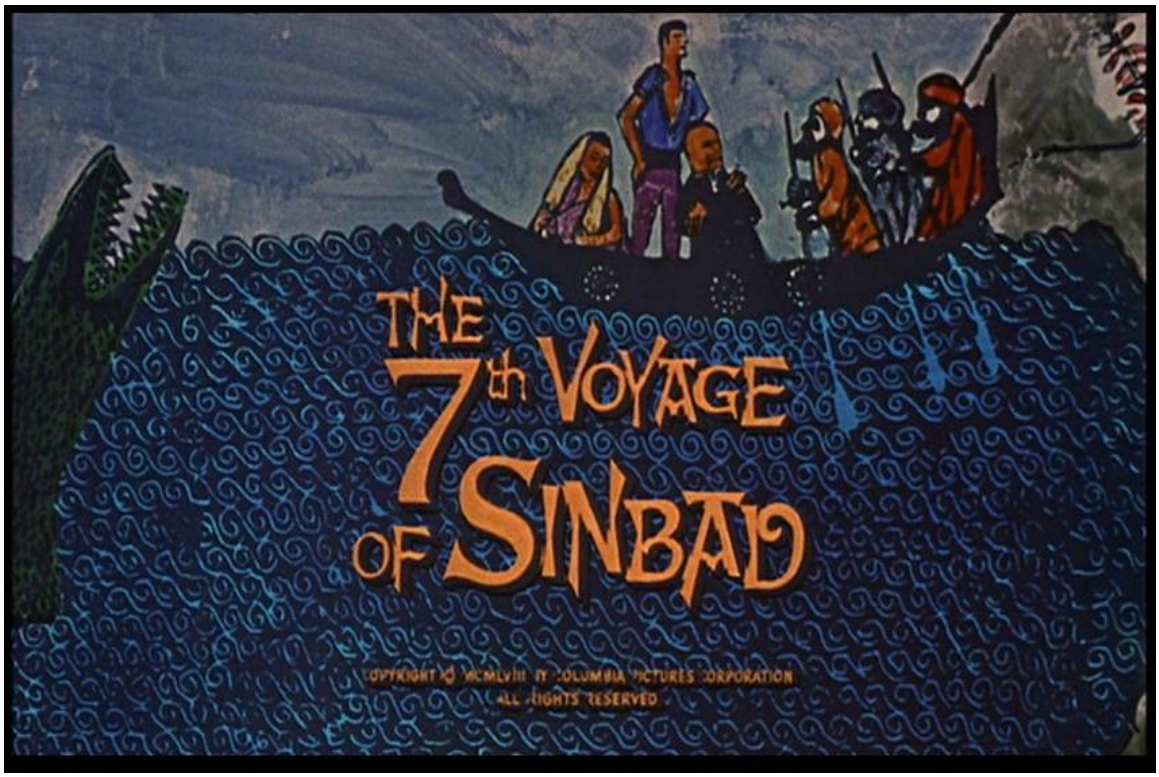



MUSIC BY BERNARD HERRMANN

Analysis By
Bill Wrobel

The following is a cue rundown full analysis of the 1958 Ray Harryhausen fantasy, *The Seventh Voyage of Sinbad*. Although most critics and fans consider Ray's *Jason & the Argonauts* his best work, *Sinbad* set the trend with being the first color stop-motion effort in the fantasy genre. It was also the first and most impressive collaboration with composer, Bernard Herrmann.

As a reference cd, I will primarily use the recent Varese Sarabande re-recording, conducted by John Debney of the Royal Scottish National Orchestra (VSD-5961). Although I am not pleased overall with the recording (too chamber hall-echoey, speed often not true to the OST, 22 cues not included, etc) at least you get to hear more cues than in the old stereo LP and later cd.

Moreover, the laserdisc version has stereo tracks while lamentably the dvd does not. Strangely, however, the VHS "Columbia Tristar Family Collection" version *does* has stereo hi-fi tracks (but the visual print is rather poor compared to the dvd).

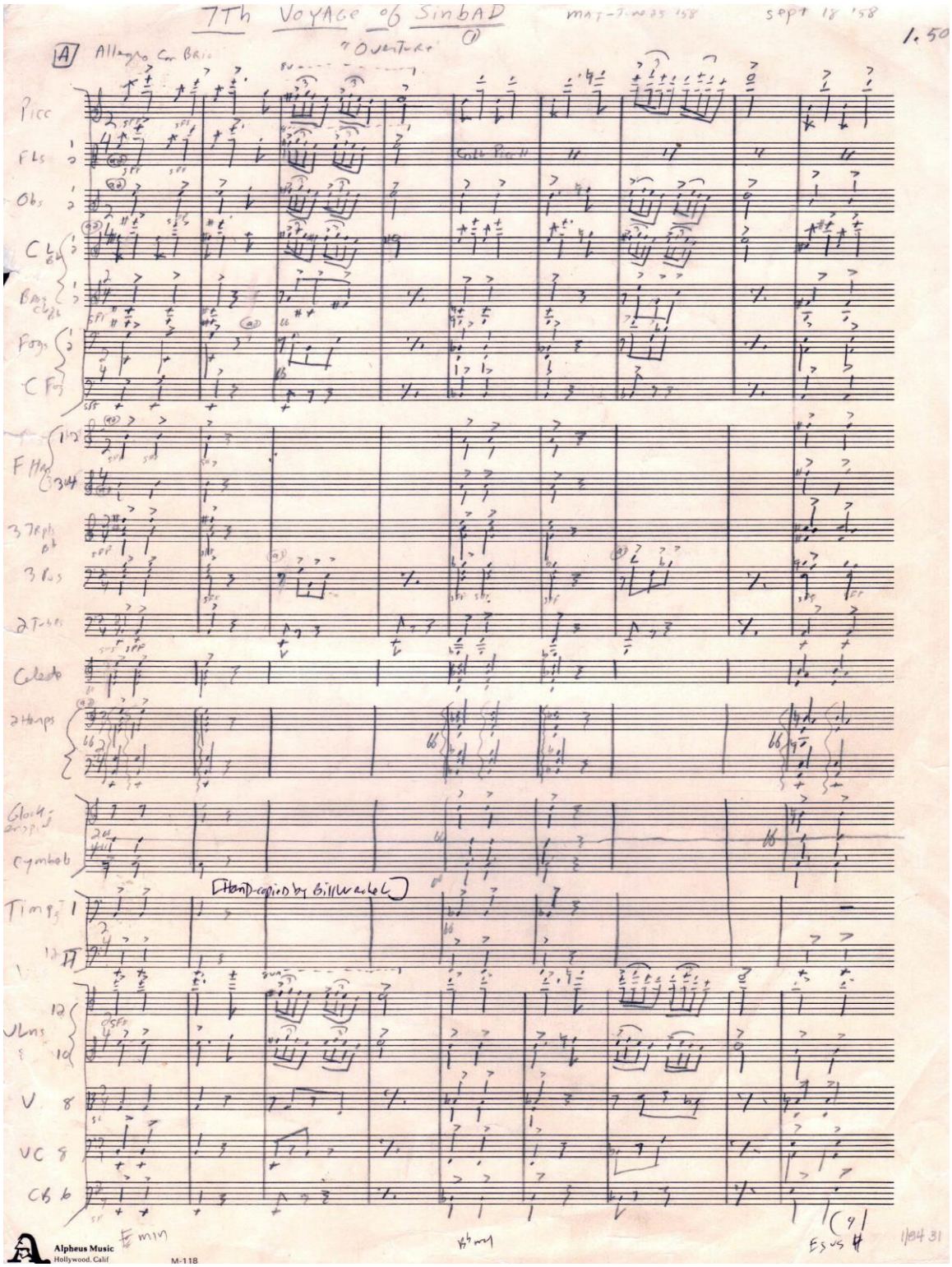
Although the movie itself is rather weak (poorly edited, awful dialog at sections, etc) the music score itself is enchanting, a 7th wonder in the world of film music.

The Seventh Voyage of Sinbad (May-June 25, 1958)

"Overture" *Allegro Con Brio* in 2/4 time. 1:51. Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bass clarinets, 2 Fags (bassoons), C.F. (contra-Fag), 4 horns, 3 trumpets in Bb, 3 Pos (trombones), 2 tubas, celeste, cymbals, 2 harps, glock, 2 timp., 12 violins I, 10 violins II, 8 violas (viole), 8 celli (VC), 6 bass (CB). [Note: My rundown in this cue will simply be a general overall, being specific only initially. I am *now* (late October/early November 2003) inserting some additional material in my updated version. The original rundown was written three years ago]

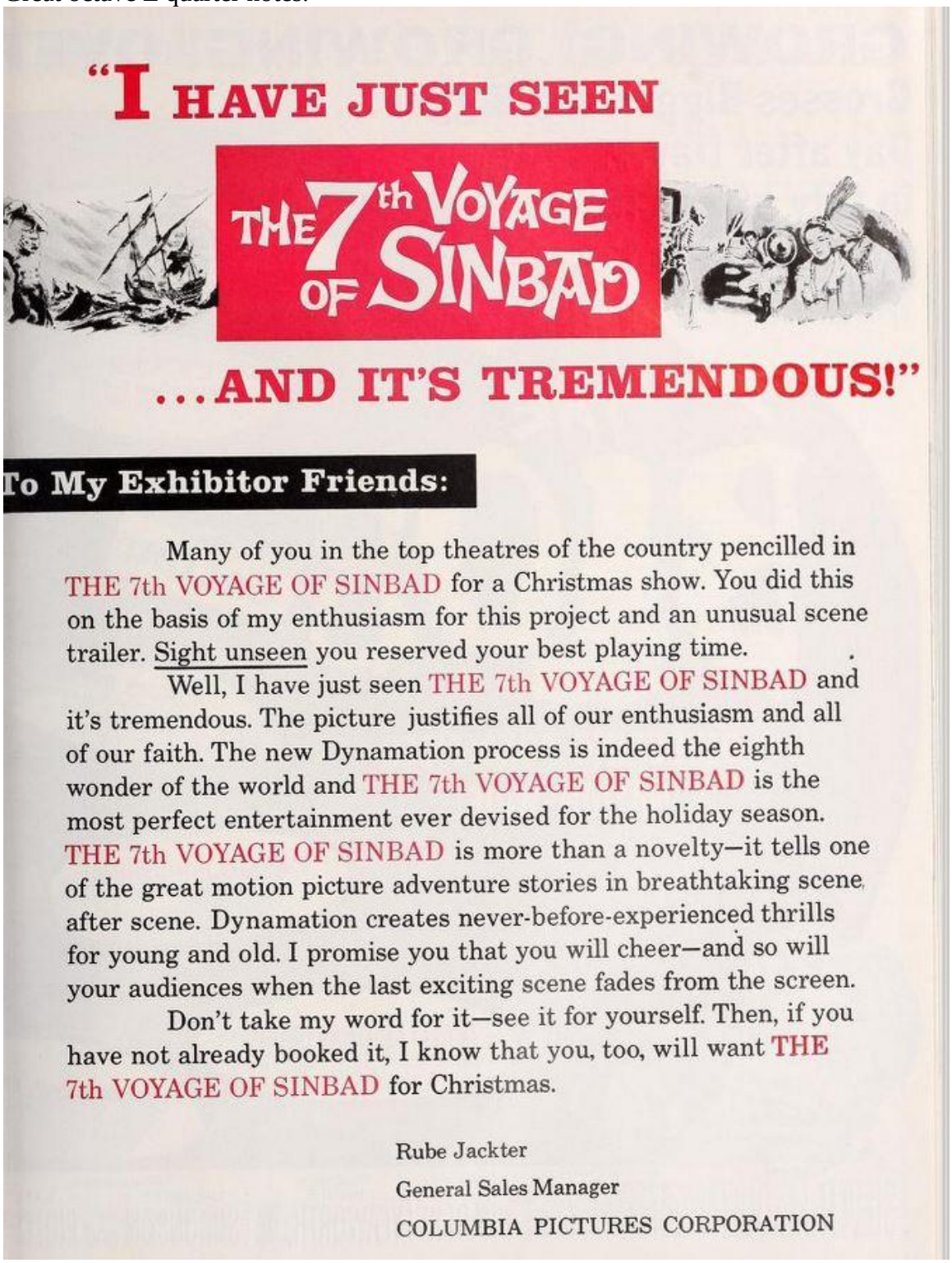
Piccolo/flutes/clarinets play acciaccatura (grace note) Line 2 E (e") up to Line 3 E (e"') quarter note rinforzando-marked (> symbol above note) *sff*. This grace note/quarter note pattern is played 2X in Bar 1 to (Bar 2) acciaccatura to E dotted quarter note down to Line 2 G 8th to (Bar 3) two triplet 16ths to 8th note figures. Specifically, the piccolo and flutes play it Line 3 register while clarinets play Line 2 register. So we find triplet 16ths (rinforzando in the F#) F#-G-F# to E 8th to next figure of rinforzando E-F#-E 16ths to D 8th to (Bar 4) E rinforzando half note. The Bb clarinets are transposing instruments, so the notes are *written* as G#-A-G# triplet value 8ths to F# 8$^{th}$ figure, and so forth.

Back to Bar 1, the oboes/Fags/C.F./glock/violins/viole/bottom staff VC/CB play the E quarter notes (without the preliminary acciaccattura grace notes). Specifically, the oboe plays two Line 2 E quarter notes in Bar 1; the bass clarinet plays small octave E/B [written F#/middle C#] quarter notes; Fag I plays small octave G rinforzando quarter notes, while Fag II and C.F. play Great octave E. The horns play *a4* Line 1 E [written B a




perfect 5th interval above] quarter notes in Bar 1. Tubas play Great octave E/B rinforzando quarter notes. The glock plays Line 2 E quarter notes. Timp I beats two Great octave B quarter notes, while timp II sounds Great octave E notes. Violins I play sff two Line 3 E rinforzando quarter notes, while violins II play Line 2 E notes. Viole

play small octave G quarter notes. VC play Great octave E/B quarter notes, and CB play Great octave E quarter notes.



"I HAVE JUST SEEN

THE 7th VOYAGE OF SINBAD

...AND IT'S TREMENDOUS!"

**To My Exhibitor Friends:**

Many of you in the top theatres of the country pencilled in THE 7th VOYAGE OF SINBAD for a Christmas show. You did this on the basis of my enthusiasm for this project and an unusual scene trailer. Sight unseen you reserved your best playing time.

Well, I have just seen THE 7th VOYAGE OF SINBAD and it's tremendous. The picture justifies all of our enthusiasm and all of our faith. The new Dynamation process is indeed the eighth wonder of the world and THE 7th VOYAGE OF SINBAD is the most perfect entertainment ever devised for the holiday season. THE 7th VOYAGE OF SINBAD is more than a novelty—it tells one of the great motion picture adventure stories in breathtaking scene after scene. Dynamation creates never-before-experienced thrills for young and old. I promise you that you will cheer—and so will your audiences when the last exciting scene fades from the screen.

Don't take my word for it—see it for yourself. Then, if you have not already booked it, I know that you, too, will want THE 7th VOYAGE OF SINBAD for Christmas.

Rube Jackter
General Sales Manager
COLUMBIA PICTURES CORPORATION

The trumpets play two rinforzando E minor 1st inversion (G/B/E) quarter note chords in Bar 1 (and on the first beat in Bar 2, followed by a quarter rest). Pos play the E

small octave E min root triads (E/G/B) in the same pattern. Both harps are arpeggiando (vertical wavy line rolled chord) on the E min quarter note chords. Specifically, the bottom staff plays Great octave E/B/small octave G notes, and the top staff plays Line 1 E/G/B/Line 2 E notes. The celeste plays it as Line 1 E/G/B/Line 2E. The cymbals sound two quarter notes in Bar 1 and one in Bar 2 (followed by a quarter rest).

In Bar 3, the C.F./tubas/VC/CB play the E (E or Great Octave range) 8th note on the first beat. Then the bass clarinets/Fags/Pos/ play (after an 8th rest) 8th notes G down to B up to E. Repeat next bar. In Bar 3, after an 8th, the violas play the G 8th, then an 8th rest, then the E 8th on the 4th sub-beat. As given, the VC/CB play the E 8th, then an 8th rest, up to the B 8th on the 3rd sub-beat, then an 8th rest on the 4th beat.

[The rest of the material of this cue is largely the 2000 written rendition]

In Bar 5-8, the pattern repeats again but a major 2nd interval lower on D. The trumpets play the Bb maj 2nd inv (F/Bb/D) quarter note chord, while the Pos play it 1st inv (D/F/Bb). Timp II beats on the Great octave F quarter notes; timp I on Bb. Bass clarinets play small octave F/Bb [written G/middle C], as also the Fags (but Great octave register). The contra-Fag is on Great octave Bb rinforzando quarter notes. In Bar 7, the 16th to 8th figures played by the piccolo/flutes/oboes/clarinets/violins are shown as 16ths E-F-E to D 8th, then D-E-D 16ths to C 8th to (Bar 8) the D half note rinforzando.

In Bars 9-12, the pattern is repeated but a minor 3rd interval lower (from D) on note B. The trumpets and Pos play the root position E sus 4 (E suspended 4 or notes E/A/B). Harps play it arpeggiando again (actual notes E/A/E, B/E/A/B), etc.

In Bars 13-16, the pattern repeats but a major 2nd lower on A. The harps etc play the Bb maj 7 (Bb/D/F/A) quarter note chords (actual harp notes Bb/F/Bb, A/D/F/A). Pos play Bb/F/Bb.

In Bars 17-20, the pattern plays a final time in this section a maj 2nd lower on G. The harps play I believe the A Dom 7 Sus (A/D/E/G) although potentially it can be the D Sus/9 (D/G/A/E) but I think not. In Bar 19, the violins etc play the 16ths to 8th note figures as A-B-A 16ths to G 8th, then G-A-G 16ths to F# 8th to (Bar 20) G rinforzando quarter to F# quarter to (Bar 21) E half note tied to next bar to quarter note in Bar 23, decrescendo to *pp*. The Pos play, after an 8th rest, 8th notes G down to B up to E, repeated next three bars.

The next development starts in Bar 25 with the piccolo (etc) playing E dotted quarter to D 8th, repeat next bar. Then 8th notes E-G-F-E to (Bar 28) D half note. The violins are sustained (tied) *pp* on the Bb maj 2nd inv (F/Bb/D) half note chord thru Bar 29. Then the A min 2nd inv (E/A/C) in Bars 29-32. The piccolo etc play the melody line of C dotted quarter to B 8th, repeated next bar, to 8ths C-E-D-C to (Bar 33) B half note. Then the melody line continues in Bar 34 with A dotted quarter to G 8$^{th}$ (repeat next bar) to (Bar 36) A-C-Bb-A 8ths to (Bar 37) G half note. Meanwhile, violins play again the Bb maj 2nd inv chord. Then the A min 2nd inv again in Bars 38-41. The piccolo etc melody

line continues with the F dotted quarter to E 8th (repeat next bar) to (Bar 40) F-A-G-F 8ths to (Bar 41) E half note.

In Bar 42, the flute takes over with the D dotted quarter to C 8th, etc. Violins again on Bb maj chord.

The "B" section at :41 in Bar 50 returns with the opening figures of Bar 1.

In Bar 73 (1:05), the "C" section commences with the violins *molto espr* trill on Line 3 E (e''') dotted quarter to D 8th (repeat next bar) to (Bar 75) 8th notes E-G-F-E to (Bar 76) D half note. Viole also play it but an octave lower. Celli are sustained on D (d). CB play the Bb quarter note, repeated next 3 bars. Flutes are pp on half note dyad Bb/D through next 3 bars. Clarinets on F notes an octave apart. Bass clarinets on Bb. Horns I & II play Bb/D half note dyad. The harps play ascending triplet 16th notes Bb-F-Bb, D-F-Bb, Line 1 D-F 16ths. Etc.

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"The Fog" R1/part 1. *Lento* in 6/8 time, 21 bars, 2:05. Track # 2 (2:21). Instrumentation: 2 bass clarinets, 4 muted horns, 2 harps, vibe, large Tam Tam, 12 muted violins I, 10 muted violins II, 8 muted viole, 8 muted celli, 4 muted CB. Scene: Here we see Sinbad's ship cutting slowly through dense fog off the coast of Colossa Island. Sinbad is rather hilariously wide-eyed at the wheel throughout the scene!

[Some 2003 new or expanded added material here:]

The very first sound of music you hear is harp I (bass clef top staff line) playing *f* (forte) the Contra-octave G (GG) acciaccatura (grace note) up to Great octave G (G) dotted quarter note (*L.V.*) or let vibrate, followed by quarter and 8th rest marks (half-bar duration in 6/8 time). Repeat thru Bar 10. After a quarter & 8th rest in Bar 1, harp II plays forte Great octave Cb acciaccatura up to small octave Cb dotted quarter note. Repeat thru Bar 10.

The large Tam Tam sounds *ppp* the dotted half note (full bar value), placed on the bottom space of the staff, repeated throughout the cue. Bass clarinets I plays *p* (piano) crescendo-decrescendo hairpins (< > ) the lowest or small octave G [written A] dotted quarter note up to the Cb [written Line 1 Db] dotted quarter note. This bass clarinet is silent in Bar 2. Repeat this two-bar pattern thru Bar 10. After a full rest in Bar 1, bass clarinets II plays the same small octave G up to middle [Line 1] Cb dotted quarter notes. This two-bar pattern is also repeated thru Bar 10.

After a quarter rest in Bar 1, the top staff line of two muted (*sords*) horns I & II play *pp* Line 1 G [written Line 2 D] 8th to Ab [written Eb] dotted quarter note. There is a full rest in Bar 2. Repeat the two-bar pattern thru Bar 10. After a full rest in Bar 1, the bottom staff of horns III & IV play the same G 8th to Ab dotted quarter notes, but in stopped fashion (+ symbol above note). Repeat the two-bar pattern thru Bar 10.

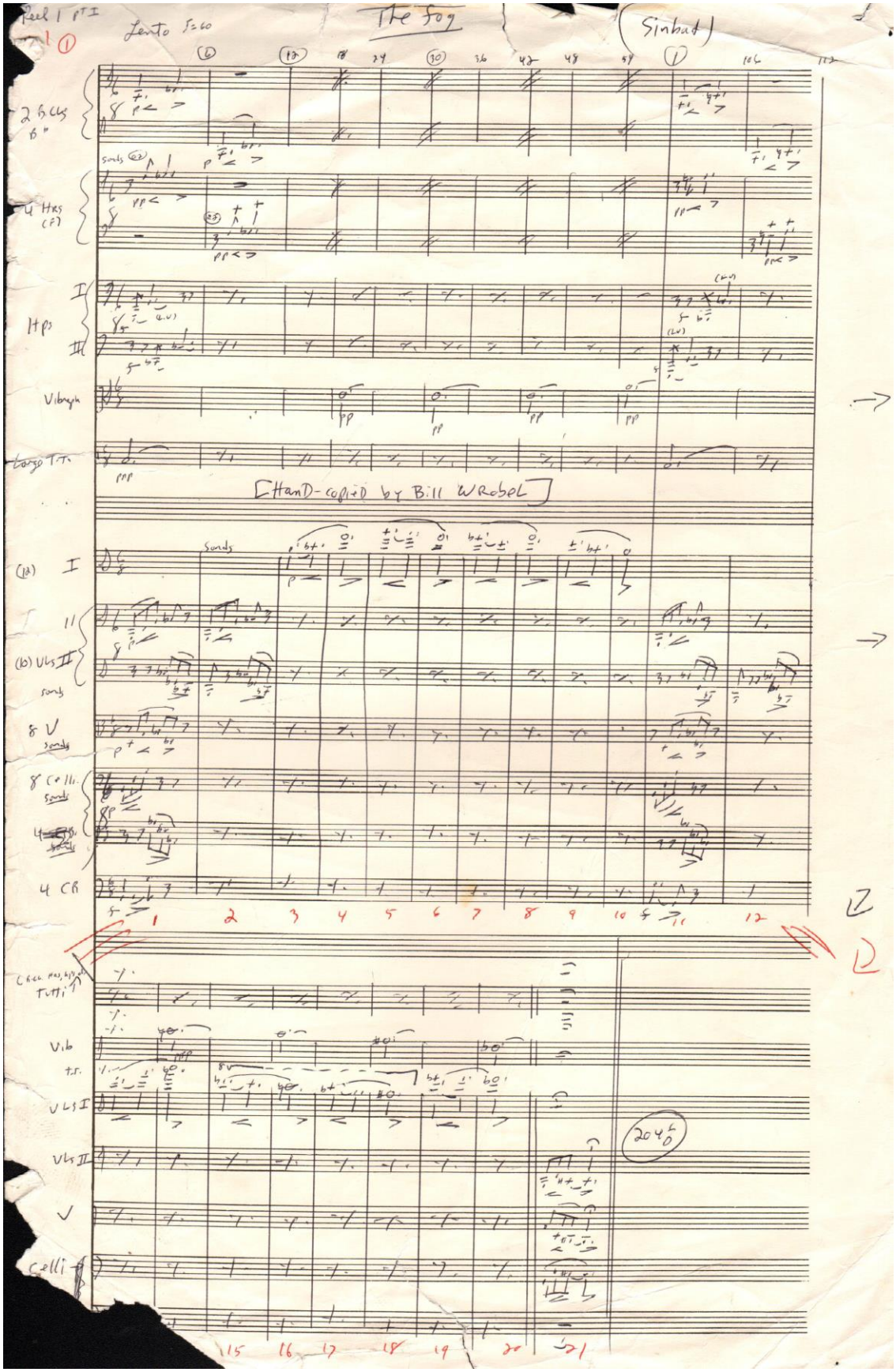
The main thrust of the cue lies with the strings. Twelve muted violins I play one staff line while ten muted (*sords*) violins II are written in two staves; viole are one staff; VC are two staves; CB one staff.

In Bar 1 of "The Fog," , the top staff of violins II play *p* < lowest or small octave G (g) 8th legato up to Line 1 D up to G 8ths [all three 8ths are connected by a crossbeam and with the legato slur line above them] to the isolated or stand alone Ab 8th, followed by a quarter rest. Repeat thru Bar 10. After a quarter & 8th rest in Bar 1, the bottom staff of violins II play decrescendo descending 8ths (connected by a crossbeam with the slur line above) of the same Line 1 Ab down to Eb to small octave Ab to (Bar 2) stand alone G 8th. After a quarter rest, it repeats the same Ab-Eb-Ab pattern. Repeat thru Bar 10.

After an 8th rest in Bar 1, the muted viole play *p* < > small octave D up to G 8ths (connected by a crossbeam) to descending Ab to Eb 8ths, followed by an 8th rest. Repeat thru Bar 10.

The top staff of four celli play *p* < ascending 8th notes Great octave G-small octave D-G (followed by a quarter & 8th rest). Repeat thru Bar 10. After a quarter & 8th rest, the bottom staff of four celli play descending 8th notes small octave Ab-Eb-Great octave Ab decrescendo. Repeat thru Bar 10. The CB play *f* > Great octave G dotted quarter up to small octave G 8th, followed by an 8th rest. Repeat thru Bar 10.

In Bar 3, violins I start to play the "melody" line *p* < of Line 2 G dotted quarter note to Ab dotted quarter note up to (Bar 4) Line 3 D dotted half note decrescendo (all notes under the legato slur line). Also in Bar 4, the vibe strikes *pp* (pianissimo) Line 2 D


Reel I pt I
Lento ♩=60
The Fog
(Sinbad)
2 Bcls
4 Hrs
Hps
Vibraph
Largo T.T.
[Hand-copied by Bill Robel]
Sonds
(1a) I
II
(1b) Vls II
8 V
8 Cellos
4 CB
Tutti
Vib
Vls I
Vls II
V
Cellos

dotted half note, let vibrate (curve line extending out). In Bar 5, violins I play Line 3 G dotted quarter to F dotted quarter down to (Bar 6) the D dotted half (all three notes under the legato slur line) crescendo-decrescendo (< >). The vibe softly strikes *pp* Line 2 D dotted half note again in Bar 6 (repeated in Bar 8).

In Bar 7, violins I play Line 3 Eb down to C dotted quarter notes up to (Bar 8) D dotted half decrescendo. In Bar 9, violins I conclude temporarily on Line 3 C down to Line 2 Ab dotted quarter notes to (Bar 10) G dotted half note. In Bar 10, the vibe now sounds Line 2 G dotted half note let vibrate.

In Bars 11-20, the cue recycles the same pattern but in different pitches overall. We find harp II playing Contra-octave acciaccatura G up to Great octave G dotted quarter (taking over the previous harp I line). After a quarter & 8th rest, harp I plays acciaccatura Contra-octave Bb up to Great octave Bb dotted quarter note (let vibrate). Repeat thru Bar 20. The Tam Tam sounds each bar as before. Bass clarinet I plays small octave G dotted quarter note crescendo up to Bb [written middle C] dotted quarter note decrescendo (silent in Bar 12). Repeat Bars 11-12 in Bars 13-14, 15-16, 17-18, and 19-20. Silent in Bar 11, bass clarinet II plays the same notes (repeated thru Bar 20). After a quarter rest, muted horns I & II (top staff) play Line 1 A [written Line 2 E] 8th to Bb [written F] dotted quarter note. Silent in Bar 12, they repeat the notes and pattern in Bars 13, 15, 17, and 19. Silent in Bar 11, horns III & IV play in Bar 12 the same pattern but stopped (+ sign over notes). Repeat in Bars 14, 16, 18 and 20.

In Bar 11, the top staff of violins II play small octave G up to A 8$^{th}$ notes (connected by a crossbeam) to stand alone Bb 8th followed by a quarter rest. Repeat thru Bar 20. After a quarter & 8th rest, the bottom staff of violins II play descending 8ths Line 1 Bb-E-small octave Bb to (Bar 12) G 8$^{th}$ (followed by a quarter rest), then the same descending 8ths.Repeat thru Bar 20. Viole, after an 8th rest, play small octave D to A 8ths, then Bb down to Cb 8ths (followed by an 8th rest). Repeat thru Bar 20.The top staff of the celli play ascending 8ths Great octave G-small octave D-A (followed by a quarter and 8$^{th}$ rest). The bottom staff (after a quarter and 8$^{th}$ rest) plays descending 8ths small octave Bb-Eb-Great octave Bb. Repeat thru Bar 20. CB play small octave G dotted quarter note down to Great octave G 8th.

In Bar 13, muted violins I return playing the melody line on Line 3 D crescendo up to F dotted quarter notes to (Bar 14) A dotted half decrescendo. In Bar 15, the violins continue on Line 3 Bb to A dotted quarter notes to (Bar 16) A dotted half. In Bar 17, they play Ab to G dotted quarters to (Bar 18) F# dotted half. The vibe strikes Line 2 A dotted half notes in Bars 14 & 16, then F# in Bar 18. In Bar 19, violins I play Line 3 Eb to D dotted quarters to (Bar 20) Db dotted half. The vibe strikes on Line 2 Db in Bar 20.

In end Bar 21, the bottom staff of violins II play crescendo small octave G up to Line 1 D down to C# 8th notes (connected by a crossbeam), the C# 8$^{th}$ tied to a dotted quarter note decrescendo, and held fermata. Viole play descending 8ths small octave G-D-C# (the C# 8$^{th}$ tied to a dotted quarter note held fermata). Celli play Great octave G up to D to C# notes in that same pattern. End of cue.

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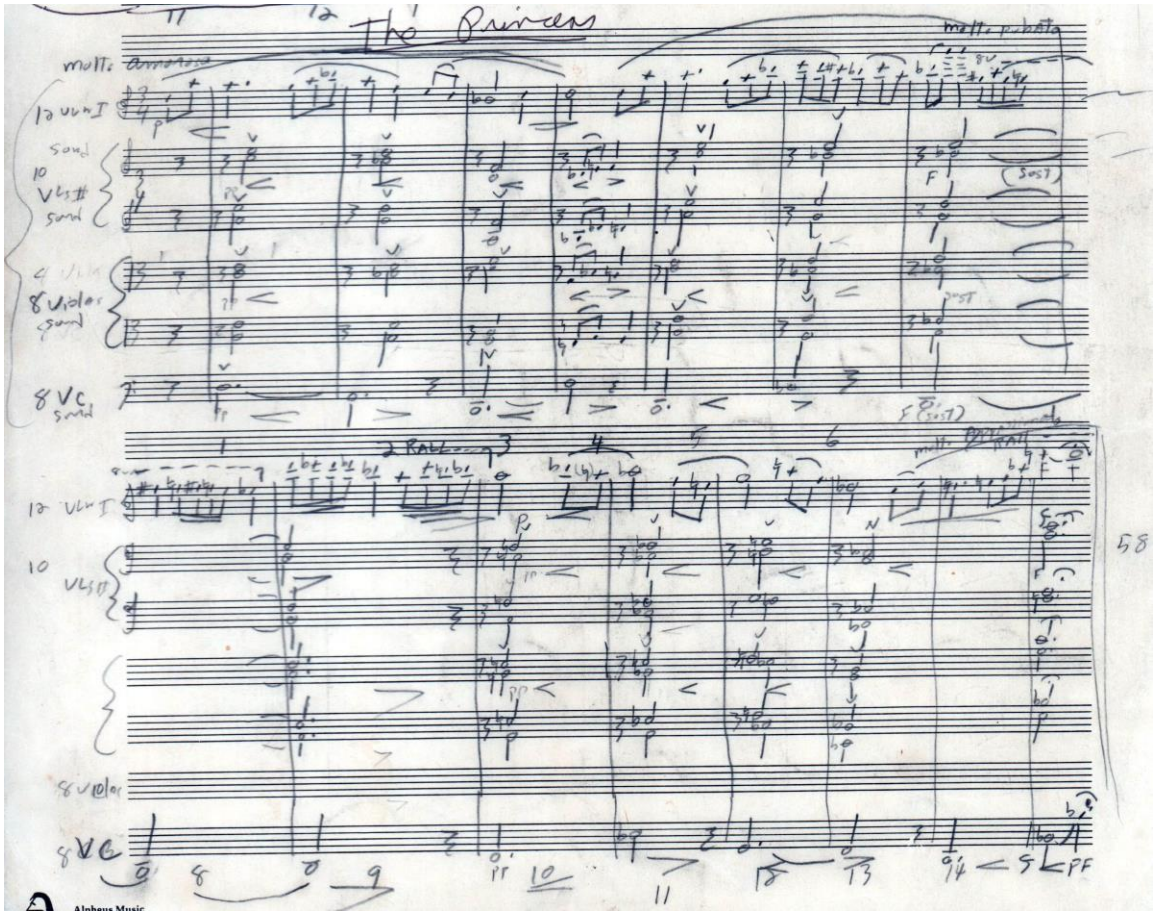
"The Princess" *Molto amoroso* in 3/4 time, 15 bars, :59. Track #3 (1:00). Scene: Sinbad (Kerwin Mathews) goes below to his cabin to tell Princess Parisa (Kathryn Grant) of anchoring off the island for re-provisioning. Muted violins, viole, and celli only.

12 violins I commence the cue *p* (piano sound dynamics) with Line 2 ascending 8th notes D (d") to A in the grace bar. In Bar 1, the previous crescendo 8th notes settle briefly on A dotted quarter note followed by ascending 8ths (connected by a crossbeam) G-A-Bb to (Bar 2) the A down to the F quarter notes. Then E to D 8ths down to (Bar 3) Line 1 Bb half note up to D quarter to (Bar 4) D half note decrescendo. The legato slur line from the grace bar here ends for this phrasing.

In Bar 1, the celli play *pp* < the D (d) dotted half note on the up-bow down to (Bar 2) the A (A) half note decrescendo, followed by a quarter rest. After a quarter rest in Bar 1, violins II & viole play the A min (A/C/E) half note chord pp on the up-bow. Specifically, violins II (top staff of 5) play C/Line 2 E; the bottom staff of 5 violins II play Line 1 A/Line 2 E. The top staff of four viole play middle C/E; bottom staff plays A/E.

In Bar 2, after a quarter rest, they play the G min (G/Bb/D) half note chord on the up-bow crescendo. In Bar 3, after a quarter rest, they play the D min (D/F/A). Etc.

The cue ends with the *molto appassionato rall* of violins I settling on D (d'''). The altri strings play the Bb maj 7th (Bb/D/F/A).



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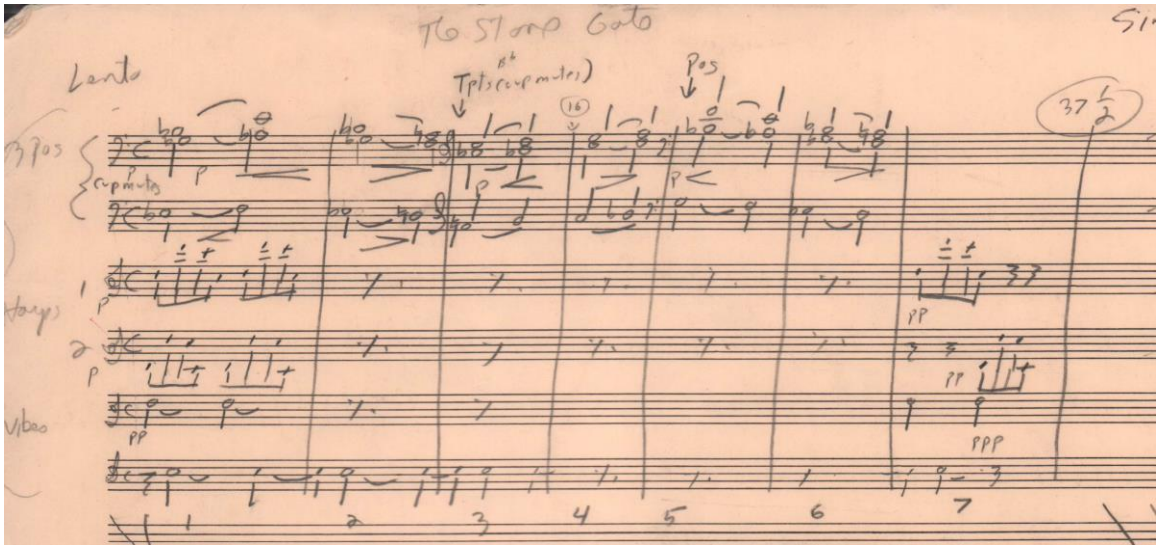
"The Stone Gate" *Lento* in C time, 20 bars, 1:37. Track # 4 (1:43). Scene: Sinbad and several of his shipmates re-provision their supplies on the island. Sinbad and Harufa notice huge hoof prints on the sand, and then an intriguing stone gate into the interior of the island.




In the first six bars, we find 3 Pos in cup mutes, 3 trumpets in cup mutes, 2 harps, and 2 vibes. Harps play a rising to falling ostinato (repeat) pattern, played an octave apart, starting on D (d' or Line 1 D for harp II; d" for harp I). So we find harp II playing *p* 8th notes Line 1 D up to Line 2 D to Line 2 C down to Line 1 (middle) C. down to middle C (connected by a crossbeam). Repeat this figure in the same bar, and repeat thru Bar 6.

Harp I plays the figure an octave higher (Line 2 D up to Line 3 D-C down to Line 2 C). Vibe I plays *pp* two Line 2 D half notes repeated thru Bar 6. Vibe II, after a quarter rest, plays the Line 2 C (c") half note and then the C quarter note tied to quarter note next bar, followed by a C half, then C quarter tied to next bar again, etc. Repeat thru Bar 6.

The 3 Pos are highlighted in the first four bars. In cup mutes, they play *p* < the root position small octave Eb min (Eb/Gb/Bb) half note chord legato to F min (F/Ab/C) half note chord to (Bar 2) the Eb min triad legato down a minor 2nd interval to the D min (D/F/A) half note chord decrescendo.

In Bar 3 (:11), the Bb trumpets in cup mutes take over playing the Eb min to F min half note chords to (Bar 4) the G min (G/Bb/D) to Ab maj (Ab/C/Eb) half note chords. In Bar 5, the Pos take over again with the G min to F min to (Bar 6) Eb min to D min.

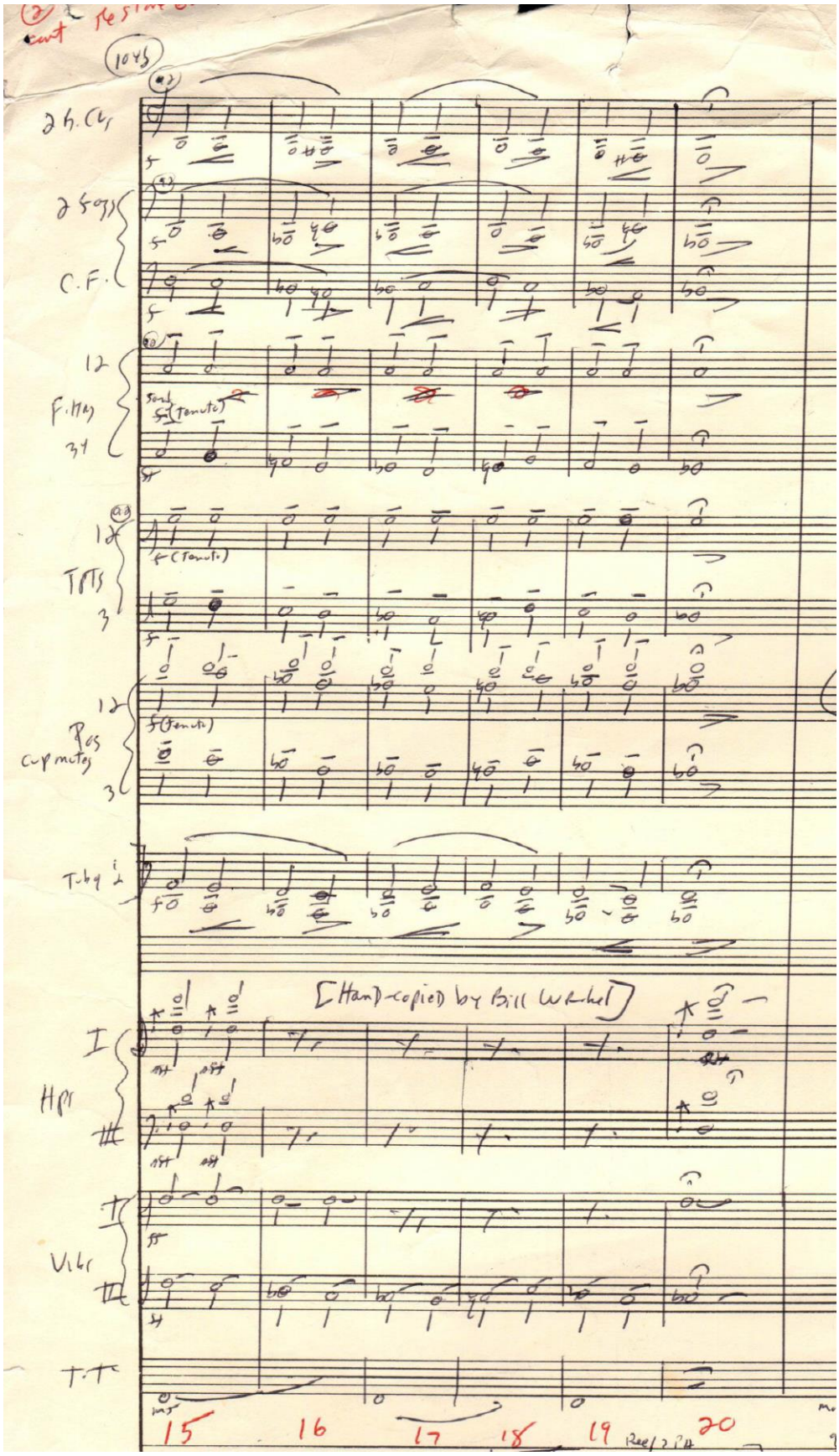
In Bar 7 (:32), harp I plays its figure for half a bar (followed by a half rest). After a half rest, harp II plays the figure (of course an octave lower than harp I). Vibe I plays as before but Vibe II is silent on the 4th beat.

The cue changes timbre in Bar 8 (:38) *molto sost* with the introduction of 2 bass clarinets, 2 bassoons, C.F. and two tubas. The scene depicts Sinbad and Harufa noticing the footprints of the cyclops in the sand. The bass clarinet & Fags play half note dyads (small octave for the bass clarinets, and Great octave for the bassoons) D/A to Eb/Bb to (Bar 9) F/C to Eb/Bb. CF plays Great octave D to Eb crescendo to (Bar 9) F to Eb half notes decrescendo.

In Bar 10, the tubas play A (Contra-octave [AA] for tuba II; Great octave [A] for tuba I) to Bb half notes to (Bar 11) C# legato to D half notes up to (Bar 12) F whole notes (all notes played under the legato umbrella). In Bar 10, the bass clarinets play small octave D whole note crescendo to (Bar 11) F whole note decrescendo. Fags play the same but in the Great octave register. In Bar 12, they play A down to F half notes, then D to Eb in Bar 13 to (Bar 14) F to Eb half notes.

As the Stone gate is seen by Sinbad in Bar 15 (1:08), the harps play small octave and Line 2 acciaccatura D to dyad half notes small octave and Line 1 D for harp II, and Lines 2 & 3 D half notes for harp I, played *sff* 2X per bar. Repeat thru Bar 19. Vibe I plays *ff* two Line 2 D half notes repeated thru Bar 19. Vibe II plays Line 2 D to C half notes in Bar 15, and then Line 1 Bb to A half notes in Bar 16, Ab to G in Bar 17, A up to C in Bar 18, Bb to A in Bar 19, then Ab whole note held fermata in Bar 20. Vibe I strikes Line 2 D whole note held fermata in end Bar 20. The Tam Tam is struck *mf* whole notes in Bars 15, 17, and 19.

Bass clarinets play forte small octave half notes A [written B] to G [written A] crescendo to (Bar 16) F [written G] to E [written F#] decrescendo (all four notes played legato). The bass clarinets then play in Bar 17 F to G half notes crescendo to (Bar 18) A to G half notes decrescendo. In Bar 19, they play F to E half notes to (end Bar 20) whole


2 h. Cl.
2 Sogs
C.F.
12
F.Hrn
3+
12
Trts
3
12
Pos
Cup mutes
3
Tuba
[Hand-copied by Bill Wrobel]
I
Hpi
II
Vlcl
T.T.
15
16
17
18
19
20

note F held fermata. Fags and CF play forte D (Great octave for Fags; small octave for CF) to C to (Bar 16) Bb to A, and then Bb to C to (Bar 18) D to C, followed by Bb to A to (Bar 20) Bb whole note held fermata. Woodwind notes are under the legato slur line Bars 15-16, 17-18.

Muted horns I & II play two tenuto Line 1 D [written A] half notes in Bar 15 repeated thru Bar 19, then D whole note held fermata in Bar 20. Horns III & IV play *f* tenuto half notes D to C to (Bar 16) small octave Bb to A [written Line 1 F-E] half notes to (Bar 17) Ab to G half notes to (Bar 18) A up to middle C tenuto half notes to (Bar 19) Bb to A half notes to (end Bar 20) Ab [written Line 1 Eb] whole note decrescendo, held fermata. [The rest of the analysis is completely 2003 added material, completing the cue in detail]

Back in Bar 15, trumpets I & II (top staff) play *f (tenuto)* Line 2 D [written E] half note followed by another D half note (repeated thru Bar 19) to (end Bar 20) D whole note decrescendo and held fermata. Trumpet III (bottom staff) plays Line 2 D-D tenuto half notes to (Bar 16) Line 1 Bb-A half notes to (Bar 17) Ab-G to (Bar 18) A to Line 2 C half notes to (Bar 19) Bb-A to (end Bar 20) Ab whole note held fermata.

Back in Bar 15, cup-muted Pos I & II (top staff) play unison Line 1 D tenuto half note to divisi middle C/D half notes to (Bar 16) Bb/D half notes to A/D half notes to (Bar 17) Ab/D half notes to G/D half notes to (Bar 18) A/D to C/D half notes to (Bar 19) Bb/D to A/D half notes to (Bar 20) Ab/middle C whole notes held fermata. Pos III (bottom staff) plays Line 1 D to C tenuto half notes to (Bars 16-20), see Pos II line as given above.

Back in Bar 15, tubas play forte Great octave D/A half notes crescendo down to C/G half notes to (Bar 16) Contra-octave Bb/Great octave F half notes decrescendo to A/E half notes (these notes are played legato). Tubas continue the progression in Bar 17 crescendo on Bb/F to C/G half notes to (Bar 18) Great octave D/A to C/G half notes decrescendo. These notes are played legato. Finally, the tubas play in Bar 19 Bb/F half notes legato to A/E half notes to (Bar 20) Contra-octave Bb/Great octave F whole notes decrescendo and held fermata.

In Bar 20, harp I plays Line 2 D grace note to Lines 2 & 3 D whole notes held fermata. Harp II plays small octave D grace note to small octave and Line 1 D whole notes held fermata. Vibe II sounds Line 1 Ab whole note held fermata, while vibe I plays Line 2 D whole note. The Tam Tam is silent (whole rest held fermata).

Combined the cue ends on the Bb Dom 7$^{th}$ (Bb/D/F/Ab) tonality.

End of cue. [Thursday, October 30, 2003 at 9 pm. Now watching the dvd of *My Fair Lady* in the background. Already finished watching the today-received dvd *Gunsmoke: The Collector's Edition*, First season, November 5 thru Dec 24 1955 from Columbia House video]

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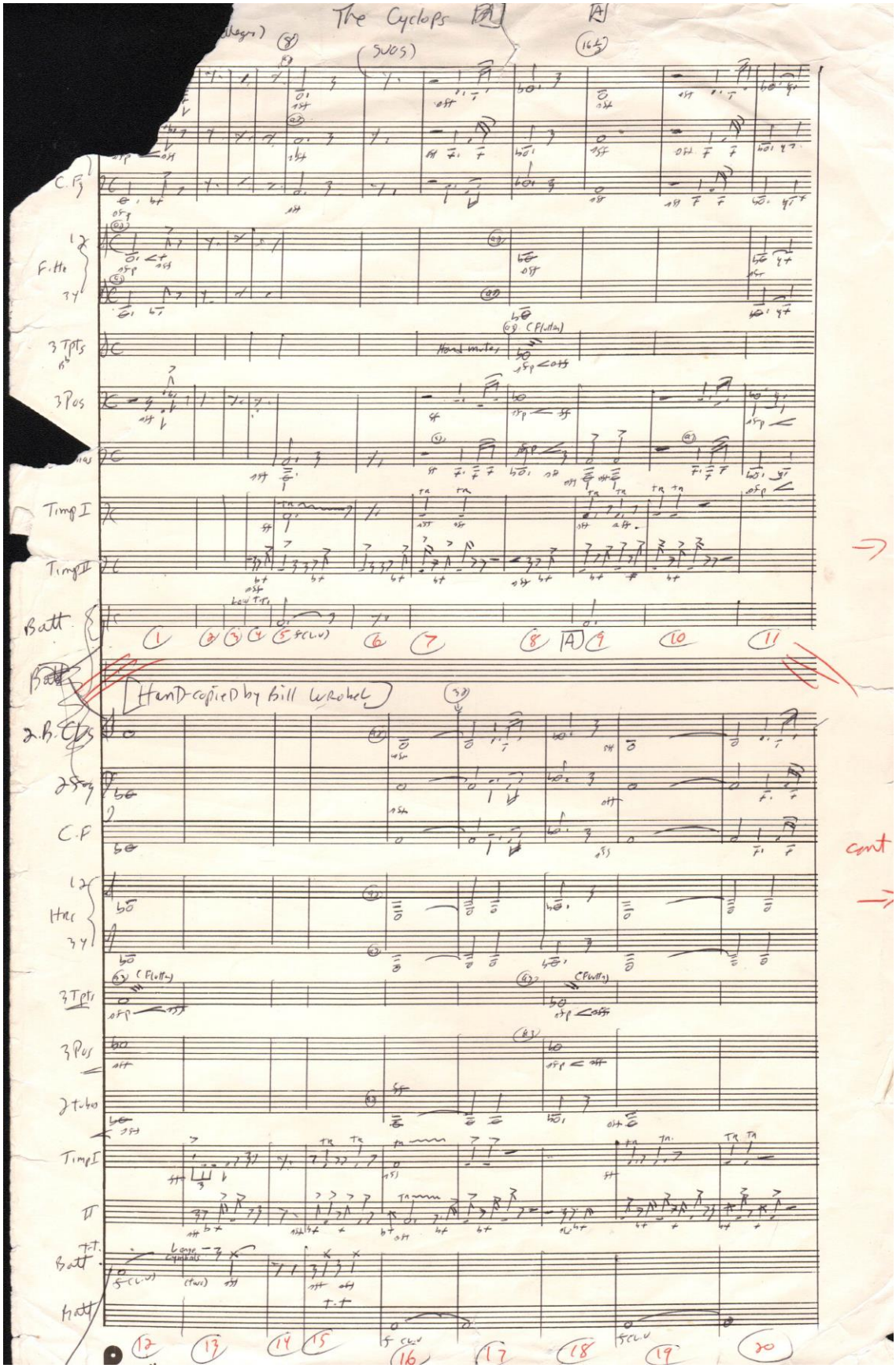
"The Cyclops" *Molto pesante (Allegro)* in C time. Reel I/E-I/F-I/G. Quarter note = 120. Scene: Sokurah the bald-headed magician [if he was that good of a magician, maybe he would've poofed himself a head of hair!] staggers out of the mouth of the Stone Face followed immediately by the angry Cyclops.

Two bass clarinets in the lowest register/2 Fags/4 horns play strident major 2nd intervals *sfp* < *sff*. We find the D/E dotted half note dyad to rinforzando Eb/F 8th note dyad (followed by an 8th rest). Specifically, bass clarinets play small octave D/E [written E/F#] dotted half notes to Eb/F [written F/G] rinforzando 8$^{th}$ notes (followed by an 8$^{th}$ rest). Repeat next three bars (thru Bar 4). Bassoons play the same (also in the small octave register). The Contra-Fag plays Great octave E dotted half note to Eb 8$^{th}$ (followed by an 8$^{th}$ rest).

Horns I & II (top staff) plays small octave E [written B] dotted half note to F [written middle C] rinforzando 8$^{th}$ note (followed by an 8$^{th}$ rest). Repeat next three bars. Horns II-IV (bottom staff) small octave D [written E] dotted half note to Eb [written Bb] 8$^{th}$ (repeated thru Bar 4). After a half and quarter rest in Bar 1, Pos play *sff* Great octave F/small octave Eb/F rinforzando 8$^{th}$ notes (followed by an 8$^{th}$ rest). Repeat thru Bar 4.

After a half/quarter/8$^{th}$ rest in Bar 4, timp II hits pronouncedly *sff* Great octave Eb rinforzando 8$^{th}$ note up to (Bar 5) A rinforzando quarter note. After two quarter rests and an 8$^{th}$ rest, the timp sounds again the Eb 8$^{th}$. Repeat Bar 5 in Bar 6. In Bar 5, timp I is trill rolled *ff* on Great octave A dotted half note (repeated in Bar 6). Low Tam Tam


The Cyclops
(Allegro)
(SVOS)
C.F
F.Hr
3 Tpts
3 Pos
Timp I
Timp II
Batt.
[Hand-copied by Bill Wrobel]
2.B.Cls
2 Sax
C.F
Hrn
3 Tpts
3 Pos
2 Tuba
Timp I
II
Batt
Batt
cont

sounds *f (L.V)* a dotted half note (followed by a quarter rest). Repeat in Bar 6. The tubas in Bar 5 play *sff* Contra-octave and Great octave A dotted half notes (followed by a quarter rest). Repeat next bar. The bass clarinets in Bar 5 play *sff* small octave A [written B] dotted half note (followed by a quarter rest). Repeat next bar. The bassoons and contra-bassoon play *sff* Great octave A dotted half notes (followed by a quarter rest). Repeat next bar.

In Bar 7, timp II hits Great octave A 16th note rinforzando (followed by a 16th rest) down to Eb rinforzando 8th up to A rinforzando16th (followed by a16th/8$^{th}$/half note rests). Timp II rolls two quarter note trills *sff*. After a half rest, the bass clarinets/Fags/CF/Pos/tuba play the Cyclops motif figure of C dotted quarter down to A back to C 16ths (connected by two crossbeams) to (Bar 8) the Db whole note *sfp* < *ff*. Specifically, bass clarinets play middle C [written D] dotted quarter note *sff* down to A-C 16ths to (Bar 8) Db [written Eb] dotted half note (followed by a quarter rest). The bassoons play this on Great octave C dotted quarter note up to A down to C 16ths to (Bar 8) Db dotted half note. The C.F. plays small octave C dotted quarter note down to A up to C legato 16ths up to (Bar 8) Db dotted half note.

After a half rest in Bar 7, Pos play *ff* small octave C dotted quarter note down to Great octave A up to small octave C legato 16ths to (Bar 8) Db whole note *sfp* < *ff*. After that half rest in Bar 7, tubas play *ff* Great octave C dotted quarter note down to Contra-octave A up to Great octave C 16ths to (Bar 8) Db dotted half note (followed by a quarter rest). In Bar 8, three trumpets in hard mutes play in *flutter* fashion Line 1 Db whole note *sfp* < *ff* flutter-tongued (notated like a bowed trem). The horns play *sff* small octave Db whole note.

In Bar 9, the bass clarinets play *sff* small octave A whole note (Great octave A for the Fags and C.F.). Tubas play two Contra-octave and Great octave A rinforzando half notes. The Tam Tam sounds another dotted half note let vibrate. Timp I is trill rolled *sff* on Great octave A dotted quarter note (followed by an 8$^{th}$ rest) to another A dotted quarter note roll (followed by an 8$^{th}$ rest). Timp II beats Great octave A rinforzando quarter note (followed by an 8$^{th}$ rest) down to Eb rinforzando 8th up to A rinforzando quarter note (8$^{th}$ rest following) back down to Eb rinforzando 8$^{th}$.

In Bar 10, the bass clarinets/Fags/C.F./Pos/tubas repeat Bar 7 except that now the C.F. follows exactly the bassoons. Timp I plays two A quarter note trills (followed by a half rest). Timp II beats A rinforzando 16$^{th}$ (followed by a 16$^{th}$ rest) down to Eb rinforzando 8$^{th}$ up to A 16$^{th}$ (followed by a 16$^{th}$/8$^{th}$/half rest).

In Bar 11, the bass clarinets play Line 1 Db [written Eb] dotted half note legato to D quarter note (Fags and C.F. play this two octaves lower register or Contra-octave Db to D notes). Horns play *sff* these notes and pattern in the small octave register (as also the Pos). The tubas play Great octave register.

In Bar 12, the trumpets are highlighted once again in the flutter-tongued sounding *sfp* < *sff* of a whole note (but this time Line 1 Eb [written F]). The bass clarinets sound

on Line 1 Eb whole note (Great octave for the Fags/C.F./tubas). The horns and Pos sound the small octave Eb whole note. The Tam Tam returns to sound *f (L.V)* a whole note.

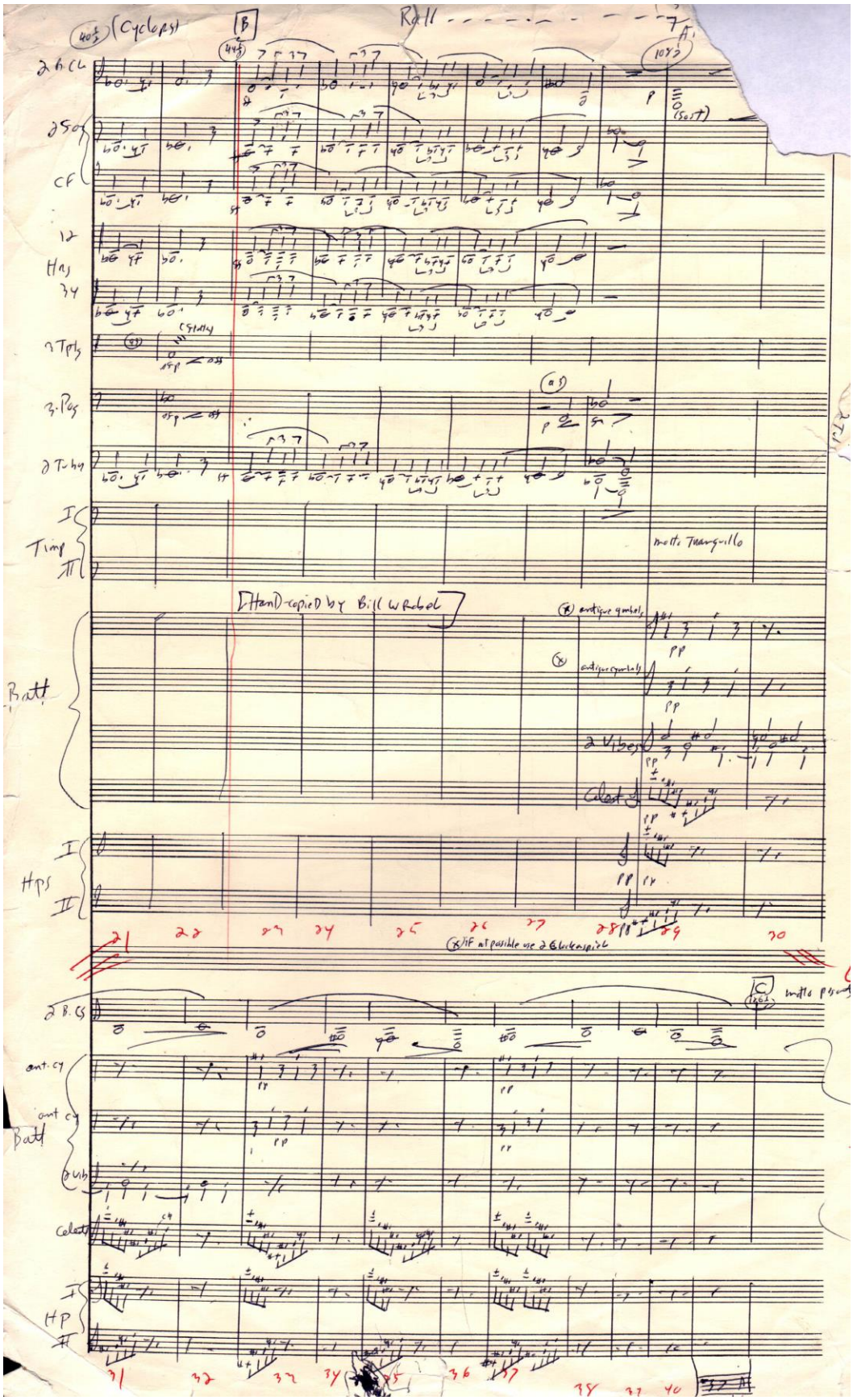
In Bar 13, timp I plays *ff* small octave D rinforzando 8th down to Great octave A-A 8ths (these three notes are "3" triplet value 8ths) to stand alone A 8th (followed by rests). After a quarter and 8th rest, timp II sounds *sff* Great octave Eb rinforzando 16th up to A rinforzando 16th (followed by an 8th and quarter rest). After a quarter rest, the large cymbals sound *sff* a quarter note (x-headed on the top staff line with the stem down), followed by a quarter rest, and then another *sff* quarter note. [end session 10:54 pm]

[Halloween night 6 pm]

Skipping to Bars 23-28 (Track # 5, :43-:56), Section B, the bass clarinets/Fags/CF/horns/tuba play *ff* an ascending pattern of half notes/triplet quarter notes starting on C (middle C for the bass clarinets, Great octave for the Fags/C.F./tubas, and small octave for the horns). So we find the C half note tied to triplet value C quarter note, part of the "3" triplet value quarter notes (half-bar duration in C time) of C down to A back up to C (except that the Fags and C.F. play C up to A down to C) to (Bar 24) Db half note tied to triplet value quarter note Db (part of Db-C-Db triplet) to (Bar 25) D half note tied to D-Db-D to (Bar 26) E half note tied to Eb-D-Eb. In Bar 27, the bass clarinets finish this five-bar phrase on Line 1 E [written F#] half note down to F [written G] half note. Fags/C.F./tubas play Great octave E to F half notes, while horns play small octave E to F half notes. After a half rest, three trombones finally join in to play *p* < Great octave F half note up to (Bar 28) small octave Db half note *f* > (followed by a half rest). Also in Bar 28, tubas play Great and small octaves of Db half notes legato down to Contra-octave and Great octave G half notes decrescendo. Fags and C.F. play small octave Db half note down to Great octave G half note.

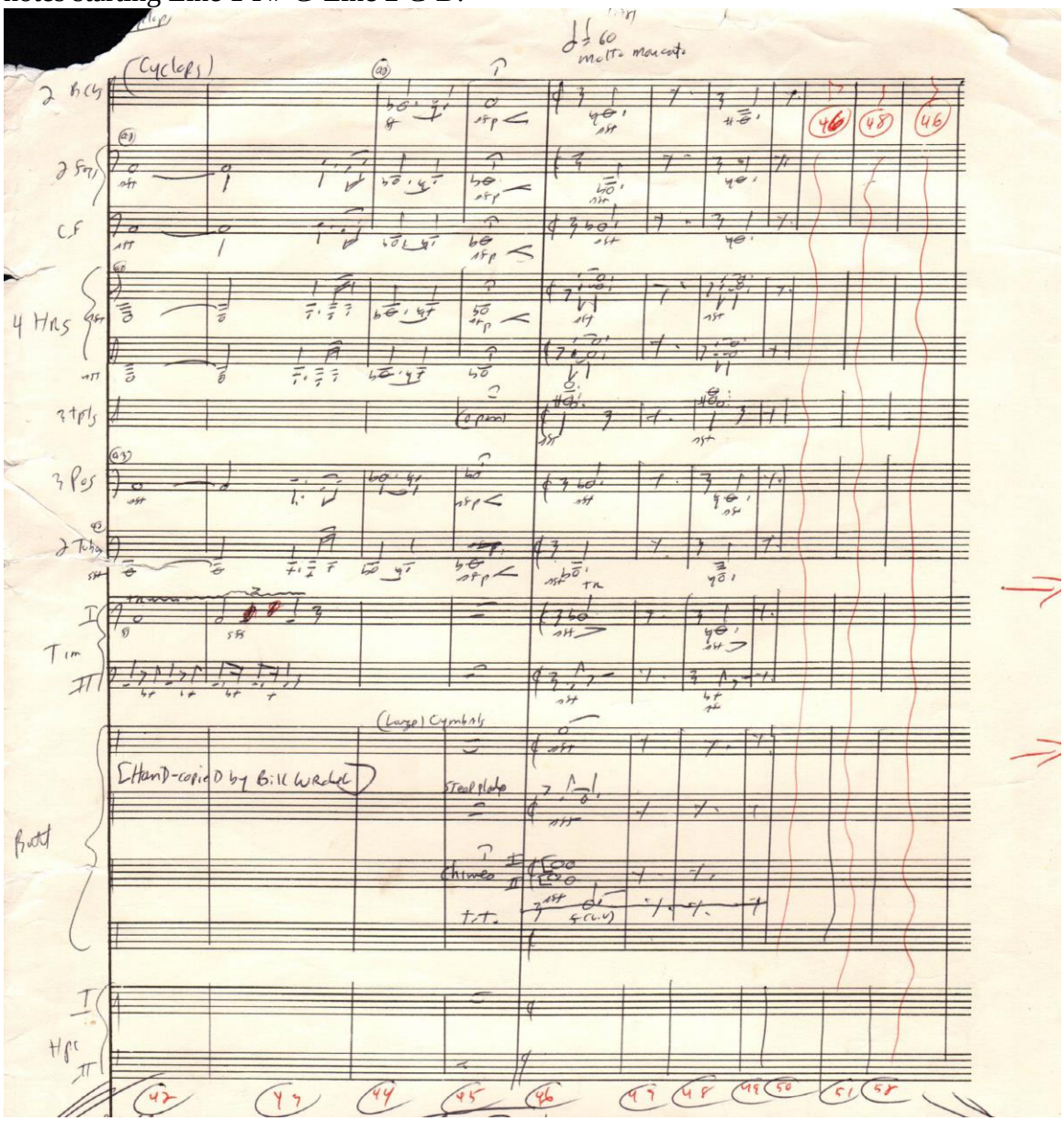
When Sokurah summons the genie boy of the magic lamp (starting Bar 29 *molto tranquillo* at :57), Herrmann employs the use of two antique cymbals, two vibes, celeste, two harps, and two lowest register bass clarinets. He included a circled "x" on the antique cymbals, and at the bottom of the page wrote: "If not possible, use 2 glockenspiels." The cue was *rall* for four bars but now is *a tempo*.

The celeste plays *pp* descending 8th notes starting Line 2 C-G-F#-C# (connected by a crossbeam) down to ascending 8th notes middle C#-F#-G-C. Repeat next bar. Harp I plays *pp* descending 8th notes starting Line 2 C-G-F#-C# (this figure played 2 X). Repeat next bar. Harp II plays contrary motion (ascending) 8th notes middle C#-F#-G-C played 2X (repeat next bar). Antique cymbal I (or glock I) plays Line 2 F# quarter note (then quarter rest) F# (then quarter rest). After a quarter rest, antique cymbal II plays G quarter note (quarter rest following) G quarter. Vibe I plays Line 2 C half note to C# half notes (repeat thru Bar 41). Vibe II plays, after a quarter rest, Line 1 G half note to F# quarter tied to quarter note next bar (half note value or duration). Continue the same pattern.


(Cyclops)
B
Rall
2 B. Cl
2 Sax
CF
12
Hns
34
2 Tpts
3. Pos
2 Tuba
I
Timp
II
molto Tranquillo
[Hand copied by Bill Wrobel]
Batt
antique cymbal
2 Vibes
Celest
I
Hps
II
IF not possible use 2 Glockenspiels
C
molto pesante
2 B. Cl
ant. cy
Batt
2 vib
Celest
I
HP
II

The bass clarinets play *p (sost)* a series of whole notes thru Bar 41. So we find lowest or small octave D [written E] crescendo to (Bar 30) F# [written G#] to (Bar 31) A [written B] decrescendo to (Bar 32) Bb [written middle or Line 1 C], all four notes played under the legato slur line. Then a new four-bar legato slur phrase starts on whole notes small octave A to (Bar 34) F# to (Bar 35) Eb to (Bar 36) D. In Bar 37 a new sequence (now five-bar) commences on whole note F# crescendo up to (Bar 38) A to (Bar 39) Bb to (Bar 40) A decrescendo down to (Bar 41) D.

In Bars 31-32, the celeste plays descending 8th notes starting Line 3 D-G-F#-C# down to ascending notes starting Line 1 F#-G-C-D. Repeat in Bar 32. Then the celeste returns to the notes given in Bars 29-30. Harp I plays descending 8th notes starting Line 3 D-G-F#-C# (repeated same bar, and repeated next bar), while harp II plays ascending notes starting Line 1 F#-G-Line 2 C-D.



Skipping to Bar 42, the Fags/CF/horns/Pos/tubas/rolled timp I play low A whole note tied to half note next bar. Specifically, all instruments except the tubas play Great octave A whole note tied to half note in Bar 43 . Tubas play Contra-octave A notes. Timp II plays Great octave A quarter note (8th rest following) down to Eb 8th up to A quarter note (8th rest) down to Eb 8th up to (Bar 43) A dotted 8th down to Eb 16th figure (played 2X) up to (with timp I now) A quarter note (followed by a quarter rest). Then the Cyclops figure is played again as given before, settling on fermata held Eb whole note in Bar 45, *sfp* < to (Bar 46, now Cut time *molto marcato*). Specifically, the bass clarinets play *ff* Line 1 Db dotted half note legato to D quarter note to (Bar 45) Eb whole note *sfp* < and held fermata. Fags/C.F./tubas plat Great octave Db dotted half notes to D quarter notes to (Bar 45) Eb whole note held fermata. Horns and Pos play this in the small octave register.

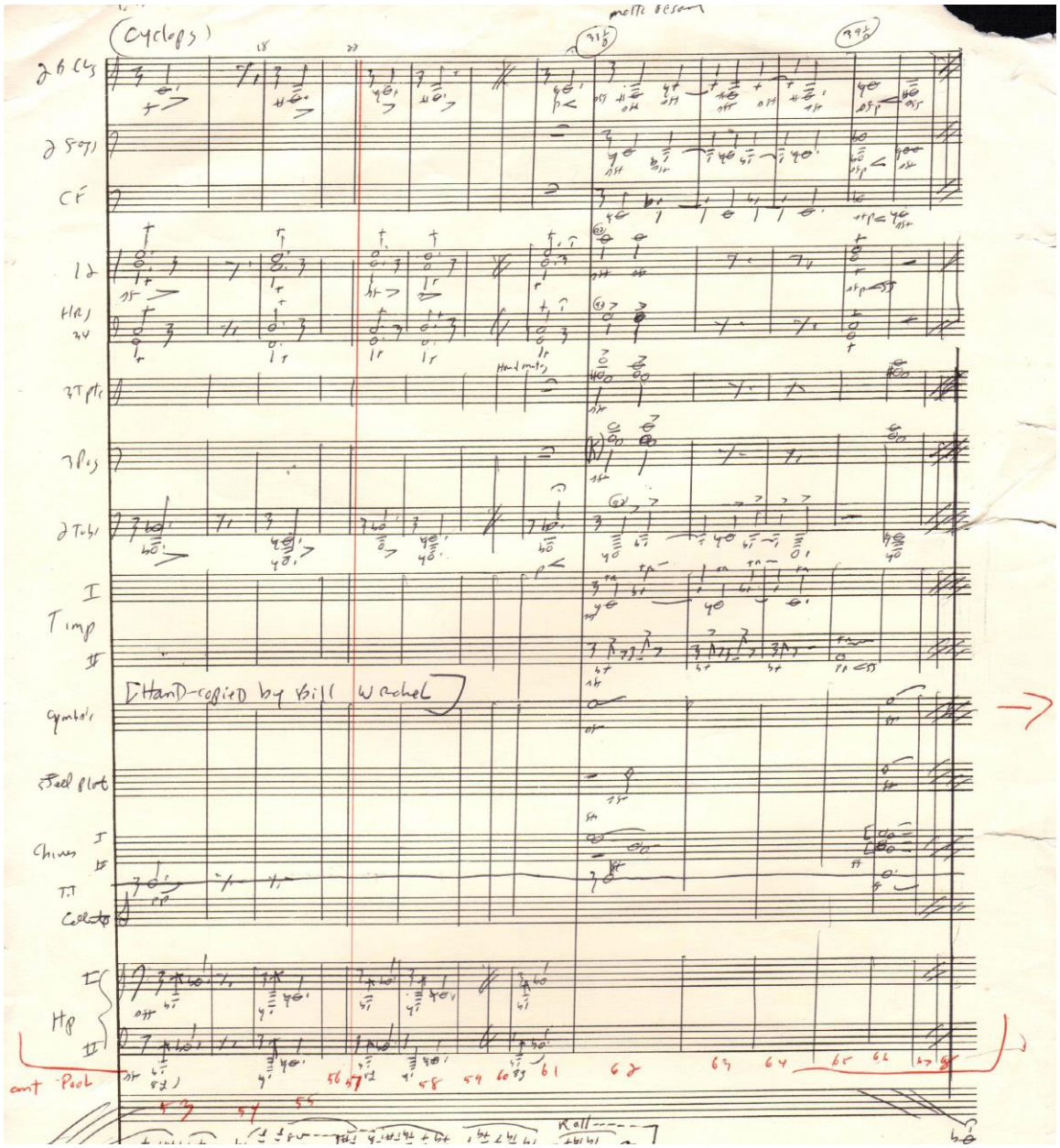
Here (1:38) the open trumpets are prominent playing *sff* Line 2 D/E/A dotted half notes (A sus 4 first inversion) followed by a quarter rest. Repeat in Bar 47. Chimes play two whole note dyads of Line 2 D/E (chimes I) and Line 1 G/A (chimes II). Repeat next bar. After an 8th rest, horns I & II play Line 1 E/A [written B/Line 2 E] 8ths *sff* tied to dotted half notes. Repeat next bar. Horns III-IV play D/A 8ths tied to dotted half notes. After a quarter rest, the bass clarinets play *sff* small octave Bb [written middle C] dotted half note (repeated next bar). After a quarter rest, Fags and tubas play Contra-octave Bb dotted quarter notes (repeated next bar). After a quarter rest, the C.F. and Pos play Great octave Bb dotted half notes. After a quarter rest, timp I is trill *sff* > on Great octave Bb dotted half note (repeated next bar) while timp II beats *sff* Great octave A 8th (followed by an 8th and half rest). Repeat next bar. Large cymbals sound *sff* let vibrate a whole note (notated on the top staff space), repeated thru Bar 52. After an 8th rest, the steel plate sounds off an 8th note tied to dotted half note (notated on the second from top line). Repeat thru Bar 52. After a quarter rest, the Tam Tam sounds *f (L.V)* a dotted half note (repeated thru Bar 52).

In Bar 48, the same pattern is played but on different notes. Trumpets now sound Line 2 D/E/G [written E/F#/A] dotted half notes (followed by a quarter rest). Repeat next bar. After an 8th rest, the horns (top staff) play E/G 8ths tied to dotted half notes, while

bottom staff horns play D/G notes (repeated next bar). After a quarter rest, bass clarinets play small octave E [written F#] dotted half notes (repeated next bar). After a quarter rest, Fags, C.F., and Pos play Great octave E dotted half notes (repeated next bar). Tubas play the Contra-octave E dotted half notes. After a quarter rest, timp I is rolled on Great octave E dotted half note (repeated next bar). After a quarter rest, timp II beats *sff* Great octave Eb 8th (followed by an 8th and half rest). Repeat in Bar 49.

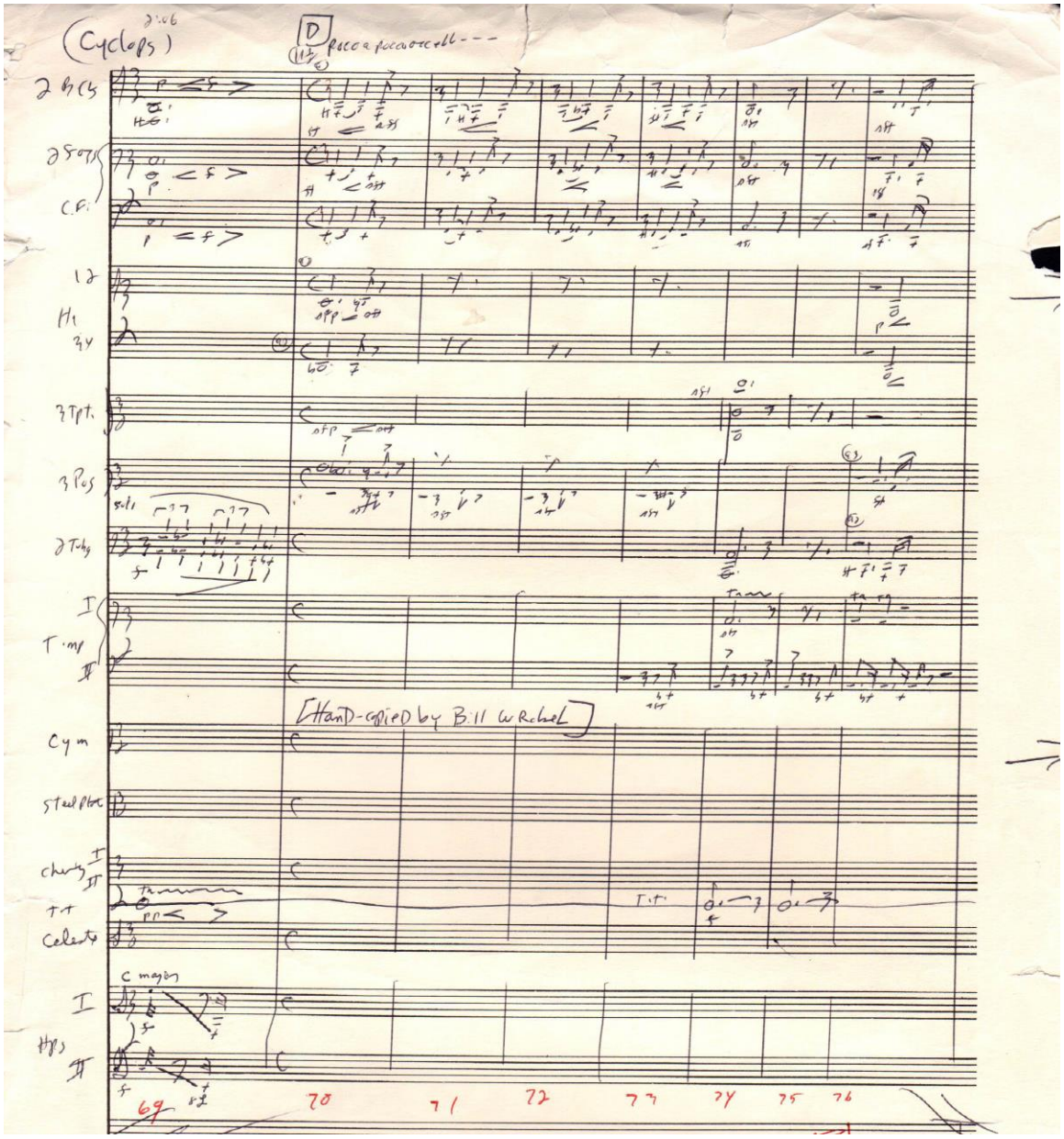
Bar 50 repeats Bar 46. Bar 51 repeats Bar 48. Bar 52 repeats Bar 46 once again.

In Bar 53 (1:47) a new and interesting timbre arrangement plays this pattern. We find the stopped horns playing *sf* > the A sus 4 (actual notes small octave A/Line 1 D/E/A) dotted half note chord followed by a quarter rest. Repeat next bar. After a quarter rest, the bass clarinets and tubas respond with the Bb dotted half note.



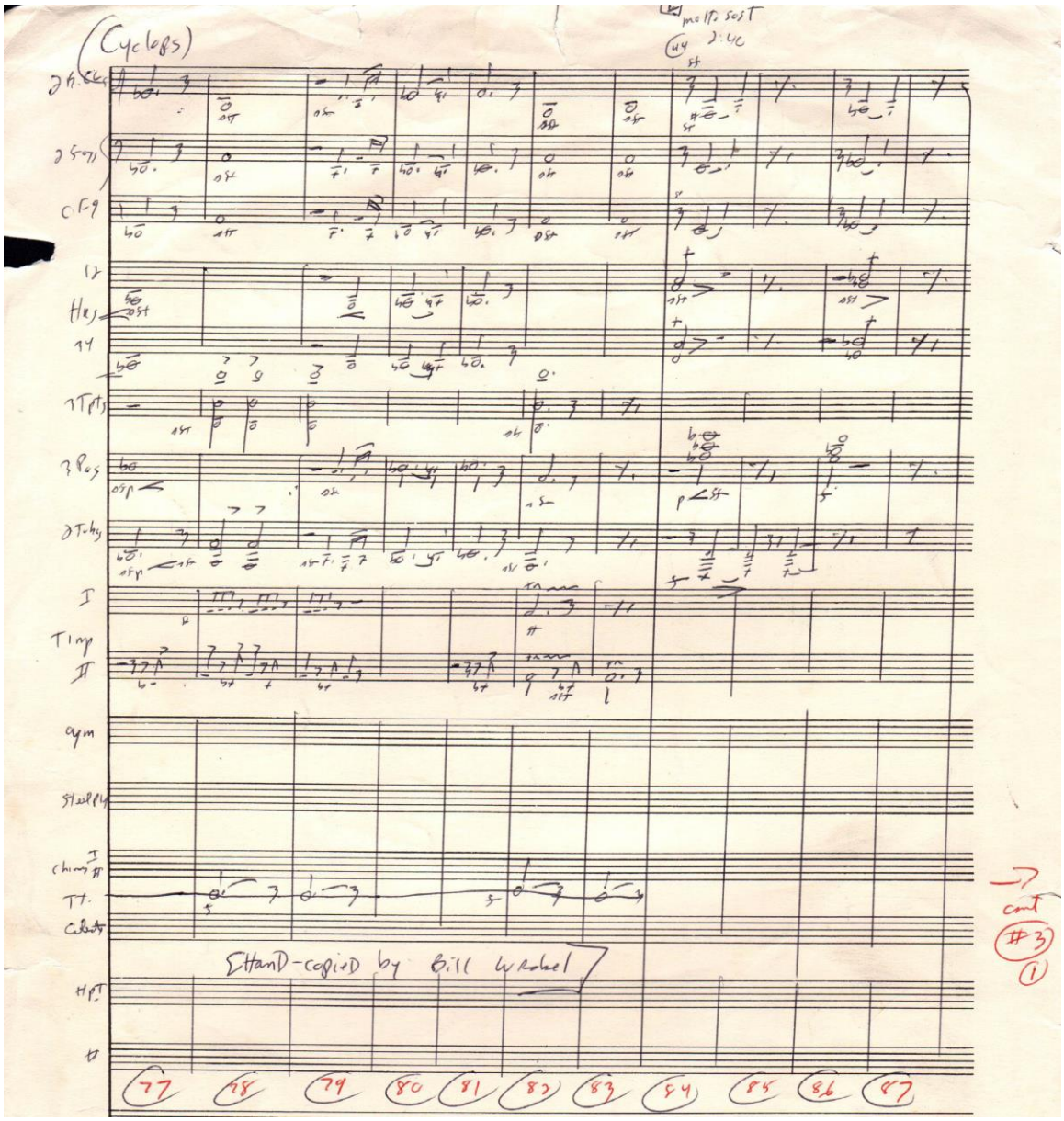

Repeat next bar. Specifically, the two bass clarinets play *f* > small octave Bb [written middle C] dotted half note, while tubas play Contra-octave and Great octave Bb dotted half notes. After a quarter rest, the Tam Tam sounds *pp* a dotted half note thru Bar 57. After a quarter rest, harp I plays *sff* Contra-octave grace note up to Great octave Bb dotted half note (repeated next bar), while harp II plays the pattern an octave lower.

In Bar 55, the stopped horns play G/D/E/G dotted half notes. After a quarter rest, the tubas and bass clarinets respond with the E dotted half notes. Repeat next bar. Harps play on E grace note up to octave higher E dotted half note (repeated next bar).

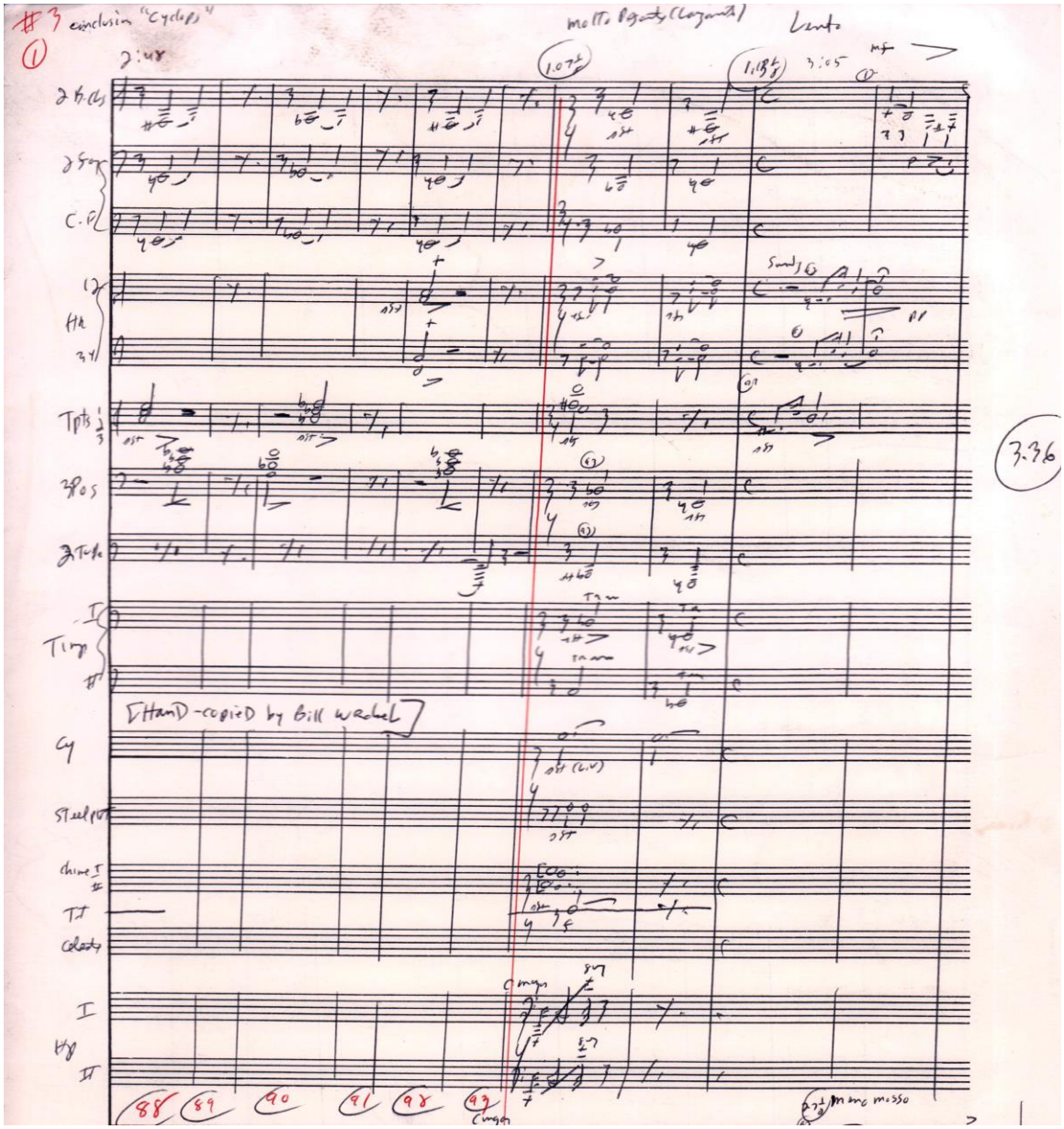



Skipping to Bar 69 in 3/2 time (2:06), when the magic lamp sinks in the shallow water, the tubas play *f* > descending quarter note triplet dyad figures. So we start out with triplet value quarter note rest to triplet value Great octave A/small octave E to Ab/Eb quarter notes to next triplet figure dyads G/D-Gb/Db-F/C to normal value quarter note dyads Great octave E/B to Eb/Bb. The bass clarinets play *p* < *f* > small octave E/A dotted whole notes (full bar value in 3/2 time). Fags play the same in the Great octave register, while C.F. plays Great octave A. The harps are descending gliss on *C major*. Specifically, harp I is gliss forte from Line 2 E 32nd note gliss line down to (bass clef inserted) Contra-octave A 32nd note. Harp II is gliss from Line 1 A down to Contra-octave E. The Tam Tam is rolled *pp* < > on a dotted whole note.

In Bar 70, Section D (now C time, *poco a poco accell*), the Pos I & II menacingly play small octave Eb/F dotted half note dyad *sfp* < to E/D 8ths *sff* and also rinforzando-marked. After a half and quarter rest in that bar, Pos III joins in to play *sff* Great octave E 8th (followed by an 8th rest). Pos I & II repeat thru Bar 73, but Pos III plays on that 4th beat Great octave F 8th in Bar 71 (repeated next bar) and then F# 8th in Bar 73. Horns also play *sfp* < *sff* small octave Eb/F dotted half notes to D/E rinforzando 8ths (followed by an 8th rest), repeated thru Bar 73. After a quarter rest, the bass clarinets play *ff* < *sff* small octave E legato to F quarter notes back to E rinforzando 8th (followed by an 8th rest). Fags and C.F. play this in the Great octave register. In Bar 71, they play F to E quarter notes to F 8ths. In Bar 72, they play F to Gb quarter notes to F 8ths. In Bar 73, they play F# to G quarter notes to F# 8ths. At the end of Bar 73, timp II sounds *sff* Great octave Eb rinforzando 8th up to (Bar 74) A rinforzando quarter note (followed by two quarter rests and an 8th rest) down to Eb 8th (repeat this bar in the next bar). Also in Bar 70, the bass clarinets play small octave A dotted half note (followed by a quarter rest), repeated next bar. Fags and C.F. play the Great octave A notes. Trumpets play small octave A, Line 1 A, and Line 2 A dotted half notes (followed by a quarter rest), repeated next bar. Tubas play Contra-octave and Great octave A dotted half notes. Timp I is trill on Great octave dotted half note A (followed by a quarter rest).




Skipping to (sect E) Bar 84 (2:40) thru Bar 93 are interesting in the timbre exchanges. The stopped horns play the G min (G/Bb/D) half note chord *sff* decrescendo (followed by a half rest). Specifically, horns I & II (top staff) play small octave Bb/Line 1 D [written Line 2 F/A] half notes decrescendo, while horns III-IV (bottom staff) play small octave G/Line 1 D half notes. Repeat next bar. After a half rest, the bass clarinets/Fags/C.Fag play E half notes *sf* up to F quarter notes (small octave for bass clarinets, and Great octave register for the others). Repeat next bar. After a half rest, the Pos play *p* < *ff* the Ab min (Ab/middle Cb/Eb) half note chord. Repeat next bar. After a half & quarter rest, the tubas play forte Contra-octave and Great octave F quarter notes tied to quarter notes next bar (followed by two quarter rests) to same F quarter notes tied to next bar, and so forth in that pattern.




In Bar 86, the order of the horns/Pos are reversed. Now we find the Pos starting off the bar with the G min (G/Bb/D) half note chord (with a half rest following). Repeat next bar. After a quarter rest, bass clarinets/Fags/CF play Gb half to F quarter notes (repeat next bar). After a half rest, the stopped horns play the Ab min half note chord (repeat next bar). Specifically, horns I & II play middle Cb/Eb [written Gb/Bb] half notes, while horns III-IV play small octave Ab/Line 1 Eb half notes.

In Bar 88, the trumpets now join in with the G min half note chord (followed by a half rest, and repeated next bar). The Pos (after a half rest) play the same Ab min half note chord as before (repeated next bar). The bass clarinets once again play small octave E half note legato to F quarter note (Great octave register for the Fags and C.F.). Tubas play the prior bar thru Bar 92. In Bar 90, the Pos start off with the G min followed by the trumpets on Ab min decrescendo, and so forth.

The cue ends (*Lento* in C time) with the trumpets playing *sff* a short fanfare figure of Line 1 E dotted 8th up to Bb 16th to A dotted half note. After a half rest, the muted horns play the small octave Bb up to Line 1 F 16th to E [written B] quarter notes tied to whole note in end Bar 97, decrescendo *pp* and held fermata. In Bar 97, bass clarinet I plays small octave Bb quarter note to A dotted half note. After a half rest, bass clarinet II plays small octave F quarter note to E quarter note, held fermata. End of cue. [end session 10:30 pm]

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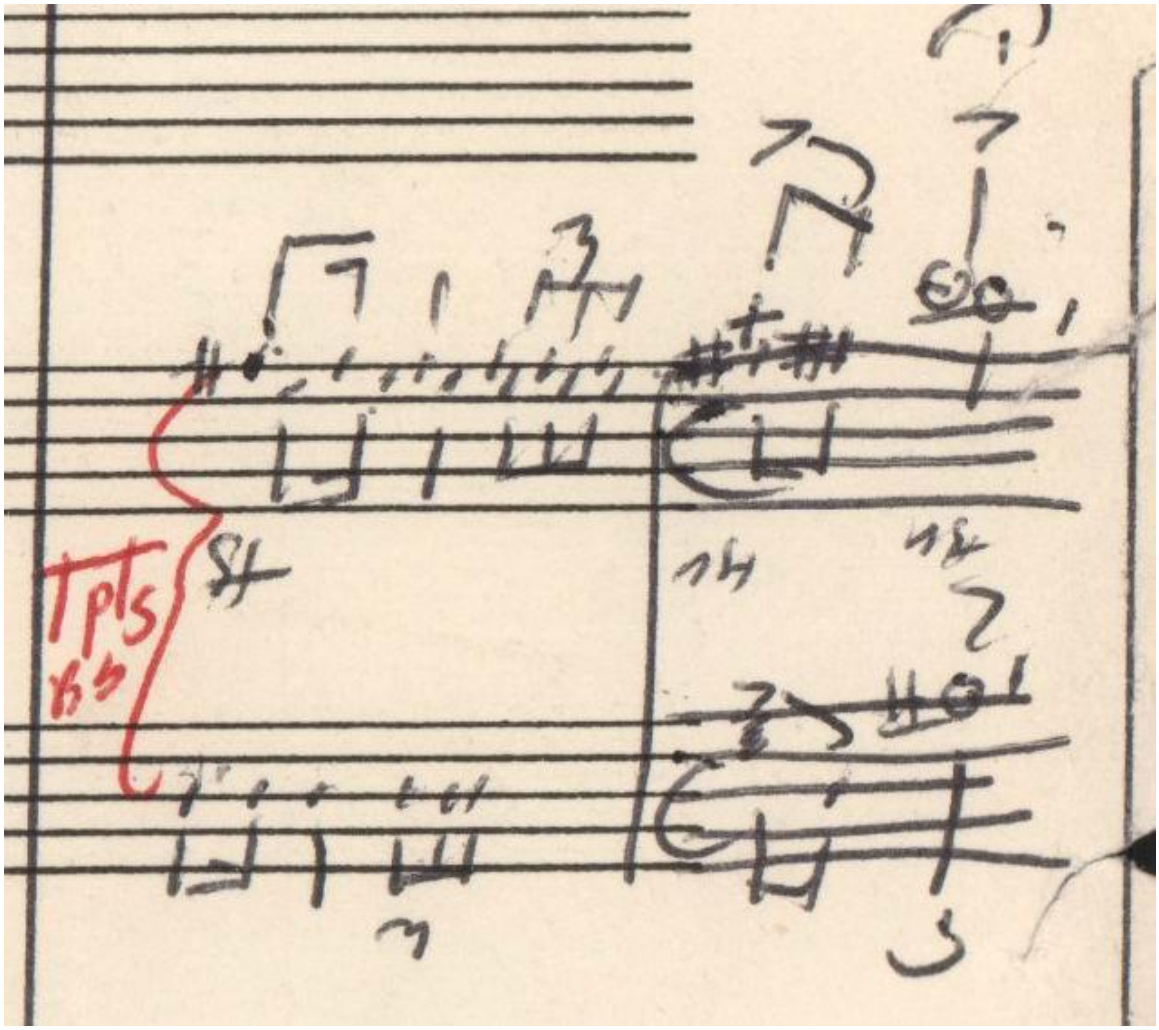
"The Trumpets" *Allegro* in C time. 6 bars, :17. R 2/4. Scene: Prelude fanfare for Bagdad.




Muted horns I & II play *mf* > Line 1 E dotted 8th up to Bb 16th (connected by a crossbeam) to the A dotted half note, held fermata. After a half rest, horns III & IV play small octave Bb up to F 16th to E quarter note, held fermata.

In Bar 2 (now 3/4 time) *Molto maestoso (Mod)*, the Bagdad theme is pronounced for three bars. Bass clarinets/Fags/CF/Pos/tuba play *ff* D up to A (a for Pos III, tuba I and bass clarinets, a' for Pos I & II, Great octave for tuba II, Fags & C.F.) 8th notes to A quarter rinforzando to "3" triplet value 8th notes G-A-Bb to (Bar 3) A to F rinforzando quarter notes to descending triplet 8ths E-D-Bb tied to (Bar 4) Bb 8th to D 8th to D rinforzando half note. Horns play the D quarter note on the second beat of Bar 2, 1st beat of Bar 2 and (after a quarter rest) the D half note *sff*.

Then the trumpets play a fanfare *ff* of the A sus4 (A/D/E) etc. Timp I is trill rolled on Great octave Bb dotted half note *p* < down to (Bar 6) E whole note forte, held fermata. Timp II plays the fanfare rhythmic notes as Great octave Bb dotted 8$^{th}$ to Bb 16$^{th}$ to Bb quarter note to "3" triplet value Bb-Bb-Bb 8ths to (Bar 6 in C time) Great octave E-E 8ths forte (crossbeam connected) to stand alone E 8$^{th}$, followed by an 8$^{th}$ rest and half rest held fermata.

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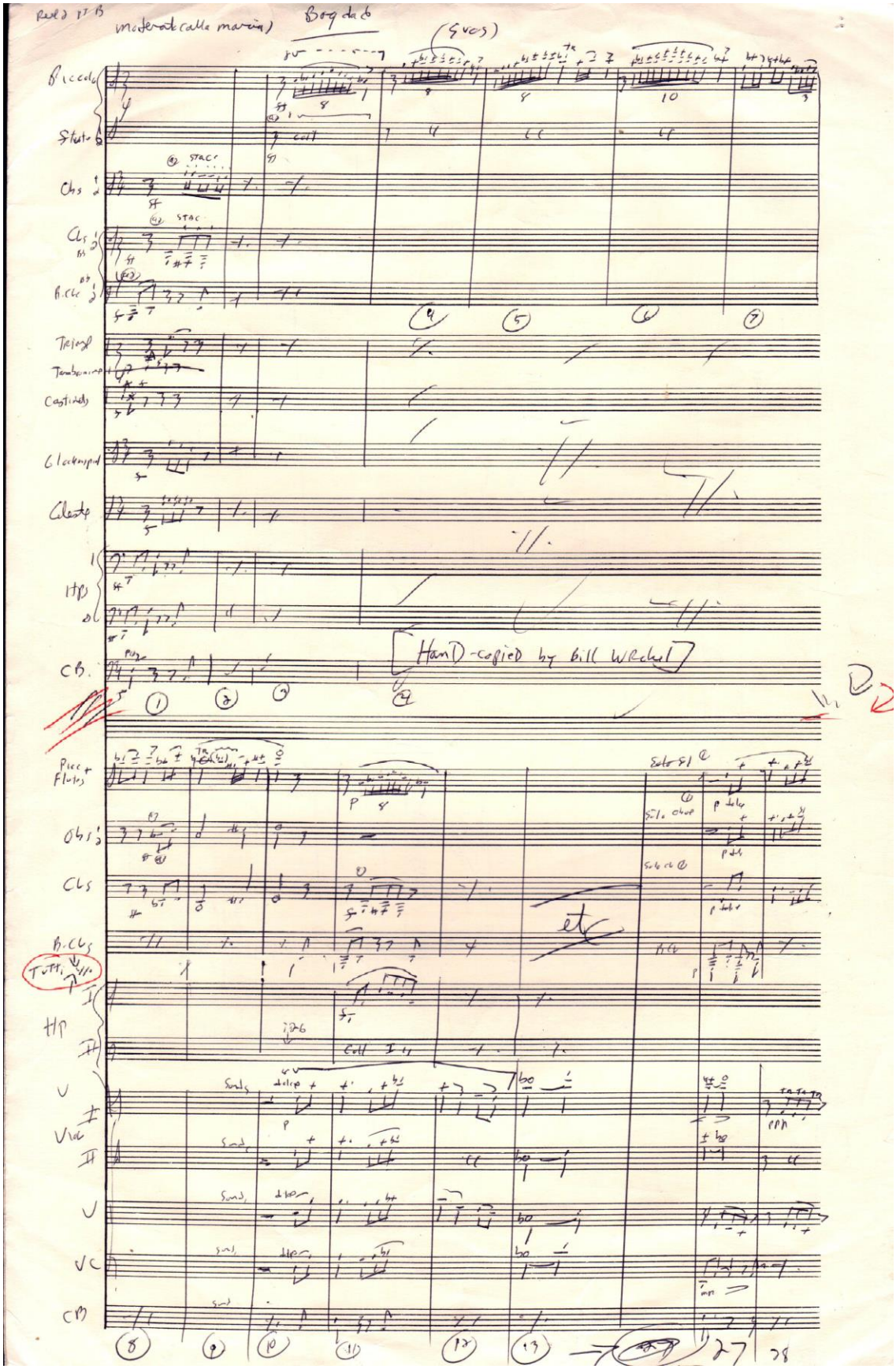
"Bagdad" *Moderato (alla Marcia)* in 3/4 time. 2:41. Track # 7 (2:45). Scene: Sinbad and Princess Parisa are in Bagdad, recounting their strange tale of Colossa Island to the Caliph.

The first instrument you hear are the castanets playing f a grace note (positioned on the middle line of the staff) to an 8th note (x-headed with the stem down), followed by an 8$^{th}$ and two quarter rests. Repeat thru Bar 10. Two bass clarinets play forte small octave D up to A 8th notes (crossbeam connected), followed by quarter & 8th rest, and then the C 8th. Repeat thru Bar 10. Harps play Great octave D up to A 8ths (crossbeam connected) up to stand alone F 8$^{th}$ (followed by two 8$^{th}$ rests) and then A 8th. Repeat thru Bar 10. CB is *pizz* on small octave D quarter note (followed by a quarter & 8th rest) down to the Great octave A 8th note. Repeat thru Bar 10. Clarinets, after a quarter rest, play *ff* small octave descending staccato 8th notes F-E-D (followed by an 8th rest). Ditto glock. Repeat thru Bar 7. After a quarter rest, the celeste plays three Line 2 D/E/F 8th note clusters (crossbeam connected), followed by an 8th rest. After a quarter rest, the two oboes play staccato (dots above the notes) 16th notes F-F, E-E, D-D (followed by an 8th rest). Repeat thru Bar 7. After a quarter rest, the triangle sounds an 8$^{th}$ note (positioned on the top space of the staff), let vibrate (followed by an 8$^{th}$ and quarter rest). The tambourine, after an 8$^{th}$ rest, plays an 8th note, followed by two quarter rests. Repeat thru Bar 10.

In Bar 3, after a quarter rest, the piccolo & flute play *ff* an "8" value 32nd note flourish or exotic figure (to musically simulate the exotic Bagdad city locale) starting on Line 2 A (a"). So we find (after a quarter rest) the "8" 32nd note figure (connected by three crossbeams) of Line 2 A-Bb-Line 3 C-D-E-D-C-Line 2 Bb to the Ab rinforzando quarter note. In Bar 4, after a quarter rest, they play legato G-A-Bb-C-D-C-Bb-A 32$^{nd}$ notes to F rinforzando quarter note. In Bar 5, they play E-F-G-A-Bb-C-D-C to Line 2 Bb quarter note trill to after-beats A-Bb 32$^{nd}$ notes to A quarter note rinforzando.


Bogdad
(6 vcs)
Piccolo
Flute
Cls
B.Cls
Trbone
Tambourine
Castinets
Clockwork
Celesta
Hp
CB.
[Hand-copied by Bill Wrchel]
Piccolo Flutes
Obs
Cls
B.Cls
Tutti
Hp
Vln
Vla
Vc
CB
Solo Ob
Solo cl
B.Cl
Soli
Soul
Cell I
etc

In Bar 6, after a quarter rest, a "10" value 32nd note figure is played on Line 2 A-Bb-C-D-E-F-E-D-C-Bb to Ab quarter note rinforzando. In Bar 7, they play Line 2 F 8th up to Ab down to F 16ths figure to 8th note figure A-Ab to next figure of F 8th connected to "3" triplet 16ths Eb-F-Eb. In Bar 8, they continue on Line 2 Bb legato up to Line 3 D 8ths to same D rinforzando quarter note down to Ab-C 8ths to (Bar 9) Line 2 A half note (to Bb) trill (*tr*^^^^^^), followed by G#-A after-beats up to Line 3 C# quarter note to (Bar 10) D half note (followed by a quarter rest).

After a half rest in Bar 10, the muted violins/violas/celli play the Parisa (Princess) theme *dolce p*. We find Line 3 D 8th note for violins I (Line 2 for violins II, Line 1 for violas, and small octave for VC) up to A 8th note to (Bar 11) same A dotted quarter note to G-A-Bb 8th notes (crossbeam connected) to (Bar 12) A legato to F quarter notes to E-D legato 8th notes to (Bar 13) Bb half note legato up to D quarter note (etc.).

Back in Bar 11, the basses pluck *pizz* small octave D quarter note (followed by a quarter and 8th rest) down to Great octave A 8th. Repeat next bars. After a quarter rest, the flute and piccolo repeat Bar 3 but now played *p* (instead of *ff*). After a quarter rest, the clarinets repeat the previous bars but played forte (instead of *ff*). The same applies for the bass clarinets. The oboes are silent. The harps now play forte Great octave D up to A 8th notes (crossbeam connected) up to descending 8th notes small octave F-E-D-Great octave A (crossbeam connected). Repeat next bars.

Skipping to Bar 27 (after a half rest), the solo flute I, solo oboe I, and solo clarinet I play *p dolce* the Parisa theme previously just performed by the strings. They play Line 2 (Line 1 for the clarinet) D up to A 8th notes to (Bar 28) A dotted quarter note to G-A-Bb 8ths. Bass clarinet I plays small octave D up to A 8ths (crossbeam connected) to same A 8th (followed by two 8th rests) to A 8th. Repeat next bars. Bass clarinet II plays *p* small octave D quarter note to the same notes as the other bass clarinet. Violins I play < > Line 3 E quarter note legato to D half note while violins II play Line 3 C quarter note to Line 2 Bb half note. After a quarter rest in Bar 28, all violins play *ppp* Line 1 F-E-D 8th note trills (followed by an 8th rest). After a quarter rest in Bar 27, violas play small octave F-E-D legato 8th notes (followed by an 8th rest), repeated next bar. VC play *mp* > Great octave D 8th up to A 8th tied to A quarter note (followed by an 8th rest) to same A 8th note. Repeat next bar. CB pluck pizzicato small octave D dotted quarter note (followed by an 8th and quarter rest). Repeat next bar.[This partial analysis up to this point should be enough to give readers an adequate idea of how Herrmann constructed the music for this scene] [8:56 pm, Saturday, November 1, 2003. Still watching—or more accurately, *listening*--- *My Fair Lady* dvd in the background]

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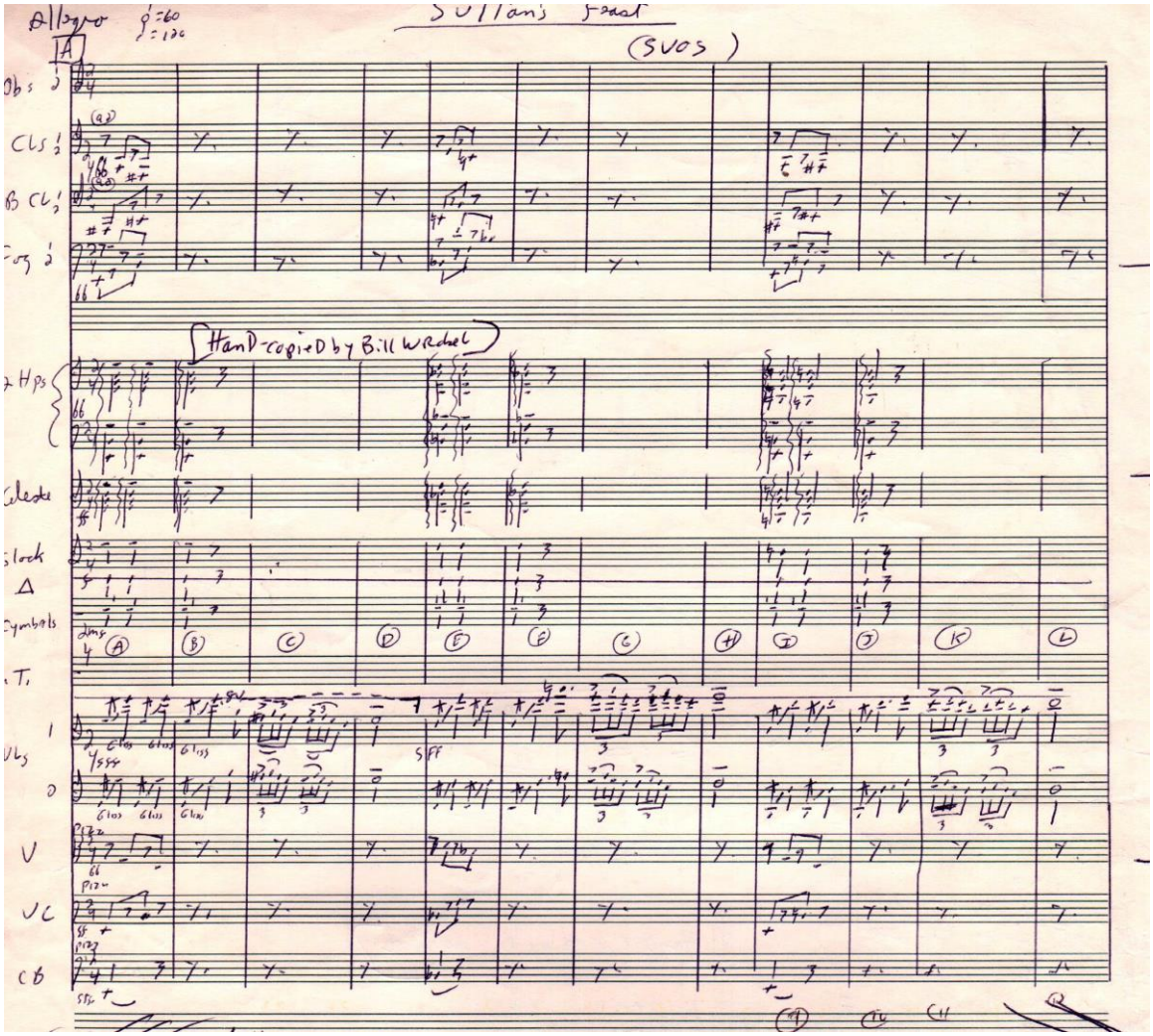
"Sultan's Feast" *Allegro* in 2/4 time, 74 bars. Here we have the Sinbad overture without the brass. Instrumentation: 2 oboes, 2 clarinets, 2 bass clarinets, 2 Fags, 2 harps, celeste, glock., triangle, cymbals, Tam Tam, and strings. Violins are heard first with the E grace note *sff*. Violins I play Line 2 acciaccatura with the immediate and quickly sounding gliss line up to Line 3 E quarter note quarter note played 2 X in Bar 1.

Violins II play *sff* the same but an octave lower (Line 1 grace note gliss up to Line 2 quarter note). Viole, after an 8th rest, pluck *ff pizz* small octave G 8th (followed by an 8th rest) down to E 8th. Repeat thru Bar 4. VC pluck pizzicato on Great octave E 8th (followed by an 8th rest) up to B 8th (followed by an 8th rest). Repeat thru Bar 4. CB pluck Great octave E quarter note let vibrate (followed by a quarter rest). Clarinets/bass clarinets/Fags play a similar pattern following the viole and celli patterns. So, after an 8th rest, clarinets play *ff* small octave G [written A] 8th (followed by an 8th rest) down to E [written F#] 8th note (crossbeam connected notes). Repeat next three bars. Bass clarinets play small octave E 8th (followed by an 8th rest) up to B [written middle C#] 8th note (followed by an 8th rest). Repeat thru Bar 4. Fag I, after an 8th rest, plays as the clarinets (small octave G 8th followed by an 8th rest and then down to E 8th). Fag II plays as the bass clarinets but an octave lower ; namely, Great octave E 8th (followed by an 8th rest) up to B 8th (followed by an 8th rest). Repeat next three bars. The celeste is arpeggiando *ff* on the E min tonality (actual notes Line 1 E/G/B/Line 2 E), played twice in Bar 1 and once in Bar 2 (followed by a quarter rest in Bar 2). Harps are also arpeggiando on two quarter note chords of E min. Specifically, they both play on the bottom (bass clef) staff Great octave E/B/small octave G and (top staff) Line 1 E/G/B/Line 2 E quarter notes. The harps play one more such arpeggiando chord in Bar 2 (followed by a quarter rest). The glock strikes *ff* two Line 2 E quarter notes to (Bar 2) one E quarter note (followed by a quarter rest). The triangle sounds forte two quarter notes in Bar 1, and one quarter note in Bar 2 (followed by a quarter rest). These notes are placed on a line in the middle of the glock and cymbals staff lines. Finally, cymbals sound *mf* two quarter notes in Bar 1, and one quarter note in Bar 2 (positioned on the second from the top space on the staff).

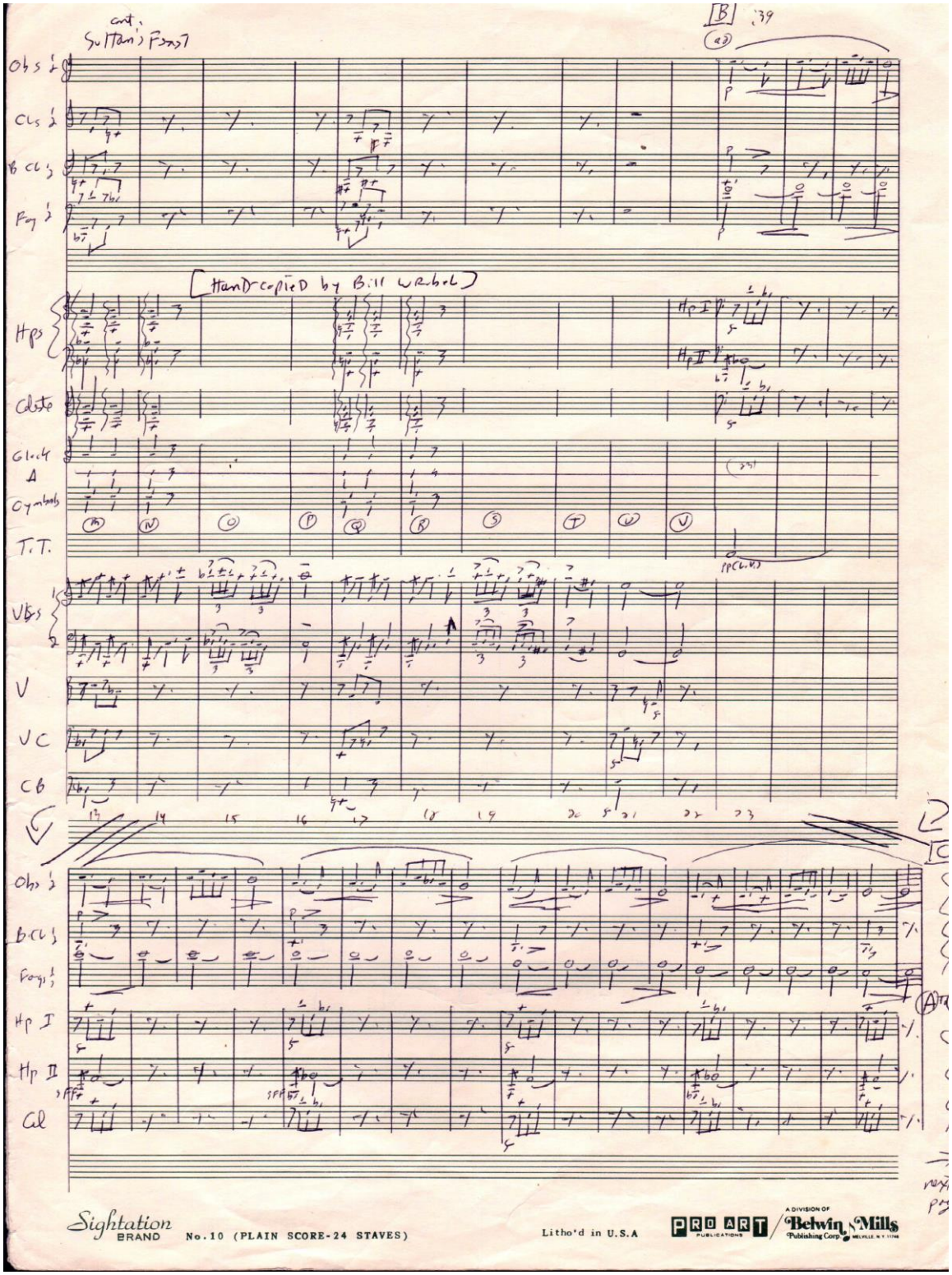
After another E grace note gliss up to octave higher E dotted quarter note in Bar 2, the violins continue the *Sinbad* motif (as given in the Overture) on Lines 2 & 3 G 8th to




(Bar 3) "3" triplet value 16th notes F#-G-F# to E 8th figure to next figure of E-F#-E triplet 16ths to D 8th to (Bar 4) E tenuto half note.

In Bar 5, violins continue the melody pattern a tone lower. So we find D acciaccatura gliss line up to D quarter notes, and so forth. Harps & celeste are arpeggiando on Bb maj (Bb/D/F). Specifically, the celeste plays Line 1 D/F/Bb/Line 2 D rolled chords (two in Bar 5, and one in Bar 6, followed by a quarter rest). The harps play (bottom staff) Great octave Bb/small octave F/Bb and (top staff) Line 1 D/F/Bb/Line 2 D) quarter notes. The glock plays Line 2 D quarter notes. After an 8th rest, viole pluck Line 1 D 8th (followed by an 8th rest) down to Bb 8th. Repeat thru Bar 8. VC pluck Great octave Bb 8th (followed by an 8th rest) up to small octave F 8th (followed by an 8th rest). CB pluck Great octave Bb quarter note let vibrate (followed by a quarter rest). Repeat next three bars. Clarinets and Fag I follow exactly the viole line. Bass clarinet follow the VC line (but played small octave register). Fag II follows the VC line exactly.

In Bar 9, the violins continue the melody line on B acciaccatura with the gliss line up to B quarter note an octave higher, etc. Harps & celeste are arpeggiando on E min


cont.
Sultan's Fast
[B]
39
Obs 1 2
Cls 1 2
B Cls
Bsns 1 2
[Hand-copied by Bill Wrobel]
Hps
Celesta
Glock
Cymbals
T.T.
Vlns
V
VC
CB
Obs 1 2
B.Cls
Bsns 1 2
Hp I
Hp II
Cl
Sightation BRAND No.10 (PLAIN SCORE-24 STAVES)
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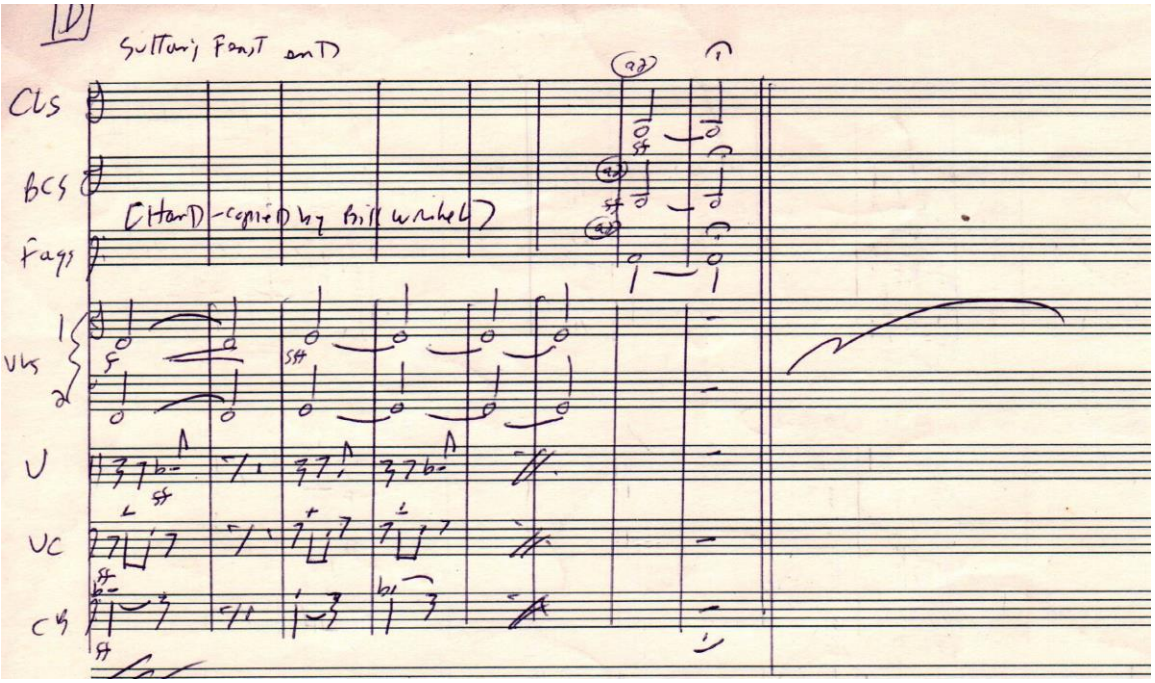
(E/G/B). Specifically, the celeste plays small octave B/Line 1 E/G/B quarter notes. The harp bottom staff repeats Bar 1, but the top staff plays small octave B/Line 1 E/G/B. The glock plays Line 1 B quarter notes. Altri strings and woodwinds repeat Bar 1. In Bar 13, the violins play A acciaccatura gliss up to A quarter, etc. Harps/celeste are arpeggiando on Bb maj 7 (Bb/D/F/A). Specifically, the celeste plays small octave A/Line 1 D/F/A quarter notes. The harps plays Great octave Bb/small octave F/Bb and (top staff) small octave A/Line 1 D/F/A. Altri strings and woodwinds repeat Bar 5 except now Fag II plays octave lower notes Great octave Bb 8$^{th}$ (8$^{th}$ rest) up to Great octave F 8$^{th}$ (8$^{th}$ rest following). In Bar 17, the violins play small octave and Line 1 G acciaccatura gliss line up to Lines 1 & 2 G quarter notes. Harps and celeste play the E min quarter notes arpeggiandi. Specifically, the celeste plays small octave G/B/Line 1 E/G quarter notes. The harps (bottom staff) play Great octave E/B/small octave E and (top staff) small octave G/B/Line 1 E/G notes. Woodwinds and altri strings repeat Bar 1 (repeated thru Bar 20). Violins settle in Bar 21 on Lines 1 & 2 E half note tied to half note next bar. CB pluck small octave E quarter note (followed by a quarter rest), and repeated in Bar 22. After an 8$^{th}$ rest, VC pluck small octave G (8$^{th}$ rest following) down to Great octave B 8$^{th}$ (8$^{th}$ rest), repeated next bar. After a quarter and 8$^{th}$ rest, viole pluck small octave E 8$^{th}$ (repeated next bar). Woodwinds, harps and celeste are silent until Bar 23.

In Bar 23 (:39), the "B" section commences with the oboe playing *p* crescendo the new development melody line of Line 2 E dotted quarter note legato to D 8th to (Bar 24) E dotted quarter note to D 8$^{th}$ again to (Bar 25) 8th notes E-G-F-A to (Bar 26) D half note decrescendo. Bass clarinets play *p* > (each bar) small octave Bb [written middle or Line 1 C] dotted quarter note (followed by an 8$^{th}$ rest), repeated thru Bar 26. Fags play *p* < Line 1 F half note tied to next bar and tied to (Bar 25) half now decrescendo to (Bar 26) half note (further decrescendo). Harp II plays Contra-octave Bb acciaccatura up to Great octave Bb half note, let vibrate. Repeat next three bars. Harp I, after an 8th rest, plays 8th notes Line 1 D down to small octave F up to Bb (repeat next three bars). The celeste follows the harp I line exactly. The Tam Tam sounds *pp (L.V)* a half note (notated on the bottom space of the staff).

In Bar 27, the oboes play Line 2 C dotted quarter note legato to Line 1 B 8$^{th}$ (repeated next bar) to (Bar 29) 8th notes C-E-D-E to (Bar 30) B half note decrescendo. Celeste & harp I play (after an 8$^{th}$ rest) 8th notes middle C down to E up to A (repeated next three bars). Harp II plays *sff* Contra-octave A grace note up to Great octave A half note let vibrate (repeated next three bars). The bass clarinets play small octave A [written B] dotted quarter note (followed by an 8$^{th}$ rest), repeated next three bars, while Fags play Line 1 E half notes tied thru next three bars. In Bar 31, oboes play Line 1 A dotted quarter note to G 8$^{th}$ (repeated next bar) to (Bar 33) 8ths A-C-Bb-A to (Bar 34) G half note decrescendo (as before, these nine notes within these four bars are played under the legato umbrella). Harps/celeste/bass clarinets repeat Bars 23-26, but the Fag play Line 1 D half notes tied thru Bar 34.

The cue ends with the violins playing forte crescendo Line 1 D half note tied to half note next bar to (next bar) E half note *sff* and tied to half notes next three bars. Viole/VC/CB pluck the simple rhythmic notes. Then in the final 2 bars, the clarinets/bass

clarinets/Fags are soli playing *ff* the A half note tied to next bar, held fermata. Specifically, clarinets and bass clarinets play small octave A [written B], and Fags play an octave lower (Great octave A half notes).

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"The Basket" *Lento (molto sost)* in C time, 9 bars, :47. [Note: This cue is not included in the Varese cd] Scene: Sokurah prepares his first magic performance with aides carrying baskets (one enclosing Sadi, the other a cobra). Instrumentation: 12 violins I, 10 violins II, 8 violas, 8 celli, 4 CB. All are *sords* (muted).

In Bar 1, the top staff of 4 celli play *p* < Great octave D quarter note legato slur up to A quarter note to Bb half note decrescendo. Repeat thru end of cue (that Bb half note is held fermata in end Bar 9). The bottom staff of 4 celli play Great octave D half note legato to Eb half note. Repeat thru Bar 9. 4 *pizz* CB play forte decrescendo two small octave D quarter notes, followed by a half rest, repeated thru end of cue (that half rest held fermata).

In Bar 2 (:05), the viole start to play the exact same set-up (and notes) as the VC thru Bar 7 only, but in the small octave register.

In Bar 3 (:10), the 10 violins II play the same set-up thru Bar 6, but in the Line 1 register. In Bar 4 (:15), 12 violins I play the same set-up but in the Line 2 register. However, this is repeated only in the next bar (Bar 5), and violins I are then silent to end of cue (violins II silent in Bars 7-9, viole silent in Bars 8-9). So this cue, when visually inspected, shows a clear pyramid design, the apex being the violins I for two bars only. The base line of continuous notes are the VC/CB.

End of cue.

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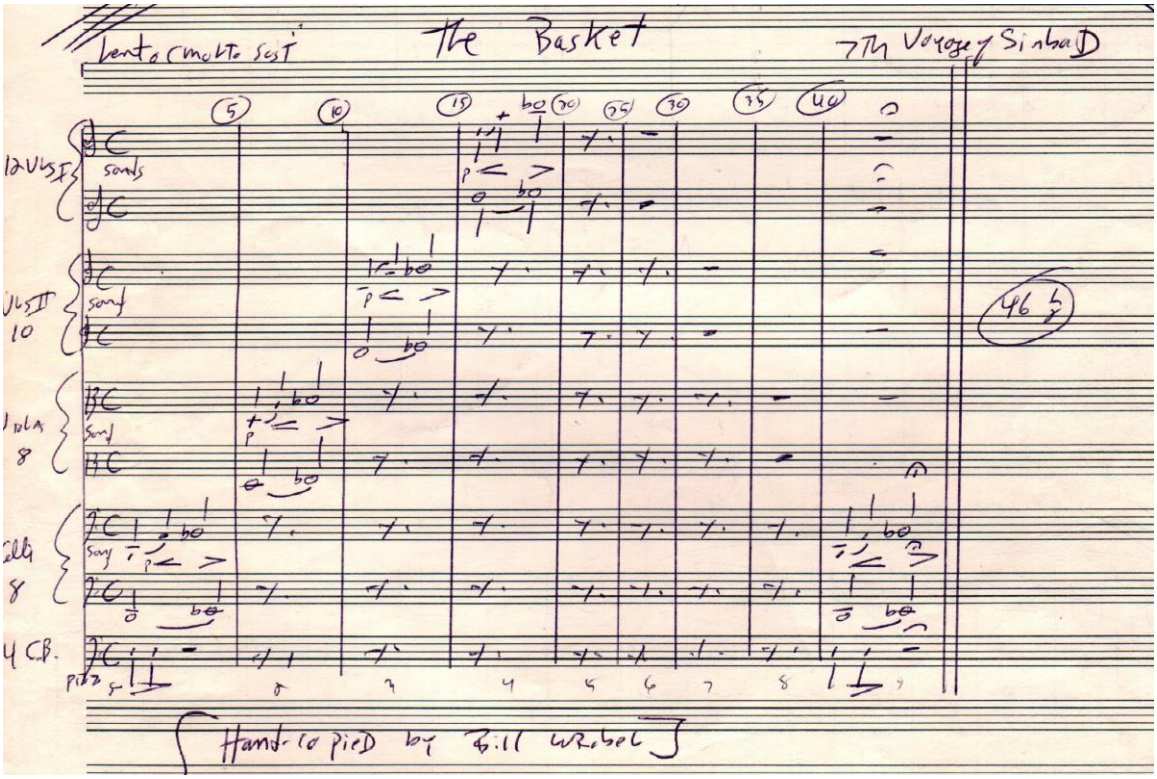


Now: If you want to hear a closer influence or similarity of someone else's work compared to Herrmann, then go to Grieg's PEER GYNT Suite I, the "Death of Ase" section (2nd cue). “Now: That Grieg piece reminds me of Herrmann's cue from the 7th Voyage of Sinbad, the cue titled "The Basket." They are both the same three-note motif structurally in C time--two quarter notes to half note, repeated next bar (but typically repeated in Herrmann's cue thru end Bar 9). Herrmann does not add a "B" structure as Grieg did but simply creates a dynamic build and establishes a pyramid effect and reaching its greatest intensity (all strings) in Bars 4-5 in the middle, and then decreasing again. Muted celli (top staff) first play Great octave D up to A quarter notes to Bb half note (repeated thru Bar 9). Bottom staff celli play D to Eb half notes. CB pluck small octave D-D quarter notes (followed by a half rest), repeated thru Bar 9. Then violas play this starting in Bar 2 thru Bar 7, then violins II in Bar 3 thru Bar 6, then violins I in Bars 4-5 only.

Grieg has the key signature of two sharps and the top staff plays small octave D/F# up to F#/B quarter notes to F#/A#/C# half notes (repeated next bar). Then the secondary development occurs in Bars 3-4. Then the three-note motif returns in Bars 5-6, and so forth.

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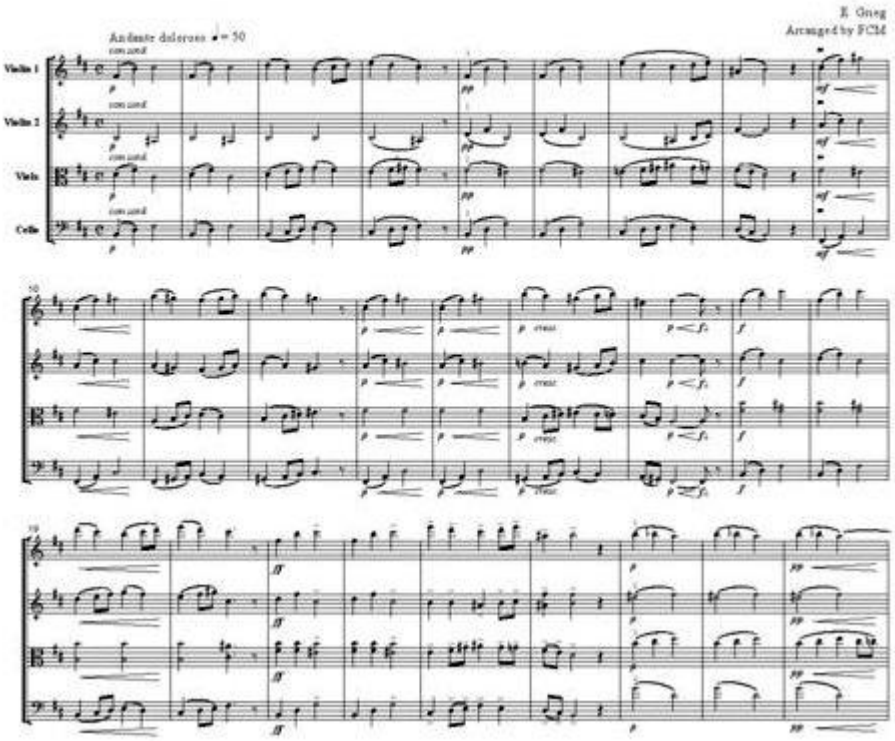
The Death of Åse from Peer Gynt Suite No.1

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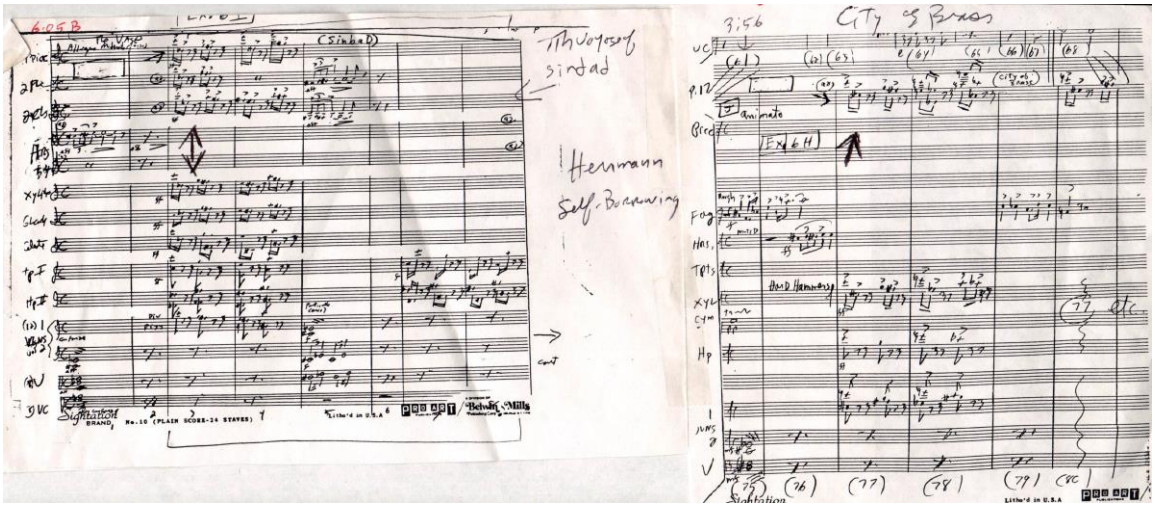
"The Vase" *Allegro Moderato* in C time. Quarter note = 120. Scene: Sokurah has Sadi put in the huge vase and then throws the serpent in with her! [Note: This music was self-borrowed from 1934's "City of Brass" score Sect J, Bars 77-81]

Four horns are pronounced *sff* playing an alarming figure (the first "alarm" figure of several later on in the score). We find "3" triplet value16ths rinforzando Line 1 F#-G-G# [written Line 2 C#-D-D#] to rinforzando A [written Line 2 E] 8th (all notes connected by a crossbeam) tied to half & quarter A notes (followed by an 8th rest). Repeat next bar (also *sff* >). Violins II/viole/VC are bowed trem *con forza* on dissonant dyad whole notes Line 1 C#/Eb (dim 3rd interval). Repeat thru Bar 4.

In Bar 3, *pizz* violins I play rinforzando Line 3 C 8th (followed by 8th & quarter rests) down to Line 2 F#/G 8th dyad (followed by the 8th & quarter rests) to (Bar 4) D#/E dyad 8ths (rests) Line 1G#/Line 2 A 8th (followed by rests). Harp I plays *ff* Lines 2 & 3 C 8ths (followed by 8th and quarter rests) down to Lines 1 & 2 G 8ths (followed by an 8th and quarter rest) to (Bar 4) E 8ths (followed by the same rests) up to A 8ths (followed by rests). Harp II plays Lines 1 & 2 Db 8ths (rests following) up to F# 8ths (rests) to (Bar 4) D# 8ths (rests) up to G# 8ths. The piccolo/flutes/clarinets/xylophone/celeste play the pattern as 16th notes. So they all play Line 3 C down to Line 2 Db rinforzando16ths (connected by two crossbeams), followed by an 8th and quarter rest marks, up to Line 2




G-F# rinforzando 16ths (followed by the 8th and quarter rests). The celeste, however, on that second figure plays Line 2 G down to Line 1 F# 16ths. The glock is the only contrary motion instrument line (initial figure) playing Line 2 C up a minor 2nd interval to Db 16ths (followed by rests) up to G-F# 16ths (as the other instruments). In Bar 4, the piccolo and flute play Line 3 E down to Line 2 D# rinforzando 16ths (followed by rests) up to Line 3 A down to Line 2 G# rinforzando 16ths (rests following).

Clarinets/xylophone/glock play Line 2 E-D# [written F#-E#] rinforzando 16ths (rests following) up to A-G# 16ths). The celeste plays Line 2 E down to Line 1 D# 16ths (rests following) up to Line 2 A down to Line 1 G# 16ths.

In Bar 5, the flutes and clarinets play the alarm figure (see horns in Bar 1) but Line 1 for the flutes, and small octave for the clarinets. Violins I are bowed trem *ponticello (arco)* forte on middle C#/Eb whole notes thru Bar 8. Violins II and viole are fingered trem between half notes middle C up to Eb (this figure played twice in Bar 5), repeated next three bars. In Bar 7, harp I plays *f* Line 2 C up to Line 3 C 16ths (followed by an 8th and quarter rest) down to Line 1 G up to Line 2 G 16ths (followed by rests) to (Bar 8) E up to E 16ths (rests following) up to A up to Line 2 A 16ths (rests following). Harp II plays contrary motion figures starting on Line 2 Db down to Line 1 Db 16ths (rests following) up to F# down to Line 1 F# 16ths (rests following) to (Bar 8) D# down to D# (rests) up to G# down to Line 1 G# 16ths (rests following).

Etc. [10:59 am Sunday, Nov 2]

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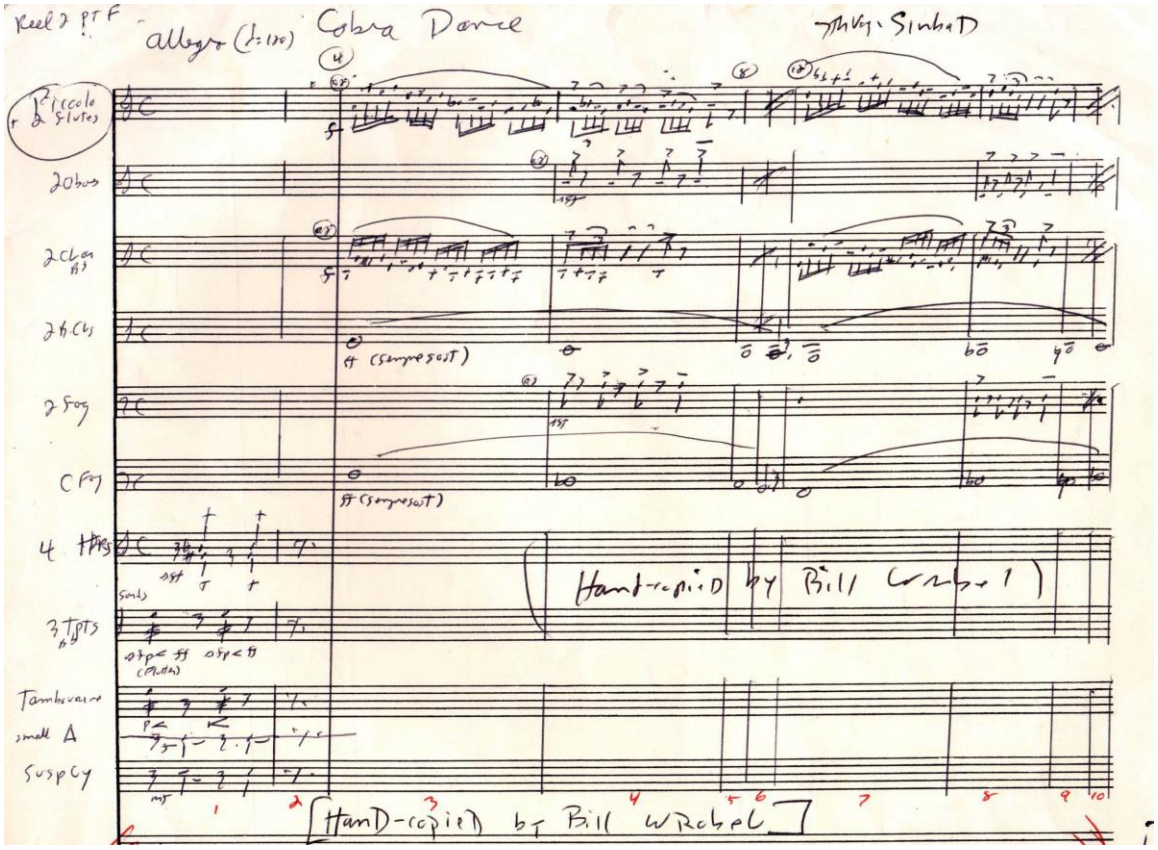
"Cobra Dance" *Allegro* in C time. R2/F. Quarter note = 120. 27 bars, :54. Track # 10 (1:36--so much slower!). Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bass clarinets, 2 bassoons, C.F., 4 horns, 3 trumpets, tambourine, small triangle, and susp cymbals. This is one of the most memorable scenes in the movie and certainly one of the most memorable cues in this remarkable score.

Stridently the trumpets & stopped horns play a call-and-response pattern in the first two bars. Muted (*sords*) trumpets are *sfp* < *ff* flutter tongue on Line 2 quarter note D (notated like a bowed trem or three small slashes on the down-turned stem of the quarter note). This is followed by a quarter rest, and then another D flutter-tongued note (followed by a quarter rest). Repeat next bar. After a quarter rest in Bar 1, the stopped horns respond with the middle C#/Eb [written G#/Bb] quarter note dyad *sff* (followed by a quarter rest) and then C#/Eb again. Repeat next bar. The tamb is shaken *p* < on quarter notes on the 1st & 3rd beats (like the trumpets), but notated on the top space of the staff. The small triangle (placed on a line between the tambourine and susp cymbal below) plays forte and the susp cymbal (*mf* dynamic) on the 2nd & 4th beats (like the horns). The quarter notes of the susp cy. Are placed on the 2nd space from the top on the staff.

In Bar 3, the piccolo and 2 flutes and 2 clarinets begin the cobra dance passage (sounded *f* or forte) starting on A (small octave A [written B] for clarinets, Line 1 A for piccolo & flutes). So we find four 16th note figures in Bar 3 (four 16ths connected by two crossbeams per figure) of A up to F to E to F, then the 2nd figure of D-E-C-D, Bb-C-A-

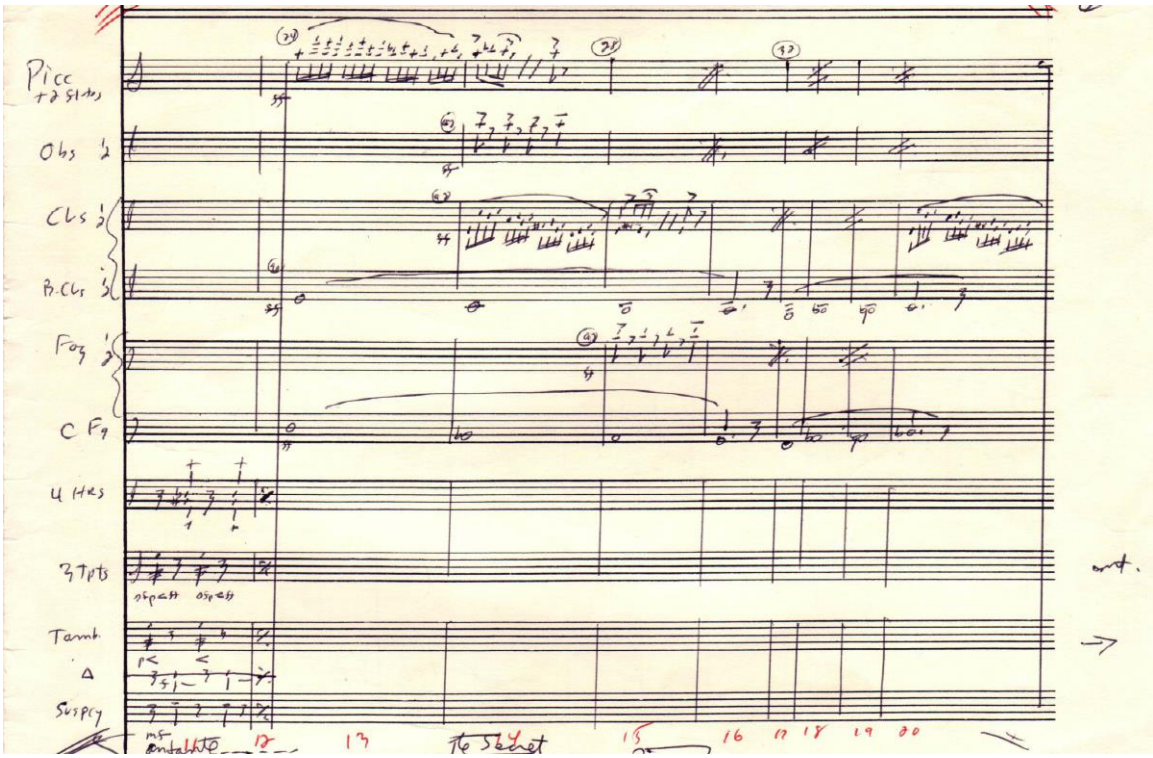
Bb, G-A-Bb-G. All of these notes in this bar are played under the legato umbrella. In Bar 4, we find new figures of A rinforzando 8th to "3" triplet value 16ths Bb-A-G played 3X to the A rinforzando 8th (followed by an 8th rest). Repeat Bars 3-4 in Bars 5-6.




In Bar 4, the oboes and Fags play *sff* A (small octave for Fags, Line 1 for oboes) rinforzando 8th (followed by an 8th rest) to another A rinforzando 8th (8th rest following) to another A rinforzando 8th (8th rest following) to A tenuto quarter note . Repeat in Bar 5. In Bar 3, two bass clarinets and contra-bassoon are *ff (sempre sost)* on D whole note (Line 1 for bass clarinets, small octave for CF) down to (Bar 4) Bb whole note to (Bar 5) A to (Bar 6) G dotted half note (followed by a quarter rest). These four notes are under the legato slur/phrase line. Then they play F whole note in Bar 7 up to Ab in Bar 8 to A in Bar 9 to Bb whole note in Bar 10.

In Bar 7, the piccolo/flutes/clarinets continue the cobra dance passage on D up to Bb to A to Bb to next 16th note figure of G-A-F-G to E-F-D-E to C-D-E-C to (Bar 8) D rinforzando 8th to triplet 16ths E-D-C played 3 X to D 8th (followed by an 8th rest). Repeat in Bars 9-10. Oboes and Fags in Bars 8-10 play 8th notes D 3X to D tenuto quarter note.

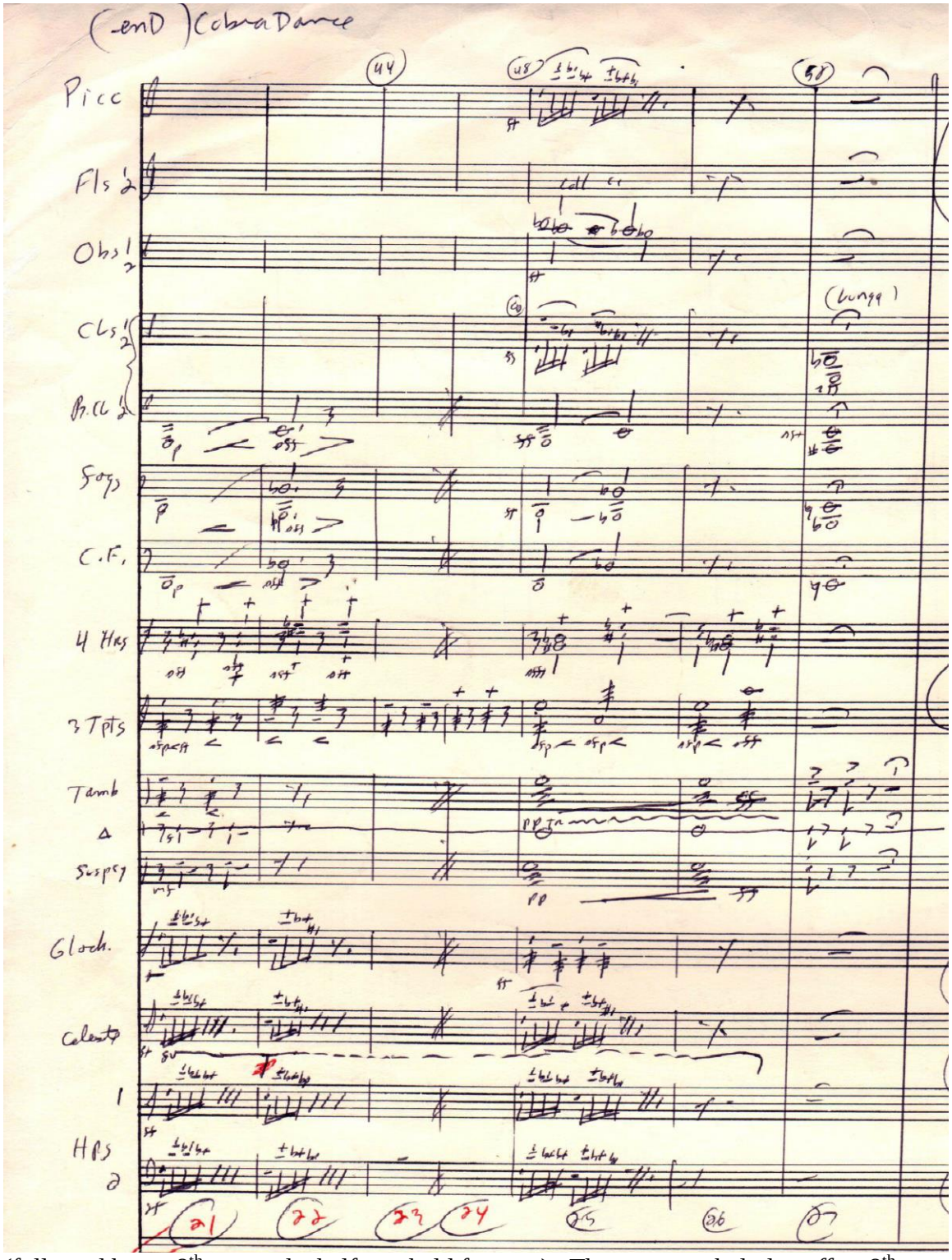
Bars 11-12 = Bars 1-2.




In Bar 13, the piccolo & 2 flutes are soli playing the passage starting on A again (as in Bars 3-4) but an octave higher on Line 2 A up to Line 3 F (etc). However, the clarinets play it delayed a bar on a parallel line (in a sense, a "counter-passage") starting in Bar 14 with notes D-Bb-A-Bb, G-A-F-G, E-F-D-E, C-D-Eb-C to (Bar 15) D 8th to triplet 16ths E-D-C played 3 X to D 8th. Repeat 2 X and halfway into the succeeding bar. Oboes & Fags repeat their passage punctuations, but an octave higher. Bass clarinets and CF play the exact pitch whole note directions.

In Bars 21 & 23, the trumpets/horns/etc play the same as Bar 1. Then in Bars 22 & 24, trumpets play down to G flutter quarter notes. After a quarter rest, stopped horns play F#/Ab dyads in Bars 22 & 24. Bass clarinets/Fags/CF play the low D whole note up to (Bar 22) Bb dotted half note *p* < *ff*>. Repeat next two bars. The glock plays 8th note figures 2 X of Line 2 D up to Line 3 D down to Bb to A to (Bar 22) C-C-Ab-F#. Repeat Bars 21-22 in the next two bars. Celeste & harps play 16th note figures 4 X (same notes as glock). Harp I, however, plays an octave higher register.

In Bar 25, the piccolo/flutes/clarinets join in the 16th note figures of Line 2 D-Line 3 D-Bb-A, C-C-Ab-Gb played 2 X per bar and for two bars. Oboes play Ab/Bb to Gb/Ab half note dyads. The cue ends with the clarinets/bass clarinet/Fag/CF lunga fermata on whole dyads E/D, Ab/Bb. Specifically, clarinets play *sff* small octave D/Ab whole notes held fermata, bass clarinets on small octave E/Bb, fags on Contra-octave Bb/Great octave E, and C.F. on Great octave E whole note held fermata. The tambourine and small triangle play a rinforzando 8$^{th}$ note (followed by an 8$^{th}$ rest) to another 8$^{th}$ note




(followed by an 8th rest and a half rest held fermata). The susp cymbal plays *ff* an 8th note, followed by rests.

End of cue.

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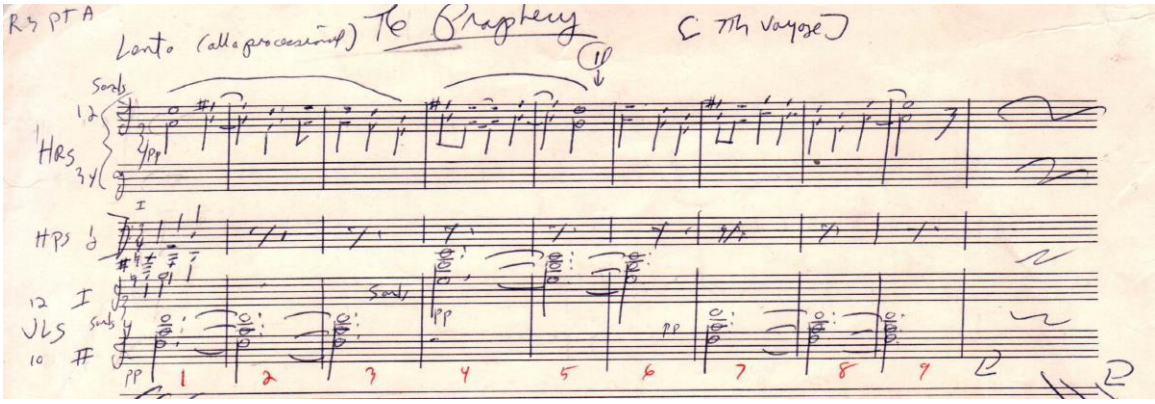
"The Prophecy" *Lento (alla processional)* in 3/4 time, 30 bars, 1:09. Track #11 in the much slower speed of 1:36.[Note: Herrmann self-borrowed this cue from "City of Brass" Sect L]

Interesting cue. Harp I plays Line 1 C up to F up to B quarter notes (repeated thru Bar 23) while harp II plays small octave C up to F up to B quarter notes. Ten muted violins II play *pp* dotted half notes Line 2 D/A/Line 3 D tied thru Bar 3. Then 12 muted violins I take over in Bars 4-6 on Line 2 E/B/Line 3 E dotted half notes tied thru Bar 6. Two muted horns play perfect 5th interval notes *pp*. We find dyad half notes Line 1 D/A [written Line 1 A/Line 2 E] to E/B quarter notes tied to quarter notes next bar, down to C/G dotted quarter notes to D/A 8ths to (Bar 3) descending quarter note dyads D/A to C/G to A/E. All notes in the three bars are under the legato umbrella.




In Bars 10-15 (:29-:47) the muted strings are highlighted. In Bar 10, celli play rising *pizz* quarter notes Great octave E-A-small octave D (repeated next 5 bars). Violins & viole play the melody line. Muted violins I play *p* < Line 3 F half note to E quarter note tied to quarter note next bar to Eb half note decrescendo (all notes played legato) to (Bar 12) Line 3 C half note crescendo up to E quarter note down to (Bar 13) Line 2 Bb half note decrescendo to C quarter note tied to quarter note in Bar 14 up to E half note tied to half note in Bar 15 (followed by a quarter rest). Viole play the same but an octave lower. Back in Bar 10, violins I play Line 2 Bb half note to A quarter note tied to quarter note next bar to Ab half note down to (Bar 12) F half note up to Bb quarter note down to (Bar 13) E half note to F quarter note tied to quarter note next bar up to A half note tied to half note in Bar 15 (followed by a quarter rest).

In Bar 16 (:48), 3 oboes/2 obs/2 clarinets take dominance playing a triplet value passage. For example, flutes play Line 2 B-Line 3 F-B "3" triplet value 8ths to A/E/A triplet value quarter notes, and then next figure triplet value figure of G-D-G 8ths to A/E/A quarter notes, etc. *Senza sords* CB play *pp* quarter notes Great octave E/A/small octave D, repeated next bars.

Three muted trumpets join in with muted horns in Bars 21 (1:03) thru 26 playing A/D/A half notes down to E/A/E quarters tied to next bar, etc. The timp joins in with the CB and harps' beats. In Bar 27 (1:22), 2 clarinets/2 bass clarinets/ 2 Fags/CF play *ff* a sinister low passage as Sokurah says the wedding ceremony will turn to mourning. We

find “3” triplet value 8th notes small octave (Great octave for Fags and C.F.) E-A-G to F# dotted quarter down to D 8th to (Bar 28) “3” triplet value A quarter note to F# 8th (triplet value) note to E half note. After a half rest in Bar 28, the timp plays rinforzando small octave D down to Great octave A 8th notes *sff* as Sinbad leaps to choke the magician. Open horns play the E/B dotted half note *sfp* < to (Bar 30) E/B acciaccatura *sf* up to E/B 8th dyad octave higher. Etc.

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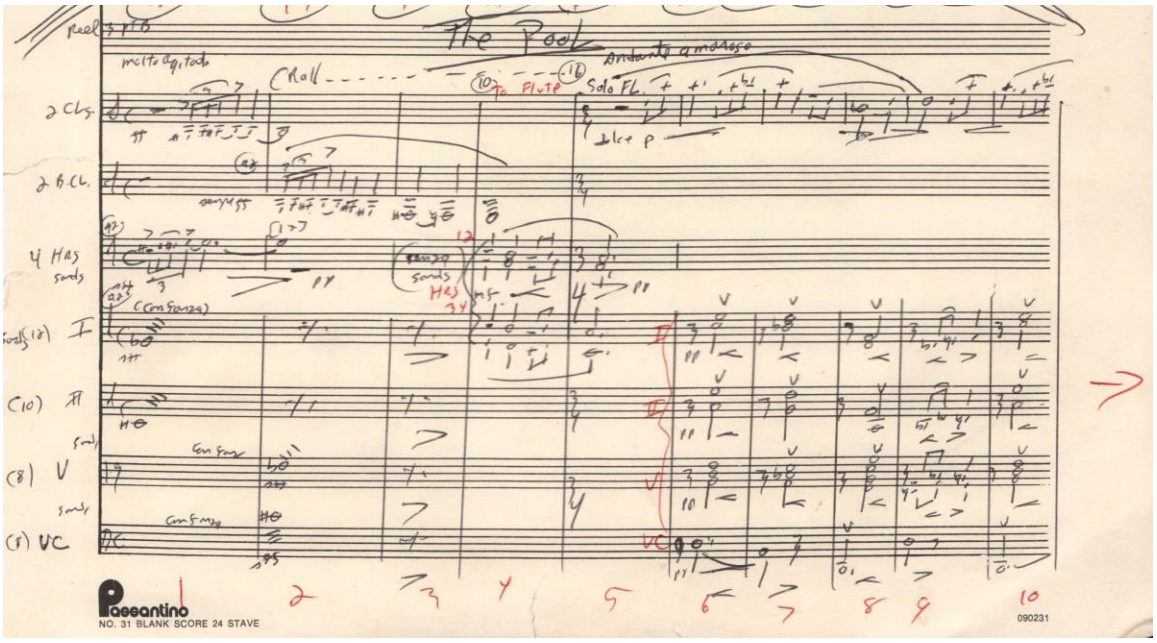
“The Pool” *Molto agitato* in C time. 20 bars, :56. Track #12 (1:18). Scene: After the Caliph tells off the magician, we dissolve to Sinbad & Parisa talking at the side of a pool.

Muted horns are *sff* playing the alarm figure again of Line 1 F#-G-G# triplet 16ths to A rinforzando 8th tied to dotted half note and tied to whole note next bar > *pp*. After a half & 8th rest, 2 clarinets play the same alarm figure in the small octave register. Muted violins I are *sff con forza* on Line 1 Eb whole note bowed trem (repeated next two bars). Violins II are bowed trem on middle C# whole note for three bars.

In Bar 2 (*Rall*), viole are bowed trem *ff* on Line 1 Eb for two bars and celli on middle C#. Two bass clarinets play the alarm figure (small octave register) followed




quarter notes G# to F# to (Bar 3) E to Eb half notes to (Bar 4) D whole note. In Bar 4, *senza sords* horns play *mf* < > *pp* mf a short scene transition passage on the D min 2nd inv (A/D/F) quarter note chord to C maj 2nd inv (G/C/E) half note chord to Bb maj 2nd inv (F/Bb/D) to C maj 2nd inv 8th note chord to (Bar 5, now 3/4 time) the Bb maj dotted half note chord again. Specifically, in Bar 4, horns play small octave A/Line 1 D/F quarter notes (two horns or horns I & III on the F note) to G/middle C/E half notes (two horns on E), and so forth. Now *andante amoroso* in ¾ time (in Bar 5), the solo flute plays *dolce p* < (after a half rest) the Parisa theme of Line 2 D up to A legato 8ths to (Bar 6) A dotted quarter note to G-A-Bb 8th notes (crossbeam connected) to (Bar 7) A to F quarter notes to E-D 8ths down to (Bar 8) Line 1 Bb half note up to D quarter note decrescendo to (Bar 9) same D half note (etc). After a quarter rest in bar 6, violins I play *pp* < Line 2 C/E half notes on the up-bow, while violins II (after the quarter rest) plays Line 1 A/Line 2 E half notes, and viole play A/middle C/E half notes. VC play small octave D dotted half note legato down to (Bar 7) Great octave B half note (followed by a quarter rest). After a quarter rest in Bar 7, violins I play Bb/Line 2 D half notes *pp* < on the up-bow, while violins II play G/Line 2 D half notes, and viole play G/Bb/Line 1 D.

Skipping to Bar 15, the flutes are *rall* on the Line 2 A half note (followed by a quarter rest). The oboe now plays the melody line *pp dolce* < A half note to Bb-A 8th notes to (Bar 16) Ab half down to F-E 8ths up to (Bar 17) G half note down to C-D 8ths decrescendo to (Bar 19) D dotted quarter note *pp* (followed by an 8th and quarter rest). In end Bar 20, the oboe plays *p* < *f* Line 2 F dotted half note held fermata. The flute plays Line 2 Ab dotted half note held fermata. Back in Bar 15, violins I play *pp* < Line 1 A/Line 2 D half notes on the up-bow, while violins II play F/Line 2 D, and viole play small octave G/A/Line 1 D. VC play Great octave F dotted half note legato up to (Bar 16) small octave Db half note decrescendo (followed by a quarter rest). Etc.

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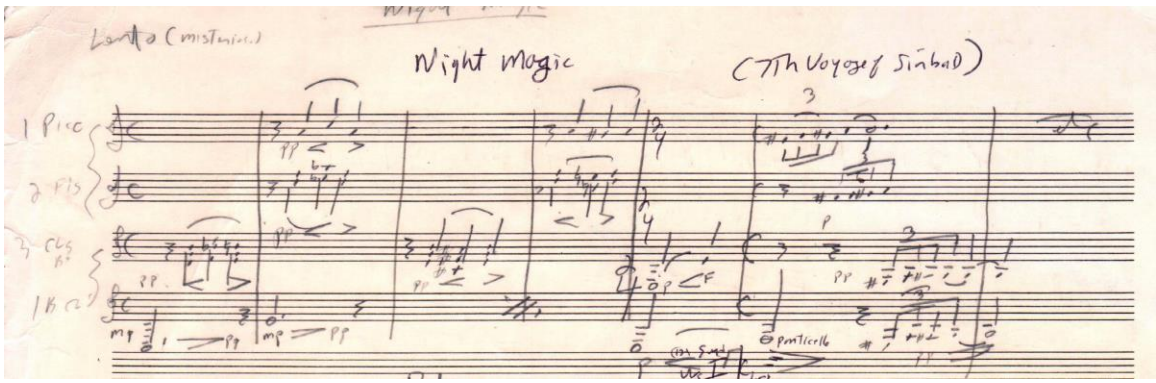
"Night Magic" *Lento (misterioso)* in C time. Scene: Sokurah makes a candle explode in smoke that shrinks the Princess down to Lilliputian size!




The bass clarinet plays *mp* > *pp* small octave D dotted half note followed by the quarter rest. After a quarter rest, the clarinets play *pp* < > Line 1 D min (D/F/A) quarter note chord up to the C maj 1st inv (Eb/Ab/C) quarter note chord, back to D min.

In Bar 2, the bass clarinet now plays Line 1 D dotted half note *mp* > *pp* (followed by a quarter rest). After a quarter rest, the piccolo plays *pp* quarter notes Line 1 A up to Line 2 C back to A. Flutes (after a quarter rest) play Line 2 quarter notes D/F up to Eb/Ab, back to D/F.

In Bars 3-4, the bass clarinet repeats Bars 1-2. After a quarter rest in Bar 3, the clarinets play the D min quarter note triad again down to the E maj 2nd inv (B/E/G#) back to D min.

In Bar 4, after a quarter rest, the piccolo plays Line 1 A-G#-A quarter notes; flutes on dyads Line 1 D/F-B/E-D/F. In Bar 5 (2/4 time), the bass clarinet plays small octave D half note legato to (Bar 6 in C time) Eb half note (followed by a quarter rest) to "3" triplet value 16ths F#-G-G# to A 8th figure, the 8th tied to a half note next bar (etc). In Bar 5 (C time again) the alarm figures are played again by the piccolo, then flutes, the clarinets, bass clarinets in succession (the bass clarinet was just specified).

When Parisa starts to shrink in Bar 12, Section B (*molto tranquillo*), we find contrary motion figures being performed. Vibe & violins play rinforzando half notes while the flutes then clarinets play descending half note values. Specifically, the vibe softly strikes *sempre pp* Line 1 D half note let vibrate to Eb half note to (Bar 13) E to F to (Bar 14) F# to G to (Bar 15) G# to A to (Bar 16) Bb to B to (Bar 17) Line 2 C to Db to (Bar 18, in ¾ time) D dotted half note. Muted violins II play the same passage but an octave higher (Line 2 D to Eb, and so forth). Violins I play the same passage but even an octave higher (Line 2 D to Eb, and so forth). The susp cymbal is rolled a diamond-head whole note *ppp* (notated like a bowed trem with the diamond-shaped head on the second line from the top). Repeat thru Bar 17 (dotted half note in Bar 18 in ¾ time).

After a quarter rest in Bar 12, two flutes play half notes Line 1 Gb/Bb to F/A quarter notes tied to quarter notes next bar (half note value or duration) to Fb/Ab half notes to Eb/G quarter notes tied to quarter notes in Bar 14, and then D/F# half notes to Db/F quarter notes tied to quarter notes in Bar 15, and then middle C/E half notes (followed by a quarter rest). All notes were played under the legato umbrella.. After a half & quarter rest in Bar 15, two clarinets take over the descent *sempre pp (molto sost*) of middle Cb/Eb [written Db/F] quarter notes tied to quarter notes next bar, then Bb/D [written middle C/E] half notes to A/C# quarter notes tied to next bar, and then Ab/C written Bb/D] half notes to G/B [written A/C#] quarter notes tied to (Bar 18 in ¾ time) quarter notes, and then Gb/Bb [written Ab/C] half notes. All notes are played under the phrase umbrella.

In Bar 19 (C time), the bass clarinet plays *pp* < small octave Eb dotted half note to D quarter note to (Bar 20) Eb whole note > *pp*. After a quarter rest in Bar 19, violins I are fingered trem *sul tasto sf* > on middle C# up to Eb half notes. After a half rest, violins II are fingered trem on small octave G to A half notes (also *sul tasto*). In Bar 20, they play the intervals now as bowed trem *ponticello*. In Bar 20, horns (top staff) play the alarm motif *p* > *pp* on Line 1 F#-G-G# triplet 16ths to A 8th note figure tied to A half notes (followed by a quarter rest for horn II). However, horn I continues on with a tied of that A half note to (end Bar 21) A whole note held fermata. After a quarter rest in Bar 20, the bottom staff horns play the same alarm figure but with horn III alone tied to a whole note in end Bar 21. End of cue.

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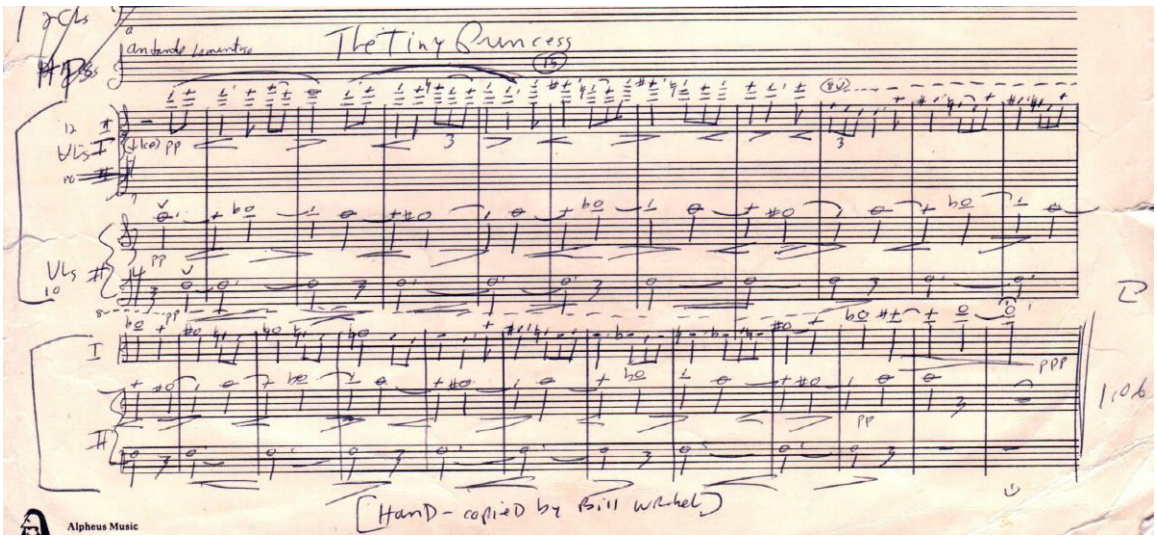
"The Tiny Princess" *Andante Lamentoso* in 3/4 time, 23 bars, 1:06. Soli violins only. Track #14 (1:20). Herrmann decided to employ high Line 3 register violins I to denote Paris's tiny-ness.




Top staff of violins II play *dolce pp* < > Line 2 A dotted half note on the up-bow (small "v" symbol above the note) tied to the A quarter note next bar, and then Bb half note tied to quarter note in Bar 3 down to A half note again tied to quarter in Bar 4 to G# half note tied to quarter note (etc).

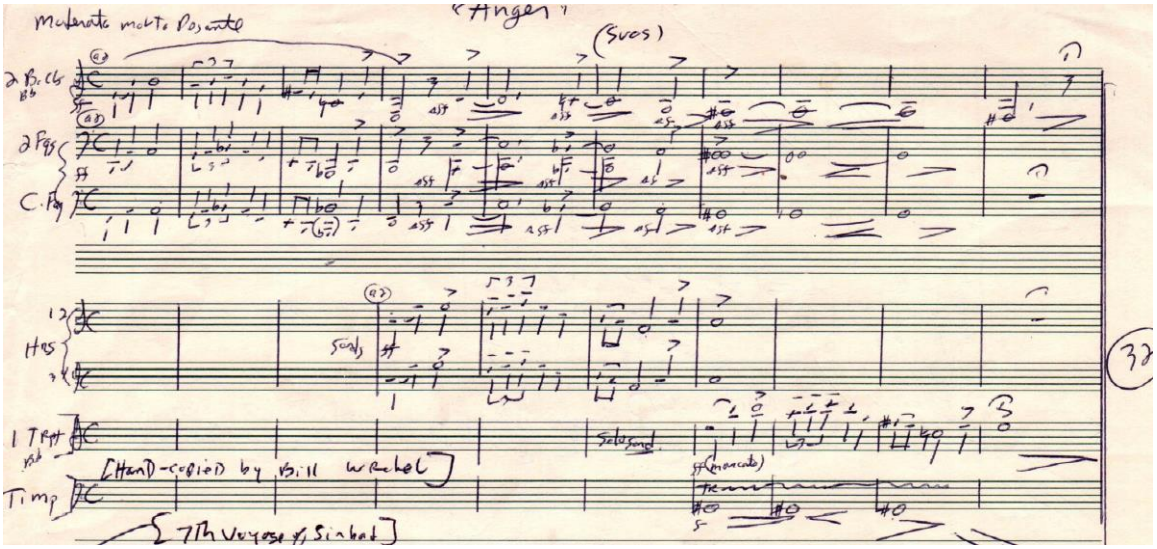
After a quarter rest in Bar 1, the bottom staff of violins II play Line 2 D half note on the up-bow crescendo and tied to dotted half note in Bar 2 and also tied to half note in Bar 3 decrescendo (followed by a quarter rest). Then they play dotted D half note in Bar 4 tied to next bar and tied to half note in Bar 6 decrescendo (followed by a quarter rest).

After a half rest in Bar 1, violins I play *dolce pp* < the melody line. We find Line 3 D to E 8th notes (connected by a crossbeam) to (Bar 2) F dotted quarter note to E stand alone 8th up to G down to E 8th notes (connected by a crossbeam) to (Bar 3) the same E half note decrescendo (these seven notes are played under the legato umbrella). Then they play D to E 8ths crescendo to (Bar 4) F to E quarter notes to descending "3" triplet value 8ths G-F-E to (Bar 5) F quarter to D dotted quarter (these notes are under the legato slur). This should suffice to give the reader an adequate idea of Herrmann's basic musical construction for this diminutive scene!

**********

"Anger" *Moderato molto pesante* in C time, 10 bars, :32. [Note: This cue is not included in the Varese cd] Scene: The Sultan (Parisa's angry dad) is none-too-pleased with the "be-littling" (so to speak) of his daughter in the Caliph's palace.

Two bass clarinets/2 Fags/CF initially play the anger motif. We find the Fags and C.F. playing Great octave (Line 1 for the bass clarinets) D legato up to A quarter notes to A half note. In Bar 2, they play "3" triplet value quarter notes (half note value) G-A-Bb to (normal value) A down to F quarter notes. In Bar 3, they play E to D 8th notes down to Bb half note up to D quarter note rinforzando to (Bar 4) B half note rinforzando (all notes described are played under the legato curve line umbrella). After a quarter rest, we come to the C quarter note rinforzando (now divisi for the Fags in Great octave and small octave C with the C.F. following the Fag I line) tied to (Bar 5) dotted half note, and then Bb quarter rinforzando tied to (Bar 6) half notes to A half note rinforzando to (Bar 7) G# whole note tied to next two bars. In end Bar 10, the bass clarinets alone are heard among the woodwinds playing small octave E [written F#] dotted half note, followed by a quarter rest held fermata.




In Bar 4, muted horns take over playing the anger motif (same phrasing and pitch) thru Bar 6 to (Bar 7) the D[written A] whole note rinforzando. In Bar 7, the solo muted trumpet now plays *ff (marcato)* the motif with the Line 2 motif thru Bar 9 to (Bar 10) D whole note rinforzando and held fermata. Also in Bar 7, the timp is trill rolled on whole note Great octave G# thru Bar 9, *f* > < > . End of cue. [7 pm Sunday Nov 2]

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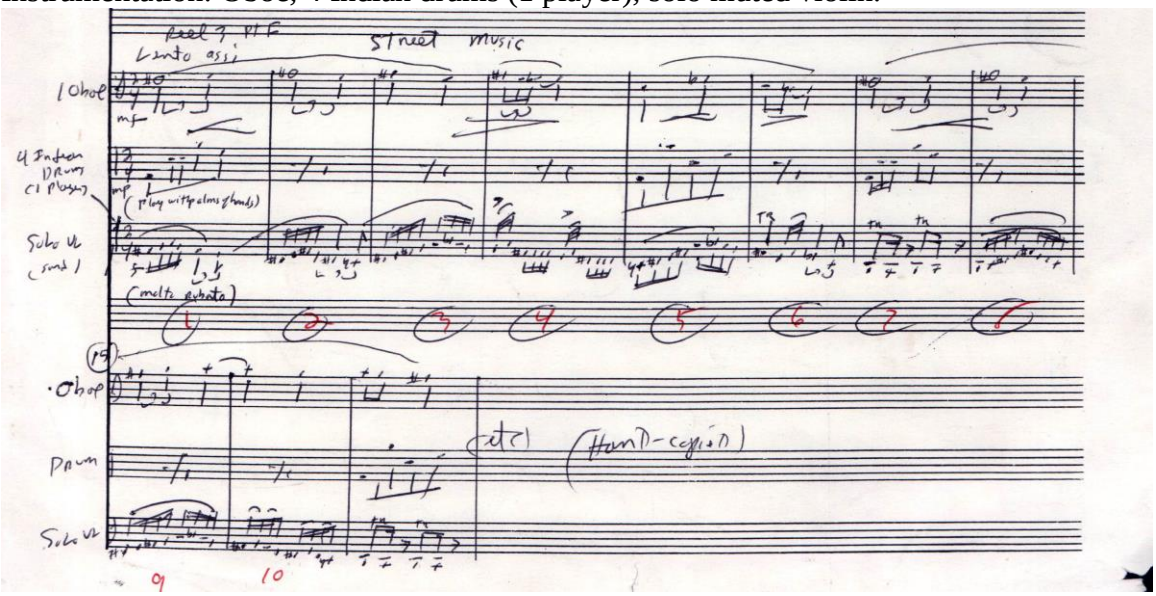
"Street Music" *Lento assi* in 2/4 time. R3/F. Duration is 1:10. [Note: This cue is not on the Varese cd] Incidentally, this cue was self-borrowed (though smaller instrumentation) from the "Old Street" cue of the 1951 feature film *Five Fingers*. Instrumentation: Oboe, 4 Indian drums (1 player), solo muted violin.

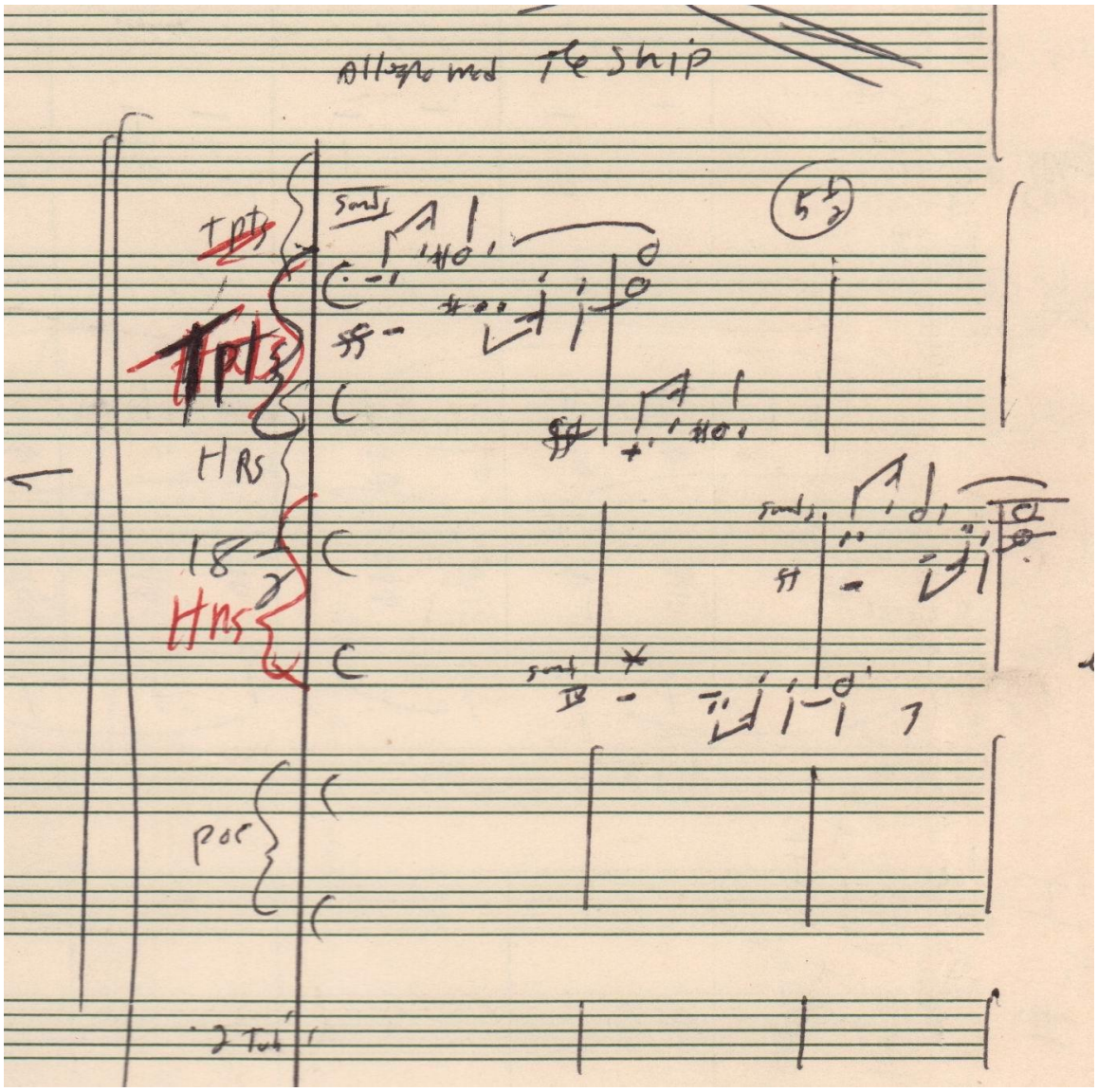


The solo violin plays forte *molto rubato* a 16th note figure in Line 1 register notes F#-G-A-G to "3" triplet value F quarter to E 8th notes. In Bar 2, the violin plays D#-E-F#-D 16ths to triplet value D# quarter to C 8th. In Bar 3, the violin plays 16th note figure D#-E-F#-G to next figure of A-Bb-A-G to (Bar 4) G to A grace notes to 16th figure notes F#-F#-F#-F# to grace figure E-F# to 16th note figure D#-D#-D#-D#. Etc.

The oboe plays *mf* bracketed "3" triplet value Line 2 D# half to E quarter notes to (Bar 2) triplet value F# half to E quarter notes to (Bar 3) F# to E quarter notes (all notes under the legato slur line). Etc. The drum player (playing four Indian drums) hits (*play with palms of hands)* lowest 8th note (positioned on the lowest staff space) up to two 16ths (positioned on the second from the top space) on the next drum up to highest quarter note (positioned above the top staff line) down to a quarter note on separate drum (positioned on the top space). Repeat next 3 bars. Etc.

**********

"The Ship" *Allegro moderato* in C time, :52. Track #15 (1:10). Scene: Sinbad voyages to Colossa island with Sokurah to find a piece of the eggshell of the giant Roc bird for Parisa's cure.




Muted trumpet I plays *ff* the ship micro-motif of Line 1 Bb[written Line 2 C] dotted 8th up to F 16th (connected by a crossbeam) to E [written F#] dotted half note tied to whole note next bar. After a half rest, muted trumpet II plays Line 1 E dotted 8th up to Bb 16th to A quarter tied to (Bar 2) whole note next bar.

In Bar 2, muted trumpet III plays small octave Bb up to F 16th to E dotted half note. After a half rest in Bar 2, muted horn IV plays *ff* small octave E [written B] dotted 8th up to Bb 16th to A [written Line 1 E] quarter note tied to (Bar 3) dotted half note (followed by a quarter rest). In Bar 3, horn I plays an octave higher on Line 1 E dotted 8th to Bb 16th to A dotted half note tied to whole next bar. Etc.

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"The Casket" *Andante lamentoso* in 3/4 time, :50, R 4/A. Quarter note = 60. 12 muted violins I and 10 muted violins II. [Note: This cue is not on the new cd] Scene: Sinbad in his cabin opens the tiny casket home of Princess Parisa. Muted violins only.

Top staff of muted violins II *sul D* play *pp* < quarter notes Line 1 A-Bb-A to (Bar 2) G#-A-Bb decrescendo (all six notes under the legato slur line). They play in Bar 3 notes A-G#-A to (Bar 4) descending quarter notes Bb-A-G# to (Bar 5) A-Bb-A (etc). The bottom staff of violins II play Line 1 D dotted half note tied to Bar 2 and tied to half note in Bar 3, *pp* < >, repeated again starting in Bar 4.

After a half rest in Bar 3, muted violins I play *dolce pp* < the Parisa theme. We find Line 3 [written Line 2 with the 8va ottava above the notes] D to E 8th notes to (Bar 4) F dotted quarter note to E stand alone 8th to G-E 8ths (crossbeam connected) to (Bar 5) E half note to D-E 8ths (etc).

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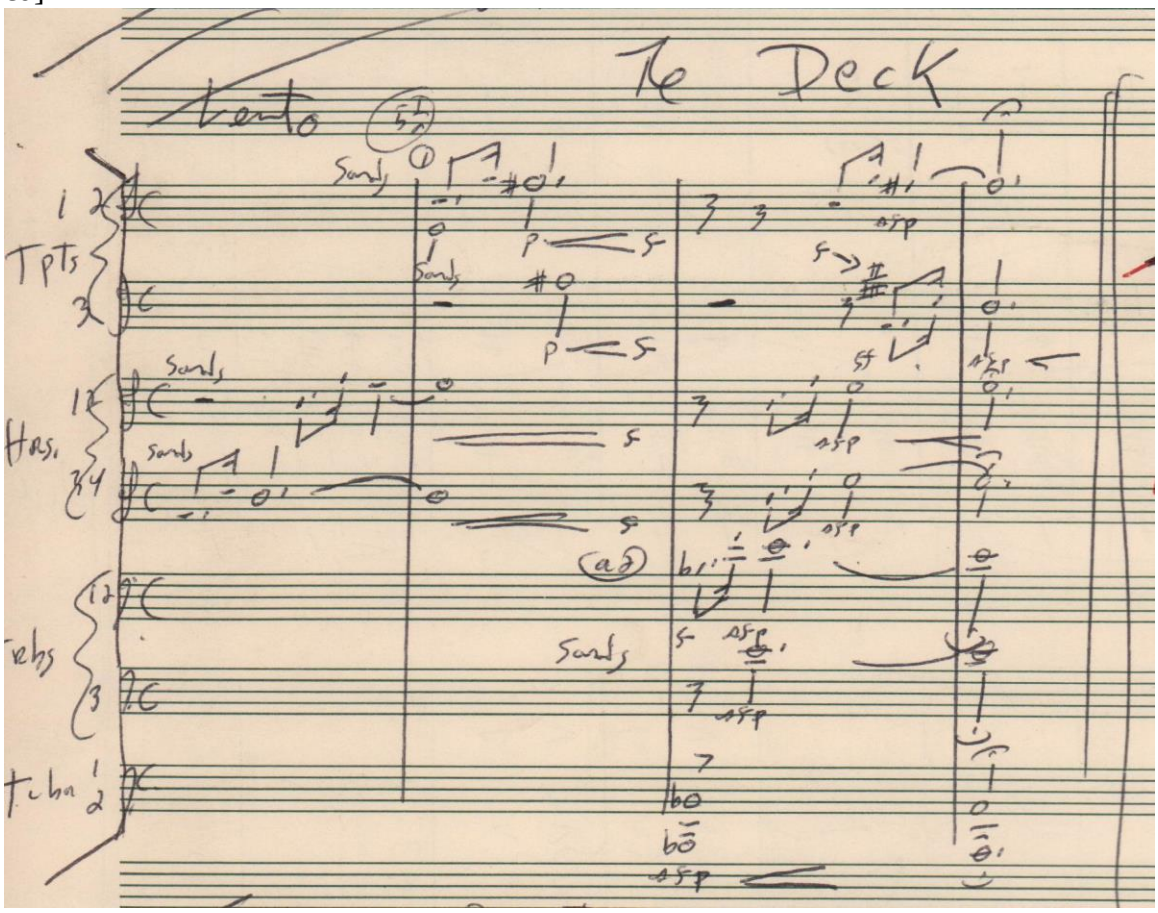
"The Deck" *Lento* in C time, 4 bars, :19.[Note: This cue is not on the Varese cd]

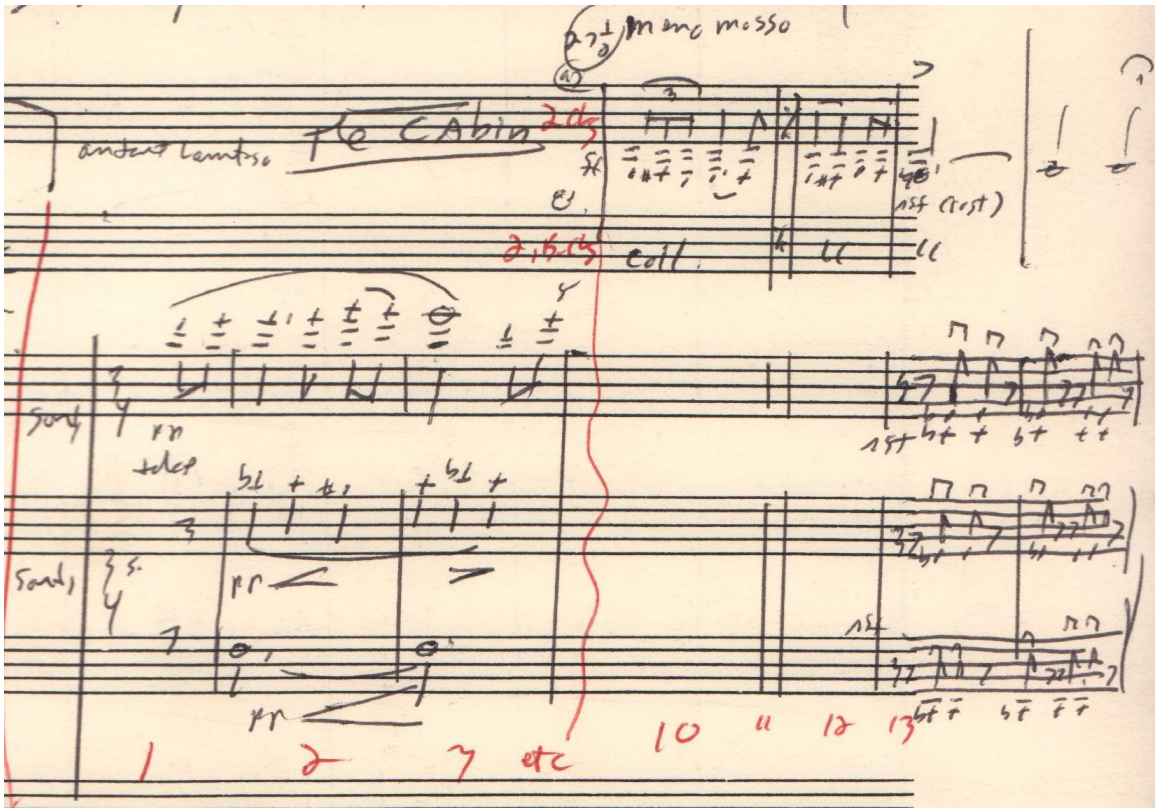



Muted horns III & IV play the Ship micro-motif again of small octave Bb dotted 8th up to F 16th to E dotted half tied to whole note next bar. After a half rest, muted

horns I & II play Line 1 E dotted 8th up to Bb 16ths to A quarter note tied to whole note next bar. In Bar 2, muted trumpet I plays *p* < *f* the motif Line 1 Bb dotted 8th up to F 16ths to E dotted half note. Muted trumpet II plays the Line 1D half note. After a half rest, trumpet III plays the Line 2 E half note *p* < *f*. In Bar 3, Pos I & II play it small octave Bb up to Line 1 F 16th to E dotted half note *sfp* and tied to dotted half note next bar held fermata. After a quarter rest, Pos III plays the Line 1 E dotted half note *sfp* and tied to half note next bar. Tubas play the Contra-octave and Great octave Bb whole notes rinforzando *sfp* < . After a quarter rest, all horns play the motif Line 1 E dotted 8th up to Bb 16th to A tied to dotted half notes next bar, held fermata. After a half rest, trumpet I plays it Line 1 Bb dotted 8th up to Line 2 F 16th to E quarter tied to dotted half note held fermata in end Bar 4. After a half & quarter rest, trumpets II & III play Line 1 E dotted 8th to Bb 16th to (Bar 4) A dotted half note held fermata. End of cue. [8:14 pm]

**********

"The Cabin" *Andante lamentoso* in ¾ time, 14 bars. [Note: This cue is not on the Varese cd] Begins with the same music as "The Casket." In the grace bar, *sords* violins I play *dolce pp* < Line 3 D-E 8th notes to (Bar 1) F dotted quarter note to E stand alone 8th to G-E 8ths (crossbeam connected) to (Bar 2) E half note (etc). In Bar 1, top staff violins II play Line 2 Bb-A-G# quarter notes *pp* < to (Bar 2) A-Bb-A quarter notes decrescendo (etc). In Bar 1, violins II bottom staff play Line 2 D dotted half note tied to dotted half note next bar.



Skipping to Bar 10 (*meno mosso*) when Sinbad gets a suspicious knock on his cabin door, 2 clarinets & 2 bass clarinets play *ff* an ominous figure of small octave "3" triplet value 8ths F-E-D to D dotted quarter to E 8th. Repeat in Bar 11. Then they play F to E quarter notes to 8ths F-E to (Bar 13) Eb dotted half note rinforzando *sff (sost)* tied to next two bars.

After a quarter and 8th rest in Bar 13, violins I play *sff* middle Cb/Eb 8th notes on the down-bow to another Cb/Eb 8th note dyad on the down-bow (followed by an 8th rest). Violins II play that pattern on small octave Ab/Line 1 Eb notes (combined we hear the Ab minor tonality or Ab/Cb/Eb). Etc.

**********

"The Fight" *Allegro con feroce* in 2/4-6/8 time. R4/D. 1:56. Track #16 (1:58). 2 timp., tamb., snare drum, 2 small cymbals, susp cymbal, 3 Indian drums, 3 chinese temple blocks.

Timp I beats *sff* (*hard mallets*) descending 8th notes small octave G-E-D (followed by a quarter & 8th rest). Repeat next bars. Timp II, after an 8th rest, beats ascending 8th notes Great octave E-A-Bb. Repeat next bars. Tamb & S.D. play < *sff* two four-stroke ruff figures per bar, repeated next bars. So we see three grace notes preceding an accented 8th note (followed by a quarter rest). Two small cymbals play *ff* two quarter notes (separated by 8th rests). In Bar 4, the Indian drums & chinese temple blocks play *ff* "3" triplet value quarter notes decrescendo. The susp cymbal is hit three times (triplet value quarter notes). Etc.

**********

"The Return" *Lento* in C time, 17 bars, 1:10. Track # 17 (1:10). Quarter note = 60. [Note: This cue was partially self-borrowed from "City of Brass" Sect D]

Violins I play bowed trem descending quarter notes Line 1 D-Db-C-small octave Bb *p* < > (repeated thru Bar 7). Violins II and violas play bowed trem whole notes small octave G/A (repeated thru Bar 7). In Bar 2, eight celli play forte Great Octave Eb 8th rinforzando up to A quarter note rinforzando (followed by an 8th rest). Repeat this pattern in the same bar. Four CB play *f pesante* small octave rinforzando Eb quarter note down to Great octave A quarter rinforzando (followed by an 8th rest). Repeat this pattern in the same bar. In Bar 3, VC & CB play *p* < *f* > small octave C half note legato to Db half note. VC/CB repeat Bar 2 in Bar 4 except now they are not rinforzando-accented notes. Instead, for example, VC play *p* > Great octave Eb 8th legato up to A quarter note (followed by an 8th rest). Repeat in the same bar. Bar 5 repeats Bar 3 (C to Db half notes).

As the strings repeat their figures, Fag I in Bar 6 begins to play a melody line. After an 8th rest, they play *p* < (in the "K" tenor clarinet) 16th notes Line 1 D up to F (connected by two crossbeams) to E to Eb 8ths (connected by one crossbeam) to new

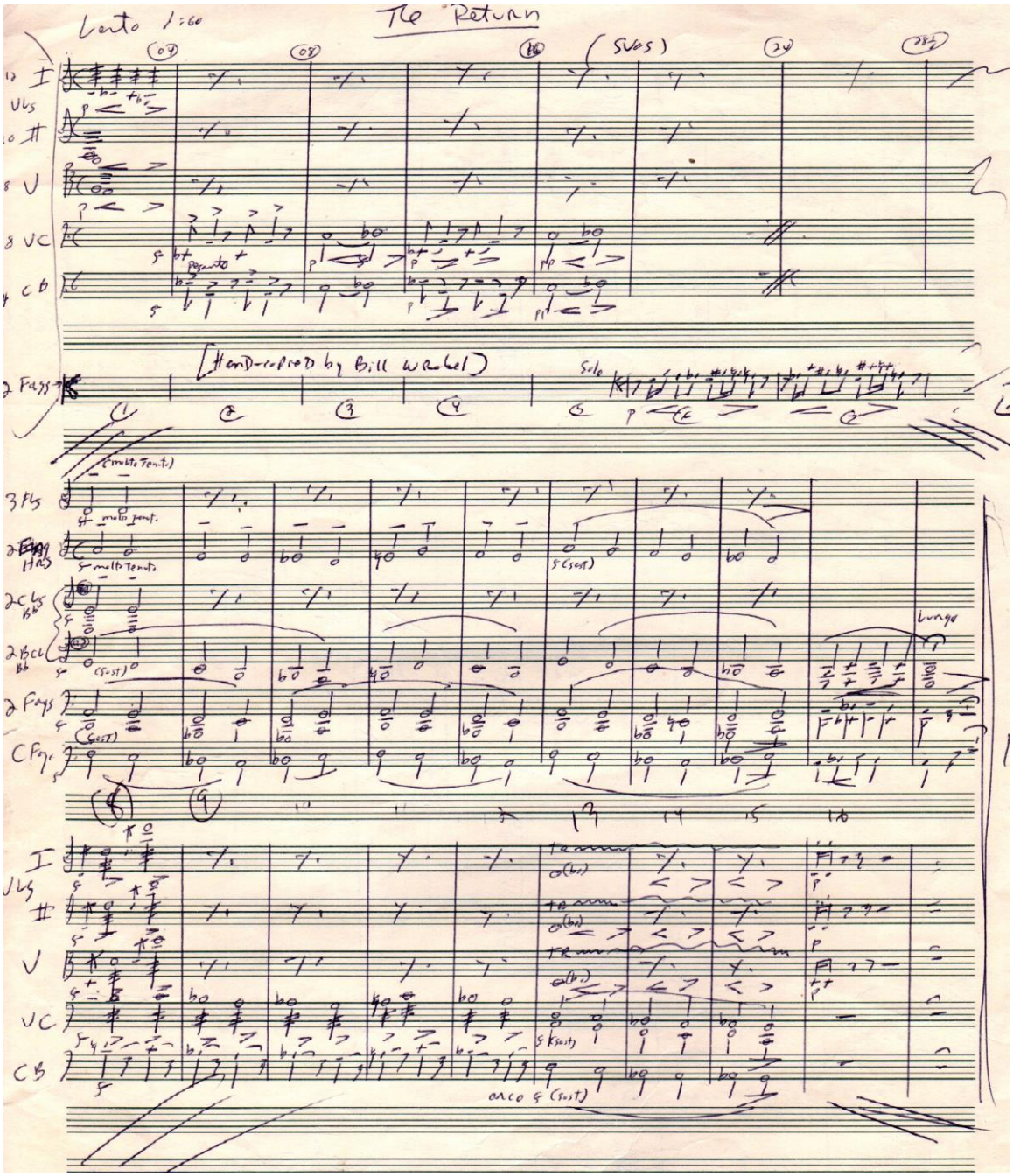



figure of D 8th up to 16ths F#-F to E 8th (followed by an 8th rest). After an 8th rest in Bar 7, the bassoon continues on Eb to G 16ths to F#-F 8ths to D 8th up to G#-G 16ths to E 8th (followed by an 8th rest).

In Bar 8 (:28), *molto tenuto*, a new development shows itself with the complete woodwind joining in along with the bowed trem strings. 3 flutes/3 english horns/2 clarinets play half notes thru Bar 15. Specifically, flutes play forte two Line 1 D half notes thru Bar 15 (decrescendo in Bar 15). Clarinets also play this pattern on small octave and Line 1 D tenuto half notes. The other woodwinds play a different pattern of

half notes. The English horns/bass clarinets play *f (sost)* Line 1 D to middle C half notes to (Bar 9) small octave Bb to A half notes to (Bar 10) Ab to G half notes (these six notes are played under the legato umbrella). In Bar 11 they play A up to middle C half notes to (Bar 12) Bb to A half notes (these four notes are played legato). In Bars 13-15, they repeat Bars 8-10. The C.F. plays the same pattern but an octave lower register (starting small octave D to C half notes in Bar 8).Fag II plays the same initially in Bar 8 but on Great octave D to C half notes down to (Bar 9) Contra-octave Bb half note up to Great octave E half note down to (Bar 10) Bb again and then up to C to (Bar 11) D back to C down to (Bar 12) Contra-octave Bb up to E (etc). Fag I plays Great octave A to G half notes to (Bar 9) F to E half notes to (Bar 10) F to G, then repeating Bars 8-9, etc.

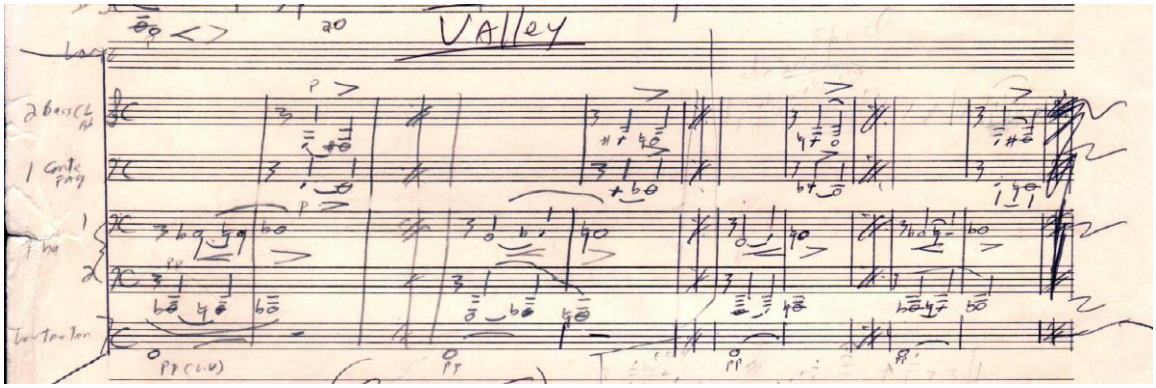
Meanwhile, violins are bowed trem playing *f* > Line 1 D acciaccatura up to Line 2 D half note, then same Line 2 D acciaccatura up to Line 3 D half note. Repeat thru Bar 12. In Bar 13 they are trill < > on Line 1 D (to Eb) whole note thru Bar 15, and then two staccato 16th D notes *p* in Bar 15 (followed by rests). Viole also follow exactly the violins line but played an octave lower. VC in Bar 8 play bowed trem half notes Line 1 D rinforzando to middle C rinforzando to (Bar 9) Bb to A to (Bar 10) Ab to G to (Bar 11) A to C to (Bar 12) Bb to A. Then they play non-trem dyad half notes Great octave A/small octave D to G/C to (Bar 14) F/Bb to E/A (Bar 15) F/Ab to C/G half notes. They are tacet in the end two bars. CB plucks *pizz* forte Line 1 D quarter note (quarter rest following) to C quarter note let vibrate (quarter rest following). Then CB plucks small octave Bb to A in the pattern given to (Bar 10) Ab to G to (Bar 11) A to C to (Bar 12) Bb to A. In Bar 13, CB is now arco *f (sost)* half note small octave D to C to (Bar 14) Great octave Bb to A to (Bar 15) Ab to G. CB are silent in end Bars 16-17.

In Bar 16, bass clarinets play crescendo quarter notes small octave D/A to Eb/Bb to D/middle C to Eb/Bb to (Bar 17, *Lunga* or long) small octave D/A whole note decrescendo held fermata (again, long hold). The Fags play the same pattern in Bar 16 but an octave lower. In end Bar 17, they play Great octave D/A quarter notes, followed by a quarter rest and a half rest held fermata. The contra-bassoon plays Great octave A-Bb-small octave C-Great octave Bb quarter notes to (Bar 17) A quarter note (followed by rests). End of cue.

**********

"The Valley" *Largo* in C time. R5/B. 18 bars, 1:30. [Note: This cue is not on the Varese new release cd] Instrumentation: 2 bass clarinets, CF, 2 tubas, low Tam Tam. Scene: Sinbad takes three men and wander into the valley of the Cyclops. Sokurah stays behind with his band.

The Tam Tam sounds *pp (L.V.)* a whole note. After a quarter rest, the tuba plays divisi (octave apart) *pp* < > Contra-octave and Great octave Ab half note to A quarter note to (Bar 2) the Bb whole notes. After a quarter rest in Bar 2, the bass clarinets and C.F. respond *p* > with the small octave F (Great octave for C.F.) quarter note legato to E half note.




Bars 3-4 = Bars 1-2.

In Bar 5, the Tam Tam again sounds a whole note *pp* let vibrate. The tubas (after a quarter rest) play Contra-octave and Great octave G half notes to Ab quarter notes to (Bar 6) A whole decrescendo. The bass clarinets and CF respond in Bar 6 with the E quarter note to Eb half note. Repeat these bars in Bars 7-8.

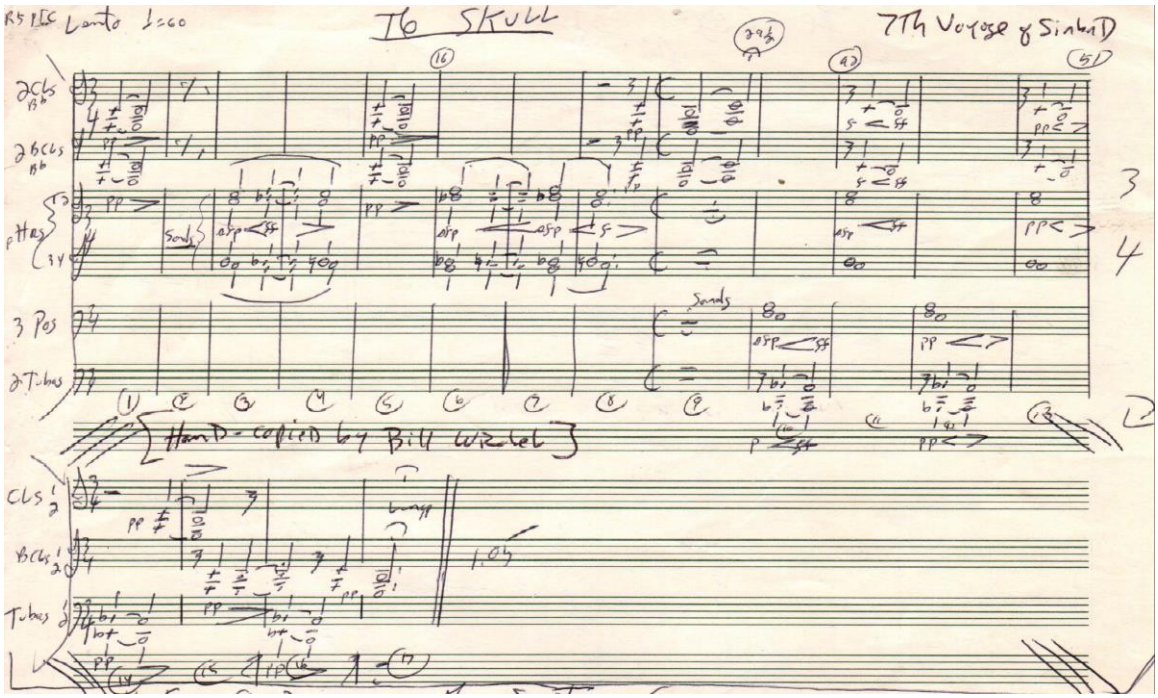
In Bar 9, the Tam Tam sounds once again. After a quarter rest, the tubas play F half notes to A quarter notes to (Bar 10) A whole note. In Bar 10, bass clarinets/CF respond with the Eb quarter to D half notes. Repeat next 2 bars.

Bars 13-16 = Bars 1-4.

In Bar 17, tubas play Contra-octave and Great octave D dotted half note (followed by a quarter rest). The Tam Tam sounds a whole note let vibrate. After a half & quarter rest, the bass clarinets play small octave Eb quarter note legato to (end Bar 18) D whole note held fermata. End of cue. [end session 10:18 pm]

**********

"The Skull" *Lento* in ¾ time. R5/C. 17 bars, 1:05. Track #18 (1:05). Scene: Harufa (exploring on his own) comes across the Cyclop's lair that includes a cleanly picked human skull!




Two clarinets/2 bass clarinets play small octave Eb/Bb [written F/middle C] quarter notes to D/A half notes *pp* >. Repeat next bar. In Bar 3, muted horns play *sfp* < *ff* the D min/9 (added ninth of E) or D/F/A/E (but actual sequence here is Line 1 D/E/F/A) half note chord to the root C half-dim 7th (C/Eb/Gb/Bb) quarter note chord tied to quarter notes next bar, and then back to D min/9 half note chord.

Bar 5 = Bar 1.

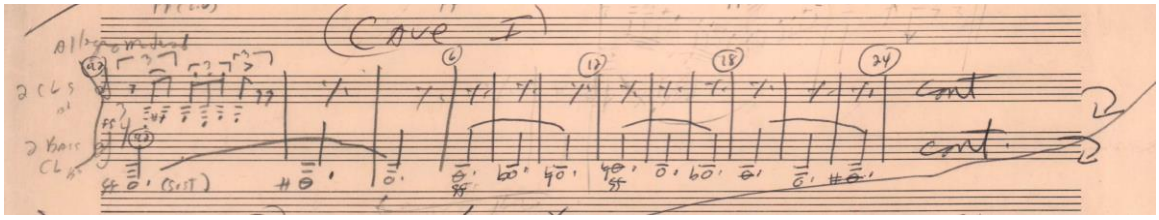
In Bar 6, the horns reverse the chord sequence. We find the C half dim 7th to Dmin/9 back to D half dim to (Bar 8) D min/9 dotted half note chords. Clarinets/bass clarinets play Eb/Bb quarter note dyad to (Bar 9 in C time) D/A to Eb/Bb half notes held fermata. In Bar 10, muted Pos play small octave E/F/A whole notes *sfp* < *ff*. Repeat in Bar 12. After a quarter rest, the tubas play *p* < *ff* Contra-octave and Great octave Bb quarter notes legato to A half notes (repeat in Bar 12). Etc. After a quarter rest in Bar 11,

clarinets and also bass clarinets play *f* < *ff* small octave Bb quarter note legato to A half note (repeat in Bar 13 but *pp* < >). Horns play *sfp* < *ff* D/E/F/A whole notes. Repeat in Bar 13 but *pp* < >. In Bar 14 (now in ¾ time), the tubas play *pp* > Great octave Eb/Bb quarter notes legato to D/D half notes (repeat in Bar 16). After a half rest in Bar 14, the clarinets play *pp* small octave Eb/Bb quarter notes legato to (Bar 15) D/A half notes (followed by a quarter rest). After a quarter rest in Bar 15, bass clarinets play small octave Eb/Bb quarter notes to D/A quarter notes tied to quarter notes next bar (followed by a quarter rest) to same Eb/Bb quarter notes legato to (end Bar 17) D/A dotted half notes *Lunga* and held fermata. End of cue.

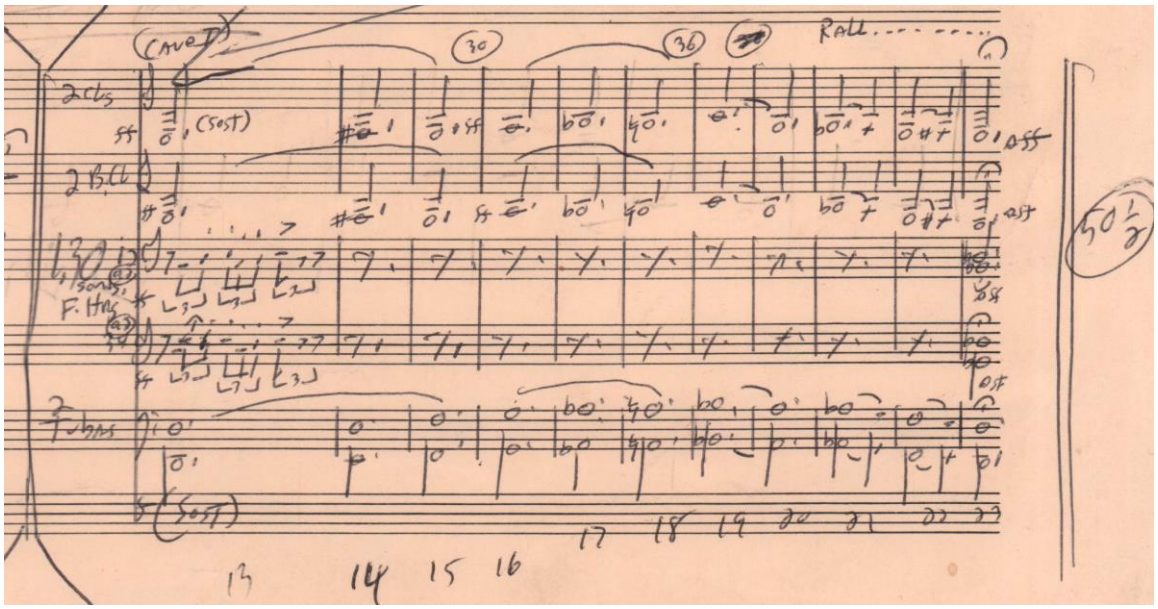
**********

"The Cave (I)" *Allegro moderato* in ¾ time, 23 bars, :51. Track # 19 (1:14). Scene: Sinbad & Harufa look for their comrades who suddenly dropped out of sight (hidden in a cave full of the Cyclop's loot). Instrumentation: 2 clarinets/2 bass clarinets/4 horns/2 tubas. Clarinets play *ff* an ostinato (repeat) pattern for 12 bars. So we find, after a "3" triplet value 8th note rest, they play small octave D legato to E 8th notes (triplet value) to next triplet figure of F-D-F (now staccato) 8ths to triplet value F 8th rinforzando (followed by two triplet value 8th note rests). Repeat thru Bar 12.

Bass clarinets play *ff (sost)* small octave D dotted half note to (Bar 2) E dotted half note to (Bar 3) F dotted half note (all three notes under the legato slur line). In Bar 4, they play A dotted half note to (Bar 5) Ab to (Bar 6) A dotted half note (under the legato slur). Then (in Bars 7-9) Bb-A-Ab dotted half notes to (Bars 10-12) G-F-E.




In Bar 13, the muted horns take over the ostinato figure just played by the clarinets (legato D to E to staccato F-D-E triplet 8ths F stand alone triplet value 8th). Repeat thru Bar 22. Clarinets/bass clarinets/tubas play dotted half notes small octave D (tuba II plays Great octave register) D to (Bar 14) E to (Bar 15) F (all under the legato slur line), and then, in Bars 16-18, G-Ab-A, and then (in Bar 19) Bb to (Bar 20) A to (Bar 21, now *Rall*) Ab half to G quarter notes to (Bar 22) F half to E quarter notes to (Bar 23) D dotted half note held fermata. Horns play the Ab min dotted half note chord (Ab/Cb/Eb) held fermata (both horns I & II play Line 1 Eb).


(Cue D)
30
36
Rall.
2 Cls
2 B.Cl
F. Hrns
Tubas
(Soft)
13 14 15 16 17 18 19 20 21 22 23

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"The Cyclop's Fury" *Molto Allegro (Pesante)* in C time, :45. [Note: This cue is not on the cd] Pos/tubas etc play the dotted quarter to two 16ths pattern (more Cyclops's music). Etc.

**********

"The Capture" *Molto pesante* in Cut time, :50. Half note = 60. Cue # 19 (1:14). Similar to the Cyclops cue, we hear the trumpets play *sff* Line 2 D/E/A dotted half notes (followed by a quarter rest). Repeat next bar. Cymbals crash a dotted half note let vibrate (notated on the top space of the staff). After a quarter rest, the horns play the D min (D/F/A) dotted half note chord (repeated next bar). After a quarter rest, the steel plate plays a dotted half note (diamond-shaped head), notated on the top staff. After a half rest, bass clarinets/Fags/CF/Pos/tubas play the Bb half note *sff*. Specifically, the bass clarinets and Pos play small octave Bb while the C.F. and tubas play Great octave Bb, and the Fags play Contra-octave Bb half note. After a half rest, the chimes strike dyads Line 1 G/A half notes (chimes II), while chimes I play Line 2 D/E. After a half & 8th rest, timp I plays three Great octave Bb 8th notes *f* <. Timp II is trill roll on Bb dotted quarter note. After a half & quarter rest, the Tam Tam sounds forte a quarter note (L.V). Etc.

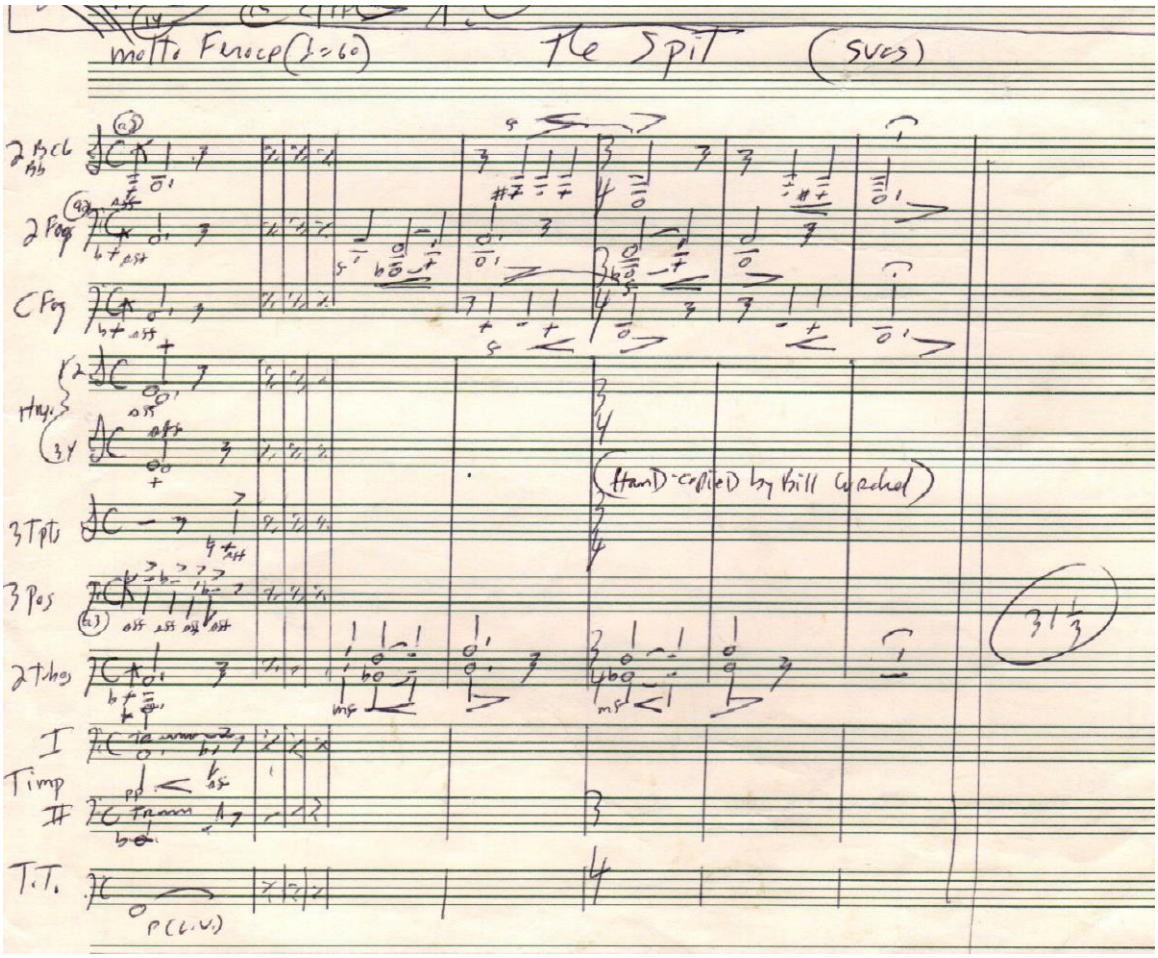
**********

"The Spit" *Molto Feroce* in C time. Quarter note = 60. 9 bars, :31.[Note: This cue is not on the cd] Scene: Poor Harufa is being seasoned and prepared over the fiery pit!

The bass clarinets/Fags/CF/tubas play *sff* the Great octave (small octave for the bass clarinets) Eb acciaccatura up to A dotted half note (followed by a quarter rest). Tuba II plays that Great octave Eb grace note (as tuba I) but then plays Contra-octave A dotted half note. Repeat next 3 bars for these instruments. Stopped horns are *sff* on dotted half notes small octave G/A [written Line 1 D/E]. The Tam Tam sounds *p (L.V)* a whole note (positioned just below the bottom staff line). Timp II is trill roll on Great octave Eb dotted half *pp* < *sf* to A 8$^{th}$ (followed by an 8th rest). Repeat next 3 bars. Timp I is trill on Great octave A dotted half note *pp* < *sf* to Bb 8th. Three Pos (in "K" tenor clef) play *sff* rinforzando quarter notes Line 1 D-Db-C to small octave Bb 8$^{th}$ (followed by an 8th rest). Repeat next 3 bars. After a half & quarter rest, trumpets are *sff* on small octave Bb [written middle C] quarter note *sff* rinforzando (repeat to Bar 4).

In Bar 5, the tubas & Fags are soli playing *mf* < quarter notes Great octave (small octave for the tubas) D/A to half notes Bb/F legato to C/G half notes crescendo to (Bar 6) D/A dotted half notes decrescendo (followed by a quarter rest). In Bar 7 (in ¾ time), they play *mf* < > Bb/F half notes legato to C/G quarter notes to (Bar 8) D/A half notes decrescendo (followed by a quarter rest). After a quarter rest in Bar 6, the bass clarinets & CF play *f* < a response figure of small octave (Great octave for C.F.) E-F-E quarter notes to (Bar 7 in 3/4 time) D half note decrescendo (followed by a quarter rest). CF & bass clarinets, after a quarter rest in Bar 8, play F to E quarter notes to (end Bar 9) small

octave (Great octave for the C.F.) D dotted half note decrescendo and held fermata. End of cue.

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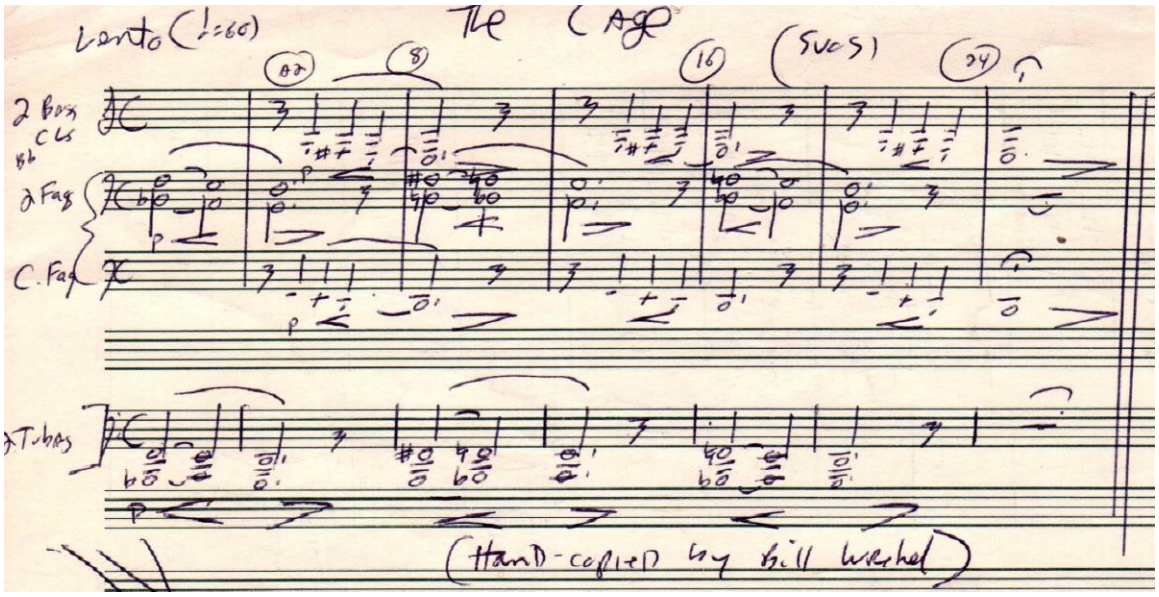
"The Cage" *Lento* in C time, 7 bars, :30. Quarter note = 60. [Note: This cue is not on the cd] This cue seques from "The Spit" as Sokurah approaches the cage where Sinbad & his men are imprisoned. The magician refuses to release the latch.

Two Fags & 2 tubas play *p* < half notes Great octave Bb/small octave F (octave lower for the tubas) legato to A/E half notes to (Bar 2) G/D dotted half notes decrescendo (followed by a quarter rest). After a quarter rest in Bar 2, two bass clarinets & CF play small octave (Great octave for C.F.) F to E quarter notes to D quarter note tied to dotted half note next bar decrescendo (followed by quarter rest). In Bar 3, Fags & tubas play half notes B/F# to Bb/F to (Bar 4) A/E dotted half notes decrescendo (followed by a quarter rest). In Bars 4-5, the bass clarinet & CF repeat the previous passage in Bars 2-3. Fags/tubas repeat Bars 1-2 in Bars 5-6. In Bar 6, the bass clarinets and C.F. play F-E-D quarter notes crescendo to (end Bar 7) small octave D (for bass clarinets) and Great octave D (for C.F.) whole note decrescendo and held fermata. End of cue.

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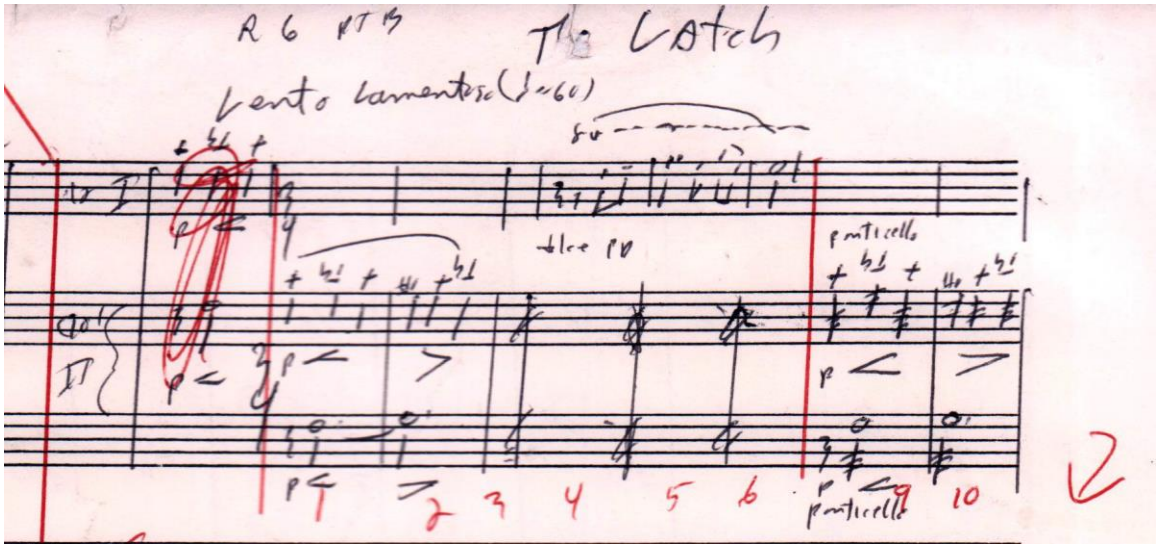
"The Latch" *Lento lamentoso* in 3/4 time. R6/B. Quarter note = 60.[Note: This cue is not on the cd] Scene: Sinbad asks Parisa to push the latch free.




Violins I are notated on one staff; violins II are two lined as two separate staves. The top staff of violins II play Line 2 quarter notes A-Bb-A to (Bar 2) G#-A-Bb *p* < > (all under the legato slur line). Repeat thru Bar 8. After a quarter rest, the bottom staff plays *p* < > Line 2 D half note to (Bar 2) E dotted half note. Repeat thru Bar 8. After a quarter & 8th rest in Bar 4, violins I play Line 3 D to E 8ths to (Bar 5) F dotted quarter note to stand alone E 8th to (crossbeam connected) G to E 8ths to (Bar 6) E dotted half note. The notes are notated Line 2 register but the 8va ottava symbol is placed above them.

In Bars 9-10, violins II repeat Bars 1-2, but now played bowed trem ponticello.

In Bars 11-12, violins II repeat Bars 1-2, but bowed trem sul tasto. Etc.

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"Freedom" *Molto pesante e marcato* in 3/4 time. R6/C. :45. [Note: This cue is not on the Varese cd] [Note: I cannot find my notes, if any, for this cue]

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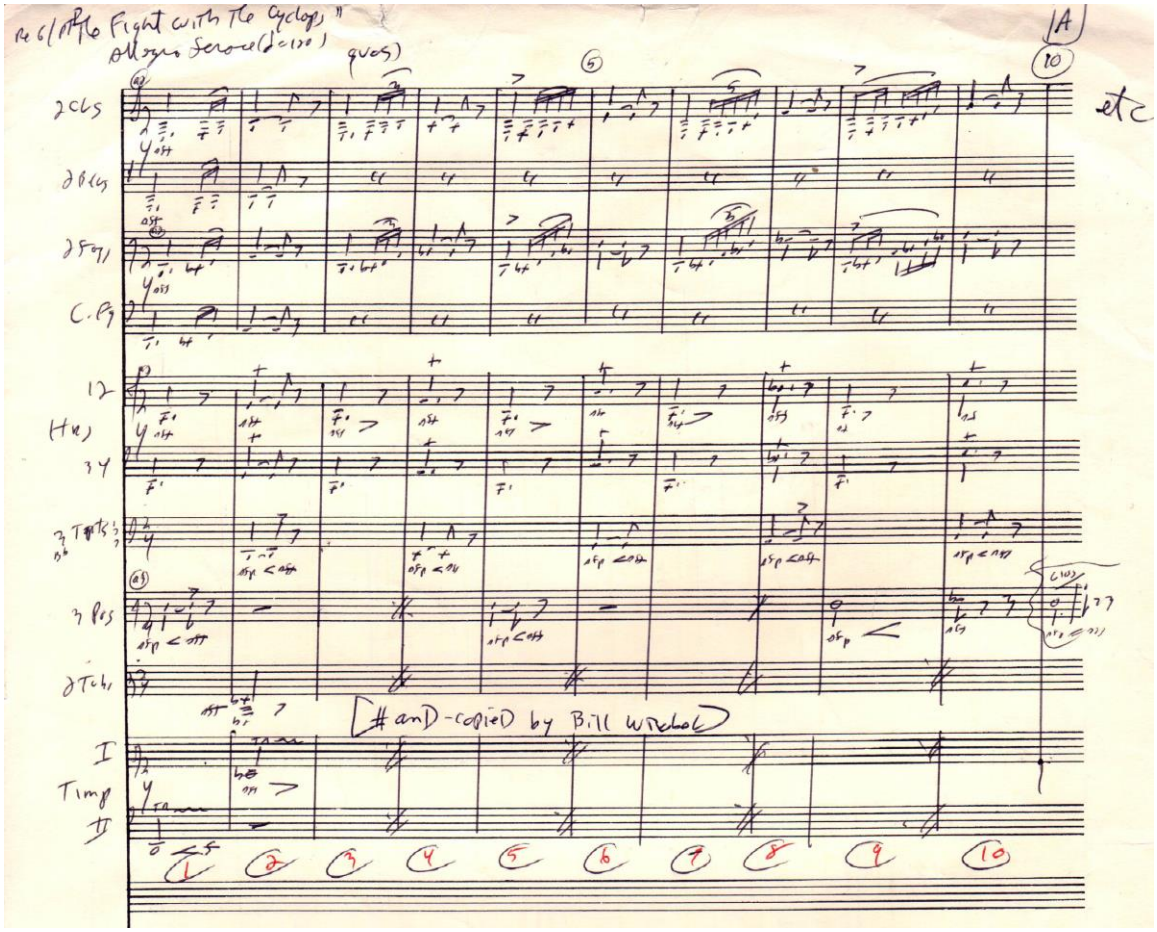
"The Fight With The Cyclops" *Allegro feroce* in 2/4 time. 1:18. Track #21 (1:16). Quarter note = 120.

Clarinets/bass clarinets/Fags/CF play the clever-constructed expanding figure movements. First we have played *sff* small octave (Great octave for Fags/C.F.) D dotted quarter note to Eb-F 16ths to (Bar 2) A quarter note tied to 8th (followed by an 8th rest). Then in Bar 3 they return on the D dotted quarter note to now "3" triplet 16ths Eb-F-A to (Bar 4) Bb quarter note tied to 8th (followed by an 8th rest). In Bar 5, we again return to the D tone but now as a quarter note (instead of a dotted quarter note) to ascending 16ths Eb-F-A-Bb (connected by two crossbeams) to (Bar 6) D quarter note tied to 8th note (followed by an 8th rest). Then in Bar 7 they play back down to the D quarter note to "5" 16th figure (quintuplet) notes Eb-F-A-Bb-D to (Bar 8) Eb quarter note tied to 8th (followed by an 8th rest). Then in Bar 9 they play D 8th to Eb-F 16ths figure to next figure of 16ths A-Bb-D-Eb to (Bar 10) F quarter note tied to 8th (etc).

Back in Bar 1, horns are *sff* on small octave D [written A] dotted quarter note (with an 8th rest following) up to (Bar 2) stopped A quarter note *sff* tied to 8th note (followed by an 8th rest). Then in Bar 3 the horns again play D dotted quarter note (8th rest following) up to (Bar 4) stopped Bb dotted quarter note (Herrmann decided to notate it differently after Bar's 2 method; that is, as the equivalent duration dotted quarter note instead of the quarter note tied to an 8th note). Timp II is trill roll < *f* on D half note in Bars 1, 3, 5, etc. In Bar 2, timp I is trill roll *sff* on Great octave Eb in Bars 2, 4, 6, etc. Tubas in Bar 2 are *sff* on Contra-octave and Great octave Eb dotted quarter notes (followed by an 8th rest), repeated in Bars 4, 6, 8, etc. Pos are *sfp* < *sff* on small octave D quarter note tied to rinforzando 8th note (followed by an 8th rest) in Bars 1, 3, etc. Trumpets play it on small octave A in Bar 2, Bb in Bar 4, D in Bar 6, etc.

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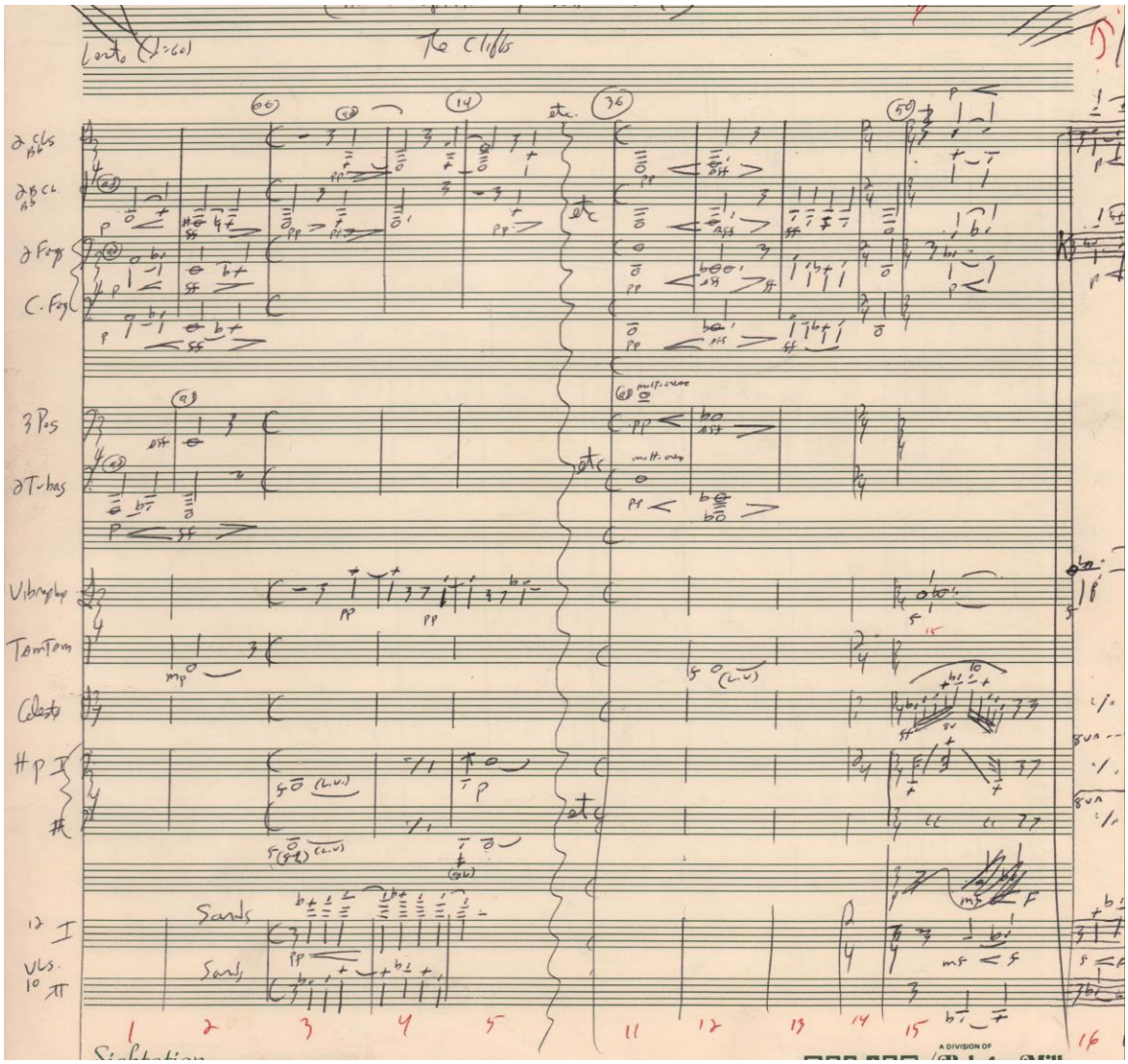
"Cyclop's Death" *Allegro Furioso* in C time, 1:30. Track #22 (1:26). Same devices from earlier. For example, dotted quarter to two 16ths to next bar's whole note *sfp* < *ff*. Bass drum, chimes, steel plate included as well. Etc.

******************************************

"The Cliffs" *Lento* in 3/4 time. 1:00. Quarter note = 60. Track #23(1:11).

Bass clarinets/Fags/CF play *p* < *ff* > small octave A (for bass clarinets; Great octave for Fags/C.F.) half note to Bb quarter down to (Bar 2) E half to Eb quarter. Tubas actually play Contra-octave A half note to Bb quarter note to (Bar 2) E half only (followed by a quarter rest). In Bar 2, Pos play *sff* Great octave E half note (followed by a quarter rest). The Tam Tam sounds *mp* a half note.

In Bar 3 (C time), the harps pluck forte Contra-octave and Great octave D whole notes L.V. Bass clarinets play small octave D half note *pp* >. After a quarter rest, muted violins play Lines 2 & 3 quarter notes Eb to F to A quarter note tied to quarter note in Bar 4, and then Bb-A quarter notes to F tied to next bar (etc). After a half and quarter rest, the vibe strikes *pp* Line 2 A quarter note on the last beat tied to quarter note in Bar 4




(followed by two quarter rests) and then F quarter note tied to Bar 5, then Eb, etc. Clarinets & bass clarinets (after a half and quarter rest) play *pp* > small octave Eb quarter note to (Bar 4) D half note (followed by a quarter rest) up to Bb quarter note (etc). In Bar 5, the harps play *p* Great octave (harp I) and Contra-octave (harp II) D grace note up to octave higher D whole note let vibrate.

When one of the sailors falls to his death in Bars 11-12, the Pos & tubas play *molto crescendo pp* < *sff* > on the D (small octave D for tubas; Line 1 D for Pos) down to the Eb whole note (for the Pos) in Bar 12, while tubas are divisi on Contra-octave and Great octave Eb whole notes. A nice plunge for the tubas as well! The Tam Tam sounds forte a whole note let vibrate in Bar 12. Clarinets/bass clarinets/Fags/CF play small octave (Great octave for Fag II) D whole note up to (Bar 12) Eb dotted half note *sff* > (followed by a quarter rest). In Bar 13, bass clarinets/Fags/CF play *ff* quarter notes small octave (Great octave for Fags/C.F.) A-F-Eb-F to (Bar 14 in 2/4 time) D half note. In Bar 15 (in 3/4 time), the vibe strikes forte Line 1 A/Bb dotted half notes, and then octave higher in

Bar 16. The harps are gliss from small octave A 32nd note up to Line 3 A and then back down (followed by a half rest I believe). This pattern is played an octave higher next bar. The celeste plays *ff* a "10" 32nd note figure of ascending Line 1 Bb-Line 2 D-E-A-Bb to descending Bb-A-E-D-Bb. After a quarter rest, violins I play Line 1 A to Bb quarter notes *mf* < *ff* (octave higher in Bar 16). Violins II play this pattern in Bar 15 on small octave Bb legato to A quarter notes (an octave higher in the next bar). Divisi clarinets play the same pattern and registers (also Fags an octave lower). Etc.

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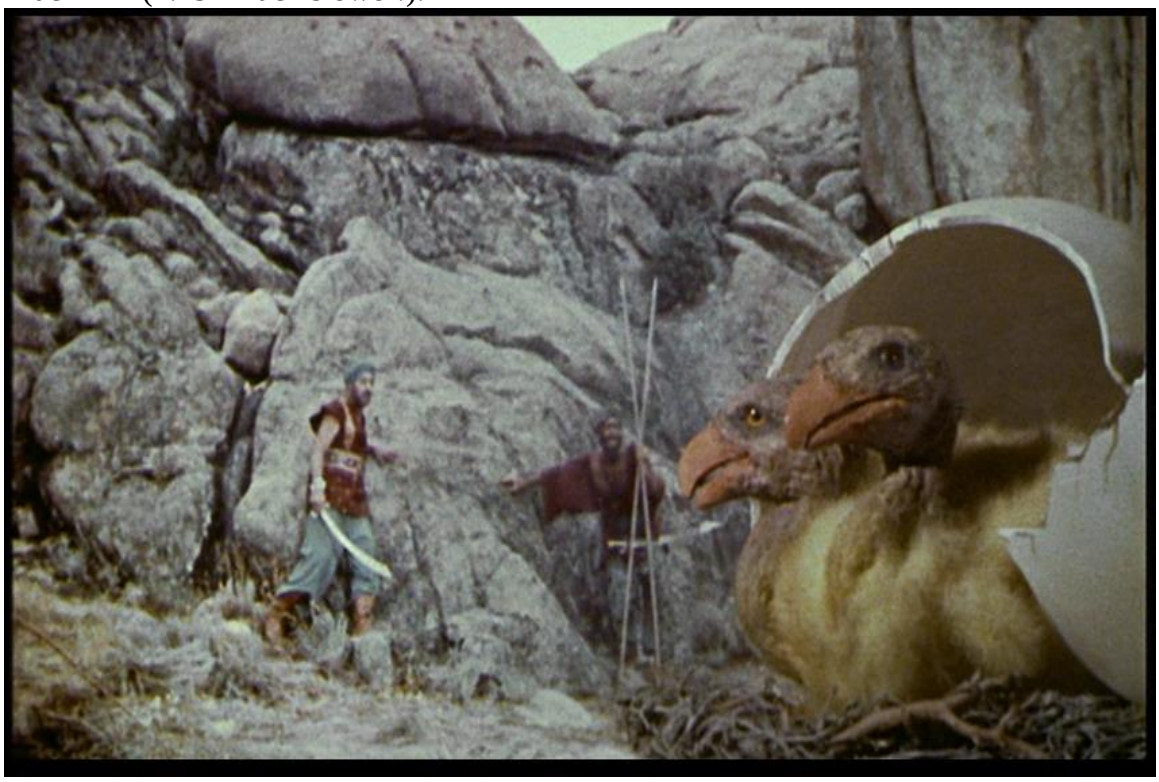
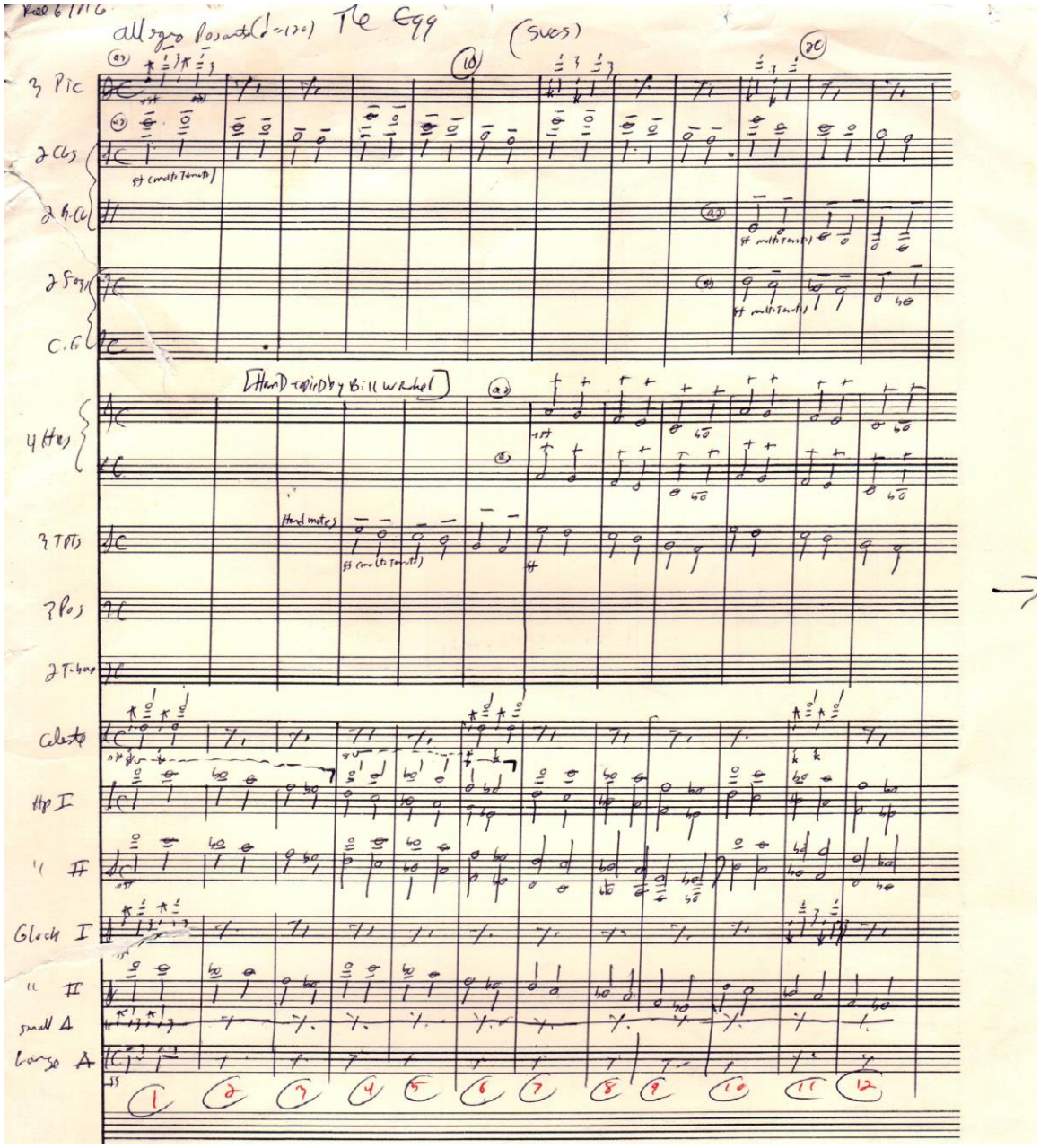
"The Egg" *Allegro Pesante* in C time. R6/G. Quarter note = 120. 24 bars, :46. Track #24 (1:19--much slower!).



Three piccolos/glock I play *sff* acciaccatura Line 2 D up to Line 3 D tenuto quarter note (followed by a quarter rest). Repeat this pattern in the same bar, and repeat thru Bar 12. The celeste fingers Line 2 D acciaccatura to Line 2 & Line 3 D half notes (played 2X per bar thru Bar 15). The small triangle also plays grace notes to quarter notes. The large triangle plays two quarter notes *ff* per bar (no grace notes).

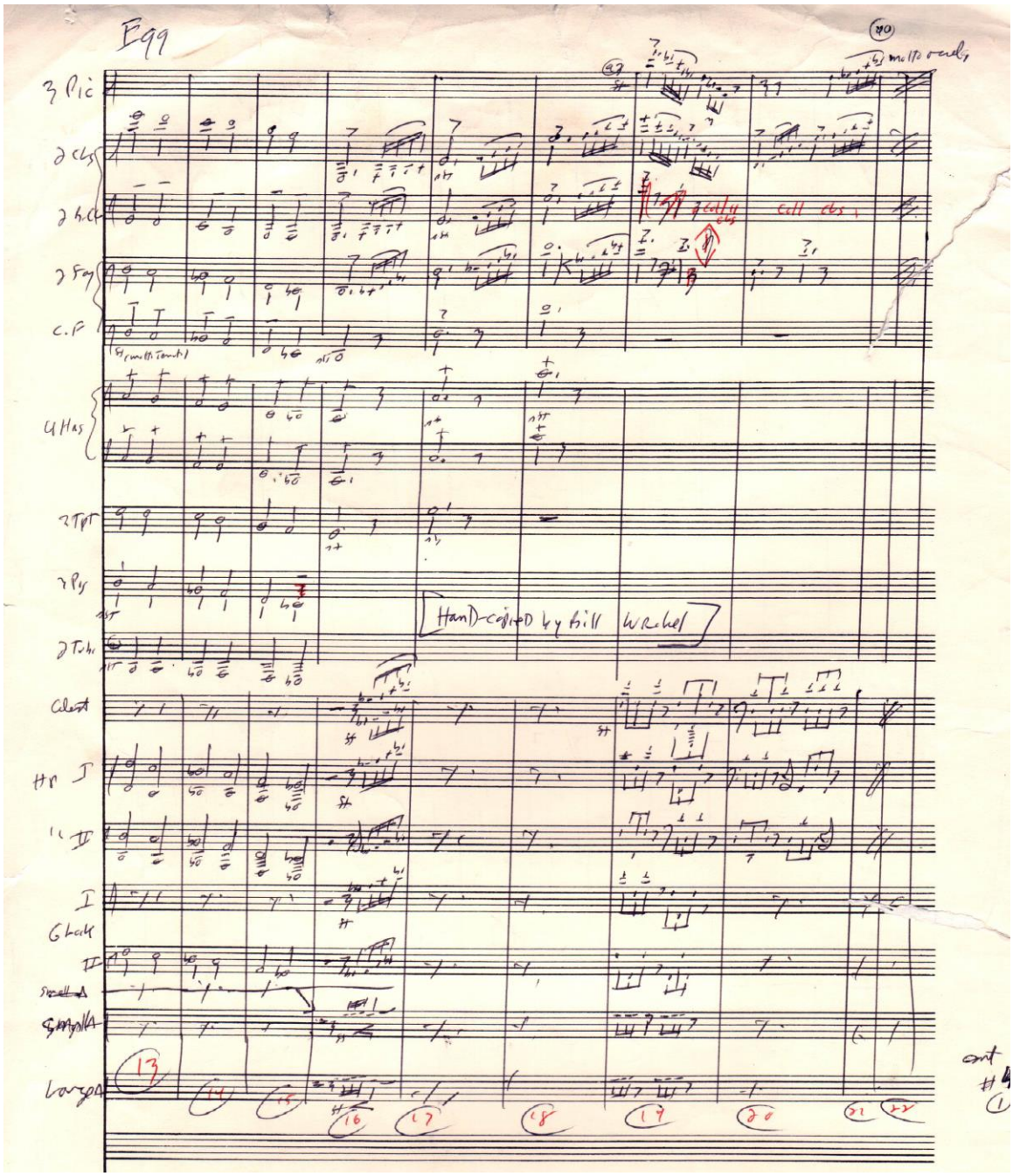
Two clarinets/harps/glock II play descending half notes *ff (molto tenuto)* of Line 3 (Line 4 for harp I) D to C to (Bar 2) Bb to A half notes to (Bar 3) F to Eb. Clarinets & glock II repeat this pattern in the next 3 bars. Harps add another octave doubling. For example, harp II in Bar 4 now plays Lines 2 & 3 D to C half notes (etc). Three trumpets




in hard mutes join in *ff (molto tenuto)* in Bar 4 with Line 2 D to C half notes to (Bar 5) Bb to A half notes to (Bar 6) F to Eb half notes (repeat in Bars 7-9 and Bars 10-12 and Bars 13-15).

In Bar 7, stopped horns join in *sff* Line 1 D to C half notes (etc). In Bar 10, bass clarinets & Fags join in (Line 1 for D to C half notes for the bass clarinets; small octave register for the Fags). In Bar 13 (:26), the Pos & tubas join in (small octave for the Pos; Great octave for the tubas).

In Bar 16 (:33), clarinets/bass clarinets/Fags/CF/stopped horns/trumpets sound the D dotted half note. The clarinets/bass clarinets/ Fags/celeste/harps/glocks then play




the upward sweep of legato 16th notes Eb-F-A-Bb to (Bar 17) D dotted half note, and then Eb-F-A-Bb 16ths to D dotted half note. Then we have a descending sweep or run in Bar 19 played by the piccolos/clarinets/bass clarinets on Line 3 D dotted quarter rinforzando quarter note to descending 16ths Bb-A-F-Eb to D (d") dotted quarter note to downward sweep of 16ths. Etc.

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"The Shell" *Allegro* in 3/4 time. :32 [Note: This cue is also not on the recent Varese rerecording] Piccolos/clarinets/bass clarinets play repeated "10" 32nd notes rising & falling figures of Line 2 (small octave for clarinets/bass clarinets) D-Eb-F-A-Bb-D-Bb-A-F-Eb played 3X per bar. Harp I is gliss on Contra-octave Bb maj key sig (two flats or B-flat, E-flat) rising to (Bar 2) Line 4 D 32nd down to (Bar 3) Contra-octave Bb (followed by rests). Harp II is gliss in contrary motion (falling to rising). Etc.

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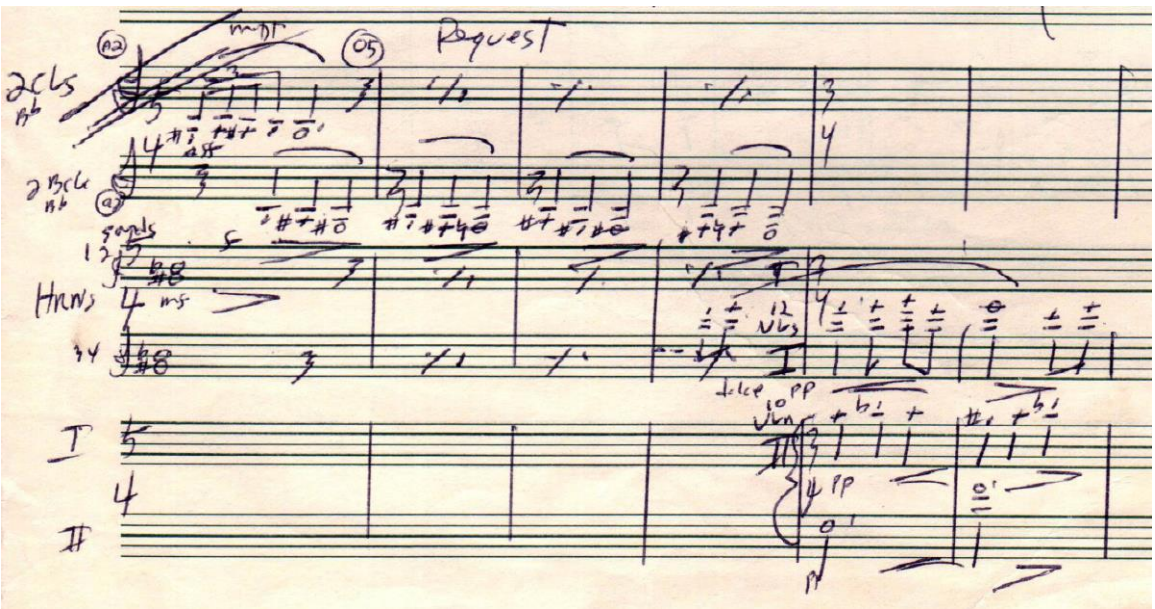
"The Request" *Moderato* in 5/4 time, 1:05. Track #25(1:19). Scene: Sokurah looks to the sky for signs of the Mother Roc while the sailors eat the cooked chick Roc.




Two clarinets play *sff* a repeat alarm figure (for 4 bars) of "3" triplet value 16th notes small octave F#-G-G# to A 8th tied to dotted half note A (followed by a quarter rest). The muted horns play *mf* > dissonant dyad Line 1 C#/Eb whole notes (followed by a quarter rest). Repeat thru Bar 4. After a quarter rest, two bass clarinets play forte small octave A to G# quarter notes to F# half note. In Bar 2, after a quarter rest, they play F# to E quarter notes to Eb half note. In Bar 3, they play G# to F# quarter notes to E half note. In Bar 4, E to Eb quarter notes to D half note.

The scene changes to Sinbad speaking with tiny Parisa. The violins play the Princess theme *dolce pp*. Violins I play at the end of Bar 4 *dolce pp* < Line 3 D to E 8ths to (Bar 5 in ¾ time) F dotted quarter note to stand alone E 8th to G-E crossbeam-connected 8ths to (Bar 6) E half note decrescendo (etc). Violins II top staff play in Bar 5 quarter notes Line 2 A to Bb to A to (Bar 6) G#-A-Bb quarter notes. The bottom staff play Line 2 D dotted half note crescendo up to (Bar 6) Line 3 D dotted half note decrescendo (etc).

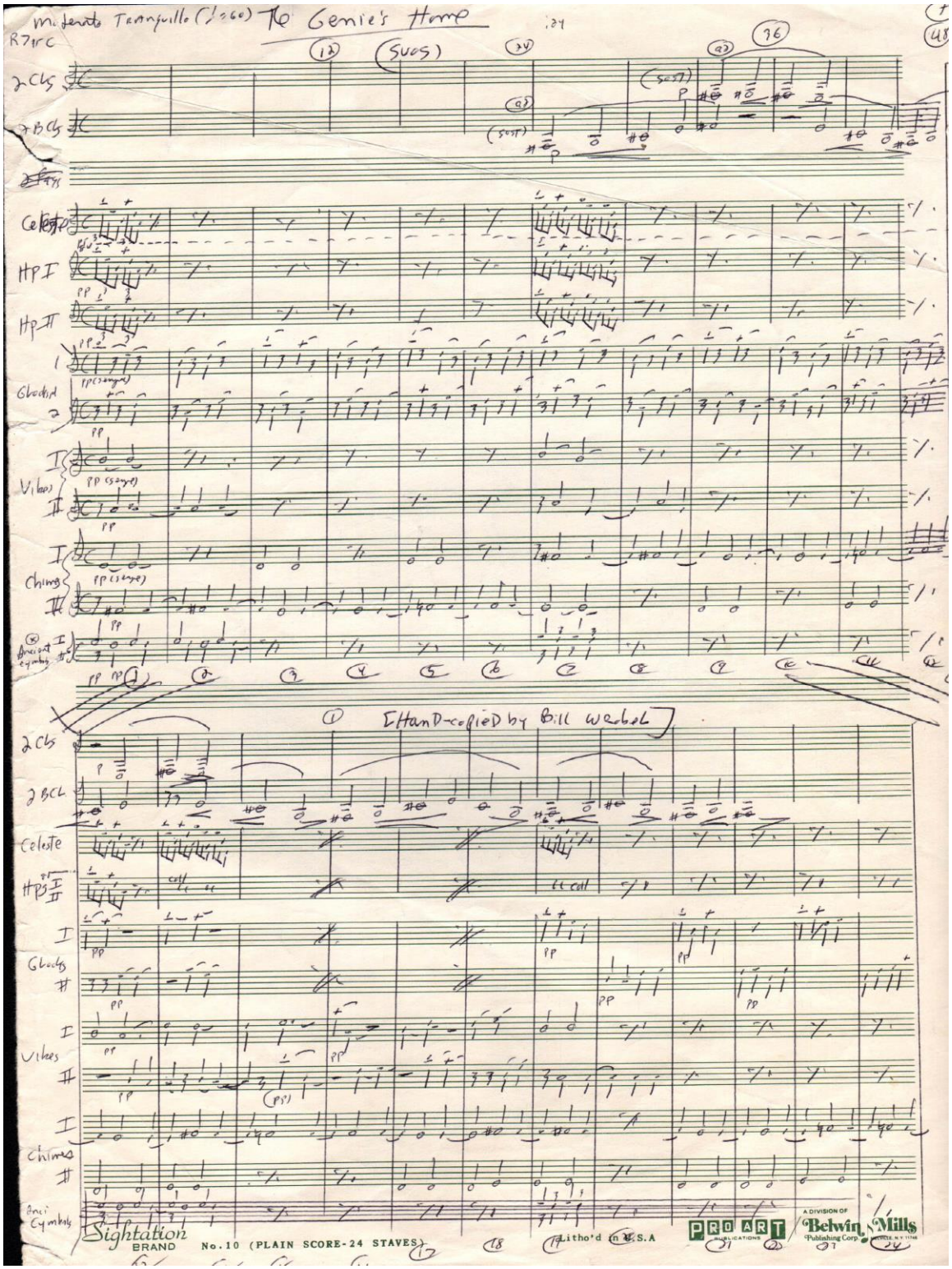
**********

"The Genie's Home" *Moderato tranquillo* in C time. R 7/C. 3:10. Quarter note = 60. Track #26 (3:18). Scene: Parisa slips into the magic lamp to convince Baronni the boy-genie (Richard Eyer) to reveal the magic words evoking his protective power.

The tinkly/sparkling music for the genie is played again. Last time it showed itself in the Cyclop's cue (Track #5) in Bars 29-41.

Here chimes are added along with the clarinets/bass clarinets/Fags/CF/celeste/2 harps/2 glocks/2 vibes/2 Ancient cymbals (*if available*) /Tam tam. Celeste & harps play *pp* a "3" triplet ostinato pattern of 8th notes Line 2 (Line 3 for harp I) B-E-B to A-D-A (played 2 X per bar) thru Bar 6. Below the harp staves, Glock I plays *pp (sempre)* Line 2 B quarter note (followed by a quarter rest) down to E quarter note (quarter rest following) down to (Bar 2) Line 1 B (followed by a quarter rest) up to D quarter note (followed by a quarter rest). Then in Bar 3 it sounds Line 2 B quarter note (quarter rest following) to A quarter note (quarter rest following) to (Bar 4) Line 2 D (rest) down to Line 1 B up to (Bar 5) Line 2 B down to Line 2 D down to (Bar 6) Line 1 B up to Line 2 E (etc). Next staff below is glock II playing, after a quarter rest in Bar 1, Line 2 A quarter note (followed by a quarter rest) down to D (quarter rest) to (Bar 2, after a quarter rest) Line 1 A up to Line 2 E down to (Bar 3, after a quarter rest) Line 1 B down to A up to (Bar 4, after a quarter rest) Line 2 E to D up to (Bar 5) a" to e" to (Bar 6) d" up to a" (etc.).

Next staff below the vibe I plays *pp (sempre)* two Line 1 B half notes (repeated thru Bar 6). Vibe II staff line below plays, after a quarter rest, Line 1 A half note to same


Moderato Tranquillo (♩=60) The Genie's Home
2 Cls
2 BCls
Celeste
Hp I
Hp II
Glock'd
Vibes
Chimes
Anci Cymbals
[Hand-copied by Bill Webel]
Sightation BRAND No.10 (PLAIN SCORE-24 STAVES)
Litho'd in U.S.A.
PRO ART PUBLICATIONS
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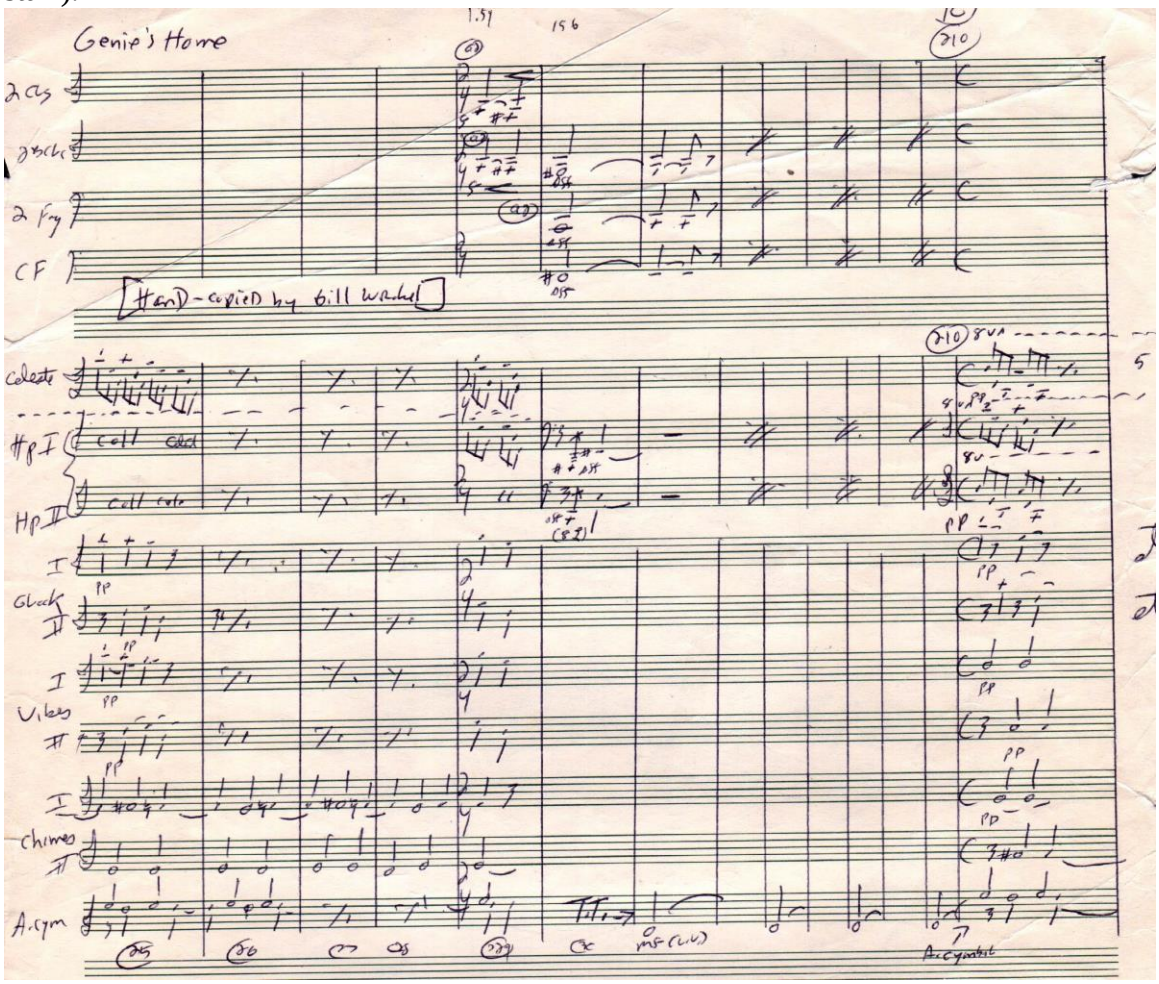
A quarter note tied to next bar's quarter note A half and then quarter note tied to next bar, etc.

Next staff below, chime I plays two Line 1 E half notes (repeated in Bar 2) and then two D half notes in Bars 3-4, and then two E half notes in Bars 5-6. Chime II plays, after a quarter rest, F# half note and then F# quarter note tied to quarter note in Bar 2 to F# half, etc. Next below the ancient cymbals play the same pattern (combined in one staff).




In Bar 7 (:24), the bass clarinets join in *p (sost)* on small octave E half note up to A to (Bar 8) B [written middle C#] to D half notes to (Bar 9) E half note (followed by a half rest). In Bar 9, two clarinets join in playing *p (sost)* small octave E half note to F# to (Bar 10) E again down to D. After a half rest in Bar 10, the bass clarinets return on Line 1 D half note to (Bar 11) small octave B to A to (Bar 12) E up to A to (Bar 13) B to D. After a half rest in Bar 13, clarinets return on lowest D in the chalumeau range to (Bar 14) E to D. Tacet clarinets for several bars. After a half rest in Bar 14, bass clarinets return on Line 1 D and play for 8 more bars.

Back in Bar 7, celeste & harps play the descending triplet 8ths as

B-E-B to A-D-A to G-E-G to E-B-E. Repeat next five bars. Vibe I plays half note B down to G for six bars (etc).

Skipping to Bar 29 (1:54) in 2/4 time (when Baronni shows Parisa the inscription of his promised freedom), the clarinets & bass clarinets play forte small octave A legato down to E quarter notes. In Bar 30, bass clarinets (clarinets are now silent) & C.F. play *sff* the small octave (Great octave for C.F.) F# half note tied to (Bar 31) quarter & 8th notes (followed by an 8th rest). 2 Fags play *sff* on Great octave C in that pattern. After a quarter rest in Bar 30, harp I plays Contra-octave F# acciaccatura up to Great octave F# quarter note *sff* let vibrate (full rest next bar). Then repeat the pattern 3 X in Bars 32-33, etc. Harp II plays Contra-octave C acciaccatura up to Great octave C quarter note. Note the interval between those harp (C to F#). This of course is the oft-used (for Herrmann!) dissonant tritone interval that Benny was fond of. The Tam Tam sounds *mf (L.V)* a half note *mf* let vibrate in Bars 31, 33, 35, 37. Etc.

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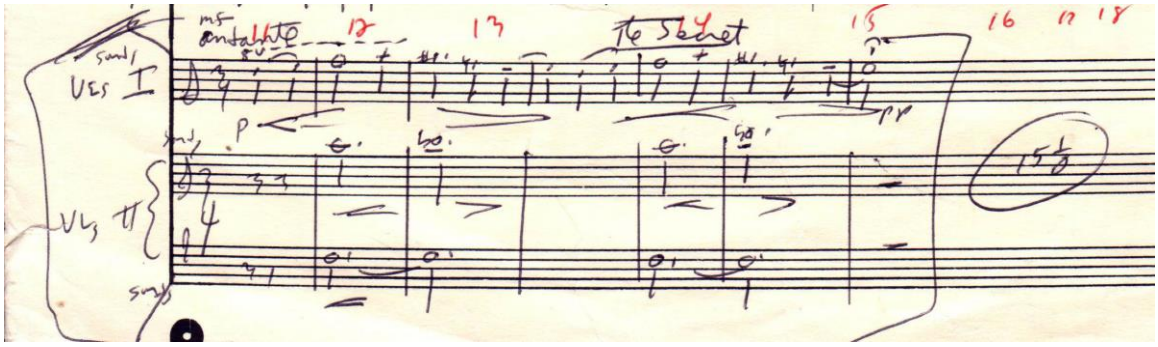
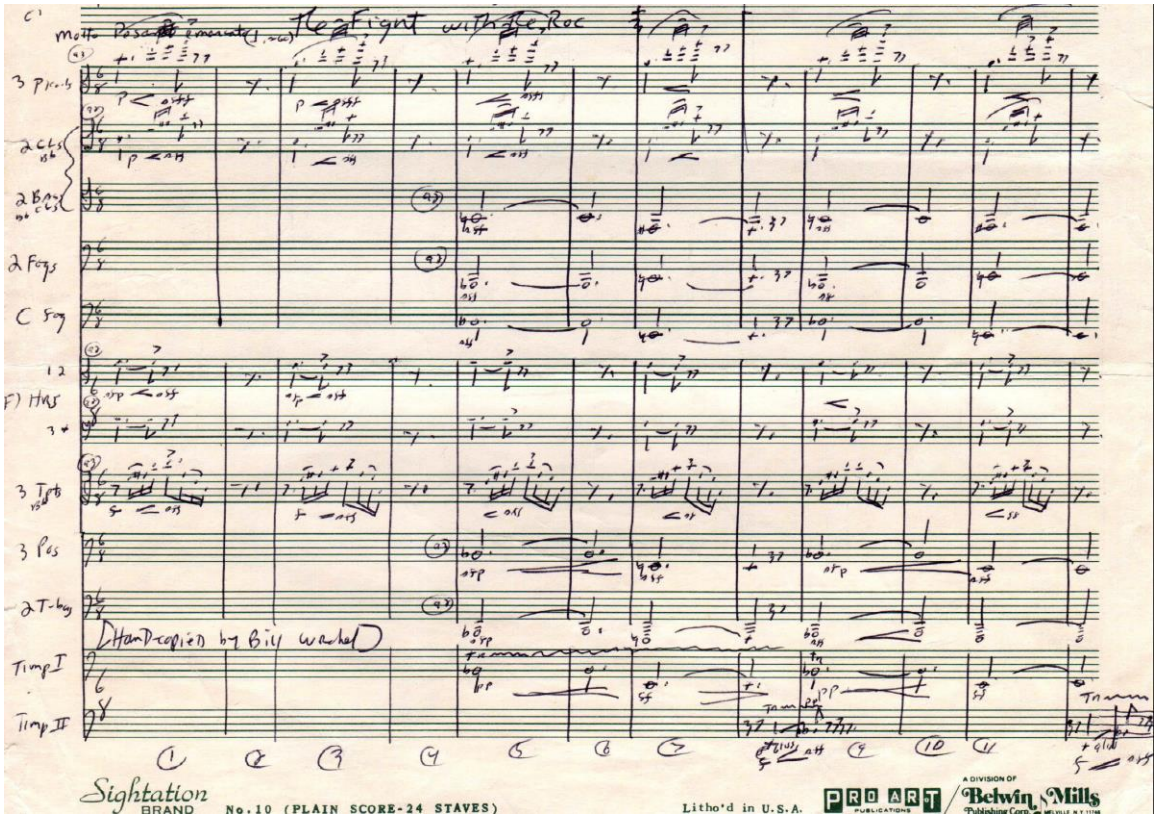
"The Secret" *Andante* in 3/4 time, page 92, 7 bars, :16. [Note: This cue is not on the cd] Muted violins only. Scene: Parisa tells Sinbad the secret invocation.




Violins I play *p* < Line 3 D to E quarter notes to (Bar 2) F half note to A quarter note to (Bar 3) G# dotted quarter down to F 8th to E quarter tied to next bar. Then repeat. In Bar 2, violins II play D/A dotted half note dyad to (Bar 3) E/Bb. Silent in Bar 4. Then repeat the pattern.

**********

"The Fight With The Roc" *Molto Pesante e marcato* in 6/8 time. Dotted quarter = 60. R 7/E. Pages 93-96, 57 bars, 1:54. Track #27 (1:51). Exceptionally dynamic cue!



4 horns play *sfp* < *sff* on unison A dotted quarter tied to A 8th rinforzando (followed by two 8th rests). Repeat next bar. After a dotted 8th rest, 3 trumpets are highlighted playing a rising figure to descending figure *f* < *sff*. We find rising 16ths D-E-

A (notes D-E are under the legato slur line) to next figure of rinforzando A dotted 8th to descending 16ths E-D-A (E-D under the legato slur curve). Repeat next bar. 3 piccolos play *p* < *sff* the A (a") dotted quarter up to grace notes D-E to A (a'") 8th rinforzando (followed by two 8th rests). Repeat next bar. Clarinets play like horns but an octave lower, *p* < *sff*.

In Bar 3, horns & piccolos play on G in their respective patterns. Trumpets play (after a dotted 8th rest) rising 16ths D-E-G to next figure of G 8th rinforzando to descending 16ths E-D-G. Repeat next bar.

In Bar 5, bass clarinets/Fags/CF are *sff* on Bb dotted half note tied to next bar, down to (Bar 7) E dotted half note tied to dotted quarter next bar (followed by three 8th rests). 3 Pos/tubas are *sfp* < *sff* on Bb to A. Timp I is trill roll on Bb *pp* < *ff* down to A. After a quarter & 8th rest in Bar 8, timp II is trill roll on that A, *f* < *sff* gliss up to Bb 8th. Meanwhile, Bars 5- 8 = Bars 1-4 for the Piccolos/clarinets/horns.

Skipping to Bar 21(:37), horns are *sff* on Bb dotted half to (Bar 22) E to (Bar 23) high Bb down to (Bar 24) E again. Muted Pos are *sff* > *pp* on Bb in Bars 21-22. Trumpets play on the 1st beat the A dotted 8th to rising 16ths D-E-A (a") to A 8th rinforzando. Piccolos and clarinets play A dotted quarter to grace notes D-E to A rinforzando dotted 8th to falling 16ths E-D-B.

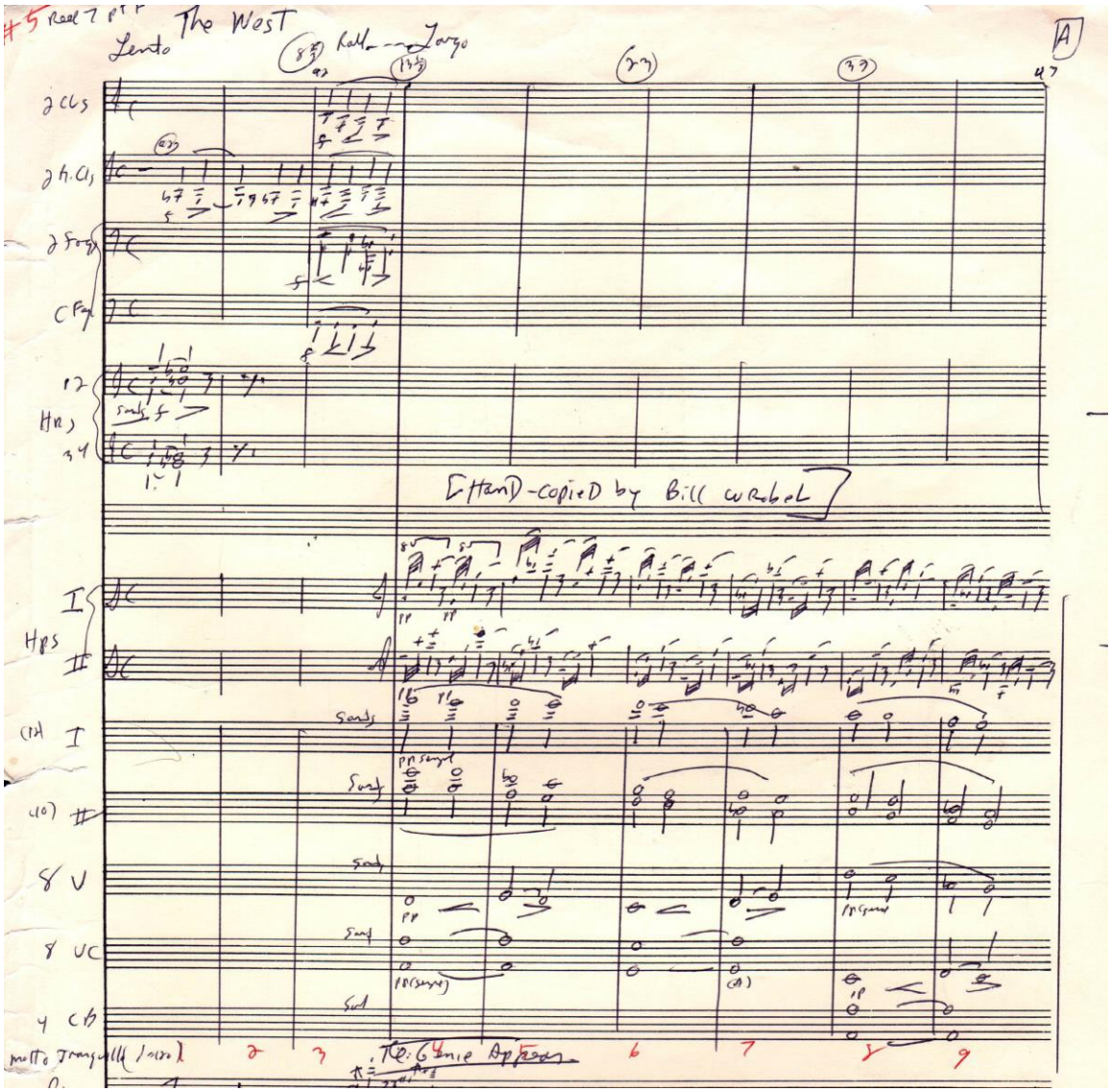
In Bar 33 (:59), piccolos & clarinets play the full figure of A dotted 8th to rising 16ths D-E-A to next figure of rinforzando A dotted 8th to descending 16ths E-D-A. Then, in Bar 34, G 8th to rising 16th D-E-G to G to falling 16ths E-D-G. Then on F, etc. Timp II is gliss trill roll on E up to Bb, etc.

The cue ends with the horns on Ab min (Ab/Cb/Eb) playing *sff* the dotted 8th to three 16ths figure to stand alone 8th chord (followed by two 8th rests). The clarinets/bass clarinets/Fags/CF/tubas are sustained (tied) on F.

**********

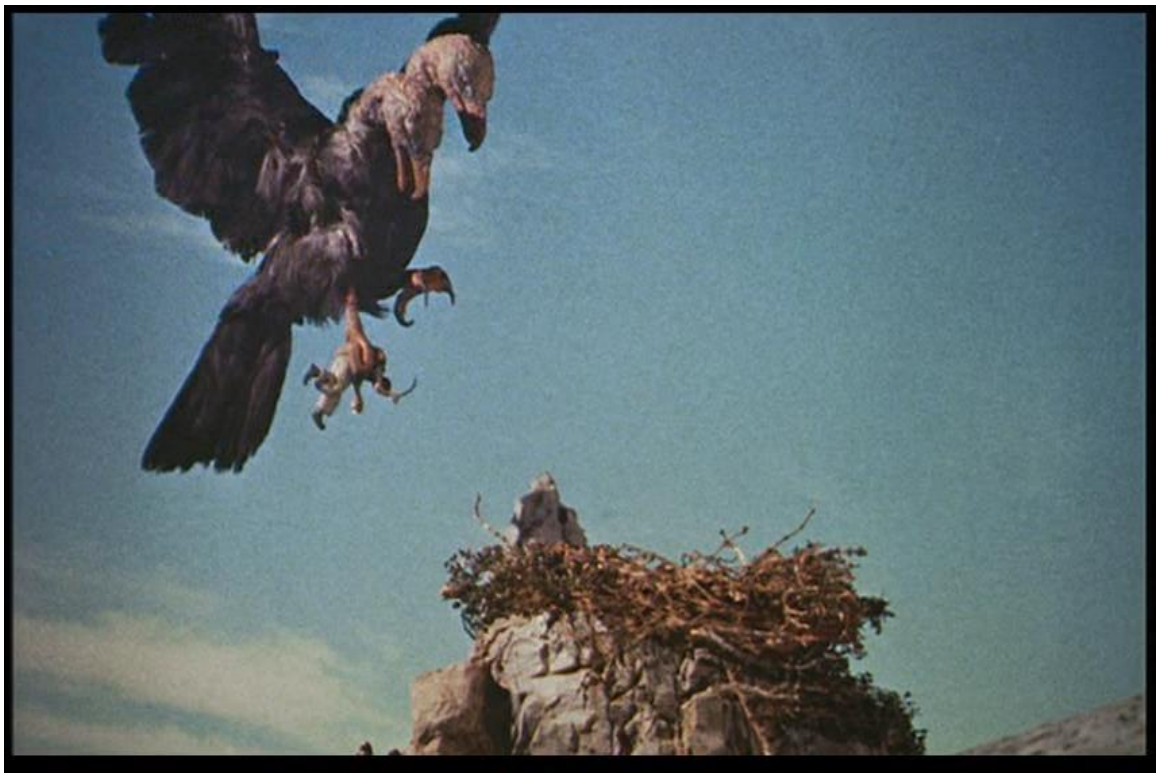
"The Nest" *Lento* in C time . R7/F. 28 bars, 2:20. Track # 28 (2:09). Scene: Sinbad is dropped on the Roc nest. Then the scene switches to Sokurah's huge boots in front of Parisa. He grabs her.

Muted horns play *f* > the A min quarter note chord (actual notes A/middle C/E/A) legato to Ab min half note chord (actual notes Ab/Cb/Eb/Ab) followed by a quarter rest. Repeat next bar. After a half rest, bass clarinets play *f* > small octave Gb to F quarter notes (F tied to F quarter note next bar). After a quarter rest, they play Gb to F quarter notes once again. In Bar 3 (*Rall*), the clarinets/Fags/CF join in to play a quarter note transition passage. Clarinets play small octave A-G-F-G; bass clarinets play small octave E-D-F-D; Fags play dyads Great octave A/small octave E to G/D to Bb (Contra-octave and Great octave) to G/D. CF plays Great octave A-G-F-G.



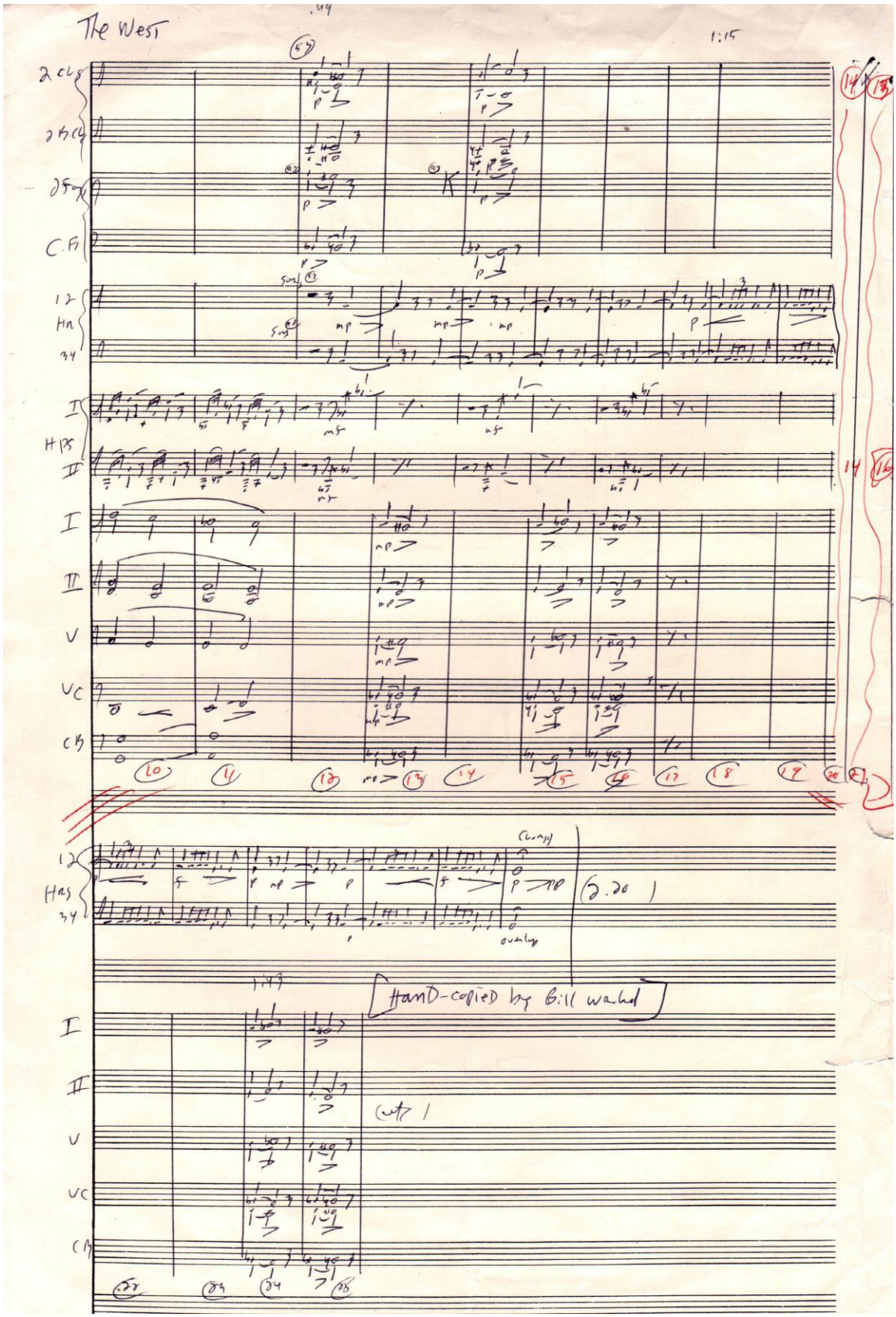

In Bar 4 (Sinbad wakes up), Herrmann writes rarefied "heights" music symbolizing the peak of the mountain. Harp I plays grace notes Line 2 A up to Line 3 E up to Line 3 A quarter note. After a quarter rest, harp I plays grace notes G-D up to G quarter note (followed by a quarter rest). In Bar 5, harp I plays grace notes Line 2 F-Bb to Line 3 F quarter note (followed by a quarter rest) and then E-A grace notes to Line 3 E quarter note (etc). Back in Bar 5, harp II plays Line 2 grace notes E-A up to Line 3 E quarter note (followed by a quarter rest) and then D-G grace notes up to D quarter note (followed by a quarter rest), and so forth. Muted violins I play Line 3 A to G half notes to (Bar 5) F to E (all four notes under the legato slur line), and then D to C to (Bar 7) Bb to A, and then A to G to (Bar 9) F to E, then D to C in Bar 10. In Bar 11, they play Line 1 Bb to A (a').

Muted violins II also play *pp sempre* but divisi half notes Line 2 A/Line 3 E to G/D to (Bar 5) F/Bb to E/A, and then D/G to C/F, then Bb/F to A/E in Bar 7 (etc). Muted viole play small octave E whole note *pp* < to (Bar 5) F to E half notes, and then D whole



note crescendo to (Bar 7) E to F half notes decrescendo up to (Bar 8) Line 1 E to D half notes to (Bar 9) small octave BB to A half notes (etc). Divisi celli play Great octave and small octave A whole notes tied to next bar, and then G whole notes tied to whole notes in Bar 7. In bar 8 they are unison on Great octave E whole note crescendo to (Bar 9) F to E legato half notes decrescendo (etc). In Bar 8, the CB join in to play Great and small octave registers of A whole notes tied to next bar.

The strings in Bar 24 (1:43) play minor 2nd intervals of E/F and A/Bb quarter notes to half notes. Violins I play A quarter to Bb half note; II plays E quarter to F half note; viole play A to B; VC play F/Bb to E/A; CB plays Bb quarter to A half. In Bar 25, the same quarter notes to G# half diminished 7th chord (G#/B/D/F#). The horns play the lonely fanfare at the end of the cue (on small octave Bb notes), settling on whole note A held fermata.


The West
2 Cls
2 B.Cl
2 Fg
C.Fl
12
Hn
34
I
Hrs
II
I
II
V
Vc
Cb
12
Hrs
34
(3.20)
Hand-copied by Bill Walker
I
II
V
Vc
Cb

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"The Cave II" *Moderato* in 3/4 time, 7 bars, :24. [Note: This cue is not on the cd]

Muted horns again play the fanfare *p* < *f* > on small octave Ab dotted quarter note to 8th note to "3" triplet 8ths to (Bar 2) "3" triplet value quarter to 8th notes to Ab half note rinforzando. Then three muted Pos play the fanfare in Bars 3-4 on Great octave Ab notes. Tubas in Bar 3 play Contra-octave and Great octave D dotted whole note *p* < legato up to (Bar 4) Great octave and small octave D dotted half notes *f* >. In Bar 5 (:13), open horns play in stopped fashion the fanfare at the higher pitch as dyads Ab notes *f* < *ff*. Tubas play Great octave and small octave Ab dotted half note down to (Bar 6) D dotted half notes to (end Bar 7) Contra-octave and Great octave Ab dotted half notes *p* > and held fermata. In Bar 7, Pos play *f* > "3" triplet value Great octave Ab quarter to Ab 8th notes to normal value Ab 8th (followed by an 8th rest and then a quarter rest held fermata). End of cue.

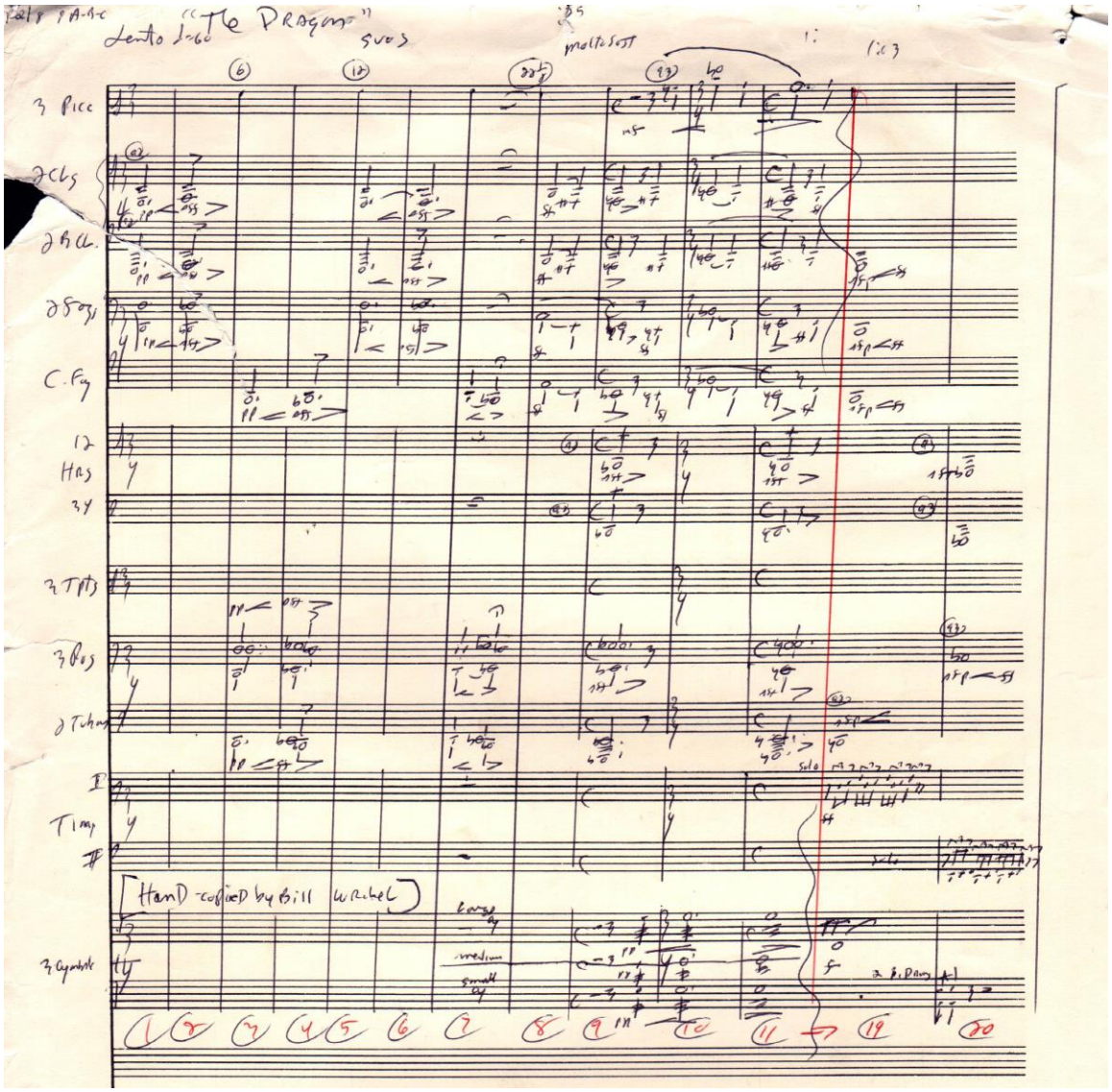
**********

"The Dragon" *Lento* in 3/4 time, 2:10. Quarter note = 60. Track #29 (2:24). Scene: Sinbad enters the lair of the dragon.

Clarinets & bass clarinets play *pp* < *sff* > small octave D dotted half note to (Bar 2) Eb dotted half rinforzando. Fags play Great octave and small octave D dotted half notes to (Bar 2) Db dotted half notes. In Bar 3, Pos play Great octave D (Pos III) and small octave D (Pos I & II) dotted half notes to (Bar 4) Great octave Eb and small octave Eb/Db dotted half notes. Tubas play Great octave D dotted half note to (Bar 4) Db/Eb notes. Contra-bassoon plays Great octave D to Db.

Bars 5-6 = Bars 1-2. In bar 7, the C.F. plays Great octave D quarter note crescendo to Db half note decrescendo and held fermata. Tubas play D quarter note to Db/Eb half notes. Pos play similarly.

In Bar 8 (:25), clarinets/bass clarinets/Fags/CF play *ff* small octave (Great octave for Fags/C.Fag) A half note down to E quarter note to (Bar 9 in C time) Eb half note decrescendo (followed by a quarter rest) to E quarter note. Stopped horns in Bar 9 join in on small octave Eb half note *sff* > (followed by a quarter rest). Pos play Eb dotted half notes. Tubas also play on Eb an octave apart. After a quarter rest for the clarinets etc., they play E quarter up to (Bar 11 in 3/4 time) Bb half to F quarter to (Bar 11 in C time) E half. The 3 piccolos also join in at the end of Bar 9 on E (e") quarter to (Bar 10) Bb half, etc. The cymbals (large, medium, small) also join in at the end of Bar 9 on a roll (notated liked a bowed trem).




In Bar 19 (1:03), timp I plays *ff* triplet value 8ths D-E to triplet value small octave F-D-E to F-D-E and then to triplet value F (followed by two triplet value 8th rests). In Bar 20, timp II takes over that pattern in the Great octave register. The Tam Tam sounds a whole note forte in Bar 19. Also the bass clarinets/Fags/CF/tubas play *sfp* < the small octave (Great octave for Fags/C.F.) D whole note. In Bar 20, the horns/Pos respond with the small octave (Great octave for the trombones) Ab whole note *sfp* < *ff*. Etc.

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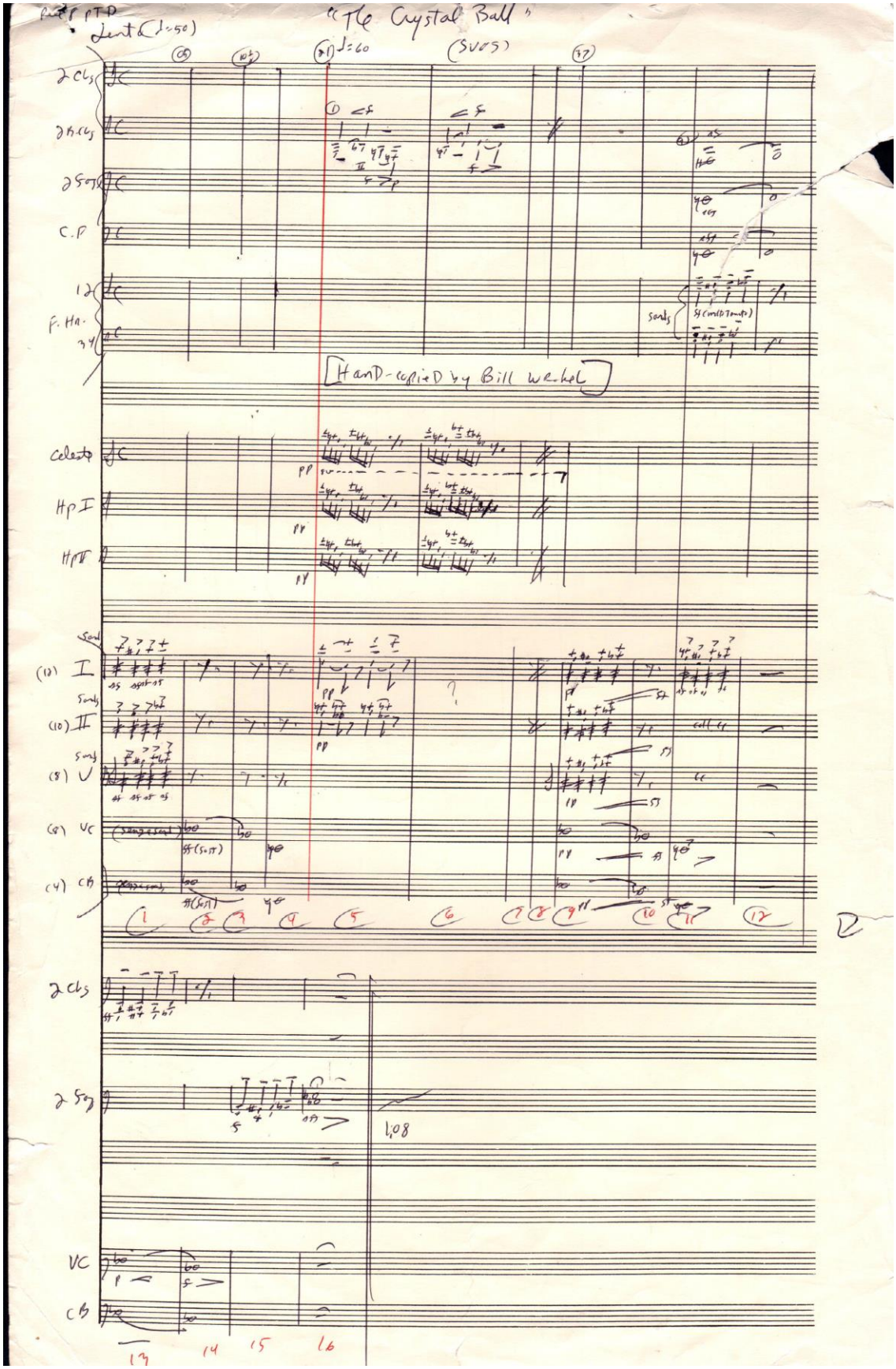
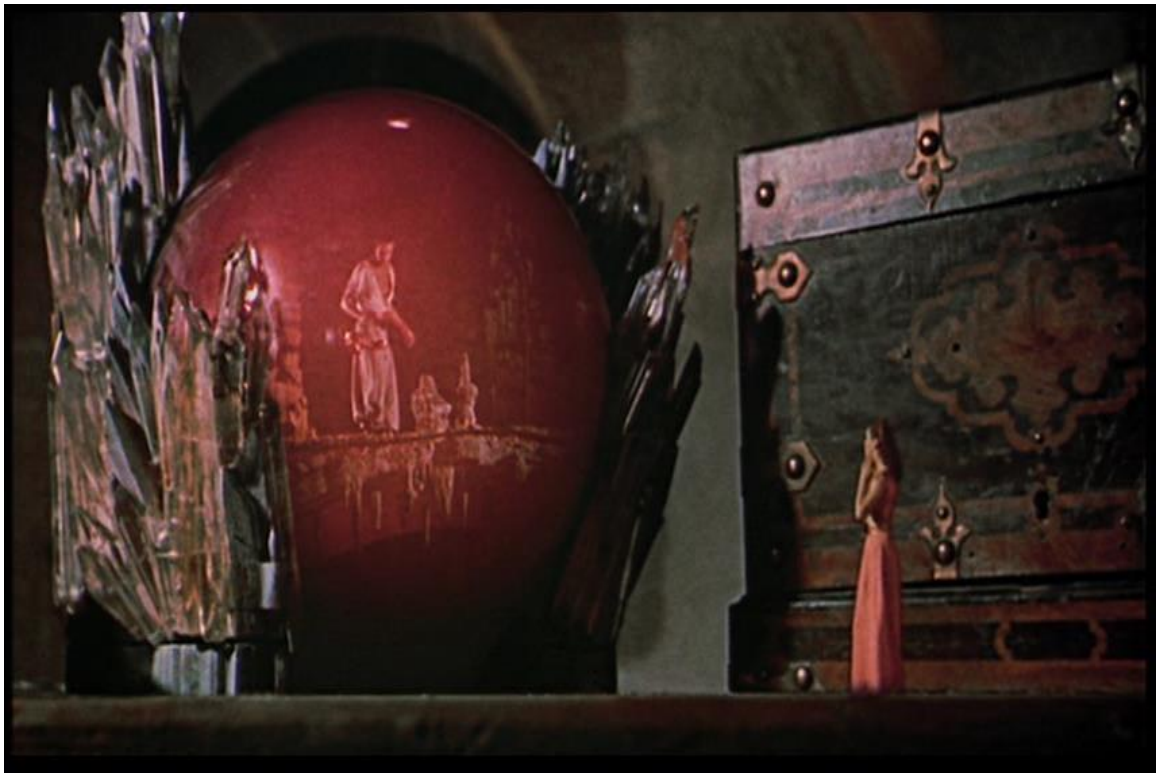
"The Crystal Ball" *Lento* in C time. R8/D. 16 bars, 1:08. [Note: Lamentably, the Varese cd does not include this very excellent cue!] Wonderful use of varied orchestral color, fully savored. Very atmospheric cue and scene.

Muted violins & viole play rinforzando bowed trem quarter notes, repeated next 3 bars. Violins I play *sf* Line 2 A-G#-A-C (c''') quarter notes. Each quarter note has the *sf* written underneath, and all notes are rinforzando-marked ( > ) above the notes. Repeat


"The Crystal Ball"
Lent (♩=50)
(SVOS)
2 Cls
2 A.Cls
2 Sax
C.P
F. Hn.
Celesta
Hp I
Hp II
[Hand-copied by Bill Werkel]
Vc
CB
1,08

thru Bar 4. Violins II play Line 2 F-E-F-Ab bowed trem quarter notes (repeated next three bars). Eight viole (treble clef) play divisi quarter notes Line 2 F/A to E/G# to F/A to Ab/C (all major third intervals).



In Bar 2, VC & CB (*senza sords* ) play *ff (sost)* whole notes small octave Db down to (Bar 3) Great octave Bb down to (Bar 4) E whole note. In Bar 5 (when Sokurah shows Parisa Sinbad's image in a smoking crystal ball) the celeste and harps play descending 16th notes *pp* of Line 3 (Line 4 for harp I) D-A-F-D to next figure of C-Ab-Eb-C, repeated same bar. In Bar 6, they continue on D-A-F-D to Eb-C-Ab-Eb (repeated same bar).

Bars 7-8 = Bars 5-6.

Back in Bar 5, bass clarinet I plays < *f* small octave D up to Ab quarter notes (followed by a half rest). After a half rest in that bar, bass clarinet II takes over and plays A down to Eb, *f* > *p*. In Bar 6, bass clarinet I plays A up to middle C. Bass clarinet II takes over on Line 1 D to C quarter notes. Repeat next 2 bars. Violins I play (octave apart) D (d", d'") quarter notes to C 8th. Violins II play *pp* Line 2 F/A quarter notes to Eb/Ab 8$^{th}$ notes (followed by an 8$^{th}$ rest). Repeat the pattern in the same bar. Violins I play Line 2 and Line 3 D quarter notes legato to C 8ths (8$^{th}$ rest following). Repeat same bar.

In Bar 9, all violins & viole now play bowed trem dyad as the viole did in Bar 1, *p* < *ff*. Also in Bar 11, muted horns play *ff (molto tenuto)* the same dyad pattern for 2 bars. Bass clarinets/Fags/CF play E whole note to (Bar 12) F. In Bar 13, two clarinets play *ff* tenuto the same dyads (repeated next bar). So horns play Line 1 F/A [written Line 2 C/E]

tenuto quarter notes to E/G# back to F/A up to Ab/C. Bass clarinets/Fags/CF play E whole note to (Bar 12) F. In Bar 13, two clarinets play *ff* tenuto the same dyads (repeated next bar). VC/CB in Bar 9 play Db to (Bar 10) Bb whole notes *p* < *f* > down to (Bar 11) E whole note decrescendo. In Bar 15, 2 Fags play forte the same tenuto dyads as the clarinets in Bar 13. In Bar 16, the Fags play *sff* > small octave Cb/Eb whole notes held fermata. End of cue. [7:41 pm Monday, November 3, 2003]

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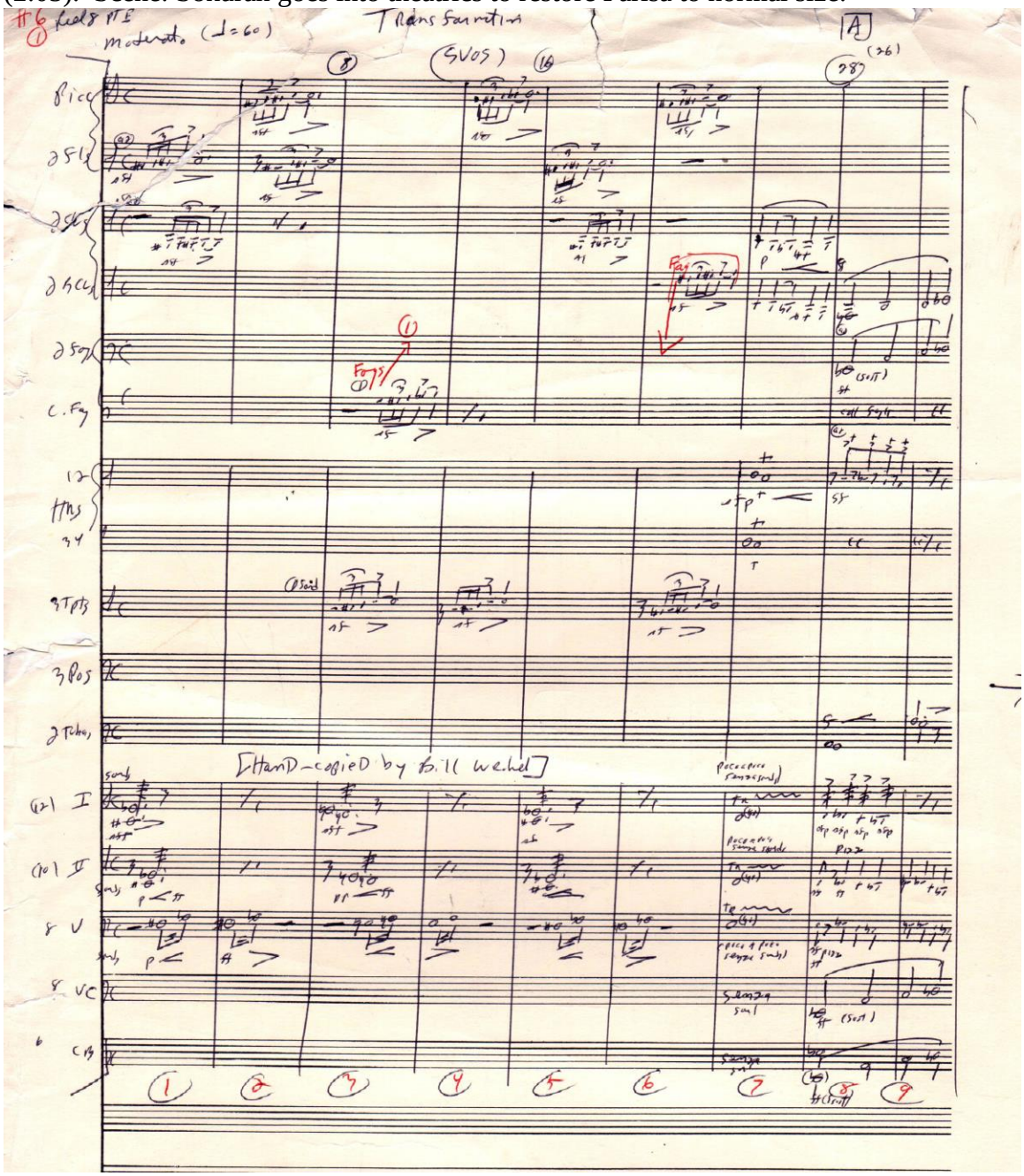
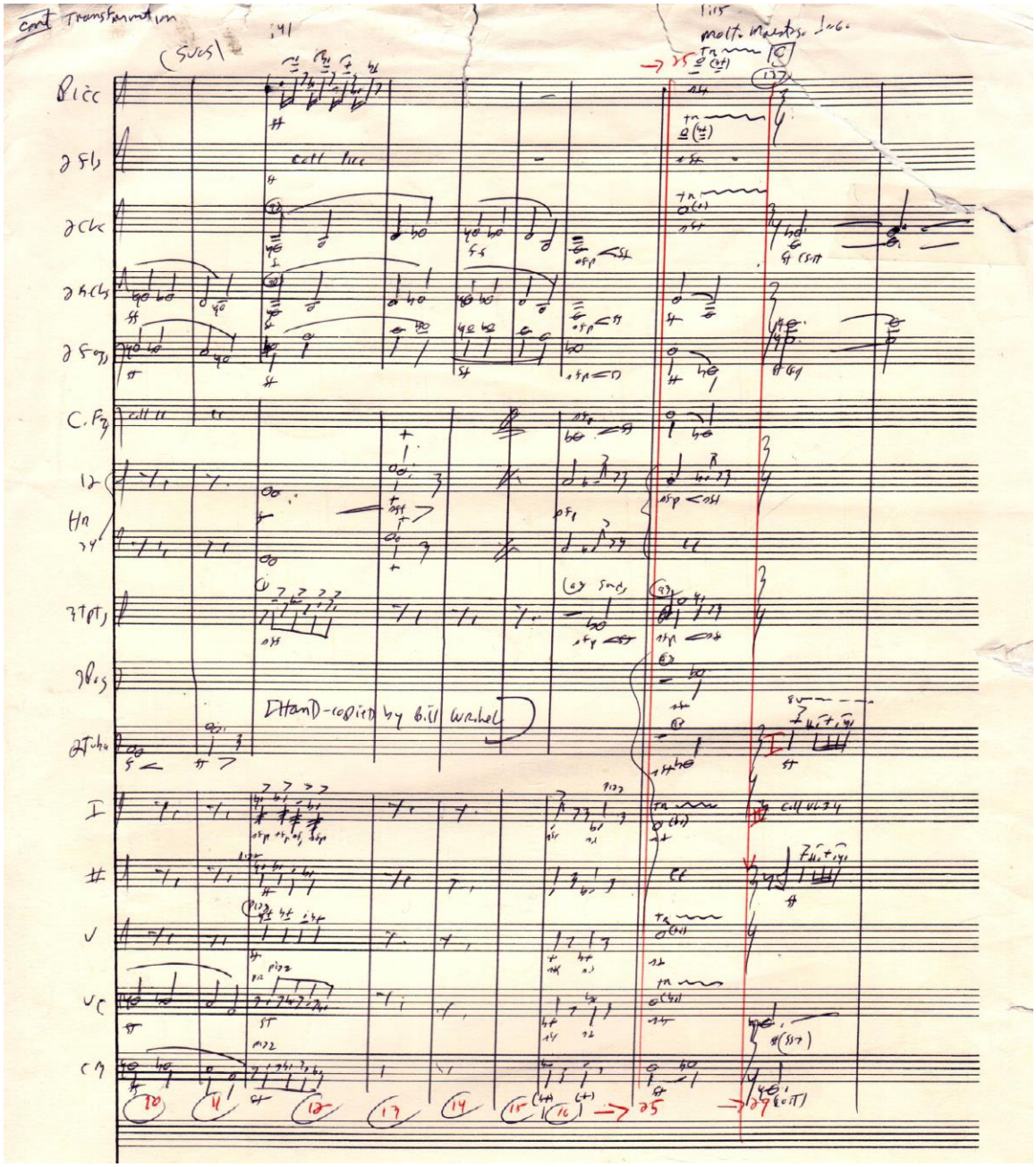
"Transformation" *Moderato* in C time. R8/E. 36 bars, 2:00. Track #30 (2:05). Scene: Sokurah goes into theatrics to restore Parisa to normal size.





Two flutes play *sff* > "3" triplet value16ths Line 1 F#-G-G# to A rinforzando 8th alarm figure tied to dotted half note. After a half rest, 2 clarinets play the same alarm figure as the flutes in the lowest chalumeau register but tied to a quarter note (instead of a half note). Muted violins I play *sff* > dotted half notes Line 1 C#/Eb bowed trem (followed by a quarter rest). Repeat next bar. After a quarter rest, muted violins II play *p* < *ff* the same dotted bowed trem (repeated next bar). The viole also join in with the fingered trem of *p* < of Line 1 C#/Eb to (Bar 2) middle C# to Eb fingered trem *ff* > (followed by a half rest).

In Bar 2, the piccolo plays the alarm figure (see the flute in Bar 1). Then the flute (after a quarter rest) plays the same figure (see Bar 1). Clarinets follow on that pattern (see Bar 1 clarinets line). In Bar 3, muted trumpet I plays it *sf* > as Line 1 G-G#-A triplet value 16ths to Bb 8th tied to half note. Violins I are bowed trem *sff* > on Line 1 D/E dotted half notes. After a quarter rest, violins II play it. After a half rest, viole are fingered trem on D/E. Fag I meanwhile plays the alarm figure as the trumpet (but small octave register). Etc.

Skipping to Bar 8 (:26), violins I play Line 1 descending quarter notes of bowed trem rinforzando D-Db-C-Bb (each *sfp*). Repeat next three bars. Violins II & viole play the notes pizzicato. VC play *ff (sost)* Great octave Eb half note legato up to A half note legato up to (Bar 9) small octave C to Db half notes. CB/Fags/C.F. play similarly. Stopped horns play 8th notes on the sub-beats. So after an 8th rest we find rinforzando Line 1 D 8$^{th}$ (8$^{th}$ rest) Db (8$^{th}$ rest), etc. Bass clarinets play *ff (sost)* rising half notes small octave Eb up to A up to (Bar 9) C to Db. Tubas play Great octave G/A whole notes *f* < up to (Bar 9) G/A half notes an octave higher (followed by a quarter rest).

In Bar 12 (:41), violins I play Line 2 D-Db-C-Bb quarter notes bowed trem. Etc. Trumpets take over the horns' response 8th notes. Piccolo & flutes play 16th notes Line 2 D (d") up to Line 3 D (d"') 8th. Then Db up to Db, C up to C, Bb up to Bb.

In Bar 25 (1:15 *molto maestoso*), the piccolo/flutes/clarinets/violins/viole/VC are trill on Line 3 (Line 2 for clarinets) D (to Eb) whole note. Bass clarinets/Fags/CF play *ff* D down to Ab half notes, etc.

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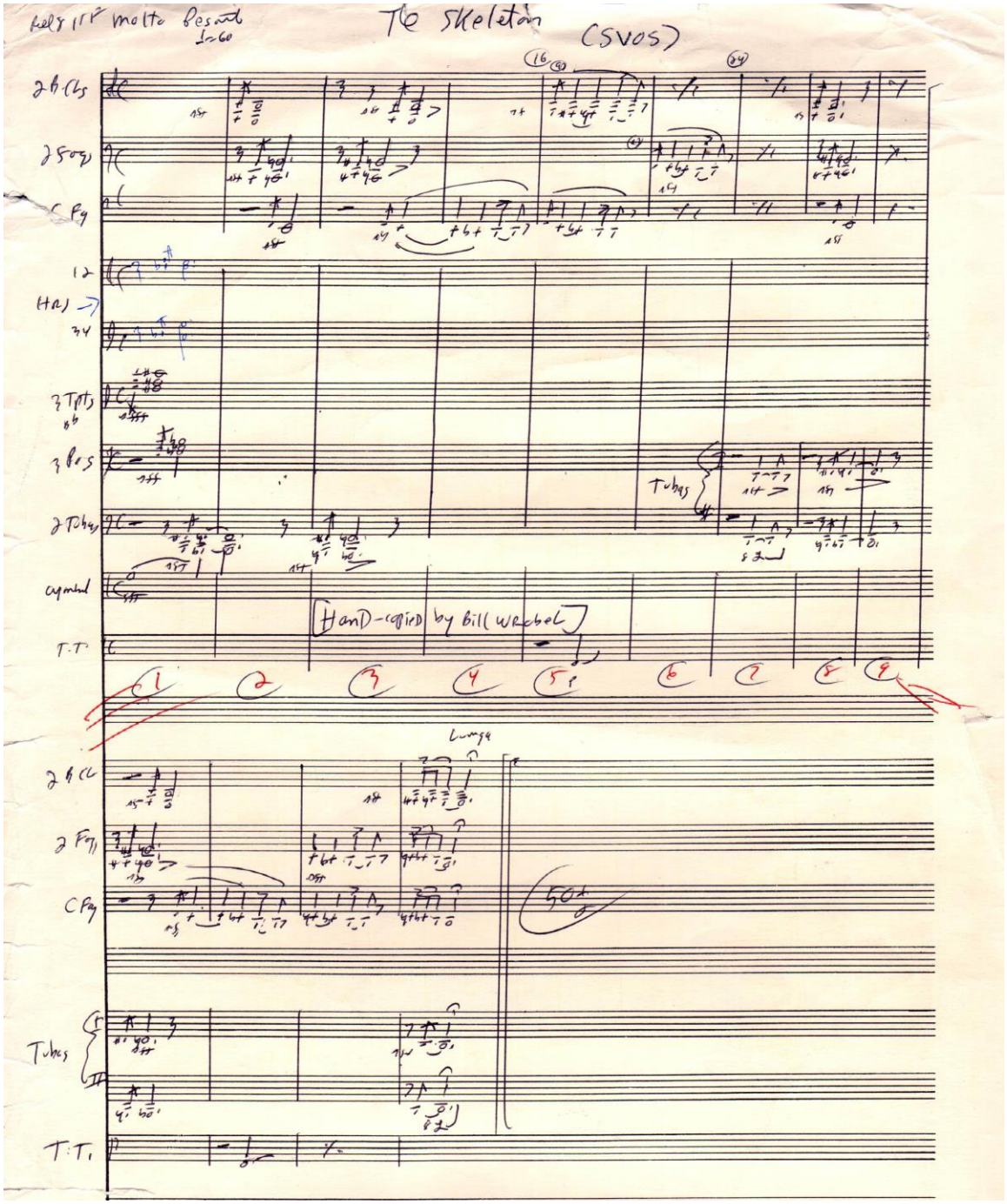
"The Skeleton" *Molto Pesante* in C time. R8/F. 13 bars, :51. Track #31 (:57). Scene: Sokurah brings a skeleton to groggy life.

Trumpets play *sfff* Line 2 D min (D/F/A) acciaccatura chord to C# min (C#/E/G#) whole note chord. The cymbal sounds *sff* a whole note. After a quarter rest, horns play the Eb min (Eb/Gb/Bb) acciaccatura to D min dotted half note. After a half rest, Pos play the E min (E/G/B) acciaccatura grace note chord to the Eb min half note chord *sff*. After a half & quarter rest, two tubas play the B/F# acciaccatura to Bb/F quarter note dyad tied to dotted half notes next bar.

In Bar 2, bass clarinets play small octave Eb/Bb acciaccatura to D/A whole notes. After a quarter rest, Fags play acciaccatura to Great octave C/G dotted half notes. After a half rest, CF play Great octave F grace note to A half, etc.

CF plays a short passage in Bar 4, then bass clarinets join in Bar 5, then bassoons in Bar 6, etc. Cue ends with bass clarinets/Fags/CF playing E to Eb 16ths to D 8th tied to dotted half, held fermata. Tubas, after an 8th rest, play D 8ths (octave apart) tied to dotted half notes.




The cue ends with the bass clarinets/Fags/C.F. playing *sff* Great octave (small octave for the bass clarinets) rinforzando E to Eb 16ths to D 8th figure with that D tied to a dotted half note held fermata. After an 8th rest, the tubas play Contra-octave and Great octave D 8th tied to dotted half note held fermata.

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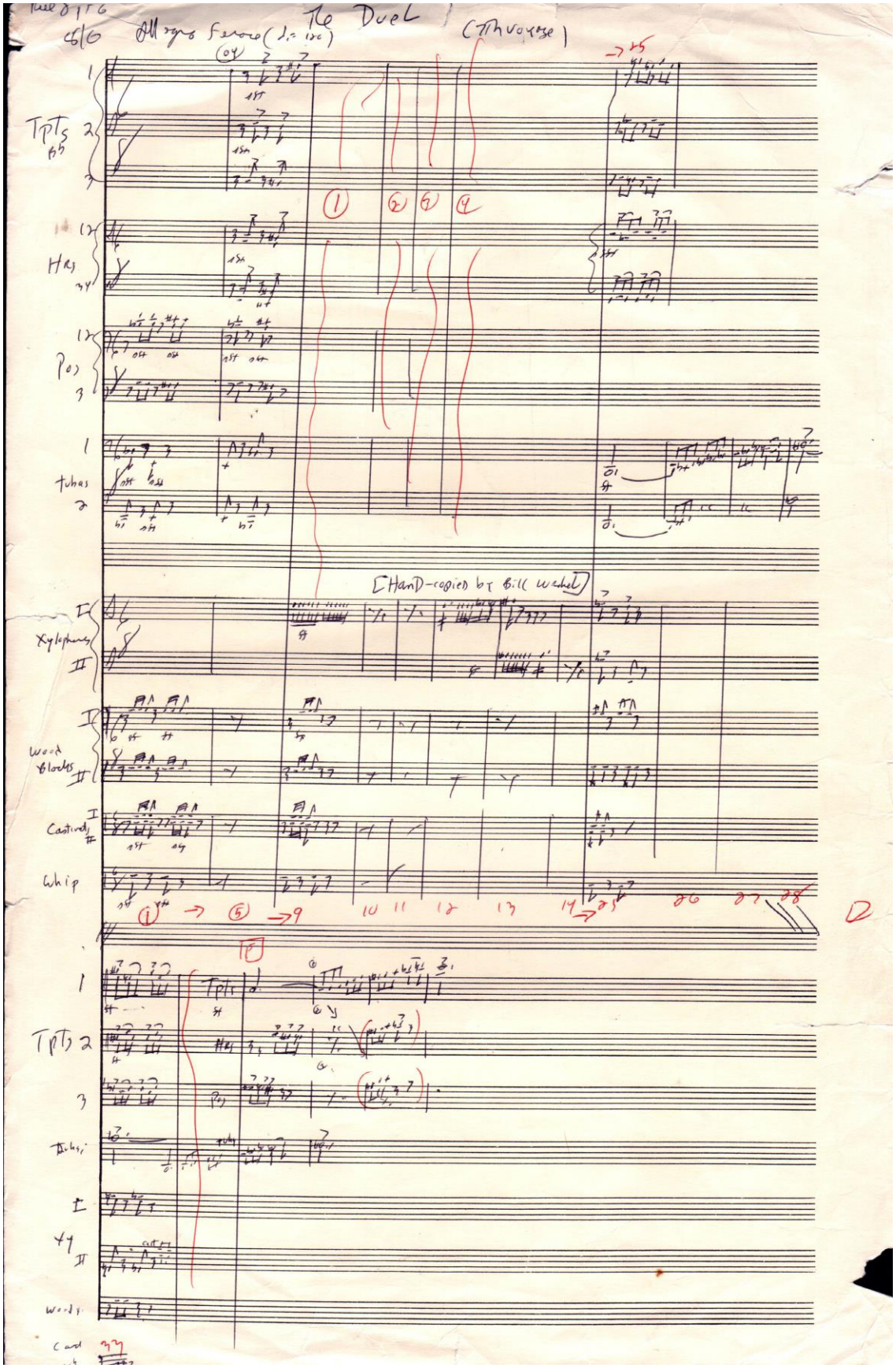
"The Duel" *Allegro feroce* in 6/8 time, 97 bars, 1:36. Dotted quarter note = 120. Track #32 (1:39). Instrumentation: 3 trumpets, 4 horns, 3 Pos, 2 tubas, 2 xylophones, 2 wood blocks, 2 castanets, whip.

Tubas play *sff* Contra-octave and Great octave Bb 8$^{ths}$ (followed by a quarter rest) to unison Great octave E 8$^{th}$ (with a quarter rest following). Reverse that order in Bar 5. After an 8th rest in Bar 1, the Pos play two G min (G/Bb/Line 1 D) 8th note chords (followed by an 8th rest), and then two F# min (F#/A/C#) 8th chords. The whip slashes *sff* an 8$^{th}$ note (followed by a quarter rest) and then another 8$^{th}$ note (quarter rest following). Repeat next bars. After a quarter rest, the wood blocks & castanets play two grace notes to an 8th note, played 2 X per bar.

Skipping to Bar 5, the tubas (as given earlier) play unison Great octave E 8th to Contra-octave and Great octave Bb 8ths. After an 8th rest, Pos play the G min 8th chord, then two 8th rests, to F# min 8th chord (followed by an 8th rest). After a quarter rest, the trumpets & horns play *sff* on the 3rd & 6th sub-beats rinforzando, first on the G min, then the F# minor.

In Bar 9, xylophone I plays two 16th note figures *ff* (6 notes per figure) on Line 2 D. In Bar 13, xylophone II takes over on Line 2 F# after xylophone I transitions quickly from Eb to E to (Bar 13) the solitary F# 16th note.


The Duel
Tpts
Hrn
Pos
tubas
Xylophones
Wood blocks
Castanets
Whip
Tpts
Hrn
Pos
Tubas
Xy
Woodbl
Card

In Bar 25 (:24), the tubas are prominent playing unison on a rising passage of notes but first starting fortissimo on Great octave D dotted half note tied to next bar's 8th note, part of a rising triplet note figures of D-Eb-F to Gb-Ab-Bb to (Bar 27) small octave C-Db-Eb to E quarter note to F 8th to (Bar 28) rinforzando F# dotted half tied to next bar. Back to Bar 25, horns I & II play *fff* triplet 8th notes Line 1 F [written Line 2 C] down to Db back to F played 2 X. Horns III & IV play contrary motion of A up to Bb to A, etc. Trumpet I plays, after an 8th rest, F down to Db; trumpet II plays Db to Bb; trumpet III plays Bb to A. Etc.

Later the trumpets play ff the previous tubas line but starting on G dotted half tied to 8th next bar, part of triplet 8th G-A-Bb, C-D-Eb to (next bar) E-F-G to Ab quarter to A 8th to (next bar) high Bb dotted half note rinforzando. Etc.

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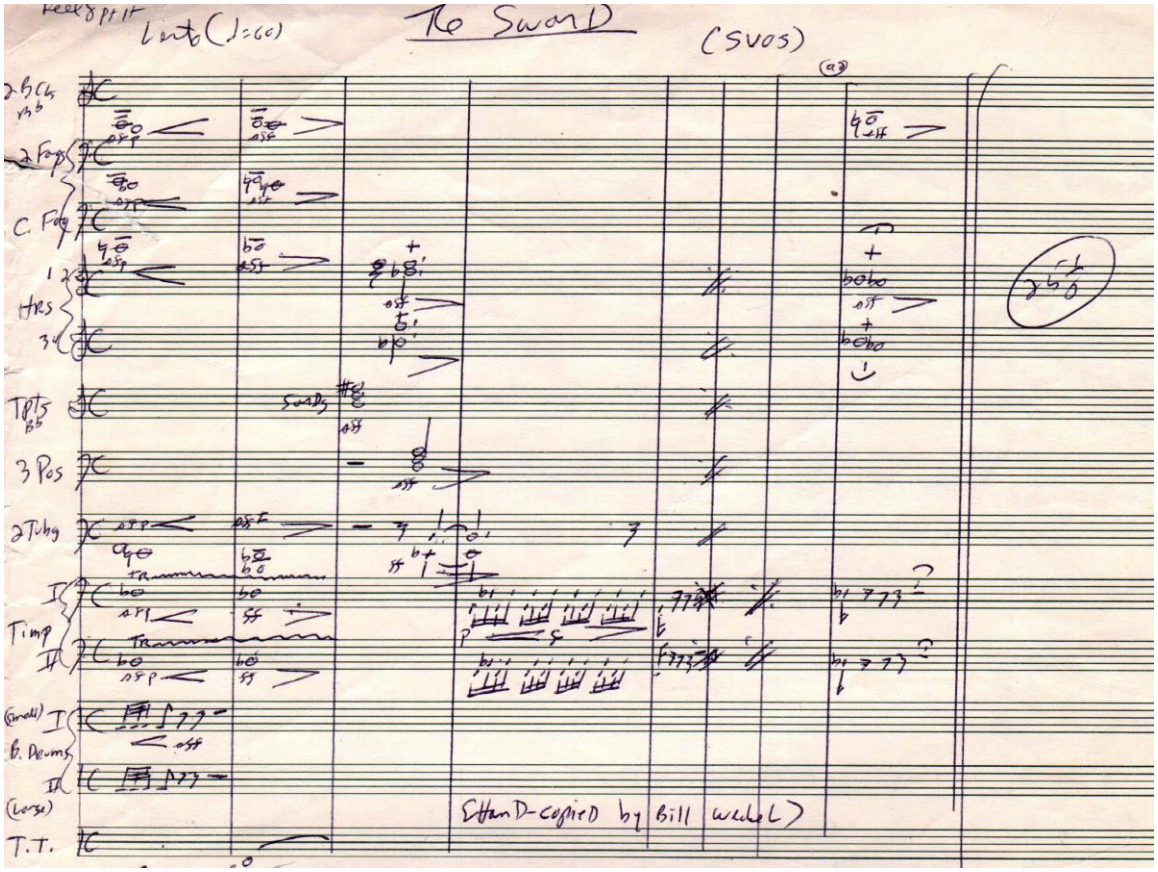
"The Sword" *Lento* in C time. R8/H. 8 bars, :26. Track #33 (:32). Small and large bass drums are four-note ruff crescendo *sff*. Timp I is trill roll *sfp* on Db whole note to *ff* next bar's whole note; timp II is on Bb. Tubas are *sfp* < on whole notes E/F to (Bar 2) Bb/Db, *sff* >. CF plays C to Db. Fags play Bb/C to C/D. Bass clarinets on D/Eb to Eb/F. Tam Tam sounds a whole note in Bar 2.

In Bar 3, muted trumpets are *sff* whole note chord A min (A/C/E). After a quarter rest, stopped horns play *sff* > the Eb min (Eb/Gb/Bb) dotted half note chord. After a half rest, Pos play *sff* > the D min (D/F/A) half note chord. After a half & quarter rest, tubas play *ff* the Eb/B quarter notes tied to next bar's dotted half notes. In Bar 4, timp I plays *p* < *f* > four figures of 16th notes (four 16ths per figure) of G up to Db, etc. So G-Db-G-Db played 4 X. Timp II plays F-Bb-F-Bb 4 X. Repeat.




In the last part, the timps settle on the Bb/Db 16th notes. Horns play *sff* > stopped whole notes Db/Eb held fermata. Bass clarinets play the A whole note *sff* >.

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"The Chain" *Vivo* in C time. Quarter note = 120. R9.A. 6 bars, :17. [Note: not on cd] Again you hear the alarm figures starting with muted trumpet I on Line 2 F#-G-G# triplet 16ths to A 8th tied to dotted half note. Then trumpet II plays Line 2 C-C#-D 16ths to Eb 8th tied to half note. Trumpet III then plays Line 1 F#-G-G# to A 8th tied to quarter note and tied to dotted half note in Bar 2. At the end of Bar 1, muted horns I & II play middle C-C#-D to Eb 8th tied to dotted half note next bar. In Bar 2, horns III & IV play F#-G-G# to A 8th tied to half note. After a quarter rest, the bass clarinets play middle C-C#-D to Eb rinforzando 8th tied to half note. Then (after a half rest) Fags play Great octave F#-G-G# to A 8th tied to quarter note. Then CF and tubas play small octave C-Db-D to Eb 8th and tied to half note in Bar 3. In Bar 3, horns I & II play again, etc.

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"The Rope" *Moderato* in 3/8 time. R9/B. 36 bars, :39. [Note: not on cd] Scene: Parisa summons the genie for help to rope across the chasm whose passageway Sokurah destroyed.

Top staff violins I are forte crescendo bowed trem on 8th notes Line 2 A-G#-A to (Bar 2) Line 3 C-Line 2 B-Bb *ff* >. Repeat next 2 bars. The bottom staff plays Line 2 F-E-F to (Bar 2) Ab-G-Gb. Repeat next 2 bars. Violins II play the same pattern *ff (sempre)* but pizzicato. Clarinet I & bass clarinet I play *pp* small octave D dotted quarter note tied to next bar. In Bars 3-4, clarinet II & bass clarinet II play Eb tied to next bar. Etc.

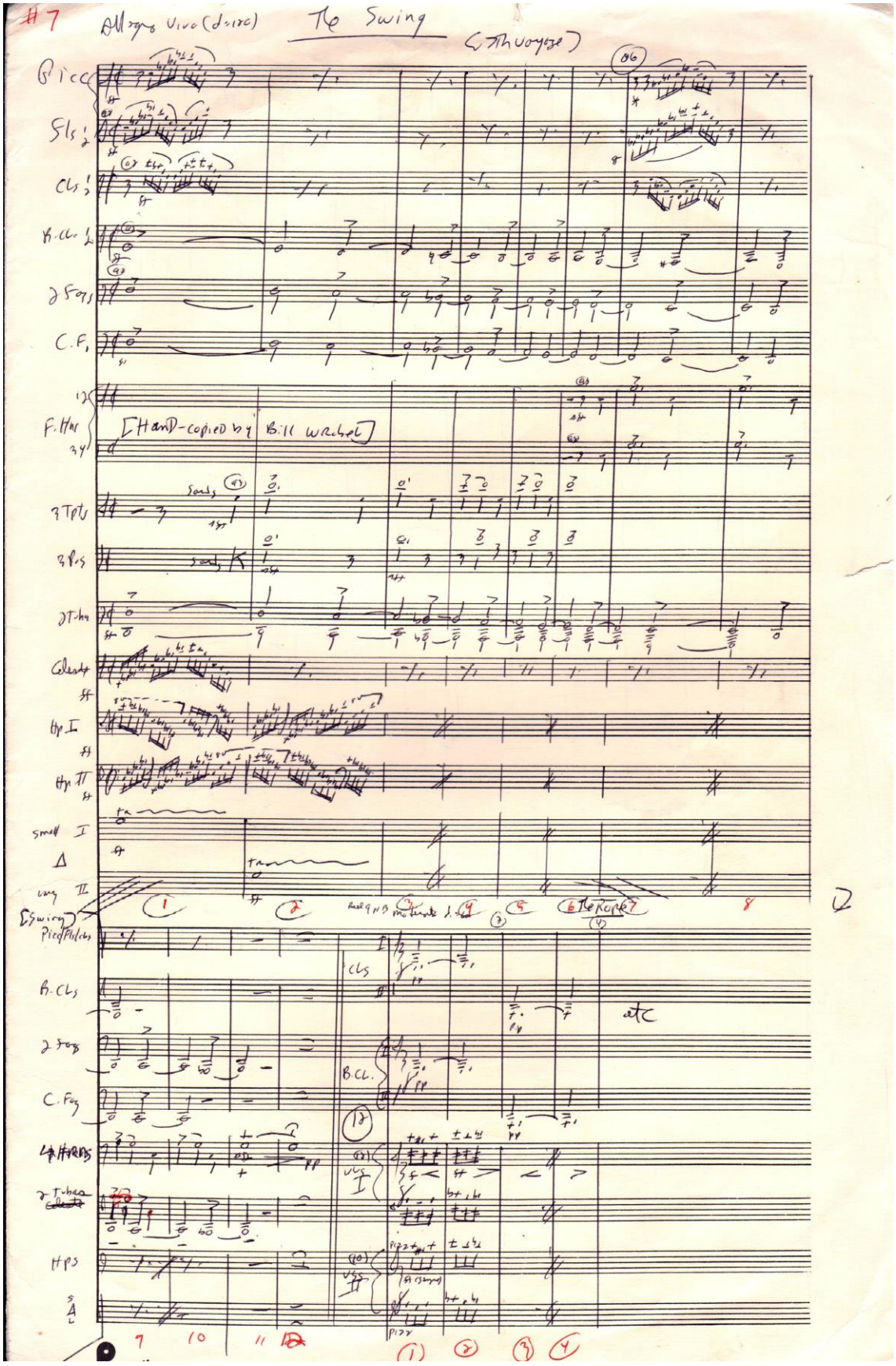
**********

"The Swing" *Allegro vivace* in Cut time. 12 bars, :12. R9/C. [Note: Not on cd]

Bass clarinets/Fags/CF/tubas sound *ff* on small octave (Line 1 for bass clarinets) D rinforzando whole note tied to half note next bar, and then D rinforzando half note tied to half note in Bar 3, and then Bb rinforzando half note tied to half note next bar, and then G in that sequence, and then E, and then D, and then C half note in Bar 9 tied to half note next bar (played now only by Fags & C.F.). Triangle I is trill a whole note in Bar 1 fortissimo, and then triangle II takes over in Bar 2. Repeat this pattern. After a half & quarter rest, muted trumpets play *sff* Line 2 D quarter note up to (Bar 2) A dotted half note rinforzando followed by Line 2 D quarter note up to (Bar 3) A dotted half note again, and so forth. In Bar 2, muted Pos ("K" tenor clef) play Line 1 A dotted half note *sff* (followed by a quarter rest). Tubas play *ff* Great octave and small octave D rinforzando whole notes tied to half notes next bar, and then C rinforzando half notes tied to half notes next bar, and so forth (see bass clarinets/Fags/C.F. lines).

The celeste plays *ff* busy rising to falling 16ths figures middle C-Eb-Gb-Bb (half-dim 7th sequence) to Line 2 C-Eb-Gb-Bb up to descending Line 3C-Line 2 Bb-Gb-Eb to C-Bb-Gb-Eb. Repeat thru Bar 12. Harp I plays contrary motion on descending 16th notes starting on Line 4 C. Harp II plays rising 16th starting on small octave C. Etc.

After a half and quarter rest in Bar 6, the horns now play the pattern just played by the trumpets. So we find Line 1 D [written A] quarter note up to (Bar 7) A [written Line 2 E] rinforzando dotted half note down to D quarter note again. Repeat next bar. The cue ends with the now stopped horns *sff* > *pp* on Line 1 A whole note tied to whole note held fermata in end Bar 12.


#7
Allegro Vivo (♩=120)
The Swing
(7th voyage)
Picc
Fls
Cls
B.Cl.
Bsn
C.F.
F.Hrn
[Hand-copied by Bill Wrichal]
Tpts
Pos
Tbn
Celesta
Hp I
Hp II
small I
Δ
large II
[Swing]
Piccl/Fl/Cls
B.Cls
Bsn
C.Fg
4 Horns
Tubas
Hps
the Rope
etc

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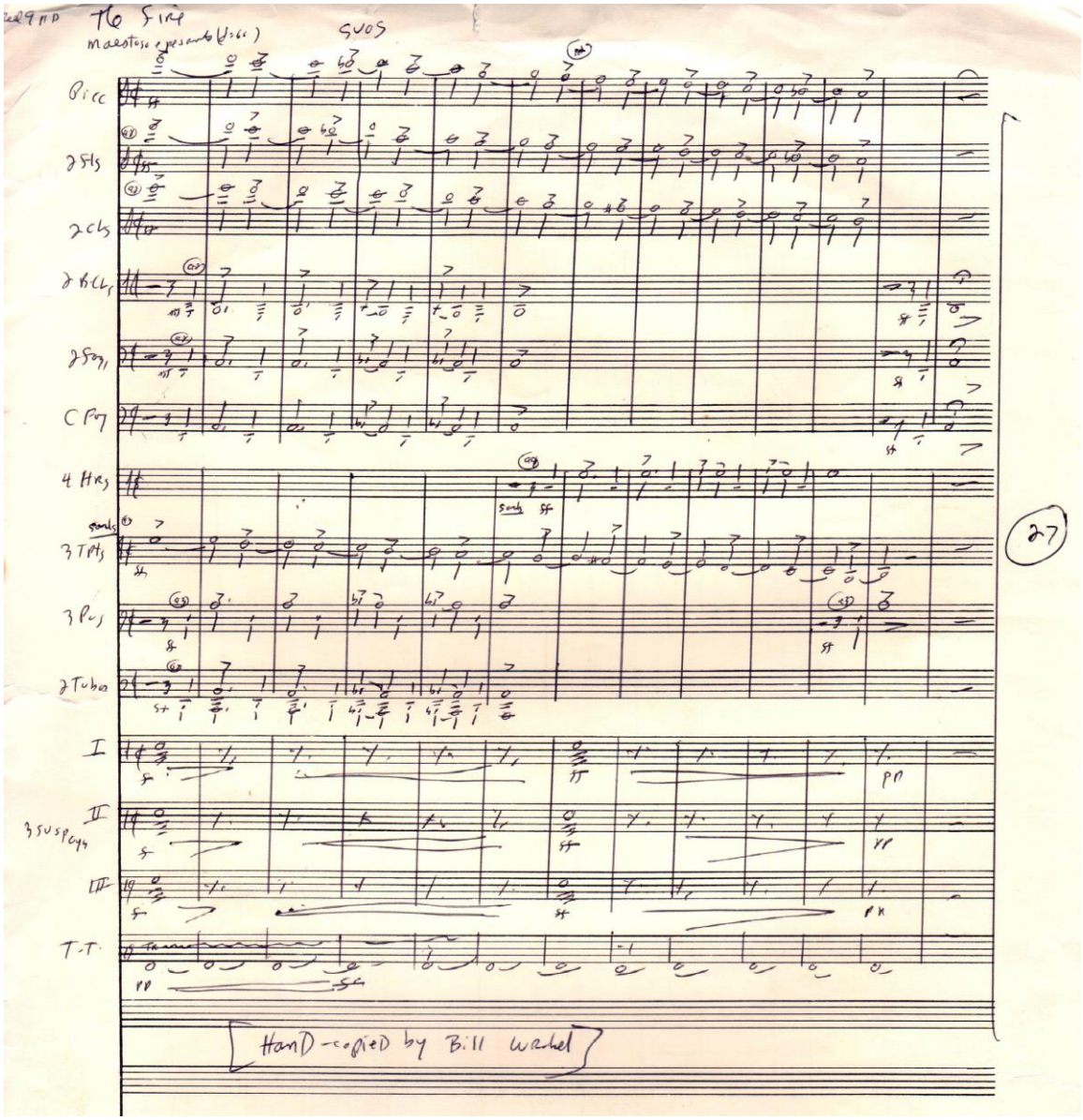
"The Fire" *Maestoso e pesante* in Cut time. Half note = 60. 13 bars, :27. R9/D [Note: Not on cd] Scene: Sinbad throws the magic lamp into the lava in the belief that it might free Baronni (according to the prophetic description).

Three susp cymbals are trem *f* > < *ff* thru Bar 7. The Tam Tam is trill *pp* < *ff* on whole notes thru Bar 4. Piccolo/flutes/clarinets/muted trumpets play *ff* rinforzando Line 3 (Line 2 for trumpets) D whole note tied to half note next bar, and then C half note rinforzando tied to half note in Bar 3, and then Bb half note tied to next bar, and then A note tied to next bar, followed by the G half tied to Bar 6. Then F, E, D, C , Bb, A half note in Bar 11. Tacet to end.

Similar to the previous cue, the bass clarinets/CF/Pos/tubas play the quarter to dotted half note pattern initially. So, after a half and quarter rest in Bar 1, we have Great octave (small octave for bass clarinets) D quarter note up to (Bar 2) A dotted half note rinforzando, and then D quarter note up to (Bar 3)A half note, and then A up to (Bar 4) Bb quarter rinforzando to A half down to D again. Repeat next bar. Then they play A whole note. Silent next 4 bars. In Bar 6, after a half & quarter rest, Muted horns play *ff* the same pattern.

In Bar 11, after a half & quarter rest, Pos play *ff* small octave D quarter note up to (Bar 12) A whole note rinforzando, decrescendo. In Bar 13, the bass clarinets/Fags/CF play (after a half & quarter rest) play D quarter note up to (Bar 13) the A whole note, held fermata.

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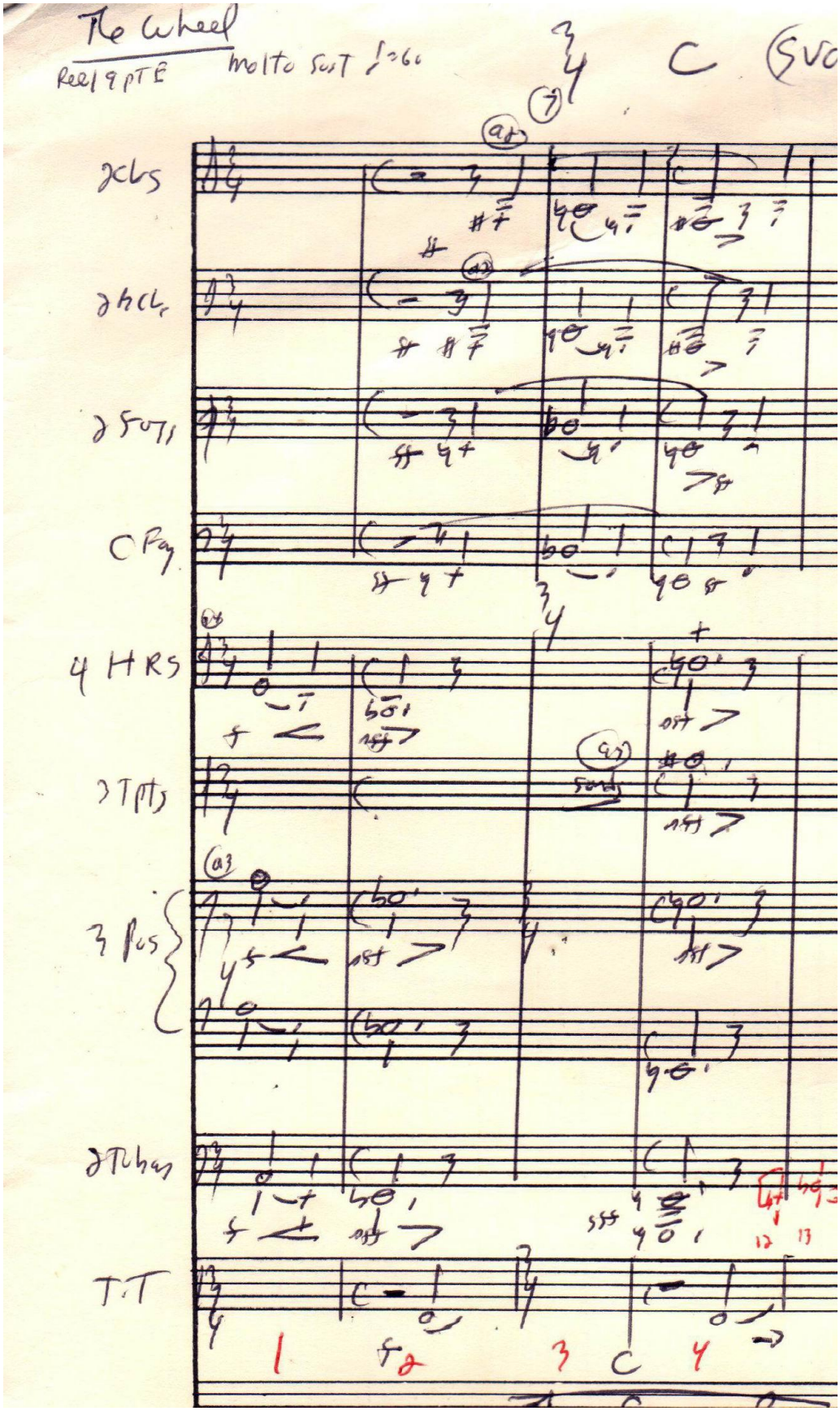
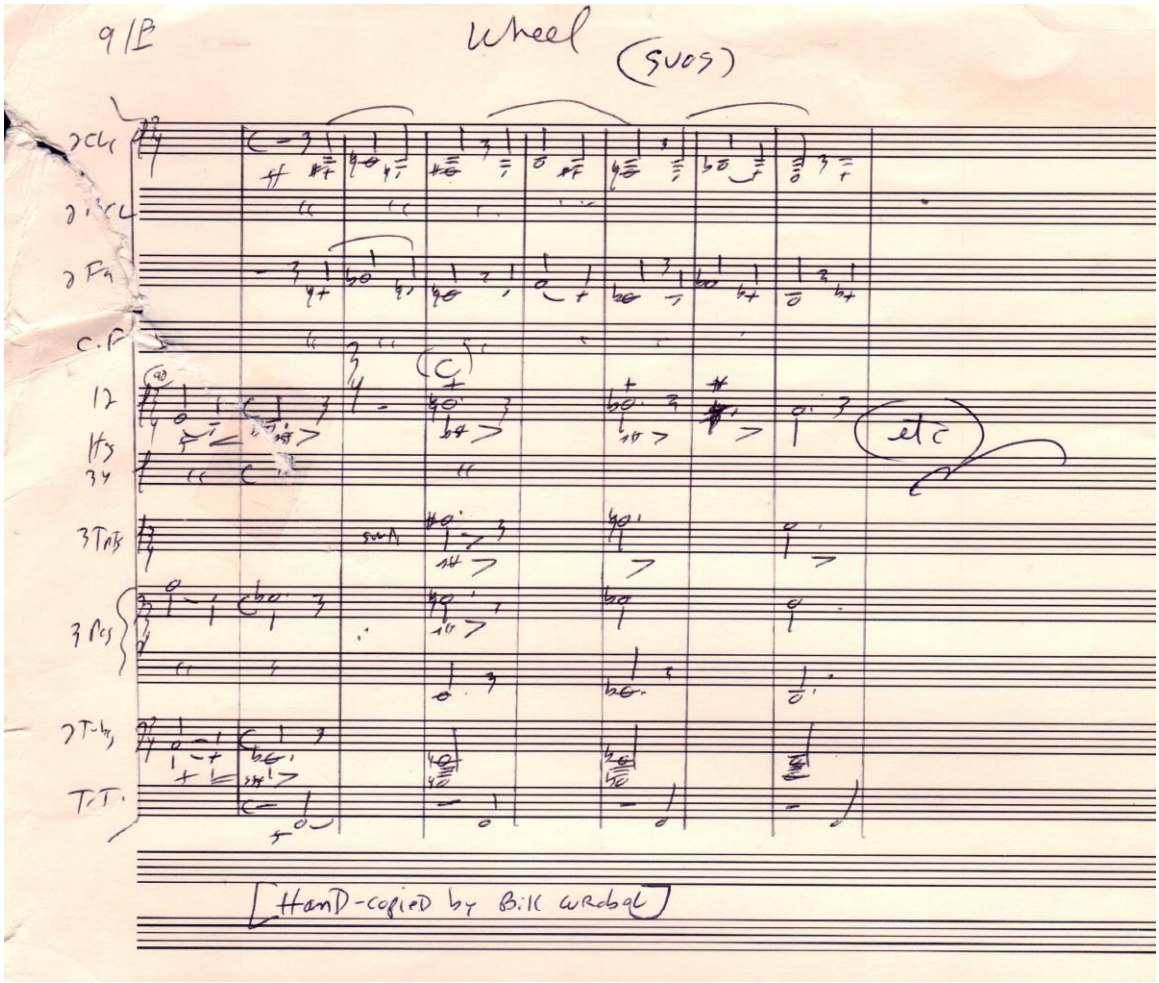
"The Wheel" *Molto sost* in 3/4 time. R9/E. [note: Not on cd] Horns/Pos/tubas play small octave (Great octave for tubas) A half note down to E quarter note to (Bar 2 in C time) Eb dotted half note, *f* < *sff* > (followed by a quarter rest). After a half rest in Bar 2, the Tam Tam sounds forte. After a half & quarter rest, clarinets/bass clarinets/Fags/CF play *ff* small octave (Great octave Fags and C.F.) E quarter note up to (Bar 3 in 3/4 time) Bb half note down to F quarter note to (Bar 4 in C time) E half note. Stopped horns and muted trumpets play *sff* > in Bar 4 on E dotted half note in Bar 4 (followed by a quarter rest). Specifically, horns plays Line 1 E, trumpets on Line 2 E, Pos I on small octave E, Pos II and tuba I on Great octave E, and tuba II on Contra-octave E. The next E stands for Etc.!


The Wheel
Reel & PTE
molto sost
4 HRS
T.T

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"Dragon & Cyclops" *Molto pesante e marcato* in C time. R9/F. 2:07. Track #34 (1:54). Pos are *sfp* < *sff* on small octave Cb/Eb/Bb half notes to Bb/D/A rinforzando 8th notes (followed by an 8th and quarter rest). Tubas play Great octave Eb/G half notes to D/F# 8ths. Clarinets play small octave Eb half note to D 8th; bass clarinets on Eb/G to F#.

After a half and 8th rest, the Fags/C.F. play a figure, including also (rarely for Herrmann) the piano! Whereas someone like Max Steiner very frequently used the piano in his scores, Herrmann rarely ever did. Notable exceptions included the second cue ("Radar") of *The Day The Earth Stood Still* and the scherzo in *Hangover Square*. So the piano top staff and Fag play *sff* Great octave C/Db 8ths tied to quarter notes. The C.F. plays Great octave Db 8th tied to quarter note. The bottom staff of the piano plays an octave lower. Etc.

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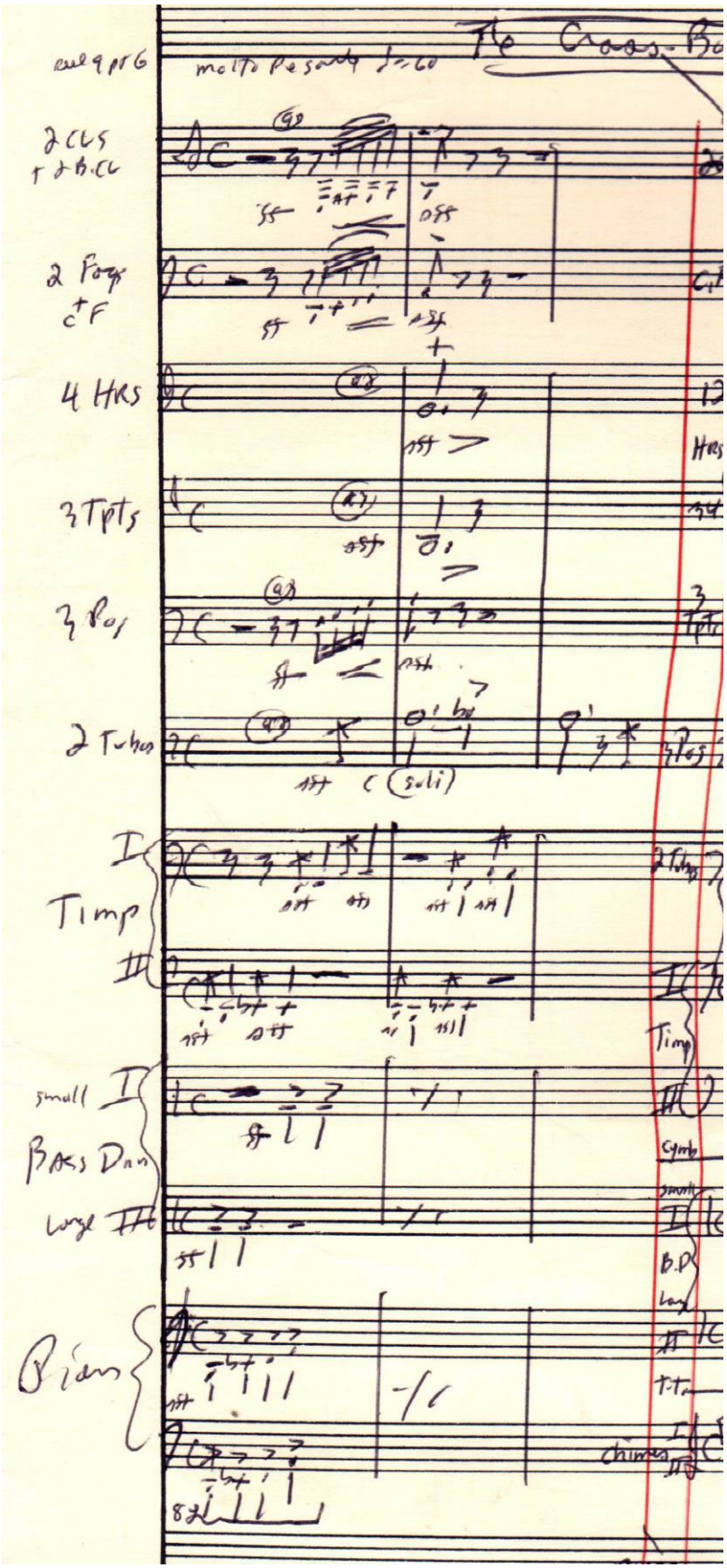
"The Crossbow" *Molto pesante* in C time, 17 bars, 1:06. R9/G. Track #35 (1:08). The piano returns in this cue, dominant initially as it plays the simple rhythmic beat of ascending quarter notes Contra-octave and Great octave D-Eb-F-A, all notes rinforzando *sff*, repeated next bars.

The large bass drum plays *ff* two beats (positioned on the bottom space), followed by a half rest. Small bass drum I, after a half rest, plays the last two beats per bar. Timp II plays acciaccatura Great octave D to same register D quarter note, then grace note Eb to Eb quarter (followed by a half rest). After a half rest, timp I takes over with the acciaccatura F to F quarter, then A.

After a half/quarter/8th rest, clarinets/bass clarinets/Fags/CF/Pos play rising 32nd notes small octave D-E-F-A to (Bar 2) A 8th note *sff* (followed by rests). Tubas play at the end of Bar 1 Great octave A acciaccatura up to (Bar 2) small octave A dotted half hope to Bb quarter note rinforzando to (Bar 3) A dotted half note. In Bar 2, horns are stopped on small octave A dotted half note *sff* > (followed by a quarter rest). Trumpets are *sff* on small octave A. Etc.


cue 9 pt 6
molto Pesante ♩=60
2 Cls + 2 B.Cl
2 Fags + C.F
4 Hrs
3 Tpts
3 Pos
2 Tubas
Timp
small
Bass Drum
large
Piano
Hrs
Tpts
Pos
Tubas
Timp
Cymb
B.D.
T.T.
chimes

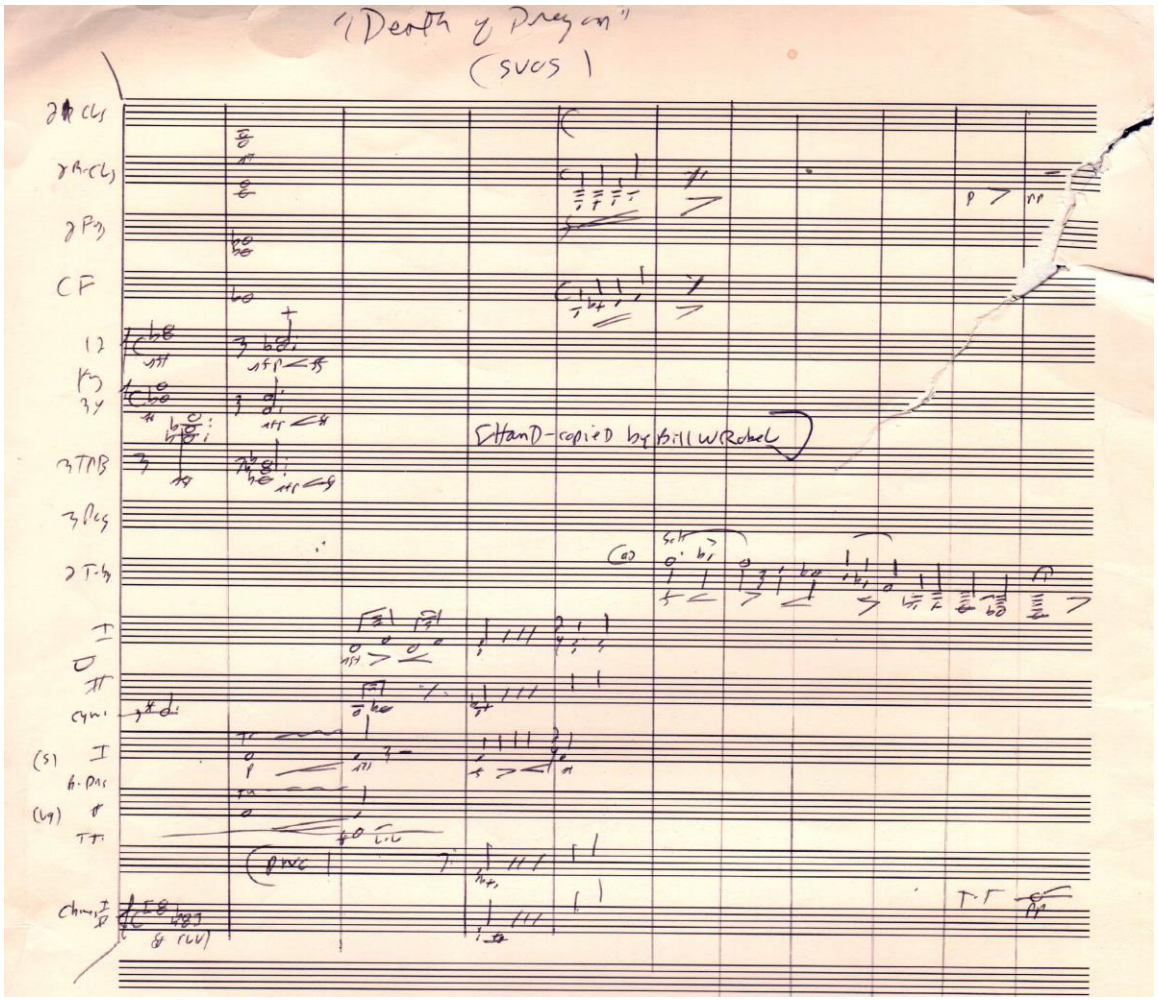
**********

"Death of the Dragon" *Molto marcato* in C time, 12 bars, :49. R9/H. Track #36 (:54). Horns and trumpets sound separate minor chords (polychord effect). So horns play *sff* the Eb min (Eb/Gb/Bb) whole note chord (horns I & III on Line 1 Bb). Trumpets sound Line 2 D min (D/F/A) whole note chord. So the tight cluster of notes creates a highly dissonant sound as the dragon is struck by the giant arrow.

Chimes also sound *ff (L.V)* on Line 1 Gb/Bb and Line 2 D/F dyad whole notes. After a quarter rest, the Pos sound the Bb min (Bb/Line 1 Db/F) dotted half note chord *sff*. Cymbal sounds *ff* also.

In Bar 21, clarinets sound *sff* the F/A whole note dyad; bass clarinets the Bb/D; Fags the Eb/Gb; CF the Gb whole note. The bass drums are trill roll *p* <. After a quarter rest, the stopped horns play *sfp* < *ff* on Bb min (Bb/Db/F) dotted half note chord. Pos sound on Eb min (Eb/Gb/Bb). After a half rest, the trumpets play the D min (D/F/A) again, but an octave lower, *sfp* < *ff sfp*.

In Bar 6, bass clarinets & CF play rising quarter notes small octave (Great octave for C.F.) D-Eb-F-A, repeated next bar, decrescendo. Tubas play small octave A dotted half to Bb quarter rinforzando to (Bar 7) A half note, and then after a quarter rest, F quarter note to (Bar 8) Eb half note, then D down to Bb quarter to (Bar 9) A (A) half down to Bb to A (AA) quarter to (Bar 10) F to Eb half to (final bar) D whole note held fermata. The Tam Tam sounds *pp*. Etc.

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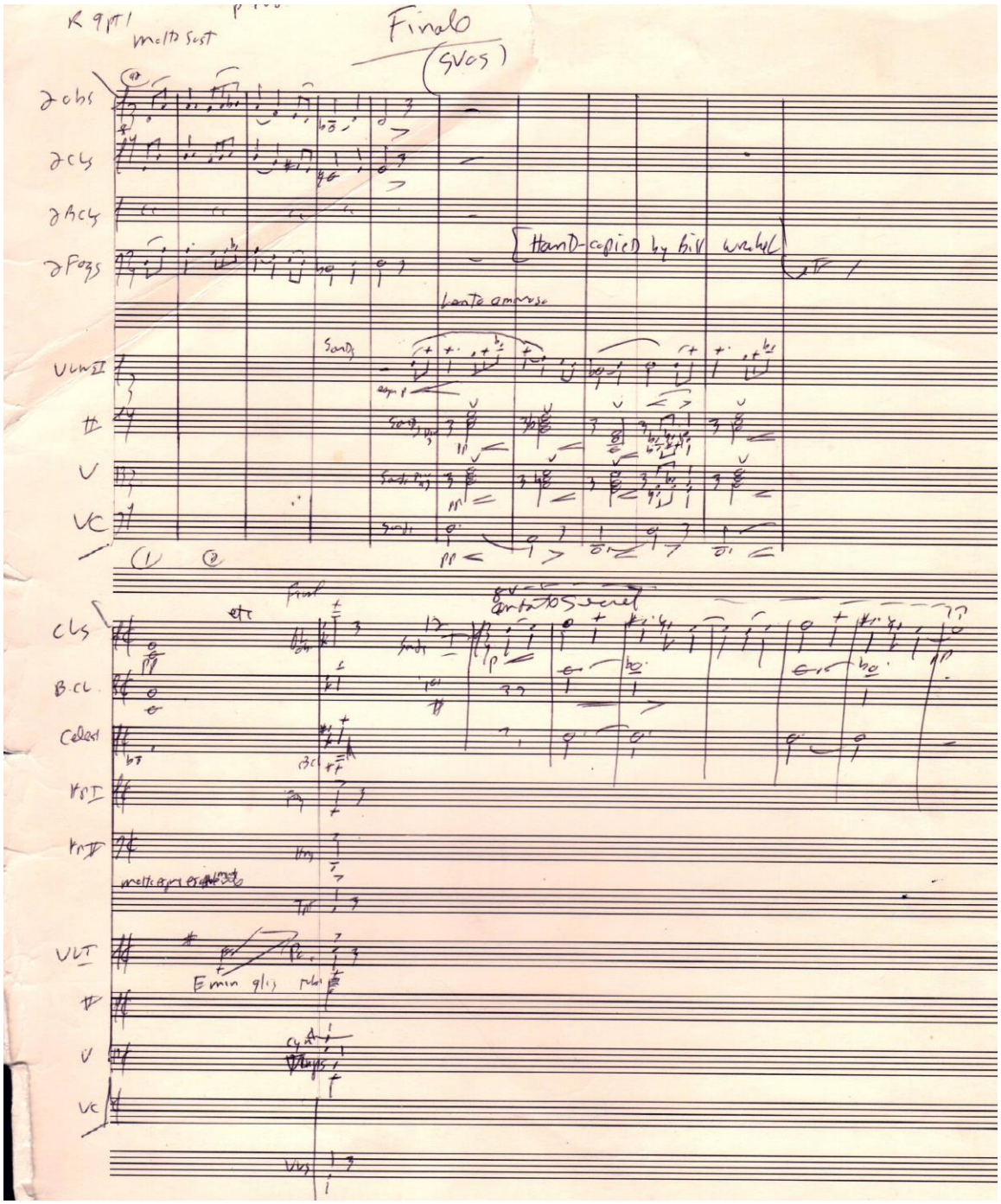
"Finale" *Molto sost* in 3/4 time. Starting page 128. 55 bars, 1:39. Track #37 (1:51). The Bagdad theme is played again.

2 oboes/2clarinets/2 bass clarinets/2 Fags play Line 1 (small octave for Fags) D up to A 8ths to (Bar 2) A dotted quarter note to rising 8ths G-A-Bb to (Bar 3) A legato down to F quarter notes to 8ths E to D down to (Bar 4) Bb half note up to D quarter note to (Bar 5) D half note.

After a half rest in Bar 5, muted violins I play Line 2 D up to A 8ths *espr p* < to (Bar 6) A dotted quarter note, etc. Violins II & viole harmonize in A min (A/C/E) on the up-bow *pp* < after a quarter rest in Bar 6, and then G min (G/Bb/D) in Bar 7, etc.

On the third page (p 130) it is written "from page 30" (coma sopra from an earlier cue).




There is also a *molto espr* passage in Cut time of high violins (after an E min gliss of the violins) ala Line 3 register. So E dotted half to D quarter played 2 X to next bar's 8th note figure E-G-F-E to D half. Then in the next bar, C (c''') dotted quarter to B (b'') 8th played 2 X to next bar's C-E-D-C 8ths to B half. Then A dotted quarter to G 8th, etc.

Celli play Bb maj (Bb/D/F) for two bars. Then A min (A/C/E), then back to Bb maj. Celeste & harps play rising & falling triplet 8ths Bb-F-BB, D-F-Bb to falling Bb-F-

D, Bb-F-Bb for two bars. Then rising 8th notes A-E-A, C-E-A to falling C-A-E, C-A-E. Etc.

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Updated to pdf format with expanded (additional) material.
Completed Monday, November 3, 2003 at 10 pm.
[images inserted January 26, 2016]
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