

# ENDLESS NIGHT

Music by Bernard Herrmann

## A Film Score Rundown by Bill Wrobel

The following is an abbreviated cue rundown analysis of Bernard Herrmann's score to the moody, psychological drama, *ENDLESS NIGHT*, based on Agatha Christie's novel. This 1972 motion picture once again pairs Hayley Mills (as "Ellie") and Hywel Bennett (as "Michael Rogers") who earlier starred in the 1968 film *Twisted Nerve* (also scored by Herrmann). It is still available on dvd from Anchor Bay, and I would highly recommend buying it, especially since the non-cable televised version is usually heavily cut. I researched the score many years ago at UCSB but I did not have time to work thoroughly on most cues. The cue sheets indicate that the music was 2,033 seconds in length (just under 34 minutes).

Note: My analysis here was meant to be one of two papers (including my 62-page paper on *THE BRIDE WORE BLACK*), I submitted to the proposed *L'Ecran Musical* table-book venture initiated by a gentleman in France. I discussed this in a few of my previous blogs. As explained by him, there were a few delays that included problems in getting material on time promised by other contributors. However, I have not heard word from him in several months, and several e-mail inquiries were not replied to in a timely manner. Therefore I can only surmise that the project was abandoned. And since I did not sign away my rights, I will provide this rundown (now expanded from the original 16-page abbreviated version) for easy access on the Internet. Enjoy!

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I [1M1] "Prelude" *Moderato* in 6/8 time, pages 1-10, 2 minutes duration (as marked on the written score). Other sources list the timing as 2:08 or 2:09 minutes. Dvd location: Chapter 1 starting at :10. Instrumentation: Oboe, english horn, 3 clarinets, 2 bass clarinets, 4 horns, timp., susp cymbal, harp, Moog (theremin color), 8 violin I, 6 violins II, 6 violas, 4 VC, 3 CB.

This wonderfully dramatic prelude portrays the crashing seascape of the opening credits. Violins/violas/celli play *ff* (fortissimo) rapidly ascending/descending 16<sup>th</sup> note figures, twelve 16th notes per bar (six rising and six falling). There are no contrary motion figures until Bar 39. This, along with the forte trill roll of the timp, characterizes the quick rolling surges of the nighttime waves seen on the screen (an almost "endless night" repetitive motion of the water).

All violins play ascending 16<sup>th</sup> notes starting on *rinforzando*-marked (> symbol over the note) small octave A 16<sup>th</sup> note up to Line 1 E-A-B-Line 2 C-E (all six notes are connected as a figure by two crossbeams) to the next figure of descending 16ths starting on *rinforzando*-marked Line 2 E down to C-Line 1 B-A-E-small octave A 16ths (connected by two crossbeams). Repeat in Bar 2. In Bar 3, the violins then play (after a 16<sup>th</sup> rest) Line 1 D-F-Ab-Line 2 C-D 16ths (D half-diminished 7<sup>th</sup>) to descending D-C-Ab-F-D 16ths (followed by a 16<sup>th</sup> rest). Repeat next bar. Repeat Bars 1-4 in Bars 5-8 (but there sounded *p* instead if *ff*). Back in Bar 1, after a 16<sup>th</sup> rest, violas play small octave E-

A-B-middle C-E 16ths to descending E-C-small octave B-A-E (followed by a 16<sup>th</sup> rest). Repeat in Bar 2. After a 16<sup>th</sup> rest in Bar 3, the violas then play small octave D-F-Ab-middle C-D 16ths to D-C-Ab-F-D 16ths (followed by a 16<sup>th</sup> rest), repeated next bar. Repeat Bars 1-4 in Bars 5-8. Back in Bar 1, VC play Great octave A up to small octave E-A-B-middle C-E 16ths to descending E-B-small octave B-A-E-Great octave A 16ths (repeated next bar). In Bar 3, the celli continue on Great octave F-small octave D-F-Ab-middle C-D 16ths to descending D-C-Ab-F-D-Great octave F 16ths (repeated in Bar 4). As for the other strings, repeat Bars 1-4 in Bars 5-8 but the volume is greatly reduced to *p* in the second set (unlike the *ff* in Bars 1-4). The CB (contra-basses) play in Bar 1 Great octave A dotted quarter note tied to 8<sup>th</sup> note (followed by a quarter rest), repeated next bar. In Bar 3, they then play Great octave F dotted quarter note tied to 8<sup>th</sup> note (repeated in Bar 4). Repeat Bars 1-4 in Bars 5-8.

The timp is trill rolled forte decrescendo (*f >*) on Great octave A dotted quarter note tied to 8<sup>th</sup> note (repeated next bars) and then on F notes in Bars 3-4 (see CB).

After a quarter and 16<sup>th</sup> rest in Bar 1, horns play *sff* small octave B/middle (Line 1) C/E (horns I-III on E) 16ths [written Line 1 F#/G/B] to same B/C/E rinforzando dotted quarter notes tied to (Bar 2) dotted half notes decrescendo hairpin. In the same pattern in Bars 3-4, they play on small octave Ab/C/D/ [written Eb/Gb/A] notes. Repeat Bars 1-4 in Bars 5-8 but now *mp*. After a quarter and 8<sup>th</sup> rest in Bar 1, bass clarinets play *sff* on small octave A/Line 1 E [written B/F#] dotted quarter notes tied to dotted half notes next bar. In the same pattern in Bars 3-4, they play on small octave F/Line 1 D [written G/E] notes. After a quarter and 8<sup>th</sup> rest in Bar 1, clarinets play small octave B/middle C/E [written Line 1 C#/D/F#] dotted quarter notes tied to dotted half notes decrescendo next bar. In the same pattern in Bars 3-4, they play on notes small octave F/Ab/Line 1 D [written G/Bb/E].

In Bar 9 (:24 dvd), violins I return in forte sound dynamic playing the same ascending to descending notes as in Bar 1 but now played an octave higher register (Line 1 A up to Line 2 E 16ths, and so forth). Violins II, however, remain playing the same registers as given in Bar 1. Repeat Bar 1 in Bars 10 thru 14. VC also play the same as in Bar 1, as also the viole. The timp beats *mf* the Great octave A dotted half note trill roll tied to dotted half note in Bar 10 decrescendo *pp*. Etc. In Bar 11, the moog synthesizer (played by Howard Blake) in \_ time sounds in theremin color (I believe Herrmann wrote *theremin colour*) Line 1 B half note legato mini-slur to A quarter note crescendo to (Bar 12) B half note to A quarter note once again to (Bar 13) Line 2 C half note to Line 1 B quarter note to (Bar 14) A dotted half note decrescendo. In Bar 15, the moog continues on Line 1 G half note to F quarter note (repeated next bar) to (Bar 17) Ab half note to G quarter note to (Bar 18) F dotted half note (followed by a quarter rest).

Skipping to Bar 39 (1:14), violins I are contrary motion to the other strings. They play *p* descending 16ths Line 2 E-C-Line 1 A-F-E-middle C (F maj 7<sup>th</sup> tonality or F/A/C/E) to the next figure of ascending 16ths middle C-E-F-A-Line 2 C-E. Violins II play contrary motion on middle C up to E-F-A-Line 2 C-E to descending 16ths E-C-Line 1 A-F-E-middle C. After a 16<sup>th</sup> rest, viole play ascending 16ths small octave C-F-A-middle C-E to descending 16ths E-C-small octave A-F-C (followed by a 16<sup>th</sup> rest). VC play (after a 16<sup>th</sup> rest) ascending 16ths Great octave F-small octave C-F-A-middle C to descending C-A-F-C-Great octave F 16ths (followed by a 16<sup>th</sup> rest). CB are silent. The moog sounds *p* Line 2 E half note to D quarter note. Clarinets play small octave

F/A/middle C dotted half notes tied to next bar, while bass clarinets play F/middle C notes, and horns on small octave F/A/middle C/E [written middle C/E/G/B] notes in that pattern. Etc.

Skipping to Bar 51 (1:34), violins I play *f* descending legato-slur 16ths Line 3 C#-Line 2 A-G-E-C#-Line 1 A# (connected as a figure by two crossbeams) to ascending 16ths G-A-Line 2 C#-E-G-Line 3 C# up to (Bar 52) descending 16ths E-C-Line 2 G-E-C-Line 1 B down to ascending 16ths Line 1 E-G-Line 2 C-E-G-Line 3 C 16ths. Repeat these two bars in Bars 53-54. Violins II play contrary motion 16<sup>th</sup> note figures (rising to falling (as also the violas and celli). So violins II play small octave A#-Line 1 C#-E-G-A#-Line 2 C# up to descending E-C#-Line 1 A#-G-E-C# to (Bar 52) ascending 16ths Line 1 C-E-G-Line 2 C-E-G to descending G-E-C-Line 1 G-E-C. Repeat next two bars. Violas in Bar 51 play forte ascending 16ths small octave E-G-A#-middle C#-E-G to descending G-E-C#-A#-G-E down to (Bar 52) ascending 16ths C-E-G-E-G-middle C back down to G-up to middle C up to E down to C-E-G. Repeat next two bars. VC in Bar 51 play ascending 16ths Great octave C-G-small octave E-G-A#-middle C# to descending 16ths C#-A#-G-A-Great octave G-C to (Bar 52) C up to G up to small octave E down to Great octave G up to small octave E up to G 16ths to E-G-Line 1 C down to G up to C up to E 16ths. Repeat these two bars in Bars 53-54.

The moog in Bar 51 plays *f* Line 1 F# quarter note to E half note decrescendo and tied to quarter note next bar (followed by a half rest) to (Bar 53) Line 2 F# quarter note to E half note tied to quarter note next bar. The oboe in Bar 51 plays forte Line 2 C# rinforzando quarter note to D half note decrescendo and tied to half note next bar (followed by a quarter rest). Clarinets play small octave E/G/A# dotted half notes to (Bar 52) E/G tied dotted half notes and also middle C half note. Bass clarinets play small octave G/middle C [written G/D] dotted half notes tied to half notes next bar. Stopped horns I-III play Line 1 F# [written Line 2 C#] quarter note down to D [written A] half note to (Bar 52) E [written B] half note (followed by a quarter rest). Horns II-IV play small octave A#/Line 1 C# dotted half notes to (Bar 52) G/C half notes. The timp is rolled *mf* > on small octave C dotted half note.

Skipping to Bar 59 (1:48), stopped horns are emphasized playing the “melody line” forte on small octave B [written Line 1 F#] half note to same B quarter note to (Bar 60) middle C [written G] stopped half note to same G stopped quarter note to (Bar 61) E [written B] half note to E quarter note to (Bar 62) same E stopped dotted half note. In Bar 61, the harp is pedal set in the key signature of E major (four sharps) playing ascending gliss *ff* starting on Contra-octave E 32<sup>nd</sup> note gliss line up to (Bar 62) Line 4 E 32<sup>nd</sup> note down to Contra-octave E 32<sup>nd</sup> note. The moog in Bar 59 plays Line 1 B dotted half note to (Bar 60) Line 2 C dotted half note up to (Bar 61) E dotted half note tied to dotted half note next bar. The C.A. (english horn) plays *f cresc* small octave B [written Line 1 F#] dotted half note to (Bar 60) middle C [written G] dotted half note to (Bar 61) E [written B] dotted half note tied to dotted half note next bar. Clarinets play small octave E/G/B [written F#/A/middle C#] dotted half notes to (Bar 60) D/F/Ab dotted half notes to (Bar 61) E/G#B dotted half notes tied to next bar. Bass clarinets play small octave B [written Line 1 C#] dotted half note to (Bar 60) small octave F dotted half note to (Bar 61) E/B dotted half notes tied to next bar. Violins I & II in Bar 59 play ascending 16ths small octave G-B-middle C-E-G-B (C maj 7<sup>th</sup> in effect) to descending 16ths B-G-E-C-small octave B-G. Viole play ascending 16ths forte on small octave E-G-B-middle C-E-G to

descending G-E-C-small octave B-G-E. VC play Great octave B up to small octave E-G-B-middle C-E to descending notes. CB play Great octave B dotted half note to (Bar 60) Great octave F dotted half note to (Bar 61) E dotted half note tied to next bar.

Starting in Bar 67 (2:01), the moog is now emphasized fortissimo playing Line 1 B half note to A# quarter note to portamento effect (it sounds to me) with the diagonal line (like a gliss line but more portamento) up to (Bar 68) Line 2 B half note to A# quarter note portamento line down to (Bar 69) Line 2 D half note to C# quarter note portamento line up to (Bar 70) Line 3 D half note to C# quarter note. The gliss commences the sliding process immediately, while the portamento seems to hold that quarter note value and then slide quickly to the next note.

After a quarter rest in Bar 67, the C.A. sounds *sff* on Line 1 E [written B] half note tied to dotted half note next bar. After a quarter rest, clarinets play A/B/middle C notes in that pattern, bass clarinets on small octave E/A, and *nat* horns on A/B/middle C/E [written E/F#/G/B] tied notes. Violins I play *ff* ascending 16ths small octave A-B-middle C-E-A-B to descending B-A-E-middle C-small octave B-A 16ths. Etc.

II [1M2] "The Opening" *Andante* in C time, page 11, 7 bars, :26. Dvd location: Start of Chapter 2. Instrumentation: Oboe, 3 clarinets, bass clarinet, C.B. clarinet, 4 muted horns, snare drum (without snares), harp, moog synthesizer, *sords* (muted) strings.

The violins play the deceptively idyllic country or pastorelle "Gypsy Acree" theme. Violins I play *pp* crescendo on the up-bow (*v* symbol above the note) Line 3 F# half note tied to 8<sup>th</sup> note to E to D down to Line 2 B 8<sup>th</sup> notes (all 8<sup>th</sup> notes are crossbeam connected) to (Bar 2) Line 3 F# half note tied to 8<sup>th</sup> note to E to D down to Line 2 Bb 8<sup>th</sup> notes. Violins II play the same but an octave lower register. After an 8<sup>th</sup> rest in Bar 1, the harp plays *p* < small octave E-G-B 8ths (crossbeam connected) up to Line 1 D quarter note let vibrate (followed by a quarter rest). Repeated in Bar 2 except now we hear the Bb 8<sup>th</sup> note instead of B 8<sup>th</sup>. After an 8<sup>th</sup> rest in Bar 1, viola splay *pp* < small octave E-G-G 8ths (crossbeam connected) to stand-alone Line 1 D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After an 8<sup>th</sup> rest in Bar 2, violas play E-G-Bb 8ths to D 8<sup>th</sup> followed by rests. The oboe plays *pp* < > (crescendo-decrescendo hairpins) Line 2 B whole note to (Bar 2) Bb dotted half note (decrescendo), followed by a quarter rest. Clarinets play Line 1 G/B/Line 2 G whole notes to (Bar 2) G/Bb/G dotted half notes. After an 8<sup>th</sup> rest, the harp plays *p* < small octave E up to G up to B 8ths (crossbeam connected) up to Line 1 D quarter note let vibrate extending curve line (followed by a quarter rest). Repeat next bar.

Soon (Bar 6) the music turns menacing with the Moog's rising glissando from Line 2 to Line 3 C# half notes *pp* < *ff* as you see the faceless woman (dead Ellie) on the hill. Clarinets in Bar 6 play Line 1 D/F tenuto half notes *mf* > to D/F tenuto half notes *f* >. Violins I play Line 2 C# dotted quarter note legato mini-slur crescendo to Line 1 B 8<sup>th</sup> back to C# dotted quarter note to B 8<sup>th</sup>. Violins II play this an octave lower register. After an 8<sup>th</sup> rest, violas play small octave F 8<sup>th</sup> crescendo up to Ab quarter note (followed by an 8<sup>th</sup> rest) down to D 8<sup>th</sup> up to F# quarter note. VC play this an octave lower register. In end Bar 7, *sords* horns play *sff* > whole notes (unclear in my notes but I believe small octave Ab/C/D??). After a quarter rest, VC/CB play *ff* Great octave F quarter note to E half note held fermata. After a quarter rest, all of the clarinet family play small octave F quarter

note to E [written F#] half note decrescendo and held fermata. The snare drum (*without snares*) sounds *sff* > a whole note held fermata (notated on the top space of the staff).  
End of cue.

III [1M2] "The Balcony" *Andante tranquillo* in 12/8 time, pages 12-13, :30. Dvd location: Chapter 3 starting at 2:38. Scene: Mike is driving a Greek tycoon and his wife in Milan to his villa where there are to meet the renowned avant-garde architect, Santonix. Mike parks the car, takes care of the luggage, and then proceeds to eat his bag lunch in an idyllic setting overlooking the sea.

This is a different version (variation) of the pastorale/idyllic theme (Gypsy Acre motif) utilizing triplet figures played first by the oboe, and then taken over by clarinet I in Bar 4. The solo oboe on Bar 1 plays *pp* < Line 2 B dotted half note tied to 8<sup>th</sup> note to A to G 8<sup>th</sup> notes (these three 8ths are connected by a crossbeam) to the next triplet figure decrescendo of F#-E-F#. All seven notes in this bar are played under the legato/phrase arc/umbrella/curve line. In Bar 2, the oboe continues on Line 1 A dotted half note tied to 8<sup>th</sup> note, and then G-F# 8ths to E-D#-E 8ths. In Bar 3 (*Rall.*), the oboe finishes the phrase on F# dotted quarter note to E-D#-E triplet 8ths, and then F# dotted quarter note to E-D-C triplet 8ths.

Back in Bar 1, after a "2" duplet value 8<sup>th</sup> rest, clarinet III plays a response figure *pp* < on small octave A [written B] "2" duplet value 8<sup>th</sup> note (the 8<sup>th</sup> rest and A 8<sup>th</sup> are bracketed) to the next "2" duplet of Line 1 E up to G [written F#-A] up to A normal value dotted quarter note tied to 8<sup>th</sup> note (followed by a quarter rest). Etc. Clarinet II plays Line 2 C [written D] dotted half note tied to dotted half note to (Bar 2) Line 1 B [written Line 2 C#] tied dotted half notes to (Bar 3) A# [written B#] tied notes. Clarinet I plays *pp* > Line 2 E [written F#] dotted half note tied to dotted half note to (Bar 2) D [written E] tied dotted half notes to (Bar 3) C# [written D#] tied notes.

In Bar 4 (*a tempo*), clarinet I takes over the melody line *pp* < > on Line 1 B [written Line 2 C#] dotted half note tied to 8<sup>th</sup> note to C-B 8ths to A-G-A 8ths. Clarinets II-III play *pp* Line 1 C/E [written D/F#] dotted half notes tied to dotted half notes. After a "2" duplet value 8<sup>th</sup> rest, bass clarinet I plays the response figure of (see clarinet III line in Bar 1).

Skipping to Bar 11 (3:08 dvd), *sords* violins I play *p* > small octave Bb/Line 1 D dotted half notes tied to dotted quarter notes (followed by a quarter and 8<sup>th</sup> rest), while violins II play that pattern on small octave G/Line 1 D notes, viole on small octave C/E notes, VC on Great octave C/G notes, and CB on small octave C notes. After a quarter and 8<sup>th</sup> rest, clarinet I plays *p* Line 1 E-D-E [written F#-E-F#] triplet 8ths to "2" duplet value 8<sup>th</sup> notes D up to F down to D dotted quarter note. After a quarter and 8<sup>th</sup> rest, clarinet II plays middle C-Bb-C triplet 8ths to Bb-C duplet value 8ths to Bb dotted quarter note. Clarinet III plays as clarinet I but an octave lower register. Etc.

IV [2M1] "Gypsy Acre" *Andante tranquillo* in 12/8 time, pages 14-15. Dvd location: Chapter 4 starting at :45. Scene: At the villa, Mike tells Santonix about Gypsies Acre (as spelled on the For Sale sign) that holds a terrific country view by the sea a few miles away, holding a Victorian gothic house that was partially burned down.

Logically we hear the Gypsy Acre idyllic theme played by the high violins *p* < on Line 3 B [written Line 2 B with the *8va* ottava extending symbol above the notes] dotted

half note tied to 8<sup>th</sup> note to A-G 8ths to F#-E-F# 8ths. In Bar 4, this is replayed an octave lower register (*loco*). Viole (treble clef) in Bar 1 play *p* > Line 2 C/E dotted half notes tied to dotted half notes, while VC (in the "k" tenor clef) play Line 1 C/E tied dotted half notes. The C.A., clarinet III, and horn I play the response figures. After an 8<sup>th</sup> rest, the english horn (C.A.) and horn I play *p* < > small octave A [written Line 1 E] stand-alone 8<sup>th</sup> note up to Line 1 E [written B] up to G [written Line 2 D] 8ths (crossbeam connected) to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Clarinet III, after an initial 8<sup>th</sup> rest, plays the same contrapuntal or counter-melody figure of small octave A [written B] stand-alone 8<sup>th</sup> to EOG [written F#-A] 8ths to A quarter note tied to 8<sup>th</sup>. Bass clarinets and clarinets I-II play *p* > Line 2 C/E [written D/F#] dotted half notes tied to dotted half notes. Etc.

V [2M2] "Flashback" C time, :20. Dvd location: Chapter 4 starting at 2:00. Perhaps it should've been titled "Flashback I" since the same cue title is used much later on in the score (but as far different music). Scene: Michael has a flashback to his very early childhood sitting on his highchair in the kitchen, listening to Mom and Dad arguing.

Pizzicato 8<sup>th</sup> notes on *sords* violins and viole and featured here. Violins I pluck *mp* Line 2 E up to B 8<sup>th</sup> notes (crossbeam connected) down to C down to Line 1 B (crossbeam connected), repeating these two figures in the second half of this bar. In Bar 2, violins I continue on Line 2 D up to A 8ths down to Cb down to Bb 8ths (repeat the figures) to (Bar 3) Line 2 E up to B 8ths to D up to A 8ths (repeated same bar). Repeat Bar 3 in Bar 4. Violins II pluck these notes in reverse order starting on Line 2 C to Line 1 B 8ths to E up to B 8ths (these two figures repeated in the 2<sup>nd</sup> half of this bar) to (Bar 2) Cb-Bb 8ths up to D up to A 8ths (repeated figures in this bar) to (Bar 3) C-B-B-Bb 8ths (crossbeam connected) to C-B-B-Bb 8ths (repeated next bar). Violas pluck small octave B up to Line 1 B 8ths (played 4 X) to (Bar 2) Bb up to Line 1 Bb 8ths played four times to (Bar 3) small octave B up to B 8ths to Bb –up to Line 1 Bb 8ths back to B-B to Bb-Bb 8ths (Bar 3 repeated in Bar 4). VC pluck pizzicato *mp* (*vibrato*) Line 1 B-B-B-B quarter notes to (Bar 2) Bb-Bb-Bb-Bb quarter notes to (Bar 3) B-Bb-B-Bb quarter notes.

VI [2M3] "The Pictures" *Allegro* in C time. Dvd location: Chapter 5 starting at :53. Scene: During a five-day driving tour of an American couple in Rome, Mike wanders off to an art gallery. Mysterious, overly accentuated footsteps come up from behind him...In retrospect, this is the genesis of an evil plan devised by Greta.

With the emphasis on the four-stroke ruffs (in this case, three 32nd notes preceding an accented 8th note) of the snare drum < *sf*, the agitated beginning of this cue lasts only three bars. The snare drum sounds this four-note figure (followed by an 8<sup>th</sup> and quarter rest) followed by another such ruff and rest marks, repeated in Bar 2, to (Bar 3) another such ruff followed by 8<sup>th</sup>/quarter/half rest marks. After a quarter rest in Bar 1, clarinets play the A-flat minor dotted half note chord (small octave Ab/middle Cb/Eb). After a half and quarter rest, bass clarinets play *sf* > small octave Ab/middle Cb quarter notes tied to half notes next bar (followed by a half rest). Horns play *fff* middle C/E [written G/B] *rinforzando* 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest) down to small octave C/E *rinforzando* 8ths (followed by an 8<sup>th</sup> and quarter rest). After a half and quarter rest, violas are bowed tremolo *fff* > on small octave Eb quarter note tied to whole note next bar. In Bar 2, VC pluck Great octave F/A 8ths (followed by an 8<sup>th</sup> rest) to (now

*arco*) E/G# rinforzando dotted half notes. CB pluck small octave D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C# *arco* rinforzando dotted half note. After a half rest in Bar 2, violins I pluck Line 2 E/B 8ths (followed by an 8<sup>th</sup> rest) to Eb/Bb bowed trem quarter notes to (Bar 3) Eb/Bb bowed trem half notes (followed by a half rest). After a half rest, violins II pluck Line 2 G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Gb bowed trem quarter note to (Bar 3) Gb bowed trem half note. In Bar 3, clarinets return to play *sff* > Line 1 E/G/B 8ths (followed by an 8<sup>th</sup> rest) to Eb/Gb/Bb [written F/Ab/Line 2 C] dotted half notes.

In Bar 4 (*meno*) at the 1:00 point of the dvd, the musical mood changes as we see Mike now in the art gallery. The harp is highlighted playing ascending to descending legato and arpeggio 8<sup>th</sup> note figures in this rather quiet and peaceful setting. We find Great octave Eb up to Bb to small octave Cb up to Eb 8ths (crossbeam connected) up to Gb-Bb-middle Cb-Eb 8ths (crossbeam connected) up to (top staff) descending 8<sup>th</sup> notes F-Eb-Cb-small octave Ab 8ths down to (bottom staff) F-Eb-Cb-Great octave Ab 8<sup>th</sup> notes. All 8<sup>th</sup> notes in Bars 4-5 are played under the legato/phrase umbrella. In Bar 6, the harp repeats this pattern on Great octave D-Ab-small octave D-F# 8ths up to Ab-Bb-Line 1 D-F# 8ths to (Bar 7) descending 8<sup>th</sup> notes Ab-F#-D-small octave Bb to Ab-F#-D-Great octave Bb.

Back in Bar 4, violins I play *pp* Line 2 Eb/Bb whole notes tied to whole notes next bar, and then (in Bar 6) D/Bb whole notes tied to whole notes next bar. Violins II play Line 2 Cb/Gb whole notes tied to whole notes in Bar 5, and then Line 1 Ab/Line 2 Gb whole notes in Bar 6 tied to whole notes next bar. Violas in Bar 4 play Line 2 Gb/Bb whole notes tied to next bar, and then small octave Bb/Line 1 Gb tied whole notes in Bars 6-7. VC play Line 1 Cb/Eb tied whole notes in Bars 4-5, and then small octave Ab/Line 1 D tied whole notes in Bars 6-7.

In Bar 8 (1:13 dvd), muted CB play *pp* Great octave Bb whole note tied to whole note next bar. Clarinets in *sub tone* play *ppp* small octave D/F/Ab whole notes tied to next bar, while *sub tone* bass clarinets play small octave F/Bb [written G/middle C] tied whole notes. After a half rest, the moog introduces itself in this cue to play *ppp* (*shadow colour*) Line 1 Bb quarter note to Line 2 Cb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 9) Bb quarter note to Cb 8<sup>th</sup> (8<sup>th</sup> rest following) to Bb quarter note to Cb 8<sup>th</sup> (8<sup>th</sup> rest following).

In Bar 10, *sords* horns play middle Cb/Eb/Gb/Bb [written Gb/Bb/Line 2 Db/F] whole notes *pp* < tied to whole notes decrescendo next bar. This is the Cb maj 7<sup>th</sup> tonality. In Bar 12, the horns then play small octave Ab/Bb/D/Gb [written Eb/F/A/Line 2 Db] whole notes tied to next bar. The harp returns in Bar 10 to play ascending 8ths to (Bar 11) descending 8ths once again. Specifically, the harp plays Contra-octave Gb up to Great octave Db to Eb to Gb 8ths (crossbeam connected) to Bb-small octave Db-Eb-Gb 8ths up to (top staff in Bar 11) descending 8<sup>th</sup> Line 2 F-Eb-Cb-Line 1 Ab (crossbeam connected) to F-Eb-Cb-small octave Ab 8ths. In Bar 12, the harp plays ascending 8ths small octave D-Ab-Line 1 D-F# to Ab-Bb-Line 2 D-F# up to (Bar 13) descending 8ths Ab-F#-D-Line 1 Bb to Ab-F#-D-small octave Bb 8ths. In Bar 19, horns play Cb/Eb/Gb/Bb whole notes *pp* < to (Bar 20) Ab/Line 1 D/F#/Bb whole notes decrescendo.

In Bar 21 (2:00 dvd), we cut to the scene at the Gemeente Theater that just showed Verdi's *La Forza Del Destino*. Herrmann plays a snippet of this music. After a dotted 8<sup>th</sup> rest in 3/8 time, violins, violas, and celli play forte small octave Bb-middle C-Db legato 16ths to (Bar 22) middle C rinforzando dotted 8<sup>th</sup> to Bb-C-Db 16ths, and so forth. After a dotted 8<sup>th</sup> in Bar 23, clarinets play *p* small octave A-B-middle C [written B-

C#-D] 16ths to (Bar 24) small octave B *rinforzando* dotted 8<sup>th</sup> back to A-B-C 32<sup>nd</sup> notes, and so forth. Bass clarinets in Bar 24 play small octave C [written C#] dotted 8ths (followed by an 8<sup>th</sup> and quarter rest). Etc.

VII [2M4] "Ellie" *Andante* in 9/8 time, 1:13. Dvd location: Chapter 6 starting at :50.

The pastorage/idyllic theme is again played here by clarinet I. In Bar 3 in 12/8 time, for instance, clarinet I plays Line 1 F dotted quarter note to Eb-D-Eb 8ths back to F dotted quarter note to Eb-Db-Cb 8ths (then silent until Bar 11). Clarinets II-III play small octave A/middle C dotted half notes to Ab/Cb dotted half notes. After an 8<sup>th</sup> rest, bass clarinet I plays "2" duplet value 8<sup>th</sup> rest to duplet value small octave A 8<sup>th</sup> up to Line 1 Eb quarter note to another such pattern. Then in Bar 4 (1:02), the muted horns sound an E half-diminished 7<sup>th</sup> (small octave E/G/Bb/Line 1D) dotted half note chord *pp* > (followed by a quarter rest). VC play Great octave C/G dotted half notes (followed by a quarter rest) while CB play small octave C dotted half note. After an 8<sup>th</sup> rest, *sords* violins I play Line 1 E stand-alone 8<sup>th</sup> note to D to E 8ths (crossbeam connected) to another D-E pairing of 8ths to D quarter note. After an 8<sup>th</sup> rest, violins II play middle C stand-alone 8<sup>th</sup> to Bb-C 8ths played twice to Bb quarter note. After an 8<sup>th</sup> rest, violas play small octave E stand-alone 8<sup>th</sup> to G down to E 8ths played twice to G quarter note.

Starting in Bar 11 (1:33 dvd), *Allegretto* in \_ time, the Ellie theme is heard as Michael focuses his camera on her suddenly appearing, dancing on the scenic hill by herself. The *solo* oboe plays *pp* < the Ellie melody line on Line 2 B half note to A quarter note (repeated next bar) to (Bar 13) Line 3 C half note to Line 2 B quarter note decrescendo to (Bar 14) A dotted half note (these seven notes are played under the legato/phrase umbrella). Clarinet I plays *pp* > small octave A [written B] dotted half note tied to next two bars. The harp plays *p* small octave A dotted half note let vibrate (repeated next three bars). VC play small octave A half note (followed by a quarter rest), repeated next three bars. After a quarter rest, violins I play *p* < Line 2 C/E half notes (repeated next three bars) while violins II play Line 1 B/Line 2 E half notes on the up-bow in that pattern, and violas on Line 1 E/A half notes. The combined tonality is the A min/9<sup>th</sup> (A/C/E/B), quite a familiar and strongly used tonality employed by Herrmann for love/romance/emotional warmth scenes.

In Bar 15, the phrase repeats on the F min/9<sup>th</sup> (F/Ab/C/G) tonality. The oboe continues the melody on Line 2 G half note to F quarter note (repeated next bar) to (Bar 17) Ab half note to G quarter note to (Bar 18) F dotted half note. Clarinet I plays small octave F [written G] dotted half note tied to next two bars decrescendo. The harp sounds small octave F dotted half note (repeated next three bars). VC play on the up-bow small octave F half note (followed by a quarter rest), repeated next three bars. After a quarter rest, viole play I believe middle C/F half notes in that pattern, violins II on G/Line 2 C half notes, and violins I on Ab/Line 2 C half notes.

In Bar 19, the oboe continues the Ellie theme on Line 2 F half note down to D quarter note (repeated next bar) to (Bar 21) G half note to E quarter note to (Bar 22) D dotted half note. Clarinet I plays small octave B [written Line 1 C#] dotted half note tied to next two bars. The harp plays small octave B dotted half note let vibrate (repeated next three bars). After a quarter rest, violins I play Line 1 F/Ab half notes on the up-bow (repeated next three bars), while violins II play this pattern on D/E half notes, and viole

on small octave F/Ab half notes. VC play small octave B half notes crescendo (followed by a quarter rest), repeated next three bars. The overall tonality is the B dim 7<sup>th</sup> (B/D/F/Ab).

The oboe in Bar 23 now enters the fourth and final phrase of this Ellie theme on Line 2 D half note to C quarter note (repeated next bar) to (Bar 25) Eb half note to D quarter note to (Bar 26) C dotted half note. The clarinet plays small octave Eb dotted half note tied to dotted half notes next two bars. The harp sounds small octave Eb dotted half note (repeated next three bars). After a quarter rest, violins I play Line 1 F/G half notes on the up-bow (repeated next three bars). After a quarter rest, violins II play Eb/A half notes (repeated thru Bar 26). After a quarter rest, violas play middle C/Eb half notes (repeated next three bars). VC play small octave Eb half note on the up-bow followed by a quarter rest (repeated thru Bar 26).

In Bar 27 (1:54), the harp sounds *mf* Line 2 F dotted half note let vibrate (repeated next bar). After a quarter rest, violins I play *p* < Line 1 B-Line 2 C-E-G legato 16ths up to Line 3 C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated next bar. After a quarter, violins II play contrary motion (descending) 16ths Line 1 B-G-E-C to small octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), repeated next bar. In Bar 29, the harp (bottom staff) plays small octave A dotted half note but (after an initial quarter rest) the top staff harp responds *mf* on middle C/E/G/B/Line 2 C/E/G/B quarter notes played twice. Repeat next bar.

Etc.

VIII [3M1] "Encounter" *Andante* in C time, pages 21-23, 1:32. Dvd location: Chapter 6 starting at 3:38. Scene: Michael describes his dream house to Ellie. This music is recycled from Herrmann's "King of Schnorrers" written in 1968; specifically, Song #7 "O Come Beloved." Beautiful, enchanting music played here by muted violins, supported by the clarinets and bass clarinets.

After a half and 8<sup>th</sup> rest in Bar 1, *sords* violins I & II play *pp espr* < small octave B stand-alone 8<sup>th</sup> note to "3" triplet value ascending 8<sup>th</sup> notes middle C-E-G up to (Bar 2) B half note tied to 8<sup>th</sup> note to Line 2 D-C-Line 1 B 8ths to (Bar 3) A-B-G "3" triplet value 8ths decrescendo to A half note down to ascending "3" triplet 8<sup>th</sup> notes D-E-G. In Bar 4, they continue on A half note tied to 8<sup>th</sup> note to B 8<sup>th</sup> note to "3" triplet value descending 8ths A-G-F# to (Bar 5) F#-G 8ths down to E quarter note tied to 8<sup>th</sup> to D 8<sup>th</sup> to "3" triplet value ascending 8<sup>th</sup> notes E-G-Bb. In Bar 6, violins continue on Line 2 E quarter note tied to 8<sup>th</sup> note up to G 8<sup>th</sup> (crossbeam connected 8ths) to next figure of F#0E-D-E 8ths (crossbeam connected) down to (Bar 7) Line 1 B legato to C 16ths to D 8<sup>th</sup> figure tied to quarter note and tied to 8<sup>th</sup> to E-C-C 8ths. In Bar 6, *sords* violas play *p* < Line 1 F/Ab to E/G up to G/B back to E/F quarter notes to (Bar 7) D/F whole notes. VC (top line) play small octave Ab-Bb-B-Bb quarter notes to (Bar 7) A-legato to Ab to A legato to Ab quarter notes. VC bottom line play small octave D whole note (repeated next bar).

After an 8<sup>th</sup> rest in Bar 2, clarinets play *p* small octave B/middle C/E [written C#/D/F#] tenuto 8ths to B/C/E tenuto dotted half notes to (Bar 3) A/C/E dotted quarter notes to two such tenuto 8ths (followed by an 8<sup>th</sup> and quarter rest). After an 8<sup>th</sup> rest in Bar 2, the bass clarinets play Line 1 E/G [written F#/A] tenuto 8ths to tenuto dotted half notes to (Bar 3) small octave A/Line 1 F# dotted quarter notes to two tenuto 8ths (followed by an 8<sup>th</sup> and quarter rest). Combined we hear in Bar 2 the C maj 7<sup>th</sup> (C/E/G/B) and then, in Bar 3, the F# half-dim 7<sup>th</sup> (F#/A/C/E). After an 8<sup>th</sup> rest in Bar 4, clarinets

play *p* small octave F#/C/E 8ths to dotted half notes, while bass clarinets play small octave D 8<sup>th</sup> to D dotted half note. In Bar 5, clarinet I plays Line 1 D [written E] quarter note legato and decrescendo to E [written F#] half note (followed by a quarter rest), while clarinet II plays small octave B-Bb-B legato quarter notes (followed by a quarter rest). Clarinet III plays Bb dotted half note. Bass clarinet I plays Line 1 D-E-D legato quarter notes decrescendo (followed by a quarter rest), while bass clarinet plays small octave G dotted half note (followed by a quarter rest). In Bar 6 (3:57 dvd, Chapter 6), clarinet I plays Line 1 Ab [written Bb] quarter note to G [written A] quarter note tied to quarter note down to E [written F#] quarter note to (Bar 7) D [written E] whole note. Clarinet II plays Line 1 G down to E up to B down to G quarter note to (Bar 7) F whole note. Clarinet III plays small octave Ab-Bb-B-Bb quarter notes. Bass clarinet I plays Line 1 D whole note tied to whole note next bar.  
Etc.

IX [3M2] [Mrs. Townsend] *Largo* in 5/4 time, pages 24-26, 1:52. Dvd location: Chapter 7 starting at :52. Scene: Mike and Ellie encounter the witch-like Mrs. Townsend in the Gypsies Acre lot. Herrmann wrote moody, atmospheric music for this scene. Curiously, this cue is untitled, although virtually the same music is played later in cue XXX, "The Return." One can logically title this cue "Miss Townsend" since it revolves around Michael & Ellie's strange encounter with her.

Three clarinets play *pp* > small octave Bb [written middle/Line 1 C] whole note (followed by a quarter rest) to (Bar 2) small octave E [written F#] whole note decrescendo (followed by a quarter rest). Repeat Bars 1-2 in Bars 3-4. The bass clarinet and C.B. clarinet play exactly the same. After a quarter rest in Bar 1, the moog sounds *p* < > small octave D up to Ab to Gb legato quarter notes (repeat next three bars).

In Bar 5, the bass clarinet and C.B. clarinet play *pp* < small octave Bb dotted half note to (Bar 6) E whole note decrescendo (followed by a quarter rest). Curious: I would think in 5/4 time that the notation should be a whole note tied to quarter note in Bar 5 to denote a full bar sound, *not* a dotted half note (that would normally suggest a 6/4 time). After a quarter rest, clarinets play small octave E/G/Line 1 D half notes legato mini-slur to Eb/Gb/Db half notes (repeated in Bar 6).

In Bar 7 (1:23 dvd), the moog plays *p* < Great octave F dotted half note to E quarter note (followed by a quarter rest), repeated next bar. The snare drum sounds a dotted half note trem (notated on the top space of the staff) to a staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest), repeated next bar. *Sords* horns play (after an initial quarter rest) *pp* < > small octave Ab/middle Cb/Eb half notes to G/C/E half notes (repeated next bar).

In Bar 9 (1:32), *sords* violins and violas play *pp* (*ponticello*) small octave Bb whole note bowed trem (followed by a quarter rest). VC are bowed trem on Great octave Bb whole note, while CB is non-trem on Great octave BB whole note. After a quarter rest, the moog plays < > small octave F# to Eb quarter notes to F half note (repeated next bar). In Bar 10, the strings are silent but the clarinets, bass clarinet, and C.B. clarinet play *pp* small octave E [written F#] whole note (followed by a quarter rest).

In Bar 19 (2:23), Michael mutters "Nut case!" as the weird lady walks away. Horns play *pp* > middle C/Eb/Gb/Bb [written G/Bb/Line 2 Db/F] whole notes (followed by a quarter rest). This of course is the C half-diminished 7<sup>th</sup>. In Bar 20, the horns then play C/E/G/B [written G/B/D/F#] whole notes (followed by a quarter rest). This is the C

maj 7<sup>th</sup> tonality. After a quarter rest in Bar 19, violins I play *pp* < > on the up-bow Line 3 D to Db half notes (repeated next bar), while violins II play Line 2 G to Gb half notes, and violas play Line 1 E to Eb half notes. In Bar 21, clarinets play small octave Eb/Gb/Bb [written F/Ab/middle C] whole notes (followed by a quarter rest), while the bass clarinet plays middle Cb whole note, and the C.B. clarinet plays small octave Bb whole note. After a quarter rest, violins I play Line 3 E to Eb half notes, violins II play Line 2 B to Bb half notes, and violas play Line 2 G to Gb half notes. Etc.

X [3M3] "Duo" *Andante* in C time, pages 27-29, 1:14. Dvd location: Chapter 8 starting at 2:41. Scene: After lunch together, they kiss and arrange another meeting at Gipsys Acre. This is a reprise of "The Encounter" cue, but *senza sords*, an octave higher, and more developed instrumentally. Violins & violas play the melody line, while the harp plays the ascending triplet-dominated secondary accompaniment.

After a half and 8<sup>th</sup> rest, the violins play *mf* Line 1 B (small octave B for the violas) stand-alone 8<sup>th</sup> to "3" triplet value ascending 8<sup>th</sup> notes Line 2 C-E-G (Line 1 C-E-G for the violas) to (Bar 2) B half note tied to 8<sup>th</sup> note to D-C-B 8ths to (Bar 3) "3" triplet 8ths to A half note decrescendo, and then down to "3" triplet value ascending 8<sup>th</sup> notes D-E-G to (Bar 4) A half note tied to 8<sup>th</sup> note to B 8<sup>th</sup> to "3" triplet value 8ths A-G-F# to (Bar 6) F#-G 8ths down to E quarter note tied to 8<sup>th</sup> note to D 8<sup>th</sup> to "3" triplet value ascending 8ths E-G-Bb, and so forth. Violas play the violins line but an octave lower register. VC in Bar 2 play *p* < ascending "3" triplet value 8ths Great octave A-small octave C-E to G-B-Line 1 C to stand-alone E 8ths (followed by an 8<sup>th</sup> and quarter rest). This is actually *col* bottom staff harp, so follow that harp delineation for celli in Bars 3 & 4. CB in Bar 2 play *p* > Great octave A half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest), repeated next bar. In Bar 4, CB play small octave D half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest).

In Bar 2, clarinets play forte small octave B/middle C/E [written C#/D/F#] whole notes to (Bar 3) A/C/E dotted half notes (followed by a quarter rest). In Bar 4, clarinet I plays E whole note crescendo to (Bar 5) D quarter note to E half note decrescendo (followed by a quarter rest). Clarinet II plays Middle C whole note to (Bar 5) B-Bb-B quarter notes (followed by a quarter rest). Clarinet III plays small octave A whole note to (Bar 5) G dotted half note. Bass clarinets play Line 1 E/G whole notes to (Bar 3) A/F# dotted half notes (followed by a quarter rest). In Bar 4, the bass clarinets play small octave D/A half notes up to A/Line 1 E half notes. In Bar 5, bass clarinet plays D-E-D legato quarter notes decrescendo (followed by a quarter rest) while bass clarinet II plays small octave G dotted half note (followed by a quarter rest).

The harp in Bar 2 plays *mf* "3" triplet value ascending 8<sup>th</sup> notes Great octave and small octave A to small octave and Line 1 C to E to next figure of G-B-C triplet 8ths to Lines 1 & 2 E stand-alone 8ths (followed by an 8<sup>th</sup> and quarter rest). In Bar 3, the harp then plays Great octave and small octave A up to small octave E to F# "3" triplet value 8ths up to A-Line 1 C-E 8ths up to F# normal value 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). In Bar 4, the harp plays D up to A up to small octave and Line 1 C 8ths to next triplet figure of E-F#-A up to Lines 1 & 2 C stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). The harp is silent next bar.

In Bar 6, horns I-II-IV play small octave Ab/Line 1 F/Ab [written Eb/Line 2 C/Eb] quarter notes legato to Bb/E/G quarter notes to B/G/B quarter notes legato to

Bb/E/G quarter notes. Bass clarinets play *pp* Line 1 D [written E] whole note tied to next bar. Etc.

XI [4M1] "The Cats" *Moderato* in C time, pages 30-32, 1:10. Dvd location: Chapter 9 starting at :16. Scene: Mike is forlorn waiting for Ellie.

*Senza sords* horns I-II (top staff) play *f* > small octave Ab/middle C [written Line 1 Eb/G] dotted 8ths to Bb/D 16ths to Bb/D dotted half notes. After a half and quarter rest, *sords* horns III-IV (bottom staff) play *mf* > Line 1 E/G [written B/Line 2 D] dotted 8ths to F/Ab 16ths to (Bar 2) F/Ab half notes (followed by a quarter rest) to E/G quarter notes *pp* to (Bar 3) F/Ab whole notes tied to quarter notes next bar. After a quarter rest in Bar 2, horns I-II play small octave Ab/middle C quarter notes to Bb/D half notes (silent next bar). Clarinets in Bar 1 play *f* > small octave D/F/Ab whole notes tied to whole notes next bar, while bass clarinets play F/Bb tied whole notes.

*Sords* violins I-II in Bar 3 play Line 3 F/Ab half notes on the up-bow down to Line 2 Bb/Line 3 D half notes to (Bar 4) Ab/Line 3 C half notes to E/G half notes. Also in Bar 4, the horns I-II are stopped on F/Ab [written Line 2 C/Eb] whole notes tied to quarter notes next bar (followed by rests). In Bar 5, violins continue the descent of half notes on Line 2 F/Ab to Line 1 Bb/D to (Bar 6) Ab/Line 2 C to E/G half notes. In Bar 5, horns III-IV play *pp* > F/Ab whole notes tied to quarter notes next bar (followed by rests). In Bar 6, horns I-II play stopped whole notes F/Ab tied to quarter notes next bar. In Bar 7, clarinets I-II now take over the pattern just finished by the violins, playing *pp* < Line 1 F/Ab [written G/Bb] half notes down to small octave Bb/Line 1 D half notes to (Bar 8) Ab/middle C to small octave E/G half notes. By Bar 11, the bass drum is trill rolled forte decrescendo on a whole note (notated on the bottom space of the staff). Bass clarinets play small octave F/Ab [written G/Bb] whole notes *sff* tied to next bar, while CB sound *sff* on Great octave Ab tied whole notes. In Bar 13 in 12/8 time, the violins start to play *p* < the melody line on Line 2 Bb dotted half note tied to quarter notes, and so forth.

XII [4M2] "The Newspaper" *Allegretto* in 12/8 time, pages 33-34. Dvd location: Chapter 9 starting at 2:07. Scene: Ellie is running along the embankment next to the Festival Hall looking for awaiting Michael. This is a bouncy variation of the Ellie theme.

The oboe plays *p* < > Line 2 B quarter note to A 8<sup>th</sup> to B quarter note to A 8<sup>th</sup> up to Line 3 C quarter note to B 8<sup>th</sup> to A dotted quarter note. In Bar 2, clarinet I takes over the phrase pattern on Line 2 A [written B] quarter note to G [written A] 8<sup>th</sup> to A quarter note to G 8<sup>th</sup> to Bb quarter note to A 8<sup>th</sup> to G dotted quarter note. Back in Bar 1, clarinet II plays *pp* staccato 8<sup>th</sup> note Line 2 E down to C [written F#-D] followed by an 8<sup>th</sup> rest. This is played four times. Clarinet III plays contrary motion on Line 1 E up to A 8ths played 4X. They are silent in Bar 2. Bass clarinet I plays *pp* Line 1 B [written C#] dotted quarter note to A to G to F# dotted quarter notes to (Bar 2) F-E-Eb-D dotted quarter notes. After a dotted half rest, the vibe softly sounds *pp* (*L.V.*) Line 3 C dotted half note. After a dotted half rest in Bar 2, it sounds Line 2 B dotted half note.

After an 8<sup>th</sup> rest in Bar 1, violins I pluck *pizz* and *pp* Line 2 C/E quarter notes (repeat this pattern three more times in this bar) to (Bar 2) B/Line 2 Db quarter notes in the same pattern. Violins II pluck A/Line 2 C quarter notes in that pattern to (Bar 2) G/Bb quarter notes. Viole pluck Line 1 E quarter notes in that pattern to (Bar 2) F quarter notes.

VC pluck the pattern given for the bass clarinet but in the small octave register. After an 8<sup>th</sup> rest in Bar 2, the harp plays *pp* Line 1 D up to G 8ths (repeated three more times). The harp also plays Line 2 D down to Line 1 Bb 8ths in that same repeat pattern.

Skipping to Bar 11 (*accel.*) when Michael shows Ellie the newspaper headline about her being the 6<sup>th</sup> richest woman, the violins pluck forte descending 8<sup>th</sup> notes Line 2 B-G-E-C (crossbeam connected) down to Line 1 B-G-E-C (C maj 7<sup>th</sup>) to (Bar 12) small octave B-G 8ths (followed by a quarter and half rest). After a half and quarter rest in Bar 11, violas pluck Line 1 E-C 8ths to (Bar 12) B-G-E-C 8ths (followed by a half rest). VC in Bar 12 join in to pluck small octave B-G-E-C 8ths to Great octave B-G-E-C 8ths. After a quarter rest in Bar 12, CB plucks small octave E-C 8ths to Great octave B-G-E-C 8ths.

Clarinets play *pp* small octave B/C/E [written C#/D/F#] whole notes tied to next bar and tied and crescendo *fff* to rinforzando-marked 8<sup>th</sup> notes in Bar 13 (followed by rests). Bass clarinets play this pattern on Line 1 E/A notes, and horns on Line 1 C/E/G/B [written G/B/Line 2 D/F#] notes.

XIII [4M3] "Marriage" *Andante sost.* 1:37. Dvd location: Chapter 9 starting at 5:16. Scene: Ellie says "I have" (she purchased Gipsys Acre) and the music springs loudly.

Of course the Gypsy Acre theme is played in great animation here. Violins play *ff* Line 3 F# half note tied to 8<sup>th</sup> note to E-D-Line 2 B 8<sup>th</sup> notes. Violas play the same but an octave lower register. After an 8<sup>th</sup> rest. VC play *f* < small octave E up to G to B 8<sup>th</sup> notes to Line 1 D quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Bass clarinet II plays the same pattern, while bass clarinet I plays this an octave higher register. Clarinets play Line 2 G/B whole notes, while the oboe plays forte on Line 2 B whole note. Etc.

XIV[5M1] "Greta" *Molto sost* in 3/2 time. Duration: 1:45. Dvd location: Chapter 12 starting at :49. Note: This cue was borrowed from Herrmann's earlier work, "Souvenirs de Voyage"(Clarinet Quintet), Section III *Andante (Berceuse)*, Bars 378-400. It is difficult to analyze this cue precisely (as heard in the movie) since Herrmann apparently changed the playing effect of the first bars when recording actually commenced. Violins originally were non-trem, but Benny changed that, adding the ponticello effect, I believe.

Violins play *f* < Line 2 A whole note to Bb half note to (Bar 2) Line 2 C whole note to Db half note > *pp*. Violas (treble clef) play Line 2 Cb/E dotted whole notes to (Bar 2) E/G dotted whole notes. VC (tenor clef) play Line 2 Db dotted whole note to (Bar 2) C whole note to Bb half note, etc. The harp plays ascending quarter notes small octave Db-Ab-Line 1 Db-F-Ab-Bb to (Bar 2) Line 2 C-Db-C-Line 1 Bb quarter notes (followed by a half rest). The harp repeats this in Bars 3-4 an octave lower register. After a quarter rest, clarinets II-III play *mp* < small octave Ab up to Line 1 Db to F to Ab to Bb quarter notes to (Bar 2) C-Db-C-Bb quarter notes decrescendo (followed by a half rest). The bass clarinet plays *f* > Line 1 Db dotted whole note (silent next bar).

In Bar 3, *div* violins (separated now into standard violins I & II) play Line 1 Db/F dotted whole notes to (Bar 4) E/G dotted whole notes but also middle C whole note down to small octave Bb half note. Viola s play *f* < Line 1 Ab whole note to Bb half note to (Bar 4) Line 2 C whole note > *pp* to Db half note. VC play Line 1 Ab whole note to Bb half note to (Bar 4) Line 2 C whole note to Db half note. CB play *f* > small octave D

dotted whole note (silent next bar). As given earlier, the harp plays ascending quarter notes Great octave Db-Ab-small octave Db-F-Ab-Bb to (Bar 4) middle C-Db-C-small octave Bb quarter notes decrescendo (followed by a half rest). After a quarter rest, bass clarinet I plays the same pattern but on small octave AB [written Bb] quarter note *mp* < legato up to Line 1 Db [written Eb] up to F [written G] up to Ab [written Bb] up to Bb [written Line 2 C] quarter notes to (Bar 4) C-Db-C-Bb quarter notes (followed by a half rest). After a quarter rest, bass clarinet II plays small octave Ab quarter note legato up to Line 1 Db whole notes (silent next bar). Horns I-II (top staff) play *mp* < Line 1 Db/F [written Ab/Line 2 C] dotted whole notes legato to (Bar 4) E/G [written B/D] dotted whole notes *mf* >. Horn III plays Line 1 F dotted whole note to (Bar 4) E dotted whole note. Horn IV plays Line 1 Db dotted whole note to (Bar 4) C whole note legato to small octave Bb [written Line 1 F] half note.

In Bar 5, clarinet I plays Line 2 Ab [written Bb] whole note to BB half note (repeated next bar). Clarinets II-III play *p* > Line 2 Db/F [written Eb/G] dotted whole notes to (Bar 6) C/Fb dotted whole notes. After a half rest, the oboe plays *p* > Line 1 Bb legato to Ab half notes (repeated next bar).

In Bars 7-8, the clarinets/bass clarinets/ horns/harp repeat Bars 3-4. Strings, however, play different notes but in the same pattern. Violins I play *p* < Line 1 F dotted whole note to (Bar 8) divisi E/G dotted whole notes decrescendo, while violins II play Line 1 Db dotted whole note to (Bar 8) C whole note to small octave Bb half note. Violas play small octave Ab whole note to Bb half note to (Bar 8) middle C whole note to Db half note. VC play the same notes and register(s). CB plays *mp* > small octave Db dotted whole note (then silent for many bars). In Bar 9, violins I play *mf* < Line 2 Ab whole note to Bb half note to (Bar 10) Line 3 C whole note to Db half notes decrescendo. Violins II play Line 2 F dotted whole note to (Bar 10) G dotted whole note. Violas (now in the treble clef) play Line 2 Db dotted whole note to (Bar 10) E dotted whole note. Silent in Bar 9, VC return in Bar 10 to sound *p* > Line 2 C whole note to Line 1 Bb half note.

In Bar 11 in \_ time (1:25 dvd; :34 score), we come to the next major section of the cue. Clarinet I is solo playing *p dolce (molto rubato)* the melody line of Line 2 E [written F#] dotted quarter note to D# [written E#] stand-alone 8<sup>th</sup> tied to “3” triplet value 8<sup>th</sup> note to E-D# triplet 8ths to (Bar 12) C# quarter note to B dotted quarter note decrescendo (these notes are played under the legato/phrase umbrella). Then clarinet I plays Line 1 E 8<sup>th</sup> crescendo up to (Bar 13) “3” triplet value F# quarter note up to A triplet value 8<sup>th</sup> up to Line 2 C# triplet value quarter note down to Line 1 F# triplet value 8<sup>th</sup> up to triplet value ascending 8ths A-Line 2 C#-E. Etc. After a quarter rest, clarinets II-III play *pp* small octave B/Line 1 E [written C#/F#] half notes tied to dotted quarter notes next bar to E/G# 8ths tied to quarter notes. In Bar 13, clarinets II-III then play small octave A/middle C# dotted quarter notes up to C#/E 8ths tied to quarter notes. Bass clarinet I follows the clarinet II line. After a quarter rest, bass clarinet II plays small octave G# half note tied to dotted quarter note next bar, and then B 8<sup>th</sup> tied to quarter note to (Bar 13) A dotted quarter note up to middle C# 8<sup>th</sup> tied to quarter note.

In Bar 14, *solo* clarinet I continues on Line 2 G# [written A#] quarter note to F# [written G#] dotted quarter note. Then it starts a new phrase on E [written F#] 8<sup>th</sup> to (Bar 15) descending 16ths D#-Line 1 B-G#-E [written E#-C#-Line 1 A#-F#] connected as a figure by two crossbeams crescendo to ascending 16ths D#-E-G#-B 16ths (connected by two crossbeams) to Line 2 D#-E-G#-B 16ths to (Bar 16) same B [written Line 3 C#]

quarter note legato to Line 2 A [written B] dotted quarter note decrescendo to G 8<sup>th</sup> to (Bar 17, start of page 40 of the score) another such descent and ascent 16<sup>th</sup> note figures of F#-E-C-Line 1 A to F#-E-F#-A to Line 2 C-E-F#-A to (Bar 18) A quarter note to G dotted quarter note to F 8<sup>th</sup>. Clarinets in Bar 14 play Line 1 E/A dotted quarter notes down to C#/E 8ths tied to quarter notes (then silent for several bars as clarinet I plays the *solo* passage). Bass clarinets play A/Line 2 C# dotted quarter notes down to C#/A 8ths tied to quarter notes (then silent).

In Bar 15, *sords* strings return. Violins I play *pp* < Line 1 D# dotted quarter note to E 8<sup>th</sup> tied to quarter note to (Bar 16) C dotted quarter note up to G 8<sup>th</sup> tied to quarter note to (Bar 17) A dotted quarter note down to F# 8<sup>th</sup> tied to quarter note to (Bar 18) D dotted quarter note up to F 8<sup>th</sup> tied to quarter note. Violins II play small octave G# dotted quarter note up to B 8<sup>th</sup> tied to quarter note up to (Bar 16) Line 1 E dotted quarter note down to C 8<sup>th</sup> tied to quarter note up to (Bar 17) F# dotted quarter note to E 8<sup>th</sup> tied to quarter note down to (Bar 18) small octave Bb dotted quarter note up to Line 1 D 8<sup>th</sup> tied to quarter note. Violas play small octave B dotted quarter note up to Line 1 D# 8<sup>th</sup> tied to quarter note down to (Bar 16) small octave A dotted quarter note up to Line 1 E 8<sup>th</sup> tied to quarter note to (Bar 17) same E dotted quarter note down to V 8<sup>th</sup> tied to quarter note down to (Bar 18) small octave D dotted quarter note up to Bb 8<sup>th</sup> tied to quarter note. VC play small octave E dotted quarter note up to G# 8<sup>th</sup> tied to quarter note to (Bar 16) G dotted quarter note to A 8<sup>th</sup> tied to quarter note up to (Bar 17) middle C dotted quarter note down to A 8<sup>th</sup> tied to quarter note down to (Bar 18) Great octave G dotted quarter note up to small octave D 8<sup>th</sup> tied to quarter note.

This is as far as I got with this cue. [Friday, Feb 23, 2007 at 10:49 am. Later we'll go to Regal and watch *Breach*]

XV [5M2] "The Seasons" *Allegretto (in 1)* in 3/4 time, pages 43-48, 1:22. Dvd location: Chapter 13 starting at :11. Scene: With great pride and pleasure, Santonix shows Ellie and Mike his new creation--their new house on Gipsys Acre. This is yet another invigorating variation of the Ellie theme.

The solo oboe plays *dolce mf* < Line 3 C# half note to B quarter note (repeated next bar). Bass clarinet I plays *pp* Line 1 E [written F#] dotted half note tied to next bar. Clarinet I plays ascending 16ths Line 1 B-Line 2 C#-E-G# (played three times), while clarinets plays this on G#-B-C#-E 16ths, and clarinet III on E-G#-C#-E. Harp I and the glock plays this on (top staff) Line 1 B-Line 2 C#-E-G# 16ths, while the bottom staff plays G#-B-Line 2 C#-E 16ths. Violins I are bowed trem *pp* on Line 1 B/Line 2 C#/E/G# dotted half notes, while violins II are bowed trem on I believe Line 1 E/G# notes, and viole on small octave E/B/middle C# notes.

Skipping to Bar 17 (:28 dvd), the *Cors* (horns) are highlighted. They play *pp* small octave B/middle C#/E/G# [written F#/G#/B/Line 2 D#] dotted 8ths to 16ths to C#/E/G#/B (C# min 7<sup>th</sup>) quarter notes crescendo back to B/C#/E/G# quarter notes, and so forth. Bass clarinets play *p* small octave E/B dotted half notes. Then in Bar 21 (:37) the clarinets take over that pattern *pp* on Line 1 E/G/B [written F#/A/Line 2 C#] dotted 8ths to 16ths to same E/G/B quarter notes down to C/E/G quarter notes, and so forth. The glock plays Line 2 B down to Line 1 B up to G quarter notes.

Skipping to Bar 25 (:46 dvd), bass clarinets play small octave Eb/Bb dotted half notes tied to next bar and tied to half notes thru Bar 27. Horns play this on small octave

G/Bb/D/F (G min 7<sup>th</sup>). After a half rest, violins I play *pp cresc.* ascending bowed trem 8<sup>th</sup> notes small octave C to Line 1 D to (Bar 26) F#-G#-B-Line 1 D-F#-G# to (Bar 27) B-Line 3 D to F# half note bowed trem tied to dotted half note next bar. Violins II are bowed trem on small octave G#-B to (Bar 26) Line 1 D-F#-G#-B-Line 2 D-F# to (Bar 27) G#-B to Line 3 D half note bowed trem tied to next bar. In Bar 27, after a quarter rest, the triangle rolls a half note *ff*, and the harp (after a half rest) begins its cascading rising series of 16th note figures (probably *alla Harpo Marx*, as Max Steiner might have termed it). The harp plays *ff* Great octave E up to B up to small octave D-E-G#-B down to (Bar 28) Great octave B-small octave D-E-G#-B-Line 1 D down to small octave D-E-G#-B-Line 1 D-E down to small octave G#-B-Line 1 D-E-G#-B 16ths. After a quarter rest in Bar 27, violas play *ff* on small octave E/G# half notes decrescendo and tied to dotted half notes next bar. After a quarter rest, VC play Great octave E/B half notes tied to dotted half notes next bar, while CB play Great octave E tied notes. After a quarter rest, the clarinets play *ff* > Line 2 D/F#/G# half notes tied to next bar, while the oboe plays on Line 2 B tied notes.

Skipping to Bar 35 (1:07 dvd), the oboe plays *sf* > Line 1 G dotted 8<sup>th</sup> to G 16<sup>th</sup> to G half note tied to dotted half note next bar. Clarinets play *sf* > small octave A/middle C/Eb dotted 8ths to 16ths to half notes tied to dotted half notes next bar. Bass clarinets play this pattern on small octave F/Line 1 Eb notes. After a half rest, the harp plays *mf* Line 2 Eb down to C 8ths to (Bar 36) Line 1 Bb-A (these four 8ths are crossbeam connected) back up to Eb-C-Bb-A 8ths (crossbeam connected). Etc.

Note: The following four cues I either did not work on or misplaced my notes.

XVI [6M1] "Broken Glass" *Vivo* in Cut time, page 49, :24. Dvd location: Chapter 13 starting at 4:12. Scene: Someone threw a rock into the back glass door.

XVII [6M2] "Miss T" Cut time, page 50, :14. Dvd location: Chapter 13 starting at 5:04.

XVIII [6M3] "The Ice" *Vivo* in Cut time, also page 50. Dvd location: Chapter 14 starting at :42.

XIX [6M4] "School Play" *Vivo* in C time, pages 51-52, :26. Dvd location: Chapter 14 starting at 1:08.

XX [6M5] "The Gift" *Lento* in 3/2 time, page 53, :14. Dvd location: Chapter 14 starting at 2:32. Scene: Greta arrives and gives the couple an Egyptian cat statue.

XXI [6M6] "The Ride" *Lento* in 3/2 time for the first two bars, then *Allegro* in C & 12/8 dual meters. Duration: 1:04. Dvd location: Chapter 15 starting at 1:31.

This is a most interesting cue. It begins with clarinet I sounding the lament of Michael ostensibly deploring Greta's stay. It plays *mf* < > small octave Ab [written Bb] whole note to Bb [written middle C] half note to (Bar 2) C whole note to Db half note. Clarinets II-III play small octave F/Ab dotted whole notes to (Bar 2) E/G dotted whole notes, while the bass clarinet plays Line 1 Db to C dotted whole notes.

In Bar 3 (*Allegro*), the strings (*senza sords*) erupt in a ride motif pattern. Violins I play Line 2 B tenuto 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to descending staccato 8<sup>th</sup> notes B-G-E (crossbeam connected) to same E tenuto 8<sup>th</sup> (followed by a quarter rest) to ascending staccato 8ths E-G-B. In Bar 4, violins I continue on A tenuto 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A-F-D staccato 8ths to D tenuto 8<sup>th</sup> (followed by a quarter rest) to D-F-A staccato 8ths. Repeat Bars 3-4 in Bars 5-6, Bars 7-8, and so on. Violins II in Bar 3 play Line 2 G tenuto 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G-E-C staccato 8ths to C tenuto 8<sup>th</sup> (followed by a quarter rest) to C-E-G staccato 8ths to (Bar 4) F tenuto 8<sup>th</sup> (8<sup>th</sup> rest following) to F-D-B staccato 8ths to B tenuto 8<sup>th</sup> (followed by a quarter rest) to B-D-F staccato 8ths. Violas play Line 2 E tenuto 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E-C-B staccato 8ths to B tenuto 8<sup>th</sup> (followed by a quarter rest) to B-C-E staccato 8ths to (Bar 4) D tenuto 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D-B-A staccato 8ths to A tenuto 8<sup>th</sup> (followed by a quarter rest) to A-B-D staccato 8ths. Muted VC in C time play *pp* < > Line 1 B whole note trill top (Bar 4) A whole note trill. The vibe is tremolo *mp* < between Line 1 B/Line 2 C whole notes to (Bar 4) A-B whole notes. Repeat Bars 3-4 for the strings and vibe in Bars 5-6, 7-8, and 9-10. In Bar 7, the bass clarinet and C.B. clarinet play *pp* small octave A [written B] whole note to (Bar 8) Bb whole note down to (Bar 9) E whole note tied to whole note next bar. Etc.

Skipping to Bar 19 (:27, Chapter 16) and 20, we come to the repeat two bars first heard in Bars 17-18. Violins and violas play triplet figures with the first note *rinforzando* marked. Violins I play Line 2 B down to G legato mini-slur down to E 8<sup>th</sup> (crossbeam connected) to next figure of G-E-C up to A-F-D 8ths to F-D Line 1 B 8ths to (Bar 20) ascending triplet figures (with the third 8<sup>th</sup> of each figure *rinforzando*-marked) Line 2 C-E-G to E-G-B to F-A-B to A-B-Line 3 D 8ths. Violins II play this pattern on Line 2 G-E-C to E-C-Line 1 B up to F-D-B to D-C-Line 1 A 8ths to (Bar 20) B-Line 2 C-E to C-E-G to D-F-A to F-A-B 8ths. Violas (in the treble clef) play the pattern on Line 2 E-C-Line 1 B to C-B-G to D-B-G to B-A-F to (Bar 20) G-B-Line 2 C to B-C-E to B-D-F to D-F-A. VC are trill on Line 1 B half note to A half note (repeated next bar). CB play forte Great octave A whole note legato to (Bar 20) Bb whole note crescendo.

In Bar 21 (:31 dvd), the bass clarinet and C.B. clarinet sound small octave E [written F#] whole note tied to whole note next bar. After a dotted 8<sup>th</sup> rest, horns play *sff* small octave B/Line 1 D/Gb/Bb 16ths to same B/D/G/Bb *rinforzando* dotted half notes tied to whole notes next bar decrescendo. After a quarter rest, the vibe sounds *sff* Line 2 D/F/A/Line 3 C dotted half notes let vibrate to (Bar 22) Cb/Eb/Gb/B whole notes. After a quarter rest, violins I play *sff* Line 1 C/E dotted half notes tied to whole notes next bar, while violins II play small octave A/Line 1 E tied notes in this pattern, violas on small octave D/F tied notes, VC on Great octave Gb/Bb tied notes, and CB on Great octave Bb tied notes. After a quarter rest, the oboe plays Line 2 Bb dotted half note tied to whole note next bar, and clarinets on Line 2 F/A/Line 3 C tied notes. After a quarter rest, the Moog plays *ff* a gliss from Line 3 Bb quarter note gliss line down to Line 2 B quarter note to (Bar 22) Line 2 Bb quarter note gliss down to Line 1 B quarter note decrescendo to Line 1 Bb down to small octave B quarter note glissando. After a quarter rest, and set in the key signature of seven flats, the harp plays *sff* descending gliss starting on Line 3 Bb 32<sup>nd</sup> note down to (Bar 22) Contra-octave Bb 32<sup>nd</sup> note gliss line up to Line 3 Bb 32<sup>nd</sup> note.

Skipping to Bar 26, violins I are fingered trem *sf* > between Line 1 C-E half notes to C-E half notes trem once again to (end Bar 27) C-E half notes trem *pp* > followed by a

half rest held fermata. Violins II play this pattern on small octave A-middle C half notes trem. Violas are fingered trem between small octave F#-A half notes in this pattern. The vib sounds *f* (*L.V.*) Line 1 F#/A/C/E (F# half-dim 7<sup>th</sup>) whole notes. After a half rest in Bar 27, the vib strikes Line 2 E/F/A/Line 3 C half notes let vibrate (F maj 7<sup>th</sup>). Clarinets in Bar 26 play *pp* small octave A/Line 1 C/E whole notes tied to half notes decrescendo next bar (followed by a half rest held fermata. The bass clarinet plays small octave F# [written G#] whole note tied to half note next bar. The C.B. clarinets plays small octave F# whole note decrescendo (not tied to next bar). After a half rest in Bar 26, the harp plays *pp* ascending 16<sup>th</sup> note figures small octave E-F-A-middle C to (top staff) E-F-A-Line 2 C to (Bar 27) E-G-A-Line 3 C 16ths to E-F-A-Line 4 C 16ths followed by a half rest held fermata.

End of cue.

XXII [7M1] "The Garden" *Lento* in C time, pages 57-59, 1:50. Dvd location: Chapter 17 starting at :03. Scene: Michael is apparently sleepless and walks out alone in the garden. Of course we later know or surmise that he meant to sneak out to meet Greta! Adept orchestration by Herrmann, utilizing few instruments to magnify the eerie sound and mood.

After a half and quarter rest, the harp delicately ascends eight 32nd notes *ppp* Line 1 Cb-Eb-Gb-Bb-Line 3 Cb-Eb-Gb-Bb (connected by three crossbeams), This is the Cb maj 7<sup>th</sup> tonality. Repeat in Bar 3. In Bar 2, the vib sounds *ppp* (*L.V.*) Line 2 Cb/Eb/Bb whole notes. The Moog in Bar 2 sounds *ppp* (*Shadow colour*) Line 2 Bb dotted half note to A quarter note to (Bar 3) Ab dotted half note (followed by a quarter rest). Violins I (1-2-3-4) play *ppp* Line 3 Bb whole note tied to dotted half note in Bar 3 (followed by a quarter rest). In the same pattern, violins I (5-6) play Line 3 Eb notes, and violins I (7-8) play Line 3 Cb tied notes. Violins II play Line 2 Cb/Eb/Bb whole notes tied to half notes next bar (followed by a quarter rest).

XXIII [7M2] "The Statue" Page 60. Duration: 05.

XXIV [8M1] "Duo" *Andante* in C time, pages 60-61. Dvd location: Start of Chapter 19. Curiously, this is the same cue title as in Cue X (same structure of music, but much more subdued, even meditative). Here violins I only play the melody line, unlike the previous cue where all violins and violas play it. Here the strings are *sord* (muted), unlike the previous "Duo" that was "senza sords." Here the violins play the theme *p espr* while it was *mf* in the previous "Duo."

In the grace bar, muted violins I play *p espr* < Line 1 D stand-alone 8<sup>th</sup> to "3" triplet value ascending 8<sup>th</sup> notes E-G-B to (Bar 1) Line 2 D tenuto half note tied to 8<sup>th</sup> note to F#-E-D 8ths to (Bar 2) C-D-B "3" triplet value 8ths to C half note down to Line 1 F#-G#-A triplet 8ths to (Bar 3) Line 2 C tenuto quarter note to another C tenuto quarter note tied to 8<sup>th</sup> note to D 8<sup>th</sup> to "3" triplet value 8ths C-B-A#. Violins II start to play in Bar 2 *p* < > on Line 1 G half note to F# quarter note (followed by a quarter rest) and repeated next bar. In Bar 1, violas play *p* > small octave E/G dotted half notes (followed by a quarter rest) to (Bar 2) A/middle C whole notes *pp* < tied to dotted half notes in Bar 3 decrescendo (followed by a quarter rest). VC play Great octave G/small octave D dotted half notes (followed by a quarter rest) to (Bar 2) A/E whole notes tied to dotted half notes

next bar (followed by a quarter rest). CB play *p* > Great octave G dotted half note (followed by a quarter rest) up to (Bar 2) small octave A whole note tied to dotted half note next bar. The harp in Bar 1 plays *p* “3” triplet value ascending 8<sup>th</sup> notes Great octave G-small octave D-E up to G-B-Line 1 D to descending E-D-small octave B to G-E-D 8ths. In Bar 2, the harp continues to play the triplet 8<sup>th</sup> note figures on Great octave G up to small octave E up to G (crossbeam connected) to A-Line 1 C-E 8ths (crossbeam connected) to F#-E-C 8ths down to small octave A-F#-E 8ths (repeated next bar).

Etc.

“Endless Night” [Song] *Slowly* in \_ time, 42 bars. Dvd location: Chapter 19 starting at 2:50. Note: Only the first 23 bars are fully sung, then skipping to Bars 25-42 starting at the 4:08 point as Ellie resumes the words from William Blake (I believe from his “Auguries of Innocence”). The instrument accompaniment is unmarked on the score but can be a mandolin, harpsichord, harp, or anything of that nature.

In Bar 1, the (let’s say) harp (bottom staff) sounds Great octave A dotted half note. After a quarter rest, the harp (both bottom and top staves) play in arpeggiando fashion (vertical wavy line rolled chord) small octave E/A/B/middle C/E half notes. Repeat thru Bar 6. In Bar 7, the left hand sounds Great octave F dotted half note. After a quarter rest, the harp then sounds small octave D/F/Ab/middle C half notes (repeated thru Bar 10). In Bar 11, the harp sounds Great octave B half note. After a quarter rest, the harp then sounds small octave E/F/Ab half notes (repeated thru Bar 14). In Bar 15, the harp sounds Great octave Eb half note. After a quarter rest, the harp then sounds small octave C/Eb/G half notes (repeated thru Bar 18). Then Bars 3 thru 18 are repeated in Bars 19 thru 34. In Bar 35, with the tempo-marking of *Slower (with mystery)*, the (let’s say) harp plays Great octave B/small octave E/G/B dotted half notes to (Bar 36) F/small octave D/F/Ab/Line 1 C dotted half notes to (Bar 37) Great octave E/B/small octave E/G#/B/Line 1 E dotted half notes tied to half notes next bar (followed by a quarter rest). In Bar 39, the harp plays Great octave Ab/small octave F/Ab/Line 1 C/D/F dotted half notes to (Bar 40) Great octave F/small octave D/F/Line 1 C/D/F/Ab dotted half notes to (Bar 41) Great octave E/B/small octave G/B/Line 1 E/G/B dotted half notes tied to half notes in end Bar 42 (followed by a quarter rest).

Back in Bar 3, the voice (in this case, Ellie) sings on Line 1 B half note to A quarter note (repeated next bar) to (Bar 5) Line 2 C half note to B quarter note to (Bar 6) A dotted half note (all notes connected as a phrase by the curve/slur line above). She sings here “Man was made for joy and woe.” In bar 7, she sings G half note to F quarter note (repeated next bar) to (Bar 9) Ab half note to G quarter note to (Bar 10) F dotted half note. Here, in this phrase, she sings, “And when this we rightly know.” In Bar 11, she sings on Line 1 E half note to D quarter note (repeated next bar) to (Bar 13) F half note to E quarter note to (Bar 14) D dotted half note. Here she sings “Thru the world we safely go.” In Bar 15, she sings on Line 1 D half note to C quarter note (repeated next bar) to (Bar 17) Eb half note to D quarter note to C dotted half note. Here she sounds “Ah-----.” Then repeat the notes of Bars 3 thru 18 in Bars 19 thru 34. Here she sings “Ev’ry night & ev’ry morn, Some to misery are worn, Ev’ry morn and ev’ry night, Some are born to sweet delight. In Bar 35 (*Slower, with mystery*), she sings on small octave B half note to B quarter note to (Bar 36) middle C half note to C quarter note to (Bar 37) E half note to E quarter note to (Bar 38) E half note (followed by a quarter rest). Here she sings “Some

are born to sweet delight.” In Bar 39, she sings on Line 1 F half note to F quarter note to (Bar 40) Ab half note to Ab quarter note to (Bar 41) B half note to B quarter note to (end Bar 42) B half note held fermata (followed by a quarter note). Here, in this final phrase, she sings “Some are born to Endless Night.”

End of cue.

XXV [8M5] "Devotion" 2/4 time, pages 62-63, :35. Dvd location: Chapter 19 starting at 4:42. Strings are highlighted for several bars showing Michael's growing (but unintended) devotion towards Ellie.

Skipping to Bar 11 (start of Chapter 20) in 9/8 time, Michael is looking thru the binoculars to spy on Rueben horse riding near the house. Clarinet I plays *pp* Line 1 Ab legato down to F 8ths up to Ab staccato 8<sup>th</sup> (all three notes are crossbeam connected). This triplet is played three times in Bar 11 to (Bar 12) A-F-A triplet notes in that pattern. Clarinet II plays middle C up to D 8ths to staccato 8<sup>th</sup> in that pattern to (Bar 12) small octave B legato to D to staccato B 8ths. Clarinet III plays small octave Ab double-dotted half note to (Bar 12) G dotted half note (followed by a quarter and 8<sup>th</sup> rest). The bass clarinets play small octave F/Line 1 D double-dotted half notes tied to dotted half notes next bar. In Bar 12, the vibe sounds *ppp* Line 1 B/Line 2 D/F/A (B half-dim 7<sup>th</sup>) dotted half notes (followed by a quarter and 8<sup>th</sup> rest). Etc.

XXVI [8M6] "Binoculars" C time, page 64, :19. Dvd location: Chapter 20 starting at :57. Scene: Ellie uses the binoculars to see strange Mrs. Townsend in the distance.

XXVII [8M7] "Farewell" Andante in C time, page 65, :30. Dvd location: Chapter 20 starting at 2:11. Scene: Michael gives Ellie a farewell (but is it really heartfelt?) kiss.

XXVIII [8M8] "The Yellow Pill" *Largo*, page 66, :21. Dvd location: Chapter 21 starting at :44. While at the auction in town, Michael thinks of the yellow pills for Ellie (with the hidden ingredient of poison!).

XXIX [9M1] "Death" *Presto* in C time, pages 67-69, 1:24. Dvd location: Chapter 21 starting at 1:31. When the strings first play, there is actually a more detailed tempo-marking of *molto pesante e con forza* (followed by the *Presto*). Quarter note = 120. Scene: The cue opens with the lone horse rising (Ellie's horse). She is found dead. Doctor Philpott attends to the body.

Violins I play *molto pesante e con forza fortissimo* and *sul D* on Line 2 Cb rinforzando-marked 8<sup>th</sup> to Bb 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). Play this four times to (Bar 2) A rinforzando 8<sup>th</sup> to G# 16<sup>th</sup> notes in that same pattern. Violas play the same but an octave lower register. Violins II play *sff* middle C/E quarter notes on the down-bow to another C/E pairing (followed by a half rest) to (Bar 2) B/Line 1 D quarter notes in that pattern. After a half rest in Bar 1, VC play middle C/E-C/E quarter notes on the down-bow to (Bar 2), after a half rest, B/D-B/D quarter notes on the down-bow.

Skipping to Bar 9 (1:45 dvd), *Listesso Tempo* (half note = 60), *sords* horns sound *sff* > small octave B/Line 1 D/Gb/Bb [written F#/A/Line 2 Db/F] whole notes tied to

whole notes next bar. In Bar 10, the vibe responds *p* (*L.V.*) Line 1 B/Line 2 D/Gb/Bb whole notes. Once again we hear ambiguity in the tonality with the simultaneous sounding of the Bb and B notes. In Bar 11, Herrmann switches to clarinets playing *f* > small octave F/A whole notes tied to next bar, while the bass clarinets play Bb/Line 1 Db tied whole notes. In Bar 12, the vibe sounds Bb/Line 2 Db whole notes. In Bar 13, viole play *sf* > *pp* small octave C/E whole notes tied to next bar, while VC play Great octave A/small octave C tied whole notes, and CB play small octave F tied whole notes. Combined this is the F maj 7<sup>th</sup> (F/A/C/E). In Bar 14, the vibe softly strikes Line 1 F/A whole notes. In Bar 15, the clarinets (now in *sub tone*) play *pp* < > small octave Ab/middle Cb/Eb (Ab min) whole notes legato to (Bar 16) G/B/E whole notes. In Bar 17, the horns (I-II-III) return to play *pp* < > small octave Ab/middle Cb/Eb whole notes to (Bar 18) G/B/E whole notes. In Bar 19, violins I play *pp* < > Line 2 Eb/Line 3 Eb whole notes on the up-bow legato to (Bar 20) E whole notes. Violins II play Line 2 AB/Line 3 Cb whole notes to (Bar 20) G/B whole notes.

Skipping to Bar 27 (*Lento* in \_ time), the english horn plays *p triste* < Line 1 F# [written Line 2 C#] half note to E [written B] quarter note (repeated next bar) to (Bar 29) G half note to F# quarter note to (Bar 30) E dotted half note decrescendo.

The cue ends with the solo harp valse just before the judge commands, "Give Mr. Rogers a glass of water." So, after a half and quarter rest in Bar 38, the harp (top staff) plays *mf* Line 1 E-F-A-Line 2 C 16ths to (Bar 39) E quarter note followed by Line 1 E/F/A quarter notes sounded twice to (Bar 40), after a quarter rest, middle C/E/F quarter notes to E-F-A-Line 2 C 16ths to (Bar 41) E quarter note to Line 1 E/F/A quarter notes sounded twice to (Bar 42), after a quarter rest, C/E/F quarter notes (followed by a quarter rest). Back in Bar 39, the bottom staff harp plays middle C quarter note let vibrate (followed by a quarter rest) down to (Bar 40) small octave A half note (followed by a quarter rest) down to (Bar 41) F half note (followed by a quarter rest) down to (Bar 42) D half note.

XXX [10M1] "The Return" Pages 70-72. Dvd location: Chapter 24 starting at 1:15. This is virtually the same music as in the untitled cue IX.

XXXI [10M2] "The Couch" *Molto allegro (molto pesante)* in \_ time, pages 73-75, :39. Dvd location: Chapter 25 starting at 1:54. Rousing, passionate cue! I remember when I first saw this movie on commercial television. Something seemed missing at this part of the movie. I asked myself if something was cut. Well, when I rented the full movie months later at the local library, I discovered what was missing: This cue and scene (due to light nudity)! The music here sticks with you all day when you first hear it. If you haven't seen this movie before, then but the dvd at least for this cue alone.

Violins I play *ff* Line 2 B rinforzando 8<sup>th</sup> to A to G# to A 8ths (all four 8ths are connected by a crossbeam) to B rinforzando 8<sup>th</sup> to A 8<sup>th</sup> (crossbeam connected) to (Bar 2) A-G-F#-G 8ths to A-G 8ths. Repeat Bars 1-2 in Bars 3-4. Violins II play in that pattern on Line 2 C/E notes repeatedly to (Bar 2) B/D 8ths. Violas play as violins I but an octave lower register. VC (tenor clef) play Line 1 B half note to A quarter note to (Bar 2) G half note to F# quarter note to (Bar 3, bass clef) small octave B rinforzando quarter note to A half note to (Bar 4) G rinforzando quarter note to F# half note.

Immediately before the cue begins, Greta is at the piano and inadvertently plays a descending diatonic gliss on the piano. So Herrmann mimics this in Bar 1 with the descending 32<sup>nd</sup> notes of the harp (not the piano). We find Line 3 B-G-E-C to Line 2 B-G-E-C 32<sup>nd</sup> notes (followed by a half rest). In Bar 2, the harp then plays A-F#-D-B notes in that pattern. Repeat Bars 1-2 in Bars 3-4. Later Herrmann inserts the snare drum prominently because the scene momentarily shows a snare drum in that music room. The horns are prominent at one point when the scene shows a horn displayed. The snare drum in Bar 1 plays *pp* < *sf* a half note roll to rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest), repeated next bars. Horns I-III play the violins line (an octave lower register), while horns II-IV play the violins II line (octave lower register). Bass clarinets play Lines 1 & 2 B half note to A quarter note to (Bar 2) G half note to F# quarter note to (Bar 3) small octave and Line 1 B [written C#] rinforzando-marked quarter notes legato to A [written B] half note to (Bar 4) G rinforzando quarter note to F# half note (repeated next bar). VC/CB play as bass clarinet II starting with Line 1 B half note in Bar 1 to A quarter note, and so forth. Clarinet I follows the violins I line exactly, while clarinets II-III play the violins II line. The oboe also follows the violins I line. When, in Bar 7, the horns are seen momentarily, Herrmann “mickey-mouses” this (located 2:02 dvd) or “hits the action” (on cue, so to speak!) with the horns playing *sff* Line 1 G [written Line 2 D] 8<sup>th</sup> to F# 8<sup>th</sup> tied to half note.

In Bar 17 (2:14 or 2:15), violins I play *sff* Line 1 F#-E-D#-E crossbeam connected 16ths (the F# being rinforzando-marked) to F# rinforzando 8<sup>th</sup> to E 8<sup>th</sup> (crossbeam connected) to (Bar 18) E-D-C#-D 8ths to E-D 8ths up to (Bar 19) Line 2 F#-E-D#-E 8ths to F#-E 8ths to (Bar 19), see Bar 18 but an octave higher register. Violins II play *divisi* in Bar 17 small octave A#/middle C# rinforzando 8ths played 4X as one figure to A#/X# rinforzando 8ths to A#/C# 8ths to (Bar 18) A/C repeated 8ths in that pattern up to (Bar 19) octave higher A#/C# 8ths. Violas play in Bar 17 as the first violins but an octave lower register. VC play small octave G half note to F# quarter note down to (Bar 18) C dotted half note up to (Bar 19) Line 1 G half note to F# quarter note down to (Bar 20) C dotted half note. CB in Bar 18 plays *f* > small octave C dotted half note. Stopped horns (+ sign above the notes) are emphasized in Bar 18 playing *sff* small octave F/A [written Line 1 C/E] dotted half notes, then an octave higher in Bar 20. Bass clarinets in Bar 17 play Line 1 G half note to F# quarter note to (Bar 18) C dotted half note *sf* >. In Bar 19, the oboe and clarinet I play *sff* as violins I. Clarinets II-III play Line 1 A#/Line 2 C# [written B#/D#] half notes with the short horizontal bar across the stem (meaning 8<sup>th</sup> notes just like violins II) to quarter note with the bar across the stem (shorthand meaning for two 8ths). Bass clarinets in Bar 19 play Line 2 G half note to F# quarter note, and so forth.

XXXII [11M1] "Flashback" *Lento* in 3/2 time, page 76, :21. Dvd location: Chapter 26 starting at 3:00. Scene: “Uncle” Andy, the family lawyer, had sent incriminating photos to Mike in the mail showing Mike and Greta together outside that art gallery where they first meet—before Mike ever knew Ellie! The pretense has failed! Curiously again, this is the same cue title as in cue V, but totally different music.

The harp plays ascending quarter notes Great octave Db-Ab-small octave Db-F-Ab-Bb to (Bar 2) middle C-Db-C (followed by a quarter rest). Repeat in Bars 3-4 an octave higher. Viols in Bar 1 play *pp* small octave F double-dotted whole note to (Bar 2)

G double-dotted whole note, and also Ab whole note to Bb half note to (Bar 2) middle C whole note to Db half note. VC bottom line play small octave Db double-dotted whole note to (Bar 2) C whole note to Great octave Bb half note, while top line celli play F double-dotted whole note to (Bar 2) E double-dotted whole note. In Bars 3-4, muted violins I-II take over that pattern but an octave higher register but with the final Line 1 BB (for violins II) and Line 3 Db (for violins I) half notes held fermata.

XXXIII [11M2] "The Fight" *Allegro pesante*. Pages 77-78. Dvd location: Chapter 27 starting at 2:03. Scene: Mike loses it and kills Greta. Sorry, but I did not have time to work on this cue.

XXXIV [11M2a] "The Song" in \_ time. Pages 79-82.1:44. Dvd location: Start of Chapter 28.

The voice on the tape sings Line 1 E half note to D quarter note ("ev'ry") to (Bar 2) same notes ("morn &"), etc. The moog plays *pp*< Line 2 B dotted half note to (Bar 2) Bb dotted half note to (Bar 3) B dotted half note gliss down to (Bar 4) G# dotted half note. Etc. Skipping to (:33 dvd) Bar 17 (scene of Greta's dead body floating in the indoor pool), *sords* horns play *sff* middle C/E/G/B dotted half notes. After a quarter rest, the bass clarinets play *pp*< small octave and Line 1 Bb to Gb quarter notes to (Bar 18) E quarter note (followed by a half rest). After a quarter rest, the harp plays small octave A grace note up to Line 1 A half note let vibrate. After a quarter rest, the moog sounds *f*> Line 1 A half note. Etc. In Bar 27 (*Allegro Mod*) at :58 dvd, violins I play *pp* ascending legato and arpeggio 16<sup>th</sup> notes Line 2 C-E-G-B to descending B-G-E-C 16ths (repeat figures same bar, and repeat next bars). Violins II play contrary motion 16ths Line 1 B down to G to E to middle C to ascending C-E-G-B. Viols play as violins I but an octave lower register. VC play as violins II but an octave lower register. After a half and quarter rest, the vib sounds *p* (*L.V.*) Line 2 E/G/B (E min) quarter notes tied to quarter notes in Bar 28 down to C/Eb/G (C min) half notes back to E/G/B quarter notes tied to next bar, and so forth.

XXXV [11M3] "Breakdown" *Moderato* in 6/8 time, pages 83-85. Dvd location: Chapter 29 starting at 3:29. Truly music evocative of a total mental breakdown! Sorry, I did not work on this cue.

XXXVI [11M4] "End Title" *Slowly*. Dvd location: Start of Chapter 30.

Also included is the "Endless Night" song inspired by the William Blake poem. 42 bars in 3/4 meter. The harp strikes Great octave A dotted half note and then, after a quarter rest, vertical wavy gliss notes (arpeggiando) small octave E/A/B/middle C/E half notes. Etc. Again, the Ellie motif is sung.

"Man was made for joy and woe [Line 1 B half note to A quarter note, etc]  
And when this we right-ly know  
Thru the world we safe-ly go  
Ah-----  
Ev'ry night & ev'ry morn  
Some to mi-ser-y are born

Ev'ry morn & ev'ry night  
Some are born to sweet de-light  
(Next is slower with mystery)  
Some are born to sweet de-light  
Some are born to Endless Night.

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Completed Sunday, May 1, 2005 at 11:45 pm

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Expansion completed Sunday, Feb 25, 2007 at 1:41 pm [Academy Awards later]

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