



ENDLESS NIGHT MUSIC BY BERNARD HERRMANN

A Film Score Rundown by Bill Wrobel

The following is an updated (early January 2021) do-over cue rundown analysis of Bernard Herrmann's score to the moody, psychological drama, *ENDLESS NIGHT*, based on Agatha Christie's 1967 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). I only have the old dvd from Anchor Bay, but I would recommend buying the currently available Kino Lorber Blu-Ray edition with a bonus commentary track, especially since the non-cable televised version of the movie is usually heavily cut for obvious reasons ("The Couch" sex scene).

<https://www.kinolorber.com/product/endless-night-blu-ray>

I researched the score at UCSB in great length. The cue sheets indicate that the music was 2,033 seconds in length (just under 34 minutes).

Quartet Records announced on December 8 the long-awaited release of their new recording of *Endless Night*:

<https://quartetrecords.com/product/endless-night/>

The QR total length of the non-bonus tracks is 34.7 minutes or 2082 seconds.

http://www.screenarchives.com/title_detail.cfm/ID/41771/ENDLESS-NIGHT/

Just several days ago I completed my three-part video review (total of 52 minutes, 42 seconds of video watching) of that cd release, a set on Vimeo & a set on YouTube:

<https://vimeo.com/494730497> [Part 1]

<https://vimeo.com/495344512> [Part 2]

<https://vimeo.com/495532720> [Part 3]

<https://youtu.be/uvNKMbVP09g> [Part 1]

<https://youtu.be/9OQGpvN0Zjk> [Part 2]

<https://youtu.be/8HUgJ8qk0uk> [Part 3]

I also created a previous subsidiary video of an “off topic” nature regarding film music discussion forums regarding this cd release:

<https://youtu.be/7dS6oejGU-E> [QR ENDLESS NIGHT cd Review (Film Music Forums)]

Moreover, I also discuss all of this in my new Blog #66 online in this site. So, with the original site Film Score Rundowns cd review paper plus this updated “rundown” paper, the theme is exclusively on *Endless Night*! ☺ I will be thoroughly tired soon of this “endless” attention on the movie, the cd, and the written score.

ENDLESS NIGHT Dec 1 '71 87pp

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. Anchor 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 16th note figures, normally 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).

moderate Prelude **ENDLESS NIGHT** B. Hoffmann

Hand- copied by Bill Weibel

<https://i.postimg.cc/jj8jnMr3/Prelude-Bars-1-11-2.jpg>

All violins play ascending 16th notes starting on rinforzando-marked (> symbol over the note) small octave A 16th 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 16th rest) Line 1 D-F-A \flat (A-flat)-Line 2 C-D 16ths (D half-diminished 7th) to descending D-C-A \flat -F-D 16ths (followed by a 16th 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 16th rest, violas play small octave E-A-B-middle C-E 16ths to descending E-C-small octave B-A-E (followed by a 16th rest). Repeat in Bar 2. After a 16th rest in Bar 3, the violas then play small octave D-F-A \flat -middle C-D 16ths to D-C-A \flat -F-D 16ths (followed by a 16th 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-A \flat -middle C-D 16ths to descending D-C-A \flat -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 8th note (followed by a quarter rest), repeated next bar. In Bar 3, they then play Great octave F dotted quarter note tied to 8th note (repeated in Bar 4). Repeat Bars 1-4 in Bars 5-8.

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

After a quarter and 16th 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# (F-sharp)/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 A \flat /C/D/ [written E \flat /G \flat /A] notes. Repeat Bars 1-4 in Bars 5-8 but now *mp*. After a quarter and 8th 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 8th 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 violas. 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 3/4 time sounds in theremin color (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).

ob

12

cls

3

1

Accl.

2

12

Cor

34

Timp

H.P.

moog

1

2

V

vc

cg

(12) (13) (14) (15) (16) (17) (18) →

Hand-copied by Bill Winkler

(Cont.) Prelude

English Horn

Clarinet 1, 2, 3

Bass Clarinet

Horns 1, 2, 3, 4

Mellophone

Trumpets I, II

Trombones I, II

Violins

Violas

Cellos

Double Basses

Lined-up by Bill Warkley

dim

19 20 21 22 23 24 25 26 27 28

<https://i.postimg.cc/Jhhr8jBN/Prelude-Bars-12-18.jpg>

<https://i.postimg.cc/WbPs3Bkb/Prelude-Bars-19-28.jpg>

Handwritten musical score for a string quartet and woodwinds. The score is for measures 35-40. Instruments include English Horn, Clarinet (Clb), Bass Clarinet (B. Clarinet), Horns (1, 2 and 3, 4), Moog, Violins I and II, Viola, Violoncello (VC), and Contrabass (CB). The score is handwritten with various musical notations including notes, rests, and dynamic markings. A red note at the bottom reads "Hand-copied by Bill Wrobel". A circled "1" is next to the word "(cont)" on the right side.

<https://i.postimg.cc/0NrsFxFZ/Prelude-Bars-35-40.jpg>

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 major 7th 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 16th rest, violas play ascending 16ths small octave C-F-A-middle C-E to descending 16ths E-C-small octave A-F-C (followed by a 16th rest). VC play (after a 16th 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 16th 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.

Handwritten musical score for "Prelude Bars 41-48" by Bittersmann. The score is for a large ensemble including English Horn, Clarinets (1, 2 and 3), Bassoons, Horns (1, 2 and 3, 4), Baritone, Moog, Violins I and II, Violas, Violoncello (V.C.), and Double Bass (C.B.). The music is in 4/4 time and features complex rhythmic patterns with many beamed notes. The score is numbered 41 through 48 at the bottom. A red handwritten note at the bottom reads "Hand-registered by Bill Wabel".

<https://i.postimg.cc/3xr1NjsW/Prelude-Bars-41-48-organ.jpg>

Let's pay attention briefly to Bar 46. One error on the QR cd I noticed of a factual nature is a wrong note in Bar 46 (located at 1:17 or 1:18 played on my desktop computer cd drive). The Moog plays Line 2

C half note down to Line 1 B quarter note. If you looked at the autograph score, this would seem exactly right! The problem, however, is that Herrmann forgot to add the flat sign in front of that B quarter note. Bar 46 is supposed to repeat Bar 45 that played the C half note Bb (B-flat) quarter note.

In the image above, ignore the “Organ” in the middle of the instrumentation there. It is supposed to be “Moog” but I had arranged to have a Midi done that substituted the Moog with an organ. Anyway, you can see the Moog consistently playing two-bar repeat cells or pattern starting Bar 43-44, 45-46, 47-48, & 49-50. I inserted the repeat sign for each repeat bar for simplicity & clarity. Usually Herrmann does this but he decided to write out all of the Moog notes. If he had inserted repeat signs for the Moog (like he did for the strings then the typographical error would not have occurred in Bar 46 where he forgot to enter the flat glyph. In his recording, Herrmann did indeed have that Bar 46 repeat the Bb note.

In the QR track, however, the conductor did not. He had the orchestra play the B natural quarter note in Bar 46. This is an understandable mistake by QR but the repeat two-bar pattern should have been easily seen & caught if the conductor looked at the facsimile of Herrmann’s autograph score with extra attention. Clarinet I and a horn also play Bb. Strings also play Bb. So that Moog on B natural clashes against the other instruments. Once again, most listeners would pay no attention to it or detect it. It won’t bother them.

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 16th 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.

Handwritten musical score for a symphony, likely by Beethoven, showing measures 49 through 56. The score includes staves for English Horn, Clarinets (1, 2, 3), Bassoons (1, 2), Horns (1, 2, 3, 4), Bass Drum, Mallets, Violins I and II, Violas, Violas, VC (Violoncello), and CB (Cello). The music is in 3/4 time and features complex rhythmic patterns, including 16th notes and triplets. A red annotation reads "Hand-organ by Bill W. Wolf". The score is signed "B. Henemann" in the top right corner.

<https://i.postimg.cc/QNQR6HFh/Prelude-Bars-49-58.jpg>

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 32nd note gliss line up to (Bar 62) Line 4 E 32nd note down to Contra-octave E 32nd 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)

Handwritten musical score on aged paper, featuring multiple staves and handwritten annotations.

Top Section:

- CA:** Staff with notes and a red "ling" annotation above the first measure.
- 12:** Staff with notes and a red "ling" annotation above the first measure.
- cls:** Staff with notes and a red "ling" annotation above the first measure.
- 1:** Staff with notes and a red "ling" annotation above the first measure.
- 12:** Staff with notes and a red "ling" annotation above the first measure.
- Cons:** Staff with notes and a red "ling" annotation above the first measure.
- B.D:** Staff with notes and a red "ling" annotation above the first measure.
- HP:** Staff with notes and a red "ling" annotation above the first measure.
- max:** Staff with notes and a red "ling" annotation above the first measure.

Bottom Section:

- 1:** Staff with notes and a red "ling" annotation above the first measure.
- 2:** Staff with notes and a red "ling" annotation above the first measure.
- V:** Staff with notes and a red "ling" annotation above the first measure.
- VC:** Staff with notes and a red "ling" annotation above the first measure.
- ch:** Staff with notes and a red "ling" annotation above the first measure.

Handwritten Annotations:

- ling:** Red handwritten word, repeated multiple times above the staves.
- Hand-rolled by Bill W...** (partially visible at the bottom).

<https://i.postimg.cc/pdMf1XhM/Prelude-Bars-59-62.jpg>

(cont.) Prelude

molto Ad lib.

B. Henneberg

Eng Horn

Clarinet 1 & 2

Basses

Horns

Harp

Suspended

Moog

Violins I & II

Viola

VC

CS

66 67 68 69 70 71 72

<https://i.postimg.cc/zvQWwJZM/Prelude-Bars-65-72.jpg>

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 7th in effect) to descending 16ths B-G-E-C-small

octave B-G. Violas 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.

Skipping to end Bar 77 (see image immediately below), the music ends on the simple E minor chord (E/G/B). ENDLESS in the title of the score, and E minor chord. Coincidence? ☺

You can hear two versions of this “prelude” in Midi renditions created by Markus Metzler:

<https://youtu.be/sDUKM7y77Yc>

(Prelude)
(p. 10)

B. Henning

Engl Harp

1, 2
clars

3

6/8

1, 2
Horns

3, 4

Time

Hand-organ by Bill W. A. L.

Harp

Moog

I
Vns

I

Viola

VC

CB

73 74 75 76 77

<https://i.postimg.cc/brZSwKDR/Prelude-Bars-73-77.jpg>



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 pasturale "Gypsy Acre" theme. Violins I play *pp* crescendo on the up-bow (*v* symbol above the note) Line 3 F# half note tied to 8th note to E to D down to Line 2 B 8th notes (all 8th notes are crossbeam connected) to (Bar 2) Line 3 F# half note tied to 8th note to E to D down to Line 2 Bb 8th notes. Violins II play the same but an octave lower register. After an 8th 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 8th note instead of B 8th. After an 8th rest in Bar 1, viola splay *pp* < small octave E-G-G 8ths (crossbeam connected) to stand-alone Line 1 D 8th (followed by an 8th and quarter rest). After an 8th rest in Bar 2, violas play E-G-Bb 8ths to D 8th 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 8th 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. Note that Bar 6 was not used in the final edit of the movie. Moreover, it was unfortunately not included in the new QR cd. However, you can hear the complete music in this Midi rendition by Markus Metzler:

<https://www.youtube.com/watch?v=483R7ANGkHw>

The image shows a handwritten musical score titled "[Endless Night] II The Opening" by B. Hannemann. The tempo is marked "Andante". The score is for Oboe, Clarinet, Harp, Violins I and II, Viola, and Violoncello. It shows measures 1 through 6. A red note in measure 6 indicates it was not used in the final edit. A handwritten note in measure 3 says "Handwritten by Bill Warlock".

<https://i.postimg.cc/Nj2hkbTP/Opening-Bars-1-6.jpg>

Soon (Bar 7) 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 7 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 8th back to C# dotted quarter note to B 8th. Violins II play this an octave

Handwritten musical score for a symphony orchestra and various electronic instruments. The score is written on multiple staves, showing musical notation for strings, woodwinds, brass, and percussion, as well as electronic instruments like Moog and Harp. The notation includes notes, rests, and dynamic markings.

Orchestra Section:

- Cbs:** Cello and Bass, marked *mf*.
- Brass:** Includes Horns (F), 3, 4, and Snare Drum (without snare).
- Woodwinds:** Includes Flute (F), 3, 4, and Clarinet (C.B. Clar).
- Strings:** Includes Violins (I, II), Viola, Violoncello (VC), and Contrabass (CB).

Electronic Instruments:

- Moog:** Synthesizer, marked *ff*.
- Harp:** Marked *ff*.

Other Markings:

- (Sands):** A note in the Horns section.
- (7) and (8):** Circled numbers at the bottom of the page.

<https://i.postimg.cc/9FvgC2RJ/Opening-Bars-7-8.jpg>

lower register. After an 8th rest, violas play small octave F 8th crescendo up to Ab quarter note (followed by an 8th rest) down to D 8th up to F# quarter note. VC play this an octave lower register. In end Bar 8, *sords* horns play *sff* > whole notes, I believe small octave Ab/Bb/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.

<https://i.postimg.cc/9FvgC2RJ/Opening-Bars-7-8.jpg>

Handwritten musical score for a symphony orchestra and various electronic instruments. The score is written on a single system with multiple staves. The instruments and parts are:

- Cbs** (Cello): I and II parts, marked *mf* and *f*.
- Bassoon**: Marked *mf*.
- C.B. Clar** (C.B. Clarinet): Marked *mf*.
- Horns** (F): I and II parts, marked *mf* and *f*.
- Snare Drum**: Marked *mf*.
- Harp**: Marked *mf*.
- Moog**: Marked *mf*.
- Vlws** (Violins): I and II parts, marked *mf* and *f*.
- Vcl** (Violoncello): Marked *mf*.
- CB** (Cello/Bass): Marked *mf*.

The score is written in 4/4 time. The key signature is one flat (B-flat). The tempo is marked *And* (Andante). The score is divided into two measures. The first measure contains the main musical material, and the second measure contains the final notes and rests. The score is marked with various dynamics and articulations, including *mf*, *f*, *And*, and *ff*.



<https://www.youtube.com/watch?v=vXc26ZtQKvk> [Midi by Markus Metzler]



<https://i.postimg.cc/G26B5Xtg/Bacony-Bars-1-5.jpg>

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 pastore/lyric 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 8th note to A to G 8th 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 8th 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 8th rest, clarinet III plays a response figure *pp* < on small octave A [written B] “2” duplet value 8th note (the 8th rest and A 8th 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 8th 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 8th 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 8th rest, bass clarinet I plays the response figure of (see clarinet III line in Bar 1).



<https://i.postimg.cc/qvpNShBr/Balcony-Bars-6-10.jpg>

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 8th rest), while violins II play that pattern on small octave G/Line 1 D notes, violas on small octave C/E notes, VC on Great octave C/G notes, and CB on small octave C notes. After a quarter and 8th rest, clarinet I plays *p* Line 1 E-D-E [written F#-E-F#] triplet 8ths to “2” duplet value 8th notes D up to F down to D dotted quarter note. After a quarter and 8th 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.

Note that, just as in Herrmann’s recording, QR did not include the bass clarinets to play in Bars 11-12. That was Herrmann’s own final decision on the matter, but it would’ve been *nice* if, say, QR created a bonus track that did indeed include those bass clarinets. This would’ve been more interesting to me than some those actual bonus tracks.

Handwritten musical score for "Gypsy Acre" by B. Herrmann. The score is for a 12/8 time signature and features parts for Clarinet I, Clarinet II, Clarinet III, Flutes I and II, Violins I and II, Viola, Violoncello (VC), and Contrabass (CB). The score is divided into three measures, numbered 11, 12, and 13. The first measure is marked "Balcony" and the second measure is marked "* Not used (scratched off by Herrmann)". The third measure is marked "B. Herrmann". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

<https://i.postimg.cc/Y2gjSfhk/Balcony-Bars-11-13.jpg>

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 Gipsy's 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. NOTE: Herrmann wrote it "Gypsy Acre" instead of "Gipsy's Acre" (as given in

the movie itself). Here is how Herrmann actually wrote the cue title below:

IV (Gypsy Acre)

Here it is in the movie:



<https://i.postimg.cc/DZnpbcnD/Gysy-Acre-paper-image-1.jpg>

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 8th note to A-G 8ths to F#-E-F# 8ths. In Bar 4, this is replayed an octave lower register (*loco*). Violas (here in non-standard 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 8th rest, the english horn (C.A.) and horn I play $p < >$ small octave A [written Line 1 E]

stand-alone 8th note up to Line 1 E [written B] up to G [written Line 2 D] 8ths (crossbeam connected) to A quarter note tied to 8th note (followed by an 8th rest). Clarinet III, after an initial 8th rest, plays the same contrapuntal or counter-melody figure of small octave A [written B] stand-alone 8th to E-G [written F#-A] 8ths to A quarter note tied to 8th. Bass clarinets and clarinets I-II play *p* > Line 2 C/E [written D/F#] dotted half notes tied to dotted half notes. Etc.

<https://i.postimg.cc/mDp323D7/Cue-IV-Gypsy-Acre-Bars-1-6.jpg>

<https://i.postimg.cc/yxwF0V0d/Cue-IV-Gypsy-Acre-Bars-7-10.jpg>

Midis of this music by Markus Metzler & Aleksandar Popović:

<https://www.youtube.com/watch?v=B8y0bfuN5W0>

Note that Bar 8 was not used in the movie nor included in the QR cd. Those red-penned notes in Bar 9 of the violins signify alternate register playing of the E-D-C 8th notes. The cue ends in Bar 10 playing *p* > Line 1 E/G/B [written F#/A/Line 2 C#] sustained notes.

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 8th notes on *sords* violins and violas and featured here. Violins I pluck *mp* Line 2 E up to B 8th 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 2nd 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. Etc.

Handwritten musical score for "Flashback V". The score is written on a five-staff system. The title "Ch 4 2:00 Flashback V" is written in red and blue ink at the top. The staves are labeled "V1", "V2", "V", and "VC". The notation includes various musical symbols such as notes, rests, and dynamic markings like "pizz" and "mp (vibrato)". There are also circled numbers 1 and 2 at the bottom of the staves.

<https://i.postimg.cc/SsQ6LT5B/Flashback-cue-V.jpg>

Handwritten musical score for "The Pictures" in Allegro tempo. The score is for a film cue, featuring various instruments including Clarinet (CL), Bass Clarinet (BCL), Horns (H), Snare Drum (SD), Horns (H), Violins (V), Viola (VC), and Cello (C). The tempo is marked "Allegro" and the title is "The Pictures". The score includes dynamic markings like "pp" and "sf", and tempo markings like "1:00". There are also handwritten notes like "Handwritten by Bill Winkler" and "Shadowing".

<https://i.postimg.cc/Ls9N93R8/Pictures-Bars-1-9.jpg>

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.

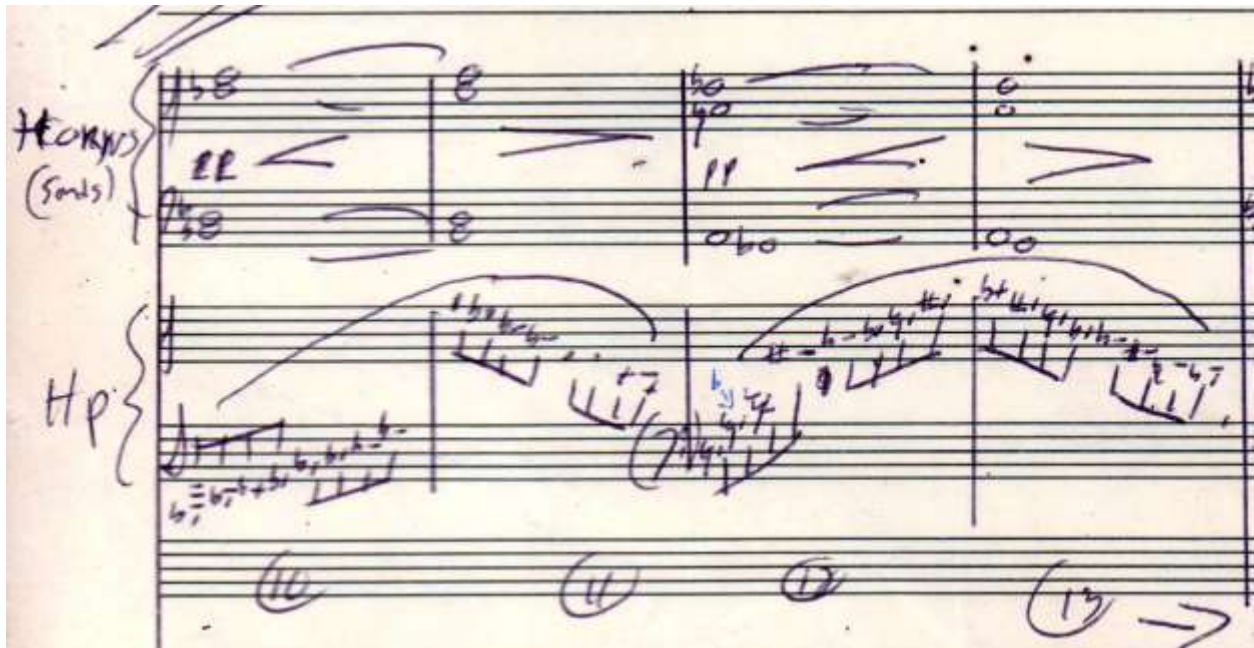
With the emphasis on the four-stroke ruffs (in this case, three 32nd notes preceding an accented 8th note) of the snare drum < *sf*, the agitated beginning of this cue lasts only three bars. The snare drum sounds this four-note figure (followed by an 8th and quarter rest) followed by another such ruff and rest marks, repeated in Bar 2, to (Bar

3) another such ruff followed by 8th/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 *sff* middle C/E [written G/B] rinforzando 8th notes (followed by an 8th and quarter rest) down to small octave C/E rinforzando 8ths (followed by an 8th and quarter rest). After a half and quarter rest, violas are bowed tremolo *sff* > 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 8th rest) to (now *arco*) E/G# rinforzando dotted half notes. CB pluck small octave D 8th (followed by an 8th 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 8th 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 8th (followed by an 8th 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 8th rest) to Eb/Gb/Bb [written F/Ab/Line 2 C] dotted half notes.

In Bar 4 (*meno*) at the 1:00 point of Chapter 5 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 8th 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 8th notes F-Eb-Cb-small octave Ab 8ths down to (bottom staff) F-Eb-Cb-Great octave Ab 8th notes. All 8th 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 8th 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.



<https://i.postimg.cc/sfh9RNSJ/Pictures-Bars-10-13.jpg>

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 8th (followed by an 8th rest) to (Bar

9) Bb quarter note to Cb 8th (8th rest following) to Bb quarter note to Cb 8th (8th 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 7th 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 8th 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 8th 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 8th to Bb-C-Db 16ths, and so forth. After a dotted 8th 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 8th back to A-B-C 32nd notes, and so forth. Bass clarinets in Bar 24 play small octave C [written C#] dotted 8ths (followed by an 8th and quarter rest). Etc.

<https://i.postimg.cc/zG0TjZZq/Pictures-Bars-14-20.jpg>

(cont.) Pictures

Flute
Clarinet
Bassoon
Horns
Mellophone
Harp

[Hand-copied by Bill Wark]

<https://i.postimg.cc/P538DWYx/Pictures-Bars-21-25.jpg>

<https://i.postimg.cc/ydqxhvdV/Pictures-Bars-26-31.jpg>

Allegro (in 2)

Handwritten musical score for strings (I, II, V, VC, CB) in 2/4 time, marked Allegro. The score shows five measures with various notes, rests, and dynamics. Measure numbers 21-25 are circled below the staff.

B. Henemann

Handwritten musical score for Clarinet (Clars) and Bass Clarinet (Bassclars) in 2/4 time. The score shows five measures with various notes, rests, and dynamics. Measure numbers 26-30 are circled below the staff. A red note indicates "Hand-copied by Bill (W. Robert)". A red note at the bottom right indicates "C#7 half dim 7th C/E#6#1Bb".

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



<https://i.postimg.cc/dtZfp6tM/Ellie-Bars-1-3.jpg>

The pastorel/lyllic 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 8th rest, bass clarinet I plays “2” duplet value 8th rest to duplet value small octave A 8th 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 7th (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 8th rest, *sords* violins I play Line 1 E stand-alone 8th note to D to E 8ths (crossbeam connected) to another D-E pairing of 8ths to D quarter note. After an 8th rest, violins II play middle C stand-alone 8th to Bb-C 8ths played twice to Bb quarter note. After an 8th rest, violas play small octave E stand-alone 8th to G down to E 8ths played twice to G quarter note.

Handwritten musical score for Ellie Bars 4-7. The score is for a 3/4 time signature and includes parts for Horns (F), Violins I and II, Viola, VC (Violoncello), and CB (Contrabasso). The tempo is marked "mod.to". The score shows measures 4 through 7, with a "mod.to" tempo marking. The bottom of the page is marked with a red line and the text "Ellie - copied by Bill W. Rebol".

<https://i.postimg.cc/nL2SBwTm/Ellie-Bars-4-7.jpg>

Handwritten musical score for Ellie Bars 8-10. The score is for a 3/4 time signature and includes parts for Clarinet I and II, and Bassoon. The tempo is marked "meno tempo" and "molto Rit". The score shows measures 8 through 10, with a "molto Rit" tempo marking. The bottom of the page is marked with a red line and the text "Ellie - copied by Bill W. Rebol".

<https://i.postimg.cc/Bn0GCK57/Ellie-Bars-8-10.jpg>

Starting in Bar 11 (1:33 dvd), *Allegretto* in $\frac{3}{4}$ 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/9th (A/C/E/B), quite a familiar and strongly used tonality employed by Herrmann for love/romance/emotional warmth scenes.

Handwritten musical score for a scene, showing staves for Oboe, Clarinet I, Harp, Violins I and II, Violas, and VC. The score is in 3/4 time and features a series of half and quarter notes with dynamic markings like *pp* and *p*. A red bracket highlights a section of the score, and a red note indicates "Handwritten by Bill Winkler". The score is labeled "(cont.)" at the end.

<https://i.postimg.cc/05w3HZyT/Ellie-Bars-11-26.jpg>

In Bar 15, the phrase repeats on the F min/9th (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, violas 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 violas 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 7th (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).

<https://i.postimg.cc/cLX58bFn/Ellie-Bars-27-34.jpg>

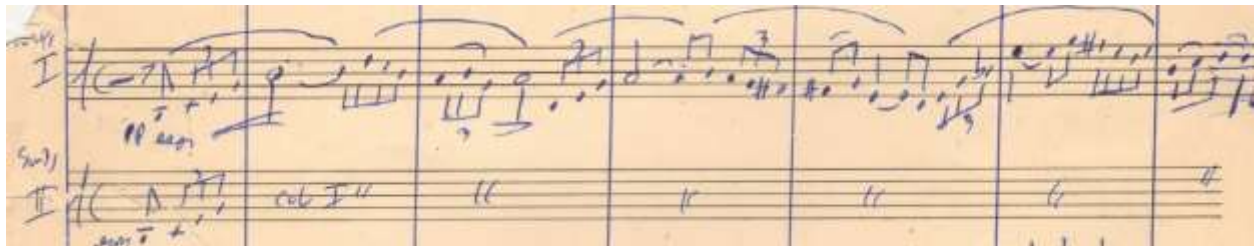
In Bar 27 (1:54), the harp sounds *mf* Line 2 F dotted half note let vibrate (repeated next bar). After a quarter rest, violins I play *p* < Line 1 B-Line 2 C-E-G legato 16ths up to Line 3 C 8th (followed by an 8th rest) and repeated next bar. After a quarter, violins II play contrary motion (descending) 16ths Line 1 B-G-E-C to small octave B 8th (followed by an 8th 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.

The cue ends with the clarinet playing small octave A [written B] tone

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 semi-love theme (or "Duo" partnership

theme) 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.



<https://i.postimg.cc/dDMcpSb1/Encounter-Bars-1-6-violins.jpg>

After a half and 8th rest in Bar 1, *sords* violins I & II play *pp espr* < small octave B stand-alone 8th note to “3” triplet value ascending 8th notes middle C-E-G up to (Bar 2) B half note tied to 8th note to Line 2 D-C-Line 1 B 8ths to (Bar 3) A-B-G “3” bracketed value 8ths decrescendo to A half note down to ascending “3” 8th notes D-E-G. In Bar 4, they continue on A half note tied to 8th note to B 8th note to “3” value descending 8ths A-G-F# to (Bar 5) F#-G 8ths down to E quarter note tied to 8th to D 8th to “3” value ascending 8th notes E-G-Bb. In Bar 6, violins continue on Line 2 E quarter note tied to 8th note up to G 8th (crossbeam connected 8ths) to next figure of F#-E-D-E 8ths (crossbeam connected) down to (Bar 7) Line 1 B legato to C 16ths to D 8th figure tied to quarter note and tied to 8th 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 8th 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 8th and quarter rest). After an 8th 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 8th and quarter rest). Combined we hear in Bar 2 the C major 7th (C/E/G/B) and then, in Bar 3, the F# half-dim 7th (F#/A/C/E). After an 8th rest in Bar 4, clarinets play *p* small octave F#/C/E 8ths to dotted half notes, while bass clarinets play small octave D 8th 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.

The final chord in this cue is shown by the harp in Bar 21 playing arpeggio “3” value ascending 8th figures on E min 7 (E-G-B-D).

1. Encounter

Clarinet (3)

Basses (4)

Horns (2)

Horns (2)

(Hand-replicated by Bill Wadell)

I

II

V

VC

CB

17 18 19 20 21 22

<https://i.postimg.cc/qMdkmN4G/Encounter-Bars-17-22.jpg>

King of Schnorrers

music by B. Herrmann

"O Come Beloved"

[Hand-copied by Bill Wachob]

welcome the Radiant Sabbath bride, In fresh white garments All come to her side, Oh come Be- (etc)

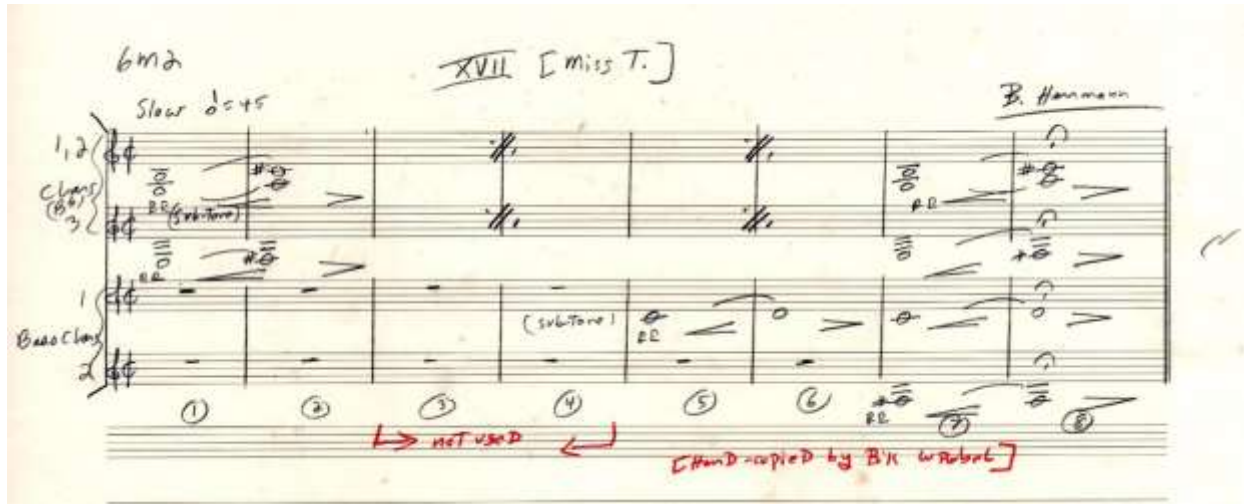
[Notes Theme used in Endless Night was "encounter" "Duo" etc]

<https://i.postimg.cc/4d9gPg0M/King-of-Schnorrers-O-Come-Beloveth.jpg>

IX [3M2] [Miss 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 Gipsy's 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. QR labels it "The Warning" (logical title as well).

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).



<https://i.postimg.cc/QdYF6vhD/Miss-Townsend-Bars-1-6.jpg>

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 8th (followed by an 8th 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).

Handwritten musical score for Miss Townsend, Bars 7-8. The score is written on five staves. The top two staves are for Sords (Violins and Violas), the third for Horns (F), the fourth for Snare Drum, and the fifth for Moog. The Sords part shows a 3-measure rest followed by a half note. The Horns part shows a 3-measure rest followed by a half note. The Snare Drum part shows a 3-measure rest followed by a half note. The Moog part shows a 3-measure rest followed by a half note. The score is marked with various dynamics and articulations.

<https://i.postimg.cc/TY72GmSq/Miss-Townsend-Bars-7-8.jpg>

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).

Handwritten musical score for bars 9-14. The score includes staves for Clarinet (cont.), Bass Clarinet, C.B. Clarinet, Moog, Violins I & II, Violas, VC, and CB. Bar 9 shows the start of the section. Bar 10 shows the clarinets and C.B. playing a whole note. Bars 11-14 show the continuation of the piece with various instruments and rests.

<https://i.postimg.cc/VL617v6S/Miss-Townsend-Bars-9-14.jpg>

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 7th. 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 7th 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. The cue ends with the horns plays the very unusual chord of Cb/Eb/Gb/Bb.

(Cont.) Miss Townsend

1, 2
Clars
3

Bass cla

C.B. clar

Horns
1, 2
3, 4

I
Vnrs
II

Viola

VC

CB

Hand-arranged by Bill Wrobel

17 18 19 20 21 22 23

<https://i.postimg.cc/KjsXX7z1/Miss-Townsend-Bars-17-23.jpg>

https://www.youtube.com/watch?v=z_K-4YcWbgU [Midi by Markus Metzler]

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 Gipsy's 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 8th rest, the violins play *mf* Line 1 B (small octave B for the violas) stand-alone 8th to "3" triplet value ascending 8th notes Line 2 C-E-G (Line 1 C-E-G for the violas) to (Bar 2) B half note tied to 8th 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 8th notes D-E-G to (Bar 4) A half note tied to 8th note to B 8th to "3" triplet value 8ths A-G-F# to (Bar 6) F#-G 8ths down to E quarter note tied to 8th note to D 8th 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 8th 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 8th note (followed by an 8th and quarter rest), repeated next bar. In Bar 4, CB play small octave D half note tied to 8th note (followed by an 8th 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 8th 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 8th and quarter rest). In Bar 3, the harp then plays Great octave and small octave A up to small octave E to F# “3” bracketed value 8ths up to A-Line 1 C-E 8ths up to F# normal value 8th (followed by an 8th 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 8th (followed by an 8th 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.

Handwritten musical score for "XI The Cats". The score is written on 11 staves, numbered 1 through 11. The instruments are listed on the left: Oboe, Cls (A), Bass Cls (Ab), Horns, Mace, I, II, V, VC, and CB. The score includes various musical notations such as notes, rests, and dynamic markings. A red box highlights the text "Hand-copied by Bill Wachob". The score is titled "XI The Cats" at the top.

<https://i.postimg.cc/K8hbmNfT/XI-The-Cats-2.jpg>

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.

(Cont.) XI The Cats Endless night P. Hammond

Clarinet I (C#)

Clarinet II (C#)

Bass Clarinet (C#)

Violas (C#)

Handwritten by Bill W. Kober

13 14 15 16 17 18 19

Amin/9 [Amin/9] Gmaj/9 [Gmaj/9] F#m7 F#7 Amin/9 Gmaj/9 F#m7 F#7

<https://i.postimg.cc/w3KCTqXz/XI-The-Cats-Bars-13-19.jpg>

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 8th to B quarter note to A 8th up to Line 3 C quarter note to B 8th 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] 8th to A quarter note to G 8th to Bb quarter note to A 8th to G dotted quarter note. Back in Bar 1, clarinet II plays *pp* staccato 8th note Line 2 E down to C [written F#-D] followed by an 8th 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 8th 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. Violas 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 8th 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 6th richest woman, the violins pluck forte descending 8th notes Line 2 B-G-E-C (crossbeam connected) down to Line 1 B-G-E-C (C maj 7th) 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 *sff* to rinforzando-marked 8th 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 Gipsy's 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 8th note to E-D-Line 2 B 8th notes. Violas play the same but an octave lower register. After an 8th rest. VC play *f* < small octave E up to G to B 8th notes to Line 1 D quarter note tied to 8th note (followed by an 8th 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.

Handwritten musical score for "Marriage" (XIII [4M3]) in 4/4 time, Andante. The score is for Violins I and II, Violas, and Violoncello (VC). It includes a red box with the text "Film Score Rundowns" and "Hand-copied by R.H. Winkler". The score is marked with "NOT USED" and "Hand-copied by R.H. Winkler".

By the way, the final two and a half bars were not used in the final edit of the picture, nor did QR restore them in the cd.

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. Remember, the written score image immediately below is the final edit film version that I reconstructed (since that music is missing in the archives at UCSB).

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. Violas 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

5m1 [Endless Night] XIV [Greta] (film version, beginning) (special)

B. Hermann

Obse *molto sost* $\text{♩} = 55$

Clars (4, 3)

Brass (m)

Horns (1, 2, 3, 4)

Hrp

I *Ponticello*

Vnrs

II *Pont.*

Viole

VC

CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

[Hand-dropped by Bill Wabers] (non-Term)

(non-Term)

(non-Term)

(non-Term)

(non-Term)

(Greta)

I

Vnrs

II

Violas

VC

① ②

molto rubato

(cont.) original version

<https://i.postimg.cc/NGShs4D4/Greta-special-film-version-Bars-1-thru-10.jpg>

(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.



<https://i.postimg.cc/3Rqqw8XR/Greta-Bars-11-14.jpg>

In Bar 11 in 3/4 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 8th tied to “3” triplet value 8th 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 8th crescendo up to (Bar 13) “3” bracketed value F# quarter note up to A “# value 8th up to Line 2 C# triplet value quarter note down to Line 1 F# triplet value 8th 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 8th tied to quarter note to (Bar 13) A dotted quarter note up to middle C# 8th 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#] 8th 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 8th to (Bar 17, start of page 40 of the score) another such descent and ascent 16th 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 8th. 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 8th tied to quarter note to (Bar 16) C dotted quarter note up to G 8th tied to quarter note to (Bar 17) A dotted quarter note down to F# 8th tied to quarter note to (Bar 18) D dotted quarter note up to F 8th tied to quarter note. Violins II play small octave G# dotted quarter note up to B 8th tied to quarter note up to (Bar 16) Line 1 E dotted quarter note down to C 8th tied to quarter note up to (Bar 17) F# dotted quarter note to E 8th tied to quarter note down to (Bar 18) small octave Bb dotted quarter note up to Line 1 D 8th tied to quarter note. Violas play small octave B dotted quarter note up to Line 1 D# 8th tied to quarter note down to (Bar 16) small octave A dotted quarter note up to Line 1 E 8th tied to quarter note to (Bar 17) same E dotted quarter note down to V 8th tied to quarter note down to (Bar 18) small octave D dotted quarter note up to Bb 8th tied to quarter note. VC play small octave E dotted quarter note up to G# 8th tied to quarter note to (Bar 16) G dotted quarter note to A 8th tied to quarter note up to (Bar 17) middle C dotted quarter note down to A 8th tied to quarter note down to (Bar 18)

(cont.) *Grotesque*

Oboe

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Violin I

Violin II

Viola

Violoncello

Double Bass

[Hand-copied by Bill Warlock]

(17) (18) (19) (20) (21) (22) (23) (24)

(cont.) *Grotesque*

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Violin I

Violin II

Viola

Violoncello

Double Bass

(cont.)

(G. Grotesque)

Clarinet II (sub-tone)

Bassoon I

Bassoon II

Violin I

Violin II

Viola

Violoncello

Double Bass

(25) (26) (27) (28) (29) (30) (31) (32)

[Hand-copied by Bill Warlock]

[not used]

(G. Grotesque)

Lento (Sotto voce)

Violin I

Violin II

Viola

Violoncello

Double Bass

(33) (34) (35) (36)

[not used]

<https://i.postimg.cc/Sxyb3KDF/Greta-Bars-17-thru-36.jpg>

Great octave G dotted quarter note up to small octave D 8th tied to quarter note. Etc.

5m1 [Endless Night] XIV [Greta] Bernhard Hermann

molto sost. d=55

Oboe

Clarinet (Bb)

Bassoon (Bb)

Horns (1, 2, 3, 4)

Harp

Violins I

Violins II

Viola

VC (K)

CB

[Hand-repied by Bill W. Rubeol]

① noT used ② ③ ④ ⑤ ⑥ ⑦ ⑧

<https://i.postimg.cc/rySGsyCP/Greta-Bars-1-8.jpg>

Above is the original version of "Greta." Note that there are not bowed trem strings. Also note that Bars 1-2 plays the higher register followed by (Bars 3-4) the lower register of the strings' pattern of notes.

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 Gipsy's 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 violas on small octave E/B/middle C# notes.

meno mosso (in 3) (cont) XV Seasons Endless Night

C. Ls (I, II, III)

B. Clarinet I

Clarinet II

Harp

Glock

17 18 19 20 21 22 23 24

Hand-Copied by Bill Warbel

<https://i.postimg.cc/bYDnSy0h/XV-The-Seasons.jpg>

Skipping to Bar 17 (:28 dvd) of "The Seasons," 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 7th) 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 7th). After a half rest, violins I play *pp cresc.* ascending bowed trem 8th 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 8th to G 16th 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.

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. This was an extremely bad-edited scene in the movie, thus bars of this cue broke away!

Images speak louder than words, so I will simply present my hand-copied images of this cue. Note that in the final edit film version, Bars 2 & 4 were deleted due to the awful edit of the scene. Fortunately it appears the QR rendition is intact simply because it would have been really awkward to have just Bars 1 & 3 present with the ever-changing glisses of the harp, etc.



6m1 [Endless Night] XVI [Broken Glass]

Viva o: no

Molto-Rall

Oboe

1

Clars (6/8)

2, 3

Bass clars (6/8)

C.B. clars (6/8)

1, 2

Horns (F)

3, 4

Suss. Cynd

Hand

Moog

I

Vns (h) (h)

II

Vlrs

Vc

Cb

(cont.)

[Hand-copied by Bill Wambel]

① L OUT ② ③ L OUT ④

<https://i.postimg.cc/Bvz6JFV1/Broken-Glass-Bars-1-4.jpg>



<https://i.postimg.cc/MH7K0FKy/Broken-Glass-Bars-5-12.jpg>

The restored version of this cue was nicely presented in this Midi rendition by Aleksandar Popović:

<https://www.youtube.com/watch?v=id3Jv3bl2Sc>

The cue ultimately ends on the E minor chord once again (E/G/B) played by the *sords* (muted) horns.

XVII [6M2] "Miss T." Cut time, page 50, :14. Dvd location: Chapter 13 starting at 5:04. Very short cue showcasing only 3 clarinets and 2 bass clarinets playing F min (D/F/A) in Bar 1 to (Bar 2) E min (E/G/B) chords. Repeat Bars 1-2 in Bars 3-4. In Bar 5 we have D min/9 (D/F/A/E) to (end Bar 6) E min (E/G/B) once again! Unfortunately, unused Bars 3-4 were not restored by QR.

<https://i.postimg.cc/QtPWYw3w/Miss-T-Bars-1-8.jpg>

https://www.youtube.com/watch?v=LbIa1S_UO5I

Immediately above is the Midi rendition of this music by Aleksandar Popović

XVIII [6M3] "The Ice" *Vivo* in Cut time, also page 50. Dvd location: Chapter 14 starting at :42. In this tiny cue we hear a familiar Herrmann device of bitonality. The woodwinds play the C half-diminished 7th (C/Eb/Gb/Bb) while the horns play the C maj 7th (C/E/G/B).

<https://i.postimg.cc/xdZ7fGVH/XVIII-The-Ice.jpg>

Handwritten musical score for "XVIII (The Ice)" in 6/8 time, marked *Vivo*. The score is for a percussion ensemble and includes the following parts:

- Clars (Hr)**: Clarinets in C, marked *ff* and *pp*.
- Baso CL**: Bass Clarinet in C, marked *ff*.
- C.B. CL**: Contrabass Clarinet in C, marked *ff*.
- Horns**: Horns in C, marked *ff* and *pp*.
- Snare DR**: Snare Drum, marked *ff*.

The score is divided into four measures, numbered 1 through 4 at the bottom. The notation includes various rhythmic values (e.g., eighth notes, quarter notes, half notes) and dynamic markings. The score is signed "Hand-registered by Bill Wrenchel" in red ink at the bottom.

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

<https://i.postimg.cc/CLLxfYfN/School-Play-Bars-1-4.jpg>

XIX School Play

6m4

Vivo Rall mod To

Clars (85) Sub-Tone #8 0

Bass (85) Sub-Tone #8 0

SandS 1-2 bB 5

Horns (P) SandS 5

Vibe mf 8

Harp

I SandS #8

II SandS #8 (Pmt)

V SandS #8 (Pmt)

Diffend-copied by Bill W. Rabel

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

Clever intermixing of tonalities. First you hear the *sords* (muted) horns sounding Bb/Eb/Gb/Bb (Eb minor) whole notes tied to half notes next bar. After a quarter rest in Bar 1, the vibe sounds ascending quarter notes E-G-B. That's right—not Eb-Gb-Bb as you would expect in a

<https://i.postimg.cc/BQVPStwD/XX-The-Gift-2.jpg>

Hand-copied by B. it was not

Endless wisp [6ms] ~~The~~ The GIFT

3 CLS (65) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

72

This is a short four-bar cue. However, in the final edit of the movie, they repeated Bars 1-2 but did not play the originally written Bars 3-4. Three clarinets and bass clarinet I in Bar 1 sounds softly *pp* Line 1 Db [written Eb] half note to C [written D] dotted half note down to small octave Bb [written middle C] quarter note to (Bar 2) An up to Line 1 Db quarter notes to C whole note. Bar 3 shows the basic Db maj (Db/F/Ab) but with the added Bb towards the end we have the Bb min 7th (Bb/Db/F/Ab).

<https://www.youtube.com/watch?v=g1BiXziJddY> [Midi by Aleksandar]

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 8th note (followed by an 8th rest) to descending staccato 8th notes B- G-E (crossbeam connected) to same E tenuto 8th (followed by a quarter rest) to ascending staccato 8ths E-G-B. In Bar 4, violins I continue on A tenuto 8th (followed by an 8th rest) to A-F-D staccato 8ths to D tenuto 8th (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 8th (followed by an 8th rest) to G-E-C staccato 8ths to C tenuto 8th (followed by a quarter rest) to C-E-G staccato 8ths to (Bar 4) F tenuto 8th (8th rest following) to F-D-B staccato 8ths to B tenuto 8th (followed by a quarter rest) to B-D-F staccato 8ths.



Handwritten musical score for "The Ride" (XXV). The score is written on ten staves, with the following parts labeled on the left:

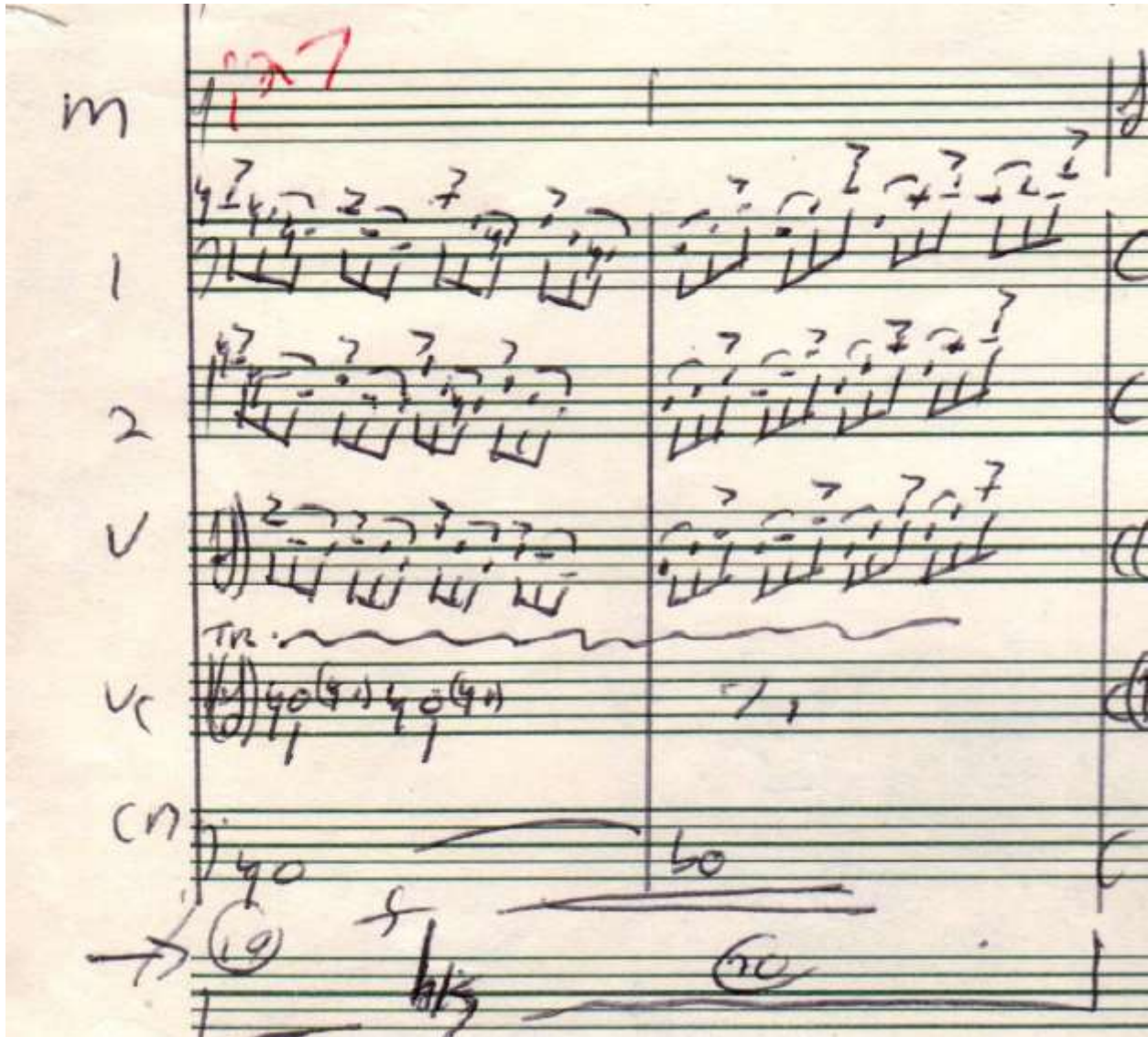
- 1. Cb5
- 2. Cb5
- 3. Cb5
- 4. Cb5
- 5. Cb5
- 6. Cb5
- 7. Cb5
- 8. Cb5
- 9. Cb5
- 10. Cb5

The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Ride" is written in the center, and "XXV" is written at the end. The word "cont" is written at the bottom right. The score is numbered 1 through 10 at the bottom.

<https://i.postimg.cc/zGG7MLHg/Ride-paperedit.jpg>

Violas play Line 2 E tenuto 8th (followed by an 8th rest) to E-C-B staccato 8ths to B tenuto 8th (followed by a quarter rest) to B-C-E staccato 8ths to (Bar 4) D tenuto 8th (followed by an 8th rest) to D-B-A staccato 8ths to A tenuto 8th (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 8th (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 8th 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.



<https://i.postimg.cc/mZqThMBb/Ride-Bars-19-20.jpg>

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 8th 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 32nd note down to (Bar 22) Contra-octave Bb 32nd note gliss line up to Line 3 Bb 32nd 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 7th) 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 7th). 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 16th 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 7th 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). Etc,

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

This short cue was not used in the final edit of the movie but it was restored in the QR cd. The unusual Cb/Eb/Gb/Bb chord was used again here. Normally I would expect Herrmann to use the C half-dim 7th (C/Eb/Gb/Bb).

<https://i.postimg.cc/7Ykww4Gc/Statue-Bars-1-2.jpg>

Here below is the link of the Midi rendition created by Aleksandar Popović:

<https://www.youtube.com/watch?v=6j-4orR8wpc>

Handwritten musical score for "XXIII [The Statue]" by B. Henmann. The score is for Vibe, Harp, Moog, and Violins I & II. It includes various musical notations such as clefs, key signatures, and dynamics. A red note at the bottom says "NOT USED" with circled numbers 1 and 2.

XXIV [8M1] "Duo" [Duo II] *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."

Handwritten musical score for "XXIV Duo" by B. Hammann. The score is for a Harp, Violins I and II, Violas, Violoncello (VC), and Contrabasso (CB). It is marked "Andante" with a tempo of 70 beats per minute. The score shows the first six measures of the piece, with various musical notations including triplets, ties, and dynamic markings like "p" and "pp".

<https://i.postimg.cc/kG5NHdBd/Duo-Bars-1-6.jpg>

In the grace bar, muted violins I play *p espr* < Line 1 D stand-alone 8th to "3" triplet value ascending 8th notes E-G-B to (Bar 1) Line 2 D tenuto half note tied to 8th 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 8th note to D 8th 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" value ascending 8th 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 8th 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).

Handwritten musical score for a harp and strings. The harp part is at the top, and the string parts (I, II, V, VC, CB) are below. The score includes bar numbers 8 through 13. A red arrow points from bar 8 to bar 13 with the text "not used".

<https://i.postimg.cc/gJg83s4t/Duo-Bars-7-13.jpg>

Bars 9 (basically starting halfway Bar 8) thru 13 of the cue were not used in the final edit of the movie (but restored in this QR track).

Hand-copied by Bill Webster
(end movie)

NOTE THAT HERRMANN WROTE A FERMATA HOLD MID-WAY BAR 8...PLACED THERE TO SHOW THE END OF THE MUSIC FOR THE FINAL EDIT....

<https://i.postimg.cc/QM4cTSf4/Duo-II-paper-image-6.jpg>

BUT ORIGINALLY THERE WAS NO FERMATA HOLD THERE BECAUSE THE MUSIC WAS MEANT TO CONTINUE ON....

<https://i.postimg.cc/sXM79S8V/Duo-II-paper-image-7.jpg>

“Endless Night” [Song] *Slowly* in 3/4 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



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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 19) 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.

Andante 8m5 XXV [Devotion] B. Hannmann

Oboe

Clars (all) 2,3

Harp

Hand-copied by Bill Wachtel

I

Violins (Snds)

Violas (Snds)

VC (Snds)

CB (Snds)

① ② ③ ④ ⑤

NOT USED

<https://i.postimg.cc/Kz1pk1DT/Devotion-Bars-1-6.jpg>

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 8th (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 8th 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 8th 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 7th) dotted half notes (followed by a quarter and 8th rest). Etc.

Handwritten musical score for "Devotion" by Bill Hammann. The score is for Allegretto and includes parts for I, II, III, (2) Brass, Vibe, and Moog. It features various musical notations such as notes, rests, and dynamic markings. A red note indicates "Hand-copied by Bill Hammann". At the bottom, a red note says "optional (version B)" with a bracket indicating "not used".

<https://i.postimg.cc/J4N6kVZp/Devotion-Bars-7-15.jpg>

Note that Bar 6 & Bars 11-14 were not used in the movie, nor are they present in the QR cd.

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 heart-felt?) kiss.

Handwritten musical score for XXVIII [The Yellow Pill] by Bernard Herrmann. The score is written on ten staves, including woodwinds, strings, and percussion. The tempo is marked "Largo" (♩ = 50) and the key signature is C major. The score includes various musical notations such as notes, rests, and dynamic markings. A red annotation "[Hand-arranged by Bill Wrobel]" is present above the woodwind staves. The score is numbered 1 through 5 at the bottom, and a red annotation "[deleted out bar]" is present at the bottom right. A circled "20 1/2" is visible on the right margin.

<https://i.postimg.cc/PqVTn8qv/Yellow-Pill-Bars-1-6.jpg>

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 8th to Bb 16th (followed by a 16th rest). Play this four times to (Bar 2) A rinforzando 8th to G# 16th notes in that same pattern. Violas play the same but an octave lower register. Violins II play *sf* 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 *sf* > 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, violas 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 7th (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 3/4 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.

<https://i.postimg.cc/k5zzyN4s/Return-Bars-1-7.jpg>

90

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on three systems of staves. The first system includes parts for Vibraphone (Vibe), Harp, and Moog. The second system continues the Harp and Moog parts. The third system includes parts for Solo Vents (two staves) and continues the Moog part. The score is handwritten in ink on lined paper. The first system has a tempo marking of 90 and a key signature of one flat. The second system has a tempo marking of 90 and a key signature of one flat. The third system has a tempo marking of 90 and a key signature of one flat. The score is labeled "Hand-copied by Bill W. Rubel" in red ink. The score is numbered 1 through 23 at the bottom.

<https://i.postimg.cc/XqV8KXwx/Return-Bars-8-23.jpg>

[Endless Night] ~~XXX The Return~~ [not used] 1:28

Allegro Moderato 95

B. Henningsson

Hand-copied by Bill Wachtel

24 25 26 27 28 29 30 31 32 33 34 35 36 37

<https://i.postimg.cc/G3QzLJCf/Return-Bars-24-37.jpg>

XXXI [10M2] "The Couch" *Molto allegro (molto pesante)* in $\frac{3}{4}$ 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.

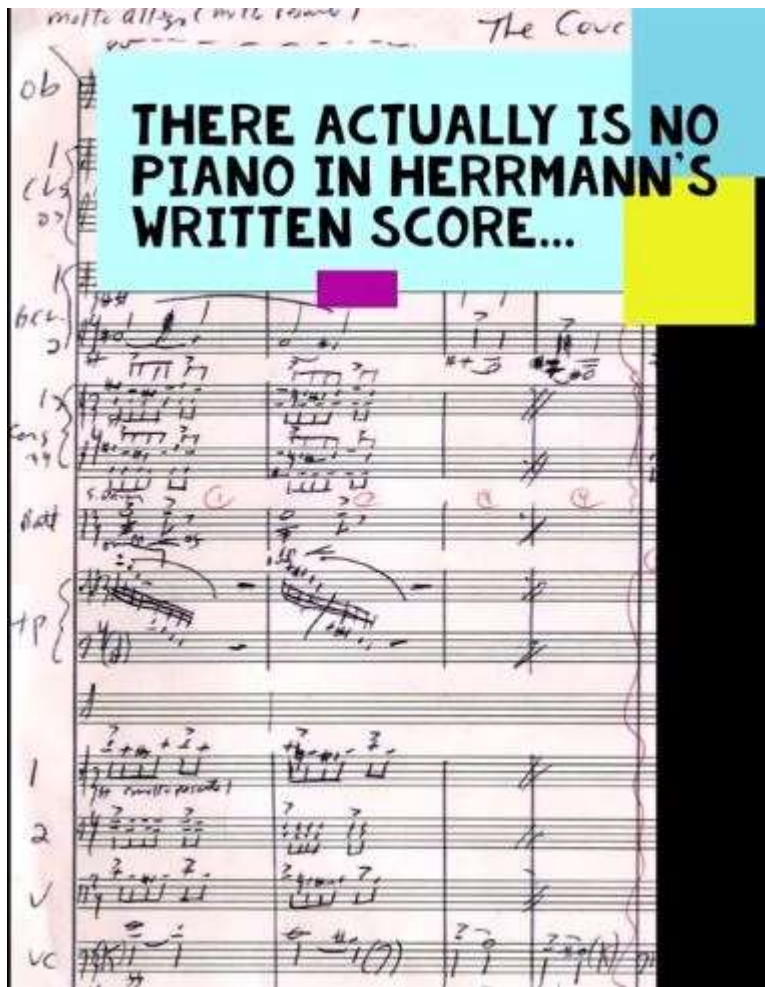


<https://i.postimg.cc/6p7hfkvs/Couch-paper-image-1.jpg>



<https://i.postimg.cc/R0KQjwdX/Couch-paper-image-2.jpg>

Violins I play *ff* Line 2 B rinforzando 8th to A to G# to A 8ths (all four 8ths are connected by a crossbeam) to B rinforzando 8th to A 8th (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



<https://i.postimg.cc/hvPLz6B5/Couch-paper-image-3.jpg>

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 32nd notes of the harp (not the piano). We find Line 3 B-G-E-C to Line 2 B-G-E-C 32nd 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 8th note (followed by an 8th 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] 8th to F# 8th 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 8th to E 8th (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 8th 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.

QR in their track of this cue starts off with a quickly descending gliss of the piano keys. The only thing is...Herrmann's cue has no piano written there! ☺

Here's the deal: In the movie, you see Greta going over the piano keys as she is passionately grabbed by Michael for impulsive sex! It is "diegetic" (source) music as if, say, a radio was playing music in the background of the scene. Herrmann's music then seques after the piano stops. At any rate, it is musically harmless to include the piano gliss there. Perhaps listeners might even be *expecting* it given if they have seen the movie, but technically it does not belong in the track. It is just an "added thing" or "added touch" —added as if it was "non-diegetic" (regular music under-scoring).

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. Violas 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 3/4 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 16th 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. Violas play as violins I but an octave lower

11/m3 Endless Night

XXXXV Breakdown

Hand-copied by Bill Washel

The score is a handwritten musical manuscript for a piece titled "Endless Night" in 11/m3 time. It features a breakdown section for percussion instruments, labeled "XXXXV Breakdown". The instruments listed on the left include Oboe, Clarinet (C), Bassoon (B), Horns, Harp, and various percussion instruments (I, II, V, VC, CB). The percussion section is numbered 1 through 8. The score is handwritten and includes various musical notations such as notes, rests, and dynamic markings. A red note at the bottom of the page reads "Hand-copied by Bill Washel".

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! See image above.

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 (arreggiando) 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.

Completed Sunday, January 3, 2021 at 7:28 am PST

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