

THE WRONG MAN

Music by
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Allarg. Brillante *Prelude* "The Wrong Man" B. Herrmann

Bernard Herrmann

[Commenced Wednesday, October 20, 2004 at 7 pm]

The dvd of Alfred Hitchcock's *The Wrong Man* was released at the end of September. I purchased my copy at DVD Planet in Huntington Beach for the price-buster of \$9.99. On the Talking Herrmann site, I discussed the dvd as follows:

"...THE WRONG MAN dvd includes the new Making-Of documentary titled "Guilt Trip: Hitchcock & The Wrong Man." Featured in the doc are Peter Bogdanovich (he was also in the dvd doc of, I believe, MARNIE??), Richard Franklyn, Robert Osborne of TCM, Richard Schickel, and Paul Sylbert (art director). Also offering comments is Christopher Husted, sporting a new look with a goatee. His commentary on the music starts at 16:24 thru 18:47. He appears on-screen first at the 17:02 point, and then I believe at the 18:30 spotting. I was more impressed with the distinguished goatee than the comments, but one cannot do justice with the allotted two minutes given to offer observations. Much more time should've been given him to discuss the music, including perhaps a running commentary. After all, THE BIRDS documentary lasted something like an hour and a half! But here we are given only about 20 minutes to cram everybody's comments.

"I do not necessarily agree that the score is overall subdued and restrained. Many people feel that it is one of Herrmann's "lesser" works. However, while it tends to be minimalist compared to, say, NORTH BY NORTHWEST, this is understandable since it is not a Technicolor adventure/light suspense film with clear episodes of comic relief. It is far more serious and personal and claustrophobic (such as being in dizzying jail cells!). There are no funny scenes written in the movie. Maybe if Manny and his wife visited even more witnesses of their vacation and each time they were told "Oh, he's dead!" and then in the next scene "Gee, she's dead" and finally "Geepers, they're all dead!" --maybe then it would have a black humor effect!

There is certainly poignancy in the family scenes music. So I agree with Chris when he stated that Herrmann "indulges in a certain degree of lyricism in the scenes that involve the home life" that acts as an oasis or musical relief compared to the character of music in other scenes (the so-called bleak and grim scenes). Still, there are several cues that are quite vibrant and bright and energizing. Indeed, the "Prelude" opens the movie dynamically with the *allegro brillante* tempo marking in Cut (fast) time. It is definitely not restrained music! I asked my wife what she thought of that opening music, and she commented that it adds a lot of lift to the movie. Herrmann "fit" the music to the scene rather fantastically since the idea was to capture the upbeat mood of the Stork Club. Of course just prior to that club scene was Hitch in the prelude to the Prelude haunting the shadows of a street long shot making comments about the movie. I don't know if that was really necessary, but if it meant hearing more of Herrmann's music as a result, then I guess I'm for it! It opens with four trumpets in cityish cup mutes making a short and alerting statement followed in the next bar by the clarinets, and then in the third bar by the bass clarinet (etc). So it was a nice contrast to immediately jump from that forward scene to the brilliance and vitality of the Stork Club Prelude with its Latin flavor (maracas utilized, timbale, conga drums, and so forth). Funny, I just researched the PETER GUNN tv score by Henry Mancini that prominently employed the conga drums as well. Some of the music from that series fitted the character of THE WRONG MAN as well--Big City themes set as dark mood pieces, black & white landscapes, etc. So Herrmann was very smart doing what he did here. He had a terrific dramatic sense and could fit the music with the scene. Even in the Stork Club prelude music, the music calmed down as time elapsed and people were leaving the place after dinner and dancing (and drinking!). The Three D's!!

"Chris mentioned how the music was even "irritating at times, especially the passages involving the muted trumpets which have a certain stinging sound ..."
That's fair enough, but also I would like to add another observation: This movie is set in New York. This is not the "New York, New York!" musical type of New York. It's more like "The Naked City" kind of New York! And remember that many composers have stereotyped the Big City sound (especially New York) with the device of using-- yes, the trumpets! "The Naked City" Main title is very prominently driven by trumpets in fact. Herrmann used the trumpet strongly in his other New York-based film ON DANGEROUS GROUND, and also A HATFUL OF RAIN. Herrmann was consistent. But many composers did this, as Frank Skinner commented in his film-scoring book. It would've gone against the grain, so to speak, for Herrmann NOT to use trumpets in THE WRONG MAN. It "fits" and would be expected.

"Moreover, Manny is a "bass fiddle" player. Well, Herrmann knew what he was doing when he made his score to include the prominent use of the solo Contra Bass. It's logical, it fits, and it also is part of that Big City sound. It can be a bit "jazzy" too, even "Beatnik" in the mid-Fifties--if it was that kind of film. It was of course used a lot in PETER GUNN. That series used clarinets as well, and Herrmann (predictably) used as many as four clarinets and two bass clarinets for his score. The resonance and warmth of the combined clarinets would also be effective in the lyrical home scenes. For especially sad scenes, he may use the oboe for pensive and "feeling alone in the world" feeling in musical passages.

"There are stark scenes that used quite vibrant and I think unrestrained music such as in "Police Van" with the muted horns and then muted trumpets playing 6th note figures. The "Cell II" cue just prior is also quite dynamic-sounding.
Also, it should be noted that there are a few cues written that were NOT used in the movie. I believe they were called "The Tank" and "Handcuff." The latter cue lasts over 2 and a half minutes in the long dialog-free scene when Manny is handcuffed with another prisoner. Herrmann wanted music there but I suppose Hitchcock didn't want it! Not sure what the real deal is there. I wish someone had interviewed Hitch and Herrmann about such specifics. I believe the trailer includes some unused music, but I'll have to revisit it and check it out.

"So there is quite a lot to talk about when one is discussing the music to THE WRONG MAN. Unfortunately the producers of this short-thrift documentary decided to give people only a tiny fraction of time really needed to cover the subject at hand. That's really too bad--the "wrong" thing to do! Give it more time that it deserves. I am glad it is there, and it is a big reason why I bought it (besides the terrific \$9.99 price), but it should've been expanded...

"...To clear up my initial post above, I finally watched and listened to the trailer (thankfully included in the dvd) that I haven't heard in years. My memory wasn't serving me when I thought that the trailer included some of the unused music of the two cues mentioned ("The Tank" and "Handcuff"). Actually the trailer does NOT use the music directly, but here's another case of self-borrowing (which Herrmann loved to do!). I'll explain. There are actually three trailer cues that Herrmann wrote (basically just trailer # 1 and the all-important # 3). The first trailer was used to open the movie itself, and it's called "Hitchcock" on the cue sheets. Next is the "Prelude" music that lifts from the actual "prelude" in the movie. I was at Warner Bros. Archives today to study other movies and decided to double-check on the score. There was a written cue for Trailer # 1 and also for trailer # 2--but none

there for # 2 (the "Prelude"). So evidently they simply cut-and-paste the music. At about the :56 point of the trailer, trailer # 3 cue kicks in when Manny gets on the subway train. That music is actually borrowed (and adapted) from "The Tank" cue in 6/4 time in Bars 13-14. Instead of using the bass clarinets and tuba, he used for the trailer four clarinets. He kept the pizzicato solo bass but altered the register a bit. Then he changed the notes in the same pattern for the clarinets in the next two bars (unlike "The Tank"). Then later on he uses a similar pattern given in the unused "Handcuffs" cue in Bars 16-19 of the trailer (Bars 4-11 in the "Handcuff" cue). Perhaps by the time he wrote the trailer cues (???) he already knew that the two feature cues would be abandoned, and he wanted to at least play some of it again in the trailer! Who knows, but he nevertheless self-borrowed once again--although technically it can be argued that this wouldn't apply between a movie and that movie's trailer. It *is* quite unusual that Herrmann actually wrote trailer cues. In fact, I think this is the only example that I can recall. That trailer cue #3 is incidentally called "Manny" in the cue sheets...."

[Back to the rundown]

Here's a good Internet site with many samples of scenes from the dvd:
<http://www.daveyp.com/hitchcock/dvds/wrongman/5202/>

Here's an interesting essay:
<http://members.aol.com/vistavision/wrongman.html>

I originally researched the written score at Warner Bros Archives probably about ten years ago in detail. I had permission to xerox, and I had thirteen cues reproduced, especially the long and "notey" cues. Before this, I had worked on a copy of the score at UCSB, hand-copying several cues. Finally, about three weeks ago during my vacation, I returned to Warner Bros Archives at the Hoffmann Building (near the DMV off-campus USC but very close by) to finish my research.

The cue sheet was marked as "Cue Sheet #16, 299" (also 022 0226), dated March 8, 1957. For the trailer (dated January 22, 1957), we are given three cues:

- "Hitchcock" BKG INSTR at 30 seconds, the publisher is M. Witmark & Sons.
- "Prelude" at 20 seconds
- "Manny" at 1:32.

The cue sheet lists the cues for the feature film (dated December 19, 1956) as 29 entries, including #5 "Minuet" (Mozart—arrangement by Herrmann). Curiously the cue sheet does not list "The Tank" cue after # 14 "Felony Court" but *did* list #15 "Handcuffs." Both, cues, however, were not used in the final edit of the movie. All combined, we have about thirty minutes of music written. The score was written (in ink) "Sept 10-Oct 15/56" (as notated by Herrmann at the end of the "Finale" cue). The autograph score is at the Warner Bros Archives location tucked within the folder marked "Sketches." Probably the copy I studied at UCSB many years ago was a photo-stat. Just recently (over a week ago) at Paramount Studios I studied a photo-stat copy of Herrmann's *The Man Who Knew Too Much* (the autograph score was archived in another location in or near the studio).

The score was written on the following music paper: 24 stave (and also 18 stave sheets) “EDIZIONI DE SANTIS- Roma, Via del Corso 133.”

As perhaps an odd side note, I was thinking in terms of casting for this movie as I watched the dvd. The attorney who takes on Manny’s case was Frank O’Connor, played by Anthony Quayle. Well, if former President Bill Clinton was an actor in that time period, he would’ve been well cast as Frank O’Connor, I feel! Both Clinton and Quayle seem to both have that overall same quality or personality characterization, and even a vaguely similar physical appearance.

THE WRONG MAN

“Trailer (Part I)” [Hitchcock] *Slowly* in 6/4 time, 6 bars, :30 duration.
Instrumentation: 3 Bb clarinets, 2 Bb bass clarinets, 4 horns, 4 Bb trumpets, tuba, solo contra bass. Dvd location: Chapter 1 starting at :16.

In the trailer, you see Hitch lumbering slowly towards the viewer down a soundstage hardly recognizable in the dark (with a backlight silhouetting him). He says: “This is Alfred Hitchcock speaking. In the past, I have introduced to you to many kinds of people: murderers, thieves, swindlers--many of them geniuses in the business of crime. Now I’d like you to meet an entirely different type of person, an average sort of fellow who leads a very normal life. The big difference is that his story is true.” It is at this point that the “Prelude” music comes into play as the Stork Club scene is shown. Herrmann wrote no special music for the trailer Part II. What is quite unusual, however, is that Herrmann actually wrote original music for the Part I and Part III sections of this trailer. I do not believe I have seen an instance anywhere else that he wrote trailer music.

In the opening sequence of the feature film (called simply “Hitchcock” on the cue sheet), Alfred (in the exact same scene) makes a somewhat different statement than in the trailer version. He says: “This is Alfred Hitchcock speaking. In the past, I have given you many kinds of suspense pictures, but this time I would like you to see a different one. The difference lies in the fact that this is a true story, every word of it, and yet it contains elements that are stranger than all the fiction that has gone into many of the thrillers that I have made before.” Then the “Prelude” music starts. Basically the music for both the Trailer Part I and the “Hitchcock” opening is the same in structure, except that the Trailer Part I is a bit more colorful with the muted horns and trumpets.

In Bar 1, trumpets in cup mutes play *ff* > (fortissimo with the decrescendo hairpin) Line 2 (trumpets I-II) and Line 1 (trumpet III) F [written G] quarter note to E [written F#] half note tied to dotted half note. After a half rest, the *solo C. Bass* (in the “k” tenor clef) plucks *fff pizz* (pizzicato) descending quarter notes Line 2 D-C-Bb-A.

In Bar 2, the bass clarinets play *ff* > small octave F [written G] quarter note to E [written F#] half note tied to dotted half note. After a half rest, the CB (now in the standard bass clef) plucks *ff* Line 1 D-C-small octave Bb-A quarter notes.

In Bar 3, the bass clarinets play *ff* > small octave F quarter note to E half note tied to dotted half note. After a half rest, the CB plucks small octave D-C-Great octave Bb-A quarter notes *ff*.

In Bar 4, the clarinets and bass clarinets join forces to play *f* > small octave F quarter note legato mini-slur to E half note, and then once again *f* > F quarter note to E half note. After a half rest, the CB plucks *sff* small octave Bb quarter note let vibrate (followed by a half rest) down to Great octave Bb quarter note *sff* let vibrate extending slur.

In Bar 5, *sords* (muted) horns play *sff* > A minor or small octave A/middle C/E [written Line 1 E/G/horns I-III on B] dotted half notes legato slur to Ab/Cb/Eb (Ab minor) dotted half notes. The trumpets sound *sff* > small octave A/C/E [written B/Line 1 D/F#] dotted half notes (trumpets I & III playing unison on E) followed by a half and quarter rest. The tuba plays *ff* > Great octave F to E quarter notes to Eb quarter note tied to quarter note to E half note played legato. The clarinets and bass clarinets play small octave F quarter note to E quarter note to Eb quarter note tied to quarter note to either an E half note or E quarter note followed by a quarter rest (my old notes are unclear). After a quarter rest, CB plucks *sff* small octave E rinforzando-marked (> above the note) quarter note (followed by two quarter rests) down to Great octave E quarter note.

In end Bar 6 (not used in the trailer), the tuba plays Contra-octave F dotted half note *p* > *pp* followed by a half and quarter rest. The bass clarinets play *p* > *ppp* small octave A [written B] dotted half note tied to A dotted half note held fermata. Finally, clarinets play small octave G/Bb/Line 1 D/E (E half dim 7th 1st inversion) dotted half notes tied to dotted half notes held fermata. If you include the F note played by the tuba, then we have the added flat 9th (min 7 b5b9) or E/G/Bb/D/F in inversion fashion.

End of cue. [end session 10:20 pm]

[resume Sunday, October 24, 2004 at 4:54 pm]

“Prelude” *Allegro Brillante* in Cut time (2/2 time), 14 pages, 124 bars, 2:03 duration [2:25 in the cue sheet]. Instrumentation: piccolo, flute, 4 clarinets, 2 bass clarinets, 4 horns, 4 trumpets, tuba, maracas, rasp (guiro), cowbell, claves, timbales (G & B), conga drums, rattle, glockenspiel, 2 pianos, 2 harps, solo contra-bass. Dvd location: Chapter 1 starting at :53.

My wife, Susan (also known by people as “Stephanie”!), commented when I first played the dvd that the Prelude “sounds great,” and then, at a hearing a week later, “It’s really good music.” I believe she is correct! :) It is arresting music (much as Manny will have an “arresting” experience soon into the movie!).

This dynamic cue starts with the establishment of the jazzy Latin-flavored rhythmic pattern. Herrmann wrote this style of music set to the scene in the Stork Club where Manny (played by Henry Fonda) is part of the ensemble playing the “bass fiddle.” This is a clever creation by Herrmann, but I wonder what he might’ve composed if Hitchcock did not film that scene but instead just had simple opening credits or a neutral background shot? Fortunately we hear this catchy music, an excellent contrast to the stark minimalism and seriousness of much of the rest of the score.

One of the first instruments you hear is the solo contra-bass, in fact, plucking *pizz* (*pizzicato*) *sff* small octave C quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest). Repeat next two bars. In Bar 4, the CB plucks small octave D quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest). Repeat next two bars. Bars 7-8 repeat Bars 1-2. In Bar 9, the CB plucks small octave D quarter note (followed by a quarter rest) down to Great octave G quarter note followed by a quarter rest (repeat in Bar 10).

The bass clarinets, tuba, and bottom staves of the piano also play this pattern. The bass clarinet plays *sff* rinforzando-marked middle C [written D] quarter note (followed by a quarter rest) down to small octave G [written A] rinforzando quarter note (followed by a quarter rest). Repeat next two bars. In Bar 3, they play small octave D rinforzando quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest). Repeat next two bars. They repeat Bars 1-2 in Bars 7-8, and Bars 4-5 in Bars 9-10. The tuba plays *sff* Great octave C rinforzando quarter note (followed by a quarter rest) down to Contra-octave G quarter note (followed by a quarter rest). Repeat next two bars. In Bar 4, the tuba plays Great octave D rinforzando quarter note (followed by a quarter rest) down to Contra-octave G quarter note (followed by a quarter rest). Repeat next two bars. In Bar 7, the tuba plays Great octave C rinforzando quarter (followed by a quarter rest) up to G quarter note (followed by a quarter rest). Repeat next bar. In Bar 9, the tuba plays Great octave D quarter note up to G quarter notes in that rest pattern to (Bar 10) D down to Contra-octave G quarter note. The bottom staves of both pianos play *ff* Great octave and small octave C quarter notes (followed by a quarter rest) down to Contra-octave and Great octave G quarter notes (followed by a quarter rest). Repeat next two bars. In Bar 4, they play Great octave and small octave D quarter notes down to Contra-octave and Great octave G quarter notes in that pattern (repeated next two bars). Repeat Bars 1-2 in Bars 7-8, and Bars 4-5 in Bars 9-10.

The maracas play *ff* four quarter notes (notated on the top space of the staff) and repeated almost *ad infinitum*! The rasp (sharing the same staff line) plays eight 8th notes per bar, repeated for quite a long stretch! The Cowbell (with its own staff) sounds *ff* two half notes (notated on the second space from the top), repeated for a few dozen bars. Percussion instrument IV (the timbale) sounds a quarter note (notated on the top of a separate staff) followed by two quarter rests and then a grace note to rinforzando quarter note (syncopated beat). Repeat. Notated on the bottom space off that staff line are the conga drums sounding *ff* a quarter note followed by two 8th notes to another quarter note and then a quarter note (on that syncopated 4th beat) on the 2nd space from the bottom. Repeat.

The clarinets and top staves of the pianos and harps play the most distinctive pattern of the rhythm. After a quarter rest, they play *ff* descending 16th notes Line 1 E-C-small octave A-G [written as staccato 16ths F#-D-B-A for the clarinets]. After a quarter rest, they play small octave G/A/C/E (same descending 16th notes) rinforzando quarter notes. Repeat next two bars. After a quarter rest in Bar 4, they play descending 16ths F-D-B-A (followed by a quarter rest) to A/B/D/F rinforzando quarter notes. Repeat next two bars. Repeat Bars 1-2 in Bars 7-8, and Bars 4-5 in Bars 9-10.

After a half and quarter rest in Bar 1, the horns play *sff* rinforzando-marked small octave G/A/middle C/E [written Line 1 D/E/G/B] quarter notes (repeated next two bars).

In Bar 4, the horns play (after a half and quarter rest marks) A/B/D/F [written E/F#/A/Line 2 C] rinforzando quarter notes (repeated next two bars). Repeat Bars 1-2 in Bars 7-8, and Bars 4-5 in Bars 9-10.

Starting in Bar 11 (1:02 dvd, but :10 on the score), the horns and Bb trumpets play the Prelude melody line. They play *ff* Line 1 rinforzando E [written B for the horns] and Line 2 E [written F# for the trumpets] dotted half note to same E rinforzando quarter note tied to half note next bar (same dotted half note duration) to E rinforzando half note to (Bar 13) E rinforzando dotted half note up to G rinforzando quarter note tied to half note next bar to descending legato 8th notes rinforzando F-E-D-C.

[resume Monday, October 25 at 5:45 pm]

In Bar 15 (1:06), the horns and trumpets continue on D rinforzando dotted half note to same D rinforzando quarter note tied to half note next bar, and then another D rinforzando half note down to (Bar 17) Line 1 (for trumpets) G and small octave G (for horns) rinforzando whole note tied to half note next bar. Then they play the same G rinforzando note in this bar as the pick-up (or up-beat note) for the start of a new phrase section.

Back in Bar 11, the clarinets repeat the notes and pattern given in Bar 1 except that here (after the initial quarter rest) they play the descending staccato 16ths an octave higher register. So we find Line 2 E-C-Line 1 A-G [written F#-D-B-A] (followed by a quarter rest) to the same G/A/C/E rinforzando quarter notes. Repeat next three bars. The same applies for Bar 15 (repeating Bar 4 but the 16ths are played an octave higher register). Repeat next three bars. The bass clarinets repeat Bar 1 in Bar 11 (repeated next three bars). They repeat Bar 4 in Bar 15 and then (in bar 16) Line 1 D quarter note (followed by a quarter rest) down to small octave G quarter note (followed by a quarter rest). Repeat these two bars in Bars 17-18. The tuba in Bar 11 plays Great octave C quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest) up to (Bar 12) small octave C quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest). Repeat these two bars in Bars 13-14. In Bar 15, the tuba plays Great octave D quarter note (followed by a quarter rest) down to Contra-octave G quarter note (followed by a quarter rest) up to (Bar 16) Great octave D quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest). Repeat these two bars in the next two bars.

The battery (percussion lines) continues as given in Bar 1. Piano I top staff repeats Bar 1 in Bar 11 but now played an octave higher register, while the bottom staff remains the same as given in 1 Repeat thru Bar 4. The same applies for Bar 15 repeating Bar 4 (but an octave higher). Piano II, however, remains the same (repeat Bar 1 in Bar 11, etc). The same correspondence exists for harp I (with piano I) and harp II (with piano II) in terms of the changes or repeats just given.

In Bar 11, the solo CB plucks pizzicato small octave C quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest) back up to (Bar 12) small octave C quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest). Repeat these two bars in Bars 13-14. In Bar 15, the CB

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plucks small octave D quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest) back up to (Bar 16) small octave D quarter note (followed by a quarter rest) up to G quarter note (Followed by a quarter rest). Repeat these two bars in Bars 17-18.

In Bar 19, the horns and trumpets continue the Prelude melody line. They play D rinforzando dotted half note to same D rinforzando quarter note tied to half note next bar, and then again D rinforzando half note to (Bar 21) D rinforzando dotted half note up to F rinforzando quarter note tied to half note next bar to 8th notes E rinforzando to D top C back to D to (Bar 23) E rinforzando half note to E quarter note tied to half note next bar to E rinforzando half note to (Bar 25) E rinforzando whole note tied to whole note next bar.

In Bar 27 (1:42 dvd), the piccolo and flute begin a response phrase thru Bar 34. They play *p dolce* crescendo Line 2 A whole note tied to half note next bar to G-F-E-F 8th notes to (Bar 29) G dotted half note down to D quarter note tied to whole note decrescendo in Bar 30 (all notes are played under the legato slur/umbrella). In Bar 31 (:30 on the score), they finish the two-part phrase with a repeat of the first two bars (Bars 27-28) to (Bar 33) G dotted half note to A quarter note to (Bar 34, start of page 5) G whole note decrescendo.

Back in Bar 27, after a quarter rest, the clarinets play *p* Line 1 F/A/Bb/Line 2 Db [written G/B/Line 2 C/Eb] quarter notes (Bb minMaj 7th 2nd inversion) followed by a quarter rest and then another such quarter note chord. Repeat next bar. In the same pattern in Bars 29-30, the clarinets play D/F/G/B [written E/G/A/Line 2 C#] quarter notes (G Dom 7th 2nd inversion). Bars 31-32 repeat Bars 27-28 (Bb min Maj 7th). In Bars 33-34, they play F/A/B/D [written G/B/Line 2 C#/E] quarter notes in that pattern (B half-dim 7th 2nd inversion).

Back in Bar 27, the maracas play four quarter notes throughout the phrase played by the piccolo and flute. After a half rest, the claves sound *mf* a half note to (Bar 28) a half note (followed by a half rest) to (Bar 29) a half note (followed by a quarter rest) to a quarter note tied to quarter note next bar, and then a half note (followed by a quarter rest), and so forth. The solo CB plucks *mf (vibrato)* small octave Bb quarter note (followed by a quarter rest) down to Great octave Bb quarter note (followed by a quarter rest). Repeat in Bar 28. In Bar 29, the CB plucks small octave G quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest). Repeat next bar. In Bars 31-32, the CB plucks Line 1 Db down to small octave Db quarter notes in that pattern, and then Line 1 D down to small octave D quarter notes in Bars 33-34.

[end session 10:12 pm]

[resume Thursday, November 4 at 7:08 pm]

The Prelude melody line resumes in Bar 35, now expanded and played in fully developed chord fashion by the clarinets, trumpets, and two pianos. They play *ff* Line 1 (Line 2 G for piano I) G/A/Line 2 C/E rinforzando dotted half notes to G/A/C/E rinforzando quarter notes tied to half notes next bar to G/A/C/E rinforzando half notes to (Bar 37) G/A/C/E rinforzando dotted half notes up to B/C/E/G quarter notes tied to half notes next bar (followed by a half rest for the pianos) but the clarinets and trumpets play the descending 8th note chords rinforzando A/B/D/F to legato-played G/A/C/E 8th notes to F/G/B/D to E/F/A/C 8th note chords.

In terms of chord profile, we have back in Bar 35 thru most of Bar 37 the C maj 6 tonality (C/E/G/A) in its 2nd inversion (G/A/C/E). It is not the A min 7th (A/C/E/G) in its 3rd inversion (G/A/C/E) since the bass notes (solo contrabass, for example) plays on C quarter notes (as I'll describe very shortly). The quarter note chord at the end of Bar 37 (tied to half notes next bar) is the C maj 7th (C/E/G/B) in 3rd inversion (B/C/E/G). The descending 8th note chords at the end of Bar 38 are B half-diminished 7th (B/D/F/A) to A min 7th (A/C/E/G) to G Dom 7th (G/B/D/F) to F maj 7th (F/A/C/E). All the chords are played, however, in their 3rd inversions as given in the previous paragraph.

In Bar 39, the melody continues on F/G/B/D (G Dom 7th 3rd inversion) rinforzando dotted half notes to F/G/B/D rinforzando quarter notes tied to half notes next bar to F/G/B/D rinforzando half notes down to (Bar 41) B/D/F/G rinforzando whole notes tied to half notes next bar followed by the B/D/F/G half note pickup legato to the start of the second phase of the phrase in Bar 43!

Back in Bar 35, the bass clarinets join in on the melody line *sff* with middle (Line 1) C [written D] rinforzando dotted half note to same C rinforzando quarter note tied to half note next bar to C rinforzando half note to (Bar 37) C rinforzando dotted half note to (no surprise) C rinforzando quarter note tied to half note next bar to C rinforzando half note down to (Bar 39) small octave G [written A] rinforzando dotted half note to G rinforzando quarter note tied to half note next bar (etc).

Back in Bar 35, after a half rest, the horns play *sff* small octave G/A/middle C/E [written Line 1 D/E/G/B] rinforzando quarter notes (followed by a quarter rest) to (Bar 36), after a quarter rest, the same G/A/C/E rinforzando quarter notes (followed by a quarter rest) to the same rinforzando quarter notes to (Bar 37), after a half rest, the same quarter notes (followed by a quarter rest) to (Bar 38) a repeat of Bar 36, and so forth.

Back in Bar 35, the tuba plays Great octave C quarter note (followed by two quarter rests) to same C quarter note. After a half rest in Bar 36, the tuba plays that C quarter note (followed by a quarter rest) to (Bar 37) a repeat of Bar 35, and then (in Bar 38) a repeat of Bar 36, and so forth. The Battery play as given (or pretty much so!). The solo C.B. sounds small octave C quarter note (followed by two quarter rests) up to middle C quarter note. After a half rest in Bar 36, the CB plays small octave C quarter note (followed by a quarter rest). Repeat these two bars in Bars 37-38. In Bar 39, the CB sounds small octave G quarter note (followed by two quarter rests) down to Great octave G quarter note. After a half rest in Bar 40, the CB plays small octave G quarter note (followed by a quarter rest). Repeat these two bars in the next two bars.

After a half rest in Bar 38, the harps plays *fff* descending glissandi. Harp I plays Line 3 F 32nd note with the gliss line down to middle (Line 1) C 32nd note, while harp II plays Line 3 D down to small octave A.

In Bar 43, the clarinets/trumpets/pianos continue the melody line (part II) on F/G/B/D (G Dom 7th 3rd inv) rinforzando dotted half notes to rinforzando quarter notes tied to half notes next bar to half notes to (Bar 45) dotted half notes up to A/B/D/F

rinforzando quarter notes tied to half notes next bar (followed by a half rest of the pianos). The clarinets and trumpets continue, however, with the descending 8th note chords G/A/C/E to F/G/B/D to E/F/A/C back to F/G/B/D to (Bar 47, joined again by the pianos) G/A/C/E rinforzando dotted half notes to quarter notes tied to half notes next bar to half notes to (Bar 49) G/A/C/E rinforzando whole notes tied to whole notes next bar.

After a half rest in Bar 46, the harps now play ascending glissandi. Harp I starts on Line 1 E 32nd note gliss line up to Line 4 E (written Line 3 E but with the *8va* above the note). Harp II plays middle C up to Line 4 C.

The response melody phrase starts in Bar 51 (start of page 7, and :50 on the score). We hear the same here as we did before starting in Bar 27 (Line 2 A whole note tied to half note next bar, and so forth).

[end session 9:32 pm]

[resume Sunday, November 7 at 4:22 pm]

At the 2:23 point on the dvd (Chapter 1), we come to the most developed and active (busier) section of the cue starting in Bar 69. Remember that the scene is static in its position but at various points in the Prelude the time shifts as the Stork Club diners and dancers leave to go home. Always in the background you see Henry Fonda in the middle of the screen (top section) playing his bass fiddle. He's center stage but you don't ever really notice him unless you purposefully look for him! I think that's a pretty clever device or idea Hitchcock had in mind. The Prelude music does not go thru time transition shifts, of course, but plays as given, representing the general upbeat music being played for the dancers and diners thru the intervening hours.

In Bar 69, the *sords* horns and cup-muted trumpets play the Prelude melody line *mf* (*cantando*) [in a more or less singing style] in dyad fashion. The trumpets play Line 2 C/E [written D/F#] tenuto dotted half notes to C/E tenuto quarter notes tied to half notes next bar to same C/E tenuto half notes to (Bar 71) C/E tenuto half notes up to E/G quarter notes tied to quarter notes next bar to D/F quarter notes to "3" triplet value quarter note dyads C/E to B/D to A/C up to (Bar 73) B/D [written Line 2 C#/E] dotted half notes to B/D quarter notes tied to half notes next bar to same B/D half notes down to (Bar 75) F/G whole notes tied to half notes next bar to same F/G half notes as the pickup legato up to (Bar 77) B/D dotted half notes (etc). Back in Bar 69, the horns play Line 1 E/G [written B/Line 2 D] tenuto dotted half notes to same E/G tenuto quarter notes tied to half notes next bar to E/G half notes to (Bar 71) E/G dotted half notes up to G/C quarter notes tied to quarter notes next bar and then F/A [written Line 2 C/E] quarter notes to "3" triplet value quarter note dyads E/G to D/F to C/E to (Bar 73) D/F dotted half notes to D/F quarter notes tied to half notes next bar to same D/F half notes down to (Bar 75) small octave B/Line 1 D [written F#/A] whole notes tied to half notes next bar (etc).

Back in Bar 69, the piccolo and flute (and also two harps) are quite noticeable playing *ff* Line 3 E rinforzando quarter note down to C down to G quarter notes back up to Line 3 Eb rinforzando quarter note down to (Bar 70) C quarter note down to A up to Line 3 Eb rinforzando quarter note down to C quarter note. Only those Eb notes are

rinforzando-marked. Repeat Bars 69-70 in Bars 71-72. The glock plays the same but an octave lower register.

In Bar 73, they play D rinforzando quarter note down to B down to G quarter notes back up to D rinforzando quarter note down to (Bar 74) B down to F up to D down to B up to (Bar 75) E rinforzando quarter note to F to D up to F notes down to (Bar 76) D down to B up to G to F.

Back in Bar 69, after a quarter rest, the clarinets play descending staccato 16th notes Line 1 E-C-small octave A-G (followed by a quarter rest) to G/A/middle C/E rinforzando quarter notes to (Bar 70), after a quarter rest, the same G/A/C/E quarter notes (followed by a quarter rest) to the same quarter notes. Repeat these two bars in the next two bars. After a quarter rest in Bar 73, the clarinets play descending staccato 16th notes F-D-small octave B-A (followed by a quarter rest) to A/B/Line 1 D/F quarter notes (repeat next bar). The piano top staves play the same as the clarinets. In Bar 69, the bass clarinets play I believe G/middle C quarter notes (followed by a quarter and half rest). Repeat next three bars. The tuba plays Great octave C quarter note (followed by rests) and repeated next three bars, and then Contra-octave G quarter note in Bars 73-75. The cowbell plays a dotted half note (on the top line of the staff) to quarter note to (Bar 70) two half notes to (Bar 71) dotted half note to quarter note tied to quarter note next bar to quarter note to three “3” triplet value quarter notes, and so forth. The piano bottom staves play Great octave C/G/small octave C quarter notes (followed by rests) and repeated next three bars. The CB plucks small octave C quarter note (followed by a quarter rest) up to Line 1 D quarter note (followed by a quarter rest), repeated next three bars. In Bar 73, the CB plucks *fff* Great octave G quarter note (followed by a quarter rest) up to Line 1 E quarter note (followed by a quarter rest), repeated next few bars.

Skipping to Bar 103 (2:57), the music really scales down dramatically as the Stork Club winds up the entertainment. The clarinets and bass clarinets play *pp* (*molto espr*) the melody line soli on Line 1 E [written F#] dotted half note to E quarter note tied to half note next bar to same E half note to (Bar 105) E dotted half note up to G [written A] quarter note down to (Bar 106) descending legato quarter notes F-E-D-C to (Bar 107) D [written E] dotted half note to D quarter note tied to half note next bar to same D half note down to (Bar 109) small octave G [written A] whole note tied to half note next bar (etc). After a half rest in Bar 104, the “deep-sounding rattle” sounds *pp* an x-headed trem note (located on the top line of the staff), repeated in Bars 106, 108, 110, 112, and 114 (etc).

Back in Bar 103, piano I top staff plays (after a quarter rest) descending 16th notes Line 1 E-C-small octave A-G (followed by a quarter rest) to G/A/C/E quarter notes to (Bar 104), after a quarter rest, the same G/A/C/E quarter notes (followed by a quarter rest) to the same quarter notes. Repeat these two bars in subsequent bars thru Bar 120. The bottom staff plays Great octave and small octave C quarter notes (followed by a quarter rest) up to small octave D quarter note (followed by a quarter rest) back to (Bar 104) Great octave and small octave C quarter notes (followed by a quarter rest) to Great octave G quarter note (followed by a quarter rest). Repeat next two bars. Etc. The CB plucks small octave C quarter note (followed by a quarter rest) to D quarter note

(followed by a quarter rest) to (Bar 104) C quarter note (followed by a quarter and half rest). Repeat these two bars in the next two bars. Etc.

Herrmann had an old or original version of end Bars 121 thru 124. In the revised (and used) version, we find the clarinets playing Line 1 F/Ab/B/E [written G/Bb/Line 2 C#/F#] whole notes tied to whole notes next two bars *pp* steady crescendo to (end Bar 124) E/G/A/C rinforzando quarter notes *sf* (followed by a quarter and half rest). In the old version, we find the same whole notes tied to Bar 122 and tied to dotted half notes in Bar 123, and then D/F/Ab/B rinforzando quarter notes to (Bar 124) E/G/A/C quarter notes (followed by rests). Slight change there. In the old version, he used the piano and CB. In the revised version, he left out the piano. The CB plucks (in the revised version) *pp* Great octave G quarter note (followed by a quarter rest) up to small octave G quarter note (followed by a quarter rest), repeated next bar. In Bar 123, the CB plucks Great octave G quarter note (followed by two quarter rests) up to small octave G *f* and rinforzando-marked quarter note down to (end Bar 124) C rinforzando quarter note (also forte) (followed by a quarter and half rest).

End of cue. [5:59 pm]

“The Hallway” [Reel 1/Part 2] *Lento assai* in C time, 8 bars, :49.

Instrumentation: flute, clarinet, bass clarinet, *sord* CB. Dvd location: Chapter 2 starting at 2:48. Note that Herrmann later revised it to 10 bars when he inserted the small octave F# whole note in Bar 1 as a solo sound (also in Bar 6) with the CB plucking 8th notes. Scene: Manny opens the door to his home. This is pretty much a neutral cue.

In (revised) Bar 1, the bass clarinet plays small octave F# [written G#] whole note. The CB plays (see Bar 2). In Bar 2, the clarinet plays *p* < small octave (Line 1 for the flute) F# legato to G# to (Bar 3) A to G# half notes decrescendo. All for notes are played under the legato/phrase umbrella. In Bar 4, they play F# to E quarter notes crescendo up to “3” triplet value G# half note legato to A triplet value quarter note down to (Bar 5) F# dotted half note decrescendo (followed by a quarter rest).

Back in Bar 2, after an 8th rest, the muted CB plucks *pizz* and *pp* < > (*vibrato*) small octave B up to Line 1 D back down to small octave B 8th notes (connected by a crossbeam). After another 8th rest, the CB plucks the same notes crescendo-decrescendo. After an 8th rest in Bar 3, the CB plucks D down to B up to D 8th note (repeat in the second half of this bar). Repeat Bar 2 in Bar 4. After an 8th rest in Bar 5, the CB plucks D-B-D 8ths up to G# to F# quarter notes. Originally Herrmann wrote here instead a triplet value quarter rest and then small octave E up to Line 1 D “3” triplet value quarter notes up to normal value Line 1 G# to F# quarter notes.

In Bar 6, the bass clarinet is solo playing again the small octave F# whole note. The CB plucks 8th notes (see Bar 7). In Bar 7, the flute and clarinet play B (Line 1 for flute; small octave for the clarinet) half note legato to A half note to (Bar 8) G# down to E half notes. In Bar 9, they play D to E quarter notes to “3” triplet value G# half note to F# quarter note crescendo up to (end Bar 10) Line 2 D whole note > *ppp* held fermata. Back in Bar 7, after an 8th rest, the CB plucks B-D-B 8th notes (followed by an 8th rest) up to D-B-D 8th notes (repeat next two bars). Repeat Bar 5 in Bar 10 but with the end Line 1 F# quarter note held fermata.

End of cue.

“5 A.M.” [R 1/3] *Lento assi* in C time, 8 bars, :34. This cue is a variation of the previous cue. Dvd location: Chapter 3 starting at 2:54. Scene: The cue title refers to the bell strikes (five times) of the clock/alarm. Manny reassures his worrisome wife, “I always come home, don’t I?” They kiss.

As given in the previous cue, the flute and clarinet play in Bar 1 F# to G# half notes crescendo to (Bar 2) A to B half notes decrescendo. In Bar 3, they play Line 2 (for flute) and Line 1 (for clarinet) C# to D quarter notes up to “3” triplet value F# half note to E# (enharmonic F) quarter note. The clarinet plays this instead as F# half note to F natural quarter note. In Bar 5, they play Line 3 (Line 2 for the clarinet) D half note legato down to B dotted quarter note down to F# 8th up to (Bar 6) D half note down to B dotted quarter note up to F# 8th to (Bar 7) G# dotted half note forte to F# quarter note tied to whole note decrescendo *ppp* in end Bar 8 held fermata.

Back in Bar 1, after a half rest, the bass clarinet plays *p* > small octave E [written F#] half note (repeated next bar). After a half rest in Bar 3, it plays E half note once again but tied to dotted half note next bar (followed by a quarter rest). After a half rest in Bar 5, it plays the E half note. After a half rest in bar 6, it plays the E half note tied to whole note next bar > *ppp*. End bar 8 has simply the whole rest held fermata for the bass clarinet.

Back in Bar 1, after an 8th rest, the CB plucks *p* < > small octave B up to Line 1 D back to B 8th notes. Repeat the pattern in the same bar. In Bar 2, after an 8th rest, it plucks D down to B up to D in that pattern. Repeat Bar 1 in Bar 3. In Bar 4, the CB plucks D-B-D 8ths up to G# to F# quarter notes. Bar 5 repeats Bar 2. After an 8th rest in Bar 6, the CB (in the tenor clef) plucks Line 2 D-B-D 8ths (repeat in the same bar). In Bar 7 (back to the standard bass clef) it plucks Line 1 D down to small octave B back up to D 8th notes up to G# half note let vibrate. Bar 8 here is the whole rest held fermata.

End of cue. [end session 9:21 pm]
[resume Monday, November 8 at 6:04 pm]

“The Car” [Reel 3/1] *Largo* in 5/8 time, 18 bars, 1:22. Instrumentation: 4 horns (with metal mutes) and solo Contra Bass. Dvd location: Chapter 6 starting at 2:15. Scene: Three detectives take Manny to the 110th Precinct to “help us out a little”! The music starts as the car starts off with Manny in the back seat between two of the detectives. He turns his head to the left and sees his wife’s outline in the kitchen. Note: About the last four or five bars were dialed down and out.

In Bar 1, horns I-II (top staff) play *p* < small octave and Line 1 F [written Line 1 and Line 2 C] half notes legato slur to Gb [written Db] 8th notes, Horns III-IV (bottom staff) are silent in this bar. After an 8th rest in Bar 1, the *sord* (muted) CB plays *arco* (bowed) small octave Bb 8th note legato up to Line 1 Db staccato 8th note (crossbeam connected notes) down to *pizz* Bb quarter note (let vibrate extending slur from the note). After an 8th rest in Bar 2, the CB plays (back to *arco*) small octave Bb 8th note crescendo up to Line 1 Db staccato 8th note leaping down to (now to *pizzicato*) Great octave (not small octave) Bb quarter note. Repeat Bars 1-2 in Bars 3-4 and 5-6.

In Bar 2, horns I-II play decrescendo small octave and Line 1 G half notes (followed by an 8th rest). Horns III-IV, however, play crescendo the same G half notes to Gb 8th notes to (Bar 3) A [written Lines 1 & 2 E] half notes decrescendo (followed by an 8th rest). Horns I-II return in Bar 3) (after an 8th rest at the end of the previous bar) to play the same A half notes (but crescendo) to Gb 8th notes to (Bar 4) G half notes decrescendo (followed by an 8th rest). Horns III-IV return in Bar 4 (after an 8th rest at the end of Bar 3) playing the same G half notes (but crescendo) legato to F 8th notes to (Bar 5) Gb half notes decrescendo hairpin (followed by an 8th rest). Horns I-II also now play the Gb half notes legato slur down to E [written small octave and Line 1 B] 8th notes crescendo to (Bar 6) F half notes decrescendo (followed by an 8th rest). Horns III-IV in Bar 6 play the same F half notes crescendo to Eb 8th notes to (Bar 7) Fb [written Lines 1 & 2 Cb] half notes decrescendo (followed by an 8th rest). Horns I-II play also those Fb half notes crescendo to Gb 8th notes. After an 8th rest in Bar 7, the CB bows small octave Bb 8th note up to Line 1 Db staccato (dot above that note) down to (now *pizz*) Bb quarter note let vibrate. Double bar lines are traced thru this section of the score, signifying a section change in the music.

In Bar 8 (2:50 dvd; :33 score), horns I-II play small octave and Line 1 F 8th notes legato to Gb quarter note decrescendo (followed by a quarter rest), while horns III-IV play the same F 8th notes to Gb half notes (also decrescendo). After a quarter rest, the CB plays *arco* (and crescendo) small octave Bb 8th note up to Line 1 Db (no longer indicated as staccato) 8th note down to (now *pizz*) Bb quarter note. In Bar 9, horns I-II play decrescendo G 8th notes to Gb half notes, while horns III-IV play G 8th notes to Gb quarter notes decrescendo (followed by a quarter rest). After a quarter rest, the CB bows small octave Bb up to Line 1 Db 8th notes (crossbeam connected) crescendo down to Great octave (not small octave) stand alone 8th note (with the extending flag) played *pizzicato*.

In Bar 10, horns I-II play A 8ths legato to Gb quarter notes decrescendo (followed by a quarter rest) while horns III-IV play A 8ths to Gb half notes decrescendo. In Bar 11, horns I-II play G 8ths to F half notes decrescendo hairpin, while horns III-IV play G 8ths to G quarter notes decrescendo (followed by a quarter rest). The CB repeats Bars 8-9 in Bars 10-11. In Bar 12, horns I-II play Gb 8th notes down to E quarter notes decrescendo (followed by a quarter rest), while horns III-IV play Gb 8th notes down to E half notes. In Bar 13, horns I-II play F 8ths to Eb half notes, while horns III-IV play F 8ths to Eb quarter notes (followed by a quarter rest). The solo CB repeats Bars 8-9 once again. In Bar 14, horns I-II play Fb 8th notes to Gb quarter notes (followed by a quarter rest), while horns III-IV play Fb 8ths to Gb half notes. After a quarter rest, the CB plays *arco* small octave Bb up to Db 8th notes (crossbeam connected) back down to stand-alone Bb 8th note (*pizz*) crescendo. It is at about this point that the music was dialed out.

In Bar 15, horns I-II play small octave and Line 1 F quarter notes legato slur to Gb dotted quarter notes crescendo to (Bar 16) G quarter notes decrescendo (followed by a quarter and 8th rest). In Bar 16, horns III-IV return after a bar's rest to play G quarter notes to Gb dotted quarter notes legato to (Bar 17) F half notes (followed by an 8th rest). The staff line for these horns in end Bar 18 simply has the whole rest symbol held fermata. In Bar 17, horns I-II play *p > pp* F half notes tied to F 8th notes and tied to half notes in end Bar 18 and tied to F 8ths held fermata. Back in Bar 15, after a quarter and 8th rest, the CB plucks pizzicato *p* Great octave Bb quarter note let vibrate, repeated next two bars (whole rest held fermata in end Bar 18).

End of cue. [end session 10:06 pm] ...[resume Tuesday, Nov 9 at 5:45 pm]

“The Store” [Reel 3 pt 2] *Largo* in C time, 19 bars (Bars 16-17 were not used), 1:20. Instrumentation: 4 Bb clarinets, 2 Bb bass clarinets, solo Contra Bass. Dvd location: Chapter 7 starting at 2:46. Scene: Manny is told to walk into a store that was robbed by someone that fits his descriptions.

In Bar 1, the bass clarinets (*a2*) play *mf > pp* small octave E [written F#] quarter note to D dotted half note tied to half note next bar (followed by a half rest). Repeat next two bars *f >*. In Bar 5, they play G [written A] quarter note to F [written G] dotted half note tied to half note next bar (followed by a half rest). Repeat next two bars. In Bar 9, they play F quarter note to E dotted half note tied to half note next bar (followed by a quarter rest). Repeat next two bars. In Bar 13, they play E quarter note to D dotted half note tied to half note next bar (Followed by a half rest). Originally these two bars were to be repeated in Bars 16-17 but Herrmann X'd out Bars 16-17. In bar 17, the bass clarinets were intended to play E quarter note to D dotted half note tied to whole note next bar and tied to whole note held fermata (decrescendo *ppp*) in end Bar 19. However, the music for Bars 18-19 were dialed out in the final edit of the movie.

Back in Bar 1, after a half rest, the CB plucks pizzicato *vibrato mf >* small octave Bb to A quarter notes. After a half rest in Bar 2, the CB plucks Great octave Bb to A quarter notes. Repeat these two bars in Bars 3-4, 5-6, 7-8, 9-10 (etc) thru Bar 18 (whole rest held fermata in end Bar 19).

In Bar 2, clarinets I-II (sharing the top staff) play *mf* > *pp* small octave F quarter note to E dotted half note tied to half note next bar (followed by a half rest). Repeat next two bars. In Bar 6, they play A [written B] quarter note to G [written A] dotted half note tied to half note next bar (followed by a half rest). Repeat next two bars. In Bar 10, they play G quarter note to F dotted half note tied to half note next bar (followed by a half rest). Repeat next two bars. In Bar 14, they play F quarter note to E dotted half note tied to half note next bar (followed by a half rest). Repeat next two bars (although they were deleted). These clarinets are then silent in end Bars 18-19.

In Bar 2, clarinets III-IV play *mf* > *pp* small octave F quarter note legato slur to E dotted half note (but not tied to a half note next bar as clarinets I-II). In Bar 4, they return to repeat Bar 2. In Bar 6, they return to play A quarter note to G dotted half note decrescendo (repeated in Bar 8). In Bar 10, they play G quarter note to F dotted half note (repeated in Bar 12). In Bar 14, they return to play F quarter note to E dotted half note (repeated in deleted Bar 16). Then they are silent in end Bars 18-19.

This is a rather bland and bleak cue but it fits the emptiness or mechanical-ness of the scene as Manny goes thru the motions of this form of moving line-up.

End of cue.

“Second Store” [Reel 4/1] *Largo* in C time, 13 bars (Bar 12 deleted), :58. Note: This cue is basically identical to “The Store” cue so I did not spend the time to hand-copy it or have bother to have it xeroxed.

[resume Tuesday, November 16 at 6:41 pm]

“Fingerprints” [Reel 5/pt 1] *Adagio sost* in 6/4 time, 21 bars, 1:38. Instrumentation: 4 trumpets and “solo Contra Bass.” Dvd location: Chapter 11 starting at :10. Scene: Manny’s plight really officially begins now that he is being fingerprinted and booked. His hands are quite ink-marked after the procedure (even after quickly wiping his hands with a paper towel), but when he walks down the hall to continue processing, his hands appear to be miraculously clean as he picks up a form.

In Bar 1, trumpets I & II (sharing the top staff) play *f* > (with *cup mutes*) Lines 1 & 2 G [written G] dotted half notes tied to half notes (followed by a quarter rest). After a quarter rest, the CB plays *mf* < Great octave Gb quarter note legato slur up to small octave C 8th note (followed by an 8th rest). Then the CB plucks *pizz* and *f* > Great octave Bb up to small octave Db quarter notes (followed by a quarter rest). After half and quarter and half rest marks, trumpets III-IV (sharing the staff below trumpets I-II) play *p* < *f* > (and with *hard mutes*, not cup mutes as the other trumpets) play Lines 1 & 2 E [written F#] quarter notes legato to (Bar 2) F dotted half notes tied to half notes (followed by a quarter rest).

After a quarter rest in Bar 2, the CB (back to *arco* mode) bows once again Great octave Gb quarter note up to small octave C 8th note (followed by an 8th rest). Then it plucks pizzicato small octave (not Great octave as in the previous bar) Bb crescendo up

to Line 1 Db quarter notes decrescendo. In subsequent bars, Herrmann no longer fully writes out *arco* and *pizz* but simply *A* and then *P* in the designated spots. After a half and quarter and another half rest in Bar 2, trumpets I-II return to play (with cup mutes) $p < f >$ Fb [written Gb] quarter notes to (Bar 3) Gb [written Ab] dotted half notes tied to half notes (followed by a quarter rest). The CB in Bar 3 repeats Bar 1. After half and quarter and half rest marks in Bar 3, trumpets III-IV return to play Lines 1 & 2 F quarter notes $p <$ to (Bar 4) Gb [written Ab] dotted half notes tied to half notes $f >$ (followed by a quarter rest).

The CB in Bar 4 repeats Bar 2. After a half and quarter and another half rest in Bar 4, trumpets I-II return to play Lines 1 & 2 F quarter notes to (Bar 5) G dotted half notes tied to half notes (followed by a quarter rest). The CB in Bar 5 repeats Bar 1. After half and quarter and half rest marks in Bar 5, trumpets III-IV play Lines 1 & 2 F# [written G#] quarter notes crescendo hairpin to (Bar 6) G [written A] dotted half notes tied to half notes decrescendo hairpin (followed by a quarter rest). The CB in Bar 6 repeats Bar 2. After half and quarter and half rest marks in Bar 6, trumpets I-II return to play (with cup mutes) Lines 1 & 2 Gb [written Ab] quarter notes crescendo to (Bar 7) Ab [written Bb] dotted half notes tied to half notes (followed by a quarter rest). The CB in Bar 7 repeats Bar 2. After a half and quarter and half rest in bar 7, trumpets III-IV return to play (with hard mutes) G quarter notes to (Bar 8) Ab dotted half notes tied to half notes (followed by a quarter rest). The CB in Bar 8 repeats Bar 2. After a half and quarter and half rest in Bar 8, trumpets I & II return to play Lines 1 & 2 G quarter notes to (Bar 9) A dotted half notes tied to half notes (followed by a quarter rest). After the same rests, trumpets III-IV in Bar 9 return to play G# quarter notes to (Bar 10) A dotted half notes tied to half notes (followed by a quarter rest). After the same rests, trumpets I-II play An quarter notes to (Bar 11) Bb [written Lines 2 & 3 C] dotted half notes tied to half notes (followed by a quarter rest). After the same rests, trumpets III-IV play A quarter notes to (Bar 12) Bb dotted half notes tied to half notes. After rests, trumpets I-II play A quarter notes to (Bar 13) B [written C#] dotted half notes tied to half notes (quarter rest follows).

After the rests in Bar 13, trumpets III-IV continue the pattern on A# [written B#] quarter notes to (Bar 14) B dotted half notes tied to half notes (followed by a quarter rest). After rests, trumpets I-II play Bb quarter notes to (Bar 15) A dotted half notes tied to half notes (followed by a quarter rest). Of course, following precedent, the CB continues to repeat Bars 1-2. After rests in Bar 15, trumpets III-IV return to play (hard mutes) Ab quarter notes to (Bar 16) G dotted half notes tied to half notes (followed by a quarter rest). After rests, trumpets I-II return to play (cup mutes) Gb quarter notes to (Bar 17) F dotted half notes tied to half notes (followed by a quarter rest). After rests, trumpets III-IV play E [written F#] quarter notes to (Bar 18) F dotted half notes tied to half notes. After rests, trumpets I-II return to play E quarter notes to (Bar 19) F dotted half notes tied to half notes.

The CB breaks the aforementioned pattern in Bar 19. After a half and quarter rest, it plucks $mp >$ Great octave Bb up to small octave Db quarter notes (followed by a quarter rest). In Bar 20, after a half and quarter rest, it plucks $p >$ small octave Bb up to Line 1 Db quarter notes (followed by a quarter rest). The CB is silent in end Bar 21.

Herrmann notates this with the half rest to quarter rest to half rest, and then a final quarter rest held fermata.

Back in Bar 19, after half and quarter and half rest marks, trumpets III-IV return to play Lines 1 & 2 E quarter notes *pp* < to (Bar 20) F dotted half notes tied to half notes *p* > (followed by a quarter rest). After rests in Bar 20, trumpets I-II return for the last time in this cue to play *pp* < E quarter notes to (Bar 21) F dotted half notes tied to dotted half notes held fermata > *ppp*.

End of cue.

[end session 9:01 pm]

[resume session Monday, November 29, 2004 at 5:52 pm]

“The Cell I “ Reel 5 pt 2. *Largo* in 6/4 time, 17 bars, 1:40. Instrumentation: 4 Bb trumpets, 2 bass clarinets, tuba, 2 harps, solo ContraBass. Dvd location: Chapter 11 starting at 3:39. After processing, Manny turns to a detective and says, “Never called my wife!” and the detective responds, “That’s been taken care of” (but the collective audience watching the movie is probably muttering sarcastically, “Yeah, sure!”). Then Manny is slowly led to the holding cell.

In Bar 1, trumpets I-II in hard mutes play *f* > *pp* Lines 1 & 2 F [written G] quarter notes legato to E [written F#] half notes tied to dotted half notes. After a half rest, the CB plucks *pizz.f* > Line 2 (written Line 1 but with the ottava 8 V written above the notes) D-C-Line 1 B-A quarter notes. In Bar 2, trumpets III-IV in cup mutes play *f* > *pp* Lines 1 & 2 F quarter notes to E half notes tied to dotted half notes. After a half rest, the CB repeats the previous bar. In bar 3, trumpets I-II return (again with hard mutes) to play (now *mf* > *pp*) Gb [written Ab] quarter notes to F [written G] half notes tied to dotted half notes. After a half rest, the CB plucks Line 2 E-D-C-Line 1 B quarter notes forte decrescendo. In Bar 4, trumpets III-IV return (in cup mutes) to play *mf* > *pp* Lines 1 & 2 Gb quarter notes to F half notes tied to dotted half notes. After a half rest, the CB repeats Bar 3.

In Bar 5 (:31 and ¼ in the score; 4:12 on the dvd), the music changes its pattern as the cell door is slammed shut and locked. Harp I is *pedal gliss sfff* (*L.V*) from Great octave F quarter note with the very short diagonal gliss line down to the adjacent E half note (followed by a half and quarter rest). Repeat next bar. Harp II plays the same but an octave lower register (Contra-octave F quarter note to E half note). After a quarter rest, the bass clarinets play *mf* > small octave E [written F#] half note tied to dotted half note (repeated next bar). After a quarter rest, the tuba plays *mf* > Contra-octave E half note tied to dotted half note (repeated in bar 6). After a half and 8th rest, the CB plucks *ff* Line 1 Db 8th note down to small octave G-G quarter notes (followed by a quarter rest). After a half and 8th rest in Bar 6, the CB plucks the same notes and pattern but an octave lower register.

In Bar 7, the harps are now contrary motion pedal gliss from the previous two bars. Harp I plays *sfff* Great octave (Contra-octave for Harp II) G quarter note gliss line to adjacent Gb half note (followed by a half and quarter rest). Repeat next bar. After a quarter rest, the bass clarinets play *mf* > small octave Gb [written Ab] half note tied to

dotted half note (repeated next bar), while the tuba plays Contra-octave Gb notes in that pattern. After a half and 8th rest, the solo CB plucks Line 1 Eb 8th note down to two small octave A quarter notes (followed by a quarter rest). Repeat next bar but played an octave lower.

In Bar 9 (now in 5/4 time), the harps return to play F quarter notes gliss line to adjacent E half notes (followed by a half rest). After a quarter rest, the bass clarinets play small octave E whole note (repeated next bar), while the tuba plays Contra-octave E whole note. After a half and 8th rest, the CB plucks Line 1 Db 8th note down to small octave G-G quarter notes.

In Bar 10 (now in C time), the harps play F quarter notes down to E half notes (followed by a quarter rest). After a quarter rest, the bass clarinets play E dotted half note, while the tuba plays Contra-octave E dotted half note. After a half and 8th rest, the CB plucks small octave Db 8th note fortissimo down to Great octave G quarter note.

In Bar 11 (1:04 on the score) in 5/4 time, the harps play in their respective registers F quarter notes pedal gliss line up to adjacent Gb half note (followed by a half rest). Repeat next bar. After a quarter rest, the bass clarinets play small octave Gb whole note while the tuba plays Contra-octave Gb whole note. Repeat next bar (except that the CB plays an octave lower register).

In Bar 13 (next page) in 6/4 time, trumpets I & II (in hard mutes) play *f* > Lines 1 & 2 Gb quarter notes to F half notes tied to dotted half notes. After a half rest, the CB plucks Line 2 E-D-B-Line 1 B quarter notes forte decrescendo. In Bar 14, trumpets III & IV (in cup mutes) play Lines 1 & 2 F quarter notes to E half notes tied to dotted half notes. After a half rest, the CB plucks Line 2 D-C Line 1 B-A quarter notes.

In Bar 15 (in C time), trumpets I-II play *mf* > Gb quarter notes to F dotted half notes. After a half rest, the CB plucks Line 2 C to Line 1 B quarter notes. In Bar 16, trumpets III-IV play F quarter notes to E dotted half notes. After a half rest, the CB plucks Line 1 B to A quarter notes.

In end Bar 17, the harps play Great octave and Contra-octave F quarter notes pedal gliss to E half notes (followed by a quarter rest held fermata). After a quarter rest, the two bass clarinets play *f* > *pp* small octave E [written F#] dotted half note held fermata, while the tuba plays *mf* > *pp* Contra-octave E dotted half note held fermata. On the trumpets and CB lines, we find the whole rest symbol held fermata.

End of cue.[end session 9:17 pm. I was busy earlier seeking Internet information on “Bluejay” (Jay Greenberg, the 12 year-old prodigy composer. He was born December 13, 1991 at New Haven CT. Moon in Pisces, Sun/Mars/Mercury in Sagittarius]
[resume Tuesday, November 30 at 6:17 pm]

“The Cell II” Reel 5/3-6/1. *Adagio* in 6/4 time, 4 pages, 34 bars, 1:18.
Instrumentation: 4 clarinets, 2 bass clarinets, 4 horns, 4 trumpets, tuba, 2 harps, solo CB.

Dvd location: Chapter 12 starting at 1:34. Scene: Manny is still in his cell, and he is feeling quite dizzy!

The first several bars are simply a slight variation of the first four bars of the previous “Cell” cue. In Bar 1, trumpets III-IV in cup mutes play $p < f >$ Lines 1 & 2 F [written G] quarter notes to E [written F#] half notes tied to dotted half notes. In Bar 2, trumpets I-II (in hard mutes) take over and repeat Bar 1 as played by trumpets III-IV (but trumpets III-IV are of course silent in Bar 2), written $f >$ (forte decrescendo). After two quarter rests (instead of the equivalent half rest) in Bar 1, both harps play ff small octave and Line 1 D to C quarter notes down to Great octave and small octave B to A quarter notes. After a half rest (not two quarter rests as given in Bar 1), the harps repeat the descending figure of quarter notes. After two quarter rests in Bar 1, the *solo Contra Bass* (in the “” tenor clef) plucks *pizz* Line 2 D to C to Line 1 B to A quarter notes (repeated next bar).

In Bar 3, trumpets III-IV play $f >$ Lines 1 & 2 Gb [written Ab] quarter notes to F [written G] half notes tied to dotted half notes. Trumpets I-II take over this pattern in Bar 4. After a half rest in Bar 3, the harps play small octave and Line 1 E-D-C quarter notes down to Great octave and small octave B quarter notes (repeated next bar). After a half rest, the CB plucks Line 2 E-D-C-Line 1 B quarter notes (repeated next bar).

In Bar 5 (now in 5/4 time, in effect “speeding up” the pattern in this manner). Trumpets III-IV play Lines 1 & 2 F quarter notes legato slur to E whole notes. After a quarter rest, the harps play again the aforementioned D-C-B-A quarter notes, while the CB plays Line 2 D-C-Line 1 B-A quarter notes. In Bar 6, trumpets I-II take over to play Gb quarter notes to F whole notes. After a quarter rest, the harps play E-D-C-B quarter notes (as also the solo CB in its respective register).

In Bar 7 (now in 4/4 time, in effect speeding up the movement even more), trumpets III-IV play Lines 1 & 2 quarter notes to E dotted half notes. After a quarter rest, the harps play D-C-B quarter notes. After a quarter rest, the CB plucks Line 2 D-C-Line 1 B quarter notes. In Bar 8, trumpets I-II play Gb quarter notes to F dotted half notes. After a quarter rest, the harps and CB play E-C-C quarter notes.

On the next page in Bar 9 (now in 3/4 time), trumpets III-IV play Lines 1 & 2 F quarter notes to E half notes. After a quarter rest, the harps play small octave and Line 1 D to C quarter notes. After a quarter rest, the CB plucks Line 2 D-C quarter notes. In Bar 10, trumpets I-II play Gb quarter notes to F half notes decrescendo. After a quarter rest, the harps and CB play E to D quarter notes in their respective registers. In Bar 11, all trumpets play F quarter notes to E half notes to (Bar 12) Gb quarter notes to F half notes. After a quarter rest in Bar 11, the harps and CB play D to C quarter notes to (Bar 12), after a quarter rest, E to D quarter notes.

In Bar 13 (in 2/4 time) the music is written to be steadily *poco a poco accel.* All trumpets play $f >$ Line 2 F quarter note legato slur to E quarter note to (Bar 14) Gb to F quarter notes (repeat these two bars in Bars 16-17). Back in Bar 13, *sords* horns III-IV

play *f* > Line 1 F [written Line 2 C] quarter note to E [written Line 1 B] quarter note. In Bar 14, *sords* horns I-II take over to play Gb [written Line 2 Db] quarter note to F quarter note. In Bar 15, horns III-IV return to play (and repeat) the Bar 13 notes, while in Bar 16 horns I-II return to repeat Bar 14. After a quarter rest in Bar 13, the clarinets play *sff* > small octave and Line 1 D quarter notes to (Bar 14), after a quarter rest, E quarter notes to (Bar 15) a repeat of Bar 13, and then (in Bar 16), after a quarter rest, unison middle (Line 1) C [written D] quarter notes. In the same rest pattern, the bass clarinets play *a2* (unison) small octave D quarter note to (Bar 14) E to (Bar 15) D to (Bar 16) middle C quarter notes. After a quarter rest in Bar 13, harp I plays *sff* small octave and Line 1 D quarter notes to (Bar 14), after a quarter rest, E quarter notes to (Bar 15), after a quarter rest, D quarter notes to (Bar 16), after a quarter rest, C quarter notes. After a quarter rest in Bar 13, harp II plays Great octave and small octave D quarter notes to (Bar 14), after a quarter rest, E quarter notes to (Bar 15) D to (Bar 16) C quarter notes in that pattern. After a quarter rest in Bar 13, the solo CB (now in the standard bass clef) plucks *sff* Line 1 D quarter note let vibrate extending slur. After a quarter rest in Bar 14, it plucks Line 1 E quarter note to (Bar 15) D to (Bar 16) middle C quarter note in that pattern.

[end session 8 pm]

[resume session Wednesday, December 1 at 2:38 pm]

In Bar 17, the clarinets play small octave and Line 1 E quarter notes (decrescendo hairpin underneath) to D quarter notes (decrescendo hairpin underneath). After a quarter rest in Bar 18, they play again the small octave and Line 1 D quarter notes decrescendo to (Bar 19, start of the next page) middle C unison quarter note decrescendo (followed by a quarter rest). In Bar 20, they play unison small octave B [written middle C#] to C [written D] quarter notes to (Bar 21), after a quarter rest, small octave and Line 1 E quarter notes to (Bar 22) small octave and Line 1 D quarter notes to unison middle C quarter note to (Bar 23), after a quarter rest, small octave and Line 1 D quarter notes to (Bar 24) unison C to B quarter notes.

Back in Bar 17, the bass clarinets start to play the same low end notes as the clarinets—small octave register unison notes except for when the middle (Line 1) C notes were played. So we find small octave E to D quarter notes to (Bar 18), after a quarter note, D quarter note to (Bar 19) C quarter note (followed by a quarter rest) to (Bar 20) B to C quarter notes to (Bar 21), after a quarter rest, E quarter note to (Bar 22) D up to middle C quarter notes to (Bar 23), after a quarter rest, D quarter note up to (Bar 24) middle C to B quarter notes.

Back in Bar 17, horns III-IV play *mf* < *f* “3” triplet value quarter notes Line 1 F-E-Gb [written Line 2 C-Line 1 B-Line 2 Db]. Trumpets I-II play the same but in the Line 2 register. In Bar 18, horns I-II take over (horns III-IV are silent in this bar) on the same notes and pattern. Trumpets III-IV take over as well and play the same notes and pattern. Repeat these two bars in Bars 19-20. In Bar 21, horns III-IV and trumpets I-II play *ff* F rinforzando 8th note legato slur to E 8th up to Gb rinforzando 8th legato to F 8th. In Bar 22, horns I-II and trumpets III-IV take over. Horns I-II repeat this bar in Bars 23-24. Horns repeat this in Bars 23-24 as well. Trumpets I-II play the same pattern in Bar 23, and then only trumpets III-IV in Bar 24.

Back in Bar 17, harp I plays small octave and Line 1 E quarter notes to D quarter notes to (Bar 18), after a quarter rest, same D quarter notes to (Bar 19) C quarter notes (followed by a quarter rest) In Bar 20, harp I continues on Great octave and small octave B quarter notes up to C quarter notes to (Bar 21), after a quarter rest, E quarter notes to (Bar 22) D to C quarter notes to (Bar 23), after a quarter rest, D quarter notes to (Bar 24) C to B quarter notes. Harp II plays the same but an octave lower register. So, in Bar 17, harp II plays Great octave and small octave E quarter notes to D quarter notes (and so forth).

Back in Bar 17, the solo CB plucks Line 1 E to D quarter notes to (Bar 18), after a quarter rest, D quarter note to (Bar 19) middle C quarter note (followed by a quarter rest). The CB plucks in Bar 20 small octave B to middle C quarter notes to (Bar 21), after a quarter rest, Line 1 E quarter note to (Bar 22) D to C quarter notes to (Bar 23), after a quarter rest, D quarter note to (Bar 24) C to small octave B quarter notes.

The music climaxes starting in Bar 25 (2:39 on the dvd. Harp I is now written for *Bb major* or the key signature of two flats, while harp II is set in *D major* or the key signature of two sharps. Harp I plays *fff* and ascending gliss starting on Contra-octave F 32nd note with the gliss line up to (Bar 26, treble clef) Line 3 F 32nd note gliss line down to (Bar 27, bass clef) Contra-octave F (followed by a quarter rest). In Bar 28, harp I continues the gliss from Line 3 F down to (Bar 28) Contra-octave F up to (end of same bar) Line 3 F. After a quarter rest in Bar 30, it is gliss from Contra-octave F up to (Bar 31) Line 3 F down to (Bar 32) Contra-octave F (followed by a quarter rest). Back in Bar 25, harp II plays contrary motion glissandi starting on Line 3 F down to (Bar 26) Contra-octave D up to (Bar 27) Line 3 F (followed by a quarter rest). In Bar 28, it plays Contra-octave D up to (Bar 29) Line 3 F down to Contra-octave D. After a quarter rest in Bar 30, it plays Line 3 F down to (Bar 31) Contra-octave D up to (Bar 32) Line 3 F (followed by a quarter rest).

[Note, however, that Bars 30 thru 32 were deleted, not used in the final recording]

Trumpets are here prominent playing “3” triplet value 8th note figures. Trumpets I-II start off playing *fff* F legato to E 8th notes up to Gb staccato 8th (crossbeam connected as a triplet figure), repeated in the same bar and repeated in Bar 26 (followed by a quarter rest). After a quarter rest in Bar 25, trumpets III-IV also play the F-E-Gb triplet 8th figure to (Bar 26) two more such figures. Repeat these two bars in Bars 27-28 for these two trumpets. Trumpets I-II in Bar 27 play two such figures (repeated next two bars). Repeat Bars 27-28 for all trumpets in Bars 29-30 and also Bars 31-32.

All horns are now *senza* (take the mutes off). After a quarter rest in Bar 25, they play *sff* and *rinforzando*-marked (> above each note) Line 1 E [written B above] quarter note to (Bar 26) D [written A] to middle C [written G] *rinforzando* quarter notes to (Bar 27) small octave B [written Line 1 F#] *rinforzando* quarter note (followed by a quarter rest). In Bar 28, they play again E to D to (Bar 29) C to B. After a quarter rest in (deleted) Bar 30, they play E to (Bar 31) D to C to (Bar 32) B quarter notes (followed by a quarter rest).

The clarinets play the same triplet 8th note figures as the trumpets. After a quarter rest in Bar 25, they play Line 2 F-E-Gb 8ths to (Bar 26) two such figures (repeated thru Bar 32). After a quarter rest in Bar 25, the bass clarinets play *sff* (*sost*) small octave F quarter note tied to half note next bar and tied to quarter note in Bar 27 (followed by a quarter rest). The bass clarinets in Bar 28 then play small octave D half note tied to D half note next bar. Repeat Bars 25-27 in deleted Bars 30-32. In the same pattern, the tuba plays *f* (*sost*) the notes played by the bass clarinets but an octave lower register (Great octave F notes and then D).

After a quarter rest in Bar 25, the solo CB (in the tenor clef) plucks Line 2 E quarter note to (Bar 26) D to C to (Bar 27) G quarter notes (followed by a quarter rest). In Bar 28, it plucks E to D to (Bar 29) C to B quarter notes. Repeat Bars 25-27 in deleted Bars 30-32.

In Bar 33 (in C time), the clarinets and trumpets play Line 2 F rinforzando 16th note legato to E 16th (followed by an 8th and quarter and half rest, and then a whole rest held fermata in end Bar 34). The horns (in the bass clef) play *sfff* Great octave F [written Great octave C] whole note (whole rest held fermata in end Bar 34). The bass clarinets play *sfff* small octave F rinforzando quarter note legato slur to E dotted half note decrescendo and tied to E whole note decrescendo next bar (and held fermata). After a quarter rest, the tuba plays *ff* > *f* > *pp* Contra-octave E dotted half note tied to whole note next bar (held fermata).

End of cue. [7:17 pm]

[resume Monday, December 6 at 6:40 pm]

“Police Van” Reel 6 pt 2. *Allegro* in C time, 2 pages, 15 bars, :33.

Instrumentation: 4 clarinets, 2 bass clarinets, 4 horns, 4 trumpets, tuba, 2 harps, solo CB.
 Dvd location: Chapter 13 starting at :22. Scene: Manny is transported to felony court.

Clarinets I & II are *a2* playing forte Line 1 E [written F#] legato slur down to small octave E 8th notes up to Line 1 D [written E] legato down to A [written B] 8th notes (these four notes are connected as a figure by a crossbeam) to the next figure of middle C [written D] legato down to G [written A] up to B [written middle C#] down to F [written G] 8th notes. The solo CB (in the tenor clef) plucks pizzicato forte on descending quarter notes Line 2 E-D-C-Line 1 B (repeated thru Bar 6).

In Bar 2, clarinets III & IV take over the pattern of Bar 1 playing exactly the same notes. In Bar 3, clarinets I-II return to repeat Bar 1. In Bar 4, clarinets III-IV return to play the same figures. In Bars 5-6, all clarinets play the figures.

In Bar 3, the bass clarinets play *f* small octave E [written F#] whole note decrescendo hairpin *pp*. In Bar 4, the bass clarinets then play *f* > *pp* small octave F

whole note to (Bar 5) G to (Bar 6) F. Back in Bar 3, the harps play forte Line 1 E down to small octave E up to D down to small octave A 8th notes (crossbeam connected) to middle C down to G up to B down to F 8th notes (crossbeam connected). Repeat thru Bar 6.

In Bar 7, the cue erupts *sfff* with the *sords* horns playing 16th note dissonant dyads. Horns I-II play Line 1 D/E [written A/B above] rinforzando 16th notes followed by three more such dyads (connected by two crossbeams). Then they repeat the same pattern two more times but now notated as quarter notes with two short horizontal beams or lines across the stem (an alternate method signifying 16th notes since four 16ths equal a quarter note). Then the horns play E/F [written B/Line 2 C] rinforzando 16ths back to D/E rinforzando 16ths (followed by an 8th rest).

Horns III-IV play the same pattern but on small octave A/B [written Line 1 E/F#] 16th note figures (3X) to B/C [written F#/G] rinforzando 16ths back to A/B 16ths.

In Bar 8, trumpets in hard mutes take over the same pattern and notes but an octave higher register.

Back in Bar 7, clarinets play *sff* small octave A/B/Line 1 D/E [written B/middle C#/E/F#] rinforzando 8th notes (followed by an 8th rest) to A/B/D/E 8ths again (followed by an 8th rest) to A/B/D/E rinforzando 8ths once again (followed by an 8th and quarter rest). The first two are crossbeam connected. In Bar 8, all clarinets play small octave D rinforzando 8th (followed by an 8th rest) to same D rinforzando 8th (followed by an 8th rest) to D 8th once again (followed by an 8th and quarter rest). The first two D 8ths are crossbeam connected. Bass clarinets play *sff* small octave E rinforzando 8ths in that same pattern to (Bar 8) Line 1 D rinforzando 8ths. The tuba plays *ff* Great octave E 8ths in that pattern up to (Bar 8) small octave D rinforzando 8ths. The harps play *sff* on small octave A/B/Line 1 D/E rinforzando 8ths in that pattern up to (Bar 8) Line 1 A/B/Line 2 D/E rinforzando 8ths.

After half/quarter/8th rest marks, the solo CB plucks Great octave E rinforzando 8th note *sff* let vibrate. Repeat this next bar but on small octave D 8th. Now: Herrmann wrote a direction underneath the CB staff line with the tiny circled “x” (that is written alongside the CB above: “Allow string to strike back to fingerboard.”)

The horns, trumpets, and harps repeat Bars 7-8 in Bars 9-10 and Bars 11-12. The clarinets repeat Bar 7 in Bar 9 to (Bar 10) small octave E 8ths in the pattern given. They repeat Bar 7 in Bar 11 to (Bar 12) small octave F rinforzando 8ths in the pattern given. The bass clarinets in Bar 9 play small octave F 8ths in that pattern up to (Bar 10) Line 1 E 8ths down to (Bar 11) small octave B [written middle C#] 8ths down to (Bar 12) F 8ths. The tuba in Bar 9 plays Great octave F rinforzando 8ths in that pattern up to (Bar 10) small octave E 8ths down to (Bar 11) Great octave B 8ths down to (Bar 12) F 8ths. After half/quarter/8th rest marks, the CB plucks Great octave F 8th. After the same rests in bar 10, it plucks small octave E rinforzando 8th down to (Bar 11) Great octave B 8th in that pattern up to (Bar 12) small octave F 8th.

In Bar 13 (:25 on the cue), the tuba plays Great octave E dotted half note decrescendo (followed by a quarter rest). The clarinets play small octave E [written F#] dotted half note legato slur to F quarter note back down to (Bar 14) E dotted half note decrescendo (followed by a quarter rest and then (in end Bar 15) whole rest mark held fermata). The bass clarinets play small octave E dotted half note to F quarter note (repeated next bar) to (end Bar 15) E whole note (only instrument sounded in this bar) decrescendo and held fermata.

End of cue.

[resume Tuesday, December 7 at 9:34 pm]

“Felony Court” Reel 6 pt 3. *Slowly* in 5/4 time, 1 page, 16 bars, 1:01.
Instrumentation: 4 clarinets, 2 bass clarinets, tuba, solo CB. Dvd location: Chapter 13 starting at 1:58. Scene: Manny is told to “Step down.”

The clarinets play *f* > small octave F [written G] whole note (followed by a quarter rest). Repeat next two bars. After a quarter rest, the CB plucks *pizz* Line 1 E-D-C-small octave B quarter notes (repeated next two bars).

In Bar 4 (:14 & 2/3) in C time, all clarinets play *ff* (*molto sost*) the same figures played in the first six bars of “Police Van.” So we find Line 1 E down to small octave E up to D down to small octave A 8th notes (crossbeam connected) to the next figure of middle C down to G up to B down to F. This time around (in this cue), Herrmann gives each clarinet its own staff line. Clarinet IV repeats Bar 4 thru Bar 8 (silent in Bar 9) and then returns in Bars 10-11. Clarinet III repeats Bar 4 in Bar 5 (silent in bar 6) returning in Bars 7 thru 11. Clarinet II repeats Bar 4 thru Bar 7 (silent in Bar 8) returning in Bars 9 thru 11. Clarinet I plays thru Bar 6 (silent in Bar 7) returning in Bars 8 thru 11.

Back in Bar 4, the bass clarinets play *a2* (unison) *sff* > on small octave E [written F#] dotted half note tied to 8th note (followed by an 8th rest). In Bar 5, they play this pattern on F [written G] to (Bar 6) G [written A] to (Bar 7) A [written B] to (Bar 8) B [written middle C#] back to (Bar 9) A to (Bar 10) G to (Bar 11) F. The tuba plays *ff* > Contra-octave E dotted half note (followed by a quarter rest). In Bar 5, it plays F dotted half note to (Bar 6) G (and so forth, following the bass clarinets). The solo CB plucks *sff* Great octave E quarter note let vibrate extending slur (followed by a quarter and half rest). In Bar 5, the CB plucks F (and so forth, as given).

In Bar 12, all clarinets now play *f* > small octave E dotted half note tied to 8th note (followed by an 8th rest). Repeat next two bars. In Bar 15, they then play E whole note decrescendo hairpin (followed in end Bar 16 by a whole rest held fermata). After a quarter rest in Bar 12, the CB plucks *f* > Line 1 D to C quarter notes (followed by a quarter rest). In Bar 13, the CB plucks (after a quarter rest) middle C to small octave B quarter notes (followed by a quarter rest). After a quarter rest in Bar 14, it plucks B to A quarter notes (followed by a quarter rest). After a quarter rest in Bar 15, it plucks G to F quarter notes (followed by a quarter rest).

In end Bar 16, the only instruments you hear are the two bass clarinets playing *mp* > *pp* small octave E whole note held fermata.

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

[resume Friday, December 10 at 6:51 pm]

“The Tank” Reel 6 pt 4. *Slowly* in C time, 1 page, 19 bars, 1:27.5.

Instrumentation: 2 bass clarinets, tuba, solo CB. NOTE: This cue was not used in the final edit of the picture. In fact, probably the reason for this was that the scene meant to correspond to the music was cut out onto the editing floor. The following cue (“Handcuffs”) was also not used but the scene remained intact (go to the start of Chapter 14 on the dvd). “The Tank” cue had written at the end of it (*overlap*) into the next cue (that is, “Handcuffs”). However, there is no tank scene. If you go to the start of Chapter 14, you will note the rather sloppy cut to the men being let out of what presumably was the tank or collective holding cell before they are handcuffed for the ride to the Long Island city jail. That tank scene was supposed to last about a minute and 27 seconds (length of the cue). I know that “The Tank” cue and the “Handcuffs” cue were indeed recorded since they included in the main body of recorded cues on a tape I received from a collector many years ago. When I start the tape of the “Handcuffs” cue aligned with the start of Chapter 14, then you have the music originally intended by Herrmann. Why it was not used in the final edit of the pic, I do not know.

There was a bootleg cd of the full score (Soundstage SCD 575) that you can view on the Herrmann Society site:

http://www.uib.no/herrmann/rec/r_wm_57.html

I do not have this cd but tracks #21-23 apparently include the two unused cues just discussed.

In Bar 1, the bass clarinets play *f* > small octave D quarter note legato slur to E dotted half note to (Bar 2 in 5/4 time) D quarter note to E half note decrescendo (followed by a quarter rest) to F quarter note crescendo down to (Bar 3 in C time) D quarter note to E half note (followed by a quarter rest). After a half and quarter rest in Bar 1, the solo CB plucks *pizz* forte on Great octave E quarter note (let vibrate extending slur). After a half and quarter rest in Bar 2, the CB plucks the E quarter note again (followed by a quarter rest). After a half and quarter rest in Bar 3, the CB plucks E quarter note (silent in Bar 4 in 2/4 time). The tuba in Bar 2 (in 5/4 time) plays Great octave D quarter note legato to E dotted half note decrescendo (followed by a quarter rest) to (Bar 3 in C time) D quarter note again to E dotted half note decrescendo hairpin. The tuba is silent in Bar 4.

In Bar 4 (in 2/4 time), the bass clarinets play small octave F [written G] quarter note legato to G [written A] quarter note crescendo down to (Bar 5 in C time) D quarter note to E half note (followed by a quarter note. These last four notes are played under the legato/phrase umbrella/curve line. In Bar 6 in 3/4 time, the bass clarinets play ascending legato quarter notes F-G-A crescendo down to (Bar 7 in C time) D quarter note to E half note decrescendo (followed by a quarter rest). These five notes are played under the phrase/curve line (or umbrella!). In Bar 8 (still in C time), the bass clarinets play

ascending legato quarter notes F-G-A-B crescendo down to (Bar 9) D quarter note to E half note decrescendo (followed by a quarter rest).

Back in Bar 5 (in C time), the tuba plays Great octave D quarter note to E dotted half note decrescendo hairpin (repeated in Bars 7 and 9 and 11). After a half and quarter rest in Bar 5, the CB plucks Great octave E quarter note (repeated in Bars 7, 9, and 11).

In Bar 10 in 5/4 time, the bass clarinets play crescendo legato quarter notes small octave F-G-A-B-A down to (Bar 11 in C time) D quarter note to E half note decrescendo (followed by a quarter rest). In Bar 12 in 5/4 time, the bass clarinets again play F-G-A-B-A quarter notes to (Bar 13 in 6/4 time) F quarter note to E half note tied to half note (followed by a quarter rest). The bass clarinets repeat Bar 13 in Bars 14 thru 18 (although Herrmann crossed out Bars 15-16). The tuba in Bar 13 plays Great octave F quarter note to E half note tied to half note (followed by a quarter rest). Repeat thru Bar 18. After a half rest in Bar 13, the CB plucks forte descending quarter notes small octave E-D-C-Great octave B. After a half rest in Bar 14, the CB plucks D-C-Great octave B-A quarter notes. Repeat these two bars in (deleted) Bars 15-16. In Bar 17, the CB plucks (after a half rest) C-B-A-G quarter notes. After a half rest in Bar 18, the CB plucks Great octave B-A-G-F quarter notes. The CB is silent in end Bar 19.

The bass clarinets play in Bar 19 small octave D quarter note to E half note tied to E dotted half note > *pp* and held fermata, while the tuba plays Great octave D quarter note to E half note tied to dotted half note held fermata.

End of cue. [7:50 pm]

[resume Sunday, December 12 at 3:24 pm]

“Handcuffs” Reel 6 pt 5. *Adagio (molto sost)* in C time, 4 pages, 39 bars, 2:33. Instrumentation: 4 clarinets, 2 bass clarinets, 4 horns, 4 trumpets, tuba, 2 harps, solo CB. Intended dvd location: Start of Chapter 14. Scene: Manny and the other detainees are led out of the tank and proceed to be handcuffed prior to their ride to prison.

I already discussed how this cue was not used in the final edit of the movie (although the scene was kept). Interestingly, the original cue sheets do indeed include “Handcuff” as cue # 15 but only at thirty seconds duration (not the full 2:33 marked on the written cue). The segue cue (“The Tank”) was *not* listed because by the time the cue sheets were written, that scene was already deleted from the final version of the picture. The reason for the thirty-second (:30) listing for this cue is because the *wrong* cue was listed! Actually the cue intended was for “The Door” (a thirty-second cue). The cue sheets do not list “The Door” after “Handcuffs” but the “Bob” cue, so obviously “Handcuffs” on the cue sheet should’ve read “The Door” instead.

The first eleven bars offer a series of four-note half note chords that encompass the P5 (perfect 5th) range (for example, A up to E) except for a diminished 5th range now and then. In Bar 1, the *sords* horns play *mf* > small octave A/B/Line 1 D/E [written Line 1 E/F#/A/B] half notes to G/A/C/D [written D/E/G/A] half notes *mf* >. Repeat this bar in

Bar 2. In Bar 3, the horns continue on B/C/E/F half notes to C/D/F/G half notes legato slurs to (Bar 4) A/B/D/E half notes *p* > (followed by a half rest). In Bar 4, the trumpets in cup mutes play *mf* > the overlapping half note chord that the horns ended in this go-around. So we find Line 1 A/B/Line 2 D/E [written B/Line 2 C#/E/F#] half notes to G/A/C/D [written A/B/Line 2 D/E] half notes *mf* > (repeated next bar) to (Bar 6) B/C/E/F half notes to C/D/F/G half notes to (Bar 7) A/B/D/E dotted half notes decrescendo (followed by a quarter rest).

Back in Bar 1, the solo CB plucks *pizz forte* small octave A quarter note let vibrate (followed by a quarter rest) to B quarter note to (Bar 2), after a quarter rest, middle (Line 1) C quarter note (followed by a quarter rest) back to B quarter note. Repeat these two bars in Bars 3-4 and also Bars 5-6.

In Bar 7, while the trumpets are playing A/B/D/E dotted half notes decrescendo, horn play (after an initial quarter rest) small octave A/B/Line 1 D/E dotted quarter notes crescendo hairpin (not decrescendo as the trumpets). In the same pattern in Bar 8, the trumpets and then horns play B/C/E/F dotted half notes to (Bar 9, start of page 2) C/D/F/G to (Bar 10) B/C/E/F to (Bar 11) A/B/D/E). Bar 11 is *Rall.* After a quarter rest in Bar 7, the solo CB plucks ascending quarter notes A-B-middle C to (Bar 8), after a quarter rest, B-C-D to (Bar 9), after a quarter rest, Line 1 C-D-E to (Bar 10), after a quarter rest, D-E-F to (Bar 11) descending quarter notes *f* < *sff* D-C-small octave B.

From what I can tell from the alignment of the audio with the dvd, Bar 12 is the placement when Manny actually goes into the police truck and soon is transported to the prison. Bar 12 also starts a new section (not written as such, but in effect Section B). This section is indicated in the tempo marking as *poco animato* starting at :53. The clarinets play the “melody line” (so to speak) *ff* on small octave E rinforzando-marked 8th note legato to F 8th note (both notes are connected by a crossbeam) to three *molto tenuto* E quarter notes. Repeat next six bars (although Herrmann crossed out Bar 15). In Bar 19, they play E rinforzando 8th legato to F 8th to E tenuto quarter note (repeat this three-note figure in the second half of this bar), repeated next bar. In Bar 21 (*Rall.*) they play E rinforzando 8th to F 8th to three tenuto-marked E quarter notes.

Back in Bar 12, the bass clarinets play *ff* > small octave A [written B] dotted half note (followed by a quarter rest) up to (Bar 13) B [written middle C#] dotted half note (followed by a quarter rest). In the same pattern, they play middle C dotted half note in Bar 14 to (deleted Bar 15) B to (Bar 16) A to (Bar 17) B to (Bar 18) C to (Bar 19, start of page 3) B legato to A half notes crescendo-decrescendo hairpins to (Bar 20) G to F half notes crescendo to (Bar 21) E whole note decrescendo.

The tuba plays *f* > the same as the bass clarinets but in the octave lower register (Great octave register).

Back in Bar 12, both harps play *sff* (*L. V.*) Contra-octave A grace note up to Great octave A dotted half note (followed by a quarter rest). In the same pattern, they play in Bar 13 on B notes to (Bar 14) C notes to (Bar 15) B to (Bar 16) A to (Bar 17) B to (Bar

18) C to (Bar 19) Contra-octave B grace note up to Great octave B half note down to A Contra-octave grace note up to Great octave A half note to (Bar 20) G to F notes in that pattern to (Bar 21) E Contra-octave grace note up to Great octave E whole note.

Back in Bar 12, the solo CB plucks *sff* and rinforzando-marked small octave A quarter note (followed by a quarter rest) up to Line 1 E quarter note *sff* and let vibrate. After a half rest in Bar 13, the CB plucks E quarter note (followed by a quarter rest) to (Bar 14), after a quarter rest, E quarter note again (followed by a half rest). After a half rest in Bar 15, the CB plucks E quarter note (followed by a quarter rest). After a half and quarter rest in Bar 16, the CB plucks once again the Line 1 E quarter note to (Bar 17), after a half rest, E quarter note (followed by a quarter rest) to (Bar 18), after a quarter rest, E quarter note (followed by a half rest). After a quarter rest in Bar 19, the CB plucks small octave E quarter note (followed by a quarter rest) up to Line 1 E quarter note (repeated next bar) to (Bar 21), after a quarter rest, small octave E quarter note up to Line 1 E quarter note down to small octave E quarter note.

In Bar 22 (1:29), the trumpets return to play *mf* > the half note chords performed in the beginning “A” section of the cue. So we find Line 1 A/B/Line 2 D/E half notes to G/A/C/D half notes (repeated next bar) to (Bar 24) B/C/E/F half notes to C/D/F/G half notes legato slurs to (Bar 25) A/B/D/E half notes *p* > (followed by a half rest).

In Bar 25, the horns overlap with small octave A/B/Line 1 D/E half notes *mf* > to G/A/C/D half notes (repeated next bar) to (Bar 27) B/C/E/F half notes to C/C/F/G half notes. The CB repeats Bars 1-2 in Bars 22-23, Bars 24-25, and Bars 26-27.

In Bar 28 (start of page 4), the clarinets return to play *ff* small octave E rinforzando 8th legato to F 8th to two tenuto E quarter notes (followed by a quarter rest). The bass clarinets play *ff* > small octave A dotted half note (followed by a quarter rest) while the tuba plays Contra-octave A dotted quarter note *f* >. The harps play *sff* (*L.V.*) Contra-octave A grace note up to Great octave A dotted half note (followed by a quarter rest). After a half and quarter rest, the CB plucks *sff* Line 1 E quarter note let vibrate extending line.

In Bar 29, the clarinets play a slightly different pattern with the E-F 8th notes to E tenuto quarter note (followed by a quarter rest) to E tenuto quarter note. The class clarinets play small octave B [written C#] dotted half note (followed by a quarter rest) while the tuba plays Contra-octave B dotted half note. The harps play B Contra-octave grace note up to Great octave B dotted half note (followed by a quarter rest). After a half rest, the CB plucks Line 1 E quarter note (followed by a quarter rest).

In Bar 30, the clarinets play E-F 8th notes (followed by a quarter rest) to two quarter notes (no longer marked as tenuto but perhaps inferred). The bass clarinets and tuba and harps play their respective notes on C. After a quarter rest, the CB plucks Line 1 E quarter note (followed by a half rest).

Bar 31 repeats Bar 29.

Bar 32 repeats Bar 28.

Bar 33 repeats Bar 29.

Bar 34 repeats Bar 30.

In Bar 35 (2:13), the clarinets play E-F legato 8ths (followed by a quarter rest) to E-F 8ths once again (followed by a quarter rest). Repeat next bar. In Bar 37, they play E-F 8ths to two E quarter notes (followed by a quarter rest). Repeat next bar. The clarinets are silent in end Bar 39 (whole rest held fermata). The bass clarinets play small octave B legato to A crescendo half notes to (Bar 36) G to F half notes decrescendo to (Bar 37) E dotted half note decrescendo (followed by a quarter rest), repeated next bar. In end Bar 39, the bass clarinets play F half note crescendo to E half note decrescendo and held fermata.

Back in Bar 35, after a quarter rest, the CB plucks forte Line 1 E quarter note (followed by a quarter rest) to another E quarter note (repeated next bar). After a half and quarter rest in Bar 37, the CB plucks *mf* E quarter note. After a half and quarter rest in Bar 38, it plucks *mp* E quarter note (silent in end Bar 39).

End of cue. [5:35 pm]

[resume Wednesday, December 15 @ 12:45 pm]

The image shows a handwritten musical score for a piece titled "The Door" (Wagner man), marked "ch 14 3:35". The score is for a woodwind section and includes the following staves:

- Tpts:** Trumpets, marked "34".
- 2 B. Cls:** Bass Clarinets.
- Tuba:** Tuba.
- HP I:** Horn Player I.
- HP II:** Horn Player II.
- CB:** Bass Clarinet.

The score is written in common time (C) and includes various dynamics and articulations. The tempo is marked "slowly". The score is marked "Hand-copied by Bill Wachtel" at the bottom. The score is divided into measures 34 through 39, with measure 39 being a whole rest held fermata for all instruments.

“The Door” Reel 7 pt 1. *Slowly* in 5/4 time, 7 bars, :30. Dvd location: Chapter 14 starting at 3:35. Instrumentation: 4 trumpets, 2 bass clarinets, tuba, 2 harps, solo CB. Note: This is the descending order Herrmann decided to employ for this particular cue. Scene: “The door” (barred jail door) slams shut on Manny. However, he’s there for less than a minute before he hears a guard calling his name and informing him that he got bail.

Trumpets in cup mutes play *sff* > *p* Lines 1 and 2 F [written G] quarter notes legato mini-slurs to E [written F#] whole notes (repeated in Bar 2 *sff* > *pp*). After a half rest, the CB (in the tenor clef) plucks *ff* descending quarter notes Line 2 D-C Line 2 B (repeated next bar).

In Bar 3 (:10) in C time, harps play *sff* (*pedal gliss*) Contra-octave (harp II) and Great octave (harp I) F quarter notes short gliss line to adjacent E half note followed by a quarter rest (repeated next bar) to (Bar 5) F quarter notes gliss line to Gb half note followed by a quarter rest (repeated next bar) to (end Bar 7) F quarter notes gliss line to E dotted half note held fermata. Harp II has the same written notes in terms of register placement but with the 8 *L* written underneath.

After a quarter rest in Bar 3, the tuba plays *f* Contra-octave E dotted half note decrescendo (repeated next bar) to (Bar 5), after a quarter rest, Gb dotted half note (repeated next bar) to (end Bar 7), after a quarter rest, E dotted half note held fermata. The bass clarinets play the same but in the small octave register. So, after a quarter rest, they play *ff* > small octave E [written F#] dotted half note (repeated next bar), and so forth.

“Bob” Reel 7 pt 2. *Lento (molto espr)* in C time, 13 bars, 1:04. Note: The cue sheets lists the duration as exactly one minute. Dvd location: Chapter 15 starting at 1:33. Instrumentation: 2 flutes and 2 clarinets (each instrument has its own staff line). Scene: Manny’s oldest son, Bob, visits his dad resting on the bed. They talk poignantly. This is perhaps the most touching, heart-felt scene in this rather bleak movie.

The cue starts off in the first five or six bars with a series of four-note descending legato figures. After a quarter rest in Bar 1, clarinet I plays *p* < descending quarter notes Line 1 D-C#-small octave G [written E-D#-small octave A] to (Bar 2) B [written middle/Line 1 C#] dotted half note decrescendo (followed by a quarter rest). All four notes are played under the legato/phrase umbrella (curve line). After a quarter rest in Bar 1, clarinet II plays descending quarter notes small octave B-A-E [written C#-B-F#] to (Bar 2) G dotted half note decrescendo (followed by a quarter rest). Herrmann decided to use a sequence of dyads in the pattern of m3-M#-m3-M3 (B/D to A/C# to E/G quarter note dyads to G/B dotted half notes).

After a quarter rest in Bar 2, the flutes take over this exact pattern and notes (but an octave higher register). So they play Line 1 B/Line 2 D quarter note *p* crescendo to A/C# quarter notes down to Line 1 E/G quarter notes up to (Bar 3) G/B dotted half notes decrescendo (followed by a quarter rest).

Ch 15 117 "Bob" "Swamy man" }
 hand-written score for Flutes (Fls) and Clarinets (Cls). The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 13. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten note at the bottom right of the second system reads "Hand-copied by Bill Warkel 1987".

After a quarter rest in Bar 3, the clarinets return to play B/Line 1 D [written middle C#/E] quarter notes legato to A/C# [written B/D#] quarter notes back to B/D quarter notes down to (Bar 4) small octave G/B [written A/middle C#] dotted half notes decrescendo (followed by a quarter rest). After a quarter rest in Bar 4, the flutes return to play Line 1 B/Line 2 D to A/C# to G/B quarter notes to (Bar 5) Gb/Bb dotted half notes decrescendo (followed by a quarter rest). After a quarter rest in Bar 5, the clarinets return to play Line 1 D/D# to C#/E to Bb/Db quarter notes to (Bar 6) B/D dotted half notes (followed by a quarter rest).

After a quarter rest in Bar 6, the flutes return to start to play a longer (nine-note) phrase. They play Line 2 D/F# quarter notes to C#/E quarter notes to A#/C# quarter notes back up to (Bar 7) C#/E quarter notes to B/D quarter notes down to Line 1 E/G quarter notes up to A/C# down to G/B 8th notes (crossbeam connected) down to (Bar 8) Line 1 D/F# dotted half notes decrescendo (followed by a quarter rest).

After a quarter rest in Bar 8, the clarinets return to play small octave G/B to A/C# to G/B quarter notes legato and crescendo to (Bar 9) Gb/Bb [written Ab/middle C] dotted half notes decrescendo (followed by a quarter rest). After a quarter rest in Bar 9, the flutes return to play A#/Line 3 C# up to B/D to C#/E quarter notes to (Bar 10) E/G quarter notes to D/F# half notes decrescendo down to A#/C# quarter notes crescendo up to (Bar 11) C#/E quarter notes down to B/D half notes down to E/G quarter notes up to (Bar 12) A/C# quarter notes down to G/B half notes down to E/G quarter notes to (end Bar 13) D/F# whole notes > *ppp* and held fermata. After a half and quarter rest in Bar 10,

the clarinets return to play A#/middle C# quarter notes up to (Bar 11) C#/E quarter notes back down to B/D half notes down to E/G quarter notes up to (Bar 12) A/C# quarter notes to G/B half notes down to E/G quarter notes to (Bar 13) Gb/Bb whole notes held fermata.

The cue in effect ends on an augmented seventh chord (Gb/Bb/D/F#).
End of cue.

“The Telephone” Reel 7 pt 3. *Lento* in C time, 36 bars, 2:20 (timed at 1:50 on the cue sheet). Dvd location: Chapter 16 starting at :42. Instrumentation: flute, clarinet, 2 bass clarinets, muted solo CB. Scene: As Manny rests, Rose phones a lawyer’s wife to appeal to her to have her husband take Manny’s case.

The Bar 1, the CB plucks (after an 8th rest) Line 1 D down to small octave Bb up to D 8th notes (crossbeam connected) followed by an 8th rest and another such D-Bb-D figure (repeat next three bars). Bass clarinet I plays *pp* > small octave E [written F#] half note (followed by a half rest). Repeat next three bars. After a half rest, bass clarinet II plays small octave E half note (repeated next three bars). The clarinet plays small octave (flute plays Line 1) F# legato to G# half notes to (Bar 2) A to G# half notes (all four notes are played under the legato/phrase umbrella). In Bar 3, they play F# to E quarter notes up to G# half note to (Bar 4) F# dotted half note decrescendo (followed by a quarter rest).

Etc. [Note: I did not continue my research with this cue]

“The Farmhouse” Reel 8 pt 1. *Andante* in C time, 6 bars, :24 and ½. Dvd location: Chapter 18 starting at :45. Instrumentation: 2 muted horns, bass clarinet, 2 harps, and a solo CB. Scene: Manny and Rose return to a country vacation farmhouse area to find the identities of witnesses to confirm his alibi. The pattern initiated in this cue by the harps will be repeated in the following three cues.

The *sords* horns play *pp* < small octave Bb [written Line 1 F] quarter note legato mini-slur to Cb [written Gb] *rinforzando* 8th note (followed by an 8th rest). Repeat this figure pattern in the second half of this bar, and repeat next four bars. The bass clarinet plays *pp* < > small octave Eb [written F] half note legato to F [written G] half note (repeated next four bars). After a quarter rest, the *sord* CB plucks *mf* Line 1 Cb quarter note let vibrate (followed by a quarter rest) and then another Cb quarter note. Repeat thru Bar 5.

The harps are set in the key signature of Eb min (six flats). The harps are silent in the first bar. In Bar 2, harp I plays *mf* Line 2 Bb 8th note up to Line 3 Bb 8th note to Ab 8th down to Line 2 Ab 8th note (all four notes are connected by a crossbeam in the middle with the stems connecting in that middle bar somewhat between the two staves of harp I). The next figure in this bar are Line 2 Gb up to Line 3 Gb to F down to Line 2 F 8th notes. In the same pattern in Bar 3, harp I continues on Line 2 Eb up to Line 3 Eb to Db down to Line 2 Db 8ths (crossbeam connected) to Cb up to Line 3 Cb to Bb down to Line 1 Bb 8ths. In Bar 4, harp I plays Line 1 Ab up to Line 2 Ab to Gb down to Line 1 Gb 8th notes to the next figure of F up to Line 2 F to Eb down to Line 1 Eb. In Bar 5, the harp plays Db up to Line 2 Db to Cb down to middle Cb, and then to small octave Bb down to Great octave Bb (crossbeam connected) to small octave Cb down to Great octave Cb 8th notes (crossbeam connected).

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Back in Bar 2, harp II plays contrary motion 8th notes. We hear Line 3 F down to Line 2 F to Eb up to Line 3 Eb 8th notes (crossbeam connected) to the next figure of Line 3 Db down to Line 2 Db to Cb up to Line 3 Cb 8th notes. In Bar 3, harp II continues online 2 Bb down to Line 1 Bb to Ab up to Line 2 Ab 8ths (crossbeam connected figure) to Gb down to Line 1 Gb to F up to Line 2 F 8th notes. In Bar 4, the harp plays Eb down to Line 1 Eb to Db up to Line 2 Db 8th notes, and then Cb down to middle Cb to small octave Bb up to Line 1 Bb 8th notes. In Bar 5, the harp plays Line 1 Ab down to small octave Ab to Gb up to Line 1 Gb 8th notes, and then F down to small octave F to Eb down to Great octave Eb 8th notes.

In Bar 6, the horns play *mp* > *pppp* on small octave Bb [written Line 1 F] whole note held fermata. The bass clarinet plays small octave Eb half note crescendo to F half note decrescendo *pp* and held fermata. Harp I plays Contra-octave Bb whole note held fermata, while harp II plays Great octave F whole note.

End of cue.

“The Bridge” Reel 8 pt 2. *Andante* in C time, 8 bars, :30.

The patterns are pretty similar as the previous cue. The horns, however, play small octave Bb quarter note legato to Cb rinforzando 8th note (followed by an 8th rest). Repeat same bars and next bars. The bass clarinet plays from small octave Eb half note in the grace bar to (Bar 1) F half note back to Eb half note to (Bar 2) F half note, etc. The harps repeat the patterns and notes given earlier, and also the CB. Etc.

“3rd Floor” Reel 8 pt 3. *Andante* in C time, 13 bars, 1:00. Dvd location: Chapter 18 starting at 3:16. Instrumentation: 2 muted horns, bass clarinet, 2 harps, solo CB.

The horns play *mp* < *f* < small octave Bb quarter note once again to Cb rinforzando 8th note (followed by an 8th rest). Repeat same bar and repeat thru Bar 8 (but *p* < *mf* < starting in Bar 2). The bass clarinet plays once again small octave Eb half note legato to F half note (repeated thru Bar 8). After a quarter rest, the muted CB plucks once again the Line 1 Cb quarter note (followed by a quarter rest) to Cb quarter note again (repeated thru Bar 8).

In Bar 2, harp I plays Line 1 Bb up to Line 2 Bb to Ab down to Line 1 Ab 8th notes (crossbeam figure) to the next figure of Gb up to Line 2 Gb to F down to Line 1 F 8th notes. In Bar 3, the harp then plays Eb up to Line 2 Eb to Db down to Line 1 Db 8th notes (crossbeam connected) to middle C up to Line 2 C to Line 1 Bb down to small octave Bb 8th notes. The harps are silent in Bar 4. Harp II in Bar 2 plays contrary motion on Line 2 F down to Line 1 F to Eb up to Line 2 Eb 8th notes, and then Db down to Line 1 Db to Cb up to Line 2 Cb 8th notes. In Bar 3, harp II plays Bb down to small octave Bb to Ab up to Line 1 Ab 8th notes, and then Gb down to small octave Gb to F up to Line 1 F 8th note (silent in Bar 4). Only the horns and CB are heard in Bar 4.

In Bar 5, harp I returns to play *mf* small octave Bb up to Line 1 Bb to Ab down to small octave Ab 8th note to the next figure of small octave Gb up to Line 1 Gb to F down to small octave F 8th notes. Harp II in Bar 5 plays Line 1 F down to small octave F to Eb up to Line 1 Eb 8th notes, and then Db down to small octave Db to Cb up to middle Cb 8th notes. In Bar 6, harp I continues the pattern on Eb-Eb-Db-Db to Cb-Cb-Bb-Bb to (Bar 7) Great octave Ab-small octave Ab-Gb-Great octave Gb, and then F-F0Eb-Eb to (Bar 8) Db-Db-Cb-Cb to Contra-octave Bb-Great octave Bb-Cb-Cb to (Bar 9 in 2/4 time) Contra-octave Bb up to Great octave Bb to small octave Cb down to Great octave Cb. Harp II in Bar 6 plays small octave Bb down to Great octave Bb to Ab up to small octave Ab, and then Gb-Gb-F-F to (Bar 7) Eb-Eb-Db-Db to Cb-Cb-Bb-Bb to (Bar 8) Great octave Ab down to Contra-octave Ab-Gb-Gb to F up to small octave F-Eb-Great octave Eb to (Bar 9 in 2/4 time) F-F-Eb-Eb 8ths. Horns play Bb quarter note to Cb 8th (followed by an 8th rest, while the bass clarinets plays Eb quarter note to F 8th. After a quarter rest, the CB plucks the middle Cb quarter note.

In Bar 10 (back in C time), the horns play *pp* < *mf* small octave Bb [written Line 1 F] dotted half note to Cb [written Gb] rinforzando 8th note (followed by an 8th rest). Repeat next two bars. After a quarter rest, the bass clarinet plays small octave Eb half note to F 8th note (followed by an 8th rest). Repeat next two bars. Harp I plays *sff* Great octave F grace note down to Contra-octave Bb whole note let vibrate (repeated next two bars). Harp II plays Great octave Bb grace note down to F whole note (repeated next two bars). After a half and quarter rest, the solo plucks forte small octave Cb quarter note (repeated next two bars).

In end Bar 13, the only instruments you hear are the two muted horns playing *mp* > *ppp* the small octave Bb [written Line 1 F] whole note held fermata.
End of cue.

“Alibi” Reel 8/ pt 4. *Andante* in C time, 9 bars, :32. Dvd location: Chapter 18 starting at 4:35. Scene: Rose laughs a bit hysterically in black humor as she finds out that another potential witness on their behalf is dead!

Once again we find the same overall pattern as given the past three cues. This time around, the horns play *sfp* very low Great octave Bb dotted half note to small octave Cb rinforzando 8th note (followed by an 8th rest). Repeat throughout. After a quarter rest, the bass clarinet plays small octave *pp* < *sf* small octave Eb half note to F 8th (followed by an 8th rest), repeated next two bars. In Bar 4, it plays Eb whole note to (Bar 5) F whole note (repeated next two bars). Harp I (top staff) plays *sff* (*L.V.*) Great octave F grace note up to Bb whole note (repeated next two bars), while the bottom staff plays Contra-octave Bb grace note up to F whole note. Harp II is col harp I. After a half and quarter rest, the CB plucks *sff* small octave Cb quarter note (repeated next several bars).

In Bar 4, harp I plays once again the now-familiar 8th note figures forte of small octave Bb up to Line 1 Bb to Ab down to small octave Ab, and then Gb up to Line 1 Gb to F down to small octave F. Harp II plays Line 1 F down to small octave F to Eb up to Line 1 Eb, and then Db down to small octave Db to Cb up to Line 1 Cb. Etc. Etc.

[end session 9:49 pm]

[resume Monday, January 3, 2005 at 6:06 pm]

“The Glove” Reel 9 pt 1. *Lento* in C time, 24 (I believe) bars, 2 pages, 1:40. [Note: I only have the first page comprising of 21 bars] Dvd location: Chapter 20 starting at 2:04. Instrumentation: Hammond organ, piccolo, flute, 2 clarinets, bass clarinet, 2 harps, solo Contra Bass. Scene: Manny and Rose return to the lawyer’s office where he eventually notices her odd, silent, rather unresponsive behavior.

Herrmann creates a rather sterile effect in this cue conveying a lack of normal emotional responses (without vibrato) of the woodwinds. In Bar 1, the Hammond Organ (H.O.) plays *ppp* (*flute stop*) Line 3 [written Line 2 but with the *8va* ottava above] A whole note tied (continuously pressed) to whole notes thru the complete cue. In Bar 2, the piccolo and flute both play *ppp* (*senza vibrato*) Line 2 A whole note, repeated in Bars 4, 6, and 8. After a half rest in Bar 4, clarinet I plays *ppp* (*senza vibrato*) Line 1 Bb [written Line 2 C] half note tied to whole note next bar (repeated in Bars 6-7 and Bars 8-9). Clarinet II plays the same but an octave lower register (small octave Bb). After a half rest in Bar 7, the bass clarinet plays *ppp* small octave E [written F#] half note tied to half note next bar (followed by a quarter and half rest) to (Bar 9) E dotted half note.

After a half rest in Bar 7, the *sord* solo CB plucks *pizz* Great octave E quarter note let vibrate (followed by a quarter rest). Silent in Bar 8, it returns in Bar 9 to play the Great octave E quarter note let vibrate slur line extending outward (followed by a quarter and half rest). Repeats Bars 7 & 9 in Bars 10 & 12, Bars 13 & 15, Bars 16 & 18, and Bars 19 & 21. After a half rest in Bar 7, harp II plays *pp* (*L.V.*) Great octave E quarter note up to small octave D quarter note up to (Bar 8) small octave Bb quarter note (followed by a quarter and half rest) to (Bar 9) Great octave E up to small octave D up to Bb quarter notes (followed by a quarter rest). Repeat these three bars in Bars 10-11-12, and then

Bars 13-14-15, Bars 16-17-18, and Bars 19-20-21. After a half and quarter rest in bar 7, harp I plays *pp* (*L.V.*) small octave D quarter note up to (Bar 8) Bb up to Line 1 Eb quarter notes (followed by a half rest) to (Bar 9), after a quarter rest, small octave D up to Bb up to Eb quarter notes. Repeat these bars in the succeeding bars as given for harp II.

The bass clarinet repeats Bars 7-8-9 in successive bars as well. After a half rest in Bar 10, clarinets play *ppp* Line 1 (clarinet I) and small octave (clarinet II) A [written B] half note tied to whole note next bar. After a half rest in Bar 12, they play small octave and Line 1 Bb half notes tied to whole notes. Repeat Bars 10 thru 13 in Bars 14 thru 17. After a half rest in Bar 18, they play *ppp* < small octave and Line 1 A half notes legato to (Bar 19) Bb whole notes decrescendo hairpin. Repeat in Bars 20-21.

In Bar 10, the piccolo and flute plays *ppp* < Line 2 F whole note legato to (Bar 11) E dotted half note decrescendo (followed by a quarter rest). Repeat these two bars in Bars 12-13 and Bars 14-15. In Bar 16, they play Line 2 A whole note legato to (Bar 17) G# dotted half note (followed by a quarter rest). Repeat in Bars 18-19 and Bars 20-21.

“The Mirror” Reel 9/pt 2. *Allegro Pesante* in C time, 2 pages, 19 bars [Bars 18-19 were dialed out in the final edit of the picture]. Intended duration is 1:11. Instrumentation: 2 flutes, 4 clarinets, 2 bass clarinets, 4 horns, 4 trumpets, tuba, 2 harps, solo CB. Dvd location: Chapter 21 starting at 3:49. Scene: Manny returns home very early in the morning after work at the Stork Club. Rose is once again sleepless. After a short conversation, she strikes Manny with a brush after he attempted to hold her.

<https://www.youtube.com/watch?v=YdBCzhIGkwY> [Mirror re-orchestrated]

In Bar 1, the *sords* horns play *sff* Line 1 D/E/F/A [written A/B/Line 2 C/E] “3” triplet value whole notes to same D/E/F/A “3” triplet value half notes (rinforzando marked) legato slurs to (Bar 2) small octave Bb/Line 1 D/E/G [written F/A/B/Line 2 D] normal value whole notes. In Bar 3, they continue on D/E/F/A “3” triplet value half notes legato to Bb/D/E/G (E half-dim 7th 2nd inversion) “3” triplet value whole notes. In bar 4, they continue on small octave G#/Line 1 D/E/A rinforzando quarter notes to rinforzando half notes to rinforzando quarter notes to (Bar 5) G/Bb/Line 1 D/F (G min 7th) rinforzando quarter notes (followed by quarter and whole rest marks). The horns are then (*tacet al fine*).

Back in Bar 1, the Bb trumpets (in *hard mutes*) play *sff* Line 2 D/E/F/A [written E/F#/G/B] “3” triplet value whole notes (just as the horns but an octave higher register) to D/E/F/A “3” triplet value rinforzando-marked half notes legato to (Bar 2) Bb/D/E/G (same E half-dim 7th inversion) normal value whole notes. Follow the same pattern in Bars 3 thru 5 as given for the horns. Then, as the horns, the trumpets are silent to the end of the cue. After a quarter rest in Bar 2, the tuba plays *sff* > Great octave E dotted half note rinforzando (repeated next two bars). Then the tubas as well is *tacet al fine*. After a quarter rest in Bar 2, the CB plucks *sff* Great octave E quarter note let vibrate (followed by a quarter rest). Repeat next two bars. The CB is then *tacet al fine*.

After a quarter rest in Bar 2, harp II plays *sff* (*L.V.*) Great octave E up to small octave D up to Bb 8th notes (crossbeam connected) followed by an 8th and quarter rest. Repeat next two bars. After a quarter and 8th rest in Bar 2, harp I plays small octave D up to Bb up to Line 1 Eb 8th notes (followed by a quarter rest). Repeat next two bars.

After a quarter rest in Bar 2, the bass clarinets play *sff* unison small octave E [written F#] rinforzando 8th note up to Line 1 D [written E] rinforzando 8th note but with bass clarinet II tied to D quarter note (followed by a quarter rest) while bass clarinet I continues up to Bb [written Line 2 C] rinforzando quarter note (followed by a quarter rest). Repeat next two bars. After a quarter and 8th rest in Bar 2, all four clarinets play *sff* on unison rinforzando 8th notes small octave D up to Bb up to Line 1 Eb [written E-middle C-F] followed by a quarter rest. Repeat next two bars.

In Bar 5 (3:59 dvd), the flutes and clarinets now dominate the cue with “3” triplet figures. Flute I plays “3” triplet value Line 2 Bb half note legato slur to triplet value A quarter note to G# triplet value half note back to A triplet value quarter note (repeated next bar). Flute II plays Line 1 G triplet value half note to G# quarter note to A half note to G# quarter note. Repeat next bar. Clarinets I-II follow the same notes and pattern as the flutes. Clarinets III-IV play *fff* Line 2 D/F [written E/G] triplet value half notes to D/E triplet value quarter notes to D/E half notes to D/E quarter notes. Repeat next bar.

In Bar 7 (*poco a poco rall*), the flutes play *ff* Line 2 D/F rinforzando whole notes to (Bar 8, start of page 2) D/E whole notes decrescendo hairpin to (Bar 9) “3” triplet value C whole note *ff* to B triplet value half note to (Bar 10) BB legato to A normal value half notes (silent until the end of Bar 16). In Bar 7, clarinet I plays *ff* Line 3 C [written D] triplet value whole note to Line 2 B [written Line 3 C#] triplet value half note to (Bar 8) Bb to A normal value half notes down to (Bar 9) Line 2 C triplet value whole note to Line 1 B triplet value half note to (Bar 10) Bb to A normal value half notes down to (Bar 11) middle (Line 1) C triplet value whole note legato to small octave B triplet value half note to (Bar 12) Bb to A normal value half notes. Back in Bar 7, clarinet II plays *ff* Line 1 G [written A] rinforzando whole note to (Bar 8) “3” triplet value quarter notes Line 1 Ab to A to Bb triplet value quarter note tied to normal value Bb half note down to (Bar 9) Line 1 F [written G] whole note legato to (Bar 10) E [written F#] whole note decrescendo hairpin down to (Bar 11) small octave F whole note legato to (Bar 12) G# whole note. Back in Bar 7, clarinets III-IV (sharing the same staff line) play Line 2 D/F [written E/G] rinforzando whole notes legato to (Bar 8) D/E whole notes decrescendo. In Bar 9, clarinet III plays Line 1 D whole note tied to whole note next bar and then (in Bar 11) middle C triplet value whole note to small octave B triplet value half note to (Bar 12) Bb to A normal value half notes. In Bar 9, clarinet IV plays small octave G whole note to (Bar 10) “3” triplet value Ab-A-Bb quarter notes, with that Bb quarter note tied to Bb normal value half note down to (Bar 11) D whole note legato tied to whole note decrescendo next bar. In Bar 11, the bass clarinets return. Both play *ff* unison small octave G whole note to (Bar 12) Ab-A-Bb triplet value quarter notes with the Bb note tied to a half note and subsequently tied to (Bar 13 in 6/4 time, *Lento*) a whole note *p > pp* (followed by a half rest).

In Bar 13 (4:22), clarinets I-II play *p > pp* small octave D/Ab whole notes while clarinets III-IV play small octave E/Ab whole notes (followed by a half rest). Repeat next three bars. Bass clarinets plays E/Bb whole notes in Bar 14 (followed by a half rest), repeated next two bars. Herrmann had originally written notes for the harps in Bars 13-14 but scratched them out. However, he did not scribble them out in Bars 15-16. In bar 15, after a half rest, harp II plays Great octave E up to small octave D up to Bb 8th notes (followed by a half rest), repeated next bar. After a half and 8th rest, harp I plays D-Bb-Line 1 Eb 8th notes (followed by a half rest).

After two half rests in Bar 16, flute II plays *p > pp* Line 1 D half note tied to (Bar 17) D dotted half note and tied to D half note (followed by a quarter rest). Flute I plays (after two half rests) Line 1 A half note to (Bar 17) Bb dotted half note tied to half note (followed by a quarter rest). In Bar 17, clarinets I-II play small octave Ab/Line 1 D dotted half notes tied to half notes (followed by a quarter rest). Clarinets III-IV play E/Ab dotted half notes tied to half notes. After a half rest in Bar 17, harp II plays *p (L.V.)* Great octave E up to small octave D up to Bb quarter notes (followed by a quarter rest). After a half and quarter rest, harp I plays D up to Bb up to Line 1 Eb quarter notes.

In deleted (but originally intended to be included) Bar 18 (in 5/4 time), clarinets I-II play Line 1 D/Bb whole notes held fermata, while clarinets III-IV play small octave E/Ab whole notes held fermata. The flutes and bass clarinets are silent. After a quarter rest, harp II plays Great octave E up to small octave D up to Bb quarter notes (followed by a quarter rest). After a half rest, harp I plays D-Bb-Line 1 Eb quarter notes.

In end Bar 19 in C time, Herrmann himself deleted this bar (crossed out the notes with diagonal slashes). Clarinets I-II play *pp* Line 1 D/Bb whole notes held fermata, while clarinets III-IV play small octave E/Ab whole notes.

End of cue. [9:46 pm]

“The Parting” Reel 10/pt 1. *Adagio mesto* in C time, one page, 28 bars, 2:14 (marked at 1:58 in the cue sheet). Instrumentation: oboe, 4 clarinets, and a bass clarinet. Dvd location: Chapter 23 starting at 3:43. Scene: Manny takes Rose to the mental rest home.

The bass clarinet plays *pp <* small octave F [written G] whole note legato to (Bar 2) Eb [written F] dotted half note decrescendo hairpin (followed by a quarter rest). Clarinets play small octave D/F/Ab/Line 1 D (D dim) whole notes legato to (Bar 2) Eb/G/middle C/Eb (C min 2nd inversion) dotted half notes decrescendo (followed by a quarter rest). Clarinets and bass clarinets repeat Bars 1-2 in Bars 3-4 and Bars 5-6.

After a quarter rest in Bar 1, the solo oboe plays the melody (lyrical) line *pp molto espr e dolce* on descending quarter notes Line 2 G-F-C crescendo to (Bar 2) D to C half notes decrescendo. All five notes are played under the legato umbrella. The oboe repeats Bar 1 in Bar 3 to (Bar 4) “3” triplet value D half note legato to Eb triplet value quarter note to C normal value half note decrescendo. After a quarter rest in Bar 5, the oboe plays descending quarter notes G to F down to Line 1 B crescendo up to (Bar 6) Line 2 D to C half notes decrescendo.

In Bar 7 (:33 on the score), the bass clarinet plays *pp* small octave Ab [written Bb] whole note to (Bar 8) F dotted half note decrescendo (followed by a quarter rest). Clarinets small octave F/Ab/B/Line 1 G whole notes *pp* < to (Bar 8) D/F/D/Ab dotted half notes decrescendo (followed by a quarter rest). After a quarter rest, the oboe continues the melody line on descending quarter notes Line 2 Bb-Ab-G crescendo to (Bar 8) Gb to F half notes decrescendo. [end session 10:30 pm]
[resume Tuesday, January 4 at 7:53 am. Day off.]

In Bar 9, the bass clarinet plays small octave Ab whole note crescendo and legato slur down to (Bar 10) F dotted half note decrescendo (followed by a quarter rest). Clarinets play small octave F/Ab/B/Line 1 G whole notes to (Bar 10) D/F/Ab/Line 1 F dotted half notes (followed by a quarter rest). After a quarter rest, the oboe continues the melody line on descending quarter notes Line 2 Bb-Ab-G up to (Bar 10) Line 3 D quarter note to C half note decrescendo (these five notes are under the legato umbrella) down to Line 2 F quarter note crescendo up to (Bar 11) Bb quarter note to Ab half note decrescendo (these three notes under the legato/phrase umbrella) down to F# quarter note crescendo up to (Bar 12) Ab quarter note to G half note decrescendo (these three notes under the umbrella) down to Eb quarter note crescendo to (Bar 13) G quarter note to F half note decrescendo (followed by a quarter rest).

In Bar 11, the bass clarinet plays small octave Ab whole note crescendo to (Bar 12) G dotted half note decrescendo (followed by a quarter rest). The clarinets play F/B/Line 1 D/Ab whole notes legato to (Bar 12) Eb/Line 1 C/Eb/G dotted half notes (followed by a quarter rest). In Bar 13, the bass clarinet plays small octave G whole note crescendo and tied to dotted half note decrescendo next bar (followed by a quarter rest). Clarinet I plays *espr* Line 1 Ab [written Bb] dotted half note legato mini-slur up to Line 2 D [written E] quarter note. Altri clarinets play crescendo small octave D/B/Line 1 D whole notes. In Bar 14 (1:04 on the score) the clarinets continue the three-bar phrase (umbrella above!) on small octave G/Line 1 Db/E/B whole notes decrescendo to (Bar 15) F#/middle C/E/Bb dotted half notes (followed by a quarter rest). After a quarter rest in Bar 14, the oboe continues the melody line crescendo on descending quarter notes Line 3 C# to Line 2 B to G to (Bar 15) F# to E half notes decrescendo. These five notes are under the legato/phrase umbrella/curve line.

After a quarter rest in Bar 16, the oboe plays crescendo descending quarter notes Line 2 B-A-F to (Bar 17) E to D half notes decrescendo hairpin. After a quarter rest in Bar 18, it plays G-F-C quarter notes crescendo to (Bar 19) D to C half notes decrescendo. After a quarter rest in Bar 20, it plays G-F-Cb quarter notes crescendo to (Bar 21) D to Eb quarter notes jumping up to “3” triplet value Line 3 D half note to triplet value C quarter note to (Bar 22) Line 2 Bb to Ab half note (normal values) decrescendo. These nine notes are placed under the legato umbrella. Then the oboe plays Line 2 F# quarter note crescendo up to (Bar 23) Ab quarter note to G half note decrescendo (these three notes under the umbrella) to Eb quarter note crescendo up to (Bar 24) G quarter note to F half note decrescendo, and then D quarter note to (Bar 25, at 1:56) Eb dotted half note > *pp* and also *Rall.* (followed by a quarter rest). After a half and quarter rest in Bar 26, the

oboe finishes on Line 2 Eb quarter note up to (Bar 27) G quarter note to F half note (followed by a quarter rest). End Bar 28 for the oboe shows a whole rest held fermata.

In Bar 16, the clarinets play crescendo small octave F/Line 1 Cb/Eb/A whole notes to (Bar 17) E/Bb/Line 1 D/Ab dotted half notes decrescendo (followed by a quarter rest). In Bar 18, they play Ab/middle C/D/F (D half-dim 7th 2nd inversion) to (Bar 19) Eb/G/middle C/Eb (C min) dotted half notes (followed by a quarter rest). In Bar 20, they play small octave D/F/Ab/Cb (D dim 7th) whole notes crescendo to (Bar 21) D/Eb/G/middle C dotted half notes decrescendo (followed by a quarter rest). In bar 22, they play F/B/Line 1 D/Ab whole notes to (Bar 23) Eb/middle C/Eb/G dotted half notes (followed by a quarter rest). The bass clarinet returns in Bar 22 playing *pp* < > small octave Ab whole note to (Bar 23) G dotted half note (followed by a quarter rest).

In Bar 24, the clarinets play D/B/Line 1 D/Ab [written E/middle C#/E/Bb] whole notes crescendo to (Bar 25) Eb/G/middle C/Eb [written F/A/D/F] dotted half notes decrescendo (followed by a quarter rest). Silent in Bar 26, they return in Bar 27 to play *p* > *ppp* small octave D/F/Ab/B whole notes (B dim 7th). In end Bar 28 for the clarinets, the whole rest held fermata is shown.

Back in Bar 24, the bass clarinet plays *espr* and crescendo small octave G whole note up to (Bar 25) middle C half note to Bb to Ab quarter notes to (Bar 26) G quarter note to F# dotted half note > *pp* (all six notes are under the legato umbrella). After a half and quarter rest in Bar 27, the bass clarinet ends on small octave D quarter note *p* legato to (end Bar 28) Eb whole note > *ppp* held fermata.

End of cue. [9:02 pm]

“Prayer” Reel 11/1-12/1. *Slowly* in C time, 12 bars, :52. End Bar 12 was not used in the final edit of the picture. Instrumentation: 2 flutes, 4 clarinets, 2 bass clarinets, 4 horns, 2 trumpets, 2 harps. Dvd location: Chapter 27 starting at 1:20. Scene: At home, Manny airs out his hopeless distress to his mom. She suggests that he prays. AS he dresses for work, he sees a Catholic picture of Christ on the wall, and he does indeed begin to pray. Interestingly, Hitchcock then slowly superimposes the image of the actual villain walking towards the camera until his face merges with Manny’s face (obviously to depict how closely he resembles Manny). In the cue sheet, we read # 26 as “Prayer” at 8 seconds, and then #27 as “Prayer” at 40 seconds. This is actually all one cue but the eight-second piece coincides with the initial eight seconds where the clarinets and bass clarinets play soli on the scene with Manny’s mother alone in the kitchen. The next “Prayer” segment signifies the cut to Manny in his room. The total duration given in the cue sheet is 48 seconds but the written cue itself gives 52 seconds.

In Bar 1, the clarinets and bass clarinets are unison playing *pp* small octave Ab to A half notes to (Bar 2) Bb to A half notes [written Bb-B-middle C-B] all notes played under the legato umbrella. In Bar 3 (cut from Manny’s mother to Manny in his room dressing for work), clarinets I-II and muted horns I-II play a rhythmic pattern repeated in every-other bar (three more times) while in Bar 4 clarinets III-IV and horns III-IV play the pattern repeated every-other bar. So we find in Bar 3 (8 and $\frac{3}{4}$ seconds) the first

clarinets and first horns playing *p molto tenuto* middle C/D [written D/E for the clarinets; written G/A for the horns] tenuto 8th notes to C/D tenuto quarter notes to two C/D tenuto 8th note dyads to C/D tenuto quarter notes to C/D 8ths again. Repeat in Bars 5, 7, and 9. In bar 4, clarinets III-IV and *sords* horns III-IV play the same notes and rhythmic pattern (repeated in Bars 6, 8, and 10). In Bar 3, harp I plays *p* middle C/D 8ths to C/D quarter notes to C/D 8ths (followed by a half rest). Repeat thru Bar 11. After a half rest in Bar 3, harp II takes over to play middle C/D 8ths to C/D quarter notes to C/D 8ths (repeated thru Bar 11). In Bar 3, the bass clarinets play *p* > small octave D whole note.

In Bar 4, the flutes play *pp* < > Lines 1 & 2 Ab half notes legato slur to A half notes. In Bar 6, they return to play Lines 1 & 2 Bb half notes to A half notes. In Bar 8, they return to play (as in Bar 4) Ab half notes to A half notes. In Bar 10, they return to play (as in Bar 6) Bb to A half notes.

In Bar 5, the bass clarinets play *p* > small octave Eb to D half notes (repeated in Bars 7, 9, and 11).

Back in Bar 4 (and also Bar 6), Herrmann actually wrote in the same notes and pattern for the trumpets in cup mutes but he deleted these notes in these two bars in red pencil. In Bar 8 (1:52 dvd), however, the trumpets are actually used (to coincide with the actual superimposed images of Manny and the bad guy). So we find trumpets playing *pp* < > Lines 1 and 2 Ab [written Bb] half notes legato mini-slurs to A [written B natural]

half notes. In Bar 10, they return to play Bb [written Lines 2 & 3 C] half notes to A half notes.

In the unused end Bar 12, the only instruments playing are the two flutes playing *pp* middle C/D whole notes held fermata.

End of cue. [9:43 am]

The image shows a handwritten musical score on UPA oblong paper. At the top, there are circled numbers 1 through 9. Below that, the tempo is marked 'd = 137' and the time signature is 'R 12/2'. The title '(Stork Club)' is written in red ink. The score includes parts for Bb Trumpet, Bb Tenor Sax, Accordion, Maracas, Samba Drums, Piano, and Solo CB. The score shows a 30-bar piece with various musical notations including notes, rests, and dynamics.

[Stork Club] Reel 12/pt 2. Note: There is actually no cue title officially given by Herrmann for this cue. The cue sheet, however, designates it as “Stork Club.” Cut time in the key signature of G maj/E min (one sharp), 30 bars. The paper used for this cue is unique from all the rest. Instead of using the Edizioni De Santis paper # 133, Herrmann uses “UPA” oblong-type score paper. Instrumentation: Bb trumpet, Bb tenor sax, accordion, maracas, samba drums, piano, solo CB. Listed on the cue sheet at :26 duration. Half note = 137. Dvd location: Chapter 28 starting at :50.

In Bar 1, the trumpet plays Line 2 E [written F with the F assumed F# since there are three sharps on the key signature] quarter note to same E quarter note down to Line 1 E quarter note back up to Line 2 E quarter note (now rinforzando marked for syncopation) tied to E 8th next bar, and then E quarter note to E 8th down to two Line 1 E quarter notes, etc. The tenor sax plays Line 2 B [written Line 3 C#] quarter note to same B quarter note down to Line 1 B quarter note up to Line 2 B rinforzando quarter note tied to 8th note next bar, etc.

The accordion is marked as *F dim*. The bottom staff plays small octave F (natural) quarter note (followed by a quarter rest) to another F quarter note (followed by a quarter rest), repeated next bar. In Bar 3, the bottom staff accordion plays on small octave D quarter notes in that pattern (marked *D7*). The top staff in bar 1 plays Line 1 F/A/Bb/Line 2 E quarter notes played twice down to E quarter note to F/A/Bb/E rinforzando quarter notes tied to 8th notes next bar, etc. The maracas play four quarter notes (notated on the second space from the top), repeated next bars. The samba drums play (in the same space) three quarter notes to rinforzando quarter note tied to 8th note next bar to quarter note/8th note/two quarter notes. Repeat these two bars in Bars 3-4. The piano plays as the accordion but an octave lower register. In Bar 3, the bottom staff plays small octave D quarter note (followed by a quarter rest) down to Great octave D quarter note (followed by a quarter rest) and repeated next bar. The top staff plays small octave F#/A/middle C/D quarter notes played three times and then on the 4th beat but tied to 8th notes in Bar 4, and so forth.

The solo bass plucks pizzicato small octave F quarter note (followed by a quarter rest) down to Great octave F quarter note (followed by a quarter rest), repeated next bar. In Bar 3, it plucks Line 1 D quarter note (followed by a quarter rest) down to small octave D quarter note (followed by a quarter rest). Repeat next bar. Etc.

Etc. [I did not work any further on this cue] 10:08 am

“Finale” Reel 12/pt 3. *Adagio mesto* in C time, 4 pages, 51 bars, listed on the cue sheet at 3:55 duration (slightly longer intended on the written cue but not end-marked—last timed at Bar 47 at 3:50 and $\frac{3}{4}$). Instrumentation: 2 flutes, oboe, 4 clarinets, 2 bass clarinets, 4 horns, 4 trumpets, tuba, 2 harps. Interestingly, the solo CB is absent in this end cue. Dvd location: Chapter 29 starting at :21. Scene: Manny returns to the small mental institution where Rose is staying to tell her the good news (how the bad guy was found, and Manny was released).

In Bar 1, bass clarinet I plays *pp* small octave F [written G] whole note tied to whole note next bar (now crescendo hairpin) to (Bar 3) Eb [written F] dotted half note decrescendo hairpin (followed by a quarter rest). Repeat these three bars in Bars 4-6 and Bars 7-9. The bass clarinet in Bar 1 actually initiates a pyramid pattern of added or layered tones (in succession) followed by clarinet IV, then clarinet III, then clarinet II and finally clarinet I (in Bar 2).

So, after a quarter rest in Bar 1, clarinet IV plays *pp* small octave D dotted half note tied to whole note next bar (now crescendo hairpin underneath) to (Bar 3) Eb dotted half note decrescendo (followed by a quarter rest). After two half rests in Bar 1, clarinet

III now joins in on this pyramid playing small octave F half note tied to whole note next bar crescendo to (Bar 3) G dotted half note decrescendo (followed by a quarter rest). After a half and quarter rest, clarinet II joins in to play small octave Ab quarter note tied to whole note next bar crescendo to (Bar 3) middle C dotted half note decrescendo (followed by a quarter rest). In Bar 2, clarinet I completes the pyramid on Line 1 D whole note crescendo to (Bar 3) Eb dotted half note decrescendo (followed by a quarter rest). Repeat these three bars in Bars 4-6 and Bars 7-9. The combined tonality in the first two bars is the D diminished (D/F/Ab) to (Bar 3) C min (C/Eb/G).

After a quarter rest in Bar 2, the oboe plays the melody line (heard previously in “The Parting” cue) *pp* and *molto espr e dolce* on descending quarter notes Line 2 G to F to C crescendo to (Bar 3) D to C half notes decrescendo. All five notes are played under the legato umbrella. After a quarter rest in Bar 5, the oboe returns to play G-F-C quarter notes again to (Bar 6) “3” triplet value D half note to triplet value Eb quarter note to normal value C half note. After a quarter rest in Bar 8, the oboe then plays Line 2 G to F down to Line 1 B quarter notes crescendo up to (Bar 9) Line 2 D to C half notes decrescendo.

In Bar 10 (:52 and ½ on the cue), the bass clarinet starts a new pyramid and plays small octave Ab whole note tied to whole note next bar crescendo down to (Bar 12) F dotted half note decrescendo (followed by a quarter rest). Repeat these three bars in Bars 13 thru 15. After a quarter rest in Bar 10, clarinet IV continues the pyramid on small octave F dotted half note tied to whole note next bar to (Bar 12) D dotted half note (followed by a quarter rest). After a half rest in Bar 10, clarinet III (sharing the same staff line as clarinet IV) plays small octave Ab half note tied to whole note next bar to (Bar 12) F dotted half note (followed by a quarter rest). After a half and quarter rest, clarinet II plays small octave B [written middle C#] quarter note tied to whole note next bar crescendo to (Bar 12) Line 1 D dotted half note decrescendo (followed by a quarter rest). In Bar 11, clarinet I completes the pyramid on Line 1 G whole note legato to (Bar 12) Ab dotted half note (followed by a quarter rest). Repeat next three bars (Bars 13-15) for clarinets III-IV. For clarinet II in Bar 15, we hear small octave Ab dotted half note decrescendo, and Line 1 F dotted half note for clarinet I.

After a quarter rest in Bar 11, the oboe plays descending quarter notes Line 2 Bb-Ab-G to (Bar 12) Gb to F half notes. After a quarter rest in Bar 14, the oboe plays Bb-Ab-G quarter notes upward leap to (Bar 15) Line 3 D quarter note to C half note decrescendo (these five notes under the legato phrase/slur/umbrella) down to Line 2 F quarter note crescendo up to (Bar 16) Bb quarter note to Ab half note decrescendo (these three notes under the umbrella) down to F# quarter note up to (Bar 17) Ab quarter note to G half note decrescendo, and then Eb quarter note to (Bar 18) G quarter note to F half note (followed by a quarter rest).

Back in Bar 16, the bass clarinet plays *pp* < > small octave Ab whole note legato to (Bar 17) G dotted half note (followed by a quarter rest). Repeat these two bars in the next two bars. The clarinets play small octave F/B/Line 1 D/Ab whole notes to (Bar 17) Eb/Line 1 C/Eb/G dotted half notes (followed by a quarter rest). In Bar 18, clarinets II-III-IV play D/B/Line 1 D/ whole notes to (Bar 19) G/Line 1 Db/E/B whole notes to (Bar 20) F#/middle C/E dotted half notes (followed by a quarter rest). Clarinet I plays *espr* Line 1 Ab dotted half note legato up to Line 2 D quarter note to (Bar 19) Line 1 B [written Line 2 C#] whole note to (Bar 20) Bb dotted half note (followed by a quarter

rest). After a quarter rest in Bar 19 (1:40), the oboe plays descending quarter notes Line 3 C#-Line 2 B-G to (Bar 20) F# to E half notes decrescendo. In Bar 21, after a quarter rest, the oboe plays B-A-F quarter notes crescendo to (Bar 22) E to D half notes decrescendo. The clarinets play F/middle Cb/Eb/A whole notes to (Bar 22) E/Bb/Line 1 D/Ab dotted half notes (followed by a quarter rest).

In Bar 23, the clarinets play Ab/middle C/D/F (D half-dim 7th 2nd inv) whole notes to (Bar 24) Eb/G/middle C/Eb (C min) dotted half notes (followed by a quarter rest). After a quarter rest, the oboe plays Line 2 G-F-C quarter notes to (Bar 24) D to C half notes. In Bar 25, the clarinets play D/F/Ab/middle Cb whole notes crescendo to (Bar 26) D/Eb/G/middle C dotted half notes decrescendo (followed by a quarter rest). In Bar 27, they play F/B/Line 1 D/Ab whole notes to (Bar 28) Eb/middle C/Eb/G dotted half notes (followed by a quarter rest). The bass clarinet returns here to play small octave Ab whole note to (Bar 28) G dotted half note (followed by a quarter rest). After a quarter rest in Bar 25, the oboe plays descending quarter notes Line 2 G-F-Cb to (Bar 26) D to Eb quarter notes upward leap to “3” triplet value Line 3 D half note to triplet value C quarter note to (Bar 27) normal value Line 2 Bb quarter note to Ab half note (these nine notes are under the phrase umbrella) to F# quarter note crescendo up to (Bar 28) Ab quarter note to G half note (these three notes are under the legato umbrella) to Eb quarter note to (Bar 29) G quarter note to F half note, and then D quarter note to (Bar 30) Eb dotted half note > *ppp* (followed by a quarter rest).

In Bar 29, the clarinets play D/B/Line 1 D/Ab whole notes to (Bar 30) Eb/G/middle C/Eb dotted half notes (followed by a quarter rest and silent in Bar 31). The bass clarinet plays *pp espr* < small octave G whole note to (Bar 30) middle C half note to Bb to Ab small octave quarter notes to (Bar 31) G quarter note to F# dotted half note decrescendo.

After a half and quarter rest in Bar 31, the oboe returns to play Line 2 Eb quarter note crescendo up to (Bar 32) G quarter note to F half note decrescendo (followed by a quarter rest and a full rest in Bar 33. Repeat these three bars in Bars 34-36. In Bar 32, the clarinets return to play *pp* < D/F/Ab/B dotted half notes to F/Ab/B/Line 1 D quarter notes to (Bar 33) Eb/G/middle C/Eb whole notes decrescendo (silent in Bar 34). They repeat Bar 32 in Bar 35 to (Bar 36) Eb/Ab/middle C/Eb whole notes (silent in Bar 37). After a quarter rest in Bar 33, the bass clarinet returns (after a rest in Bar 32) to play descending quarter notes middle C-Bb-Ab crescendo to (Bar 34) G quarter note to F# dotted half note decrescendo (silent next bar). After a quarter rest in Bar 36, it plays again C-Bb-Ab quarter notes to (Bar 37) G quarter note to F# dotted half note once again.

In Bar 37 (*molto rall*), after a half and quarter rest, the oboe returns to play Line 2 Eb quarter note to (Bar 38) G quarter note to Ab half note crescendo up to Line 3 D quarter note tied to half note next bar to C half note > *pp* and held fermata. The clarinets in Bar 38 return to play F/Ab/B/Line 1 D whole notes to (Bar 39) Eb/Ab/middle C/Eb dotted half notes followed by a quarter rest mark held fermata). The end of this bar is marked at 3:31, and this is the last bar in page 2.

In Bar 40 (start of page 3), the cue dramatically changes the pattern to a far more uplifting type of music in Cut time, *Molto Sost*. The horns and two harps now finally make their introduction in this bar. Bars 40 is located in the dvd on Chapter 30 starting at :09. It is at this point in the movie, as Manny and the nurse walk down the corridor, that white text is overlaid on the screen: “Two years later, Rose Balestrero walked out of the

sanitarium—completely cured. Today she lives happily in Florida with Manny and the two boys, and what happened seems like a nightmare to them—but it did happen.” Maybe they should’ve added... “(No kidding. It did happen!)” At any rate, I believe I read somewhere that in actual fact Rose never did completely recover, but that the producers wanted a “happy” ending! The last filmed scene is the family in long distance walking down a boulevard in Miami or other large city in Florida.

Harp I plays forte and legato (under the phrase umbrella) arpeggio rising to falling “3” triplet 8th note figures (three figures per bar). It starts on the bottom staff (treble clef) on small octave G-middle C-E (crossbeam connected) up to G-Line 2 C-E (crossbeam connected) up to (top staff) descending triplet 8th notes G-E-C (crossbeam connected) down to Line 1 G-E-C (C maj). In Bar 41 it continues on ascending 8th notes small octave A-middle C- E (A min) up to A-Line 2 C-E up to (top staff) A-C-E to Line 1 A-C-E Bar 42 repeats Bar 40 (C maj triplets). In Bar 43 it now plays small octave Bb-Line 1 D-G (G min) to Bb-Line 2 D-G up to (top staff) descending Bb-G-D to Line 1 Bb-G-D. In Bar 44 it plays Line 1 D-F-Bb (Bb maj) up to Line 2 D-F-Bb up to (top staff) Line 3 D-Line 2 Bb-F down to D-Line 1 Bb-F. In Bar 46 (start of page 4), it plays ascending triplet 8th notes Line 1 E-A-Line 2 C to E-A-Line 3 C up to descending E-C-Line 2 A (followed by a quarter rest).

Back in Bar 40, harp II plays the same pattern but on different notes of the same C maj tonality. So we find ascending 8th notes Great octave C-G-small octave C up to E-G-middle C up to descending E-C-small octave G down to E-C-Great octave G. In Bar 41, it plays ascending C-A-small octave C up to E-A-middle C [Herrmann incorrectly wrote G instead of A here in this triplet] up to (top staff) descending E-C-small octave A down to (bottom staff) E-C-Great octave A. Repeat Bar 40 in Bar 42. In Bar 43 it plays ascending G-Bb-small octave D to G-Bb-Line 1 D up to (top staff) descending G-D-small octave Bb down to (bottom staff) G-D-Great octave Bb 8th notes. In Bar 44 it plays ascending 8th notes Great octave G-small octave C-E up to G-middle C-E up to (top staff) descending G-E-C to (bottom staff) small octave G-E-C. In bar 45 it plays Bb-small octave D-F up to Bb-Line 1 D-F up to descending Bb-F-D to small octave Bb-F-D. In bar 46, it plays ascending A-small octave C-E to A-middle C-E up to A down to E-C (quarter rest).

Back in Bar 40, the horns play *p* < and *molto sost* small octave E/G/middle C/E [written small octave B/Line 1 D/G/B] whole notes legato to (Bar 41) E/A/middle C/E whole note (still crescendo). The way Herrmann divided the notes was that horns I-II (sharing the same staff line) play middle C/E whole notes legato down to (Bar 41) small octave E/A whole notes, while horns III-IV on the bottom staff play small octave E/G up to (Bar 41) middle C/E whole notes. In Bar 42, the horns play again E/G/C/E whole notes to (Bar 43) D/G/Bb/Line 1 D [written small octave A/Line 1 D/F/A] whole notes decrescendo. In Bar 44 they play E/G/C/E whole notes to (Bar 45) D/F/Bb/Line 1 D whole notes. In Bar 46, they play *f* > small octave C/E/A/middle C dotted half notes (followed by a quarter rest).

Back in Bar 40, the bass clarinets play *p* (*sost*) and crescendo middle C [written D] whole note legato to (Bar 41) small octave A [written B] whole note crescendo to (Bar 42) C whole note forte to (Bar 43) small octave G whole note decrescendo. In Bar 44, the bass clarinets play again middle C whole note crescendo to (Bar 45) Bb whole note to (Bar 46) A dotted half note decrescendo (followed by a quarter rest).

Back in Bar 40, all clarinets and both flutes play *p* < and *molto cantabile* the melody line on Line 2 (Line 3 for the flutes) E quarter note legato down to C half note down to Line 1 G (Line 2 for the flutes) quarter note to (Bar 41) A half note tied to “3” triplet value quarter note these five notes are under the phrase umbrella) to B-C triplet value quarter notes up to (Bar 42) E quarter note forte legato down to C half note down to A quarter note up to (Bar 43) decrescendo Bb half note tied to triplet value quarter note (these seven notes are under the phrase curve line) to C-D crescendo triplet value quarter notes. In Bar 44, they continue on Lines 2 & 3 E half note tied to triplet value E quarter note to D to C triplet value quarter notes to (Bar 45) D quarter note down to Bb half note decrescendo, and then A quarter note crescendo up to (Bar 46) C dotted half note (still crescendo) down to A quarter note *ff* legato and crescendo up to (Bar 47 in $\frac{3}{4}$ time, *Maestoso*, the final section of the cue). After a half and quarter rest in Bar 46, the oboe joins in as well on Line 1 A quarter note.

So we find in Bar 47 the flutes playing *sfff* Line 3 A rinforzando-marked (> above the note) half note down to Line 2 A quarter note legato and crescendo up to (Bar 48) Line 3 A rinforzando half *sfff* note down to Line 2 A quarter note up to (Bar 49) Line 3 A rinforzando half note again down to Line 2 A quarter note up to (Bar 50) Line 3 A rinforzando half note *sfff* down to Line 2 A quarter note up to (end Bar 51 in C time) Line 3 A whole note held fermata. The oboe and clarinets play exactly the same exactly for them being an octave lower register. So they play Line 2 A rinforzando half note down to Line 1 A quarter note, and so forth. Also they play *sff* instead of *sfff*.

Back in Bar 47 in $\frac{3}{4}$ time, horns I-II (top staff section) play *sff* > Line 1 F#/A [written Line 2 C#/E] rinforzando dotted half notes legato to (Bar 48) F/A rinforzando half notes *sff* > to (Bar 49) E/A dotted half notes to (Bar 50) D#/A dotted half notes. In end Bar 51 in C time, they play E/A whole notes *sff* and held fermata. Horns III-IV in Bar 47 play Line 1 D/A [written Line 1 A/Line 2 E] rinforzando dotted half notes to (Bar 48) Db/E dotted half notes. In Bar 49, they play middle C/A [written Line 1 G/Line 2 E] rinforzando dotted half notes to (Bar 50) small octave B/Line 1 A [written F#/Line 2 E] dotted half notes. In end Bar 51 in C time, they play middle C#/A whole notes held fermata.

Back in Bar 47, the trumpets join with the horns in the same arrangement except played an octave higher register, especially trumpets I-II (trumpets III-IV play different arrangement of notes). So trumpets I-II play Line 2 F#/A [written G#/B] rinforzando dotted half notes to (Bar 48) F/A [written G/B] rinforzando dotted half notes. In Bar 49, they play E/A [written F#/B] dotted half notes to (Bar 50) D#/A dotted half notes. In end Bar 51 in C time, they play E/A whole notes held fermata. Trumpets III-IV play Line 2 D/F# [written E/G#] dotted half notes to (Bar 48) Db/F [written Eb/G] dotted half notes. In Bar 49, they play C/E dotted half notes to (Bar 50) B/D# dotted half notes. In end Bar 51, they play C#/E whole notes held fermata.

Back in Bar 47, harps I & II bottom staves (treble clef) play *sff* Lines 1 & 2 A half notes let vibrate (followed by a quarter rest) while the top staves play Lines 2 & 3 A half notes. Repeat next three bars. In end Bar 51 in C time, harps play *sff* Great octave A/small octave E/middle C# (bottom staff) and (top staff) A/Line 2 C#/E/A whole notes

arpeggiando (vertical wavy line rolled chord) held fermata. The end tonality is of course A maj (A/C#/E). I wouldn't expect Herrmann to employ a minor chord as a "happy" ending! :)

Also playing in end Bar 51, the bass clarinets return (after a four-bar smoke break) small octave E/A [written F#/B] whole notes *sff* and held fermata. Also playing (finally!) in end Bar 51 (after 50 bars of reading a book), the tuba shows up to play *sff* the (I assume) Contra-octave A whole note held fermata. The reason I stated "I assume" because the note is probably written wrong by Herrmann. The note was actually circled by someone (probably indicating a questionable note location or mistake). Herrmann wrote the F Contra-octave whole note (the note within the 4th leger line below the staff in bass clef). I believe Herrmann meant to write on the 3rd leger line (making it the A or root note for the A major tonality). This makes far more sense than an F, the only instrument playing an F note, and thereby creating an improbable F maj 7 # 5th tonality (F/A/C#/E).

Then Herrmann lines thru the cue four vertical lines very closely together with the characteristic squiggly line (repeated small loops). Then he dated it "Sept 10-Oct 15/56."
End of cue and end of score.

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