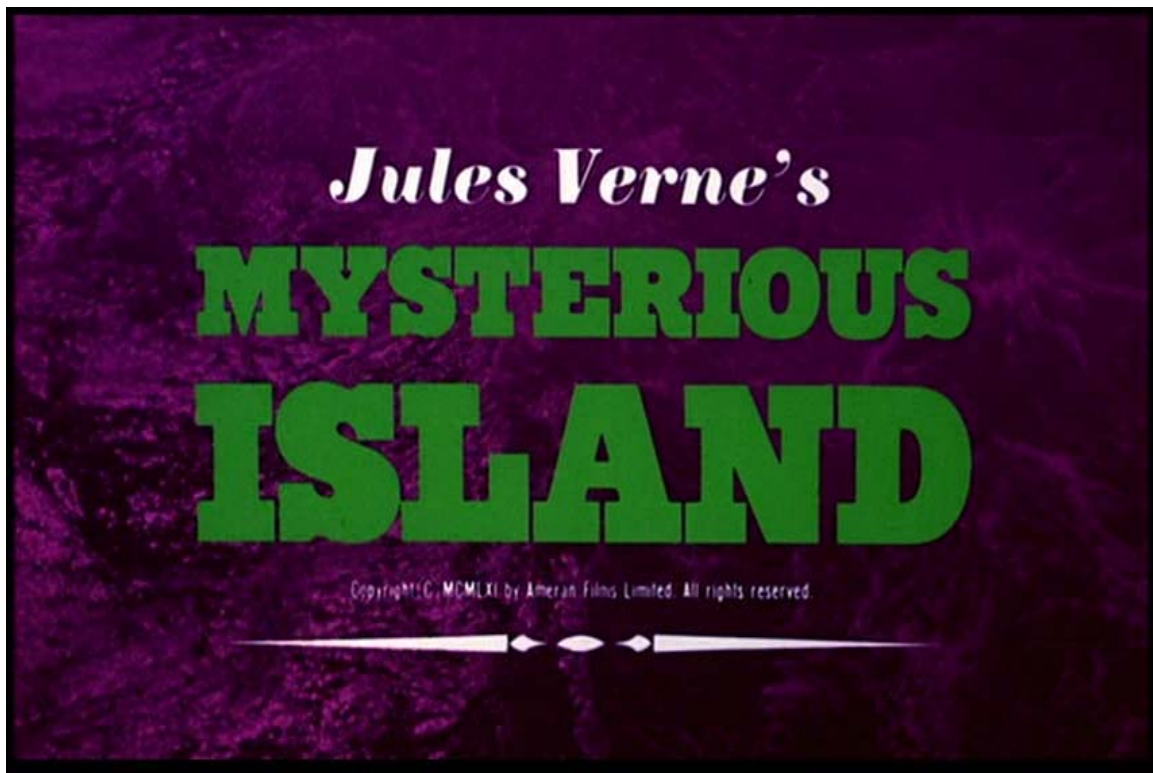


# MYSTERIOUS ISLAND

Music by

Bernard Herrmann

The following is a cue rundown analysis (commenced Wednesday, August 4, 2004 at 9 pm) of the written score of *Mysterious Island*, music by Bernard Herrmann. The special effects for this 1961 Columbia motion picture was by legendary Ray Harryhausen. Go to the Internet Movie Data Base for details of the movie itself:



<http://www.imdb.com/title/tt0055207/trivia>

Other interesting Internet sites:

[http://www.uib.no/herrmann/rec/o\\_mi\\_61.html](http://www.uib.no/herrmann/rec/o_mi_61.html)

<http://www.soundtrackcollector.com/catalog/soundtrackdetail.php?movieid=7348>

<http://www.dvdverdict.com/reviews/mysteriousisland.php>

<http://207.136.67.23/film/DVDReview/myst-isle.htm>

As an audio reference source, I will primarily use the dvd. Secondly, I will use the excellent stereo cd of many of the tracks produced by Cloud Nine Records (CAN 7017) and perhaps the mono tracks from CNR (CAN 7014). As of this writing, no *definitive* or *complete* stereo recording of the score is available. This is a probability that I certainly would like to attract into my life. Perhaps, as was excellently done by Intrada thru the hands of conductor Bruce Broughton for *Jason & the Argonauts*, this can eventually be accomplished, or thru Morgan/Stromberg in the Naxos label, or even Joel McNeely thru the Varese Sarabande label. [UPDATE: This is being written Sunday, December 16, 2007 at 9:09 am. The New TRIBUTE cd label has released the definitive *Mysterious Island* cd of the complete score, conducted by William Stromberg. I will also now incorporate track timings or locations of this audio compact disc into this rundown you are now reading. The second premiere cd released by TRIBUTE is *Fahrenheit 451* that I have bestowed a Five Star rating in my Blog # 35]

Incidentally, two cues in that *Jason* recording (MAF7083) released in 1999 are actually original cues from *Mysterious Island* (see track # 24 “The Hydra/The Hydra Fight”). Here is a lift from my paper “Self-Borrowing in the Works of Bernard Herrmann” that can be found in double-issue # 2 of the Journal of Film Music (<http://www.csulb.edu/~landerse/ifms/index.html>) :

“(7) Another fascinating example of a direct insertion of previously composed music involved the *Jason* score once again. This time Herrmann borrowed from the previous Harryhausen production, *Mysterious Island*. Cue 50 or R10/pt G of the earlier score was titled “The Octopus” (1:33 in duration). The first 34 seconds were borrowed in the *Jason* version. Indeed, once again, Herrmann labeled over the original cue title with a new one, “The Hydra” (over “The Octopus”) and changed the original Reel/part numbering to Reel 11/pt 1 for the *Jason* cue. Moreover, cue 55 of *Mysterious Island* was titled “The Octopus Fight” and was renamed “The Hydra Fight” for *Jason*. Herrmann deleted the celli and basses in the *Jason* version, and augmented most of the instruments (for instance, 6 English horns instead of 3).”

It is unfortunate that the fairly recent dvd release of *Mysterious Island* did not include a stereo mix of Herrmann’s music (as was done for the laser disc). Moreover, the movie itself appears to demonstrate terrible editing of Herrmann’s music, especially in the final reel. I discussed this at length in Talking Herrmann that I will excerpt below:

“Yes, Jim [Doherty] is indeed correct: *Mysterious Island* was a terribly edited movie! What a mess, especially at the end chapters. What were the film editors thinking of? I wish someone would ask Ray Harryhausen what happened with the lost stop-motion animation (scored with Herrmann's music in its entirety). Why were the scenes so sloppily edited? Anyway, I might as well share the information I gleaned from my comparison of the dvd with the score itself:

-Chapter 2 starting 6:37 thru Chapter 3 ending at :23 (30 seconds) "Introduce ourselves scene." This music is "Clouds B" Bars 9 thru 18 (end of cue). This is the first "Clouds" music heard--not the originally intended "Clouds A" cue.

The next music piece is...

-Chapter 3 starting at 2:18 thru 3:24 = "Clouds A"

- Then we hear starting at 3:25 thru Chapter 4 ending at :09 all of "Clouds B"--{3:49 thru Chapter :09 is that 30 second section that was played earlier}.
- Then we hear in Chapter 4 starting at :23 thru :49 ("Clouds C")
- Then we hear Chapter 4 starting 1:20 thru 1:42 "Clouds C" again (almost all).
- Then we hear Chapter 4 starting 1:43 thru 2:22 "Clouds D"
- Then we hear Chapter 4 starting 2:36 thru Chapter 5 ending :25 "Clouds E"
- Then we hear Chapter 5 starting 1:12 thru 2:14 "Balloon II" --the same section as Balloon I except the last two bars as heard in Balloon I--and then the cue continues as Balloon II.

OK. As Jim already indicated, there is no "Attack" cue that was supposed to be at Chapter 18 starting 5:56 thru 6:01 (changes to Chapter 19) 0:00 thru :34. Evidently there were cut scenes here because the cue was supposed to last 45 or 46 seconds and the scene is I believe about 39 seconds. The instrumentation for this unused cue is 4 timps, 2 bass drums, 2 cymbals, and a Tam Tam. I believe it's the only percussion soli cue in the entire score.

- Dvd Chapter 19 starting at :34 is "The Sinking Ship"
- "Underwater" starts in Chapter 22 starting :38 thru Chapter 23 ending 1:02.
- Chapter 23 1:06 thru is "The Smoke" ("Prelude").
- Then we hear "Danger A" starting Chapter 24 1:19 thru 1:33.
- Then Version B of "Danger" 1:57 on.
- Chapter 25 starting 1:23 is "Lava Flow"
- Chapter 25 starting 2:29 thru 3:39 is "The Octopus" (minus the final three bars)
- Then Chapter 25 starting 3:39 thru 3:54 is "The Raft" (Bars 1-8). The end two bars are not used.
- Then Chapter 25 starting 3:54 thru 4:19 is "The Rock" Bars 4-9 (Bar 9 is the end of the written cue) but slightly cut in the edited seque.
- Then Chapter 25 starting 4:19 to end of Chapter 25 (4:33) is "The Sub-Deck" (about Bars 5-12).
- Then it cuts to Chapter 26 :00 thru :20 "The Tentacles" Bars 1-4 only (Bars 5-7 not used).
- This overlaps to Chapter 26 starting :20 thru 1:36 "The Octopus Fight" . I believe it starts with Bar 1 thru maybe 15 or less, then skips to Bars 34-37. The many edits suggests many cut scenes.
- Then we have Chapter 26 starting 1:37 thru 1:59 being the "The Divers" cue (Bars 1-14). Much of this cue was not used, however.
- Then we have Chapter 27 starting :12 thru :57 = "The Air Hose" (except end bar)
- Then :57 thru 1:30 = "The Finale"
- Then 1:30 thru Chapter 28 to :49 = "The Ship Raising" (about the last third) or 51 seconds.
- Then Chapter 28 starting :49 thru 1:35 "The Earthquake" (most of it), Bars 1-14.
- Then 1:35 on is the full "Finale"

Terribly edited movie indeed. Reminds me of how bad Fahrenheit 451 was edited as well.  
Now: Let's go to that marvelous Cloud Nine stereo cd:

#4: "Escape to the Clouds" track:

- 0:00-:44 is "The Escape"
- :44 - 2:02 is Balloon I
- 2:03 - 3:08 is "Sinking Ship"
- 3:09 - 4:16 is "Clouds A"
- 4:17 - 4:47 is "Clouds C"
- 4:48 - 5:43 is "Clouds B"
- 5:44 - 6:57 is "Balloon I (minus end two bars)"
- 6:57 to end is Balloon II.

# 7 "The Granite House" track:

- 3:37 - 4:17 is "The Rock" (all)

#9 "Pirates" track:

- 2:04 - 3:12 is "The Sinking Ship" (different take, apparently)

#11 "The Cephalopod" track:

-:00 - :36 is "The Tentacles"  
-:37 - 1:51 is "The Octopus Fight" (or later the "Hydra Fight" in JASON) Bars 16 thru 33  
-1:52-1:57 seems to be a repeat segment of that end just heard (not in written music)  
-1:57 - 2:52 is "The Octopus Fight" (Bars 34 to end) but cymbals seem to be added at the end.  
-2:53 - 4:11 is "The Octopus Fight" Bars 1-15.

#12 "Escape From The Island" track:

-:00 - :20 is "Danger"  
-:20 - :37 is "The Raft" Bars 1-9 (end Bar 10 not used).  
-:38 - 1:12 is "The Divers" Bars 1-17.  
-1:12 - 1:53 is "The Divers Bars 18 to end (Bar 34)  
-1:54 - 3:11 is "Lava Flow" (all)  
-3:12 - 4:11 is "The Air Hose"  
-4:12 to end is the Prelude.

So I agree with Jim: We need Bruce Broughton or John Morgan to record the entire Mysterious Island score as it was originally intended! The beautiful "The Volcano" cue (Right after the "Giant Crab" scene) is actually missing the first four bars, and also missing the last few bars. The last four beautiful bars of the atmospheric "The Bridge" cue are missing in the movie. Most of "The Ship Raising" was never heard. Etc.

Broughton did the best conducting and recording of a Herrmann score when Intrada produced Jason & the Argonauts. And included were "The Hydra" and "The Hydra Fight" cues (which are actually from Mysterious island cues "The Octopus" and "The Octopus Fight" (minus, in JASON, the VC/CB and adding an augmented instrumentation). Can you imagine what it would be like if Broughton recorded the REST of Mysterious Island?"

Bruce Crawford contacted me in early July regarding these editing points, and I would like to share them with the reader (with his permission):

“Yes, I read the interesting comments on the editing of Island, and found it puzzling, since it seems to flow very smoothly to me! I did talk to Ray just a couple of weeks ago, and I mentioned the comments on the message board, and he said nothing was edited from the animation, and in fact nothing of his animation has ever been edited, (with exception of the British censors cutting the skeleton fight and the Cyclops cooking Sinbad’s crewmate in the 7<sup>th</sup> Voyage) Animation is SO expensive and time consuming that all of his scenes are pre edited, so as not to waste such valuable film and time and mostly money. So don't know what to say about the extra music Benny wrote, unless there was an extended cut of the scene sans animation that was never animated and Benny scored it before the effects were completed. A rough cut so to speak, with no effects yet. And then was cut down before the final animation was done. That might be the answer.

Mysterious Island is by far the most intelligent and finely directed of his films. Ray has told me that all the Herrmann scored films of his, were recorded in stereo. And that a small number of prints of each film were released at the time, in stereo. First Men in the Moon is also in stereo as is One Million Years BC. The vast majority of prints were in mono. Ray told me that when Criterion was making their Jason laser disc, that they found the stereo masters, but were in such poor condition that when they ran them thru the tape decks, that the tapes were deteriorating and clogging the tape heads as they played them! Fortunately Island and Sinbad fared much better! I hope they remaster the DVDs of those two films with the stereo soundtracks back on them like the laserdiscs are.

Hope that helps, and by the way, I want to congratulate you on your fine work in preserving these great scores, I don't know how you find the time to do such detailed work. I am always amazed at your detailed analysis.

Best, Bruce”



Bruce also commented on a different date: “Yes, Ray supervises all of the film editing with the editor and the director in some cases, on all of his films. Without knowing that Herrmann had written more music for the cephalopod scene, I would have never known the difference. Sure you can use those comments on the editing. Like we said, there may have been more planned, but no animation is shot and then discarded, rarely if ever had that happened.

BC”

So it remains still a mystery why Herrmann scored far more in the last reel than is actually used. If he over-scored, then it was unlike him to miss the differences in screen time compared to the time used in the recording to synchronize. I still suspect, logically speaking, scenes were edited out (the cutting or editing seems awkward to me, and not at all “seamless). I wrote back to Bruce: “I still suspect that the final edit of the last reel was far from seamless, and a fair amount was scissored-away. Herrmann was not known for over-scoring and missing his timing to synch with the screen to his music. But unless an editor to that film is still alive and can give detailed info, I guess it'll remain a mystery. No big deal--especially if we ever someday get a definitive, full recording of the score that will restore those lost sections.”

Below is my Talking Herrmann review from Oct 30, 2002 of the dvd review:

“Today happened to be my day off from work. After having a nice Chinese lunch on PCH with my wife, I went to nearby Tower Records where they had only two copies of **Mysterious Island** on dvd released today (it was available the Friday before but they wouldn't let me buy it then!). Any new dvd release is discounted on the first week of release. Although I could purchase it for \$17.99 at

DVD Planet (Ken Kranes) in Westminster, I decided for convenience to pay the \$19.99 right there at Tower Records.

My wife went to work at 1 pm which can be the opportunity to play my newly purchased dvd as loud as I wanted at home! And to play "bits" as often as I wanted!

I made some very interesting observations on this dvd (that I am still watching) related to the other new topic on Herrmann's slowness of tempo. But first, I do agree with Jim Doherty to the extent that--while I am not too disappointed because I wasn't *expecting* stereo--it is nevertheless disappointing to find out that the mono used instead isn't really all that good either! It lacks that strong dynamic and **loud** fidelity for a recording, even if it is in mono (such as in much of the CBS recording of old, etc). The music seems in many cases rather muted, pushed in the background (but not always), while the dialog is sharp and clear, and the colors on the screen are rich. The producers should've done a far better job--even **Golden Voyage of Sinbad** on dvd sounded better. M.I. is not *bad sounding* per se, but I would've liked it louder without having to pump up the volume on my speakers to compensate!

Also to compensate, I decided to pull out my old stereo compact disc release of many of the tracks of this movie (Cloud Nine Records ACN 7017). I wanted to align the stereo tracks on the cd with the dvd. The first track I picked was one of my favorites--an atmospheric cue titled "The Bridge" (actual written cue title) or "The Grotto" on the cd (track # 10 starting at :46). However that start for six bars (about 14 seconds) is simply the Moderato fanfare of trumpets and trombones that cuts (at 1:00 on the cd) to the Lento section (Bar 6) that I like is go atmospheric (scene cut to the Nautilus when Elena and her new boyfriend decide to swim out of the cave grotto where the Nautilus was hiding).

So I aligned 1:00 of track #10 on the cd with 2:57 of Chapter 18 on the dvd. The alignment was perfectly matched with the music being played on the dvd mono tracks (not slower or faster--just right). And boy, what a difference stereo makes! It really brings out a striking new dimension and *involvement* in what's going on in the screen before you. A whole new dimension of enjoyment is added thanks to the stereo. And since there are only a line or two of dialog in this scene, the music is really up front and in the clear. You may have to make a few or several attempts to align the tracks perfectly, but once you do, there'll be no overlapping "echo." The cue in this section (Nautilus cut) starts with the arpeggiando (rolled chord) sounds of the four harps (what happened to the other five from Beneath the 12 Mile Reef?? :) in 3/2 time. Harps I & II play the Cb maj (Cb/Eb/Gb) half note rolled chords (followed by two half rests) while (after a half rest) harps II & IV play the response whole note rolled chords in G min (G/Bb/D). This is repeated next bar while three clarinets and two bass clarinets play the Eb min (play as Gb/Bb/Eb) half note chord to G min whole note chord (play as G/Bb/D). Etc.

Feeling quite satisfied with that, I decided to tackle the famous Giant Bird scene. So on the dvd this equates to the start of Chapter 15, while on the stereo cd it ostensibly starts at the beginning of track #8 (called "The Phororhacos" there). On the written score, it is called first "The Shadow" cue (when Spillet is dozing on the stream bed while fishing) and this overlaps to the next cue, "The Bird." It seemed to be an easy alignment (start of both tracks/chapters).

Alas, there was absolutely no alignment! What happened? I wondered...So I dug out my notes of the written score (that I worked on many times at UCSB long ago) and listened to the cd alone. Yes, the music was all there as written. But when I read the score aligned to the dvd, I noticed immediately that the first two bars of the written cue were deleted. That is, while they were recorded, there was an edit job on the final cut of the movie, and the first two bars were absent.

Apparently the first seven or eight seconds intended for the music was beaked off by the Phorarrhacos of an editor! So what you first hear on the dvd is actually Bar 3 of the written cue.

So I said to myself: Okay. I'll just align it with the start of Bar 3 on the stereo cd (:08 on the cd) with the start of Chapter 15 on the dvd. No problem I surmised. However, it still didn't align! Why? The tempo was actually *slower* on the dvd mono tracks!

To clarify, the point I just discussed (Bar 3) to the start of the trill and fingered tremolos of the strings (etc) when the shadow of the bird ominously descends on Spillet's reclining head is 13 seconds on the cd (:08 to :21 or Bar 3 to start of Bar 7). But on the dvd, it is 21 seconds (:00 - :21 start of Chapter 15). Evidently the stereo tracks we have on the cd are from a different take (say T.1) than the take made (say T.2) of the actual final cut of the movie. Herrmann obviously had to adapt to the changed circumstances (final editing cut). And guess what? This isn't the only cue, as I'll discuss shortly. In fact, to be truthful, it appears that the stereo tracks Cloud Nine managed to get were apparently alternate takes because there are timing discrepancies and edit changes in the final cut version we see (and hear) on screen. Even when finally "The Bird" sequence starts (when the Big P jumps on screen in full view to the astonishment of the two ladies next to the corral) the alignment is not perfect--but far closer than in "The Shadow" sequence just prior. You can probably still enjoy the stereo substitution but you'll have to cut the audio on the dvd and just enjoy the music on the cd with the scenes on the dvd (sans sound effects and quick dialog). But start on "The Bird" section starting at :39 track #8 on the cd.

Incidentally, I observed some fun continuity discrepancies in that Giant Bird scene. Again go to Chapter 15. At 1:28 you'll see Elena fainting and falling on her back (face and body up). At 1:30 on the long shot you still see her face up, and even her knees are up (and some of her legs are showing too!). But at 1:32 with the intermediate cut (closer shot) of the bird and Elena, Elena is not magically with her body facing the sand and head lying to the side facing the camera! Then shortly after (1:38 when Lady Fairchild hits the Bird with the butt of the rifle) with the longer shot she magically is back on her back! Check it out for yourself! I liked 1:50 when Spillet comes in and whacks the bird with a long pole. I always enjoyed that scene.

Now: Let's try another alignment experiment. Let's try to align the prison escape on the dvd (Chapter 2 starting at 4:04) with the stereo on the cd (start of track #4 called there "Escape To The Clouds").

Well, the alignment seems to be going pretty well up to :38 on the cd--and then it goes haywire! The dvd music and the cd depart alignment drastically. Reason: The cd recording in stereo has a sustained chord from :38-:44, while on the dvd/movie that part of the music is virtually nonexistent. Actually these are the last three bars of "The Escape" where the trombones and tubas are sustained in a tritone relationship of C/F# dotted quarter notes tied for three bars (bass clarinet on F#, Fags on C), and then the horns sound a delayed triplet. So these end bars of music were deleted in the movie final edit, but kept in this alternate stereo recording we can enjoy. Then the cue seques into "The Balloon" cue starting at :44 on the cd, and starting at 4:44 on the dvd Chapter 2.

Say, if you want to see what my wife says is a possible Van Gogh painting, go to 4:45 thereabouts and freeze frame it. You see the guy with the hat in the close-up in the balloon head down holding the gun. Experiment a micrsecond or so with slightly different takes. The color composition and scene is so Van Goghish, it's incredible! I thank my wife for pointing that out when I freeze framed the scene by for timing cuts. I bet if some talented artist out there tried to paint this scene,

it would sell real big!

Now: 3:09 track #4 on the CD (actually called "Clouds (A)" on the written cue) aligns very well with 2:09 Chapter 3 on the dvd (when Spillet says, "Congratulations, Captain!"). Not a perfect match, but almost indistinguishable timing differences (one slightly faster than the other).

4:17 track #4 on the cd <"Clouds (C)" > aligns pretty well with :23 Chapter 4 on the dvd when the Captain tells Pencroft to take the balloon down for a closer look at something. Except that the last sustained chord is not heard (or simply dialed out in the movie).

I tried to align 5:43 Track #4 on the cd with 1:11 Chapter 5 (scene where they have to cut the basket loose in the stormy weather close to the island). However, there is no match. For instance, when there is that first climatic chord at 6:57 on the cd (just after the Captain falls in), it does not align with 2:14 at that point on the dvd. The start of that cue on the cd to this point is 1:14, while on the dvd it's 1:03--so the dvd music is going faster or there's been changes.

"The Island" cue (just after the storm sequence just mentioned, next morning calmness) does not align either. In fact, the special effects on the music is a bit different. I have to check--higher register on the cd stereo, etc). It aligns reasonably well, but there are differences as noted (the movie version is slightly faster I believe). So align start of track #5 on the cd with the start of Chapter 6 on the dvd. You can still play the stereo cd track as a substitute and enjoy the enhanced dimension (lowering the dvd audio).

The very beautiful "Exploration" cue employing the harps and high strings is given in track #5 on the cd starting :39, and very end of Chapter 6 at 6:01 (segue to Chapter 7 after two seconds of music already started playing). There is not a perfect alignment. The dvd version is a bit slower. At one point I noted about a 4 or 5 second difference between the two.

So anyway, it again appears that the "original" stereo tracks on the cd are not actually the same exact tracks used in the movie (despite some very excellent alignment timings such as "The Grotto" I discussed first).

Now: The "Making of Mysterious Island" featurette is nice to have, starring Ray Harryhausen discussing the movie. It lasts I think 9 minutes only. There's also a three-part Photo gallery (sketches, etc). It was nice seeing the Trailer to the movie. It's better than the Golden Voyage trailer. But the Sinbad & the Eye of the Tiger trailer was pretty nice and creatively done. I had a laugh at the part when the naked sunbathing princess screamed when the one-eyed Trog was watching her!

The Eastman color print is very nice. My wife commented on the vividness--although I imagine it would've been spectacular if Technicolor were used (as well as stereo music tracks!). I like (as usual) the typical Harryhausen colorful cave shadings--blood red at one part of a cave, vivid blue in another, pumpkin orange in another, green, etc.

Anyway, it's worth having the dvd version despite the sorely missed stereo version available once on Laser Disc (I never seen it myself). But get it at a discount price. I would rate it below the "Golden Voyage of Sinbad" cd, however."

Here's another Talking Herrmann thread of topical interest: "Mysterious Island DVD in MONO":

<http://zarniwoop.intermedia.uib.no/talking/view.cgi?forum=thGeneral&topic=1191>

Also:



99 <http://zarniwoop.intermedia.uib.no/talking/view.cgi?forum=thGeneral&topic=2>

Also, from the Filmus-L list:

<https://listserv.indiana.edu/cgi-bin/wa-iub.exe?A2=ind9811E&L=filmus-l&P=R1637&I=-3&m=38557>

<https://listserv.indiana.edu/cgi-bin/wa-iub.exe?A2=ind9809E&L=filmus-l&P=R2149&I=-3&m=38557>

<https://listserv.indiana.edu/cgi-bin/wa-iub.exe?A2=ind9809E&L=filmus-l&P=R2&I=-3&m=38557>

Bruce Crawford's Internet site: <http://www.omahafilmevent.com/bcrawford.htm>

For this score, Herrmann used G. Schirmer Royal Brand 24 stave blank sheets (vertical length dominated), and also the Passantini #25 oblong or horizontal dominated sheets. No "Columbia Pictures" was inked on those pages.

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## Mysterious Island

Written score length: 156 pages. On the right side margin of end page 156, Herrmann wrote "Jan 2 to Feb 26/61. Bernard Herrmann" Sixty cues are listed: [1] is the "Prelude" (also used in cue 46), while [60] is the "Finale." Normally Herrmann indicates how many string instruments he wants to deploy, but nowhere (not even in one cue) are the numbers given. I would suspect 12 violins I, 10 violins II, 8 or 6 viole, 6 or 4 VC, 4 or 2 CB. For the percussion group, he utilized 8 timpani (pedal timps), 4 suspended cymbals, 2 pairs of large cymbals, 2 large bass drums, 2 large Tam tams, 1 set of chimes, 2 snare drums, 2 tenor drums, 2 triangles (small & large), 2 glockenspiels (orchestral bells), 2 vibraphones, 2 xylophones, tambourine, wood block, and whip. Normally for this score, he used 3 flutes, 3 oboes (English horns doubling), 3 Bb clarinets (sometimes 4 with 1 bass clarinet doubling), 2 Bb bass clarinets, 3 bassoons (Fags), 2 contra-bassoons (C. Fags), 8 horns, 3 Bb trumpets, 3 trombones (Pos), 4 tubas, 4 harps, 1 Hammond organ. Total intended (as originally written) duration: approximately 65 minutes. The written score can be found at UCSB Special Collections (third floor of the Davidson Library). I do not remember if the autograph (ink) score is there since I haven't consulted the hard copy in many years (that I hand-copied in detail at great length in the Eighties and somewhat in the Nineties). Nowadays the USCB policy is that researchers must rely solely on the microfilm version (unless no microfilm of a Herrmann score is currently available such as the Symphony, Early Works, etc.). Handling with autograph Herrmann pages is pretty much restricted—even if you had latex gloves on.

molto sost  
e ag. Tade.

# Mysterious Island / Prelude (main title)

(A)

2 Picc  
2 Clar  
2 Fl  
2 Bcl  
3 Fgts  
2 C. Cor

8 Hrn (F)  
3 Trp  
3 Pos  
4 Tuba  
2 Tmp  
2 C. Bcl  
2 B. Bcl  
2 T.T.  
Chorus  
4 Hrp

Hand- copied by Bill Wabel

1  
2  
V  
VC  
C

[1] “Prelude” *Molto Sost e agitato* in 4/2 time, 5 pages, 36 bars (Bars 26-27 were deleted), 1:25. Reel 1/A. Instrumentation: 3 piccolos, 3 oboes, 3 clarinets, 2 bass clarinets, 3 Fags, 2 C. Fags, 8 horns, 3 trumpets, 3 Pos, 4 tubas, 2 timps, 2 cymbals, 2 bass drums, 2 Tam Tams, chimes, 4 harps, strings. Dvd location: Chapter 1 starting at :02. Tribute track # 1. Classic, rousing cue! The first four bars are effectively and memorably played during the opening Columbia logo scene (the Lady of Columbia with her right hand holding the sparkling torch).

Bar 1 = C# min (C#/E/G#) to G maj (G/B/D)

Three piccolos play *sff* Line 2 E/G#/Line 3 C# whole notes (followed by two half rests). [Remember, for new readers, Line 1 C, for example, would be middle C—the ledger line just below the staff in the treble clef or the middle staff line in the alto clef (as used by the violas). Line 2 C would be the pitch position of C an octave higher than middle C, while Line 3 C would be two octave higher registers. Small octave C would be located an octave register lower than middle C (normally indicated in the bass clef staff) while Great octave C would be two octaves lower, and Contra-octave C would be three octave register lower]

Three oboes play Line 2 C#/E/G# whole notes (followed by two half rests), while clarinets play Line 2 E/G#/Line 3 C# [written F#/A#/D#] whole notes followed by two half rests. [Remember, for new readers, that the Bb clarinets and trumpets are transposing instruments so that what is *written* is not what is *heard* in terms of “C” or concert pitch. Bb instruments mean that the *written* C for these instruments *sound* as the Bb note a major third interval below. The written F# will sound as E below, while the written A will sound as G, and so forth. Herrmann always (with very, very rare exceptions) transposed his scores]

The bass clarinets play small octave E/G# [written F#/A#] whole notes (followed by two half rests), while the bassoons (Herrmann designated these instruments in German as *Fags* or short derivation of *Fagotte*) play Great octave E/G#/small octave C# whole notes, and C. Fags play Great octave and small octave C# whole notes (followed by two half rests). All of these woodwinds repeat this bar in the next three bars. Herrmann simply used the repeat symbol in each of those three adjoining bars (a slash line with a dot on each side of it in the middle).

Three trumpets play *sff* Line 2 C#/E/G# [written D#/F#/A#] whole notes (followed by two half rests). Repeat next three bars. Four tubas play Great octave C#/E/G#/small octave C# whole notes (followed by two half rests). Repeat thru Bar 4. Cymbal I sounds a whole note (let vibrate extending short curve line present) followed by two half rests. After a quarter rest, cymbal II sounds a half note (followed by two half rests). Repeat next three bars. The cymbals are notated on the top two spaces of the shared staff. It is because of the piercing chimes sounding in slightly separated timings (by a quarter note duration) that the music *appears* to be constructed en masse as a two-note opening in each of the first four bars. It’s an interesting audio illusionary effect played on most listeners. They think that, say, the trumpets and other instruments are playing perhaps a quarter note or even a grace note before the principal notes initially in each of these first four bars. Actually only the chimes play in the fashion given. At any rate, to complete the percussion, the chimes sound Line 2 C# whole note (followed by two half rests). Repeat next three bars.

After two half rests, the horns/Pos/harps/strings respond with the combined G major tonality (G/B/D). Horns I-II-III-IV (top staff) play (horns V-VI-VII-VIII in the separate staff below play a carbon copy of the first four horns) *ff* (fortissimo) small octave B/Line 1 D/G/B [written Line 1 F#/A/Line 2 D/F#] whole notes. [Note: horns are transposing instruments in “F” meaning that the *written* C on the horn line is *heard* as the F note a perfect 5<sup>th</sup> interval below. Consult my online “Chord Formulas” paper under the “Papers” sub-section of the Herrmann section.]

After two half rests, the Pos (Herrmann customarily designated the trombones in the German derivation of *Pos* or *Posaunen*) play *ff* small octave D/G/B whole notes. After two half rests in Bar 1, the harps are arpeggiando (vertical wavy line rolled chord) *fff* on Great octave G/B/small octave D/G and (top staff) B/Line 1 D/G/B whole notes. After two half rests, violins I play *sff* small octave G (lowest note for the violins) and Line 1 D whole notes, while violins II play B/Line 1 D whole notes, and viole play small octave D/G whole notes. After two half rests, VC (celli) play *sff* small octave D whole note, while CB (contra-basses) play Line 1 D whole note. Note D is emphasized in this cue, especially reinforced starting in Bar 6 when the horns begin to play the ever-unfolding or developing (variation) melodic phrase that starts on small octave D half note.

Bar 2 = C# min (C#/E/G#) to F maj (F/A/C)

The woodwinds, trumpets, tubas, cymbals, and chimes repeat the previous bar, as already indicated. After two half rests, horns respond with small octave A/middle C/F/A [written Line 1 E/G/Line 2 C/E] whole notes, while Pos play small octave C/F/A whole notes. After two half rests, the harps are arpeggiando on (bottom staff) Great octave F/A/small octave C/F/A and (top staff) middle C/F/A whole notes. After two half rests, violins I (and violins II) play small octave A/middle C whole notes, violas on small octave C/F, VC on small octave C, and CB on middle (Line 1) C whole notes.

Bar 3 = C# min (C#/E/G#) to G maj (G/B/D)

The woodwinds, trumpets, tubas, cymbals, and chimes repeat the previous bars. After two half rests, horns play a different (lower) inversion of the Bar 1 whole notes. They sound small octave G/B/Line 1 D/G [written Line 1 D/F#/A/Line 2 D] whole notes, while Pos also play an inversion as well on whole notes Great octave B/small octave D/G. After two half rests, the harps are arpeggiando on Great octave G/B/small octave D/G and (top staff) B/D/G whole notes. After two half rests, violins play B/Line 1 D whole notes while viola splay D/G whole notes, VC on Great octave B/small octave D whole notes, and CB on small octave B whole note.

Bar 4 = C# min (C#/E/G#) to F maj (F/A/C)

Woodwinds, trumpets, tubas, cymbals, and chimes repeat Bar 1 for the final time. After two half rests, horns play small octave F/A/middle C/F [written middle C/E/G Line 2 C] whole notes, while Pos play Great octave A/small octave C/F whole notes. After two half rests, the harps are arpeggiando on Great octave C/F/A/small octave C/F and (top staff) A/middle C/F whole notes. After two half rests, violins play small octave A whole note, viole on C/F whole notes, VC on Great octave A/small octave C whole notes, and CB on small octave A whole note.

Bar 5 = Gb aug (Gb/Bb/D) ?? [start of Section A]

I am not sure about the intended tonality here in this transitional bar because we have an odd-man (or note!) out here with violins I playing middle C# whole

note (after two half rests). Moreover, when we come to the next cue (“The Battle”) you will see how Gb/Bb/D can also be seen as an inversion of, say, the D major (D/F#/A) tonality if enharmonic notes were used (Gb for F#, and Bb for A#). More on this later. This bar is also transitional on the screen since it is played between the fadeout of the Lady Logo and the fade-in of the turbulent ocean waves filtered first in gold, just before the credits roll up “ Columbia Pictures Corporation Presents A Charles H. Schneer Production. Clarinets play  $p < ff >$  ( $p$  crescendo to  $ff$  decrescendo) small octave D [written E] whole note tied to whole note (full bar duration in 4/2 time). Repeat thru Bar 8. Bass clarinets play  $p < ff >$  small octave Gb/Bb [written Ab/middle C] whole notes tied to whole notes (repeated next three bars). Fags play Great octave D/Gb/Bb whole notes tied to whole notes (repeated next three bars) while C. Fags play Great octave D/Bb whole notes in that pattern. Two timps play  $p < ff >$  Great octave Gb/Bb whole note trill roll tied to whole notes (repeated next three bars). Two bass drums sound  $p < f >$  a whole note tied to whole note (repeated next four bars) while two Tam Tams sound the same.

After two half rests, harps I-II play  $ff$  a gliss starting on Line 1 D-C-Bb-Ab-G-Fb-Eb gliss line down to Great octave D 32<sup>nd</sup> note. Repeat thru Bar 9. After two half rests, harps III-IV play the gliss starting from small octave D-C-Bb-Ab-G-F-Eb down to Contra-octave D note (repeated thru Bar 9). After two half rests, violins I are trill ( $tr^{~~~~}$ )  $sff$  on middle C# whole note (to D), repeated thru Bar 8). After two half rests, violins II are trill on small octave Bb whole note (to middle C#), repeated next three bars. After two half rests, viole are fingered tremolo  $sff >$  between small octave Gb whole note and Bb whole note, while VC/CB are fingered trem between Great octave Bb-small octave D whole notes (repeated next three bars).

Bars 6-8 = Gb aug (Gb/Bb/D) ??

Tubas join in on this tonality playing Great octave D/Gb/Bb/small octave D whole notes tied to half notes (followed by a half rest). Repeat thru Bar 8. The horns, however, are spotlighted in these bars playing a changing phrase that will become personified or identified, in part, as the *Mysterious Island* motif. The horns play these phrases as the credits roll up “A Charles H. Schneer Production,” and then the principal three-note *Mysterious Island* motif is played starting on Bar 10 (as I’ll describe shortly) when the “Jules Verne *Mysterious Island*” card rolls up. Herrmann had the various transitional musical structures of the “Prelude” timed very nicely in synch with the screen! The horns play  $sff$  small octave D [written A] half note to “3” triplet value ascending quarter notes F#-A-Bb [written middle C#-E-F] to middle C# [written G#] rinforzando-marked ( $>$  placed above the note) legato mini-slur to D 8<sup>th</sup> to Eb [written Bb] rinforzando 16<sup>th</sup> note  $sfff$  (followed by 16<sup>th</sup>, 8<sup>th</sup>, and quarter rest marks).

In Bar 7, the second installment of this phrase is played by the horns, slightly expanded. They play once again small octave D half note to “3” triplet value quarter notes F#-A-Bb to middle C# rinforzando dotted quarter note legato slur to D 8<sup>th</sup> to Eb rinforzando 16<sup>th</sup> (as before) but now it has been continued two notes to F# 16<sup>th</sup> legato up to A [written Line 2 E] 8<sup>th</sup> note (followed by a quarter rest). So, once again, we find in the last figure Eb-F# [written Line 1 Bb/Line 2 C#] 16ths to A [written E] 8<sup>th</sup> note.

In Bar 8 (:20 on the dvd, :18 on the stereo cd track # 2; :18 Tribute cd), the phrase is expanded (and altered) even more. The horns play once again small octave D half note to F#-A-Bb “3” triplet value quarter notes to middle C# dotted quarter note to D 8<sup>th</sup> to Eb to F# tenuto-marked quarter notes.

Bar 9 = C half-diminished 7<sup>th</sup> (C/Eb/Gb/Bb) initially??

Once again the tonalities here are a bit ambiguous due to overlapping notes. We have full bar duration notes such as the trill rolled timpani on Gb/Bb, while horns do half bar duration notes such as A to Bb whole notes, woodwinds and tubas play half note chords to full note chords to half note chords, and then strings join in on the last half of the bar. So it appears we have suspensions (notes held over to make more discord) and other factors here that contribute to a tension-building structure. Initially we have the C half-diminished 7<sup>th</sup> tonality except for the odd-man note of A played by the horns.

Clarinets play small octave Eb [written F] half note crescendo to Gb [written Ab] whole note crescendo to Bb [written middle C] half note. Bass clarinets play F# [enharmonic Gb] and Line 1 C half notes to Ab/Eb whole notes to Bb/Gb half notes. Bassoons play Great octave Eb/F#/small octave C half notes crescendo to F#/C/Eb whole notes up to Bb/small octave Eb/Gb half notes. C. Fags play Great octave Eb/small octave C half notes to F#/small octave Eb whole notes up to Bb/Gb half notes. Horns play *fff* A [written Line 2 E] rinforzando whole note to Bb [written F] rinforzando whole note. Tubas play Great octave Eb/Gb/small octave C/Eb half notes up to Gb/C/Eb/Gb whole notes up to Bb/Eb/Gb/Bb half notes. Timps play Great octave Gb/Bb whole notes trill roll and tied to whole notes. The bass drums play a whole note trill roll tied to whole note. The Tam Tams also play as such. The harps repeat the previous three bars, as given earlier. After two half rests, all violins are trill on small octave A whole note (to Bb) decrescendo hairpin. After two half rests, viole are fingered trem between small octave Eb whole note and Gb whole note decrescendo. VC are fingered trem between small octave C-Eb whole notes (as well as CB).

Bar 10 = B min (B/D/F#) to D min (D/F/A) [start of Section B] [:24 Tribute cd]

Piccolos are piercingly high playing Line 2 B/Line 3 D/F# whole notes legato slur up to Line 3 D/F/A whole notes. Oboes play the same but an octave lower register (Line 1 B/Line 2 D/F# to Line 2 D/F/A whole notes). Clarinets play as the piccolos but two octaves lower. So we find small octave B/Line 1 D/F# [written middle C#/E/G#] whole notes up to D/F/A [written E/G/B] whole notes. Horns play Line 1 B [written Line 2 F#] rinforzando whole note to A [written Line 2 E] rinforzando whole note. Trumpets play Line 1 B/Line 2 D/F# [written Line 2 C#/E/G#] rinforzando-marked whole notes up to D/F/A [written E/G/B] rinforzando whole notes. Trombones play *sff* (now with the “k” tenor clef) small octave B/Line 1 D/F# rinforzando whole notes up D/F/A rinforzando whole notes. The rest of the orchestra is silent in this bar.

Bar 11 = Bb min (Bb/Db/F)

In their respective registers, the piccolos, oboes, and clarinets settle on Bb/Db/F whole notes tied to half notes (followed by a half rest). Bass clarinets return for emphasis to play *sff* Line 1 Db/F [written Eb/G] whole notes tied to whole notes (full bar duration). Fags return after a one-bar rest to play Great octave Db/F/Bb whole notes tied to whole notes, while C. Fags play Contra-octave and Great octave Bb whole notes tied to whole notes. Horns play Line 1 F [written Line 2 C] rinforzando whole note tied to half note (followed by a half rest). Trumpets play Bb/Line 2 Db/F rinforzando whole notes tied to half notes (followed by a half rest) while Pos play the same an octave lower register. Tubas return for emphasis to play Contra-octave Bb/Great octave Db/F/Bb whole notes tied to whole notes. After two half rests, the timps sound *ff* > a trill roll on Great octave Bb/small octave Db whole notes (repeated in Bar 13).

After a half rest, cymbal I plays *ff* a half note (notated on the top space of the staff) followed by two half rests. After a half and quarter rest, cymbal II plays a quarter note (notated on the second space from the top of the same staff) followed by two half rests. After two half rests, the bass drums sound *f* a quarter note (followed by a quarter and half rest). After two half rests, the Tam Tams sound *mf* whole notes. After two half rests, chimes sound Line 2 F whole note. Repeat these percussion instruments in Bar 13.

After two half rests, harps I-II (set in the key signature of Ab maj/F min or 4 flats) play ascending to descending glissandi starting from Contra-octave Bb 32<sup>nd</sup> note gliss line up to Line 3 Bb 32<sup>nd</sup> note gliss line down to Contra-octave Bb note. Repeat in Bar 13. After two half rests, harps III-IV play *fff* Contra-octave F 32<sup>nd</sup> note gliss line up to Line 3 F note down to Contra-octave F.

After two half rests, violins I & II are fingered trem *fff* between Line 1 Db-F half notes down to Bb up to Line 1 Db half notes fingered trem (repeated in Bar 13). After two half rests, viole are fingered trem between small octave F/Bb down to Db/F (repeated in Bar 13), while VC/CB are fingered trem between Great octave Bb/small octave Db half notes and then Great octave F/Bb half notes.

Bar 12 = B min (B/D/F#) to D min (D/F/A)

Herrmann changes the orchestral colors and lowers the registers in this turn of the Bar 10 pattern. Piccolos are silent here. Oboes play as given in Bar 10 but an octave lower register. Clarinets repeat the notes and registers given in Bar 10. This time around, horns play full *rinforzando* chords. We find small octave F#/B/D/F# [written middle C#/F#/A/Line 2 C#] whole notes up to A/Line 2 D/F/A [written E/A/Line 2 C/E] whole notes. Trumpets play as given in Bar 10 but an octave lower register. The same applies for the trombones.

Bar 13 = Bb min (Bb/Db/F)

Oboes play small octave Bb/Line 1 Db/F *rinforzando* whole notes tied to half notes (followed by a half rest). Clarinets repeat Bar 11. Bass clarinets, Fags, and C. Fags repeat Bar 11. Horns settle on small octave F/Bb/Line 1 Db/F [written middle C/F/Ab/Line 2 C *rinforzando* whole notes tied to half notes (followed by a half rest). Trumpets settle on small octave Bb/Line 1 Db/F [written middle C/Eb/G] whole notes tied to half notes (followed by a half rest). Pos settle on Great octave Bb/small octave Db/F whole notes tied to half notes. Tubas repeat Bar 11. Percussion, harps I-II, and strings repeat Bar 11. Harps III-IV play I believe small octave F gliss up to Line 3 F down to small octave F. However, it appears Herrmann made a slight mistake by still inserting the bass clef in front of the first note, otherwise it would be the Contra-octave A note going up to F, and that would be inconsistent and not compatible with the tonality set up. If it were the treble clef, then three leger lines below would indeed be the small octave F note.

[end session 10:05 pm. Productive day!]

[resume 5: 18 pm]

Bar 14 = Gb aug (Gb/Bb/D)

Once again the horns start to play the variation phrases (one could perhaps call it a Herrmann melody perhaps!). All eight horns play *fff* small octave D [written A] half note up to “3” triplet value quarter notes F#-A-Bb to “3” triplet value middle C# [written G#] *rinforzando* whole note legato to triplet value D half note to (Bar 15) Eb *rinforzando* normal value whole note tied to half note (followed by a half rest). The horns

repeat Bar 14 in Bar 16 to (Bar 17) Eb whole note to F# [written Line 2 C#] rinforzando half note (followed by a half rest). The horns repeat Bar 14 (and Bar 16) in Bar 18 to (Bar 19) “3” triplet value Eb whole note to F# triplet value half note to A [written Line 2 E] rinforzando half note (followed by a half rest). The horns repeat Bar 14 in Bar 20 (start of page 4) to (Bar 21) “3” triplet value Eb whole note to triplet value F# half note to A rinforzando half note to Bb [written Line 2 F] rinforzando half note.

Back in Bar 14 (:35 on the stereo cd), the clarinets play *sff* > < *ff* (decrecendo-crescendo hairpins) small octave D whole note tied to whole note and then (in Bar 15) Eb half note to Gb whole note (followed by a half rest). Repeat in Bars 16-17, 18-19, and 20-21. Bass clarinets play small octave Gb/Bb [written Ab/middle C] whole notes tied to whole notes to (Bar 15) Gb/C half notes to C/Eb whole notes (followed by a half rest). Repeat as given. The bassoons play *sff* Great octave Gb/Bb/small octave D whole notes tied to whole notes to (Bar 15) Gb/C/Eb half notes to Eb/Gb/Bb whole notes (followed by a half rest). Repeat these bars 3X in the next six bars as given. The C. Fags play Great octave and small octave D whole notes to (Bar 15) Eb half notes to Gb whole notes (followed by a half rest). Repeat as given. Pos play *sff* > Great octave Gb/Bb/small octave D whole notes tied to half notes (followed by a half rest) to (Bar 15) Line 1 Eb rinforzando whole note tied to half note played *sfp* < *ff* followed by a half rest. Repeat as given. After three half rests, the tubas play Great octave D/Gb/Bb/small octave D half notes *mf* < to (Bar 15) Eb/Gb/small octave C/Eb half notes up to Gb/C/Eb/Gb whole notes crescendo *ff* to Bb/Eb/Gb/Bb half notes. Repeat these two bars as given thru Bar 21. The timps sound *pp* < *f* > Great octave Gb/Bb whole notes trill tied to whole notes to (Bar 15) Gb/Bb whole notes (followed by two half rests). Repeat as given. After three half rests, the bass drums play *pp* < *f* > a half note trill roll tied to half note and whole note next bar (followed by a half rest). Repeat as given. The Tam Tams play *pp* < *f* > whole notes roll tied to whole notes to whole notes next bar (followed by two half rests).

After three half rests in Bar 14, the harps are arpeggiando *ff* on Great octave D/Gb/Bb/D and (top staff in the bass clef) small octave D/Gb/Bb/Line 1 D half notes. In Bar 15, the harps are arpeggiando on Eb/Ab/C/Eb and (top staff) Eb/Ab/middle C/Eb half notes to Gb/Bb/C/Eb/Gb/Bb/middle C/Eb/Gb [C half dim 7<sup>th</sup>] half notes to another such set of half notes to Bb/small octave Eb/Gb/Bb/Line 1 Eb/Gb/Bb half notes [Eb min]. Repeat these two bars thru Bar 22.

After three half rests in Bar 14, violins I are fingered trem *sff* between rinforzando small octave Bb half note up to D half note to (Bar 15) middle C to Eb half notes, and then Eb to Gb played twice, and then Gb to Bb. Repeat as given. After three half rests, violins II play Bb to Line 1 D half notes fingered trem to (Bar 15) Ab to middle C fingered trem, and then C to Eb played twice, and then Eb to Gb. Repeat as given. After three half rests in Bar 14, violas are fingered trem in small octave Gb to Bb half notes to (Bar 15) Ab to C half notes trem, and then Bb to C played twice, and then Bb down to Gb. Repeat as given VC play *sff* Great octave D whole note tied to half note (followed by a half rest, while CB play small octave D notes in that pattern. Repeat in Bars 16, 18, and 20.

Bar 22 = C# min (C#/E/G#) to G maj (G/B/D) [:56 dvd]

In Bar 22 thru 24, the music returns to the pattern given in the opening four bars (but with some changes). Bar 22 (:55 Tribute cd) commences Section C. Flutes repeat exactly Bar 1 (repeated next three bars). Oboes repeat Bar 1 as well but changes in



Bar 23 down to Line 1 C#/E/G# whole notes *sff* (followed by two half rests), repeated next two bars. Clarinets repeat Bar 1 (and repeated thru Bar 25). This time around, instead of playing small octave E/G# whole notes followed by two half rests, the bass clarinets play unison (*a2*) on middle C# [written D#] rinforzando whole note to B [written C#] rinforzando whole note down to (Bar 23) G# [written A#] down to F [written G] rinforzando whole notes to (Bar 24) E [written F#] down to D [written E] rinforzando whole notes to (Bar 25) silence for that bar (four half rest marks). Instead of playing a triad as in the opening bars, the bassoons play *a3* small octave C# rinforzando whole note down to B rinforzando whole note to (Bar 23) G# to F whole notes to (Bar 24) E to D whole notes to (Bar 25) C# to C rinforzando whole notes. The contra-bassoons play the same notes.

The horns repeat Bars 1-4 in Bars 22-25. Trumpets and Pos also repeat Bars 1-4. As a departure from the opening bars, the tubas play Great octave (tubas III-IV) and small octave (tubas I-II) C# rinforzando whole notes to B whole notes to (Bar 23) G# to F whole notes to (Bar 24) unison *a4* Great octave E whole notes to D whole notes to (Bar 25) C# to C whole notes. The cymbals repeats Bar 1 (as also the chimes). The harps repeat Bars 1-4 in Bars 22-25. The violins and violas repeat the opening four bars as well. VC and CB play a different pattern, however. VC/CB are *col* the Fags line as given earlier for Bars 22 thru 25.

In Bar 26, the piccolos, oboes, and clarinets are highlighted playing the “melody” line *ff* of Line 2 D half note tied to 8<sup>th</sup> note up to F#-A-Bb 8<sup>th</sup> note (all four 8<sup>th</sup> notes are crossbeam connected) to “3” triplet value Line 3 C# whole note to triplet value D half note to (Bar 27, start of page 5) Eb whole note (followed by two half rests). Repeat these two bars in Bars 28-29, and Bars 30-31. [Note: the first of these three phrases (Bars 26-27) was not used in the final edit of the film. Apparently Herrmann had to cut a few bars to more perfectly fit the final version for theatrical release. He had crossed out, for some reason, most of the end Bars but decided to keep the music. In his Phase Four rerecording, however, he kept intact all of the bars of the “Prelude” as originally intended. The Tribute cd also deleted Bars 26-27, unfortunately] Bass clarinets play small octave D/Gb whole notes tied to half notes (followed by a half rest) to (Bar 27) Eb/Gb half notes to Gb/C whole notes (followed by a half rest). Repeat in Bars 28-19, and Bars 30-31. The Fags play Contra-octave Bb whole note tied to half note (followed by a half rest) to (Bar 27) Great octave Gb/small octave C/Eb half notes up to C/Eb/Gb whole notes (followed by a half rest) to (Bar 28) Great octave Gb/Bb/small octave D whole notes tied to half notes (followed by a half rest) to (Bar 29) Gb/C/Eb half notes to C/Eb/Gb whole notes (followed by a half rest) to (Bar 30) Gb/Bb/small octave D whole notes to I believe Bb/D/Gb whole notes to (Bar 31) Bb/small octave Eb/Gb whole notes up to Eb/Gb/Bb whole notes. The C. Fags play Contra-octave Bb whole note tied to half note (followed by a half rest) to (Bar 27) Great octave and small octave Eb half notes legato slur up to Great octave and small octave Gb whole notes (followed by a half rest) to (Bar 28) D whole notes tied to half notes (followed by a half rest) to (Bar 29) E half notes up to Gb whole notes (followed by a half rest) to (Bar 30) D whole notes up to Gb whole notes to (Bar 31) Gb whole notes up to Bb whole notes.

Horns are prominent in Bar 27, 29, and 31. They play *sfp* < Line 1 Eb [written Bb] whole notes up to F# [written Line 2 C#] rinforzando-marked stopped (with the + sign over the note) whole note played *sff*. In Bar 29, the horns play “3” triplet value Eb

whole note to F# triplet value half note up to A [written Line 2 E] whole note in stopped fashion or special effect (hand in bell). In Bar 31, they play “3” triplet value Eb-F#-A rinforzando half notes to “3” triplet value Bb [written F] half note to triplet value B (I believe) whole note.

Back in Bar 26, after a half rest, the trumpets play Gb/Bb/Line 2 D half notes tied to whole notes *sfp* < to (Bar 27) Gb/C/Eb half notes *ff* legato slur up to C/Eb/Gb whole notes (followed by a half rest). Repeat these bars in Bars 28-29. In bar 30, they play Gb/Bb/D whole notes up to Bb/D/Gb whole notes to (Bar 31) Bb/Eb/Gb whole notes up to Eb/Gb/Bb whole notes. Pos play similarly but an octave lower register. After a half rest in Bar 26, tubas play Great octave D/Gb/Bb/small octave D half notes tied to whole notes to (Bar 27) Eb/Gb/C/Eb half notes up to Gb/C/Eb/Gb whole notes (followed by a half rest). Repeat these bars in the next two bars. In Bar 30, tubas play D/Gb/Bb/small octave D whole notes up to Gb/Bb/D/Gb whole notes to (Bar 31) Gb/Bb/Eb/Gb whole notes to Bb/Eb/Gb/Bb whole notes. Back in Bar 26, timps are rolled *p* < *f* on Great octave Gb/Bb whole notes tied to whole notes (repeated in Bar 28). In Bar 30, they are trill rolled on Gb/Bb whole notes tied to whole notes and tied to a double set of whole notes next bar (steady crescendo from *pp*). In Bar 27, the bass drums beat a quarter note (followed by a quarter and three half rests). Repeat in Bar 29. Then in Bar 30, they are trill rolled *pp* < on tied whole notes thru Bar 31. In Bar 27, the Tam Tams sound forte two whole notes let ring (followed by two half rests). Repeat in Bar 29. After three half rests in Bar 27, the harps play descending glisses (see description in Bar 5), repeated in Bar 29. After two half rests in Bar 31, the harps play *fff* an ascending gliss from Great octave D up to Line 3 D.

After a half rest in Bar 26, violins I are fingered trem between small octave to Line 1 D half notes to Bb to D whole notes to (Bar 27) middle C to Eb half notes to Eb to Gb half notes (followed by two half rests). Repeat these bars in Bar 28-19. In Bar 30, violins I are fingered trem on Bb to D whole notes to D up to Gb whole notes to (Bar 31) Eb-Gb whole notes to Gb-Bb whole notes. After a half rest in Bar 26, violins II are *col* violins I to (Bar 27) C to Eb fingered trem half notes to another C to Eb half note trem (followed by two half rests). Repeat next two bars. In Bar 30, violins II are fingered trem on Bb-D whole notes to Bb-D whole notes again to (Bar 31) Bb-Eb whole notes trem to Eb-Gb. After a half rest in Bar 26, viole are fingered trem between small octave Gb-Bb half notes to Gb-Bb whole notes to (Bar 27) Eb-Gb half notes to Eb-Gb half notes again (followed by two half rests). Repeat next two bars. In Bar 30, viole play Gb-Bb whole notes to Gb-Bb whole notes again to (Bar 31) Gb-Bb to Gb-Bb whole notes trem. Back in Bar 26, VC play *sff* Great octave D (CB play this an octave higher) whole note tied to half note (followed by a half rest). Repeat in Bar 29. In Bar 30, VC/CB play *ff* Great octave D legato up to Gb whole notes to (Bar 31) Great octave Gb up to Bb whole notes.

Bars 32 [1:17 Tribute cd] thru 34 repeat Bars 10-12, except that here the chimes are sounded first on Line 2 F whole note (followed by two half rests) rather than last as in Bar 11 where, after two half rests, they sound an F whole note. Bar 35 pretty much repeats Bar 13 except now we have whole notes tied to whole notes (rather than whole notes tied to half notes as in Bar 13). End Bar 36 has various instruments playing breve (double whole note) notes held fermata. I believe VC/CB play Bb breve notes, and bass clarinets, and Fags, and C. Fags (etc) but I cannot find my notes for this right now.

End of cue. [end session Saturday, August 7 at 10:24 pm]

Molto Allegro

The Battle

Mus. I 5

Handwritten musical score for the first system, featuring the following instruments and parts:

- 3 Flutes (3 Fls)
- 3 Clarinets in A (3 CA)
- 3 Clarinets in Bb (3 Cbs)
- 2 Bassoons (2 Bsns)
- 3 Fagots (3 Fgs)
- 2 Contrabassoons (2 C.B.s)
- 12 Horns (12 Hns)
- 3 Trumpets in F (3 TrFs)
- 3 Trombones (3 Trbs)
- 4 Tubas (4 Tubs)
- 1 Snare Drum (I)
- 1 Timpani (I)
- 2 Snare Drums (2 S.D.s)
- 2 Tom-toms (2 Tom-toms)

The score includes various musical notations such as notes, rests, and dynamic markings.

Stanza - copied by Bill Weichel

Handwritten musical score for the second system, featuring the following instruments and parts:

- I Violins (I Vls)
- II Violins (II Vls)
- Violas (Vls)
- Violoncellos (Vcs)
- Contrabass (Cb)

The score includes various musical notations such as notes, rests, and dynamic markings.

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)

Litho'd in U.S.A

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[resume Sunday, August 8 at 9:11 am]

[2] “The Battle” *Molto Allegro* in 3/8 time, 6 pages [pages 6 thru 11 in the master score], 73 bars, 1 minute. Reel 1/B. Dvd location: Chapter 1 starting at 1:28. Tribute cd location: track # 2] Scene: The Siege of Richmond, Virginia 1865 (Civil War, USA).

Bars 1-2 = G/B/C#

In the first two bars, three *CA* (*cor anglais* or English horns), three Fags (bassoons), and three Pos (trombones) play the delayed triplet rhythmic figures. The delayed triplet figure (dotted 8<sup>th</sup>-16<sup>th</sup>-8<sup>th</sup>) is one of Herrmann’s most favorite figures, and perhaps someday I will document all or most of their occurrences in his scores. He also uses this figure in conjunction with the normal 8<sup>th</sup>-8<sup>th</sup>-8<sup>th</sup> triplet figure (such as “The Nets” cue in *Jason & the Argonauts*).

At any rate, these three trios play *sff* small octave G/B/middle C# dotted 8<sup>th</sup> notes to G/B/C# 16ths to G/B/C# 8ths (crossbeam connected with the short extended bar/flag from the 16<sup>th</sup> note stem), repeated in Bar 2. Two snare drums sound *ff* on the delayed triplet figure (notated on the top space of the staff), repeated in Bar 2, while two tenor drums play the delayed triplet as well but notated on a separate staff below on the 2<sup>nd</sup> space from the top.

Bar 3 = D maj (D/F#/A) or Gb aug (Gb/Bb/D)

Flutes enter in here *ff* playing Line 1 F#/A#/Line 2 D (1<sup>st</sup> inversion of D maj root) 8<sup>th</sup> notes up to Line 2 F#/A#/Line 3 D 8<sup>th</sup> notes back down to the octave lower notes. The English horns are silent in this bar. Clarinets, however, are written differently (enharmonically) than the flutes. Clarinets play small octave Gb/Bb/Line 1 D [written Ab/middle C/E] 8<sup>th</sup> notes up to Gb/Bb/D 8ths an octave higher, and then back down to G#/Bb/D 8ths (crossbeam connected triads). Gb is the enharmonic equivalent to F#, and Bb is the enharmonic equivalent to A#. However, the clarinets *sound* better or more naturally played in flat notes. Note that the 1<sup>st</sup> inversion of the simple D major (D/F#/A) is F#/A#/D, but if you change the properly lettered notes to enharmonic notes, you no longer *technically* have an inversion of the D maj but a Gb augmented triad (Gb/Bb/D). We saw many of these Gb/Bb/D triads (or their inversions) in the “Prelude.” You now have maj 3<sup>rd</sup> intervals between Gb-Bb, and between Bb-D. If you take F#/A#/D, then you would no longer have the maj 3<sup>rd</sup> consistency of intervals. F# to A# would be a maj 3<sup>rd</sup> interval, but A# up to D would be a d4 (diminished 4<sup>th</sup>) interval since we have a movement through 4 letter notes (A-B-C-D), and its nature would depend on what notes are changed in the accidentals (flat, natural, sharp). The nature of the F#/A#/D would still be a D major tonality if it is perceived simply as an inversion, but Gb/Bb/D would be properly seen as a stacked thirds chord (Gb aug).

At any rate, enough of this digression. Bass clarinets show up for the first time playing small octave F# [written G#] dotted half note legato up to (Bar 4) B [written middle C#] *rinforzando* 8<sup>th</sup> note (followed by a quarter rest). It is curious that Herrmann writes the same Bb transposing instrument as the Bb clarinet to play the *written* note F# (instead of Gb or written as Ab) instead of Gb as played by clarinet III. Of course, since they are enharmonic notes, they are functionally the same as *heard* (more or less). The C. fags play Great octave F# dotted quarter note legato up to B *rinforzando* 8<sup>th</sup> note in Bar 4 (followed by a quarter rest). Four tubas play *ff* equally Contra-octave and Great octave F#

dotted quarter notes legato up to (Bar 4) B 8<sup>th</sup> notes (followed by a quarter rest). Timp I plays crescendo Great octave F#-F#-F# 8<sup>th</sup> notes up to (Bar 4) B 8<sup>th</sup> note forte (followed by a quarter rest), while timp II plays this on small octave F#-F#-F# down to Great octave B 8<sup>th</sup>. In Bar 3, violins appear for the first time to play *ff* Line 2 D up to Line 3 D down to Line 2 D 8<sup>th</sup> notes. Violins II play Line 1 A# up to Line 2 A# back down to Line 1 A# 8<sup>th</sup> notes (crossbeam connected notes). Violas play Line 1 F# up to Line 2 F# down to Line 1 F# 8<sup>th</sup> notes. VC/CB play Great octave F# up to small octave F# back down to Great octave F# 8<sup>th</sup> notes to (Bar 4) Great octave B 8<sup>th</sup> note (followed by a quarter rest).

Bars 4-6 = G/B/C#

The english horns/Fags/Pos return to repeat the delayed triplet pattern of Bar 1 but this time repeated next two bars instead of just one bar. The snare drums and tenor drums play the pattern for three bars. This time around, however, horns and trumpets add a phrase utilizing the delayed triplet pattern. After a quarter rest in Bar 4, four horns only (and three trumpets) play *sff* small octave B [written Line 1 F# for the horns, and middle C# for the trumpets] 8<sup>th</sup> note to (Bar 5) same B dotted 8<sup>th</sup> to middle C# 16<sup>th</sup> to D 8<sup>th</sup> notes to (Bar 6) middle C# dotted 8<sup>th</sup> to D 16<sup>th</sup> to E 8<sup>th</sup> notes to (Bar 7) F# 8<sup>th</sup> note (for the trumpets only) followed by a quarter rest, and F# [written Line 2 C#] dotted quarter note for the horns I-II-III-IV.

Bar 7 = D maj (D/F#/A) or Gb aug (Gb/Bb/D)

Flutes and clarinets repeat Bar 3, as also the bass clarinets, C. Fags, tubas and timps. As horns I thru IV play Line 1 F# dotted quarter note, horns V-VI-VII-VIII show up for the first time in this cue to play *sfff* small octave F# [written middle C#] acciaccatura (grace note) up to Line 1 F# dotted quarter note in stopped fashion or special effect (+ sign over the notes) tied to quarter notes next bar (followed by an 8<sup>th</sup> rest). Violins I now play Line 1 D up to Line 2 D down to Line 1 D 8<sup>th</sup> notes. Violins II also play the A# 8<sup>th</sup> notes an octave lower than in Bar 3, as well as the viole on the F# 8ths. VC/CB repeat the same notes and registers as given in Bar 3. In Bar 11, all strings repeat Bar 3. Bars 8,9, and 10 repeat Bars 4 thru 6. Bars 11-12 repeat Bars 7-8.

In Bar 13 (1:34 dvd; :07 stereo cd track # 30; 06 Tribute cd), horns play Line 1 B dotted 8<sup>th</sup> to A 16<sup>th</sup> to G 8<sup>th</sup> delayed triplet figure to (Bar 14, start of page 2 of this cue, or Master page 7) F# dotted 8<sup>th</sup> to E 16<sup>th</sup> to D 8<sup>th</sup> delayed triplet figure notes. Repeat these two bars in Bars 15-16. English horns and Fags repeat Bar 1 from Bars 12 thru 16. Bass clarinets, C. Fags, tubas, and timps repeat Bars 3-4 in Bars 15-16.

In Bar 17 (start of Section A), the strings are heard more continuously thru Bar 26. Violins I play *sff* the delayed triplet figure on middle C# notes (repeated next bar) to (Bar 19) C# 8<sup>th</sup> note (followed by a quarter rest). Repeat again in Bars 21-23. Violins II play *sff* the delayed triplet figure on small octave A# notes (repeated next bar) to (Bar 19) B 8<sup>th</sup> note (followed by a quarter rest). Repeat in Bars 21-23. Violas play *sff* small octave F# notes for that delayed triplet (repeated next bar) to (Bar 19) G 8<sup>th</sup> note (Followed by a quarter rest). Repeat in Bars 21-23. VC/CB play the delayed triplet on small octave E notes (repeated next bar) to (Bar 19) G 8<sup>th</sup> note (followed by a quarter rest). Repeat in Bars 21-23.

Back in Bar 17, the trumpets play *sff* middle C# dotted 8<sup>th</sup> to D 16<sup>th</sup> to E 8<sup>th</sup> notes (repeated next bar) to (Bar 19) F# 8<sup>th</sup> note (followed by a quarter rest). Repeat in Bars 21-23. Horns I thru IV play the same. In Bar 19, flutes and clarinets play *ff* Line 1 G/B/Line 2 C# 8<sup>th</sup> notes up to G/B/C# 8ths an octave higher and then back down to the former

registers (repeat next bar). English horns and Fags play small octave G/B/middle C# 8<sup>th</sup> notes 3 X (repeated next bar). The bass clarinets play small octave G dotted quarter note legato up to (Bar 20) middle C# 8<sup>th</sup> note (followed by a quarter rest). C. Fags play Great octave G dotted quarter note to (Bar 20) small octave C# 8<sup>th</sup> note (followed by a quarter rest). Horns I thru IV in Bar 19 play F# [written Line 2 C#] dotted quarter notes. Altri horns play *sf* small octave F# grace note up to Line 1 F# dotted half note in stopped fashion tied to dotted quarter note next bar. Tubas play Contra-octave and Great octave G dotted quarter notes up to (Bar 20) C# 8ths. Snare and tenor drums play three 8<sup>th</sup> notes (repeated next bar) to (Bar 21) 8<sup>th</sup> note (followed by a quarter rest).

In Bars 23-24, the flutes play the patterns Bars 19-20 but now in reverse or contrary motion (higher triad to lower triad back up to higher G/B/C# triad). The same applies for the clarinets. English horns and Fags repeat Bars 19-20, and also the bass clarinets, C. Fags, and tubas.

In Bar 29 (:16 on the stereo cd and Tribute cd, or 1:43 on the dvd but very faintly heard), english horns horns play the delayed triplet on small octave F#/B notes (repeated next bar) and repeated in Bars 32-33. Clarinets play small octave D/F#/B (B min 1<sup>st</sup> inversion) notes for that delayed triplet repeated in like fashion as the english horns. Bass clarinets play it on F#/B notes, Fags on Great octave F#/B/small octave D notes, and C. Fags on B/small octave D notes. The snare and tenor drums play the pattern as well to (Bar 31) 8<sup>th</sup> note (followed by a quarter rest). In Bar 29, all strings are now pizz (pizzicato). Violins pluck small octave D 8<sup>th</sup> note (followed by a quarter rest) and repeated next bar. Viols play small octave F# 8<sup>th</sup> in that pattern, VC on small octave D, and CB on Great octave B. Repeat these two bars in Bars 32-33.

In Bar 31, the brass and timps respond with a normal triplet figure. Horns play *sf* small octave G/Bb (horns I, II, VII, VIII) and also D/Bb (horns III-IV) notes, and horns V-VI on B-B-B. Trumpets play small octave Bb-Bb-Bb 8ths. Pos play Great octave Bb/small octave D/G (G min 1<sup>st</sup> inv) 8ths 3X, and tubas play Contra-octave G/Great octave B/G/small octave D notes 3X. Timp I sounds small octave D-D-D crescendo to (Bar 32) Great octave B 8<sup>th</sup>, while timp II plays Great octave G-G-G up to B 8<sup>th</sup> next bar. In Bar 34, the brass overall respond in a higher inversion than in Bar 31. Pos play small octave D/G/Bb-D/G/Bb-D/G/Bb 8ths (crossbeam connected), while trumpets play Line 1 D-D-D 8ths, and tubas play repeat Bar 31. Horns I-II-VII-VIII play Bb/Line 1 D [written Line 1 F/A] 8ths; while horns III-IV play G/Bb notes, and horns V-VI play Bb-Bb-Bb notes.

In Bar 35 (:19 on the cds), horns I thru IV then play Line 1 D/F# notes for the delayed triplet figure (repeated next bar), while altri horns play small octave F#/Bb (?) notes. CA play Bb(?)D/F# notes for the delayed triplets. Clarinets are silent until Bar 37 (and also the flutes). The bass clarinets play small octave Bb [written middle C] dotted quarter note tied to dotted quarter note next bar to (Bar 37) C 8<sup>th</sup> (followed by a quarter rest). Fags I-II and C. Fags play *sf* Great octave Bb dotted quarter note tied to next bar to (Bar 37) C 8ths, while Fag III plays Contra-octave Bb tied dotted quarter notes to (Bar 37) small octave C 8<sup>th</sup>. In Bar 37, the flutes finally return to play *ff* middle C/E/G (C maj) 8ths up to Line A/Line 2 C/E (A min) 8ths up to A/Line 3 C/E 8ths. Clarinets play middle C/E/G 8ths up to A/Line 2 C/E 8ths to same A/Line 2 C/E 8ths. Silent in the last two bars, trumpets and Pos in Bar 37 play small octave A/middle C/E 8ths played 3X. Snare

and tenor drums play three 8ths crescendo to (Bar 38) an 8<sup>th</sup> note (followed by a quarter rest).

In Bar 38 (:21 on the cd), the tubas are most prominently heard I feel, playing *f* < Contra-octave and Great octave BB dotted quarter notes tied to next bar to (Bar 40, start of Master page 9) Great octave and small octave C rinforzando 8<sup>th</sup> notes (followed by a quarter rest). In bar 41, the tubas sound even lower on Contra-octave and Great octave F dotted quarter notes tied to next bar to (Bar 43) Bb rinforzando 8<sup>th</sup> notes (followed by a quarter rest). The only other instruments playing in Bars 41-43 are the horns sound *sff* the delayed triplet figures on small octave G/Cb (for horns III-IV, VII-VIII) and also (for altri horns) Line 1 Eb/G notes (repeated next bar) to (Bar 43) small octave F#/Bb/Line 1 D/F# normal triplet 8ths. Nice two-flavored-only musical ice cream (horns and tubas combination).

It is two more than a Neapolitan musical treat in Bars 44 thru 46 when five instrument lines are soli (CA, clarinets, bass clarinets, Fags, and C. Fags). So, in Bar 44 (:25 on the cd, or 1:51 on the dvd), english horns play *sff* the delayed triplet figure on middle Cb/Eb/G [written Line 1 Gb/Bb/Line 2 D] notes (repeated next bar) to (Bar 46) Bb/D/F# [written F/A/Line 2 C#] normal triplet 8<sup>th</sup> note triads. Clarinets play *sff* small octave G/middle Cb/Eb [written A/Line 1 Db/F] notes for the delayed triplets for two bars to (Bar 46) F#/Bb/Line 1 D normal value 8ths played 3X. The bass clarinets play small octave F [written G] dotted quarter note tied to F dotted quarter note next bar to (Bar 46) Bb rinforzando 8<sup>th</sup> (followed by a quarter rest). C. Fags play the same but an octave lower register (Great octave register). The Fags (in the “k” tenor clef) play the delayed triplet figures on small octave Bb/Line 1 Eb/G notes down to (Bar 45) G/middle Cb/Eb notes to (Bar 46) F#/Bb/Line 1 D 8ths played 3X as a normal triplet figure.

In Bar 47, the strings are *arco* again (bowed, not plucked pizzicato by the fingers). Violins I play *sff* the delayed triplet figure on Line 1 Gb/Bb notes (repeated next bar) to (Bar 49) F/A-F/A-F/A triplet 8ths down to (Bar 50) the delayed triplet again on small octave Bb/Line 1 Db notes (repeated next bar) to (Bar 51, start of Master page 10) small octave A/Line 1 D 8ths played 3X. The strings are then silent until Bar 59. Back in Bar 47, violins II play the delayed triplet on small octave Bb/Line 1 D notes to (Bar 49) A/Line 1 D 8ths played 3X to (Bars 50 thru 52) a copy of violins I. Viols play small octave Gb/Bb notes to (Bar 49) F/A-F/A-F/A 8ths to (Bar 50) Gb notes in the delayed triplet (repeated next bar) to (Bar 52) F-F-F 8ths. VC/CB play Great octave Gb dotted quarter note tied to next bar to (Bar 49) small octave D rinforzando 8<sup>th</sup> note (followed by a quarter rest). Repeat these three bars in the next three bars. The snare and tenor drums play the delayed triplet in Bars 47-48 crescendo to (Bar 49) 8<sup>th</sup> note (followed by a quarter rest). Repeat next three bars. In Bar 48, the timps add extra emphasis by sounding not a delayed triplet but normal triplet on Great octave (timp I) and small octave (timp II) F#-F#-F# crescendo to (Bar 49) B 8<sup>th</sup> (followed by a quarter rest). Repeat next three bars.

In Bar 50, the english horns return to play the delayed triplet figure on small octave Gb/Bb/Db notes (repeated next bar) to (Bar 52) F/A/Line 1 D (D min 1<sup>st</sup> inv) 8ths played 3X as a normal triplet figure. They do not return until Bar 59. Clarinets play the delayed triplets on Line 1 Db/Gb/Bb notes to (Bar 52) D/F/A normal triplet 8ths. Fags (back in the standard bass clef) play the delayed triplet figures on Db/Gb/Bb notes to (Bar 52) D/F/A normal triplet 8ths. The bass clarinets play small octave Gb dotted quarter note

tied to next bar to (Bar 52) Line 1 D *rinforzando* 8<sup>th</sup> (followed by a quarter rest). The C. Fags play this pattern an octave lower register. ETC.

The movie abruptly ends the cue, and you do not hear what Herrmann originally intended (tied F# dotted quarter notes on the bass clarinets, C. Fags, and VC/CB. His re-recording is also altered in the end bars. [7:02 pm. Off to a bike ride locally with Susan..]

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[3] “The Gates” *Moderato (in 1)* in 3/8 time, Master page 12, 36 bars, :36. R1/C. Dvd location: Chapter 1 starting at 2:27. Tribute track # 3. Instrumentation: 8 horns and 4 tubas only. Horns I-II occupy the same top staff, while horns III-IV share the staff beneath, and so forth. Scene: Libby Military Prison. A new prisoner (Spillet) is processed in the prison on a very rainy, blustery night.

Horns I-II-III-IV play the delayed triplet figure *f* < on small octave D/F/Bb/Db [written A/middle C/F/Ab] notes to (Bar 2) same D/F/Bb/Db stopped (+ sign over the notes) dotted quarter notes tied to dotted quarter notes next bar *sff* > *pp*. In Bar 3, horns V-VI-VII-VIII (*con sords* or muted) play *mf* < the same D/F/Bb/Db notes for the delayed triplet figure to (Bar 4) same notes as dotted quarter notes tied to next bar *f* > *pp*. In Bar 5, deeply prominent tubas play *p* > Contra-octave and Great octave B dotted quarter notes legato slur to (Bar 6) Bb dotted quarter notes. Tubas I-III play Great octave B to Bb notes, while tubas II-IV play the Contra-octave notes. In Bars 7 thru 11, the same pattern is played but now on notes D#/F#/B/D notes. Again, we find another interesting tonality with the non-chord D (or D#) note, depending on the tonality chosen. If D, then we have the B min (B/D/F#); if D#, then we have the B maj (B/D#/F#). Interesting ambiguity Herrmann creates here since both the D and D# notes are played simultaneously. I've seen this device used in other Herrmann scores. The opening bars show the same ambiguity with the D/F/Bb/Db notes (Bb min or Bb maj tonalities). In Bar 11, the tubas play Great octave and small octave C dotted quarter notes to (Bar 12) B dotted quarter notes.

In Bars 13 thru 17, the same pattern of the horns is played but now on notes E/G/Bb/Eb. In Bar 17 (:16 Tribute cd), tubas play Great octave and small octave Db dotted quarter notes to (Bar 18) C dotted quarter notes. In Bar 19, the pattern shows again, but this time around horns I thru IV play all the notes as stopped notes. The notes are F/G#/B/E. In Bar 23, tubas I-II (altri tubas are silent) play Great octave F/small octave D dotted quarter notes to (Bar 24) Great octave and small octave C# dotted quarter notes. In Bars 25 thru 29, the horns play the new or slightly altered pattern on notes E/G/Bb/Eb notes. In Bar 29, all tubas play Great and small octave C dotted quarter notes to (Bar 30) B dotted quarter notes. In Bars 31 thru 35, horns play the original pattern on notes D#/F#/B/D. In Bar 35, tubas play *p* < *f* > Contra-octave and Great octave B dotted quarter notes to (Bar 36) Contra-octave B dotted quarter notes and small octave Bb dotted quarter notes held fermata.

End of cue. The cue ends as a shell explodes very near the cell where the Captain and his two men are imprisoned. [end session 10:34 pm]

[resume Tuesday, August 10 at 9:07 pm]

R1/D [Harmonica track]



Rt/E. Praelto

The stairs (4)

1X  
3 Cbs  
Ab. 3

2 BC  
Ab

12  
3 Fags

2 C. Tr

12  
3 Hrs

56

78

[Hand- copied by Bill Weber]

1X  
Pos

12  
Flap

3X

Basso

I  
Vls

H

V

VC

CB

1 2 3 4 5 6 7 8 9 10 11 12 13 14

[4] “The Stairs” *Presto* in 3/8 time, 3 pages (Master pages 13-15), 35 bars, :23. R1/E. My own estimation is that the *Presto* speed is dotted quarter note = 112. Dvd location: Chapter 2 starting at 2:11. Tribute track # 4. Scene: The trap is set as the guards and Spillet descend the wooden stairs.

In Bar 1, horns I-II-III-IV play *sff* small octave Bb/Line 1 Db [written Line 1 F/Ab] 8<sup>th</sup> notes (followed by a quarter rest) repeated next bar to (Bar 3) B/D [written F#/A] 8<sup>th</sup> notes played 3X *sff*. Repeat Bars 1-3 in Bars 4-6. Altri horns play small octave D/F [written A/middle C] 8ths (followed by a quarter rest) repeated next bar to (Bar 3) Eb/Gb [written Bb/Line 1 Db] 8<sup>th</sup> notes played 3X.

Violins I play *sff* Line 1 Db dotted 8<sup>th</sup> to Db 16<sup>th</sup> to Db 8<sup>th</sup> (delayed triplet figure) repeated next bar to (Bar 3) D 8<sup>th</sup> note (followed by a quarter rest). Repeat these three bars in the next three bars. Violins II play the delayed triplet figures in Bars 1-2 on small octave Bb notes to (Bar 3) B 8<sup>th</sup> note (followed by a quarter rest). Repeat next three bars. Violas play the delayed triplet figures on small octave F notes to (Bar 3) Gb 8<sup>th</sup> note (followed by a quarter rest). Repeat next three bars. VC play the delayed triplets on small octave D notes to (Bar 3) Eb 8<sup>th</sup> (followed by a quarter rest). Repeat next three bars. CB pluck *pizz* small octave D quarter note (followed by an 8<sup>th</sup> rest) repeated next bar to (Bar 3) Great octave Bb quarter note (followed by an 8<sup>th</sup> rest). Repeat next three bars.

In Bar 2, two bass clarinets play crescendo small octave B [written middle C#] dotted quarter note to (Bar 3) Bb 8<sup>th</sup> note *sff* (followed by a quarter rest). They return in Bars 8-9. Fag I plays Great octave B dotted quarter note to (Bar 3) Bb 8<sup>th</sup> note (followed by a quarter rest) while Fags II-III play Contra-octave B dotted quarter notes to Bb 8<sup>th</sup> next bar. C. Fags play Contra-octave and Great octave B dotted quarter notes crescendo to (Bar 3) Bb 8ths *sff* (followed by a quarter rest). In Bar 5, four tubas take over this pattern playing Contra-octave and Great octave B dotted quarter notes crescendo to (Bar 6) Bb 8ths *sff* (followed by a quarter rest).

The pattern given in Bars 1-6 is recycled in Bars 7-12. Horns I-II-III-IV play Bb/Line 1 Eb [written F/Bb] 8<sup>th</sup> notes (followed by a quarter rest) repeated next bar to (Bar 9) B/E-B/E-B/E 8<sup>th</sup> notes (crossbeam connected). Repeat these three bars in Bars 10-12. Horns V-VI-VII-VIII play small octave E/G 8<sup>th</sup> notes (followed by a quarter rest) repeated next bar to (Bar 9) E#/G#=E#/G#-E#/G# 8ths, repeated next three bars. Violins I play the delayed triplets on Line 1 Eb notes to (Bar 9) E# 8<sup>th</sup> note (followed by a quarter rest). Repeat these bars in the next three bars. Violins II play the delayed triplets on small octave Bb notes to (Bar 9) B 8<sup>th</sup> note (followed by a quarter rest). Viole play the delayed triplets on small octave G notes to (Bar 9) G# 8<sup>th</sup> note (followed by a quarter rest). VC play the delayed triplets on small octave E notes to (Bar 9) E# 8<sup>th</sup> (followed by a quarter rest). CB pluck small octave E quarter note (followed by an 8<sup>th</sup> rest) repeated next bar to (Bar 9) Great octave B quarter note (followed by an 8<sup>th</sup> rest). Repeat next three bars.

In Bar 8, the bass clarinets play middle C [written D] dotted quarter note crescendo to (Bar 9) small octave B 8<sup>th</sup> note *sff* (followed by a quarter rest). Fag I plays small octave C dotted quarter note to (Bar 9) Great octave B 8<sup>th</sup> (followed by a quarter rest). Fags II-III play Great octave C dotted quarter note to (Bar 9) Contra-octave B 8<sup>th</sup> (followed by a quarter rest). In Bar 11, tubas take over the pattern by playing Great octave and small octave C dotted quarter notes crescendo to (Bar 12) B 8<sup>th</sup> notes *sff* (followed by a quarter rest).

Bars 1 thru 12 are then repeated.

[end session 10:25 pm].[resume session Wednesday, August 11 at 7:15 pm]

In Bar 13 (2:24 dvd; :13 Tribute cd), the woodwinds are soli (and into Bar 14). Clarinets play *ff* the delayed triplet figure on Line 1 E/G/B [written F#/A/C#] notes to (Bar 15) F#/A#/C# [written G#/B#/D#] 8<sup>th</sup> notes (followed by a quarter rest). Repeat these three bars in Bars 16-18. The bass clarinets' notes are a bit unclear to me. It *appears* the written notes are middle Cb/Eb [sounding as Bbb/Db] but having a B double-flat note is exceedingly unusual for Herrmann (if indeed he *ever* wrote such a note), and it does not fit into the rest of the notes played by the woodwinds. The C. Fags play, for instance, small octave Bb/Line 1 Db 8<sup>th</sup> notes (followed by a quarter rest) repeated next bar to (Bar 15) B/D 8<sup>th</sup> notes (followed by a quarter rest). Repeat next three bars. Usually the bass clarinets and the bassoons are aligned with the same notes, so I think Herrmann *may* have written the accidental wrongly for the bass clarinets. The notes probably should've been *written* as middle C (natural accidental, or just left alone) and Eb (sounding as Bb/Db exactly as the C. Fags). Fags play small octave E/G/B (exactly as the clarinets, mind you) notes for the delayed triplet figures for two bars to (Bar 15) F#/A#/C# (exactly as the clarinets, once again) 8ths followed by a quarter rest. Repeat these three bars in the next three bars.

In Bar 15, trombones respond *ff* with normal triplet 8ths on F#/A#/middle C# notes (repeated in Bar 18). Violins I pluck *ff* pizzicato 8<sup>th</sup> notes Line 2 C# down to Line 1 (middle) C# back up to Line 2 C#. Violins II pluck Line 1 A# down to small octave A# back up to Line 1 A# 8<sup>th</sup> notes (of course crossbeam connected), and repeated in Bar 18. Violas pluck *pizz* small octave F# up to Line 1 F# down to small octave F# 8<sup>th</sup> notes (repeated in Bar 18). VC pluck small octave B/Line 1 D 8ths down to Great octave B/small octave D 8ths back up to the first pair an octave higher (repeat in Bar 18). CB pluck small octave B down to Great octave B up to small octave B 8<sup>th</sup> notes (repeat in Bar 18). In Bar 19, violins I play Line 1 Eb 8<sup>th</sup> note (followed by a quarter rest). Violins II play middle C 8<sup>th</sup>, viole on small octave Eb, VC on small octave C/Eb, and CB on small octave C.

In Bar 19 (2:27 dvd; :16 Tribute cd), horns I-II-V-VI play *ff* the delayed triplet figure on small octave B/D [written Line 1 F#/A] repeated next bar (silent in Bar 21), repeated in Bars 22-23. Horns III-IV-VII-VIII play small octave G/B [written Line 1 D/F#] notes for the delayed triplet figures. In Bar 21, the woodwinds and pizzicato strings respond. Clarinets play Ab/Line 2 Cb/Eb 8<sup>th</sup> notes 3X (as a normal triplet figure), and the Fags play the same but an octave lower register. The bass clarinets play Line 1 B/Line 2 D [written Line 2 C#/E] 8<sup>th</sup> notes followed by a quarter rest. C. Fags play small octave B/Line 1 D 8ths (followed by a quarter rest). Violins I pluck *pizz* Line 1 Eb up to Line 2 Eb back down to Line 1 Eb 8<sup>th</sup> notes. Violins II pluck middle Cb up to Line 2 Cb back to middle Cb 8<sup>th</sup> notes. Violas pluck small octave Ab up to Line 1 Ab down to small octave Ab 8ths. VC pluck Great octave B/small octave D 8ths up to B/Line 1 D 8ths back down to B/D 8ths. CB pluck Great octave B up to small octave B back down to Great octave B 8<sup>th</sup> notes. The tonality is uncertain. The clarinets, Fags, and violins/viole play the Ab min (Ab/Cb/Eb) tonality, but the added B/D notes shows seeming ambiguity. However, a clue of Herrmann's intention is the clear tonality of the horns' delayed triplet figures in the just prior two bars (G/B/D or G maj). In Bar 21, the G note is missing from the G maj triad. If you stacked them as thirds, you would have Ab/Cb/Eb/[G

missing]/B/D bitonality of triads (a favorite Herrmann device), especially (but not always) a minor triad with a major triad, creating an offsetting tension or dissonance (as applies in this scene, after all). Herrmann applied this effect in his *Twilight Zone* theme, creating an unnerving or unsettling feeling (after all, it *is* the Twilight Zone and not *normal* reality!) with (if I can remember correctly) overlapping E min and Eb min tonalities).

In Bar 24, the woodwinds and strings respond differently this time around. This time clarinets play the notes an octave register lower (small octave Ab/middle Cb/Eb) normal triplet 8ths. Fags play Great octave Ab/small octave Cb/Eb notes. Bass clarinets and C. Fags play their respective notes an octave lower. Pos play *fff* Great octave Ab/small octave Cb/Eb 8<sup>th</sup> notes (followed by a quarter rest). Violins I pluck Line 2 Eb down to Line 1 Eb 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest and a written direction to *arco* following notes). Violins II pluck Line 2 Cb down to middle Cb 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest), while viole pluck Line 1 Ab down to small octave Ab 8<sup>th</sup> notes, CB on small octave B down to Great octave B 8ths, and VC on B/Line 1 D 8ths down to Great octave B/small octave D 8ths.

In Bar 25 (2:30 dvd; :19 Tribute cd), the strings are *arco* (except CB) repeating Bar 1 (except for CB< now silent until Bar 27 and again on Bar 30). So, violins/viole/VC repeat Bars 1-8 in Bars 25-32). In Bar 27, CB pluck pizzicato Great octave Bb quarter note (followed by an 8<sup>th</sup> rest), repeated in Bar 30. In Bar 33, violins I play Line 1 Eb 8<sup>th</sup> note (followed by a quarter rest, and silent next two end bars). Violins II play small octave Bb 8<sup>th</sup> note in Bar 33 (followed by rests), while viole play small octave G 8<sup>th</sup>, and VC on small octave E. CB are now *arco* playing *fff* Great octave E dotted quarter note tied to dotted quarter note next bar and tied to (end Bar 35) E dotted quarter note held fermata. Also in Bar 33, the two bass clarinets play the same held dotted quarter notes but on small octave E [written F#] notes.

In Bar 25, Pos play the delayed triplet figure on F/Bb/Line 1 Db notes (repeated next bar). In Bar 27, the tubas respond with Contra-octave and Great octave Bb dotted quarter notes *f* > (repeated in Bar 30). In Bars 28-29, Pos play D/F/BB notes for the delayed triplets. In Bar 26, clarinets play the delayed triplet on small octave F/Bb/Line 1 Db notes to (Bar 27) Gb/B/D normal triplet 8ths. Repeat these bars in Bars 29-30. The bass clarinets play small octave B [written middle C#] dotted quarter note crescendo to (Bar 27) Bb dotted quarter note (repeated in Bars 29-30). Fags play the delayed triple on D/F/Bb notes to (Bar 27) Eb/Gb/Bb normal triplet 8ths figure (not a delayed triplet figure). Repeat in Bars 29-30. C. Fags play Contra-octave and Great octave B dotted quarter notes crescendo to (Bar 27) Bb dotted quarter notes. Repeat in Bars 29-30.

In Bars 31-32, the Pos play the delayed triplet figures on small octave C/E/G notes to (Bar 33) C/E/G 8ths (followed by a quarter rest). Pos are silent next two bars (whole rest held fermata in end Bar 35). After a quarter rest in Bar 32, tubas play Great octave A 8<sup>th</sup> down to (Bar 33) E 8<sup>th</sup> note (followed by a quarter rest). In Bar 32, horns VII-VIII play the delayed triplet figure on Contra-octave A [written E] 8ths notes to (Bar 33) A 8<sup>th</sup> (followed by a quarter rest). Horns V-VI play this pattern on small octave C/E notes, while horns III-IV play them on G/Bb notes, and horns I-II on A/Line 1 Eb notes.

In Bar 32, clarinets play the delayed triplet on G/Bb/Line 1 Eb notes to (Bar 33) G/Bb/Eb 8ths (followed by an 8<sup>th</sup> rest). Fags play this pattern on C/E/G notes. C. Fags play it on Great octave A notes.

Once again, the bass clarinets play fortissimo in Bar 33 small octave E dotted quarter note tied to next two end bars. The basses play *sff* on Great octave E dotted quarter notes tied to next two bars (held fermata in end Bar 35).

End of cue. [end session 9:43 pm]...[resume Thursday, August 12 at 5:34 pm]

[5] “The Tower” *Presto* in 3/8 time, 3 pages (Master pages 16-18), 35 bars, :24. R1/F. Dvd location: Chapter 2 starting at 3:14. Tribute track # 5. Scene: The men escape under the lookout on the Tower. Note: You’ll see that it’s a faked-staged major rainstorm because there is a faint rainbow evident at 3:04 on the lookout scene on the Tower under the rifle.

In Bar 1, horns play *sfp* < small octave D/F/Bb/Db [written A/middle C/F/Ab] dotted quarter notes tied to dotted quarter notes next bar to (Bar 3) Eb/Gb/B/D [written Bb/Line 1 Db/F#/A] rinforzando-marked 8<sup>th</sup> notes played *sff* (followed by a quarter rest). In Bar 2, Fags I-II-III and 2 C. Fags play *sff* on Great octave B dotted 8<sup>th</sup> to B 16<sup>th</sup> to B 8<sup>th</sup> (delayed triplet figure) to (Bar 3) Bb rinforzando 8<sup>th</sup> note (followed by a quarter rest). In Bar 3, tubas play *ff* Contra-octave and Great octave Bb dotted quarter notes decrescendo. In Bar 4, Pos play *sfp* < F/Bb/Line 1 Db dotted quarter notes tied to next bar to (Bar 6) F#/B/D rinforzando 8<sup>th</sup> notes *sff* (followed by a quarter rest). In Bar 5, violins I and II play the delayed triplet *ff* on small octave Bb/Line 1 Db notes to (Bar 6) B/D 8<sup>th</sup> notes (followed by a quarter rest). Violas play the delayed triplet on small octave D/F notes to (Bar 6) Eb/Gb 8<sup>th</sup> notes (followed by a quarter rest). VC/CB play *ff* Great octave B (not Bb as the violins) dotted 8<sup>th</sup> to B 16<sup>th</sup> to B 8<sup>th</sup> notes to (Bar 6) Bb 8<sup>th</sup> (not B natural as the violins) followed by a quarter rest. In Bar 6, tubas play *sff* Contra-octave and Great octave Bb dotted quarter notes decrescendo.

In Bar 7, clarinets play *sfp* < small octave G/Bb/Eb [written A/C/F] dotted quarter notes tied to next bar to (Bar 9) G#/B/E [written A#/C#/F#] 8<sup>th</sup> notes *sff* (followed by a quarter rest). Fags play small octave E/G/Bb dotted quarter notes tied to next bar to (Bar 9) F/G#/B rinforzando 8<sup>th</sup> notes *sff* (followed by a quarter rest). In Bar 8, bass clarinets play *mf* < *sff* middle C [written D] dotted quarter note to (Bar 9) B [written C#] 8<sup>th</sup> note (followed by a quarter rest). C. Fags play Great octave and small octave C dotted quarter notes to (Bar 9) B 8<sup>th</sup> notes (followed by a quarter rest). In Bar 9, violins I play *ff* the delayed triplet figure on Line 1 E notes, violins II on small octave B notes, violas on small octave G# notes, VC on Line 1 E# notes, and CB on Great octave B notes.

In Bar 10, horns play E/G/Bb/Eb dotted quarter notes tied to quarter notes next bar *sfp* < to (Bar 12) E#/G#/B/E 8<sup>th</sup> notes *sff* (followed by a quarter rest). In Bar 11, tubas play Great octave and small octave C dotted quarter notes to (Bar 12) B 8<sup>th</sup> notes (followed by a quarter rest). In Bar 12, the bass clarinets play *ff* the delayed triplet on small octave B notes [written middle C#]. Pos play in Bar 12 E#/G#/B notes for the delayed triplet.

Repeat Bars 1 thru 12.

In Bar 13 (3:27; :14 Tribute cd), clarinets play *sfp* < Line 1 E/G/B dotted quarter notes tied to dotted quarter notes next bar to (Bar 15) F#/A#/C# 8<sup>th</sup> notes (followed by a quarter rest). Fags play small octave E/G/B dotted quarter notes tied to next bar to (Bar 15) F#/A#/middle C# 8ths (followed by a quarter rest). In Bar 14, bass clarinets play crescendo Line 1 Bb/Line 2 Db dotted quarter notes to (Bar 15) B/D 8ths (followed by a quarter rest). In Bar 14, C. Fags play small octave Bb/Line 1 Db dotted quarter notes to

(Bar 15) B/D 8<sup>th</sup> notes *sf* (followed by a quarter rest). In Bar 15, violins I play the delayed triplet figure on middle C# notes, violins II on small octave A notes, violas on F# notes, VC/CB on small octave D notes.

In Bar 16, horns VII-VIII play *sf* < small octave C#/E dotted quarter notes tied to next bar to (Bar 18) D/F# 8<sup>th</sup> notes (followed by a quarter rest). Horns III-IV play middle C#/E dotted quarter notes tied to next bar to (Bar 18) A/F# 8ths *sf*. Horns V-VI play Line 1 G/B [written Line 2 D/F#] dotted quarter notes tied to next bar to (Bar 18) A/C# 8<sup>th</sup> notes (followed by a quarter rest). Horns I-II play *sf* < small octave G/B dotted quarter notes tied to next bar to (Bar 18) A#/middle C# rinforzando 8<sup>th</sup> notes *sf* (followed by a quarter rest). In Bar 17, Pos play crescendo G/Bb/Db dotted quarter notes to (Bar 18) F#/A/D rinforzando 8<sup>th</sup> notes (followed by a quarter rest). In Bar 18, clarinets play Line 1 F#/A#/C# notes for the delayed triplet figure, while bass clarinets play I believe B/D notes (as also the C. Fags an octave lower register). Fags play the delayed triplet on F#/A#/middle C# notes.

In Bar 19, violins I are fingered tremolo *sf* < between small octave B dotted quarter note to Line 1 D dotted quarter note (repeated next bar) to (Bar 21) Line 1 Eb 8<sup>th</sup> note *sf* (followed by a quarter rest). This is the only time in the cue that the strings are tremolo. Violins II are fingered trem between small octave G-B dotted quarter notes (repeated next bar) to (Bar 21) middle Cb 8<sup>th</sup> note (followed by a quarter rest). Violas are fingered trem between small octave C-Eb notes for two bars to (Bar 21) A 8<sup>th</sup> note (followed by a quarter rest). VC are fingered trem between Great octave B and small octave D notes to (Bar 21) small octave Eb 8<sup>th</sup> note *sf* (followed by a quarter rest). CB are *col* violas. Also in Bar 19, tubas play *p* < Great octave Eb/G/B/small octave D dotted quarter notes legato down to (Bar 20) C/Eb/G/C dotted quarter notes to (Bar 21) D/Ab/Cb/Eb 8<sup>th</sup> notes *sf* (followed by a quarter rest). In Bar 21, clarinets play the delayed triplet figure *ff* on small octave Eb notes, while bass clarinets play it on Ab/Line 1 Cb notes, Fags on Great octave Ab/small octave Cb/Eb notes, and C. fags on Great octave B/small octave D notes.

In Bar 22, the horns return and are not in stopped mode or effect (+ sign over the notes). They play *sf* < small octave C/Eb/G/B/D dotted quarter notes tied to next bar to (Bar 24) G#/B/Eb (I believe, unclear notes) 8<sup>th</sup> notes. Pos play small octave C/Eb/G dotted quarter notes tied to next bar to (Bar 24) Eb/G/B 8ths *sf* (followed by a quarter rest). In Bar 23, violins I play small octave B/Line 1 D dotted quarter notes crescendo to (Bar 24) middle Cb/Eb notes for the delayed triplet. Violins II play G/Line 1 D dotted quarter notes to (Bar 24) Ab/Eb notes for the delayed triplet. Violas play small octave Eb dotted quarter note to (Bar 24) F notes for the delayed triplet. VC play small octave C dotted quarter note to (Bar 24) Eb notes for the delayed triplet. CB play middle C dotted quarter note down to (Bar 24) F notes for the delayed triplet.

In Bar 25 (3:33; :21 Tribute cd), the horns are soli for four bars. Incidentally, it is here also that you can see the rainbow. Horns I-II-III-IV play *ff* the delayed triplet figures thru Bar 27 on Bb/Line 1 Db [written Line 1 F/Ab] to (Bar 28) B/D [written F#/A] 8<sup>th</sup> notes in a normal triplet figure. In Bar 26, altri horns play small octave D/F [written A/middle C] notes for the delayed triplet figures thru Bar 27 to (Bar 28) Eb/Gb-Eb/Gb-Eb/Gb 8<sup>th</sup> notes.

In Bar 29, clarinets play *ff* the delayed triplet figures thru Bar 31 on small octave F/Bb/Line 1 Db notes, while bass clarinets play it on Bb/Line 1 Db notes, Fags on

F/Bb/Line 1 Db notes, and C. Fags on Bb/Line 1 Db notes. In Bar 29, violins I play the delayed triplet figures thru Bar 31 on Line 1 Db notes, violins II on small octave Bb notes, viole on D/F notes. In Bar 30, VC/CB join in on Great octave B notes (repeated next bar). Also in Bar 30, tubas I-II play the delayed triplet *ff* on Contra-octave and Great octave B notes (repeated next bar).

In Bar 31 (start of Master page 18, or page 3 of this cue), tubas III-IV join in on those same B notes. Also in Bar 31, Pos play *sff* the delayed triplet on F/Bb/Line 1 Db notes.

In Bar 33, horns are soli again for two bars playing *sff* E/G/Bb/Eb notes for the delayed triplet figure (repeated next bar). In Bar 34, the bass clarinets play *sff* small octave E [written F#] dotted quarter note tied to (end Bar 35) E dotted quarter note held fermata. Fags and C. Fags play *sff* Great octave E dotted quarter note tied to next bar (held fermata). Tubas I-II play Great octave E dotted quarter note tied to next bar, while tubas III-IV play Contra-octave E notes. Finally, VC/CB play *sff* Great octave E dotted quarter note tied to (end Bar 35) E dotted quarter note held fermata.

End of cue! [8:33 pm]

Tower

12  
Cv5

7  
f.c.b

12  
Pog

3  
c.F7

12  
He

3  
4  
4.6  
7.8

Hand-copied by Bill W. Rebel

12  
Pog

12  
Tuba

7

1  
2  
V  
VC  
C

31 32 33 34



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[6] “The Escape” *Presto* in 3/8 time, 4 pages (Master pages 19-22), 66 bars, :42. R1/G. Dvd location: Chapter 2 starting at 4:06. Stereo cd location: track # 4. Tribute track # 6. Scene: The Captain and Ned overwhelm the balloon guards.

Horns play *sff* the DTF (Delayed Triplet Figure or I believe *forlana* figure) for the first three bars. Horns I-II and V-VI play small octave B/D [written Line 1 F#/A] notes to (Bar 4) middle Cb/Eb [written Gb/Bb] rinforzando quarter notes to Cb/Eb 8<sup>th</sup> notes. Horns III-IV and VII-VIII play the delayed triplets on small octave G/Line 1 D [written Line 1 D/A] notes to (Bar 4) Ab/Eb rinforzando quarter notes to 8<sup>th</sup> notes. Combined of course we hear the G maj (G/B/D) repeated chords in Bars 1-3 to (Bar 4) Ab min (Ab/Cb/Eb) chords. Trombones play *sff* Great octave Ab/middle Cb/Eb 8ths notes (followed by a quarter rest) repeated next two bars to (Bar 4) G/B/small octave E 8<sup>th</sup> notes (followed by a quarter rest). Notice the bi-tonality device: Pos play the Ab min chord while the horns play the G maj chords in Bars 1 thru 3, and then Pos in Bar 4 play the E min (E/G/B) chord while the horns play the Ab min chord.

In Bar 5, the woodwinds and strings take over this pattern, with the bass clarinets and C. Fags adding a different pattern. Clarinets play the *sff* the delayed triplets thru Bar 7 on small octave G/Bb/D [written A/middle C/E] notes to (Bar 8) Ab/Cb/Eb [written Bb/Db/F] rinforzando quarter notes to 8<sup>th</sup> notes. The bassoons play the same notes and registers. Bass clarinets play *ff* ascending legato phrase/umbrella dotted quarter notes small octave Ab [written Bb] up to (Bar 6) middle Cb [written Db] to (Bar 7) Eb [written F] to (Bar 8) E [written F#] rinforzando 8<sup>th</sup> note (followed by a quarter rest). C. Fags play the same but an octave lower register. Violins I play *sff* the delayed triplets for three bars on small octave B/Line 1 D notes to (Bar 8) middle Cb/Eb rinforzando quarter notes to Cb/Eb 8<sup>th</sup> notes. Violins II play the delayed triplets on small octave G/Line 1 D notes to (Bar 8) Ab/Line 1 Eb quarter notes to 8<sup>th</sup> notes. Violas play *sff* small octave Eb 8<sup>th</sup> note (followed by a quarter rest) repeated next two bars to (Bar 8) E 8<sup>th</sup> note (followed by a quarter rest). VC play Great octave Ab/small octave Cb 8<sup>th</sup> notes (followed by a quarter rest) repeated next two bars to (Bar 8) G/B Great octave register 8<sup>th</sup> notes (followed by a quarter rest). CB are *col* C> Fags on Great octave Ab dotted quarter note to (Bar 6) small octave Cb dotted quarter note to (Bar 7) Eb dotted quarter note (all notes under the legato umbrella) to (Bar 8) E rinforzando 8<sup>th</sup> note (followed by a quarter rest).

Horns and Pos return in Bars 9-12 to repeat the patterns given in Bars 1-4, but this time around the tubas join in. Horns play the delayed triplets on G/B/middle C#/F# [written Line 1 D/F#/G#/Line 2 C#] notes to (Bar 12) G/middle Cb/Eb/G rinforzando quarter notes to 8<sup>th</sup> notes. Pos play D/G/B 8<sup>th</sup> notes (followed by a quarter rest) repeated next two bars to (Bar 12) Eb/G/B 8ths (followed by a quarter rest). Tubas play *ff* Great octave E (tubas III-IV) and B/small octave D 8<sup>th</sup> notes (followed by a quarter rest) repeated next two bars to (Bar 12) G/small octave Cb/Eb 8<sup>th</sup> notes (followed by a quarter rest).

In Bar 13 (start of Section A; :07 Tribute cd), clarinets play *ff* B/middle C#/F# [written C#/D#/G#] notes for the triplet figures for three bars to (Bar 16) B/Eb/G rinforzando quarter notes to 8<sup>th</sup> notes. Fags play the delayed triplets on G/B/middle C# notes to (Bar 16) Eb/G/B rinforzando 8<sup>th</sup> notes (followed by a quarter rest). Bass clarinets play legato small octave E [written F#] dotted quarter note up to (Bar 14) B [written middle C#] dotted quarter note to (Bar 15) D [written E] dotted quarter note to (Bar 16)

Eb rinforzando 8<sup>th</sup> note (followed by a quarter rest). The C. Fags play the same but an octave lower register. Violins I play the delayed triplet figures on middle C#/F# notes to (Bar 16) Eb/G rinforzando quarter notes to 8<sup>th</sup> notes. Violins II play the triplets on small octave G/B notes to (Bar 16) same G/B rinforzando quarter notes to 8<sup>th</sup> notes. Violas play small octave D 8<sup>th</sup> (followed by a quarter rest) repeated next two bars to (Bar 16) Eb 8<sup>th</sup> note (followed by a quarter rest). VC play Great octave E/B 8<sup>th</sup> notes (followed by a quarter rest) repeated next two bars to (Bar 16) F/B 8<sup>th</sup> notes (followed by a quarter rest). CB follow the C. Fags line.

In Bar 17 (start of page 2 for this cue, or Master page 20), horns play the delayed triplet figures for three bars on G/B/D/Ab notes to (Bar 20) A/middle C/Eb/A rinforzando quarter notes to 8<sup>th</sup> notes. Pos play *sff* Great octave Bb/small octave D/E 8<sup>th</sup> notes (followed by a quarter rest) repeated next two bars to (Bar 20) F/small octave Cb/Eb 8<sup>th</sup> notes (followed by a quarter rest). Tubas play Contra-octave Bb/Great octave D/E 8<sup>th</sup> notes (followed by a quarter rest) repeated next two bars to (Bar 20) Contra-octave F/Great octave Cb/Eb 8<sup>th</sup> notes (followed by a quarter rest).

In Bar 21, clarinets play the delayed triplets on Ab/B/Line 1 D notes to (Bar 24) A/C/Eb rinforzando quarter notes to 8<sup>th</sup> notes. Fags play Great octave E/Bb/small octave D notes for the triplets to (Bar 24) F/Cb/Eb quarter notes to 8<sup>th</sup> notes. Bass clarinets play small octave E dotted quarter note legato to (Bar 22) Bb to (Bar 23) Line 1 D to (Bar 24) Eb 8<sup>th</sup> note (followed by a quarter rest). C. Fags play the same but an octave lower register. Violins I play the triplets on B/Line 1 D notes to (Bar 24) C/Eb rinforzando quarter notes to 8<sup>th</sup> notes. Violins II play them on Ab/Line 1 D notes to (Bar 24) Ab/middle C quarter notes to 8<sup>th</sup> notes. Violas play the delayed triplets on small octave D notes to (Bar 24) Eb quarter note to 8<sup>th</sup> note. CB are *col* C. fags.

In Bar 25, horns play the delayed triplets on Ab/Line 1 D/F/Bb notes to (Bar 28) A/D#/F#/B rinforzando quarter notes to 8<sup>th</sup> notes. Pos play Great octave B/small octave D/E 8<sup>th</sup> notes (followed by a quarter rest) repeated next two bars to (Bar 28) A/B/small octave D# 8<sup>th</sup> notes (followed by a quarter rest). Tubas play Contra-octave B/Great octave D/E 8<sup>th</sup> notes (followed by a quarter rest) repeated next two bars to (Bar 28) B/small octave D#/ 8<sup>th</sup> notes (followed by a quarter rest).

In Bar 29, clarinets play the triplet figures on small octave D/F/Bb notes to (Bar 32) D#/F#/B quarter notes to 8<sup>th</sup> notes. Fags play the same but an octave lower register. Bass clarinets and (an octave lower) C. Fags play legato dotted quarter notes E up to (Bar 30) B up to (Bar 31) D up to (Bar 32) Eb 8<sup>th</sup> note (followed by a quarter rest). The strings are silent in these bars this time around.

[end session 10:35 pm]

[resume Monday, August 16 at 6:05 pm]

Starting in Bar 33 (:18 Tribute cd), we now hear a pyramid musical effect, a device where a few instruments play a pattern in one bar (repeated next bars), followed in the next bar by more instruments, and then even more join in on the third bar, and so forth.

In Bar 33, we find horns VII-VIII playing *ff* the delayed triplet figure on Great octave G/B [written D/F#] notes (repeated next two bars) to (Bar 36) G/B 8<sup>th</sup> notes (followed by a quarter rest). C. Fags play *ff* Great octave G/B notes for the triplet figures to (Bar 36) unison G 8<sup>th</sup> note (followed by a quarter rest). Bass clarinets play *a2* small octave D notes for the delayed triplets to (Bar 36) Eb 8<sup>th</sup> note (followed by a quarter rest).

In Bar 34, horns III-V-VI join in to play the delayed triplets on Great octave Ab/small octave Cb/Eb notes to (Bar 36, for horns V-VI) Ab/Cb 8<sup>th</sup> notes (followed by a quarter rest). In Bar 34, bassoons join in to play the delayed triplets on Great octave Ab/small octave Cb/Eb notes to (Bar 36) G/B/small octave E rinforzando quarter notes to G/B/E 8<sup>th</sup> notes.

In Bar 35, horns III-IV play small octave Eb/G [written small octave Bb/Line 1 D] notes for the delayed triplet to (Bar 36) E/Ab rinforzando quarter notes to E/Ab 8<sup>th</sup> notes. In Bar 35, horns I-II join in to play small octave B/Line 1 D [written Line 1 F#/A] notes for the delayed triplet to (Bar 36) B/Eb rinforzando quarter notes to 8<sup>th</sup> notes. In bar 35, clarinets join in to play *ff* small octave G/B/Line 1 D notes for the delayed triplet to (Bar 36) Ab/middle Cb/Eb rinforzando quarter notes to 8<sup>th</sup> notes. Pos and tuba are silent until Bar 49.

In Bar 36, the pizzicato strings finally join in to play ascending 8<sup>th</sup> notes fortissimo. All violins pluck small octave Ab up to middle Cb up to Eb 8<sup>th</sup> notes (crossbeam connected notes). Viols pluck small octave E-Ab-middle Cb 8ths. VC pluck Great octave B up to small octave D up to Ab 8ths. CB pluck Great octave G up to small octave D to E 8ths.

Repeat the pattern in Bars 37-40, albeit with different notes. In Bar 37, horns VII-VIII play *ff* B/small octave C# notes for the delayed triplet to (Bar 40) B/C# 8ths (followed by a quarter rest). C. Fags play Great octave B/small octave C# notes to (Bar 40) F/B 8ths (followed by a quarter rest). Bass clarinets play small octave F# notes to (Bar 40) F# 8<sup>th</sup> (followed by a quarter rest). In Bar 38, horns V-VI play small octave F#/G 8ths for the triplets to (Bar 40) F#/G 8ths (followed by a quarter rest). Fags play Great octave E/B/small octave D 8ths for the delayed triplets to (Bar 40) F/B/Eb 8ths. In Bar 39, horns III-IV play the triplet on G/B notes to (Bar 40) G/B rinforzando quarter notes to G/B 8ths. Horns I-II play middle C#/F# notes to (Bar 40) Eb/G rinforzando quarter notes to 8<sup>th</sup> notes. Clarinets play B/middle C#/F# notes to (Bar 40) B/Eb/G rinforzando quarter notes to 8<sup>th</sup> notes. In Bar 40, violins I pluck ascending 8<sup>th</sup> notes middle Cb-Eb-G, while violins II pluck small octave G-middle Cb-Eb. Violas pluck small octave Eb-G-B 8ths. VC pluck small octave Cb-Eb-G 8ths, while CB pluck Great octave F-B-small octave Eb 8<sup>th</sup> notes.

Repeat the pattern in Bars 41-44 with different notes. Horns VII-VIII play the delayed triplets on Bb/small octave E notes to (Bar 44) Bb/E 8ths (followed by a quarter rest). C. Fags play Great octave E/Bb notes to (Bar 44) unison F 8ths (followed by a quarter rest). Bass clarinets play small octave D notes to (Bar 44) Eb 8<sup>th</sup> (followed by a quarter rest). In Bar 42, horns V-VI play the delayed triplets on D/Ab notes to (Bar 44) D/Ab 8ths (followed by a quarter rest). Fags play Great octave Ab/B/small octave D notes to (Bar 44) F/Bb/Eb 8ths. In Bar 43, horns III-IV play the delayed triplet on G#/B notes to (Bar 44) A/middle C rinforzando quarter notes to 8<sup>th</sup> notes. Horns I-II play Line 1 D/Ab notes to (Bar 44) Eb/A rinforzando quarter notes to 8<sup>th</sup> notes. Clarinets play B/Line 1 D/Ab notes for the triplet to (Bar 44) C/Eb/A rinforzando quarter notes to 8ths.

In Bar 44, violins I pluck the ascending 8<sup>th</sup> notes middle C-Eb-A, while violins II pluck A-middle C-Eb. Viols pluck Eb-A-C 8ths. VC pluck small octave Cb-Eb-A 8ths, while CB pluck Great octave F-small octave Cb-Eb 8ths.

Repeat the pattern one last time in Bars 45-48. Horns VII-VIII play the delayed triplets on (see Bars 33-36). C. Fags play Great octave E/B notes to (Bar 48) Eb/B 8ths

(followed by a quarter rest). Bass clarinets play small octave F notes to (Bar 48) Eb 8<sup>th</sup> note (followed by a quarter rest). In Bar 46, horns V-VI play the delayed triplets on small octave D/F notes to (Bar 48) D/F 8ths (followed by a quarter rest). Fags play Great octave E/B/D notes to (Bar 48) Eb/B/small octave Eb 8ths (followed by a quarter rest). In Bar 47, altri horns play Ab/Line 1 D/F/Bb notes to (Bar 48) B/D#/F#/B rinforzando quarter notes to 8<sup>th</sup> notes. Clarinets play Line 1 D/F/Bb notes to (Bar 48) Eb/F#/B rinforzando quarter notes to 8<sup>th</sup> notes. In Bar 48, violins I pluck 8<sup>th</sup> notes B-Line 1 D#-F#, while violins II pluck A-B-D# 8ths. Violas pluck D#-A-B 8ths. VC pluck B-small octave D#-A 8ths, while CB pluck pizzicato Great octave F#-B-small octave D# 8<sup>th</sup> notes.

A different pattern emerges in Bars 49-52. Pos return to play the delayed triplet figures *sff* on Great octave Ab/small octave Cb/Eb notes thru Bar 51 to (Bar 52) G/B/small octave E 8<sup>th</sup> notes (followed by a quarter rest). Tubas return to play *sff* legato ascending dotted quarter notes Contra-octave and Great octave Ab up to (Bar 50) Great octave and small octave Cb up to (Bar 51) Eb dotted quarter notes to (Bar 52) E rinforzando 8<sup>th</sup> notes (followed by a quarter rest). C. Fags play the same pattern but on unison Great octave Ab dotted quarter note legato up to (Bar 50) small octave Cb to (Bar 51) Eb notes to (Bar 52) E rinforzando 8<sup>th</sup> note (followed by a quarter rest). The bass clarinets play the same but an octave higher register (starting on small octave Ab dotted quarter note). In Bar 49 (:28 Tribute cd), horns VII-VIII play small octave G/Line 1 D [written Line 1 D/A] notes for the delayed triplet figure (repeated next two bars) to (Bar 52) Ab/Eb [written Eb/Bb] 8<sup>th</sup> notes (followed by a quarter rest). Horns V-VI play *sff* the delayed triplet on small octave B/Line 1 D [written Line 1 F#/A] to (Bar 52) I believe Cb/Eb 8ths (followed by a quarter rest). Fags play *sff* the delayed triplets on (see Pos). Clarinet play them on small octave G/B/D notes to (Bar 52) Ab/Cb/Eb 8ths (followed by a quarter rest). In Bar 50, horns III-IV follow the VII-VIII line, while horns I-II play the horns V-VI line. In Bar 51, the strings return, now *arco*. Violins I play *sff* small octave B/Line 1 D notes for the delayed triplet to (Bar 52) middle Cb/Eb 8<sup>th</sup> notes (followed by a quarter rest). Violins II play small octave G/Line 1 D notes to (Bar 52) Ab/Eb 8ths (followed by a quarter rest). Violas play small octave Eb notes to (Bar 52) E 8<sup>th</sup> (followed by a quarter rest). VC play small octave Cb notes to (Bar 52) Great octave B 8<sup>th</sup> (followed by a quarter rest). CB play Great octave Ab notes for the delayed triplet to (Bar 52) G 8<sup>th</sup> (followed by a quarter rest).

Repeat the pattern (with some changes) in Bars 53-56. Pos and bassoons play Great octave G/B/small octave D notes for the delayed triplets to (Bar 56) G/B/E 8ths (followed by a quarter rest). Tubas play Contra-octave and Great octave G dotted quarter note legato up to (Bar 54) B dotted quarter note up to (Bar 55) D dotted quarter note to (Bar 56) Eb rinforzando 8<sup>th</sup> notes (followed by a quarter rest). C. Fags play this pattern on Great octave G dotted quarter note (and so forth). Bass clarinets play it on small octave G dotted quarter note (and so forth).

This time around, all of the horns play starting in Bar 53 on G/D notes for the delayed triplet (horns VII-VIII) to (Bar 56) Ab/Eb 8ths (followed by a quarter rest). Horns play the delayed triplets on B/D notes to (Bar 56) Cb/Eb 8ths. Horns III-IV play Ab/Eb notes to (Bar 56) Ab/Eb 8ths. Horns I-II play middle C/Eb notes to (Bar 56) Cb/Eb 8ths. Clarinets play the delayed triplets on Ab/Cb/Eb notes to (Bar 56) Ab/Cb/Eb 8ths (followed by a quarter rest). Violins I play the delayed triplets in Bars 53 thru 55 on middle Cb/Eb notes to (Bar 56) Cb/Eb 8ths (followed by a quarter rest). Violins II play

the triplets on G/Line 1 D notes to (Bar 56) Ab/Eb 8ths. Viole play the triplets on Eb/Ab notes to (Bar 56) Eb/Ab 8ths. This time around, VC/CB play the legato rising dotted quarter notes Great octave G to B to A to (Bar 56) small octave Eb rinforzando 8<sup>th</sup> note (followed by a quarter rest).

The pattern “accelerates” (so to speak) in Bars 57-59. Bass clarinets/C. Fags/tubas/VC/CB play in their respective registers E dotted quarter note to (Bar 58) B quarter note up to D 8<sup>th</sup> to (Bar 59) Eb rinforzando 8<sup>th</sup> note (followed by a quarter note) back down to (Bar 60) G up to B up to D legato 8<sup>th</sup> notes up to (Bar 61) Eb 8<sup>th</sup> note (followed by a quarter rest). Repeat Bars 60-61 in Bars 62-63. Then CB play in Bar 64 Great octave F# dotted quarter note tied to next two end bars (held fermata in end Bar 66), while VC play *sff* on Great octave C dotted quarter notes in this pattern. Tubas III-IV play this pattern on Contra-octave F#/Great octave C dotted quarter notes, while tubas I-II play it on Great octave F#/small octave C notes. Pos III plays it on Great octave C notes, while Pos I-II play Great octave F# dotted quarter notes *sff*. C. Fags play it on Great octave C dotted quarter notes, as also the bassoons. Bass clarinets play it on small octave F# [written G#] dotted quarter notes.

Back in Bar 57, violins I play the triplet figure on small octave B notes (repeated next bar) to (Bar 59) B 8<sup>th</sup> note (followed by a quarter rest) to (Bar 60) Line 1 D notes for the delayed triplet to (Bar 61) Eb 8<sup>th</sup> (followed by a quarter rest). Repeat Bars 60-61 in Bars 62-63. Violins I return in Bar 65 plucking *pizz* middle C quarter note (followed by an 8<sup>th</sup> rest). In end Bar 66, violins and viole show a whole rest held fermata. Back in Bars 57-58, violins II play the delayed triplets on small octave G notes to (Bar 59) B 8<sup>th</sup> (followed by a quarter rest) to (Bar 60) B notes to (Bar 61) middle C 8<sup>th</sup>. Repeat Bars 60-61 in the next two bars. In Bar 65, they pluck *pizzicato* middle C quarter note. In Bars 57-58, viole play the delayed triplets on D notes to (Bar 59) Eb 8<sup>th</sup> to (Bar 60) G# notes to (Bar 61) A 8<sup>th</sup>. Repeat Bars 60-61 in the next two bars. Violas return in Bar 65 on F# quarter note *pizzicato* (followed by an 8<sup>th</sup> rest). Pos play the delayed triplets on small octave D/G/B notes to (Bar 59) Great octave B/small octave Eb/G 8ths. In Bar 60, Pos play the triplet figure on D/G/B notes to (Bar 61) Cb/A/middle C 8ths (followed by a quarter note). Repeat Bars 60-61 in the next two bars. Then they play the sustained (tied) dotted quarter notes as given earlier. Horns III-IV-VII-VIII play the triplet figures on small octave G/B notes to (Bar 59) G/B 8ths (followed by a quarter rest). Altri horns play middle C#/F# notes to (Bar 59) Eb/G 8ths (followed by a quarter rest). In Bar 60, horns VII-VIII play the delayed triplet figure on Great octave Bb/small octave D notes to (Bar 61) Cb/Eb 8ths (followed by a quarter rest). Repeat Bars 60-61 in the next two bars. After a one-bar rest, they return in Bar 65 to play for the final time the delayed triplet *sff* on unison small octave C notes. In Bar 60, horns V-VI play the delayed triplet on G#/B notes to (Bar 61) A/middle C 8ths. Repeat next two bars. In Bar 65, they play the delayed triplet on unison small octave C notes. In Bar 60, horns III-IV play the triplet on (see horns V-VI). In Bar 65, they play small octave F#/middle C notes for the final delayed triplet figure. In Bar 60, horns I-II play Line 1 D/Ab notes to (Bar 61) Eb/A 8ths (repeated next two bars). In Bar 65, they play the triplet on F#/C notes.

Back in Bars 57-58, Fags play the delayed triplets on small octave D/G/B notes to (Bar 59) B/Eb/G 8ths (followed by a quarter rest). In Bar 60, they play Great octave Bb/small octave D/Ab notes for the triplet to (Bar 61) B/Eb/A 8ths. Repeat next two bars. Then they play in Bars 64-66 the Great octave tied C dotted quarter notes. In Bar 57,

clarinets play B/Line 1 C#/F# notes for the delayed triplets to (Bar 59) B/Eb/G 8ths. In Bar 60, they play the delayed triplet on B/D/Ab notes to (Bar 61) middle C/Eb/A 8ths (followed by a quarter rest). Repeat next two bars. They are silent in end Bars 64-66.

End of cue. [end session 10:15 pm]

[resume Tuesday, August 17<sup>th</sup> at 5:43 pm]

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[7] “The Balloon I” *Allegro con brio* in 12/8 time, 12 pages (Master pages 23-34 for both I & II), 58 bars (pages 23-29 for *this* cue). Reel 1/4-2/A. Dvd location: Chapter 2 starting at 4:44. Stereo cd location (“Escape To The Clouds”): Track # 4 starting at :44. Tribute track # 7. Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 2 bass clarinets, 3 Fags, 2 C. Fags, 8 horns, 3 trumpets, 3 Pos, 4 tubas, 2 timp., 2 susp. cymbals, 2 triangles, 2 Tam Tams, chimes, 4 harps, strings. Note: Highly exciting, “notey” cue that is played again in variation as “The Balloon II” when the balloon leaks (fortunately near a deserted island where Nemo happens to be docked!). Incidentally, if you freeze-frame some of these scenes, they look highly artistic, almost like a real painting. For example, in Chapter 2 at 4:44, freeze-frame the scene of the Captain with a hat on holding the gun butt and hitting Pencroft (out-of-scene at the bottom of the balloon’s passenger compartment). Play with the freeze-framing at that point, an eighth of a second here or there, and you’ll see. The scenes look very picturesque what with the rain, the sky in the background, the carriage railing, the unidentified soldier with the gun, etc. Very nice stop-shots.

Two timps are heard first. Timp I plays < *sf* a four-note ruff of small octave C-C-C grace notes to C 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/8<sup>th</sup>/dotted half rest marks). Timp II plays Great octave F#-F#-F# grace notes to F# 8<sup>th</sup> note (followed by rests). Note the tritone interval of the diminished 5<sup>th</sup> between F# up to C. Respite the sharp on F, the dim 5<sup>th</sup> version of the tritone tends to be “darker” or heavier, while the augmented 4<sup>th</sup> version of the tritone (like C up to F#) tends to seem to be “sharper” or brighter. Either way, there is an automatic tension or dissonance there with the tritone device or practice. Repeat Bar 1 in Bars 3, 5, 7, 9, 11 13, 15 (and so forth).

Bassoons (*Fags*) and celli (*VC*) play legato rising to falling triplet 8<sup>th</sup> note figures (three 8<sup>th</sup> notes per figure per beat, and four figures per bar). This cue is propelled by these constant, ever-building triplet figures. VC and Fags play in the dynamic marking of *ff* Great octave C-D-C 8<sup>th</sup> notes (crossbeam connected) to D-Eb-D 8<sup>th</sup> notes (crossbeam connected) to Eb-F-Eb 8ths to F-G-F 8ths notes to (Bar 2) G-Ab-G down to F-G-F down to Eb-F-Eb to D-Eb-D. Repeat these bars in Bars 3-4. Contra Fags play and CB pluck (*pizzicato*) the *sff* dynamic accent on Great octave C rinforzando (for the C. Fags playing all the 8<sup>th</sup> notes) 8<sup>th</sup> note (followed by a quarter rest) to D 8<sup>th</sup> note (followed by a quarter rest) to Eb 8<sup>th</sup> note (followed by a quarter rest) to F 8<sup>th</sup> note (followed by a quarter rest) to (Bar 2) G to F to Eb to D 8<sup>th</sup> notes in that pattern. Repeat in Bars 3-4. Two Tam Tams are trill *ppp* < > on double-dotted whole notes tied to double-dotted whole notes next bar. Repeat in Bars 5-6.

In Bar 3, tubas are accentuated playing *pp* < > Contra-octave and Great octave double-dotted whole notes tied to next bar. The harps are set in the key signature of C minor (three flats). Harps I & II share a staff while harps III-IV share the staff below.

mysterious Island # The Balloon

R. 1<sup>st</sup> allegro con brio

Hand-copied by Bill Wachel

Allegro con brio

1 2 3 4 5 6

Harp II plays the gliss from Contra-octave G [written Great octave G with the 8 L inserted below] 32<sup>nd</sup> note gliss line up to small octave G 32<sup>nd</sup> note gliss line down to (repeat Bar 3 in Bar 4). Harp I plays Contra-octave C up to Line 1 C down to (repeat next bar). Harp III plays Contra-octave Eb up to small octave Eb down to (repeat next bar)

while harp IV plays Contra-octave C up to small octave C and back down (repeated next bar).

Starting Bar 5, there is a dynamic build due to increased instrumentation on those triplet figures (bass clarinets and violas join in). [...end session 10:12 pm]

[resume session 7 pm Thursday, August 19. Elmer Bernstein passed away yesterday. David Raksin passed away about two weeks ago, and Jerry Goldsmith passed on a month ago at age 75]

The VC and bassoons play *a3* on triplet figures repeating Bar 1 in Bar 5 to (Bar 6) Great octave Ab-Bb-Ab to G-Ab-G to F-G-F to (I assume) Eb-F-Eb 8ths. I just stated “assume” because Herrmann did not insert the flat symbol in front of the E note, although he did for the note as played by the C. Fags (and CB pizzicato). Bass clarinets play Line 1 (small octave for the violas) C-D-C 8<sup>th</sup> notes to D-Eb-D to Eb-F-Eb ton F-G-F to (Bar 6) Ab-Bb-Ab to G-Ab-G to F-G-F to Eb-F-Eb (all notes are played under the legato slur/umbrella). Repeat these bars in Bars 7-8. C. Fags and pizzicato CB play Bar 1 in Bar 5 to (Bar 6) Great octave Ab 8<sup>th</sup> (followed by a quarter rest) to G 8<sup>th</sup> (followed by a quarter rest) to F 8<sup>th</sup> (followed by a quarter rest) to Eb 8<sup>th</sup> (followed by a quarter rest). Repeat these bars in the next two bars. Harps repeat Bars 3-4 in Bars 7-8. Tubas play in Bar 7 Great octave and small octave D double-dotted whole notes tied to next bar. [Note: this time around, tubas I & II are *a2* [written in *a2*] and so we find only one small octave double-dotted whole note tied to next bar, while tubas III-IV are also *a2* with one Contra-octave double-dotted whole note tied to next bar. In Bar 3, Herrmann did not use the *a2* designation and instead inserted two whole notes side by side (with the added double dots) tied to two double-dotted whole notes next bar—this to signify that *both* tubas I & II play the Great octave Ab notes, and similarly for tubas III-IV playing Contra-octave Ab notes]

Dynamic build occurs again starting in Bar 9 (:10 Tribute cd) with three clarinets all violins joining in with the triplet 8<sup>th</sup> figures. Bassoons and celli, however, cease the legato triplet 8<sup>th</sup> figures, instead playing 8<sup>th</sup> notes (with a quarter rest separating each). Clarinets, bass clarinets, violins, and viole play Line 1 (small octave for violas) C-D-C 8ths to D-Eb-D to Eb-F-Eb to F-G-F to (Bar 10) G-Ab-G to F-G-F to Eb-F-Eb to D-Eb-D 8ths. Repeat these bars in Bars 11-12. In Bar 9, Fags and pizzicato VC play Great octave (small octave for C. Fags and pizzicato CB) C 8<sup>th</sup> note (rinforzando for the bassoons) followed by a quarter rest to D 8<sup>th</sup> note to Eb to F in that pattern to (Bar 10) G to F to Eb to D. Repeat in the next two bars. In Bar 9, the susp. Cymbals introduce themselves in this cue to sound *pp* < double-dotted whole notes trem (notated on the top two spaces of the shared staff) to (Bar 10) same setup but now > (decrescendo). The Tam Tams do not sound this time around since the cymbals have taken over. IN Bar 11, the tubas play Great octave and small octave F# double-dotted whole notes *pp* < tied to next bar >. In Bars 11-12, the harps repeat as before but now are *loco*.

In Bar 13 (Section B, and time-marked on the score at :15), the clarinets/bass clarinets/violins/viole play the legato 8<sup>th</sup> note figures on middle (small octave for viole) C-D-C to D-Eb-D to Eb-F-Eb to F-G-F to (Bar 14) Ab-Bb-Ab to G-Ab-G to F-G-F to Eb-F-Eb. Repeat next two bars. Fags/C. Fags/VC/CB play Great octave (small octave now only for the CB) C 8<sup>th</sup> note (followed by a quarter rest) to D 8<sup>th</sup> to Eb 8<sup>th</sup> to F 8<sup>th</sup> in that pattern to (Bar 14) Ab to G to F to Eb. Repeat in Bars 15-16. Harps repeat *loco* bars 11-12 in Bars 15-16. Cymbals repeat Bars 9-10 in Bars 15-16. Tubas play Great octave and



small octave Eb double-dotted whole notes tied to next bar. Of course the timp sound in Bars 13 and 15 as described earlier.

In Bar 17 (5:05 on the dvd, 1:05 on the CNR cd; :20 Tribute cd), the music takes on an even greater dynamic build as the oboes join in, and also the strings and altri instruments start to play the 8<sup>th</sup> note legato figures a n octave higher register. Oboes/clarinets/bass clarinets/violins/viole play Line 2 (Line 1 for viole) C-D-C 8ths to D-Eb-D 8ths to Eb-F-Eb to F-G-F to (Bar 18) G-Ab-G back to F-G-F to Eb-F-Eb to Db-Eb-Db 8ths. Repeat in Bars 19-20. Fags/C. Fags/VC/CB play middle (Line 1) C 8<sup>th</sup> note (followed by a quarter rest) to Bb 8<sup>th</sup> note to Ab to G following that pattern to (Bar 18) F 8<sup>th</sup> (followed by a quarter rest) to Eb to Db down to Great octave B in that pattern to (Bar 19) small octave C 8<sup>th</sup> (followed by a quarter rest) to Bb down to Ab to G in that pattern to (Bar 20, for the Fags and C. Fags only) F to Eb to Db down to Contra-octave B. In Bar 20, VC pluck Great octave F 8<sup>th</sup> (followed by a quarter rest) to Eb to Db 8<sup>th</sup> (followed by a quarter/quarter/8<sup>th</sup> rest marks. CB pluck Great octave F 8<sup>th</sup> note (followed by a quarter rest) up to small octave Eb to Db down to Great octave B. Tubas return in Bar 19 to play these rinforzando 8<sup>th</sup> notes *sff* on small octave C (followed by a quarter rest) down to Great octave Bb to Ab to G to (Bar 20) F to Eb to Db down to Contra-octave B 8<sup>th</sup> in that pattern. Pos play the same in Bar 19 to (Bar 20) Great octave F rinforzando 8<sup>th</sup> note (followed by rests for the rest of the bar). However, Pos started the pattern also in Bar 17 in the exact same register and pattern given above for the Fags (etc).

Back in Bar 17, trumpets introduce themselves in this cue playing *sfff* the delayed triplet figure on middle C notes to C stand alone 8<sup>th</sup> note (followed by a quarter rest) to another delayed triplet figure to C 8<sup>th</sup> (followed by a quarter rest). Repeat in Bar 19. In Bar 17, chimes sound *sff* let vibrate the full note (repeated in Bar 21). In Bar 18, horns (in the C time signature instead of 12/8 time) introduce themselves and play *sfff* > small octave F/Ab/middle Cb/Db stopped whole notes (+ sign above the notes). If he had kept them at the 12/8 meter designation, the notes would be double-dotted whole notes. The C time is cleaner and more efficient here since triplet 8ths are not being played. Repeat in Bar 20. In Bar 19, both cymbals and Tam Tams sound *pp* < *f* double-dotted whole notes (repeated in Bar 21 and Bar 24). In Bar 19, harps are simply upward gliss from Contra-octave C/E up to Line 2 A/Line 3 C, and also (harps I-II) Great octave C/E up to Line 3 A/Line 4 C. Repeat in Bar 21 and Bar 24.

In Bar 21, the oboes/clarinets/bass clarinets/violins/violas play the triplet 8<sup>th</sup> figures on Line 2 (Line 1 for violas) C-D-C (etc., see Bar 17) to (Bar 22) Ab-Bb-Ab to G-Ab-G to F-G-F to Eb-F-Eb. Repeat next two bars. Fags/C.Fags/Pos/VC/CB play Great octave (tubas play this pattern an octave lower) G 8<sup>th</sup> note (followed by a quarter rest) up to Ab to Bb to small octave C 8ths in that rest pattern to (Bar 22) D to Eb to F to B to (Bar 23) G to Ab to Bb to middle C to (Bar 24) D to Eb to F to G. In Bar 21, trumpets now play the delayed triplet figure on Line 1 Ab [written Bb] notes to stand alone Bb 8<sup>th</sup> (followed by a quarter rest). Repeat same bar, and repeat this bar in Bar 23. In Bar 22, stopped horns play I believe [my notes are unclear] middle C/D#/F#/A whole notes (repeated in Bar 24).

[end session 10:02 pm]...[resume Friday, August 20 at 5:28 pm]

In Bar 25 (5:15 dvd, or 1:15 track # 4 stereo cd; :30 Tribute cd), the oboes/clarinets/bass clarinets/violins/viole play the triplet 8<sup>th</sup> note figures on Line 2 (Line 1 for viole) D-Eb-D to Eb-F-Eb to F-G-F to G-Ab-G to (Bar 26) Ab-Bb-Ab to G-Ab-G to

F-G-F to Eb-F-Eb. Repeat next two bars. Fags/C. Fags/ Pos/tubas VC/CB play Line 1 (small octave for tubas) Ab 8<sup>th</sup> note (followed by a quarter rest) to G to F to Eb 8ths in that rest pattern to (Bar 26) D to C to Bb to Ab to (Bar 27) G to F to Eb to D to (Bar 28) C to Great octave Bb (Contra-octave for the tubas) to Ab to G. Trumpets in Bar 25 play *sff* the delayed triplet figure on Line 2 Db notes to stand alone Db 8<sup>th</sup> (followed by a quarter rest) to another such four-note pattern (repeated in Bar 27). In Bar 26, the stopped horns respond *sfff* > on D/F/G/B whole notes (I believe since my notes are unclear), repeated in Bar 28.

In Bar 29 (5:20 dvd, but written as :35 on the written score), three flutes now join in on the rising to falling triplet 8<sup>th</sup> note figures. They play Line 3 (Line 2 for oboes/clarinets/bass clarinets/violins, and Line 1 for viole) C-D-C to D-Eb-D to Eb-F-Eb to F-G-F to (Bar 30) G-Ab-G to F-G-F to Eb-F-Eb to D-Eb-D. Repeat in Bars 31-32. Fags/C. Fags/tubas/VC/CB all play Great octave C 8<sup>th</sup> (followed by a quarter rest) up to Eb 8<sup>th</sup> to Gb to Bb 8ths in that rest pattern to (Bar 30) B to small octave C# to E to G 8ths in that pattern to (Bar 31) Bb down to Gb to Eb to C down to (Bar 32) B down to G# down to E down to C#.

In Bar 29, trumpets play *ff* the same ascending triplet 8<sup>th</sup> figures Line 1 C-D-C to D-Eb-D to Eb-F-Eb to F-G-F to (Bar 30) G-Ab-G to F-G-F to Eb-F-Eb to D-Eb-D. Repeat next two bars. After a quarter and 8<sup>th</sup> rest in Bar 29, the horns (now in 12/8 time) play three delayed triplet figures on C/Eb/Gb/Bb (C half-dim 7<sup>th</sup>) notes. In Bar 30, the horn play the delayed triplet on C#/E/G/B (C# half-dim 7<sup>th</sup>) notes to stand alone C#/E/G/B 8ths (followed by rests for the rest of the bar). Repeat these two bars in Bars 31-32.

In Bar 33 (5:25 dvd), the flutes (etc) play the triplet 8<sup>th</sup> figures as given in Bar 29 (and Bar 31) but the violins are now back to Line 1 register, to (Bar 34) G-Ab-G to F-G-F to Eb-F-Eb to Db-Eb-Db. Repeat next two bars. Fags/C. Fags/VC/CB play Great octave C 8<sup>th</sup> note (followed by a quarter rest) up to (now joined by Pos, and tubas are then silent for the rest of this bar) small octave Bb 8<sup>th</sup> (followed by a quarter rest) down to Ab down to G 8ths in that pattern to (Bar 34) F to Eb to Db down to Great octave B to (Bar 35) small octave C 8<sup>th</sup> to Great octave Bb down to Ab to G 8ths in that pattern. Then the Fags/C. Fags in Bar 36 play Great octave F 8<sup>th</sup> note (followed by a quarter rest) to Eb to Db to Contra-octave B 8ths in that rest pattern. In Bar 36, Pos play Great octave F 8<sup>th</sup> followed by rests for the rest of the bar. VC play Great octave F down to Eb to Db 8ths (followed by rests). CB pluck Great octave F up to small octave Eb to Db to Great octave B 8ths in that rest pattern.

Back in Bar 33, the chimes sound a double-dotted whole note (repeated in Bar 37). The timps (as before) sound the four-note ruff in Bars 33, 35, 37, 39, etc. In bar 33, horns play four delayed triplet figures on middle C [written G] notes to (Bar 34) Db [written Ab] *rinforzando* and also stopped dotted half note (followed by quarter/8<sup>th</sup>/quarter/8<sup>th</sup> rest marks). Repeat these bars in Bars 35-36 but played an octave lower (small octave C notes to Db note). Trumpets play the rising to falling triplet 8ths Line 1 register. Repeat in Bars 35-36. In Bar 34, tubas sound *p* < *ff* small octave F/Ab/middle Cb/Db (Db Dom 7<sup>th</sup> 1<sup>st</sup> inversion) double-dotted whole notes. Repeat in Bar 36 but an octave lower register. After a quarter and 8<sup>th</sup> rest in Bar 34, cymbals sound *pp* < > a trem. Tam Tams sound *pp* let vibrate whole notes. In bar 37, Tam Tam II sounds a whole note, but Tam Tam I sounds only an initial quarter rest (following the pattern given

initially by the cymbals in the “Prelude”). After a half-bar rest in Bar 34, the triangle sounds a trem *ff* >. In Bar 34, the harps play a rising to falling set of glissandi starting Contra-octave C/E and Great octave C/E up to Lines 3 & 4 C/E and then back down. Repeat in Bar 36. In Bar 38, the harps reverse directions (falling to rising glisses). Repeat in Bar 40.

In Bar 37 (:46 Tribute cd), the flutes (etc—except for the bass clarinets that are silent in this bar) play the triplet 8<sup>th</sup> figures on C-D-C to D-Eb-D to Eb-F-Eb to F-G-F to (Bar 38) Ab-Bb-Ab to G-Ab-G to F-G-F to Eb-F-Eb. Repeat these bars in Bars 39-40. Fags/C. Fags play Contra-octave Bb 8<sup>th</sup> (followed by a quarter rest) up to Great octave C 8<sup>th</sup> back to Bb 8<sup>th</sup> up to C 8<sup>th</sup> in that rest pattern to (Bar 38) Great octave (small octave register for the bass clarinets just now joining in) D to Eb to F to G to (Bar 39) Bb up to C to D to Eb to (Bar 40) F to G to Ab to Bb 8ths in that pattern. After initial rests in Bar 37, VC play Great octave C 8<sup>th</sup> (followed by a quarter rest) to (Bar 38) D 8<sup>th</sup> (and so forth, as just described for the bassoons). CB play the same as the Fags (etc) but an octave higher register.

In Bar 37, horns play four delayed triplet figures on Line 1 Ab [written Line 2 Eb] notes to (Bar 38) A stopped dotted half note *sff* (followed by a dotted half rest). Repeat in Bars 39-40 but an octave lower register (small octave register). Trumpets play the rising to falling Line 1 triplet 8<sup>th</sup> figures. In Bar 38, Pos play middle C#/D#/F# double-dotted whole notes *sff* (repeated in Bar 40 an octave lower register). In Bar 39, tubas play as the Fags/C. Fags etc but an octave lower register. So we find Contra-octave Bb rinforzando 8<sup>th</sup> note (followed by a quarter rest) up to Great octave C 8<sup>th</sup> to D to Eb (and so forth).

In Bar 41, violins return to the Line 2 register playing the triplet 8<sup>th</sup> figures (as also the oboes and clarinets), Line 3 for the flutes, and Line q for the viole. They play D-Eb-D to Eb-F-Eb to F-G-F to G-Ab-G to (Bar 42) Ab-Bb-Ab to G-Ab-G to F-G-F to Eb-F-Eb. Repeat next two bars. The bass clarinets/Fags/C. Fags/tubas/VC/CB start to play descending 8<sup>th</sup> notes (with a quarter rest between notes) on small octave (Line 1 for bass clarinets) Ab to G to F to Eb to (Bar 42) D to C to Bb to Ab to (Bar 43) same Ab to G to F to Eb. In Bar 44, the bass clarinets play lowest D 8<sup>th</sup> note followed by rests, while Fags and C. Fags play D to C to Contra-octave Bb 8ths (followed by rests). VC in Bar 44 play Great octave D to C 8ths followed by rests. CB play small octave D to C to Great octave Bb to Ab 8ths in that rest pattern.

In Bar 41, horns play four delayed triplet figures on Line 1 Db [written Ab] notes to (Bar 42) D stopped dotted half note tied to dotted quarter note (followed by rests). Repeat next two bars but an octave higher register. Trumpets play the rising to falling normal triplet 8<sup>th</sup> figures sounded legato. In Bar 42, the Pos play *sfp* < *sfff* Line 1 D double-dotted whole note. Repeat in Bar 44 but Line 2 D.

In Bar 45 (5:40 dvd, 1:41 cd; :56 Tribute cd), flutes play Line 3, oboes/clarinets/violins Line 2, and viole Line 1 triplet 8<sup>th</sup> notes D-Eb-F to G-Ab-Bb up to descending C-Bb-Ab to G-F-Eb played under the legato umbrella (repeated next three bars). Fags/C. Fags/VC play Great octave D# 8<sup>th</sup> note (followed by a quarter rest) up to E to G to B 8ths in that pattern up to (Bar 46) small octave C to Eb to Gb to Bb 8ths in that pattern down to (Bar 42) Great octave E up to G up to B up to small octave C# to (Bar 48) small octave C up to Eb up to Gb up to Bb 8ths in that fashion. CB start off in Bar 45 on small octave C# 8<sup>th</sup> and then down to Great octave E (and so forth, as given). After a quarter and 8<sup>th</sup> rest in Bar 45, bass clarinets play small octave E 8<sup>th</sup> to G to B and so forth.

Horns in Bar 45 play the delayed triplet figure on C#/E/G/B to stand alone C#/E/G/B 8ths (followed by a quarter rest). Repeat same bar. In Bar 46, they play the same pattern on C/Eb/Gb/Bb notes. Repeat these bars in Bars 47-48. After a quarter and 8<sup>th</sup> rest in Bar 45, trumpets play the delayed triplet on E/G#/B to stand alone 8ths (followed by rests). After a quarter and 8<sup>th</sup> rest in Bar 46, they play that pattern on Eb/Gb/Bb notes. Repeat these bars in the next two bars. After a quarter and 8<sup>th</sup> rest in Bar 45, Pos play *sff* on small octave G/B/C# for the delayed triplet to stand alone 8ths (followed by rests) to (Bar 46), after a quarter and 8<sup>th</sup> rest, Gb/Bb/C notes. Repeat next two bars. After a dotted half/quarter/8<sup>th</sup> rest, harps are upward gliss from Contra-octave C/E and Great octave C/E up to Lines 3 & 4 C/E. Repeat next three bars. Tam Tam II sounds *pp* steady crescendo a whole note tied to next three bars (to forte level). After a half rest, Tam Tam II joins in. In Bar 46, cymbal I sounds a whole note trem *pp* <. After a half rest, cymbal II sounds a half note trem (continued next two bars for both). In bar 47, the two triangles sound *ff* a whole note trill tied to next bar. Once again, this shows a pyramid effect of the dynamic build for the battery instruments.

In Bar 49 (start of page 29, and the last page for this cue), violins return to the rising and falling triplet patterns in the two-bar sequence again (in Line 1 register) while viole play this in the small octave register. Flutes play it Line 3, and oboes and clarinets play it Line 2. So they play C-D-C to D-Eb-D to Eb-F-Eb to F-G-F to (Bar 50) G-Ab-G to F-G-F to Eb-F-Eb to D-Eb-D. Repeat next two bars (but ottava *8va* octave higher register for the strings).

Fags/C. Fags/VC play Great octave C# 8<sup>th</sup> note (followed by a quarter rest) up to E to G to B 8ths in that pattern to (Bar 50) small octave C to Eb to Gb to Bb to (Bar 51) B to middle C# to Eb to G to (Bar 52) full bar rest. After a quarter and 8<sup>th</sup> rest, the bass clarinets play the same but small octave register starting. After a quarter and 8<sup>th</sup> rest, Pos join in as given for the Fags (etc). CB play small octave C# 8<sup>th</sup> and then down to (see Fags, etc). In Bar 50, the harps play *ff* descending to ascending glisses (repeated in Bars 52, 54, and 56). In Bar 49, horns play *ff* the delayed triplets on small octave B [written Line 1 F#] to (Bar 50) Bb stopped and rinforzando dotted half notes *sff* tied to dotted quarter notes (followed by a quarter and 8<sup>th</sup> rest). Repeat next two bars but an octave higher register. In Bar 50, tubas play Contra-octave and Great octave Bb double-dotted whole notes *sff* > (repeated in Bar 52 but an octave higher). The battery sound in Bar 50 on whole notes (trem for cymbals), repeated in Bar 52. In Bar 52, trumpets show up (after a three-bar novel-reading break) to play *sff* Line 1 Bb rinforzando 8<sup>th</sup> (followed by a quarter rest) up to C up to C up to Eb up to Gb 8ths in that pattern.

In Bar 53, flutes/oboes/clarinets repeat Bar 45 (repeated next three bars thru Bar 56). Another pyramid effect starts in this bar, commenced by (now in C time) Fags II, C. Fag II, and VC II playing *sff* Great octave C# whole note (CB I on small octave C#) whole note tied to whole notes next three bars. After a quarter rest, CB II play Great octave E dotted half note tied to whole notes next three bars. VC I and C. After a quarter rest, Fag I play Great octave E dotted quarter note tied to whole notes next three bars as well, and also Fag II. After a half rest, Fag I plays Great octave G half note tied to whole notes next three bars. After a half and quarter rest, bass clarinet II plays small octave B quarter note tied to whole notes next three bars. In Bar 54, bass clarinet I plays middle C whole note tied to whole notes next two bars. In Bar 54, horn VIII (horns are now in C time) plays small octave C whole note tied to next two bars. After a quarter rest, horn VII

plays small octave Eb dotted half note tied to whole notes next two bars. After a half rest, horn VI plays Gb half note tied to whole notes next two bars. After a half and quarter rest, horn V plays small octave Bb quarter note tied to whole notes next two bars. In Bar 55, horn IV plays *ff* B whole note tied to next bar. After a quarter rest, horn III plays middle C# dotted half note tied to whole note next bar. After a half rest, horn II plays E half note tied to whole note next bar. After a half and quarter rest, horn I plays G quarter note tied to whole note next bar. Note how the bottom horns play the C half-diminished 7<sup>th</sup> tonality, while the upper four horns play the final product of the C# half-dim 7<sup>th</sup> tonality. In Bar 56, trumpets (now in C time) show up again (after another three-bar magazine-reading break: ). Trumpet III plays Line 1 Bb whole note. After a quarter rest, trumpet II plays Line 2 C dotted half note. After a half rest, trumpet I plays *ff* Eb half note. The three Pos play the same arrangement as the trumpets but an octave lower register.

Back in Bar 53, after a quarter rest, tubas (now in C time) play *ff* ascending quarter notes Contra-octave and Great octave E up to G up to B up to (Bar 54) Great octave and small octave C up to Eb up to Gb to Bb quarter notes (all notes played under the legato umbrella). The tubas are then silent for the rest of the cue's four bars.

After a half rest in Bar 53, violins and violas play *sff* ascending bowed trem quarter notes starting small octave G to B to (Bar 54) middle C up to Eb up to Gb up to Bb up to (Bar 55) B to Line 2 C# to E to G to (Bar 56) Bb to Line 3 C quarter notes (viola end here with a half bar rest) while violins continue on Line 3 Eb bowed trem quarter note (followed by a quarter rest). In Bar 53, cymbals, triangles, Tam Tams sound whole notes (trem for cymbals and triangles) *pp* < steady crescendo for four bars. Chimes sound whole notes in Bar 53 (and then silent for the rest of the cue).

In Bar 57 (5:56 dvd, 1:57 on the stereo cd; 1:12 Tribute cd), we come to the scene where the balloon clears away from the church steeple. Violins I play *ff* Lines 2 & 3 E whole notes tied to whole notes held fermata in end Bar 58, while violins II play Lines 1 & 2 B whole notes, and viola play Lines 1 & 2 G# notes. Combined we have the E major tonality (E/G#/B). VC/CB are silent in these two final bars, as also the bass clarinets, Fags, and C. Fags. Cymbals sound *sff* whole notes let vibrate in Bar 57. Pos play B/Line 1 E/G# whole notes *sff* (silent in end Bar 58). Trumpets play Line 1 B/Line 2 E/G# whole notes *sff* (also silent in end Bar 58). After a quarter rest in Bar 57, stopped horns play *sff* > Line 1 D [written A] dotted half note (silent in end Bar 58). Clarinets (still in 12/8 time) play Line 2 E/G#/B double-dotted whole notes tied to double-dotted whole notes held fermata next bar. Oboes play Line 1 B/Line 2 E/G# double-dotted whole notes tied to next bar. Flutes play this an octave higher register.

End of cue. [end session 10:01 pm]

[Resume Sunday, August 22 at 9:25 am] [Remember, the next piece of music heard on the dvd is Chapter 2 starting 6:37 thru Chapter 3 ending at :23, the "Introduce ourselves" scene. This music is "Clouds B" Bars 9 thru 18 (end of cue). This is the first "Clouds" music heard--not the originally intended "Clouds A" cue. More later]

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Allegro (♩ = 116) Clouds (A) [8]

[8] “Clouds (A)” *Allegro* in 3/2 time, 5 pages (Master pages 35-39), 41 bars, 1 minute. Reel 2/A. Dvd location: Chapter 3 starting at 2:19. CD location: track # 4 starting at 3:09. Tribute track # 9. By my own estimation, half note = 116. Scene: Captain Harding makes his truce agreement with the rebel Sergeant Pencroft (Percy Herbert) that once the balloon lands, nobody is anybody’s prisoner and that everybody goes their own way and they don’t discuss “politics”! Then, right after war correspondent Spilitt (Gary Merrill) says “Congratulations, Captain!” the music starts as subsequent scenes show the balloon being caught in the massive westbound (not likely in reality due to the reverse rotation of the earth) jet stream. (This is a highly uplifting cue! : )

The tonalities involved in the first two bars show the C# min 1<sup>st</sup> inversion (E/G#/C#) to (Bar 2) G maj 2<sup>nd</sup> inv (D/G/B), and then the C# min 1<sup>st</sup> inversion again in

Bar 3 to (Bar 4) F maj 2<sup>nd</sup> inv (C/F/A). The piercing piccolos are particularly noticed sounding a trill (*tr*~~~~~) *sff* on Line 2 E/G# Line 3 C# double-dotted whole notes (full bar value in 3/2 time).

[NOTE: I find it highly peculiar that Herrmann would employ this oddity of notation (double-dotted whole notes). If Herrmann is using it, then I am sure there is precedent for it, but it is not “standard” notation. In 3/2 time, this means that you have three half notes (a whole note and half note full-bar duration). A dotted whole note (only one dot after the whole note) in this time signature means in effect a whole note tied to a half note because the dot increases the length of the note by half of its value. Obviously half of a whole note is a half note. If two dots are used after a note, the second note adds half the value of the first dot. So, in this case of the whole note, then strictly speaking (mathematically), a double-dotted whole note would equate to a whole note tied to a half note tied to a quarter note. This means that the original value note (the whole note) has been increased by three-fourths. Obviously the way Herrmann notates it is inexact. He really should be using a dotted whole note instead of a double-dotted whole note.

The same applies in earlier cues in 12/8 time. Normally he would have the flutes, say, play a series of four 8<sup>th</sup> note figures (three 8<sup>th</sup> notes per crossbeam-connected figure).  $4 \times 3 = 12$ . But when occasionally they play whole-bar value notes (still in 12/8 time), Herrmann notates those bars as double-dotted whole notes. This is inexact, technically speaking. Each pairing of 8<sup>th</sup> notes would be a quarter note value, and since there are twelve 8<sup>th</sup> notes, these are reduced to 6 quarter notes, that are in turn reduced to three half notes, that are in turn to a whole note and a half note (or dotted whole note). On the surface, this would seem odd as well, but it makes more sense technically. Perhaps if he had a dotted half note tied to a dotted half note, then would *look* better. Now, if Herrmann utilized instead the C time signature and *then* made each triplet figure a “3” triplet figure (each figure of three 8<sup>th</sup> notes equal a quarter note), then that would work better overall. Then, when certain bars required a full-bar duration note, then a simple whole note would correctly suffice. Or, he can still use the 12/8 signature for the triplet 8<sup>th</sup> figures, but each time he needed to do a full-bar note; he could switch to C (or 4/4) time. I just find his double-dotted whole note approach to be highly unusual and not very workable or exact (technically-speaking). Thanks for reading this rather lengthy digression!]

[lunch & chores break starting at 11:50 am]

[resume 4:41 pm]

So we find the piccolos playing *sff* Line 2 E/G#/Line 2 C# double-dotted whole notes trill to (Bar 2) D/G/B *rinforzando* whole notes (followed by a half rest). In Bar 3, they repeat the Bar 1 E/G#/C# trill notes to (Bar 4) C/F/A *rinforzando* whole notes (followed by a half rest). The piccolo are then changed to flutes and do not play until Bar 16. The clarinets play exactly the same as the piccolos (but written in transposed notes). So, clarinets play E/G#/C# [written F#/A#/D#] double-dotted whole notes to (Bar 2) D/G/B [written E/A/C#] *rinforzando* half notes followed by a half rest (etc). After two half rests in Bar 2, three CA (English horns) play *ff* < ascending legato 8<sup>th</sup> notes small octave G-Ab-A-Bb [written Line 1 D-Eb-E-F] to (Bar 3) middle C# [written G# a perfect 5<sup>th</sup> interval above] *rinforzando* double-dotted whole note. After two half rests in Bar 4, the english horns play F-F#-G-G# [written middle C-C#-D-D#] legato 8<sup>th</sup> notes to (Bar 5)

middle C# double-dotted whole note *sff* >. After two half rests in Bar in Bar 6, they play *f* < G-Ab-A-Bb legato 8<sup>th</sup> notes to (Bar 7) C# double dotted whole note *mf* >.

Back in Bar 1, two bass clarinets play middle C# [written D#] half note legato slur down to small octave G# [written A#] dotted half note to G quarter note up to (Bar 2) B [written middle C#] half note legato slur down to D half note (followed by a half rest) to (Bar 3) a repeat of Bar 1 to (Bar 4) A down to F half notes (followed by a half rest) to (Bar 5) a repeat of Bar 1 to (Bar 6) B down to D half notes (followed by a half rest) to (Bar 7) a repeat of Bar 1 to (Bar 8) A down to F half notes (followed by a half rest). Clarinets in Bar 5 play *ff* > Line 1 E/G#/Line 2 C# double-dotted whole notes to (Bar 6) D/G/B whole notes (followed by a half rest) to (Bar 7) a repeat of Bar 6 to (Bar 8) F/A/C whole notes (followed by a half rest).

Back in Bar 1, three bassoons play *sff* small octave E/G#/middle C# double-dotted whole notes to (Bar 2) D/G/B whole notes (followed by a half rest) to (Bar 3) a repeat of Bar 1 to (Bar 4) C/F/A whole notes (followed by a half rest) to (Bar 5) a repeat of Bar 1 to (Bar 6) D/G/B whole notes (followed by a half rest) to (bar 7) a repeat of Bar 1 to (Bar 8) F/A/C whole notes (followed by a half rest). C. Fags play Great octave C# half note down to Great octave G# dotted half note to G quarter note to (Bar 2) B down to D half notes (followed by a half rest) down to (Bar 3) C# (still Contra-octave) half note up to G# dotted half note to G quarter note to (Bar 4) A down to F half notes (followed by a half rest). They are then silent until Bar 9.

In Bar 1, harps I-II are arpeggiando *ff* on (bottom staff) small octave C#/E/G# and (top staff) middle C#/E/G#/Line 2 C#/E/G#/Line 3 C# half notes (followed by two half rests). The harps continues the arpeggiando half notes in Bar 2 on D/G/B and (top staff) D/G/B/D/G/B to (Bar 3) small octave C#/E/G# and (top staff) middle C#/E/G#/Line 2 C#/E/G#/Line 3 C# to (Bar 4) Great octave A/small octave C/F and (top staff) F/A/Line 2 C/F/A to (Bar 5) Great octave G#/small octave C#/E/G#/Line 1 C#/E/G#/Line 2 C# half notes (followed by two half rests). The harps are then silent until Bar 9. Back in Bar 1, harps III-IV play arpeggiando half notes on Great octave C#/E/G#/small octave C#/E/G# and (top staff) middle C#/E/G#/Line 2 C# half notes (followed by two half rests). Continue thru Bar 4 just as harps I-II but an octave lower register. In Bar 5, they play the same except for top-note Line 2 C#.

Four susp cymbals sound *pp* < double-dotted whole notes (notated on the 2<sup>nd</sup> & 3<sup>rd</sup> spaces from the bottom) to (Bar 2) same notes sounded *f* > *pp*. Repeat next two bars, and repeat in Bars 5-6 but *pp* < *p* > (and then repeated next two bars).

Violins I are divided into two staves, as well as violins II. Violins I top staff play *sff* (*con forza*) bowed trem double-dotted whole notes Line 2 E/Line 3 C# to (Bar 2) D/B [maybe B/B notes since my notes are a bit unclear, but I doubt it] bowed trem whole notes (followed by a half rest) to (Bar 3) a repeat of Bar 1 to (Bar 4) Lines 2 & 3 C whole notes bowed trem (followed by a half rest) to (Bar 5) Line 1 E/Line 2 C# double-dotted whole notes *sff* > bowed trem to (Bar 6) D/D whole note bowed trem (followed by a half rest) to (Bar 7) a repeat of Bar 5 to (Bar 8) F/Line 2 C whole notes bowed trem (followed by a half rest).

Violins I bottom staff are bowed trem on Line 2 C#/G# double-dotted whole notes to (Bar 2) Line 1 B/G whole notes (followed by a half rest) to (Bar 3) a repeat of Bar 1 to (Bar 4) Line 1 A/Line 2 F whole notes bowed trem (Followed by a half rest) down to (Bar 5) middle C#/G# double-dotted whole notes bowed trem to (Bar 6) small octave



B/Line 1 G whole notes bowed trem (followed by a half rest) to (Bar 7) a repeat of Bar 5 to (Bar 8) Bb/D whole notes (followed by a half rest).

Violins II top staff are bowed trem on Line 1 E/Line 2 C# double-dotted whole notes to (Bar 2) D/B whole notes bowed trem (followed by a half rest) to (Bar 3) a repeat of Bar 1 to (Bar 4) middle C/Line 2 C whole notes (followed by a half rest) to (Bar 5) E/G# double-dotted whole notes bowed trem *fff* > to (Bar 6) D/G whole notes bowed trem (followed by a half rest) to (Bar 7) a repeat of Bar 5 to (Bar 8) F/A whole notes (followed by a half rest).

Violins II bottom staff are bowed trem on middle C#/G# double-dotted whole notes to (Bar 2) B/G whole notes (followed by a half rest) to (Bar 3) a repeat of Bar 1 to (Bar 4) small octave A/Line 1 F whole notes (followed by a half rest) to (Bar 5) small octave G#/middle C# double-dotted whole notes bowed trem to (Bar 6) G/B whole notes (followed by a half rest) to (Bar 7) a repeat of Bar 5 to (Bar 8) A/middle C whole notes (followed by a half rest).

Violas are bowed trem on small octave E/G# double-dotted whole notes to (Bar 2) D/G whole notes (followed by a half rest) to (Bar 3) a repeat of Bar 1 to (Bar 4) C/F whole notes (followed by a half rest) to (Bar 5) a repeat of Bar 1 to (Bar 6) D/G whole notes (followed by a half rest) to (Bar 7) a repeat of Bar 1 to (Bar 8) C/F whole notes.

VC/CB play *ff pesante* small octave C# half note down to Great octave G# dotted half note to G quarter note up to (Bar 2) B down to F half notes (followed by a half rest). In Bar 2, VC play Great octave C# half note while CB play small octave C# half note to Great octave (for both VC/CB) G# dotted half note to G quarter note to (Bar 4) A to F half notes (followed by a half rest) to (Bar 5) a repeat of Bar 1. In Bar 6, VC play Great octave B half note down to D half note (followed by a half rest) while CB play Great octave B half note up to small octave D half note (followed by a half rest). In Bar 7, VC play Great octave C# half note up to G# dotted half note to G quarter note, while CB play small octave C# half note down to G# dotted half note to G quarter note. In Bar 8, VC/CB play Great octave A down to F half notes (followed by a half rest).

In Bar 8 (after two half rests), the English horns play *mf* crescendo legato 8<sup>th</sup> notes small octave F-F#-G-G# [written middle C-C#-D-D#] to (Bar 9) I believe F/Bb/Line 1 D [written middle C/F/A] double-dotted whole notes tied to next bar and tied to whole notes in Bar 11 (followed by a half rest). Note: It is possible and likely that we have instead the written Db/F/A notes (sounding Gb/Bb/D) since that combination would be compatible with the rest of the orchestra playing Gb-Bb-D notes (no F note).

Clarinets in Bar 9 play (*sost*) small octave D/Gb/Bb double-dotted whole notes tied to next bar and tied to whole notes in Bar 11 (followed by a half rest). After a half rest in Bar 9, bass clarinets play *molto sost ff* small octave D to F# half notes legato to (Bar 10) A half note to Bb half note to middle C# half note tied to half note next bar to D whole note to (Bar 12) Eb double-dotted whole note. Fags play *ff (sost)* small octave D/Gb/Bb double-dotted whole notes tied to next bar and tied to whole notes in Bar 11 (followed by a half rest). After a half rest in Bar 9, C. Fags play *molto sost ff* on Great octave D to F# half notes to (Bar 10) A to Bb half notes to small octave C# half note tied to half note next bar to D whole note to (Bar 12) Eb double-dotted whole note. VC play the same as the C. Fags. CB play the same as well except that in Bar 9, they play small octave D (instead of Great octave D) half note down to (see my description above).

In Bar 9, all violins I are bowed trem *sff* > on small octave Bb/Line 1 D double-dotted whole notes, repeated next bar crescendo and repeated in Bar 11 decrescendo. Violins II are fingered trem between small octave Bb double-dotted whole note up to D double-dotted whole note (repeated next two bars crescendo-decrescendo). Violas are bowed trem on small octave D/Gb double-dotted whole notes (repeated next two bars).

In Bar 9, harps I & II play *ff* descending to ascending legato and arpeggio 8<sup>th</sup> notes starting Line 1 D down to small octave Bb to Gb to D down to (bottom staff) Great octave Bb-Gb-D up to Gb up to (top staff) Bb-small octave D-Gb-Bb. Repeat next two bars. Harps III-IV play the same pattern starting on small octave Bb-Gb-D-Great octave Bb down to (bottom staff) Gb-D-Contra-octave Bb up to D up to (top staff) Gb-Bb-small octave D-Gb. Repeat next two bars.

In Bar 12 (2:37 dvd, 3:27 CNR cd), the English horns and clarinets are basically alone playing soli ascending Eb min (Eb/Gb/Bb) triads in changing inversion. English horns play *f* < small octave Gb/Bb/Line 1 Eb [written Line 1 Db/F/Bb] half notes legato up to Bb/Eb/Gb half notes up to Eb/Gb/BB half notes to (Bar 13) Gb/Bb/Line 2 D [written Line 2 Db/F/A] double-dotted whole notes tied to next bar and tied to whole notes in Bar 15 (followed by a half rest). Clarinets play small octave Eb/Gb/Bb [written F/Ab/middle C] half notes to Gb/Bb/Line 1 Eb half notes to Bb/Eb/Gb half notes to (Bar 13) D/Gb/Bb double-dotted whole notes *ff* > tied to next bar *f* and tied to whole notes in Bar 15 (followed by a half rest).

After a half rest in Bar 13, bass clarinets play small octave D to F# half notes to (Bar 14) A to Bb half notes to C# half note tied to half note next bar to D to Eb half notes. C. Fags play the same but an octave lower register. After a half rest in Bar 13, bassoons play Gb/Bb/Line 1 D whole notes tied to double-dotted whole notes next bar and tied to whole notes next bar (followed by a half rest).

Harps I & II play descending to ascending legato 8<sup>th</sup> notes just as given in Bar 9 but starting one octave higher. So we have Line 2 D-Line 1 Bb-Db-D, and so forth. Repeat next two bars. Harps III-IV play as given in Bar 9 but an octave higher register (repeat next two bars). After a rest in Bar 12 (double-dotted whole rest mark), the suspended cymbals repeat Bars 9-11 in Bars 13-15. Violins I top staff play *sff* > fingered trem on Line 1 Bb double-dotted whole note up to Line 2 D double-dotted whole note repeated next bar crescendo and repeated in Bar 15 decrescendo. Violins II are fingered trem between Line 1 Gb-Bb double-dotted whole notes (repeated next two bars as given). Violins II top staff are fingered trem between D-Gb notes as given, while the bottom staff violins play small octave Bb up to D double-dotted whole notes.

Viola are fingered trem between Line 1 Bb up to Line 2 D, and also Line 1 Gb to Bb double-dotted whole notes. VC/CB repeat Bars 9-10 in Bars 13-14 to (Bar 15) tied small octave C# half note (tied from C# half note from Bar 14) to D to Eb half notes to (Bar 16) Gb double-dotted whole notes (as also the C. Fags and Line 1 Gb for the bass clarinets).

In Bar 16 (3:33 on the CNR cd; :24 Tribute cd), the flutes and clarinets now play the ascending inversions of Eb minor triads. Flutes play *f* < Line 1 Gb/Bb/Line 2 Eb half notes legato to Bb/Eb/Gb half notes up to Eb/Gb/Bb half notes to (Bar 17) Gb/Bb/Line 2 D double-dotted whole notes tied to next bar and tied to whole notes in Bar 19 (followed by a half rest). Clarinets play Gb/Bb/Line 2 Eb half notes to Bb/Eb/Gb to Eb/Gb/Bb to

(Bar 17) Line 2 D/Gb/Bb double-dotted whole notes tied to next bar and tied to whole notes next bar.

[end session 10:14 pm]

[Day off. Resume Monday, August 23 at 11:38 pm]

After a half rest in Bar 17, bass clarinets small octave D up to F# half notes legato to (Bar 18) A to Bb half notes to middle C# half note tied to half note next bar to D half note to Eb half note tied to (Bar 20) half note to F# up to Bb half notes. Viole play the same notes and register. VC play the same as well but an octave lower register.

Harp I plays descending to ascending legato and arpeggio 8<sup>th</sup> notes starting Line 4 D-Line 3 Bb-Gb-D down to D-Line 2 Bb-Gb-B up to Gb –D-Gb-Bb (repeat next two bars). Harp II plays this starting Line 3 Bb-Gb-D-Line 2 Bb (crossbeam connected) down to Gb-D-Line 1 Bb up to Line 2 D (crossbeam connected notes) up to Gb-Bb-Line 3 D-Gb (crossbeam connected). Repeat in Bars 18-19. Harp III plays this starting Line 3 Gb-D-Line 2 Bb-Gb down to D-Line 1 Bb-Gb up to Bb up to Line 2 D-Gb-Bb-Line 3 D (repeat next two bars). Harp IV plays this starting Line 3 D-Line 2 Bb-Gb-D down to Line 1 Bb-Gb-D up to Gb up to Bb-Line 2 D-Gb-Bb (repeat next two bars).

Susp cymbals are trem *pp* < *p* > on double-dotted whole notes for three bars (Bars 17-19).

Violins I top staff are bowed trem *sff* > on Line 2 Bb/Line 3 D double-dotted whole notes, repeated in Bar 18 crescendo, and in Bar 19 decrescendo. Violins I bottom staff are bowed trem on Line 2 D/Gb double-dotted whole notes (repeated next two bars in the pattern given). Violins II top staff are *col* violins I top staff, and violins II bottom staff are *col* violins I bottom staff. Note: Once again, the tonality is that of the Gb augmented (Gb/Bb/D).

In Bar 20 (3:39 stereo cd; :30 Tribute cd), the flutes, clarinets, and bowed trem violins play the ascending inversions of the Eb min (Eb/Gb/Bb) chords. Clarinets repeat Bar 16 *f* <, but the flutes play the pattern an octave higher starting Line 2 Gb/Bb/Line 3 Eb half notes (and so forth). Violins I top staff play < *sff* Lines 2 & 3 EB half notes bowed trem up to Gb half notes up to Bb half notes, while violins I bottom staff play Line 2 Gb/BB half notes bowed trem to Bb/Line 3 Eb to Eb/Gb half notes. Violins II are *col* violins I.

Cont. "Clouds A" Mqs 15

Handwritten musical score for "Clouds A" Mqs 15. The score includes parts for 3 Flutes (Fls), 3 Clarinets (Clas), 2 Bassoons (C.F.), 3 Harps (Harp 1, 2, 3), 5 Trumpets (5 Tr), 2 Violins (Vls 1, 2), Violoncello (Vc), and Contrabass (Cb). The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings. A handwritten note "Hand-copied by Bill Luchet" is visible in the middle section. The bottom of the page shows bar numbers 16 through 23.

Bar 21 would probably constitute the climax point of the cue in terms at least of hitch-pitched intensity. The harp patterns seem to remind me of that "Hole In The Wall" cue from the TWILIGHT ZONE episode, *Little Girl Lost*. The volume level was far lower in the TZ episode, but the *effect* is still there if descending arpeggio patterns. So we find harps I & II rather prominent (despite the high-pitched flutes and violins) in Bar 21 playing *ff* descending to ascending 8<sup>th</sup> notes. Harp I plays starting Line 3 B-F#-D-Line 2 B (crossbeam connected) down to F#-D-Line 1 B up to D (crossbeam connected) up to F#-B-Line 3 D-F# (silent next bar). Harp II plays this starting Line 3 F#-D-Line 2 B-F#

down to D-Line 1 B-F# up to B up to Line 2 D-F#-B-D (silent next bar). Of course both harps play the linear harmony of B min (B/D/F#). In Bar 22, harps III & IV take over. Harp II plays descending 8<sup>th</sup> notes starting Line 3 Bb-Gb-D-Bb down to Gb-D-Line 1 Bb up to D to the next crossbeam connected figure of Gb-Bb-Line 3 D-Gb (silent next bar). Harp IV plays this *ff* on Line 3 Gb-D-Line 2 Bb-Gb to D-Line 1 Bb-Gb up to B up to next figure of Line 2 D-Gb-Bb-Line 3 D (silent next bar). Both harp play the Gb aug (Gb/Bb/D) tonality. In Bar 23, harps I & II return to play Line 3 F#-D-Line 2 B-F# to D-Line 1 B-F# up to B to next figure of D-F#-B-Line 3 D 8<sup>th</sup> notes (silent next bar). Harp II plays Line 3 D-Line 2 B-F#-D to Line 1 B-F#-D up to F# to D-Line 2 D-F#-B legato 8<sup>th</sup> notes (silent next bar). Once again the B minor tonality was played. In Bar 24, harps III-IV return. Harp III plays Line 3 D-Line 2 Bb-Gb-D down to Line 1 Bb-Gb-D back up to D up to Gb-Bb-Line 2 D-Gb (silent next bar). Harp IV plays this starting Line 2 Bb-Gb-D-Line 1 Bb down to Gb-D-small octave Bb up to Line 1 D up to Gb-Bb-Line 2 D-Gb 8<sup>th</sup> notes (silent next bar). In Bar 25, harps I & II return. Harp I plays Line 2 B-F#\_D-Line 1 B down to F#-D-small octave B up to Line 1 D, and then F#-B-Line 2 D-F# legato 8<sup>th</sup> notes (silent next bar). Harp II plays Line 2 F#-D-Line 1 B-F# down to D-small octave B-F# up to B to Line 1 D-F#-B-Line 2 D 8<sup>th</sup> notes. In Bar 26, harps III-IV return to play an even deeper descent of arpeggio 8<sup>th</sup> notes. Harp III plays Line 2 Bb-Gb-D-Line 1 Bb down to Gb-D-small octave Bb up to Line 1 D to next figure of Gb-Bb-Line 2 D-Gb 8<sup>th</sup>s (silent next bar). Harp IV plays Line 2 Gb-D-Line 1 Bb-Gb down to D-small octave Bb-Gb up to Bb to next figure of Line 1 D-Gb-Bb-Line 2 D 8<sup>th</sup> notes. Harps I & II return in Bar 27. Harp I plays Line 2 F#-D-Line 1 B-F# down to D-small octave B-F# up to B to Line 1 D-F#-B-Line 2 D 8<sup>th</sup> notes. Harp II plays Line 2 D-Line 1 B-F#-D down to small octave B-F#-D up to F# up to B-Line 1 D-F#-B 8<sup>th</sup> notes. Finally, in Bar 28, harps III-IV return to play this pattern. Harp III plays Line 2 D-Line 1 Bb-Gb-D down to small octave Bb-Gb-D up to Gb up to next figure of Bb-Line 1 D-Gb-Bb. Harp IV plays Line 1 Bb-Gb-D-small octave Bb down to next figure of Gb-D-Great octave Bb up to D up to next figure of Gb-Bb-Line 1 D-Gb legato 8<sup>th</sup> notes (all notes in each bar played under the legato arc or umbrella).

Back in Bar 21, flutes play *ff* > Line 3 D/F#/B double-dotted whole notes to (Bar 22) D/F#/Bb [enharmonic F# for the Gb] whole notes followed by a half rest. In Bar 23, the flutes play *f* > Line 2 B/Line 3 D/F# double-dotted whole notes to (Bar 24) Gb/Bb/Line 3 D whole notes (followed by a half rest). In Bar 25, flutes play *f* > Line 2 D/F#/B double-dotted whole notes to (Bar 26) D/F#/Bb whole notes (followed by a half rest). In Bar 27, the flutes play Line 1 B/Line 2 D/F# double-dotted whole notes to (Bar 28) Gb/Bb/Line 2 D whole notes (followed by a half rest). The clarinets play the same as the flutes but an octave lower register.

After a half rest in Bar 21, the bass clarinets play *ff* small octave D to F# half notes legato to (Bar 22) A to Bb half notes to middle (Line 1) C# half note tied to next bar, and then D half note to Eb half note tied to half note in Bar 24 to F# up to Bb half notes. After a half rest in Bar 25, the bass clarinets play once again small octave D to F# half notes to (Bar 26) A to Bb half notes to middle C# half note tied to half note next bar to D to Eb half notes to (Bar 28) F# up to A to Bb half notes (all notes played under the legato umbrella). Fags and C. Fags are silent until Bar 29.

In Bar 21, violins I top staff are bowed trem decrescendo on Lines 2 & 3 B double-dotted whole notes to (Bar 22) Bb double-dotted whole notes crescendo. In Bar

23, they play Line 2 & 3 F# double-dotted whole notes bowed trem to (Bar 24) D double-dotted whole notes. In Bar 25, they play Lines 1 & 2 B double-dotted wholes to (Bar 26) Bb double-dotted whole notes. In Bar 27, they play Lines 1 & 2 F# double-dotted whole notes decrescendo to (Bar 28) D double-dotted whole notes crescendo.

Back in Bar 21, violins I bottom staff play Line 3 D/F# double-dotted whole notes decrescendo to (Bar 22) same D/F# notes crescendo. In Bar 23, they play B/Line 3 D double-dotted whole notes to (Bar 24) Line 2 Gb/Bb double-dotted whole notes. In Bar 25, they play D/F# double-dotted whole notes to same notes next bar. In Bar 27, they play Line 1 B/Line 2 D double-dotted whole notes (still bowed trem) to (Bar 28) Gb/Bb notes. Violins II are *col* violins I. Viols/VC/CB are silent until Bar 29.

In Bar 29 (3:54 CNR stereo cd; :44 Tribute cd), CA (*cor anglais*, Fr. for the “english horn”) return to play *sff* small octave E/G#/C# [written small octave B/Line 1 D#/G#] double-dotted whole notes (C# minor tonality). After two half rests in Bar 30, the English horns play *f* < legato 8<sup>th</sup> notes small octave G-Ab-A-Bb [written Line 1 D-Eb-E-F] to (Bar 31) a repeat of Bar 29 to (Bar 32), after two half rests, F-F#-G-G# [written middle C-C#-D-D#] legato 8<sup>th</sup> notes to (Bar 33) F#/Bb/D double-dotted whole notes *ff* (*sost*) and tied to such notes next two bars (decrescendo hairpin in Bar 35). They are then silent for the rest of the cue.

Back in Bar 29, clarinets play small octave E/G#/middle C# [written F#/A#/Line 1 D#] double-dotted whole notes to (Bar 30) D/G/B whole notes (followed by a half rest). In Bar 31, they play again E/G#/C# double-dotted whole notes to (Bar 32) F/A/middle C whole notes (followed by a half rest). In Bar 33, they play *ff* D/Gb/Bb small octave register double-dotted whole notes tied to next two bars. After a rest in Bar 36, they return in Bar 37 to play *p* < > G/Gb/Bb double-dotted whole notes tied to next two bars (and silent in the end two bars).

Back in Bar 29, Fags return to play small octave E/G#/middle C# double-dotted whole notes to (Bar 30) D/G/B whole notes (followed by a half rest). In Bar 31, they play E/G#/C# notes again to (Bar 32) C/F/A whole notes (followed by a half rest). In Bar 33 (:50 Tribute cd), they play D/Gb/Bb double-dotted whole notes tied to next two bars. They are then silent to end of cue.

After a half rest in Bar 33, the bass clarinets return to play *ff* small octave D to F# half notes legato to (Bar 34) A to Bb half notes to middle C# half note tied to half note next bar to D whole note to (Bar 36) Eb double-dotted whole note decrescendo. After a half rest in Bar 37, they play *p* < small octave D to F# half notes to (Bar 38) A to Bb half notes to middle C# half note tied to half note next bar to D whole note to (Bar 40) Eb double-dotted whole note tied to Eb double-dotted whole note in end Bar 41 > *pp* and held fermata (the bass clarinets are the last and only instruments heard in end Bar 41).

Back in Bar 29, the C. Fags and VC play *sff* Great octave C# half note legato slur up to G# dotted half note to G quarter note to (Bar 30) A down to D half notes (followed by a half rest). VC play small octave C# half note down to Great octave G# dotted half note to G quarter note to (Bar 30) A up to small octave D half notes (followed by a half rest). In Bar 31, they all play small octave C# half note down to Great octave G# dotted half note to G quarter note to (Bar 32) A down to F half notes (followed by a half rest). After a half rest in Bar 33, C. Fags/VC play Great octave D half note (while CB play small octave D half note) to (including CB) Great octave F# half note to (Bar 34) A to Bb half notes to small octave C# half note tied to half note next bar to (for C Fags only) D

whole note to (Bar 36) Eb double-dotted whole note decrescendo, while VC/CB play D to Eb half notes to (Bar 36) Gb double-dotted whole note decrescendo. They are then silent for the rest of the cue.

Back in Bar 29, the four susp cymbals return to play *f > pp* double-dotted whole note tremolos to whole note trem next bar (followed by a half rest). Repeat next two bars. Then they are silent in Bars 33, 34, and 35. In Bar 36, they are trem again *pp < >* and then in Bar 40 *pp >*.

In Bar 29, violins I top staff are bowed trem *sff* on middle C# double-dotted whole note to (Bar 30) small octave B whole note trem (followed by a half rest). In Bar 31, they play middle C# note again to (Bar 32) C whole note trem (followed by a half rest). Violins I bottom staff play small octave G# double-dotted whole note to (Bar 30) G whole note trem (followed by a half rest). In Bar 31 they play G# note again to (Bar 32) A whole note (followed by a half rest). Violas are bowed trem on small octave E double-dotted whole note to (Bar 30) D whole note (followed by a half rest). In Bar 31, violas are bowed trem on E double-dotted whole note again to (Bar 32) C/F whole notes (followed by a half rest).

In Bar 33, harps return to play the final descending to ascending legato 8<sup>th</sup> note arpeggios. Harp I plays Line 1 D-small octave Gb-Bb-D (crossbeam connected) down to Great octave Bb-Gb-D up to Gb (crossbeam connected) up to Bb-D-Gb-BB 8ths (repeated next two bars). Harp II plays small octave Bb-Gb-D-Great octave Bb down to Gb-D-Contra-octave Bb up to D to Gb-Bb-small octave D-Gb 8ths (repeat next two bars). Harp III plays small octave Gb-D-Great octave Bb-Gb down to D-Contra-octave Bb-Gb up to Bb to next figure of Great octave D-Gb-Bb-small octave D 8<sup>th</sup> notes (repeat next two bars). Harp IV plays D-Great octave Bb-Gb-D to Contra-octave Bb-Gb-D-Gb up to Great octave Bb-Great octave D-Gb-Bb 8ths (repeated next two bars). The harps are then silent to end of cue.

In Bar 33, violins I top staff are fingered trem *sff >* between small octave Bb to Line 1 D double-dotted whole notes (repeated next two bars but crescendo starting mid-Bar 34 thru Bar 35. Violins I bottom staff are *col* the top staff. All violins II are bowed trem (not fingered trem like violins I) on small octave Bb/Line 1 D double-dotted whole notes (repeated next two bars in the pattern given for violins I). Violas are bowed trem on small octave D/Gb double-dotted whole notes (repeated next two bars).

Silent in Bar 36, all violins I in Bar 37 (:57 Tribute cd) are fingered trem *surla touché* on same Bb-D double-dotted whole notes *pp < >* thru Bar 39 (strings are silent in end Bars 40-41). In Bar 37, all violins II are *ponticello* and *pp* on same Bb/Line 1 D double-dotted bowed trem notes (repeated next two bars). Violas are bowed trem *ponticello* on same D/Gb double-dotted whole notes thru Bar 39 *pp < >*.

End of cue. [3:11 pm. As I was typing this section of the analysis, I was “watching” and most definitely listening to the Atomic Bomb Collection three-dvd set: “The Atomic Bomb Movie,” “Nukes In Space,” and “Atomic Journeys.” The music is by John Morgan and Bill Stromberg. Incidentally, some of the music is ala *Mysterious Island* (especially the “Exploration” cue) and also *Jason & the Argonauts*. I am hoping to get some of the music from John soon and do a rundown. Nice music, and I liked the shows.]

(9) The Clouds (B)

Myst. I<sub>5</sub>

Molto Agitato e sost

3 Picc

3 CA

3 Cls

3 Cl

3 Fags

2 C. B.

8 hrs

3 Trps

3 Pos

4 Trbs

3 Timp

3 Tam-tam

Dr, Pans

Ching

4 Trps

I Vls

II Vls

V

VC

CB

[Hand-written notes and musical notation on staves]

[Handwritten annotation: (Hand-written by Bill Welch)]



[9] “The Clouds (B)” *Molto Agitato e sost* in 4/2 time, 3 pages (Master pages 40-42), 18 bars, :52. Reel 2/B. Dvd location: Chapter 3 starting at 3:25. Stereo cd location: Track # 4 starting at 4:47. Tribute track # 10. Scene: The Captain sits next to Neb and says: “Westward, Neb. Still westward. Ah, it’s been four days.” Then this cue’s music starts.

The clarinet/bass clarinets/Fags/C. Fags start off playing the secondary *Mysterious Island* theme (see Bars 14-15 of the “Prelude”). The primary motif is that three-note statement (see “Prelude” Bars 10-11) that is played again here in Bars 9-10. Three clarinets and two bass clarinets play *ff* small octave D (Great octave for the Fags and C. Fags) half note to “3” triplet value quarter notes F#-A-Bb to middle C# (small octave C# for Fags & C. Fags) “3” triplet value whole note to D triplet value half note to (Bar 2) Eb whole note tied to half note (followed by a half rest). All notes are played under the legato slur/arc/umbrella. After two half rests in Bar 1, three English horns play “3” triplet value middle C# whole note legato to D triplet value half note to (Bar 2) Eb whole note tied to half note (followed by a half rest). After two half rests in Bar 1, eight horns join in playing *f* < small octave and middle C# [written G#] “3” triplet whole note to D triplet value half note to (Bar 2) Eb [written Bb] stopped whole notes (+ sign over the notes) tied to half note followed by a half rest). Silent in Bar 1, *sords* (muted) Bb trumpets play in Bar 2 Line 1 Eb [written F] whole note tied to half note *sfp* < *fff* (followed by a half rest). Repeat in Bars 4, 6, and 8. Similarly, in Bar 2, three muted Pos (trombones) play Line 1 Eb whole note tied to half note (repeated in the bars just given). After three half rests in Bar 1, four tubas play *ff* Great octave D/Gb/Bb/small octave D half notes to (Bar 2) Eb/Gb/C/Eb half notes legato to Gb/Bb/Eb/Gb whole notes to Bb/small octave Eb/Gb/Bb. Repeat Bars 3-4, 5-6, and 7-8.

After three half rests in Bar 1, violins I are fingered trem *ff* on rinforzando-marked small octave Bb half note up to Line 1 D half note to (Bar 2) middle C rinforzando half note to Eb half note fingered trem to next figure of Eb up to Gb, Eb to Gb again, and then Gb to Bb. Repeat Bars 1-2 in Bars 3-4, 5-6, and 7-8. After three half rests in Bar 1, violins II are fingered trem of Bb-D half notes to (Bar 2) Ab-middle C, Bb-C, C-Eb, and finally Eb-Gb. Repeat in succeeding bars as given. After three half rests in Bar 1, violas play *ff* small octave D half note to (Bar 2) Eb half note to Gb whole note to Bb rinforzando half note. Repeat in Bars 3-4, 5-6, and 7-8. After three half rests in Bar 1, VC play Great octave Gb/Bb half notes to (Bar 2) Gb/small octave C half notes legato slur to BB/Eb whole notes to Eb/Gb rinforzando half notes (repeat in following bars as given). After three half rests in Bar 1, CB play small octave D half note to (Bar 2) Eb half note to Gb whole note to Bb rinforzando half note. Repeat as given.

In Bar 3, the woodwinds repeat Bar 1 to (Bar 4) Eb whole note to F# half note (followed by a half rest). After two half rests, all horns now play unison *f* < *sff* on “3” triplet value middle C# whole note to D triplet value half note to (Bar 4) Eb whole note to F# stopped half note (played *sff*) followed by a half rest. Woodwinds repeat Bar 1 in Bar 5 to (Bar 6) “3” triplet value Eb whole note to F# triplet value half note up to A normal value half note (followed by a half rest). Horns repeat Bar 3 in Bar 5 to (Bar 6) “3” triplet value Eb whole note to F# half note up to A [written Line 2 E] stopped half note played *sff* (followed by a half rest). Horns and woodwinds repeat Bar 1 (or Bar 3 for the horns) in Bar 7 to (Bar 8) “3” triplet value Eb whole note to F# half note up to normal value A half note to Bb half note (that Bb half note is stopped for the horns).

In Bar 9 (5:12 on the stereo cd; 3:49 on the dvd; :24 Tribute cd; or :25 on the written score itself), piccolos, English horns, clarinets, trumpets, and Pos are soli. Three piccolos play *f* < Line 1 B/Line 2 D/F# (B min) whole notes up to D/F/A (D min) whole notes to (Bar 10) Bb/Line 3 Db/F (Bb min) whole note tied to half notes *fff* (followed by a half rest). Repeat these bars in the next two bars. Clarinets play the same. English horns play the same but an octave lower register. Repeat in Bars 11-12. Trumpets play *sff* Line 1 B/Line 2 D/F# rinforzando whole notes to D/F/A rinforzando whole notes down to (Bar 10) Bb/Db/F whole notes *sff* tied to half notes (followed by a half rest). Pos (in the “k” tenor clef) play small octave B/Line 1 D/F# rinforzando whole notes up to D/F/A rinforzando whole notes to (Bar 10) small octave Bb/Line 1 Db/F whole notes tied to half notes (followed by a half rest).

Silent in Bar 9, bass clarinet return in Bar 10 to play *sff* Line 1 Db/F [written Eb/G] whole notes tied to half notes (followed by a half rest). Silent in Bar 9, Fags return in Bar 10 to play Great octave Db/F/Bb whole notes tied to half notes, while C. Fags play Contra-octave Bb and Great octave Bb notes (followed by a half rest). Repeat Bar 10 in Bar 12 for the bass clarinets, Fags, and C. Fags.

Silent in Bar 9, horns return in Bar 10 to play *sff* small octave F/Bb/Line 1 Db/F stopped whole notes tied to half notes (followed by a half rest). Silent in Bar 9, tubas in Bar 10 play Contra-octave Bb/Great octave Db/F/Bb whole notes tied to half notes (followed by a half rest). Repeat in Bar 12.

After two half rests in Bar 10, two timps are trill rolled *ff* > on Great octave Bb/small octave Db whole notes (repeated in Bar 12 and Bar 14). After a half rest in Bar 10, cymbal I sounds *ff* a half note (notated on the top space of the staff) (repeated in Bars 12 and 14). After a half and quarter rest in Bar 10, cymbal II sounds a quarter note (repeated in Bars 12, 14, and 16). After two half rests, two bass drums sound *sff* a quarter note (repeated as given). After two half rests, two Tam Tams sound forte whole notes (repeated as given). Chimes sound *sff* (L.V) Line 2 F whole note (followed by two half rests). Repeat in Bar 12 to (Bar 13) Line 2 C# whole note.

The harps are set in the key signature of Bb minor (5 flats). After two half rests, harps I-II are gliss *fff* from Contra-octave Bb 32<sup>nd</sup> note gliss line up to Line 3 B 32<sup>nd</sup> note gliss line down to Contra-octave B. Repeat in Bars 12, 14, and 16. After two half rests, harps III-IV play the gliss from Contra-octave F up to Line 3 F back down to low F. Repeat as given.

After two half rests in Bar 10, violins I are fingered trem *sff* on Line 1 rinforzando Db up to F half notes down to next trem figure of small octave rinforzando Bb up to Db. Repeat in Bars 12 and 14 and 16. In the same manner, violins II are fingered trem on Bb-Db to Bb-Db again. Violas are fingered trem on small octave F-Bb down to Db-F. Repeat as given. VC are fingered trem on Great octave Bb up to small octave Db half notes down to F up to Bb half notes. CB are *col* VC. Repeat VC/CB in Bar 12 only. [7:06 pm. Watching “News Night With Aaron Brown” on CNN in the background]

In Bars 11-12, horns, trumpets, and Pos play that three-note M.I. motif most prominently, I think, although piccolos, English horns, and clarinets repeat it from Bars 9-10. Horns play small octave C#/B/Line 1 D/F# (B min) rinforzando whole notes up to A/D/F/A (D min) rinforzando whole notes to (Bar 12) F/Bb/Line 1 Db/F (Bb min) stopped whole notes tied to half notes (followed by a half rest). Trumpets play as given in Bars 9-10 but an octave lower register, and the same applies for the trombones.

In Bars 13 thru 16, we return to much of the same overall pattern given in the opening four bars of the “Prelude.” Piccolos play the exact same whole notes as given in Bar 1 of the “Prelude” but now they are trill. So we find *sff* Line 2 E/G#/Line 3 C# whole notes trill (followed by two half rests). Repeat in the next three bars. English horns play Line 1 E/G#/B [written B/Line 2 D#/F#] whole notes (followed by two half rests). Repeat next three bars. Clarinets play *sff* the same as the piccolos (but not trill). Trumpets play Line 2 C#/E/G# [written D#/F#/A#] whole notes (followed by two half rests). Repeat in Bars 14-16.

In Bar 13 (:36 Tribute cd), bass clarinets play *ff* middle C# to B whole notes to (Bar 14) Gb whole note to F dotted half note (followed by a quarter rest). All notes are played under the legato umbrella. Fags, C. Fags, tubas I-II and VC/CB play the same but an octave lower register. Tubas III-IV play two octaves lower.

After two half rests in Bar 13, stopped horns play *sfff* B/Line 1 D/G/B whole notes, while Pos in that pattern play small octave D/G/B *rinforzando* whole notes. After two half rests in Bar 14, horns play A/middle C/F/A whole notes, while Pos play C/F/A *rinforzando* whole notes. After two half rests in Bar 15, horns are stopped on G/B/Line 1 D/G whole notes, while Pos play Great octave B/small octave D/G *rinforzando* whole notes. After two half rests in Bar 16, horns are stopped on F/A/middle C/F whole notes, while Pos play A/small octave C/F *rinforzando* whole notes.

Back in Bar 15, bass clarinets play small octave E [written F#] whole note legato slur to D whole note (and then they are silent for the rest of the cue). Fags and C. Fags play Great octave E to D whole notes to (Bar 16) C# whole note to C dotted half note (followed by a quarter rest). Tubas in Bar 15 play Great octave E to D whole notes to (Bar 16) C# to C whole notes (all notes played legato) down to (Bar 17) Great octave Bb whole note tied to whole note decrescendo (silent in end Bar 18). VC play Great octave E to D whole notes to (Bar 16) C# to C whole notes (and then silent for the end two bars). CB play small octave E to D whole notes to (Bar 16) C# to C whole notes to (Bar 17) Bb whole note tied to whole note (silent in end Bar 18). In Bar 17 (:48 Tribute cd), violins I are fingered trem decrescendo on Line 1 Db-F whole notes down to Bb-Db whole notes (silent in end Bar 18). Violins II are fingered trem on Bb-Db played twice, while viole are trem on small octave F-Bb whole notes down to Db-F whole notes. Fags and C. Fags are the last and only instruments heard in end Bar 18. In Bar 17, they play *ff* (*sost*) Contra-octave BB whole note tied to whole note (full bar value for 4/2 time) and tied to breve Bb notes (double-whole notes) held fermata. The breve is simply another way to designate the full bar value in 4/2 time. Instead of a whole note tied to a whole note, we have here a single Contra-octave Bb whole note with two vertical lines (the height of the note) on one side of it, and two vertical lines on the other side—both sandwiching in that whole note.

End of cue. [8 pm]

[resume Tuesday, August 24 at 5:12 pm]

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[10] “Clouds (C)” *Moderato* in 3/2 time, 2 pages, 13 bars, :25. R2/C.  
Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 2 bass clarinets, 3 Fags, 4 harps, 4 susp cymbals, strings. Dvd location: Chapter 4 starting at :23. Stereo CNR cd location: track #

4 starting at 4:17. Tribute track # 11. Scene: The Captain says, "...It must be the ocean. Pencroft, take us down. We'll have a closer look!"

The harps appear to be especially most noticed in this cue playing descending to ascending legato and arpeggio 8<sup>th</sup> notes. Harp I plays Line 3 B-F#-D-Line 2B (crossbeam connected) down to F#-D-Line 1 B up to D 8<sup>th</sup> notes (crossbeam connected) up to F#-B-D-F# (B min tonality). Harp II plays Line 3 F#-D-Line 2 B-F# down to D-Line 1 B-F#-up to B up to next crossbeam-connected figure of Line 2 D-F#-B-Line 3 D. In Bar 2, harps III-IV take over while harps I-II take a one-bar rest. Harp III plays *ff* Line 3 Bb-Gb-D-Line 2 Bb down to Gb-D-Line 1 Bb up to D, and then up to Gb-Bb-Line 3 D-Gb. Harp IV plays Line 3 Gb-D-Line 2 Bb-Gb down to D-Line 1 Bb-Gb-up to Bb up to Line 2 D-Gb-Bb-Line 3 D. In Bar 3, harps I & II return. Harp I plays Line 3 F#-D-Line 2 B-F# down to D-Line 1 B-F#-up to B up to Line 2 D-F#-B-Line 3 D legato 8<sup>th</sup> notes. Harp II play (predictably now) Line 3 D-Line 2 B-F#-D down to Line 2 B-F#-D-up to F# up to B-Line 2 D-F#-B. In Bar 4, harps III & IV return. Harp III plays Line 3 D-Line 2 Bb-Gb-D down to Line 1 Bb-Gb-D-up to Gb and then Bb-Line 2 D-Gb-Bb.

Back in Bar 1, flutes play *ff* > Line 3 D/F#/B double-dotted whole notes [Here we go again with this strange notation for 3/2 time!] to (Bar 2) D/F#/Bb whole notes followed by a half rest. Note: The D/F# notes are tied from the previous bar. Technically we have the Gb aug (Gb/Bb/D) in Bar 2, but the tied F# is simply enharmonic for Gb] Oboes play the same as the flutes but an octave lower register (Line 2 register). The flutes are written in Line 2 register but with the *8va* ottava inserted above the notes. In Bar 3, the flutes and oboes (in their respective registers) play B/D/F# double-dotted whole notes to (Bar 4) Gb/Bb/D whole notes (followed by a half rest).

After a half rest in Bar 1, clarinets play *ff* and *a3* (three clarinets unison) on small octave D up to F# half notes to (Bar 2) A to Bb half notes to middle C# half note tied to half note next bar, and then D to Eb half notes to (Bar 4) F# to A to Bb half notes. All notes are played under the legato umbrella.

The susp cymbals are *sempre pp* trem on double-dotted whole notes (notated on the 2<sup>nd</sup> and 3<sup>rd</sup> spaces or middle spaces on the staff). Repeat thru end of bar (held fermata in end Bar 13 and *pp* >).

Violins I top staff (and violins II top staff) play bowed trem *f* < Lines 2 & 3 B double-dotted whole notes to (Bar 2) Lines 2 & 3 Bb double-dotted whole notes. The notes are written Lines 1 & 2 but with the *8va* ottava line bracketed above the notes. Violins I bottom staff (and violins II bottom staff) play Line 3 D/F# double-dotted whole notes bowed trem to (Bar 2) same D/F# double-dotted whole notes. In bar 2, viole join in (treble clef) *sff* > on Line 2 D/F#/Bb double-dotted whole notes. Note: It is interesting that, in the case of the violas, that Herrmann did not notate the chord in the "correct" fashion of D/Gb/Bb, especially since the D/F# were not played previously in Bar 1 and tied over. It's no big deal, once again, since the same tonality is played in terms of enharmonic note (F# for Gb) because they will *sound* exactly the same. In Bar 3, violins top staff play Lines 2 & 3 F# double-dotted whole notes crescendo to (Bar 4) D double-dotted whole notes decrescendo. The bottom staff violins play Line 2 B/Line 3 D double-dotted whole notes bowed trem to (Bar 4) Gb/Bb notes decrescendo. In Bar 4, violas return to bow trem *sff* > on Line 2 D/Gb/Bb double-dotted whole notes.

After a half rest in Bar 5, the bass clarinets take over (thru Bar 8) exactly the same predominantly half notes that the clarinets played in Bars 1-5. Then in Bars 9-13 (start

:21 Tribute cd), VC/CB take over that line starting in the Great octave register. The cue ends (:42 Tribute cd) with the bass clarinets *sff* > on small octave D/F# double-dotted whole notes held fermata. Nice sound on the Tribute cd!

CLARINETS (C) P. 2

21 repeat

42

10

10 11 12 13

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[11] “Clouds (D)” *Allegro agitato* in  $\frac{3}{4}$  time, 4 pages (Master pages 45-48), 29 bars, :36. Reel 2/D. Dvd location: Chapter 4 starting at 1:44. Note: “Clouds C” was repeated again just prior to the “D” cue, starting at 1:20, Bars 1-12. “Clouds (D)” is not available in the CNR stereo cd. Tribute cd track # 12. Scene: The Captain has to perilously climb up to shut off the leaking air valve.

Three CA play *sff* small octave E/G#/C# [written B/Line 1 D#/G#] dotted half notes legato to (Bar 2) G/B (English horns I & II unison on B) half notes followed by a quarter rest. Repeat in Bars 1-2. Clarinets play small octave E/G#/middle C# [written F#/A#/Line 1 D#] dotted half notes legato slurs to (Bar 2) D/G/B half notes (followed by a quarter rest). Repeat in the next two bars. After a half and 8<sup>th</sup> rest, two bass clarinets play *sff* small octave G 8<sup>th</sup> note up to (Bar 2) B quarter note legato down to D quarter note (followed by a quarter rest). Repeat in Bars 3-4. After a half and 8<sup>th</sup> rest in Bar 1, three bassoons play Great octave G 8<sup>th</sup> note up to (Bar 2) B down to D quarter notes (followed by a quarter rest). Then they play *ff* Great octave C# quarter note legato up to G# dotted quarter note to G 8<sup>th</sup> up to (Bar 4) B down to D quarter notes (followed by a quarter rest). Two C. Fags are *col* the Fags.

In Bar 2, after a half rest in Bar 2, *sords* horns play *f* < quickly ascending 16<sup>th</sup> notes small octave G-Ab-A-Bb [written Line 1 D-Eb-E-F] to (Bar 3) middle C# [written G#] 16<sup>th</sup> note *sff* (followed by 16<sup>th</sup>/8<sup>th</sup>/half rest marks). Repeat in Bars 4-5. Pos in Bar 1 play *sfp* < small octave E/G#/middle C# dotted half notes to (Bar 2) D/G/B (G maj 2<sup>nd</sup> inversion) *rinforzando* half notes (followed by a quarter rest). Repeat in the next two bars. Four tubas play Great octave C# quarter note up to G# quarter note (followed by a quarter rest, and silent in Bar 2). In Bar 3, after a half and 8<sup>th</sup> rest, tubas I-II play *ff* Great octave G 8<sup>th</sup> note up to (Bar 4) B down to D quarter notes (followed by a quarter rest). After a half and 8<sup>th</sup> rest in Bar 3, tubas III-IV play Contra-octave G 8<sup>th</sup> note up to (Bar 4) B quarter note up to Great octave D quarter note (followed by a quarter rest).

Violins I play *sff* middle (Line 1) C# dotted half note bowed trem to (Bar 2) small octave B half note bowed trem (followed by a quarter rest). Repeat Bars 1-2 in Bars 3-4. Violins II are bowed trem on small octave G# dotted half note to (Bar 2) G half note (followed by a quarter rest). Repeat next two bars. Violas are bowed trem on small octave E dotted half note to (Bar 2) D half note (followed by a quarter rest). Repeat next two bars. VC play Great octave C# up to G# quarter notes (followed by a quarter rest). Repeat in Bar 3. CB play *sff* small octave C# quarter note legato down to Great octave G# quarter note (followed by a quarter rest). Repeat in Bar 3.

In Bar 5, English horns play E/G#/C# dotted half notes (as in Bar 1) to (Bar 6) F/A [written middle C/E] half notes (followed by a quarter rest). Repeat next two bars. Clarinets play as in Bar 1 to (Bar 6) F/A half notes (followed by a quarter rest). Repeat next two bars. After a half and 8<sup>th</sup> rest in Bar 5, bass clarinets play small octave G 8<sup>th</sup> note to (Bar 6) A legato down to F quarter notes (followed by a quarter rest). Repeat next two bars. Fags & C. Fags play these two bars as the bass clarinets but an octave lower register. In Bar 7, the Fags & C. Fags then play Great octave C# quarter note up to G# dotted quarter note to G 8<sup>th</sup> to (Bar 8) A down to F quarter notes (followed by a quarter rest). After a half rest in Bar 6, horns play *f* < legato 16<sup>th</sup> notes small octave F-F#-G-G# [written middle C-C#-D-D#] to (Bar 7) same G# *rinforzando* 16<sup>th</sup> note (followed by rests). Repeat next two bars.

In Bar 5, Pos repeat Bar 1 to (Bar 6) C/F/A half notes *sff* (followed by a quarter rest). Repeat next two bars. Tubas repeat Bar 1 in Bar 5. After a half and 8<sup>th</sup> rest in Bar 7, they play Contra-octave and Great octave G 8<sup>th</sup> note to (Bar 8) A down to F quarter notes (followed by a quarter rest). In Bar 5, violins I play (as in Bar 1) middle C# dotted half note bowed trem to (Bar 6) small octave A half note bowed trem (followed by a quarter rest). Repeat next two bars. Violins II are bowed trem on small octave G# dotted half note to (Bar 6) A whole note. Repeat next two bars. Viole are bowed trem on small octave E dotted half note to (Bar 6) D/F half notes (followed by a quarter rest). Repeat next two bars. VC/CB repeat Bar 1 in Bars 5 & 7.

A new section of this cue commences in Bar 9 (section B). Pos play *sfp* < E/G#/middle C# dotted half notes to (Bar 10) G/B/Line 1 D 8<sup>th</sup> notes *sff* (followed by an 8<sup>th</sup> and two quarter rests). In Bar 11, Pos play G#/middle C#/E dotted half notes to (Bar 12, tenor clef initiated) B/D/G 8<sup>th</sup> notes (followed by rests). In Bar 13, Pos play middle C#/E/G# dotted half notes to (Bar 14) D/G/B 8<sup>th</sup> notes (followed by rests). Repeat Bars 13-14 in Bars 15-16.

After a half rest in Bar 10, horns play legato 16<sup>th</sup> notes G-Ab-A-Bb to (Bar 11) C# 16<sup>th</sup> (followed by rests). After a half rest in Bar 12, horns play Line 1 E-F-F#-G 16ths to (Bar 13) G# 16<sup>th</sup>. After a half rest in Bar 14, horns play D-Eb-E-F 16ths to (Bar 15) E 16<sup>th</sup>. After a half rest in Bar 16, they play G-G#-A-Bb 16ths to (Bar 17, start of a new section that climaxes the cue) Line 2 C 16<sup>th</sup> (horns are then converted to the *open* mode).

In Bar 10, tubas play *ff* Contra-octave and Great octave B rinforzando 8<sup>th</sup> note legato slur down to G 8<sup>th</sup> (crossbeam connected) back up to stand alone B 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). In Bar 12, tubas return to play Great octave and small octave D rinforzando 8<sup>th</sup> down to B 8<sup>th</sup> up to D 8<sup>th</sup> (followed by rests). In Bar 14, they play Great octave and small octave G down to D up to G 8ths (followed by rests). In Bar 16, they play Great octave and small octave B down to G up to B 8ths (followed by rests).

In Bar 9, violins I are bowed trem *sff* > on rinforzando middle C# dotted half note to (Bar 10) D half note trem (followed by a quarter rest). In Bar 11, they are bowed trem on F dotted half note *sff* > to (Bar 12) G half note bowed trem (followed by a quarter rest). In Bar 13, they are bowed trem on G# rinforzando dotted half note to (Bar 14) B half note trem. In Bar 15, they are bowed trem on Line 2 C# rinforzando dotted half note to (Bar 16) D half note (followed by a quarter rest). In that same pattern, violins II are bowed trem on small octave G# dotted half note to (Bar 10) B half note (followed by a quarter rest) to (Bar 11) middle C# dotted half note to (Bar 12) D half note, and then E dotted half note trem in Bar 13 to (Bar 14) G half note, and then G# dotted half note to (Bar 16) B half note. In the same manner, violas are bowed trem on small octave E dotted half note to (Bar 10) G half note to (Bar 11) G# dotted half note to (Bar 12) B half note to (Bar 13) middle C# dotted half note trem to (Bar 14) D half note to (Bar 15) E dotted half note to (Bar 16) G half note. VC (and Fags/C. Fags) play Great octave G# quarter note down to C# dotted quarter note up to G 8<sup>th</sup> note, while CB play Great octave G# quarter note up to small octave C# dotted quarter note down to G 8<sup>th</sup>. In Bar 10, both VC/CB play Great octave B rinforzando 8<sup>th</sup> legato down to G 8<sup>th</sup> (crossbeam connected) up to B stand alone 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). In Bar 11, they play small octave C# quarter note down to Great octave G# dotted quarter note back up to C# 8<sup>th</sup> note to (Bar 12) D rinforzando 8<sup>th</sup> legato down to Great octave B 8<sup>th</sup> up to D 8<sup>th</sup> (followed by rests). In Bar 13, they play small octave E quarter note down to C# dotted quarter note up to E 8<sup>th</sup>

note up to (Bar 14) G down to D up to G 8ths (followed by rests). In Bar 15, they play G# quarter note to E dotted quarter note up to G# 8<sup>th</sup> up to (Bar 16) B rinforzando 8<sup>th</sup> down to G 8<sup>th</sup> up to B 8<sup>th</sup> (followed by rests).

In Bar 9, bass clarinets play small octave G# dotted half note to (Bar 10) B rinforzando 8<sup>th</sup> down to G 8<sup>th</sup> back up to B 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Then follow the VC line but an octave higher register. Clarinets play small octave E/G#/middle C# dotted half notes legato to (Bar 10) G/B/Line 1 D half notes (followed by a quarter rest). In Bar 11, they play G#/C#/E dotted half notes to (Bar 12) B/D/G half notes (followed by a quarter rest). In Bar 13, they play middle C#/E/G# dotted half notes to (Bar 14) D/G/B half notes. In Bar 15, they play E/G#/Line 2 C# dotted half notes legato to (Bar 16) G/B/D half notes. English horns play similarly.



END Clouds (P)

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In Bar 17 (:21 Tribute cd; 2:03 on the dvd when the Captain falls from the valve area), we come to the climax section of this cue that lasts at least 8 bars. The highlighting instruments are the piccolos/English horns/clarinets/trumpets/trombones playing a series of fortissimo 16<sup>th</sup> notes to 8<sup>th</sup> notes. [end session 10:18 pm]

[resume Wednesday, August 25 at 4:50 pm]

Piccolos play *ff* Line 2 Eb/Gb/Bb (Eb min) four times (connected by two crossbeams) to Eb/Gb/Bb 8<sup>th</sup> notes to now Eb/Gb/Bb rinforzando-marked 8<sup>th</sup> notes \*these two chords are crossbeam connected) tied to stand alone Eb/Gb/Bb 8ths (followed by an 8<sup>th</sup> rest). Repeat next bar. In Bar 19, the piccolos then play that pattern on D/Gb/Bb notes (repeated next bar) to (Bar 21) a repeat of Bar 17 of Eb/Gb/Bb notes to (Bar 22) a repeat of Bar 19 of D/Gb/Bb notes. Repeat Bars 21-22 in Bars 23-24.

English horns play Line 1 G/Bb/C notes in the same pattern as the piccolos (repeated next bar) to (Bar 19) I believe A# (?? Unclear notes). Etc. Clarinets play this pattern in Bar 17 on Eb/Gb/B (repeated next bar) to (Bar 19) D/Gb/Bb notes, and so forth (see piccolos). Trumpets play Line 2 C/Eb/Gb notes for that pattern (repeated next bar) to (Bar 19) B/D/Gb, and so forth. Pos play this pattern on Gb/Bb/middle C notes (repeated next bar) to (Bar 19) G#/B/D (repeated next bar), and so forth. So we have very dissonant polytonality here.

Bass clarinets/Fags/C. Fags/tubas/VC/CB play *ff molto sost* Great octave (small octave for bass clarinets; Contra-octave for tubas III-IV) Eb half note up to Gb quarter note tied to quarter note in Bar 18, and then up to Bb half note to (Bar 19) B half note up to D quarter note tied to quarter note in Bar 20, and then up to F half note. These notes just given are played under the legato arc/umbrella. In Bar 21, they play a new four-bar phrase on descending notes starting small octave Gb (Line 1 Gb for the bass clarinets, and Great octave for lower tubas) down to Eb quarter note tied to quarter note next bar to D half note to (Bar 23) C half note down to Bb quarter note tied to quarter note next bar down to Gb half note.

In Bar 19, horns play *sfff* stopped dotted half notes small octave G#/B/Line 1 D/F tied to half notes next bar (followed by a quarter rest). IN Bar 22, they play G#/B/D/F stopped dotted half notes (repeated in Bar 24).

Four susp cymbals are trem *pp* < thru Bar 20, and the *ff* > thru Bar 24. Harps I & II are in the key signature of Bb min (five flats). Harp I is descending gliss starting on Line 3 Bb gliss line down to (Bar 18) Contra-octave Bb gliss line up to Line 3 Bb in the same bar. Harp II is gliss from Line 3 Gb down to Contra-octave Gb up to Line 3 Gb. Repeat the same descent to ascent on the same notes condensed in Bar 21 and also Bar 23. In Bar 19, harps III-IV take over, set in the key signature of Cb maj/Ab min (seven flats) playing contrary motion glisses (rising to falling). Harp III is gliss from Great octave Cb up to (Bar 20) Line 4 Fb down to Great octave Cb. Harp IV is gliss from Contra-octave Ab up to (Bar 20) Line 4 Db down to Ab again. Repeat in one-bar format in Bar 22 and also Bar 24.

In Bar 17, violins I are bowed trem *ff molto con forza* on rinforzando Line 2 Bb quarter note down to Gb down to Eb down to (Bar 18) C rinforzando quarter note bowed trem back up to Eb up to Gb. In Bar 19, violins I continue the bowed trem quarter notes on Line 2 Bb rinforzando quarter note down to Gb down to D down to (Bar 20) Line 1 B up to Line 2 D up to Gb. In Bar 21, they continue on Line 2 Bb rinforzando quarter note bowed trem down to Gb down to Eb up to (Bar 22) Gb rinforzando quarter note down to D down to Line 1 B up to (Bar 23) Eb rinforzando quarter note down to C down to Bb down to (Bar 24) Gb down to D down to small octave B bowed trem quarter notes.

Back in Bar 17, violins I are similarly bowed trem on Line 2 Gb down to Eb to C down to (Bar 18) Bb back to C up to Eb up to (Bar 19) Gb rinforzando quarter note down to D down to B down to (Bar 20) Gb up to B up to Line 2 D up to (Bar 21) Gb down to

Eb down to C up to (Bar 22) D down to B down to I believe G# up to (Bar 23) C-Bb-Gb down to (Bar 24) D-small octave B-G#.

Viole play the same pattern on Line 2 Eb down to C to Bb down to (Bar 18) Gb up to Bb to C to (Bar 19) D down to B down to Gb down to (Bar 20) D up to G# up to B up to (Bar 21) Line 2 Eb down to C to Bb to (Bar 22) B down to G# to F# up to (Bar 22) Bb down to Gb-Eb to (Bar 24) B down to G# to F#.

In Bar 25 (2:13 dvd; :32 Tribute cd), the music settles down (or at least the Captain safely does!). [dinner break out with Susan 6:06 pm]

Bass clarinets/Fags/C. Fags/tubas/VC/CB play *sff* > *p* Great octave (small octave for bass clarinets, and Contra-octave for tubas III-IV) Eb dotted half note tied to dotted half note next bar. In Bar 26, horns V-VI-VII-VIII play *sff* > *p* G/middle Cb/Eb/G stopped dotted whole notes (silent in end Bars 27-29). Horns I-II-III-IV play the same notes but tied to dotted half notes next bar > *pp*. In Bar 26, violins I are fingered tremolo *sff* > *pp* between Line 1 Eb up to G dotted half notes, and middle Cb to Eb dotted half notes (repeated next bar). Violins II are fingered trem on Eb to G and also small octave G up to B dotted half notes (repeated next bar). Viole are silent.

In Bar 28, Pos play *mp* > *pp* small octave Cb/Eb/G dotted half notes tied to dotted half notes next bar held fermata. In end Bar 29, bass clarinets return to play *pp* > small octave Eb [written F] dotted half note held fermata. Interesting to end the cue in these bars on Cb aug (Cb/Eb/G).

End of cue.

[resume Thursday, August 26 at 5:57 pm]

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[12] “The Clouds (E)” *Molto agitato e sost* in 4/2 time, 3 pages (Master pages 4951), 17 bars, 1 minute. Reel 2/E. Dvd location: Chapter 4 starting at 2:36 thru Chapter 5 ending :25. Tribute track # 13. Scene: Pencroft states “We can’t go down anymore. This was the only control we had!” and proceeds to throw the broken valve bar into the distant ocean below.

Tubas/VC/CB play the secondary M.I. theme (tubas are far more prominent). They play Great octave D (small octave for the CB) to (played now also by the CB) “3” triplet value quarter notes F#-A-Bb to “3” triplet value small octave C# whole note to D half note to (Bar 2) Eb whole note tied to half note (followed by a half rest). They repeat Bar 1 in Bar 3 (:07 Tribute cd) to (Bar 4) Eb whole note legato slur to F# half note (followed by a half rest). They repeat Bar 1 in Bar 5 (:14 Tribute cd) to (Bar 6) “3” triplet value Eb whole note to F# half note up to normal value A half note (followed by a half rest). They repeat Bar 1 in Bar 7 to (Bar 8) “3” triplet value Eb whole note to F# half note up to A to Bb normal value half notes.

After two half rests in Bar 1, violas play *ff* on “3” triplet value small octave C# whole note to D half note to (Bar 2) normal value Eb whole note tied to half note (followed by a half rest). Violas repeat Bar 1 in Bar 3 to (Bar 4) Eb whole note to F# half note (followed by a half rest). They repeat Bar 1 in Bar 5 to (Bar 6) “3” triplet value Eb whole note to F# half note to A normal value half note (followed by a half rest). Viole repeat Bar 1 in bar 7 to (Bar 8) “3” triplet value Eb whole note to F# half note to normal value A to Bb half notes. Violins are silent until Bar 10.

*motto agitati e sost* *re Clouds CE* (2) *Myst. D.S.*

Handwritten musical score for a symphony orchestra. The score includes staves for Piccolo, Clarinets (Clan), Bass Clarinet (B.C.), Flutes (Fl.), Oboes (Obs.), Trombones (Tbn), Trumpets (Tpt), Timpani (Timp), Cymbals (Cym), Snare Drum (S.D.), Triangle (Tri.), Chimes (Chim), Horns (Hrns), Violins (Vlns), Violas (Vla), Cellos (C), and Double Basses (Cb). The score is marked with "motto agitati e sost" and "Myst. D.S.". It features various dynamics such as "ff" and "pp", and includes performance instructions like "Sightation" and "Hand copied by Bill Wachel". Red circled numbers 1 through 7 are written at the bottom of the page.

Tam Tam sound *pp* L.V. on double-dotted whole notes (repeated in Bars 3, 5, 7). After three half rests in Bar 1, C. Fags play *ff* Great octave and small octave D half notes to (Bar 2) Eb half note up to Gb whole note up to Bb half note. Repeat these bars in Bars 3-4, 5-6, and 7-8. After three half rests in Bar 3, bass clarinets and clarinets play *ff* small

octave D half note to (Bar 4) Eb half note to Gb whole note to Bb half note. Repeat in Bars 5-6 and Bars 7-8. After three half rests in Bar 5, English horns play *ff* small octave Gb/Bb/Line 1 D [written Line 1 Db/F/A] half notes to (Bar 6) Gb/C/Eb half notes to Bb/Eb/Gb whole notes to Eb/Gb/Bb half notes (repeated next two bars).

After three half rests in Bar 3, Pos play *f* Great octave Gb/Bb/small octave D half notes to (Bar 4) Gb/small octave C/Eb half notes to Bb/small octave Db/Gb whole notes to small octave Eb/Gb/Bb half notes. Repeat in Bars 5-6 and also Bars 7-8. After three half rests in Bar 5, horns I thru IV play *ff* small octave D/Gb/Bb/Line 1 D half notes to (Bar 6) Eb/Gb/middle C/Eb half notes up to Gb/Bb/Line 1 Eb/Gb whole notes to Bb/Line 1 Eb/Gb/Bb half notes. Repeat in Bars 7-8. After three half rests in Bar 7, horns V thru VIII are *col* horns I thru IV.

After three half rests in Bar 1, four harps are arpeggiando *ff* on Contra-octave D/Gb/Bb/Great octave D and (top staff, but still bass clef) Gb/Bb/small octave D half notes to (Bar 2) Contra-octave Eb/Gb/Great octave C/Eb and (top staff) Gb/small octave C/Eb half notes arpeggiando up to Gb/Bb/Eb/Gb/Bb/Eb/Gb half notes (played twice) up to Contra-octave Bb/Great octave Eb/Gb/Bb/small octave Eb/Gb/Bb. Repeat these bars in Bars 3-4. In Bar 5, after three half rests, the harps are arpeggiando on Great octave D/Gb/Bb/D and (top staff) small octave D/Gb/Bb/Line 1 D half notes to (Bar 6) a repeat of Bar 2 but played an octave higher register. Repeat Bars 5-6 in Bars 7-8.

The M.I. three-note motif returns in Bars 9-10 (start :28 Tribute cd), and then again in Bar 11-12 (start :35 Tribute cd). Piccolos play *f* < Line 1 B/Line 2 D/F# (B min) whole notes legato up to D/F/A (D min) half notes up to (Bar 10) Line 2 Bb/Line 3 Db/F (Bb min) whole notes *sff* tied to half notes (followed by a half rest). English horns play *f* < small octave B/Line 1 D/F# [written F#/A/Line 2 C#] whole notes up to D/F/A whole notes up to (Bar 10) Bb/Db/F whole notes tied to half notes (followed by a half rest). Clarinets play exactly as the piccolos. All horns play small octave F#/B/D/F# [written middle C#/F#/A/Line 2 C#] whole notes up to A/D/F/A whole notes down to (Bar 10) F/Bb/Line 1 Db/F *rinforzando* whole notes *sff* tied to half notes (followed by a half rest). Trumpets play B/Line 1 D/F# [written Line 2 C#/E/G#] whole notes to D/F/A whole notes to (Bar 10) Bb/Line 2 Db/F *rinforzando* whole notes tied to half notes (followed by a half rest). Pos play *f* < small octave B/Line 1 D/F# whole notes legato to D/F/A whole notes to (Bar 10) Bb/Line 1 Db/F *rinforzando* whole notes tied to half notes (followed by a half rest).

After two half rests in Bar 10, bass clarinets play *sff* Line 1 Db/F whole notes. After two half rests in Bar 10, Fags play Great octave Db/F/Bb whole notes. After two half rests in Bar 10, C. Fags play Contra-octave and Great octave Bb whole notes. After two half rests, tubas play *ff* Contra-octave Bb/Great octave Db/F/Bb whole notes. After two half rests, timps are trill rolled *ff* > Great octave Gb/Bb whole notes. After a half rest, cymbal I sounds a half note (notated on the top space of the staff). After a half and quarter rest, cymbal II sounds a quarter note (notated on the second space from the top). After two half rests, the bass drum sounds *ff* a quarter note (followed by a quarter and half rest). Also after two half rests, the Tam Tams sound forte a whole note let vibrate. In Bar 10, chimes strike *sff* (*L.V*) Line 2 F whole note (followed by two half rests).

The harps are set in the key signature of Bb min (five flats). After two half rests, harps I-II play ascending to descending glisses from Contra-octave Bb gliss straight line

up to Line 3 Bb 32<sup>nd</sup> note down to Contra-octave Bb (repeat in Bar 12). Harps III-IV are gliss from Contra-octave F up to Line 3 F back down to lowest F (repeat in Bar 12).

After two half rests in Bar 10, violins I are fingered trem *sff* of Line 1 rinforzando Db half note up to F half notes, and then down to the next fingered trem figure of half notes Bb up to Db. After two half rests, violins II are fingered trem on Bb-Db played twice. After two half rests, viole are fingered trem on small octave F up to Bb and then down to Db up to F. After two half rests, VC/CB are fingered trem on Great octave Bb up to small octave Db half notes, and then down to F up to Bb half notes.

In Bar 11, horns play *sff* F#/B/Line 1 D/F# stopped (+ sign over the notes) whole notes up to A/Line 1 D/F/A stopped whole notes *sff* down to (Bar 12) F/Bb/F/Bb/Db/F stopped whole notes tied to half notes (followed by a half rest). Trumpets play B/Line 1 D/F# rinforzando whole notes *sff* to D/F/A whole notes down to (Bar 12) Bb/Line 1 Db/F rinforzando whole notes tied to half notes (followed by a half rest). Pos play Great octave B/small octave D/F# whole notes *sff* up to D/F/A *sff* whole notes to (Bar 12) Bb/Db/F rinforzando whole notes *sff* tied to half notes (followed by a half rest). These three brass choirs are the only instruments heard in this bar (piccolos/English horns/clarinets are silent this time around).

In Bar 12, bass clarinets play *sff* Line 1 Db/F whole notes tied to half notes (followed by a half rest). Fags play Great octave Db/F/Bb whole notes tied to half notes, and C. Fags play Contra-octave and Great octave Bb whole notes tied to half notes. Tubas return to play Contra-octave Bb/Great octave Db/F/Bb whole notes tied to half notes (followed by a half rest). Timps are trill rolled *ff* > on Great octave Gb/Bb whole notes tied to whole notes. After a half rest, Tam Tams sounds forte half notes tied to whole notes. After two half rests, harps are gliss (as given earlier for Bar 10). Strings are silent in this bar.

Bar 13 (:43 Tribute cd) to end Bar 17 offers the last development of this colorful cue. Piccolos are *sempre ff* on Line 2 E/G#/Line 3 C# whole notes legato down to D/G/B whole notes down to (Bar 14) C#/E/G# down to A/C/F whole notes to (Bar 15) G#/Line 2 C#/E to G/B/D whole notes down to (Bar 16) E/G#/Line 2 C# whole notes to G/B whole notes. All notes are played under the legato arc/umbrella. Piccolos are silent in end Bar 17 (whole rest held fermata (I am surprised it is not a double-dotted whole rest, as given in another cue). English horns are silent for the rest of the cue. Clarinets are *col* piccolos thru Bar 15 to (Bar 16) E/G#/Line 2 C# whole notes to D/G/B whole notes. Bass clarinets, Fags, and C. Fags play contrary motion notes (ascending instead of descending). Fags & C. Fags play *sempre ff* Great octave C# whole note up to D whole note to (Bar 14) E to F whole notes to (Bar 15) G# up to B whole notes to (Bar 16) small octave C# to D whole notes (silent in end Bar 17). After two half rests in Bar 13, bass clarinets join in to play small octave D whole note to (Bar 14) E to F whole notes to (Bar 15) G# up to B whole notes to (Bar 16) middle C# to D whole notes played legato.

Violins are bowed trem *ff* on Line 3 E/G#/Line 4 C# [written an octave lower but with the *8va* ottava inserted] whole notes to D/G/B whole notes to (Bar 14) C#/E/G# down to Line 2 A/Line 3 C/F whole notes to (Bar 15) G#/Line 3 C#/E whole notes to G/B/D down to (Bar 16) E/G#/Line 3 C# to D/G/B whole notes. Violas (treble clef) are bowed trem on Line 3 C# to Line 2 B whole notes down to (Bar 14) G# to F whole notes to (Bar 15) E to D whole notes to (Bar 16) C# to Line 1 B whole notes.

clouds [E] 2. copy of

[Hand-copied by V.S. Wachel]

Sightation 9 10 11 12 13 14 15 16 17

DIVISION OF Belwin Mills

As the lower woodwinds, VC/CB play contrary motion whole notes. They play exactly as the Fags/C. Fags.

Finally, we hear the stopped (+) horns playing on offbeats from the rest of the orchestra playing. They sound on the 2<sup>nd</sup> and 4<sup>th</sup> beats with tied notes. So, after a half

rest in Bar 13, they play *sff* > equally small octave and Line 1 C# [written G#] dotted half notes (followed by a quarter rest) to same C# stopped half notes *sff* > tied to quarter notes next bar (followed by a quarter rest) to C# dotted half notes *sff* > (followed by a quarter rest) to C# half note tied to (repeat Bar 14 in Bar 15) to (Bar 16) tied C# quarter note (followed by a quarter rest) to C# dotted half notes (followed by a quarter and half rest). In end Bar 17, horns play *sff* > Bb/Line 1 Db/F/A (Bb minMaj 7<sup>th</sup>) stopped whole notes *sff* > *pp* tied to whole notes held fermata. Horns are the only instruments heard in this end bar. I find it interesting that Herrmann chose to end the cue with a minor-major seventh chord.

End of cue. [end session 9:52 pm]  
[resume Monday, August 30 at 6:11 pm]

[13] “The Balloon II” *Allegro con brio* in 12/8 time, 5 pages (Master pages 30-34), 40 bars (Bars 59-98). R3/A. Dvd location: Chapter 5 starting at 1:12. Scene: Final balloon scene as it suddenly and rapidly leaks. Fortunately, a mysterious island is nearby!

In Bars 1-2, violins and violas are *ff con forza* playing legato rising to falling triplet 8<sup>th</sup> note figures. In fact, they repeat Bars 9-10 of “Balloon I.” VC are *pizz* on rising to falling 8<sup>th</sup> notes (with a quarter rest between each note). They repeat Bars 9-10 of its counterpart cue. Strings repeat Bars 1-2 in Bars 3-4. Cymbals and timps also repeat Bar 9 of that cue.

A difference between this cue Bars 1-2 and Bars 9-10 of its counterpart is the pattern of the woodwinds. Flutes and oboes were silent there, but here they play tied C min (C/Eb/G) triads. Flutes play Line 3 C/Eb/G double-dotted whole notes tied to doubled-dotted half notes in Bar 10 (followed by a quarter and 8<sup>th</sup> rest). Oboes play *sff* C/Eb/G in that pattern but Line 2 register. Clarinets play the same [written Line 2 D/F/A]. After a quarter and 8<sup>th</sup> rest, bass clarinets play *ff* small octave D 8<sup>th</sup> note (followed by a quarter rest) to Eb 8<sup>th</sup> (followed by a quarter rest) to F 8<sup>th</sup> (followed by a quarter rest) to (Bar 2) G 8<sup>th</sup> note down to F to Eb to D (with the same pattern of rests). Repeat in Bars 3-4. Fags and C. Fags play the same as the bass clarinets but an octave lower register (Great octave register). Repeat these bars in Bars 3-4. In Bars 3-4, instead of a repeat of the previous two bars, flutes, oboes, and clarinets play the rising to falling legato 8<sup>th</sup> note triplet figures. Flutes play *ff* Line 3 C-D-C to D-Eb-D to Eb-F-Eb to F-G-F to (Bar 4) G-Ab-G down to F-G-F to Eb-F-Eb (followed by a quarter and 8<sup>th</sup> rest). Oboes play the same but an octave lower in the Line 2 register. Clarinets play the same but in the Line 1 register. In Bar 3 (Bar 61), after a quarter and 8<sup>th</sup> rest, horns (*bells in air*) play *fff* three delayed triplet figures on small octave and Line 1 Ab [written Eb] notes to (Bar 4), “2” duplet value A 8<sup>th</sup> legato to duplet value G# [written D#] 8<sup>th</sup> tied to dotted 8ths and tied to dotted half note. In Bar 3, tubas play (as in Bar 3 of the counterpart cue) *ff* Contra-octave and Great octave Eb whole notes tied to whole notes next bar (*not* notated as double-dotted whole notes!). Tam Tams also sound *mf* on whole notes in Bar 3 let vibrate. After a half rest in Bar 4, the harps (in the key signature of three flats) play *fff* a gliss from Contra-octave C 32<sup>nd</sup> note gliss line up to (top staff) Line 4 C 32<sup>nd</sup> note. Cymbals are trem whole notes in Bar 4 also.

Back in Bar 1, trumpets play *sff* Line 2 C/Eb/G whole notes (not double-dotted whole notes) tied to whole notes next bar (silent in Bars 3-4), while Pos (in the “k” tenor clef) play middle C/Eb/G notes in that same pattern.



In Bar 5 (or Bar 63), flutes play Line 2 B/Line 3 D/F# double-dotted whole notes tied to double-dotted half notes next bar (followed by a quarter and 8<sup>th</sup> rest). Oboes and clarinets play *sff* the same but an octave lower register. Bass clarinets play small octave B [written middle C#] 8<sup>th</sup> note (followed by a quarter rest) to C# 8<sup>th</sup> (followed by a quarter rest) to D 8<sup>th</sup> to E 8<sup>th</sup> in that pattern to (Bar 6) F# back to E to D to C# 8ths in that rest pattern. Repeat next two bars. Fags and C. Fags play the same but an octave lower register. In Bar 7, flutes/oboes/clarinets play in their respective registers triplet 8<sup>th</sup> figures B-C#-B to C#-D-C# to D-E-D to E-F#-E to (Bar 8) F#-G-F# back to E-F#-E to D-E-D (followed by a quarter and 8<sup>th</sup> rest).

In bar 5, trumpets play *sff* B/D/F# whole notes tied to next bar, while Pos play small octave B/Line 1 D/F# notes. The timps play again the tritone F#/C four-note ruff. Cymbals sound whole notes let vibrate. Chimes sound Line 2 F# whole note let vibrate. Violins play the triplet figures on small octave B-middle C#-B to C#-D-C# to D-E-D to E-F#-E to (Bar 6) F#-G-F# back to E-F#-E to D-E-D to C#-D-C#. Repeat in Bars 7-8. After a quarter and 8<sup>th</sup> rest in Bar 5, viole play small octave C#-D-C# triplet 8ths (and so forth, as given for the violins, except there is not 4<sup>th</sup> triplet figure at the end of Bar 6 but instead rest marks). VC/CB pluck the same pattern of 8<sup>th</sup> notes as given for the Fags and C. Fags. The triangle is trem a whole note in Bar 6 (as also in Bar 2—in case I forgot to mention it!). Tam Tams sound whole notes in Bar 7. Tubas there sound *ff* Great octave and small octave D whole notes tied to whole notes in Bar 8. After a quarter and 8<sup>th</sup> rest in Bar 7, horns play three delayed triplet figures on small octave and Line 1 Bb [written Lines 1 & 2 F] notes to (Bar 8) “2” duplet value *rinforzando* Cb 8<sup>th</sup> legato to Bb duplet value 8<sup>th</sup> tied to Bb dotted 8<sup>th</sup> and to dotted half note. Cymbals are trem whole notes in bar 8. After a half rest, harps (in the key signature of two sharps) play a gliss *fff* from sub-Contr-octave B up to Line 3 B.

In Bar 9, flutes/oboes/clarinets play *sff* Bb/Db/F double-dotted whole notes tied to double-dotted half notes next bar, while trumpets and Pos play Bb/Db/F (Bb min) whole notes tied to whole notes next bar. Violins play the triplet figures on 8<sup>th</sup> notes Bb-C-Bb to (viole follow suit at this point) C-Db-C to Db-Eb-Db to Eb-F-Eb to (Bar 10) F-Gb-F back to Eb-F-Eb to Db-Eb-Db to (rests for viole) C-Db-C. Repeat in Bars 69-70. Bass clarinets/Fags/C.Fags/pizzicato VC/CB play Bb 8<sup>th</sup> (followed by a quarter rest) to C 8<sup>th</sup> to Db to Eb 8ths in that rest pattern to (Bar 10) F down to Eb to Db to C 8ths. Repeat next two bars. Chimes sound in Bar 9 on Line 2 F whole note. Timps play the same F#/C four-note ruff. Cymbals sound whole notes. In Bar 10, triangles are trem whole notes. After a quarter and 8<sup>th</sup> rest in Bar 11, horns play three delayed triplet figures on small octave and Line 1 B [written F#] notes to (Bar 12) “2” duplet value C *rinforzando* 8<sup>th</sup> note legato to B duplet 8<sup>th</sup> tied to dotted 8<sup>th</sup> note and dotted half note. Tubas play *sff* on Contra-octave and Great octave F# whole notes tied to next bar. Tam Tams sound whole notes. Cymbals are trem in Bar 12. After a half rest in Bar 12, harps (key signature of six flats) are gliss *fff* from sub-Contr-octave Bb up to I believe Line 3 B (or Line 4 D).

In Bars 13-14, flutes/oboes/clarinets/trumpets/Pos/chimes/timps/cymbals repeat Bars 1-2. Violins and viole repeat Bar 1 in bar 13 to (Bar 14) G-Ab-G to F-G-F to Eb-F-Eb to D-Eb-D. Repeat Bars 13-14 in Bars 15-16. Bass clarinets/Fags/C. Fags/VC/CB play C 8<sup>th</sup> (followed by a quarter rest) to Db to Eb to F 8ths in that rest pattern to (Bar 14) G to F to Eb to Db 8ths. Repeat next two bars. After a quarter and 8<sup>th</sup> rest in Bar 15, horns (still *bells in air*) play three delayed triplet figures on Lines 1 & 2 C notes to (Bar

16) “2” duplet value Db rinforzando 8<sup>th</sup> legato to C duplet value 8<sup>th</sup> tied to dotted quarter note and dotted half note. Tubas play Great octave and small octave Db whole notes tied to Bar 16. After a half rest in Bar 16, harps (key signature of three flats) play a gliss from Contra-octave C up to Line 4 C.

In Bars 17 thru 19, the three-note Mysterious Island motif or signature is played. Flutes/oboes/clarinets/trumpets/Pos play in their respective registers (already discussed earlier) B/D/F# (B min) rinforzando whole notes [even the woodwinds are conveniently in whole notes instead of double-dotted whole notes despite no change to C or 4/4 meter). In bar 18, they play D/F/A (D min) whole notes to (Bar 19) Bb/Db/F whole notes *sfff* (rinforzando-marked for the Pos and trumpets) and tied to dotted half notes next bar (followed by a quarter rest). Bass clarinets/Fags/C. Fags/VC/CB are silent in Bars 17-18. In Bar 19, bass clarinets (now in C time) play *sff* Line 1 Db/F whole notes tied to dotted half notes next bar (followed by a quarter rest). The bassoons (also now in C meter) play Great octave Db/F/BB whole notes tied to whole notes next bar, while C. Fags play Contra-octave and Great octave Bb whole notes tied to whole notes in Bar 20. Tubas play *sff* Contra-octave Bb/Great octave Db/F/Bb whole notes tied to whole notes next bar. In Bar 19, cymbals are trem whole notes *pp* < to (Bar 20) *sff* whole notes hit (let vibrate). Chimes strike *sff* Line 2 F whole note let vibrate. Set in the key signature of Ab maj/F min (four flats), harps are gliss from Contra-octave F up to Line 3 Bb down to (Bar 20) F up to Line 3 Bb.

Back in Bar 17, violins and violas play legato triplet 8<sup>th</sup> figures small octave B-middle C#-B to C#-D-C# to E-F-E to E-F#-E to (Bar 18) F-G-F to G-A-G to A-B-A to B-Line 2 C-B to (Bar 19) descending Bb-C-Bb to Ab-Bb-Ab to G-Ab-G to F-G-F to (Bar 20) Eb-F-Eb to Db-Eb-Db to C-Db-C to small octave Bb-C-Bb. Repeat Bars 17-20 in Bars 21-14. In Bar 19, VC play *sff* Great octave F/Bb whole notes tied to whole notes next bar, while CB play Great octave Bb whole note tied to next bar. Repeat in Bars 23-24 (but then tied to dotted half notes, not whole notes).

In Bars 21-24, the three-note motif is played now by the horns, trumpets, and Pos. Trumpets and Pos play as before but an octave lower register. Horns (now in the C time signature) play *sff* and rinforzando-marked small octave F#/B/Line 1 D/F# [written middle C#/F#/A/Line 2 C#] whole notes to (Bar 22) A/D/F/A rinforzando whole notes down to (Bar 23) F/Bb/Db/F rinforzando whole notes tied to dotted half notes next bar (followed by a quarter rest). Tubas in Bar 23 play Contra-octave Bb/Great octave Db/F/Bb whole notes *sff* tied to dotted half notes next bar. Fags and C. Fags also repeat Bars 19-20 but tied to dotted half notes instead of whole notes). Chimes strike Line 2 F whole note in Bar 23. Cymbals repeat Bars 19-20. Triangles sound whole note trem. Harps are now contrary motion in comparison to Bars 19-20. They play Line 3 Bb 32<sup>nd</sup> note gliss line down to Contra-octave F 32<sup>nd</sup> note gliss line up to (Bar 24) Line 3 Bb 32<sup>nd</sup> note down to Contra-octave F 32<sup>nd</sup> note.

In Bar 21, flutes/oboes/clarinets/bass clarinets play the same ascending and descending triplet 8<sup>th</sup> figures as played by the violins and viole (but octave higher register for the flutes and oboes).

In Bars 25-28, the three-note motif is played at an even deeper sonority. Horns I thru IV play *sff* small octave D/F# rinforzando whole notes to (Bar 26) F/A rinforzando whole notes to (Bar 27) Db/F rinforzando whole notes tied to whole notes next bar. Horns V thru VIII play Great octave B [written small octave F#] whole note to (Bar 26) D

whole note to (Bar 27) Bb whole note tied to next bar. Trumpets are silent for the rest of the cue. Pos play *sff* Great octave F# rinforzando whole note to (Bar 26) A whole note down to (Bar 27) F whole note tied to dotted half note next bar (followed by a quarter rest). Tubas play Great octave F#/B/small octave D/F# rinforzando whole notes to (Bar 26) A/D/F/A whole notes down to (Bar 27) F/Bb/small octave Db/F whole notes tied to dotted half notes next bar. The timps play the four-note ruff in Bar 25 and also in Bar 29.

Flutes and oboes are silent thru rest of this cue. Fags and C. Fags are silent for four bars. Clarinets and bass clarinets repeat the triplet 8<sup>th</sup> figures from Bars 21-24 in Bars 25-28. Viole repeat the figures as well. Violins are silent to end of cue. CB are silent for four bars. VC, however, play the triplet 8<sup>th</sup> legato figures starting Great octave B-small octave C#-B (and so forth, as given). In Bar 27, harps once again are gliss ascending to descending thru Bar 28.

The three-note motif is played again in Bars 29-32. Horns are now silent to end of cue (as well as trumpets, as given). Pos repeat Bars 25-18 in Bars 29-31. Tubas repeat those bars as well but now played an octave lower register. Fags/C. fags/CB (VC are silent in these four bars) now play the ascending to descending legato triplet 8<sup>th</sup> figures (starting an octave lower for Fags/C. Fags or Contra-octave B). Harps repeat Bars 27-28 in Bars 31-32.

The three-note motif is “extended” out in Bars 33-40. C. Fags play *sff* (*molto sost*) Great octave F# (Contra-octave for tubas) whole note legato to (Bar 34) A whole note to (Bar 35) F rinforzando whole note tied to whole note next bar (tubas are then silent to end of bar). After a quarter rest in Bar 37, C. Fags play Great octave C/F# (tritone again) dotted half notes tied to whole notes next bar *sff* > *p*. After a quarter rest in Bar 37, Fags return to play *sff* > *p* Great octave C dotted half note tied to whole note next bar. Timps play the ruff in Bar 33. They play the same F#/small octave C ruff in Bar 37 (followed by an 8<sup>th</sup> rest) to F#/C dotted half notes trill roll fortissimo and tied to whole notes next bar decrescendo *pp* and tied to half notes in Bar 39 decrescendo (followed by a half rest). Tam Tams sound whole notes forte in Bar 35. Also in Bar 35, harps are gliss *fff* from Contra-octave C up to small octave C down to C and so forth (apparently ad lib) thru Bar 36.

After a half and quarter rest in Bar 34, VC/CB are pizzicato again plucking *sfff* Great octave A quarter note down to (Bar 35) F quarter note (followed by a quarter and half rest). In Bar 37, they are *arco* again playing *sfff* (*sost*) tied notes. VC play Great octave C dotted half note tied to whole notes next two bars and tied to whole note in end Bar 40 (or Bar 98) held fermata. CB play Great octave F# dotted half note tied to whole notes next three bars (held fermata in end Bar 40).

End of cue. [end session 10:09 pm]

[resume Tuesday, August 31 at 9:05 am. Day off]

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(Mysterious Island)

The Island (14)

R3/B  
Moderato

[14] “The Island” *Moderato* in C time, 11 bars, Master page 52 (shares the same Master page 52 with the next cue, “The Rocks”), :37. R3/B. Instrumentation: only 8 horns. Dvd location: start of Chapter 6. Stereo cd location: track # 1 (“Fanfare”). Tribute track # 15. The producer of the cd apparently thought that the Fanfare cue was actually “The Rocks” cue that reverses the effect of the horns (since he credits track # 5 as “The Island” cue). That is, in the latter (“The Rocks”) cue, horns I thru IV start off as stopped notes, whereas altri horns respond with muted horns. In “The Island” cue, horns I thru IV start off with normal expression (no mutes, no stopped effect), following by horns V thru VIII playing stopped effects. Upon closer listening, it turns out that the “Fanfare” (track # 1) is actually “The Island” cue that starts off with normal-sounding horns followed by stopped horns in response. Track # 5 (“The Island”) is actually “The Rocks” cue that starts off with stopped horns and follows by altri horns in response with *sords* (mutes).

(Mysterious Island)

The Island (14)

Real 3/8  
Moderato

Additional note: This cue was self-borrowed from a *Crime Classics* radio show cue (cue I) from 11/18/1953 titled “Triangle On The Round Table.” You can see the visual example of this in my paper “Self-Borrowing in the Music of Bernard Herrmann” within the special Herrmann double-issue of *The Journal of Film Music* (Vol 1, No. 2/3) that was available at least in early June 2004 (I received my copy Friday, August 13<sup>th</sup>). Go to page 255. To purchase a copy, go to the blue link provided above in page 1.

In Bar 1, horns I-II-III-IV (horns I-II share the top staff, and horns III-IV share the staff below) play *sff* > small octave B [written Line 1 F#] acciaccatura (grace note) up to F# [written Line 2 C#] dotted half note (followed by a quarter rest). After a half rest in Bar 1, horns V-VI-VII-VIII play *sff* > small octave B acciaccatura up to F# stopped tone effect (+ sign over the note) half note tied to quarter note next bar (followed by quarter and half rest marks). A stopped effect is created by placing the player’s hand in the bell of the horn, creating an altered tone. Sometimes the term *chiuso* or *bouche* is used instead of the plus (+) symbol in scores (usually not in Herrmann scores, however). The insertion of the hand tends to raise the note a half step, so the player has to finger or adjust the tone accordingly.

In Bar 2, top four horns return to play B grace note up to F# quarter note up to Line 1 B [written Line 2 F#] quarter note down to F [written Line 2 C natural] half note tied to half note next bar (followed by a half rest). In Bar 3, bottom four horns return in response to play stopped Line 1 B quarter note down to stopped F dotted half note *sf* >.

In Bar 4 (:10 Tribute cd), top horns play *sff* > small octave B grace note up to F# whole note. After a half rest, bottom horns play small octave B grace note up to stopped F# half note tied to half note next bar (more soon). After a quarter rest in Bar 5, top horns play *f* > Line 1 B quarter note down to F half note. After a quarter rest in Bar 5 (after that half note tie), bottom horns play Line 1 B stopped quarter note down to (Bar 6) F half note *f* > (followed by a half rest).

After a half rest in Bar 6, top horns play *sff* > small octave B grace note up to F# half note tied to half note next bar (followed by a quarter rest). In Bar 7, bottom horns V thru VIII play *sff* > small octave B grace note up to F# whole note (stopped). Top horns play small octave B quarter note forte up to (Bar 8) F whole note decrescendo hairpin. After a half and quarter rest, bottom horns play (:26 Tribute cd) *f* > small octave B stopped quarter note up to (Bar 9) F stopped whole note.

After a half and quarter rest in Bar 9, top horns play forte small octave B quarter note up to (Bar 10) F# whole note decrescendo (silent in end Bar 11). After a half and quarter rest in Bar 10, horns V-VIII play *f* small octave B stopped quarter note up to F# stopped whole note held fermata and > *pp*.

End of cue.

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[15] “The Rocks” *Moderato* in C time, 11 bars, :37. Dvd location: Chapter 6 starting at 1:44. Stereo cd location: start of Track # 5 (erroneously titled “The Island”). Tribute track # 16. Scene: Jeb yells “Hey, smoke!” that he sees at distant rocks on the beach. Note: This cue is an exact clone of the “The Island” cue except here the tone effects are altered.

In Bar 1, top horns I thru IV play *sff* > small octave B grace note up to stopped Line 1 F# dotted half note (followed by a quarter rest). After a half rest, bottom horns (in two staves) play *con sords* (muted) small octave B grace note up to F# half note tied to quarter note next bar (followed by a quarter and half rest). Etc. Just remember that the top horns are all stopped (+) while the bottom horns are muted. The only other difference is the intensity dynamics. At the end of Bar 8, the bottom horns play *mf* > (instead of *f* > as given in the earlier counterpart cue). The same applies for the top horns in Bars 9-10, and then again the bottom horns in end bars 10-11.

End of cue.

[resume 3:15 pm. Susan and I went out to eat lunch, shop at various stores (including Wild Oats). She has to be at work by 4pm thru 7 pm. Just had a “Soy Delicious” non-dairy frozen treat of “Organic Li'l Buddies Chocolate Sandwiches” that were on sale.]

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[16] “Exploration” *Lento e sost* in 4/2 time, 3 pages (Master pages 53-55), 25 bars, 2:05. R3/d-4/A. Instrumentation: 4 harps and strings. Dvd location: start of Chapter 7 (actually a bleed over of one second or so from the end of Chapter 6). Stereo cd location: track # 5 (still “The Island” track) starting at :39. Tribute track # 17. I suppose an intentional homage (possibly an unconscious one) of this Herrmann cue was recently composed by Bill Stromberg in his cue “Improved Stockpile Bomb” for the atomic bomb documentary, Trinity And Beyond. The string lines of his cue are quite reminiscent of Herrmann’s cue here. Stromberg did not use harps, however. Stromberg’s and John Morgan’s music for the documentary is available on cd as well as dvd on separate tracks.

Bar 1 = B min (B/D/F#)

Once again you will consistently find the same chord tonalities heard in this cue as you encountered in previous cues. Two harps pair up (harps I & III) as a contrary motion team in the odd bars, while harps II & IV team up in the even bars playing arpeggio and smooth legato 8<sup>th</sup> note figures (four notes per crossbeam connected figure; four figures per bar).

Harp I plays *pp* descending 8<sup>th</sup> notes starting Line 4 [written Line 3 with the *8va* ottava above] F#-D-Line 3 B-F# (crossbeam connected) down to D-Line 2 B-F#-D down to ascending 8<sup>th</sup> notes Line 1 B-Line 2 D-F#-B up to Line 3 D-F#-B-Line 4 D. All notes are played under the legato arc/curve line umbrella. Harp III play contrary motion (rising to falling) starting on small octave B-Line 1 D-F#-B up to Line 2 D-F#-B-Line 3 D up to descending F#-D-Line 2 B-F# down to D-Line 1 B-F#-D. *Sords* (muted) violins I are the only strings playing. They sound *pp* Line 2 B whole note tied to B whole note.

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

Harps II & IV now take over the legato 8<sup>th</sup> note figures. Harp II plays descending Line 4 F-D-Line 3 A-F (crossbeam connected) down to D-Line 2 A-F-D down to ascending Line 1 A-Line 2 D-F-A up to Line 3 D-F-A-Line 4 D 8<sup>th</sup> notes. Harp IV plays contrary motion figures (rising to falling) starting small octave A-Line 1 D-F-A (crossbeam connected) up to Line 2 D-F-A-Line 3 D up to descending F-D-Line 2 A-F down to D-Line 1 A-F-D. Violins I now play Line 3 D whole note tied to whole note (full bar duration in 4/2 time).

Bar 3 = Bb min (Bb/Db/F) [:11 Tribute cd]

Harps I & III return to take over the legato 8<sup>th</sup> note arpeggio figures. Harp I plays descending 8<sup>th</sup> notes starting Line 4 Db-Line 3 Bb-F-Db (crossbeam connected) down to Line 2 Bb-F-Db-Line 1 Bb down to ascending F-Bb-Line 2 Db-F up to Bb-Db-F-Bb 8<sup>th</sup> notes. Harp III plays contrary motion notes of small octave Bb up to Db up to F up to Bb to the next crossbeam-connected figure of Line 2 Db-F-Bb-Line 3 Db up to descending F-Db-Line 2 Bb-F down to Db-Line 1 Bb-F-Db 8<sup>th</sup> notes. Violins I play Line 3 F whole note tied to whole note.

Bar 4 = B min (B/D/F#) [:16 Tribute cd]

Note that the harps play the same tonality in three-bar sections. So we find harps II-IV playing exactly the same notes as harps I-III played in Bar 1. In Bar 4,

harps I & III will play the D minor notes precisely as played in Bar 2 by harps II-IV. In Bar 6, harps II-III will play the notes (and registers) as played in Bar 3 by harps I & III. Then in the next three-bar section in Bars 7-9, the harps play the same notes as given Bar 1 but an octave lower register.

So we find in Bar 4 harp II playing descending Line 4 F#-D-Line 3 B-F# 8<sup>th</sup> notes, and so forth. Harp IV play ascending small octave B-Line 1 D-F#-B 8<sup>th</sup> notes, and so forth. Starting in Bar 4, *sords* violins II now join in. Violins I play crescendo hairpin on Line 3 F# whole note legato slur up to B whole note decrescendo hairpin. Violins II play the same but in the Line 2 register *pp* < >.

Bar 5 = D min (D/F/A)

Harps play as just given. Violins I play Line 3 F whole note legato up to A whole notes, while violins II play Line 2 F to A whole notes.

Bar 6 = Bb min (Bb/Db/F)

Harps play as given. Violins play Lines 2 & 3 F whole notes up to Lines 3 & 4 Db half notes (followed by a half rest). On the next three bars, the strings start to play a different pattern of descending legato half notes.

In Bar 7 (:32 Tribute cd), harps I & III repeat Bar 1 but an octave lower register. Also they now play slightly louder in the *p* level or dynamic marking rather than *pp*. Violins I are soli in the strings section playing *espr p* < > descending half notes Line 3 F#-D-C#-Line 2 B (played under the legato umbrella or curve line). The C# half note on the third beat is interesting because, while the harps are playing the B/D/F# arpeggio 8<sup>th</sup> notes, the C# tone temporarily adds a seventh chord or B min/9<sup>th</sup> (B/D/F#/C#). Herrmann often uses the minor/added 9<sup>th</sup> chords in his chords, although his favorite (or most often used) seventh appears to be the half-diminished 7<sup>th</sup>. My online paper discusses this at length.

In Bar 8, as harps II-IV take over the 8<sup>th</sup> note figures (repeating Bar 2 but an octave lower), violins II take over in the strings section playing the descending half notes. We find them bowing Line 3 F-D-C-Line 2 B legato half notes. Once again, the added C note temporarily creates a seventh chord tonality, the D min 7<sup>th</sup> (D/F/A/C).

In Bar 9, as harps I-III repeat Bar 3 (but an octave lower register), violins I return to play descending half notes Line 3 Db-Line 2 Bb-Ab-F. The Ab note temporarily establishes the Bb min 7<sup>th</sup> (Bb/Db/F/Ab) tonality.

In Bar 10 (:48 Tribute cd), harps II-IV repeat Bar 7 (as played then by altri harps). However, this time around, harp IV plays an even octave lower, playing (now in the bass clef) Great octave B up to small octave D-F#-B 8ths note (and so forth). In Bar 10, *sords* violas I (top staff violas) join with violins II to play now-ascending half notes. They play *p espr* < > Line 1 (for viole) and Line 2 (for violins II) B half note up to C# to D up to F# half notes.

In Bar 11 (:53 Tribute cd), harp I still plays descending 8<sup>th</sup> notes *col* Bar 8 (as played then by harp II). Harp III plays Great octave A up to small octave D-F-A up to Line 1 D-F-A-Line 2 D up to descending F-D-Line 1 A-F down to D-small octave A-F-D. This time around in Bar 11, violins I and viole II (bottom staff) take over playing the ascending half notes Line 2 F (violins) and Line 1 F (viole) up to A up to C# up to D half notes. All notes are legato and now all crescendo as a dynamic build to Bar 12 where all violins and viole take part in some way to play descending half notes decrescendo.



So, in Bar 12, harp II plays descending to ascending 8<sup>th</sup> notes as played in Bar 9 by harp I. Harp IV plays ascending to descending 8<sup>th</sup> notes starting Great octave Bb-small octave Db-F-Bb up to Line 1 Db-F-Bb-Line 2 Db up to descending F-Db-Bb-F down to D-small octave Bb-F-Db. Violins I and II play descending half notes Line 3 F-Db-C-Line 2 Bb decrescendo hairpin symbol underneath. Viole I play Line 2 F-Db-C half notes (followed by a half rest), while viole II (bottom staff) play F-Db Line 2 half notes (followed by two half rests).

In Bar 13 (1:04 Tribute cd), harp I returns to play the descending B minor arpeggio 8<sup>th</sup> notes but starting an octave lower than just previously. So we find Line 2 F#-D-Line 1 B-F# (crossbeam connected) down to (bass clef now inserted) D-small octave B-F#-D down to ascending 8<sup>th</sup> notes Great octave B up to small octave D-F#-B up to (treble clef reinstated) Line 1 D-F#-B-Line 2 D 8<sup>th</sup> notes. Harp III plays ascending 8<sup>th</sup> notes Great octave B-small octave D-F#-B up to (treble clef inserted) Line 1 D-F#-B-Line 2 D up to descending F#-D-B-F# down to (bass clef reinstated) D-small octave B-F#-D. Violins I play < > descending half notes Line 2 B-F#-E-D, while viole I (top staff) play Line 1 B-F# half notes to (I believe) F to E half notes (or E to D half notes). I am uncertain because Herrmann goofs up in his notation here. He reinstates the standard alto clef for the violas in this bar (it was treble clef prior to this). However, he must've been temporarily disoriented for one of these string lines in the final two half notes because he notates on the top space and then 2<sup>nd</sup> from top line for the violins (Line 2 E to D notes) and the same positions for the viole (that would make sense if the viole were still in the treble clef). I tend to think that he wrote the viole line correctly because there would be no reason to make that F note with the natural symbol before the note unless it was meant to cancel the prior F# (F-sharp). For the violins line, he has the natural symbol or accidental glyph inserted behind the E note. This would not make sense since there was no prior E# note, say. Apparently he *meant* F# instead and then the E note. It is relatively rare for Herrmann to make notation goofs like this in his finished (ink) scores, but he forgot to proofread here. Herrmann tended to make more mistakes in his final scores when he was getting obviously sicker (and near death).

In Bar 14, harp II returns to play *mp* descending 8<sup>th</sup> notes Line 2 F-D-Line 1 A-F (and so forth). Harp IV plays ascending 8<sup>th</sup> notes Great octave A-small octave D-F-A (and so forth). Violins II play < > descending half notes Line 1 A-F-E-D, while viole play Line 1 A-F-E-D half notes.

In Bar 15, harp I returns to play descending 8<sup>th</sup> notes Line 2 Db-Line 1 Bb-F-Db (and so forth). Harp III returns to play ascending 8<sup>th</sup> notes Great octave Bb-small octave Db-F-Bb (and so forth). Violins I return to play descending half notes Line 2 Bb-F-Eb-Db while viole play these notes in the Line 1 register.

Starting in Bar 16 (1:15 point written on the score, but 1:11 on the dvd, and 1:20 Tribute cd), the patterns change somewhat, especially with the introduction of this cue of the VC/CB (both are *sords* or muted). They play *espr mp* < Great octave B half note up to small octave D to F# up to B half notes. Harp II plays (now *mf* for greater emphasis and to be heard above the sonorous depth of the celli and basses) descending 8<sup>th</sup> notes Line 1 F#-D-small octave B-F# (crossbeam connected) down to (bass clef inserted) D-Great octave B-F#-D down to ascending Contra-octave B up to Great octave D-F#-B up to small octave D-F#-B-Line 1 D 8<sup>th</sup> notes. Harp IV plays ascending 8<sup>th</sup> notes Contra-octave B up to Great octave D-F#-B up to small octave D-F#-B-Line 1 D up to

descending F#-D-small octave B-F# down to D-Great octave B-F#-B. Note: This starts a nice scene in the movie where the men are crossing over a chasm (with an active stream far below) on a fallen tree. Gideon Spilett plays once again the occasional comic relief role here as he crawls on all four across that tree! I sometimes wonder that if another composer had this scoring job instead of Herrmann (say Max Steiner!), if comic relief music would be inserted at the point when Spilett is seen crawling along! Fortunately, Herrmann was not known to resort to “mickey-mousing” his music in that manner very much! He kept the rather pastorale or tranquil “mood” of the scene consistently throughout the cue.

In Bar 17, VC/CB play small octave A whole note decrescendo (followed by two half rests) while violas join in to play *unison* descending small octave A to F to E to D *mp* < >. Harp I plays descending 8<sup>th</sup> notes Line 1 F-D-small octave A-F down to D-Great octave A-F-D down to ascending Contra-octave A up to Great octave D-F-A up to small octave D-F-A-Line 1 D. Harp III plays ascending Contra-octave A-Great octave D-F-A up to small octave D-F-A-Line 1 D up to descending F-D-small octave A-F down to D-Great octave A-F-D.

In Bar 18, VC/CB return to play ascending legato half notes Great octave F-Bb-small octave Db-F. Harp II plays descending 8<sup>th</sup> notes Line 1 Db-small octave Bb-F-Db down to Great octave Bb-F-Db-Contra-octave Bb down to ascending 8<sup>th</sup> notes Contra-octave F up to Bb up to Great octave Db-F up to Bb-small octave Db-F-Bb. Harp IV plays ascending 8<sup>th</sup> notes Contra-octave Bb-Great octave Db-F-Bb up to Db-F-Bb-Line 1 Db up to descending F-Db-small octave Bb-F down to Db-Great octave Bb-F-Db.

In Bar 19, VC/CB play small octave F# whole note decrescendo (followed by two half rests). Violas play small octave and violins II play Line 1 F# up to B up to C# to D half notes crescendo (not decrescendo as the VC/CB). Harp I plays *f* (forte) descending 8<sup>th</sup> notes Line 2 F#-D-Line 1 B-F# down to D-small octave B-F#-D down to ascending Great octave B-small octave D-F#-B to Line 1 D-F#-B-Line 2 D. Harp III plays ascending 8<sup>th</sup> notes Great octave B-small octave D-F#-B up to (treble clef inserted) Line 1 D-F#-B-Line 2 D up to descending F#-D-B-F# to (bass clef reinstated) D-small octave B-F#-D.

In Bar 20, violins II play Line 2 F whole note decrescendo (followed by two half rests) while violas play Line 1 F whole note. Violins I return to play ascending half notes Line 2 F-A-Line 3 C#-D *mp* <. Harp II plays descending 8<sup>th</sup> notes Line 2 A-F-D-Line 1 A down to F-D-small octave A-D (skipping intermediary F) up to F-A-Line 1 D-F up to A-Line 2 D-F-A. Harp IV plays ascending Great octave D-F-A-small octave D up to F-A-Line 1 D-F to descending D-small octave A-F-D down to Great octave A-F-D-Contra-octave A.

In Bar 21 (1:47 Tribute cd), violins I play Line 3 and violins II play Line 2 F legato to G whole notes *mp* < >. Harp I plays descending 8<sup>th</sup> notes Line 2 Bb-F-Db-Line 1 Bb down to F-Db-small octave Bb-F up to Bb-Line 1 Db-F-Bb up to Line 2 Db-F-Bb-Line 3 Db. Harp III plays ascending 8<sup>th</sup> notes Great octave Bb-small octave Db-F-Bb up to (treble clef inserted) Line 1 Db-F-Bb-Line 2 Db up to descending F-Db-Line 1 Bb-F down to Db-small octave Bb-F-Db.

In Bar 22, violins I play Line 3 A whole note tied to half note (followed by a half rest). Violins II play Line 2 A whole note legato up to Line 3 A whole note. Harp II plays descending 8<sup>th</sup> notes Line 3 A-F-D-Line 2 A down to F-D-Line 1 A-F up to A-Line 2 D-



F-A up to Line 3 D-F-A-Line 4 D  $p > ppp$  to (Bar 23) F 8<sup>th</sup> note (followed by rests for the rest of the bar). Harp IV is now no longer contrary motion. They play precisely the same notes as harp II but starting an octave lower register (Line 2 A-F-D, etc).

In Bar 23 (1:59 Tribute cd), violins I are *div a4* playing  $pp < >$  Line 2 F/Bb/Line 3 Db/F whole notes with the F notes tied to whole notes, and then to A/D whole notes for the middle line notes. Repeat in Bar 24. In Bar 24 (2:07 Tribute cd), violins II return to play *div a3* and  $pp < >$  Line 1 Bb/Line 2 Db/F to A/D/F whole notes (F whole notes are actually tied).

In end Bar 25, violins I play  $pp$  Lines 2 & 3 F whole notes tied to F whole notes held fermata. After a half rest, violins II play Line 1 Bb/Line 3 Db half notes to A/Line 3 D whole notes held fermata. Very nice effect!

End of cue. [end session 9:48 pm]

[resume Wednesday, September 1 at 5:31 pm]

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[17] “The Giant Crab” *Allegro molto pesante* in 7/4 (4/4 + 3/4) time, 12 pages (Master pages 56-67), 60 bars, 2:40. R4A1. Dvd location: Chapter 8 starting at :03. Stereo cd location: track # 6. Tribute track # 18. Scene: Jeb and the Captain explore up close a giant crab!

Normally one does not find such an unusual metrical signature in a Herrmann score. He used a 7/2 (4 + 3) time signature in his “Prelude” for *Journey To The Center of the Earth*, however. Goldsmith used a very atypical time meter in his “Prologue” of *Night Crossing*. It was an 11/8 time signature! Each bar in 7/4 time means the partnership of the first metrical section of 4/4 time with the subsection of 3/4 time. The two sections are divided by Herrmann visually with a line thru the bars and spaces of each instrument line

or staff but not thru the empty spaces between the individual staves. However, each bar is separated by a vertical (and usually heavier) line thru the complete pages (thru all lines and all spaces). I certainly do not plan to delineate the entire cue. It is too much to get into to! But I will at least give the reader an idea of how Herrmann concocted his musical magic in depicting a giant crustacean!

Herrmann felt that the initial musical imagery of a big crab would involve the low clarinets, bass clarinets, Fags, and C. Fags played in a rather disjointed and somewhat abrupt notational pattern (as well as thru the framework of the strange 7/4 rhythm). There is no smooth, easy-going legato playing here. These woodwinds *scuttle* awkwardly about, much like a crab scuttling about in a menacing and determined manner towards a meal.

Three clarinets play *ff* small octave Gb rinforzando 16<sup>th</sup> note down to Eb 16<sup>th</sup> note (connected by two crossbeams). After an 8<sup>th</sup> and quarter rest, they play another Gb-Eb pairing (followed by an 8<sup>th</sup> and quarter rest). The 3/4 sub-section bar line follows. Then they play Gb-Eb 16ths (followed by an 8<sup>th</sup> rest) to Gb-Eb 16ths (followed by an 8<sup>th</sup> and quarter rest). Repeat in the next two bars. Two bass clarinets provide direct or contrasting dissonance as compared to the clarinets playing small octave E/G (not Eb/Gb) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest) to another E/G 8<sup>th</sup> note dyad (followed by an 8<sup>th</sup> and quarter rest). The subsection bar line follows. Then the bass clarinets play E/G 8ths (followed by an 8<sup>th</sup> rest) to E/G 8ths (followed by an 8<sup>th</sup> and quarter rest). Repeat next two bars. Two C. Fags play *ff* Great octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). The subsection bar line follows. Then they play E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Repeat next two bars.

In Bar 2, Fag I joins in playing exactly the same notes and pattern (and register) of the clarinets (repeated next bar). Fags II & III play the same notes and pattern of the bass clarinets but an octave lower register (Great octave E/G 8ths). Repeat next bar. In Bar 3, viole, VC, and CB join in as a dynamic build. Violas play *ff* the same notes and pattern (and register) as the clarinets and Fag I. VC are pizzicato playing the Fags II & III E/G 8ths. CB pluck *pizz* on Great octave E 8ths precisely as given for the C. Fags.

After a whole rest in the first section of Bar 3, and after two quarter rests in the 3/4 subsection, 8 horns forcefully sound *sff* 16<sup>th</sup> notes small octave Bb down to G down to E up to middle C# [written Line 1 F-D-small octave B-Line 1 G#] down to (Bar 4) small octave D 16<sup>th</sup> note (followed by 16<sup>th</sup>/8<sup>th</sup>/quarter/half rest marks). After two quarter rests in the subsection of Bar 4, the horns again play the Bb-G-E-C# 16ths to (Bar 5) D 16<sup>th</sup> (followed by rests). This is repeated again at the end of Bar 5 and beginning of Bar 6.

In Bar 4 (:08 Tribute cd), the cue really erupts as the giant crab is clearly and threateningly seen. Bass clarinets play lowest or small octave D rinforzando whole note tied to quarter note in the next 3/4 sub-section (followed by two quarter rests). Repeat next two bars. Bassoons, contra-bassoons, tubas, and celli (VC) play the same but in the Great octave D register. CB (now *arco* of course as well as celli) play small octave D in that pattern. Timp I beats *sff* on small octave D note (followed by rests for the rest of the bar) while timp II beats Great octave D quarter note. Repeat next two bars. Two Tam Tams sound forte whole notes let vibrate (followed by rests in the 3/4 sub-section). Repeat next two bars.

After a quarter rest in Bar 4, English horns play *sff* small octave Ab/middle Cb/Eb [written Line 1 Eb/Gb/Bb] rinforzando half notes to same Ab/Cb/Eb (Ab min)

rinforzando quarter notes tied to quarter notes past the minor bar line in the 3/4 sub-section to Ab/Cb/En rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Repeat in Bar 5. After a quarter rest in Bar 4, clarinets and trumpets play *sff* on Line 1 G/Bb/D [written A/Line 2 C/E] rinforzando half notes to G/Bb/D rinforzando quarter notes tied to quarter notes in the next sib-section, and then G/Bb/D rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. After a quarter rest in Bar 4, Pos (in the tenor clef) play Ab/middle Cb/Eb rinforzando half notes to Ab/Cb/Eb rinforzando quarter notes tied to the next section, and then Ab/Cb/Eb rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. After a quarter rests, two cymbals sound *sff* (*L.V*) dotted half notes (Followed by rests in the next section). Repeat next three bars.

After a quarter rest in Bar 4, violins I play *sff* Line 1 Eb/G half notes up to Bb/Line 1 D quarter notes tied to quarter notes in the next (sub) section down to Eb/G 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. After a quarter rest, violins II play small octave Ab/middle Cb half notes up to Eb/G quarter notes tied to quarter notes next section, and down to Ab/Cb 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Combined the violins play the Ab min Maj 7<sup>th</sup> (Ab/Cb/Eb/G) half note tonality up to Eb maj 7<sup>th</sup> (Eb/G/Bb/D). After a quarter rest in Bar 4, violas play middle Cb/Eb half notes down to Ab/Cb quarter notes tied to quarter notes in the sub-section, back up to Cb/Eb 8ths (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. So we find a nice, typical, Herrmannesque polytonality (or at least a bitonality with the Ab/Cb/Eb sounding against the G/Bb/D).

After a quarter rest in Bar 6, Pos and English horns play A/middle C/E (A min) half notes to A min quarter notes tied to quarter notes and then A min 8ths (followed by rests, and repeated next bar). Violins I play Ab/Line 2 Cb half notes up to Cb/Eb quarter notes tied to quarter notes back down to Ab/Cb. Violins II play E/Ab half note up to Ab/Cb quarter notes (etc). At the end of Bar 6, horns play 16<sup>th</sup> notes small octave B-Ab-F-D down to (Bar 7) En 16<sup>th</sup>. In Bar 7, bass clarinets play small octave Eb whole note tied to quarter note in the sub-section (followed by two quarter rests). Fags/C. Fags/tubas play Great octave Eb notes in that pattern. Clarinets repeat Bar 1 in Bar 7. Bass clarinets play the Gb-Eb 16ths as well now. Fags I-II play Gb-Eb 16ths small octave, while Fag III plays it Great octave register, and C. fags play it small octave register. English horns play small octave Gb 8<sup>th</sup> notes in the pattern given before for the bass clarinets and C. Fags in Bar 1. Pos play Great octave E 8ths in that same pattern. Tubas I-II play Great octave E/G 8ths in that pattern, while tubas III-IV play Contra-octave and Great octave G 8ths. Timps sound Great octave and small octave E 8ths (conflicting as dissonance with the Pos and tuba playing E notes). Strings are silent in Bar 8.

In Bar 9, English horns play Line 1 Gb rinforzando 16<sup>th</sup> legato slur down to Eb 16<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to another Gb-Eb figure, and so forth as given. Clarinets play Line 1 Gb-Eb 16ths in that pattern. Bass clarinets now play E/G 8ths pattern. Fags play Great octave E/G/small octave E 8ths, and C. fags play Great octave E/G 8ths. Pos play Great octave G/small octave E/G 8ths in that pattern. Tubas play dissonantly on Great octave Eb/Gb/small octave Eb/Gb 8ths. Violins return to play the 16<sup>th</sup> figures on Line 1 Gb down to Eb, while viole play them small octave register (as well as VC/CB). In Bar 10, violins switch to pizzicato mode and pluck small octave G quarter note (followed by a quarter rest) to same G quarter note (followed by a quarter rest) to the 3/4 sub-section with Gb-Gb quarter notes (followed by a quarter rest). Viole

pluck on small octave C/E quarter notes. VC/CB pluck on I believe Great octave E/G quarter notes. Pos and tubas are silent in Bar 10. English horns/clarinets/Fag I repeat Bar 8. Bass clarinets repeat Bar 9, as also C. fags. Fags II-III play Great octave E/G 8ths.

After a quarter rest in Bar 11 (start of page 3 in this cue) [:25 Tribute cd], Pos and english horns play Ab/middle Cb/Eb half notes to quarter notes tied to quarter notes and then to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. After a quarter rest, trumpets and clarinets play A/C/E half notes to (same pattern). Note the dissonant bitonality again (superimposed triads). After a quarter rest in Bar 11, violins I play middle Cb/Eb half notes up to I believe Line 2 Cb/Eb quarter notes tied to quarter notes, etc. Bass clarinets play small octave Eb whole note tied to quarter note (followed by two quarter rests) to (Bar 12) E whole note tied to quarter note. Repeat Bars 11-12 in Bars 13-14. Fags/C. Fags/tubas/VC/CB play this in the Great octave register (except CB).

Skipping to Bar 19 (:51 Tribute cd), three piccolos and three clarinets play Line 2 D grace note up to Line 3 D whole note tied to quarter note in the sub-section (followed by two quarter rests). Repeat next two bars. Then they play that pattern in Bar 22 on Eb notes (repeated next two bars). After a quarter rest in Bar 19, bass clarinets play small octave Eb/G dotted half notes tied to quarter notes in the sub-section (followed by two quarter rests). Repeat next bar. In Bar 21, they play *a2* small octave E dotted half note tied to quarter note (repeated next bar). After a quarter rest in Bar 23, they play G dotted half note tied to quarter note (repeated next bar). After a quarter rest in Bar 19, Fags play *sff* Great octave G/Bb/small octave D dotted half notes tied to quarter notes (repeated next bar). After a quarter rest in Bar 21, they play Ab/small octave Cb/Eb dotted half notes tied to quarter notes (repeated next bar). After a quarter rest in Bar 23, they play A/C/E notes in that pattern (repeated next bar). After a quarter rest in Bar 19, C. Fags play Ab/small octave Cb dotted half notes tied to quarter notes (repeated next bar). In Bar 21 they play the pattern on A/C notes, and then Ab/Cb again in Bars 23-24). At the end of Bar 18, horns play descending legato 16<sup>th</sup> notes *sff* Line 1 Bb-G-E-B to (Bar 19) D 16<sup>th</sup> (followed by rests) Repeat again. After a quarter rest in Bar 19, Pos play Great octave G/Bb/D half notes up to small octave G/Bb/Line 1 D quarter notes tied to quarter notes in the sub-section (followed by two quarter rests). Repeat next bar. In Bar 21, they play that pattern on Ab/C/Eb notes (repeated next bar). In Bar 23, they play that pattern on A/C/E notes (repeated next bar). After a quarter rest in Bar 19, tubas play Contra-octave Ab/Great octave Cb/Eb/G half notes up to higher octave quarter notes tied to quarter notes (followed by rests). Repeat next bar. Etc.

Skipping to Bar 31, timps, cymbals, and Tam Tams are soli (the rest of the orchestra is taking a smoke or novel break). Timps play fortissimo Great octave and small octave F#-F 8<sup>th</sup> notes (followed by a quarter rest) to E-Eb 8ths (followed by a quarter rest) to (next sub-section) D-Eb 8ths to D-Eb 8ths (followed by a quarter rest). Repeat next bar. Cymbals sound quarter notes (followed by a quarter rest) to quarter notes (rest) to two sets of quarter notes in the following sub-section (followed by a quarter rest). Repeat next bar. Tam Tam I sounds *mf* a whole note let vibrate (notated on the bottom space of the staff). After a half rest, Tam Tam sounds a half note. Repeat next bar. In Bar 32, two glocks and chimes join in with the mix. Glocks sound *ff* Line 2 Gb-Eb 16ths (followed by an 8<sup>th</sup> and quarter rest) to another such set with rests to (sub-section) Gb-Eb 16ths (8<sup>th</sup> rest following) to Gb-Eb 16ths (8<sup>th</sup> and quarter rest following). Chimes sound *ff* Line 2 Eb/Gb half notes to Eb/Gb half notes to (sub-section) Eb/Gb half notes

(followed by a quarter rest). At the end of Bar 32, bass clarinets/Fags/C. fags play the 16<sup>th</sup> note figure previous played by the horns. They play Great octave (small octave for bass clarinets) Bb-G-E-small octave C# (middle C# for bass clarinets) to (Bar 33) D rinforzando 8<sup>th</sup> note (followed by rests). At the end of Bar 33, they play B-Ab-F-D 16ths to (Bar 34) Eb rinforzando 8<sup>th</sup> note. At the end of this bar, they play C-A-F# up to Eb 16<sup>th</sup> down to (Bar 35) E 8<sup>th</sup>. Etc.

It is in these bars just discussed that a pyramid effect (common device for Herrmann) is utilized (superimposing chords/tones in layers after varying initial rests). First, in Bar 33, horns play *fff* small octave D [written A] acciaccatura (grace note) up to Line 1 D whole note tied to quarter note in the sub-section (followed by two quarter rests). After a quarter rest in Bar 33, clarinets play Ab/Line 2 Cb/Eb grace notes up to octave higher dotted half notes tied to quarter notes in the sub-section (followed by two quarter rests). After a quarter rest, piccolos play G/Bb/Line 2 D grace notes up to Line 2 G/Bb/Line 3 D dotted half notes tied to quarter notes. After a half rest, english horns and trumpets play G/Bb/Line 2 D half notes tied to half notes next section (followed by a quarter rest). After a half rest, Pos play Ab/middle Cb/Eb half notes tied to half notes (followed by a quarter rest). After a half and quarter rest, tubas finish the pyramid with Great octave Ab/small octave Cb/Eb/G quarter notes legato down to the 3/4 sub-section Ab/Cb/Eb down to G/Cb to Contra-octave Bb/Great octave D notes (and I believe small octave D). Then the bass clarinets/Fags/C. Fags play the 16ths as described earlier. I forgot to mention that VC play Great octave D 8<sup>th</sup> gliss up to small octave D 8<sup>th</sup> (followed by rests), while CB play this an octave higher register. Then, in Bar 34, horns play small octave Eb grace note up to Line 1 Eb [written Bb] whole note tied to quarter note. Etc.

The cue ends with the bass clarinets playing a sustained (tied) small octave D tone. Timps are rolled on Great octave and small octave D notes. Timp I actually is the final instrument heard. The Tam Tams, however, do sound *pppp* (*L.V*) whole notes at the beginning of end Bar 60.

End of cue. [end session 10:18 pm]  
[resume Thursday, September 2 at 5:15 pm]

Giant Crab p. 11

236

A handwritten musical score for a piece titled "Giant Crab p. 11". The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: 3 Perc., 3 CA, 3 Cl., 2 Fl., 3 Fg., 2 Cf., 8 H., 3 Trb., 3 Trp., 4 Tub., 2 Tim., 2 C. Hr., 2 Tr., 2 Bl., Chimes, 4 Hrn., V1, V, Vc, and CB. The score includes various musical notations such as notes, rests, and dynamic markings. There are several circled numbers at the bottom of the page: (51), (52), (53), (54), and (55). A circled "D" is written above the Percussion staff, and a circled "1" is written above the Tubas staff. The number "236" is written in red at the top right. The score is densely packed with musical notation, including stems, beams, and various symbols.

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Real W/D (1-11) **The Volcano** (18) *Mystic's Filament*

*Lento sost e tranquillo* start

Hand-copied by Bill W. Rabel

The image shows a handwritten musical score on aged paper. At the top, it is titled "The Volcano (18)" with "Mystic's Filament" written to the right. The tempo is marked "Lento sost e tranquillo" and "start" is indicated. The score is for a full orchestra, with parts for Flutes (Fls), Clarinets (Clars), Bass Clarinet (CB), Horns (HRS), Harps (Hp I, II, III, IV), Violins (Vcs I, II), Viola (Vc), and Cello (Cb). The score is divided into eight measures, numbered 1 through 8 at the bottom. A handwritten note "Hand-copied by Bill W. Rabel" is written across the middle of the page. The notation includes various dynamics like pp, ppp, and accents. The bottom right corner features the logo for "A DIVISION OF Behm & Mills".

[18] "The Volcano" *Lento sost e tranquillo* in 4/2 time, 2 pages (Master pages 69-69), 17 bars, 1:05. R4/d. Dvd location: Chapter 9 starting at 1:32. Stereo cd: N/A (this cue is not included). Tribute track # 19. Instrumentation: 3 flutes, 3 clarinets, 2 bass clarinets, 8 horns, 4 harps, and strings. My estimation of the speed of this cue is half note

= 44. At the side margin of the 2<sup>nd</sup> page of this cue (after Bar 17), the following is written: “Record this cue also as 7/H (The Nautilus) V.B...” More is written but I could not read it very well (!), something like “use same picture and ??? as 7/H (V.A.)” V.A stands for “Version A” while V.B stands for Version B. The cue sheet or “Instrumental Break-Down of Musical Numbers” sheets states after the R4/D Volcano entry: “(Record Nautilus” cue, written at the bottom of the first page (page 105) is as follows: “(V.B) (also record Reel 4/D The Volcano—slower tempo).” It is interesting that Herrmann was considering a slower version of “The Volcano” for that Nautilus scene. Apparently he changed his mind or it was going to be *added* as Version B for “The Nautilus” in an adjacent scene coming up (used or not used scene, considering the poor editing job at the end of the movie).

One more point: This cue (“The Volcano”) definitely needs to be recorded so that it can be heard as originally intended. In the final version in the motion picture, Bars 1-4 were deleted (not used). It’s not that Herrmann wrote it and then took a pen and “x”-ed it out (as sometimes he does for certain bars in cues, adjusting to timing). He did not cross out these first four bars, nor in any way indicate he wanted it out. Moreover, the second half of Bar 16 and all of end Bar 17 were dialed out (not used). I will discuss this in detail very soon. [Fortunately this complete cue as written was restored in the Tribute cd]

Bar 1 = C# min (C#/E/G#) to G maj (G/B/D)

Flutes play *pp* > Line 2 E/G#/Line 3 C# (C# min 1<sup>st</sup> inversion) whole notes (followed by two half rests). Repeat next three bars. Clarinets play Line 1 E/G#/Line 2 C# [written F#/A#/Line 2 D#] whole notes (followed by two half rests). Repeat thru Bar 4. Remember that you do not actually *hear* these instruments since Bars 1 thru 4 were not used in the movie.

Each of the four harps utilizes two staves, and in Bar 1 (repeated next three bars) the top staff of each harp has the 8 va ottava over the notes. Harp I is arpeggiando (vertical wavy line rolled chord) *ppp* on Line 1 G#/Line 2 C#/E/G# and (top staff)/Line 3 C#/E/G#/Line 4 C# whole notes (followed by two half rests). Repeat next three bars. Harp II is arpeggiando on Line 1 E/G#/Line 2 C#/E and (top staff)/G#/Line 3 C#/E/G# whole notes (followed by two half rests, and repeat next three bars). Harp III plays middle C#/E/G#/Line 2 C# and (top staff)/E/G#/Line 3 C#/E whole notes (followed by two half rests). Repeat thru Bar 4. Harp IV is arpeggiando on small octave G#/middle C#/E/G# and (top staff) Line 2 C#/E/G#/Line 3 C# whole notes (followed by two half rests). Repeat next three bars.

[Dubya Bush is now giving his GOP National Conventional acceptance speech. Think I’ll put on Jeremiah Johnson (starring Robert Redford) on Turner Classic Movies instead! I wasn’t too impressed with Kerry’s speech either]

After two half rests in Bar 1, *sords* (muted) violins top staff play *pp* on the up-bow (“v” symbol above the notes) Line 1 G/B whole notes, while the bottom staff violins I play small octave B/Line 1 D whole notes. The two staves of violins II play exactly the same notes and register. After two half rests, muted violas play *pp* on small octave D whole note on the up-bow. After two half rests, VC play Great octave B/small octave G whole notes on the up-bow. CB are silent until Bar 9. Combined we have the G major tonality (G/B/D).

Bar 2 = C# min (C#/E/G#) to F maj (F/A/C)

After the flutes, clarinets, and harps repeat Bar 1, violins I and violins II play (after two half rests) small octave A/middle C/F/A whole notes on the up-bow. After two half rests, violas play small octave C whole note on the up-bow, and VC play Great octave A/small octave F whole notes.

Bar 3 = C# min (C#/E/G#) to G maj (G/B/D) [:09 Tribute cd]

After two half rests, violins I & II play small octave G/B/Line 1 D/G whole notes on the up-bow, while violas play small octave D, and VC on Great octave G/small octave D whole notes.

Bar 4 = C# min (C#/E/G#) to F maj (F/A/C)

After two half rests, violins I & II (top staves) play middle C/F whole notes on the up-bow, while the bottom staves play small octave A/Line 1 F whole notes. Violas play small octave C whole note, and celli play Great octave F/small octave C whole notes.

Bars 5 [:18 Tribute cd] thru 8 sound the same tonalities in each bar as given in Bars 1 thru 4, except now there is a change of timbre. Specifically, the horns now take over the initial half notes previously played in Bars 1-4 by the flutes and clarinets. Harps are still playing arpeggiando but nearly two registers lower. Strings, in response, however play an octave higher register. Remember, also, that Bar 5 is actually the *first* bar of music you hear of this cue in the final edit of the movie. I am not sure why Herrmann wrote these first four bars that weren't used, but I suspect (logically) the film editors necessitated the reduction of music-time due to cuts.

So we find *sords* I-II-V-VI playing *pp* > small octave G#/middle C# [written Line 1 D#/G#] whole notes, while horns III-IV-VII-VIII play small octave C#/E [written small octave G#/B] whole notes (followed by two half rests). Repeat next three bars. Harp I is arpeggiando (both staves are in the bass clef) *ppp* on Great octave C#/E/G#/small octave C# and (top staff) small octave C#/E/G#/middle C# whole notes (followed by two half rests). Repeat thru Bar 8. Harp II is arpeggiando on [the lower staff notes are written an octave higher with the 8 *L.* underneath] Contra-octave G#/Great octave C#/E and (top staff) G#/small octave C#/E/G# whole notes (followed by two half rests). Repeat next three bars. Harp III is arpeggiando on Contra-octave E/G#/Great octave C# and (top staff) E/G#/small octave C#/E whole notes (repeated next three bars). Harp IV is arpeggiando on Contra-octave C#/E/G# and (top staff) Great octave C#/E/G#/small octave C# whole notes followed by two half rests. Repeat thru Bar 8.

After two half rests in Bar 5, violins I top staff play *pp* Line 2 G/B whole notes on the up-bow to (Bar 6), after two half rests, F/A whole notes to (Bar 7) D/G whole notes to (Bar 8) C/F whole notes. After two half rests in Bar 5, violins I bottom staff play Line 1 B/Line 2 D whole notes on the up-bow to (Bar 6), after two half rests, A/Line 2 C whole notes to (Bar 7) Line 1 G/B whole notes to (Bar 8) F/A whole notes. After two half rests in Bar 5, violins II top staff play Line 1 G/Line 2 B whole notes to (Bar 6) Line 1 F/Line 2 A whole notes to (Bar 7) Line 1 D/Line 2 G whole notes to (Bar 8) middle C and Line 2 F whole notes. After two half rests in Bar 5, violins II bottom staff play small octave B/Line 1 D whole notes on the up-bow to (Bar 6) A/middle C whole notes to (Bar 7) small octave G/B whole notes to (Bar 8) A/Line 1 F whole notes.

In Bars 9 [:36 Tribute cd] thru 12, flutes and clarinets return while horns take a break until end Bar 17. Harps play an octave higher register, as also the violins. So we find the flutes playing *pp* > Line 1 E/G#/Line 2 C# whole notes (followed by two half

rests). Repeat next three bars. Clarinets play small octave E/G#/middle C# whole notes in that pattern. Harp I is arpeggiando on small octave C#/E/G# and (top staff) middle C#/E/G#/Line 2 C# whole notes (followed by two half rests). Repeat thru Bar 12. Harp II is arpeggiando on Great octave G#/small octave C#/E/G# and (top staff) middle C#/E/G# whole notes repeated next three bars. Harp III is arpeggiando *ppp* on Great octave E/G#/small octave C#/E and (top staff) G#/Line 1 C#/E whole notes in that pattern given. Harp IV plays Great octave C#/E/G#/small octave C#/E and (top staff) G#/middle C# whole notes.

After two half rests, violins I & II play *pp* Line 2 B/Line 3 D and (top staves) G/B whole notes whole notes on the up-bow to (Bar 10) A/Line 3 C/F/A whole notes in that pattern to (Bar 11) G/B/Line 3 D/G whole notes to (Bar 12) F/A/Line 3 C/F whole notes. Violas are silent for the rest of the cue. After two half rests, VC play *pp* Great octave D/B whole notes to (Bar 10) C/A whole notes in that pattern to (Bar 11) D/B whole notes again to (Bar 12) C/A whole notes again. After two half rests, CB make their appearance (or hearing) in this cue playing *pp* Great octave G/small octave D whole notes on the up-bow to (Bar 10) F/small octave C whole notes to (Bar 11) G/D whole notes again to (Bar 12) F/C whole notes again.

We come to the final run of this course pattern in Bars 13 [:45 Tribute cd] thru 16. Flutes are silent to end of bar but clarinets remain and bass clarinets make a first showing in this cue. Actually, the violins in Bar 12 not only play the notes as given but also the notes transition in legato slur and *pp* < > to (Bar 13) Line 2 E/G#/Line 3 C#/E whole notes (followed by two half rests). These are violins I being discussed at the moment Notice that now the violins play the first half of each successive bar (instead of the second half of each bar is previous bars). In Bar 14, violins I play *pp* G#/Line 2 C#/E/G# whole notes on the up-bow (followed by two half rests) to (Bar 15) E/G#/Line 3 C#/E whole notes (followed by two half rests) to (Bar 16) G#/Line 3 C#/E/G# whole notes (followed by two half rests). Strings are silent in end Bar 17.

Back in 12, violins II play Line 2 F/A/Line 3 C/F whole notes legato to (Bar 13) E/G#/Line 3 C#/E whole notes (followed by two half rests). They are *col* violins I for the rest of the bars discussed.

In Bars 13-16, all harps repeat Bars 1-4 (same notes and high registers). Harps are silent in end Bar 17.

After two half rests in Bar 13, clarinets I-II play small octave G/B [written A/middle C#] whole notes to (Bar 14), after two half rests, F/A whole notes to (Bar 15) D/G whole notes in that pattern to (Bar 16) F/A whole notes in that pattern (silent in end Bar 17). After two half rests in Bar 13, bass clarinets play *pp* on small octave B/Line 1 D [written middle C#/E] whole notes to (Bar 14), after two half rests, A/middle C whole notes to (Bar 15), after two half rests, G/B whole notes again to (Bar 16), after two half rests, F/middle C whole notes (silent in end Bar 17). Remember that that in the final edit of the film, you do not hear these clarinets and bass clarinets playing in Bar 16.

In end Bar 17 [1:14 Tribute cd] (cut out in the final edit of the film), the muted horns are *sol* playing *pp* small octave C#/E/G#/middle C# [written small octave G#/B/Line 1 D#/G#] whole notes held fermata. Actually Herrmann forgot to proofread here because the notes *should* be either breve notes (full value notes or double-whole notes for 4/2 time) or whole notes tied to whole notes (second set held fermata).

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

End of cue. [end session 9:50 pm]

[resume Friday, September 3, 5:27 pm. News today: President Clinton is to go thru triple bypass surgery early next week. Hurricane Frances to bare down on Florida within a day. My wife is making fresh salmon and shrimp for us this early evening, and farm-fresh beets bought last weekend at the Farmers Market]

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[19] “The Crater” *Molto Agitato* in 4/2 time, one page (Master page 70), 9 bars, :25. Estimated speed is half note = 50. Instrumentation: 2 bass clarinets, 3 Fags, 2 C. Fags, 8 horns, 3 Pos, 4 tubas, 2 timps, 2 bass drums, 2 Tam Tams, 2 susp cymbals, 4 harps. Dvd location: Chapter 9 starting at 4:01. Tribute track # 20. Scene: Spilitt looks over the crater rim to sees the molten lava bubbling.

Bar 1 = N/A [C# notes]

Instead of the C# min (C#/E/G#) chord, we find simply the root note only. Fags/C. Fags play *p* < *fff* Great octave C# whole note tied to whole note. Repeat in Bars 3, 5, 7, and end Bar 9 (but *fff* > there and held fermata). Tubas play *pp* < *fff* on Great octave C# whole note tied to whole note. Repeat as given above for the Fags/C. Fags (but *fff* > and held fermata in end Bar 9). Timps are trill rolled *pp* < *ff* on Great octave and small octave C# whole note tied to whole note. Repeat in Bars 3, 5, and 7 only. Tam Tams are trill rolled *ppp* < *f* on whole notes tied to whole notes (notated on the bottom space of Tam Tam I and below the bottom line of a separate staff for Tam Tam II). Repeat in Bars 3, 5, and 7.

Bar 2 = G maj (G/B/D)

Bass clarinets play *fff* > on small octave B [written C#] whole note tied to whole note. Horns are stopped (+ sign over notes) *fff* > on small octave B/Line 1 D/G/B [written Line 1 F#/A/Line 2 D/F#] whole notes tied to whole notes. Trombones (*Pos* as Herrmann denotes them routinely) play *ffff* > Great octave B/small octave D/G whole notes tied to whole notes. Bass drums beat *sf* a quarter note (notated in the same positions as the Tam Tams) followed by a quarter and three half rests. Repeat in Bars 4, 6, and 8. Susp cymbals sounds *ff* > *pp* on whole notes tied to whole notes (notated on the top two spaces of the shared staff). Repeat in Bars 4, 6, and 8. The harps play descending gliss for a half bar duration (followed by three half rests). Harp I is gliss *fff* from Line 1 B 32<sup>nd</sup> note gliss line down to Contra-octave B, while harp II is gliss from Line 1 G down to Contra-octave G, harp II from Line 1 D down to D, and harp IV on small octave B down to sub-Contra-octave B. Repeat in Bars 4, 6, and 8.

Bar 3 = N/A [C# notes] [:06 Tribute cd]

Fags/C. Fags/tubas/timps/Tam Tams repeat Bar 1, as given earlier.

Bar 4 = F maj (F/A/C)

Bass clarinets now play small octave A [written B] whole note tied to whole note. Horns are stopped on small octave A/middle C/F/A [written Line 1 E/G/Line 2 C/E] whole notes tied to whole notes. Pos play *ffff* > Great octave A/small octave C/F whole notes tied to whole notes. Bass drums, susp cymbals, and harps repeat Bar 2.

Bar 5 = N/A [C# notes]

Bar 6 = G maj (G/B/D)

Really DA molto agitato (Joso) Te Water (19) Mus. I.S.

Handwritten musical score for a symphony orchestra. The score includes parts for woodwinds (Bassoon, Clarinet, Flute, Oboe), brass (Bassoon, Horns, Trumpets, Trombones), strings (Violins I & II, Violas, Cellos, Double Basses), and percussion (Timpani, Bass Drum, Snare Drum, Cymbals, Horns I-IV). The music is in 4/4 time and features dynamic markings such as sfz, sf, and pp. A handwritten note indicates "Hand-copied by Bill W. Rebeck".

Bass clarinets play small octave G [written A] whole note tied to whole note. Stopped horns play small octave G/B/Line 1 A/Line 2 G [written D/F#/A/Line 2 D] whole notes tied to whole notes. Pos play Great octave G/B/small octave D whole notes tied to whole notes.

Bar 7 = N/A [C# notes]

Bar 8 = F maj (F/A/C)

Bass clarinets sound for the last time in this cue on small octave F [written G] whole note tied to whole note. In end Bar 9 for the bass clarinets we find the whole rest symbol and then another whole rest symbol held fermata. Stopped horns play small octave F/A/middle C/F [written middle C/E/G/Line 2 C] whole notes tied to whole notes. Pos play Great octave F/A/small octave C whole notes tied to whole notes.

Bar 9 = N/A

Fags/C. Fags/tubas sound Great octave C# whole notes tied to whole notes held fermata.

End of cue. Short but powerful cue! It's a dramatic and loud variation of the "Volcano" two-note motif.

[20] "The Beach" *Molto Sost* in C time, one page (Master page 71), 22 bars, 1:33. R4/E. Instrumentation: 4 clarinets, bass clarinet, muted strings. Dvd location: Chapter 9 starting at 4:43. Tribute track # 21. Bar 14 was not used. Scene: Spillet yells: "Harding! Harding! Look! Out there! It's a small boat! It must be!"

Bar 1 = B min (B/D/F#) to D min (D/F/A)

*Sords* violins I (with two staves) play *f* < Line 3 D/F# half notes legato slur up to F/A half notes, while muted violins (also in two staves) play Line 2 F#/B half notes up to A/Line 3 D half notes.

Bar 2 = Bb min (Bb/Db/F)

Violins I complete the three-note motif [once again the *Mysterious Island* core motif] *ff* > on Line 3 Db/F dotted half notes (followed by a quarter rest), while violins II play Line 2 F/Bb dotted half notes. Clarinets play *ff* > Line 1 F/Bb/Line 2 Db/F [written G/Line 2 C/Eb/G] whole notes.

Bar 3 = B min (B/D/F#) to D min (D/F/A)

The strings now play the Bar 1 pattern two octaves lower! Violins I play *f* < Line 1 D/F# half notes legato up to F/A half notes, while violins II play small octave B/Line 1 F# half notes up to D/A half notes. Muted violas now introduce themselves and play small octave F# up to A half notes.

Bar 4 = Bb min (Bb/Db/F)

Violins I settle *ff* > on Line 1 Db/F whole notes, while violins II play small octave Bb/Line 1 F whole notes. Viols play small octave F whole note. After a quarter rest, muted VC/CB play descending legato quarter notes Great octave Ab-Gb-F crescendo to (Bar 5) E quarter note decrescendo (followed by a quarter and half rest). After a quarter rest, the bass clarinet plays *p* < small octave Ab-Gb-F legato quarter notes to (Bar 5) E dotted half note *f* > (followed by a quarter rest).

Bar 5 = F maj 7<sup>th</sup> (F/A/C/E) to E min 7<sup>th</sup> (E/G/B/D) to F maj 7<sup>th</sup> [:16 Tribute cd]

Finally we come to seventh chords again. If I am not mistaken, the last ones were in the "Prelude." Clarinets and bass clarinet are soli in Bars 5 thru 7. After a quarter rest in Bar 5 (*Lento assi*), clarinets play *pp* < > small octave F/A/middle C/E [written G/B/Line 1 D/F#] quarter notes legato to E/G/B/D quarter notes back to F/A/C/E quarter notes.

Bar 6 = E min 7<sup>th</sup> (E/G/B/D) and E min 7/11<sup>th</sup> (E/G/B/D/A) to D min 7<sup>th</sup> (D/F/A/C)

The bass clarinet plays small octave A [written B] dotted half note *f* > (followed by a quarter rest). The clarinets once again play E/G/B/D quarter notes to D/F/A/C quarter notes back to E min 7<sup>th</sup>. If you include the A note of the bass clarinet, then you have the E min 7/11<sup>th</sup> (E/G/B/D/A).

Bar 7 = D min 7<sup>th</sup> to E min 7<sup>th</sup> to F maj 7<sup>th</sup>

The bass clarinet plays small octave D dotted half note (Followed by a quarter rest). After a quarter rest, clarinets play D/F/A/C quarter notes legato to E/G/B/D quarter notes to F/A/C/E quarter notes.

Bar 8 = B half-dim 7<sup>th</sup> (B/D/F/A) to A min 7<sup>th</sup> (A/C/E/G) to F maj 7<sup>th</sup> (F/A/C/E)

Strings return and are soli in Bars 8 thru 10. VC/CB play [:32 Tribute cd] *p* > Great octave A dotted half note (followed by a quarter rest). After a quarter rest, violins I top staff and violins II top staff play *pp* < > Line 1 A-G-E legato quarter notes, while bottom staff violins I play F-E-middle C, and bottom staff violins II play descending quarter notes D-C-small octave A. After a quarter rest, violas play small octave B to A to F legato quarter notes.

Bar 9 = E min 7<sup>th</sup> (E/G/B/D) to D min 7<sup>th</sup> (D/F/A/C) to E min 7<sup>th</sup>

VC/CB play *p* > Great octave G dotted half note (followed by a quarter rest). After a quarter rest, violins I & II top staves play D-C-D legato quarter notes, while violins I & II bottom staves play small octave B-A-B quarter notes. After a quarter rest, violas play small octave E/G to D/F to E/G quarter notes.

Bar 10 = D min 7<sup>th</sup> (D/F/A/C) to E min 7<sup>th</sup> (E/G/B/D) to F maj 7<sup>th</sup> (F/A/C/E)

VC/CB play Great octave E dotted half note (followed by a quarter rest). After a quarter rest, violins top staff play middle C-D-E quarter notes, while violins bottom staff play small octave A-B-middle C quarter notes. After a quarter rest, violas play D/F to E/G to F/A quarter notes.

Bar 11 = B half-dim 7<sup>th</sup> (B/D/F/A) to A min 7<sup>th</sup> (A/C/E/G) to B half-dim 7<sup>th</sup>

Clarinets and bass clarinet return and are soli in Bars 11 thru 14. The bass clarinet plays [:48 Tribute cd] *p* > small octave A dotted half note (followed by a quarter rest). After a quarter rest, clarinets play *pp* < > small octave F/A/B/D (B half-dim 7<sup>th</sup> second inversion) quarter notes to E/G/A/C (A min 7<sup>th</sup> second inversion) quarter notes to F/A/B/D quarter notes.

Bar 12 = D min 7<sup>th</sup> (D/F/A/C) to E min 7<sup>th</sup> (E/G/B/D) to F maj 7<sup>th</sup> (F/A/C/E)

The bass clarinet plays small octave D dotted half note (followed by a quarter rest). After a quarter rest, clarinets play D/F/A/C quarter notes legato to E/G/B/D quarter notes to F/A/C/E quarter notes.

Bars 13-14 = Bb min (Bb/Db/F) to D min (D/F/A)

The bass clarinet plays *pp* < F whole note tied to dotted half note next bar > *pp* (followed by a quarter rest). After a quarter rest, clarinets III-IV play small octave and Line 1 F dotted half notes (repeated next bar). After a quarter rest, clarinets I-II play small octave Bb/Db quarter notes legato to A/D half notes (repeated next bar). Double bar lines are lined thru the cue at this point, signifying a change of pace in the scene and music. Remember that Bar 14 was not used in the final edit of the film.

In Bar 15 (1:11 Tribute cd), top staff violins II play middle C#/A whole notes *pp* < legato to (Bar 16) F/A whole notes decrescendo, while the bottom staff violins II play small octave A/Line 1 A whole notes to (Bar 15) C/A whole notes (A notes are tied or sustained). Violas play small octave E whole note *pp* < to (Bar 15) F whole note



decrecendo hairpin. After a quarter rest in Bar 15, violins I top staff play *dolce pp* < Line 2 E to F# up to Line 3 C# quarter notes to (Bar 16) E whole note decrecendo. After a quarter rest in Bar 16, bottom staff violins I play Line 2 E to F to A legato quarter notes to (Bar 17) Line 3 CE whole notes decrecendo. Combined in Bar 15 we have the A maj (A/C#/E tonality but also temporarily on the 3<sup>rd</sup> beat with the F# note the F# min 7<sup>th</sup> (F#/A/C#/E). In Bar 16, we have the F maj 7<sup>th</sup> (F/A/C/E) tonality.

In Bar 17, violins II top staff play E/A whole notes to (Bar 18) E/G whole notes (E notes tied), while the bottom staff violins play C#/A to (Bar 18) B/G whole notes. Viole play E whole note tied to whole note next bar. After a quarter rest, top staff violins I play E-F#-Line 3 C# quarter notes to (Bar 18) E whole note. After a quarter rest in Bar 18, violins I bottom staff play E-G-B quarter notes to (Bar 19) Line 3 Db whole note.

In Bar 19, violins II top staff play Db/F whole notes to (Bar 20) C/E whole notes, while the bottom staff violins play Ab/Line 1 F whole notes to (Bar 20) A/E whole notes. Violas play Db whole note to (Bar 20) E whole note. After a quarter rest in Bar 19, top staff violins I play Line 2 F-Ab-Line 3 Db quarter notes to (Bar 20) E whole note. After a quarter rest in Bar 20, violins I bottom staff play E-A-Line 3 C quarter notes to (Bar 21) Line 2 B whole note tied to whole note in end Bar 22 held fermata. In Bar 19 we hear the Db maj (Db/F/Ab) tonality to (Bar 20) A min (A/C/E).

In Bar 21, violins II top staff play *pp* > small octave B/Line 1 E whole notes, while bottom staff violins play small octave G#/Line 1 E whole notes, and viole play small octave E whole note. Combined we hear the E maj (E/G#/B) tonality in Bar 21. Violins II and viole are silent in end Bar 22. The only line you hear are the top staff violins I playing Line 2 B whole note held fermata.

End of cue. [end session 10:36 pm]

[resume Saturday September 4 at 8:27 pm. Just got back with Susan from dinner eating out and shopping]

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[21] “The Stream” *Lento* in C time, page 1 (Master page 72), 10 bars, :40. R5/A. Dvd location: Chapter 10 starting at 4:04 (not on the CNR stereo cd). Tribute track # 22. Instrumentation: 4 clarinets, bass clarinet, 4 harps, strings. Scene: The men (except for Jeb watching the women) set off to explore the island and come to an idyllic rocky hillside with a stream.

In Bar 1, violins play the *Mysterious Island* three-note motif *pp* < Line 2 F#/B/Line 3 D/F# half notes (B min) legato up to A/Line 3 D/F/A (D min) half notes down to (Bar 2) F/Bb/Line 3 Db/F (Bb min) dotted half notes decrecendo (followed by a quarter rest). After a quarter rest in Bar 2, *sords* violas (violins are not muted) play ascending quarter notes Line 1 Bb-Line 2 C-Db crescendo-decrecendo hairpins. Clarinets play in Bar 2 *p* > Line 1 F/Bb/Db/F (Bb min) whole notes.

In Bar 2, harps are arpeggiando *ppp* on high register Bb minor whole notes. Specifically, harp I plays Line 2 F/Bb/Line 3 Db/F/Bb/Line 4 Db/F whole notes. Repeat in Bars 4 and 6. The bottom staff of harp I is *written* Line 1 F/Bb/Line 2 Db/F but with the *8va* ottava above the notes (sounding an octave higher). The top staff of harp I is written as Line 1 Bb/Line 2 Db/F but with the *16 va* above the notes (sounding two octaves higher). Harp II is arpeggiando on Line 1 Bb [this note was crossed out]/Line

Handwritten musical score for a symphony. The score is written on aged paper and includes the following sections:

- Top Section:** Flute 1 (Fl 1), Flute 2 (Fl 2), and Bassoon (B.c.). The tempo is marked "Lento" and the time signature is 4/4. The key signature has one flat. The title "The Stream" is written in the center, and "Myst. II" is written to the right.
- Middle Section:** Four strings (I, II, III, IV). The notation includes many slurs and dynamic markings.
- Bottom Section:** Violins I and II, Viola, U.C. (Cello), and Cb. (Double Bass). The U.C. and Cb. parts include the instruction "(sord)".

At the bottom of the page, there are red numbers 1 through 10, likely indicating measure numbers. A note at the bottom left reads "Hand-copied by Bill W. [unclear]".

Db/F/Bb/Line 3 Db and (top staff and ottava) Line 3 Db/F/Bb/Line 4 Db whole notes. Harp III is arpeggiando on Line 1 Bb/Line 2 Db/F/Bb and (top staff and ottava) Line 2 Bb/Line 3 Db/F/Bb. Harp IV is arpeggiando on Line 1 F/Bb/Line 2 Db/F and (top staff and ottava) F/Bb/Line 3 Db/F whole notes. Repeat in Bars 4 and 6.

In Bars 3-4 [:12 for Bar 4 in the Tribute cd], the strings play exactly the notes and pattern in Bars 1-2 but an octave lower register. In Bar 4, clarinets repeat Bar 2. After a quarter rest, the bass clarinet makes its appearance in this cue playing *p* > Line 1 Bb to Line 2 C to Db [written Line 2 C-D-Eb] legato quarter notes.

In Bar 5, violins top staves play Line 1 D/F# half notes to F/A half notes to (Bar 6) Db/F dotted half notes (followed by a quarter rest). Violins bottom staves play small octave B/Line 1 F# half notes up to D/A half notes to (Bar 6) Bb/F dotted half notes (followed by a quarter rest). After a quarter rest in Bar 5, violas play small octave F# quarter note crescendo up to A half note down to (Bar 6) F dotted half note decrescendo (followed by a quarter rest). In bar 6, clarinets now play small octave F/Bb/Line 1 Db/F whole notes *p* >. After a quarter rest, the bass clarinet plays *p* < small octave Bb-middle C-Db legato quarter notes to (Bar 7) D quarter note to C half note decrescendo. In Bar 6, *sords* VC/CB now join in with the bass clarinet playing *p* > Great octave Bb-small octave C-Db legato quarter notes.

In Bar 7 (:26 Tribute cd), violins I top staff play Line 3 F/A half notes legato slur to Eb/Line 4 C half notes, while the bottom staff play Line 3 D/A half notes to C/Ab half notes. Combined they play D min (D/F/A) to Ab maj (Ab/C/Eb) tonalities. After a half rest, violas play *p* > middle C/Eb/Ab/Line 2 C half notes. VC play < > small octave D to C half notes. After a half rest, CB play small octave and Line 1 C half notes. After a half rest, clarinets play middle C/Eb/Ab/Line 2 C [written D/F/Bb/Line 2 D] half notes.

[resume Sunday, September 5 at 8:33 am]

After a half rest in Bar 7, harp I is arpeggiando *ppp* on Line 2 C/Eb/Ab/Line 3 C and (top staff, *8va*) Line 3 C/Eb/Ab/Line 4 C half notes. After a half rest, harp II is arpeggiando on Line 1 Ab/Line 2 C/Eb/Ab and (top staff, *8va*) Line 2 Ab/C/Eb/Ab half notes. After a half rest, harp III is arpeggiando on Line 1 Eb/Ab/Line 2 C/Eb and (top staff, *8va*) Line 2 Eb/Ab/Line 3 C/Eb half notes. After a half rest, harp IV is arpeggiando on middle C/Eb/Ab/Line 2 C and (top staff, *8va*) Line 2 C/Eb/Ab/Line 3 C half notes.

In Bar 8, violins top staves play Line 3 F/A half notes legato to Db/Bb half notes while the bottom staves play Line 3 D/A half notes to Db/F half notes. After a half rest, violas play small octave Bb/Line 1 Db/F/Bb half notes. VC play small octave D to Db half notes. After a half rest, CB play small octave and Line 1 Db half notes. After a half rest, clarinets play Bb/Line 1 Db/F/Bb half notes. After a half rest, the bass clarinet plays Line 1 Db [written Eb] half note decrescendo. After a half rest, harp I is arpeggiando on Bb/Line 2 Db/F/Bb and (top staff) Line 2 Bb/Line 3 Db/F/Bb half notes. After a half rest, harp II is arpeggiando on Line 1 F/Bb/Line 2 Db/F and (top staff) F/Bb/Line 3 Db/F half notes. After a half rest, harp III is arpeggiando on Line 1 Db/F/Bb/Line 2 Db and (top staff) Db/F/Bb/Line 3 Db half notes. After a half rest, harp IV is arpeggiando on small octave Bb/Line 1 Db/F/Bb and (top staff) Bb/Line 2 Db/F/Bb half notes. Combined we have the D min (D/F/A) to Bb min (Bb/Db/F) chords.

In Bar 9, violins top staves play Line 3 D/A half notes down to Db/F half notes, while the bottom staves play Line 3 D/A half notes to Line 2 Bb/Line 3 F half notes.

After a half rest, viole play F/Line 1 Db/F half notes. VC play small octave D half note legato down to Great octave Bb half note. After a half rest, CB play Great octave and small octave Bb half notes. After a half rest, clarinets play small octave F/Bb/Line 1 Db/F half notes. After a half rest, the bass clarinet plays crescendo small octave Bb [written middle C] half note legato down to D whole note decrescendo and held fermata. After a half rest in Bar 9, harp I is arpeggiando on Line 1 F/Bb/Line 2 Db/F and (top staff) F/Bb/Line 3 Db/F half notes. After a half rest, harp II is arpeggiando on D/b/F/Bb/Line 2 Db and (top staff) Db/F/Bb/Line 3 Db half notes. After a half rest, harp III is arpeggiando on small octave Bb/Line 1 Db/F/Bb and (top staff) Bb/Line 2 Db/F/Bb half notes. After a half rest, harp IV is arpeggiando on Line 1 F/Bb/Line 2 Db/F and (top staff) F/Bb/Line 2 Db/F half notes [funny, I would've expected this lowest harp is play the notes an octave lower register....]

In end Bar 10 (:39 Tribute cd), top staff violins I play > *ppp* Line 3 D/F whole notes held fermata, while bottom staff violins I play Line 2 A/Line 3 F whole notes. Top staff violins II play Line 2 D/F whole notes held fermata, while bottom staff violins II play Line 1 A/Line 2 F whole notes. Violas (and CB) are silent here. VC play Great octave D whole note held fermata. Also, as noted above, the bass clarinet sounds small octave D whole note held fermata. Of course, quite consistently, we hear the D min (D/F/A) tonality.

End of cue.

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[22] “The Cliff” *Lento* in C time, one page (Master page 73), 11 bars, 1:27. R5/B. Dvd location: Chapter 10 starting at 5:45. Tribute track # 23. Instrumentation: 8 horns, muted strings. Scene: The men explore towards another shoreline area and discover a spooky cave with two openings like big eyes far above that Cyrus climbs up alone to investigate.

As in the first two bars of the previous cue, the violins (now *sords*) play the three-note motif (but held as whole notes in Bar 2). So we find violins I bottom staff playing *p* < Line 2 F#/B half notes legato up to A/Line 3 D half notes down to (Bar 2) Db/F whole notes decrescendo. Top staff violins I play Line 3 D/F# [written Line 2 notes with the *8va* ottava above] up to F/A half notes down to (Bar 2) Db/F whole notes. Violins II play exactly the same notes but Herrmann forgot to insert the ottava horizontal line above the top staff notes. Otherwise, as it stands as written, the top staff notes would be lower than the lower staff notes! After a quarter rest in Bar 2, muted viole play *p* < > small octave C-Db-C quarter notes.

In Bar 3 (:08 Tribute cd), we come to the cut in the scene where we actually see the dynamic matte painting cave. To depict this musically, Herrmann decided to reinstate “The Island” theme played by the horns [see cue 14].

[resume Monday, September 6 at 3:20 pm]

Horns I thru IV play in Bar 3 (*Piu mosso*) *sff* > *pp* small octave B [written Line 1 F#] acciaccatura up to F# [written Line 2 C#] dotted half note (followed by a quarter rest). After a half rest in Bar 3, *sords* horns V thru VIII play in response *f* > *pp* small octave B grace note up to F# half note tied to quarter note next bar (followed by a quarter and half rest). In Bar 4, horns I-IV return to play *sff* > B grace note up to F# quarter note

up to B quarter note down to F half note tied to quarter note next bar  $> pp$  (followed by a quarter and half rest). In Bar 5, altri horns respond  $f > pp$  with Line 1 B quarter note down to F dotted half note. At the end of this bar, muted VC/CB play  $p$  Great octave B quarter note legato up to (Bar 6) small octave F# to F half notes. After a quarter rest in Bar 6, horns I-II play  $p >$  small octave and Line 1 B dotted half notes in stopped (+ sign over notes). After a quarter rest in Bar 7, horns III-IV play  $p >$  Great octave and small octave B dotted half notes.

After a half and quarter rest in Bar 6, the viole continue the pyramid effect with small octave B quarter note up to (Bar 7, located :24 Tribute cd) Line 1 F# to F half notes played  $P < >$ . At the same placement, *sords* violins II play small octave B quarter note up to F# to F half notes. After a half and quarter rest in Bar 7, muted violins I play small octave and Line 1 B quarter notes up to (Bar 8) Line 1 and Line 2 F# to F half notes. After a quarter rest in Bar 8, violins II play Lines 1 & 2 B dotted half notes up to (Bar 9) Lines 2 & 3 F# to F half notes crescendo-decrescendo. After a quarter rest in Bar 9, violins I play Line 3 B dotted half note crescendo down to (Bar 10) F# to F half notes decrescendo. After a quarter rest in Bar 10, violins II play Line 2 B dotted half note down to (Bar 11) Line 2 F# to F half notes.

The image shows a handwritten musical score on aged paper. The top part of the score is for Horns (Horns I-IV), with measures 12 through 19. The bottom part is for Violins (Violins I-IV), with measures 14 through 19. The score includes various musical notations such as notes, rests, dynamics (pp, p, mp), and articulation marks. A handwritten note in the center reads "Hand-copied by Bill WR. 666". The score is written in ink and includes some red markings at the bottom of the page.

Horns return in Bar 12. Horns I thru IV play  $mp > pp$  small octave B grace note up to stopped F# dotted half note (followed by a quarter rest). After a half rest, muted horns V-VIII play B grace note up to Line 1 F# half note tied to quarter note next bar (followed by rests). In Bar 13, horns I-II play  $p$  B grace note up to stopped quarter notes F# up to B down to F (followed by a quarter rest), while horns III-IV play the same

except for the F note that here is a half note tied to quarter note next bar (followed by rests). In Bar 14, horns V-VI play *p* > *pp* Line 1 B quarter note down to F dotted half note.

After a half and quarter rest in Bar 14, VC/CB play *p* < > Great octave B quarter note up to (Bar 15) small octave F# to F half notes. After a quarter rest, viole play small octave and Line 1 B dotted half notes down to (Bar 16) small octave and Line 1 F# to F half notes. After a quarter rest in Bar 15, stopped horns I-II play *pp* > small octave and Line 1 B dotted half notes. After a quarter rest in Bar 16, horns III-IV play Great octave and small octave B half notes. After a quarter rest in Bar 17, muted horns V-VI play small octave and Line 1 B dotted half notes. After a quarter rest in Bar 19, horns VII-VIII play Great octave and small octave B dotted half notes.

After a quarter rest in Bar 16, VC/CB play Great octave B dotted half note up to (Bar 17) small octave F# to F half notes. After a quarter rest in Bar 17, viole play small octave B dotted half note legato down to (Bar 18) F# to F half notes. After a quarter rest in Bar 18, VC/CB play Great octave B half note down to (Bar 19) F# to F half notes (repeated next bar) to (Bar 21) Great octave B whole note *p* tied to whole note in end Bar 22 held fermata. After a quarter rest in Bar 19, horns I thru IV play *p* > Great octave B dotted half note (not stopped). After a quarter rest in Bar 20, horns V thru VIII play Great octave B dotted half note. After a quarter rest in Bar 21, horns II & IV (in the unusual bass clef meant for the very low tones) plays *p* > Great octave F [written Great octave C a perfect 4<sup>th</sup> below] dotted half note. If the treble clef was kept in place and the note was small octave C, then you would go down the standard perfect 5<sup>th</sup> interval to reach the same Great octave F note. All horns are silent in end Bar 22.

End of cue. This cue is segue to the next cue. Herrmann writes at the bottom of the page “(overlap).” [4:54 pm]

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[23] “The Cave” *Grave* in C time, 4 pages (Master pages 74-77), 35 bars, 2 minutes duration. R5/C. Estimated speed is quarter note = 58. Dvd location: Chapter 11 starting at 1:17. Tribute track # 24. Instrumentation: 3 Fags, 2 Contra Fags, 8 horns, 3 Bb trumpets, 3 Pos, 4 tubas, 2 cymbals, 2 Tam Tams, 2 vibes, 4 harps. Cave: The Captain enters the spooky cave!

Fag III and C. Fag II play *p* > Contra-octave B whole note (repeated in Bars 3, 5, and 7). Tubas II & IV play the same. Tam Tam II plays *ppp* (*L.V*) a whole note (notated on the bottom space of the shared staff). After a half rest in Bar 2, Tam Tam I sounds a half note. Repeat Bars 1-2 for the Tam Tams in Bars 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, and 15-16.

After a half rest in Bar 1, Fags I-II and C. Fag I and tuba I play *p* > Great octave F# half note legato to (Bar 2) F dotted half note (followed by a quarter rest). Tuba III plays the same but an octave lower register (Contra-octave F # to F notes). After a half rest in Bar 3, they play A half note legato down to (Bar 4) F# dotted half note (followed by a quarter rest). After a half rest in Bar 5, they play Bb half note down to (Bar 6) G dotted half note (followed by a quarter rest). After a half rest in Bar 7, they play E half note to (Bar 8) F# dotted half note (followed by a quarter rest). After two quarter rests in Bar 8, Fag III and C. Fag II play Great octave B to C# quarter notes < *mp* >.

Hand-copied by Bill Wrabel

The image shows a handwritten musical score for a brass ensemble. The score is organized into systems for different instruments: Fag I, C. Fag II, Horns (Hr.), Trombones (Tpts), Pos, Tubas (Tuba I, Tuba II), and Vibas. The score is numbered 13 through 24 at the bottom. The notation includes various musical symbols such as notes, rests, and dynamics markings. The score is hand-copied by Bill Wrabel.

In Bar 9 (:32 as written on the score), C. Fag I/tuba I plays Great octave B whole note while C. Fag II/tuba III plays Contra-octave B whole note. Repeat in Bars 11, 13, and 15. After a half rest, Pos make their entrance in this cue playing [:37 Tribute cd] *p* > Great octave B/small octave D/F# (B min) half notes to (Bar 10) A/D/F (D min) whole notes. Fags play the same. Tubas II and IV play Great octave and Contra-octave F# half notes to (Bar 10) F dotted half notes (followed by a quarter rest). In Bar 11, Fags and Pos play (after a half rest) small octave D/F/A half notes to (Bar 12) C#/F#/A (F# min 2<sup>nd</sup> inversion) whole notes. Tubas II & IV play Great octave and Contra-octave A half notes to (Bar 12) F# dotted half notes (followed by a quarter rest). In Bar 13, after a half rest, Fags and Pos play D/G/Bb (G min 2<sup>nd</sup> inversion) half notes to (Bar 14) E/A/middle C# (A maj 2<sup>nd</sup> inv) whole notes. After a half rest, tubas II-IV play Great octave and Contra-

octave Bb half notes down to (Bar 14) G dotted half notes (followed by a quarter rest). After a half rest in Bar 15, Fags and Pos play E/G/B (E min) whole notes to (Bar 16) C#/F#/A# (F# min 2<sup>nd</sup> inv) whole notes decrescendo. After a half rest, tubas II-IV play Contra-octave and Great octave E half notes to (Bar 16) F# dotted half notes (followed by a quarter rest).

In Bar 17 (1:02 and ½ on the score; 1:09 Tribute cd), we come to the scene where Cyrus encounters the lizard underneath the box (how it got there and stayed alive all these years is a difficult question to answer). [Answer: the prop man put it under there just a few minutes earlier!]. To convey the cheap scare, Herrmann utilizes stopped horns followed by Pos and muted trumpets, and also vibes. Stopped horns are often used for tension or agitation. What chord do you think Herrmann would use for this shock/surprise scene? You can safely dismiss relatively stable major 7<sup>th</sup> or 9<sup>th</sup> chords, although the maj 7<sup>th</sup> interval is considered very dissonant, right after the tritone (such as C up to B), although the mi 9<sup>th</sup> interval can be very biting. The counterpart min 2<sup>nd</sup> interval is also very dissonant (such as C to Db). We actually find two maj 7<sup>th</sup> intervals in the dissonant chord Herrmann used. It's a 9<sup>th</sup> chord (five stacked thirds). There are no tritones and no min 7<sup>th</sup> intervals. There's also a mild dissonance interval in the chord (an augmented 5<sup>th</sup>).

Actually what Herrmann used for the horns was the Ab minMaj 9<sup>th</sup> (Ab/Cb/Eb/G/Bb). There's two maj 7<sup>th</sup> intervals there: Ab up to G, and Cb to Bb. The aug 5<sup>th</sup> interval is Cb to G. However, the total picture is not shown by the horns alone because two vibes sound. Vibe II sounds Ab/Cb/Eb notes, while vibe I sounds G/Bb/D notes. There is no D note in the chord played by the horns. The Ab min (Ab/Cb/Eb) is the fundamental tonality. So the vibes actually play superimposed in the same register(s) or stacked triads if you separate the players as Herrmann did. Combined we hear Line 1 G/Ab/Bb/Cb/D/Eb closed notes or cluster tones. The horns play them (minus a D note) as stacked thirds. Specifically, horns VII-VIII play small octave Ab/middle Cb [written Line 1 Eb/Gb] stopped whole notes. Horns V-VI play Line 1 Eb/G [written Bb/Line 2 D] whole notes. Horns III-IV play Line 1 Eb/Bb [written Bb/Line 2 F] whole notes. Horns I-II play G/Bb [written Line 2 D/F] whole notes. After a half rest, trumpets and Pos (and vibes) sound, now preliminarily resolving the immediate strong dissonance with the superimposed min triads (somewhat, that is). Muted trumpets play *sff* > *pp* Line 1 G/Bb/D [written A/Line 2 C/E] half notes tied to whole notes held fermata in Bar 18, while Pos play small octave Ab/middle Cb/Eb half notes tied to half notes next bar (followed by a half rest held fermata). After a half rest in Bar 17, vibe I sounds *sff* G/Bb/Line 1 D half notes to (Bar 18) forte G/Bb half notes up to Bb/D legato trem (notated like the fingered trem of the strings) decrescendo and then G/Bb/D half notes let vibrate and held fermata. Vibe II, after a half rest, sounds *sff* Ab/Line 2 Cb/Eb half notes to (Bar 18) Cb/Eb down to Ab/Cb legato trem half notes, and then Ab/Cb/Eb half notes let vibrate and held fermata.

In Bar 19 (1:13 on the score), Tam Tam I sounds *pp* (*L.V*) a whole note (notated on the 2<sup>nd</sup> space from the top). In Bar 20, Tam Tam II sounds a whole note (notated on the bottom space). Repeat these two bars in Bars 21-22, and Bars 23-24. In Bar 19, tubas equally play Contra-octave and Great octave B whole notes *pp* < legato down to (Bar 20) F dotted half notes *mp* > (followed by a quarter rest). They repeat the B whole notes in Bar 21 to (Bar 22) F# dotted half notes (followed by a quarter rest). They repeat the B whole notes to (Bar 24) G dotted half notes (followed by a quarter rest).



Back in Bar 19, Fags I-II and C. Fag I play *p* < Great octave B half note up to small octave F# half note, while Fag III and C. Fag II plays these notes an octave lower register. After a bar rest, they return in Bar 21 on B up to A half notes. In Bar 23, they play B up to Bb half notes.

In Bar 25 (1:36 and ½; 1:45 Tribute cd), we come to the *Allegro* tempo marking in the scene where Cyrus encounters the skeleton hanging in the cave. The Captain scares easily! The trumpets are now *open* playing (you guessed it) G/Bb/Line 2 D whole notes *sff* tied to half notes next bar (followed by a half rest). Pos play (you guessed it) Ab/middle Cb/Eb whole notes tied to half notes next bar. Repeat these bars in the next two bars. Cymbal I sounds *sff* a whole note let vibrate. After a quarter rest, cymbal II sounds a dotted half note let vibrate (repeated in Bar 27). Note, incidentally, how Herrmann reapplies this effect exactly as given in the beginning bars of the “Prelude.” Herrmann is a very cohesive composer, structured, disciplined, logical, and clever!

After a half rest in Bar 25, stopped horns play *sff* (you guessed it) the same Ab/Cb/Eb/G/Bb half notes tied to whole notes next bar. Repeat in the next two bars. In Bar 26, vibes play *sff* (yes, you guessed it again) the Ab/Cb/Eb and also (vibe I) G/Bb/D whole notes. In Bar 27, vibe I then strikes Ab/Cb/Eb quarter notes to G/Bb/D quarter notes back to Ab/Cb/Eb to G/Bb/D quarter note triads (repeated next bar). Vibe II plays the reverse (G/Bb/D to Ab/Cb/Eb triads).

In Bars 27-28, harps I & II play *sff* descending to ascending glissandos (or glissandi, or glisses) in the key signature of Bb maj/G min (2 flats). So they play descending gliss starting on Line 4 D gliss line down to Great octave D up to Line 4 D (repeated next bar) to (Bar 29, *Rall*) D down to Contra-octave D. Harps III-IV play contrary motion glisses (ascending to descending) in the key signature of Gb maj/Eb min (6 flats). So they play starting on Great octave Cb up to Line 4 Eb down to Great octave Cb (repeated next bar) to (Bar 29) Contra-octave Cb up to Line 4 Eb.

In Bar 29, vibe I sounds *sff* (*L.V*) Ab/Cb/Eb whole notes while vibe II sounds G/Bb/D whole notes. Pos play *sff* Great octave Ab/small octave Cb/Eb whole notes tied to half notes next bar (followed by a half rest). Trumpets small octave G/Bb/D whole notes tied to half notes next bar. That Gb or enharmonic F# small octave note is the absolute lowest note obtainable in the Bb trumpet. I rarely see that in a Herrmann score. After a half rest, horns play Great octave Ab/small octave Cb/Eb/G/Bb/Line 1 D stopped half notes tied to whole notes next bar. This time around we have the D note added so that we hear the superimposed triads. In Bar 30, Tam Tams sound *ppp* whole notes let vibrate.

In Bar 31 (back to *Grave* at 1:44), tubas I-II play *p* > Contra-octave and Great octave B whole notes (repeated in Bar 33). After a half rest, tubas III-IV play Contra-octave and Great octave F# half notes to (Bar 32) F whole notes. After a half rest in Bar 33, they play A half notes down to (Bar 34) F# whole notes. In end Bar 35, tubas III-IV play *ppp* Contra-octave and Great octave F whole notes held fermata. After a half rest in Bar 32, Tam Tam II sounds *ppp* a half note let vibrate (repeated in Bar 34). In Bar 33, Tam Tam I sounds a whole note. After a half rest in Bar 31, Pos play *p* > Great octave B/small octave D/F# half notes to (Bar 32) A/small octave F/A whole notes. After a half rest, they play small octave D/F/A half notes to (Bar 34) C#/F#/A whole notes. In end Bar 35, they play *ppp* C/F/A (F maj 2<sup>nd</sup> inversion) whole note triad held fermata. Ah! Herrmann ends the cue on a stable tonality with a rare major chord! The cue ends in a

very relaxed and resolved, almost pastoral, manner—even with soft trombones. No dissonance is required for the ending of this scene. The major tonality fits well.

End of cue. Note: There is a screw-up at this end section with the audio. It sounds like an overlapping effect, a non-synchronization. [end session 9:42 pm]

[resume Tuesday, September 9 at 5:34 pm]

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[24] “Narration” *Allegretto* in  $\frac{3}{4}$  time (actually changing meter to  $\frac{4}{4}$  and back to  $\frac{3}{4}$  and so forth). Re 5/D-6/a, 2 pages (Master pages 78-79, 26 bars (end Bars 23-26 were note used). Quarter note = 63 (my estimated speed for this cue). Instrumentation: 8 horns, violins I and violins II. Tribute track # 25. Scene: The voice of Captain Harding narrates the goings on of the men and ladies adapting to the hardships of making-do on a deserted island.

The violins are soli in Bars 1 thru 11. After a quarter rest in Bar 1, violins I & II top staves play *f* Line 3 (written Line 2 for violins I top staff but with the *8 va* ottava spread across four bars) and Line 2 (top staff of violins II) A-G-F-G 8th notes (crossbeam connected) while violins bottom staves play Line 3 (ottava again) F-E-D-E 8th notes. Violins continue the legato notes to (Bar 2 in  $\frac{4}{4}$  time) A quarter note (these five notes are played under the legato/phrase/curve line or umbrella). Then they play A-G 8ths (crossbeam connected) to ascending 8th notes F-G-A-Lines 3 & 4 C to (Bar 3, back to  $\frac{3}{4}$  time) Lines 2 & 3 A quarter notes (these seven notes are played under the legato/phrase umbrella). Then they play A-G-F-G 8ths down to (Bar 4, in  $\frac{4}{4}$  time) E quarter note (these five notes are under the legato umbrella) to D-E 8ths (crossbeam connected) to G-F-E-F 8ths (crossbeam connected) down to (Bar 5) D quarter note (these seven notes are under the curve phrase line). The ottava at this point is canceled. Then the top staves play Lines 2 & 3 C-D 8th notes (crossbeam connected) up to E-D-E-D 8ths (crossbeam connected) down to (Bar 6, in  $\frac{3}{4}$  time) Lines 1 & 2 A quarter notes (these seven notes under the legato umbrella). Etc.

Back in Bar 2, violins bottom staves play Lines 2 & 3 F quarter notes, and then F-E 8ths (crossbeam connected) to D-E-F-A 8th notes to (Bar 3 in  $\frac{3}{4}$  time) F quarter notes. Then they play F-E-D-E 8ths down to (Bar 4 in  $\frac{4}{4}$  time) C quarter notes. Then they play Lines 1 & 2 Bb to Lines 2 & 3 E 8ths to E-D-C-D 8ths down to (Bar 5) Lines 1 & 2 Bb quarter notes. The ottava ends here for violins II top staff as well. Then they play A-Bb

8<sup>th</sup> notes to C-Bb-C-Bb 8<sup>th</sup> notes down to (Bar 6 in ¾ time) Lines 1 & 2 F quarter notes. Etc.

Skipping to Bar 10 (*Rall*) [:28 Tribute cd], violins now play quarter notes for two bars. The top staves play unison register Line 1 D legato slur to E quarter notes up to Line 2 C legato slur to Line 1 Bb quarter notes up to (Bar 11) E-D up to A-G quarter notes to (Bar 12) Line 3 C whole note decrescendo. In Bar 10, the bottom staves of violins II play unison register small octave Bb to middle C quarter notes, and then up to A-G quarter notes up to (Bar 11) Line 2 C to Line 1 Bb quarter notes, and then up to Line 2 F to E quarter notes up to (Bar 12) A whole note. So we find the violins playing stable and harmonious major third dyads (such as C up to E) and relatively harmonious or stable minor interval dyads (such as A up to C in Bar 12).

After a quarter rest in 12, the horns are basically soli for five or six bars. Horns I thru IV play forte the same legato predominantly 8<sup>th</sup> note dyads. They play Line 1 F/A [written Line 2 C/E] 8ths to E/G [written B/D] 8ths, and then D/F [written A/Line 2 C] 8ths back to E/G to F/A down to D/F to (Bar 13 in ¾ time) F/A quarter notes (these seven notes in the phrase are played legato under the umbrella/curve line). Then they play F/A-E/G-F/A-E/G 8<sup>th</sup> note dyads to (Bar 14 in 4/4 time) D/F down to small octave Bb/Line 1 D quarter note dyads (these seven notes are played under the legato umbrella). Then they play D/F-E/G-F/A-E/G 8<sup>th</sup> note dyads legato to (Bar 15) to more 8<sup>th</sup> note dyads. Back in Bar 12, horns V-VI-VII play forte (after a half rest) *molto sost* small octave C/F/A half notes, while horn VIII (in the bass clef) Great octave F [written Great octave C] half note. In Bar 13 (in ¾ time) horns V-VI-VII play small octave F/Bb/Line 1 D [written middle C/F/A] dotted half notes, while horn VIII plays Great octave Bb [written F below] dotted half note. Etc.

In Bar 17 (:56 Tribute cd), horns settle on Great octave F/small octave C/F/A/Line 1 F whole notes decrescendo. After a quarter rest, violins return the same unison 8<sup>th</sup> note dyads as given in the beginning of the cue. The cue is *Rall*. In Bar 20 to (Bar 21) *Lento* for the tempo marking. In Bar 21 (when Jeb retrieves the floating casket full of goodies near the shore), horns I thru IV return to play [1:11 Tribute cd] the three-note *Mysterious Island* (or Nautilus or Captain Nemo association) motif. They play *mf* < small octave F#/B/Line 1 D/F# half notes legato to A/D/F/A half notes to (Bar 22) small octave F/Bb/Line 1 Db/F whole notes *f* >. This is heard in the final edit, although the whole notes are a bit dialed out or volumed-down. Herrmann had also written next the other horns (muted horns V thru VIII) to play the same notes and pattern. However this was not heard in the final edit of the picture. Nor did you hear the final two bars played by the violins. They play [1:28 Tribute cd] Line 2 F#/B/Line 3 D/F# half notes to A/D/F/A half notes to (Bar 26) Line 2 F/Bb/Line 3 Db/F whole notes held fermata.

End of cue.

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[25] “R.C.” [stands for “Robinson Crusoe”] *Allegretto* in ¾ time, 1 page (Master page 80, top page), 5 bars, :15. R6/B. Instrumentation: four Bb clarinets. Dvd location: Chapter 12 starting at 4:06. Tribute track # 26. Scene: The Captain picks up a book stashed away in the trunk of goodies: “The Life & Adventures of Robinson Crusoe.”

This time around, two clarinets play the 8<sup>th</sup> note dyad pattern while clarinets III-IV play underlying half note duration notes.

Clarinet I plays *p dolce* < Line 2 A-G-F-G-A-Line 3 C [written B-A-G-A-B-Line 3 D] 8<sup>th</sup> notes to (Bar 2) Line 2 A quarter notes. Then it plays decrescendo A-G-F-G 8<sup>th</sup> notes down to (Bar 3 in 4/4 time) E [written Line 2 F#] quarter note. Then clarinet I plays the next phrase of D-E 8ths up to G-F-E-F 8ths to (Bar 4) D quarter note. Then the cue is *Rall* as the clarinet plays C-D legato 8ths to Eb down to D quarter notes down to (Bar 5) Line 1 A whole note decrescendo and held fermata.

Back in Bar 1, clarinet II plays the same melody line on Line 2 F-E-D-E-F-A 8<sup>th</sup> notes to (Bar 2) F quarter note. Then it plays F-E-D-E 8ths to (Bar 3 in 4/4 time) C quarter note. Then it plays Bb-C 8ths up to E-D-C-D 8ths to (Bar 4) Line 1 Bb quarter note. Then it plays A-Bb legato 8ths to C to Bb quarter notes down to (Bar 5) F whole note held fermata.

Back in Bar 1, clarinets III-IV play Lines 1 & 2 D half notes to C quarter notes tied to quarter notes next bar down to small octave and Line 1 Bb half notes decrescendo. In Bar 3, they play *p* < small octave and Line 1 A half notes to G half notes to (Bar 4) F half notes to E half notes to (end Bar 5) D whole notes held fermata.

End of cue.

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[26] “Elena” *Allegretto* in 3/4 time, 1 page (shares page 80 with “R.C.”), 9 bars, :30. R6/C. Instrumentation: 3 clarinets and 2 bass clarinets. Dvd location: Chapter 14 starting at 1:47. Tribute track # 27. Scene: Elena is tired after milking the goats and tells that to Lady Fairchild.

Clarinets I-II repeat Bars 1-3 in the previous cue but played an octave lower register. Clarinet III repeats clarinet IV Bars 1-2 of the previous cue. In Bar 3, it plays small octave A to G to (Bar 4) F half notes (legato), and then E half note to (Bar 5 in 3/4 time) D half note (followed by a quarter rest). After a half rest in Bar 5, bass clarinet I makes its appearance and plays *p* < middle C quarter note tied to (Bar 6 in 4/4 time) C quarter note to Bb half note to A quarter note tied to quarter note in Bar 7 and then down to G half note (followed by a quarter rest). All notes are played under the legato umbrella. After a half and quarter rest in Bar 7, bass clarinet II plays small octave F quarter note

tied to quarter note next bar to E half note to D quarter note tied to whole note held fermata and decrescendo in end Bar 9. Skipping to Bar 7 for clarinet I, it plays small octave F quarter note to G quarter note to A half note (repeated next bar). After a quarter rest in Bar 9, it plays *pp* small octave G dotted half note held fermata. In Bar 7, clarinet II plays small octave D to E quarter notes to F half note (repeated next bar). After a quarter rest in end Bar 9, it plays E [written F#] dotted half note held fermata. Clarinet III is silent since Bar 6.

End of cue.

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[27] “The Shadow” *Lento* in 4/2 time, 2 pages (Master pages 81-82), 13 bars, :40. R 6/D. Dvd location: Start of Chapter 15. CNR cd location: Start of track # 8. Tribute track # 28. Scene: Spilett is sleepily fishing by the idyllic stream when the shadow of some huge creature approaches him (the giant bird).

The three-note M.I. motif is sound three times, the first two times by muted violins and then the muted horns. All violins play *p* < > Line 2 F#/B/Line 3 D/F# (B min) whole notes (written an octave lower but with the ottava line spread across two bars) legato up to A/D/F/A (D min) whole notes down to (Bar 2) F/Bb/Line 3 Db/F whole notes tied to half notes (followed by a half rest). After a half rest in Bar 2, *sords* violas play *p* < > ascending legato half notes Line 1 Bb-C-Db. Violins repeat Bars 1-2 in Bars 3-4 but an octave lower register (same placements without the *8va* ottava). After a half rest in Bar 4, violas play small octave Bb-Line 1 C-Db legato half notes.

In Bar 5 (:15 Tribute cd), horns I thru IV *con sords* play *p* < small octave F#/B/Line 1 D/F# [written Line 1 C#/F#/A/Line 2 C#] whole notes legato slurs up to A/Line 1 D/F/A [written F/A/Line 2 C/E] whole notes. Then, in Bar 6, all eight horns play *mf* > small octave F/Bb/Line 2 Db/F [written middle C/F/Ab/Line 2 C] whole notes tied to half notes (followed by a half rest). After a half rest in Bar 6, VC/CB play *p* < *ff* Great octave Bb legato to small octave C to Db half notes.

Bar 7 (*Piu Agitato*) [:22 Tribute cd] is the timing when Spilett scramble awkwardly to his feet to run away from the giant (yet unseen) bird. Violins I play *sff* (*poco a poco senza sords*) middle C# trill (to D) repeated thru Bar 11, while violins II are trill on small octave Bb (to C#) trill *sff* >. Violas are fingered trem between small octave Gb-Bb whole notes (followed by a whole rest) repeated thru Bar 11. After a whole rest, VC/CB are fingered trem between Great octave Bb up to small octave D whole notes (repeated next four bars as well). After a whole rest, harps I-II play *ff* a descending gliss starting Line 1 D-C-Bb-Ab-Gb-F-Eb gliss line down to Great octave D 32<sup>nd</sup> note (followed by a half rest). Repeat thru Bar 11. After a whole rest, harps III-IV play the gliss starting an octave lower (small octave D, and so forth). The Tam Tams sounds *pp* (*L.V*) whole notes (repeated next four bars). After a whole rest, bass drums sound *mf* > whole note trill roll (repeated next four bars). Timps are trill rolled *pp* < *sf* on Great octave Gb/Bb whole notes to 8<sup>th</sup> notes (*sf*) followed by an 8<sup>th</sup>/quarter/half rest. Repeat next four bars. After a whole rest, tubas play *f* > Great octave D/Gb/Bb/small octave D whole notes (repeated next four bars). C. Fags play Great octave D/Bb whole notes tied to half notes *sfp* < > (followed by a half rest). Repeat next four bars. Fags play Great

Handwritten musical score on aged paper, featuring various instruments and parts. The title "M. S. Metastasio" is written at the top. The score includes parts for Flutes (Fl.), Oboes (Ob.), Bassoons (Bsn.), Horns (Hrn.), Trumpets (Trp.), Trombones (Tbn.), Percussion (Perc.), Harps (Hps.), Violins (Vn.), Viola (Vc.), and Cello (Cb.). The score is marked with "Lento" and "Myst. F's". A note indicates "Hand-copied by B. H. Wabel". The score is divided into measures, with some measures containing red markings and annotations. The bottom of the page shows measure numbers 1 through 9.

Handwritten musical score on aged paper, featuring various instruments and parts. The title "M. S. Metastasio" is written at the top. The score includes parts for Flutes (Fl.), Oboes (Ob.), Bassoons (Bsn.), Horns (Hrn.), Trumpets (Trp.), Trombones (Tbn.), Percussion (Perc.), Harps (Hps.), Violins (Vn.), Viola (Vc.), and Cello (Cb.). The score is marked with "Lento" and "Myst. F's". A note indicates "Hand-copied by B. H. Wabel". The score is divided into measures, with some measures containing red markings and annotations. The bottom of the page shows measure numbers 1 through 9.

octave D/Gb/Bb whole notes tied to half notes in that pattern, and bass clarinets play small octave Gb/BB notes in that pattern and clarinets on small octave D notes.

In Bar 9, all horns (*senza sords*) play *sfff* that subsidiary theme that develops increasingly towards the end of each bar (see "Prelude"). We find small octave D half note up to "3" triplet value ascending quarter notes F#-A-BB to middle C# dotted quarter note to D 8<sup>th</sup> to Eb 16<sup>th</sup> (followed by 16<sup>th</sup>/8<sup>th</sup>/quarter rest marks). In Bar 10, the first six notes are the same to Eb-F# 16ths to A 8<sup>th</sup> (followed by a quarter rest). IN bar 11, the same applies and then to Eb to F# tenuto quarter notes to (Bar 12) A whole notes to Bb whole notes held fermata and then in Bar 13 (*overlap*) middle C grace note up to Line 2 C 8<sup>th</sup> note (followed by rests).

In Bar 12 (:35 Tribute cd), violins I and II are trill on small octave A whole note (to Bb in tiny parentheses) tied to whole note to (Bar 13) middle Ab/C rinforzando 8<sup>th</sup> note (followed by 8<sup>th</sup>/quarter/three half rests). Viols are fingered trem on small octave Eb-Gb whole notes and then repeated again in the second half of the bar but held fermata to (Bar 13) F 8<sup>th</sup> note. After a whole rest, VC/CB are fingered trem on small octave C-Eb whole notes held fermata to (Bar 13) Great octave F/small octave C 8<sup>th</sup> notes (followed by rests). ETC

[resume Wednesday, September 8 at 12:08 pm. Day off]

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[28] "The Bird" *Allegro con brio* in C time, 10 pages (Master pages 83-92), 85 bars, 2:35. R6/E. Instrumentation: 3 piccolos, 3 english horns, 3 clarinets, 2 bass clarinets, 3 Fags, 2 C. Fags, 8 horns, 3 trumpets, 3 Pos, 4 tubas, 2 timps, 2 xylophones, 2 glockenspiels, wood block, tambourine, whip, 4 harps, strings. Dvd location: Chapter 15 starting at :39. Stereo cd location: Track # 8 starting at :39. Tribute track # 29. Scene: Very famous scene and accompanying music when the two ladies and Spillet fend off the giant bird. As I discussed in a Talking Herrmann post long ago, I observed some fun continuity discrepancies in this Giant Bird chapter. Again go to Chapter 15. At 1:28 you'll see Elena fainting and falling on her back (face and body up). At 1:30 on the long shot you still see her face up, and even her knees are up (and some of her legs are showing too!). But at 1:32 with the intermediate cut (closer shot) of the bird and Elena, Elena is magically not with her body facing the sand and head lying to the side facing the camera! Then shortly after (1:38 when Lady Fairchild hits the Bird with the butt of the rifle) with the longer shot she magically is back on her back! Check it out for yourself. I liked 1:50 when Spillet (or is it spelled "Spillet"??) comes in and whacks the bird with a long pole. I always enjoyed that scene.

Also I attempted to tackle aligning the cd tracks with the dvd. I decided to tackle the famous Giant Bird scene. So on the dvd this equates to the start of Chapter 15, while on the stereo cd it ostensibly starts at the beginning of track #8, for some reason called "The Phorarrhacos" there (probably referring to Christopher Palmer's reference to that name in his liner notes of a Herrmann LP that I'll discuss shortly). On the written score, it is called first "The Shadow" cue (when Spillet is dozing on the stream bed while fishing) and this overlaps to the next cue, "The Bird." It seemed to be an easy alignment (start of both tracks/chapters). Alas, there was absolutely no alignment! What happened? I wondered...So I dug out my notes of the written score (that I worked on many times at

UCSB long ago) and listened to the cd alone. Yes, the music was all there as written. When I read the score aligned to the dvd, I noticed immediately that the first two bars of the written cue were deleted. That is, while they were recorded, there was an edit job on the final cut of the movie, and the first two bars were absent. Apparently the first seven or eight seconds intended for the music was beaked off by the Phorarrhacos or by an editor! So what you first hear on the dvd is actually Bar 3 of the written cue. So I said to myself: Okay. I'll just align it with the start of Bar 3 on the stereo cd (:08 on the cd) with the start of Chapter 15 on the dvd. No problem I surmised. However, it still didn't align! Why? The tempo was actually slower on the dvd mono tracks! To clarify, the point I just discussed (Bar 3) to the start of the trill and fingered tremolos of the strings (etc) when the shadow of the bird ominously descends on Spillet's reclining head is 13 seconds on the cd (:08 to :21 or Bar 3 to start of Bar 7). But on the dvd, it is 21 seconds (:00 - :21 start of Chapter 15). Evidently the stereo tracks we have on the cd are from a different take (say T.1) than the take made (say T.2) of the actual final cut of the movie. Herrmann obviously had to adapt to the changed circumstances (final editing cut). And guess what? This isn't the only cue, as I discussed in the beginning of this rundown. In fact, to be truthful, it appears that the stereo tracks Cloud Nine managed to get were apparently alternate takes because there are timing discrepancies and edit changes in the final cut version we see (and hear) on screen.

Another (unrelated) point: In the back cover notes of the Phase 4 London recording "The Mysterious Film World of Bernard Herrmann," Christopher Palmer claims that Herrmann found an old baroque organ fugue by Johann Ludwig Krebs. I am now attempting find out the identity of that supposed fugue. I contacted a few Krebs experts, including John Kitchen who performed the organ in several cd volumes "Complete Organ Works of Johann Ludwig Krebs" from Priory Records, UK. So far I haven't heard word yet. I bought at Tower Records Volume Six, but alas the fugue in question was not among the selections I had hoped for. If I can find the cd recording and also the written music, I'd love to compare it with the Herrmann adaptation. Hopefully I'll get a definite answer to this claim before I finish this rundown and have it updated by my new Webmaster, Sarah Miller.



6/E allegro con brio (vary dynamics) The Bird 28 Ch 15 179

The image shows a handwritten musical score on aged paper. At the top, it is titled "6/E allegro con brio (vary dynamics) The Bird 28 Ch 15 179". The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are: 3 Flutes (Fl), 3 Clarinets (Cl), 2 Saxophones (Sax), 3 Fagots (Fg), C. Fagot (C.Fg), 8 Horns (Hr), 3 Trumpets (Tr), 3 Trombones (Tbn), 4 Trombones (4Tbn), Timpani (Timp), Xylophone (Xylo), Clarinet II (Clar II), Woodwinds (Woodw), Tambourine (Tamb), Whistle (Whis), 4 Horns (4Hr), I and II (I, II), Violins (V), Violas (Vc), and Cellos/Double Basses (Cb). The score contains musical notation with notes, rests, and dynamic markings such as "all ff" and "sff". A handwritten note in the center reads "Hand-copied by Bill W. [unclear]". At the bottom, there are circled numbers 1 through 6, with "Sightation" written below them. The bottom right corner features the logo for "PRO ART" and "Belwin & Mills".

In Bars 1-4, the Fags and C. Fags are soli playing Giant Bird melody line or theme. They play *sff* Great octave F rinforzando 16<sup>th</sup> note tiny legato slur to G 16<sup>th</sup> back to F 8<sup>th</sup> note (these three notes are structured as a three-note figure unit connected by a

crossbeam for the 8<sup>th</sup> note). The instruments play this figure twice and then up to small octave Db down to Great octave B 8<sup>th</sup> notes (crossbeam connected) to small octave C quarter note. In Bar 2, they play the two figures here as Eb-F 16ths to Eb 8<sup>th</sup> up to small octave C down to Great octave A 8ths to Bb quarter note. In Bar 3, they play the two figures as Db-Eb 16ths to Db 8<sup>th</sup> note up to Bb-G-Ab-F 16ths (crossbeam connected) to (Bar 4) G *sff* trill (to Ab tiny note in parentheses) to F legato to G 16ths (crossbeam connected) to F 8<sup>th</sup> up to small octave Eb-Db 16ths figure to the next figure of descending 16ths C-Great octave Bb-Ab-G (all six 16ths are played under the legato umbrella).

In Bars 5 [:07 Tribute cd] thru 8, bass clarinets play the complete Bird melody line or theme (the Fags play most of it). CB also join in with the mix. So we find bass clarinets playing middle C-Db 16ths to C 8<sup>th</sup> figure twice down to small octave Ab-F# 8ths to G quarter note. Fags play Great octave F 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to small octave C-Db 16ths to C 8<sup>th</sup> figure up to Ab down to F# 8ths to G quarter note. C. Fags play Great octave F 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) and then Great octave and small octave rising legato 8<sup>th</sup> notes C-Db-Eb. After a half and 8<sup>th</sup> rest, CB play *sff* Great octave and small octave C-Db-Eb legato 8<sup>th</sup> notes. In Bar 6, bass clarinets play the two figures as small octave Bb-middle C 16ths to Bb 8<sup>th</sup> down to G-E 8ths to F quarter note. After a quarter rest, Fags play Great octave Bb rinforzando 16<sup>th</sup> to small octave C 16<sup>th</sup> to Bb 8<sup>th</sup> figure up to G-E 8ths to F quarter note. After a half and 8<sup>th</sup> rest, C. Fags and CB play the ascending legato 8<sup>th</sup> notes Contra-octave and Great octave BB to Great octave/small octave C to Db. In Bar 8, the bass clarinets play the Ab-Bb 16ths to Ab 8<sup>th</sup> note figures twice up to Line 1 F-Db-Eb-C 8<sup>th</sup> notes to (Bar 8) D dotted quarter note trill to C-D 16ths to C rinforzando 8<sup>th</sup> to Bb-Ab 16ths figure to G-F-Eb-D legato 16ths. After a quarter rest in Bar 7, bassoons play Great octave Ab-Bb 16ths to Ab 8<sup>th</sup> figure up to F-Db-Eb-C 8ths to (Bar 8) small octave D dotted quarter note trill and so forth (see bass clarinets). After a half and 8<sup>th</sup> rest in Bar 7, C. Fags and CB play Great octave and small octave F-G-Ab legato 8ths down to (Bar 8), for the C. Fags, Contra-octave and Great octave B half note to Great octave and small octave C rinforzando 8ths played *sfp* < *sff* (followed by an 8<sup>th</sup> and quarter rest). CB play this as Great octave B half notes to Great octave and small octave C rinforzando 8ths.

The dynamic build occurs again as the clarinets join in on this pattern in Bar 9 (:14 Tribute cd). Clarinets play *sff* small octave G-Ab 16ths to G 8<sup>th</sup> figure played twice up to Line 1 Eb-C# 8ths to D quarter note. After a quarter rest, bass clarinets play as given for the clarinets. Fags play Great octave C 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Then (now in the “k” tenor clef) they play Line 1 Eb down to C# staccato 8<sup>th</sup> notes (crossbeam connected) to D staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After a half and 8<sup>th</sup> rest, C. Fags and CB play Great octave G-A-Bb legato 8<sup>th</sup> notes.

Skipping to Bar 13 (:21 Tribute cd), the cue’s dynamic build increments more with the addition of the English horns playing the theme. They play *sff* small octave Bb rinforzando 16<sup>th</sup> to C 16<sup>th</sup> to Bb 8<sup>th</sup> figure played twice up to Gb-E 8ths to F quarter note. After a quarter rest, clarinets play small octave Bb to middle C 16ths to Bb 8<sup>th</sup> figure up to Line 1 Gb-E 8ths to F quarter note. After a half rest, bass clarinets play small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) up to Gb-E staccato 8ths (crossbeam connected) to F staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Fags play Great octave G 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/8<sup>th</sup> rest) to ascending legato 8<sup>th</sup> notes Great octave Bb-small octave C-Db. After a half and 8<sup>th</sup> rest, C. Fags and CB play the same Bb-C-Db legato 8ths. Etc.

The cue builds further starting in Bar 17 as the horns join in and also the tubas and celli. Horns I thru IV play *sff* Line 1 F rinforzando 16<sup>th</sup> legato to Gb 16<sup>th</sup> to F 8<sup>th</sup> figure [written Line 2 C-Db-C] played twice up to Line 2 Db down to Line 1 B 8<sup>th</sup> to C stand alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a quarter rest, altri horns V thru VIII play as given for the upper horns (except that they instead play the end C note as a quarter note instead of an 8<sup>th</sup> note). Bass clarinets play small octave Bb 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Then they play *sff* descending legato 8<sup>th</sup> notes Line 1 G-E-C. Fags play the same but an octave lower register. After a half and 8<sup>th</sup> rest, C. Fags play small octave G-E-C legato 8<sup>th</sup> notes (as also tubas I-II and VC/CB). Tubas III-IV play Great octave G-E-C 8<sup>th</sup> notes.

Skipping slightly to Bar 21 (1:14 on the dvd; 1:15 on the CNR cd; :35 Tribute cd), horns I thru IV play rapidly ascending small octave F 8<sup>th</sup> to G-Ab-Bb figure to Bb-middle C-Db-Eb q6ths (connected by two crossbeams) up to F [written Line 2 C] rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Horns V thru VIII play small octave F 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) and then up to descending Line 1 rinforzando 8<sup>th</sup> to Eb-Db 16ths down to next descending 16<sup>th</sup> note figure of middle C-small octave Bb-Ab-G to (Bar 22) F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). All eight notes are played under the legato umbrella. In Bar 22, top horns return to play the same two first figures as given in Bar 21 up to F rinforzando 8<sup>th</sup> to G-Ab legato 16ths up to next figure of Bb rinforzando 8<sup>th</sup> to B-Line 2 C 16ths (altri horns play these last two figures as well) to (Bar 23) where all horns play Line 2 rinforzando Db dotted quarter note to C-B 16ths to Db rinforzando dotted quarter note again to C-B 16ths to (Bar 24) Db rinforzando 8<sup>th</sup> to C-B 16ths figure played 4 X.

Back in Bar 21, bass clarinets play *sfp* < *sff* Line 1 Db half note legato slur down to small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. In Bar 23, they play Db quarter note down to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) repeated again same bar and repeated in Bar 24. Fags and C. Fags and tubas I-II and VC play Great octave Db quarter note up to G 8<sup>th</sup> (followed by rests), repeated next bar, and then (in Bar 23) Db quarter note up to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) repeated same bar and next bar. Tubas III-IV play Great octave Db half note legato down to Contra-octave G 8<sup>th</sup> (and so forth as given). CB play the same but an octave higher register as written.

"The Bird" mp. Island

1:21  
C Piccolo

3 Fls  
3 Cts  
3 Cls  
3 Bcls  
3 Bass  
3 C. B.  
8 Trns  
3 Trp  
3 Bp  
4 Tuba  
3 Tin  
2 Xyl  
2 Clar  
Woodw  
Tamb  
C-hy  
4 Hrn  
1  
2  
3  
4  
5  
6

[Hand-arranged by Bill W. Rabold]

25 26 27 28 29 30 31 32

25 26 27 28 29 30 31 32

DIVISION OF Belwin Mills

In Bar 25 (1:21 on the dvd; 1:22 stereo cd; :42 Tribute cd), the cue changes to a new section (Section C) and a new, dynamic pattern. English horns, clarinets and muted trumpets play *sf* Line 1 F/Ab/C (F min) 8<sup>th</sup> notes played 4X (all four triads are connected by a crossbeam) to F/Bb/Db (Bb min 2<sup>nd</sup> inversion) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to

another F/Bb/Db 8<sup>th</sup> note triad (followed by an 8<sup>th</sup> rest). Repeat next bar. In Bar 27, they play F/Ab/C 8<sup>th</sup> note triads 4X once again (crossbeam connected figure) to G/B/C# 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to another G/B/C# triads 8ths (followed by an 8<sup>th</sup> rest). Repeat next bar. In Bar 26, *sords* trombones (*Pos*) in the “k” tenor clef adds more orchestral intensity and build to that pattern with small octave F/Ab/middle C 8ths played 4X to G/Bb/Db 8ths (followed by an 8<sup>th</sup> rest) to same F/Bb/Db 8ths (followed by an 8<sup>th</sup> rest). In Bar 28, they return *sff* to play the pattern already given for the trumpets (etc). In bar 25, two xylophones sound *ff* Line 1 F/Line 2 C 8ths to Ab 8t back to F/C 8ths back to Ab 8<sup>th</sup> (crossbeam connected notes) to F/Line 2 Db 8ths (followed by an 8<sup>th</sup> rest) to Bb/Line 2 Db 8ths (followed by an 8<sup>th</sup> rest). IN Bar 27, they return to play the same first figure to G/Line 2 C# 8ths (followed by an 8<sup>th</sup> rest) to B/C# 8ths (followed by an 8<sup>th</sup> rest). After a half rest in Bar 25, three piccolos play *ff* Line 2 E#/A#/Line 3 C# (A# min 2<sup>nd</sup> inv) 16ths to F#/B/D (B min 2<sup>nd</sup> inv) 16ths back to E#/A#/C# 16ths (followed by a 16<sup>th</sup> rest) to another such figure (followed by a 16<sup>th</sup> rest). Repeat next bar. These notes are written an octave lower but with the *8 va* ottava placed above the notes. After a half rest in Bar 27, the piccolos play (although I think they were deleted in these two bars in the final recording because I do not hear them—at least not in the stereo cd alternate take) the same pattern on E/G/Line 3 D 16ths to G/B/C# back to E/G/D. Repeat next bar. After a half rest in Bar 25, violins I are gliss *sff* from Line 2 C# 16<sup>th</sup> up to Line 3 D 16ths (connected by two crossbeams) followed by an 8<sup>th</sup> rest and then another such pattern. Repeat next bar. After a half rest in Bar 25, violins II play the same figures from Line 1 A# 16<sup>th</sup> gliss line up to Line 2 B 16<sup>th</sup> (repeated next bar), while violas play it on Line 1 E# up to Line 2 F# 16ths. In Bar 27, harps are set in the key signature of D maj/B min (two sharps). After a half rest there, harps I-II are gliss *ff* from Line 1 E 32<sup>nd</sup> note gliss line up to Line 3 E 32<sup>nd</sup> note (followed by a quarter rest). Repeat next bar. After a half and quarter rest in Bar 27, harps III-IV are gliss also from Line 1 up to Line 3 E notes. Repeat next bar. Excellent and highly interesting and noticeable orchestrations here in these four bars! A bright and brilliant display or movement of music!

Bars 29 thru 32 changes the instrumentation but mainly the location arrangements somewhat and the registers while the structure of the pattern remains the same. Clarinets play the same notes as given in the first four bars of this section but now played an octave higher register. Piccolos repeat Bars 25-28 in Bars 29-32. English horns repeat Bar 25 in Bar 30, and then repeats Bar 27 in Bar 32. The same applies to the trumpets and xylophones. Glocks show up for the first time here in Bar 29 playing the notes and pattern given in Bar 25 for the xylophones but played an octave higher register (*ottava* placed above the notes). Glocks also repeat Bar 27 of the xylophones in Bar 31 (but again an octave higher). Harps repeat Bars 27-28 in Bars 31-32 but an octave higher register. Violins and viole repeat Bars 25-26 in Bars 29-30 (but now played an octave higher).

The pattern changes somewhat in Bars 33 (start of Section D) thru 40, and changes with instrumentation. Timps sound *ff* Great octave F/small octave C 8ths to Great octave Ab 8<sup>th</sup> back to F/C to Ab 8ths (crossbeam connected) to F/small octave Db *rinforzando* 8ths (followed by an 8<sup>th</sup> rest) to another *rinforzando* F/Db 8ths dyad (followed by an 8<sup>th</sup> rest). They return in Bar 35 to play the same first figure to G/small octave Db 8ths in the pattern just given. Repeat Bar 33 [:56 Tribute cd] in Bar 37, and Bar 35 in Bar 39. After a half rest in Bar 33, wood blocks sound a four-note ruff (followed by an 8<sup>th</sup> rest) played twice. Repeat thru Bar 40. The tambourine plays the

same. After a half rest, the whip cracks *ff* an 8<sup>th</sup> note (notated on the 2<sup>nd</sup> space from the top) followed by an 8<sup>th</sup> rest and then another 8<sup>th</sup> note sounded (followed by an 8<sup>th</sup> rest). Repeat thru Bar 40. In Bar 34, bass clarinets play *ff* small octave Ab/middle C 8ths 4X (connected by a crossbeam) to Bb/Db 8ths followed by an 8<sup>th</sup> rest twice. Fags play Great octave F/Ab/small octave C 8ths 4X to F/Db 8ths followed by an 8<sup>th</sup> rest twice. After a half rest, horns play the same three-note E#/A#/C# to F#/B/D to E#/A#/C# figures played by the piccolos in Bar 25 (but starting small octave E#). In Bar 36, they play the Bar 27 notes of the piccolos in the lower registers. In Bar 36, the bass clarinets/Fags/C. Fags and horns play as expected (see Bar 27).

After a half rest in Bar 37, harps I-II play the gliss as given in Bar 27, while harps III-IV (after a half and quarter rest) play as given in bar 27 as well. They repeat Bar 31 in Bar 39 (but an octave higher). In Bar 38 (1:05 Tribute cd), after a half rest, the violins and violas repeat Bar 25, and then repeat Bar 29 in Bar 40. In Bar 38, the xylophones and glocks together sound as given in Bar 29 by the glocks alone (the xylophones are now also ottava), and then repeat Bar 31 in Bar 40.

Section E starts in Bar 41 (1:50 on the stereo cd) with the bass clarinets/Fags/C. Fags/ VC/CB playing the patterns given in Bar 1. In Bar 45 (Section F, 1:57 on the cd), the horns play two three-note figures as given followed by a half rest. After initial rests, bass clarinets/Fags/C. Fags play Great octave (small octave for bass clarinets) Ab down to F# 8ths to G quarter note. VC/CB play the same as pizzicato notes. After a half and 8<sup>th</sup> rest, tubas play *ff* legato 8<sup>th</sup> notes Great octave C-Db-Eb. In Bar 49 (2:04 on the cd), the clarinets/bass clarinets/Fags/C. Fags now play twice the initial three-note figures (G-Ab 16ths to G 8<sup>th</sup>) followed by a half rest. After a half rest, the horns now play *sff* small octave and Line 1 Eb down to C# 8ths to D quarter notes. After rests, tubas play Contra-octave and Great octave G-A-Bb legato 8<sup>th</sup> notes. After a half rest, all strings pluck Line 1 (small octave for VC) Eb down to C# 8ths up to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

Skipping to Bar 77 (2:54 on the CNR cd; 2:14 Tribute cd), piccolos and clarinets play Line 2 C# up to Line 3 D 16ths (followed by rests) and repeated in Bar 79. English horns play F/Ab/Line 2 C 8ths (followed by rests). In Bar 79, they play unison Line 1 C# up to Line 2 D 16ths. After a quarter rest, bass clarinets play *sff* small octave F# dotted half note legato to (Bar 78) G to Ab half notes (repeated next two bars). Fags and C. Fags and tubas play the same in the Great octave register, while tubas III-IV play them in the Contra-octave register. In Bar 79, horns play *sfff* stopped 16<sup>th</sup> notes middle C# to D (followed by rests), repeated in Bar 81. Timps in Bar 79 sound Great octave F/small octave C 8ths (followed by rests). Xylophones and glocks sound Line 2 C#/Line 3 D 8ths (followed by rests). The wood blocks/tambourine/whip sound an 8<sup>th</sup> note as well (as they did in Bar 77 also).

In Bar 81, VC play *sff* Great octave C whole note tied to whole note next bar, while CB play Great octave F# tied whole notes. After a half rest, tubas are prominent playing Great octave and small octave Eb half notes *f* < legato to (Bar 82) E to Eb half notes decrescendo. In Bar 83, stopped horns I thru IV play small octave C/middle C# 8ths followed by rests, while stopped horns V thru VIII play small octave C#/Line 1 C 8ths. C. Fags play Great octave C/F# (a tritone interval) whole notes *sff* tied to whole notes next bar. Fags play Great octave C/F#/small octave C whole notes tied to next bar. After a half rest, bass clarinets and clarinets play *f* < > small octave Eb half note to (Bar 84) E to Eb half notes legato. In end Bar 85, only the VC/CB are heard. VC play *sff* Great

octave C whole note held fermata. The CB play small octave C whole note held fermata. However, Herrmann also notates for the contrabasses the Great octave C whole note held fermata. The note is in parentheses. This means that naturally the CB cannot play that Great octave C note. The lowest it can naturally play is Great octave E, but the low C can be achieved if the instruments are equipped with a C extension to the fingerboard of this four-string instrument. The five-string bass is more common in Europe than America.

End of cue. [5:55 pm]

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[29] “Duo” *Lento tranquillo* in 5/4 time, one page (Master page 93), 21 bars, 1:40. R7/A. Instrumentation: 4 clarinets, violins I & II. Dvd location: Chapter 15 starting at 4:16 (essentially the start of Chapter 16). Tribute track # 30. Scene: Starts off with Lady Fairchild finishing her seamstress chores by making Elena a Grecian-like short/mini-dress. Then it fades to Elena being with Herbert at the beach, pretty near where honey is streaming down a cave above them.

In the grace bar, *sords* violins I play *p* < Line 3 F# quarter note to (Bar 1) same F#-E-G-Line 2 B legato 8<sup>th</sup> notes (crossbeam connected) to same B quarter note to Line 3 C# quarter note decrescendo to D-C 8ths crescendo hairpin to (Bar 2) E-D-F#-Line 2 A 8<sup>th</sup> notes to (decrescendo) same A to B quarter notes to C#-B 8ths to (Bar 3) D-C#-E-C# 8ths down to Line 2 A half note decrescendo to same A-G 8<sup>th</sup> notes crescendo, etc. Back in Bar 1, *sords* violins II play *p espr* < > Line 2 G/B half notes legato slurs down to E/G half notes (followed by a quarter rest)> In Bar 2, they play < > D/F# half notes to Line 1 B/Line 2 D half notes (followed by a quarter rest). In Bar 3, they play E/G half notes to D/F# half notes (followed by a quarter rest). Etc.

In Bars 6-10, the clarinets take over [:25 Tribute cd] that pattern. Clarinet I is *solo* playing *dolce* and *pp* < > the melody line on Line 2 F# [written G#] quarter note at the end of Bar 5 to (Bar 6) F#-E-G-Line 1 B 8<sup>th</sup> notes (and so forth). Altri clarinets play in Bar 6 small octave B/Line 1 G/B [written Line 1 C#/A/Line 2 C#] half notes to G/Line 1 E/G half notes (followed by a quarter rest). Etc. At the end of Bar 10, violins I play [:51 Tribute cd] *p* < Line 1 E quarter note legato to (Bar 11) F#-G-A-B quarter notes (followed by a quarter rest). After two half rests in Bar 11, violins II take over playing Line 2 C#-D 8<sup>th</sup> notes *mp* < legato to (Bar 12) E-F#-G-A 8ths to B-C# 8ths to D quarter note (followed by a quarter rest). After a half and quarter rest, violins I return to play Line 3 D-E quarter notes to (Bar 13) a continuation of the melody line. Clarinets return in end Bars 18-21 to finish the cue. The cue ends on the C# half-dim 7th (E/G/B) tonality. Clarinet I plays middle C# dotted whole note held fermata. Clarinet II plays small octave B dotted whole note, while clarinet III plays small octave G dotted whole note. Clarinet IV plays *f* > small octave E [written F#] dotted whole note decrescendo and held fermata. The cue then seques into the next cue.

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Honey Comb (30)

(Hand-copied by Bill Washel)

[30] “Honey Comb” *Moderato* in C time, one page (Master page 94), 16 bars, 1 minute duration. R7/B. Dvd location: Chapter 16 starting at 1:52. Tribute track # 31. Scene: Herbert and Elena climb up to the cave to investigate the honeycomb. This is one of my favorite little cues in this cue. I love the richness and low sonority of the clarinets and bass clarinet.

Clarinet I plays *p* < middle C#-D-E-C# 8<sup>th</sup> notes [written D#-E-F#-D#] up to F# [written G#] quarter note down to C# quarter note tied to half note decrescendo next bar (followed by a half rest). All notes are played under the legato umbrella/curve line. In Bar 2, clarinets II-III-IV play *p* < > small octave E/G/B (E min) quarter note triad played twice to F#/A#/C# (F# maj) half notes. Note of course the perfect transition from the conclusion of the previous cue to here (the same E minor tonality). In Bar 3 (:07 Tribute cd), clarinet I returns to play small octave B-middle C#-D-B [written middle C#-D#-E-C#] 8<sup>th</sup> notes up to F# quarter note down to C# quarter note tied to half note next bar (followed by a half rest). In Bar 4, altri clarinets play small octave E/G/B quarter note triad played twice to D/Gb/Bb (Gb aug) half notes. In Bar 5 (:15), clarinet I plays small octave D-E-F#-D 8<sup>th</sup> notes up to Bb quarter note down to Gb quarter note tied to half note next bar (followed by a half rest). In Bar 6, the other three clarinets play D/Gb/Bb quarter note triad played twice to Eb/G/Bb (Eb maj) half notes. In Bar 7 (:22 Tribute cd), the first clarinet plays Eb-F-Gb-Eb 8<sup>th</sup> notes up to Bb quarter note down to Gb quarter note tied to half note next bar (followed by a half rest). In Bar 8, the other clarinets play Eb/Gb/Bb quarter notes twice to D/F/Bb (Bb maj 1<sup>st</sup> inv) half notes.

Starting in Bar 9 (:30 Tribute cd), the bass clarinets finally shows up to take over the clarinet I pattern (clarinet I is silent until the end bar). So we hear the bass clarinet playing *p* < *f* > *pp* small octave F-Gb-Ab-F 8<sup>th</sup> notes up to Line 1 Cb quarter note down



to small octave Ab quarter note tied to half note next bar (followed by a half rest). In Bar 10, clarinets II-III-IV play small octave D/Gb/Ab quarter note triad played twice to Eb/Gb/Bb half notes. In Bar 11, the bass clarinet plays Eb-F-Gb-Eb 8<sup>th</sup> notes to A quarter note down to F quarter note tied to half note next bar (followed by a half rest). In Bar 12, the clarinets play Eb/F/Ab quarter notes played twice to D/Gb/Bb half notes. In Bar 13, the bass clarinet plays D-Eb-F-D 8<sup>th</sup> notes up to Ab quarter note to F quarter note tied to half note next bar (followed by a half rest). The bass clarinet is then silent to end of cue.

In Bar 14, clarinet IV also plays *p < f > pp* D-Eb-F-D 8ths to Ab quarter note to F quarter note tied to half note next bar (followed by a half rest). After a half rest in Bar 14, clarinet III plays *mp > pp* also plays (like clarinet IV) small octave Ab quarter note down to F quarter note tied to half note next bar (followed by a half rest). In Bar 15, clarinet II plays *p < > pp* Line 1 D-Eb-F-D 8<sup>th</sup> notes legato up to Ab quarter note down to F quarter note tied to half note next bar (followed by a half rest). In end Bar 16 (:57 Tribute cd), clarinet I returns to play *p > pp* (sounds louder to me in the recording) Line 2 Ab quarter note down to F dotted half note held fermata.

End of cue.

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[31] “The Giant Bee I” *Allegro Con forza* in C time, 4 pages (Master pages 95-98), 34 bars (total bars for both I & II versions), 1:42. R7/C. Dvd location: Chapter 17 starting at :55. Tribute track # 32. Scene: Herbert and Elena run back into the cave and into a honeycomb cell to avoid the giant bee (with Rimsky-Korsakov-like bee music in the background adapted by Herrmann in his own unique style!).

All violins (not muted) play *< sff* small octave A half note trill (to tiny Bb note in parentheses) to G#/Bb (dim 3<sup>rd</sup> interval) *rinforzando* half notes (repeated next bar). In Bar 3, they “accelerate” this pattern with the A quarter note trill to G#/Bb *rinforzando* 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat this pattern in the same bar. In Bar 4, they play unison A 8<sup>th</sup> legato slur to G#/Bb 8ths back to unison A legato to G#/Bb 8ths (connected by a crossbeam) to “3” triplet value A-G#/Bb-A 8ths figure to G#/Bb-A-G#/Bb triplet 8ths. In Bar 5, violins I play A-Bb-A-Bb 16ths figure played twice (each figure connected by two crossbeams) with the first note *rinforzando*-marked to eight 32<sup>nd</sup> note figure A-Bb-A-Bb-A-Bb-A-Bb connected by three crossbeams) with the 1<sup>st</sup> and 5<sup>th</sup> 32<sup>nd</sup> notes *rinforzando*-marked and the rest of the notes legato. Repeat this 32<sup>nd</sup> note figure on the 4<sup>th</sup> beat.

Back in Bar 1, stopped horns V thru VIII play *sfp < sff* small octave A [written Line 1 E] half note to G#/Bb [written Line 1 D#/F] stopped 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). After a half rest in Bar 1, muted (*con sords*) horns I thru IV play *flutter* effect G#/Bb half notes (notated as the bowed trem of the strings). Repeat Bar 1 in Bar 2. In Bar 3, horn V thru VIII play A stopped quarter note to G#/Bb 8ths (followed by an 8<sup>th</sup> rest) to another A quarter note to G#/Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 4) A stopped whole notes *sfp <* to (Bar 5) G#/Bb 8<sup>th</sup> notes *sff* (followed by 8<sup>th</sup>/quarter/half rest marks). After a quarter rest in Bar 3, muted horns I thru IV play G#/Bb flutter quarter notes followed by a quarter rest and another G#/Bb flutter quarter note dyad. Silent in Bar 4, they return in Bar 5 to play G#/Bb flutter whole notes *sff*.

1.34 7E *Allargro Con Sordina* The Giant Bee (I & II) Mysterious Island

3FLS  
 2CA  
 3CLS  
 2CLG  
 3FRG  
 2CPASS  
 1234  
 HRS  
 590  
 nb 370b  
 3Bos  
 47.48  
 1  
 2  
 HPS 3  
 4  
*Allargro Con Sordina*  
 VLS I  
 II  
 V  
 VC  
 CB

[Hand-copied by Bill Weibel]

Back in Bar 1, three CA (english horns) play *fff* small octave A [written Line 1 E like the horns) half note trill to G#/Bb 8ths (I & II play Bb) followed by an 8<sup>th</sup> and quarter rest. Repeat next bar. They accelerate the notation in Bar 3, so to speak, as A quarter note trill to G#/Bb 8ths (followed by an 8<sup>th</sup> rest). Repeat same bar and next bar. In Bar 5, they play A dotted half note trill to G#/Bb 8ths (followed by an 8<sup>th</sup> rest).

Dynamic build starts to occur in Bar 6 (:09 Tribute cd). Clarinets join in playing *sff* a legato trem (notated like the fingered trem of the strings) on small octave Eb half note to E (followed by a half rest), repeated next bar. In bar 8, they play them as quarter note legato trem (followed by a quarter rest) to another quarter note trem (followed by a quarter rest). Repeat in Bar 9. In Bar 10, they play Eb dotted half note trill to Eb rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a half rest in Bar 6, bass clarinets play *sff* middle C/E half notes (repeated next bar) to (Bar 8), after a quarter rest, C/E quarter notes (followed by a quarter rest) to C/E quarter notes (repeated next bar) to (Bar 10, start of page 96) C dotted half note trill (to E) to C rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a half rest in Bar 6, english horns play small octave G#/BB half notes (repeated next bar) to (Bar 8), after a quarter rest, G#/Bb quarter notes followed by a quarter rest to G#/Bb quarter notes to (Bar 10) A dotted half note trill to G#/Bb rinforzando 8ths (followed by an 8<sup>th</sup> rest). In Bar 6, horns V thru VIII play small octave G#/BB stopped half notes *sfp* < to small octave C/E/G#/Bb 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). After a half rest, top or upper staff horns play C/E/G#/Bb half note flutter trem. Repeat Bar 6 in Bar 7. Etc (predictable pattern follows as given). In Bar 6, violins play forte small octave A half note trill to G#/Bb 8ths (followed by rests and repeated next bar). Violas join in now to play small octave Eb half note trill to C/E rinforzando half notes *sff* (repeated next bar). Etc.

In Bar 11 (:18 Tribute cd), flutes now join in the dynamic build with Line 1 D half note trill *sff* to C#/Eb 8ths (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. After a half rest, CA play Bb/C#/Eb half notes (repeated next bar). Clarinets play small octave D half note trill to Eb 8<sup>th</sup> (followed by rests and repeated next bar). Bass clarinets play small octave A half note trill to Bb 8<sup>th</sup> (followed by rests). After a half rest, horns V thru VIII are stopped on small octave C/E half notes (repeated next bar) while altri horns play flutter half notes G#/Bb/Eb. Violins I play as the flutes. Violins II play small octave A half note trill to G#/Bb 8ths. Viola play Eb half note trill to C/E 8ths.

Skipping to Bar 16 (1:12 dvd; :24 on the score; :27 Tribute cd), clarinets and bass clarinets play *fff* small octave D-Eb-F-Eb-D-Eb-F-Eb 32<sup>nd</sup> notes (connected as a figure by three crossbeams) played 4X. In Bar 17, the flutes take over that pattern on 32<sup>nd</sup> notes middle C#-D-Eb-D-C#-D-Eb-D played 4 X. Repeat Bars 16-17 in Bars 18-19 for these instruments. Back in Bar 16, Fags play *fff* Contra-octave Bb/Great octave F/Bb whole notes legato up to (Bar 17) D/A/small octave D whole notes. Repeat next two bars. Fags play Contra-octave Bb/Great octave F whole notes to (Bar 17) D/A whole notes. Tubas play *p < f >* Contra-octave F/Bb/Great octave F/Bb whole notes legato to (Bar 17) Contra-octave A/Great octave D/A/small octave D whole notes. Harp I (all harps are in the bass clef) plays *sff* Great octave Bb grace note down to Contra-octave Bb whole note let vibrate to (Bar 17) small octave D grace note down to Great octave D whole note. Repeat next two bars. Harp II plays Great octave F grace note down to Contra-octave F whole note up to (Bar 17) Great octave A grace note down to Contra-octave A whole note. Harp III plays contrary motion with Contra-octave Bb grace note up to Great octave Bb whole note down to (Bar 17) Great octave D grace note up to small octave D whole note. Harp IV plays contrary motion in relation to harp II. It plays Contra-octave F grace note up to Great octave F whole note down to (Bar 17) Contra-octave A grace note up to Great octave A whole note (repeat next two bars).

1.35

# Giant Bee

(20)

The musical score is written on a series of staves. The top staves (3 FL, 3 CA, 3 CL, 26 CL, 3 Fg, 2 CFg) contain rhythmic patterns and notes. The middle section (1234, 1111, 5111) includes a handwritten note: "Handwritten by Bill Washel". Below this, there are staves for 3 Tots, 3 OLS, and 47.64. The bottom section (1, 2, 3, 4) shows four staves with notes and rests. The final section (I, II, V, VC, C) contains more musical notation, including notes with stems and beams. The score is marked with various dynamics and articulations.

(16)

(17)

70 71 72

VC play *ff* Great octave F/Bb whole notes legato to (Bar 17) D/A whole notes (repeated next two bars) while CB play Great octave Bb whole note to (Bar 17) A whole note. After a half rest in Bar 16, viole play fingered trem between small octave half notes D-Eb to (Bar 17) D-Eb half notes again (followed by a half rest). Repeat next two bars. In Bar 17, violins II play fingered trem between half notes Line 1 D-Eb to C#-D half notes (repeat in Bar 19). Violins II are fingered trem between C#-D half notes and then D-Eb half notes (repeated in Bar 19).

In Bar 21, *sords* trumpets and *sords* Pos join in. Trumpets play flutter-tongued *sff* Line 1 D half note to C#/Eb rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest, and repeated next bar). Pos play the same but in the small octave register. After a half rest, horns I thru IV play *fff* flutter half notes small octave C#/Eb/middle C#/EB (repeated next bar). After a half rest in Bar 22, altri horns play stopped half notes G#/Bb. Violins are trill on Line 1 D half note to C#/Eb rinforzando 8ths (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. Viole are trill on small octave D half note to C#/Eb 8ths. In Bar 22, VC are trill on Great octave A half note (to Bb) to G#/Bb 8ths (followed by rests). In Bar 22, CA are trill on small octave A half note to G#/Bb 8ths. Clarinets are trill on small octave D half note to Eb 8<sup>th</sup>. Bass clarinets are trill on A half note to G#/Bb 8ths.

Bars 1 thru 30 are repeated (starting :55 on the Tribute cd).

The cue starts to end in Bar 31 (*poco rall*) with the soli strings. Violins I are trill [1:51 Tribute cd] on small octave A whole note *sff* (to Bb) tied to whole notes next three end bars (held fermata in end Bar 34). Violins II are trill on small octave G# (to A) in that manner. After a half rest, viole are trill on small octave D half note (to Eb) half note tied to whole notes next two bars (silent in end Bar 34). After a half rest in Bar 31, are trill on small octave C# half note tied to whole notes next two bars < > on each whole note bar (the same for the other strings). In Bar 32, CB are trill on Great octave A whole note tied to half note next bar (followed by a half rest). So we find the trill on two min 2<sup>nd</sup> intervals (G# to A, and C# to D). Very dissonant!

End of cue.

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[32] “The Sail” *Moderato* in C time, one page (Master page 99), 9 bars, :30. R7/D/ Instrumentation: 3 trumpets, 8 horns, and 3 Pos. Dvd location: Chapter 17 starting at 2:29. Stereo cd location: Start of track # 9. Tribute track # 33. Scene: Jeb yells, “Hey, Captain! A sail! A sail! We’re going to be saved!” But the Captain is suspicious (it might be pirates!).

Muted trumpets play *sff* small octave A grace note up to Line 2 E half note back to A grace note up to E half note to (Bar 2) A grace note to E quarter note up to G rinforzando quarter note down to Eb rinforzando half note decrescendo and held fermata.

In Bar 3, the horns now take over playing “The Island” theme. Horns I thru IV play *sff* small octave A grace note up to Line 1 E stopped half note (followed by a half rest). After a half rest, horns V thru VIII (*con sords*) play forte small octave A grace note up to Line 1 E half note. In Bar 4, top horns play A grace note up to E up to G stopped quarter notes (followed by a half rest held fermata). After a quarter rest, muted horns play *f* > G quarter note to Eb half note held fermata.

In Bar 5 (:12 Tribute cd), *sords* Pos are soli playing *ff* Great octave A/small octave C/E (A min) dotted quarter notes to 8<sup>th</sup> notes up to C/Eb/G (C min) dotted quarter notes to 8<sup>th</sup> notes up to (Bar 6) Eb/Gb/Bb (Eb min) dotted quarter notes to 8<sup>th</sup> notes up to G/Bb/Line 1 D (Gb min) half notes held fermata. In Bar 7, the trumpets play this pattern thru Bar 8. In end Bar 9, the horns sound soli small octave G grace note up to (unsure).  
End of cue.

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[33] “The Giant Bee II” [the patterns repeat themselves here] Tribute track # 34.

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[34] “The Flag” *Moderato* in C time, 2 pages (Master pages 100-101), 16 bars, :40. R7/F. Dvd location: Chapter 17 starting at 3:43. Tribute track # 35.

Trumpets and Pos (not muted) are soli in Bars 1-4. They play forte small octave A/middle C/E (octave lower for Pos) dotted quarter notes to 8<sup>th</sup> notes up to C/Eb/G dotted quarter notes to 8<sup>th</sup> notes to (Bar 2) Eb/Gb/Bb dotted quarter notes to 8<sup>th</sup> notes up to G/Bb/D tenuto half notes crescendo to (Bar 3) Gb/Bb/Eb tenuto half notes to Bb/Db/F tenuto half notes to (Bar 4, :08 Tribute cd) Line 2 (Line 1 for Pos) D/F/A (D min) whole notes *sff*. After a half rest in Bar 4, cymbals sound *sff L.V* a half note.

Horns are soli in Bars 5-6 (now in 3/4 time). Horns I thru IV (*con sords*) play [:11 Tribute cd] *sff* > Line 1 Db/F/Bb rinforzando quarter notes to D/F/A rinforzando half notes. Essentially repeat next bar *mf* >. Horn III is now F dotted half note while horn IV is legato now playing Db quarter note to D half note. *Open* horns V thru VIII play the same but an octave lower register and in stopped fashion.

In Bars 7-8, the now *sords* Pos and *sords* trumpets are soli. Trumpets play *f* > Gb/Bb/Line 2 Eb quarter notes to G/Bb/D half notes. In Bar 8, trumpet I plays *mf* > Eb quarter note legato now (slur present) to D half note while II plays Bb dotted half note and III plays Gb quarter note legato to G half note. Pos play the same but an octave lower register.

Horns return in Bars 9 [:29 Tribute cd] thru 10. Top horns play *f* > small octave Bb/Line 1 Eb/G rinforzando quarter notes to B/D/F# rinforzando half notes. Stopped horns V thru VIII play small octave Eb/G quarter notes to D/F# half notes. Etc. Pos & trumpets return in Bars 11-14. Trumpets play (:30 Tribute cd) *p* < small octave A/middle C/E half notes to C/Eb/G quarter notes tied to quarter notes next bar to Eb/Gb/Bb half notes. Etc.

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5:58

The Fire (my Island)

*Allegro molto*  $\frac{1}{2}$  = 140  
 $\frac{1}{2}$  = 122

To Piccolos

3 Fls  
 3 CA  
 3 Cls  
 2 Bass Cls  
 3 Fags  
 2 C. Fag  
 8 Harps  
 3 Trp  
 3 Pos  
 4 Tuba

Hand-copied by Bill W. Rabel

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

[35] “The Fire” *Allegro Molto* in Cut time (essentially 2/2 time or fast time), 3 pages (Master pages 102-104), 30 bars, :33. R7/G. Dvd location: Chapter 17 starting at 4:23. Tribute track # 36. Scene: Herbert’s plan to melt the backside of the honeycomb cell with a small brush fire works. There’s even a little bit of “mickey-mousing” on Herrmann’s part towards the end of the cue when first Elena falls into a grotto area, and then Herbert. Here Herrmann has the harps playing descending glissandi! More on this later.

Herrmann does a classic pyramid (ever-dynamic building or constructing one, not a deconstructing or lessening dynamic build) in this interesting cue. Tubas and C. Fags start off, followed by Pos and Fags, and then horns and bass clarinets, etc. In Bar 1, C. Fags and tubas III-IV play *sfz* Great octave C#/Eb whole notes tied to whole notes next three bars (thru Bar 4) while tubas I-II play Great octave D whole note trill (to Eb) thru Bar 4. In Bar 2, Pos play Great octave G#/A/Bb close-cluster whole notes tied to whole notes thru Bar 5. Fags in Bar 2 play Great octave C#/D/Eb cluster whole notes tied to next bar. In Bar 3, horns V thru VIII play *sfz* small octave C#/Eb whole notes tied to whole notes thru Bar 6. Bass clarinets in Bar 3 play small octave G#/Bb whole notes tied to whole notes thru Bar 6. In Bar 4, horns I thru IV play small octave G#/Bb whole notes tied to whole notes thru Bar 7. Also in Bar 4, Fags play G#/A/Bb Great octave whole note. In Bar 5, they then play small octave C#/D/Eb whole notes tied to whole notes thru Bar 8. Also in Bar 5, C. Fags play small octave C#/Eb whole notes tied to whole notes thru Bar 8. Also in Bar 5, trumpets join in to play *sfz* Line 1 C#/D/Eb whole notes tied to whole notes thru Bar 8. In Bar 6, Pos now play small octave G#/A/Bb whole notes tied to whole notes thru Bar 9. In Bar 6, clarinets join in to play small octave G#/A/Bb whole

notes tied to next bar. In Bar 7, english horns join in to play *sff* small octave G#/A/Bb whole notes tied to whole notes next bar. Also in Bar 7, stopped horns V thru VIII play middle C#/Eb whole notes tied to whole notes thru Bar 10. In Bar 7, bass clarinets now play Line 1 G#/Bb whole notes tied to whole notes thru Bar 10.

In Bar 8, stopped horns I thru IV play Line 1 G#/Bb whole notes tied to whole notes thru Bar 11. Also in Bar 8, clarinets now play B/Line 1 D/Eb whole notes tied to whole notes thru Bar 11. In Bar 9, english horns now play middle C#/D/Eb whole notes tied to whole notes thru Bar 12. Also in Bar 9, trumpets play Line 2 C#/D/Eb whole notes tied thru Bar 12. Also in Bar 9, piccolos play Line 2 C#/D/Eb whole notes. In Bar 10, piccolos play Line 2 G#/A/Bb whole notes. Repeat Bars 9-10 in Bars 11-12 but an octave higher (8va ottava).

[end session 10:18 pm]

[resume Thursday, September 9 at 5:15 pm]

The image shows a page of handwritten musical notation for a woodwind and string section. The staves are labeled on the left as follows: 3 Pic, 3 Cls, 2 B Cls, 3 Fags, 2 C Fg, 4 T-b (Trombones), VL I, 2, V, and VC. The notation includes various notes, rests, and dynamic markings such as *sff* and *ff*. There are also performance instructions like "Repeat (13-16)" and "Repeat Bars 9-10". The bottom left corner features a logo for "Alpha Music Hollywood, Calif" and the number "13 M-118". The bottom right corner has the number "1304 31 44".

In Bar 13 (4:33 dvd; :11 Tribute cd), clarinets and bass clarinets play the bee “buzz” sound of rapidly playing 32<sup>nd</sup> notes *sff* small octave D-Eb-F-Eb-D-Eb-F-Eb (connected as a figure by three crossbeams with the first 32<sup>nd</sup> note *rinforzando*-marked). Repeat the figure in the same bar and repeat next bar. Fags play Contra-octave Bb/Great octave F/Bb whole notes tied to next bar, while C. Fags play Contra-octave Bb/Great octave F whole notes tied to next bar.

In Bar 15, piccolos take over the “buzz” figures *ff* on Line 2 C#-D-Eb-D-C#-D-Eb-D 32<sup>nd</sup> note figure played twice (repeated next bar). Tubas play Contra-octave A/Great octave D/A/small octave D whole notes tied to whole notes next bar. Violins I are fingered trem *sff* on Line 1 D to Eb and also that unison D down to C# half notes. Repeat next bar. Violins II are fingered trem on small octave A *rinforzando* half note to Bb half note (repeated next bar). Violas are fingered trem on small octave D to C#/Eb half



notes (repeated next bar). VC are fingered trem on Great octave A half note to G#/Bb half notes, while CB are fingered trem on small octave D half note to C#/Eb half notes (repeated next bar). Repeat Bars 13-16 in Bars 17-20. Note also that the piccolos and strings repeat their patterns another bar into Bar 21 (but the tubas are silent in Bar 21). In Bars 21-22, the clarinets/bass clarinets/Fags/C. Fags repeat Bars 13-14.

In Bar 23 (4:42 dvd), we come to the strings playing *sff* and *Molto Con forza* on another pyramid unfoldment of fingered trem patterns. First we start off with violins I fingered trem on Line 1 D half note to C#/Eb half notes repeated next three bars to Bar 26 (held fermata in Bar 26). Next, in Bar 24, violins II join in playing fingered trem small octave A to G#/Bb half notes (repeated thru Bar 26). In Bar 25, viole join in with small octave D half note to C#/Eb half notes fingered tremolo (repeated next bar held fermata). In Bar 26, VC are fingered trem on Great octave A half note to G#/Bb half notes held fermata. CB are fingered trem on small octave D to C#/Eb half notes held fermata.

[I just noticed on my hand-copied notes at the bottom right of the particular blank score paper I had used (Alpheus Music, Hollywood, Calif M-118) for this part of the score that the month and year penciled in was 1/84. Cost for the attached two pages (4 sides) of the 24 stave sheet was 44 cents. So it was 20 years ago when I worked on this cue of *Mysterious Island*. However, I spent many days on it over various months and years]

In Bar 27 (4:46 on the dvd; :22 and ½ on the score; :28 Tribute cd), we come to the scene where Elena falls a short distance into the grotto where the Nautilus is moored. Four haps play descending gliss (a classic “mickey-mousing” device used by many composers). In fact, Herrmann actually writes above the harps “(*She falls*).” When Herbert tumbles in at the 4:40 point (or :27 on the score), Herrmann writes “(*He falls*)”!

cont. (Fire) Mysterious Island

The image shows a handwritten musical score on aged paper. At the top, it is labeled 'cont.' and '(Fire) Mysterious Island'. The score is arranged in systems for various instruments: 2 B. Clarinets, 3 Fags, 2 C. Fags, 4 Tubas, Harps (I-IV), Violins (I-II), Viola, VC (Violoncello), and CB (Contrabass). The score includes dynamic markings such as 'sff' and 'ff', and performance instructions like '(Sbc Falls)' and '(Hc Falls)'. A handwritten note in the middle of the score reads 'Hand-copied by Bill W. L. L.'. The score is numbered with measures 26, 27, 28, 29, and 30 at the bottom.

Harps I & II are set in the key signature of Cb maj/Ab min (seven flats) while harps III-IV are C maj/A min (no sharps, no flats). Harp I is descending gliss *fff* from Line 4 Fb gliss line down to (bass clef inserted) Contra-octave Db 32<sup>nd</sup> note. Harp II is gliss from Line 4 D down to Contra-octave D. Harp III is gliss from Line 3 F down to I believe sub-Contra-octave B, while harp IV is gliss from Line 3 D down to sub-Contra octave B. Repeat in Bar 29 (:33 Tribute cd).

In Bar 28 (harps are silent here), woodwinds, tubas, and VC/CB play response whole notes held fermata. Bass clarinets play *sff* small octave F/Bb whole notes held fermata. Fags play Contra-octave Bb/Great octave F/Bb whole notes, while C. Fags play Contra-octave Bb/Great octave F whole notes. Tubas play *ff* Contra-octave Bb/Great octave F/Bb (tubas II-III on F). VC/CB play Great octave F/Bb whole notes held fermata. In end Bar 30, only the bass clarinets and VC/CB sound off. Bass clarinets play *sff* small

octave D/A whole notes held fermata. VC play Great octave D/A whole notes held fermata, while CB play small octave D/A whole notes.

End of cue. [6:24 pm. Time for dinner at home]

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[36] “The Nautilus (V.A.)” [Version A] [Note: remember that Herrmann wrote at the bottom of the title page (page 105) of this cue “(V.B)(also record R4/D The Volcano – slower tempo).” *Lento assai* in 4/2 time, 2 pages (Master pages 105-106), 17 bars, 1:25. R7/H/ Dvd location: Start of Chapter 18. Tribute track # 37. This cue is not on the stereo cd. Instrumentation: 3 trumpets, 3 Pos, vibraphone, violins I & II.

Fortunately Herrmann decided to keep this first version of the cue because it is exceptionally atmospheric. A creative variation of the three-note M.I. motif is played. Apparently, however, he had intended something because at the start of Bar 1 is marked or encircled 10 ½ (ten and a half second point). So Herrmann had planned to use just over ten seconds of music just prior to this “official” cue—perhaps part of “The Volcano” cue?? If you look at the dvd at this point (end of “The Fire” cue and start of “The Nautilus” cue), you’ll notice a rather abrupt change. It does not move smoothly, as though a film editor snipped away a previous ten second scene originally intended that Herrmann had seen and scored for. You hear Herbert asking, “Elena, are you all right?” and then immediately it cuts to them casually walking along looking at the submarine! Something is missing here (like good editors! Where’s Robert Wise when you need him?!).

Once again Herrmann consistently uses the B min (B/D/F#) to D min (D/F/A) to Bb min (Bb/Db/F) tonalities (in various inversions) for the three-note motif. He just makes it still very interesting with the new instrumentation combinations!

In Bar 1, trumpets in cup mutes play *pp* < > Line 1 F#/B/D [written G#/Line 2 C#/E) whole notes legato slurs to F/A/D [written G/B/E with the E written notes actually tied together] whole notes to (Bar 2) F/Bb/Db [written G/Line 2 C/Eb] whole notes tied to half notes (followed by a half rest). At the end of this bar is written :20. At the end of Bar 4 is :30, so each bar is five seconds in duration.

Back in Bar 1, *sords* violins I top staff play *pp* < > Line 3 F# whole note on the up-bow ( v symbol above the note) legato slur up to A whole note down to (Bar 2) F whole note tied to half note (followed by a half rest). Violins I bottom staff play the same but an octave lower register (Line 2). Violins II top staff play Line 3 D whole note on the up-bow legato to F whole note down to Db whole note tied to half note (followed by a half rest). Violins II bottom staff play Line 2 B whole note up to Line 3 D whole note down to (Bar 2) Line 2 Bb whole note tied to half note (followed by a half rest).

After a half rest in Bar 2, the vibe softly strikes *pp* (*soft mallet*) a response figure of three half notes Line 1 Bb to Line 2 C to Db.

In Bar 3 (:11 Tribute cd), the trombones (*Pos*) in cup mutes now play the motif. They play small octave G/Bb/Line 1 Eb (Eb maj 1<sup>st</sup> inversion) whole notes legato to F#/B/D (B min 2<sup>nd</sup> inv) whole notes to (Bar 4) Gb/Bb/Eb whole notes again tied to half notes (followed by a half rest). Violins I play Lines 2 & 3 G whole notes to F# whole notes to (Bar 4) Bb whole notes tied to half notes decrescendo (followed by a half rest). Violins II play Line 2 Bb/Line 3 Eb whole notes to B/D whole notes to (Bar 4) Line 3 Eb/Gb whole notes tied to half notes (followed by a half rest).

After a half rest in Bar 4, the vibe responds with ascending half notes Line 2 C-Db-Eb.

In Bar 5 (:22 Tribute cd), trumpets return to play F/A/Line 2 D whole notes to F/Bb/Db whole notes (F whole notes actually tied) to (Bar 6) G/Bb/Eb whole notes tied to half notes (followed by a half rest). Violins play Lines 2 & 3 A whole notes down to E whole notes up to (Bar 6) G whole notes tied to half notes (followed by a half rest). Violins II play Line 3 D/F whole notes down to Line 2 BB/Line 3 Db whole notes to (Bar 6) Bb/Line 3 Eb whole notes tied to half notes.

After a half rest in Bar 6, the vibe responds with now descending half notes Line 2 Eb-Db-Cb.

Pos return in Bar 7 to play F#/B/Line 1 D whole notes to F/A/D whole notes to (Bar 8) F/Bb/Db whole notes tied to half notes (followed by a half rest). Violins I play Lines 2 & 3 F# whole notes down to D whole notes to (Bar 8) Db whole notes tied to half notes (followed of course by a half rest). Violins II play Line 2 B/Line 3 D whole notes down to F/A whole notes to (Bar 8) F/Bb whole notes tied to half notes.

After a half rest in Bar 8, the vibe responds *pp* on ascending half notes Bb-Line 2 Cb-Db.

In Bar 9 (:46 Tribute cd), trumpets return to play G/Bb/Eb whole notes to F#/B/D whole notes to (Bar 10) Gb/Bb/Eb (Eb min 1<sup>st</sup> inv) whole notes tied to half notes (followed by a half rest). Violins I play Lines 1 & 2 Bb whole notes to B whole notes to (Bar 10) Bb whole notes tied to half notes (followed by a half rest). Violins II play Line 2 Eb/G whole notes to D/F# whole notes crescendo to (Bar 10) Eb/Gb whole notes tied to half notes decrescendo.

After a half rest in Bar 10, the vibe responds with ascending half notes Line 2 C-Db-Eb.

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Pos return in Bar 11 (:58 Tribute cd) on F/A/D whole notes to F/Bb/Eb whole notes to (Bar 12) Eb/G/Bb whole notes tied to half notes. Violins I play Lines 2 & 3 F whole notes down to Db whole notes down to (Bar 12) Lines 1 & 2 Bb whole notes tied to half notes. Violins II play Line 2 A/Line 3 D whole notes down to F/Bb whole notes down to (Bar 12) Eb/G whole notes tied to half notes.

After a half rest in Bar 12, the vibe responds now with descending half notes Db-C-Line 1 Bb.

As expected, theremins return in Bar 13 [just kidding!—trumpets return] playing B/Line 2 D/F# whole notes to A/D/F whole notes to (Bar 14) F/Bb/Line 2 Db whole notes tied to half notes. Violins I play (1:10 Tribute cd) Lines 1 & 2 B whole notes to A whole notes down to (Bar 14) F whole notes tied to half notes. Violins II play Line 2 D/F# whole notes to D/F whole notes down to (Bar 14) Bb/Bb/Line 2 Db whole notes tied to half notes.

After a half rest in Bar 14, the vibe plays descending half notes Line 1 Ab-G-F#.

In Bar 15, Pos return to finish the sequence on F#/B/D whole notes to A/D/F whole notes to (Bar 16) Bb/Db/F whole notes tied to half notes (followed by the half rest). Pos and trumpets are silent in end Bar 17. Violins I play Lines 2 & 3 F# up to A whole notes down to (Bar 16) F whole notes tied to half notes (followed by a half rest). Violins II play Line 1 B/Line 2 D whole notes up to D/F whole notes down to (Bar 16) Bb/Db whole notes tied to half notes (followed by a half rest).

After a half rest in Bar 16, the vibe plays Line 1 F-Gb-F half notes (silent in end Bar 17).

In the final edit of the film, end Bar 17 is not heard [but restored in the Tribute cd at the 1:32 point]. For some reason it was cut or dialed out, but I believe it could've been easily inserted (although drowned out a bit by the interior noise of the submarine). So we hear violins I playing *pp* > Lines 2 & 3 F# whole notes tied to whole notes held fermata. Violins II play Line 2 B/Line 2 D whole notes tied to whole notes held fermata.

Nice serenely moody cue! [end session 10:09 pm. Earlier I posted a new Topic in Talking Herrmann regarding Mysterious Island discussing many of the points brought up earlier in this rundown. Perhaps over the next few days, I will get interesting responses: <http://zarniwoop.intermedia.uib.no/talking/view.cgi?forum=thGeneral&topic=1799>

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[37] “The Bridge” *Moderato* in C time (*Lento* in 3/2 time in the actual Bridge scene). Two pages (Master pages 107-108), 21 bars, 1:02. Instrumentation: 3 clarinets, 2 bass clarinets, 3 trumpets, 3 Pos, 4 harps. Dvd location: Chapter 18 starting at 2:44. Stereo cd location: track #10 starting at :46. Tribute track # 38. The bridge scene music is especially atmospheric, and I am relieved it is available on the stereo cd. Unfortunately, the final four bars (Bars 13-16) were deleted in the final edit of the picture, and it is also not in the stereo cd version. The stereo version is 1:04. Each bar in the bridge section is very slightly over 3 seconds duration. If the end four bars had been included, then the total duration of the cue would’ve been approximately about 1:18 or 1:19 (or more depending on the fermata hold desired).

Handwritten musical score for "The Bridge" (37), featuring a trumpet solo. The score includes staves for Clarinet (cls), Bass, Harp I & II, and Horn II & III. The key signature is B-flat major (two flats). The score is annotated with performance instructions such as *ff*, *sff*, *pp*, and *pp* < >. The score is divided into sections (1) through (13) with corresponding chord changes: (1) Ebm/B7/Gm, (2) Eb/Gb/Bb, (3) Bb/D/F, (4) Gb/Bb/Eb, (5) Bb/D/F, (6) D/F/A, (7) D/F/A, (8) Bb/D/F, (9) A/D/F, (10) A/D/F, (11) A/D/F, (12) D/F/A, (13) D/F/A. The score is titled "The Bridge" and includes the number "37" in a circle. Other handwritten notes include "Ch 18 7:57", "Trump 10 live", and "Mystic Island".

Bars 1 thru 5 include the scene when the Captain spies thru the spyglass on the pirate ship, and then motions the men hiding the longboat to quickly come back up to the cave. Trumpets and trombones are soli playing a fanfare announcement (a militaristic connotation with the gun-heavy pirate ship in sight). Trumpets play *ff* small octave A/middle C/E (this A min triad is played an octave lower by the Pos) quarter notes tied to "3" triplet value 8<sup>th</sup> note to two more 8ths (the triplet 8ths are crossbeam connected) up to C/Eb/B (C min) notes in that pattern to (Bar 2) Eb/Gb/Bb (Eb min) dotted quarter notes to Eb/Gb/Bb 8<sup>th</sup> notes up to G/Bb/D (G min) dotted quarter notes to 8<sup>th</sup> notes to (Bar 3) Gb/Bb/Eb half notes crescendo to Bb/Db/F (Bb min) half notes to (Bar 4) D/F/A (D min) whole notes *sff* >.

In Bar 4, after a half rest, clarinets play *sff* small octave Eb/Gb/Bb grace notes to D/F/A half rests tied to whole notes next bar > *pp* and held fermata. After a half rest, bass clarinets play Eb/Bb grace notes to D/A half notes tied to whole notes next bar. Double bar lines are lined thru the entire cue from the top staff down to the bottom staff, signifying the change to the actual bridge scene music section. This section is the R8/D section. The first five bars were the R8/C section that lasted 8 seconds. This bridge section starts at 1:00 on the cd.

In Bar 6 [:13 Tribute cd] (*Lento* in 3/2 time), harps I & III are *pp* arpeggiando on small octave Eb/Gb/Bb/small octave Eb and (top staff) Eb/Gb/Bb/Line 1 Eb half notes (followed by two half rests). Repeat in Bar 7. After a half rest in Bar 6, harps II and IV are arpeggiando on Contra-octave G/Great octave D/G/Bb and (top staff) D/G/Bb/Line 1 D whole notes (repeated next bar). In Bar 7, clarinets return to play *pp* < > small octave Gb/Bb/Eb (Eb min 1<sup>st</sup> inv) to G/Bb/D (G min) whole notes to (Bar 8) Bb/Db/F (Bb min) half notes legato to A/D/F whole notes (silent in Bar 9). Bass clarinets in Bar 2 play small octave Eb/Bb half notes to D/G whole notes to (Bar 8) F/Bb half notes to D/A whole notes (silent next bar).

Handwritten musical score for a film score. The score includes staves for 3 Flutes (Fls.), 2 Bass Clarinets (B.Clar.), Flutes (Fls.), Bassoon (Bas.), Horns I & II (Hr. I, Hr. II), and Harps I & II (Hr. I, Hr. II). The score is marked with dynamics such as *pp* and *mf*. A handwritten note at the top right reads "END [how 13-16 not in movie]". The bottom section of the score shows chord progressions for measures 9 through 21, including *Em/Gm*, *Bm/Dm(maj7 chord)*, *Am/Gm/F#*, *Gm/F#m2*, and *Gm*. The score is signed "Hand-copied by Bill Wrobel".

In Bar 8, harps I and III play the arpeggiando as a higher register. We find Great octave Bb/small octave Db/F and (top staff) Bb/Line 1 Db/F/Bb half notes (followed by two half rests). Repeat next bar. After a half rest in Bar 8, harps II & IV play arpeggiando on Great octave F/A/small octave D/F and (top staff) A/Line 1 D/F/A whole notes (repeated next bar). It's a very nice effect having the harp soli sounding in Bar 6 and then Bar 9 [:29 Tribute cd] (when the clarinets and bass clarinets are silent).





In Bar 10 (1:16 on the cd), clarinets and bass clarinets are soli for four bars thru Bar 13. They all play unison on small octave Bb [written middle C] whole note to A half note *pp* < to (Bar 11) Ab half notes down to E [written F#] whole note decrescendo hairpin (all four notes are played under the legato umbrella). In Bar 7, they play D half note to F half note to E half note tied to half note next bar to Eb whole note.

In Bar 14 (1:32 CNR cd; :44 Tribute cd), the harps return arpeggiando, and so also the trumpets and Pos in cup mutes. Harps I & III repeat Bars 6-9 in Bars 14-17. Trumpet I plays Line 2 Eb half note legato to D whole note while trumpet II (sharing the same staff) plays Line 1 Bb dotted whole note. Trumpet III (with a staff by its own) plays *pp* < > Line 1 Gb half note to G whole note. Pos play exactly the same but an octave lower register. In Bar 15 (while Pos and trumpets are silent for a bar), clarinets and bass clarinets return. Clarinets play small octave Gb/Bb/Eb half notes legato to G/Bb/D whole notes, while bass clarinets play Eb/Bb half notes to D/G whole notes. In bar 16, trumpets and Pos play Bb/Db/F half notes to A/D/F whole notes. In Bar 17, clarinets play Bb/Line 1 Db/F half notes to A/F/F whole notes, while bass clarinets play F/Bb half notes to D/A whole notes. This is the point that ends the cue for listeners. However, as given earlier, Herrmann originally intended four more bars to be played out.

In unused Bar 18 [:59 Tribute cd], trumpets play small octave A/middle C/E [written B/D/F#] half notes crescendo up to C/Eb/G half notes up to Eb/Gb/Bb whole notes crescendo to (Bar 19) G/Bb/Line 2 D whole notes to Gb/Bb/Eb half notes *ff* tied to half notes next bar to G/Bb/D whole notes decrescendo. Pos play the same but an octave lower register. So we find in bar 18 Great octave A/small octave C/E half notes, and so forth.

Back in Bar 18, harps I & III play arpeggiando forte half notes Contra-octave A/Great octave C/E/A/small octave C/E/A/middle C/E (followed by a half rest). After a

half rest in Bar 18, on that second beat harps II-IV are arpeggiando on Great octave C/Eb/G/small octave C/Eb/G/middle C/Eb/G (followed by a half rest). On the 3<sup>rd</sup> beat in 3/2 time, harps I & III return to play arpeggiando Great octave Gb/Bb/small octave Eb/Gb/BB/Line 1 Eb/Gb/Bb.

In Bar 19, harps II-IV return to play Great octave G/Bb/small octave D and also two more higher octave triads (up to Line 2 D), followed by a half rest. Harps I-III are silent for two beats (two half rests). Then they play Great octave Gb/Bb/small octave Eb and two higher triads as given. Harps II-IV also sound on this 3<sup>rd</sup> beat on the same notes. After a half rest in Bar 20, all harps play Great octave G/Bb/small octave D/G/Bb/Line 1 D/G/Bb/Line 2 D half notes (followed by a half rest).

After a half rest in Bar 20, clarinets play *ff* small octave G/Bb/Line 1 D whole notes tied to double-dotted whole notes in end Bar 21 > *pp* and held fermata. After a half rest, bass clarinet play G/Line 1 D whole notes tied to double-dotted whole notes next bar held fermata. [Ah! Once again we have the double-dotted whole notes to signify the full bar value of 3/2 time! I posed the questioning of this notation in that Talking Herrmann post last evening, wondering if there is a classical precedent for it, but so far nobody has chimed in—such as John Morgan, or Kevin, or ??]

End of cue.

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[38] “The Pirates” *Molto Allegro* in 9/8 time, 2 pages (Master pages 109-110), 57 bars, 1:31. R8/E. Dvd location: Chapter 18 starting at 3:46. Stereo cd location: track # 9 starting at :32. Tribute track # 39. Instrumentation: muted strings only. Dotted quarter note = 112 (my estimated metronome speed of this cue). Once again we return to the delayed triplet figures that were so prevalent in the beginning reel of the movie. I do not believe I will spend much time on this cue since it is quite repetitive.

In Bar 1, violins I & II top staves play *pp* Line 1 Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to Eb 8<sup>th</sup> (a delayed triplet figure connected by a crossbeam) played twice to E-E-E 8ths (connected by a cross beam). Repeat next bar. Violins I bottom staff play two small octave Bb delayed triplets to B-B-B triplet 8ths (repeated next bar). Violins II bottom staff play two Bb delayed triplets down to G-G-G 8ths (repeated next bar). Violas top staff play small octave Gb delayed triplets down to Db-Db-Db 8ths (repeated next bar). Violas bottom staff play two D delayed triplets to Db-Db-Db 8ths. Combined we have the Eb minMaj 7<sup>th</sup> (Eb/Gb/Bb/D) for the delayed triplets, and E/G/B/Db (min 6) for the triplet 8ths figure.

The tonalities are ambiguous in Bars 3-4. Violins I & II top staves play two Line 1 F delayed triplets to F#-F#-F# 8ths (repeated next bar). Violins I bottom staff play Db delayed triplets to D-D-D 8ths. Violins II bottom staff play small octave Ab delayed triplets to A-A-A triplet 8ths. All violas play small octave D delayed triplets to Eb-Eb-Eb 8ths. So we have what might've been Db maj (Db/F/Ab) delayed triplets except that violins I bottom staff play Db notes.

The same applies in Bars 5-6. Violins I top staves play F delayed triplets to E-E-E 8ths. Violins I bottom staff play Db delayed triplets to middle C 8ths, while violins II bottom staff play small octave Ab delayed triplets to G-G-G 8ths. Viola play D delayed triplets to C#-C#-C# 8ths.

In Bars 7-8, violins top staves play F# delayed triplets to F-F-F 8ths. Violins I bottom staff play small octave Bb delayed triplets to B-B-B 8ths, while violins II bottom staff play G delayed triplets to Ab 8ths. Viols play D delayed triplets again to Eb 8ths.

A slightly different pattern starts in Bar 9. The delayed triplets in Bar 9 are A minMaj 7ths (A/C/E/G#). Violins top staves play G# delayed triplets to G-G-G 8ths. Violins I bottom staff play middle C delayed triplets to Cb 8ths. Violins II bottom staff play A delayed triplets to Ab 8ths. Viols play E delayed triplets to Eb 8ths. The 8<sup>th</sup> note figures sound the Ab min Maj 7<sup>th</sup> (Ab/Cb/Eb/G). This bar is not repeated as was the pattern for the earlier cues. This time, the strings play G maj 7<sup>th</sup> (G/B/D/F#) delayed triplets to Gb maj 7<sup>th</sup> (Gb/Bb/Db/F) triplet. Repeat Bars 9-10 in Bars 11-12. Etc.

Starting in Bar 19 (:30 Tribute cd), muted VC/CB finally make their appearance while violas only play 8<sup>th</sup> figures. Viols play *mp* > small octave C delayed triplet to C-C-C 8ths (crossbeam connected) to stand alone C 8<sup>th</sup> (followed by a quarter rest). Repeat next three bars. VC/CB (in 3/4 time) play *pp* < Great octave F# half note on the up-bow legato to G quarter note to (Bar 20) Ab half note decrescendo to G quarter note. In Bar 21, they continue F# half note crescendo to G quarter note up to (Bar 22) Bb half note decrescendo to Ab quarter note.

In Bar 23, violas play Db delayed triplet to Db-Db-Db 8ths to stand alone Db 8<sup>th</sup> (followed by a quarter rest). Repeat next three bars. VC/CB play Great octave B half note legato and crescendo down to G quarter note to (Bar 24) F# half note decrescendo to F quarter notes up to (Bar 25) Bb half note crescendo down to Gb quarter note to (Bar 26) F half note to E quarter note. In Bars 27-30, violas play the pattern given on D notes, and then Db notes in Bars 31-34, C in Bars 35-38. In Bar 27, VC/CB play G# half note to A quarter note to (Bar 28) Bb half note to A quarter note (repeat these two bars in Bars 29-30). In Bar 31, they play B half note too Bb quarter note to (Bar 32) A half note to Ab quarter note to (Bar 33) G half note to Gb quarter note to (Bar 34) F dotted half note decrescendo. In Bar 35, VC and bottom line CB play Great octave E (top line CB now

play it an octave higher as well) half note to Eb quarter note to (Bar 36) D half note to Db quarter note to (Bar 37) Great octave and small octave C dotted half notes tied to next bar.



Viole are then soli in Bars 39 [1:02 Tribute cd] thru 45. They play the same pattern unison on small octave C notes decrescendo and then (in Bar 40) divisi on C/Db to (Bar 41) C/D to (Bar 42) C/Eb to (Bar 43) C/D again to (Bar 44) C/Db to (Bar 45) unison C. In Bar 46, VC/CB are soli for two bars playing *pp* < Great octave F# dotted half note legato to (Bar 47) G dotted half note to (Bar 48) Ab to (Bar 49) G. Viole return in Bar 48 on unison C notes in the same pattern as given for them earlier (repeated in Bars 50, 52, and 54). In Bar 50, VC/CB play Great octave F# dotted half note < > tied to next three bars. Repeat in end Bars 54-57 but < *sff (molto sost)* with the final F# dotted half note in Bar 57 held fermata.

End of cue.

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[39] “Gunsmoke” *Presto* in 3/8 time, 4 pages (Master pages 111-114), 60 bars, :33. R8/F. Instrumentation: 4 clarinets, bass clarinet. 3 Fags, 2 C. fags, 8 horns, 3 trumpets, 3 Pos, violins. Dvd location: Chapter 18 starting at 5:17. Tribute track # 40.

More delayed triplet action! Horns play *sff* the delayed triplet on small octave D/Gb/Bb/Eb (Eb minMaj 7<sup>th</sup>) repeated next bar to (Bar 3) E/G/B/E 8ths (followed by a quarter rest). After an 8<sup>th</sup> rest in Bar 3, trumpets respond *sff* with two G/B/Line 2 E 8<sup>th</sup> note triads (Pos play this an octave lower). Back in Bar 1, violins I play *sff* the delayed triplet on Line 1 Eb (repeated next bar) to (Bar 3) E 8<sup>th</sup> note (followed by a quarter rest). Violins II play the delayed triplets on small octave Bb to (Bar 3) B 8<sup>th</sup>. Violas play the delayed triplets on Gb to (Bar 3) G 8<sup>th</sup>. VC play Great octave D dotted quarter note legato up to (Bar 2) small octave D dotted quarter note to (Bar 3) small octave C# 8<sup>th</sup> note (followed by a quarter rest) CB play this an octave higher.

In Bars 4-6, the woodwinds take over this pattern. Specifically, clarinets play small octave D/Gb/Bb/Line 1 Eb notes for the delayed triplets to (Bar 6) G/B/E 8ths (followed by a quarter rest). Fags play the delayed triplets on small octave Gb/Bb/Line 1 Eb notes to (Bar 6) G/B/E 8ths. Bass clarinets play small octave D dotted quarter note to (Bar 5) Line 1 D dotted quarter note to (Bar 6) middle C# 8<sup>th</sup> (followed by a quarter rest). C. Fags play Great octave D dotted quarter note to (Bar 5) small octave D dotted quarter

*Bresto* Gunsberg (24)

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1 2 3 4 5 6 52 53 54 55 56 57

note to (Bar 6) C# 8<sup>th</sup>. After an 8<sup>th</sup> rest in Bar 6, Pos play small octave G/B/Line 1 E 8ths *sff* (followed by an 8<sup>th</sup> rest) while trumpets play this an octave higher.

Skipping to Bar 52 (5:48; :30 Tribute cd), all horns play *sff* the delayed triplet on small octave C [written G] to (Bar 53) C-C-C 8ths. Repeat these two bars in Bars 54-55, 56-57, and 58-59. Pos play the same on small octave C notes, while trumpets play them on middle C [written D] notes. In Bar 54, violins join in on this pattern with middle C notes thru Bar 59, while violas play them on small octave C notes. In Bar 54, clarinets join in on middle C notes, while Fags do so on small octave C notes. In Bar 52, VC/CB (and C. Fags) play legato Great octave F# dotted quarter note to (Bar 53) G dotted quarter note

to (Bar 54) Ab back to (Bar 55) G. Repeat these four bars in Bars 56-59. Bass clarinets play the same in the small octave register.

In end Bar 60, bass clarinets play small octave F# dotted quarter note held fermata. Fags play Great octave C/F#/small octave C [tritone intervals] dotted quarter notes held fermata. C. Fags play Great octave C/F# dotted quarter notes. VC play Great octave C dotted quarter note held fermata, while CB play Great octave F#. End of cue.

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[40] “Attack” *Moderato* in C time, Master page 115, 22 bars, :46. R8/FA.

Instrumentation: 4 timps, 2 bass drums, 2 cymbals, Tam Tam. [Note: there is no dvd location since this cue and portions of the corresponding scene was cut from the final print. It would’ve been a very interesting cue to hear, but it appears a tad out of place (compared to the rest of the score).] [Note: This music was restored in Tribute track # 41]

In Bar 1, bass drums sound *fp* < a whole note trill roll to (bar 2) quarter note beat *sff* (followed by a quarter and half rest). The notes are located on the bottom space of the staff. Repeat in Bars 3-4. Repeat also in Bars 6-7 but now *sfp* < *sff*. Repeat in Bars 9-10.

In Bar 2, the timps sound *ff* *rinforzando* quarter notes F# (timps II-IV) and small octave C (timps I-III) beat twice (followed by a quarter rest) to another such F#/C tritone pairing to (Bar 3) another F#/C *rinforzando* quarter note pairing (followed by a quarter and half rest). In Bar 4, after a quarter rest, they play F#/C quarter notes again (followed by a quarter rest) to F#/C again to (Bar 5) F#/C (followed by a quarter rest) to F#/C (followed by a quarter rest). After a half and quarter rest in Bar 7, they sound F#/C quarter notes to (Bar 8) F#/C notes again (followed by rests). After a quarter rest in Bar 10, they beat F#/C to F#/C (followed by a quarter rest) to (Bar 11) F#/C to F#/C (followed by a quarter rest) to F#/C to (Bar 12) F#/C quarter notes (followed by rests).

In Bar 7 (:14 Tribute cd), cymbals play the adjacent-sounding pattern as given in the opening of the “Prelude” (again, Herrmann is consistent). So we hear cymbal I sounding *ff* a half note let vibrate (followed by a half rest). This is notated on the top staff. After a quarter rest, cymbal II sounds a half note (followed by a quarter rest). This is located on the 2<sup>nd</sup> space of its own staff. After a half rest in Bar 8, cymbal I sounds a half note. After a half and quarter rest, cymbal II sounds a quarter note. In Bar 9, the Tam Tam sounds forte a whole note (located below the bottom line of the staff).

Etc.

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[41] “The Sinking Ship” *Molto Agitato e sost.* in 4/2 time, 3 pages (Master pages 116-118), 22 bars, :55. R8/G. Dvd location: Chapter 19 starting at :34. Stereo cd location: track # 9 starting at 2:05. Tribute track # 42. Scene: the pirate ship “mysteriously” blows up real good and starts sinking. The Prelude music is revisited here starting with the three-note motif. Since I already delineated this music in the “Prelude,” I will pretty much ignore this version.

However, in Bar 1, trumpets sound *fff* small octave B/Line 2 D/F# rinforzando whole notes up to D/F/A rinforzando whole notes to (Bar 2) Bb/Line 2 Db/F rinforzando whole notes tied to half notes (followed by a half rest). Pos play the same but an octave lower register. [end session 10:30 pm]...[resume Saturday Sept 11 at 5:10 pm]

This is precisely as given in Bars 10-11 of the “Prelude.” In “The Sinking Ship” cue, the trumpets and Pos are soli in these bars whereas in the “Prelude” the horns and woodwinds also play. Bars 3-4 are also identical to Bars 12-13 in the “Prelude” (for the trumpets & Pos). Etc.

The cue ends in Bar 21 with the bass clarinets playing *ff* small octave D double-dotted whole note legato to Eb half note to (Bar 22) D breve (double-whole note) held fermata. Fags and Contra-Fags and VC play Great octave D double-dotted whole note to Eb half note to (end Bar 22) D breve held fermata. Timps sound *mp* > Great octave Gb/Bb whole notes trill roll tied to whole notes (silent next bar). Tam Tam sound *ppp* (*L.V*) whole notes. CB play as VC but also small octave register. End of cue.

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44513  
 multi. organ. or. str. The Sinking Ship (44)  
 (3) 5

3 Pic  
 3 Obs  
 3 Cls  
 2 B.C.  
 3 Str  
 2 C.F.

[Hand copied by Bill Waked]

1<sup>st</sup> Hds  
 2<sup>nd</sup> Hds  
 3 Trp  
 3 Trb  
 4 Trb  
 2 Trp  
 2 Trb  
 2 Tr  
 Chorus  
 4 Hrs  
 B. Dr. 16"  
 1  
 2  
 V  
 VC  
 Cg

1 2 3 4 5 6



(♩ = 42) Captain Nemo (42) MYST. IS.

*Lento assai*

3 Fls  
3 Cls  
2 B.Cls  
3 Fags  
2 C. Fags  
(Open)  
8 Trps  
3 Trps  
3 Tpts  
4 Hps  
Vibes  
4 Hps  
Wlys  
VC  
CB

Hand-arranged by Bill Wibel

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES) Litho'd in U.S.A. PRO ART PUBLICATIONS A DIVISION OF Belwin Mills Publishing Corp. MILWAUKEE, WIS.

[42] “Captain Nemo” *Lento assai* [“very slow” but not as slow as *lento molto*] in 4/2 time, Master page 119, 10 bars, :40. R8/H. Instrumentation: 3 flutes, 3 clarinets, 2 bass clarinets, 3 Fags, 2 C. Fags, 4 open (and ironically termed “stopped”!) horns and 4 *sords* horns, 3 *sords* trumpets, 3 *sords* Pos, 2 vibes, 4 harps, *sords* violins and viole, and also (non-muted) VC/CB. Dvd location: Chapter 20 starting at :08 [Note: This cue seques immediately from the previous cue]. Stereo cd location: start of track # 10. Tribute track # 43. Very dynamic cue! Scene: Herbert and Elena are at the beach when she spots a strange creature arising from the ocean. What is it? Another giant critter perhaps? A giant slug? No, but it *is* a giant of a dramatic entrance!

Flutes play *f* > Line 2 E/G#/Line 3 C# (C# min 1<sup>st</sup> inv) whole notes followed by two half rests (repeat next three bars). Clarinets play the same [written F#/A#/Line 3 D#]. Trumpets play Line 2 C# whole note *sff* > followed by two half rests (repeated thru Bar 4). Vibe I strikes *sff* (*L.V.*) Line 2 E/G#/Line 3 C# whole notes followed by two half rests (Repeated next three bars) while vibe II strikes Line 1 E/G#/Line 2 C# whole notes.

Next in this miniature pyramid effect (miniature in the sense that it all occurs in one or each bar) are horns and muted trombones. So, after a half rest in Bar 1, horns I thru IV play stopped (+ sign over the notes) whole notes small octave B/Line 1 D/G/B [written F#/A/Line 2 D/F#] *sff* > (Followed by a half rest). Horns V thru VIII play the same G major notes but in muted (*sords*) effect. After a half rest, muted Pos play small octave D/G/B (G maj 2<sup>nd</sup> inv) whole notes (followed by a half rest). The final section of the mini-pyramid comes into play with the Fags, C. Fags, and VC/CB. So, after two half rests in Bar 1, those instruments play *sff* (*Sost*) Great octave C# whole note (repeated next three bars). CB also plays small octave C# whole note repeated thru Bar 4 in that fashion.

S the only instruments that change tonalities in each of the first four bars are the horns and trombones. In Bar 2, after a half rest, horns play small octave A/middle C/F/A [written E/G/Line 2 C/E] whole notes in the special effects given earlier (stopped effect and muted effect). After a half rest, Pos play small octave C/F/A (F maj 2<sup>nd</sup> inv) whole notes *sff* > followed by a half rest. In Bar 3, after a half rest, horns now play G/B/Line 1 D/G [written D/F#/A/Line 2 D] whole notes (followed by a half rest). After a half rest, Pos play Great octave B/small octave D/G whole notes (followed by a half rest). After a half rest in Bar 4, horns play F/A/middle C/F whole notes (followed by a half rest). After a half rest, Pos play Great octave A/small octave C/F (F maj 1<sup>st</sup> inv) whole notes followed by a half rest.

In Bar 5 (:25 on the dvd; :17 on the CNR cd; :16 Tribute cd), the second and final section of the cue commences. Here once again Herrmann employs the double-dotted whole notes to signify a three-quarters’ duration note (in 4/2 time). Also once again we find another mini-pyramid effect. Violins and violas are *sords* (*ponticello*) playing bowed trem notes. Violins play Line 3 C# double-dotted whole notes *sfp* > *pp* (followed by a half rest). Repeat next three bars. Viole play the same on Line 2 C# notes. After a half rest in Bar 5, VC play *mp* (*sost*) Great octave C# double-dotted half note (repeated thru Bar 8) while CB play Great octave and C# notes. Also after a half rest, the harps play *ff* (*L.V.*) Great octave Db acciaccatura up to small octave Db double-dotted whole note (repeated next three bars). After two half rests in Bar 5, some woodwinds finish the mini-pyramid *mp* >. Clarinets play Line 1 D/G/B [written E/A/Line 2 C#] whole notes, while bass clarinets play D/B Line 1 whole notes. After two half rests in Bar 6, clarinets play middle C/F/A whole notes, while bass clarinets play C/A whole notes. After two half

rests in Bar 7, clarinets play small octave B/Line 1 D/G whole notes, while bass clarinets play B/G whole notes. After two half rests in Bar 8, clarinets play A/middle C/F whole notes, while bass clarinets play A/F whole notes.

In Bar 9, vibs I sounds *pp* (L.V.) Line 3 C# double-dotted whole note (followed by a half rest). After a half rest, VC/CB play *pp* C# double-dotted whole notes as given before, and tied to breve notes in end Bar 10. After two half rests in Bar 9, vibs II sounds Line 2 C# half note let vibrate.

End of cue. [7:33 pm]

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[43] “The Bottle” *Lento (Molto Sost)* in 4/2 time, Master page 120, 7 bars, :25. R9/A. Instrumentation: 3 clarinets, 2 bass clarinets, 3 Fags. Dvd location: Chapter 20 starting at 4:18. Tribute track # 44. Scene: Nemo guides the M.I. survivors to his submarine where he offers them “the bottle” (his last bottle of wine).

The clarinets play *p* < small octave D whole note to “3” triplet value ascending quarter notes F#-A-Bb to C# triplet value half note to D quarter note to (Bar 2) Eb double-dotted whole note decrescendo (followed by a half rest). They repeat Bar 1 in Bar 3 to (Bar 4) Eb half note up to Gb whole note (followed by a half rest). They repeat Bar 1 in Bar 5 to (Bar 6) Eb half note up to Gb half note to Bb half note to Line 2 C half note to (Bar 7, *Rall*) Eb to F half notes to Gb whole note held fermata. In Bar 6, clarinet II plays slightly different than clarinet I as just given. We find Line 1 Eb to Gb half notes to Bb whole note tied to whole note in end Bar 7 (followed by two half rests. Clarinet III plays Eb half note to Gb double-dotted whole note > *pp* (silent next bar).

Back in Bar 1, the bass clarinets play (after a half rest) Line 1 D double-dotted whole note *p* < to (Bar 2) Eb half note up to Gb whole note up to Bb half note decrescendo. After a half rest in Bar 3, they play small octave D double-dotted whole note to (Bar 4) Eb half note to Gb whole note to middle C half note. In Bar 5, after a half rest, bass clarinets play small octave D/Bb double-dotted whole notes to (Bar 6) Eb/middle C double-dotted whole notes (followed by a half rest). They are silent in end Bar 7. After a half rest in Bar 1, Fags play Great octave D/Gb/Bb double-dotted whole notes to (Bar 2) Eb/Gb/small octave C half notes to Gb/C/Eb whole notes up to C/Eb/Gb half notes. After a half rest in Bar 3, they play Great octave Gb/Bb/small octave D double-dotted whole notes crescendo to (Bar 4) Gb/small octave C/Eb half notes to C/Eb/Gb whole notes to Eb/Gb/Bb half notes (silent next three bars).

End of cue. [end session 10:30 pm]...[resume Sunday at 9:22 am]

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[44] “The Pipeline” *Lento* in 4/2 time, 3 pages (Master pages 121-123), 17 bars, 1:25. R9/B. Instrumentation: 3 flutes, 3 clarinets, 2 bass clarinets, 3 Pos, 4 harps, *sords* strings. Dvd location: Chapter 21 starting at 4:49. Tribute track # 45. Scene: the castaways and Nemo make preparations to patch-up the pirate ship.

The exact same “Exploration” contrary motion (ascending –descending and descending-ascending) arpeggios used there are implemented here in this cue. Herrmann adds woodwinds, however. Harps play in Bars 1-3 as already delineated in Bars 1-3 in “Exploration.” Bars 4-6 copy Bars 1-3 minus *8va* (suspension of the ottavas). Bars 7-9 repeat Bars 13-15 of “Exploration.” Bars 10-12 repeat Bars 16-18 of the earlier cue.

There is a change in the pattern of harps’ figures starting in Bar 13. Harp I plays descending 8<sup>th</sup> notes small octave F#-D-Great octave B-F# (crossbeam connected) back up to descending 8<sup>th</sup> notes small octave D-Great octave B-F#-D (crossbeam connected) back up to descending 8<sup>th</sup> notes Great octave B-F#-D-Contra-octave B back up to F#-D-Contra-octave B-F#. Harp III plays contrary motion of ascending Contra-octave F#\_B-Great octave D-F# (crossbeam connected) down to B-D-F#-B down to Great octave D-F#-B-small octave D down to F#-B-small octave D-F#. Then, in Bar 14, harp II takes over to play descending 8<sup>th</sup> notes F-D-Great octave A-F up to D-Great octave A-F-D, etc, while harp IV plays Contra-octave F up to A-Great octave D-F (and so forth).

Back in Bar 1, violins I (two staves used) play *p* < > Lines 1 & 2 B legato up to Lines 2 & 3 C# to D to F# half notes. In Bar 2, violins II (two staves used) play descending half notes Lines 2 & 3 F-D-C-Lines 1 & 2 B. In Bar 3, violins I play Bb-Lines 2 & 3 C-Db-F half notes. In Bar 4, violins II play descending F#-D-C#-B. In Bar 5, violins I now play descending legato half notes Lines 2 & 3 F-D-C-B. In Bar 6, violins II play descending half notes Db-Lines 1 & 2 Bb-Ab-F. In Bar 7, violins now join in. Violins I play unison Line 2 F#-D-C#-Line 1 B half notes while violins top staff play the same an octave lower register. In Bar 8, violins II play Line 1 A-F-E-D half notes while violins bottom staff play these in the small octave register. In Bar 9, *all* violins and violas play. Violins and violas top staff play Db down to small octave Bb-Ab-G half notes, while violas bottom staff play small octave Db up to Bb down to A down to G half notes. In bar 10, VC/CB make their appearance in this cue and are soli for the strings playing *mf* < Great octave B up to small octave D up to F# up to B half notes to (Bar 11) A whole note *f* >

R 9/16 Lento (♩ = 40) Re Pipeline (44) Myst. Fc

3 Ss  
 Cls  
 3 Pos  
 Harps  
 Vls I  
 Vls II  
 Vln  
 Vc  
 Cb

Standard-copied by Bill Welch

1 2 3 4 5 6

(followed by two half rests). In Bar 12, they play Great octave F-Bb-small octave Db-F half notes to (Bar 13) F# whole note (followed by two half rests). In Bar 14, they play F-A-small octave C#-D half notes to (Bar 15) F whole note (followed by two half rests) In

Bar 16, VC play Great octave D-E-F-E half notes to (end Bar 17) Eb whole note (followed by two half rests). After a half rest in Bar 16, CB play E-F-E half notes (silent next bar).

Back in Bar 1, clarinets play *p* > small octave B/Line 1 D/F# double-dotted whole notes (three-quarters duration in 4/2 time) followed by a half rest (one quarter duration). In Bar 2, clarinets play D/F/A notes in that pattern, and then Bb/Line 1 Db/F notes in Bar 3 to (Bar 4) D/F#/B. After a half rest in Bar 4, flutes join in to play *mp* > Line 1 F#/B/Line 2 D double-dotted whole notes. In Bar 5, clarinets play Line 1 A/Line 2 D/F double-dotted whole notes (followed by a half rest). After a half rest in bar 5, flutes play Line 2 D/F/A double-dotted whole notes legato to (Bar 6) Db/F/Bb double-dotted whole notes (followed by a half rest). After a half rest there, clarinets play Bb/Line 2 Db/F double-dotted whole notes. In Bar 7, clarinets play F#/B/Line 2 D double-dotted whole notes (followed by a half rest). After a half rest, flutes play Line 1 D/F#/B notes crescendo to (Bar 8) D/F/A notes (followed by a half rest). Clarinets in Bar 8 play small octave A/Line 1 D/F whole notes legato down to F/A/Line 1 D whole notes. In Bar 9, flutes play Db/F (flutes II-III on Db) whole notes tied to whole notes, while clarinets play F/Bb/Line 1 Db whole notes tied to whole notes decrescendo.

In Bar 10 [:42 Tribute cd] (when the VC/CB start playing), trombones also now show up for the first time playing *p* < > small octave D/F#/B double-dotted whole notes (followed by a half rest). In Bar 11, Pos play D/F/A double-dotted whole notes followed by a half rest. Also in Bar 11, clarinets and bass clarinets play *pp* < > unison descending legato half notes small octave A-F-E-D. In Bar 12, Pos play Db/F/Bb double-dotted whole notes followed by a half rest.

In Bar 13, Pos now play Great octave B/small octave D/F# notes in that pattern to (Bar 14) A/D/F notes to (Bar 15) Bb/Db/F to (Bar 16) A/small octave D/F notes in that pattern. Back in Bar 13, clarinets and bass clarinets play small octave F#-D-E-F# half notes to (Bar 14) F whole notes decrescendo (followed by two half rests). In Bar 15, they play small octave Bb down to F to E to F half notes legato to (Bar 16) lowest or small octave D whole note decrescendo (followed by two half rests).

In end Bar 17 (that actually overlaps to the next cue) harps I and III play *fff* Great octave Eb acciaccatura to same Great octave Eb whole note let vibrate (followed by a whole rest held fermata).

End of cue.

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Largo e molto sost      Underwater (45)

[Hand-copied by Bill Werbel]

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)      Litho'd in U.S.A.      PRO ART Belwin Mills PUBLISHING CORP. CHICAGO, ILL. U.S.A.

[45] “Underwater” *Largo e molto sost* in 4/2 time, 4 pages (Master pages 124-127), 18 bars, 1:25. R9/C. Instrumentation: 3CA, 3 clarinets, 2 bass clarinets, 3 Fags, 2 C. Fags, 8 horns, 3 Pos, 4 tubas, 4 timps, 2 Tam Tams, 4 harps, VC/CB. Half note = 46 (my estimated speed for this cue). Dvd location: Chapter 22 starting at :38 (when Nemo shoots off his underwater ray gun!). Tribute track # 46. Very atmospheric cue, quite reminiscent of course with his underwater epic score for *Beneath the 12 Mile Reef*.

In Bar 1, the English horns are effective in their piercing nasal timbre playing  $p < f >$  small octave Gb/Bb/Eb [written Line 1 Db/F/Bb] whole notes (Eb min 1<sup>st</sup> inversion) legato slurs to G/Bb/D (G in) whole notes. Pos play Gb/Bb/Line 1 Eb whole notes to G/B/D whole notes. Tubas I-II play Great octave Gb/Bb whole notes to Great octave and small octave D whole notes, while tubas III-IV play Great octave and small octave Eb whole notes to Contra-octave G/Great octave Bb whole notes. Timps I-II are trill rolled  $pp < mp$  on Great octave Gb/Bb whole notes (followed by two half rests). After two half rests, timps III-IV are trill rolled on G/small octave D whole notes. Timps repeat Bar 1 in Bar 2. Tam Tam II sounds a whole note  $ppp$  (followed by two half rests). After two half rests, Tam Tam I sounds a whole note. Tam Tam repeat this in every bar except the very end bar. After two half rests in Bar 1, sords VC play  $f >$  Great octave D whole note (repeated next bar) while muted CB play Great octave G whole note.

Harps I-II are set in the key signature of Eb min (six flats) while harps III-IV are set in G min (2 flats). Harp I plays descending to ascending 32<sup>nd</sup> notes starting Line 1 Eb-small octave Bb-Gb-Eb-Great octave Bb-Gb down to (bottom staff) ascending Eb-Gb-Bb-small octave Eb-Gb-Bb up to (top staff) Line 1 Eb quarter note let vibrate (followed by two half rests). Repeat next bar. Harp II plays  $ff$  plays the same but an octave lower register (starting small octave Eb). After two half rests, harp III plays Line 1 D-small octave Bb-G-D-Great octave Bb-G-D up to G-Bb-small octave D-G-Bb up to (top staff) Line 1 D quarter note (followed by a quarter rest). Harp IV plays this an octave lower register. Repeat next bar.

In Bar 2, clarinets play  $p < f >$  small octave Eb/Gb/BB whole notes legato to G/Bb/Line 1 D whole notes, while bass clarinets play Gb/Bb to unison small octave D whole notes. Fags play as the Pos in Bar 1. C. Fags play Great octave and small octave Eb whole notes to G/D whole notes.

Skipping to Bar 7, Pos play Great octave Gb/Bb/small octave Eb whole notes  $p < f$  (followed by two half rests). After two half rests, stopped horns finish the pattern [:29 Tribute cd] on small octave D/G/Bb/Line 1 D whole notes  $sff >$ . After two half rests, tubas I-II play  $f >$  Contra-octave and Great octave G whole notes, while tubas III-IV play Great octave D/Bb whole notes. Timps repeat Bar 1. VC play Great octave Eb/Bb whole notes  $p < f$  (followed by two half rests) while CB play Great octave BB/small octave Eb whole notes.

Skipping to Bar 17 (1:13 Tribute cd), the muted horns play a concluding passage of half notes  $p < f > < >$ . They play small octave F/Bb/Line 1 Db/F [written middle C/F/Ab/Line 2 C] half notes to F#/B/D/F# half notes to G/Cb/Eb/G half notes to G#/B/E/G# half notes (Bb min to B min to Cb aug to E maj). To (end Bar 18) Ab/Line 1 Db/F/Ab (Db maj) whole notes tied to (for top horns) whole notes held fermata, while horns V thru VIII play Ab/Db/F/Ab whole notes  $mp > pp$  followed by a whole rest held fermata. Bass clarinets in Bar 17 play  $p < ff >$  descending legato half notes Line 1 Db-small octave B-G-E. VC/CB play small octave Db-Great octave B-G-E half notes.



End of cue. [end session 11:19 am. Time to go out with Susan to the Farmer's Market and Wild Oats, etc]...[resume 2:18 pm]

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[46] "The Smoke" [probably best if called "The Eruption] At any rate, this simply a replaying of the "Prelude." Dvd location: Chapter 23 starting at 1:06. Tribute track # 47.

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[47] [48] "Danger A-B" *Allegro Sost* in 4/2 time, Master page 128, 7 bars. Reels 10/A and 10/D (version D I believe is only strings and woodwinds). Instrumentation: 3 english horns, 3 clarinets, 2 bass clarinets, 3 Fags, 2 C. fags, brass, 4 timps, 4 suspended cymbals, 2 Tam Tams, strings. Dvd location for "Danger A": Chapter 24 starting at 1:19. Dvd location for "Danger B" is 1:57. Tribute tracks # 48 & #49.

Bass clarinets/Fags/C. Fags/tubas/VC/CB play the subsidiary M.I. "melody" line of Great octave (small octave for bass clarinets) D whole note to "3" triplet value ascending half notes F#-A-Bb to (Bar 2) Db whole note tied to D whole note to (Bar 3) Eb whole note tied to half note (followed by a half rest. All notes are played under the legato umbrella. Repeat these three bars in Bars 4-6. At end Bar 7, stopped horns I thru IV are soli playing *sff* > *pp* Line 1 D [written A a perfect 5<sup>th</sup> interval above] whole note tied to whole note held fermata, while horns V thru VIII play *sff* > the initial D whole note (followed by two half rests).

Back in Bar 1, horns play *sff* > small octave D/Gb/Bb/D whole notes tied to whole notes (silent in Bar 2). In Bar 3 they are now stopped effect on F#/A/middle C/Eb whole notes tied to half notes. Repeat these bars in Bars 4-6. In Bar 3, trumpets play *sfff* > Line 1 Eb [written F] whole note tied to half note (followed by a half rest). Repeat in Bar 6. Pos in Bar 1 play small octave D/Gb/Bb whole notes tied to whole notes. After two half rests in Bar 2, they play D/Gb/Bb whole notes crescendo to (Bar 3) F#/A/middle C whole notes tied to half notes. Clarinets play small octave D whole note tied to whole note. After two half rests next bar, they play D whole note crescendo to (Bar 3) F# whole note tied to half note *sff* > (followed by a half rest. English horns play Gb/Bb whole notes tied to whole notes. After a whole rest in Bar 2, they play Gb/Bb whole notes to (Bar 3) A/C/Eb whole notes tied to half notes. Violins are bowed tremolo *sff* on small octave Bb/Line 1 D whole notes to same Bb/D whole notes (repeated next bar) to (Bar 3) middle C/Eb whole notes bowed trem *sff* > followed by two half rests. Viole play small octave Gb whole note bowed trem to another Gb note (repeated next bar) to (Bar 3) Gb whole note trem. In Bar 3, timps I-II are trill rolled on small octave C/Eb whole notes *sff* > tied to whole notes (repeated in Bar 6), while timps III-IV are rolled on Great octave F#/A whole notes. All cymbals are rolled in Bar 3 *p* < *ff* > on whole notes (repeated same bar). After two half rests, Tam tams sound *ff* (*L.V*) a whole note.

End of cue.

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[10/B-10/C] “Organ” Dvd location: Chapter 24 at 1:32. Note: this is the “T & F in D Minor” by J. S. Bach. *Adagio* in 4/4 time, key signature of D min (one flat). The organist plays Lines 1 & 2 A to G 16ths to A 8<sup>th</sup> tied to half note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 2, the organist plays descending 32<sup>nd</sup> notes Lines 1 & 2 G-F-E-D to C# 8<sup>th</sup> tied to C# quarter notes and then D half note held fermata. Etc.

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[49] “Lava Flow” *Allegro molto pesante* in C time, 4 pages (Master pages 130-133), 38 bars, 1:16. R10/F. Bars 9-10 were not used, nor end Bar 38. Dvd location: Chapter 25 starting at 1:23. Tribute track # 50.

In Bar 1, english horns play *sff* > Gb/Bb/Line 1 D dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) repeated thru Bar 6. Clarinets play small octave G/Gb/Bb dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat next five bars. Bass clarinets play Bb/Line 1 D notes in that pattern thru Bar 2, and then in Bar 3 they start to play the “melody” line of F# half note to A to Bb quarter notes up to (Bar 3) Line 1 Db half note legato to Db rinforzando-marked quarter note (followed by a quarter rest). Repeat Bars 3-4 in Bars 5-6. Fags play Great octave D/Gb/BB dotted half notes tied to 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. In Bar 3, they too play the melody line as given (octave lower than bass clarinets). C. Fags play Contra-octave Bb/Great octave D dotted half notes tied to 8<sup>th</sup> notes (repeated next bar) and then play the melody line starting also on Great octave F# half note.

Horns play a rhythmic pattern *ff* of “3” triplet value D/Gb/Bb/Line 1 D quarter notes to triplet value 8<sup>th</sup> notes to “3” triplet 8<sup>th</sup> chords (connected by a crossbeam) to same D/Gb/Bb/D 8ths to another 8ths chord (crossbeam connected) tied to stand alone 8ths (followed by an 8<sup>th</sup> rest). Repeat thru Bar 6. Pos play Great octave Gb/Bb/small octave D dotted half notes tied to 8<sup>th</sup> notes (Followed by an 8<sup>th</sup> rest). Repeat thru Bar 6. Tubas play the same for two bars on Contra-octave Gb/Bb/Great octave D/Gb to (Bar 3) the same melody line given above starting on Contra-octave and Great octave F# note. Timps are trill rolled on Great octave D/Gb/Bb/small octave D dotted half notes (followed by a quarter rest) and repeated next bar. In Bar 3 they are trill rolled *p < f* > whole notes to dotted half notes next bar (repeated next two bars). Four susp cymbals are rolled on dotted half notes (see timps pattern). Tam Tams sound forte on whole notes for two bars. Then they are trem rolled in Bars 3-4 and 5-6. In Bar 3, VC/CB play the melody line of the M.I. subsidiary theme on Great octave F# half note to A-Bb quarter notes to (Bar 4) Db half note to D rinforzando quarter note (followed by a quarter rest). Repeat next two bars.

Skipping to Bar 13 (1:38 dvd; :24 Tribute cd), the woodwinds now play soli that rhythmic pattern played earlier by the horns, here played in Gb aug (Gb/Bb/D). In Bar 13, they play it on Cb aug (Cb/Eb/G). Specifically, english horns play *ff* in Bar 13 on Gb/Bb/Line 1 D notes, clarinets on small octave Eb/G/Bb notes, bass clarinets on Bb/Line 1 D, Fags on Contra-octave Bb/Great octave D/Gb, and C. Fags on Great octave D/Gb notes for that rhythm. Then in Bar 14 english horns play on G/Cb/Eb notes, and so forth. Repeat these two bars in Bars 15-16 for english horns and clarinets. In Bar 3, bass clarinets play it on Cb/Eb notes to (Bar 4) Bb/D notes. Fags in Bar 3 play it on Eb/G/small octave Cb notes. C. Fags repeat Bar 2 in Bar 3 to (Bar 4) Gb/Bb notes.

In Bar 17 (:31 Tribute cd), horns I thru IV return to play the rhythmic pattern soli on D/Gb/Bb/Line 1 D notes In Bar 18, horns V thru VIII take over playing it in muted (*sords*) effect on the same notes. In Bar 19, top horns return to play the rhythm pattern on Eb/G/middle Cb/Eb notes followed in Bar 20 by the muted horns V thru VIII. In Bar 21, top horns play it on F#/B/Line 1 D/F# notes, and so forth. Back in Bar 17, VC/CB play *molto sost ff* on Great octave F# half note legato up to A to Bb quarter notes to (Bar 18) Db half note to D quarter note rinforzando (followed by a quarter rest). In Bar 19, they play F half note to Ab to A quarter notes to (Bar 20) B half note to small octave rinforzando C quarter note (followed by a quarter rest). In Bar 20 they play F# half note up to Bb to C# quarter notes to (Bar 22) D half note to Eb rinforzando quarter note.

In Bar 23 (start of page 132), CA and clarinets play the rhythmic pattern. Clarinets play it on G/middle Cb/Eb notes (silent next bar) while english horns play it on middle Cb/Eb/G notes. Bass clarinets play small octave (Fags and C. Fags an octave lower) play F half note up to B to C quarter notes to (Bar 24) Eb half note to E rinforzando quarter note (followed by a quarter rest). In Bar 24, horns I thru IV are stopped on the rhythmic pattern on G/middle Cb/Eb/G notes, and altri horns play this in muted effect. VC/CB in Bars 23-24 play as Fags and C. Fags. In Bar 27 (:51 Tribute cd) *sords* Pos return to play *sf* < small octave Gb/Bb/Line 1 D whole notes to (Bar 28) G/middle Cb/Eb dotted half notes *fff* > (followed by a quarter rest. Repeat these two bars in Bars 29-30, 31-32, 33-34, and 35-16. Tubas play Great octave Cb/Eb/G/small octave Cb whole notes *p* < to (Bar 28) Contra-octave Bb/Great octave D/Gb/Bb dotted half notes *ff* > (repeated next eight bars).

Etc.

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[50] “The Octopus” *Largo (molto sost)* in 4/2 time, 19 bars, 1:33. R10/G. Dvd location: Chapter 25 starting at 2:29 thru 3:39 (minus the last three bars). As given in my paper, “Self-Borrowing in the Music of Bernard Herrmann,” this cue was borrowed for the R11M2 cue “The Hydra” for *Jason & the Argonauts*. Also, Herrmann starts off the cue almost precisely as that of the earlier cue “Underwater” for four bars. In the *Jason* version, Herrmann simply augmented the instruments so that instead of 2 english horns, we have six horns. Instead of 3 Fags, we have there 4 bassoons. He also included the C.B. clarinet. He used six horns in *Jason* instead of 3, and he deleted the VC/CB in the *Jason* cue.

As taken from my *Jason* rundown:

Bars 1-2 = Eb min (Eb/Gb/Bb) to G min (G/Bb/D)

Six C.A. (*cor anglais* or english horns) play *p* < *f* > small octave Gb/Bb/Eb [written Line 1 Db/F/Bb] whole notes legato to G/Bb/D whole notes. Six Pos (in the “k” tenor clef) play the same as the english horns. Tubas play Great octave Eb/Gb/Bb/small octave Eb whole notes to Contra-octave G/Great octave D/Bb/D whole notes. Timp I plays *pp* < *mp* Great octave Gb/Bb whole note trills (followed by two half rests). After two half rests, timp II plays Great octave G/small octave D whole notes trill. Tam Tam II plays *ppp*(*L.V.*) whole note let vibrate (notated below the bottom line of the staff). After two half rests, Tam Tam I sounds a whole note let vibrate (notated on the 2<sup>nd</sup> space from the bottom).

10/6 Mys. F. To Octopus = (The Hydra 11/8) Jason

Jason mys. F. Lango (uneth. suit)

(6) 3CA

2 (LS)

2 (RL)

Jason → 1 CB (L)

(4) 3 Fags

2 (Fags)

(6) 3 Pos

12 Tuba

24

II

Temp

2 T.T.

Harp I

Harp II

Harp III

Harp IV

Jason (2-lob) VC CB

Hand-copied by Bill Wehler

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Set in the key signature of six flats (Eb minor), harp I plays *ff* descending to ascending 32<sup>nd</sup> notes starting Line 1 Eb-small octave Bb-Gb-Eb-Great octave Bb-Gb-Eb to ascending Gb-Bb-small octave Eb-Gb-Bb (all notes connected by three crossbeams) up to Line 1 Eb quarter note let vibrate (followed by a quarter rest and two half rests). Harp II plays the same but an octave register lower. After two half rests, harp III (set in the key

signature of two flats or G minor) play descending to ascending 32<sup>nd</sup> notes Line 1 D-small octave Bb-G-D-Great octave Bb-G-D to ascending G-Bb-small octave D-G-Bb up to Line 1 D quarter note. Harp IV plays the same but an octave lower register. All harps repeat Bar 1 in Bar 2.

In Bar 2, three clarinets play  $p < f >$  small octave Eb/Gb/Bb [written F/Ab/middle C] whole notes to G/Bb/Line 1 D whole notes. Two bass clarinets play small octave Gb/Bb down to unison D whole notes. The C.B. clarinet plays small octave Eb to D whole notes. Four bassoons play small octave Gb/Bb/Line 1 Eb whole notes to G/Bb/D whole notes. Contra Fags play Great octave and small octave Eb whole notes to G/small octave D whole notes. Timps and Tam Tams repeat Bar 1. English horns/Pos/tubas are silent in this bar.

Bars 3-4 = Bb min (Bb/Db/F) to D min (D/F/A)

English horns II-IV-V-VI play small octave F [written middle C] whole notes tied to whole notes, while horns I-II play small octave Bb [written Line 1 F] whole note legato to A [written E] whole note. Pos play small octave Db/F/Bb whole notes to D/F/A whole notes. Tubas play Contra-octave Bb/Great octave Db/F/Bb whole notes to D/F/A/small octave D whole notes. Etc.

In terms of chord profile after Bar 4:

Bar 5 = Bb min (Bb/Db/F) [:18 Tribute cd]

Bar 6 = D min (D/F/A)

Bar 7 = A min (A/C/E)

Bar 8 = Bb min to Gb aug (Gb/Bb/D) [:33 Tribute cd]

Bar 9 = Repeat Bar 8.

Bars 10-11 = Gb aug to C aug (C/Eb/G)

Bar 12 = Db min (Db/Fb/Ab)

Bar 13 = A min to C min [:55 Tribute cd]

Bar 14 = Eb min to G min

Bar 15 = Eb min to G maj [1:04 Tribute cd]

Bar 16 = Eb min to G maj

Bar 17 = E min (E/G/B)

Bar 18 = E min

Bar 19 = N/A. F# note. [1:22 Tribute cd]

In Bar 5, Pos play  $p < f >$   $p$  small octave Db/F/Bb whole notes tied to half notes (followed by a half rest) to (Bar 6) D/F/A notes in that pattern. VC/CB and tubas I-II play  $p > f >$  Great octave (Contra-octave for tubas III-IV) descending legato half notes Bb-Ab-Gb-F to (Bar 6) A-G-F-E half notes. In Bar 5, harps I-II play Contra-octave Bb grace note up to Great octave Bb half note to Contra-octave Ab grace note up to Great octave Ab half note to Gb grace note to Gb half note down to F grace note up to F half note. In Bar 6, harps III-IV play that pattern on A-G-F-E notes. In Bar 6, bass clarinets play (and C. B. clarinet also in the “Hydra” cue) small octave A-G-F-E [written B-A-G-F#] half notes. Etc.

In end Bar 19 we hear [1:22] in the Tribute cd that restores this bar two bass clarinets plays  $ff$  small octave F# [written G#] breve note (double whole note notated as a whole note with two vertical bars on each side of the note), while the Fags/C. Fags/Pos

play Great octave F# breve notes. Tubas play Contra-octave and Great octave F# whole notes tied to whole notes. The Tam Tams sound *pppp* breve notes.

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[51] “The Raft” *Allegro pesante* in C time, master page 134, 10 bars, :20. R10/H. Dvd location: Chapter 25 starting at 3:39 thru 3:54. Tribute track # 52. The same overall pattern as given in “Lava Flow” starting in Bar 13 is used here.

The bass clarinets play the “melody” line *ff* small octave D half note to “3” triplet quarter notes F#-A-Bb to (Bar 2) Line 1 Db to D half notes to (Bar 3) Eb dotted half note (followed by a quarter rest). Horns play the rhythmic pattern on D/Gb/Bb/Line 1 D notes (repeated next bar) to (Bar 3) F#/A/C/Eb (F# dim 7<sup>th</sup>) whole notes *sf* p < (Bar 4) D/Gb/Bb/D notes *ff* for the rhythmic pattern. Violins play the rhythmic pattern on small octave Bb/Line 1 D notes (repeated next bar) to (Bar 3) C/Eb notes. Viola play it on small octave Gb notes for two bars to (Bar 3) F#/A notes. VC/CB play the “melody” line on Great octave (VC) and small octave (CB) D half note to “3” triplet value quarter notes F#-A-Bb, and so forth. Etc.

The image shows a handwritten musical score for a piece titled "The Raft" in 4/2 time. The score is written on ten staves. At the top, there are handwritten notes: "70 Rock" and "Mys. FS". The staves are labeled as follows:
 

- Staff 1: Clarinet 1 (Clars 1st)
- Staff 2: Clarinet 2 (Clars 2nd)
- Staff 3: Flute 1 (Fogs 1)
- Staff 4: Flute 2 (C. Fogs 2)
- Staff 5: Horns (Horns)
- Staff 6: Trombones (Tn)
- Staff 7: Tam Tams (2 Tam Tams)

 The notation includes various notes, rests, and dynamic markings such as *pp*, *sf*, and *pppp*. There are also some handwritten annotations and corrections throughout the score.

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[53] “The Rock” *Lento Sost.* in 4/2 time, Master page 135, 9 bars, :39. R10/I. Dvd location: Chapter 25 starting at 3:54 thru 4:19 (only Bars 4-9 used). Tribute track #

53. Instrumentation: 3 clarinets, 2 bass clarinets, 3 Fags, 2 C. Fags, 4 susp cymbals, 2 Tam Tams.

In unused Bar 1, Fags play *p* < > Great octave Bb/small octave D/F# (Bb aug) whole notes legato slurs down to F#/Bb/small octave D whole notes to (Bar 2) D/F#/Bb down to Contra-octave Bb/Great octave D/Gb (Gb aug) whole notes to (Bar 3) Bb/Great octave Db/F (Bb min) whole notes to B/Great octave D/F# (B min) whole notes.

Back in Bar 1, the Tam Tams are trill rolled *pp* (*sempre*) on whole note tied to whole notes and tied to next two bars. In bar 4, the susp cymbals take over on that pattern for four bars.

In Bar 4, clarinets now take over for the Fags playing the same patterns given. Bars 1-2 are repeated in Bars 4-5 but the clarinets start off at a higher register on Line 1 Bb/D/F# whole notes down to F#/Bb/D whole notes and so forth. Bass clarinets play Line 2 D/F# whole notes legato down to Line 1 Bb/Line 2 D whole notes to (Bar 5) F# down to D whole notes. In Bar 6, clarinets play small octave BB/Line 1 Db/F whole notes to Gb/Bb/D whole notes to (Bar 7) D/Gb/Bb whole notes to Gb/Bb/D whole notes. Bass clarinets play Gb to Bb small octave whole notes.

In Bar 8, Fags return to play *p* < Great octave D/F#/Bb whole notes to Contra-octave Bb [Herrmann miswrote it as Great octave Db] and (top staff where Fags I-II are placed) D/Gb whole notes to (Bar 9, *Rall*) Bb/Db/F whole notes tied to whole notes held fermata. C. Fags play Great octave F#/Bb whole notes to D/Gb whole notes to (Bar 9) BB/F whole notes tied to whole notes. Tam tams also return in Bar 8 on tied whole notes trill rolls *ppp* < to (Bar 9) whole notes *pp* (followed by a whole rest held fermata). End.

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[53] “The Sub Deck” *Molto Sost.* in 4/2 time, Master page 136, 13 bars, :33. R10/J. Instrumentation: 2 bass clarinets, 3 Fags, 2 C. Fags, 4 tubas, 4 timps, 2 bass drums, 2 Tam Tams. Dvd location: Chapter 25 starting at 4:19 thru 4:33 (Bars 5-12 only). Tribute track # 54.

The first four unused bars feature only the battery. Timps sound *sff* Great octave D/Gb/Bb/small octave D 8ths (followed by an 8<sup>th</sup> and quarter rest) to another such sounding of 8<sup>th</sup> notes (followed by an 8<sup>th</sup>/quarter/2 half rests) to (Bar 2) Eb/Gb/C/Eb whole notes *sff* > trill rolled and tied to half notes (followed by a half rest). Repeat these two bars in Bars 3-4. After two half rests in bar 1, bass drums sound *sfp* < whole notes trill rolled to (Bar 2) *rinforzando* 8ths (followed by rests). Repeat next two bars. In Bar 2, Tam Tam II sounds a whole note followed by two half rests). After two half rests, Tam Tam I sounds a whole note. Repeat in Bar 4.

In Bar 5, the woodwinds and tubas play the M.I. auxillary or secondary “melody” line pattern of D half note up to “3” triplet value quarter notes F#-A-Bb to “3” triplet value whole note to D half notes to (Bar 6) Eb whole note tied to half note (followed by a half rest). After three half rests, timps sound the same 8<sup>th</sup> notes as given in Bar 1 (followed by an 8<sup>th</sup> and quarter rest) to (Bar 6) Eb/Gb/C/Eb 8ths (followed by an 8<sup>th</sup> and quarter rest) to half note trill tied to whole notes. Repeat next two bars. Bass drums in Bar 5 are trill rolled whole notes tied to half notes to *rinforzando* 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). In Bar 6, after two half rests, Tam Tam I sounds a whole rest. After three half rests, Tam Tam II sounds a half note. Repeat in Bar 8. Etc.

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The image shows a handwritten musical score on aged paper for a piece titled "The Tentacles" (54). The score is written in 4/2 time and consists of seven staves. The instruments are: 2 Bass Clarinets (2 B.C.), 3 Fags (3 F.), 2 C. Fags (2 C.F.), 3 Pos (3 Pos.), 4 Tubas (4 T.), 2 Tam Tams (2 T.T.), and VC/CB (Violin/Contra Bass). The score includes various musical notations such as notes, rests, dynamics (p, pp, sff), and articulation marks. There are some corrections and annotations in red ink. The piece is marked "Lento" and "Cresc." (Crescendo). The score ends with a red line and the text "The Ship Raising (58)".

[54] "The Tentacles" *Lento* in 4/2 time, Master page 137, 7 bars, :32. R10/K. Instrumentation: 2 bass clarinets, 3 Fags, 2 C. Fags, 3 Pos, 4 tubas, 2 Tam Tams, VC/CB. Dvd location: start of Chapter 26. Only Bars 1-4 was used. However, you can hear the entire cue on the stereo cd (start of track # 11).

Muted Pos play *p* < > small octave Cb/Eb/Ab (Ab min 1<sup>st</sup> inv) whole notes tied to half notes (followed by a half rest). In Bar 2, they play D/F/A (D min) notes in that pattern to (Bar 3) Cb/Eb/Ab whole notes tied to whole notes. Pos are then silent to end of cue. *Sords* VC/CB play ascending legato half notes Eb-F-Gb-Ab *p* < > to (Bar 2) descending half notes A-G-F-E < > with that E half note tied to half note in Bar 3 *pp* (followed by three half rests, and silent for the rest of the cue).

In Bar 2, bass clarinets play descending half notes small octave A-G-F to E half note [written F#] tied to half note next bar (followed by three half rests, and silent to end of cue). In Bar 3, Fags and C. Fags play *pp* < descending legato half notes Great octave Fb-Eb-Db-Cb to (Bar 4) Contra-octave Bb whole note tied to half note decrescendo (followed by a half rest). Repeat Bar 4 in the next two bars to (end Bar 7) Bb breve (double-whole note) *sff* and held fermata.

Back in Bar 4, Tam Tams sound *ppp* double-dotted whole notes let vibrate (followed by a half rest). They sound the breve notes in end Bar 7 held fermata. After a half rest in Bar 4, tubas play *p* < > Great octave Db/F/Bb/small octave Db half notes legato to D/Gb/Bb/D whole notes. After a half rest in Bar 5, they play D/Gb/Bb/D half notes to Eb/G/Cb/Eb whole notes. After a half rest in Bar 6, they play Eb/G/Cb/Eb half notes to D/Gb/Bb/D whole notes.

End of cue.

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Handwritten musical score for "The Hydra Fight".

Tempo: *lento e molto sost.*

Score includes parts for:

- 6 C.A.
- 3 Cbs.
- 2 B.Cb.
- 1 C. Kb.
- Fog.
- (2) C.F.
- 12
- 34
- Hrs
- 56
- 28
- 12
- 34
- 56
- Bos
- (2) J.T.
- (4) Tmas
- I
- II
- III
- 2 B.Dr.
- 2 Snp.
- 2 Tr.

Score includes a red handwritten note: [Hand-copied by Bill Washel]

Score includes circled numbers 1 through 8 at the bottom.

[55] "The Octopus Fight" *Lento e molto sost* in 4/2 time, 43 bars, 3:15. R10/J-11/A + B. [Note: This cue was later completely self-borrowed for "The Hydra Fight" cue of *Jason & The Argonauts*] Dvd location: Chapter 26 starting at :20. Tribute track # 56 ("The Fight"). I believe it starts with Bar 1 thru maybe 15 or less, then skips to

Bars 34-37. The many edits suggests cut scenes (although probably not of the actual Harryhausen animation). This is actually one of the most elaborate or closely thought-out cue in terms of chord construction with the use of many seventh chords. I'll lift from my analysis in the *Jason* cue below:

Bar 1 = N/A.

After a half rest, Pos/tubas/timp sound C/F# whole note tritone to Db/G half note tritone dyads while Fags/C. Fags play rising half notes F#-G-Ab-A and C-Db-D-Eb half notes respectively. Specifically, four Fags play *p < ff >* Great octave F#-G-G#-A half notes to (Bar 2) Bb down to A to Ab to G half notes (all eight notes are played under the legato umbrella). Two C. Fags play Great octave C-Db-D-Eb half notes to (Bar 2) E-Eb-D-Db half notes. Tubas play *< f >* Contra-octave F#/Great octave C/F#/small octave C whole notes legato to G/Great octave Db/G/small octave Db dotted half notes (followed by a quarter rest). After a half rest, six Pos play *sff >* Great octave C/F#/small octave C whole notes legato slur to Db/G/Db half notes. Timp I is *pedal gliss p < f* from Great octave F# whole note trill roll gliss line up to small octave C 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/half rest). Timp II is pedal gliss from small octave C whole note trill gliss line down to Great octave F# 8<sup>th</sup> note (followed by rests). After two half rests, timp III is pedal gliss from Great octave G whole note trill gliss line up to (Bar 2) small octave Db 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/half rests) to same Db whole note trill gliss line down to (bar 3) Great octave G 8<sup>th</sup> (followed by the same rests) to same G whole note roll (etc). After two half rests in Bar 1, timp IV is pedal gliss trill on small octave Db whole note gliss line down to (Bar 2) Great octave G 8<sup>th</sup> (followed by rests) to G whole note (and so forth).

Bar 2 = N/A.

D/G# to Eb/A tritone dyads.

Bar 3 = N/A.

Fb/Bb to Eb/A.

Bars 4-15 = N/A. Bar 7 is located at :24 Tribute cd & Bar 11 located at :40.

Bar 16 = N/A. (2:26) [1:04 Tribute cd]

A new section or development of the cue commences here. Woodwinds play *f < ff >* ascending to descending legato quarter notes in Bar 16 to (Bar 17) ascending to descending "3" triplet value quarter notes. Repeat in Bars 18 [1:11 Tribute cd] and 19 and Bars 20-21. Specifically, six english horns play small octave and two C. Fags play Great octave F#-G-G#-A-Bb-A-Ab-G# quarter notes to (Bar 17) "3" triplet value quarter notes F#-G-G# to A-Bb-A to Ab-G# (?) -F# (followed by a quarter rest). The bass clarinets play the same but with some enharmonic equivalents (Ab for G#). Fags play Great octave C-Db-D-Eb-E-Eb-D-Db to (Bar 17) "3" triplet value quarter notes C-Db-D to Eb-E-Eb to D-Db-C (followed by a quarter rest). Clarinets play small octave D-Eb-E-F-F#-F-E-Eb quarter notes to (Bar 17) "3" triplet value D-Eb-E to F-F#-F to Eb-E-D (followed by a quarter rest). Tubas play Contra-octave F#/Great octave C/F#/small octave C half notes to G//Great octave Db/F/Db half notes to Ab/Great octave D/Ab/D half notes (followed by a half rest).

Bars 17-33 = N/A. Bar 22 is located 1:25 Tribute cd.

Bar 34 (3:34; 2:13 Tribute cd) = Herrmann now starts (thru Bar 43) a fascinating series of overlapping, ever-changing tonalities. Stopped horns play the C half-dim 7th (C/Eb/Gb/Bb) dotted half note chord (followed by a quarter rest) to the B half-dim 7th

(B/D/F/A). Pos (etc) play (after a half & quarter rest) E min (E/G/B) whole notes to Eb min (Eb/Gb/Bb) quarter note chord tied to half notes next bar.

English horns play small octave E [written B] whole note trill tied to half note (followed by a half rest). Clarinets play small octave E [written F#] whole note trill tied to half note. After a half rest, bass clarinets and C.B. clarinet play small octave E half note tied to whole note trill. After a half rest, Fags and C. Fags play Great octave E half note to whole note trill (to F). After a quarter rest, stopped horns play Line 1 C/Eb/Gb/Bb dotted half notes decrescendo (followed by a quarter rest) to B/D/F/A stopped dotted half notes decrescendo. Etc.

Bar 35 = Horns play C Dom 7th (C/E/G/Bb) to B Dom 7th (B/D#/F#/A) while Pos (etc) play D min (D/F/A) to Db min (Db/Fb/A).

Bar 36 = Horns play Bb half-dim 7th (Bb/Db/Fb/Ab) to A Dom 7th (A/C#/E/G) while Pos play C min (C/Eb/G) to B min (B/D/F#).

Bar 37 = Horns play F#/Ab/Cb/Eb (?) to G min 7th (G/Bb/D/F) while Pos play Bb min (Bb/Db/F) to A min (A/C/E).

Bar 38 = Horns play F# half-dim 7th (F#/A/C/E) to E minMaj 7th (E/G/B/D#) while Pos play Ab min (Ab/Cb/Eb) to G min (G/Bb/D).

Bar 39 = Eb minMaj 7th (Eb/Gb/Bb/D) to D minMaj 7th (D/F/A/C#) while Pos play F# min (F#/A/C#) to F min (F/Ab/C).

Bar 40 = Horns play Db minMaj 7th (Db/Fb/Ab/C) to C minMaj 7th (C/Eb/G/B) while Pos play E min (E/G/B) to Eb min (Eb/Gb/Bb).

Bar 41 = I believe the Cb minMaj 7th to C minMaj 7th while Pos play D min to C# min

Bar 42 = A min to Ab min

Bar 43 = Eb min, held fermata. [2:48 Tribute cd] Here Fags play *mp* > *pp* Great octave Eb/Gb/Bb whole notes tied to whole notes, and C. Fags on Great octave Eb/Bb tied whole notes. Tubas play Contra-octave Bb/Great octave Eb/Gb/Bb whole notes (followed by a whole rest). VC/CB are silent in end Bars 42-43.

#### CHORD FREQUENCY RESULTS:

Minor (19) = 56%

Min 7 (1) = 3%

Dom 7 (3) = 9%

Half-Dim 7 (4) = 12%

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[56] “The Divers” *Allegro Con Brio* in C time, 4 pages (Master pages 138-141), 34 bars, 1:08. Dvd location: Chapter 26 starting at 1:37 thru 1:59. Bars 1-14 were used (more lamentable editing cuts!). Tribute track # 57.

Once again we hear the same rhythmic patterns first given in the “Lava Flow” cue. English horns play it on Gb/Bb/Line 1 D notes (repeated in Bar 2) while clarinets play it on small octave Eb/Gb/Bb notes. Horns I thru IV play it on D/Gb/Bb/Line 1 D notes, and then altri horns take over in Bar 2. Muted trumpets join in on this pattern on Gb/Bb/Line 2 D notes. Muted Pos play it on Gb/Bb/Line 1 D notes (trumpets and Pos do not repeat it in Bar 2). Violins I & II play it as well.

Etc.

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[57] “The Air Hose” *Molto Sost* in 4/2 time, Master pages 142-143, 15 bars, :45. R11/E. Dvd location: Chapter 27 starting at :12 thru :57. CD location: track # 12 starting at 3:12. Tribute track # 58.

CB play Great octave and small octave D (VC Great octave D) whole note tied to whole note *sff* (repeated in Bars 3, 5, 7). The Tam Tams sound *ff* (*L.V*) the breve notes (repeat in Bars 3, 7, and 7). Timp IV is trill rolled *pp* < *ff* on Great octave D whole note tied to whole note. In a pyramid effect, after a half rest, timp III is rolled on F# half note tied to whole note. After two half rests, timp II is rolled on A whole note. After three half rests, timp I is rolled on Bb half note. In Bar 2, timp IV is rolled on F# half note (followed by rests) and so far in decreasing pyramid format. Repeat thru Bar 8. In Bar 2, four susp cymbals sound *pp* < *ff* breve trem notes (repeated in Bars 4, 6, and 8).

Bass clarinets/Fags/C. Fags/tubas I-II play fortissimo Great octave (small octave for bass clarinets) D whole note to “3” triplet value ascending half notes F#-A-Bb to (Bar 2) “3” triplet value Db whole note to D half note to Eb normal value dotted half note (followed by a quarter rest). In Bar 2, tubas III-IV join on an octave lower register. After two half rests in Bar 2, Pos play *sff* small octave Eb whole note. Horns in Bar 2 play small octave Db “3” triplet value whole note to D triplet value half note to Eb normal value whole note.

In Bar 9, they woodwinds and brass play these patterns in descending fashion on “3” triplet value B whole note to Bb half note to “3” triplet value A whole note to F half note. Etc.

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[58] “The Ship Raising” *Allegro pesante* in C time, 5 pages (Master pages 144-148), 51 bars, 2:33. R11/F. Most of this cue is not even heard in the final edit of the movie. Sloppily the “Finale” cue is partially included here from :57 thru 1:30 (this was not originally intended when Herrmann scored it). Then “The Ship Raising” music is heard from 1:30 thru (into Chapter 28) :49 (about the last third) or 51 seconds). Oddly, much of this music sounds as if it could fit within the score for *Journey To The Center of the Earth*, especially if the complete cue was used. If I feel up to working on more of this cue later, I’ll give it a go. Otherwise, since so little of it was used, there is no audio reference except for the end, so I’ll just focus for now on the end three bars. [Note: The Tribute cd restored this cue as track # 59]

In Bar 49 (1:10 Tribute cd), horns play *sff* F#/B/D/F# rinforzando dotted half notes to A/D/F/A rinforzando quarter notes tied to half notes next bar, and then *sfp* < on F/Bb/Db/F half notes tied to whole notes next bar held fermata and crescendo *fff*. Trumpets play B/Line 2 D/F# rinforzando dotted half notes to D/F/A rinforzando quarter notes tied to half notes next bar to Bb/Db/F half notes tied to whole notes next bar. Pos play *sff* B/Line 1 D/F# rinforzando dotted half notes to D/F/A rinforzando quarter notes tied to half notes next bar, and then *sfp* < Bb/Db/F half notes tied to whole notes held fermata crescendo to *fff*. Timps sound Great octave E/F rinforzando 8<sup>th</sup> notes (followed by 8<sup>th</sup>/quarter/quarter rests) to E/F 8ths. After a quarter and 8<sup>th</sup> rest in Bar 50, they are trill rolled on E/F half notes tied to whole notes next bar. Four cymbals sound in like

Handwritten musical score for "The Ship Raising" (52). The score is written on aged paper and includes the following parts and instruments:

- CB** (Cello/Bass): *Alligro mosso* tempo marking. The staff contains a melodic line with notes and rests.
- 2 B.C.** (Bassoon): Two staves with notes and dynamics.
- 2 For.** (Flute): Two staves with notes and dynamics.
- 2 C.F.** (Clarinet): Two staves with notes and dynamics.
- 8 Hr.** (Horn): A group of eight staves with notes and dynamics.
- 3 Trps.** (Trumpet): Three staves with notes and dynamics.
- 3 Pos.** (Posaune): Three staves with notes and dynamics.
- 4 Tubas** (Tuba): A group of four staves with notes and dynamics.
- Timp** (Timpani): Two staves with rhythmic patterns and dynamics.
- 2 B.D.** (Bass Drum): Two staves with rhythmic patterns.
- 4 Sup.** (Snare Drum): Four staves with rhythmic patterns.
- 2 TT** (Tom Tom): Two staves with rhythmic patterns.
- VC + CB** (Violoncello + Contrabasso): Two staves with notes and dynamics.

The score features various musical notations including notes, rests, dynamics (e.g., *sf*, *sfz*, *sfz*), and articulation marks. A red line is drawn across the top of the score, and the title "The Ship Raising" is written in red ink. The number "52" is circled in the top right corner.

fashion. Tam Tams sound whole notes. After a half rest in Bar 50, they sound half notes let vibrate into the end Bar 51. After a half rest in Bar 50, VC play *sfp* < *fff* Great octave Db half note tied to whole note next bar, while CB play small octave Db notes. After a half rest in Bar 50, english horns play Bb/Line 1 Db/F [written F/Ab/Line 2 C] half notes *sfp* < *fff* tied to whole notes next bar, while clarinets play Bb/Line 1 Db/F notes, bass clarinets on Line 1 Db/F, Fags on Great octave Db/F/BB, and C. Fags on Contra-octave Bb and small octave Bb, and tubas play Contra-octave Bb/Great octave Db/F/Bb notes.

End of cue.

Going back to Bar 1, tubas play *sff* Contra-octave B/Great octave D/Eb/Ab whole notes to (Bar 2) Contra-octave Ab/Great octave C/E/A rinforzando 8<sup>th</sup> notes (followed by rests). Timp I is rolled *p* < on Great octave F whole note to (Bar 2) F rinforzando 8<sup>th</sup> *sff* (followed by rests) while timp II is rolled as such on Great octave E note. After a quarter rest in Bar 1, VC/CB play *sff* Great octave E/F dotted half notes decrescendo (repeated next bar). After a half rest in Bar 1, horns play lowest G/B/small octave Eb/Ab half notes tied to half notes next bar to Great octave A/small octave C/E/A half notes tied to (Bar 3) half notes, and so forth. C. Fags in Bar 2 play *sfp* < Great octave C/Ab whole notes to (Bar 3) C#/A rinforzando 8ths *sff* (followed by rests). Fags play Great octave C/E/A whole notes to (Bar 3) C#/F/Bb 8ths. Bass clarinets play small octave E/A whole notes to (Bar 3) F/Bb 8ths. Etc.

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[59] “The Earthquake” *Allegro Con Brio* in C time, 4 pages (Master pages 149-152), 31 bars, 1 minute. R11/G. Dvd location: Chapter 28 starting at :49 thru 1:35. Tribute track # 60. I’ll let the end of this cue slip under the earthquake fault!

# Enthauptung

A handwritten musical score for the piece "Enthauptung". The score is written on multiple staves, including woodwinds (Flute, Oboe, Clarinet, Bassoon), strings (Violin I, Violin II, Viola, Cello, Double Bass), and percussion (Timpani, Snare, Cymbal, Triangle, Tom-tom). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score is marked with various performance instructions such as "ff", "p", "mf", "fz", "rit.", "tr.", and "arco". There are also dynamic markings like "pizz." and "arco". The score is divided into measures by vertical bar lines. A circled number "156" is written above the first staff, and another circled number "159" is written above the last staff. The handwriting is in black ink on aged paper.

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[60] “Finale” *Molto Agitato e Sost* in 4/2 time, 4 pages (Master pages 153 thru 156), 30 bars, 1:15. R11/H. Dvd location: Chapter 28 starting at 1:35. Tribute track # 61. Half note = 54 (my estimation of this cue’s speed). Once again we hear much of the “Prelude” here.

Horns play *sff* F#/B/Line 1 D/F# (D min) stopped whole notes to A/D/F/A (D min) whole notes *sff* to (Bar 2) F/Bb/Db/F (Bb min) stopped whole notes *sff* and tied to half notes (followed by a half rest). They are then converted to (*nat*) when they start the “melody” line in Bar 5. Trumpets play B/Line 2 D/F# *rinforzando* whole notes *sff* to D/F/A *rinforzando* whole notes *sff* to (Bar 2) Bb/Line 2 Db/F *rinforzando* whole notes *sff* and tied to half notes. Pos play the same but an octave lower register.

In Bar 2, piccolos are trill *sff* on Line 2 Bb/Line 3 Db/F whole notes tied to half notes (followed by a half rest). Repeat in Bar 4. Clarinets play the same. English horns are trill on Bb/Line 2 Db/F notes in that pattern. Bass clarinets play Line 1 Db/F whole notes tied to half notes (not trill). Fags play in Bar 2 Great octave Db/F/Bb whole notes tied to half notes, while C. fags play Contra-octave and Great octave Bb notes. Tubas play Contra-octave Bb/Db/F/Bb notes. After two half rests, harps (key signature of five flats) play rising to falling gliss (repeated in Bar 4). Violins are bowed trem on Line 1 Db/F whole notes down to Bb/Db whole notes (repeated in Bar 4). Viols are bowed trem on small octave Db/F whole notes (repeated same bar). VC are bowed trem on Great octave Db/F/Bb whole notes. CB are bowed trem on Great octave F whole notes.

Skipping to quieter Bar 21 (:49 Tribute cd), flutes play *p* < Line 1 B/Line 2 D/F# whole notes legato to D/F/A whole notes down to (Bar 22) Bb/Db/F whole notes tied to whole notes decrescendo. Fags play the same but an octave lower register. In Bar 22, harps play descending to ascending “3” triplet value quarter notes *pp* (Harp I) F-Db-Bb to F-Db-Bb and so forth. Harp II plays Line 2 Db-Line 1 Bb-F, and so forth, while harp III plays Line 1 Bb-F-Db (etc) and harp IV plays F-Db-small octave Bb (etc). Repeat in Bar 24.

In Bar 23, *sords* horns play *P* < > F#/B/Line 1 D/F# whole notes legato up to A/D/F/A whole notes to (Bar 24) F/Bb/Db/F whole notes tied to whole notes. In Bar 25 (1:00 Tribute cd), flutes play *pp* < > Line 2 E/G#/Line 3 C# whole notes legato to D/G/B whole notes to (Bar 26) E/G#/C# to C/F/A whole notes to (Bar 27) E/G#/C# *p* < up to G/B/Line 3 D whole notes to (Bar 28) G#/Line 3 C#/E whole notes to A/C/F whole notes crescendo. In Bar 29, they play Line 3 C#/E/A (A maj 1<sup>st</sup> inversion) whole notes *fff* tied to whole notes and tied to (Bar 30) whole notes and tied to half notes (followed by a half rest). Clarinets play the same but an octave lower register. In Bar 27, english horns join in on E/G#/middle C# whole notes to G/B/D whole notes, and so forth. In Bar 26, bass clarinets play small octave E to F whole notes to (Bar 27) G# to B to (Bar 28) middle C# up to F. After two half rest in Bar 29, they sound *sff* small octave E/middle C# whole notes tied to whole notes and half notes next bar (followed by a half rest).

After a half rest in Bar 28, *senza sords* horns play *mf* < F/A/middle C/F (F maj) half notes to “3” triplet value small octave C/F/A/middle C quarter notes to F/A/middle C/F triplet value quarter notes to A/C/F/A quarter notes to (Bar 29) A/middle C#/E/A



whole notes *sfff* tied to whole notes and tied to (end Bar 30) whole note and half notes). After two half rests in Bar 29, trumpets play *sff* Line 2 C#/E/A whole notes tied to next bar as given. While Pos play Great octave A/small octave E/middle C# open (spaced-apart, non-block) chord notes. After two half rests, tubas play Contra-octave A/Great octave E/A/small octave C# whole notes tied to next bar as given. Timps are trill rolled on Great octave A/E notes. After two half rests, cymbals sound whole notes. After a half rest in Bar 30, they play half notes and then another pair of half notes (followed by a half rest). The bass drums sound as such as well. After two half rests, Tam Tams sound whole notes let vibrate into end Bar 30.

Back in Bar 25, chimes softly strike *pp* Line 2 C# whole note let vibrate (Followed by two half rests). Repeat next bar *p*, then *mp* in Bar 27, and then *mf* in Bar 28. In Bar 29, the chimes strike *ff* Line 2 A whole note (followed by a whole rest), repeated next bar. After two half rests in Bar 25, the harps are arpeggiando *pp* on small octave G/B/Line 1 D and (top staff) G/B/Line 2 D/G/B (G maj) whole notes. After two half rests in Bar 26, they are arpeggiando *p* on F/A/middle C/F/A/Line 2 C/F/A (F maj) whole notes. After two half rests in Bar 27, they are arpeggiando *mf* on B/Line 1 D/G/B/Line 2 D/G/B/Line 3 D whole notes. After two half rests in Bar 28 (set now in the key signature of F maj or one flat), the harps play as ascending gliss from Contra-octave F gliss line up to Line 4 F 32<sup>nd</sup> note. After two half rests in Bar 29, the harps are now set in the key signature of A maj (three sharps) from Great octave A up to (Bar 30) Line 3 a down to Great octave A (followed by three half rests).

Back in Bar 25, violins I play *pp* < > Lines 2 & 3 C# down to B whole notes to (Bar 26) C# down to A whole notes to (Bar 27) C# up to D whole notes to (Bar 28) E to F whole notes. In Bar 29, they are bowed trem on Lines 2 & 3 A whole notes to same A whole notes to (Bar 30) A whole notes trem down to small octave A *rinforzando* half note (followed by a half rest). Violins II play Line 2 E/G# whole notes legato to D/G whole notes to (Bar 26) E/G# to C/F whole notes to (Bar 27) E/G# to G/B whole notes to (Bar 28) G#/Line 3 C# to A/C whole notes. In Bar 29, they are bowed trem on Line 3 C#/E whole notes played twice to (Bar 30) C#/E whole notes trem down to small octave A *rinforzando* half note. Viole (treble clef) play Line 2 C#/E to B/D whole notes to (Bar 26) C#/E to A/C whole notes to (Bar 27) C#/E to B/D whole notes to (Bar 28) C#/E down to A/C again. In Bar 29 (1:11 Tribute cd), they are bowed trem on C#/E whole notes twice to (Bar 30) C#/E whole notes trem down to small octave A *rinforzando* half note *sff* (followed by a half rest).

VC play Great octave C# to D whole notes crescendo to (Bar 26) E to F whole notes crescendo to (Bar 27) G# whole note *mp* < to B to (Bar 28) small octave C# up to F. After two half rests in Bar 29, they play *sff* Great octave A/small octave E whole notes tied to whole notes next bar, and then Great octave A *rinforzando* half note *sff* (followed by a half rest). In Bar 26, CB play as given for CB thru end of cue.

(Fls)

Final

3 Fls

3 CA

3 Cls

2 BCl

3 Tr

2 Cr

3 Hrn

3 Trp

3 Pss

4 Tuba

2 Tim

2 Cyr

2 Dr

2 Tr

3 Hrn

4 Hrn

1

2

V

VC

C

Hand-copied by Bill Wheeler

25 26 27 28

1.15

Jan 10

5-12-66

Volcanic end to cue! [8:40 pm] Time now for a spelling check. I got done with this cue faster than a normal lava flow today!..[8:47 pm] So far I have not received any more replies to my Talking Herrmann post, or replies from the two people I contacted regarding Krebs. Perhaps if I get the answers I want soon, I'll be able to add the information here at the end of this rundown before the site is finally updated (estimated end of this month). Most likely Krebs is not involved with the Bird cue since a Krebs expert on the AMS-L site refuted the idea. Anyway, at 123 pages, this is the longest cue rundown I've done, and perhaps it'll be the last of such length!

On another note, I may have Sarah (my new Webmaster—or is it Web mistress?!) to set up a Blog addition to the *Film Score Rundowns* site. I was inspired recently by some blogs I've read, especially Terry Teachout's blog at Arts Journal: <http://www.artsjournal.com/aboutlastnight/>

If I do this, it will not necessarily be daily entries! More likely, it will mean weekly entries updated every other week or even month. We'll see. Readers of this site can e-mail me with comments or questions, and perhaps I will add them to the blog.

Hope you, the reader/student, found this rundown of Herrmann's Magnificent (not so much Mysterious!) score of educational value and pleasure.

Completed Sunday, September 12, 2004 at 9 pm PDT;  
Revised Sunday, 12/16/07 [Tribute cd track timings added, and some rundown material]

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[Insert Images Friday, January 15, 2016]

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