

The Twilight Zone

As a companion piece to my first paper for the Spring 2010 update of the Film Score Rundowns site, “The CBS Collection 072 UCLA,” I thought it would be fitting to offer rundowns of various written scores of the celebrated CBS series created by Rod Serling, *The Twilight Zone*. I worked on these scores starting in the spring of 1989 when the CBS Deed of Gift # 1 was first available to researchers. Usually I hand-copied but initially I was able to xerox some of the scores or cues thanks to the Harry Heitzer general permission that UCLA later, in a change of policy, decided to cancel. I have already delineated the episodes scored by Bernard Herrmann on my site in separate rundowns except for the pilot episode, “Where Is Everybody?” simply because the full score was not available in the collection (that I could find, anyway). Only a very elementary two-stave reduced conductor score dated 1/16/59 was available. However, I will briefly delineate this skeletal version here in this paper. I will first focus on the opening and closing themes of Marius Constant and also Herrmann’s version that I have. I will also cover the CBS Eye music by Herrmann and Goldsmith. Then I will focus on what I have of various *Twilight Zone* scores/cues from various composers.

“Twilight Zone Theme” [“Opening Theme” designation on the reduced score] Music by Bernard Herrmann dated January 15, 1959 (dated the 16th on the reduced score). CBS cue # 1561; CBS X-58-D-3. M-10 cue for this score. Reel 58 is set aside under the classification of “Dramatic and Anthology Main Titles: Restricted Thematic Material.” *Lento* in C time, 9 bars. The duration given is 40 seconds. 14 bars are written because version II that is comprised of five bars replaces the end five bars of the first version (Bars 5-9). This cue and its companion cue of 11 bars (cue # 1561 A “TZ Credit Theme”) are located in Box 95 of the CBS Collection. Note that these two cues are the only surviving full scores cues of the pilot score for the series (“Where Is Everybody?”). I personally inspected the majority of relevant or likely boxes where these other cues might be but I could not find them. They may be somewhere in a box I did not manage to inspect but I rather doubt if those full scores are in the Collection. Logically they should have been with Box 75 or Box 17 (where the reduced score is located).

The cue is described as follows by the CBS black binder for the 1959-1960 season (CBS X) : “Soft strange unworldly Bg; builds to dark chord to tail. :34”

The music portrays a rather hypnotic binary repetition of chords: the Eb minor (Eb/Gb/Bb) to E minor (E/G/B) quarter note chords. However, this is not merely a sequential progression but also, in effect (due to a slow decay of the harps’ sounding) a simultaneous one as played by the arpeggiando harps, creating an interesting “haze” musically just as we see the twilight zone haze on the screen. It is an ambiguous tonal haze with the (relative) simultaneous sounding of the Eb minor and E minor chords, especially played by the harps—musically a twilight zone, so to speak. Herrmann was quite clever here.

Specifically, in Bar 1, harp I sounds *pp* Line 1 E/G/B/Line 2 E/G/B/Line 3 E quarter notes in arpeggiando fashion (vertical wavy line rolled chord—a favorite Herrmann device). Harp II is silent on this initial beat (quarter note rest). After a quarter note rest, harp I repeats the same E minor quarter notes (followed by a quarter rest). As just given, harp II shows a quarter rest on the initial beat followed by arpeggiando quarter notes Line 1 Eb/Gb/Bb/Line 2 Eb/Gb/Bb/Line 3 Eb (followed by a quarter rest) to the same Eb minor quarter notes. The harps repeat Bar 1 thru Bar 7. In Bar 8, harp I is arpeggiando on the same E minor quarter notes sounded twice (followed by a half rest). Harp II in Bar 8 plays two of the same Eb minor quarter note chords (followed by a half rest). The harps in end Bar 9 show a whole rest held fermata.

Back in Bar 1, the flute sounds *pp* > Line 1 Bb to B quarter notes back to Bb to B quarter notes *pp* > (repeated in Bar 2 only). The flute returns in Bars 5-6 to repeat Bars 1-2. After a half rest in Bar 7, the flute plays Line 1 Bb to B quarter notes crescendo to (Bar 8) Bb to B quarter notes (followed by a half rest) followed by a whole rest held fermata in Bar 9. Back in Bar 1, the two clarinets play *pp* > Line 1 Eb/Gb [written F/Ab] quarter notes to E/G [written F#/A] quarter notes back to Eb/Gb to E/G quarter notes (repeated in Bar 2). The clarinets return in Bars 5-6 to repeat Bars 1-2. After a half rest in Bar 7, the clarinets play Eb/Gb to E/G quarter notes to (Bar 8) Eb/Gb to E/G quarter notes (followed by a quarter rest) and followed in Bar 9 by a whole rest held fermata. So you may notice that in fact there is a literal simultaneous sounding of the Eb minor and E minor chords because as the combined flute and clarinets play the Eb minor chord on the initial beat, harp I sounds the arpeggiando E minor chords. On the second beat, as the flute and clarinets now play the E minor chord, harp II sounds the Eb minor chord.

In Bar 2, the vibe softly strikes Line 1 B to Bb half notes up to (Bar 3) Line 2 E to Eb half notes. Repeat these two bars in Bars 4-5 and 6-7 (followed by rests in Bars 8-9). In Bar 3, *sords* (muted) horns I-II (top staff) sound *pp* < Line 1 Eb/Gb [written Line 1 BB/Line 2 Db] quarter notes legato to E/G quarter notes back to Eb/Gb to E/G quarter notes *pp* crescendo hairpin (repeated in Bar 4). These two horns return in Bar 7 to repeat Bar 3 to (Bar 8) Eb/Gb to E/G quarter notes < *f* (followed by a half rest) and then followed in Bar 9 by a whole rest held fermata. Back in Bar 3, horns II-IV (staff below horns I-II) sound *p* > small octave G/B [written Line 1 D/F#] quarter notes legato to Gb/Bb quarter notes back to G/B to Gb/Bb quarter notes (repeated next bar). These horns return in Bar 7 to repeat Bar 3 to (Bar 8) G/B to Gb/Bb quarter notes (followed by a half rest and then a whole rest held fermata in Bar 9).

In Bar 3, the bass clarinet sounds *f* < (forte crescendo hairpin) small octave E [written F#] whole note legato up to (Bar 4) Line 1 Db [written Eb] dotted half note decrescendo hairpin (followed by a quarter rest). The bass clarinet in Bar 5 then plays small octave G [written A] whole note crescendo and legato slur up to (Bar 6) Bb [written middle C] dotted half note decrescendo (followed by a quarter rest). In Bar 7, the bass clarinet now plays Line 1 Db whole note crescendo and legato down to (Bar 8) F [written G] half note to E [written F#] rinforzando-marked half note (also *sff*) tied to (Bar 9) whole note held fermata. After a half rest in Bar 3, the oboe sounds *pp* < Line 2 B half note tied to half note next bar to Bb half note decrescendo. Repeat in the next two bars.

All strings are *sords* (muted). In Bar 5, three violins I play unison Line 3 E quarter note legato mini-slur to Eb quarter note crescendo hairpin back to E crescendo to Eb quarter notes (repeated next bar). Then violins I in Bar 7 play divisi Line 2 E/G/B (E minor) quarter notes legato to Eb/Gb/Bb (Eb minor) quarter notes back to E minor to Eb minor quarter notes to (Bar 8) unison Line 3 E to Eb quarter notes (followed by a half rest) to (Bar 9) a whole rest mark held fermata. Back in Bar 5, three violins II play Line 2 E/G/B quarter notes legato to Eb/Gb/Bb quarter notes (repeated same bar and repeated in Bar 6). In Bar 7, violins II then play Line 3 E-Eb-E-Eb quarter notes to (Bar 8) Line 2 E/G/B to Eb/Gb/Bb quarter notes (followed by rests thru Bar 9). After a half rest in Bar 5, two violas play Line 2 B half note crescendo and tied to half note next bar to Bb half note decrescendo. Two VC in Bar 6 play *f* > Great octave Bb whole note (silent next bar). After a half rest in Bar 8, VC then sound *sff* Great octave E half note rinforzando-marked and tied to (Bar 9) whole note held fermata. Two CB are *col* the VC.

Bars 10 thru 14 represent the “II” version meant for Bars 5 thru 9. There is a greater dynamic build crescendo in this version. Violins I in Bar 10 (aka Bar 5, if you wish) play Line 2 E/G/B decrescendo hairpin to Eb/Gb/Bb quarter notes (repeated same bar) to (Bar 11) Line 3 unison E-Eb-E-Eb quarter notes decrescendo to (Bars 12-13) a repeat of Bars 10-11 but with a steady crescendo in Bars 12-13. Violins II play the sequence in reverse fashion, so Line 3 E-Eb-E-Eb quarter notes in Bar 10 to (Bar 11) Line 2 E/G/B to Eb/Gb/Bb quarter notes, and so forth. After a half rest in Bar 10, the violas play Line 2 B half note tied to half note next bar to Bb half note (repeat in Bars 12-13). VC/CB in Bar 11 play Great octave Gb whole note *f* >. They return in Bar 13 to play sforzando-marked Great octave F whole note crescendo to (end Bar 14) E rinforzando-marked whole note *sff* and held fermata.

Back in Bar 10, the vib sounds Line 2 E to Eb half notes down to (Bar 11) Line 1 B to Bb half notes (repeat these two bars in the next two bars). Harp I in Bar 10 repeats Bar 1 (repeated in Bar 11) to (Bar 12) the same Line 1 E/G/B/Line 2 E/G/B/Line 3 E quarter notes arpeggiando played 4X (repeated next bar). Harp II repeats Bar 1 (repeated in Bar 11) to (Bar 12) the same Line 1 Eb/Gb/Bb/Line 2 Eb/Gb/Bb/Line 3 Eb quarter notes played 4X (and repeated in Bar 13). Horns in Bar 10 play small octave G/B/Line 1 Eb/Gb quarter notes to Gb/Bb/E/G quarter notes and repeated right thru the end of Bar 13 (silent in end Bar 14) but with a steady crescendo hairpin thru these four bars. The bass clarinet in Bar 10 plays Line 1 Db whole note legato down to (Bar 11) Gb [written Ab] dotted half note (followed by a quarter rest) to (Bar 12) small octave Bb [written Line 1 C] whole note crescendo down to (Bar 13) F dotted half note (followed by a quarter rest) to (end Bar 14) small octave E [written F#] whole note *sff* held fermata. In Bar 12, the clarinets play Line 1 Eb/Gb to E/G quarter notes crescendo to Eb/Gb to E/G quarter notes (repeat this bar in Bar 13) with the steady crescendo hairpin. After a half rest in Bar 10, the oboe plays Line 2 Eb half note tied to half note next bar to Eb half note (repeat in the next two bars). In Bar 12, the flute plays Line 1 Eb-E-Eb-E quarter notes (Repeated next bar).

End of cue. At least there is not a blurring of tonalities at the end of the cue (either with Bar 9 or Bar 14) because the bass clarinet/VC/CB are soli sounding a simple E whole note held fermata.

“TZ Credit Theme” CBS cue # 1561A (M-36). *Lento* in C time, 11 bars. Bars 1-6 are *coma sopra* from the Twilight Zone Theme just delineated above.

In Bar 7, after a half rest, the flute plays Line 1 Bb legato mini-slur to B quarter notes to (Bar 8) Bb-B-Bb-B quarter notes. After a half rest in Bar 9, the flute then sounds forte Line 3 E half note tied to whole note decrescendo next bar (followed in end Bar 11 by a whole rest held fermata). After a half rest in Bar 7, the oboe plays Line 2 B half note tied to half note next bar to Bb half note. After a half rest in Bar 9, the oboe then plays Line 2 E half note tied to whole note next bar (whole rest held fermata in end Bar 11). After a half rest in Bar 7, the clarinets play Line 1 Eb/Gb [written F/Ab] quarter notes legato to E/G quarter notes to (Bar 8) Eb/Gb to E/G to Eb/Gb to E/G quarter notes crescendo. After a half rest in Bar 9, the clarinets play forte Line 2 G/Line 3 C [written A/D] half notes to (Bar 10) Line 2 E/B whole notes (whole rest held fermata in end Bar 11). The bass clarinet in Bar 7 plays Line 1 Db [written Eb] whole note legato down to (Bar 8) F [written G] dotted half note crescendo (followed by a quarter rest). After a half rest in Bar 10, the bass clarinet returns to play Line 1 C [written D] half note down to (end Bar 11) E [written F#] whole note held fermata.

Open horns sound *pp* < small octave G/B/Line 1 Eb/Gb [written Line 1 D/F#/Bb/Line 2 Db] quarter notes legato to Gb/Bb/E/G quarter notes (repeat this pattern in the second half of this bar and in Bar 8). After a half rest in Bar 9, the horns play Line 1 C/G [written G/Line 2 D] half notes to (Bar 10) E/B [written Line 1 B/Line 2 F#] whole notes (followed in end Bar 11 by a whole rest held fermata).

Harp I in Bar 7 is arpeggiando on Line 1 E/G/B/Line 2 E/G/B/Line 3 E quarter notes (followed by a quarter rest) to another such arpeggiando quarter note chord (followed by a quarter rest) to (Bar 8) four such identical series of notes. After a half rest in Bar 10, harp I returns to sound *fff* Great octave E grace note up to small octave C half note to (end Bar 11) Great octave and small octave E whole notes held fermata. After a quarter rest in Bar 7, harp II is arpeggiando on Line 1 Eb/Gb/Bb/Line 2 Eb/Gb/Bb/Line 3 Eb quarter notes (followed by a quarter rest) to another such series of quarter notes to (Bar 8) four such identical quarter note chords with a crescendo hairpin. After a half rest in Bar 10, harp II returns to play Great octave C grace note up to small octave C half note down to (Bar 11) Contra-octave and Great octave E whole notes held fermata (written Great octave and small octave E whole notes but with the 8 *L* written underneath the notes). The vibe in Bar 7 sounds Line 2 E to Eb half notes down to (Bar 8) Line 1 B to Bb half notes. The vibe returns in end Bar 11 to play Line 1 E whole note with the extending curve line (let ring) held fermata.

Muted violins I in Bar 7 play Line 2 E/G/B quarter notes legato to Eb/Gb/Bb quarter notes (repeated in the second half of this bar) to (Bar 8) unison Line 3 E legato to Eb quarter notes to E legato to Eb quarter notes. After a half rest in Bar 10, violins I (now

senza sords) return to sound *ff* Line 1 (middle) C half note legato up to (end Bar 11) E whole note held fermata. *Sords* violins II in Bar 7 play Line 3 E-Eb-E-Eb quarter notes to (Bar 8) E/G/B to Eb/Gb/Bb quarter notes (repeat same bar). After a half rest in Bar 10, violins II (also now without mutes) play Line 1 C half note to (Bar 11) E whole note held fermata. After a half rest in Bar 7, violas play Line 2 B half note tied to half note next bar to Bb half note. After a half rest in Bar 10, violas (now without mutes) play small octave C half note legato to (Bar 11) E whole note held fermata. VC in Bar 8 play Great octave F whole note crescendo to (Bar 9) E whole note *sff*. After a half rest in Bar 10, VC return (*senza sords*) to play Great octave C half note up to (Bar 11) E whole note held fermata. CB in Bar 8 play (as the VC) Great octave F whole note crescendo to (Bar 9) E whole note. After a half rest in Bar 10, they now play (without mutes) small octave C half note legato down to (end Bar 11) E whole note held fermata.

End of cue. Briefly in the second half of Bar 9 we had the C major tonality (C/E/G).

“Main Title I (Twilight Zone)” Music by Marius Constant. *Vivace* in C time, 6 bar, approximately 9 seconds in duration. Instrumentation: Piccolo, tenor sax, 3 trombones, bongos, 2 guitars. CPN 6035. This written score is located in Box 121 of the CBS Collection at UCLA. I hand-copied it almost 15 years ago on May 24, 1995. Note that this Main Title first section seques into “Main Title II” that I will delineate immediately afterwards. Also note that according to the cue sheets, this Main Title I may actually have been titled by the composer *Estrange # 3*.

Apparently there was a contest by CBS amongst composers for a new Twilight Zone theme. According to Constant’s own interesting account, published in *High Fidelity* (April, 1985, page 64, he was visited in Paris by Lud Gluskin, the CBS-TV musical director. Apparently Gluskin stated that there was an “international competition” for a catchy new signature theme of the *Twilight Zone* series. Constant was fascinated by the challenge, entered, won, and received a check for a mere \$500! Constant applied various pieces and CBS selected this mini-cue and also another (“Main Title II or *Milieu # 2*) as the combined winner for the new TZ theme, replacing Herrmann’s theme (that I personally considered far more appropriate than Constant’s music). Constant’s theme is “workable” and a lot of people consider it as the recognizable or famous TZ theme. However, I feel that Herrmann’s music fits better, especially as given in the opening visuals of the First Season with the hazy overlaps. Herrmann’s slow bitonal “twilight hazy” music (Eb minor and E minor simultaneous mixtures) was specifically composed for the scenes. Constant’s music was not specifically composed for the series. Two isolated short pieces were selected that he had already composed previously and combined (sequed) together. Considering the period of the mid to late Fifties (maybe even early Sixties), this music would be considered “avant-garde” or maybe even “beatnik” or “hip.” The use of the bongos is especially relevant here, making the music hip and beatniky! It’s okay, and a lot of people may like it, but I personally feel that it is not anywhere as good or fitting as Herrmann’s “twilight” transition or ambiguous music. Constant’s music was “constantly” *weird*, say, or *spacey* in the sense that his music for CBS was classified by them exclusively in Reel 66 (Outer Space & Fantasy music). He

had a very narrow range there in that avant- garde, experimental, weird (or however you wish to classify) type or character of music.

In the grace bar, guitar I sounds *mf* Line 2 Bb 8th note to (Bar 1) Bb-Bb 8ths figure (connected as a figure by a crossbeam) crescendo (*cresc*) to three more such figures (Bb-Bb to Bb-Bb to Bb-Bb) and repeated thru Bar 4 to (Bar 5) Bb-Bb to Bb-Bb 8ths (followed by a half rest) to (end Bar 6) whole rest held fermata. Back in the grace bar, guitar II plays Line 2 G# 8th (d3 interval up to Bb played by guitar I) to (Bar 1) A to G# 8ths (crossbeam connected) down to E up to G# 8ths (crossbeam connected) to A-G# to E-G# 8ths again (repeated next three bars) to (Bar 5) A-G# to E-E# 8ths (followed by a half rest).

After a quarter rest in Bar 3, trombone I is *flutter* (flutter tongued) *p* < on middle (Line 1) rinforzando-marked (> over the note) half note tied to 8th note (followed by an 8th rest). That half note stem has two horizontal short lines across it to denote the tremolo effect of the flutter designation). In Bar 4, trombone I plays *mf* < rinforzando-marked middle C dotted half note tied to 8th note (followed by an 8th rest). In Bar 5, after a quarter rest, trombone I plays *f* (in the “k” tenor clef now) Line 1 Bb rinforzando 8th to Line 2 C 8th tied to quarter note and tied to 8th note (followed by an 8th rest). End Bar 6 here for Pos I and in fact all the trombones shows the whole rest held fermata. Back in Bar 3, after an initial quarter rest, trombone II plays *p* < in flutter special effect small octave B half note tied to 8th note, and then dotted B half note tied to 8th note in Bar 4. After a quarter rest in Bar 5, trombone II plays Line 1 G 8th up to B 8th tied to quarter note and tied to 8th note (followed by an 8th rest). After a quarter rest in Bar 3, trombone III plays flutter small octave Bb rinforzando half note tied to 8th note, and then Bb dotted half note tied to 8th note next bar. After a quarter rest in Bar 5, Pos III then plays *f* < Line 1 Gb 8th to F 8th tied to quarter note and tied to 8th note (followed by an 8th rest).

After a quarter rest in Bar 3, the tenor sax (a Bb transposing instrument like the modern clarinet) sounds *p* < Line 1 A [written B] rinforzando half note tied to 8th note (followed by an 8th rest) to (Bar 4) A dotted half note tied to 8th note *mf* < (followed by an 8th rest). After a quarter rest in Bar 5, the tenor sax plays Line 2 E [written F#] 8th up to Bb [written Line 3 C] 8th tied to quarter note and tied to 8th note (followed by an 8th rest) to (end Bar 6) a whole rest mark held fermata. After a half rest in Bar 5, the piccolo shows up to play Line 2 B-Bb-F-Line 3 F# 16ths legato down to Line 2 F# rinforzando 8th (followed by an 8th rest). After a half and quarter rest in Bar 5, the bongos sound *fp* a quarter note trem (notated on the top staff line) tied to whole note trem decrescendo hairpin next bar.

That’s it for this dissonant first section of the Main Title. [Election Tuesday, May 18, 2010 at 6:27 pm.

“Main Title II (Twilight Zone)” Music by M. Constant. *Modto* in C time, 7 bars. This B or second section in the cue sheets states that it is actually called *Milieu # 2* with the duration of 22 seconds.

The bongos in Bar 1 sound *mf* two 8th notes high to low (notated as x-headed 8ths on the second staff line from the top to the 4th line) followed by a quarter and half rest. After a quarter rest, the harp plays Great octave E down to Contra-octave E up to Great octave E quarter notes (notated an octave higher but with *8va basso* written underneath) down to (Bar 2) Contra-octave E up to Great octave E down to Contra-octave E up to Great octave E quarter notes (repeated next bar) to (Bar 4) Contra-octave E up to Great octave F# down to Contra-octave F# up to Great octave F# quarter notes down to (Bar 5) Great octave C# down to Contra-octave C# quarter notes followed by a half rest and rests for the rest of the cue.

Back in Bar 1, after an initial quarter rest, the tenor sax sounds *p* Line 1 D [written E] dotted half note tied to whole notes next two bars and tied to (Bar 4) quarter note up to Line 2 Eb [written F] dotted half note up to (Bar 5) Gb [written Ab] whole note (silent next bar). More later regarding end Bar 7. Back in Bar 1, after a quarter rest, the three trombones combined sound *p* Great octave Ab/B/small octave G dotted half notes tied to whole notes next two bars tied to (Bar 4) quarter note, and then up to small octave F/G/B dotted half notes to (Bar 5) E/B/Line 1 D# whole notes. More later on the trombones. After a quarter rest in Bar 2, guitar II sounds *p* small octave Ab quarter note let vibrate (followed by a quarter rest) up to Line 2 Gb to F 8ths (repeat this bar next bar). After a quarter rest in Bar 2, guitar I plays middle C/D quarter notes let vibrate (followed by a quarter rest) up to Line 2 G#-A 8ths (repeated next bar). After a half rest in Bar 4, flute I is *flutter* sounding *p* legato 16th notes Line 1 D#-E-F-G to Ab quarter note tied to whole note next bar (followed by whole rests in the last two bars). After a half rest, flute II is flutter on Line 1 D-D#-E-F 16ths to G quarter note tied to whole note next bar.

After an 8th rest in Bar 5, guitar I is *solo* playing small octave F stand-alone 8th to B up to Line 1 E 8ths (these two 8ths are crossbeam connected) legato and crescendo up to A up to Line 2 D 8ths (crossbeam connected) up to G up to Line 3 C 8ths. This guitar is silent in Bar 6 but returns in Bar 7. In Bar 6, guitar II plays in *rinforzando* emphasis *ff* small octave A/Line 1 Eb/G/Line 2 D 8ths sounded twice (crossbeam connected) followed by a quarter rest and then another such figure (followed by a quarter rest). The timp in Bar 6 shows up to beat *f* small octave C-C 8ths (followed by a quarter rest) to same C to C 8ths (followed by a quarter rest).

In Bar 6, the clarinet finally shows up to sound *mf* < Line 1 Bb [written Line 2 C] whole note tied to “3” triplet value 8th note to Ab-Gb [written Bb-Ab] triplet value 8ths to 16th notes F-Eb-D-C (connected by two crossbeams) to small octave B [written Line 1 C#] 8th note (followed by an 8th and quarter rest). All three trombones in Bar 6 play *mf* < Line 1 Bb whole note tied to “3” triplet value 8th note next bar. Then each trombone plays the rapid descent of notes on separate tones. Pos I plays Ab to Gb triplet value 8ths to F-Eb-D-C 16ths to small octave B 8th (followed by an 8th and quarter rest). Pos II plays Line 1 Eb-D (I believe D, not sure) triplet value 8ths to C-small octave Bb-Ab-G 16ths to F# 8th. Pos III plays Db to Cb triplet 8ths to small octave Bb-Ab-Gb-F 16ths to E 8th (followed by rests). After a quarter rest in Bar 7, the tenor sax plays Line 1 Bb-Ab-Gb-F [written Line 2 C-Line 1 Bb-Ab-G] 16ths to E [written F#] 8th (followed by an 8th and quarter rest). After a quarter rest, guitar I sounds *ff* Line 1 Bb-G-D-small octave A

rinforzando-marked 16ths to E rinforzando 8th note (followed by an 8th and quarter rest). After a half rest, guitar II plays small octave E rinforzando 8th as well (followed by an 8th and quarter rest). The timp in Bar 7 beats small octave C 8th (followed by an 8th and quarter rest) down to small octave E rinforzando 8th (followed by an 8th and quarter rest).

End of cue. There is certainly nothing tonal about this strange cue! It's fascination for those who like it may have to do more with the interesting interplay of instruments (timbre relationships and mixtures).

“End Title 2A (Twilight Zone) Music by M. Constant, dated March 6, 1962. C time, 16 bars. No tempo-marking was given. Instrumentation: piccolo, flute, clarinet, tenor sax, 3 trombones, bongos (marked “Ab, E”), 2 guitars, harp.

The bongoes (or bongos, if you prefer) sound *mf* high to low x-headed 8th notes (notated on the top space down to the bottom space of the staff) followed by a quarter and half rest. After a quarter rest, guitar I plays small octave F# up to A 8ths (crossbeam connected) back to F# 8th up to Line 1 D 8th (crossbeam connected) to middle C# down to small octave F# 8ths (crossbeam connected) to (Bar 2) small octave G 8th up to now rinforzando-marked Ab 8th (followed by a quarter rest). Then this guitar plays small octave F# up to A 8ths back to F# up to Line 1 D 8ths to (Bar 3) C# down to F# 8ths to G 8th to now rinforzando-marked Ab 8th (followed by a quarter rest). Repeat these same four figures that starts at the end of this bar into Bar 4 (followed by a quarter rest in the 4th beat) and then repeat these same four figures in all of Bar 5. After a quarter rest in Bar 6, guitar I then plays small octave Bb up to Line 1 Db 8ths (crossbeam connected) back to Bb up to Gb 8ths (crossbeam connected) to F down to small octave Bb 8ths to (Bar 7) small octave B 8th up to now rinforzando-marked middle C# 8th (followed by a quarter rest). Repeat these four two-note figures thru the first half of Bar 8 (followed by a quarter rest) and repeat again into most of Bar 9 (followed by a quarter rest on the 4th beat) and then repeat in the entire Bar 10 (followed by a whole rest in Bar 11).

After a quarter rest in Bar 1, guitar II plays Line 1 F-F 8ths figure (crossbeam connected) 3X to (Bar 2) F 8th to now rinforzando 8th (followed by a quarter rest) to F-F 8ths to F-F 8ths to (Bar 3) F-F 8ths to F-F 8ths (that last F is rinforzando-marked). After a quarter rest, the guitar continues on F-F 8ths to (Bar 4) three mote such two-note figures (followed by a quarter rest) to (Bar 5) four such figures. After a quarter rest in Bar 6, guitar II then plays A-A 8ths figure 3X to (Bar 7) A-A 8ths (followed by a quarter rest) to A-A to A-A 8ths to (Bar 8) two such figures (followed by a quarter rest) to A-A 8ths to (Bar 9) three such figures (followed by a quarter rest) to (Bar 10) four such figures. After a half and quarter rest in Bar 10 we actually first hear the harp. It sounds Great octave Ab/small octave C/E/G quarter notes let vibrate. After a half rest in end Bar 16, the harp returns to play Contra-octave Ab and Great octave Fb 8ths notes (followed by an 8th and quarter rest).

In Bar 3, trombones sound *p* Great octave B/small octave D#/E whole notes to (Bar 4) small octave Db/F/A dotted half notes while the tenor sax shows up here to play small octave Bb [written middle C] dotted half note. Lo & behold a diatonic chord finally! We have the Bb minMaj 7th (Bb/Db/F/A). Then the Pos play G/Bb/middle C

quarter notes tied to quarter notes next bar while the tenor sax plays this on Line 1 F [written G] tied quarter notes. . Then the Pos play E/G/B dotted half notes while the tenor sax plays Line 1 D [written E] that turns out to be the combined E min 7th chord (E/G/B/D). Then the Pos play E/F#/Bb dotted half notes tied to quarter notes in Bar 7 while the tenor sax plays Line 2 Db [written Eb] tied notes. Then the trombones play D/F/A dotted half notes while the tenor sax plays Line 1 E [written F#] dotted half note. After a quarter rest in Bar 5, the clarinet shows up to play *p* Line 1 Eb [written F] dotted half note tied to quarter note next bar and then F [written G] dotted half note tied to quarter note in Bar 7, and then E [written F#] dotted half note. In Bar 8, the clarinet plays Line 1 A [written B] whole note to (Bar 9) Line 1 D [written E] dotted half note to Eb [written F] quarter note tied to quarter note next bar to F [written G] half note (followed by a quarter rest). Back in Bar 8, the tenor sax plays Line 1 Bb [written Line 2 C] whole note to (Bar 9) G [written A] dotted half note to Ab [written Bb] quarter note tied to quarter note in Bar 10 to A [written B natural] half note down to middle C [written D] quarter note tied to whole notes next two bars and tied to half note in Bar 13 (followed by a half rest). Back in Bar 8, the Pos play small octave E/F#/Line 1 D whole notes down to (Bar 9) Great octave A/small octave C/Ab dotted half notes to Bb/small octave Db/E quarter notes tied to quarter notes in Bar 10 up to E/Gb/Line 1 Db half notes down to Great octave Ab/small octave E/G quarter notes tied to (Bar 11) whole notes and tied to whole notes in Bar 12 and tied to half notes in Bar 13 (followed by a half rest).

After a quarter rest in Bar 11, the flute plays staccato 16th notes (notated at 8th notes with the short diagonal slash or bar across each stem) Line 1 Db-Db to Eb-Eb (connected by one crossbeam, not two crossbeams, because of the horizontal bar on the stems) to D-D up to B-B to Bb-Bb down to E-E to (Bar 12) F-F to Gb-Gb staccato 16ths (now *rinforzando*-marked) followed by a quarter and half rest. After a quarter rest in Bar 11, the clarinet plays actual 8th notes (but legato) Line 1 Db-Eb [written Eb-F] to D up to Line 2 Cb [Db is enharmonic B if you recall that the flute plays B] and so forth (see the flute). After a half rest in Bar 12, the piccolo shows up to take over that pattern on Line 2 Db legato to Eb 8ths (crossbeam connected) to D up to B to (Bar 13) Bb down to E to F 8th to now *rinforzando*-marked Gb 8th (followed by a half rest). The marimba plays exactly the same but an octave lower register (Line 1 register). After a half rest in Bar 12, guitar I plays Line 2 Db-Db 8ths (crossbeam connected) to same Db-Db 8ths to (Bar 13) Db-Db-Db-Db 8ths down to Line 1 Db-D down to small octave A-middle C 8ths to (Bar 14) Line 1 Db-D 8ths down to A up to middle C 8ths (repeat these four notes in the second half of this bar) to (Bar 15) F 8th (followed by an 8th and two quarter rests). Then the guitar plays Line 3 Db down to Line 2 Ab down to D *rinforzando* “3” triplet value 8ths to (end Bar 16) Line 2 C *rinforzando* 8th (followed by 8th/quarter/half rest marks). After a half rest in Bar 12, guitar II plays Line 2 Db-C 8ths to Line 1 B-A 8ths to (Bar 13) G-F# 8ths to E-D 8ths to Eb-Eb to Eb-Eb 8ths to (Bar 14) Eb-Eb 8ths figure played 4X to (Bar 15) Line 1 Ab 8th (followed by an 8th and two quarter rests) up to Line 3 Db 8th down to (Bar 16) Line 2 C 8th (followed by an 8th and quarter rest) to small octave Ab/Bb/Line 1 Eb *rinforzando* 8ths (followed by an 8th and quarter rest). After a half rest in Bar 15, the Tam Tam (“metal on T.T.”) strikes *fff* an x-headed quarter note (notated on the top space of the staff) followed by a quarter rest. After a half rest in Bar 16, the timp

beats *sff* Great octave Ab/small octave E rinforzando 8ths (followed by an 8th and quarter rest).

In Bar 15, the piccolo sounds *f* Line 1 E up to Line 2 D 8ths down to Line 1 Bb rinforzando half note up to Line 3 Db-Line 2 Ab-D “3” triplet value rinforzando 8ths to (Bar 16) Line 3 C rinforzando 8th followed by rests. The flute in Bar 15 plays Line 2 C# up to B 8ths legato to A# rinforzando half note up to Line 3 Db 8th (followed by an 8th rest) to (Bar 16) whole rest mark. The clarinet in Bar 15 plays Line 1 E [written F#] 8th up to Line 2 D [written E] 8th down to Line 1 Ab rinforzando dotted half note tied to 8th note in Bar 16 (followed by rests). In Bar 15, the tenor sax along with the trombones start to play the complete ending phrase. The T.S. plays Line 1 Bb up to Fb 8ths down to C rinforzando dotted half note to (Bar 16) “3” triplet value 8th to D-C triplet value 8ths to “3” triplet value descending 8ths Line 1 Ab-G-D to small octave normal value Ab [written Bb] rinforzando quarter note (followed by an 8th and quarter rest). Pos I plays Line 1 E up to B 8ths legato to same Bb rinforzando dotted half note tied to (Bar 16) “3” triplet value 8th to Gb to F triplet value 8ths to “3” triplet value 8ths Db-C-small octave G to Eb normal value rinforzando 8th (followed by an 8th and quarter rest). Pos II plays Line 1 Db up to Gb 8ths to Eb dotted half note tied to (Bar 16) “3” triplet value 8th to small octave B-A 8ths to “3” triplet value 8ths Gb-Eb-C down to Great octave Bb normal value 8th (rinforzando-marked) followed by an 8th and quarter rest. Pos III plays small octave F up to Line 1 D 8ths up to E rinforzando dotted half note tied to (Bar 16) “3” triplet value 8th down to small octave A to G triplet 8ths to “3” triplet value 8ths E-D-Great octave A to normal value Ab rinforzando 8th *sff* (followed by an 8th and quarter rest).

End of cue.

“New Twilight Zone Theme (Opening)” Music by Bernard Herrmann

Herrmann composed a “New Twilight Zone Theme (Opening)”, 20 bars, :25. This new opening theme was one of two openings he wrote for the second season but it was rejected in favor of the now instantly recognizable *Twilight Zone* theme composed by Marius Constant. Personally I love Herrmann’s new theme (*sounds* terrific!) but I can also see how it really doesn’t “fit” even the new second season opening bizarre graphics. Unlike Herrmann’s first season theme, it seems “out of place” here—even if this out-of-place dimension is the Twilight Zone! Herrmann missed the mark this time. Obviously CBS powers-that-be (such as Lud Gluskin who felt the same). You can hear the Herrmann cue in the four-cd set of Silva Treasury’s “40th Anniversary Twilight Zone” disc One, track # 16 (listed as “Alternate Main Title # 2”). You can also hear a re-recorded version on track # 1, Disc Two of “The Twilight Zone” two-cd set conducted by Joel McNeely.

The three cues Herrmann wrote for the new themes immediately precede the score he wrote for the famous second season episode, “Eye of the Beholder” (CBS cues # 3057 I thru XI). Even before the new themes Herrmann wrote “CBS Fanfares” (CBS cue # 3055). I discussed this briefly in my Television Works paper online. Then he composed

CBS cue # 3056 (“New Twilight Zone Theme (Opening),” CBS 11-58-D, located in Box 111 in the CBS Collection at UCLA. Instrumentation for the first new theme: 3 “C” trumpets, 4 horns, 3 Pos (trombones), 2 tubas, 2 vibraphones, chimes, susp. Cy., two harps. The score is dated by Herrmann under his name he signed as “Aug/60.”

Allegro Maestoso in Cut time, *sords* (muted—probably straight mutes since I can faintly read “St. mutes” somebody wrote on the page) trumpets in “C” triumphantly announce the new theme. Two of these trumpets in the top staff and trumpet III on the bottom staff all play *ff pesante* Line 2 D dotted half note to same D quarter note to (Bar 2) D half note to Eb half note to (Bar 3) D whole note *sff* and tied to whole note next bar. Note: the top staff trumpets show stems going both above and below the note heads to indicate two instruments playing (the bottom staff trumpet III shows the stem going down below the notes). The top staff in Bar 3 shows two whole note “eggs” touching each other tied to two note eggs next bar, again to indicate two trumpets here, not just one.

Sords trombones (two on the top staff in the “k” tenor clef) and one occupying the bottom staff) sound *ff* in Bar 2 Line 1 Eb/Ab/Line 2 C whole notes to (Bar 3) D/F#/A whole notes tied to whole notes next bar. Vibe I in Bar 2 sounds *ff* Line 2 Eb/Ab/Line 3 C whole notes to (Bar 3) F#/A/Line 3 D whole notes (*L.V.*) with also three extending curves lines to indicate the notes to let vibrate. Vibe II in the staff below vibe I plays Line 1 Eb/Ab/Line 2 C whole notes to (Bar 3) F#/A/Line 2 D whole note let vibrate. Chimes in Bar 1 sound *ff* Line 2 D whole note *rinforzando*-marked (repeated next bar) to (Bar 3) same D *rinforzando* whole note (*L.V.*). After a half rest in Bar 3, the suspended cymbal sounds $p < f >$ a half note trem roll (notated on the top space of the staff with three small slanted lines horizontally across the stem) to (Bar 4) half note roll (followed by a half rest). After a half rest in Bar 3, harp I sounds *ff* initially descending 16th note figures of Line 3 Bb-Gb-Eb-C (connected as a figure by two crossbeams) down to Line 2 Bb-Gb-Eb-C 16ths down to (Bar 4) ascending 16ths (bottom staff in the treble clef) Line 1 Bb-Line 2 C-Eb-Gb up to (top staff) Bb-Line 3 C-Eb-Gb (followed by a half rest). After a half rest in Bar 3, harp II plays this in contrary motion. So we find ascending 16ths small octave C-Eb-Gb-Bb up to (top staff) Line 1 C-Eb-Gb-Bb 16ths up to (Bar 4) descending 16ths Line 2 C-Line 1 Bb-Gb-Eb down to (bottom staff) middle C-small octave Bb-Gb-Eb 16ths (followed by a half rest). Of course the harps are playing Herrmann’s favorite or most employed seventh chord, the half-diminished seventh (in this case, C half-dim 7th or C/Eb/Gb/Bb). Also in Bars 3-4 we have the D major tonality (D/F#/A), so we find Herrmann employing another favorite device of bitonality (two chords simultaneously sounding).

The horns take over the theme starting in Bar 5 (a new four-bar “cell”). They sound *ff (pesante)* in stopped effect (+ sign over each note) Line 1 D [written Line 1 A] dotted half note to same D quarter note to (Bar 6) D half note to Eb [written Bb] half note to (Bar 7, start of a new page) D whole note *sff* and tied to whole note next bar. Horns I-II occupy the top staff and horns III-IV occupy the bottom staff. This time around Herrmann doesn’t have two “eggs” next to each other (just one whole note). Pos in Bar 6 play *mf* small octave Eb/Ab/middle C whole notes to (Bar 7) D/F#/A whole notes tied to whole notes next bar. Both vibes in Bar 6 sound *f* Line 1 Eb/Ab/Line 2 C whole notes to

(Bar 7) F#/A/Line 2 D whole notes let vibrate. Chimes in Bar 5 play forte Line 1 D rinforzando whole note (repeated next two bars). After a half rest in Bar 7, the susp. Cymbal is trem again on half note tied to half note next bar. After a half rest in Bar 7, the harps are again contrary motion pattern on C-Eb-Gb-Bb 16th note figure just as given earlier but an octave lower register. So harp I plays descending 16ths Line 2 (not Line 3 as before) Bb-Gb-Eb-C 16ths and so forth, while harp II plays ascending 16ths Great octave (not small octave as before) C-Eb-Gb-Bb 16ths, and so on.

In Bar 9 (:10 location on the cue), tubas play *p (sost)* Great octave and small octave D whole notes crescendo and tied to half notes next bar to Eb half notes to (Bar 11) D whole notes decrescendo and tied to half notes in Bar 12 (followed by a half rest). Vibe I sounds *pp* descending “3” triplet value quarter notes Line 3 C-Line 2 Ab-Eb to C-Line 1 Ab-Eb (repeated next three bars). Vibe II plays this pattern in contrary motion of “3” triplet value quarter notes Line 1 F# up to A up to Line 2 D to next bracketed “3” figure of F#-A-Line 3 D quarter notes (repeated next three bars). Notice the bitonality again with vibe I playing Ab maj (Ab/C/Eb) while vibe II plays the D major chord in linear fashion. Chimes in Bar 10 play *pp* Line 2 C whole note to (Bar 11) C to C half notes to (Bar 12) C whole note. The susp cymbal in Bar 10 plays *pp* < > whole note trem crescendo (repeated next bar decrescendo hairpin).

Harp I (top staff) plays *p (molto legato)* descending 8th notes Line 3 C-Line 2 Ab-Eb-C (connected as a figure by a crossbeam) up to descending 8ths Line 2 Ab-Eb-C-Line 1 Ab up to (Bar 10) Line 2 Eb-C-Line 1 Ab-Eb 8ths up to Line 2 C-Line 1 Ab-Eb-C down to (Bar 11) ascending 8ths small octave Ab-Line 1 C-Eb-Ab back down to C-Eb-Ab-Line 2 C down to (Bar 12) Eb-Ab-Line 2 C-Eb down to Line 1 Ab-Line 2 C-Eb-Ab 8ths. Harp I (bottom staff) also plays descending 8th in Bar 9 on Line 2 Eb-C-Line 1 Ab-Eb up to Line 2 C-Line 1 Ab-Eb-middle C up to (Bar 10) Ab-Eb-C-small octave Ab up to Line 1 Eb-C-small octave Ab-Eb to (Bar 11) ascending legato 8ths small octave C-Eb-Ab-middle C down to Eb-Ab-middle C-Eb down to (Bar 12) small octave Ab-Line 1 C-Eb-Ab down to C-Eb-Ab-Line 2 C 8ths. Harp II (top staff) plays in contrary motion (compared to harp I) ascending 8th notes small octave D-F#-A-Line 1 D don to F#-A-Line 2 D-F# down to (Bar 10) small octave A-Line 1 D-F#-A down to D-F#-A-Line 2 D up to descending 8ths F#-D-Line 1 A-F# up to Line 2 D-Line 1 A-F#-D up to (Bar 12) A-F#-D-small octave A up to F#-D-small octave A-F#. Harp II (bottom staff) plays ascending 8ths Great octave F#-A-small octave D-F# 8ths down to Great octave A-small octave D-F#-A 8ths down to (Bar 10) D-F#-A-Line 1 D 8ths down to small octave F#-A-Line 1 D-F# 8ths up to (Bar 11) descending 8ths A-F#-D-small octave A up to Line 1 F#-D-small octave A-F# up to (Bar 12) D-small octave A-F#-D up to A-F#-D-Great octave A 8ths.

Etc.

“Twilight Zone Themes (2nd Revision) (Opening)” Music by Bernard Herrmann

Well, Herrmann tried again to provide a fitting new Twilight Zone theme with an even “new” or revised theme. Of course this one did not do the job either, and CBS

ultimately picked Constant's music. This cue is #3056-A. Although not used as the new official opening title, the CBS Music Library nevertheless used it occasionally. A notable example was in "The Howling Man" episode of *Twilight Zone* that, interestingly enough, aired the week before "The Eye of the Beholder." You hear the music as a gullible stranger releases the prisoner from his cell unwittingly. Once released from the holy staff holding back the cell door, he quickly transforms into the devil as he strides down the corridor of the monks' castle. This cue is somewhat like the original theme of the first season in that it utilizes the same chord shift of E minor to Eb minor.

Lento in C time, we find the "C" trumpets in cup mutes sound *sfp* < Line 1 E/G/B (E min) quarter notes to Eb/Gb/Bb (Eb min) 8ths sounded *ff* (followed by an 8th rest) back to E min quarter notes to Eb min 8ths (repeat next bar) to (Bar 3) G/B/Line 2 E quarter notes *sfp* < *ff* to Gb/Bb/Eb 8ths (followed by an 8th rest) (repeated thru Bar 4) to (Bar 5) back down to the Bar 1 pattern *mf* >. Etc. After a quarter rest in Bar 1, the stopped horns play *sfp* small octave G/B/Gb/Bb [written Line 1 D/F#/Line 2 Db/F] quarter notes (followed by a quarter rest) to same stopped quarter notes (repeated next 8 bars at least but *p* > starting in Bar 5). Pos in cup mutes play *sfp* < *ff* small octave Gb/Bb (Pos II-III on Gb) quarter notes to G/B 8ths (followed by an 8th rest). Repeat next three bars. Starting in Bar 5 thru Bar 8 the Pos now play small octave Eb/Gb/Bb quarter notes *p* < *mf* to E/G.B 8ths (followed by an 8th rest). Tubas in Bar 2 play *ff* > Great octave and small octave Db whole notes, returning in Bar 4 to play Contra-octave and Great octave Bb whole notes. They return in Bar 6 to play *p* < Contra-octave and Great octave E whole notes legato up to Great octave and small octave Db whole notes to (Bar 8) Contra-octave and Great octave Bb whole notes. Vibe I in Bar 1 sounds forte Line 1 G/B/Line 2 E half notes let vibrate to same half notes (repeated thru Bar 8 but *p* starting in Bar 5. After a quarter rest in Bar 1, vibe II plays Line 1 Gb/Bb/Line 2 Eb half notes to same Gb/Bb/Eb quarter notes tied to quarter notes next bar to half notes to quarter notes tied to quarter notes next bar, and so on. The susp cymbal plays *pp* < *ff* > whole note trem into Bar 2 whole note trem (repeated in Bars 3-4). The chimes (or call them Tubular Bells if you wish) in Bar 2 play Line 2 Db whole note let vibrate but with Line 1 Db whole note in parentheses perhaps signifying the resonance factor. I am not sure which is the strike tone (perhaps it might be the Line 1 Db but I'm not sure). Harp I is arpeggiando (vertical wavy line rolled chord) *ff* on Line 1 E/G/B/Line 2 E (bottom staff) and (top staff) Line 2 E/G/B/Line 3 E quarter notes (followed by a quarter rest) to another such chord (followed by a quarter rest). Repeat thru Bar 8 but *p* level starting in Bar 5. Harp II is arpeggiando on this pattern but on Line 1 Eb/Gb/Bb/Line 2 Eb (bottom staff) and (top staff) Line 2 Eb/Gb/Bb/Line 3 Eb quarter notes.

Etc.

"New Twilight Zone Theme (Closing)" Music by Bernard Herrmann

This is a greatly expanded version of the opening theme, here cue # 3056-B, 36 bars in length. You can hear this version in the McNeely recording (track # 41).

"C" trumpet I in a cup mute sounds forte Line 2 D dotted half note to D quarter note to (Bar 2) D to Eb half notes back to (Bar 3) D whole note *ff* > and tied to whole

note next bar. Trumpets II-III (bottom staff) this time around are not unison with the first trumpets. We find in Bar 2 that they instead play *mf* < Line 1 Ab/Line 2 C whole notes down to (Bar 3) F#/A whole notes *ff* > tied to whole notes next bar. Vibe I in Bar 2 sounds *pp* Line 2 Eb/Ab/Line 3 C whole notes to (Bar 3) F#/A/Line 3 D whole notes let vibrate. Vibe II plays this an octave lower register. Chimes in Bar 1 play Line 2 D whole note *p* and then again in Bar 3. After a half rest in Bar 3, the susp cymbal is trem a half note *pp* < *p* > to half note trem next bar. After a half rest in Bar 3, the harps play precisely the same notes and registers as given in Bars 3-4 of the Opening version.

Starting in Bar 5 the horns take over the melody line. Once again, as he did in the Opening cue, Herrmann initially wrote *sords* for the horns but scribbled the word out in order to have the open horns but with the stopped effect. So we find horn I playing forte Line 1 D [written A] dotted half note to D quarter note to (Bar 6) D to Eb half notes to (Bar 7) D whole note tied to whole note next bar. Altri horns in Bar 6 play small octave Eb/Ab/middle C stopped whole notes to (Bar 7) small octave D/F#/A whole notes *sff* > and tied to whole notes next bar. Vibes in Bar 6 play *pp* unison Line 1 Eb/Ab/Line 2 C whole notes to (Bar 7) F#/A/Line 2 D whole notes. Chimes sound Line 1 D whole note in Bar 5 and also Bar 7. The susp cymbal in Bars 7-8 play as before. The harps there play as given in Bars 7-8 in the previous version.

Starting in Bar 9 the Pos in cup mutes now take over the theme for this four-bar cell. Pos I sounds forte small octave D dotted half note to D quarter note to (Bar 10) D to Eb half notes crescendo to (Bar 11) D whole note *sf* > tied to whole note next bar. Pos II-III in Bar 10 play *f* < Great octave Ab/small octave C whole notes to (Bar 11) F#/A whole notes *sf* > tied to whole notes next bar.

Skipping to Bar 29 (:56 into the cue), and tempo-marked *Molto Maestoso*, the trumpets (now *open*) sound *f* Line 1 D dotted half note to D quarter note to (Bar 30) D to Eb half notes to (Bar 31) D whole note *sff* and tied to dotted half note next bar (followed by a quarter rest). In Bar 33 (*Rall.*) the trumpets then play *ff* Line 1 D dotted half note to D quarter note to (Bar 34) D whole note to (Bar 35) same D whole note *sfff* and tied to whole note held fermata in end Bar 36. Horns are open in Bar 29 playing as the trumpets to (Bar 31) D whole note here in stopped (+) effect tied to dotted half note next bar. They then in bar 33 play *ff* Line 1 D dotted half note to D quarter note to (Bar 34) D whole note to (Bar 35) D whole note *sfff* tied to whole note held fermata next bar. Open trombones in Bar 30 join in to play *sfp* < small octave Eb/Ab/Line 1 C whole notes to (Bar 31) D/F#/A whole notes *sff* tied to whole notes next bar. They return in Bar 34 to play *sfp* < D/F/Bb whole notes to (Bar 35) D/F#/A whole notes *sfff* tied to whole notes next bar. Tubas in Bar 30 play *f* < Contra-octave and Great octave Ab whole notes to (Bar 31) Great octave D/A whole notes tied to whole notes next bar. They return in Bar 34 to play *f* < Contra-octave Bb and Great octave F whole notes to (Bar 35) Great octave D/A whole notes *ff* tied to whole notes next bar. After a half rest in Bar 31, vibe I plays *ff* Line 2 Eb/Gb/Bb half notes to (Bar 32) F#/A/Line 3 D whole notes *sff* and let vibrate. After a half rest in Bar 35, vibe I plays *ff* Line 2 Eb/Gb/Bb half notes to (end Bar 36) F#/A/Line 3 D whole notes *sff* and held fermata. After a half rest in Bar 31, vibe II plays Line 2 C/Eb/Gb half notes to (Bar 32) D/F#/A whole notes. Vibe II returns in the second

half of Bar 35 to play C/Eb/Gb half notes to (Bar 36) D/F#/A whole notes. Chimes play *sff* Line 2 D whole note in Bar 31 and also in Bar 35. In the key signature of 5 flats in Bar 32, harp I is gliss *ff* from Line 4 C 32nd note gliss line down to Contra-octave C gliss line upward. After a half rest in Bar 35, this harp is gliss *fff* from Great octave C up to Line 4 C (silent in end Bar 36). In the key signature of two sharps in Bar 32, harp II is contrary motion gliss *ff* from Contra-octave D up to Line 4 D gliss down. After a half rest in Bar 35, this harp is gliss *fff* from Great octave D up to Line 4 D.

End of cue. The cue ends on the upbeat and confident D major tonality (D/F#/A). I don't know, but I feel that the D major chord is not exactly fitting for a Twilight Zone theme. It appears that Herrmann was off the mark again this time around in the second season themes.

The Twilight Zone: "Where Is Everybody?" Music by Bernard Herrmann

"The Men" *Largo* in 3/2 time, 6 bars. M-11, cue # 1563CBS X-56-D. Dvd minute/second location: 00:42. Only the first 3 bars were effectively heard in the show because the jukebox music had overlapped, so Herrmann's music was dialed out. But you hear half of the end bar (ponticello strings) at the end of the interior café scene and immediately preceding "The Door" when our Twilight Zone victim here mutters to himself that he's going to wake up! Note once again that I only have the two-bar reduction version.

The top staff in Bar 1 is indicated as "horns" that play middle C# whole note legato and crescendo up to E half note down to (Bar 2) small octave A# whole note tied to half note. On the bottom staff, after a half rest, the bass clarinet ("Bass clar.") plays Great octave B whole note. Of course the bass clarinet when transposed cannot play any Great octave register note. This simply means that the bass clarinet *sounds* an octave lower, so if it was transposed you would see middle or Line 1 C# that would sound an octave and a major 2nd lower. The same would apply to the contrabasses even though it is not a transposing instrument per se. At any rate, the bass clarinet in Bar 2 then plays Great octave Bb legato down to Gb to F half notes to (Bar 3 in 4/2 time) E whole note. Note that this already is incorrect notation because in 4/2 time a whole note is simply half the duration of a bar. So the note should be a breve (double whole note), a whole note sandwiched between two short vertical lines on each side. After a half rest in Bar 3 on the top staff, the now-indicated "vibe" sounds Line 2 C# up to E down to Line 1 A# half notes. On the bottom staff in Bar 3, we find Great octave E whole note to (Bar 4) Great octave B to A half notes to B whole note decrescendo. In Bar 5 in 3/2 time, the top staff (now "flute") plays Line 1 E half note legato to F whole note, while the bottom staff shows Great octave E half note to B whole note. In end Bar 6 (of course not heard in the film due to the jukebox or radio music), the top staff shows "pont strgs" playing bowed trem quarter notes Line 1 E-F-E-F to E half note bowed trem and held fermata.

End of cue.

“The Door” *Largo* in 3/2 time, 7 bars. Cue # 1564 (M-13). Scene: Our lonely hero (Mac, played by Earl Holliman) comes out of the café door. Dvd location: 03:24. Curiously this music is *not* on the isolated score in the special features.

The first three bars repeat the first three bars of the previous cue. However, this time around in Bar 3 on the bottom staff, the bass clarinet shows a Great octave E whole note tied to whole in 4/2 time. This is correct. So obviously the person who wrote these series of reduced cues simply forgot to do so in “The Men.” On the top staff in Bar 4 in 3/2 time, we find the “Fl.”(flute) playing Line 2 C# whole note legato up to E half note. After a half rest on the top staff, we also find the “EH.” (english horn) small octave B whole note. After a half rest on the bottom staff, the bass clarinet plays Great octave B whole note. In Bar 5, the flute plays Line 1 A# whole note tied to half note, while the english horn plays small octave Bb down to Gb to F half notes. The bass clarinet plays Great octave Bb down to Gb to F half notes as well. In Bar 6 in 4/2 time, the bass clarinet plays Great octave (sounding) E whole note tied to whole note. The english horn sounds small octave E whole note. Remember that this is a “C” reduced score so while the transposed E.H. cannot go lower than the small octave B note, the *written* small octave B would *sound* as small octave E. After a half rest, the vibe plays Line 2 C# up to E down to Line 1 A# half notes. In Bar 7, the horns play Line 2 C/E# to B/D half notes to C/E# whole notes held fermata. Note that the horns line was very faded as if meant to be erased. After a quarter rest on the bottom staff, the bass clarinet plays Great octave B to A half notes crescendo to B dotted half note decrescendo and held fermata.

End of cue.

“The Truck” *Largo* in 3/2 time, 23 bars. Cue # 1565 (M-14). Dvd location: 04:19. Scene: The music starts when he is walking down main street. Eventually he sees what turns out to be a mannequin in a truck.

On the top staff in Bar 1, the horns play middle C# whole note legato up to E half note down to (Bar 2) small octave A# whole note decrescendo. This is repeated in Bars 4-5 by the strings but with the correct small octave C# whole note tied to half note (horns should have had the whole note tied to half note in that 3/2 time). In Bar 3 in 4/4 (should be 4/2 time) time the vibe sounds a Line 1 E whole note let vibrate. After a half rest, the horn play Line 1 C# up to E down to small octave A# half notes. After a half rest in Bar 1, the bass clarinet (bottom staff) plays Great octave B whole note to (Bar 2) Bb down to Gb to F half notes to (Bar 3 in 4/4 time) E whole note tied to whole note (again, it should be 4/2 time). After a half rest in Bar 4 in 3/2 time, I believe the VC/CB (bottom staff) play Great octave B whole note to (Bar 5) Bb to Gb to F half notes. Bar 6 repeats Bar 3.

In Bar 7 (*Moderato* in 4/4 time), the horns in the top staff play Line 1 F dotted quarter note legato to Eb 8th back to F dotted quarter note to Eb 8th crescendo to (Bar 8) F dotted half note *sf* tied to 8th note decrescendo (followed by an 8th rest) to (Bar 9) F “3” triplet value quarter note to Eb triplet value 8th (this two-note figure played 4X) to (Bar 10) F dotted half note *sfz* decrescendo and tied to 8th note (followed by an 8th rest). After a quarter rest in Bar 8 on the bottom staff, the harp plays Great octave Bb-small octave Cb-Great octave Bb quarter notes (repeated in Bar 10). In Bar 11, the woodwinds in the

top staff play Line 1 D dotted quarter note crescendo to C 8th (repeated same bar) to (Bar 12) D dotted half note *sf* > and tied to 8th note (followed by an 8th rest). The bottom staff instruments play this on Great octave B dotted quarter note to A 8th to (Bar 12) B dotted half note tied to 8th note (followed by an 8th rest). In Bar 13, the woodwinds and also now the strings play “3” triplet value Line 1 D quarter note to triplet value C 8th crescendo (played four times) to (Bar 14) D dotted half note *sf* and tied to 8th note (followed by an 8th rest). The bottom staff in Bars 13-14 repeat Bars 11-12. In Bar 15, the horns (top staff) Line 1 F dotted quarter note legato to Eb 8th back to F dotted quarter note to Eb 8th (repeated next bar) to (Bar 17) F dotted half note tied to 8th note (followed by an 8th rest). In Bar 16 on the bottom staff, we find Great octave B dotted quarter note to A 8th back to B dotted quarter note to A 8th to (Bar 17) B dotted half note tied to 8th note. After a quarter rest in Bar 17 on the top staff (upper line), the vibe and strings play Line 2 Bb to Line 2 Cb back to Bb quarter notes.

Etc.

“The Telephone” *Lento* in 3/2 time, 7 bars. Cue # 1566 (M-15), CBS X-56-D. Dvd location: 06:57. Scene: He is still near the mannequin truck when soon he hears the telephone ring in a phone booth out on the town square.

The horns (top staff) play *pp* < Line 1 D whole note legato up to F half note down to (Bar 2) small octave B whole note tied to half note decrescendo hairpin. After a half rest in Bar 1 on the bottom staff, the bass clarinet (although they sound like the VC/CB to me) play small octave C whole note down to (Bar 2) Great octave B legato down to G half notes to F# half note to (Bar 3 in 4/2 time) F whole note tied to half note (followed by a half rest). After a half rest in Bar 3 in 4/2 time, the english horn plays Line 2 D whole note to F half note to (Bar 4 in 3/2 time) Line 1 B whole note tied to half note. After a whole rest, the vibe plays Line 1 Ab whole note to (Bar 4) F# whole note tied to half note. After a half rest in Bar 5 in 4/2 time, the strings play Line 3 D whole note to F half note down to (Bar 6 in 3/2 time) Line 2 B whole note tied to half note. After a whole rest, the vibe plays Line 2 C whole note to (Bar 6) Line 1 B down to G to F# half notes. In end Bar 7, the vibe plays Line 2 F whole note tied to half note held fermata. The basses (bottom staff) in Bar 7 play *sff* > Great octave F dotted whole note held fermata.

End of cue.

“The Phone Book” *Lento* in 4/8 time, 10 bars. Cue # 1567 (M-16-21). Dvd location: 08:38. Note that just the top staff was used. Scene: Our increasingly distressed hero is still in the phone booth where he looks at the Oakwood alphabetical telephone directory.

In Bar 1 on the bottom line of the top staff, the horns play crescendo-decrescendo hairpins Line 1 F up to Ab 8ths (crossbeam connected) to G quarter note (silent next bar). After an 8th rest on the upper line of the top staff, the strings and woodwinds play Line 2 Db quarter note legato to C 8th up to (Bar 2), after an 8th rest, Line 2 F# quarter note to F 8th. In Bar 3, the horns repeat Bar 1. After an 8th rest, the strings & woodwinds play Line 2 Eb quarter note to D 8th. After an 8th rest in Bar 4, the strings only play Line 2 C# quarter note to C 8th. In Bar 5, the horns (or perhaps a solo horn) play Line 1 A to Ab 8ths to G quarter note. After an 8th rest, the strings play Line 2 G quarter note to Ab 8th note. Etc.

The cue ends in Bar 9 (dvd 09:10) sounds Line 2F# half note held fermata.

“The Station” Cue # 1568 (M-22). CBS 10-56-D. Dvd location: 10:16. Note: I do not have this cue. I believe it probably should have been titled “The Police Station” instead of simply “The Station” since “station can also mean, say, “gas station.” The McNeely booklet has it listed as “The Stationhouse” (Disc One, track # 7).

“The Cell” 2/4 time, 22 bars. CBS 10-47-D. Dvd location: 12:06. Scene: The cell door in the police station starts to slowly close behind our solitary protagonist. Curiously this music is *not* on the isolated score.

The pizzicato strings on the bottom staff pluck small octave D 8th (followed by an 8th rest) to same D 8th (followed by an 8th rest). Repeat thru Bar 13. After an 8th rest in Bar 1, the top staff shows Line 1 (middle) C# 8th (followed by an 8th rest) to same C# 8th. Repeat thru Bar 6. In Bar 7, the top staff shows Line 1 D up to Line 2 C# 8ths down to D to adjacent C# 8ths. Repeat thru Bar 13. In Bar 14 we have Line 1 D up to Line 2 C# 8ths back to D up to C#. The bass clarinet on the bottom staff plays small octave C# quarter note legato down to Bb quarter note to (Bar 15 in 5/4 time) E dotted half note. After a quarter rest in Bar 15, I believe the clarinets play small octave D rinforzando 8th (followed by an 8th rest) to same D rinforzando 8th (followed by an 8th and half rest). After a half and quarter rest on the top staff, the horns sound *sff* small octave F half note. In Bar 16 the bottom staff shows Great octave Bb dotted half note *sff*. After a quarter rest on the top staff, the clarinets and strings play Line 1 E 8th 9 followed by an 8th rest) to same E 8th (followed by an 8th rest) to F half note (horns) and also Line 2 F (vibe). In Bar 17 on the bottom staff we have small octave Ab dotted half note. After a quarter rest on the top staff, the woodwinds and strings play Line 1 E 8th (followed by an 8th rest) to same E 8th (followed by an 8th rest) up to Line 3 E half note trill. Etc.

“The Sun” *Largo* in 3/2 time, 15 bars. Dvd location: 12:44. Scene: Immediately after the first part ending and commercial. On the reduced score it is labeled “Part 2” on the top. Why it is called “The Sun” I do not know except that he’s out in the light of day walking main street and soon comes upon a drugstore.

In Bar 1 on the top staff, the strings and I believe english horn play *sff* Line 1 C# whole note legato up to E half note down to (Bar 2) small octave A# whole note (probably should be a dotted whole note since I do not see the half note rest). After a half rest in Bar 1, the horns play small octave G whole note to (Bar 2) F whole note (or dotted whole note). After a half rest, the basses on the bottom staff play Great octave B whole note legato to (Bar 2) Bb down to Gb to F half notes to (Bar 3 in 4/2 time) E whole note tied to whole note. After a half rest in Bar 3, the horns on the top staff play middle C# up to E down to small octave A# half notes. In Bar 4 in 3/2 time on the top staff, the english horn plays middle C# whole note up to E half note down to (Bar 5) small octave A# whole note (again, it should be dotted whole note in 3/ time). The bottom staff in Bar 5 shows small octave Db dotted whole note. After a half rest in Bar 6, the vibe on the top staff play Line 2 C# up to E down to Line 1 A# half notes.

Etc.

“The Mirror” Cue # 1571 (M-25), CBS 10-56-D1. Dvd location: 13:05. Perhaps it could have been called “The Drugstore.” Note that I do not have this cue.

“The Book Rack” Cue # 1572 (M-26), CBS 10-56-D1.

In C time in Bar 1, the strings (top staff) sound *ff* Line 3 Bb quarter note legato slur down to E quarter note up to G half note (repeated next bar but an octave lower register). After a half and quarter rest, the vive sounds Line 1 G quarter note (repeated next bar). In Bar 3 the strings now play Line 1 Bb down to E quarter notes up to G half note. The bottom staff shows small octave E to D quarter notes up to F half note. In Bar 4 on the top staff we find small octave Bb up to Line 1 E quarter notes crescendo down to small octave G half note decrescendo. On the bottom staff we see two lines. The top line shows small octave D legato to Eb half notes while the bottom line shows Great octave E to Eb half notes. Bar 5 repeats Bar 4 on the top staff while on the bottom staff we see Great octave and small octave Db half notes to E half notes. In Bar 6 on the top staff, we find small octave B up to Line 1 F quarter notes down to small octave Bb half note < > to (Bar 7) B up to F quarter notes to middle C half notes. The bottom staff in Bar 6 shows Great octave and small octave F half notes legato to G half notes to (Bar 7) Great octave A/small octave F half notes to Great octave Ab/small octave Eb half notes.

In Bar 8 in 3/4 time (dvd 15:26), the top staff now indicates “horns” plating Line 1 Bb quarter note legato to A half note. In Bar 9 it then shows the english horn on small octave Bb quarter note to A half note. I think the violas play small octave D quarter note to D half note while other instruments play Great octave B quarter note to Bb half note to (Bar 10; dvd 15:36) the celli playing Great octave Bb quarter note to A half note decrescendo hairpin. The horns return in Bar 11 (dvd 15:43) to play Line 1 Bb quarter note to B half note.

An ostinato pattern commences in Bar 12 in 2/4 time to Bar 21. The bass sounds *p* Great octave E# quarter note to Db quarter note (repeated thru Bar 15). However I think this is a mistake of the copyist (forgetting to change from the bass clef to treble clef) and should be middle C# to small octave Bb quarter notes. The pizzicato strings take over this bottom staff action on middle C# 8th (followed by an 8th rest) to small octave BB 8th (followed by an 8th rest), repeated thru Bar 19. After an 8th rest in Bar 12 on the top staff, we find middle C# 8th (followed by an 8th rest) to same C# 8th (repeated thru Bar 15) then played an octave higher register in Bars 16-19.

Etc.

“The Lights” Cue # 1573 (M-27), CBS 10-56-D1. Dvd location: 16:03. Scene: Mac spots movie theater’s marquee lights suddenly being turned on. He goes in to investigate what’s showing! Note: I do not have this cue.

“The Film” *Allegro* in ¾ time, 26 bars. Cue # 1574 (M28-31). CBS 10-46-D. Scene: The military film suddenly turns on.

The horns play the ostinato figures of Line 1 A rinforzando 8th to A-A 16ths (sounded twice) to Bb rinforzando 8th to Bb-Bb 16ths (repeated thru Bar 4). Also on the top staff we find the vibe in Bar 2 sound Line 2 A# dotted half note let vibrate, and then the harp sounds it in Bar 3, and the vibe returns in Bar 4 on A# dotted half note once again. In Bar 3 on the bottom staff, the “basses” sound *sff* Great octave A half note legato to Bb quarter note (repeated in Bar 4). In Bar 5, the horns continue the ostinato rhythmic pattern on Line 1 Eb 8th to Eb-Eb 16ths figure (sounded twice) to E 8th to E-E 16ths. Repeat next bar. In Bar 7, the horns play Line 1 A 8th to A-A 16ths figure (played twice) followed now by the strings Ab 8th down to Eb up to Ab 16ths (repeated next bar). In Bar 5 on the bottom staff, the strings & woodwinds play small octave Eb half note to E quarter note (repeated next bar). In Bar 7 on the bottom staff the basses play Great octave F half note to Gb quarter note. In Bar 8 we find small octave F half note to Gb quarter note. In Bar 9 we find Great octave G half note to Ab 8th (an octave higher next bar). The top staff horns in Bar 9 shows Line 1 Bb 8th to Bb-Bb 16ths (sounded twice) followed by the strings playing Line 1 G 8th up to Line 2 D up to G 16ths (repeat this bar in Bar 10).
Etc.

“The Bicycle” *Allegro pesante* in 3/8 time, 34 bars. Cue #1575 (M-32), CBS 10-46-D. Dvd location: 18:23.

The strings on the top staff sound *sff* an ostinato rhythmic pattern of Line 1 C# rinforzando dotted 8th to E 16th down to small octave Bb 8th (repeated thru Bar 4) to (Bar 5) D dotted 8th to F 16th to small octave B 8th (repeated thru Bar 8). On the bottom staff we see the english horn and bass clarinet lines. The english horn plays small octave G quarter note legato to F 8th (repeated next bar) while the bass clarinet plays Great octave Bb quarter note to Ab 8th (repeated next bar) Both I believe play in Bar 3 (after an 8th rest) Great octave B to Bb 8ths (repeated next bar). We find in Bar 5 small octave C quarter note to Great octave B 8th (repeated next bar) to (Bar 7), after an initial 8th rest, C to B 8ths (repeated next bar).

In Bar 9 on the top staff, the horns play middle C# up to E 16ths down to small octave Bb quarter note tied to 8th note next bar (followed by two 8th rests) to (Bar 11) C# up to E 16ths fortissimo (followed by two 8th rests). After an 8th rest on the bottom staff in Bar 9, we find small octave Db quarter note *sff* tied to 8th note next bar (followed by two 8th rests). In Bar 10 the bass clarinet plays Great octave Bb down to Gb 16ths to F to E 8ths figure. After two 8th rests in Bar 11 on the bottom staff we find small octave Db/F 8ths tied to quarter note (top line) and 8th note (bottom line) next bar. In bar 13 on the top staff, the horns now play Line 1 D up to F 16ths down to small octave B quarter note tied to 8th note next bar. After a quarter rest on the bottom staff in Bar 13 we see small octave F# 8th tied to quarter note next bar. In Bar 14 the bass clarinet plays Great octave B down to G 16ths to F# to F 8ths.

Etc.

“The Breakdown” *Largo* in 3/2 time, 9 bars. Cue # 1576 (M-33), CBS 10-56-D1. I do not believe this cue was used in the film as the military officers watch Mac breaking down in his simulated space flight cubicle.

The woodwinds and strings (top staff) play Line 1 C# whole note up to E half note < *sff* down to (Bar 2) small octave Bb dotted whole note. After a half rest (bottom staff) the basses play Great octave B whole note to (Bar 2) Bb down to Gb to F half notes to (Bar 3) E whole note up to small octave C half note down to (Bar 4) Great octave Ab down to Fb to Eb half notes to (Bar 5 in 4/2 time) D whole note tied to half note (followed by a half rest). The top staff in Bar 3 shows Line 1 D whole note legato up to F half note down to (Bar 4) small octave B dotted whole note *sff*. After a half rest in Bar 5, the woodwinds/harp/strings/vibe play Line 3 E to F to E half notes. Skipping a bit, after a half rest in Bar 8, the vibe plays Line 1 A up to Line 2 E down to A half notes up to (end Bar 9) Line 2 E whole note.

“The Button” *Lento* in C time, 11 bars. Cue # 1577 (M-34), CBS 10-56-D1.Dvd location: 19:58.

The clarinet(s) and english horn play *ff* > small octave B-B-B-B quarter notes repeated thru Bar 4 with the strings joining in the middle of Bar 2. After a half rest in Bar 2, the horns (top staff) play Line 1 B half note legato slur to (Bar 3) A half note, and then sound G half note legato slur to (Bar 4) F# half note to E up to G quarter notes to (Bar 5) F# whole note. Also on the top staff is the harp sounding Line 1 B-B-B-B quarter notes (I believe repeated next several bars). After a half rest in Bar 6, the strings play Line 2 B half note legato to (Bar 7) A half note, and then G half note legato to (Bar 8) F# half note to E to G quarter notes to (Bar 9) F# whole note. I believe after a half rest in Bar 9 the vibe sounds Line 1 B half note. It sounds Line 1 B whole note in Bar 10 tied to whole note in end Bar 11 and held fermata.

End of cue. [Thursday, May 6, 2010 at 7:06 pm PDT. Wild day at the stock market today, my day off. The Dow plunged free fall 998 points]

The Twilight Zone: “100 Yards Over the Rim” Music by Fred Steiner

“A Hundred Yards Over The Rim” was composed by Fred Steiner (BMI) dated “March 1961” for the 4/7/61 installment of *The Twilight Zone*. The episode was written by Rod Serling, starring Cliff Robertson as Christian Horn, an aspiring settler moving towards California in 1847 with his wife and sick boy in tow. The written full score (cue s # 3462-3474) is located in Box # 76 that I xeroxed in part (mainly the title pages). CPN 5978. Steiner orchestrated the score on King Brand No. 9 – 20 Stave paper (1595 Broadway, N.Y.). As an audio reference, I will use the Silva Treasury 40th Anniversary four-disc set. I would use the dvd except that I do not presently own most of the shows of that second season.

“1847 Scene” *Moderato* in 6/4 time, 14 bars, 1:06 1/3 duration. Cue # 3462 (M-11), CBS XII-78-D-2, cut 1. Instrumentation: harmonica and guitar. This music can be

heard on track # 3 in Disc 4 (00:00 thru 1:08) in the 40th Anniversary Collection: Twilight Zone (Silva Treasury STD 2000).

In the grace bar, the *solo* harmonica sounds *mf espr* Line 1 G quarter note legato to (Bar 1) A half note to G quarter note to A dotted quarter note to G 8th down to E quarter note down to (Bar 2) C half note to D quarter note to F half note to D quarter note to (Bar 3) E half note up to G dotted quarter note up to Line 2 C dotted quarter note down to B 8th down to G quarter note to (Bar 4) F dotted half note tied to quarter note. All of these notes are under the legato phrase slur over the notes. A new phrasing then begins on G half note legato to (Bar 5) A half note to G quarter note to A dotted quarter note to G 8th down to E quarter note to (Bar 6) D 8th to middle C dotted quarter note to D quarter note to F dotted quarter note to E 8th to D quarter note to (Bar 7) E half note to G quarter note up to Line 2 C dotted quarter note to B 8th to G quarter note to (Bar 8) A dotted half note tied to half note. The phrase slur canvasses over all of these notes. After two quarter rests in Bar 8, the guitar finally comes into play *mf < f > mf* on Line 1 D to E 8ths to F quarter note to Line 1 A/Line 2 D/F (D minor 2nd inversion tonality) half notes (forte here) decrescendo hairpin to (Bar 9) Line 1 G quarter note to Line 1 B/Line 2 E/G (E min 2nd inversion) half notes down to small octave G quarter note up to Line 1 G/B/F half notes. Meanwhile the harmonica starts a new phrasing at the end of Bar 8 on Line 2 C quarter note down to (Bar 9) B dotted half note tied to quarter note up to C to D quarter notes to (Bar 10) Line 2 C dotted half note tied to half note. Also in Bar 10 (41.5 seconds location) the guitar in the staff below the harmonica continues on middle (Line 1) C quarter note up to Line 1 G/Line 2 C/E (C maj 2nd inversion) dotted quarter notes down to small octave B 8th down to A quarter note up to Line 1 A/Line 2 C/E (A min root position) dotted quarter notes down to small octave 8th.

At the end of Bar 10, the harmonica starts a new phrasing on Line 1 G quarter note to (Bar 11) A half note to G quarter note to A dotted quarter note to G 8th down to E quarter note down to (Bar 12) C half note to D quarter note to F half note to D quarter note to (Bar 13) E half note up to G quarter note up to Line 2 C dotted quarter note (the music changes pace with the *poco rit.* direction) down to Line 1 B 8th down to G quarter note to (end Bar 14) F dotted whole note held fermata. Back in Bar 11 (46 seconds location), the guitar continues its line on middle C quarter note up to G/Line 2 C/E half notes down to middle C quarter note back up to G/Line 2 C/E half notes down to (Bar 12) small octave F quarter note up to Line 1 A/Line 2 C/F (F maj 1st inversion) half notes down to small octave G quarter note up to Line 1 G/B/Line 2 F half notes down to (Bar 13) middle C quarter note up to G/Line 2 C/E half notes back down to C quarter note up to G/Line 2 C/E half notes. In end Bar 14, the guitar plays Line 1 D to F 8ths to A quarter note up to Line 2 D quarter note tied to dotted half note held fermata. The linear tonality is the D minor once again (D/F/A), mildly downbeat in character.

End of cue. [Friday, May 14, 2010 at 4:17 pm]

“Over the Rim” Cue # 3463 (M-12). :54 duration. Note: I did not work on this cue but it’s essentially like the previous cue with the solo harmonica.

“The Hill” Cue # 3464 (M-13). :08 duration. Note: I did not work on this cue.

“The Road” *Adagio* in 4/4 time. 1:17 duration. Cue # 3465 (M-14), CBS XII-78-D-2 cut 4. Inscribed at the upper left of the title page for this cue is “(Record with much reverb throughout).” Also written is “L.S. Road.” On top of Bar 3 is written, “L.S. Chris – Start To Walk Down.” Instrumentation: 2 harps, 2 pianos, bass guitar electric, 2 vibes, chimes, glock, crotales, timp.

Both harps in Bar 1 sound *ff* a rapid gliss from Contra-octave A-B#-Great octave C-Db-E-Fb-A 32nd notes all the way up to Line 4 A 8th let vibrate (followed by a quarter and half rest). Piano I plays *sffz* Great octave A/small octave C/E/A (bottom staff) and (top staff) Line 2 A/Line 3 Db/E/A dotted half notes tied to dotted 8th notes (followed by a 16th rest). Piano II plays this an octave lower register. The bass guitar (electric) sounds *sffz* small octave A/Line 1 E/A/Line 2 C/E (A min) whole notes tied to half notes and to 8th notes next bar (followed by an 8th and quarter rest). The chime sounds *sffz* Line 1 A whole note L.V. (French for “Laissez Vibrer” or in effect “Let Vibrate”). The vibe sounds Line 2 A/C#/E (A maj) whole notes *sffz* tied to whole notes next bar. The glock sounds *sffz* Line 1 A/Line 2 E whole notes with steel mallets tied to 8th notes next bar (followed by rest marks). The timp sounds *fz* Great octave A quarter note (followed by a quarter and half rest). Double bar lines traverse down the staves at the end of Bar 2 (about 11 eleven seconds at this point).

In Bar 3, harp I plays *fz* and *secco* (dry & short, dampened—not let vibrate) small octave A/Line 1 C/E/A (bottom staff) and (top staff) Line 2 Db/E/A whole notes. Harp II, however, is gliss forte from Great octave A-B#-C-Db-E-Fb-G up to Line 3 A quarter note let vibrate (followed by a quarter and half rest). The celesta (celeste) sounds *f* small octave C/E/A/Line 1 Db/E/A whole notes. The bass guitar sounds forte Line 2 A/Line 3 C/E whole notes. The glock sounds *f* Line 1 E/A whole notes. In Bar 4 (17 seconds spot), the first vibe with the “motor on” sounds *mf* Line 1 A/Line 2 Db/F/A whole notes, while vibe II plays Line 1 C/Eb/Gb/Bb (C half diminished 7th tonality) whole notes. The crotales sound *mf* Line 2 A whole note. These are the only instruments sounding in this bar.

In Bar 5 (17 seconds spotting), harp I is now arpeggiando sounding forte Great octave A/small octave C/E/middle C/E/A/Line 2 Db/E whole notes. Harp II is now descending gliss *mf* from Line 3 E down to Great octave A (followed by a quarter and half rest). Piano II is arpeggiando from small octave C/E/A/Line 1 Db/E whole notes. The bass guitar is arpeggiando *f* on Line 1 A/Line 2 C/E whole notes. The glock sounds forte Line 1 E whole note. Only three instruments play in Bar 6. The crotales sound Line 2 F whole note. Vibe I sounds *mf* Line F down to Db down to Line 1 Bb down to Gb 32nd notes tied to dotted half notes to Gb 8th tied to dotted half note (Gb maj 7th dotted whole notes). Vibe II plays this in contrary motion of small octave A up to middle C to Eb tied to dotted half notes and also Line 1 A 8th tied to dotted half note (A dim).

That’s all I have of this cue.

“Chris Walks” Cue # 3466. 1:46 duration. Note: I do not have this cue. Sorry.

“Joe’s Café” *Fast* in 2/4 time in the initial bar (quarter note = 120). Cue # 3467 (M-21), CBS XII-78-D-2, cut 6. 1:27 duration. Track # 43 (Disc 4) location: starts at 3:59.

Piano I in Bar 1 sounds *ff* “3” triplet value ascending staccato (dot over each note) 8th notes Line 1 G-Line 2 F#-Line 3 F up to normal value Line 4 E staccato 8th note (followed by an 8th rest held fermata). Piano II plays the same but an octave lower register. The xylophone plays as piano II (small octave G-Line 1 F#-Line 2 F “3” triplet value 8ths up to Line 3 E normal value staccato 8th followed by an 8th rest). After a quarter rest in Bar 1, both harps sound *fz* Line 1 E/F/Line 2 E/F/Line 3 E quarter notes let vibrate (and held fermata). The electric bass guitar, after an initial quarter rest, sounds *fz* Line 3 E quarter note held fermata. After a quarter rest, the vibe (motor on) sounds *fz* Line 2 E/F (m2 dissonant interval) quarter notes held fermata. After a quarter rest, the marimba sounds forte a trem between Line 1 E-F 8ths held fermata. Finally in Bar 1, after a quarter rest, the snare drum “without snare” sounds *fz > pp* (“thin stix”) a quarter note trem held fermata. Double bar lines traverse down the cue at the end of Bar 1.

In Bar 2 (*Andte* in 4/4 time), the MM is now 48, a sharp decrease from the previous bar’s 120. The top staff of piano I sounds *mf* Line 2 F dotted 8th up to Line 3 Db down to Line 2 Ab 32nd notes legato up to Line 3 E dotted half note to (Bar 3) Line 3 F dotted 8th down to Line 2 A up to Line 3 D 32nd notes down to Line 2 Gb dotted half note. The bottom staff of piano I in the treble clef plays (*ped* for the piano) Line 2 E dotted 8th down to Line 1 Ab up to Line 2 Db 32nd notes down to Line 1 F dotted half note to (Bar 3) Line 1 Gb dotted 8th up to Line 2 D down to Line 1 A 32nd notes up to Line 2 F dotted half notes. More dissonant minor 2nd intervals here such as F/Gb. Repeat Bars 2-4 in Bars 4-5 for the piano.

Instead of piano II in Bar 2 we now have in those staves the celesta. After an initial half rest, the celeste plays *mf* small octave B/Line 1 C# (maj 2nd interval) half notes while the top staff section plays Line 1 B/Line 2 C# *rinforzando* half notes. After a half rest in Bar 3, it sounds Line 2 C/D (M2 interval again) *rinforzando* half notes and also Line 3 C/D half notes. Repeat these two bars in Bars 4-5. After a half rest in Bar 2, the xylophone sounds *mf* (“soft stix”) Line 1 B/Line 2 C# quarter notes (followed by a quarter rest) and repeated in Bar 4. After a half rest in Bar 3, the crotales sound *mf* Line 3 D half note (repeated in Bar 5).

In Bar 6 (:25 spotting, or 5 seconds per bar), harp I returns to sound *mf* Great octave D half note tied to 8th note legato up to small octave C# quarter note up to A 8th. Harp II (bottom staff) plays a staggered or pyramid style of sustained notes. So first we see Great octave D whole note tied to a note next bar (I believe a whole note since this same pattern is given in the later “Chris, Jr” cue). After a quarter rest we next see Great octave F dotted half note tied to next bar. After a half rest we find Great octave Bb half note tied to next bar in some fashion (I do not have that bar or next page but I believe it’s a whole note). After a half and quarter rest in the top staff, we find small octave E up to A 8ths. The bass guitar (*vibrato*) sound *mf* Line 1 D quarter note to F dotted half note tied to next bar. After a half rest it sounds Line 1 Bb half note tied to next bar in some manner.

Then we find Line 2 E quarter note tied to next bar. After a half and 8th rest in Bar 6, the marimba sounds *mf* small octave C# 8th up to E up to A 8ths.

That's all I have of this cue.

“Curiosity” Cue # 3468. 1:51 duration. Note: I do not have this cue. Sorry.

“The Calendar” Cue # 3469, CBS XII 78-D-2, cut 8. :22 duration. I do not believe this cue is included in track # 3.

Vibe I in Bar 1 with hard sticks sound *sfz* Line 1 A/Line 2 Db/F/A (Db maj) whole notes while vibe II plays middle C/Eb/Gb/Bb (C half-dim 7th) whole notes. In Bar 2, the bass guitar sounds *mf* small octave A/Line 1 E/A/Line 2 C/E (A min) whole notes held fermata. The celesta sounds *mf* small octave C/E/A/Line 1 Db/E/A whole notes held fermata. Harp II is gliss from Great octave A up to Line 3 E (followed by a quarter rest and then a half rest held fermata). Harp I in Bar 2 plays Great octave A/small octave C/E/middle C/A/Line 2 Db/E/A whole notes held fermata. The glock sounds *mf* (“soft stix”) Line 1 A whole note, while the crotales sounds Line 2 A. Double bar lines traverse down the cue at the end of Bar 2.

In Bar 3 (*Faster*, quarter note = 80), vibe II sounds *mf ped* ascending 8th notes middle C-Eb-Gb-Bb (crossbeam connected) to same Bb quarter note (followed by a half rest) and repeated next two bars. Piano I (top staff) sounds *mf* Line 2 A down to F down to Db to C 8ths (crossbeam connected) back up to A-F-Db-C 8ths (repeated next bar) to (Bar 5) A-F-Db-C 8ths up to A half note. The bottom staff of the piano shows contrary motion 8th note figures of middle C up to Eb up to Gb to Bb (repeat in the second half of this bar), repeated next bar to (Bar 5) C-Eb-Gb-Bb 8ths down to C half note. Harp II is *col* piano I. After a half rest in Bar 3, harp I sounds *mf* Lines 1 & 2 A quarter notes up to Lines 2 & 3 Db quarter notes to Lines 2 & 3 C half notes down to Lines 1 & 2 A quarter notes up to Lines 2 & 3 Db quarter notes to (Bar 5) Lines 2 & 3 C whole notes. The celesta is *col Harp I*. Double bar lines traverse down the cue at the end of this bar. In Bar 6 (:21 ½ location), the Tom Toms with “hard stix” sound *ff* a grace note to rinforzando quarter note (followed by a quarter and half rest). The timp sounds *ff* small octave C grace note down to Great octave A rinforzando-marked quarter note (followed by a quarter and half rest).

That is all the information I have on this cue. [Sunday, May 16, 2010 at 1:07 pm]

Mrs. Joe” Cue # 3470. :25 duration. Note: I do not have this cue. Sorry.

“Chris, Jr” *Poco agitato* in 4/4 time. Cue # 3471 (M-24/31), CBS XII 78-D-2, cut 10. 1:24 duration. Track # 3 location: starting at 7:19.

Piano I is highlighted sounding *f* with the pedal Great octave D up to F quarter notes legato to Bb to small octave C# 8ths to E-A 8ths to (Bar 2) “3” triplet value 8ths Line 1 C-Eb-G to 16th notes B-Line 2 D-F#-A (connected as a figure by two crossbeams) up to Line 3 C# half note > *mf*. Piano II sounds *sfz* Contra-octave D rinforzando whole note tied to whole note next bar. Harp I (bottom staff) sounds *f* Great octave D whole note. After a half and 8th rest on the top staff, we find small octave C# rinforzando quarter note up to A 8th tied to (Bar 2) “3” triplet value ascending 8ths A-Line 1 Eb-G to 16ths

B-Line 2 D-F#-A up to Line 3 C# half note decrescendo *mf*. Harp II bottom staff shows Great octave D whole note tied to whole note next bar. After a quarter rest we then find Great octave F dotted half note tied to whole note next bar. After a half rest we find Great octave Bb half note tied to whole note next bar. After a half and quarter rest on the top staff, we find small octave E up to A 8ths up to (Bar 2) middle C whole note. The guitar plays forte Line 1 D quarter note up to F dotted half note tied to whole note next bar. After a half rest we find Line 1 Bb half note tied to whole note next bar. We then see Line 2 F quarter note tied to whole note next bar. The timp is trem rolled *f > p* on small octave D half note tied to 8th note (followed by an 8th and quarter rest). After a half and 8th rest in Bar 1, the marimba sounds forte small octave C# 8th up to E to A 8ths to (Bar 2) “3” triplet value 8th notes Line 1 C-Eb-G decrescendo *mp* to a trem between E up to G half notes. The vibe (motor on) in Bar 2 with the pedal depressed plays here as exactly as given for piano I for this bar.

In Bar 3 (6.3 seconds), the piano continues the melody line on “3” triplet value ascending 8th notes Line 1 C-Eb-G to 16th notes B-Line 2 D-F#-A up to Line 3 C# quarter note to E quarter note tied to (Bar 4) quarter note to another sounding of Line 3 E quarter note to E-E-E 8ths to E 8th tied to (Bar 5) E. For the rest of the instruments in Bar 3 we see the notated direction “Copy 8 of M 21.” Bar 4 is likewise *com a sopra* from Bar 9 of that previous cue, and Bar 5 from Bar 10.

That’s all I have of this cue.

“Chris Runs” Cue # 3472 (M-32), CBS XII 78-D-2, cut 11. 1:29 duration.
Quarter note = 120. Track # 3 location: starting at 8:45.

At the bottom of the page is percussion IV, the timpani. Here with “hard stix” is sounded a hard-driving rhythmic pattern for four bars. The timp sounds *f* in 4/4 time small octave Db 8th down to Great octave A 16th to same A quarter note back to Db 8th to A 16th to A quarter note. Repeat thru Bar 4. After a quarter rest in Bar 3, the Tom Toms “with snare stix” sounds forte two 16ths to 8th note figure to quarter note and then another figure of two 16ths to 8th to (Bar 4) quarter note to another three-note figure to two 8ths to another three-note figure to (Bar 5) two 8ths to a three-note figure to four 8ths (Bar 5 is *> p*).

In Bar 6 (:10 location, start of page 2), the guitar plays *mf* now in 3/4 time small octave A up to Line 1 Db to C to E up to G up to Bb 8ths (crossbeam connected), repeated next four bars at least. Harp I (bottom staff) sounds *mf* Contra-octave A up to Great octave Db 8ths to Great octave C half note (repeated next four bars at least). The Tom Toms play 8th note (followed by two 8th rests) to another 8th note to two 16ths to 8th three-note figure (repeated three bars) to (Bar 10) 8th note (followed by rests). Harp II bottom staff, after two initial quarter rests, sound forte and *pres de la table* small octave D#/E rinforzando quarter notes tied to (Bar 7) quarter notes (followed by a quarter rest) to same D#/E quarter notes tied to quarter notes next bar (repeat). After two quarter rests in Bar 8, this harp (top staff) plays Line 1 D#/E rinforzando quarter notes tied to quarter notes next bar (followed by a quarter rest) to D#/E quarter notes tied to quarter notes next bar (followed by a quarter rest) to Line 1 E/Line 2 D#/E rinforzando quarter notes tied to

quarter notes next bar, etc. After a quarter and 8th rest in Bar 8, the marimba sounds *mf* small octave E 8th to G up to Bb 8ths with that Bb 8th tied to 8th note next bar (followed by two 8th rests) and then repeat the same pattern. In Bar 10 (:16 location), harp I (top staff) plays ascending 8th notes Great octave A-small octave Db-C-E-G-Bb. Piano II (bottom staff) plays Contra-octave A up to Great octave Db 8ths to C half note. Etc.

Skipping to Bar 16 (start of page 4), we come to the 9:11 point of track # 3 (or :25 into the cue itself). It is here into Bar 17 that in tiny print is noted, I believe, “Car drives in.” Steiner constructs a very nice array of scintillating effects here in these five bars. Harp I plays *mf* descending 16th notes Line 3 A-F#-D-Line 2 Bb (connected as a figure by two crossbeams) to G-F#-D-Line 1 Bb (connected by two crossbeams) down to ascending 16ths A-Bb-Line 2 D-F# (connected by two crossbeams) up to G-Bb-Line 3 D-F#. Repeat next bar. Harp II is gliss from Line 1 F#-G-A-Bb-Line 2 C-D-E up to Line 3 E quarter note (followed by a half rest), repeated next bar. The vibe (“motor on”) sounds *mf* Line 1 Bb/Line 2 A whole notes (repeated next bar).

In Bar 18, harp I repeats the downward run of 16th notes as given in the first half of Bar 16 (first eight sixteenths) to Line 2 A quarter note. Then the harp is gliss from Line 3 A gliss line down to (Bar 19) small octave F# quarter note *cresc.* Then it is gliss once again from Line 3 A down to small octave F# quarter note up to Line 3 A (notated as a 32nd note, by the way) gliss down to (Bar 20) small octave F# 32nd note *f* < gliss up to Line 3 A 32nd note gliss down to small octave F# 32nd note gliss up to Line 3 A *ff*. Back in Bar 18, harp II is again gliss from Line 1 F# up to Line 3 A quarter note and then back to Line 1 F# 32nd note gliss up to Line 3 A quarter note. In Bar 19, harp II is now gliss from small octave F# up to Line 3 A quarter note (repeated in the second half of this bar) to (Bar 20) gliss forte from Line 3 A down to small octave F gliss up to Line 3 A gliss down to small octave F# < *ff* (contrary motion glisses as compared to the harp I glisses).

In Bar 18, piano I (top staff) sounds *mf* Line 3 A down to D up to F# back down to D 16ths (connected as a figure by two crossbeams) that is played a second time, and then G down to D up to F# down to D 16ths played twice (repeated next bar). The bottom staff of that piano plays Line 2 F# up to Bb down to G up to Bb 16ths played twice to E up to Bb down to G up to B 16ths figure played twice (repeated next bar *crescendo*). The vibe in Bar 18 plays Line 1 Bb/Line 2 A half notes to same Bb/A half notes (repeated next bar) to (Bar 20) same Bb/Line 2 A half notes but this time *f* (forte). In Bar 19, piano II (top staff) plays Line 3 D down to Line 2 G up to Bb down to G 16ths figure sounded twice to Line 3 C down to F# up to A down to F# 16ths sounded twice *crescendo* to (Bar 20) Line 3 D down to Line 2 G up to Bb back to G 16ths figure to Line 3 C down to F# up to A down to F# 16ths sounded twice up to Line 3 D 8th (followed by an 8th rest). The bottom staff of piano II in Bar 19 plays Line 1 F# up to Line 2 D down to Line 1 Bb up to Line 2 D 16ths figure played twice to Line 1 F# up to Line 2 E down to C up to E 16ths played twice to (Bar 20) F# up to Line 2 D down to Bb up to D 16ths to Line 1 F# up to Line 2 E down to C up to E 16ths figure played twice down to Line 1 F# 8th (followed by an 8th rest). In Bar 20, piano I (top staff) plays Line 2 A down to D up to F# down to D 16ths to G-D-F#-D 16ths figure played twice up to A 8th (followed by an 8th rest). The

bottom staff plays Line 2 F# up to Bb down to G up to Bb 16ths to E up to Bb down to G up to Bb 16ths sounded twice to F# 8th (followed by an 8th rest).

After a half and quarter rest in Bar 20, the timp returns to sound forte small octave Db dotted 8th down to Great octave A 16th, and so forth in the next bar. That's all I have of this cue.

“The Wagons” Cue # 3473. 1:59 duration. Note: I did not work on this cue.

“Chris Returns” Cue # 3474. :44 duration. Note: I did not work on this cue.

The Twilight Zone: “Hocus-Pocus & Frisby” Music by Tommy Morgan.

Original airdate : 4/13/62 (Third Season). Production # 4833. CPN 6039. The music was “Comp. + Arr. Tommy Morgan,” dated 3/30/62. His Pro was ASCAP. The written score is located in Box 121 in the CBS Collection at UCLA. I always get a belly laugh out of this episode. Andy Devine is perfectly cast as the lovable liar, Somerset Frisby, who tells tall tales by the stove of his country grocery store about his imaginary accomplishments. I especially liked the ensemble cast of Dabbs Greer, Clem Bevens, and Milton Selzer.

“Pitchville Flats # 1” M-11. :10.5 duration. 9 bars, 2 pages. Tempo is a quarter note = 103. Dvd location: :38. Instrumentation: harmonica, flute, clarinet (Bb), perc., guitar (standard), harp. Morgan simply did the standard listing of instruments for much of the score, although he uses more instruments in other cues. For this cue, only the solo harmonica and standard guitar were used. The “14 frame click track” was used thru Bar 6.

In Bar 1 in 3/4 time, the harmonica sounds *mf* Line 2 E dotted quarter note legato to F stand alone 8th to E-D 8ths (these two notes crossbeam connected) to (Bar 2) E down to C quarter notes. These six notes are under the legato-phrase curve line. Then the harmonica plays Line 2 C-C tenuto-marked 8th notes down to (Bar 3) Line 1 A up to Line 2 C to D quarter notes legato down to (Bar 4) Line 1 B half note. These four notes are under the legato-phrase curve line. Then the harmonica sounds Line 2 C legato mini-slur to D 8ths to (Bar 5) C legato down to Line 1 A quarter notes and then sounding another A quarter note to (Bar 6) B half note tied to 8th note (followed by an 8th rest).

A new section starts in Bar 7 in Cut time (the C glyph with a vertical line down the middle of it). This section of Bars 7 thru 9 is labeled cue M-11A but still shares the same page with M-11. The scene here is Frisby loudly playing his harmonica. Morgan writes the direction about the harmonica staff, “Chords—honk style.” He also wrote on the bottom of the page here, “Move in on mike—Live Sound.” Also directed is “Click Out.” The harmonica sounds *f* (forte) Line 2 E half note to same E to E quarter notes to (Bar 8)

E half note to D to E quarter notes, and so forth (I don't have the final bar). But this is the traditional Red River Valley" theme that last five seconds starting 10.5 seconds into the cue.

Back in Bar 1, the guitar bottom line of the staff sounds *mf* middle (Line 1 C) dotted half note down to (Bar 2) small octave G dotted half note to (Bar 3) F dotted half note to (Bar 4) G dotted half note to (Bar 5) F dotted half note to (Bar 6) small octave G-A-B-Line 1 C-D-G legato 8ths decrescendo hairpin. After a quarter rest in Bar 1, the top line of the guitar plays two quarter notes (on the Line 2 G area) but actually notated there for convenience because he has it repeated thru Bar 5. Morgan writes "C" next to those notes (C major) in Bar 1. After a quarter rest in Bar 2, we find the same arrangement and "C." After a quarter rest in Bar 3, we have "F", and in Bar 4, "G7" and then, in Bar 5, "F" again.

End of cue.

"Pitchville Flats # 2" I believe this would be M-12; however, I did not xerox this page. :33 duration.

"Pitchville Flats # 3" :14 duration. Note: I did not work on this cue.

"Frisby's Fear # 1" Cue M-21. Dvd location: 10:21. Instrumentation: harmonica, alto flute, clarinet, vibes, tree bells, guitar (I believe electric), harp. For Bars 1 thru 4, the tempo is quarter note = 53. Scene: Frisby is closing up when he hears a disembodied voice calling him, "Mister Frisby...."

The alto flute in Bar 1 in 4/4 time sounds *mp* "3" triplet value ascending 16th notes small octave G-A-Bb [written middle C-D-Eb] to Line 1 Db [written Gb] 8th tied to 8th note to D [written G natural] 8th to Db quarter note down to small octave Bb [written Line 1 Eb] quarter note. Note: The alto flute is a transposing instrument in "G." This means that the written C *sounds* a perfect 4th interval lower (Gb). The alto flute in Bar 2 continues on small octave A [written Line 1 D] quarter note gliss wavy line up to F [written Bb] half note to E [written A] quarter note (followed by a breath-rest mark). Bar 3 (:09 location) is *poco accel*. The alto flute here plays Line 1 Eb [written Ab above] half note legato to Db [written Gb] down to small octave B [written E] to (Bar 4) A [written Line 1 D] dotted half note tied to 8th note (followed by an 8th rest). After a quarter rest in Bar 3, the clarinet plays *ppp* < Line 1 Eb [written F] dotted half note tied to quarter note next bar to F [written G] quarter note *mp* to G [written A] quarter note to A-Bb [written Bb-Line 2 C] 8ths to (Bar 5) B [written Line 2 C#] rinforzando-marked whole note tied to 8th note in Bar 6 (followed by 8th, quarter and half rest marks).

Bar 5 is actually a new section of the cue. Quarter note = 61.5. The location on the cue is 17.2 seconds. The harmonica here sounds *mp* crescendo Line 3 C/Db rinforzando whole notes tied to whole notes next bar and tied to (Bar 7) 8th notes *mf poco meno mosso*. After a half rest in Bar 5, the harp sounds *mp cresc*. Small octave F#/Line 1 G quarter notes in harmonics (tiny circle above the notes) with the direction, "sound 8va." This continues in Bar 6 on the same F#/Line 1 G harmonics half notes sounded twice (let

vibrate extending curve lines). In Bar 7 (quarter note = 60; location at :25), the guitar sounds *mf poco meno mosso* Line 2 F#/Line 3 C#/G whole notes let vibrate. After a quarter rest in Bar 7, the harp returns to play the same small octave f#/Line 1 G half notes in harmonics to quarter notes tied to quarter notes next bar to half notes. After a half rest in Bar 8, the guitar plays Line 1 Bb/Line 2 E/G/B/Line 3 D/G# half notes.

In Bar 9 (start of the next page), the harp plays small octave G/Line 1 Ab half notes harmonics (followed by a half rest). Also in Bar 9 (:33 location), and after an initial quarter rest, the vib sounds *mf >* and *ped.* with *soft mallets* descending “5” quintuplet 16ths Line 2 A-Ab-F-E-D to “3” triplet value descending 8ths Line 1 Bb-A-F to normal value 8ths E-D to (Bar 10 located 10:57 dvd) middle C# quarter note *p* (followed by a quarter and half rest). In Bar 10 (:37; quarter note = 69), the alto flute returns to play *mf piu mosso* middle C# staccato 8th [written F#] followed by a 16th rest to same C# 16th to D# [written G#] half note to C# 8th (followed by an 8th rest). The clarinet in this bar plays small octave A [written B] staccato 8th (followed by a 16th rest) to same staccato A 16th to B half note to A 8th (followed by an 8th rest). After a half rest, the guitar plays *mp piu mosso* small octave F half note tied to half note next bar, and then resounding F half note tied to half note in Bar 12, and then resounding F half note tied to 8th note in Bar 13 (followed by rests). After a half rest in Bar 10, the harp sounds *mp* Great octave and small octave F half notes (no longer in harmonics) tied to half notes next bar to E# half notes tied to half notes next bar back to F half notes. The clarinet in Bar 11 plays small octave B staccato 8th (followed by a 16th rest) to A 16th back to B half note to A 8th (followed by an 8th rest). The alto flute plays Line 1 D# [written G#] staccato 8th (followed by a 16th rest) to C# 16th to D# half note to C# 8th (followed by an 8th rest). The clarinet in Bar 12 plays middle C# [written D#] staccato 8th (followed by a 16th rest) to small octave A 16th to B dotted half note. The alto flute plays E [written A] staccato 8th (followed by a 16th rest) down to C# 16th to D# [written G#] dotted half note. [end session 10:24pm Tuesday, May 25, 2010]

In Bar 13 (11:08 dvd; 47.5 seconds into the cue itself; quarter note = 60), the harp is arpeggiando (vertical wavy line rolled chord) on Line 1 Bb/Line 2 Db/F/A/Bb/Line 3 Eb/Gb/A whole notes *men mosso*. After an 8th rest, the alto flute plays *mf* small octave A to Bb [written Line 1 D-Eb] 16ths up to Line 1 E [written A] half note to F-E 8ths legato to (Bar 14) G [written Line 2 C] half note up to Ab-G-E-Eb quarter notes.

Etc.

“Frisby’s Fear # 2” M-21 A. Quarter note = 71. Dvd location: 11:48. Duration is 56 seconds. Written direction: “Start on Red streamer.” Scene: Frisby says, “I don’t think I better take a walk. It looks like rain.”

In Bar 1, the electric guitar sounds *mp* small octave and Line 1 E half notes up to small octave Bb/Line 2 Bb half notes and repeat thru at least Bar 8 (page 10—I do not have page 11). The harp is tuned to E-Fb-Gb-A#-Db-Cb-Bb. It sounds *mp* Contra-octave & Great octave and small octave Fb half notes up to Bb half notes let vibrate down to (Bar 2) E half notes up to A# half notes. Repeat these two bars in Bars 3-4, 5-6, and 7-8. After a half rest in Bar 2, the harmonica sounds *p senza vib.* Line 2 E/F half notes tied to half notes next bar to F/Gb to E/F quarter notes to (Bar 4) E/F whole notes to (Bar 5)

F/Gb quarter notes to E/F quarter notes to E/F half notes tied to half notes next bar to F/Gb quarter notes to G/Ab quarter notes to (Bar 7) B/Line 3 C half notes to C/Db to B/C quarter notes to (Bar 8) B/C half notes down to G/Ab quarter notes to B/Line 3 C quarter notes.

After a quarter rest in Bar 7, the vibes with *soft mallets* sound *p* small octave and Line 1 F dotted half notes tied to quarter notes next bar, and then sounding the same F/F dotted half notes tied to next bar. Etc.

“Frisby’s Flying Saucer” M-22. Dvd location: 13:59. 4/4 time. Quarter note = 60. Duration is 35 seconds.

In Bar 1, the harmonica sounds *p* Line 2 E/F *rinforzando* whole notes tied to whole notes next bar and tied to 8th notes in Bar 3 (followed by 8th/quarter/quarter/8th rest marks) to F/Gb *rinforzando* 8ths tied to (Bar 4 now in 3/4 time) dotted half notes *cresc.* and tied to (Bar 5 now in 2/4 time) half notes *poco rit.* and crescendo hairpin and tied to (Bar 6 in 4/4 time) 8th notes *sforzando*-marked *f a tempo* (followed by 8th/quarter half rest marks).

After an 8th rest in Bar 1, the “G” alto flute sounds *mp* small octave G# to A [written middle C#-D] 16ths up to D# [written G#] half note to G quarter note legato to (Bar 2) C# [written F#] half note to C quarter note to small octave B [written Line 1 E] quarter note tied to (Bar 3) 8th note (followed by two 8th rests). Then the alto flute plays C down to B 16ths to Bb quarter note to A-G# 8ths (silent next two bars). At the end of Bar 2, the clarinet sounds *mp* middle C-C# [written D-D#] 16ths up to (Bar 3) G [written A] half note tied to 8th note legato to G#-A-Bb 8ths (silent next two bars).

After a half rest in Bar 1, the vibes sound *p* with *soft mallets* Line 2 E/F half notes let vibrate. After a quarter rest in Bar 3, the vibes return to sound same Line 2 E/F dotted half notes let vibrate. After two quarter rests in Bar 4 in 3/4 time, the vibes sound *mf* F/Gb quarter notes tied to (Bar 5 in 2/4 time) F/Gb half notes. The guitar in Bar 2 sounds *p* small octave F to Gb half notes (repeated next bar) to (Bar 4 in 3/4 time) F dotted half notes to (Bar 5 in 2/4 time) Gb half note. The harp in Bar 2 sounds *p* Great octave and small octave F half notes let vibrate to Gb half notes let vibrate (repeated next bar) to (Bar 4 in 3/4 time) F dotted half notes crescendo to (Bar 5 in 2/4 time) Gb half notes *poco rit.*

In Bar 6 in 4/4 time (14:17 dvd location; 17.3 seconds into the cue), the vibes sound forte *a tempo* descending “5” quintuplet 16ths Line 2 F-E-Db-C-Line 1 B with that B 16th tied to dotted half note (all notes are allowed to vibrate). The vibes return in Bar 8 to sound *mf* descending “5” 16ths Line 2 A-Ab-F-E-Eb with that Eb 16th tied to half note. The harp in Bar 6 is arpeggiando on small octave Gb/A/middle C#/Line 2 Gb/B/Line 3 D/F whole notes, returning in Bar 8 to play small octave Bb/Line 1 G#/Line 2 Eb/A whole notes. After a half and quarter rest in Bar 8, the guitar returns to play *mp* Line 2 C#/G#/Line 3 C quarter notes. After a half rest in Bar 6, the alto flute sounds *mf* small octave A-Bb 16ths up to Line 1 F 8th tied to quarter note and tied to (Bar 7) 8th note down to D# 8th to D to small octave E 8ths to G# quarter note tied to 8th note to A staccato 8th. Etc. [end session 10:23 pm Wednesday, May 26, 2010]

“Hands” M-23. Five bars, 16 seconds duration. Quarter note = 70. Dvd location: 15:01. Scene: The alien (spoken by Milton Selzer) says, “Correction, Mr. Frisby, you are staying.” You see a group of alien hands with gloves on stopping Frisby from going home.

The harmonica sounds *ff* Line 3 E/F rinforzando whole notes tied to half notes decrescendo next bar (followed by an 8th rest) to E/F rinforzando dotted quarter notes tied to (Bar 3) 8th notes (followed by rest marks for the rest of the bar). It returns in end Bar 5 on Line 3 C/Db rinforzando quarter notes held fermata and tied to staccato quarter notes (followed by a half rest). After a half rest in Bar 1, the alto flute sounds *f* Line 1 Eb [written Line 1 Ab] rinforzando 16th to D dotted 8th tied to quarter note to (Bar 2) C 8th to small octave B 8th tied to 8th to Ab to G 16ths (followed by a half rest). Then there is the written direction in empty Bar 3, “to standard Fl.” The normal flute in Bar 5 sounds *ff* Line 3 C quarter note held fermata to same C staccato quarter note (followed by a half rest). I believe that end quarter note should’ve been tied to the previous quarter note held fermata (as the other instruments) but Morgan forgot to insert the tie.

After a half rest in Bar 1, the Bb clarinet sounds *f* small octave B rinforzando 16th to middle C dotted 8th tied to quarter note and tied to 8th note next bar (followed by an 8th and two quarter rests). Then the clarinet plays small octave A rinforzando 16th to Bb 16th up to Line 1 E [written F#] 8th tied to (Bar 3) quarter note to F-E 8ths to “3” triplet value 8ths Eb-C-small octave A to normal value 8ths A-Ab to (Bar 4) small octave F 8th (followed by rests). In Bar 5, the clarinet then sounds *ff* Line 2 Db [written Eb] rinforzando quarter note tied to quarter note staccato-marked (followed by a half rest).

The vibes in Bar 1 sound *ff* with *hard mallets* (and *senza vib.*) Line 1 C#/F#/B/Line 2 F rinforzando whole notes let vibrate. The tree bells instrument takes over in Bar 3 and sound *mf* descending notes starting with Line 3 C. In Bar 4 (:11 location, and *accel.*) the vibes return but now with *soft mallets* playing four figures of ascending legato 16ths (pedal depressed) starting small octave F-G-A-B (connected as a figure by two crossbeams) crescendo to Line 1 C#-D#-F-G to A-B-Line 2 C#-D# to F-G-A-B to (end Bar 5) Line 3 C quarter note held fermata *ff* and tied to staccato quarter note (followed by a half rest).

After a quarter rest in Bar 1, the guitar (standard in this cue) sounds forte with the direction, “tune 6th string E to F (open string).” We find small octave F-F-F quarter notes to (Bar 2) F to F quarter notes to F half note let vibrate (silent next two bars). It returns in Bar 5 to sound *ff* Line 1 G#/Line 2 C#/F#/Line 3 C quarter notes held fermata tied to quarter notes staccato (followed by a half rest).

The harp (two staves) sounds *ff* in Bar 1 arpeggiando whole notes small octave Gb/A/Line 1 Db/F (bottom staff) and (top staff) Line 2 Gb/B/Line 2 Db/F. The bottom staff notes flow in the upward arrow direction while the top staff notes flow in the non-customary downward direction. Tommy Morgan is quite specific in his techniques and seems to know exactly what he wants. I’m impressed. After a half rest in Bar 2 for the bottom staff, the harp sounds *mp* < *f* small octave Gb-A-Line 1 Db-F 16ths (followed by an 8th and quarter rest). After a half and 8th rest for the top staff, we find Line 1

Gb/B#/Line 2 F dotted quarter notes. The harp returns in Bar 5 to sound *ff* small octave C/Line 1 Bb quarter notes *rinforzando*-marked and *fermata*-marked tied to staccato quarter notes (followed by a half rest). This is the bottom staff of the harp. The top staff shows Line 2 Db/Gb/Line 3 C *rinforzando* quarter notes held *fermata* and tied to staccato quarter notes (followed by a half rest).

End of cue. [9:29 pm Thursday, May 27, 2010]

“Frisby’s Fear # 3” M-24/31, 4 pages, 28 bars. Dvd location: start 18:16. Scene: Towards the end of this cue, Frisby sucker punches an alien, breaking its human disguise and revealing quite an alien face! Note: I do not have the first two pages (16 bars) of this cue.

Skipping to Bar 17 (:57 into the cue), the clarinet is solo playing (I deduce) Line 1 F” [written G G#] 8th note tied from a note in the previous bar (in the previous page that I do not have) to G 8th to Ab up to Line 2 D 8ths to C# up to G 8ths to F# quarter note. In Bar 18, the clarinet continues with a new curve line overhead phrasing on Line 2 F up to B 8ths to “3” triplet value quarter notes Bb-A-Ab down to G 8th to F# 8th tied to (Bar 19) half note decrescendo hairpin and also tied to 8th note (followed by an 8th and quarter rest).

In Bar 19 (1:04), the standard flute plays Line 2 F# half note up to Line 3 C half note down to (Bar 20) B half note to Ab quarter note to G quarter note tied to (Bar 21, *accel.*) quarter note to A to Bb 8ths to A quarter note to Ab 8th down to F 8th tied to (Bar 22, *meno accel.*) 8th note (followed by rests). After a quarter rest in Bar 19, the vibes sound *mp* Line 1 B/Line 2 C dotted half notes let vibrate. After a quarter rest in Bar 20, they then sound Line 2 C/Db dotted half notes. In Bar 22, the vibes then sound forte Line 1 F#/Line 2 C#/G whole notes. After a half and quarter rest in Bar 19, the harp sounds small octave F#/B/middle C quarter notes in harmonics, returning in Bar 21 on G/middle C#/D half notes on harmonics (followed by a half rest) to (Bar 22) G/middle C#/F#/Line 2 C#/G whole notes. After a half and 8th rest in Bar 22, the clarinet returns to play in trill special effect (to flat) Line 1 D dotted quarter note tied to whole note decrescendo next bar and tied to (Bar 24) *sforzando* quarter note *ff*.

In Bar 24 (19:36 dvd location; 1:20 cue location), Morgan writes “punch in jaw.” Of course this is the precise scene when Frisby punches the alien. Quarter note = 96. The harmonica plays Line 2 G grace note to Ab *sforzando* quarter note (followed by a quarter rest). Then the harmonica is *flutter* on Line 3 F to E to (Bar 25, start of the next page) F-E-F-E quarter notes with that last E tied to 8th note in Bar 26 (followed by an 8th and two quarter rests) to Line 3 C# *rinforzando* quarter note crescendo to (Bar 27) C# to C# *rinforzando* quarter notes to C# legato to D 8ths (followed by a quarter rest in this bar and a whole rest held *fermata* in the next bar). The flute plays the exact same pattern but with different notes. So we find in Bar 24 Line 3 G# grace note to A *sforzando* quarter note (followed by a quarter rest) to F# to E# quarter notes (also flutter-tongued) to (Bar 25) F#-E#-F#-E# quarter notes with that final E# tied to 8th note next bar (followed by rests). Then it sounds Line 3 G quarter note to (Bar 27) G to G *rinforzando* quarter notes to G-Ab 8ths (followed by a quarter rest). At the end of Bar 26, the clarinet returns to play forte crescendo Line 2 G# [written A#] *rinforzando* quarter note to (Bar 27) G#-G#

rinforzando quarter notes to G# rinforzando 8th to A sforzando-marked 8th (followed by a quarter rest). The guitar in Bar 24 sounds *ff* middle C/F/B/Line 2 E sforzando quarter notes (followed by a quarter and half rest). After a half and quarter rest in Bar 26, the guitar returns to sound forte Line 2 G#/Line 3 C# G rinforzando quarter notes to (Bar 27) two more such quarter notes to same G#/C#/G rinforzando 8ths legato to A/Line 2 D/Ab sforzando 8ths (followed by a quarter rest).

The vibes in Bar 24 sound *ff ped.* descending to ascending “6” sextuplet figures of 16th notes Line 2 A-Ab-F-E-D#-C (connected as a figure by two crossbeams) down to ascending 16ths Line 1 B-Line 2 C-D#-E-F-Ab back to descending Line 2 A-Ab-F-E-D#-C (connected as a figure by two crossbeams) down to ascending 16ths Line 1 B-Line 2 C-D#-E-F-Ab (repeated next bar) to (Bar 26) A whole note let vibrate (but also all those other notes remain vibrating). After a half and 8th rest in Bar 27, the vibes play *ped f >* Line 2 Ab down to F 16ths (connected by two crossbeams) to E-Eb-D-Line 1 B 16ths to (end Bar 28, *rit.*) “3” triplet value 8ths Bb-A-Ab down to normal value F 8th to E 8th tied to half note held fermata. The vibes were solo in the last bar and a half. The harp in Bar 24 sounds *ff* descending 16th notes gliss Line 3 A-G#-F-E-D#-C-Line 2 B followed by a *gliss* line down and then up and back down thru Bar 25. The harp in Bar 26 is initially ascending gliss Contra-octave B-Great octave C-D#-E-F-G#-A followed by a gliss line all the way up to Line 3 A quarter note reference gliss line downward (all notes vibrating).

End of cue.

“Death Harmonica # 1” 5 seconds duration. This is followed immediately by the # 2 thru # 4 versions of the “Death Harmonica.” I do not have these cues of the solo harmonica as Frisby accidentally learns that his awful harmonica playing causes severe pain and eventually death to the aliens!

“Pitchville Flats # 4” 15 seconds duration. Note: I did not work on this cue.

“Death Harmonica # 5” The duration is only one second as Frisby explains his adventures to his friends at the store who gave him a surprise 63rd birthday party.

“Pitchville Flats # 5” 15 seconds duration.

Twilight Zone Theme End Credits: (A) Etrange # 3” [CBS XI-10-813-A; 8 seconds duration] (B) Milieu # 2 [CBS XI-10-811-16-C; 18 seconds duration] Music by Marius Constant.

The Twilight Zone: “Back There” Music by Jerry Goldsmith

Original airdate: 1/13/61 (Second Season). CPN 5935. The written score is located in Box 76 of the CBS Collection at UCLA. This score is a 29-page score written in pencil, cues # 3416 thru 3427. The tracks are located CBS XII Master # 37 (XII 78-2). I hand-copied a few cues back there at UCLA back then on August 4, 1995! Russell Johnson (later of *Gilligan’s Island* fame) stars as a contemporary man (back there in 1961, that is!) who, after a discussion with friends about time travel, gets dizzy and finds himself at April 14, 1865—the night Abraham Lincoln was shot. I do not have a dvd of this episode but the tracks are available in the 40th Anniversary Collection 4-cd disc (Disc # 2, track # 3).

“The Club” Cue # 3416 (M-11), 12 bars. Duration is 44 seconds. I do not believe I have a photocopy of this cue although I may. I’ll need to search back there in the garage in my film music boxes to see if it’s hidden somewhere.

“The Discussion” Cue # 3417 (M-12), 9 bars. 24 frame click. Duration is 36 seconds. I managed to find a photocopy of the title page of this cue.

The violins are separated into four staves. Violins I (top staff) sound *pp* middle (Line 1) C# dotted half note tied to dotted 8th note down to small octave B 16th to (Bar 2) Ab up to Line 1 F up to Line 2 E to F 16ths to Gb up to Line 3 Eb 16ths up to Line 4 D 8th (followed by a half rest). Violins II play essentially the same except that in Bar 2 that Line 2 F 16th in the first figure is tied to a quarter rest and we also find the Gb quarter note. Violins III play the same in Bar 1 to (Bar 2) small octave Ab up to Line 1 F 16ths up to Line 2 E 8th tied to quarter note. Also we find on the bottom line Ab 16th up to Line 1 F dotted 8th tied to quarter note. Violins IV play as violins I to (Bar 2) small octave G/Ab half notes (followed by a half rest). After a quarter and 8th rest in Bar 2, the violas play forte Line 1 F/Line 2 E 8ths (followed by a half rest). The celli here play small octave G/Ab 8ths. The piano here plays Line 2 F/Gb/Line 3 Eb/Line 4 8ths tied to half notes tied to 8ths in Bar 3. In Bar 3, unison celli play Great octave D quarter note tied to dotted 8th note to Eb 16th up to small octave Cb half note tied to whole note next bar. VC play *p* Great octave and small octave C whole notes tied to whole notes next bar and tied to 8ths in Bar 5. CB play this pattern on Great octave C tied notes. Back to normal violins I we find them sounding *p* < Line 2 A whole note tied to quarter note in Bar 5 to Bb quarter note to B half note. Violins II play Line 2 A half note down to E to Eb quarter notes to (Bar 5) D to Db quarter notes to C half note decrescendo. Violas in Bar 6 play small octave C quarter note tied to dotted 8th to Db 16th up to Bb half note tied to whole note next bar. VC/CB repeat Bars 3-5 in Bars 6-8. Similarly for the violins.

Etc.

“Table Talk” Cue # 3418 (M-13), 3 bars. Duration is 10 seconds. I did not work on this short cue.

“Return to the Past” Cue #3419 (M-14), 16 bars. Duration is 40 seconds. 15 frame click. *Moderato* in 4/4 time. Instrumentation: Piano, 8 violins, violas, VC/CB. CD location: start 1:29.

Violas in Bar 1 sound *mf* small octave E whole note tied to whole note next bar crescendo hairpin to (Bar 3) Eb whole note forte decrescendo hairpin and tied to whole note next bar *p*. VC sound *mp* Great octave E whole note down to C whole note tied to whole note in Bar 3 up to (Bar 4) Ab whole note. CB play small octave E whole note crescendo down to (Bar 2) C whole note forte decrescendo hairpin tied to whole note next bar *p* < down to (Bar 4) Great octave Ab whole note *f* >.

In Bar 5 (:10 location into the cue), the violas play *p* small octave D whole note tied to 8th note next bar (followed by rests). *Div* celli sound *p* Great octave D/A whole notes with the A tied to 8th note next bar but D tied to half note and 8th note next bar (followed by rests). CB play small octave D whole note tied to half note and 8th note next bar. After a half rest, violins sound *p* Line 3 D half note in natural harmonics (tiny circle above the notes) tied to whole note next bar and tied to (Bar 6) 8th note (followed by an 8th and quarter rest) Then the violins are trill *f* < on Line 1 B (to natural) half note tied to whole note next bar and tied to 8th note in Bar 9 (followed by an 8th and quarter rest). Then they are in natural harmonics again *p* < on Line 3 D half note tied to whole note next bar and tied to 8th note next bar (followed by an 8th and quarter rest). Then the violins are once again trill on Line 1 B half note *f* > tied to whole note next bar and tied to 8th note in Bar 13 (followed by an 8th and quarter rest). Finally the violins are in natural harmonics again on Line 3 D half note tied to whole notes next three bars.

Back to Bar 5, after an initial half rest, the piano sounds *p ped* (pedal) I believe Line 1 Gb/Bb/Line 2 Eb/Line 3 D half notes to (Bar 6) same half notes sounded twice and repeated in Bar 7 forte decrescendo, and keep repeating Bar 6 thru Bar 14 (forte in Bar 11). In Bar 15 the piano sounds notes as whole notes tied to (end Bar 16) 8th notes (followed by rest marks).

After an 8th rest in Bar 7, violas return plucking *pizz* small octave D 8th to Eb up to middle C 8ths (each note crescendo hairpin) up to Line 1 B 8th (followed by an 8th and quarter rest). Repeat in Bar 11. Pizzicato celli play exactly the same as the violas (and same register). After an 8th rest, CB pluck Line 1 D 8th note (followed by rests), and repeated in Bar 11. In Bar 13, VC/CB are back to *arco* sounding *p* crescendo Great octave D whole note to (Bar 14) Eb whole note up to (Bar 15) small octave C half note down to Great octave B half note tied to 8th note in end Bar 16 (followed by an 8th and dotted half rest). The consistent tonality emphasized is the Eb minMaj 7th (Eb/Gb/Bb/D).

End of cue. [5:38 pm Sunday, May 30, 2010]

“Return to the Past # 2” [Note: also designated as “Return to the Past A”] Cue # 3419A (M-14A), 40 bars. 2:13 duration. *Moderato* in 4/4 time. CD location: start 2:55. Apparently the first 29 seconds in the episode is an “overlay” from M-14, Bars 13-16.

After a half rest in Bar 1 (:30 point), the harpsichord plays the same Line 1 Gb/Bb/Line 2 E/Line 3 D half notes to (Bar 2) Gb/Bb/Eb/D half notes sounded twice and

repeated thru Bar 7. There are four violins I and they are divisi. Two on the top line of that staff in Bar 2 sounds *p < f > p* ascending 8th note bowed trem Line 1 Gb-Bb-Eb up to Line 3 D 8th (these four 8ths are crossbeam connected) tied to 8th note down to Eb to Line 1 Bb to Gb 8th tied to Gb 8th next bar up to (see the previous bar) to (Bar 4) Line 1 Gb 8th note tied from the previous bar (followed by an 8th and dotted half rest). The bottom line two violins I play the same Gb up to Bb bowed trem 8ths up to Line 2 Eb quarter note bowed trem tied to quarter note down to Bb 8th to Gb 8th trem tied to next bar (essentially a repeat of Bar 2) with that end Gb 8th tied to 8th note in Bar 4 Four violins II are also divisi. The top line plays Line 1 Gb 8th bowed trem up to Bb 8th bowed trem tied to half note (bowed trem) tied to 8th note down to Gb (repeat next bar) with that end Gb 8th tied to 8th note in Bar 4 (followed by rests). The bottom lines plays Line 1 Gb whole note tied to next bar and tied to 8th note in Bar 4. After a half rest in Bar 2, the divisi violas play the same arrangement as violins I but an octave lower register. So the top line violas play small octave Gb up to Bb up to Line 1 Eb 8th notes bowed trem up to Line 2 D 8th tied to 8th note next bar down to Eb down to Line 1 Eb down to small octave Bb down to Gb 8th tied to 8th note in the next figure up to Bb up to Line 1 Eb up to Line 2 D 8th tied to (Bar 4) 8th note (followed by rests). The bottom line violas play the same small octave Gb up to Bb 8ths up to Line 1 Eb quarter note tied to quarter note next bar down to Bb down to Gb tied to 8th up to Bb 8th up to Line 1 Eb quarter note tied to 8th note next bar (followed by rests). The celli play the violins II divisi lines but an octave lower register. So, after a half rest, we find the top line VC playing small octave Gb 8th up to Bb 8th tied to quarter note tied to dotted quarter note in Bar 3 down to Gb 8th tied to 8th note up to Bb 8th tied to quarter note and tied to 8th note in Bar 4 (followed by rests)> Of course all notes are bowed trem. The bottom line celli play small octave Gb whole note bowed trem tied to next bar and tied to 8th note in Bar 4 (followed by rests).

In Bar 5 (:40 location on the cue), violins sound *p* natural harmonics on Line 3 D whole note tied to whole note next bar and tied to (Bar 7) half note and 8th note (followed by two 8th rests). Then the violins play *ff* Line B 8th up to (Bar 8) Line 2 C up to A 8ths up to Line 3 G# dotted half note tied to whole notes next two bars (decrescendo hairpin in Bar 10). Then the violins in Bar 11 play crescendo Line 3 G whole note to (Bar 12) G# whole note to (Bar 13) G 3whole note up to (Bar 14) Bb whole note decrescendo down to (Bar 15) F half note down to Line 2 Bb half note. After a dotted half rest in Bar 6, the violas are *pont* sounding *mf <* bowed trem small octave D quarter note to (Bar 7) Eb up to middle C quarter notes bowed trem up to B half note bowed trem (silent next bar). After a dotted half rest in Bar 6, the celli play (I believe pizzicato but not sure since someone in a red pen annotated "is this pizz?" and was confused himself as to Goldsmith's precise intent) small octave D 8th crescendo (followed by an 8th rest) to (Bar 7) Eb crescendo hairpin 8th note (followed by an 8th rest) up to middle C 8th crescendo (followed by an 8th rest) up to B 8th (followed by an 8th and quarter rest). After an 8th rest in Bar 10, the violas sound *f* small octave C# 8th to D up to B 8ths legato up to Line 1 A# half note to (Bar 11) B whole note to (Bar 12) A# whole note to (Bar 13) B whole note down to (Bar 14) F whole note tied to half note and 8th note in Bar 15 (followed by an 8th and quarter rest). Celli play exactly the same as the violas and in the same register.

A new section starts in Bar 16 (3:31 cd location). The harpsichord (two staves) shows the top line of the top staff playing very noticeably Line 2 B-Line 3 C-Line 2 B-Line 3 C legato 16ths to Line 2 B dotted half note tied to whole note next bar. Also on the top staff of the harpsichord in Line 2 E whole note sounded *mf* tied to whole note next bar. The bottom staff of the harpsichord shows Great octave E/B whole notes tied to next bar. In Bar 18, the bottom staff shows Great octave E/G/small octave C whole notes crescendo and tied to whole notes next bar, while the top staff shows Line 2 Eb/G/Line 3 C tied whole notes. Violins I (four violins) in Bar 16 play *p* < Line 2 B whole note tied to next bar to (Bar 18) Line 3 C whole note forte and tied to whole note decrescendo in Bar 19. Four violins II play Line 2 E whole note tied to whole note next bar to (Bar 18) Eb whole note tied to next bar. Violas play small octave E whole note *p* < tied to whole note next bar to (Bar 18) G whole note *f* > tied to whole note next bar. Divisi VC play Great octave E/B whole notes tied to next bar down to (Bar 18) Great octave and small octave C whole notes tied to next bar. CB show up finally in this cue to play small octave E whole note tied to whole note next bar down to (Bar 18) C whole note tied to next bar. The tonality in Bars 18-19 is the simple C min chord (C/Eb/G).

Repeat Bars 16 thru 19 in Bars 20-23. Then repeat Bars 16-17 in Bars 24-25. Bars 26-27 complete the four-bar cell but this time on different tied whole notes. This time the harpsichord top staff plays Line 2 F/Bb/Line 3 Db whole note tied to whole notes next bar, while the bottom staff shows Contra-octave Bb/Great octave F/Bb tied whole notes. Violins I play *f* > Line 3 Db whole note tied to next bar, while violins II play Line 2 F tied whole notes. Violas settle on small octave F tied whole notes, VC on Great octave F/Bb tied whole notes, and CB on Great octave Bb tied whole notes. The tonality is the simply Bb min (Bb/Db/F).

Bars 28 thru 31 repeat Bars 16-19, and then Bars 32-33 repeat Bars 16-17. In Bar 34, the top staff of the harpsichord plays Line 1 Bb/Line 2 D/G whole notes tied to whole notes next bar, while the bottom staff shows Great octave G/small octave D tied whole notes. Violins I play *f* > Line 2 G whole note tied to whole note next bar, while violins II play Line 1 Bb tied whole notes. Violas play small octave D tied whole notes, celli on Great octave D/G tied notes, and CB on Great octave G tied whole notes. This is the simple G min tonality (G/Bb/D). In Bar 36, the top line of the harpsichord top staff) now plays Line 2 Eb-Fb-Eb-Fb 16ths legato to Eb dotted half note tied to 8th note next bar (followed by an 8th and dotted half rest). Also in the top staff is Line 1 Bb whole note tied to 8th note next bar, and the bottom staff shows Great octave Eb/Bb whole notes tied to 8ths next bar. Violins I play *p no cresc* Line 2 Eb whole note tied to 8th note next bar, and violins II play Line 1 Bb whole note tied to 8th note next bar. Violas in Bar 36 play small octave Eb whole note tied to whole notes thru end Bar 40. VC play Great octave Eb/Bb whole notes tied to whole notes also in the next four bars, and CB on Great octave Eb tied whole notes.

Violins I (1st stand only) in Bar 38 play *p* Line 1 & Line 2 D# half notes up to E half notes up to (Bar 39) Lines 2 & 3 C# half notes up to Lines 3 & 4 C half notes to (end Bar 40) same C whole notes. The harpsichord top staff in Bar 38 plays *mp* Line 2 D#-E 16ths to D 8th tied to quarter note to a repeat of this four-note figure in the second half of

this bar up to (Bar 39) Line 3 C#-D 16ths to C# 8th tied to quarter note up to Line 4 C-Db 16ths to C 8th tied to quarter note. Also in Bar 38 on that top staff of the harpsichord is Line 1 D# to E half notes up to (Bar 39) Line 2 C# to C half notes.

End of cue. [end session Sunday, May 30, 2010 at 10:27 pm]

“Ford’s Theatre” Cue # 3420 (M-15/21), 10 bars. Duration is 43 seconds. Note: I did not work on this cue.

“Ford’s Theatre # 2” [Note: Also designated as “Ford’s Theatre A”] Cue # 3420-A (M-21A), 8 bars. Duration is 20 seconds. Note: I did not work on this cue.

“Police Station” Cue # 3421 (M-22), 5 bars. Duration is 23 seconds. Note: I did not work on this cue.

“Mr. Wellington” Cue # 3422 (M-23), 5 bars. Duration is 31 seconds. Note: I did not work on this cue.

“The Wine” Cue # 3423 (M-24), 13 bars. Duration is 1:16. Note: I did not work on this cue.

“The Prediction” Cue # 3424 (M-25), 17 bars. Duration is 1:25. Note: I did not work on this cue.

“The Assassination” Cue # 3425 (M-31), 1:35 duration, 25 bars. *Andante* in 4/4 time. 24 frame click. CD location: start at 11:13.

In the grace bar, both violins I & II sound *p* small octave G-Ab-Line 1 F 16ths legato up to Line 2 E 16th tied to (Bar 1) an 8th note (followed by two 8th rests) back down to small octave G-Ab 16ths. Then violins I play Line 1 F up to Line 2 E 16ths up to G 8th (followed by a quarter rest) while violins II play Line 1 F 16th up to Line 2 E dotted 8th (followed by a quarter rest). Violas in the grace bar play small octave G-Ab 16ths up to Line 1 F 8th tied to 8th note in Bar 1 (followed by two 8th rests). Violas play this *p < f*. Then the violas play small octave G-Ab 16ths legato up to Line 1 F quarter note *p < f* (followed by a quarter rest). VC play *p < f* small octave G 16th to Ab dotted 8th tied to 8th note in Bar 1 (followed by two 8th rests) to G 16th to Ab 16th tied to quarter note (followed by a quarter rest). CB play Line 1 G quarter note tied to 8th note in Bar 1 (followed by two 8th rests) to same G 8th tied to quarter note (followed by a quarter rest). The harpsichord in Bar 1 sounds forte small octave G/Ab/Line 1 F/Line 2 E/G dotted quarter notes (followed by two 8th rests) to same 8ths tied to quarter notes and tied to (Bar 2) dotted half notes (followed by a quarter rest).

After a dotted half rest in Bar 2, violins play *p < f* small octave G-Ab-Line 1 F-Line 2 E 16ths up to (Bar 3) G 8th (followed by an 8th and quarter rest) down to Line 1 G legato to Ab quarter notes *p < mf* up to (Bar 4) Line 2 E quarter note *mf* to Eb 8th to D 8th tied to quarter note to C# quarter note up to (Bar 5) a repeat of Bar 4 to (Bar 6) G to F to

F# 8ths to A 16ths tied to dotted quarter note to Ab 8th to (Bar 7) “3” triplet value 8ths G-F-F# to A# half note tied to 8th note to B 8th crescendo to (Bar 8) Line 3 C whole note forte tied to whole notes next two bars (Bars 9-10). Violins II in Bar 2 play small octave G-Ab-Line 1 F 16ths up to Line 2 E 16th tied to 8th note next bar, then *col* violins I until Bar 9 where they play Line 2 F whole note tied to whole note in Bar 10. After a dotted half rest in Bar 2, violas play *p < f* small octave G-Ab 16ths up to Line 1 F 8th tied to 8th note next bar (followed by an 8th and quarter rest) to G to Gb quarter notes to (Bar 4) F quarter note to E down to small octave E 8ths to F up to Line 1 Eb to E up to Gb legato 8ths to (Bar 5) F quarter note, and so forth. In Bar 9 the violas settle *p* on small octave F whole note tied to whole note next bar. After a dotted half rest in Bar 2, VC play small octave G 16th to Ab dotted 8th tied to 8th note next bar (followed by an 8th and quarter rest) up to Line 1 G to Gb quarter notes to (Bar 4) same notes as the violas, etc. In Bar 9 they settle on small octave C whole note tied to whole note next bar. After a dotted half rest in Bar 2, CB play Line 1 F quarter note tied to 8th note next bar (followed by rests thru Bar 8), returning in Bar 9 on small octave F whole note tied to whole note next bar.

In Bar 11 (:41 into the cue), violins I play Line 3 Db whole note tied to whole note next bar, while violins II play Line 2 Fb tied whole notes, violas on small octave Db, VC on Great octave Ab, and CB on small octave Db tied whole notes. The tonality here is the Db min (Db/Fb/Ab). In Bar 13, violins I play Line 3 C whole note tied to whole note next bar, while violins II play Line 2 F tied whole notes, violas small octave F, VC on small octave C, and CB on small octave F tied whole notes. No chord here but two-note intervals—in effect the F/C P5 (perfect 5th) interval. Incidentally, on the score is the marking to delete Bar 14 and also to delete Bar 16. In Bar 15, violins I play Line 3 D whole note tied to whole note next bar, and violins II on Line 2 F# tied notes, violas on small octave F#, VC on Great octave B, and CB also on Great octave B tied whole notes. Combined we have the B min (B/D/F#) tonality.

In Bar 17 (1:05 into the cue), the harpsichord returns to sound *mf* ascending quarter notes played under the legato phrase curve line. We find Great octave F up to small octave C up to F to G to Ab to middle C up to (top staff) Line 1 F to Ab quarter notes. Violins I sound *pp cresc poco a poco* Line 2 F/Line 3 C whole notes tied to whole notes next bar, and the F whole note is still tied to whole notes thru Bar 22 while in Bar 19 we find the upper line of violins I playing Line 3 Db whole note tied to whole note next bar to (Bar 21) C whole note tied to whole note next bar. In Bar 23, violins I then play Line 2 Ab/Line 3 Eb whole notes tied to whole notes next bar to (end bar 25) Line 2 B/Line 3 F# whole notes. Back in Bar 17, violins II play Line 2 C/Ab whole notes tied to whole notes next bar to (Bar 19) Db/Ab whole notes tied to next bar to (Bar 21) C/Ab whole notes tied to next bar. In Bar 23, violins II then play Line 2 Eb/Line 3 Cb whole notes tied to whole notes next bar to (end Bar 25) F#/Line 3 D whole notes. Back in Bar 17, violas play middle (Line 1) C whole note tied to whole note next bar to (Bar 19) Db whole note tied to next bar to (Bar 21) C whole note tied to next bar. In Bar 23, violas then play *div* (divisi) small octave and Line 1 Eb whole notes tied to whole notes next bar to (end Bar 25) small octave and Line 1 D whole notes forte. Back in Bar 17, VC play small octave C whole note tied to whole note next bar. Then celli are divisi in Bar 19 playing Great octave Ab/small octave Fb whole notes tied to whole notes next bar up to

(Bar 21) small octave C/Ab whole notes tied to whole notes next bar down to (Bar 23) Great octave Ab/Line 1 Cb whole notes tied to whole notes next bar to (end Bar 25) Great octave F#/middle Cb whole notes. CB in Bar 17 play small octave F whole note tied to whole note next bar to (Bar 19) Db whole note tied to whole note next bar back to (Bar 21) F whole note tied to next bar down to (Bar 23) Great octave Ab whole note tied to whole note next bar to (end Bar 25) Great octave B whole note.

Back in Bar 19, the harpsichord continues the slow upward movement of legato quarter notes. We find Great octave Db-Ab-small octave Db-Fb to (Bar 20) Ab up to Line 1 Db to Eb to F. In Bar 21 the harpsichord plays Great octave F up to small octave C up to F up to middle C quarter notes legato up to (Bar 22) G to G to Ab to Line 2 Cb quarter notes. In Bar 23 the harpsichord plays Great octave Ab up to small octave Eb to Ab to middle Cb quarter notes to (Bar 24) Eb-Ab-Line 2 Cb to Eb quarter notes. In end Bar 25, the harpsichord concludes on Great octave B up to small octave F# up to Line 1 D up to F# quarter notes.

The tonality in Bars 17-18 is F min (F/Ab/C). I am not sure about Bars 19-20 because most of the combinations suggest Db min (Db/Fb/Ab) but violins I seem to play sustained F whole notes (but probably I wrote it down wrong). The tonality in Bars 23-24 is the Ab min (Ab/Cb/Eb). The end Bar 25 tonality is the B min (B/D/F#). Some of the celli play Cb but this is enharmonic B.

End of cue. [9:57 am, Monday, May 31, 2010]

“The Homecoming” Cue # 3426 (M-32), 6 bars. Duration is 37 seconds. Note: I did not work on this cue.

“Old William” Cue # 3427 (M-33), 22 bars. Duration is 1:55. Note: I did not work on this cue.

The Twilight Zone: “The Invaders” Music by Jerry Goldsmith.

Original airdate: 1/27/61 (Second Season). CPN 5947. I managed to xerox most of this score (located in Box # 76) back in the first year when the CBS Collection was first made available to researchers. I do not have a dvd of this episode but will use the 40th Anniversary cd set (Disc 2, track # 5) as a partial reference source—although the track selections are messed up, unfortunately not in order. The opening cue in fact is the 7th cue, “Counterattack Part 1.”

“The Old Woman” Cue # 3453 (M-11). Duration is 1:49. The old woman is played by Agnes Moorhead. Note: I may have this cue somewhere but I cannot find it at this moment. If I find it later I’ll of course delineate a rundown.

“Space Ship” Cue # 3454 (M-12). *Andante* in 4/4 time. Duration is 1: 31. Instrumentation: piano, novachord, harp, chimes, strings. CD location: start 1:18.

The bottom staff harp in Bar 1 sounds *mf* Line 1 E to same E half notes in harmonics (tiny circle above the notes), creating a rather otherworldly effect. Then the harp in harmonics sounds in Bar 2 Line 1 E whole note. In Bar 3 the harp sounds these harmonics on written small octave A to A half notes to (Bar 4) A whole note to (Bar 5, start of page 2 of this cue) small octave D-D half notes to (Bar 6) D whole note. After an 8th rest in Bar 2, the top staff of the harp plays Line 2 D# 8th note tied to dotted half note. Goldsmith has a tiny < mark over the 8th note but I assume he meant it as an accented *rinforzando* mark (just reversed!). He did this many times in the score. After an 8th rest in Bar 4, the upper staff harp plays Line 1 G# 8th tied to dotted half note. After an 8th rest in Bar 6, it then plays middle (Line 1) C# 8th unison to Eb dotted half note and also a tied to the same C# dotted half note.

Violins are separated into three staves. The top staff (I'll designate as violins I) are *senza sord* and *solo* sounding *mp* (*pizz-vibrante*) a series of immediately alternating natural harmonic notes (tiny circle above the note) and artificial harmonic notes (tiny diamond above the note). So we find Line 2 E quarter note (circle above note) to same E quarter note (diamond above the note) to E 8th (circle) to E 8th (diamond) to "3" triplet value 8ths E-E-E (circle-diamond-circle) to (Bar 2) E 8th (diamond) gliss down to adjacent D# 8th (followed by a dotted half rest). In Bar 3 (:10 point of the cue) we find the exact same pattern but all on Line 1 A notes (quarter-quarter to 8th-8th to "3" triplet value 8ths) to (Bar 4) A 8th gliss to G# 8th (followed by a dotted half rest). In Bar 5 we find the same pattern but all on Line 1 D notes to (Bar 6) D 8th gliss to C# 8th. The middle and bottom staves of the violins are *con sord* playing *tutti*. So after an 8th rest in Bar 2, they play *p* Line 2 D# 8th gliss line down to Line 1 A# dotted half note tied to 8th note next bar (followed by an 8th and dotted half rest). Note, by the way, that usually composers in 4/4 time would write the rests here as an 8th/quarter/half (not an 8th to a dotted half). After an 8th rest in Bar 4, these altri violins play Line 1 G# 8th gliss down to D# dotted half note tied to 8th note next bar (followed by rests). After an 8th rest in Bar 6, they tend sound *p* < *f* middle C# 8th gliss to D# dotted half note tied to 8th note next bar. After an 8th rest in Bar 2, violas sound *mf ponticello* (another eerie special effect that is glassy and thin, appropriate for this type of story) Line 2 D# *rinforzando* 8th (followed by a dotted half rest). Celli sound similarly on Line 2 D# 8th. After an 8th rest in Bar 4, they both sound Line 1 G# 8th in this effect. After an 8th rest in Bar 6, the violas are now *naturale* sounding *p* < *mf* > middle C# 8th tied to half note and 8th note (followed by an 8th rest) but as a trill (*tr*~~~~~). The natural celli also play the trill on Line 1 C#.

Back in Bar 2, after an initial 8th rest, the chimes with *soft mallet* sounds *p* Line 2 D# 8th tied to dotted half note. The chimes return in Bar 6 sounding, after an initial 8th rest, middle C# 7th tied to dotted half note. After an 8th rest in Bar 6, the novachord shows up to sound *p* < *mf* > middle C# 8th tied to dotted half note and also D# dotted half note. After a double-dotted 8th note in Bar 7, the piano shows up to sound *mf no ped* Line 1 Db/Line 2 C/Line 3 Db 32nd note to Line 1 Eb/A/Line 2 Eb/Line 3 A dotted half notes tied to 8th notes next bar (followed by an 8th and dotted half rest).

Etc.

“The Gadget” Cue # 3455 (M-22). *Moderato* in 4/4 time. Duration is 58 seconds. CD location: start 3:53.

Violins are *con sord* (with mutes). Violins I sound *mp* < *mf* Line 2 F dotted quarter note tied to 8th note followed by a gliss line up to Line 3 E half note tied to whole note next bar and tied to 8th note in Bar 3 (followed by 8th/half/8th rest marks). Then *solo* playing *p* < *mf* middle C# 8th on the up-bow (v symbol over the note) to (Bar 4) small octave G/Line 1 F# whole notes tied to (Bar 5) dotted half notes and tied also to 16th notes (followed by a dotted 8th rest). After a dotted half rest in Bar 7, the first violins (now *tutti*) play *mp* < *f* Line 1 E quarter note on the up-bow up to (Bar 8) A whole note *rinforzando* tied to (Bar 9) whole note next bar and tied to (Bar 10) 8th note (followed by rests). Violins II in Bar 1 play Line 2 F whole note tied to whole note next bar and tied to 8th note in Bar 3 (followed by rests). After a dotted half rest in Bar 7, violins II return to play Line 1 E quarter note on the up-bow down to (Bar 8) small octave Bb whole note tied to whole note next bar and tied to 8th note next bar. In Bar 2, violas play *mp* < *mf* small octave B dotted quarter note tied to 8th note and then gliss line up to Line 1 A# half note tied to 8th note next bar (followed by rests). After a half and 8th rest in Bar 5, the *solo* viola plays small octave B 8th on the up-bow *p* < to (Bar 6) small octave F/Line 1 E whole notes with the E tied to whole note next bar while the F is tied to dotted half note and 16th note. Celli in Bar 2 play small octave B whole note tied to 8th note (followed by rests).

Back in Bar 1, after a quarter and 8th rest on the bottom staff, the piano sounds *mf* Line 2 F-F#-G-G#-B-Line 3 C “6” sextuplet 32nd notes up to E half note tied to half note next bar. After a quarter and 8th rest in Bar 2, the piano plays another “6” figure of 32nd notes (also *ped* as before) small octave B-middle C-C#-D-E-F# to A# half note tied to 8th note next bar. Then the direction in Bars 3-4 is “to celeste.” Back in Bar 1, the novachord (top staff) sounds *mp* Line 1 F whole note tied to whole note next bar and tied to 8th note in Bar 3 (followed by rests). The novachord also plays a separate line of that same register F quarter note tied to dotted 8th up to Ab 16th up to Line 3 E half note tied to whole note next bar and to 8th note in Bar 3. In Bar 2, the bottom staff of the novachord plays small octave B whole note tied to 8th note next bar and also same B quarter note tied to dotted 8th up to Line 1 D 16th up to A# half note tied to 8th note next bar. In Bar 3 (:07 into the cue), the vibes sound forte small octave A/Line 1 C/D/Eb/G# whole notes. The harp plays exactly the same whole note but here tied to 8th notes next bar. After a half rest in Bar 4, the vibes strike Line 2 C# half note up to (Bar 5) Line 3 C dotted half note tied to 8th note down to Line 2 Bb 8th tied to (Bar 6) half note to Ab half note to (Bar 7) A whole note. After a half rest in Bar 5, the novachord plays *p* Line 3 G 8th to F# 8th tied to quarter note and tied to whole note next bar and tied to (Bar 7) quarter note to D# quarter note to D half note.

After a dotted half rest in Bar 7, tutti violins I play *mp* < Line 1 E quarter note on the up-bow up to (Bar 8) A whole note tied to whole note next bar and tied to 8th note in Bar 10 (followed by rests). Violins II play Line 1 E quarter note down to (Bar 8) small octave Bb whole note tied to whole note next bar and to 8th note in Bar 10. Violas play Line 1 E quarter note up to A whole note tied to half note and 8th note next bar (followed

by an 8th and quarter rest). VC play Line 1 E quarter note on the up-bow down to (Bar 8) small octave Bb whole note forte and rinforzando-marked tied to half note and 8th note next bar. The harp (top staff) in Bar 8 (Bar 8 has written “cut to light”) plays *mf* Line 2 A to same A half notes (repeated next several bars). After a quarter rest in Bar 8, the bottom staff plays harmonics on Line 1 A half note to A quarter note tied to quarter note next bar to half note to quarter note tied to quarter note next bar, and so forth. After an 8th rest in Bar 12, the marimba with soft mallets play Line 1 Gb/Bb/Line 2 C/E rinforzando 8ths (followed by a dotted half rest). After a quarter and 8th rest in Bar 12, the novachord plays small octave Gb/Bb/Line 2 Db 8ths (bottom staff) and also (top staff) small octave A/middle C/E 8ths. Back in Bar 10 (:38 point), after an initial 8th rest, the celeste (bottom staff) sounds *mf* small octave Gb/Bb/Line 1 Db 8ths tied to dotted half notes while the top staff plays small octave A/middle C/E 8ths tied to dotted half notes—so a nice bitonality or close cluster of tones. After an 8th rest in Bar 11, the celeste (bottom staff) plays small octave Eb/Gb/Bb 8ths tied to dotted half notes while the top staff shows small octave B/Line 1 D/D 8ths tied to dotted half notes. Bar 12 repeats Bar 10.

Etc. [end session 8:42 pm Memorial Day 2010]

“The Wound” Cue # 3456 (M-23). *Adagio* in 4/4 time. Duration is 1:03.

All violins (*con sord*) sound *mf* < Line 1 F quarter note tied to dotted 8th note up to A-Bb 32nd notes to B quarter note trill (to natural) tied to dotted 8th note to Line 2 Db-C 32nd notes to (Bar 2) Line 1 Bb dotted quarter note decrescendo hairpin (followed by an 8th and half rest). In Bar 4 they return to play the same pattern on Line 1 Eb quarter note tied to dotted 8th note to F-F# 32nd notes to A quarter note trill (to flat) tied to dotted 8th to B-Bb 32nd notes, and so forth. Violas in Bar 1 play Line 1 F grace note to E quarter note trill tied to dotted 8th note to F-Eb 32nd notes to E half note tied to dotted quarter note next bar (followed by an 8th and half rest). They return in Bar 4 to play *mf* Eb grace note to D quarter note trill tied to dotted 8th note to Eb-Db 32nd notes to D half note tied to next bar. Celli play exactly as the violas (including the same registers).

The novachord in Bar 2 plays *ped* Line 1 E/Bb half notes to F#/Line 2 C# half notes tied to 8th notes next bar (followed by rests). At the very end of Bar 1 (after a dotted half rest and double-dotted 8th rest) the piano plays *mf* Line 1 E/Line 2 D/E/Line 3 D 32nd notes to (Bar 3) F#/C/F#/C whole notes tied to 8th notes next bar.

Etc. This is as far as I got in my photocopying of this cue.

“The Hunter” Cue # 3457 (M-24). *Allegro* in 4/4 time. Duration is 1:33. 12 frame click.

The piano sounds *ff no ped* a series of 16th note legato figures into most of Bar 2. We find the piano top staff on Line 2 E up to Line 3 D# down to Line 2 A# to A 16ths (connected as a figure by two crossbeams) to two more such figures up to Line 3 D-C#-Line 2 E-Line 3 D# 16ths to (Bar 2) Line 2 A#-A-Line 3 D-C# 16ths down to next figure of Line 2 E-Line 3 D#-Line 2 A#-A down to final figure of Line 2 E-D#-Line 2 A#-A 16ths (followed by a quarter rest). The bottom staff of the piano appears to play the same figures but an octave lower register. However, there are “x” marks underneath

questionable figures such as the second figure. Instead of small octave E 8th in the bass clef we have G 8th up to Line 1 F, and so forth. But the placements are correct if the bass clef was substituted with the treble clef (as the top staff). So I think Goldsmith absent-mindedly forgot to adjust to the different clefs (or to change the clef when needed). The novachord is *col piano*. The harp is also *col* the piano in effect but still written in notes because the harp uses enharmonic notes. So we find on the top staff Line 2 Fb [enharmonic E] up to Line 3 Eb [enharmonic D#] down to Line 2 Bb [enharmonic A#] to A 16th, and so forth.

The vibes sound forte apparently *rinforzando* quarter note (marked by Goldsmith as < instead of >). So we find Line 2 E quarter note to D#/E quarter notes to E quarter note to D#/E quarter notes to (Bar 2) E to D#/E to E quarter notes (followed by a quarter rest).

Violins I sound *ff* Line 2 E whole note trill (to natural) tied to half note and 8th note next bar to *rinforzando* E 8th (followed by a quarter rest). After a quarter and dotted 8th rest in Bar 3, the *solo* violin (s) play forte Line 1 D/A 16ths on the up-bow up to Bb/Line 2 E *rinforzando* half notes on the down-bow tied to half notes and 8th notes next bar decrescendo hairpin (followed by an 8th and quarter rest). Violins II in Bar 1 are also trill playing Line 2 Fb grace note to Eb quarter note to Eb grace note to D quarter note back to Fb grace note to Eb quarter note to Eb grace note to D quarter note to (Bar 2) Fb grace note to Eb quarter note to Eb grace note to D quarter note to Fb grace note to E 8th to E *rinforzando* 8th (followed by a quarter rest). After a half and 8th rest in Bar 1, the violas sound *ff* small octave Eb 8th tied to quarter note and tied to whole notes next two bars and tied to (Bar 4) dotted half note and 8th note (followed by an 8th rest). VC play the same but on Great octave Eb tied notes. After a half and 8th rest, the CB play Great octave Eb *rinforzando* 8th tied to quarter note and tied to whole notes next three bars and tied to (Bar 5, start of page 2 of this cue) 8th note (followed by rest marks).

In Bar 5, the novachord (*ped*) top staff sounds *ppp* steady crescendo hairpin thru Bar 8 (to *mf*) Line 2 A whole note tied thru Bar 8. The bottom staff in Bar 6 shows Line 2 G# whole note to (Bar 7) F# whole note to (Bar 8) F whole note. The vibes in Bar 5 sound *ppp* < Line 2 A whole note trem to (Bar 6) G#/A whole notes trem to (Bar 7) F#/A whole notes trem to (Bar 8) F/A whole notes trem. Tutti violins I are trill (to flat) *pp* < on Line 2 A whole note tied to whole notes thru Bar 8 (then forte after the steady crescendo). Violins II are trill on Line 2 A whole note to (Bar 6) G# whole note trill (to natural) to (Bar 7) F# whole note trill (to natural) to (Bar 8) F whole note trill (to natural). Violas are *ponticello* playing *ppp* steady crescendo hairpin thru Bar 8. The top staff shows Line 1 A whole note bowed trem tied to whole notes next two bars and tied to (Bar 8) dotted half note tied to dotted 8th down to small octave Fb 16th on the up-bow. The bottom staff of the violas show non-trem pont (or *are* trem but Goldsmith forgot to insert the trem symbols) of Line 1 A whole note to (Bar 6) G# whole note to (Bar 7) F# whole note to (Bar 8) F dotted half note tied to dotted 8th down to small octave Fb 16th. VC are also *ponticello*. The top staff shows Line 1 A whole note bowed trem tied to whole notes next two bars and tied to (Bar 8) dotted half note and tied to dotted 8th note down to Great octave Fb 16th on the up-bow forte. The bottom staff of the celli show bowed trem Line 1

A to (Bar 6) G# whole note to (Bar 7) F# whole note to (Bar 8) F dotted half note tied to dotted 8th down to Great octave Fb 16th on the up-bow.

In Bar 9, the harp sounds forte Contra-octave & Great octave and small octave E rinforzando whole notes tied to whole notes next bar and tied to 8th notes in Bar 11 (followed by an 8th and dotted half rest). After a quarter and dotted 8th rest in Bar 9, we find a *solo* violin playing forte Line 1 D/A 16ths on the up-bow up to Bb/Line 2 E half notes on the forceful down-bow tied to half notes and 8th notes decrescendo next bar (followed by an 8th and quarter rest). Violas in Bar 9 are now *naturale* playing small octave Eb whole note tied to dotted half note and 8th note next bar (followed by an 8th rest). Celli (VC) play this on Great octave Eb tied notes. At the very end of Bar 8, the contrabasses play Great octave Fb 16th to (Bar 9) Eb whole note tied to whole note next bar and tied to (Bar 11) 8th note (followed by rest marks).

In Bar 11 the novachord returns to play the same Line 2 A whole note tied to whole notes next two bars. The bottom staff in Bar 12 plays the same Line 2 G# whole note to (Bar 13) G natural whole note. The vibe in Bar 11 is trem on the same Line 2 A whole note to (Bar 12) G#/A whole notes trem to (Bar 13, start of page 3) G/A whole notes trem. Crescendo. Tutti violins in Bar 11 play the same Line 2 A trill *pp* < tied to whole notes next to bars. After a quarter and dotted 8th rest in Bar 14, the sol violin plays Line 1 D/A 16ths on the up-bow up to Bb/Line 2 E half notes on the down-bow tied to half notes and 8th notes next bar (followed by an 8th and quarter rest). And so forth for the rest of the strings basically repeating what was given in Bar 5 but shortened a bar (whole note).

Etc. [10:56 am Tuesday, June 01, 2010]

“The Knife” Cue # 3458 (M-25). *Andante* in 4/4 time. Duration is 28 seconds.

The piano top staff sounds *p* < legato 8th notes Line 2 Fb up to Line 3 Eb down to Line 2 Bb to A up to Line 3 D to C# (these four 8ths are connected with a crossbeam) back down to Fb-Line 3 Eb to (Bar 2) Line 2 Bb-A-Line 3 D-C# 8ths (these six 8ths are crossbeam connected) down to Fb-Line 3 Eb-Line 2 Bb-A-Line 3 D-C# 8ths (crossbeam connected), and so forth. The bottom staff indicates “col R.H. 8va Lower.”

The harp in Bar 2 sounds *mp* < *f* Line 1 Fb up to Line 2 Eb down to Line 1 Bb to A up to Line 2 D 8ths to C# 8th tied to quarter note and tied to dotted half note next bar, and then Line 1 Fb up to Line 2 Eb down to (Bar 4) Line 1 Bb to A up to Line 3 D 8ths to C# 8th tied to half note and tied to next bar, etc. The bottom staff (left hand) plays this an octave lower register. Violins in Bar 2 (:05 location) plays *pp* < Line 1 E half note tied to dotted 8th to F-E 32nd notes to Eb quarter note forte decrescendo and tied to (Bar 3) dotted half note *pp*. Then they play E quarter note tied to quarter note in Bar 4 and tied to dotted 8th to F-E 32nd notes to Eb half note tied to next bar, etc.

“Counterattack” Part I. Cue # 3459 (M-26/31). *Allegro* in 4/4 time. Duration is 1:11. 12 frame click. CD location: start of track # 5.

The piano (with pedal depressed) top staff plays *p* < Line 3 Fb up to Line 4 Eb down to Line 3 Bb to A 16ths (connected by two crossbeams) up to Line 4 D-C#-Line 3 Fb-Line 4 Eb 16th (connected by two crossbeams) down to Line 3 Bb-A-Line 4 D-C# (connected by two crossbeams) down to Fb-Line 4 Eb-Line 3 Bb-A 16ths tom (Bar 2) Line 4 D-C#-Line 3 Fb-Line 4 Eb 16ths down to next figure of Line 3 Bb-A-Line 4 D-C# down to next figure of Fb-Line 4 Eb-Line 3 Bb-A to next predictable figure of Line 4 D-C#-Line 3 Fb-Line 4 Eb 16ths, and so forth into Bar 3 and part of Bar 4. Bar 2 second half is now fortissimo followed by a steady decrescendo.

After an 8th rest in Bar 1, the novachord plays Line 2 Fb up to Line 3 Eb 16ths (connected by two crossbeams) to Line 2 Bb-A-Line 3 D-C# 16ths (connected by two crossbeams) down to Line 2 Fb-Line 3 Eb-Line 2 Bb-A 16ths to next figure of Line 3 D-C#-Line 2 Fb-Line 3 Eb 16ths, and so forth. The second half of Bar 2 is forte decrescendo.

After a quarter rest in Bar 1, the harp plays Line 1 Fb up to Line 2 Eb down to Line 1 Bb to A 16ths (connected by two crossbeams) to Line 2 D-C#-Line 1 Fb-Line 2 Eb 16ths to Bb-A-Line 2 D-C# 16ths, and so forth. The vibes are *col harp*.

After a half rest in Bar 2, *non divisi* violins sound *ff* Line 2 Eb/Line 3 Eb rinforzando quarter notes to same Eb/Eb rinforzando quarter notes to (Bar 3) two more such Eb quarter notes (followed by an 8th rest) down to Line 1 D/E 8ths on the up-bow gliss straight short lines up to Ab/Bb rinforzando 8ths on the down-bow (followed by an 8th rest). Similarly, after a half rest, *non div* violas play I believe Line 1 D & 2 Eb rinforzando quarter notes twice to (Bar 3) same notes twice (followed by an 8th rest) down to Line 1 D/E 8ths gliss up to Ab/Bb 8ths. After a half rest, VC play small octave and Line 1 D rinforzando quarter notes twice to (Bar 3) D quarter notes twice (followed by an 8th rest) to Line 1 D/E (? Or should it be E-flat?) 8ths on the up-bow gliss to Ab/Bb 8ths. After a half rest, CB play Line 1 D-D quarter notes to (Bar 3) D-D quarter notes (followed by a half rest).

The piano continues a solo line of notes into Bar 6 (tied to Line 3 C/C# half notes followed by a half rest). There is silence for a bar and a half. In Bar 8 (:14 into the cue), we have a tutti orchestral sounding except for the contrabasses. The piano (pedal depressed) plays forte “6” sextuplet 16th note figure repeatedly. We find Line 1 Bb up to Line 2 Db to Eb down to D-C-Line 1 A 16ths (connected by two crossbeams) and repeated three more times in that bar. The novachord is *col piano*. The harp plays Line 1 Bb/Line 2 C#/D#/E/A/Line 3 E rinforzando quarter notes played 4X. The xylophone sounds *f* Line 2 D#/A/Line 3 E rinforzando quarter notes played 4X. Violins I play *ff* Line 2 E/Line 3 E 8ths on the down-bow very short gliss line to D#/D# 8ths (this two-note figure played four times). Violins II play this on Line 2 Eb/A 8ths gliss too D/G# 8ths. Violas play this on Line 2 Db to C 8ths. VC play this on Line 1 Bb gliss to A 8ths.

After a quarter rest in Bar 10 (:18 location), the *solo* violin I plays *mp* “3” triplet value quarter rest to Line 1 A triplet value 8th up to Bb/Line 2 E dotted half notes tied to whole notes next bar. After a half and 8th rest, the *solo* cello sounds *mf pizz*. Great octave

F/small octave C/G 8ths gliss lines to Great octave Ab/small octave Eb/Bb 8ths (followed by an 8th rest). After a quarter rest next bar, the VC repeat this two note figure, and so forth.

“Counterattack” Part II Cue # 3460 (M-26/31). *Allegro* in 4/4 time. Duration is 2:25. 12 frame click.

The piano/novachord/harp/vibes repeat the same patterns as given at the start of “Counterattack Part I,” so no need to go into those patterns again here. After a half rest in Bar 3 (the novachord continues the 16th note figures while the others do not at this point), violins I sound *ff* Line 3 D 16th on the down-bow to Db 16th on the up-bow down to Line 2 Bb 8th on the down-bow to next figure that is precisely the same notes *simile* to (Bar 4) same three-note figures played 4X. Violins II play this on Line 2 FB-Eb 16ths to C 8th figures. Violas play this on Line 2 EB-D 16ths to Line 1 B 8th figures. Celli play this pattern on Line 1 Gb to F 16ths to D 8th figures. CB play this on Line 2 F-E 16ths to C# 8th figures. The vibes in Bar 4 play the Line 3 D whole note trem (tied from a half note trem in the previous bar).

In Bar 5, the vibe then plays Line 3 D half note wavy line down to Line 1 Eb half note wavy line upward (repeated thru at least Bar 12. Goldsmith wrote for the vibes the direction, “Blur.”) Violins play the dominant “melody” line although violas and celli play a counter-melody line. So, after a quarter rest, violins play Line 2 E quarter note on the up-bow up to Line 3 D# half note down to (Bar 6) Line 2 D# quarter note up to Line 3 D half note down to Line 2 E quarter note up to (Bar 7) Line 3 D# half note to same register E quarter note legato to D quarter note tied to (Bar 8) quarter note down to Line 2 E quarter note up to Line 3 D# half note down to (Bar 9) Line 2 D# quarter note up to Line 3 D half note down to Line 2 E quarter note up to (Bar 10) Line 3 D# half note to same register F quarter note legato to E quarter note tied to quarter note next bar to F# dotted half note tied to whole note in Bar 12.

After a quarter rest in Bar 5, violas and celli play Line 1 D# half note down to small octave E quarter note up to (Bar 6) Line 1 D-C#-C quarter notes to D# quarter note tied to quarter note next bar down to small octave E to F to F# quarter notes up to (Bar 8) Line 1 D# dotted half note down to small octave E quarter note up to (Bar 9) Line 1 D-C#-C quarter notes to D# quarter note tied to quarter note next bar to D quarter note down to small octave F# half note to (Bar 11) G dotted half note to Ab quarter note up to (Bar 12) Line 1 F whole note. CB in the non-standard treble clef play as the violas/celli but written an octave higher register.

The piano in Bar 5 sounds *f* Contra-octave & Great octave & small octave Eb *rinforzando* whole notes tied to whole notes next bar and tied to 8th notes in Bar 7, and then sounding again those three Eb dotted half notes tied to whole notes next bar and tied to (Bar 9) half notes, followed by another sounding on Eb half notes tied to whole notes next bar to 8ths in Bar 11, then sounding Eb *rinforzando* 8ths tied to dotted half notes tied to whole notes next bar. The novachord plays this pattern on Great octave and small octave Eb tied notes. The harp is *col piano*. Etc.

“The Victor” Cue # 3461 (M-32). *Moderato* in 4/4 time. Duration is 1:34. 24 frame click. This is the final cue of the score.

The vibes play solo for the first three bars *p* on small octave G whole note up to (Bar 2) Line 1 F# whole note to (Bar 3) middle C# whole note to (Bar 4) small octave B/Line 1 C whole notes *sf* and apparently *rinforzando*-marked (but < instead of the standard > symbol). The piano in Bar 4 plays forte the same small octave B/middle C whole notes on the top staff, and so also the novachord.

Violins sound *ff* Line 1 C 8th on the down-bow to Db 8th on the up-bow to C 8th on the down-bow to Db 8th on the up-bow (all four 8ths are connected by a crossbeam) to “3” triplet value 8ths C-Db-C to Db-C-Db. Violas are trill *ff* on small octave B whole note, and also the VC. CB play Line 1 B whole note *rinforzando*.

In Bar 5 we find a rapid ascent of 16th note figures and 32nd note figures. Violins I play *ff* Line 1 C-D-E-F-G-A-B “7” septuplet 16ths to next “7” ascending figure of Line 2 C-D-E-F-G-A-B to Line 3 C *rinforzando* half note tied to quarter note next bar (followed by rests). Violins II play these “7” figures starting a half tone earlier on small octave B-Line 1 C#-D#-E-F#-G#-A# to Line 2 C#-D#-E-G#-G#-A# to B half note tied to quarter note next bar. Violas (top staff) play initially bowed trem on “3” triplet value 8th notes middle C-D-E to normal value 8ths trem F-G-A-B to non-trem Line 2 C half note tied to quarter note next bar. Violas (bottom staff) play “3” triplet value 8th note tremolos on small octave B-middle C#-D# to normal value 8ths E-F#-G#-A# to B half note tied to quarter note next bar (not tremolo). Celli play the same as the violas. In Bar 7, VC/CB play Great octave C whole note tied to whole notes next bars.

The novachord in Bar 1 with pedal depressed plays a gliss starting Great octave C-D-E-F-G-A 32nd notes and so forth forte up to Line 2 B/Line 3 C half notes tied to whole notes next bar. The harp I gliss from Great octave Cb-Db-Eb-Fb-Gb-Ab-Bb up to Line 3 Cb half note tied to whole note next bar. After a half rest, the celeste with pedal is gliss from small octave C-D-E-F-G-A-B (etc.) up to Line 2 C half note tied to whole note next bar. After a half rest in Bar 1, I assume the vibes (not identified in Bars 1-2) are gliss forte from small octave F#-G#-A# etc to Line 2 A# half note (“let it ring”) tied to whole note next bar. In Bar 3, the now identified chimes in the percussion staff sounds *p* middle C whole note (repeated at least next bar). The novachord plays *p* middle C whole note tied to whole notes next bars (I do not have the score after Bar 8). After a half rest, the celeste sounds *mf ped* Lines 1 & 2 D half notes tied to half notes next bar down to small octave and Line 1 B half notes tied to next bar. After a half rest, the harp sounds *mf* in natural harmonics (tiny circle above the notes) Lines 1 & 2 Db half notes tied to half notes next bar down to small octave and Line 1 B half notes tied to next bar.

Etc. End session on this score [1:49 pm Monday, June 1, 2010]

The Twilight Zone: “Nervous Man in a Four Dollar Room” Music by Jerry Goldsmith

I worked very briefly on this score in Box 82 at UCLA. The score encompasses cue # 3393 thru 3401. CPN 5924. On the 40th Anniversary cd set, Disc 2, it is located in track # 9.

“The Jitters” Cue # 3393 (M-11). *Allegro* in 4/4 time. Start at the 18 second point on the cd. Duration is 16 seconds. Instrumentation: alto flute, sand paper blocks, bass guitar, piano. Note that the alto (bass) flute, a transposing instrument in G, is written “in concert.” For some reason Goldsmith didn’t want to transpose it (unlike Morgan in the Frisby score).

The alto flute in Bar 1 sounds *mf* small octave Bb to A 16ths to Bb 8th tied to half note and then Bb 8th to Bb-A 16ths to (Bar 2) Bb to A 16ths to Bb 8th tied to dotted half note and 8th note (followed by an 8th rest). Repeat these two bars in Bars 3-4 and 5-6 at least (I did not work beyond Bar 6). The “muffled” bass guitar in Bar 1 plays (top staff) on small octave Bb-A-Bb-A 8ths (crossbeam connected) followed by an 8th rest and then A 8th to Bb-A 8ths (repeated next bar) while the bottom staff (also *muffled*) plays Line 1 E-F-E-F quarter notes (repeated next bar). The guitar top staff plays in Bar 3 small octave Bb down to E to F to E 8ths (followed by an 8th rest for jazzy syncopation) to E stand-alone 8th to F-E 8ths to (Bar 4) Bb-F-E-F 8ths to F-E-G-E (Repeat these two bars in Bars 5-6).

Starting in Bar 2, the sand blocks play x headed 8th notes (notated on the second space from the top of the staff), so x-x-x-x (crossbeam connected) to x-x-x-x (repeated next several bars). After a dotted half and 8th rest in Bar 2, the piano sounds *f no pedal* Line 2 Db up to Line 3 C 16ths to (Bar 3) Line 2 Bb-Bb staccato 8ths (followed by an 8th rest) down to Db up o Bb 16ths legato to A 8th to A staccato 8th (followed by an 8th rest) down to Db up to Line 3 C 16ths to (Bar 4) Line 2 Bb-A-Line 3 Db-Line 2 Bb 8ths to Line 3 C-C 8ths (followed by an 8th rest) up to E down to Line 2 Ab 16ths to (Bar 5) Line 2 G dotted quarter note to Gb up to Line 3 Eb 16ths down to Line 2 A dotted quarter note up to Line 3 D-Db 16ths to (Bar 6) Line 3 C-Line 2 Bb-E-C 8ths up to Eb half note tied to whole note in Bar 7.

Etc.

“The Phone” [“Dead Phone” in the cue sheets] Cue # 3394 (M-12). *Allegro* in 4/4 time. CD location: start at :38. Duration is 1:01.

In the grace, the flute plays upbeat 16th notes Line 2 Db up to Line 3 C down to (Bar 1) Line 2 Bb *rinforzando* whole note tied to dotted half note next bar and tied to 8th note down to Db up to Bb 16ths to (Bar 3) A whole note tied to a note next bar, and so forth. In Bar 1, the xylophone sounds *mf* Lines 1 & 2 Bb *rinforzando* quarter notes (followed by a quarter rest) to Cb/Line 2 Bb quarter notes (followed by a quarter rest) and repeated next bar to (Bar 3) Line 1 A/Line 2 A quarter notes (followed by a quarter rest) to Bb/Line 2 A quarter notes (followed by a quarter rest). The piano (bottom staff) in Bar 1 plays Contra-octave and Great octave C 8ths (followed by two 8th rests) to Contra-

octave C up to Bb 16ths down to Contra-octave Db 8th (followed by an 8th and quarter rest). After a half and quarter rest in Bar 2, the top staff piano shows small octave C 16th down to Great octave Bb 8th (followed by a rest). The piano repeats Bar 1 in Bar 3.

Etc.

“The Knock” Cue # 3395. Duration is 20 seconds. Note: I did not work on this cue.

“The Gun” Cue # 3396. Duration is 1:05. Note: I did not work on this cue.

“The Image” Cue # 3397. Note: I did not work on this cue.

“Shadows” Cue # 3398. Duration is :38. Note: I did not work on this cue.

“The Appointment” Cue # 3399. Note: I did not work on this cue.

“Jackie’s Escape” Cue # 3400. Note: I did not work on this cue.

“New Man” Cue # 3401. Note: I did not work on this cue.

Twilight Zone: “Passage on the Lady Anne” Music by Rene Garriguenc.

This episode was from the fourth season (the only hour-length season of the original series). The original airdate was 5/9/63. The score was written on 4/19/63. CPN 6091. I hand-copied some of the cues on October 27, 1998.

“Light Metropolitan” Cue # 5168 (M-11). *Light & Easy* in 2/4 time, 41 bars, 11 pages, 47 seconds duration. Note: I did not work on this cue.

“Two Tickets” Cue # 5169 (M-12). 3/4 time (no tempo-marking), 19 bars, :54 duration. Note: I did not work on this cue.

“On the Dock” Cue # 5170 (M-13). 4/4 time, 11 bars, :33 duration.
Instrumentation: flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trombones, violas, celli, CB< piano, vibe.

The flute in Bar 1 sounds *mf* < Line 2 G quarter note to A half note up to Line 3 C-D 8ths to (Bar 2) Eb quarter note to Db half note down to Line 2 Bb-Ab 8ths decrescendo hairpin. These eight notes are under the legato-phrase curve line. Then the flute repeats Bars 1-2 in Bars 3-4 and 5-6 to (Bar 7) a repeat of Bar 1 to (Bar 8) Line 3 D-C-D-C legato quarter notes (then silent to end of cue).

After three quarter rests in Bar 1, the oboe plays *mf* < Line 2 C-D 8ths to (Bar 2) Eb quarter note to Db dotted half note decrescendo. Repeat these two bars in Bars 3-4 and 5-6. After three quarter rests in Bar 7, the oboe plays the same C-D 8ths to (Bar 8) A whole note down to (Bar 9) D-C-D-C quarter notes (followed by whole rests in the end two bars).

After three quarter rests in Bar 1, clarinet I plays *mf* < Line 2 C-D [written D-E] 8ths to (Bar 2) Eb [written F] whole note decrescendo. Repeat these two bars in the next four bars. After three quarter rests in Bar 7, that clarinet plays C-D 8ths up to (Bar 8) F#-E-F#-E [written G#-F#-G#-F#] legato quarter notes (then silent next two bars). Clarinet II plays small octave G [written A] quarter note to A [written B] half note to middle C-D 8ths to (Bar 2) Eb quarter note to Db half note down to small octave Bb-Ab 8ths. Repeat these two bars in Bars 3-4 and 5-6 to (Bar 7) a repeat of Bar 1 to (Bar 8) Line 2 D down to Line 1 A [written Line 2 E/Line 1 B] 8ths to C down to A 8ths back to D-A to C-A 8ths down to (Bar 9) Line 1 A [written B] whole note.

The bassoon plays small octave G quarter note to A half note up to middle C-D 8ths legato to (Bar 2) Eb quarter note to Db half note down to small octave Bb-Ab 8ths. Repeat these two bars in Bars 3-4 and 5-6 to (Bar 7) a repeat of Bar 1 to (Bar 8) Line 1 D-C-D-C legato quarter notes down to (Bar 9) small octave F#-E-F#-E quarter notes to (Bar 10) Eb whole note tied to (end Bar 11) half note held fermata (followed by two quarter rests).

Horn I plays *mf* < Line 1 G [written Line 2 D] quarter note to A [written Line 2 E] dotted half note tied to dotted half note next bar to Bb-Ab 8ths. Repeat these two bars in Bars 3-4 and 5-6 to (Bar 7) G quarter note to A dotted half note down to (Bar 8) F#-E-F#-E [written Line 2 C#-Line 1 B-Line 2 C#-Line 1 B] legato quarter notes to (Bar 9) D-C-D-C [written A-G-A-G] to (Bar 10) middle C [written Line 1 G] whole note tied to half note held fermata next bar. Horn II plays Line 1 G [written Line 2 D] crescendo hairpin whole note tied to whole note decrescendo hairpin in Bar 2. Repeat these two bars in Bars 3-4 * Bars 5-6 to (Bar 7) G whole note down to (Bar 8) Line 1 D-C-D-C legato quarter notes. After an 8th rest in Bar 9, horn II plays small octave A-A-A quarter notes [written Line 1 E-E-E] to A 8th to (Bar 10) Ab whole note tied to half note held fermata in end Bar 11 (followed by two quarter rests).

Trombones show up in Bar 3 *sol* and *in hat* (muted). So Pos play *mf* small octave and Line 1 E rinforzando half notes to F rinforzando half notes to (Bar 4) F# to F rinforzando half notes to (Bars 5-6) a repeat of Bars 3-4) to (Bar 7) E to F half notes to (Bar 8) F#-E-F#-E quarter notes (then silent end three bars).

Violas show up in Bar 3 sounding *mf* a series of bowed trem half notes thru Bar 7. So we find small octave and Line 1 E to F rinforzando half notes to (Bar 4) F# to F half notes (repeat these two bars in the next two bars) to (Bar 7) E to F half notes to (Bar 8) F#-E-F#-E legato quarter notes . After an 8th rest in Bar 9, the violas then play small octave A/Line 1 D quarter notes legato to A/C quarter notes to A/D to A/C quarter notes to (Bar 10) Ab/middle C whole notes tied to (end Bar 11) half notes held fermata.

Four divisi celli show up in the second half of Bar 5. So, after two quarter rests, we find VC playing forte Great octave E/A rinforzando half notes to (Bar 6) Eb/Ab rinforzando whole notes. After two quarter rests in Bar 7, VC return to play the same E/A rinforzando half notes to (Bar 8) now side-bracketed double-stopped D/A whole notes tied to whole notes next bar to (Bar 10) Great octave C/Ab whole notes tied to half notes in end Bar 11 but also (included in the top staff violas) small octave Eb whole note tied to half note next bar.

CB in Bar 5, after two quarter rests, play forte Great octave A rinforzando half note to (Bar 6) Ab rinforzando whole note. After two quarter rests in Bar 7, contrabasses then play A half note up to (Bar 8) small octave D whole note legato to (Bar 9) C whole note. In Bar 10, CB then play C whole note tied to half note held fermata next bar (followed by two quarter rests).

After two quarter rests in Bar 5, the piano sounds *f* Contra-octave A/Great octave E/A rinforzando half notes to (Bar 6) Ab/Eb/Ab rinforzando whole notes. After two quarter rests in Bar 7, the piano plays the same A/E/A rinforzando half notes to (Bar 8) Great octave D/A whole notes. The piano returns in Bar 10 playing *ped* Great octave Cup to Ab up to small octave C legato 8ths (crossbeam connected) up to (top staff) Line 1 Eb down to small octave Ab down to Eb 8ths (crossbeam connected) down to (bottom staff) Great octave C up to Ab up to small octave C 8ths again up to (top staff) small octave Eb/Ab/Line 1 Eb quarter notes tied to half notes held fermata and decrescendo hairpin in end Bar 11 (followed by two quarter rests).

Back in Bar 1, the vibe sounds *mf ped* Line 1 G whole note tied to whole note next bar. After a quarter rest in Bar 1, the vibe also sounds Line 1 A dotted half note tied to whole note next bar. In Bar 2 the vibe also sounds Line 2 Eb whole note. After a quarter rest in Bar 2, the vibe also sounds Line 2 Db dotted half note. Repeat Bars 1-2 in Bars 3-4 and Bars 5-6. In Bar 7 the vibe plays G whole note and also (after a quarter rest) A dotted half note. In Bar 8 the vibe upper line plays Line 2 D down to Line 1 A 8ths (crossbeam connected) up to Line 2 C down to Line 1 A 8ths back to D-A to C-A 8ths. The bottom line shows Line 1 F#-E-F#-E quarter notes to (Bar 9) Line 1 A whole note. After a quarter rest in Bar 10, the vibe plays Line 1 Eb rinforzando half note to same Eb quarter note tied to half note held fermata decrescendo hairpin in end Bar 11 (followed by two quarter rests).

End of cue. The end tonality is the Ab maj (Ab/C/Eb). [4:46 pm Tuesday, June 01, 2010]

“The Rousomes Go Aboard” Cue # 5171 (M-14/21). Initial $\frac{3}{4}$ -/2/4-/4/4 time signatures. 48 bars, 12 pages, 1:34 duration. Note: I did not work on this cue.

“Leave the Ship!” Cue # 5172 (M-22). 4/4 time, 18 bars, 5 pages, :41 duration. Instrumentation: flute, English horn. 2 clarinets, bassoon, 2 horns, 2 Pos, violas, cell, contrabasses, timp.

The four celli are soli in the first four bars. After an 8th rest, they sound *f con calore* (with warmth) Great octave A stand-alone 8th up to small octave E up to G 8ths (crossbeam connected) to F# dotted quarter note down to D# stand-alone 8th up to (Bar 2) F down to C down to Great octave B up to small octave D# legato 8ths (crossbeam connected) down to Great octave A dotted quarter note to G# up to B 16ths on the down-bow (start of a new phrase) down to (Bar 3) D# quarter note up to F quarter note tied to 8th note up to small octave E down to Great octave F to E 8ths to (Bar 4) D# whole note decrescendo. Then the VC in Bar 5 play *mp* Great octave E half note legato up to A half note to (Bar 6) Bb up to small octave Eb half notes to (Bar 7) E up to A half notes to (Bar 8) Bb up to Line 1 Eb half notes to (Bar 9) E whole note. After a quarter rest in Bar 10, the celli then play Line 1 F half note to F# quarter note tied to quarter note next bar to G half note to G# quarter note to (Bar 12) B dotted half note crescendo to A quarter note decrescendo.

Back in Bar 5, the bassoon shows up to play *mp* Great octave E whole note tied to whole note next bar up to (Bar 7) small octave E whole note tied to whole note next bar. After two quarter rests in Bar 5, Pos I plays *mp* Great octave A half note tied to whole note next bar. Pos I in Bar 6 plays Great octave Bb whole note. After two quarter rests in Bar 7, horn II plays small octave A [written Line 1 E] half note tied to whole note next bar. Horn I in Bar 8 plays small octave Bb [written Line 1 F] whole note. In Bar 9, the flute/english horn/clarinet all play Line 1 E half note up to Line 2 E half note to (Bar 10) D# to D half notes legato to (Bar 11) C# to C half notes to (Bar 12) Line 1 B dotted half note to A quarter note.

In Bar 13, these woodwinds then play Line 1 Bb whole note decrescendo down to (Bar 14, now joined by clarinet II) middle C# quarter note to E half note to same E tenuto-marked quarter note *mp sost* up to (Bar 15) A# dotted half note decrescendo hairpin down to E quarter note to (Bar 16) C# quarter note to E half note to E tenuto quarter note up to (Bar 17) Line 2 E whole note decrescendo. The clarinets in Bar 17 now play *divisi* on Line 1 A#/Line 2 E whole notes. The flute is silent in end Bar 18 but the english horn continues on playing *p < sfz* Line 1 D# [written Line 1 A#] *rinforzando* half note tied to 16th note (followed by a dotted 8th and quarter rest). Clarinets in Bar 18 play similarly on small octave E/A# half notes tied to 16ths.

The bassoon returns in Bar 14 to play Great octave A whole note to (Bar 15) G whole note to (Bar 16) A whole note to (Bar 17) G whole note decrescendo down to (Bar 18) C# *rinforzando* half note tied to 16th note (followed by rests). Horns return in Bar 14 to play *mp <* middle C# whole note unison to (Bar 15) small octave B/Line 1 E whole notes to (Bar 16) unison C# whole note again to (Bar 17) B/E whole notes decrescendo to (end Bar 18) small octave A#/Line 1 D# [written Line 1 E#/A#] *rinforzando* half notes tied to 8ths *p < sfz* (followed by a dotted 8th and quarter rest). Pos return in Bar 14 to sound *mp sost* Great octave A/small octave G# whole notes to (Bar 15) Great octave G/small octave F whole notes to a repeat of these two bars to (Bar 18) Great octave G#/small octave E *rinforzando* half notes tied to 16ths.

Violas return finally in end Bar 18 to sound *p* < *sffz* small octave E?A# (bottom staff) and (top staff) Line 1 D# rinforzando half notes tied to 16ths. VC (top staff) in Bar 13 play Line 1 BB whole note decrescendo to (Bar 14) middle C# whole note to (Bar 15) divisi small octave B/Line 1 E whole notes to (Bar 16) *unis.* middle C# whole note to (Bar 17) B/E whole note to (Bar 18) small octave A#/D# half notes tied to 16ths. VC (bottom staff) in Bar 13 plays Line 1 Bb whole note down to (Bar 14) *div* Great octave A/small octave G# whole notes to (Bar 15) Great octave G/small octave F whole notes to a repeat of Bars 14-15 in Bars 16-17 to (end Bar 18) double-stopped Great octave C#/G# half notes tied to 16ths and also small octave E half note tied to 16th. CB in Bar 14 finally show up here to play Great octave A whole note to (Bar 15) G whole note to (Bar 16) A whole note to (Bar 17) G whole note to (end Bar 18) small octave C# rinforzando half note tied to 16th note. The timp finally shows up in end Bar 18 sounding *p* < *sffz* Great octave G# rinforzando half note trem roll tied to 16th note. I am not one hundred percent clear about the final bar tonality but I believe Garriguenc intended the A# half-dim 7th/11th (A#/C#/E/G#/D#).

End of cue [finished 5:43 pm Tuesday, June 01, 2010]

“First Day Aboard” Cue # 5173 (M-23). 3/4 time, 36 bars, 9 pages, 1:42 duration. Initial instrumentation: oboe, bassoon, violas, 4 celli, and harpsichord.

The *solo* harpsichord (top staff) sounds *mf* Line 2 G#-A-G#-F# 32nd notes to G# 8th tied to half note to (Bar 2) F#-G#-F#-E 32nd notes to F# 8th tied to half note to (Bar 3) a repeat of Bar 1) to (Bar 4) Line 2 B Line 3 C#-Line 2 B-A# 32nd notes to B 8th tied to half note. The bottom staff of the harpsichord plays small octave G#0A-G#-F# 32nd notes to G# 8th tied to half note, and so forth (see the top staff notes).

VC bottom staff (but only cello III) plays *dolce espr* small octave G# to A to G# legato quarter notes to (Bar 2) A quarter note to B to A tenuto-marked quarter notes to (Bar 3) G# dotted half note to (Bar 4) F# dotted half note. Cello II (top staff) plays small octave C# dotted half note down to (Bar 2) Great octave G# dotted half note up to (Bar 3) small octave C# dotted half note down to (Bar 4) Great octave B dotted half note.

Violas top staff (or maybe just one viola since no number of players was given) play *dolce espr* Line 1 G# to A to G# quarter notes legato to (Bar 2) F# quarter note to G# to F# tenuto-marked quarter notes to (Bar 3) G# dotted half note to (Bar 4) F# to E to D# legato quarter notes to (Bar 5) C# dotted half note *p*. The bottom staff shows Line 1 E dotted half note to (Bar 2) D# dotted half note to (Bar 3) E quarter note to C# up to E tenuto-marked quarter notes to (Bar 4) D#-C#-small octave B quarter notes. After a quarter rest in Bar 1, the bassoon plays *espr* small octave C# up to E staccato 8th notes crescendo to G# tenuto quarter note decrescendo. After a quarter rest in Bar 2, the bassoon plays Great octave B up to small octave D# staccato 8ths to F# tenuto quarter note. After a quarter rest in Bar 3, the bassoon then plays small octave C# up to E staccato 8ths up to G# to A# legato 8ths to (Bar 4) B quarter note down to F#-A# staccato 8ths to B tenuto quarter note. The oboe plays the same notes as the bassoon but two octaves higher register.

Etc. [6:14 pm]

“Old Passengers” Cue # 5174 (M-24). 18 bars, 5 pages, :36 duration. I did not actively work on this cue but notated that the flute and clarinet were prominent.

“I’m Leaving You” Cue # 5175 (M-31). 4/4 time, 19 bars, :39 duration.

“You Won’t Have To Die” Cue # 5176 (M-33). Initial 4/4 time, 4 bars, :12 duration.

In Bar 1, the timp is trem rolled *fzp* on Great octave G whole note, returning in end Bar 4 to trem roll *fzp < f* on Great octave B dotted half note held fermata.

The harpsichord plays Contra-octave and Great octave G sforzando whole notes on the bottom staff. After two quarter rest on the top staff we find the arpeggiando (vertical wavy line rolled chord) *mp* on small octave G/B/Line 1 Eb/G half notes. IN Bar 2 in 2/4 time, the top staff harpsichord is arpeggiando on small octave F#/Bb/Line 1 D/F# quarter notes to F/A/Db/F quarter notes to (Bar 3 in 3/4 time) E/Ab/middle C/E quarter notes to Eb/G/B/Line 1 Eb quarter notes to D/F#/Bb/Line 1 D quarter notes to (end Bar 4) D#/F#/B/Line 1 D (natural) dotted half notes held fermata. After an 8th rest in Bar 2, the bottom staff shows Contra-octave and Great octave Ab quarter notes to A 8ths tied to 8ths next bar to Bb quarter notes to B 8ths to Great octave and small octave C quarter notes to (Bar 4) Contra-octave B/Great octave F#/B dotted half notes held fermata.

CB and bottom staff CB play *fzp* Great octave G whole note. After an 8th rest in Bar 2, they play Great octave Ab 8th to A 8th tied to 8th next bar to Bb quarter note to B 8th forte to small octave C rinforzando quarter note to (end Bar 4) Great octave B dotted half note bowed trem < *ff* and held fermata. After two quarter rests in Bar 1, top staff celli play *p < f* Line 1 Eb half note bowed trem to (Bar 2) *div* small octave F#/Line 1 D quarter notes to F/Db quarter notes to (Bar 3 in 3/4 time) E/middle C quarter notes to Eb/B to D/Bb rinforzando quarter notes to (Bar 4) D#/B dotted half notes held fermata *fzp < ff*. After two quarter rests in Bar 1, violas are bowed trem *sul pont* on small octave B/Line 1 G half notes to (Bar 2 in 2/4 time) Bb/F# quarter notes to A/F quarter notes to (Bar 3 in 3/4 time) Ab/E to G/Eb to F#/Line 1 D quarter notes to (Bar 4) F#/Line 1 D dotted half notes trem (but now *modo ordinario*).

Trombones finally show up in Bar 4 to sound *in hat* small octave D#/F# dotted half notes held fermata. After a quarter rest in Bar 2, stopped horn (+ sign over the notes) play *p < f* Line 1 G [written Line 2 D] quarter notes tied to quarter notes next bar to same G to Ab quarter notes to (Bar 4) small octave B/Line 1 D dotted half notes. The bassoon plays as the CB to (Bar 4) Contra-octave B dotted half note. Clarinet II plays as violas bottom staff to (Bar 4) Line 1 B [written Line 2 C#] dotted half note held fermata. Clarinet I plays as the top celli to (Bar 4) Line 2 D dotted half note. The E.H. plays as the top staff violas to (Bar 4) Line 1 D# dotted half note. After two quarter rests in Bar 1, the flute plays *flutter* Line 1 G half note flutter trem tied to half note next bar to (Bar 3)

another G half note trem to Ab quarter note to (Bar 4) F# dotted half note trem held fermata.

End of cue. [6:40 pm]

“Eileen Disappears” Cue # 5177 (M-42). *Melancolico* in 4/4 time, 37 bars, 10 pages, 1:38 duration. Note: I did not work on this cue.

“Alan Runs” Cue # 5178 (M-43). *AlloVivace* in $\frac{3}{4}$ time to 4/4 in Bar 2. 20 bars, 5 pages, :34 duration.

“Alan Searches” Cue # 5179 (M-51). 4/4 time, 57 bars, 14 pages, 2:24 duration.

“Alan Despairs” Cue # 5180 (M-52). $\frac{3}{4}$ time, 11 bars, 3 pages, :29 duration.

“Alan Finds Eileen” Cue # 5181 (M-53). *Modto poco Rubato* in $\frac{3}{4}$ time, 44 bars, 11 pages, 1:13 duration.

“Off the Ship” Cue # 5182 (M-63). 4/4 time, 82 bars, 20 pages, 4:22 duration. I did not work on these final cues. Sorry!

Twilight Zone: “The Beacon” Music by Morton Stevens.

Note: This *Twilight Zone* episode is actually from the first season of the second series that premiered in September, 1985. TZ # 0034. This episode’s airdate was December 6, 1985 and starred Charles Martin Smith as an unfortunate accident victim who finds himself in a strange out-of-the-way place with strange people and a strange lighthouse! I believe Martin Landau also starred in it. It was a highly atmospheric episode, and the music by Stevens is rather Herrmannesque—so that’s why I decided to work on this score. The written score is located in Box 760 at UCLA, CBS Collection.

“Private Property” Cue M-1, 24 bars. Instrumentation: 3 flutes, 3 oboes, 3 bass clarinets, 3 contra-bassoons, 3 horns, vibe, bass drum, harp. I am not sure if the Moog is used in this cue initially but is used towards the end for sure.

In 4/4 time (no tempo-marking given), three flutes play *pp* < *mf* Line 1 G (to Ab) whole note trill tied to 8th note in Bar 1 (followed by 8th/quarter/half rest marks). After a half rest in Bar 3, the flutes play *pp* < *mf* A# (to B) half note trill tied to half note and 8th note next bar (followed by an 8th and quarter rest). Starting a pyramid dynamic build effect we find, after a quarter rest in Bar 1, the oboes trill on Line 1 E (to F) dotted half note tied to 8th note next bar (followed by aforementioned rests). After a half and quarter rest in Bar 3, the oboes then play G quarter note trill (to Ab) tied to half note and 8th note next bar (followed by rests). After a half rest in Bar 1, the clarinets play Line 1 C [written

D] half note trill (to Db) tied to 8th note next bar (followed by rests)> They return in Bar 3 to play Eb [written F] half note trill tied to 8th note (followed by an 8th and quarter rest). After a half and quarter rest in Bar 1, the bassoons play small octave G# quarter note trill (to A) tied to 8th note next bar (followed by rests). After a quarter rest in Bar 4, they return to play small octave B quarter note trill (to middle C) tied to 8th note (followed by an 8th and quarter rest). In Bar 2 the horns are *stopped* sounding *fp* Line 1 D [written Line 2 D] *rinforzando* whole note [Note: at least I assume the horns and clarinets are transposed since the score doesn't state "C" or "concert" score] The vibe in Bar 2 ("motor off") plays forte small octave Ab/middle C/E/G (Ab maj 7b5th) whole notes tied to half notes next bar (followed by a half rest). After a half rest in Bar 4, the vibe sounds Cb/Eb/G/Bb (Cb maj 7b5th) half notes tied to whole notes next bar. The harp in Bar 2 plays *ff* Great octave B whole note *rinforzando* and tied to dotted half note next bar (followed by a quarter rest). After a half rest in Bar 4, the harp plays small octave Db *rinforzando* half note I believe tied to whole note next bar. After a half rest in Bar 4, horns play Line 1 Bb [written Line 2 F] *rinforzando* half note tied to whole note next bar and tied to quarter note in Bar 6 (followed by rests). The pattern starts again in Bar 6. Flutes are trill *pp* < *mf* on Line 2 C# (to D) whole note tied to 8th note next bar (followed by rests). After a quarter rest, the oboes are trill on Line 1 A# (to B) dotted half note tied to 8th note next bar. After a half rest in Bar 6, clarinets are trill on F# (to G) half note tied to 8th note next bar. After a half and quarter rest, the bassoons are trill on Line 1 D quarter note (to Eb) tied to 8th note next bar. Horns in Bar 7 play *fp* Line 2 C# [written Line 2 G#] *rinforzando* whole note tied to half note in Bar 8 (in 2/4 time). The vibe in Bar 7 sounds Line 1 D/F#/A#/Line 2 D# whole notes. The bass drum sounds an x-headed quarter note at the end of Bar 7. The harp plays Line 2 C# whole note in Bar 7.

Etc. Skipping to Bar 22, the Moog synthesizer plays descending legato 8th notes Line 1 D#-small octave B-F# to Great octave B 8th tied to half note and tied to 8th note in Bar 23 (followed by rests). In end Bar 24 the Moog (top staff) plays *p* Line 3 F half note tied to 8th note (followed by an 8th rest and then a quarter rest held fermata). The vibes in Bar 23 sound *mp* with *pedal* small octave A/B/Line 1 Eb/F half notes to dotted quarter notes to 8th notes tied to (Bar 24) dotted whole notes held fermata. After a quarter rest in Bar 23, the harp plays Line 1 A/B/Line 2 Eb/F quarter notes tied to 8th notes and then sounding same dotted quarter notes to (Bar 24) same A/B/Eb/F *rinforzando* whole notes.

"It Shines" Cue M-2.

Flutes sound *f* Line 1 F# *rinforzando* dotted half note in ¾ time tied to half note next bar and tied to 8th note (followed by an 8th rest) to (Bar 3) F *rinforzando* dotted half note tied to half note and 8th note next bar (followed by an 8th rest). After a quarter rest, 3 english horns play forte middle C [written G] *rinforzando* half note tied to half note and 8th note next bar (followed by an 8th rest). After a quarter rest in Bar 3, the english horns then play small octave B [written Line 1 F#] half note tied to half note and 8th note next bar. After two quarter rests, the bass clarinets play forte Line 1 D [written E] *rinforzando* quarter note down to (Bar 2) small octave Ab [written Bb] *rinforzando* half note tied to 8th note (followed by an 8th rest). After two quarter rests in Bar 3, they then play small octave G [written A] *rinforzando* quarter note up to (Bar 4) Line 1 DB [written Eb] *rinforzando* half note tied to 8th note. After two quarter rests in Bar 1, the contra bassoons

play forte small octave D rinforzando quarter note down to (Bar 2) Great octave Ab rinforzando half note tied to 8th note (followed by an 8th rest). After two quarter rests in Bar 3, they then play Great octave G quarter note up to (Bar 4) small octave Db half note tied to 8th note. The horns are stopped forte on Line 1 F# [written Line 2 C#] rinforzando 8th note (followed by rests). After two quarter rests in Bar 2, the horns play *mf* < *f* middle C dotted 8th to D-E 32nd notes to (Bar 3) F rinforzando 8th (followed by rests). Chimes in Bar 1 play Line 2 F# rinforzando dotted half note down to (Bar 2) C dotted half note up to (Bar 3) F dotted half note down to (Bar 4) Line 1 B dotted half note let vibrate. Vibes play with *pedal* on Line 1 F# quarter note down to C half note tied to half note and 8th note next bar (followed by an 8th rest) to (Bar 3) F quarter note down to small octave B half note tied to half note and 8th note in Bar 4. The harp sounds *ff* Line 1 F#/Line 2 F#/Line 3 F# dotted half notes down to (Bar 2) C dotted half notes up to (Bar 3) E# dotted half notes (enharmonic F) down to (Bar 4) small octave & Lines 1 & 2 B dotted half notes. The Moog ["Prog. #15, Oct (-1)"] plays *ff* Line 1 F# rinforzando-marked and also tenuto-marked quarter note down to C quarter note simile (followed by a quarter rest). In Bar 3 it sounds F quarter note down to small octave B quarter note.

Etc.

“Good Medicine” Cue M-3.

The harp is gliss *f* < *ff* from Great octave G# rinforzando 8th up to Line 2 G rinforzando 8th (G#-A-B#-C-D#-Eb-F#, etc) followed by a quarter and half rest and repeated next bar. The sus. Cymbal sounds *p* < *mf* x-headed 8th to x-headed 8th (followed by rests) and repeated next bar. The chimes sound forte (after an initial 8th rest) Line 1 Ab rinforzando dotted quarter note tied to half note (repeated next bar).

In Bar 3 the Moog [Prog # 52 Oct. (-1)] plays *p* Great octave Ab to F half notes to (Bar 4) D dotted half note tied to 9th note (followed by an 8th rest). After a quarter rest in Bar 3, flutes play *p* Line 2 C/Eb/Ab dotted half notes tied to dotted half notes and 8th notes next bar (followed by an 8th rest). English horns here play Line 1 C/Eb/Ab tied notes. Bass clarinets play here Line 1 Gb/Ab/Bb tied notes. C. Fags play as the Moog. After a half and quarter rest in Bar 4, horns with wood mutes start to play on small octave Ab quarter note, etc.

This brief delineation will at least give the reader some idea of how this interesting music was constructed.[end session 9:37 pm Tuesday]

TWILIGHT ZONE CUE SHEETS

I already offered four cue sheets in my CBS Collection paper (“One for the Angels” “Third from the Sun,” “Judgment Night,” and “Old Man in the Cave.”). Obviously these episodes did not have original scores commissioned by CBS for specific

composers to write. Instead CBS employed music editors such as Gene Feldman to use “stock” music, so to speak, to take the place of an original score. Normally the music editor decided what fragments of cues from different composers would “fit” a particular scene. Generally they did an excellent job. The same applied to the music placements selected for the second season of *The Adventures of Superman* starring George Reeves. The British music library selections really added to the quality of the show, in my opinion. I’ve already discussed this in great length in one or two of my blogs (see Blog # 37).

So let’s provide several more cue sheets so that the listener can pop in an episode of *The Twilight Zone* in the dvd player (or computer) and identify precisely what he or she is listening to. At the end of the cue sheets I will do a brief rundown of a cue(s) used prominently in the episode. For instance, I will start with “A World of His Own” cue sheet and then delineate Bernard Herrmann’s “Monday Morning” cue that was used three times in that episode.

Incidentally, the *Twilight Zone Café* on the Internet has a long thread detailing cue sheet information. Go to:

<http://twilightzonewor.9.forumer.com/index.php?s=c1693e2e405679f69b6ed7eab935bec8&showtopic=4163>

Also I see from my brief Google search that several if not all of the cue sheets are now available in a new book about the series:

<http://www.amazon.com/As-Timeless-Infinity-Complete-Twilight/dp/1887368760>

The exhaustive cue sheet information given on that site (and in the book) means I really don’t need to duplicate it here anew in this paper. What’s missing in the TZ Cafe analysis is the CBS Library cue identifications (e.g., CBS 8-63-D for “Monday Morning”) but that information is not crucial. What’s important is knowing what the piece of music is, who composed it, and where it is located on the dvd.

“A World of His Own” (Cue Sheet) Original airdate was on my birthday in 1960—July 1st. It was the final episode of the first season. Back in those golden years of television it was not unusual to watch new episodes of television series right thru June and even into July.

1	Twilight Zone Theme X-14	Bernard Herrmann	:25
2	Monday Morning VIII-63-D	Bernard Herrmann	:30
3	Light Dramatic Series # 6 X-6-1	Rene Garriguenc	:12
4	The Search # 3 VIII-43-D	Lucien Moraweck	:12
5	Light Dramatic Series # 12 X-6-1	Rene Garriguenc	:16
6	Harpichord Notes & Chords VIII-28B	Anonymous [CBS]	:05

7	Bell Notes VIII-32-A	Anonymous [CBS]	:04
8	Robot Rock VIII-65-D-1	Bruce Campbell	:13
9	Monday Morning	Bernard Herrmann	:17
10	Light Dramatic Series # 14 X-6-1	Rene Garriguenc	:12
11	Light Dramatic Series # 16 X-6-1	Rene Garriguenc	:14
12	Songe VIII-56-2	R. Challan	:52
13	Accent VIII-34-C	Bernard Herrmann	:12
14	Wacky VII-54	Wilbur Hatch	:04
15	Ho-Hum VII-54	Wilbur Hatch	:02
16	Robot Rock VIII-65-D-1	Bruce Campbell	:01
17	Waiting For Babies IX-52-D-3	Wilbur Hatch	:18
18	Songe VIII-56-2	R. Challan	:55
19	Shock Chord VIII-44-C	Lucien Moraweck	:02
20	Shock Harmonics #1 XI-1	Fred Steiner	:13
21	Accent VIII-34-C	Bernard Herrmann	:14
22	Vibraphone Effects VII-28	Anonymous [CBS]	:14
23	Utility Cues VIII-44-D	Bruce Campbell	:08
24	Shock Harmonics # 2 XI-1	Fred Steiner	:04
25	City Melancholy # 2 X-24	Rene Garriguenc	:11
26	Descending Pyramid VIII-34-C	Bernard Herrmann	:20
27	Shock Chord VIII-44-C	Lucien Moraweck	:03
28	Shock Harmonics #3 XI-1	Fred Steiner	:15
29	Brave New World IX-66-4	Bernard Herrmann	:10
30	Ruthless Ruth IX-52-D-3	Wilbur Hatch	:10
31	Ruthless Ruth IX-52-D-3	Wilbur Hatch	:06
32	Songe VIII-56-2	R. Challan	:54
33	Vibraphone Effects VII-28	Anonymous	:05
34	Shock Harmonics # 1 XI-1	Fred Steiner	:02
35	Monday Morning VIII-63-D	Bernard Herrmann	:22
36	Elegant Liza VIII-54-D	Wilbur Hatch/A. Wilkinson	:05
37	Twilight Zone Credit Theme X-14	Bernard Herrmann	:52

“Monday Morning” (Part I of the “Never Come Monday” radio score for the CBS Workshop dated July 13, 1939. When used for CBS Television, the identification is CBS VIII-63-D, and also X6997. I believe the cue number (very faded on the title page) is # 389. Descriptive cue sheets in the CBS Music Library describe the piece as “Light cheerful winds & strings on western or English folk song; relaxed.”

Moderato in Cut time, :35 duration. I am not precisely sure of the number of bars since at the moment I can only find my xerox of the title page of eleven bars, but I believe it is about 14 or 15 bars in length. Instrumentation: flutes, oboe, 2 clarinets, bassoon, 1 trumpet, triangle, harp, celeste, strings.

The celeste in Bar 1 is rolled *pp* between Line 1 E down to small octave E whole notes (repeated next bar) to (Bar 3) small octave and Line 1 E quarter notes (followed by a quarter and half rest). The triangle is rapidly beat rolled *p* on a whole note (located on the top space of the staff) repeated next bar to (Bar 3) a quarter note struck (followed by a quarter rest) to another quarter note (followed by a quarter rest) and repeated thru Bar 9 to (Bar 10) one more quarter note followed by rests. After two quarter rests in Bar 1, the harp is gliss *pp* from small octave E 32nd note gliss line up to Line 3 E 32nd note. In Bar 2, the harp is now rapidly fingered between Line 2 E and Line 1 B half notes (repeated in the second half of this bar). It is notated like the fingered trem of the strings. This is repeated thru Bar 9 to (Bar 10) B/Line 2 E quarter notes (followed by a quarter and half rest). Violins I show up in Bar 2 to play Line 3 E whole note in bowed trem fashion (three diagonal short slashes under the note) and repeated thru Bar 9. Violins II are bowed trem on Line 2 B whole notes thru Bar 9. B up to E is the strong and stable P4 interval.

After a half and quarter rest in Bar 2, the *solo* oboe starts to play the melody line (joined in Bar 3 by the other woodwinds with counter-melody lines). So we find Line 1 B up to Line 2 D staccato-marked 8th notes to (Bar 3) Line 2 E-E-E-G staccato quarter notes crescendo to (Bar 4) F#-E staccato 8ths to D staccato quarter note down to Line 1 B rinforzando half note decrescendo hairpin. These ten notes are under the phrase curve line (but *not a legato* phrase). The melody continues in Bar 5 on Line 2 E-E-D staccato quarter notes to E-D staccato 8ths down to (Bar 6) Line 1 B rinforzando dotted half note to same B up to Line 2 D legato 8ths this time crescendo to (Bar 7) staccato quarter notes Line 2 E-E-E up to G to (Bar 8) staccato 8th notes F#-G-A-B (crossbeam connected) to A-G-F#-E 8ths decrescendo hairpin to (Bar 9) D-E-Line 1 B-Line 2 D staccato 8ths to E-E rinforzando-marked quarter notes to (Bar 10) E rinforzando whole note tied to whole note next bar.

The flute in Bar 3 plays staccato quarter notes Line 1 G-A-B-Line 2 C crescendo to (Bar 4) D-Line 1 B-A-G quarter notes decrescendo to (Bar 5) A-B-A-B staccato quarter notes crescendo to (Bar 6) G-A-B-G decrescendo to (Bar 7) A-B-Line 2 C_D crescendo to (Bar 8) C-Line 1 B-C-B decrescendo to (Bar 9) A-G-B-A crescendo to (Bar 10) G# 8th non-staccato (followed by a quarter and half rest). Clarinet I plays as the flute (written transposed of course) thru Bar 9 to (Bar 10) Line 1 G# [written A#] whole note decrescendo and tied to whole note next bar. Clarinet II and the bassoon play staccato quarter notes Line 1 E-F#-G-A crescendo to (Bar 4) B-G-F#-E decrescendo to (Bar 5) F#-G-F#-G crescendo to (Bar 6) E-F#-G-E quarter notes to (Bar 7) F#-G-A-B to (Bar 8) A-G-A-G to (Bar 9) F#-E-G-F# to (Bar 10) E quarter note (followed by a quarter and half rest) for the bassoon, but clarinet II in Bar 10 plays Line 1 E [written F#] whole note tied to whole note next bar.

Also in Bar 10 the *solo* celeste returns to play *p* arpeggiando (vertical wavy line rolled chord) half note chords small octave G/B/Line 1 E (bottom staff) and (top staff) G/B/Line 2 E (E minor tonality) to small octave F#/A#/middle C#/F#/A#/Line 2 C# half notes (F# major) to (Bar 11) small octave A#/middle C#/F#/A#/Line 2 C#/F# (F# maj) to

small octave G#/B/Line 1E/G#/B/Line 2 E (E maj) half notes. Herrmann initially inserted the *8va* ottava above the notes but apparently crossed it out with a wavy line.

That's as far as I can go with this cue at the moment. [9:37 pm Friday, June 4, 2010]

The Twilight Zone: "The Hitch-Hiker" (Cue Sheet) 1-22-60 (1st season) airdate

1	Twilight Zone Theme	CBS 10-D-14	Bernard Herrmann	:40
2	Summer Scene	CBS 8-63-D	Bruce Campbell	:59
3	Summer Scene	CBS 8-63-D	Bruce Campbell	:06
4	Mysterioso	CBS 10-A-26	Gino Marinuzzi	:31
5	Star Chords	CBS 10-D-1	Jerry Goldsmith	:04
6	Summer Scene	CBS 8-63-D	Bruce Campbell	:14
7	The Knife	CBS 8-44-C	Bernard Herrmann	:08
8	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	:23
9	Tympani Punctuations	CBS 7-44	Rene Garriguenc	:02
10	Thrust In The Dark	CBS 7-56-A-1	Jerry Goldsmith	:14
11	Utility Cues	CBS 8-43-D	Bruce Campbell	:17
12	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	:08
13	Investigation # 2	CBS 7-45	Rene Garriguenc	1:03
14	Passage of Time	CBS 10-A-25	Rene Garriguenc	:15
15	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	:25
16	Passage of Time # 2	CBS 9-43-E	Rene Garriguenc	:14
17	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	:13
18	Somber Apprehension	CBS 7-46-A-1	Lucien Moraweck	:22
19	The Gold Hand	CBS 9-44	Bernard Herrmann	:06
20	Knife Chord	CBS 8-44-C	Jerry Goldsmith	:08
21	Somber Apprehension	CBS 7-46-A-1	Lucien Moraweck	:48
22	High to Low Punctuations	CBS 7-44-C	Lucien Moraweck	:08
23	The Search # 3	CBS 8-48-D	Lucien Moraweck	:15
24	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	:08
25	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	:40
26	Shock Therapy # 2	CBS 9-46-A	Rene Garriguenc	:23
27	The Station	CBS 10-D-14-1	Bernard Herrmann	:05
28	Menace Ahead # 2	CBS 7-46-C	Lucien Moraweck	:28
29	Discouragement # 2	CBS 9-44	Lucien Moraweck	:17
30	Rapid Flight	CBS 7-56-A-1	Jerry Goldsmith	:35
31	Somber Apprehension	CBS 7-46-A-1	Lucien Moraweck	:10
32	Shock Therapy # 4	CBS 10-A-26	Rene Garriguenc	:35
33	Shock Therapy # 2	CBS 9-46-A	Rene Garriguenc	:15
34	Ran Afoul	CBS 7-56-A	Jerry Goldsmith	:12
35	The Knife	CBS 8-44-C	Bernard Herrmann	:08
36	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	:09
37	Mad Harpsichord	CBS 8-28-B	Anonymous	:05
38	Doom	CBS 57-R1D	Jerry Goldsmith	:05

39	Run For Cover	CBS 57-R1D	Jerry Goldsmith	:38
40	Strange Visit	CBS 57-R1D	Jerry Goldsmith	:10
41	Into Danger	CBS 57-R1D	Jerry Goldsmith	:17
42	Punctuation	CBS 6-7	Lucien Moraweck	:05
43	The Secret Room	CBS 9-43-D	Jerry Goldsmith	:59
44	The Secret Circle	CBS 9-43-D	Jerry Goldsmith	:45
45	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	:39
46	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	1:05
47	Hitch Hiker	CBS 8-56-D-1	Bernard Herrmann	:05
48	Twilight Zone End Title	CBS 10-D-14	Bernard Herrmann	:39

Cue track # 8 is from the Hitch-Hiker score by Bernard Herrmann but the precise cue was not indicated in the cue sheet. It is actually Cue III located on the Definite Edition dvd starting at 2:39. Other dvd versions will have a difference of location by about 3 or 4 seconds in most cases. For instance, the Pre-Definitive Edition version is three seconds earlier starting at 2:36 (see the Twilight Zone Café, page 2: <http://twilightzonewor.9.forumer.com/index.php?s=d6f97e06a609098e42e1686f8e8c52d4&showtopic=4163&st=40>). The score is dated November 17, 1941 for CBS radio. When later recorded for CBS-Television it was placed in Library VIII, reel 56-D-1, cut # 19.

Lento in C time we find *muted* violins I sounding *ppp* Line 3 D whole note bowed trem (repeated thru Bar 4) while muted violins II play Line 2 A whole note, and violas (in the treble clef) on Line 2 D bowed trem note (again repeated next three bars). There are strongly stable intervals there of P5 (D up to A) and P4 (A up to D). The flute plays Line 1 D to Eb legato quarter notes crescendo hairpin back to D half note decrescendo hairpin (repeated next bar). The oboe plays Line 1 A to Bb quarter notes back top A half note (repeated in Bar 2). The clarinet plays small octave D [written D] to Eb [written F] quarter notes back to D half note (repeated next bar). The bassoon plays small octave A to Bb quarter notes to A half note (repeated next bar). After a half and quarter rest in Bar 1, the two stopped (+ sign over the notes) horns sound *f* > small octave Eb [written small octave Bb] quarter note. After a half and quarter rest in Bar 2, the horns then play Great octave Ab [written small octave Eb] stopped-effect quarter note. In Bar 2, the flute now plays Line 1 D up to Ab quarter notes to G half note (repeated next bar) while the oboe plays Line 1 A up to Line 2 C quarter notes down to B half note. The clarinet plays small octave D up to F quarter notes to E half note (repeated next bar). The bassoon plays small octave A up to middle C quarter notes to B half note (repeated next bar). After a half rest in Bar 3, the stopped horns play small octave G [written Line 1 D] quarter note to F# quarter note. After a half rest in Bar in Bar 4, the horns then play Line 1 Db to C [written Ab-G] quarter notes decrescendo hairpin.

The clip used on this episode here ends just before the 4th bar completes. However, to continue the music as written just a bit in case the reader is interested, the flute plays Line 1 Ab quarter note legato down to Eb dotted half note decrescendo hairpin

(repeated next bar) to (Bar 7) Ab quarter note to G dotted half note (repeated next bar). The oboe in Bar 5 plays Line 2 Eb quarter note down to Line 1 G dotted half note (repeated next bar) to (Bar 7) Line 2 Eb quarter note to D dotted half note (repeated next bar). The clarinet plays small octave F [written G] quarter note to Eb [written F] dotted half note (repeated next three bars). The bassoon plays small octave B quarter note up to Line 1 C dotted half note (repeated next bar) to (Bar 7) C quarter note to D half note back to middle C quarter note (repeated in Bar 8). Horns are not heard in these four bars but, after a half rest in Bar 5, violins I play Line 3 F# to G quarter notes legato to (Bar 6) Ab quarter note to G dotted half note. Violins II play this an octave lower register (Line 2 register). Violins in Bar 7 then play Lines 2 & 3 Ab to G half notes to (Bar 8) Ab to G half notes once again to (Bar 9) F# whole notes. Violas return in Bar 9 to play Line 1 B to Line 2 C quarter notes to Eb half note, and celli play Line 1 G to Ab quarter notes to B half note. *Muted* horns in Bar 9 return to play *p* small octave Ab/Line 1 D [written Line 1 Eb/A] dotted half notes up to Line 1 E/G quarter notes to (Bar 10) Db/F whole notes. Violins in Bar 10 play Lines 2 & 3 F to E quarter notes back to F-E quarter notes to (Bar 11) unison Line 3 Eb whole note. In Bar 11 the trumpets in cup mutes show up to sound *pp* < > Line 1 Eb/Ab [written F/Bb] quarter notes legato to E/A quarter notes to Eb/Ab half notes to (Bar 12) E/A E/A quarter notes to Eb/Ab half notes to E/A quarter notes to (Bar 13) F/Line 2 C [written G/Line 2 D] whole notes decrescendo. The “Trb” (trombone before he eventually started to habitually label it “Pos”) in a cup mutes plays small octave B to middle C quarter notes back to B half note to (Bar 12) C quarter note down to B half note up to C quarter note up to (Bar 13) Db whole note. After a half rest in Bar 11, horn I plays small octave F# to F quarter notes decrescendo. After a half rest in Bar 12, horn II plays small octave G to F# quarter notes. Horn I returns in Bar 13 to play Bb quarter note to middle C half note to Bb quarter note. Violins in Bar 10 play Lines 2 & 3 F to E back to F to E quarter notes to (Bar 11) unison Line 3 Eb whole note to (Bar 12) D whole note to (Bar 13) Db down to Line 2 Bb half notes to (Bar 14) A whole note to (Bar 15) G# whole note to (Bar 16) F whole note to (Bar 17) F# whole note. Incidentally Herrmann had slashed out Bars 14 thru 17.

Etc. [3:02 pm Sunday, June 06, 2010]

Cue track # 17 located at 6:53 on the Definitive Edition dvd (“Heading West?” asks the Hitch-hiker) is also Herrmann’s Hitch-Hiker music but this time cue I. The cue is dated November 17, 1941 in “Hollywood, Brentwood Height.” The CBS-Television designation is VIII-56-D-1, cut 17 & 18. *Very Slow* in C time, muted horns sound *sff* > Line 1 C/Db [written G/Ab] *rinforzando* whole notes (repeated next bar) to (Bar 3) small octave B/Line 1 D [written Line 1 F#/A] *rinforzando* whole notes *f* >. Muted trumpets play Line 1 E/G [written F#/A] whole notes (repeated next bar) to (Bar 3) Gb/G whole notes. Muted trombone plays small octave A# *rinforzando* whole note (repeated next bar) to (Bar 3) G whole note. After a quarter rest in Bar 1, the bassoon plays *ff* > small octave Db *rinforzando* dotted half note (repeated next bar) to (Bar 3) C dotted half note after that initial quarter rest. After a half rest in Bar 1, the timpani is trill *f* > on small octave C half note (repeated next bar) to (Bar 3), after a half rest, Great octave F# half note trill roll *mf* >. After a half rest in Bar 1, VC pluck *pizz* Great octave C quarter note let vibrate (followed by a quarter rest) and repeated next bar. CB pluck this on written small octave C. After a half rest in Bar 3, both VC/CB play Great octave F# quarter note (followed by

a quarter rest). I believe this is all that is heard in this cue track on that *twilight Zone* episode. However, to continue on a bit, the flute in Bar 4 shows up to sound *f* > Line 1 E rinforzando-marked whole note to (Bar 5) middle C# whole note *p* > to (Bar 6) C whole note. The oboe in Bar 4 plays Line 1 G rinforzando whole note to (Bar 5) F# whole note legato to (Bar 6) E whole note. The clarinet plays middle C# [written D#] rinforzando whole note to (Bar 5) small octave B [written Line 1 C#] whole note to (Bar 6) small octave F [written G] whole note. The bassoon in Bar 4 plays small octave G# whole note to (Bar 5) G whole note down to (Bar 6) Great octave Ab whole note. Now *arco*, VC/CB in Bar 4 plays < > (crescendo-decrescendo hairpins) Great octave B quarter note legato to Bb half note to A quarter note (repeated next bar) to (Bar 6) Ab whole note to (Bar 7) F whole note tied to whole note next bar. After a quarter rest in Bar 6, muted violins I play Line 2 G half note to F# quarter note up to (Bar 7) Bb whole note tied to whole note next bar to (Bar 9) B whole note tied to whole note next bar. After a quarter rest in Bar 6, violins II play Line 2 E half note to D# quarter note up to (Bar 7) Gb whole note tied to whole note next bar to (Bar 9) G whole note tied to next bar. After a quarter rest in Bar 6, muted violas play *pp* Line 2 C half note down to B quarter note up to (Bar 7) Line 2 Eb whole note tied to whole note next bar to (Bar 9) E whole note tied to whole note next bar. In Bar 7, the flute plays *pp* Line 1 Eb whole note tied to whole note next bar to (Bar 9) E whole note tied to next bar. The oboe is silent here but the clarinet plays small octave E whole note [written F#] tied to next bar to (Bar 9) E whole note tied to whole note next bar once again. [Note: Herrmann probably made a mistake for the clarinet in Bar 7. He should've written F natural (not F#) as written to show the Eb note (not E natural pitch). The F# written note in Bars 9-10 does fit, however] The bassoon plays small octave Ab whole note tied to next bar to (Bar 9) A whole note tied to next bar. After a quarter rest in Bar 7, the horns play *ppp* Line 1 C/Db rinforzando dotted half notes [Note: the rinforzando mark does not seem to best apply here in *ppp* low level sounding!] and repeated next bar to (Bar 9), after a quarter rest, small octave B/Line 1 D dotted half notes *ppp* (repeated next bar). After a quarter rest in Bar 7, the muted trumpets play Line 1 E/G dotted half notes (repeated next bar) to (Bar 9) Gb/Bb dotted half notes after the initial quarter rest (repeated next bar). After a quarter rest, the Pos play *pp* small octave A# rinforzando quarter note down to Db rinforzando half note (repeated next bar) to (Bar 9), after a quarter rest, G quarter note down to C half note (repeated next bar). After a half and quarter rest in Bar 7, the timp is trill *pp* on small octave C quarter note (repeated next bar) to (Bar 9), after the same rest marks, Great octave F# quarter note trill (repeated next bar).

Etc. [5:14 pm Sunday]

Cue track # 25 in this episode is Hitch-Hiker cue IV located on the Definitive Edition dvd. Here I believe Nan is talking about ““That thin gray man in the cheap shabby suit...” This cue is cut 20 of CBS VIII-56-D-1 reel. *Andante* in C time, the english horn sounds *f* > Line 1 Db [written Ab] dotted quarter note legato down to small octave G [written Line 1 D] 8th down to F# to F quarter notes (repeated next bar). The clarinet plays Line 1 Db [written Eb] dotted quarter note down to small octave G [written A] 8th, and so forth. The bassoon plays small octave Db dotted quarter note down to Great octave G 8th to F# to F quarter notes (repeated next bar). The two horns are stopped *ff* on Line 1 Db [written Ab] quarter note (followed by a quarter and half rest) and

repeated next bar. The celeste sounds *ff* Line 1 Db rinforzando quarter note followed by rests (repeated next bar). VC/CB (“no mute” until Bar 5) plays small octave Db quarter note down to Great octave G 8th to F# to F quarter notes (repeated next bar).

Etc.

Cue track # 45 in this episode is Hitch-Hiker cur VIII located on the Definitive Edition dvd at 22:29. The scene is when Nan mentally states, "The fear has left me now ... Ahead of me stretch a thousand miles of empty mesa." The instrumentation is simply the vibraphone and celeste. The vibe in Bar 1 sounds *pp* Line 1 C/Eb/G (C minor tonality) half notes let vibrate up to F/Ab/Line 2 C half notes (F min tonality) to (Bar 2) G#/Line 2 C#/E (C# min) whole notes let vibrate. After a half rest in Bar 2, the celeste sounds *pp* Lines 1 & 2 Eb quarter notes let vibrate to D quarter notes let vibrate. Repeat these two bars in Bars 3-4 and Bars 5-6. In Br 7, the vibe sounds middle C/Eb/G whole notes trem up to (Bar 8) F/Ab/Line 2 C whole notes trem to (Bar 9) G#/Line 2 C#/E whole notes trem and tied to whole notes trem next bar. After a half rest in Bar 9, the celeste plays Lines 1 & 2 Eb half notes to (end Bar 10) D whole notes.

End of cue. [6:14 pm]

Cue track # 46 is Hitch-hiker cue VIII located on the Definitive Edition dvd starting at 23:03 (about nine seconds earlier in the earlier dvd edition mentioned on that TZ Café site). With shades of the future “Sixth Sense” Bruce Willis movie I wonder if the writer of that script ever watched this episode of TZ?!), she resigns to the fact that she is actually “dead” all along!

The chimes sound forte Line 1 Db whole note let vibrate (repeated next bar). Horn I plays *f* > in stopped (+) fashion Line 1 Db [written Ab] whole note (repeated next bar) while horn II plays small octave Db. VC/CB play descending legato quarter notes small octave Db-Great octave Ab-G-E decrescendo hairpin (repeated thru Bar 7). Clarinet I plays this an octave lower register (silent in Bar 2) while in Bar 2 the bassoon takes over playing exactly as the celli & contrabasses. Repeat in Bars 3-4. The oboe in Bar 4 plays forte decrescendo Line 1 Eb whole note rinforzando and the clarinet on small octave Eb.

Etc.

The Twilight Zone: “Rip Van Winkle Caper” Airdate 4/21/61 (Second Season)

1	TZ Theme M.T. Etrange # 3	CBS XI-10-813-A	Marius Constant	:25
2	Montage (Suspense)	CBS X-56-E-485	Rene Garriguenc	:46
3	New Shoes	CBS XI-25-1-2394	Nathan Van Cleave	1:35
4	Moat Farm Murder	CBS XI-12-390-10, 12	Bernard Herrmann	:34
5	Moat Farm Murder	CBS XI-12-390-11	Bernard Herrmann	:34
6	Moat Farm Murder	CBS XI-12-390-3,6	Bernard Herrmann	:48
7	Third Act Opening	CBS CBS XI-25-1-2390	Nathan Van Cleave	:21
8	Moat Farm Murder	CBS XI-12-390-3, 6	Bernard Herrmann	:56
9	Jailbreak	CBS IX-71-D-1-1300	Jerry Goldsmith	:36
10	Moat Farm Murder	CBS IX-12-390-3,6	Bernard Herrmann	:33

11 Moat Farm Murder	CBS XI-12-390-1,4	Bernard Herrmann	1:12
12 Moat Farm Murder	CBS XI-12-390-5	Bernard Herrmann	:30
13 Moat Farm Murder	CBS XI-12-390-5,11	Bernard Herrmann	:45
14 Moat Farm Murder	CBS XI-12-390-1	Bernard Herrmann	:20
15 Mousson # 5	CBS X-48-19	M. Constant	:04
16 The Light	CBS X-56-D-1-1573	Bernard Herrmann	:50
17 Finale	CBS XI-25-1-2396	Nathan Van Cleave	:38
18 Twilight Zone Theme			
(A) Etrange # 3	CBS XI-10-813-A	M. Constant	:10
(B) Milieu # 2	CBS XI-10-811-16-B	M. Constant	:30

Cue I of Herrmann's *Moat Farm Murder* score was used at least once in this episode. *Lento* in C time, *sords* violins I play *pp* Line 3 A whole note tied to whole notes next three bars, while muted violins II play Line 3 G# tied whole notes, violas on Line 3 D tied whole notes, and celli on Line 2 Bb. The timp beats < > small octave Db down to Great octave F quarter notes back up to Db down to F (repeated in Bar 3). The Pos with a cup mute plays Great octave Ab whole note < > (repeated in Bar 5). Trumpet I plays Line 1 E [written F#] whole note and trumpet II on small octave B [written middle C#] whole note. Both trumpets don the cup mutes. Horn I is stopped (+) on small octave F [written middle C] whole note while horn II is stopped on small octave Db [written Ab] whole note. In Bar 3, flute I plays *pp* Line 3 Db legato down to Line 2 Ab half notes down to (Bar 4) F to E half notes. The oboe plays this an octave lower register. Two clarinets play Line 1 Db [written Eb] half note down to small octave Ab [written Bb] half note to (Bar 4) F to E half notes. Fag I plays small octave Db down to Great octave Ab half notes down to (Bar 4) F to E half notes.

Etc. [Note: I did not at the time of research yet discover the full score of Herrmann's *Moat Farm Murder*. I had to laboriously write down the notes exclusively from the Parts, so there may be an error now & then in my delineation since I'd rather have Herrmann's score in its entirety before me.]

Cue V is also used in this episode especially when Farwell strikes DeCruz with a gold bar, killing him. This is seen on the written score in Bar 7. The cymbal is crashed *fff*. The muted Pos sound *fff* Line 1 A whole note while muted trumpets sound Line 2 C/E whole notes. Flutes play *ppp* Line 3 Cb/Eb whole notes tied to whole notes next bar while the first clarinet plays vibrato Line 2 Ab tied whole notes. Divisi violins I play *ppp* Line 3 Cb/Eb whole notes tied to next bar while violins II play Line 2 Ab tied whole notes. In Bar 9 the timp beats *rinforzando* quarter notes Great octave F up to small octave Db down to F up to Db (repeated next three bars). Violins I are now *pizz* on Line 1 Db-Db-Db-Db quarter notes (Repeated next bar) to (Bar 11, now *arco* again) Db down to small octave Ab half notes, Violins II in Bar 9 pluck *pizzicato* small octave Ab-Ab-Ab-Ab quarter notes (repeated next bar) to (Bar 11) Line 1 Db down to small octave Ab half notes. Violas in Bar 9 pluck small octave F-F-F-F quarter notes (repeated next bar) and returning in end Bar 12 on F to E half notes. VC in Bar 9 pluck small octave E-E-E-E quarter notes (repeated next bar) and return in Bar 12 on Great octave F to E half notes.

CB pluck Great octave E-E-E-E quarter notes (repeated next bar) and return in Bar 12 Great octave F to E half notes. Pos in Bar 9 play *ff* > small octave Db down to Great octave F up to Db down to F quarter notes (repeated next bar). Trumpets play in Bar 9 both C and C# Line 1 whole notes only in Bar 9, and horns on Line 1 C/C# as well. Clarinets in Bar 10 play Line 1 Db whole note and Fag on small octave F, and flute I on Line 1 Db.

Cue III was used a few time in this episode. I believe they are located at the 12:51 point on my dvd (pre-Definitive Edition disc) and 14:23. Allow a few seconds variance perhaps in different pressing stamps. *Slow* in C time, violins I play *ppp* < > Line 1 Db to C legato 8ths figure (crossbeam connected) sounded 4X to (Bar 2) small octave B to A# 8ths sounded four times. Repeat these two bars in the succeeding bars thru end of cue (Bar 8). I believe 3 violins II play small octave Bb to A 8ths sounded 4X to (Bar 2) Ab to G 8ths. Repeat as given. Two violas play small octave Gb to F 8ths 4X to (Bar 2) E-D# 8ths four times. Repeat as given. Two celli are the only strings to play contrary motion of small octave C up to Db 8ths sounded 4X to (Bar 2) Great octave B up to small octave C 8ths. Repeat as given. One contrabass plays Great octave F to E 8ths sounded 4X to (Bar 2) F#-E 8ths.

Flute I is *vibrato* sounding *pppp* Line 3 Db whole note legato to (Bar 2) Ab whole note to (Bar 3) F whole note to (Bar 4) E whole note. Repeat these four bars in the next four bars. Flute II plays *pp* Line 2 Db down to Line 1 Ab half notes to (Bar 2) F to E half notes (silent rest of cue). Two clarinets play the same but an octave lower register. The bassoon shows up in Bar 7 to play small octave F# to G half notes to (end Bar 8) F# half note to F half note held fermata. Two horns in Bar 5 play *ppp* Line 1 Db down to small octave Ab half notes to (Bar 6) F to E half notes. Trumpet I in a cup mute in Bar 3 plays Line 2 C to Db half notes to (Bar 4) Line 1 Bb whole note decrescendo. Trumpet II plays Line 1 Ab to Bb half notes to (Bar 4) G whole note. The trombone in a cup mute plays Line 1 F to Gb half notes to (Bar 4) Eb whole note.

Back in Bar 1, the vibe sounds *ppp* Line 3 Db whole note down to (Bar 2) Line 2 Ab whole note to (Bar 3) F to (Bar 4) E whole notes. Repeat next four bars. I believe an organ plays the same pattern (flute stop).

Cue XI was also used at least once. I show the dvd location starting at 7:56 (cue sheet track # 5). It has a very eerie, distinctive sound due to the glisses of the harps. Violins I play *ppp* middle C 16th (usually it's a 32nd note) gliss line up but with no definite ending note (followed by a quarter rest) back down to Line 1 D note gliss line upward (followed by a quarter rest). This pattern continues in Bar 2 on Line 1 E gliss upward (followed by a quarter rest) to F# gliss upward (followed by a quarter rest) to (Bar 3) F# to E glisses in that rest pattern to (Bar 4) D to C. In Bar 5 these violins are now *ponticello* playing quarter note bowed tremolos Line 3 Db to C to Line 2 B to Bb to (end Bar 6) A to Ab to G to Gb. Back in Bar 1 violins II are gliss in this same rest pattern on Line 1 Db to Eb to (Bar 2) D up to F to (Bar 3) F to Eb to (Bar 4) Db to small octave B. Then they are bowed trem on Line 2 Bb to Ab to F to Gb quarter notes to (Bar 6) F-E-Eb-D. Back in Bar 1 the violas play Line 1 Db down to small octave Ab half notes to

(Bar 2) F to E half notes (repeat next two bars only). VC play small octave Db down to Great octave Ab half notes to (Bar 2) F to E half notes (repeat next two bars only).

After a quarter rest in Bar 1, the cymbal is rolled a quarter note < > (followed by another quarter rest) to another quarter note trem (notated on the top space of the staff). Repeat to end of cue. After a quarter rest in Bar 1, two horns play middle C# [written G#] quarter note in stopped effect (+ above the note) followed by a quarter rest and then Eb [written Bb] stopped quarter note. Following the same rest pattern in Bar 2 we have F to G stopped quarter notes to (Bar 3) F to Eb to (Bar 4) C# to C in “muted, not stopped effect) to (Bar 5) Db-D-Eb-E crescendo quarter notes to (end Bar 6) F down to E to Eb to D quarter notes.

End of cue. [end session 10:19 pm Sunday]

Cue XII from Herrmann’s *Moat Farm Murder* score was also used in this episode, I believe located on my dvd for cue track # 4 at 6:29. *Slow* in C time, flute I plays *ppp* Line 3 Db quarter note legato down to Line 2 Db quarter note (followed by a half rest). Flute II and the oboe play this an octave lower register. After a half rest in Bar 1, the vibe sounds Line 2 C down to Line 1 C quarter notes let vibrate.

In Bar 2, all violins and violas play *ppp* Line 1 B quarter note gliss down to small octave B quarter note (followed by a half rest). After a half rest in Bar 2, VC/CB play small octave Bb quarter note gliss down to Great octave Bb quarter note. The vibe in Bar 3 returns to play Line 2 C down to Line 1 C quarter notes (followed by a half rest). After a half rest in Bar 3, flute I once again plays Line 3 Db down to Line 2 Db quarter notes while flute II & the oboe play Line 2 Db down to Line 1 Db quarter notes. In Bar 4, violins and violas play Line 1 Bb quarter note down to small octave Bb quarter note (followed by a half rest). After a half rest in Bar 4, VC/CB play small octave B down to Great octave B quarter notes. Once again all the strings here are gliss. The vibe in Bar 5 plays Line 1 C down to middle C quarter notes (followed by a half rest). After a half rest in Bar 5, the VC/CB play I believe small octave Db quarter note gliss down to Great octave Bb quarter note. After a half rest in Bar 6, violins I play Line 2 B gliss down to Line 1 B quarter notes (followed by a half rest) while violins II and violas play Line 1 B down to small octave B quarter notes (followed by a half rest). After a half rest in Bar 6, the flutes and oboe repeat Bar 3. The vibe in Bar 7 play once again Line 2 C down to Line 1 C quarter notes (followed by a half rest). After a half rest in Bar 7, violins and violas play Line 1 Bb down to small octave Bb quarter notes in gliss effect, while VC/CB also join in to play small octave BB down to Great octave BB quarter notes.

I am not sure at the moment but I believe Cue VI was also used in this episode. The distinctive sound in this cue is Herrmann’s very rare use of the gourd or *guiro* if you prefer). *Slow* in C time, clarinet I sounds *pp* (*sub tone at mike*) small octave BB [written middle C] quarter note down to F [written G] dotted half note (repeated next bar). Clarinet II also sounds sub-tone effect on small octave Gb [written Ab] quarter note legato down to D dotted half note (repeated next bar).

After a half rest in Bar 1, the flute plays *pp* < > Line 1 C half note (repeated next bar). After a half rest, the oboe plays Line 2 Db half note. After a half rest in Bar 1, the bassoon plays Line 1 Db to C 16ths (followed by an 8th and quarter rest). And after a half rest in Bar 1, the gourd plays an 8th note duration of notes (actually sounds longer in duration) notated here as six 32nd notes with no heads or “x”s—simply stems (followed by an 8th and quarter rest) and repeated next three bars. So it was fairly quickly scraped on the serrated side, probably with a wooden stick but Herrmann did not indicated how it was meant to be played here.

In Bar 3, clarinet I then plays small octave B [written middle C#] quarter note down to F# [written G#] dotted half note (repeated next bar) while clarinet II plays small octave G quarter note to Eb dotted half note. After a half rest, the flute plays Line 1 Db half note while the oboe plays Line 2 D half notes (repeated next bar). After a half rest, the bassoon plays Line 1 D to Db 16ths (followed by an 8th and quarter rest). In Bar 5 clarinet I then plays small octave Bb half note legato down to F half note to (Bar 6) B to F# half notes to (end Bar 7) small octave Eb whole note held fermata. Clarinet II plays small octave Gb down to D half notes to (Bar 6) G to Eb half notes to (Bar 7) D whole note held fermata. After a quarter rest in Bar 5, the flute plays < > middle C half note (followed by a quarter rest) to (Bar 6) Db half note in that rest pattern to (Bar 7), after a quarter rest, C dotted half note. The oboe in that rest pattern play Line 2 Db half note to (Bar 6) D half note to (Bar 7) Db dotted half note held fermata. After a quarter rest in Bar 5, the bassoon plays Line 1 Db-C 16ths followed by rests to (Bar 6) D-Db 16ths to (Bar 7) Db-C 16ths. After a quarter rest in Bar 5, the gourd is scraped (again notated as six 32nd notes) followed by rests and repeated next two bars.

End of cue.

I am not sure if Cue X was used briefly in this episode (I don't want to pop in the dvd again!) but I'll describe the cue anyway. The oboe plays *pp* < Line 3 Db whole note tied to whole note next bar decrescendo hairpin. Clarinet I plays small octave F# [written G#] whole note tied to whole note next bar, while clarinet II plays small octave D tied whole notes. After a half rest in Bar 1, the flute is *flutter* on Line 2 Db down to Line 1 Gb quarter notes < > to (Bar 2) Line 1 D to Db to C to Db quarter notes. After a half rest in Bar 1, the vibe sounds *pp* Line 2 Bb to Gb quarter notes let vibrate to (Bar 2) D-Db-C-Db quarter notes to (Bar 3), after a quarter rest, Line 1 Bb half note let vibrate, and followed by a half rest. In Bar 3, the bassoon plays crescendo Line 1 Db quarter note legato to C 8th (followed by an 8th rest) to same Db quarter note to C 8th (followed by an 8th rest) to (end Bar 4) Line 1 Db half note legato to C half note held fermata. In Bar 3, violins I sound very loudly *fff* Line 1 Db 8th on the down-bow to C 8th on the down-bow (connected by a crossbeam) and followed by a quarter and half rest. Violins II play on the down-bow middle C-Db 8ths, violas on small octave F-Gb 8ths, celli on small octave F-Gb 8ths, and CB also on F-Gb 8ths followed by rests. As given the bassoon is solo in end Bar 4.

End of cue.

I know that several *Moat Farm Murder* cues were used in the popular “Nightmare at 20,000 Feet” episode starring William Shatner, so I’ll list the cue sheet information now:

1	TZ Theme M. T.		Marius Constant	:09
2	Onslaught	CBS 13-3-4434	Fred Steiner	:35
3	The Station	CBS 10-56-1568	Bernard Herrmann	:07
4	The Station	CBS 10-56-1568	Bernard Herrmann	:07
5	Struggle	CBS 12-78-3412	Fred Steiner	:36
6	Moat Farm Murder	CBS 11-78E-390-4	Bernard Herrmann	:31
7	Goodbye Keith	CBS 11-78E-8-2243	William Lava	:06
8	Moat Farm Murder	CBS 11-78E-390-5	Bernard Herrmann	:04
9	Second Vision	CBS 12-78-3413	Fred Steiner	:21
10	Puzzles	CBS 12-78-3404	Fred Steiner	:46
11	Forboding Preamble	CBS 12-27-4278	Lyn Murray	:11
12	Moat Farm Murder	CBS 11-78E-390-5	Bernard Herrmann	:16
13	Struggle	CBS 12-78-3412	Fred Steiner	:36
14	Goodbye Keith	CBS 11-78E-8-2243	William Lava	:06
15	The Sun	CBS 10-56-D-1-1570	Bernard Herrmann	1:04
16	Moat Farm Murder	CBS 11-78E-390-4	Bernard Herrmann	:21
17	Moat Farm Murder	CBS 11-78E-390-13	Bernard Herrmann	:32
18	The Station	CBS 10-56-D-1568	Bernard Herrmann	:47
19	Dead Phones	CBS 12-78-3408	Fred Steiner	:18
20	Moat Farm Murder	CBS 11-78E-390-11	Bernard Herrmann	:29
21	Moat Farm Murder	CBS 11-78E-390-13	Bernard Herrmann	:19
22	Ford’s Theater	CBS 12-78-2-3420-A	Jerry Goldsmith	:17
23	Moat Farm Murder	CBS 11-78E-390-14	Bernard Herrmann	:16
24	Goodbye Keith	CBS 11-78E-8-2243	William Lava	:06
25	Dirge	CBS 7-56A-1-412-R	Jerry Goldsmith	:14
26	Now We Move	CBS 13-19-4287	Nathan Van Cleave	:17
27	A Story # 1	CBS 12-66-1-863-3	Marius Constant	:03
28	Magdalena Curtain#3	CBS 10-47E-332-C	Lyn Murray	:05
29	TZ End Title including			
	(A) Etrange # 3	CBS 11-580813-A	Marius Constant	:09
	(B) Milieu # 2	CBS 11-58-811-16-B	Marius Constant	:22

Cue XIII from *Moat Farm Murder* was used two times in this episode.
Instrumentation: 2 flutes, oboe, 2 clarinets, bass clarinet, 2 bassoons, 2 horns, 2 trumpets, 1 trombone, vibre, organ, harp, violins I & II (violas/VC/CB are tacet). Length is seven bars.

Flute I in Bar 1 plays Line 1 C whole note < > while clarinets play small octave Eb/F whole notes, and bass clarinet on middle C [written D] whole note. Fag II plays

middle C whole note as well. The vib sounds *ppp* Line 2 Db whole note trem (repeated thru Bar 7).

In Bar 2 we have considerable more activity! Violins I sound *ppp* Line 3 Db whole note tied to whole notes next three bars crescendo to (Bar 6) half note *ff* (followed by a half rest). Violins II play this on Line 2 C tied notes. The harp plays *ppp* Line 2 C/Line 3 Db whole notes repeated next three bars to (Bar 6) half notes (followed by a half rest). The organ (flute stops) play same Line 2 C/Line 3 Db tied notes.

Flute I plays Line 1 C quarter note trill (to flat) < > (followed by a quarter rest) to Db quarter note trill (followed by a quarter rest) and repeated next three bars. After a half rest in Bar 6, the flutes plays *pp* Line 1 Eb half note tied to whole note next bar held fermata. Flute II in Bar 2 plays Line 2 C whole note repeated thru Bar 5 to (Bar 6) half note *ff* (followed by a half rest) returning next bar on same C half note. The oboe in Bar 2 plays < > Line 2 Db legato to C half notes to (Bar 3) Line 1 B to Bb half notes up to (Bar 4) Line 2 Db to C half notes to (Bar 5) Line 1 B to Bb half notes. After a quarter and 8th rest in Bar 6, the oboe plays *ff* Line 1 Eb rinforzando 16th to same Eb double-dotted rinforzando quarter note to (Bar 7) whole rest held fermata. Clarinet I in Bar 2 is trill on small octave Eb quarter note (followed by a quarter rest) to E quarter note (followed by a quarter rest) and repeated next three bars. After a half rest in Bar 6, clarinet I plays *ppp* Line 1 Cb [written Db] half note tied to whole note next bar held fermata. Clarinet II in Bar 2 is trill on small octave F quarter note (followed by a quarter rest) to Gb quarter note (followed by a quarter rest) and repeated thru Bar 5. After a half rest in Bar 6, clarinet II then plays *ppp* small octave Ab half note tied to whole note next bar. The bass clarinet follows the flute I line as given (and same Line 1 register). Fag I in Bar 2 plays small octave Db half note down to Great octave Ab half note to (Bar 3) F to E half notes (repeat these two bars in the next two bars). After a half rest in Bar 6, Fag I plays *fff* small octave Ab rinforzando 16th to same Ab rinforzando double-dotted quarter note. Fag II in Bar 2 plays Line 1 D quarter note (followed by a quarter rest) to Db quarter note (followed by a quarter rest) and repeated next three bars. After a half rest in Bar 6, Fag II plays Line 1 Eb half note tied to whole note next bar. After a quarter rest in Bar 2, stopped horn I plays middle C [written Line 1 G] quarter note (followed by a quarter rest) to Db quarter note (followed by a quarter rest) and repeated next three bars. After a half rest in Bar 6, horn I plays Line 1 Eb rinforzando 16th to same Eb [written Bb] double-dotted quarter note. Horn II in Bar 2 plays Line 2 Db [written Ab] half note to C [written G] half note to (Bar 3) Line 1 B to Bb half notes (repeat these two bars in the next two bars) to (Bar 6) *col* horn I. Trumpet I in a cup mute plays Line 2 Db [written Eb] quarter note (followed by a quarter rest) to C quarter note (followed by a quarter rest) and repeated next three bars. After a half rest in Bar 6, trumpet I plays Line 2 E [written F#] rinforzando 16th to E double-dotted quarter note. Trumpet II plays in Bar 2 Line 2 C [written D] quarter note (followed by a quarter rest) to Line 1 B [written C#] quarter note (followed by a quarter rest) and repeated next three bars. After a half rest in Bar 6, trumpet II plays Line 2 E 16th to C double-dotted quarter note.

End of cue. [And end of session Monday, June 07, 2010 at 9:52 pm]

Cue IV was also used in this episode. *Slow* in C time, the cue is eight bars. Divisi violins I play *ppp* < > Line 2 E/Gb half notes legato to Db/F half notes to (Bar 2) C/Eb half notes to Line 1 B/Line 2 D half notes < >. Repeat these two bars for violins I in Bars 3-4, 5-6, and 7-8. Violins II play Line 1 G/Line 2 C half notes to Gb/B half notes to (Bar 2) G/Bb to F/A half notes. Repeat these two bars in succeeding bars as given. Violas show up in Bar 2 to play Line 1 Db down to small octave Ab half notes decrescendo to (Bar 3) F to E half note (and then silent in the rest of the cue). VC in Bar 2 play small octave Db half note down to Great octave Ab half note down to (Bar 3) F to E half notes. Repeat these two bars in Bars 4-5 only. CB in Bar 4 play small octave Db down to Great octave Ab half notes to (Bar 5) F to E half notes (then silent to end of cue). In Bar 6, two trumpets in cup mutes show up to play *pp* < > Line 2 Db down to Line 1 Ab [written Eb-Bb] half notes to (Bar 7) F to E half notes (silent in end Bar 8). The trombone with a mega mute plays Line 1 Db half note (followed by a half rest) to (Bar 7) small octave F half note decrescendo (followed by a half rest) to (Bar 8) Great octave Bb whole note held fermata.

Back in Bar 1, two stopped horns play small octave Db [written small octave Ab] quarter note < > and played 4X per bar (repeated to end of cue). The vibe sounds *f* > Line 1 Db-Db-Db-Db quarter notes let vibrate and repeated to end of cue. After an 8th rest in Bar 1, flutes play < > for each quarter note Line 1 A-A-A quarter notes to A 8th tied to 8th note next bar (same quarter note duration) to A-A-A quarter notes to A 8th tied to 8th next bar, and so forth. Repeat to end of cue. After an 8th rest, two clarinets play the same pattern as the flutes on small octave A [written B] notes. After an 8th rest, the bassoon plays this pattern on small octave A notes.

End of cue. Overall the tonalities are ambiguous (not unusual for Herrmann's Early Works). Herrmann got more clear cut and consistent by the late Forties or early Fifties—and that means consistently tonal with few exceptions such as *Psycho* (although the genesis of that score was also an Early Work, as I've discussed before). Note that the very first chord if you focus just on the strings is both the C major and the C maj b 5th because we have both the G and the Gb notes played. The tonalities become even more blurred and dissonant when you include other instruments because you add A/C/Db to the mix.

Cue V was also used in this episode. *Slow* in C time, the cue is 12 bars in length. Flute I plays Line 2 C# legato to C quarter notes to B to Bb quarter notes to (Bar 2) A-Ab to G-F# quarter notes (each two-note pattern is decrescendo). Repeat these two bars in the next two bars. This flute returns in Bar 7 to play *ppp* Line 3 Eb whole note tied to whole note next bar. After a whole rest in Bar 9, flute I then plays in Bar 10 on Line 1 Db whole note. Flute II finally shows up in Bar 7 to play Line 3 Cb whole note tied to whole note next bar. That's it for the flutes.

Sord horn I plays *p* small octave C# [written G#] 16th up to F# [written Line 1 C#] dotted 8th decrescendo. This two-note figure is played 4X and repeated thru Bar 4. Muted horn II plays *pp* > small octave C#-C#-C#-C# quarter notes repeated thru Bar 4. Horns return in Bar 9 to play *sff* > both Line 1 C (horn II) and C# (horn I) whole notes. *Div*

violins I play *ppp* Line 2 Ab/Line 3 C half notes legato to (???)--- hmmm, perhaps I hand-copied it wrong because they are the same Ab/C half notes. Repeat thru Bar 4. Violins II play Line 2 D/F# half notes to Bb/F half notes (repeated next three bars). Violas in the treble clef play Line 1 A/Line 2 C# half notes to Ab/C half notes. Perhaps this means that violins I play A/C# to Ab/C half notes... In Bar 5, VC/CB show up to play small octave C#-A down to Great octave B-Bb quarter notes to (Bar 6) A-Ab to G-F# quarter notes. Clarinets and bassoon in Bar 5 play Line 1 Db down to small octave Ab to F to E legato 8ths figure (crossbeam connected) played again in that bar and repeated next bar. Muted trumpets show up in Bar 7 to play *fff* Line 2 C/E whole notes while the muted Pos plays Line 1 A whole note. The cymbal crashes. Violins I here play *ppp* Line 3 Cb/Eb whole notes tied to whole notes next bar while violins II play Line 2 Ab tied whole notes. I incidentally already discussed Bars 7-8 earlier when discussing a different cue sheet that also used this cue (“Rip Van Winkle Caper”). I discussed the rest of the cue there.

[end session 10:26 pm Tuesday, June 08, 2010]

Cue XIV was used once towards the end of this episode. *Slow* in C time, the cue is six bars in length. VC/CB/bassoon play Great octave F quarter note legato up to small octave Db quarter note (m6 interval) to same Db quarter note but this time *rinforzando*-marked (followed by a quarter rest for the VC/CB) but the bassoon continues up to Line 1 D quarter note. Repeat next two bars except that VC in Bars 2 and 3 do play up to Line 1 D quarter note. Violins I in Bar 2 play *ff* Line 1 F legato up to Line 2 Db quarter notes to same Db quarter note legato up to Line 3 D quarter notes (repeated next bar). Violins II play Line 1 F down to Db quarter notes to same Line 1 Db quarter note up to Line 2 D quarter note (repeated next bar). Violas play small octave F up to Line 1 Db quarter notes to same Db up to Line 2 D quarter notes (repeated next bar). After a half and quarter rest in Bar 1, flute I plays Line 1 D quarter note up to (Bar 2) F legato up to Line 2 Db quarter notes to same Db quarter note up to Line 3 D quarter note (repeated next bar). Flute II plays Line 3 A down to D half notes (repeated next bar). After a quarter rest in Bar 2, the oboe plays *ff* Line 1 Db quarter note to same Db quarter note legato up to Line 2 D quarter note (repeated next bar). Oboe II plays Line 2 Ab half note to G half notes (repeated next bar). After a half and quarter rest in Bar 1, the clarinets play Line 1 D [written E] quarter note down to (Bar 2) small octave F up to Line 1 Db quarter notes to same Db up to Line 2 D quarter notes (repeated next bar).

Muted horn I in Bar 2 sounds *ff* Line 2 Cb [written Gb] *rinforzando* half note down to Line 1 G [written Line 2 D] *rinforzando* half note (repeated next bar). Muted horn II plays Line 1 Ab [written Line 2 Eb] *rinforzando* half note down to Line 1 D [written Line 1 A] *rinforzando* half note (repeated next bar). Muted trumpet I plays Line 2 Ab [written Bb] *rinforzando* half note down to D [written E] *rinforzando* half note (repeated next bar), while trumpet II plays Line 1 Eb [written F] half note down to Line 1 B [written Line 2 C#] *rinforzando* half note (repeated next bar). Muted Pos plays *ff* Great octave F up to small octave Db quarter notes to same Db quarter note up to Line 1 D quarter note (repeated next bar). The timp in Bar 1 is trill rolled on Great octave F whole note crescendo and then (in Bar 2) gliss rolled from that F quarter note gliss line upward

to Db-Db rinforzando quarter notes (repeated next bar). After a half and quarter rest in Bar 2, the cymbal crashes an x-headed quarter note (notated just above the top line of the staff) and repeated next bar. The organ in Bar 2 plays Line 1 Ab/Line 2 Cb/Eb half notes to F/G/B/Line 2 D half notes (repeated next bar).

In Bar 4 the muted horns play *fp* < Line 1 Db/F [written Ab/Line 2 C] whole notes to (Bar 5) small octave F unison whole note *fff* to (end Bar 6) small octave F-F rinforzando quarter notes (followed by a half rest held fermata). Muted trumpets in Bar 4 play Line 1 Ab/Line 2 Db whole notes *fp* < to (Bar 5), after a half rest, Line 2 Gb whole note (silent next bar). The trombone plays small octave F whole note *fp* < down to (Bar 5) Great octave F whole note to (Bar 6) same Great octave F-F rinforzando quarter notes (Followed by a half rest). After a quarter rest in Bar 4, the timp beats forte small octave Db down to Great octave F back up to small octave Db rinforzando-marked quarter notes down to (Bar 5) Great octave F whole note trill to (Bar 6) F-F rinforzando quarter notes (followed by a half rest). The organ in Bar 5 plays *ff* Great octave F whole note to (Bar 6) F rinforzando quarter note (followed by rests). The oboe in Bar 4 plays *ff* < Line 1 C whole note. Clarinets play Line 1 C whole note down to (Bar 5) small octave F whole note to (Bar 6) same F-F rinforzando quarter notes (followed by a half rest). Fags in Bar 5 play Great octave F whole note to (Bar 6) F-F rinforzando quarter notes. Violins return in end Bar 6 to play Line 1 F-F rinforzando quarter notes (followed by a half rest held fermata). Violas here play small octave F-F quarter notes, and VC/CB play Great octave F to F rinforzando quarter notes (followed by a half rest held fermata).

End of cue.

Completed Wednesday, June 09, 2010 at 5:40 pm PDT
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