

[Film Score Blogs] Blog #63
[Friday, February 1, 2019 at 7:22 am]

Went on the computer at 6 am this morning and gladly saw an email on my G-mail account from midi expert, Aleksandar Popović. He finished his midi on my re-orchestration of "Police Van"--the Finale cue from Herrmann's *Police Force* suite of cues. I immediately created a Vimeo video & then a YouTube video of the music:



<https://vimeo.com/314796735> [Police Van] Vimeo

<https://youtu.be/9xpxPSBN6uM> [Police Van] YouTube



Now I'll finish this new blog for my FSR update for Sarah to upload, finish with today's update on my *Police Force* paper, and do a few maintenance checks on the site to make sure everything is ok with the online links.

[Thursday, January 31, 2019 at 2:52 PM]:

Early this morning I decided to also redo my old rundown analysis of Herrmann's December 1957 television suite, "Outer Space." Just finished it 2-3 minutes ago. I basically added images and more material related to the music.

[Wednesday, January 30, 2019 at 8:34 pm]:

A point of interest this month this year: January 15 marked the 20th anniversary of this original site of Film Score Rundowns (1-15-1999). I gather not too many sites from 20 years ago have endured that long, statistically speaking. Overall I tend to update this site 2 or 3 times a year. The last one was September 15, 2018 with many important updates. This one will be far more modest.

My first & foremost project for the new update was to write an official online cd review of *The Bride Wore Black* released by *Quartet Records* two weeks before Christmas 2018. This release came as a big surprise. Coincidentally just a few weeks before this I presented on Vimeo several videos of unused music by Herrmann from this very score! Overall I liked the cd performance in most cases but there were many issues (errors) connected with the music that was given to the orchestra (wrong notes, wrong placements, omissions, etc). At best I give it a marginal thumbs up but just barely. Management needs to do a better job when they next tackle *Endless Night*....

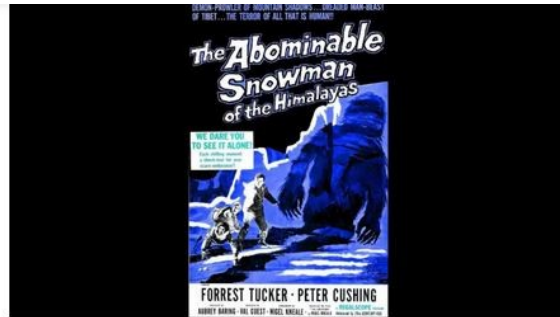
Sunday, January 27, 2019 7:31 am PST

Newly linked VIMEO site since last blog:

<https://vimeo.com/user85483110>



"Civil War cue X" music by Bernard Herrmann
 Bill Wrobel-Film Score Rundowns | 21 plays



"The Abominable Snowman" Humphrey Searle
 Bill Wrobel-Film Score Rundowns | 21 plays



"Waiting" [unused sketch music] Bernard Herrmann
 Bill Wrobel-Film Score Rundowns | 23 plays



"Harbor" [BENEATH the 12 MILE REEF] Bernard Herrmann
 Bill Wrobel-Film Score Rundowns | four plays



Although I created the Vimeo site about eight months ago, I did not become *really* involved with it on an active daily basis until about 3-4 months ago when Midi music artisan expert Aleksandar Popović & I decided to again actively collaborate on unused Bernard Herrmann cues, starting with *The Man Who Knew Too Much*.

Here is the first one of that batch of TMWKTM--"Loneliness"...

<https://vimeo.com/297227779>



Loneliness video COMPLETE VIDEO

3 months ago | More

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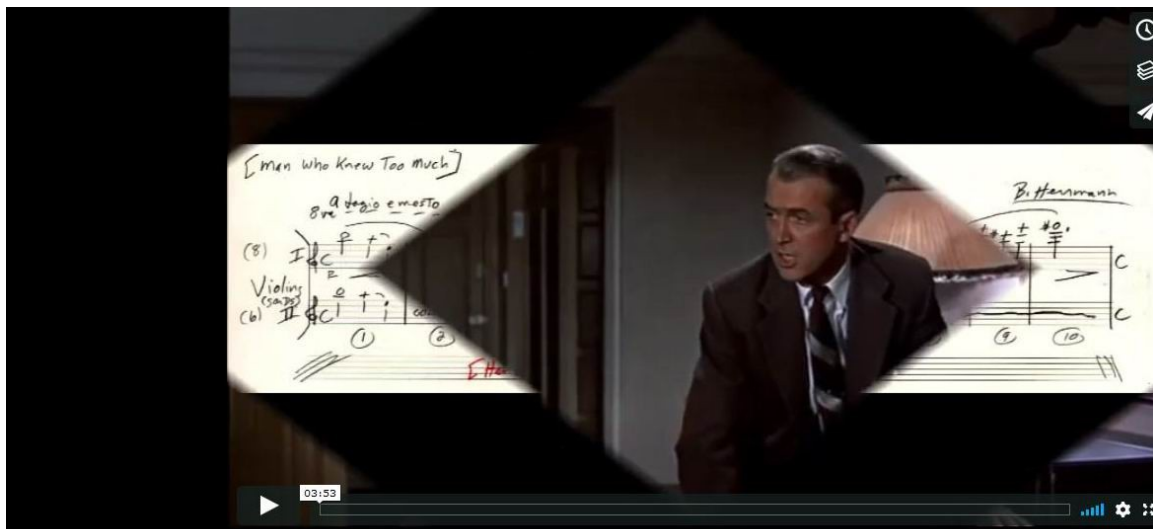


Loneliness video ...
Bill Wrobel-Film Score Rundowns



Vimeo Best of the

I noticed just now that in my haste to post that video over three months ago I misspelled "Loneliness." So I went to the edit section to change it...



"Loneliness" THE MAN WHO KNEW TOO MUCH NOT YET RATED

3 months ago | More

Bill Wrobel-Film Score Rundowns

<https://vimeo.com/297227779> [Loneliness TMWKTM]

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"Loneliness" definitely has that lonely feeling with the soli strings. I'm sure this unused cue was meant to be placed somewhere after Jo (played by

Doris Day) discovers her son, Hank, was kidnapped. While this movie is not one of my favorite Hitchcock film scored by Herrmann, I liked James Stewart as the star. There is minimal music in this movie, and you can probably see why since maybe a third of it was edited out! Few people know about it because only die-hard Herrmann researchers such as myself studied the score thoroughly.

<https://vimeo.com/297353257> [The Stairs TMWKTM]

<https://vimeo.com/297720225> [The Gun TMWKTM]

<https://vimeo.com/299001827> [Postlude TMWKTM]

There are some interesting stories about this Reel 9 Part B music that, incidentally, was not used in the final edit of the movie. The cue was meant to take place at the "Ambrose Chapel" location as the congregation is told to leave the premises. Just prior that congregation sang a hymn originally conceived circa 1791, "The Portents." It was from a collection titled "Psalms & Hymns of Magdalen Chapel."

Slowly & Reverently

Hymn "The Portents" from "Psalms & Hymns of Magdalen Chapel (1791)" ARR. B. Herrmann

Soprano
Alto
Tenor
Bass

From whence these dire por- tents A- round that earth and heav'n A mass? where save- do earth quakes close- to ground?

(etc.)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭

Hand-copied by Bill Wrobel } basis for 91B "Postlude" TMWKTM

[Man who Knew Too much] 9B "PostLUde" [Not Used]

Andante B. Herrmann

English Horn

Clarinet (Bb)

(2) Bass Clarinet (Bb)

(3) Pos

Hand-copied by Bill Warbel

Herrmann based his "Postlude" cue on this hymn sung in the congregation scene.



Anyway, "Postude" by Herrmann was religious themed music based on a hymn over two hundred years ago. And I say "Amen" to such creatively arranged religious music by Herrmann! :)



The next image below is Herrmann's "A-men" from his *Wuthering Heights*.

Handwritten musical score for the piece "Withering Heights" (Amen). The score is written on five staves, each with a different instrument or voice part. The notation includes notes, rests, dynamics, and articulation marks.

Staff 1: Horns 1, 2
 Key signature: one sharp (F#). Time signature: common time (C).
 Notes: A (quarter), men (quarter).
 Dynamics: mf (mezzo-forte).
 Articulation: crescendo hairpins leading to *ppp* (pianissimo).

Staff 2: Horns 3, 4
 Notes: A (quarter), men (quarter).
 Dynamics: mf (mezzo-forte).
 Articulation: crescendo hairpins leading to *ppp* (pianissimo).

Staff 3: Harps I & II
 Notes: A (quarter), men (quarter).
 Dynamics: mf (mezzo-forte).
 Articulation: crescendo hairpins leading to *ppp* (pianissimo).

Staff 4: Violas
 Notes: A (quarter), men (quarter).
 Dynamics: mf (mezzo-forte).
 Articulation: crescendo hairpins leading to *ppp* (pianissimo).

Staff 5: VC (Violoncello) & CB (Contrabasso)
 Notes: A (quarter), men (quarter).
 Dynamics: mf (mezzo-forte).
 Articulation: crescendo hairpins leading to *ppp* (pianissimo).

Below are the Vimeo videos I made with midi by Aleksandar Popović :

<https://vimeo.com/299257005> [Finale TMWKTM]

<https://vimeo.com/299713123> [The Fight TMWKTM]

<https://vimeo.com/299911710> [Arab Trio II TMWKTM]

Herrmann's "Arab Trio I" (when the James Stewart & Doris Day characters enter the Moroccan restaurant) especially was Herrmann's way to create "diegetic" (source) music--as if a trio of instrumentalists were playing sight unseen inside the establishment (or at least a radio or phonograph was playing there). It was a clever deception because it was actually non-diegetic (like a normal underscore). Herrmann almost did the same thing with his "Bagdad" cue in *7th Voyage of Sinbad* 3 or 4 years later.

<https://vimeo.com/300158096> [Arab Trio III TMWKTM]

<https://vimeo.com/300386380> [The Chase TMWKTM]

<https://vimeo.com/300791914> [The Warning TMWKTM]

<https://vimeo.com/300812588> [Theatre Ticket] ENDLESS NIGHT

<https://vimeo.com/300812588> " " (revised)

<https://vimeo.com/300812588> [Julie Returns Downstairs] TBWB

<https://vimeo.com/301228037> [The Church] The Bride Wore Black

<https://vimeo.com/301250361> [Intro To Coral] ENDLESS NIGHT

<https://vimeo.com/301625618> [Death of Coral]

<https://vimeo.com/301866236> [The Balcony] TBWB

<https://vimeo.com/302098293> [Victory] JASON & ARGONAUTS

<https://vimeo.com/302336930> [The Syringe] TBWB

<https://vimeo.com/302854028> [The Scarf] TBWB

<https://vimeo.com/303362991> [The Return] ENDLESS NIGHT

<https://vimeo.com/303508976> [Medea] JASON & ARGONAUTS

<https://vimeo.com/303748763> [Yellow Pill] ENDLESS NIGHT

<https://vimeo.com/304165074> [Broken Glass] ENDLESS NIGHT

Lousy editing in this movie! This scene is a perfect example of that. The glass door in the brand new specialty house is broken. Then it cuts to Michael outside holding a rock, whereas just a few seconds earlier he and his new wife and the architect were *inside* hearing it happen. There is no logical continuity, no explanation, no quick setup of progression (such as Michael rushing out, seeing the rock next to the glass door, & picking it up). Then suddenly you have the Doctor neighbor & strange wife suddenly confront Michael as if he was the rock-thrower. Perhaps this scene cut explains why some of the music was cut also....

<https://vimeo.com/304391761> [Marriage] ENDLESS NIGHT

<https://vimeo.com/304848147> [Miss T.] ENDLESS NIGHT

<https://vimeo.com/304876796> [The Ring & Vow] TBWB

<https://vimeo.com/305076968> [Morane Sealed In] TBWB

<https://vimeo.com/305106617> [The Phone Line] TBWB

<https://vimeo.com/305508384> [The Redhead] TBWB

<https://vimeo.com/305779418> [Dead Fergus] TBWB

<https://vimeo.com/305975049> [Finale] TBWB

Interestingly, in this unused end cue, Herrmann incorporated the "Que Sera, Sera" five-note theme!

<https://vimeo.com/306017667> [Francisco Pizarro cue III] CRIME CLASSICS

<https://vimeo.com/306225240> [The Statue] ENDLESS NIGHT

<https://vimeo.com/306410190> [Duo II] ENDLESS NIGHT

<https://vimeo.com/306446853> [The Gift] ENDLESS NIGHT

<https://vimeo.com/306515127> [Devotion] ENDLESS NIGHT

<https://vimeo.com/306853171> [Nathan Hale cue I]

<https://vimeo.com/307321255> [Nathan Hale cue IX]

<https://vimeo.com/307506184> " " " (new version)

<https://vimeo.com/307859234> [Across the Street, Across the Nation]

<https://vimeo.com/308309472> [Polka] A CHRISTMAS CAROL

<https://vimeo.com/308357708> [Funeral March] WALT WHITMAN

<https://vimeo.com/308457388> [Two Years Before the Mast]

<https://vimeo.com/308598661> [A Man's Mother cue VII] HALLMARK...

<https://vimeo.com/308806109> [Spring] Box 109 sketches

<https://vimeo.com/308831794> [The Sign] JTTCOTE

<https://vimeo.com/308992085> [Litany of Death]

<https://vimeo.com/308835685> [Time Passage] JTTCOTE

<https://vimeo.com/309746254> [N.F. McCormick] Box 109 sketches

<https://vimeo.com/309009326> [The Nets] JASON & ARGONAUTS

<https://vimeo.com/309092432> [Nautilus] MYSTERIOUS ISLAND

<https://vimeo.com/309354848> [Mountain Top] JTTCOTE

<https://vimeo.com/309800620> [Waiting] Box 109 sketches

<https://vimeo.com/309943943> [Abominable Snowman]

<https://vimeo.com/310172301> [Civil War cue X] Box 109 sketches

<https://vimeo.com/310407890> [Patrick Henry] Box 109 sketches

<https://vimeo.com/311272879> [A Hatful of Rain Theme]

<https://vimeo.com/311580675> [Georgie Arrives] ENDLESS NIGHT

<https://vimeo.com/311720260> [Second Meeting] ENDLESS NIGHT

<https://vimeo.com/312617532> [The Mirror] THE WRONG MAN

<https://vimeo.com/312741696> [WRONG MAN Trailer Parts I & III]

<https://vimeo.com/312838734> [Habanera] Box 109 sketches

<https://vimeo.com/313386691> [The Jail] POLICE FORCE 2019-1-25

Incidentally, as a side note, in the ENDLESS NIGHT folder is a cue XXX that has an accordion solo.....An *accordion* ???!!.....How would an accordion fit the sound design as only one cue in this picture? None....Well, it turns out that Herrmann wrote an accordion solo a year earlier for *Battle of Neretva*. That cue is precisely cue XXX that is supposed to be page 153 of *that* score folder but was officially noted as "Missing." Well, the mystery is now solved. That cue has been found, mysteriously placed in the *Endless Night* folder!





The next midi from midi expert Alek sometime this week should be (most likely to be) "Police Van" Version B, music by Bernard Herrmann, the end cue re-orchestrated by me for woodwinds, timp & contrabasses. I have a feeling it will sound terrific. Woodwinds often tend to work better for midi purposes than brass. As I understand it, brass instruments do not sound *p* or *piano* dynamics very well, whereas woodwinds do. Various mute effects are hard on brass, etc. But harps, most percussion, strings, woodwinds tend to do well on midi rendition. At any rate, once I get that Version B midi, I'll immediately create a Vimeo video using on-location video clips of that mid Fifties to early Sixties New York City locations. Logically I'll use some tight clips of a police van from Hitchcock's *The Wrong Man*, and then I have some in mind, ready to go, from the tv series, *Naked City* starring Paul Burke. That series on-location template and dramatic *angst* style reminds me so much of that period of *Route 66*. I liked watching both series but they tended to be rather heavy-duty! I particularly liked Martin Milner in the *Route 66* series. I have the first season on dvd and probably the first half of Season Two. [end session 6:09 pm Sunday, watching in the background the SAG awards on TNT. Alan Alda is getting his lifetime achievement award....]

B. Hermann

$$\text{MOD } T_u \quad \therefore = 80$$
[illegible]

[Hand-copied, Re-orchestrated & modified by Bill W Robel]

[resume Monday, January 28, 2019 at 7:24 am PST]

https://societymusictheory.org/files/2018_handouts/yorgason-handout-0012.pdf

The link immediately above is an eight-page document showing handouts by Brent Yorgason in his talk about Max Steiner's famous Warner Bros fanfare.

A TRANSFORMATIVE EVENT IN MAX STEINER'S FANFARE FOR WARNER BROTHERS

Brent Yorgason and Jeff Lyon
(Brigham Young University)

EXAMPLE 1: The Warner Brother's Fanfare – from *Gold Is Where You Find It* (1938)



A musical score for the Warner Bros. Fanfare, marked 'Grandioso'. It is in 4/4 time and consists of two systems. The first system has three staves (treble, alto, and bass). The second system has three staves (treble, alto, and bass). The score includes various musical notations such as notes, rests, and dynamic markings. There are also some letters 'C', 'B', and 'C2' at the bottom of the staves.

EXAMPLE 2: Steiner's Sketch from *Gold Is Where You Find It*

A handwritten musical sketch by Max Steiner. The title is 'GOLD IS WHERE YOU FIND IT' and 'MAIN TITLE'. It is marked 'Reel I. Pt 1'. The sketch includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten notes and markings, including 'W.B. SHIELD', 'GRANDIOSO', 'Rico. W.W. str. horns', 'Brass Horns etc.', 'Rit. Solo', 'poco rall', 'gliss. accel', 'tr', 'XTC', and '6:'. There are also some circled numbers '1', '2', '3', and '6'.

<https://search.proquest.com/openview/976d07273c1035d63a066e8d359615e3/1?pq-origsite=gscholar&cbl=27386>



On February 24 and 25, 2017, the Bob Cole Conservatory of Music at California State University, Long Beach hosted the symposium “*Max Steiner: Man and Myth*.” The purpose of the symposium was to bring together scholars studying the life and music of the celebrated “dean” of Hollywood “Golden Age” film music as he was dubbed. The symposium program encouraged participants and attendees to expand and reconsider our understanding of Steiner’s work, its historical context, and its broader relationship to musicological film studies. As for the title, “Man and Myth,” the organizing committee was concerned that people might think we were planning an exposé. That was not the case. We were interested in exploring the often fine line between myth and reality in Steiner’s own autobiographical accounts. Of course, Steiner was a master at self-promotion coming from a theatrical family as he did, making claims to have invented underscoring and studying with Gustav Mahler. However, despite his self-serving proclamations, his contribution to the field of film music remains

exceptional, exemplary, and often extraordinary, at times almost without equal by his Hollywood contemporaries.

Over the course of the two-day event a wide range of Steiner-related topics were investigated, including biography, identity, harmonic analysis, self-plagiarism, and a panel devoted to the troubles and tribulations associated with the music for *Gone with the Wind*, among others. These panels and roundtables generated enthusiastic question-and-answer periods that flowed into the following coffee breaks and meals.

This gathering could not have been complete without the presence of James V. D’Arc, who recently retired as archivist and founder of the Film Music Archive at Brigham Young University. Nearly every scholar in attendance had been aided by D’Arc in the course of our Steiner research. Therefore, it was particularly fitting for D’Arc to offer some opening words and deliver a featured conversation with Roger Hickman (CSULB) on the juxtaposition of light and darkness in Steiner’s film noir scores. Their engaging discussion was followed by two brief musical performances. Peter Wegele accompanied Jonathan Friedmann singing a rarely performed Steiner tune “I’m a Fool for a Song.” Then day one of the symposium concluded with a rousing group sing-along of “Full Speed Ahead” from *The Caine Mutiny* (1954).

Day two began with a presentation relevant to all attendees. Jeff Lyon, a catalog librarian at Brigham Young University, and Brent Yorgason, professor of music theory also at BYU, presented their initial research and goals for their corpus study of Steiner’s film scores. The Max Steiner Collection at BYU’s Harold B. Lee Library contains a treasure trove of original source materials spanning Steiner’s entire career. Steiner composed music for 353 films and BYU holds 193 of his manuscript scores, spanning 31,373 pages. Lyon and Yorgason explained numerous goals for their ambitious project including a complete thematic catalog of Steiner’s music that will define musical characteristics of themes, Steiner’s re-use of thematic material, and the extent of Mickey-Mousing in Steiner’s films, among many others. While this study will take over a decade to complete, its significance for all of the attendees was unmistakable.

Symposium participants left energized and with a strong sense of camaraderie that the organizers hope will fuel further study and collaborations on the life and music of Max Steiner. The symposium proceedings will be

Bill Rosar (one of the event organizers for the CSULB Max Steiner Symposium in late February 2018) informed me in mid-November 2018 that Brent Yorgason offered to edit that February 2018 Max Steiner Symposium video recordings & eventually post them online (hopefully on Vimeo). BYU really wants to be the center for Max Steiner Studies. After all, the Steiner Papers are there.

<http://files.lib.byu.edu/ead/XML/MSS1547.xml>

https://www.youtube.com/watch?v=_M_TbR65vZU [Brent Yorgason/Max Steiner Collection] :



Max Steiner Collection

718 views

6 0 SHARE SAVE ...

BYU LIBRARY
BYU Library
Published on Apr 26, 2018

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The Max Steiner thematic catalog project started by Brent Yorgason & Jeff Lyon is an audacious & time-consuming undertaking to be sure, taking at least a decade to complete thoroughly but definitely worthwhile. Max wrote the Ministry of Police motif in *Miracle of Our Lady of Fatima*. Perhaps it can be re-titled for Ministry of Steiner, referring to BYU's holding of his music:

<https://vimeo.com/313727992> [Ministry of Police]

(Reel 9 pT1) "Ministry of Police" Max Steiner

(3) Pos

Tuba

Timp

Snare

(6) Violins

(4) Viola

Vc

(3) CB

① ②

You can't really do that thematic project with Bernard Herrmann given the nature of his music (not heavily melodic as Steiner's music). The closest with Herrmann was to do a Self-Borrowing list (as I did over a decade ago). Lately, with the invaluable midi help of Aleksandar Popović, I've been trying to restore most of the unused & obscure music of Bernard Herrmann via Vimeo & YouTube.

In the next few months I will create more videos. One project already prepared for (waiting for the midi renditions) will be my restoration of what is known now as the "Golden Fleece" theme in *Jason & the Argonauts*. Actually that theme was self-borrowed from the unused ending of "The Fire"

Molto Largamente.

2 Piccolo
2 Flutes
123 Oboes
456
12 Clarinets
1115
2 Bassoons
6
11134 Horns
123 Trumpets
or Cornets
456
I. II. III. Trombones
456
4 Tuba
Timpani
Drums
Triangle
Tam-tam
etc.

Beneath 12 mile Reef R7m2 '16 Fixe
Jason Angewits R11m3

Molto Largamente

[GOLDEN FLEECE Theme] Version A

Bernard Herrmann

♩ = 50 (93)

(3) Clans (B^b)

(2) Bass Clans (A^b)

(2) Fags

[Hand-copied by Bill W. Robert]

(4) Horns

(2) Pos (open)

Bass Pos

(2) Tubas

(2) Xyphals

Baritone

Jason → (1)

11th Fixe (36)

Beneath 12 mile Reef

(2) (3) (4) (5) (6)

(37) (38) (39) (40) (41)

NOT USED in Beneath 12 mile Reef

cue from *Beneath the 12 Mile Reef* (see image below). Then I wrote several different versions of that music as written by Herrmann, utilizing instruments that Herrmann later crossed off, etc. The "Version A" beneath that *Molto Largamente* autograph image is actually the same.

Beneath 12 mile Reef R7m 2 're Fire'
 Jason's original R7m 3
 Molto Largamente [Golden Fleece Theme] Version B
 Bernard Herrmann

♩ = 50

(3) Clars (B^b)
 (2) Bass Clars (A^b)
 (2) Fags

[Hand-copied by Bill Wrobel]

(4) Horns
 (2) Pos (open)
 Bass Pos
 (2) Tubas
 (2) Xymls
 Bap/Tam Tam

Taton → (1)
 in the Fire (36)
 Beneath 12 mile Reef

(2) (3) (4) (5) (6)
 (37) (38) (39) (40) (41)

[Not used in Beneath 12 mile Reef]

Version B adds the woodwinds in Bar 4 that Herrmann scratched away plus added the tubas in Bars 1-4 that Herrmann scribbled out.

(Japon-japonais instrumentation) *♩ = 50 (92) molto largamente* **[Golden Fleece Theme] Version C** *B. Heermann*

(3) Clarinet (B♭) *♩ = 50 (92) molto largamente*

(2) Bass Clarinet (B♭)

1 C♯ Clarinet (B♭)

(4) Flutes

(2) C. Flutes

(6) Harps

(4) Pianos

(2) Bass Pianos

4 Tubas

Timpani

Suspension Cymbals

Tam-tam

[Hand-copied by Bill W. Robb]

① ② ③ ④ ⑤ ⑥

Version C omits the tubas except for the end bar. The trill rolled timp is added in end Bar 6 as well.

(Jazz/pops/jazz instrumentation) [Golden Fleece Theme] Version D B. Henmann

(3) Clar (B \flat) (2) Bass Clar (B \flat) 1 C.B. Clar (B \flat) (4) Fags (2) C. Fags (6) Horns (4) Pos (2) Bar Pos 4 Tubas Timp Susp Cymbals Tam Tam

Handwritten musical score for "Golden Fleece Theme" Version D. The score is written for a jazz/pops/jazz instrumentation. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 6 measures. The instruments listed on the left are: (3) Clar (B \flat), (2) Bass Clar (B \flat), 1 C.B. Clar (B \flat), (4) Fags, (2) C. Fags, (6) Horns, (4) Pos, (2) Bar Pos, 4 Tubas, Timp, Susp Cymbals, and Tam Tam. The score includes various musical notations such as notes, rests, and dynamic markings. A red handwritten note in the middle of the score reads "[Hand-copied by Bill W. Rebol]". The score is signed "B. Henmann" in the top right corner.

Version D omits the tubas except for the end bar. The trill rolled timp is added in end Bar 6 as well. Also I added the clarinets, bass clarinets, and C.B. clarinet in the end two bars, but deleted there the Fags and C. Fags.

Handwritten musical score for "Golden Fleece Theme" Version E by B. Henmann. The score is written on ten staves, each with a circled number and an instrument name. The notation includes various musical symbols such as notes, rests, and dynamic markings. A red stamp in the center reads "[Hand-copied by Bill W. Rebol]".

Staff 1: (3) Clarinet (Bb) - *molto largamente*

Staff 2: (2) Bass Clarinet (Bb) - *molto largamente*

Staff 3: (1) Bass Clarinet (Bb)

Staff 4: (4) Fags - *molto largamente*

Staff 5: (2) C. Fags - *molto largamente*

Staff 6: (8) Horns - *molto largamente*

Staff 7: (4) Pos - *molto largamente*

Staff 8: (2) Bass Pos - *molto largamente*

Staff 9: 4 Tubas - *molto largamente*

Staff 10: Timb - *molto largamente*

Staff 11: Susp (gmb) - *molto largamente*

Staff 12: Tam Tam - *molto largamente*

Red stamp: [Hand-copied by Bill W. Rebol]

Version E brings back the Fags & C. Fags, etc.

Another midi video already prepared are cues from *Cape Fear* that has unused bars. This includes "The Oarlock" and "The River."

Red Opt 2 "The River" B. Henmann

Allegro Pesante

I, II
(4) Horns (F) SORDS III, IV

III, IV
(4) Horns (F) SORDS V, VI, VII, VIII

(1) (2) (3)

NOT USED

Hand-copied by Bill W. Rebel

(13) (Cont.)

To open

("River") (Alto Brava) Con Senza $\text{♩} = 80$

I

II

Violas

VC

CB

(4) (5) (6) (7) (8) (9) (10) (11)

Hand-copied by Bill W. Rebel

(Cont.)

(River)

I, II
Horns (F) SORDS

III, IV

V, VI
Horns (F) SORDS

VII, VIII

(12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23)

NOT USED

Cont.

(River)

I

II

Violas

VC

CB

Pizz

mf

24 25 26 27 28 29 30 31 32 33

Hand-copied by Bill W. Rebel

Poco a poco Rall - - - - -
(♩ = 70) (♩ = 60)

(Cont.)

Handwritten musical score on aged paper, featuring staves for various instruments and sections.

Top Section:

- Tempo markings: *Rall.* (initially), *meno mosso* (later).
- Instrumentation: Horns (I, II), Horns (Sops), Horns (Open), and other instruments (III, IV, V, VI, VII, VIII).
- Measure 34 is circled.
- A red bracket indicates a change: "stopped Horns 5-8 not used".

Bottom Section:

- Tempo marking: *meno mosso*.
- Instrumentation: Flutes (1, 2), Flutes (3, 4), Violins (I, II), Violas (10), VC (8), and CB (6).
- Measures 35 through 41 are circled.
- Measure 35 includes the instruction "R. (sost)".
- Measure 36 includes the instruction "V. (sost)".
- Measure 37 includes the instruction "V. (sost)".
- Measure 38 includes the instruction "V. (sost)".
- Measure 39 includes the instruction "V. (sost)".
- Measure 40 includes the instruction "V. (sost)".
- Measure 41 includes the instruction "V. (sost)".

Handwritten Note: [Hand-copied by Bill Warbel]

R 14 PT 4
molto Allegro $\text{♩} = 140$

The OARLOCK [Cape Fear]

B. Hannemann

1, 2
3, 4
Horns
5, 6
7, 8

I
Vns
II
Violas
VC
CB

(1) (2) (3) (4) (5) (6) (7) (8)

NOT USED

[Hand-copied by Bill Wachs]

(cont.)

1, 2
3, 4
Horns
5, 6
7, 8

I
II
Violas
VC
CB

(9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19)

NOT USED

[Hand-copied by Bill Wachs]

(cont.)

longo
1/2
V.S.

Handwritten musical score for VC and CB.

Tempo: *Andante* $\text{♩} = 55$

VC (Violoncello) part: Treble and Bass staves. Notes include $\text{b}0$, $\text{b}1$, $\text{b}2$, $\text{b}3$, $\text{b}4$, $\text{b}5$, $\text{b}6$, $\text{b}7$, $\text{b}8$, $\text{b}9$, $\text{b}10$, $\text{b}11$, $\text{b}12$, $\text{b}13$, $\text{b}14$, $\text{b}15$, $\text{b}16$, $\text{b}17$, $\text{b}18$, $\text{b}19$, $\text{b}20$, $\text{b}21$, $\text{b}22$, $\text{b}23$, $\text{b}24$, $\text{b}25$, $\text{b}26$, $\text{b}27$, $\text{b}28$, $\text{b}29$, $\text{b}30$, $\text{b}31$.

CB (Cello) part: Treble and Bass staves. Notes include $\text{b}0$, $\text{b}1$, $\text{b}2$, $\text{b}3$, $\text{b}4$, $\text{b}5$, $\text{b}6$, $\text{b}7$, $\text{b}8$, $\text{b}9$, $\text{b}10$, $\text{b}11$, $\text{b}12$, $\text{b}13$, $\text{b}14$, $\text{b}15$, $\text{b}16$, $\text{b}17$, $\text{b}18$, $\text{b}19$, $\text{b}20$, $\text{b}21$, $\text{b}22$, $\text{b}23$, $\text{b}24$, $\text{b}25$, $\text{b}26$, $\text{b}27$, $\text{b}28$, $\text{b}29$, $\text{b}30$, $\text{b}31$.

Measure numbers: 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

Handwritten musical score for various instruments.

Composer: *Bernard Herrmann*

Section: *(cont. Overture)*

Instruments: 1, 2; 3, 4; 5, 6; 7, 8; I; II; Violoncello; Cello.

VC (Violoncello) part: Treble and Bass staves. Notes include $\text{b}0$, $\text{b}1$, $\text{b}2$, $\text{b}3$, $\text{b}4$, $\text{b}5$, $\text{b}6$, $\text{b}7$, $\text{b}8$, $\text{b}9$, $\text{b}10$, $\text{b}11$, $\text{b}12$, $\text{b}13$, $\text{b}14$, $\text{b}15$, $\text{b}16$, $\text{b}17$, $\text{b}18$, $\text{b}19$, $\text{b}20$, $\text{b}21$, $\text{b}22$, $\text{b}23$, $\text{b}24$, $\text{b}25$, $\text{b}26$, $\text{b}27$, $\text{b}28$, $\text{b}29$, $\text{b}30$, $\text{b}31$.

CB (Cello) part: Treble and Bass staves. Notes include $\text{b}0$, $\text{b}1$, $\text{b}2$, $\text{b}3$, $\text{b}4$, $\text{b}5$, $\text{b}6$, $\text{b}7$, $\text{b}8$, $\text{b}9$, $\text{b}10$, $\text{b}11$, $\text{b}12$, $\text{b}13$, $\text{b}14$, $\text{b}15$, $\text{b}16$, $\text{b}17$, $\text{b}18$, $\text{b}19$, $\text{b}20$, $\text{b}21$, $\text{b}22$, $\text{b}23$, $\text{b}24$, $\text{b}25$, $\text{b}26$, $\text{b}27$, $\text{b}28$, $\text{b}29$, $\text{b}30$, $\text{b}31$.

Measure numbers: 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44.

Handwritten notes: *[Hand-copied by Bill Wrobel]*, *not used*, *not used*.

[CAPE Fear]

R 5/6 Moderato $\text{♩} = 100$

Siever's Car(C) 3rd version (pizz) B. Henmann (2nd Version)

Violins I & II

Violas

VC

CB

(1) (2) (3) (4) (5) (6) (7) (8) 1-7 (8)

[Hand-copied by Bill Wrobel]

[CAPE Fear]

R 5/6 Moderato $\text{♩} = 100$

Siever's Car(C) B. Henmann (2nd Version)

Violins I & II

Violas

VC

CB

(1) (2) (3) (4) (5) (6) (7) (8) 1-7 (8)

[Hand-copied by Bill Wrobel]

Above in "Siever's Car" are pizz and arco variations.

[Cape Fear]
R 4PT 4

Fear (A)

Moderato
♩ = 48

Rall

1, 2
Flutes

3, 4

Sax (Sax)

1, 2

3, 4

Horns (F)

5, 6

7, 8

Violins I (SaxDs)

(cont.)

[Hand-copied by Bill Walsh]

① NOT USED ← ②

(cont.) Fear(A) Rall. F. Henmann

Violins I (smb.)

Violins II (smb.)

Violas (smb.)

VC (smb.)

C.B. (mtr.)

[Hand-copied by Bill Wrobel] (approx 50)

⑤ ⑥ ⑦ ⑧ ⑨

→ NOT used ←

R 4pt 4 A Fear(B) B. Henmann

Flutes

act. Flute (6)

Bass Flute

① ② ③

[Hand-copied by Bill Wrobel]

[NOT used]

[Western Soga] CBS # 380
Allegro ♩ = 120

"SHORT CURTAIN A" B. Henmann

Allegro ♩ = 120 "SHORT CURTAIN B" B. Henmann

(3) Trumpets (B♭) (93) *[Hand-copied by Bill Wrobel]*

(4) Horns (F) (94) *[Hand-copied by Bill Wrobel]*

(3) Pos (95) *[Hand-copied by Bill Wrobel]*

Tuba (96) *[Hand-copied by Bill Wrobel]*

Time (97) *[Hand-copied by Bill Wrobel]*

"SHORT CURTAIN C" B. Henmann

Largo ♩ = 50

(3) Trumpets (B♭) (93) *[Hand-copied by Bill Wrobel]*

(4) Horns (F) (94) *[Hand-copied by Bill Wrobel]*

(3) Pos (95) *[Hand-copied by Bill Wrobel]*

Tuba (96) *[Hand-copied by Bill Wrobel]*

Time (97) *[Hand-copied by Bill Wrobel]*

"SHORT CURTAIN D" B. Henmann

Largo ♩ = 50

(3) Trumpets (B♭) (93) *[Hand-copied by Bill Wrobel]*

(4) Horns (F) (94) *[Hand-copied by Bill Wrobel]*

(3) Pos (95) *[Hand-copied by Bill Wrobel]*

Tuba (96) *[Hand-copied by Bill Wrobel]*

Time (97) *[Hand-copied by Bill Wrobel]*

"SHORT CURTAIN E" B. Henmann

MODERATO ♩ = 70

(3) Trumpets (B♭) (93) *[Hand-copied by Bill Wrobel]*

(4) Horns (F) (94) *[Hand-copied by Bill Wrobel]*

(3) Pos (95) *[Hand-copied by Bill Wrobel]*

Tuba (96) *[Hand-copied by Bill Wrobel]*

Time (97) *[Hand-copied by Bill Wrobel]*

"SHORT CURTAIN F" B. Henmann

MODERATO ♩ = 70

(3) Trumpets (B♭) (93) *[Hand-copied by Bill Wrobel]*

(4) Horns (F) (94) *[Hand-copied by Bill Wrobel]*

(3) Pos (95) *[Hand-copied by Bill Wrobel]*

Tuba (96) *[Hand-copied by Bill Wrobel]*

Time (97) *[Hand-copied by Bill Wrobel]*

"SHORT CURTAIN G" B. Henmann

MODERATO ♩ = 70

(3) Trumpets (B♭) (93) *[Hand-copied by Bill Wrobel]*

(4) Horns (F) (94) *[Hand-copied by Bill Wrobel]*

(3) Pos (95) *[Hand-copied by Bill Wrobel]*

Tuba (96) *[Hand-copied by Bill Wrobel]*

Time (97) *[Hand-copied by Bill Wrobel]*

"SHORT CURTAIN H" B. Henmann

MODERATO ♩ = 70

(3) Trumpets (B♭) (93) *[Hand-copied by Bill Wrobel]*

(4) Horns (F) (94) *[Hand-copied by Bill Wrobel]*

(3) Pos (95) *[Hand-copied by Bill Wrobel]*

Tuba (96) *[Hand-copied by Bill Wrobel]*

Time (97) *[Hand-copied by Bill Wrobel]*

[Western Saga]
CBS. rec'd 381-A

Slow ♩=50 TX "LEAD-IN A" F. Herrmann July 1957

(3) Trpmts (B♭) (Snds) (F) (Snds) (3) Pos Tuba Timp

[Hand-copied by Bill Wrobel]

① ② ③ ④ ⑤ ⑥ ⑦

Slow ♩=50 "LEAD-IN B" B. Herrmann (Snds) Slow ♩=50 "LEAD-IN D" B. Herrmann

(3) Trpmts (B♭) (Snds) (F) (Snds) (3) Pos Tuba Timp

[Hand-copied by Bill Wrobel]

① ② ③ ④ ⑤ ⑥

Slow ♩=50 "LEAD-IN C" F. Herrmann [Western Saga] (Snds) (F) (Snds) (3) Pos Tuba Timp

[Hand-copied by Bill Wrobel]

① ② ③ ④ ⑤ ⑥

Slow ♩=50 [Western Saga] "LEAD-IN E" B. Herrmann (Snds) Capen (F) (Snds) (3) Pos Tuba Timp

[Hand-copied by Bill Wrobel]

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

[Western Saga] obsever 378-A
 VI "Comedy Curtain A"
 Allegro $\text{♩} = 120$
 B. Hennmann

(3) Trumpets (B¹)

(4) Horns (F)

Pos I

Pos II

Tuba

Timpani

Hand-copied by Bill Wrobel

CS VIII 54-D

[Western Saga] "Comedy Curtain B"
 Allegro $\text{♩} = 120$
 B. Hennmann

(3) Trumpets (B¹)

(4) Horns (F)

Pos I

Pos II

Tuba

Timpani

Hand-copied by Bill Wrobel

[Western Saga] "Comedy Curtain C"
 Allegro $\text{♩} = 120$
 B. Hennmann

(3) Trumpets (B¹)

(4) Horns (F)

(3) Pos

Tuba

Timpani

Hand-copied by Bill Wrobel

[Western Saga] "Comedy Curtain D"

Allegro 120

B. Hennemann

(3) Trumpets (B^b)

(4) Horns (F)

Pos

1, 2

3

Tuba

Time

[Hand-copied by Bill Wrobel]

"Comedy Curtain E"

Allegro 120

B. Hennemann

(3) Trumpets (B^b)

(4) Horns (F)

(3) Pos

Tuba

Time

[Hand-copied by Bill Wrobel]

"Comedy Curtain F"

Allegro 120

B. Hennemann

(3) Trumpets (B^b)

(4) Horns (F)

(3) Pos

Tuba

Time

[Hand-copied by Bill Wrobel]

[Western Soga]

CBS # 379 VIII(A)

"Heavy Curtain A"

B. Hermann

July 1957

Largo $\text{♩} = 50$

(3) Trumpets (B \flat) *off*

(4) Horns (F) *off*

(3) Pos *off* $\text{♩} = 50$

Tuba *off*

Time $\text{♩} = 50$

(1) (2) (3) (4) (5) (6)

[Hand-copied by Bill Wrobel]

Mod To $\text{♩} = 70$

"Heavy Curtain B"

(3) Trumpets (B \flat) *off* (Soprano) *off*

(4) Horns (F) *off* (Soprano) *off*

(3) Pos *off* (Soprano) *off*

Tuba *off*

Time *off*

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

[Hand-copied by Bill Wrobel]

Allegro $\text{♩} = 120$

"Heavy Curtain C"

(3) Trumpets (B \flat) *off* (Soprano) *off*

(4) Horns (F) *off* (Soprano) *off*

(3) Pos *off* (Soprano) *off*

Tuba *off*

Time *off*

(1) (2) (3)

[Western Song] "Heavy Curtain D" B. Henmann Allegro, ♩=120

(3) Trumpets (B♭) (So. Dig.)
 (4) Horns (F)
 (3) Pos
 Tuba
 Timp

Hand-copied by Bill W. Robel

"Heavy Curtain F" B. Henmann Allegro, ♩=120

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

Hand-copied by Bill W. Robel

"Heavy Curtain E" B. Henmann Allegro, ♩=120

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

Hand-copied by Bill W. Robel

"Heavy Curtain G" B. Henmann Allegro, ♩=120

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

Hand-copied by Bill W. Robel

CBS VII 51-D-3

[Western Sage] modto, =70 "Lead-In G" B. Henmann

(3) Trumpets (B♭) (4) Horns (3) Pos Tuba Timb

(1) (2) (3) (4) (5)

[Hand-copied by Bill Wrobel]

[Western Sage] modto, =70 "Lead-In H" B. Henmann

(3) Trumpets (B♭) (4) Horns (3) Pos Tuba Timb

(1) (2) (3) (4) (5) (6) (7)

[Hand-copied by Bill Wrobel]

[Desert Suite] CBS cue# 554-10

X Noon Day

Moderato ♩ = 70

(SaxPs)
1,2
Horns (F)
3,4
C

Bittermann

(cont.)

[Hand-copied by Bill Wrobel]

(3) Trumpets (B♭)
1,2
Horns
3,4

CUP MUTES

(cont.)

(3) Pos
Tuba
Timp

[Hand-copied by Bill Wrobel]

(Noonday)
Tpts
1,2
Horns
3,4

(open)

(cont.)

Pos
Tuba
Timp

(Noonday)
Tpts
1,2
Horns
3,4

Bittermann

[Hand-copied by Bill Wrobel]

[Desert Suite]
 Lento (♩=60) CBS TX-51 XII Midnight
 B. Hermann July 1957

(3) Trumpets (comp. mutes)
 1, 2 Horns (F)
 3, 4 Pos
 Tuba
 Timp

[Hand-copied by Bill Wrobel]

(midnight)
 Tpts
 1, 2 Horns
 3, 4 Pos
 Tuba
 Timp

[Hand-copied by Bill Wrobel]

(midnight)
 Tpts
 1, 2 Horns
 3, 4 Pos
 Tuba
 Timp

[Hand-copied by Bill Wrobel]

B. Hermann

[Desert Suite] CBS 554-16

XVI "BAD Water"

B. Hermann
July 1957

Tempo (♩=85)

(3) Trumpets (B♭) (4) Horns (F) (3) Pos Tuba Timb

Hand-copied by Bill Westbrook

Bad Water

Tpts Horns Pos 1 2 3 Tuba Timb

Hand-copied by Bill Westbrook

(Bad Water) slower (♩=80) Roll - - - B. Hermann

Tpts Horns 1, 2 3, 4 Pos 1 2 3 Tuba Timb

Hand-copied by Bill Westbrook

CBS 1473

Pursuit Theme (Opening)

CBS 58-E

B. Henmann

8-25-1958

Allargo G-brio (molto marcato)

(3) Trumpets (Bb) *120* *104*

(4) Horns (F) *104*

(3) Pos *104*

Tuba *104*

Temp *104*

(1) (2) (3) (4) (5) (6)

[Hand-copied by Bill Wrobel]

(Cont.)

Trumpets *120* *104*

Horns *104*

Pos *104*

Tuba *104*

Temp *104*

(7) (8) (9) (10) (11) (12) (13)

[Hand-copied by Bill Wrobel]

(Cont.)

Tpts *120* *104* *133*

Horns *104*

Pos *104*

Tuba *104*

Temp *104*

(14) (15) (16) (17) (18) (19) (20) (21)

[Hand-copied by Bill Wrobel]

Rall

(12-1-2018)

Pursuit Theme (closing)

(3) Tpts *120* *104*

(4) Horns *104*

(3) Pos *104*

Tuba *104*

Temp *104*

(1) (16)

come sopra "Opening" Bars 1 Thru 16

(Cont.)

(Cont.) Pursuit Theme (Closing) B. Henmann

Tpts (cont.)

Horns

Pos (cont.)

Tuba

Time

(17) (18) (19) (20) (21) (22)

[Hand-copied by Bill Wrobel]

(Closing) Poco a poco Rall

Tpts

Horns

Pos (cont.)

Tuba

Time

(23) (24) (25) (26) (27) (28) (29)

[Hand-copied by Bill Wrobel]

Rall

Tpts

Horns

Pos

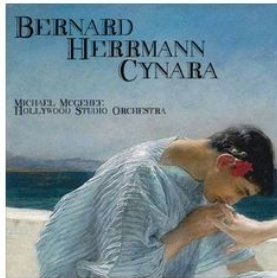
Tuba

Time

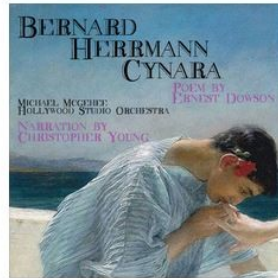
(30) (31)

1:06 Aug 15, 1958

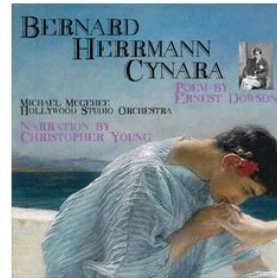
Anyway, the above images shows what is due to arrive in the coming months, plus surprises....



Cynara (Orchestral version)
Bernard Herrmann



Cynara narration by Christopher Young
Bernard Herrmann



Cynara (combo)
Bernard Herrmann

New Discovery
Los Angeles,
California

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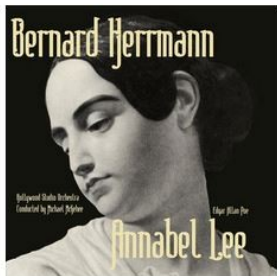
Narrated by
Christopher Young,
the dynamic
composer of nearly
100 film scores
including "Hellraiser",
"The Shipping
News"... [more](#)

[contact / help](#)

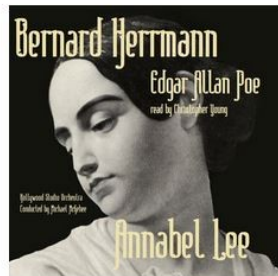
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Discovery](#)

[Streaming and
Download help](#)

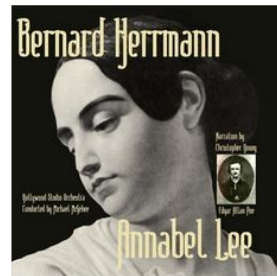
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Annabel Lee (Orchestral version)
Bernard Herrmann



**Annabel Lee narration by
Christopher Young**
Bernard Herrmann / Edgar Allan Poe



Annabel Lee (combo)
Bernard Herrmann

More obscure Herrmann can now to found & purchased at this site:

<https://newdiscovery.bandcamp.com/>

Michael McGeehee conducts the music. You can also check out his
YouTube site for rehearsals:

<https://www.youtube.com/watch?v=7tK3iIV0xTU> [City of Brass]

<https://www.youtube.com/watch?v=MKIX1S9fdS4> [Annabel Lee]

<https://www.youtube.com/watch?v=Qa2akvF4X2g> [Crime Classics]

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MUSIC CUE SHEET

SERIES: WORLD PREMIERE
PROD. NO: 26523
EPISODE TITLE: "COMPANIONS IN A NIGHTMARE" (TV Film)

1ST U.S. AIR DATE:
1ST CANADIAN AIR DATE:
MUSIC SUPERVISOR:

11/23/68
Stanley Wilson

TITLE	PUBLISHER OR RIGHTS SECURED FROM		USAGE
	Composer	Publisher	
<u>REEL I</u>			
✓ 1. UNIVERSAL CITY EMBLEM	Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	Ins. Bkg. 1:13
✓ 2. SUSPICIOUS DOG	"	"	" 1:28
3. SOLEARES Y BULERIAS	Stanley Wilson (BMI)	"	Ins. Vld. 1:38
✓ 4. COMPANIONS IN A NIGHTMARE (M.T.)	Bernard Herrmann (BMI)	"	Ins. Bkg. 2:13
✓ 5. THERAPY ROOM	"	"	" 2:21
<u>REEL II</u>			
✓ 6. CARLOTTA	Bernard Herrmann (BMI)	Hawaii Music Co. Co. Inc. (BMI)	Ins. Bkg. 2:58
✓ 7. MINSTREL BOY (MUSIC BOX)	Traditional	---	" 3:07
<u>REEL III</u>			
✓ 8. MCKAY QUESTIONS CARLOTTA	Bernard Herrmann (BMI)	Hawaii Music Co. Co. Inc. (BMI)	Ins. Bkg. 3:57
✓ 9. MINSTREL BOY (MUSIC BOX)	Traditional	---	" 4:06
		(Cont'd.)	

(Cont'd.)

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		Composer	Publisher	
<u>REEL III (Cont'd.)</u>				
✓ 10. SARA'S APT.		Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	Ins. Bkg. 1:29
✓ 11. CARLOTTA AND DOG	C	"	"	" 1:07
✓ 12. SUSPICIOUS DOG		"	"	" 1:36
(Cont'd)				
<u>REEL IV</u>				
✓ 13. SUSPICIOUS DOG		Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	Ins. Bkg. 1:30
✓ 14. LOOKING FOR DOG		"	"	" 1:19
✓ 15. NIGHTMARE - OUT OF COMM. #1		"	"	" 1:08
<u>REEL V</u>				
✓ 16. SCISSORS		Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	Ins. Bkg. 1:41
✓ 17. JULIE AND ERIC		"	"	" 1:35
✓ 18. NIGHTMARE - OUT OF COMM. #2		"	"	" 1:25
<u>REEL VI</u>				
✓ 19. FUNERAL HOME				1:25
20. ABIDE WITH ME (ORGAN)		H.E. Lyte Wm. Monk (Public Domain)	---	" 1:50
✓ 21. CARLOTTA AND JEREMY		Bernard Herrmann (BMI)	Hawaii Music Co. Co. Inc. (BMI)	" 1:35

0 4 1 1 5 8 2

PROD. NO. 26523

PAGE NO. 3

TITLE	PUBLISHER OR RIGHTS SECURED FROM		USAGE
	Composer	Publisher	
<u>REEL VI (Cont'd.)</u>			
22. ABIDE WITH ME (ORGAN)	H.E. Lyte Wm. Monk (Public Domain)	---	Ins. Bkg. :06
<u>REEL VII</u>			
23. ABIDE WITH ME (ORGAN)	H.E. Lyte Wm. Monk (Public Domain)	---	Ins. Bkg. :14
24. MINSTREL BOY (MUSIC BOX)	Traditional	---	" :00
✓ 25. DAZED CARLOTTA #1	Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	" 1:21
<u>REEL VIII</u>			
✓ 26. NEEDSEN MURDERED	Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	Ins. Bkg. 2:11
✓ 27. DAZED CARLOTTA #2	"	"	" 1:00
✓ 28. MEETING OF GROUP	"	"	" :23
29. HESITANT JEREMY	"	"	" :23
<u>REEL IX</u>			
✓ 30. NIGHTMARE - TO COMM.	Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	Ins. Bkg. :00
<u>REEL X</u>			
✓ 31. HYSTERICAL JULIE	Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	Ins. Bkg. :02
✓ 32. STRELSON AND ERIC	"	"	" 1:34
		(Cont'd.)	

0 4 1 1 5 8 3		PROC. NO. 26523	PAGE NO. 4
TITLE	PUBLISHER OR RIGHTS SECURED FROM Composer Publisher		USAGE
REEL X (Cont'd.)			
33. PATIENT-OUT OF COMM. #3	Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	Ins. Bkg. 1:13
REEL XI			
34. MAD ERIC	Bernard Herrmann (BMI)	Hawaii Music Co. Inc. (BMI)	Ins. Bkg. 1:08
35. COMPANIONS IN A NIGHTMARE (E.T.)	"	"	" 1:02
36. COMPANIONS IN A NIGHTMARE (E.C.)	"	"	" 1:26
37. UNIVERSAL CITY EMBLEM	Stanley Wilson Juan Esquivel (BMI)	"	" 1:03

COMPANIONS IN NIGHTMARE (1968)
audio from video
Music by Bernard Herrmann

<https://www.youtube.com/watch?v=zAa29hFB0Zo> [Companions in Nightmare]

https://youtu.be/DmPE_JgWemg [Doorbell]

An unused cue in *The Devil & Daniel Webster* (aka *All That Money Can Buy*) is "The Verdict" that we plan to put on Vimeo &/or YouTube:

[Devil's Daniel Webster]

The Verdict

B. Herrmann

largo $\text{♩} = 50$

(2) alto flutes (6)

I

clars (6)

II

baso clars (6)

Hand-copied by Bill Wrobel

The Verdict. M:126. [not used] Bernard Herrmann

Largo

alto flutes (6)

cl. I

cl. II

baso cl.

For some reason back then, Herrmann did not properly transpose the alto flutes (as he routinely did for the horns, Bb trumpets, etc.). See the comparison in the image immediately above. I believe this music was meant to be placed when the ghostly jury deliberates on the spot.



I already put up on Vimeo an unused cue of this movie called "Litany of Death" :

<https://vimeo.com/308992085> [Litany of Death]

This was alternate music of the death of Miser Stevens, and the eerie moth (his soul) scene.

The folder at UCSB holding the autograph score of this movie is messed up. For one thing, it does not contain everything in the movie because Herrmann took several cues for his Suite of the movie. Moreover, there are select random pages that are of unknown identity (at least for my at this point). Some I had identified such as that mystery page 21 that is actually the Litany of Death alternate music.

[Devil & Daniel Webster]

(page 21) (Andante) $\text{♩} = 90$

[Unknown #1]

B. Hermann

B. Herrmann

(2) Flute

Oboe

(2) Clarinet (Bb)

Bassoon (Bb)

(2) Fagot

C. Fagot

[Hand-written by Bill Wrobel]

I Vibes

II Vibes

I Violins

II Violins

1 2 3 4 5 6 7

Handwritten notes and markings include: Solo, RR, Pizz, Col, (Loco), and circled numbers 1 through 7. Red markings at the bottom include "L" and "NOT VIBES" with arrows.

[Unknown #2]

p. 40
(41-42) Andante

$$\therefore = 90$$

[3] Solo

B. Hermann

[illegible]

(Crt.) Unknown #2 [Devil; Daniel Webster] P 41 Bittermann

Clarinet

Harp

I Vns

II Vns

Violas

VC

CB

Rall

Hand-copied by Bill W. Robel

20 23 24 25 26 27 28 29 30 31 32

[Devil & Daniel Webster]

[Unknown #3]

9 Andante Tranquillo B. Henmann

$\text{♩} = 90$

English Horn

I
Fags

II

(Cont.)

Hand-copied by Bill Wrobel

(cont. Unknown #3)

Rall. [10] a tempo

I
Flutes

II

English Horn

I
Clars (ob)

II

I
Fags

II

11 (cont. Unknown #3)

Rall. B. Henmann

I
Flutes

II

oboe

I
Fags

II

Hand

Hand-copied by Bill Wrobel

Handwritten musical score for a cue titled "House Burns". The score is written on ten staves for Flute, Eng Horn, Fags, Harp, I Vlns, II Vlns, Violas, and VC. The Flute part features a "Solo" section with various musical notations including slurs, ties, and dynamic markings like "pp" and "ppp". The Eng Horn part has a "pp" marking. The Fags part has a "pp" marking. The Harp part has a "pp" marking. The I Vlns part has a "pp" marking. The II Vlns part has a "pp" marking. The Violas part has a "pp" marking. The VC part has a "pp" marking. The score is marked with measure numbers 11 through 18. A red handwritten note at the bottom reads: "* Note: Bars 1-10 come before unknown #3". A red handwritten note in the middle of the score reads: "[Hand-copied by Bill W. Robert]". The score is dated "B. Henman".

Next is "House Burns" short cue that was not used in the movie.

Also there are three Whiskey Johnny cues that were not used in the final edit of the movie that I could find.

Maestoso ♩ = 100 **"The House Burns"** B. Henmann

[NOT USED]

Devil & Daniel Webster

(2) Flutes *mf* *tr*

(2) Oboes *mf* *tr*

(2) Clars (B[♭]) *mf* *tr*

Bass Clars (B[♭]) *mf* *tr*

(2) Fags *mf* *tr*

(1) C. Fag *mf* *tr*

Horns (F) 1, 2 *mf* *tr*

Horns (F) 3, 4 *mf* *tr*

Tpts (B[♭]) 1 *mf* *tr*

Tpts (B[♭]) 2, 3 *mf* *tr*

(3) Pos *mf* *tr*

Tuba *mf* *tr*

Timb *mf* *tr*

Cymb *mf* *tr*

Bass Dr *mf* *tr*

Organ Pedals *mf* *tr*

[Hand-repied by Bill Wrebol]

① ② ③ ④

[Devil & Daniel Webster] First Whiskey Johnny

Slow 1/2 = 60 B. Henmann

English Horn

(2) Clars (B^b)

I Fags

II Fags

(2) Solo Violins

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13)

Hand-copied by Bill W. Robak

Eng Horn

I Clars

II Clars

I Fags

II Fags

2 Solo Violins

(14) (15) (16) (17) (18) (19) (20) (21)

Hand-copied by Bill W. Robak

[Devil & Daniel Webster] Second Whiskey Johnny.

Allegro 1/2 = 100 B. Henmann

Oboe

(2) Clars (B^b)

Eng Horn

(W. W. M. T.) (3) Tpts (B^b)

Horn

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

Hand-copied by Bill W. Robak

Third Whiskey Johnny

Allegro 2 = 120

B. Henmann

(2) Flutes *mf*

(2) Oboes *mf*

(2) Clars (B^b) *mf*

Bass Clar (B^b)

TPT I (B^b) *mf* *Wagner Solo (Henmann)*

Glock *Solo*

Celeste

I *Div. Part.*

Violins II *Div. Part.*

(1) (2) (3) (4) (5) (6) (7) (8) (9)

[Hand-copied by Bill W. Robel]

(cont.)

Flutes *8va*

Oboes

Clars

Bass Clar

Fog

(3) TPTs (B^b)

(2) Horns *mf*

Glock

Snare

Celeste

Harp *C major*

I *pizz*

Viols II

(10) (11) (12) (13)

[Hand-copied by Bill W. Robel]

B. Henmann

8PT1 Mod To "The Pomegranate" B. Herrmann

[Anna + King of Siam]

(2) Piccolos
(2) Flutes
Oboe
Eng Horn
(2) Clarinet
(2) Basses (8)
(2) Fags
(3) Trumpets
(1) Pos
Celeste
Piano
Glock
Chimes
Cymbals
Tam Tam
(6) VC
(4) CB

Hand-revised by Bill W. R. 64

no T use D

35 36 37 38

Here above are end Bars 35-38 that were not used in Herrmann's Anna & the King of Siam. [end session 6 pm Monday]

[resume Tuesday, January 29, 2019 at 6:24 am PST]

Here below are cues with unused bars from *A Drink of Water*, CBS Workshop radio show from 1938.

CBS Workshop

Drink of Water cue II [Isolation]

Bernard Herrmann
Nov 10, 1938

Flute *Lento* ♩ = 60

English Horn

(2) Clars (65)

Fag

(2) Horns (F)

(1) Trum (65)

(1) Pos

Time

Cymbal

[Hand-copied by Bill Wrobel]

Harp

I

Viols II

Viola

Vc

Cb

① ② ③ ④ ⑤ ⑥

← NOT USED →

[CBS Workshop]
bento 1-60

A Drink of Water III [Alone]

B. Henmann
Nov 1938

Handwritten musical score for "A Drink of Water III [Alone]". The score is written for a large ensemble, including Flute, Eng Horn, Clarinet, Bassoon, Saxophone, (2) Horns, 1 Tpt (pt), 1 Pos, Cymbal, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The score is marked with various dynamics (f, sf, mf, p, pp, pppt, ppptt) and articulations (accents, slurs, staccato). The tempo is marked "To Time". The score is divided into measures, with some measures containing multiple notes and rests. The score is marked with "Solo" and "mR" (multiple rests). The score is marked with "Hand-copied by Bill W. Rabal". The score is marked with "NOT USED" at the bottom.

Flute
Eng Horn
Clarinet
Bassoon
Saxophone
(2) Horns
1 Tpt (pt)
1 Pos
Cymbal
Harp
Violins I & II
Viola
Violoncello
Contrabass

Handwritten musical notation, including notes, rests, and dynamic markings (f, sf, mf, p, pp, pppt, ppptt). The score is divided into measures, with some measures containing multiple notes and rests. The score is marked with "Solo" and "mR" (multiple rests). The score is marked with "Hand-copied by Bill W. Rabal". The score is marked with "NOT USED" at the bottom.

Drink of Water VIII [Footsteps]

B. Hammann

largo ♩ = 50

** (Version A)*
Ham. i. = 60
adjust = 80
mark = 100

(1) Flute

(2) Clarinet (B \flat)

(1) Fag

Flute

Harp

poco A poco accel
[Hand-copied by Bill Wrobel]

I

II

V

Vc

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

[Hand-written & modified by Bill Wrobel]



[Rocketeer] 1-M-1 [Main Title] James Horner

(2) Clarinet (F#) Sol. mt

(2) Alto Sax (Bb) Sol. mt

(4) Pos

(2) Tubas

Timb

[Intro composed by Bill Werbel] (L.v)

(2) Piano

Violas Sol. mt

VC

CB

10 11 12 13 14 15 16 17

<https://youtu.be/JWaSSxclwlk> [Rocketeer soft medley]

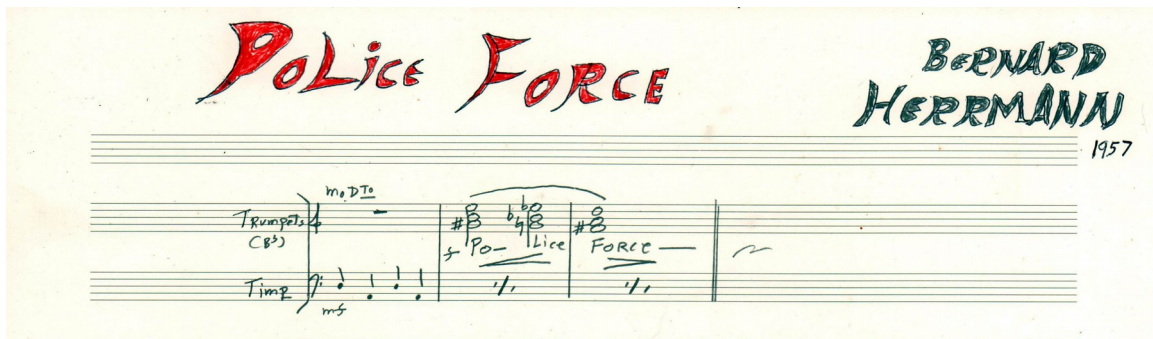
https://youtu.be/PwS00dFE4_A [TARAS BULBA, Sleigh Ride]

<https://youtu.be/CsC6ZU93poQ> [TARAS BULBA, Birth of Andrei]

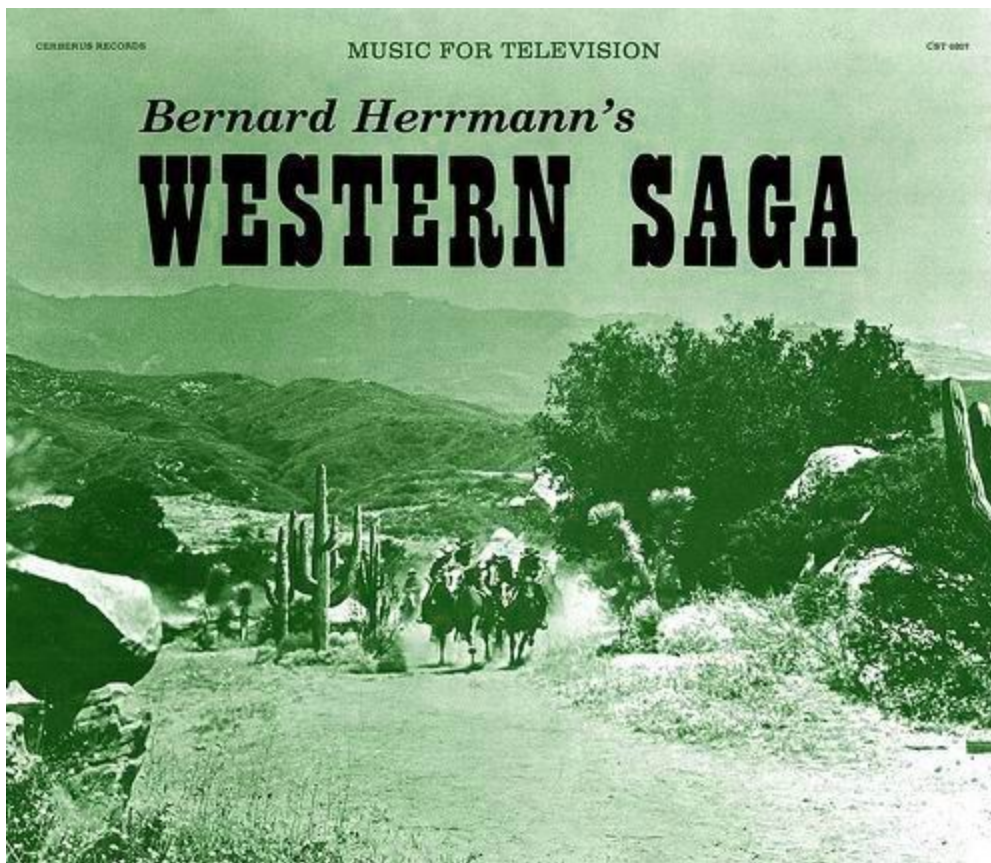
<https://youtu.be/CaDmttar3ds> [Big Jake]



[8:28 am Tuesday] :
I decided at around 7:45 this morning to start an overhaul on my old
Police Force paper...



So I will have at least two papers on the Front page of the new Film Score Rundowns update in February: My review of the Quartet Records new cd of *The Bride Wore Black*, and the *Police Force* paper now with a load of images. Of course a third item will be this new blog....



This early Wednesday morning I decide to start my paper on Herrmann's *Western Saga* series of cues. I finished it this afternoon around

4:15 pm. Tomorrow I may redo Herrmann's *Outer Space Suite* but I'll think about it....As it is already, I will have on the Front page on my newly updated site three papers: (1) Quartet Records cd review of *The Bride Wore Black*; (2) *Police Force* rundown; (3) *Western Saga* rundown. Plus my blog here!

<https://fishercenter.bard.edu/bmf/> [Korngold Festival August 2019]

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2019 Bard Music Festival Opening Night Dinner
August 9



Program One: *Erich Wolfgang Korngold: From Viennese Prodigy to Hollywood Master*
August 9



Panel One: *Korngold and the Phenomenon of the Child Prodigy*
August 10





REEL I PART A *Music by Erich Wolfgang Korngold*

1. N. 1 [Constant nymphs]
not fast, con stancio **1** *accel*

FLUTES 1 2 3 4
OBOE 1 2
CLARINETTS 1 2
BASSOON 1 2
HORNS 1 2 3 4
TRUMPETS 1 2 3 4

(C.B.) *(C.F.A.)*

each ecstatic moment and every secret longing of these shadowed characters. Here is screen greatness, truly!

ANN SHERIDAN
as tempting 'RANDY'

ROBERT CUMMINGS
as handsome 'PARIS'

RONALD REAGAN
as irresistible 'DRAKE'

BETTY FIELD
as stormy 'CASSIE'

KINGS ROW

WHERE EVERY HEART CONCEALED A SECRET SIN

Directed by **SAM WOOD**
of 'Mr. Chips' and 'Kitty Foyle' fame!

WARNER BROS. NEW SUCCESS, with **CHARLES COBURN**
Claude Rains · Judith Anderson · Nancy Coleman

The Screen Play is superbly adapted by Casey Robinson from the Novel by Henry Bellamann • Music by Erich Wolfgang Korngold

To be long remembered for the best-seller it was — for the magnificent film it is!

KINGS ROW **RI-PI** **MAIN TITLE** Music by Erich Wolfgang Korngold

Main Title
Kings Row

FLUTES 3

OBOE 2

CLARINETS 2

BASS CLARINET 1

BASSOON 2

HORNS 4

TRUMPETS 3

TROMBONES 3

Moderato.

[Completed Friday, February 1, 2019 at 7:45 am PST]
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Bill Wrobel-Film Score Rundowns

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"Police Van" [Police Force] music by Bernard Herrmann
Bill Wrobel-Film Score Rundowns



"Ministry of Police" music by Max Steiner
Bill Wrobel-Film Score Rundowns | three plays

