

Bernard Herrmann's
THE BRIDE WORE BLACK
[La Mariee Etait En Noir]



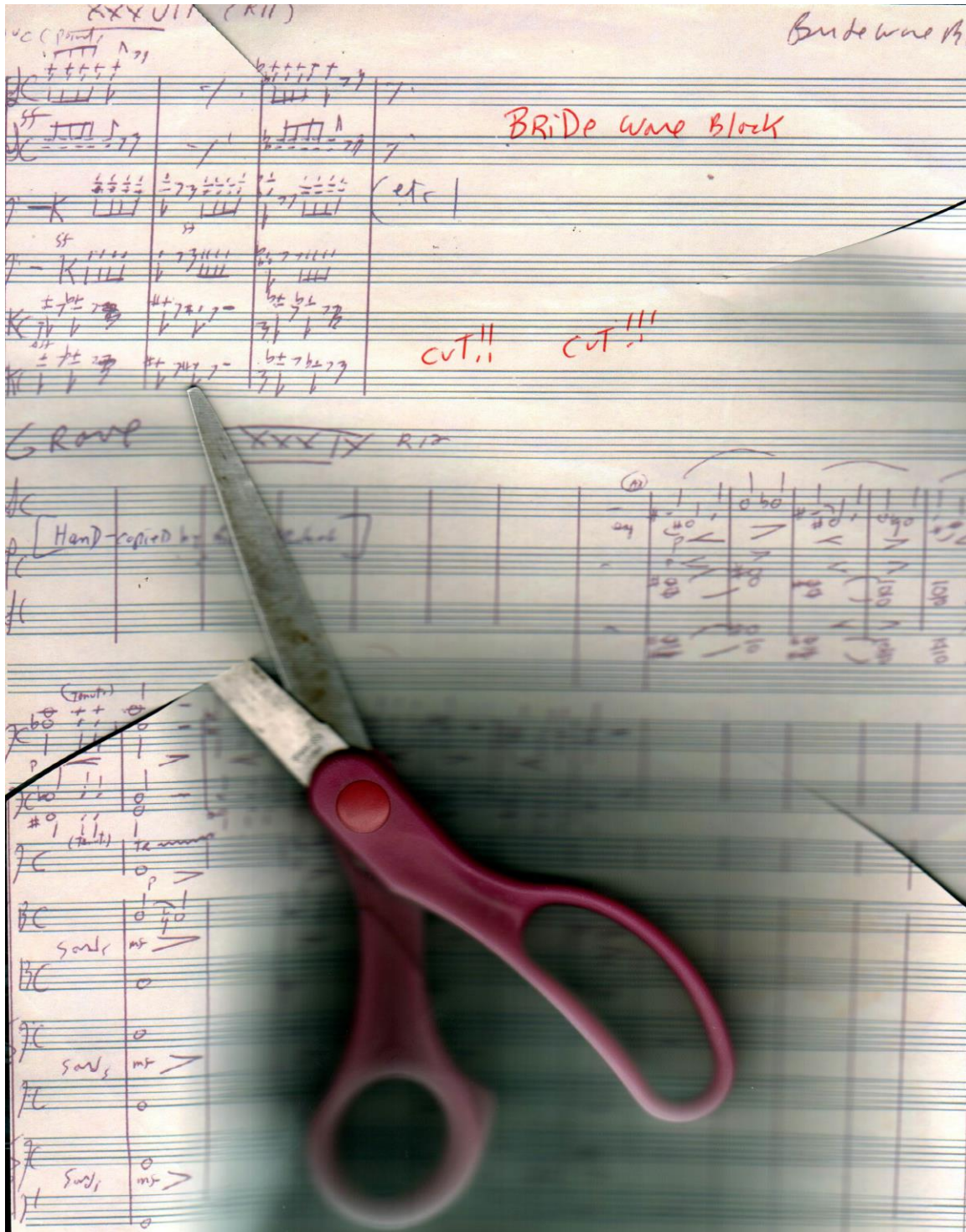
Film Score Rundown
By
Bill Wrobel

The following is a descriptive cue rundown analysis of Bernard Herrmann's written score to Francois Truffaut's 1968 film, *The Bride Wore Black*, an adaptation of the 1940 mystery novel by Cornell Woolrich. It is a tale of revenge by a *femme fatale* (played by Jeanne Moreau) bent on murdering the five men she feels is responsible for the death of her soul mate, David. The film appears to be a homage to Hitchcock, although it is claimed by some that there is a Renoir influence as well (a dramatization of deeply flawed human beings). Also, the film seemed to have influenced director Quentin Tarantino in his recent *Kill Bill* movies (for example, the revenging bride theme). I believe the film did well enough in the box office but I read that Truffaut later commented how he regretted filming it in color (stating that it robbed the movie of its mystery). He also later felt that Jeanne Moreau was miscast for the role (in the color film) but perhaps these gripes were just expressions of generalized dissatisfaction with a flawed film in retrospect.

As an audio reference source of the score I will use the MGM World Films dvd release (1001476) of the film (since no complete cd of the score was ever released).

Perhaps a sub-heading of my paper should be, "Truffaut's Truncating of Herrmann's Score." I've calculated that Truffaut altered 40% to 45% of the originally written cues for the film in the final edit. This means cues were either completely deleted, cut short, or even inserted at different scenes of the movie than originally intended.

Alluding to the old Harry Truman saying, “The Buck Stops Here,” Truffaut as director is ultimately accountable for the final edit of the movie. I read in *Truffaut: A Biography*



(Baecque & Toubiana) on page 228 in the hardcover edition that Truffaut and Claudine Bouche edited the movie between August and October of 1967. As an auteur, he helped write the script as well as direct the movie. His meddling in this score is even greater than

in the earlier Herrmann collaboration, *Fahrenheit 451*. Indeed, it is now well known that Truffaut was unhappy with Herrmann's original music for the scarf scene after the murder of Bliss, and lamentably replaced that beautiful *Lento* section of the cue with Vivaldi's "Concerto for Mandoline in C major" (*Largo* section). In my opinion, Truffaut demonstrated poor musical sensibility here. I suppose my objection to Truffaut's intervention is due to my revisiting of the video as I compared the music heard (or not heard) with the written score I researched at UCSB many years ago-- aghast at how many times he shortened Herrmann's score.

In a 1967 interview that was filmed by the BBC, Herrmann specifically commented on his work in this film. If you can find a copy of the vhs-video (no dvd version has yet been released), you can see the interview in Joshua Waletzky's "Music To The Movies: Bernard Herrmann," 58 minutes, released in 1992. Here is what Herrmann said:

"The two films I've done with Truffaut are a happy combination of both Welles and Hitchcock. He has this enthusiasm for collaboration with people, and at the same time a great deal of precision of Hitchcock.

"It [The Bride Wore Black] was a rather simple film to work on because it deals with the emotion of revenge. And so the process of musical thinking was to try to enter into the [psyche] of a woman who is motivated by one motive—and that is to revenge [the assassination of her husband in front of the wedding-day church].

"Throughout the film we used the actual Wedding March of Mendelssohn that's played during a church wedding. And occasionally it is used as a motive in the music. It is however mostly used realistically except for such moments as at the balcony where it is quoted in the orchestra. But essentially the music is not of a descriptive nature but that of a psychological one."

In the same video (released 1995 by Sony in both LD and vhs-video formats), the announcer comments: "Before the recording session, Truffaut had not heard a note of this music... Yet, this nostalgic theme for the veil floating away was changed after hearing the playback to a different mood." Not only the mood was changed, but the composer as well, as commented earlier. Yet Truffaut in this video states, "For some directors, film is closer to painting. To me it's closer to music to music. There is in it the idea of melody, of development, of progression."

Despite Herrmann's comment about the "happy" collaboration, Christopher Palmer in his book, "Composer In Hollywood," claimed that Herrmann was actually privately angered over changes made by Truffaut. The details were not specified except that I imagine that one obvious change that surely upset Herrmann, as mentioned above, was the veil (scarf) scene that compromised the flow and entirety of the music as originally written. In the video, however, you can hear that deleted *Lento* section of the cue while it was being recorded (and also conducted by Herrmann). IMDB.com

erroneously lists Andre Girard as the conductor. Most likely he was the go-between and interpreter (translator) between Herrmann and the French orchestra since we see in the video that Herrmann is clearly conducting his own music. Moreover, in *Truffaut: A Biography*, mention was also made on (I believe) page 230 that Truffaut was “disappointed” with Herrmann’s score for this movie.

Moreover, in I believe a National Film Theatre presentation in London (I do not have the precise date), Herrmann discussed various films while 16 mm clips were shown, including *Citizen Kane* and *Magnificent Ambersons*. At one point, he discussed Hitchcock, and how his approach was that, once a film is finished and in release, he never sees it again. Herrmann states: “I once heard Zanuck say this, and it was a great fundamental truth. He said to a producer, ‘Look, now that the picture is filmed, it’s finished. We’ve cut it; it’s final now. We know how to cast it differently; we know how to direct it differently. We know everything that’s wrong with it, but it’s too late now.’ So a director protects himself by not wishing to be exposed to it...He never sees it [again]...But, on the other hand, François Truffaut is the other extreme. He goes to see his old film about every other day and wants to re-cut them! He thinks a film should go on living forever being changed and reformed. He might do that for his own pleasure but when you see his film, that’s the film you see.” So perhaps this insight explains in part why Herrmann was upset with Truffaut’s meddling with the score since Herrmann’s philosophy was more in line with the Hitchcock approach of finality.

Now: Herrmann did not write cue titles for his cues (except on a separate page he wrote “Prelude” for “cue I”). However, cue titles were given in most of the cues in the detailed list of cue titles provided by the Online Archive of California (OAC): <http://texts.cdlib.org/view?docId=tf438nb3jd&chunk.id=c01-1.7.8.7>

Or simply go to the Bernard Herrmann Papers site and find the appropriate link on that page: <http://www.library.ucsb.edu/speccoll/pa/pamss03.html>

I do not know the source of these cue titles. I logically suspect that they are from the official cue sheets, not provided by Herrmann but by the Studio. I will alternately provide that cue title (in smaller brackets) next to the bigger-sized title bracketing for each cue rundown I focus on below.

BRIDE WORE BLACK DVD REVIEW

I was finally about to see somebody's Twilight Time blu-ray version of Trufault's THE BRIDE WORE BLACK. I listened to the commentary track.

I discussed at great length with multiple posts on my strong negative feelings about this film in the December 30, 2014 topic on this movie here on the Bernard Herrmann Society Farcebook page. You can scroll down to consult with the information & opinions (if you wish) so no need to rehash the same precise points. But I'll give additional comments of my own here after listening to the commentary, which was overall ok. Three commentators were present but only two of them dominated the airtime. This is fine because usually when there is more than one commentator, especially three or four

of them (!), it gets to be too diluted. I prefer one expert commentator such as was the case for THE TEN COMMANDMENTS and THE SEVEN SAMURAI and SEVEN DAYS IN MAY.

Now: The blu-ray print is a definite improvement of the old standard dvd that I own. That's a plus. Of course it doesn't change the fundamental nature of the film itself and how it was poorly directed and badly edited (especially the music). The dvd commentators fortunately discuss this latter point at great length (one said "It's a pity") although they like the movie itself, thinking it is "timeless" and "ripe for rediscovery," and consider the director as the "beloved Francois." I disagree but everyone will have their own opinions regarding its aesthetic merits. That's fine. But if you want a better-quality print of the film compared to the older version(s), then definitely buy this Twilight Time blu-ray. The quality is not strikingly better for a movie as their new version of JTTCOTE (that I definitely encourage people to purchase) but its good.

The commentary track starts off a bit annoyingly with the initial few self-congratulatory patting of the backs amongst each other. That's fine amongst friends at a private soiree but in a public-consumption dvd commentary, I think it's best to spare people that. That's another reason why one commentator is best because the person is not likely to blow their own horn and say, in effect, "Oh, I wrote the best book on this subject" or "I am a film historian extraordinaire!" Let's just focus on the movie and your experiences with it, facts about it, opinions on it.

I presume the commentator(s) read music and studied the actual written score for the movie in order to state how many times and where the music was dialed out, cut out, and substituted for scenes in other parts of the film not intended by Herrmann. Or was it done by ???? --because no references regarding how they know specific information to verify their claims were given in the commentary. Perhaps they consulted somebody who did study the written score, but not themselves? If so, who was that source(s)? Anyway, it is good that they discussed this fact throughout various parts of the movie of how Truffaut meddled with Herrmann's music (nearly half of his score). I discussed this in detail in my Film Score Rundowns 60-page paper on the movie (written ten years ago).

I disagree with the comment that it was an incredible opening of the movie (the machine duplication of Jeanne Moreau's naked upper body portrait) This is not a porn film so it does not have anything to do with how men look at women. I objected to this opening because the machine printing NOISE helps to obliterate Herrmann's MUSIC. Very poor editing and lack of aesthetic judgment on the part of Truffaut. I remember seeing the premiere of this movie when it came to Los Angeles back in June 1968 and how immediately I felt quite annoyed by this opening! And back then, way before the score was available for research in the early Eighties, I wondered why the music was edited so poorly. Something was wrong but I didn't know what until much later--Truffaut (Truffaut) was what was wrong! :)

So, once again, I am glad the commentators pointed this out several times. That was very important (even if some viewers aren't interested in the music) because it's part of

the history of what was done to this film, and to important collaborators of the film (like the composer! :).

Nothing was said about the suicide attempt at the beginning of the movie. I feel it's an important flaw in writing (that I discussed on December 30).

The Bliss Arrives scene/cue (Cue IV, page 17) occurs on the blu-ray dvd at 6:49 thru 7:14. The goofy doorman/deskman should've been played for laughs by Jerry Lewis (who was much loved by the French back then)! :)

10 thru 15 minutes into the movie commentary, lots was discussed about the editing of the music.

Good points made about the music deletion at about 1830 when Coral is introduced in the movie (the ultimate second victim). Herrmann visualized a different approach about this more sympathetic character (compared to shallow womanizer Bliss, the first murder victim) than Truffaut because Francois changed the whole concept.

Interesting points about the music of Coral's waltzy death in his apartment at 34 minutes into the dvd, similar to the Miser Waltz feel in Devil & Daniel Webster. It is a similar sort of macabre waltz. mention was made just after that about how unfortunate it was to not being able to find the original recording records despite a valiant attempt in order to restore the music as intended. Now that's a true pity. THAT discovery and reinsertion would've made this blu-ray dvd absolutely indispensable. As it is now, it is take it or leave it for me, NOT a "Must Buy" (unless of course you are a true fan of Truffaut and this film--which I definitely am not! :)

At 52 minutes into the movie a short discussion on the deleted music when the phone line was cut at Morane's apartment. This is cue XVII (R 6) A [The Phone Line] *Moderato* in C time, top of page 59, 9 bars, :27. Dvd location: Not Applicable (since the music was of course deleted by Truffaut). The camera then slowly follows the line across the wall to the phone in the other room. It mystifies me why Truffaut would cut the music here (cutting the phone line was enough!). Herrmann's music would've perfectly complemented the mild suspense mood of the scene. Sometimes I feel many directors have *too* much power, too much discretion, and go over the line, especially in matters (such as music) where they normally have no expertise. After all, as Herrmann himself commented, film is a collaborative creative effort. I think a director should trust in a professional composer, especially with an esteemed one such as Herrmann with his excellent dramatic instincts. When Hitchcock originally told Herrmann he wanted no music for the famous shower/murder scene in *Psycho*, Herrmann wrote a cue for it anyway and asked Hitch to reconsider. Of course Hitchcock agreed wholeheartedly. Benny asked, paraphrased here, "But I thought you said the scene shouldn't have music." And Hitch replied in deadpan fashion, "Improper suggestion, my boy." Truffaut is no Hitchcock! I feel it is unforgivable what Truffaut did with Herrmann's music.

Then a commentator at an hour and 24 minutes into the movie (Fergus the artist scene) discussing how here at least Francois let Herrmann be a full creative collaborator of the scene with the music.

I totally disagree with the commentators how Trufault's music insertion of the organ rendition of Mendelssohn's Wedding March at the fifth (Delvaux) murder in prison was good. Once again he messed with Herrmann's music, and Herrmann had far better sense of what music would fit here than Trufault.

Anyway, if you like the movie (despite what Trufault did with it in retrospect), then buy the Twilight Time dvd. At least you'll get a better quality print and some other bonuses. But if you only have \$30 discretionary money, then SKIP this blu-ray and instead get the NEW blu-ray version of JOURNEY TO THE CENTER OF THE EARTH thru Twilight Time. I'll review that one in the near future perhaps.[END DVD REVIEW]

-The Bride Wore Black (1968) [movie ***] [music ****]

THE BRIDE WORE BLACK

I "Prelude" *Allegro* in Cut time, 23 bars. Instrumentation: 2 flutes, 2 oboes, 2 english horns, 2 Bb clarinets, 2 Bb bass clarinets, 2 *Fags* (bassoons), 4 *Cors* (horns), 4 *Pos* (trombones), timp., chime, 2 harps, 12 violas (viole, if you prefer), 10 VC, 8 CB. Note: There are no violins in this score. Note also that Herrmann did not write cue titles (except for the "Prelude"), only Roman numeral designations (and Reel numbers in parenthesis). Nearly the first seven bars of this cue were either deleted or, more likely, rendered inaudible under the clamor of the machine. I just barely hear the rumble of the timpani trill roll starting at about the :27 point of the dvd. The harps and strings playing the 16th note legato figures are in effect completely absent. You would think Truffaut or the sound editor would've dialed down the machinery noise exactly at the point when the music starts. This shows very sloppy, inattentive editing in this movie, and a lack of respect for the music and its dramatic impact.

Bar 1 actually is in effect a Grand Pause with the whole rest held fermata for each instrument line. Herrmann wrote above the top (flutes) staff "[sound effects only]" and also "31." Initially I assumed that "31" would signify the duration of 31 seconds of the exact duration of the portrait duplicating machinery opening scene. On the dvd, the movie starts in Chapter 1 at the :05 point. The machinery noise is not dialed down until the :33 point (28 seconds). The horns start playing at the :32 point. Why would Herrmann have music starting for five or six seconds (before the horns sound) if he knew that it would be effectively drowned out by the machinery sound effects? Or did he assume the editor would dial down the sound effects at the point of the cue entrance? If the latter, then certainly it was a failure of communication with the Music Editor. Fortunately you

The Brave War Block

B. Herrmann

I (K&I)

Sound Effects only 31 Allegro

2 Fls

2 Oboes

2 E. Horns

2 CLS (ob)

2 Basses

2 Fags

(4) Horns

4 Bsns

trp

chime

Hp I

Hp II

Violas (12)

VC (10)

CB (8)

Hand-copied by Bill Washel

Allagro

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

can hear the opening bars as intended in the Milan cd, "Bernard Herrmann Film Scores: From Citizen Kane To Taxi Driver" (7313835643-2) in the opening of track #8.

At any rate, I was quite annoyed by the opening scene. Why Truffaut settled for the film opening with this noisy machine is beyond me. He could've been creative and chose a far quieter manner of displaying those portraits. Then again, to begin with, why did he choose this naked portrait? It's connection in the movie of course is that it was photographed by the police from the bed wall of the fourth victim (the artist). Perhaps Truffaut wanted to hint at Julie's temptress *modus operandi* to attempt to sexually attract and then trap her five victims? If the movie is called *The Bride Wore Black*, then the scene opens with a woman in portrait not wearing anything, let alone black (nor can you tell, of course, if she's a bride)! I get the feeling Truffaut was attempting to be a bit sensational with this naked portrait in the Main Titles. I much prefer a portrait of, say, *Laura* (or *Jennie*) than this unnecessary portrait of Julie.

In Bars 2-3, the timp is trill rolled (^^^^^^) *pp* < > (pianissimo crescendo-decrescendo hairpins) on small octave C whole notes, and then *p* < > (piano crescendo-decrescendo) in Bars 4-5, and then *mp* < > in Bars 6-7, and *mf* < > in Bars 8-9 (and subsequent bars thru Bar 15). In Bar 2, harp I (top staff) plays *ff* descending legato 16th notes starting middle (Line 1) C-small octave Bb-Ab-G-F-Eb-D-C (connected as a figure by two crossbeams) repeated again in the same bar, and repeated thru Bar 15. The bottom staff plays these figures an octave lower register. In Bar 3, harp II plays these figures contrary motion (ascending instead of descending notes), starting two octaves lower register. So the top staff plays ascending 16ths Great octave C-D-Eb-F-G-Ab-Bb-small octave C, while the bottom staff plays this 8L (octave lower register). Repeat thru Bar 15. In Bar 4, viole top staff play *f* (forte) exactly as the harp I top staff thru Bar 15. After a half rest, viole bottom staff begin to play the same figures. Continuing the pyramid effect, VC (celli) top staff play exactly as the top staff of harp II. After a half rest, VC bottom staff start to play the same figures. In Bar 6, CB top staff play as harp I top staff (descending 16ths starting on middle C). After a half rest, CB bottom staff play contrary motion (ascending 16ths starting on Great octave C). Repeat thru Bar 15.

After a half and quarter rest in Bar 7, we hear (actually first hear in the film at this point) the horns playing *ff* "3" triplet value 8th notes middle C-C-C [written G-G-G a perfect 5th interval above]. Note: The standard horns in "F" are transposing instruments meaning that the F note as written for the horns *sound* a P5 interval lower in "C" concert pitch. Herrmann always wrote a transposed score. So, once again, we hear C-C-C triplet 8ths to (Bar 8) same Line 1 C half note (followed by a quarter rest) to C-C-C "3" triplet 8ths figure (connected with a crossbeam) to (Bar 9) a repeat of Bar 8 to (Bar 10) C whole note *fff* >. In Bar 8, the chime sounds *ff* (*L.V.*) the middle C whole note (let vibrate), repeated next two bars. After a half and quarter rest in Bar 10, the flutes/oboes/english horns/clarinets start to play the same pattern as given for the horns. Flutes play "3" triplet value 8th notes Line 2 Eb/Line 3 C to (Bar 11, start of page 2 of the score) Eb/C half notes (followed by a quarter rest) to another such triplet. Repeat Bar 11 thru Bar 15. The oboes play *ff* (fortissimo) the same pattern on Line 2 C/Ab notes. The english horns (same

nature of transposed instruments as the horns in F) play this pattern on Line 2 C/Eb [written G/Bb] note. Clarinets play the pattern on Line 2 Ab/Line 3 C [written Bb/Line 3 D] notes. Note: As Bb transposing instruments, this means that when standard clarinets and bass clarinets play the *written* C note for their instrument, it *sounds* as Bb a major 2nd interval below in concert pitch. The combined tonality for these woodwinds is Ab maj (Ab/C/Eb).

After a half and quarter rest in Bar 12, the horns return to play the same pattern as given earlier thru Bar 15 but now on C/D/F#/A [written G/A/Line 2 C#/E] notes (D Dominant chord or D/F#/A/C). After a half and quarter rest in Bar 14, the trombones play *f* small octave C/Eb/Gb/Bb (C half-diminished 7th) “3” triplet 8ths to (Bar 15) C/Eb/Gb/Bb half notes (followed by a quarter rest) to another triplet figure. Note the interesting (and typical) clashing polytonality here created by the different instrument choirs: Ab major of the woodwinds, D Dominant 7th for the horns, and the C half-dim 7th for the trombones. Such striking combined dissonance indicates right at the outset that this is not going to be a Disney wholesome family film!

After Bar 23, the cue continues to the “organ seque (Wedding March)” by Mendelssohn from *A Midsummer Night’s Dream*. This occurs at the :53 point on the dvd when the title of the movie appears in French (with the English version in subtitles). This organ rendition was not included in the written cue documents made available to me. Since the genesis of Julie Kohler’s (Jeanne Moreau) mission of revenge was the accidental assassination of her husband on her wedding day, it makes sense to use the Wedding March as a musical basis to remind the viewer of this fact. It’s a logical connection to employ a rather macabre or harsh rendition of this music, but best used sparingly.

II (R1) [Suicide Attempt] [The Bride] *Allegro* in Cut time, pages 3-11, 85 bars, 2:15. Dvd location: Chapter 1 starting at :25. Scene: Wearing mournful black, Julie Kohler is sitting on a bed in her mother's home looking through a book of photos. Suddenly she tosses it aside and runs in grief to the upper floor bedroom window, ready to toss *herself* aside to the hard pavement below! Fortunately she was apparently on a suicide watch by her mother!



Now: As a personal comment, I did not care for the transition of the Prelude credits (the naked upper body portrait of Julie being replicated nosily by a machine) to the start of this cue and scene. For one thing, the Wedding March organ music ends but the machine is still duplicating the portrait awkwardly for a few seconds before the fade. This is clumsy editing to me. I think it would've been better to fade as the music was ending. Next there is a black void for four or four and a half seconds before there is an abrupt cut (at 1:30) to Julie sitting upon the bed. Fortunately Herrmann's music for this cue is playing during the blackness (perhaps it was a black wedding dress in tight close-up!), and in a rather mechanical fashion, a variation of the Prelude's brassy four-note repeat figure of triplet to half note. Perhaps the mechanized scene of the machine spitting out Julie's portrait motivated Herrmann to compose this rather mechanical, hard-driving introduction. It is appropriate for the scene but not entirely successful in terms of synchronization if you compare it to, say, the "Rainstorm" cue in *Psycho* (when his fast repeat figures perfectly synchronized with the rapid motion of the windshield wipers). Still, I liked the association of the art-reproduction machine's busy activity with Herrmann's musical figures (that is, being forced now to have that scene instead of an alternate opening).

Next in the bedroom scene, you see the lovely blue floral-accented wallpaper. On one level, it nicely adds momentarily to the initially deceptive opening scene of a pretty lady looking through a photo book. It *appears* neutral (say, without music)--but there *is* music, and already we heard the driving three-note repeat figures. As the blackness is suddenly cut into the bedroom scene, we hear highly agitated running figures of the violas—although the scene initially seems innocent enough or neutral in character. After all, all we see is a lady in black looking at photos on a comfortable bed. The music does not seem appropriate for the scene, so the viewer (or hearer!) is aware of a hidden tension not seen on the screen yet, that "something is up" or "about to happen." Now, as Julie actually starts to run to the window in a suicide attempt, the "running" figures are indeed appropriate in an associative link musically. However, I would've got rid of that light blue wallpaper and had a darker bedroom décor. Also I did not like that abrupt cut to Julie after the five-second period of black out. Perhaps it's merely director style or poor

Moreover, I am not convinced of the sudden change of plan or motivation on Julie's part. In the opening scene, she attempted suicide. Yet, in the very next cut scene, she's apparently well into her "mission" of revenge as she prepares for her trip. The audience is supposed to simply accept this immediate and unexplained change of heart (from suicidal despair to premeditated murder where she's counting out her five bundles of allotted money). While we are not *supposed* to know why she is murdering certain men until the director's adaptation discloses it during the second murder (in the novel, the reader does not learn of Julie's motive until the ending), I find the opening scenes as being unhelpful in transitioning the suicidal despair to evolve (so suddenly) in murderous intent. Perhaps it would've been better not having that suicide attempt but instead, say, show a close up of Julie's hardened, unblinking eyes after we see her staring at specific wedding photos. *Then* we cut to the next scene of her packing her clothes away for a trip. After all, *when* did Julie track down the identity of these five men, and *how* did she do it? If she had already gone thru the long-term detective work to find the men responsible (that the police could not succeed in), then why try to jump out her mother's bedroom window? There is no reason because, as given later in the movie when she explains herself to Morane, Julie states that it took her a "long time" to track the five men down, and that she vowed revenge *after* her attempts of suicide were thwarted. The murderous plan is already set because we see in the next scene her counting out five bundles of money (to represent the precise number of men responsible for the accidental crime). She knew exactly where she was going.

Of course you cannot know in the first scenes of the movie that what was shown was actually quite deceptive on the part of the director. If you go to Chapter 10 on the dvd at 5:52, you'll see that suicide attempt from a different angle. As just mentioned, Julie narrates to her victim how "They wouldn't let me die, so I went back to the church... It was not to pray. It was to make a vow. I tracked the five of you down, one by one, It took me a long time to find you." Either Truffaut was being unfairly manipulative (most people would reasonably assume that the immediately cut scene to the bedroom was just a very short period later after the suicide attempt) or he did poor editing. He had shown the suicide attempt later from a different angle, but that scene of going to the church was never shown in the first chapter of the movie (different angle or not). Truffaut's auteur adaptation is flawed, and so also his editing.

Also, while the Bride was fairly quick in dispatching the first victim (Bliss), she became increasingly slower, methodical, and more elaborate in killing the other four victims, setting them up for the ultimate murder. Why?—except that it's a movie and of course the director/writer has to make it interesting for the viewer. If every victim was so quickly dispatched, the movie would last only for a good half-hour television show!

There are also floating about interpretations about Julie's motivations or inner psychological dynamics that involve the issue of virginity and sexuality.

While I appreciate interesting arguments, I believe that too much can be “read” into the movie that is not realistically supported. It over-complicates matters. Some critics find the Julie character as a sort of murderous Marnie (see Hitchcock’s *Marnie*), yet Marnie never played sexual allurement games (or trap) as Julie did. In one scene (in the interrogation room with Corey looking at her legs), Julie became a bit prudish and pulled down her garment. Otherwise it was not beyond her to play a mysterious, manipulative, enticing figure.

Now: In the grace bar, the horns play *ff* middle C-C-C [written G-G-G above] “3” triplet value 8th notes (crossbeam connected) to (Bar 1) same C dotted half note to C-C-C “3” triplet 8th note figure (repeated next two bars) to (Bar 4) C dotted half note followed by a quarter rest. In Bar 1, Pos (trombones) play *sfp* < *sf* small octave C/Eb/Gb/Bb half notes to C/D/F#/A rinforzando-marked (> symbol above the notes) 8th notes (followed by an 8th and quarter rest), repeated next three bars. The timp trill rolls *pp* < *sf* small octave C half note to C rinforzando 8th followed by an 8th and quarter rest (repeated next three bars). The chime sounds *ff* middle C whole note (let vibrate slur/curve line extending outward), repeated thru Bar 4. The bass clarinet play *sfp* < *sf* small octave Eb [written F] half note to D/F# 8ths followed by an 8th and quarter rest (repeated thru Bar 4). Fags (bassoons) play Great octave C half note to D/F# 8ths in that pattern.

Following double bar lines throughout the bars and spaces of the cue after Bar 4 (signifying a change of section in the music), we come to the tempo marking of *Molto Agitato* as the screen blackness cuts suddenly to daylight in a blue-floral bedroom (Julie looking at photos on the bed!). Six top staff violas (viole I, let’s indicate) play forte crescendo *f* < legato 8th notes Line 1 F#-D#-E-F# (crossbeam connected) to G-A-Bb-B 8ths (crossbeam connected), repeated next bar. Six bottom staff violas (viole II, let’s say) play the same but an octave lower register (small octave register). VC (celli) top staff play small octave G/B whole notes *sf* > (repeated next bar) while the bottom staff viole play Great octave E/B whole notes. CB (basses) play Great octave B whole note decrescendo (repeated in Bar 2). Harps I and II are arpeggiando (vertical wavy line rolled chord) on Great octave E/B/small octave D/F#/G/B/Line 1 D/F# whole notes (repeated next bar). The tonality is the E min 9th (E/G/B/D/F#).

As the violas continue the legato run of 8th notes in Bar 7, the arpeggiando harps are still on E min 9th but entering the Line 2 register. We find both harps playing small octave E/G/B/Line 1 D/F#/G/B/Line 2 D/F# whole notes. In Bar 8, the harps are arpeggiando on small octave D/F/A/middle C/D/F/A/Line 2 C/E whole notes (D min 9th or D/F/A/C/E). In Bar 9, the harps play small octave C/Eb/G/B/Line 1 D/Eb/G/Line 2 C/D whole notes or the C minMaj 9th (C/Eb/G/B/D). In Bar 7, VC I (now in the “k” tenor clef) play Line 1 G/B whole notes to (Bar 8) F/A whole notes to (Bar 9) Eb/G whole notes. VC II (bottom staff) play small octave E/B whole notes decrescendo to (Bar 8) D/A whole notes decrescendo to (Bar 9) C/G whole notes decrescendo. Contrabasses are silent until Bar 12. Viole continue the “run” of 8th notes Lines 1 & 2 F#-E-D#-D (crossbeam connected) to C#-D-D#-E (crossbeam connected) to (Bar 8) E-D-C#-C to B-C-C#-D to (Bar 9) D-C-B-C 8th note figure played twice.

In Bar 10 (1:36), the music swells in dynamic build (when Julie rushes to the window) with the inclusion of the woodwinds and trombones (added voicing). Flutes play *ff sempre staccato* Line 3 F#-D#-E-F# staccato 8th notes (dot above each note) to G-A-Bb-B staccato 8ths (repeat this bar in Bar 11). The flutes continue in Bar 12 on F#-E-D#-D to C#-D-D#-E staccato 8ths (repeated next bar). In Bar 14, the flutes no longer play staccato notes but smooth legato notes instead. We find F#-D#-E-F# (crossbeam connected) to G-A-Bb-B (crossbeam connected) 8th notes (repeated next bar). Oboes and clarinets are *col* flutes but played an octave lower register (Line 2 register) for the oboes, and two octaves lower (Line 1 register) for the clarinets. English horns play *ff* small octave G/B [written Line 1 D/F#] half notes legato to A/middle C [written E/G] half notes to (Bar 11) Bb/C [written F/G] to C/E [written G/B] half notes. In Bar 12, they are unison *a2* on small octave E [written B] whole note *sff* and tied to whole note next bar, repeated next two bars (but then *sfp*). Bass clarinets play small octave E/B [written F#/middle C#] half notes to A/Line 1 E [written B/F#] half notes to (Bar 11) Bb/G [written F/A] to Gb/Bb [written Ab/Line 2 C] half notes. In Bar 11, they play *a2* small octave E whole note tied to whole note next bar to (Bar 14) Gb/Bb whole notes tied to next bar. In Bar 14, they play *sfp* Gb/Bb whole notes tied to next bar. In Bar 12, the bassoons return to play Great octave Bb/small octave D whole notes tied to next bar, and then Great octave and small octave C whole notes tied to next bar.

Trombones in Bar 10 play *p* < Great octave E/B/small octave G/B half notes to A/small octave E/A/middle C half notes to (Bar 12) Eb/Gb/Bb/C half notes to Gb/Bb/middle C/E (C half dim 7th for both chords) half notes decrescendo. They return in Bar 14 to play C/E/Gb/Bb whole notes *sfp* < tied to whole notes next bar. Horns return in Bar 12 to play forte crescendo small octave G#/Bb/Line 1 D/F# [written Line 1 D#/F/A/Line 2 C#] half notes to A/middle C#/Eb/G half notes to (Bar 13) Bb/D/F#/G# half notes decrescendo to C#/Eb/G/A half notes. In Bar 14, they play *sfp* < middle C/E/F#/B whole notes tied to whole notes next bar. After a half rest in Bar 10, violas play staccato 8th notes Lines 1 & 2 G-A-Bb-B (repeated next bar after a half rest) to (Bar 12), after a half rest, C#-D-D#-E staccato 8th notes (repeated next bar). After an 8th rest in Bar 14, the violas continue on D#-E-F# legato (not staccato) 8th notes (connected by a crossbeam) to G-A-Bb-B 8th notes (connected by a crossbeam), repeated next bar. Celli play the same but in the small octave register.

The harp for Bar 14 are pedal-set for seven flats (Cb maj/Ab min). The play *ff* an ascending to descending glissando pattern starting from Contra-octave Cb 32nd note gliss line up to (Bar 15) Line 4 Cb 32nd note with the gliss line down to Contra-octave C note. In Bars 14-15, the susp cymbal is trill rolled *p* < > on whole notes. The timp is trill rolled on small octave C whole notes in Bars 14-15.

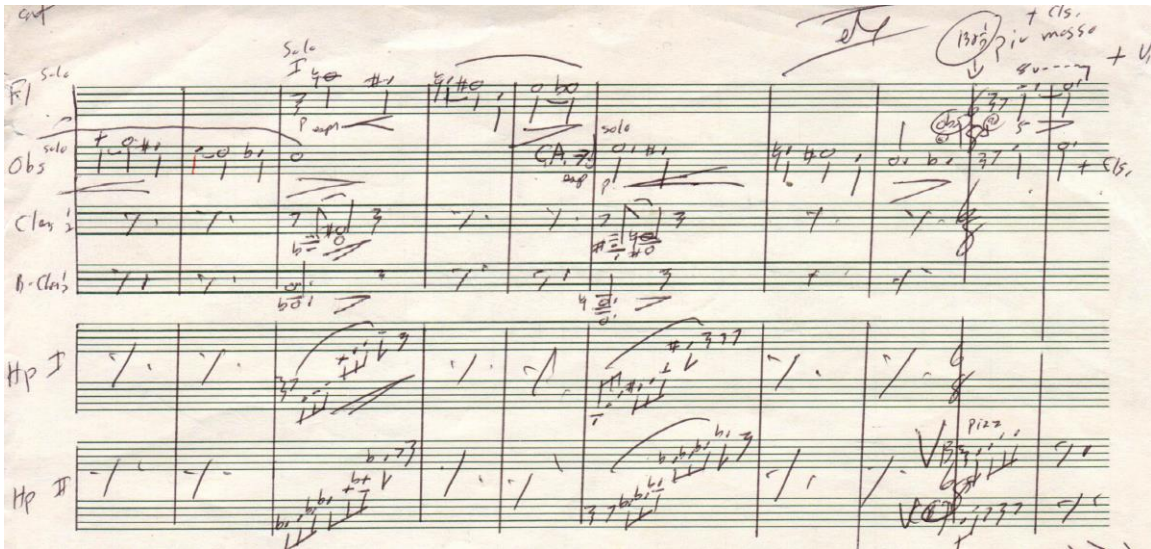
In Bar 16 (1:43 dvd; :20 on the written cue), we come to a new section of music tempo-marked as *Poco a poco Calando*. The scene cuts from the window suicide attempt to a suitcase being filled by Julie sometime later. Only the woodwinds, viole, and celli play thru Bar 30. Violas play Line 2 and celli play Line 1 *ff espr* (expressive warmth and intensity) B dotted half note legato slur to Bb quarter note to (Bar 17) A dotted half note to G quarter note to (Bar 18) same G to F# half notes decrescendo hairpin. These six

then Bb/D dotted half notes tied to (Bar 18) quarter notes, and then A/Line 2 C# dotted half notes decrescendo. The english horns, after a quarter rest, play small octave A/Line 1 E [written Line 1 E/B] dotted half notes tied to (Bar 17) quarter notes to G/D [written D/A] dotted half notes tied to (Bar 18) quarter notes to F#/middle C# [written middle C#/G#] dotted half notes. After a quarter rest, clarinets play Line 2 C/E [written D/F#] dotted half notes tied to (Bar 17) quarter notes to Bb/D [written C/E] dotted half notes tied to (Bar 18) quarter notes, and then A/C# [written A/D#] dotted half notes. After a quarter rest, the bass clarinets play Line 1 A/Line 2 E [written B/F#] dotted half notes tied to (Bar 17) quarter notes, and then G/D [written A/Line 2 E] dotted half notes tied to (Bar 18) quarter notes, and then F#/C# [written G#/D#] dotted half notes decrescendo. After a quarter rest, Fags (bassoons) play small octave A/Line 1 E dotted half notes tied to (Bar 17) quarter notes to G/D dotted half notes tied to (Bar 18) quarter notes, and then F#/middle C# dotted half notes.

Skipping to Bar 29 (2:00 dvd), we come to the *Rall.* ending of this section of music. Violas play *p* < > Line 1 E (small octave E for the celli) quarter note legato slur down to C# half note to D quarter note, repeated next bar *pp* < >. After a quarter rest in Bar 29, the clarinets play *mf* > small octave F/A [written G/B] dotted half notes, while the bass clarinets play small octave D/A dotted half notes. After a quarter rest in Bar 30, the clarinets play *p* > Fb/Ab dotted half notes, while the bass clarinets sound Ab/Line 1 Db dotted half notes.

In Bar 31 (2:04) *Moderato* in 4/4 time, *soli* flutes play *pp* < Lines 2 & 3 D to C to Gb up to Bb legato quarter notes to (Bar 32) Lines 1 & 2 A whole notes decrescendo. CB play *pp* < *espr* small octave and Line 1 D to C to Great octave and small octave Gb to Bb quarter notes to (Bar 32) Great octave and small octave A whole notes decrescendo. After this, Julie picks up paper money and separates them into five small bundles (indicating cash expenditures meant for five killings, I presume!). Herrmann synchronizes the music to play sforzando notes when she separates the money on the black suitcase. After a quarter rest in Bar 32, *sords* (muted) Pos play *sf* > small octave Gb/Bb/D rinforzando half notes to same rinforzando quarter notes tied to (Bar 33) half note and then same Gb/Bb/D rinforzando half notes to (Bar 34) Gb/Bb/D rinforzando quarter notes to Gb/Bb/D rinforzando dotted half notes. Pos II & III both play the small octave Bb notes. In the same manner, muted horns play (after a quarter rest) *sff* > on small octave Eb/Gb/Bb/D (Eb minMaj 7th) rinforzando half notes, and so forth (see Pos pattern). However, the dotted half notes in Bar 34 and tied to dotted half notes *pp* next bar followed by a quarter rest (unlike the Pos that are silent until Bar 79). After a quarter rest in Bar 32, the vibraphone plays a different tonality, that of Line 1 G/Line 2 C/E (C maj 2nd inversion) half notes *ff* to G/C/E quarter notes let vibrate. After a half rest in bar 33, the vibe sounds *ff* G/C/E half notes let vibrate to (Bar 34) G/C/E quarter notes to G/C/E dotted half notes. After a quarter rest, the timp beats *sf* small octave C rinforzando-marked quarter note (followed by a quarter rest) to another C quarter notes. After a half rest in Bar 33, the timp sounds a C rinforzando quarter note again (followed by a quarter rest) to (Bar 34) two C quarter notes *sf* (followed by a half rest). In the same pattern as the timp, violas pluck *pizz* and *sff* small octave D/Eb/Gb/Bb quarter notes. In the same pattern, VC pluck pizzicato Great octave C/Eb/Bb/small octave C quarter notes. English horns play as top horns I & II. Clarinets play on small octave D/F# notes. The bass

clarinets play on small octave Eb/Bb notes, while bassoons play on Great octave C/G notes (thru Bar 34 for the bassoons). In Bar 34, the clarinets and bass clarinets have their respective notes tied to whole notes next bar and to dotted half notes in Bar 36.



Skipping slightly to Bar 39 (2:26), the music changes section again as Julie's mother enters the room and gives her more money for her mysterious trip. The solo oboe is highlighted playing *triste* (sadly) a series of short phrases while the harps (in 12/8 time) play ascending arpeggio 8th note figures. So the oboe plays *p espr* < Line 2 A dotted half note to Ab quarter note to (Bar 40) G quarter note to F# half note to E quarter note to (Bar 41) D dotted half note decrescendo (these six notes are played under the legato/phrase umbrella). Then the oboe continues a new phrase on Line 2 C# quarter note leaping up to (Bar 42) a minor 7th interval to B dotted half note to Bb quarter note to (Bar 43) A quarter note to G half note to F# quarter note to (Bar 44) E quarter note to D half note to Db quarter note to (Bar 45) C whole note decrescendo. After an 8th rest in Bar 39, the clarinets play *p* > small octave D/F# 8th notes to F#/Bb half notes (followed by a quarter rest). Repeat thru Bar 44. Bass clarinets play small octave D/A dotted half notes *pp* > (followed by a quarter rest), repeated thru Bar 44.

Back in Bar 39, harp I plays *p* > ascending 8th notes Great octave D-A-small octave D (crossbeam connected) to F#-A-Line 1 D (crossbeam connected) to (top staff) Line 1 F# (followed by two quarter rests and an 8th rest). Repeat thru Bar 44. After a quarter and 8th rest in Bar 39, harp II plays small octave Gb-Bb-Line 1 Db 8th notes (connected by a crossbeam) up to (top staff) Gb-Bb-Line 2 Db 8ths (crossbeam connected) up to G 8th (followed by a quarter rest). Repeat thru Bar 44.

After a quarter rest in Bar 45 (2:40), flute I temporarily takes over the melody line playing *p espr* < Line 2 A half note to G# quarter note to (Bar 46, start of page 8) G quarter note to F# half note down to C quarter note to (Bar 47) E to Eb half notes. In Bar 48 (2:47) english horn I takes over playing Line 1 A [written Line 2 E] dotted half note to G# [written D#] quarter note to (Bar 49) G quarter note to F# [written Line 2 C#] half

note to E [written Line 1 B] quarter note to (Bar 50) D [written A] dotted half note decrescendo to Db quarter note.

In Bar 51 (in 6/8 time), the music is now *Piu Mosso* as Julie walks outside to find her niece awaiting her, asking her aunt if she can walk her to the train station. CB are now *senza sords* plucking forte Great octave A 8th note followed by two 8th rests and a quarter and 8th rest (repeat this bar in Bar 52). VC bottom staff pluck Great octave A up to small octave E 8ths (followed by rests) and repeated next bar, while VC top staff pluck A-E-B 8ths (crossbeam connected) to middle B 8th followed by a quarter rest (repeated next bar). After a quarter rest, violas pluck *pizz* small octave and Line 1 C stand-alone 8th to E-A-B 8ths triplet (crossbeam connected) and repeated next bar. After a quarter and 8th rest, the vibe sounds *f* (L.V.) Line 2 E dotted quarter note. After a quarter and 8th rest in Bar 51, the clarinets play *f* > Line 1 E [written F#] dotted quarter note tied to dotted half note next bar, while oboes play Line 2 E in that pattern, and flutes play Line 3 E. *Sords* horns return *ff* in Bar 61 (3:07) playing middle C/E [written G/B] dotted half notes decrescendo and tied to quarter notes next bar, and then two C/E quarter note dyads crescendo to (Bar 63) Cb/Eb notes in that same pattern and then A/middle C# notes in that pattern for Bars 65-66, and so forth. In Bar 71 (3:18 dvd), the flutes/oboes/clarinets start to play a quarter note to 8th note series of descending notes *f* < > on Line 2 B quarter note to A 8th to G quarter note to F# 8th, and so forth. In Bar 79 (3:37) we come to the *Poco Largamente* tempo marking in Cut time as the cue plays its end seven bars. Viole (in the treble clef) play legato *f* < > Line 2 F# quarter note down to D# half note to E quarter (repeated next bar) to (Bar 81) E quarter note to C# half note to D quarter note (repeated in Bar 82, start of page 11). In Bar 83, viole continue on D quarter note to C half note down to Line 1 Ab quarter note up to (Bar 84) Line 2 D quarter note to C half note down to A quarter note crescendo to (end Bar 85) Line 1 Ab/Bb/Line 2 D/F# whole notes *sff* > and held fermata. Oboes and clarinets play as the viole while flutes play an octave higher register. Etc.

Also in end Bar 85, VC (in the tenor clef) play small octave Ab/Bb/Line 1 D/F# whole notes *sff* > and held fermata. After a quarter rest, CB play Great octave E dotted half note held fermata. Harp II plays *sff* (L.V.) small octave Ab/Bb/Line 1 D/F# whole notes (bottom staff) while the top staff plays Line 1 Ab/Bb/Line 2 D/F# whole notes held fermata. Harp I plays this arrangement on both staves an octave higher respectively. After a quarter rest, the susp cymbal sounds *sf* > a dotted quarter note (notated on the second space from the top) held fermata. After a quarter rest, the timp is trill rolled *ff* on Great octave E dotted half note decrescendo and held fermata. After a quarter, trombones play Great octave E dotted half note held fermata. Horns play small octave G#/Bb/Line 1 D/F# whole notes *sff* > and held fermata. After a quarter rest, Fags play *sff* > Great octave E dotted half note held fermata, while bass clarinets play small octave E [written F#] dotted half notes. Clarinets play Line 2 D/F# whole notes held fermata. C.A> (english horns) play Line 1 Ab/Bb [written Line 2 Eb/F] whole notes held fermata. Oboes play Line 2 Ab/Bb whole notes held fermata, while flutes play Line 3 D/F# whole notes held fermata.

This end tonality is rather odd. If you use the horn's G# (instead of the Ab for the other instruments) you have the E Dom 9 b 5th (E/G#/Bb/D/F#).

End of cue.

III (R1) [First Arrival] [The Wraith] *Moderato* in C and 12/8 time, 5 pages (pages 12-16), 38 bars, 1:45 duration. Dvd location: Chapter 1 starting at 4:18. Scene: Julie steps out of the train dressed in black but arrives at the lobby of the hotel (or condo complex) at 10 a.m. where Mr. Bliss resides (her intended first victim) wearing a white evening gown. The rather goofy or comical tall doorman (funny—I rather playfully imagine Jerry Lewis playing this role!) does not allow himself to be bribed by the bride (to give Julie a key to Mr. Bliss' condo).

The tonality in Bar 1 appears to be the A min/9th (A/C/E/B) to (Bar 2) the Ab min/9th (Ab/Cb/Eb/Bb) chord tonality. *Sords* (muted) horns III-IV play (in C time) middle C/E [written G/B above] whole notes *p* < (crescendo hairpin) legato slur to (Bar 2) Cb/Eb whole notes *mf* > (decrescendo hairpin). Horns I-II play *mf* > middle C/E stopped whole notes (+ sign over the notes) to (Bar 2) Cb/Eb stopped (hand in bell effect) whole notes decrescendo hairpin. Muted Pos (trombones) play *p* < Great octave A/small octave E/A/B whole notes legato to (Bar 2) Ab/Eb/Ab/Bb whole notes decrescendo. In Bar 3 in the same pattern, they play the F# min/9th (F#/A/C#/G#) to (Bar 4) E min/9th (E/G/B/F#). So horns play small octave A/middle C# [written Line 1 E/G#] whole notes

to (Bar 4) G/B [written Line 1 D/F#] whole notes decrescendo. Trombones play Great octave F#/small octave C#/F#/G# whole notes to (Bar 4) E/B/small octave E/F# whole notes.

Back in Bar 1, the *sords* CB and then the *sords* VC pluck (in 12/8 time) pizzicato ascending 8th notes. This pizzicato motion will be repeated in other cues, a type of “motion” or trip theme or association (when traveling by train between killings!). Contra basses (bottom staff) pluck *pp* Great octave A up to small E up to A 8th notes (connected by a crossbeam) followed by quarter/8th/dotted half rest marks. After a quarter and 8th rest in Bar 1, CB (top staff) pluck small octave B to middle C to E 8th notes (crossbeam connected) followed by a dotted half rest. After a dotted half rest in Bar 1, muted celli (bottom staff) pluck Great octave A-small octave E-A 8th notes (followed by a quarter and 8th rest. After a dotted half rest and quarter and 8th rests in Bar 1, VC (top staff) pluck pizzicato small octave B-middle C-E 8th notes. In the same pattern for Bar 2, the CB and then the VC pluck Ab-Eb-Ab to Bb-middle Cb-Eb 8th notes. In Bar 3, they pluck accordingly Great octave F#-small octave C#-F# to G#-A-middle C# 8th notes. In Bar 4, they pluck Great octave E-B-small octave E 8ths to F#-G-B 8ths.

In Bar 5 (4:27 dvd), the *sords* viole play *pp* steady crescendo for four bars Line 1 A (top staff) and small octave A (bottom staff) quarter note legato mini-slur to B half note to Lines 1 & 2 C quarter note up to (Bar 6) Eb quarter note to F half note to G quarter note to (Bar 7) G# quarter note to A half note legato mini-slur to B quarter note to (Bar 8) Lines 2 & 3 C# quarter notes to D half notes to E quarter notes to (Bar 9, start of page 13) same E half note decrescendo (followed by a half rest). In Bar 9, there is a temporarily overlap as the celli play Lines 1 & 2 E half note on the up-bow crescendo down to small octave and Line 1 B to Lines 1 & 2 C quarter notes to (Bar 10) Eb half notes, etc.

In Bars 5-8, the clarinets, bass clarinets, and bassoons take over the pattern played in the previous four bars by the horns and trombones. Clarinets play *pp* < small octave A/B [written B/middle C#] whole notes legato to (Bar 6) Ab/Bb whole notes decrescendo. Bass clarinets play small octave A/Line 1 E [written B/F#] whole notes to (Bar 6) Ab/Eb [written Bb/F] whole notes. Bassoons play middle C/E whole notes to (Bar 6) Cb/Eb whole notes. In Bar 5, this time VC bottom staff start off plucking Great octave A-small octave E-A 8ths. After a quarter and 8th rest, VC top staff pluck B-middle C-E 8th notes followed by a dotted half rest. In the second half of this bar, the CB pluck 8th notes in the same pattern. Etc.

Skipping to Bar 17 in ¾ time (Chapter 2 at :11), the camera pans down to the level ground of the condo complex outside as goofy Charlie, the doorman (played by Jacques Robiolles), is swabbing the pavement between the pillars. Soon (Bar 27) he turns and sees Julie decked out in impressive white on that very windy yet sunny afternoon. Horns finish the previous phrase on Line 1 Eb [written Bb] stopped and also (bottom horns) muted half notes decrescendo (followed by a quarter rest. Muted trombones are especially prominent playing *pp* < small octave Ab/middle Cb/Eb half notes legato mini-slurs to G/B/E quarter notes (repeated next bar). CB play *p* < small octave Ab half note

legato slur down to E quarter note down to (Bar 18) Cb half note down to G quarter note. Pizzicato viole pluck Line 1 Eb/Ab/Line 1 Cb/Eb 8th notes 4X (connected by a crossbeam) and followed by a quarter rest (repeated next bar). After a half rest in Bar 17, VC pluck small octave E/G/B/E 8ths twice (2 X), repeated next bar. So we hear the Ab min triad (Ab/Cb/Eb) of the trombones to E min 1st inversion (G/B/E).

As characteristic for Herrmann to make the music sound interesting (variation), he keeps the same cell pattern in the next two bars but changes the sonorities by switching from the brass to the woodwinds. So in Bar 19, we hear the flutes playing *p* < middle (Line 1) C# half note legato to D quarter note (repeated next bar), while clarinets play small octave F#/A [written G#/B] half notes to G/Bb [written A/middle C] quarter notes (also repeated next bar). The bass clarinets play *pp* crescendo small octave D half note to Eb quarter note to (Bar 20) G# half note to A quarter note to (Bar 21) Bb half note to B quarter note (start of decrescendo) to (Bar 22) middle C half note to Db quarter note (all eight notes in these four bars are playing under the legato phrase umbrella or arc). Viole in bar 19 pluck middle C#/F#/A/Line 2 C# (F# min) 8ths 4X (followed by a quarter rest), repeated next bar. After a half rest, VC pluck small octave D/G/Bb/Line 1 D (G min) 8ths twice (repeated next bar). CB are silent. In Bars 21-22, viole pluck small octave Bb/Line 1 Eb/Gb/Bb 8ths four times (followed by a quarter rest), repeated next bar. After a half rest, VC pluck Great octave B/small octave E/G/B 8ths twice (repeated next bar). Also in Bar 21, *sords* horns return to play small octave Eb (horns III-IV) and Gb/Bb (horns II-I) half notes legato to E/G/B quarter notes. Repeat in Bar 22. In Bars 23-24, Pos return to repeat Bars 17-18, and CB return to repeat Bars 17-18 as well. Viole and celli repeat those bars also but here played an octave lower register. Woodwinds return in Bars 25-26 to repeat Bars 19-20. Viole pluck small octave C#/F#/A/middle C# 8ths 4X (repeated next bar) while celli, after a half rest, pluck Great octave D/G/Bb/small octave D 8ths twice (repeated in Bar 26).

In Bar 27 (Chapter 2 at :31) we come to the *Lento* section in C time (when Julie appears almost like a white apparition to the doorman). The bass clarinets finish the phrase on small octave Bb [written middle C] dotted half note forte decrescendo (followed by a quarter rest). After a quarter rest, the vibe sounds *pp* (*L.V.*) Line 1 G#/Bb/Line 2 D/F# dotted half notes. After a quarter rest, now *arco* strings play sustained (tied) tones. Viole play (as the vibe) Line 1 G#/Bb/Line 2 D/F# dotted half notes *p* and tied to whole notes next bar. After a quarter rest, VC play Great octave Bb/small octave E/Bb/Line 1 D dotted half notes tied to whole notes next bar. After a half rest, harp II plays *ppp* ascending 32nd notes Line 2 D-E-G#-Bb (connected by three crossbeams) up to (top staff) Line 3 D-F#-G#-Bb (followed by a quarter rest). However, after a half and quarter rest, harp I takes over playing Line 2 E-G#-Bb-Line 3 D up to (top staff) F#-G#-Bb-Line 4 D 32nd notes.

Bars 28-29 are important because we are first introduced to an eight-note motif (or motive, if you prefer) that will become associated with the Bride (Julie). Call it the Bride Motif or the Julie Theme (or the Julie Motif). You now first hear it with a full spectacular view of Julie dressed in white before the stupefied eyes of the geeky doorman. Later you will hear the motif in cues V, VII, XII, XXVIII, XXXVII (vibe

variation), and so forth. This motif is not associated with any of Julie's acts of murder but with her ostensibly innocent-yet-alluring outer appearances, her entrapment façade.



Flute I plays the motif *p espr e dolce* < > (crescendo-decrescendo). After an initial 8th rest, the flute plays the soft soloistic passage on Line 2 F# down to C# up to E 8th notes (connected by a crossbeam) to D down to Line 1 Bb 8th notes (connected by a crossbeam) leaping up a M7 interval to Line 2 “3” triplet value A quarter note legato mini-slur to triplet value G 8th to (Bar 29) F# half note decrescendo hairpin (followed by a half rest). These notes are played under the legato/phrase arc (umbrella). Repeat these two bars in Bars 30-31, 34-35, and 36-37.

In Bar 29, after a quarter rest, the vib sounds *pp* (*L.V.*) Line 1 E/G#/Bb/Line 2 D (E Dom 7b5th) dotted half notes. After a quarter rest, VC bottom staff play Great octave Bb/small octave E dotted half notes tied to whole notes next bar, while VC top staff play small octave Bb/Line 1 D notes in that pattern. After a quarter rest, violas play *p* Line 1 E/Ab dotted half notes tied to whole notes next bar, and also (top staff) Line 1 Bb/Line 2 D dotted half notes tied to whole notes... Interesting that Herrmann uses the Ab (enharmonic G#). After a half rest, harp II plays ascending 32nd notes Line 2 E-G#-Bb-Line 3 D to (top staff) E-F#-G#-Bb (followed by a quarter rest). After a half and quarter rest, harp I takes over to play Line 2 D-E-G#-Bb to (top staff) Line 3 D-E-F#-G# 32nd notes. In essence the harps are playing the E Dom 9 b 5th (E/G#/Bb/D/F#).

In Bar 31 (start of page 16), after a quarter rest, viole top staff play *p espr* < Line 1 F# quarter note down to “3” triplet value D# half note to E triplet value quarter note up to (Bar 32 in ¾ time) B quarter note to Bb half note decrescendo. Viole II (bottom staff) play the same but an octave lower register. After a quarter rest, VC play *pp* < Great octave E/B (bottom staff) and (top staff) small octave G/B dotted half notes to (Bar 32 in

$\frac{3}{4}$ time) Great octave A/small octave E/middle C/E half notes decrescendo (followed by a quarter rest). CB are silent for the rest of the cue.

In Bar 33 in C time again (for the rest of the cue), the vib sounds *ppp* (L.V.) G#/Bb/Line 2 D/F# whole notes (with the let vibrate extending curve lines extending outward to the right of the notes). *Sords* horns play *mf* > small octave G#/Bb/Line 1 D/F# [written Line 1 D#/F/A/Line 2 C#] whole notes tied to whole notes next bar. Bass clarinet II plays *pp* small octave E [written F#] whole note tied to whole note next bar. After a quarter rest, bass clarinet II plays small octave Bb [written middle C] dotted half note tied to whole note next bar. After a half rest, clarinet II continues the typical Herrmann pyramid effect on small octave D [written D] half note tied to whole note next bar. After a half and quarter rest, clarinet I plays *pp* F# quarter note [written G#] tied to whole note next bar. As given earlier, flute I repeats the Bride motif in Bars 34-35 after an initial 8th rest.

The cue ends with the violas playing small octave and Line 1 Bb dotted half note held fermata.

End of cue.

IV (R 1) [Bliss Arrives] [The Car] *Allegretto* in ¾ time (*Sost* in Bar 1 only), page 17, 12 bars, :24. Dvd location: Chapter 2 starting at 1:58. Scene: That early evening, vain Bliss parks his sporty Mercedes-Benz in front of the lobby where he lives. The goofy doorman informs him of the mysterious lady in white. This is one of my favorite short cues for this score, an easily recognizable Herrmannesque style in repeating cell/bar format. Its structure is a close variation of the ¾ section of the previous cue (Bars 17-26) as played by the pizzicato strings.

This vigorous, intense, dramatic cue starts *Sost* in C time with the celli and contrabasses playing descending legato and crescendo quarter notes. Violas play Line 1 F# down to D# down to small octave B to Bb quarter notes crescendo to (Bar 2 in ¾ time) small octave A half note *ff* > (followed by a quarter rest). VC play small octave F#-D#-Great octave B-Bb quarter notes to (Bar 2) Great octave A half note *f* > legato slur to Great octave and small octave E quarter notes. In Bar 2, CB sound for the first time on Great octave A half note *f* > to Great octave and small octave E quarter notes as well.

In Bar 2 (*Allegretto*), C.A. (cor anglais or english horns) play in their peculiarly nasal quality staccato 8th notes forte middle C/E [written G/B] 8th notes 4 X (four times) and followed by a quarter rest. Repeat in Bar 3. Clarinets play *a2* small octave A-A-A-A [written B-B-B-B] staccato (dot over each note) 8th notes (crossbeam connected) followed by a quarter rest. Repeat Bar 2 in Bar 3.

After a half rest in Bar 2, the two bass clarinets play fortissimo small octave E [written F#] quarter note legato slur to (Bar 3) A [written B] half note decrescendo (followed by a quarter rest, while Fags in that pattern play Great octave E quarter note up to (Bar 3) A half note. After a half rest in Bar 2, horns III-IV play forte small octave G-G [written Line 1 D-D] 8th notes (repeated next bar), while top staff horns I-II play Bb/Line 1 D [written F/A] notes in that pattern. *Sords* Pos I-II-III (trombones) play *mf* staccato 8th notes small octave A/middle C/E 4X (followed by a quarter rest). Repeat next bar. After a half rest, harps play *sff* (*L.V.*) Contra-octave E/Great octave E/small octave E quarter notes (repeated next bar).

This two-bar pattern is the basic cell unit for this cue and continues in Bars 4-5. English horns play small octave A/middle C# [written E/G#] staccato 8th notes (crossbeam connected) followed by a quarter rest and repeat next bar. In Bars 6-7, they play this pattern on G/B [written D/F#] 8th notes, and then F/A [written middle C/E] 8ths in Bars 8-9, and then unison on small octave G-G-G-G 8ths in Bars 10-11. Clarinets in Bars 4-5 play small octave F#-F#-F#-F# [written G#] staccato 8th notes in that same pattern, and then E-E-E-E in Bars 6-7, D-D-D-D in Bars 8-9, and Eb-Eb-Eb-Eb in Bars 10-11. Pos play this pattern on F#/A/middle C# (F# min) notes in Bars 4-5, and then E/G/B (E min) notes in Bars 6-7, D/F/A (D min) notes in Bars 8-9, and C/Eb/G (C min) 8ths in Bars 10-11.

Sost IV (CRI) (P7) Bride Wore Black B. Henmann

G43 DUD (MR. Bliss arrives in Munich - scene)

Allegretto

[Hand-copied by Bill Wachel]

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

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After a half rest in Bar 3, VC/CB play Great octave E quarter note legato slur to (Bar 4) F# half note decrescendo (followed by a quarter rest). After a quarter rest in Bar 5, VC play D quarter note up to (Bar 6) G half note (followed by a quarter rest), while CB play small octave D quarter note down to (Bar 6) Great octave G half note. After a

half rest in Bar 7, VC/CB play Great octave Bb quarter note to (Bar 8) Great octave D half note (for the celli) and small octave D half note (for the contra-basses). After a half rest in Bar 9, VC play Great octave E quarter note to (Bar 10) D half note (followed by a quarter rest). CB play small octave E quarter note to (Bar 10) adjacent D half note. After a half rest in Bar 11, VC play Great octave D quarter note up to (end Bar 12) Ab dotted half note decrescendo and held fermata. After a half rest, CB play small octave D quarter note down to (Bar 12) Great octave Ab dotted half note held fermata.

After a half rest in Bar 4, the harps play on Contra-octave (I believe this register although Herrmann may've forgotten the 8L) D/Great octave D/small octave D quarter notes let vibrate (repeated next bar). In Bars 6-7 in that pattern, they harps play on Bb notes, and then E notes in Bars 8-9, and D notes in Bars 10-11. Harps are silent in end Bar 12 (whole rest held fermata).

After a half rest in Bar 4, horns III-IV play small octave F-F [written middle C-C] 8th notes (repeated next bar). After a half rest in Bar 6, they play Eb-Eb [written Bb-Bb] 8ths (repeated next bar) After a quarter rest in Bar 8, they play D-D [written A-A] 8ths, repeated next bar. In Bar 10, after a half rest, they play E/G [written B/Line 1 D] 8ths, repeated next bar. Horns are silent in end Bar 12. Back in Bar 4, after a half rest, horns I-II (top staff) small octave Ab/middle C [written Line 1 Eb/G] quarter notes twice (repeated next bar). After a half rest in Bars 6-7, they play Gb/Bb [written Db/F] 8th notes twice, and then E/G# [written B/D#] in Bars 8-9, and D/F# [written A/middle C#] in Bars 10-11.

After a half rest in Bar 4, the bass clarinets play small octave D quarter note to (Bar 5) F# half note decrescendo (followed by a quarter rest). After a half rest in Bar 6, they play Bb quarter note down to G half note next bar. After a half rest in Bar 8, they play E quarter note to (Bar 9) D half note (followed by a quarter rest). In bar 10, there is a change in the pattern. Here the bass clarinets play middle C-C-C-C [written D-D-D-D] staccato 8th notes (followed by a quarter rest) and repeated in Bar 11.

After a half rest in Bar 4, the bassoons play Great octave D quarter note to (Bar 5) F# half note (followed by a quarter rest). After a half rest in Bar 6, the Fags continue on Contra-octave Bb quarter note up to (Bar 7) Great octave G half note (followed by a quarter rest). After a half rest in Bar 8, the Fags then play Great octave E quarter note to (Bar 9) D half note. After a half rest in Bar 10, they play D quarter note to (Bar 11) Eb half note (followed by a quarter rest). The bassoons are silent in end Bar 12.

In end Bar 12, the clarinets play small octave D/F [written E/G] dotted half notes *sf* > and held fermata. Actually Herrmann wrote whole notes instead, apparently in a hurry, forgetting to proofread his writing. Perhaps he was thinking in terms of the first bar and it's C (4/4) time. Also the bass clarinets here play *a2* small octave Ab [written Bb] dotted half notes held fermata (but mistakably written as a whole note). Pos play *sf* > Great octave Ab/small octave D/F dotted half notes held fermata (but again written in error as whole notes). As given earlier, the VC/CB play in end Bar 12 Great octave Ab

dotted half notes held fermata. This time, however, Herrmann correctly notates the notes as dotted half notes. The end chord is the D dim (D/F/Ab).

End of cue.

V (R 2) [The Record] [The Record Player] *Mod* in C time, page 18, 3 bars, 8 and a half seconds. Note: This tiny cue was not used in the final edit of the movie. I believe Truffaut cut it, not Herrmann's design, because at the end of this cue Herrmann writes, "Seque to recording of Mandolin Concerto." The scene in question is immediately prior to the engagement party of Bliss and Gilberte. Go to Chapter 2 starting at 7:16 on the dvd. This scene came after the dissolve of the Corey and Bliss descending the elevator, and we fade to Julie's apartment. Here she places a mandolin concerto small LP on a portable player. The duration from the fade-in to the actual start of the mandolin playing is about 8 or 8 and 1/2 seconds (precisely the duration of the cue). Apparently Truffaut did not want Herrmann's cue to impact or transition immediately into the mandolin track.

However, note that Bar 2 and a bit of Bar 3 were artificially inserted (and very sloppily edited) by Truffaut in a later scene (Chapter 4 at 2:33) in a long-view village against the mountain scene (perhaps somewhere in the French Alps).

Instrumentation: two harps and a vibraphone. The vibe plays *mp* Line 2 F# to G half note legato tremolo (notated like the fingered trem of the strings) repeated again in the second half of the bar and repeated next two bars (held fermata in end Bar 3). Harps play arpeggiando (vertical wavy line rolled chords) quarter note chords for the first two bars (silent in end Bar 3). Harp I sounds *p* small octave C/E/G/B and (top staff) middle C/E/G/B (C maj 7th) quarter notes (followed by a quarter rest) followed by another such quarter note chord for each staff (followed by a quarter rest). Repeat in Bar 2. After a quarter rest, harp II plays middle C/Eb/Gb/Bb (C half-dim 7th) and (top staff) Line 2 C/Eb/Gb/Bb quarter notes, followed by a quarter rest and then another such arpeggiando sounding of quarter notes (repeat next bar).

End of cue.

V-a (R 2) [The Engagement Party] [Valse] *Valse (Lento)* in $\frac{3}{4}$ time, 10 pages (pages 19-28), 1:37 bars, approximately 3:40. Note: Truffaut had cut the end eight bars of this cue. Dvd location: Start of Chapter 3. Scene: Party at I believe Gilberte's (Bliss's fiancé) flat in the same hotel or condo complex. The mysterious lady in white intrigues Bliss and his friend, Corey (whom you'll see throughout the movie). Incidentally, in the novel, there was a detective hot on the trail of the murderous bride by the name of Lew. No such character is present in Truffaut's adaptation, but in a sense Corey (Jean-Claude Brialy) plays a suspicious character not unlike a detective, and he is seen many times in the movie (since he happened to know two of the soon-to-be murder victims).



In Bars 1-4, two oboes and muted top staff viola splay the lovely slow waltz melody line. They play *p* crescendo hairpin Line 1 B half note legato mini-slur to A quarter note (repeated next bar) to (Bar 3) B up to Line 2 D to C quarter notes decrescendo to (Bar 4) B half note to A quarter note (all notes in these four bars are played under the legato/phrase arc umbrella). After a quarter rest in Bar 1, clarinets and *sords* viole bottom staff (stands) play middle C/E [written D/F# clarinets] half notes *p* > (crescendo for the violas), repeated next three bars. Two bass clarinets play *p* < small octave A [written B] dotted half note up to (Bar 2) Line 1 E [written F#] dotted half note back down to (Bar 3) A dotted half note down decrescendo to (Bar 4) E dotted half notes (all four notes played under the legato umbrella). After a quarter rest, *Fags* (bassoons) play *p* > small octave E/B half notes. After a quarter rest in Bar 2, they play G/B half notes. Repeat Bars 1-2 in Bars 3-4. *Sords* VC (bottom staff) play on the up-bow precisely as the bassoons. The tonality is the A min/9 (A/C/E/B) to (Bar 2) C maj 5 (C/E/G/B).

In Bars 5-8, the two english horns and top staff celli take over the waltz melody line. English horns play *p* < Line 1 A [written Line 2 E] half note to G [written D] quarter note (repeated next bar) to (Bar 7) F#-A-G [written Line 2 C#-E-D] quarter notes

Valse (Lento) VA (Rc) Brito Wano Black

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decreasing to (Bar 8) F# half note to E quarter note. VC (top staff) in the 'k' tenor clef play as the cor anglais. After a quarter rest, clarinets play small octave B/D [written middle C#/E] half notes, repeated next three bars. Viola bottom staff play as the clarinets. The bass clarinets play small octave G dotted half note up to Line 1 D back to G down to

(Bar 8) D dotted half notes. After a quarter rest, Fags and bottom staff celli play small octave D/A half notes to (Bar 6), after a quarter rest, E/G half notes (repeat these two bars in the next two bars). The tonality is the G maj/9th (G/B/D/A) in Bar 5, E min 7th (E/G/B/D) in Bar 6, and G maj 7th (G/B/D/F#) in Bar 8.

In Bars 9-12, the oboes and top staff violas return to play the melody line. They play Line 1 B half note to Line 2 C quarter note to (Bar 10) B half note to A quarter note to (Bar 11) B up to D to C quarter notes decrescendo to (Bar 12) B half note to A quarter note. After a quarter rest, clarinets and bottom staff viole play middle C/E half notes (repeated next three bars). Bass clarinets play middle C dotted half note down to (Bar 10) small octave A dotted half note to (Bar 11) E dotted half note to (Bar 12) D dotted half note. After a quarter rest, Fags and bottom staff celli play small octave A/B half notes to (Bar 10), after a quarter rest, G/A half notes. Repeat Bars 9-10 in Bars 11-12.

Skipping to Bar 29 (:32), we hear a variation of the Julie or Bride motif played by the *solo* flute I. This exactly corresponds on the screen to the appearance of Julie in the background moving to a wall in the sight of Bliss and Corey. Herrmann repeats this ten more times in the cue. After a quarter rest, the flute plays *pp* < Line 2 D down to Line 1 Bb quarter notes up to (Bar 30) A half note to G quarter note to (Bar 31) F# half note decrescendo (followed by a quarter rest). Muted (*sords*) horns play *pp* > small octave G#/Bb/Line 1 D/F# [written D#/F/A/Line 2 C#] dotted half notes tied to dotted half notes next two bars. The vibe softly strikes *pp* (*L.V.*) G#/Bb/Line 2 D/F# dotted half notes. Viole and celli are silent in these three bars, except for the end of Bar 31. *Sords* CB (tenor clef for the bottom staff, and treble clef for the top staff) play Line 2 G#/Bb/Line 2 D/F# dotted half notes tied to next two bars.

Now: As given earlier, the final eight bars were deleted by Truffaut. This is precisely the section starting at 2:38 in Chapter 3 of the dvd when Julie takes the glass of water from Bill Corey and dumps it into a nearby plant out on the balcony. She hands the empty glass back to him, and asks, "May I have another one?" (a passive-aggressive way of saying, in effect, "Get lost!"). This part of the cue (Bars 130-137 in C time) is the introduction of what I call the "Mystery Lady" motif highlighted by the harps playing arpeggiando (vertical wavy line rolled chords) quarter notes. You will hear it several times later in the movie, especially when suspicious Corey is in the picture encountering Julie in one fashion or another. This includes cue XXXVI [Of Course] when Corey finally realizes who this mystery lady really is.

CB play *p* > Line 1 G#/Bb/Line 2 D/F# whole notes (you'll hear this unusual and non-standard tonality quite often in the score), repeated in Bars 132, 134, and end Bar 137 held fermata. Muted Pos play *ppp* the same chord Great octave G#/Bb/small octave D/F# whole notes. The timp is trill rolled *pp* on Great octave Bb whole note (repeated as given for the CB). *Sords* horns play small octave G#/Bb/Line 1 D/F# whole notes *ppp*. After an 8th rest in Bar 130, the solo flute I plays the eight-note Bride/Julie motif (as delineated earlier). In Bar 131, the vibe sounds *pp* A#/Line 2 C#/F# quarter notes to C/E/G quarter notes back to A#/C#/F# to C/E/G quarter notes, repeated in bar 133 but in reverse order (C/E/G to A#/C#/F#). Harp I is arpeggiando on Line 1 F#/A#/Line 2

C#/F#/A#/Line 3 C#/F# quarter notes played 4X (repeated as given). Harp II is arpeggiando on small octave G/middle C/E/G/Line 2 C/E/G quarter notes played 4X. So we have the polychord or bi-chordal effect here.

VI (R 2) [Murder & Scarf] [First Murder] *Mod (poco a poco accell)* in $\frac{3}{4}$ time, six pages (pages 29-34), 69 bars, 1:43. Note: The first two bars were dialed out. Most significantly, the *Lento* section (scarf-flying sequence in Bars 50-69) was deleted, substituted by the Vivaldi piece, as discussed earlier. Dvd location: Chapter 3 starting at 3:33. Scene: After being on the balcony with Bliss for a short while, she tells him to climb over the railing to fetch her white scarf. As he is perilously perched out there, she identifies herself and pushing him over to his death. Of course most people would've thought of a different approach to retrieve the scarf, such as getting a coat hanger and stretching it. Moreover, I do not find this murder scene very realistically convincing (stretches believability) if only because Bliss screams to his death. You would think with all the people at the party just a few yards inside they would've heard the yelling and rushed out to investigate. Julie could've been easily blocked or chased and apprehended, especially by Corey.

In a tension-building twist of the Valse melody line from the previous cue, *sords* violas (top staff) play *p* < small octave B half note legato mini-slur to A quarter note (repeated next bar) to (Bar 3) B up to D to C quarter notes decrescendo. Repeated Bars 1-3 in Bars 4-6, Bars 7-9, and Bars 10-12. In Bars 7-9, violae II (bottom staff) join in with the altri violas playing the same notes and pattern. In Bar 4, clarinets play *p* > middle C/E [written D/F#] dotted half notes (repeated next two bars) to (Bar 7) C/Eb dotted half notes (repeated next two bars), and so forth. Flutes in Bar 4 play Line 1 G/B dotted half notes (repeated next two bars) and so forth.

There is a dynamic build of the music in Bar 13 as the muted celli (top staff) start to play as well as the oboes and english horns. Celli play small octave B half note to A# quarter note (repeated next bar) to (Bar 15) B-Line 1 D-C quarter notes (repeated next three bars). In Bar 16 (start of page 30), VC II (bottom staff) join in to play this pattern an octave lower register. English horns in Bar 13 play middle C#/E [written G#/B] dotted half notes (repeated next two bars). Oboes and flutes play Line 1 G/B dotted half notes. Combined this shows another half-diminished seventh (Herrmann's favorite seventh chord). Here we find the C# half-dim 7th (C#/E/G/B). The problem is that the clarinets—as written—play middle C/E dotted half notes (written D/F#). This repeats Bars 4-6. I doubt if it's an error of notation, however. If we use the C tone, then we also simultaneously hear the combined C maj 7th (C/E/G/B). Herrmann apparently decided to offer a slight ambiguity in the tonality here (which is not uncommon in his dissonant cues).

In Bar 19, the orchestral build continues with the CB (top staff) joining in on small octave B half note to A quarter note (repeated next bar) to (Bar 21) B up to Line 1 D to C quarter notes (repeated next three bars). In Bar 22, altri contra-basses (bottom

staff) play this pattern an octave lower register. Bar 24 (3:47) signifies a change in the music as Julie identifies herself and proceeds to push the witless Mr. Bliss out into the open fresh air! We find the tempo marking here as *Allegro pesante* in Cut time (colloquial for 2/2 time) or “C” with the vertical line right through its center. Harp I is pedal set for “C major” while harp II is set for Cb major (seven flats). They harps play *ff* descending to ascending glisses (repeated next two bars) starting on Line 4 C and Line 4 Cb 32nd note gliss line down to Line 2 C gliss line up to Line 3 C & Cb notes again. Pos I-II (top staff) play “3” triplet value half notes *mf* < *ff* Line 1 G/B to Gb/Bb F/A (repeated next three bars) while Pos III-IV (bottom staff) play middle C#/E to C/Eb to B/D triplet value half notes. Combined we hear the C# half-dim 7th (C#/E/G/B) to C half-dim 7th (C/Eb/Gb/Bb) to B half-dim 7th (B/D/F/A). Horns play triplet value half notes as well but different than the trombones. Horns play middle C/Eb/Gb/Bb half notes (as opposed to the C# half-dim 7th of the Pos) to C#/E/G/B (as opposed to the C half-dim 7th of the Pos) to D/F/Ab/C (D half-dim 7th) as opposed to the B half-dim 7th of the Pos. Nice clashing dissonant approach employed by Herrmann to portray the dissonance of the scene (act of murder).

The flutes, oboes, english horns, and clarinets play a different pattern. They sound fortissimo Line 3 (Line 2 for the english horns) C half note to B dotted quarter note down to F# 8th up to (Bar 26) A to G to F to D quarter notes (and so forth).

Skipping to Bar 31 (3:55) when Bliss settles indelicately on the pavement several stories below, we come to a significant musical expression quoted by Herrmann: a variation of the Wedding March by Mendelssohn as played by the viole and celli. Actually it’s more like a Divorce March (by death!), a macabre version of the otherwise joyous and celebratory theme. Viole play *ff* middle (Line 1) C half note to small octave B dotted quarter note down to F 8th up to (Bar 32) A quarter note to Ab rinforzando-marked dotted half note tied to dotted half note decrescendo next bar (followed by a quarter rest). Celli play the same but written an octave lower register. After a quarter rest in Bar 32, CB play *sff* > Great octave Ab dotted half note (as the VC) tied to dotted half note next bar (followed by a quarter rest). After a half rest in Bar 32, Pos respond *f* < *sff* with attack 8th notes Great octave G/A/small octave C/E 8th notes played four times (crossbeam connected) to (Bar 33) same 8ths played once (followed by an 8th and quarter rest) and then another four such 8th note chords to stand alone 8ths in Bar 34 (followed by rests). I assume Herrmann meant this to be the A min 7th (A/C/E/G) but third inversion instead of the milder C maj 6th (C/E/G/A). This is debatable but I note the slight ambiguity again introduced by the sustained Ab note of the strings clashing with the A tone. At any rate, the horns play a similar pattern as the trombones. They play the 8th notes on G#/B/Line 1 D/F# (G# half-dim 7th). This continues the strong dissonance of the music and of the scene.

In Bar 46 (4:10) *Rall.*, the *sords* horns are soli (no other instruments playing). Horn I plays fortissimo Line 1 B [written Line 2 F#] half note to “3” triplet value Bb [written F] half note down to Gb [written Db] triplet value quarter note to (Bar 47) A to Ab [written E-Eb] half notes decrescendo. Horn II (sharing the same top staff) plays Line 1 E [written B] to Eb half notes to (Bar 47) D [written A] whole note. Horn III (bottom

staff) plays Line 1 G [written Line 2 D] to Gb half notes to (Bar 47) F [written Line 2 C] whole note. Horn IV (sharing the bottom staff) plays middle C [written G] whole note to (Bar 47) small octave B whole note. In Bar 47, for instance, we hear the B half-dim 7th (B/D/F/A) to B dim 7th (B/D/F/Ab), adding to the downbeat feeling of the scene. In Bars 48-49, the two english horns play the same overall pattern, with E.H. I playing the horn I line but an octave lower register. Bassoons also play to add to the low nasal timbre.

It is at this point that Herrmann's music stops, the haunting *Lento* section replaced by Vivaldi's Concerto for Mandoline in C major! In my opinion, this was a very bad mistake on Truffaut's part. The Vivaldi piece is just too jaunty and upbeat for this the immediately preceding scene (and music) of great tension and dramatic weight. It shows a jarring lack of musical continuity, and I feel it just doesn't work in the film.

Herrmann originally crossed out the first bar (Bar 50) of this *Lento* scarf section of the cue. Flutes, clarinets, bass clarinets, vibe, and melody-making muted violas are in C time, while the harps are set in the comparable time signature of 12/8. In Bar 50, the flutes play *p* Line 1 Db/Gb whole notes tied to whole notes next two bars and tied to (Bar 53) dotted half notes decrescendo hairpin (followed by a quarter rest). In the same pattern, the clarinets play on small octave D/F# notes, while bass clarinets play on small octave D/A notes. Harps play alternately but overlapping on the first note of each three-note figure. So we find harp II playing *p* Great octave D up to A up to small octave D 8th notes (connected by a crossbeam) up to stand-alone F# 8th (followed by a quarter rest). Then harp II plays small octave D up to A up to Line 1 D 8th notes (crossbeam connected) up to (top staff) stand-alone F# 8th (followed by a quarter rest). Repeat next two bars. After a dotted quarter rest, harp I plays small octave Gb-Bb-Line 1 Db 8ths (crossbeam connected) up to (top staff) Gb stand-alone 8th (followed by a quarter rest) to same Gb-Bb-Line 2 Db 8ths (crossbeam connected) up to (Bar 51) Gb 8th note (followed by a quarter rest) and then repeating the notes just given in Bar 50 (and also repeated in Bar 52).

In Bar 51, the vibe very softly strikes *pppp* Line 2 A dotted half note let vibrate (followed by a quarter rest). After a quarter rest in Bar 52, the vibe sounds F# dotted half note (silent in Bar 52).

In Bar 51, the *sords* viole in the treble clef play the haunting melody line *pp espr e triste* crescendo on Line 2 A dotted half note on the up-bow to G# quarter note to (Bar 52) G quarter note to F# half note to E quarter note decrescendo to (Bar 53) D dotted half note (these six notes are played under the legato//phrase umbrella). Then the violas play C# quarter note crescendo up to (Bar 54) B dotted half note to Bb quarter note to (Bar 55) A quarter note to G half note to F# quarter note decrescendo to (Bar 56) E quarter note to D half note (these eight notes are under the legato umbrella). This melody phrase has been heard before, incidentally, in Cue II, page 7, Bars 39-45 (played by the solo oboe). This is located in Chapter 1 at 2:26 of the dvd. The harps play an overlapping D maj (D/F#/A) and Gb maj (Gb/Bb/Db) tonalities, with the flutes contributing in part to the Gb major chord, and the clarinets/bass clarinets contributing to the D major. While I definitely prefer Herrmann's *Lento* scarf music over the Vivaldi piece, still it takes

getting used to it (as though, for some reason, it doesn't quite seem to "fit"). The cue ends with the violas playing Line 2 A whole note in Bar 68 tied to (end Bar 69) A whole note decrescendo *pp* and held fermata. The vibe in Bar 68 sounds Line 2 A dotted half note let vibrate followed by a quarter rest (silent in Bar 69 except for the echo effect or diminishing vibration).

End of cue.

VII-VIII (R 2) [The Plane Trip] [Flight 1] *Vivo* in 6/8 time, 3 pages (pages 35-37), 42 bars. Dvd location: Chapter 3 starting at 5:22. Scene: Julie is on a plane trip in probably the French Alps to find her next victim, the un-actualized dreamer, Robert Coral (Michel Bouquet). No town is mentioned but my wife seems to believe it might be Annecy (near Geneva). Note: Truffaut deleted the second half of this cue (Bars 20-42). This is unfortunate because the music Herrmann composed was a delightful theme for Coral played by the flute as you see first Coral looking out his second floor hotel room and then walking down the street. The music is silent from Chapter 4 starting at :08 thru :20. Then Truffaut inserts for the next thirty seconds mild suspense music by Herrmann from an entirely different cue (XXII from Reel 7). I surmise Truffaut did not like the light approach originally written by Herrmann for this introductory scene with Coral and substituted it with more mysterious music from cue XXII (that was deleted by Truffaut, incidentally, from its originally intended spotting in Reel 7). However, it's not a total loss because you hear the Coral Theme again in cue XI (R 4) at the very start of Chapter 6 on the dvd played by the muted violas. A shorter rendition played by the violas in cue X (R3) were also played but this cue also was largely deleted by Truffaut, as I'll explain later.

I should mention, incidentally, that cue XXII (Reel 7) that was partly used after Bar 19 of cue VIII was meant much later for the scene when Morane (Michael Lonsdale) was sealed air-tight in the under-stairs closet space by Julie. In the final edit of the film, Truffaut kept the scene but deleted the music. However, at least here (Chapter 4 from :20 to 1:00) some of that later music was lifted from its proper placement to be heard in this earlier scene! This was, I feel, a great mistake on Truffaut's part (he should've kept Herrmann's original music for this early section of Chapter 4), a purely arbitrary move that did not make good musical sense. He should've left the musical sense with the esteemed composer and not play the role of the arbitrary music editor!

In Bar 1, the travel motif or pattern is played once again because Julie is again on the move. The celli and violas play *ff* pizzicato ascending 8th notes while the vibe sounds forte dotted quarter notes. Now: It should be noted that this music was actually self-borrowed from a cue Herrmann composed about a little over a year earlier (mid-1966) for Truffaut's *Fahrenheit 451*. The cue in question is "The Vase" (Reel 11/1), Bars 1-10. The instrumentation is different, of course, but the structure is exactly the same, adapted to the new score's orchestration. I have in great detail elaborated over 200 examples of Herrmann's self-borrowing practice in my paper for The Journal of Film Music, Vol. 1,

No. 2/3 (double issue), Fall-Winter 2003, "Self Borrowing in the Music of Bernard Herrmann." (<http://www.csulb.edu/~landerse/ifms/index.html>).

The start of Chapter 4 on the dvd corresponds to Bar 17 (in C time) of this cue. After an 8th rest the Julie motif is played by the flutes, oboes, and clarinets. This bar is also the start of cue VIII, perhaps oddly placed because it may be the start of Reel 3. After an 8th rest in Bar 18, the violas then play the Julie motif forte crescendo on Line 1 F# down to C# to E 8ths (crossbeam connected) to D down to Bb 8ths up to "3" triplet value A quarter note to G triplet value 8th to (Bar 19) F# whole note decrescendo. After a quarter rest in Bar 19, the bass clarinets play *ff* > descending quarter notes Line 1 D [written E] to small octave Bb [written middle C] to F# [written G#] to (Bar 20) D whole note *pp* > *ppp*. However, the bass clarinets only sound that lowest D tone for about a half a second, and then the rest of the cue was cut by Truffaut. It was here that the whimsical *Allegretto* Coral Theme played by the solo flute was supposed to be heard, as indicated earlier.

Now: The music that you actually hear on the dvd (final edit of the film) starting at :20 for forty seconds is, as given earlier, from cue XXII (R 7) Bars 1-6 (and half into Bar 7). In my estimation, the music was really meant to start at approximately the 7:06 point of Chapter 10 of the dvd. Instrumentation: 2 bass clarinets, 2 harps, vibraphone, contra-basses (CB). In Bar 1, you hear harp I playing *p* Line 3 F# down to Line 2 F# 8th notes (crossbeam connection) to same Line 2 F# down to Line 1 F# 8th notes (crossbeam connected) to same Line 1 F# 8th up to Line 2 F# 8th (crossbeam connected) to same Line 2 F# up to Line 3 F# 8ths (crossbeam connected). Repeat next three bars. In Bar 2, the vibe sounds *ppp* (*L.V.*) Line 1 A/Line 2 C/E (A min) whole notes (repeated in Bar 4) In Bar 3, bass clarinets play Line 1 F# half note legato slur down to small octave G half note *pp* < up to (Bar 4) B [written middle C#] half note to Bb half note decrescendo. All four notes are played under the legato/phrase arc or umbrella. Similarly, *sords* CB play small octave F# half note down to Great octave G half note to (Bar 4) B to Bb half notes. In Bar 5, harp I is silent but harp II takes over playing *p* Line 3 C down to Line 2 C 8ths (crossbeam connected) to same Line 2 C down to Line 1 (middle) C, and then same C up to Line 2 C, and then same Line 2 C up to Line 3 C 8ths. Repeat thru Bar 8. In Bar 6, the vibe sounds Line 1 E/G/B (E min) whole notes let vibrate (repeated in Bar 8). In Bar 7, bass clarinets and CB I (top staff) play middle C half note (small octave C for CB II bottom staff) down to small octave D half note (up to adjacent small octave D for CB II). Then in Bar 8 they play Ab to A half notes decrescendo. Of course, as given, you don't even hear Bar 8 or any of the subsequent bars (thru end Bar 19) because Truffaut had cut music at the 1:00 point of the dvd in Chapter 4.

Now: The music that you were *supposed* to hear at the :08 point (what Herrmann originally intended and wrote for that specific scene) is the *Allegretto* section that starts on Bar 20 of cue VI-VIII. It's not unlike something you would hear in, say, *The Trouble With Harry*, such as "The Doctor" cue (also *Allegretto*). Harp II plays forte Great octave D quarter note let vibrate up to A quarter note let vibrate up to small octave D back down to A quarter notes (repeated next five bars). After an 8th rest, harp I plays A/middle C#/D/F# 8ths (followed by an 8th rest) to G/B/D/E 8ths (followed by an 8th rest) to a

repeat of that pattern. Repeat next five bars. After a half, quarter and 8th rest in Bar 21, the *solo* flute I plays *mf* small octave A 8th up to (Bar 22) Line 2 F# legato mini-slur up to A 8ths down to Line 1 B up to Line 2 E 8ths (crossbeam connected notes) with a tiny crescendo hairpin placed underneath A-F# and another hairpin under B-E. Then the flute plays Line 1 A rinforzando-marked dotted quarter note to same A 8th. Repeat Bar 22 in Bar 23. In Bar 24, the flute continues on B up to Line 2 D legato 8ths (with the crescendo hairpin) down to A-A staccato 8ths (repeat these four notes in the second half of this bar) to (Bar 25) B-C#-D-E legato 8ths to D dotted quarter note down to A 8th to (Bar 26) B rinforzando quarter note to A-A staccato 8ths to Bb quarter note again to A-A staccato 8ths to (Bar 27) B-B-C#-C# staccato 8ths to A rinforzando dotted quarter note to same A 8th (and so forth). I simply wanted to give you an idea of what the music was like. In Bar 26, flute I and two clarinets also start to play. Clarinets play *p* > small octave Eb/Bb quarter notes legato to D/A staccato 8ths (followed by an 8th rest) and repeating the pattern in the same bar to (Bar 27) G/B quarter notes to F#/A quarter notes to D/F# quarter notes to F#/A quarter notes. Repeat these two bars in the next two bars. Flute II plays *mp* > Line 1 Gb rinforzando quarter note to A staccato 8th (followed by an 8th rest) to Gb quarter note to A staccato 8th again to (Bar 27) G to A quarter notes to F# half note.

The cue ends on the Eb minor tonality (Eb/Gb/Bb). Flutes play *f* > Line 1 Gb/Bb whole notes decrescendo and held fermata, while the clarinets play small octave Eb/Bb [written F/middle C] whole notes held fermata.

IX (R 3) [The Theater Ticket] *Allegretto* in C time, page 38, 15 bars, :31. Dvd location: N/A. Note: This cue was deleted by Truffaut, and there was no cue sheet title indicated for this unused cue. Instrumentation: 2 flutes, 2 clarinets, and 2 harps. Once again the impish Coral Theme is played by flute I. I suspect the cue was meant to start in Chapter 3 of the dvd at 2:37 when Coral enters the hotel after his shopping. The hotel manager gives him a letter containing the Municipal Theater ticket. It's a fairly light-hearted, mildly humorous scene considering Coral's bumbling mannerisms.

After an 8th rest in Bar 1, harp I plays forte small octave A/middle C#/D/F# 8th notes (followed by an 8th rest) to G/B/Line 1 D/E 8th notes, repeating the pattern in the second half of the bar and repeating next five bars (*mf* starting in Bar 3). Harp II plays Great octave D up to A up to small octave D down to A quarter notes let vibrate (repeated next five bars). The flutes play at the end of Bar 2 Line 1 A 8th note *mf* up to (Bar 3) F# legato to A 8th notes (and so forth).

Bride Wars bloody IX (R3) "The Theater Ticket" [NOT used]

FLUTE I
 CLS
 Harp I
 Harp II

Hand-copied by Bill Washel

11 12 13 14 15

X (R 1) [Arak Razzouk] [The Syringe] *Moderato* in Cut time, 2 pages (pages 39-40), 19 bars. Dvd location: Chapter 5 starting at 444. Scene: Julie is shopping for a special clear spirit, Arak Razzouk, an anise-based spirit distilled from grape juice, and a favorite drink in Lebanon. She inoculates the bottle with a very special ingredient—poison!

Note: Truffaut cut the first five bars. Bars 14-16 represents coda "I" whereas Bars 17-19 represent ending "II" (Herrmann chose II).

In the grace bar, *sords* violé begin to play the Coral Theme *p espr* on small octave B quarter note on the up-bow to (Bar 1) F# legato slur to A quarter notes down to B up to Line 1 E quarter notes down to (Bar 2 in 3/2 time) small octave A whole note decrescendo (followed by a quarter rest) to B quarter note up to (Bar 3 in Cut time) Line 1 E quarter note to G quarter notes, and then down to B up to Line 1 D quarter notes to (Bar 4 in 3/2 time) middle C# whole note decrescendo (followed by a half rest). *Sords* celli (bottom staff) in Bar 1 play *p* Great octave D/A whole notes tied to whole notes next bar (in 3/2 time) decrescendo (followed by a half rest). VC top staff play small octave

F#/A whole note to (Bar 2) D/F# whole notes (followed by a half rest). In Bar 3 in Cut time, VC bottom staff play Great octave A/small octave G whole notes tied to whole notes next bar (in 3/2 time) followed by a half rest, while VC top staff play small octave E/A tied whole notes. After a quarter rest in Bar 2 in 3/2 time, the solo oboe I plays *p* < > Line 2 D quarter note to C# dotted quarter note to D-C# 16ths down to A half note. After a quarter rest in Bar 4, the oboe returns to play Line 2 G quarter note to F# dotted quarter note to G-F# 16ths to E half note. Remember that these instruments in these first five bars do not actually play anything on the final edit of the movie (thanks to Truffaut). I estimate that if the music was inserted as originally intended by Herrmann, it would start approximately at the 4:23 point of Chapter 5 on the dvd. Herrmann time-marked the duration of the grace bar and Bars 1-4 as eleven seconds.

In Bar 5 in Cut time, flutes play *f* > (forte decrescendo) Line 2 Cb/Eb whole notes tied to whole notes next bar, while clarinets play *mf* > Line 1 F/Ab [written G/Bb] tied whole notes. Note that we have a clearly seen (and heard) root position of the F half-diminished 7th (F/Ab/Cb/Eb). I have discussed the importance of the half-dim 7ths in Herrmann's scores in my online paper, "Half-Diminished Seventh: The Bernard Herrmann Chord." Wagner's famous *Tristan* chord is actually the F half-dim 7th but enharmonically notated. It can be viewed as a dissonant tonality, especially with the tritone inherent in its structure (for example, between F and Cb), but not very strongly so. It tends to generate more a sense of psychological unease and tension. The fully diminished seventh tonality (with its two inherent tritones) would have a greater dissonant quality that begs for some kind of resolution. At any rate, Herrmann favored the half-dim 7th and we hear it again in this section of the movie as Julie buys her special wine, and Herrmann cleverly sets up the viewer musically because Julie is not buying it innocently or for a happy occasion. She's actually up to no good (as we see in about fifteen seconds).

Back in Bar 5, harp I plays forte small octave Ab up to Line 1 Eb down to middle Cb up to F quarter notes (repeated next bar). Did you catch the notes (Ab-Eb-Cb-F)? It's the horizontal equivalent of the vertical arrangement of notes for the F half-dim 7th chord (but spaced somewhat like an inversion). In Bar 6, harp II joins in to play Great octave Ab up to small octave Eb down to Cb up to F quarter notes.

Skipping slightly to Bar 10 (start of page 40) at the 4:44 point, the scene dissolves to Julie's apartment with a close-up shot of the portable record player running (ostensibly playing that mandolin record except that we cannot hear it). This is interesting because above the flute staff line, Herrmann wrote "Record at Mandolin." Apparently, it would seem, the audio was on for the mandolin record when Herrmann viewed that scene but the music was dialed out in the final cut. At any rate, bass clarinets play fortissimo small octave E [written F#] whole note tied to dotted half note next bar (followed by a quarter rest), while the bassoons, after a quarter rest, play *ff* Great octave and small octave C dotted half notes tied to whole notes next bar. Repeat these two bars in Bars 12-13 (but Bar 13 is held fermata). The timp is trill rolled *mf* on small octave C whole note tied to next three bars (held fermata in Bar 13). CB play *sff* for extra emphasis Great octave E whole note tied to dotted half note in Bar 11 (followed by a quarter rest). Repeat this in

the next two bars (but with the quarter rest held fermata). After a quarter rest, VC play *sff* Great octave C/G dotted half notes tied to whole notes next bar (repeated next two bars), while violas play small octave C notes in that pattern.

Bars 14-16 (ending I) were not used. In Bar 17 (5:02 dvd, start of ending II), we come to the scene where Julie is clearly injecting poison through the cap of the alcoholic beverage. I am not sure what Herrmann meant for the tonality but only the D, F, G#, C# notes were used. Flutes play *sff* > Line 2 D/Line 3 C# M7 interval) whole notes tied to whole notes next bar and tied to whole notes in end Bar 19 (held fermata). Oboes play Line 2 F/G# tied whole notes. English horns play Line 1 D/F [written A/Line 2 C] tied whole notes, while clarinets play Line 1 G#/Line 2 C# [written A#/D#] tied whole notes. Bass clarinets play small octave G#/middle C# whole notes tied to half notes in Bar 18 (followed by a half rest and then a whole rest held fermata in Bar 19). Bassoons play small octave D/F whole notes tied to half notes followed by rests. Stopped horns (+ sign over the notes) play small octave D/F/G#/middle C# [written A/middle C#/D#/G#] whole notes tied to half notes next bar (followed by rests for the rest of the cue). Muted trombones play *sff* > Great octave D/F/G#/small octave C# whole notes (silent next two bars). The vibre strikes the dynamic accent of *sff* (*L.V.*) Line 2 D/F/G#/Line 3 C# whole notes in Bar 17 (with extending let vibrate slurs through the next two bars). Harp I sounds middle C#/G#/Line 2 C#/G#/Line 3 C# whole notes (silent next two bars), while harp II plays small octave F/Line 1 D/F/Line 2 D/F whole notes. Violas are trill on Line 2 G#/Line 3 C# whole notes tied to trill whole notes next two bars, while VC are trill on Line 2 D/F tied whole notes. CB (top staff) pluck pizzicato on Great octave G#/small octave C# half notes (followed by rests for the rest of the cue). I cannot read my notes on the CB bottom staff.

End of cue.

XI (R 4) [Preparing For Guest] [Expectation] *Molto Mod* in Cut time, 2 pages (pages 41-42), 31 bars, 1:17. Dvd location: Start of Chapter 6. Scene: Coral is cleaning up his room, readying it for the mystery lady guest.

In the grace bar, *sords* violas play *sotto voce* and dynamic marking of *pp* < Line 1 D quarter note to (Bar 1) F# quarter note legato slur to A quarter note down to small octave B quarter note legato slur to Line 1 E quarter note down to (Bar 2) small octave A dotted half note decrescendo. Then the violas play B quarter note crescendo up to (Bar 3) Line 1 E up to G quarter notes down to B up to D quarter notes to (Bar 4) middle C# dotted half note decrescendo. Then the violas play Line 1 G quarter note legato and crescendo up to (Bar 5) B quarter note up to Line 2 D to C# quarter notes decrescendo (these four notes are under the legato/phrase umbrella) down to G quarter note to (Bar 6) a repeat of Bar 5 to (Bar 7) B up to Line 2 D to C# up to E quarter notes down to (Bar 8) A dotted half note decrescendo.

Back in Bar 1, muted VC play *pp* < > Great octave D/A/small octave F#/B (essentially the B min 7th) whole notes to (Bar 2) D/A/F#/A (D maj) dotted half notes (followed by a quarter rest). In Bar 3 they play Great octave A/small octave E/G/B whole notes to (Bar 4) A/E/G/A dotted half notes (followed by a quarter rest). In Bar 2, after a quarter rest, the *solo* oboe plays *dolce p* < > descending legato quarter notes Line 2 D-C#-Line 1 B. After a quarter rest, the *solo* clarinet I plays contrary motion (ascending) quarter notes small octave D-E-F#. After a quarter rest in Bar 4, the oboes plays descending quarter notes G-F#-E, while the clarinet plays small octave E-F#-G.

After a quarter rest in Bar 16 (:39), both flutes play the melody line sub-section of this cue. Flute I plays *p dolce* crescendo on Line 2 A quarter note to G dotted quarter note to F#-G 16ths to (Bar 17) F# quarter note to E half note decrescendo (these six notes are played under the legato/phrase arc or umbrella). Then the flute plays E quarter note crescendo up to (Bar 18) G quarter note to F# half note to E-F# 8ths to (Bar 19) E quarter note decrescendo to D half note. Back in Bar 16, after a quarter rest, flute II plays Line 2 F# quarter note to E dotted quarter note to D-E 16ths to (Bar 17) D quarter note to C half note. Then the flute plays C quarter note up to (Bar 18) E quarter note to D half note to C-D 8ths to (Bar 19) C quarter note to Bb half note.

Back in Bar 16, clarinets play *pp* > small octave F#/middle C [written G#/D] whole notes tied to dotted half notes next bar (followed by a quarter rest). In Bar 18 they play E/Bb whole notes tied to dotted half notes next bar (followed by a quarter rest). Etc.

XII (R 4) [Julie Arrives] [The Drawing Room] *Molto Mod* in C time, pages 43-44, 28 bars, 1:28. Actually there were 36 bars originally written but this time Herrmann himself cross out six of the bars towards the end of the cue. Dvd location: Chapter 6 starting at 2:00. Scene: Another knock on the door (it's the mysterious woman). The first time was a false alarm (it was the landlady wanting her past-due rent!). I did not like the transition cut to Julie immediately after Coral gets to the door. It appears very awkward. At least a second or two was lost because now the door was fully open and you see Julie with her finger to her lips for some reason.

Muted CB and muted horns play the G#/Bb/D/F# whole note chord tied to next bar. Horns play *mp* > small octave G#/Bb/D/F# [written Line 1 D#/F/A/Line 2 C#] whole notes tied to whole notes next bar, while CB play *mf* > Line 1 G#/Bb/Line 2 D/F# whole notes tied to dotted half notes in Bar 2 (followed by a quarter rest). After an 8th rest, *solo* clarinet I plays *p* < > *pp* the eight-note Julie motif. After an 8th rest in Bar 2, bass clarinet I plays the motif in descending fashion. In Bar 3 in Cut time, the bass clarinets play *p* >

small octave D/A whole notes. Here the *sords* viole play *pp* < > the Coral Theme. We find Line 1 D quarter note at the end of Bar 2 up to (Bar 3) F# up to A quarter notes, and so forth. After a quarter rest in Bar 4, bass clarinet I plays *p* > small octave D-E-F# legato quarter notes. Herrmann originally wrote for this bar to also have horns I-II play *pp* < > descending quarter notes (repeated in Bar 6, Bar 10, etc) but Herrmann crossed out that line thru Bar 15. However, the horns return in prominence starting in Bar 18 (2:41) in C time. After a quarter rest, they play *pp* < Line 1 Fb/Ab [written Line 2 Cb/Eb] quarter notes to Eb/G [written Bb/D] dotted quarter notes to D/F# [written A/C#] 8ths to (Bar 19) same D/F# quarter notes to Eb/G half notes, and so forth. Clarinets play *pp* > small octave Ab/middle C [written Bb/Line 1 D] whole notes tied to dotted half notes next bar (followed by a quarter rest), while bass clarinets in that pattern play small octave Ab/Line 1 Fb notes. VC play Great octave Db/Ab/small octave Fb/middle C whole notes tied to dotted half notes next bar. Herrmann originally wrote for contra-basses here but on afterthought crossed out the lines. One of the notes included the Db, so the combined tonality is the Db minMaj 7th (Db/Fb/Ab/C).

After an 8th rest in Bar 26 (3:12), the solo clarinet I plays the Julie (Bride) Motif *p* < > on Line 2 Gb-Db-Eb 8ths (crossbeam connected) to D down to Bb legato 8ths up to “3” triplet value A quarter note to G triplet value 8th to (Bar 27) Gb whole note decrescendo. After an 8th rest in Bar 27, bass clarinet I takes over to play Line I Gb down to Db to Eb 8ths (rest of my notes are unclear) to (end Bar 28) small octave D whole note held fermata. *Cors* (horns) in Bar 26 play *mf* > G#/Bb/Line 1 D/F# whole notes again and tied to whole notes next bar. I am not sure what to make of this chord that comprises of a dim 3rd and then two major thirds. CB also play that chord Line 1 G#/Bb/Line 2 D/F whole notes tied to dotted half notes next bar. Besides the D whole note held fermata played by the bass clarinet I in end Bar 28, we also hear bass clarinet II playing *f* > small octave Bb [written middle C] whole note held fermata.

End of cue.

XIII (R 4) [Dance of Death] [Danse Macabre] *Molto Allegro* in ¾ time, pages 45-50, 89 bars, 1:28. Dvd location: Chapter 6 starting at 5:43. Scene: Soon after Coral drinks the poisonous spirit (and soon to become a spirit himself!), Julie dances around the table where he is sitting (shot in superimposed fashion to simulate the increasingly drugged state Coral is undergoing). The mandolin music played (that Julie is dancing to) is soon dialed down and then Herrmann’s macabre waltz (harkening to the waltz from *The Devil & Daniel Webster*) takes over. The mandolin music playing on the record player is the source music identified on the screen, or part of the action on the screen (“screen music”). Herrmann’s music that takes over is the background music. Now: It used to be fashionable (maybe it still is!) for musicologists to call source music (such as that mandolin record) an example of *diegetic* music, while a composer’s background score is called *non-diegetic* music. I think it best to avoid such unnecessary technical terminology, and simply call the underscore, well, the underscore (or background score) rather than its academic, negative and rather confusing counterpart, “non-diegetic.”

This is one of my favorite cues in this score. The distinctive use of the prominent vibraphone in Bars 21 thru 40 bestows a strong atmospheric sound propelling the already strong and simple rhythmic pulse. When I first saw the movie in its original release on the big screen, I especially remembered this cue after the movie, and also cue IV (Bliss Arrives), and cue XXXIX (The Funeral). Once again the half-diminished chords (Herrmann's favorite seventh chords) are quite prominent, and in fact starts off the cue.

In Bars 1-20, alternate horns (I-III and then II-IV) play the leading movement full tones (dotted half notes for $\frac{3}{4}$ waltz time). *Sord* (muted) horn I (top staff) play *pp sempre* legato dotted half notes small octave Bb [written Line 2 F] to (Bar 2) A [written E] back to (Bar 3) Bb down to (Bar 4) F# [written Line 2 C#]. All four notes are played under the legato/phrase arc or umbrella. Open and stopped (+ sign over each note) horn III (bottom staff) plays the same notes as horn I. Harp I (bottom staff or left hand) plays *p* Line 2 C dotted half note let vibrate (repeated next three bars). After a quarter rest, harp I (top staff or right hand) plays Line 2 Eb/Gb/Bb (Eb min) quarter notes to another Eb/Gb/Bb quarter note triad (repeated next three bars). Note that the full tone C adds the root to a seventh chord (C/Eb/Gb/Bb), the C half-diminished 7th. Two clarinets play *pp (sempre)* Line 2 C [written D] staccato (dot over the note) quarter note to Eb-Eb [written F-F] staccato quarter notes (repeated thru Bar 4). After a quarter rest in Bar 1, the oboes are flutes play *pp (sempre)* Line 2 Gb/Bb dyad to another Gb/Bb quarter note staccato dyad (repeated next three bars).

In Bar 5, muted horn II (top staff) and open and stopped horn IV (bottom staff) play Line 1 A [written Line 2 E] dotted half note legato to (Bar 6) G# [written Line 2 D#] back to (Bar 7) A down to (Bar 8) F [written C] dotted half notes. Harp II bottom staff plucks Line 1 B dotted half note (repeated next three bars). After a quarter rest, harp II top staff plays Line 2 D/F/A (D min) triad two times (repeated next three bars).

Combined with the B full tone (dotted half note in $\frac{3}{4}$ time), we have the B half-dim 7^{th} (B/D/F/A). Clarinets play Line 1 B [written Line 2 C#] staccato quarter note to D-D [written E-E] staccato quarter notes (repeated next three bars). After a quarter rest, oboes and flutes play Line 2 A-A staccato quarter notes thru Bar 8.



In Bar 9, horns I and III return to play Line 1 G# dotted half note to (Bar 10) G to (Bar 11) G# to (Bar 12) E dotted half notes. Harp I returns also (while harp II takes a four-bar smoke break!). The left hand (bottom staff) plucks Line 1 Bb dotted half notes thru Bar 12. After a quarter rest, the right hand plays Line 2 D/F#/G# quarter notes twice (repeated next three bars). Clarinets play Line 1 Bb [written C] staccato quarter note to D-D [written E-E] staccato quarter notes. After a quarter rest, oboes and flutes play Line 2 F#/G# quarter notes.

In Bar 13, horns II-IV return (while horns I-III take a book-reading break) to play F# and F dotted half notes (F# for *sord* horn II) to (Bar 14) unison F to (Bar 15) E to (Bar 16) Eb dotted half notes. Harp II bottom staff plays Line 1 A dotted half note (repeated next three bars). After a quarter rest, the top staff plays Line 2 C/E/F quarter notes in the pattern given. Clarinets play Line 1 A staccato quarter note up to C-C staccato quarter notes thru Bar 16. After a quarter rest, oboes and flutes play E/F staccato quarter notes. Herrmann introduced some minor ambiguity in the tonal composition for this sub-section (simultaneous playing of F sharp and F natural).

Finally in this twenty-bar sequence, horns I-III return in Bar 17 to play E dotted half note to (Bar 18) F to (Bar 19) F# to (Bar 20) G# dotted half notes. Harp I bottom staff plucks Line 1 A dotted half note (repeated next three bars). After a quarter rest, the right hand plays Line 2 C/E/F# quarter notes. The clarinets play A up to C-C staccato quarter notes. After a quarter rest, oboes and clarinets play E/F# staccato quarter notes. Combined we have the F# half-dim 7^{th} (F#/A/C/E).

XII) Bride ware Block
 Vibe *pp*
 Pizz
 VC Pizz
 Fls 2
 Obs 2
 Clar 2
 b. Clar
 Cor 1 & 2
 O
 Vibe
 Hps
 V
 VC
 CB
 Sighting
 Hand-copied by Bill Washburn
 A DIVISION OF Belwin Mills
 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59

We come to the next sequence starting in Bar 21 (6:02 dvd; :20 on the score). The vibe softly strikes *pp* Line 1 Bb dotted half note let vibrate to (Br 22) A to (Bar 23) Bb down to (Bar 24) F# dotted half notes (the arc/umbrella phrase curve line over the notes). Instead of the flutes/oboes/harps, the pizzicato violas and cello play the three-note waltz

chords. Viole staves are in the treble clefs, and the top staff of the VC is in the tenor clef. Viole II play Line 2 C up to Eb-Eb quarter notes (repeated next three bars). Actually, the bottom stand plays the C quarter note while the top stand has a quarter rest initially. Then both stands play Eb quarter notes, and then only the top stand plays the next Eb quarter note (quarter rest for the bottom stand). So the greatest emphasis or unison strength is on the 2nd beat. After a quarter rest in Bar 21, viole I (top staff) play Line 2 Gb/Bb to Gb/Bb quarter notes (repeated next three bars). VC II (bottom staff, but bottom or second stand only) pluck small octave Bb quarter note, and then both stands pluck middle C quarter note, and then the top stand only plucks the next C quarter note. After a quarter rest, top staff celli pluck Line 1 E/G quarter notes. Note the ambiguity again. Viole play in essence the C half-dim 7th while celli play in essence the C Dom 7th (C/E/G/Bb) or at least they play Eb/Gb/Bb and C/E/G triads.

In Bar 25, the vibe sounds Line 1 A dotted half note to (Bar 26) G# to (Bar 27) A to (Bar 28) F dotted half notes. Viole pluck Line 1 B quarter note to two D/F quarter notes, while VC pluck small octave A quarter note to C/D/F# notes. In Bars 29-32, the vibe sounds G# to G to G# to E dotted half notes. Viole pluck Bb quarter note to two D/F#/G# quarter note triads. VC pluck Ab quarter note to B/D/F notes. In Bars 33-36, the vibe sounds F#-F-E-Eb dotted half notes. Viole pluck A to two C/E/F quarter notes, while VC pluck F# to two A/C/Eb quarter notes. In Bars 37-40, the vibe sounds E-F-F#-G# dotted half notes. Viole pluck A quarter note to C/E/F# triads, while VC pluck F quarter note to Ab/Eb/Gb triads.

The next sub-section starts on Bar 41 (6:21 dvd; :40 score). Clarinets play *pp* legato small octave F# up to Line 1 F# back down to small octave F# quarter notes to (Bar 42) small octave G# up to Line 1 G# down to small octave G# quarter notes (repeat these two bars in Bars 43-44) Bass clarinets play small octave D to Line 1 D down to small octave A quarter notes to (Bar 42) small octave E up to Line 1 E down to small octave B quarter notes (repeat next two bars). The timp softly beats *pp* small octave D-D-D-D quarter notes thru Bar 48. In Bar 45, clarinets continue the pattern on small octave A up to Line 1 A back down to small octave A legato quarter notes to (Bar 46) G up to Line 1 G down to small octave G quarter notes (repeat these two bars in the next two bars). Bass clarinets play small octave F up to Line 1 F down to small octave B quarter notes to (Bar 46) small octave Eb up to Line 1 Eb to middle Cb quarter notes (repeated next two bars).

In Bars 49-52 (start 6:29 dvd), the now *arco* (bowed) violas and celli take over for the clarinets and bass clarinets. Violas (now in the standard alto clef) play *pp* small octave F# up to Line 1 F# back down to small octave F# legato quarter notes to (Bar 50) small octave G# up to Line 1 G# down to small octave G# quarter notes (repeat these two bars in Bars 51-52). Celli (all in the standard bass clef) play Great octave D up to small octave D down to Great octave A quarter notes to (Bar 50) Great octave E up to small octave E down to Great octave B quarter notes (repeated next two bars). CB (top staff) pluck *pizz* small octave D dotted half note let vibrate to (Bar 50) E dotted half note to (Bar 51) D to (Bar 52) E dotted half notes. CB (bottom staff) pluck Great octave D dotted half note to (Bar 50) E dotted half note (repeated next two bars). The timp beats Great

octave A-A-A quarter notes in Bars 49-52, D-D-D notes in Bars 53-54, and back to A-A-A quarter notes in Bars 55-56. Clarinets return in Bar 53 to play F# up to Line 1 F# down to small octave F# quarter notes to (Bar 54) G# up to G# down to G# to (Bar 55) A up to A down to A to (Bar 56) G up to Line 1 G down to G. Bass clarinets play small octave D up to Line 1 D down to A to (Bar 54) E up to E down to B to (Bar 55) F up to Line 1 F down to B to (Bar 56) Eb up to Line 1 Eb down to middle Cb legato quarter notes.

In Bar 57 (6:37 dvd; :56 score), there is a dramatic dynamic build in the music as the woodwinds return, the horns, vibe, harp, and CB. While the dynamic marking is still *pp*, the music seems louder at this point. Flutes play Line 2 Gb/Bb dotted half notes tied to dotted half notes thru Bar 60, while oboes play Line 2 Eb/Bb tied dotted half notes. Bassoons play I believe Line 1 B/Line 2 C tied dotted half notes. The bass clarinets play small octave Bb [written middle C] dotted half note to (Bar 58) A to (Bar 59) Bb down to (Bar 60) F# dotted half notes. Horn IV plays *p* > small octave A [written Line 1 E] half note (followed by a quarter rest), repeated next three bars. After a quarter rest, altri horns play middle C/E/G [written G/B/Line 2 D] quarter notes twice (repeated next three bars). The vibe sounds Line 2 C/Eb/Gb/Bb (C half-dim 7th) dotted half notes let vibrate (still vibrating in Bars 58-60). Harp I bottom staff plays Line 2 C dotted half note (repeated next three bars). After a quarter rest, the top staff plays Line 2 Eb/Gb/Bb quarter note triad twice (repeated next three bars). Viols and celli are silent in these bars. Muted CB plays Great octave and small octave Bb dotted half notes to (Bar 57) A to (Bar 59) Bb to (Bar 60) F# dotted half notes.

Skipping to end Bar 89 (7:08 dvd), CB play *fff* > Great octave C/E/Gb/Bb dotted half notes held fermata. VC play the same. Fags play Great octave and small octave C dotted half notes held fermata. Bass clarinets play small octave Gb/Bb [written Ab/middle C] dotted half notes held fermata. Combined we hear, interestingly enough, the C Dom 7th b 5th (C/E/Gb/Bb) chord.

End of cue.

XIV A (R 4) [Death of Coral] [Second Murder] *Adagio* in C time, pages 51-53, 30 bars, 1:47. Dvd location: Chapter 6 starting at 8:22. Scene: Juliet waits in the room until Coral finally and pitifully dies on the floor. It's a shame because he was really an innocent bystander of the accidental killing of Julie's spouse. Coral was basically a harmless fellow. True, he was in a sense a fragment personality, not very self-actualized! But he didn't deserve to die for that, and this murder further cements Juliet being quite an unsympathetic and unlikable character. Her tears later in the movie did not move me, and they were rather out-of-place considering she commented to the priest that she was "already dead." At least in Hitchcock's *Marnie* you had at least one likeable and unpathetic character (Sean Connery as "Mark") throughout the movie. Also Marnie was a compulsive thief, not a compulsive murderess (and never a temptress!).

XIV A

Pos
Vc
Cb

sm
pp

① ② ③ ④ ⑤

(Bar 1 → 6 not used)

Once again we find Truffaut's music meddling being quite strongly evident in this cue. Not only does he delete beginning (Bars 1-6) and ending (Bars 22-30) bars for this scene, he transplants Bars 15 thru 28 in a later scene (see Chapter 11 starting at 7:17). While I see the bride wearing black often, I also definitely see red (in anger) whenever I find Truffaut messing with the music so heavily.

Sords violas and celli play the Coral Theme in the first deleted six bars. Violas play in the grace bar small octave B (celli play Great octave B) quarter note *pp* < up to (Bar 1) F# to G quarter notes down to C up to E quarter notes to (Bar 2) Bb dotted half note decrescendo (etc). Pos and muted CB in Bar 1 play *p* > Great octave E/B/small octave G/B whole notes (E min). In Bar 3 they return to play Great octave F#/B/small octave D/F# (B min) whole notes, and then in Bar 5 Great octave C/G/small octave C/Eb (C min) whole notes.

In Bar 6, you just barely hear the music being dialed back on. Violas play small octave D dotted half note to C quarter note, while VC play Great octave D dotted half note to C quarter note.

In Bars 7-8, the Pos and CB are soli playing *pp* < > ascending half notes. CB play Great octave A/small octave E half notes legato to C/G half notes to (Bar 8) Eb/Bb half notes to G/Line 1 D half notes. Pos play Great octave A/small octave C/E half notes (A min) to C/Eb/G (C min) to (Bar 8) Eb/Gb/Bb (Eb min) half notes to G/Bb/D (G min) half notes. After a half and quarter rest in Bar 8, he clarinets and bass clarinets play *p* < small octave Bb [written Line 1 C] quarter note up to (Bar 9) Line 1 F [written G] to Gb [written Ab] quarter notes down to middle Cb [written Db] up to Eb [written F] quarter notes to (Bar 10, start of page 52) small octave A [written B] dotted half note decrescendo. Then in a new phrase they play small octave F# [written G#] quarter note up to (Bar 11) middle C to Db quarter notes [written D-Eb] down to small octave Gb to Bb [written Ab-C] quarter notes down to (Bar 12) E [written F#] dotted half note decrescendo (followed by a quarter rest).

Back in Bar 9, english horns play *p* > small octave Gb/Bb [written Line 1 Db/F] whole notes, returning in Bar 11 to play F/Bb whole notes. Fags in Bar 9 play Great octave Eb/Bb whole notes. They return in Bar 11 to play Contra-octave Bb/Great octave F whole notes. In Bar 13, Fags play Contra-octave B/Great octave F# whole notes, while bass clarinets play small octave B/Line 1 D whole notes.

After a half and quarter rest in Bar 12, violas return to play the Coral Theme basic unit of small octave C# quarter note up to (Bar 13) F# legato slur to G quarter notes, and then down to D legato slur to F quarter notes to (Bar 14) Db dotted half note decrescendo (followed by a quarter rest). After a half and quarter rest in Bar 14, VC/CB return to play *pp* < small octave C quarter note tied to quarter note next bar to Great octave B half note to Bb quarter note tied to (Bar 16) quarter note to Ab half note to Gb quarter note tied to (Bar 17) quarter note to F half note to E quarter note *pp* > tied to (Bar 18) whole note.

Back in Bar 15 (8:51), the *sost* trombones return to play *pp* < small octave Eb/Gb/Bb (Eb min) half notes to E/G/B (E min) half notes to (Bar 16) F/Ab/middle C (F

min) half notes crescendo to F#/A/C# (F# min) decrescendo to (Bar 17) G/Bb/D (G min) half notes decrescendo to Ab/Cb/Eb (Ab min) half notes. Combined with the half notes and tied quarter notes (half note duration) of the VC/CB, we have a staggered musical effect of overlapping sonorities effective on each quarter beat. Remember, also, that Bar 15 of this cue signifies the start of the music lifted here for a later scene (Chapter 11 starting at 7:17). In Bar 18, the trombones are now silent but lower woodwinds return. English horns play *p* > small octave G/B [written Line 1 D/F#] whole notes, while clarinets play small octave G/B [written A/C#] whole notes, bass clarinets on small octave E/B whole notes, and Fags on Great octave E/B whole notes. Combined we have the E minor tonality (E/G/B). After a half and quarter rest in Bar 17, violas return to play *p* < small octave B quarter note up to (Bar 18) F# to G quarter notes down to C up to E quarter notes down to (Bar 19) Bb dotted half note decrescendo. Then the viole and also now the celli play G quarter notes (Great octave for VC) to (Bar 20) C# to D and then G to B quarter notes to (Bar 21) F dotted half notes. It is at this point that the music is cut from this scene in Chapter 6, but it continues for another seven bars in the Chapter 11 scene. In Bar 27 in $\frac{3}{4}$ time, *sords* horns play *ppp* > small octave G#/Bb/Line 1 D/F# [written D#/F/A/Line 2 C#] dotted half notes tied to half notes next bar (followed by a quarter rest). After a quarter rest, the *solo* vibe sounds *pp* Line 2 D down to Line 1 Bb quarter notes up to (Bar 28) Line 2 A dotted half note let vibrate. It is at this point that the music ends in that Chapter 11 section. For the cue itself in the final two bars, all you find is the vibe repeating the previous two bars (but A dotted half note held fermata).

End of cue.

XV (R 5) [Westbound Train] [Flight 2] *Vivo* in 6/8 time, pages 54-55, 24 bars, approximately 25 seconds. Dvd location: Chapter 6 starting at 9:49. Scene: Julie is westbound on the train towards her third victim, the politician-to-be, Rene Morane (played by Michel Lonsdale). Truffaut kept this cue intact except for the last two bars that feature the muted horns playing *f* > *pp* B/middle C/E/A dotted half notes tied to (end Bar 24) dotted half notes held fermata.

Once again the flight/travel motion pizzicato figures are played. CBVC bottom staves pluck Great octave A up to small octave E up to B 8th notes (followed by a quarter and 8th rest), repeated next bar. After an 8th rest in Bar 1, CB/VC top staves pluck small octave E-B-middle C 8ths (followed by a quarter rest), repeated next bar. After an 8th rest, violas bottom staff pluck small octave E up to B to middle C to E 8th notes (followed by an 8th rest), repeated next bar. After a quarter rest, violas top staff pluck middle C stand-alone 8th up to E-G-B 8ths (crossbeam connected), repeated next bar. One interesting change is the inclusion of the two bass clarinets playing the deep nasal dotted half notes *ff* >. They play small octave A [written B] dotted half note legato slur up to (Bar 2) Line 1 E [written F#]. In Bar 3, they play *ff* > small octave Ab dotted half note legato slur up to (Bar 4) Eb dotted half note. In Bar 5, they play small octave F# dotted half note up to (Bar 6) middle C# dotted half note, and so forth.

In Bar 13 (10:00), the vibe strikes *sff* (*L.V.*) a quite familiar chord by now, G#/Bb/Line 2 D/F# dotted half notes. Stopped horns play the same dotted half note chord

VIVO (Bride waltz) *XU (RS)* etc.

Fls.

Obs.

CA

Cb

Bc.

Fg

COR

Pos

Vibe

Hps

V

VC

CB

1 2 3 4

4 0 1 3 (sharp)

but an octave lower register and also tied to dotted half notes next bar. After an 8th rest, the high woodwinds are suddenly prominent playing a variation of the Julie/Bride motif. So, after an 8th rest, the flutes play *ff* Line 3 (written Line 2 but with the *8va* ottava above) D down to Line 2 Bb legato 8ths up to A dotted quarter note tied to dotted quarter note next bar to G dotted quarter note to (Bar 14) F# dotted half note decrescendo. The oboes play the same but an octave lower register. Clarinets play as the oboes in that Line 2 register. In Bar 14, the harps play Line 1 G#/Bb/Line 2 D/F# and (top staff) Line 2 G#/Bb/Line 3 D/F# dotted half notes let vibrate. After an 8th rest in Bar 15, the bass clarinets and bassoons take over the Bride motif variation Line 2 D (Line 1 for Fags) down to Bb 8th notes, and so forth. The vibe here sounds another G#/Bb/D/F# chords. Of course the strings pluck the travel 8th note figures. In Bar 17, clarinets play *ff* slow decrescendo Line 1 E [written F#] dotted half note to (Bar 18) middle C dotted half note (now joined by the bass clarinets thru Bar 23) to (Bar 19) Cb dotted half note to (Bar 20) small octave Bb to (Bar 21) A dotted half note tied to next two bars > *ppp* (silent in end Bar 24).

End of cue.

XVI (R 5) [Cookie] [The Boy] *Allegro Leggiero* (lightly as opposed to *pesante* or heavily) in C time, pages 56-58, 49 bars, approximately 1:35. Dvd location: Chapter 7 starting at :34. Scene: School is out and little Cookie (Morane's son) is picked up by his mother. They walk home. Unseen by the audience (but implied by Cookie several times looking back towards the camera), Julie is following as mother and child walk home. This is a very relaxed, light, almost pastoral yet also actively cheerful cue (but with a mild hint of dissonance underneath). It becomes brighter in active movement starting in Bar 34 (1:37 dvd). Fortunately Truffaut kept this cue intact!

In Bar 1, flutes play *mf* a series of staccato 8th notes for two bars, followed by clarinets in the next two bars. Flute II plays Line 2 F-F-F-F 8ths (crossbeam connected) to another such figure (repeated next bar) while flute I plays A-A-B-Line 3 C staccato 8th notes (connected by a crossbeam) to D-D-C-B 8th notes (crossbeam connected). Repeat next bar. Harp I plays *mf* Line 2 E-D-C-D quarter notes (repeated next bar). In Bar 3 (:38 dvd), clarinets take over the pattern played by the flutes. Clarinet II plays *mp* Line 1 F-F-E-E [written G-G-F#-F#] staccato 8th notes (crossbeam connected) to G-G-F-E [written A-A-G-F#] staccato 8th notes (crossbeam connected). Repeat in Bar 4. Clarinet I plays Line 1 A-A-G-A to B-B-A-G [written B-B-A-B to Line 2 C#-C#-Line 1 B-A] staccato 8th notes (repeated next bar). Harp II takes over for harp I playing middle C -small octave B-A-B quarter notes (repeated next bar).

OLC 11000
 STAC Allg. *Allegro*
 XVI (Rb) (BRIDE WAVE BLOCK)

Fls
 Clarinet
 BCL
 HPI
 HPII
 Sords
 Vibe

Hand-copied by Bill W.R. Guel
 (Sords)

blutes blutes

In Bar 5, flutes return. Flute I plays Line 2 G-G-F-E to Db-Db-E-F staccato 8th notes to (Bar 6) G-G-F-E 8ths (followed by a half rest). Flute II plays E-E-D-C to B-B-C-D staccato 8ths to (Bar 6) E-E-D-C 8ths (followed by a half rest). Harp I returns to play Line 1 Bb-A-G-A quarter notes to (Bar 6) Bb-A quarter notes (followed by a half rest). After a half rest in Bar 6, bass clarinets play *pp* small octave G/middle C [written A/D] half notes tied to whole notes next bar and tied to whole notes next bar. *Sords horns* (after

a half rest) play *sfp* small octave E/G/A/Line 1 D [written B/Line 1 D/E/A] half notes tied to whole notes next two bars. After that half rest, the vibe sounds *p* (*L.V.*) Line 1

E/G/Bb/Line 1 D half notes. Note that we have again a half-diminished seventh—the E half-dim 7th (E/G/Bb/D). This is the mild dissonance that I referred to earlier. It’s as though Herrmann was musically stating, “Hey, pay attention. Be a little on guard here. Don’t be fooled by outer gentle appearances.”

In Bar 7, clarinets return. Clarinet I plays *p* Line 1 Bb-Bb-Line 2 C-D staccato 8ths (crossbeam connected) to stand-alone D staccato 8th (followed by an 8th and quarter rest). Clarinet II plays G-G-A-Bb (crossbeam connected) to same Bb 8th (followed by rests). In Bar 8, flute I plays *mf* Line 2 E-E-F-G staccato 8ths (crossbeam connected) to same G staccato stand-alone 8th (followed by an 8th and quarter rest). Flute II plays C-C-D-E 8ths to E stand-alone 8th (followed by rests). This alternation reoccurs a few more times (Bar 9 was deleted by Herrmann). Then, in Bar 14 (:57 dvd), clarinets are trill *p* < on A/middle C quarter notes down to F#/A 8ths (followed by an 8th and half rest). After a half rest in that bar, flutes make a response trill on A/Line 2 C quarter notes as well, and then down to F#/A 8ths (followed by an 8th rest).

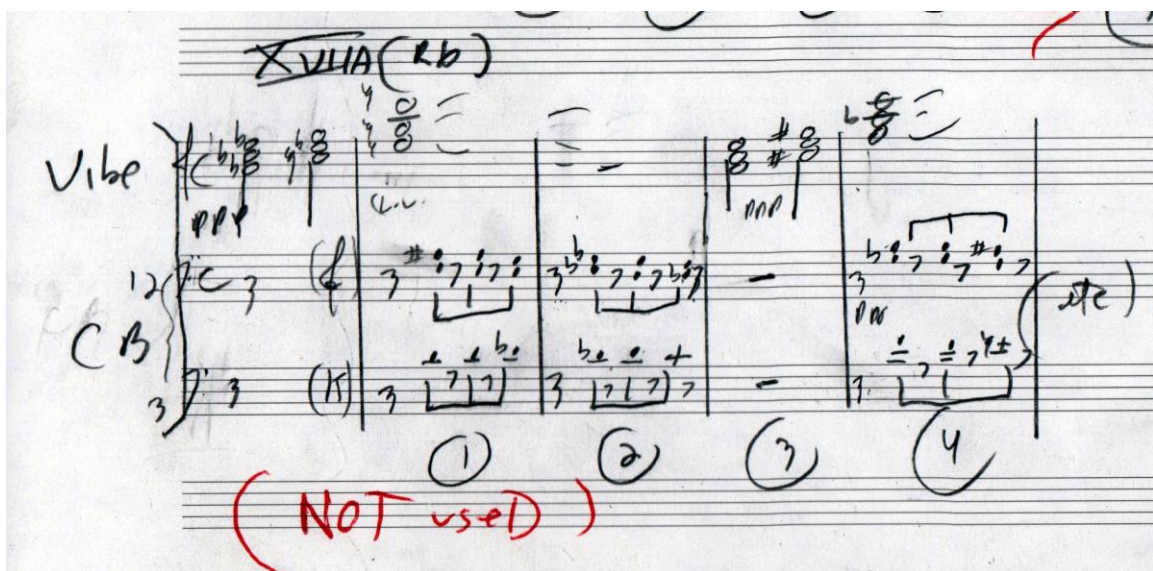
Skipping to Bar 34 (1:37), flute I plays “3” triplet value 8th note figures Line 2 E down to C down to Line 1 A (crossbeam connected) up to Line 2 F# down to C down to A (crossbeam connected) up to G-C-A (crossbeam connected) up to Line 2 A-C-Line 1 A 8ths (crossbeam connected). In Bar 35, flute I continues on Line 2 B down to E down to C triplet value 8ths (connected by a crossbeam) to A-E-C to G-E-C to F#-E-C. These notes in Bars 34-35 are played under the legato/phrase umbrella. Bar 34 is played with the crescendo hairpin underneath, and Bar 35 is played with the decrescendo hairpin. Clarinet I plays the same notes as the flute but sounded an octave lower register. Harp I is *col* flute I, while harp II is *col* clarinet I (octave lower register).

Flute II plays Line 2 E-F#-G-A legato and crescendo quarter notes to (Bar 35) B-A-G-F# decrescendo quarter notes. Clarinet II (and bass clarinet I) play Line 1 E-F#-G-A [written F#-G#-A-B] to (Bar 35) B-A-G-F# [written Line 2 C#-Line 1 B-A-G#] quarter notes. Bass clarinet II plays small octave A [written B] whole note crescendo up to (Bar 35) middle C [written D] whole note decrescendo.

Skipping to end Bar 49 (2:04 dvd; 1:33 score), flutes play *sf* > Line 2 F/Ab whole notes held fermata, while clarinets play Line 1 F/Ab [written G/Bb] whole notes. The vibe sounds *f* (*L.V.*) Line 2 F/Ab (minor 3rd interval) whole notes held fermata.

XVII (R 6) A [The Phone Line] *Moderato* in C time, top of page 59, nine bars, :27. Dvd location: Not Applicable (since the music was deleted by Truffaut). However, I surmise Herrmann meant for it to start in dvd Chapter 8 at 6:18 when there is a close up of Julie cutting the telephone wire while pompous ass Morane is busy in the dining room talking about his political ambitions. The camera then slowly follows the line across the wall to the phone in the other room. It mystifies me why Truffaut would

cut the music here (cutting the phone line was enough!). Herrmann's music would've perfectly complemented the mild suspense mood of the scene. Sometimes I feel many directors have *too* much power, too much discretion, and go over the line, especially in matters (such as music) where they normally have no expertise. After all, as Herrmann himself commented, film is a collaborative creative effort. I think a director should trust in a professional composer, especially with an esteemed one such as Herrmann with his excellent dramatic instincts. When Hitchcock originally told Herrmann he wanted no music for the famous shower/murder scene in *Psycho*, Herrmann wrote a cue for it anyway and asked Hitch to reconsider. Of course Hitchcock agreed wholeheartedly. Benny asked, paraphrased here, "But I thought you said the scene shouldn't have music." And Hitch replied in deadpan fashion, "Improper suggestion, my boy." Truffaut is no Hitchcock, although I appreciate him trying to homage Hitch in this movie. Of course later Hitch made a big mistake in his collaboration with Herrmann when he fired Benny for writing a non-pop score for *Torn Curtain*. Hitch bowed to the external pressures of the Studio. Then again, even Herrmann made big mistakes, such as when he failed to create a score for *The Birds*—even though such an act directly contravened his own advice to people.



In (I believe) the BBC interview (seen in the aforementioned Waletzky video), Herrmann stated: "I think music is part of cinema. It's an art form that's involved with the image and with the ear... It's in the nature of cinema itself that it needs music. Theatre doesn't need music really, drama on the stage, and a certain amount of live television doesn't. But the minute you do a story that is done on film, music almost becomes imperative. There have been attempts of course to do without it, but by far music is needed." I wish someone had asked Herrmann why he didn't follow his own advice regarding Hitchcock's *The Birds*.

The instrumentation for this cue is simply the vibraphone and three solo muted contra-basses. The vibe sounds very softly *ppp* Line 1 Ab/Line 2 Cb/Eb (Ab min) half notes to C/Eb/G (C min) half notes to (Bar 2) E/G/B (E min) whole notes let vibrate. In

Bar 2, two CB (top staff in the treble clef) and one CB (bottom staff in the tenor clef) pluck pizzicato minor chords. So, after a quarter rest, they pluck *ppp* Line 1 B/Line 2 D/F# (B min) 8th notes (followed by an 8th rest) to another B minor 8th note triad (followed by an 8th rest) to A/C/E (A min) 8ths (followed by an 8th rest). After a quarter rest in Bar 3, the CB then pluck same A/C/E 8ths (8th rest following) to another A/C/E 8th note chord (8th rest following) to Ab/Cb/Eb 8ths (followed by an 8th rest). This three-bar pattern is played two more times. The vibe in Bar 4 plays *ppp* A/Line 2 C/E (A min) half notes up to C#/E/G# (C# min) half notes to (Bar 5) F/Ab/C (F min) whole notes let vibrate.

Etc.

XVII (R 6) B [Julie Returns Downstairs] *Moderato* in C time, bottom half of page 59, 9 bars, :27. Instrumentation: 2 flutes, 2 clarinets, vibe, 6 CB. Dvd location: N/A. Scene: I surmise that Herrmann meant this cue for Julie's leaving the bedroom of Cookie (tucking him in bed) and descending downstairs. Morane is looking rather lecherously towards her! Of course, once again, Truffaut cut the music for some mysterious reason. I surmise it was to be placed in Chapter 9 starting at about 2:32 right after she says "Goodnight" to Cookie. Herrmann restates the same pattern given in the previous deleted cue but adds instrument lines to create interest and variety.

The vibe repeats Bars 1-2 of the previous cue but here sounded *pp* instead of *ppp*. In Bar 2, flutes play *pp* > Line 1 G/B whole notes tied to whole notes next bar, while clarinets play Line 1 E/B [written F#/Line 2 C#] whole notes tied to next bar. CB I-II-III repeat Bars 2-3 in the previous cue, whereas CB IV-V-VI pluck these notes an octave lower register.

Etc.

XVIII (R 6) [Locked In] *Lento* in C time, page 60, 13 bars, :39. Dvd location: N/A (music deleted). Scene: Morane is locked in by Julie. I calculate that the cue was supposed to start in Chapter 9 starting at 4:26 (just as Julie locks him in). This seques perfectly 39 seconds later into the start of Chapter 10 (cue XVIII A, the organ track of the Wedding March that lasts 41 seconds). Instrumentation: 2 flutes, 2 clarinets, 2 bass clarinets, 2 harps, vibe, and *sords* violas.

Harps play contrary motion "3" triplet value 8th note figures. Harp I plays *p* descending triplets Line 1 Gb-Db-small octave Bb (connected by a crossbeam) down to ascending 8ths small octave Gb up to Bb up to Line 1 Db (crossbeam connected). Repeat these two figures in the second half of this bar and repeat thru Bar 7. Harp II plays ascending triplet value 8th notes Great octave D-A-small octave D (crossbeam connected) up to descending F#-D-Great octave A (repeat as given for harp I). Flutes play *p* Line 1 Db/Gb whole notes tied to whole notes next two bars and tied to dotted half notes in Bar 4 (followed by a quarter rest). Clarinets play small octave D/F# whole notes tied in that same fashion. Bass clarinets play small octave D/A tied notes in that same pattern.

In Bar 2, violas play *triste pp* crescendo Line 1 A (top staff) and small octave A (bottom staff) dotted half notes on the up-bow to G# quarter note to (Bar 3) G quarter note to F# half note to E quarter note (start of decrescendo) to (Bar 4) D dotted half note. These six notes are played under the legato/phrase umbrella. This melody line was heard in previous cues, starting with cue II in Bars 39 (played by the solo oboe). Of course the violas played this haunting theme in the unused scarf (*Lento*) sequence as discussed for cue VI.

XVIII A (R 6) “Wedding March Organ Track” Herrmann wrote this as such at the bottom of (unused) cue XVIII in page 60. He also designates the duration of 41 seconds (which is correct). Dvd location: Start of Chapter 10.

XIX (R 6) [A Lamentable Accident] [The Shooting] *Vivo* in Cut time, 13 pages (pages 61-72), 144 bars, 3:09. Dvd location: Chapter 10 starting at :48 (part of Bar 6). I estimate that the cue was meant to start at about the :43 point but, for some reason, Truffaut allowed this very awkward five second silence as the shot of the apartment is made (where, on the morning of the wedding, the five future murder victims are drinking and talking about hunting and hunting for women!).

This is a very long cue but it proceeds quite quickly. Morane is basically explaining to Julie about what happened that morning at 10:21 a.m. when David was accidentally shot. Morane, Bliss, Coral, Fergus, and Delvaux were bachelors (see Chapter 10 at 3:24) in a small town drinking it up. No time frame was given except that at least five or six years must have passed because since then Morane had married and sired a son, Cookie, who was already going to school. However, as discussed earlier, the way Truffaut filmed the beginning of the movie (Julie’s suicide attempt and quick cut to her leaving for the train trip to murder Bliss), it appeared that only a matter of, say, days elapsed (certainly not five or six years!). So I feel that this time distortion or dismissal to be a big flaw in the story telling. Indeed, Julie herself explained (see Chapter 10 at 6:13) that, “It took me a long time to find you.” But in the beginning of the story you see Julie attempting suicide and then, almost as if later in the day, packing her suitcase (wearing a different black dress but donning the same necklace). Julie also commented how “They wouldn’t let me die, so I went back to the church” (to vow her revenge on the murderers). Well, if she really wanted to commit suicide, she could’ve jumped out the window when her mother was out shopping or something! It’s just not that believable that she couldn’t end her life, as she wanted, to be back with David but instead had to opt for the second-best action (revenge murders!). The writing of plot devices is rather poorly done in this adaptation, especially in regards to the manner of Morane’s murder, as I’ll discuss shortly.

Herrmann quotes Mendelssohn’s Wedding March motif in the first six bars, repeated two more times in this cue as exactly given in Bars 1-6, and then quoted three

more times in Bars 91 thru 96. In Bars 1-4, flutes, oboes, and clarinets play the Wedding March declaration. Flutes play *ff* Line 4 (written Line 3 but with the *8va* ottava) C half note to Line 3 B dotted quarter note down to F# 8th up to (Bar 2) A-G-F-D quarter notes to (Bar 3) C half note trill to B-C after-beats (grace notes) to D quarter note down to G dotted 8th up to D 16th to (Bar 4) E whole note. Oboes and clarinets play this an octave lower register. In Bar 4, the bass clarinets/bassoons/VC/CB take over that Wedding march phrase for just over three bars. They play small octave (Line 1 for the bass clarinets) A half note to G dotted quarter note to Eb 8th to (Bar 4) F-E-C-Bb descending quarter notes to (Bar 6) Great octave A half note trill (to Bb) to G-A grace notes to Bb quarter note down to E dotted 8th to F 16th to (Bar 7, for the VC/CB) F# quarter note.

Horns in Bar 1 play *sff* (*sords*) middle C/Eb/Gb/Bb [written G/Bb/Line 2 Db/F] whole notes tied to whole notes decrescendo next two bars. You may remember how this is the C half-dim 7th tonality again, so it's not necessarily a very auspicious Wedding March! In Bar 4, the muted trombones take over to play *sff* Bb/Line 1 Db/F/A (Bb minMaj 7th) whole notes tied to whole notes next two bars decrescendo. The timp is trill rolled *sf* decrescendo on small octave C whole note tied to next two bars. In Bars 4-6, the timp is trill rolled on Great octave F tied whole notes. The violas are bowed tremolo *sff* on middle C/Eb/Gb/Bb whole notes (repeated next two bars). In Bar 4, they are bowed trem *sff* on Bb/Db/F/A whole notes (repeated next two bars). English horns in Bars 1-3 play *sff* on middle C/Eb tied whole notes, and then Bb/Db in Bars 4-6.

Harp I in Bar 1 plays *ff* descending to ascending 16th note figures starting on Line 3 Bb-Gb-Eb-C (crossbeam connected reverse direction horizontal style C half-dim 7th) to Line 2 Bb-Gb-Eb-C down to (bottom staff) Line 1 Bb up to C-Eb-Gb up to (top staff) Bb-Line 3 C-Eb-Gb. Repeat this bars thru Bar 6. Harp II makes its first appearance (or hearing) in Bar 4 playing *ff* ascending legato 16th note figures starting on small octave C-E-G-B (C maj tonality) to middle C-E-G-B to Line 2 C-E-G-B to Line 3 C-E-G-B. Repeat next two bars.

Remember that you do not hear the first five or five and a half bars (Truffaut dialed them out) but you can hear these exact same bars later on in Bars 25-30, and in Bars 41-46.

Starting in Bar 7 we cut to the interior of the hotel room where the five bachelors (unlikely friends, especially with bald-headed Delvaux!) are drinking merrily away. The flutes are switched to piccolos playing *p* descending staccato 8th notes Line 2 A-F-E-C (crossbeam connected) up to descending Bb-Gb-Eb-C (repeated next bar). The glock also play this but *pp* and in Bar 7 (silent in Bar 8). Clarinet I plays descending staccato quarter notes. Very interestingly, the bass clarinets are set in 6/8 time playing *f* > small octave F# dotted half note tied to dotted half note next time. Also the *sol* horns are in the time signature of 6/8 time playing the melody line. This dual time signature could not be done in the rest of the orchestra was in C (4/4) time, but since they are set in Cut (2/2) time, there is a neat demarcation of two fast-motion beats per bar (same is true for 6/8 time). However, while putting the horns in 6/8 time makes sense given the melody construction, I don't see the real necessity to put the bass clarinets in 6/8 time since they are simply

playing sustained (tied) tones (just as the brass and the english horns did in the previous bars).

What is clever is Herrmann's decision to use the horns in a rather "hunting chase" melody mode, not unlike something from *Marnie*! He wrote this kind of motion for the horns (associated traditionally with fox hunting) because Morane was obviously talking about his hunting escapades. He gestured with his hands as if he was hunting and shooting. Being the excellent musical dramatist that he was, Herrmann was definitely on the ball in scoring this precise scene. Almost needless to say, he also used his favorite seventh chords (the half-diminished sevenths!). So we find the horns playing *mf* small octave F#/A/middle C/E [written middle C#/E/G/B] quarter notes to same F#/A/C/E 8th notes (F# half-dim 7th). Then the horns play in the second half of this bar a crossbeam-connected figure of the F# half-dim 7ths but the second one is an inversion. So we have F#/A/C/E to E/F#/A/middle C back to F#/A/C/E. In Bar 8, the horn then play this pattern on A/C/Eb/G (A half-dim 7th) quarter notes to 8th notes to the crossbeam connected 8ths A/C/Eb/G to G/A/C/Eb to A/C/Eb/G. In Bar 9, they play C/Eb/Gb/Bb (C half-dim 7th) quarter notes to 8th notes to B/D/F/A (B half-dim 7th) quarter notes to 8th notes (repeated next bar). Herrmann was in half-diminished seventh heaven in this section of the cue!

In Bar 47 (1:39 dvd), the glock is highlighted playing *solo* the Wedding March theme *pp* on Line 2 Bb half note to A dotted quarter note to E 8th to (Bar 48) G-F-Eb-C quarter notes to (Bar 49) Line 1 Bb quarter note to A-Bb 8ths to C quarter note down to F up to Line 2 C 8ths to (Bar 50) D whole note. Horns in 6/8 time play *p* steady crescendo Ab/middle Cb/Eb/F (F half-dim 7th 1st inversion) quarter notes to stand alone 8th notes to three 8th note chords (crossbeam connected), repeated thru Bar 50. Then they play that pattern in Bars 51-54 on A/C#/E/F# (F# min 7th 1st inversion). Violas are bowed trem in Bar 47 on Ab/middle Cb/Eb/F dotted half notes (in 6/8 time), repeated thru Bar 50, and then they are fingered trem in Bars 51-54 between E-F/G#-A/C#-D/F#-G dotted half notes. Bass clarinets in 6/8 time play *pp* < > small octave A dotted half note down to (Bar 48) Eb to (Bar 49) F to (Bar 50) Fb dotted half notes.

In Bar 55 (1:49) in 6/4 time, the tempo marking is *Poco Meno Mosso* when Coral walks across the room to put a bullet in the rifle. This was a bad move because apparently Delvaux did not realize later (when he fatally was handing the rifle) that a bullet was put into it. First the *open Pos* play *tenuto e sost* a repeated rhythmic pattern, and then the clarinets and bass clarinets join in starting in Bar 56, and the open horns join in with the dynamic build starting in Bar 63. Trombones play *pp* < > Great octave Bb/small octave Db/F/A (Bb min 7th) quarter note to another such quarter note chord and then another such quarter note chord but tied to quarter notes (half note value) to two more quarter note chords to (Bar 56) two more such quarter note chords to quarter note chord tied to quarter notes (followed by two quarter rests). Then they play the same pattern in the next two bars on Bb/Db/Fb/Ab (Bb half-dim 7th). In Bars 59-60, they continue the pattern on Bb/C/E/G (C Dom 7th third inversion). In Bars 61-62, they play the pattern on Great octave G/B/small octave D/F# (G maj 7th). In Bar 63, they play the first half of the pattern (see Bar 55) on C/Eb/Gb/Bb (C half-dim 7th) notes and then (in Bar 64) Eb/Gb/Bb/Line 1 D (Eb minMaj 7th). Back in Bar 56, the bass clarinets play the pattern (see Bar 55 for the

Pos) on small octave Bb/Line 1 Db notes to (Bar 56) same Bb/Db notes in the second half of the rhythmic pattern (see Bar 56 for the Pos). Continue the same pattern thru Bar 62. In Bar 63, they play on middle C/Eb notes to (Bar 64) Eb/Gb notes. Clarinets in Bar 55 play on small octave F/A notes, and so forth. In Bar 63, open horns join in to play the pattern on small octave Eb/Gb/Bb [written Bb/Line 1 Db/F] notes to (Bar 64) Gb/Bb/D notes.

Back in Bar 55, the vib sounds *p* (L.V.) Line 2 A whole note down to (Bar 56) F whole note to (Bar 57) Fb whole note to (Bar 58) Db to (Bar 59) C up to (Bar 60) E to (Bar 61) F# to (Bar 62) G up to (Bar 63) Bb up to (Bar 64) Line 3 C whole note. In Bar 57, CB play *mp* > Great octave E whole note tied to whole note next bar. They return in Bars 61-62 to play F# tied whole notes. In Bar 64, CB play crescendo Great octave B whole note. Back in Bar 55, bassoons play *mp* > Contra-octave Bb/Great octave F whole notes tied to whole notes next bar. They return in Bars 59-60 to play Great octave C/G tied whole notes. In Bar 63, they play Eb/Bb whole notes to (Bar 64) Contra-octave B and Great octave B whole notes.

In Bars 65-66, the piccolo/flute/2 oboes play *ff* the Wedding March as a five-note variation. For example, the flute and piccolo play Line 2 B half note to G# dotted quarter note to F# 8th to (Bar 66) A quarter note to G# dotted half note. Stopped horns play *sff* > middle C/E/G/B (C maj 7th) whole notes tied to whole notes next bar. Pos play small octave Gb/Bb/C/Eb (C half-dim 7th second inversion) tied whole notes. Note of course the bitonality or dual sevenths played simultaneously. The timp is trill rolled *f* > on Great octave F whole note tied to next bar. After a quarter rest in Bar 66, the vib sounds forte let vibrate Line 2 E/G# dotted half notes.

In Bars 67-68, Herrmann assigns a different combination of instruments to play this pattern. English horns and oboes play *sol*i the Wedding March motif as given. Clarinets play small octave G/B whole notes tied to next bar, bass clarinets on middle C/Eb tied whole notes, and Fags on Great octave Gb/Bb tied whole notes *sff* >. The timp is trill rolled *mf* > on I believe middle C whole note tied to next bar. After a quarter rest in Bar 68, the vib sounds *mf* Line 1 E/G# dotted half notes.

There is a negative dynamic build in Bars 69-70 (2:24 dvd) as Herrmann assigns the pattern to just the violas and celli. Violas play the Wedding March cell *ff* on small octave F/A half notes to E/G# dotted quarter notes to C/E 8th to (Bar 70) Eb/G quarter notes to D/F# dotted half notes. VC play *sff* > Great octave C/E/Gb/Bb whole notes tied to whole notes next bar. In Bars 71-72, VC and CB play the pattern. VC play the Wedding March fragment variation on Great octave Gb/Bb half notes to F/A dotted quarter notes down to C/Eb 8ths to (Bar 72) D/F# quarter notes to Db/F dotted half notes. CB play Great octave C/E/Gb/Bb whole notes tied to next bar.

The cue is *Piu Mosso* in Bar 75 (2:28 dvd, start of page 68) as the oboes and english horns start to play repeated five-note figures forte. It starts at the end of Bar 74 with the oboes playing Line 2 F/A 8ths while english horns play Gb/Bb 8ths. The piccolo, flute, and clarinets take over the pattern in Bars 79-82, and then the muted horns

take over (2:39) in Bars 84-86, and the strings in Bars 87-90. So, as typical for Herrmann, he keeps the music moving in a diverse and interesting way (primarily by switching timbre combinations). Let's give a slice of the tonal picture at the end of Bar 78. The piccolo plays forte Line 2 A 8th to (Bar 79) same A 8th legato mini-slur to G# 8th back to A 8th (these three notes are crossbeam connected) to G# stand-alone 8th (followed by an 8th rest) to A stand-alone 8th to (Bar 80) A-G#-A 8ths (crossbeam connected) to G# 8th (followed by an 8th rest) to same G 8th to (Bar 81) G-F#-G 8ths (crossbeam connected) to F# stand-alone 8th (followed by an 8th rest) to G 8th to (Bar 82) G-F#-G 8ths (crossbeam connected) to F# stand-alone 8th (followed by a quarter rest). The flute in Bar 78 plays Line 2 F 8th to (Bar 79) F-E-F 8ths to E stand-alone 8th (followed by an 8th rest) to F 8th to (Bar 80) F-E-F triplet 8ths to E stand-alone 8th (followed by an 8th rest) to E_n 8th to (Bar 81) Eb-D-Eb 8ths to D 8th (followed by an 8th rest) to Eb 8th to (Bar 82) Eb-D-Eb 8ths to D 8th (followed by a quarter rest). Clarinets play *mf* Line 1 Gb/Bb 8ths to (Bar 79) Gb/Bb 8ths to A/C# 8ths to Gb/Bb 8ths (crossbeam connected, and so forth. Both bass clarinets play *pp* Line 1 Bb dotted half note down to (Bar 80) middle C# dotted half note down to (Bar 81) small octave Ab dotted half note down to (Bar 82) D dotted half note.

The orchestra plays tutti starting in Bar 91 (2:51 dvd) as the fatal shot is fired into David down below on the church steps. Open horns in Cut time play *sff* the Wedding Match motif on Line 2 C [written D] rinforzando-marked half note to Line 1 B [written Line 2 F#] rinforzando dotted quarter note down to F# [written Line 2 C#] rinforzando 8th note to (Bar 92) descending rinforzando quarter notes Line 1 A-G-F-D [written Line 2 E-D-C-Line 1 A]. Repeat in Bars 93-94 and in Bars 95-96. Pos in Bar 91 play *sff* > small octave C/Eb/Gb/Bb (C half-dim 7th) whole notes tied to whole notes next bar (repeated in Bars 93-94 and 95-96). The timp is rolled *ff* > between Great octave F# and small octave C (notated like the fingered trem of the strings) repeated in the second half of the bar and repeating the figure once in Bar 92 (followed by a half rest). Repeat these bars in Bars 93-94 and 95-96. Note the "devilish" tritone interval of F# to C. The chimes sound *sff* (L.V.) Line 2 C whole note (repeated in Bar 93 and Bar 95). Harp I set in "C Major" plays *sff* a gliss starting from Contra-octave C gliss line up to (Bar 92) Line 4 C gliss line down to (Bar 93) lowest C as given (repeated in Bars 93-94 and 95-96). Harp II plays contrary motion glisses (descending to ascending) set in the key signature of seven flats starting on Line 3 Bb down to Contra-octave Db.

There is tonal ambiguity in the whole construction. For example, in Bar 91 we find piccolo I playing *sff* Line 3 C whole note tied to whole notes thru Bar 96, while piccolo II plays Line 3 C# tied whole notes. Oboes play Line 1 Bb/Line 3 C tied whole notes thru Bar 96, while english horns play Line 2 E/B tied whole notes, and clarinets play Line 1 A#/Line 2 G# tied whole notes, bass clarinets play small octave F/middle C tied whole notes, and Fags play Great octave C/F# tied whole notes. CB play *sff* Great octave F# whole note on the down-bow tied to whole notes next bar but played on the up-bow and tied thru Bar 96 in such alternating bow movements. VC play Great octave C tied whole notes in that fashion. Violas play rising to falling 16th note figures small octave C-Eb-Gb-Bb (connected by two crossbeams) to same Bb-Gb-Eb-C (connected by two crossbeams). Repeat these two figures in the same bar and repeat the bars in the next five bars (thru Bar 96).

Considering the size of this cue, let's end the analysis and spend time on the next cue.

XX (R 7) [Childhood Reminiscences] [The Steeple] *Adagio* in C time, pages 74-75, 22 bars, 1:12. Dvd location: Chapter 10 starting at 4:13. Scene: Julie recounts her childhood attachment with David. She always had eyes only for him, and he had eyes only for her (the romantic ideal!). The cue actually starts with the grace bar that holds a full rest held fermata and the inscription "Organ W.M." (Wedding March). This begins at the 4:04 point lasting nine seconds.

Once again the cue starts on a half-diminished seventh. Pos I-II-III play *sfp* < Ab/middle Cb/Eb half notes legato slurs to G/Bb/D half notes, while Pos IV plays Great octave F whole note. F/Ab/Cb/Eb in the initially tonality is the F half-dim 7th. With that F note connected with G/Bb/D we have the G min 7th tonality (G/Bb/D/F). The timp trill rolls the Great octave F whole note as well. Horns play Ab/middle Cb/Eb (horns II-IV both play small octave Ab) half notes to G/Bb/D half notes.

In Bar 2, horns play F#/A/middle C# whole notes *sff* > *pp* while Pos play Great octave A/F#/A/middle C# (F# min) whole notes. The timp beats *sff* and rinforzando-marked Great octave A quarter note (followed by a quarter and half rest). Harps sounds *sff* Great octave D/A/small octave D/F#/A/middle C# (D maj 7th) whole notes let vibrate. Muted VC play *sff* > *pp* Great octave D/A/small octave D/F# whole notes tied to whole notes next bar. *Sords* CB play Great octave A/small octave D/F# whole notes tied to next bar. CB IV also play (in parentheses) Great octave D whole note (smaller sized whole note) tied to next bar. I take this to mean that Herrmann wants this note played using the extension that allows the player to perform below the normal range limit of Great octave E (the extension goes down to Great octave C). English horns and oboes play in Bar 2 Line 1 Db/Gb whole notes tied to whole notes next bar, while Fags play small octave D/F# tied whole notes. Bass clarinets play small octave D/A whole notes tied to whole notes next two bars and tied to (Bar 5) dotted half notes (followed by a quarter rest), while clarinets play small octave D/F# notes in that pattern. In that same fashion, flutes play *sff* > *p* on Line 1 Db/Gb tied notes.

In Bar 3, the vibe sounds *pp* Line 2 A whole note let vibrate. After a quarter rest in Bar 4, the vibe sounds Line 2 F# dotted half note. It sounds the Line 2 B whole note in Bar 6 and then (in bar 7), after a quarter rest, G dotted half note. *Sords* viole play the so-called "scarf" theme melody line Lines 1 & 2 A dotted half note to G# quarter note to (Bar 4) G quarter note to F# half note to E quarter note to (Bar 5) D dotted half note (these six notes are played under the legato/phrase arc). Then they play C# quarter note up to (Bar 6) B dotted half note to Bb quarter note to (Bar 7) A quarter note to G half note to F# quarter note to (Bar 8) E quarter to D half notes decrescendo. Flutes, clarinets, and bass clarinets repeat in Bar 6 the same notes given for Bar 2 and tied to whole notes next bar and to dotted half notes in Bar 8. Interestingly Herrmann wrote during this melody line that there was a "Mandolin Track overlay" but obviously that superimposed track was taken out in the final edit of the movie.

Skipping to Bar 20 (5:10 dvd) *accell.*, the flutes and oboes play *pp* < descending half notes Line 2 F/A to D/F# to (Bar 21) Eb/G to Bb/Db to (end Bar 22) G/B whole notes *sff* and held fermata. C.A. play A/Line 2 D half notes to F#/B to (Bar 21) G/C to I believe Db/Ab to (Bar 22) B/Line 1 E whole notes held fermata. Clarinets play Line 1 D/F half notes to B/D to (Bar 21) C/Eb to (unclear) to (Bar 22) E/G [written F#/A] whole notes held fermata. In Bar 22, bass clarinets return to play *sff* small octave Bb [written middle C] whole note held fermata. Fags here play Contra-octave and Great octave Bb whole notes. Horns play *sff* E (horns III-IV) and G/B stopped whole notes held fermata. Pos play Great octave Bb/small octave E/G/B whole notes. The timp is trill rolled *sf* on Great octave Bb whole note held fermata. VC II play Great octave E/G whole notes and VC I (top staff) play E/B whole notes held fermata. CB play *sff* Great octave Bb whole note held fermata. Note the ambiguity again with the simultaneously played B and Bb whole tones. So we have both the E min (E/G/B) and E dim (E/G/Bb) tonalities.

End of cue.

XXI (R 7) [The Ring & the Vow] [The Ring] *Moderato* in C time, pages 76-78, 29 bars, :48. Dvd location: Chapter 10 starting at 5:28. Scene: Flashback again to David being shot. We shortly come to the scene (outside perspective) of Julie's suicide attempt and later her steps up the church to make a vow to seek revenge. Note: Truffaut cut most of the music from this cue. Only the first nine bars were fully used and then a half-second of Bar 16 (cut to the suicide attempt).

Herrmann essentially repeats the beginning of the previous cue to the first bars of this cue (only extended one bar). The timp is trill rolled *p* < on Great octave F whole note tied to whole note next bar to (Bar 3) A rinforzando-marked and *sff* quarter note (followed by a quarter and half rest). Pos IV plays Great octave F whole note tied to next bar, and then tied A whole notes in Bars 3-4. Altri Pos play forte crescendo Ab/middle Cb/Eb half notes legato slurs to G/Bb/D half notes to (Bar 2) A/C/E half notes to F/A/middle C half notes to (Bar 3) F#/A/C# whole notes *sff* > tied to whole notes next bar. Cors play *ff* Ab/Cb/Eb half notes to G/Bb/D half notes to (Bar 2) A/C/E half notes to small octave D/F#/A/middle C# whole notes *sff* > tied to (Bar 4) whole notes *p* >. In bar 3, woodwinds sound as before in the previous cue, and CB. In Bar 4, violas and celli now play the scarf music *mf* <.

In Bar 10 (*Subito Vivo* in Cut time), harp I is ascending gliss fortissimo in C major while harp II is descending gliss in Cb maj (7 flats). The susp cymbal sounds a rolled whole note *p* <. The timp is trill rolled *sfp* < on Great octave Bb whole note. Pos play Great octave E/Bb/small octave D/E whole notes tied to next bar. Horns play G#/Bb/Line 1 D/F# half notes *sff* (we've seen this unusual chord many times previously) legato to Ab/C/Eb/G half notes. Fags play Great octave and small octave E whole notes *sff* tied to next bar, while bass clarinets play Bb/Line 1 D notes. Clarinets play descending to ascending 8th notes *ff* Line 2 F#-E-Eb-D to B-D-D#-E. C.A. play small octave G#/Bb to A/C# half notes, and oboes Line 1 D/F# to Eb/G half notes. Flutes play descending 8th notes Line 3 F#-E-Eb-D to C#-D-D#-E. Viole I (top staff) are bowed trem

sff Line 2 D/F# half notes to Eb/G half notes, while violae II play Line 1 G#/Bb to A/C# half notes. VC I are bowed trem on Line 1 D/F# to E/G half notes, and VC II on small octave G#/Bb to A/middle C# half notes. CB play Great octave E/Bb/small octave D/E whole notes tied to next bar.

In unused (deleted) Bar 14, the tempo marking is now *Poco a poco rall* as the violas and celli play Line 2 (Line 1 for VC) B dotted half note *f espr* > to Bb quarter note to (Bar 15) A dotted half note to G quarter note to (Bar 16) G to F# half notes (these six notes are played under the legato/phrase umbrella).

In end Bar 29, VC/CB are soli playing *p* > Great octave F whole note held fermata.

XXII (R 7) [Morane Sealed In] [Third Murder] *Lento* in C time, page 79, 19 bars, 1:31. Dvd location: N/A. Note: As given much earlier, this cue was deleted by Truffaut in the final edit, but some of the cue was earlier used when we first set eyes on Robert Coral in Chapter 4 of the dvd (see cue VII-VIII analysis). I estimate that the cue was intended to start at about the 7:06 point of Chapter 10.

I already discussed the first eight bars of this cue in the cue VII-VIII delineations. In Bar 9, harp I returns to play Line 3 G# 8th down to Line 2 G# 8th (crossbeam connected) to same Line 2 G# down to Line 1 G# 8ths (crossbeam connected) to same G# 8th (but notated on the bottom staff in the treble clef) up to Line 2 G# 8th (crossbeam connected) to same G# up to Line 3 G# 8ths. Repeat next three bars. In Bar 10, the vib sounds A/Line 2 C/E (A min) whole notes let vibrate (repeated in Bar 12). In Bar 11, CB play *pp* < > small octave G# down to Great octave A half notes up to (Bar 12) Db to C half notes decrescendo. Bass clarinets play the same in the Line 1 register but Herrmann mistakenly wrote *written* G# instead of written A# [sounding G#] half notes. It's rare for Herrmann to make notational mistakes in his final ink score, but it happens occasionally, especially in his later career.

In Bar 13, harp II returns to play *p* Line 3 C# down to Line 2 C# 8ths (crossbeam connected) to same Line 2 C# down to Line 1 (middle) C# 8ths (crossbeam connected) to (bottom staff) same middle C# up to Line 2 C# 8ths, and then same C# up to Line 3 C# 8ths. Repeat next three bars. The vib in Bar 14 sounds F/Ab/Line 2 C (F min) whole notes let vibrate (repeated in Bar 16). In Bar 15, bass clarinets play middle C# [written D#] half note down to small octave D [written E] half note to (Bar 16) F# [written G#] to G [written G] half notes decrescendo. CB I (top staff) play middle C# down to small octave D half notes down to (Bar 16) F# to F half notes. CB II (bottom staff) play small octave C# to D half notes down to (Bar 16) Great octave F# to F half notes.

In Bar 17, harp I returns to play Line 3 F down to Line 2 F 8th notes (crossbeam connected) to same Line 2 F down to Line 1 F 8ths to (bottom staff) same Line 1 F up to Line 2 F (crossbeam connected) to same F up to Line 3 F 8ths (repeated next bar). In Bar 18, the vib sounds *ppp* (*L.V.*) Ab/Line 2 Cb/Eb (Ab min) whole notes (repeated solo in end Bar 19 and held fermata).

End of cue.

XXIII (R 7) [Miss Becker's Arrest] [Framed] *Allegro* in C time, pages 80-81, 18 bars, approximately :28. Dvd location: Chapter 11 starting at 2:31. Scene: Little Cookie fingers his teacher, Miss Becker, as the lady there with him and his dead dad.

Flutes/oboes/clarinets/bass clarinets play forte crescendo middle C/E dotted quarter notes to same C/E 8ths up to Eb/G dotted quarter notes to 8th notes to (Bar 2) Gb/Bb dotted quarter notes to 8th notes up to Bb/D dotted quarter notes to 8th notes to (Bar 3) Line 2 D/F# (Line 3 D/F# for the flutes) whole notes *sff* and tied to whole notes next bar. C.A. play small octave A dotted quarter note to A 8th to middle C dotted quarter note to C 8th to (Bar 2) Eb dotted quarter note to E 8th to G [written Line 2 D] dotted quarter note to G 8th to (Bar 3) B [written F#] whole note *sff* tied to next bar. Bassoons play the same as the english horns but an octave lower register. The susp cymbal sounds *pp* a whole note trem crescendo to next bar and *sff* (*L.V.*) in Bar 3 (whole notes notated on the second space from the top of the staff). Viols are bowed trem *mf* < small octave C/E to Eb/G half notes to (Bar 2) G/Bb to Bb/D half notes to (Bar 3) Line 1 D/F# 8th rinforzando dynamic accent and *sff* dynamic marking (followed by 8th/quarter/half rest marks). VC are bowed trem on Great octave E/A half notes to G/C to (Bar 2) Bb/small octave Eb half notes to D/G half notes to (Bar 3) F#/B rinforzando 8ths followed by rests. CB are bowed trem on Great octave A/small octave C half notes to C/Eb half notes to (Bar 2) Eb/G to G/Bb to (Bar 3) B/Line 1 D rinforzando 8ths.

After a quarter and 8th rest in Bar 3, horns play *sff* small octave B/Line 1 D/F#/G# [written Line 1 F#/A/Line 2 C#/D#] 8th notes to same half notes tied to whole notes next bar. After half/quarter/8th rest marks, Pos play *sff* on Great octave B/small octave D/F#/G# 8ths to (Bar 4) same whole notes. After a quarter and 8th rest in Bar 4, the timp sounds *sf* > Great octave Bb 8th to Bb trill roll. After half/quarter/8th rest marks in Bar 4, VC/CB play *sff* small octave E 8ths down to (Bar 5) Great octave E dotted half note (followed by a quarter rest). After a quarter rest in Bar 5, horns play *sff* > Line 1 D [written A] half note legato slur to Db quarter note. After a quarter rest, Pos play *sf* > small octave D/E/G/Bb dotted half notes.

In Bar 6 (*Vivo* in 6/8 time) at 2:44, the pizzicato strings play the travel ascending 8th note figures. After a quarter rest in Bar 14 (2:52), the stopped horns play *sff* > Line 1 E [written B] dotted quarter note tied to dotted quarter note next bar, and then Eb dotted quarter note tied to dotted quarter note in Bar 16, and then Db dotted quarter note tied to next bar, and then Cb dotted quarter note to (end Bar 18) small octave Bb [written Line 1 F] dotted half note *sff* > in stopped special effect (+ sign over the note) and held fermata.

End of cue.

XXIV (R 7) [The Telephone Call] [The Phone Booth] *Moderato* in C time, page 82, 7 bars, :17. Dvd location: Chapter 11 starting at 3:15. Scene: At the airport ready

to board Flight 813 to Essington, Julie spots the headline about Miss Becker. She makes a quick call to the police informing them that *she* is the murderer, and gives details.

This is a variation of the beginning of the previous cue. Clarinets play *p < mf* small octave E to G [written F#-A] half notes to (Bar 2) Bb to Line 1 D [written middle C-E] half notes in legato fashion. Bass clarinets play A/middle C [written B/Line 1 D] half notes to C/Eb half notes to (Bar 2) Eb/Gb to G/Bb half notes. Combined we have the A min (A/C/E) to C min (C/Eb/G) to (Bar 2) Eb min (Eb/Gb/Bb) to G min (G/Bb/D) half note triads.

In Bars 3-4, the oboes and english horns take over that pattern. The oboes play *a2* and *mf < f* Line 1 E to G half notes to (Bar 4) Bb-Line 2 D half notes. English horns play the same (as the bass clarinets in Bars 1-2) A/middle C half notes to C/Eb half notes to (Bar 4) Eb/Gb to G/Bb half notes.

In Bars 5-6, the flutes and clarinets take over that same pattern. Flutes play *f <* Line 2 E to G half notes to (Bar 6) Bb up to Line 3 D half notes to (end Bar 7) F# whole note *sff >* and held fermata. Clarinets play Line 1 A/Line 2 C half notes to Line 2 C/Eb half notes to (Bar 6) Eb/Gb to G/Bb half notes to (Bar 7) B/Line 2 D whole notes held fermata. The vibe in end Bar 7 sounds *ff (L.V.)* Line 1 B/Line 2 D/F# (B min) whole notes held fermata.

End of cue.

XXV (R 7) [Flight 813] [Flight 3] *Moderato* in 5/4 time, pages 83-85, 22 bars, :25. Dvd location: Chapter 11 starting at 4:05. Scene: Immediately after the phone call, the cue commences and Julie rushes to her plane. As she boards, Corey arrives on his Cessna in the same gate. Note: The last three bars of this cue (sustained or tied clarinets and bass clarinets) were dialed out by Truffaut.

Flutes play *f < >* Line 3 D/F# quarter notes legato down to Gb/Bb quarter notes up to Bb/Line 3 D quarter notes down to Line 2 E/G# half notes to (Bar 2) Line 2 D/F# quarter notes down to Gb/Bb quarter notes to Bb/Line 2 D quarter notes down to E/G# half notes. Oboes play the same in Bar 1 but an octave lower register (silent in Bar 2). C.A. are silent in Bar 1 but play in Bar 2 the same notes as the flutes but an octave lower register. Clarinets play Lines 1 & 2 B [written Lines 2 & 3 C#] quarter notes down to Eb up to G quarter notes down to C# half notes. In Bar 2, the clarinets are unison (*a 2*) on Line 2 B down to Eb to G quarter notes to middle C# half notes. Bass clarinets are silent in Bar 1 but play in Bar 2 *col* clarinets.

In Bar 3 (*Vivo* in 6/8 time), the pizzicato strings pluck the ascending 8th note figures (the travel motion music). After a half and quarter rest, the vibe sounds forte let vibrate Line 2 E dotted half note, and then Eb in Bar 5, and so forth. As Chance (Peter Sellers) might say in *Being There*, "I've seen this before, Ben." In fact, this is exactly so because Herrmann wrote "(page 35)" on this section of the cue, meaning that Herrmann lifted page 35 (cue VII-VIII) Bars 1-12 and photocopied it for this cue. On the next page

(page 85) he hand-copies Bars 13-16 from that earlier cue as Bars 15-18 of *this* cue. Page 83 consists only of Bars 1-2. The rest of the page is blank except for the designation “6/8 Subito Vivo V.S.”

In Bar 19, the stopped horns play *sff* > small octave G#/Bb/Line 1 D/F# [written D#/F/A/Line 2 C#] dotted half notes tied to dotted half notes next bar. I’ve see that before too, Ben! Harp II plays *sff* (L.V.) Great octave G#/Bb/small octave D/F# dotted half notes, while harp I sounds small octave G#/Bb/Line 1 D/F# dotted half notes. Fags play small octave G#/Bb dotted half notes tied to next bar, while C.A. play Line 1 D/F# [written A/Line 2 C#] tied dotted half notes. Clarinets play small octave D/F# dotted half notes tied to next three bars (held fermata in end Bar 22) while bass clarinets play small octave G#/Bb notes in that fashion.

End of cue.

XXVI (R 8) [The Junk Car Lot] [The Junk Yard] *Moderato* in 9/8 time, page 86, 11 bars, :30. Dvd location: Chapter 11 starting at 6:17. Scene: Immediately after Julie’s “confession” with the priest, Truffaut cuts abruptly to Delvaux’s junk car lot. You may not have noticed that Delvaux never says a word in this movie. I wonder why? Perhaps the actor looked right in the casting of the role, but his voice was less than desirable?? I like the actor, and I particularly relished his stupid, smirky Baby Huey smile at the flashback sequence (on the morning of Julie’s wedding) when he spotted the rifle on the table (see Chapter 10 at 2:19). It’s priceless! I think that dumb, ducky expression was worth the price of admission.

Flutes play *f* > Line 2 E/G dotted half notes legato slurs down to Line 1 B/Line 2 D quarter notes followed by an 8th rest (repeated next bar). Oboes play *f* < Lines 1 & 2 B dotted quarter note to G# dotted quarter notes to A down to F staccato 8th notes (followed by an 8th rest). Repeat in Bar 2. Clarinets play *f* > Line 2 C/E [written D/F#] dotted half notes to B/D quarter notes followed by an 8th rest (repeated next bar). Stopped horns I & II (top staff) play *f* > middle C/E [written G/B] dotted half notes to small octave B/Line 1 D quarter notes (Followed by an 8th rest), but silent in Bar 2. In Bar 2, *sords* horns III-IV play *f* > the same notes and pattern. Also in Bar 2, the vibe sounds *pp* (L.V.) Line 2 C/E/G/B dotted half notes (followed by a quarter and 8th rest). After a dotted half rest in Bar 1, violas pluck *pizz* Lines 1 & 2 A down to F 8ths (followed by an 8th rest). After a dotted half rest in Bar 2, VC pluck small octave and Line 1 A down to F 8ths (followed by an 8th rest).

In Bar 3, english horns now play the figures played by the oboes earlier. They play Lines 1 & 2 D [written A] dotted quarter notes down to small octave and Line 1 Bb [written F] dotted quarter notes to A to G# staccato 8ths (followed by an 8th rest). Repeat in Bar 4. Flutes play Line 1 E dotted half note to D quarter note (followed by an 8th rest). Repeat next bar. Clarinets play Line 1 F/A [written G/B] dotted half notes to D/F quarter notes (followed by an 8th rest). Repeat next bar. Stopped horns I-II return to play E/F [written B/Line 2 C] dotted half notes to D/F quarter notes (followed by an 8th rest). After a dotted half rest, viole play small octave and Line 1 A to G# 8ths (followed by an 8th

rest). After a dotted half rest in Bar 4, VC pluck Great octave and small octave A to G# 8ths. The vibe in Bar 4 sounds Line 1 E/F/A/Line 2 D dotted half notes.

Skipping to Bar 9 (*Accell*), muted trombones play *p* < small octave C/E/G/B (C maj 7th) dotted half notes tied to quarter notes and followed by an 8th rest (repeated next bar). After an 8th rest in end Bar 11, they play *f* > Eb/Gb/Bb/Line 1 D (Eb minMaj 7th) quarter notes tied to dotted half notes held fermata. After an 8th rest in Bar 11, stopped horns play *sf* > Bb/D quarter notes tied to dotted half notes held fermata. Fags and VC/CB play *fff* > Great octave E double-dotted half note held fermata, while bass clarinets play small octave E [written F#].

End of cue.

Now: Soon afterward there is more music starting at the 7:11 point in Chapter 11. I discussed this earlier in my delineation of cue XIV A and how Truffaut (not Herrmann) transplanted Bars 15-28 of that cue to the present section of the movie. Scene: While his assistant is checking out who is calling outside (it's Julie), Delvaux starts to burn some incriminating receipts before police can get to them. For once I accept this music being placed here because it fits nicely, just as Gene Feldman from CBS (as music editor) would place "stock" or Music Library music to fit certain scenes of a television show (such as *Gunsmoke* or *Have Gun, Will Travel*). Actually I'm surprised Herrmann didn't want to write an original short cue for this predominantly non-dialog scene.

XXVII (R 8) [The Gun] [The Arrest] *Moderato* in 9/8 time, pages 87-94, 77 bars, 2:51. Dvd location: Chapter 11 starting at 8:28. Scene: Julie unwraps a gun, waiting for Delvaux to arrive and promptly shot him. As I said earlier, it would be a very short movie if she proceeded to dispatch all five victims as expeditiously! Just as he approaches, the gends' armes suddenly arrive and arrest him. A dissatisfied customer of his is there yelling, "You dirty rat!" (I did not recognize him, thinking it must've been James Cagney saying that!). There is a very moving *Allegro* section of this cue starting at 9:27 on the dvd that strikingly reminds me of the character of music used in the Reel 8/part 1 XXIX cue "The Clinic" from *Sisters* when the protagonist drives off in her car to the spooky clinic.

In Bar 1, we hear the same pattern from the previous cue also in 9/8 time. Horns play small octave C/E [written G/B] dotted half notes *sf* > (followed by a quarter and 8th rest). Repeat next bar. Fags play *f* > Great octave C/E dotted half notes to D/F quarter notes followed by an 8th rest (repeated next bar). Clarinets play small octave E dotted half note to D/F quarter notes (repeated next bar). Bass clarinets and C.A. play small octave B down to G# dotted quarter notes to A-F 8th notes followed by an 8th rest (repeated next bar).

In Bar 3 in 3/4 time, viole and CB pluck *pizz. ff* small octave C/E to C/E quarter notes to "3" triplet value C/E to D# 8ths (followed by a triplet value 8th rest). Repeat next bar. VC pluck the same in the Great octave register. In Bar 9 (8:52), the Pos play *sfp* < > small octave Bb/middle C/Eb/Gb (C half-dim 7th 3rd inversion) dotted half notes tied to

dotted half notes next bar. After a quarter rest, violas and celli and double basses pluck *ff* small octave C/Eb/Gb/Bb quarter notes twice. After a quarter rest in Bar 10, they pluck B/D/F/A (B half-dim 7th) quarter note chord twice. A few bars are dialed out by Truffaut as the police wagon rolls out to the street.

Skipping to Bar 20, *Allegro (Molto Agitato)* in C time, we come to the scene where Julie takes a taxi and seems to follow the police wagon but turns off to go to the Fergus gallery. Once again, the character of music is much like that heard in “The Clinic” cue in De Palma’s *Sisters*. Violas play *ff* Line 2 D down to Line 1 Bb to A to G# 8th notes (connected by a crossbeam) to B-G#-A-F 8th notes (connected by a crossbeam). Repeat this bar in Bar 21. The VC play the same but an octave lower register (Line 1 D down to small octave Bb 8ths, and so forth. All notes are played under the legato/phrase umbrella or curve line. Incidentally, the strings are not directed to put on mutes (*sords*). This is rather unusual for Herrmann! Normally muted strings are the norm for Benny’s music, while *sords* strings are *not* the norm for, say, Max Steiner’s music. By the end of the cue, however, Herrmann converts them to mutes.

In Bar 21, Pos I-II-III play *p < f >* small octave Eb/Gb/Bb half notes legato down to Great octave B/small octave C/E half notes. Horns play Eb/Gb/Bb [written Bb/Line 2 Db/F] half notes down to B/C/E [written F#/G/A] half notes. In Bar 22, the viole and celli now play the pattern on Bb-Gb-F-E (crossbeam connected) to Ab-Fb-Eb-D 8th notes (repeated next bar). Pos in Bar 23 play Cb/Eb/Gb half notes to Bb/Db/Fb half notes. Horns play Line 1 Cb/Eb/Bb half notes to Bb/Db/Fb half notes. Etc.

In Bar 31 (9:52 dvd) we come to the *Vivo* section in 6/8 time (dotted half note = 60; dotted quarter note = 120). The strings pluck pizzicato the travel motion 8th notes. Flutes /oboes/clarinets play (in 6/8-3/4 time) Lines 1 & 2 B half notes to Lines 2 & 3 quarter notes (repeated next bar) to (Bars 33-34) Bb half notes to Cb quarter notes, and so forth. Skipping to Bar 41 (10:02), horns play *f < middle C* [written G] half note up to B [written Line 2 F#] quarter note to (Bar 42) A [written E] dotted half note decrescendo. In Bar 43, the horns continue on Cb half note up to Bb quarter note to (Bar 44) Ab dotted half note. In Bar 45, the horns then play C# half note up to F# quarter note to (Bar 46) E half note to D# quarter note to (Bar 47) Cb half note up to Eb quarter note to (Bar 48) Db half note to Cb quarter note to (Bar 49) small octave A half note up to Line 1 G# quarter note to (Bar 50, start of page 92) F# dotted half note decrescendo.

Back in Bar 41, the woodwinds also now play the ascending 8th note travel motion figures in staccato fashion. Fags play *ff stacc.* Great octave A up to small octave E up to B 8ths (crossbeam connected) to stand-alone middle C staccato 8th followed by a quarter rest (repeated next bar). Bass clarinets play small octave A dotted quarter note tied to 8th note followed by a quarter rest (repeated next bar). After a quarter rest, clarinets play middle C stand alone staccato 8th to E-A-B 8ths (crossbeam connected) and repeated next bar. C.A. play the same as the clarinets. After a quarter and 8th rest, flutes and oboes play Line 1 E-A-B staccato 8ths (repeated next bar). CB bottom staff play Great octave A up to small octave E up to B 8ths (followed by a quarter and 8th rest), while CB top staff

play the bassoons line. VC play as CB I/Fags. After a quarter rest viola pluck middle C stand-alone 8th to E-A-B 8ths (repeated next bar).

Skipping to Bar 65 (*Lento* in C time), we come to a quieter section in Chapter 12 at :11 (1:57 on the score) when Julie arrives at the studio looking at the paintings by Fergus, the womanizer artist (her soon-to-be 4th victim). *Sords Pos* play *sfp* small octave G#/Bb/D/F# whole note chord tied to whole notes next two bars decrescendo. The timp is trill rolled *pp* on Great octave Bb whole note repeated next two bars. After a half rest, the vibe sounds *pp* the Bride/Julie motif variation on Line 2 F# down to C# quarter notes to (Bar 66) E to D down to Bb quarter notes up to Line 2 A quarter note tied to quarter note next bar to G quarter note to F# half note. After a half and quarter rest in Bar 67, the solo muted horn I plays *p* < Line 1 D [written A] quarter note down to small octave Bb [written Line 1 F] quarter note up to Line 1 A [written Line 2 E] half note to G [written D] quarter note to (Bar 69) F# [written Line 2 C#] whole note decrescendo. In Bar 70, all horns now play on G#/Bb/Line 1 D/F# whole notes tied to whole notes next bar. Back in Bar 68, clarinets play *p* small octave G#/Bb whole notes tied to whole notes next bar, while flutes play *mp* Line 1 D/F# whole notes tied to next bar. After a quarter rest in Bar 69, the *solo* bass clarinet I plays *p* < > small octave Bb [written Line 1 C] up to Line 1 A [written B] quarter note tied to quarter note next bar to G quarter note to F# half note.

After a half and quarter rest in Bar 70 (*Rall.*), the *sords* contra-basses play *pp* crescendo small octave D quarter note down to (Bar 71) Great octave Bb quarter note up to small octave A half note to G quarter note to (Bar 72, start of page 94) F# whole note *sf* >. Also in Bar 72, muted VC play *sf* > Great octave F# whole note. After a quarter rest, *sords* violas play *p* < > small octave E/A/middle C/E tenuto quarter notes to tenuto half note. Combined with the F# whole notes sounded by the celli and double basses, we of course have the F# half-dim 7th (F#/A/C/E). In Bar 73, viole are the only strings sounding (on F#/B/Line 1 D/F# whole notes decrescendo). Muted horns return in this bar to play *p* > small octave B [horns III-IV) and Line 1 D/F# whole notes (repeated in Bar 75). After a quarter rest, the vibe returns to play *pp* Line 1 Bb up to Line 2 A to G quarter notes to (Bar 74) F# whole note (a very abbreviated or fragment Bride motif).

In Bar 74, after a quarter rest, flutes play middle C/E quarter notes to C/E half notes *p* < to (Bar 75) D/F# whole notes decrescendo. After a quarter rest, clarinets return to play small octave E/A quarter notes to half notes to (Bar 75) F#/B whole notes decrescendo. After a quarter rest, the vibe plays *pp* Line 2 D down to Line 1 Bb quarter notes up to Line 2 A quarter note tied to quarter note to F quarter note to F# half note. After a half and quarter rest in Bar 76, CB top staff (treble clef) play Line 2 D/F# quarter notes on the up-bow to (end Bar 77) same D/F# whole notes on the down-bow held fermata. CB bottom staff (tenor clef) play *p* < > Line 1 G#/Bb quarter notes to (Bar 77) G#/BB whole notes held fermata. The timp in Bar 77 sounds *pp* Great octave Bb whole note trill roll held fermata. Horns play *p* > small octave G#/Bb/Line 1 D/F# whole notes held fermata. Finally, the bass clarinets play *pp* > small octave E/Bb whole notes. Interesting to hear the E note played by the bass clarinet. Combined I believe we hear the Dom 9 b 5th (E/G#/Bb/D/F#).

End of cue.

XXVIII (R 9) [The Redhead] [Legs] C time, page 95, 4 bars, approximately 19 seconds. Note: This cue was not used. I am guessing that it was meant to start in Chapter 12 at about 2:45 when Julie looks down out the window and sees a leggy redhead coming from the agency. Womanizing Fergus dispatches the redhead by giving her money and setting himself up with a future date with her! We first heard this pattern in cue V(A), the *Valse Lento* Bliss party scene, starting in Bar 131. However it sounds very similar to the mystery cue that Truffaut translated (in part) in Chapter 12 at 8:30 when Corey spots Julie coming out of Fergus's apartment in the court below. It's as though only the harps and strings were used. Incidentally, my wife liked that scene. She said it had a nice composition with the grays and the greens, with Corey's gray suit matching.

In Bar 1, the muted Pos play *pp* > G#/Bb/Line 1 D/F# whole notes once again! The vibe sounds *pp* A#/Line 2 C#/F# quarter notes to C/E/G quarter notes (repeat same bar). Harp I is arpeggiando on similar but expanded notes Line 1 F#/A#/Line 2 C#/F#/A#/Line 3 C#/F# quarter notes played 4 X. Harp II plays on small octave G/middle C/E/G/Line 2 C/E/G quarter notes.

In Bar 2, horns sound *pp* > the now-famous (and often heard!) G#/Bb/D/F# whole notes. Muted CB play this an octave higher. The timp is trill rolled *pp* > on Great octave Bb half note. After an 8th rest, the *solo* flute I plays the now famous (and often heard) Bride motif *pp* < > Line 2 F# down to C# up to E 8ths (crossbeam connected) to D-Bb 8ths up to "3" triplet value A quarter note to G 8th to (Bar 3) F# whole note. Pos in Bar 3 repeat Bar 1. Harps pretty much repeat Bar 1 but played an octave lower register. The vibe sounds Line 2 C/E/G quarter notes down to F#/A#/C# quarter notes back to C/E/G to F#/A#/C# quarter notes. Horns and CB repeat Bar 2 in Bar 4 but held fermata.

End of cue.

XXIX (R 10) [Morning Appointment] [The Mirror] *Lento* in Cut time, page 96, 17 bars, :47. Dvd location: Chapter 13 starting at :11. Scene: Fergus lets in Julie, who calls herself "Diana" for the archer she is modeling for. This is the first time we hear this lovely theme that can be associated with Fergus and his eventual feelings of love for this mystery model. So call it the Fergus Theme or Love Theme. You will hear a lot of this melody because the bride is taking her time deciding how to murder this guy! I would think a simply and immediate gunshot would suffice (but that would not leave much screen time for Charles Denner!). Herrmann also wrote 4/4 time, at one point over the flutes' Cut time marking, so I suppose he changed his mind about the time signature.

Muted violas play *pp* < and *sotto voce* middle C quarter note in the grace bar up to (Bar 1) Line 1 B to A quarter notes to B half note tied to quarter note next bar decrescendo (these notes are under the phrase umbrella), and then A-G-F# quarter notes crescendo up (Bar 3) A-G 8ths to A half note tied to quarter note in Bar 4 (these notes under the phrase arc). Then the violas play G-F#-E quarter notes crescendo to (Bar 5, treble clef) E to D quarter notes to E half note tied to (Bar 6) quarter note to D-C-B

quarter notes, and so forth. In Bar 1, flutes play *p* (*sost*) Line 1 E whole note tied to dotted half note decrescendo in Bar 2 (followed by a quarter rest) and then D tied notes in that pattern in Bars 3-4, and then Ab in Bars 5-6. Clarinets play small octave B/middle C tied notes as given to (Bars 3-4) A/B tied notes to (Bars 5-6) Line 1 E/F tied notes. Bass clarinet II plays small octave A tied notes in that fashion to (Bars 3-4) G notes to (Bars 5-6) Line 1 F tied notes. Bass clarinet I plays *p* < Line 1 E whole note to (Bar 2) G# to A half notes down to (Bar 3) D whole note. Etc.

XXX (R 10) [The Paintings] [The Archer] *Lento* (*in 4*) in Cut time-4/4 time, page 97, 21 bars, 1:02. Dvd location: Chapter 13 starting at 2:55. Scene: A mini-montage scene showing Julie in various poses with quick cuts to representative paintings. Once again the Fergus/Love Theme is highlighted.

In the grace bar, *sords* violas and celli play *espr p* < middle C quarter note (small octave C for the celli) up to (Bar 1) A quarter note mini-slur to A quarter note to B half note tied to quarter note next bar, and so forth. After a half and quarter rest in Bar 1, two horns (four horns in the second or repeated run through) play *mf* > small octave A [written Line 1 E] quarter note to (Bar 2) B [written F#] dotted half note (followed by a quarter rest). After a half and quarter rest in Bar 3, the horns play G [written D] quarter note to (Bar 4) A dotted half note decrescendo (followed by a quarter rest).

Flutes and oboes in Bar 1 play *mf* > middle C/E whole notes tied to dotted half notes next bar (followed by a quarter rest), and then D tied notes in Bars 3-4. C.A play *mf* < *f* > small octave E [written B] whole note to (Bar 2) F# [written middle C#] dotted half note (followed by a quarter rest). In Bar 3, they play *mf* > unison B [written Line 1 F#] whole note tied to dotted half note next bar. Clarinets play *mf* > small octave E [written F#] whole note to (Bar 2) F# dotted half note (followed by a quarter rest) to (Bar 3) small octave D whole note to (Bar 4) E dotted half note. Bass clarinets play small octave A [written B] whole note tied to dotted half note next bar, and then G tied notes in Bars 3-4. Fags play Great octave A/small octave E whole notes to (Bar 2) A/F# dotted half notes (followed by a quarter rest). In Bar 3, the bassoons play Great octave G/small octave D whole notes to (Bar 4) G/E dotted half notes. Etc.

XXXI (R 10) [The Ring] [The Door] *Lento* (*in 4*) in Cut time, pages 98-100, 37 bars, 1:07. Dvd location: Chapter 13 starting at 5:01. Scene: Julie wants her ring back after the modeling session, but Fergus is manipulative and hangs on to it to make sure she returns the next day. The Fergus/Love Theme dominates this cue as well, this time played by the flute. Bars 33-34 at the end of page 99 were crossed out by Herrmann himself. Otherwise the cue is intact in the film.

Flute I plays *solo espr e dolce* and *mf* < Line 1 B to A quarter notes to B half note tied to quarter note next bar, and then A to G to F# quarter notes to (Bar 3) A to G quarter notes to A half note tied to quarter note next bar, and so forth. Flute II plays *mf* > Line 1 E whole note tied to dotted half note next bar (followed by a quarter rest) to (Bars 3-4) D

tied notes in that pattern. Clarinets play small octave B/middle C tied whole notes to (Bars 3-4) A/B tied whole notes. Bass clarinet I plays *pp* < > Line 1 B [written Line 2 C#] dotted half note to A quarter note to (Bar 2) G half note to E half note. In Bar 3, bass clarinet II takes over to play D dotted half note down to small octave B quarter note to (Bar 4) G half note to E half note.

The cue is *Poco Piu Mosso e agitato* in Bar 13 (5:32 dvd). Both flutes play *ff* (*sempre*) Line 2 B to A quarter notes to B half note tied to quarter notes next bar (etc) while both clarinets play Line 1 B to A [written C#-B] quarter notes to B half note tied to quarter note next bar, and so forth. Oboes play middle C/E whole notes *sff* > tied to dotted half notes next bar (followed by a quarter rest). English horns also play middle C/E [written G/B] tied notes in that fashion. Bass clarinets play small octave A/Line 1 E [written B/F#] whole notes tied to dotted half notes next bar, while Fags play Great octave A/small octave E tied notes. After a half and quarter rest, four horns play *f* > small octave A [written E] quarter note to (Bar 14) B [written F#] dotted half note (followed by a quarter rest).

In Bar 25 (5:57) the music really intensifies with great dynamic build *Subito Allegro Agitato (Alla Breve)* in Cut time. Horns play *ff* > Line 1 F# [written Line 2 C#] rinforzando quarter note to E [written B] quarter note to F# half note tied to quarter note next (followed by a quarter and half rest). Pos play *ff* > Great octave B/small octave E/G/B whole notes tied to dotted half notes next bar. The timp is trill rolled *f* > on small octave E whole note tied to dotted half note next bar. The vibe sounds *sff* (*L.V.*) G/B/Line 2 D/F# (G maj 7th) whole notes and then F/A/C/E (F maj 7th) in Bar 3. The harps are set for the key signature of two sharps (D maj). After a half rest, harps play *sff* descending gliss from Line 3 D down to Line 1 D. They are gliss on C maj/A min (canceled sharps from the previous sharps) and are gliss from Line 3 E down to middle C. Violas and celli play the melody on Line 1 F# rinforzando quarter note to E quarter note (and so forth). CB play *sff* > Great octave E/B/small octave E/B whole notes tied to dotted half notes next bar. Fags play Great octave E/B whole notes tied to dotted half notes next bar, and bass clarinets play small octave E/B tied whole notes. After a half and quarter rest, flutes play *ff* Line 3 C# quarter note to (Bar 2) D to E quarter notes to F# half note. Oboes play this an octave lower register (Line 2 register) while english horns play Line 1 register. Clarinets play this Lines 1 & 2 registers.

Etc.

XXXII (R 11) [The Mural] [The Arrow] *Lento* in C time, top of page 101, 5 bars, :10. Dvd location: Chapter 14 starting at :24. Scene: Fergus [I keep wanting to call him Festus from the *GunsSmoke* series!] in painting a mural of prone and naked Julie (ala Diana) right on the wall along the bed. Instrumentation: flute, oboe, clarinet, muted violas and celli. Note: Truffaut deleted end Bar 5.

Muted violas I (top staff) play *p espr* < Line 1 F# quarter note down to D# half note to E quarter note up to (Bar 2) B to A half notes decrescendo. These notes are played under the legato/phrase umbrella. Violas II (bottom staff) play small octave G/B whole

notes legato slurs up to (Bar 2) middle C/E whole notes. Muted VC top staff play small octave F# quarter note down to D# half note to E quarter note to (Bar 2) B to A half notes. VC bottom staff play Great octave E/B whole notes to (Bar 2) A/small octave E whole notes. The basic triads are E min (E/G/B) to (Bar 2) A min (A/C/E). Combined with the initial F# quarter note in Bar 1, we have the E min/9th (E/G/B/F#) and then E minMaj 7th (E/G/B/D#). In Bar 2, we have A min/9th (A/C/E/B half note to A minor tonalities.

In Bar 3, the flute and oboe play *p* < Line 2 F# (Line 1 F# for the solo clarinet) quarter note down to D# half note to E quarter note to (Bar 4) B to A half notes. Violas play *pp* < > Line 1 G/B whole notes to (Bar 4) Line 2 C/E whole notes. VC play small octave E/B whole notes to (Bar 4) A/Line 1 E whole notes. In end Bar 5 (not heard in the final edit of the movie), the clarinet plays *pp* > Line 1 A [written B] whole note held fermata. Violas play Line 1 G/Line 2 C/Eb/G whole notes (C min) held fermata.

End of cue.

XXXIII (R 11) [The Archer] [Temptation] *Molto Moderato* in ¾ time, bottom of page 101, 10 bars, :28. Instrumentation: muted violas, VC/CB. Dvd location: Chapter 14 starting at 2:36. Scene: Julie is posed to shoot the arrow but is interrupted by the fatal release when a bunch of friends are heard below approaching the studio.

Violas top staff play *pp* < > small octave B dotted half note on the up-bow to (Bar 2) Bb dotted half note. In Bars 3-4, violas bottom staff take over to play the same notes. Violas top staff return in Bars 5-6 to repeat Bars 1-2, and the bottom staff violas return in bars 7-8 to repeat Bars 3-4. Violas top staff return in end Bars 9-10 to repeat the notes (Bb dotted half note held fermata in end Bar 10). In Bar 3, VC top staff (tenor clef) play Line 1 B dotted half note to (Bar 4) Bb dotted half note (repeated in Bars 7-8). In Bars 5-6, VC bottom staff play small octave B to Bb dotted half notes (repeated in end Bars 9-10).

In Bar 1, CB top staff (treble clef) pluck pizzicato *pp* on Line 2 E-E 8th notes (crossbeam connected) followed by an 8th rest and then E-E-E 8ths (crossbeam connected). Repeat thru Bar 9. In end Bar 10, they pluck E-E 8ths followed by a half rest held fermata. CB bottom staff (treble clef) plucks this pattern on Line 2 C 8th notes.

End of cue.

XXXIV (R 11) [Confession of Love] [Love] *Mod (Agitato)* in Cut time, pages 102-103, 15 bars, :23. Dvd location: Chapter 14 starting at 3:32. Scene: Before the friends and acquaintances reach the upstairs studio, Festus says, “Shucks, I love you, ma’am.” Opps, I mean, Fergus says, “I’m in love with you.” Of course I am not very convinced of this confession of love. It’s not very believable to me. He stated earlier to Bill Corey that she “is different,” but I cannot detect any chemistry between the two, and she was giving him a cold shoulder most of the time (except for making tea for him). Subconsciously perhaps he is fascinated with her because of the hidden memory of her

from the fatal wedding morning in a little town several years ago. In fact, she even drew a painting of her image before she arrived at his studio. Odd that the subconscious memory never made his conscious awareness by this time after his concentrated exposure to her in the last few days.

Pos and CB play $p < f >$ Great octave E/B/small octave G/B whole notes to (Bar 2) Great octave C/G/small octave G/middle C dotted half notes (followed by a quarter rest) to (Bar 3) Great octave A/small octave E/middle C/E whole notes $f >$. Also in Bar 3, horns play $sfp < ff$ small octave and Line 1 B [written F#] dotted half notes to Bb quarter notes. In Bar 4, english horns play $f <$ small octave G/B [written Line 1 D/F#] whole notes to (Bar 45) G/middle C dotted half notes (followed by a quarter rest). Clarinets play small octave G/B whole notes to (Bar 5) G/middle C dotted half notes. Bass clarinets play small octave E/B whole notes to (Bar 5) G/C dotted half notes. Fags play Great octave E/B whole notes to (Bar 5) C/G dotted half notes.

Back in Bar 1, violas top staff (and celli top staff) play sff Line 1 F# quarter note to D# half note to E quarter note (repeated next bar) up to (Bar 3) B rinforzando dotted half note to Ab quarter note to (Bar 4) F# rinforzando quarter note to D# half note to E quarter note (repeated next bar). Violas bottom staff (and VC bottom staff) play this phrase an octave lower register (small octave register).

Etc.

XXXV (R 11) [The Soiree] [The Reception] *Molto Mod e agitato* in Cut time, pages 104-11, 87 bars, 2:17. Dvd location: Chapter 14 starting at 4:20. Scene: The avante garde group stirs up a commotion in the studio (and interrupts Julie's planned murder!). Corey is there also, suspicious of the new model (Julie/Diana). Note: the end two bars were cut by Truffaut.

As customary for Herrmann, the strings are *sords* (muted). Viole play $f >$ small octave F# quarter note down to D# half note to E quarter note. In Bar 2, the celli take over playing the same notes and register. CB in Bar 1 play Great octave E/G/B/small octave E quarter note to same E/G/B/E half notes to E/G/B/E quarter notes (repeated in Bar 2). Fags play $f >$ Great octave G/B quarter notes to G/B half notes to G/B quarter notes (repeated next bar). Two bass clarinets play small octave E [written F#] quarter note to E half note to E quarter note (repeated next bar). Clearly we have the basic E minor tonality (E/G/B). If you combine the F# quarter note then you have the E min/9th (E/G/B/F#). If you combine the D# half note you have the E minMaj 7th (E/G/B/D#).

In Bar 3, viole return to play B quarter note down to G# half note to A quarter note. In Bar 4, the VC take over to play the same notes. CB play Great octave A/small octave C/E/A quarter notes to half notes to quarter notes (repeated next bar). Fags play small octave C/E notes in that pattern, and bass clarinets play small octave A notes. Clearly we have the basic A minor (A/C/E) tonality. If you add the B note of the viole, then you have the A min/9th (A/C/E/B). If you combine with the G# half note, you have the A minMaj 7th (A/C/E/G#).

In Bar 5, the violas play Line 1 E quarter note down to middle C# half note to D quarter note (played by the celli in Bar 6). CB play small octave D/F/A/Line 1 D quarter notes to half notes to quarter notes. Fags play small octave F/A notes in that pattern, and bass clarinets on Line 1 D notes. We have the basic D min (D/F/A) chord, but also the D min/9th (D/F/A/E) and then D minMaj 7th (D/F/A/C#) tonalities.

In Bar 7, the violas play Line 1 F quarter note down to D half note to Eb quarter note (played by the celli in Bar 8). CB play Eb/Gb/Bb/Line 1 Eb quarter notes to half notes to quarter notes (repeated next bar). Fags play Gb/Bb notes in that pattern, and bass clarinets on Line 1 Eb [written F]. We have the basic Eb min (Eb/Gb/Bb) chord, but also the Eb min/9th (Eb/Gb/Bb/F) and then the Eb minMaj 7th (Eb/Gb/Bb/D).

Bars 9-10 repeat Bars 1-2 but an octave higher register for all instrument lines. Bars 11-12 repeat Bars 3-4 but an octave higher register.

In Bars 13 (4:38 dvd), the flutes and oboes start to play the melody or lyric line thru Bar 19, while C.A. and clarinets play whole note chords. In Bar 20 (4:48) the tempo marking is now *poco a poco rall.* Strings are soli thru Bar 25. Viole play *mf* < "" triplet value Line 1 E/G/B (C maj 7th) half notes (bottom stand viole play middle C whole note tied to whole note next bar) to Eb/Gb/Bb triplet value quarter notes to D/F/A triplet value half notes to E/G/B triplet value quarter notes. Combined we hear the C maj 7th (C/E/G/B) to C half-dim 7th (C/Eb/Gb/Bb) to D min 7th (D/F/A/C) back to C maj 7th. VC play the same but an octave lower register. CB play *p* < > small octave and Line 1 C whole notes tied to whole notes in Bar 21.

In Bar 26 (5:01 dvd) we come to the *Lento* in C time section of the cue. This section thru Bar 31 is the "Mystery Lady" music (arpeggiando quarter note chords of the harps, etc). The vibe sounds *pp* (L.V.) G#/Bb/Line 2 D/F# whole notes (repeated in Bar 28 and Bar 30). Sords Pos play small octave G#/Bb/Line 1 D/F# whole notes *p* > (repeated in Bars 28 & 30). After a half rest in Bar 26, muted horns play small octave G#/Bb/Line 1 D/F# half notes tied to whole notes next bar *pp* > (repeated in Bars 28-29 and also Bars 30-31). CB play as the horns but an octave higher register. The timp is trill rolled *pp* on Great octave Bb whole note in Bars 26, 28, and 30. After a half rest in Bar 27, bass clarinet I is *solo* playing *pp* < > Line 1 D down to small octave Bb [written E-middle C] quarter notes down to (Bar 28) E [written F#] whole note. Repeat in Bars 29-30. After a half rest in Bar 26, harp I is arpeggiando on middle C/E/G/Line 2 C/E/G/Line 3 C quarter notes played twice and then played twice in Bar 27 (followed by a half rest). Repeat in Bars 28-29 but an octave higher register, and then Bars 30-31 in the first register. Harp II is arpeggiando on F#/A#/Line 3 C#/F#/A#/Line 3 C#/F# quarter notes in that pattern.

In Bar 32 (5:25) the tempo-marking is (*valse tempo*) in ¾ time. Two violas (top staff) play Line 1 F# half note to E quarter note while two violas (bottom staff) play small octave F# half note to E quarter note. After a quarter rest, four celli play *p* < Great octave B/small octave F#/G/B half notes on the up-bow. Bass clarinets play small octave E

dotted half note. In Bars 35-37, flute I plays *pp* < > the Bride/Julie motif (after a quarter rest in Bar 35) Line 2 D down to Line 1 Bb quarter notes up to (Bar 36) Line 2 A half note to G quarter note to (Bar 37) F# dotted half note (repeated in Bars 46-48). Muted horns predictably now play G#/Bb/D/F# dotted half notes tied to dotted half notes next two bars. The vibe also sounds (predictably) Line 1 G#/Bb/Line 2 D/F# tied dotted half notes. CB is *col* the vibe. In Bars 38-45, the Engagement Party valse music is played by the violas and celli (see cue V a). So violas I (top staff) play Line 1 Bb (small octave Bb for the celli top staff) quarter note at the end of Bar 37) up to (Bar 38) E half note to D quarter note (repeated next bar) to (Bar 40) E up to G to F quarter notes to (Bar 41) E half note to D quarter note (these ten notes are played under the legato/phrase arc). After a quarter rest in Bar 38, violas II (bottom staff) play Line 1 F/Ab half notes (repeated next three bars) while VC bottom staff play small octave F/Ab repeated half notes. Bass clarinets play *pp* < Line 1 D dotted half note to (Bar 39) C dotted half note to (Bar 40) small octave B [written C#] to (Bar 41) Bb [written C] dotted half note.

Skipping to Bar 52 in Cut time (5:47 dvd), woodwinds are soli thru Bar 59. C.A. play *mp* < > small octave G/B [written Line 1 D/F#] half notes to B/D half notes (repeated next bar) and then (in Bar 54) G/Bb to Bb/Db half notes (repeated next bar). Clarinets play *mf* < > Line 1 F# to E up to A to G [written G#-F#-B-A] quarter notes, repeated next bar (decrescendo), and repeated in Bars 54-55 crescendo to decrescendo. Bass clarinets play small octave F# whole note to (Bar 53) E whole note to (Bar 54) D whole note to (Bar 55) Eb whole note.

Viola and celli return in Bar 60 (5:57). Violas play *mf* < small octave and Line 1 F# quarter notes to D# half notes to E quarter notes to (Bar 61, start of page 109) B to A half notes decrescendo. VC play Great octave E/B/small octave G/B whole notes to (Bar 61) A/small octave E/Line 1 C/E dotted half notes decrescendo (followed by a quarter rest). The pattern becomes *poco a poco dim* in Bars 64-67. Woodwinds return in Bar 68 (6:09). Flutes play Line 1 Ab whole note down to (Bar 69) F whole note, while clarinets play Line 1 D/F [written E/G] whole notes to (Bar 69) small octave B/Line 1 D whole notes. Bass clarinets play *p* < small octave D dotted half note to F quarter note to (Bar 69) Ab quarter note to middle C half note. The *solo* oboe I plays Line 2 E to D quarter notes to E half note tied to quarter note in Bar 69, and then D-C-B quarter notes.

The cue becomes *Molto Largamente* in Bar 74 (6:21 dvd) as the tutti orchestra play.

XXXVI (R 11) [Of Course] [The Glass] *Lento* in C time, page 112, 7 bars, :28. Dvd location: Chapter 14 starting at 6:41. Scene: In his own apartment, Corey dumps a partial glass of old water into a potted plant. It then dawns on him that the Mystery Lady in white at the party for Bliss did the same thing with the glass of water he offered her. He mutters to himself, "Of course!" Once again, I find it hard to believe that Corey could not put two-and-two together much sooner than this. Once again, Herrmann offers the same "Mystery Lady" music first composed for the end of cue V a [The Engagement Party] but was deleted by Truffaut arbitrarily. Perhaps Truffaut knew that it would be played several more times later in the movie and decided to cut it the first time around.

The muted horns play small octave G#/Bb/Line 1 D/F# [written Line 1 D#/F/A/Line 2 C#] whole notes tied to whole notes next bar (repeated in Bars 4-5, and as whole notes held fermata in end Bar 7). Flutes play *p* > Line 1 D/F# whole notes tied to whole notes in Bar 2 (repeated in Bars 4-5 only). Clarinets play small octave G#/Bb [written A#/middle C] tied whole notes in that pattern as the flutes. Muted Pos in Bar 3 play small octave G#/Bb/Line 1 D/F# whole notes *pp* (repeated in Bar 6). The timp in those bars play Great octave Bb whole note trill roll. Muted CB in Bars 3-4 play *p* > Line 1 G#/Bb/Line 2 D/F# tied whole notes (repeated in Bars 6-7, held fermata in end Bar 7).

After a quarter rest in Bar 1, the *solo* vibe sounds *pp* Line 2 C# up to E to D quarter notes down to (Bar 2) Line 1 Bb quarter note up to Line 2 A half note to G quarter note to (Bar 3) F# whole note let vibrate (the Bride/Julie motif). This is repeated in Bars 4-5. Finally, in Bar 3, harp I plays *pp* arpeggiando quarter notes 4 X on middle C/E/G/Line 2 C/E/G/Line 3 C (repeated in Bar 6). Harp II plays F#/A#/Line 2 C#/F#/A#/Line 3 C#/F# quarter notes in that pattern.

End of cue.

XXXVII (R 11) [Dead Fergus] [Fourth Murder] *Vivo (pesante)* in $\frac{3}{4}$ time, pages 113-115, 30 bars, 1:04. Dvd location: Chapter 15 starting at 1:05. Scene: Julie is at the studio. She is not alone: Fergus is besides her on the floor with an arrow in his back! Note: Only Bars 1-14 were used. The rest of the music was deleted by Truffaut.

Pos play *sff* the punctuated rinforzando-marked 8th note chords on Great octave F#/A/small octave C/E (F# half-dim 7th) followed by an 8th rest and then another such chord (followed by two 8th rests) to another such chord to (Bar 2) A/small octave C/Eb/G (A half-dim 7th) 8ths (followed by an 8th rest) back to the F# half-dim 7th chord (followed by an 8th and quarter rest). The timp beats *sf* on Great octave F# rinforzando 8ths in that pattern to (Bar 2) A 8th (followed by an 8th rest) down to F# 8th (followed by rests). Fags play *sff* Great octave C/F# [strongly dissonant tritone interval] dotted half notes tied to dotted half notes next bar, while bass clarinets play small octave F#/middle C tied dotted half notes. Viols play *sff* small octave C dotted half note tied to next bar, while VC play Great octave C, and CB play Great octave F# tied note. Note: Strings are *not* fitted for mutes this time around.

Skipping to Bar 6 (1:11 dvd), the pizzicato strings are soli thru Bar 14. They are quite distinctive here. Viols (treble clef) pluck *ff* Line 2 C/E/F/A (F maj 7th 2nd inversion) 8th notes played 4X in a crossbeam connected figure to stand-alone C/E/F/A 8ths (followed by an 8th and quarter rest). Repeat next bar. After a half rest, celli (in the tenor clef) pluck response 8th notes Line 1 E/F/A played 4X (connected by a crossbeam) to (Bar 7) stand-alone 8ths (followed by an 8th and quarter rest) and then another crossbeam connected figure of four such quarter note chords. CB (tenor clef) pluck (after an initial quarter rest) Line 1 B 8th (followed by an 8th rest) to Bb 8th (followed by an 8th and quarter rest) to (Bar 7) G# 8th (followed by an 8th rest) to F# 8th (followed by an 8th and half rest).

Skipping to Bar 15 (1:26), we come to the *Meno Mosso* tempo marking where we do *not* hear the Mystery Lady music (because cur the music for the rest of the cue!). Bass clarinets play *sff* small octave E/B [written F#/middle C#] whole notes tied to whole notes next bar and to half notes in Bar 17, and then F/C down to D/A quarter notes. After a half rest in Bar 15, *sords* Pos play *mf* small octave C/E/G/B (C maj 7th) 8ths (followed by an 8th rest) to another such 8th note chord (followed by an 8th rest). Repeat next bar. After a half rest, the harps play two arpeggiando chords *pp* (repeated next bar). Harp I plays middle C/E/G/Line 2 C/E/G/Line 3 C, while harp II plays F#/A/Line 2 C#/F/A/Line 3 C#/F#. The vibe plays the Bride/Julie motif *pp* in Bars 23-25 (repeated in Bars 27-19). It is so unfortunate that Truffaut arbitrarily deleted the music for the rest of this scene.

XXXVIII (R 11) [Photographed Mural] [The Paintings] *Allegro* in Cut time, page 116, 6 bars, :07. Dvd location: Chapter 15 starting at 2:26. Scene: The police photographer takes pictures of the murderess mural, one of which is obviously reproduced by that machine seen in the opening credits of the movie.

Herrmann logically reinstates the patterns given in cue I (“Prelude”) where the harps and strings exactly play (repeat) contrary motion 16th note figures. The timp is trill rolled *f* > on small octave C whole notes. After a half rest, the woodwinds and horns/Pos play “3” triplet value 8th notes to whole notes next bar tied to dotted half notes and then another “3” triplet (repeat next bar bars).

XXXIX (R 12) [The Funeral] [Cortege] *Grave* in C time, pages 117-118, 21 bars, 1:14. Dvd location: Chapter 15 starting at 2:36. Scene: Corey and many other friends and acquaintances of Fergus attend the funeral. Amongst the crowd is a black-shrouded mystery lady (but definitely not a mourner!).

Pos play *p* crescendo Great octave F#/small octave Eb/Ab/middle C half notes to two such quarter note chords (*tenuto*) to (Bar 2) Great octave G/small octave D/G/middle C half notes (followed by a half rest). The timp in Bar 2 sounds *p* > Great octave G whole note trill roll. *Sords* violas top staff in Bar 2 play *mf* > middle C legato slur to B half notes, while violas bottom staff play small octave G whole note. *Sords* VC play *mf* > Great octave G (bottom staff) and small octave D (top staff) whole notes, while muted CB play unison Great octave G whole note. The tonality in Bar 1 is interesting in the way it was written. Normally Herrmann stopped writing in enharmonic fashion for chords since about the mid-Forties (see my online paper “Enharmonic Substitution in Bernard Herrmann’s Early Works”). For example, the Ab Dom 7th would correctly be written Ab/C/Eb/Gb. In this cue, it appears he had decided (extremely rare in his Later Works) to revert back to enharmonic equivalence again with Pos IV playing F# (instead of Gb). Pos in Bar 2 play G/D/G/C notes. There is no standard tertial relationship between the notes. The intervals between D up to G (perfect 4th interval) and G up to C (P4 interval again) suggests quartal harmony, but certainly not G up to D (perfect 5th interval). Herrmann was being different in his tonal expression here, just as he was (to a lesser degree) with the oft-heard G#/Bb/D/F chord he used in the score.

In Bar 3, the Pos play *sol* on Great octave F#/small octave C/Eb/Bb half notes to two such *tenuto* quarter note chords. If the enharmonic F# was written as Gb instead, then we would of course see the C half-dim 7th (C/Eb/Gb/Bb) tonality but spaced in a non-inversion manner. In Bar 4, the Pos settle on F/C/E/Bb half notes (followed by a half rest). The timp is trill rolled on Great octave G whole note. Violas top staff play small octave Bb to A half notes, while violas bottom staff play E whole note. VC play Great octave G/small octave C whole notes, and CB play Great octave G whole notes decrescendo. I am not sure what Herrmann intended but it appears the combined tonality is the C Dom 7/11th (C/E/G/Bb/F).

In Bar 5, the *sol* Pos play crescendo Great octave F/small octave Cb/Eb/Ab half notes to two such quarter note chords. While open-spaced, it appears that we have the F half-dim 7th (F/Ab/Cb/Eb) chord. In Bar 6, the Pos play E/B/small octave E/Ab half notes decrescendo (followed by a half rest). Timp is silent to end of cue. Violas top staff play small octave Ab to Gb half notes, while the bottom staff violas play D whole note. VC play Great octave E/B whole notes, and CB play Great octave E whole note. There is no clear-cut tonality in this bar. In Bar 7, Pos play E/A/small octave C/E half notes crescendo to two such quarter note chords. After a half rest, CB play Great octave A/small octave E to same A/E quarter notes. The tonality is the A minor (A/C/E). In Bar 8, the Pos settle on Great octave G (Pos III-IV) and Great octave B (Pos II) and small octave E (Pos I) half notes (followed by a half rest). All violas play small octave E to D#

half notes. VC top staff play Great octave B whole note, and VC bottom staff play Great octave G to F# half notes. CB play Great octave B whole note decrescendo.

The woodwinds are soli in Bars 9-16 playing the two-bar melody (or lyric) line (flutes) with accompaniment chords (clarinets and bass clarinets). Two flutes play *p espr* crescendo on Line 1 F# quarter note down to D# half note to E quarter note up to (Bar 10) B to Bb half notes decrescendo (all notes under the legato/phrase umbrella). I believe this was first heard in cue XXXII [The Mural]. Clarinets play small octave G/B [written A/middle C#] whole notes *p* < to (Bar 10) middle C/E [written D/F#] whole notes decrescendo. Bass clarinets play small octave E/B [written F#/F#] whole notes to (Bar 10) A/E [written B/F#] whole notes. Together they play the simple E min (E/G/B) to A min (A/C/E) tonalities. Combined with the F# quarter note of the flute, we hear the E min/9th (E/G/B/F#) and then combined with the D# half note we hear the E minMaj 7th (E/G/B/D#).

In Bar 11, the flutes play crescendo F# quarter note to D# half note to E quarter note to (Bar 12) same E to D half notes decrescendo. Clarinets play G/B whole notes to (Bar 12) F/A whole notes, while bass clarinets play E/B to D/A whole notes. Combined they play the E min (E/G/B) to D min (D/F/A) whole note triads. Combined with the E half note played by the flutes in Bar 12, they play the D min/9th (D/F/A/E).

In Bar 13, the flutes play E quarter note to middle C# half note to D quarter note up to (Bar 14) A to Ab half notes. Clarinets play F/A whole notes to (Bar 14) Bb/Line 1 Db whole notes, while bass clarinets play D/A up to Bb/F whole notes. Combined they play D min to Bb min (Bb/Db/F) chords. We also hear the Bb minMaj 7th (Bb/Db/F/A) tonality combined with the flutes' A half note, and then Bb min 7th (Bb/Db/F/Ab).

In Bar 15, flutes play E quarter note to C# half note to D quarter note to (Bar 16) D to C half notes. Clarinets play F/A whole notes to (Bar 16) Eb/G whole notes, while bass clarinets play D/A whole notes to (Bar 16) G whole note (bass clarinet II) and Line 1 D to C half notes (bass clarinet I). They settle on the C min (C/Eb/G) tonality.

In Bar 17, violas return to play *p* < small octave Eb/Ab half notes to two Eb/Ab tenuto quarter note dyads, while VC play Great octave F/small octave Cb notes in that pattern. Combined we have the F half-dim 7th (F/Ab/Cb/Eb). In Bar 18, Pos play the response notes. Pos III-IV (bottom staff) play *mf* > Great octave E/B whole notes, while Pos I (top staff) plays small octave D whole note, and Pos I (sharing the top staff) plays G# to F# half notes. CB play Great octave E whole note. The initial half-bar tonality is the E Dom 7th (E/G#/B/D).

In Bar 19, violas play small octave C/E half notes to C/E-C/E tenuto quarter notes, while celli play Great octave E/A notes in that pattern. After a half rest, CB play Great octave A/small octave E quarter notes twice. Combined we hear the simple A min (A/C/E) triad. In Bar 20, CB play Great octave B whole note decrescendo (violas and celli are now silent). Pos I plays small octave E to D# half notes while Pos II plays Great octave B whole note, and Pos III (IV is silent) plays Great octave G to F# half notes. Combined we have the E min (E/G/B) to B maj (B/D#/F#) tonalities.

In end Bar 21, the trombones are soli playing Great octave E/G/B/small octave E (E min) whole notes *pp* held fermata.

End of cue.

XXXX R 12 Bride wave Bloody

Fls
Cls
Bcls
Pss
V
Vc
Cb

15 16 17 18 19 20 21

mf
p
p
p

1.14

XXXX (R 12) [Bride Unveiled] [Discovered] *Molto Allegro* in C time, page 119, 8 bars, :10 and ½. Dvd location: Chapter 15 starting at 4:26. Scene: Corey walks over to the lady shrouded in black, and unveils her. It's no surprise to him, the funeral attendees (nor the audience) who that lady is! A slight variation of this cue is written for the next cue (“Delvaux”).

The tonality here is consistently on the C half-dim 7th (C/Eb/Gb/Bb). Viole pluck *sff pizz* small octave C/Eb/Gb/Bb quarter notes (followed by a quarter rest) to another such chord *sff* (followed by a quarter rest). The tonality is *also* consistently on the C# half-dim 7th (C#/E/G/B). The pizzicato celli pluck Great octave C#/E/G/B notes in the same pattern in Bar 1. So Herrmann once again employs the very dissonant bi-tonal or bi-chordal (polytonal) device. Etc.

XXXXI (R 12) [Delvaux] [The Knife] *Molto Moderato* in C time, pages 120-121, 25 bars, 1:01. Dvd location: Chapter 16 starting at 3:57. Scene: It's a co-ed prison (!) and bald-headed Delvaux gets up from his chair in his cell and gets his food served by a woman inmate. Julie has a plan...

Flutes play *sff* > Line 3 G/B 16ths mini-slur to F#/A# 16th back to G/B 8th notes tied to half notes to Gb/Bb quarter notes (the initial G/B 16ths are rinforzando-marked). In Bar 2, they play F/A 16ths to E/G# 16ths back to F/A 8ths tied to half notes to Fb/Ab quarter notes. Oboes and clarinets play the same but an octave lower register. C.A. play Line 1 Gb/Bb [written Line 2 Db/F] whole notes to (Bar 2) E/G# whole notes *sff* >. Bass clarinets play Line 2 Eb/Gb [written F/Ab] whole notes to (Bar 2) C#/E [written D#/F#] whole notes. Fags (in the tenor clef) play Line 1 Gb/Bb whole notes to (Bar 2) E/G# whole notes. The vibe strikes *sff* Line 2 Eb/Gb/Bb half notes let vibrate to E/G/B half notes to (Bar 2) C#/E/G# to D/F/A half notes. Harp I plays Line 2 Eb/Gb/Bb/Line 3 Eb/Gb/Bb whole notes to (Bar 2) C#/E/G#/Line 3 C#/E/G#. Harp II plays Line 2 E/G/B/Line 3 E/G/B to (Bar 2) D/F/A/Line 3 D/F/A whole notes. Once again we hear the dissonant bitonality trick of the trade. Viola top staff (treble clef) play *sff* > Line 2 B to A# 16ths to B 8th tied to half note (followed by a quarter rest) to (Bar 2) A-G# 16ths to A quarter note tied to half note (followed by a quarter rest). Violas bottom staff play Line 2 G-F# 16ths to G quarter note tied to half note (followed by a quarter rest) to (Bar 2) F-E 16ths to F quarter note tied to half note. VC (in the unusual treble clef) play exactly the same notes and register as the violas.

In Bars 3-4, horns and muted trombones are soli. Pos play *sff* > small octave Eb/Gb/Bb (Eb min) whole notes to (Bar 4) C#/E/G# (C# min) whole notes *sff* >. Horns I-II (top staff) play *sff* > Line 1 B-A# [written Line 2 F#-E#] 16ths (rinforzando-marked B 16th) to B quarter note tied to half note to Bb quarter note. Horns III-IV (bottom staff) play G-F# 16ths to G quarter note tied to half note to Gb quarter note. In Bar 4, they play F/A to E/G# 16ths to F/A quarter notes tied to half notes to Fb/Ab quarter notes.

In Bars 5-6, the english horns and bassoons are soli. Fags play *sff* > Great octave E/G whole notes to (Bar 6) D/A whole notes. English horns play small octave G/B [written Line 1 D/F#] rinforzando 16ths to F#/A# 16ths to G/B quarter notes tied to half notes to Gb/Bb quarter notes to (Bar 6) F/A to E/G# 16ths to F/A quarter notes tied to half notes to Fb/Ab quarter notes.

In Bars 7-8, clarinets and bass clarinets are soli playing these patterns. Note that, true to his style, he repeats phrases often but offers many variations to make the music interesting. Normally his standard method of variation is to change instrumentation/timbre combinations in cell format (every two bars, say, or every four bars). Also he creates variations by changing the registers (say, Line 3 to Line 2 to Line 1 to small octave registers). Bass clarinets in Bar 7 play *sff* > small octave E/B [written F#/middle C#] whole notes to (Bar 8) D/A whole notes. Clarinets play small octave G/B [written A/middle C#] 16ths to F#/A# 16ths to G/B quarter notes tied to half notes to Gb/Bb quarter notes to (Bar 8) F/A to E/G# 16ths to F/A quarter notes tied to half notes to Fb/Ab quarter notes.

In Bars 9-10, the next phase of the variation changes in two-bar cell format are the *sords* strings. This time the violas (standard alto clef) play *mf* > “3” triplet value small octave G/B 8ths to F#/A# 8th to G/B triplet value 8ths tied to quarter notes and then to Gb/Bb quarter notes. VC I (top staff in the standard bass clef) play Great octave B to small octave C to Db to C legato quarter notes. VC bottom staff play *pp* < > Great octave E whole note to (Bar 10) D whole note. CB play small octave E/B whole notes to (Bar 10) I believe Great octave and small octave B whole notes.

These patterns continue thru Bar 18, after which you do not hear music—not because Herrmann did not write seven more bars but because Truffaut cut the music. In end (and unheard) Bar 25, all you hear (or were supposed to hear) were the bass clarinets playing *pp* small octave E/B [written F#/middle C#] whole notes held fermata.

XXXXII (R 12) [Finale] [Fifth Murder] *Allegro* in Cut time, pages 122-123. Dvd location: N/A. Note: This end music was not used in the final edit of the picture. Instead, Truffaut decided to use the Wedding March organ rendition. Herrmann predictably wrote the Prelude patterns here (but in variation). After a half and quarter rest in Bar 1 (the grace bar is basically a Grand Pause), the flutes/oboes/C.A./clarinets play *ff* as given in Bar 10 of the Prelude to whole notes next bar tied to whole notes in Bar 3. After a half and quarter rest in Bar 2, horns play *sff* middle C/D/F#/A [written G/A/Line 2 C#/E] “3” triplet 8ths figure to (Bar 3) same notes as whole notes. After a half and quarter rest in Bar 3, the Pos play similarly. In Bar 2, harp I plays *ff* descending 16th note figures repeated next three bars (see Bars 2-4 in the Prelude). Viole play the same descending figures repeated thru Bar 7 (see Bars 4-9 in the Prelude). In Bar 3, harp II plays contrary motion (ascending) 16th note figures repeated next two bars (see Bars 3-5 in the Prelude). VC play the same (see Bars 5-7 in the Prelude). Etc.

To conclude, Truffaut tried to imitate the Hitchcockian genre film treatment but he failed in the attempt to truly capture its magic in this film. True, he had a woman as a central figure in the film. That was a recurring theme in several Hitchcock films, especially *Marnie*. True, the film depicted the male fascination with women as well (especially the Fergus and Bliss characters). This was a theme in *Marnie* certainly with Mark (Sean Connery) attempting to redirect Marnie’s focus on kleptomania and fear of intimacy with men. True to Hitchcock, there is the recurring theme of suspense and death. There were six deaths in this film (the five victims of Julie’s vengeful vow, and of course the death of David, her true amour). True, the film (and also *Fahrenheit 451*) employed the services of Bernard Herrmann, the composer-of-choice for Hitchcock during his best years of the director’s productivity. Hiring Herrmann was probably Truffaut’s best means to pay homage to Hitchcock, but his meddling with almost half of the score is very painful to witness as I analyzed the full score compared to the dreadful edits in the film. His auteur self-image was his own worst enemy because he tried to “rewrite” the score with his changes of cue placements, cue shortening, and deletions. Hopefully someday a rerecording of the complete score will be made available. Restored

to its full glory, listeners will be able to more fully appreciate Herrmann's contribution. Personally I liked this score more than, say, Herrmann's unused score for Hitchcock's *Torn Curtain*.

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