The following is a chord profile analysis of Bernard Herrmann’s score to the 1965 MGM feature film, *Joy In The Morning*, starring Richard Chamberlain and Yvette Mimieux. While not a very good movie (!), the score itself is appealing—not unlike the score for *Blue Denim* (see Chord Profile #4). In fact, the similarity of consistent types of tonalities used in *Blue Denim* makes this an excellent candidate for an immediate chord profile.

It is also a good candidate simply because no full score (fully orchestrated) exists since the autograph score was probably destroyed in the infamous MGM landfill in 1969 or 1970. I find this rather curious, however, since Herrmann zealously kept his autograph film scores in his own possession. The only exception would be the score to Hitchcock’s *The Man Who Knew Too Much* for Paramount. Nevertheless, a copyist score is available for study at USC in Southern California. This short score (*not* a sketch written by Herrmann) ranges two to six staves per cue normally. Since I cannot fully rely on this version, I cannot do a normal “film score rundown” analysis of the score. So, once again, because of this fact, it is a good candidate for a briefer “chord profile” analysis. However, I will still give a descriptive analysis of the music (but not as fully or in detail since I do not have Herrmann’s autograph version).

I wrote a *Talking Herrmann* post on April 6 ‘02, discussing the cd release of the original tracks:

http://www.bernardherrmann.net/talking/view.cgi?forum=thGeneral&topic=1035

Lukas Kendall’s Film Score Monthly released the cd in early spring 2002. To hear six tracks and to read information, go to:


I highly recommend that you purchase this limited edition cd, especially if you wish to follow this chord analysis and the timings given for each track under discussion.

**JOY IN THE MORNING**

“The Hallway”  R1/3  *Molto intenso e sost* in ¾ time.  53 bars, 2:07.  Located in the cd as track #1.

Bar 1 = F maj 7th (F/A/C/E).
Sords violins and violas play *ff* and *molto appass* Lines 2 and 3 E quarter notes tied to “3” triplet value E quarter notes to D down to A triplet value quarter notes (all three triplet notes under the “3” bracket symbol). Muted *(sords)* celli play the same notes (I believe Line 2 E quarter note, etc). The flutes play, after a quarter rest, A/C (c’’)
half notes decrescendo while the clarinets and I believe English horn play (after a quarter rest) Line 2 F/A/C half notes. In passing (2nd notes of the triplet) you hear the D min 7th (D/F/A/C).

Bar 2 = D half-dim 7th (D/F/Ab/C).

The violins/viole/VC play Lines 2 & 3 C quarter notes tied to “3” triplet value quarter notes C to B to F triplet value quarter notes. After a quarter rest, the flutes play Line 2 F/Ab half notes decrescendo while the clarinets/E.H. play D/F/Ab half notes. In passing, if relevant, you hear the D dim 7th (B/D/F/Ab).

Bar 3 = B half-dim 7th (B/D/F/A).

The violins/viole/VC play Lines 1 & 2 A quarter notes tied to “3” triplet value A quarter notes to Ab down to D triplet value quarter notes. After a quarter rest, the flutes play B/D half notes while the clarinets and English horn play G#/B/D half notes decrescendo.

Bar 4 = ?? Unclear. Ab/Bb/Eb.

Violins/viole/VC play Lines 1 & 2 Eb quarter notes tied to triplet value Eb quarter notes to Db to Ab triplet value quarter notes. After a quarter rest, the flutes and other woodwinds play Ab/Bb Line 1 half notes decrescendo.

Bar 5 = ?? Unclear.

The strings play B half notes legato to A quarter notes. After a quarter rest, the woodwinds play C/E half notes decrescendo. On the 3rd beat, of course, you hear the A min (A/C/E) tonality.

Bar 6 = ?? Unclear.

The strings play G# quarter notes tied to triplet value G# quarter notes to F# to C# triplet value quarter notes. After a quarter rest, the flutes play C#/D# half notes while the other woodwinds play A/C# half notes decrescendo.

Bar 8 = ?? Unclear.

The strings play small octave and Line 1 E half notes legato to D quarter note. After a quarter rest, the clarinets play F/A/B half notes. The B half-dim 7th (B/D/F/A) is heard on the third beat.

Bar 9 = B min/9 (B/D/F#/C#). [19] poco rall e calando

Violins only now play middle C# quarter note tied to “3” triplet value quarter note to D to E triplet value quarter notes. The celli/basses/bass clarinet play Contra octave and Great octave B half notes tied to 8ths (followed by an 8th rest). After a quarter rest, the clarinets/viole/Fags play small octave D/F# half notes decrescendo. Just as in Bar 9, the
top note can possibly be deleted in the chord profile so that you simply have the D min (D/F/A) chord.

Bar 12 = ?? Unclear. D/F/Ab/C#

Violins play once again the middle C# half note to B quarter note. The VC/CB/bass clarinet play F half notes tied to 8ths. After a quarter rest, the clarinets/Fags/viole play D/Ab half notes decrescendo. If the top note is discarded in the profile, then you have the more clearly heard D dim (D/F/Ab) tonality.

Bar 13 = F# min (F#/A/C#). [:30]

The violins and violas play an ostinato pattern for six bars. They play < > (crescendo-decrescendo hairpins) starting small octave F#/A/C# (probably viole F#, violins II A, and violins I middle C#). We find F#/A/C# 8th note triad to F#/A/C# quarter note triad to 8th note triad again (stand alone) to two 8th note triads (crossbeam connected). The solo oboe plays p espr < Line 2 C# quarter note tied to “3” triplet value quarter note to D to E triplet value quarter notes.

Bar 14 = C# dim (C#/E/G). May actually be C# min (C#/E/G#).

The violins/viole continue the ostinato pattern on E/G/C# notes. The oboe repeats the previous bar. Again, this may supposed to be C# min (see Bar 17) but the sharp accidental may’ve been forgotten).

Bar 15 = G maj 7th (G/B/D/F#).

The violins/viole play the ostinato pattern on D/G/B triads. The oboe plays Line 2 F# quarter note tied to “3” triplet value quarter note to E to D triplet value quarter notes.

Bar 16 = F# min (F#/A/C#).

The violins/viole return to F#/A/C# triads. The oboe plays Line 2 C# half note legato to B quarter note decrescendo.

Bar 17 = C# min (C#/E/G#).

The violins/violas play E/G#/C# triads in the ostinato pattern. The oboe repeats the previous bar.

Bar 18 = E min 7th (E/G/B/D).

Violins/viole play D/E/G/B triads. The oboe plays C# 8th up to E 8th tied to E quarter note to D-B 8ths.

Bar 19 = Db maj (Db/F/Ab). [:45]

The oboe settles on the Line 2 C# dotted half note. After a quarter rest, violins play “3” triplet value descending quarter notes Line 3 Db-Cb-Ab crescendo. VC play Db/Ab dotted half notes. Viole and other violins play a new ostinato pattern of F/Ab/Db 8ths to quarter notes to 8ths to quarter notes.

Bar 20 = C maj 7th (C/E/G/B).

The ostinato is played on E/G/B triads. The VC play the Great octave C/G half notes legato from the previous bar. The violins play Line 2 B half note legato to A quarter note (all five notes in these two bars are played under the legato/slur/phrase curve line).

Bar 21 = Db maj (Db/F/Ab).

Violins play Line 2 Ab quarter note tied to triplet value quarter note down to F to Db quarter notes. Violins II and viole play the ostinato on F/Ab/Db triads. The VC play Db/Ab dotted half notes.

Bar 22 = Unclear notation. Probably F/A/C/E/B. Violins play E half to D quarter.
Bar 23 = $F_{min}$ Maj 7th (F/Ab/C/Eb).
Violins I play Line 2 E half note (end of phrase) up to Line 3 D quarter note (start of a new phrase). The ostinato is played on F/Ab/C triads. The VC (and probably CB) play F/C dotted half notes (tied from the previous bar).
Bar 24 = Fb maj 7th (Fb/Ab/Cb/Eb).
Violins I continue the melody line on Line 3 Eb quarter note tied to “3” triplet value Eb quarter note to Db down to Ab triplet value quarter notes. The ostinato is played on Ab/Cb/Eb triads (8th notes to quarter notes played twice). VC/CB play Fb/Cb dotted half notes legato to (Bar 25) E/B dotted half notes.
Bar 25 = E min (E/G/B).
Violins I play Line 2 B half note to G quarter note. The ostinato is played on G/B/E (e’) triads.
Bar 26 = Ab min (Ab/Cb/Eb).
Violins I play Line 3 Cb quarter note tied to triplet value Cb quarter note to Ab down to Gb quarter notes. The ostinato is played on Ab/Cb/Eb triads. The VC (maybe CB) play Ab/Eb dotted half notes legato down to (Bar 27) F/D dotted half notes.
Bar 27 = Bb Dom 7th (Bb/D/F/Ab).
Violins I play the Line 2 Ab dotted half note tied to next two bars decrescendo. The ostinato is played on F/Bb/D triads. After a quarter rest, the English horn starts a melody phrase $p <$ of Line 1 E to F quarter notes.
Bar 28 = ?? D/Fb/Ab
The ostinato is played on Fb/Ab/D. The VC play Fb/D dotted half notes to (Bar 29) F/Eb. The E.H. plays Line 1 Ab quarter note tied to Ab triplet value quarter note to F to E quarter notes.
Bar 29 = Fb maj 7th (Fb/Ab/Cb/Eb).
The E.H. plays Ab half note to F up to Ab 8ths. The ostinato is played on Ab/Cb/Eb triads.
Bar 30 = $A_{min}/9$ (A/C/E/B). [1:13]
The E.H. finishes its contribution on Line 1 B half note (followed by a quarter rest). The violins I take over the melody line and play Line 1 B quarter note tied to triplet value quarter note to A down to E quarter notes. The VC (maybe CB also) play Contra octave & Great octave A half notes (followed by a quarter rest). After a quarter rest, violins II & viola play E/B/C/E half notes.
Bar 31 = D half-dim 7th (D/F/Ab/C).
Violins I play Line 1 G half note legato to F quarter note. The VC play F half notes decrescendo (followed by a quarter rest). After a quarter rest, the viole/violins II play D/F/Ab/C (e’) half notes crescendo.
Bar 32 = $A_{min}/9$.
The VC/CB play Contra and Great octave registers of A half notes (followed by a quarter rest). Violins I play Line 1 B quarter note tied to triplet value B quarter note to A down to E triplet value quarter notes. After a quarter rest, viole and violins II play E/B/C/E half notes crescendo.
Bar 33 = D dim (D/F/Ab).
Bar 34 = Eb min (Eb/Gb/Bb).
Bar 35 = B min (B/D/F#).
Bar 36 = D dim.
Bar 37 = A min/9.
Bar 38 = ?? A/C#/Eb/G#  ?
Bar 39 = ??
Bars 40-41 = F half-dim 7th (F/Ab/Cb/Eb). [1:35] Lento
This point was marked on the short score as 1:31. Here the muted horns play sf > on F/Ab/Cb/Eb dotted half notes tied to dotted half notes next bar. After a half rest, the VC/CB play pp on Contra and Great octave registers of F quarter notes tied to quarter notes in Bar 41, and then Gb to Ab quarter notes.
Bars 42-43 = Eb min to Ab min/9.
VC/CB play Bb dotted half notes tied thru Bar 46. Violins play pp on Line 2 Eb/Gb/Bb half notes on the up-bow legato to Cb/Eb/Ab quarter notes. Repeat next bar.
Bars 44-45 = Eb min.
Bar 46 = Ab min/9.
Bars 48-50 = ??
Bar 51 = Ab min/9.
Bar 52 = ??.
Bar 53 = C half-dim 7th (C/Eb/Gb/Bb).
The muted horns are soli playing middle C/Eb/Gb/Bb dotted half notes held fermata and decrescendo.
End of cue.

Chord Frequency Analysis:
Uncertain due to unclear chords or perhaps insufficient notation. But overall the minor tonalities are largest, followed by the half-dim sevenths and min/9th chords.

“The Stairway”  R1/4 Molto agitato e molto sost in ¾ time. 26 bars, :57.
Located track #2.
Bars 1-2 = F half-dim 7th (F/Ab/Cb/Eb).
Muted horns and the harp play sf on F/Ab/Cb/Eb dotted half notes tied to half notes next bar (followed by a quarter rest). Muted strings are fingered tremolo between F/Ab/Cb dotted half notes and Ab/Cb/Eb notes. Repeat next bar. The VC/CB/bass clarinet/Fags play F dotted half notes tied to half notes in Bar 4 (silent Bar 5). After a quarter rest in Bar 1, the altri woodwinds play Lines 2 & 3 Eb down to Cb quarter notes down to (Bar 2) F dotted half notes to Gb 8ths to Ab quarter notes.
Bars 3-5 = C# half-dim 7th (C#/E/G/B).
The horns and harp play B/C#/E/G dotted half notes tied to half notes in Bar 4 (silent Bar 5). Violins/viole are fingered trem between B/C#/E dotted half notes to C#/E/G dotted half notes (repeat next bar). In Bar 5, they are fingered trem on half notes (followed by a quarter rest). VC/CB etc play C# dotted half notes tied to next bar and tied to half notes in Bar 5. After a quarter rest, woodwinds play B down to G quarter notes tied to (Bar 4) Eb dotted quarter notes to E 8ths to G quarter notes tied to (Bar 5) C# dotted quarter notes to D# 8ths to E quarter notes.
Bar 6 = N/A. [:09]
Violins I on sul D play mf < on Line 2 C# triplet value “3” half note to B triplet value quarter note down to ascending “3” triplet 8ths F#-G#-B. Violins II are
bowed trem on Line 1 D/F# dotted half notes crescendo. Viole play the same melody line as violins I but starting Line 1 C#.

Bar 7 = A min (A/C/E).
Violins and viole continue the melody line on B quarter sf and rinforzando-marked ( > glyph above the note) legato to A half note. Violins II play middle C/E dotted half notes on the down-bow. The VC/CB play sf > on A/E dotted half notes.

Bar 8 = ??
Violins I now sul G play mf < on Line 1 (small octave for viole) G# triplet value half note to F# triplet value quarter note down to rising “3” triplet 8th notes C#-D#-F. Violins II are bowed trem on A/C# dotted half notes.

Bar 9 = E min (E/G/B).
Viole and violins I play forte on F# quarter note rinforzando legato to E half note. Violins II play sf on small octave G/B dotted half notes on the down-bow. VC/ play E/B dotted half notes.

Bars 10-13 = ??
Bar 14 = E half-dim 7th (E/G/Bb/D).
Bars 15-16 = B dim 7th or B dim 9th (B/D/F/Ab/Cb) [ :26]

Violins I & II play (poco a poco accel) Line 2 & 3 respectively on G dotted quarter notes to F 8ths to “3” triplet value 8th notes Eb-Cb-Ab. Repeat next bar. After a quarter rest, the flutes play Ab/Cb half notes sfp < f (repeat next bar). Fags play B/D half notes. Viole play small octave F half note.
Bars 17-18 = ??

Violins play (poco a poco senza sords) on Bb dotted quarter note to Ab 8ths to “3” triplet notes F-Eb-Cb. Flutes, after a quarter rest, play Cb/Eb half notes while Fags play F/Ab notes and viole play I believe Bb/D or B/F half notes. Unclear.
Bars 19-20 = ??
Bar 21 = E min 7th (E/G/B/D).
Bar 22 = Eb min 7th (Eb/Gb/Bb/Db).
Bar 23 = E min Maj 7th (E/G/B/D#).
Bar 24 = F half-dim 7th (F/Ab/Cb/Eb). [:43] C time

Violins (at least) play Line 1 Eb rinforzando quarter note to “3” triplet F-Ab-BB 8ths to Line 2 Cb rinforzando quarter note to Eb-F-Ab-Bb 16ths. We also hear tutti on Ab/Cb/Eb whole notes. VC/CB play F/Cb whole notes.
Bar 25 = ?? Perhaps D Dom 7th flat 5th (D/F#/Ab/C).

Violins I at least play Line 3 C to D quarter notes to “3” triplet value quarter notes Eb-F-F# quarter notes to (Bar 26) G Line 3 whole note held fermata.
Bar 26 = N/A. Violins play soli the G whole note held fermata.

Chord Profile Analysis:
Based on the clearly seen chords, we have:
40% half-dim 7ths
30% dim chords
12% minor
12% min 7ths
6% min Maj 7th

“Waiting Room” R1/6 Lento in ¾ time. 31 bars, 1:30. Located at the start of track # 4.
Bars 1-2 = N/A.

Sords violas play p < > on an ostinato pattern of Ab/Bb 8ths to quarter notes to 8ths again (stand alone) to two 8th dyads (but crossbeam connected). In bar 2, they play the dyads on F/A notes. Repeat this two-bar pattern thru Bar 16.
Bar 3 = N/A

Muted violins I play Line 1 D dotted half note up to (Bar 5) Line 2 D dotted half note.
Bar 4 = D min (D/F/A).

The viole play F/A dyads on their ostinato pattern as violins I play Line 2 D dotted half note. Combined we have the D minor tonality.
Bars 5-16 = N/A. [Bars 10 & 14 & 16 are D min]

Violins I play Line 3 D dotted quarter note to C-Ab-F descending 8ths up to (Bar 6) A dotted half note. In Bar 7, muted violins II take over the melody line playing
pp on Line 1 E half note on the up-bow to D quarter note (repeat next bar). In bar 9, they play F dotted quarter note to E-D-E 8ths to (Bar 10) D dotted half note. In Bar 10 (as in Bar 4) you do hear again the D minor tonality. In Bar 11, violins I return playing Line 2 D half note up to Line 3 C quarter note down to (Bar 12) A dotted half note. In Bar 13, violins II return playing Line 2 D half note to E quarter note to (Bar 14) D dotted half note. Etc.

Bars 17-31 = N/A.

The viole play E/G# dyads for the ostinato pattern to (Bar 18) Eb/G dyads to (Bar 19) D/F# to (Bar 20) Db/F to (Bar 21) C/F, and so forth. Back in Bar 17, violins II play Line 1 D half note on the up-bow to E-F 8ths. In Bar 18, violins I play D half note to C quarter note. Etc.

Bar 32 = B dim 7th (B/D/F/Ab).

Viole play small octave F/Ab dotted half notes held fermata while violins II play small octave B and violins I play Line 2 D.

“Portico” R2/2 Moderato in ¾ time. 21 bars, :45. :located track # 4 starting at 1:20.

Bar 1 = N/A.

The solo oboe plays p espr < on Line 2 rising quarter notes D-F-G.

Bar 2 = D min (D/F/A).

The oboe continues the melody line on Line 2 A half note to G-F 8th notes. The bass clarinet plays small octave D half note (followed by a quarter rest). After a quarter rest, the muted violins and viole play A/D/F (f’) half notes decrescendo.

Bar 3 = G min 7th (G/Bb/D/F).

The oboe plays descending quarter notes G-F-G. The bass clarinet plays G half note (followed by a quarter rest). After a quarter rest, the violins/viole play Bb/D/F half notes decrescendo.

Bar 4 = D min.

The oboe plays A quarter note down to D half note. All oboe notes since Bar 1 were played under the legato slur line. The bass clarinet plays the D half note.
After a quarter rest, the violins/viole play F/A/D half notes. After a half and 8th rest, the solo flute starts to play its phrase on Line 2 A 8th.

Bars 5-7 = F maj (F/A/C).

The solo flute plays A-C-A quarter notes to (Bar 6) Line 3 D-C-A quarter notes to (Bar 7) A-A-G quarter notes to (Bar 8) Line 2 A half note. The bass clarinet plays the F half note (followed by a quarter rest) to (Bar 6) A to (Bar 7) F to (Bar 8) A. After a quarter rest, the violins/violas play A/C/F half notes (repeated next two bars).

Bar 8 = ?? Unclear notation.

I believe viole play G/C# half notes while violins play Line 1 F to E quarter notes (followed by a quarter rest). After a half rest, the solo clarinet starts its phrase on Line 1 A quarter note.

Bar 9 = D min (D/F/A).
The clarinet plays A quarter note up to Line 2 D to C quarter notes. The bass clarinet plays the D half note. After a quarter rest, the violins/viole play A/D/F half notes.

Bar 10 = F maj (F/A/C). Clarinet on D-C-A quarter notes.
Bars 11-12 = Eb maj (Eb/G/Bb). Clarinet on A-B grace notes to A-G-A quarter notes to (Bar 12) B quarter to G half note decrescendo.
Bar 13 = D min (D/F/A). [1:46]

Violins I now take over the melody line playing p < Line 1 A down to D to E quarter notes. Violins II and viole play, after a quarter rest, F/A/D half notes. The bass clarinet plays the D half note (followed by a quarter rest).
Bar 14 = G min 7th (G/Bb/D/F).

Violins I play F half note to G-E 8ths. The bass clarinet plays the G half note. After a quarter rest, violins II/viole play D/F/Bb half notes.
Bar 15 = D min.
Bar 16 = D dim (D/F/Ab)
Bar 17 = D min.
Bar 18 = D dim.
Bars 19-20 = D min.
Bar 21 = N/A. The violins settle on Line 1 D dotted half note held fermata.

Chord Frequency Analysis:
44% minor
34% major
11% dim
11% min 7ths

“The Cottage” R2/3 ¾ time, 56 bars, 1:10. key signature of F maj/D min (one flat or Bb). Located on track # 5.
Bars 1-4 = N/A.

Sords violins I play the melody line on Line 2 F dotted half note legato up to Line 3 D dotted half note to (Bar 3) C quarter note to Bb dotted quarter note to A 8th to (Bar 4) G half note decrescendo down to the start of a new phrase on Line 2 C quarter note. Muted VC play small octave F dotted half note to (Bar 2) Bb dotted half note to (Bar 3) C down to (Bar 4) small octave C dotted half note. After a quarter rest, muted viole and violins II play p < on Line 1 C/A quarter notes up to F/A quarter rests. In Bar 2, after a quarter rest, the waltz rhythm continues on F/D (d’’’) quarter notes to Bb/F quarter notes. In Bar 4, after a quarter rest, E/G to G/Bb. So, in Bar 1, we hear the F maj tonality on the 2nd beat. In Bar 2 we hear the Bb maj tonality on the 3rd beat. In Bar 4, we hear C maj on the 2nd beat in passing.
Bars 5-6 = F maj(F/A/C).

Violins I play Line 2 F quarter note to F dotted quarter note to F 8th to (Bar 6) Line 3 C quarter note to C dotted quarter note to C 8th. VC play F dotted half note to (Bar 6) A dotted half note. After a quarter rest, violins II/viole play C/A to F/C quarter notes to (Bar 6), after a quarter rest, F/C to A/E quarter notes.
Bar 7 = G min.
Bar 8 = N/A.
Bar 9 = Bb maj.
Bar 10 = F maj.
Bars 11-12= ??.
Bar 13 = F maj. Rall.
Bars 14-15 = ??.
Bar 16 = N/A. [:17] Cancel the F maj/D dim key signature with the natural accidental. The cue now takes on a new major section (run scene to and from the cottage), Vivo in 6/8 time. Clarinets play an ostinato pattern of Line 1 F delayed triplet figure (F dotted 8th to F 16th to F 8th, crossbeam connected) to F-F-F 8ths figure (crossbeam connected). Repeat thru Bar 19. In Bar 19, the clarinets play the F-F-F triplet to F dotted quarter note.

Bars 17-19 = N/A.

Flutes play the racing melody line on A/C (c'''') dotted 8ths to F/A 16ths to A/C 8ths to next crossbeam connected figure of G#/B to E/G to G#/B 8ths. Repeat next bar. In Bar 19, they play A/C dotted 8ths to F 16th to A/C 8ths to next figure of A/C to F to A/C 8ths.

Bar 20 = Bb maj to F maj.

Flutes play Bb/D (d'''') 8ths down to F 8th up to Bb/D 8ths to A/C dotted quarter notes rinforzando.

Bars 21-22 = D min (D/F/A).[:21]

Herrmann now has the Fags (bassoons) playing the ostinato instead of the clarinets on Line 1 D notes. The oboes now play instead of the flutes. They play Line 2 F/A dotted 8ths to D/F 16ths to F/A 8ths to next figure of E/G to C/E to E/G 8ths (repeat next bar).

Bar 23 = D min to G min (G/Bb/D).
Bar 24 = D min.
Bars 25-26 = C# half-dim 7th (C#/E/G/B).

Clarinets and flutes play the ostinato on E/G/G triads (repeat next bar).

The Fags play middle C# dotted 8th to B 16th to C# 8th to B-A-G 8ths (repeat next bar).

Bars 27-28 = N/A.

Flutes and clarinets play the ostinato on E/F/A triads. The Fags play Line 1 E-B-E delayed triplet to D-C-A 8ths (repeat next bar).

Bar 29 = B min/9 (B/D/F#/C#) to D min 7th (D/F/A/C).
Bars 30-32 = ??.
Bar 33 = N/A. [:35]

Now the horns play the ostinato forte on small and Line 1 D notes thru Bar 36. Same for the Fags. The flutes/oboes/clarinets in Bar 34 play the melody line pattern on A/C dotted 8ths to F/A 16ths to A/C 8ths to G#/B to E/G# to G#/B 8ths (repeated next bar). Etc.

Bars 34-36 = F maj.
Bar 37 = Bb maj.
Bars 38-42 = D min.
Bar 43 = N/A.
Bars 44-55 = Bars 2-13.
Bar 56 = N/A.

Bars 1-3 = N/A.

As given in the previous cue, the horns play the same ostinato pattern of a delayed triplet followed by a normal triplet of 8\textsuperscript{th} notes. They play \textit{ff} on small octave F and Line 1 F notes thru Bar 6, and then in Bar 7 they delayed triplet followed by the D dotted quarter notes.

Bars 4-6 = F major (F/A/C).

Flutes/clarinets/oboes play fortissimo on A/C dotted 8ths to F/A 16ths to A/C 8ths to next figure (crossbeam connected) of G#/B to E/G# to G#/G 8ths (repeat next bar). Etc.

Bar 7 = Bb major (Bb/D/F).

Bars 8-11 = D minor (D/F/A).

Horns play the ostinato on D notes (small octave and Line 1 registers).

The woodwinds mentioned play F/A down to D/F up to F/A in the delayed triplet to E/G to C/E to E/G in the normal triplet (repeat in Bar 9). Etc.

Bars 12-13 = C# half-dim 7\textsuperscript{th} (C#/E/G/B). [:11]

Flutes/clarinets/violins play the ostinato now on G/B notes while the oboes/Fags/viole/VC play C#/E notes. The horns play the “melody” line on middle C# dotted 8\textsuperscript{th} to B 16\textsuperscript{th} to C# 8\textsuperscript{th} to next figure of descending 8\textsuperscript{th}s B-A-G 8ths. Repeat next bar.

Bars 14-15 = N/A

Flutes/clarinets/violins play on F/A notes while the other instruments in the ostinato play E/F notes. The horns play E dotted 8\textsuperscript{th} to D 16\textsuperscript{th} to E 8\textsuperscript{th} to D-C-A 8ths. Repeat next bar.

Bars 16-17 = D half-dim 7\textsuperscript{th} (D/F/Ab/C).

The flutes/clarinets/violins play the ostinato on C/D notes while the other instruments play F/Ab. Horns play F dotted 8\textsuperscript{th} to E 16\textsuperscript{th} to F 8\textsuperscript{th} to E-D-C 8ths. Repeat next bar.

Bars 18-19 = E minor 7\textsuperscript{th} (E/G/B/D). \textit{Largamente (in tempo)} [:19]

Section shift in the music/cue. The harp plays an ascending arpeggio on 8\textsuperscript{th} notes starting I believe small octave E-B-E to G-B-D to (Bar 19) E-G-B to D-E-G. While we have the clearly seen (and heard) E minor 7\textsuperscript{th}, the altr\i instruments play the E minor 7\textsuperscript{th} notes with the added 9\textsuperscript{th} played by the flutes and violins (F\#. So we also have the E minor 9\textsuperscript{th} (E/G/B/D/F\#). Specifically, flutes/violins I/viole play Line 2 F and Line 3 F\# dotted half notes tied to dotted half notes next bar. Violins II/oboes/celli (at least) play \textit{ff} \textit{sost} on Lines 1 & 2 G/B dotted half notes tied to next two bars. Horns play small octave G/B dotted half notes tied to next bar. Fags/bass clarinet/CB play E/B/E/B/G (g) dotted half notes tied to dotted half notes next bar.

Bar 20 = E minor (E/G/B).

Flutes/violins I/viole play Lines 2 & 3 E dotted quarter notes legato to B dotted quarter notes. The oboes/violins II/celli still play G/B tones.

Bars 21-22 = D half-dim 7\textsuperscript{th} (D/F/Ab/C).

Flutes/violins I/viole play D dotted half notes tied to next bar. Violins II/oboes/celli play F/Ab/C/Ab dotted half notes tied to next two bars. Horns play C/D/F/Ab notes tied to next bar. The harp is arpeggio on rising 8\textsuperscript{th} notes F-C-D to Ab-C-D to (Bar 22) F-Ab-C to D-F-Ab.

Bar 23 = F minor (F/Ab/C).
Violins I/flutes/viole play C dotted quarter notes to Ab dotted quarter notes.

Bar 24 = E min 7/11 (E/G/B/D/A). Rall and Poco a poco dim

The harp is arpeggio on rising 8th notes A-E-G (g) to B-D-E.

Flutes/violins I/viole play Lines 1 & 2 B dotted half notes. Horns play B/C/E/G dotted half notes. Fags/bass clarinet/CB play A/A/E (e) dotted half notes. No D is played here but the C tone is added, so perhaps we can include the A min 9th (A/C/E/G/B).

Bar 25 = A min (A/C/E).

Violins I/flutes/viole play A dotted quarter notes down to E dotted quarter notes. The harp ends the arpeggio on the G 8th (followed by rests). Violins II etc play the C/E dotted half notes.

Bar 26 = D half-dim 7th.
Bar 27 = F maj (F/A/C).
Bar 28 = D half-dim 7th.
Bar 29 = A min/9 (A/C/E/B). Lento in ¾ time. [:33]

Violins play p < Line 1 B half note to A down to E 8ths to (Bar 30) G half note to F 8th note decrescendo. Violins II play middle C/E dotted half notes to (Bar 30) Ab/C dotted half notes. Viole play small octave B half note to G quarter note. VC play A/E dotted half notes to (Bar 30) F/D (d) dotted half notes.

Bar 30 = D half-dim 7/11 (D/F/Ab/C/G).
Bar 31 = A min/9th.

Violins are silent. Horn I plays p < on Line 1 B half note to A quarter note to (Bar 32) G half note to F quarter note. Etc.

Bar 32 = D half-dim 7th.
Bar 33 = A min/9. [:45]

Sords violins I play Line 1 B half note to A-B 8ths to (Bar 34) Line 2 C half note decrescendo to B quarter note. Violins II play p < on middle C/E dotted half notes to (Bar 34) D/F dotted half notes decrescendo. Muted viole and celli play A/E/B (b) dotted half notes to (Bar 34) Ab/F/Ab dotted half notes (CB join in on lowest Ab dotted half note).

Bar 34 = D half-dim 7th.
Bar 35 = ??
Bar 36 = D min 7th (D/F/A/C).
Bar 37 = ?? [:57]

Oboe I plays Line 2 E half note to D quarter note to (Bar 38) D half note to C quarter note. Flutes play Line 1 F/Ab dotted half notes. Clarinets play Ab/B dotted half notes to (Bar 38) A/C notes while the bass clarinet plays B to C.

Bar 38 = N/A.
Bar 39 = B dim 7th (B/D/F/Ab).
Bar 40 = D min (D/F/A).
Bar 41 = B dim 7th.
Bar 42 = E half-dim 7th (E/G/Bb/D).
Bar 43 = ??

[Note: I misplaced the last three bars of this cue]

Chord Frequency Analysis:

Roughly,
30% half-dim 7ths
24% minor
15% major
9% min/9ths
Etc.


Bar 1 = N/A.

Sords violins I play p < on rising quarter notes Line 2 B to Line 3 D to E.
Bar 2 = E min/9 (E/G/B/F#).

Violins I continue the melody line on Line 3 F# half note to E down to B 8th notes. Sords VC (and I believe CB) play p > on Great octave E half note, followed by a quarter rest. After a quarter rest, muted violins II and viola play starting Line 1 G/B/E/G/B half notes on the up-bow (“v” symbol above the notes).
Bar 3 = B dim 7th (B/D/F/Ab).

Violins I play Line 3 D half note (end on that phrase of seven notes) to C-Ab 8ths. VC/CB play Ab half notes decrescendo (followed by a quarter rest). After a quarter rest, violins II/violas play F/B/D/F/Ab half notes again on the up-bow.
Bar 4 = A min/9 (A/C/E/B).

Violins I play Line 2 B half note to A down to E 8th notes. VC/CB play A half notes. After a quarter rest, violins II/violas play E/B/C/E half notes on the up-bow.
Bar 5 = D half-dim 7th (D/F/Ab/C).

Violins I play Line 2 G half note to F quarter note (end of that second phrase). VC/CB play F half notes. After a quarter rest, violins II & viola play D/F/Ab/C half notes.
Bar 6 = D min 9th (D/F/A/C/E). [:16]

The solo oboe takes over the melody line on Line 2 E half note to D-E 8ths. The bass clarinet plays D dotted half note p < down to (Bar 7) F half note (followed by a quarter rest). After a quarter rest, flutes and clarinets play middle C/E/F/A half notes legato to (Bar 7) D/F/A/C dotted half notes.

Bar 7 = D min 7/11 (D/F/A/C/G). The oboe plays the G half note to E quarter note. If you disregard the oboe’s G half note, you’ll have the D min 7th (D/F/A/C).
Bar 8 = D min 9th

The oboe plays E half note to D quarter note. The bass clarinet plays D dotted half note to (Bar 9) F half note. After a quarter rest, flutes and clarinets play C/E/F/A half notes to (Bar 9) Ab/C/E/F dotted half notes.
Bar 9 = F min Maj 7th (F/Ab/C/E). Oboe plays C half note to B quarter note.
Bar 10 = A min/9 (A/C/E/B). [:27]

Violins I play pp tendermente Line 1 B dotted quarter note to A stand alone 8th to B-C 8ths (both crossbeam connected) to (Bar 11) a repeat of Bar 10. The VC play A dotted half note pp < to (Bar 11) F half note decrescendo (followed by a quarter rest). After a quarter rest, violins II/viola play E/B/C/E half notes. In Bar 11, after a quarter rest, they play F/B/C/E half notes crescendo.
Bar 11 = ??.
Bar 12 = Dmin/9 (D/F/A/E).

21
Bar 13 = D half-dim 7th.
Bar 14 = A min/9 (A/C/E/B).[39]

The oboe plays Line 2 B dotted quarter note to A-B-C 8ths p < to (Bar 15) B dotted quarter note (followed by an 8th and quarter rest). After a quarter rest, flutes and clarinets play E/B/C/E half notes while the bass clarinet plays the A dotted half note.

Bar 15 = ??.

Violins I now take over playing p < on Line 2 B dotted quarter note to A-B-C (c'') 8ths to (Bar 16) A dotted quarter note (followed by rests). After a quarter rest, strings play F/B/C/E, and the VC play F dotted half note.

Bar 16 = E half-dim 7/11 (E/G/Bb/D/A).

The oboe returns playing A dotted quarter note to G-A-Bb 8ths to (Bar 17) A dotted quarter note (followed by rests). After a quarter rest, woodwinds play G/Bb/D/E half notes decrescendo, and the bass clarinet plays on G dotted half note.

Bar 17 = ??
Bar 18 = D half-dim 7/11 (D/F/Ab/C/G).
Bar 19 = ??
Bar 20 = Eb maj/9 (E/G/Bb/F).
Bar 21 = Eb min 7th (Eb/Gb/Bb/Db).
Bar 22 = B min/9 (B/D/F#/C#). [1:00]

The oboe plays Line 2 C# half note to D-E 8ths (repeat next bar). After a quarter rest, woodwinds play F/B/D/F# half notes.

Bar 23 = ??.
Bar 24 = B min/9.
Bar 25 = ??.
Bar 26 = A min/9.
Bar 27 = A min/9.
Bar 28 = E min/9.
Bar 29 = B dim 7th (B/D/F/Ab).
Bar 30 = A min 9th (A/C/E/G/B).
Bar 31 = D half-dim 7/11 (D/F/Ab/C/G).
Bar 32 = D min/9(D/F/A/E).
Bar 33 = ?? D/F/Ab/E

Chord Frequency Analysis:
38% min/9ths
28% min 9ths
13% half-dim 7/11ths
6% half-dim 7ths
6% dim 7ths
3% maj/9th
3% min 7th
3% min Maj 7th

“The Shower” R3/1 Moderato in ¾ time. 45 bars, 1:03. Key signature of F maj/D min (one flat). Located on track # 8.
Bar 1 = N/A.
The English horn plays *p espr* on Line 1 rising quarter notes D-F-G.

Bar 2 = D min (D/F/A).
The E.H. continues the melody line on A half note to G-F 8ths. The celli and bass clarinet play D dotted half note to (Bar 3) G half note (followed by a quarter rest). After a quarter rest, muted violins play A/D/F half notes on the up-bow while viola play small octave D/A half notes.

Bar 3 = Bb maj(Bb/D/F).
The E.H. plays G-F-G quarter notes. After a quarter rest, the violins play B/D half notes while the violas play D/F small octave half notes on the up-bow.

Bar 4 = D min.
Bar 5 = D min 7th (D/F/A/C). The oboe now plays the melody line.
Bar 6 = F maj (F/A/C).
Bar 7 = F maj.
Bar 8 = ??.
Bar 9 = D min. Two clarinets now play the melody line. [:15]
Bar 10 = Bb maj.
Bar 11 = D min.
Bar 12 = D min.
Bar 13 = F maj. [:21] *Vivo (in 1)* in 3/8 time. The cue takes on a uncharacteristically (for Herrmann) sprightly waltz turn here. The horns and oboes play fortissimo on F dotted quarter notes while the Fags/bass clarinet etc play on F as well. After a 16th rest, the violins/flutes/clarinets play Line 2 C/A stand alone16ths up to F/C (c’’) down to C/A up to F/C down to C/A 16ths (connected by two crossbeams). After a 16th rest, the harp plays a 16th note arpeggio starting Line 1 A stand alone 16th to Line 2 C-F-A-C (c’’) 16ths (connected by two crossbeams).

Bar 14 = Bb maj.
Bar 15 = F maj.
Bar 16 = C maj.
Bar 17 = F maj.
Bar 18 = A min.
Bar 19 = Bb maj.
Bar 20 = E half-dim 7th(E/G/BB/D).
Bar 21 = Bb maj.
Bar 22 = F maj.
Bar 23 = C# half-dim 7th(C#/E/G/B).
Bar 24 = D min.
Bar 25 = F maj.
Bar 26 = F maj.
Bar 27 = E half-dim 7th.
Bar 28 = F maj. *Molto sost (in 1)* and *molto meno mosso*. [:35]
This jaunty section ceases (the F maj/D min key signature is now in effect). Violins I play Line 1 F dotted quarter note up to (Bar 31) Line 2 D dotted quarter note. Violins II play F dotted quarter note to (Bar 31) D/F dotted quarter notes. Viola/VC play F/C/F dotted quarter notes to (Bar 31) B/F/B.CB play lowest F up to (Bar 31) B dotted quarter notes.
Bar 29 = F maj.
Bar 30 = Bb maj.
Bar 31 = F maj.
Bar 32 = C maj.
Bar 33 = N/A.
Bar 34 = Bb maj.
Bar 35 = F maj.
Bar 36 = C maj (C/E/G).
Bar 37 = F maj.
Bar 38 = A min.
Bar 39 = Bb maj.
Bar 40 = C maj.
Bar 41 = F maj.
Bar 42 = C maj.
Bar 43 = F maj.
Bar 44 = F maj.
Bar 45 = Ab maj (Ab/C/Eb).

Chord Frequency Analysis:
72% major
19% minor
7% half-dim 7ths
2% min 7th

[Note: This cue is very much like “The House” cue discussed earlier, so I will not go into any great detail here in terms of instrumental rundown]
Bar 1 = N/A.
Fags play the ostinato pattern (delayed triplet/normal triplet) on Line 1 F notes.
Bars 2-4 = F maj (F/A/C). Flutes/clarinets/oboes play the melody.
Bar 5 = Bb maj.(Bb/D/F).
Bars 6-9 = D min (D/F/A).
Bars 10-11 = C# half-dim 7th. (C#/E/G/B).
Bars 12-13 = ?).
Bars 14-15 = D half-dim 7th (D/F/Ab/C).
Bar 16 = E min 7th (E/G/B/D). [:15] Sost e largamente (similar to Bar 18 of “The House”). Violins and viole play Lines 2 & 3 F# dotted half notes tied to next bar. So this inclusion can create the E min 9th (E/G/B/D/F#). Etc.
Bar 17 = E min 7th.
Bar 18 = E min (E/G/B).
Bars 19-21 = D half-dim 7th.
Bars 22-23 = E min 7/11 (E/G/B/D/A)
Bar 24 = F min/9th (F/Ab/C/G).
Bars 25-26 = F maj 7th (F/A/C/E).
Bar 27 = D half-dim 7th.
Bar 28 = B dim 7th (B/D/F/Ab).
Bar 29 = A min 9th (A/C/E/G) or A min 9 (A/C/E/G/B). *Lento* in ¾ time. [:34]
Bar 30 = C maj 7th (C/E/G/B).
Bar 31 = ??.
Bar 32 = D min 7th (D/F/A/C).
Bar 33 = B half-dim 7th.
Bar 34 = D half-dim 7th.
Bar 35 = A min/9th (A/C/E/B).
Bar 36 = C maj 7th.
Bar 37 = D min 7th.
Bar 38 = D half-dim 7th.
Bar 39 = A min/9th.
Bar 40 = E half-dim 7th (E/G/Bb/D).
Bar 41 = D half-dim 7th.
Bar 42 = Eb min/9 (Eb/Gb/Bb/F).
Bar 43 = B min/9 (B/D/F#/C#).
Bar 44 = D maj 7th (D/F#/A/C#).
Bar 45 = G maj 7th (G/B/D/F#).
Bar 46 = ??.
Bar 47 = C maj 7th.
Bar 48 = D half-dim 7th.
Bar 49 = B half-dim 7th.
Bar 50 = D half-dim 7th.
Bar 51 = A min/9.
Bar 52 = D half-dim 7th.
Bar 53 = D min/9 (D/F/A/E).
Bar 54 = D half-dim 7th.
Bars 55-56 = Eb min/9.
Bar 57 = ?? Perhaps Fb maj 7 (Fb/Ab/Cb/Eb).
Bars 58-59 = F# min/9 (F#/A/C#/G#).
Bar 60 = ?? B/D/F#/Ab
Bars 61-62 = A min 9th (A/C/E/G/B).
Bar 63 = ??.
Bars 64-65 = D half-dim 7th.
Bars 66-67 = E maj (E/G#/B).
Bar 68 = D half-dim 7th.
Bars 69-70 = A min/9.
Bar 71 = F maj 7th (F/A/C/E).
Bar 72 = D half-dim 7th.
Bar 73 = A min/9.
Bar 74 = D half-dim 7th.
Bars 75-76 = E maj.

*Chord Frequency Analysis:*
Very roughly,
33% half-dim 7ths
18% min/9ths
13% major
13% maj 7ths
8% min 7ths
5% min 9ths
etc

“The Painting”  R4/A Moderato in (yes, you guessed it!) ¾ time! 14 bars, :38.
Located track # 10. Instrumentation: Harp and muted strings.
Celli play p < small octave B dotted quarter note to A-B-C 8ths (repeat next bar). After a quarter rest, violins/viole play p on middle C/E/B half notes (repeat next bar).
Bars 3-4 = ?? Perhaps G min/9 (G/Bb/D/A).
Celli play A dotted quarter note to G-A-Bb 8ths (repeat next bar). After a quarter rest, violins/viole play Bb/D/A half notes (repeat next bar).
Bars 5-6 = F min/9 (F/Ab/C/G).
Celli play G dotted quarter note to F-G-Ab 8ths. After a quarter rest, violins/viole play Ab/C/G half notes (repeat next bar).
Bars 7-8 = F half-dim 7th (F/Ab/Cb/Eb).
Celli play F dotted quarter note to Eb down to Cb back up to Eb 8ths to (Bar 8) F dotted quarter to Ab-Cb-Eb ascending 8th notes.
Bars 9-10 = F half-dim 7th.
Violins I now take over the melody line from the celli, playing Line 1 F dotted quarter note to Ab-Cb-Eb 8ths to (Bar 10) Line 2 F dotted quarter note to Ab-Cb- Eb ascending 8th notes. After a quarter rest in Bar 9, altri strings play F/Ab/Cb half notes p < to (Bar 10), after a quarter rest, Ab/Cb/Eb half notes.
Bars 11-13 = Eb min/9 (Eb/Gb/Bb/F) and also F half-dim 7th. C time.
Violins play Line 3 F whole note tied thru Bar 13. Altri strings play starting Great octave Eb/Bb/Gb/Bb/Eb dotted half notes tied thru Bar 13. After a half rest, the harp plays triplet “3” descending quarter notes (in brackets underneath) starting Line 3 Eb-Cb-Ab to (Bar 12) Line 2 F-Eb-Cb to Line 1 Ab-F-Eb to (Bar 13) Cb-Ab-F (f) to small octave Ab-Cb-Ab.
Bar 14 = ?? E/B/F#  Perhaps E min/9 (E/G#/B/F#) without the 3rd.
The strings play E/E/B/E/B/F# whole notes held fermata.

Chord Frequency Analysis:
69% min/9ths
31% half-dim 7ths

“The Laundry Truck” R4/B ¾ time, 25 bars. Located track # 10 starting at :46. Key sig of F maj again (one flat).
Bars 1-3 = N/A.

27
Violins I play forte Line 1 E quarter note down to small octave A up to Line 1 A quarter note. Repeat next two bars *poco accel*. In Bar 2, violins II join in on the same notes thru Bar 3. In Bar 3, the viole join in as well (same notes).

Bar 4 = F maj (F/A/C). *Vivo*. [:50]

Flutes/oboes/clarinets play fortissimo on Lines 1 & 2 F dotted quarter note to three F 8ths. Violins & viole are pizz. Etc.

Bar 5 = Bb maj (Bb/D/F).
Bar 6 = F maj.
Bar 7 = ??
Bar 8 = F maj.
Bar 9 = A min.
Bar 10 = G min.
Bar 11 = ??
Bar 12 = Bb maj.
Bar 13 = F maj.
Bar 14 = C# half-dim 7th.
Bar 15 = D dim.
Bar 16 = F maj.
Bars 17-18 = ??
Bar 19 = N/A. *Rall* [1:04] Woodwinds on F dotted half notes tied thru Bar 23.
Bar 20 = Db maj.

Violins/viole play Ab/Db/F dotted half notes legato next bar’s chord.

Bar 21 = F half-dim 7th. Violins/viole on Ab/Cb/Eb.
Bar 23 = F half-dim 7th. Repeats Bar 21.
Bars 24-25 = ??

Strings play E/B/D/Ab/D/F# dotted half notes tied to next bar and held fermata.

Predominance of major chords here.


Located track # 11. One of my favorite cues in this score!

Bar 1 = N/A.

*Sords* violins play p < on Line 2 Eb quarter note on the up-bow to Line 3 Eb quarter note.

Bar 2 = Ab maj (Ab/C/Eb).
In C time, the violins (and now viole joining in) play D to C half notes. Flutes and clarinets play \textit{mf} \textgreater~ on Eb/Ab/C whole notes. Altri woodwinds and celli play Ab/Ab/Eb/Ab/C (c’) whole notes. The harp is arpeggio on triplet “3” 8\textsuperscript{th} notes starting Great octave Ab-Eb-Ab to middle C-Eb-Ab to Line 2 C quarter note (followed by a quarter rest).

Bar 3 = N/A.
In 2/4 time again, the soli violins play Line 2 C quarter note on the up-bow up to Line 3 C quarter note.

Bar 4 = D half-dim 7th.

In C time again, violins and also viole play Lines 1 & 2 Bb to Ab half notes. Flutes and clarinets play D/Ab/D (d’’) whole notes. Woodwinds and celli play F/F/D/Ab/C whole notes. The harp is arpeggio on Great octave F-C-D 8ths to Ab-C-D 8ths to Line 1 F quarter note (followed by a quarter rest).

Bar 5 = N/A.

In 2/4 time, violins are soli again on Line 1 Ab quarter note on the up-bow up to Line 2 Ab quarter note.

Bar 6 = D dim 7th(D/F/Ab/Cb).

In C time, violins & viole play G to F half notes. Flutes and clarinets play D/Ab/Cb whole notes. The harp is arpeggio on F-Cb-D 8ths to D-Ab-Cb 8ths to D quarter note.

Bar 7 = N/A.

In 2/4 time (for the final time), soli violins play Line 2 F quarter note on the up-bow up (tied to quarter note) and also divisi up to Line 3 F quarter note.

Bar 8 = Eb maj (Eb/G/Bb). *Lento* in C time. [:20]

Violins and viole play Eb to D half notes. The harp is arpeggiando (vertical wavy line rolled chord) on quarter notes starting Line 1 Eb/G/Bb/Eb/G/Bb/Eb (followed by a quarter and half rest). Woodwinds and celli play Eb/Bb/Eb whole notes legato up to (Bar 9) Ab/Eb/Ab dotted half notes (followed by a quarter rest). After a quarter rest, the *dolce* horns play G/Eb quarter notes up to Bb/G quarter notes back down to G/Eb quarter notes.

Bar 9 = Ab maj (Ab/C/Eb).

Violins & viole play Lines 2 & 3 C dotted half notes decrescendo to D up to F 8ths notes. After a quarter rest, stately horns play Ab/F to C/Ab back to Ab/F quarter note dyads crescendo-decrescendo.

Bars 10-11 = ??.

Violins/viole play Eb down to C quarter notes down to “3” triplet value A half note up to C triplet value quarter note to (Bar 11) Bb half note to Ab dotted quarter notes to G 8ths. Horns play C/Ab down to Ab/F quarter note dyads to G/Eb half notes. In Bar 11, after a quarter rest, the horns play G/Eb to Ab/F to G/Eb quarter note dyads.

After a half rest in Bar 10, woodwinds/strings play Eb/Bb/Eb half notes tied to dotted half notes in Bar 11 (followed by a quarter rest).

Bars 12-15 = ??.

Violins play Line 2 G quarter note to F half note to G up to Bb 8ths to (Bar 13) Ab dotted quarter note down to F 8th up to “3” triplet value A half note up to C triplet value quarter note to (Bar 14) Bb half note to Ab dotted quarter note to G 8th to (Bar 15) G quarter note to F half note down to Line 2 C up to Eb 8ths to (Bar 16) D dotted quarter to C 8th to triplet value Line 1 A half note to Line 2 C triplet value quarter note. End of melody line.

Back in Bar 12, after a quarter rest, horns play Ab/C to C/D to Ab/C quarter note dyads to (Bar 13) after a quarter rest, D/F to F/Ab to Eb/G quarter notes to (Bar 14) G/Eb to Ab/F quarter notes to C/Ab half notes to (Bar 15) Bb/G to Ab/F to BB/G to C/Ab quarter note dyads. Strings etc in Bar 12 play F/D/Ab whole notes legato up to (Bar 13)
D/Ab/C half notes down to Eb/Bb/G (g) half notes tied to half notes in Bar 14 to F/C/Ab half notes, etc.

Bar 16 = Eb maj.

Horns play Bb/G to Ab/F quarter note dyads to G/Eb half notes. Strings etc play D/Ab/C to Eb/G/Bb half notes.

Bars 17-18 = N/A. Switch to ¾ time. [1:00]

The viola and violins play G/Bb dotted half notes to (Bar 18) F/C/Ab/C dotted half notes. After a quarter rest, the oboe plays descending legato 8ths Line 2 Ab to G (all four notes crossbeam connected) to (Bar 18) F quarter note to Eb-C-C-D half notes.

Bar 19 = F min.

Strings play D/Bb/D/F dotted half notes decrescendo. The oboe plays Line 2 D quarter note to C-A-A-Bb 8ths. End of this sub-section.

Bars 20-22 = ?? [1:10]

Violins I play Line 1 Bb half note to Ab quarter note down to Eb quarter note up to (Bar 21) Bb half note to Ab quarter note to D quarter note to (Bar 22, now played by violins II) Ab half note to Fb down to D quarter notes. After a quarter rest in Bar 20, altrì strings play Ab/Eb/Gb/Cb/Eb (Cb/Eb played by violins II)dotted half notes legato to (Bar 21) Ab/D/F/B/D dotted half notes (followed by a quarter rest). In Bar 22, after a quarter rest, violins I now play Ab/D dotted half notes to (Bar 23) G/B dotted half notes (with a quarter rest). Altrì strings play E/BB/D to next bar’s E/B/E dotted half notes.

Bar 23 = Emin/9 (E/G/B/F#).

Bar 24 = D half-dim 7th.

Bars 25-26 = ??.

Bar 27 = D half-dim 7th.

Bar 28 = A min/9.

Bar 29 = B dim 7th.

Bars 30-32 = ??

Bar 33 = C min (C/Eb/G).

Bar 34 = Ab maj

Bar 35 = Ab min.

Bar 36 = Ab maj.

Bar 37 = N/A. Violins I end of Lines 2 & 3 E dotted half notes held fermata.


Grace bar = N/A.

Violins I play (as in the start of “Bittersweet”) Line 2 Eb up to Line 3 Eb notes. However, this time we find 8th notes instead of quarter notes.

Bar 1 = Ab maj (Ab/C/Eb).

Violins I continue the familiar melody line on Line 3 D quarter note to C half note decrescendo, and then C up to Line 3 C 8ths crescendo. Sords violins II play Line 1 Eb/Ab/C (c’’) dotted half notes p > (followed by a quarter rest). Sords viole play p on Ab/C (c’) dotted half notes. VC/CB play Ab/Ab/Eb dotted half notes (also followed by a quarter rest). The harp plays “3” triplet rising 8th notes starting Great octave Ab-Eb-
Ab to middle C-Eb-A
d to stand alone Line 2 C 8th (followed by two triplet value 8th rests and a quarter rest).

Bar 2 = D half-dim 7th (D/F/Ab/C).

Violins I play Line 2 Bb quarter note to Ab half note decrescendo, and then Line 1 Ab up to Line 2 Ab 8th notes. Violins II play Ab/D (d’’) dotted half notes (followed by a quarter rest). Viole play Ab/C (c’) dotted half notes. VC/CB play F/F/D (d) dotted half notes (followed by a quarter rest). The harp is arpeggio on F-C-D to Ab-C-D triplet 8ths to F (f’) 8th (followed by rests).


Violins I play Line 2 F# dotted quarter note to E-F#-G 8ths (crossbeam connected), repeated next bar. Violins II Line 1 G/B dotted half notes legato to (Bar 4) F#/B half notes (followed by a quarter rest) while viola play B/E (e’’) to B/D notes, and VC play E/B/G (g) to B/F# notes.

Bar 5 = A min/9 (A/C/E/B).

Violins I play Line 2 B half note to A down to E 8ths to (Bar 6) G half note to F quarter notes. Violins II play B/C (c’’) dotted half notes to (Bar 6) Ab/C half notes. VC play A/E dotted half notes to next bar’s F/D half notes. Viole play A/C dotted half notes to (Bar 6) Ab-C-D rising quarter notes decrescendo.

Bar 6 = D half-dim 7th.

Bar 7 = F maj 7th (F/A/C/E). C time, piu mosso. [2:42] New section.

An ostinato pattern is played in this new section. Violins I play p > A/E (e’’) quarter notes to A/E half notes to A/E quarter notes, while violins II play on F/A notes, viole on middle C/E notes, and VC on A/E (e) notes. CB plays E quarter note to E half note (followed by a quarter rest).

Bar 8 = ??

Violins I play E/G#/D quarter notes to half notes to quarter notes. I am missing the violins II notes, hence my uncertainty as to the chord profile. Viole play BB/D notes, and VC play BB/F notes.

Bar 9 = F maj 7th

Viole/VC repeat Bars 7-8. However, violins I play F/A/E (e’’) notes in that ostinato to (Bar 10) E/G#/D. Etc.

Bar 10 = ??.

Bar 11 = N/A.

Strings play e/B notes held fermata. Violins I play Line 1 E/B/E (e’’) whole notes, viole on small octave and Line 1 E, and VC play E/B/B (b) whole notes. CB I believe plays Great octave E.

Chord Frequency:
37.5% min/9th
25% maj 7ths
25% half-dim 7ths
12.5% major

Grace bar = N/A.
Clarinet I and *pizz* violins I play, after a 16\textsuperscript{th} rest, middle C-F-G rising 16\textsuperscript{th} notes.

Bar 1 = F maj (F/A/C).

The clarinet and *pizz* violins I play the jaunty little melody on A 8\textsuperscript{th} to G-F 16ths figure (crossbeam connected). Repeat the three-note figure same bar. After a quarter rest, pizzicato viole and violins II play A/C (c\textsuperscript{'}) 8ths (followed by an 8\textsuperscript{th} rest) and another A/C 8ths. VC pluck *pizz* Great octave F up to small octave C 8\textsuperscript{th} notes (repeat). CB pluck *pizz* on lowest F 8\textsuperscript{th} (followed by an 8\textsuperscript{th} rest). Repeat pattern same bar.

Bar 2 = F maj.

Clarinet I and violins play the A quarter note (followed by a 16\textsuperscript{th} rest) and another middle C-F-G 16ths figure. After an 8\textsuperscript{th} rest, viole and violins II play two A/C 16ths (followed by an 8\textsuperscript{th} rest). VC pluck F 8\textsuperscript{th} up to two small octave C-C 8ths (Followed by an 8\textsuperscript{th} rest). CB pluck an F 8\textsuperscript{th} (followed by an 8\textsuperscript{th} and quarter rest).

Bar 3 = F maj.
Bar 4 = G min (G/Bb/D).
Bars 5-7 = G min.
Bars 8-9 = F maj.
Bars 10-46 = ?? [I did not copy these bars]
Bar 47 = F maj.
Bar 48 = Bb maj.
Bar 49 = F maj.
Bar 50 = G min.
Bars 51-52 = ??
Bar 53 = G min
Bars 54-61 = ?? [I did not copy these bars]
Bar 62 = Db maj.
Bar 63 = Gb maj.
Bar 64 = Db maj.
Bar 65 = Ab maj.
Bars 66-67 = Db maj.
Bar 68 = Eb min 7.
Bar 69 = Ab maj.
Bars 70-78 = ?? [I did not copy these bars]

Obviously major/minor dominated.

“Assets” R6/1 ¾ time, 16 bars, .35. Track # 13.
Bar 1 = N/A.

*Sords* violins I play *pp sempre* on Line 1 rising quarter notes D-F-G.

Bar 2 = D min (D/F/A).

Violins I play A half note to G-F 8ths. VC play Great octave D dotted half note legato to (Bar 3) G half note (followed by a quarter rest). After a quarter rest, violins II & viole play *pp* on A/D/F (f\textsuperscript{'}) half notes.

Bar 3 = G Dom 7\textsuperscript{th} (G/B/D/F).

Violins I play G-F-G quarter notes. After a quarter rest, violins II/viole play B/D/F half notes.
Bar 4 = D min.
Violins I play A quarter note down to D dotted quarter note (end of the seven-note phrase) up to A 8th. VC play D dotted half note to (Bar 5) F half note. After a quarter rest, violins II/viole play F/A/D half notes.
Bars 5-7 = F maj.
Violins I play A up to C back to A quarter notes to (Bar 6) Line 2 D-C-A (a’) quarter notes (end of seven-note phrase) to (Bar 7) C-A-G quarter notes to (Bar 8) A half note (end of phrase) to A quarter note. VC in Bar 6 play A dotted half note legato to (Bar 7) F half note. IN Bar 5, after a quarter rest, violins II/viole play A/C/F half notes to (Bar 6) F/A/D to (Bar 7) A/C/F.
Bar 8 = N/A.
VC play A half note (with a quarter rest). Viole play middle C# dotted half note while violins II play F to E quarter notes (followed by a quarter rest).
Bar 9 = D min.
Bar 10 = F maj.
Bars 11-12 = Eb maj (Eb/G/Bb).
Bar 13 = D min.
Bar 14 = ??.
Bars 15-16 = D min.

Roughly 50/50 each minor/major chords

“Anger” R7/1 Lento in C time. 37 bars, 1:44. Located on track # 13 starting at :37.
Grace bar = A half-dim 7th (A/C/Eb/G).
Muted strings play rising 16th notes A-C-Eb-G (so linear or horizontal harmony with the arpeggio).
Bar 1 = N/A.
Strings play “3” triplet value F# [Line 1 for violins] half note legato to G triplet value quarter note up to Bb quarter note tied to triplet value Bb quarter note down to Eb triplet value 8th.
Bar 2 = N/A. Now ¾ time.
Strings play G quarter note to F# dotted quarter note to G 8th.
Bars 3-4 = N/A. Back to C time for two bars.
Strings play Ab quarter note down to Eb quarter note to D dotted quarter note to middle C 8th to (Bar 4) Db down to small octave Ab quarter notes to G dotted quarter note to A 8th.
Bars 5-6 = N/A. Back to ¾ time.
Violins play middle C (small octave for viola/VC) quarter note to B half note up to (Bar 6) Eb half note to D quarter note.
Bars 7 = F# min (F#/A/C#). [:59] piu mosso
Violins are bowed trem on A/C# (middle C-sharp) dotted half notes sff decrescendo and tied to half notes next bar (followed by a quarter rest). Repeat next two bars. Cell/viole play bowed trem and molto agitato on F#/A/C# notes in the same manner. After a quarter rest, altri strings play D# dotted quarter notes to E 8ths, etc.
Bar 8 = F#min/9 (F#/A/C#/G#).
**Bar 9** = F# min.
**Bar 10** = F# min 7<sup>th</sup> (F#/A/C#/E).
**Bars 11-12 = G min** (G/Bb/D).
**Bars 13-14 = G min** (repeat Bars 11-12).
**Bars 15-16 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).
**Bars 17-18 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).
**Bars 19-20 = C# half-dim 7<sup>th</sup> (C#/E/G/B).
**Bars 21-22 = G half-dim 7<sup>th</sup> (G/Bb/Db/F).
**Bars 23-24 = E min or E min 9 (E/G/B/F#) to C Dom 7<sup>th</sup> (C/E/G/B).
**Bar 25 = A min or A min/9 to B min.**
**Bar 26 = ??.
**Bar 27 = Ab min or Ab min/9 Ab/Cb/Eb/Bb) to Bb min.
**Bar 28 = E min to Eb min.
**Bar 29 = Ab aug to E min.
**Bar 30 = Gb aug (I believe) to D min.
**Bar 31 = D min to ??.
**Bar 32 = C min to ?? (Db/F/C).
**Bars 33-34 = ??.
**Bar 35 = Eb maj to Db maj.
**Bar 36 = Eb maj.
**Bar 37 = C maj (I believe).**

**Bar 1 = Eb maj (Eb/G/Bb).**

Muted violins play Lines 2 & 3 Eb to D half notes crescendo.  Viole/VC play Eb/Bb/Eb/G whole notes.  After a quarter rest, two horns play.  Horn I plays Line 1 Eb up to G back to Eb quarter notes while horn II plays small octave G-Bb-G quarter notes.

**Bar 2 = Ab maj (Ab/C/Ab).**

Violins play Lines 2 & 3 C dotted half notes decrescendo, and then D up to F 8<sup>th</sup> notes.  Viole/VC play Ab/Eb/Ab/C (c’) dotted half notes (followed by a quarter rest).  After a quarter rest, two horns play Ab/F to C/Ab back to Ab/F quarter notes.

**Bar 3 = Eb maj.**

Violins play Eb down to C quarter notes down to “3” triplet value A half notes up to C triplet value quarter notes.  Horns play C/Ab down to Ab/F quarter notes to G/Eb half notes.  After a half rest, viole/celli (perhaps CB) play Eb/Bb/G/Bb half notes tied to dotted half notes next bar.

**Bar 4 = Eb maj.**

Violins play Bb half notes to Ab dotted quarter notes to G 8ths.  After a quarter rest, horns play G/Eb to Ab/F to G/Eb quarter notes.

**Bar 5 = D half-dim 7<sup>th</sup> (D/F/Ab/C).**

Violins play G quarter notes to F half notes to G up to Bb 8<sup>th</sup> notes.  Viole/VC play F/C/D/Ab whole notes crescendo tied to next bar.  After a quarter rest, horns play Ab/C to C/D to Ab/C quarter notes.

**Bar 6 = Eb maj.**
Violins continue the melody line on Ab dotted quarter notes to F 8ths to “3” triplet value A half notes up to C triplet value quarter notes. Horns play D/F to F/Ab to Eb/G quarter notes (followed by a quarter rest). Viole/VC (perhaps CB) play F/C/D/Ab half notes tied to previous bar decrescendo, and then Eb/Bb/Eb/G half notes tied to half notes next bar.

Bar 7 = D half-dim 7th.

Violins repeat Bar 4. Horns play G/Eb to Ab/F to C/Ab quarter notes (followed by a quarter rest). After the half note tie from the previous bar, viole/VC play F/C/F/Ab half notes tied to dotted half notes next bar (except the C moves to D half note in Bar 8 to C quarter).

Bar 8 = F min (F/Ab/C).

Violins play G quarter notes to F half notes down to C/Ab/C (c’’) quarter notes. Horns play Bb/G to Ab/F to BB/G quarter notes (followed by a quarter rest).

Bar 9 = C min (C/Eb/G).

Violins settle on Line 1 Eb and Line 2 C/Eb whole notes held fermata and decrescendo. Horns are silent. Altri strings play mp > on Great octave C and small octave C/G whole notes held fermata.

Chord Frequency:
- 56% major
- 22% minor
- 22% half-dim 7ths

“Compassion” R7/5 Vivo (in 1) in ¾ time. 27 bars, :51. Track # 15.

Bar 1 = C half-dim 7th (C/Eb/Gb/Bb).

Strings and several woodwinds play ff on Lines 2 & 3 F rinforzando-marked quarter notes to “3” triplet descending 8ths Eb-Db-C to Bb rinforzando 8ths legato to A 8ths. Horns play sff > middle C/Eb/Gb/Bb half notes tied to 8th notes decrescendo (followed by an 8th rest).

Bar 2 = D# half-dim 7th (D#/F#/A/C#).

Strings and woodwinds play C# rinforzando quarter notes to “3” triplet 8ths C-Bb-A to Ab to Gb 8ths. Horns play C#/D/F#/A half notes tied to 8ths.

Bar 3 = C half-dim 7th.

Strings and woodwinds play Bb rinforzando quarter notes to “3” triplet 8ths Ab-Gb-F to Eb-D 8ths. Horns play on C/Eb/Gb/Bb notes again.

Bar 4 = Ab Dom 7th (Ab/C/Eb/Gb).

Strings and woodwinds play Gb rinforzando quarter notes to “3” triplet 8ths F-Eb-Db to C-Bb 8ths. Horns play Ab/C/Eb/Gb.

Bar 5 = B min/9 (B/D/F#/C#). Now Cut time thru Bar 7 and in 2.

Strings and woodwinds play middle and Line 2 C# rinforzando quarter notes to “3” triplet 8ths B-A-G to F# rinforzando quarter notes legato to F quarter notes. Horns sound sf > on D/F# dotted half notes tied to 8ths. Fags and bass clarinet play B/F#/B dotted half notes tied to 8ths.

Bar 6 = A min/9 (A/C/E/B).
Strings and woodwinds play B rinforzando quarter notes to “3” triplet value 8ths A-G-F# to E to Eb quarter notes. Horns play middle C/E dotted half notes tied to 8ths, while Fags/bass clarinet play A/E/B notes.

Bar 7 = D dim 7th (D/F/Ab/Cb).

Strings and woodwinds play G rinforzando quarter notes to F-Eb-D triplet 8ths to small octave/Line 1 C rinforzando quarter notes legato to B quarter notes. End of this section for this cue. Horns play Ab/Cb notes, and Fags/B. clarinet on F/D/F notes as given.

Bars 8-10 = F half-dim 7/11 (F/Ab/Cb/Eb/Bb). ¾ time. [:07] Rall in 3.

Strings play Line 1 Eb legato to F quarter notes to Ab-Bb 8ths to (Bar 9) Line 2 Cb to Eb quarter notes to F-Ab 8ths to (Bar 10) Bb to Line 3 Cb quarter notes to Eb-F 8ths. Violas/clarinets etc play Ab/Cb/Eb dotted half notes tied thru Bar 10. Low woodwinds play B/F dotted half notes thru Bar 10.

Bar 11 = E min/9 (E/G/B/F#). Moderato.

Strings play Lines 2 & 3 F# half notes down to C to Ab 8ths. After a quarter rest, oboes, clarinets (etc) play G/G/B half notes (poco a poco calendo) to (Bar 12) Ab/D/Ab half notes (followed by a quarter rest). Low woodwinds and I believe viole play E/E/B half notes to next bar’s F/F/C (c’) half notes.

Bar 12 = D half-dim 7th.
Bar 13 = A min/9.
Bar 14 = ??.
Bar 15 = Ab min.
Bar 16 = A min/9.
Bars 17-18 = D dim 7th.
Bars 19-22 = N/A.
Bars 23-26 = C half-dim 7th.
Bar 27 = N/A. C notes held fermata.

Chord Frequency:
Roughly,
38% half-dim 7ths
24% min/9ths
14% dim 7ths
14% half-dim 7/11ths

“The Search For Love” R8/1 C time, 25 bars, 1:34. Track # 16.

Bar 1 = Eb min (Eb/Gb/Bb).

A familiar ostinato is heard (see “Exit” starting Bar 6). Sords violins II play p on small octave Bb quarter note to Bb half note to Bb quarter note (repeat next bar) while viole/celli play this pattern on Eb/Bb/Eb/Gb notes. After a half and quarter rest, sords violins I play Line 2 Gb quarter note. Curiously, on the track that you hear, the ostinato is not played in Bar 1, only the violins I Gb quarter note as a grace bar.

Bar 2 = Eb min or Eb min/9 (Eb/Gb/Bb/F).
Violins I play Line 3 F half note to Eb down to Bb quarter notes
crescendo.
Bar 3 = Ab Dom 9th (Ab/C/Eb/Gb/Bb).
Violins I play Line 3 Db quarter note tied to “3” triplet value 8th up to Eb-
Db 8ths to C dotted quarter note decrescendo (end of phrase), and then Bb 8th (start of
new phrase). Violins II play middle C quarter to C half to C quarter notes. Viole/VC
play the pattern on Ab/Eb/Gb/Bb.
Bar 4 = Eb min 7th (Eb/Gb/Bb/Db).
Violins play Line 3 Eb half note to Db down to Gb quarter notes. Violins II play Db quarter to Db half to Db quarter notes. V/VC play Eb/Gb/Bb notes.

Bar 5 = C half-dim 7th (C/Eb/Gb/Bb).
Violins I play Line 3 C quarter note tied to “3” triplet 8th to Db-C 8ths to BB dotted quarter note down to Gb 8th. Violins II play Line 1 Eb/Gb in the ostinato pattern while the other strings play Gb/Bb/C (c’) notes.

Bar 6 = Cb maj 7th (Cb/Eb/Gb/Bb).
Bar 7 = Eb min.
Bar 8 = E Dom 7th (E/G#/B/D).
Bar 9 = G# half-dim 7th (G#/B/D/F#) or maybe G# half-dim 7/11 (added C#).
Bar 10 = A min/9 (A/C/E/B).
Bar 11 = D half-dim 7th.
Bar 12 = D min/9 (D/F/A/E).
Bar 13 = D half-dim 7th. [:43]

Strings play F/D/F/Ab/C (c’) whole notes pp > to (Bar 14) E/B/E/A/D dotted half notes (followed by a quarter rest). After a quarter rest in Bar 13, the solo oboe plays p < on Line 2 C quarter note to D dotted quarter note to C 8th notes crescendo.
Bars 14-15 = ??.
The oboe plays Line 2 E dotted half note decrescendo (followed by a quarter rest). After a quarter rest, the English horn plays \( p < \) on Line 1 D quarter note to E dotted quarter note to D 8\(^{th}\) to (Bar 15) F dotted half note decrescendo (followed by a quarter rest). After a quarter rest in Bar 15, the clarinet is now solo playing \( mf < \) on middle C quarter note to D dotted quarter note to C 8\(^{th}\) to (Bar 16) Eb dotted half note decrescendo. Then the E.H. reappears.

Bar 16 = \( Ab \ min\).
Bar 17 = \( Eb \ maj \) (Eb/G/Bb). [:57]

Violins II play lowest G/Eb whole notes and viole play Eb/Bb small octave whole notes. After a quarter rest, violins I and flutes play Line 3 Eb-D-Bb descending quarter notes.

Bar 18 = \( Ab \ maj \) (Ab/C/Eb).

Violins I & flutes play D quarter to C half note to D-F 8ths. Violins II play Ab/C (c’) whole notes decrescendo while viole play Eb whole notes. After a quarter rest, the harp plays \( mp \ dolce \) rising 8\(^{th}\) notes starting Great octave Ab-Eb-Ab to middle C quarter note (followed by a quarter rest).

Bars 19-20 = \( Eb \ maj\).
Bars 21-23 = D half-dim 7\(^{th}\).
Bar 24 = ??.
Bar 25 = \( C \ min \) (C/Eb/G).

Violins play starting Line 2 Eb/C/Eb whole notes held fermata. The harp is gently arpeggio on middle C-Eb-G-C (c’’) 8\(^{th}\) notes (crossbeam connected) to Eb-G 8ths to Line 3 C quarter note held fermata.

\textit{Chord Frequency:}
33\% half-dim 7\(^{ths}\)
24\% minor
19\% major
10\% min/9\(^{ths}\)

etc.

Bar 1 = \( D \ min \) (D/F/A).

\textit{Sords} violins play \( mp < \) on small octave A quarter note to G#-A 8ths to middle C quarter note legato to B quarter note. Viole and clarinets play forte decrescendo on small octave D/D dotted half notes (followed by a quarter rest). The bass clarinet and perhaps CB play lowest D dotted half note. VC play A quarter note to G#-A 8ths (etc, see violins).

Bar 2 = \( D \ min\). [Note: This bar was deleted, not recorded]

Clarinet only play the D/F dotted half notes. Violins/celli are silent, but two Fags (bassoons) play the short melody phrase as given in Bar 1, \( mf < \).

Bar 3 = \( F \ maj \) (F/A/C).

Violins and celli play E quarter note to D-E 8ths up to G quarter note legato to F quarter note. Clarinets and again viole play forte F/A dotted half notes. The bass clarinet plays F dotted half note.

Bar 4 = \( F \ maj\). [Note: This bar was also deleted] Fags play the melody phrase.
Bar 5 = A min/9 (A/C/E/B).
Divisi violins (and perhaps two flutes) play small octave and Line 1 B to A quarter notes to Ab dotted quarter notes to G 8ths. Two English horns play middle C/E dotted half notes decrescendo (followed by a quarter rest). Viole play forte decrescendo on small octave E dotted half note, and VC (and I believe CB) play A dotted half notes.
Bar 6 = Ab min/9 (Ab/Cb/Eb/Bb).
Violins (and maybe flutes) play Bb to Ab quarter notes to Gb dotted quarter notes to F 8ths. The English horns play Cb/Eb dotted half notes, viole/clarinets on Eb, and VC/CB (maybe bass clarinet) on Ab dotted half notes.
Bar 7 = A maj (A/C#/E).
Violins & maybe flutes play Ab to Gb quarter notes to Fb dotted quarter notes to Eb 8ths. English horns play A/C# dotted half notes, VC/CB on A.
Bar 8 = Ab min to B min to D min to Ab maj. [:19]
Violins and flutes play ascending quarter note chords Ab/Cb/Eb to B/D/F# to D/F/A to Eb/Ab/C (c’’). Viole/VC play Cb-D-F-Ab quarter notes crescendo, and also CB/bass clarinet. End of section.
Bar 9 = A min(A/C/E). ¾ time.
Bar 10 = Bb Dom 7th.
Bar 11 = A min.
Bar 12 = G Dom 7th.
Bar 13 = ??.
Bar 14 = C half-dim 7th to F half-dim 7th.
Bar 15 = Bb aug to B dim.
Bar 16 = N/A.
I believe the bass clarinet & CB play Db whole note fortissimo, Celli play C, and violins/viole on Line 1 F/A whole notes sff and held fermata.

Chord Frequency:
50% minor
12.5% major
12.5% min/9
12.5% half-dim 7ths
12.5% Dom 7ths

Bar 1 = N/A.
Violins sul G play molto agitato on small octave rinforzando G 8th to B quarter note to middle C#-D 16ths to F# rinforzando quarter note tied to quarter note in Bar 2 to E quarter note tied to 8th (followed by an 8th rest).
Bar 2 = E min (E/G/B).
Viole play small octave G/B dotted half notes sff >. VC/CB play E/E/B (B) dotted half notes.
Bar 3 = N/A.
Violins play rinforzando middle C 8th legato to E quarter note to F#/G 16ths to B rinforzando quarter note tied top quarter note next bar to A quarter tied to 8th.
Bar 4 = A min (A/C/E).
Viole play sff > on middle C/E dotted half notes, while VC/CB play A/A/E (e) dotted half notes.

Bar 5 = N/A.

Violins play Line 1 Ab rinforzando 8th (sul A) to Bb quarter note to B-D 16ths to F rinforzando quarter note tied to quarter note next bar and to Eb dotted quarter note down to Bb 8th.
Bar 6 = Eb min (Eb/Gb/Bb).

Viole play Gb/Bb half notes tied to 8th notes (followed by an 8th rest) while VC/CB play Eb/Bb notes.
Bar 7 = B min (B/D/F#).
Bar 8 = A min or A min/9.
Bar 9 = F min (F/Ab/C).
Bar 10 = E maj.
Bar 11 = C maj 7th. [:31] Oboe solo.
Bar 12 = ?? [unclear notes]
Bar 13 = D min or D min/9.
Bar 15 = D half-dim 7th.
Bar 16 = D min/9.
Bar 17 = Ab maj. Clarinet solo.
Bar 18 = C min.
Bar 19 = F min. Rall.
Bar 20 = C maj (C/E/G). Now C time. [:58]
Bar 21 = Bb maj.
Bars 22-23 = D dim 7th.
Bar 24 = Eb min.
Bar 25 = D maj.
Bar 26 = A min.
Bars 27-28 = F half-dim 7th. Strings on F/Ab/Eb/Ab/Cb notes held fermata. Flutes on Eb whole notes held fermata.

Chord Frequency:

48% minor
22% major
13% min/9ths
13% half-dim 7ths

Grace bar = N/A.

Sords violins I play pp < on A up to middle C 8th notes.
Bars 1-2 = D dim (D/F/Ab).

Violins I play D quarter note to E half note decrescendo (end of four-note short legato phrase), and then down to A up to C 8ths crescendo again. Repeat next bar. Muted violins II play p > on small octave Ab dotted half note (followed by a quarter rest) while VC play Great octave F dotted half note. Viole play small octave D half note to C quarter note (followed by a quarter rest). Repeat next bar.
Bar 3 = D min 7th (D/F/A/C). Now ¾ time.  
Violins I play Line 1 G quarter note to F dotted quarter note down to A 8th.  Violins II play A/C (c’) dotted half notes crescendo to (Bar 4 in C time) Ab small octave dotted half note (followed by a quarter rest).  VC/viole play D/A/F dotted half notes to (Bar 4) B/D dotted half notes.
Bar 4 = D dim.
Violins I play E quarter note to D half note down to A-C 8ths crescendo.
Bar 5 = D dim.
Violins I play D half note to E quarter down to A-C 8ths.  Violins II play Ab dotted half note, VC on F.  Viole play D quarter to C half note (followed by a quarter rest).
Bar 6 = D half-dim 7th (D/F/Ab/C).
Bar 7 = D min 7th.
Bar 8 = B dim 7th (B/D/F/Ab).
Bar 9 = A min/9.  Now ¾ time. [:34]
Bar 10 = A min/9 or possibly A min 9 (A/C/E/G/B) due to VC playing now on G dotted half note.
Bar 11 = D min 7th.
Bar 12 = D half-dim 7th.
Bar 13 = A min/9th.
Bar 14 = E half-dim 7th (E/G/Bb/D). [:48]
Violins I play tenderly Line 2 A dotted quarter note to G-A-Bb 8ths.  VC plays G half note.  After a quarter rest, violins II & viole play E/G/BB/D/E (e’’) half notes.
Bar 15 = D half-dim 7th.
Bar 16 = G dim 7th (G/Bb/Db/Fb).
Bar 17 = B min or B min/9 (B/D/F#/C#).
Bar 18 = D maj.
Bar 19 = G maj
Bar 20 = ??
Bar 21 = A min 9th.
Bar 22 = D half-dim 7th.
Bar 23 = ?? Perhaps B half-dim 7th
Bar 24 = D half-dim 7th. Largamente. [1:16]
Violins I play Line 3 C half note to B quarter note.  Violins II/viole play F/Ab/D/F (f’’) dotted half notes.  The harp plays Contra and Great octave Ab half notes but also two “6” septuplet 16th note ascending figures of small octave C-D_F-Ab-C-D to F-Ab-C-D-F-Ab (followed by a quarter rest).
Bar 25 = A min/9.
Bar 26 = D half-dim 7th.
Bars 27-28 = ??.
Bar 29 = E Dom 7 b 5th.  In end Bar 29, violins I play Line 2 E dotted half note held fermata and decrescendo.  After a quarter rest, violins II play Line 1 D/G# half notes held fermata.  After a quarter rest, VC/CB play Bb half notes.  SO E/G#/Bb/D tonality (unless I took down the notes incorrectly).

Bar 1 = N/A.
*Sords* violins I play *p* < on rising Line 1 quarter notes D-F-G.
Bar 2 = D min (D/F/A).
Violins I play A half note to G-F 8ths.  After a quarter rest, violins II play *pp* on Line 1 D/F half notes on the up-bow legato down to (Bar 3) Bb/D dotted half notes decrescendo, while VC/viole play D/A/D/A (a) half notes to (Bar 3) G/D/F) dotted half notes.

Bar 3 = G min 7th (G/BB/D/F).  Violins I play G-F-G quarter notes.
Bar 4 = ??.
Violins I play A quarter down to D dotted quarter (end phrase) and then A 8th.  After a quarter rest, violins II play A/D (d’) half notes on the up-bow to (Bar 5) A/F dotted half notes, while viole/celli play D/A/G to F/C/F/C notes.

Bars 5-7 = F maj (F/A/C).
Bar 8 = ??.
Bar 9 = D min.
Bar 10 = F maj.
Bars 11-12 = Eb maj (Eb/G/Bb).
Bar 13 = D min.
Bar 14 = G min 7th.
Bar 15 = D min.
Bar 16 = D half-dim 7th.
Bar 17 = N/A.
Bar 18 = D half-dim 7th.
Bars 19-20 = D min. End of this section.
Bar 21 = F maj. Allegretto and valse tempo (in 1). [:48]
Flutes play fortissimo (actually sounds less loudly) Lines 1 & 2 F dotted half notes to (Bar 22) Lines 2 & 3 D dotted half notes rinforzando.  After a quarter rest, clarinets play staccato 8th notes C/A up to F/C (repeat same bar).  After an 8th rest, the harp is arpeggio on Line 1 A-C-F-A-C (e’’’) 8ths.  The bass clarinet plays *mf* > on F half note tied to 8th.

Bar 22 = Bb maj.
Bar 23 = F maj.
Bar 24 = C Dom 7th (C/E/G/Bb).
Bar 25 = F maj.
Bar 26 = F maj 7th.
Bar 27 = Bb maj.
Bar 28 = C Dom 7th.
Bar 29 = Bb maj.
Bar 30 = F maj.
Bar 31 = C# dim 7th C# dim.
Bar 32 = D min.
Bars 33-34 = ??.
Bar 35 = C Dom 7th.  Rall
Bar 36 = Eb min or Eb min/9  Moderato (in 3). [1:06]
Violins I play \( pp \) < on Line 2 F half note to Eb down to Bb 8ths. After a quarter rest, violins II play Line 1 Gb/Bb half notes on the up-bow to (Bar 37) D/F# dotted half notes, while viole/VC play Eb/Bb/Gb to B/F#/B notes.

Bar 37 = B min or B min/9.
Bar 38 = D dim.
Bar 39 = A min/9.
Bar 40 = D half-dim 7\(^{th}\). Rall
Bar 41 = F maj 7\(^{th}\).
Bar 42 = ??.
Bar 43 = F maj. Allegretto (in 1). [1:23]

Violins I and oboe I play \( pp \) < Line 2 F dotted half note to (Bar 44) Line 3 D dotted half note to (Bar 45) C-Bb-A quarter notes to (Bar 46) G half note (end phrase) to Line 1 C quarter note. Viole and clarinet in Bar 43 play small octave F dotted half note up to (Bar 44) Bb to (Bar 45) middle C to (Bar 46) E, etc.

Bar 44 = Bb maj
Bar 45 = F maj.
Bar 46 = C Dom 7\(^{th}\).
Bar 47 = F maj.
Bar 48 = F maj 7\(^{th}\).
Bars 49-57 = ?? [I did not copy these bars. Sorry.]


Very nice cue, one of my favorites in this score.

Bar 1 = N/A.
  Actually a grace bar. Clarinet I plays \( p \) on middle C 8\(^{th}\) note.
Bar 2 = F maj (F/A/C).
  Clarinets play the delightfully mellow melody line on A/F (f’) quarter notes to Bb/G 8ths to C/A quarter notes to D/Bb 8ths. The bass clarinet plays \( p \) on C to D dotted quarter notes.
Bar 3 = A min (A/C/E).
  The clarinets continue on C/A to Bb/G to C/A 8ths figure (crossbeam connected) to Bb/G to A/F to middle C 8ths figure. The bass clarinet plays E dotted quarter note to F quarter note (followed by an 8\(^{th}\) rest).
Bar 4 = F maj. Repeat Bar 2. Except B. clar plays E to D dotted quarter notes.
Bar 5 = D min (D/F/A).
  Clarinets play C/A to Bb/G to C/B 8ths to A/F dotted quarter note. The bass clarinet plays C to D dotted quarter notes.
Bar 6 = D min 7\(^{th}\) (D/F/A/C) to I believe F maj.
  At the end of Bar 5, the oboe plays \( p dolce \) on Line 2 F 8\(^{th}\) to (Bar 6) E quarter note to D 8\(^{th}\) crescendo to C down to A up to Line 2 F 8ths. \( Sords \) violins II play \( pp \) < middle C/F/A dotted quarter notes to A/C/F dotted quarter notes, while VC/viole play D/A/D to F/C notes.
Bars 7-8 = D half-dim 7\(^{th}\) (D/F/Ab/C).
  The oboe plays Line 2 E dotted 8\(^{th}\) to F 16\(^{th}\) to D 8\(^{th}\) *delayed triplet) to Line 2 C dotted quarter note decrescendo. At the end of this bar, violins I play Line 2 F 8\(^{th}\) to (Bar 8) E quarter to D 8\(^{th}\) to C dotted quarter note. Etc.
Bars 9-11 = Bars 2-4.
Bar 12 = E maj to F maj.
   At the end of Bar 11, flutes play Lines 2 & 3 F 8ths to (Bar 12) E quarter
   notes to D 8ths, etc. Strings play E/B/G#/B/E/G# dotted quarter notes to F/C/A/C/F/A
   (a’) dotted quarter notes.
Bar 13 = B dim 7th to F maj.
Bar 14 = D half-dim 7th to F maj.
Bar 15 = G half-dim 7th (G/Bb/Db/F).
Bar 16 = ??.
Bar 17 = D half-dim 7th.
Bar 18 = D half-dim 7th.
Bars 19-21 = ??.
Bar 22 = Db Dom 7th (Db/F/Ab/Cb).
Bar 23 = N/A.
Bar 24 = E Dom 9th (E/G#/B/D/F#).

“Absence”  R10/2  ¾ time, 18 bars, :55. Track # 22.
Bar 1 = N/A.
   Sords violins I play p < on Line 1 rising quarter notes C-D-E.
Bar 2 = E min/9 (E/G/B/F#).
   Violins I play f > on F# rinforzando half note legato to E quarter note.
Violins II/viole play G/B dotted half notes, and VC/CB play E notes. I believe some celli
   play C quarter to B half note.
Bar 3 = N/A.
   The oboe now plays Line 2 C-D-E quarter notes solo.
Bar 4 = D half-dim 7th.
   The oboe plays E half note to D quarter note. Other woodwinds play F/Ab
dotted half notes, and so forth.
Bar 5 = N/A. Violins I soli on Line 1 Ab-Bb-Cb rising quarter notes.
Bar 6 = ??.
Bar 7 = N/A. English horn solo, Eb-F-G quarter notes.
Bar 8 = Bb Dom 7th (Bb/D/F/Ab).
Bar 9 = E min/9 [:25]
   Short ostinato pattern of strings. E/B/E/G/B/F# 8ths to quarter notes to
three 8ths.
Bar 10 = C maj.
   Same ostinato but on E/C/E/G/C/E (e’) notes.
Bar 11 = E min/9. C time. [:31] After a quarter rest, the solo oboe reappears G-
   A-B quarter notes.
Bar 12 = Ab maj. ¾ time. Oboe plays Line 3 D half note to C quarter note.
Bar 14 = C maj.
Bar 15 = Fb maj (Fb/Ab/Cb).
Bar 16 = E half-dim 7th. (E/B/Bb/D).
Bar 17 = ?? Perhaps E maj.
Bar 18 = C maj 7th (C/E/G/B).
Bar 1 = E min/9 (E/G/B/F#) to I believe C maj/9 (C/E/G/B/F#).
   Flutes play *mp* < on Line 1 F# quarter note tied to “3” triplet 8th to G-A triplet 8ths (repeat pattern same bar). The bass clarinet plays *pp* on E half note up to B dotted quarter note < > (followed by an 8th rest). After an 8th rest, clarinets and Fags play *pp* < > on B/E/G/B dotted quarter notes. After another 8th rest, they play E/G/C dotted quarter notes.
   Bar 2 = A min/9 (A/C/E/B) to E min/9.
   Bar 3 = A min/9 to F maj.
   Bar 4 = ?? to F maj.
   Bar 5 = D min 7 (D/F/A/C) to D min 9 (D/F/A/C/E).
   Bar 6 = E min 7th (E/G/B/D). *Largamente e sost.*
   Violins play fortissimo Line 3 F# dotted quarter note to E stand alone 8th to F#-G 8ths (crossbeam connected). Fags play G/B half notes after a quarter rest and bass clarinet plays E dotted half note. After a quarter rest, woodwinds and arpeggiando harp play forte on Line 1 D/E/G/B/D/E/G/B (b’’) half notes.
   Bar 7 = A min 7th (A/C/E/G).
   Bar 8 = A min/9.
   Bar 9 = D half-dim 7th or D half-dim 7/11 (D/F/Ab/C/G).
   Bar 10 = D min 9th
   Bar 11 = D half-dim 7th.
   Bars 12-13 = A min 9th (A/C/E/G/B).[:34]
   Bar 14 = D min 9th.
   Bar 15 = D half-dim 7th.
   Bar 16 = A min/9th.
   Bars 17-18 = E half-dim 7th or E half-dim 7/11th (E/G/Bb/D/A).
   Bar 19 = ??.
   Bar 20 = B min/9 (B/D/F#/C#).
   Bar 21 = D maj 7th (D/F#/A/C#).
   Bar 22 = G maj 7th (G/B/D/F#).
   Bar 23 = A min/9th.
   Bar 24 = B half-dim 7/11.[:48]
   Bar 25 = ??, B/D/F/Ab/C.
   Bar 26 = A min 9.
   Bar 27 = D half-dim 7/11.
   Bar 28 = N/A.

Bar 1 = Cb maj 7th (Cb/Eb/Gb/Bb).
   In the same pattern as “The Shadow,” violins play forte crescendo on Line 1 F dotted quarter note to Eb-F-G 8ths. The bass clarinet plays Cb dotted half note to (Bar 2) Db. After a quarter rest, clarinets/Fags/viola play Gb/Bb half notes while VC/CB play Eb.
   Bar 2 = Gb maj or Gb maj 7 (Gb/Bb/Db/F). English horn.
   Bar 3 = Fb maj 7th(Fb/Ab/Cb/Eb).
Bar 4 = ?? [unclear notes]
Bar 5 = D maj 7th (D/F#/A/C#).
Bar 6 = ??.
Bar 7 = C maj 7th.
Bar 8 = ??.
Bar 10 = A maj 7th (A/C#/E/G#).
Bar 11 = E maj 7th.
Bar 12 = F# min 7th (F#/A/C#/E).
Bar 13 = E maj 7th.
Bar 14 = F# min.
Bar 15 = ??
Bar 16 = C maj Clarinets.
Bar 17 = N/A. Violins I on Line 1 C/E whole notes held fermata.

75% of this cue is major seventh dominated.

“Farewell A” R11/3 Lento in ¾ time. 5 bars, :15. Track # 25.
Bar 1 = N/A.
  Muted violins I play rising quarter notes starting Line 2 Bb-D-Eb.
Bar 2 = Ab maj. C time.
  Violins I play Line 3 G quarter note to F dotted quarter to Eb 8ths.
Violins II divisi top staff play Ab/C (c'''') whole notes on the up-bow down to (Bar 3 in ¾ time) Line 2 Eb/G half notes. The bottom staff plays Ab/Eb to G/Bb.
  Bar 3 = Eb maj.
  Bar 4 = F min 7th (A/Ab/C/Eb).
  Bar 5 = ?? Perhaps Cb aug (Cb/Eb/G).

“Farewell B” ¾ time, 10 bars, :42.
Bar 1 = N/A. Sords violins I sul G play p starting small octave Bb-D-Eb quarter notes.
Bar 2 = Ab maj. C time.
Bar 3 = Eb maj.
Bar 4 = N/A.
Bar 5 = E half-dim 7th.
Bar 6 = F min/9 (F/Ab/C/G).
Bar 7 = D half-dim 7th.
Bars 8-9 = Db min 9th (Db/Fb/Ab/Cb/Eb). Unusual chord.
Bar 10 = A min or A min 7 (A/C/E/G).

Bar 1 = D maj 7 (D/F#/A/C#) to C# min (C#/E/G#).
  Strings play sff on Lines 2 * 3 C# dotted quarter notes to D-E 16ths (repeat same bar). Horns & woodwinds play an ostinato pattern sempre ff on D/F#/A/C# 8ths to quarters to 8ths (repeat same bar).
Bar 2 = E min 9th (E/G/B/D/F#) to D maj 7th.
Bar 3 = C# min to E min 9th.
Bar 4 = ?? to C maj 7th.
Bar 5 = C half-dim 7th (perhaps) to F# min/9.
Bar 6 = D min/9 (D/F/A/E) to D half-dim 7th.
Bars 7-8 = ??
Bar 9 = D min 9th.
Bar 10 = ??.
Bar 11 = F# min.[:22]

Horns are prominent playing middle C# rinforzando quarter note tied to triplet 8th to D-E triplet 8ths (repeat same bar). Violins are bowed trem on A/C# half notes to G/C half notes. VC/viole are bowed trem on F#/C/F# to E/C/E. Etc.

Bar 12 = ??.
Bar 13 = C# half-dim 7th.
Bars 14-17 = ??.
Bars 18-19 = A min/9.
Bar 20 = D min 9.
Bars 21-26 = ??.
Bar 27 = A min/9.
Bar 28 = A min 9th (A/C/E/G/B).
Bar 29 = F maj 7th.
Bar 30 = D half-dim 7th.
Bar 31 = A min/9.
Bar 32 = D half-dim 7/11 (D/F/Ab/C/G).
Bar 33 = D min 9th (D/F/A/C/E).
Bar 34 = D half-dim 7th.
Bars 35-37 = A min/9.
Bar 38 = N/A.

“Reunion” R13/1 Lento in ¾ time. Track # 27.
Grace bar = N/A. Clarinet p < on small octave B quarter note.
Bar 1 = C maj 7th (C/E/G/B).

Clarinet plays Line 1 B dotted quarter note to A-B-C 8ths. After a quarter rest, flutes play pp on Line 1 C/E half notes to (Bar 2) D half note, while Fags play G.B to F#/B. and bass clarinet C to B.

Bar 2 = B min*B/D/F#).
Bar 3 = A min (A/C/E).

Bar 5 = E min 9. Back to ¾ time.
Bar 6 = C maj (perhaps).
Bar 7 = ??.
Bar 8 = D half-dim 7th.
Bar 9 = D min 9.
Bar 10 = D half-dim 7.
Bars 11-12 = A min 9.
Bars 13 – rest of cue = [I did not copy]
“Delivery” R13/2 Lento in ¾ time. 36 bars, 1:45. Track # 28.
Grace bar = N/A.
The English horn plays middle C@ up to Line 1 C# 8ths.
Bar A = G# half-dim 7th (G#/B/D/F#).
E.H. plays B half note to F#/G# 8ths. After a quarter rest, flutes/clarinets play forte decrescendo on D/F# half notes, while Fags and bass clarinet play B/G#/B half notes.
Bars 1-2 = F# min Start of ostinato of strings.
Bar 3 = C# min.
Bar 4 = E min 7th (E/B/B/D).
Bar 5 = F# min.
Bar 6 = C# min (C#/E/G#).
Bar 7 = E min 7.
Bars 8-10 = ?? Db/F/Ab/C#
Bar 11 = C maj 7th.
Bar 12 = C half-dim 7th.
Bar 13 = C# half-dim 7th.
Bars 14-15 = C half-dim 7th. {27 for Bar 14} Ostinato ends.
Bars 16-17 = ??.
Bars 18-19 = N/A.
Bars 20-21 = B min (2/4 time in Bar 21)
Bar 22 = B half-dim 7th C time.
Bar 23 = B half-dim 7th 2/4 time.
Bar 24 = C maj 7 (C time).
Bar 25 = E min.
Bar 26 = C maj 7. 2/4 time.
Bar 27 = N/A.
Bar 28 = Eb maj.
Bar 29 = C half-dim 7
Bar 30 = D half-dim 7.
Bar 31 = F# min to C min.
Bar 32 = ??.
Bar 33 = F maj to E min to F maj.
Bar 34 = Eb maj to B min.
Bar 35 = F maj
Bar 36 = E maj.

“Wedding Party” Vivo (in I) in ¾ time. 48 bars, :52. This cue is located in track #29 titled “Coronation March/End Title” starting at :21. This cue was marked on the copyist notes as “9-18-64.”
Bar 1 = F maj.
Bar 2 = Bb maj.
Bar 3 = F maj.
Bar 4 = C Dom 7th (C/E/G/Bb).
Bar 5 = F maj.
Bars 6-15 = ?? [I did not copy]
Bars 16-20 = See Bars 1-5.
Bar 21 = F maj.
Bar 22 = Bb maj.
Bar 23 = C Dom 7th.
Bar 24 = Bb maj.
Bar 25 = F maj.
Bar 26 = ??
Bar 27 = D min
Bar 28 = F maj. Rall.
Bars 29 to end of cue = [I do not have]

“End Title”
This begins I believe at 1:07 when Chamberlain graces us again with his endearing song! Marked as “voice” in the bass clef, we have small octave E quarter note in the grace bar. Underneath is written “I’ll” S the words are “I’ll Bring you the gift of a ---” etc. In Bar 1, The Voice (Chamberlain!) sings Great octave A quarter note up to C to D quarter notes to (Bar 2) E half note (“gift”) to D-C 8ths. Flutes/clarinets play A/C/E (e’’) dotted half notes. Etc, etc. I did not bother to continue, although I did copy a fair portion of Chamberlain’s Main Title, but I do not care to go more into this rundown!
Completed Sunday, October 6, 2002 at 6:30 pm PDT. New Moon, Mercury now direct.

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Handsome Richard Chamberlain and beautiful Yvette Mimieux are struggling newlyweds who overcome poverty and interfering parents.

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