

Bill Wrobel's Herrmannesque Score to

THE EXORCIST (1973)

[Thursday, July 21, 2016 noon PDT]

Yesterday at 4:32 pm I finished my Herrmannesque score for William Friedkin's 1973 horror drama, *The Exorcist*. It took 24 days to complete the 27 cues. I undertook it at the heel of completing my Herrmannesque score for Disney's *20,000 Leagues Under the Sea* (1954). My online description of that score is provided in the link immediately below:

<http://www.filmscorerundowns.net/herrmann/20000-leagues.pdf>

After that rundown was put online on May 12, 2106, Gaetano Malaponti created midi/audio representations of the cues (five so far at this writing today). You can see my videos of this music on my YouTube site:

<https://www.youtube.com/user/FilmScoreRundowns>

I decided to write a Herrmannesque score for *The Exorcist* because Friedkin originally wanted Herrmann to provide the music. However, depending on who you talked to, the details of why Herrmann rejected the proposal is unclear. Below are links that discuss the situation:

<http://www.bernardherrmann.org/articles/an-interview-with-bernard-herrmann/>

<http://www.filmscoremonthly.com/board/posts.cfm?threadID=79165&forumID=1&archive=0>

<https://books.google.com/books?id=-1mUcGRpt0EC&pg=PA330&dq=Exorcist,+Bernard+Herrmann&hl=en&sa=X&ved=0ahUKEwivttCJrIXOAhXK5iYKHYLJCvYQ6AEIHDAACQ=onepage&q=Exorcist%20Bernard%20Herrmann>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2602>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2144>

Lalo Schifrin wrote a score for the movie but it was rejected. In effect it became The ExScore-cist! :)....Here is a YouTube presentation of the soundtrack that survived:

<https://www.youtube.com/watch?v=7QTTiezP2f4>

My initial impression is that Lalo's music would not have been an appropriate fit for THE EXORCIST. I believe Friedkin stated he wanted a "tonal and moody" score, and of course Herrmann would've been the best fit.

Around June 20 I started to go thru my copy of the 25th Anniversary dvd of the movie. There is the 40th Anniversary Blu-ray edition of the movie released in October 2013 but I did not purchase it. The movie is not exactly a favorite of mine that would justify the expense of another dvd of the film (the 1998 standard dvd I own was sufficient for my purposes of time-tracking the scenes for potential music). Here is an online review of the Blu-ray edition:

<http://www.blu-ray.com/news/?id=11469>

This was an "iffy" score project when I started it on June 24. I wasn't sure if I could write a complete score beginning to end. It is a strange movie, and strangely directed. It is definitely not in my opinion a "classic" movie (or a classically-made movie). For one thing, I really object to the often disgusting words coming out of Regan when she becomes possessed. Offensive language such as when demon Regan demands that Regan's mother do a sex act on her, and scenes such as when Regan stabs her private parts with a crucifix...I mean, really, was this all necessary? It certainly is not classy, filmed to elicit tasteless shock value impacts to the audience.

I remember seeing this movie in its original theater release back in 1973. I went to Westwood in southern California (very near UCLA) with friends to see it. I had fun right after the movie when the lights went out. I put on my coat backwards so that people thought my head was turned around (like in the movie! :)

The way Friedkin directed the movie, I couldn't underscore music in the first 12 minutes when Max Von Sydow (playing venerable Father Merrin) is featured in Iraq. There was too much extraneous noise going on in the many crowd scenes, etc. Besides, the movie really didn't need music in

the Iraq opening long scene. I rather liked what Friedkin did here anyway. It would prove to be a very good change of pace or contrast compared to the rest of the movie focused exclusively in Georgetown. So the first Herrmannesque cue would be at 00:12:15 in the movie (based on my old dvd and my dvd player) when the superimposed "Georgetown" title card is shown.

From June 20th to June 24th I was in a general state of creative discontent: I needed from the vast potential of possibilities make a decision on how to specifically materialize the basic approach of this overall score. What would be the method behind the madness of the various cues? What would be the tonal theme for this particular movie? I had already started to write a few germinal cue ideas on June 17 but nothing was set. A pattern of already existing cue ideas was there in terms of notation structure but not necessarily in terms of a defining thematic and tonal spine. They demonstrated rather random chords, say, a series of minor chords, or some highly dissonant bitonal mixtures considering the dissonant nature of the movie itself (ungodly possession of a little girl in suburbia).

Finally I decided to plan the score using the devilish tritones, especially the dim sevenths (with two tritones incorporated into that tonality), the half-dim sevenths (one inherent tritone), and the minor 7ths. I also wanted to center specifically on the D note chords...the "D"-emon or the "D"-evil, etc! :).... It's not being clever, just having fun! I also wanted to focus secondarily or complementary on the E note chords (E dim sevenths, say) since, in association terms, it points to "E" as in the Exorcist. These notes are side-by-side sequentially, and again in terms of association, they go together here like cops & robbers (and exorcists driving out demons! :). This movie is fundamentally hinged on the "good versus evil" universal theme but softened somewhat by modernity's (doctors, psychiatrists, etc) need to explain away Regan's behavior in rational (not supra-natural or supernatural) terms.

Note that Herrmann utilizes the devilish, dissonant tritone interval (augmented 4th/diminished 5th) in many of his scores, especially the dissonant-themed cues. The very first bar of *Cape Fear*, for instance, shows a tritone interval in the "Prelude" to depict the obvious villain, Cady, and the "Fear" (as in *Cape Fear*) that juts out prominently in the minds and hearts of those around him. *Naked & the Dead* opens with double tritone intervals. The movie's heavy focus on war naturally gravitates towards tritones

(associated with evil, as in the evils of war). The Fromes brothers (the "bad guys" music) in *The Kentuckian* are tritone-based. Bar 1 of "The Body" cue towards the end of the movie offers two dissonant dyads: C/F# and Db/G (both A4—augmented 4th-- type tritones). Of course you can switch the notes so that you have F#/C and G/Bb (both d5—diminished 5th—type tritones). The tritone intervals are still there regardless. The same applies for Bar 2 but you have double the tritones: E/Bb and Ab/D whole notes (or Bb/E and D/Ab if you prefer) and then Eb/A and G/C# half notes—all tritones! It's rather harsh and unsettling to see a freshly dead body (Bodine--Walter Matthau--just being killed by the Fromes) so Herrmann musically suggests it with the highly dissonant tritones.

So the tritone device or usage often denotes evil, danger or extreme stress. Naturally, I thought to myself on June 24, if Herrmann had actually done the score, then he most likely would have strongly utilized tritones. After all, the tritone had long been discussed in music literature as the "devil's interval" that was avoided in medieval church music.

<https://www.theguardian.com/notesandqueries/query/0,-1767,00.html>

<https://en.wikipedia.org/wiki/Tritone>

Therefore I decided to use tritones as the defining structure of the score overall (with a few exceptions), especially the diminished sevenths. Herrmann would also notably use the half-dim sevenths (his favorite or most-often used seventh in his scores), especially in the more poignant and bit less stressful scenes/cues.

On June 24 I wrote up a diagram of my modus operandi (see image below). First I set up a list of diminished sevenths that were practical to use in common notation. For instance, the F dim 7th would technically mean using a double-flatted E (F-Ab-Cb-Ebb) or else use the enharmonic D. Next was a list on dim sixths (that I did not use in my score). Next is the list of half-dim sevenths. Once again, in this list, some are impractical such as the Eb half-dim 7th (Eb/Gb/Bbb/Db) that would necessitate the double-flatted B. Finally is the list of minor chords (of course no tritones inherent therein).

June 24, 2016

(6/late) Eb min
6/mag

T.R. Tones
D = Demon, Devil

[Excerpt]

4-4-4 (2 Tones)
Dim 7th

4-4-1
Dim 6 2 Tones

4-4-5 (1 T. Tone)
half-Dim 7th
(CEb-Gb-Bb)

4-5-4
min 7th

D → A^b dim 5
F → C^b 11

→ D^b-F-A^b-C^b — D-F-A^b-B — D^b-F-A^b-C^b ← D-F-A-C (E⁷)

→ D[#]-F[#]-A-C — D[#]-F[#]-A-B[#] — D[#]-F[#]-A-C[#] ← E-G-B-D

→ E-G-B^b-D^b — E-G-B^b-C[#] — E^b-G^b-B^b-D^b ← E-G-B-D

→ F[#]-A-C-E^b(D[#]) — F[#]-A-C-D[#] — F[#]-A-CE — F[#]-A-C[#]-E^b

G-b^b-D^b-F^b — G-b^b-D^b-E — G-b^b-D^b-F — G[#]-B-D-F[#] → G[#]-B-D[#]-F[#]

G[#]-B-D-F — G[#]-B-D-F[#] — G[#]-B-D-F[#] → G[#]-B-D[#]-F[#]

→ A-C-E^b-G^b — A-C-E^b-F[#] — A-C-E^b-G — A-CE-G

→ B-D-F-A^b — B-D-F-G[#] — B-D-F-A — B-D-F[#]-A

→ C-B^b-G^b-B^b(A)

DP7 sharp(D) 7, G[#] 7, G^b 7, G^b dim 7, G^b min 7, B^b 7, B dim 7, B min 7, F[#] 7, E min 7

I also wrote a rough timings sheet based on the 1998 dvd (see attached image below in the next page). The first timing is the "Georgetown" transition scene (from the previous twelve minutes located in Iraq). I was tempted to write a very short cue for the famous confrontation image at the end of the Iraq sequence when Father Merrin (Max von Sydow) faces off the stone image of an ancient demon. However, Friedkin had already inserted sound or music effects for this scene, so I let it go. The next scene/cue in the list I instinctively realized would be perfect for underscoring is "The Attic" (located 00:31:08 dvd) when Regan's mom in the middle of the night investigates noise in the attic. Next was the peeing scene of Regan at the party. Frankly I would've had that scene deleted or changed dramatically but I wrote a short cue anyway. Next is the shaking bed scene that lent itself to dissonant music. I will discuss the music of each specific cue shortly.

198 DVD Exorcist CD Timing Yamaha

10:15 "Georgtown" → 10:35 (10:40) noise 5 bars Lento

17:11 ^{1st work} ~~17:11~~ → 17:48

"The attic" dark atmo → trap 31:08 → 31:10 17

"Sich Giel" 40:01 → 40:45 (6) 5 bars

Shaky Kod 41:59 - 40:10

at. Jobstorn 51:29 - 57

Can aria 55:04 → 55:09 (5) 5 bars

Alone 55:44 → 56:53

Vibes + C. For. C. 4. cl. 16 bars

VI grabbed 1:07:04 → 1:07:57 1:08:04 → 1:08:06 1:08:52 and

VII ~~Home~~ 1:15:36 - Testugg (C. 4. cl.) → 1:16:30 6 bars C

VIII ~~Home~~ 1:25:37 → 1:26:07 5 bars

IX ~~Home~~ 1:32:37 - hard → 1:33:34 Chelme → 1:33:47 and 31 bars

X ~~Home~~ 1:35:40 → 1:36:00 cab → 1:36:57 and (dom) 12 bars

XI ~~Home~~ 1:46:38 → 1:46:50 1:46:59 and 4 bars

XII ~~Home~~ 1:47:55 → 1:48:37 9 bars

XIII ~~Home~~ 1:55:17 → 1:55:40 1:55:39 and → 1:57:02 stop (2nd)

XIV ~~Home~~ 1:58:59 → 2:00:19 (14 bars) 2:00:19 (14 bars)

XV ~~Home~~ 2:00:19 (14 bars) → 2:00:20 2:00:20 19 bars

Handwritten notes on the right side of the page include names of composers and musicians: Ki Pendocchi, Hans Werner Henze (Fantasy for strings), George Crumb (Theology), Anton Webern (Flügelhorn), Michael (food), Tubular bells, Peter D. Gordon, and Josh M. S. Gabe.

Finally, in terms of my game plan design of the music, I early on wanted to create a syllabic approach of the basic themes. Specifically, for this movie, it is a three-note syllable pattern of "Ex-or-cist." I did the same approach for the Nemo theme in my Herrmannesque score for *20,000 Leagues Under the Sea*. Of course, this "trick of the trade" has been around for quite a long time! Max Steiner, for example, used it often in his melodies such as *The Hanging Tree*, *Sugarfoot* and *The Boy from Oklahoma*; John Barry used it famously in *Born Free*, and so on.

Anyway, *The Exorcist* is an interesting early "shock" horror movie. When my friends & I saw it originally in 1973 we liked it enough (especially the Max Von Sydow scenes) but we also laughed out loud at it in the crowded theater several times (such as the nutty 180 degree head turning scene! :). The casting of Lee J. Cobb was a definite plus. Too bad Friedkin turned down Herrmann's services. The best I can say in his defense is that the devil made him do it!

Cue I "Georgetown" *Largo* in C time, 4 bars, 21 seconds duration. 1998 dvd location = 00:12:14.

The image shows a handwritten musical score for a cue titled "Georgetown". The score is in C time and lasts for 4 bars, 21 seconds. It is divided into two versions: Version A and Version B. Version A is for clarinets and bass clarinet, while Version B is for fags (bassoons) and contra bassoons. The score includes notes, rests, and dynamic markings. Handwritten annotations include "21 sec" and "Sunday, June 26, 2016 11:16 AM".

As you can see in the image immediately above, I wrote two versions of this very short cue. Version A utilizes only the clarinet family with four clarinets, one bass clarinet and a contrabass clarinet (all Bb instruments in this score). Focused on the root D chords ("D" for Devil or Demon! :) we have the D minor 7th (D/F/A/C) initially down to D dim 7th (B/D/F/Ab), repeated next bar lower register to (final two bars) D dim 7th (D/F/Ab/Cb). Of course the clarinets here are B-flat transposing instruments. Following Herrmann's example, I do not write "C" or concert scores. I always accordingly transpose the transposing instrument lines. The *written* C in the clarinet is *heard* as the Bb in concert pitch, a major second lower (hence a Bb instrument). So, in Bar 1, we *see* the as written Line 1 E/G/Bb/Line 2 D half notes that actually *sounds* as D/F/A/C. In Bar 3 we have small octave D/F/Ab/Line 1 Cb [written small octave E/G/Bb/Line 1 Db] whole notes tied to whole notes in end Bar 4 held fermata.

Version B utilizes four "Fags" (German for bassoons) and two contra bassoons. Since these are "C" concert instruments, what you see as written is what you hear. The reader may ask, "Which version do you prefer of the two?" Well, "in my head" I equally like both versions. Until I actually *hear* a comparison of the two played (whether acoustically or via midi performance), then I cannot make an informed assessment as to what would "fit" the best. I really like the resonance of the clarinet family but it's quite likely that the sharper and nasal bassoons and contra bassoons would actually fit better for the devil or demon-themed movie. We shall see (or rather "hear"!) at a later date.

Cue II "The Attic" *Largo* in C time, 20 bars, 1:36 duration.
 Quarter note = 50. Dvd location = 00:31:09.

[The Errorist]
 DVD = 00:31:09

-1-
 II The Attic

Bill Wrebol

Largo ♩ = 50

(Attic door)

1 2
 3 4

Clars (B^b)

3 4

Bass Cl. (B^b)

C. B. Clar. (B^b)

1 2

Fags

3 4

C. Fag I

C. Fag II

1, 3

2, 4

F HRS

I

Timb

II

Ham I

Ham II

VC

1 2
 3 4

(Sops) 5 6
 7 8

1 2
 3 4

CB

(Sops) 5 6
 7 8

Monday, June 27, 2016
 8:48 pm

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

master page -2-

The image shows a handwritten musical score on aged paper. At the top left, it is titled "[The Errorist]" with "DVD = 00:31:09" below it. The center has "-1-" above "II The Attic". The right side has the name "Bill Wrebol" underlined. The tempo is marked "Largo" with a quarter note equal to 50. The score is for a 20-bar piece in C time. It features multiple staves for various instruments: Clarinet (Bb), Bass Clarinet (Bb), C. Bass Clarinet (Bb), Flute (1, 2 and 3, 4), C. Flute I and II, French Horns (1, 3 and 2, 4), Timpani (I and II), Horns (I and II), Violin (1, 2 and 3, 4), Viola (5, 6 and 7, 8), and Cello (1, 2 and 3, 4). The score includes various musical notations such as rests, notes, and dynamic markings like "pp" and "ppp". There are also some performance instructions like "(Attic door)" and "(cont)". At the bottom, there are circled bar numbers 1 through 12 and the text "master page -2-". A date and time stamp "Monday, June 27, 2016 8:48 pm" is visible in the lower right corner.

(Cont) The attic

2-

30:45

Handwritten musical score for orchestra, measures 12-20. The score includes parts for Cb, B.C., C.B.C., Fags, C.Fag I, C.Fag II, Horns, Tmps I & II, Hang I & II, VC, and CB. The music features complex rhythmic patterns and dynamic markings such as *arcol*, *flame burst*, *pp*, *mf*, *f*, and *rit*. A large flourish is present in the Horns part at measure 19. The bottom of the page is numbered 13 through 20, with a circled 20. The text "maxim pose -3-" is written at the bottom right.

The music starts just after when Chris (Ellen Burstyn), playing Regan's mom) pulls down the spring attic steps--right when the audience sees the closed attic door she is looking up at.

In Bars 1-3, the bassoons play repeat figures in staccato fashion based on the D half-dim 7th notes (D/F/Ab/C), repeated in Bars 4-6 but in a lower register. The celli (VC) and then the contrabasses (CB) in turn play descending legato half notes (again based on the D half-dim 7th). Then in Bars 7 thru 12, the clarinets take over that staccato repeat pattern but now based on the D dim 7th (D/F/Ab/Cb)

The chord profile in Bars 13-15 switches back to the D half-dim 7th sounded by all of the woodwinds this time around, playing a variation of the previous pattern, followed in the next three bars by D dim 7th notes in the same pattern. Bar 19 returns to the D half-dim 7th now played by the two timps and two harps. The idea is to make the music interesting to listen to, to change around the instrumentation (as Herrmann expertly did). This especially applies to music patterns that essentially repeat throughout the cue. The music would get very boring very quickly if there was a homogeneous treatment, the same instruments or tutti rendition playing continuously.

In end Bar 20, most of the instrument lines participate in the D dim 7th whole note chord held fermata.

Cue III "Regan's Message of Death" *Lento (gravemente)* in C time, 6 bars, 26 seconds duration. Quarter note = 55. Dvd location = 00:40:18. Scene: Regan walks downstairs late in the evening to the ongoing party centered around the priest playing the piano. She tells one of the men that he is going to die soon. Then it cuts to the carpeted floor that she pees upon. Perhaps the demon decided to mark his territory! :)

Incidentally, I completed this cue on Wednesday, June 29, 2016. Herrmann was born on June 29, 1911.

Bill Wrolat

III "Regan's Message of Death"

DVD = 00:40:18 [The Exorcist] 00:40:14 (Close-up Regan's Tub)

Lento (grave) $\text{♩} = 55$

Clars (C) (cut to Regan's frame)

Bass. Clar. (B)

C. B. Clar. (Bb)

Flgts (F)

C. Flgts (F)

(12) I Violins

(12) II Violins

Wednesday, June 29, 2016 1:55 pm PDT

master page -4-

I based this cue on a sketch pattern I wrote early on back on June 17 (see image below). It is a three-note pattern (again, "Ex-or-cist"). Originally the chords I wrote were Bb min (Bb/Db/F but in an inversion) to D# dim 7th (D#/F#/A/C) back to Bb minor. But once I devised my general game plan of tritones usage, I let the Bb min chord go by the wayside. In the final version, you see the four bassoons playing in root position Great octave D/F/Ab/small octave Cb (D dim 7th) 8ths (followed by an 8th rest) down to B/D/F/A (B half-dim 7th) back up to B dim 7th. Then the Flgts play this an octave lower register in Bar 2. D up to Ab is d5 (diminished 5th) tritone, and F up to Cb is also a d5 interval tritone (so two tritone intervals in a dim seventh chord). For the B half dim 7th, B up to F is a d5 tritone interval (so not as dissonant inherently as the sister fully diminished sevenths).

6-17-2016
6-20-2016

The Exorcist motif

Ex-cor-cist

4 Fags

2 (Fags)

Tritones

B^b min - D^b Dim⁷ - B^b min

B^b min - D^b Dim⁷

CLs Ab

34

ALL

Then in Bar 3, the high register violins I in mutes (*sords*) sound eerily the D dim 7th whole notes tied to whole notes next bar. Violins II join in next bar with the B dim 7th (B/D/F/Ab) whole notes tied to whole notes next bar. Clarinets overlap this in Bar 5 playing low *chalumeau* register D/F/Ab/Cb [written E/G/Bb/Db] whole notes tied to half notes next bar. In end Bar 6, Fags return to play lowest register B/D/F/Ab whole notes. This end bar (with the carryover clarinets) is heard in the transition scene of Regan taking a bath with his mother at her side to soothe her.

Cue IV "The Shaking Bed" *Moderato (molto agitato)* in C time, 5 bars, 17 seconds. Quarter note = 90. Dvd location = 00:41:59.

[The Exorcist] Bill Weibel

DVD: 00:41:59 Moderato (molto agitato) IV "The Shaking Bed" (hellway) 00:41:59

$\text{♩} = 90$

(Chair's face down)

CL5 (A1) 3/4

Base CL (A1)

C. B. CL (A1)

F. Org. 12 3/4

I C. F. Org.

II C. F. Org.

I 12

II 3/4

I Timp.

II Timp.

(01) I (Samb.)

(02) II (Samb.)

(03) V. (Samb.)

(04) VC (Samb.)

(05) CB (Samb.)

① ② ③ ④ ⑤

17 sec

Wed Jun 09, 2016 5:18 pm PDT

master page - 5 -

This short cue (due to the short scene) shakes up in various ways not only the bed but musically the D dim 7th (D/F/Ab/Cb). The basic cell unit is once again a three-note pattern, especially here with the bed shaking in a frenzy like one on a hot honeymoon night! Except here it is just the demon doing the shaking!

Cue V "Hallway Waiting" *Lento (triste)* in C time, 4 bars, 19 seconds. Quarter note = 55. Dvd location = 00:51:39.

DVD = 00:51:39
Lento (Triste) ♩ = 55
 Bill Wrobel
 00:51:58 (Lecton speaks)
 [THE EXORCIST]
 19 sec

This cue offers all half-diminished sevenths (except for the D minor sevenths at the end) to reflect the pensive, unresolved mood of this quiet scene. So we find in Bar 1 Line 2 D/F/Ab/Line 3 C (D half-dim 7th) half notes down to Line 1 B/Line 2 D/FA (B half-dim 7th) half notes to (Bar 2) A/C/Eb/G to F#/A/C/E half-dim half note chords to (Bar 3) E/G/Bb/D half-dim half note chord. Then the violins play D min 7th (D/F/A/C) half notes. These chords are repeated in end Bar 4 but held fermata on the D min 7th half note chord decrescendo hairpin. At this point the two doctors have already come out of Regan's room to discuss the case with Chris (Ellen Burstyn).

(cont.) II alone

av: 56.54

CLB
34

baso cl.

c.b. cl.

Flss
34

c. Flss

HRS

organ

I

II

V

VC

CS

12 13 14 15 16 17

1 min 10sec

Thuras
June 30, 2016 3:28pm EDT.

Chris drives back home in the early evening. The phone is ringing. The kitchen light goes out. When you dimly see the close-up of her face in the shadows is about when the music starts (a few seconds into the start). Muted horns III-IV (bottom staff) softly sound *pp* Line 1 D/F [written Line 1 A/Line 2 C] dotted half notes while top staff horns I & II play Line 1 A/Line 2 C [written Line 2 E/G] quarter notes to Ab/Cb half notes (followed by a quarter rest). So we have the transition from the D min 7th to D dim 7th chords. Repeat next three bars.

After a half rest in Bar 1, four clarinets in unison sound *pp* in the low *chalumeau* deep resonant range D [written E] to E [written F#] 8th notes (crossbeam connected) to F [written G] quarter note. The bass clarinet and contrabass clarinet plays the same in Bar 3. In Bar 3, after a half rest, the Fags (bassoons) play Great octave D to E 8ths to F quarter note, followed in the next bar by the two C. Fags.

In Bar 5, the violins come in to play divisi Line 2 D/F/Ab/Line 3 Cb half notes (D dim 7th chord) transitioning to D/F/A/C half notes (D min 7th). The organ then comes in to play that as well followed in Bars 7-9 the clarinets, and then the bassoons in Bars 8-9.

The strings are soli in end Bar 17 playing the D minor 7th whole note chord held fermata and > (decrescendo hairpin). At this point, Chris has already left Regan's very cold room (after closing the window and checking up on her sleeping body) and starts to go down the hallway. End of cue.

VII "Regan Grabs!" *Allegro* in 2/4 time, 14 bars, 15 seconds duration. Quarter note = 120. Dvd location = 00:59:35.

Scene: A psychiatrist examines an annoyed (and demonized) Regan until finally she grabs his delicate parts! This was another scene in the movie that my friends and I laughed at out loud when we watched the movie at the theater in 1973. I don't know if Friedkin intended that but a good number of the audience did think it was hilarious! :)

I devised this *con moto* alarm cue based on a series of agitated minor chords. I did not want to have dim seventh chords this time around. The simpler but distressed minor chords would be more effective in my opinion at the time of writing this cue (that was on my 66th birthday, by the way).

DVD= 00:59:35 [Excerpt] **VII "Regan Grabs!"** Bill Warbel

(Regan grabs!) **Allegro** $\text{♩} = 120$ (collage track) (Kans R-05) 00:59:50

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭

Friday, July 1, 2016 3:44 pm PDT. meta page-8-

We start out with the stopped (+) horns loudly sounding *ff* D/F/A/D [written A/C/E/A] 8th notes (followed by two 8th rest) and then this is followed by the hard-muted trumpets/Fags/ clarinets playing D/F/A (D minor) to Db/Fb/Ab (Db min) 8ths (followed by an 8th rest) and then the horns return to play Db/Fb/Ab/Db 8ths. Repeat next bar. VC/CB pluck *pizzicato* Line 1 D to Db 8ths in the middle of this pattern sandwich, and the same for the bass clarinet, CB clarinet and C. Fags. I also added the xylophone and woodblocks for percussion distinction to make the music even more different or interesting. Then I continue this descent on C minor to B minor chords in Bars 3-4, then Bb min to A min in Bars 5-6, Ab min to G min in Bars 7-8, F# min to F min in Bars 9-10, E min to Eb min in Bars 11-12 and then back to D minor in end Bars 13-14. End of cue.

VIII "Detective at the Steps" *Lento* in C time, 22 bars, 56 seconds duration. Quarter note = 55. Dvd location = 1:07:57.

[The Francist]
 DVD = 1:07:57
 Lento
 ♩ = 55

VIII "Detective at the Steps"
 Bill Wisnial

11:08:53

(cont.)

The score is written for a woodwind ensemble. The first system (bars 1-12) includes parts for Clarinet in Bb (CLB), Bass Clarinet (B. Clar), Flute (Fog), Clarinet in F (C. Fog), and Horns (Horns). The second system (bars 13-22) includes parts for Clarinet in Bb (CLB), Bass Clarinet (B. Clar), Flute (Fog), Clarinet in F (C. Fog), and Horns (Horns). The score includes various musical notations such as notes, rests, and dynamics. A double bar line is present after bar 12. The score concludes with a final cadence in bar 22. A handwritten note '56 SEC' is written next to the final bar. The date 'Tuesday, July 5, 2016 9:06 PM' and the page number 'master page -9-' are written at the bottom right.

13 14 15 16 17 18 19 20 21 22

56 SEC

Tuesday, July 5, 2016 9:06 PM

master page -9-

I took a brief four-day break from the rest of my birthday (after completing cue VI) and thru the Fourth of July holiday before I resumed composing on this score. Scene of this cue: Lt. Bill Kinderman (the homicide detective played by venerable Lee J. Cobb) inspects the long and high steps outside that lead directly to the MacNeil house. The majority of chords in this rather neutral scene are minor triads and half-dim 7ths sounded pianissimo (*pp*) and in a rather under-stated fashion by the woodwinds.

In Bar 1, three clarinets play C/Eb/G [written D/F/A] quarter notes twice to B/D/F half notes and with clarinet I joining in here on Line 1 A [written B] half note (so the B half-dim seventh). This is repeated in Bar 2 but with the bass clarinet adding the small octave A half note. Then the clarinets in Bar 3 play Line 1 C/Eb/G/Line 2 half notes up to D/F/Ab/Cb {D dim 7th} half notes to (Bar 4) C minor chord again. The bassoons in Bars 5 thru 8 play the same pattern and chords, and then continuing on with two Bb min (Bb/Db/F) triads to A/C/Eb/G half-dim 7th half note chord (repeated in Bar 10) to (Bar 11) Bb/Db/F/Bb half notes to C/Eb/Gb/A (A dim 7th 1st inversion) half notes. Etc.

Skipping to Bar 19, the Fags play two B/D/F# quarter notes (B min triads) to A#/C#/E/G# (A# half-dim 7th) half notes repeated next bar. In Bar 21, horns and Fags play B minor (B/D/F#) half notes to A# dim 7th 1st inversion half notes (C#/E/G/A#) to (end Bar 22) B minor (B/D/F#) whole notes held fermata and decrescendo.

IX "Crucifix Stabbing" *Con moto* in 6/8 time, 41 bars, 1 minute & 6 seconds duration. Dotted quarter note = 100. Dvd location = 1:15:36.

This is a rather disturbing scene with the possessed Regan stabbing her private parts with the crucifix she found on the bed and then battling with her mom. And of course furniture is rolling all over the room, room items flying about, and so forth. Her mom should've had more foresight (after the grabbing episode!) to have Regan restrained by now with no free hand available to stab herself or others.

(cont) IX Crucifix Stabbing

-2-

Handwritten musical score for "IX Crucifix Stabbing". The score is written on aged paper and includes the following parts:

- 4 CLS (Cello)
- Bass clarinet
- C. B. Clarinet
- Foggs (Flute)
- C. Foggs (Clarinet)
- F Horns (French Horns)
- Tpts (Trumpets)
- O (Oboe)
- Vibra (Vibraphone)
- Harp
- Chimes
- Organ
- PIANO (PIANO)
- I (Violin I)
- II (Violin II)
- V (Viola)
- VC (Violoncello)
- CB (Contrabass)

The score spans measures 13 to 24. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *rit.*, *sfz*, and *pp*. There are also performance instructions like "Sachs" and "rit." written in the score. The bottom of the page is numbered 13 through 24, and the date "7-7-16" and time "10:07 am" are written at the bottom right.

(cont) IX Crucifix stabbiny

Handwritten musical score for "IX Crucifix stabbiny". The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Clars (Clars)
- Basoonen
- C. B. Clar
- Foags
- C. Foags
- Horns
- TPTs
- Vibo
- Harp
- Chinas
- organ
- I
- II
- V
- VC
- CS

The score includes various musical notations such as notes, rests, and dynamics. There are some handwritten annotations, including "gliss" and "37". At the bottom of the page, there are circled numbers 25 through 36, likely indicating measure numbers.

(cont) IX Crucifix Stabbing

Bill ~~would~~

Handwritten musical score for a symphony orchestra. The score is arranged in staves from top to bottom: Cbs, Bass Clarinet, C. B. Clarinet, Fags (Flutes), C. Fags (Clarinets), Horns, Tpts (Trumpets), Vibes (Vibraphone), Harp, Chimes, Organ, and Percussion (I, II, V, VC, CB). The score includes various musical notations such as notes, rests, and dynamics. A rehearsal mark 'Rell.' is present at the top right, with the tempo marking '116/30 (kanna walking)'. A note '1 min 6 sec' is written near the Tpts staff. The organ part includes a 'ped' (pedal) line. At the bottom, there are circled numbers 37, 38, 39, 40, and 41. The page concludes with the text 'completed July 8, 2016 10:34am PDT' and 'master page -13-'.

The key to music construction is to come up with an appropriate idea or music form for a particular scene. In this case, the stabbing motions are shown with the tritone intervals of two dim 7ths such as D/F/Ab/Cb down to G#/B/D/F in Bars 5-8, etc. The organ in Bar 1 plays the D dim seventh in arpeggiated fashion sounding *f* Line 2 D up to F up to Ab to Cb 8ths down to Ab to F 8ths (repeated next three bars). This is augmented an octave lower register in Bars 3-4. The organ pedal sustains on small octave D dotted half note in Bars 1-4. The strings also play this in staggered or succeeding fashion. The stabbing figures start to occur in Bar 5 precisely when Regan starts to stab herself with the crucifix (but if it hurts, she doesn't show it! :). I don't think my friends & I back in 1973 laughed at this scene but we rather smiled sickly or mockingly at it and shook our heads. Some people in the audience squirmed at the scene, however (probably the reaction Friedkin intended or hoped).

Almost in *Psycho*-like style in the "Murder" scene/cue, the violins play the stabbing motions *sff* on Line 2 D/F/Ab/Line 3 Cb sforzando 8th notes on the upbeat (followed by two 8th rests) down to G#/B/D/F (G# dim 7th) dotted quarter notes on the downbeat, repeated next three bars. Eight violas join in this same pattern starting in Bar 6, followed by the celli in Bar 7, and then the pizzicato contrabasses sound small octave D 8th (followed by two 8th rests) down to Great octave G# 8th note (followed by two 8th rests). Etc.

The cue end on the score's keynote chord of D dim 7th (D/F/Ab/Cb) dotted half notes held fermata.

X "KarasWalks" *Largo* in C time, 6 bars, 28 seconds. Quarter note = 50. Dvd location = 1:25:37.

Scene: Father Karas ends his talk with Chris outside her front door and then walks away into the night street. Parked in a car watching him cross the street is Detective Kinderman.

[The Exorcist]
 DVD: 1:25:37

X Kama Walks

Bill Wroble

Largo
 ♩ = 50

1:26:05 and
 (overly to Exorcist)

Saturday, July 9, 2016
 2:22 pm EDT

master page -14-

Clarinets in Bar 1 sound *pp* < > (crescendo-decrescendo hairpins)
 Line 1 E/G/Bb/Line 2 D [written Line 1 F#/F/Line 2 C/E] E half-dim 7th
 chord quarter notes to D/F/Ab/C (D half-dim 7th) dotted half notes. After a
 half rest in bar 1, the vibe sounds *pp* Line 2 E/G/Bb/Line 3 D quarter notes
 to D/F/Ab/C quarter notes. This pattern is repeated next bar but an octave
 lower register. Then the bassoons play this pattern in Bars 3-4. The vibe
 sounds Line 1 E/G/Bb/Line 2 D whole notes in bar 5 (the bass clarinet and
 C.B. clarinet sounding small octave E notes). In end Bar 6, the vibe plays
 D/F/Ab/Line 2 C whole notes. The Fags (etc) sound the low register E notes.

End of cue.

XI "Karas Hurries" *Con moto* in C time, 19 bars, one minute duration. Quarter note = 80. Dvd location = 1:32:37.

Scene: Father Karas gets a phone call to hurry quick over to the House on Haunted Hill! The music starts when you see Karas pacing fast up the sidewalk.

Once again we have E dim 7th to D dim 7th patterns. Clarinets play forte E to D half dim 7th eight note chords (crossbeam connected) down an octave register to small octave range half dim 7ths (repeated in the second half of this bar and repeated next two bars). Open trumpets I-II in Bar 2 play descending quarter notes Line 1 Bb to Ab to Gb to E to (Bar 3) D dotted half note. Muted trumpets follow much of these notes. In Bar 3, the Fags play the 8th note figures on F# half-dim 7ths to G# half-dim sevenths.

By Bar 7 (now *Lento* and *pp* dynamic as Karas & the family member hurry to Regan's bedroom) the clarinets return to play D/F/Ab/Line 1 Cb (D dim 7th chord) whole notes tied to dotted half notes next bar. Fags play 8th note figures (separated by 8th rests) in Bars 9-10 in (you guessed it, D dim 7th chords) in different registers. Then the clarinets play this pattern in Bars 11-12. Horns then follow the pattern in Bars 13-15 to have variety and change in the music (same patterns but different timbres of instrumentation).

The cue ends in Bar 19 with the dynamic build of instrumentation gradually joining the chorus of instrumental voices of the same D dim 7th tonality. First the *sords* trumpets play the D/F/Ab/Cb whole notes held fermata. After a quarter rest, *sords* horns play forte the D dim 7th dotted half note chord held fermata. After a half rest, Fags play small octave D/F/Ab/Line 1 Cb half notes held fermata, while the contra bassoons play Great octave and small octave D half notes. After a half and quarter rest, the clarinets play Line 1 D/F/Ab/Line 2 Cb quarter notes held fermata, and the bass clarinet/C.B. clarinet play Line 1 D quarter note held fermata. This end bar overlaps into the hallway scene where eventually in a private room top level priests discuss the case and consider bringing in an exorcist.

[The Exercise]

DVD = 11:32:37

♩ = 80

XI KARAS HURRIES

Bill Wrethel

can moto

Lento
♩ = 60

Clas (sb)

Bass Clar

C. B. Clar

Fops

(2) C. Fops

F Horns

Tpts

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

(help me)

Clas

Bass Clar

C. B. Clar

Fops

C. Fops I

C. Fops II

Horns

Tpts

11:33:47
con. lig. to hallway scene

1 min 10 sec

Sunday, July 19, 2016
8:18 pm

max Tan page -15-

⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱

DVD = 1:35:40

[The Exorcist]

XVII Father Merrin Summoned

Bill Wrobel

Tranquillo
♩ = 55

Handwritten musical score for "Father Merrin Summoned" from "The Exorcist". The score is for a full orchestra and includes parts for woodwinds, strings, brass, and percussion. The music is in 3/4 time with a tempo of 55. The score is divided into 8 measures, with measure 8 containing a key signature change to B-flat major. The score includes various performance markings such as "Sandoz", "Surre", and "pizz".

Instrument parts listed on the left:

- (4) Cls
- 3
- 4
- Bass CL
- C.B./L
- (4) Fags
- (2) F. Fags
- (4) F Horns
- V. Hr
- Chino
- Harp I
- Harp II
- (12) I
- (12) II
- (8) V
- (2) VC
- (8) CB

Measure numbers at the bottom: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

(cont)

(cont) XII Father, Merrin Summer D

2-

Handwritten musical score for a symphonic band. The score is divided into two systems. The first system includes parts for Clarinets (CLs), Bass Clarinet (Bass Clar), C.B. Clarinet (C.B. Clar), Cor Anglais (C. Ang), Horns (Horns), Vibraphone (Vibe), Chimes, Flugelhorn I (Flug I), and Flugelhorn II (Flug II). The second system includes parts for Violins I (Vlws I), Violins II (Vlws II), Viola, Violoncello (VC), and Contrabass (CB). The score features various musical notations including dynamics (p, f, sfz), articulation (stacc, marc), and performance instructions like "(Porten Street, night)" and "(down opens)". A rehearsal mark "1 min 12 sec" is present. The score concludes with a circled measure number "16".

Tuesday, July 12, 2016 1:46pm
master rose -17-

For the first time in this Herrmannesque score, we actually hear a major chord; in this case, the E major (E/G#/B) symbolizing "E" for the actual exorcist (Father Merrin). This happens only on the first two bars and

then the final bar (when the door opens to see this mysterious figure standing there, a symbol of hope). The rest are either minor seventh chords, half-dim seventh chords, and the even stronger dim seventh (when the demon is superimposed). The E major chord slowly transforms to the D dim 7th such as when the G# becomes the enharmonic Ab, and the B becomes the enharmonic Cb (D/F/Ab/Cb chord). The end two bars shows another transformation or change first from the E dim 7th (E/G/Bb/Db) to E half-dim 7th (E/G/Bb/D) to (end Bar 16) E major (E/G#/B). Of course I wanted throughout to have a three-note pattern (as in "Ex-or-cist").

I specifically wanted the comforting harps to play in the beginning of this cue in the pastoral but still rather neutral scene as Father Merrin walks up the hill. Harp II is arpeggiando (vertical wavy line rolled chord) in Bar 2 on E major half notes. Harp I however plays descending to ascending 16th on this tonality. This time around natural horns (not *sords*) play the same chord as well as the violins (though *sords*). Fags in Bar 3 play a transitional E Dominant seventh chord (E/G#/B/D). Halfway into Bar 3 and incrementally thru Bar 5, the transition evolves to the D dim 7th (D/F/Ab/Cb) played by the clarinet family and then the now *sords* horns. So the apparent serenity does not last long in this scene/cue!

By Bar 9 (street scene, night, taxi). the chords change to minor sevenths of E/G/B/D to D/F/A/C thru Bar 14. Then in transitional Bar 15 we hear the strings playing G dim (G/Bb/D) half notes to G min (G/Bb/D) half notes to (end Bar 16) E major once again (E/G#/B) as we see the shadowed yet hopeful figure of Father Merrin as the door opens to greet him.

End of cue.

XIII "Demon Vision" *Moderato (molto agitato)* in 2/4 time, 13 bars, 19 seconds duration. Quarter note = 90. Dvd location = 1:46:38. Scene: During the exorcist process, a quake occurs in the room, and eventually the demon appears surrealistically in the backdrop of possessed Regan with outstretched arms. I guess the demon is praising or paying homage to itself! :)

DVD = 1:46:38 [The Exorcist]

XIII Demon Vision

Bill Wrobel

Moderato (Molto Agitato)
(QUAKE) ♩ = 90

(demon)

Clas (6s)
Bass Clar (6s)
C.B. Clar (6s)
(4) Fags
C. Fag I
C. Fag II
F Horns
Tpts (6s)
Timp
Chimes
Organ
C. I
C. II
(6s) Violas
(4) VC
(4) CB

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

19sec

July 13, 2016 1:35pm

master page -18-

Clarinets and trumpets sound forte on a repeat three note pattern of Line 1 E/G/Bb/Line 2 D [written Line 1 F#/A/Line 2 C/E] 8th notes to quarter notes to 8th notes (repeated thru Bar 6). Stopped (+) horns join in on this pattern starting in Bar 3 with inversion notes of the same chord (D/E/G/Bb but written for the horns as Line 1 A/B/Line 2 D/F). The timp at the end of Bar 2 accentuates the start of a four-note riff of small octave D-D-D "3" triplet value 16ths to (Bar 3) same D rinforzando 8th *sf* (followed by an 8th and quarter rest).

Skipping to Bar 7, all of the woodwinds play on the 8th-quarter-8th notes pattern on the E half-dim 7th once again (E/G/Bb/D). Fags play this on the third inversion (D/E/G/Bb) just as the horns previously. Violins make a high register appearance finally in Bar 9 playing Line 3 E/G/Bb/Line 4 D half notes tied to end of cue. Then the organ joins in at Bar 11 to end of cue but instead of the E half-dim 7th notes it is the D dim 7th tied notes. The horns return in Bar 11 but now *sords* on small octave D/F/Ab/Line 1 Cb [written small octave A/Line 1 C/Eb/Gb] half notes tied to half notes next bar and tied to half notes held fermata in end Bar 13. The chimes sounded on Line 3 D half notes earlier on but return in end Bar 13 to sound this again *mf*.

At any rate, we hear bitonality in the final three bars (E half-dim 7th and D dim 7th) as a sort of clash between the demons and the vicars of Christ (the two priests there).

XIV "Let's Rest" *Lento* in C time, 9 bars, 42 seconds duration. Quarter note = 55. Dvd location = 1:47:55.

The music starts immediately after Father Merrin (Max von Sydow) says to Father Karas "Let's rest...." The chords are all half-dim sevenths but with a rather soothing (but still unresolved) nature in terms of instrumental timbre. The padres are simply in the eye of the hurricane force to come next! First clarinets play F#/A/C/E (F# half-dim 7th) to D#/F#/A/C# (D# half-dim 7th) quarter notes to D/F/Ab/C (by now familiar D half-dim 7th) half note chord. Then the Fags in Bar 2 play F#/F#/A/small octave C# quarter notes to C/Eb/Gb/Bb (C half-dim 7th) quarter notes down to Great octave B/D/F/A (B half-dim 7th) half notes. The vibe sounds the half notes as well. Etc.

Dvd= 1:47:55 XV Let's Rest Bill Wrobel

Lento ♩ = 55 1:48:37

1:48:37

42sec

Thursday, July 14, 2016 10:13 AM

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ master page -19-

XV "Karas Jumps" *Furioso* in 6/8 time, 16 bars, 26 seconds duration. Dotted quarter note = 8-. Dvd location: 1:55:30. Scene: Father Karas becomes momentarily possessed by the demon (that leaves Regan), ready to strangle normal Regan, but he comes to his senses and logically jumps out the window! :)

XVI Karas Jumps

Bill Wrobel

Furioso
♩ = 80

(Karas Jumps)

(CUT TO Regenerium)

CLB (63) 12 34

Bas Cl. (63)

C.B. CL (63)

Fags 12 34

(a) C. Fags

F Horns 12 34

Tpts (63) 12 34

Chimes

ORGAN

TRPCL

I

II

V

VC

CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Martin page - 20 -

(cont) XVI Kansas jumps

-2-

Handwritten musical score for "Kansas jumps" (cont). The score is arranged in a system with multiple staves. The instruments listed on the left are:

- 12 Cbs (Cymbals)
- 34 Cbs (Cymbals)
- Bass Cl (Bass Drum)
- C. b. Cl (Cymbal)
- 12 Fags (Flutes)
- 34 Fags (Flutes)
- C. Fags (Cymbal)
- Horns (with sub markings)
- Tpts (Trumpets, with cup markings)
- Chimes
- Organ
- 12 I (Drum)
- 12 II (Drum)
- 8 V (Drum)
- 8 VC (Drum)
- 8 CB (Drum)

The score includes various musical notations such as dynamics (p, f, mf), articulation (acc, marc), and performance instructions like "26 sec" and "master page -21-". The bottom of the page features circled numbers 11 through 16, likely indicating measure numbers.

The way I constructed the music is to display quick reiterations of the dissonant dim 7th chords in the first six bars when Karas actually jumps and tumbles down the long stone stairs. Hard-muted trumpets start off the pattern of rapid 8th note chords, accompanied by the organ. So they play three D/F/Ab/Cb 8ths fortissimo (crossbeam connected) to three D#/F#/A/C 8ths (crossbeam connected) to (Bar 2) E/G/Bb/Db to D#/F#/A/C notes in this same pattern. Stopped horns sound *ff* < *sff* Line 1 D [written Line 1 A] dotted quarter note to D# 8th (followed by two 8th rests) to (Bar 2) E [written B] dotted quarter note to D# 8th. Then in Bars 3-4 the horns take over the pattern just played by the trumpets, while the trumpets take over the pattern just played by the horns.

In Bar 7 the scene cuts back to Regan's room where (now normal) Regan is crying in a corner of the room as her mom and the homicide detective (Lee J. Cobb) run in. Violins sound *sfp* Line 2 D/F/Ab/Line 3 Cb dotted half notes tied to next bar. Clarinets play the same but an octave lower register [written Line 1 E/G/Bb/Line 2 Db]. The timp is dramatically trill rolled on small octave D tied notes. In Bar 9, the violins play the same tied chords but now an octave lower register and in the much lower volume of *p*.

The cue ends on the D diminished seventh with the return of the churchly organ and now cup-muted trumpets and *sords* horns.

XVI "The Kiss" *Lento* in 3/4 time, 27 bars, 1 minute & 21 seconds duration. Quarter note = 60. Dvd location = 1:58:58. Scene: Regan sees the priest and spontaneously kisses him, an unconscious acknowledgement of how priests have helped her (although her mother told him that she remembers nothing!).

The scene is a bit restrained due to all that has happened (after all, the family is moving out! :) but there is still the upbeat with the kiss. To musically depict this, I inserted for the first time in this score the D maj chord (D/F#/A). I had once earlier placed the E major (E/G#/B) chord when Father Merrin was summoned to help, but here we have the primary note D (for the score) accentuating the strong uplifting D major tonality.

[The Exorcist]

XVII The Kiss

Bill Wrobal

DDD = 1:58:58
Lento

$\text{♩} = 60$

Handwritten musical score for measures 1-19. The score includes staves for Clarinets (Clas) 1-4, Bass Clarinet (Bass clar), Flutes (F Horns) 1-2, Violin (V. ln), Viola (V. la), and Violoncello (V. cl). The music is in 3/4 time and features complex rhythmic patterns and dynamics. Measure numbers 1 through 19 are circled at the bottom of the page.

Handwritten musical score for measures 20-27. The score includes staves for Clarinets (Clas), Bass Clarinet (B. clar), Violin I (I), Violin II (II), Violin (V), and Violoncello (VC). The music continues with similar complexity. Measure numbers 20 through 27 are circled at the bottom of the page. A handwritten note "1 min 21 sec" is written near the end of the score.

Sat July 16, 2016 6 pm PDT

master page - 2a -

First we hear a solo bass clarinet sounding softly *p* the small octave D dotted half note tied to next two bars. In Bar 2, the clarinets come in to play small octave E/G/Bb/Line 1 D [written F#/A/C/E] E half-dim 7ths dotted half note chord to (Bar 3) the just promised D/F#/A dotted half notes. Then the strings take over this pattern in the next three bars, followed in Bars 7-9 by the *nat* horns.

Skipping to Bar 23, the violins are soli playing Line 1 E/G/Bb/Line 2 D dotted half notes to (Bar 24) D/F/Ab/C dotted half notes (repeated next two bars). The cue ends on simple D notes (no chord). I wanted to make it somewhat ambiguous on how the movie should end, musically speaking. Should it end on the upbeat D major chord, or the sensitive yet unresolved (a bit downbeat) D half-dim 7th, or the very dissonant D dim seventh?

XVII "End Title" *Moderato (molto pesante)* in C time, 82 bars, 3 minutes & 19 seconds duration. Quarter note = 100. Dvd location = 2:00:20.

I was not sure if I would definitely write the "End Title" until I was inspired on July 17th and started my long sketch. I prefer to use a long manuscript page sketch once I have a germinal idea in my head so that I can more quickly flesh out the details. Of course, once again, it is a three-note structure ("Ex-Or-Cist") and with the very dissonant dim sevenths (two devilish tritones within each dim 7th chord), and the specific chords here are E dim 7th (E for Exorcist) to D dim 7th (Demon or devil to be exorcised). It took three days to finish the End Title from sketch format to the finished Carta No. 32 pages.

The *sords* (muted) violins sound *f* Line 2 E/G/Bb/Db rinforzando 8th notes twice (crossbeam connected) in the grace bar to (Bar 1) D/F/Ab/Cb rinforzando (>) 8ths (followed by an 8th and two quarter rest marks) then once again two E dim 7th 8th note chords. Repeat Bar 1 thru Bar 4. Violas play this *divisi* primarily in the small octave register. Then clarinets take over this pattern in Bars 5 thru 8, and then the Fags afterward, and then the *sords* horns.

[Exorcist]

-1-

XVIII END TITLE

Bill WRobol

DVD = 2:00:20 Modis (mult. presento)

Handwritten musical score for a percussion ensemble. The score is written in 3/4 time and includes the following parts:

- Clars (Clars):** 12 and 34 staves, marked with a dynamic of *f*.
- Banjo clars (A³):** 12 and 34 staves, marked with a dynamic of *f*.
- C.B. Clars (A³):** 12 and 34 staves, marked with a dynamic of *f*.
- Fags:** 12 and 34 staves, marked with a dynamic of *f*.
- (2) C. Fags:** 12 and 34 staves, marked with a dynamic of *f*.
- F Horns:** 12 and 34 staves, marked with a dynamic of *f*.
- Tpt (A³):** 12 and 34 staves, marked with a dynamic of *f*.
- Timpy:** I and II staves, marked with a dynamic of *mf*.
- Chime:** 12 and 34 staves, marked with a dynamic of *mf*.
- Vibe:** 12 and 34 staves, marked with a dynamic of *f*.
- Organ:** 12 and 34 staves, marked with a dynamic of *f*.
- (2) Hags:** 12 and 34 staves, marked with a dynamic of *f*.
- (12) I (snare):** 12 and 34 staves, marked with a dynamic of *f*.
- (12) II (snare):** 12 and 34 staves, marked with a dynamic of *f*.
- (8) V (snare):** 12 and 34 staves, marked with a dynamic of *f*.
- (8) VC (snare):** 12 and 34 staves, marked with a dynamic of *f*.
- (8) CB (snare):** 12 and 34 staves, marked with a dynamic of *f*.

The score includes various musical notations such as notes, rests, and dynamics. At the bottom of the page, there are circled numbers 1 through 14, and the text "Master page -23-".

(Cont) End Title
[Excerpt]

The musical score is written on a single page and includes the following instruments and parts:

- Cvs:** Cymbals, measures 20-21.
- B. Clar:** Bass Clarinet, measures 20-21.
- C. Clar:** Clarinet in C, measures 20-21.
- Flgs:** Flutes, measures 15-21.
- C. Flgs:** Clarinet in F, measures 15-21.
- Horns:** Horns, measures 15-21.
- Trpts:** Trumpets, measures 15-21.
- Timp:** Timpani, measures 15-21.
- Chimes:** Chimes, measures 15-21.
- Vibes:** Vibraphone, measures 15-21.
- Harp:** Harp, measures 15-21.
- Organ:** Organ, measures 15-21.
- Violin:** Violin, measures 15-21.
- Viola:** Viola, measures 15-21.
- VC:** Violoncello, measures 15-21.
- CB:** Contrabass, measures 15-21.

The score is divided into measures 15 through 24, with measure numbers circled at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Marta
Page
-24-
7/20/2016
11:50 AM

(cont) End Title
[Francis T.]

Handwritten musical score for measures 25-40. The score includes staves for Cb5, Bass Clarinet, C.B. Clarinet, Fags, C. Fags, Organ, I, II, V, VC, and CB. Measure numbers 25 through 40 are circled at the bottom of the page.

Handwritten musical score for measures 41-48. The score includes staves for I, II, V, VC, and CB. Measure numbers 41 through 48 are circled at the bottom of the page. The word "(cont)" is written at the end of the section.

(cont) END TITLE

-5-

[Exorcist]

Handwritten musical score for the section [Exorcist]. The score includes staves for various instruments and voices:

- Clus** (Clarinets): 12 and 34 staves.
- B. Clar** (Bass Clarinet): 12 staff.
- C. B. Clar** (C Bass Clarinet): 12 staff.
- Fogys** (Flutes): 12 and 34 staves.
- C. Fogys** (C Flutes): 12 staff.
- F Horns** (French Horns): 12 staff.
- Tpts** (Trumpets): 12 and 34 staves.
- Time** (Timpani): I and II staves.
- Chimes** (Chimes): 12 staff.
- Vibra** (Vibraphone): 12 staff.
- organ** (Organ): 12 and 34 staves.
- 2 Harps** (Two Harps): I and II staves.
- V** (Violins): 12 staff.
- Vc** (Violas): 12 staff.
- Cb** (Cello): 12 staff.

The score features complex rhythmic patterns, including triplets and sixteenth notes. It includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piece concludes with a double bar line and a repeat sign. At the bottom right, there is a handwritten note "3/32 pm" and a circled number "73" followed by "multa pogo - 27-".

(cont) End Title
[Fronist]

Vibo

Harp I

Harp II

I

II

V

VC

CB

74

75

76

77

(4) CLS + BCL

CB Clarinet

Fags C. Fags

Chimes

Vibo

organ/pedals

C

1111

1111

1111

1111

1111

1111

3 min 19 sec

Bill Whorrel

Wed, July 29, 2016

4:32 pm PDT

Harp I

Harp II

VLNS

Viola

VC

CB

78

79

80

81

82

1111

1111

1111

1111

1111

Master Page - 28 -

The cue changes in Bar 25 to the E half-dim 7th (E/G/Bb/D) played by the organ to (Bar 26) D/F/Ab/C (D half-dim 7th). The strings take over this pattern in Bars 29-32, and then the clarinets in Bars 33-36, and the Fags in Bars 37-40.

The patterns change starting in Bar 41 with the soli strings thru Bar 48. The basic chord construction is a repeated transitional phasing of E/G/Bb/D to E/G/Bb/Db (half-dim 7th to dim 7th) to (Bar 42) D/F/Ab/C to D/F/Ab/Cb (again half-dim 7th to dim 7th).

If there is a climax section of this cue then it would be between Bars 65 and 73 (page 5). This is certainly the most *tutti* section in the "End Title." It accentuates once again the E and D half-dim sevenths.

The end page (Bars 74-82) are probably the most pleasant bars of the cue especially with the cascading flow of the harps playing 16th note legato figures. The tonality is the D half-dim 7th (D/F/Ab/C). Harps play contrary motion in Bars 76-79 and then in Bars 80-81. The violins and vibe play descending half notes C to Ab to F to D down the next register sequence. The harps play the rising & falling figures an octave lower register in Bars 78-81, while the violas and VC/CB take over the half notes descent.

Once again, as in the previous cue, the music ends on the simple D note held fermata. I did not want to dictate the chord, whether it should be very dissonant or very consonant. Perhaps the oft standard of neither extremes apply for most people--being somewhere in the moderate middle (such as a moderate minor or even the half-dim 7th). The ending itself is a mixed picture, reflective, perhaps even near the precipice (as the priest is standing right there on top of the stone steps that was the scene of two deaths already)....Whether this music actually gets played in my lifetime, I do not know, but considering how many diminished 7ths are in it, probably it needs to be exorcised! :)

End of score.

NOTE: Below are all of the "postimage" direct links to the cue images:

https://s31.postimg.org/g4e3no1x7/I_Georgetown_The_Exorcist.jpg

https://s32.postimg.org/efada8gjp/II_The_Attic_page_1.jpg

https://s31.postimg.org/dxrrzjbuz/II_The_Attic_page_2.jpg

https://s31.postimg.org/69itnc517/III_Regan_s_Message_of_Death.jpg

https://s31.postimg.org/4g17r5zuz/IV_The_Shaking_Bed.jpg

https://s31.postimg.org/gv6da57y3/V_Hallway_Waiting.jpg

https://s32.postimg.org/f79fff9b9/VI_Alone_page_1.jpg

https://s31.postimg.org/x1uqqof8r/VI_Alone_page_2.jpg

https://s31.postimg.org/3t2b1n2yz/VII_Regan_Grabs.jpg

https://s31.postimg.org/76tdqdemz/VIII_Detective_At_the_Steps.jpg

https://s32.postimg.org/unuenhod1/IX_Crucifix_Stabbing_page_1.jpg

https://s32.postimg.org/eej3q5wph/IX_Crucifix_Stabbing_page_2.jpg

https://s32.postimg.org/lyq8upug5/IX_Crucifix_Stabbing_page_3.jpg

https://s32.postimg.org/98amc9zfp/IX_Crucifix_Stabbing_page_4.jpg

https://s32.postimg.org/wy0y4wvnp/X_Karas_Walks.jpg

https://s31.postimg.org/uotjhiuu3/XI_Karas_Hurries.jpg

https://s31.postimg.org/roa77pv63/XII_Father_Merrin_Summoned_page_1.jpg

https://s31.postimg.org/6gn5xtbmz/XII_Father_Merrin_Summoned_page_2.jpg

https://s32.postimg.org/qvmle32xx/XIII_Demon_Vision.jpg

https://s31.postimg.org/tin1pgi6j/XIV_Let_s_Rest.jpg

https://s32.postimg.org/t2dtw19b9/XV_Karas_Jumps_page_1.jpg

https://s31.postimg.org/i0e7kx6bv/XV_Karas_Jumps_page_2.jpg

https://s31.postimg.org/teditwjz4b/XVI_The_Kiss.jpg

https://s32.postimg.org/a09xy1ddh/XVII_End_Title_page_1.jpg

https://s32.postimg.org/dqbwkkdzp/XVII_End_Title_page_2.jpg

https://s32.postimg.org/e878b3ofp/XVII_End_Title_page_3.jpg

https://s32.postimg.org/o7zmmaq2d/XVII_End_Title_page_4.jpg

https://s32.postimg.org/hn8ut5a85/XVII_End_Title_page_5.jpg

https://s32.postimg.org/o58sqzs0l/XVII_End_Title_page_6.jpg

https://s32.postimg.org/vmy4o50ol/Tritones_chords_list.jpg

[completed Sunday, July 24, 2016 at 11:48 am PDT]

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