WESTERN SUITE

Music by

Bernard Herrmann

Note that nowhere on this mid-1957 collection of cues for CBS-television did Herrmann call it Western Suite. How it evolved into that collective name, I do not know. Instrumentation is primarily woodwinds in this suite, not the brass (as in Police Force, Western Saga, Indian Suite, Ethan Allen, and HGWT). We find 3 flutes, 3 oboes (doubling 3 english horns), 3 clarinets, bass clarinet, 2 bassoons (Fags), Contra Fag., timp., susp cymbals, and harp. The cues were recorded in Paris in July, 1957.

In the "Have Gun, Will Travel" Cerberus LP (CST O209) released 1983, the so-called Western Suite was also included with 9 cues:

1) “Prelude” [Herrmann titled it "Dramatic I"]
2) “The Ambush”
3) “Tranquil Landscape” ["Travel I" as titled by B.H.]
4) “Dark Valley” [“Travel II” or “Dark Valleys”]
5) “The Meadows” [“Travel III”]
6) “Bad Man”
7) “Gunfight” [aka "Dramatic II"]
8) “Rain Clouds”
9) “Sun Clouds”

The cues not included in the LP are:
-cue # 453 I "Night Suspense"
-cue # 459 VII "Shadows"
-cue # 460 VIII "The Waiting"
"WESTERN SUITE" (recorded July 1957)

#453 I  Night Suspense  8-56  #6
#454 II  Bad Man  8-56  #6
#455 III The Ambush  8-56  #6
#456 IV Tranquil Landscape (Travel I)  "  #6
#457 V  Dark Valleys (Travel II)  "  #6
#458 VI  The Meadows (Travel III)  "  #6
#459 VII Shadows  "  #6
I “Night Suspense” *Largo* in 3/4 time, 71 bars. Cue # 453. CBS VIII-56, master reel III, cut 1. Quarter note = 40. I hand-copied this cue at UCLA back in November 1994. This music was used several times in the CBS series starting with the “Strange Vendetta” episode of *HGWT* (airdate October 2, 1957), a very top-rated episode of the series. This cue was not included in the Cerberus/Prometheus albums.

[https://youtu.be/zKe0RzwQFag](https://youtu.be/zKe0RzwQFag) [Night Suspense, WESTERN SUITE] Herrmann

Clarinets in Bar 1 play *pp* &lt; &gt; small octave G/Bb/Line 1 Eb [written A/middle C/F] quarter notes legato to F#/A/Line 1 D [written G#/B/Line 1 E] half notes to (Bar 2) F/Ab/Db [written G/Bb/Eb] quarter notes to E/G/C [written F#/A/Line 1 D] half notes. All chords are played under the
legato/phrase umbrella (curve) line. The bass clarinet plays *pp* < > small octave Eb [written F] quarter note to F# [written G#] half note to (Bar 2) Ab [written Bb] quarter note to Bb [written middle C] half note. The combined tonalities are the Eb maj (Eb/G/Bb) quarter notes to D maj (D/F#/A) half notes to (Bar 2) Db maj (Db/F/Ab) quarter notes to C Dom 7th (C/E/G/Bb).

In Bar 3, the timp softly beats *pp* Great octave Bb dotted 8th to Bb 16th to Bb half note trill roll. After a half rest in Bar 3, the harp plays *mf* Contra-octave Bb grace note *L.V.* up to Great octave Bb quarter note let vibrate.

The clarinets in Bar 4 repeat Bar 4 to (Bar 5) F/Ab/Line 1 Db quarter notes to G/middle C/E [written A/D/F#] half notes (C maj 2nd inversion). The bass clarinet repeats Bar 1 to (Bar 5) Ab quarter note to Bb [written middle C] half note. The timp and harp repeat Bar 3 in Bar 6. In Bar 7, the clarinets now play Bb/Line 1 Eb/G quarter notes to A/Line 1 D/F# half notes to (Bar 8) Ab/Db/F quarter notes legato to G/middle C/E half notes. The bass clarinet plays middle Cb [written Db] quarter note to small octave Bb [written C] half note to (Bar 8) A [written B] quarter note to Bb half note. The timp and harp repeat Bar 3 in Bar 9. The clarinets repeat Bar 7 in Bar 10 to (Bar 11) Ab/Db/F quarter notes to A/C/E half notes. The bass clarinet plays Cb quarter note to Bb half note to (Bar 11) A quarter note to F# half note. The timp and harp repeat Bar 3 in Bar 12.

“Strange Vendetta” October 2, 1957  ****  A+
"Strange Vendetta" episode of HGWT:
-15:29 thru 15:59 dvd: “Night Suspense” (Western Suite), cue # 453, Bars 1-9. Scene: Paladin takes care of business near the stagecoach and then suddenly, at the end of the cue, he finds that the dead man is .... [watch the episode]...A commercial break follows.....

A new pattern commences in Bar 13 (start of page 2 of this cue). English horns play $pp < >$ small octave G/Bb/Line 1 D [written Line 1 D/F#/A] half notes to F#/A/middle C# [written middle F#/A/G#] quarter notes to (Bar 14) F/Ab/C [written C/Eb/G] dotted half notes. The Fags play $pp < >$ Great octave Eb half note to D quarter note to (Bar 14) Db dotted half note. The C. Fag is col the Fag. In Bar 15, the timp softly beats $p < >$ Great octave Bb-Bb-Bb “3” triplet value 8th notes to Bb half note trill roll. After a half rest, the harp plays crescendo Contra-octave Bb up to Great octave Bb up to small octave Bb 8th notes. The timp and harp repeat this bar in Bars 18, 21, and 24. In Bar 16, the English horns play small octave E/G/B [written B/Line 1 D/F#] quarter notes to G/Bb/D half notes to (Bar 17) F#/A/middle C# quarter notes up to A/C/E half notes. The Fags and C. Fag play Great octave C quarter note up to Eb half note to (Bar 17) D quarter note to F# half note.
In Bar 19, the English horns then play Bb/Line 1 Eb/G quarter notes crescendo to A/Line 1 D/F# half notes to (Bar 20) Ab/Db/F quarter notes to G/middle C/E half notes decrescendo (all notes customarily under the legato phrase/umbrella). The Fags and C. Fag play Great octave Eb quarter note legato up to Bb half note up to (Bar 20) small octave Cb quarter note to Db half note. In Bar 22, the English horns play Bb/Eb/G quarter notes to A/D/D# half notes to (Bar 23) Ab/Db/F quarter notes to A/C/E [written E/G/B] half notes. The Fags and C. Fag play Great octave Eb quarter note up to Bb half note up to (Bar 23) Cb quarter note down to Gb half note.

In Bar 25, flute I plays pp < > Line 2 Bb half note to Gb quarter note tied to quarter note next bar to F half note to (Bar 27) E dotted half note. Flutes II-III play the same but an octave lower register. Clarinets and bass clarinet play small octave Bb [written middle C] half note down to Gb [written Ab] quarter note tied to quarter note next bar to F [written G] half note to (Bar 27) E [written F#] dotted half note. All notes are under the legato curve line umbrella. In Bar 28, the timp is trill rolled pp < > on Great octave Bb dotted half note (repeated in Bars 32 and 36). After a quarter rest in Bar 28, the harp plays pp Line 2 Bb down to Line 1 Bb 8th notes down to (bottom staff) small octave Bb down to Great octave Bb down to Contra-octave Bb “3” triplet value 8th notes (repeated in Bar 36 only). After a quarter rest in Bar 32, the harp reverses this direction with Contra-octave up to Great octave Bb 8ths up to (top staff) small octave up to Lines 1 & 2 Bb “3” triplet value 8ths.
In Bar 29, clarinets play *pp < >* small octave Bb/Line 1 Bb/Line 2 Bb half notes down to Gb quarter notes in those three registers tied to quarter notes next bar to F half notes to (Bar 31) E dotted half notes. The bass clarinet plays small octave Bb [written middle C] half note down to Gb quarter note tied to quarter note next bar to F half note to (Bar 31) E dotted half note. In Bar 33, Herrmann switches the timbre to the Fags (in the “K” tenor clef) and the C. Fag. The Fags play small octave and Line 1 Bb half notes down to Gb quarter notes tied to quarter notes next bar to F half notes to (Bar 35) E dotted half notes. The C. Fag is col Fag II. In Bars 37-39, the flutes return to repeat Bars 25-17. Clarinet I (only) repeats Bars 25-27 also.

In Bar 40, the timp softly beats *pp* Great octave Bb-Bb-Bb quarter notes, repeated thru Bar 58. The top staff harp plays *pp* Line 2 Bb-Bb-Bb quarter notes, while the bottom staff (treble clef) plays Line 1 Bb-Bb-Bb quarter notes (repeated also thru Bar 58).
In Bar 41 (start of page 4 of this cue), flutes play Line 2 (Line 1 for the English horns and bass clarinet) Gb half note to F quarter note tied to quarter note next bar to E half note to (Bar 43) Line 1 A dotted half note (small octave A for the English horns and bass clarinet). Clarinets play \( pp \) small octave Bb/Line 1 Bb/Line 2 Bb dotted half notes tied to dotted half notes next two bars. In Bar 45, flutes play Line 1 (small octave for the English horns and bass clarinet) Gb half note to F quarter note tied to quarter note next bar to E half note up to (I believe since my notes show a blank Bar 47 except for the bass clarinet in this pattern) Bar 47 on A dotted half note. The bass clarinet plays small octave A dotted half note. The clarinets repeat the tied Bb dotted half notes. Fags and C. Fag play Great octave Gb half note to F quarter note tied to quarter note next bar to E half note up to (Bar 47) A dotted half note. In Bar 49, flutes play Line 1 Db half note to C quarter note tied to quarter note next bar up to F# half note to (Bar 51) F half note to E quarter note tied to quarter note next bar down to middle C half note. The English horns play the same register notes while the bass clarinet plays them an octave lower register. Clarinets play the same registers of Bb dotted half notes as given in Bars 41-43 but extended another bar.
In Bar 59, clarinets play *pp* small octave E/G/middle C [written F#/A/Line 1 D] half notes to F/Ab/Line 1 Db quarter notes to (Bar 60) F#/A/D half notes to F/Ab/Db quarter notes (these four chords are under the legato umbrella) to (Bar 61) E/G/C half notes to F/Ab/Db quarter notes to (Bar 62) F#/A/D (D maj 1st inversion) dotted half notes (these three chords under the legato umbrella). The bass clarinet plays *pp* < > small octave Bb half note to middle Cb quarter note (repeated next bar) to (Bar 61) Line 1 Db half note down to small octave B quarter note to (Bar 62) Bb dotted half note. The C. Fag plays the same as the bass clarinet but written an octave lower register. The timp is trill rolled on Great octave Bb quarter note < *mf* to Bb 8th (followed by an 8th and quarter rest). Repeat thru Bar 70 (silent in end Bar 71). The harp plays *mf* Contra-octave and Great octave Bb-Bb 8ths to Bb quarter note (followed by a quarter rest). Repeat thru Bar 70 (whole rest held fermata in end Bar 71).
In Bar 64, English horns play small octave E/G/middle C half notes to F/Ab/Db quarter notes to (Bar 65) F#/A/D half notes to F/Ab/Db quarter notes. Then they play in Bar 66 E/G/C half notes to F/Ab/Db quarter notes to (Bar 67) F#/A/Line 1 D dotted half notes. Clarinets play small octave E half note to F quarter note to (Bar 65) F# half note to F quarter note (under the legato slur) to (Bar 66) E half note to F quarter note to (Bar 67) F# dotted half note. The bass clarinet and C. Fag repeat Bars 59-62 in Bars 64-67. The Fags play G/middle C half notes to Ab/Line 1 Db quarter notes to (Bar 65) A/D half notes to Ab/Db quarter notes to (Bar 66) a repeat of Bar 64 to (Bar 67) A/Line 1 D dotted half note.

In Bar 68, flutes return to play pp < Line 2 E/G/Line 3 C half notes to F/Ab/Db quarter notes to (Bar 69) F#/A/D half notes to F/Ab/Db quarter notes to (Bar 70) a repeat of Bar 68 (and start of decrescendo) to (Bar 71) F#/A/Line 3 D dotted half notes held fermata. The bass clarinet plays small octave Bb [written middle C] half note to Cb quarter note to (Bar 69) Bb dotted half note tied to next bar and tied to dotted half note held fermata in end Bar 71. In Bar 69, clarinet III plays small octave Bb half note to Cb quarter note to (Bar 70) Bb dotted half note tied to next bar (held fermata). In Bar 70, clarinet II plays Line 2 Db half note down to Line 1 B quarter note to (Bar 71 with clarinet I) Bb dotted half note held fermata.

End of cue.

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

II “Bad Man” *Modto (Pesante)* in C time, 29 bars, cue # 454. CBS VIII 56-D, cut 2, Master R-III. Quarter note = 65-70. CD location: track # 7 (1:53). This music was occasionally used in the CBS series. So far I’ve detected it the second episode of Season One of HGWT “The Outlaw” (starring Charles Bronson), the “Blood Money” episode of *Gunsmoke*, “The Case of the Silent Partner” episode of *Perry Mason*, and a few others.

Oboes play *f* (forte) Line 2 Eb/Gb/Bb (Eb minor) whole notes tied to whole notes in Bar 2. The harp sounds sff (*L.V.*) Line 2 Eb/Gb/Bb whole note. After a quarter rest in Bar 1, three flutes play *ff* Line 1 Gb 16th to F dotted 8th tied to next figure’s F dotted 8th to Eb 16th to D quarter note. Repeat next bar.
In Bar 3, clarinets play forte Line 1 Eb/Gb/Bb [written F/Ab/Line 2 C] whole notes tied to whole notes next bar. The harp sounds sff (L.V.) Line 1 Eb/Gb/Bb whole notes (with let vibrate extending mini-slurs). After a quarter rest, oboes play forte the same notes and patterns as the flutes in Bar 1 (repeat in Bar 4).
In Bar 5, flutes return to play *sff* Line 2 Eb/Gb/Bb whole notes tied to whole notes next bar, while oboes play Line 1 Eb/Gb/Bb tied whole notes, and clarinets plays small octave Eb/Gb/Bb tied whole notes. After a quarter rest, the harp sounds *sff* Contra-octave and Great octave Gb dotted half notes let vibrate. After a quarter rest, the bass clarinet plays *ff* small octave Gb 16th to F dotted 8th tied to dotted 8th to Eb 16th to D quarter note (repeated next bar). The Fags play the same but written an octave lower register. After a quarter rest, the timp beats forte Great octave Bb rinforzando 16th to same Bb dotted 8th note trill roll tied to dotted 8th, and then Bb rinforzando 16th to Bb rinforzando quarter note (silent next bar). In Bar 7, the harp sounds *sff* small octave Eb/Gb/Bb (bottom staff) and (top staff) Line 1 Eb/Gb/Bb whole notes let vibrate. After a quarter rest, the timp repeats Bar 5.

In Bar 8 (start of Section A), the bass clarinet plays *sff* small octave Eb [written F] whole note tied to dotted half note next bar (followed by a quarter rest). The Fags play Great octave Eb/Gb/Bb whole notes *sff* tied to dotted half notes next bar (followed by a quarter rest). After a quarter rest, the flutes play *ff* Line 2 Gb 16th to F dotted 8th tied to dotted 8th to Eb 16th to D quarter note (repeated next bar). The oboes play this an octave lower register while the clarinets play this in the small octave register. In Bar 10, the bass clarinet plays *sff* small octave F# [written G#] whole note tied to dotted half note next bar (followed by a quarter rest). The bassoons play *sff* Great octave F#/A/small octave C# whole notes tied to dotted whole notes
next bar. After a quarter rest in Bar 10, the flutes play Line 2 A 16\textsuperscript{th} to G\# dotted 8\textsuperscript{th} tied to next figure’s dotted 8\textsuperscript{th} to F\# 16\textsuperscript{th} to E\# quarter note (repeated next bar). Oboes play this in the Line 1 register while the clarinets play this in the small octave register (although the end quarter note is not E\# but F, written G, since E\# is enharmonic to F).

In Bar 12, the bass clarinet plays small octave D whole note tied to dotted half note next bar (followed by a quarter rest), and the Fags play Great octave D/F/A tied notes. After a quarter rest, the flutes play Line 2 F 16\textsuperscript{th} to E dotted 8\textsuperscript{th} tied to dotted 8\textsuperscript{th} to D 16\textsuperscript{th} down to Line 1 B quarter note. Repeat next bar. The oboes play this an octave lower register, while the clarinets play this in the small octave register except of course for the final B note (clarinets cannot reach down to the Great octave B pitch). Instead the clarinets here play up to small octave B [written Line 1 C\#] quarter note.

In Bar 14, the bass clarinet plays small octave Eb [written F] whole note tied to dotted half note next bar, and the bassoons play sff Great octave Eb/Gb/Bb tied notes. After a quarter rest, the flutes play Line 2 Gb 16\textsuperscript{th} to F dotted 8\textsuperscript{th} tied to dotted 8\textsuperscript{th} to Eb 16\textsuperscript{th} and now up to A rinforzando 16\textsuperscript{th} to Bb 16\textsuperscript{th} (connected by two crossbeams) followed by an 8\textsuperscript{th} rest. Repeat next bar. Oboes play this an octave lower register, and clarinets two octaves lower.

In Bar 16 (start of Section B), flutes and oboes play sff Line 2 Eb/Gb/Bb whole notes tied to dotted half notes next bar (followed by a quarter rest). Clarinets play Line 1 Eb/Gb/Bb tied notes in this pattern, while Fags play small octave tied notes. The bass clarinet plays sff small octave Eb whole note tied to dotted half note next bar. The harp sounds sff (L.V) Line 2 Eb/Gb/Bb whole notes (bottom staff) let vibrate, while the top staff sounds Line 3 Eb/Gb/Bb whole notes (written Line 2 but with the 8va ottava above). After a quarter rest, the timp repeats Bar 7 (and repeated thru Bar 23).

In Bar 18 (start of page 3), flutes and oboes play sff Line 2 F#/A/Line 3 C\# whole notes tied to dotted half notes next bar. Clarinets play this an octave lower register, and Fags two octaves lower. The bass clarinet plays small octave F\# whole note tied to dotted half note next bar. The harp plays Lines 2 & 3 F\# min triad whole notes. In Bar 20, flutes and oboes play sff Line 2 D/F/A whole notes tied to dotted half notes next bar (followed by a quarter rest). Clarinets play this in the Line 1 register; Fags on the small octave register. The bass clarinet plays small octave D whole note tied to dotted half note next bar. The harp plays Lines 2 & 3 D minor triad whole
notes let vibrate. In Bar 22, the flutes and oboes play Line 1 Eb/Gb/Bb whole notes tied to dotted half notes next bar (followed by a quarter rest). Clarinets play this in the small octave register, and Fags on the Great octave register. The bass clarinet plays small octave Eb whole note tied to dotted half note next bar. The harp plays small octave and Line 1 Eb minor whole note triads let vibrate.

In Bar 24 (start of Section C), the timp is trill roll forte on Great octave Bb dotted half note (followed by a quarter rest), repeated next two
bar. The harps take the break to adjust pedals for the key signature of six flats (Eb min). After a quarter rest, flutes and oboes play Line 1 Gb 16th to F dotted 8th tied to next figure’s F dotted 8th to Eb 16th to D quarter note (all notes under the legato umbrella), repeated next two bars. The clarinets and bass clarinet play this in the small octave register, and Fags in the Great octave register.

In Bar 27, flutes and oboes play sfp < Line 1 Eb whole note tied to whole note next crescendo to (end Bar 29) Eb rinforzando 8th note sff followed by an 8th rest, quarter rest, and then a half rest held fermata. Clarinets play small octave Bb [written middle C] tied whole notes to (Bar 29) Bb rinforzando 8th note sff followed by rests. The bass clarinet plays small octave Eb [written F] tied whole notes to (Bar 29) Eb 8th note. Fags play sfp < Great octave Bb/small octave Eb/Gb tied whole notes to (Bar 29) Bb/Eb/Gb 8ths sff followed by aforementioned rests. The timp is rolled pp < on Great octave Bb tied whole notes to (Bar 29) Bb rinforzando 8th note followed by rests. Finally, the harp plays ppp descending gliss from Line 4 Eb 32nd note gliss line down to (bottom staff) Contra-octave Eb 32nd note to (Bar 28) same Contra-octave Eb 32nd note < ff gliss line up to (top staff) Line 4 Eb 32nd note. The harp line in end Bar 29 shows a whole rest held fermata.

End of cue.

************************************
III “The Ambush (The Trap)” C time, 42 bars, cue # 455. CBS VIII 56, cut 5. CD location: track # 3 (2:55). This music was used fairly often in the CBS series, particularly in Have Gun Will Travel, starting with “The Great Mojave Chase” episode (broadcast September 28, 1957), and then distinctively in “The Singer” episode, “The Manhunter” (2nd season opener), etc., and even the Twilight Zone episode from the first season titled “Third from the Sun.”

The timp beats p an incessant droning quarter note beat throughout the entire cue (but increased volume in certain spots) except for the final three bars. We find the timp hitting small octave D-D-D-D quarter notes, turning mf starting in Bar 29, and then Forte in Bar 36.

In Bar 2, the harp plays “6” sextuplet 16th note figure ff Line 1 F-E-F-E-F-E (connected by two crossbeams with the “6” on top in the middle) to F quarter notes let vibrate extending mini-slur (followed by a half rest). After a
half rest in Bar 3, the harp plays another sextuplet on small octave A-Bb-middle C-D-E-F (connected by two crossbeams) to “6” 16ths E-F-E-F (connected by two crossbeams) followed by the 8th note sextuplet rest mark. The harp repeats Bars 2-3 in Bars 5-6 and Bars 8-9. After a half rest in Bar 5, flutes play [Note: but on the “2x” or second run of Bars 1-9] at the :47 point Lines 2 & 3 Db half notes pp > legato to (Bar 6) Lines 1 & 2 A whole notes. In Bar 7 (start of page 2), the flutes then play Lines 1 & 2 Bb half notes legato down to Gb half notes crescendo to (Bar 8) A whole notes decrescendo.

After Bar 9, Bars 1-9 are then repeated. Once again, the timp and harp repeat Bars 1-9 but in the second run (“2X”), the flutes now play as given (starting in Bar 5). In Bar 10 (1:02, start of Section A), the timp is still beating of course on D-D-D-D quarter notes. The harp now plucks ff Great octave D up to small octave D down to Great octave D up to small octave D quarter notes (repeated thru Bar 14). In Bar 11, the clarinets play ff “6” 16ths Line 1 F mini-slur to E back to F legato to E again to F to F [written G-F#-
G-F#-G-F#] (connected by two crossbeams) to G tenuto quarter note (followed by a quarter rest). After a half rest in Bar 11, oboes I & II play pp Lines 2 & 3 half notes legato to (Bar 12) Lines 1 & 2 A whole notes decrescendo. After a half rest in Bar 12, clarinets play (1:11) “6” sextuplet ascending 16ths A-Bb-middle C-D-E-F to next partial “6” figure of E-F-E-F followed by an 8\textsuperscript{th} rest. In Bar 13, oboes play Lines 1 & 2 Bb half notes down to Gb half notes to (Bar 14) A whole notes. Clarinets in Bar 14 repeat Bar 11.

In Bar 15, flutes play \textit{ff} Line 1 F-E-F-E-F-E sextuplet to F tenuto dotted half note decrescendo (repeated next bar). After a half rest in Bar 15, the harp plays sextuplet Line 1 F-E-F-E-F-E to F quarter note (repeated next bar). In Bar 17 (1:26), the clarinets play (as given in Bar 12) A-Bb-C-D-E-F sextuplet to E-F-E-F sextuplet value 16ths followed by a sextuplet value 8\textsuperscript{th} rest and a half rest. Repeat next bar. After a half rest the harp repeats the notes given in Bar 3 (repeated in Bar 18). In Bar 19 (1:33), the flutes play Line 1 F-E-F-E-F-E sextuplet to F dotted half note (repeated next bar). After a half rest, the harp plays (see Bar 15) and repeated next bar.
In Bar 21 (1:40), clarinets play \( pp < \) small octave \( Ab/middle\ Cb/Eb \) [written \( Bb/Line\ 1\ Db/F\) half notes (\( Ab\) min) to \( G/Bb/D \) [written \( A/C/E\) half notes (\( G\) min) half notes legato to (Bar 22) \( A/Line\ 1\ D/F \) [written \( B/Line\ 1\ E/G\) whole note (\( D\) min 2\(^{nd}\) inv)]. In Bar 22, flutes play Line 1 \( A-Bb-Line\ 2\ C-D-E-F\) “6” sextuplet to \( E-F-E-F\) sextuplet value 16ths followed by a half rest. After a half rest, the harp plays \( ff\) the same figures staring in the small octave register (see Bar 3). In Bar 23 (start of page 4), flutes play \( pp < \) Line 1 \( Db/Gb/Bb\) half notes legato to middle \( C/F/A\) half notes up to (Bar 24) \( Gb/Bb/Line\ 2\ Eb\) whole notes. In Bar 24 (1:50), oboes play sextuplet 16ths \( ff\) Line 1 \( F-E-F-E-F\) to \( F\) tenuto quarter note (followed by a half rest). After a half rest, the harp plays Line 1 \( F-E-F-E-F\) 16ths to \( F\) quarter note. In Bar 25, clarinets play \( pp < \) Line 1 \( F/A/Line\ 2\ D\) half notes legato to \( Eb/Ab/C\) half notes down to (Bar 26) small octave \( B/Line\ 1\ E/G\) [written middle \( C#/F#/A#\) whole notes. In Bar 26, the flutes play \( ff\) (see Bar 22). After a half rest, the harp plays \( ff\) Line 1 \( A-Bb-Line\ 2\ C-D-E-F\) sextuplet 16ths figure to \( E-F-E-F\) sextuplet value 126ths followed by a sextuplet value 8\(^{th}\) rest. In Bar 27 (2:00), flutes play \( pp < \) Lines 1-2-3 \( Db\) whole notes legato to (Bar 28) Lines 1 and 2 \( A\) dotted half notes (flutes II-III on Line 1 \( A\)). In Bar 28, oboes repeat Bar 24, and the harp also repeats Bar 24.
In Bar 29 (start of Section C), the dynamic build increases even more. Flutes play *ff* (see Bar 22) and repeated next two bars. Clarinets play the same starting in the small octave register (see Bar 17). The bass clarinet now joins in and plays as the clarinets. After a half rest, oboes play the response figure *ff* of Line 1 F-E-F-E-F-E 16ths to F quarter note (repeated next two bars). After a half rest, Fags play the same in the small octave register. The Contra-Fag plays Great octave D whole note tied to whole note next bar (repeated in Bars 31-32). The timp beats the D quarter notes *mf*. The harp plays *ff* Great octave D up to small octave D up to Line 1 D down to small octave D quarter notes (repeated thru Bar 35). In Bar 32 (start of page 5), the flutes play the same two figures as in Bars 29-31 but now an octave higher register as well as repeating the figures at the second half of the bar, and the same applies for the clarinets. The oboes are bass clarinet are silent in this bar (and Fags). Flutes and clarinets are silent in Bar 33, but the oboes return to play *ff* Line 1 F-F-F-F-E-F-E 16ths to F quarter note back to that same sextuplet to F quarter note. The same applies to the returning bassoons (but in the small octave register). Repeat Bars 32-33 in Bars 34-35 for these instruments. The bass clarinet in Bar 31 plays *ff* small octave D whole note tied to whole note next bar. In Bar 33, the bass clarinet then plays *ff* Line 1 D whole note down to (Bar 34) small octave D whole note up to (Bar 35) Line 1 D whole note. The C. Fag plays *ff* small octave D whole note down to (Bar 34) Great octave D whole note up to (Bar 35) small octave D whole note.

In Bar 36, flutes play Line 2 A-Bb-Line 3 C-D-E-F sextuplet 16ths to E-F-E-F sextuplet value 16ths followed by an 8th rest down to Line 2 F-E-F-E-F-E sextuplet to F quarter note. Repeat next three bars. The oboes are *col (loco)*. Clarinets and bass clarinet play *ff* small octave A-Bb-C-D-E-F 16ths to E-F-E-F 16ths followed by an 8th rest down to small octave F-F-F-E-F-E sextuplet value 16ths to F rinforzando quarter note. Repeat thru Bar 39. Fags and C. Fag play Great octave D whole note legato up to (Bar 37) small octave D whole note and then (in Bar 38) Line 1 D whole note legato down to (Bar 39) small octave D whole note. The timp beats the small octave D quarter notes forte. Harp top staff plays fortissimo Line 1 D up to Line 2 D up to Line 3 D down to Line 2 D quarter notes, while harp bottom staff plays Great octave D up to small octave D up to Line 1 D down to small octave D quarter notes. Repeat next three bars.
In Bar 40 (2:41), the flutes and oboes play \textit{sff} Line 1 Eb rinforzando 16\textsuperscript{th} to D dotted 8\textsuperscript{th} tied to dotted half note (repeated next bar) to (end Bar 42) D whole note \textit{sff} and held fermata. Clarinets and bass clarinet play this in the small octave register. Fags and C. Fag play this in the Great octave register. The harp is silent in end Bars 40-42. After a quarter rest in Bar 40, the timp beats \textit{ff} small octave D-D rinforzando quarter notes followed by a quarter rest (repeated next bar) to (end Bar 42) D trill roll \textit{sff} and held fermata.

End of cue.
“Travel I (Tranquil Landscape)” \textit{Lento (Tranquillo)} in C time, 56 bars, cue # 456. CBS VIII Reel 56, master reel III. Recorded July 1957 in Paris. The written score is located in Box 6 at UCLA Music Library Special Collections. CD location: track # 4 (3:28). This music was used fairly often in the CBS series, starting I believe with “The Bride” episode of \textit{HGWT} very early in the first season.

Flutes play \textit{pp} Line 2 D/A/Line 3 D half notes legato to unison Line 2 Bb half note (repeated next bar) to (Bar 3) E/A/Line 3 E half notes to unison Line 2 Bb half note (repeated next bar). Clarinets play \textit{pp} small octave A/Line 1 D/A [written B/E/B] half notes legato to small octave and Line 1 Bb half notes [written middle and Line 1 C]. Repeat next bar. It is possible that the Line 1 D note is actually (I suspect it is according to my ear) a whole note but it is difficult to tell on paper. Herrmann should’ve had three separate clarinet staff lines to make it unmistakably clear but chose to include all three clarinets on one staff line (as was customary). In Bar 3, clarinets play small octave A/Line 1 E/A [written B/F#/B] half notes to Bb/Bb half notes and repeated next bar (unless that E note is actually a whole note. The bass clarinet plays \textit{p >} small octave D dotted half note followed by a quarter rest (repeated in Bar 2). The bass clarinet in Bar 3 plays small octave G [written A] dotted half note followed by a quarter rest (repeated next bar). The timp beats \textit{pp} small octave D-D-D-D quarter notes (repeated thru Bar 4). Most distinctively, the harp plays \textit{p (molto legato)} a
series of rising to falling “3” 8\textsuperscript{th} note figures. Now: I do not have a copy of the actual autograph cue so I assume the figures are “3” triplet value figures based on C time. Herrmann may have inserted 12/8 time for the harp alone and avoided the necessity to place “3” above each figure (but I failed to hand-copy that). At any rate, the intent is clear or at least the effect. So we find the harp playing ascending 8\textsuperscript{th} notes small octave D-A-Line 1 D (crossbeam connected) up to (top staff) E-F-A 8ths (crossbeam connected) up to descending Bb-A-F (crossbeam connected) down to (bottom staff) E-D-small octave A 8\textsuperscript{th} notes (crossbeam connected). Repeat in Bar 2. In Bar 3, the harp then plays ascending 8\textsuperscript{th} notes Great octave G up to small octave D up to G (crossbeam connected) up to Bb-middle C-D 8ths (crossbeam connected) up to (top staff) descending E-D-C 8ths to D-small octave Bb-G 8ths. Repeat in Bar 4.

In Bar 5 (:15), the oboes show up now to play $pp$ < Line 2 D/E/F dotted half notes down to Line 1 Bb/Line 2 D/E quarter notes tied to quarter notes next bar back to D/E/G dotted half notes decrescendo (all chords are played under the legato curve line umbrella). In Bar 7, the oboes then play Bb/Line 2 D/E dotted half notes up to D/E/G quarter notes tied to quarter notes next bar back down to Bb/D/E dotted half notes. The bass clarinet in Bar 5 plays small octave E [written F#] dotted half note followed by a quarter rest (repeated next bar) to (Bar 7) D dotted half note (repeated in Bar 8). Bassoons (Fags) in the “k” tenor clef play $pp$ Line 1 D/E dotted half notes to E/G quarter notes tied to quarter notes next bar back to D/E dotted half notes, and then (in Bar 7) E/G dotted half notes to D/E quarter notes tied to quarter notes next bar back to E/G dotted half notes. The timp softly beats Great octave Bb-Bb-Bb-Bb quarter notes (repeated next bar) to (Bar 7) small octave D down to Great octave Bb up to D back to Bb quarter notes (repeated next bar). Last but not least, the harp continues the legato series of triplet 8\textsuperscript{th} note figures. We find ascending Great octave E-Bb-small octave E 8ths (crossbeam connected) up to G-A-Bb to descending Bb-A-G down to E-Great octave Bb-E. Repeat in Bar 6. In Bar 7, the harp plays ascending 8\textsuperscript{th} notes Great octave D-A-small octave D (crossbeam connected) up to F-A-Bb to descending A-F-D down to Great octave Bb-A-F 8\textsuperscript{th} notes (repeated next bar).

In Bar 9 (:30), flutes return to play Line 2 E/F/A half notes legato to D/E/G half notes (repeated next bar). Clarinets play Line 1 E/F/A [written F#/G/B] half notes to D/E/G half notes (repeated next bar). The bass clarinet plays small octave D dotted half note followed by a quarter rest (repeated
next bar). The timp beats small octave D down to Great octave Bb up to D back down to Bb quarter notes (repeated next bar). The harp repeats Bar 1 in Bar 9 (repeated next bar).

In Bar 11 (:37, start of page 2 of this cue, and start of Section A), oboes play \( pp < > \) Line 1 Bb/Line 2 F/Bb whole notes legato mini-slurs to (Bar 12) A/D/A whole notes to (Bar 13) G/Line 2 D/G whole notes legato to (Bar 14) A/E/A whole notes. The bass clarinet plays \( pp < > \) small octave Bb [written middle C] whole note legato to A [written B] whole note, and then (in Bar 13) small octave E whole note to (Bar 14) F whole note. The timp beats Great octave Bb-Bb-Bb-Bb quarter notes up to (Bar 12) small octave D-D-D-D quarter notes. The timp repeats Bars 11-12 in Bars 13-14. The harp top staff (right hand) plays Line 1 F-E-D-E 8\(^{\text{th}}\) notes (crossbeam connected) played twice to (Bar 12) F-D-small octave Bb-A legato 8ths played twice to (Bar 13) E-D-small octave Bb-G 8ths played twice to (Bar 14) A up to middle C-D-E 8ths legato to F-E-D-small octave A 8ths. The harp bottom staff (left hand) plays \( p \) arpeggiando (vertical wavy line rolled chord) half notes Great octave D/Bb/small octave F/Bb (followed by a half rest) to (Bar 12) Great octave A/small octave D/E/Bb rolled half notes (followed by a half rest) to (Bar 13) Great octave E/Bb/small octave D/G arpeggiando half notes (followed by a half rest) to (Bar 14) Great octave F/small octave C/D/F rolled half notes.
In Bar 15 (:53), flutes return to play pp < > Line 2 D/E/G whole notes legato down to (Bar 16) Line 1 Bb/Line 2 D/E half notes (decrescendo) up to (Bar 17) Line 1 A/Line 2 E/A whole notes pp. Clarinets return to play Line 1 E/G/Bb whole notes to (Bar 16) small octave G/Line 1 D/E whole notes down to D/A/Line 1 D whole notes. The timp repeats Bars 11-12 (and 13-14) in Bars 15-16 to (Bar 17) Great octave Bb-Bb-Bb-Bb quarter notes. The harp top staff plays small octave Bb down to G up to Line 1 E to D legato 8ths notes played twice to (Bar 16) Line 1 G down to F to E to D legato 8ths notes played twice to (Bar 17) F-E-C-small octave Bb 8ths played twice. The harp bottom staff is arpeggiando on Great octave G/small octave D/E half notes (followed by a half rest) to (Bar 16) Great octave G/D/E/Bb half notes to (Bar 17) D/Bb/small octave D/F half notes.

In Bar 18 (1:04, start of page 4), the oboes play pp < > Line 1 F/Line 2 D/F whole notes legato to (Bar 19) G/Line 2 E/G whole notes (decrescendo). In Bar 20, the oboes continue pp < > on A/Line 2 F/A whole notes to (Bar 21) G/E/G whole notes, and then pp in Bar 22 on A/Line 2 F/A whole notes. The bass clarinet plays small octave A whole note legato to (Bar 19) D whole note up to (Bar 20) Bb [written middle C] whole note legato down to E whole note in Bar 21 to (Bar 22) Bb whole note. The timp beats small octave D-D-D-D quarter notes to (Bar 19) Great octave Bb up to D down to Bb up to D quarter notes. Repeat these two bars in Bars 20-21. Then in Bar 22 the timp beats Bb-Bb-Bb-Bb quarter notes. The harp top
staff plays Line 1 D down to small octave Bb to A to Bb legato 8th notes figure (crossbeam connected) played twice to (Bar 19) E-D-small octave A-F legato 8th notes played twice to (Bar 20) D-C-small octave Bb-A 8ths played twice to (Bar 21) small octave G up to Bb up to Line 1 E-D 8ths played twice. The harp played bottom staff play arpeggiando Great octave D/A/small octave D/F half notes (followed by a half rest) to (Bar 19) F/Bb/small octave D/D half notes arpeggiando (followed by a half rest) to (Bar 20) E/Bb/small octave D/G rolled half notes to (Bar 21) E/Bb/small octave D/F half notes to (Bar 22) Contra-octave Bb/Great octave F/small octave D half notes.

In Bar 23 (1:24, start of Section B] the clarinets play pp small octave A/Line 1 A/Line 2 B half notes legato to Bb half notes down to (Bar 24) small octave D/Line 1 D/Line 2 D whole notes. Fags play small octave and Line 1 D whole notes to (Bar 24) Great octave and small octave A half notes legato up to Bb half notes. The C. Fag plays as Fag II. The timp softly beats small octave D-D-D-D quarter notes (repeated thru Bar 26). In bar 25, clarinets play small octave/Lines 1 & 2 A half notes legato to Bb half notes to (Bar 26) small octave /Lines 1 & 2 E [written F#] whole notes. Fags play small octave and Line 1 E whole notes down to (Bar 26) Great octave and small octave A half notes legato to Bb half notes. The C. Fag is col Fag II. The harp in Bar 23 plays Great octave G up to small octave D up to G 8ths (crossbeam connected) to Bb-middle C-D 8ths up to (top staff) E-D-C 8ths to D-small octave Bb-G 8ths (repeated next bar).

In Bar 27 (1:39), flutes play pp < > Line 1 E/G/Bb dotted half notes to D/E/G quarter notes tied to quarter notes next bar back to E/G/Bb dotted half note. The oboes play Line 2 D/E/G dotted half notes to Bb/Line 2 D/E quarter notes tied to quarter notes next bar to D/E/G dotted half notes. The bass clarinet plays small octave E dotted half note up to Bb quarter note tied to quarter note next bar back to E dotted half note. The timp beats Great octave Bb-Bb-Bb-Bb quarter notes (repeated next bar). The harp repeats Bar 5 in Bar 27 (repeated next bar).
Skipping to Bar 51 (3:05), clarinets play *pp* < > small octave E (clarinet III) and Line 1 E (clarinets I-II) half notes legato to G half notes to (Bar 52) A whole notes. The bass clarinet plays as clarinet III. The timp beats D-D-D-D quarter notes down to (Bar 52) Great octave Bb-Bb-Bb-Bb quarter notes. The harp plays legato arpeggio ascending 8th notes small octave G-A-Bb-Line 1 D (crossbeam connected) up to (top staff) E-F-A-Bb
8ths to (Bar 52) Line 2 D-E-G-A to Bb-Line 3 D-E-F 8ths to (Bar 53) A quarter note followed by rests. In Bar 53, flutes play pp Line 2 D/A/Line 3 D half notes to Line 2 Bb half note (repeated next bar) to (Bar 55) D/A/D whole notes tied to (end Bar 56) whole notes held fermata. In Bar 54, the bass clarinet plays pp small octave D whole note, repeated in Bar 56 and held fermata. The timp beats D-D-D-D quarter notes (repeated next two bars) to (Bar 56) D quarter note followed by a quarter rest and then a half rest held fermata.

End of cue.

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

“Travel II (“Dark Valleys”) Lento in Cut time (C with the vertical bar thru the middle), 74 bars. Cue # 457, CBS VIII 56, master reel III. Recorded July, 1957 in Paris. CD location: Track # 5. While this is quite atmospheric music, it was rarely used in the CBS series. In fact, so far I’ve heard it only once in a HGWT episode titled “Something To Live For” (airdate December 20, 1958). Moreover, this music was self-borrowed from a Crime Classics radio episode titled “Good Ship Jane,” cue 11 (2/24/54).

https://youtu.be/1j0WczLBmtc [Dark Valleys, WESTERN SUITE] YouTube

Flutes play pp Line 1 G/Bb/Line 2 D (G min) whole notes tied to whole notes next two bars. The suspended (susp) cymbal sounds ppp a whole note (shaped as a four-sided diamond) repeated thru end Bar 74 (held fermata there). In Bar 2, the harp plays pp legato descending 8th notes Line 2
Bb-Gb-Eb-D (crossbeam connected) down to (bottom staff) Line 1 Bb-Gb-Eb-D 8th notes to (Bar 3, top staff now with the bass clef) small octave Bb-Gb-Eb-D 8ths down to (bottom staff) Great octave Bb-Gb-Eb-D 8th notes.

In Bar 4, clarinets play pp small octave Ab/middle Cb/Eb [written Bb/Db/F] whole notes (Ab min) tied to whole notes next two bars. In Bar 5, the harp plays descending legato 8th note figures Line 3 C-Line 2 A-F-E (crossbeam connected) to Line 2 C-Line 1 A-F-E 8ths down to (Bar 6, bottom staff) middle C-small octave A-F-E down to C-Great octave A-F-E 8ths (all notes are played under the legato umbrella).

In Bar 7 (:11), flutes return to play pp A/Line 2 C/E (A min) whole notes tied to whole notes next two bars. The harp plays descending 8th notes Line 3 Db-Line 2 Bb-Gb-Eb and so on down to the final figure of small octave Db-Great octave Bb-Gb-Eb.

In Bar 10, the clarinets play small octave Eb/Gb/Bb (Eb min) whole notes tied to whole notes next two bars. In Bar 11, the harp plays descending 8th notes Line 2 B-G-E-C down to Line 1 B-G-E-C 8ths to (Bar 12, start of page 2) small octave to Great octave B-G-E-C 8ths.
In Bar 13 (:22, start of Section A), flutes play *pp* G/Bb/Line 2 D whole notes tied to whole notes next two bars. In Bar 14, the harp now plays crescendo a series of ascending 8th notes Great octave Eb-Gb-Bb-small octave C (in effect, the C half-dim 7th) up to Eb-Gb-Bb-middle C 8ths up to (Bar 15, top staff) Line 1 Eb-Gb-Bb-Line 2 C 8ths to Eb-Gb-Bb-Line 3 C 8ths.

In Bar 16 (:27), oboes play *pp* < > Line 1 Eb up to Gb half notes to (Bar 17) A dotted half note to Bb quarter note to (Bar 18) Line 2 C whole note. In Bar 19, the oboes continue the phrase on Line 2 Eb dotted half note to Db quarter note down to (Bar 20) Line 1 A whole note decrescendo up to (Bar 21) Line 2 C dotted half note down to Bb quarter note crescendo down to (Bar 22) Eb whole note to (Bar 23) F to Gb half notes down to (Bar 24) D whole note. Clarinets and the bass clarinet play the same but an octave lower register. Fags and C. Fag play these two octaves lower. The harp plays descending 8th notes *ff* Line 3 Bb-Gb-Eb-C to Line 2 Bb-Gb-Eb-C to (Bar 17) Line 1 Bb-Gb-Eb-C down to (bottom staff) small octave Bb-Gb-Eb-C. In Bar 18, the harp now plays ascending 8th notes Great octave Eb-Gb-Bb-small octave C up to Eb-Gb-Bb-middle C up to (Bar 19, top staff) Line 1 Eb-Gb-Bb-Line 2 C 8ths to Line 2 Eb-Gb-Bb-Line 3 C. The harp repeats Bars 16-19 in Bars 20-23. I’ll get to Bar 24 shortly.
In Bar 25 (:43), clarinets and the bass clarinet play *pp* < Line 1 Eb [written F] half note down to small octave Bb [written middle C] half note to (Bar 26) middle C [written D] dotted half note down to small octave A quarter note up to (Bar 27) Line 1 D whole note decrescendo. In Bar 28 (:48), flutes play *pp* < Line 1 Eb whole note to (Bar 29) F dotted half note to Gb quarter note down to (Bar 30) D whole note tied to whole note next bar. Clarinets and bass clarinet play this an octave lower register.

Back in Bar 24, the harp plays descending 8\textsuperscript{th} notes Line 3 A-F#-D-C to Line 2 A-F#-D-C to (Bar 25) A-F#-D-C to (bottom staff) small octave A-F#-D-C (in effect the D Dom 7\textsuperscript{th}). In Bar 26, the harp plays *mf* ascending 8\textsuperscript{th} notes Great octave D-F#-A-small octave C and so forth up to (end Bar 27) Line 2 D-F#-A-C. Repeat these last four bars in Bars 28-31. The harp then ends the sequence in Bar 32 on Line 3 D quarter note (followed by rests).

In Bar 32 (:55, start of Section B), oboes return to play *pp* G/Bb/D whole notes tied to whole notes next two bars. In Bar 33, three flutes now start the descending 8\textsuperscript{th} note figures previously started by the harp back in Bar 2 but only for two bars of course since the flutes cannot reach in the small octave register, so the clarinets and then bass clarinet take over in Bar 34. So we find the flutes playing Line 2 Bb-Gb-Eb-D 8\textsuperscript{th} notes (crossbeam connected) down to Line 1 Bb-Gb-Eb-D 8\textsuperscript{th} notes with that D 8\textsuperscript{th} tied to whole notes next two bars. In Bar 34, three clarinets play *pp* small octave Bb-G-Eb-D 8ths with that D tied to half note tied to whole note next bar.
After a half rest in Bar 34, the bass clarinet takes over to play small octave Bb-Gb-Eb-D 8ths with that D tied to whole note next bar.

In Bar 36 (start of page 4), the oboes play *pp* Ab/Line 2 Cb/Eb whole notes tied to whole notes next two bars. In Bar 37, the flutes play descending 8\textsuperscript{th} notes Line 3 C-Line 2 A-F-E (crossbeam connected) down to C-Line 1 A-F-E 8ths with that E 8\textsuperscript{th} tied to whole notes next two bars. In Bar 38, clarinets play *pp* middle C-small octave A-F-E 8ths with the E 8\textsuperscript{th} tied to half note and tied to whole note next bar. After a half rest, the bass clarinet plays Line 1 C-small octave A-C-E 8ths with that E tied to (Bar 39) whole note. In Bar 40, oboes play *pp* A/Line 2 C/E whole notes tied to whole notes next two bars. In Bar 41, the flutes play Line 3 D-Line 2 Bb-Gb-Eb 8ths to Db-Line 1 Bb-Gb-Eb 8ths with that Eb 8\textsuperscript{th} tied to whole notes next two bars. Clarinets and then bass clarinet in Bar 42 in the pattern given just earlier. In Bar 44, oboes play Eb/Gb/Bb whole notes tied to whole notes next two bars. In Bar 45, the flutes play descending Line 2 B-G-E-C 8ths and so forth (tied to middle C whole notes). In Bar 46, clarinets play small octave B-G-E up to G 8ths with the G 8\textsuperscript{th} tied to half note and tied to whole note in Bar 47. After a half rest, the bass clarinet plays B-G 8ths with that G 8\textsuperscript{th} tied to quarter note and tied to whole note next bar. In Bar 48, oboes play G/Bb/Line 2 D whole notes tied to next two bars.
In Bar 49 (1:25), the bass clarinet plays $p <$ small octave ascending 8th notes Eb-Gb-Bb-middle up to Eb-Gb-Bb-Line 2 C 8ths to (Bar 50) Eb [written F] whole note forte. After a half rest in Bar 49, the clarinets play small octave Eb-Gb-Bb-middle C 8ths to (Bar 50) Line 1 Eb-Gb-Bb-Line 2 C up to Eb-Gb-Bb-Line 3 C 8ths. The harps are also setting up pedal changes for the key signature of five flats.

In Bar 51 (1:29), flutes play descending legato 8th notes fortissimo (ff) Line 3 Bb-Gb-Eb-C down to Line 2 Bb-Gb-Eb-C to (Bar 52) Line 1 Bb-Gb-Eb-C (followed by a half rest). Clarinets play Line 2 Bb-Gb-Eb-C to Line 1 Bb-Gb-Eb-C to (Bar 52) small octave Bb-Gb 8ths to Eb quarter note tied to half note. In Bar 52, the bass clarinet plays Line 1 Bb-Gb-Eb-C 8ths to small octave Bb-Gb 8ths down to Eb quarter note. Oboes play Line 1 Eb up to Gb half notes to (Bar 52) A dotted half note to Bb quarter note. Fags and C. Fag play forte Great octave Eb up to Gb half notes to (Bar 52) A dotted half note to Bb quarter note. The susp cymbal is of course still shimmering but steady crescendo from $pp$ in Bar 48 to $mf$ in Bar 51. The harp returns in Bar 51 to play $mf$ descending gliss starting from Line 3 Bb 32nd note gliss line down to (Bar 52) Great octave Eb 32nd note gliss line up to (Bar 53) Line 3 Bb 32nd note gliss line down, etc (thru Bar 58 with the ascending gliss). The oboe continues the phrase line in Bars 53-59 as given in Bars 18-24. The same applies for the Fags and C. Fag. The bass clarinet and clarinets in Bar 53-54 repeat Bars 49-50 (ascending 8ths). In Bar 54, the flutes play ascending 8ths Line 1 Eb-Gb-Bb-Line 2 C to Line 2 Eb-Gb-Bb-Line 3 C 8ths to (Bars 55-
56) a repeat of descending 8ths as given in Bars 51-52. The same applies for the clarinets and bass clarinet. Etc. Clarinets and bass clarinet repeat Bars 25-27 in Bars 60-62. Flutes and now only bass clarinet repeat Bars 28-31 in Bars 63-66.

In Bar 67 (1:56), clarinets play pp small octave G/Bb/Line 1 D whole notes tied to whole notes next two bars. In Bar 68, the harp plays descending 8th notes pp Line 2 Bb-Gb-Eb-D to Line 1 8ths to (Bar 69, bottom staff) small octave notes to Great octave notes as given. In Bar 70, flutes play
Ab/Line 2 Cb/Eb whole notes tied to whole notes next two bars. In bar 71, the harp plays descending legato 8th notes Line 3 C-Line 2 A-F-E to next octave to (Bar 72) middle C-small octave A-F-E (crossbeam connected) to C-Great octave A 8ths (crossbeam connected) down to F quarter note to (Bar 73) E whole note let vibrate. Also in Bar 73, the bass clarinet plays small octave E [written F#] whole note tied to whole note in end Bar 74 and held fermata. The susp cymbal plays diamond-shaped whole note ppp and held fermata.

End of cue.

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

“Travel III (The Meadows)” Andante in ¾ time, 83 bars. Quarter note = 72. Cue # 458, CBS VIII 56, cut 8. CD location: track # 7. This music was rarely used in the CBS series that I’ve detected so far. I found it first in the “Deliver The Body” episode of HGWT broadcast June 7, 1958 (starring James Franciscus as a lawyer).

https://youtu.be/6QIey7yxU8I [Travel III, Meadows, WESTERN SUITE] YouTube

The harp plays mf Great octave B-B-B quarter notes repeated thru Bar 6. Flutes I-II play tranquillo the dyad melody line p <. They sound Bb/Line
2 D quarter notes to C/E quarter notes to D/F# quarter notes tied to quarter notes next bar to C/E to Bb/D 8th notes to C/E quarter notes tied to (Bar 3) quarter notes to Bb/D to A/C 8ths to Bb/Line 2 D quarter notes tied to quarter notes next bar to A/C quarter notes to Bb/D quarter note crescendo to (Bar 5) Line 2 C/E half notes to Bb/D quarter notes tied to dotted half notes in Bar 6. Back in Bar 1, flute III plays mf > Line 1 G dotted half note (repeated thru Bar 6).

In Bar 7 (:15), the harp now plays Contra-octave B-B-B quarter notes thru Bar 12. Clarinets I-II play p < and tranquillo the exact same melody line as the flutes just previously but an octave lower register. So we find small octave Bb/Line 1 D [written middle C/E] quarter notes to C/E [written D/F#] quarter notes, and so forth. Clarinet III plays mf > small octave G [written A] dotted half note (repeated thru Bar 12).

In Bar 13 (:29), Fags I-II play p < > A/middle C to G/Bb to F/A legato quarter notes to (Bar 14) Fb/Ab dotted half notes to (Bar 15) F/A half notes to Fb/Ab quarter notes tied to quarter notes next bar to F/A half notes to (Bar 17) Fb/Ab dotted half notes. Fag III plays mp > small octave D dotted half note (repeated thru Bar 17). The harp plays small octave D-D-D quarter notes thru Bar 17.
In Bar 18 (42), the timp shows up to play \textit{pp} small octave D-D-D quarter notes thru Bar 22. The harp now plays small octave D down to Great octave D back up to small octave D quarter notes down to (Bar 19) Great octave D up to small octave D down to Great octave D quarter notes, and so forth. The bass clarinet plays \textit{p >} small octave D dotted half note (repeated thru Bar 22). Clarinets I-II play \textit{p < >} small octave F/A to G/B to A/C quarter notes to (Bar 19) G/B to F/A to E/G quarter notes to (Bar 20) F/A half notes (followed by a quarter rest) to (Bar 21) Gb/Bb half notes to F/A quarter notes to (Bar 22) E/G dotted half notes. Clarinet III plays small octave D dotted half note \textit{p >} (repeated thru Bar 22).

In Bar 23 (54), the harp now plays small octave C up to middle C up to (top staff) Line 2 C quarter notes down to (Bar 24) middle C up to Line 2 C up to Line 3 C quarter notes. Flutes I-II play \textit{p >} Line 2 Gb/Bb to F/A quarter notes to Fb/Ab quarter notes tied to quarter notes next bar to Eb/G half notes. Flute III plays \textit{mp >} Line 2 C dotted half note (repeated next bar). In bar 25, the harp now plays descending quarter notes Line 3 C to Line 2 C to middle (Line 1) C up to (Bar 26) Line 2 C down to middle C down to
small octave C quarter notes. Oboes now show up to play \( p > \) the same notes and pattern in Bars 25-26 as played previously in Bars 23-24 by the flutes. Clarinets I-II in Bars 27-28 play the same but in the Line 1 register. Clarinet III plays \( p > \) middle C dotted half note (repeated in Bar 28). Harps repeat the ascending to descending quarter notes. Fags in Bar 29 play the pattern of notes as given for the flutes earlier but in the small octave register. Fag III plays small octave C dotted half note (repeated in Bar 30).

In Bar 31 (1:13), clarinets I-II play \( p < > \) small octave G/Line 1 D half notes to F#/middle C# quarter notes tied to quarter notes next bar to F/C half notes to (Bar 33) small octave E/B half notes to Eb/Bb quarter notes tied to quarter notes next bar to D/A half notes to (Bar 35) Ab dotted half note (that D half note is tied to dotted half note in Bar 35). After a quarter rest in Bar 31, clarinet III and the bass clarinet play \( p < > \) small octave Bb half note legato to (Bar 32) A half note to Ab quarter note tied to quarter note next bar to G half note to (Bar 34) Gb half note to F quarter note tied to quarter note next bar to E half note. The timp softly beats \( pp \) small octave D-D-D quarter notes thru Bar 39.

In Bar 36 (1:25), Fags play \( p < > \) small octave Eb/Gb/Bb half notes to G/Bb/Line 1 D quarter notes tied to quarter notes next bar to D/F/A half notes. In Bar 38 (1:30), clarinets play small octave Eb/Gb/Bb half notes to G/Bb/D quarter notes tied to quarter notes next bar to D/F/A half notes.
In Bar 40, the harp returns to play Line 1 G down to small octave G up to Line 1 G quarter notes (repeated thru Bar 45). The oboes in Bars 40-45 repeat the notes and register given in Bars 1-6 (played then by the flutes). In Bar 46, the harp plays Contra-octave B-B-B quarter notes (repeated next two bars). Flutes return to play \( \text{p} \text{> Line 2 C/E half notes to Bb/D quarter notes tied to dotted half notes in Bar 47, while flute III plays Line 1 G dotted half note tied to next bar. After a half rest in Bar 47, Fags I-II play middle C/E quarter notes tied to quarter notes next bar to Bb/D half notes. Fag III plays } \text{pp} \text{> small octave G quarter note tied to dotted half note next bar.}

In Bar 49 (1:56), the harp plays small octave G down to Great octave G up to small octave G quarter notes down to (Bar 50) Great octave G up to small octave G down to Great octave G quarter notes. Repeat next four bars. Clarinets repeat Bars 7-12 in Bars 49-54. The bass clarinet is \textit{col} clarinet III (tied small octave G dotted half notes).
"Incident of Fish Out of Water"  RAWHIDE
In Bar 82, clarinet I plays \textit{pp} \textless \textgreater small octave E dotted half note legato to (end Bar 83) D dotted half note held fermata. The timp beats small octave D-D-D quarter notes to (Bar 83) D quarter note followed by a half rest held fermata. The same applies to the harp.

End of cue.

*****************************
VII “Shadows” *Lento Assi* in C time, 51 bars. Cue # 459, CBS VIII 56, master reel III. Quarter note = 50-55. Unfortunately, this atmospheric cue was not released in the Cerberus/Prometheus albums. While it is a “Western” Suite cue, this music was often used in the drama suspense show, *Perry Mason*. It was first used in the October 26, 1957 episode titled “The Case of the Silent Partner.” You can also hear it in *HGWT* in “The Girl From Piccadilly” (February 22, 1958), “Hey Boy’s Revenge,” “A Sense of Justice,” “The Lady,” and so forth.

Clarinets play *pp* < > small octave F/Bb/Line 1 D [written G/middle C/E] half notes legato to Eb/Gb/middle C half notes to (Bar 2) D/F/A whole notes. After a half rest in Bar 2, Fags I-II play *pp* < > Great octave and small octave D half notes legato to (Bar 3) E back to D half notes. In Bar 4, flutes play *pp* < > Line 1 F/Bb/Line 2 D (Bb maj 2\(^{nd}\) inv) half notes to Eb/Ab/Line 2 C (Ab maj 2\(^{nd}\) inv) half notes legato to (Bar 5) D/F/A (D min) whole notes. After a half rest in Bar 5, clarinets and bass clarinet play *p* < > small octave D half note to (Bar 6) E back to D half notes. In Bar 7, Fags play *pp* < > F/Bb/Line 1 D to Eb/Ab/C half notes to (Bar 8) D/F/A whole notes decrescendo. After a half rest in Bar 8, flutes play *pp* < > Line 1 D half note
In Bar 17, the bass clarinet plays $p < \small \text{octave} \ G b$ down to $E b$ up to $B b$ quarter notes to $A$ quarter note tied to half note next bar up to $L i n e 1$ $D \#$ half note to (Bar 19) $D$ whole note decrescendo. In Bar 18, clarinet I plays small octave $F \#$ down to $D \#$ to $A \#$ quarter notes to $B$ [written middle $C \#$] quarter note tied to half note next bar to middle $C$ to $B$ quarter notes. In Bar 19, flute I plays $p < \text{Line 1 F} \#$ to $F$ quarter notes up to $A$ half note. In Bar 20 (start of Section B), Fags (in the “k” tenor clef) play $p p < \text{Line 1 D/F/A half notes down to small octave Ab/middle Cb/Eb half notes to (Bar 21, bass clef again) small octave E/G/B whole notes. After a half rest in Bar 21, the timp softly beats \text{pp Great octave B-B quarter notes (repeated in Bar 23). In Bar 22, flutes play pp < Line 2 D/F/A down to Line 1 Ab/Line 2}
Cb/Eb half notes down to (Bar 23) E/G/B whole notes. The bass clarinet and then clarinet I in Bars 24-26 repeat Bars 17-19. In Bar 26, flute I plays once again (as in Bar 19) F# to F quarter notes to A half note.

In Bar 27 (start of page 2), oboes I-II play pp < > Bb/Line 2 D half notes up to Cb/Eb half notes back to (Bar 28) Bb/D dotted half notes (followed by a quarter rest). Oboe III plays Line 1 G whole note tied to dotted half note in Bar 28. In Bar 28, clarinets and bass clarinet play pp Line 1 G down to small octave G [written A] half notes. After a quarter rest in Bar 29, they then play Line 1 G quarter note legato down to small octave G half note. In Bar 30, flutes return to play p > Line 2 Eb/Ab/Line 3 C half notes legato to D/F/A half notes down to (Bar 31) Bb/Line 2 Eb/G half notes to B/D/F# half notes. In Bar 32 (start, oddly enough, of Section C), clarinets play p > Line 1 Eb/Ab/Line 2 C half notes to D/F/A half notes to (Bar 33) small octave Bb/Eb/G [written middle C/F/A] half notes to B/D/F# half notes.

In Bar 34, three flutes play pp > Line 1 D dotted half note followed by a quarter rest (repeated next bar) to (Bar 36) E dotted half note (repeated next bar). Repeat these four bars in Bars 38-41. After a quarter rest in Bar 34, oboes play p > Line 2 F/A half notes legato mini-slur to E/G# quarter
notes (repeated next bar) to (Bar 36), after a quarter rest, Bb/Line 3 D half notes to A/C# quarter notes (repeated next bar). Repeat next four bars. The bass clarinet in Bar 34 plays \( p > \) Line 1 Db [written Eb] dotted half note followed by a quarter rest, etc (see flutes). The harp plays \( p (L.V) \) small octave and Line 1 Db dotted half notes followed by a quarter rest (repeated next bar) to (Bar 36) E dotted half notes (repeated next bar). Repeat these bars in the next four bars.

In Bar 42, clarinets I-II return to play \( pp < > \) Line 1 Bb/Line 2 D half notes to Cb/Eb half notes to (Bar 43) Bb/D dotted half notes (followed by a quarter rest). Clarinet III plays Line 1 G whole note tied to dotted half note next bar. The bass clarinet plays \( pp \) Line 1 G down to small octave G half notes. After a quarter rest in Bar 43, the bass clarinet plays Line 1 G quarter note legato down to small octave G half note. In Bar 44, the flutes play \( p > \) Line 2 Cb/Eb half notes down to Bb/D half notes, while flute III plays Line 1 G whole note. The bass clarinet repeats Bar 43.

In Bar 45, Fags return to play \( pp \) Eb/Ab/middle C half notes down to D/F/A half notes down to (Bar 46) Great octave Ab/small octave Cb/Eb whole notes. After a half rest in Bar 46, the timp beats Great octave F-F quarter notes (repeated in Bar 48). In Bar 47, clarinets play \( pp \) Eb/Ab/Line 2
C half notes to D/F/A half notes down to (Bar 48) Ab/middle Cb/Eb whole notes. In Bar 49, the bass clarinet plays \( pp \ < \ > \) small octave D whole note to (Bar 50) E whole note back to (end Bar 51) D whole note held fermata.

End of cue.

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

VIII “The Waiting” *Largo* in C time, 33 bars. Cue # 460, CBS VIII 56-One, master reel IV. Unfortunately, this cue was not in the Cerberus/Prometheus albums. This music was also used in “The Case of the Silent Partner.” You can also find it in the second episode of *HGWT* from Season One titled “The Outlaw” (starring Charles Bronson) and several other episodes from the series.

Flutes play \( pp \ < \ > \) F#/A/Line 2 C# (F# min) half notes up to A/C/E (A min) half notes to (Bar 2) Ab/Cb/Eb (Ab min) whole notes. In Bar 2, the bass clarinet plays \( p \ > \ F \) [written G] whole note. Combined with the flutes we hear the F half-dim 7\(^{th}\) tonality (F/Ab/Cb/Eb). The susp cymbal is shimmering \( ppp \) on diamond-shaped whole note (repeated always in the even-numbered bars thru Bar 28). The harp in Bar 2 plucks \( pp \) Lines 2 & 3 Eb quarter notes down to Cb quarter notes down to Lines 1 & 2 Ab down to F quarter notes.
In Bar 3, clarinets play \( pp < > \) small octave Eb/Gb/Bb [written F/Ab/middle C] half notes to F#/A/middle C# half notes to (Bar 4) D/F/A whole notes. The bass clarinet in Bar 4 plays small octave E [written F#] whole note \( p > \). The harp plays descending quarter notes Lines 1 & 2 A to F to F to small octave and Line 1 B.

In Bar 5, Fags play \( pp < > \) Great octave Ab/small octave Cb/Eb half notes legato to B/D/F# half notes to (Bar 6) small octave C#/E/G# (C# min) whole notes. The bass clarinet in Bar 6 plays small octave Bb whole note. The harp plays descending quarter notes Lines 1 & 2 G-E-C-small octave and Line 1 A. In Bar 7, oboes show up to play \( pp < > \) E/G#/Line 2 C# half notes to F#/B/D half notes to (Bar 8) F/Ab/Line 2 Db whole notes. The bass clarinet plays small octave B [written middle C#] whole note. The harp plays descending quarter notes Lines 1 & 2 Ab-F-Db-small octave and Line 1 A. In Bar 9, flutes play Line 1 E/G/B to F/Ab/C half notes to (Bar 10) Eb/Gb/Bb whole notes. The bass clarinet in Bar 10 plays middle C whole note. The harp plays descending quarter notes Lines 1 & 2 Bb-Gb-Eb-Cb. In Bar 11, Fags return to play D/G/Bb to Eb/Ab/middle C half notes down to (Bar 12) C/F/A whole notes. The bass clarinet in Bar 12 plays small octave E whole note. The harp plays descending quarter notes Lines 1 & 2 A-F-Db-small octave and Line 1 Bb. In Bar 13, clarinets return to play Gb/middle Cb/Eb half notes to G/Bb/D half notes to (Bar 14) D/Gb/Bb whole notes. The bass clarinet play small octave Eb whole note. The harp plays descending quarter notes small octave and Line 1 Bb-Gb-Eb-D.

In Bar 15, the flutes return to play A/Line 2 C/E down to F#/A/C# half notes to (Bar 16) Ab/Cb/Eb whole notes. The bass clarinet in Bar 16
plays small octave F whole note. This time around the harp plays ascending quarter notes Lines 1 & 2 F-Ab-Lines 2 & 3 Cb to Eb. In Bar 17, clarinets play F#/A/middle C# half notes to Eb/Gb/Bb half notes to (Bar 18) D/F/A whole notes. The bass clarinet in Bar 18 plays small octave E whole note. The harp plays ascending quarter notes small octave and Line 1 B up to Lines 1 & 2 D-F-A. Fags in Bar 19 play Great octave A/small octave D/F# half notes to Ab/Cb/Eb half notes to (Bar 20) C#/E/G# whole notes. The bass clarinet in Bar 20 plays small octave Bb whole note. The harp plays ascending quarter notes small octave and Line 1 A up to Lines 1 & 2 C-E-G. The oboes in Bar 21 play F#/A/Line 2 D half notes to E/G#/C# half notes to (Bar 22) F/Ab/Db whole notes. The bass clarinet in Bar 22 plays B whole note. The harp plays ascending quarter notes A up to Lines 1 & 2 Db-F-Ab. In Bar 23 (start of page 2), flutes return to play F/Ab/Line 2 C to E/G/B half notes to (Bar 24) Eb/Gb/Bb whole notes.

The bass clarinet in Bar 24 plays middle C whole note. The harp plays ascending quarter notes Lines 1 & 2 Cb-Eb-Gb-Bb. In Bar 25, the Fags play Eb/Ab/middle C to D/G/Bb half notes to (Bar 26) C/F/A whole notes. In Bar 26, the bass clarinet plays small octave E whole note. The harp plays ascending quarter notes Bb up to Lines 1 & 2 Db-F-A. In Bar 27, clarinets return to play G/Bb/Line 1 D to Gb/Cb/Eb half notes to (Bar 28) Eb/Gb/Bb whole notes. The bass clarinet in Bar 28 plays Eb whole note. The harp plays (for the last time in this cue) ascending quarter notes small octave and Line 1 D-Eb-Gb-Bb.
In Bar 29, flutes I-III play G/Line 2 D half notes legato to Gb/En half notes, while flute II apparently plays Line 1 Bb half note. Oboes in Bar 30 play the same notes and pattern. Clarinets in Bar 31 play the same but an octave lower register. After a quarter rest in Bar 29, the bass clarinet plays Line 1 D dotted half note tied to quarter note next bar down to small octave Bb dotted half note. After a quarter rest in Bar 31, the bass clarinet plays small octave G dotted half note tied to quarter note next bar down to Eb dotted half note. In Bar 32, Fags I-III play Great octave G/small octave D half notes to Gb/Eb half notes while Fag II apparently plays Great octave Bb whole note. In end Bar 33, the bass clarinet is solo playing p > small octave D whole note held fermata.

End of cue.

IX “Sun Clouds”  *Lento Tranquillo* in C time, 22 bars. Cue # 461. The written music is located in Box # 7 at UCLA Music Library Special Collections. Quarter note = 60. CD location: track # 10 (1:24). The music was used several times in *HGWT* starting with “Gunshy.”

Flutes play *pp* Line 2 D/F/A quarter notes legato to Eb/G/Bb quarter notes to F/A/Line 3 C quarter notes to G/Bb/D quarter notes (repeated next three bars). In Bar 2, clarinets play *pp* Line 1 D/F/A quarter notes to (see flutes’ chords), repeated next two bars. In Bar 3 (:07), oboes play (see flutes), repeated next bar. On the “2X” or second run of this section of the
cue (Bars 1-18), the bass clarinet in Bar 1 plays small octave D whole note legato to (Bar 2) A dotted half note (followed by a quarter rest). Repeat in second run Bars 3-4.

In Bar 5 (:14), flutes now play descending legato quarter notes $pp$
Line 2 C/F/Line 3 F to Line 1 Bb/Line 2 E/Bb to A/D/D to G/Line 2 C/G to (Bar 6) F/Bb/Line 2 Bb to Eb/Ab/ Eb to D/G/G to C/F/Line 2 C up to (Bar 7) G/C/Line 3 C to F/Bb/F to E/A/A to D/F/Line 2 D to (Bar 8) F/Line 2 C/F to Line 1 Eb/G/Bb to D/A/D down to middle C/E/G to (Bar 9) D/F#/A whole notes. Back in Bar 5, Fag I plays Line 1 A to G to F# to F quarter notes to (Bar 6) D-C-B-A. In Bar 7, clarinet I plays Line 1 E-D-C#-small octave B legato quarter notes. In Bar 2, clarinets I-II play A/C quarter notes to small octave G/Bb to F#/A to E/G quarter notes to (Bar 9) D/F# whole notes. In the second run in Bar 5, the bass clarinet plays small octave Bb whole note tied to dotted half note next bar. In the second run, the timp is trill rolled $pp$ on Great octave Bb whole notes thru Bar 8. In the second run in Bar 9, the harp plays $mf$ $(L.V)$ Great octave D up to small octave D quarter notes up to Line 1 D half note.

In Bar 10, Fags play $pp<$ Line 1 D/F/A quarter notes legato up to Eb/G/Bb quarter notes to F/A/C to G/Bb/Line 2 D (repeated next three bars). In Bar 11, clarinets play these chords in the small octave register (repeated in Bar 12 only). In Bar 12, flutes play the same in the Line 2 register
(repeated next bar). The bass clarinet plays Bars 1-2 in Bars 10-11 and also Bars 12-13.

In Bar 19, oboes play \( pp \) the same chord progression and notes as in Bar 3. In Bar 20, flutes take over to play Line 1 \( D/F/A \) to \( E_b/G/b/Bb \) to \( F/A \) Line 2 \( C \) to \( G/b/d/D \) quarter notes. In Bar 21, the clarinets take over the notes in the small octave register. In end Bar 22, the bass clarinet plays \( pp \) small octave \( D \) whole note held fermata. Fags play \( pp \) Great octave \( A \)/small octave \( D#/Line \ 1 \ D \) open spaced whole notes held fermata.

End of cue.

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

X “Rain Clouds” Largo in C time, 46 bars. Quarter note = 50. Cue # 462. CD location: Track # 9. This music was usually fairly often in the CBS series starting with the “Strange Vendetta” episode of HGWT very early in Season One. You can hear it in the Twilight Zone episode, “One For the Angels,” and so forth. This cue was written in pencil, curiously. Most of the cues were done in ink.

Clarinets play \( p \ < \ > \) small octave \( D/F/A \) (D min) whole notes legato to (Bar 2) \( E_b/G/b/Bb \) (Eb min) whole notes. Fags play Great octave \( D/F/A \) whole notes to (Bar 2) \( E_b/G/b/Bb \) whole notes. After a quarter rest in Bar 2, the timp is trill rolled \( p \ > \ ) on small octave C dotted half note. Combined with
the bassoons and clarinets we hear the C half-dim 7th (C/Eb/Gb/Bb) tonality. In Bar 3, flutes play \( pp \) Line 1 D/F/A whole notes, and oboes play Line 2 D/F/A whole notes. The bass clarinet plays small octave D whole note. After a half rest in Bar 3, the harp sounds forte Contra-octave Bb grace note up to Great octave Bb half note \((L.V)\).

In Bar 4 (:13), clarinets return to play small octave Eb/Gb/Bb [written F/Ab/middle C] whole notes legato to (Bar 5) E/G/B (E min) whole notes. Fags play this in the Great octave register. After a quarter rest in Bar 5, the timp is rolled once again on small octave C dotted half note (also in Bars 8 and 11). In Bar 6, flutes play Line 1 Eb/Gb/Bb whole notes, and oboes on Line 2 Eb min. The bass clarinet plays small octave Eb whole note. After a half rest in Bar 6, the harp plays \( f \) Contra-octave B grace note up to Great octave B half note.

In Bar 7, clarinets return to play small octave E/G/B whole notes to (Bar 8) F/Ab/middle C whole notes, Fags play Great octave E min to F min triads. After a quarter rest in Bar 8, the timp is rolled on C dotted half note. In Bar 9, the flutes play \( pp \) Line 1 E/G/B whole notes, and oboes on Line 2 E/G/B whole notes. The bass clarinet plays small octave E [written F\#] whole note. After a half rest, the harp plays Great octave C grace note up to small octave C half note.

In Bar 10, clarinets play F/Ab/middle C whole notes legato to (Bar 11) F#/A/C# whole notes. Fags play Great octave F min to F# min whole note triads. After a quarter rest, the timp is rolled on C dotted half note. In Bar 12, the flutes play Line 1 F/Ab/Line 2 C whole notes, and oboes on Line 2 F/Ab/Line 3 C whole notes. The bass clarinet plays small octave F [written G] whole note. After a half rest, the harp plays Great octave Db grace note up to small octave Db half note.

In Bar 13, clarinets play small octave F#/A/middle C# whole notes to (Bar 14) G/Bb/Line 1 D whole notes. Fags play this in the Great octave register. After a quarter rest in Bar 14, the timp is trill rolled now on Great octave F# dotted half note (repeated in Bars 17, 20, 23, and 26). In Bar 15, the flutes play F#/A/Line 2 C# whole notes, and oboes on Line 2 F#/A/Line 3 C#. The bass clarinet plays small octave F# whole note. After a half rest in Bar 15, the harp plays Great octave D grace note up to small octave D half note. Etc.
Skipping to Bar 40 (2:28), clarinets play small octave Eb/Gb/Bb whole notes legato to (Bar 41) D/F/A whole notes. Fags play this in the Great octave register. In Bar 42, the timp is solo beating *pp < >* Great octave F# whole note trill roll. In Bar 43, clarinets are soli playing once again Eb/Gb/Bb whole notes to (Bar 44) D/F/A whole notes. The timp is solo in Bar 45 sounding the F# whole note roll. In end Bar 46, the bass clarinet is solo on small octave D whole note held fermata.

End of cue.

*************************
XI “Dramatic I” [aka “Prelude”] Moderato in C time, 44 bars. Cue # 463. CBS VIII 56 One. CD location: track # 2 titled there “Prelude” (1:26).

In Bar 1, flutes, oboes and clarinets play ff“3” triplet value 8th notes Line 2 Eb/Gb/Bb 8ths played 3X (crossbeam connected) to stand alone Eb/Gb/Bb 8ths (followed by an 8th rest) and then another such set of notes in the second half of this bar. In bar 2, they play the same triplet 8ths figure to F#/A/Line 3 C# half notes to F/Ab/C quarter notes to (Bar 3) Eb/Gb/Bb half notes legato down to Line 1 B/Line 2 D/F# half notes to (Bar 4) G/Bb/Line 2 D dotted half notes decrescendo (followed by a quarter rest). Also in Bar 4, the harp plays sff Great octave G/Bb/small octave D rinforzando quarter notes up to small octave G/Bb/Line 1 D rinforzando quarter notes up to (top staff) Line 1 G/Bb/Line 2 D rinforzando quarter notes (followed by a quarter rest).

In Bar 5, the oboes and clarinets play ff Line 1 Eb/Gb/Bb “3” triplet figure to stand-alone 8ths followed by an 8th rest (repeated same bar). The bass clarinet plays Line 1 Bb-Bb-Bb triplet 8ths to Bb 8th (followed by an 8th rest) to Bb-Bb-Bb 8ths to Bb normal value 8th (followed by an 8th rest). Fags play this pattern on small octave Eb/Gb 8ths. Etc. In Bar 9, clarinets play
the triplet on small octave Eb/Gb/Bb 8ths, etc. The bass clarinet plays small octave Bb-Bb-Bb triplet 8ths, etc. Fags play Great octave Eb/Gb triplet 8ths, and so forth. Etc.
In Bar 41, oboes play \textit{sff} > Line 1 F#/A/Line 2 C# dotted half notes followed by a quarter rest (repeated next two bars). After a quarter rest, the timp is trill rolled \textit{ppp} on Great octave F# dotted half note (repeated next two bars). After a half rest, flutes play \textit{pp} Line 2 F/Ab/Line 3 C half notes (repeated next two bars). In end Bar 44, flutes are soli playing F#/A/C# whole notes held fermata.

End of cue.

XII “Dramatic II” [aka “Gunfight”] \textit{Moderato} in C time, 34 bars. Quarter note = 70. Cue # 464, CBS VIII 56-One, master reel IV. CD location: track # 8 titled “Gunfight” (1:34). Note: Bars 1-6 are not on the cd track, unfortunately. This music (at least fragments of it) was used fairly often in the CBS series. The cue opens with an essentially heard four-note figure not too unlike the \textit{HGWT} Main Title figure, so it was associated with the theme by the music editor(s).

\url{https://youtu.be/xKn1exfmfh0} [Dramatic II (Gunfight] WESTERN SUITE] YouTube

In Bar 1, clarinets and the bass clarinet play \textit{sff} small octave “3” triplet value Bb 16\textsuperscript{th} down to Gb to F triplet 16ths to E 8\textsuperscript{th} tied to dotted half note decrescendo. In Bar 2, flutes play \textit{pp} > Line 1 G/Bb/Line 2 D half notes legato to A/C/E quarter notes held fermata (followed by a quarter rest held fermata). In Bar 3, English horns, clarinets, and bass clarinet play the same
notes and pattern given in Bar 1 (of course transposed for the “F” instruments). In bar 4, the Fags play $pp \rightarrow Bb/Line 1\ D$ half notes to C/E quarter notes held fermata (followed by a quarter rest held fermata). Clarinets and the bass clarinet repeat Bar 1 in Bar 5, and the English horns play the same but written an octave higher this time around. In Bar 6, flutes return to repeat Bar 2. Remember that Bars 1-6 are not on the cd track.

In Bar 7 (start of the cd track), english horns play $ff$ Line 1 $D/F/Bb$ [written $A/Line 2\ C/F$] whole notes tied to dotted half notes next bar (followed by a quarter rest). Clarinets play small octave $D/Ab/Line 1\ D$ tied notes as given. The bass clarinet plays small octave $F$ [written $G$] tied notes. Fags play $ff$ Great octave $F$/small octave $D$ tied notes. The C. Fag plays Great octave $Bb$ whole note tied to dotted half note next bar. The timp is trill rolled $mf \rightarrow$ on Great octave $Bb$ whole note tied to whole note next bar. After a half rest, the harp plays $ff$ Lines 2 & 3 $Gb$ down to $En$ rinforzando quarter notes down to (Bar 8) $C$ up to $D$ rinforzando quarter notes (followed by a half rest). In Bar 9, English horns play $ff$ small octave $C/Bb$ [written middle $C/F$] whole notes tied to dotted half notes next bar with English horns I-II on $Bb$). Clarinets play $a3$ small octave $D$ tied notes, bass clarinet on small octave $F$ tied notes, and Fags on Contra-octave and Great octave $Bb$ tied notes. The C. Fag plays Great octave $F$ whole note tied to dotted half note next bar (followed by a quarter rest). The timp beats $mf \rightarrow F$ whole note (I believe rolled) tied to (Bar 10) same Great octave $F$ whole note but now
crescendo hairpin. After a half rest, harps play ff Lines 1 & 2 Gb down to Eb quarter notes down to (Bar 10) C up to D quarter notes (followed by a half rest). In Bar 11, English horns play ff Bb/Line 1 D/F whole notes tied to dotted half notes next bar. Clarinets play small octave Ab tied notes, bass clarinet on small octave F tied notes, Fags on Great octave F/small octave D tied notes, and C. Fag on Great octave Bb tied notes. The timp is I believe rolled on Great octave Bb whole note tied to whole note next bar. After a half rest, the harp plucks small octave and Line 1 Gb down to Eb down to (Bar 12) C up to D quarter notes (followed by a half rest).

In Bar 13 (:18), clarinets play ff staccato 8th note dyads small octave Gb-Bb eight times (split as two figures of four 8ths (each crossbeam connected), written Ab/middle C. Repeat thru Bar 18. Flutes I-II play pp Line 2 Gb/Bb whole notes to whole notes next bar (repeated in Bars 15-16 and Bars 17-18). In Bar 14, flute III plays Line 1 Bb whole note tied to dotted half note next bar (followed by a quarter rest). I believe after a quarter rest in Bar 16, flute III plays Bb dotted quarter note tied to whole note next bar. The bass clarinet plays p < small octave Bb dotted half note to middle C quarter note legato down to (Bar 14) F# whole note f >. In Bar 15, the bass clarinet then plays Bb dotted half note to C quarter note to (Bar 16) Line 1 Db whole note. In Bar 17, the bass clarinet plays middle C dotted half note to Db quarter note down to (Bar 18) small octave Eb [written F] whole note. The Fags and C. Fag play the same but written an octave lower
register. The timp in Bar 13 beats *mf* Great octave Bb rinforzando quarter note (followed by a quarter and half rest). Repeat in Bar 15 and I believe Bar 17 (if there, I failed to hand-copy it there!). After a quarter rest in Bar 14, the harp is arpeggiando *ff* on Great octave F/A/small octave C/F/A/middle C quarter notes sounded twice (followed by a quarter rest). After a quarter rest in Bar 16, the harp is arpeggiando on Great octave E/G/B/small octave E/G/B/Line 1 E quarter notes twice (followed by a quarter rest). After a quarter rest in Bar 18, the harp repeats Bar 14.

In Bar 19, the bass clarinet plays *sff* > small octave Bb [written middle C] whole note (repeated in Bars 21 and 23). The Fags play Great octave Gb/Bb whole notes (also repeated in Bars 21 & 23). The C. Fag plays *sff* > small octave Eb whole note (repeated in Bars 21 & 23). After a quarter rest, the flutes play *p* < *ff* > Line 1 C/Ab/Line 2 C dotted half notes legato to (Bar 20) Gb/Bb whole notes (flutes II-III on Gb, notated as two whole notes side-by-side). Repeat these two bars in Bars 21-22 and Bars 23-24. After a quarter rest in Bar 20, the timp is trill rolled *pp* on Great octave F dotted half note (repeated in Bars 22 & 24). After a quarter rest in Bar 20, the harp plays *p* Line 2 F/A-F/A-F/A F/A-F/A-F/A quarter notes (repeated in Bar 24). In Bar 22, after a quarter rest, the harp plays A/Line 3 C# quarter notes 3X.

In Bar 25 (:52 cd), the written score shows Great octave Bb-Bb rinforzando quarter notes *sf* being hit (followed by a half rest). However,
when I listen to the music, it appears that there is instead a trill roll. There is a roll in Bar 26 of Great octave F whole note played forte. These two bars are repeated in Bars 27-28, and Bars 29-30. So apparently Herrmann changed the timp part (or the conductor in Paris if not Herrmann).

At any rate, in Bar 25, after a quarter rest, the flutes play *ff* Line 2 Bb half note legato down to Cb quarter note up to (Bar 26) F whole note. After a quarter rest, the english horns play *ff* Line 1 Bb [written Line 2 F] half note legato slur down to Cb [written Gb] quarter note up to (Bar 26) Line 1 F [written Line 2 C] whole note. After a quarter rest, clarinets and bass clarinet play *ff* Line 1 Bb [written Line 2 C] half note legato down to middle Cb [written Db] quarter note down to (Bar 26) small octave F [written G] whole note. After a quarter rest, Fags and C. Fag play *ff* small octave Cb half note legato down to Cb quarter note down to (Bar 26) Great octave F whole note. After a half rest in Bar 26, the harp is gliss from Line 3 Bb (harps are set in the key signature of five flats) gliss lines down to small octave C 32\textsuperscript{nd} note gliss line up to Line 3 Bb note (repeated in Bars 28 and 30).

In Bar 27, after a quarter rest, the flutes play Line 2 Gb half note down to Line 1 G quarter note up to (Bar 28) Line 2 Db whole note. English horns play the same an octave lower register, as well as the clarinets and bass clarinet. Fags and C. fag play this two octaves lower. In Bar 29, after a quarter rest, flutes play Line 2 D half note down to Line 1 Eb quarter note up to (Bar 30) F\# whole note. The other woodwinds play the same in the registers given.

In Bar 31 (1:14), the bass clarinet plays small octave Db half note *ff* legato up to Bb half note to (Bar 32) E half note to F half note. Fags and C. Fag play this an octave lower register. The timp is rolled on Great octave Bb whole note in Bar 30 (silent next bar). After a quarter rest in Bar 31 (\textit{Rall.}), flutes play *ff* A/Line 2 D/F\# half notes legato to BB/D/F quarter notes (Bar 32), after a quarter rest, B/Line 2 E/G half notes to Line 2 Db/F/Ab quarter notes. After a quarter rest, english horns play D/F#/A half notes to D/F/Bb quarter notes to (Bar 32), after a quarter rest, E/G#/B half notes to F/Ab/Db quarter notes. After a quarter rest, clarinets play small octave D/F#/A half notes to D/F/Bb quarter notes to (Bar 32), after a quarter rest, E/G/B half notes to F/Ab/Line 1 Db quarter notes. The harp pedal changes for a new key signature of 5 sharps.
In Bar 33, flutes play **sfff** Line 2 G/B/Line 3 E (E minor 1st inversion) whole notes tied to whole notes next bar held fermata. English horns play G/B/Line 2 E whole notes tied to next bar. Clarinets play Line 1 E/G/B [written F#/A/Line 2 C#] whole notes tied to next bar. After a half rest, the bass clarinet plays small octave E [written F#] half note **sff** tied to whole note next bar held fermata. After a half rest, Fags and C. Fag play **sff** Great octave E half note tied to whole note next bar. The harp is descending to ascending gliss (*ad lib gliss*) from Line 3 F# 32nd note down to Great octave F# 32nd note back up to Line 3 F#, and so forth. In end Bar 34, the timp is rolled **ff** on Great octave Bb whole note held fermata. This creates a dissonant ambivalence about the end tonality because the other instruments play B notes. However, I’ve seen this technique used before by Herrmann in several other scores, especially the Early Works (re-used or self-borrowed in *Psycho*).

End of cue & end of score.

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

[completed 6:40 PM Tuesday, August 27, 2019 PDT]