



Herrmannesque score [Part I]



[Commenced Monday, August 5, 2019 at 10:29 am PDT]

Three years ago in July 2016 I finished my Herrmannesque score for THE EXORCIST. A month earlier (June 12, 2016) I completed my Herrmannesque score for Disney's 20,000 LEAGUES UNDER THE SEA. So it has been around 3 years since then, and I was ready to start my (you guessed it! : ) Herrmannesque score for a movie that I always felt needed a Bernard Herrmann music treatment, FORBIDDEN PLANET. In fact, many fans and critics of the movie expressed a dismay that no music was written for it (except for a temporary attempt by David Rose). While the "Electronic Tonalities" by Louis & Bebe Barron were fitting, in most cases, for this science fiction film, it could not substitute for a traditional music score. The "sound effects" treatment to "scoring" this film by the Barrons got to be too much after a while. In analogy, this is similar to Herrmann's over-use of the theremins in his score for *The Day the Earth Stood Still* (TDTEST).

I always wondered why MGM did not employ the excellent services of Bronislaw Kaper (who a few years earlier, on loan to Warner Bros.) wrote the impressive score to THEM! Kaper was already established at MGM since 1935. David Rose was obviously not the right composer for the movie.

I discussed the movie and its "music" in a five page review of a book on the Barrons' approach to the film back in 2005. Go to my Blog #23 in the link immediately below:

<http://www.filmscorerundowns.net/blogs/23.pdf>

I think *Forbidden Planet*, coming several years after TDTEST, would have necessitated a different approach to this new science fiction project for Herrmann. I very much doubt if he would have used the theremins again! In my present exercise of alternate scoring for FP, of course I again wanted to do a Herrmannesque approach. I was thinking about doing this project since I finish my two Herrmannesque score back in mid-2016. An orchestral treatment was needed for the movie but the Barrons' tonalities could still largely be included as background "sound effects." But I definitely did not want to use any theremins, no synth music instruments, no ancient Novachord, etc. I simply wanted to rely on traditional instruments including perhaps several interesting percussion features.

So *Forbidden Planet* would have been an excellent (space) vehicle for Herrmann! : )....Again, I did not actively dislike the electronic tonalities (or a-tonalities!) in that movie. After all, it was certainly a futuristic movie and the sound effects oddly fitted certain scenes. There was a scene where Morbius inserted a tiny item into a device meant as a sort of music player, and Morbius commented how it was the music of the Altairians. The music played of course was the electronic sound tonalities of the Barrons, so it should fit the scene of "out-worldly" (non-Earth) tonalities being heard.

I felt that Disney's *20,000 Leagues Under the Sea* would have been a far more likely "match" for Herrmann, even more so than FP. That's why I wrote a Herrmannesque score for that movie before FP. The latter is far more "cooler" or "cold" or futuristic (or "spacey!") as a movie, whereas Disney's movie had far greater emotional fluidity and nostalgia and sense of old-fashioned adventure in a fantasy (not scifi) mode. It would not be unlike, in certain terms, *Journey To the Center of the Earth*. Both were written by Jules Verne, and instead of plunging the depths of the earth, you plunge the depths of the sea. Herrmann would've had fun with that score (though at the heels of *Beneath the 12 Mile Reef*). Disney's movie edged more favorably for a "romantic" score for a romantic/moody-style composer such as Herrmann.

At 6:14 pm Thursday, August 1, 2019 I officially completed my Herrmannesque score for FP. I started on Thursday, May 2 with "Krell Music." My intent was to be done by the end of July. I finished my detailed sketch for the final cue ("Kissing Lesson") on Wednesday, July 31, so in spirit of my resolution, I did it in three months exactly (although I did the "good copy" on August 1).

The project is still presently on-going because two midi professionals, especially Aleksandar Popović (who did most of the midi treatments), and also Rich Bush, are still creating midis. My great thanks for their expert assistance & love of the classic film music style! Go to Alek's link for the FP playlist on YouTube. At this writing today there are 12 videos but # 13 ("The Kiss [Love Theme]") probably will be included in the growing list. When I focus on each cue's rundown, I will provide the specific link. Chances are this paper will be online before all videos are online, so just refer to the Playlist. I may put one on my YouTube site as well. We'll see.

[https://www.youtube.com/playlist?list=PL\\_N1QBvlCZuPq6NOutCGg-T0kWsO5FDDO](https://www.youtube.com/playlist?list=PL_N1QBvlCZuPq6NOutCGg-T0kWsO5FDDO)

# Forbidden Planet (order of cues)

- (1) Prelude
- (2) Deep Space
- (3) "P.C." [Decompression]
- (4) Eclipse
- (5) Beautiful Worlds
- (6) ORbit
- (7) Viewscreen
- (8) Landing
- (9) Dust storm
- (10) Morbius Residence
- (11) Fire at Commander
- (12) Animal Friends
- (13) Graveyard
- (14) Night Scene
- (15) Kissing Lesson
- (16) Altairia MAD
- (17) Big Breathing
- (18) Robby & monkey
- (19) The Kiss [Love Theme]
- (20) Death of Tish
- (21) Door Opens #1
- (22) " " #2
- (23) Krell Music

- (24) Door opens #3 [Krell laboratory]
- (25) 3-D ALTaira
- (26) Krell shaft
- (27) Krell Machine
- (28) Reactor Screens
- (29) Cockie's Bourbon
- (30) Fence Disruption (4 versions)
- (31) Footsteps
- (32) IT starts again (various)
- (33) Burial Detail
- (34) JD Approaches Perimeter
- (35) JD Attacks
- (36) Stealth
- (37) Doc Dying
- (38) Hero ID comes
- (39) FORCED ENTRY
- (40) Krell Door Burning
- (41) Guilty
- (42) Death & ship
- (43) ALTAIR Explodes
- (44) END Title

7-31-19

X

\*\*\*\*\*

#1

## FORbidden PLANET Prelude [Noble Krell]

Blu Ray  
00:00:13 start

Lento

(3) Piccolos  $\text{♩} = 60$

(3) Flutes  $\text{♩} = 60$

(3) Clarins  $\text{♩} = 60$

Bass Clar (B $\flat$ )  $\text{♩} = 60$

C. B. Clar (B $\flat$ )  $\text{♩} = 60$

(3) Fag:  $\text{♩} = 60$

C. Fag  $\text{♩} = 60$

Horns  $\text{♩} = 60$

(3) Trumpets (B $\flat$ )  $\text{♩} = 60$

(3) Pos  $\text{♩} = 60$

(2) Tuba:  $\text{♩} = 60$

Timp  $\text{♩} = 60$

[Bell: (glock)]  $\text{♩} = 60$

Tam Tam (dear)  $\text{♩} = 60$

Harp  $\text{♩} = 60$

Organ  $\text{♩} = 60$

I

Violins

II

Violas

V C

C. B.

*Hand-copied! composed by Bill Wrobel May 29, 2019 11:19 pm EDT*

DVD 00:19:00  
FORbidden PLANET  
Title Card

Maestoso  $\text{♩} = 55$

Bill Wrobel

1 - 2 (open)  $\text{♩} = 60$

3 - 4  $\text{♩} = 60$

(cont.)

16  $\text{♩} = 60$

gliss.

prob.

① ② ③ ④ ⑤ ⑥

## Cue I "Forbidden Planet PRELUDE [Noble Krell]

*Lento* in C (4/4) time, 3 pages, 23 bars, 1:28 duration. DVD location is 00:00:03 (at least on the Blu-ray version). Scene: Inviting expanse of deep space that then shows the Earth spaceship (United Planets Cruiser C-57D) passing from the bottom of the screen & then disappearing to the middle of the screen, followed by the dramatic unfolding the colorful movie title).

Note that as a reference dvd, I used the Blu-ray at least initially. However, my copy started to cause problems about mid-way in so I purchased a new normal version (my old standard dvd was also going bad). I need a standard version to be able to record clips via VLC media player (used in my Vimeo videos), and to also snapshot certain scenes (used in my YouTube videos).

You will in the prior page see the title page of this cue. I use Carta Manuscript Paper No. 32 (24 staves, 17x11 inches). Normally 24 staves was sufficient for Herrmann's purposes as well in the majority of cases. You don't want to have a page that is crammed with much more than 24 staves because then the notation becomes rather tiny to write, many staves perhaps empty at certain points of the music. I tend to usually write music on a need-to-have basis for a section--no more, no less (staves). It is senseless to use a full manuscript paper page if you are only writing for, say, soli strings or woodwinds or brass. Besides, the 11x17 size fits perfectly when I scan them in my over-sized scanner (Mustek A3). Except for the staves, the sheet is clear of instrumentation labeling (woodwinds, brass, battery, strings normally) so that I can write in exactly what I want, especially for unusual or augmented instrumentation such as 4 bass clarinets (as I did in "Doc Dying"). Moreover, the lighter color of the Carta paper (rather beige) makes the notation clearly seen, especially when I want scanned copies for a music rundown paper such as this or to send to Aleksandar & Rich. If I need to erase on Carta paper, the pencil markings come out clean, and I can easily replace that section with new notation.

[3:38 pm Monday. Time for a Happy Hour break! My wife & I will bicycle to a local brewery about 3 miles away for fresh craft beer and perhaps their fermented vegetable box...]

[Tuesday, August 6, 2019 at 1:47 pm] :



Above is an image of my sketch dated April 24, 2019 of the Prelude. The first four bars indicate the ascending dynamic build of quarter notes until Bar 5 when the Forbidden Planet title finally appears. There we hear *Maestoso* the noble five-note theme of the Krell in Db (D-flat) major. Note that I stated "five-note theme"? In syllable fashion the title of the movie is:

*For - bid - den - Pla - net*

So there are five syllables in the title. Many composers often use this old trick of the film music trade, especially Max Steiner. In his *The Boy From Oklahoma*, the melody structure is seven notes (like the syllables in the title). Similarly, *Marjorie Morningstar* has a six-note structure like the six-syllable title. Since Herrmann was not known as a melodic composer, he did not feel a need to use that trick for what few melodies he composed. Normally his music was lyrical in nature, mood-oriented.

Another feature prominent in the Prelude that highlights the noble Krell is the organ. The organ tends to have that noble quality about it, and great depth & range of sonority. Herrmann cleverly used an organ and four Hammond Organs in his Prelude to *Journey To the Center of the Earth* to convey the cavernous inner earth environs in Jules Verne's fantasy. I utilized only one organ (as I did also for Disney's *20,000 Leagues Under the Sea* to convey the expanse of the oceans) for the Prelude & End Title. They return only in two other appropriate cues, "Krell Shaft" and "Krell Machine" when Morbius introduces the Commander & Doc to the inner Krell planet and the amazing new scale of scientific wonders existing there. In the final Bar 23 of the Prelude, the organ is *solo* (only remaining heard instrument playing that Db major (Db/F/Ab) chord.

(cont) Prelude [Forbidden Planet]

Bill Wrobel

Piccs  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} -$  - - - - stacc.

Flutes  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} -$  - - - -

Clars  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} -$  - - - -  $\# \text{B: } (\# \text{C:})$   
 $\# \text{B: } (\# \text{C:})$

Bassoon  $\frac{1}{2} \text{ b}\ddot{\text{o}} \frac{1}{2}$   $\frac{3}{4} -$  - - - -

C.B.Clar  $\frac{1}{2} \text{ b}\ddot{\text{o}} \frac{1}{2}$   $\frac{3}{4} -$  - - - -

Faggs  $\frac{2}{3} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}}$  - - -

C.Fag  $\frac{2}{3} -$   $\frac{1}{2} \text{ b}\ddot{\text{o}} \frac{1}{2}$   $\frac{3}{4} -$  - - - -

(+) Horns  $\frac{2}{3} -$   $\frac{1}{2} \text{ b}\ddot{\text{o}} \frac{1}{2}$   $\frac{3}{4} -$  - - - -

Tpts  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} -$  - - - -  $\# \text{B: } (\# \text{C:})$

Pos  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$  - - - (cont.)

Tubas  $\frac{2}{3} \text{ b}\ddot{\text{o}} \frac{1}{2}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \frac{1}{2}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \frac{1}{2}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \frac{1}{2}$  - - -

Timb  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$  -  $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$  - - -

TamTam  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$  -  $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$  - - -

Chimes  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$  - - - -

Xylo  $\frac{2}{3} -$   $\frac{3}{4} -$  - - - -  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$

Glock  $\frac{2}{3} -$  -  $\frac{3}{4} -$   $\text{b}\ddot{\text{o}}$   $\text{b}\ddot{\text{o}}$  - - -

Harp  $\frac{2}{3} -$  -  $\frac{3}{4} -$   $\text{b}\ddot{\text{o}}$   $\text{b}\ddot{\text{o}}$  - - -

Organ  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} -$  - - - -

I Fl  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} -$  - - - -

Vclns  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} -$  - - - -

II Fl  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} -$  - - - -

Vlaes  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$  - - -

VC  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$  - - -

C.B.  $\frac{2}{3} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$   $\frac{3}{4} \text{ b}\ddot{\text{o}} \text{ b}\ddot{\text{o}}$  - - -

Handpainted! composed by Bill W. Rabot May 29, 2019 2:29 PM 8v

(7) (8) (9) (10) (11) (12) (13) (14)

(cont.) Preludio [Forbidden Planet]

Bill Wrobel

Piccolo

Flutes

Clarinet

Bassoon  
C.B.Clar.

Fagots

C. Fag.

Horns

TPTs

P.s

Trombones

Tam-Tam

Chimes

Xylophone

Cymbals

Harp

Organ

I. Vnws

II. Vnws

Violas

VC

CB

APPROM.  
1124>1126  
duration

Hard-copied & composed by Bill Wrobel [May 09, 2019 3:53pm EDT]

(15) (16) (17) (18) (19) (20) (21) (22) (23)

<https://vimeo.com/340054607> [Prelude, Vimeo video]

<https://youtu.be/G0YlyboXbuk> [Prelude, YouTube video]

Besides the use of the syllables to create the five-note Prelude theme structure, I also wanted to emphasize tone "F." Note that "F" is integral in the basic D-flat major tonality of Bb/D/Ab. "F" would for me playfully denote the title as well-- "Forbidden Planet." I would in various cue emphasize the F minor (F/Ab/C), F major (F/A/C) and also in at least one cue, the F half-diminished 7th (F/Ab/Cb/Eb). As dedicated readers of my papers know by now, the half-dim 7th was Herrmann's favorite or most-often used seventh chord. I do not believe I purposefully used the F Dominant 7th or Major-minor seventh (F/A/C/Eb) nor any other such chord. Same applies, I believe, to the minor-Major 7th like F/Ab/C/E but I have to recheck my complete score because I remember Herrmann used the mM7th in his *Outer Space Suite*, specifically the Bb/Db/F/A in "Time Suspense." I used Bb/Db/F/Ab (Bb minor 7th) at the very start of the Prelude. However, keeping with the power & romanticism I wanted, I did use major sevenths like F/A/C/E in, for instance, "The Kiss[Love Theme]" cue.

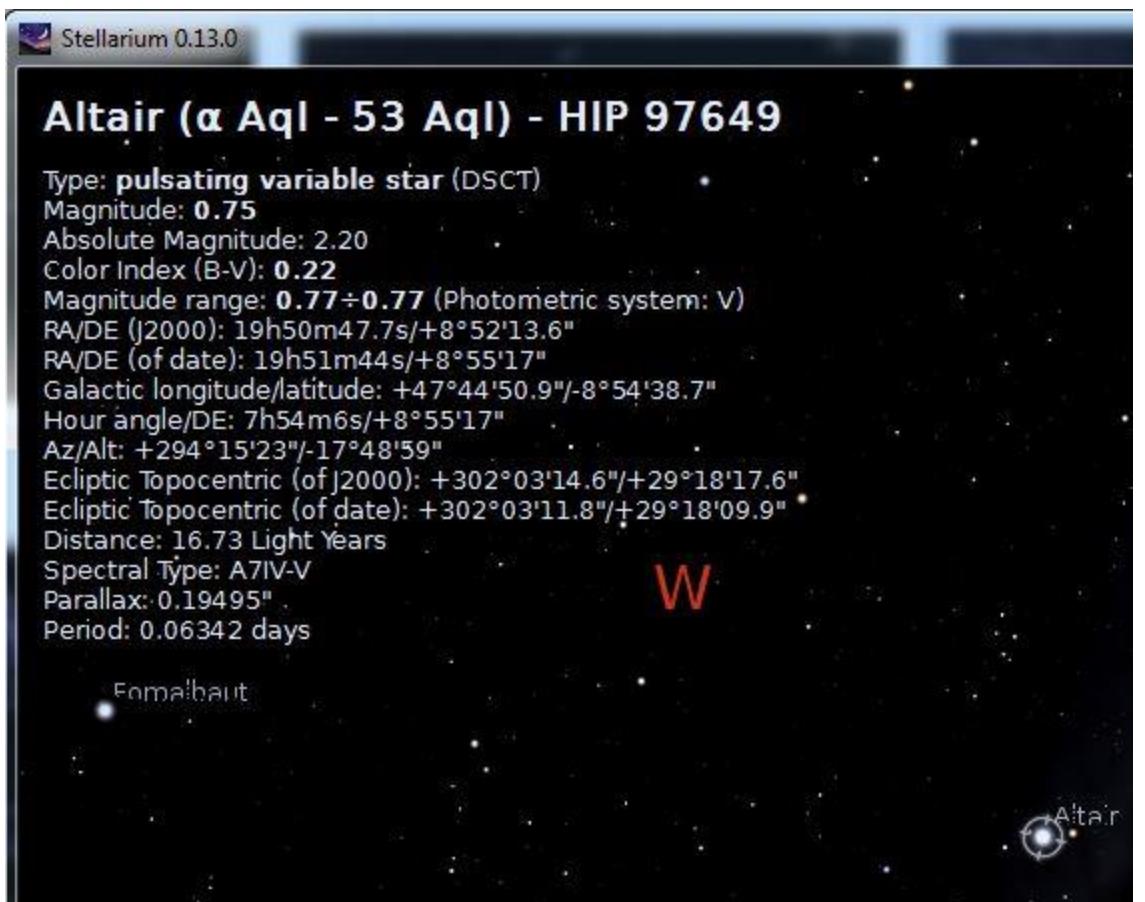
[resume Friday, August 9, 2019 PDT. 66 degrees] :

I've been busy the last few days with video projects for Vimeo & YouTube, with Twitter, with going out with my wife, etc. It will be quieter for at least the next three day at least (if not a week), so that leaves me time to devote to this paper on my *Forbidden Planet* Herrmannesque score.

By the way, as I put on Twitter on Wednesday evening, there is indeed, in reality, a main sequence pulsating star named Altair (of course the star system featured in FP).

<https://www.youtube.com/watch?v=Ee0q8v7hzTI>

<https://www.youtube.com/watch?v=eAgaMG7gznA>



**"SUMMER TRIANGLE" STARS & THEIR CONSTELLATIONS**



In Bar 1, the music commences the ascending quarter notes with low register deep instruments bass clarinet/tubas/VC on F-Ab-Bb-D. Read it as Db maj 6 (Db/F/Ab/Bb) or Bb minor 7th (Bb/Db/F/Ab). This is followed an octave higher in Bar 2. Notice that the very first note of my score with this Prelude is "F".... symbolizing "F" of Forbidden Planet..... The bassoons ("Fags") fully join the ascent in Bar 2, while half-way the open horns join in, followed by the end of Bar 2 by the clarinets. So, as you can see, the dynamic build is fast unfolding both with the addition of more instruments but also the incremental increase of volume from *p* to Bar 1 to *mp* in Bar 2 to *mf* in Bar 3. The implied chord in Bar 5 is now the simple Db major (Db/F/Ab). The organ in Bar 6 clearly shows the triadic Gb/Bb/Db (Gb major) half note chord down to Db/F/Ab (Db maj) half note chord.

The time signature changes from C to 3/4 in Bar 9. There the Fags & Pos (trombones) play small octave F/A/Line 1 C (F maj) dotted half notes to (Bar 10) F/Ab/Line 1 Db (Db maj 1st inversion) dotted half notes. This is repeated in the next two bars with the instruments playing these chords an octave lower register. The violas/VC/CB also play in these four bars. The glock provides distinctive clarity of bright note punctuations for contrast. The harp plays descending arpeggio 16th note figures on Db maj 6 (Db/F/Ab/Bb). Alternately, this is also the Bb minor 7th tones or Bb/Db/F/Ab. Remember that the Bb minor is the complement to the Db major key (both five flats in their key signature or Bb-Eb-Ab-Db-Gb).

Then in Bars 13-14 the trumpets and high clarinets Bb instruments are particularly piercing bright in expressing the E minor (E/G/B) dotted half notes root position to D#/F#/B (B maj 1st inversion) dotted half notes. The staccato piccolos, high register xylophone play descending 8th note for color emphasis, along with the quarter notes of the glock, and the descending 16th note arpeggio figures on B-G#-F#-D# (B maj 6). Alternately, this is also the G# min 7th or G#/B/D#/F#. It's a matter of subtle emphasis.

Then in Bars 15-16 the horns now take over the same chords that the trumpets just earlier played, while the clarinets return on a lower (Line 1) register. The organ returns in end Bars 17 thru 23, remaining as the solo voice in end Bar 23 on Line 2 Db major notes. End of cue. [10:14 am Friday]

\*\*\*\*\*

## Cue II "Deep Space"

*Lento* in C time, 2 pages, 10 bars, 41 seconds duration. Dvd location approximately 00:01:31. Scene: During the narration by Les Tremayne, you see the starship crossing the deep expanse of space, approaching the planetary system of main sequence star, Altair.

[Forbidden Planet]

mod tempo (Nov. 2019  
DVD 1/31)  $\text{♩} = 60$

**Deep Space**  
(NARRATION)

Bill Wrobel

1A

measures 1-6

1-2 (Horns)  
(F)

3-4

5-6

1-2 (TPTs)  
(B)

3-6

1-2 (Celeste)

3-6

1-2 (Harp)

3-6

1-2 (glock)

3-6

1-2 (Triangle)

3-6

1-2 (Vibes)

3-6

1-2 (Cymbals)

3-6

I

II

Violins

June 4, 2019 21:48pm PDT

Violas

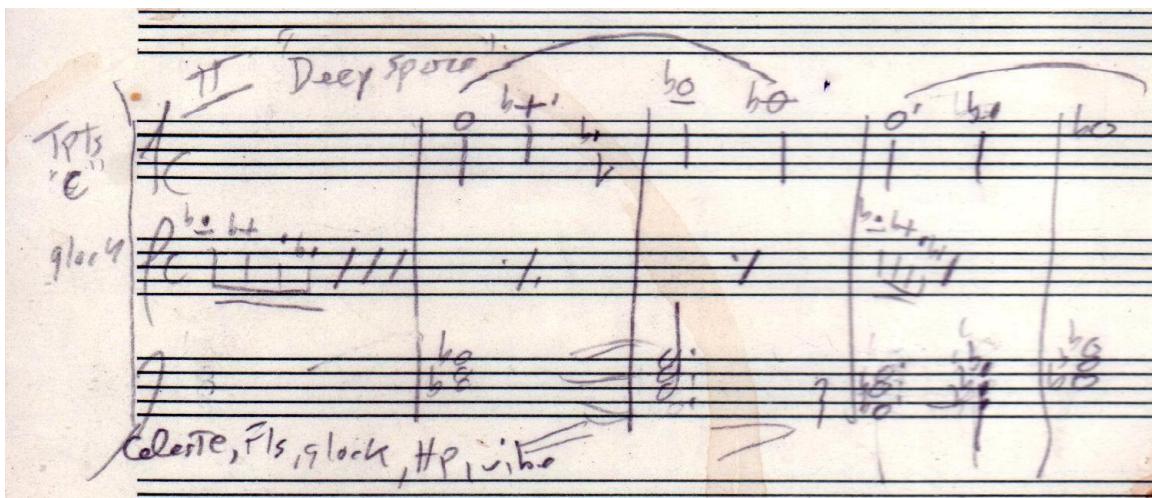
Vc

Cb

1 2 3 4 5 6

<https://vimeo.com/341091463> [Deep Space] Vimeo

<https://youtu.be/xeHNfQ118RE> [Deep Space] YouTube



Immediately above is an image of my initial two-stave sketch for this cue. The basic chord is the Db major and Db maj 6. I later decided to stay with the Bb trumpets instead of a switch to "C" trumpets. The glock was initially highlighted in Bar 1 but, as you can see in my detailed initial sketch immediately below, I opted to have the arpeggio descending to ascending harp to be featured solo. But even then, I changed the notes in the final "good copy" of the cue, and included vibe & glock to accompany the harp.

new Deep Space Sketch 41 sec

!~60 (Start) etc

3 Picc. Flus. Glos. Vib. A Cymb. I II V

*(Delete bar)*

Starting in Bar 7 I decided to simulate a rather "Star Trek" effect with the flutes playing largely Line 2 "6" sextuplet 16th note figures with the violins shortly joining in. The trumpets are then prominent in end Bars 8-10 playing the Deep Space five-note motif, a theme closely related to the Prelude/Noble Krell theme. Call it a variation. At any rate, both themes are based on the Db major tonality (ending as such in this cue).

(cont) Deep Space

Bill Werstel

Piccs (A)

Flutes

Clars

Bassoon

Fags

Horns

Tpts

Celeste

Harp

Glock

Triangle

Vibes

Cymbals

I

II

Violins

Vc

Cb

(7) (8) (9) (10)

*[Hand copied & composed by Bill Werstel, Tuesday, June 4, 2019 3:49pm]*

:44/second.

\*\*\*\*\*

### Cue III "D.C."

*Lento* in Cut time (2/2) with half note = 60 bpm. Two pages, 36 bars. Duration is approximately 1:10. As of this writing, unlike the previous two cues, a MIDI of the music has not been created yet (if ever). Scene: Nearing Altair, the crew rushes for DeCompression (D.C.)--not Washington, D.C. that probably still exists on Earth then! --- because the ship needs to leave warp speed.

[Forbidden Planet]

10:03:02 DVD Lento  $\delta=60$

D.C.

Bill whale

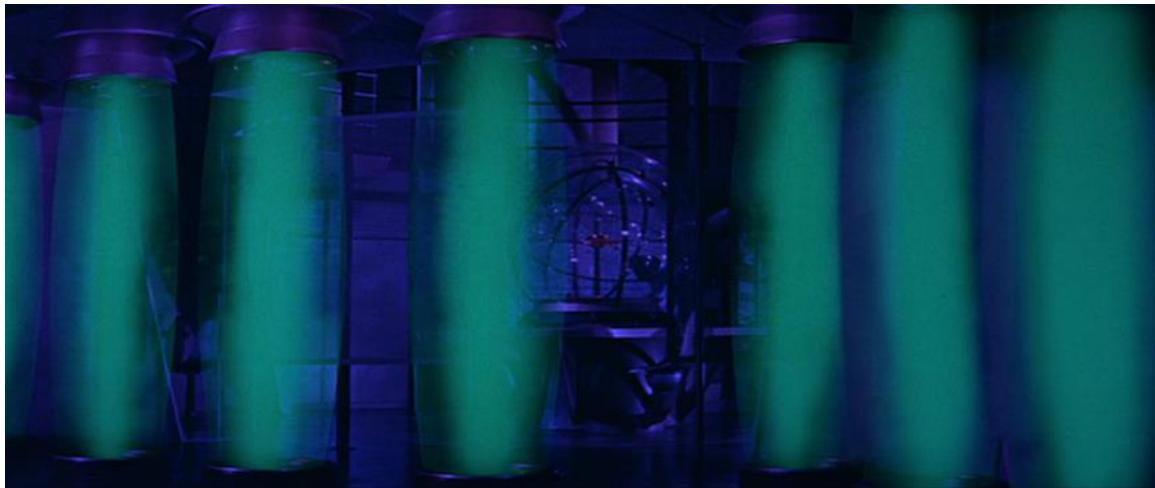
(cont.)

6-29-17 D.C.

F.R.

$\delta=60$

B major 2 A min E major 1 G major



I based this music not on a fresh or inspired new idea but on an old Casio synth segment I composed 25 or 30 years ago. I digitized about 400 piano and synth music ideas back in March 2016. The four-note pattern just keeps on going like an Energizer Bunny right thru Bar 31. Its first statement are the strings soli, then joined in by the trumpets starting in Bar 10. Basically I designed a slow or leisurely dynamic build peaking in Bars 29-30.

In Bar 1 (repeated in Bar 2) we have the combined violas and violins playing the Db major 2nd inversion (Ab/Db/F) 8th notes (followed by an 8th rest) repeated again to tenuto-marked dotted quarter notes to 8th notes. In Bars 3-4 they then play root position A min (A/C/E) notes in that exact same pattern Bars 5-8 repeat Bar 1-4 but with an octave lower register change of the VC/CB playing sustained F to E notes.

Chars -  
 Bassclar +  
 C. & B. Clar.  
 (3) Fag.  
 C. Fag.  
 (4) Horns (F).  
 (5) Tpts.  
 (6) Pos.  
 (2) T tubas.  
 Timb.  
 I  
 II  
 Violas  
 Vcl & CB

(13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24)

(a3) (a4) (a5) (a6) (a7) (a8) (a9) (a10) (a11) (a12) (a13) (a14) (a15) (a16) (a17) (a18) (a19) (a20) (a21) (a22) (a23) (a24)

Composed & hand-copied by Bill Neher, Sunday, June 20, 2010 9:00 AM

In Bar 9, the violas & violins now play G/Bb/Eb (Eb maj 1st inversion) notes in the same prescribed pattern, while clarinets show up now to sound *mf* Line 1 G/Bb/Line 2 Eb [written Line 1 A/Line 2 C/F] whole notes tied to whole notes next bar to (Bar 11) G/B/D [written A/C#/E] whole notes in that bar only. Trumpets in Bar 10 show up to play the motif pattern on G/Bb/Eb notes (written in the same manner as the clarinets since both are B-flat instruments). After a half rest in Bar 13, clarinets now play the same chords but an octave lower register as half notes tied to whole notes next bar to (Bar 15) small octave G/B/Line 1 D whole notes tied to half notes next bar (followed by a half rest). The bass clarinet & contrabass clarinet show up in those positions to play small octave Eb [written F] half note tied to whole note next bar to (Bar 15) D [written E] tied notes.

The cue ends on (you guessed it!) the Db major chord. [1:56 PM Friday]

(cont.) D.C.

Bill Wrobel

Handwritten musical score for orchestra and brass section. The score includes parts for Clarinets, Bass Clarinet, C.B. Clarinet, Fagots, C. Fag., 1-2 Horns, 3-4 Horns, Tpts, Pos, Tubas, and Drums. The score is in 2/4 time, with various dynamics and performance instructions like "open" and "sends". The score is dated June 26, 2019, at 10:46 AM. The page is numbered 11.

Composed & hand-copied by Bill Wrobel, Sunday, June 26, 2019 10:46 AM

I  
II  
Violins  
VC  
CB

(25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36)

<https://vimeo.com/355322656> [D.C.] VIMEO

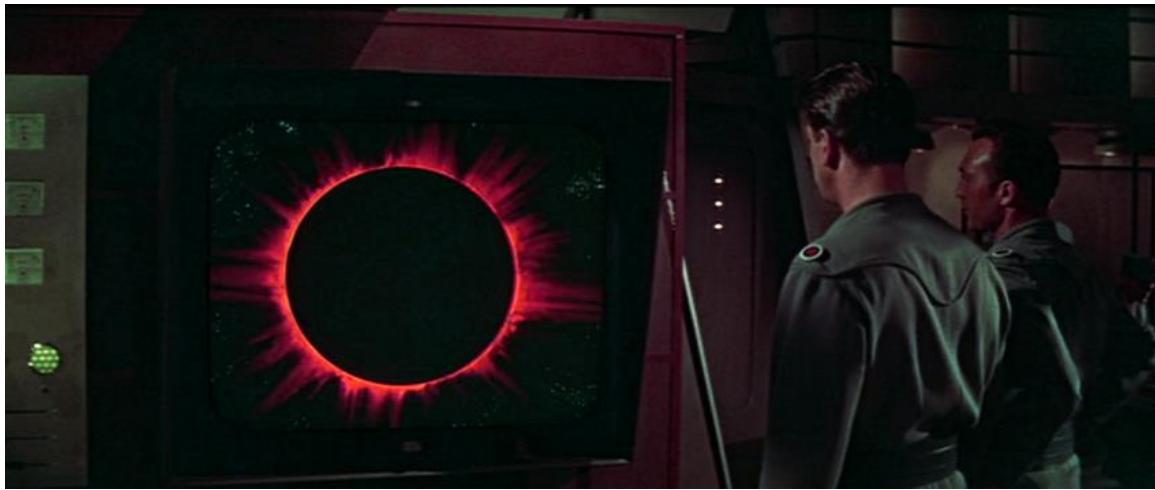
<https://youtu.be/G4jRBrj4S1E> [D.C.] YouTube

\*\*\*\*\*



## Cue IV "Eclipse"

*Andante (Maestoso)* in C time, 4 bars, duration of 13 seconds. Scene: The starship makes its own eclipse of the Altair star seen from the view screen.



<https://vimeo.com/356044870> [Eclipse] Vimeo

<https://youtu.be/ZdCHdks6mdM> [Eclipse] YouTube

The "Deep Space" motif is reinstated here. In this case, the trumpets play throughout. The violas & violins are now bowed trem on Line 1 Ab/Line 2 Db/F half notes (Db maj 2nd inversion) up to Db/F/Ab root position half notes. Then in Bar 2 they play the Gb maj (Gb/Bb/Db) chord back to Db maj. The piccolo in Bar 1 energetically plays high register descending 32nd notes Line 3 Bb-Ab-Gb-F-Eb-Db-C-Bb twice followed in the second half of that bar by the flutes and celeste playing ascending arpeggio 16th notes Line 2 Ab-Line 3 Db-F-Ab, and so on. The harp here is ascending gliss starting on Line 2 Ab. End Bar 4 now settles on the Ab major (Ab/C/Eb) chord, although still accentuating the Ab note as in the Db maj chord. I am glad I am writing this rundown paper because I noticed typo errors in my old "good" (not-go-good! : ) written music. I forgot to add the flat sign on Line 2 D whole note of the violas in Bar 2, and the flat sign in front of the Ab whole note. Moreover, the piccolo in the old copy had the Line 2 Cb (instead of C natural), so I had to erase that flat sign glyph. Luckily I wrote the music in easily erasable pencil!

\*\*\*\*\*

## Cue V "Beautiful Worlds"



<https://vimeo.com/353110852> ["Beautiful Worlds"] VIMEO

<https://youtu.be/ipZYYa5b-Ds> ["Beautiful Worlds"] YouTube

[Resume Saturday, August 10, 2019 at 9:08 am] :

About an hour ago I resumed writing this paper on this cue and realized that I neglected to make Vimeo & YouTube videos to link here. I guess I was just too busy during the end phase of composing my score that I forgot. So I just rectified that (see links above).

Rich Bush created the MIDI.

I created 3 or 4 versions of this cue, all adjusting the final four bar but I settled on this alternate#2 with not vibe sounding in Bar 10 and Bar 12. In Bar 1, Harp I in 3/4 time play leisurely ascending 8th note figures on Gb maj thru Bar 2. So we find small octave Db up to Gb up to Bb to Line 1 Db, and so on up to Line 3 Bb 8th note. In Bars 3-4, harp II takes over on D min 8th note (D-F-A). Harp I returns in Bars 5-6 now on Ab maj notes (Ab-C-Eb). Harps II takes over again in Bars 7-8 on C maj (C-E-G) notes.

In Bar 9, the vibe finally shows up to sound *mf* Line 2 C/Eb/Ab dotted half notes (Ab maj 1st inversion), returning in end Bar 12 on the same tones but an octave lower register. Harp I in Bar 9 is arpeggiando (vertical wavy

line rolled chord) on Line 1 C/Eb/Ab/Line 2 C/Eb/Ab dotted half notes. Harp II in Bar 9 is solo on Lines 1 & 2 C major dotted half notes arpeggiando. Harp I in Bar 11 now sounds *mp* on that Ab major arpeggiando but an octave lower register starting on small octave C. Harp II returns solo in end Bar 12 on C major arpeggiando notes but an octave lower register than before.

End of cue!

**#5**

Allegro moderato = 110

"Beautiful Worlds" [Forbidden Planet]

Vibe

Harp I

Harp II

alternate #2  
Bill Wrobel

18

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

[Composed & hand-copied by Bill Wrobel, Friday, July 19, 2019 at 2:16pm PDT] A major key signature.

*Allegro Moderato*  
*J = 110*  
*"Beautiful Worlds" [Forbidden Planet]*  
*Bill Whetzel*

Vibes  
 Harp I  
 Harp II

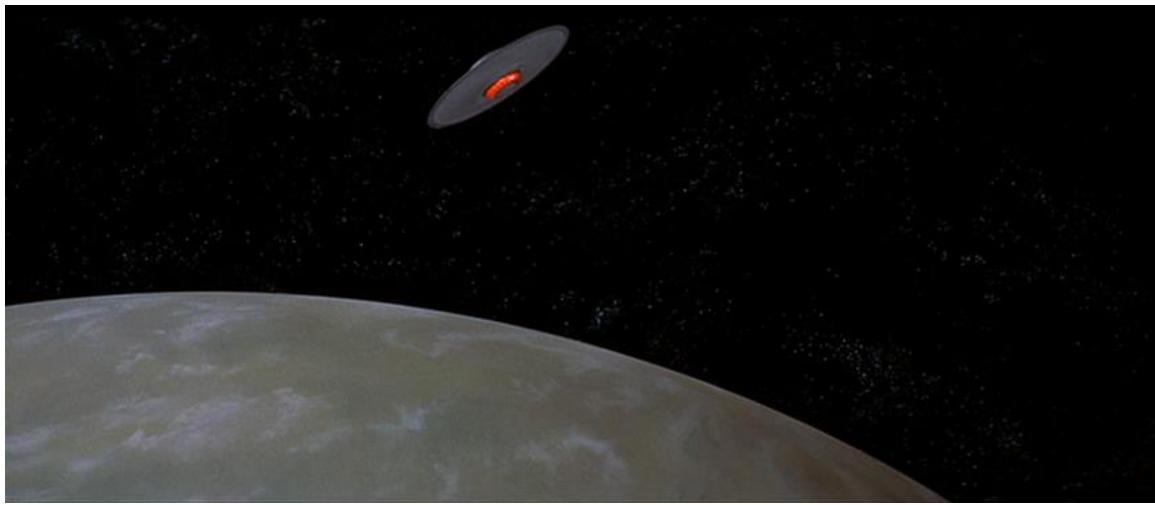
(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

[Composed & hand-copied by Bill Whetzel, Friday, July 19, 2019 at 2:11pm PDT]

\*\*\*\*\*

## Cue VI "Orbit"

*Andante (tranquillo)* in C time, one page, 9 bars, duration of 28 seconds. Blu-ray dvd location 00:06:20.



00:06:00 Blu-ray DVD  
*Andante (tranquillo)*  
 $\lambda = 80$

**ORbit**      [Forbidden Planet]  
Bill W Rachel

Vibraphone  
 Celeste  
 Harp I  
 Harp II

Composed & hand-copied by Bill W Rachel Monday, July 8, 2019 2:18pm EST

(8) I  
 (8) II  
 (8) Violas

①      ②      ③      ④      ⑤

Bill W Rachel

<https://vimeo.com/354652747> ["Orbit"] VIMEO 8-19-2019

<https://www.youtube.com/watch?v=NT6HxDu6cv4&feature=youtu.be>  
["Orbit"] YouTube 8-19-2019

Harp II in Bar 1 sounds *mp* ascending 16th note arpeggio figures starting on Great octave Db up to Gb up to Bb up to small octave Db 16ths (connected by two crossbeams), continuing upward in these series of Gb maj notes. The vibe sounds *p* Line 2 Bb quarter note down to Gb half note down to Db quarter note up to (Bar 2) E whole note *mp*. The celeste plays the same but starting on Lines 1 & 2 Bb quarter notes, etc. In Bar 2, harp I now shows up to play descending 16th notes arpeggio on C maj (C-E-G) notes starting very high Line 4 E. In Bar 5, harp II now plays the 16th note figures on Bb min starting Great octave Db up to F to Bb, etc. The cue ends with the three clarinets soli on small octave E/G/Line 1 C [written F#/A/D] whole notes held fermata.

\*\*\*\*\*

## VII "Viewscreen"

*Andante (tranquillo)* in C time, one page, 9 bars, duration of 28 seconds. Scene: The Commander calls "Attention" to his crew and tells them the ship is entering orbit and gives oxygen & gravity details. The men watch the viewscreen depicting the planet's cloudy surface. I wrote the detailed sketch of this cue on the Fourth of July holiday. The good copy was written the next day. Dvd location is about 7 minutes into the movie.



<https://vimeo.com/354897606> [Viewscreen] VIMEO 8-20-2019

<https://youtu.be/2nSzvxLRjSo> [Viewscreen] YouTube 8-20-2019

The instrumentation is relatively sparse (just as I usually like it) so as to savor the limited textures of music. We just have 3 flutes, 3 clarinets, vibe, small & medium suspended cymbals, violins & violas. I don't remember how I came upon this music structure idea. It must've been spontaneous (the usual approach). Rarely in this score did I refer to old archival music of mine that I digitized three years ago to seek ideas that can be transposed to this score.

The cue starts with the (in effect) the Db Maj 6 tonality (Db/F/Ab/Bb)--although, looked differently, we have the Bb min 7th (Bb/Db/Ab/Bb) tonality. However, I placed the root on Db sustained note with flute II and violins II. Violins and two flutes sound *p* (*sost*) Line 2 DF whole notes tied to next bar. Flute III and violas play Line 2 Bb to Ab to Bb to Ab quarter note (repeated next bar). The same pattern in Bars 3-4 but now on the D maj 6 chord (D/F#/A/B). The Db Maj 6 returns in the next two bars, then (in bars 7-8) C Maj6 (C/E/G/A)...although it "could" be conceived as the A min 7th (A/C/E/G) if focused that way. Once you start with four-note seventh chords, you start to get into complex or sometimes ambiguous territory! : ).

The cue ends on the simple C Maj chord (C/E/G).

\*\*\*\*\*

### Cue VIII "The Landing"

*Andante* in C time, 3 pages, 17 bars. Duration is one minute. Dvd location is approximately 00:10:27. Scene: The starship descends to a slow & steady landing on the Altair planet.

I noticed an omission in Bar 1 of the old "good copy" that is now corrected in the presently seen image with the red arrow underneath clarinet II. Earlier I forgot to insert the flat glyph in front of the A written note... I also just now corrected other transfer errors from the detailed sketch such as Bar 4, Bar 12, etc.

#8 Andante  
 1 = 70

The Landing [Forbidden Planet]  
 Bill Wrobel

Piccolo 8va forte  
 I (C) II (Bb) III (A)  
 (2) Flutes (3) Clarinets (3) Bassoons  
 Trombones (3) TPTs (3) Suspended Cymbals (small)

Trombones (3) Harps (2) Vibes (2) Glockenspiel (Vibraphone)

Celeste (2) Violins (2) Violas (2) Vc (2) Cello (C)

Bassoon (Bassoon) (2) Bassoon (Bassoon) (2) Bassoon (Bassoon)

Loco bassoon (Bassoon) (2) Bassoon (Bassoon) (2) Bassoon (Bassoon)

(1) (2) (3) (4) (5) (6) (7) (8)

July 14, 2019 10:30 AM

(Cont.)

E 6/8/6/8 D/F# A E 6/8/6/8 C/E/G B^D/F# D/F/A A/C/E G/B/D

## The Landing (cont.)

[Forbidden Planet]

Piccolo

I (I)  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Flute I  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Flute II  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

II III  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

I-II  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Clarinet  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

III  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Bassoon  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Fagot  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

C. Fagot  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

1-2  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Horn  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

3-4  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Tuba  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Harp I  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Harp II  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Celeste  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Vibraphone  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Suspended  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

I  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

II  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

Violin  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

VC + CB  $\text{F} \# \text{B}$   $\text{D} \# \text{G}$   $\text{C} \# \text{E}$   $\text{A} \# \text{C}$

small

mt - - - > mrc - - >

(+CB)

10 11 12 13 14

FAGT to A<sup>3</sup>C E<sup>b</sup> P6<sup>#</sup> G<sup>b</sup> D7A4

(cont) Landing [Forbidden Planet]

Flutes  $\text{ff}^{\flat}$   
m2  
Clar.  $\text{ff}^{\flat}$   
ml  
B. Clar.  
Fog.  $\text{ff}^{\flat}$   
ml  
C. Fag.  $\text{ff}^{\flat}$   
ml  
Pos.  $\text{ff}^{\flat}$   
ml  
Tubas  $\text{ff}^{\flat}$   
 $\text{ff}^{\flat}$

Harp I  
Harp II

I  $\text{ff}^{\flat}$   
ml  
II  $\text{ff}^{\flat}$   
ml  
Violas  $\text{ff}^{\flat}$   
ml  
Vc  $\text{ff}$   
ml  
Cb  $\text{ff}$   
ml

15 16 17

6  $\text{ff}^{\flat}$   
D F # A  
6  $\text{ff}^{\flat}$   
A C D

~ 1 minute

Bill Wachal  
7-14-19 7pm

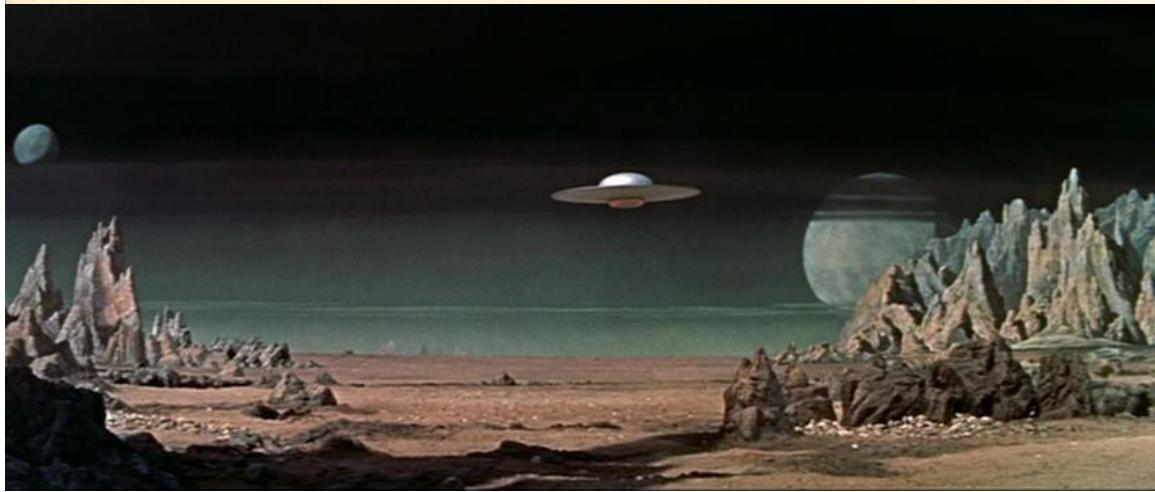
<https://vimeo.com/355969153> [The Landing] Vimeo

[https://youtu.be/bMquil7Yi\\_Y](https://youtu.be/bMquil7Yi_Y) [The Landing] YouTube

$\text{♩} = 70$        $E^b_6$        $D^b_4$        $P^b_6$        $A^b_4$        $F^b_6$        $C^b_4$        $G^b_6$        $B^b_4$        $7-11-2019$   
 The Landing       $E^b_4$        $D^b_5$        $B^b_4$        $P^b_5$        $A^b_4$        $F^b_5$        $C^b_4$        $G^b_6$        $B^b_4$   
 7-11-2019

This handwritten musical score consists of six staves of music. The first staff includes tempo markings ( $\text{♩} = 70$ ) and key signatures. The second staff is labeled "Stgs" and "was". The third staff is labeled "Harp" and "vib". The fourth staff is labeled "H". The fifth staff is labeled "H". The sixth staff is labeled "H". The score features various chords and rests, with circled numbers (1 through 17) placed above certain measures. The music is written on five-line staves.

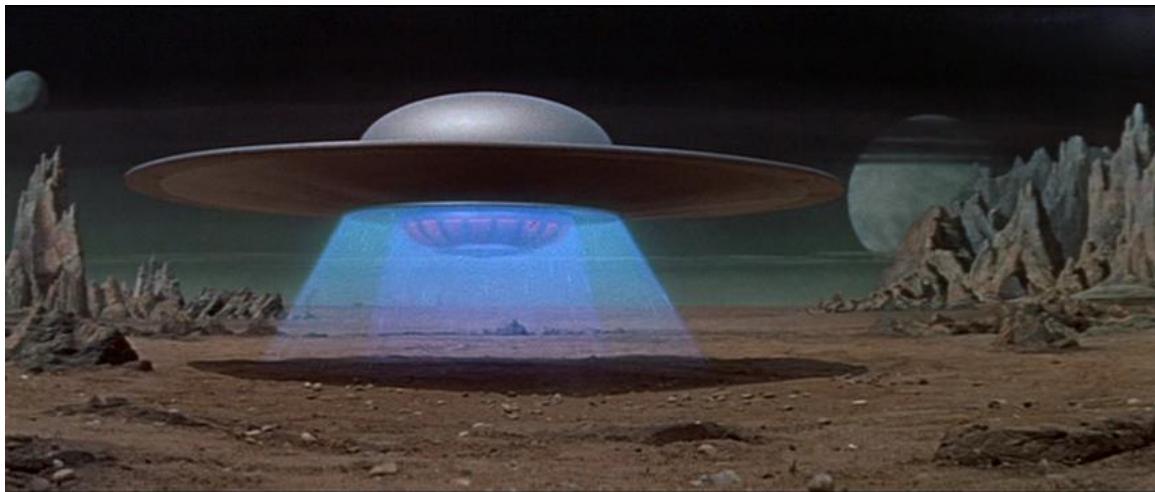
PASSANTINO WRITING PAD 9



Just above on this page you will see my sketch of "The Landing." The chord in Bar 1 is the Gb maj 6 (Gb/Bb/Db/Eb) but not in root position, so it is possible to conceive of the chord as an Eb min 7th (Eb/Gb/Bb/Db).

By the way, I did not conceive of this music freshly. I used music from a tune I played on my Casio synthesizer decades ago.

In Bar 2, the three-note basic music structure end in this first sequence on D major (D/F#/A). Bar 3 repeats Bar 1, ending the second sequence on C maj (C/E/G). In Bar 5, the third sequence starts on the Db maj 6 (Db/F/Ab/Bb) to (Bar 6) A major (A/C#/E). Bar 7 repeats Bar 5, ending the 4th sequence in Bar 8 on G maj (G/B/D). Bar 9 starts the 5th sequence on Ab maj 6 (Ab/C/Eb/F) to (Bar 10) E major (E/G#/B).



Bar 11 signifies a certain significance because at this point of the landing scene, the ship now shows the Disney animation of soft landing de-acceleration rays coming from beneath the ship towards the ground as a breaking action. It is at this point that small susp cymbal is heard for two bars, joined in the next two bars by the medium susp cymbal. They both serve as a sort of music "special effect." The animation ceases after these four bars, and so the susp cymbals stop sounding in Bar 15.

The cue ends in Bar 17 with the clarinets on small octave Gb/Bb/Line 1 Db [written Ab/C/Eb] or the Gb major chord root position. The bass clarinet sounds *p* the small octave Db [written Eb] whole note decrescendo hair pin (>). The combined low strings play on the chord as well.

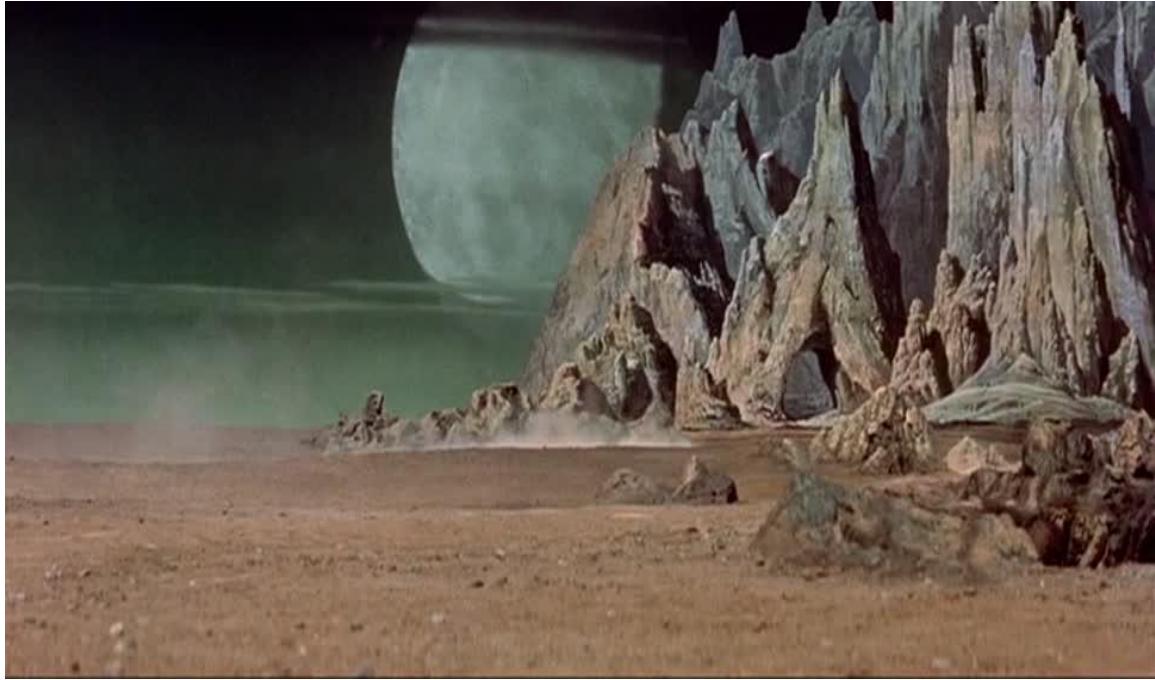
End of cue. Does the music perfectly fit the scene? Probably not. It may not be a fitting hand-in-glove merger, but it sure is pretty music! : )

\*\*\*\*\*

<https://vimeo.com/356207489> [Dust Storm] VIMEO

Cue IX "Dust Storm" [Intro To Robby]

*Andante e intenso* in 2/4 time, one page, 27 bars. Duration is about 38 seconds. Dvd location (Blu-ray) 00:12:07.



(00:12:07 Blu-Ray DVD)

*Andante e intenso*

DUST STORM [INTRO TO ROBBY]

Forbidden Planet

*Bill Werbeck*

*J = 90*

*(open) (a3)*

*Tpt 3 (B<sup>b</sup>) (a3)*

*4-5-6 (G) (a3)*

*1-2-3 (F#) (a3)*

*Horns (F) (a3)*

*(3) Posa (a3)*

*(2) T-bass (a3)*

*Time (a3)*

*(1) (2) (3) (4) (5) (6) (7) (8) (9) (10)*

There are continuity errors in this general scene. For instance, when Robby the Robot first speed drives in a dust storm towards the spaceship, the

bigger Moon is on the right (small Moon on left). But when it speeds back (with the Captain & Doc) the Moons are reversed! Reverse process shot.



Handwritten musical score for a scene titled "Deep Space". The score consists of ten staves of music, each with a specific instrument listed. The instruments include Flutes, Oboe, Clarinet (B♭), Bassoon (B♭), C.B.Clar. (B♭), Fog (represented by a stylized 'F' with a wavy line), C. Fog (represented by a stylized 'F' with a wavy line), Horns (1-2), and Horns (3-4). The score is divided into numbered measures from 11 to 20. Measure 11 starts with Flutes and Oboe. Measures 12-16 show various patterns for Flutes, Oboe, Clarinet, Bassoon, and C.B.Clar. Measures 17-20 introduce Fog and C. Fog. Measures 18-20 also feature Horns (1-2) and Horns (3-4). Measure 19 includes a dynamic instruction "+++" above the bassoon staff. Measure 20 concludes with a double bar line. The score is annotated with "(2)" over the first two measures of Flutes/Oboe, "(3)" over the first three measures of Clarinet/Bassoon/C.B.Clar., and "(4)" over the first four measures of Fog/C. Fog. There is also a note "(cont.)" after measure 16. Measure 16 contains a tempo marking "(S.m 72s)".

I decided to revisit the "Deep Space" theme here, probably because the ship has just landed on the Altair planet, starting a new & exciting chapter of its deep space journey. Almost immediately upon landing, a furious dust storm is whipped up by Robby the Robot in the distance of this desert planet, approaching the space ship.

Naturally I would use the 2/4 time signature for this fast-moving scene. I had the trumpets alternately play the 16th note figures so as to give the players ample & steady breathing room. The horns/Pos/tubas play the five-note theme. The timp sounds the Db down to Ab quarter note beats. Then the woodwinds play the pattern in Bars 11 thru 20 but with the horns staying on to play the alternating 16th note figures on Line 1 Db-Db-Db-Db [written Line 1 Ab-Ab-Ab-Ab] sordini (mutes) by Horns I-II followed by open but stopped (+) small octave Bb [written Line 1 F] 16th notes. Flutes, oboe & bassoons also play the 16th note figures at different placements. Finally the violas & violins play the 16th note figures for only four bars. The trumpets play the five-note theme.

The cue ends on the Db major (Db/F/Ab) chords.

<https://youtu.be/HXedIhuC1RY> [Dust Storm] YouTube

\*\*\*\*\*

<https://vimeo.com/356444910> [Morbius Residence] Vimeo

<https://youtu.be/sQpLTFDURxE> [Morbius Residence] YouTube



## Cue X "Morbius Residence"

*Andante (intenso)* in 2/4 time, one page, 20 bars. Scene: Robby transports the three officers to the residence of Morbius.

[Robby Starts Back to Residence]

Morbius Residence

[Forbidden Planet]

Bill Wrobel  
Moto Rall  $\boxed{A}$   $\text{♩} = 70$   
Adagio (Tranquillo)

L.S. Morbius grounds

Andante (Intenso)  
 $\text{♩} = 90$   
(Int.) (1)

1-2-3  
TPTs (Bb)  
4-5-6

(4) Horns  
(3) Posa  
(2) Tuba  
Timpani

I  
Vclws  
II  
Violas

1 2 3 4 5 6 (7)

Bars 1-7 reprises the "Dust Storm" structure as Robby furiously drives the three men, except now the order of notes is reversed (just as in the former cue with the reverse process shot when Robby approached the landing site). So now, trumpet IV-V-VI in *sords* start off with the Line 1 D-

Db-Db-Db [written Eb-Eb-Eb-Eb] 16ths followed by trumpets I-II-III (natural) play Line 1 Ab 16ths [written Bb]. The timp also now reverse the quarter note beats of small octave Db up to Ab. Horns & Pos play the five-note theme.

In Bars 8 thru 11 we come to the beautiful long-shot view of the Morbius residence (see image in previous page). Clarinets sound *p* small octave F/Ab/Line 1 Db [written G/Bb/Eb] half notes tied to quarter notes next bar. The celeste & harp sound *mp* ascending 8th notes small octave F-Ab (crossbeam connected) up to (top staff) Line 1 Db-F (crossbeam connected) up to (Bar 9) Ab-Ab 8ths down to F quarter note. The vibe plays Line 1 F up to Ab quarter notes up to (Bar 9) Line 2 Db up to F quarter notes. Nice delicate sounds all combined but also with the deep resonance of the *chalumeau* register of the low clarinets. In Bars 10-11 the clarinet play the same notes but an octave higher register. The harp & celeste double up on the, so small octave & Line 1 F 8ths up to small octave & Line 1 Ab 8ths, and so on. The glock joins in with the same ascending quarter notes as the vibe. So we have the Db major notes.

11  
 1. Adagio (Tranquille) 2. *Möbius covat yand*  
 (3) Clarinets (B<sup>b</sup>) Bass Clarinets (B<sup>b</sup>) Celeste  
 Harp Glocken Vibe  
 I II Violas

Composed & hand-copied by Bill W. Rebol Tues July 10, 2019 3 pm.

Starting in Bar 12, the scene quickly fades to the Morbius courtyard as Robby brakes to a stop on his transport vehicle. Morbius is waiting in the shadows of the open doorway. Now the harp plays "3" triplet value 8th note figures of Great octave F up to Ab up to small octave Db (crossbeam connected) and so on to (Bar 14) descending triplet value 8ths Line 3 F down to Db down to Line 2 Ab, and so on. The harp then plays the same notes again but starting an octave lower in Bars 14-15. The cue ends with the clarinets back on small octave F/Ab/Line 1 Db half notes held fermata, and the bass clarinet on Line 1 Db note held fermata.

\*\*\*\*\*

### Cue XI "Fire At Commander"

<https://vimeo.com/356901376> [Fire at Commander] VIMEO

<https://youtu.be/ra67SPDBgC8> [Fire at Commander] YouTube



MIDI created by Aleksandar Popović Friday, August 30, 2019

**#11**  
 00:18:28 DVD  
*Lento e Pesante*  $\text{♩} = 60$   
 "Fire AT Commander"<sup>1)</sup> [Forbidden Planet]  
 (Version A)  
 Bill Krebs

Composed & hand-copied by Bill Krebs, Friday, July 19, 2019 10:54 AM

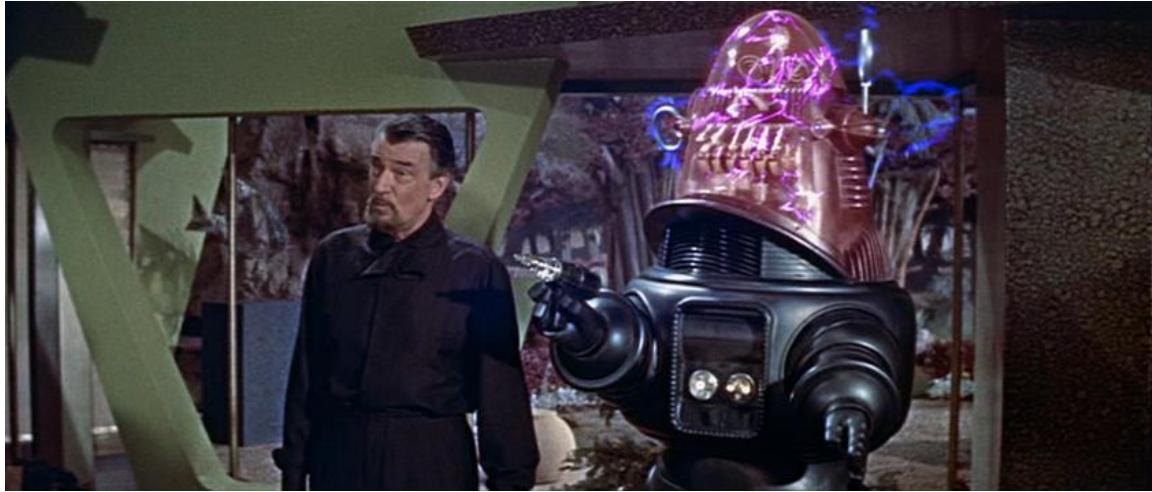
Instruments listed from top to bottom:  
 (3) Clar (B<sup>b</sup>)  
 Bassoon (B<sup>b</sup>)  
 C. B. Clar (B<sup>b</sup>)  
 (3) Fag (F)  
 C. Fag (F)  
 1-2 Horns (F)  
 3-4 (F)  
 (3) Tpt (E<sup>b</sup>)  
 (3) Pos (G)  
 (2) Tuba (C)  
 Tim (C)  
 (8) I (C)  
 Vlns (C)  
 (8) II (C)  
 (6) Violas (C)  
 (4) VC (C)  
 (2) CB (C)

Measure numbers: ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Time signature changes: 6min → F min → II. → II.

*Lento e Pesante* in alternating 3/4-C time signatures, one page, 9 bars, duration of 32 seconds. There are two versions I wrote for this cue. Version B is different with the order of chords.

There are only two chords used in both versions, Gb min (G/Bb/D) and F min (F/Ab/C). The pattern of music repeats but variety is propelled by the changes of instruments playing.



In version A's Bar 1, the timp is solo initially with the *sf* sounding of small octave G quarter note (followed by two quarter rests). After a quarter rest, Fags (bassoons) sound *f* forte small octave G/Bb/Line 1 D 8ths (followed by an 8th rest) down an octave lower on Great octave G/Bb/small octave D 8ths (followed by an 8th rest). After a quarter rest, the contra Fag plays small octave D 8th (followed by an 8th rest) down to Great octave G 8th (followed by an 8th rest).

In Bar 2 in C time, the clarinets sound *f* small octave F/Ab/C [written G/Bb/Line 1 D] whole notes. After a quarter rest, the bass clarinet and C.B. clarinet play small octave F [written G] up to Line 1 C [written D] back down to F quarter notes. This of course is the F minor chord. In Bar 3 (back to 3/4 time), the Fags repeat the triads in Bar 1 but now in reverse order. Three trumpets sound *sf* Line 2 G [written A] rinforzando (>) 8th note (followed by rest mark). After a quarter rest, all four horns play Line 1 D [written Line 1 A] stopped (+) 8ths (followed by an 8th rest) down to G [written D] stopped 8ths (followed by an 8th rest). In Bar 4 (now in C time), the Pos (trombones) sound forte small octave F/Ab/Line 1 C whole notes. After a quarter rest, two tubas play Great octave F up to small octave C back down to F quarter notes. The timp here returns on Great octave F whole note trem (*tr* ^ ^ ^ ^ ^ ^ ^ ^ ^ ^). In end Bar 9 for version A, the strings are solo on combined G minor whole note chord held fermata. In version B, the strings play the same but the clarinets also sound *mp* > *pp* small octave G/Bb/D [written A/C/E] whole notes held fermata.

00:18:28 DVD

"Fire AT Commanders" [Forbidden Planet] (Version B)

Bento e pesante  $\lambda = 60$

Bill Werbel

(3) Clarins (B<sup>b</sup>)

Bass.CL (B<sup>b</sup>)

C.B.Clar (B<sup>b</sup>)

(3) Fagots

C. Fag.

1 - 2

Horns

3 - 4

(3) Tpt's (B<sup>b</sup>)

(3) Pos

(2) Tubas

Timpani

(8) I Vuvws

(8) II

(6) Violas

(4) Vc

(2) Cb

Composed & arranged by Bill Werbel

Friday, July 14, 2011  
12:54pm

6min Fmin

Bill Werbel

In version B, the G minor chords are repeated thru 5, followed by the F minor from Bars 6-8, and ending in Bar 9 back to G/Bb/D. Of the two versions (without hearing theme since no midis were created yet), I would guess the version A serves best with G minor to F minor pattern in successive two-bar patterns and instrument changes. Both versions end on G minor.

\*\*\*\*\*

## Cue XII "Animal Friends"

"Animal Friends" [Forbidden Planet]

Bill Winkler

Moderato (*dolce*)  
= 100  
(whistle)  
G.P.  
(dear)

(3) Flutes  
Vibe  
Hammer



*Moderato (dolce)* in 3/4 time signature, one page, 36 bars. Duration 1 minute and 14 seconds. Scene: Altaira (Anne Francis) blows an ultra high whistle to summon her animal friends, first two deer followed by a tiger! In Chinese astrology, I am a "Tiger" but I wouldn't want to be that close to this tiger! By the way, I took this music (the deer melody scene) from an old Casio creation I wrote & played some decades ago. The rest of the music (Bars 1-2 and then the tiger section) I freshly wrote.

To musically depict the animal whistle in Bars 1-2, played just before & during the whistle effect on the humans, I simply used soft flutes sounding *p* Line 2 C/Eb/G (C minor) dotted half notes legato to (Bar 2) D/F#/A dotted half notes. Bar 3 is a Grand or General Pause with the bar rest held fermata as conversation between the men about the whistle occurs briefly.

MIDI created by Aleksandar Popović Friday, August 30, 2019

<https://vimeo.com/356922029> [Animal Friends] VIMEO

In Bar 4, the harp sounds softly *p* middle (Line 1) C dotted half note let vibrate. After a quarter rest, the top staff harp shows the Line 1 Eb/G half notes. Repeat next three bars this C minor simple chord. In Bar 6, the vibe shows up to sound *p espr* the only instrument to play the actual melody. It plays Line 2 G dotted half note to (Bar 7) F half note to G quarter note up to (Bar 8) A dotted half note tied to half note next bar (followed by a quarter rest). Also in Bar 8, the harp changes the harmony to a simple D major (D/F#/A) in the same structure given earlier for the C minor chord. Etc.

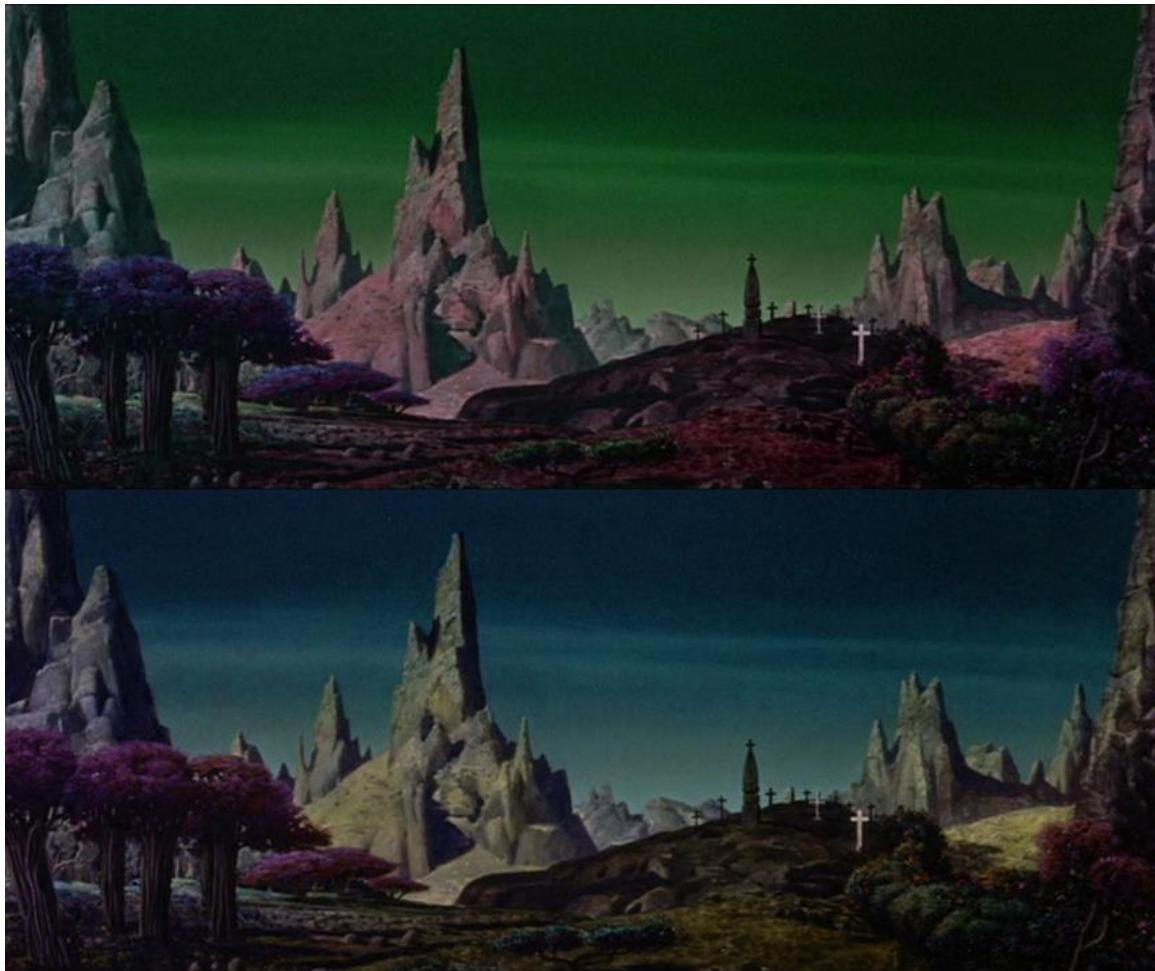
Subito misterioso (Tiger) (♩ = 100)  
Bill Werle  
Flutes  
(3) Clarins (E♭)  
Timpani  
Harp  
I composed & hand-copied by Bill Werle, Thurs July 18, 3:30pm  
114

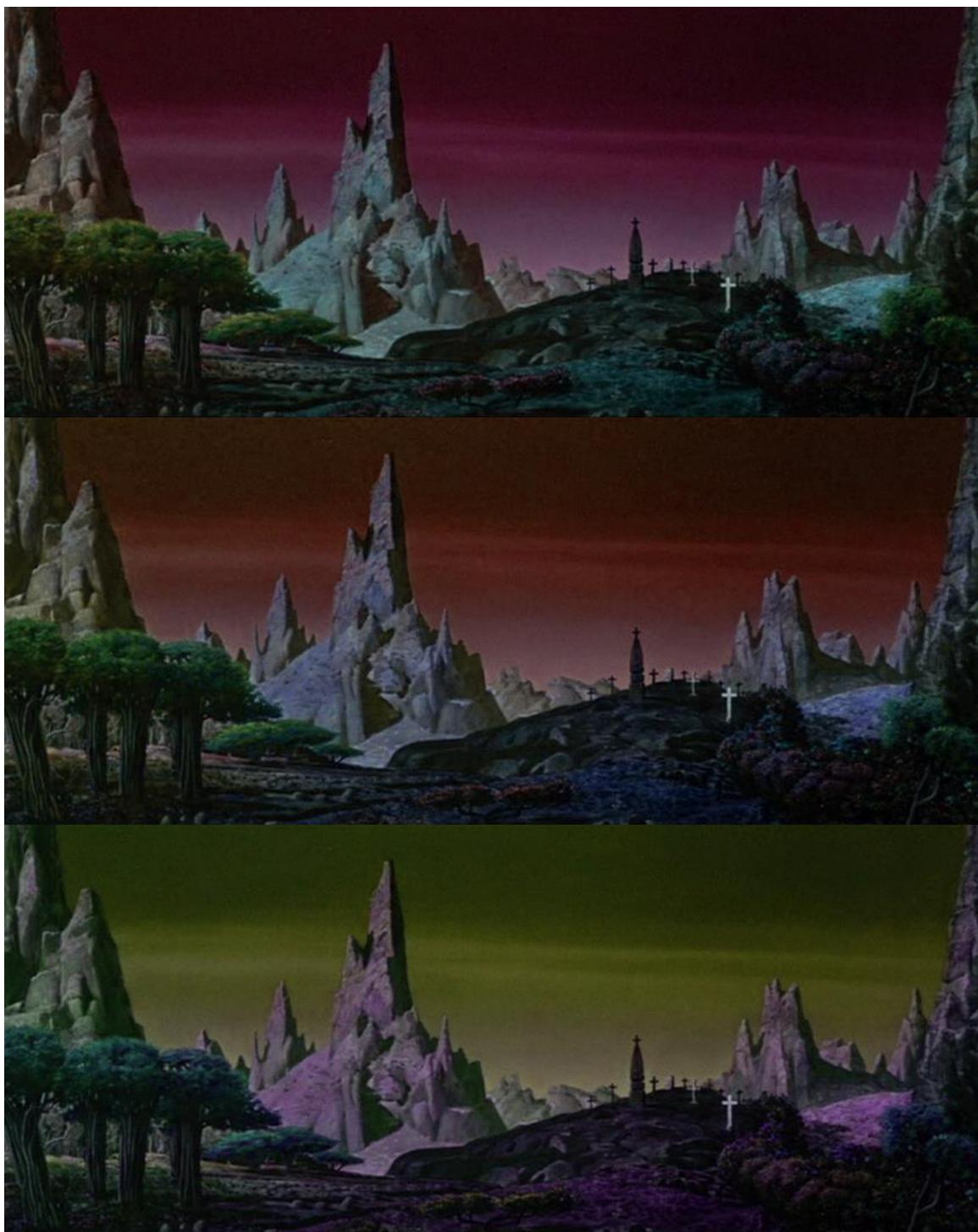
The cue switches suddenly (*subito misterioso*) in Bar 22 (now in C time) when Morbius first sees the tiger coming into the scene near the pool. VC/CB sound *mf (sost)* Great octave A whole note tied to whole note next bar. The timp joins in with a trem (*tr~~~~~*) from Bars 23 thru 27 on the same Great octave A whole note. The scene looks potentially threatening with the tiger actually seen in Bar 24 but soon we see that Altaira has a calming effect on the situation. So there was no need for an especially dissonant chord, simply the D minor (D/F/A) is heard first by the harp. After a quarter rest in Bar 25, the flutes play A minor on Line 2 A/Line 3 C/E

dotted half notes. In effect, we have two super-imposed minor chords merged together (D/F/A/C/E) or the D minor 9th chord.

**Cue XIII "Graveyard"** [resume session August 16, 2019]

*Andante e solenne* in 3/4 time, 6 bars, duration of 18 seconds.







Question: Which image is the correct one that was in the movie?

<https://vimeo.com/356898856> [Graveyard] Vimeo

<https://youtu.be/4Z7rr203uDY> [Graveyard] YouTube

MIDI created by Aleksandar Popović Friday, August 30, 2019

[Forbidden Planet]

28:54 DVD

Anteente e solenne

Graveyard

Bill Wrobel

Bass Clef  $\frac{2}{4}$   $\text{♩} = 70$

(8) I

(8) II

(8) Violas

(4) VC

(2) CB

Hand-copied & composed by Bill Wrobel Sat June 22, 2019

① ② ③ ④ ⑤ ⑥

Bill Wrobel's handwritten musical score for the "Graveyard" scene from Forbidden Planet. The score is for six instruments: Bass Clef, (8) I, (8) II, (8) Violas, (4) VC, and (2) CB. The tempo is  $\text{♩} = 70$ . The key signature is  $\frac{2}{4}$ . The score includes dynamic markings like  $b\ddot{o}$ ,  $p$ , and  $m+$ , and performance instructions like slurs and grace notes. The score is divided into six measures, numbered ① through ⑥ at the bottom.

Forbidden Planet 28:54 DVD      Graveyard (sketch) 6-21-19 6pm  
 Bill Cawthon

Carta NO. 32  
 MANUSCRIPT PAPER

All is visually self-explained by the images. Now to the next cue!

#### Cue XIV "Night Scene"

*Andante (tendermente)* in 3/4 time, 10 bars, duration of 22 seconds. Scene: Morbius and his daughter, Altaira, are at the doorway watching the three officers depart back to the ship. Then there is a dissolve to the ship early calm evening.



[00:29:52 Murray DVD]

Night Scene [Forbidden Planet]

Andante (Tendamente)  $\text{♩} = 80$

(3) Clarins (b<sup>b</sup>) Bill Watabe  
Mebius's Altaine at Doorway

Pizzicato  
[Night Scene spaceship]

Harp

Vibes  
[Composed & hand-copied by Bill Watabe Thurs, July 18, 2019 5pm]

(8) I  
VLNS  
mf espr  
div.

(8) II  
mf

(4) Violas  
pizz  
me

(2) VC  
me (1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

Bill Watabe



The cue starts rather sweetly as Altaira especially bids *adieu* to the three officers of the spaceship. The strings are soli. Violins I play Line 1 Ab up to Line 2 F back to Ab quarter notes to (Bar 2) Line 1 C dotted half note tied to dotted half note next bar. VC plays the same but from Great octave A up to small octave F back to Ab quarter notes to small octave C dotted half note tied to next bar. Violins play Line 1 Db/F dotted half notes to (Bar 2) E/G dotted half notes tied to next bar. Violas play small octave Ab dotted half note to (Bar 2) middle (Line 1) C dotted half note tied to next bar. Combined with have the now-familiar Db major (Db/F/Ab) *Forbidden Planet* core chord resting on C major (C/E/G).

Bar 4 starts the next section with the actual night scene focused on the spaceship. The Commander & Doc are slowly walking towards it. Once again we have initially the Db major chord pattern of the strings with harp now joining in followed in Bar 5 on A minor (A/C/E). Repeat the *pizz* (pizzicato) pattern in Bars 6-7. The clarinets are soli in Bar 8 on small octave Ab/Line 1 Db/F [written Bb/Eb/G] dotted half notes (Db maj 2nd inversion) tied to next two end bars. The vibe sounds softly *p* on Line 2 F dotted half notes. Strings here are now *arco* on combined F/Ab/Db/F dotted half notes tied to end Bar 10 and held fermata.

Largely serene music. End of cue.

\*\*\*\*\*

## Cue XV "Kissing Lesson"

*Allegretto con moto (giocoso)* in Cut (2/2) time, 3 pages, 36 bar, one minute duration. Lt. Farman (played by Jack Kelly) puts a make on naive Altaira by offering a kissing lesson to her. Despite his numerous kisses, she is unmoved!



This cue was actually the final one composed for this score, completed in sketch format on Wednesday, July 31, 2019, and finished in "good copy" the next day, August 1. My intention was to finish writing for the movie by the end of July, and in effect I did. During that last week in July I was debating whether I wanted to write music for this rather silly scene. I remember when I was a kid and saw the movie in its original release that I was bored with that kissing scene. Back then I thought it would be funny if Robby the Robot was kissing Altaira! : )....As a kid, I liked Robby far more than Lt. Farman, and more than even Altaira, and wished for more screen-time of the robot. Of course I loved the Monster from the Id.

At any rate, I was going thru old piano music I wrote and tape recorded from 30-40 years ago and came across a playful theme. Then by association of type of music I recalled the "Flirtation" music by Bernard Herrmann in *Beneath the 12 Mile Reef*. Putting two & two together, I was "four" ...eh, "for" my old tune to be placed in this scene, using the general matrix of "Flirtation" as a working structure. After all, again by association, the Lieutenant was flirting with Altaira.

33:44 DVD

"Kissing Lesson" [Forbidden Planet]

Bill Wrobel

*Allegretto animato (giocoso)*

(3) Flutes  $\text{F} \# \text{F}$   $\text{d}=80$

Oboe  $\text{F} \# \text{F}$   $\text{mP}$

Clars  $(\text{Bb}) \text{G} \# \text{G}$   $\text{me}$

4-5  $\text{D} \# \text{D}$   $\text{pp}$

(4) Fags  $\text{D} \# \text{D}$

(4) Horns  $\text{D} \# \text{D}$

(1) Tpt  $(\text{C} \#) \text{C} \# \text{C}$

Harp {  $\text{D} \# \text{D}$

(8) I  $\text{D} \# \text{D} \text{G} \# \text{G}$   $\text{pizz}$

(8) II  $\text{D} \# \text{D} \text{G} \# \text{G}$   $\text{pizz}$

(6) Vcl  $\text{D} \# \text{D} \text{G} \# \text{G}$   $\text{pizz}$

(4) Vc  $\text{D} \# \text{D} \text{G} \# \text{G}$   $\text{pizz}$

[Composed & hand-copied by Bill Wrobel Thursday, Aug 1, 2019 4:03 pm]

(cont.)

The chords used are the now-familiar Db major & Db maj6 plus the Eb minor. The first run of the theme in Bars 1 thru 10 are traditional and expected in terms of using the solo oboe and solo clarinet as alternating players of the melody. Altri clarinets and pizzicato strings play the rhythm and harmony underbelly. The harp joins in with the half note duple meter.

The second run from Bars 11 thru 20 is non-traditional. I took a chance using the high altissimo register of the solo bassoon. I wanted to insert a rather unusual and rather comic musical approach here to match the silly kissing scene. If this cue is ever played, then e shall see if my experiment worked. The solo oboe and clarinet return in the following bars to play a secondary theme offshoot.

\*\*\*\*\*

(Cont) Kissing Lesson

Bill Wurkel

Flutes

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Bassoon III

Bassoon IV

Horns (F)

Horns (C)

Trombones

Trumpet

Harp

Bill Wurkel

(Cont.)

Thurs, Aug 1, 2019  
4:43pm

(cont) Kissing Lesson

Bill Wurkel

Flute

Oboe

Clarinet I

Clarinet II

Bassoon I

Bassoon II

Bassoon III

Bassoon IV

Horns (F)

Horns (C)

Trombones

Trumpet

Harp

Bill Wurkel

(cont)

8/1/2019  
5:15pm

(cont.) Kissing Lesson

Bill Wurzel

*d=60*

Flute

Clar I (mc)

Cs 2-3

Cs 4-5

Harp

I Vlnr

II Vlnr

Violas

Vc

Roll

1 minute

[L. composed & hand-recd. by Bill Wurzel, Thursday, Aug 1, 2019 @ 6:14 pm PDT]

\*\*\*\*\*

### Cue XVI "Altaira Mad"

*Maestoso* in C time, two bars, duration of 11 seconds. Scene: Altaira fumes silently for a few seconds, angered over what the Captain said to her. Then she storms out!

The timp is trem rolled as the solo instrument in the grace bar on Great octave Bb dotted half note *mf* crescendo, symbolizing the rolling anger quickly stirring inside Altaira. Then in Bar 1, she erupts, shown by the Bb minor (b/Db/F) chord rinforzando (followed by an 8th rest) to C major (C/E/G) dotted half note tied to whole note in end Bar 2 held fermata. There is version A. Version B does not include the tutti end of held whole notes, keeping that only for the woodwinds, tubas and piano. The timp is accentuated at the very end on small octave C 8th note *sf* rinforzando.

**ALTaira MAD [Forbidden Planet]**

**Maestoso**  $\text{J}=80$

(*Altaira Stomps*) (*Version A*) *Bill W Robot*

(3) Clars (B<sup>3</sup>) -  $\Rightarrow$

Bass clar (B<sup>3</sup>) -  $\Rightarrow$

C. B. Clar -  $\Rightarrow$

(3) Fagts -  $\Rightarrow$

C. Fag -  $\Rightarrow$

1-2 Homs (F) -  $\Rightarrow$

3-4 Homs (F) -  $\Rightarrow$

(2) Tpts (B<sup>3</sup>) -  $\Rightarrow$

(2) Pos -  $\Rightarrow$

(2) Tubas -  $\Rightarrow$

Time -  $\Rightarrow$

Piano -  $\Rightarrow$

Piano -  $\Rightarrow$

[Composed & hand-revised by Bill W Robot, Sunday, 7-14-14, 2014 8:24AM]

**ALTaira MAD** (*Version B*) *Bill W Robot*

**Maestoso**  $\text{J}=80$

Clars (C) -  $\Rightarrow$

B. clar (C) -  $\Rightarrow$

c. clar (C) -  $\Rightarrow$

Fagts (C) -  $\Rightarrow$

C. Fag (C) -  $\Rightarrow$

1-2 Hms (C) -  $\Rightarrow$

3-4 Hms (C) -  $\Rightarrow$

Tpts (C) -  $\Rightarrow$

Pos (C) -  $\Rightarrow$

Tbus (C) -  $\Rightarrow$

Time -  $\Rightarrow$

Piano -  $\Rightarrow$

Piano -  $\Rightarrow$

I I -  $\Rightarrow$

II II -  $\Rightarrow$

IV Violas -  $\Rightarrow$

VC -  $\Rightarrow$

CB -  $\Rightarrow$

**①** **②** **①** **②**

Probably my preference would be Version B but I would need to compare it with Version A (if I ever get to hear them).



Film Music @ZeffanieandBill · Jul 14

This Sunday morning I completed my good copies of "Altaira Mad" (versions A & B) for FORBIDDEN PLANET.

The image is a composite of four panels. The top-left panel shows a musical score for 'Altaira Mad' (version A) with multiple staves of music. The top-right panel is a film still showing a man in a grey suit and a woman in a gold dress standing in a lush, tropical forest. The bottom-left panel is a close-up of the woman in the gold dress. The bottom-right panel shows the man and woman walking through the forest. Below the composite image is a dark bar with social media icons: a speech bubble, a retweet symbol, a heart with the number 1, an upward arrow, and a refresh symbol.

\*\*\*\*\*

### Cue XVII "Big Breathing"



[Forbidden Planet]

Largo  $\text{♩} = 50$   
Blu-ray DVD  
37:34 stacc. [Night scene (Starship & guards)]

(3) Clar (C) C.B. Clar 3 Fags C. Fag

"Big Breathing"  
"I'm up there now"  
"It's like a sort of something"  
"Big Breathing"

Intension ship

Bill Wrobel

Friday, May 17 2:41 pm RDT

[Hand-copied by Bill Wrobel]

The handwritten musical score for 'Big Breathing' is on four staves. Staff 1: Clarinet 1 (C), Clarinet 2 (C), Bassoon (C.B.), Bassoon (C). Staff 2: Bassoon (C.B.), Bassoon (C). Staff 3: Bassoon (C), Bassoon (C). Staff 4: Bassoon (C). The score includes dynamic markings like 'stacc.', 'rall.', and 'mf'. It features various rhythmic patterns, including eighth-note groups and sixteenth-note patterns. The score is dated Friday, May 17, 2:41 pm RDT.



<https://vimeo.com/338046153> ["Big Breathing"] VIMEO

<https://youtu.be/U5IsgHQyms8> ["Big Breathing"] YouTube

*Largo* in C time, 13 bars, 1:20 duration. Quarter note = 50.  
Instrumentation: 3 clarinets, C.B. clarinet, 3 Fags & C. Fag. Scene: First intro to the Id monster but it is not a first sighting because the lumbering critter is invisible. However, with good ears, you can hear deep breathing" of the Id slowly passing by.

I believe this was the second cue I wrote for the score, following "Footsteps" (cue #31). Here's the image snip of my Tweet back on Friday, May 17, 2019:



Film Music @ZeffanieandBill · May 17

This mid-afternoon I completed a FORBIDDEN PLANET Herrmannesque cue titled "Big Breathing" meant for placement at 39:34 Blu-ray dvd thereabouts. Big Breathing does not refer to sex (!) but to the big lumbering yet invisible Creature from the Id approaching & entering the ship.

[Forbidden Planet]  
Blu-ray disc 39:34  
start [Night Scene (still left 2 seconds)]  
Large 2+50  
(1) Clar. (F#)  
C.B. Clarinet  
(1) Fags  
C.Fag  
"Big Breathing"  
With feet down, breathing  
Jaws  
Bill Grahame  
Friday, May 17 2:44 pm 2017

In Bar 1, the clarinets play small octave E/Bb/Line 1 E [written F#/C/F#] staccato 8ths down to D/Ab/D [written E/Ab/E] staccato 8ths (crossbeam connected). Repeat three more times in that bar and repeat thru Bar 3. Some of my astute readers will probably automatically note that these are tritone intervals, traditionally denoting an evil or "devilish" ingredient in the scene. It is a sort of "I don't have a good feeling about this" context. E up to Bb is a diminished 5th; Bb up to E is an augmented 4th--two sides of the tritone interval. Bernard Herrmann loved using tritones so obviously in this Herrmannesque score, I wanted to use them as well.

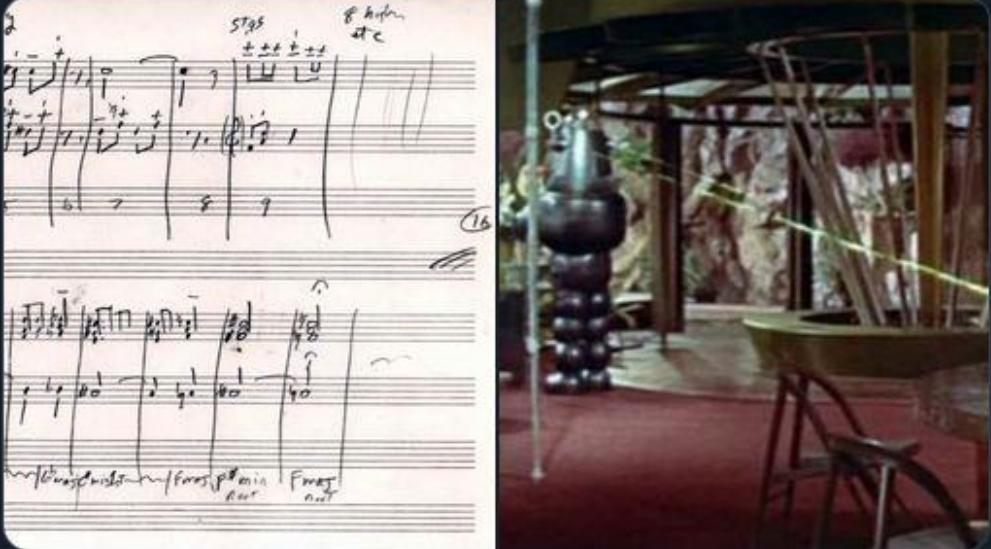
In Bars 2-3, the contrabass clarinet plays Line 1 E down to small octave Bb half notes down to E and back up to Bb half notes. In Bar 4, the clarinets now play the previous pattern in reverse (D/Ab/D up to E/Bb/E staccato 8ths). Then the C.B. clarinet plays D down to Ab down to D up to Ab half notes. In Bars 7 to 12, the Fags & C. Fag play the same patterns.

The cue ends in Bar 13 with the clarinets sounding the E/Bb/E whole notes held fermata. Simultaneously the Fags play the D/Ab/ whole notes held fermata. After a half rest, the C.B. clarinet sounds *mp* > small octave E [written F#] half note held fermata. After a half rest, the C. Fag plays Great octave D half note held fermata. End of cue.

\*\*\*\*\*

## Cue XVIII "Robby & Monkey"

Film Music @ZeffanieandBill · Jul 13  
OK. I just spent the last 45 minutes working on my initial sketch for the "Robby & Monkey" cue for FORBIDDEN PLANET, utilizing the old music heard in the tweet immediately below.



The image shows a handwritten musical score for Cue XVIII "Robby & Monkey". The score consists of two staves of music with various markings like '57.95', '8th note', and 'etc'. Below the score is a still from the movie 'Forbidden Planet' showing the interior of a room with a large, metallic, multi-limbed robot (Robby) standing near a circular table. A small monkey is visible on the table. The room has a futuristic, jungle-themed interior.

Film Music @ZeffanieandBill · Jul 13  
Just for fun this morning I inserted this old Yamaha synth music of mine to this Robby & Monkey scene in FORBIDDEN PLANET.



The image shows a still from the movie 'Forbidden Planet' featuring the Robby & Monkey scene. A video overlay of a Yamaha synth performance is played over the scene. The video player interface at the bottom shows a play button, 25 views, a timestamp of 0:28 / 0:42, and a volume icon.

*Andante (giocoso)* in 2/4 time, 26 bars. Scene: a cute but mischievous little monkey enters the dining room of the Morbius residence. Robby the Robot is far across the room putting flowers in a vase. Robby detects the monkey grabbing a fruit on a table and shoots a stun impulse on the monkey, pushing it off the table!

Robby & Monkey [Forbidden Planet]

*Andante (giocoso)*

*J = 80*

*Solo*

*Bill Wrobel*

O.boe Solo  
mf

I Solo  
mf

Clars II (eb) Solo  
mf

III Solo  
mf

Bassoon (Bb)

C.B.Clar (C)

I (cont.)

Fgs II

III (Grazioso)

C.Fag

Vibe

Composed & hand-copied by Bill Wrobel Monday, July 15, 2019 2:26 pm

(1) (2) (3) (4) (5) (6) (7) (8)

I actually borrowed this fairly comic music from something I composed on my Casio synth about three decades ago. From the July 13 tweet (see image above) I presented this clip with the inserted old Casio music. No official Midi was written for this (at least yet at this writing in mid-August). If you go to that July 13 tweet, you can still hear it. However, I believe tweets older than about three months are not available on Twitter. Today (Aug 17) I noticed I cannot scroll farther than May 9 on my Twitter site. Maybe there is a way but I cannot figure out how to go to earlier posts.

7-13-2019      Robby's Monkey

Staves 8 higher etc

Fmaj 1 F#min 3 4 5 6 7 8 9 (16)

Bmin 1st inv. F#maj 1st inv. G#maj C#min 1st inv. Fmaj F#min Root Fmaj root

(cont) Robby's monkey

Vibes

(8) I Vuvws

(8) II

(8) Violas

(4) VC

(2) CB

(9) (10) (11) (12) (13) (14) (15) (16)

3:58pm 7-17-15

The sketch and the good copy images pretty much are self-explanatory in terms of chord design.

\*\*\*\*\*

## Cue XIX "The Kiss" [Love Theme]



<https://vimeo.com/352076610> ["The Kiss"] VIMEO

[https://youtu.be/YjcCa3NWm\\_I](https://youtu.be/YjcCa3NWm_I) ["The Kiss"] YouTube

[Composed & hand-copied by Bill Wrobel] Thurs, June 27, 2019 4:44pm

(8) I

JUVNS  
resounds

(8) II

Violins  
(Sandos)

(4) VC  
(Sandos)

(2) CB  
(Sandos)



*Valse (Modto)* in 3/4 time, 2 pages, 33 bars, duration of 1:14.

This is decidedly derivative Herrmann love/romance music! Just listen to *Obsession* and to *The Bride Wore Black* in terms of my first 18 bars. If you go to the "Clarisse" music in *Fahrenheit 451* you find similar style music there in my second section from Bars 19 thru 33.

The first two bars shows the B major 7th (B/D#/F#/A#) followed in Bar 3 with the B maj 9th (B/D#/F#/A#/C#). Violins I are soli playing the romantic theme. We continue with the A major 7th (A/C#/E/G#) and so on until we hear the simple C major chord at the end of this sequence in Bars 17-18.

The next section development starts in Bar 19 with just the violins and flutes sounding *p espr* < Lines 1 & 2 E-F-G quarter notes to (Bar 20) B half note to A quarter note tied to half note next bar down to C quarter note, and so only to the next run of that pattern. The chords are basic F maj (F/A/C) and then Db maj, and A maj, etc. The final chord is the C major.

It lovely music. Give it a listen. In fact, I playfully inserted the first major sequence into the dance scene in *Obsession*, and the second sequence in the honeymoon room scene. It worked well there.

<https://vimeo.com/352180072> ["The Kiss"] VIMEO (inserted in OBSESSION).

\*\*\*\*\*

### Cue XXX "Death of Tiger"

*Andante (misterioso)* in 3/4 time, one page, 22 bars, duration of 52 seconds. Scene: Almost an immediate seque from "The Kiss" scene, the Commander is alarmed when he suddenly hears the growl of the tiger up in the rocky perch above him & Altaira. The Captain whips out his "blaster" ("phaser" in Star Trek terms), while Altaira smiles, clueless that her former friend, Tony (the Tiger), is no longer her passive friend. Tony leaps in attack but Adams immediately vaporizes it.

**#20** [Forbidden Planet] "Death of Tiger" Bill Wurzel

Adagio (misterioso)  $\text{♩} = 80$

(3) Piccs (Tiger vanquished) (Tender moments)

(3) Flutes (3) Clars Bassoon I Bassoon II C. B. Clar (3) Fags C. Fag 1-2 Horns (F) 3-4 TPTs (B<sup>b</sup>) (3) Pos (2) Tubas Timpani Harp (med) I Susp Cymbals (Lyre) II

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

(Composed & hand copied by Bill Wurzel, Friday, July 26, 2019 3:50pm PDT)

I JWS II Violin VI C CB ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒ ㉓



Immediately after the growl of the tiger, the bass clarinets play sound ominously small octave D/Ab [written E/Bb] dotted half notes (the tritone again!) tied thru Bar 4. The C.B. clarinet joins in *mf* on small octave D tied notes in Bar 2 thru 4, and clarinets here play small octave D/F/Ab tied dotted half notes (D dim chord). In Bar 4, the timp starts a trem roll on Great octave D dotted half note culminating Bar 7 up to the Ab rinforzando quarter note *sf*. It is at this point that Tony attacks, so the orchestra leaps into *sff* action as well!

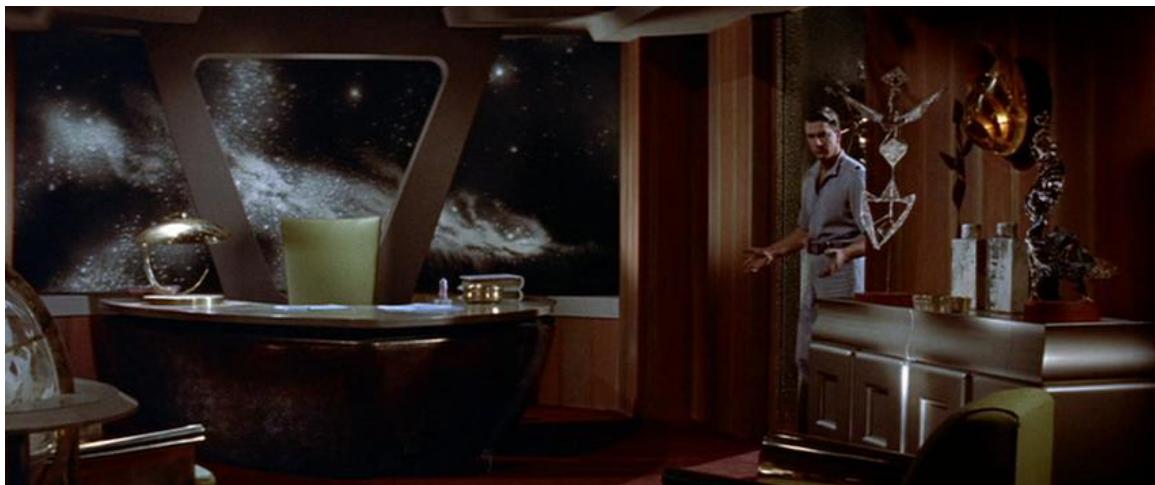
Horns are stopped (+) on D/Ab [written A/Eb] dotted half notes tied to next bar. *Sords* (muted) trumpets sound *sff* on Line 2 D/F/Ab [written E/G/Bb] dotted half notes tied to next bar. In layering dynamic build, Pos (also *sords*) in Bars 8-9 sound *ff* on small octave D/F/Ab tied dotted half notes. In Bars 7 thru 9, suspended cymbal I (medium) sounds a dotted half note trem thru Bar 8, while susp cymbal II (large) starts on Bar 8 into Bar 9. This is the section when Tony is actually vaporized to colorful oblivion. I wanted that "special effect" musically. I used the susp cymbals rather similarly as a special effect in "The Landing" cue earlier.

In Bars 12-15, the "Animal Friends" theme poignantly returns, this time played sadly by the bass clarinet instead of the vibe. This corresponds to the part of this scene when Altaira is shocked at the betrayal and death of her Tony. She doesn't understand what happened (in effect, jealousy of Tony against the Commander, her new love interest). The cue ends on the Db major chord. [end session Sat, Aug 17 at 3:55 pm]

\*\*\*\*\*

## Cue XXI "Door Opens #1" [Morbius Study]

*Adagio* in C time, 4 bars, duration of 20 seconds. Dvd  
location: 00:48:52. Scene: Commander Adams & Doc are rather  
impatiently waiting to enter the study of Morbius when it suddenly  
opens as Adams touches the sliding door.



Farbladen Planot "Door Opens #2" [Morbius' Study] Bill Waabel  
 [48;52 D-D] Adagio = 70

Vibes  
 (8) I  
 (8) II  
 (8) V  
 VC  
 CB

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

Thurs, June 20, 2019 5:13pm

Carta MANUSCRIPT PAPER NO. 32

What I devised here was an incremental lowering of registers starting with the combined F major (F/A/C). The vibe sounds *f* Line 2 F/A/Line 3 C half notes (followed by a half rest) then to mid-range F/A/C in Bar 2, and finally lowest F major in Bar 3. Violins I in Bar 1 play Line 4 C 8th note (written Line 3 with the *8va* ottava above it) followed by an 8th rest down to Line 3 8th note (followed by an 8th rest) up to Line 3 Eb half note. Violins II play Line 3 A 8th, violas on Line 3 F, and cellos on Line 2 C. Etc. The strings then play the Eb min (Eb/Gb/Bb) half note chord.

The cue ends on the F major chord in its lowest register for the strings.

\*\*\*\*\*

[resume session Monday, August 19, 2019 9:30 am]

Cue XXII "Door Opens #2" [ Morbius Appears]

*Adagio misterioso* in C time, 2 bars, eight seconds duration. Dvd location 00:49:23. Scene: As the Commander & Doc are bent over the desk examining Krell writings, the inner panel sliding door (the larger & wider open Krell entrance hidden by the sliding panel) suddenly opens revealing Morbius standing there.



Forbidden Planet

[48:52 DVD] Adagio misterioso

"Door Opens #2" [Morbius Appears]

Bill worked

June 20, 2019 3:11 pm EDT

Instrumentation is confined to the low register woodwinds. specifically clarinets, bass clarinet, C.B. clarinet, Fags and C. Fag. I wanted that low guttural sound, especially with the combined contrabass clarinet & contrabassoon. They play C 8th (followed by an 8th rest) down to F 8th (followed by an 8th rest) up to Eb half note. In end Bar 2, clarinets sound *mf* small octave F/Ab/C [written G/Bb/Line 1 D] whole notes held fermata *>p*. The bassoons play the same F minor chord on Great octave F/Ab/small octave C whole notes. The bass clarinet & C.B. clarinet play middle (Line 1) C whole notes, and the C. Fag on Great octave C. End of cue.

\*\*\*\*\*

This is cue #22. There are 44 cues in this score. So I decided to split up my paper in half. This paper is Part I. Part II will start with cue #23, "Krell Music." This Part I is already 64.6 MB. I need to keep a Word document at no larger than 100MB because I need to convert it. Past 100 MB I cannot do it freely with the computer I have now and Word software. Due to all of the graphics & images in this rundown paper, it runs up the MB size rather quickly.



[Part I completed Friday, August 30, 2019 at 9:40 am]