe strikes Bb/D/G (g'') whole note chord to (Bar 22) C/E/A. The bells strike Line 2 A whole note in Bar 22. In Bar 22, the harp ("key of F") plays Line 2 C/F/A/C/E/A (a'') whole notes arpeggiando. The bottom staff plays as the Fag/tuba/timp/VC/CB but with additional lower octave quarter notes on C. In Bar 21, the Celeste and piano play arpeggiando Line 1 C/D/F/G/Bb/C/D/F/G (g'') whole notes.

After a quarter rest in Bar 21, the violins play a diatonic sweep of ascending "7" 16<sup>th</sup> notes Line 2 C-D-E-F-G-A-Bb crescendo to Line 3 C half note bowed trem rinforzando and decrescendo, tied to 8<sup>th</sup> C note in Bar 22. Then, after an 8<sup>th</sup> rest, they play the same sweep to C bowed trem half note. After a quarter rest in Bar 21, the viole play the same pattern and notes (but starting on Line 1 C sweep up to Line 2 C half note trem).

Skipping to Bar 41 in the key signature of D major (two sharps or F#/C#), the violins play the melody line on a higher register. We find descending quarter notes Line 3 A-F#-E-D to (Bar 42) C# quarter note up to A half note to D-C# 8<sup>th</sup> notes to (Bar 43) C up to A down to C quarter notes to Line 2 B-A 8ths to (Bar 44) BB quarter note up to G quarter note down to Bb half note.

Back in Bar 41, viole top staff plays rising quarter notes Line 1 C#-D-E-F# to (Bar 42) A whole note to (Bar 43) A half note to Ab-G# 8ths to F# quarter note to (Bar 44) G half note to F#-F 8ths to E quarter note. The bottom staff plays middle C#-D-C#-D quarter notes to (Bar 42) F# whole note to (Bar 43) E to Eb half notes to (Bar 44) D to C# half notes. Celli play small octave F# whole note to (Bar 42) A/C# whole notes. In Bar 43, the top line plays middle C half note to C-B quarter notes to (Bar 44) Bb to A half notes. The bottom line plays the A whole note to (Bar 44) G down to Great octave A half notes. CB are pizz of small octave D quarter note (followed by a quarter rest) to another D note with rest. In Bar 42, they play small octave F quarter note (with rest), repeated same bar. In Bar 43, they pluck Great octave A notes. In Bar 44, they play small octave E (with a quarter rest) down to Great octave A (followed by a quarter rest).

The piano bottom staff plays Great octave D quarter note (followed by a quarter rest), repeated same bar, while top staff (after a quarter rest) plays A/D/F# quarter notes (D maj 2<sup>nd</sup> inv), repeated same bar. In Bar 42, the bottom staff plays Great octave F# quarter note (followed by a quarter rest), repeated same bar, while top staff (after a quarter rest) plays A/C#/F# (F min 1<sup>st</sup> inv), repeated same bar. In Bar 43, the bottom staff plays Contra octave A quarter notes while top staff plays A/C#/E (followed by a quarter rest) to A/B/D#.

The drums (“light rhythm”) plays four quarter notes top line while bottom line plays on the 1<sup>st</sup> and 3<sup>rd</sup> beats. Repeat next bars. Clarinet I (four sharps key signature) play (I believe) C#-D-E-D quarter notes to (Bar 42) E whole note to (Bar 43) Eb to E half note, etc. In Bar 42, after a quarter rest, the flutes and oboes play Line 2 C#-D-D#-E 16ths to E# 8<sup>th</sup> figure to F# half note to (Bar 43) E dotted quarter note to F# 8<sup>th</sup> to G#-G 8ths to F# quarter note to (Bar 44) stand alone E dotted quarter note to D 8<sup>th</sup> to F#-F-E-C# 8ths figure (crossbeam connected). Etc.

### CALAMITY JANE (1953)

This delightful musical western fantasy and Doris Day vehicle produced by Warner Bros is full of memorable songs and orchestral sequences. David Buttolph and Howard Jackson (both uncredited) wrote the background music; Sammy Fain wrote the songs. Incidentally, Fain also wrote the (not-so-memorable) songs for the Bernard Herrmann vehicles *Tender is the Night* and *Joy In The Morning*.

When I very briefly studied the full score at USC/Warner Bros Archives, I was disappointed to see that many of the songs were not present in the pulled material. This includes the snappy “I Just Flew In From The Windy City” (Chicago) and “Black Hills of Dakota.” All I can say is: “I Can Do Without You!” (lack of a complete score). They just don’t make movies like these anymore!

The *Main Title* was arranged by Ray Heindorf (“Musical Director”). *Grandioso* in 4/4 time, it is 60 bars in length. The Warner Bros logo music (by Max Steiner) opens the movie. The *Calamity Jane* melody is played not by a vocal (Doris Day) nor orchestral instruments but by a “whistle.” The whistler(s) starts to play at the end of Bar 8 with the Line 2 D to C 8<sup>th</sup> notes. More on the whistle notes later.

Going to Bar 9, the simple 4/4 beat is on G major (G/B/D) for the viole/VC/CB. . Specifically, the CB (I believe one bass instead of the standard two for this score) play Great octave register G quarter note (followed by a quarter rest) to G quarter note again (followed by a quarter rest). Repeat next bars. VC (I believe 2 celli instead of the standard 4 in this score) play the same notes as the CB on the bottom line and also small octave D quarter notes with the quarter rests. Mandolin piano II bottom staff plays those same celli notes (with quarter rests in between notes). After a quarter rest in Bar 9, viole (I believe 2 violas instead of the standard 4 in this score) play the B/Line 1 D (d’) quarter notes double-stopped (followed by a quarter rest) to another B/D quarter note dyad (repeat next bar). In Bar 11, the viole play B/E quarter notes in that same pattern. Violins II join in, after a quarter rest, in Bar 11 with the double-stopped Line 1 D/A quarter notes (followed by a quarter rest) to another D/A dyad. Violins I, after a quarter rest in Bar 11, play double-stopped G/Line 2 D (d’) quarter note dyads in that pattern.

Back in Bar 9, mandolin piano II top staff, after a quarter rest, plays Line 2 D/F/G/B quarter notes (followed by a quarter rest) to another such chord. Repeat next several bars. Mandolin piano I plays (bottom staff), after a quarter rest, G/A/B/D (d’) and (top staff) Line 1 E/G/A/B/Line 2 D quarter notes (followed by a quarter rest) to another such quarter note chord. Repeat next several bars. After a quarter rest, the harp (bottom staff) plays small octave G/B/D (d’) while top staff plays E/G/A/Line 2 D, followed by a quarter rest and then another such quarter note chord. So the harp and mandolin pianos play an expanded chord in that rhythm. We find the E min 7/11 tonality (E/G/B/D/A).

The timp, after a quarter rest, beats the A/E quarter notes in that pattern, and horns play G/B/D quarter notes in that pattern.

The other repeat pattern/rhythm is played by the bass clarinet/bassoon/3 Pos. They play small octave register (Line 1 for bass clarinet) D rinforzando-marked ( > ) half note to E to F staccato quarter notes. Repeat next several bars.

Now: Back to the whistle, remember that Line 2 D to C 8<sup>th</sup> notes were played at the end of Bar 8 as the start of the melody line (*Calamity Jane* theme). In Bar 9, the whistlers play Line 1 B quarter note to Line 2 D up to G quarter notes to two A 8ths notes to (Bar 10) B-B 8<sup>th</sup> notes to A quarter note to triplet value 8<sup>th</sup> notes G-A-G down to D quarter note up to (Bar 11) G whole note tied to half note in Bar 12 (followed by a quarter note). I already discussed the violins playing in Bar 11. Additional woodwinds and trumpets also join in here. After a quarter rest, two oboes play Line 1 G/A quarter notes (followed by a quarter rest) to another G/A quarter note dyad. Repeat next bar. Clarinet I and trumpet I play on Line 2 D in this pattern for two bars. Clarinet II & III (and trumpet II) play on Line 1 B. Clarinet IV & III play on G/A rinforzando quarter notes in the pattern given.

The melody line resumes after the quarter note rest at the end of Bar 12 with the Line 2 D to C 8<sup>th</sup> notes to (Bar 13) rising quarter notes B-D-G to A-A 8ths to (Bar 14) B-B 8ths to A quarter note to G-A-G “3” triplet value 8ths down to D quarter note up to (Bar 15) A whole note tied to whole note in Bar 16. In Bar 17, the whistle plays D-D 8ths to D quarter up to Line 3 D half note tied to half note in Bar 18 to C half note. Then it plays B-C grace notes to “3” triplet value quarter notes (half bar duration in 4/4 time) of B-G-E to D half note tied to half note and quarter note in Bar 20 (followed by a quarter rest). Then in Bar 21, it plays Line 1 quarter note to D-D 8ths to two D quarter notes, and so forth (chorus singing “Whip crack-a-way, whip crack-a-way...”)

The Main Title seques to the “Deadwood Stage (Part I)” cue (#35387), arranged by Frank Comstock. Scene: Two cowboys see the stagecoach passing by, and they exclaim “The Deadwood Stage.....” two times separately. On the third time (with the semi-hushed chorus), this cue commences. Set in Cut time, the key signature is E major (4 sharps or F#-C#-G#-D#). Initial instrumentation: 2 piccolos/flutes, 3 clarinets, bass clarinet, 2 bassoons, 3 trumpets, 3 trombones, temple blocks, bass drum, guitar, banjo, piano, vocal (Jane), 6 violins, 2 viole, 2 VC, CB.

Clarinet I plays (initially *mf* or mezzo forte) small octave B half note legato to Line 1 C# (c’ or Middle/Line 1 C#) half note. Repeat thru at least Bar 10. Violins I also play the same register B to C# half notes thru Bar 10. After a quarter rest in Bar 1, clarinets II & III play small octave G#/B staccato quarter notes (followed by a quarter rest) to the same G#/B dyad (repeat thru Bar 10 I believe). The bass clarinet plays the small octave B half note to C# and then D# staccato quarter notes (repeat next several bars). Two bassoons play the same (but an octave lower). Trumpets play on the 2<sup>nd</sup> & 4<sup>th</sup> beats Line 1 E/F#/A staccato quarter notes (repeat thru Bar 6). Pos play G#/B/C# quarter notes on that pattern. Temple blocks play the high-low-high-low alternating quarter note pattern. The bass drum beats on the 1<sup>st</sup> and 3<sup>rd</sup> beats. The guitar plays on the “E6” chords (E/G#/B/C#) on the 2<sup>nd</sup> & 4<sup>th</sup> beats. The bottom staff of the piano plays Great octave E/B quarter notes on the 1<sup>st</sup> & 3<sup>rd</sup> beats. The top staff plays G#/B/C#/Line 1 E on the 2<sup>nd</sup> & 4<sup>th</sup> beats. Violins II pluck pizz (after a quarter rest) B/Line 1 G quarter notes (followed by another quarter rest) to another double-stopped B/G dyad (continue thru Bar



10). Two violas pluck pizz on G#/Line 1 E quarter notes in that pattern. Two celli play Great octave B half note to small octave C# to D# staccato quarter notes (repeat thru Bar 10). The CB plays on small octave E quarter notes on the 1<sup>st</sup> and 3<sup>rd</sup> beats thru Bar 10.

After a half and quarter rest in Bar 4, “Jane” (Doris Day) begins her song on top of the moving stagecoach. Calamity Jane sings small octave B-A 8<sup>th</sup> note to (Bar 5) G#-B-Line 1 E quarter notes to F#-F# 8<sup>th</sup> notes up to (Bar 6) G#-G# 8<sup>th</sup> notes to F# quarter note to E-E 8<sup>th</sup> notes down to small octave B quarter note up to (Bar 7) E whole note tied to dotted half note. I believe what Calamity is singing is this: “Oh the Deadwood stage is rollin’ on over the plains; With the curtains flapping and the driver slapping the reins; Beautiful sky----a Wonderful day-----Whip crack-a-way, whip crack-a-way, Whip crack a-way----“

In Bar 7, the flutes enter the musical scene with a two-bar response phrase. We find Line 2 E/G# to F#/B to G#/Line 2 E staccato quarter notes to two B-F# staccato 8<sup>th</sup> note dyads up to (Bar 8) E/G# staccato quarter notes to “3” triplet value 8ths B/F#-E/G#-B-F# down to G#/E to F#/Line 1 B staccato quarter notes. Trumpets play E/F#/B staccato quarter notes on the 2<sup>nd</sup> & 4<sup>th</sup> beats for two bars.

At the end of Bar 8, Calamity sings B-A 8ths to (col Bars 5 and 6) to (Bar 10) Line 1 F# whole note tied to dotted half note in Bar 11 (followed by a quarter rest). IN Bar 11, the guitar plays the “F#m7” on the 2<sup>nd</sup> beat and “B9” on the 4<sup>th</sup> beat (repeated next bar), and then B9 in Bar 13. The flutes play the same pattern starting based on F# min 7. In Bar 13, Calamity sings “3” triplet value small octave B-B-B quarter notes up to Line 1 B half note tied to dotted half note in Bar 14 to A quarter note to (Bar 15) triplet value descending quarter notes G#-F#-E to small octave B half note tied to next bar. And so forth.

Next, the “I Can Do Without You” cue (R3/pt 2, or cue # 35396) is also a delight. Cut time, arranged by Frank Comstock. Scene: Wild Bill Hicock (Howard Keel) makes fun of Calamity when he pretends he has confidence that she’ll bring Adelaid Adams back with her from Chicago. As he goes up the saloon stairs, Calamity grabs his arm and forcibly turns him towards her. During this action, the trombones play a comedic gliss.

So, in Bar A (grace bar), Pos I plays the Line 1 D half note crescendo gliss (straight angled line up to the next note) up to the G sforzando-marked ( ^ ) quarter note (followed by a quarter rest). Pos II plays the gliss from small octave A half note up to Line 1 D quarter note. Pos III plays small octave F half note (no gliss) to the A-A# grace notes to the B quarter note (followed by a quarter rest). So we hear the D min 1<sup>st</sup> inversion (F/A/D) half note chord up to the G maj 1<sup>st</sup> inv (B/D/G) quarter note chord. Two bassoons also play. They play the small octave B quarter note tied to 16<sup>th</sup> to crescendo C-D-E 16ths (all four 16ths are connected by two crossbeams) to the F sforzando quarter note (followed by a quarter rest).

After a half and quarter rest in the grace bar, the vocal (“Doris”) sings middle C (c’ or Line 1 C) to D 8<sup>th</sup> notes (crossbeam connected). In Bar 1, the song continues with the Line 1 E down to C quarter notes (followed by a quarter rest) to D-E 8ths to (Bar 2) F down to small octave G quarter notes (followed by a quarter rest) to Line 1 E-F 8ths to (Bar 3) G down to C quarter notes up to A dotted quarter note to B 8<sup>th</sup> to (Bar 4) Line 2 C down to G quarter note. After a quarter rest, she sings G-G# 8ths to (Bar 5) descending

quarter notes A-F-E-D to (Bar 6) middle C, and so forth. She sings “In the summer, you’re the winter; In the finger, you’re the splinter. In the banquet you’re the—“ (and so forth).

Back in Bar 1, the initial instrumentation is clarinet I (“Dick”), clarinet II (“Les”), clarinet III (“Ted”), bass clarinet, 2 bassoons, 3 Pos, 2 timps, xylophone, piano, vocal, and strings. The bass clarinet/timp II/piano bottom staff/VC/CB start off the bar with quarter notes on the 1<sup>st</sup> and 3<sup>rd</sup> beats while the clarinets/timp I/piano top staff/violins/viole play quarter notes on the 2<sup>nd</sup> and 4<sup>th</sup> beats. So the bass clarinet (and piano an octave lower for the first two bars) play Line 1 C quarter note (followed by a quarter rest) down to small octave G quarter note (followed by a quarter rest) to (Bar 2) D down to G quarter notes (with the quarter rests) to (Bar 3) C down to F to (Bar 4) small octave E up to A to (Bar 5) small octave D to E. Timp II beats on Great octave A quarter notes in that pattern for the next bars. Piano bottom staff plays, in Bar 3, Great octave C up to F to (Bar 4) E down to Contra octave A, and so forth. The VC/CB are col piano bottom staff “8 va.”

After a quarter rest in Bar 1, the clarinets play G/C/E quarter notes (followed by a quarter rest) to G/C/E (C maj) again to (Bar 2), after a quarter rest, A/C/F (F maj), followed by a quarter rest, and then G/B/F to (Bar 3) G/C/E to A/C/F to (Bar 4) G/C/E played twice to (Bar 5) A/C/F to G#/D/E. Timp I beats on small octave E staccato quarter notes on the 2<sup>nd</sup> & 4<sup>th</sup> beats. The piano top staff plays G/C/E (e’) quarter notes on the 2<sup>nd</sup> & 4<sup>th</sup> beats to (Bar 2) A/C/F (f’) to G/B/D/F (G Dom 7) to (Bar 3) G/C/E to A/C/F to (Bar 4) G/C/E played twice, and so forth. Violins I pluck pizz two Line 1 E quarter notes on the 2<sup>nd</sup> & 4<sup>th</sup> beats to (Bar 2) two F notes to (Bar 3) E to F quarter notes to (Bar 4) E to E to (Bar 5) F to E. Violins II pluck pizz on two middle C quarter notes to (Bar 2) C to B to (Bar 3) two C quarter notes to (Bar 4) two C notes to (Bar 5) C to D. Viole pluck pizz on two small octave G quarter notes to (Bar 2) F to G to (Bar 3) G to A to (Bar 4) two G notes to (Bar 5) A to G#.

At the end of Bar 4 (when Calamity pulls Wild Bill around again) the Pos are gliss again. Also (although I did not distinctly hear them) the harp and xylophone play a gliss as well. We find the xylophone playing (after a half/quarter/8<sup>th</sup> rest) middle C 8<sup>th</sup> gliss up to (Bar 5) Line 2 A sforzando-marked quarter note (followed by a quarter and half rest). The harp plays the small octave C 8<sup>th</sup> gliss up to (Bar 5) Line 3 A quarter note (followed by rests). After a half rest in Bar 6 (just before Calamity sings the line “I can do without you!”) the flutes play sfz on Line 2 G-A 16ths to B 8<sup>th</sup> figure to Line 3 C sforzando quarter note. And so forth. This should give you an idea of how the music was constructed for this cue.

Reel 7/pt 2 is “A Woman’s Touch” (Part 3). *Rubato* in 2/4 time signature in the key signature of Eb maj/C min (three flats or Bb-Eb-Ab). The cue was arranged by Frank Comstock and features the duet of Doris Day and Allyn McLerie. I do not believe Parts 1 & 2 were available in the pulled material at USC. The cue runs from Bars 115 thru 140, not counting the grace bar that could be seen as Bar 114 (“4 counts”). Instrumentation: flutes/oboes/3 clarinets/bass clarinet/Fag/bells/harp/celeste/vocal/6 violins/2 viole/2 VC/CB. Scene: Katie gets Calamity dressed up so pretty at her old cabin that they cleaned up so beautifully with “A Woman’s Touch.” The music in this

cue seques from Part II when Doris starts to sing “Then, gosh a-might-y, all at once the, ca-bin that we, knew....” (held fermata), and so forth.

In the grace bar (or Bar 114), Calamity sings “Then” as the Line 1 Eb 8<sup>th</sup> note to (Bar 115) 8<sup>th</sup> notes (crossbeam connected) F-Bb-Bb-Bb up to (Bar 116) G down to Bb-Bb-Bb 8ths up to (Bar 117) Ab down to Bb-Bb-Bb 8ths up to (Bar 118) Line 1 Bb dotted half note held fermata to Bb 8<sup>th</sup>, and so forth. When Doris sings “Knew” held fermata in Bar 118, after a quarter rest, the Celeste plays rising (but slowed tempo) “8” 32<sup>nd</sup> notes Line 1 Db-E-G-Bb-Db-E-G-Bb (that last Bb held fermata and then an 8<sup>th</sup> rest).

Back in Bar 115, clarinet I plays Line 1 Eb to D quarter notes to (Bar 116) Eb half note to (Bar 117) Eb to D quarter notes to (Bar 118) G quarter note tied to 8<sup>th</sup> note held fermata (followed by an 8<sup>th</sup> rest). All notes are played under the legato slur/curve line. Clarinet II plays middle C half note to C half notes in the next two bars to (Bar 118) Db quarter note tied to 8<sup>th</sup> and held fermata (followed by an 8<sup>th</sup> rest). Clarinet III plays Ab half note to (Bar 116) G to Bb quarter notes to (Bar 118) Ab half note to (Bar 118) Bb quarter note tied to 8<sup>th</sup> and held fermata. The bass clarinet plays Bb half note down to (Bar 116) Eb up to middle C quarter notes down to (Bar 117) F up to Bb quarter notes to (Bar 118) small octave G quarter note tied to 8<sup>th</sup> note and held fermata (followed by an 8<sup>th</sup> rest). The bassoon plays small octave F half note to (Bar 116) G down to Eb quarter notes to (Bar 117) middle C up to F quarter notes to (Bar 118) F quarter note to E (natural) 8<sup>th</sup> note held fermata.

Combined we hear (as also supported by the harp and strings) the F min 7/11 (F/Ab/C/Eb/Bb) tonality in Bar 115 to C min 9 (C/Eb/G/Bb/D) in Bar 116 to F min 7 (F/Ab/C/Eb) in Bar 117 to the C Dom 11 b9 (C/E/G/Bb/Db/F) initially in Bar 118 to the fermata held C Dom 7 b 9 (C/E/G/Bb/Db).

The harp is arpeggiando starting small octave F/Ab/Eb/F/Ab/C/F (f’) quarter notes (followed by a quarter rest) to (Bar 116) Eb/Bb/D/G/Bb/D/G quarter notes (followed by a quarter rest) to (Bar 117) F/Ab/Eb/Ab/C/Eb/Ab to (Bar 118), after a quarter rest, starting small octave C/G/Bb/E/Bb/G/Bb 8<sup>th</sup> notes held fermata (followed by an 8<sup>th</sup> rest). Divisi violins I play Line 1 Ab and Line 2 F quarter notes tied to quarter notes to (Bar 116) Bb/G (g’) quarter notes tied to quarter notes to (Bar 117) C/Ab quarter notes tied to quarter notes to (Bar 118) Line 2 Db/Bb dotted quarter notes held fermata (followed by an 8<sup>th</sup> rest). Violins II play Line 2 C quarter note tied to quarter note to (Bar 116) D quarter notes to (Bar 117) F quarter notes to (Bar 118) G dotted quarter note held fermata (followed by an 8<sup>th</sup> rest). Violas play Line 1 F quarter notes to (Bar 116) G to (Bar 117) Ab to (Bar 118) Bb dotted quarter note held fermata. Celli play Line 1 Eb quarter note to D quarter note to (Bar 116) Eb tied to Eb quarter notes to (Bar 117) Eb to D quarter notes to (Bar 118) F quarter note to E 8<sup>th</sup> held fermata (followed by an 8<sup>th</sup> rest). The CB plays small octave Bb half note down to (Bar 116) Eb down to C quarter notes to (Bar 117) F down to Great octave Bb quarter notes up to (Bar 118) small octave G quarter note down to C 8<sup>th</sup> note held fermata.

Skipping to Bar 122, both singers finish that sequence with the “you” (from “me and you...”) on Line 1 Bb quarter note followed by an 8<sup>th</sup> rest, and then Katie Brown sings solo the Woman’s Touch principal melody on the small octave Bb 8<sup>th</sup> to (Bar 123) Line 1 Eb-D 8ths to Bb quarter notes (“The pies and cakes”). After a quarter and 8<sup>th</sup> rest in Bar 124, she sings “A woman bakes” on the Bb 8<sup>th</sup> up to (Bar 125) Ab to G 8ths down to Bb quarter note. After a quarter rest and 8<sup>th</sup> rest in Bar 126, she sings “Can” on the Bb

8<sup>th</sup>, and so forth. Note: on the final film version, there actually is about a four-bar orchestral transition before Katie (Allyn) sings, but it was not included in the cue version I studied.

In Bar 123, the Fag plays on the 1<sup>st</sup> & 3<sup>rd</sup> beats on Great octave E 8<sup>th</sup> down to (after the 8<sup>th</sup> rest) Contra octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), repeated next several bars. The CB plucks on these notes as well but an octave higher. The piano bottom staff plays Great octave E up to Bb down to Contra octave Bb up to Great octave Bb 8<sup>th</sup> notes (repeated next several bars).

Clarinet I plays on the 2<sup>nd</sup> & 4<sup>th</sup> beats on D to C 8ths, clarinet II on middle C down to G, and clarinet II on small octave G to F (repeat next several bars). The bass clarinet plays on two small octave Bb 8ths. The piano top staff plays on G/C/D (d') 8ths on the 2<sup>nd</sup> & 4<sup>th</sup> beats. Violins I pluck pizz on D to middle C 8ths on the 2<sup>nd</sup> and then the 4<sup>th</sup> beats, while violins II pluck middle C down to G, viole on small octave G to F, and VC on two Bb 8ths.

After a quarter and 8<sup>th</sup> rest in Bar 123, two flutes play a response phrase of Line 1 Bb staccato 8<sup>th</sup> up to Line 2 Eb 8<sup>th</sup> legato to staccato D 8<sup>th</sup> down to Bb tenuto quarter note. After a quarter & 8<sup>th</sup> rest in Bar 125, they play that Bb staccato 8<sup>th</sup> up to (Bar 126) the Ab 8<sup>th</sup> legato to Staccato G 8ths down to the tenuto Bb quarter note. The celeste plays that figure also (including the octave lower notes).

And so forth.

Finally, we'll go to the R8/pt2 (cue #35418) orchestral cue composed by David Buttolph. 2/4 time signature, 22 bars, in the key signature of A maj (three sharps). The full cue was completed 5/14/53 by the orchestrator Maurice de Packh. Scene: Wild Bill and the Lieutenant are in Calamity's cabin with Katie, fighting over who's going to take Katie to the Fort Scully Annual Ball. Wild Bill says that Calamity isn't beautiful. Katie looks out the window and sees Calamity walking to the cabin near the muddy pond wearing her beautiful white dress. Music starts here, and by Bar 4, Katie says, "Calamity isn't beautiful, eh?"

Instrumentation: harp, celeste, solo violin, "8 or 12" violins, 4 viole, 4 celli, 2 CB.

The harp plays *p* arpeggiando quarter note chords starting Great octave B/F#/A/D/F# (B min 7 or B/D/F#/A) to F#/A/D/F#/A (D maj) to (Bar 2) A/B/D/F#/A/B (B min 7) to B/D/F#/A/B/D to (Bar 3 in 2/2 time) half note chords B/D/E/A/B/D/E arpeggiando to D/F#/A/B/D/Line 2 F# to (Bar 4) E/G#/B/D/E/G# (E Dom 7<sup>th</sup>) to G#/B/D/E/G#/B/Line 3 E.

The solo violin plays *p* ascending 8<sup>th</sup> starting on Line 1 D-E (crossbeam connected) to F#-A (crossbeam connected) to (Bar 2) B-Line 2 C and D-F# (separately crossbeam connected) to (Bar 3 in 2/2 time) "3" triplet value quarter notes Line 2 E-E-E (half bar value) up to Line 3 E half note tied to half note in Bar 4 to D tenuto half note, and so forth. Above the solo violin line, after a half rest in Bar 3, the celeste plays the Line 1 E half note up to Line 2 E half note.

Altri violins play *pp*, in Bar 2, B/D/A/Line 1 B quarter notes to F#/A/B/Line 2 D quarter notes legato, and then (in Bar 3 in 2/2 time) A/B/D/Line 2 E half notes to A/B/D/F# half notes to (Bar 4) B/D/E/G# up to E/G#/B/Line 3 E (e''') half notes (and so forth). Viole play *pp* on A/D (d') legato to D/F# quarter notes to (Bar 2) A/F# to B/D quarter notes to (Bar 3 in 2/2 time) D/E half notes to D/F# half notes to (Bar 4) E/G# to G#/B half notes. The celli play *pp* on B/F# (small octave F#) to F#/A quarter notes.

Silent Bar 2. In Bar 3, they play the small octave B half note (followed by a half rest). Silent next bar. CB is tacet for awhile. Etc.

R4/pt3 starts when “Doris Makes Face.” Cut time in key signature of Bb maj (2 flats), 80 bars, 21 pp. Orchestrated by Howard Jackson. “Fade in stage coach” in Bar 3. “Indians” in Bar 5. “Indian in pursuit” in Bar 22. R4/3 (part II) was composed by David Buttolph, orchestrated by M. dePackh on 4/30/53. “Indians in background gradually” leaving at the start of the cue. “Swing into coach” (by Calamity) in Bar 13 to reassure Katie Brown (alias Adelaid Adams) wearing a bright blue dress.

R7/pt1 is the “Intro to cabin” cue, 48 bars, 1:20. R7/pt1A is “Bangs the chain” cue, 23 bars (segue to “A Woman’s Touch”). R8/pt 1 starts when the Lieutenant says at the bar, “With Calamity?” and then rides off to the cabin. 77 bars, 1:52. R8/2, as given, is the Jane at pond scene, 22 bars, :40. It ends “Jane in dorrway (fallen in pond).” R8/3 is “Quite a lady, Calamity” cue. 4 bars, :08 (actually 7 and two-thirds seconds). Composed by David Buttolph. R9/3 is the  $\frac{3}{4}$  waltz orchestral “Start of Dance” cue in the key signature of Eb maj (3 flats). Orchestrated by H. Jackson and R. Howard. R10/2A-11/1A “They Drive in Country (Night)” composed by Buttolph. That’s the scene where Wild Bill forces Calamity in the buggy after making a scene in the Ball. I believe it is 17 bars, 1 minute. R11/1 is “Win Again”, 53 bars, 2:35 composed by Buttolph. The statement “I know it sounds silly” is in Bar 18. The cue seques to “Secret Love.” R12/1 is “Doris On Horse, Rides Away” in Cut time in the key signature of G major (one sharp). That’s about all the notes I have on this score.

### KING KONG (Max Steiner)

Several years ago, I studied the existing version of the full score at the UCLA Theatre Arts library, Collection 003, Box RKO-M-847. This version is I believe a reworking (at least in part) of the original 1933 score orchestrated by Bernard Kaun. A notation of this full score version is given: “4-10-41, F. Buck Pictures. Sent N.Y.” On the title page of the Main Title is notated “RKO Berlin.”

John Morgan did an excellent, time-consuming job of reconstructing the score for the Marco Polo cd version (8.223763) of the complete score released in 1997, recorded in 1996 by the Moscow Symphony Orchestra (conducted by William Stromberg). The 36 page booklet is an educational feast, and it includes reconstruction information provided by John, and it appears that the reconstruction follows pretty closely to the existing full cues at UCLA, modifying to modern orchestra standards and size. On page 25 of the booklet is the title page of John’s reconstruction of cue # 8 “Sacrificial Dance.” On the UCLA version of the cue, it is titled “Jungle Dance” curiously (probably adapting to the Frank Buck usage in 1941?). Reel 5/pt 1, 46 pages. *Allo* in Cut time.

There is also an excellent version of *King Kong* conducted by Fred Steiner (National Philharmonic Orchestra) available first on LP and then on cd (LaserLight 21 354) in 1998. Some of the renditions here I prefer over the Marco Polo cd (eg., the Bronte sequence) due to technical/orchestral clarity, but overall the Marco Polo cd is your best bet (it is also quite thorough).

I’ll start with this cue so as to compare to the Morgan reconstruction. One point: I am amazed that Morgan hand-copied every (new) fully orchestrated page in the reconstruction. That is quite a tedious, time-consuming, exacting job. I suspect a great

deal of Virgo quality in his nature (attention to detail, going the job *right*). Now: In terms of instrumentation, there are obvious augmentations. The 1941 version has one flute (whereas John's version has two flutes), one piccolo (same for Morgan's), 2 oboes, 2 clarinets (3 in the Marco Polo version), alto sax I & II (used in the cd version), 1 Fag/1 C. Fag (two bassoons for the new recording), 2 horns (4 horns on the cd), Euphonium line below the horns (not used on the new recording), 3 trumpets (same), 3 trombones (4 Pos in the recording), 2 tubas (same), timp, harp (2 harps on Marco Polo), cymbals, Tam Tam, tenor sax, xylophone, strings. The 1941 version lists 8 violins, 4 viole, 4 celli, and 4 basses. The Tom Toms were added in the Marco Polo recording (perhaps used in the 1941 version, but not sure). Otherwise, based on this single title page only, the cd version follows exactly the notes given in the 1941 version, a precise or literal reconstruction.

In the grace bar, violins I and clarinets (they go together like a horse & carriage!—at least in Bar 1) play *ff* a diatonic (white notes or keys) ascending sweep of two “7” figures of 16<sup>th</sup> notes starting small octave A-B-C-D-E-F-G to Line 1 A-B-C-D-E-F-G. After a quarter rest in the grace bar, alto sax I joins in on the “7” figure. Being a transposing instrument (in Eb), this means it sounds a major 6<sup>th</sup> lower than written, so that the written C on the alto sax sounds as (yes, logically) the Eb below. The sax starts the sweep on written note F#. Going down ten chromatic steps (starting with the F#) you come to the A note as it actually sounds in concert (“C”) pitch. The tenor sax starts the grace bar with the “7” sweep figure starting on small octave B written note. Being a transposing instrument (Bb like the standard clarinet and trumpet), the note written actually sounds a major second below, so that a written C sounds as (yes) the Bb. In this cue, the written B note is converted to the concert pitch by going down 3 chromatic steps (starting with B) so that again you come to the A note. After the initial sweep, the tenor sax plays the Line 1 A 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The bassoons, after a quarter rest, play the “7” 16<sup>th</sup> note figure sweep starting on Great octave register A. After an 8<sup>th</sup> rest, the viole play a “3” triplet value 16<sup>th</sup> note figure of E-F-G 16ths (connected by two crossbeams) to next figure of the “7” sweep. The harp(s) plays a gliss starting on small octave A up to (Bar 1—or written Bar A in the 1941 version) Line 3 A 8<sup>th</sup> note (followed by rests). After a quarter rest, the xylophones play a gliss from Line 1 A to (Bar 1) Line 3 A 8<sup>th</sup> (followed by rests).

In Bar 1, the native dance theme that is so conspicuously dominant is played by alto sax I/Fags/trumpets/Pos II & III (IV)/tuba I/tenor sax/violins. They start on the solid strength of the P5 interval of A to E (and P4 interval of A down to E). Violins I (4 players in the 1941 version) play Line 1 & Line 2 A dotted rinforzando- marked ( > ) half notes to unison Line 2 G tenuto quarter note down to (Bar 2) E-D-C-B tenuto quarter notes to (Bar 3) two rinforzando Line 1 A 8<sup>th</sup> notes (followed by a quarter and half rest). Violins II top line (second staff) or two violins play Line 2 A dotted half note to D tenuto quarter note to (Bar 2) Line 1 B-A-G-F# tenuto quarter notes, while the bottom line (still the second staff) plays (2 violins) Line 1 A dotted half note to G tenuto quarter note to (Bar 2) E-D-C-B quarter notes. In Bar 3, all violins II play two double-stopped A/Line 1 E (e') rinforzando 8<sup>th</sup> note dyads (followed by rests). Tuba I plays this pattern starting on Great octave A dotted half note, alto sax I on small octave A, and Fags on small octave A. The tenor sax (and trumpet II) plays Line 2 E [written F# above] dotted half note to D tenuto quarter note to (Bar 2) B-A-G-F# tenuto quarter notes to (Bar 3) two rinforzando E

8ths, the second 8<sup>th</sup> tied to a dotted half note and tied to dotted half note in Bar 4 (followed by a quarter rest). Combined trumpets play A-E-A (a'') dotted half notes to G/D/G (another P4/P5 interval) tenuto quarter notes to (Bar 2) E/B/E tenuto quarter notes (another P5/P4 interval) to D/A/D quarter notes (perfect intervals again) to C/G/C (still P4/P5) to B/F#/B (P4/P5). In Bar 3, the trumpets play two A/E/A rinforzando 8ths tied to dotted half notes and tied to dotted half notes in Bar 4 (followed by a quarter rest). Pos play the A/Line 1 E dotted half notes to G/D tenuto quarter notes to (Bar 2) E/B to (now Pos I joining in) D/A/D to C/G/C to B/F#/B to (Bar 3) two A/E/A (a) rinforzando 8ths tied to dotted half notes and to next bar, as given. Tuba I plays the Great octave A dotted half note (etc) to (Bar 3, with tuba II joining in) two A/E (E) rinforzando 8ths tied to dotted half notes, etc.

Back in Bar 1, the horns/Euphonium/alto sax II play a different pattern to make the music more interesting to hear. And viole/celli/basses have yet a different pattern, and the flutes/oboes/clarinets have a yet another pattern. That's partially why Max Steiner is such a master composer giving us a variety of multi-layered patterns in the musical pastiche--far more than even Bernard Herrmann, another master composer, usually did in terms of multi-layered complexity. In certain terms, Herrmann is a "simpler" composer, less intricately complex than Steiner and Korngold, but that, in its own way, is also a trait of strength in Herrmann's musical style and uniqueness. Anyway, the horns (etc) play ff, after a quarter rest, the A to C rinforzando 8<sup>th</sup> notes to E half notes tied to whole notes in Bar 2 and tied to dotted half notes in Bar 3 to A-C rinforzando 8ths to (Bar 4) E dotted half notes to A-E 8ths again, etc. Meanwhile, VC/CB play two figures of 8<sup>th</sup> notes with the rinforzando emphasis mark on the first 8<sup>th</sup> note of each figure. So we find four A/E (e) 8<sup>th</sup> note dyads (crossbeam connected) to another set same bar. Repeat next four bars at least (I only hand-copied thru Bar 5). Viole also play this pattern (but an octave higher). In Bar 1, however, they play Line 2 A rinforzando 8<sup>th</sup> note (end result of the "7" sweep from the previous bar) followed by three A/E 8ths to a set of four.

Meanwhile, after a quarter rest, the flutes/oboes/clarinets play another "7" sweep of 16<sup>th</sup> notes (quarter note value or duration) Line 1 (Line 2 for flutes) E-F-G-A-B-C-D to Line 2 (Line 3 for flutes) E half note trill. The oboes play that half note trill tied to whole notes next two bars. However, the flutes and clarinets play another set of rapid figures. First the E half note is tied to (Bar 2) the E dotted half note tied to the E 16<sup>th</sup> to F-E 32<sup>nd</sup> note figure to next figure of D#-E-F#-G# 32<sup>nd</sup> notes (connected by three crossbeams). In Bar 3, flute I plays Line 3 A-A rinforzando 8<sup>th</sup> notes to B dotted half note tied to 8<sup>th</sup> note in Bar 4 to F#-F#-F# rinforzando 8ths to four more F# 8ths. Flute II plays Line 3 E-E 8ths tied to E dotted half note to E 8<sup>th</sup> in Bar 4 to E-E-E 8ths and then four more E 8ths. Clarinets play Line 2 A 8<sup>th</sup> to A 8<sup>th</sup> tied to dotted half note and tied to 8<sup>th</sup> in Bar 4 to E/F# rinforzando dyads. The piccolo also joins in after a half/quarter/16<sup>th</sup> rest in Bar 2. At the end of Bar 4, the harp is gliss from small octave and Line 1 A up to Lines 2 & 3 A 8<sup>th</sup>. The xylophone is gliss starting on Line 1 A. The violins & viole play the "7" 16<sup>th</sup> note sweep starting on Line 1 A (small octave for viole) up to A dotted half notes in Bar 5. Etc.Etc.

In the *Main Title* in 4/4 time, the Pos/tubas/VC/CB start off with the famous three-note King Kong motif with highly emphasized tenuto *and* rinforzando-marked notes! Steiner in effect is loudly exclaiming, "Pay attention to this!" Pos I & II play mf on

small octave B dotted half notes (Pos III play Great octave B) to Bb quarter note to (Bar 2) the A whole notes (Pos II octave lower notes). Tubas play this on Contra octave and Great octave notes. VC play this pattern on Great octave notes, while divisi basses play on Great and small octave register notes—except that the VC/CB play dotted half notes tied to a 32<sup>nd</sup> note (part of an eight-note sweep figure, as I’ll describe shortly). In Bar 2, the timp sounds *mf* the rolled Great octave A note. After a quarter rest, horns III & IV play *p* the D dotted half note crescendo, as also the baritone sax I.

After a quarter rest in Bar 2, violins play rising 16<sup>th</sup> note figures starting with small octave Bb-C-D-E (connected by two crossbeams) to next figure of “6” sextuplet 16ths F-G-A-Bb-C-E to next figure crescendo of eight 32<sup>nd</sup> notes (connected by three crossbeams) of Line 2 E-F-G-A-Bb-C-D-E. After a quarter and 16<sup>th</sup> rest, violins play small octave C-D-E 16ths (connected by two crossbeams) to next figure of “6” 16ths F-G (etc—see violins). VC plays, as given the Great octave A dotted half note tied to the 32<sup>nd</sup> note figure of A-F-G-A-Bb-C-D-E.

After a quarter rest in Bar 2, the Fags play descending 8<sup>th</sup> notes starting small octave G-F (crossbeam connected) to E-D (crossbeam connected) to “3” triplet value 8<sup>th</sup> notes C-Bb-A. After a quarter rest, clarinet I plays *p* contrary motion on Bb to middle C 8ths (crossbeam connected) to D-E to triplet value 8<sup>th</sup> notes F-G-A. Clarinet II plays the same 8<sup>th</sup> note figures to the F quarter note (no triplet). After a half rest, the oboe plays *mo* on Line 1 D-E 8ths to triplet value F-G-A 8ths. After a quarter and 16<sup>th</sup> rest, the flute plays C-D-E 16ths to (see violins). After a quarter rest, horns I & II play *p* on Bb-C 8ths to D half note crescendo.

In Bar 3, the four trombones play *sfz* the Ab/Bb/D/F (Bb Dom 7<sup>th</sup> 3<sup>rd</sup> inversion) dotted half note chord to “3” triplet 8ths (same notes) to (Bar 4) Ab/Cb/D#/F# dotted half notes (essentially the Ab min 7 or Ab/Cb/Eb/Gb but curiously with the enharmonic D#/F# notes) to triplet 8ths to (Bar 5 in ¾ time) G/C/E/Line 1G half notes to F#/C/Eb/F# quarter notes tied to quarter notes in Bar 6 to F/Ab/C notes (F min), etc. Three trumpets play Bb/D/F dotted half notes to triplet 8ths to (Bar 4) Cb/Eb/Gb dotted half notes to triplet 8ths (no enharmonic notes as with the trombones) to (Bar 5 in ¾ time) still Line 2 C/E/G (C maj) half notes to C/Eb/F# quarter notes tied to quarter notes next bar to Ab/C/F (F min) dotted quarter notes to D/Ab/B 8ths, and so forth. Horns play Bb/F (f) dotted half notes to triplet 8ths to (Bar 4) B/F# in that pattern to (Bar 5 in ¾ time) unison small octave A quarter note to Bb-B 8ths to middle C quarter note tied to dotted quarter note in Bar 6 to rising 8ths D-E-F.

After a half and quarter rest in Bar 2, the harp is gliss from small octave C up to (Bar 3) Line 3 F 8<sup>th</sup> (followed by rest marks). In Bar 3, the cymbal sounds a half note written as a diamond-shaped symbol. The timp is rolled on Ab whole note tied to dotted half note in Bar 4 to Ab-Ab-Ab triplet “3” 8ths to (Bar 5 in ¾ time) G dotted half note roll tied to next bars. The baritone saxes play the pattern given for the brass. The CB are bowed trem on Great octave and small octave Ab whole notes tied to dotted half notes in Bar 4 to Cb-Bb-Ab triplet 8<sup>th</sup> notes to (Bar 5 in ¾ time) Great and small octave G dotted half note tremolos tied to next bars.

In Bar 3, the violins play Line 3 F half note tied to 16<sup>th</sup> note, part of the 16<sup>th</sup> note figure of F-Eb-D-C to next figure of “6” 16ths Bb-C-D-Eb-E-F to (Bar 4) F# half note tied to F#-E#-D#-C# 16ths to “6” figure of 16<sup>th</sup> notes B-C-D-D#-E-F# to (Bar 5 in ¾ time) G half note to F# quarter note tied to 8<sup>th</sup> in Bar 6, part of the 8<sup>th</sup> figure of F#-F-C-



Ab to Line 2 F-D-C-B 16ths. Viole play the same pattern. In Bar 4 (treble clef), however, the viole plays the enharmonic Gb half note (instead of F# played by the violins) tied to G 8<sup>th</sup> to F (instead of E#) to Eb (instead of D#) to Db (instead of C#) 16ths to “6” 16<sup>th</sup> figure of Cb (instead of B as played by the violins) to C to D to Eb (instead of D#) to E to F# (just as the violins). Curious use of enharmonic note usage! At one point the Gb is used, and at another point in that bar the F# is preferred. Interesting. Celli (tenor “K” clef) plays the Line 1 F half note tied to F 16<sup>th</sup> to Eb-D-C 16ths to “6” figure of Bb-C-D-Eb-E-F 16ths to (Bar 4) Gb half note, and so forth.

In Bar 5 in 3/4 time, the harp is arpeggiando (rolled chord) on quarter notes starting small octave G/A/C/E/G/C/E/Line 2 G or A min 7 (followed by two quarter rests). After a quarter rest in Bar 6, the harp is arpeggiando on D/F/Ab/C (bottom staff) and Line 1 D/F/Ab/Line 2 C in the top treble staff. Hello! We have the D half-diminished 7<sup>th</sup> here! This seventh chord (half-dim 7<sup>th</sup> in general) was overall Bernard Herrmann’s favorite seventh chord (see my paper “The Half-Diminished Seventh: The Herrmann Chord”).

Now: R3/pt 1A is an atmospheric cue titled “A Boat in the Fog”—rather Herrmannesque, in fact (of course Herrmann was not commercially known in the business yet). *Tranquillo* in 12/8 time, in the key signature of Gb major/Eb minor (six flats). Clarinets have four flats instead (canceling out the standard two sharps in concert pitch), while the English horn has 5 flats. Initial instrumentation: English horn solo (to oboe in Bar 11), 2 clarinets, 2 Fags, tuba, harp, piano, 4 violins, 2 violas, 2 celli, 2 basses.

In Bar 1, the harp plays rising to falling 8<sup>th</sup> notes on the bottom (bass clef) staff. We find ascending notes starting on Great octave Eb-Bb-Eb-F-Gb-C (middle C) to descending 8<sup>th</sup> note figure (crossbeam connected) Gb-F-Eb-Bb-Gb-F (all notes in this bar are played under the legato/slur curve line). Repeat thru Bar 4. The piano is initially arpeggiando on dotted whole notes starting Great octave Eb/Bb/Gb/C/Line 1 F but the bottom staff is also “cue harp.” Repeat thru Bar 4. The violins play pp on middle C (specifically C natural since the natural glyph/accidental is placed before the note) dotted whole note tied thru Bar 4. A note is written stating “(2<sup>nd</sup>) 1<sup>st</sup> tacet.” So apparently only the second stand of two players were in effect initially. The viole play pp on small octave Gb dotted whole note tied to dotted whole notes thru Bar 4. Celli play Great octave Bb dotted whole notes tied thru Bar 4. Basses play small octave Eb dotted whole notes thru Bar 4. The tuba plays p on Great octave Eb notes thru Bar 4.

The combined tonality appears to be the C half dim 7<sup>th</sup>/11 (C/Eb/Gb/Bb/F). The English horn is “solo” playing *p* crescendo on Line 1 F [written C a perfect 5<sup>th</sup> above] dotted whole note tied to dotted half note and dotted quarter note to Eb quarter note decrescendo to (Bar 3) D dotted whole note tied to dotted half note and dotted quarter note and quarter note in Bar 4 (followed by an 8<sup>th</sup> rest for breath!).

In Bar 5, the harp plays rising 8<sup>th</sup> notes starting Great octave Eb-Cb-small octave F-Ab-Bb-Line 1 F down to descending 8<sup>th</sup> notes Bb-Ab-F-Cb-Gb-F (all notes in both figures played legato). Repeat thru Bar 8. The piano plays initially the arpeggiando dotted whole notes Eb/Cb/F/Ab/Eb/Ab and col (cue) harp. Violins play Line 1 Eb dotted whole note tied thru Bar 8, while viole play small octave Ab, celli on Cb, and CB on Eb. The tuba plays again on Great octave Eb dotted whole notes tied thru Bar 8. The solo English horn plays the Line 1 Ab rinforzando dotted whole note tied to dotted half note

and dotted quarter note in Bar 6 to Gb dotted quarter note to (Bar 7) F dotted whole note tied to dotted half note and dotted quarter note and quarter note (followed by an 8<sup>th</sup> rest).

In Bar 9, the harp plays rising 8<sup>th</sup> notes Eb-Bb-Fb-G-Ab-Db down to descending Bb-Ab-F-Cb-G-F (appears to be the Eb Dom 11 b9th). Repeat thru Bar 11 only. The piano plays Eb/Bb/G/Db/Fb dotted whole notes with the col harp arpeggio. The violins play the Db dotted whole note tied thru Bar 11, while violas play G, VC on Bb, and CB on Eb. The tuba plays on Eb notes again. Fags enter the pattern now playing ppp on Bb/G(g) dotted whole notes tied thru Bar 11.

In Bar 11, the clarinets and oboe join in with the Line 2 Fb dotted half note tied to dotted quarter note to Eb dotted quarter note to (Bar 12) D dotted whole note tied to dotted half note to dotted quarter to quarter notes (followed by an 8<sup>th</sup> rest in Bar 13).

In Bar 12, the harp plays Eb-Cb-F-Ab-Cb-D to descending Cb-Ab-F-Cb-Ab-F (F). Repeat next bar. The piano plays Eb/Cb/F/Ab/D. Violins play on D dotted whole note again tied to next bar, while violas play on Ab, VC on Cb, and CB on Eb. Fags play small octave Cb/Ab tied to next bar.

In Bar 13, the horns play *p* on Lines 1 & 2 Cb dotted whole notes to (Bar 14) Bb dotted whole notes tied to Bar 15 on dotted half notes to dotted quarter notes to quarter notes (followed by an 8<sup>th</sup> rest).

In Bar 14, the harp plays Eb-C-Gb-Bb-C-F 8ths notes to descending C-Bb-Gb-Cb-Bb-Gb (C half dim 7/11). Repeat next bar. The piano plays Eb-C-Gb-C-F-Bb. The 1<sup>st</sup> stand of the violins now join in playing on Line 1 F dotted whole note tied to next bar, while the 2<sup>nd</sup> stand plays middle C, violas on Gb, celli on small octave C, and CB on Eb. The Fags play small octave C/Gb tied to quarter notes next bar ("morendo"), and followed by rests. And so forth.

In the R3/1 cue "The Forgotten Island" (*Moderato* in C time in the key signature of G minor or two flats), we have the Tom Tom and the violas playing an ever-present beat pattern. The Tom Tom beats *f* (forte) on the rinforzando-marked quarter note (placed on the middle line of the staff) to "6" sextuplet 16ths (connected by two crossbeams) crescendo to four 8<sup>th</sup> notes (decrescendo). Repeat for many bars! After a quarter rest in Bar 1, play the sextuplet on small octave D to four D 8<sup>th</sup> notes (I believe all notes are staccato). Repeat for many bars! Two Fags and C.Fag play Great octave G whole note tied to half note in Bar 2 to G half note. Repeat this two-bar pattern thru Bar 10. The gong sounds a whole note, and the bass drum beats *p* on the 1<sup>st</sup> and 4<sup>th</sup> quarter note beats (placed on, let's say, the small octave C space). Two Pos play D/G whole notes tied to half notes next bar to D/G half notes. Repeat this two-bar pattern in Bars 3-4. Then E/A in that pattern in Bars 5-6, then G/C (c') in Bars 7-8, and then Bb/Eb in Bars 9-10. Also in Bars 9-10, the horns join in playing small octave and Line 1 Eb whole notes tied to half notes to Eb half notes. The bass Pos plays on Great octave G whole note tied to half and then another G half note (repeat next two bars). Then it plays on A in Bars 5-6, then small octave C in Bars 7-8, and then Eb next two bars.

The timp, after an 8<sup>th</sup> rest in Bar 1, beats *mf* on the D down to G up to D quarter notes down to G 8<sup>th</sup> (repeat next bars). The bottom staff of the harp sounds the small octave D whole note (let vibrate). Keep repeating. The Bb bass sax sounds on small octave D whole note tied to half note next bar and then a D half note. Repeat this two-bar pattern several times at least. The CB sounds as the Fags/C.Fag. I believe the tubas play

on Contra and Great octave D in the repeat pattern (like Pos II). Celli middle staff play double-stopped G/small octave D whole notes tied to half note and resounding G/D half notes. Keep repeating. Celli top staff plays *mf* (half arco, half pizz) Great octave G double-dotted quarter note down to D 16<sup>th</sup> up to G quarter down to D quarter (keep repeating). Celli bottom staff plays pizz on that Great octave double-dotted G quarter to divisi Great octave D/small octave D (D/d) 16ths to G quarter to D/D quarters. Keep repeating.

In Bar 11, more woodwinds join in. Two flutes play tenuto Line 2 Cc whole notes tied to half notes next bar to Bb rinforzando 8<sup>th</sup> up to Eb rinforzando E dotted quarter note down to (Bar 13) A whole note tied to half note next bar to G rinforzando 8<sup>th</sup> legato to F dotted quarter note to (Bar 15) E whole note tied to whole note next bar (decrescendo). Oboes/clarinet/bass clarinet play the same pattern and register notes. Two Fags play G/D whole notes tied to half notes next bar to G/D half notes (repeat next two bars). Horns play small octave and Line 1 Gb whole notes tied to half notes next bar to Bb/F half notes.

Back in Bar 9, the Pos play starting small octave Eb/Bb/Eb whole notes tied to half notes next bar to same half notes. In Bar 11, they play D/Gb/Cb whole notes tied to half notes next bar, etc.

Finally we come to R6/pt 2, 48 pages. At UCLA the cue is titled “The Sailors, the Bronte, the Sailors,” but on the cd (track # 10) it is simply called “The Bronte.” A distinctive phrase played by the Fag and C. Fag starts off the cue. Set in C time, they play *mf* small octave E quarter note down to *acciaccatura* (grace note) Great octave A up to Bb quarter note, then back up to E quarter note down to grace note A to Bb quarter note. Repeat thru Bar 5, and repeat one sequence in Bar 6 (in 2/4 time), and then tacet in bars 7-9. Back in Bar 1, VC/CB pluck *pizz* on small octave E 8<sup>th</sup> (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), repeating this pattern same bar, and repeating thru Bar 6.

In Bar 3, three clarinets (bass clarinet and alto sax also play the lowest note line) play the Bb/D/Line 1 F (f<sup>o</sup>) 8<sup>th</sup> notes (Bb maj), followed by a 16<sup>th</sup> rest) to Bb/D/F 16<sup>th</sup> notes (crossbeam connected to the previous 8<sup>th</sup> notes) tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). Repeat next bar. In Bar 5, they play again the Bb/D/F 8ths (with a 16<sup>th</sup> rest) to Bb/D/F 16ths to Bb/Eb/Gb (Eb min 2<sup>nd</sup> inv) 8<sup>th</sup> notes (followed by a 16<sup>th</sup> rest) to 16<sup>th</sup> Bb/Eb/Gb notes. All four notes in this half-bar phrase are crossbeam connected. Next they play C/E/G (C maj) 8ths (with 16<sup>th</sup> rest) to same 16<sup>th</sup> notes back to Bb/Eb/Gb 9ths (with 16<sup>th</sup> rest) to same 16ths. In Bar 6 in 2/4 time, they play Bb/Db/F (Bb min) 8<sup>th</sup> (with 16<sup>th</sup> rest) to 16ths tied to 8ths (followed by an 8<sup>th</sup> rest).

In Bar 7 (:12), the harp plays *p* staccato 8<sup>th</sup> notes starting Great octave G#/D#/F#/A/C#/G# (D# half-dim 7/11) followed by 8<sup>th</sup>/quarter/half rest marks. Tuba plays *p* on Great octave G# whole note tied to whole note next bar and tied to (Bar 9) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Arco VC/CB also play the same. The English horn is solo playing Line 1 triplet “3” 8<sup>th</sup> notes Ab-Gb up to Db down to Eb dotted half note tied to whole note in Bar 8 and tied to dotted half and 8<sup>th</sup> notes in Bar 9 (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 8, the clarinet and muted trumpet I plays triplet value 16ths Bb-C-C# to D 8<sup>th</sup> figure to D rinforzando half note tied to dotted

half note in Bar 9 to C# quarter note tied to whole note in Bar 10 (now key signature of Eb maj/C min or 3 flats).

Back in Bar 7 (“meno”), top staff viole play *mf espr* the middle C# half note tied to 8<sup>th</sup> to C 8<sup>th</sup> tied to triplet value C 8<sup>th</sup>, part of “3” triplet 8ths C down to F# up to B to (Bar 8) A# whole note tied to next bar. The bottom staff viole play on small octave A half note tied to 8<sup>th</sup> to Ab 8<sup>th</sup> tied to triplet value 8<sup>th</sup> down to D up to G to (bar 8) F# whole note tied to next bar.

In Bar 10 (“a tempo”) the Fag returns to the Sailors trek phrase of Great octave Bb quarter note down to Eb grace note to Fb quarter note (repeat same bar and next bar) The C. Fag plays the same except it plays the Great octave Bb quarter note up to small octave Eb grace note to Fb quarter note. Moreover, at the end of Bar 11, the Fag plays the F quarter note tied to whole notes thru Bar 15, while C. Fag plays down to the Great octave Eb whole notes. VC/CB return to the pizz pattern of Great octave Bb 8<sup>th</sup> (with 8<sup>th</sup> rest) down to Eb 8<sup>th</sup> (with 8<sup>th</sup> rest), repeated same bar and next (except that the VC ends *arco* on the Fb quarter note tied to whole notes thru Bar 15 while CB play small octave Eb quarter note tied to whole notes next four bars).

As given, in Bar 12 (“slow”), the Fag plays on Great octave Fb whole note tied thru Bar 15, while C. Fag plays Eb. Clarinet I is “solo” playing “3” triplet value 8<sup>th</sup> notes Line 1 F#-Eb up to C down to D dotted half note tied to whole notes thru Bar 15. Viole top line plays *mp* on middle C whole note tied to dotted quarter note in Bar 13 to Bb 8<sup>th</sup> tied to quarter note down to E up to A quarter notes (those three quarter notes are “3” triplet value notes) to (Bar 14) Ab whole note tied to next bar. Viole bottom staff plays Ab whole note tied to dotted quarter note next bar to Gb 8<sup>th</sup> tied to quarter note down to small octave C quarter to F (all triplet value quarter notes) to (Bar 14) Fb whole note tied to next bar. I hear on the recording a bassoon short phrase in Bar 14 to 15, but I probably forgot to write it down as I hand-copied the cue.

In Bar 16 (*con moto*) we come to Section B (:44). Here we begin a series of one-bar phrases played by the oboe/Fag/horns. The Fag plays small octave Ab 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to Ab 16<sup>th</sup> tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat pattern same bar. The oboe plays on Line 1 Eb notes. Horn I plays *mp* on Line 1 Eb while horn II plays on small octave B.

In Bar 17, the pattern is played again but raised a half tone. The Fag plays on A, oboe on E, horn I on E, and horn II on C# (maj 2<sup>nd</sup> raised tone). Back in Bar 16, the tuba plays the Eb whole note tied to next three bars. The timp is rolled on small octave Eb for many bars. The VC/CB are bowed trem on Eb whole notes. Meanwhile, viole and clarinet I play a running motion pattern of triplet 8<sup>th</sup> note figures. They play small octave Eb-Ab-Cb to descending Bb-Ab-G to Ab-G-Ab to ascending Line 1 Cb-Db-Eb down to (Bar 17) small octave register rising triplet 8ths E-A-C# to B-A-G# to A-G#-A to Line 1 C#-D#-E.

In Bar 18, the flutes join in with the Fag/horns pattern. Flute I and oboe play Line 1 G 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to G 16<sup>th</sup> (connected by a crossbeam) and tied to a stand alone G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat same bar. In Bar 19, they play that pattern on G# to (Bar 20) A to (Bar 21) Bb. Flute II plays on Line 1 E to (Bar 19) F to (Bar 20) Eb to (Bar 21) E. The Fag plays on Bb in Bar 18 (I believe repeated in Bar 19) to A notes in Bar 20 to (Bar 21) Bb to (Bar 22) B to (Bar 23) D. Clarinet II joins in with that pattern in Bar 20 on Line 1 Eb notes to (Bar 21) E notes, while horns play in Bar 19 on

D/F to (Bar 20) C/F# to (Bar 21) C#/G to (Bar 22) C/F# (repeated next bar). The tuba is still sustained on Great octave Eb whole notes. Clarinet I and viole continue to play the running line of triplet 8ths in Bar 18 on small octave register rising G-C#-E to descending D#-C#-B# to C# (viole line) although the clarinet notes are enharmonic with the G-Db-Fb to Eb-Db-C 8<sup>th</sup> notes. At this point mid-Bar 18, the lines continue the enharmonic changes as the viole play Line 1 C#-B#-C# to E-F#-G while the clarinet plays Db-C-Db to Fb-Gb-G. In Bar 19, viole play G# up to Line 1 D to F to descending triplet E-D-C# to D-C#-D up to F-G-G# to (Bar 20) small octave rising triplet 8ths A-Bb-Eb to F#-G-A (repeat same bar) to (Bar 21) small octave Bb-C#-E to G-A-Bb (repeat same bar) to (Bar 22) Line 1 D-F-G# to B-C#-D (d''), repeated same bar to (Bar 23) Line 1 F-G#-B to Line 2 D-E-F (repeated same bar).

Back in Bar 20, Pos I & II play *mf* on the *King Kong* motif. We find small octave tenuto F# dotted half note to tenuto F quarter note to (Bar 21) E tenuto whole note. In Bar 22, the Pos play small octave Bb tenuto dotted half note to Ab tenuto quarter note to (Bar 23) tenuto G# whole note.

In Bar 24 (:57) we come to Section C, *moderato* in the key signature of D min (one flat). The harp is arpeggiando forte starting on small octave A/D/F/A/D/F/A (a'') or D minor. After a quarter rest, all four horns play "3" triplet value 8ths rinforzando-marked Line 1 E-D up to A down to small octave B rinforzando half note tied to whole notes thru Bar 27 and tied to dotted half note in Bar 28 (followed by a quarter rest). After a half & quarter rest in Bar 24, the trumpets and Pos respond. The trumpets play *mf* small octave A-A-A triplet 8ths to (Bar 25) A whole note tied to whole notes next two bars and tied to dotted whole note in Bar 28 (followed by a quarter rest). Trombones play "poco f" on three small octave D/F/A triplet 8<sup>th</sup> triads to (Bar 25) D/F/B (B dim) whole notes tied to next bar to dotted half notes in Bar 28.

Back in Bar 24, flutes are *poco f* on Line 2 D/A whole notes tied to (Bar 25) quarter notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest), and then they play *p* on D/A rinforzando staccato 8ths (followed by a 16<sup>th</sup> rest) to D/A 16<sup>th</sup> tied to quarter notes and tied to (Bar 26) dotted half notes (followed by a quarter rest). In Bar 27, the flutes play D/B rinforzando-marked staccato 8ths (with a 16<sup>th</sup> rest) to D/B 16<sup>th</sup> tied to dotted half notes and tied to dotted half notes in Bar 28 (followed by a quarter rest).

The oboe in Bar 24 plays *poco f* on Line 1 A whole note tied to whole notes thru Bar 27 and tied to dotted half note in Bar 28 (followed by a quarter rest). Clarinets II & III play D/F whole notes. After a half rest in Bar 25, three clarinets play the flutes' pattern on A/B/F, and then repeated in Bars 27-8. Fags play Great and small octave A whole notes thru Bar 27 and tied to dotted half notes in Bar 28. Tubas play on Contra octave and Great octave A notes. The timp is rolled *p* on Great octave A whole note, repeated next three bars, and a dotted half note in Bar 28. After a half rest in Bar 25, the piano plays the pattern played by the flutes and clarinets. The bottom staff (treble clef and "ped") plays starting Line 1 A/B/D/F (B half-dim 7<sup>th</sup>) while top staff plays starting Line 2 A/D/F/A in the pattern given earlier.

Back in Bar 24, viole top staff (1.2.) play forte on Line 2 Bb whole notes thru Bar 28, while middle staff (3.) plays A/Line 2 F, and also middle staff (4.) plays on Line 1 D/F, while bottom staff (5.6.) play small octave A whole notes. VC (harmonics) in the treble clef play Line 2 D/A whole notes thru Bar 27 and dotted half notes in Bar 28. Finally, the basses play "molto legato" on two "5" eight note figures. So we find Great

octave A-Bb-A-G#-A to Bb-A-G#-A-Bb repeated thru Bar 27 to (Bar 28) A dotted half note to “3” triplet G-G#-A 8ths to (Bar 29) “5” figures Bb-Cb-Bb-A-Bb to Cb-Bb-A-Bb-Cb repeated thru Bar 32.

At the end of Bar 28, Fag/C. Fag/tubas play “3” triplet 8ths (Contra and Great octave registers for the tubas) G-G#-A to (Bar 29) Bb whole notes *rinforzando* tied thru Bar 32 and to dotted half notes in Bar 33. Etc.

Skipping to Bar 36 (1:28), we come to Section E, *andante* in  $\frac{3}{4}$  time with the natural canceling the previous one flat key signature. Here we find a musical sequence of *molto legato* trombones/bass clarinets/Fag/viole/celli (strings and Fag are “cue”) that becomes self-borrowed in later Steiner scores (such as *Lion & the Horse*). Focusing on the Pos, they play *mf* on Ab/Db/G (P4 and tritone intervals) dotted half notes tied to quarter notes in Bar 37, and then starting a gradual ascent of quarter note chords A/D/G# (same P4/tritone intervals) to C/F#/B (tritone/P4) to (Bar 38, start of a gradual crescendo) D/G/C (P4/P4) to Eb/Ab/Db (P4/P4) to E/Bb/D (tritone/M3) to (Bar 39) F#/B/D# to G/C#/D to A/D/G. So we hear a bit of quartal harmony here (structured by 4ths, not thirds).

The piano is rolled *p* between Contra octave G dotted half note to Great octave G dotted half note thru Bar 39. The timp is rolled *p* on Great octave G dotted half note (repeat thru bar 39). CB play Great and small octave G notes thru Bar 39. The C. Fag plays on Great octave G notes.

In Bar 40 in  $\frac{2}{4}$  time, the Pos play *forte* on Bb/D/G# half notes decrescendo to (Bar 41 in  $\frac{3}{4}$  time again) descent of quarter note chords A/Db/G to Ab/C/F# to Fb/Bb/Eb to (Bar 42) Eb/G/Db to F#/Cb/Eb to E/Bb/D. The oboes plays *f < >* on Line 2 G# half note to (Bar 41 in  $\frac{3}{4}$  time) G-F#-Eb quarter notes to (Bar 42) C-Bb-A quarter notes. Clarinet I plays Line 2 C# half note to (Bar 41 in  $\frac{3}{4}$  time) C-B-Ab to (Bar 42) F-Eb-D quarter notes. Bass clarinets play Line 2 D/G# half notes to (Bar 41 in  $\frac{3}{4}$  time) Db/G to C/F# to Bb/Eb quarter notes to (Bar 42) G/Db to F#/Cb to E/Bb quarter notes. The bassoon plays small octave Bb half note to (Bar 41) B-Ab-Fb quarter notes to (Bar 42) Cb-A-Ab. The trumpet plays Line 2 C# half note to (Bar 41) C-B-Ab to (Bar 42) F-Eb-D quarter notes. Tuba I plays small octave E half note to (Bar 41) Eb-D-C to (Bar 42) Cb-A-Ab quarter notes. The timp is still rolled on the G notes. And so forth!

#### BERNARD HERRMANN: {Unknown Universal/Revue TV Episode}

As given in my paper “Television Works of Bernard Herrmann,” there is an unidentified Herrmann television score for Universal/Revue Studios available for study at UCSB, Box 108, Folder 7 of the Bernard Herrmann Collection. I suspect that it *may* be a mystery/suspense episode from the *Bob Hope Chrysler Theatre*, or perhaps (less likely) *Kraft Suspense Theatre*.

The first cue is listed as II (M102), *valse macabre* in  $\frac{3}{4}$  time, 40 bars, :57  $\frac{1}{2}$  in duration. Instrumentation: 2 flutes/2 oboes/2 clarinets/bass clarinet/2 Fags/2 horns/2 Bb trumpets/1 Pos/timp/strings.

In Bar 1, the horns play the score’s principal motif on small octave Ab up to middle C 8ths notes (crossbeam connected) to same C dotted quarter note to Bb 8<sup>th</sup> up to (Bar 2) Db dotted half note *sff* and *rinforzando*-marked ( > ) and tied to dotted half notes thru Bar 9. Also in Bar 2, two *sords* (muted) trumpets play Line 1 Db dotted half note *sff* tied to dotted half notes thru Bar 9.

In Bar 3, two oboes and two clarinets play the motif (Line 1 for oboes; small octave for clarinets). They play *ff* (fortissimo) on E-G 8<sup>th</sup> notes to G dotted quarter note down to E 8<sup>th</sup> up to (Bar 4) B dotted half note *sff* and rinforzando-marked tied to dotted half notes thru Bar 9. In Bar 4, *sord* Pos I joins in playing *sff* on small octave B dotted half note tied thru Bar 9.

In Bar 5, the flutes/violins/viole join in on the motif layering. They play *ff* on Line 2 (Line 1 for viole) G-B 8ths to B dotted quarter note to G 8<sup>th</sup> up to Line 3 (Line 2 for viole) Eb dotted half note *sff* and rinforzando, tied thru Bar 9.

In Bar 7, the bass clarinet/Fags/VC/CB join in. They play small octave (Contra octave for Fag II) B up to Eb 8ths legato to Eb dotted quarter note back to B 8<sup>th</sup> up to (Bar 8) rinforzando *sff* G dotted half notes down to (Bar 9) G-B 8ths to B dotted quarter note to G 8<sup>th</sup>.

In Bars 10 thru 13, we hear a simple 3/4 rhythm played by the strings, first *arco* and then *pizz*. First you hear the timp and VC/CB playing *mf* on Great octave B quarter note (followed by a half rest) down to (Bar 11) F quarter note (with a half rest). Repeat pattern next two bars. After a quarter rest in Bar 10, violins I play two Line 1 Cb/G quarter notes (repeated Bar 11) and repeated in Bars 12-13 but *pizzicato*. Violins II play small octave G and Line Eb quarter notes, repeated next three bars (but *pizz* in Bars 12-13). Viole play two small octave Eb quarter notes *ff* (repeated next three bars but *pizz* in Bars 12-13). The sequence in Bars 12-13 are *forte* decrescendo--with the decrescendo hairpin ( > ) under each staff. The combined tonality appears to be the unusual augmented 7<sup>th</sup> of Cb/Eb/G/B (if the B is included), other a simple Cb augmented triad (Cb/Eb/G).

In Bars 14-15, the two bass clarinets are soli playing *mf* the valse motif. They sound G up to B legato 8ths to B dotted half note down to G 8<sup>th</sup> up to (Bar 15) Eb dotted half note.

In Bars 16 thru 19, the simple 3/4 rhythm (same pattern & notes) is played again, this time all *pizzicato* and *p* (*piano*) level. In Bars 20-21, two clarinets play the valse motif on Line 1 Cb-Eb 8ths to Eb dotted quarter note to Cb 8<sup>th</sup> up to (Bar 21) G dotted half note decrescendo. During this two-bar duration, the strings are converted to mutes (*sords*).

In Bars 22-25, the strings are now *arco* playing the 3/4 quarter note valse rhythm, gradually *poco rall*.

In Bars 26-38, we find a combination of the simple rhythm and the valse motif played by the soli strings. In Bar 26 (*Lento* and *sotto voce*), violins I play the motif *pp* < small octave Ab 8<sup>th</sup> legato up to middle C 8ths to C dotted quarter note to Bb 8<sup>th</sup> to (Bar 27) Db dotted half note decrescendo. The legato/slur curve line is over the notes in these two bars. Then violins I play *pp* on small octave A quarter note to C dotted quarter note to Bb 8<sup>th</sup> to (Bar 29) Db dotted half note. Back in Bar 26, VC/CB play *pp* on Great octave Ab quarter note (followed by a half rest) to (Bar 27) Bb quarter note (with a half rest). Repeat next two bars. After a quarter rest in Bar 26, violins II plays two small octave Ab quarter notes to (Bar 27), after a quarter rest, two G quarter notes to (Bar 28), after a quarter rest, two Ab quarter notes (repeat next bar). After a quarter rest in Bar 26, the viole play two small octave Eb quarter notes (repeated next two bars) to (Bar 29) two Fb quarter notes after a quarter rest.

In Bar 30, violins I plays crescendo middle C-Eb 8ths to Eb dotted quarter note to middle C 8<sup>th</sup> to (Bar 31) Bb-Db 8ths to D dotted quarter to Bb 8<sup>th</sup> to (Bar 32) C quarter to Eb dotted quarter to C 8<sup>th</sup> to (Bar 33) Bb quarter to Db dotted quarter to Bb 8<sup>th</sup>. VC/CB continue the Ab to next bar's Bb quarter notes, as given earlier, repeated thru Bar 35. In Bars 30-31, violins II repeat Bars 26-27, repeated again in Bars 32-33. In Bars 30-34, the viole repeat Bar 26 (two Eb quarter notes).

In Bar 34, violins I plays the valse motif on Ab-C 8ths to C dotted quarter to BB 8<sup>th</sup> to (Bar 35) Db dotted half note tied to dotted half notes thru Bar 38. Then violins I are tacet al fine. After a quarter rest in Bar 34, violins II play two small octave Ab quarter notes (repeat thru Bar 38). Tacet to end of cue. Viole, meanwhile, play Two Eb quarter notes to (Bar 35) two Fb quarter notes after a quarter rest (repeat thru Bar 38). Tacet al fine. The VC/VB play in Bar 35 the Bb quarter note (followed by a half rest). Repeat next bar. VC plays the Bb for the next two bars while basses play (I believe—unclear) the Db quarter note (followed by a half rest) and repeated in Bar 38.

In Bar 39, the clarinets are soli playing *p* the valse motif on middle C to Eb 8<sup>th</sup> notes to Eb dotted quarter note to C 8<sup>th</sup> up to (Bar 40) F# dotted half note decrescendo, and held fermata.

End of cue.

Cue III (M103), *valse* in 3/4 time, 48 bars, 1:04. Two horns start off the cue exactly as in Bar 1 of cue II. They play forte small octave Ab up to middle C 8ths to C dotted quarter note to Bb 8<sup>th</sup> up to (Bar 2) Db dotted half note *sff* decrescendo and tied to dotted quarter note in Bar 3 (followed by an 8<sup>th</sup> and quarter rest). In Bar 2, two oboes and two clarinets play *forte* on Line 1 Db dotted half note tied to dotted quarter note in Bar 3 (followed by rests).

In Bar 4, muted violins I play *p* < > on small octave Ab up to middle C legato 8ths to C dotted quarter note to Bb 8<sup>th</sup> to (Bar 5) Db dotted half note tied to dotted half note next bar. The *sords* VC play *p* on Great octave Ab dotted quarter note up to small octave Eb dotted quarter note to (Bar 5) Great octave Bb dotted half note down to (Bar 6) Eb dotted half note decrescendo. After a quarter rest in Bar 5, muted violins II play *p* on two small octave G quarter notes while viole play two small octave Eb quarter notes. In Bar 6, after a quarter rest, violins II play the G half note, while viole play the Eb half note.

In Bar 7, horn I is *solo* playing *p* < on small octave Ab quarter note up to middle C dotted quarter note to Bb 8<sup>th</sup> up to (Bar 8) Db dotted half note tied to dotted half note next bar, decrescendo. The bass clarinet plays small octave Ab dotted quarter note up to Line 1 Eb dotted quarter note down to (Bar 8) Bb dotted half note down to (Bar 9) Eb dotted half note. After a quarter rest in Bar 8, the clarinets play *p* > two Fb/Ab quarter notes. After a quarter rest in Bar 9, they play the Fb/Ab half notes decrescendo.

In Bar 10, violins I play Line 1 C-Eb 8ths to Eb dotted quarter to C 8<sup>th</sup> to (Bar 11) Bb up to Db 8ths to Db half note. VC play Great octave Ab dotted quarter note up to Eb dotted quarter note down to (Bar 11) Bb dotted quarter note up to small octave G dotted quarter note. After a quarter rest in Bar 10, violins II play middle C (Line 1) half note crescendo to (Bar 11) Bb dotted half note decrescendo. After a quarter rest in Bar 10, viole play small octave Ab half note to (Bar 11) G dotted half note.



In Bar 12, the solo horn plays middle C quarter note up to Eb dotted quarter note to C 8<sup>th</sup> to (Bar 13) Bb dotted half note tied to dotted half note in Bar 14. The bass clarinet plays small octave Ab dotted quarter note up to Line 1 Eb down to (Bar 13) Eb up to Bb down to (Bar 14) Fb half note up to Bb quarter note. After a quarter rest in Bar 12, the clarinets play *p* > Ab/C half notes. After a quarter rest in Bar 13, they play G/Bb half notes legato and crescendo to (Bar 14) Fb/Ab dotted half notes decrescendo.

In Bar 15, violins I play Line 1 C-Eb 8ths to Eb dotted quarter note to C 8<sup>th</sup> to (Bar 16) Bb dotted half note tied to dotted half note next bar. VC play Great octave Ab dotted quarter note up to small octave Eb down to (Bar 16) E up to Bb to (Bar 17) Fb half note up to Bb quarter note. After a quarter rest in Bar 15, violins II play middle C half note decrescendo to (Bar 16), after a quarter rest, Bb half note to (Bar 17) Ab dotted half note. Viole play, after a quarter rest, small octave Ab half note to (Bar 16) after a quarter rest, G half note to (Bar 17) Fb dotted half note decrescendo.

In Bar 18, the clarinets play *p* on Ab/C to C/Eb 8ths to C/Eb dotted quarter notes to Bb/Db 8ths to (Bar 19) Db/Fb dotted half notes. The bass clarinet plays *p* on small octave Ab dotted quarter note up to Eb dotted quarter note down to (Bar 19) Bb dotted quarter note down to Eb dotted quarter note. Repeat next two bars. All notes are played under the legato/slur line (same for the clarinets). In Bar 20, the clarinets play Ab/C to C/Eb 8ths to C/Eb dotted quarter notes to Ab/C 8ths to (Bar 21) G/Bb dotted half notes, decrescendo.

In Bar 21, the harp finally play joins in. We find rising 16<sup>th</sup> note figures in the bottom staff (treble clef) starting Line 1 Bb-C-D-Eb crescendo to F-G-Ab-Bb to (top staff) Line 3 C-D-Eb-F (written Line 2 but with the 8va *ottava* above. The legato slur line is above the notes.

In Bar 22 (:29 ½), the combined violins play starting Line 2 F#/D/F# to A/F#/A 8<sup>th</sup> notes to A/F#/A dotted quarter notes to G/E/G 8ths up to (Bar 23) B/G/B dotted half notes. Viole play rising quarter notes starting small octave D-A-F# to (Bar 23, treble clef) B-D-E(e''). The viole staff returns to the normal alto clef next bar. The VC plays *p* > on small octave D dotted half note (silent next bar).

In Bar 24, the violins play E/C#/E to G/E/Line 3 G (g''') 8ths to E/G/E dotted quarter notes to F#/D/F# 8ths to (Bar 25) A/F#/A dotted half notes. The viole play rising quarter notes A-E-C# to (Bar 25, treble clef) D-F#-Line 2 A (a''). The celli play the Great octave A dotted half note in Bar 24 only.

In Bar 26, flutes play *p dolce* crescendo descending quarter note dyads starting Line 3 D/F# to C#/E to B/D to (Bar 27) A/C# half notes to G/B quarter notes. (All notes played under the legato curve line). The oboes play the same pattern but starting an octave lower. In Bar 27, the bass clarinet plays *p* > on small octave G dotted half note. After a 16<sup>th</sup> rest in Bar 27, the clarinets play small octave D-E-G 16ths (connected by two crossbeams) to B half note, crescendo-decrescendo.

In Bar 28, the flutes and oboes play quarter note dyads C#/E to B/D to G/B to (Bar 29) G/B half notes to F#/A quarter notes. In Bar 29, the bass clarinet plays lowest D dotted half note. After a 16<sup>th</sup> rest, the clarinets play D-F#-A 16ths to Line 1 D half note decrescendo.

In Bars 30-33, the violins repeat Bars 22-25 but an octave lower. The viole join in on that pattern playing D-F# 8ths to F# dotted quarter note to E 8<sup>th</sup> to (Bar 31) G dotted half note. In Bar 32, the viole play middle C#-E 8ths to E dotted quarter to D 8<sup>th</sup> to (Bar

33) B dotted half note. The celli play rising quarter notes starting Great octave D-A-F# to (Bar 31) B-D-E down to (Bar 32) A-E-middle C# to (Bar 33) small octave G# dotted half note. The CB play small octave D dotted half note (silent next bar). In Bar 32, the CB play Great octave A dotted half note up to (Bar 33) Line 1 D quarter note to F#-A.

In Bar 34, the oboes are soli playing *p crescendo* Line 2 three D/F# tenuto quarter notes to (Bar 35) D/F# half notes to C#/E quarter notes, decrescendo. Flutes also play the same pattern in Bar 35. The clarinets play Line 1 D quarter note to C# half note. The bass clarinet plays small octave Bb half note decrescendo. The Fags play *mf >* on small octave F#/Bb dotted half notes.

The oboes return soli in Bar 36 with three C#/E tenuto quarter notes crescendo to (Bar 37) C#/E half notes to Bb/D quarter notes (joined by the flutes). The clarinets play E quarter note to D half note, and the bass clarinet plays lowest D dotted half note. The Fags play F#/Bb dotted half notes.

In Bar 38, violins I play quarter notes crescendo Line 1 Bb to Line 2 C# to Line 1 B to (Bar 39) F# dotted half note decrescendo (all notes under the legato slur). Violins II play Line 1 Gb-A-G to (Bar 39) D dotted half note. Viola play Line 1 Bb-C#-B to (Bar 39) F# dotted half note. The celli ("k" tenor clef) plays Gb-A-G quarter notes to (Bar 39) D dotted half note.

In Bar 40, the VC/CB play *p* on three tenuto small octave Db quarter notes repeated thru Bar 47 to (Bar 48) one Db quarter note (followed by a half rest held fermata). The timp beats *pp* on the same pattern. The bass clarinet plays the Line 1 Db dotted half note tied thru Bar 47. The clarinets/Fags play the valse motif for four bars in successive descending half tones. They both play Line 1 register Db/F to F/Ab 8ths to F/Ab dotted quarter notes to Db/F 8ths to (Bar 41) C/Eb to Eb/Gb 8ths to dotted quarter notes to C/Eb 8ths to (Bar 42) B/D to D/F 8ths to same dotted quarter notes to B/D 8ths to (Bar 43) Bb/Db to Db/Fb 8ths to Db/Fb dotted quarter notes to Bb/Db 8ths.

In Bars 44 thru 48, the clarinets and Fags play descending dotted half notes legato, crescendo-decrescendo. Back to the normal bass clef for the bassoons. The clarinets and Fags play G/B dotted half notes to (Bar 45) Gb/Bb to (Bar 46) F/A to (Bar 47) Fb/Ab to (Bar 48, clarinets only) F/A dotted half notes, held fermata.

End of cue.

Cue IV (M104), *Lento* in  $\frac{3}{4}$  time, 11 bars and 27 seconds in duration. I believe I covered this cue in my Television Works paper, so I'll simply cut & paste here.

Cue IV is a repeated phrase alternating between the flute and clarinet. In Bar 1, flute I plays *mf* crescendo the B down to F# quarter notes to E-C 8ths. In Bar 2, clarinet I plays that motif cell. The harp is arpeggiando on the D Dom 9<sup>th</sup> (D/F#/A/C/E) but with the actual dotted half note spacing of D/A/D/F#, A/Line 1 C/E. Repeat in Bar 2. In Bar 3, the flute returns playing the motif on A to G quarter notes to F#-E, with the clarinet taking over in Bar 4. The harp is again arpeggiando, this time on the E min 7<sup>th</sup> (E/G/B/D) dotted half note chord (actual spacing G/D/E. G/B/D).

Bars5-6 = Bars 1-2.

In Bar 7, flute I plays A down to F quarter notes to E-D 8<sup>th</sup> notes, repeated by the clarinet in Bar 8. The harp is arpeggiando on G Dom 7<sup>th</sup> (B/B/D/F) dotted half note chord, but spaced as G/D/F/B/Line 1 D. In Bar 9, as the harp is arpeggiando on C Dom 7<sup>th</sup> (C/E/G/Bb), the horns play p crescendo C/E quarter note dyads to Bb/D dotted quarter note dyad to G/Bb 8<sup>th</sup> to (Bar 10) the C/E quarter note dyad again to Bb/D half note dyad tied to dotted half notes next bar, held fermata.

Cue V (M201) is *Vivo* in C time, 3 bars, :08. It appears to be an end reel short cue (performed just before commercial break). The horns play *sf* on Line 1 C/E whole notes tied to whole notes next bar. The harp plays the Line 1 C/E whole notes (let vibrate). Violins are fingered trem between Line 1 C/E half notes to interchanged C/E half notes (repeated same bar and next). Violas are fingered trem between middle C to E half notes (repeated same bar and next).

The muted trumpets are prominent playing Line 1 G#/B grace notes to Gb/Bb 8ths (repeat again), followed by a quarter rest, and then another G#/B grace note to Gb/Bb 8<sup>th</sup> note pattern (followed by an 8<sup>th</sup> and quarter rest). Silent next two bars.

After a half and quarter rest in Bar 1, muted Pos play *sf* and *rinforzando*-marked on small octave F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 2) E 8<sup>th</sup> (with an 8<sup>th</sup> rest) to F# 8<sup>th</sup> again (with an 8<sup>th</sup> rest) to E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). VC/CB play the same pattern but *pizzicato*. I believe the triangle sounds on those 8<sup>th</sup> notes as well. After a half rest in Bar 2, the flutes play *ff* on two *rinforzando* Line 2 E 8ths (crossbeam connected) to stand alone E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The oboes play Line 2 G/B 8ths in that pattern. Combined we hear the E min (E/G/B).

In Bar 3, the clarinets play Bb/Line 1 D 8ths (followed by an 8<sup>th</sup> rest) to Bb/D 8ths again (followed by an 8<sup>th</sup> rest and a fermata held half rest). The bass clarinet plays on the small octave Bb 8ths. The Fags play *forte* decrescendo on Line 1 C/E whole notes, held fermata. End of cue.

Cue VI (M202), *Moderato* in 3/4 time, 15 bars, :24. In Bars 1 thru 5, the horns/trumpets/timp/violins/viole play an ostinato pattern. Trumpets, Pos, and violins play *forte* > small octave and Line 1 Ab 8<sup>th</sup> notes to two Ab quarter notes to 8<sup>th</sup> notes again. The timp beats *f* > on Great octave Ab 8<sup>th</sup> to Ab-Ab- quarter notes to Ab 8<sup>th</sup>. Violas play small octave Ab notes in that pattern.

In Bar 2, the Pos play *sf* > on the Great octave E half note (followed by a quarter rest). Repeat in Bar 4. The bass clarinet/Fags/VC/CB play fortissimo on Great octave (small octave for bass clarinet) E half note to F dotted 8<sup>th</sup> to G 16<sup>th</sup> figure to (Bar 3) Ab dotted 8<sup>th</sup> to Bb 16<sup>th</sup> figure to B half note. Repeat this two-bar pattern in Bars 4-5.

In Bars 6 thru 9, the violins and viole play the same ostinato pattern. Violins I play *ff* > on Line 1 D 8<sup>th</sup> to D-D quarter notes to F 8<sup>th</sup> while violins II play on small octave Bb, and viole play on small octave Ab. After a quarter rest in Bar 6, the oboes play *forte* on Line 2 D/F# quarter notes tied to 8ths to Db/F 16ths to C/E 16ths figure to (Bar 7) C/E dotted half note. The clarinets then play that pattern in Bars 7-8. So, after a quarter rest, they play BB/D quarter notes tied to 8ths to A/C# to Ab/C 16ths figure to (Bar 8) Ab/C dotted half notes decrescendo. The Fags ("k" tenor clef) then play that pattern in Bars 8-9. So, after a quarter rest, they play D/F# dotted half notes (curiously

notated differently instead of the quarter to 8<sup>th</sup> notes tie) to Db/F 16ths to C/E 16ths to (Bar 9) C/E dotted half notes.

In Bars 10 thru 14, the violins/viole/timp play the ostinato pattern. Timp beats again on the Ab notes *mf* >. Violins I & II both play *ff* > on small octave Ab notes (same for viole). In Bar 11, the VC/CB play *sff* on Great octave E half note to F dotted 8<sup>th</sup> to G 16<sup>th</sup> to (Bar 12) Ab dotted 8<sup>th</sup> to Bb 16<sup>th</sup> to B half note. Repeat this two-bar pattern next two bars.

In end Bar 15, the clarinets play on small octave E/Ab dotted half notes, held fermata. The bass clarinet plays on lowest D dotted half note held fermata. The Fags play Bb/D (d) dotted half note, held fermata. End of cue.

Cue VII (M203), *Lento* in C time, 5 bars, :12. This is an interesting, quite Herrmannesque cue (naturally!). The “Cors” (horns) play grace notes (notated as 32<sup>nd</sup> notes) small octave A-Bb-B-C to middle C# whole note *sff*. Trumpets *sff* on G/C (c’) whole notes, while the Pos play on Line 1 E whole note. So we have the C maj (C/E/G) with the added dissonant minor 2<sup>nd</sup> (C#) in relation to C natural. After a quarter rest, the clarinets and bass clarinet play small octave Bb down to E to F quarter notes to (Bar 2) F# dotted half note (followed by a quarter rest). All notes are played legato. The Fags play the same pattern but small octave and Great octave registers.

In Bar 2, after a quarter rest, the horns play forte on C/E dotted 8ths to C/E 16ths figure to C/E half notes, decrescendo. The Pos, after a quarter rest, play *mf* > on small octave G dotted 8<sup>th</sup> to G 16<sup>th</sup> to G half note. The timp is trill rolled *mf* > on Great octave F# dotted half note (followed by a quarter rest). After a half and quarter rest in Bar 2, the VC/CB play Great octave Bb quarter note fortissimo to (Bar 3) E whole note decrescendo.

In Bar 3, two flutes play *mf* on Line 2 B-B-B staccato 8ths to A rinforzando 8<sup>th</sup> (all 8ths are crossbeam connected). Repeated same bar. Oboes play similarly. We find three E/G# staccato 8ths to D/F rinforzando 8ths (repeated same bar). Clarinets play on G#/B 8<sup>th</sup> notes. Combined we hear the E maj tonality (E/G#/B). Violins I play three Line 2 G#/B staccato 8ths (followed by an 8<sup>th</sup> rest) to three more such dyad staccato 8ths. Violins II play B/E, while viole play Line 1 G# staccato 8ths.

In Bar 4, the respective pattern repeats in different notes. Flutes play on Line 2 G-G-G staccato 8ths to F rinforzando 8<sup>th</sup> (repeated same bar), while oboes play on C/Eb, and clarinets on Eb/G. Combined we hear the C min tonality (C/Eb/G). Violins I play on three Eb/G staccato 8ths (followed by an 8<sup>th</sup> rest), repeated same bar, while violins II play on Line 2 C, and viole on Eb.

In Bar 5, the flutes play E-E-E staccato 8ths to D rinforzando 8<sup>th</sup> back to the E half note, held fermata. Oboes play A/C staccato 8ths 3X to G/Bb rinforzando 8ths to A/C half notes, held fermata. Clarinets play middle C/E staccato 8ths 3X to Bb/D 8ths to C/E half notes, held fermata. Combined we hear the A min tonality (A/C/E). The violins play on Line 2 C/E 8ths played 3X, followed by an 8<sup>th</sup> rest and a half rest held fermata. Violins II play on Line 1 A-A-A followed by rests, and viole play on middle C-C-C 8ths followed by rests. End of cue.

Cue IX (M205), *Allegretto vivace* in 2/4 time. This is a curiously whimsical cue, comedic in flavor, light. It reminds me somewhat of some of the cues in an *Alfred*

*Hitchcock Hour* episode starring Roddy McDowell as a character who changes his appearance to attract a woman. I'll just go into this cue very briefly instead of in depth.

Flutes play forte on Line 1 G-G-F#-F# staccato 8<sup>th</sup> notes (crossbeam connected) to (Bar 2) F-F-F-F 8<sup>th</sup> notes to (Bar 3) F dotted 8<sup>th</sup> rinforzando-marked note to F 16<sup>th</sup> (crossbeam connected) to F-F 8ths (crossbeam connected), repeated next bar. Bars 5-6 = Bars 1-2. Then they play E dotted 8<sup>th</sup> note rinforzando to F# 16<sup>th</sup> figure to F#-F# 8ths (repeated next bar) to (Bar 9) F-F-E-E 8ths (repeated thru Bar 12). Oboes play the same pattern. We find two Bb/Eb staccato 8ths to A/D staccato 8ths to (Bar 2) two Ab/C 8ths to Ab/Bb 8ths to (Bar 3) Ab/C dotted 8ths to F/Ab 16<sup>th</sup> figure to two F/Ab 8ths (repeated next bar). Bars 5-6 = Bars 1-2. In Bar 7, they play E/C dotted 8ths to F#/A 16ths figure to two F#/A 8ths (repeated next bar). In Bars 9-12 they play Bb/D (d') 2X to Bb/C 8ths 2X. Clarinets play small octave Eb staccato 8<sup>th</sup> up to Line 1 Eb down to Bb 8<sup>th</sup> up to Eb 8<sup>th</sup> (repeat same bar and Bar2). In Bar 3, they play F up to D 8ths (repeated same bar and repeated in Bar 4). Bars 5-6 = Bars 1-2. In Bar 7, they play lowest D 8<sup>th</sup> to A/C 8ths played 2X, repeated thru Bar 12. In Bar 3, after an 8<sup>th</sup> rest, the Flutes play *mf* small octave Ab/BB 8ths (followed by an 8<sup>th</sup> rest) to another Ab/Bb 8<sup>th</sup> dyad. Repeat next bar. In Bar 7, after an 8<sup>th</sup> rest, they play A/Line 1C 8ths (with an 8<sup>th</sup> rest) to another A/C 8<sup>th</sup> dyad. Repeat next bar. In Bars 9-12, they repeat Bar 3. Back in Bar 3, the triangle sounds *p* on a quarter note (followed by a quarter rest), repeated in Bar 4. Repeat in Bars 7-8, and Bars 11-12.

The pattern of music changes starting in Bar 13. Flutes play *mf dolce* on Line 2 Eb/G dotted quarter notes to D/F# 8ths (repeated next bar) to (Bar 15) Eb/G up to G/Bb to F/Ab to Eb/G 8<sup>th</sup> note dyads. All notes in Bars 13-15 are played under the legato slur line. In Bar 16, the flutes play D/F dotted quarter notes to C#/E 8ths (repeated next bar) to (Bar 18) D/F up to F/Ab to Eb/G to D/F quarter note dyads (all notes legato played). In Bar 19, the flutes play Bb/D dotted quarter notes to Ab/C 8ths (repeated next bar) to (Bar 21) Bb/D up to D/F to C/Eb to Ab/C 8<sup>th</sup> note dyads. In Bar 22, they play Line 1 G/BB dotted quarter notes to F#/A 8ths (repeated next bar) steady crescendo to (Bar 24) G/B half notes tied to half notes next bar, decrescendo.

Back to Bar 13, muted violins I & II, after an 8<sup>th</sup> rest, play *p* on Line 1 Eb down to Bb back up to Eb staccato 8<sup>th</sup> notes (repeated in Bars 14-15) to (Bar 16), after an 8<sup>th</sup> rest, Ab-F-Ab 8ths (repeated in Bars 17-18) to (Bar 19), after an 8<sup>th</sup> rest, F-Bb-F thru Bar 21, and then in Bar 22, after an 8<sup>th</sup> rest, Eb-Bb-Eb 8ths again (repeated thru Bar 25). Violins play the same, but are pizzicato. Violas are pizz plucking small octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest), repeated next two bars. In Bar 16, they pluck on Bb 8ths for the next two bars. In Bars 19-21, they pluck on Ab 8ths. Finally, in Bars 22-25, they pluck the Eb 8ths again. VC pluck pizz on small octave Eb in Bars 13-15, then on Bb in Bars 16-18, and then Ab in Bars 19-21, and finally Eb 8ths again in Bars 22-15.

In Bars 26-27, the clarinets and bass clarinet are soli. Clarinets play *p* on two lowest (small octave) D/Ab tenuto quarter notes to (Bar 27) D/Ab tenuto half notes. After an 8<sup>th</sup> rest, the bass clarinet plays small octave Bb-F-Bb staccato 8ths (repeated in Bar 27).

In Bar 28, the muted horns play two Line 1 tenuto C/E quarter notes to (Bar 29) C/E tenuto half notes. Fag I plays Great octave Bb staccato 8<sup>th</sup> up to small octave staccato Bb (repeated same bar and repeated next bar). Fag II plays Contra octave Bb 8<sup>th</sup> (followed by rests), repeated next bar.

In Bar 30, the oboes play  $p <$  on Bb/Line 2 D quarter notes to Ab/C staccato 8ths (followed by an 8<sup>th</sup> rest), repeated in Bar 31. VC pluck *pizz pp* on Great octave up to small octave Bb 8ths (repeat same bar and next bar). The CB plays the Great octave Bb quarter note (followed by a quarter rest), repeated next bar.

In Bar 32, the clarinets take over playing  $p <$  on Line 1 C/E quarter notes to Bb/D staccato 8ths (followed by an 8<sup>th</sup> rest), repeated next bar. Pizz celli pluck Great octave E up to small octave E 8ths (repeated same bar and next) while CB play the Great octave E quarter note (with a quarter rest), repeated in Bar 33. In Bar 34, muted trumpets play two Line 1 Gb/Bb tenuto quarter note dyads to (Bar 35) Gb/Bb tenuto half notes. VC/CB repeat Bar 33.

After a quarter rest in Bar 35, flute I is  $pp <$  trill on Line 1 Bb quarter note to A-Bb grace notes to (back to the beginning bars' pattern). Etc etc.

## EMPIRE OF THE DARK (aka EVIL NIGHT) Music by John Morgan)

### “Travels”

Much greater attention should be brought upon a composer from the “Old School” temperament and training, John Morgan. Not that he’s ancient in physical years! It’s just that he composes music the good ole fashioned way: he meticulously writes out his fully orchestrated scores by hand on score paper, basically shies away from the artificial tonalities of modern synthesized music, has learned from film music masters such as Max Steiner (whom he personally knew) and seasoned practitioners such as Fred Steiner, and so forth. John is best known for his reconstruction work of classic film scores from the Golden and Silver Ages via Marco Polo compact discs. This is quite excellent service. Nevertheless, he is also one of the best (un-tapped) film music composers available, but unfortunately he has not yet received his “Big Break” into a major feature film. I believe he was almost commissioned to do a Nicolas Meyer-directed *Star Trek* movie (he’s work with Meyer previously on radio), but studio execs opted for a better-known (but far lesser) talent.

Be that as it may, he has still managed to do a fair body of work. There is a promotional cd still available from Screen Archives that features the music of John Morgan and William Stromberg. Personally I would’ve preferred a promotional cd of *just* Morgan music (and another one of *just* Stromberg music). While I definitely recommend buying the cd, I was disappointed it did not include tracks from Morgan’s earlier symphonic works such as *The Aftermath* and “*Evil Dead*”. A little known work titled *The Eggs* (unfortunately not included in the cd) is especially delightful, and it includes in that short work a humorous homage to the Chase music of Herrmann’s *North By Northwest*. You should hear it; it’s quite a lot of fun! However, track # 33 “Demon In The Bottle” best characterizes this fun. Track # 5 (“Devastation”) is quite Herrmannesque and it’s somewhat close to the style I will describe below in “Clues” (but “Devastation” includes strings, harp, etc., unlike “Clues”). Track #14 (“Take-Off”) has a rather Franz-Waxman quality to it (as well Steiner). Track #26 (“Dupont National Spot”) has a noble John Barry characteristic to it. Nice cue. Track #31 (“Crack The Code”) is one of my favorite cues in the cd, offering a Herrmannesque-kind of harp arpeggio movement. Buy the cd.

His first symphonic score was *The Aftermath* (1982). You can get details on the internet movie database website. It's a luxurious score, much too good for that B- or C-sci-fi flick. It certainly deserves a cd release of the original tracks or a new recording. In many respects, the score is, in my opinion, an interesting mix of Bernard Herrmann-Max Steiner styles (and since they are my personal favorites, obviously I liked John's score!). The Main Title utilizes a certain characteristic construction that, while unique, nevertheless harkens to Herrmann's Main title to *Mysterious Island*. Unfortunately, I do not have the written music to the score; otherwise I would focus on several cues I enjoyed.

I do, however, possess two written cues from *Evil Night*, John's next major score by the same producer. *Evil Night* was the working title of the pic, but later was changed to *Empire of the Dark* (I prefer the other title). While the movie itself (based on old memories) is barely tolerable (I liked *Aftermath* better), once again the music score is far better than what the film deserved.

Instrumentation: three Bb clarinets, bass clarinet, and C.B. clarinet. 4/4 time signature, 27 bars, 1:45. Quarter note = 60. The cue is marked on the upper left hand margin as "Transposed." In other words, to clarify here, the cue is written for the clarinet as a Bb transposing instrument (written a major 2<sup>nd</sup> interval higher than the "C" or concert pitch). So, middle (Line 1 register) C (c') half note, say, as written for the Bb clarinet will actually *sound* in concert pitch as the small octave register as a Bb half note. That's why it is called a *Bb* (B-flat) transposing instrument (the written C for the instrument sounds as concert Bb). The horn in "F" means that the written C for that instrument actually sounds in concert pitch as the F note a perfect 5<sup>th</sup> interval below. The "G" alto flute means that the written C for that instrument sounds as the G in concert pitch a perfect 4<sup>th</sup> below. And so forth.

With that aside, let's explore this cue. When I first heard it, I immediately liked it. The rich resonance of the clarinets choir in the *chalmereau* (Fr.) lowest register range (lowest D small octave up to, say, Line 1 G) is unmistakably appealing. Darkly reedy, throaty deep resonance. Herrmann often employed choirs of three or four clarinets with one or two bass clarinets (sometimes adding a contra bass clarinet for that deeper, guttural effect). The cue reminded me then of the Herrmann music used in the *Cimarron Strip* episode, "A Knife In The Darkness." This cue could be inserted in that episode (many years post-production!) and few people would be wiser to the difference. So this cue obviously shows the Herrmannesque side of Morgan's style, quite appropriate for the type of subject matter in a movie with the title *Evil Night* ! Unfortunately I do not remember the scene in which this particular cue was written for. I had difficulty finding a vhs rental copy of this movie even ten years ago, and unfortunately I lost my cassette copy of the music/dialogue lifted from the rental video. I do not know if this forgettable movie (but with the unforgettable, top-notch score!) is still available for sale. I rather doubt it (unless you try eBay!).

In Bar 1, we immediately hear a pattern that is heard later in the score. Clarinets play *mp crescendo* (with the < crescendo hairpin under the notes) two G min small octave G/Bb/D (d') 8ths note chords (connected by a crossbeam) to same G min quarter note triad (repeat pattern same bar) to (Bar 2) Ab/Cb/Eb (Ab min) whole note chord decrescendo (>). The bass clarinet play small octave G to Bb half notes to (Bar 2) Cb

half note to (mf) D to Eb quarter notes (all five notes played legato). The C.B. clarinet is *col* the bass clarinet.

In Bar 3, the clarinets repeat Bar 1 to (Bar 4) the Bb min (Bb/Db/F) whole notes decrescendo. The bass clarinet and C.B. clarinet play crescendo the G dotted quarter notes to A 8<sup>th</sup> to Bb dotted quarter to middle C 8<sup>th</sup> notes to (Bar 4) the Db half note played mf (all five notes played legato) up to G to F quarter notes played legato.

In Bar 5, the clarinets play crescendo the A min (A/C/E) pattern (see Bars 1 and 3) of 8<sup>th</sup> notes to quarter notes to (Bar 6) the B maj (B/D#/F#) whole note triad decrescendo. The bass clarinet and C.B. clarinet play a steady descent of notes starting with Line 1 E dotted quarter note to D 8<sup>th</sup> to middle C dotted 8<sup>th</sup> to small octave B 8<sup>th</sup> to (Bar 6) A dotted quarter to G 8<sup>th</sup> to Gb dotted quarter to Eb 8<sup>th</sup>.

In Bar 7, the clarinets repeat Bar 5, except that it is *rit* (slowed tempo) at the end of the bar. In Bar 8, they settle on the C# min (C#/E/G#) whole notes decrescendo, and held fermata. Meanwhile, the bosom buddies of the bass clarinet and contra bass clarinet play crescendo lowest E dotted quarter note to F 8<sup>th</sup> to G# dotted quarter note to A 8<sup>th</sup> to (Bar 8) the Bb half note (*rit*) to middle C quarter note to the Db quarter note decrescendo (held fermata). We reach the 33 second mark at the end of Bar 8.

In Bar 9 (“A Bit Faster”), the clarinets now sound *mf crescendo* (instead of *mp*) the pattern given (see Bar 1) on E min 1<sup>st</sup> inversion (G/B/E) triads to (Bar 10) C maj 2<sup>nd</sup> inv (G/C/E) quarter note chord up to C maj root position (C/E/G) half note chord to B min (B/D/F#) quarter note triad (the three notes in Bar 10 are played legato). Meanwhile, the bass clarinet/C.B. clarinet play *mf* on tenuto-marked Line 1 E to D half notes to (Bar 10) middle C to small octave B tenuto half notes.

In Bar 11, the clarinets repeat Bar 9 to (Bar 12) the D maj 1st inv (F#/A/D) quarter note chord to C maj 1<sup>st</sup> inv (E/G/C) half note chord back to D maj 1<sup>st</sup> inversion quarter notes. Meanwhile, the bass clarinet/C.B. clarinet now play legato (not tenuto) the E-D to C-B half notes, providing us with an interesting variation in the method of playing the same notes.

In Bar 13, the clarinets repeat Bar 9 (and Bar 11) to (Bar 14) the Eb maj 2<sup>nd</sup> inv (Bb/Eb/G) quarter note chord to the not frequently heard Gb maj 1<sup>st</sup> inv (Bb/Db/Gb) half note chord to the Ab/C#/F quarter notes (essentially the Db maj 2<sup>nd</sup> inv sound or Ab/Db/F notes but with the curiously enharmonic C# note instead of Db). Meanwhile, the bass clarinet/C.B. clarinet return to tenuto half notes E-D to C-B once again.

In Bar 15, the clarinets repeat Bar 9 (and Bars 11 & 13) to (Bar 16). Now: Bar 16 is a bit confusing. We hear the clarinets playing Gb/A/D quarter notes [written Ab/B/E a major 2<sup>nd</sup> above] to Fb/G/C half notes [written Gb/A/D] to Eb/Gb/Cb [written F/Ab/Db] or Cb maj 1<sup>st</sup> inversion quarter note chord (Eb/Gb tied to dotted half notes in Bar 17). Regarding the first two chords, both have the augmented 2<sup>nd</sup>/P4 intervals (Gb to A and Fb to G is the A2 interval, while A to D and G to C is the perfect 4<sup>th</sup> interval). But they are not standard diatonic triads (stacked thirds). Meanwhile, the bass clarinet/C.B. clarinet play the same descent of half notes as previously (but this time played legato).

In Bar 17, while clarinets II & III have the small octave Eb/Gb dotted half notes tied (sustained) from the end quarter notes from Bar 17, clarinet I plays small octave Bb dotted half note to tenuto Bb quarter note. Clarinets III & II finish the bar with the tenuto Eb/Gb quarter notes. The bass clarinet/C.B. clarinet play Bb to B quarter notes to middle C half note, played legato.



In Bar 18, after a quarter rest, clarinets II & I play *forte* > (decrescendo) Cb/Eb quarter notes to Bb/D half notes to (Bar 19), after a quarter rest, unusual Ebb/Gb [written Fb/Ab a maj 2<sup>nd</sup> above] *forte* > to (Bar 20, *rit*), after a quarter rest, Fb/Ab [written Gb/Bb] quarter notes to Eb/G [written F/A] half notes decrescendo, held fermata. Meanwhile, back in Bar 18, clarinet III/bass clarinet/C.B. clarinet play small octave E rinforzando-marked ( > ) dotted half note to rinforzando F quarter note to (Bar 19) F# rinforzando dotted half note to G rinforzando quarter note to (Bar 20) Ab rinforzando whole note, decrescendo and held fermata.

In Bar 21 (*a tempo*), we come to a new sequence pattern that lasts thru Bar 24. We find clarinet I playing 4X (each time *mf* <) a two-note figure of Line 2 Eb 8<sup>th</sup> legato to D staccato 8<sup>th</sup> (both notes crossbeam connected). In Bar 22, it plays *mf* < *sim.* on 8<sup>th</sup> notes Ebb [written Fb] to staccato Db four times to (Bar 23) Db-C 8ths note figures to (Bar 24) four C-B 8<sup>th</sup> note figures. At the end of this bar we come to the 1:32 point.

Back to Bar 21, clarinet II plays the same pattern as clarinet I but contrary motion on Line 1 8<sup>th</sup> notes G to staccato Bb (played 4 X) to (Bar 22) Gb-Bbb [written Ab-Cb] to (Bar 23) F-Ab to (Bar 24) E-G 8<sup>th</sup> notes played four times.

Back in Bar 21, clarinet III/bass clarinet/C.B. clarinet play *mf* < > small octave G to Bb half notes to (Bar 22) Gb dotted quarter note to Ab 8<sup>th</sup> to Bbb [written Cb] to Db quarter notes (all notes in this bar a steady crescendo). In Bar 23, they play crescendo-decrescendo on half notes F up to Ab down to (Bar 24) E dotted quarter note to F# 8<sup>th</sup> to G to B quarter notes crescendo.

In Bar 24 (in 2/4 time, *Slower*), the clarinets are soli playing *p* on two Line 1 Eb min (Eb/Gb/Bb) 8<sup>th</sup> note chords to Eb/Gb/Bb quarter notes tied to whole notes in Bar 26 (in 4/4 time, *Rit.*) and also tied to whole notes in end Bar 27, decrescendo and held fermata.

In Bar 26, the bass clarinet and C.B. clarinet return playing *mp* on Cb to Bb half notes back to (Bar 27) middle Cb whole note decrescendo, held fermata. The combined end (sustained) tonality is the first (and last) seventh chord in this cue, the Cb maj 7 (Cb/Eb/Gb/Bb). End of cue.

The next cue from *Evil Night* is “Excitement” (C time, 55 bars). I will not give a complete rundown on this cue since it is a *busy* and long cue. Instrumentation: four clarinets (IV doubling as a bass clarinet when needed), and bass clarinet. MM quarter note = 108.68. Clix 13-2. I am assuming this cue is *also* “Transposed” (written for the Bb clarinets) as the previous cue, although it is *not* marked as “Transposed.”

Clarinet I is solo in Bars 1-2 playing descending to ascending 16<sup>th</sup> notes. It plays *f* (*forte*) descending 16<sup>th</sup> notes starting Line 2 Eb-C-A-G (in effect the A half-dim 7<sup>th</sup>), all four notes are connected by two crossbeams, to next figure of ascending 16ths F#-G-A-Line 2 C. The F# to G is played legato. Repeat these two figures same bar.

In Bar 2, clarinet I continues with Line 2 16ths Eb-C-Eb-C crescendo to next 16ths figure E-C-E-C decrescendo (repeat figures same bar).

In Bars 3-4, clarinet I repeats Bars 1-2. After a quarter rest in Bar 3, clarinet III joins in with a contrary motion layering of 16<sup>th</sup> note figures. So, as clarinet I plays rising 16ths F#-G-A-C, clarinet III plays falling notes starting Line 1 Eb-C-A-G to next figure of ascending notes F#-G-A-Line 1 C to descending notes Eb-C-A-G again. In bar 4, clarinet III plays *mf* < on ascending 16ths small octave F#-G-A-C to Line 1 F# quarter note trill (to flat), repeating this half bar figure in the same bar.

In Bar 5, clarinet I concludes its passage temporarily with the Line 2 F staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/half rest). It resumes in Bar 9. However, clarinet II takes over in Bar 5 playing forte on descending 16ths F-D-B-A (in effect a B half-dim 7<sup>th</sup>) to rising 16ths G#-A-B-D (repeat figures same bar) to (Bar 6) F-F-F-D 8ths crescendo to F#-D-F#-D decrescendo (repeat figures same bar). Meanwhile, the bass clarinet plays forte on very lowest Great octave B up to small octave F 8<sup>th</sup> notes (crossbeam connected) to Line 1 D up to A 8<sup>th</sup> notes (crossbeam connected). Repeat same bar. I don't believe I've even seen Herrmann write on this lowest B note. Usually the lowest I see him go is the small octave D [written E]. Certainly the clarinet can only go as far as the D small octave tone, but the bass clarinet can stretch it a bit lower! Anyway, after a half rest in Bar 6, the bass clarinet continues *mf* < with the small octave B [written C#] quarter note legato to middle C (followed by an 8<sup>th</sup> rest). It repeats Bars 5-6 in Bars 7-8.

Also in Bar 6, clarinet III plays *mf* < on small octave B quarter note legato to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another *mf* < B quarter to C 8<sup>th</sup> pattern (remember that the bass clarinet joined in on that second or repeat figure).

In Bars 7-8, clarinet II repeats Bars 5-6. After a quarter rest in Bar 7, clarinet II plays contrary motion 16<sup>th</sup> note figures of descending notes starting Line 1 F-D-B-A to ascending G# legato to A to B to D 16ths to descending F-D-B-A again. In Bar 8, clarinet II plays *mf* < on small octave rising 16ths F#-A (legato) to C to D 16ths up to G# trill (to natural). Repeat pattern same bar.

Also in Bar 8, clarinet IV plays *mf* < small octave B quarter legato to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat pattern same bar.

In Bar 9 clarinet I plays forte on Line 2 G 8<sup>th</sup> down to E-C# 16ths figure to next figure of F-D-F#-D# 16ths (repeats figures same bar) to (Bar 10) G 8<sup>th</sup> to E-C# 16ths figure down to Bb-A-Bb-C# 16ths figure to D-B-Eb-C 16ths figure to E-C#-F-D 16ths. Clarinet II concludes its passage in Bar 9 with the Line 2 G staccato 8<sup>th</sup> (followed by rests). Clarinet IV plays forte on Line 1 E-G 16ths to Line 1 C# 8<sup>th</sup> figure to B-C legato 8ths crescendo (repeat figures same bar). The bass clarinet plays forte small octave E-B 16ths up to Line 1 G figure to G#-A legato 8ths crescendo to B-G 16ths down to E (e') 8<sup>th</sup> figure up to A-Ab-G-Gb 16ths figure.

And so forth! The cue just gets more and involved or busy with eventually five or six separate lines of activity. Very nicely constructed piece of music!

## CBS-TV Music by RENE GARRIQUENC

Rene *who???* you ask! Unfortunately, Rene Garriquenc is an example of a good composer who never really made it *Big* (became a recognizable name except to some in the business). He often collaborated with another CBS composer, Lucien Moraweck, in several very "B" movies. I much preferred Rene's music to Lucien's, probably because he was often somewhat Herrmannesque in style. He and Moraweck worked for CBS-television roughly about a year before Herrmann got on board, maybe a bit sooner. The first two hundred cues for CBS-television were composed by them (and a few others).

I will provide rundowns of several Garriquenc cues. If you wish to hear them, go to the Herrmann Society site, go to Search, and type in "CBS." Scroll down until you find Tape 4 "Other Composers." I have three Garriquenc-CBS cues there (permission granted to "air" the CBS cues by CBS years ago by Leslie Berra). Or go to:

“Emotional Dramatic” Cue #1131. CBS IX 58-E. Box 12 in the CBS Collection at UCLA Music Library Special Collections. This cue was included in several “Have Gun Series” cues Garriquenc composed as “stock music” for the Richard Boone (as “Paladin”) series, *Have Gun, Will Travel*.

4/4 time signature, 16 bars, :47. Instrumentation: English horn/2 clarinets/bassoon/2 horns/3 trombones/tuba/timp/harp/piano/strings. The score is transposed for the transposing instruments (written for those instruments—not a “Concert” or “C” score). In the grace bar (designated as Bar 1 here), the English/horn/clarinets/horns/violins play *f* (forte) starting small octave (perhaps Line 1 for violins, but I doubt it) Bb up to D 8<sup>th</sup> notes played legato to (Bar 2) Line 1 D (d’) dotted half note. After a quarter rest in Bar 2, altri (all the others) instruments play the *Have Gun* quarter note punctuations that Herrmann originally composed (and Garriquenc adapted here). So we find played *ff* (fortissimo) the Eb min (Eb/Gb/Bb) to D min (D/F/A) rinforzando-marked ( > ) quarter note chords. (followed by a quarter rest). Specifically, the Fag plays Great octave Bb to A quarter notes. Pos play small octave Eb/Gb/Bb to D/F/A quarter note chords, while the tuba plays Great octave Eb to D quarter notes. The timp sounds small octave Eb to D (the CB sounds these register notes as well). The piano plays (bottom staff) Great octave Eb/Bb to D/A, while the top staff plays small octave Eb/Gb/Bb to D/F/A. The viole play small octave Gb/Bb to F/A, while the celli play Great octave Bb and small octave Eb to A/small octave D (d).

The E.H./clarinets/horns/violins continue the melody line (after the D dotted half note) to A-D-Eb “3” triplet value 8<sup>th</sup> notes to (Bar 3) D dotted half note again. After a quarter rest in Bar 3, the altri orchestra plays C min (C/Eb/G) to B min (B/D/F#) rinforzando quarter notes chords (followed by a quarter rest). Specifically, the Fag plays Great octave G to F#. The Pos play, as predicted, small octave C/Eb/G to B/D/F#, while the tuba plays Great octave C to Contra octave B (BB). Timp & CB play small octave C to Great octave B (B). The piano plays Great octave C/G to B/F# (bottom staff) while top staff plays small octave C/Eb/G to B/D/F#. Viole play small octave Eb/G to D/F#, while divisi VC play G/C (c) to Great octave F#/B.

The E.H./clarinets/horns/violins continue the melody line (after the D dotted half note) on D up to A 8<sup>th</sup> notes legato to (Bar 4) the Bb maj 7 #5 (Bb/D/F#/A) tenuto and rinforzando-marked half note chord (followed by two quarter rests, the last one held fermata). Meanwhile, after a quarter rest, the Fag/VC/CB play a “3” triplet value 8<sup>th</sup> note figure of ascending Bb-D-E (e) 8ths to E half note held fermata. Specifically, going back to the BB maj 7<sup>th</sup> with the sharped 5<sup>th</sup>, the English horn and horns play the Line 1 A half note [written Line 2 E a perfect 5<sup>th</sup> interval above]. The clarinets play Line 1 A [written B a major 2<sup>nd</sup> above]. The Pos play forte > (decrescendo) F#/BB/D (d’). The tuba is tacet al fine. Violins II play Bb/D (d’) while Violins I play A (a’) tenuto and rinforzando half notes. Viole play small octave F# half note. The piano and timp are silent.

In Bar 5 (*Lento* in ¾ time), we come to a very Herrmannesque part of the cue. Quarter note = 54. The harp plays *mf* on Contra octave and Great octave F# tenuto half note (Followed by a quarter rest). The timp beats *mf* on the Great octave F# quarter note (let vibrate), followed by two quarter rests. The VC/CB pluck *pizz* on the tenuto Great octave F# quarter note (followed by two quarter rests). After a quarter rest, violins I play

*mf* > (decrescendo) on Line 2 C# tenuto half note, while violins II play Line 1 E/A tenuto half note, and viole play Line 1 C#. Combined we hear the F# maj 7 (F#/A/C#/E) with the harp included, otherwise the strings alone play the A maj (A/C#/E).

In Bar 6, the harp plays Contra octave and Great octave G half notes (followed by a quarter rest). The timp beats on Great octave G quarter note (followed by two quarter rests). Celli and basses pluck *pizz* on Great octave G quarter note (followed by rests). After a quarter rest, violins I play Line 1 F# tenuto half note, while violins II play starting small octave A#/C# half notes (middle C#), and viole play the small octave F# half note decrescendo. The strings play the F# maj (F#/A#/C#).

Bars 7-8 = Bars 5-6.

In Bar 9, the harp plays Contra and Great octave registers of A half notes (followed by a quarter rest). The timp beats on Great octave A quarter note (followed by two quarter rests) while VC/CB pluck *pizz* on that A quarter note. After a quarter rest, violins I play Line 2 E tenuto half note, while violins II play Bb/D (d''), and viole play Line 1 E. Combined this has the sound of the Bb maj 7 b 5<sup>th</sup> (Bb/D/Fb/A) except that instead of the flat fifth being the Fb, we have the enharmonic E note instead.

In Bar 10, the harp plays the Contra octave and Great octave G half notes (followed by a quarter rest). The timp beats the Great octave G quarter note (followed by two quarter rests) while VC/CB pluck *pizz* on Great octave G quarter note as well. After a quarter rest, violins I play Line 1 A tenuto half note, while violins II play C#/E, and viole play small octave A. Combined with the harp, we hear the A Dom 7<sup>th</sup> (A/C#/E/G). Otherwise the strings alone play the A maj (A/C#/E).

Bar 11 = Bar 9.

In Bar 12 (in 4/4 time), the harp plays Contra octave and Great octave G half notes (followed by two quarter rests). The timp beats on Great octave tenuto G quarter note (followed by three quarter rests) while VC/CB pluck *pizz* on G as well. After a quarter rest, violins play (as in Bar 10) C#/E/A half notes (followed by a quarter rest). After three quarter rests, the oboe makes its first appearance playing *mf espr* and also *un poco piu mosso* Line 1 A to Line 2 C# legato 8<sup>th</sup> notes (crossbeam connected) to (Bar 13) C# dotted half note down to rising "3" triplet value 8<sup>th</sup> notes G#-C#-D. Meanwhile, after a quarter rest in Bar 13, the violins play *mp* on Line 1 F/A tenuto quarter notes to E/G# tenuto quarter notes (followed by a quarter rest). The viole play Line 1 D to middle C# quarter notes. Combined the strings play D min (D/F/A) to C# min (C#/E/G#) quarter note triads.

In Bar 14, the oboe continues the melody line on C# dotted half note to C# up to G# legato 8<sup>th</sup> note. Meanwhile after a quarter rest, the violins play D/F# to middle C#/E# quarter note dyads (followed by a quarter rest) and viole play small octave B to A# tenuto quarter notes. Combined they play the B min (B/D/F#) to A# min (A#/C#/E#) triads.

In Bar 15, the oboe plays Line 2 G# dotted half note down to C# up to G# legato 8<sup>th</sup> notes. After a quarter rest, violins play A/C# (Line 2 C-sharp) half notes (followed by a quarter rest) while viole play Line 1 E# to D# quarter notes (followed by a quarter rest).

In Bar 16, the oboe settles on Line 2 G# whole note *allarg* and decrescendo, and held fermata. After a quarter rest, the violins play A/C# dotted half notes decrescendo, held fermata. The viole play (after the quarter rest) Line 1 D# dotted half note, held fermata. After a quarter rest, VC/CB play small octave Gb tenuto quarter note legato down to Great octave F half note decrescendo, and held fermata. End of cue.

“Emotional Pathetic” Cue #1133. CBS IX 58E-1. *Andante* in  $\frac{3}{4}$  time. 11 bars, :26. Instrumentation: oboe, 2 clarinets, bassoon, 4 horns, Bb trumpet, 3 trombones, timp., strings.

In Bar 1 (actually a grace bar), the oboe and violins I play *f espr* Line 1 tenuto E quarter note up to (Bar 2) tenuto G dotted quarter note legato down to D 8<sup>th</sup> to “3” triplet value 8<sup>th</sup> notes D-E-F to (Bar 3) E half note decrescendo, held fermata. Clarinet I plays forte on small octave B [written C#] tenuto quarter note up to (Bar 2) D tenuto half note down to Bb tenuto quarter note to (Bar 3) C# rinforzando 8<sup>th</sup> note, followed by an 8<sup>th</sup> rest and a quarter rest held fermata. Clarinet II plays small octave G# tenuto quarter note to (Bar 2) Bb tenuto half note back to G# quarter note to (Bar 3) G# rinforzando 8<sup>th</sup> (followed by tenuto rests). The bassoon plays small octave D tenuto quarter note to (Bar 2) Ab tenuto half note down to descending “3” triplet value 8<sup>th</sup> notes G-E-D to (Bar 3) C# rinforzando 8<sup>th</sup> note (followed by rests).

Horns I & II (top staff) play “a2” on Line 1 E tenuto quarter note up to (Bar 2) G dotted quarter note legato down to D 8<sup>th</sup> to triplet value 8<sup>th</sup> notes D-E-F to (Bar 3) E half note held fermata. Horns III & IV play small octave G# [written Line 1 D# a P5 interval above] quarter note up to Bb half note down to G# quarter note to (Bar 3) G# rinforzando 8<sup>th</sup> (followed by rests). The trumpet plays the clarinet I line. Pos I plays the Fag line. Pos III plays small octave E quarter note to (Bar 2) G half note to F quarter note to (Bar 3) E rinforzando 8<sup>th</sup>. Pos II, after a quarter rest in Bar 2, plays Great octave BB half note to (Bar 3) small octave C# rinforzando 8<sup>th</sup> note. The timp plays in Bar 2, after a quarter rest, a Great octave Bb half note roll (notated like a bowed trem of the strings) to (Bar 3) C# rinforzando 8<sup>th</sup> note (followed by rests for the remainder of the bar).

Violins II (bottom staff) play small octave G#/B tenuto quarter notes to (Bar 2) Bb/D (d') tenuto half notes to G#/Bb tenuto quarter notes to (Bar 3) G#/C# rinforzando 8ths (followed by rests). Violas play small octave D/E tenuto quarter notes to (Bar 2) G/Ab tenuto half notes to “3” triplet value descending 8<sup>th</sup> notes F-E-D to (Bar 3) rinforzando E 8<sup>th</sup> note (followed by rests). After a quarter rest in Bar 2, the VC/CB play forte on the Great octave Bb half note to (Bar 3) the C# rinforzando 8<sup>th</sup> note (followed by rests for the remainder of the bar).

Combined we hear in Bar 1 the E Dom 7 (E/G#/B/D). In Bar 3 we hear the C# min (C#/E/G#) tonality.

At the end of Bar 3 (after the fermata hold half note E), the woodwinds are soli playing the beginning of a six-bar sequence. The oboe plays *mf espr* on tenuto Line 2 G quarter note legato up to (Bar 4 with the double bar lines thru all of the staves) Bb half note down to F tenuto quarter note legato to (Bar 5) E half note decrescendo. After a breath mark, the oboe plays *mf* the F tenuto quarter note legato down to (Bar 6) D half note decrescendo. After another breath mark, the oboe plays *mf* on Eb quarter note down to (Bar 7) Line 2 C half note decrescendo to C# quarter note *mf* legato to (Bar 8) Line 1 A half note decrescendo. After a breath mark, the oboe plays *mp* Line 2 C# tenuto quarter note legato down to (Bar 9) A half note decrescendo (followed by a quarter rest). Woodwinds are then tacet al fine.

The clarinets play the same pattern. We find Bb/Line 2 D (d'') quarter notes legato up to (Bar 4) Line 2 Db/F half notes decrescendo *mp* to Bb/C# tenuto quarter notes legato to A/C half notes. After a breath mark, they play Ab/C tenuto quarter notes legato

to (Bar 6) G/B half notes decrescendo. After a breath mark, they play Gb/Bb tenuto quarter notes legato to (Bar 7) F/A half notes decrescendo. After a breath mark, they play E/G# quarter notes to (Bar 8) Eb/G half notes (perhaps the Eb is actually the tie of the E from the previous bar) decrescendo to *p*, and then E/G# quarter notes to (Bar 9) Eb/G half notes (followed by a quarter rest).

The bassoon plays *mp* on Line 1 G quarter note tied to half note in Bar 4 to G tenuto quarter note tied to half note in Bar 5) to Gb quarter note to (Bar 6) F half note. After a breath mark, it plays Fb quarter note to (Bar 7) Eb half note. After a breath mark, it plays the D quarter note to middle C# half note. After a breath mark, it plays D tenuto quarter note to (Bar 9) middle C# half note decrescendo (followed by a quarter rest).

Combined we hear at the end of Bar 3 the G min (G/Bb/D) quarter note tonality to (Bar 4) the G half-dim 7<sup>th</sup> (G/Bb/Db/F) half note chord to G/Bb/C#/F (?) to (Bar 5) A Dom 7<sup>th</sup> (A/C#/E/G) half note chord to Gb/Ab/C/F (?) to (Bar 6) the G Dom 7<sup>th</sup> (G/B/D/F) half note chord, and so forth. They end in Bar 9 on the A Dom 7<sup>th</sup> again.

After a half rest in Bar 9, violins I play *p* on middle C# quarter note crescendo to (Bar 10, *poco allarg*) C# dotted half note *mp* to (Bar 11) small octave A dotted half note decrescendo, held fermata. In Bar 10, violins II play *mp* on small octave G# dotted half note to (Bar 11) G dotted half note decrescendo, and held fermata. In Bar 10, viole play on small octave E dotted half note to (Bar 11) E dotted half note held fermata. In Bar 10, the celli play small octave D dotted half note to (Bar 11) C# dotted half note held fermata. After a quarter rest in Bar 10, the basses play Great octave Bb half note to (Bar 11) A dotted half note decrescendo, and held fermata. The cue ends with the low rich (Herrmannesque) string resonance on (once again) the A Dom 7<sup>th</sup> (A/C#/E/G) chord. End of cue.

“Emotional Sneak & Finale” Cue #1089K. CBS 8-58-D4 (CBS Library VIII, Reel 58-D4). Cut time, 12 bars, :24. Instrumentation: Oboe/2 clarinets/Fag/4 horns/2 Pos/timp/strings.

In Bar 1, the basses play *p* (piano) on Great octave G half note up to small octave F# half note tied to (Bar 2) quarter note down to D# quarter note up to Line 1 D quarter note to middle C quarter note down to (Bar 3) small octave G half note decrescendo (followed by two quarter rests).

In Bar 3, violins I play *p* an overlapping of the G half note (small octave) up to Line 1 F# half note tied to quarter note in Bar 4 to D# quarter up to Line 2 D to C quarter notes up to (Bar 5) F# quarter note to E half note down to Line 1 B quarter note tied to quarter note in Bar 6 down to D quarter note to D half note. In Bar 5, violins II play *p* on Line 1 G/B half notes legato to F#/A half notes to (Bar 6) E/G whole notes.

In Bar 7, the viole play small octave A whole note. The VC play *p* on small octave E whole note, and basses play small octave A whole note. Violins II are silent in Bar 7. However, violins I continue the melody line on middle C# half note tied to triplet value quarter note, part of the “3” triplet value quarter notes C# to tenuto C# to E quarter notes down to (Bar 8) B half note up to D# legato to E quarter notes. After a half rest in Bar 8, violins II return, playing middle C down to B quarter notes. Viole play small octave G half note to A to G legato quarter notes, while VC play Great octave B half note up to small octave F# to E quarter notes. The basses play small octave E whole note tied to half note and tied to 8<sup>th</sup> note in Bar 9 (followed by an 8<sup>th</sup> & quarter rest).

In Bar 9, violins I play two triplet value quarter notes (two figures of bracketed three quarter notes each). We find they play crescendo Line 1 F# legato to G, and then A# legato to B (part of the next triplet figure), and then Line 1 E tenuto quarter note to divisi B/G tenuto quarter notes to (Bar 10) E/B (b'') half notes ff (fortissimo). I will discuss the second half of this bar later.

In Bar 9, violins II play Line 1 D# legato to E, and then G legato down to E, and then divisi tenuto quarter notes G/B to G/Line 2 E to (Bar 10) fortissimo B/G (g'') half notes. In Bar 9, viole play crescendo on its middle C (middle line of the staff in its normal alto clef) quarter note legato down to B quarter note, and then Line 1 E to G quarter notes down to E to E tenuto quarter notes (remember that all notes in this bar are triplet value quarter notes) to (Bar 10) Line 1 E/G half notes fortissimo. VC play small octave A legato to G, and then middle C legato to B, and then Line 1 D# to D tenuto quarter notes to (Bar 10) C# half note fortissimo.

Continuing with Bar 10, violins I are now *unis* (unison or playing together) on Line 1 E tenuto and rinforzando-marked half note to (Bar 11) E tenuto and rinforzando half note tied to triplet value quarter note, part of "3" bracketed triplet quarter notes E to E sforzando-marked ( ^ ) to D sforzando quarter notes to (end Bar 12) E sforzando quarter note (followed by three quarter rests). Violins II play small octave B half note to (Bar 11) A tenuto and rinforzando half note tied to triplet value quarter note to A-A sforzando quarter notes to (Bar 12) G sforzando quarter note (followed by rests). Viole play small octave G half note to (Bar 11) F# half note tied to triplet quarter note to two F sforzando quarter notes to (Bar 12) E quarter note (followed by notes). VC play small octave C# half note to (Bar 11) C half note tied to triplet value quarter note to two C sforzando quarter notes to (Bar 12) B quarter note (followed by rests). The CB plays the same pattern but all on small octave E notes. The timp beats on the small octave E half note to (Bar 11) E half note roll (etc., all on E).

The woodwinds and brass join in *Maestoso* after a half rest in Bar 10. The oboe follows the violins I line. Clarinet I follows the violins II line. Clarinet II follows the viole line. The Fag follows the CB line (but Great octave E notes). The horns play B/E half notes to (Bar 11) A/E half notes tied to triplet value quarter notes to sforzando A/E to A/D quarter notes to (Bar 12) G/E quarter notes (followed by rests). Pos play small octave C#/G half notes to (Bar 11) C/F# half notes tied to quarter notes to two C/F# sforzando quarter notes to (Bar 12) B/E sforzando quarter notes (followed by three quarter rests).

Combined we hear in Bar 8 the E min (E/G/B) half notes to D# dim 7 (D#/F#/A/C) quarter notes to E min to (Bar 9) D# dim 7 again to E min to C/E/G/A# to E min to E min 7 (E/G/B/D) to (Bar 10) C# half-dim 7 (C#/E/G/B) half note chord to same chord (lower octave) to (Bar 11) F# half-dim 7 (F#/A/C/E) to D Dom 9 (D/F#/A/C/E) to (Bar 12) E min (E/G/B). End of cue.

"The Desert No. 1" Cue #178. CBS 8-56-C3. *Moderato* in 4/4 time, 25 bars, 1:21. Quarter note = 72. CBS Collection Box #1. Instrumentation: 4 horns/3 trumpets/3 Pos/tuba/timp/piano. I hand-copied this interesting cue in Room B-425 at UCLA Music Library on January 13, 1998. I recognized it immediately because I heard it often in various western series, especially *Rawhide*. It is quite Herrmannesque in nature. For one

thing, there is a cue-length ostinato played by the tuba, optional piano, and timp. People have often mistaken it for actually being composed by Herrmann, in fact.

In Bar 1, tuba and timp play *mp* on Great octave Bb-A-BB-A quarter notes (repeated thru Bar 24). The piano (marked as “optional”) also plays this pattern but an octave lower (Contra octave Bb-A-Bb-A). In Bar 3, the horns play *p* on crescendo whole notes starting small octave A/D/E/A (horns IV & III play A/D, and Horns II & I play E/A). In Bar 4, they play F/Bb/C/F whole notes tied to half notes decrescendo in Bar 5 (followed by two quarter rests). Repeat Bars 3-5 in Bars 6-8.

Now: What we see is not triadic chords played by the horns but P4 and M2 intervals. So A to D is a Perfect 4<sup>th</sup> interval; D to E is a Major 2<sup>nd</sup> interval; E to A is a P4 interval. Small octave A to Line 1 A is a simple octave interval. A to E is a P5 interval. The same applies to the F/Bb/C/F notes, so overall we have a good deal of strength and stability in this tonal structure. The M2 interval can perhaps be heard as a mild dissonance (unlike the strong dissonance of the m2 interval *not* heard in this pattern).

In Bar 9 (page 3), the horns continue. Garriquenc orchestrated the cue himself, and since it was the standard four bars per page, he probably (?) got paid as an orchestrator as well as a composer, and got paid more for this cue with its seven pages than if he did what Herrmann normally did (keeping this type of a cue down to one or two pages). This is a logical speculation, but perhaps CBS did not have such an arrangement. Anyway, horns now play *p* < on whole notes Ab/Db/Eb/Ab to (Bar 10) the D half-dim 7<sup>th</sup> 1<sup>st</sup> inversion (F/Ab/C/D) whole notes tied to half notes in Bar 11 decrescendo (followed by two quarter notes). In Bar 12, they play again the A/D/E/A whole notes *mp* and tied to whole notes next bar decrescendo.

In Bar 14, the trumpets and Pos I play (all trumpets and Pos play with a cup mutes). Trumpet I plays *p* < Line 2 F#[written G#] dotted half note to G[written A]quarter note to (Bar 15) Eb[written F] whole note decrescendo tied to half note in Bar 16 (followed by two quarter rests). Trumpet II plays Line 2 C# dotted half note to D quarter note to (Bar 15) Bb whole note tied to half note next bar. Trumpet III plays Line 1 A dotted half note to Bb quarter note to (Bar 15) Gb whole note tied to half note next bar. Pos I plays *p* < on Line 1 D dotted half note to Eb quarter note to (Bar 15) Cb whole note tied to half note next bar.

Combined we hear the D maj 7<sup>th</sup> (D/F#/A/C#) dotted half note chord to Eb maj 7<sup>th</sup> (Eb/G/Bb/D) quarter note chord to (Bar 15) the Cb maj 7<sup>th</sup> (Cb/Eb/Gb/Bb) whole note chord.

In Bar 18, the horns return (horn IV tacet) playing A/D/F# (D maj 2<sup>nd</sup> inv) dotted half note chord to Bb/Eb/G (Eb maj 2<sup>nd</sup> inv) quarter note chord to (Bar 18) B/E/G# (E maj 2<sup>nd</sup> inv) whole notes tied to half notes next bar (followed by two quarter rests).

In Bar 20, trumpet I plays *p* crescendo on Line 1 E [written F#] whole note tied to whole note next bar and tied to half note in Bar 22 (followed by two quarter rests). Pos play G/C/E (e') dotted half notes to F#/B/D# quarter notes to (Bar 21) F/Bb/D whole notes tied to half notes next bar (followed by two quarter rests). So Pos play the C maj 2<sup>nd</sup> inversion (G/C/E) to B maj 2<sup>nd</sup> inv (F#/B/D#) to Bb maj 2<sup>nd</sup> inv (F/Bb/D).

In Bar 23, horns (now with mutes) play once again the A/D/E/Line 1 A whole notes *mp* decrescendo tied to whole notes next bar.

In end Bar 25, the tuba ends the ostinato with the Great octave Bb half note decrescendo and held fermata (followed by two quarter rests). The timp sounds a Great



octave Bb quarter note followed by rests with the fermata. The optional piano plays Contra octave Bb half note held fermata (followed by rests). The trumpets play *p* > on A/D/E half notes held fermata (followed by rests). Pos I plays Line 1 E half note held fermata (followed by rests). End of cue.

“Trouble No. 2” Cue #191. CBS 8-46-D. CBS Collection Box #2. *Andante* in Cut time, 21 bars, :35. Instrumentation: 4 horns/3 trumpets/3 Pos/tuba/timp. CBS Box #2.

In the first three bars (to 8<sup>th</sup> notes in Bar 4) we hear highly dissonant tonalities. They are not standard diatonic chords consisting of stacked thirds. However, there are plenty of strikingly dissonant tritones (augmented 4ths and diminished 5ths). See my paper “Half-Diminished 7<sup>th</sup>: The Herrmann Chords.”

*Sords* horns (both staves) play forte Line 1 D/Ab tenuto and rinforzando-marked whole notes (D to Ab is a d5 interval tritone) to (Bar 2) two E/F# (bottom staff) and two C/F# (top staff) tenuto and rinforzando quarter note dyads to (Bar 3) D/Ab whole notes again but *fzp* < and tied to 8<sup>th</sup> notes forte in Bar 4 (followed by an 8<sup>th</sup> and three quarter rests). Trumpets in straight mutes play Bb/C#/G (C# to G is a d5 tritone) tenuto and rinforzando-marked whole notes. In Bar 2, they play two C/E/F# (C to F# is an A4 tritone) half notes back to (Bar 3) Bb/C#/G whole notes tied to 8<sup>th</sup> notes in Bar 4 (followed by rests). Pos in straight mutes play small octave Eb/A/B (Eb to A is an A4 tritone) whole notes to (Bar 2) two C/E/F# half notes to (Bar 3) Eb/A/B whole notes again tied to 8ths in Bar 4 (followed by rests). The “open” tuba plays Great octave F tenuto and rinforzando whole note to (Bar 2) two F# half notes to (Bar 3) F whole note *fzp* < tied to forte 8<sup>th</sup> note in Bar 4 (followed by rests).

After three quarter rests and 8<sup>th</sup> rest in Bar 3, the timp beats a “3” triplet of rinforzando 16<sup>th</sup> note small octave Db-Db-Db to (Bar 4) Db rinforzando quarter note (followed by three quarter rests). In Bar 5, the timp beats Great octave F rinforzando quarter note (followed by a quarter rest) up to small octave Db quarter note (followed by a quarter rest) to (Bar 6), after a quarter and 8<sup>th</sup> rest, another rinforzando Db 16<sup>th</sup> notes triplet figure to Db rinforzando quarter note (followed by a quarter rest).

In Bars 7 thru 10, the horns and Pos are soli (trumpets are silent) repeating Bars 1 thru 4. However, the tuba is now “sord” (muted) playing the same notes as in Bars 1-4.

In Bars 9 thru 12, the timp repeats Bars 3 thru 6.

In Bars 13 thru 16, the Pos and tuba are soli repeating Bars 7-10. However, they are *p subito*.

In Bars 15 thru 18, the timp repeats the previous pattern given. In Bar 19, after two quarter rests, it beats on the Great octave F quarter note, let vibrate, followed by a quarter rest, up to (Bar 20) the Db quarter note (let vibrate) followed by two quarter rests and an 8<sup>th</sup> rest to the Db triplet 16ths to (Bar 21) Db quarter note (let vibrate), followed by three quarter rests. End of cue.

“Suspense Misterioso (Night, Outdoor, Fear, etc)” Cue #192. CBS 8-56-C3. *Andante* in Cut time, 25 bars, :54. Half note = 58. Instrumentation: Same as in “Trouble No. 2.” CBS Box #2.

This cue is a close variation of the previous cue #191 “Trouble No. 2” but in reverse order of playing (for the brass choirs). In Bar 1, three Pos in cup mutes play *p* < *mp* > on the same Eb/A/B whole notes legato to (Bar 2) C/E/F# whole notes (instead of

two half notes as in “Trouble”) legato to (Bar 3) the Eb/A/B whole notes again, but now tied to whole notes in Bar 4. The muted tuba plays pp < on Great octave F whole note to (Bar 2) F# whole note to (Bar 3) F whole note tied to whole note next bar.

In Bar 4, after three quarter rests and 8<sup>th</sup> rest, the timp with soft sticks play *p misterioso* on the small octave Db 16ths triplet again to (Bar 5) Db half note (instead of quarter note as in “Trouble”), followed by two quarter rests. In Bar 6, the timp beats F up to Db half notes. In Bar 7, after a quarter & 8<sup>th</sup> rest, the timp beats the Db triplet to Db half note.

In Bar 8 (Section A), the horns now join the Pos/tuba in the same pattern as given. So horns play D/Ab whole notes to (Bar 9) C/E/F# whole notes (horns I & III play F#) back to (Bar 10) D/Ab whole notes tied to whole notes next bar.

In Bars 11-14, the timp repeats Bars 4-7.

In Bar 15 (Section B), the trumpets join in with the rest of the brass playing the pattern as given earlier. So the trumpets play Bb/C#/G whole notes to (Bar 16) C/E/F# whole notes to (Bars 17-18) Bb/C#/G whole notes again.

In Bars 18-21, the timp repeats the same pattern given. After two quarter rests in Bar 22, it beats on Great octave F half note up to (Bar 23) Db half note (followed by a quarter & 8<sup>th</sup> rest) to the Db triplet 16ths. Bar 24 repeats Bar 23. In Bar 25 we hear the Db half note (followed by two quarter rests). End of cue.

“Religious Procession No. 2” Cue #254. CBS 8-34-D. CBS Box #2. *Moderato* in 4/4 time, 22 bars (1X = 1:19). Quarter note = 66. Instrumentation: 2 flutes/oboe/english horn/2clarinets/bass clarinet/bassoon/3 horns/harp/strings.

This cue is really a classic reverential cue, in my opinion, as well as its sister cue “Religious Procession No. 1” (cue #253, 37 bars, 3:31). The latter cue can be heard in the *Have Gun, Will Travel* Dec 21 '57 episode “The Hanging Cross” that can be purchased in dvd format as well as video-vhs from Columbia House via subscription. The former cue I heard in a *Perry Mason* episode (the title escapes me for now) involving a murder at a seminary retreat for corporate officers.

The E.H./horns/violins I play the principal melody line. They play *mf* Line 1 G-F-D down to D quarter notes (under the legato phrase line) to (Bar 2) D-C quarter notes to D half note decrescendo (under the legato curve line). In Bar 3, they play they play crescendo G quarter note legato to A quarter note to Bb to A tenuto quarter notes played legato to (Bar 4) G to F quarter notes down to D half note decrescendo.

Clarinet I and violins II play in Bar 1 small octave B to A quarter notes to B half note played legato to (Bar 2) A legato to B half notes decrescendo to (Bar 3) Line 1 crescendo D legato to F quarter notes to F-F tenuto quarter notes to (Bar 4) Eb down to middle C quarter notes to D half note.

Clarinet II and viole play *mf* in Bar 2 playing small octave F to G half notes to (Bar 3) B-C-C-C quarter notes (apparently B-C-D-D for the viole) to (Bar 4) Bb-A quarter notes to B half note decrescendo.

The bassoon and CB play *mf* on Great octave G whole note (small octave for the basses) to (Bar 2) Great octave (for basses now as well) D up to G half notes to (Bar 3) G-F-Bb-D quarter notes to (Bar 4) Eb-F quarter notes to G half note.

Finally, the VC play double-stopped G/small octave D whole notes to (Bar 2) A/D to G/D half notes to (Bar 3) small octave G-F legato quarter notes to Bb down to D tenuto quarter notes to (Bar 4) Eb-F quarter notes to G half note.

Combined we hear the strong G maj (G/B/D) tonality in Bar 1 to (Bar 2) D min (D/F/A) to G maj again to (Bar 3) G maj to F maj (F/A/C) to (Bar 4) Eb maj (Eb/G/Bb) to F maj to G maj.

In Bar 5 (in 2/4 time), the flutes and violins I play mp < on Line 1 G to A legato quarter notes to (Bar 6 in 3/4 time) B dotted half note > (decrescendo). In Bar 7 (in 2/4 time), they play Line 2 C-D legato quarter notes to (Bar 8 in 3/4 time) E dotted half note decrescendo.

The English horns/horns III & IV/violins II top line play mp < on Line 1 E to F# quarter notes to (Bar 6) G# dotted half note. The lower horns and English horn are silent next two bars. In Bar 7 (in 2/4 time), horns I & II/viole play middle C to D quarter notes to (Bar 8 in 3/4 time) E dotted half note. Violins II top line play A to B quarter notes to (Bar 8) Line 2 C# dotted half note.

The bass clarinet is silent.

Clarinet I & violins II bottom line play in Bar 5 middle C (Line 1 or c') to D quarter notes to (Bar 6 in 3/4 time) E dotted half note to (Bar 7 in 2/4 time) A-B quarter notes to (Bar 8 in 3/4 time) C# dotted half note.

Clarinet II and viole play small octave G to A quarter notes to (Bar 6) B dotted half note. Clarinet II continues with Line 1 F-G quarter notes to (Bar 8) A dotted half note, while viole play Line 1 C-D quarter notes to (Bar 8) E dotted half note.

The Fag and VC play small octave D to D quarter notes to (Bar 6 in 3/4 time) E dotted 8<sup>th</sup> to D 16<sup>th</sup> figure to E half note to (Bar 7 in 2/4 time) F to G quarter notes to (Bar 8 in 3/4 time) A dotted 8<sup>th</sup> to G 16<sup>th</sup> figure to A half note.

The CB play in Bar 6, after a dotted 8<sup>th</sup> rest, small octave D 16<sup>th</sup> to E half note decrescendo. In Bar 8, after a dotted 8<sup>th</sup> rest, the basses play G 16<sup>th</sup> to A half note.

Combined we hear the C maj (C/E/G) tonality to D maj (D/F#/A) in Bar 5. We hear the E maj (E/G#/B) in Bar 6 to (Bar 7) F maj (F/A/C) to G maj (G/B/D) to (Bar 8) A maj (A/C#/E).

The sonorities are simpler for the next four bars. In Bar 9 (page 3) in 12/8 time, flute I plays *mf espr sentimentale* the melody line *solo*. We find Line 2 E quarter to E 8<sup>th</sup> notes up to G quarter to F#-G 16ths to E quarter to E 8<sup>th</sup> notes up to A quarter to A 8<sup>th</sup> to (Bar 10) E quarter to E 8<sup>th</sup> to G quarter to F#-G 16ths to E dotted quarter note tied to quarter note (followed by an 8<sup>th</sup> rest). The harp sounds *p (piano)* arpeggiando (rolled chord) on half notes starting small octave E/B/E/G/Line 1 B or E minor to A/E/A/C# (A maj) half note arpeggiando. Repeat next bar. Violins II play *p* legato on Line 1 G/B to A/C# half notes (repeat next bar). The viole play Line 1 E whole note (repeated in Bar 10). Divisi celli play small octave E/B half notes to unison A half notes (Repeated next bar).

At the end of Bar 10, oboe I takes over the melody line *solo*. It plays Line 2 E 8<sup>th</sup> to (Bar 11) D quarter to D 8<sup>th</sup> up to F quarter to E-F 16ths to D quarter to D 8<sup>th</sup> up to G quarter to G 8<sup>th</sup>. In Bar 12, the oboe concludes the passage with the D quarter to D 8<sup>th</sup> to F quarter to E-F 16ths to D dotted quarter tied to quarter note (followed by an 8<sup>th</sup> rest). The harp is arpeggiando starting on small octave D/A/D/F/A (D min) to G/D/G/B (G maj) half note chords (repeat next bar). Violins II play F/A half notes legato to G/B

(repeated next bar). The viole play Line 1 D whole note (repeated in Bar 12). The celli play D/A half notes legato to unison G half note (repeated next bar).

In Bar 13 (page 4) in 4/4 time, the flutes and violins II play *p* < Line 1 E#/G# to F#/A# quarter note dyads (repeated same bar) to (Bar 14) E/G to F/A (repeated same bar) to (Bar 15) D#/F# quarter notes (followed by three quarter rests and full rests in Bars 16-17). The English horns play the top line of the flutes/violins II. The clarinets play small octave Ab/Line 1 F to small octave and Line 1 F quarter notes (repeated same bar) to (Bar 14) G/E to F/F (repeated same bar) to (Bar 15) B/D# quarter notes (followed by rests). The Fag plays small octave C# up to F# quarter notes (repeated same bar) to (Bar 14) C-F-C-F to (Bar 15) B-E-E-E to (Bar 16 in 2/4 time) B-E quarter notes to (Bar 17 in 3/4 time) E quarter note to B half note.

At the end of Bar 12, violins I play Line 2 D 8<sup>th</sup> to (Bar 13) C# dotted half note tied to triplet value quarter note to triplet value 8<sup>th</sup> to (Bar 14) C dotted half note tied to triplet value 8<sup>th</sup> to C-C tenuto 8ths (triplet value) to (Bar 15) Line 1 B quarter note (followed by three quarter rests and full rests in Bars 16-17). Viole and horn III play *mp* crescendo on Line 1 C# whole note to (Bar 14) C whole note decrescendo. Viole then play the small octave B quarter note (followed by rests). VC play small octave C#/G# to unison F# quarter notes (repeated same bar) to (Bar 14) C/G to unison F (repeated same bar) to (Bar 15) B/F# quarter notes (followed by rests).

In Bar 15, horns play starting small octave B/D#/F# (B maj) quarter note triad to B/E/G# (E maj 2<sup>nd</sup> inv) quarter note chord to C#/E/A (A maj 1<sup>st</sup> inv) back to B/E/G# to (Bar 16 in 2/4 time) B/D#/F# to C#/E/A quarter note triads to (Bar 17, page 5, in 3/4 time) B/E/G# quarter note triad to B/D#/F# half note triad. The oboe plays *mf sostenuto* on Line 1 B whole note tied to half note in Bar 16 (in 2/4 time) and tied to dotted half note in Bar 17 (in 3/4 time). In Bar 16, the bass clarinet returns playing Line 1 F# to E quarter notes to (Bar 17 in 3/4 time), after a quarter rest, the F# tenuto half note decrescendo.

In Bar 18, the flutes, English horn, and violins II play *mf* Line 1 F# legato to G# quarter notes, and then A legato to G# quarter notes to (Bar 19 in 2/4 time) F# legato to A quarter notes to (Bar 20 in 3/4 time) G# quarter note to F# half note. The oboe plays Line 1 B quarter note up to Line 2 E half note down to B quarter tied to quarter note in Bar 19 up to E quarter note tied to quarter note in Bar 20 down to B half note decrescendo. Clarinets play *mf* on four Line 1 C/E tenuto quarter notes to (Bar 19 in 2/4 time) two C/E tenuto quarter notes to (Bar 20) C/E tenuto quarter note to half notes. The Fag plays *mf* on Great octave A-G#-F#-G# quarter notes to (Bar 19) A-F# to (Bar 20) G# quarter legato to A half note decrescendo. Horn III plays small octave A-G#-F#-G# quarter notes to (Bar 19) A-F# quarter notes to (Bar 20) G# quarter to A half note.

The harp plays a series of arpeggiando chords. We find (starting on Great octave A) A/A/middle C/E/F# quarter note chord (F# half-dim 7<sup>th</sup>) to G#/G#/C/E/G# (C aug) to F#/F#/C/E/A to G#/G#/C/E/G# again. In Bar 19, the harp plays arpeggiando on A/A/C/E/F# quarter note chord to F#/F#/C/E/A quarter notes to (Bar 20 in 3/4 time) G#/G#/C/E/G# quarter note chord to A/A/C/E/F# half note chord to (Bar 21 in 4/4 time) I believe G#/G#/C/D#/G# quarter note chord (followed by three quarter rests).

Viole play *non div* Line 1 double-stopped C/E tenuto quarter note dyad played 4X and then 2X in Bar 19 to (Bar 20) C/E quarter note dyad to C/E half note dyad (all tenuto). VC/CB play the Fag line (but small octave instead of the bassoons Great octave register).

At the end of Bar 20, violins I play *mf* the melody line of Line 2 Cb 8<sup>th</sup> to (Bar 21 in 4/4 time) Eb quarter note tied to triplet “3” value quarter and 8<sup>th</sup> notes down to C quarter note tied to “3” triplet value 8<sup>th</sup> to C-C triplet value tenuto 8ths to (end Bar 22) D quarter note tied to triplet value quarter to 8<sup>th</sup> notes down to B half note decrescendo, held fermata.

In Bar 21 (page 6) flute I plays *p* on Line 2 Eb down to C half notes to (Bar 22) D half note to Line 1 B half note decrescendo, and held fermata. The oboe plays Line 2 Eb quarter note in Bar 21 (followed by rests for the rest of the cue). The E.H. plays Line 1 Ab half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat pattern same bar. Then it plays A quarter tied to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A fermata held half note. The clarinets play Line 1 C/E quarter notes tied to 8<sup>th</sup> notes decrescendo, followed by an 8<sup>th</sup> rest (repeat pattern same bar) to (Bar 22) D/F# quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest) to D#/F half notes held fermata. The Fag plays Great octave Ab notes in that pattern up to small octave F to (Bar 22) down to D quarter tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Great octave B half note held fermata.

Stopped horn I play the same notes and pattern as the English horn.

Violins II play Line 1 Eb/Ab notes in the same pattern (plated twice) to (Bar 22) F#/A quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest) to F#/A half notes held fermata. VC play small octave Ab notes in that pattern down to F, and then (in Bar 22) D quarter tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Great octave B half note decrescendo and held fermata. Combined we hear in Bar 21 the Ab maj (Ab/C/Eb) tonality to F maj (F/A/C) to (Bar 22) D maj (D/F#/A) to the B dom 7<sup>th</sup> (B/D#/F#/A) held fermata. *Fine* is then marked. However, the repeat sign is also indicated for another full run of the cue.

### ALIEN (Jerry Goldsmith) “HYPER SLEEP”

I believe I worked on this cue at the Library of Congress because it was a simple and yet highly atmospheric cue effective for the opening scene after the Main Title. The music was orchestrated by Arthur Morton on 34 stave Alphous Music Corp sheets S-259. 4 bars per bar, 13 pages, 52 bars. Instrumentation: 3 flutes (alto flute doubling), 3 oboes (english horn doubling), 4 clarinets (bass clarinet doubling), 2 bassoons, 6 horns, 3 trumpets, 2 tubas, timp., vibe, chimes, tam tam, harp, electric piano, 24 violins, 10 violas, 8 celli, 6 basses.

Set in 3/4 time, the flutes are highlighted playing 8<sup>th</sup> note triads. The way it is orchestrated, flutes I & III are on the top staff, and flute II is on the bottom staff for the flutes. They play *mp* on Line 1 E/G/B (E min) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to B/D/F# (B min) (followed by an 8<sup>th</sup> rest) back to (but *Dim*) E/G/B 8ths (followed by an 8<sup>th</sup> rest). So E/B are notated on the top staff, and 8<sup>th</sup> note G is notated on the staff below (and so forth). Herrmann probably would’ve simply had one staff for the flutes. In Bar 2, the flutes continue with the B/D/F# 8ths (followed by an 8<sup>th</sup> rest) to E/G/G 8<sup>th</sup> triad > *p* (decrescendo *piano*), followed by an 8<sup>th</sup> rest, to B/D/F# 8ths *pp* (followed by an 8<sup>th</sup> rest).

Back in Bar 1, the vibe strikes softly *pp* (pianissimo) on Line 2 E/G/B dotted half notes (E min) with the three let vibrate extending curve lines flowing from the notes. After a quarter rest, the harp and electric piano play *pp* starting on Line 1 B/D/F# half notes let vibrate. In Bar 2, they all sound their respective triads simultaneously as dotted half notes (let vibrate). *Sords* (muted) violins I play *pp sempre* on Line 2 B dotted half note tied to dotted half notes thru Bar 3, while muted violins II play on Line 1 B dotted

half note tied thru Bar 3, and muted viole play *pp sempre* on small octave B tied thru Bar 3. Flutes are silent in Bar 3.

In Bar 4, the flutes return playing *mp* on Line 2 C/Eb/G (C min) 8<sup>th</sup> note triad (followed by an 8<sup>th</sup> rest) down to G/B/D (G maj) 8ths (followed by an 8<sup>th</sup> rest) to (*Dim*) C/Eb/G again (followed by an 8<sup>th</sup> rest) to (Bar 5, page 2) G/B/D (with 8<sup>th</sup> rest) to C/Eb/G decrescendo (with an 8<sup>th</sup> rest) to G/B/D again (followed by an 8<sup>th</sup> rest). Flutes are silent in Bar 6.

Back in Bar 4, the vib strikes softly on Line 2 C/Eb/G dotted half notes (let vibrate), while the harp top staff and the electric piano (after a quarter rest) play the G/B/D (d'') half notes. They simultaneously play their triads in Bar 5 as dotted half note triads. Violins I play on Line 3 C dotted half note tied thru Bar 6, while violins II play Line 2 C tied thru Bar 6, and viole play middle or Line 1 C on its normal alto clef position (middle line on the staff).

In Bar 7, the flutes play *mp* on B/D/F# 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to E/G#/C# (C# min 1<sup>st</sup> inversion) (followed by an 8<sup>th</sup> rest) to *Dim* B/D/F# 8ths again (followed by an 8<sup>th</sup> rest). In Bar 8, the pattern changes slightly as they play three 8<sup>th</sup> note repeat figures (each separately crossbeam connected) of E/G#/C# up to B/D/F# 8<sup>th</sup> note triads (played 3X) decrescendo. Flutes are silent in Bar 9 (start of page 3).

Back in Bar 7, the vib strikes softly on B/D/F# dotted half notes. The harp top staff and electric piano play, after a quarter rest, starting Line 1 E/G#/C# half notes (let vibrate). Violins I play Line 3 D dotted half note tied thru Bar 9, while violins II play Line 2 D dotted half note tied thru Bar 9, and viole play Line 1 D.

In Bar 10, the flutes play *mp* on the A/C/E (A min) 8<sup>th</sup> note triad (followed by an 8<sup>th</sup> rest) to F#/B/D (B min 2<sup>nd</sup> inv), and then, after an 8<sup>th</sup> rest, another A min triad (with an 8<sup>th</sup> rest). In Bar 11, they play the F#/B/D to A/C/E 8<sup>th</sup> note figure (crossbeam connected) played 3X. Flutes are silent in Bar 12.

Back in Bar 10, the vib softly strikes the A/C/Line 2 E dotted half notes. After a quarter rest, the harp and electric piano play F#/B/D half notes. In Bar 11, they simultaneously play their respective triads as dotted half notes. Violins I play Line 3, violins Line 2, and viole Line 1 E dotted half notes tied thru Bar 12.

In Bars 13-14, the flutes play a quickly accelerating run of figures as a form of mini-climax in the scene when the lights turn on in the cryogenic room. The flutes play Gb/Eb/Bb to Bb/Db/F (Bb min) 8<sup>th</sup> note triads connected by a crossbeam. Incidentally, the notes are spaced apart initially so that we find flute II playing Line 1 Gb, flute II on Line 2 Eb, and flute I on Line 2 Bb, and then (“normal” spacing) flute III plays Line 1 Bb/flute II on Line 2 Db/flute I on Line 2 F).

The flutes play this figure 2X and then (decrescendo) “3” triplet value 8<sup>th</sup> note triads Gb/Eb/Bb to Bb/Db/F to Gb/Eb/Bb. In Bar 14, the flutes continue with another “3” triplet on Line 1 A/Line 2 F/C# (F aug) to C#/E#/A (A aug) to A/F/C# again to another “3” triplet 8ths figure of C#/E#/A-A/F/C#-C#/E#/A crescendo. Then the flutes play the final figure of A/F/C# to C#/E#/A 16<sup>th</sup> note triads connected to triplet value “3” 16<sup>th</sup> triads A/F/C# to E#/A/C# to A/C#/A (a’’). Note that the small print was a bit unclear (or my eyes are old!), so perhaps there could be a slight error here in naming precise notes. In Bar 15 (:48) in 2/4 time, the flutes play *mf* starting on Line 2 D/B/Line 3 G 8<sup>th</sup> note triad or G maj (followed by an 8<sup>th</sup> and quarter rest). Written on the bottom staff here is “To Alto Fl.”

Back in Bar 13, the vib strikes on Line 2 Eb/Gb/Bb dotted half notes (Eb min) to (Bar 14) Line 1 A/Line 2 F/Line 3 C# dotted half notes (F augmented triad). After an 8<sup>th</sup> rest in Bar 13, the harp and electric piano play Bb/Db/Line 2 F 8<sup>th</sup> notes tied to half notes (Bb min) tied to (Bar 14) “3” triplet value 8ths to triplet value C#/E/A quarter notes tied to half notes. Violins I play Line 3 Eb to (Bar 14) F dotted half notes, while violins II play on Line 2 dotted half note to (Bar 14) F dotted half note, and viole play Line 1 Eb dotted half note to (Bar 14) F dotted half note.

In Bar 15, *sord* tuba I plays *pp* on Great octave G half note tied to half notes clear on over to Bar 22 (probably a non-smoking tuba player!). The Tam Tam sounds *pp sempre* on rolled diamond-shaped half notes, notated arbitrarily on the Great octave A space on the bass clef used (but not of course actually pitched to A). This continues thru Bar 22 as well. The harp is *pp sempre* playing a series of glissandi, marked as D-C#-B-E-F-G-A. We find Contra octave G quarter note gliss (slanted line up with the “gliss” written in) up to small octave B quarter note with a down-slanted gliss to (Bar 16) same pattern. In Bar 17 the gliss rises to Line 1 D quarter note; in Bar 18, Line 1 F; in Bar 19, Line 1 A. The descending glissando settles in Bar 20 on Great octave G (instead of Contra octave G) with a rising gliss following up to Line 2 C# quarter notes down to (Bar 21) G up to Line 2 E down to (Bar 22) G up to (Bar 23 in  $\frac{3}{4}$  time) Line 3 C# 8<sup>th</sup> note (followed by rests).

Back in Bar 15, violins I play Line 3 G half note tied thru Bar 21 (although bottom staff play thru Bar 20), while violins II play Line 2 G tied thru Bar 19 although bottom staff play thru Bar 18), and viole top staff play Line 1 G thru Bar 17 (bottom staff viole play Line 1 G whole note thru Bar 16 only). Basses are fingered trem *pp sempre* between small octave half notes G-A, repeated thru Bar 22. Four celli (top staff) play *pp sempre* on rising to falling “7” septuplet 16<sup>th</sup> note figures (as also bottom staff). The top staff plays rising 16<sup>th</sup> notes starting Great octave G-A-B-C#-D-E-F (septuplet 16<sup>th</sup> notes connected by two crossbeams) to next but descending septuplet starting small octave G-F-E-D-C#-B-A to (Bar 16) B-C#-D-E-F-G-A to descending figure notes starting small octave B-A-G-F-E-D-C#-B (Bar 16 is repeated thru Bar 21). The bottom staff of the violas (four players) play ascending septuplet 16ths (just as top staff for Bar 15 only) G-A-B-C#-D-E-F to descending G-F-E-D-C#-B-A (repeat thru Bar 22).

In Bar 16, the bass clarinet plays *pp sempre* on legato trem (notated like the fingered trem of the strings) between small octave half notes G to B repeated thru Bar 23. In Bar 17, clarinet III plays lowest D to (I believe) E[written F#] but the small print is unclear so it can possible be D to F#[written G#]. Repeat thru Bar 23. The bassoons are *pp sempre* on A/C# (small octave C-sharp) half notes tied thru Bar 23. In Bar 18, clarinet II plays small octave F to G half notes legato trem thru Bar 23, while clarinet I plays in Bar 19 small octave A to B thru Bar 23.

In Bar 20, the alto flute appears. It is a transposing instrument in “G” meaning that the written C on the alto flutes sounds a perfect 4<sup>th</sup> lower sounding as G in concert pitch. We find the alto flute playing *pp* on C# [written F# a P4 interval above] half note to D [written G above] half note as a legato trem (repeat thru Bar 22). In Bar 21, flute II plays legato trem between half notes Line 1 E to F (repeat next bar). In Bar 22, flute I plays legato trem between Line 1 G to A half notes.

In Bar 18, the top staff of the viole leave the sustained (tied) Line 1 G whole note to play the rising & falling septuplet 16<sup>th</sup> figures. They play small octave F-G-A-B-C#-

D-E to falling F-E-D-C#-B-A-G (repeat thru Bar 21). In Bar 19, the bottom staff of violins II (6 players) leave the Line 2 whole note G and also now play the septuplet 16<sup>th</sup> note figures. We see ascending notes starting small octave A-B-C#-D-E-F-G to descending notes A-G-F-E-D-C#-B (repeat thru Bar 21). In Bar 20, the upper staff violins II (6 players) now play the septuplets on middle C#-D-E-F-G-A-B to descending starting Line 2 C#-B-A-G-F-E-D (repeat in Bar 21). In Bar 21, the bottom staff of the violins (6 players) add to this layering effect with Line 1 E-F-G-A-B-C#-D to descending E-D-C#-B-A-G-F

In Bar 22, all strings (except basses) play a rising septuplet to an eight-note 32<sup>nd</sup> figure. Violins I top staff play Line 1 G-A-B-C#-D-E-F to 32<sup>nd</sup> note figure (connected by three crossbeams) of Line 3 G-A-B-C#-D-E-F-G (all notes this bar played continuously legato). Violins I bottom staff play Line 1 E-F-G-A-B-C#-D to 32<sup>nd</sup> note figure Line 2 E-F-G-A-B-C#-D-E. Violins II top staff play middle C#-D-E-F-G-A-B to 32<sup>nd</sup> notes Line 2 C#-D-E-F-G-A-B-C#. The bottom staff of violins II play starting small octave A-b-C#-D-E-F-G to 32<sup>nd</sup> note figure Line 1 A-B-C#-D-E-F-G-A. Violin top staff plays starting small octave F-G-A-B-C#-D-E-F, while bottom staff plays D-E-F-G-A-B-C#-D. The top staff of the celli play starting Great octave B-C#-D-E-F-G-A-B, while bottom staff plays G-A-B-C#-D-E-F-G.

Combined we have a series of long-stringed triadic chords. So the first septuplet 8<sup>th</sup> note heard is G/B/D/F/A/C#/E (the top staff violin's G is not included here). Because of the C# note, this is a Dom 13 # 11<sup>th</sup> (sharped 11<sup>th</sup> or C# in this case). Of course this can be seen as superimposed chords such as G Dom 7 (G/B/D/F) with the A maj (A/C#/E) or other chords of preference! Next is A/C#/E/G/B/D/F/A, and so forth. The quick rise of notes/chords gives an exceptionally rich swelling of tonalities. Normally I see this as four-part writing (such as only the top and bottom staves of the violins). An example is a cue in Max Steiner's *Hanging Tree* when Elizabeth rushes over (along with the *rush* of violins!) to Doc Frail (Gary Cooper) and gives him a passionate kiss!

In Bar 23 (:57) in  $\frac{3}{4}$  time, the harp plays the end of the rising gliss on Line 3 C# 8<sup>th</sup> note (followed by an 8<sup>th</sup> & two quarter rests). The electric piano plays *p* starting Great octave Db/Ab/Db (bottom staff) and Line 2 Ab/Db/Ab [solid stability of the P5 interval Db to Ab] dotted half notes tied thru Bar 25. Violins I play *pp sempre* on Line 3 [written Line 2 but 8va *ottava* above the notes] Db/Ab dotted half notes tied thru Bar 27, Violins II play the same notes (but loco or Line 2 Db/Ab). Violin play Small octave Ab and Line 1 Db dotted half notes thru Bar 27. celli play Great octave Ab and small octave Db dotted half notes thru Bar 27, while VC play small octave Db.

In Bar 24, three oboes play *p* on Line 2 Db/F/Ab (Db maj) dotted quarter note triad down to Ab/Cb/Eb (Ab min) 8<sup>th</sup> note triad (stand alone 8ths) up to Db/F/Ab to Ab/Cb/Eb 8<sup>th</sup> note triads (these two triads connected by a crossbeam) to (Bar 25, page 7) Db/F/Ab dotted half notes > *pp* (all notes played legato).

In Bar 26, the alto flute and vibraphone and top staff harp play *p* (crescendo for flute) Line 1 Cb [written Fb for also flute] to F [written Bb] to Bb [written Eb] quarter notes to (Bar 27) A dotted half note *mp* decrescendo (all notes played under the legato slur/curve line).

In Bar 27, the oboes return playing *p* < on A/C#/E (A maj) dotted quarter notes to E/G/B (E min) stand alone 8ths to A maj to E min 8ths (crossbeam connected) to (Bar 28) A/C#/E dotted whole note triad decrescendo (legato-played). Also in Bar 28, the



electric piano now plays *pp* starting on Contra octave A/E/A (bottom staff) and Line 2 E/A/Line 3 E (e''') dotted half notes (let ring). Violins I are *loco* (no *ottava* or octave raising) on A/Line 3 E dotted half notes tied to dotted half notes in Bar 29 (violins II play these notes an octave lower). Viole play small octave and Line 1 A notes, VC on Great octave and small octave A notes, and CB on Great octave dotted half notes tied to next bar.

In Bar 29, flute I/vibe/harp return to play ascending quarter notes Line 1 G to Line 2 C# to Line 2 F# to (Bar 30) F dotted quarter note (E# enharmonic note for the harp), followed by an 8<sup>th</sup> and quarter rest.

In Bar 30 (1:22), “open” trumpet I is prominent playing the melody line. We find it playing *p* < *sff* Line 1 Eb up to A 8<sup>th</sup> notes (crossbeam connected) up to Line 2 D dotted quarter note (legato played) down to A 8<sup>th</sup> up to (Bar 31) D down to A 8<sup>th</sup> notes (crossbeam connected) up to Db to Line 2 C quarter notes (last five notes legato-played). Then trumpet I plays Line 1 Eb dotted quarter note up to A stand alone 8<sup>th</sup> up to Line 2 Eb 8<sup>th</sup> down to Line 1 A 8ths (these two 8ths crossbeam connected) to (Bar 33, page 9) Line 1 B dotted half note decrescendo (last 5 notes played legato). In Bar 34, trumpet I plays Line 2 Ab dotted half note tied to next bar to (Bar 36) to unusual Bbb [written Cb] half note tied to 8<sup>th</sup> to A 8<sup>th</sup> to (Bar 37, page 10) Line 1 Bb half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest, and whole rests thru Bar 45).

Back in Bar 30, *sord* trumpet II and bassoon I (in the “K” tenor clef) play *pp* Line 1 Eb dotted half note tied thru Bar 32 to (Bar 33) F dotted half note *mf* decrescendo (all four bars played legato under one breath). In Bar 34, they play the Ab dotted half note tied to next bar, and then (in Bar 36) Bb half note tied to 8<sup>th</sup> to A 8<sup>th</sup> to (Bar 37) G quarter note decrescendo tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

Back in Bar 30, *unis* violins I play *pp sempre* on Line 3 [written Line 2 but with the *ottava* above the notes] F dotted half note tied thru Bar 34 and tied to F quarter note in Bar 35 up to Gb to F legato quarter notes to (Bar 36) G dotted half note tied to next bar and tied to quarter note in Bar 38 to F to Eb legato quarter notes. Violins II play the same but *loco* (an octave lower or Line 2). Viole play the same on Line 1 notes. Celli and basses play Great octave F dotted half note tied to Bar 31 up to (Bar 32) B dotted half note down to (Bar 33) G dotted half note to (Bar 34) Bb dotted half note tied to next bar, and then Great octave Eb dotted half note tied to Bar 37 and tied to half note in Bar 38 to A quarter note legato to (Bar 39) A dotted half note tied to quarter note in Bar 40 (more later).

In Bar 37, “open” horns IV-V-VI play *pp* on Line 1 Eb/G/Bb (Eb maj) quarter note triad down to Bb/Db/F (Bb min) stand alone 8<sup>th</sup> note triad up to Eb/G/Bb down to Bb/Db/F 8<sup>th</sup> note triads (crossbeam connected) up to (Bar 38) Eb/G/Bb dotted half note triad decrescendo (all notes played legato). Also in Bar 37, the chimes chime in *p* on Line 1 Eb/Bb dotted half notes (let vibrate).

In Bar 39, *sord* horns I-II-III play *pp* < *mf* on the same pattern as the prior horns in Bars 37-8. We find Line 1 C#/E/A (A maj 1<sup>st</sup> inv) dotted half note triad down to G/B/D (G maj) stand alone 8<sup>th</sup> note triad to C#/E/A down to G/B/D 8<sup>th</sup> note triads (these two triads are crossbeam connected) up to (Bar 40) C#/E/A dotted half notes decrescendo (all notes played under the legato curve/slur line). The chimes in Bar 39 sound Line 1 C#/A dotted half notes let vibrate. Violins I are *loco* on Line 3 Db dotted half note tied to next bar, while violins II play Line 2 Db. Viole play Line 1 Db dotted half note tied to

quarter note next bar to B legato up to D quarter notes. In Bar 40, VC/CB continue with the Great octave B up to small octave E quarter notes poco crescendo.

In Bar 41 (2:02), a new pattern emerges. The timp (and VC/CB) softly beats *pp* on Great octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) followed by two more Eb 8ths (with 8<sup>th</sup> rests). VC/CB play the pattern as tenuto 8<sup>th</sup> notes, each decrescendo. Repeat this constant beat thru Bar 44, and then on G 8<sup>th</sup> notes in Bars 45 thru 48, and then (in Bar 49, page 13) two G 8ths with rests, followed by a quarter rest (repeat in Bar 50).

Back in Bar 41, “open” horns IV-V-VI play (bass clef) *pp* on Great octave Eb [written Bb above] dotted half note tied thru Bar 44. In Bar 45 (page 12) “open” horns I-II-III play *pp sempre* on Great octave G dotted half note tied thru Bar 48 and to 8<sup>th</sup> note in Bar 49 (followed by rests al fine). Sord tuba I play *pp* on Great octave Eb dotted half note thru Bar 44. In Bar 45, muted tuba II takes over and plays *pp sempre* on G dotted half note thru Bar 48 and to quarter note in Bar 49 (rests al fine).

Back in Bar 41, violins play *pp* largely Line 2 Db/F/Bb/Db (Bb min) dotted half note chord to (Bar 42) C/Eb/G/C (c’’’) or C min, and then (in Bar 43) A/C#/E/Line 2 A or A maj to (Bar 44) Bb/Db/F/Bb (Bb min) to (Bar 45) C/E/G/C (C maj). Meanwhile, viole play Line 1 F/Bb dotted half notes to (Bar 42) Eb/G to (Bar 43) middle C#/E to (Bar 44) Db/F to (Bar 45) E/G dotted half notes.

In Bar 46, violins play Db/F/Ab/Db (Db maj) dotted half notes tied to next bar, and then D#/F#/B/D# (Line 3 D-sharp) or B maj dotted half note chord tied thru Bar 51 and tied to 8<sup>th</sup> notes in end Bar 52 (followed by an 8<sup>th</sup> and two quarter rests). Viole play Line 1 F/Ab dotted half notes tied to next bar to (Bar 48) F#/B dotted half notes tied thru Bar 51 and tied to 8<sup>th</sup> notes in Bar 52.

Muted trumpets return in Bar 46 playing *pp* on F/Ab/Db dotted half notes tied to 8<sup>th</sup> notes next bar (followed by rests). Then they play in Bar 48 Gb/Cb/Eb or Cb maj [enharmonic chord to the violins playing on the B/D#/F# or B maj chord] dotted half notes tied to 8<sup>th</sup> notes in Bar 49 (tacet al fine).

After a quarter & 8<sup>th</sup> rest in Bar 46, the vibe and harp play *pp* on Line 1 Cb/Eb/Ab dotted quarter notes tied to half notes in Bar 47 (followed by a quarter rest). Then they play middle C#/F#/A# dotted quarter notes tied to dotted quarter notes in Bar 49 (followed by rest al fine).

After a quarter and 8<sup>th</sup> rest in bar 46, the flutes/alto flute/oboes/E.H./ play the final melody pattern. The flutes and oboes play Line 1 Eb/Ab [P4 interval] stand alone 8<sup>th</sup> note dyad up to Ab/Db [P4 interval] 8<sup>th</sup> dyad back down to Eb/Ab 8<sup>th</sup> dyad (both dyads are crossbeam connected) crescendo to (Bar 47) Ab/Db half notes mf and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After a quarter and 8<sup>th</sup> rest in Bar 48, they play F#/A 8<sup>th</sup> dyad crescendo up to B/D# quarter notes mf decrescendo and tied to half notes and 8<sup>th</sup> notes in Bar 49 (followed by an 8<sup>th</sup> rest, and tacet al fine).

Meanwhile, the alto flute and English horn play Line 1 Cb stand alone 8<sup>th</sup> up to F to Cb 8ths up to (Bar 47) F half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 48, they play (after a quarter & 8<sup>th</sup> rest) C# 8<sup>th</sup> up to F# quarter tied to half & 8<sup>th</sup> notes next bar. Combined with the flutes and oboes, we hear the Ab min (Ab/Cb/Eb) to Db maj (Db/F/Ab) chords in Bars 46-7, and then F# min (F#/A/C#) to B maj (B/D#/F#) in Bars 48-9.

Meanwhile, the clarinets play Line 1 Cb/Eb/Ab dotted quarter note chord tied to half and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest). Then they play, after a quarter & 8<sup>th</sup>

rest, C#/F#/A 8ths tied to quarter notes and tied to half notes and 8<sup>th</sup> notes in Bar 49 (followed by an 8<sup>th</sup> rest, and tacet al fine).

End of cue.

“Main Title (New)” R1/P2. 4/4 time, 19 pages, 73 bars, 4:03.

I will not go into great depth with this cue (at least not to the end) as I did with “Hyper Sleep,” but there are interesting characteristics that I would like to discuss.

Bar 1 is actually 14 seconds in length! In the trombones line (“Trombones” was crossed out) is written in “Effects I” with a fermata sign over the horizontal line with a tiny vertical bar at each end. 24 violins play *pp col legno* (“with the wood” or bouncing the wood part of the bow on the strings) on four-note repeat figures. We find a “3” triplet value 32<sup>nd</sup> note part of that figure notated as “x” instead of normal note heads descending on Line 2 E x down to Line 1 A x down to D x and then a small octave G 16<sup>th</sup> note (all four notes are connected by appropriate crossbeams). Then several slash lines are notated (repeat the pattern given). He also writes “Repeat pattern ad lib.” A fermata sign is also above the staff. Ten viole play *ppp* on small octave B trill “1/4 tone.”

In Bar 2 (:15), flute I plays *pp* on Line 1 B whole note to (Bar 3) A whole note to (Bar 4) B whole note tied to 8<sup>th</sup> note in Bar 5 (page 2), followed by an 8<sup>th</sup> /quarter/half rest marks. All notes are played under the legato slur line. The alto flute plays Line 1 or middle C [written F a P4 above] up to (Bar 3) E whole note back to (Bar 4) C whole note tied to 8<sup>th</sup> note in Bar 5 (followed by rests).

Back in Bar 2, the chimes, vibe, harp, and electric piano play *pp* on Line 1 C/B whole notes (M7 interval) “ring.” The violins are *arco* playing *ppp* on Line 2 G diamond-shaped whole note and “1/4 tone” trill and tied thru Bar 7.

In Bar 4, after a quarter rest, the *conch* plays. I assume this is the primitive conch “shell” trumpet or horn that is utilized in Asian music predominantly (including sacred Buddhist rituals). It plays *pp* < on Line 1 F# 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to two more F# 8ths (with 8<sup>th</sup> rests) to (Bar 5) one more 8<sup>th</sup> note (followed by rests). Incidentally, under the conch line is the *Serpent* line two serpents), not used until Bar 24 as flutter notes.

Also in Bar 5, the MXR synthesizer is used. Notated on the VC/CB lines is the *col legno* Great octave Gb 8<sup>th</sup> note *mp* (for VC) and small octave C (for CB), followed by rests. Under the staves is written “Thru MXR.” I am not adept with this practice, but I assume it is a processing electrical device to filter the sounds to create a certain effect. In Bar 6, the VC play the Great octave Gb 8<sup>th</sup> again while the CB plays Bb. In Bar 8, Bar 5 is repeated.

In Bar 8 (:38), the violins again are *col legno* playing the repeat figures given in Bar 1. The viole play the “1/4 tone” trill whole note.

In Bar 9 (:53), page 3, flute I plays Line 1 B to A half notes crescendo up to (Bar 10) Line 2 C down to Line 1 F# half notes up to (Bar 11) B whole note tied to 8<sup>th</sup> note in Bar 12 (followed by rests). The chimes/vive/harp/electric piano again play on C/B whole note let vibrate (“ring”). Violins I are *arco* on G diamond whole note trill (“highest note possible” written in as before) tied thru Bar 14. In Bars 11-12, after a quarter rest, the conch plays as before in Bars 4-5. In Bars 12-14, the VC/CB plays “thru MXR” as before in Bars 5-7.

In Bar 14 (1:16), *Moderato*, the Tam Tam sounds *pp* a whole note (notated arbitrarily on the Line 1 G note treble clef), let vibrate. Strings are now “Normale” and so is the “MXR Off.” Separated in three staves or lines, 8 violins I play *pp* on Line 3 D whole note tied to whole notes thru Bar 19 and to dotted half note in Bar 20 and tied to triplet value 8<sup>th</sup> up to triplet value A-Db 8ths in Bar 20). Eight violins I play *pp* on Line 2 E whole note thru Bar 19 and to half note in Bar 20 tied to triplet value 8<sup>th</sup> to triplet value Bb-Eb 8ths to next triplet figure of Db-Ab-Db. Eight violins III play Line 1 Gb whole note tied thru Bar 19 and tied to quarter note in Bar 20 and tied to triplet value 8<sup>th</sup> to Line 2 C-F 8ths to next triplet figure E-Bb-Eb (Line 3 E-flat) to next figure of D-Ab-Db 8ths. Viole play *pp* on small octave Ab whole note tied thru Bar 19 and tied to triplet Ab-D-G (g’) to next triplet Gb down to middle C up to F to next figure E down to Bb up to Eb to next figure D up to Ab-Db. Celli top staff plays Great octave Bb whole note tied thru Bar 18 tied to dotted half note in Bar 19 and tied to triplet Bb-E-A 8ths to (Bar 20) Ab whole note gliss. Celli bottom staff play Great octave C whole note tied to Bar 18 and tied to half note in Bar 19 and to triplet C-F#-B to Bb-E-A to (Bar 20) small octave Ab whole note gliss. CB plays Great octave C whole note thru Bar 18 and tied to C half note and then tied to C half note gliss thru Bar the rest of Bar 19 and thru Bar 20.

In Bar 19, after a half rest, the piano plays *pp* and *ped* of diamond half note (notated on the Great octave F space) tied to whole note next bar). Written above is “B.D. stick on low string.” Also after a half rest in Bar 19, the “Wind Machine” plays *pp* on diamond half note (notated on the middle line on the staff) tied to whole note next bar. Also the Tam Tam sounds *pp* on half note tied to whole note.

In Bar 21 (1:34), page 6, 24 violins play the same repeat figures given in Bar 1 but *saltando* (using the upper part of the bow with short bouncing movements or strokes). The viole play Line 2 C half note gliss line up to “x” 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest held fermata). The chimes play a diamond whole note (notated on the Line 2 space) with a descending line gliss. Written above the staff is “Use Tri. Beater (Metal).” The alto flute is trill *pp* on small octave B [written F Line 1 above] whole note, held fermata. The clarinets also play on the small octave B [written C#] whole note trill, held fermata.

In Bar 22 (1:50) *a tempo*, the vibe/harp/electric piano sound *pp* on whole notes starting Line 1 G/Db/Line 3 C, let ring. “Naturale” violins I (12 players) play *pp* < *mp* > on Line 3 C to Line 2 Bb half notes legato up to (Bar 23) Db down to Line 2 G half notes to (Bar 24) Line 3 C whole note tied to 8<sup>th</sup> note in Bar 25 (page 7), followed by rests. Meanwhile, 12 violins II play Line 2 Db to F half notes legato to (Bar 23) C up to F half notes to (Bar 24) Db whole note tied to 8<sup>th</sup> note next bar. Viole play *pp sempre* on Line 1 G whole note tied thru Bar 24 and to 8<sup>th</sup> note in Bar 25 (followed by rests).

In Bar 24, after a quarter rest, two serpents play *pp* < on Line 1 G 8<sup>th</sup> note *flutter* (notated like a bowed trem of the strings), followed by an 8<sup>th</sup> rest, and then two more 8<sup>th</sup> note flutter tonguing (followed by 8<sup>th</sup> rests). Play one more 8<sup>th</sup> in Bar 25. Also in Bar 25, the “Steel Drum” (“Pitch close as possible”) play *p* on Line 2 E 8<sup>th</sup> note (followed by rests), repeated in Bars 26-7. Also in Bar 25, the VC/CB play 8<sup>th</sup> notes *col legno* again thru MXR on small octave C# (CB) and Great octave G (VC), followed by rests. Then Great octave B for CB and G again for VC in Bar 26. Repeat Bar 25 in Bar 27. Then Great octave Fb for CB and Eb for VC in Bar 28. The timp also sounds here on Great octave Eb quarter note (followed by rests).

In Bar 29, violins I play *pp* < *mp* > Line 3 C up to Eb half notes down to (Bar 30) Line 2 Bb up to Line 3 Db half notes *cres mp* to (Bar 31) Line 2 A to G half note tied to G 8<sup>th</sup> in Bar 32 (followed by rests). Violins II play Line 2 Db to F half note tied to F half note in Bar 30 down to C half note to (Bar 31) Line 1 Bb whole note tied to 8<sup>th</sup> in Bar 32. Viols play *pp sempre* Line 1 G whole note tied to half note in Bar 30 to Fb half note to (Bar 31) Gb half note to F half note tied to F 8<sup>th</sup> in Bar 32. In Bar 31, the serpent, after a quarter rest, plays *pp* < on the F# 7<sup>th</sup> note flutter (played 3X) and once in Bar 32. In Bar 32, the steel drum plays small octave G 8<sup>th</sup> (repeat next two bars). The celli play *col legno* on the G 8<sup>th</sup> and CB on small octave C# 8<sup>th</sup>. Then G/B in Bar 33, G/C# in Bar 34, and A/Bb in Bar 35. Then the MXR is off.

In Bar 36 (2:44) in 3/4 time and *meno mosso*, a new pattern emerges. The timp beats softly *p* on three Great octave E quarter notes (repeat thru Bar 57) to (Bar 58) one E quarter note. The VC play double-stopped Great octave F#/G dotted half notes *rinforzando* and *mfzp* tied thru Bar 39, then repeated in Bars 40-43, 44-47, 48-51, 52-53. The CB play on Great octave E dotted half note in the same pattern.

In Bar 36, the bass clarinet is trill (to natural) on small octave F# dotted half note *mp* > tied to next bar and to 8<sup>th</sup> note in Bar 38 (followed by rests thru that bar and Bar 39). Repeat in the same pattern given for VC/CB (in the bars given). Two bassoons play *p* on Great octave F#/G dotted half notes (see VC pattern). The contra bassoon plays on Great octave E dotted half note (see CB line). The horns play (bass clefs) *mp* > on Contra octave E/F#/G dotted half notes in the repeat pattern given.

In Bar 42, now the flutes are mixed thru the MXR. They play the pattern given in “Hyper Sleep.” They play *mf* on Line 2 E/G/G (E min) down to B/D/F# (B min) 8<sup>th</sup> note triads (connected by a crossbeam) played 3X in that bar and in Bar 43, gradual decrescendo. The marimba also plays in that pattern and notes. The vibe sounds on Line 2 E/G/B dotted half notes tied to dotted half notes in Bar 43. Violins play *pp* on B/E/G/B (b’’) dotted half notes tied to next bar, decrescendo. Viols are silent. VC/CB play as given earlier. After an 8<sup>th</sup> rest in Bar 42, the oboes play *pp* B/D/F# 8ths tied to half notes and tied to dotted half notes in Bar 43, decrescendo.

In Bar 44, the bass clar/Fags/C.F./horns start to play the same pattern as given earlier. In Bar 46, the flutes (thru MXR) play Bb/D/G (G min) down to E/G#/D 8ths played 3X and also 3X in Bar 47. Ditto Marimba. Etc etc.

### Twilight Zone: “100 Yards Over The Rim” (Fred Steiner)

Fred Steiner was one of the busiest composers for CBS-television. Besides being commissioned to write numerous “stock music” cues, he also wrote many original scores for specific episodes of CBS series. When *Gunsmoke* (starring James Arness as Matt Dillon) started to use original music in the 5<sup>th</sup> ’59-’60 black & white half-hour format/season (everything before that was stock music), Steiner (Fred-not-Max) contributed several excellent scores. The first was episode 171 “Box o’ Rocks” (12-5-59). A terrific score! I hope the newly organized Film Music Society (formerly SPFM) provides this score as part of its western anthology CBS cd for members.

The next three episodes were “stock” (music edited in by Gene Feldman). Then Rene Garriguenc did episode #175 (“Groat’s Grudge”) and then someone no less than Leith Stevens (remember him for George Pal’s *War of the Worlds?*) did episode #176 (“Big Tom”). Two more stock episodes followed, and then Fred did episode #179,

“Hinka Do” (1-30-60), another very nice score. Then Goldsmith did “Doc Judge” (ep #180). Later on, Fred wrote for episode # 184 “Unwanted Deputy” (3-5-60). Leith Stevens then did the amusing episode “Where’d They Go?” (3-12-60) starring Jack Elam, followed by a stock episode, and then Fred did ep #187 “Colleen So Green” (4-2-60), and episode #194 “The Bobsy Twins” (5-21-60).

In the 6<sup>th</sup> season (last B/W half hour format/season), he wrote at least three episodes. This season was terrific (the best!) for original music on *Gunsmoke*. You had Goldsmith composing delightful scores (such as “The Blacksmith for ep #200 on 9-17-60), you had someone no less than Bernard Herrmann writing *three* original scores, especially the fantastic score for “Kitty Shot” aired on 2-11-61 (available on Columbia House video by subscription). You also had Jerome Moross scoring “Stolen Horses” and Leonard Rosenman writing for “The Imposter.” What a vintage year for *Gunsmoke*! The series was extremely popular by then (top of the Nielsen ratings) so obviously CBS coughed up extra money for the productions (including money commissioned for original music).

The series started going downhill somewhat in the seventh season (now as an hour series but still black & white). Although there were far more “stock music” episodes (there were 34 episodes that entire season and I believe only 12 episodes had original scores). Of that number, Fred Steiner did most of the work! Moraweck started off the season (episode #237) with “Perce” (9-30-61) followed by Bill hatch for “Old Yellow Boots.” Two stock episodes followed, and then Fred did “All That” (10-28-61), followed by another stock episode, and then Fred wrote “The Squaw” (11-18-61). Three more stock episodes followed. Then Van Cleave wrote “Apprentice Doc” (12-9-61), followed by three more stock episodes. Then Leith Stevens did “The Do-Badder” (1-6-62) followed by Van Cleave’s “Lacey”. Episode #253 following was stock, and then Wilbur Hatch did “Old Dan”. After two more stock episodes, Rene Garriquenc wrote two back-to-back episodes (“He Learned About Women” and “The Gallows”). More stock episodes followed until ep#263 “Wagon Girls,” a very good score by Fred Steiner (one or two cues were Herrmannesque in style). Then episode #265 “The Summons” was composed by him. Probably his best score of the year for the series was ep#267 “Cale” (5-5-62). I may decide to do a rundown on one or two cues from this episode (if I can find the music in my boxes!).

In the 8<sup>th</sup> season, Fred did “Cotter’s Girl” and “Jeb” (a little less output that year). But after the season opener by Leith Stevens (“The Search”), Fred did one of his most touching and memorable scores titled “Call Me Dodie” (9-22-62) starring Kathy Nolan (the star of *Real McCoys*). I worked on that score as well at UCLA, and I may include a cue here as a rundown. He opened the first two episodes of the 9<sup>th</sup> season with “Kate Heller” (9-28-63) and ep #310 “Lover Boy” (10-5-63). Then he did a nice two-parter, “Extradition” starring Gilbert Roland. He also opened up the 10<sup>th</sup> season with “Blue Heaven” and worked on the 10<sup>th</sup> season with “Ten Little Indians” (10-9-65) at least (I do not have complete notes). The 12<sup>th</sup> season Fall ’66) was the first color season, and Fred did the 4<sup>th</sup> episode titled “The Mission”.

He also worked a lot on *Have Gun, Will Travel* (starring Richard Boone), my favorite western CBS-series overall (*Gunsmoke* --the B/W years-- being a very close second). The first two years were entirely edit-stock music. Original music started in the 3<sup>rd</sup> season, but Fred did no work that year on it. However, he composed several episodes

in the 4<sup>th</sup> season, including “The Hunt,” “Fogg Bound” (ep#129, 12/3/60), “Long Way Home,” and “The Gold Bar” and later “The Education of Sarah Jane,” “Black Bull,” and so forth. But his absolute best work for the 4<sup>th</sup> season, the dramatic two-parter “A Quiet Night In Town” (available on Columbia House Video). I definitely worked on that score at UCLA, and I may include a cue or two as a rundown here. I personally consider this score to be one of his best.

Fred also worked on *Rawhide* (starring the very young Clint Eastwood), but not as actively as the prior two series. He did episode #82 “Incident of the Night on the Town” (6-2-61,” ep#177 “The Enormous Fist” (7<sup>th</sup> season airing 10-2-64), and so forth. Fred also worked on *Perry Mason* (he also wrote the famous theme for the series), *The Great Adventure* (“Six Wagons To The Sea,” “The Great Diamond Mountain”), *Sundance* (“Sundance & the Black Widow” starring Patricia Medina), and others), and do forth. That “Black Widow” episode has some musically effective (dramatically speaking) cues, especially the “Death Duel” cue near the end of the episode. I believe I will give it a partial rundown here.

He also worked on several episodes of *Twilight Zone*, included “100 Yards Over the Rim” (to be discussed below).

Of course, Steiner is probably most famous for his superb *Star Trek* scores, especially from the First season. Unfortunately, I do not have access to Paramount Studios (due to their current Closed-Door policy), so I cannot do a rundown of them as I would most prefer to do : (.

Now (finally!) to that TZ episode! You can hear most (bit not all) of the original tracks to that episode in the 4-cd set released by Silva Treasury, produced by Ford Thaxton: “The 40<sup>th</sup> Anniversary Collection: Twilight Zone.” Go to disc 4, track # 3 (12:13). I will use it as reference source for specific timings. You can also purchase the episode on vhs or dvd-video format.

For a nice online description of the episode, go to:  
<http://www.thetzsite.com/pages/episodes/yards.html>

### “1847 Scene”

The first cue is CBS cue #3462 titled “1847 Scene.” It was written “March 1961” (notated on the upper left margin under “Twilight Zone #3654 “100 Yds Over The Rim”). The total score is CPN 5978 (probably CBS Production Number). M-11. *Moderato* in 6/4 time, 14 bars, 1:06. Quarter note = 80. Instrumentation: harmonica and guitar. CBS Library XII-78D-2-cut 1.

The *solo* harmonica plays alone for the first seven bar *mf espr.* Above the staff is written “(8va sempre).” The cue opens with the Line 1 G quarter note, but remember that all notes sound an octave higher (the range is Contra octave E up to Line 4 G). I will simply in *this* case describe the notes in the register *as written*. So we find in the grace bar written Line 1 G [sounding Line 2 G] quarter note to (Bar 1) A half note to G quarter to A dotted quarter to G 8<sup>th</sup> down to E quarter note. In Bar 2, the harmonica continues the legato passage on written Line 1 or middle C [sounding Line 2] half note to D quarter to F half note to D quarter to (Bar 3) E half to G quarter up to Line 2 written [Line 3 sounding] dotted quarter note to B 8<sup>th</sup> to G quarter to (Bar 4) F dotted half note tied to quarter note. All notes up to here are played under the legato slur/curve line. The harmonica continues with the G half note to (Bar 5) a repeat of Bar 1, and then to (Bar 6)

D 8<sup>th</sup> to written middle C dotted quarter note to D quarter to F dotted quarter to E 8<sup>th</sup> to D quarter to (Bar 7 at :28) E half up to G quarter up to written Line 1 E dotted quarter note to B 8<sup>th</sup> down to G quarter to (Bar 8) A dotted half note tied to half note. All notes up to here in this portion of the passage are played legato.

In Bar 8 (Section A), after two quarter rests, the guitar makes its first appearance (or first hearing!). It plays *mf* < *f* > *mf* (mezzo forte crescendo forte decrescendo mezzo forte) rinforzando-marked ( small > glyphs below notes) Line 1 D-E 8<sup>th</sup> notes (crossbeam connected) to F quarter note to A/D/F (f'') half note triad (D min 2<sup>nd</sup> inversion). The triad is not rinforzando-marked. Then the guitar plays Line 1 G quarter note to B/E/G (g'') half note triad (E min 2<sup>nd</sup> inv) down to small octave register G quarter note up to Line 1 G/B/Line 2F (g'/b'/f'') half notes. In Bar 10, the guitar plays middle or Line 1 C quarter note up to G/C/E quarter note triad (C maj 2<sup>nd</sup> inv) down to small octave B 8<sup>th</sup> to A quarter notes up to A/C/E (A min) dotted quarter notes down to small octave B 8<sup>th</sup> to (Bar 11) middle C quarter up to G/C/E half notes down to middle C quarter back up to G/C/E half notes. In Bar 12, the guitar plays small octave F (f) quarter note up to A/C/F (F maj 1<sup>st</sup> inv) half note triad down to small octave G quarter note up to G/B/F half notes. In Bar 13, the guitar continues with middle C quarter note up to G/C/E half notes (repeat same bar) to (end Bar 14) Line 1 D-F 8ths to A quarter to Line 2 D quarter note tied to dotted half note (held fermata).

Back to the end of Bar 8, the harmonica plays written Line 2 C quarter note to (Bar 9) written Line 1 B dotted half note tied to quarter note to C to D quarter notes to (Bar 10) Line 2 written C dotted half note tied to half note. All notes up to here are legato-played. Then the harmonica plays written Line 1 G quarter note to (Bars 11-13), a repeat of Bars 1-3, but in Bar 13 it is *poco rit*. The harmonica settles in Bar 14 on written Line 1 F [sounding Line 2] F dotted half note held fermata. At this point is written "Charlie dialog." End of cue. The next cue (#3464) is similar to this cue.

"The Road" M-14. Cue # 3465. *Adagio* in 4/4 time. CBS XII-78D-2-cut 4. This orchestrated page (as all pages) is "King Brand No. 9-20 stave" sheets. On the upper left margin is written "Record with much reverb throughout." Below that is written "L.S. Road." Above Bar 3 is written "L.S. Chris-Start to walk down." This cue was not included in the cd suite, but I'll discuss the first six bars anyway (simply go to the video).

In Bar 1, the top two staves encompasses Harp I. The bottom staff (bass clef) has "8va" beneath the initially written 64<sup>th</sup> notes delineating a gliss as follows: Great octave (played fortissimo) A-B#-C-Db-E-Fb-G up to written Line 3 [sounding Line 4 with the "8va" above the note] E 8th note L.V. (Let Vibrate), followed by a quarter and half rest. Harp II is "Col I." Piano I bottom staff plays starting Great octave A/C/E/A (a) dotted half notes tied to dotted 8<sup>th</sup> notes (followed by a 16<sup>th</sup> rest). The top staff (8va) plays *sffz* starting on written Line 1 A/Db/E/A (Line 2 written but Line 3 sounding) dotted half notes tied to dotted 8ths (with a 16<sup>th</sup> rest). Piano II top staff plays similarly (but no ottava). The bottom staff plays starting Contra octave A/C/E/A (A) dotted half notes tied to dotted 8ths. The bass guitar (electric) plays *sffz* starting small octave A/E/A/C/Line 2 E whole notes tied to half notes in Bar 2 and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). The chime strikes *sffz* on Line 1 A whole note with the let vibrate curve line extending outward. The Vibe (motor off) plays *sffz* on A/C#/E (e'') written whole notes (but e''' or Line 3 E sounding with the "8va" above the notes) tied to whole notes next



bar. The glock strikes (steel mallets) *sffz* on A/Line 2 E whole notes tied to 8<sup>th</sup> notes next bar. The timp beats *fz* on Great octave A quarter note (followed by q quarter and half rest).

In Bar 3 (:11), harp I plays “secco” (dry) *fz* whole notes starting small octave A/C/E/Line 1 A on the bottom staff and Db/E/Line 2 A on the top staff. Harp II plays forte the gliss heard earlier from Harp I except the gliss settles on Line 3 A 8<sup>th</sup> note (followed by a quarter and half rest). The “celesta” plays forte whole notes starting small octave C/E/A/Db/E/Line 1 A while the bass guitar plays A/C/Line 3 E whole notes, and the glock plays Line 1 E/A whole notes.

In Bar 4, only two vibes and crotales sound. Vibe I plays (“motor on”) *mf* on A/Db/F/Line 2 A whole notes, while vibe II sounds Line 1 C/Eb/Gb/Bb (C half-dim 7<sup>th</sup>) whole notes. The crotales play *mf* on Line 2 A whole note.

In Bar 5 (:23), harp I plays forte arpeggiando (vertical wavy line rolled chord) whole notes starting Great octave A/C/E/middle C (bottom staff) and E/A/Db/E (e’). Harp II plays *mf* on descending glissando starting Line 3 E-Db-C-A-G down to Great octave A 8<sup>th</sup> note (followed by a quarter and half rest). Piano II is arpeggiando starting small octave C/E (bottom staff) and A/Db/E (top staff). The bass guitar is arpeggiando forte on A/C/E (e’’) whole notes, and the glock strikes forte on Line 1 E whole note.

In Bar 6 (:29), only the vibraphones play. Vibe I plays *mf* descending 32<sup>nd</sup> notes starting Line 2 F-Db-Bb-Gb (Gb tied to Gb 8<sup>th</sup>), and all notes tied to dotted half notes (Gb maj or Gb/BB/Db/F). Vibe II plays contrary motion 32<sup>nd</sup> notes starting small octave A-C-Eb-A (A tied to A 8<sup>th</sup>) and all notes tied to dotted half notes (A dim).

“Joe’s Café” M-21. Cue #3467. Located starting at 3:59 on cd disc 4, track #3. CBS XII-78D-2-cut 6.

In Bar 1 (“Fast” in 2/4 time with the quarter note = 120), piano I plays *ff* on “3” triplet value staccato 8<sup>th</sup> notes (dots over the notes) starting Line 1 G up to Line 2 F# to Line 3 F up to stand alone Line 4 E staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest held fermata). Piano II/xylophone plays the same but an octave lower. After a quarter rest, the harps play *fz* starting Line 1 E/F (bottom staff) and Line 2 E/F/Line 3 E quarter notes let vibrate and held fermata. The bass guitar (electric) plays *fz* on Line 3 E quarter note held fermata. The vibe (“motor”) plays *fz* on Line 2 E/F quarter notes let vibrate (and held fermata). After a quarter rest, the snare drum (“thin stix”) plays *fz* > *pp* on a quarter note (held fermata). The marimba, after a quarter rest, plays forte on the Line 1 E to F roll (notated like a fingered trem) decrescendo and held fermata.

In Bar 2 (:05 on the cue), *Andante* in 4/4 time, piano I plays *mf* prominently (“solo”) Line 2 F dotted 8<sup>th</sup> up to Db down to Ab 32<sup>nd</sup> notes figure (three-note figure) up to Line 3 E dotted half note (played under the legato slur). The bottom staff (treble clef) plays (with “ped”) plays contrary motion Line 2 E dotted 8<sup>th</sup> note down to Line 1 Ab up to Line 2 Db 32<sup>nd</sup> notes figure down to Line 1 F dotted half note (again we hear the dissonant m2nd interval of E/F). After a half rest, the celesta plays *mf* on small octave B and middle C# rinforzando half note dyad as well as Line 1 B/Line 2 C# dyad (M2nd interval). After a half rest, the xylophone (“soft stix”) plays *mf* on B/C# (Line 2 C-sharp) quarter notes (followed by a quarter rest).

In Bar 3, piano I plays Line 3 F dotted 8<sup>th</sup> down to Line 2 A up to Line 3 D 32<sup>nd</sup> notes figure down to Gb dotted half note. Piano II plays contrary motion of Line 1 Gb

dotted 8<sup>th</sup> up to Line 2 D down to A 32<sup>nd</sup> notes up to Line 2 F dotted half note. The celesta plays, after a half rest, on Line 2 C/D and Line 3 C/D *rinforzando* half notes. The crotales, after a half rest, plays Line 3 D half note *mf*.

Repeat Bars 2-3 in Bars 4-5.

In Bar 6 (:25 on the score), the bass guitar plays “vibrato” *mf* Line 1 E quarter note up to F dotted half note tied to next bar. After a half rest, the guitar also plays Line 1 Bb quarter tied to next bar and Line 1 quarter tied to next bar. Harp I bottom staff plays *mf* on Great octave D half note tied to 8<sup>th</sup> note up to small octave C# quarter note up to A 8<sup>th</sup> tied to next bar. After a half and quarter rest, the top staff of harp II plays small octave E up to A 8ths. The bottom staff plays Great octave D whole note tied to next bar and then F dotted half note tied to next bar, and Bb half note tied to next bar. After a half and quarter rest, the marimba plays *mf* on small octave C# stand alone 8<sup>th</sup> up to E-A 8ths (crossbeam connected). And so forth.

“The Calendar” M-22. Cue #3469. CBS XII-78D-2-cut 8. This cue is apparently not on the cd suite of original tracks.

In Bar 1, I believe two vibes play (“hard stix”) *ff* on Line 1 C/Eb/Gb/Bb (C half-dim 7<sup>th</sup>) by vibe II, and A/Db/F/A whole notes by vibe I. In Bar 2, harp I plays *mf* whole notes starting Great octave A/C/E/Line 1 C on the bottom staff, and A/Db/E/Line 2A (top staff), held fermata. Harp II (B#-Db-Fb) plays a gliss from Great octave A up to Line 3 E 8ths (followed by a quarter and half rest held fermata). The celesta plays *mf* on small octave C/E/A/Db/E/A (a’) whole notes held fermata. The bass guitar plays *mf* decrescendo on A/E/A/C/E (e’’) whole notes, held fermata.

In “faster” Bar 3 (:12), the piano and harp II play *f* on 8<sup>th</sup> note figures. The top staff plays descending 8<sup>th</sup> notes crossbeam connected starting Line 2 A-F-Db-C (Db Dom7 or Db/F/A/C) played twice (two figures) and repeated next bar, to (Bar 5) A-F-Db-C 8ths up to A half note. Meanwhile, the bottom staff (treble clef) plays contrary motion ascending 8<sup>th</sup> notes middle C-Eb-Gb-Bb (half-dim 7<sup>th</sup>) played twice (repeated next bar) to (Bar 5) C-Eb-Gb-Bb 8ths down to middle C (c’) half note. Vibe II plays (“Ped”) on Line 1 rising 8ths C-Eb-Gb-Bb to Bb quarter note. After a half rest in Bar 3, harp I and celesta top staff plays *mf* on Line 2 A up to Line 3 Db quarter notes to (Bar 4) Line 3 C half note down to A up to Db quarter notes to (Bar 6) C whole note. The bottom staff (treble clef) plays the same pattern but an octave lower. The glock plays the bottom staff line.

In Bar 6, the timp (“hard stix”) beats *ff* of small octave C *acciaccatura* (grace) note down to A *rinforzando* quarter note (followed by a quarter and half rest). The Tom Toms play (“hard stix”) *ff* on grace to quarter notes. And so forth.

“Chris JR.” M-24/31. Cue #3471. CBS XII-78D2-cut 10. Located on track # 3 disc 4 starting at 7:19. *Poco agitato* in 4/4 time.

Piano I (“Ped”) plays forte Great octave D up to F quarter notes up to BB-C# 8<sup>th</sup> notes (crossbeam connected) to E-A 8ths (crossbeam connected) up to (Bar 2) “3” triplet value 8<sup>th</sup> notes middle C-Eb-G (crossbeam connected) up to B-D-F#-A (a”) 16ths (connected by two crossbeams) up to Line 3 C# half note *mf* (all notes played under the legato slur, and Bar 2 is decrescendo). The vibe (ped) in Bar 2 is *col piano* I. Piano II

plays (“con 8va” basso) plays *sfz* on written Great octave [sounding Contra octave] D rinforzando whole note tied to whole note next bar).

The bottom staff of Harp I plays the Great octave D whole note. After a half and 8<sup>th</sup> rest, the top staff (bass clef) plays small octave C# rinforzando quarter note up to A 8<sup>th</sup> tied to triplet value 8<sup>th</sup> in Bar 2 to triplet value Eb-G to (treble clef) 16ths B-D-F#-A up to Line 3 C# half note decrescendo *mf*. After a half and 8<sup>th</sup> rest in Bar 1, the top staff of harp II plays small octave E up to A 8ths to (Bar 2) middle C whole note. The bottom staff plays a series of sustained notes starting with the Great octave D whole note tied to whole note next bar. After a quarter rest, it plays the F dotted half note tied to whole note next bar. After a half rest, it plays the Bb half note tied to whole note next bar (Db maj).

The guitar plays the same sustained pattern but first we hear the stand alone Line 1 D quarter note, and then F dotted half note tied to whole note next bar. After a half rest, it plays the Bb half note tied to whole note in Bar 2, and after a half and quarter rest, Line 2 E quarter note tied to whole note in Bar 2. After a half and 8<sup>th</sup> rest, the marimba plays forte on small octave C# stand alone 8<sup>th</sup> to E-A 8ths (crossbeam connected) to (Bar 2) middle C-Eb-G “3” triplet 8ths decrescendo to E to G half notes roll (notated like the fingered trem of the strings), followed by a quarter rest. The timp beats *f > p* on small octave D half note tied to 8<sup>th</sup> note (followed by rests). After a quarter and 8<sup>th</sup> rest in Bar 2, the glock plays Line 1 F# 8<sup>th</sup> up to Line 2 C# half note.

In Bar 3 is written “Copy 8 of M 21.” We also see the piano I line continuing on “3” triplet 8ths middle C-Eb-G to B-D-F#-A 16ths to Line 3 C# quarter note to E quarter note tied to quarter note next bar to E quarter note again to three E 8ths to E 8<sup>th</sup> tied to quarter note in Bar 5). And so forth.

“Chris Runs” M-32. Cue #3472. Quarter note = 120. Located on track #3 starting at 8:45. This is a memorable *action* cue opening with the forceful ostinato rhythmic pattern beats of the timp. So we find the timp (“hard stix”) playing *f* (forte) on small octave Db dotted 8<sup>th</sup> down to Great octave A 16<sup>th</sup> figure to A quarter (repeat same bar), repeated thru Bar 4 to (Bar 5) Db-A-C-A quarter notes decrescendo *pp*.

In Bar 3, after a quarter rest, Tom Toms with snare stix beat forte on two 16ths to 8th note figure to quarter note to another two 16ths to 8<sup>th</sup> note figure. It is notated for convenience of the bass clef as two 16ths on small octave E down to C 8<sup>th</sup> to same C 8<sup>th</sup> to another 16<sup>th</sup>-8<sup>th</sup> figure. In Bar 3, it is notated as C quarter to 16<sup>th</sup>-8<sup>th</sup> figure to two C 8ths figure to another 16ths-8<sup>th</sup> figure to (Bar 5) two C 8ths to another 16ths-8<sup>th</sup> figure to two C 16ths figures (each separately crossbeam connected).

In Bar 5 (:10), page 2, in 3/4 time, the guitar plays *mf* on A up to Line 1 Db down to middle C to rising E-G-Bb 8<sup>th</sup> notes (all connected by a crossbeam) thru Bar 14 or 15 I believe (I am missing page 3). Harp I bottom staff plays *mf* on Contra octave A 8<sup>th</sup> up to Great octave Db 8<sup>th</sup> (crossbeam connected) to Great octave C half note (repeat thru page 3). After two quarter rests, the bottom staff of harp II plays *f* and *pres de la table* small octave D#/E rinforzando quarter notes tied to quarter notes next bar (followed by a quarter rest) to D#/E quarter notes again tied to quarter notes next bar (repeat pattern next two bars). The Tom Toms play an 8<sup>th</sup> note (penciled on small octave C) followed by two 8<sup>th</sup> rests to “E” 8<sup>th</sup> to E-E 16ths to E 8<sup>th</sup> figure. Repeat next three bars.

In Bar 8, after a quarter and 8<sup>th</sup> rest, the marimba plays *mf* on small octave E stand alone 8<sup>th</sup> to G 8<sup>th</sup> to BB 8<sup>th</sup> (crossbeam connected), and that Bb 8<sup>th</sup> being tied to 8<sup>th</sup> note in Bar 9. After two 8<sup>th</sup> rests, repeat the pattern next several bars.

In Bar 10 (:16), harp I top staff (bass clef) plays ascending 8<sup>th</sup> notes starting Great octave A up to small octave Db-C-E-G-Bb. Piano II top staff (bass clef) plays, after a quarter & 8<sup>th</sup> rest, small octave stand alone E 8<sup>th</sup> to G 8<sup>th</sup> to Bb 8<sup>th</sup> tied to next bar). The bottom staff plays *mf marc* on Contra octave A 8<sup>th</sup> up to Great octave Db 8<sup>th</sup> to Great octave C half note. The Tam Tam sounds only the initial “C” 8<sup>th</sup> note (followed by rests).

Skipping to Bar 16 (:25 on the score or 9:11 on the cd) in 4/4 time, we hear a really neat effect of the two harps. Harp I plays *mf* (and 8va) on descending to ascending 16<sup>th</sup> note arpeggio figures. We find the descent starting on written Line 2 A-F#-D-Bb (connected by two crossbeams) down to next 16<sup>th</sup> figure notes starting written Line 1 G down to (bottom staff) A#-F-Db to ascending figure notes written small octave [sounding Line 1] C-Db-F-A# to (top staff) written Line 1 G-Bb-D-F#. Repeat next bar.

Meanwhile, harp II bottom staff in Bar 20 plays *mf* Line 1 (as written or not *ottava*) rising glissando notes F#-G-A-Bb-C-D-E (notated as 64<sup>th</sup> notes connected by four crossbeams) up to Line 3 A quarter note (followed by a half rest). Repeat in Bar 17. The vibe (“motor on”) strikes *mf* on Line 1 Bb and Line 2 A whole notes (repeated in Bar 17).

In Bar 18, piano I joins in on the 16<sup>th</sup> note figures. Top staff (8va) plays *mf* written (but sounding an octave higher) Line 2 A down to D up to F# down to D 16ths (connected by two crossbeams), repeated again (notated as a slash) to G down to D up to F# down to D (repeat again). Repeat next Bar. In Bar 20, the top staff plays A-D-F#-D figure notes again to G-D-F#-D figure played twice to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Meanwhile, the bottom staff (treble clef) plays in Bar 18 contrary motion figure notes. They play (as written) Line 2 F# up to Bb down to G up to Bb (repeat figure one more time) to E up to Bb down to G up to Bb (repeat on the 4<sup>th</sup> beat). Bar 19 = Bar 18. In bar 20, the bottom staff plays F#-Bb-G-Bb and then to E-Bb-G-Bb figures (played twice) to F# 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 19, piano II starts to play the 16<sup>th</sup> note figures. Top staff plays Line 3 D down to Line 1 G up to Bb down to G 16ths (repeat figure another time) to C down to F# to A down to F# (repeat) to (Bar 20) D-G-Bb-G again to C-F#-A-F# (played twice) to Line 3 D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The bottom staff (treble clef) plays contrary motion figures Line 1 F# up to Line 2 D down to Bb up to D (repeat) to F# up to E to C to E (repeat) to (Bar 20) F#-D-Bb-D again, and then to F#-E-C-E figures played twice down to Line 1 F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

Meanwhile, harp I top staff plays (still 8va) on written descending 16ths Line 2 A-F#-D-Bb to next figure of G down to bottom staff A#-F-Db to written Line 1 A quarter note [sounding octave higher]. Now the *ottava* ceases and we find written (and sounding) Line 3 A 8<sup>th</sup> gliss wavy line down to (Bar 19) small octave F# quarter note “cresc.” Then another A gliss down to F# up to Line 3 A again gliss down to (Bar 20) F# note gliss up to Line 3 A gliss down to small octave F# up to Line 3 quarter note. Bar 20 is *f < ff*.

Back in Bar 18, harp II plays Line 1 F# gliss up to Line 3 A quarter note (repeat same bar) to (Bar 19) *cresc* small octave F# gliss up to Line 3 A quarter note (repeat) to (Bar 20) forte Line 3 A gliss down to small octave F# gliss up to Line 3 A down to small octave F# quarter note, *f < ff*.

Back in Bar 18, the vibraphone strikes on two Bb/Line 2 A half note dyads to (Bar 19) *cresc* repeat to (Bar 20) *f* (forte) repeat. After a half and quarter rest in Bar 20, the timp returns forte with the opening bars' pattern of Db dotted 8<sup>th</sup> down to Great octave A 16<sup>th</sup> figure to (Bar 21, page 5) A quarter note, and so forth.

“Perry’s Problem” CBS XII 58E master #27. 2:45 duration. This is a cue for an undetermined *Perry Mason* episode written May 1961. This cue and the following “Perry’s Danger” cue are located in Box #11. *Slow* in C time, we hear a rather Herrmannesque opening before we encounter the Perry Mason theme in variation. [Note: In my opinion, based on my study of the CBS materials, the two composers who most imitated Herrmann’s style at times (consciously or unconsciously) were Rene Garriquenc and Fred Steiner. This wasn’t excessive, but it *was* noticeable. This is not a criticism but actually a positive acknowledgement and homage to the effectiveness of Herrmann’s dramatic musical style.

So we find two horns in metal mutes playing *sfp* < “molto” (molto crescendo) on Line 1 Eb/Ab whole notes, and two trumpets in harmon mutes plays *sfp* < on B/D whole notes, and two trombones (in the “k” tenor clef) with harmon mutes playing middle C/G whole notes *sfp* <. Combined it appears to be the Ab maj 7 #9#11 (Ab/C/Eb/G/B/D).

In Bar 2, the woodwinds, piano, and harp respond with *sffz* > *p* whole notes. Two flutes play Line 2 G whole notes, the oboe on Line 2 Db, the English horn on Ab, clarinets on C/E, and bassoon (tenor clef) on F. Combined it appears to be the Db maj 7#9#11 (Db/F/Ab/C/E/G). The piano and harp play Line 1 F/Ab/Db (bottom staff) and Line 2 C/E/G (top staff).

In Bar 3, the brass return. The horns play Cb/Eb whole notes *p* < *f*, while trumpets play Gb/Bb, and Pos play G/E whole notes.

In Bar 4, the woodwinds (minus flutes and oboe) respond. The E.H. plays *fz* > *p* on rinforzando-marked F whole note. The clarinets play small octave F/B whole notes, and Fag plays Line 1 E. The harp is cued starting on Great octave Ab/F/B/E/Line 1 F whole notes. Four celli play divisi on Ab/F/B/Line 1 E rinforzando whole notes. Two basses pluck *pizz* on small octave Ab quarter note (followed by a quarter and half rest).

In Bar 5, the bass clarinet plays *sfp* on lowest (small octave) D rinforzando whole note tied to whole note next bar, while the Fag/VC/CB play the Great octave D whole note tied to next bar (decrescendo *pp*). The timp beats D-D-D-D small octave 32nd notes *mf* > to D 8<sup>th</sup> (followed by a quarter & half rest). After a quarter and 8<sup>th</sup> rest, the harp and vibe play (Perry Mason theme) *mf* on Line 1 F#-G 16ths to Ab half note (the celeste plays the same but an octave lower) to (Bar 6) F# half note up to C# half note tied to dotted quarter note next bar. Clarinet I plays, after a half rest in Bar 6, Line 2 C# half note tied to whole note next bar.

After a quarter rest in Bar 7, the trumpets play *p* < on Line 2 C# dotted half note. After a half rest, the horns play *p* < on Line 1 C# half note. And after a half and quarter rest, the Pos play *p* < on Line 1 C# quarter note. In Bar 8 in 3/4 time, the brass then play *fz* > the same full bar notes as in Bar 1 (but here as dotted half notes). In Bar 9, we find the woodwinds etc playing the same response notes as in Bar 2 (but here as dotted half notes). Similarly, Bar 10 = Bra 3, and Bar 12 = Bar 4. In Bar 12 in 4/4 time, we find a repeat of Bar 5, and also Bar 13 repeats Bar 6. In Bar 14 (*Rit*), however, we find (after a quarter rest) the trumpets playing *p* on Line 2 D dotted half note held fermata. After a

half rest, the horns play p on Line 1 D half note held fermata. And, after a half & quarter rest, the Pos play on D quarter note held fermata.

In Bars 15-16, the flutes, oboe, and E.H. are soli. Bar 15 starts Section B in the key signature of Eb maj/C min (three flats), *Lento sempre*. Flute I plays *mf* > Line 2 G rinforzando 8<sup>th</sup> legato to tenuto G dotted quarter note (repeat this pattern same bar) to (Bar 16) F# rinforzando 8<sup>th</sup> legato to tenuto F# dotted quarter note to G half note, *mf* < >. Flute II plays Line 2 Eb notes in that pattern to (Bar 16) Eb 8<sup>th</sup> to Eb dotted quarter to Eb half note. The oboe plays Line 2 D notes in that pattern to (Bar 16) D 8<sup>th</sup> to D dotted quarter note down to B half note. The English horn is silent in Bar 1 but plays (in Bar 2) Bb 8<sup>th</sup> to Bb dotted quarter to Ab half note.

In Bars 17-18, the clarinets/Fag/ play the same pattern. Clarinets play Line 1 Eb G 8ths to dotted quarter notes (repeat same bar) to (Bar 18) Eb/F# 8ths to dotted quarter notes to Eb/G half notes. The bassoon plays Line 1 D notes in that pattern to (Bar 18) D 8<sup>th</sup> to dotted quarter to B half note. After a quarter rest in Bar 17, the horns and VC play *mf* > on Line 1 G rinforzando quarter note tied to 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest) to G rinforzando quarter note tied to (Bar 18) 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest) to A rinforzando quarter note tied to 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) to G dotted quarter note.

In Bar 19 in 12/8 time (“Don’t Rush”), the horns play *mf* > E/G rinforzando quarter notes to Eb/G 8ths tied to dotted quarter notes (repeat pattern same bar) to (Bar 20) Eb/Gb in that pattern to Eb/G dotted half notes. Repeat this two-bar pattern in Bars 21-22. The Pos play G/Line 1 D dyads in that pattern to (Bar 20) D/F in that pattern to Ab/Cb dotted half notes. Repeat next two bars. After a dotted quarter note the bass clarinet and Fag play the C dotted quarter note rinforzando (Line 1 for bass clarinet, and Great octave for fag). After a dotted quarter rest, they play on the A dotted quarter note rinforzando. After a dotted quarter rest in Bar 20, they play on D dotted quarter notes (followed by a quarter rest) to G 8<sup>th</sup> tied to dotted quarter notes. Repeats next two bars. The VC/CB pluck pizzicato on that pattern. Celli pluck on both Great and small octave C notes to A, etc, whereas CB pluck on small octave C down to A.

In Bar 21, the piano plays triplet repeat figures. The top staff plays Line 3 [written Line 2 with the *ottava* above the notes] Eb/G 8<sup>th</sup> note triplets played 4X per bar to (Bar 22) D/F# triplets. Repeat in Bars 23-24. The bottom staff plays the same but loco (Line 2).

In Bar 23, the vibe strikes Line 2 Eb/G Line 1 dotted half notes to another such dyad to (Bar 24) D/F# dotted half notes to Eb/G. The harp plays similarly. The woodwinds also join in playing the repeat triplet patterns of the piano. So the flutes play *mp* on Line 2 staccato triplet 8ths Eb-Eb-Eb (flute II) and G-G-G (flute I) to (Bar 24) F#-F#-F# (flute I) played 4X while flute II still play on Eb-Eb-Eb. The oboe plays on Line 2 D-D-D played 2X to C-C-C played 2X to (Bar 24) D-D-D played twice to B-B-B played twice. After a half rest, the E.H. plays G-G-G staccato 8ths played 2X to (Bar 24) F#-F#-F# to G-G-G. Clarinets play as the flutes.

Skipping to Bar 29 (Section D *Lento*, still 12/8 time), we hear (after a quarter rest) the *Perry Mason* theme being played. The flutes and oboe play *mp* < on Line 2 F-F# 8ths to G dotted half note to F dotted quarter note to (end Bar 30) Line 2 C dotted whole note *sffz* > *pp* and held fermata. The clarinets play the same except they settle *divisi* in Bar 30 on small octave Eb and middle C dotted whole notes held fermata. The E.H. plays on small octave G dotted whole only in Bar 30 (silent Bar 29). The bass clarinet in

Bar 30 plays the G small octave dotted whole note. The Fag plays the Great octave C dotted whole note held fermata. Combined we hear the C maj (C/Eb/G) tonality.

Back in Bar 29, the muted horns play Eb/Ab dotted half notes to F/Ab dotted half notes  $p <$  to (Bar 30) small octave G dotted whole note held fermata,  $sfz > pp$ . Trumpets play B/D to B/C# Line 2 dotted half notes to (Bar 30) Line 1 C dotted whole notes held fermata. Pos play C/G to G/Eb dotted half notes to (Bar 30, now in the bass clef) small octave C/Eb dotted whole notes held fermata. In Bar 30, the timp is rolled on small octave C dotted whole note. The VC play Great octave C/G double-stopped and small octave Eb/C double-stopped dotted whole notes. The basses play  $fz > pp$  on Great and small octave C dotted whole notes. End of cue.

### Quiet Night in Town (HGWT)

Such a heavy drama this two-part showing of *Have Gun, Will Travel* ! Paladin captures a confirmed killer (in the cue “Easy Capture”) and then must later protect him from a small town’s vengeance. In fact, Paladin gets his hands crushed in the effort (in the cue “Crippled Hand”). I’ll start with this latter cue mentioned since the motif (heard later in the score) was used often as “stock music” in later shows.

“Crippled Hand”. Cue #3231, M-4233. CPN 5951. *Andante* in 4/4 time.:05 per bar. 8 bars, :35. Instrumentation: E.H., 2 clarinets, bassoon, 3 horns, 2 trumpets, 3 VC, CB. In Bar 1, clarinet I plays  $mf > p$  on Line 1 F rinforzando dotted 8<sup>th</sup> note to F-F 32<sup>nd</sup> notes figure to F dotted quarter note rinforzando to E 8<sup>th</sup> to D quarter notes (the last three notes are played legato). Repeat next bar. Clarinet II plays Line 1 D dotted 8<sup>th</sup> to D-D 32<sup>nd</sup> notes figure to D rinforzando dotted quarter note to C# 8<sup>th</sup> to B quarter note. Repeat next bar. The bassoon plays the clarinet II line. Two trumpets in harmon mutes play  $mfz > pp$  on D/A rinforzando quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and half rest). Repeat next bar.

In Bar 4, muted horns play repeat figures of D min (D/F/A) played twice to Eb min (Eb/Gb/Bb) back to D min, that bar repeated in Bar 4. Specifically, horn I plays  $mf$  Line 1 A dotted 8<sup>th</sup> to A-A 32<sup>nd</sup> notes figure (repeat this figure on the 2<sup>nd</sup> beat) to Bb dotted 8<sup>th</sup> to Bb-Bb 32<sup>nd</sup> notes figure back to the A figure notes. Repeat next bar to (Bar 5) Bb 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/half rest). Horn II plays that pattern on two F notes figures to Gb and back to F (repeated next bar) to (Bar 5) F 8<sup>th</sup> (with rests). Horn III plays on two D figures to Eb back to D (repeated next bar) to (Bar 5) D 8<sup>th</sup> (followed by rests).

Back in Bar 3, after an 8<sup>th</sup> rest, the celli play a different line. We find Great octave D stand alone 8<sup>th</sup> to E-D 8ths (crossbeam connected) played legato and  $mp < >$ . After an 8<sup>th</sup> rest, the celli continue on Great octave A stand alone 8<sup>th</sup> to Bb-A crossbeam connected 8<sup>th</sup> played legato. In Bar 4, after an 8<sup>th</sup> rest, the celli continue on a higher register of small octave E stand alone 8<sup>th</sup> to F-E 8ths crescendo-decrescendo. After another 8<sup>th</sup> rest, they play the B stand alone 8<sup>th</sup> to middle C back to B 8ths (with that B 8<sup>th</sup> tied to 8<sup>th</sup> in Bar 5, followed by rests).

In Bars 5-6, the English horn joins the clarinets and bassoon with a new figure. In Bar 5 (:20) the English horn plays  $mf < f >$  Line 1 Bb dotted 8<sup>th</sup> to Bb-Bb 32<sup>nd</sup> notes figure (played twice) to Cb rinforzando quarter note legato to the Bb figure notes as given. Repeat next bar. Clarinet I plays the pattern on F# to G back to F#, clarinet II on

Eb to A# back to Eb, and Fag on small octave E to D# back to E. In Bar 6, after an 8<sup>th</sup> rest, the trumpets in straight mutes join the celli on the pattern given in Bars 3-4. They play mp < > on small octave F stand alone 8<sup>th</sup> to Gb-F 8ths. After an 8<sup>th</sup> rest, they play Bb stand alone 8<sup>th</sup> to Cb-Bb 8ths. After an 8<sup>th</sup> rest in Bar 7, they play (tenor clef) on Line 1 F stand alone 8<sup>th</sup> to Gb-F 8ths legato, and then (after another 8<sup>th</sup> rest) Ab 8<sup>th</sup> to Bb-Ab 8<sup>th</sup> to (end Bar 8) Cb 8<sup>th</sup> (followed by rests). Trumpets, however, in Bar 8 play the Cb whole note (the only instruments heard after the initial tutti 8<sup>th</sup> note forte sounding).

In Bar 7, altri instruments play the familiar repeat figures of dotted 8<sup>th</sup> to two 32<sup>nd</sup> notes. Horns are now open playing D#/F#/Bb figures played twice, and then E/G/Cb back to D#/F#/Bb to (Bar 8) E/C/Cb 8ths (followed by rests). And so forth.

“Easy Capture” Cue #3223. M-4214. *Adagio* in ¾ time. Scene: Late night camp of the sleeping killer. Paladin sneaks up on him, gun drawn. The oboe plays mfz > p Line 2 B rinforzando dotted half note tied to dotted half note next bar, while the clarinet plays Line 1 B notes. Two trumpets in harmon mutes also play Line 2 B [written C# a M3rd interval above] notes.

After two quarter rests in Bar 2, the bass clarinet/Fag/celli play eight slow 32<sup>nd</sup> notes legato to dotted half notes in the next bar. So we find the bassoon and celli playing *p* < (crescendo) Great octave D#-E-F-F#-G-G#-A-A# to (Bar 3) forte B dotted half note decrescendo *p*. The bass clarinet plays partially enharmonic notes Eb-E-F-F#-G-G#-A-Bb to (Bar 3) B dotted half note. In Bar 3, the basses play Great octave B dotted half note. After a quarter rest, the horns in “fibre mutes” play rinforzando C/Eb/G (C min) half notes *sfp* to (Bar 4) C#/D/F# dotted half notes.

In Bar 4, after two quarter rests, the 32<sup>nd</sup> notes are played again. The celli play the same notes given in Bar 2 to (Bar 5) B quarter note tied to 16<sup>th</sup> note (followed by rests). Same for the bass clarinet. The Fag is silent in Bar 4, but after a quarter rest in Bar 5, it plays Line 1 Eb half note mp. After a quarter rest, the oboe plays mp on Line 2 D half note, while the clarinet plays I believe Line 1 C.

In Bar 6, as a brief struggle ensues, the orchestra are tutti playing a descending series of notes. The clarinet/bass clarinet/horn III/trumpet I (“in hat”)/VC I/CB play forte Line 1 E (Line 2 for clarinet) rinforzando quarter note to D-Bb-G 8ths to Eb 8<sup>th</sup> tied to 16<sup>th</sup> note in Bar 7 (followed by two 16<sup>th</sup> rests). Then the VC only in that pitch line play up to Line 1 F rinforzando 16<sup>th</sup> to Gb rinforzando dotted quarter note to F 8<sup>th</sup> decrescendo mf tied to 8<sup>th</sup> in Bar 8<sup>th</sup> to F tenuto 8<sup>th</sup> to Gb tenuto E dotted quarter to F 8<sup>th</sup> tied to (Bar 9) half note decrescendo. Oboe/horn I/trumpet II/VC II play B rinforzando quarter note to A-F-D 8ths to BB 8<sup>th</sup> tied to 16<sup>th</sup> next bar. Fag/horn II/VC III G rinforzando quarter note to F-Db-Bb 8ths to Gb 8<sup>th</sup> tied to 16<sup>th</sup> next bar. Combined we hear the E min (E/G/B) quarter note tonality to D min (D/F/A) 8ths to Bb min 8<sup>th</sup> (Bb/Db/F) to G min (G/Bb/D) to Eb min (Eb/Gb/Bb) tied to 8ths in Bar 7. And so forth.

“Easy Gallop” Cue #3222. M-4213. 12/8 time signature. Dotted quarter note = 103. Scene: Prior to “Easy Capture” when Paladin departs the “Pearly Blonde” at the Carlton Hotel in San Francisco and rides out on his horse in an “easy gallop” to track the killer. This cue truly *does* have an easy gallop syncopated motion to it consisting of 8<sup>th</sup> notes played by three horns and a bassoon interspersed variously with 8<sup>th</sup> rests. Very nice cue.



Horn II and Fag play *mf* (small octave for Fag, and Line 1 for horn) F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another F 8<sup>th</sup> (both 8ths are crossbeam connected) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (crossbeam connected) and then legato to (on the 3<sup>rd</sup> beat) the G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> (crossbeam connected) to G 8<sup>th</sup> (with an 8<sup>th</sup> rest) to G 8<sup>th</sup> (crossbeam connected) legato to (Bar 2) F 8<sup>th</sup> (and so forth—repeating Bar 1). Repeat in Bar 3 as well. In Bar 4, they play the legato from G 8<sup>th</sup> in Bar 3 to F 8<sup>th</sup> (8<sup>th</sup> rest) to F 8<sup>th</sup> (crossbeam connected) to F 8<sup>th</sup> (8<sup>th</sup> rest) to F 8<sup>th</sup> legato down to C (except for horn II which is Eb) 8<sup>th</sup> (8<sup>th</sup> rest) to C 8<sup>th</sup> (crossbeam connected) to C-C 8ths again. Horn I plays the pattern on Ab 8ths to G 8ths thru Bar 4. Horn III plays the pattern on middle C 8ths to B 8ths through mid-Bar 4, and then legato to D 8ths. Combined we hear the horns playing F min 2<sup>nd</sup> inv (C/F/Ab to E min 2<sup>nd</sup> inv (B/E/G).

After a rest in Bar 1, and a three-beat rest (dotted half & dotted quarter) in Bar 2, the muted trumpet is “solo” playing the melody line. It plays *mf* rising 8th notes G-B-D (d’’) or G maj linear tonality to (Bar 3) Eb legato to two D 8ths to D dotted half note to G-B-D triplet again to (Bar 4) Eb legato to C-C 8ths to C dotted half note (followed by a quarter rest).

In Bar 5, the horns play the stand alone C/F/Ab 8ths (followed by rests). However, the E.H./clarinet/bass clarinet/3 celli/bass play the easy gallop rhythmic pattern. The E.H. is col VC I; clarinet is col VC II, and the bass clarinet in col VC III. VC play the same as the horns initially, so small octave C/F/Ab (now staccato) 8ths (followed by an 8<sup>th</sup> rest) to C/F/Ab 8ths (crossbeam connected) to D/Eb/G 8ths (8<sup>th</sup> rest) to D/Eb/G 8ths again legato to C/F/Ab 8ths played twice to D/Eb/G played twice legato to (Bar 6) C/F/Ab 8ths (8<sup>th</sup> rest) to same 8ths legato to F/Ab/C (c’) 8ths, and so forth. At the end of Bar 6, horns I & II playing rising triplets C-Eb-G and G-C-Eb to (Bar 7) the easy gallop pattern. The trumpet returns at the end of Bar 8 with the melody line (same notes). And so forth!

“Angry Men” Cue #3228. M-4223. 3/4 time signature. In Bar 1, three horns in “brass mutes” play *fz* > *p* on unison Line 1 D whole notes (silent next two bars). Three celli play *f* > *mp* a series of descending bowed tremolo notes. We find them playing *agitato* on Line 1 D rinforzando half note to C# to B quarter notes to (Bar 2) A-F-D-E quarter notes up to (Bar 3 in 2/4 time) G staccato 8<sup>th</sup> (followed by rests). In Bar 3, the clarinet plays *mfz* on small octave rinforzando-marked A half note.

In Bar 4 (back to 4/4 time), the horns sound *fz* > *p* on rinforzando D/F/Bb (Bb maj) whole notes. Trumpets in harmon mutes join in with the G#/C# rinforzando whole notes. The celli repeat Bar 1 and then play to (Bar 5) A-F-D-E 8<sup>th</sup> notes bowed trem up to G quarter note trem to F quarter note trem to (Bar 6) E-D-E-G trem 8ths (crossbeam connected) to F-E-C-A descending trem 8ths crescendo *ff* to (Bar 7 in 3/4 time) G-F#-G-F# 8ths to E-D# 8ths. Repeat next bar. Back in Bar 6, the clarinets sound the small octave E rinforzando whole note. The Fag plays 8<sup>th</sup> notes in Bar 7 (same as VC). And so forth!

Call Me Dodie *Gunsmoke* episode. Music written by Fred Steiner starting 8-15-62 (aired Sept 22). Manuscript located in Box 131 at UCLA in the CBS Collection 072. Wonderful score and a delightful hour episode. I would vote it as being one of the top five best scores composed by Fred. Terrific job! Excellent motif-maker. I wished he

was asked to score for that new TNT cable tv movie *Door To Door* starring William H. Mack as handicapped salesman Bill Porter. Delightful and touching drama just as *Dodie* was!

“Pleasant Valley” This is the first cue, four bars in length,  $\frac{3}{4}$  time signature in the key signature of Db major (five flats). MM = 76. Cue #4864, M-0610. CBS XIV-E-#16. Instrumentation: 2 horns, 6 violins, 2 violas, 2 cellos, 1 bass, and timp. For some reason, this score is a “Concert Pitch” score. Some scores he transposes, and other scores he doesn’t. Sometimes he writes for one score a combination of both!

Horns play *f espr* small octave Ab half note up to divisi Eb/Gb quarter notes to (Bar 2) Db/F dotted half notes (all notes played legato). In Bar 3, they play middle C/Eb quarter notes, and then horn I plays Db quarter to Eb-F 8ths to (Bar 4) Gb dotted half note (held fermata), while horn II plays Bb half note tied to dotted half note in Bar 4, held fermata. Violins play *f espr* on Line 1 Ab half note up to divisi Eb/Gb quarter notes to (Bar 2) Db/F dotted half notes played legato. In Bar 3, the top line plays Line 2 Eb to Db quarter notes to Eb quarter note tied to dotted half note held fermata. The bottom line plays Line 2 C quarter note to Bb half note tied to dotted half note next bar (held fermata). The violas play, after an 8<sup>th</sup> rest, F 8<sup>th</sup> to half note tied to quarter note in Bar 2 up to tenuto Line 2 Db 8<sup>th</sup> descending to C-Bb 8ths to A 8<sup>th</sup> tied to A quarter note in Bar 3 to G half note tied to dotted half note in Bar 4 (held fermata). VC I plays Ab up to small octave F 8ths to Ab half note tied to quarter note in Bar 2 to tenuto Line 2 C 8<sup>th</sup> to Bb to Ab 8ths to Gb 8<sup>th</sup> tied to quarter note in Bar 3 to F half note tied to dotted half note in Bar 4 (held fermata). VC II plays double-stopped small octave C/Gb dotted half notes tied to dotted half notes in Bar 2, and then Gb dotted half note tied to 16<sup>th</sup> in Bar 4 (followed by rests). The CB plays small octave Db dotted half note tied to dotted half note next bar, and then Great octave Ab dotted half note tied to 16<sup>th</sup> next bar. Finally, the timp plays *mf* on the small octave Db quarter note roll tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Silent in Bar 2, it plays the Great octave Ab half note roll tied to 16<sup>th</sup> note in Bar 4. This cue seques to the next cue (“The Kite”).

“The Kite” Cue #4865. M-0611. *Moderato* in C time. Key signature of five flats again (Db maj). MM = 90. Very nicely orchestrated cue. This is my favorite cue in the score. The piano and vibe are added to the above instrumentation.

The violins are bowed tremolo *mp* on Line 1 Eb/Gb/Bb (Eb min) whole notes (repeated next bar) to (Bar 3) Gb/Bb/Db (Gb maj) whole note tremolo to (Bar 4) Gb/Bb/Db half note trem. Then violins I (2 players) play Line 2 Eb quarter note trem to Gb-Bb 8<sup>th</sup> note trem. Violins II (2 players) play rising 8<sup>th</sup> note tremolos Bb-Db-Eb-Gb crescendo, and violins III play Line G quarter note trem to Bb-Eb 8<sup>th</sup> note tremolos.

Viola play *mp* Line 1 Db whole note trem in Bars 1 and 2, followed by the Eb whole note trem in Bar 3 to (Bar 4) Eb to Db half note trem. The cellos pluck *pizz* Line 1 Db quarter note (Let vibrate), followed by a quarter and half rest. Silent next three bars.

The highlighted instrument line is the piano playing a series of 16<sup>th</sup> note figures depicting the kite being flown by playful orphan children. The top staff plays descending 16ths starting Line 2 Db-Bb-Gb-F to ascending Eb-F-Gb-Bb to descending C-Bb-Gb-F to ascending Eb-F-Gb-Bb. At the start the first and third 16<sup>th</sup> note figure is also a quarter note, so we see Db and C quarter note with the stem pointing upwards. The bottom staff

plays contrary motion 16<sup>th</sup> note figures starting Line 1 ascending Db-Eb-Gb-Bb to descending C-Bb-Gb-Eb (repeats these two figures same bar). The vibe plays *mf* on descending 8<sup>th</sup> note figures starting on Line 2 Db-Bb-Gb-Eb (connected by a crossbeam) up to C-Bb-Gb-Eb descending 8ths (crossbeam connected).

In Bar 2, the piano top staff plays all descending 16ths figures starting Line 3 C-Gb-F-Eb up to Db-Gb-F-Eb up to C-Gb-F-Eb up to Bb-Gb-F-Eb. The first note of each figure is also a quarter note so we find C to Db to C to Bb with the stems pointing up. The bottom staff plays contrary motion 16ths of Line 1 Db-Eb-Gb-Bb played 4X. The vibe plays 8<sup>th</sup> notes Line 3 C down to Line 2 Eb up to Line 3 Db down to Line 2 Gb (crossbeam connected) to C-Eb-Bb-Gb in that pattern.

In Bar 3, the piano top staff plays the ascending-descending pattern again starting Line 3 Eb-Bb-Ab-Gb to ascending F-Gb-Ab-Bb to descending Db-Bb-Ab-Gb to ascending F-Gb-Ab-Bb. The bottom staff plays rising to falling contrary motion starting on Line 1 Eb-Gb-Bb-C to descending Db-C-Bb-Gb (repeat pattern same bar). The vibe plays descending 8<sup>th</sup> notes starting Line 3 Eb-Bb-Gb-Eb up to Db-Bb-Gb-Eb.

In Bar 4, the top staff of the piano plays descending figures only of Line 3 C-Bb-Ab-Gb up to Db-Bb-Ab-Gb up to C-Gb-F-Eb to Bb-Gb-F-Eb. The bottom staff plays rising figures of 16<sup>th</sup> notes Eb-Gb-Bb-Db played twice to Db-Eb-Gb-Bb played twice. The vibe plays the patterns given in Bar 2.

In Bar 5 (:11), the muted horns play *p* small octave Gb/Bb whole notes tied to quarter notes next bar to Bb/Db to Db/Eb to Eb/Gb quarter notes to (Bar 7) Gb/BB whole notes tied to quarter notes next bar to Eb/Gb down to Db/Eb to Bb/Db quarter notes. The CB plucks pizz on small octave Gb and Line 1 Db quarter notes. The piano and vibe are silent for four bars. Instead we have the violins and viole take over their passage pattern.

Violins I play *mf giocoso* 16<sup>th</sup> note figures starting on Line 3 Db legato down to Line 2 Bb then back up to Db legato down to Bb to next figure of staccato notes Gb down to rising 16ths Eb-Gb-Bb to next figure of C legato down to Ab up to C legato down to Ab again to staccato figure notes Gb-Eb-Gb-Ab.

Violins II play Line 2 Bb legato down to Gb up to Bb legato to Gb again to staccato 16ths figure Db down to rising 16ths Line 1 Bb up to Line 2 Db-Gb to Ab legato to C up to Ab to C again, and then staccato 16ths Eb-C-Eb-Eb.

Violins III play Line 2 Gb legato down to Eb played 2X to staccato 16ths Line 2 Bb down to rising Gb-Bb-Db to Line 2 Eb legato down to C to Eb to C to next figure of staccato 16ths Bb-F-Gb-Ab. Viole top line plays col violins I, and bottom line plays col violins III line. The VC in the tenor clef plays small octave G 8<sup>th</sup> up to Bb 8ths (crossbeam connected) up to Eb to F 8ths (repeat these figures same bar).

In Bar 6, violins I play Line 3 C legato down to Bb to Gb to Eb 16ths (connected by two crossbeams) to next figure of Line 3 Db legato slur down to Bb to Gb-Eb, and then to the next figure of C-Bb-Gb-Eb again to Bb legato to Gb back to Bb up to Line 3 Db. Violins II play Line 2 Ab legato to Gb to Db to Line 1 Bb 16ths to next figure of Bb-Gb-Db-Bb to Ab-Gb-Db-Bb up to Gb-Eb-Gb up to Bb 16ths. Violins III play Line 2 Eb legato to Db down to Bb to Gb, and then next figure Gb-Db-Bb-Gb to Eb-Db-Bb-Db to Db down to Bb up to Db to Gb. Viole are divisi again playing contrary motion 16<sup>th</sup> note figures. The top line plays Line 1 Db legato to Eb to Db-Eb again, and then Gb down to Ebb up to Gb down to Eb again, and then Db-Eb-Gb-Eb to Eb-Gb-Bb-Gb. The bottom line plays small octave Gb up to Bb down to Gb-Bb 16ths again, and then Line 1 Db

down to Bb to Db-Bb again, and then Gb-Bb-Db-Bb to Bb-Db-Eb-Db. Celli play 8<sup>th</sup> notes small octave C up to Eb (crossbeam connected) to Ab-Gb (crossbeam connected) back down to C up to Gb down to Eb up to Ab 8ths. And so forth.

“Dodie’s Tune” Cue #4866, M-0612. *Andte* in  $\frac{3}{4}$  time. Key signature of E major/C# minor (four sharps or F#-C#-G#-D#). MM = 60. Scene: One of the orphan girls asks where Dodie did all the things she says she does. Dodie replies, “Where I do most everything—right here in my head. Listen. If you can’t do things real, then doing them in your head is the next best!” The vibe (“no motor”) and piano top staff play *mf* Line 2 A staccato quarter note down to Line 1 B staccato half note (curiously with the legato slur covering the notes). Repeat in Bars 2-3. In Bar 3, “sord” violins I (two players) play *p* < (crescendo) on Line 1 B half note up to divisi Line 2 F#/A quarter notes to (Bar 4) *mf dolce* E/G# dotted half note dyad (all three notes played as a legato phrase). Muted violins II (two players) are “col” violins I thru Bar 7. Muted violins III (two players) are also “col” violins I thru Bar 7. In Bar 4, after a quarter rest, two muted viole play *mf dolce* Line 1 A tenuto quarter note down to small octave B quarter note tied to quarter note in Bar 5 up to A tenuto quarter note down to small octave B quarter note tied to quarter note in Bar 6, up to A tenuto quarter note down to B quarter note tied to dotted half note decrescendo in Bar 7. two muted celli (in the “k” tenor clef) play the same notes and pattern as the viole except that in at the end of Bar 6, the B quarter note is tied to a B quarter note (followed by rests) instead of the dotted half note (as the viole).

Back in Bar 5, the violins continue the melody line on Line 2 D#/F# quarter notes to C#/E to D#/F# quarter note dyads to (Bar 6) E/G# half notes down to C#/E to A/C# 8<sup>th</sup> note dyads to (Bar 7) Line 1 G#/B dotted half notes decrescendo.

In Bar 7, after a quarter rest, the glock (“soft stix”) and top staff celesta play *mf dolce* (yet delicately) rising 8<sup>th</sup> notes (crossbeam connected) B-C#-D#-E (e’’) to (Bar 8) D# quarter note to C#-D#-E-F# 8<sup>th</sup> notes to (Bar 9) E quarter note to D#-E-F#-G# 8<sup>th</sup> notes to (Bar 10) descending quarter notes F#-E-C# to (Bar 11) Line 1 B dotted half note. After a quarter rest in Bar 7, the bottom staff of the celesta (“con ped”) plays Line 1 B down to G# quarter notes down to (Bar 8) D#-E 8<sup>th</sup> notes up to G#/B half notes to (Bar 9) Line 1 C#-E 8<sup>th</sup> notes to F#/A half notes down to (Bar 10) B-E 8ths to F#/A half notes tied to dotted half notes in Bar 11. In Bar 8, violin I (one player) plays *mp* on Line 2 D# dotted half note to (Bar 9) C# dotted half note to (Bar 10) B dotted half note tied to quarter note in Bar 11).

In Bar 20, Dodie tells them to just close their eyes and think of what they saw (playing a kite)...”blue sky, feel of the wind” (Bar 22), etc. All strings now are *senza sords*. In Bar 20 (key signature again of Db major or five flats in 4/4 time), violins II (two players) play *mf rinforzando* the Line 1 Gb whole note bowed tremolo tied to half note trem next bar, and then Bb quarter note (bowed trem) up to Line 2 Eb up to Ab bowed trem 8<sup>th</sup> notes. After a half rest in Bar 20, violins III (two players) play Line 1 Eb *rinforzando* half note bowed trem tied to half note next bar to Gb quarter note trem to Bb-Eb 8<sup>th</sup> note trem. After a half and quarter rest in Bar 20, violins I (two players) play *mf* on Line 2 C quarter note trem tied to quarter note in Bar 21, and then Bb up to Line 2 Eb quarter note trem up to Ab to Line 3 C 8<sup>th</sup> note tremolos. The celli play Line 1 Db whole note tied to 8<sup>th</sup> note in Bar 21 (followed by rests). Quiet in Bar 20, the viole in Bar 21 play Line 1 Db *rinforzando* dotted half note to Gb-Bb trem 8<sup>th</sup> notes (crossbeam

connected). Also in Bar 21, horn II (“small mute”) plays *mfz* on Line 1 Db rinforzando whole note tied to half note in Bar 22 crescendo to Eb half note decrescendo legato to Db half note in Bar 24 crescendo to Eb half note and tied to 16<sup>th</sup> note in Bar 25 (followed by rests). After a half rest in Bar 21, horn I plays the Line 1 Gb rinforzando half note tied to half note in Bar 22 crescendo to Bb half note decrescendo down to (Bar 24) Gb half note crescendo up to Bb half note decrescendo and tied to 16<sup>th</sup> note in Bar 25.

In Bar 22, violins I (two players) play Line 3 Db 16<sup>th</sup> note (followed by rests thru Bar 24). Violins II “A” (one player) play fingered tremolos Line 3 Db to Eb half notes to next figure of C to Db half notes. Repeat in Bar 23. Two more violins (“B”) play fingered trem divisi of Line 2 Bb down to Gb half notes, and then Line 3 C to Bb half notes. Repeat next bar. The bottom line of “B” plays Line 2 Gb down to Eb half notes, and then Bb to Gb (repeat next bar). The top line of “C” plays Line 2 Gb/Bb bowed trem (not fingered trem) half notes to Bb/C half notes. Repeat next bar. Viols play divisi bowed tremolos of Line 1 Eb/F half notes to F/Ab half notes (repeated next bar). Celli are bowed trem on Ab/Eb to C/Gb.

In Bar 25, the piano returns (as Dodie talks about the imaginary kite flying) playing the “Kite” cue 16<sup>th</sup> note descending and ascending figures. The top staff plays descending 16ths starting Line 3 Db-Bb-Gb-F to ascending Eb-F-Gb-Bb to descending C-Bb-Gb-F to rising Eb-F-Gb-Bb. The bottom staff plays contrary motion Line 2 Db-Eb-Gb-Bb to descending C-Bb-Gb-Eb (repeat figures same bar). The glock (“regular stix”) Line 2 Db quarter note to descending “3” triplet Line 1 8ths Bb-Gb-Eb up to Line 2 C quarter note to descending triplet 8ths Bb-Gb-Eb. Solo violin I play *poco f* harmonics Line 2 Db to C half notes. Violins “A” play *mp* on fingered trem Line 2 Bb to Gb whole notes. Divisi violins “B” play fingered trem between Line 2 Gb to Eb whole notes and also Eb to Db whole notes. Divisi violins “C” play *mp* on bowed trem Line 2 Gb/Bb whole notes. Viols are bowed trem on Eb/F whole notes. And so forth.

“Doc’s Buggy” Cue #4870, M-0623. *Allo Modto* in  $\frac{3}{4}$  time. Key signature of D maj/B min (two sharps). Quarter note = 90. Scene: Doc makes a house call out in the range. Afterward he meets runaway Dodie alone on the trail.

Steiner writes a Mid-western country *Hicksville* type of cue utilizing rubato strings. First, however, the cue opens with two horns playing forte on small octave B staccato 8<sup>th</sup> up to Line 1 D staccato 8<sup>th</sup> (crossbeam connected) up to G 8<sup>th</sup> to A-B 16ths figure played legato to Line 2 C to Line 1 B staccato 8<sup>th</sup> notes to (Bar 2) A half note tied to A 16<sup>th</sup> to descending 16ths G-F#-E to (Bar 3) D dotted half note decrescendo and tied to quarter note *mp* in Bar 4 (followed by rests).

In Bar 2, after an 8<sup>th</sup> rest, the violins play forte on Line 1 D#-E legato 16ths (connected by two crossbeams), followed by another 8<sup>th</sup> rest and then D#-E 16ths, followed by a quarter rest. Violas play, after an 8<sup>th</sup> rest, on small octave F#-G 16ths in that pattern. The VC play small octave C staccato 8<sup>th</sup> up to F#-G 16ths down to Great octave G 8<sup>th</sup> up to small octave F#-G 16ths down to Great octave E 8th (followed by an 8<sup>th</sup> rest). The CB play Great octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another C 8<sup>th</sup> (with an 8<sup>th</sup> rest) to C 8<sup>th</sup> again (followed by an 8<sup>th</sup> rest).

In Bar 3, the violins continue the pattern (after an 8<sup>th</sup> rest) of E#-F# 16ths (with 8<sup>th</sup> rest) to E#-F# 16ths (with an 8<sup>th</sup> rest following) to F# staccato 8<sup>th</sup>. Play again next bar to E#-F# 16ths played now *rubato* (“robbed” or certain freedom of tempo as desired to

convey the *feel* of the scene) to (Bar 5) the continuation of this melody line. The top line of violins I (one player) plays Line 1 F#-A sforzando 8<sup>th</sup> notes (crossbeam connected) up to Line 2 D tenuto and rinforzando 8<sup>th</sup> to E-F# tenuto 16ths figure to G-F# sforzando 8ths to (Bar 6) descending 16ths Line 2 E legato to D to tenuto C#-B 16ths (all 16ths connected by two crossbeams) to A-B sforzando 8ths to G quarter note tied to half note next bar. The bottom line plays small octave A up to Line 1 D sforzando 8ths to F# tenuto and rinforzando 8<sup>th</sup> to A-A tenuto 16ths to A-A sforzando 8ths to (Bar 6) Line 1 D 8<sup>th</sup> to D-D 16ths to D quarter down to small octave G quarter note gliss up to G half note in Bar 7. Violins II, after an 8<sup>th</sup> rest, play *pizz* Line 1 D/F# 8ths (play this pattern 3 X) to (Bar 6) B/D 8<sup>th</sup> dyads in that pattern. And so forth!

Interestingly, Steiner self-borrowed the violins I country theme from an earlier *Gunsmoke* episode titled *Wagon Girls* composed in December 1961. The cue borrowed from was “Easy Gallop #2” (M-1814/21). *Allto* in 3/4 time, this “Concert score” cue has the two muted horns play *mf* < *fz* > on Line 1 D dotted quarter note to E down to C 16ths up to G quarter note tied to quarter note next bar (followed by rests). The muted trumpet also plays this. In Bar 2, the flutes/clarinet I/bassoon play that country motif, but the bassoon plays it completely (as given in “Doc’s Buggy”). The bassoon plays *mf* on small octave E up to G staccato 8ths (crossbeam connected) up to middle (Line 1) C 8<sup>th</sup> to D-E 16ths figure to F-E staccato 8ths down to (Bar 3) small octave D legato to C 16ths to B-A 16ths (all 16ths connected by two crossbeams) to G-A staccato 8ths (crossbeam connected) to F quarter note crescendo trill to (Bar 4 in 4/4 time) E whole note decrescendo. In Bar 3, two violas, one cello, and one bass play that exact pattern. Two violins I in Bar 3 play Line 2 F# quarter note to G quarter note tied to 8<sup>th</sup> down to Line 1 D 8<sup>th</sup> to (Bar 4) E sforzando quarter note played forte (followed by rests). Two violins II play *mf* on Line 1 A quarter to B quarter note tied to 8<sup>th</sup> down to small octave A 8<sup>th</sup> to (Bar 4) G# sforzando quarter note. The oboe and clarinet II play respectively the violins I and II lines. The horns play A/D 8ths to (Bar 4) G#/E whole notes forte decrescendo. The muted trumpet plays D 8<sup>th</sup> to (Bar 4) E whole note, while the trombone plays small octave A 8<sup>th</sup> to (Bar 4) G# whole note. In Bar 4 (“faster”), the timpani beats E dotted 8<sup>th</sup> to E 16<sup>th</sup> figure to E quarter note trem tied to 8<sup>th</sup> to E 8<sup>th</sup> to E quarter note.

In Bar 5 in 12/8 time, we come to the rather Herrmannesque rhythmic pattern of “Matt Riding” (as written above the top staff line of the flutes). The flutes/oboe/clarinets play forte the rhythm. Flutes play Line 2 G quarter to G 8<sup>th</sup> to G quarter to G 8<sup>th</sup> to delayed triplet figure (G dotted 8<sup>th</sup> to G 16<sup>th</sup> to G 8<sup>th</sup>) to G quarter to G 8<sup>th</sup> decrescendo. Flutes are silent in Bar 6. The oboe plays Line 2 E notes on the same pattern. However, in Bar 6, it continues the pattern on Line 1 G notes played *mf*. Clarinet I plays the pattern on Line 1 G notes as given for the flutes (silent in Bar 6). Clarinet II plays that pattern on Line 1 E notes (repeated in Bar 6). In Bar 6, the horns are stopped played *mf* on Line 1 E/G notes in that pattern. In Bar 5, the violins play forte > on Line 3 C dotted whole note down to (Bar 6) Line 2 G dotted half note tied to dotted quarter note (followed by a dotted quarter rest). Violas play the same but starting on Line 2 C dotted whole note. In Bar 6, after a dotted half and dotted quarter rest, the cello is *pizz* on small octave B dotted quarter note played *mf*.

In Bar 7 (key signature of G major or one sharp), the flutes and violins I play *mf* on Line 1 G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# 8<sup>th</sup> (both 8ths are crossbeam connected) to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Bb 8<sup>th</sup> (both 8ths are crossbeam connected) down to

A quarter note rinforzando and to stand alone G 8<sup>th</sup> note, and then G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# 8<sup>th</sup> (crossbeam connected). In Bar 8, this continues with the G-F# 8ths pattern as given to G up to Bb 8ths as given to A quarter to G stand alone 8<sup>th</sup> to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E-F# 16ths legato. In Bar 9, they play G 8<sup>th</sup> (8<sup>th</sup> rest) to F# 8<sup>th</sup> to G 8<sup>th</sup> (8<sup>th</sup> rest) to E 8<sup>th</sup> to G-G-F# 8ths to G 8<sup>th</sup> (8<sup>th</sup> rest) to F# 8<sup>th</sup> to (Bar 10) F# quarter rinforzando legato to E 8<sup>th</sup> down to small octave B quarter to B 8<sup>th</sup> to delayed triplet on B notes, and then B quarter to B 8<sup>th</sup>.

Back in Bar 7, clarinet I, Fag, violins II, and viole play the pattern on Line 1 E 8<sup>th</sup> (8<sup>th</sup> rest) to E 8<sup>th</sup> (crossbeam connected) played twice to E dotted quarter note to E-E 8ths again (with the 8<sup>th</sup> rest), etc. The cello plucks *pizz* on Line 1 E dotted quarter note (followed by a dotted quarter rest) to D dotted quarter note (with another rest) to (Bar 8) middle C (rest) to small octave B (with a rest), and so forth.

In Bar 11, the horns/trombone play the rhythmic pattern given in Bars 5-6. Horns play small octave G/B notes to (Bar 12) Ab/C notes in the pattern given. The trombone (“in hat”) plays mf ob small octave E notes to (Bar 12) F notes in the pattern given. Combined we hear the E min (E/G/B) to (Bar 12) F min (F/Ab/C) triads. After a dotted half and dotted quarter rest in Bar 11, the flutes and muted trumpet play Line 1 (Line 2 for flutes) mf poco crescendo on rising triplet 8<sup>th</sup> notes E-G-B to (Bar 12) Line 2 (Line 3 for flutes) E quarter to D 8<sup>th</sup> down to B dotted half note to C dotted quarter note decrescendo. Then Bars 13-18 repeats Bars 5-10. And so forth!

### “Hatchet Man” (HGWT) Lyn Murray

This is a fascinating score, very interesting to listen to. Quite exotically written by Lyn Murray. What commands respect is that Murray obviously put a great deal of effort to convey the “Far East” musical atmosphere for this episode about Paladin in San Francisco’s *Chinatown* struggling to protect a Chinese detective from death (without the detective losing respect in the process). Paladin must later confront the criminal Tong’s beefy, hatchet-wielding henchman/assassin!

The opening two-bar cue is titled “Crotalis.” Scene: Carlton Hotel night scene, San Francisco. Cue #2297 (M-1011). C time signature, 2 bars, :08 in duration. What is interesting is that Murray not only researched whatever exotic instrumentation he decided to employ, he even named the players! The Battery instrumentation is numbered 1 thru 9, with the alto flute (non-percussion instrument) in the middle, un-numbered.

The top staff is the Crotalis line, marked “9” encased in a square, and besides the number is the name of the player, “Sear.” The Crotalis plays *f* (forte) on Line 1 and Line 2 E quarter notes (followed by a quarter rest) up to Lines 1 & 2 Gb up to Bb 8<sup>th</sup> notes (crossbeam connected) to Lines 1 & 2 Ab quarter notes. After a quarter rest in Bar 2, they again play Lines 1 & 2 Eb quarter notes (followed by a half rest).

Below the Crotalis line is the Ceremonial Bells staff line, marked “8” within a square, played by “Hugh Anderson.” Hugh plays a grace note “x” head (notated on Line 1 F) gliss line up to Line 2 Eb half note, then back down to the Line 1 F “x” grace note gliss up to Line 2 Gb 8<sup>th</sup>, then Line 2 C “x” grace note gliss up to Line 2 Bb 8<sup>th</sup> (both 8ths are crossbeam connected). Then Hugh plays Line 1 “x” grace note gliss line up to Line 2 Ab quarter note tied to quarter note in Bar 2, and then Line 1 F grace note gliss up to Line 2 Eb dotted half note.

Below this line is the Vibe I staff line, marked “7” in a square, played by “Bernie.” The vibraphone is played forte “Hard stix” and “no motor.” Bernie plays starting Line 1 Ab/Db half notes to Bb/Eb up to Eb/Ab 8<sup>th</sup> note dyads (crossbeam connected) to Line 2 Db/Gb quarter notes tied to quarter notes in Bar 2 down to Ab/Db dotted half notes.

Below this line is the Vibe II line, marked “6” in a square, played by “Flynn.” He strikes forte Line 1 Eb/Bb half notes to Gb/Db to Bb/F 8<sup>th</sup> note dyads (crossbeam connected) to Ab/Eb quarter notes tied to quarter notes next bar, and then back down to Line 1 Eb/Bb dotted half notes.

Below this staff line is the “Gamelin” marked as “5” within a square, played by “Singer.” Above the staff is written “approx.” On it is played forte the Line 1 Eb half note trem (notated like a bowed trem of the strings) to Gb-Bb 8ths to Ab quarter note trem tied to quarter note in Bar 2, and then back down to Eb dotted half note trem.

Below this line is the alto flute. It is marked “Tacet” for this tiny cue.

Next is the “Chinese Tree” line, marked “4” within a square, played by “Holland.” There is an “x” headed quarter note placed on the Line 2 E space with a wavy line gliss downward (“fast down”), followed by a quarter and half rest. In Bar 2, after a quarter rest, this is played again (followed by a half rest).

Next is the “Rivet Cymbal”(bass clef) marked as “3” in a square, played by “Kluger.” The “x” headed rinforzando quarter note is sounded on small octave E with the let vibrate curve line extending outward (followed by a quarter and half rest, and silent in Bar 2).

Next is the Gong (bass clef) marked as “2” in a square, played by “Bunker.” After a quarter rest, the small octave E rinforzando quarter note (“x” head), followed by rests the rest of the cue.

Finally, the bottom staff line is the “Jap Hand Gongs” (bass clef) marked as “1” encased in a square, played by “Harte.” Silent in Bar 1, we find we find two “x” headed quarter notes played. Written in is “Shake (Woo-Woo).”

The next cue is titled “Have Gun Theme.” Cue # 2298 (M-1013), 4 bars, about 12 seconds in duration. Scene: Paladin is in the lobby of the Carlton Hotel, showing his “Have Gun, Will Travel” card to the chief detective of the San Francisco police. This cue is also numbered, signifying which named player plays the instrument(s). There are seven staff lines here.

The bottom line is “solo” playing the “Loojons” in the bass clef. I assume Harte plays *p* on 8<sup>th</sup> notes Great octave A up to small octave C down to A up to C (all four 8<sup>th</sup> notes are crossbeam connected). Then he plays up to small octave 16<sup>th</sup> notes E-E-G-E to next 16<sup>th</sup> note figure E-G-E-C (all small octave notes) to (Bar 2) Great octave A 8<sup>th</sup> note (followed by an 8<sup>th</sup> and two quarter rests) to A quarter note held fermata. However, written above that quarter note is “if necessary.” Silent in Bar 3, the Loojons return in Bar 4 (after a half rest) playing “not fast” two 8<sup>th</sup> to two 16<sup>th</sup> note figures (with no notes designated). However, below the figures is written “ad lib till cut off.”

Above the Loojons line is the “Boo Bams” staff line in the bass clef, marked as “2” in a square (I assume Bunker is playing this). Silent in Bar 1, it plays *p* in Bar 2 on small octave C 8<sup>th</sup> up to E quarter note trem down to E no-trem 8<sup>th</sup> up to E non-trem 8<sup>th</sup> down to C tremolo dotted quarter note. After a half rest in Bar 3, it plays C-E 8<sup>th</sup> notes



(crossbeam connected) to same small octave E down to C 8ths (crossbeam connected).  
Silent in Bar 4.

The top line is "C. Bells" marked as "8" (I assume Hugh Anderson is playing this instrument). Silent in the first two bars, he plays in Bar 3 descending "3" triplet 8<sup>th</sup> notes starting Line 1 G-E-B (b) to Bb 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). In Bar 4, we hear another triplet 8ths figure of F-D-A (a) to Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest).

Below this line is the xylophone, marked as "9" (I assume Sear is playing it). Silent in the first two bars, it plays forte the same notes as pattern as the Ceremonial Bells, but played an octave higher (starting Line 2 G).

Below this line is xylophone II, marked "7" in a square. It is col xylo I.

Below this is the Bass Marimba I, marked as "6" (I assume Flynn plays this). In the bass clef, he plays small octave E quarter note trem up to G half note trem (followed by a quarter rest). In Bar 4, he plays D quarter note trem up to F dotted half note trem.

Below this is the Bass Marimba II line, marked as "5" (played by Singer). He plays p on small octave G/B quarter note dyad trem up to Bb/Line 1 D (d') half note trem (followed by a quarter rest). In Bar 4, he plays F/A quarter note trem up to Ab/C dotted half note trem. End of cue.

There is a great deal more material to include in the *Potpourri* format, so perhaps I will eventually do another such series of rundowns within the next year! There are many composers I have not even discussed yet: Alfred Newman, Franz Waxman, Alex North, Moraweck, Rosenman, Mancini, Raksin, Carl Stalling (Warner Bros classic cartoons), and others.

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