NORTH BY NORTHWEST

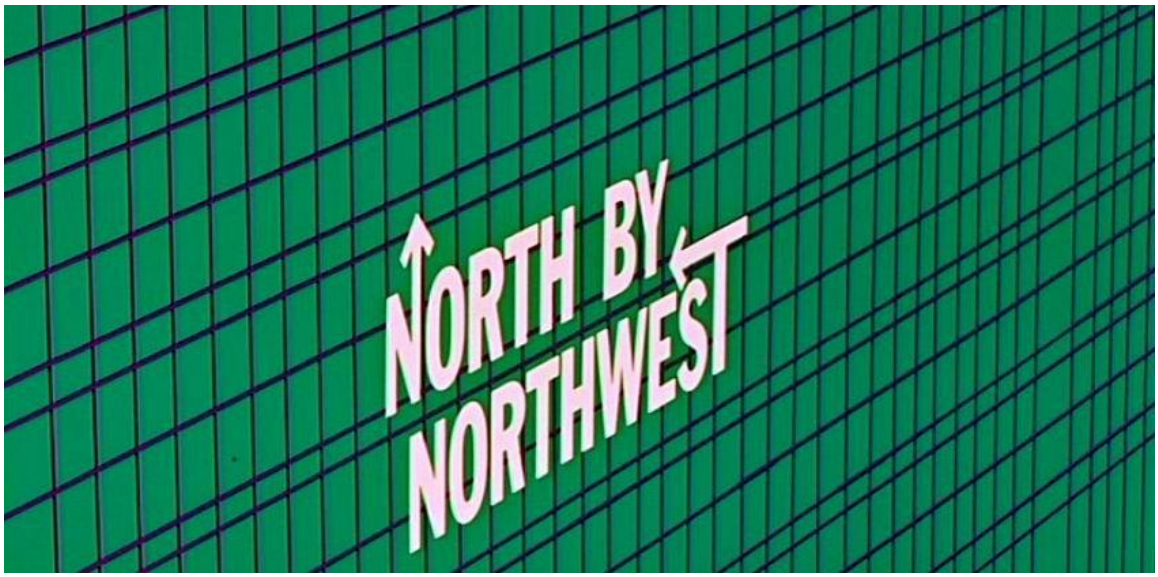
Music by

Bernard Herrmann

Film Score Rundown
By
Bill Wrobel

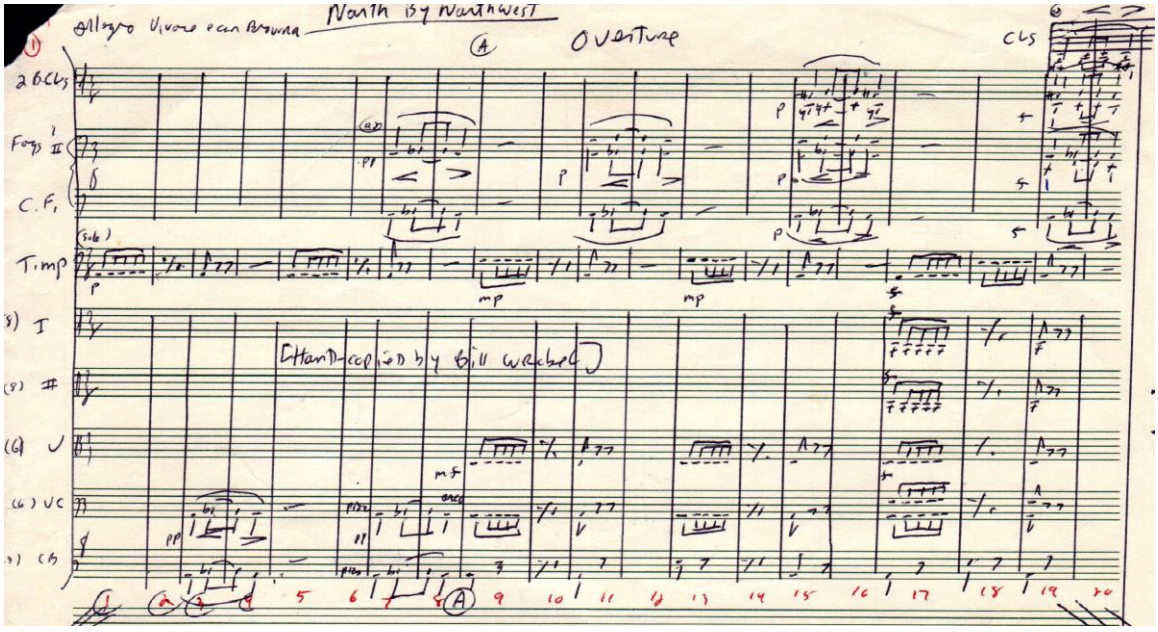
[Commenced Tuesday, May 10, 2005 at 2 pm PDT]
[Images inserted Saturday, January 23, 2016]

The following is a descriptive cue rundown analysis of the written score for Alfred Hitchcock's classic mainstream thriller (clever and entertaining script by Ernest Lehman), *North By Northwest*, composed by Bernard Herrmann. The full score is available to researchers at U.C. Santa Barbara within the Bernard Herrmann Papers.



Sites of interest:
http://hitchcock.tv/essays/herrmann/herrcase1.html
http://www.filmsite.org/nort.html
http://hookedonhouses.net/2010/03/15/north-by-northwest-hitchcocks-house-on-mt-rushmore/
http://www.pbs.org/wgbh/americanexperience/features/primary-resources/rushmore-north-northwest/
https://www.daveyp.com/hitchcock/scripts/North%20by%20Northwest.pdf

The music was written (as annotated by Herrmann at the end-page of the score) between January 10 and March 2, 1959. Since this is quite a large score (at least 133 pages), I will forgo a large Intro (as I wrote for, say, *Helen of Troy* recently) and focus now on the actual score. As a reference audio source, I will primarily use the excellent dvd released by Warner Bros.(65016) in 2000, but also the original tracks cd released by Rhino (R272101) in 1995. Due to the poor audio quality in portions of the cd, I will rely principally on the music-only track available on the dvd. Herrmann used various manuscript papers for his score. One blank he used was Parchment Brand No. 19-24, and Parchment Brand No. 20, Symphony Orch. Score 26 staves. lines. Here he wrote in instrumentation lines (not pre-printed). He also used Schirmer Royal Brand No. 61-24 staves. Also used was Carl Fischer No. 22-24 lines.



NORTH BY NORTHWEST

"North By Northwest Overture" Reel 1/part 1. *Allegro Vivace e con Bravura* in 3/8 time, 19 pages, 275 bars, 2:14. Cue # 1743-1. Dotted quarter note = 92. Dvd location: Chapter 1 starting at :02. CD location: track # 1. Instrumentation: Piccolo, 2 flutes, 2 oboes, english horn, 3 Bb clarinets, 2 Bb bass clarinets, 2 bassoon (*Fags*), contra-bassoon (*C. Fag*), 4 horns, 3 Bb trumpets, 3 trombones (*Pos*), tuba, timpani, cymbals, castanets, tambourines, snare drum, 2 harps, xylophone, 8 violins I, 8 violins II, 6 violas, 6 VC, 3 CB. Note: There is <u>no</u> guitar in this cue (or anywhere in the complete

score), an instrument usually or indelibly associated with the fandango. However, there *are* castanets (also usually associated with the fandango).

Note: When you examine the autograph score, you will notice that Herrmann simply covered over "The Wild Ride" title with this, the *N by N.W. O.* title. You can still see the "de" from "ride" after the *O.* (Overture) letter! So, put plainly, Herrmann in effect "self-borrowed" the Wild Ride cue (chase music) from Reel 3/part 1 to become the Overture (not the other way around). He did not compose the Overture first. It is conceivable in his sketches that perhaps he *did* write an Overture first but it may've been quite different in style, and he abandoned it for the more appropriate "Wild Ride" fandango-type music. Moreover, you can see the Production/cue numbers still intact as 1743-5 (Production # 1743; cue # 5). The cue "Kidnapped" was originally #1743-2 (the second cue of the score after the Overture). "The Streets" cue is marked as Reel 1/2 but also oddly designated as #1743-48. This is odd because "The Cliff" cue (also incorporating the Finale) is designated as Reel 16/3 and #1743-44. I believe a "Streets" scene was intended for the end of the movie when the couple returns to New York City.

Also note that while the Overture was borrowed from "Wild Ride," it did not do so in an intact manner. Herrmann did a cut & paste job for the shorter Overture (2:14 rather than 2:49). More on this shortly. "The Wild Ride" heard in the black-covered "Alfred Hitchcock Presents Signatures in Suspense" (Hip-O 64661) is the exact same 2:49 version heard in the original tracks cd released by Rhino. The Salonen version in the Herrmann CD (Sony SK 62700) in track # 15 of the Overture basically takes from the "Wild Ride" cue. He plays up to Bar 268, and then takes the alternate ending to the end of the cue (not the version in the movie). The duration is 2:39. Lalo Schrifrin's version in the cd, "Hitchcock: Master of Mayhem" (CDS 524) is quite slow in tempo. He uses the same version of the "Wild Ride" as Salonen, running at 3:30. The Paul Bateman version is the same as the other two but slower than Salonen and faster than Schifrin, running at 3:18. The least satisfying cd of the music was released by Varese-Sarabande (VSD 47205) conducted by Laurie Johnson. The so-called "Main Title" (not the correctly titled "Overture") is actually the same "Wild Ride" cue with the alternate (longer) ending, duration of 3:14 (stated as 3:11 on the initial LP version back in 1980 when STARLOG was also involved in the production). Herrmann's own late-career rerecording for Phase 4 (London Records) for "Music From The Great Movie Thrillers" was clocked at 3:04. Here he states, "NORTH BY NORTHWEST was the forerunner of all the James Bond films, and its overture is a rapid kaleidoscopic virtuoso orchestral fandango designed to kick off the exciting rout that follows." This is a strange statement considering that he originally composed the music for Reel 3!

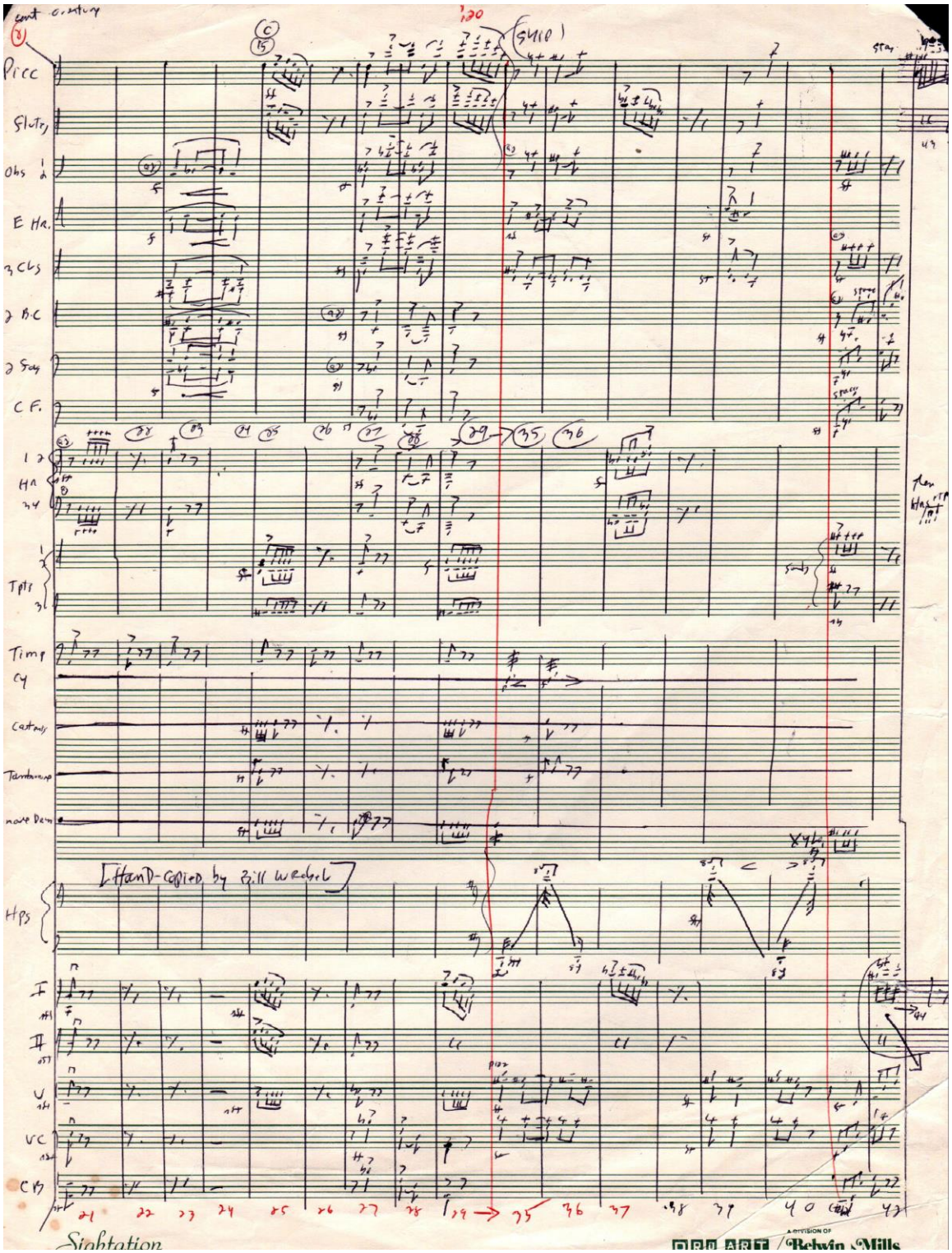
Now: As stated earlier, Herrmann simply cut & paste his Overture from "The Wild Ride" cue. The first three pages (Bars 1-48) are kept intact. He then skips the fourth page of this cue that featured the ascending 8th note figures (that you'll hear more prominently in "Two Dollars"). Remember, however, that he keeps this page for the actual "The Wild Ride" cue. Then he resumes on the fifth page on Bar 65 (:33). He includes the 6th page that starts on Bar 81 (:43). He also keeps the 7th page that starts on Bar 97 (:53 Overture; 1:40 "Wild Ride"). He then skips pages 8 thru 10 (Bars 113-160). He resumes on the 11th page that starts on Bar 161 (1:03 Overture; 2:00 "Wild Ride"). He continues with the rest of the cue up to Bar 273. He does not use the alternate (longer) ending for the Overture (page18 of this cue, alternate Bars 269-275), the alternate ending

played so often in CD re-recordings and concert performances. The final edit of the movie also does not use the longer alternate ending.

The timpani is *solo* in Bar 1 playing *p* Great octave A 8th note to A-A-A-A 16th notes (all notes connected as a figure with the appropriate bar lines), repeated next bar, to (Bar 3) A 8th note (followed by two 8th rests). Repeat these three bars in Bars 5-7. In Bar 3, VC/CB play *pp* Great octave A quarter note crescendo hairpin (<) to Bb 8th note tied to 8th note next bar (quarter note value) back to A quarter note decrescendo hairpin (>). This is an example of the "hemiola" rhythmic structure involving syncopation. Repeat these two bars in Bars 7-8 but plucked *pizz* (pizzicato). Also in Bar 7, the Fags and C. Fag play *pp* < > Great octave A quarter note to Bb 8th tied to 8th note next bar back to A quarter note. The C. Fag and Fag II repeat this in Bars 11-12, while Fag I slightly increases the dynamic build by playing small octave E quarter note to F 8th tied to 8th back to E quarter note. In Bar 9,violas join in to play the basic five-note rhythmic figure playing *mf* small octave E 8th to E-E-E-E 16ths (repeated next bar) to (Bar 11) E 8th (followed by two 8th rests). Repeat in Bars 13-15. VC play Great octave A 8th to A-A-A-A 16ths (repeated next bar) to (Bar 11) A 8th (followed by a quarter rest). CB play A quarter note (followed by an 8th rest) and repeated next two bars. The timp in Bar 9 now plays *mp* (a dynamic build from the previous *piano* level) small octave E 8th to E-E-E-E 16ths (repeated next bar) down to (Bar 11) Great octave A 8th (followed by two 8th rests). Repeat in Bars 13-15. In Bars 15-16, the Fags and C. Fag repeat Bars 11-12. Bass clarinets join in to play *p* small octave A/Line 1 E [written B/F#] quarter notes to Bb/F [written middle C/G] 8ths tied to 8ths back to A/E quarter notes. Remember that Bb instruments are transposing instruments, meaning that the *written* C note on those instruments is *heard* in concert pitch as the Bb tone a major second interval lower.

Now with the dynamic marking of forte (*f*) in Bar 17 (:12), the timp sounds Great octave A 8th to A-A-A-A 16ths up to (Bar 18) E 8th to E-E-E-E 16ths down to (Bar 19) Great octave A 8th (followed by two 8th rests). Violins I & II now join in to play the pattern on small octave A 8th to A-A-A-A 16ths (repeated next bar) to (Bar 19) A 8th (followed by two 8th rests). Viole play the same pattern on small octave E notes. VC play the pattern on Great octave A/small octave E (a P5 or perfect 5th interval) notes. In Bar 19, the response figure is played now not by the VC/CB (as given in Bars 3-4) but with the dynamic build of increased woodwind instrumentation. Clarinets and bass clarinet II play small octave A quarter note to Bb 8th tied to 8th next bar to A quarter note. Bass clarinet I plays Line 1 E quarter note to F 8th tied to 8th to E quarter note. Fag I and C. Fag play Great octave A quarter note to Bb 8th tied to 8th next bar back to A quarter note. Fag II plays Great octave E quarter note to F 8th tied to 8th next bar back to E quarter note.

In Bar 21, violins I play *sff* small octave and Line 1 A 8th notes on the down-bow (followed by two 8th rests), repeated next two bars. Violins II play this pattern on Line 1 E/A 8th notes, violas on small octave E, and VC/CB on Great octave A/small octave E 8ths. The timp sounds Great octave A rinforzando-marked (> symbol above the note) 8th note (followed by two 8th rests) up to (Bar 22) E 8th in that pattern to (Bar 23) A 8th once again. After an 8th rest in Bar 21, stopped horns (+ symbol above each note) play response 16th notes *sff* Line 1 E-E-E-E [written Line 1 B-B-B-B] repeated next bar to (Bar 23) E 8th (followed by two 8th rests). Remember that horns are "F" transposing instruments, meaning that the *written* C for the horn *sounds* in concert pitch as the F tone



a P5 interval below. The english horn (or *cor anglais*), incidentally, is also an "F" transposing instrument.

In Bars 23-24, the response figure is played by the woodwinds, including now the oboes and english horn. Oboes play *f* Line 1 A quarter note to Bb 8th tied to 8th note to A

quarter note. The E.H. plays Line 1 E [written B] quarter note to F [written Line 2 C] 8th note tied to 8th note next bar back to E quarter note. Clarinets play small octave E/A quarter notes to F/Bb (both are P4 intervals) 8th notes tied to 8th notes back to E/A quarter notes. Bass clarinets play small octave A/E quarter notes to Bb/F (both P5 intervals) 8ths tied to 8ths back to A/E quarter notes. Fags play Great octave A/small octave E quarter notes to Bb/F 8ths tied to 8ths to A/E quarter notes. The C. Fag is silent this time around.

The initial buildup stops in Bar 25. Now we start with the main fandango thrust of the score as the trumpets sound the familiar rhythmic pattern. They play forte Line 1 C/E/F [written D/F#/G] rinforzando 8ths to four 16ths (repeated next bar) to (Bar 27) Bb/Eb/ rinforzando 8ths (followed by two 8th rests). Repeat in Bars 29-31.The piccolo and flutes play *ff* Line 2 E rinforzando 8th notes to descending legato 16th notes F-E-C-Line 1 A (repeated next bar). Violins play the same but *sff* to (Bar 27) Line 1 D 8th note (followed by two 8th rests). Violas play small octave A rinforzando 8th note to A-A-A-A 16ths (repeated next bar) to (Bar 27) Bb 8th (followed by two 8th rests). The timp beats Great octave A 8th (followed by two 8th rests) up to (Bar 26) small octave E 8th (followed by rests) back down to (Bar 27) Great octave A 8th. The castanets in Bar 25 play a four-note ruff fortissimo of three grace notes (notated as 32nd notes) to 8th note (followed by two 8th rests), repeated next two bars and in Bars 29-31). The tambourine sounds a grace note to 8th note (followed by two 8th rests), repeated next two bars (and repeated in Bars 29-31). The snare drum beats *ff* an 8th note to four 16th notes (repeated next bar) to (Bar 27) 8th note (followed by two 8th rests).

In Bar 27, the response figure is played by various woodwinds. The piccolo and flutes play *ff* Line 2 D rinforzando quarter note up to Line 3 D rinforzando 8th tied to 8th next bar back down to Line 2 D 8th legato up to Line 3 D 8th. Oboes play Line 1 Bb/Line 2 D rinforzando 8ths up to Line 2 Bb/Line 3 D rinforzando 8ths tied to 8ths down to octave lower Bb/D 8ths up to Bb/D 8ths as given. The E.H. plays Line 1 F [written Line 2 C] rinforzando quarter note up to Line 2 F rinforzando 8th tied to 8th down to F up to F 8ths. Clarinets play Line 1 F/Bb/D [written G/Line 2 C/E] rinforzando quarter notes up to octave higher 8ths tied to 8ths down to F/Bb/D up to F/Bb/D 8ths (Bb maj 2nd inversion). After an 8th rest, the bass clarinets play *a2* small octave Bb quarter note to (Bar 28) small octave F quarter note to D 8th to (Bar 29) A quarter note (followed by an 8th rest). Fags and C. Fag play the same as the bass clarinets but written an octave lower register. Horns play as the bass clarinets in the small octave register. Bars 29-31 repeat Bars 25-27 but this time around the piccolo and flutes play the notes an octave higher register. Bar 29 (:20) shows the piccolo and flutes playing Line 3 E rinforzando 8th to F-E-C-Line 2 A

legato 16ths (repeated next bar) to (Bar 31) Line 2 D rinforzando 8th up to Line 3 D quarter note down to (Bar 32) Line 2 D rinforzando 8th up to Line 3 D 8th (crossbeam connected) down to stand-alone Line 2 D 8th. In the same figure pattern, oboes play the same in Bars 31-32 on Line 1 Bb/Line 2 D rinforzando 8ths legato up to Line 2 Bb/Line 3 D quarter notes, and so forth. The english horn in Bar 31 plays Line 1 F 8th up to Line 2 F quarter notes, and so forth in the same pattern as given for the flutes and piccolo. Clarinets play the same pattern utilizing the same notes as given in Bars 27-28. After a quarter rest in Bar 31, bass clarinets play small octave Bb [written middle C] 8th tied to 8th next bar down to F rinforzando 8th legato down to D 8th. Fags and C. Fag play the same in the Great octave register. Horns/VC/CB play in the small octave register (as the bass clarinets).

In Bar 35, the harps are gliss *fff* from Contra-octave D 32nd note up to (top staff) Line 4 D note gliss line down to Contra-octave D note. Repeat in Bars 39-40 but there in reverse motion (Line 4 D gliss down to, and so forth). Pizzicato violas in Bar 35 play Line 1 F#/A quarter notes down to D/F# 8ths tied to 8ths to F#/A 8ths down to D/F# 8ths. Pizzicato celli play Line 1 C/D quarter notes down to A/C 8ths tied to (Bar 36) 8ths to C/D to A/C 8ths. The snare drum is rolled dotted quarter notes crescendo-decrescendo, and the sups cymbal is trem dotted quarter notes. The english horn plays Line 1 A [written Line 2 E] rinforzando quarter note down to F# [written C#] rinforzando 8th tied to 8th to A to F# 8ths. Clarinets play Line 1 C/D/F# [written D/E/G#] rinforzando quarter notes to small octave A/C/D 8ths tied to 8ths, and so forth following the same pattern as given. After an 8th rest, the oboe plays Line 1 A quarter note to (Bar 36) F# quarter note to A 8th. The piccolo and flutes are *col* the oboe.

In Bar 49 (not used in the Overture but heard in "The Wild Chase"), the xylophone is distinctive playing the basic rhythmic pattern on Line 2 C 8th to C-C 16ths to C 8th (repeated next bar). In Bar 53, the xylophone sounds this on Line 2 G notes. The horns play exactly as the xylophone but of course written as Line 1 G notes in Bars 49-50 (sounding as Line 1 or middle C) and written as Line 2 D notes in Bars 53-54 (sounding as Line 1 G). The same applies for the trumpets but of course written as Line 2 D [sounding C] notes and then Line 2 A [sounding as G]. The bassoons and C. Fag play ascending 8th notes Great octave Gb-small octave Db-Gb (crossbeam connected) to (Bar 50) Bb 8th (followed by two 8th rests for the C. Fag) to Line 1 Db 8th (for the Fags) followed by an 8th rest. The VC/CB follow the exact same pattern. After an 8th rest, violas small octave Db up to Gb 8ths to (Bar 50) Bb-Line 1 Db-Gb 8ths. The bass clarinets play the same. After two 8th rests, the english horn plays *ff* small octave Gb [written Line 1 Db] up to (Bar 50) Bb-Db-Gb [written F-Ab-Line 2 Db] 8ths.

In Bar 51, the piccolo and flutes play *sff* Line 2 Db rinforzando 8th legato slur up to Line 3 C 8th (crossbeam connected) down to Db rinforzando 8th up to (Bar 52) Line 3 C down to Db rinforzando 8th up to Line 3 C 8th. Violins play the same Db up to Line 3 C notes but as glissandi notes (Db 8th gliss line up to C 8th). Clarinets play the same as the flutes and piccolo (but of course written as Line 2 Eb up to Line 3 D 8ths). Bassoons/C. Fag/VC/CB continue the ascending 8th note figures Great octave G-small octave D-G to (Bar 52) B 8th (followed by rests for the CB and C. Fag) to D 8th (followed by an 8th rest). After an 8th rest, the violas and bass clarinets play small octave D up to G 8ths to (Bar52) B-D-G 8ths.After two 8th rest, the english horn plays small octave G [written Line 1 D] 8th up to (Bar 52) B-D-G [written F#-A-Line 2 D] 8ths.

Skipping to Bar 65 (:33 Overture), *div* (divisi) violins I play *sff* middle C/F rinforzando 8ths to four C/F 16ths (repeated next bar) to (Bar 67) Line 2 D quarter note legato slur up to Line 3 D 8th to (Bar 68), after an 8th rest, Line 2 D up to Line 3 D 8ths (silent next two bars). Violins II play this pattern on small octave A/Line 1 E notes to (Bar 67) Line 1 Bb quarter note up to Line 2 Bb 8th to (Bar 68), after an 8th rest, Bb up to Line 2 Bb 8ths. Violas play the pattern on small octave A/middle C notes to (Bar 67) Line 1 F quarter note up to Line 2 F 8th to (Bar 68), after an 8th rest, F up to F 8ths. Silent in Bars 65-66, the VC/CB in Bar 67 (after an initial 8th rest) play *sff* small octave Bb rinforzando quarter note down to (Bar 68) F quarter note to D 8th to (Bar 69) Great octave A quarter note (followed by an 8th rest). Trombones play the same. Horns play A/middle C/F notes in that same pattern. Open trumpets in Bar 67 play small octave F/Bb/Line 1 D [written G/middle C/E] rinforzando quarter notes (etc). The piccolo and flutes play Line 3 (written Line 2 with the *8va* ottava above the notes) E rinforzando 8th to F-E-C-A legato 16ths (repeated next bar) to (Bar 67) Line 2 D rinforzando quarter note up to Line 3 D rinforzando 8th tied to 8th next bar down to Line 2 D up to Line 3 D 8ths. Oboes and clarinets play the same in Bars 65-66 but an octave lower register. After an 8th rest, the percussion sound four 16ths (repeated next bar) to (Bar 67) 8th note (followed by two 8th rests). Etc.

Skipping to Bar 97 (:53 Overture; Chapter 6 at 1:40 "Wild Ride"), the piccolo and flutes play Line 2 F rinforzando 8th up to Line 3 F-F-F-F 16ths (repeated next bar), repeated in Bars 101-102. Oboes play Line 2 C/E rinforzando 8ths to same C/E 16ths played 4X (repeated next bar and in Bars 101-102). The english horn plays Line 1 A [written Line 2 E] 8th to A-A-A-A 16ths, repeated in the bars given. Clarinets play Line 1 A/C/E (A min) 8ths to A/C/E 16ths played 4X. Bass clarinets play Line 1 E rinforzando 8th to F-E-C-small octave A legato 16ths (repeated next bar and in Bars 101-102). Fags play the same but an octave lower register. After an 8th rest, horns play *ff* descending 16ths Line 1 F-E-C-small octave A [written Line 2 C-Line 1 B-G-E] and repeated next bar. After an 8th rest in Bar 99, the horns then play Line 1 Bb [written Line 2 F] rinforzando quarter note down to (Bar 100) F rinforzando quarter note down to D 8th. Trumpets play *sff* Line 2 C/E/F rinforzando 8ths (followed by a quarter rest), repeated next bar. In Bar 99, the trumpets then play Line 1 F/Bb/D (Bb maj 2nd inversion) rinforzando quarter notes to 8th notes tied to 8th notes next bar to rinforzando quarter notes. Pos in Bar 99 play Great octave F/Bb/small octave D rinforzando quarter notes up to F/Bb/Line 1 D rinforzando 8ths tied to 8ths next bar down to Great octave F/Bb/small octave D rinforzando quarter notes. After an 8th rest in Bar 97, violins and viole play descending 16th notes rinforzando Line 1 F to E to C to small octave A (repeated next bar and in Bars 101-102). Celli play this an octave lower register.

Skipping to the next page (page 8 of this cue) to Bar 113 (heard in Chapter 6 at 1:50 of "The Wild Ride" only), VC play Great octave Eb 8th note (followed by two 8th rests), repeated next bar. This is repeated in Bars 116-117 but there plucked pizzicato. CB play small octave Eb 8ths in that pattern in Bars 113-114, and then Great octave Eb and small octave Eb 8ths pizzicato in Bars 117-118 (Great octave Eb 8th in parentheses). The tambourine and snare drum play a four-note ruff (followed by two 8th rests), repeated next bar, while the castanets play a grace note to 8th note. The Contra-Fag plays Great octave Eb 8th note (followed by two 8th rests) and repeated next bar and in Bars 117-118). Fags play the same. Bass clarinets play small octave Eb [written F] rinforzando 8th note

in that pattern. After an 8th rest, clarinets play small octave Gb/Bb/Line 2 C 16ths 4X fortissimo (repeated next bar). In Bar 117, they play (after an 8th rest) two Gb/Bb/Line 2 C 16ths up to Line 2 C/Eb/Gb 16ths played twice also (repeat next bar). After an 8th rest, the english horn plays *ff* Line 1 Eb-Eb-Eb-Eb [written Bb-Bb-Bb-Bb] 16ths (repeated next bar and in Bars 117-118). After an 8th rest in Bar 113, oboes play Line 2 Eb/Gb 16ths played 4 X (repeated next bar). After an 8th rest in Bar 117, they play Line 2 C/Eb 16ths twice up to Gb/Bb 16ths twice (repeated next bar). After an 8th rest in Bar 113, flutes play Line 2 Bb/Line 3 C 16ths four times (repeated next bar). In Bar 117, they play Line 3 C/Eb 16ths twice up to Gb/Bb 16ths twice (repeated next bar). After an 8th rest, the piccolo plays Line 3 C-C-C-C 16ths (repeated next bar). After an 8th rest in Bar 118, the piccolo plays Line 2 Eb-Eb up to Bb-Bb 16ths.

The combined tonality is the C half-dim 7th (C/Eb/Gb/Bb). Considering that the half-diminished seventh is Herrmann's favorite seventh chord (or certainly the most frequently employed), I am not a bit surprised by this!

In Bars 115-116, the horns, violins and violas play response figures to what the other instruments played in Bars 113-114. Violins play *sff* Line 1 A-A-A-A 16ths (the first note is rinforzando-marked) down to F#-F# 16ths (repeated next bar). Violins II play Line 1 D/F# 16ths 4 X to C/D 16ths twice (repeated next bar). Violas play middle C-C-C-C 16ths down to A-A 16ths (repeated next bar). The combined tonality appears to be the D Dom 7th (D/F#/A/C). Horns play descending 8th notes C/D/F#/A [written G/A/Line 2 C#/E] twice to C/D/F# rinforzando (repeated next bar).

Skipping to page 9 that starts on Bar 129 (heard only on "The Wild Ride" cue), the piccolo/flutes/oboes/clarinets play forte Line 2 G# 8th to G#-G# 16ths to G# 8th (repeated next bar) to (Bar 131) G# 8th (followed by two 8th rests for the oboes only) while the others are legato slur up to Line 3 Eb to D 8ths (repeated next bar). After a quarter rest in Bar 129, the english horn plays forte small octave E [written B] staccato 8th note up to (Bar 130) G-middle C-E [written Line 1 D-G-E] staccato 8ths. After an 8th rest, bass clarinet plays ascending staccato 8ths small octave G [written A] up to Line 1 E [written F#] to (Bar 130) G up to C 8ths (followed by an 8th rest). After a quarter rest, Fags play ascending 8th notes small octave E to (Bar 130) G-middle C-E 8ths. The C. Fag plays small octave C 8th (followed by a quarter rest). The castanets, tambourine, and snare drum play the rhythmic figure of 8th-16th-16th-8th (repeated next bar) to (Bar 131) 8th note (followed by two 8th rests).

Skipping to page 11 that starts on Bar 161 (1:03 Overture; 2:00 "The Wild Ride"), initially the only instrument you hear is the timp sounding *sff* Great octave A 8th note rinforzando (followed by two 8th rests). The timp sounds A up to small octave E rinforzando 8ths in Bar 162 (followed by an 8th rest). Repeat these two bars in Bars 163-164. After an 8th rest, the harps play *ff* on *C major* gliss from Line 1 E 32nd note gliss line up to Line 4 D 32nd note (repeated in Bar 163). After an 8th rest, horns and English horn play *sff* descending legato 16ths Line 1 F-E-C-small octave A [written Line 2 C-Line 1 B-G-E] with the first note rinforzando-accented. Repeat in Bar 163. Violins, violas, clarinets, and bass clarinets play the same, and VC/CB/Fags play this an octave lower register. In Bar 162, after an 8th rest, the castanets, tambourine, and snare drum play two 8th notes *ff* (repeated in Bar 164).

In Bar 165, *sords* trumpets play *sff* Line 2 D rinforzando quarter note to D rinforzando 8th tied to 8th next bar to D rinforzando quarter note. Repeat these two bars in

the next two bars. Pos play the same pattern on small octave F/Bb/Line 1 D notes. Horns play the same on F/Bb [written Line 2 C/F] notes. After an 8th rest, the tuba plays small octave Bb quarter note legato slur down to (Bar 166) F quarter note down to D 8th to (Bar 167) Great octave Bb 8th up to small octave Bb quarter note down to (Bar 168) F quarter note down to D 8th down to (Bar 169) A 8th (followed by a quarter rest). After an 8th rest, violins and violas play Line 1 Bb rinforzando quarter note legato slur down to (Bar 166) F quarter note down to D rinforzando 8th legato slur down to (Bar 167) small octave Bb 8th up to Line 1 Bb quarter note down to (Bar 168) F rinforzando quarter note down to D 8th. VC/CB play the same but an octave lower register to (Bar 169) Great octave A 8th note (followed by a quarter rest). Piccolo and flutes play this starting on Line 3 Bb quarter note, while the oboes and clarinets start the pattern on Line 2 Bb quarter note. English horn and bass clarinet play this starting on Line 1 Bb quarter note, while Fags and C. Fag play the pattern starting on small octave Bb quarter note.

Bar 169 (1:09 Overture; 2:05 "The Wild Ride") represents the start of a sort of minor climax section in the cue with the high woodwinds playing repeat legato figures for four bars. Flutes and piccolo play Line 3 (written Line 2 with the *8va*) E-F-E-C-Line 2 A-Line 3 C legato 16ths (repeated next three bars). Clarinets play this starting on Line 2 E [written F#]. Oboes play Line 2 E-F-E-C 16ths (followed by an 8th rest), repeated next three bars. Violins play the full pattern starting on Line 1 E rinforzando 16th. Viole play small octave E-F-E-C 16ths (followed by an 8th rest), repeated next three bars. Harp I plays *ff* descending gliss from Line 4 E down to (Bar 170) I believe Contra-octave A up to (Bar 171) Line 4 E and so forth thru Bar 173. Harp II plays the glisses contrary motion (rising to falling). The timp sounds *sff* Great octave A 8th (followed by an 8th rest) up to E 8th (crossbeam connected) down to (Bar 170) A up to E 8ths (followed by an 8th rest). Repeat these two bars in the next two bars.

In Bar 173, violins I now play Line 1 D up to Line 2 D up to Line 3 D 8th notes (crossbeam connected), repeated next three bars. Violins II play small octave Bb up to Line 1 Bb up to Line 2 Bb 8ths, while viole play small octave F up to Line 1 F up to Line 2 F 8ths. VC/CB repeat Bars 165-168 in Bars 173-176. The same applies for the bass clarinets, Fags, and C. Fag. Etc.

Skipping extensively to page 15 that start on Bar 225 (1:44 Overture; 2:39 "The Wild Ride"), the piccolo, flutes, and clarinets play Line 2 Bb-Line 3 C-Line 2 Bb-Gb Eb-Gb legato 16ths (repeated next bar). The oboes play Line 2 Gb/Bb 8ths down to Eb/Gb 8ths (followed by an 8th rest) and repeated next bar. The english horn plays Line 2 C-C [written G-G] 8ths (followed by an 8th rest), repeated next bar. Trumpets play *sff* Gb/Bb/Line 2 C [written Ab/C/D] staccato 16ths twice (followed by a quarter rest), repeated next bar. After an 8th rest, trombones play forte small octave Gb/Bb/middle C 8ths (followed by an 8th rest), repeated next bar. In Bar 227, the violins play *ff* the same six-note figure as played by the woodwinds but an octave lower register (viole two octaves lower principally in the small octave register), repeated next bar. The percussion sound an 8th note (followed by two 8th rests), repeated next bar. Horns play C/D/F#/A quarter notes legato to small octave A/middle C/D/F# 8ths to (Bar 228), after an 8th rest, C/D/F#/A to A/C/D/F# 8ths. After an 8th rest, the piccolo and flutes play Line 3 A quarter note down to (Bar 228) F# rinforzando quarter note up to A 8th. Oboes play this an octave lower, as well as the clarinets. The english horn plays Line 1 A [written Line 2 E]

quarter note down to (Bar 228) F# [written Line 2 C#] rinforzando quarter note up to A 8th.

A more definite climax section occurs on page 16. Bar 241 (1:54 Overture; 2:49 "The Wild Ride") essentially repeats Bar 169 (the six-note repeat figure for four bars). This time around the piccolo and flutes play the E-F-E-C-A-C 16ths and octave higher register (Line 3 E, and so forth). Clarinets remain in the same register as previously delineated. The harps repeat the C major glisses as given earlier, and the timp repeat the pattern given. This time around, the english horn now plays. We find Line 2 C down to Line 1 A to F [written G-E-C] 8th notes (repeated next three bars). The bass clarinets also now play. We find them sounding small octave A [written B] 8th (followed by an 8th rest) up to Line 1 E [written F#] 8th down to (Bar 242) A up to E 8ths (followed by an 8th rest). Repeat these two bars in the next two bars. Fag I and C. Fag play the same but an octave lower register(s). Fag II plays Great octave A 8th also (followed by an 8th rest) but down to E 8th.

The final climax section starts in Bar 258 (2:05), *accell*. After an 8th rest, the piccolo/flutes/clarinets play Line 3 Ab quarter note tied to 16th next bar to G-Gb-F-E-Eb 16ths to (Bar 260) continuing descending 16ths D-Db-C (and so forth). In Bar 260, oboes join in to play the descending 16ths. In Bar 262, the english horns joins in to play the descending 16ths Line 2 D-Db-C, and so forth. It's too much to get into now, especially since I have a great deal more delineation to do with the rest of this huge score! However, in Bar 265 (*Presto*), trumpets play *sff* the E maj tonality 2nd inversion Line 1 B/Line 2 E/G# [written Line 2 C#/F#/A#] rinforzando 8ths (followed by a quarter rest), repeated next three bars. Notice how Herrmann habitually likes the four-bar "cell" format. After an 8th rest, the *solo* timp sounds *sff* E-E 16ths to E 8th (repeated next bar) to (Bar 267), after an 8th rest, E 8th (followed by and 8th rest), repeated next bar. The tambourine (etc) play an 8th note (followed by two 8th rests), repeated next three bars. Pos play *sff* small octave E/G#/B (E maj triad root position), followed by a quarter rest, and repeated next three bars. Etc.

The cue ends (in the concert version) with the ascending 16ths played initially by the bass clarinets, Fags, violas, VC/CB on D-E-F#-G#-A#-B, and so forth thru Bar 272. Harps then take over with ascending glisses in Bars 273-274. Harp I is in the key signature of two flats while harp II is set for four sharps.

The cue ends on the A maj (A/C#/E) 8th note tonality in end Bar 275. Pos play this on small octave E/A/middle C# 8ths (followed by a quarter rest). Trumpets play Line 2 C#/E/A 8ths. The piccolo plays Line 2 A rinforzando 8th, and so forth.

[end session 10:55 pm May 17]

[resume Wednesday, May 18 at 9 am]

****

"The Streets" Reel 1A. Cue # 1743-48. *Allegro* in Cut time (or 2/2 time, capital C with the vertical bar thru the center), 3 pages, 61 bars, 1:02. CD location: Track # 2. Note: This cue was not in the movie. As given earlier, the music was apparently intended for an added street scene at the end of the movie (cue #48) but Hitchcock instead closed the movie with that famous train into the tunnel scene. I experimented and attempted to place the music in the opening New York scene after the Overture when Thornhill and

his secretary walk out to the streets and grab a taxi, but the cue did not fit. However, you will hear the essential structure of this music in other cues such as "The Airport" and "The Pad & Pencil." Herrmann seemed to have overall designed this fast-motion music for travel/transportation or motion-related scenes. Instrumentation: 3 flutes, 4 Bb clarinets, Bb bass clarinet, 4 horns, 6 violins I, 4 violins II, 4 violas, 4 VC, CB.

Horns play *pp (stacc)* the 8th note motion figures thru Bar 8, and then the clarinets take over in Bars 9-16. VC/CB play *pp (vibrato) pizz* (pizzicato) Great octave G half note up Bb half note to (Bar 2) B down to F half notes (each note has an extending slur/curve line suggesting the tone to let vibrate). Repeat these two bars in Bars 3-4. Horns III-IV (lower staff) play small octave G/Bb [written Line 1 D/F] rinforzando 8th notes followed by three more such pairings (all connected as a figure by a crossbeam), repeated same bar, to (Bar 2) F/Ab [written middle C/Eb] four-note figure played twice (initial note in each figure is rinforzando-marked). Horns I-II (top staff) play staccato 8th notes middle C#/F# [written G#/Line 2 C#] twice to C#/E 8ths twice (all four notes are connected as a figure by a crossbeam) to next figure of C#/F# twice to unison C#-C# 8ths. In Bar 2, horn I plays E-E-D-D 8ths to E-E-small octave B-B [written B-B-F#-F#]. Horn II plays B-B-B-B to B-B-B-B [all written Line 1 F#] 8ths. Repeat Bars 1-2 in Bars 3-4.

In Bar 5 (:04), VC/CB pluck pizzicato Great octave G down to E half notes up to (Bar 6) B down to F half notes up to (Bar 7) small octave D to C half notes down to (Bar 8) Great octave B to Bb half notes. Horn I plays D-D-C#-C# 8ths to D-D-Bb-Bb (I believe) to (Bar 6) C#-C#-B-B to C#-C#-small octave Ab-Ab 8ths to (Bar 7) B-B-A-A up to E-E-D-D 8ths (repeated next bar). Horn II plays all small octave Bb notes to (Bar 6) G# notes repeated, and then (Bar 7) G-G-G-G to G#-G#-G#-G# (repeated next bar). Horns III-IV play small octave E/G repeated 8th notes in Bar 5 to (Bar 6) D/F notes to (Bar 7) E-E-E-E to F-F-F-F unison notes (I believe—my notes are unclear) to (Bar 8) Eb-Eb-Eb-Eb to F-F-F-F.

In Bar 9 (:08), clarinets and bass clarinet take over the pattern. The bass clarinet plays *p* > (piano level and decrescendo hairpin) small octave G [written A] dotted quarter note (followed by an 8th rest) up to Bb [written middle or Line 1 C] dotted quarter note *p* > (followed by an 8th rest) to (Bar 10) B [written middle C#] dotted quarter note (followed by an 8th rest) down to F [written G] dotted quarter note (followed by an 8th rest). Repeat these two bars in the next two bars. Clarinets III-IV (bottom staff) play repeated small octave G/BB [written A/middle C] 8th note figures, and so forth (see horns). Horns and pizzicato VC/CB return in Bars 17-24.

In page 2 that starts on Bar 25 (:24), the strings are soli playing this pattern thru Bar 32. Violins I play *p stacc.* Line 1 F#-F#-E-E staccato 8ths (crossbeam connected) to F#-F#-middle C#-C# 8ths (crossbeam connected). The first 8th in each figure is rinforzando-marked while the remaining three notes are staccato (dot above each note). In Bar 26, violins I continue on E-E-D-D to E-E-small octave B-B 8ths. Repeat Bars 25-26 in Bars 27-28. In Bar 29, violins I continue on D-D-C#-C# to D-D-Bb-Bb to (Bar 30) C#-C#-B-B to C#-C#-small octave G#-G# to (Bar 31) small octave B-B-A-A to B-B-A-A once again (repeated next bar). Violins II play small octave Bb-Bb-Bb-Bb figure 8ths twice to (Bar 26) Ab repeated 8ths (repeat both bars in Bars 27-28). In Bar 29, violins II continue on G repeated 8ths to (Bar 30) G# repeated 8ths to (Bar 31) G repeated notes (and also repeated next bar). Violas play small octave G repeated 8ths to (Bar 26) F

repeated 8ths (repeat these two bars in Bars 27-28). They continue in Bar 29 on E repeated 8ths to (Bar 30) F notes to (Bars 31-32) E 8ths.

Back in Bar 25, VC/CB pluck *pp* Great octave G half note up to small octave C# half note down to (Bar 26) Great octave Ab half note up to small octave D half note (repeat next two bars). In Bar 29, they pluck Great octave G up to Bb half notes up to (Bar 30) small octave D up to F half notes to (Bar 31) G down to C# half notes up to (Bar 32) E half note down to Great octave A half note.

Then Herrmann has more fun with variations of this musical structure or pattern. He has the flutes playing in Bar 33 (:32) staccato 8th notes *mp* > I believe Line 1 D/F#/B twice to D/F#/A twice (followed by a half rest), repeated next bar. The bass clarinet plays *pp* < > small octave D up to Bb half notes up to (Bar 34) D down to Bb half notes. After a half rest, horns play *pp* G/Bb/C#/F# 8ths twice to G/Bb/C#/E 8ths twice (repeated next bar). Clarinets then play the pattern of the flutes in Bars 35-36. The bass clarinet plays small octave G up to Line 1 Db half notes to (Bar 36) D down to small octave Ab half notes played under the legato umbrella/curve line arc. After a half rest, horns play a figure. In Bar 37, the flutes *and* the clarinets play together. Flute I plays *p* > Line 1 D-D-C#-C# staccato 8ths (after the initial rinforzando 8th) followed by a half rest. After a half rest in Bar 38, flute I plays crescendo C#-C#-D-D. Flutes II-III (bottom staff) play *a2* the same notes as flute I. Clarinets I-II play small octave G-G-G-G 8ths (followed by a half rest) to (Bar 38), after a half rest, F-F-F-F 8ths. Clarinets III-IV play E-E-E-E notes, and then D notes in the following bar. The bass clarinet is silent until Bar 41. After a half rest, horns play *pp* small octave E/G/Line 1 D (horns II-III both play on G) twice to E/G/E twice to (Bar 38) small octave D/F/B/middle C# twice to D/Bb/B/B 8ths twice (followed by a half rest). VC/CB play (pizzicato) small octave Bb down to E half notes to (Bar 38) F down to Great octave B half notes down to (Bar 39) F up to B half notes to (Bar 40) small octave C# down to Great octave A half notes. Horns III-IV in Bar 39 play unison small octave F-F-F-F to F-F-F-F [all written middle C notes] to (Bar 40) E [written B] notes. Horn I plays middle C#-C#-B-B figure notes twice to (Bar 40) B-B-A-A to B-B-A-A. Horn II plays small octave G# repeated notes to (Bar 40) G repeated notes.

In Bar 41 (:40), violins and violas return to play staccato 8th notes, repeating Bar 25 and then Bar 26 in Bar 42. VC/CB are silent this time around in these two bars. However, for variation interest, he has the bass clarinet playing instead. We find *p* > small octave G dotted quarter note (followed by an 8th rest) up to middle C# dotted quarter note (followed by an 8th rest) down to (Bar 42) small octave Ab [written Bb] dotted quarter note (followed by an 8th rest) up to Line 1 D [written E] dotted quarter note (followed by an 8th rest). Then the clarinets return in Bars 43-44. Clarinets III-IV play small octave G/Bb repeated notes to (Bar 44) F/Ab repeated notes. Clarinet II plays middle C# repeated notes to (Bar 44) small octave B [written C#] repeated 8ths. Clarinet I plays Line 1 F#-F#-E-E 8ths to F#-F#-C#-C# 8ths to (Bar 44) E-E-D-D to E-E-small octave B-B. VC/CB return to pluck *pp* Great octave G up to small octave C# half notes down to (Bar 44) Great octave Ab up to small octave D half notes. Etc.

The cue ends with the bass clarinet in Bar 60 playing *p* < small octave A [written B] whole note legato to (end Bar 61) Bb [written middle C] whole note *f* > and held fermata.

****

"Kidnapped" Reel 1/pt 2. Cue # 1743-2. *Molto Moderato* in C time, 3 pages, 26 bars, 2:14 (curiously marked by Herrmann on the cue at 2:04). Dvd location: Chapter 3 starting at 1:30. CD location: track # 4. Instrumentation: 3 clarinets, 2 bass clarinets, 2 Fags, C. Fag, 4 horns, 8 violins I, 8 violins II, 6 violas, 6 VC, 3 CB. Scene: At the Oak Room bar, two henchmen of Vandamm mistake Roger for the government spy/agent, Mr. Kaplan. The dialog is overly pretentious at one point. Roger asks who they are, and one of them replies, "Mere errand boys carrying concealed weapons. His is pointing at your heart, so please, no errors of judgment, I beg of you." I *did* have a chuckle in the car scene when Thornhill asks, "Who's Townsend." The henchmen do not answer, so he says, "Really? Interesting."

Also note that, as given in my paper, "Self-Borrowing in the Music of Bernard Herrmann" (see" http://www.csulb.edu/~landerse/ifms/index.html --Journal of Film Music), Herrmann borrowed the patterns given in Bars 17-24 from his earlier score, On Dangerous Ground, the "Snowstorm" cue, Bars 1-9.You'll hear the pattern again later in the score (see "The Cafeteria").

In Bar 1, *sords* (muted) horns I-II play *sff* > small octave B [written Line 1 F#] whole note tied to half note next bar (followed by a half rest). Horns III-IV are *open* and stopped (+ sign over the note) Great octave B whole note tied to half note next bar. Violins I are forte plucking *pizz* Line 1 C to small octave B 16ths (followed by rest marks), while violins II pluck small octave A-B 16ths. Violas pluck small octave C 8th note (followed by rests). VC pluck Great octave A/small octave C to Great octave B 16ths. The agitated music starts when the henchman's gun is pressed against Thornhill's ribs.

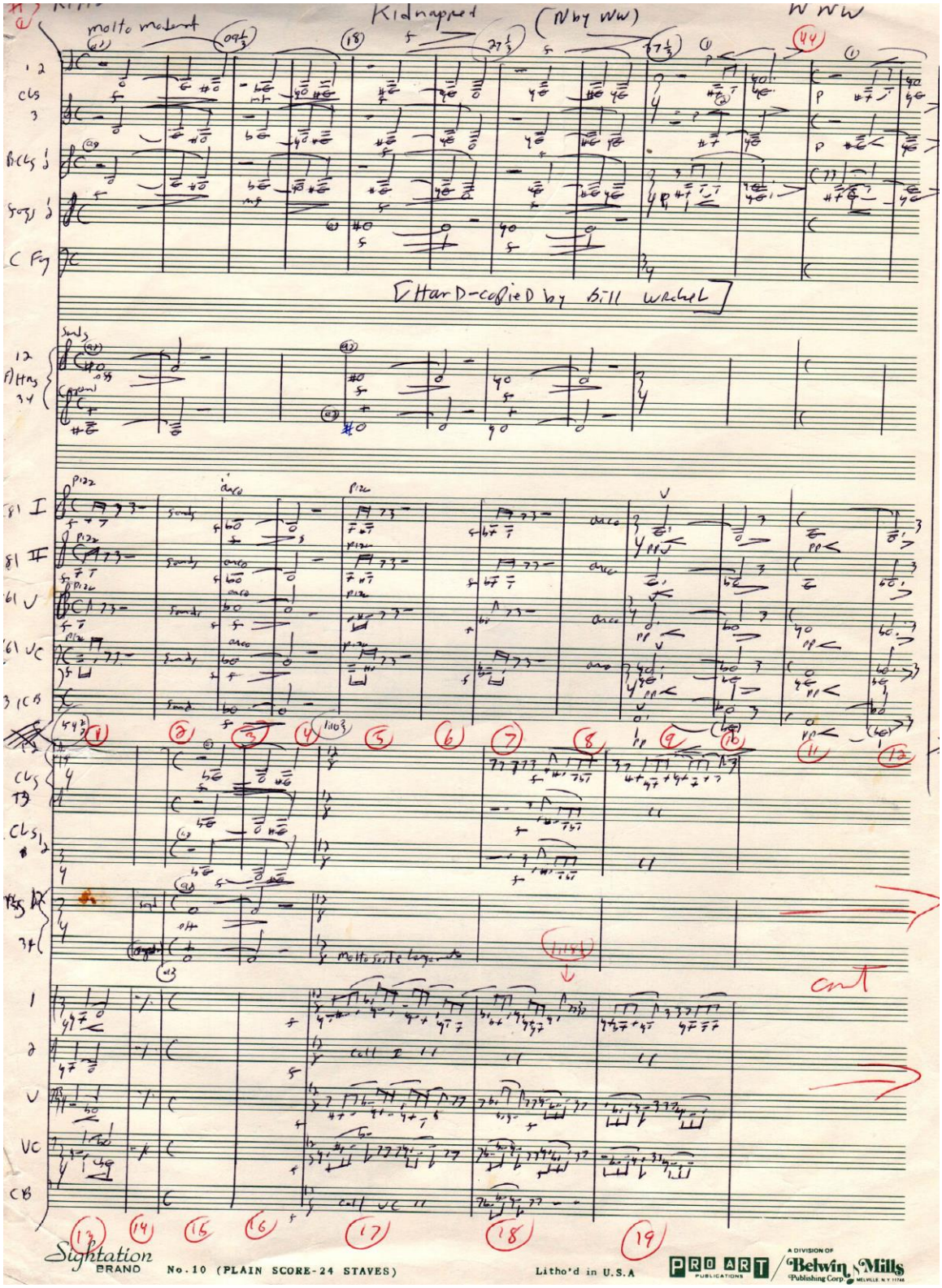
After a half rest, clarinets and bass clarinets play *f* small octave A [written B] half note legato slur to (Bar 2) G [written A] half note decrescendo to F# [written G#] half note.

In Bar 3, strings are now *sords* and *arco* playing forte small octave Bb (Great octave Bb for the VC/CB) whole note tied to half note next bar (followed by a half rest). After a half rest, clarinets and bass clarinets play *mf* > small octave Gb [written Ab] half note to (Bar 4) F to E half notes.

In Bar 5 (1:49 dvd; :18 cd), horns return to play *f* > small octave G# [written Line 1 D#] whole note tied to half note next bar (followed by a half rest). Remember that horns I-II are muted while horns III-IV are open and stopped. All horns play small octave G#. Pizzicato violins pluck small octave A-G# 16ths (followed by rests), violas on F-G# 16ths, and VC on Great octave F/A to unison G# 16ths.This time around, the Fags join in to play Great octave G# whole note forte and tied to half note next bar. After a half rest, clarinets and bass clarinet play forte decrescendo small octave E [written F#] half note to (Bar 6) Eb to D half notes.

In Bar 7, horns play forte decrescendo on small octave G [written Line 1 D] whole note tied to half note next bar. Violins pluck small octave Ab-G 16ths (followed by rests). Violas pluck small octave Fb 8th note (followed by rests). VC pluck Great octave Fb/Ab to unison G 16ths. Fags play Great octave G whole note tied to half note next bar. After a half rest, clarinets and bass clarinet play Eb to (Bar 8) E to Eb half notes.

In Bar 9 in ¾ time (2:08 dvd; :37 cd), strings are *arco*. All violins play *pp* < small octave A dotted half note on the up-bow (v symbol above the note) legato slur to (Bar



10) G/Bb half notes decrescendo (followed by a quarter rest). Violas play small octave E dotted half note to (Bar 10) Eb half note. VC play Great octave E/A dotted half notes to

(Bar 10) Eb/Bb half notes. CB play Great octave A dotted half note up to (Bar 10) small octave E half note (and Great octave E half note in parentheses).

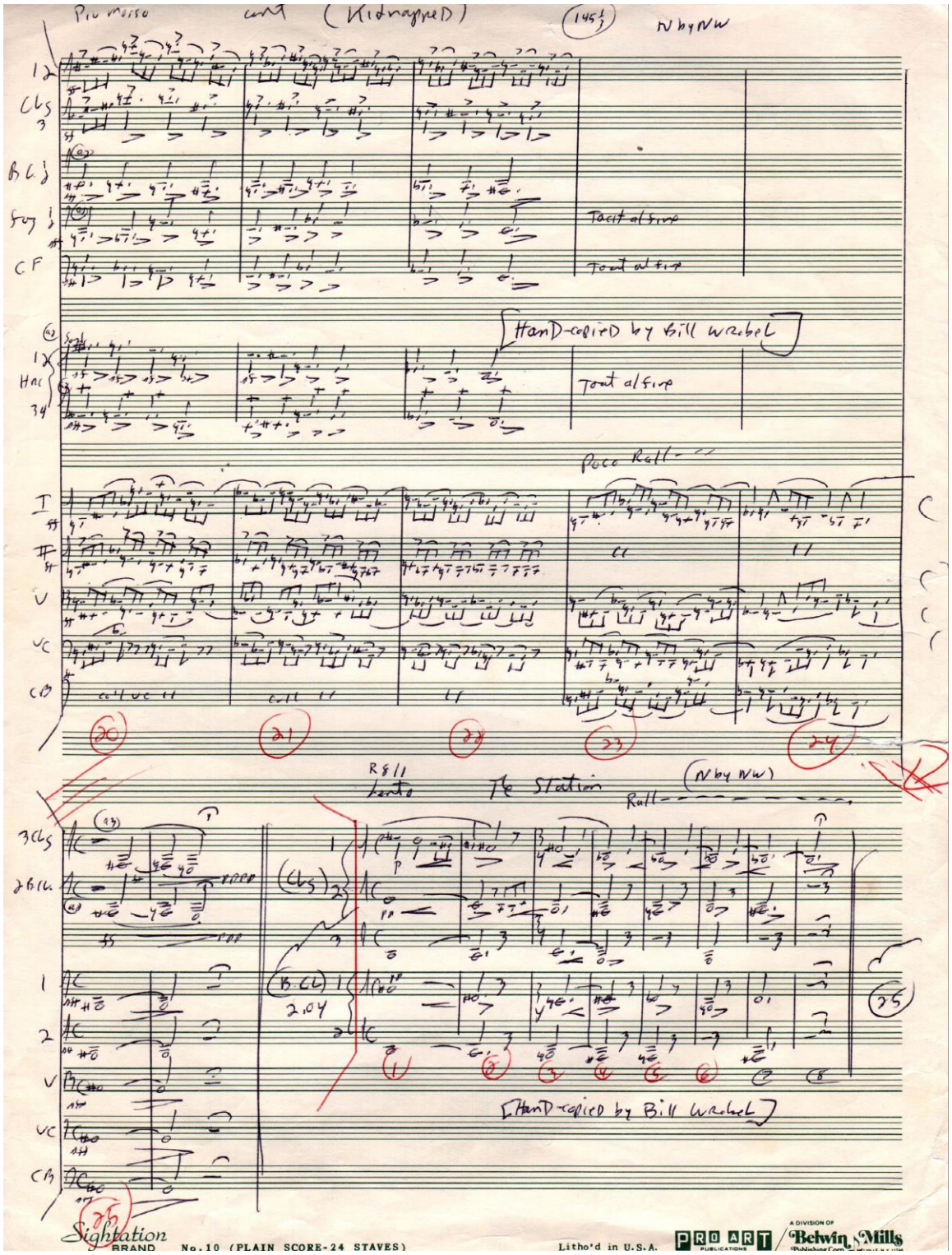
After a quarter rest in Bar 9, bass clarinet plays I believe the small octave E half note to (Bar 10) Eb dotted half note decrescendo, while bass clarinet I plays (after a quarter rest) E 8th to E 8th tied to quarter note to (Bar 10) Bb dotted half note. After a half rest, clarinets II-III play E quarter note to (Bar 10) Eb dotted half note, while clarinet I plays E to A 8ths to (Bar 10) Bb/Line 1 Eb dotted half notes. In Bar 11 in C time, violins I play *pp* < small octave A whole note to (Bar 12) G dotted half note decrescendo (followed by a quarter rest) while violins II play A whole note to Bb dotted half note. Violas play small octave E whole note to (Bar 12) Eb dotted half note. VC play Great octave E/A whole notes to (Bar 12) Eb/Bb dotted half notes. CB play Great octave A whole note to (Bar 10) Great octave and small octave Eb dotted half notes (Great octave Eb in parentheses). The chord tonality in Bar 10 and Bar 12 is Eb maj (Eb/G/Bb).

Skipping to Bar 17(Chapter 4 at :08 dvd;1:14 dvd) in 12/8 time, we come to the *Molto Sost e Largamente* section I mentioned earlier (the self-borrowing material). All violins play forte small octave B up to Line 1 D# to E 8th notes (crossbeam connected) up to next figure of descending 8ths Bb-F-E (crossbeam connected) up to A-D-middle C (crossbeam connected) to E down to small octave B to A 8ths (crossbeam connected) up to (Bar 18) Line 1 Eb-Cb-Eb to E-C-small octave A 8ths up to Line 1 D stand-alone 8th note (followed by two 8th rests and a quarter and 8th rest). After an 8th rest, violas play small octave D# to E 8ths (crossbeam connected) up to Bb down to F to E 8ths (crossbeam connected) up to A down to D-C 8ths (crossbeam connected) up to E stand-alone 8th (followed by two 8th rests). In Bar 18, after an 8th rest, viole continue on middle Cb down to Eb 8th (crossbeam connected) to stand-alone E 8th (followed by two 8th rests)

up to Line 1 D down to small octave Bb up to D 8ths (followed by a quarter and 8th rest). VC/CB play Great octave B up to small octave D# to E 8ths (crossbeam connected) up to stand-alone Bb 8th note (followed by three 8th rests) down to D to C 8ths (crossbeam connected) to stand-alone E 8th (followed by two 8th rests). In Bar 18, after an 8th rest, CB play small octave Cb up to Eb 8th (crossbeam connected) to E 8th (followed by rests for the rest of the bar). After an 8th rest, celli play small octave Cb-Eb 8ths (crossbeam connected) to E stand-alone 8th (followed by two 8th rests) to D down to Bb to D 8ths (followed by a quarter and 8th rest).

After quarter/8th/quarter/8th/quarter rest marks in Bar 18, clarinets and bass clarinets join in to play forte Line 1 D stand-alone 8th to C#-small octave A-Ab 8ths (crossbeam connected). After a quarter and 8th rest in Bar 19, they play B-G-B 8ths to Bb-G-Bb 8ths to A 8th (followed by a quarter rest). Violins in Bar 19 play middle C-small octave Ab-C 8ths (crossbeam connected) to stand-alone B 8th (followed by a quarter/quarter/8th rest) to A-G-A 8ths. Violas play the same as the violins. Celli play the same but an octave lower register.

In Bar 20 (:25 dvd;1:31 cd), *sords* horns I-II and open & stopped horns III-IV now join in to play *sf* > Line 1 B (small octave B for stopped horns) [written F#] dotted quarter note to Bb dotted quarter note *sf* > to A [written E] dotted quarter note *sf* > down to E [written B] dotted half note *sf* >. In Bar 21, horns I-II play Line 1 F-F#-small octave Bb-A dotted quarter notes, while horns III-IV play small octave F-F# up to Bb-A dotted quarter notes. All horns in Bar 22 play small octave Ab to G dotted quarter notes to E dotted half note. Bass clarinets play the same pattern starting on small octave B [written (cont)



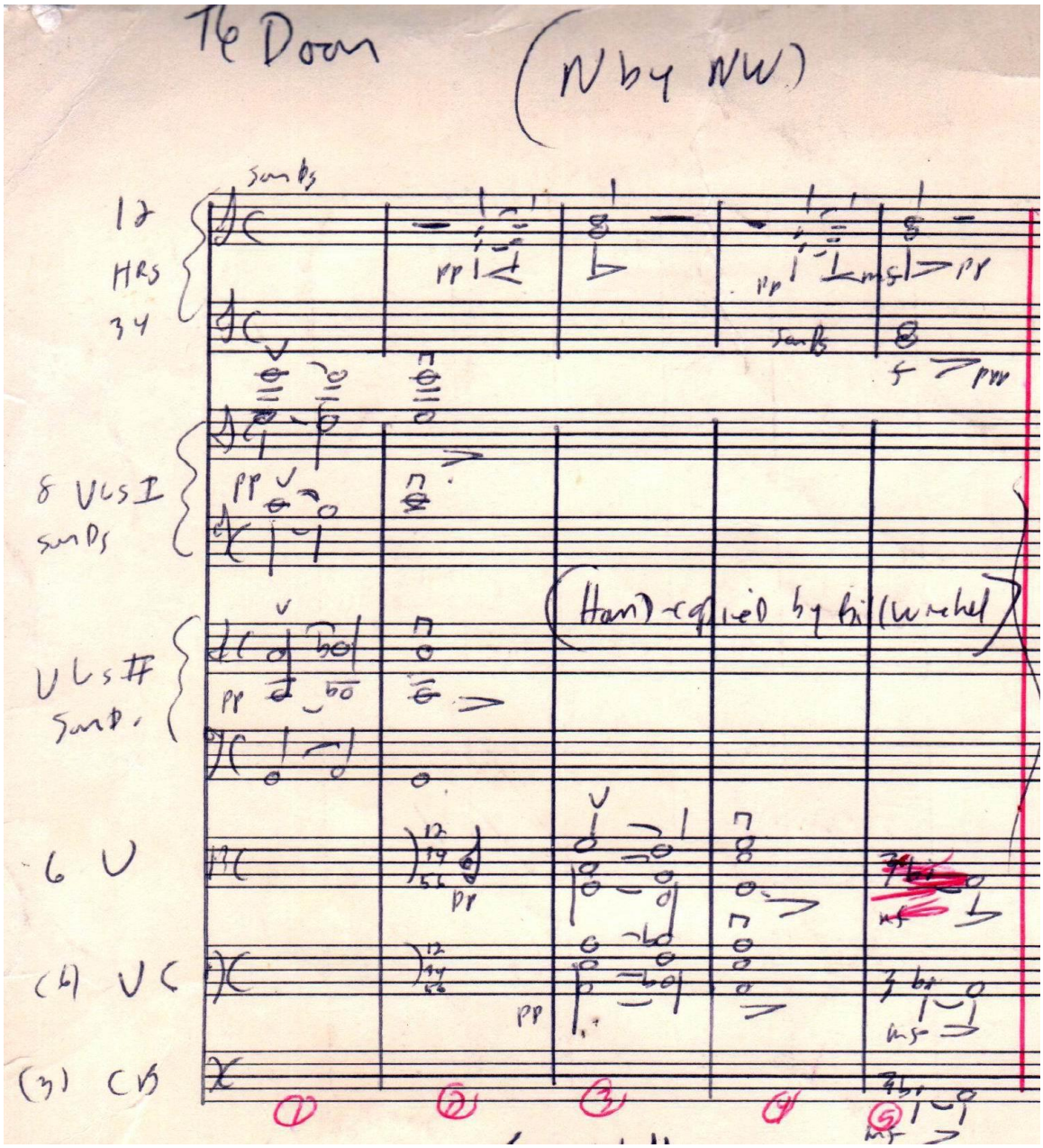
middle C#] dotted quarter note, and so forth in the small octave register. Fags play this pattern starting on Contra-octave B-Bb-Great octave A-E to (Bar 21) F-F#-Bb-A to (Bar 22) Ab-G dotted quarter notes to E dotted half note. C.Fag plays *sff* Great octave B-Bb-A-E dotted quarter notes to (Bar 21) F-F#-Bb-A to (Bar 22) Great octave Ab-G dotted

quarter notes to E dotted half note. Clarinet III plays *ff* Line 1 B up to Line 2 D# up to F# 8ths to Bb rinforzando dotted quarter note to A to E, and so forth. Clarinets I-II and strings play the triplet figures.

Skipping to Bar 25 (:54 dvd; 2:00 cd), violins and violas play *sff* small octave G# (Great octave for VC/CB) whole note tied to half note decrescendo in end Bar 26 (followed by a half rest held fermata). After a half rest, clarinets and bass clarinets play *ff* > *ppp* small octave E half note to (end Bar 26) Eb half note to D half note held fermata.

End of cue.

****



"The Door" Reel 1/pt 3. Cue #1743-3. *Lento assi* in C time, one page, 12 bars, :42. Note: Bars 8-9 were crossed out by Herrmann himself (not used in the final edit of the movie). However, Herrmann should've crossed out Bars 10-11 as well because these bars were also not used in the movie. Obviously the scene was originally longer by sixteen seconds, more or less. Even with only two bars deleted, Herrmann annotated that the cue was meant to last about 53 seconds. Dvd location: Chapter 4 starting at 1:38. CD location: track # 5. Instrumentation: 4 muted horns, 8 muted violins I, 8 muted violins II, 6 muted viole, 6 muted VC, and 3 muted CB. Scene: Thornhill is locked into the Townsend library room, waiting the arrival of Vandamm (James Mason). I liked the ethereal moodiness of this cue.

Violins I play *pp* Line 2 E/A/Line 3 E half notes on the up-bow legato mini-slurs to D/G/Line 3 D half notes to (Bar 2) E/Line 3 C/E whole notes on the down-bow and decrescendo. Violins II play small octave A/Line 1 E/A half notes on the up-bow to Bb/Line 1 F/Bb half notes to (Bar 2) A/Line 1 E/A whole notes on the down-bow. After a half rest in Bar 2, *sords* horns I-II play *pp* < small octave A/middle C [written Line 1 E/G] quarter notes legato to Bb/D [written F/A] quarter notes to (Bar 3) middle C/E [written G/B] half notes decrescendo hairpin (followed by a half rest). Violins are silent until Bar 6.

In Bar 3, violas (treble clef) play *pp* Line 1 E/A/Line 2 E half notes on the up-bow to D/G/Line 2 D half notes to (Bar 4) E/Line 2 C/E whole notes decrescendo on the down-bow. VC play Great octave A/small octave E/A half notes to Bb/F/Bb half notes to (Bar 4) A/small octave E/A whole notes on the down-bow. After a half rest, horns I-II play *pp* < small octave A/C to Bb/D quarter notes to (Bar 5) C/E half notes *mf* > *pp*

(followed by a half rest). Muted horns III-IV join in also in Bar 5 but on C/E whole notes *f* > *ppp*. After a quarter rest in Bar 5, VC/CB play *mf* > Great octave Bb quarter note to A half note.

In Bar 6, violins I play Line 1 A/Line 2 C/Line 3 C half notes on the up-bow to Bb/Lines 1 & 2 D half notes to (Bar 7) E/Line 2 C/E whole notes on the down-bow and decrescendo. Violins II play Line 1 A/Line 2 C/Line 3 C half notes to F/B/Line 3 D half notes to (Bar 7) Line 1 E/A/Line 3 E whole notes. After a half rest in Bar 7, horns I-II play A/middle C to Bb/D quarter notes to (Bar 8) C/E half notes (followed by a half rest).

In unused Bar 8, voile play small octave E to D half notes to (Bar 9) same E whole note on the down-bow. VC/CB play Great octave A to Bb half notes to (Bar 9) A whole note. After a half rest in Bar 9, horns III-IV play A/C to Bb/D quarter notes to (Bar 10) C/E half notes (followed by a half rest).

In Bar 10, violins I play Line 2 E/A/Line 3 E half notes to G/Lines 2 & 3 D half notes to (Bar 11) Line 2 E/Line 3 C/E whole notes decrescendo. Violins II play as violins I in bar 10 to (Bar 11) Line 2 C/E/Line 3 C whole notes. After a half rest in Bar 11, all horns play A/middle C to Bb/D quarter notes to (end Bar 12) middle C/E half notes (for horns III-IV) followed by a half rest held fermata, while horns I-II play C/E whole notes held fermata and decrescendo.

End of cue.

****

"Cheers" Reel 2/pt 2. Cue #1743-4. C time (there is no tempo marking, unusually, for this cue), 1 page, 14 bars, :41 (annotated by Herrmann on the cue as 37 and a third seconds). Instrumentation: 4 horns and string (not muted). Dvd location: Chapter 5 starting at 2:59. CD location: track # 6. Scene: Leonard (Martin Landau) says, Cheers," as he begins to force-feed bourbon to Thornhill.

Bars 1-2 is essentially Moderato in pace with the quarter note equal 60. Then Bar 3 would essentially be Presto with the quarter note = 120. Six violas play down-bow small octave C to D quarter notes *sff* to E half note on the down-bow. In the same manner, six celli play Great octave C/A to D/Bb quarter notes to E/small octave C half notes. Three contra-basses play Great octave A to Bb quarter notes to small octave C half note on the down-bow. After a half and quarter rest, 8 violins I play *sff* Lines 2 & 3 E quarter notes bowed trem tied to (Bar 2) half note to Line 2 C/E rinforzando 8th notes followed by an 8th rest and then a quarter rest held fermata. After a half and quarter rest, 8 violins II play bowed trem Lines 2 & 3 C quarter notes tied to half notes next bar to Line 2 C/E rinforzando 8ths (followed by rests). After a half rest in Bar 2, violas pluck *pizz* small octave C/E 8ths (followed by rests). After a half rest, VC pluck Great octave C/E 8ths (followed by rests), while CB pluck small octave C 8th. After a quarter rest in Bar 2, *sords* horns I-II play *f* < small octave A/middle C [written Line 1 E/G] tenuto 8ths to Bb/D [written F/A] tenuto 8ths (crossbeam connected) to middle C/E [written G/B] half notes *sff* > and held fermata. After a half rest, open and stopped (+) horns III-IV play middle C/E half notes held fermata.

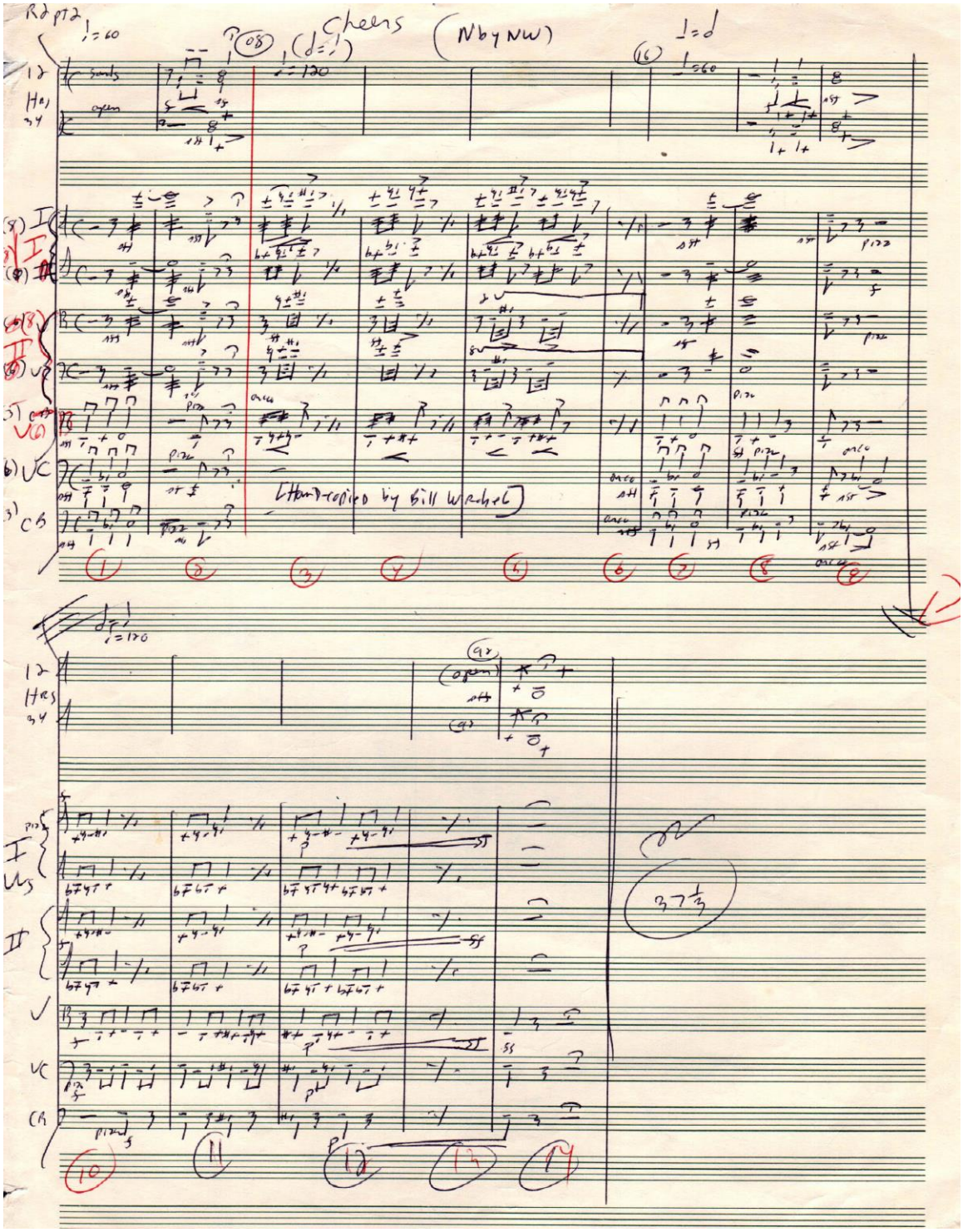
In Bar 3 (3:07 dvd; :08 cd), violins I are bowed trem crescendo on Line 2 Ab/Line 3 C 8ths to B/D 8ths to non-trem C/D# rinforzando 8ths (followed by an 8th rest). Repeat this pattern in the second half of this bar. After a quarter rest in Bar 3, violins II are

fingered trem (not bowed trem) trem *ff* between Line 3 C and D# 8ths (repeat same bar). Violas play (now *arco*) small octave C-D# bowed trem 8ths to E rinforzando 8th (followed by an 8th rest). Repeat same bar. VC/CB are silent until Bar 7.

In the same pattern, violins I in Bar 4 play Line 2 Ab/Line 3 C bowed trem 8ths to Bb/D 8ths to C/E rinforzando 8ths (followed by an 8th rest), repeated in the second half of the bar. Violins II play (after an initial quarter rest) Line 2 C to E/G fingered trem 8ths (repeat the pattern in the same bar). Violas play C to D bowed trem 8ths to D# rinforzando 8th (followed by an 8th rest), repeated same bar.

In Bar 5, violins I play Ab/Line 3 C to B/D bowed trem 8ths to D# rinforzando 8th (followed by an 8th rest) to Ab/C to Bb/D bowed trem 8ths to C/E rinforzando 8ths followed by an 8th rest (repeat this bar in Bar 6). After a quarter rest, violins II are fingered trem between Line 2 C to F# 8ths (followed by a quarter rest) and then C to E 8ths (repeated next bar). Violas play C-D bowed trem 8ths to E rinforzando 8th (followed by an 8th rest) to C-D bowed trem 8ths to D# 8th. Repeat next bar.

Violas/VC/CB repeat Bar 1 in Bar 7. In bar 8, violas are now *pizz* plucking *ff* small octave C-D-E quarter notes (followed by a quarter rest). VC play Great octave C/A to D/Bb to E/C quarter notes (followed by a quarter rest). CV pluck Great octave A-Bb-small octave C quarter notes. After a half and quarter rest, violins repeat Bars 1-2 in Bars 7-8 except this time around the bowed trem quarter notes are tied to whole notes bowed trem in Bar 7. After a half rest in Bar 8, horns play *f* < A/middle C quarter notes to Bb/D quarter notes to (Bar 9) C/E whole notes *sff* >. In Bar 9, violins I and II pluck pizzicato *sff* Line 2 C/E 8ths (followed by rests), while violas pluck small octave C/E 8ths. VC



pluck Great octave C/E 8ths (followed by an 8th rest) then they play *arco* Great octave Bb quarter note to A half note *sff*. CB pluck small octave C 8th and then *col* VC.

In Bar 10 (:18), violins pluck forte small octave Ab/middle C to B/D 8ths to C/D# quarter notes (repeated same bar) to (Bar 11) Ab/C to Bb/D 8ths to C/E quarter notes (repeated same bar) to (Bar 12) Ab/C to B/D 8ths to C/D# quarter notes to Ab/C to Bb/D

8ths to C/E quarter notes (repeated next bar). End Bar 14 is a whole rest held fermata. After a quarter rest in Bar 10, violas pluck small octave C-D 8ths to E quarter note to C-D 8ths to (Bar 11) E quarter note to C-D 8ths to D# quarter note to C-D 8ths to (Bar 12) D# quarter note to C-D 8ths to E quarter note to C-D 8ths (repeat Bar 12 in Bar 13). VC is *col* violas. After a half rest in Bar 10, CB pluck forte small octave E quarter note (followed by a quarter rest) to (Bar 11) E quarter note (followed by a quarter rest) to D# quarter note (followed by a quarter rest) to (Bar 12) D# quarter note (followed by a quarter rest) to E quarter note (quarter rest following). Repeat Bar 12 in Bar 13.

In end Bar 14, all horns are *open* and stopped on small octave F [written middle C] grace note to E [written small octave B] whole note held fermata.

End of cue.

****

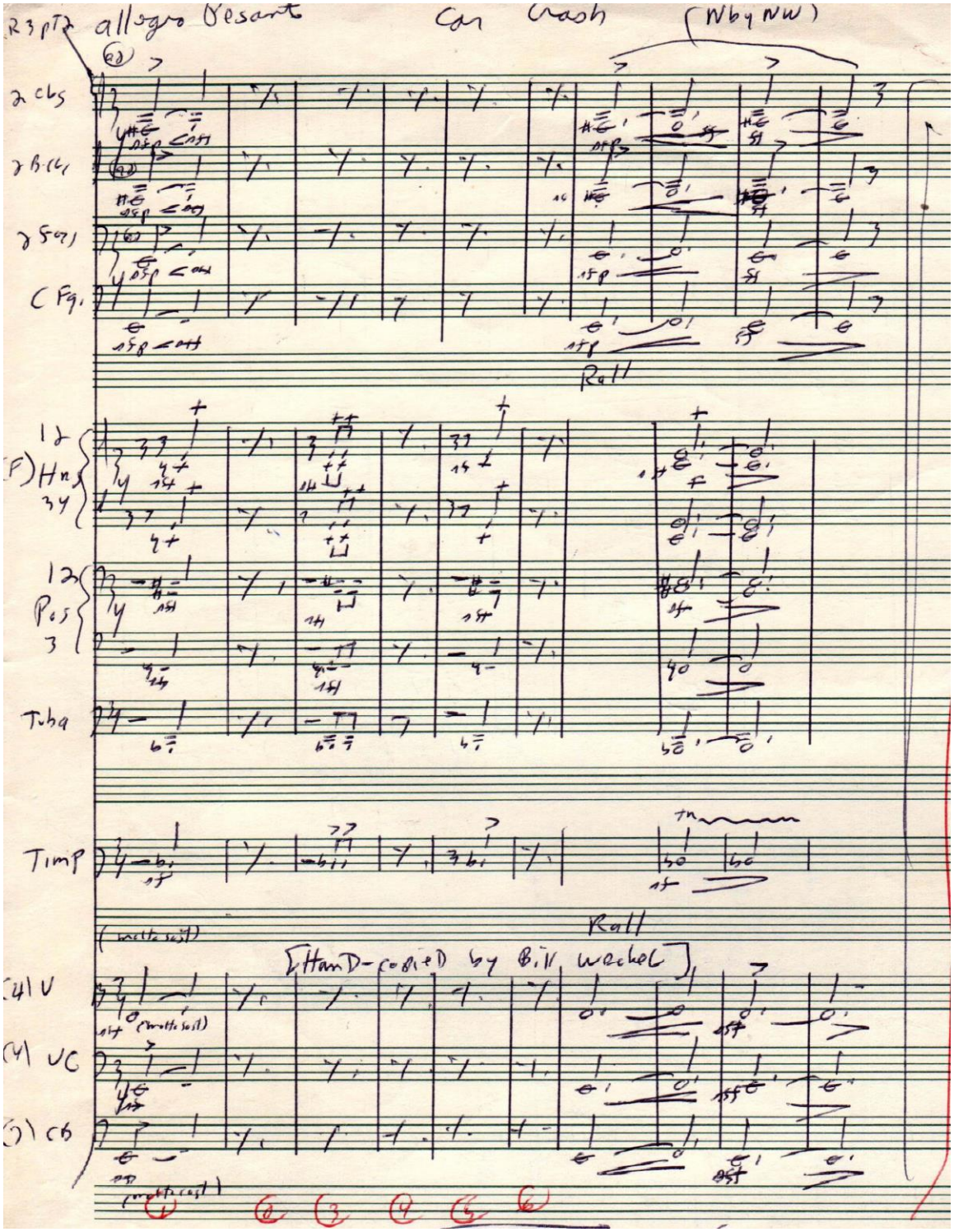
"The Wild Ride" Reel 3/pt 1. Note: I've already delineated this cue in the Overture rundown. It was during this sequence in Chapter 6 of the dvd that Ernest Lehman made his commentary track comments about Herrmann starting at 2:21 when he stated Herrmann held the overly long scene together with his music. Starting at 2:56, Lehman then stated that the score was wonderful. He then revealed that it was because of Herrmann that Lehman was introduced to Hitchcock at a luncheon at Paramount Studios. He stated that if it weren't for Herrmann's connection and influence, there never would've been a *North By Northwest* (besides the genesis of the idea from Hitch that he always wanted to do a chase scene across the faces of Mount Rushmore).

[resume Sunday, May 22, 2005 at 9:15 am]

****

"Car Crash" Reel 3/pt 2. Cue # 1743-6. *Allegro Pesante* in 3/4 time, one page, 17 bars, :21. Note: Herrmann deleted Bars 11-17 (the *Lento* section). Dvd location: Chapter 6 starting at 3:14. CD location: track #8. Instrumentation: 2 clarinets, 2 bass clarinets, 2 Fags, C. Fag, 4 horns, 3 Pos, tuba, timp., 4 violas, 4 VC, 2 CB. The transition or seque from the end of "The Wild Ride" cue to "Car Crash" is rather awkward. Probably the car crash music should've been seamlessly included in the end of "The Wild Ride," and I wonder why Herrmann never did that.

Clarinets and bass clarinets play *sfp* < *sff* small octave E [written F#] rinforzando half note to F [written G] quarter note, repeated thru Bar 6. Fags and C. Fag play Great octave E half note to F quarter note (repeated thru Bar 6). Violas play *(molto sost)* small octave E half note *sff* legato mini-slur to F quarter note (repeated thru Bar 6). Similarly, VC/CB play Great octave E half note to F quarter note, repeated next bars. After a half rest, the timp sounds *sf* Great octave Bb quarter note (repeated next bar) to (Bar 3), after a half rest, Bb-Bb rinforzando 8ths (repeated next bar) to (Bar 5), after a quarter rest, Bb quarter note rinforzando (repeated next bar). The tuba plays the same on Contra-octave Bb notes. After a half rest, Pos play *sff* Great octave F/A#/small octave C# quarter notes (repeated next bar). Repeat the pattern given for the timp. In the same pattern, horns play on small octave F/A [written middle C/E] stopped notes. Note the ambiguity of tonality



here. Two horns play A notes, while a trombone plays A# (timp and tuba plays enharmonic Bb). This dissonant ambiguity is not uncommon for tense scenes such as this.

In Bar 7 (*Rall.*), the woodwinds play *sfp* < *ff* > respective register E dotted half notes legato to (Bar 8) F dotted half note to (Bar 9) E rinforzando dotted half note tied to half note next bar (followed by a quarter rest). Viole and VC/CB play the same < *sff* >.

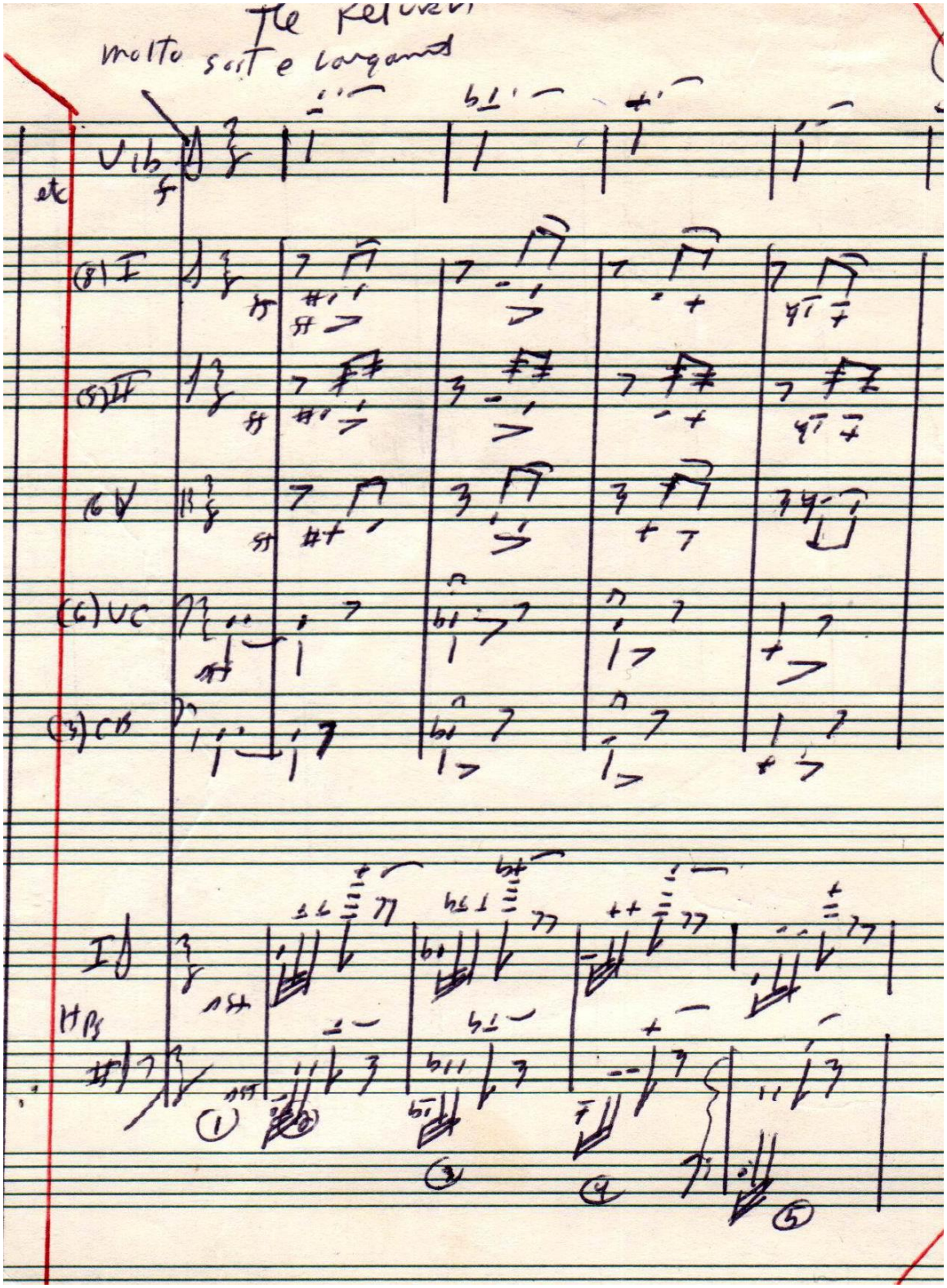
In Bar 8, the timp sounds *sf* > the Great octave Bb dotted half note trill roll (repeated next bar). The tuba plays Contra-octave Bb dotted half note tied to next bar. Pos play *sff* > Great octave F/A#/small octave C# dotted half notes tied to next bar, and horns play stopped tied dotted half notes small octave F/A.

In Bar 11 (*Lento*), we come to the unused end bars of this cue. Apparently the originally shot scene was longer and subsequently edited down. Clarinets play *ff* small octave Bb down to F [written middle C to small octave G] quarter notes followed by a quarter rest. Bass clarinets play small octave Bb dotted half note legato slur to (Bar 12) A [written B] dotted half note *ff* >. Fags play small octave Bb down to F quarter notes (followed by a quarter rest) to (Bar 12) A down to C# quarter notes (followed by a quarter rest). The contra bassoon plays Great octave Bb dotted half note crescendo to (Bar 12) A dotted half note decrescendo. In Bar 13, violas return to play small octave Bb to (Bar 14) A dotted half notes crescendo-decrescendo. After a quarter rest, VC/CB play *ff* > small octave F down to Great octave Bb quarter notes. In Bar 14, after a quarter rest, VC/CB play small octave C# down to Great octave A quarter notes. In Bar 15, clarinets and bass clarinets play small octave Eb to (Bar 16) E dotted half notes crescendo. Fags play Great octave and small octave D# dotted half notes to (Bar 16) E dotted half notes.

In end Bar 17, bass clarinets play small octave Ab [written Bb] dotted half notes held fermata, while the C. Fag plays Great octave Ab dotted half note. The tuba sounds Contra-octave Ab dotted half note decrescendo and held fermata. VC/CB play *sff* Great octave Ab dotted half note decrescendo and held fermata.

End of cue.

****



"The Return" Cue # 1743-7. *Molto Sost e Largamente* in 3/8 time, one page, 17 bars, approximately twenty or 21 seconds. Note: The cd marks it erroneously at :25, while the written score marking is :28 and 1/3 duration. The dvd is :20 or :21. Dvd

location: Chapter 7 starting at 4:52 (essentially the start of Chapter 8). CD location: track # 9. Instrumentation: vibraphone, 8 violins I, 8 violins II, 6 violas, 6 VC, 3 CB, and 2 harps. Scene: The judge orders that Roger and county detectives "return" to the Townsend estate to investigate Roger's wild claims.

In Bar 1, VC/CB play *sff* Great octave B dotted quarter note tied to quarter note next bar (followed by an 8th rest). Harp I plays *sff* grace (32nd) notes Line 1 B up to Line 2 B-B up to Line 3 B 8th note let vibrate (followed by two grace notes). Harp II plays this pattern an octave lower register(s). In Bar 3, the harp continue the pattern on B notes, and then A notes in Bar 4, E notes in Bar 5, Eb notes in Bar 6, E notes in Bar 7, D notes in Bar 8, Db notes in bar 9, C notes in Bar 10, B notes in Bar 11, Bb notes in Bar 12, and A notes in Bar 13. Silent in Bar 14, harp I returns in Bar 15 to play *sff* Great octave G# acciaccatura (grace note) up to small octave G# dotted quarter note. Harp II plays Contra-octave G# grace note up to Great octave G# dotted quarter note.

Back in Bar 2, the vibe sounds forte Line 2 B dotted quarter note let vibrate to (Bar 3) Bb to (Bar 4) A down to (Bar 5) E to (Bar 6) Eb to (Bar 7) E to (Bar 8) D to (Bar 9) C# (enharmonic Db) to (Bar 10) C to (Bar 11) Line 1 B dotted quarter note to (Bar 12) Bb down to (Bar 13) A. After a bar rest, the vibe returns in Bar 15 to sound *f* Line 1 G# dotted quarter note tied to next bar.

Back in Bar 3, VC/CB play on the down-bow Great octave Bb quarter note decrescendo (followed by an 8th rest) to (Bar 4) A quarter note on the down-bow to (Bar 5) E quarter note to (Bar 6) F to (Bar 7) F# up to (Bar 8) Bb to (Bar 9) A to (Bar 10) Ab to (Bar 11) G down to (Bar 12) E dotted quarter note tied to dotted quarter note next bar. In Bar 14, they then play *ff* Great octave Bb quarter note to A 8th to (Bar 15) G# dotted quarter note tied to dotted quarter note next bar (held fermata) and tied to 8th note in end Bar 17 (followed by a quarter rest).

After an 8th rest in Bar 2, violins I play *ff* > Line 1 D# legato to E 8ths (crossbeam connected) to (Bar 3), after an 8th rest, D to E 8ths to (Bar 4), after an 8th rest, D-C 8ths to (Bar 5), after an 8th rest, small octave B-A 8ths to (Bar 6_ middle Cb-Eb 8ths in that pattern to (Bar 7) C down to A 8ths to (Bar 8) Bb up to Line 1 D 8ths to (Bar 9) small octave A-Ab 8ths to (Bar 10) Ab-C 8ths to (Bar 11) G-B 8ths to (Bar 12) G-Bb 8ths to (Bar 13) G-A 8ths. Violins II play the same but as bowed trem notes. In bar 14, all violins play *nat* (non-trem) small octave Bb quarter note to A 8th to (Bar 15) G# dotted quarter note tied to next bar held fermata and tied to 8th note in end Bar 17.

Violas in Bar 2, after an 8th rest, play small octave D#-E legato 8ths to (Bar 3), after an 8th rest, F-E 8ths to (Bar 4) D-C 8ths to (Bar 5) B-A 8ths to (Bar 6) Cb down to Eb 8ths (contrary motion to the violins) to (Bar 7) C up to A 8ths to (Bar 8) Bb down to D to (Bar 9) A-Ab 8ths to (Bar 10) Bb down to C to (Bar 11) G-B 8ths to (Bar 12) G-Bb 8ths to (Bar 13) G-A 8ths. In Bar 14, they then play small octave Bb quarter note to A 8th to (Bar 15) G# dotted quarter note tied to next bar (held fermata) and tied to 8th note in end Bar 17.

End of cue.

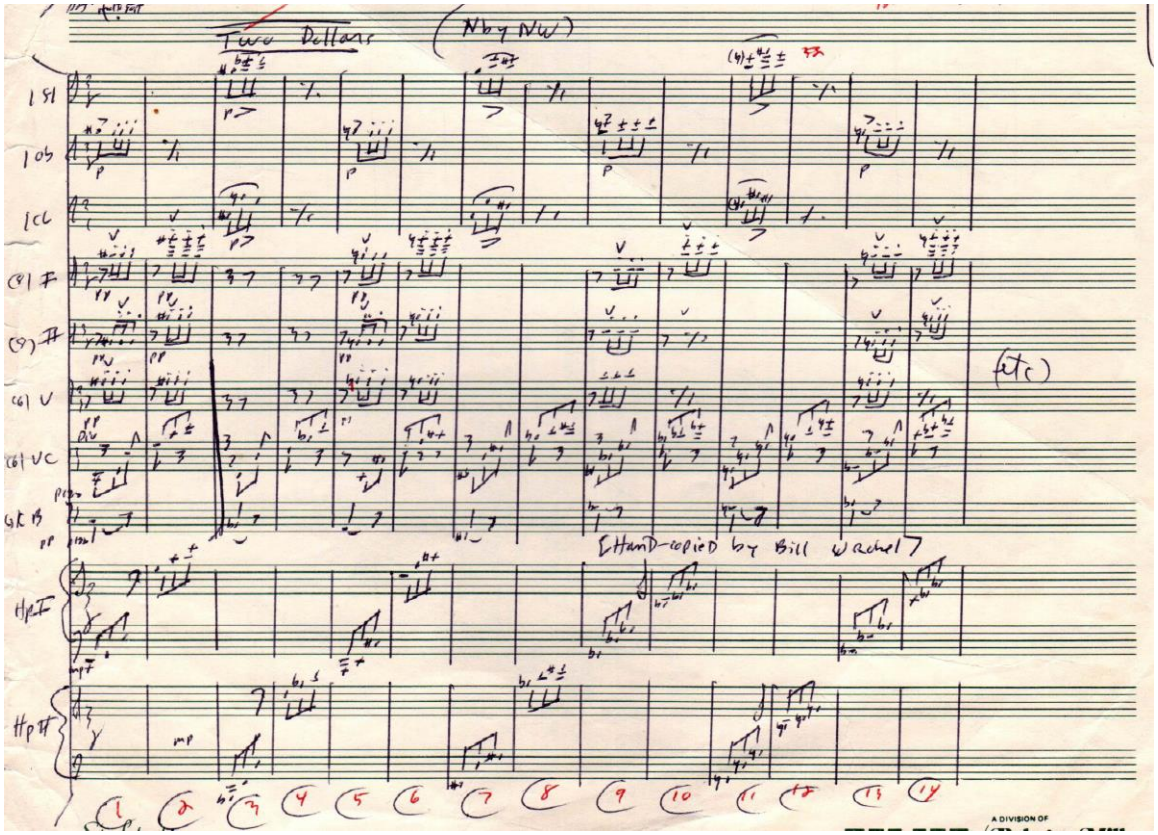
****

"Two Dollars" Cue #1743-8. 3/8 time (there is no tempo marking for this cue, although essentially it is *Moderato* with the dotted quarter note = 60), 3 pages, 37 bars, :47 (Herrmann annotated 34 seconds at the end of the cue). Instrumentation: Flute, oboe, clarinet, 2 bass clarinets, 2 Fags, C. Fag, 4 horns, strings, and 2 harps. Dvd location: Chapter 8 starting at 3:25. CD location: track #10. Scene: Roger is frustrated about the perfect con-job staged for the detectives and exasperatingly asks, "Do you mean you're not going to do anymore about this!" Then his mother says, "Roger, pay the two dollars!"

The basic one-bar rhythmic pattern of the Overture/Wild Ride is played here in a mild, amusing (*giocoso*) fashion. In Bar 1, the oboe plays *p* Line 2 G# rinforzando 8th note to G#-G# staccato 16ths to G# staccato 8th (repeated next bar). After an 8th rest, violins I play *pp* on the up-bow Line 2 G#-G# staccato 16ths to G# staccato 8th. After an 8th rest in Bar 2, violins I then play Line 3 G#-G# staccato 16ths on the up-bow to G# 8th. After an 8th rest, violins II play Line 1 G# notes in that pattern to (Bar 2) Line 2 G# notes. After an 8th rest, violas play Line 1 G#-G# staccato 16ths to G# staccato 8th (repeated next bar in the same register). Celli are *div* (divisi). Let's say VC II (bottom line sharing the same staff) pluck *pizz* Great octave C up to G up to small octave E 8ths to (Bar 2) G 8th (followed by a quarter rest). After a quarter rest, VC I (top line) pluck small octave E 8th up to (Bar 2) G-middle C-Line 1 E 8ths. CB pluck small octave C quarter note let vibrate (followed by an 8th rest). Harp I plays *mp* ascending 8th notes Great octave C-G-small octave E to (Bar 2) G-middle C-E.

[resume Thursday, May 26 at 11:20 am]

In Bar 3, the flute plays *p* > legato 8th notes Line 2 G# up to Line 3 Eb to D (repeated next bar). The clarinet plays Line 1 G# up to Line 2 Eb to D 8ths [written A#-

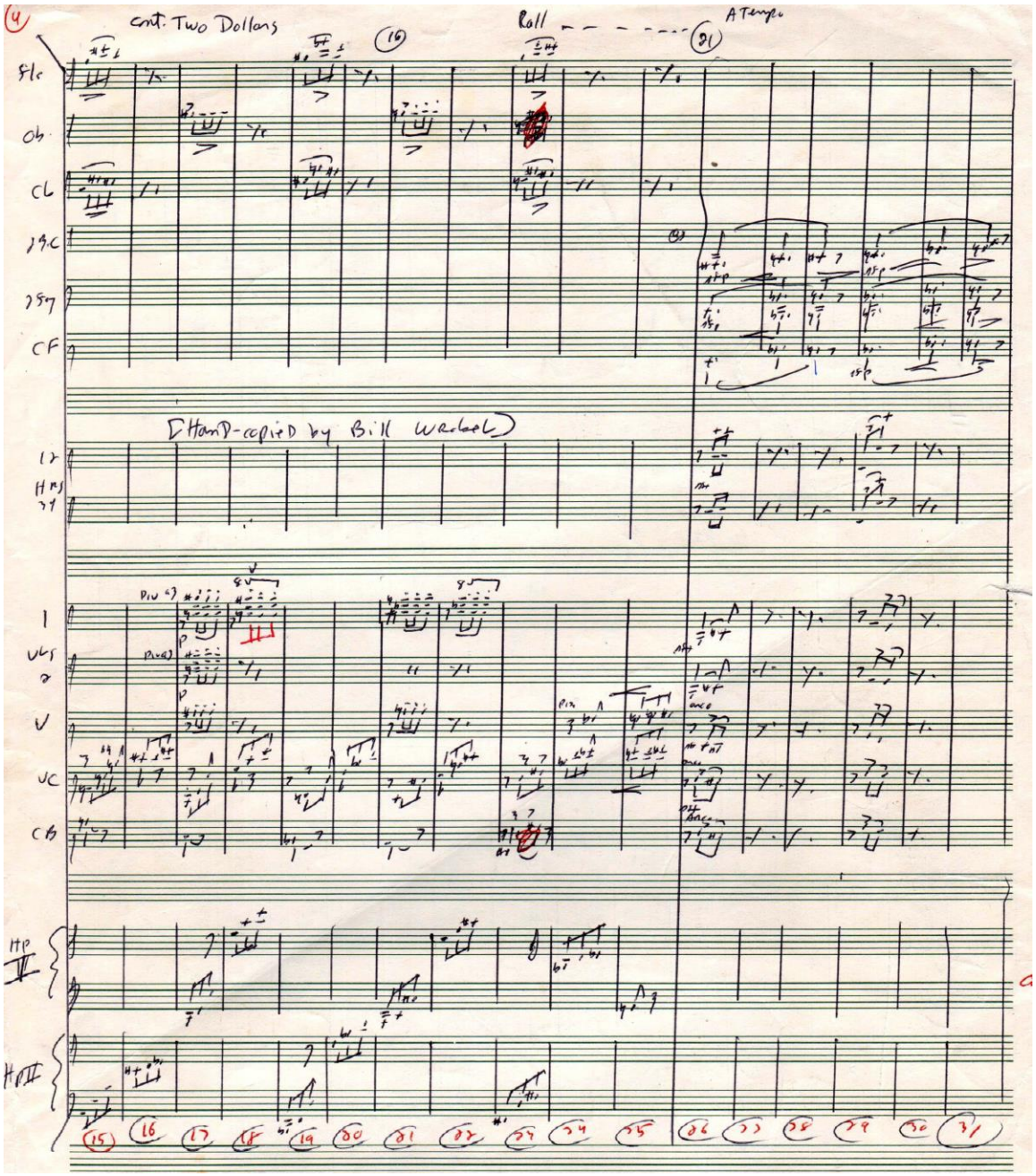


F-E] and repeated next bar. The violins and violas are silent in these two bars. CB pluck Great octave Bb quarter note (followed by an 8th rest). After an 8th rest, bottom line VC pluck Great octave F up to small octave D 8ths to (Bar 4) F 8th (followed by a quarter rest). After a quarter rest, top line VC pluck small octave D 8th to (Bar 4) F up to Bb up to Line 1 D 8ths. Harp I rests for these two bars but harp II plays ascending 8th notes Contra-octave Bb up to Great octave F up to small octave D 8ths (crossbeam connected) to (Bar 4) F-Bb-Line 1 D 8ths.

We return to the patterns given in Bars 1-2 in Bars 5-6. The oboe plays Line 2 G rinforzando 8th to G-G staccato 16ths to G staccato 8th (repeated next bar). After an 8th rest, violins I play on the up-bow Line 2 G-G staccato 16ths to G 8th to (Bar 6), after an 8th rest, Line 3 G notes in that fashion. Violins II play this pattern starting on Line 1 G notes to (Bar 6) Line 2 G notes. Viole pluck Line 1 G notes. CB pluck Great octave A quarter note (followed by an 8th rest). After an 8th rest, VC pluck Great octave E up to small octave C# 8ths to (Bar 6) E-A-middle C# 8ths. Harp I returns to play ascending 8th notes Contra-octave A-Great octave E-small octave C# to (Bar 6) E-A-middle C# 8ths.

In Bar 7, the flute plays Line 2 G up to Line 3 D to C# legato 8ths (repeated next bar) while the clarinet plays this an octave lower register. CB pluck Great octave F# quarter note. VC pluck Great octave F#-small octave D-F# 8ths to (Bar 8) Bb-Line 1 D-F# 8ths. Harp II returns to play (see VC).

In Bar 9, the oboe plays Line 3 C rinforzando 8th to C-C 16ths to C 8th (repeated next bar). After an 8th rest, violins I play Line 2 C-C staccato 16ths to C 8th to (Bar 10), after an 8th rest, Line 3 C notes. Violins II play Line 2 C notes (repeated next bar). Viole play Line 2 C notes. CB pluck small octave Gb quarter note. VC and harp I play



ascending 8th notes Great octave Gb-small octave Db-Gb to (Bar 10) Bb-Line 1 Db-Gb 8ths.

In Bar 11, the flute plays Line 3 C up to F# to E legato 8ths (repeated next bar) while the clarinets plays this an octave lower register. CB pluck small octave G quarter note. VC and harp II play ascending 8th notes Great octave G-small octave D-G to (Bar 12) B-Line 1 D-G 8ths.

Skipping to Bar 17, the oboe plays Line 2 G# rinforzando 8th to G#-G# 16ths to G# 8th (repeated next bar). After an 8th rest, violins I are now *div a3* playing *p* Line 2 C/E/G# staccato 16ths played twice to C/E/G# staccato 8th to (Bar 18), after an 8th rest, Line 3 C/E/G# notes in that pattern. Violins II play Line 2 C/E/G# notes in that pattern

(repeated next bar). Viole play Line 1 G# staccato notes in that pattern. CB/VC repeat Bar 1 (repeated next bar), and also harp I.

Skipping to Bar 26 (3:53 dvd; :28 cd), we come to the *Molto Largamente* end section of the cue. I want to point out something, however, about the previous few bars. Herrmann added what appears to be bowed trem violins' 8th note that was not originally written on the cue. Obviously they were added in the Parts. In Bar 23 (*Rall*) the flute plays Line 2 G up to Line 3 D to C# legato 8ths (repeated next two bars) while the clarinet plays Line 1 Bb-E-D# 8ths. VC play Bb-Line 1 D-Eb 8ths to (Bar 25) E-F-F# 8ths. After a quarter rest in Bar 24, violas are *pizz* on Line 1 Eb 8th to (Bar 25) E-F-F# 8ths. If you listen carefully to the cd and music-only track of the dvd, you will also hear the same viole notes played by the violins (but not written in the cue). Herrmann probably later felt he needed extra emphasis as the scene generated more suspense as the gardener turns around and turns out to be one of the henchmen. Normally I don't find this sort of added instrumentation "after-the-fact" (after the ink cue was written), so to speak, in Herrmann scores (but do in Tiomkin scores, say), but we'll see the same situation much later on in "The Balcony" cue.

In Bar 26 (*A tempo*), two bass clarinets play *sfp* < > small octave E [written F#] dotted quarter note legato to (Bar 27) Bb [written middle C] dotted quarter note to (Bar 28) B [written C#] quarter note (followed by an 8th rest). Fags play unison on Great octave E dotted quarter note to (Bar 27) Contra-octave and Great octave Bb dotted quarter notes to (Bar 28) B quarter notes (followed by an 8th rest). The C. Fag plays Great octave E dotted quarter note to (Bar 27) Bb dotted quarter note to (Bar 28) B quarter note. After an 8th rest in Bar 26, horns play *sff* Line 1 D-D [written A-A] stopped 16th notes (followed by an 8th rest), repeated next two bars. All violins play *sff* small octave G quarter note legato up to middle C# 8th (repeated next two bars). After an 8th rest, violas play *arco* small octave D rinforzando 8th note legato mini-slur to C# 8th (repeated next two bars). VC/CB play the same as the violas.

In Bar 29, bass clarinets play small octave Bb dotted quarter note to (Bar 30) Line 1 Db dotted quarter note to (Bar 31) D quarter note (followed by an 8th rest). Bassoons play Contra-octave and Great octave Bb dotted quarter notes to (Bar 30) Great octave and small octave Db dotted quarter notes to (Bar 31) D quarter notes. The C. Fag plays the Fag I (upper register) line. Horns play small octave G [written Line 1 D] rinforzando 8th legato up to F [written Line 2 C] stopped 8th note (followed by an 8th rest), repeated next two bars. After an 8th rest, violins play Line 1 F rinforzando 8th to E 8th (repeated next two bars). After an 8th rest, violas/VC/CB play small octave F rinforzando 8th to E 8th.

In Bar 32, bass clarinets play small octave F dotted quarter note to (Bar 33) B dotted quarter note to (Bar 34) C quarter note (followed by an 8th rest). Fags play unison Great octave F dotted quarter note to (Bar 33) Contra-octave and Great octave B dotted quarter notes to (Bar 34) C dotted quarter notes (the C. Fags plays the upper line). Note: this time around, the Fags and C. fag play end dotted quarter notes instead of quarter notes, while apparently the bass clarinets play quarter note (but Herrmann did not insert an 8th rest). Horns play small octave Ab [written Line 1 Eb] quarter note legato up to D [written A] stopped 8th note (repeated next two bars). Violins play small octave Ab rinforzando 8th up to Line 1 Eb 8th (followed by an 8th rest), repeated next two bars. Violas/CV/CB play small octave Ab 8th down to Eb 8th.

In Bar 35, violins and violas play small octave A rinforzando 16th legato to Ab 16th to G quarter note tied to dotted quarter note next bar and tied to (end Bar 37) dotted quarter note held fermata. After an 8th rest, VC/CB play *sff* Great octave G quarter note tied to dotted quarter notes next two bars. After an 8th rest, horns play *sff* small octave G stopped quarter note tied to 8th note next bar (followed by a quarter rest. After an 8th rest, clarinets and bass clarinets play small octave G [written A] quarter note tied to dotted quarter note next bar (rest marks in end Bar 37).

End of cue.

****

"The Elevator" Reel 4/pt 2. Cue # 1743-9. 3/8 time with no tempo marking but consistent with a *Moderato* pace with dotted quarter note = 60. two pages, 47 bars, :47. Note: Herrmann crossed out repeat Bars 45-46. Dvd location: Chapter 11 starting at :30. CD location: track # 13. Instrumentation: flute, oboe, 2 clarinets, 2 bass clarinets, 8 violins I, 8 violins II, 6 violas, 6 VC, 3 CB. Scene: Roger and his mother hurry to the hotel elevator from Kaplan's room before two henchmen reach them.

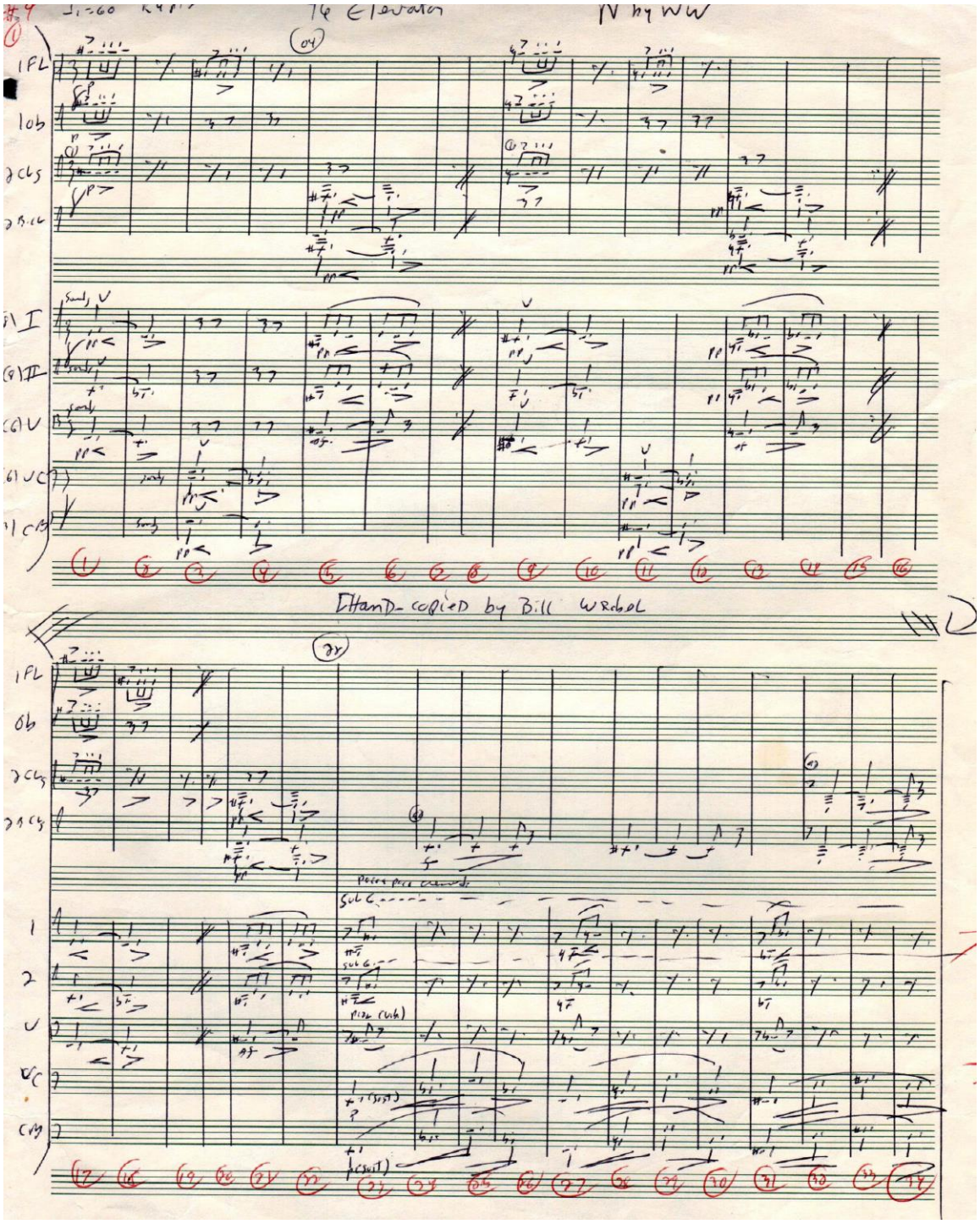
The flute and oboe play *p* Line 2 G# rinforzando 8th to G#-G# staccato 16ths to G# staccato 8th (repeated next bar) to (Bar 3) same rhythmic figure pattern (repeated in Bar 4) but in Line 1 register. Clarinet I plays Line 1 G# notes in that pattern (repeated next three bars). *Sords* (muted) violins I play *pp* < Line 1 E dotted quarter note on the up-bow legato slur to (Bar 2) D dotted quarter note decrescendo hairpin (silent next two bars). Violas (also muted) play small octave E dotted quarter note to D dotted quarter note next bar. In Bar 3, muted VC play on the up-bow small octave C/E dotted quarter notes to (Bar 4) Great octave Bb/small octave D dotted quarter notes. CB play small octave E dotted quarter note to D dotted quarter note next bar. Once again we hear the same triads of C/E/G# to Bb/D/G#.

In Bar 5, violins play *pp* < > legato 8th notes small octave G# up to Line 1 E to D (crossbeam connected) to (Bar 6) E-D-E 8ths. Repeat these two bars in the next two bars. Violas play *sf* > small octave G# dotted quarter note tied to 8th note next bar (followed by a quarter rest). Repeat next two bars. Clarinet II and bass clarinet II play *pp* < > small octave E [written F#] dotted quarter note to (Bar 6) D dotted quarter note. Bass clarinet I plays middle C dotted quarter note to Bb dotted quarter note next bar.

In Bars 9-12, the flute/oboe/clarinet I play the aforementioned rhythmic pattern on G notes. Violins I play middle (Line 1) C# dotted quarter note to (Bar 10) D dotted quarter note, while violas play this an octave lower register. IN Bar 11, VC play Great octave A/small octave C# dotted quarter notes on the up-bow to (Bar 12) Bb/D dotted quarter notes. CB play small octave C# to D dotted quarter notes.

In Bar 13, violins play small octave G up to Eb to D 8ths to (Bar 14) Eb-D-Eb 8ths (repeated next two bars). Violas play small octave G dotted quarter note tied to 8th note next bar. Clarinet II and bass clarinet II play small octave Eb dotted quarter note to (Bar 14) D dotted quarter note. Bass clarinet I plays middle Cb to Bb dotted quarter notes. Repeat next two bars.

In Bar 17, the flute plays Line 2 G# rinforzando 8th to G#-G# staccato 16ths to G# staccato 8th to (Bar 18) Line 1 G# notes in that pattern. Repeat next two bars. The oboes are *col* the flute in Bar 17, returning in Bar 19 in the same notes and pattern (and Line 2



register). Clarinet I plays Line 1 G# notes in that pattern (repeated next three bars). Violins I play Line 1 E dotted quarter note to (Bar 18) D dotted quarter note (repeated next two bars), while violins II play middle C to small octave Bb notes, and violas small octave E to D notes. Bars 21-22 repeat Bars 5-6.

In Bar 23 (:52 dvd; :22 cd and score), the music changes as we enter the actual elevator scene with the two bad guys inside the crowded elevator. It's a fun scene,

especially when Roger's mom incredibly asks, "You gentlemen aren't *really* trying to kill my son, are you?" Stunned for a few seconds, the henchmen start to laugh, and so do everybody else in the elevator (except, of course, for Roger!). Also, it may be interesting to note, by the way, that Jessie Royce Landis (who played Roger's mother) was actually *younger* than Cary Grant! She was born November 25, 1904, while Cary was born January 18, 1904. She appeared with him in another Hitchcock film you may recall, *To Catch A Thief*. She played Jessie Stevens in that previous movie.

In Bar 23 (*poco a poco crescendo*), VC/CB play *p (sost)* crescendo-decrescendo Great octave E dotted quarter note legato up to (Bar 24) Bb dotted quarter note up to (Bar 25) small octave E dotted quarter note back down to (Bar 26) Bb dotted quarter note. After an 8th rest, violins play *sul G* on small octave G# 8th crescendo up to Line 1 G# 8th (repeated next three bars). After an 8th rest, violas pluck *pizz (vib.)* small octave G# 8th note (followed by an 8th rest, repeated next three bars. In Bar 24, bass clarinets play *f* > small octave Bb [written middle C] dotted quarter note tied to next bar and tied to 8th note in Bar 26 (followed by a quarter rest).

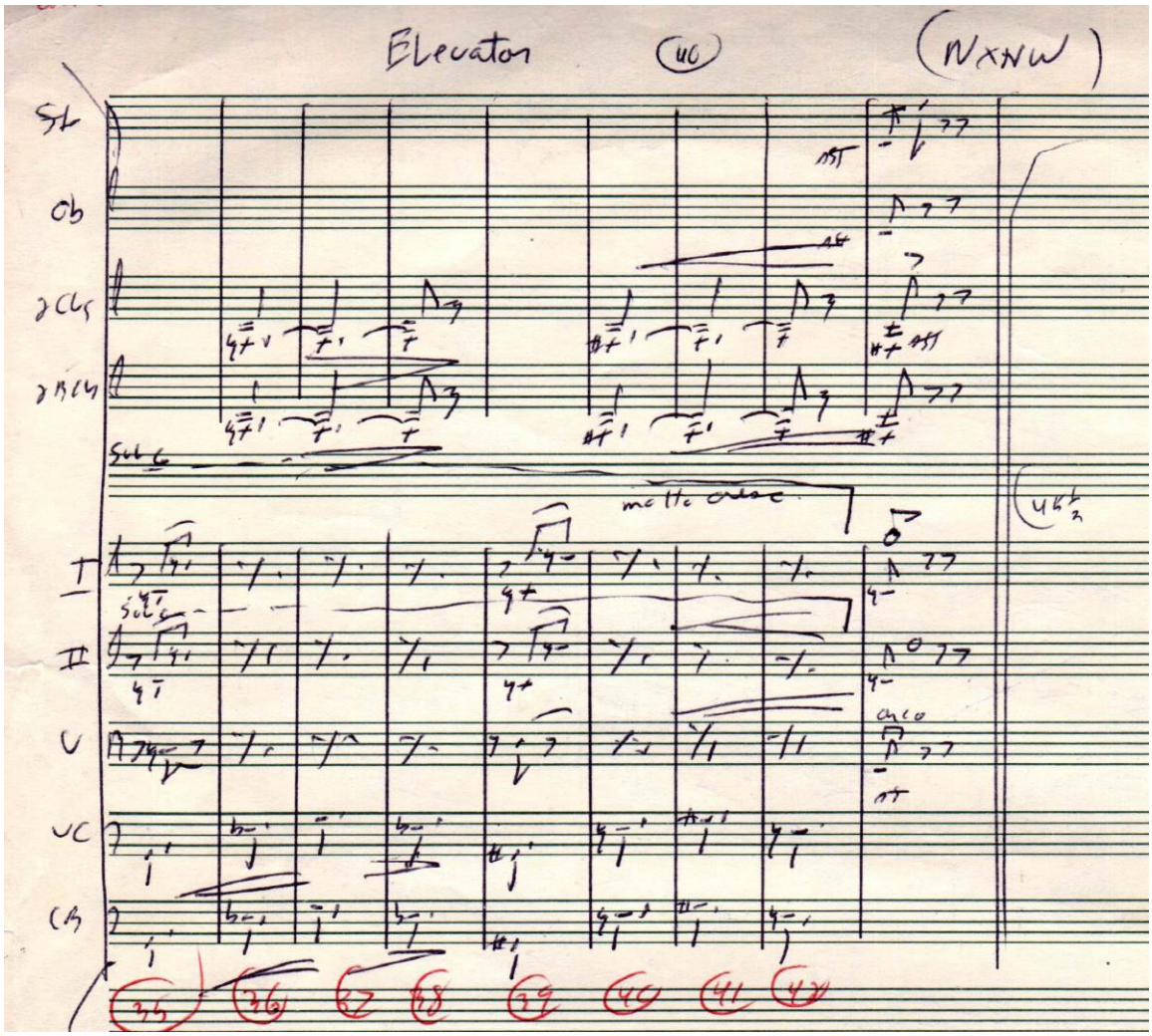
The same four-bar pattern repeats starting in Bar 27 with the VC/CB now playing Great octave F dotted quarter note legato up to (Bar 28) B dotted quarter note up to (Bar 29) small octave F dotted quarter note back down to (Bar 30) Great octave B dotted quarter note. All notes are played under the legato umbrella/curve line. After an 8th rest, violins play small octave A legato and crescendo up to Line 1 A 8th notes (repeated next three bars). After an 8th rest, violas pluck small octave A 8th let vibrate (followed by an 8th rest), repeated next three bars. In Bar 28, bass clarinets play small octave B [written middle C#] dotted quarter note tied to next bar and tied to 8th note in Bar 30.

The pattern repeats with half-tone higher notes starting in Bar 31. VC/CB play Great octave F# dotted quarter note to (Bar 32) small octave D dotted quarter note to (Bar 33) F# dotted quarter note down to (Bar 34) D dotted quarter note. After an 8th rest, violins play small octave Bb up to Line 1 Bb 8ths (repeated next three bars). After an 8th rest, violas play small octave Bb 8th pizzicato (followed by an 8th rest). After an 8th rest in Bar 32, clarinets and bass clarinets play small octave D quarter note tied to dotted quarter note next bar to (Bar 34) D 8th (followed by a quarter rest).

In Bar 35, VC/CB play Great octave G dotted quarter note up to (Bar 36) small octave Eb dotted quarter note up to (Bar 37) G dotted quarter note back down to (Bar 38) Eb dotted quarter note. After an 8th rest, violins play small octave B up to Line 1 B 8ths (repeated next three bars). After an 8th rest, violas pluck small octave B 8th (followed by an 8th rest), repeated next three bars. In Bar 36, clarinets and bass clarinets play small octave Eb dotted quarter note tied to next bar and tied to 8th note in Bar 38.

In Bar 39, VC/CB play Great octave G# dotted quarter note up to (Bar 40) small octave E dotted quarter note up to (Bar 41) G# dotted quarter note back down to (Bar 42) E dotted quarter note. After an 8th rest, violins play middle C up to Line 2 C 8ths (repeated next three bars). After an 8th rest, violas pluck middle C 8th (followed by an 8th rest). In Bar 40, clarinets and bass clarinets play small octave E dotted quarter note tied to next bar and tied to 8th note in Bar 42.

In Bar 43, VC/CB play steady crescendo Great octave A dotted quarter note up to (Bar 44) small octave F dotted quarter note up to (Bar 45) A dotted quarter note back to (Bar 46) F dotted half note. However, as stated earlier, Bars 45-46 were deleted in the final recording. After an 8th rest, violins play Line 1 Db up to Line 2 Db 8ths repeated



molto cresc and *poco accell.* next three bars. After an 8th rest, violas pluck Line 1 Db 8th (followed by an 8th rest), repeated next three bars steady crescendo hairpin. In Bar 44, clarinets and bass clarinets play small octave F dotted quarter note tied to next two bars.

In end Bar 47, the flute plays *sff* Line 1 D grace note up to Line 2 D 8th (followed by two 8th rests). The oboes plays Line 1 D 8th only, followed by rests. Clarinets and bass clarinets play *sff* and rinforzando-marked small octave E/Bb 8ths.Violins play *sff* Line 1 D 8th (followed by two 8th rests). Violas (now *arco*) play small octave E 8th.

End of cue.

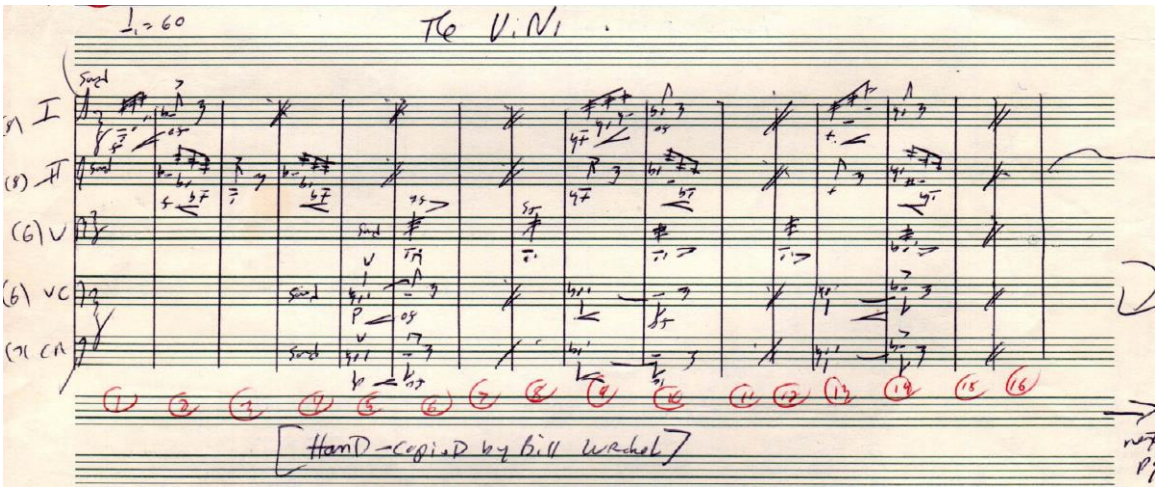
****

"The U.N." Reel 4/pt 3. Cue # 1743-10. 3/8 time, 2 pages, 68 bars, 1:01. Note: Herrmann had deleted many bars, including 43-49, and then I believe Bars 54-56, 58-61, and Bars 64-65. Dvd location: Chapter 11 starting at 1:59. CD location: track #14. Instrumentation: 3 clarinets, 2 bass clarinets, 2 Fags, C. Fag, 4 horns, and strings. Scene: Quick-thinking Roger tricks the killers by letting the women come out of the elevator first, and then he runs out and rushes into a taxi that was about to be boarded by a couple! This is doubly humorous because it happens again when the henchmen steal the next taxi. If it wasn't for the light approach of this movie, the killers could've logically done something else besides running after Roger. All they had to do is kidnap his mother and force him to return to them.

Sords violins I play *f* < bowed trem ascending 8th notes small octave G-Line 1 D-G to (Bar 2) Ab 8th note *sf* and also rinforzando-marked (followed by a quarter rest). Repeat these two bars in Bars 3-4, 5-6, and 7-8. In Bar 2, muted violins II play descending bowed trem 8th notes Line 1 Ab-Eb-small octave Ab to (Bar 3) G rinforzando 8th note (followed by a quarter rest) to (Bar 4) Ab-Eb-Ab bowed trem 8ths again. Repeat Bars 3-4 in Bars 5-6 and 7-8. In Bar 5, muted VC/CB play *p* < Great octave B dotted quarter note on the up-bow to (Bar 6) small octave C 8th *sf* on the down-bow (followed by a quarter rest). Repeat next two bars. *Sords* viole play in Bar 6 small octave C dotted quarter note bowed trem (repeated in Bar 8).

In Bar 9, violins I continue the bowed trem ascending 8th notes small octave A-Line 1 E-A crescendo to (Bar 10) Bb non-trem 8th *sf* (followed by a quarter rest). Repeat next two bars. Violins II play small octave A rinforzando non-trem 8th (followed by a

quarter rest). In Bar 10, they continue on descending tremolo 8th notes Line 1 Bb-F-Bb. Repeat these two bars in Bars 11-12. VC/CB play non-trem small octave Db dotted quarter note crescendo hairpin to (Bar 10) C 8th *sf* (followed by a quarter rest). Repeat next two bars. In Bar 10, violas are bowed trem decrescendo on small octave C dotted quarter note (repeated in Bar 12).

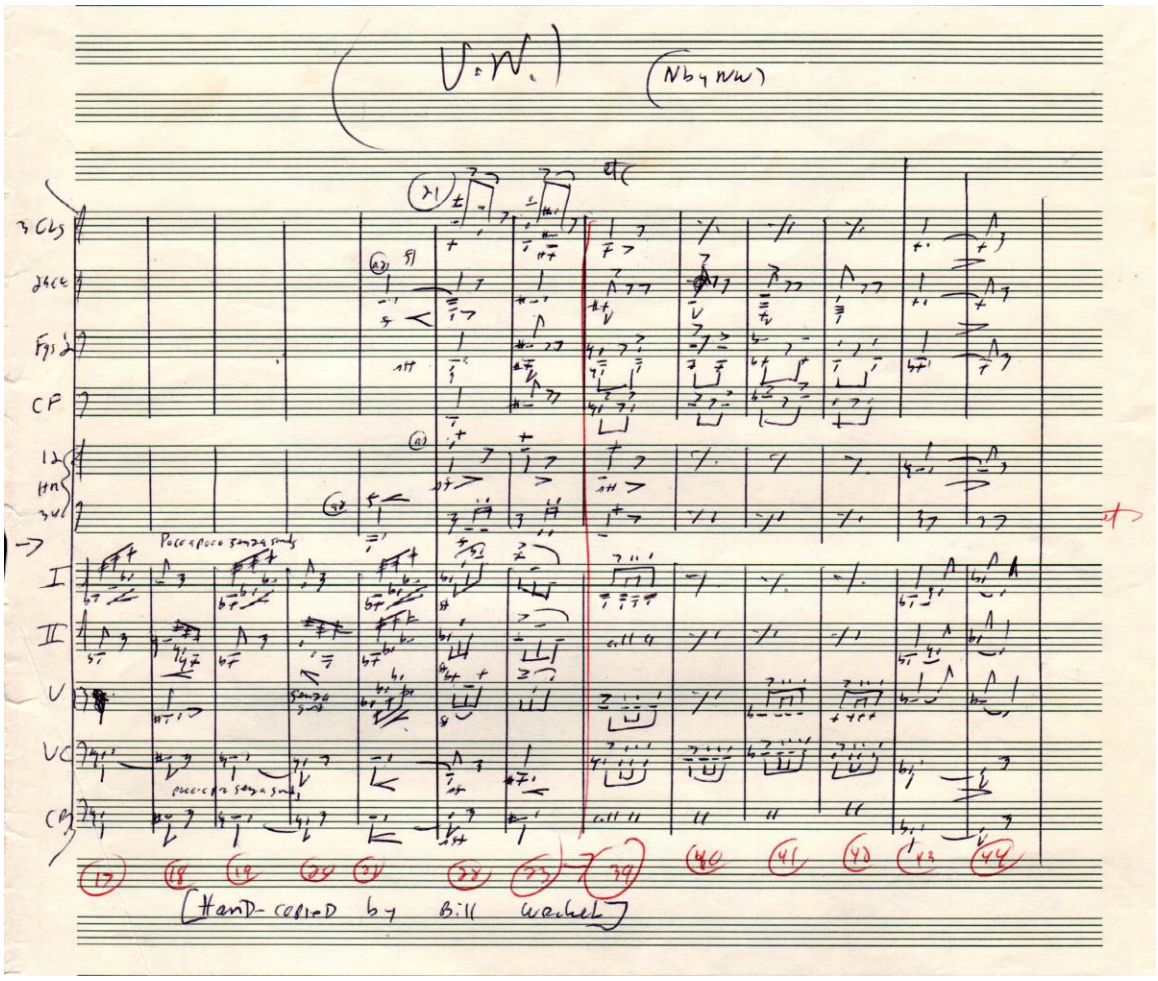


In Bar 13, violins I are bowed trem on ascending 8th notes Line 1 C-F-Line 2 C to (Bar 14) non-trem Line 1 B 8th note (followed by a quarter rest). Repeat next two bars. Violins II play non-trem C 8th (followed by a quarter rest) up to (Bar 14) descending trem 8th notes B-F#-small octave B (repeat next two bars). VC/CB play non-trem small octave D dotted quarter note crescendo to (Bar 14) Eb rinforzando 8th (followed by a quarter rest). Repeat next two bars. Violas are bowed trem on small octave Eb dotted quarter note (repeated in Bar 16).

In Bar 17, violins are bowed trem on ascending 8th notes small octave Bb-Line 1 F-Bb to (Bar 18) A non-trem 8th note (followed by a quarter rest). Herrmann places above Bars 18-19 the direction of *poco a poco senza sords*. In Bar 19, violins I continue on small octave Ab up to Line 1 Eb to Ab bowed trem 8ths to (Bar 20) G non-trem 8th (followed by a quarter rest) to (Bar 21) small octave Ab up to Line 1 Eb to Ab trem 8ths crescendo (violins II and violas also play this in Bar 21). VC/CB in Bar 17 play small octave D dotted quarter note to (Bar 18) C# 8th (followed by a quarter rest) to (Bar 19) C dotted quarter note to (Bar 20) Great octave B 8th to (Bar 21) small octave C dotted quarter note to (Bar 22) D 8th to (Bar 23) C# dotted quarter note. Etc.

In Bar 21, horns III-IV play *f* < small octave C [written G] dotted quarter note. In bar 22 (:21) horns I-II play *sf* > stopped Line 1 Bb [written Line 2 F] quarter note (followed by an 8th rest) to (Bar 23) A [written E] stopped quarter note to (Bar 24) Ab stopped quarter note to (Bar 25) G [written D] quarter note to (Bar 26) Ab quarter note down to (Bar 27) Eb [written Bb] quarter note to (Bar 28) D [written A] quarter note to (Bar 29) Db quarter note to (Bar 30) C [written G] quarter note to small octave B to Bb to A in the next three bars.

Back in Bar 21, two bass clarinets play *f* < middle C [written D] dotted quarter note legato down to (Bar 22) D quarter note decrescendo (followed by an 8th rest). In Bar 23, the bass clarinets play middle C# dotted quarter note to (Bar 24) C 8th (followed by a



quarter rest) to (Bar 25) B [written middle C#] dotted quarter note to (Bar 26) C 8th (followed by a quarter rest) down to (Bar 27) F dotted quarter note to (Bar 28) Bb 8th (followed by a quarter rest). Etc. After a quarter rest in Bar 22, horns III-IV play forte small octave Bb-Bb [written Line 1 F-F] staccato 16ths to (Bar 23), after a quarter rest, A-A staccato 16ths to (Bar 24) Ab-Ab 16ths to (Bar 25) G-G 16ths, and so forth (see the notes given for the other horns).

In Bar 22, clarinets play small octave Bb/Line 1 Bb/Line 2 Bb [written C] rinforzando 8th notes legato to F 8ths (followed by an 8th rest) to (Bar 23) A rinforzando 8ths to E 8ths, and so forth. Fags in Bar 22 play *sff* unison Great octave D dotted quarter note to (Bar 23) Great octave and small octave C# 8ths (followed by a quarter rest). The C. Fag plays D up to small octave C# notes.

Violins I in Bar 22 play *ff* ascending legato 8th notes Line 1 Bb-Line 2 F-Bb to (Bar 23) A rinforzando 8th down to E down to Line 1 A legato 8ths. Violins II play Line 1 Bb up to F back down to Bb 8ths to (Bar 23) A up to Line 2 E down to A 8ths. Violas play Line 1 Bb down to F up to Bb 8ths to (Bar 23) A down to E up to A 8ths. VC play small octave C dotted quarter note crescendo down to (Bar 23) Great octave D 8th *sf* (followed by a quarter rest). CB play small octave C dotted quarter note up to (Bar 23) D 8th.

Skipping to Bar 39 (Chapter 12 at :20), the strings play the basic rhythmic pattern repeated thru Bar 42. Violins play small octave G rinforzando 8th to G-G staccato 16ths to G staccato 8th (repeated next three bars). Violas play small octave G notes in that pattern for two bars to (Bar 41) Eb notes to (Bar 42) D notes. VC/CB play the pattern on Great octave B notes to (Bar 40) C notes to (Bar 41) Eb notes to (Bar 42) D notes. Horns play *sff* > stopped small octave G [written Line 1 D] quarter note (followed by an 8th rest), repeated next three bars. Clarinets play small octave G [written A] quarter note (followed by an 8th rest), repeated next three bars. Bass clarinets play small octave B [written middle C#] rinforzando 8th (followed by to 8th rests) to (Bar 40) middle C [written D] rinforzando 8th to (Bar 41) small octave and Line 1 Eb rinforzando 8ths to (Bar 42) small octave and Line 1 D 8ths. Fag I/C. Fag play Great octave B (Fag II plays Contra-octave B] 8ths (followed by an 8th rest) to another such dyad rinforzando to (Bar 40) Great octave and small octave C 8ths (followed by an 8th rest) to C 8ths again to (Bar 41) Eb notes in that pattern to (Bar 42) D notes.

The pattern continues again in the next four bars but Bars 43-49 were deleted. Horns play the rhythmic pattern on small octave Ab [written Line 1 Eb] notes, repeated next three bars, while clarinets play the same [written Bb] and also the violins. Violas play small octave C notes in that pattern to (Bar 44) Db notes to (Bar 45) E notes to (Bar 46) Eb notes. VC play Great octave C rinforzando quarter note (followed by an 8th rest) to (Bar 44) Db rinforzando quarter note to (Bar 45) E to (Bar 46) Eb. CB play this an octave higher register. Bass clarinets play middle C rinforzando 8th (followed by an 8th rest) to another C rinforzando 8th to (Bar 44) Db notes in that pattern to (Bar 45) small octave and Line 1 E notes to (Bar 46) Eb notes. Fags play Great octave and small octave C notes in that pattern, and so forth as given for the bass clarinets. The C. Fags plays small octave C notes in that pattern, and so forth.

In Bar 50 (actually used), violins play *ff* middle C quarter note legato slur up to F 8th up to (Bar 51) Line 2 C 8th legato slur down to middle C quarter note (repeat next two bars). Violas/VC/CB play this an octave lower register. Horns I-II play middle C [written G] dotted quarter note decrescendo hairpin and tied to 8th note next bar (followed by a quarter rest), repeated next two bars. Horns III-IV play small octave C dotted quarter note tied to 8th note next bar. Fags and C. Fag play Great octave Ab rinforzando dotted quarter note tied to 8th note next bar (followed by a quarter rest) to (Bar 52) Great octave Bb (and Contra-octave Bb for Fag II) dotted quarter notes tied to 8ths next bar. Bass clarinets play small octave Ab [written Bb] rinforzando dotted quarter notes tied to 8th next bar to (Bar 52) Bb [written middle C] dotted quarter note tied to 8th next bar. Clarinets play middle C rinforzando dotted quarter note tied to 8th note next bar (repeated next two bars). I believe Bars 54-55 were deleted. Etc.

In Bar 66, *sords* horns III-IV play *mf* > small octave Ab [written Line 1 Eb] dotted quarter note tied to next bar and tied to (end Bar 68) dotted quarter note *p* and held fermata. Violins and viole play small octave Ab dotted quarter note tied to next bar (silent in end Bar 68). VC/CB play Great octave E dotted quarter note tied to next bar.

End of cue.

****

"Information Desk" Cue #1743-11. 3/8 time, dotted quarter note = 60. Two pages, 52 bars, :50 (annotated by Herrmann at :44). Dvd location: Chapter 12 starting at :54. CD location: track #15. Instrumentation: 3 clarinets, 2 bass clarinets, 2 Fags, C. Fag, 4 horns, and *sords* strings. Scene: Roger lies to the receptionist at the information desk that he has an appointment with Lester Townsend.

Clarinets play *p* < *ff* small octave B [written middle C#] dotted quarter note tied to next bar to (Bar 3) Bb dotted quarter note legato to (Bar 4) A to (Bar 5) G#, and so forth. Bass clarinets start to play in Bar 3 on small octave Bb dotted quarter note to (Bar 4) A dotted quarter note, etc. In Bar 2, after an 8th rest, muted violins I play crescendo Line 1 D# to E legato 8ths up to (Bar 3) descending legato 8th notes *ff* Bb (rinforzando-marked for this note) down to F to E up to (Bar 4) A rinforzando 8th down to D to C 8ths, and so forth thru Bar 13 (small octave A-G-A 8ths decrescendo). Bass clarinets in Bar 12 play small octave Bb to (Bar 13) A dotted quarter notes. After an 8th rest in Bar 2, violins II play Line 1 D# to E 8ths down to (Bar 3) small octave Bb up to F to E 8ths to (Bar 4) A-D-C 8ths, and so forth. Viole/VC/CB play the same as violins I but written an octave lower register.

In Bar 14 (1:06 dvd; :12 cd and score), all you hear initially is clarinet I play *f* > small octave B [written middle/Line 1 C#] dotted quarter note tied to next two bars decrescendo *pp*. Repeat in Bars 18-20, and Bars 22-14. In Bar 15, clarinets II-III play small octave F/A [written G/B] dotted quarter notes *f* < to (Bar 16) E/G# [written F#/A#] dotted quarter notes tied to next bar. They return in Bar 19 to play E/G dotted quarter notes to (Bar 20) Eb/Gb dotted quarter notes tied to next bar. In Bar 23, they play Eb/Gb dotted quarter notes to (Bar 24) D/F# dotted quarter notes tied to next bar.

Starting in Bar 26 (1:18 dvd; :22 cd), Herrmann makes a variation of the music by now letting the woodwinds play the triplet figures thru Bar 36 that the strings previously played. So, after an 8th rest, clarinet I plays *ff* Line 1 Eb to E [written F-F#] legato 8ths to (Bar 27) Line 1 Bb rinforzando 8th down to F to E 8ths, and so forth. Clarinets II-III and bass clarinets are *col* the first clarinet. Fags play the same in the small octave register. The C. Fag plays *ff* < > Great octave B dotted quarter note to (Bar 27) Bb to (Bar 28) A to (Bar 29) E dotted quarter notes. Violins play small octave B dotted quarter note to (Bar 27) Bb dotted quarter note to (Bar 28) A dotted quarter note up to (Bar 29) E dotted quarter note (and so forth). Viole play *f* small octave B dotted quarter note to Bb to A down to E dotted quarter notes. VC/CB play this an octave lower register.

In Bar 37 (1:28 dvd; :33 cd), all you initially hear are *sords* horns III-IV playing *f* > small octave B [written Line 1 F#] dotted quarter note tied to next bar and tied to (horn III only) dotted quarter note in Bar 39. In Bar 38, sords horns I-II play Line 1 F/A [written Line 2 C/E] dotted quarter notes to (Bar 39) E/G# [written B/D] dotted quarter notes tied to next bar. In Bar 45 (start of the second page of this cue), horns III-IV repeat the previous three-bar small octave B tied notes. Skipping to Bar 46, horns I-II play Eb/G dotted quarter notes to (Bar 47) D/F# dotted quarter notes tied to next bar. In Bar 49, horns III-IV play *f* > small octave B dotted quarter note tied thru end Bar 52 decrescendo *ppp*. Horns I-II are silent in these end four bars.

End of cue.

****

"The Knife" Cue #1743-12. *Allegro* in ¾ time, 4 pages, 50 bars, :48 (annotated by Herrmann as :42). Dvd location: Chapter 13 starting at 1:09. CD location: track # 16. Scene: Townsend is struck in the back with the knife thrown by one of Vandamm's men. If he aimed a little better, logically he could've knifed Thornhill instead!

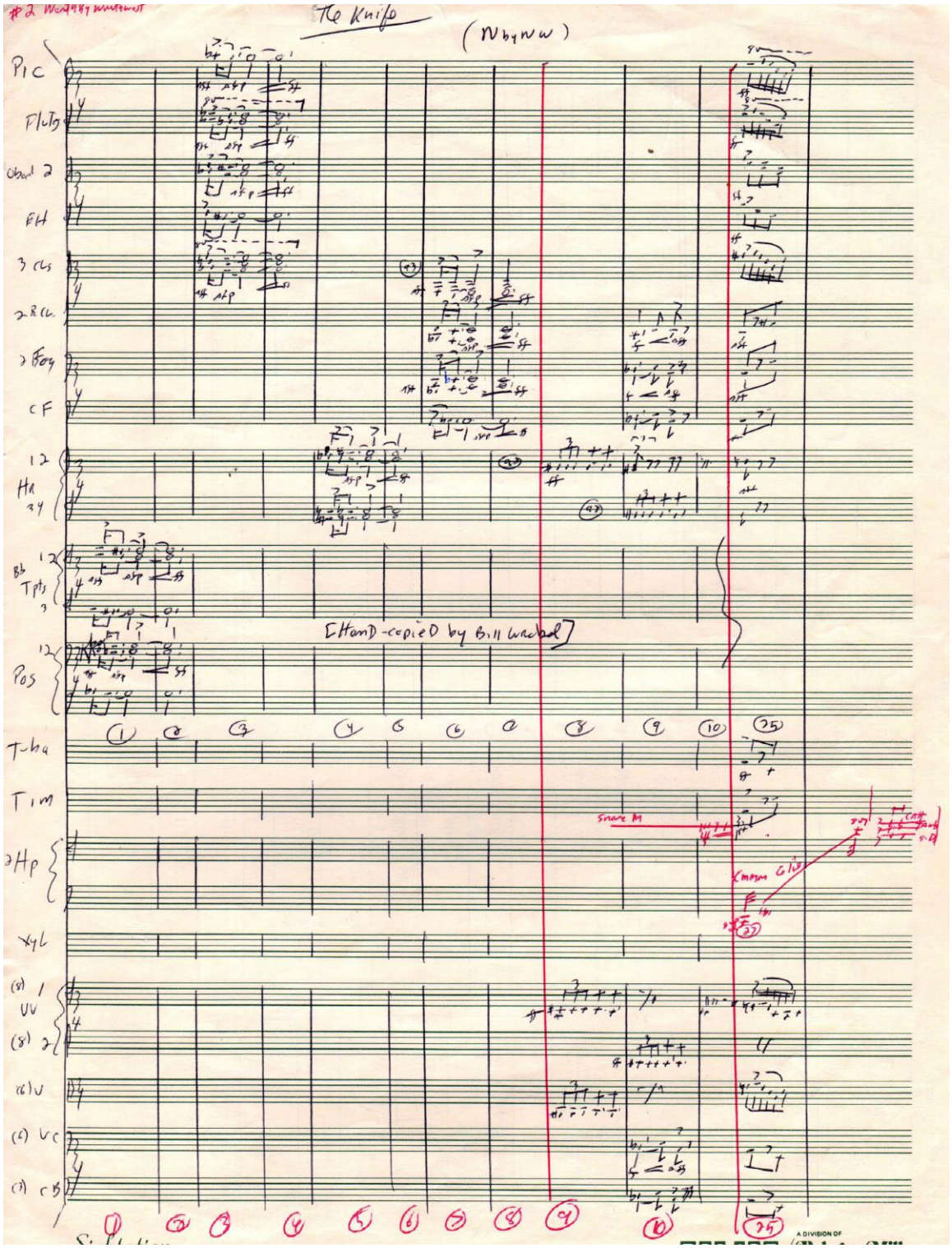
The trumpet and trombone choirs are heard first in Bars 1-2 playing punctuation chords as the knife is plunged in! Herrmann constructs more dissonance by having each choir sounding different chords (bi-tonality or poly-tonality). This is a common device or trick-of-the-trade when musically depicting a highly stressful, abrupt scene or action. Trumpets play the G min (G/Bb/D) 16th triad to F# min (F#/A/C#) sustained triad, while Pos play Ab maj (Ab/C/Eb) 16th triad to G min (G/Bb/D) sustained chord. Specifically, we find the Bb trumpets playing *sff* Line 1 G/Bb/D [written A/Line 2 C/E] rinforzando-marked 16ths to rinforzando F#/A/C# [written G#/B/Line 2 D#] dotted 8ths *sfp* < *ff* tied to half notes and tied to dotted half notes next bar. Pos play small octave Ab/middle C/Eb 16ths to G/Bb/D dotted 8ths tied to half notes and tied to dotted half notes in Bar 2. I wonder, however, if Herrmann meant to put the flat before the C to make the Ab min (Ab/Cb/Eb) 16ths triad because in Bar 3 the piccolo and flutes (and clarinets) play Ab min (unless I copied the music wrong). Trumpets play minor to minor triads, so it would be consistent for the trombones to play similarly. So my best guess is that Herrmann forgot to insert the flat accidental behind the Pos II middle C note. But then again…(see section on Bars 7-8).

High woodwinds take over this pattern in Bars 3-4. The piccolo plays *sff* Line 2 Ab rinforzando 16th to G dotted 8th tied to a half note and tied to dotted half note next bar. Flutes play Line 3 Cb/Eb 16ths to Bb/D tied notes as given. Oboes play Line 1 Bb/Line 2 D rinforzando 16ths to A/C# tied notes. The english horn plays Line 1 G [written Line 2 D] 16th to F# [written C#] tied notes. Clarinets play Line 1 Ab/Cb/Eb [written BB/Db/F] 16ths to G/Bb/D [written A/Line 2 C/E] dotted 8ths tied to half notes and tied to (Bar 4) dotted half notes.

Horns take over the pattern in Bars 5-6, keeping to Herrmann's penchant for timbre variation. They play small octave B/Line 1 D/Gb/Bb [written Line 1 F#/A/Line 2 Db/F] rinforzando 16ths to Bb/Db/F/A (Bb minMaj 7th) dotted 8ths tied to half notes and tied to (Bar 6) dotted half notes.

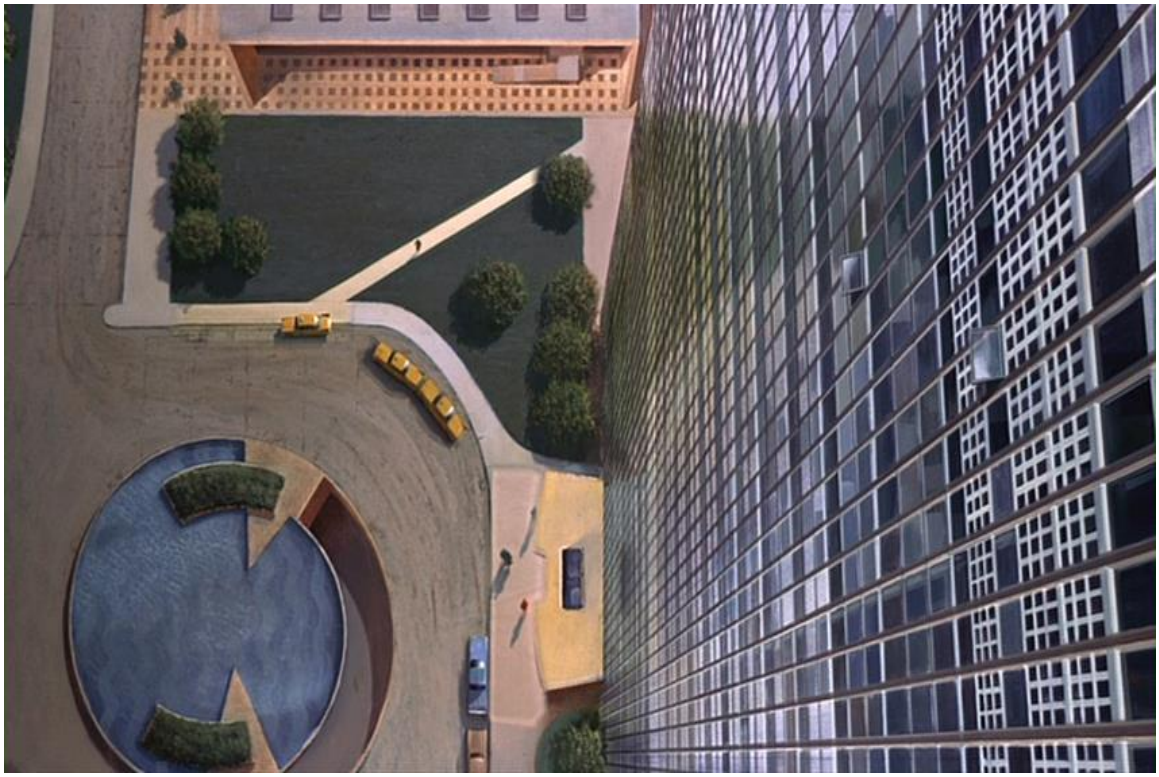
The lower register woodwinds play the pattern in Bars 7-8. This time around, we clearly see the Ab major triad being played, harkening back to the Pos playing in Bar 1. Clarinets play small octave Eb [written F] rinforzando 16th to D dotted 8th tied to half note and tied to dotted half note in Bar 8. Bass clarinets play small octave Ab/middle C [written Bb/Line 1 D] 16ths to G/Bb [written A/C] tied notes. Fags play Contra-octave Bb/Great octave Db 16ths to C/Eb tied notes, while the C. Fag plays Great octave G 16th to Ab tied notes.

The cue changes structure but not pace in Bar 9 (1:17 dvd; :08 cd). We hear a sort of "running motion" played by repeated "3" triplet value 16ths of the violins, viole, and horns. Horns I-II play *ff* middle C#-C#-C# [written G#-G#-G# a perfect 5th interval above] "3" triplet 8ths (crossbeam connected) played three times (for 3/4 time) to (Bar 10) triplet value C# rinforzando stand-alone 8th followed by two triplet value 8th rests and two quarter rests. Repeat Bars 9-10 in Bars 11-12, 13-14, and 15-16. Horns I-II return in



Bar 18 to play fortissimo two Line 1 D [written A] triplet figures (D-D-D to D-D-D) to stand-alone triplet value D 8th followed by a triplet value quarter rest. Repeat next three bars. In Bar 22, they play *sff* three Eb "3" triplet figures (repeated next two bars). In Bar 10, horns III-IV play three Line 1 C# "3" triplet figures to (Bar 110 C# stand-alone triplet

value 8th followed by rests. Repeat next two bars and in Bars 14-15 and 17-17. In bar 18 they play two small octave D triplet figures to stand-alone D 8th followed by a quarter rest (repeated next three bars) to (Bar 22) three Line 1 Db triplet figures repeated next two bars.



Back in Bar 9, violins I *(in 3)* play fortissimo three "3" C# triplet value figures (repeated next bar) to (Bar 11) stand-alone C# triplet value 8th followed by rests. Repeat these three bars in Bars 12-14. They play the full figures in Bars 15-17 to (Bar 18) stand alone D 8th (followed by a triplet value quarter rest and normal value quarter rest to D-D-D triplet value 8ths. Repeat Bar 18 next three bars to (Bar 22) Eb stand-alone 8th followed by aforementioned quarter rests to Eb-Eb-Eb triplet 8ths (repeated next bar) to (Bar 24) Eb 8th followed by rests. Back in Bar 9, violas play small octave C# triplet value 8th figures (repeated next bar) to (Bar 110 two such figures followed by a rest (repeated next three bars) to (Bar 15, start of page 2) three such figures repeated next two bars to (Bar 18) D 8th followed by aforementioned quarter rests to D-D-D 8ths . Repeat this bar in the next three bars. In Bar 22, violas then play *div* Db/Eb stand-alone 8ths (followed by the quarter value rests as mentioned to Db/Eb triplet (repeated next bar) to (Bar 24) stand-alone Db/Eb 8ths followed by rests. In Bar 10, violins II perform the over-lapping effect with the other strings and play three C# triplet motion figures repeated next bar to (Bar 12) C# stand-alone 8th followed by rests. They are *col* violins I in bars 15-21. In bar 22, they play Line 1 Db (not Eb as for violins I) notes in the pattern given for violins I. The flutes show up in bars 18-21 to play the violins pattern.

Back in Bar 10, VC/CB play *f* < *sff* Great octave Bb dotted quarter note to small octave C 8th down to Great octave A rinforzando 8th (followed by an 8th rest). Repeat next bar. In Bar 12, VC/CB/Fags/C. Fag play Great octave (bass clarinets play the pattern an

octave higher register) Bb quarter note up to small octave Db to C 8ths (crossbeam connected) down to Great octave A rinforzando 8th (followed by an 8th rest). Repeat next bar. In Bar 14, they play Ab dotted quarter note to G 8th to Bb rinforzando 8th (followed by an 8th rest). Repeat next bar. In Bar 16, they play Ab quarter note to G-F# 8ths (crossbeam connected) up to Bb rinforzando 8th (followed by an 8th rest), repeated next bar. After two quarter rests in Bar 18, they play C# rinforzando 8th legato mini-slur down to A 8ths (crossbeam connected) to (Bar 19) C-Ab 8ths (followed by a quarter rest) to C#-A 8ths (repeated next bar) to (Bar 21), after a quarter rest, C-Ab 8ths (followed by a quarter rest). After a quarter rest in Bar 21, they play *sfp* < Great octave A (small octave A for the bass clarinets) half note up to (Bar 23) small octave F rinforzando 8th legato down to Great octave F 8ths (crossbeam connected) followed by a quarter rest to A quarter note to (Bar 24) F down to F 8ths (followed by a quarter rest) to another such F-F 8ths.

In Bar 22, the snare drum enters in to play *pp* steady crescendo thru Bar 24 to *ff* the "3" triplet figures.

In Bar 25 (1:35 dvd; :26 cd) in 3/8 time, we come to the *Molto Allegro* climax of this cue where you see the camera viewing the running Roger from the distant perspective on top of the United Nations building. Of course the repeated six-note figures were heard in the climax of the Overture. The piccolo and flutes play *ff (in 2)* Line 3 rinforzando E to F-E-C-Line 2 A-Line 3 C legato 8ths (repeated next three bars).The clarinets play this an octave lower register. Violins and violas play this starting on Line 1 E. Oboes play Line 2 E/F rinforzando 8ths to C/E 8ths down to A/C 8ths (repeated next three bars). The E.H. plays Line 2 C [written G] rinforzando 8th down to Line 1 A [written E] down to F [written C] 8th, repeated next three bars. Fag I and C. Fag (and timp) play *sff* Great octave A 8th (small octave A 8th for the bass clarinets) (followed by an 8th rest) up to E 8th down to (Bar 26) A rinforzando 8th up to E 8th (followed by an 8th rest). Repeat next two bars. Fag II/tuba/VC/CB play contrary motion notes initially starting on that unison Great octave A 8th (followed by an 8th rest) down to E 8th to (Bar 26) unison A up to small octave E 8ths (followed by an 8th rest).

In Bar 27, two harps play *C major* rapidly ascending gliss *fff* starting on Contra-octave C (written Great octave C 32nd note with the *8L* below) gliss line up to (end of Bar 28) Line 4 C 32nd note (written Line 3 with the *8va* above the note). Repeat in Bars 35-36.

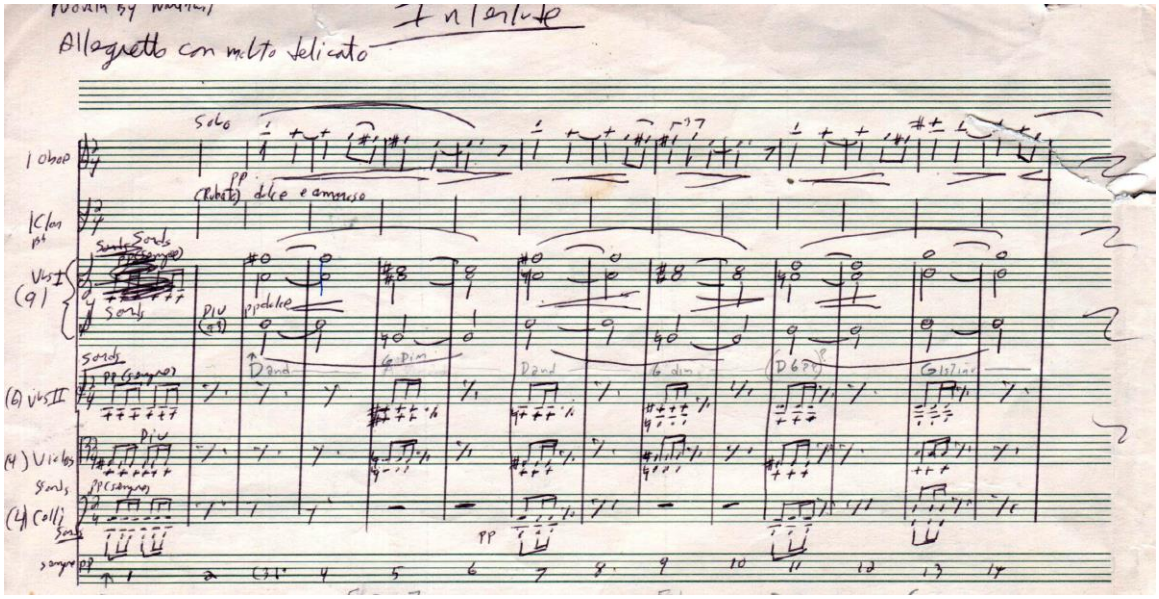
The cue ends in Bar 49 with clarinets I-II-III playing small octave Eb/Ab/middle Cb dotted quarter notes tied to dotted quarter notes held fermata in end Bar 50. Curiously clarinet IV plays small octave E [written F#] tied dotted quarter notes. The flutes platy Line 1 Eb tied notes. The susp cymbal plays the final dotted quarter note trem *ppp*.

End of cue.

****

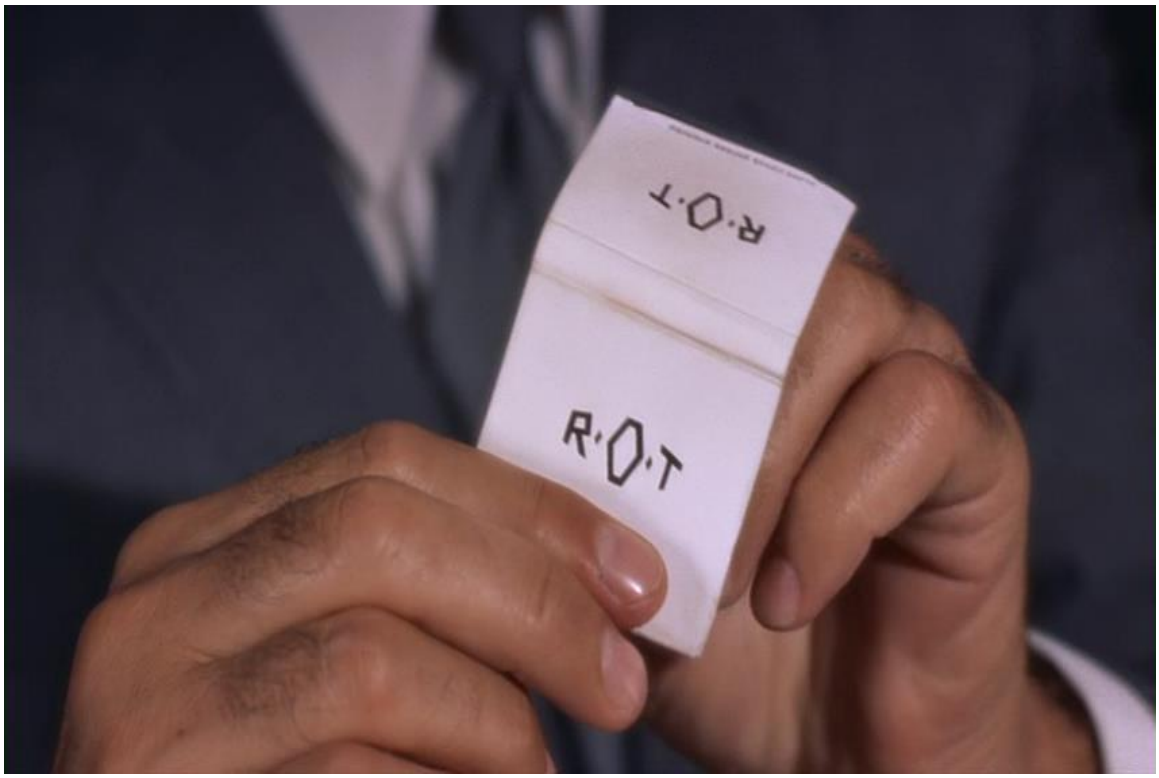
"Interlude" Cue #1743-13. *Allegretto con molto delicato* in 2/4 time, 1 page, 39 bars, 1:15. Instrumentation: oboe, clarinet, 9 violins I, 6 violins II, 4 violas, 4 celli. Dvd location: Chapter 17 starting at 3:35. CD location: track # 18. Scene: Roger and Eve are together in the dining car of the 20th Century Unlimited having a heavy sexual teaser appetizer. The music commences right after the "Fashion Show" source music cue ends.

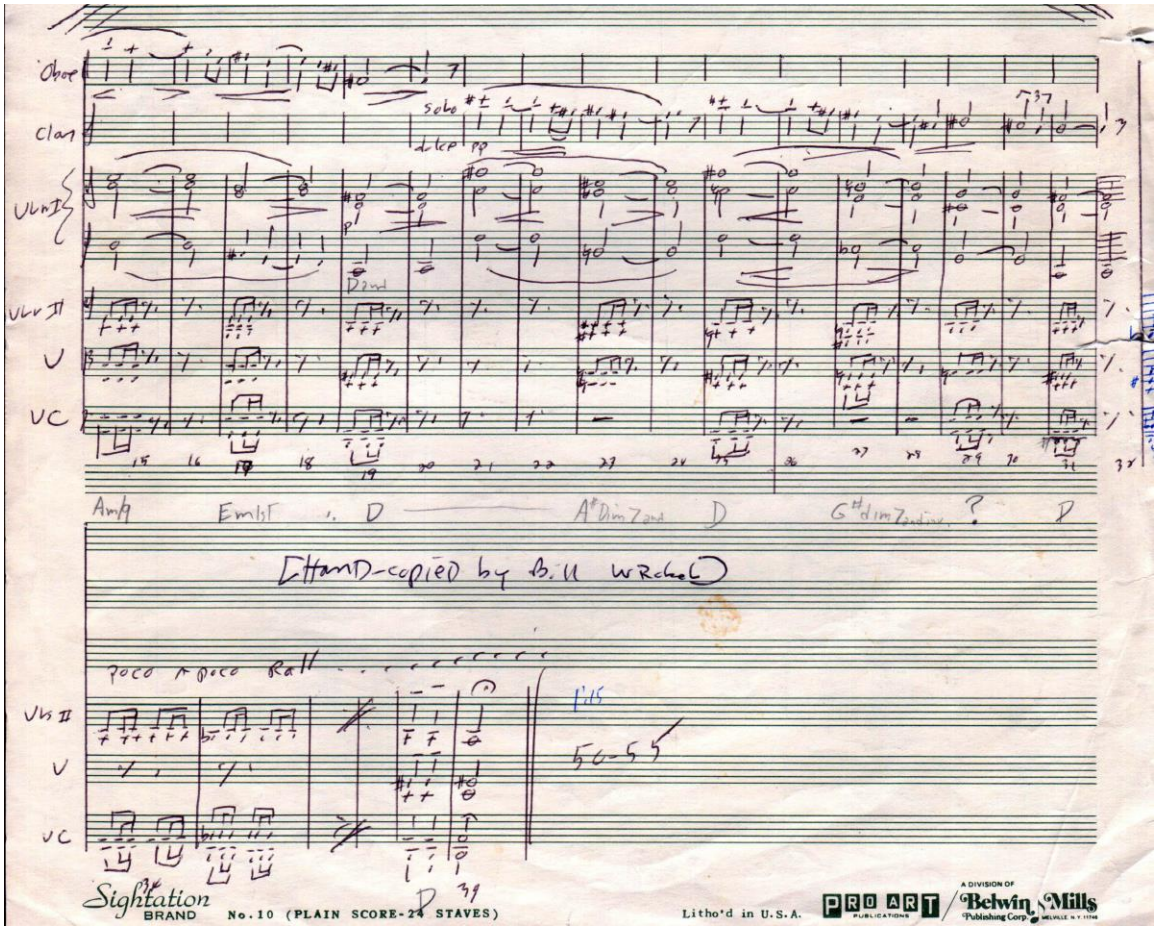
This introduction of the “romance” or “love interest” music begins and ends on the D maj (D/F#/A) chord tonality. *Sords* violins II play *pp (sempre)* small octave A 8th to A-A 16ths (connected as a figure by two crossbeams for the 16ths and connecting crossbeam to the 8th note). Play this rhythm figure twice in Bar 1 and repeat in the next three bars. The pattern will saturate the cue completely (except for the end two bars). Muted violas play the rhythm on small octave D/F# notes, while *sords* celli play it on Great octave D/A notes. In Bar 5, violins I now play the rhythm pattern on small octave A#/middle C# notes (repeated next bar) while violas play it on E/G notes. VC are silent for two bars. Then violins II/violas/VC repeat Bar 1 in Bars 7-8. Violins II in Bar 9 play the rhythm on G/middle C# notes (repeated next bar) while violas play E/A# notes (VC are silent for two bars). In Bar 11, violins II play the rhythm on A/Line 1 D notes (repeated next bar) while violas play it on small octave D/F# notes, and celli on Great octave D/A notes. In Bar 13, violins II play it on G/Line 1 D notes (repeated next bar) while violas play it on D/B notes, and celli on Great octave G/small octave D notes. In Bar 15, violins II play it on middle C/Enotes (repeated next bar) while violas play it on E/B notes again thru Bar 18, and celli on Great octave A/small octave E notes. In Bar 17, violins II play it on small octave G/Line 1 E notes, violas on E/B notes as given, and VC on G/small octave E notes (repeated next bar). The strings repeat Bars 1-8 in Bars 19-26. In Bar 27, violins II play the rhythm on small octave G#/B notes (repeated next bar) while violas play it on small octave D/F notes (VC are silent for two bars). In Bar 29, violins play it on unison small octave B notes (repeated next bar) while violas play it on G notes, and celli on A/small octave E notes. Strings repeat Bar 1 in Bars 31-32. In Bar 33, violins I play it on small octave Bb notes, violas on D/F# notes, and celli on Great octave D/Bb notes. In Bar 34 (start of the *poco a poco rall*), the strings repeat Bar 1. In Bar 35, violins II play it on small octave Bb notes, violas on D/F# notes, and celli on D/Bb notes. Repeat Bars 34-35 in the next two bars. In Bar 38, violins II play small octave A-A tenuto quarter notes to (end Bar 39) A half note held fermata. Violas play D/F#-D/F# tenutuo quarter notes to (end Bar 39) D/F# half notes held fermata. VC play Great octave D/A tenuto quarter notes to (Bar 39) D/A half notes held fermata.



Now we return to Bar 3 where the melody line commences with the *solo* oboe, and also with the accompanying harmony played by violins I. The oboe plays *pp* steady crescendo and *(rubato) dolce e amoroso* Line 2 B quarter note to A quarter note tied to quarter note next bar (half note value or duration) to G-F# legato 8ths (crossbeam connected) to (Bar 5) F# quarter note to E quarter note decrescendo and tied to dotted quarter note next bar (followed by an 8th rest). All notes are played under the legato/phrase umbrella or curve line. Back in Bar 3, violins I *div a3* play *pp dolce* < Line 1 A/Line 2 D/F# half notes tied to half notes next bar to (Bar 5) G/A#/Line 2 C# half notes tied to half notes next bar and decrescendo.

The oboes repeat Bars 3-4 in Bars 7-8 to (Bar 9) "3" triplet value F# quarter note to G 8th down to normal value E quarter note tied to dotted quarter note next bar (followed by an 8th rest). Violins I repeat Bars 3-6 in Bars 7-10. The oboe repeats Bars 3-4 in Bars 11-12 to (Bar 13) Line 3 C# quarter note decrescendo to B quarter note tied to quarter note next bar to A-G 8ths crescendo up to (Bar 15) B quarter note to A quarter note tied to next bar decrescendo to G-E crescendo 8ths to (Bar 17) F# quarter note down to D quarter note tied to quarter note next bar to D-C# 8ths down to (Bar 19) Line 1 F# half note decrescendo and tied to quarter note next bar (followed by a quarter rest). Back in Bar 11, violins I play A/B/Line 2 D half notes tied to next bar crescendo up to (Bar 13) B/D/G half notes tied to next bar decrescendo hairpin. In Bar 15, they continue on B/C/E half notes tied to next bar. In Bar 17, the top staff violins I (six violins) play Line 1 G/B half notes tied to next bar, while the bottom line/staff of three violins play F# quarter note to E quarter note tied to quarter note next bar to D quarter note. In bar 19, violins I settle *p* > on small octave A/Line 1 D/F# (D maj) half notes tied to half notes next bar.





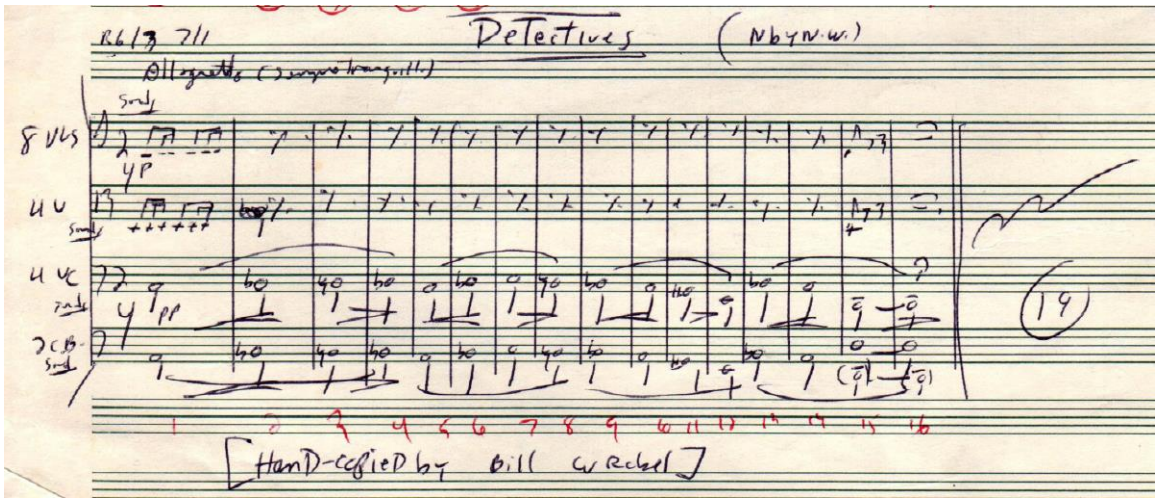
In Bar 21 (4:11 dvd; :37 cd), the *solo* clarinet takes over the melody line thru Bar 32. The clarinet is *dolce pp* on Line 2 B [written Line 3 C#] quarter note to A [written B] quarter note tied to quarter note next bar to G [written A] to F# [written G#] legato 8th notes to (Bar 23) same F# quarter note to E [written F#] quarter note tied to dotted quarter note next bar (followed by an 8th rest). All notes are played under the phrase/legato umbrella. The clarinet then repeats Bars 21-22 in Bars 25-26 to (Bar 27) E quarter note to D quarter note tied to quarter note next bar down to Line 1 B quarter note to (Bar 29) C# [written D#] half note crescendo to (Bar 30) "3" triplet value B half note to A quarter note to (Bar 31) same A half note tied to quarter note next bar (followed by a quarter rest).

Violins I repeat Bars 3-8 in Bars 21-26 to (Bar 27) F/Bb/Line 2 D half notes tied to half notes next bar. In Bar 29, violins I then play middle C#/E/G half notes tied to half notes next bar to (Bar 31) small octave A/Line 1 D/F# half notes tied to next bar. As given earlier, the rest of the cue has violins II/viole/celli playing the rhythmic pattern rallentando.

End of cue. [4:32 pm Memorial Day]

****

"Detectives" R6/3-7/1. Cue #1743-14. *Allegretto (sempre tranquillo)* in 2/4 time, one page, 16 bars, :24 (marked at :19 by Herrmann). Instrumentation: 8 *sords* violins, 4 *sords* violas, 4 *sords* VC, and 2 *sords* CB. Dvd location: Chapter 18 starting at :29. Scene: As the train slows to an unscheduled stop, Eve warns Roger that two detectives are about to board the train. Incidentally, after the music stops, we come to the scene in Eve's compartment where Roger is hidden inside the closed bed berth. Detectives knock on the door and question her. It seems to me to be a flaw in the script that the detectives never questioned her more about the steward. Remember that earlier, in the dining car scene, Eve told Roger that she tipped the steward five dollars to seat him at her table if he showed up. You would think the detectives would've easily fished that out of the steward, especially if they announced that Thornhill was a killer. The detectives would've then more aggressively interrogated Eve.



Violins play the same rhythmic pattern associated with the "love" theme consistently or repeatedly through the cue, although here we have a very low suspense scene. Violins play *p* Line 1 D 8th to D-D 16ths figure played twice, while violas play it on small octave D notes. Repeat thru Bar 14 to (Bar 15) D 8th note followed by an 8th and quarter rest. End Bar 16 for the violins and violas show a whole rest held fermata.

Back in Bar 1, VC/CB play *pp* Great octave A half note crescendo to (Bar 2) Bb half note (still crescendo) to (Bar 3) B half note decrescendo to (Bar 4) Bb half note final decrescendo. These four notes are played under the legato umbrella. In Bar 5, they continue on A half note to (Bar 6) Bb half note to (Bar 7) small octave C half note to (Bar 8) Great octave B half note. In Bar 9, they continue on Bb half note to (Bar 10) A half note to (Bar 11) G# half note to (Bar 12) E half note. In Bar 13, they play Bb half note to (Bar 14) A half note. In Bat 15, VC play Great octave D half note tied to D half note in end Bar 16 held fermata. CB play small octave D half note tied to next bar. Also for the CB players we find the Great octave D tied half notes in parentheses.

End of cue.

[resume Friday, June 3, 2005 at 11:15 am. Start of my eleven-day vacation!]

****

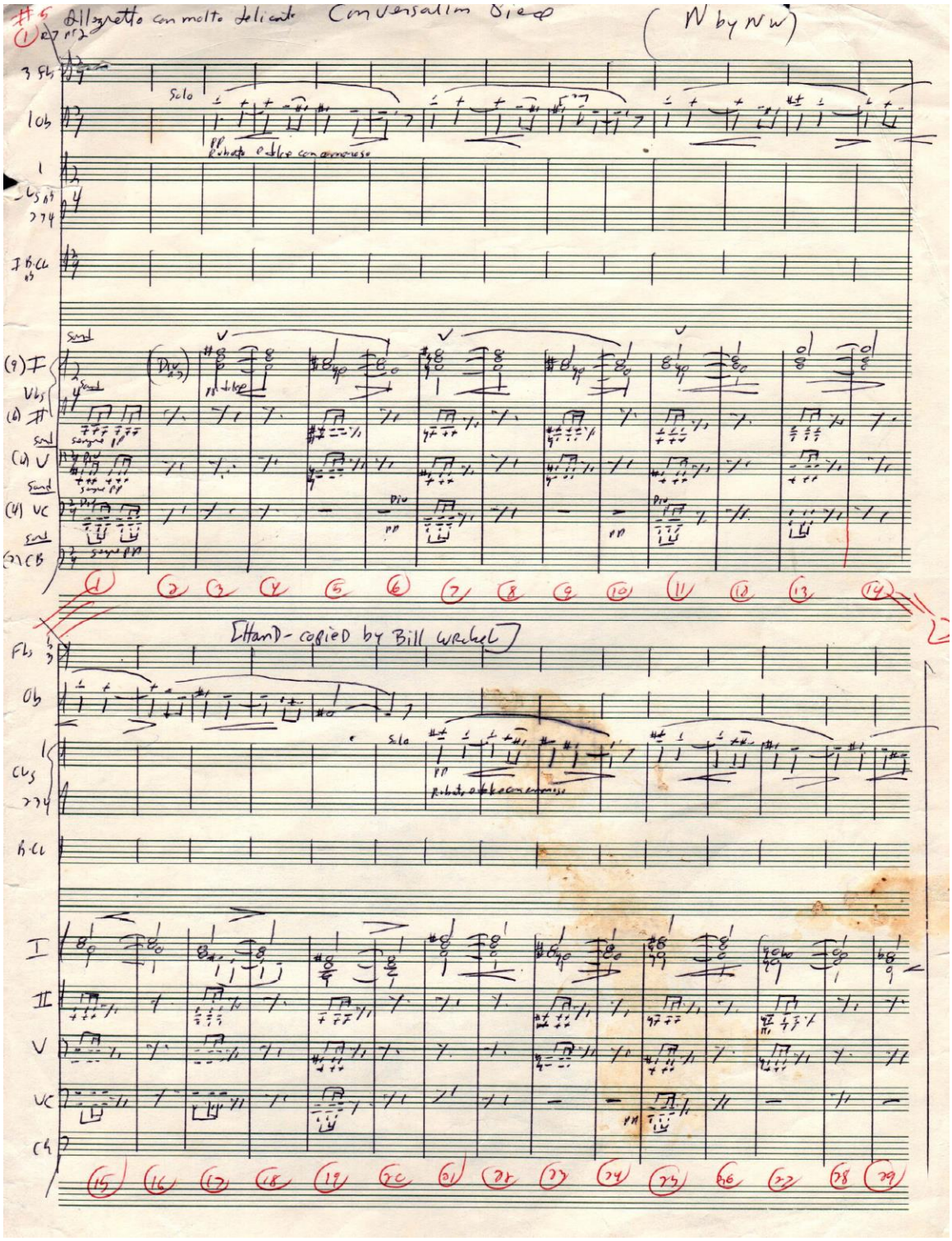
"Conversation Piece" R7/2. Cue #1743-15. *Allegretto con molto delicato* in 2/4 time, 4 pages, 122 bars, 3:03. Dvd location: Chapter 19 starting at :08. CD location: track #20. Scene: this is a very extended "wordy" love scene between Roger and Eve in the train compartment. The music is an extended clone of the "Interlude" cue. Note: 32 bars of the originally written cue were deleted. Obviously the scene was much longer before the final edit of the movie.

The first 27 bars of this cue completely self-borrows from the "Interlude" cue heard earlier. In the present cue, the clarinet continues the melody line on tied Line 2 D [written E] quarter note to E [written F#] quarter note to (Bar 29) D quarter note down to Line I B [written C#] quarter note crescendo to (Bar 30) B half note to (Bar 31) "3" triplet value B half note to A quarter note to (Bar 32) A [written B] normal value half note decrescendo and tied to quarter note next bar (followed by a quarter rest). Strings repeat Bars 31-32 of "Interlude" in Bars 32-33 of this cue.

In Bar 34 (1:12 dvd; 1:04 cd), we come to the long-kiss scene after Eve says, "Please do." The oboe plays *mf* > Line 2 C# half note legato slur to (Bar 35) Line 1 B half note. Violins II play the rhythmic pattern as given earlier on Line 1 D/F notes in those two bars, while violas play it on small octave F/Ab notes, and VC on Great octave Ab notes.

A new section commences in (new) Bar 42 (1:29 dvd; 1:20 cd) as Herrmann composes variation for the rhythmic pattern, and variation as to what instruments play that and also the melody line. Actually, the originally written Bars 42-43 was deleted by Herrmann, merely an extension of the rhythmic pattern. Flutes play *pp* < A/Line 2 D/F# half notes tied to next bar to (Bar 44)) G/A#/C# half notes tied to half notes next bar and decrescendo. Repeat Bars 42-45 in Bars 46-49. Clarinets are *sempre pp* playing the slightly altered rhythmic pattern. After an 8th rest, they play small octave D/F#/A/Line 1 D 8ths twice (connected by two crossbeams) to D/F#/A/D 8ths to two such 16ths to (Bar 43) the full rhythmic figure played twice. The clarinets play this pattern in Bars 44-45 on notes E/G/A#/middle C# notes. Repeat these four bars in the next four bars. The bass clarinet plays *pp* > small octave D dotted quarter note (followed by an 8th rest). It returns in Bar 44 playing E [written F#] dotted half note. Repeat respectively in Bars 46 and 48.

In new Bar 42 (old Bar 44), violins play *p dolce con amoroso* Line 3 (Line 2 for violins II) quarter note to A quarter note tied to quarter note next bar to G-F# 8ths to (Bar 44) F# quarter note to E quarter note tied to quarter note in Bar 45 (followed by a quarter rest). IN Bar 46, they play B quarter note to A quarter note tied to dotted quarter note next bar to G-F# 8ths to (Bar 48) "3" triplet value F# quarter note to G 8ths down to E



normal value quarter note tied to quarter note next bar (followed by a quarter rest). CB pluck *pizz* small octave D quarter note *pp (vibrato)* (followed by a quarter rest). In Bar 44, CB pluck E quarter note. Repeat in Bars 46 and 48. After a quarter rest in Bar 44, violas (in the treble clef) play *espr p* < Line 2 E quarter note to (Bar 45) F# to G quarter notes up to (Bar 46) B quarter note to A quarter note tied to quarter note next bar

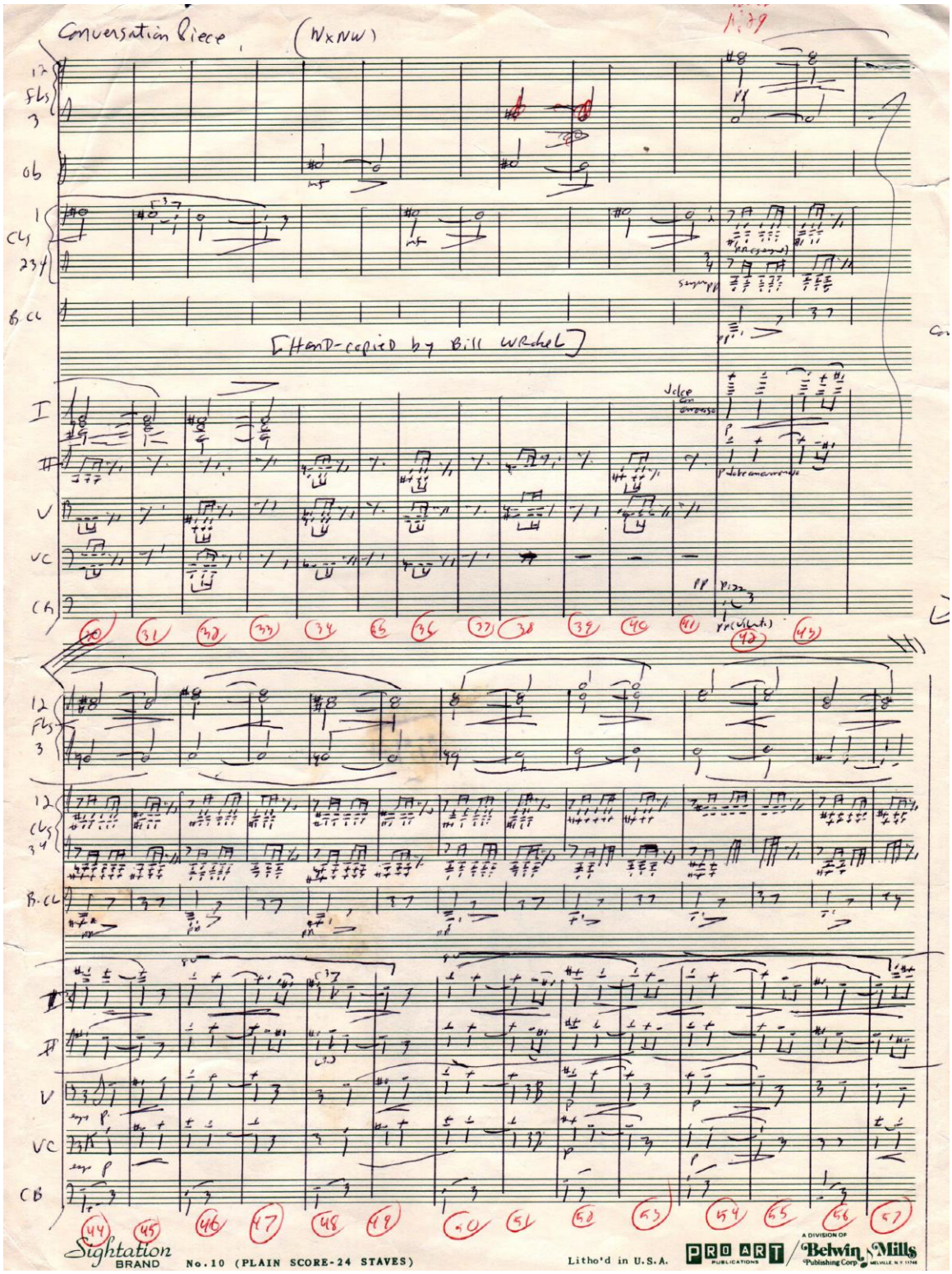
(followed by a quarter rest). VC play the same but an octave lower register. Now: originally written (old) Bars 62-80 was deleted. This section extended the high-pitched melody line played by the strings.

Bars 60-67 (old Bars 81-88) were also deleted. They simply extended the call & response phrases played by the oboe and then clarinet. After a quarter rest in deleted Bar 59 (2:06 dvd; 1:58 cd), the oboe plays *espr* < > Line 2 A quarter note to (Bar 60) G# quarter note to F# quarter note tied to quarter note next bar (followed by a quarter rest). After a quarter rest in Bar 61, the *solo* clarinet takes over the short phrase thru Bar 63 (same notes and register). Etc.

After a quarter rest in (new/used) Bar 67, the solo oboe plays (actually played) Line 1 F# quarter note to (Bar 68) E quarter note to D quarter note tied to quarter note next bar (followed by a quarter rest). After a quarter rest in Bar 69, the solo clarinet I plays Line 2 F [written G] quarter note to (Bar 70) E quarter note to D quarter note tied to quarter note next bar. After a quarter rest in Bar 71, the oboe returns to play E quarter note to (Bar 72) D quarter note to C quarter note tied to quarter note next bar. After a quarter rest in Bar 73, the clarinet returns to play D quarter note to (Bar 74) C quarter note to Bb quarter note tied to quarter note next bar down to F quarter note tied to (Bar 76) quarter note to G quarter note to (Bar 77) A half note decrescendo and tied to 8th note next bar. Back in Bar 68, the violas are soli playing the rhythmic repeat pattern on small octave F notes (repeated next bar) to (Bar 70) E notes (repeated next three bars) to (Bar 74) F notes (repeated next two bars), and so forth. Actually the two-bar variation for the violas are two full rhythmic figures to (next bar) one figure to stand-alone 8th (followed by an 8th rest).

Originally written end Bars 120-122 were deleted. The (heard) cue ends with the flutes playing *f* > Line 1 Eb/G/B half notes tied to half notes next two bars. Violins I play Line 1 B half note tied to half note next bar and tied to quarter note in the end bar, while violins II play this on Eb/G notes. Clarinets II-III-IV play Eb/G/B half notes tied to half notes next two bars, while the bass clarinet plays on tied small octave G notes. CB pluck Great octave G quarter note (followed by a quarter rest), repeated next two bars. After an 8th rest, clarinet I plays small octave G-G 16ths (connected by two crossbeams) to G 8th to G-G 16ths to (next bar) two full rhythmic figures to (end bar) G 8th (followed by an 8th rest) to G 8th (followed by an 8th rest). VC play this on Great octave G notes. Violas play it on small octave Eb notes, except that in the end bar, they play Eb 8th to Eb-Eb 16ths figure to Eb stand-alone 8th (followed by an 8th rest).

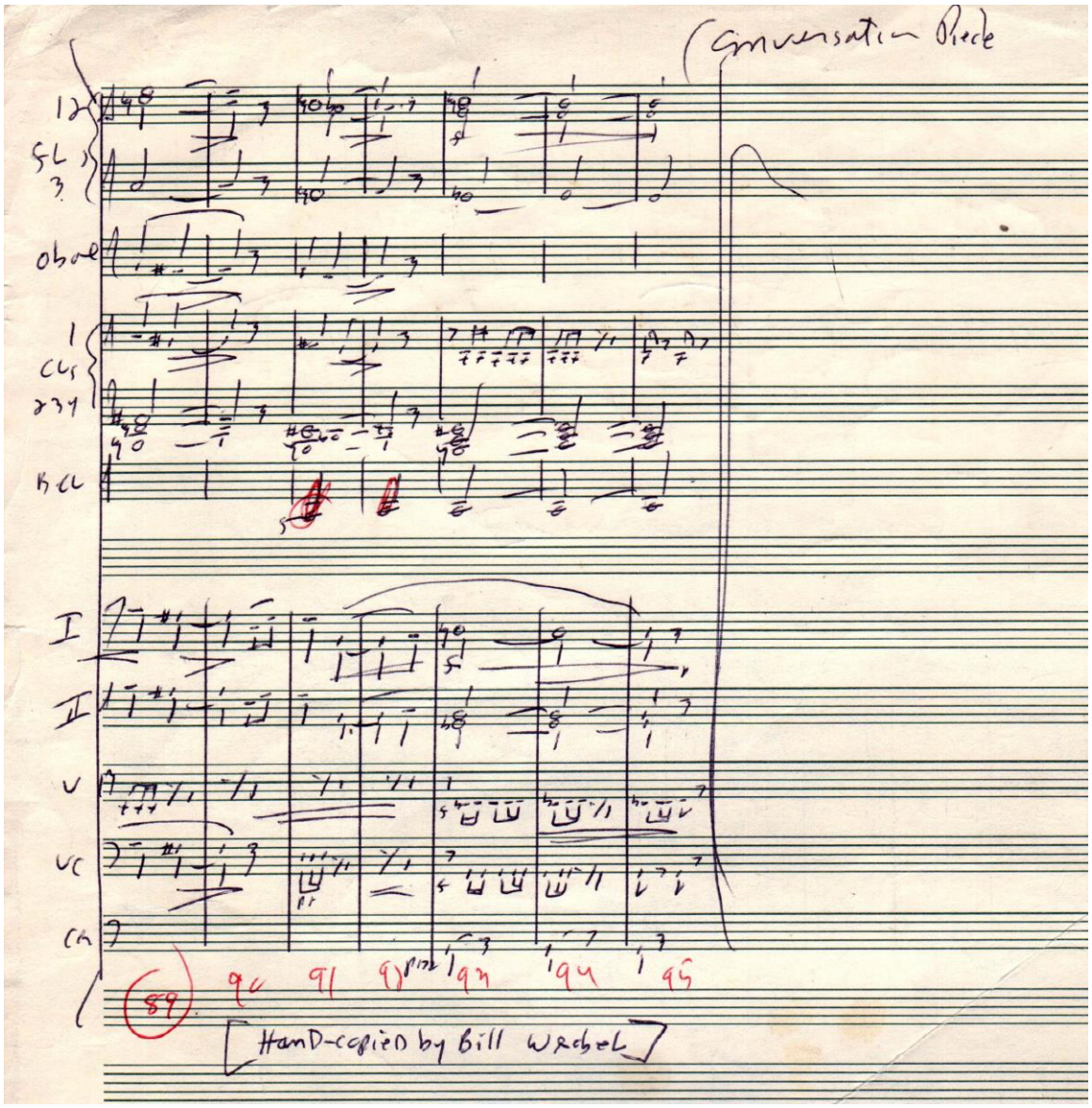
End of cue.


Conversation Piece (WxNW)
[Hand-copied by Bill Wrchel]
Sightation BRAND
No.10 (PLAIN SCORE-24 STAVES)
Litho'd in U.S.A.
PRO ART PUBLICATIONS
A DIVISION OF Belwin Mills Publishing Corp.

Ex. 20 B [R7, p12 "CONVERSation Piece" (North by Northwest)

[Hand-copied by Bill Walker]

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES) Litho'd in U.S.A. PRO ART PUBLICATIONS / A DIVISION OF Belwin Mills Publishing Corp. MELVILLE, N.Y. 11746



****

"Duo" Reel 7/pt 3. Cue #1743-16. *Allegretto con molto delicato* in 2/4 time, 2 pages, 47 bars, 1:09 (marked as 1:06 by Herrmann). The first six bars appear to have been deleted (not crossed out, however, on the written cue). Instrumentation: 3 flutes, oboe, 4 clarinets, bass clarinet, 9 violins I, 6 violins II, 4 violas, 4 VC, 2 CB. Dvd location: Chapter 20 starting at :52. CD location: track # 21. Scene: After the porter interrupts Eve and Roger doing the making-out preliminaries, the music resumes on the same "romance" theme. After all the teasing by Eve, she tells Roger he has to sleep alone on the floor!

Muted violas play *p* the rhythmic pattern figures on small octave A notes (repeated next two bars) to (Bar 4) G# notes (repeated next bar) to (Bar 6) G notes (repeated next bar) to (Bar 8) F# notes (repeated next bar) to (Bar 10) F notes (repeated

next bar) to (Bar 12) E notes (repeated next three bars) to (Bar 16) F notes (repeated thru Bar 18).

After a quarter rest in (deleted) Bar 1, clarinet I plays *espr* *p* < > Line 2 A [written B] quarter note to (Bar 2) G# quarter note to F# quarter note tied to quarter note next bar (followed by a quarter rest). After a quarter rest in Bar 4, the oboe plays *p* < > Line 2 A quarter note to (Bar 4) G# quarter note to F# quarter note tied to quarter note next bar. After a quarter rest in Bar 5, the clarinet returns to play G# quarter note to (Bar 6) F# quarter note to E quarter note tied to quarter note next bar. Etc.

In Bar 2, violins I play on the up-bow *pp* < > Line 1 D#/A half notes tied to quarter notes next bar (followed by a quarter rest) to (Bar 4) F#/Line 2 C half notes on the up-bow tied to quarter notes next bar (followed by a quarter rest) to (Bar 6) E/B half notes tied to quarter notes next bar to (Bar 8) F#/A# half notes tied to quarter notes next bar. Back in Bar 2, violins II play middle C#/F# half notes tied to quarter notes next bar to (Bar 4) D/G# tied notes in that pattern to (Bar 6) D/G tied notes.

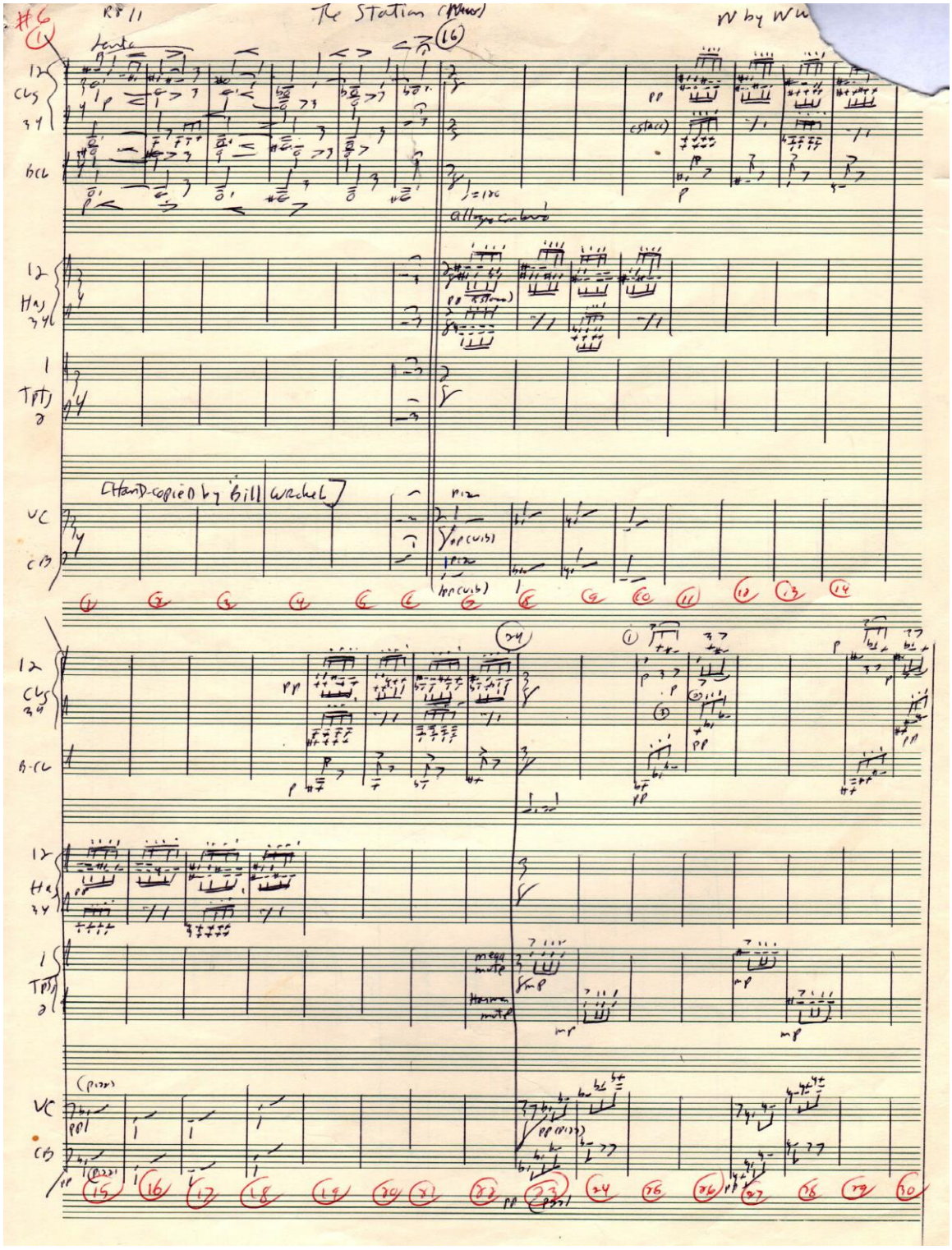
Skipping to Bar 21 (1:15 dvd; :23 cd), all violins play the melody line *dolce p* < > Line 2 B quarter note to A quarter note tied to quarter note next bar to G-F# 8ths to (Bar 23) F# quarter note to E quarter note tied to quarter note in Bar 24 (followed by a quarter rest). All eight notes are played under the legato/phrase umbrella. VC in Bar 21 play *mp* the rhythmic pattern on small octave D notes (repeated next bar) up to (Bar 23) Bb half note tied to quarter note next bar (followed by a quarter rest). Also in Bar 23, violas now play the rhythm figures on small octave Bb notes (repeated next bar). Repeat this four-bar pattern on D notes to B notes for the VC, and the B notes for the violas.

Back in Bar 21, flutes play *pp* < > A/Line 2 D/F# half notes tied to half notes next bar to (Bar 23) G/A#/C# half notes tied to quarter notes next bar (followed by a quarter rest). Clarinets II-III-IV play small octave G/A#/middle C# [written A/B#/D#] half notes tied to quarter notes next bar. After a quarter rest, clarinet I plays *espr* Line 1 E [written F#] quarter note to (Bar 24) F# to G quarter notes to (Bar 25) B quarter note to A quarter note tied to quarter note next bar. Also in Bar 25, the oboe plays Line 1 B quarter note to A quarter note tied to quarter note next bar. Etc.

The cue ends in Bar 45 with clarinet I playing small octave E [written F] half note *f* > tied to half note next bar and tied to half note in end Bar 47 *pp* and held fermata. The bass clarinet plays this on small octave G [written A] tied half notes. Violins I play this on tied small octave B half notes, and violins on G tied half notes, and VC/CB on Great octave G tied notes. Violas alone play the rhythmic figures on small octave Eb notes to (Bar 46) Eb rhythm figure to stand-alone Eb 8th (followed by an 8th rest and a full rest in end Bar 47 held fermata. The tonality is the spacey, distance-evoking Eb augmented triad (Eb/G/B). I say this because Eve's participation as she averts her eyes is rather emotionally distant, "not here" in the embrace with Roger (she is following orders by Vandamm).

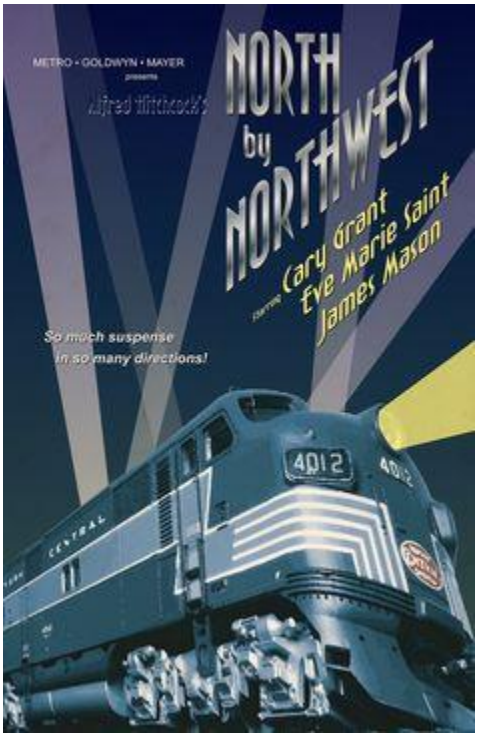
End of cue.

****



"The Station" Reel 8/pt 1. Cue #1743-17. *Lento* in C time, 8 bars, :53. Note: these eight bars last 16 seconds but Herrmann annotates it on the cue at 25 seconds. However, another section of "The Station" cue that you *hear* is not written on this cue; namely, the giocoso section similar to the pattern given in "Two Dollars" and "The

Elevator" that here includes trumpets, etc. Actually this is the old cue, the first cue originally written and later discarded for "The Station (New)" of 70 bars. I surmise that Herrmann did not initially intend to write for that giocoso scene about the detectives looking for the right red skycap (Roger disguised as one).



The new version is set in the time signature of ¾ time thru Bar 6 (not C time as in the old version). Instrumentation of the old version: 3 clarinets and 2 bass clarinets. Instrumentation of the new version: 4 clarinets, 1 bass clarinet, 4 horns, 2 trumpets, VC/CB. In the old version in C time, clarinet I plays the melody line on Line 1 B [written Line 2 C#] quarter note to A half note to G-F# 8ths *p* < to (Bar 2) F# quarter note to E half note decrescendo (followed by a quarter rest). Clarinet II plays *pp* < > Line 1 D [written E] whole note to (Bar 2) small octave Bb [written middle C] half note (followed by an 8th rest) to G-A-Bb 8ths to (Bar 3 in ¾ time) small octave F dotted half note to (Bar 4) E half note (followed by a quarter rest). Clarinet III plays small octave A [written B] whole note to (Bar 2) G dotted half note (followed by a quarter rest) to (Bar 3 in ¾ time) Bb dotted half note down to (Bar 4) D half note. Bass clarinet I plays Line 1 F# whole note down to (Bar 2) middle C# dotted half note (followed by a quarter rest) to (Bar 3) Bb dotted half note to (Bar 4) B half note. Bass clarinet II plays small octave A whole note to (Bar 2) G dotted half note (followed by a quarter rest) to (Bar 3) F dotted half note to (Bar 4) E half note. Etc.

In the new version (that you actually hear) in ¾ time, clarinet I plays Line 1 B [written Line 2 C#] quarter note to A quarter note to G-F# 8ths to (Bar 2) F# to E quarter notes (followed by a quarter rest) to (Bar 3) E half note to D quarter note to (Bar 4) small octave Ab half note up to Line 1 D quarter note to (Bar 5) Ab half note up to D quarter note to (Bar 6) Ab dotted half note held fermata. Clarinet II plays Line 1 D dotted half note to (Bar 2) small octave Bb half note (followed by a quarter rest) to (Bar 3) Bb dotted

quarter note crescendo down to (Bar 4) D half note decrescendo (followed by a quarter rest) to (Bar 5) F half note (followed by a quarter rest, and silent next bar). Clarinet III plays small octave A [written B] dotted half note to (Bar 2) G quarter note (followed by an 8th rest) to B-A-Bb 8th notes down to (Bar 3) F dotted half note to (Bar 4) E half note (followed by a quarter rest) to (Bar 5) D half note. Clarinet IV plays small octave F# dotted half note to (Bar 2) E half note (followed by a quarter rest) to (Bar 3) D dotted half note tied to (Bar 4) D half note (followed by a quarter rest) to (Bar 5) D half note. The bass clarinet plays small octave A dotted half note crescendo to (Bar 2) G half note decrescendo (followed by a quarter rest) to (Bar 3) F dotted half note to (Bar 4) E half note (followed by a quarter rest) to (Bar 5) F half note (followed by a quarter rest) to (Bar 6) E dotted half note held fermata.

Bar 7 (2:01 dvd; :06 cd), we come to the *Allegro con brio* section in 2/8 time. Quarter note = 120. Horns IV plays *pp (staccato)* small octave G-G-G-G [written Line 1 D-D-D-D16ths (connected by two crossbeams), repeated next bar, and then (in Bar 9) F-F-F-F [written middle C-C-C-C] staccato 16ths (repeated next bar. Horn III (sharing the bottom staff with horn IV) plays small octave Bb-Bb-Bb-Bb [written Line 1 F-F-F-F] staccato 8ths (repeated next bar) to (Bar 9) Ab-Ab-Ab-Ab [written Eb] and repeated in Bar 10. Horn II (sharing the top staff with horn I) plays middle C#-C#-C#-C# [written G#] staccato 8ths(repeated next bar) to (Bar 9) B-B-B-B 16ths (repeated next bar). Horn I plays Line 1 F#-F#-F#-F# [written Line 2 C#] 16ths to (Bar 8) F#-F# C#-C# to (Bar 9) E-E-D-D to (Bar 10) E-E-B-B. VC/CB pluck *pp (vib)* Great octave G pizzicato quarter note up to (Bar 8) Bb quarter note to (Bar 9) B quarter note down to (Bar 10) F quarter note.

The clarinets and bass clarinet take over this pattern in Bars 11-14.Clarinet IV plays *pp (stacc)* small octave G-G-G-G 16ths (repeated next bar) to (Bar 13) F-F-F-F 16ths (repeated next bar). Etc (see horns for the same notes played). The bass clarinet plays *p* Line 1 F# [written G#] rinforzando 8th note (followed by an 8th rest) to (Bar 12) E [written F#] rinforzando 8th note to (Bar 13) D [written E] 8th to (Bar 14) middle C 8th note.

Horns return in Bar 15 to play small octave E/G/Bb/D (E half-dim 7th) 16th notes twice to E/G/Bb/C# (C# dim 7th) 16ths twice. In Bar 16, they play E/G/Bb/D 16ths twice to E/G/Bb 16ths twice. In Bar 17, they play D/F/G#/middle C# 16ths twice to D/F/G#/B (G# dim 7th) twice to (Bar 18) E/B/G#/C# twice to D/F/B/C# 16ths twice to D/F/G# 16ths twice. VC/CB pluck Great octave Bb quarter note down to (Bar 16) G quarter note to (Bar 17) F quarter note up to (Bar 18) small octave D quarter note.

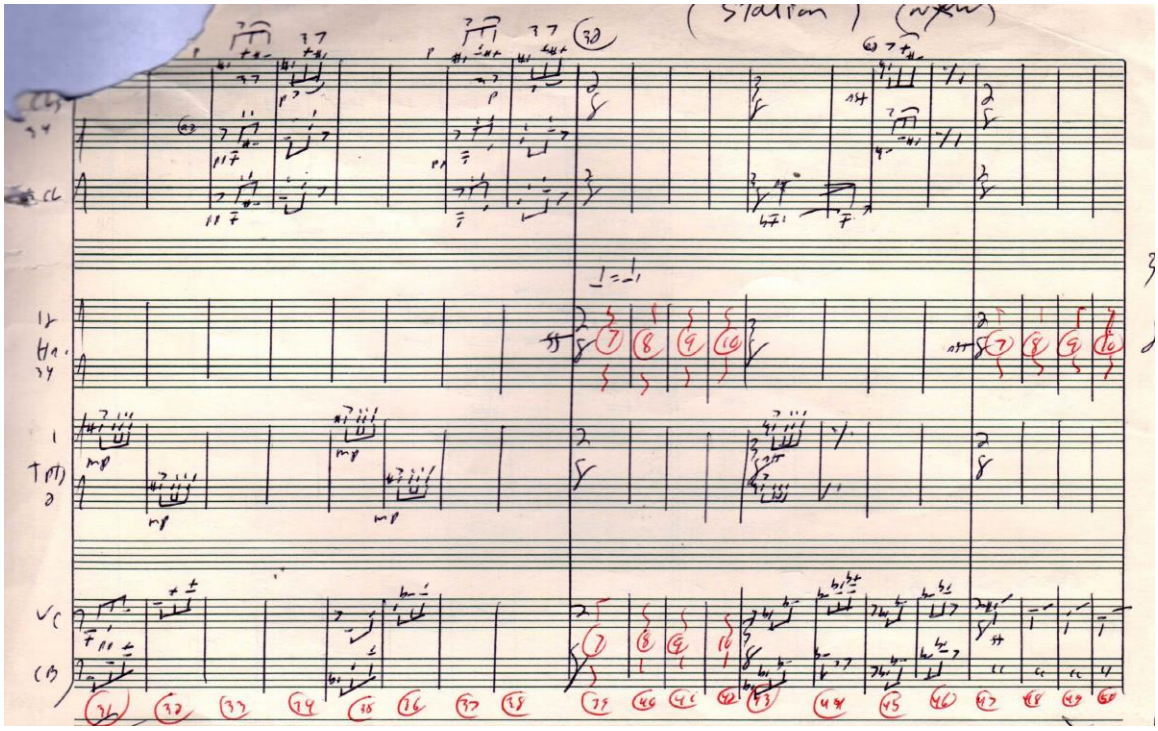
Clarinets in Bars 19-22 return to play the same notes as the horns in the previous four bars. The bass clarinet plays small octave E [written F#] rinforzando 8th (followed by an 8th rest) to (Bar 20) G 8th to (Bar 21) Ab 8th to (Bar 22) B [written middle C#] rinforzando 8th.

We come to a new section starting in Bar 23 in 3/8 time (2:10 dvd:24 cd and score). Dotted quarter note = quarter note. Here the short conductor in his underwear (how would his skycap clothes fit Roger so nicely?) counts the money Roger gave him. Trumpets are highlighted playing the rhythmic figures in comical effect with trumpet I fixed with a mega mute, and trumpet II with a harmon mute. Trumpet I plays *mp* "one 2 C [written D] rinforzando 8th note to C-C staccato (dot over each note) to C staccato 8th. In Bar 24, trumpet II takes over playing the same notes and pattern. They return in Bars

27-28 on D# [written E#] notes, and in Bars 31-32 on C# notes, and in Bars 35-36 on E [written F#] notes.

CB pluck *pp* ascending 8th notes Great octave Gb-small octave Db-Gb to (Bar 24) Bb 8th (followed by two 8th rests). After an 8th rest, VC overlap the notes on small octave Db up to Gb 8ths up to (Bar 24) Bb up to Line 1 Db up to Gb 8ths. Follow the same pattern or sequence in Bars 27-28 on ascending 8th notes Great octave E-B-small octave E to (Bar 28) B-Line 1 E-G. In Bar 31, CB play small octave C-G-Line 1 E 8ths (silent next bar). VC play Great octave C-G-small octave E 8ths up to (Bar 32) G-middle C-E 8ths. In Bar 38, CB pluck Great octave Bb up to small octave F up to Line 1 D 8ths. After an 8th rest, VC pluck Great octave F up to small octave D 8ths up to (Bar 36) F-Bb-Line 1 D 8ths.

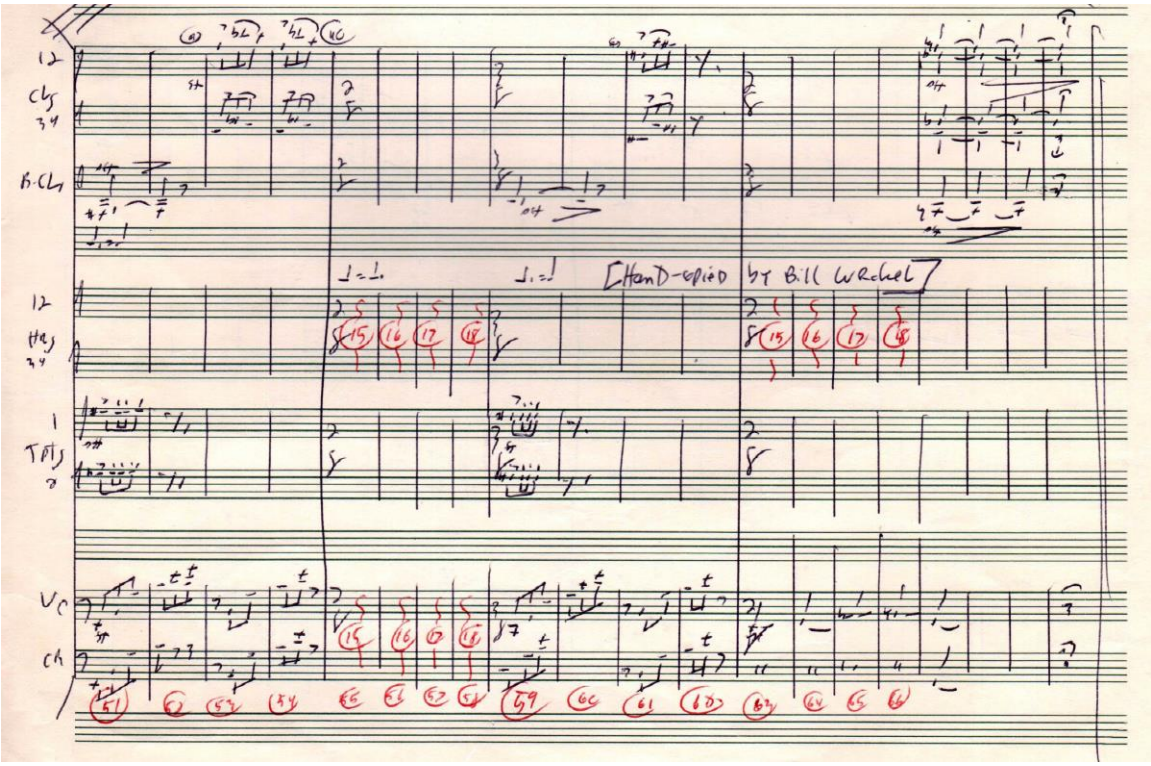
In Bars-25-26, clarinets and bass clarinet play response figures. The bass clarinet plays *pp* ascending staccato 8th notes small octave Gb-Line 1 Db-Gb. In Bar 26, clarinet III plays small octave Bb-Line 1 Db-Gb staccato 8ths. In Bar 25, clarinet I plays *p* Line 2 C rinforzando 8th up to G to F# legato 8ths. In Bar 26, clarinet II plays the same notes and figure. In Bar 29, the bass clarinet plays ascending staccato 8th notes small octave E-B-Line 1 E, while clarinet I plays Line 2 D# rinforzando 8th up to Ab-G legato 8ths, and so forth.



Bars 39-42 (horns, etc) repeat Bars 7-10. In Bar 43, both muted trumpets play *sff* Line 2 C rinforzando 8th to C-C staccato 16ths to C staccato 8th notes (repeated next bar). The bass clarinet plays *sff* small octave Gb [written Ab] dotted quarter note tied to quarter note in Bar 44. CB pluck Great octave Gb up to small octave Db up to Gb 8ths to (Bar 44) Bb 8th (followed by two 8th rests). After an 8th rest, VC pluck small octave Db-Gb up to (Bar 44) Bb-Line 1 Db-Gb 8ths. In Bar 45, clarinets play Lines 1 & 2 C rinforzando

8ths up to G to F# legato 8ths (repeated next bar). After an 8th rest, VC/CB pluck small octave Db up to Gb 8ths up to (Bar 46) Bb up to Line 1 Db 8ths (followed by an 8th rest).

Bars 47-50 repeat Bars 7-10 except that the VC/CB pluck descending quarter notes *ff* small octave F# to (Bar 48) E to (Bar 49) D to (Bar 50) C. In bar 51, trumpets play the rhythmic figure on Line 2 D# notes (repeated next bar). The bass clarinet plays small octave E dotted half note tied to quarter note next bar. CB pluck ascending 8th notes Great octave E-B-small octave G to (Bar 52) B 8th (followed by two 8th rests) VC follow CB to (Bar 52) B-Line 1 E-G 8ths. Clarinets in Bar 53 play Lines 1 & 2 Eb rinforzando 8th to Ab-G legato 8ths (repeated next bar).

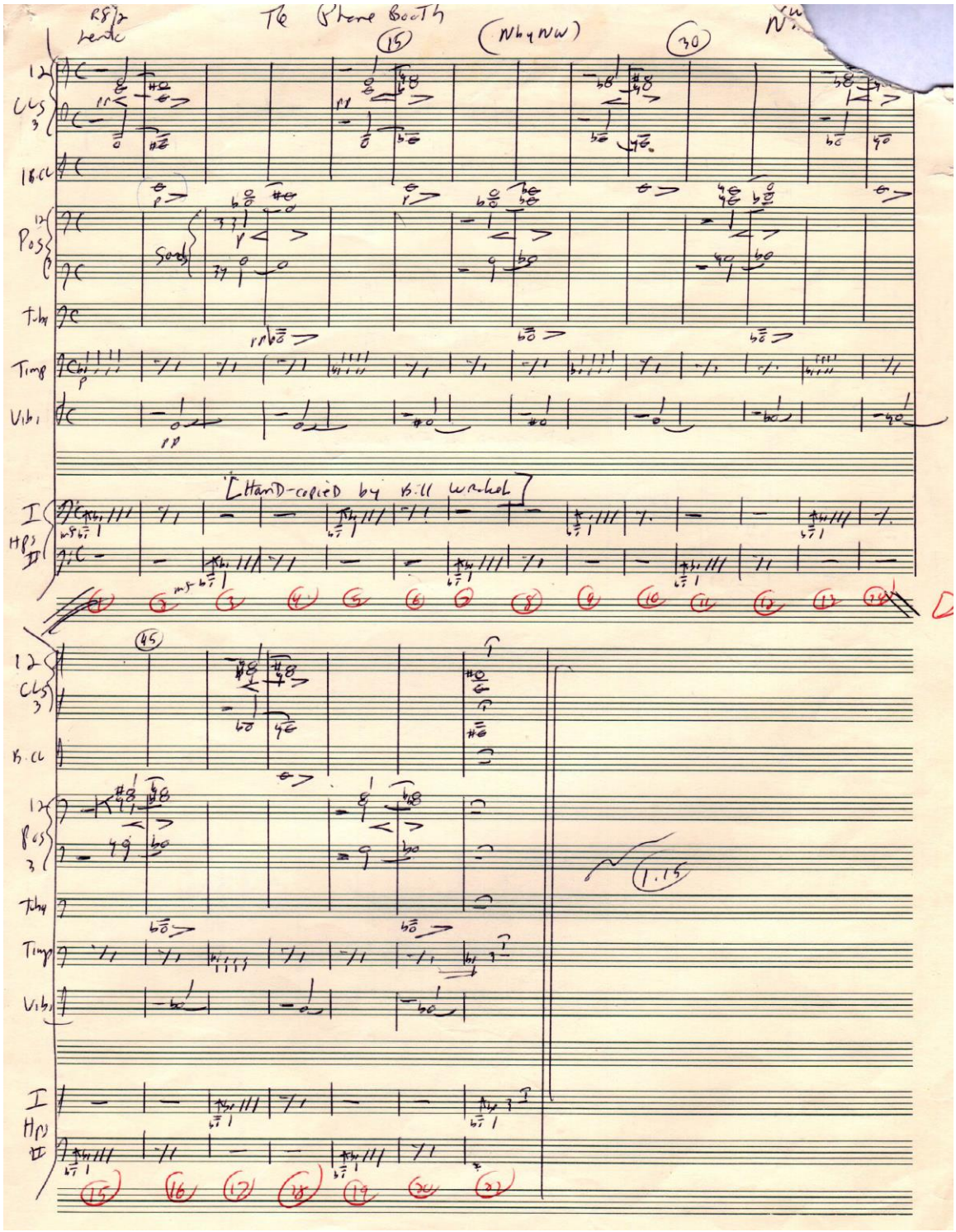


Bars 55-58 repeat Bars 15-18. Trumpets in Bars 59-60 play the rhythmic figure on Line 2 C# notes. The bass clarinet plays *sff* > middle (Line 1) C dotted quarter note tied to quarter note next bar. VC/CB pluck ascending 8th notes C-G-E to G-C-E. Clarinets in Bars 61-62 play Lines 1 & 2 C#-G-F# 8ths. Bars 63-66 repeat Bars 15-18 except that VC/CB pluck ascending quarter notes Great octave E to G to Ab to B down to (Bar 67) G quarter note. In bar 67, clarinets play *sff* > Line 1 Eb/Ab/Line 2 Cb/Eb quarter notes tied to next three end bars (held fermata in end Bar 70). The bass clarinet plays this on small octave G tied quarter notes. The combined tonality is the Ab minMaj 7th (Ab/Cb/Eb/G).

End of cue.

****

"The Phone Booth" Reel 8/pt 2. Cue #1743-18. *Lento* in C time, 1 page, 26 bars (Bars 21-25 were crossed out by Herrmann), 1:14. Instrumentation: 3 clarinets, bass



clarinet, 3 Pos, tuba, timp, vibraphone, and 2 harps. Dvd location: Chapter 22 starting at :38. CD location: track # 23. Scene: A row of five phone booths in the train station. Eve is in one end and Leonard (Martin Landau) is in the other talking giving her instructions what to tell Roger. This is the first cue where Herrmann introduces a certain pattern, notably the timp beating repeat Bb quarter notes throughout the cue. You'll see the

pattern in “The Highway” cue (but not hear it since this lengthy cue was deleted). I have seen this pattern used in previous Herrmann cues, including “The Watching” from the CBS suite, *Western Saga*, the “Indian Suspense” cue from the *Indian Suite*, and “Mirages” from the *Desert Suite*. These three used all had the timp beat Great octave F# quarter notes throughout the cues.

The timp softly beats *p* Great octave Bb-Bb-Bb-Bb quarter notes, repeated throughout the cue to (end Bar 26) Bb quarter note followed by a quarter rest and then a half rest held fermata. Harp I plays *mf* Contra-octave Bb grace note up to Great octave Bb quarter note. The harp plays this pattern 4x per bar, repeated next bar, and repeated in Bars 5-6, 9-10, 13-14, and 17-18. In Bar 3, harp II plays the same pattern and notes (repeated next bar), and repeated in Bars 7-8, 11-12, 15-16, and 19-20.

After a half rest in Bar 1, clarinets play *pp* < small octave F/Bb/D [written G/middle C/E] half notes legato slur to (Bar 2) E/F/middle C# whole note decrescendo hairpin. The bass clarinet in Bar 2 plays *p* > small octave Bb [written middle C] whole note, repeated in Bars 6, 10, 14, and 18. After a half rest in Bar 2, the vibe sounds softly *pp* Line 1 E half note let vibrate (repeated in Bar 4). After a half rest in Bar 6, the vibe sounds F# half note (repeated in Bar 8). In this pattern, it sounds G half note in Bar 10, Ab half note in Bar 12, A half note in Bar 14, Ab in Bar 16, G in Bar 18, and Gb in Bar 20.

After a half rest in Bar 3, *sords* Pos play *p* < small octave F/Bb/Line 1 D half notes to (Bar 4) E/G/middle C# whole notes decrescendo. The tuba in Bar 4 plays Contra-octave Bb whole note decrescendo, repeated in Bars 8, 12, 16, and 20.

After a half rest in Bar 5, clarinets return to play small octave F/Bb/Line 1 D half notes to (Bar 6) Gb/Cb/Eb whole notes decrescendo. After a half rest in Bar 7, Pos return

to play F/Bb/Line 1 D half notes to (Bar 8) Gb/Cb/Eb whole notes. After a half rest in Bar 9, clarinets play Gb/Cb/Eb half notes to (Bar 10) G/C/E whole notes. After a half rest in Bar 11, Pos play G/C/E half notes to (Bar 12) Ab/Db/F whole notes. After a half rest in Bar 13, clarinets return to play Ab/Line 1 Db/F half notes to (Bar 14) A/D/F# whole notes. After a half rest in Bar 15, Pos play A/D/F# half notes to (Bar 16) Ab/Db/F whole notes. After a half rest in Bar 17, clarinets play Ab/Db/F half notes to (Bar 18) G/C/E whole notes. After a half rest in Bar 19, trombones return to play G/C/E half notes to (Bar 20) Gb/Cb/Eb whole notes.

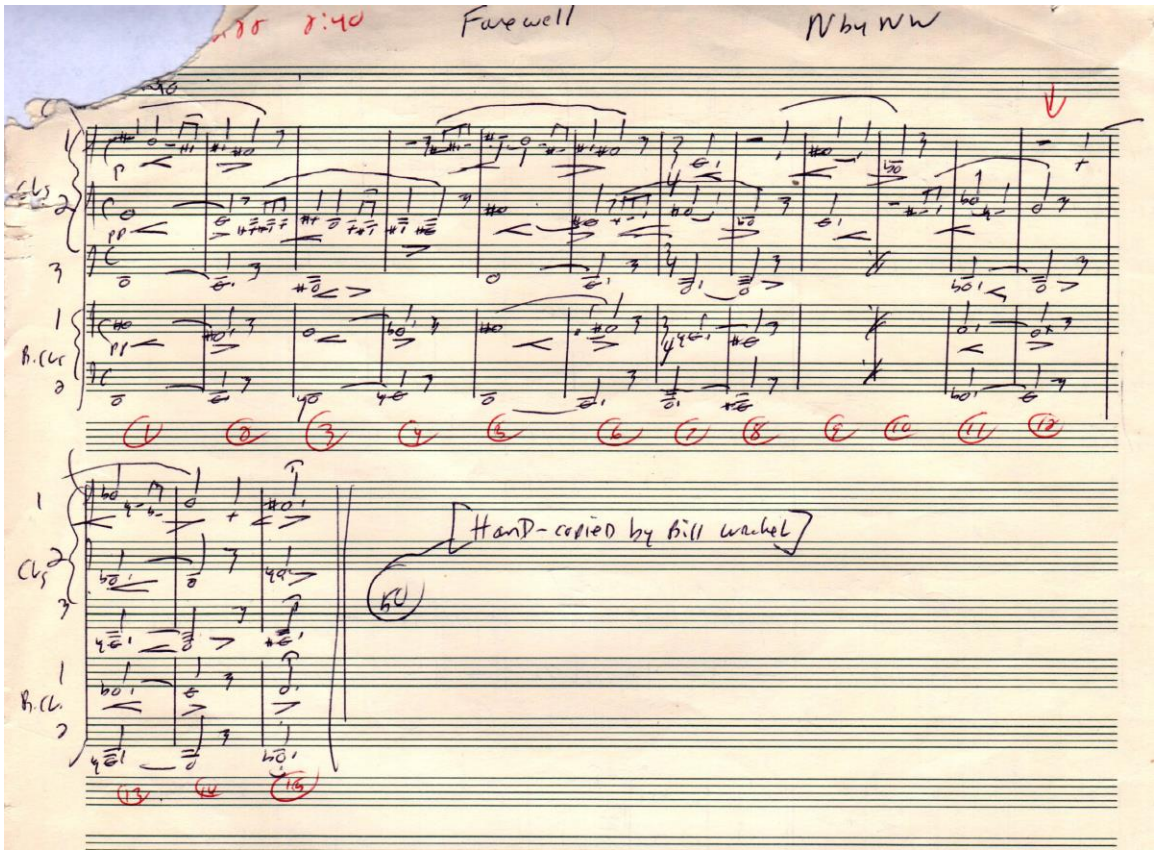
In end Bar 21, clarinets play E/G/middle C# whole notes held fermata. The timp sounds one Bb quarter note, and harp I plays bone grace note up to Great octave Bb quarter note.

End of cue.

****

"Farewell" Reel 8/pt 3. Cue #1743-19. *Lento* in C time, 15 bars, :45 (marked by Herrmann at :50). Note: The second half of Bar 12 and all of Bars 13-15 were deleted (and apparently not recorded). Instrumentation: 3 clarinets and 2 bass clarinets. Dvd location: Chapter 22 starting at 2:40. CD location: track #24. Scene: Roger slowly bids farewell to Eve but she hastens it.

Bars 1-2 are completely self-borrowed from the earlier cue, "The Station." In Bar 3, clarinet II plays small octave B [written middle C#] quarter note to A half note to G-F# 8ths to (Bar 4) F# quarter note to E half note decrescendo (followed by a quarter rest). After a half and quarter rest in Bar 4, clarinet I now takes over the melody line on Line 1



E-F#-G 8th notes up to (Bar 5) B quarter note to A half note to G-F# 8ths to (Bar 6) F# quarter note to E half note (followed by a quarter rest). All nine notes are played under the legato/phrase umbrella.

Clarinet III in Bar 3 plays small octave F# [written G#] whole note < > (crescendo-decrescendo hairpins). It returns in Bar 5 to play middle C whole note down to (Bar 6) G dotted half note (followed by a quarter rest). Bass clarinets in Bar 3 play small octave A/Line 1 D whole notes to (Bar 4) Bb/Db dotted half notes (followed by a quarter rest). In Bar 5, bass clarinet I plays Line 1 E whole note to (Bar 6) D quarter note to E half note (followed by a quarter rest). Bass clarinet II plays small octave A whole note to (Bar 6) G dotted half note.

In Bar 5, clarinet II plays Line 1 E whole note down to (Bar 6) small octave B half note (followed by an 8th rest) and then returns to the melody line on ascending 8th notes B-C-D to (Bar 7 in 3/4 time) E half note to D quarter note down to (Bar 8) Ab half note (followed by a quarter rest). Clarinet III in Bar 7 plays small octave F dotted half note down to (Bar 8) D half note (followed by a quarter rest). Repeat next two bars. Bass clarinets play small octave D/Bb dotted half notes to (Bar 8) E/B half notes (followed by a quarter rest). Repeat these two bars in Bars 9-10. Clarinet I plays small octave Bb dotted half note. After a half rest in Bar 8, clarinet I then plays Line 1 D quarter note to (Bar 9) E half note to D quarter note down to (Bar 10) Ab half note (followed by a quarter rest). Clarinet II in Bar 9 plays small octave Bb dotted half note. After a half rest in Bar 10, it plays Line 1 E-F 8ths up to (Bar 11) Ab half note down to Eb quarter note to (Bar 12) F half note (followed by a quarter rest). At this point, incidentally, the cue ends in the final edit of the movie (and also on the cd). In Bar 11, clarinet III plays small

octave Ab dotted half note to (Bar 12) F half note (followed by a quarter rest). Bass clarinets play middle Cb/Eb dotted half notes to (Bar 12) Bb/D half notes (followed by a quarter rest).

In the unused section, after a half rest, clarinet I plays small octave Bb quarter note up to (Bar 13) Ab half note down to Eb down to Cb 8ths up to (Bar 14) F half note down to small octave Bb quarter note up to (end Bar 15) E whole note held fermata. Clarinets II-III in Bar 13 play small octave Eb/Ab dotted half notes crescendo to (Bar 14) D/F half notes (followed by a quarter rest) to (Bar 15) E/middle C dotted half notes held fermata. Bass clarinets play Eb/Cb dotted half notes to (Bar 14) F/Bb half notes (followed by a quarter rest) to (end Bar 15) Ab/C dotted half notes held fermata. The cue ends here on the Ab aug (Ab/C/E) tonality. The augmented chords appear to be a "major" or perhaps "dominant" tonality in this score! :)

End of cue.

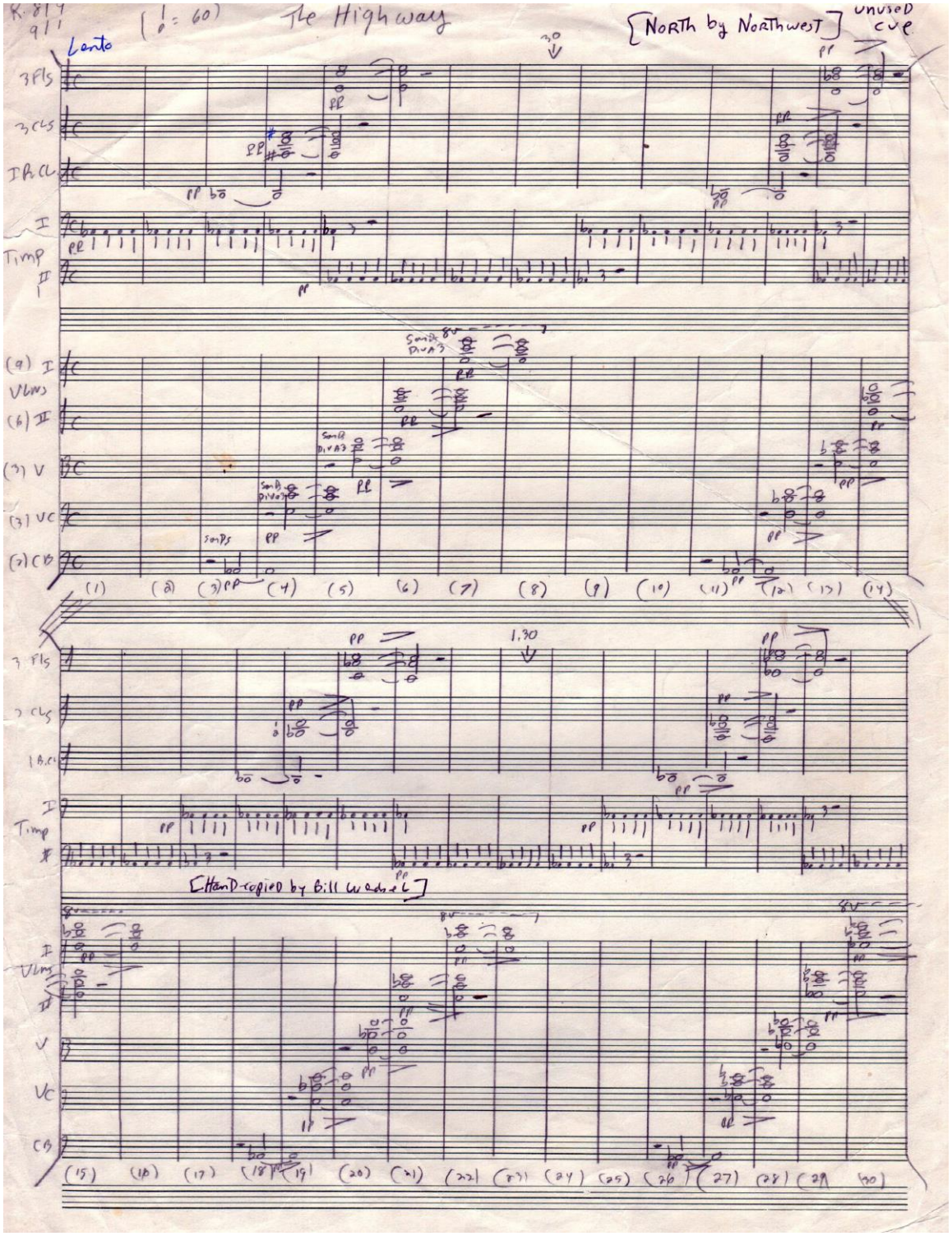
****

"The Highway" Reel 8/4-9/1. Cue #1743-20. *Lento* in C time, 2 pages, 55 bars, 3:40 to 3:45. Instrumentation: 3 flutes, 3 clarinets, bass clarinet, two timps, 9 violins I, 6 violins II, 3 violas, 3 VC, 2 CB. Quarter note = 60. Dvd location: N/A. CD location: N/A. Note: This cue was not used in the movie, nor apparently was it ever recorded. Intended scene: A bus in the distance eventually arrives at Prairie Stop and unloads Roger Thornhill for his meeting with the mysterious Mr. Kaplan.

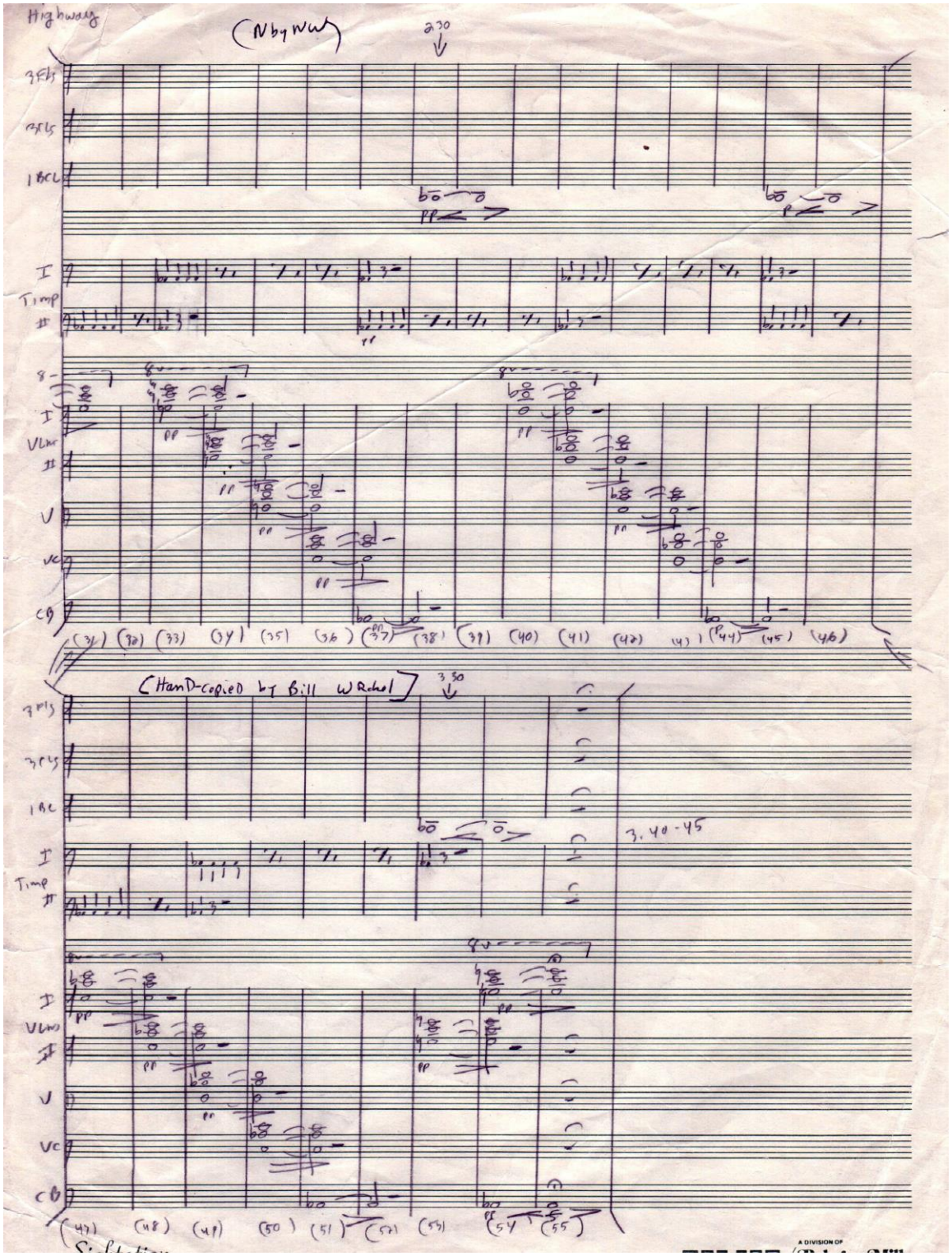
Timp I softly beats *pp* Great octave Ab-Ab-Ab-Ab quarter notes (repeated next three bars) to (Bar 5) Bb quarter note followed by a quarter and half rest. In Bar 5, timp II now plays the Ab repeated notes thru Bar 8 to (Bar 9) one Ab quarter note followed by rests. Just keeping alternating in this pattern thru Bar 53 where timp I beats a single Ab quarter note followed by rests.

Starting in Bar 3, Herrmann commences a classic "pyramid" pattern of overlapping notes, at least the ascending half of a pyramid because he does a series of upward-moving structures by various instruments, and then does a series of descending structures starting in Bar 33. In Bar 3, the bass clarinet plays pp small octave Ab [written Bb] whole note tied to half note next bar (followed by a half rest). After a half rest in Bar 3, CB play *pp* Great octave Ab half note tied to whole note next bar. In Bar 4, clarinets play *pp* small octave E/Line 1 C/E [written F#/D/F#] whole notes tied to half notes next bar (followed by a half rest). After a half rest in Bar 4, *sords* celli *div a3* play *pp* decrescendo small octave E/middle C/E half notes tied to whole notes next bar. In Bar 5, flutes play *pp* Line 1 E/Line 2 C/E whole notes tied to half notes next bar (followed by a half rest). After a half rest in Bar 5, *sords* violas *div a3* play *pp* > Line 1 E/Line 2 C/E half notes tied to whole notes next bar. In Bar 6, the pyramid effect continues now with violins II playing *pp* > Line 1 E/Line 3 C/E whole notes tied to half notes next bar (followed by a half rest). In Bar 7, muted violins I play Line 3 E/Line 4 C/E whole notes tied to whole notes in Bar 8 (ottava-constructed with the *8va* above the octave lower notes).

In Bar 9 (:30), timp I is now the solo instrument beating the Ab quarter notes. In Bar 11,the bass clarinet again plays small octave Ab whole note tied to half note next bar. After a half note, CB once again plays Great octave Ab half note tied to whole note next



bar. In Bar 12, clarinets this time around play small octave D/Bb/Line 1 D whole notes tied to half notes next bar. After a half rest, VC play small octave D/Bb/Line 1 D half notes tied to whole notes next bar. In Bar 13, flutes play D/Bb/Line 2 D whole notes tied to half notes next bar. After a half rest, violas play Line 1 D/Bb/Line 2 D half notes tied to whole notes next bar. In Bar 14, violins II play Line 2 D/Bb/Line 3 D whole notes tied



to half notes next bar. In Bar 15, violins I play Line 3 D/Bb/Line 4 D whole notes tied to whole notes next bar.

In Bar 17, timp I is the only instrument heard (except for timp I playing one overlapping quarter note) Ab-Ab-Ab-Ab quarter notes (continued next three bars, etc.). In

Bar 18, the bass clarinet plays small octave Ab whole note tied to half note next bar. After a half rest, CB play Great octave Ab half note tied to whole note next bar. In Bar 19, clarinets I-II play Ab/middle C whole notes tied to half notes next bar. After a half rest, VC play small octave C/Ab/middle C half notes tied to whole notes next bar. In Bar 20, flutes play Line 1 C/Ab/Line 2 C whole notes tied to half notes next bar. After a half rest, violas play Line 1 C/Ab/Line 2 C half notes tied to whole notes next bar. In Bar 21, violins II play Line 2 C/Ab/Line 3 C whole notes tied to half notes next bar. In Bar 22, violins I play Line 3 C/Ab/Line 4 C whole notes tied to whole notes next bar.

In Bar 26, the bass clarinet plays small octave Ab whole note tied to half note next bar. After a half rest, CB play Great octave Ab half note tied to whole note next bar. In Bar 27, clarinets play small octave Eb/middle Cb/Eb whole notes tied to half notes next bar. After a half rest, VC play Eb/Line 1 Cb/Eb half notes tied to whole notes next bar. In Bar 28, flutes play Eb/Line 2 Cb/Eb whole notes tied to half notes next bar. After a half rest, violas play Line 1 Eb/Line 2 Cb/Eb half notes tied to whole notes next bar. In Bar 29, violins II play Line 2 Eb/Line 3 Cb/Eb whole notes tied to half notes next bar. IN Bar 30, violins I play Line 3 Eb/Line 4 Cb/Eb whole notes tied to whole notes next bar.

As given earlier, starting in Bar 33 we find these instruments playing a descending pyramid step process. Violins I play Line 3 E/Line 4 C/E whole notes tied to half notes next bar (followed by a half rest). In Bar 34, violins II play Line 2 E/Line 3 C/E whole notes tied to half notes next bar. In Bar 35, violas play Line 1 E/Line 2 C/E whole notes tied to half notes next bar. In Bar 36, VC play small octave E/Line 1 C/E whole notes tied to half notes next bar. In Bar 37, CB play Great octave Ab whole note tied to half note next bar. In Bar 38, the bass clarinet plays *pp* < > small octave Ab whole note tied to whole note next bar.

In Bar 40, violins I return to play Line 3 D/Bb/Line 4 D whole notes tied to half notes next bar. In Bars 41-42, violins II play this an octave lower register. IN Bars 42-43, viole play this an octave lower register. In Bars 43-44, celli play this an octave lower register. In Bar 44, CB play Great octave Ab whole note tied to half note next bar. In Bar 45, the bass clarinet plays small octave Ab whole note tied to whole note next bar.

In Bar 47, violins I return to play Line 3 C/Ab/Line 4 C whole notes tied to half notes next bar. Violins II in Bars 48-49 play this an octave lower register. Viole in Bars 49-50 play this an octave lower register. VC in Bars 50-51 play this an octave lower register. CB in Bar 51 play Great octave Ab whole note tied to half note next bar. In Bar 53, timp I beats a single Ab quarter note followed by rests. You no longer hear such beats by any of the timps for the rest of the cue (nearly three bars). The bass clarinet plays small octave Ab whole note tied to whole note next bar. Violins II play Line 2 E/Line 3 C/E whole notes tied to half notes next bar (followed by a half rest). In Bar 54, violins I return to play *pp* > Line 3 E/Line 4 C/E whole notes tied to (end Bar 55) whole notes held fermata. CB play *pp* < *f* > Great octave Ab whole note tied to whole note in end Bar 55 (forte) held fermata and decrescendo. The cue ends on the Ab aug (Ab/C/E) chord tonality.

End of cue. [Sunday, June 5, 2005 at 11:43 pm]

****

"The Crash" Cue #1743-21. *Allegro con furioso* in 3/8 time, 7 pages, 114 bars, :53 (annotated by Herrmann as 1:36 in duration for the complete cue). Note: end Bars 95-114 were not used in the final edit of the film. However, it was recorded because you can hear the complete cue in the Rhino cd. Dvd location: Chapter 26 starting at :34. CD location: track #25. I will not spend a great deal of time on this predominantly "busy" cue.

Herrmann once again utilizes his characteristic four-bar "cell" pattern of musical construction. Clarinets, horns, trumpets, timp, violins, viole, (and xylophone initially in the first two of four times) play the basic rhythmic figures. For instance, in the fourth run starting on Bar 13, violins I play middle C rinforzando 8th to C-C-C-C 16ths (repeated next two bars) to (Bar 16) D to C rinforzando 8ths (followed by an 8th rest). Violins II play this figure on Line 1 D notes to (Bar 16) C to D rinforzando 8ths. Violas play it on small octave C notes to (Bar 16) D-C rinforzando 8ths. Timp beat on small octave C notes throughout. Trumpets I-II play it consistently on Line 1 C notes, and trumpet III on D. Horns I-II play it on middle C notes, and horns III-IV on D. Clarinets play it on small octave D notes. Fag I/tuba/VC/CB play descending legato dotted quarter notes small octave D to (Bar 14) C to (Bar 15) Great octave Bb to (Bar 16) A to G# rinforzando 8th notes (followed by an 8th rest). Fag II and C. Fag play the dotted quarter notes an octave lower register up to (Bar 16) Great octave A-G# rinforzando 8ths. Pos and bass clarinet play this an octave higher register starting on Line 1 D dotted quarter note eventually to (Bar 16) small octave A-G# rinforzando 8ths *sff*. Oboes play Line 1 C/D 8ths (followed by a quarter rest) and repeated next two bars to (Bar 16) C/D to C/D rinforzando 8ths (followed by an 8th rest). The E.H. plays Line 1 D 8th to (Bar 14) C 8th to (Bar 15) D 9th to (Bar 16) C-D 8ths. In Bar 16, the harp is rapidly ascending gliss from Great octave C up to Line 3 C notes.

In Bar 17 (:44 dvd; :10 cd), start of page 2 of this cue, bass clarinets I-II play small octave G [written A] rinforzando 8th note followed by a quarter rest (repeated next three bars), while Fags/C. Fag/pizzicato VC/CB play Great octave G 8ths in that pattern (*sff* for the VC/CB). After an 8th rest, pizzicato violins I pluck *ff* middle Cb up to Eb 8ths (repeated next bar) to (Bar 19), after an 8th rest, Line 2 Cb-Eb 8ths up to (Bar 20), after an 8th rest, Line 3 Cb-Eb 8ths. Violins II play Line 1 Cb-Eb 8ths in that pattern in Bars 17-19 and then Line 2 Cb-Eb in Bar 20. Violas play Line 1 Cb-Eb 8ths in that pattern in all of Bars 17-20. After an 8th rest, clarinets play *a3* Line 1 Cb-Cb staccato 16ths up to Eb rinforzando 8th (repeated next three bars). After an 8th rest, the E.H. plays middle Cb up to Eb [written Gb-Bb] staccato 8ths (repeated next three bars). The dynamic build increases in Bar 18 with the flutes showing up to play *ff* (after an 8th rest) Line 2 Cb-Cb staccato 16ths to Eb rinforzando 8th to (Bars 19-20) the same pattern but played an octave higher register. In Bar 19, oboes play *a2* Line 2 Cb-Cb staccato 16ths up to Eb rinforzando 8th (repeated next bar). Also in Bar 19, the piccolo plays (again, after an 8th rest) Line 2 Cb-Cb 16ths up to Eb 8th to (Bar 20), after an 8th rest, Line 3 Cb-Cb staccato 16ths to Eb rinforzando 8th.

In Bar 21 (:47 dvd; :13 cd), *sords* trumpets respond *sff* with Line 1 G/Bb/D [written A/Line 2 C/E] rinforzando quarter notes to G/Bb/D rinforzando 8ths tied to 8th notes next bar (quarter note value still) to rinforzando quarter notes to (Bar 23) quarter notes to 8th notes tied to 8th notes next bar to two rinforzando 8th note chords (same G/Bb/D notes). *Sords* Pos play *sff* the same pattern on small octave G/Bb/Line 1 D notes.

After an 8th rest, all horns play *ff* small octave F# [written Line 1 C#] stopped (+ sign over each note) quarter note to (Bar 22) F# stopped quarter note to F# stopped 8th note tied to 8th note next bar to F# stopped quarter note to (Bar 24) F# stopped quarter note to F# stopped 8th note. Notice the disjointed, tension-filled effect this creates with that 8th note separation of the horns against the trumpets and trombones. This applies now also to the tuba. After an 8th rest, the tuba plays *sff* Contra-octave F# rinforzando quarter note to (Bar 22) F# rinforzando quarter note (see horns). The combined tonality is the G minMaj 7th (G/Bb/D/F#).

This eight-bar pattern repeats in the next eight bars. Bass clarinets/Fags/C. Fag/VC/CB play 8th notes (followed by a quarter rest) in Bars 25-28. Violins and violas repeat Bars 17-20. Clarinets (etc) repeat those bars as well. In Bar 2, trumpets and Pos play *sff* A/C/E rinforzando notes in the pattern given in Bars 21-24. After an 8th rest, stopped horns and the tuba play on Ab notes as given earlier.

In Bar 33 (:54 dvd; :20 cd), start of page 3 of this cue, the timp sounds *mf* < *ff* the rhythmic pattern formerly delineated on E rinforzando 8th to E-E-E-E 16ths and repeated next two bars to (Bar 36) E-E rinforzando 8ths (followed by an 8th rest). The castanets, tambourine, and snare drum play the same rhythmic figures. VC/Fags/C. Fag play descending legato dotted quarter notes Great octave A to G to F to (Bar 36) E-Eb rinforzando 8ths (followed by an 8th rest). The E.H., clarinets, bass clarinets, violas, and contra-basses play this in the small octave register.

In Bar 37 (:57 dvd), horns I-II respond with the rhythmic figure *sff* on Line 1 A rinforzando 8th to A-A-A-A 16ths (repeated next two bars) to (Bar 40) A-A rinforzando 8ths. Horns III-IV play this on small octave A notes. *Open* trumpets I-II play this on Line 1 A notes [written B] while *open* trumpet III plays this on small octave A notes. Violins and viole play this on small octave A notes. Pos play *fp* < *sff* Great octave A dotted quarter note tied to next two bars to (Bar 40) A-A rinforzando 8ths. The tuba plays this on Contra-octave A notes. The piccolo and flutes play descending dotted quarter notes Line 3 A to G to F to (Bar 40) E to D# rinforzando 8ths. Oboes play this in Line 2 notes, and E.H./clarinets on Line 1 notes. The cymbal sounds fortissimo in Bar 37 a dotted quarter note let vibrate.

In Bar 49 (1:04 dvd; :30 cd), start of page four of this cue, horns/violins/VC/CB play small octave A (Great octave for VC/CB) quarter note legato mini-slur up to Line 1 E (small octave E for VC/CB) 8th note up to (Bar 50) A rinforzando 8th note back down to E quarter note. Repeat next two bars. Violas play on small octave A quarter note down (not up as the other instruments) to E 8th up to A rinforzando 8th down to E quarter note. Repeat next two bars. The castanets, tambourine, and snare drum play the rhythmic figures thru Bar 52 to (Bar 53) 8th note. The timp beats forte Great octave A 8th (followed by an 8th rest) up to E 8th down to (Bar 50) A up to E 8ths (followed by an 8th rest). Repeat next two bars.

In Bar 53, the harps play (in the key signature of two flats) Contra-octave G 32nd note gliss line up to (Bar 55) Line 4 D 32nd note gliss line down to (end of Bar 56) Contra-octave G note. Harps play this in contrary motion in Bars 61-64 (two natural glyphs cancel the previous key signature) from Line 4 E down to (Bar 62) Contra-octave A up to Line 4 E at the end of Bar 64. Back in Bar 53, the tuba plays *ff* Great octave F# quarter note down to Contra-octave F# 8th note tied to 8th note next bar up to Great octave F# quarter note down to (Bar 55) Contra-octave F# quarter note up to Great octave F# 8th

tied to 8th next bar down to Contra-octave F# quarter note. Fags and C. Fag play *sff* Great octave F# quarter note to same Great octave F# 8th tied to 8th next bar, and so forth in the pattern. Clarinets play this on small octave register F# [written G#] notes. After an 8th rest, trumpets and Pos play G/Bb/D quarter notes to (Bar 54) same G/Bb/D quarter notes to 8th notes tied to 8ths next bar to quarter notes to (Bar 56) G/Bb/D 8ths played three times. The xylophone plays this pattern on Line 2 D notes. The xylophone plays this on E notes in Bars 61-64, and Pos/trumpets on A/C/E chords. The piccolo plays (after an 8th rest in Bar 53) Line 2 D rinforzando quarter note up to (Bar 54) Line 3 D rinforzando quarter note down to Line 2 D 8th tied to 8th next bar, and so forth.

In Bar 65 (1:14 dvd; :40 cd), start of page five of this cue, horns I-II and violins I play *ff* (*sff* for the violins) small octave Bb [written Line 1 F for the horns] rinforzando 8th note to Bb-Bb-Bb-Bb 16ths (repeated next bar) to (Bar 67) Bb-Bb rinforzando 8ths for the horns (but Bb to Ab 8ths for violins I), followed by an 8th rest. Horns III-IV and violins II play small octave Ab notes in that pattern to (Bar 67) Ab-Ab 8ths for the horns and Ab-Bb 8ths for the violins. Violas/VC/CB play *ff* small octave F dotted quarter note legato to (Bar 66) E dotted quarter note. In bar 67, violas play small octave Bb-Ab rinforzando 8ths, while VC/CB play Great octave Bb-Bb 8ths.

Skipping to the end of the daylight crash scene in Bar 92 (Chapter 27 at :14 dvd; :57 cd), arco violins and viole play small octave Bb to A rinforzando 8ths (followed by an 8th rest) and repeated next bar. In Bar 94, they repeat the notes but now in the *pizz* (pizzicato) effect and decrescendo thru Bar 96 (end of page six of this cue). VC/CB play this on Great octave Bb to A 8th notes. Back in Bar 92, all horns play *ff* small octave Bb to A [written Line 1 F-E] 8th notes (followed by an 8th rest). Repeat next four bars but incrementally lower sound dynamics. So Bar 93 is *f*, Bar 94 is *mf*, Bar 95 is *p*, and Bar 96 is *pp*.

In Bar 97 (*Allegro tranquillo* in 3/4 time), we come to the last page of the cue that was deleted in the final edit of the film (except for Bar 97). However, if you align the cd track to play as the dvd is playing, you can hear how Herrmann originally intended the scene to be musically depicted. It pretty much follows the same pattern as given in the next cue ("Hotel Lobby") that was also deleted in the movie (but recorded and on the cd). Quarter note = dotted quarter note (keeping the same beat). So we find both bass clarinets playing *p* > small octave Bb [written middle C] quarter note to A [written B] half note tied to half note next bar (followed by a quarter rest). In Bar 98, clarinets I-II play *p* > small octave and Line 1 Eb quarter notes to E half notes tied to half notes next bar (followed by a quarter rest). In Bar 99, bass clarinets play small octave and Line 1 Bb quarter notes to A half notes tied to half notes next bar. Etc.

In Bar 103 (1:16 cd), *sords* violins I play *div* (divisi) Lines 2 & 3 Bb quarter notes to A half notes tied to half notes next bar. In Bar 104, *sords* violins II play Lines 2 & 3 E quarter notes to D# half notes tied to half notes next bar. IN Bar 105, violins I play Lines 1 & 2 Bb quarter notes to A half notes tied to half notes next bar. In Bar 106, violins II play Lines 1 & 2 E quarter notes to D# half notes tied to half notes next bar. In Bar 107, violins I play small octave and Line 1 Bb quarter notes to A half notes tied to next bar. In Bar 108, violins II play Line 1 E (and viole now play small octave E) quarter notes to D# half notes tied to half notes next bar. In Bar 109, VC play small octave Bb quarter note to A half note tied to half note next bar. In Bar 110, viole play once again small octave E quarter note to D# half note tied to next bar, and CB now join in to play Line 1 E quarter

note to D# half note tied to half note next bar. In Bar 111, VC play Great octave Bb quarter note to A half note tied to half note next bar. In Bar 112, CB finish the descending pyramid for the strings on small octave E quarter note to D# half note tied to half note next bar. In Bar 113 (*Rall*), bass clarinet I is *solo* playing *p* < small octave Bb quarter note to A half note down to (end Bar 114) D dotted half note > *ppp* and held fermata.

End of cue. [Monday, June 6, 2005 at 1:47 pm]

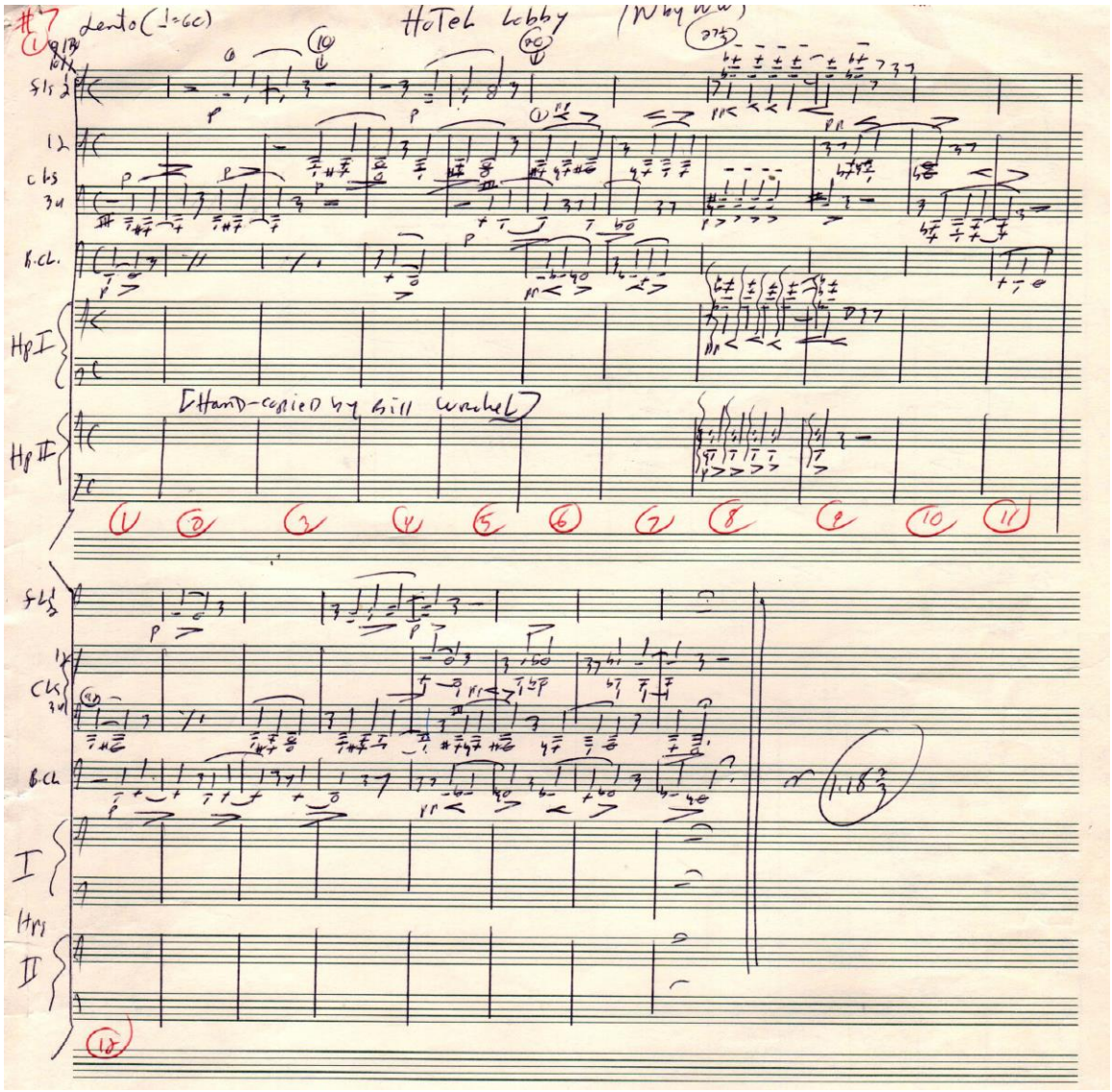
****

"Hotel Lobby" Reel 9/3-10/1. Cue #1743-22. *Lento* in C time, 20 bars (Bar 9 was deleted by Herrmann), 1:21. Note: This cue was deleted in the final edit of the movie. Intended dvd/movie location: I believe Chapter 27 starting at 1:06. CD location: track #26. Instrumentation: 2 flutes, 4 clarinets, bass clarinet, 2 harps. Scene: Roger is at the lobby of the Ambassador Hotel in the very early evening talking to the hotel clerk, wondering if Kaplan was still there. At the 1:34 point of the dvd, he spots Eve in a striking red and black evening dress walking across the other side of the lobby taking an elevator to the 4th floor. I wonder why this music (and the end page of the previous cue) was taken out of the movie? Perhaps Hitch felt it was unnecessary for this scene. However, all you simply have to do is align the cd to start at the 1:06 point of the dvd in Chapter 27 and you'll be able to listen to the originally intended music.

The bass clarinet plays *p* > small octave A [written B] quarter note to Bb [written middle C] half note (followed by a quarter rest). Repeat next two bars. After a half rest in Bar 1, clarinet III plays small octave F quarter note to E quarter note tied to quarter note next bar (followed by a quarter rest) to F quarter note to E quarter note tied to quarter note in Bar 3 (followed by a quarter and half rest). After a half rest in Bar 2, flute I plays *p* > Line 1 F quarter note to E quarter note tied to quarter note next bar (followed by a quarter and half rest). After a half rest in Bar 3, clarinets I-II play small octave D/F quarter notes to E/G quarter notes to (Bar 4) F/A half notes (followed by a quarter rest) to D/F quarter notes to (Bar 5) E/G quarter notes to F/A half notes (followed by a quarter rest). Etc.

Skipping to Bar 8 (1:34 dvd; :27 cd), we come to the scene where Roger sees Eve. This "discovery" or "Ah-ha!" scene is musically depicted by the harps playing arpeggiando repeat chords. Harp II plays *p* > on each chord of small octave B/Line 1 G/B quarter notes played 4 X to (deleted Bar 9) a repeat of the previous bar to (Bar 10) one such arpeggiando (vertical wavy line rolled chord) followed by rests. After an 8th rest, harp I plays *pp* < for each chord of Line 2 Eb/Line 3 Cb/Eb quarter notes played 3X in that rest pattern to Eb/Cb/Eb 8ths tied to 8ths next bar, and so forth. Clarinets play *p* > on Line 1 G/B [written A/Line 2 C#] tenuto quarter notes played 4 X (repeated in deleted Bar 9) to (Bar 10) G/B quarter notes (followed by rests). After an 8th rest, flutes play *pp* < for each dyad of tenuto quarter notes Line 1 Eb/Line 3 Cb played 3X to Eb/Cb tenuto 8ths tied to 8ths next bar, and so forth.

After two quarter rests in Bar 10, clarinets I-II play *pp* < > small octave Gb/Bb [written Ab/middle C] quarter notes to F/A quarter notes to (Bar 11) Gb/Bb half notes (followed by two quarter rests). After a quarter rest in Bar 11, clarinets III-IV play Eb/Gb small octave quarter notes to D/F quarter notes to Eb/Gb quarter notes tied to quarter notes next bar (followed by rests). In Bar 12, the bass clarinet plays small octave Bb to A



quarter notes to Bb half note. In Bar 13, clarinets III-IV play small octave F quarter note to E half note (followed by a quarter rest), repeated next bar. After a half rest in Bar 13, the bass clarinet plays small octave A quarter note to Bb quarter note tied to quarter note next bar (followed by a quarter rest) to A quarter note to Bb quarter note tied to quarter note in Bar 15 (followed by two quarter rests) to Bb quarter note to (Bar 16) A half note (followed by a half rest). IN Bar 14, the flutes play *p* > Line 1 F quarter note to E half note (followed by a quarter rest). In Bar 15, clarinets III-IV play small octave D/F quarter notes to E/G quarter notes to F/A half notes. Etc.

****

"The Reunion" Reel 10/pt 2. Cue #1743-23. *Lento* in C time, 15 bars, :51 (annotated by Herrmann at :45). Instrumentation: *sords* strings (6 violins I, 4 violins II, 4 violas, 4 celli). Dvd location: Chapter 27 starting at 2:44. CD location: track #27. Scene: Eve opens her hotel room (#463) door and is surprised to see Roger (alive!).

Violins initially play the melody line *espr p* < > on Line 1 B quarter note on the up-bow to A half note to G-F# 8ths to (Bar 2) F# quarter note to E half note (followed by a quarter rest). All six notes are played under the legato/phrase umbrella. Violins II play on the up-bow small octave G/Line 1 D whole notes to (Bar 2) G/Bb dotted half notes decrescendo (followed by a quarter rest). Celli play *pp* < Great octave A whole note on the up-bow (v symbol above the note) to (Bar 2) G half note decrescendo (followed by a half rest). Violas play on the up-bow small octave F# whole note down to (Bar 2) C# half note (followed by an 8th rest) and then take over the melody line *espr* E-F#-G 8th notes (crossbeam connected) up to (Bar 3) B quarter note to A half note to G-F# 8ths to (Bar 4) F# quarter note to E half note decrescendo (followed by a quarter rest). In Bar 3, VC play Great octave A/small octave F# whole notes crescendo and legato slurs to (Bar 4) Bb/small octave Db dotted half notes decrescendo (followed by a quarter rest). After a half and 8th rest in Bar 4, violins I return to play the melody on E-F#-G 8ths to (Bars 5-6) a repeat of Bars 1-2. Violins II in Bar 5 play middle C/E whole notes to (Bar 6) small octave G/B dotted half notes (followed by a quarter rest). Violas in Bar 5 play small octave B quarter note to A half note (followed by a quarter rest). VC top line play small octave E whole note to (Bar 6) D quarter note to E half note (followed by a quarter rest), while VC bottom line play Great octave A whole note to (Bar 6) G dotted half note.

After a half and 8th rest in Bar 6, violas again start to play the melody on B-middle C-D 8ths to (Bar 7 in 3/4 time) Line 1 E half note to D quarter note down to (Bar 8) Ab half note decrescendo (followed by a quarter rest). Violins II in Bar 7 play small octave BB dotted half note crescendo to (Bar 8) Ab half note decrescendo (followed by a quarter rest). VC play Great octave Bb/small octave F dotted half notes to (Bar 8) B/D half notes (followed by a quarter rest). Violins II play small octave Bb dotted half note to (Bar 8) Ab half note. After a half rest in Bar 8, violins I return to play Line 1 D quarter note to (Bar 9) E half note to D quarter note down to (Bar 10) Ab half note decrescendo (followed by a quarter rest). Violas in Bar 9 play small octave F/Bb dotted half notes down to (Bar 10) unison D half note. VC play Great octave F/small octave D dotted half notes to (Bar 10) E/B half notes. Etc.

In end Bar 15, violins I settle on small octave Ab/middle C dotted half notes decrescendo and held fermata, while violins II play Line 1 E dotted half note. Viole play small octave C/E dotted half notes, and VC play Great octave Ab/small octave C dotted half notes held fermata. Once again we find the Ab aug (Ab/C/E) tonality.

End of cue.

****

"Good-bye" Reel 10/pt 3. Cue #1743-24. *Lento* in C time, 12 bars, :54 (timed by Herrmann at :48). Instrumentation: 3 clarinets and 2 bass clarinets. Dvd location: Chapter 28 starting at 2:42. CD location: track #28. Scene: Eve pleads with Roger to say good-bye and never see her again. The same thematic structure is heard in this cue as in the previous cue. Basically just the instrumentation (timbre) is varied.

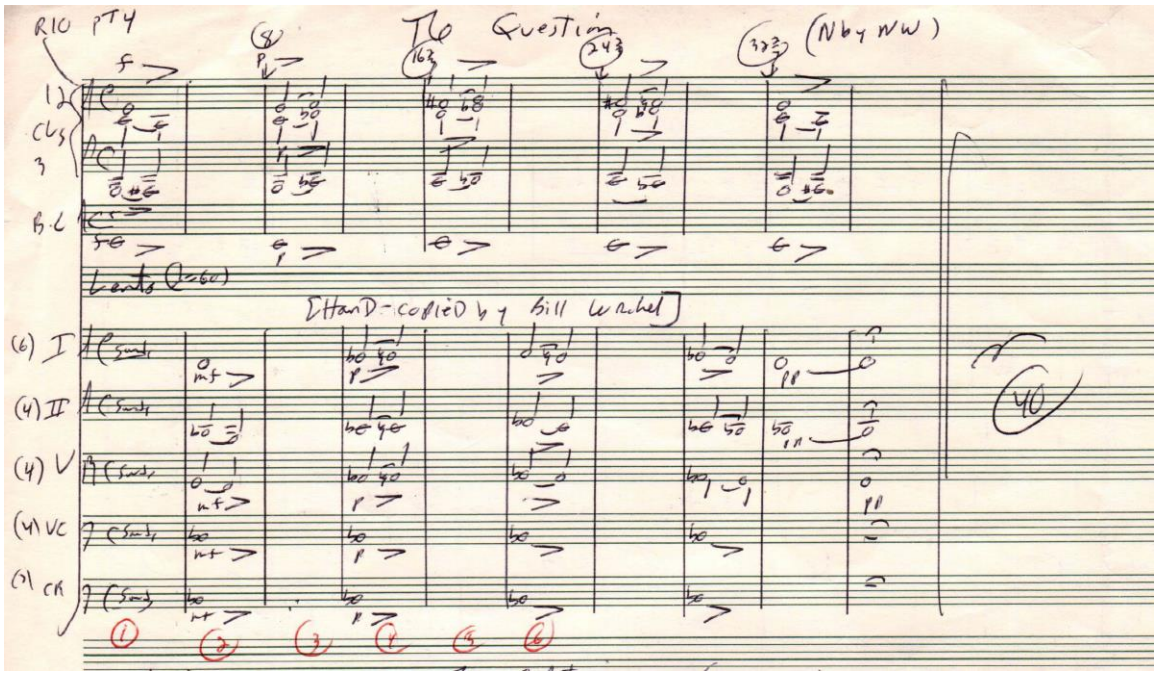
Clarinet I plays *espr pp* < > the melody on Line 1 Bb [written Line 2 C] quarter note to Ab half note to Gb-F 8ths to (Bar 2) F quarter note to Eb half note (followed by a quarter rest). Clarinet II plays Line 1 Db [written Eb] whole note down to (Bar 2) Bb half note (followed by an 8th rest), and then clarinet II takes over the melody line on Line 1 Eb-F-Gb 8ths to (Bar 3) Bb quarter note to Ab half note to Gb-F 8ths to (Bar 4) F quarter note to Eb half note. Clarinet III in Bar 1 plays small octave Bb [written middle C] whole note to (Bar 2) small octave Gb dotted half note (followed by a quarter rest) to (Bar 3) Line 1 Eb whole note to (Bar 4) Db dotted half note. Bass clarinets play small octave Gb/Line 1 Db whole notes to (Bar 2) Eb/Bb dotted half notes (followed by a quarter rest) to (Bar 3) Ab/Line 1 Eb whole notes to (Bar 4) Gb/Db dotted half notes. The tonality in Bar 1 is basically Gb maj (Gb/Bb/Db) but if you add the Ab half note of clarinet I you hear Gb maj/9th (Gb/Bb/Db/Ab), a very common chord in Herrmann scores. In Bar 2 we have the basic Eb min (Eb/Gb/Bb) but if you include the passing F quarter note you have the Eb min/9th (Eb/Gb/Bb/F).

The cue appears to end on E Dom 7th (E/G#/B/D). Clarinets play small octave D/E/G# dotted half notes held fermata, while bass clarinets play small octave E/B dotted half notes.

End of cue.

****

“The Question” Reel 10/pt 4. Cue #1743-25. *Lento* in C time, 10 bars, :46 (timed by Herrmann at :40). Instrumentation: 3 clarinets, bass clarinet, 6 violins I, 4 violins II, 4 viole, 4 VC, 2 CB (all strings are muted). Dvd location: Chapter 29 starting at :41. CD location: track #29. Scene: Roger’s question: “Ever kill anyone? Because I bet you could tease a man to death without half trying, so stop trying, eh?” Comment: This plot line where Roger is deeply hurt by his casual affair with Eve really stretches it, even in those days! Here is a sophisticated man-of-the-world, a successful businessman, good drinker, married two times, etc., and yet his heart is wounded by her assumed casualness and teasing and subsequent rejection (and hint of possible foul-play in regard to that phone message to Kaplan arranging a meeting at Prairie Stop).



Clarinet I plays *f* > Line 1 D [written E] whole note while clarinets II-III play small octave F/Bb half notes to E/G half notes, and bass clarinet plays small octave Bb whole note. In Bar 2, violins I play *mf* > Line 1 D whole note, violins II play small octave Bb down to G half notes, viole play small octave F to E half notes, and VC/CB play Great octave Bb whole note. The tonalities are Bb maj (Bb/D/F) to E half-dim 7th (E/G/Bb/D).

In Bar 3, clarinets I-II (sharing the top staff) return to play *p* > Bb/Line 1 D half notes to Cb/Eb half notes, and clarinet III (staff below clarinets I-II) play small octave F to Gb half notes. The bass clarinet plays *p* > small octave Bb whole note. In Bar 4, violins I play *p* > Line 1 Eb to E half notes while violins II play Cb to C half notes, and viole play small octave Gb to G half notes. VC/CB play *p* > Great octave Bb whole notes once again (and also in Bars 6 and 8). The clarinets play Bb maj (Bb/D/F) to Cb maj 7th (Cb/Eb/Gb/Bb). The strings play Cb maj 7th to C Dom 7th (C/E/G/Bb).

In Bar 5, clarinets play G/middle C/E half notes to Ab/Db/F half notes. The bass clarinet plays Bb whole note (and also in Bars 7 and 9). In Bar 6, violins I play F to E half notes, violins on Db to C half notes, viole on Ab to G half notes (and VC/CB on Bb whole notes). Clarinet play C Dom 7th (C/E/G/Bb) to Bb min 7th (Bb/Db/F/Ab). Violins then play the Db min 7th to C Dom 7th (C/E/G/Bb).

In Bar 7, clarinets play G/C/E half notes while the bass clarinet plays the Bb whole note. In Bar 8, violins play Cb/Eb to Bb/D half notes, while viole play Gb to F half notes (VC/CB on Bb whole note). The clarinets play C Dom 7th (C/E/G/Bb) to Cb maj 7th (Cb/Eb/Gb/Bb). Violins play Cb maj 7th to Bb maj (Bb/D/F).

In Bar 9, clarinets and bass clarinet repeat Bar 1 (silent in end Bar 10). Also in Bar 9, violins I play *pp* Line 1 D whole note tied to whole note next bar and held fermata. Violins II play small octave Bb whole note tied to next bar. In Bar 10, viola splay *pp* small octave F whole note held fermata. VC/CB are silent (whole rest held fermata). The cue ends on the Bb major tonality.

End of cue.

****

"The Pad & Pencil" Reel 10/5-11/1. Cue #1743-26. *Allegretto* in C time, 20 bars, 1:03. Instrumentation: 3 flutes, 3 clarinets, bass clarinet, 6 violins I, 4 violins II, 4 violas, 4 VC, 2 CB (all strings are *sords*). Dvd location: Chapter 29 starting at 1:51. CD location: track #30.Scene: Eve sneaks out of the room thinking Roger is taking a shower (he is actually watching her from the crack of the bathroom door). He pencil-sketches the note she made on a pad of paper and sees "1212 N. Michigan" that happens to be the Shaw & Oppenheim Galleries where he also goes to for an auction (Vandamm and Eve are there).

We return to the "travel" pattern first seen in "The Streets." This makes sense to hear this thematic material again since Roger eventually *does* travel (by taxi) to the Galleries. Violins and viole play a series of staccato (dot over each note) 16th note figures (four notes per figure; four figures per bar in C or 4/4 time). Violins I play *p* Line 1 F#-F#-E-E 16ths (connected as a figure by two crossbeams) to F#-F#-middle C#-C# 16ths to E-E-D-D to E-E-small octave B-B 16ths (repeated next bar *pp*). Violins II play small octave Bb-Bb-Bb-Bb 16ths twice to Ab-Ab-Ab-Ab figures twice (repeated next bar *pp*). Violas play small octave G-G-G-G figures twice to F-F-F-F figures twice. VC/CB pluck pizzicato *p (vibrato)* Great octave G quarter note up to small octave C# quarter note down to Ab up to D quarter notes (repeated next bar *pp*).

In Bar 3, violins I continue the 16th note figures on D-D-C#-C# to D-D-Bb-Bb to C#-C#-B-B to C#-C#-small octave G#-G# to (Bar 4) B-B-A-A 16ths played 4X. Violins II play *p* on small octave G-G-G-G twice to G#-G#-G#-G# figures twice to (Bar 4) G-G-G-G 4X. Violas play small octave E-E-E-E staccato 16ths twice to F-F-F-F twice to (Bar 4) E-E-E-E twice down to C#-C#-C#-C# twice. VC/CB pluck *p* Great octave G up to Bb up to small octave D up to F quarter notes to (Bar 4) G down to C# up to E down to Great octave A quarter notes.

Repeat Bars 1-4 in Bars 5-8. Herrmann wrote "2x Rall" on Bar 8 (or second run *Rall*) because he simply had repeat diagonal slashes and dots at the end of Bar 4 to indicate repeating this four-bar section.

In Bars 9-12, the woodwinds take over on this pattern. Bar 9 is located now on Chapter 30 at the :01 point. There is some discrepancy between what is written up to Bar 14 because Bar 12 is repeated on the sound recording (although it is not repeated on the written cue), and Bar 13 of the strings is repeated a half a bar (but not written as such).

Skipping to Bar 14 (:17 dvd; :37 cd), we come to the *Lento* section when Roger actually arrives inside the Galleries. Quarter note = 60. This section duplicates the same patterns given in the previous cue. In fact, Bars 14-18 exactly repeats Bars 1-5 of "The Question." In Bar 19, violins play *pp* > *ppp* Line 1 Db/F half notes to C/E half notes tied to whole notes held fermata in end Bar 20. Violas play small octave Ab half note to G half note tied to whole note next bar. VC/CB play Great octave Bb whole note (silent in Bar 20).

End of cue. [10:22 pm Monday]

****

"The Auction" Reel 11/pt 2. Cue #1743-27. *Lento* in C time, 2 pages, 22 bars, 1:06. Instrumentation: 3 flutes, 3 clarinets, bass clarinet, 6 violins I, 4 violins II, 4 violas, 4 celli, 2 contra-basses. Quarter note = 60. Dvd location: Chapter 31 starting at 1:31. CD location: track #31. Scene: Roger tells Vandamm that it would be safer to just go to the police and proceeds to walk down the auction aisle. However, Leonard and a henchman block the exits.

Clarinets I-II play *f* > small octave F/Bb half notes to E/G half notes, and clarinet III plays small octave D whole note. The bass clarinet plays small octave Bb [written middle C] whole note. In Bar 2, *sords* violins I play *f* > Line 1 D whole note, violins II on

small octave Ab down to G half notes, viole on F to E half notes, and VC/CB on Great octave Bb whole note. The clarinets and bass clarinet repeat Bar 1 in Bar 3.

In Bar 4 (Chapter 32 at :07 dvd), we come to the *allegretto* section that reinstates the staccato 16th figures (travel music). Roger is "traveling" up the aisle attempting to reach the exit. Violins I play *p* Line 1 F#-F#-E-E staccato 16ths (connected by two crossbeams) to F#-F#-C#-C# 16ths to E-E-D-D 16ths to E-E-small octave B-B 16ths. Violins II play small octave Bb-Bb-Bb-Bb 16th note figure twice to Ab-Ab-Ab-Ab twice. Violas play small octave G-G-G-G twice to F-F-F-F twice. VA/CB pluck *pizz pp (vibrato)* Great octave G up to small octave C# down to Ab up to D quarter notes.

Clarinets in Bar 5 play the same figures and notes as the violins and violas. The bass clarinet plays *p* > small octave G [written A] quarter note legato up to C# 8th note (followed by an 8th rest) down to Ab quarter note up to D 8th. Violins return in Bar 6, and then the clarinets/bass clarinet in Bar 7.

In Bar 8, flutes play *mp* > Line 1 D/F#/B staccato 16ths twice to D/F#/A 16ths twice (followed by a quarter rest on the second beat) followed by a repeat of the 16th note figure heard on the first beat (followed by a quarter rest on the 4th beat). On those 2nd and 4th beats, violins and viole play 16th notes. So, after a quarter rest, violins I play *p* > Line 1 F#-F#-E-E 16ths (followed by a quarter rest) F#-F#-E-E 16ths. Violins II play in those positions middle C#-C#-C#-C# (followed by a quarter rest) to another such figure. Viole play (after a quarter rest) small octave G/A# 16ths dyad played 4x (followed by a quarter rest) followed by another such figure. The bass clarinet plays *pp* < > small octave D quarter note legato up to Bb up to Line 1 D down to Bb quarter notes.

In Bar 9, the clarinets and violins/violas now interact with the alternating 16th note figures. Clarinet I plays *p* > Line 1 F#-F#-E-E [written G#-G#-F#-F#] staccato 16ths (followed by a quarter rest) to E-E-D-D 16ths (followed by a quarter rest). Clarinet II plays small octave Bb-Bb-Bb-Bb 16ths on the 1st beat, and then Ab-Ab-Ab-Ab on the 3rd beat. Clarinet III plays G-G-G-G and then F-F-F-F 16ths. After a quarter rest, violins I play F#-F#-G-G 16ths (followed by a quarter rest) to E-E-F-F 16ths. Violins II on the 2nd beat plays Bb-Bb-Bb-Bb and then Ab-Ab-Ab-Ab on the 4th beat. Viole play G-G-G-G and then F-F-F-F. VC/CB pluck pizzicato Great octave G up to small octave Db to D down to Great octave Ab quarter notes.

Herrmann inserts more positioning variation in Bar 10 by first having the clarinets play the figures on the 1st beat followed by the violins/violas on the 2nd & 3rd beats, returning to the clarinets on the 4th beat. This pattern repeats in Bar 11 but with different notes. Clarinets II-III play E/G staccato 16th 4X while clarinet I plays Line 1 D-D-C#-C# on the first beat. On the 4th beat, clarinets II-III play D/F 16ths 4X while clarinet I plays C#-C#-D-D staccato 16ths. After a quarter rest, violins I play D-D-E-E 16ths to C#-C#-B-B 16ths (followed by a quarter rest). Violins II play small octave G-G-G-G 16ths on the 2nd beat and then B-B-B-B 16ths on the 3rd beat. Viole play E-E-E-E to divisi D/F 16ths. The bass clarinet plays small octave Bb quarter note legato down to E 8th (followed by an 8th rest) to F quarter note up to B 8th. Etc.

The cue ends with the bass clarinet solo on small octave Bb [written middle C] whole note *sf* > held fermata.

End of cue.

****

"The Police" Reel 11/pt 3. Cue #1743-28. *Allegro Con Brio* in C time, 11 bars, :26 (timed by Herrmann at :20). Quarter note = 120. Instrumentation: 3 flutes, 3 clarinets, bass clarinet, 6 violins I, 4 violins II, 4 violas, 4 VC, 2 CB (all strings are now *senza sords*). Dvd location: Chapter 32 starting at :54. CD location: track #32. Scene: Roger punches out an auction attendant while two policemen come in and witness it.

Flute I plays *ff* Line 3 F#-F#-E-E staccato 16ths (connected as a figure by two crossbeams) to F#-F#-C#-C# 16ths to E-E-D-D to E-E-B-B. Repeat next bar but an octave lower register. Flute II plays Line 2 Bb-Bb-Bb-Bb 16ths twice to Ab-Ab-Ab-Ab 16ths twice (repeated next bar but an octave lower register). Flute III plays G-G-G-G 16ths twice to F-F-F-F 16ths twice (repeated next bar but an octave lower register). Clarinets play as the flutes but an octave lower in Bar 1 and an octave lower in Bar 2. Violins are *col* flute I but played in the Line 1 register (also Line 1 in Bar 2). Violins II are *col* flute II in the same manner, and violas are *col* flute III in the same manner (small octave G-G-G-G, etc). The bass clarinet plays *sff* small octave G [written A] rinforzando quarter note legato up to C# 8th (followed by an 8th rest) down to Ab quarter note up to D 8th (followed by an 8th rest). Repeat next bar.

This pattern continues for two more bars. In Bar 5, flutes play Line 1 D 16th (followed by a 16th/8th/quarter/half rest). Clarinets play small octave D 16th followed by those rest marks. Violins play *sff* Line 1 D-D-D-D 16ths played 4X (and repeated next bar). Violas play small octave D-D-D-D 16ths played 4 times as well (continued next five bars thru Bar 10) to (end Bar 11) D 16th note followed by rests. The bass clarinet plays crescendo *sff* Line 1 D legato down to small octave Bb to A quarter notes to Ab 8th (followed by an 8th rest). Repeat next bar. VC/CB play *f* < *sff* descending quarter notes small octave D to Great octave Bb to A and then Ab 8th note rinforzando (followed by an 8th rest), repeated next bar. After a quarter rest in Bar 7, VC/CB play crescendo Great octave Ab to A to Bb quarter notes (repeated next bar). After a quarter rest in Bar 9, they now pluck *pizz* and *p* < > small octave D quarter note (followed by a quarter rest) down to Great octave Bb quarter note to (Bar 10), after a quarter rest, A quarter note (followed by a quarter rest) to Ab quarter note. End Bar 11 for the VC/CB show a whole rest held fermata.

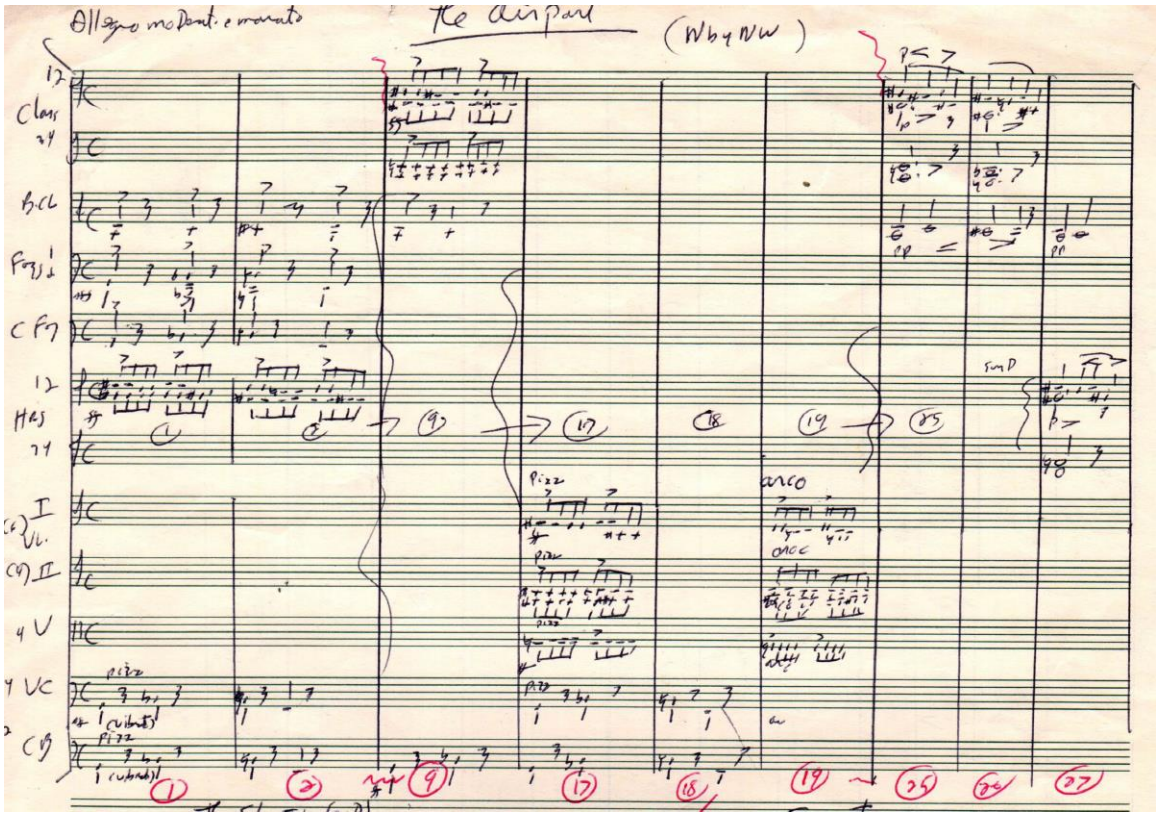
Back in Bar 9, the bass clarinet returns to play steady crescendo Line 1 D half note down to small octave Bb half note to (Bar 10) A to Ab half notes down to (end Bar 11) D whole note *ff* > and held fermata.

End of cue.

[resume Wednesday, June 8, 2005 at 11:44 am]

****

"The Airport" Reel 12/pt 1. Cue #1743-29. *Allegro moderato e marcato* in C time, 2 pages, 31 bars, :58 (same duration as Herrmann noted on the written cue). Instrumentation: 4 clarinets, bass clarinet, 2 Fags, C. Fag, 4 horns, 6 violins I, 4 violins II, 4 violas, 4 VC, 2 CB. Dvd location: Chapter 33 starting at 1:59. CD location: track #33. Scene: The policemen escort Roger to the Chicago airport where he is greeted by The Professor (Leo. G. Carroll).



Once again the "travel" thematic music is logically reinstated in this airport scene, and quite strikingly (the best of the lot) with the fortissimo horns. Instead of 16th notes we find 8th note figures (adjusting to C time). Horn I plays Line 1 F#-F#-F#-F# [written Line 2 C#-C#-C#-C#] 8th notes connected as a figure by a crossbeam. The first note of each figure is rinforzando-marked (> symbol above the note). Then horn I continues on F#-F# 8ths down to middle C#-C# [written G#-G#] to (Bar 2) E-E-D-D [written B-B-A-A] to E-E-small octave B-B [written B-B-F#-F#]. Repeat Bars 1-2 in Bars 3-4. Horn II plays *ff* on middle C#-C#-C#-C# [written G#-G#-G#-G#] to another such figure to (Bar 2) small octave B-B-B-B figure played twice. Repeat these two bars in the next two bars. Horns III-IV play small octave G/BB [written Line 1 D/F] 8th note figures twice to (Bar 2) F/Ab [written middle C/Eb] 8th note figures twice. Repeat next two bars. The bass clarinet plays *sff* small octave G [written A] rinforzando quarter note (followed by a quarter rest) up to Bb [written middle C] rinforzando quarter note (followed by a quarter rest) to (Bar 2) B [written C#] rinforzando quarter note (followed by a quarter rest) down to F [written G] rinforzando quarter note (followed by a quarter rest). Repeat these two bars in Bars 3-4. In the same pattern, Fags play *sff* unison Great octave G to Contra-octave and Great octave Bb rinforzando quarter notes to (Bar 2) Contra-octave and Great octave B quarter notes to unison Great octave F quarter note. The C. Fag plays the Fag I line. VC/CB pluck *pizz* and *sff (vibrato)* on this pattern (see Fag I). Repeat in Bars 3-4. Continue this pattern thru Bar 8.

In Bar 5, horn I play D-D-C#-C# to D-D-Bb-Bb to (Bar 6) C#-C#-B-B to C#-C#-Ab-Ab to (Bar 7) small octave B-B-A-A up to Line 1 E-E-D-D down to (Bar 8) small octave B-B-A-A up to E-E-D-D. Horn II plays small octave Bb-Bb-Bb-Bb twice to (Bar 6) Ab-Ab-Ab-Ab twice to (Bar 7) G-G-G-G to G#-G#-G#-G# to (Bar 8) G-G-G-G to Ab-

Ab-Ab-Ab. Horns III-IV play small octave E/G 8th note figures twice to (Bar 6) D/F figures to (Bar 7) unison E-E-E-E to F-F-F-F to (Bar 8) Eb-Eb-Eb-Eb to F-F-F-F. The bass clarinet/Fags/C. Fag/VC/CB play G quarter note (followed by a quarter rest) down to E quarter note (followed by a quarter rest) top (Bar 6), B (also Contra-octave for Fag II) to unison Great octave (small octave for bass clarinet) F in that rest pattern to (Bar 7) D to C to (Bar 8) B to Bb quarter notes.

In Bars 9-16 (Bar 9 = Chapter 34 at :12 dvd), the clarinets take over this pattern (and notes). The bass clarinet also repeats Bars 1-8 in Bars 9-16. The celli are silent in this string but the contra-basses do indeed play (repeating Bars 1-8).

Pizzicato violins and violas take over the 8th note figures in Bars 17 thru 24. In Bar 17 (:26 dvd), violins I pluck *ff* Line 1 F#-F#-E-E 8ths to (see horn I). Violins II top line play the horn II line. Violins II bottom line (sharing the same staff) play as horn III but enharmonic in spots. We find A#-A#-A#-A# enharmonic notes (instead of Bb-Bb-Bb-Bb of horn III or written F-F-F-F). Violas play the horn IV line. VC/CB pluck pizzicato quarter notes (see Bars 1-8).

In Bar 25 (:39 dvd; :42 cd), clarinet I plays *p* < > Line 1 F# to E to F# down to C# [written G#-F#-G#-D#] quarter notes to (Bar 26) E_D-E-small octave B legato quarter notes. Clarinet II plays middle C# dotted half note *p* > followed by a quarter rest to (Bar 26) B [written middle C#] dotted half note. Clarinets III-IV play small octave G/Bb dotted half notes (followed by a quarter rest) to (Bar 26) F/Ab dotted half notes. The bass clarinet plays *pp* < > small octave G to Bb half notes to (Bar 26) B half note to F quarter note (followed by a quarter rest).

In Bars 27-28, *sords* horns precisely play the notes and patterns played in the previous two bars by the clarinets. The bass clarinets repeats the previous two bars as well.

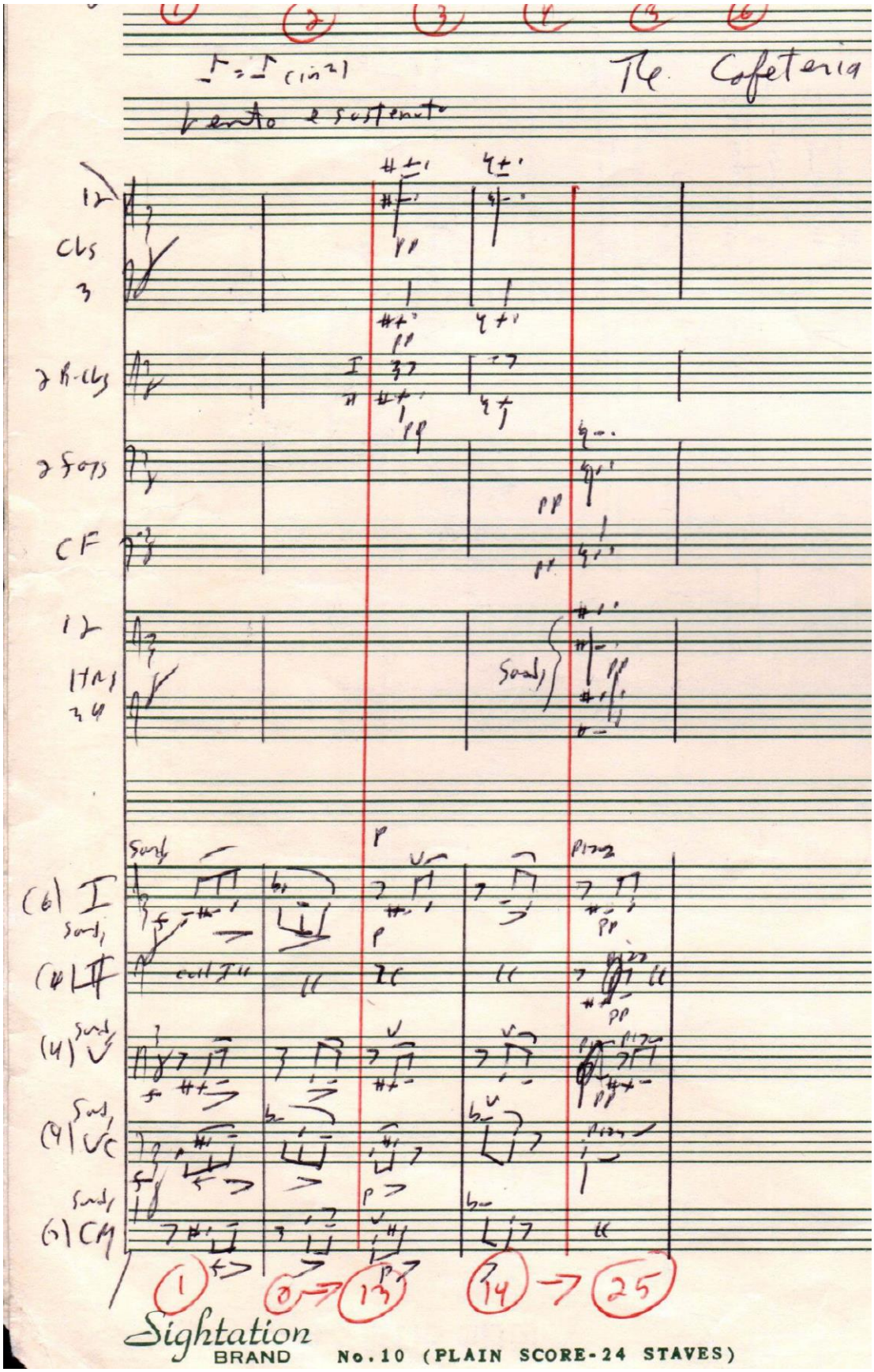
In Bar 29, *sords* violins I play *f* > Line 1 D legato down to small octave Bb half notes to (Bar 30) C# down to Ab half notes (silent in end Bar 31). Muted violins II play small octave G/Bb whole notes to (Bar 30) Ab whole note. Muted violas play small octave E whole note to (Bar 30) D/F whole notes. After a quarter rest in Bar 29, VC/CB play Great octave G half note down to A quarter note tied to quarter note next bar up to B half note down to F quarter note tied to whole note in end Bar 31 decrescendo and held fermata. The chord tonality in Bar 29 is the E half-dim 7th (E/G/Bb/D).

End of cue.

****

"The Cafeteria" Reel 12/pt 2. Cue #1743-30. *Lento e Sostenuto* in 3/8 time, 2 pages, 43 bars, 1:14 (1:14 according to Herrmann). Instrumentation: 3 clarinets, 2 bass clarinets, 2 Fags, C. Fag, 4 horns, 6 violins I, 4 violins II, 4 violas, 4 VC, 2 CB (all strings are *sords*). Dvd location: Chapter 35 starting at 1:14. CD location: track #34. Note: The thematic construction was self-borrowed from "The Snowstorm" cue from *On Dangerous Ground*. Also you hear this pattern earlier in the "Kidnapped" cue.

Violins I (violins II are *col vl I*) play small octave B legato up to Line 1 D# to E 8th notes up to (Bar 2) Bb down to F to E 8th notes up to (Bar 3) descending 8th notes A-D-C to (Bar 4) E-small octave B-A 8th notes up to (Bar 5) Eb-Cb-Eb to (Bar 6) E-C-small octave A 8ths. Violins continue the legato 8th note figures on D-Bb-D to (Bar 8) C#-A-Bb to (Bar 9) C-Ab-C to (Bar 10) small octave B-G-B to (Bar 11) Bb-G-Bb to (Bar 12) A-G-A. Celli play the same as the violins but an octave lower register.


The Cafeteria
Lento e sostenuto
Cls
3
2 B-Cls
2 Fgts
CF
Hns
3,4
Sordi
Plung
(6) I
(4) II
(4) V
(4) VC
(6) CA
1
8
13
14
25
Sightation
BRAND No.10 (PLAIN SCORE-24 STAVES)

After an 8th rest in Bar 1, violas play *f* > small octave C# to D legato 8th notes to (Bar 2), after an 8th rest, F to E 8th notes, and so forth (see violins' 2nd &3rd notes for each bar. Starting in Bar 5 the notes are unison in register. CB play the same as the violas except they remain unison register only thru Bar 3. In Bar 4, after an 8th rest, CB play Great octave B to A legato 8th notes up to (Bar 5), after an 8th rest, small octave Cb up to Eb 8ths, and so forth.

In Bar 13 (1:33 dvd; :20 score), clarinets play *pp* small octave (clarinet III & bass clarinet II)/Line 1 (clarinet II)/Line 2 (clarinet I) B dotted quarter notes [written C#] to (Bar 14) Bb dotted quarter notes to (Bar 15) A dotted quarter notes to (Bar 16) E dotted quarter notes. Starting in Bar 17, bass clarinet I takes over for four bars, unison with clarinet II in the Line 1 register. So we find small octave/Line 1/Line 2 Eb [written F] dotted quarter notes to (Bar 18) E to (Bar 19) D to (Bar 20) C# dotted quarter notes. Bass clarinet II returns in Bars 21-24 following the clarinet II line (clarinet III is silent in this sequence). We find middle C to (Bar 22) small octave B to (Bar 23) Bb to (Bar 24) A dotted quarter notes.

Back in Bar 13, VC/CB play *p* > on the up-bow Great octave B legato up to D# 8th notes (followed by an 8th rest) to (Bar 14) small octave Bb down to F 8th notes (followed by an 8th rest) to (Bar 15) A down to D 8ths (followed by an 8th rest), and so forth. After an 8th rest in Bar 13, violins and violas play Line 1 (small octave for violas) D# to E 8th notes to (Bar 14), after an 8th rest, F to E 8ths to (Bar 15), after an 8th rest, D to C 8ths, and so forth.

Skipping to Bar 25 (1:52 dvd; :39 cd), Fags/C.Fag/*sords* horns start to play the dotted quarter note sequence of notes thru Bar 36. Fags and C. Fag play *pp* Great octave (small octave for Fag I) dotted quarter notes legato to (Bar 26) Bb dotted quarter notes, and so forth (see clarinets starting in Bar 13). Muted horns play small octave and Line 1 B [written F#] dotted quarter notes to (Bar 26) Bb [written F] dotted quarter notes, and so forth. VC/CB pluck *pizz pp (vibrato)* Great octave B quarter note (followed by an 8th rest) up to (Bar 26) small octave Bb quarter note (followed by an 8th rest) to (Bar 27) A quarter note down to (Bar 28) E quarter note, and so forth.

Skipping to Bar 37 (start of page 2 of this cue), clarinets and bass clarinets play small octave B (Line 1 for clarinet I) dotted quarter notes to (Bar 38) Bb to (Bar 39) A to (Bar 40) E dotted quarter notes (then silent in the end three bars). Strings are back to *arco* in this end section of the cue. After an 8th rest, violins play Line 1 D# to E 8th notes up to (Bar 38) Bb down to F to E legato 8ths to (Bar 39) A-D-C 8ths to (Bar 40) E down to small octave B-A 8ths up to (Bar 41) Line 1 Eb quarter note to E 8th to (Bar 42) F quarter note down to small octave A 8th to end Bar 43) Ab dotted quarter note *sff* > held fermata. After an 8th rest in Bar 37, viole/VC/CB play small octave D# to E 8ths up to (Bar 38) Bb down to F to E 8ths. After an 8th rest in Bar 39, viole play D-C 8ths to (Bar 40) E up to B to A 8ths.After an 8th rest in Bar 39, VC/CB play D-C 8ths to (Bar 40) E down to Great octave B to A 8ths. After an 8th rest in Bar 41, viole play Eb to E 8ths up to (Bar 42), after an 8th rest, Line 1 F down to small octave A 8ths to (Bar 43) Ab dotted quarter note held fermata. Back in Bar 41, VC play small octave Eb quarter note to E 8th to (Bar 42) F quarter note down to Great octave A 8th to (Bar 43) Ab dotted quarter note held fermata. After an 8th rest in Bar 41, CB play small octave Eb to E 8ths. After an 8th rest in Bar 42,

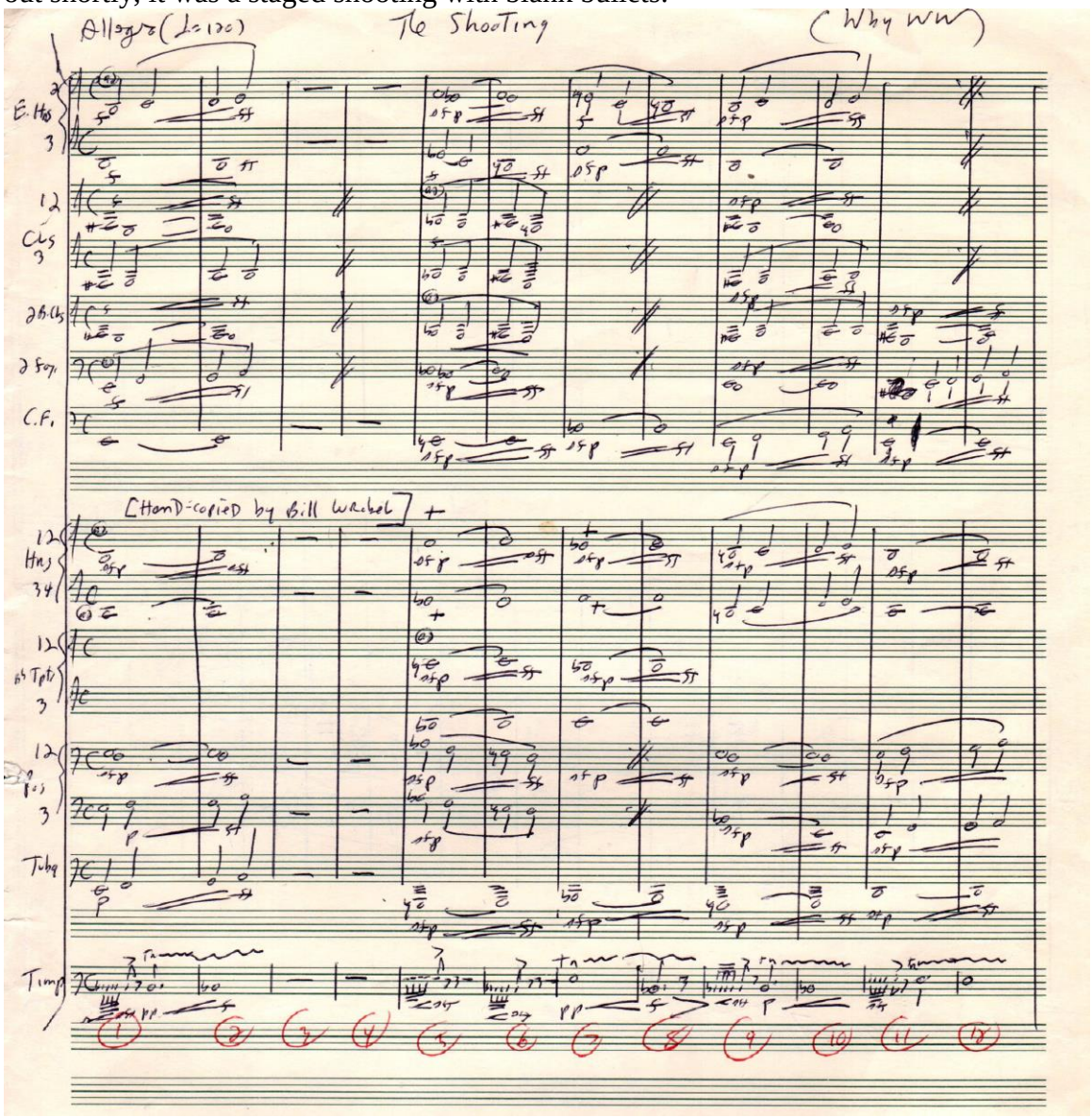
CB then play F down to Great octave A 8ths to (Bar 43) Ab dotted quarter note held fermata.

End of cue. [end session 10:22 pm]

[resume Thursday, June 9 at 11:57 am]

****

"The Shooting" Cue #1743-31. *Allegro* in C time, 2 pages, 29 bars, 1:06 (timed by Herrmann at :57 & 1/3 seconds). Instrumentation: 3 english horns, 3 clarinets, 2 bass clarinets, 2 Fags, C. Fag, 4 horns, 3 Bb trumpets, 3 Pos, tuba, and timp. Dvd location: Chapter 35 starting at 4:50. CD location: track #35. Scene: There's a shooting in the cafeteria overlooking Mount Rushmore: Eve has shot Roger twice. However, as we find out shortly, it was a staged shooting with blank bullets.

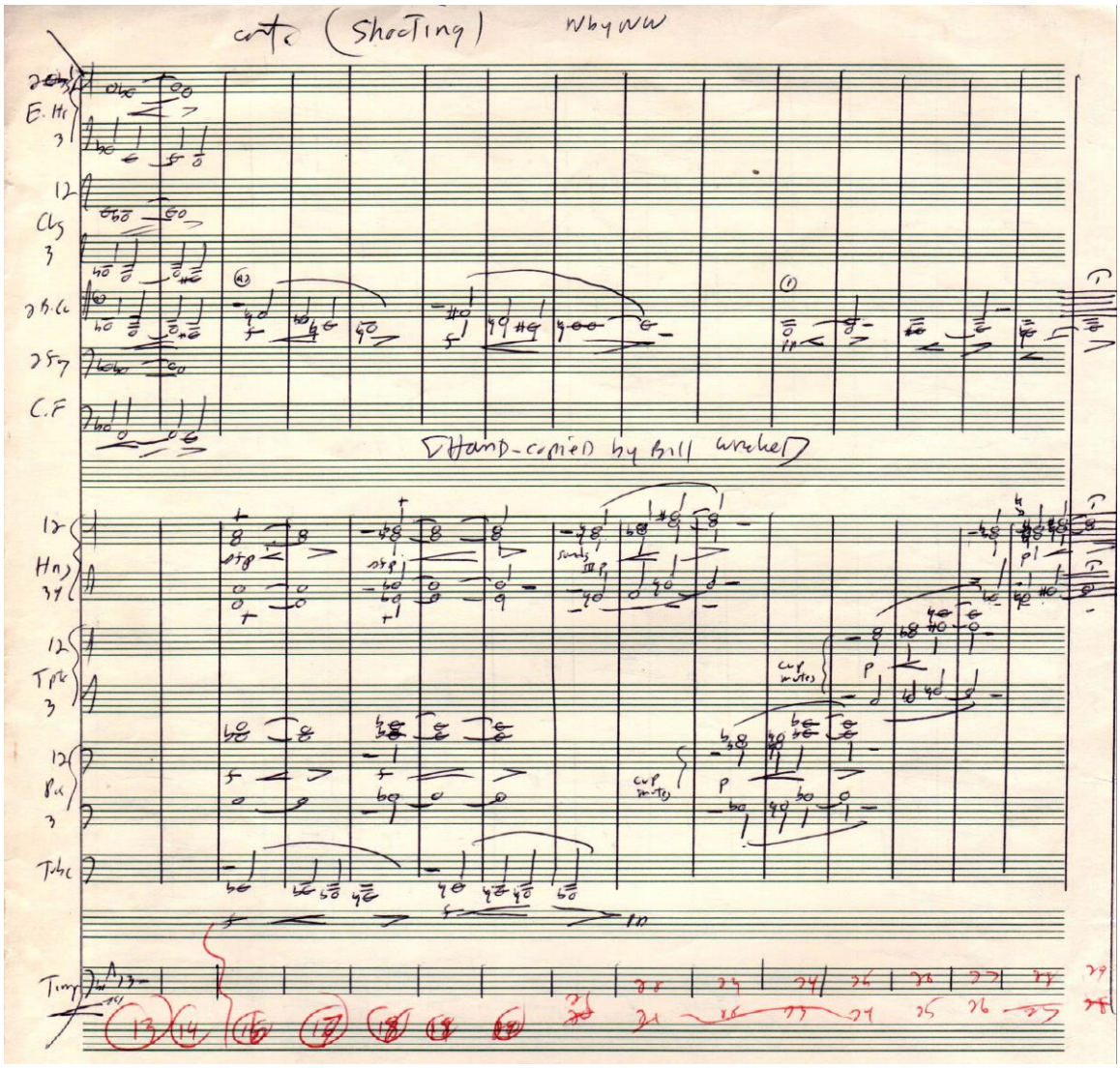


English horn III plays *f* < *ff* small octave E [written B] tied to whole note next bar. English horns I-II play *a2* small octave E to F half notes to (Bar 2) G to A half notes (silent in Bars 3-4). Clarinets I-II (and bass clarinets) play small octave D/E whole notes tied to whole notes next bar (repeated in Bars 3-4). Clarinet III plays small octave E to F [written F#-G] half notes legato to (Bar 2) G to A half notes (repeated next two bars). Bassoons play Great octave E to F to (Bar 2) G to A half notes (repeated next bar). The C. Fag plays Great octave E whole note tied to next bar (silent in Bars 3-4). Horns play *sfp* < *sff* small octave D/E whole notes tied to whole notes next bar (silent in Bars 3-4). Pos I-II play small octave D/E whole notes tied to next bar (silent next two bars) while Pos III plays small octave E to F to (Bar 2) G to A half notes (silent next two bars). The tuba plays Great octave E to F to G to A half notes (silent in Bars 3-4) Finally, the timp plays a ruff crescendo *sff* on 4 Great octave Bb grace notes to Bb rinforzando 8th (followed by an 8th rest) to Bb dotted half note trill roll *pp* < to (Bar 2) Bb whole note forte trill roll (silent next two bars).

In Bar 5, English horns I-II play *sfp* < *ff* small octave Ab/Bb whole notes tied to next bar to (Bar 7) A down to F [written Line 1 E-C] half notes to (Bar 8) E whole note *f* < *ff*. English horn III plays Ab to F half notes to (Bar 6) E whole note up to (Bar 7) Bb whole note tied to next bar *sfp* < *ff*. All clarinets (and bass clarinets) play small octave Ab down to F to (Bar 6) E to D legato half notes (repeated in Bars 7-8). Fags play Great octave Ab/Bb whole notes *sfp* < tied to whole notes next bar *ff*. Repeat next two bars. The C. Fag plays Great octave E whole note tied to next bar up to (Bar 7) Bb whole note tied next bar *sfp* < *ff*. Horns in Bar 5 are now stopped (+ sign over notes) on small octave An/Bb [written Line 1 Eb/F] whole notes *sfp* < tied to whole notes next bar *sff* to (Bar 6) to same tied whole notes to next bar (but now horns I-II play Ab instead of Bb, and so forth). Trumpets play small octave Ab/Bb [written Bb/middle C] tied whole notes in the same fashion. All trombones play descending half notes *sfp* < *ff* small octave Ab to F to (Bar 6) E to D (repeated next two bars). The tuba plays Contra-octave E whole note tied to whole notes next bar, and then Bb whole note in Bar 7 tied to whole note next bar. The timp sounds < *sff* the five-note ruff on small octave E notes (followed by an 8th/quarter/half rest) down to (Bar 6) Great octave Bb ruff followed by rests up to (Bar 7) small octave E whole note trill roll down to (Bar 8) the ruff pattern on Bb notes (followed by an 8th rest) to Bb dotted half note trill roll.

Skipping to Bar 16 (Chapter 36 at :06 dvd; :30 cd), stopped horns play *sfp* < > small octave G/Bb/D (horns I-III on note D) whole notes tied to whole notes next bar. Pos play *f* < > small octave G/Bb/D whole notes tied to whole notes next bar. After a half rest, the tuba plays *f* < > Great octave Eb half note to (Bar 17) Cb to Contra-octave Bb half notes to (Bar 18) A whole note. After a half rest, the bass clarinets play Line 1 Eb [written F] half note to (Bar 18) Cb to small octave Bb [written Db-C] half notes to (Bar 18) A [written B] whole note decrescendo.

After a half rest in Bar 18, stopped horns play Ab/middle Cb/Eb whole notes tied to whole notes next bar and tied to half notes in Bar 20 (followed by a half rest). Pos play the same tied notes. After a half rest in Bar 19, the tuba plays *f* < > *pp* Great octave E half note to (Bar 20) C to Contra-octave B half notes to (Bar 21) Bb half note. After a half rest, the bass clarinets play Line 1 E to (Bar 20) C to B half notes to (Bar 21) Bb whole note (clarinet I only has the note tied to whole note next bar).



After a half rest in Bar 21 (:20 dvd; :44 cd), *sords* horns I–II-III are prominent playing *p* < > A/middle C/E half notes (A min) to (Bar 22) Bb/Db/F (Bb min) half notes up to E/G/B (E min) half notes tied to half notes next bar (followed by a half rest). After a half rest in Bar 23, trombones in cup mutes play *p* < > small octave Eb/Gb/Bb (Eb min) half notes to (Bar 24) E/G/B (E min) half notes up to Ab/middle Cb/Eb (Ab min) half notes tied to half notes decrescendo next bar (followed by a half rest). Also in Bar 24, bass clarinet I plays small octave F [written G] whole note *pp* < tied to half note decrescendo next bar (followed by a half rest). After a half rest in Bar 25, trumpets in cup mutes play G/Bb/Line 2 D [written A/Line 2 C/E] half notes to (Bar 26) Ab/Cb/Eb half notes to C/E/G (C maj) half notes tied to half notes next bar (followed by a half rest). Also in Bar 26, the bass clarinet plays small octave E whole note tied to half note next bar. After a half rest in Bar 27, horns play Ab/middle Cb/Eb half notes to (Bar 28) A/C/E half notes to C#/E/G# half notes tied to whole notes in end Bar 29 held fermata and decrescendo. In Bar 28, the bass clarinet plays Eb whole note tied to whole note in end Bar 29 held fermata. The horns end the cue on the C# min (C#/E/G#) triad, but the bass clarinet on Eb inserts ambiguity to the tonality, perhaps hinting at the ambiguity of

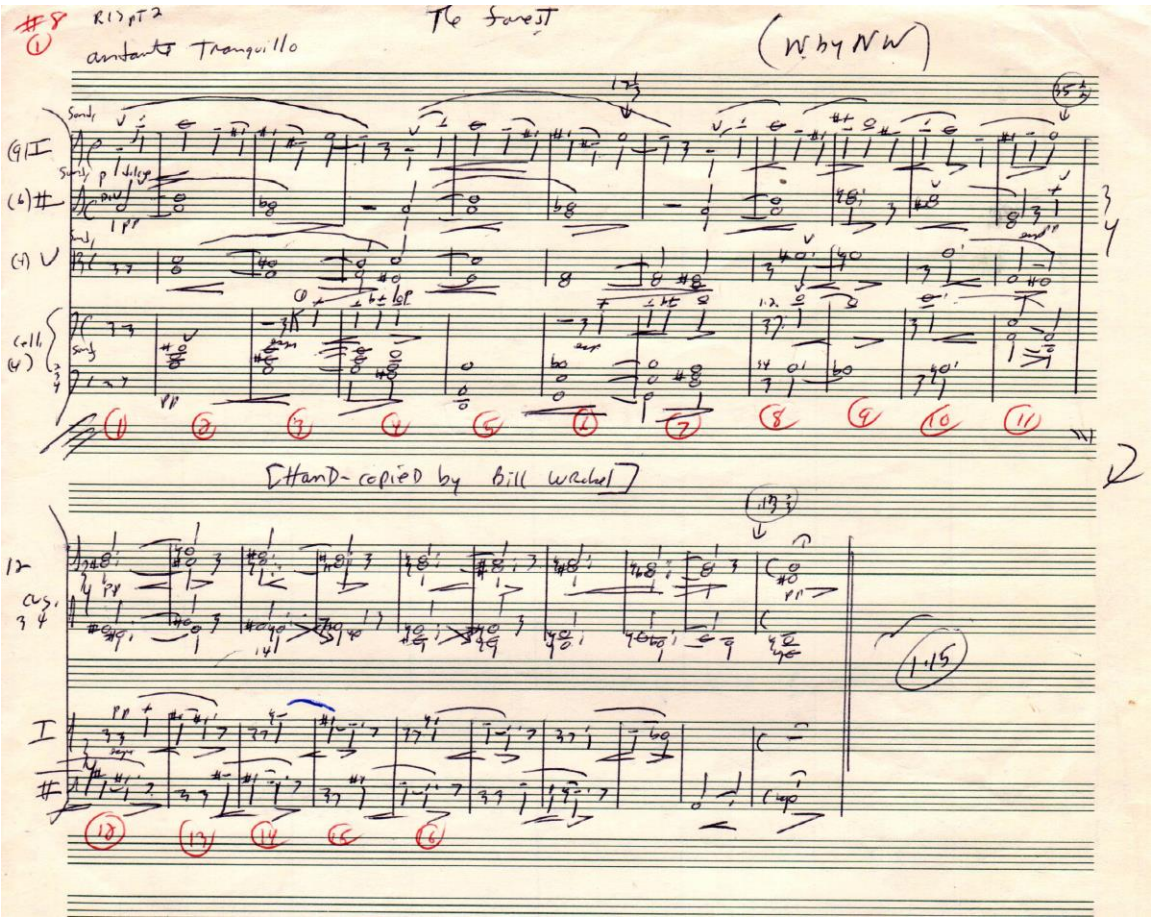
whether Roger is *really* dead or not (of course he can't be since the movie has a long way to go yet!).

End of cue.

****

"The Forest" Reel 13/pt 2. Cue #1743-32. *Andante tranquillo* in C time, 21 bars, 1:22 (1:15 according to Herrmann's annotation). Unfortunately, the cd immediately cuts into the ending of the cue with the next cue ("Flight") prematurely before it could end completely. Fortunately you can hear the complete 1:21 duration on the dvd music-only track. Instrumentation: 4 clarinets, 9 violins I, 6 violins II, 4 violas, 4 celli (all strings are muted or *sords*). Scene: Roger and Eve have an arranged brief meeting in the forest.

In Bar 1 (it could've easily been a grace bar since it has a half-bar duration in C time), violins I play *dolce p* < Line 1 A quarter note on the up-bow with an upward leap to Line 2 B quarter note to (Bar 2) A half note to G quarter note to F# quarter note to (Bar 3) same F# quarter note down to C# quarter note up to E half note tied to quarter note next bar. All nine notes are played under the legato/phrase umbrella. After a quarter rest, violins I continue on the same Line 1 A up to Line 2 B quarter notes to (Bars 5-8) a repeat of Bars 2-5, and then up to (Bar 9) Line 3 C# quarter note to Line 2 B half note to G# quarter note up to (Bar 10) B quarter note to A half note decrescendo down to E quarter note crescendo to (Bar 11) F# to G quarter notes to F# half note decrescendo.



Back in Bar 1, divisi violins II play *pp* < Line 1 A half note on the up-bow to (Bar 2) A/Line 2 D whole notes to (Bar 3) G/Bb whole notes decrescendo. After a half rest in Bar 4, they continue on Line 1 A unison half note to (Bar 5) A/D whole notes to (Bar 6) G/Bb whole notes once again. After a half rest in Bar 7, they continue on A half note to (Bar 8) A/D whole notes crescendo up to (Bar 9) D/F dotted half notes decrescendo (followed by a quarter rest). They play in Bar 10 on Line 2 C#/E whole notes on the up-bow crescendo to (Bar 11) Line 1 E/G half notes (followed by a quarter rest). Then they play Line 2 A quarter note on the up-bow *espr pp* < > to (Bar 12 in 3/4 time) G# quarter note to F# dotted quarter note (followed by an 8th rest). After two quarter rests in Bar 12, violins I return to play *espr pp* < > Line 2 A quarter note to (Bar 13) G# quarter note to F# dotted quarter note also (followed by an 8th rest). After two quarter rests in Bar 13, violins II return to take over that pattern on Line 2 G# quarter note to (Bar 14) F# quarter note to E dotted quarter note (followed by an 8th rest). After two quarter rests in Bar 14, violins I then play that three-note mini-phrase into Bar 15. After two quarter rests in Bar 15, violins II play F# quarter note to (Bar 16) E quarter note to D dotted quarter note. Violins I play that in Bars 16-17 in that same pattern. After two quarter rests in Bar 17, violins II return to play E quarter note to (Bar 18) D quarter note to C dotted quarter note. After two quarter rests in Bar 18, violins I play D quarter note to (Bar 19) C quarter note to Line 1 Bb half note (silent in the next two end bars). In Bar 20, violins II return after a bar rest to play crescendo Line 1 F half note to G quarter note to (end Bar 21 in C time) A whole note decrescendo and held fermata.

Back in Bar 2, violas play crescendo hairpin small octave A/Line 1 D whole notes to (Bar 3) G/middle C# whole notes decrescendo and tied to half notes next bar to F#/D half notes tied to whole notes in Bar 5 crescendo to (Bar 6) small octave E/G whole notes tied to half notes next bar decrescendo to D/F# half notes. After a quarter rest in Bar 8, violas then play on the up-bow Line 1 F# dotted half note tied to whole note next bar. After a quarter rest in Bar 10, they play G dotted half note down to (Bar 11) small octave G half note to F# half note (viole are then silent to end of cue).

Back in Bar 2, celli 2.3.4.(bottom staff) play *pp* < small octave A/Line 1 D/F# (D maj) whole notes on the up-bow to (Bar 3) G/middle C#/E whole notes tied to half notes next bar to F#/A/Line 1 D half notes decrescendo. In Bar 5, these three celli play Great octave D/A/small octave A whole notes to (Bar 6) G/small octave E/Bb whole notes crescendo and tied to half notes next bar to D/F#/A half notes decrescendo. After a half and quarter rest in Bar 3 (:10 cd), cello I (top staff) in the "k" tenor clef plays *espr* Line 1 G quarter note to (Bar 4) A to Bb quarter notes to A half note. Repeat in Bars 6-7.

After a quarter rest in Bar 8, celli 1.2 (top staff) play on the up-bow Line 1 D dotted half note tied to whole note next bar, while celli 3.4. (bottom staff) play small octave A dotted half note to (Bar 9) Ab whole note. After a quarter rest in Bar 10, celli play A/Line 1 E dotted half notes down to (Bar 11) Great octave A/small octave E half notes down to Great octave D/A half notes. Celli are subsequently silent to the end of the cue.

In Bar 12 (4:12 dvd) in 3/4 time, clarinets make their first appearance (or hearing) in this cue playing *pp* < > middle C#/E/F#/A (F# min 7th 2nd inversion) dotted half notes legato slurs to (Bar 13) D/F#/G#/Line 2 C half notes (followed by a quarter rest). In Bar 14, clarinets then play D/E/G/B (E min 7th 3rd inv) dotted half notes to (Bar 15) C/E/F#/A# half notes (followed by a quarter rest). In Bar 16, they play small octave B/Line 1 D/F/A dotted half notes to (Bar 17) Bb/D/E/G# half notes (followed by a quarter rest). In Bar 18, they play A/middle C/E/G (A min 7th root position) dotted half notes to (Bar 19) Ab/Bb/Db/F (Bb min 7th 3rd inv) dotted half notes tied to (Bar 20) half notes (followed by a quarter rest). In end Bar 21 in C time, clarinets settle *pp* > on small octave Eb/A/middle C#/F whole notes held fermata. This is an interesting hybrid chord tonality! I don't know what to make of it. Is the root note the F or the A? If A (A/C#/Eb/F) we have a major third (A to C#) interval and a dim 3 interval (C# to Eb) and M2 interval (Eb to F). If F (F/A/C#/Eb) we have a M3 interval again (F to A) and another M3 (A to C#) and then the dim3 (C# to Eb).

End of cue.

****

"Flight" Reel 13/pt 3. Cue #1743-33. *Vivo* in C time, 9 bars, :19. Quarter note = 120. Instrumentation: 3 clarinets, 2 bass clarinets, 3 Fags, C, Fag, 4 horns, 3 Pos, tuba, 9 violins I, 6 violins II, 4 violas, 4 VC, 2 CB. Dvd location: Chapter 36 starting at 5:36. CD location: track #37. Scene: Roger insists that Eve shouldn't go tonight with Vandamm out of the country, but a Department of Interior ranger insists otherwise (with an unexpected blind punch in the face!).

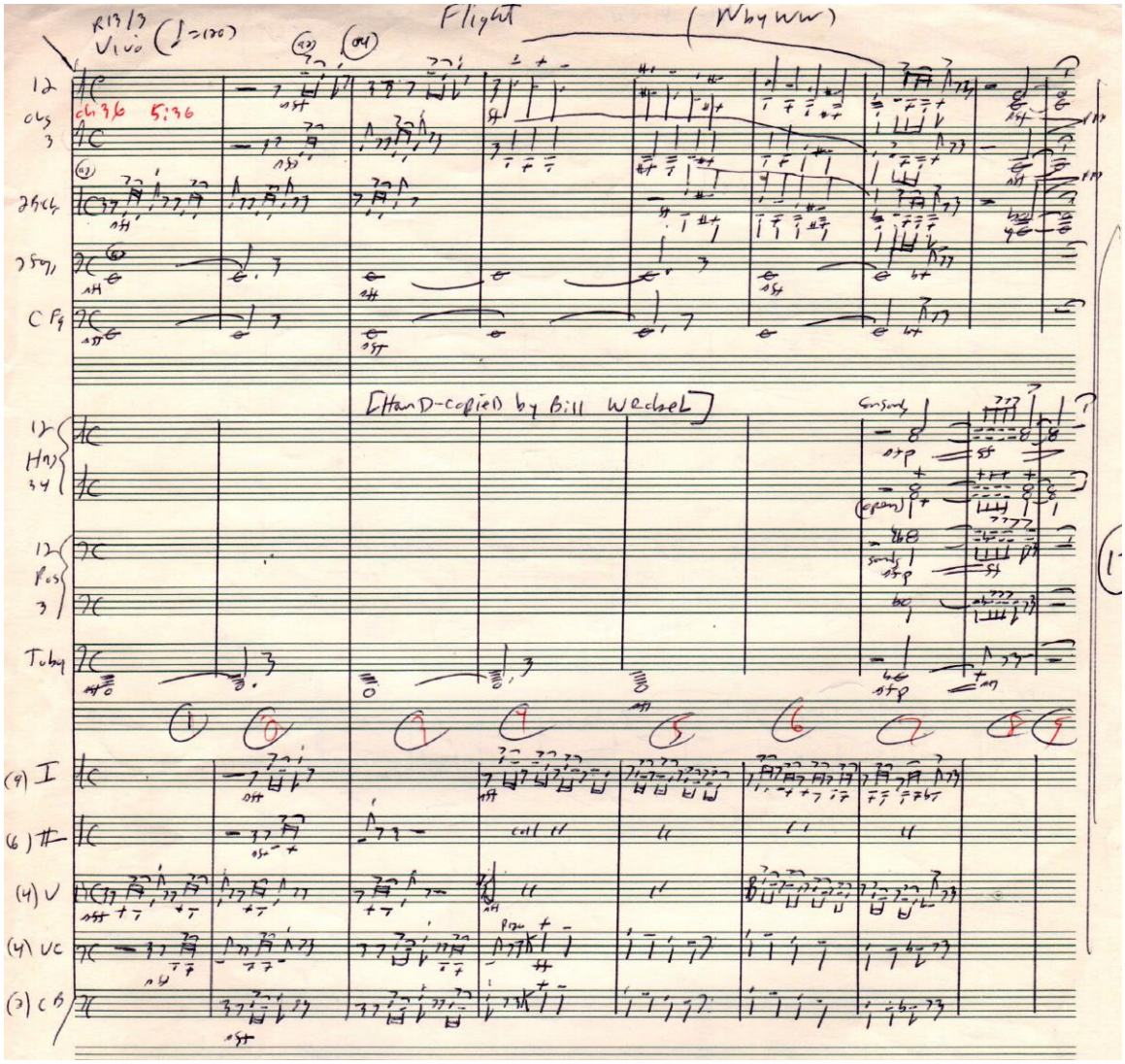
The tuba sounds *sff* Contra-octave E whole note tied to dotted half note next bar (followed by a quarter rest). Repeat next two bars, and then (in Bar 5) E whole note. Fags

and C. Fag play *sff* Great octave E whole note tied to dotted half note next bar (followed by a quarter rest). In bar 3, they again play E whole note but this time tied to whole note next bar and tied to dotted half note in Bar 5.

After a quarter and 8th rest, violas play *sff* small octave D rinforzando 16th legato to C 16th (connected by two crossbeams) up to F staccato 8th note. The bass clarinets play the same in the Line 1 register. After two 8th rest, the viole (and bass clarinets an octave higher register) play D to C 16ths again to (Bar 2) F staccato 8th (followed by two 8th rests) to D-C 16ths to E 8th (followed by an 8th and quarter rest) to (Bar 3), after an 8th rest, D-C 16ths to F staccato 8th (followed by an 8th and half rest).

After half/quarter/8th rest marks in Bar 1, VC play *sff* Great octave D to C 16ths to (Bar 2) F staccato 8th (followed by two 8th rests) to the same three-note figure (followed by an 8th and quarter rest) to (Bar 3), after a quarter and 8th rest, small octave D to C 16ths up to F staccato 8th (followed by two 8th rests) down to Great octave D-C 16ths to (Bar 4) Great octave F 8th (followed by an 8th and quarter rest). Then they pluck *ff* pizzicato Line 1 G to F quarter notes to (Bar 5) E-D-C-small octave B quarter notes to (Bar 6) A-G-F-E to (Bar 7) D-C quarter notes to Cb 8th (followed by an 8th and quarter rest). After a quarter and 8th rest in Bar 2, CB is *col* VC thru Bar 7. After a half and 8th rest in Bar 2, clarinets I-II play Line 2 C-D 16ths to F staccato 8th (followed by an 8th rest). After a quarter and two 8th rests in Bar 3, they play the same figure followed by an 8th rest. After half/quarter/8th in Bar 2, clarinet III plays Line 1 D-C 16ths to (Bar 3) F staccato 8th (followed by two 8th rests) to the same figure followed by an 8th and quarter rest.

In Bar 4, after a quarter rest, clarinets play small octave/Line 1/Line 2 quarter notes legato to G to F to (Bar 5) E-D-Lines 1 & 2 C-B to (Bar 6) small octave and Line 1 A-G-F-E to (Bar 7) D quarter notes to middle C rinforzando 8th down to small octave G-F



16ths to Bb rinforzando 8th (followed by an 8th and quarter rest). After a quarter rest in Bar 5, bass clarinets return to play *ff* Lines 1 & 2 C quarter notes to small octave and Line 1 B quarter notes to (Bar 6) A-G_F-E to (Bar 7) see clarinets. Fags and C, Fag in Bar 6 play *sff* Great octave E whole note tied to half note next bar to Eb rinforzando 8th followed by an 8th and quarter rest.

After a half rest in Bar 7, *sords* horns I-II and *open* and stopped (+) horns III-IV play *sfp* < *ff* > small octave Bb/Line 1 D [written Line 1 F/A] half notes tied to 8th notes next bar to Bb/D rinforzando 8th notes played 3X to Bb/D rinforzando half notes tied to half notes in end Bar 9 (followed by a half rest held fermata). *Sords* Pos play (after an initial half rest) small octave Cb/Eb/G half notes tied to 8ths next bar to three rinforzando 8ths (crossbeam connected) to stand-alone Cb/Eb/G rinforzando 8ths (followed by an 8th and quarter rest). End Bar 9 for the Pos is the whole rest held fermata. After a half rest in Bar 7, the tuba plays Great octave Eb half note tied to 8th note next bar (followed by rests for the rest of the cue).

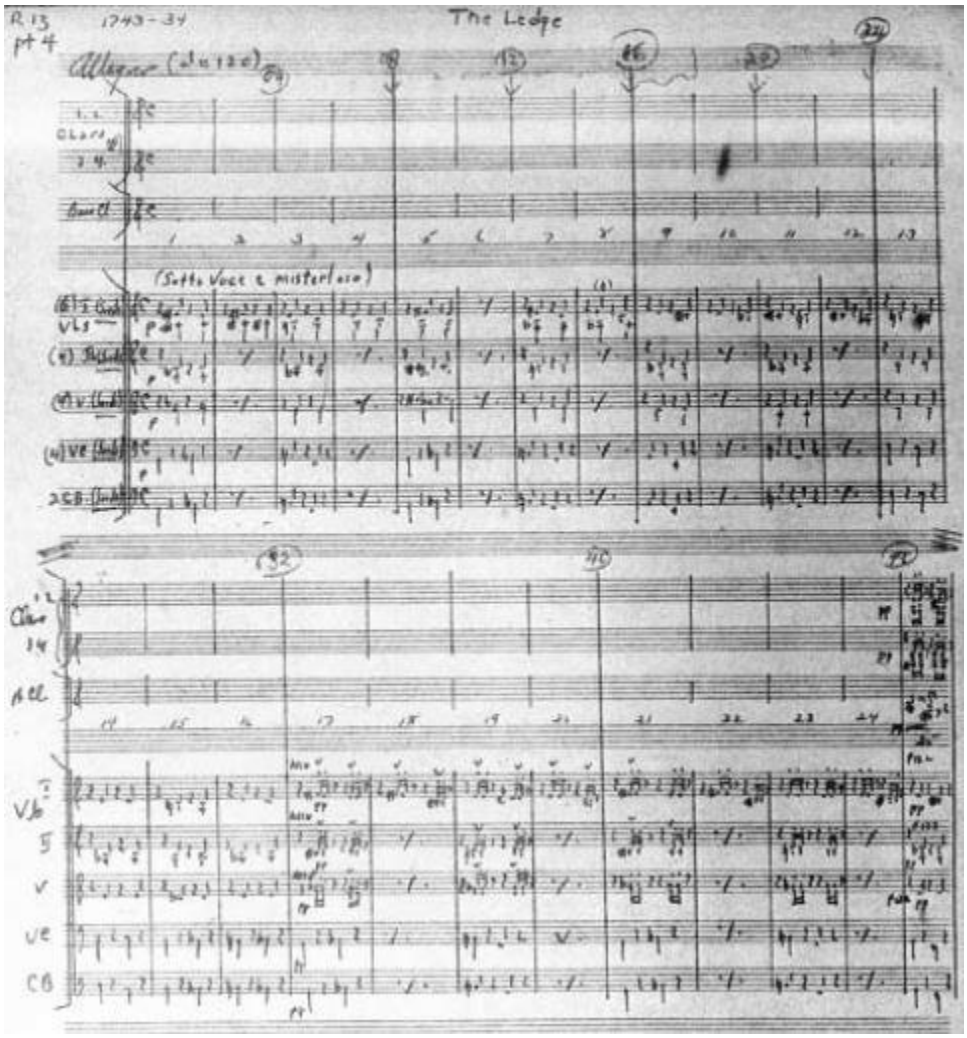
After a half rest in Bar 8, clarinets play *sff* > *ppp* small octave G/Bb/D half notes tied to whole notes held fermata in end Bar 9, while bass clarinets play small octave Eb/middle Cb half notes tied to whole notes.

End of cue.

****

"The Ledge" Reel 13/pt 4. Cue #1743-34. *allegro (sotto voce e misterioso)* in C time, 2 pages, 33 bars, 1:09, Instrumentation: 4 clarinets, bass clarinets, and strings. Dvd location: Chapter 37 starting at 2:15. CD location: track #38. Scene: While The Professor is out on an errand getting a bottle of bourbon, Roger dons his new casual clothes and loafers and walks the ledge of the hospital to the next room. When he enters the darkened room, the light suddenly turns on and the startled woman exclaims, "Stop!" A few moments later, after seeing how handsome the intruder is, she meows a begging "Stop" command. This elicits many a chuckle in the audience.

Note: As given in the beginning of this paper, this cue was radically altered. I suspect that the 33-bar cue researched many years ago was the "old" or original cue written for the scene. Probably there was "The Ledge (New)" cue somewhere but I never saw it at the times I worked on the complete score (hopefully it is not lost). Moreover, I did not have the Conductor score cue for the final version of "The Ledge" and hence could not compare. I estimate that the "New" version would be [] bars. I am a bit surprised that the tempo marking was not Cut time since the beat is so fast and tends to fit two dominant beats per bar.



At any rate, I can delineate sections of the “old” version. The first four bars may indeed be the same as the “New” version. MY notes are not complete, however, for this cue. I do not have the violas line for the first four bars. VC/CB play *p* Great octave G quarter note (followed by a quarter rest) up to Bb quarter note (followed by a quarter rest). Repeat in Bar 2. In Bar 3, VC/CB play Great octave B quarter note (followed by a quarter rest) down to F quarter note (quarter rest following). Repeat in Bar 4. After a quarter rest in Bar 1, violins I pluck pizzicato *p* Line 1 C#/F# quarter notes (followed by a quarter rest) to C#/E quarter notes to (Bar 2), after a quarter rest, C#/F# quarter notes (followed by a quarter rest) to unison C# quarter note to (Bar 3), after a quarter rest, small octave B/Line 1 E quarter notes (followed by a quarter rest) to B/D quarter notes to (Bar 4), after a quarter rest, small octave G/Line 1 F# quarter notes (followed by a quarter rest) to G/E quarter notes. In that same rest pattern, violins II play small octave G/BB quarter notes to G/Bb again (repeated next bar) to (Bar 3) Ab quarter note to Ab quarter note to (repeated next bar).

Bar 5 in the new version would seem to include bowed trem quarter notes that utilize the *sul tasto* or the *sul ponticello* effect. In the old version, however, you do not see this effect on the written cue. Instead we simply have a continuation of the previous four bars. VC/CB play Great octave G quarter note (followed by a quarter rest) up to Bb

quarter note (followed by a quarter rest). Repeat next bar. This actually repeats Bars 1-2, and Bars 7-8 repeats Bars 3-4. After a quarter rest, violins I play small octave G/Line 1 F# quarter notes (followed by a quarter rest) to G/E quarter notes (repeated next bar) to (Bar 7) Ab/E quarter notes (Followed by a quarter rest) to Ab/D quarter notes to (Bar 8) Ab/E to Ab/B in that rest pattern. After a quarter rest in Bar 5, violins II play small octave Bb/middle C# quarter notes (followed by a quarter rest) to Bb/C# quarter notes (repeated next bar) to (Bar 7), after a quarter rest, B quarter notes played in the same rest pattern (repeated next bar). Violas play (after a quarter rest in Bar 5) small octave Bb/middle C# quarter notes (just as violins II) followed by a quarter rest and another Bb/C# pair (repeated next bar) to (Bar 7), after a quarter rest, small octave F unison quarter notes (followed by a quarter rest) to F quarter note (repeated next bar).

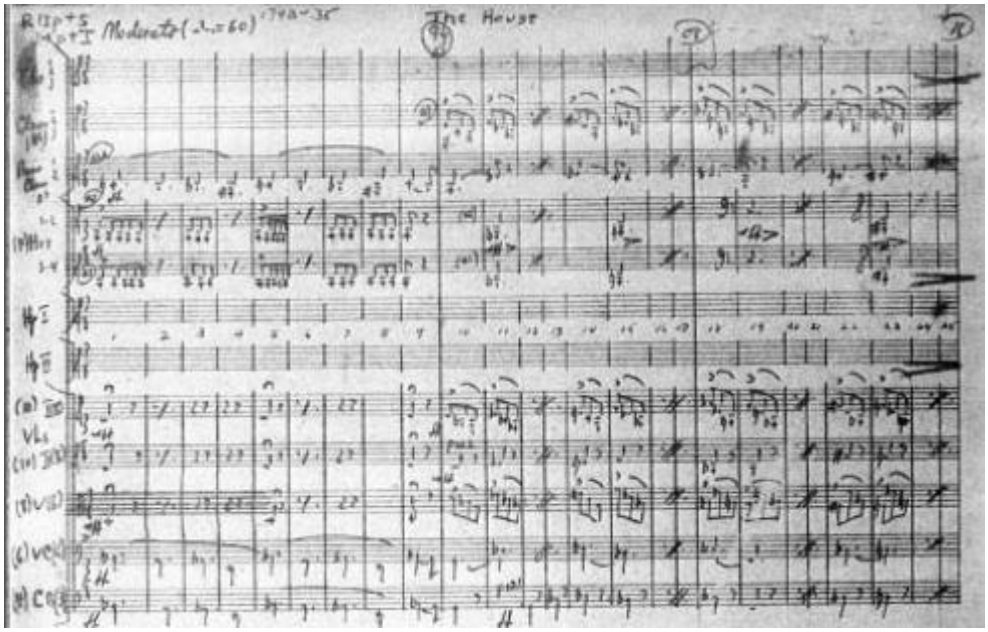
These pattern continues thru Bar 24. In Bar 25 (:48), clarinets and bass clarinet now join in. After a quarter rest, clarinets I-II play *pp* small octave G/Line 1 D staccato 16ths played twice (connected by two crossbeams), followed by an 8th and quarter rest, to G/C staccato 16ths played twice (followed by an 8th rest). Clarinets III-IV play (after a quarter rest) small octave E/Bb staccato 16ths played twice (followed by an 8th and quarter rest) to E/Bb staccato 16ths figure once again. The bass clarinet plays small octave G [written A] half note down to E 8th note (followed by an 8th and quarter rest). After a quarter rest, violins pluck pizzicato *pp* Line 1 D quarter note (followed by a quarter rest) to C# quarter note (followed by a quarter rest). In that pattern, violins II pluck small octave G/Bb quarter note dyads twice, while viole pluck small octave E quarter notes. VC/CB play Great octave G quarter note (followed by a quarter rest) down to E quarter note (followed by a quarter rest).

It appears at least that the end bar is probably exactly the same in both versions of this cue. We find clarinets playing *pp* small octave G/Bb/Line 1 D/F# [written A/middle C/E/G#] whole notes held fermata. The bass clarinet plays small octave E [written F#] whole note held fermata. Combined we have the E min 9b5th (E/G/Bb/D/F#) tonality. If it was just E/G/Bb/D, we would of course have the E half-diminished seventh (E min9 flat 5th) or 4-4-5 pattern of chord construction.

End of cue.

****

"The House" Reel 13/5-14/1. Cue #1743-35. *Moderato* in 3/8 time, 6 pages, 222 bars, 3:11 (Herrmann annotates it at 3:39). Instrumentation: 3 flutes, 3 clarinets, 2 bass clarinets, 4 horns, 2 harps, 10 violins I (Herrmann previously wrote 8 violins I), 10 violins II (or 8), 8 violas (or 6), 6 VC (or 6), and 4 CB (or 3). Dvd location: Chapter 37 starting at 3:27. CD location: track #39. Scene: Rogers takes a taxi to the gate entrance of the Vandamm residence. How he knew where Vandamm lived was not shown in the movie (certainly The Professor would not reveal it). This is quite an excellent, interesting cue—one of the best in this score. I sometimes (thru the associative process) compare it to "The Clinic" cue (cue #XXIX) of Herrmann's *Sisters*. Both had a protagonist alone in a stealth mode at night checking out a property. Both were fairly long cues, and both had several different and interesting musical constructions. The music perfectly with mild suspense fits the excellent sequence shown on the screen. I loved the look of the Vandamm house at night (long distance shot from the gate entrance). I especially liked



the airstrip field-lighting sequence (Chapter 38 at 1:27 dvd) with the superb use of the harps that exude a rich resonance, particularly in Bars 126-129.

Horns are prominent playing *ff* the rhythmic pattern of small octave D [written A] rinforzando 8th note to D-D-D-D 16ths (repeated next bar) to (Bar 3) D-D-D 8th notes (repeated next bar). Repeat Bars 1-4 in Bars 5-8 to (Bar 9) A 8th note (followed by a quarter rest). Violins play *sff* and on the down-bow Line 1 D quarter note (followed by an 8th rest), repeated next bar, and repeated in Bars 5, 6, and 9. Violas play this on small octave D quarter notes. VC/CB/bass clarinets play *ff* descending and legato dotted quarter notes Great octave (small octave for the bass clarinets) Bb to (Bar 2) A to (Bar 3) Ab to (Bar 4) E [written middle C-small octave B-Bb-F# for the bass clarinets). All four notes are played under the legato/phrase umbrella. Repeat these bars in Bars 5-8 to (Bar 9) Bb quarter note to A 8th.

In Bar 10 (:07 cd), the next section of this cue commences (with different thematic material). Clarinets and violins I play *ff* descending 8th note figures thru Bar 25. We find Line 1 D rinforzando 8th note legato down to small octave Bb down to G 8th notes (these three 8ths are connected as a figure by a crossbeam) up to (Bar 11) Eb rinforzando 8th legato down to Cb to Ab 8ths. Repeat these two bars in Bars 12-13. In Bar 14, they continue on E rinforzando 8th down to C down to small octave G 8th notes up to (Bar 15) F-Db-Ab. Repeat these two bars in Bars 16-17. In Bar 18, they continue on Ab rinforzando 8th down to Eb to small octave A up to (Bar 19) G-D-Ab (repeat next two bars). In Bar 22, they continue on F#-D-Ab up to (Bar 23) F-Db-A 8ths (repeated next two bars). Violas are *col* violins I thru Bar 17. In Bar 18, violas then start to play a slightly different pattern of the 8th note figures with small octave Ab rinforzando 8th up to Line 1 Eb down to small octave A 8th to (Bar 19) G up to Line 1 D down to small octave Ab 8ths. Repeat these two bars in Bars 20-21. In Bar 22, they continue on small octave F# up to Line 1 D down to Ab 8ths to (Bar 23) F up to Line 1 Db down to A 8ths (repeated next two bars).

Back in Bar 10, violins II pluck *pizz sff* Line 1 D quarter note (followed by an 8th rest) to (Bar 11) Eb quarter note (repeated next two bars). In Bar 14, violins II pluck E quarter note to (Bar 15) F quarter note (repeated next two bars). In Bar 18, they pluck small octave Ab quarter note to (Bar 19) G quarter note (repeated next two bars). In Bar 22, they pluck Line 1 F# quarter note to (Bar 23) F quarter note (repeated next two bars).

In Bar 11, horns play *sff* > small octave CB [written Gb] dotted quarter note (repeated in Bar 13) to (Bar 15) Great octave Bb [written F] dotted quarter note *sff* > (repeated in Bar 17) to (Bar 19, now in the non-standard bass clef) I believe small octave G dotted quarter note [written small octave C], repeated in Bar 21. I stated, "I believe" because I assume Herrmann is using the new or modern notation when using the bass clef. In the modern system, the small octave C written note would sound a perfect 5th interval <u>above</u> the note (hence G). In the old system, that written C would sound a perfect 4th <u>below</u> the C (or Great octave F). However, the modern horn in F cannot go quite that far. In Bar 23 (back to the standard treble clef), horns play Great octave B [written F#] dotted quarter note (repeated in Bar 25 but decrescendo).

Back in Bar 10, VC play Great octave G dotted quarter note legato slur up to (Bar 11) small octave Cb dotted quarter note (repeated next two bars). In Bar 14, they play small octave Db dotted quarter note down to Great octave Bb dotted quarter note (repeated next two bars) to (Bar 18) Cb dotted quarter note down to (Bar 19) Great octave F dotted quarter note (repeated next two bars) to (Bar 22) Bb dotted quarter note to (Bar 23) B dotted quarter note (repeated next two bars). Back in Bar 12, CB pluck pizzicato *ff* Great octave G quarter note (followed by an 8th rest) up to (Bar 13) small octave Cb quarter note to (Bar 14) Db quarter note down to (Bar 15) Great octave Bb quarter note. Repeat Bars 14-15 in Bars 16-17. In Bar 18, they pluck Cb quarter note down to (Bar 19)

F quarter note (repeated next two bars) to (Bar 22) Bb quarter note to (Bar 23) B quarter note (repeated next two bars).

Back in Bar 10, the bass clarinets play small octave G [written A] dotted quarter note legato up to (Bar 11) Cb 8th note (followed by a quarter rest). Repeat next two bars. The rest of the sequence follows the same notes played by the celli but adjusting for the higher octave register and the 8th note (instead of dotted quarter note) for the second note of the two-note string.

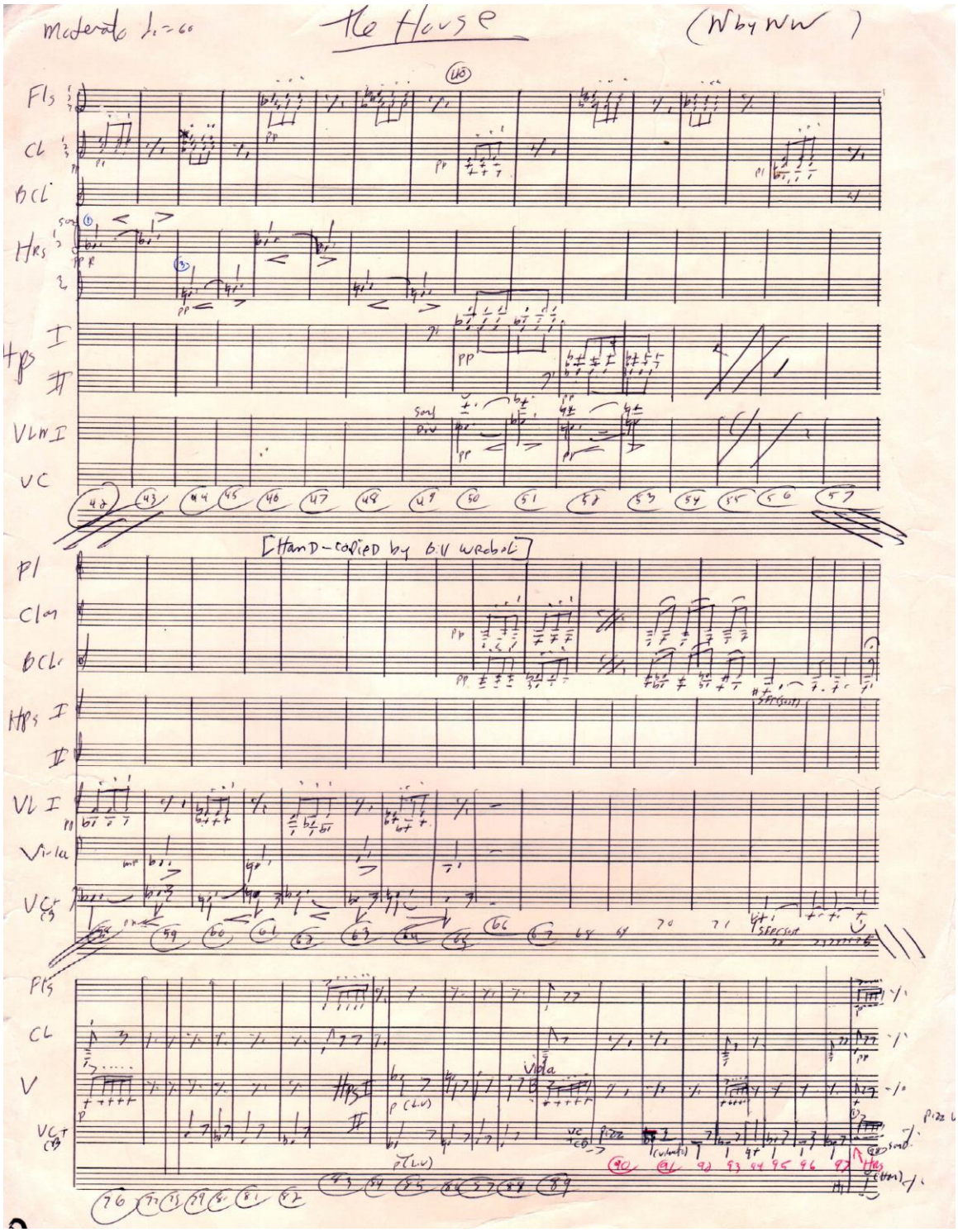
In Bar 26 (:20 cd), violins play (violins II are *ponticello* effect bowed trem) small octave G up to Bb up to Line 1 D 8th notes (crossbeam connected) crescendo to (Bar 27) Eb down to Cb down to Ab 8th notes decrescendo hairpin (repeat next two bars). All six notes for violins I (non-trem) are played under the legato/phrase arc/umbrella. In Bar 27, the bass clarinets play *f* > middle/Line 1 Cb [written Db] dotted quarter note (repeated in Bar 29). Arco violas play small octave G quarter note legato slur up to middle C 8th note up to (Bar 27) Eb quarter note down to small octave Ab 8th note (repeated next two bars). Arco VC/CB play Great octave G dotted quarter note legato up to (Bar 27) small octave Cb 8th note (followed by a quarter rest). Repeat next two bars.

In Bar 30, violins continue on small octave G up to Line 1 C to E 8th notes to (Bar 31) F down to Db down to Ab 8th notes (repeated next two bars). Violas play small octave G quarter note up to Line 1 E 8th to (Bar 31) F quarter note down to small octave A 8th (repeated next two bars). VC/CB play small octave Db dotted quarter note down to (Bar 31) Great octave Bb 8th note (followed by a quarter rest). Repeat these two bars in Bars 32-33. Also in Bar 31, the bass clarinets play small octave Bb [written Line 1 C] dotted quarter note *f* > (repeated in Bar 33).

Bars 34-41 offer the second half of this overall pattern. This time around violins I are now *ponticello* while violins II are *nat* playing legato rising to falling 8th note figures. They play small octave A up to Line 1 Eb up to Ab 8th notes to (Bar 35) G-D-Ab 8ths (repeated next two bars) to (Bar 38) Ab up to Line 1 D to F# 8ths to (Bar 37) F-Db-Ab 8ths (repeated next two bars). Bass clarinets play small octave F [written G] dotted quarter notes in Bars 35 and 37, then B [written C#] dotted quarter notes in Bars 37 and 41. Violas in Bar 34 play small octave A quarter note to Ab 8th to (Bar 35) G quarter note to I believe Gb 8th (repeated next two bars) to (Bar 38) Ab quarter note to F# 8th to (Bar 37) F quarter note to Ab 8th (repeated next two bars). VC/CB play small octave Cb dotted quarter note down to (Bar 35) F 8th (repeated next two bars) to (Bar 38) Great octave Bb dotted quarter note to (Bar 39) B 8th (repeated next two bars).

In Bar 42 (:23 dvd; :33 cd), start of page 2 of this cue, we find thru Bar 75 a series of variations of the three-note figures created by different instrument combinations (a forte of Herrmann's style). Clarinets play *pp* staccato 8th note triads Line 1 G/Bb/D (these three triads are connected by a crossbeam), repeated next bar, and then (in Bar 44) Ab/Cb/Eb [written Bb/Line 2 Db/F] staccato 8th note triads played 3X (repeated next bar). *Sord* horn I plays *pp* crescendo hairpin middle Cb [written Gb] dotted quarter note legato slur up to (Bar 43) Eb [written Bb] dotted quarter note decrescendo hairpin. In Bar 44, muted horn III plays middle C dotted quarter note up to (Bar 45) E dotted quarter note.

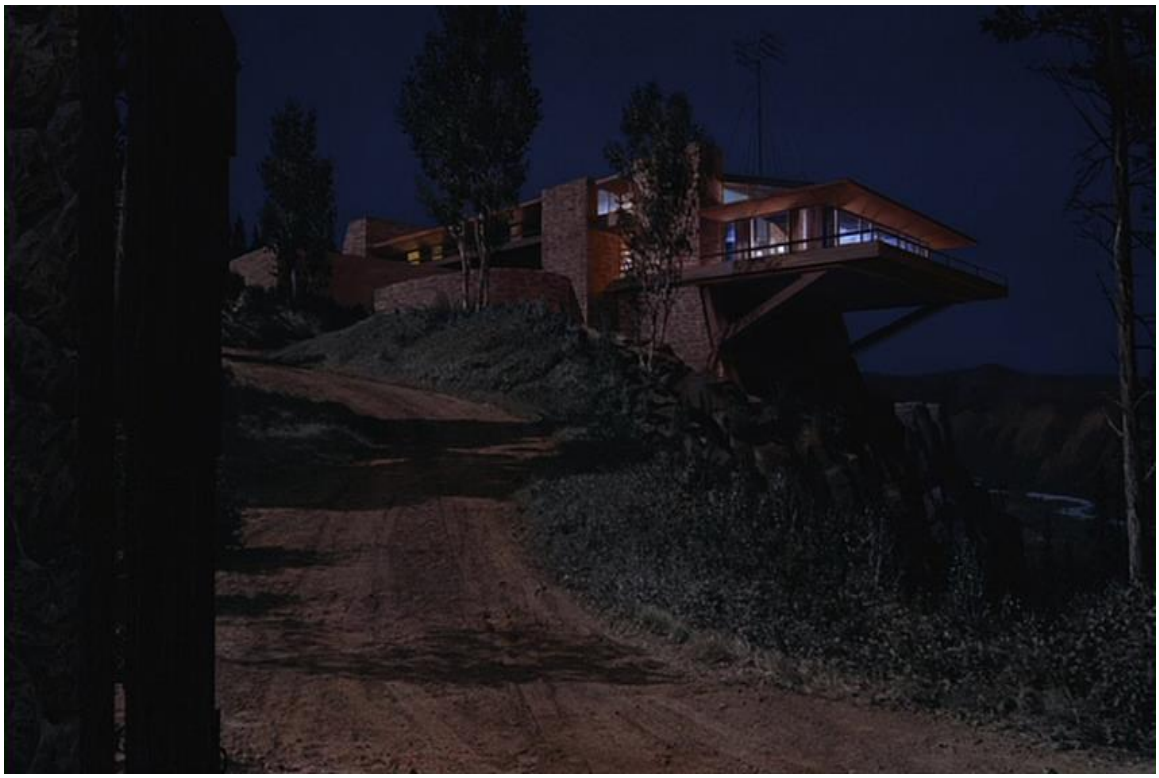
In Bars 46-49, flutes now take over the staccato 8th note figures (same notes and register as the clarinets). Horn I in Bar 46 plays Line 1 Eb dotted quarter note down to



(Bar 47) Cb dotted quarter note. Horn III in Bar 48 plays E to (Bar 49) C dotted quarter notes.

In Bar 50 (:29 dvd), clarinets return to play small octave G/Bb/Line 1 D staccato 8th note triads (repeated next bar). Harp I (bass clef) plays *pp* small octave G/Bb/Line 1 D 8th note triads (sounded of course 3X), repeated next bar. Divisi *sords* violins I play *pp* <

> Lines 2 & 3 Cb dotted quarter notes on the up-bow legato slurs up to (Bar 51) Lines 2 & 3 Eb dotted quarter notes. In Bar 52, flutes return to play Ab/Line 2 Cb/Eb staccato 8th note triads (repeated next bar) to (Bar 54) G/Bb/D staccato triads (repeated next bar). Clarinets return in Bar 56 to play small octave Ab/middle Cb/Eb staccato 8th note triads (repeated next bar). In Bar 52, harp II now plays the triads, this time around Ab/middle Cb/Eb (repeated next bar). Repeat in Bars 56-57, and harp I returns in Bars 54-55 (repeating Bars 50-51). In Bar 52, *sords* violins II play Lines 2 & 3 C dotted quarter notes up to (Bar 53) E dotted quarter notes. In Bar 54, violins I return to play Lines 2 & 3 Eb dotted quarter notes down to (Bar 55) Cb dotted quarter notes. In Bar 56, violins II return to play Lines 2 & 3 E dotted quarter notes to (Bar 57) C dotted quarter notes.



We then find the strings playing a subsection in Bars 58-65. Violins I play *pp* small octave Bb/Line 1 D staccato 8th notes 3X (repeated next bar) to (Bar 60) Cb/Eb staccato 8th notes (repeated next bar) to (Bar 62) small octave G/Line 1 D staccato 8th notes to G/Bb staccato 8ths up to Bb/D 8ths (repeated next bar) to (Bar 64) Cb/Eb down to Ab/Cb up to Cb/Eb staccato 8ths decrescendo and repeated next bar (decrescendo also). Violins II in Bar 58 play small octave G-G-G staccato 8ths (repeated next bar) to (Bar 60) Ab-Ab-Ab staccato 8ths (repeated next bar) to (Bar 62) Bb/D to Bb/D to G/Bb staccato 8ths (repeated next bar) to (Bar 64) Ab/Cb to Cb/Eb to Ab/Cb (repeated next bar). In Bar 59, *sords* viole play mf > small octave Eb dotted quarter note, returning in Bar 61 to play E dotted quarter note, and then G in Bar 63, then C in Bars 65. Back in Bar 58, *sords* VC/CB play pp < small octave Cb dotted quarter note legato up to (Bar 59) Eb 8th (followed by a quarter rest) to (Bar 60) C dotted quarter note up to (Bar 61) E 8th note to (Bar 62) Eb dotted quarter note down to (Bar 63) Cb 8th to (Bar 64) E dotted quarter note to (Bar 65) C 8th.

Clarinet I and bass clarinets are soli in Bars 66-71. The clarinet plays *pp* small octave D-D-D staccato 8ths to (Bar 67) Eb-Eb-Eb staccato 8ths (repeated next two bars) to (Bar 70) D 8th legato to Eb back to D legato to (Bar 71) Eb 8th to D legato to Eb 8ths (and then silent until Bar 76). Bass clarinets play small octave G/Bb-G/Bb-G/Bb staccato 8ths to (Bar 67) Ab/Cb-Ab/Cb-Ab/Cb staccato 8ths (repeated next two bars) to (Bar 70) G/Bb 8ths legato to Ab/Cc 8ths back to G/Bb legato to (Bar 71) Ab/Cb to G/Bb to Ab/Cb 8ths.

In Bar 72, bass clarinets play *sff (sost)* E [written F#] dotted quarter note tied to next three bars (held fermata in Bar 75). VC/CB return to play *sff (sost)* Great octave E dotted quarter notes tied to next three bars (decrescendo and held fermata in Bar 75). Bar 75, incidentally, marks the end of this major section of the cue. In Bar 76 (:50 dvd, Chapter 38), we come to the scene where Roger stalks along the beams under the house.

In Bar 76 (1:00 cd), violas play *p* small octave D rinforzando 8th note to D-D-D-D staccato 16ths, repeated thru Bar 82 (end of page 2). Clarinet I plays *p* small octave D staccato 8th note (followed by a quarter rest), repeated thru Bar 82. In Bar 79, VC/CB pluck pizzicato *pp (vibrato)* small octave C quarter note (followed by an 8th rest) to (Bar 80) Great octave Bb quarter note to (Bar 81) A quarter note to (Bar 82) Ab quarter note.

[resume Sunday, June 12 at 9:16 am]

In Bar 83 (start of page 3 of this cue), flute I is *solo* playing *p* the repeat rhythmic pattern on Line 1 D rinforzando 8th to D-D-D-D staccato 16ths (repeated thru Bar 88) to (Bar 89) D staccato 8th (followed by two 8th rests). Clarinet I plays *pp* Line 1 D [written E] staccato 8th note (followed by two 8th rests), repeated thru Bar 88, down to (Bar 89) small octave D staccato 8th note (repeated thru Bar 97). In Bar 85, both harps start to sound quarter notes thru Bar 88. Harp I plays *p (L.V)* Line 2 Eb (Line 1 for harp II)

quarter note (followed by an 8th rest) to (Bar 86) E quarter notes to (Bar 87) F quarter note to (Bar 88).

In Bar 89, violas return to play the D rhythmic figures (see Bar 76) *p* thru Bar 97 to (Bar 98) D staccato 8th note (followed by two 8th rests). VC/CB pluck *pp pizz (vibrato)* on Great octave Bb quarter note (followed by an 8th rest) to (Bar 91) A to (Bar 92) Ab to (Bar 94) E back up to (Bar 95) Bb to (Bar 96) A to (Bar 97) Ab.

In Bar 98, horn I returns to play *pp* the Line 1 D [written A] rhythmic figures thru Bar 103 to (Bar 104) D 8th followed by two 8th rests. Flute I plays *p* on the rhythmic figure from Bars 98 thru 103. Clarinet I plays *pp* Line 1 D staccato 8th (followed by two 8th rests), repeated thru Bar 103. Both harps play *p* Line 1 D quarter note *(Har)* or harmonics (with the tiny circle above each note), repeated thru Bar 103. In Bar 100, violins I return to pluck *pizz pp (vibrato)* Line 2 Eb quarter note (followed by an 8th rest) to (Bar 101) E quarter note to (Bar 102) F quarter note to (Bar 103) E quarter note. Violins II play this an octave lower register (Line 1 register).

In Bar 104 (1:13 dvd; 1:23 cd), horns III-IV play < *sff* small octave D 8th to D-D-D-D 16ths up to (Bar 105) F [written middle C] rinforzando 8th (followed by two 8th rests), repeated in Bars 107-108, 109-110, and 111-112. Also in Bar 107, *sords* horns I-II play Line 1 D 8th to D-D-D-D 16ths up to F [written Line 2 C] rinforzando 8th note in Bar 108 (followed by two 8th rests). Repeat in Bars 109-110 and Bars 111-112. In bar 105, clarinets and bass clarinets play I *sff* small octave F rinforzando 16ths legato to E 16th to Eb quarter note tied to (Bar 106) Eb dotted quarter note decrescendo. Violas/VC/CB also play this (keeping the small octave register). In Bar 108, violins play *sff* > Line 1 F rinforzando 8th note legato to E to Eb 8ths (crossbeam connected), repeated in Bar 110. Violas and celli play this in the small octave register (CB silent). In Bar 112, violins play

sff Line 1 F rinforzando 16th to E 16th to Eb quarter note tied to dotted quarter note decrescendo next bar. Viole and celli play this in the small octave register.

In Bar 114 (1:21 dvd; 1:30 cd; 1:44 written cue), clarinets return to play *pp* small octave G/Bb/Line 1 D [written A/middle C/E] staccato 8th notes 3X (crossbeam connected) repeated next three bars to (Bar 118) A/middle C/E [written B/D/F#] staccato triplet 8ths (repeated thru Bar 121). The bass clarinets play *pp* descending legato dotted quarter notes Line 1 Eb [written F] to (Bar 115) Cb [written Db] to (Bar 116) small octave F [written G] to (Bar 117) E [written F#]. All four notes are played under the legato/phrase umbrella (curve line). In Bar 118, the bass clarinets then start to play ascending dotted quarter notes small octave Eb to (Bar 119) Ab to (Bar 120) middle Cb to (Bar 121) Eb.

Bars 122 to 133 encompass the scene when Roger sees the test lighting/signaling of the distant airstrip (nice atmospheric scene and music). In Bar 122 (Chapter 38 at1:27 dvd; 1:37 cd), harp I plays *mf (L.V.)* Great octave F grace note up to small octave F dotted quarter note to (Bar 123) Gb dotted quarter note (repeated next two bars). Harp II plays *mp* small octave Bb/Line 1 Db/F 8ths played three times (repeated next three bars). In Bar 126, harp II now plays *mf (L.V.)* Great octave G grace note up to small octave G dotted quarter note to (Bar 127) Gb dotted quarter note. Repeat these two bars in Bars 128-129. Harp I now plays *mp* small octave Bb/Line 1 Db/Gb 8th note triads three times per bar (repeated next three bars). In Bar 130, harp I plays *sf* Great octave F grace note up to small octave F dotted quarter note to (Bar 131) Bb/Line 1 Db/Gb 8ths played three times. Repeat these two bars in Bars 132-133. Harp II plays *mf* Bb/Line 1 Db/F 8ths three times to (Bar 131) Great octave Gb grace note up to small octave Gb dotted quarter note (repeated next two bars).

In Bar 134 (1:37 dvd; 1:46 cd), *open* horns I-II and (I believe still *sords*) horns III-IV play *ff* small octave D [written A] rinforzando 8th note to D-D-D-D staccato 16ths (repeated next three bars) to (Bar 138) D 8th note (followed by two 8th rests). Violins pluck *sff pizz* Line 1 D quarter note (followed by an 8th rest), repeated next three bars, while violas pluck on small octave D quarter notes. In Bar 135, VC/CB play *sff* Great octave E dotted quarter note (repeated in Bar 137).

In Bar 138, all three flutes play *ff* Line 1 D rinforzando 8th to D-D-D-D staccato 16ths (repeated next three bars). All three clarinets play the same but on small octave D notes. The bass clarinets play *ff* ascending legato dotted quarter notes small octave F to (Bar 139) G to (Bar 140) Ab to (Bar 141) A.

In Bar 142, *arco* violins I play forte Line 1 D rinforzando 8th to D-D-D-D staccato 16ths (repeated next three bars) to (Bar 146) D 8th (followed by two quarter rests). Viole play the same on small octave D notes. Violins II pluck *pizz* and forte Line 1 D quarter note (followed by an 8th rest), repeated next three bars. VC/CB play *ff* descending legato dotted quarter notes small octave C to (Bar 143) Great octave Bb to (Bar 144) A to (Bar 145) Ab.

In Bar 146, horns again play forte the small octave D rhythmic figures (repeated next bar) to (Bar 148) D 8th followed by two 8th rests. Bass clarinets play *ff* small octave E dotted quarter note legato up to (Bar 147) Bb 8th note (followed by two 8th rests), repeated in Bars 148-149. In Bar 147, VC/CB play *f* > Great octave Bb dotted quarter note, repeated in Bar 149 but now *p* >.

In Bar 150, the bass clarinets play *pp* small octave G dotted quarter note legato to (Bar 151) Gb dotted quarter note (repeated next two bars). Violins I are now pizzicato *pp* on Line 1 Eb-Eb-Eb 8th notes to (Bar 151) D-D-D 8th notes (repeated next bar), while violins II pluck middle Cb-Cb-Cb to (Bar 151) small octave Bb-Bb-Bb 8ths (repeated next bar). Violas pluck small octave Ab-Ab-Ab 8ths to (Bar 151) G-G-G 8ths (repeated next two bars).

In Bar 154 (1:53 dvd; 2:03 cd; 2:24 written cue), we come to the scene when the car drives up to the front entrance of the house, exiting one of the henchman (the one who killed Mr. Townsend). Flutes play *p* > Line 1 Eb/Gb/Bb tenuto dotted quarter notes (repeated next bar) to (Bar 156) Db/F/A tenuto dotted quarter notes (repeated next bar) to (Bar 158) Eb/Gb/Bb tenuto notes to (Bar 159) Db/F/A notes to (Bar 160) Eb/Gb/Bb tenuto dotted quarter notes. Back in bar 154, clarinet I plays *pp* < Line 1 Eb [written F] quarter note legato to Cb [written Db] 8th note (repeated next bar) to (Bar 156) Db quarter note down to small octave Bb 8th (repeated next bar) to (Bar 158) Eb quarter note to Cb 8th to (Bar 159) Db quarter note to Bb 8th to (Bar 161) Eb quarter note to Cb 8th.

In Bar 161, violins I pluck pizzicato *pp* on small octave Bb-Bb-Bb 8ths (crossbeam connected) to (Bar 162, start of page 4 of this cue), Ab-Ab-Ab 8th notes. Repeat these two bars in Bars 163-164 and Bars 165-166. In Bar 67, violins I continue on Line 1 E-E-E 8ths to (Bar 168) D-D-D 8ths (repeated in Bars 169-170 and Bars 171-172). Back in Bar 161, violins II pluck *pizz* on small octave Ab-Ab-Ab 8ths to (Bar 162) Bb-Bb-Bb 8ths (repeated next two bars and in Bars 165-166. In Bar 167, they continue on Line 1 D-D-D 8ths to (Bar 168) E-E-E 8ths (repeated two times in the following four bars). In Bar 162, violas play *pp* < > small octave F dotted quarter note on the up-bow legato to (Bar 163) E dotted quarter note (repeated in Bars 165-166) to (Bar 168) B dotted quarter note to (Bar 169) Bb dotted quarter note (repeated in Bars 171-172). Back in Bar 162, VC play Great octave F dotted quarter note on the up-bow to (Bar 163) E dotted quarter note (repeated in Bars 165-166), and then silent until Bar 173.

In Bar 173 (2:09 dvd; 2:19 cd), VC/CB are both "1/2 arco" and "1/2 pizz" playing *pp* Great octave E-E-E 8th notes (crossbeam connected), repeated thru Bar 181 to (Bar 182) E 8th (followed by two 8th rests). In Bar 174, clarinet I and bass clarinet I plays *pp* < > small octave Ab [written Bb] dotted quarter note to (Bar 175) Bb [written middle C] dotted quarter note tied to dotted quarter note next bar. Repeat these three bars in Bars 178-180. In Bar 182, violas now play the *½ arco, ½ pizz* arrangement on small octave E-E-E 8th notes (repeated thru Bar 189) to (Bar 190) E 9th followed by two 8th rests. *Sords* horns I-II play *pp* < > small octave Gb/Bb [written Line 1 Db/F] dotted quarter notes to (Bar 183) G/Cb [written D/Gb] dotted quarter notes tied to dotted quarter notes next bar. In Bar 186, open and stopped (+) horns III-IV play the same G/Bb dotted quarter notes to (Bar 187) G/Cb dotted quarter notes tied to next bar.

In Bar 190 (2:22 dvd; 2:32 cd), VC/CB return to play *pp* Great octave E-E-E 8th notes (repeated thru Bar 198) to (Bar 199) E 8th (followed by two 8th rests). Clarinet I and bass clarinet I return to play *pp* < middle (Line 1) C [written D] dotted quarter note down to (Bar 191) small octave G [written A] dotted quarter note to (Bar 192) B [written C#] dotted quarter note decrescendo and tied to dotted quarter note next bar. Repeat these four bars in Bars 195-198.

In Bar 199, violas return to play *pp* small octave E-E-E 8ths (repeated thru Bar 208) to (Bar 209) E 8th (followed by two 8th rests). *Sords* horns I-II play *pp* < >

Ab/middle C [written Eb/G] dotted quarter notes tied to dotted quarter notes next bar to (Bar 202, start of page 5 of this cue) Bb/Line 1 D [written D/A] dotted quarter notes decrescendo and tied to dotted quarter notes next bar. Open and stopped horns III-IV play this in Bars 205-208.

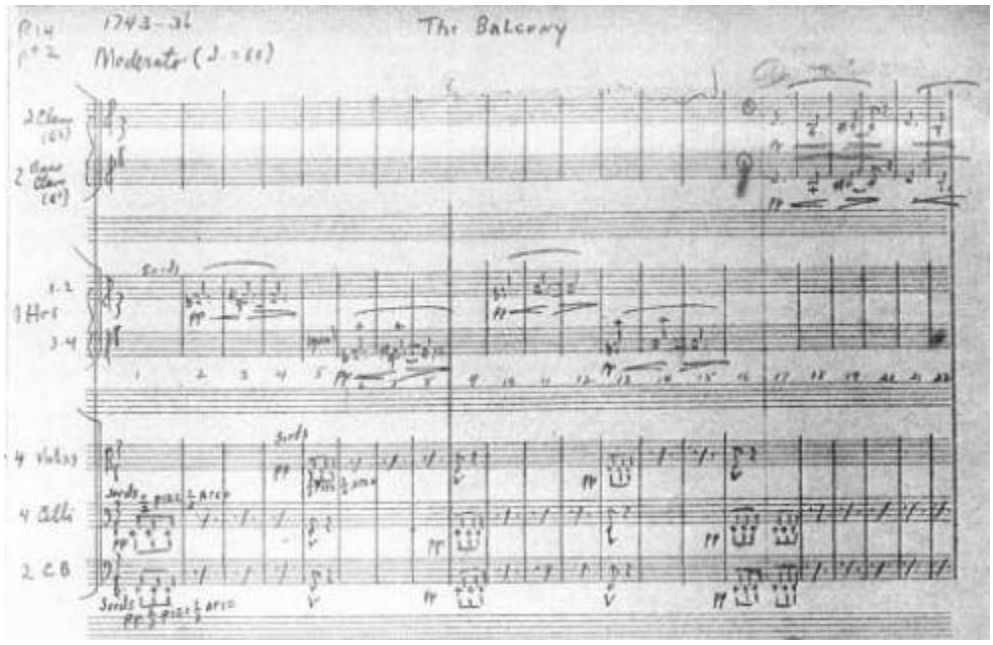
In Bar 209, VC/CB play *pp* Great octave E-E-E 8ths (repeated thru Bar 217) to (Bar 218) E 8th (followed by two 8th rests). In Bar 210 (2:38 dvd; 2:48 cd), flutes I-II play *pp* < > Line 1 D/F dotted quarter notes tied to next bar to (Bar 212) D/E dotted quarter notes tied to next bar (actually D tied notes throughout all four bars, not re-intoned in Bar 212). In Bar 214, clarinets I-II play the same as the flutes thru Bar 217 but in the small octave register. The bass clarinets play the same in Bars 218-221. In Bar 218, violas play *pp* on small octave E-E-E 8ths (repeated thru Bar 221) to (end Bar 222) E 8th followed by an 8th rest and then another 8th rest held fermata. VC/CB in end Bar 222 are now *tutti arco* playing *p* > Great octave E dotted quarter note held fermata.

End of cue. [5:07 pm Sunday]

****

"The Balcony" Reel 14/pt 2. Cue #1743-36. *Moderato* in 3/8 time, 44 bars, :44. Dotted quarter note = 60. Instrumentation: 2 clarinets, 2 bass clarinets, 4 horns, 4 violas, 4 celli, 2 CB (all strings are *sords*). Dvd location: Chapter 39 starting at :55. CD location: track # 40. Scene: Roger tries to get Eve's attention by throwing coins across to her bedroom balcony.

VC/CB play *pp* (half *arco*, half *pizz*) Great octave E-E-E 8th notes (repeated next three bars) to (Bar 5) E 8th (followed by two 8th rests). Repeat in Bars 9-13. Repeat the triplet E 8ths in Bars 16-23 to (Bar 24) E 8th followed by rests. Repeat Bars 1-5 in Bars 28-32. Repeat in Bars 35-37 to (Bar 38) E 8th. Repeat the triplet E 8ths in Bars 41-42 to (Bar 43) E 8th (followed by a quarter rest). In Bar 5, violas play half *arco* and half *pizz* on small octave E-E-E 8ths (repeated next three bars) to (Bar 9) E 8th followed by a quarter rest. Repeat in Bars 13-16, and Bars 24-28. Repeat the E 8ths in Bars 32-34 to (Bar 35) E 8th followed by a quarter rest. Repeat this in Bars 38-41.



Back in Bar 2, *sords* horns I-II play small octave Gb/Bb [written Line 1 Db/F] dotted quarter notes to (Bar 3) G/B dotted quarter notes tied to next bar decrescendo. Open and stopped horns III-IV play this *pp* < > in Bars 6-8. Horns I-II in Bar 10 play Ab/middle C dotted quarter notes to (Bar 11) Bb/D dotted quarter notes tied to next bar.

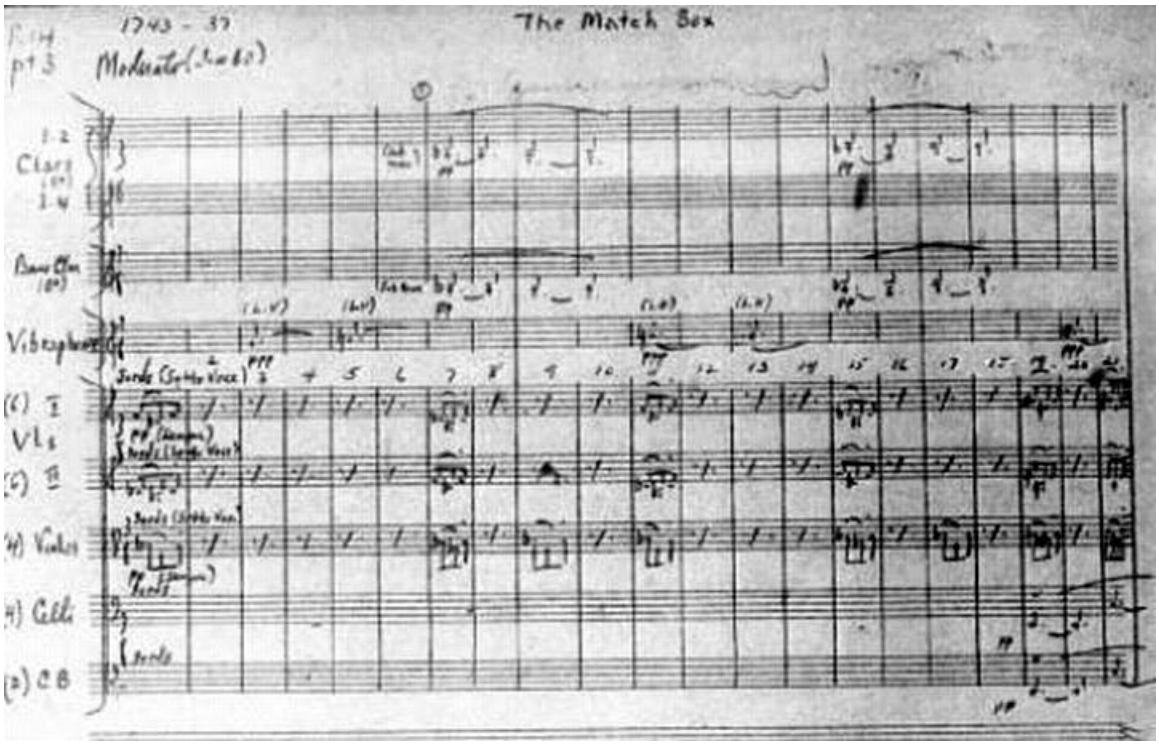
Open and stopped horns III-IV play this in Bars 13-15. In Bar 17, clarinet I and bass clarinet I play *pp* < > middle C [written D] dotted quarter note down to (Bar 18) G dotted quarter note to (Bar 19) B dotted quarter note tied to 8th note next bar (followed by a quarter rest). Repeat these four bars in Bars 21-24.

In Bar 25, stopped horns III-IV play Gb/Bb dotted quarter notes to (Bar 26) G/B dotted quarter notes tied to next bar. In Bar 29, muted horns I-II play Ab/C dotted quarter notes to (Bar 30) Bb/D dotted quarter notes tied to next bar. In Bar 33, clarinets play Line 1 D/F dotted quarter notes *pp* > to (Bar 34) D/E dotted quarter notes tied to 8th notes next bar (followed by a quarter rest). In Bar 36, they play small octave D/F dotted quarter notes to (Bar 37) D/E dotted quarter notes tied to 8ths next bar. In Bar 39, bass clarinets play small octave D/F dotted quarter notes tied to next bar to (Bar 41) D/E dotted quarter notes . The E note is tied to E dotted quarter notes next three end bars (held fermata in end Bar 44).

End of cue.

****

"The Match Box" Reel 14/pt 3. Cue #1743-37. *Moderato* in 3/8 time, 3 pages, 119 bars, 1:59. Instrumentation: 4 clarinets, bass clarinet, vibraphone, 6 violins I, 6 violins II, 4 violas, 4 VC, 2 CB (all strings are *sords*). Dvd location: start of Chapter 40. CD location: track # 41. Scene: Roger overhears Vandamm and Leonard plotting to dump Eve over the ocean on the planned private airplane trip. He then slowly climbs up the stony wall to get to Eve's bedroom before she leaves. This is quite a memorable, atmospheric cue.



Violins I play *pp (sempre)* and *sotto voce* Line 1 F legato down to Db 8th note back up to now staccato F 8th (all notes are crossbeam connected), repeated thru Bar 6. Violins II play this pattern on Db down to small octave Bb up to F 8ths thru Bar 6, while violas play small octave Bb down to F up to Bb 8ths. In Bar 3, the vibe sounds *ppp (L.V)* Line 1 G dotted quarter note, returning in Bar 5 on A dotted quarter note.

In Bar 7, violins I now play Db down to Bb legato 8ths up to Db staccato 8th (repeated next three bars), and violins II on F-Bb-F 8ths. Violas play Bb down to Gb back to Bb (repeated next bar) to (Bar 9) Bb down to F up to Bb 8ths (repeated next bar). Clarinet I and the bass clarinet play *pp (sub tone)* small octave Gb [written Ab] dotted quarter note tied to dotted quarter note next bar to (Bar 9) F [written G] dotted quarter note tied to next bar.

Bars 11-18 = Bars 3-10 for the strings. In Bar 11, the vibe returns to sound *ppp* Line 1 A dotted quarter note, and then G dotted quarter note in Bar 13. The clarinet and bass clarinet in Bar 15 play small octave Gb dotted quarter note to (Bar 16) Eb dotted quarter note to (Bar 17) F dotted quarter note tied to next bar.

In Bar 19 (:18 dvd; :18 cd), violins I now play the triplet pattern on G# down to E back to G# (repeated next bar) to (Bar 21) G-E-G (repeated next bar) to (Bar 23) Ab-F-Ab (repeated next bar) to (Bar 25) Bb-F-Bb (repeated next bar). Violins II play E down to small octave B legato 8ths up to E staccato 8th (repeated next bar) to (Bar 21) E-C-E (repeated next bar) to (Bar 23) F-Db-F (repeated next bar) to (Bar 25) F-D-F (repeated next bar). Violas play B down to G# to B 8ths (repeated next bar) to (Bar 21) C to G to C 8ths (repeated next bar) to (Bar 23) Line 1 Db down to small octave Ab up to Db 8ths (repeated next bar) to (Bar 25) D-Bb-D 8ths (repeated next bar). In Bar 20, the vibe sounds Line 1 G# dotted quarter note, and then G in Bar 22, Ab in Bar 24, and Bb in Bar

26. In Bar 19, VC/CB play *pp* on the up-bow Great octave E dotted quarter note tied to dotted quarter note next bar up to (Bar 21) small octave C dotted quarter note tied to quarter note next bar (followed by an 8th rest) down to (Bar 23) F dotted quarter note on the up-bow tied to next bar up to (Bar 25) small octave D dotted quarter note tied to quarter note in Bar 25 (followed by an 8th rest).

[resume Monday, June 13 at 8:52 am. Last day of vacation!]

In Bar 27 (:26), the bass clarinet and clarinet I return to play *pp* small octave Eb dotted quarter note tied to dotted quarter note next bar to (Bar 29) D dotted quarter note tied to quarter note next bar (followed by an 8th rest). Repeat these four bars in Bars 31-34. In Bar 28, the vibe sounds Line 1 A dotted quarter note let vibrate, returning in Bar 30 on Ab dotted quarter note, G in Bar 32, and F# in Bar 34. Back in Bar 27, violins I continue the aforementioned triplet 8th figures on Line 1 A down to F legato 8ths back to A staccato 8th (crossbeam connected), repeated next bar. In Bar 29, the first violins continue on Ab-F-Ab 8ths (repeated next bar) to (Bar 31) G-Eb-G 8ths (repeated next bar) to (Bar 33) F#-D-F# (repeated next bar). Violins II in Bar 27 play F-middle C#-F 8ths (repeated next bar) to (Bar 29) F-C-F (repeated next bar) to (Bar 31) Eb-Cb-Eb (repeated next bar) to (Bar 33) D-small octave Bb-D 8ths (repeated next bar). Violas in Bar 27 play middle C# down to A to C# (repeated next bar) to (Bar 29) C-Ab-C (repeated next bar) to (Bar 31) Cb-G-Cb (repeated next bar) to (Bar 33) BB-F#-BB 8ths (repeated next bar).

I am not specifically doing a "Chord Profile" in this general rundown, but it might be interesting to note the chord tonalities in this subsection. The augmented tonality is once again featured (as throughout much of the score). When you factor in the sustained (tied) Eb notes in Bars 27-28, we have the F/A/C#/Eb hybrid seventh chord with the augmented 5th (C# instead of C) and diminished 7th (Eb instead of E). In Bars 29-30, if you factor in the sustained (tied) D notes of the clarinet and bass clarinet, we hear the D half-dim 7th tonality (D/F/Ab/C). In Bars 31-32, we have the augmented triad of Cb/Eb/G, and then the augmented triad of Bb/D/F# in Bars 33-34.

In Bar 35, violins I now play F-Db-F 8ths (repeated next bar) to (Bar 37) F#-C#-F# (repeated next bar) to (Bar 39) F-Db-F (repeated next bar) to (Bar 41) F#-D-F# (repeated next bar). Violins II play Db-Bb-Db 8ths (repeated next bar) to (Bar 37) C#-A-C# (repeated next bar) to (Bar 39) Db-Bb-Db (repeated next bar) to (Bar 41) D-A-D 8ths (repeated next bar). Violas play Bb-F-Bb (repeated next bar) to (Bar 37) A-F#-A (repeated next bar) to (Bar 39) Bb-F-Bb (repeated next bar) to (Bar 41) A-F#-A (repeated next bar). VC/CB play *pp* on the up-bow Great octave F dotted quarter note tied to dotted quarter note next bar to (Bar 37) E dotted quarter note tied to quarter note next bar (followed by an 8th rest). In Bar 39, they then play F dotted quarter note on the up-bow tied to next bar to (Bar 41) F# dotted quarter note tied to quarter note in Bar 42 (followed by an 8th rest).

In Bar 43, clarinet I and bass clarinet play *pp* small octave D dotted quarter note tied to next two bars and to (Bar 46) D 8th note (followed by a quarter rest). The vibe in Bar 44 sounds A dotted quarter note let vibrate, and then A again in Bar 46. Violins I in Bar 43 play G#-E-G# 8ths to (Bar 44) A-F-A 8ths (repeated next two bars). Violins II play E-C-E to (Bar 44) F-C#-F 8ths (repeated next two bars). Violas play C-F#-C 8ths to (Bar 44) C#-A-C# 8ths (repeated next two bars).

In Bar 47 (:44), clarinets play *pp* small octave G/middle Cb/Eb/G [written A/Db/F/A] dotted quarter notes legato to (Bar 48) F#/Bb/D/F# dotted quarter notes to (Bar 49) F/A/Db/F dotted quarter notes to (Bar 50) E/Ab/C/E quarter notes (followed by an 8th rest). Repeat these four bars in Bars 51-54. In bar 51, the bass clarinet plays *pp* small octave E dotted quarter note tied to next two bars and (Bar 54) to E quarter note (followed by an 8th rest). In Bar 55, clarinets finish the phrase on Eb/Cb/Eb/G dotted quarter notes to (Bar 56) F#/Bb/D/F# quarter notes (followed by an 8th rest). Back in Bar 47, VC/CB play *½ piss, ½ arco* on Great octave E-E-E 8th note (repeated thru Bar 56).

In Bar 57 (:54), violins I play *pp* Line 1 F-Db-F 8ths in the same pattern given earlier (repeated next bar) to (Bar 59) Gb-Bb-Gb (repeated next bar) to (Bar 61) F-Db-F (repeated next bar) to (Bar 63) F#-D-F# (repeated next bar) to (Bar 65) F-Db-F (repeated now thru Bar 70). Violins II play in Bar 57 Db-Bb-Db (repeated next five bars) to (Bar 63) D-Bb-D (repeated next bar) to (Bar 65) Db-Bb-Db (repeated next five bars to Bar 70). Violas in Bar 57 play small octave Bb-F-Bb 9repeated next bar) to (Bar 59) Bb-Gb-Bb (repeated next bar) to (Bar 61) Bb-F-Bb (repeated next bar) to (Bar 63) Bb-F#-Bb (repeated next bar) to (Bar 65) Bb-F-Bb (repeated thru Bar 70). After an 8th rest in Bar 57, VC/CB are now *tutti arco* playing *pp* on the up-bow Great octave Bb quarter note tied to dotted quarter note next bar down to (Bar 59) Gb dotted quarter note tied to quarter note next bar (followed by an 8th rest). After an 8th rest in Bar 61, VC/CB play on the up-bow small octave Db quarter note tied to dotted quarter note next bar to (Bar 63) D dotted quarter note tied to quarter note next bar. VC/CB are then silent until Bar 94.

In Bar 71, clarinet I and the bass clarinet play *pp* small octave Gb dotted quarter note tied to next bar to (Bar 73) F dotted quarter note tied to next bar. Violins I play Db-Bb-Db 8ths (repeated next three bars) to (Bar 75) F-Db-F (repeated next three bars) to (Bar 79) Db-Bb-Db to (Bar 80) F-Db-F. Violins II in Bar 71 play F-Db-F thru Bar 74 to (Bar 75) Db-Bb-Db thru Bar 78 to (Bar 79) F-Db-F to (Bar 80) Db-Bb-Db 8ths. Viole in Bar 71 play Bb-Gb-Bb (repeated next bar) to (Bar 73) Bb-F-Bb (repeated thru Bar 78) to (Bar 79) Bb-Gb-Bb, repeated next bar.

In Bar 81 (1:18) all clarinets and the bass clarinet are soli thru Bar 93. Clarinets repeat Bars 47-50 in Bars 81-84, except that apparently Herrmann forgot to insert the flat accidental for the middle Cb [written Db] dotted quarter note in Bar 81 (he did include it in Bar 47). This conclusion is based on other instances in this cue where he did indeed consistently use the Cb note for that particular augmented chord (Cb/Eb/G). The bass clarinet plays *pp* small octave Eb dotted quarter note to (Bar 82) D dotted quarter note up to (Bar 83) A dotted quarter note to (Bar 84) Ab quarter note (followed by an 8th rest).

In Bar 85, clarinets play small octave Eb/G/Cb/Eb dotted quarter notes to (Bar 86) D/F#/Bb/D dotted quarter notes to (Bar 87) I believe Eb/F/A/C# dotted quarter notes to (Bar 88) D/F#/Ab/C quarter notes (followed by an 8th rest). The bass clarinet plays Eb dotted quarter note to (Bar 86) D dotted quarter note up to (Bar 87) A to (Bar 88) Ab quarter note.

In Bar 89, clarinets I-II-III play Eb/G/B dotted quarter notes to (Bar 90) D/Gb/Bb quarter notes (followed by an 8th rest), while the bass clarinet plays G dotted quarter note to (Bar 90) Gb quarter note. In Bar 91 (start of page 3 of this cue), clarinets play Eb/G/B dotted quarter notes to (Bar 92) D/Gb/Bb dotted quarter notes tied to quarter notes next bar (followed by an 8th rest). The bass clarinet plays Eb dotted quarter note to (Bar 92) D dotted quarter note tied to quarter note next bar.

Strings repeat Bars 57-64 in Bars 94-101. The vibe repeats those bars as well. In Bar 102, violins I play F-Db-F 8ths to (Bar 103) Gb-Db-Gb 8ths (repeated next two bars). Violins II play Db-Bb-Db 8ths (repeated next three bars). Violas play Bb-F-Bb to (Bar 103) Bb-Gb-Bb 8ths (repeated next two bars). VC/CB play on the up-bow Great octave Bb dotted quarter note down to (Bar 103) Gb quarter note (followed by an 8th rest). Repeat next two bars.

In Bar 106, VC/CB are once again half *arco* and half *pizz* playing *pp* Great octave D-D-D (for VC) and small octave D-D-D (for CB) 8ths repeated thru Bar 117 (start of decrescendo in Bar 116) to (Bar 118) D 8ths (followed by a quarter rest). The bass clarinet plays *pp* small octave D dotted quarter note tied to next two bars to (Bar 109) D quarter note (followed by an 8th rest). Repeat in Bars 110-113). The bass clarinet then plays D dotted quarter note in Bar 114 tied to next bar to (Bar 116) D quarter note (followed by an 8th rest).

Clarinets in sub tone in Bar 106 play I believe F#/Bb/D/F# dotted quarter notes to (Bar 107) F/A/Db/E to (Bar 108) E/Ab/C/E to (Bar 109) Eb/G/Cb/Eb quarter notes played legato (followed by an 8th rest). In bar 110, clarinets play D/Gb/Bb/Line 1 D dotted quarter notes to (Bar 111) tied D (from the previous bar) and F/A/C# dotted quarter notes to (Bar 112) tied D/F and Ab/C dotted quarter notes to (Bar 113) tied D/F/Ab and now B dotted quarter notes (followed by an 8th rest). In Bar 114, clarinets III-IV play small octave D/E dotted quarter notes tied to next three bars (silent in end Bars 118-119). Clarinets I-II play *pp* small octave G/Bb dotted quarter notes toed to next bar to (Bar 116) F/A dotted quarter notes tied thru end Bar 119 > *ppp* and held fermata. Bars 114-115, incidentally, show the E half-dim 7th tonality (E/G/Bb/D).

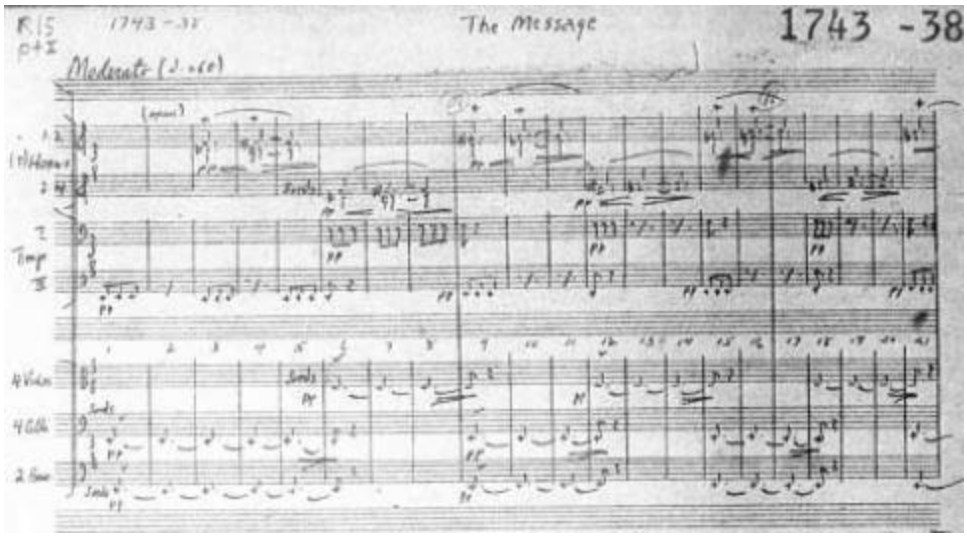
End of cue.

****

"The Message" Reel 15/pt 1. Cue #1743-38. *Moderato* in 3/8 time, 1 page, 55 bars, :21. Dotted quarter note = 60. Instrumentation: 4 horns, 2 timpani, 4 violas, 4 celli, 2 basses. Dvd location: Chapter 40 starting at 2:53. CD location: track # 42. Scene: Roger writes a message on his R.O.T. matches cover and throws it down at Eve sitting on the couch. She finally notices it.

Timp II beats softly *pp* Great octave E-E-E 8th notes repeated next four bars to (Bar 6) E 8th (followed by a quarter rest). In Bar 6, timp I takes over the pattern on small octave E 8ths for three bars to (Bar 9) E 8th followed by a quarter rest. In Bar 9, timp II returns to beat Great octave E-E-E 8ths thru Bar 11 to (Bar 12) E 8th followed by an 8th rest. Timp I returns in Bar 12 to beat small octave E-E-E 8ths thru Bar 14 to (Bar 15) E 8th (followed by a quarter rest). Continue this sequence thru Bar 54.

In Bar 3, open and stopped horns I-II play *pp* < > small octave Gb/Bb [written Line 1 Db/F] dotted quarter notes to (Bar 4) G/B dotted quarter notes tied to dotted quarter notes next bar. In Bar 6, *sords* horns III-IV play small octave Gb/Bb dotted quarter notes to (Bar 7) G/B dotted quarter notes tied to next bar. In Bar 9, horns I-II return to play G/B stopped (+) dotted quarter notes to (Bar 10) Ab/middle C [written Eb/G] dotted quarter notes tied to next bar. Horns III-IV play this in Bars 12-14 (muted fashion). In Bar 15, horns I-II play Ab/C stopped dotted quarter notes to (Bar 16) Bb/D dotted quarter notes tied to next bar. Muted horns III-IV repeat this in Bars 18-20. In Bar



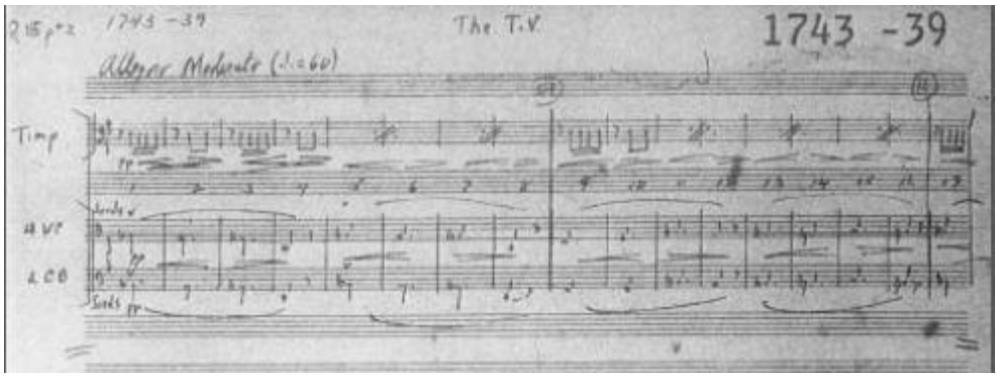
21, horns I-II play Ab/C dotted quarter notes to (Bar 22) G/B dotted quarter notes tied to next bar. In Bar 24, muted horns III-IV play Bb/D dotted quarter notes to (Bar 25) Ab/middle C dotted quarter notes tied to next bar. In Bar 27, horns I-II play Ab/C stopped notes to (Bar 28) G/B dotted quarter notes tied to next bar. Horns III-IV repeat Bars 24-26 in Bars 30-32. In Bar 33, horns I-II play Ab/C stopped notes to (Bar 34) Bb/D dotted quarter notes tied to next bar. In Bar 36, horns III-IV play Ab/C notes to (Bar 37) G/B tied notes to next bar. In Bar 39, horns I-II play G/B notes to (Bar 40) Gb/Bb notes tied to next bar. In Bar 42, horns III-IV play Gb/BB notes to (Bar 43) G/B tied notes to next bar. In Bar 45, horns I-II play Bb/D notes to (Bar 46) Ab/C tied notes to next bar. In Bar 48, horns III-IV play Ab/C to (Bar 49) G/B tied notes to next bar. In Bar 51, horns I-II play Ab/C stopped notes to (Bar 52) G/B stopped notes tied to next bar. In Bar 53, horns III-IV play *pp* G/B dotted quarter notes tied to next two end bars (held fermata in end Bar 55).

End of cue.

****

"The T.V." Reel 15/pt 2. Cue #1743-39. *Allegro Moderato* in 3/8 time, 36 bars, :40. Dotted quarter note = 60. Instrumentation: Timp, 4 VC, 2 CB. Dvd location: Chapter 41 starting at :20. CD location: track # 43. Scene: The housekeeper (wife of one of the henchmen) sees Roger's reflection on the turned-off television set. She proceeds to go into another room and greets him with a gun (the one Eve had).

Sords VC/CB play *pp* Great octave Bb dotted quarter note to (Bar 2) A dotted quarter note to (Bar 3) Ab dotted quarter note to (Bar 4) E quarter note (followed by an 8th rest). All four notes are played under the legato/phrase umbrella. Repeat in Bars 5-8. In Bar 9, they continue on Great octave F to (Bar 6) G to (Bar 11) Bb to (Bar 12) A quarter note (followed by an 8th rest). In Bar 13, they play Ab dotted quarter note to (Bar 14) A up to (Bar 15) small octave C note to (Bar 16) B quarter note. They repeat Bars 1-4 in Bars 17-20, and repeat Bars 9-12 in Bars 21-24, and repeat Bars 13-16 in Bars 25-28, and repeat Bars 1-4 in Bars 29-32. In Bar 33, they then play F dotted quarter note tied to



next bar crescendo to (Bar 35) Ab rinforzando dotted quarter note *sf* > and tied to dotted quarter note next bar (held fermata).

The timp beats the rhythmic pattern softly *pp*. After an 8th rest in Bar 1, the timp sounds *pp* < small octave D-D-D-D 16ths to (Bar 2), after an 8th rest, D-D 8ths decrescendo hairpin. Repeat these two bars in Bars 3-4, 5-6, etc (thru Bar 34) to (Bar 35) D rinforzando 8th (followed by two 8th rests).

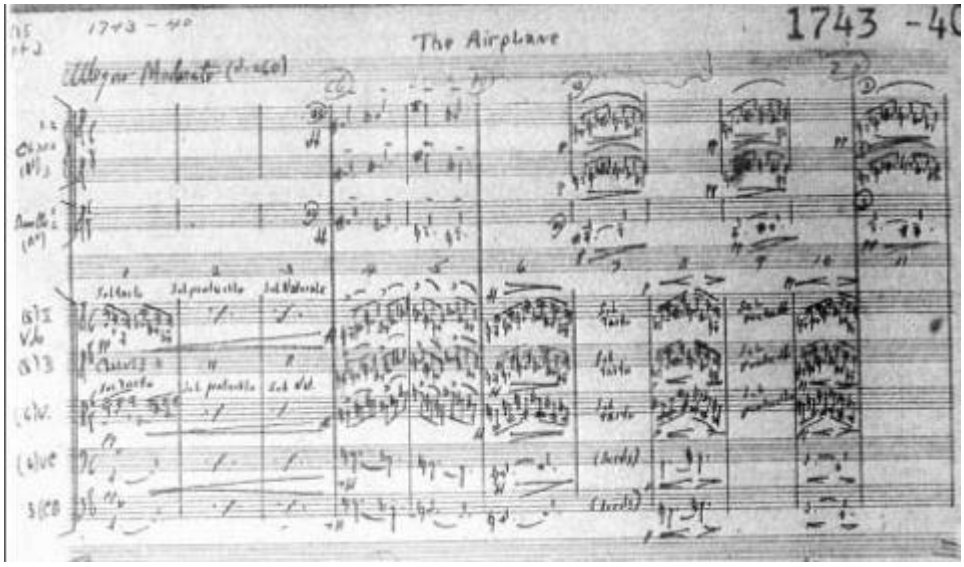
End of cue.

****

"The Airplane" Reel 15/pt 3. Cue #1743-40. *Allegro Moderato* in 6/8 time, 2 pages, 31 bars, :58. Dotted quarter note = 60. Instrumentation: 3 clarinets, 2 bass clarinets, 8 violins I, 8 violins II, 6 violas, 6 VC, 3 CB. Dvd location: Chapter 41 starting at 1:15. CD location: track # 44. Scene: Eve hesitates to go to the airplane, wondering what's taking Roger so long in rescuing her!

In Bar 1, all violins are *sul tasto* effect playing *pp* (steady crescendo thru Bar 3) descending bowed trem 8th notes Line 1 E-C-small octave A (A min) to next crossbeam figure of Eb-Cb-Ab (Ab min). Repeat Bar 1 in Bar 2 but *sul ponticello*. Repeat Bar 1 in Bar 3 also but now the strings are *sul naturale*. Viole play the same alternating bowed effects but with rather contrary motion 8th notes. They play small octave E up to middle C down to small octave A bowed trem notes *sul tasto* (crossbeam connected) to Eb-Cb-Eb 8ths, repeated next bar *sul pont* and then *sul nat.* in Bar 3. VC/CB play *pp* (steady crescendo) Great octave E dotted quarter note on the up-bow legato to F dotted quarter note (repeated next two bars).

In Bar 4, all clarinets play *ff* Line 1 E [written F#] tenuto dotted quarter note up to AB [written Bb] tenuto dotted quarter note up to (Bar 5) Line 2 E tenuto dotted quarter note down to Line 1 Ab tenuto dotted quarter note. The bass clarinets play Line 1 E tenuto dotted quarter note down to Cb dotted quarter note down to (Bar 5) small octave A tenuto dotted quarter note down to G dotted quarter note. VC/CB play *sff* small octave E dotted quarter note legato down to Cb dotted quarter note down to (Bar 5) Great octave A dotted quarter note down to F dotted quarter note. Violins play *ff* small octave A rinforzando 8th up to middle C to E legato 8ths (crossbeam connected) to middle Cb up to



Eb to Ab 8ths to (Bar 5) A down to E down to middle C 8ths up to Ab down to Eb to Cb 8ths. Violas play the same an octave lower register.

In Bar 7, violins and viole play bowed trem *ff* > small octave A up to middle C up to E 8ths (viole are an octave lower register) to Eb-Cb-Ab bowed trem 8ths (silent next bar). VC/CB play Great octave E dotted quarter note to F dotted quarter note. In Bar 7, clarinets play *p* small octave A up to middle C to E legato 8th notes to descending 8ths Eb-Cb-Ab decrescendo. Bass clarinets play small octave E dotted quarter note to F dotted quarter note. In Bar 8, violins and viole play *sul tasto* Bb-D-F# bowed trem 8ths to F-Db-A descending 8ths. VC/CB are now *sords* playing Great octave G dotted quarter note up to B dotted quarter note. Clarinets in Bar 9 play the same notes in legato fashion. The bass clarinets play small octave G dotted quarter note up to B dotted quarter note. Violins and viole in bar 10 are now *sul ponticello* on A up to C up to E 8ths to Eb-Cb-Ab 8ths. VC/CB play F dotted quarter note to E dotted quarter note. Clarinets in Bar 11 play legato the violins line. Bass clarinets play F dotted quarter note to E dotted quarter note.

In Bar 12, violins I play *mp* > Line 1 Bb legato down to F 8ths (crossbeam connected) followed by an 8th rest to A down to I believe D 8ths (followed by an 8th rest) to (Bar 13) E down to small octave B legato 8ths (followed by an 8th rest) to Line 1 Eb down to Cb 8ths (followed by an 8th rest), and so forth. After an 8th rest in Bar 12, violins II play *p* < Line 1 F to E legato 8ths (followed by an 8th rest) to D-C 8ths to (Bar 13), after an 8th rest, small octave B-A 8ths (followed by an 8th rest) to Bb-Ab 8ths. Violas play on the up-bow Line 1 Bb dotted quarter note *p* < legato to A 8th (followed by a quarter rest) to (Bar 13) E dotted quarter note on the up-bow to Eb 8th, and so forth. VC play the same but an octave lower register. After a quarter and 8th rest, CB play *mp* < Great octave A dotted quarter note down to (Bar 13) E dotted quarter note to F dotted quarter note decrescendo. After a quarter and 8th rest, bass clarinets play *p* < > small octave A dotted quarter note down to (Bar 13) E dotted quarter note to F dotted quarter note.

Skipping to Bar 28 (start of the *Molto Accell.*), violins and violas are *sul tasto* bowed trem on middle C (small octave C for the viole) up to E up to A 8ths to

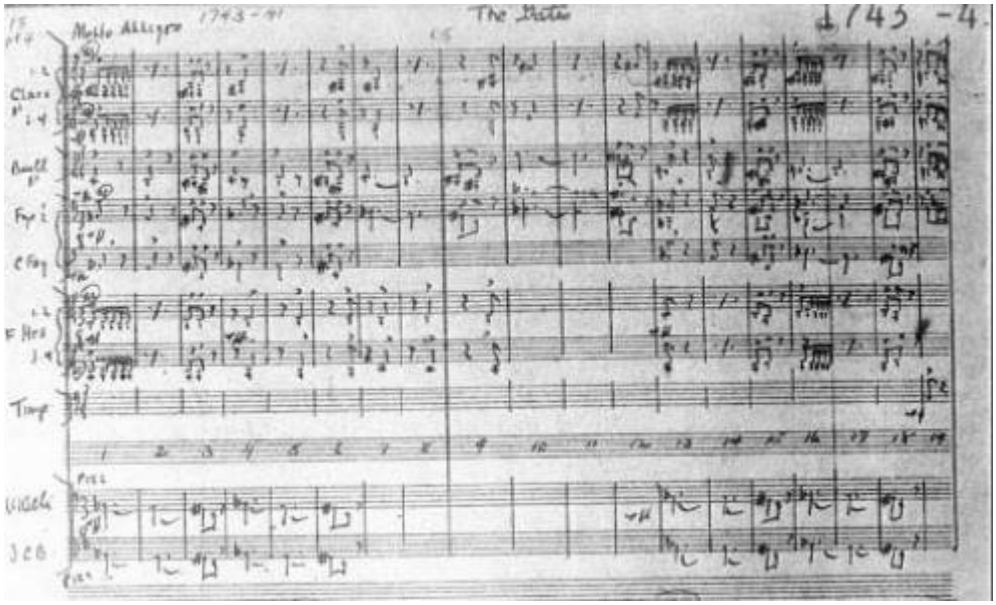
descending Bb-Gb-Eb 8ths, repeated next two bars (*sul pont* in Bar 29, and *sul nat.* in Bar 30) steady crescendo to *sff* (end Bar 31) E rinforzando 8th (for violins I) and D 8th for violins II, and small octave E for viole on the down-bow (followed by rests). VC/CB play *pp* < Great octave A dotted quarter note legato to Bb 8th (followed by a quarter rest). This is repeated next bar but *mf* < and repeated in Bar 30 but *f* < to (Bar 31) small octave D 8th for the VC, and Great octave E 8th for the CB.

Clarinets in Bar 29 play *mf* < middle C-E-A legato 8ths (crossbeam connected) to Bb stand-alone rinforzando 8th (followed by a quarter rest), repeated next bar but *f* < to (Bar 31) small octave D/E 8ths (followed by rests). The bass clarinet in Bar 29 play small octave A dotted quarter note to Bb 8th (followed by a quarter rest), repeated next bar to (Bar 31) D/E 8ths.

End of cue. [3:48 pm. News: Michael Jackson is acquitted (not guilty) on all 10 counts]

****

"The Gates" Reel 15/pt 4. Cue #1743-41. *Molto Allegro* in 3/8 time, 2 pages, 72 bars, :47. Note: Bars 68-70 were deleted by Herrmann. Instrumentation: 4 clarinets, bass clarinet, 2 Fags, C. Fag, 4 horns, timp, 6 VC, 3 CB. Dvd location: Chapter 42 starting at :37. CD location: track # 45. CD. Scene: Roger escapes the housekeeper and takes the car down to rescue Eve. It's curious that Eve, Van Damm, and Leonard decided to walk down the long way to the airplane. If they had taken the car, Roger would've had to be an Olympic runner to catch up to them in time! Moreover, it's convenient that the keys happen to be still in the ignition!



Horns I-II play *sff* small octave E [written B] rinforzando 8th to E-E-E-E 16ths (repeated next bar) to (Bar 3) E-E rinforzando 8th notes (followed by an 8th rest) to (Bar 4), after an 8th rest, E rinforzando and *sff* quarter note (repeated next bar) to (Bar 6), after a quarter rest, E rinforzando 8th to (Bar 7), after an 8th rest, E quarter note (repeated next

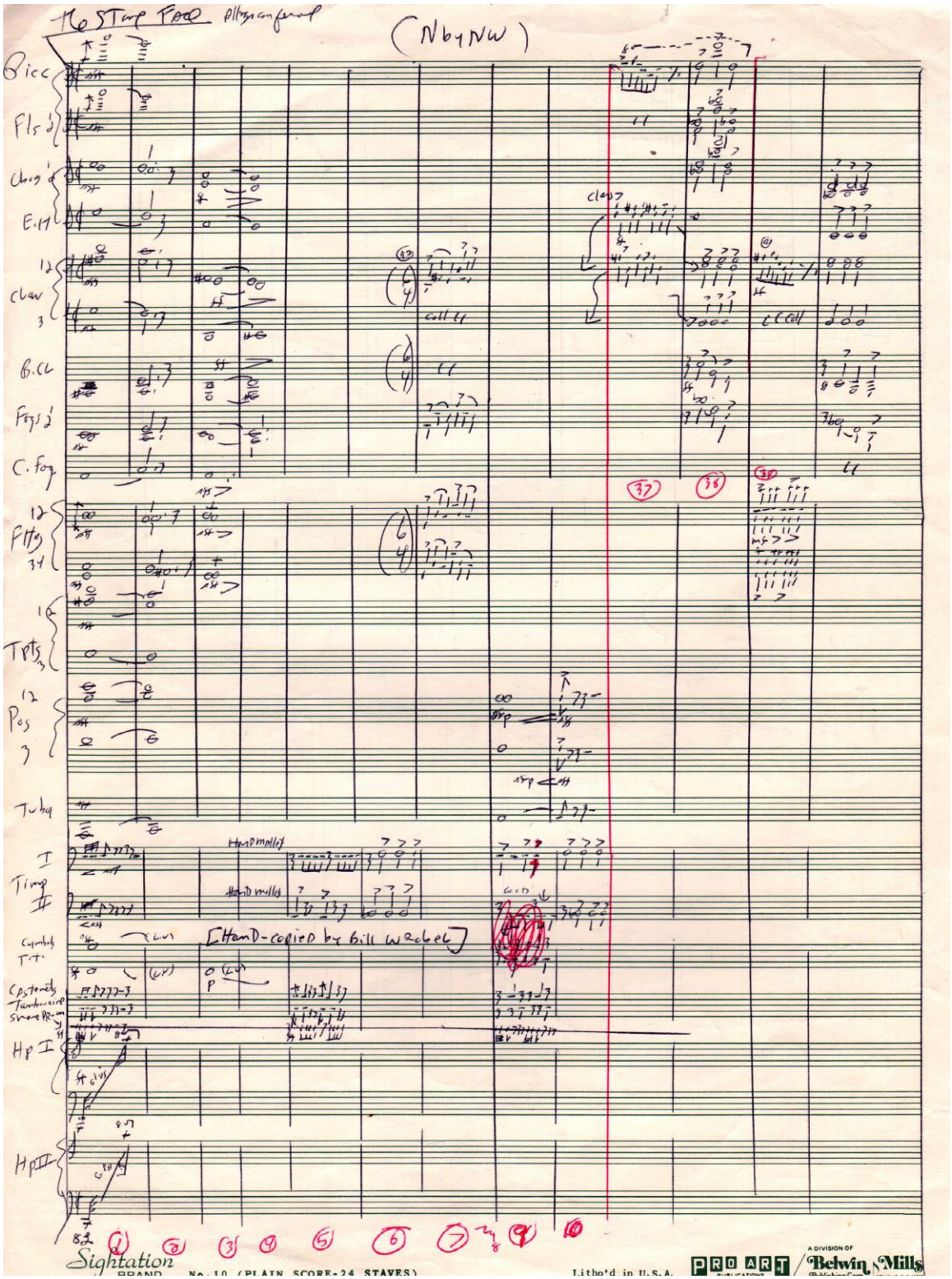
bar) to (Bar 9), after a quarter rest, E 8th. Horns III-IV play the same pattern on small octave D [written A] notes. Clarinets play the same pattern on small octave D/E notes. The bass clarinet/Fags/C. Fag play *sff* Great octave (small octave for the bass clarinet) Bb rinforzando quarter note (followed by an 8th rest) to (Bar 2) A rinforzando quarter note to (Bar 3) G# down to E rinforzando 8th notes (followed by an 8th rest). Repeat Bars 1-3 in Bars4-6. Pizzicato VC/CB pluck *sff* Great octave Bb dotted quarter note to (Bar 2) A dotted quarter note to (Bar 3) G#-E 8ths (followed by an 8th rest). Repeat next three bars.

Skipping to Bar 71, clarinets play *sff* small octave E [written F#] dotted quarter note (repeated in end Bar 72 and held fermata). The bass clarinet plays small octave Bb [written middle C] dotted quarter note (repeated next bar). Fags play Contra-octave and Great octave Bb rinforzando quarter note *sff* (repeated next bar and held fermata), while the C. fag plays on Great octave Bb notes. Horns I-II play small octave E rinforzando dotted quarter note, and horns III-IV on small octave D note (repeated next bar and held fermata). VC/CB play small octave Bb dotted quarter note pizzicato (let vibrato) down to (end Bar 72) Great octave Bb dotted quarter note held fermata.

End of cue. [4:13 pm]

****

"The Stone Faces" Reel 15/pt 5. Cue #1743-42. *Allegro con feroce* in Cut time (capital C with the vertical line down the middle, or 2/2 "fast" time with the emphasis on two beats per bar), 6 pages, 78 bars, 1:31. Note: Several instrument lines are 6/4 time signature such as the timpani, castanets, tambourine, and snare drum. Also note: several bars were deleted/edited in the final version of the scene/cue, including Bars 42-45, and



then Bars 50-56, and Bars 74-75. Dvd location: Chapter 42 starting at 1:23. CD location: track # 46. Scene: Eve and Roger run to the top edge of the presidential monuments, signified by the two-note/two-bar (whole notes) motif.

An example of quartal harmony (4th-based interval instead of third-based) would be the opening of "The Stone Faces" cue from *North by Northwest*.

Flutes and piccolo play *sff* Line 2 grace note (or *acciacattura*) up to Line 3 A whole note legato to (Bar 2) G whole note. Oboes play Line 2 D/E whole notes to (Bar 2) C/D dotted half notes (followed by a quarter rest). The english horn plays Line 1 A [written Line 2 E] whole note to (Bar 2) G dotted half note. Clarinets play *sff* Line 2 D/E/A [written E/F#/B] whole notes legato slurs to (Bar 2) C/D/G dotted half notes (followed by a quarter rest). Bass clarinets play small octave E/A whole notes to (Bar 2) G/C dotted half notes. Fags play Great octave D/E whole notes to (Bar 2) C/G dotted half notes, while the C. Fag plays Great octave A whole note to (Bar 2) small octave C dotted half note. Horns I-II play Line 1 E [written B] grace note to same Line 1 E whole note to (Bar 2) D dotted half note, while horns III-IV play small octave A/Line 1 D whole notes to (Bar 2) B/middle C dotted half notes. Trumpets play *sff* Line 2 D/E/A whole notes to (Bar 2) C/D/G whole notes. Pos play A/Line 1 D/E whole notes to (Bar 2) B/C/D whole notes. The tuba plays Contra-octave A whole note up to (Bar 2) Great octave C whole note. Timp I plays a four-note ruff on small octave E-E-E grace notes to E 8th note < *sff* (followed by rests) while timp II plays it on Great octave A notes. Cymbals crash *sff* on a whole note notated on the top space of the space, while the Tam Tam sounds *ff* a whole note (notated below the bottom line of the same staff). The castanets and tambourine play a three-note ruff, and the snare drum a four-note ruff. Harp I is *ff* on a rapidly ascending gliss from Contra-octave A gliss line up to Line 3 A note, while harp II is gliss from Contra-octave C up to Line 3 A.

In Bars 3-4, lower registers pronounce this two-bar motif (of the monuments). Oboes play *ff* > Line 1 D/A whole notes to (Bar 4) D/G whole notes. The english horn plays Line 1 D whole note to (Bar 4) C whole note. Clarinets play small octave A/Line 1 D/E whole notes to (Bar 4) B/C/D cluster whole notes. The bass clarinets play small octave D/A whole notes to (Bar 4) E/middle C whole notes. Fags play Great octave D/E whole notes to (Bar 4) C/E dotted half notes. The C. Fag plays Great octave A whole note *sff* > (silent next bar). Horns play *sff* > stopped (+) whole notes small octave A/D/E (silent next bar). The Tam Tam sound *p (L/V.)* a whole note.

In Bar 5 (1:28 dvd), timp II (*hard mallets*) sound *ff* Great octave A rinforzando quarter note (followed by two quarter rests) to A rinforzando quarter note (followed by two quarter rests) to (Bar 6) Bb-Bb-Bb rinforzando half notes. After a quarter rest, timp I sounds *ff* small octave E-E-E-E 8th notes (crossbeam connected) followed by a quarter rest and then E-E-E-E 8ths again to (Bar 6), after a quarter rest, F-F rinforzando half notes to F rinforzando quarter note. After a quarter rest, the snare drum sounds *ff* four 8th notes (followed by a quarter rest) to four 8th notes (silent next bar). The tambourine and castanets play *sff* a grace note to quarter note (followed by two quarter rests) to grace note to quarter note (followed by two quarter rests).

In Bar 7 (in 6/4 time), clarinets and bass clarinet play *ff* small octave A rinforzando quarter note legato up to E to D quarter notes up to A rinforzando quarter note down to E to D quarter notes up to (Bar 8) G rinforzando quarter note down to D to C quarter notes down to small octave G rinforzando quarter note legato to A to G quarter notes. To (Bar 9) A rinforzando quarter note followed by rest marks. Fags play the same but an octave lower register. Horns play as the clarinets.

In Bar 9, Pos play *sfp* < *sff* small octave A whole note to (Bar 10) A rinforzando 8th (and *sff*) followed an 8th, quarter, and half rest marks. The tuba plays this on Great octave A notes. Timp I sounds *sff* small octave E quarter note rinforzando (followed by a half rest) to E rinforzando quarter note (followed by a half rest) to (Bar 10) F-F-F rinforzando half notes. After a quarter rest, timp II plays *ff* Great octave A-A 8ths to A quarter note (followed by a quarter rest) to A-A 8ths to A quarter note to (Bar 10), after a quarter rest, Bb to Bb rinforzando half notes to Bb quarter note. The snare drum sounds *ff* a three-note ruff (followed by an 8th and two quarter rests) to another ruff. After a quarter rest, the castanets sound a quarter note (followed by two quarter rests) to another quarter note (followed by a quarter rest). After two quarter rests, the tambourine sounds a quarter note (followed by two quarter rests) to another quarter note.

In Bar 11 (in 6/4 time), the trumpets and Pos now play the ascending to descending quarter note pattern played just earlier by the clarinets (etc) but with different notes. We find small octave A (Great octave for Pos) up to E to D quarter notes up to A-Bb-A up to (Bar 12) E-D-Bb to A-Bb-A quarter notes to (Bar 13) E rinforzando quarter note (followed by rests). IN Bar 13, stopped horns I-II play *sfp* < *sff* Line 1 E whole note to rinforzando 8th next bar (horns III-IV and natural, I believe). Clarinets play small octave E tied notes in this pattern, and the E.H. plays on small octave E notes. The timps repeat Bars 5-6 in Bars 13-14 (as also the castanets. Tambourine, and snare drum).

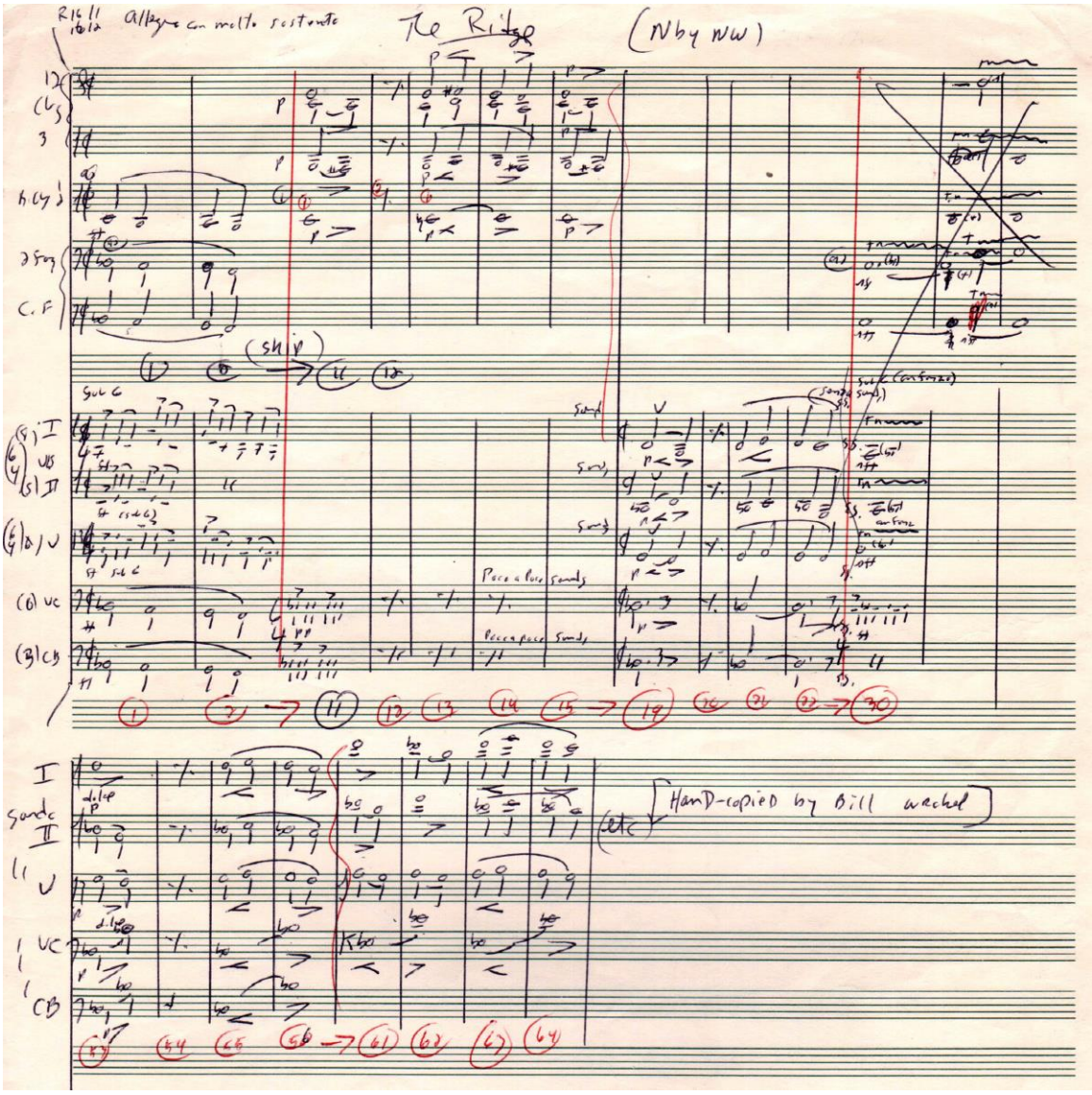
Etc.

****

"The Ridge" Reel 16/pts I & II. Cue #1743-43. *Allegro con molto sostenuto* in Cut time (for woodwinds and VC/CB) and 6/4 time (for violins and violas), 4 pages, 96 bars, 2:00, Note: Several bars were deleted in the final edit of the movie (not crossed-out bars done by Herrmann). This includes Bars 38-57 (when Eve falls and hurts herself). Apparently it was a longer scene originally shot but later edited down. Also Bars 73-80 were deleted (not by Herrmann). So clearly this cue also needs a rerecording (if the score was ever *completely* done for a probable cd project). Instrumentation: 3 clarinets, 2 bass clarinets, 2 Fags, C. Fag, 8 violins I, 8 violins II, 6 violas, 6 VC, 3 CB. Dvd location: Chapter 43 starting at :49. CD location: track # 47. Scene: Roger and Eve are climbing down one of the Presidential heads and then Eve's high heel break (and she falls a short distance).

Violins *sul G* and violas play *ff* small octave A rinforzando quarter note up to Line 1 E to D legato quarter notes up to A rinforzando quarter note down to E to D quarter notes to (Bar 2) G down to D to C quarter notes down to small octave G to A to G quarter notes. Repeat these two bars in Bars 3-4. VC/CB play *ff* Great octave BB to A half notes to (Bar 3) G to F half notes (all notes played under the legato/phrase umbrella) to (Bar 3) E to F half notes to (Bar 4) G to A half notes (played legato as well). Fags and C. Fag are *col* VC/CB. The bass clarinets play the same but an octave higher register.

Skipping to Bar 11, VC/CB (now in 6/4 time for them) play *pp* rinforzando Great octave Bb quarter note to Bb-Bb quarter notes to Bb rinforzando quarter note to Bb-Bb quarter note, repeated thru Bar 18 (*poco a poco sords* transition starting in Bar 14). Clarinet I plays *p* Line 1 D [written E] whole note , repeated next bar *p* >, to (Bar 13) D to E half notes *p* < to (Bar 14) D to C half notes decrescendo to (Bars 15-17) a repeat of



Bars 11-13) to (Bar 18) F to Eb half notes. Clarinet II plays small octave Bb down to G half notes to (Bar 12) Bb to G half note again up to (Bar 13) Bb to middle C half notes to (Bar 14) Bb down to G half notes to (Bars 15-17) a repeat of Bars 11-13 to (Bar 18) Db to C half notes. Clarinet III plays small octave F to E half notes (repeated next bar) to (Bar 13) F to G half notes to (Bar 14) to (Bars 15-17) a repeat of Bars 11-13 to (Bar 18) Ab to G half notes. In Bar 11, bass clarinet I plays *p* > small octave Bb whole note. In Bar 12, bass clarinet II now plays the BB whole note. In Bar 13, bass clarinet I returns to play Bb whole note tied to next bar *p* < >. In Bar 15, bass clarinet II returns to play Bb whole note. In Bar 16, bass clarinet I plays Bb whole note. In Bar 17, bass clarinets then plays Bb whole note tied to whole note next bar.

In Bar 19 (1:11), *sords* violins I (in Cut time) play Line 1 D half note on the up-bow legato down to G half note *p* < > and repeated next bar to (Bar 21) D to E half notes to (Bar 22) D to C half notes played under the legato umbrella. Violins II play small octave BB up to Line 1 D half notes (repeated next bar) to (Bar 21) Bb to middle C half

notes to (Bar 22) BB down to G half notes. Violas play small octave F to E half notes (repeated next bar) to F to G half notes to (Bar 22) F to E half notes. VC/CB play *p* > Great octave Bb dotted half note (followed by a quarter rest), repeated next bar, to (Bar 21) Bb whole note crescendo and tied to dotted half note next bar decrescendo (followed by a quarter rest). Etc.

In Bar 30 (Chapter 44 starting at :00), the Fags are trill on Great octave A whole note (to Bb) and tied to half note next bar up to small octave E half note trill (to F) tied to whole note in Bar 32. C. Fag plays *sff* Great octave A whole note tied to whole notes next two bars. In Bar 31, bass clarinets play *sff* small octave A whole note trill (repeated next bar). After a half rest in Bar 31, clarinets play *sff* Line 1 A half note trill tied to whole note next bar. In Bar 30, all strings are now *senza sords*. Violins play *sul G (con forza)* small octave A trill (to Bb) up to (Bar 31) Line 1 E whole note trill tied to whole note next bar (still trill). Violas are trill on small octave A whole note (repeated next two bars). VC/CB play *ff* Great octave A rinforzando quarter note to Bb quarter note back to A quarter note (repeat same bar and next bar) to (Bar 32) A dotted half note trill tied to dotted half note. In Bar 37 in Cut time (:08 dvd), violins I play > *p* Line 1 D whole note, while violins II play small octave Bb down to G half notes, viole on small octave F to E half notes, and VC/CB on Great octave Bb whole note.

In Bar 58 (:13), strings start to play the yearning or sympathetic string of notes musically depicting Eve's hurt arm after the fall. Violins I play decrescendo Line 1 Bb down to G half notes up to (Bar 59) Line 2 D to E crescendo half notes to (Bar 60) F to E half notes decrescendo (all four note in Bars 59-60 are played under the legato umbrella). In Bar 61, violins I continue decrescendo on Line 3 D whole note down to (Bar 62) Line 2 BB to G half notes decrescendo hairpin up to (Bar 63) Line 3 D to E half notes to (Bar 64) D to C half notes (these four half notes are under the umbrella) to (Bar 65) Bb down to G half notes decrescendo up to (Bar 66) Line 3 D whole note to (Bar 67) D to E half notes to (Bar 68) F to E half notes.

Back in Bar 58, violins II play Line 2 D whole note decrescendo to (Bar 59) Line 1 Bb to Line 2 C half notes to (Bar 60) Db to C half notes up to (Bar 61) Bb down to G half notes up to (Bar 62) Line 3 D whole note down to (Bar 63) Line 2 Bb to Line 3 C half notes to (Bar 64) Line 2 BB to A half notes up to (Bar 65) D whole note down to (Bar 67) Bb up to C half notes to (Bar 68) Db to C half notes.

Back in Bar 58, violas play Line 1 F to E half notes up to (Bar 59) F to G half notes legato to Ab to G half notes to (Bar 61, treble clef) Line 2 F to E half notes to (Bar 62) F to E half notes again to (Bar 63) F to G half notes to (Bar 64) F to E half notes to (Bar 65) F to E again to (Bar 65) F-E again to (Bar 67) F-G to (Bar 68) Ab to G half notes.

Back in Bar 58, VC/CB play Great octave Bb up to small octave Bb half notes down to (Bar 59) Great octave Bb whole note up to (Bar 60) small octave Bb whole note (CB are then silent until Bar 71). In Bar 61, VC (in the "k" tenor clef) play small octave Bb whole note up to (Bar 62) Line 1 Bb whole note (repeated in Bars 63-64, 65-66, and 67-68). This is a very expressive and effective heart-felt musical sequence. Clarinets and bass clarinet I finish the sequence in Bar 69 (:27). Clarinet I plays Line 2 D whole note, and clarinets II-III play *p* > F/Bb half notes to E/G half notes. In Bar 70, clarinet I plays Line 1 D whole note, and clarinets II-III play F/Bb small octave half notes to E/G half notes. Bass clarinet I here plays small octave Bb whole note.

Skipping to Bar 93 (:43), violins I play *p* < small octave A whole note legato to (Bar 94) Bb whole note to (Bar 95) A whole note *sf* > tied to whole note in end Bar 96 (held fermata). Violins II are trill on small octave A whole note tied to next bar *p* < *sf* to (Bar 95) same A whole note (but now not trill) tied to next bar. Violas play (non-trill) small octave E whole note to (Bar 94) F whole note to (Bar 95) E whole note *sf* > and tied to next bar. VC play Great octave E/A whole notes to (Bar 94) F/Bb whole notes to (Bar 95) E/A whole notes tied to next bar. CB play Great octave A whole note legato to (Bar 94) Bb whole note crescendo to (Bar 95) B whole note *sf* > and tied to whole note next bar, held fermata.

End of cue.

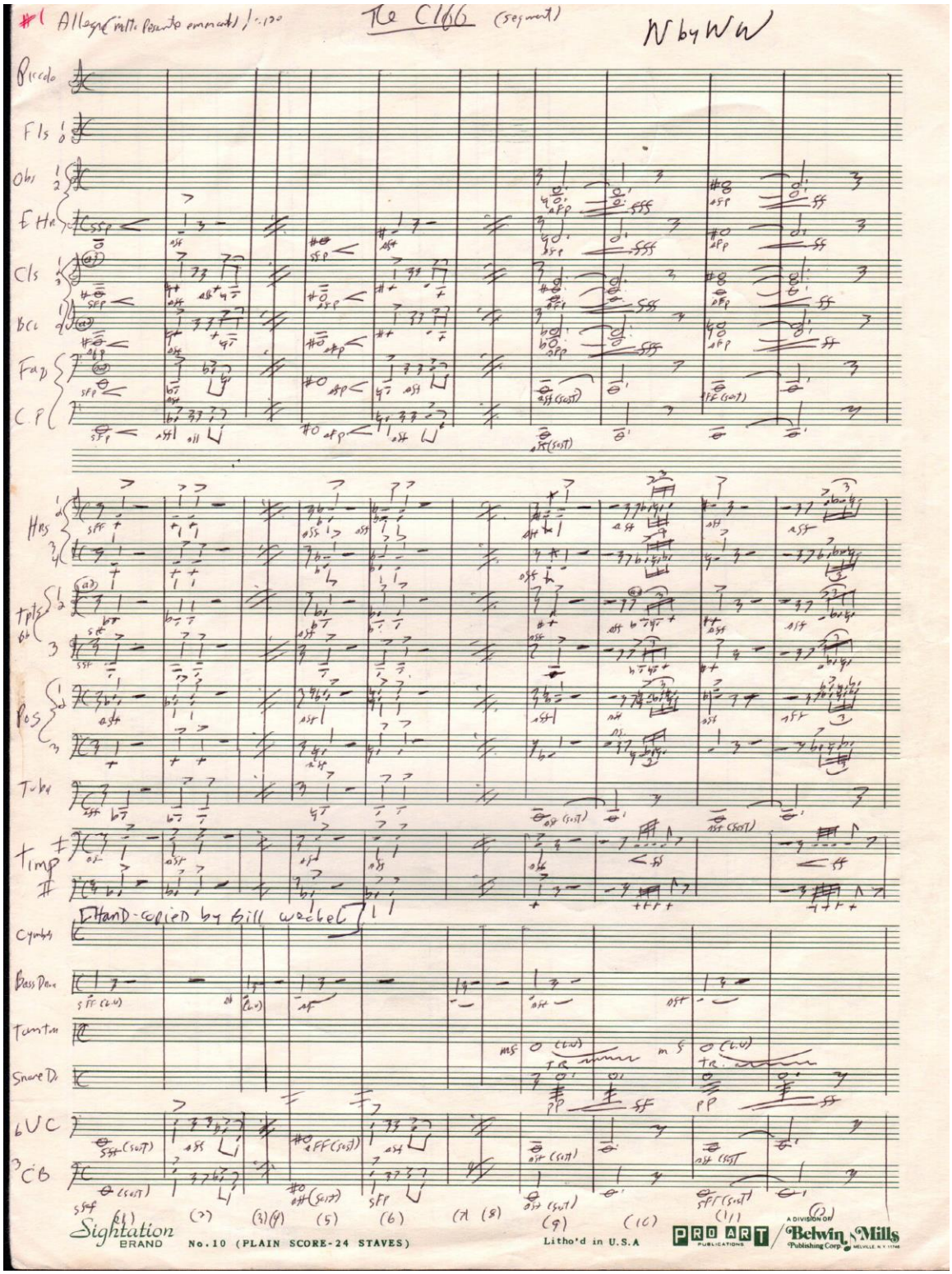
****

"On The Rocks" Reel 16/pt 2A. Cue #1743-45. *Allegro Vivace con bravura* in 3/8 time, 284 bars, 2:23 (2:58 according to the Conductor/copyist score). The music actually starts on Bar 17. Dvd location: Chapter 44 starting at :46. CD location: track # 48. The copyist cue is dated 3-13-59. Herrmann wrote the score between January 10-March 2. Note: I did not see the full score version of this cue, only the Conductor version. Besides, there's no real great need to delineate this cue because it's basically the same Fandango heard in the Overture and of course "The Wild Ride" cue (genesis of the Overture). [7 pm Monday]

****

"The Cliff" Reel 16/pt 3. Cue #1743-44. *Allegro (Molto pesante e marcato)* in C time, 4 pages, 44 bars, 1:37 (timed by Herrmann at 1:26). Instrumentation: piccolo, 2 flutes, 2 oboes, english horn, 3 clarinets, 2 bass clarinets, 2 Fags, C. Fag, 4 horns, 3 trumpets, 3 Pos, tuba, 2 timps, cymbals, bass drum, Tam Tam, snare drum, 6 VC, 3 CB. Dvd location: Chapter 44 starting at 2:18. CD location: track # 48. Scene: Roger manages to kick off the monument the henchman that killed Townsend, but Leonard pushes Eve off. She is barely hanging on her fingers, and Roger goes to help.

VC/CB play *sff (sost)* Great octave E whole note up to (Bar 2) small octave E rinforzando quarter note (followed by two quarter rests) and then *sff* on Great octave Bb rinforzand0 8th down to F 8th (repeated next two bars) to (Bar 5) F# whole note up to (Bar 6) small octave D rinforzando quarter note (followed by two quarter rests) down to C down to Great octave G 8ths (Repeated next two bars). The bass drum sounds *sff (L.V.)* a quarter note (notated just below the bottom line of the staff) followed by rests, repeated in Bars 3, 5 7, 9, 11, 13, and 15. After a quarter rest, timp I sounds small octave E rinforzando quarter note (followed by a half rest) to (Bar 2) E-E rinforzando quarter notes (followed by a half rest). Repeat these two bars in Bars 3-4, 5-6, 7-8. After a quarter rest, timp II beats *sff* Great octave Bb rinforzando quarter note (followed by a half rest) to (Bar 2) Bb-BB quarter notes. Repeat thru Bar 8. The tuba plays this pattern on Contra-octave Bb notes thru Bar 4, and then Great octave D notes thru Bar 8. After a quarter rest, Pos play *sff* Great octave E/Bb/small octave D quarter notes (followed by a half rest) to (Bar 2) two such quarter note triads rinforzando (followed by a half rest). Repeat in Bars 3-4. In Bars 5-6, the Pos play the pattern on Great octave B/small octave Db/F triads (repeated



in Bars 7-8). After a quarter rest, trumpets play small octave F/Ab (I-II on Ab) quarter notes in that pattern (repeated in Bars 3-4) to (Bars 5-6) F/Ab/Line 1 Db notes (repeated in Bars 7-8). After a quarter rest, horns play small octave F/Bb/ quarter notes in that pattern for four bars, and then Ab/Line 1 Db notes in Bars 5-8.

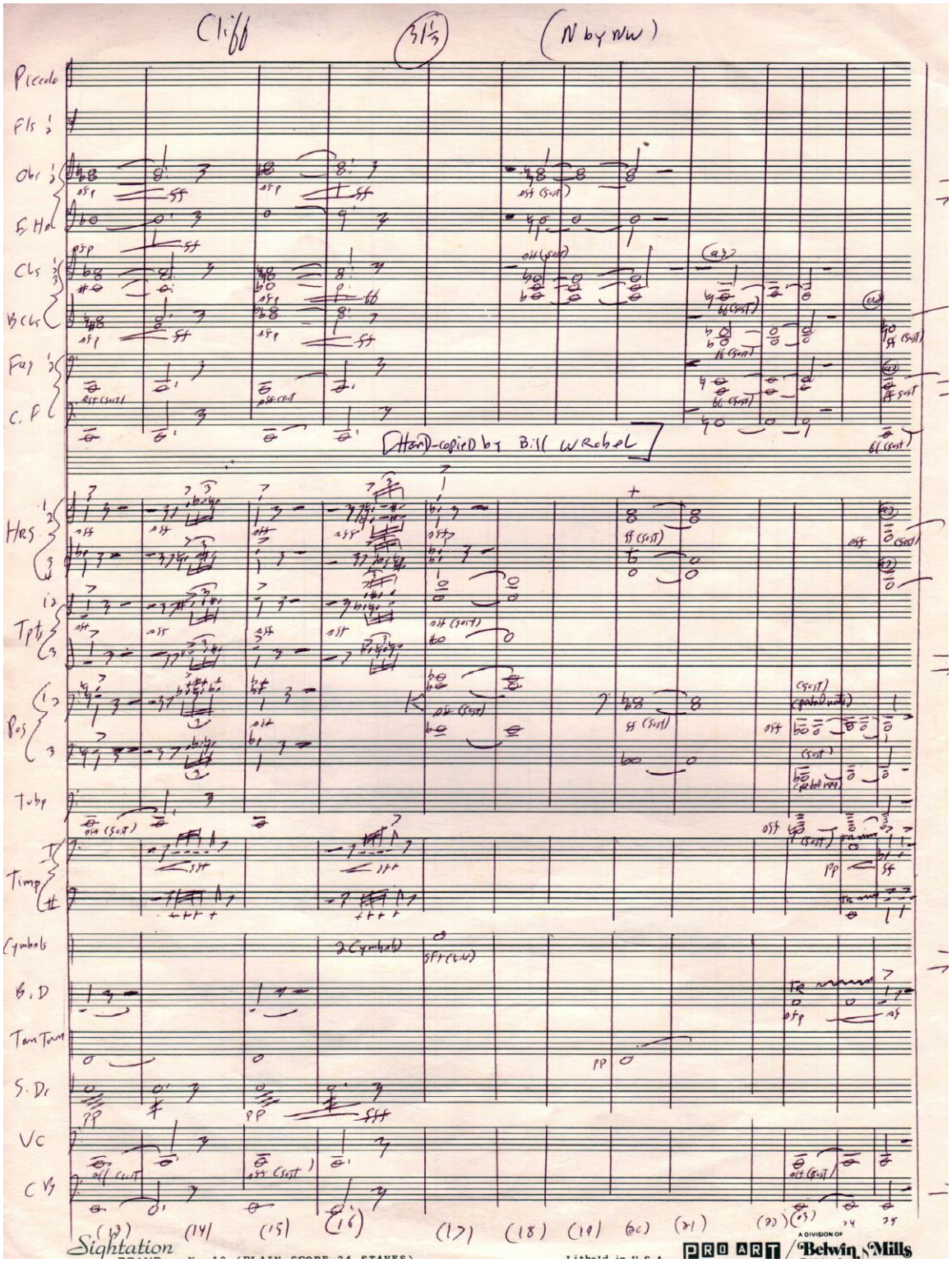
The C. Fag plays *sfp*< Great octave E whole note up to (Bar 2) Bb rinforzando quarter note *sff* (followed by two quarter rests) to same Bb rinforzando 8th legato down to F 8th. Repeat these e two bars in Bars 3-4. In Bar 5, the C. Fag then plays F# whole note to (Bar 6) B quarter note (followed by two quarter rests) to C down to G 8ths (repeated next two bars). Fags play Great octave E whole note down to (Bar 2) Contra-octave Bb quarter note (followed by two quarter rests) up to Great octave Bb down to F 8ths (repeated next two bars). In Bar 5, they play F# whole note down to Contra-octave B quarter note (followed by two quarter rests) up to Great octave B down to G 8ths (repeated next two bars). The bass clarinet and clarinets play small octave E whole note up to Bb quarter note, and so forth (in the pattern given). The english horn plays small octave E [written B] whole note up to (Bar 2) Bb [written Line 1 F] quarter note (followed by a quarter and half rest), repeated next two bars. In Bar 5, it plays F# [written middle C#] whole note up to B quarter note (followed by rests), repeated next two bars.

There is a gradual dynamic build of repeat figure patterns from Bars 9 thru 16. For instance, after a quarter rest in Bar 9 (2:32 dvd), clarinets play *sfp* < *fff* small octave G/B/D dotted half notes tied to dotted half notes next bar (followed by a quarter rest) to (Bar 11) Bb/D/F# whole notes tied to dotted half notes next bar to (Bar 13) B/Eb/Gb whole notes tied to dotted half notes next bar to (Bar 15) Cb/Eb/G whole notes tied to dotted half notes next bar). After a half, quarter, and 8th rest in Bar 10, Pos play "3" triplet value ascending 16th note triads Great octave A/small octave C/E to Bb/Db/F to B/D/F# to (Bar 11) C/Eb/G rinforzando quarter notes (followed by a quarter and half rest). Trumpets play the "3" value 16ths on small octave Ab-A-Bb to (Bar 10) B quarter note (followed by rests). Horns play the "3" 16ths *sff* on Cb/Eb to C/E to Db/F to (Bar 10) D/F# rinforzando quarter notes. Etc.

A mini-climax section commences in Bar 17 thru Bar 25 with a terrific assortment of timbre variations. With Herrmann, music is like a box of chocolates: You never know what you'll find next! In Bar 17 (Chapter 45 at :10), trumpets play *sff (sost)* Line 2 D/F#/A [written E/G#/B] whole notes tied to whole notes next bar. Incidentally, what preludes this at the end of Bar 16 is the "3" triplet 16ths triads Ab/Line 2 Cb/Eb to A/C/E to B/D/F. Trombones (Pos) play Line 1 Eb/Gb/Bb whole notes tied to whole notes next bar. Note the bitonality device employed by Herrmann here with the sustained chords by the two brass choirs. The trumpets play the D maj (D/F#/A) sustained (tied) chords while the trombones play the Eb minor (Eb/Gb/Bb) tied chords, creating a nice dissonant effect (as the scene warrants as Eve is in great peril right then). The two cymbals also crash *sff (L.V.)* a whole note (notated on the top space of the staff). At the end of Bar 16, the horns also played "3" triplet value 16th note chords A/middle C/E to Bb/Db/F to B/D/F# to (Bar 17) Eb/Gb/Bb rinforzando quarter notes (followed by a quarter and half rest).

After a half rest in Bar 18, oboes, english horn, and clarinets play sustained chords (overlapping a bit with the trumpets and Pos). The oboes play *sff (sost)* Line 1 G/B half notes tied to whole notes next bar and tied to (Bar 20) half notes (followed by a half rest). The english horn plays Line 1 E [written B] tied notes in this pattern, and clarinets play small octave Gb/Bb/Db tied notes as given. Note again the bitonality effect again. You hear a nasal E min (E/G/B) chord and also simultaneously the *chalumeau* Gb maj (Gb/Bb/Db) chord of the clarinets.

In Bar 20, the stopped (+) horns play *ff (sost)* small octave G/Bb/D (horns I & III on D) whole notes tied to whole notes next bar. Pos return in a lower register to play



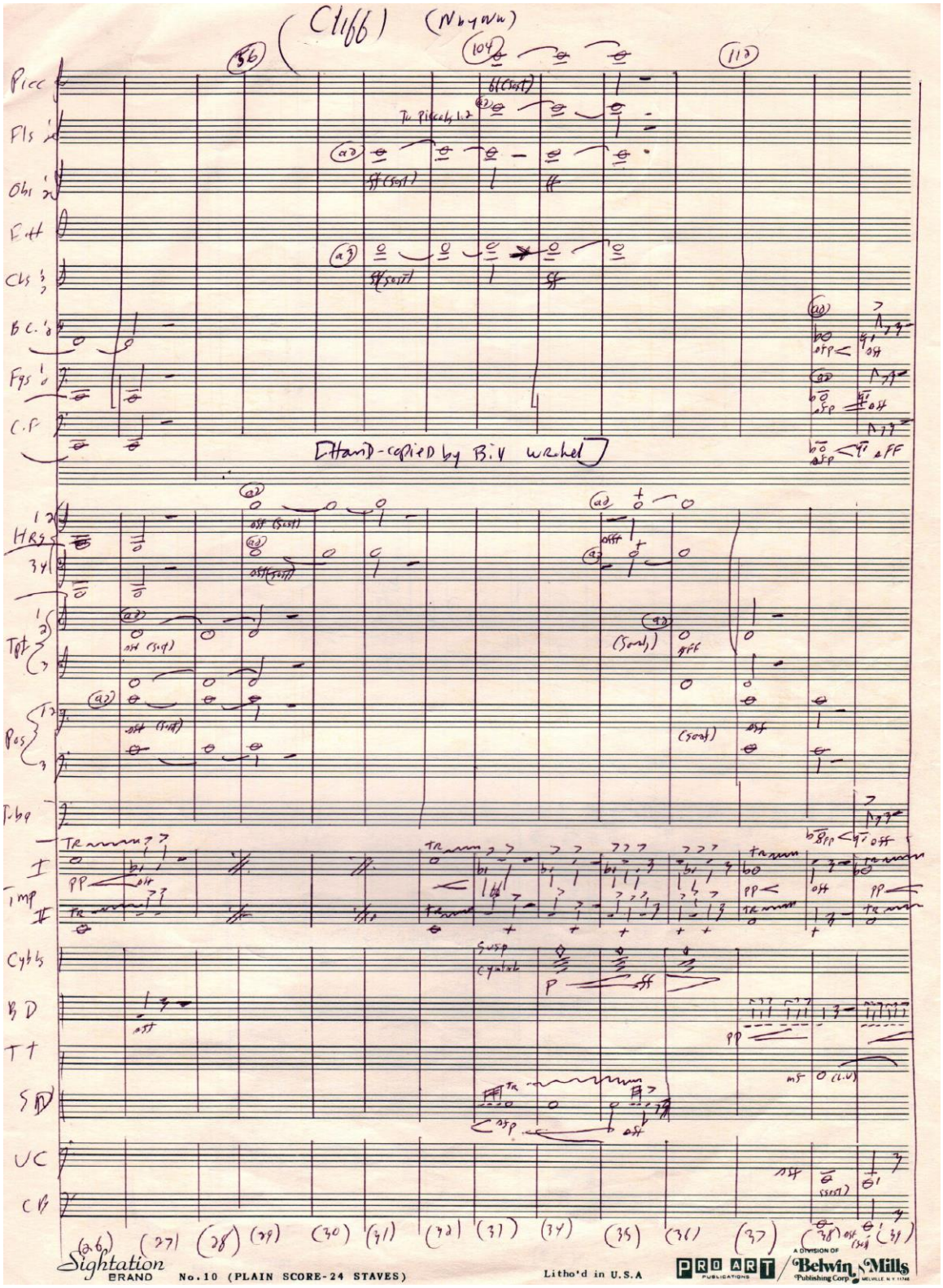
Great octave Ab/small octave Cb/Eb whole notes tied to next bar. The Tam Tam sounds *pp* a whole note (notated below the bottom staff line). Note again the bitonality effect once again with the G min and Ab min chords simultaneously played. This is a classic Herrmann effect/device.

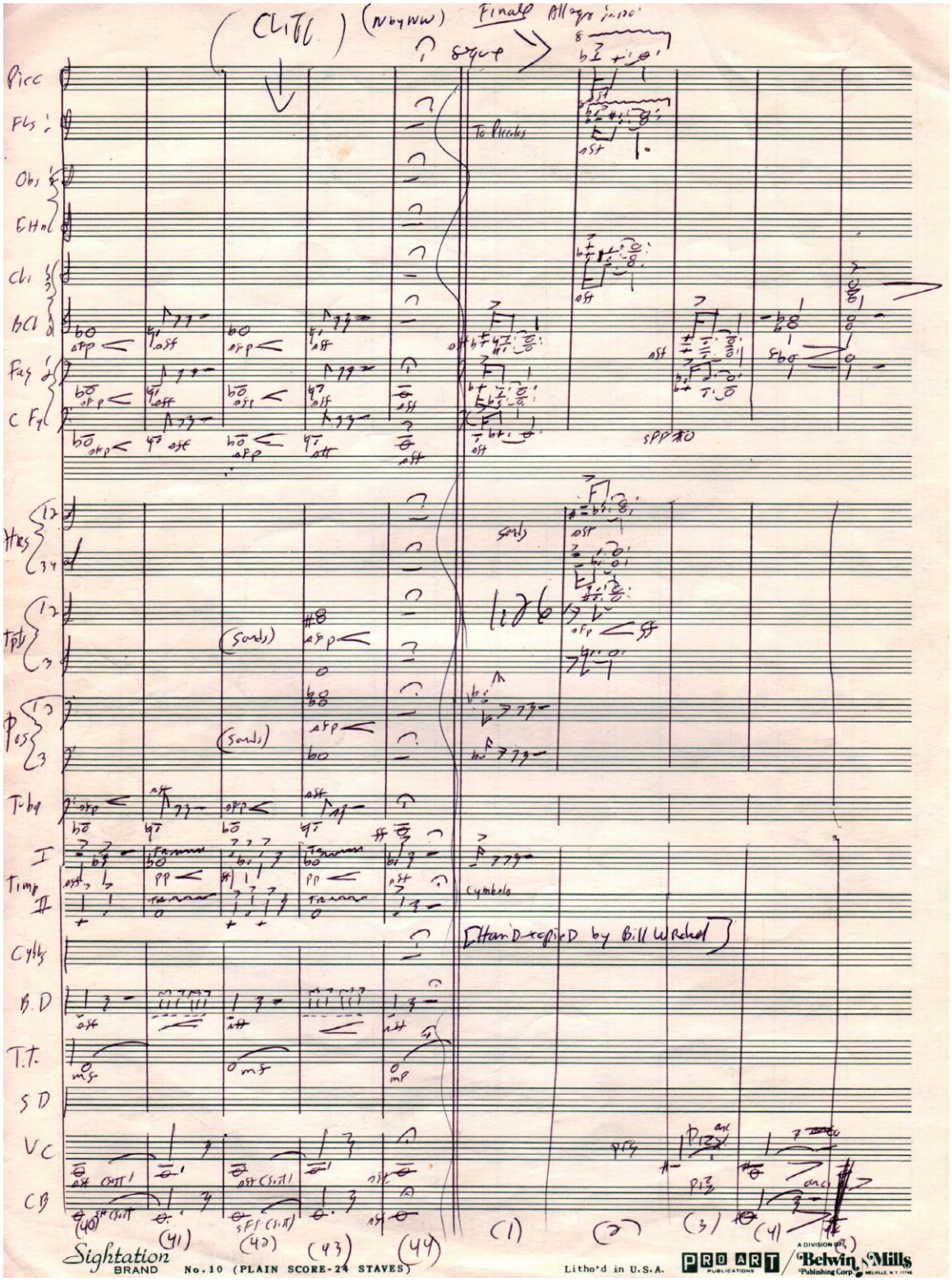
After a half rest in Bar 21, the clarinets play *ff (sost)* small octave Eb half note tied to whole note next bar and to (Bar 23) half note (followed by a half rest). After a half rest, the bass clarinets play Ab/middle Cb tied notes as given, Fags play Great octave C/E tied notes, and C. Fag on Great octave A tied notes. So we hear both the Ab min chord and the A min chord.

In Bar 23, the Pos play *sff (sost)* and *(pedal note)* Contra-octave Bb whole note tied to whole note next bar and tied to (Bar 25) half note (followed by a half rest), while the tuba plays Contra-octave E tied notes. VC play Great octave C tied notes, and CB play Great octave E tied notes. The bass drum sounds *sfp* < a whole note trill roll (repeated next bar) to (bar 25) rinforzando quarter note *sf* (followed by rests).

In Bar 24, timp I is trill rolled on small octave E whole note *pp* < down to (bar 25) Great octave Bb-Bb rinforzando quarter notes (followed by a half rest). Timp II trill rolls on Great octave E whole note up to (Bar 25) small octave C-C rinforzando quarter notes *ff* (followed by a half rest). The timps repeat these two bars in subsequent bars thru Bar 31. In Bar 25, the bass clarinets play *ff* (sost) middle C [written D] whole note tied to whole note next bar and to (Bar 27) half note. Fags and C. Fag play Great octave C tied notes in that pattern. Horns play small octave C tied whole notes. In Bar 27 (:35), trumpets play *sff (sost)* middle C whole note tied to next bar and tied to half note in Bar 29. Pos also play middle C tied notes. The bass drum sounds *sff* a quarter note in Bar 27. In Bar 29, horns play *sff (sost)* Line 2 [written G] C whole notes tied to whole note next bar and to half note in Bar 31). In Bar 31, clarinets play *ff (sost)* Line 3 C whole note tied to next bar and tied to half note in Bar 33 (followed by a half rest). Oboes play the same. IN Bar 32, timp I is trill rolled on small octave E whole note crescendo down to (Bar 33) Great octave BB up to E rinforzando quarter notes (followed by a half rest). Timp II rolls on Great octave E whole note up to (Bar 33) small octave C down to E quarter notes (repeat Bar 33 in Bar 34 for both timps). In Bar 33, three piccolos play Line 3 C whole note tied to next bar and tied to half note in Bar 35. The oboes and clarinets return in Bar 34 to plat the Line 3 C whole note tied to whole note next bar. After a half rest in Bar 35, stopped horns play Line 2 C half note tied to whole note next bar. In Bar 36, *sords* trumpets return to play *sff* middle C whole note tied to half note next bar. In Bar 37, *sords* Pos return to play middle/Line 1 C whole notes tied to half notes next bar.

The cue ends with the Fags/C. Fag/tuba/VC/CB playing *sff* on Great octave C whole note held fermata. The Tam Tam also sounds a whole note. This seques into the Finale cue.


Cliff
Picc
Fls
Obs
E.H.
Cls
B.C.
Fgs
C.F.
[Hand-copied by B.V. Wachel]
Hrns
Tpt
Pos
B.tb
Timp
Cymbs
B.D.
T.T.
S.D.
U.C.
C.B.
Sightation
BRAND No.10 (PLAIN SCORE-24 STAVES)
Litho'd in U.S.A.
PRO ART PUBLICATIONS
A DIVISION OF Belwin Mills Publishing Corp.



****

"Finale" Reel 16/pt 4. Cue #1743-46. Note: This is interesting since "The Cliff" cue just prior was cue # 44. What is cue # 45? I wonder if it was cue meant for a scene

later edited out? ("The Cliff" cue ending immediately seques into the "Finale," so I find that somewhat unlikely). *Allegro* in C time, 4 pages, 37 bars, :46. Dvd location: Chapter 46 starting at :06. CD location: track # 50. Scene: The music starts when the ceramic art piece (with the secret microfilm hidden inside) falls and breaks on the rocks as Leonard falls fall below. It is amusing when they cut to Vandamm dryly complaining to the sniper, "That isn't fair, using *real* bullets!"

[end session 10:05 pm Monday] ….. [resume Tuesday, June 14 at 7 pm]

The Conductor score version of this end cue (that I also researched besides the Full Score version) is three pages in length with three sections of three staves of music per page. On the upper left edge is the cue # in bold. On the top right is marked "Loew's Incorporated. Date: 3.16.59." Herrmann full score was completed on March 2. Incidentally, Herrmann started to write the score on January 10. Indicated on the Conductor score version of the "Overture" is "Date: 2.25.59." So apparently the copyists received the Overture before the full score was actually completed.

Note: Many bars of this "Finale" were deleted (not by Herrmann) in the final edit of the movie. Bar 5 was deleted. About the second half of the "romance" theme (*Allegretto* section) was deleted (Bars21-26), and in the end *Vivace* section (that starts on Bar 27), Bars 34-36 were deleted. Fortunately, despite the unsatisfactory sound of the Varese-Sarabande recording (Laurie Johnson conducting), we are blessed with the complete "Finale" in the end track # 12!

In Bar 1, a stinger-type figure is played in relation to the immediate scene in the movie (when the ceramic art piece breaks on the rock, revealing microfilm within). You can call it "mickey-mousing," if you wish (a technique often used by, say, Max Steiner, but usually not routinely practiced by Herrmann—according to many observers). He *did* employ this play-to-the-scene technique, however. Trombones play rinforzando small octave Eb/Gb/Bb (Eb min) 16th notes (followed by 16th/8th/quarter/half rest marks). The C. Fag plays *sff* Great octave D 16th to Eb dotted 8th note tied to dotted half note. Fags play Great octave Eb rinforzando 16th to Contra-octave Bb/Great octave D dotted 8th notes tied to dotted half notes. Bass clarinets play *sff* small octave Gb/Bb rinforzando 16ths to F#/A dotted 8ths tied to dotted half notes. The cymbals sound a 16th note followed by rests.

In Bar 2, piccolos play Line 3 Eb/Gb/Bb rinforzando 16ths *sff* to D/F#/A dotted 8th notes tied to dotted half notes. Clarinets play *sff* Line 2 Eb/Gb/Bb 16ths to D/F#/A dotted 8ths tied to dotted half notes. *Sords* horns play *sff* Line 1 D/F#/A (horns I & III on A) rinforzando 16ths to Eb/Gb/Bb dotted 8ths tied to dotted half notes. After a 16th rest, trumpets play *sfp* < *ff* Line 2 D/F#/A [written E/G#/B] 8ths tied to dotted half notes.

In Bar 3, bass clarinets play *sff* small octave Eb/Bb 16ths to D/A dotted 8ths tied to dotted half notes. Fags play Great octave Eb/Gb 16ths to D/A dotted 8ths tied to dotted half notes. VC pluck *pizz* Great octave F# quarter note let vibrate (followed by rests).

In Bar 4, CB play Great octave E whole note, while VC play Great octave C whole note. After a half rest, I believe the C. Fag plays Ab half note tied to half note next bar, and Fags play small octave Cb/Eb half notes tied to half notes next bar. IN Bar 5, clarinets play small octave G/Bb/Line 1 D whole notes decrescendo.

Bar 5 was I believe deleted. That bar originally began the series of ascending "3" triplet value half notes thru Bar 12. VC/CB/tuba play Great octave F-F-F "3" value half notes (each note on the down-bow) to (Bar 7, actually heard) Ab-Ab-Ab half notes to

(Bar 8) B-B-B half notes to (Bar 9) B-Bb-Bb to (Bar 10) A-A-A half notes to (Bar 11) G#-G#-G# to (Bar 12, *Rall*), E-E-E half notes (tuba is silent here). Pos play small octave Eb/Gb/Bb triplet value tenuto half notes to (Bar 70) E/G/middle C tenuto half notes to (Bar 8) F/Ab/Line 1 Db half notes to (Bar 9) FE/A/D to (Bar 10) G/Bb/Eb half notes to (Bar 11) F#/C/E half notes (silent in Bar 12). Horns play as the Pos to (Bar 12) Bb/Line 1 D/F# tenuto "3" triplet value half notes > *pp*. After a half rest in Bar 12, both harps play *pp* > *ppp* a gliss from Contra-octave Bb-Great octave C-D-E-F#-G-A up to Line 4 A 32nd note.

In Bar 13 (*Allegretto* in 2/4 time), we hear the "romance" theme (see "Interlude") for the final time. After an 8th rest, the rhythmic pattern commences with the clarinets playing *pp* two small octave A/Line 1 D/F# [written B/E/G#] staccato 16th triads (connected by two crossbeams) to rinforzando A/D/F# (D maj 2nd inversion) 8ths to two 16th triads to (Bar 14) the full three-note figure to A/D/F# rinforzando 8th note (followed by an 8th rest). After an 8th rest in Bar 15, the clarinets then play two staccato 16th triads on A#/C#/F# (F# maj 1st inv) to A#/C#/E 8ths to two staccato 16ths, and so forth.

Back in Bar 13, violins I play *pp dolce* the melody line on Line 2 B quarter note on the up-bow to A quarter note tied to "3" triplet value A quarter note next bar to G to F# triplet value quarter notes to (Bar 15) same F# quarter note (normal value) to E quarter note tied to quarter note next bar decrescendo (followed by a quarter rest). All notes are played under the legato/phrase umbrella. Violins II are *div a3* playing Line 1 A/Line 2 D/F# half notes on the up-bow tied to half notes next bar crescendo to (Bar 15) G/A#/C# half notes tied half notes next bar decrescendo. Violas play small octave F# half note on the up-bow crescendo and tied to half note next bar to (Bar 15) E/G half notes tied to half notes in Bar 16 decrescendo. VC play Great octave D/A half notes tied to half notes next bar to (Bar 15) G/small octave E half notes tied to half notes next bar. CB are silent until Bar 31.

Curiously, if you play the cd track, you will hear I believe a 4th clarinet playing a short phrase starting at the end of Bar 15. However, Herrmann did not write another clarinet line on the cue. So it looks perhaps that it was added on "impulsively" (?) just before the recording session.

In Bar 17, violins I continue the melody line on Line 2. Repeat Bars 13-14 in Bars 17-18 up to (Bar 19) Line 3 C# quarter note to B quarter note tied to (Bar 20, start of page 2 of this cue) "3" triplet value quarter note to C# to D triplet value quarter note. Remember that right after this point the rest of the "romance" melody line was abruptly deleted and transitioned directly to Bar 27 (the *Vivace* end section). Back in Bar 17, violins II play A/B/Line 2 D half notes tied to half notes next bar crescendo to (Bar 19) B/G/G half notes tied to next bar decrescendo. Violas play small octave F# half note tied to next bar to (Bar 19) B half note tied to next bar. VC play Great octave D/A half notes tied to next bar to (Bar 19) G/small octave D half notes tied to next bar. Clarinets I-II-II repeat Bars 13-14 in Bars 17-18 to (Bar 19) the rhythmic pattern on B/Line 1 D/G notes (to next bar in the pattern given).

In (deleted) Bar 21, violins I continue on Line 3 E quarter note to D quarter note tied to quarter note next bar decrescendo to Line 2 Bb quarter note up to (Bar 23, start of *molto cresc*) Line 3 E quarter note (violins II now join in on the melody line) to D quarter note tied to quarter note in Bar 24 down to Line 2 A quarter note up to (Bar 25) Line 3 F#

quarter note to E quarter note tied to quarter note in Bar 26 down to Line 2 Bb quarter note. Etc.

In Bar 27, the cymbals crash *ff (L.V.)* a half note. The flutes and piccolo play *sff (sost)* Line 1 A up to Line 2 A grace notes up to Line 3 A half note tied to next three bars. The oboes and clarinets play Line 1 A grace note up to Line 2 A half note tied to next three bars. Violins I play *ff* Line 3 A half note tied to next three bars, while violins II play tied Line 2 A half notes. These sustained tones act as a *pedal point* (or just *pedal*) that holds despite changes in harmony in these bars (conflicting with some of those harmonies). With the higher instrument voices utilized (high flutes, etc) rather than the standard or usually played bass instrument lines, one can perhaps call it an *inverted pedal point* structure in this part of the cue.

Bass clarinets, Fags, horns, violas, and celli play the rhythmic figures. After an 8th rest, horns play *sff* small octave A/D/F# staccato 16ths twice to rinforzando 8ths to two staccato 16ths. Etc. Pos and trumpets play ascending dotted quarter note chords. Pos play *sff* > small octave F#/A/Line 1 D dotted quarter notes (followed by an 8th rest) to (Bar 28) G#/Bb/D notes to (Bar 29) A/D/F# notes to (Bar 30, start of page 3 of this cue) Bb/D/G# notes. Etc.

As expected, the cue ends on the root note of the D major tonality. Flutes and piccolo play Line 2 D grace note up to Line 3 D 8th note (followed by an 8th and quarter rest). Oboes play Line 1 A grace note up to Line 2 F#/A 8ths *sff*. The E.H. plays Line 1 D grace note up to Line 2 D 8th. Clarinets play Line 1 D grace note to F#/A/Line 2 D 8ths. Bass clarinets play small octave D/A 8ths. Fags play Great octave D/A 8ths, while the C. Fag (and tuba, timp, and CB) play small octave D 8th. Horns play Line 1 D grace note to same Line 1 D 8th. Trumpets play F#/A/Line 2 D 8ths. Pos play small octave F#/A/Line 1 D 8ths (followed by rests). Cymbals, bass drum, castanets, tambourine, and snare drum sound an 8th note. Just prior in Bar 36, the harp was rapidly gliss from Great octave D gliss line up to Line 4 D note. Violins play *sff* Line 1 to Line 2 D grace notes up to Line 3 D rinforzando 8th note. Violas play Line 1 D grace note down to small octave D 8th. VC play small octave D grace note down to Great octave D 8th note (followed by rests),

End of cue, and end of score! [10:14 pm Tuesday]

****

Completed Wednesday, June 15, 2005 at 5:42 pm

© Copyright 2005 Bill Wrobel

[images inserted Saturday, January 23, 2016]

You are welcome to reprint, copy, archive, quote or re-post this
analysis for non-profit purposes, but please retain the source and copyright.