

BENEATH THE TWELVE MILE REEF

Music By
BERNARD HERRMANN

Film Score Rundown
By
Bill Wrobel



The following is a cue rundown of Bernard Herrmann's score of great depth, *Beneath The Twelve Mile Reef* (his other deep end score was *Journey To The Center of the Earth!*), completed August 28, 1953. Copyright date, December 17, 1953. 164 pp. Total score time: 56 minutes. Autograph score (in ink) located at UCSB, California. Microfilm 87/20,037 (Mus) Item 4 version also at the Library of Congress.

The movie was nominated for Cinematography (Color), but Loyal Griggs won it for *Shane*. *Reef* was I believe the third Cinemascope movie introduced by 20th Century Fox. An Internet link below elaborates on this. This B movie (or perhaps C+) featured, however, a class A+ score by Herrmann, but sadly it was not even nominated (Bronislau Kaper won it for *Lili*).

Very young Robert Wagner (who stated in a London interview that this was one of his favorite roles) played Greek American Tony Petrakis, son of Mike Petrakis (Gilbert Roland), a deep-sea fisherman. Richard Boone played Thomas Rhys, a rival fisherman whose daughter, Gwyneth (Terry Moore), eventually gets romantically hooked with Tony ("a very beautiful boy!" so he brags). Peter Graves plays "Arnold" (not as attractive or beautiful a name as "Tony"!) who gets "fishy" about Gwyneth's attention to Tony, and eventually whose jealous heart sinks once he finds out he's been cast away by Gwyneth for the Greek. So to feel better, he burns Tony's boat! Gwyneth rescues Tony, steals dad's boat and hide in a lagoon (where Tony smiles a lot, hoping to skinny dip with Gwyneth!).

As a reference source, I will depend on the Film Score Monthly release of the original tracks. Go to:

<https://secure.filmscoremonthly.com/store/detailCD.asp?ID=80>

It is limited to 3000 copies, so I suggest you purchase it while you have the chance.

For more information on the movie (and also reviews on the score), feel free to refer to the following links:

<http://www.uib.no/herrmann/articles/reviews/beneaththe12milereef001/>
<http://www.musicweb.uk.net/film/2001/Apr01/Herrmann12.html>
http://instereo.topcities.com/1953_Fox.html
http://divermag.com/archives/march2000/bubbles_mar00.html
<http://www.intrada.com/doug/doug0201.htm>
<http://www.filmsondisc.com/dvdpages/DVDPage11.html>

Beneath The Twelve Mile Reef

“The Sea” R1/1. *Allegro (maestoso e molto sost)* in 3/2 time. 33 bars, 1:20, pages 3-12. Instrumentation: 3 piccolos/flutes, 2 oboes/english horns, 3 Bb clarinets, 2 Bb bass clarinets, 2 Fags (Bassoons), 4 horns, 3 "C" trumpets, 3 Pos (trombones), tuba, Timp, susp cymbal, triangle, cymbals, Tam Tam, 9 harps, 12 violins, 4 violas, 4 VC (celli or cellos), 2 CB (basses).

Bar 1 = D min 7th (D/F/A/C).

After two half notes rests, nine harps (each harp two staves) are soli gliss (pedals set for *C major* or D-C-B E-F-G-A from left to right). Harp I plays *ff* from Line 1 D on the bottom staff as a 32nd note straight *gliss* line up to Line 4 D 32nd note (written, however, as Line 3 D with the *8 va* ottava above the note). Harp II plays middle or Line 1 C up to Line 4 C (*ottava* Line 3 C). Harp III plays small octave A up to Line 3 A (*ottava* Line 2 A). Harp IV plays small octave F gliss up to Line 3 F (*ottava* Line 2 F). Harp V plays small octave D gliss up to Line 3 D (no *ottava*). Harp VI plays small octave C up to Line 3 C, while harp VII plays Great octave A up to Line 2 A. Harp VIII plays Great octave F up to Line 2 F, and harp IX plays Great octave D up to Line 2 D. All harps repeat this pattern/bar next two bars, then Bars 5 and 7.

Bar 2 = D min 9th (D/F/A/C/E).

Woodwinds play legato tremolo whole notes (notated like the fingered trem of the strings) and also trills. Piccolos play *ff* Line 2 D/F/Line 3 C whole notes trem to E/A/D whole notes down to A/D/G to B/E/A to C/F/B to F/G/C grace notes (or after beats) notated as 32nd notes (followed by a half rest). Repeat next bar. Oboe I plays Line 2 D whole note (to F) trill (*tr^{~~~~~}*) to E-F after beats (followed by a half rest), while oboe II plays Line 2 C whole note trill (to D in parentheses) to C-D after-beats. Clarinets I & II are legato trem just as piccolos I & II, while clarinet III is trill on Line 2 C [written D]. The susp cymbal *with triangle sticks* is rolled *f >* (decrescendo) whole note (followed by a half rest). Repeat Bars 3, 5, 7, 9. The triangle is rolled fortissimo on a whole note to a rinforzando grace note (followed by a half rest). Repeat as susp cymbal line. Violins play *sff* Line 1 up to Line 2 D grace notes to whole notes fingered trem between Line 2 F/C (c''') to A/D (followed by a half rest). Violas play grace notes F to C to Line 2 D to E fingered trem whole notes. VC (celli) play F to A grace notes to Line 2 C to D fingered trem. Repeat next bar.

Bar 3 = D min 9th.

ff *March unit only*
Allargro (mezzo) with rest *Re) ora*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

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Bar 5 = D min 7th (D/F/A/C).

Horns conclude the first legato phrase on Line 1 F [written Line 2 C above] whole note (followed by a needed breath mark!). Then they start another phrase *ff* on Line 1 C [written G above] half note. Piccolos are now trill on Line 2 C/D/C (c''')

whole notes followed by ascending 32nd grace notes A/D/F (etc—see Bar 2), followed by a half rest. Oboes follow the Bar 2 pattern. Clarinets are trill (see piccolos). Violins are fingered trem between Line 2 F/Line 3 C (c’’) and Line 2 A whole notes followed by G-A grace notes (followed by a half rest). Violas are now trill on Line 2 D whole note to D-E grace notes, and VC are trill on C to C-D grace notes.

Bars 6-7 = Bars 4-5.

Woodwinds and strings repeat the prior two bars. Horns continue the melody line on Line 1 B [written F# above] whole notes to “3” triplet value descending quarter notes D to rinforzando C quarter note legato tiny slur to A quarter note to (Bar 7) F whole note (completing that six-note phrase). After a breath mark, they start another phrase on middle C half note.

Bars 8-9 = Bars 4-5.

Horns continue the melody line phrase from middle C of the previous bar up to Line 2 D rinforzando half note tied to D quarter note to descending tenuto quarter notes Line 2 C to Line 1 A to G to (Bar 9) rinforzando F 8th note to G-A 8ths down to D 8th tied to D half note (end of phrase). After a breath mark, the horns play middle C half note up to (Bar 10) G dotted half note to F rinforzando quarter note to A half note tied to quarter note next bar. Harps are silent in Bars 10 & 11. Woodwinds and strings play a mixture of trills and tremolos in Bar 10.

Bar 11 = F maj (F/A/C) to Ab maj (Ab/C/Eb) to G maj (G/B/D) to F maj. [:19]

The music erupts in Bars 11-12 as an early climax of intensity in this cue. Trumpets/Pos/tuba are emphasized here. “C” trumpets play fortissimo Line 2 C/F/A rinforzando 8th notes (followed by an 8th rest) to C/Eb/Ab rinforzando dotted half notes to B/D/G rinforzando quarter notes legato to A/C/F quarter notes. Pos play similarly with small octave C/F/C (c’) 8ths (followed by an 8th rest) to Eb/Ab/C dotted half notes to D/G/B to C/F/C quarter notes. The tuba plays Great octave F 8th (followed by an 8th rest) to Ab dotted half note to G to F quarter notes. After a quarter and half rest (after the A quarter note tie from the previous bar’s half note), horns play G/B/D/G rinforzando quarter notes to F/A/C/F quarter notes. Flutes play Great octave F and small octave C rinforzando quarter notes legato up to Ab/Eb dotted half notes to G/D to F/A quarter notes. Bass clarinets play the same but small octave register F/Line 1 F, etc. Cymbals crash *ff* a dotted whole note. Oboes and clarinets also play the pattern given. Oboes play C/F 8ths (8th rest) to C/Eb dotted half notes to B/G to A/F quarter notes. Clarinets play C/F/A 8ths (8th rest) to C/Eb/Ab dotted half notes to B/D/G to A/C/F quarter notes.

Bars 12-13 = A min (A/C/E).

The orchestra settles on the A minor dotted whole note tonality tied to whole notes held fermata next bar. Piccolos play Line 2 A and Line 3 E/A dotted whole notes *sff* > *pp* tied to whole notes held fermata in Bar 13, followed by a half rest. Oboes play Line 2 C/A notes in that pattern, and clarinets play Line 1 A/Line 2 C/E [written B/Line 2 D/F#] notes. Bass clarinets play small octave A/Line 1 E whole notes tied to whole notes in Bar 13, and Flutes play Great octave A/small octave E notes in that pattern. Horns play small octave A/middle C/E/A notes, trumpets play Line 2 C/E/A, Pos on

Great octave A/small octave E/A, and tuba plays Contra octave A whole note tied to next bar. The timp is trill rolled on Great octave A *ff* > *pp*. The susp cymbal is rolled in Bar 12 only (ditto triangle). Violins play Line 1 E-A grace notes up to Line 2 A dotted whole note tied to whole note held fermata next bar. Violas play E-A grace notes up to Line 1 A dotted whole note tied to next bar. VC play grace notes up to small octave A dotted whole note tied to whole note next bar. CB play Great octave A *acciaccatura* up to small octave A dotted whole note tied to next bar. All strings are played *ff* (*molto sost*). In Bar 13, the cymbals sound *pp* a dotted whole note. Last but not least, the harps play *ff* an ascending gliss followed by a descending gliss. Harp I plays small octave A up to Line 4 A then back down, while harp II plays small octave A up to Line 4 A and then back down. Harp III plays small octave C up to Line 4 C, IV plays Great octave A, and so forth. Harp IX plays Contra octave C up to Line 2 C and then back down. After two half rests held fermata (on the 2nd rest), the harps play a rising gliss series I believe on B half-dim 7/11 (B/D/F/A/E). So harp I plays Line 1 E up to Line 4 E, and harp II plays Line 1 D up to Line 4 D. Harp III plays small octave B up to Line 3 B, harp IV plays small octave A up to Line 3 A, and harp V plays small octave F up to Line 3 F. Harp VI plays E, VII on D, VIII on Great octave B, and IX on A.

Bars 14-22 = See Bars 1-10. [:25]

Pretty much the same pattern and notes are repeated in this sequence. However, instead of the horns, we have three trumpets playing the melody line *fff*. After two half rests in Bar 15, they play Line 1 F half note up to (Bar 16) Line 2 E whole note to F rinforzando quarter note down to D quarter note down to (Bar 17) B whole note (end of the five-note phrase). Then they play F half note up to (see Bars 16-17) to (Bar 20) rinforzando G half note tied to quarter note to tenuto F-D-C quarter notes to (Bar 21) B-C-D 8th notes down to G 8th note tied to half note. After a breath mark/rest, they play F half note up to (Bar 22) D dotted half note to C quarter note to E half note tied to quarter note next bar.

Bar 23 = E maj (E/G#/B) to C# maj (C#/E#/G#) to Ab maj (Ab/C/Eb) to G min (G/Bb/D). [:44]

Exactly similar to the patterns given in Bar 11, we have instead the chords given directly above. Horns/Pos/tuba are prominent initially. Horns play *ff* small octave B/Line 1 E/G#/B rinforzando 8th notes (followed by an 8th rest). Then they play *sff* G#/middle C#/E#/G# rinforzando dotted half note to Ab/Cb/Eb/Ab rinforzando quarter notes legato to G/Bb/D/G quarter notes. Pos play Great octave B/small octave E/G# 8th notes (followed by an 8th rest) to G#/C#/E# dotted half notes to Eb/Ab/middle C (c') to D/G/Bb quarter notes. The tuba plays Great octave E 8th (with an 8th rest) to C# dotted half note up to Ab to G quarter notes. Fags play Great and small octave E quarter notes legato to Great and small octave C# dotted half notes up to Ab/Eb to G/D quarter notes. Bass clarinets play B/G# rinforzando quarter notes legato to G#/F [F enharmonic for E#--one I need to add to my *Enharmonic* paper someday!] dotted half notes to Ab/Eb to G/D quarter notes. Clarinets play B/G#/E (Line 3 E) 8ths, followed by an 8th rest. Then they play G#/F/C# dotted half notes [again enharmonic F for E#] to Ab/Eb/C to G/D/Bb quarter notes. Oboes play Line 2 E# and Line 3 C# dotted half notes to C/Ab to Bb/G quarter notes.

Bars 24-25 = D min (D/F/A).

Similar to the pattern given in Bars 12-13, but definitely not exact. For one thing, the harps instead play descending to ascending glissandi (reverse order for Bars 12-13). Piccolos play Line 3 D/A/D (d''') dotted whole notes tied to half notes next bar. Oboe I plays, however, Line 3 D dotted whole note legato down to Line 2 D whole note (not tied to Line 3 D). Oboe II plays Line 2 D dotted half note, but silent next bar with the direction "To Eng Horn." Similarly, clarinets play starting Line 2 A/F/D (d''') dotted half notes legato down to octave lower notes. Bass clarinets, however, play lowest D/A notes *up* to Line 1 D/A whole notes (decrescendo and followed of course by a half rest). Timp is trill rolled on Great octave D dotted whole note tied to dotted whole note next bar, played *ff* > *p* > *pp*. Horns play A/D/F/A dotted whole notes tied to dotted whole notes next bar *ff* > *pp* and held fermata. Etc.

Bars 26-27 = Gb maj 2nd inv (Db/Gb/Bb) to Eb min (Eb/Gb/Bb). [:52]

Piu Lento in 4/2 time. Key signature of Db maj/Bb min or five flats (Bb-Eb-Ab-Db-Gb). First you hear the harps (top staves only) playing contrary motion "3" triplet value quarter note figures (four per bar) while the bottom staves (after a half rest) play half notes. Starting with harp I top staff, it plays *p dolce* descending triplet quarter notes Line 3 [written Line 2 with the *8va* ottava above the notes for two triplet figures] Bb-Ab Gb to next bracketed "3" figure of Eb-Db-Bb to next figure (no *ottava*) Line 2 Ab-Gb-Eb to Db-Bb-Ab. After a half rest, the bottom staff plays Line 2 Eb half note (with the let vibrate small curve/slur extending out) down to Line 1 Ab down to Db. Harp II top staff plays Line 3 [written Line 2 with the *8va*] descending triplet quarter notes Gb-Eb-Db to Line 2 {no *ottava*} Bb-Ab-Gb to Eb-Db-Bb to Line 1 Ab-Gb-Eb. After a half rest, the bottom staff plays Line 1 Bb half note let vibrate down to Eb down to small octave Ab. Harp III top staff plays Line 3 Db-Bb-Ab to Line 2 Gb-Eb-Db to Line 1 Bb-Ab-Gb to Eb-Db-Bb. After a half rest, the bottom staff plays Line 1 Gb half note down to Bb down to small octave Eb. Harp IV, however, is contrary motion playing ascending "3" triplet value quarter notes Line 1 Gb-Ab-Bb down to Line 1 Db-Eb-Gb down to Bb-Db-Eb to Db-Eb-Gb. After a half rest, the bottom staff plays small octave Db down to Great octave Bb back up to small octave Db half notes. Harp V also plays ascending notes Line 1 Db-Eb-Gb down to Bb-Db-Eb to Db-Eb-Gb to Gb-Ab-Bb. After a half rest, the bottom staff plays Great octave Bb up to small octave Db to Gb half notes. Harp VI also plays ascending quarter notes starting small octave Bb-Db-Eb to Gb-Ab-Bb down to Gb-Ab-Bb again and back down to small octave Bb-Db-Eb. After a half rest, the bottom staff plays small octave Gb to same register Gb down to Great octave Bb half notes. Harp VII top staff (bass clef) plays descending triplet quarter notes Bb-Gb-Eb to Db-Bb-Ab up to Eb-Db-Bb down to Great octave Gb-Eb-Bb (Contra octave B-flat). After a half rest, the bottom staff plays Great octave Db to Eb down to Contra octave Gb half notes. Harp VIII plays ascending notes Great octave Gb-Bb-Db to small octave Eb-Gb-Bb down to Great octave Eb-Gb-Bb up to Db-Eb-Gb. After a half rest, the bottom staff plays Great octave Eb up to small octave Eb down to Great octave Db half notes. Harp IX plays descending quarter notes small octave Eb-Db-Bb down to Great octave Gb-Eb-Db up to Db-Bb-Gb down to Eb-Db-Gb. After a half rest, the bottom staff plays Contra octave Gb up to small octave Db up to Eb half notes. [Whew! I'm glad Herrmann did not use any *more* harps!]

Clarinets in Bar 26 play $p <$ small octave Gb/Bb/Line 1 Gb whole notes legato to Gb/Bb/Eb whole notes (repeated next bar). Bass clarinets play small octave Gb/Line 1 Db to Gb/Bb whole notes. Fags (in the “k” tenor clef) play Line 1 Db/Bb to Eb/Bb whole notes (repeat next bar). After a half rest, trumpets play Db/Gb/Bb half notes to Eb/Gb/Bb whole notes (repeat next bar). After two half rests, Pos play p on Great octave Bb/small octave Eb/Gb whole notes legato to (Bar 27) Db/Gb/Bb whole notes back to Bb/Eb/Gb to Db/Gb/Bb again in Bar 28. The tuba plays Great octave Eb whole note legato up to (Bar 27) Gb whole note back to Eb whole note to Gb whole note back to Eb whole note. In Bar 27, CB play $mf >$ Great and small octave registers of Gb whole note (followed by a whole rest).

After three half rests, the flutes/oboe/E.H./violins/viole/celli begin to play the melody line $mp <$ on Line 2 Gb half note (flutes I & II/violins, but Line 1 for flute III/oboe I/viole, and small octave for E.H./VC). So once again we find Gb half note up to F whole note tied to “3” triplet value half note up to Gb down to Eb triplet value half notes to (Bar 28) C dotted whole note (end of phrase) to Bb half note. Then they play up to (Bar 29) Ab whole note to “3” triplet value descending half notes Gb-Eb-Db to (Bar 30) C-Db-Eb quarter notes down to Bb quarter note tied to half note (end phrase). Then they play Ab half note up to (Bar 31) “3” triplet value C whole note to triplet value Db half note down to Bb whole note (end of four-note phrase). In Bar 32 (*Rall*) they play C whole note tied to C whole note (followed by a breath mark).

The tonality in Bar 28 appears to be Ab Dom 9 (Ab/C/Eb/Gb/Bb). CB play $mf >$ on Great and small octave Ab whole notes followed by a whole rest (half-bar duration in 4/2 time). The tuba plays Great octave Ab to another Ab whole note. Pos play small octave Eb/Gb/Bb whole notes (legato from previous bar) to C/Eb/Gb whole notes legato to (Bar 29) Eb/Gb/Bb. Trumpets play middle C/Eb/Gb whole notes tied to whole notes same bar. Horns play small octave Bb/middle C/Eb/Gb whole notes legato (and crescendo) down to Gb/Bb/C/Eb half notes decrescendo. Then they play Bb/C/Eb/Gb half notes legato down to (Bar 29) Gb/Bb/Eb whole notes. Fags play small octave Eb/Gb legato down to Ab/Eb half notes crescendo-decrescendo, followed by Eb/Gb half notes legato down to Great octave and small octave Eb whole notes. Bass clarinets play Ab/Eb whole notes legato up to Eb/Gb half notes decrescendo, and then Ab/Eb half notes legato down to (Bar 29) Eb/Bb whole notes. Clarinets play C/Eb/Gb whole notes legato down to Bb/C/Eb half notes to Bb/Eb/Gb half notes to (Bar 29) Gb/Bb/Eb whole notes.

The Ab Dom 9th appears in Bar 32 (*Rall*). In end Bar 33, the woodwinds and strings (brass choirs are silent) play the A maj (A/C#/E) tonality but 2nd inversion (E/A/C#). We find flutes and violins playing $pp >$ Line 2 (viole an octave lower) E/A/C# (Line 3 C-sharp) whole notes tied to whole notes held fermata. The oboe plays Line 2 C# notes, and E.H. plays Line 1 C# [written G# above]. Clarinets play starting small octave E [written F#]/A/C# notes. Bass clarinets play A/Line 1 E whole notes, and Fags play A/E (e) whole notes. VC play small octave E/A/C# whole notes. CB plays Great and small octave registers of A whole notes.

End of cue.

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“The Undersea” R1/2. Adagio in 4/4 + 3/4 dual meter. 46 bars, 2:25. E-flat minor key signature (six flats or Bb-Eb-Ab-Db-Gb-Cb). 46 bars, 2:25, pages 13-18.

Instrumentation: 9 harps, 3 clarinets, 2 bass clarinets, 2 Fags, 3 Pos, tuba, organ pedal, electric bass, Tam Tam, small bass drum, and large bass drum.

Bars 1-2 = Cb maj 7th (Cb/Eb/Gb/Bb).

In these bars, harps I, II, III, VII, and IX play. Harp I top staff (bass clef) plays *p molto legato* on descending 16th notes small octave Bb-Gb-Eb-Cb (connected by two crossbeams) repeated three more times same bar. Harp II plays the same notes and pattern but an octave lower register starting Great octave Bb-Gb-Eb-Cb. Harp IX top staff (bass clef) plays *p* on Great and small octave Bb half notes (let vibrate curve lines extending outward) down to Cb half notes. Harp III top staff (bass clef), after two quarter rests, plays *p (molto legato)* on contrary 16th note figures. So, instead of descending notes (as in harps I & II), we find ascending notes small octave 16ths Cb-Eb-Gb-Bb (connected by two crossbeams), this figure repeated same bar. Harp VII also plays two ascending note figures but an octave lower on Great octave Cb-Eb-Gb-Bb.

In Bar 2 (in the $\frac{3}{4}$ section of the overall $4/4 + \frac{3}{4}$ meter), harp I plays descending 16th notes small octave Bb-Gb-Eb-Cb to (bottom staff) Great octave descending 16ths BB-Gb-Eb-Cb to ascending notes starting Contra octave Bb-Cb-Eb-Gb. Harp II plays a different pattern. We find descending 16ths Great octave Bb-Gb-Eb-Cb to (bottom staff) ascending notes starting Contra octave Bb-Cb-Eb-Gb to next figure (top staff again) starting on Great octave Bb-Cb-Eb-Gb. Harp III plays yet another different pattern. We find ascending 16ths small octave Cb-Eb-Gb-Bb to descending notes small octave Bb-Gb-Eb-Cb to (bottom staff) Great octave Bb-Gb-Eb-Cb. Harp VII plays still another different pattern. We see (top staff) Great octave ascending 16ths Cb-Eb-Gb-Bb to (bottom staff) small octave Cb-Eb-Gb-Bb to (top staff) descending 16ths small octave Bb-Gb-Eb-Cb.

Back in Bar 1, clarinets play small octave (*chalmereau* register) Eb/Gb/Bb [written F/Ab/C] whole notes *pp* tied to half notes in Bar 2 decrescendo (followed by a quarter rest). Bass clarinets play small octave Eb/Cb whole notes tied to half notes next bar. Fags play Great octave Eb and small octave Cb whole notes decrescendo (silent in Bar 2). Pos play *pp* on small octave Eb/Gb/Bb whole notes (silent next bar). The organ pedal plays *p* on Great octave Eb whole note (silent in Bar 2). The Tam Tam sounds *pppp* a whole note (notated on the bottom space of the staff), let vibrate. After a half rest, the small bass drum plays *ppp* a half note trill roll *ppp* (silent in Bar 2) whereas the large bass drum in Bar 2 plays a dotted half note trill roll. The tuba is most prominent playing *pp* > the Great octave Eb dotted half note (followed by a quarter rest) up to (Bar 2) Gb half note to Bb quarter note *pp* < down to (Bar 3) B dotted half note decrescendo (followed by a quarter rest). All three notes in Bars 2-3 are played legato. In Bar 2, the electric bass also plays *pp* < on Great octave Gb half note to Bb quarter note (but silent in Bar 3).

Bars 3-4 = B min (B/D/F#). Key signature of G maj/E min (1 sharp or F#).[:09].

Now harps IV-V-VI-VIII take over the arpeggio 16th note figure patterns for two bars. All staves (top and bottom) are still bass clef. Harp IV plays *p (molto legato)* four descending 16th note figures on small octave B-F#-D-B while harp V plays these an octave lower starting Great octave B-F#-D-Contra-octave B (BB). Harp IX

remains to play Great and small octave registers of B half notes (let vibrate) down to D half notes (silent next bar). After two quarter rests, harp VI plays ascending (contrary motion) 16th notes starting Great octave B-small octave D-F#-B, this figure (connected by two crossbeams) played twice. Whereas harp VIII plays these an octave lower.

In Bar 4 (in 3/4 time), harp IV plays descending 16ths B-F#-D-B (Great octave B) down to (bottom staff) Great octave B-F#-D-B (Contra octave B) to ascending 16ths starting on that Contra octave B-D-F#-B. Harp V plays descending notes Great octave B-F#-D-B to (bottom staff) ascending notes starting on that same Contra octave B-D-F#-b to (top staff) Great octave B-D-F#-B (b). Harp VI play ascending 16ths starting Great octave B-D-F#-B to descending notes starting on that same small octave B-F#-D-B to (bottom staff) Great octave B-F#-D-B. Harp VIII plays ascending 16ths starting Contra octave B-D-F#-B to (bottom staff) ascending B-D-F#-B (b) to (top staff) descending small octave B-F#-D-B.

Back in Bar 3, clarinets play *pp* > on small octave D/F#/B [written E/G#/C#] whole notes tied to half notes next bar (followed by a quarter rest) while bass clarinets play D/B notes. Fags play Great octave D/B whole notes (silent Bar 4) while Pos play small octave F#/B. The organ pedal plays Great octave D whole note. The Tam Tam is struck *ppp* on a whole note. After a half rest, the small bass drum plays *ppp* a trill roll (*tr*~~~~) half note (silent next bar) while the large bass drum in Bar 4 plays a trill roll on a dotted half note. In Bar 4, the tuba plays Great octave F# half note to G# quarter note crescendo to (Bar 5) Bb dotted half note decrescendo (followed by a quarter rest). The electric bass in Bar 4 plays F# half note to G# quarter note as well.

Bars 5-6 = Bb maj (Bb/D/F). Key signature of F maj/D min (one flat or Bb).[:17].

Harps I, II, II, VII return to play the 16th notes figures. Harp I plays descending 16ths small octave Bb-F-D-Bb played 4X while harp II plays these an octave lower. Harp IX plays Great and small octave Bb half notes down to D half notes. After two quarter rests, harp III plays *p* ascending 16ths starting Great octave Bb-D-F-BB played 2X while harp VII plays these an octave lower. In Bar 6, harp I plays descending 16ths small octave Bb-F-D-Bb to (bottom staff) Great octave Bb-F-D-Bb to rising Bb-D-F-Bb notes. The other harps play similarly as given in Bars 2 and 4.

In Bar 5 (in 4/4 time), clarinets play *pp* on small octave D/F/Bb whole notes tied to half notes next bar (in 3/4 time, followed by a quarter rest) while bass clarinets play D/Bb. Fags play Contra octave and Great octave Bb whole notes decrescendo, while Pos play small octave D/F/Bb whole notes. The organ pedal plays Great octave Bb whole note. The Tam Tam sounds *ppp* on a whole note. The small bass drum plays, after a half rest, a half note trill roll while in Bar 6 the large bass drum plays a dotted half rest. The tuba (and electric bass) in Bar 6 plays small octave D half note to F quarter note to (Bar 6) Bb dotted half note (tuba only).

Bars 7-8 = Ab maj (Ab/Cb/Eb). Key signature again of six flats. [:26]

Harps IV, V, VI, VIII return to play the 16th note arpeggio figures. Harp IV plays descending 16ths starting Line 1 Eb-Cb-Ab-Eb 4X while harp V plays an octave

lower. Harp IX plays small octave and Line 1 Eb half notes down to Great and small octave Ab half notes. After two quarter rests, harp VI plays ascending 16ths small octave Eb-Ab-Cb-Eb played twice, while harp VIII plays an octave lower. Etc. Clarinets play small octave Ab/middle Cb/Eb [written Bb/Line 1 Db/F] whole notes tied to half notes next bar. Etc.

Bars 9-10 = E min (E/G/B). Key signature of C maj/A min (all natural).[:34]

Harp I, II, III, VII return. Harp I plays 4X descending 16ths starting Line 1 E-B-G-E while harp II plays these an octave lower. Harp IX plays small octave and Line 1 E half notes down to Contra octave and Great octave B half notes. Etc. Clarinets play small octave B and Line 1 E [written C#/F#] whole notes tied to half notes next bar while bass clarinets plays small octave E/B notes. Etc.

Bars 11-12 = Cb maj 7th (Cb-Eb-Gb-Bb). Key signature of six flats (as in Bars 1-2).[:42]

Harp IV now plays four ascending 16th note figures small octave Cb-Eb-Gb-Bb while harp V plays an octave lower. Harp IX plays Great and small octave Bb half notes down to Cb half notes. After two half rests, harp VI plays 2X descending 16ths small octave Bb-Gb-Eb-Cb while harp VIII plays an octave lower. Clarinets play small octave Eb/Gb/Bb whole notes tied to half notes next bar. Etc.

Bars 13-14 = D min (D/F/A).[:51]

Harp I plays ascending 16ths small octave D/F/A/D (d'') 4X while harp II plays descending 16ths starting Line 1 D-A-F-D 4X. Harp IX plays small octave and Line 1 D half notes down to Contra and Great octave registers of A half notes. After two quarter rests, harp III plays ascending 16ths Great octave D/F/A/D twice while harp VIII plays descending 16ths starting small octave D-A-F-D. Clarinets play D/F/A whole notes tied to half notes next bar. Etc.

Bars 15-16 = Ab maj (Ab/Cb/Eb).[:59]

Harp IV plays descending 16ths small octave Ab-Eb-Cb-Ab 4X while harp V plays ascending 16ths starting Great octave Ab-Cb-Eb-Ab. Harp IX plays Great and small octave Ab half notes down to Cb half notes. After two quarter rests, harp VI plays descending 16ths Great octave Ab-Eb-Cb-Ab while harp VIII plays ascending note starting Contra octave Ab-Cb-Eb-Ab. Clarinets play Eb/(clarinets II & III) and Ab whole notes tied to half notes next bar, while bass clarinets play Ab/Cc notes. Etc.

Bars 17-18 = E min (E/G/B). [1:07] Start of new figure patterns.

Bars 19-20 = Cb maj (Cb/Eb/Gb). Key signature of 6 flats.

Bars 21-22 = G min (G/Bb/D).Key signature of 2 flats.

Bars 23-24 = Ab maj (Ab/C/Eb). Key signature of 4 flats.

Bars 25-26 = Db maj (Db/F/Ab). Key signature of four flats again (Ab maj/F min).

Specifically, harp I plays descending 16ths starting Line 1 Db-Ab-F-Db to (bottom staff) same small octave Db-Ab-F-Db (repeat patterns same bar). Harp II plays ascending 16ths Great octave Db-F-Ab-Db to F/Ab/Db down to Ab to F-Db-Ab/Db up to ascending 16ths , etc. Harps III plays descending to ascending notes. Harp VII plays Line

1 Db down to small octave Db played twice to next figure (bottom staff) small octave Ab down to Great octave Ab 16ths (played twice) to (top staff) small octave F down to Great octave F 16ths played twice to (bottom staff) small octave Db down to Great octave Db 16ths played 2X. Harp IX plays Contra octave F/Ab whole notes let vibrate (bottom staff) and Great octave Db/F/Ab/Db half notes (top staff). Clarinets play small octave F/Ab/Db whole notes tied to half notes next bar. Etc.

Bars 27-28 = D min (D/F/A). Key signature of one flat.

Bars 29-30 = Cb maj 7th (Cb/Eb/Gb/Bb). Key signature of 6 flats. [1:58]

A new pattern ensues here. Harp I plays forte descending 32nd notes Bb-Ab-Gb-F-Eb-Db-Cb-Bb to ascending 32nd notes Bb-C-D-Eb-F-Gb-Ab-Bb (repeat pattern same bar) to (Bar 30 in $\frac{3}{4}$ time) descending 32nd as given played 3X. Harp III plays the same but an octave lower. Harp II plays ascending to descending 32nd notes. Harp VII also plays ascending 32nds starting Contra octave Bb-Cb-Db-Eb-F-G-Ab-Bb to descending notes (repeat same bar) to (Bar 30) three ascending 32nd note figures. Harp IX plays Great octave Cb/Gb/small octave Cb/Eb/Gb/Bb whole notes let vibrate. Clarinets play small octave Eb/Gb/Bb whole notes tied to half notes next bar. Etc.

Bars 31-32 = A min (A/C/E). Key signature of C maj/A min.

Harp IV plays descending gliss from small octave A down to down to Great octave A (harp VI plays an octave lower), and then ascending gliss from G up to G while harp V plays ascending to descending glissandi (harp VIII an octave lower). Etc.

Bars 33-34 = Bb maj (Bb/D/F). key signature of one flat. [2:15]

Harps I-II-III play descending to ascending glisses while harp VII plays ascending to descending glisses. Pos play Bb/D/F (f) whole notes decrescendo. Etc.

Bars 35-36 = C# min(C#/E/G#). Key signature of C# min (four sharps).[2:24]

Harps IV-V-VI-VIII play descending to ascending glissandi. Clarinets play E/G#/C# whole notes tied to half notes next bar. Pos play small octave C#/E/G# whole notes. Etc.

Bars 37-38 = A maj (A/C#/E). Key signature of A maj (three sharps). Harps I-II-III-VII plays ascending to descending glissandi. Clarinets play E/A/C# whole notes tied to half notes next bar. Etc. In Bar 38, the rest of the cue was deleted with an immediate seque to “The Boat” (which is interesting since the track # 2 on the cd also seques to the next cue).

Bars 39-40 = C maj (C/E/G). C maj key signature.

Harps IV & VI play descending to ascending gliss while harps V and VIII play ascending to descending gliss.

Etc. The written cue ends with an *ad lib* continuation of end Bars 45-46 on Eb min (Eb/Gb/Bb) with 32nd note figures.

“The Boat” R1/3. *Lento* in C time. 16 bars. 1:05, pages 19-20. Track # 2 starting at 2:30. Instrumentation: 3 flutes, 2 oboes, 3 clarinets, 2 bass clarinets, bassoon (“Fag”), contra bassoon, 1 horn, harp, timp., bass drum, 6 violins I, 6 violins II, 4 violas, 4 VC, 2 CB.

Bar 1 = F# min (F#/A/C#).

Clarinets and bass clarinets play small octave F to E 16ths up to Bb 8th note tied to Bb quarter note down to F# dotted quarter note (followed by an 8th rest). Fag and C. Fag also play the F# note. The harp bottom staff (treble clef) plays starting small octave A/C#/F# 8th notes (let vibrate) up to (Bar 2, top staff) A/C#/F# 8ths an octave higher. After a quarter & 8th rest, the bottom staff plays G/C/E 8ths up to an octave above. Etc.

In Bar 2, the Fag and C. Fag plays Great octave F# whole note tied to dotted half note next bar (followed by a quarter rest). The timp is trill rolled on F# whole note tied to next bar, and then E whole notes in Bars 4-5. The bass drum is rolled as well. Etc.

Skipping to Bar 7 at 2:58 on the cd (*Andante* in $\frac{3}{4}$ time), the melody line is played principally by the violins and viole but also flutes and oboes, playing E min (E/G/B) initially. Violins I (and flute I) play *p espr* < Line 2 B quarter note up to Line 3 F# half note tied to quarter note next bar to E quarter note to C up to E 8ths to (Bar 9) C# quarter note to D half note (end of initial phrase). Violins II (and flute II) play Line 2 G quarter note up to Line 3 D half note tied to quarter note in Bar 8 to C quarter note down to A up to C 8ths to (Bar 9) Line 1 A# quarter note to B half note. Flute III plays Line 1 B quarter note to Line 2 D half note, etc. Oboes and viole (treble clef) play B/D (d'') quarter notes to D/F# half notes tied to quarter notes next bar to C/E quarter notes to A/C to C/E 8ths to (Bar 9) A#/C# quarter notes to B/D half notes. VC play starting Great octave E/B/E/G dotted half notes crescendo to (Bar 8) C/G/E/C (C maj) dotted half notes decrescendo. CB play small octave E dotted half note to (Bar 8) C dotted half note. In Bar 8, Fags play Great and small octave C dotted half notes *p > pp*.

After a half rest in Bar 9, the *solo* horn plays *p espr* < [3:07] Line 1 E [written B a P5 above] quarter note legato to (Bar 10) D [written A] half note decrescendo up to F# [written Line 2 C# above] quarter note crescendo legato to (Bar 11) E dotted half note decrescendo. In Bar 12, the horn plays D-E-G quarter notes crescendo down to (Bar 13) C [written G] half note (all four notes played legato) to D quarter note up to (Bar 14) B [written F#] half note decrescendo *pp* (followed by a quarter rest).

Back in Bar 10, a new phrase begins. Violins and flutes I & II play Line 2 G/B quarter notes to D/F# half notes to (Bar 11, for flutes) C/E quarter notes to G/B quarter notes to F#/A quarter notes tied to quarter notes next bar. Violins however play Line 3 C/E quarter notes up to G/B quarter notes to F#/A quarter notes tied to quarter notes next bar. Etc.

Skipping to Bar 15 (*Rall*) at 3:26 on the cd, Fags play *p >* on small octave E and Line 1 (middle) C dotted half notes up to (end Bar 16) G/Eb dotted half notes held fermata and decrescendo *pp*. Violins play Line 3 D/F# half notes to C/E quarter notes up to (Bar 16) Eb/G dotted half notes held fermata *pp >*. Viole play Line 1 Eb/G dotted half notes held fermata. VC play Great octave C/G/small octave E/G dotted half notes to (Bar 16) Great octave Eb/Bb/small octave Eb/G dotted half notes held fermata (Eb major tonality). CB silent.

“The Homecoming” R1/4. *Allegro Maestoso* in 3/2 time. 81 bars, 1:03, pages 21-28.

Bars 1-2 = D min 9th (D/F/A/C/E).

We again come to the thematic opening cue of “The Sea.” The susp cymbal is rolled *mf* dotted whole note (repeated next bar) while the triangle is rolled forte. The piano and perhaps the “keyed glockenspiel” (the direction is a bit unspecific) plays (top staff) fortissimo on a tremolo between dotted whole notes Line 2 F and Line 3 D to A/C (c’’) dotted whole notes (repeated next bar). The bottom staff (also treble clef) plays between Line 2 C/E and D/F dotted whole notes. Six violins I (*div a3*) are bowed trem on Line 2 E/F/Line 3 D (d’’) dotted whole notes (repeated next bar) while six violins II play (*div a3*) *sff* on Line 2 F/A/Line 3 C. Four violas (*div a2*) play Line 2 (treble clef) C/D dotted whole notes bowed trem. Piccolos are trill on Line 3 C dotted whole notes, etc.

After two half rests, horns play forte on small octave C [written G above] half note up to (Bar 2) B [written F#] whole note to Line 1 C *rinforzando* quarter note down to A quarter note to (Bar 3) F [written middle C] whole note (end of phrase) to small octave C half note up to (Bar 4) B whole note up to descending “3” triplet value quarter notes D-C-A to (Bar 5) F whole note. Etc. *Sords* “C” trumpets also play these notes and pattern.

In Bar 3, the woodwinds/piano/strings are silent from the previous patterns, and then resume for the second half of that bar and into Bar 4. Repeat this pattern in Bars 5-6 and Bars 7-8. As the horns and trumpets play the F whole note, the Pos play (after a half rest) forte decrescendo on small octave F/A/B whole notes while the tuba plays Great octave F whole note. Repeat in Bar 5. In Bar 7, after a half rest, the Pos play A/C/D whole notes (tuba still on F). The timp is rolled *mf* > on Great octave F whole notes as well in Bars 3, 5, and 7. VC/CB, also after a half rest, play *ff* > on F/C (c) whole notes in those bars. Bass clarinets play small octave and Line 1 F whole notes in those bars, and Fags play *f* > on small octave C/B whole notes. After a half rest, the piccolos play Line 2 F-G-A-B grace notes (notated as 32nd notes) to Line 3 C whole note trill thru Bar 4. Etc.

Bar 9 = E maj (E/G#/B). *Allegro Giocoso* in 3/8 time. Key signature of E maj (four sharps or F#-C#-G#-D#). [:14]

The piccolos/clarinets I & II play Line 2 B to Line 3 C grace notes positioned before the bar to (Bar 9) Line 2 B down to E legato 8ths to F# down to C# 16ths up to (Bar 10) B 8th down to G# 8th legato to F# 8th (all 8ths are connected by a crossbeam) to (Bar 11) B legato up to Line 2 E to D# 8th to (Bar 12) C# quarter note to C# 8th to (Bar 13) B-E-D# 8ths again to (Bar 14) Line 2 C# quarter note trill (to D#) to B 8th, etc. Back in Bar 9, oboes and clarinet III play Line 1 B legato up to E 8ths to F# down to C# 16ths to (coma sopra piccolos). Bass clarinets play *sff* > small octave B [written C#] *rinforzando* dotted quarter note to (Bar 10) G# to (Bar 11) B, etc. Fags play Great and small octave E dotted quarter notes *rinforzando* to (Bar 10) C notes to (Bar 11) E to (Bar 12) A, etc. Horns play small octave G# dotted quarter note *rinforzando* tied to next bar and decrescendo. Trumpets play Line 1 G# tied to next bar (then silent, as the horns, until Bar 32). The piano (bottom staff) plays E/B/E (e) *rinforzando* dotted quarter notes to (Bar

10) C/G/C, etc. VC (*non div*) play *ff* > small octave E/B rinforzando dotted quarter notes down to (Bar 10) C/G to (Bar 11) E/B to (Bar 12) E/A to (Bar 13) E/B to (Bar 14) G/D, etc. CB play small octave E to (Bar 10) B, etc.

Skipping to Bar 21 [:23] the horns play *p dolce* the E maj 7 (E/G#/B/D#) 8th note repeat chord pattern but 2nd inversion (B/D#/E/G#). So we find that 8th note chord played 3X (repeated in Bars 22-23) to (Bars 24-25) A/C#/E/F# (F# min 7th 1st inversion) 8th note chords to (Bars 26-27) C#/E/F#/A (F# min 7th 2nd inversion) 8th note chords, repeated next bar. In Bar 28, the horns play *sff* and rinforzando-marked (> over the notes) A/C#/E/F# 8ths (followed by an 8th rest) to another such *sff* 8th chord to (Bar 29) an 8th rest followed by another such *sff* 8th note chord (followed by an 8th rest), etc.

Back in Bar 21, the violins and oboe I play *mf dolce* crescendo the melody line starting on Line 1 B 8th up to (Bar 22) E quarter note to F# 8th to (Bar 23) G# quarter note up to B 8th back down to (Bar 24) G# quarter note to F# 8th to (Bar 25) E quarter note (end of the 8-note phrase). Then they play Line 2 C# 8th up to F# 8th legato to E 8th down to C# 8th (all crossbeam connected), repeated next bar. At the end of Bar 25, the flutes and keyed glock join in with the oboe and violins. In Bar 26, the piccolos and oboe II join in playing Line 2 F# trill to E staccato 8th (followed by an 8th rest), and repeated next bar. Violins II also play that pattern. In Bar 22, the VC are *pizz* on Great octave E/B/small octave G# dotted quarter notes. In Bar 24, they are *pizzicato* on A/E/C# dotted quarter notes. In Bars 26 & 27, they are *pizzicato* on F#/C#/A dotted quarter notes. In Bar 28, the piccolos/flutes/oboes/glock/violins/viole all play forte decrescendo on Line 2 F# rinforzando 8th legato to E 8th (both are crossbeam connected) to (*f* >) F# rinforzando 8th legato to (Bar 29) E 8th (both crossbeam connected despite straddling the bar line) to F# rinforzando 8th to E 8th figure again to (Bar 30) D# quarter note to C# 8th. In Bar 31, the woodwinds and glock play Line 1 B dotted quarter note (silent in Bar 32). However, the strings on the melody line play Line 1 B quarter note up to Line 2 E 8th (for viole, down to Line 1 E 8th) up to (Bar 32 at :29) Line 3 (Line 2 for viole) E dotted 8th down to C# 16th down to A 8th [delayed triplet] down to (Bar 33) F# rinforzando quarter note legato to E 8th decrescendo. VC are *pizz* in Bar 32 on F#/C#/A dotted quarter notes to (Bar 33) A/E notes.

In Bar 32, muted (*sords*) trumpets play *mf* > Line 1 E/F#/A 8th chords (played 3X) to (Bar 33) three F#/A/C# 8th chords. Repeat Bars 32-33 in Bars 34-35. Clarinets I & II play Line 1 C#/E staccato 8ths to (Bar 33) E/F# staccato 8ths (repeated patterns in Bars 34-35). In Bars 34-35, clarinet III plays *mf* < > on small octave A dotted quarter note legato to middle (Line 1) C# quarter note. Bass clarinets play F#/C# to A/F#.

At the end of Bar 33, the higher woodwinds and glock play in response the same figures played by the strings in the previous two bars. So we find them playing *mf* < Line 1 E 8th {Line 2 for flutes} up to (Bar 34) Line 2 [Line 3 for flutes] E dotted 8th to C# 16th to A 8th (delayed triplet) down to (Bar 35) F# rinforzando quarter note to E 8th decrescendo.

At the end of Bar 35, the violins/viole return playing Line 2 (Line 1 for viole) E 8th up to (Bar 36) Line 3 D# dotted 8th to B 16th to G# 8th [delayed triplet] down to (Bar 37) E rinforzando quarter note legato to D 8th. Trumpets play three D#/E/G# 8th triads to (Bar 37) E/G#/B 8ths (repeat in Bars 38-39) while clarinets play B/D# to (Bar 37) I believe D#/E 8ths. At the end of Bar 37, the woodwinds and glock play the response phrase played just previously by the strings.

In Bar 40 [:34.5] violins and viole continue the melody line *mp* < on Line 2 C# 8th legato to D# 8th to E staccato 8th (crossbeam connected notes) to (Bar 41, start of page 25) F# trill legato to E down to C# 8ths (except that after the E 8th for violins II there is followed an 8th rest) to (Bar 42) D# quarter note trill to C# 8th to (Bar 43) B quarter note to B 8th. VC are *pizz* on A/E/middle C# dotted quarter notes in Bar 40, and then Great octave E/B/G# in Bar 42. Trumpets play three E/F#/A 8th triads crescendo to (Bar 41) same triads decrescendo to (Bar 42) D#/E/G# 8ths crescendo to (Bar 43) same 8th chords decrescendo. Clarinets play C#/E in Bars 40-41 to B/D# in Bars 42-43. At the end of Bar 43, the piccolo and flutes also play *mf* Line 1 B 8th.

In Bar 44 [:37] the piccolo/flutes/violins/viole start to play rising to falling 16th note patterns *mf* < >. The woodwinds play it *stacc* (staccato) and strings play it *detache* (each note is separately bowed). So we find ascending 16ths starting Line 1 A-B-C#-D#-E-F# (all six notes connected by two crossbeams) to (Bar 45) descending 16ths Line 2 G#-F#-E-D#-C#-B. In Bar 46 we hear ascending 16ths Line 2 C#-D#-E-F#-G#-A to (Bar 47) descending B-A-G#-F#-E-D#. In Bar 48, we find rising 16ths Line 2 E-F#-G#-A-B-C# to (Bar 49) falling 16ths starting Line 3 D#-C#-B-A-G#-F#. In Bar 50, we find the final ascending 16ths pattern on Line 2 G#-A-B-C#-D#-E crescendo to (Bar 51) forte rinforzando Line 3 F# 8th legato to E 8th (crossbeam connected) to F# rinforzando 0th to (Bar 52, start of page 26) E 8th to another F#-E figure to (Bar 53) G# rinforzando dotted quarter note tied to dotted quarter note next bar decrescendo.

Back in Bar 44, clarinets I & II and Fags play *hemiola* rhythmic patterns (rhythm in the proportion of 3:2). Simply described, we find them playing A/C# (middle C-sharp) tenuto quarter notes to A/C# tenuto 8ths tied to 8ths next bar (quarter note duration) [hemiola characteristic of straddling bars of the same note duration as the other notes] to A/C# tenuto quarter notes to (Bar 46) B/D# tenuto quarter notes to B/D# 8ths tied to 8ths in Bar 47 to B/D# tenuto quarter notes, and so forth. Oboes play this pattern as well *mf* < > on Line 1 tenuto F# quarter note to F# tenuto 8th tied to 8th next bar to F# tenuto quarter note to (Bar 46) G#, etc. Meanwhile, clarinet III plays *mf* > on small octave A dotted quarter note tied to 8th next bar (followed by a quarter rest) to (Bar 46) B dotted quarter note tied to 8th next bar. Bass clarinets play similarly on small octave F#/C# dotted quarter notes tied to 8ths next bar (followed by a quarter rest) to (Bar 46) G#/E dotted quarter notes tied to 8ths next bar. VC are *pizz* on F#/C#/A (a) dotted quarter notes in Bar 44, and then (in Bar 46) G#/E/B and then (in Bar 48) A/E/C# and then (Bar 50) B/G#/D#.

In Bar 51, horn return playing *sff* on rinforzando-marked A/C#/E/F# 8ths (followed by an 8th rest) to same rinforzando 8th chord (F# min 7th 1st inversion) to (Bar

52) 8th rest to same 8th chord. Trumpets play similarly on F#/A/C# rinforzando 8th note chords.

In Bar 55 [:44] a familiar melody line returns. Actually the clarinets and oboes start it in Bar 53. In Bar 55, violins/viole join in on Line 2 [Line 1 viole] B up to E to D# 8ths forte to (Bar 56) C# quarter note to C# 8th to (Bar 57) B-E-D# 8ths again to (Bar 58) C# quarter note trill to B 8th down to Line 1 (also viole) B up to Line 2 E legato 8ths to F#-C# 16ths up to (Bar 60) B quarter note to G# 8th, and so forth. Fags/bass clarinets/piano/VC/CB play a series of rinforzando dotted quarter notes *ff* > (*sf* > for Fags) for emphasis. So we find in Bar 53 the bass clarinets plays small octave B [written C#] to (Bar 54) G to (Bar 55) B, etc. Fags play Great and small octave E dotted quarter notes to (Bar 54) C to (Bar 55) E to (Bar 56) A to (Bar 57) E, and so forth. CB play small octave E down to C to E to Great octave A up to (Bar 57) E to (Bar 58) G, etc. The piano plays Great octave E/B/E (e) to (Bar 54) C/G/C (c) and so forth.

In Bar 65 [:50] the melody abruptly erupts fortissimo. At the end of Bar 64, the piccolo/flutes/oboes/clarinets/trumpet I/piano/violins/viole play Line 2 (Line 1 oboes/clarinets/bottom staff piano/viole) B 8th up to Line 3 E quarter note to F# 8th to (Bar 66) G# quarter note up to B 8th tied to 8th next bar down to G#-F# 8ths to (Bar 68) E quarter note to C# 8th tied to 8th next bar to B down to G# 8ths up to (Bar 70) B quarter down to G# 8th tied to 8th next bar to F#-E 8ths to (Bar 72) rinforzando Line 2 F# 8th legato to E to C# 8th (repeat next bar). Etc.

In Bar 78 [:58] we hear the climax start of the trill of the piccolo/flutes/violins I and the fingered trem of violins II/viole/legato trem of oboes/trumpets. The trill is on Line 3 C# dotted quarter note thru Bar 80 (held fermata in Bar 80). In end Bar 81, violins I play Line 2 *acciaccatura* (grace note) up to Line 3 E rinforzando 8th note (followed by two 8th rests). Trumpets in Bars 78-80 are legato trem between F#/A/C# to A/C#/D# dotted quarter notes (held fermata in Bar 80) to (Bar 81) G#/B/E (E maj 1st inversion). Etc.

“The Reef” R2/1. *Largo* in 3/2 time. 24 bars, 1:14 [1:17 cd], pages 29-31.
Instrumentation: 3 flutes, 3 clarinets, 2 bass clarinets, Fag, Contra Fag, 4 horns, tuba, timp, bass drum, Tam Tam, harp, 6 violins I (3 top staff and 3 bottom staff), 6 violins II, 4 violas, 4 VC, 2 CB (all strings *sords* or muted). Track #4.

Bars 1-2 = C# min (C#/E/G#).

Bass clarinets play *pp* small octave E/G# (II-III on E) dotted whole notes tied to dotted whole notes next bar while bass clarinets play G#/C#. Fag I plays small octave C# dotted whole note tied to next bar, while the C. Fag in Bar 2 plays small octave C# tied to Bar 3. The tuba plays Great octave C# dotted whole note tied to Bar 2 while CB play Great and small octave C# notes. The timp is trill rolled *ppp* on Great octave C# tied to Bar 2. The Tam Tam sounds *ppp* on a dotted whole note trem in Bars 1, 3, 5, 7, and 9. The bass drum is trill rolled alternately in Bars 2, 4, 6, and 8.

After two half rests, muted horn I begins “The Sea” theme playing *pp* < small octave E [written B above] up to (Bar 2) D# [written A#] whole note (stopped horn III

also plays D# whole note—with the “+” sign over the note-- but followed by a half rest) to E legato to C# [written B to G#] quarter notes to (Bar 3) A# whole note [written E#] decrescendo followed by a half rest. Muted horn IV also plays *pp* > the small octave A# whole note. After two half rests, muted horn III plays (see Bars 1-3 of horn I). Horn III plays a stopped D# whole note again in Bar 4, and horn IV plays A# again in Bar 5. After two half rests, horn I returns playing small octave E half note up to (Bar 6) Line 1 G# [written Line 2 D#] whole note (followed by a half rest). Horn III plays the G# stopped whole note (followed by a half rest). After two half rests, horn II plays small octave G# half note crescendo to (Bar 7) D whole note decrescendo (followed by a half rest). Horn IV also plays the D whole note. After two half rests, horn I plays small octave Ab [written Eb above] half note up to (Bar 8) Line 1 Ab whole note decrescendo (followed by a half rest). Stopped horn III also plays the Ab whole note. After two half rests, horn II plays small octave Ab half note up to (Bar 9) D whole note (horn IV also plays the D whole note).

Back in Bar 1, let's focus on the heretofore-neglected strings. Violins I top staff plays *pp* <> and *ponticello* small octave G# whole note (followed by a half rest) while the bottom staff, after a half rest, plays *sul tasto* the small octave G# whole note. Repeat both in Bar 2. In Bar 3, they play A# in that pattern, and then G# again in Bar 4, and back to A# in Bar 5. In Bar 6, violins I top staff (now *nat*) is now fingered trem between small octave G# to Line 1 D dotted whole notes while the bottom staff (also *nat* and after a half rest) is fingered trem between Line 1 D down to G# whole notes decrescendo. In Bar 7 they play in that pattern between Ab-D notes, and then between Ab-Eb in Bar 8 (both now Ab up to Eb), and finally in Bar 9 (back to *ponticello*) they both play Line 1 D bowed trem down to Ab whole note bowed trem.

Violins II play similarly but the top staff is *sul tasto* and the bottom staff is *sul ponticello*. Violas are fingered trem between small octave C#/E and E/G# dotted whole notes (repeated in Bar 2). In Bar 3, they play between C#/E and EA# back to (in Bar 4) the previous notes as given. Etc. VC are *div* bowed trem on Great octave C#/G# dotted whole notes crescendo-decrescendo (and *pont*), repeated in Bar 2. Then they are bowed trem on C#/A# in Bar 3, etc.

The timpani is trill rolled on Great octave C# notes thru Bar 5. The tuba in Bars 4-5 plays Great octave C# tied notes. In Bar 6, it plays Great octave D dotted whole note legato to (Bar 7) Contra octave Bb whole note (followed by a half rest). In Bar 8, it plays Great octave C dotted whole note legato to Bb whole note next bar. Etc.

Skipping to Bar 10 in 2/2 time (beginning of page 30) at :32, three flutes are prominent playing *pp* < > Line 1 D# (to E) whole note trill (*tr*^^^^) to C-C#-D-D# after-beats (like grace notes, notated as 32nd notes) to (Bar 2) C# whole note trill to C-C#-D#-E after-beats. Repeat Bars 3-4. The harp is *arpeggiando* (vertical wavy line rolled chord) *ppp* on Great octave C#/G#/small octave C# whole notes (bottom staff) and (top staff, also bass clef) small octave C#/E/G#/Line 1 C#/D# (C# min/9 tonality or C#/E/G#/D#) whole notes. In Bar 2, the harp is rolled starting on Contra octave A/E/A (bottom staff) and (top staff) small octave C#/E/A/C# whole notes (A maj tonality or A/C#/E). Repeat Bars 1-2 in Bars 3-4. Violins I play bowed trem *pp* < > on small octave G# whole note to (Bar 2) A whole note (top staff is *nat* and bottom staff is *pont*). Violins II is *coma sopra* except that the top staff is *nat* while the bottom staff is *tasto*. *Nat* and *div* violas play small octave C#/E whole notes to C# unison in Bar 2. *Nat* cello play Great octave C#/G# to A whole notes in Bar 2. CB are silent. Strings repeat the patterns in Bars 3-4 except that the top staff of violins I are now *sul tasto* while the bottom staff is *nat*, while the top staff of violins II are now *pont* and the bottom staff is *nat*. The strings are then silent for the next four bars (Bars 14-17).

In Bar 14 (:45), the flutes settle decrescendo on Line 1 D whole note. Clarinets play *pp* < > on small octave D/Ab/Line 1 Ab whole notes to (Bar 15) E/Bb/E (e'). Bass clarinets play D/Bb to Ab/C next bar. After an 8th rest, *sord* horn I plays *espr* < > on Line 1 Ab [written Line 2 Eb above] 8th tied to quarter note down to D [written A] half note to (Bar 15) E [written B] whole note (decrescendo). Muted horn III in Bar 15 plays small octave (not Line 1) B half note legato up to Bb [written F] half note to (Bar 16) small octave Ab whole note. After an 8th rest in Bar 15, *nat* horn II plays stopped (“+” sign over note) Line 1 E 8th tied to quarter note and tied to half note. In Bar 15, the tuba plays *pp* on Great octave C whole note decrescendo. The Tam tam sounds *ppp* on a whole note let vibrate (positioned on the top line of the staff). In Bar 16, the woodwinds described repeat Bar 14 legato to (Bar 17) F/Ab/C whole notes decrescendo (bass clarinets on F/Bb). After an 8th rest, horn I plays again Line 1 Ab 8th tied to quarter note down to D half note tied to whole note *pp* > in Bar 17. Stopped horn IV, after an 8th rest, plays small octave A 8th tied to quarter and half notes. In Bar 17, muted horn III plays small octave Ab half note legato to Bb half note while stopped horn II plays the same. After a half and 8th rest, stopped horn IV plays small octave Bb 8th tied to quarter note. The tuba plays Contra octave Bb whole note *pp* >. The Tam Tam sounds a whole note.

Bars 18-21 repeats Bars 10-13. Etc.

“The Glades” R3/3. *Lento* in 3/4 time. 36 bars, 1:02, pages 32-34.

Instrumentation: piccolo, 2 flutes, 4 clarinets, bass clarinet, 2 Fags, 4 horns, strings.
Located track #5.

Bar 1 = F maj (F/A/C).

The piccolo plays *ppp* on Line 2 F dotted half note tied to dotted half notes thru Bar 3, and then A dotted half note tied to Bar 5. Clarinets III-IV play *pp* on Line 1 F/A [written G/B] dotted half notes tied thru Bar 3, and then F/A again tied to Bar 5. All violins play *pp* (*non vibrato*) on Line 3 F dotted half note tied thru Bar 3, and then A dotted half note tied to Bar 5. Four viole play (also *non vibrato*) small octave A dotted

half note thru Bar 3 down to (Bar 4) F dotted half note tied to next bar. *Div celli* play *non vib* on Great octave F and small octave C dotted half notes tied thru Bar 3, and then down to (Bar 4) Great octave D/A dotted half notes tied to such notes in Bar 5.

After a half rest, the flutes and clarinets I & II begin to play “The Sea” melody line *dolce p <*. They play Line 1 A/Line 2 C quarter notes up to (Bar 2) G/B half notes to A/C down to F/A 8th notes decrescendo down to (Bar 3) Line 2 D/F half notes (end of five-note phrase played under the legato slur/curve line). Then they play Line 1 A/Line 2 C quarter notes again up to (repeat of Bars 2-3). In Bar 6, the piccolo plays Line 2 E dotted half note legato to (Bar 7) D dotted half note, and then Line 2 A note in Bar 8 legato to G in Bar 9 Clarinets III-IV play E/G to (Bar 7) D/F, and then F/A in Bar 8 to E/G in Bar 9. Violins play Line 3 E dotted half note to (Bar 7) D, and then Line 3 A in Bar 8 to G in Bar 9. Viole play small octave E to (Bar 7) F, and then A down to (Bar 9) E dotted half notes. VC play Great octave C/G to (Bar 7) D/A, and then F/C in Bar 8 to (Bar 9) C/G again. The flutes and clarinets I & II continue the melody line on B/D (d’’) half notes to A/C quarter notes to (Bar 7) F/A half notes (end of that particular phrase) down to E/G quarter notes to (Bar 8) D/F to E/G to F/A quarter notes down to (Bar 9) D/F half notes decrescendo.

In Bar 10, the piccolo and violins play Line 3 [line 2 for piccolo] F dotted half note to (Bar 10) Fb dotted half note (small octave for viole). VC play D/A dotted half notes legato to (Bar 11) D/Bb. Clarinets III-IV play D/F to (Bar 11) Bb/F. Etc.

There is a change in the cue starting in Bar 12 [:30]. Piccolo & flute I play *ppp* on Line 2 A dotted half note tied to next bar, while flute II plays Line 2 D notes. Clarinets play *pp* on small octave D/Line 1 E/A/Line 2 E notes as given. The bass clarinet plays small octave A dotted half note tied to quarter note next bar and then Bb half note. Violins I play *pp < >* on Line 3 D/A dotted half notes tied to next bar while violins II play Line 2 E/A notes. Violas play small octave D tied to next bar. VC play Great octave D/A to (Bar 13) D, while CB play small octave D tied to next bar. After a quarter rest, *sord solo* horn I plays *p <* on small octave A [written Line 1 E] half note up to (Bar 13) D [written A] half note down to Bb [written F] quarter note to (Bar 14, start of page 33), Line 1 E [written B] dotted half note. After an 8th rest in Bar 14, stopped horn III plays Line 1 E 8th tied to half note and tied to dotted half note next bar. After a quarter rest, the bass clarinet/Fags/VC/CB play Great octave (small octave for bass clarinet) Bb to Gb quarter notes. VC and Fag II play in Bar 15 down to D half note up to Bb quarter note down to (Bar 16) E dotted half note. CB/Fag I/bass clarinet play up to D half note in Bar 15 down to Bb quarter note. Etc.

In Bar 18 [:45] the cue’s passage is now *poco a poco accel*. Violins I are fingered trem between Line 2 D/E to E/Bb dotted half notes to (Bar 19) Bb/D to D/E. Repeat in Bars 20-21 and Bars 22-23. Violins II are fingered trem between Bb/D (d’’) and D/E crescendo to (Bar 19) D/E to E/Bb dotted half notes decrescendo. Repeat as violins I. Viole are *ponticello* bowed trem *p < >* on Line 1 Bb dotted half note, repeated thru Bar 23. The piccolo plays Line 2 Bb dotted half note tied thru Bar 23 while flutes play Line 3

D/E notes, clarinets play Bb/D/E/Bb. Horns I & II continue to play a passage while stopped horns III-IV play occasional notes. Etc.

“The Quiet Sea” R3/pt 4. *Lento (molto tranquillo)*. 16 bars, :48, pages 35-36. Instrumentation: 3 clarinets, 2 bass clarinets, 6 violins I, 6 violins II, 4 viole, 4 VC (all strings *sords*). Track # 6.

Small portions of this cue were deleted. In fact, the initial chord written was apparently changed in the recording session. Instead of a chord and then the emergence of “The Sea” motif (as written), you hear immediately the start of the motif.

In Bar 1 (as written—not heard), clarinets play *pp* on small octave Gb/Bb/Db (Gb major tonality) dotted half notes tied to next bar, and then Bb/C/Eb dotted half notes decrescendo in Bar 3. You don’t hear this (Bar 1 tones) in the recording. Bass clarinets play Gb/Db dotted half notes tied to next bar, and then Ab/Eb dotted half notes in Bar 3. Viole play small octave Db/Gb/Bb/Db dotted half notes tied to next bar while VC play Gb/Db/Gb/Bb notes tied to next bar.

After a half rest in Bar 1, violins II commence “The Sea” theme on Line 1 Gb/Bb quarter notes up to (Bar 2) Line 2 F/A half notes to Gb/BB down to Eb/Gb 8ths notes to (Bar 3) C/Eb half notes (end of that five-note phrase played legato). Then it plays Gb/Bb quarter notes up to (see Bars 2-3). Violins I in Bar 2 play the same notes and pattern as violins II but an octave higher (*8 va ottava* above the notes). In Bar 6, the violins play Ab/C half notes to Gb/Bb quarter notes to (Bar 7) F/Ab quarter notes to Eb/Gb half notes (end of phrase). Violas play Eb/Ab/C/Eb dotted half notes (Ab major tonality) crescendo to (Bar 7) Db/Gb/Bb/Eb dotted half notes decrescendo. VC play Ab/Eb/Ab/C (c’) dotted half notes to (Bar 7) Gb/Db/Gb/Bb notes.

The cue ends on the Gb aug (Gb/Bb/D) dotted half note tonality held fermata. On the bottom of the cue is written “(overlap—Long Hold).”

“The Airline” R3/5. *Lento* in C time. 30 bars, 1:52, pages 37-39. Located track # 6 starting at :48. Above the top staff (piccolo) is the written direction “(Record each group on separate channel).” So I guess that means the “III” or “Underwater” group (positioned “L.M.”) comprised of the harp/bass clarinets/Fag/C. Fag/tuba/timp/Tam Tam/bass drum/4 celli/2 CB;”II” or “The Boat” group (center or “C.M”) consisting of 3 clarinets/6 violins I/6 violins II/4 viole; and “I” or “The Sea” group comprised of the piccolo/2 flutes/4 horns.

Bar 1 is silent, a full rest mark held fermata. I suppose this entails the overlap tonality from the previous cue.

Bar 2 = F maj 2nd inv (C/F/A) to Eb maj 2nd inv (Bb/Eb/G) for the harps. Combined with the sustained D note, we find the D min 7th (D/F/A/C) to Eb maj 7th (Eb/G/Bb/D).

The Airline (12 mile leaf)

Flute (Fl)
 Clarinet in Bb (Cl)
 Bassoon (Bsn)
 Trombone (Tbn)
 Oboe (Ob)
 Bassoon (Bsn)
 Clarinet in Bb (Cl)
 Percussion (Perc)
 Tam Tam (Tam)
 Bass Drum (B.D.)
 Snare Drum (S.D.)
 Cymbal (Cym)
 Gong (Gong)

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In Bar 2 (Section A), bass clarinets play lowest or small octave D whole note *pp* tied to whole note next bar. The Fag /C. Fag/tuba/trill rolled timp/VC play Great octave D tied whole notes while CB play Great and small octave D whole notes. The Tam Tam and bass drum sound as well. After an 8th rest on the bottom staff of the harp,

we have small octave C/F/A 8ths let vibrate up to (top staff) Line 1 C/F/A 8ths (half note rest on the top staff before that top staff 8th chord, followed by an 8th and quarter rest). After a quarter and 8th rest on the bottom staff, the harp plays Bb/Eb/G (g) 8ths let vibrate up to (Bar 3, top staff) Bb/Eb/G (g') 8ths. After a quarter and 8th rest in the bottom staff, we find A/D/F (f) 8ths (followed by a half rest) up to (top staff) A/D/F (f') 8ths let vibrate (followed by an 8th and quarter rest).

In Bar 4 (Section B in $\frac{3}{4}$ time), “The Boat” section/scene plays [1:57 on the cd] for one bar. Clarinet III plays *mf* > Line 1 Bb [written C] half note legato up to F# [written G#] quarter note held fermata. Violins I play Line 2 Bb half note bowed trem legato down to F# quarter note held fermata, while violins II play Line 1 Bb bowed trem half note up to D quarter note (held fermata). After a quarter rest, clarinets II & III play Line 1 C/E [written D/F#] half notes held fermata. After a quarter note, violas play *mf* > fingered trem between middle C to E half notes, held fermata.

In Bar 5 (Section C in C time) the “Underwater” group returns [1:00] for one bar. The bass clarinet/Fag/etc repeat the tones in Bar 1 played *p* while the harp repeats the first two 8th note figures within the context of one bar. So after an 8th rest, the bottom staff plays small octave C/F/A 8ths let vibrate up to (top staff, after a quarter rest) Line 1 C/F/A, followed by an 8th and quarter rest. After a quarter & 8th rest in the bottom staff, we find Bb/Eb/G 8ths (followed by a quarter rest) up to (top staff) Bb/Eb/G (g') 8ths (followed by an 8th rest).

In Bar 6 (Section D), “The Boat” group returns for three bars. In C time now, we find the same tones as in Bar 3 but formatted for C time. So clarinet III plays Line 1 Bb half note legato up to F# half note held fermata. After a quarter rest, clarinets I & II play C/E dotted half notes held fermata. Violins play Lines 1 & 2 Bb half notes to D/F# half notes held fermata. After a quarter rest, violas play middle C to E dotted half notes fingered trem. In Bar 7 (Section E at 1:10), all violins are bowed trem *pp* < > on 8th note tremolos Line 2 D-E-Bb down to G (all four notes are crossbeam connected) to next crescendo-decrescendo figure of D-E-Bb-F#. Repeat the figures in Bar 8. Violas are bowed trem crescendo-decrescendo on half notes small octave Bb up to Line 1 D to (Bar 8) small octave E to G half notes. Clarinets I & II play Line 1 Bb half note legato down to D half note to (Bar 8) E down to small octave G. Clarinet II plays the passage an octave lower except that on the final half note they both play the small octave G.

In Bar 9 (Section F), “The Sea” group/scene now sounds. *Sords* horns play *pp* > G/Bb/D/F# whole notes (G minMaj 7th) held fermata. Piccolo and flute I play *pp* > Line 2 Bb quarter note legato down to F# quarter, and then back up to Bb down to F# decrescendo and held fermata. Flute II plays Line 2 C to D quarter notes, and then C quarter note to D quarter note held fermata.

In Bar 10 (Section G in $\frac{3}{4}$ time) “The Boat” group returns for one bar. Clarinets I & III play quarter notes Line 1 Bb down to D to E (clarinet II plays an octave lower). Violins are fingered trem 8th notes between Line 2 D-E up to Bb-G down to D-E. Violas are bowed trem small octave Bb up to D to E quarter notes.

In Bar 11 (Section H), “The Sea” returns for one bar playing the tones in Bar 9. Piccolo and flute play Line 2 Bb quarter note down to F# half note, while flute II plays Line 2 C quarter note to D half note. Horns play the G minMaj 7th dotted half note chord.

In Bar 12 (Section I), “The Boat” returns. The violins repeat the 8th note bowed tremolos in Bar 8. The clarinets repeat the notes given in Bars 9-10 but as quarter notes formatted for C time in this bar only. Violas are bowed trem quarter notes on the same tones as Bars 7-8 but as quarter notes.

In Bar 13 (Section J) “The Sea” group returns for one bar. Horns play again the G minMaj 7th whole note chord held fermata. Piccolo and flute I play Line 2 F# quarter note up to Bb half note back down to F# quarter note held fermata. Flute II plays Line 2 D quarter note to C half note to D quarter note.

In Bars 14-18 (Section K) “The Boat” group plays. Clarinets play a series of half note triads, each bar *pp* < >. We find [1:39 Bar 14] starting small octave G/Bb/D (G min) legato to F#/A/C# (F# min) half note chords. In Bar 15, they play G/C/E (C maj 2nd inversion) to Gb/Bb/Eb (Eb min 1st inv). In Bar 16, they play E/G/C (C maj 1st inv) to Eb/Gb/Bb (Eb min root position) half note chords. In Bar 17, they play Bb/Db/F (Bb min) to A/D/F# (D maj 2nd inv). Repeat next bar. Violins and violas are bowed trem on quarter notes. Etc.

In Bar 19 (Section L in ¾ time), “The Underwater” group returns, continuing in Bar 20 (in C time). Since the patterns are pretty much alike, I will skip the rest of the cue!

“The Conch Boat” R3/6. *Allegro con brio* in Cut Time (C with the vertical bar thru the middle). Effectively 45 bars, pages 40-43, :42. Located on the cd at the start of track #7.

Bar 0 = Bb min (Bb/Db/F). [Curiously Bar Zero instead of Bar One]

The interplay of the higher woodwinds and strings creates an interesting and dynamic effect that is not all it would *seem* as you hear it. The piccolo and six violins I play *ff* legato on Line 2 F up to Line 3 F 8th notes (crossbeam connected) followed by a quarter rest and another f ‘-f’ 8ths (followed by a quarter rest). Clarinets I & II (and oboe I) play this pattern but Line 1 F up to Line 2 F 8th notes (each pair followed by a quarter rest). After a quarter rest, oboe II/clarinets III-IV Play Line 2 Db down to Line 1 Bb 8ths (followed by another quarter rest) to Db-Bb 8ths again. Violins II/violas play similarly but an octave higher (Line 3 Db down to Line 2 Bb). Two flutes play a different pattern. After an 8th rest, they play Line 3 F-Db-Bb (Line 2 Bb) 8ths followed by an 8th rest and another F-Db-Bb 8ths figure (crossbeam connected).

To Catch Bait (12 mile Reef)

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In Bar 2, the piccolo now plays (after an 8th rest) Line 3 F down to Db 8ths followed by two 8th rests, and then F-Db 8ths followed by an 8th rest. Repeat Bars 0 & 1 in Bars 2-3. Flutes now play in Bar 2 Line 2 F up to Line 3 F 8ths (followed by an 8th

rest) to Line 2 Bb stand alone 8ths to crossbeam connected Line 2 F-Line 3 F 8ths (followed by an 8th rest) to Bb stand alone 8ths. Repeat Bars 0-1 in Bars 2-3. Oboe I plays Line 1 F up to Line 2 F to Db 8ths (followed by an 8th rest). Repeat pattern same bar. After an 8th rest, oboe I plays descending 8ths starting Line 2 F-Db-Bb (repeat pattern same bar). Bars 0-1 are repeated in Bars 2-3. Clarinets I & II repeat the oboe I pattern, and clarinets III-IV repeat the oboe II line. Violins I, after a quarter rest, play Line 3 Db down to Gb 8ths (repeat pattern same bar). Violins II & violas play Line 2 F up to Line 3 F 8ths followed by a quarter rest (repeat pattern same bar). Bars 0 & 1 are repeated in Bars 2-3.

In Bars 1 thru 4, the bass clarinet/Fag/C.Fag/2 Pos/tuba (and horns in Bars 3-4) are prominent playing the four-bar whole note phrase. They play *ff pesante (sost)* Great octave (small octave for bass clarinet/Contra octave for tuba) F whole note legato up to (Bar 2) small octave Gb whole note (Line 1 for bass clarinet/Great octave for tuba). Then they play up to Bar 3 (joined now by *sords* horns *f < >* while Pos/tuba are silent in Bars 3-4) Db whole note legato down to (Bar 4) small octave C whole note (Line 1 for bass clarinet). Bar 4 repeats Bar 0 for the picc/fls/strings/etc.

In Bar 5, three “C” trumpets are *sords* : trumpet I dons a cup mute; trumpet II uses a hard mute, and trumpet III features a harmon mute. All three trumpets play forte on Line 2 Db rinforzando-marked 8th legato to C 8th (crossbeam connected notes) followed by a quarter rest. Repeat pattern same bar. In Bar 6, they play the Db-C 8th note figures 3X (followed by a quarter rest). Oboe I and piccolo (and violins I) play the same (but piccolo/violins I play an octave higher). Clarinets I & II play the same initially, but on the second figure in Bar 5, they play it an octave higher (as the piccolo). In Bar 6, those clarinets play the figure also in Line 3 register followed by a Line 2 Db-C figure and then Line 1 (followed by a quarter rest). The piccolo, however, plays three Line 3 Db-C figures (followed by a quarter rest). While clarinets I & II in Bar 6 play descending registers of the Db-C figures, violins I play ascending figures (Line 1 to Line 2 to Line 3). Etc. Meanwhile, the bass clarinet/Fag/C. Fag/tuba play *ff* the F whole notes (see Bar 1) tied to whole notes next bar decrescendo. Timp I plays forte on Great octave F whole note trill roll tied to next bar. In Bars 7-8, they play the Bb whole notes tied to next bar. Timp II plays the Great octave Bb whole note trill roll.

Skipping to Bar 17 [:16] the piccolo and oboes play Line 2 C-Db-E-G 8ths crescendo (crossbeam connected) to stand alone staccato Bb 8th (followed by an 8th and quarter rest). Clarinets III-IV play *f < >* on Line 1 C-Db-E-G 8ths (crossbeam connected) up to descending 8ths Bb-G-E-Db. After a half rest, flutes play *f >* on descending 8th notes Line 2 Bb-G-E-Db (same for clarinets I-II but an octave lower). Violins I play *< ff* on bowed trem 8ths notes Line 1 C-Db-E-G (crossbeam connected) to stand alone Bb staccato 8th note (followed by an 8th and quarter rest). After a half rest, violins II play *ff >* descending 8ths bowed trem Line 1 Bb-G-E-Db.

Violas play *ff* Line 1 (middle) C (to Db) whole note trill (*tr^{~~~~~}*). Celli and basses play Great octave E whole note (originally written to be tied to E whole note next bar but that bar was deleted, skipping to the next Bar 19 up to Ab whole note that was

also written to be tied next bar but was also deleted). The bass clarinet plays small octave E [written F#] whole note up to next bar's Ab [written Bb] whole note. The Fag and C. Fag play (as VC/CB) the Great octave E whole note up to next bar's Ab whole note.

So Bars 18, 20, 24, and 28 were deleted (scribbled line thru the bars).

In Bar 29 [:24]the woodwinds play a fast ascending arpeggio 8th note pattern as C half-dim 7th notes (C-Eb-Gb-Bb). So we find the piccolo/flutes/oboes/clarinets playing Line 1 (small octave for clarinets III-IV) crescendo 8th notes Eb-Gb-Bb-C (crossbeam connected) to next figure of Line 2 Eb-Gb-Bb-C (c''') to (Bar 30) Line 3 D rinforzando and *sff* 8th note (followed by an 8th/quarter/half rests). The timp is trill rolled on Great octave Gb whole note to (Bar 30) small octave E 8th played forte and rinforzando (followed by rests). In Bar 30 [:25] we come to a new section in the music ("B") with the rinforzando notes of the horns being the most prominent feature.

Horns play fortissimo a repeat figure pattern thru Bar 37 starting with Eb/G/Bb/D (Eb maj 7th) rinforzando quarter note chord to (same) Eb maj 7th rinforzando half note chord to another Eb maj 7th quarter note chord tied to quarter notes next bar to another such quarter note chord to F/Ab/Cb/Eb (F half-dim 7th) rinforzando quarter note chord played *sff* for extra emphasis (followed by a quarter rest). In Bar 32, they now play the E/G/Bb/D (E half-dim 7th) rinforzando quarter note chord to (rest of the pattern as discussed to F half-dim 7th 8ths). After a half rest in Bar 30, the bass clarinet plays *ff* > the small octave rinforzando Eb [written F] half note tied to quarter note next bar (followed by a quarter and half rest). In Bar 32, it plays (after a half rest) Line 1 rinforzando E [written F#] half note tied to quarter note next bar. The Fag, C. Fag and tuba play similarly but Great octave Eb to (Bars 32-33) small octave E notes. After a half rest in Bar 31, the clarinets play F/Ab/Cb/Eb rinforzando half notes (repeat in Bar 33).

Back in Bar 30, violins I are *pizz* playing *sff* Line 1 D quarter note (let vibrate) followed by a quarter and half rest. Repeat in Bar 32. Violins II play small octave Bb quarter note in that pattern, and viole on small octave G. After a half rest in Bar 30, the VC are *pizz* fortissimo on the Great octave Eb half rest (let vibrate). In Bar 32, they pluck Great octave E half note. The CB pluck small octave Eb half note in Bar 30, and then Great octave E half note in Bar 32. Also in Bar 30 (only), timp I beats forte the small octave E rinforzando 8th note (followed by rests).

In Bar 34 (start of page 43), the horns continue the said pattern on Eb/Gb/Bb/C (C half dim 7th 1st inv) to eventually the D/G/Bb/D (G min) quarter note chord (followed by a quarter rest in Bar 35). Repeat in Bars 36-37. In Bar 38, the horns play the pattern on C/Eb/Gb/Bb (C half dim 7th root position), etc. The cue ends with the clarinets playing *p* > small octave D/E whole notes held fermata, the bass clarinet on Bb, tuba on Contra octave Bb, and VC/CB on Great octave E whole notes.

③ Adagio (molto sost) The Harbor (2 mile deep)

HandDropped by Bill Wrethol

“The Harbor” R3/7. *Adagio (molto sost)* in 2/2 time. 20 bars, pages 44-45, :39. Very similar to *The Conch Boat* cue but less busy. Instrumentation: piccolo, 2 flutes, 2 oboes, 3 clarinets, bass clarinet, bassoon, contra bassoon, 4 horns, 3 trombones, tuba, 2 timp. Located track # 7 starting at :42.

The piccolo/flutes/oboes/clarinets play fortissimo a quarter note ostinato pattern for five bars. We see the piccolo and flutes playing Line 2 F quarter note legato up to Line 3 F quarter note down to Db quarter note legato down to Gb quarter note (repeat thru Bar 5). The oboes and clarinet III play Line 1 F legato up to Line 2 F quarter notes down to Line 2 Db legato up to Gb quarter notes (repeat thru Bar 5). Clarinets I & II play *ff* on Line 2 F half note up to Line 3 Db quarter note legato down to Gb quarter note (repeat thru Bar 5).

The bass clarinet/Fag/C. Fag/Pos/tuba play *ff pesante (sost)* on the same notes and pattern given in the previous cue starting Bar 2. So they play F whole note up to (Bar 3)

past an octave to Gb whole note up to (Bar 4, horns entering in) Db down to (Bar 5) C whole note. Etc.

In Bar 6 [:52], the piccolo/flutes/oboes/clarinets play Line 3 [Line 2 for clarinet III) Db rinforzando quarter note legato to C quarter note down to Gb rinforzando quarter note legato to F quarter note. In Bar 7, they continue the four-bar phrase on Line 2 Db rinforzando quarter note legato to C quarter note back to Db-C quarter notes up to (Bar 8) Line 3 C rinforzando quarter note legato to Bb quarter note down to Eb quarter note legato to Db quarter note to (Bar 9) C rinforzando quarter note legato to Bb quarter note up to Line 3 C quarter note to Bb quarter note. Meanwhile, the bass clarinet/Fag/C. Fag/timps play the notes and pattern given in the previous cue starting in Bar 6 (F whole note tied to next bar up to Bb whole note tied to half note).

In Bars 10-13, the woodwinds repeat Bars 2-5. The bass clarinet (etc) repeat the notes and patterns given in the previous cue starting Bar 10 (Gb whole note up to F next bar to Db up to C in Bar 13).

The cue ends in Bar 20 [1:18] with the soli *sords* horns playing *sf* > on the Eb minMaj 7th (Eb/Gb/Bb/D) whole note chord held fermata.

“The Search” R4/2. *Moderato* in 3/2 time. 44 bars, pages 46-49, 1:36.

“The Sea” theme returns here for five bars. Two english horns/3 clarinets/bass clarinet Fag/ C. Fag play *ff* in the grace bar Gb half note (Great octave for Fag/C. Fag,; small octave register for the other instruments). This Gb half note is played legato up to (Bar 1) F whole note to Gb down to Eb quarter notes down to (Bar 2) C whole note (end of five-note phrase). Then they play down to the original Gb half note up to (Bar 3) Ab half note tied to quarter note to Gb-Eb-Db quarter notes to (Bar 4) C-Db-Eb 8ths to Bb 8th tied to Bb whole note (end of this particular short phrase) to (Bar 5, *Rall*) Ab up to Db down to C half notes. A new section (Section A) commences in Bar 6 [:12].

At the end of the first short phrase, we find in Bar 2 (after an 8th rest) the stopped horns playing *f* > middle C [written G above] 8th note tied to quarter note and tied to half note (followed by a half rest). In Bar 4, after a half and 8th rest, the horns again play the stopped C 8th note tied to quarter note and tied to half note.

Bar 6 = F half-dim 7th (F/Ab/Cb/Eb).

In Bar 6 (*Slower* in 2/2 time, Sect A) horns are prominent again playing *f* (*sost*) on Ab/Cb/Eb [written Eb/Gb/Bb] dotted half notes to Ac/Cb/Eb quarter notes. After a quarter rest, the tuba/VC/CB play *f* > the Great octave F dotted half note. Combined with the horns we have the F half-dim 7th tonality. The English horns play *sf* > on rinforzando Line 1 Cb/Eb whole notes (then silent until Bar 14). Clarinets play *sf* > on Ab/Cb/Eb whole notes (silent until Bar 14). Two bass clarinets play Line 1 Cb quarter

note legato down to F dotted half note while the Fag/ C. Fag play the notes an octave lower as written notes.

The image shows a handwritten musical score on aged paper, featuring multiple staves for different instruments. The score is divided into two main sections, (A) and (B), with a tempo marking of 'Allegro'. The instruments listed on the left include Flute (Fl.), Bassoon (Bass.), Clarinet (Cl.), Bass Clarinet (B.Clar.), Saxophone (Sax.), Trumpet (Tr.), Trombone (Tbn.), and Percussion (Per.). The notation includes notes, rests, and dynamic markings such as 'pp' (pianissimo) and 'mf' (mezzo-forte). A prominent annotation in the middle of the score reads 'Hand-copied by Bill Winkler'. At the bottom of the page, there is a sequence of circled numbers: ① ② → ③ ④ ⑤ ⑥ → ⑦ → ⑧ → ⑨ → ⑩ → ⑪ → ⑫ → ⑬ → ⑭ → ⑮ → ⑯ → ⑰ → ⑱ → ⑲ → ⑳ → ㉑ → ㉒ → ㉓ → ㉔.

Bar 7 = G min (G/Bb/D).

Horns continue the pattern given on G/Bb/D dotted half notes to quarter notes. After a quarter rest, the bass clarinet/Fag/C. Fag/tuba/VC/CB play *f* > (forte decrescendo) on the Bb dotted half note.

In Bar 8 (in 3/2 time), we have an interesting and unusual F#/A/C#/Eb chord, in effect the F min 7th with the flat 7th (Eb instead of E). Theoretically it can also be the F# min 6th (F#/A/C#/D#) but with the enharmonic Eb instead of D#. So it is unclear exactly what Herrmann intended here. So we find the horns playing F#/A/C# whole notes tied to quarter notes (followed by a quarter rest). After a half rest, the bass clarinet/Fag/C. Fag/tuba/VC/CB play the Eb whole note decrescendo. After two half and one quarter rest marks, *sords* Pos play F/Ab/C (F min) quarter notes (taking over from the horns the pattern just concluded).

In Bar 9 (back in 2/2 time), the muted trombones play Ab/Cb/Eb (Ab min) dotted half notes to Ab/Cb/Eb quarter notes. After a quarter rest, the bass clarinet/Fag/C. Fag/tuba/VC/CB play the B dotted half note. I am wondering what chord Herrmann meant by this (Ab/Cb/Eb/B). Perhaps that B is actually the enharmonic version of Cb?

In Bar 10, interestingly, we find the Pos playing the G/Bb/D (G min) dotted half notes to quarter notes. However, after a quarter rest, the bass clarinet (etc) play the Gb dotted half note. Very curious combined notes used. Probably Herrmann meant the F# instead of the enharmonic Gb note since the G/Bb/D/F# is the G minMaj 7th tonality (see Bar 14 discussed below). So I should remember to insert this enharmonic example in my paper on Enharmonic Substitution.

In Bar 11 (in 3/2 time), we have the D maj 7th (D/D#/A/C#) tonality. Pos play F#/A/C# whole notes tied to quarter notes (followed by a quarter rest). After a half rest, the bass clarinet (etc) play the D whole note decrescendo. After two half rests, muted horns return to play the F/Ab/C (F min) quarter note triad forte.

In Bar 12 (back to 2/2 time) we have the A min/9th (A/C/E/B) tonality. Horns play *f* (*sost*) the A/C/E dotted half notes to A/C/E quarter notes. After a quarter rest, the bass clarinet/Fag/C. Fag/tuba/VC/CB play the B dotted half note decrescendo.

In Bar 13, we again find the F half-dim 7th (F/Ab/Cb/Eb) combined tonality. Horns play Ab/Cb/Eb dotted half notes to quarter notes. After a quarter rest, the bass clarinet (etc) play the F dotted half note.

In Bar 14 (in 3/2 time), the horns play G/Bb/D whole notes tied to quarter notes (followed by a quarter rest). After a half rest, the bass clarinet (etc) play the F# whole note decrescendo. This time Herrmann used the correct F# instead of the incorrect enharmonic Gb note for the properly written G minMaj 7th (G/Bb/D/F#). After two half rests, the F# min (F#/A/C#) tonality is heard by the English horns/clarinets/Fag. We find the English horns playing *mf* A/C# quarter notes, clarinets play F#/A/C# quarter notes, and the bassoon plays small octave F# quarter note.

In Bar 15 (in 2/2 time), the A min/9th (A/C/E/B) chord is heard again. The English horns play C/E dotted half notes to quarter notes, the clarinets play A/C/E, and the Fag plays A notes. After a quarter rest, the bass clarinet/C. Fag/tuba/VC/CB play the B dotted half note (Contra octave for the tuba, Great octave for the VC/CB/C. Fag, and small octave for the bass clarinet (written middle C#).

In Bar 16 we hear the C min 7th tonality (C/Eb/G/Bb). English horns play Eb/G dotted half notes to quarter notes, while clarinets play C/Eb/G, and Fag on middle C notes. The bass clarinet (etc) play the Bb dotted half note.

In Bar 17, the clarinets (etc) play Bb/Db/Gb dotted half notes (followed by a quarter rest) while the bass clarinet (etc) play the D dotted half note. After two half rests, the horns play *mf* G/C/E quarter notes.

In Bar 18 (in 3/2 time), the horns continue with the Bb/Gb/Db whole notes decrescendo to G/C/E quarter notes crescendo. After a half rest, the bass clarinet/C. Fag/tuba/VC/CB play the C whole note.

In Bar 19 (in 2/2 time) we come to Section B [:39] where we hear the G min (G/Bb/D) tonality. Three flutes play *pp* < the combined G/Bb/D (d'') half notes legato up to G/Bb/D half notes an octave higher. Horns play G/Bb/D whole notes decrescendo. Muted (cup mutes) "C" trumpets play *pp* < G/Bb/D whole notes legato to (Bar 20) F#/A/C# (F# min) whole notes decrescendo. Trombones in cup mutes play G/Bb/D (d') whole notes to F# min whole notes next bar. Violins I are bowed trem on Line 2 D half note up to Line 3 D half note, while violins II are bowed trem on Line 1 Bb up to Line 2 Bb half notes, and viole (treble clef) are tremolo on Line 1 G up to Line 2 G half notes.

In Bar 20, as indicated, we have the F# min (F#/A/C#) tonality. Flutes play F#/A/C# (Line 3 C#) half notes legato down to same notes an octave lower register, decrescendo. Violins I are bowed trem on Line 3 C# half note down to Line 2 C# half note, while violins II are bowed trem on Line 2 A down to Line 1 A half notes, and violas are trem on Line 2 F# down to Line 1 F# half notes. Flutes and strings repeat Bars 19-20 in Bars 21-22.

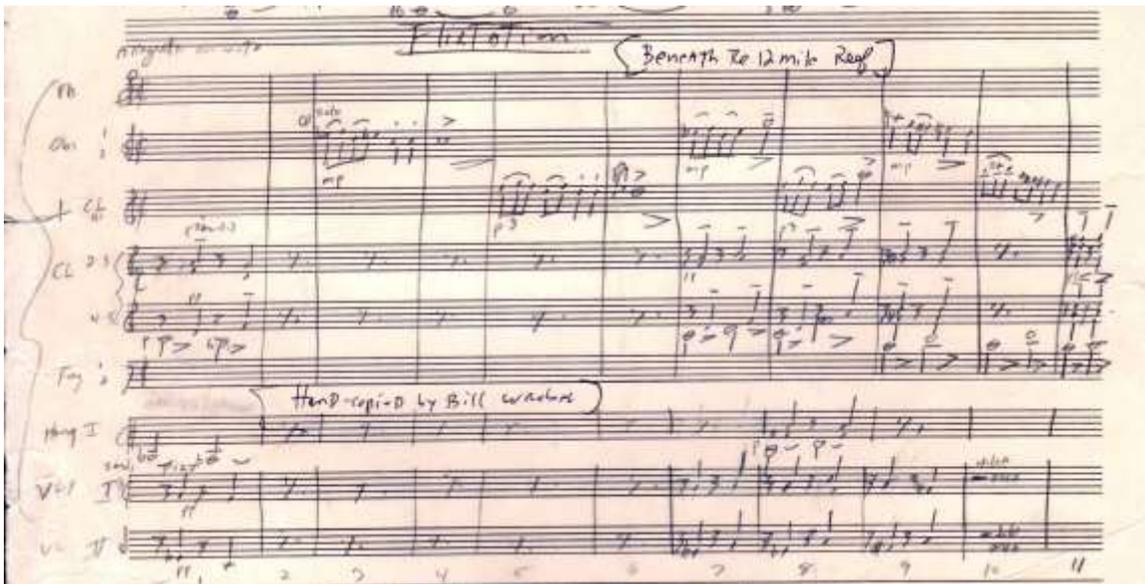
In Bar 21, the clarinets join in playing *pp* < on small octave D/G/Bb whole notes legato to (Bar 22) F#/A whole notes decrescendo, while the bass clarinets play Line 1 D/Bb to (Bar 22) C#/A whole notes. Pos play small octave D/G/Bb whole notes legato to (Bar 22) C#/F#/A whole notes decrescendo.

In Bar 23 we come to the C maj (C/E/G) tonality to (Bar 24) Eb min (Eb/Gb/Bb). So we find the flutes playing G/C/E (e'') half notes up to G/G/E (e''') half notes an octave higher to (Bar 24) Gb/Bb/Eb legato down to same notes an octave lower register. *Sords* horns play *pp* < > on G/C/E whole notes to (Bar 24) Gb/Bb/Eb whole notes. "C" trumpets also play those notes. The violins/viole play the flute lines but as bowed trem half notes. Flutes and strings repeat the notes and pattern in Bars 25-26. In Bar 25, the

clarinets and Pos play small octave E/G/middle C whole notes to (Bar 26) Eb/Gb/Bb small octave whole notes.

In Bars 27-28, the flutes and violins play the pattern on Bb/Db/F (Bb min) to F#/A/C# (F# min). Clarinets I & II play F whole note to F# whole note next bar, while bass clarinets play Bb/Db to A/D whole notes (the added D note creates the D maj 7 (D/F#/A/C#) tonality in Bar 28. Trumpets play Bb/Db/F to A/D/F# whole notes. Flutes and violins repeat the pattern in Bars 29-30. Pos take over for the trumpets with the Db/F/Bb whole notes to D/F#/A whole notes in Bar 30. Clarinets play F/Bb whole notes to F#/A whole notes, and bass clarinets play *a2* on Line 1 Db to D whole notes.

In Bar 31 (Section C) [1:03] we once again come to the patterns played earlier starting in Bar 6 (F half-dim 7th tonality).
Etc etc.



“Flirtation” R5/2. *Allegretto con moto* in Cut time. 107 bars, pages 50-59, 2:17. Fun, breezy cue—one of my favorites in this score! Instrumentation: 3 flutes, 2 oboes, 5 clarinets, 2 Fags, 3 horns, 3 “C” trumpets, 2 harps, muted strings. Clarinet I has it’s own (top) staff, clarinets II-III has the middle staff in that clarinet choir, and clarinets IV-V occupy the bottom staff.

A simple duple rhythm is played by the clarinets, harp, and strings. Clarinet V plays *p* > Bb [written middle C] half note followed a whole tone by the Ab [written Bb] half note decrescendo. Repeat thru Bar 6. After a quarter rest, clarinets IV-III-II play *pp* and *tenuto* quarter notes C/Eb/G [written D/F/A] followed by another quarter rest and then AC/Eb/F *tenuto* quarter note. Repeat thru Bar 6). Specifically, clarinet II plays G to F notes, clarinet III plays Eb to C notes, and clarinet IV plays middle C up to Eb quarter

notes. Harp I plays *p* Bb half note (with the let vibrate short curve line extending out) to Ab half note let vibrate (repeat thru Bar 6). *Sords* VC play *pp pizz* small octave Bb quarter note let vibrate (followed by a quarter rest) to Ab quarter note (followed by a quarter rest). Repeat thru Bar 6. After a quarter rest, violas play *pizz* middle C quarter note (followed by a quarter rest) up to Eb quarter note. Repeat thru Bar 6. After a quarter rest, violins II pluck *pizz* pianissimo on Line 1 Eb quarter note (followed by a quarter rest) down to middle C quarter note, while violins I pluck Line 1 G down to (after a quarter rest) F quarter note. Repeat thru Bar 6.

Combined we hear the C min 7th (C/Eb/G/Bb) to F min 7th (F/Ab/C/Eb).

In Bar 3, we first hear the melody line played initially by the *solo* oboe I. It plays *mp* Line 2 Eb 8th legato slur/curve line to F 8th down to D legato to Eb 8ths (all four 8th notes are connected by a crossbeam) down to two C staccato quarter notes to (Bar 4) C *rinforzando* whole note decrescendo.

In Bar 5, clarinet I takes over the melody line playing *p* “3” triplet value 8th notes Line 2 Eb-F-Eb (crossbeam connected) to D-Eb 8ths (crossbeam connected) to C-C staccato quarter notes to (Bar 6) C-D grace notes to C *rinforzando* whole note with the decrescendo hairpin (>) underneath.

In Bar 7, there is a change of notes in the duple rhythm played by the clarinets and strings. Clarinet V plays the same initial Bb [written C] half note decrescendo up to C [written D] half note decrescendo. After a quarter rest, clarinets IV-III-II play C/Eb/G tenuto quarter notes (followed by a quarter rest) to Eb/G/A tenuto quarter notes. Harp I plays small octave Bb half note let vibrate to middle C half note let vibrate. VC pluck pizzicato on small octave Bb quarter note (followed by a quarter rest) to C quarter note (followed by a quarter rest). After a quarter rest, violins I pluck Line 1 G quarter note (followed by a quarter rest) top A quarter note, while violins II pluck Eb to G, and viole pluck middle C to Eb. The oboe again takes over the melody line for one bar on Line 2 Eb-F-D-Eb 8ths up to G tenuto half note decrescendo.

In Bar 8, clarinet V plays Bb half note up to Eb half note. After a quarter rest, clarinets IV-III-II play C/Eb/G tenuto quarter notes (followed by a quarter rest) to G/C quarter notes. Harp I plays Bb to C half notes again. VC plucks Bb quarter note (followed by a quarter rest) up to Eb quarter note (followed by a quarter rest). After a quarter rest, the viole/violins II & I combined pluck C/Eb/G (followed by a quarter rest) to G/A/C notes. Clarinet I takes over the melody line for a bar on Eb-F-Eb “3” triplet 8ths to D-Eb 8ths up to G *rinforzando* half note.

In Bar 9, Fag I makes its entry and plays middle C to D half notes (repeat next bar). Clarinets V-IV-III-II, after a quarter rest, plays F#/A tenuto quarter notes (followed by a quarter rest) and another F#/A quarter note dyad. Repeat next bar. Harp I is now silent but harp II plays middle C to D half notes and also (after a quarter rest) F#/A quarter notes (followed by a quarter rest) and F#/A notes again. Repeat next bar. VC pluck middle C quarter note (followed by a quarter rest) to D quarter note (with a quarter rest following). After a quarter rest, viole/violins II pluck Line 1 F# quarter notes

(followed by a quarter rest) to A quarter note (for violins II) and another F# for the viole. Violins I pluck A (followed by a quarter rest) down to F# quarter note. Strings are silent in Bar 10. In Bar 9, oboe I plays the melody line *mp* > on Line 2 A quarter note to G-F# 8ths to E to D quarter notes. In Bar 10, clarinet I takes over playing A-B-A triplet 8ths to G-F# 8ths to E-D quarter notes.

In Bar 11 [:14], violins (now *arco*) are prominent playing *dolce* and *p* > Line 2 B half note legato to A half note. Harp II plays *p* on two let vibrate middle C half notes. After a quarter rest, harp I and clarinets play C/E/G/Bb (C Dom 7th) quarter notes (followed by a quarter rest) and another such chord.

In Bar 12 (page 51), flute I responds *mp* < > to the violins with Line 2 A-C-B-A 8ths (crossbeam connected) to same A half note legato to (Bar 13) G quarter note (followed by a quarter rest). After a half rest in Bar 12, violins also play Line 2 A half note legato to (Bar 13) G half note decrescendo (followed by a half rest). After a half rest in Bar 12, the Fags (and harp II) play small octave B half note to (Bar 13) B half note again (followed by a half rest). After a half and quarter rest in Bar 12, harp I and clarinets II-III-IV play staccato quarter notes (I believe) E/G/B/D (E min 7th) to (Bar 13, after a quarter rest) E/G/B/D again. In Bar 13, the flute continues with G-B-A-G 8th notes crescendo-decrescendo to (Bar 14) G half note legato to F quarter note decrescendo (followed by a quarter rest). In Bar 14, the violins play Line 2 G half note legato to F half note decrescendo.

In Bar 15, flute I plays F-A-G-F 8ths < > to F half note legato to (Bar 16) E quarter note (followed by a quarter rest). After a half rest in Bar 15, the violins play F half note to (Bar 16) E half note (followed by a half rest). The flute continues in Bar 16 with E-G-F-E 8ths to (Bar 17) E half note legato to D quarter note (followed by a quarter rest) while the violins in Bar 17 play E to D half notes. In Bar 18 (*Rall*) [:24] the flute plays A up to Line 3 D to C to B 8ths to A to B quarter notes to (Bar 19) Line 3 C whole note *p* >. The violins play similarly but an octave lower. Curiously, however, while both the flute and the violins are *written* to play this ending two-bar passage, if you listen to the recording it appears that the flute was tacet in Bars 19-20. So evidently Herrmann decided to omit the high flute in those two bars in the final recording.

Bar 19 = F min 7th (F/Ab/C/Eb) to C min 7th (C/Eb/G/Bb).

Once again the celli/viole/violins II play the simple duple rhythm. VC pluck *pizz pp* on small octave Ab quarter note let vibrate (followed by a quarter rest) to Bb quarter note (followed by a quarter rest). Repeat thru Bar 24. *pizz* violas play (after a quarter rest) Line 1 Eb quarter note (followed by a quarter rest) to middle C quarter note. Repeat thru Bar 24 (end of page 51). After a quarter rest, violins II (*div*) pluck middle C/F quarter notes (followed by a quarter rest) to Eb/G quarter notes. Repeat thru Bar 24.

In Bar 20, clarinets II thru V join in with the pattern. Clarinet V plays *p* > on small octave Ab half note to Bb half note (repeat thru Bar 24). After a quarter rest, clarinets IV-III-II play Line 1 C/Eb/F staccato quarter notes (followed by a quarter rest) to C/Eb/G staccato quarter notes. Repeat thru Bar 24.

In Bar 21, the *solo* clarinet I plays the melody line again (see Bars 5-6). In Bar 23 [:31] we now experience diversity with the introduction of the solo trumpet I playing the melody line with a cup mute. It plays *p* Eb-F-D-Eb 8ths (Eb legato to F, D legato to Eb) to two C staccato quarter notes to (Bar 24) C *rinforzando* whole note decrescendo.

In Bar 25, the strings (but not the clarinets) repeat the notes described in Bar 8 (but no harp this time). Clarinet I returns to play the melody line (also see Bar 8). In Bar 26, the solo trumpets responds with Eb-F-D-Eb 8ths to G *rinforzando* half note. This time the strings are silent but the clarinets play the rhythm (see Bar 8). In Bar 27, the strings return (clarinets II-V are silent). VC plucks Line 1 D quarter note (followed by a quarter rest) to C quarter note *let vibrato* (followed by a quarter rest). After a quarter rest, *viola* pluck Line 1 D quarter note (followed by a quarter rest) to C quarter note. After a quarter rest, violins II pluck Line 1 F# (with a quarter rest following) to A quarter note, while violins I pluck A to F#. Here clarinet I returns playing “3” triplet 8ths A-B-A to G-F# 8ths to E to D quarter notes (repeat of Bar 10). In Bar 28, oboe I is *solo* playing *p* > Line 2 A quarter note to G-F# 8ths to E legato to D quarter notes. The *altri* clarinets return to play the rhythm. Clarinet V plays D to C half notes. After a quarter rest, clarinets IV-III-II play D/F#/A (D maj) quarter notes (followed by a quarter rest) to C/F/A (F maj 2nd inv).

In Bar 29 [:39] the now *arco* violins play *dolce* a slightly different pattern than heard in Bar 11. We find Line 2 B dotted quarter note legato down to E 8th up to A half note. *Viola* play < > middle C dotted half note to C quarter note legato (and *crescendo*) to (Bar 30) B dotted half note decrescendo to B quarter note legato to (Bar 31) A dotted half note to A quarter note legato to (Bar 31) G dotted half note to G quarter note legato to (Bar 33) F dotted half note (followed by a quarter rest). The *celli* also play *dolce* these notes and pattern.

Back in Bar 29, harp II plays *f* middle C dotted half note to C quarter note to (see the *viola/celli* pattern). After a quarter rest, harp I is *arpeggiando* (vertical wavy line rolled chord) playing *mf* on G/B/C/E (C maj 7th 2nd inv) dotted half note chord to (Bar 30, after a quarter rest) E/G/B/D (E min 7th) to (Bar 31, after a quarter rest) D/F/A/C (D min 7th) to (Bar 32) I believe D/F/G/B (G Dom 7th 2nd inv) to (Bar 33) B/D/F/A (B half-dim 7th) to (Bar 34) G/B/D/F (G Dom 7th root position). The clarinets also play *pp* > that same line as harp I from Bars 29-34.

Back in Bar 29, after a quarter rest, the flutes play *p* > B/C/E (e’’) dotted half notes to (Bar 30, after a quarter rest) G/B/F dotted half notes to (Bar 31) F/A/C to (Bar 32) F/G/B to (Bar 33) D/F/A to (Bar 34, *Rall*) D/F. In Bar 30, while the violins are silent for a bar, oboe I plays *espr* Line 2 A dotted quarter note legato down to D 8th up to G half note. In Bar 31, while the oboe is silent for a bar, the violins return playing Line 2 G dotted quarter legato down to C 8th up to F half note. In Bar 32, while the violins are silent, oboe I returns playing F dotted quarter note down to B 8th up to E half note. In Bar 33, while the oboe is silent, violins play E dotted quarter note legato down to A 8th up to D half note. In Bar 34, the oboe finishes with C-B-A-B quarter notes.

In Bar 35 [:47] the bassoons/viole/celli play a simple rhythm. Viole are *pizz forte* on Line 1 G quarter note down to Eb quarter note back up to G down to Eb. This is repeated next bar to (Bar 37) Bb quarter note let vibrate (followed by a quarter and half rest). VC pluck *pizz* small octave Bb up to middle C quarter notes (repeat same bar and next bar) to (Bar 37) Bb quarter note let vibrate (followed by rests). Fags (in the “k” tenor clef) play *f(stac)* or forte staccato on Bb/G down to C/Eb quarter notes (repeated same bar and next bar) to (Bar 37) small octave Bb rinforzando dotted quarter note *f >* followed by a quarter rest (and followed by the switch back to the normal bass clef).

Back in Bar 35, after a half and quarter rest, the violins begin to play the melody line forte. We find Line 3 Eb staccato 8th note followed by an 8th rest. In Bar 36, they play “3” triplet value 8th notes rinforzando Eb-F-Eb (crossbeam connected) to D-C 8ths (crossbeam connected). These five notes are under the legato slur/curve line. Then they play “3” triplet 8ths figure rinforzando D-Eb-D (crossbeam connected) to C-Bb 8ths (these five notes also under the legato short phrase line). In Bar 37, they conclude the larger phrase that started in Bar 35 on the C rinforzando dotted half note decrescendo. After a quarter rest, three *sords* horns respond briefly in Bar 37 with two C/Eb/G (C min) rinforzando quarter note triads (followed by a quarter rest). The violins then continue the melody line on Line 2 G-Ab legato 8th notes to (Bar 38) Bb quarter note to Line 3 C-D legato 8ths (all these notes played with the crescendo hairpin underneath (<) to Line 3 Eb quarter note to D-C 8ths to (Bar 39) Bb dotted half note decrescendo. After a quarter rest in Bar 38, the muted horns repeat the two C/Eb/G quarter note triads (but played tenuto). In Bar 39, they repeat them again but back as rinforzando chords. Also in Bar 38, Fag I plays *f >* small octave Bb half note legato to Ab half note. In Bar 39, both Fags play the rinforzando Bb dotted half note followed by a quarter rest (and back to the tenor clef).

At the end of Bar 39, the violins once again repeat thru Bar 41 what was played earlier (end of Bar 35 thru Bar 37). Fags/viole/VC repeat in Bars 40-41 what was played in Bars 36-37. Horns in Bar 41 repeat Bar 37.

In Bar 42, the violins play Line 2 Bb quarter note to Ab-G legato 8th notes to F quarter note to G-F 8ths to (Bar 43) Eb rinforzando half note decrescendo (followed by a quarter rest). Fags play the small octave Bb dotted half note, and horns play those two C/Eb/G rinforzando quarter note triads.

At the end of Bar 43 [:59] the solo oboe I plays *dolce* the melody line on Line 1 Bb quarter note to (Bar 44) C up to Eb to F quarter notes to F-Eb 8ths to (Bar 45, end of page 53) G dotted half note (end of that seven-note phrase) down to Bb quarter note to (Bar 46, a repeat of Bar 44) to (Bar 47) Line 2 C dotted half note (end phrase) down again to Bb quarter note to (Bars 48-49, repeating Bars 44-45) to (Bar 50) C-Eb quarter notes to Eb legato to D quarter notes to (Bar 51) Eb dotted half note decrescendo followed by a quarter rest.

Back in Bar 44, harp I plays *dolce* and *p <* ascending 8th notes Bb-C-Eb-G (C min 7th 3rd inversion) all four notes connected by a crossbeam. Repeat this figure once more

same bar $p <$ (repeat in Bar 45). In Bar 46 (start of page 53) harp I plays Ab-C-Eb-F (F min 7th 1st inv) played 2 X and repeated in Bar 47. In Bars 48-49 the harp repeats the Bb-C-Eb-G arpeggios. In Bar 50, the harp concludes on Ab-C-Eb-F figures.

Back in Bar 44, clarinets 2 thru 5 play $pp < >$ on Bb/C/Eb/G whole notes tied to whole notes in Bar 45. In Bar 46, they play Ab/C/Eb/F whole notes crescendo tied to whole notes next bar decrescendo. They repeat the Bb/C/Eb/G whole notes in Bars 48-49, and then play in Bar 50 $pp >$ the Ab/C/Eb/F whole notes.

In Bar 51, we find a repeat of the music given in Bar 35. This time, however, we have variety when flute I and clarinet I play figures starting at the end of Bar 53 with G-Ab 8ths $mf <$ to (Bar 54) Bb quarter note to C-D 8ths to Eb quarter note to D-C 8ths to (Bar 55) Bb rinforzando dotted half note (followed by a quarter rest).

At 1:09 we come back again in Bar 62 to the initial patterns given at the start of this cue. The clarinets/harps/pizzicato strings repeat Bars 1-9 in Bars 62-70. In Bars 64-65, however, instead of oboe I (as in Bars 3-4) we find flute I playing the same melody line. In Bars 66-67, clarinet I *does* return (as in Bars 5-6) with its response figures. In Bar 68, however, the solo trumpet I with the cup mute plays instead of the oboe (as in Bar 7).

In Bar 72 [1:22] the violins play *arco* and *espr mf <* Line 2 B half note legato to A half note decrescendo to (Bar 73) A up to Line 3 C legato quarter notes to B-C grace notes to B to A quarter notes to (Bar 74) A legato to G half notes (end of phrase of Bars 73-74). In Bar 75, they continue the melody on F legato up to B quarter notes to A-B grace notes to A legato to G quarter notes to (Bar 76) G to G legato half notes (end of two-bar phrase of notes played under the legato slur). In Bar 77, they continue with F-A legato quarter notes to G-A grace notes to G-F legato quarter notes to (Bar 78) F to E legato half notes (end of two-bar phrase). In Bar 79, they continue on E to G legato quarter notes to F-G grace notes to F to E quarter notes to (Bar 80) E to D legato half notes (end of two-bar phrase). In Bar 81 (start of page 57) the violins play crescendo Line 1 A quarter note up to Line 2 D quarter note to C-D grace notes to C quarter note legato to B quarter note to (Bar 82) A to B half notes (end of the melody line).

Back in Bar 72 at the start of the melody line, harp II and Fags play two middle C half notes (forte let vibrate for the harp, and forte for the Fags) to (Bar 73) C whole note. In Bars 74-75, they play B notes in that pattern, and then A notes in the next two bars, G notes in Bars 78-79, F half notes in Bar 80 to F whole note in Bar 81 (harp) and F half note for the bassoons. After a quarter rest in Bar 72, clarinets (and harp I) play $mf <$ Line 1 G/B/C/E tenuto quarter notes (followed by a quarter rest) to another such quarter note chord to (Bar 73), after a quarter rest, the G dotted half note forte decrescendo for clarinets II-III only, while the harp is arpeggiando on G/B/C/E dotted half notes. In Bars 74-75, they play E/G/B/D notes in that pattern, D/F/A/C in Bars 76-77, D/F/G/B in Bars 78-79, , etc.

In Bar 83 we come to a new section with the tempo marking of *un poco meno mosso*. However, Bars 83-84 were deleted in the final recording skipping directly to the start of the five-bar oboe I melody line phrase in Bars 85-87.

In deleted Bars 83-84, *open* horns play *pp* on Eb/Ab/C whole notes tied to whole notes next bar, while trumpets in cup mutes play Eb/Ab/C (c'') whole notes tied to next bar as well. *Div* violins I play Line 1 E and Line 2 C whole notes *pp* tied to whole notes next bar, while violins II play Line 1 C/Ab whole notes tied to next bar. *Viole* play small octave Ab whole notes, *VC* play Ab/Eb notes, and *CB* (*sords*) make their appearance in this cue playing Great octave and small octave Ab whole notes. *Fags* play the *VC* line of Great octave Ab and small octave Eb whole notes.

The harps play ascending to descending “3” triplet value quarter note figures *pp dolce*. Harp II plays starting Great octave Ab-Eb-Ab triplet quarter notes to (top staff) Line 1 C-Eb-Ab to (Bar 84) descending notes starting Line 2 C-Ab-Eb down to (bottom staff) C-Ab-Eb. Repeat next two bars (the bars that were actually recorded). Harp I plays ascending notes small octave C-Ab-Line 1 C up to (top staff) Eb Ab-Line 2 C to (Bar 84) descending notes starting Line 2 Eb-C-Ab to Eb-C-Ab. Repeat next two bars.

In Bar 85 [1:37] the solo oboe I plays *p dolce* < on Line 2 Ab-Bb-Ab “3” triplet value bracketed quarter notes to “3” triplet value G half note to A triplet value quarter note down to (Bar 86) F “3” triplet value half note to F triplet value quarter note to F half note (“normal” half note duration!). In Bar 87, the oboe continues the melody line by repeating Bar 85 up to (Bar 88) Line 3 C whole note legato down to (Bar 89) FE whole note decrescendo.

Back in Bar 85, the *Fags* again play the Ab/Eb whole notes tied to whole notes next two bars to (Bar 88) D/A whole notes tied to whole notes next two bars. The horns and trumpets have written notes for Bars 85-87 but they were crossed out (as well as strings). Horns were at least originally written to play Eb/Ab/C whole notes tied to next two bars, and trumpets on middle C/Eb/Ab. Violins I were written to play Line 1 C/Ab whole notes tied to next two bars, while violins II play Ab/Eb, *viole* on small octave Ab, *VC* on Ab/Eb, and *CB* on Great and small octave Ab notes. In Bar 88, the horns and trumpets play A/C/E (A min) whole notes *pp* < tied to whole notes next two bars for the horns, but legato down to E/F#/A whole notes tied to Bar 90 (start of page 58). Violins I play Line 2 C/E whole notes to (Bar 89) F#/A whole notes tied to next bar, while violins II play F#/A to C/E, *viole* on C/E to A/C, *VC* on D/A/D/A (a) to D/d whole notes, and *CB* on D/A tied to next two bars.

Back in Bar 87, harp II plays “3” triplet value ascending quarter notes starting Great octave Ab-Eb-Ab to (top staff) middle C-Eb-Ab to (Bar 88) Line 2 C triplet value quarter note (followed by rests)> However, harp I overlaps Great octave D-A-D to (top staff, bass clef) F#-A-C (c') to (Bar 89) descending notes E-C-A to (bottom staff) small octave F#-D-A.

In Bar 90 [1:47] flute I plays the melody line for three bars. It plays Line 2 A-B-A “3” triplet value quarter notes to “3” value G# half note to A quarter note up to (Bar 91) Line 3 E whole note legato down to (Bar 92) Line 2 A whole note decrescendo. Harp I in Bars 90-91 repeats the previous two bars. Harp II plays Great octave A-D-F# to (top staff) A-C-E to (Bar 91) descending C-A-F# to (bottom staff) D-A-D (Great octave D), all notes played under the legato slur. In Bar 91, the violins play F#/A/C/E (e’’) whole notes tied to next bar, while viole play C/E, VC on D/A/D/A, and CB on small octave D/A. Fags play D/A (a) whole notes, and horns and trumpets play A/C/E. In Bar 92, harp I plays ascending “3” triplet quarter notes D-A-D (d) to (top staff) F#-A-C (c’) to (Bar 93) Line 1 E quarter note (followed by rests).

In Bar 93 [1:52] Violins and viole (soli in Bar 93) now take over the melody line playing *p espr* < Line 3 (Line 2 for viole in the treble clef) “3” triplet value quarter notes C-D-C to “3” triplet value B half note to C quarter note up to (Bar 94) F# whole note legato to (Bar 95) E whole note decrescendo. In Bar 94, the harps are arpeggiando *mf* whole notes. Harp I plays starting Great octave C/G/C/E G/Bb/E (C maj 7th) while harp II plays the same but an octave higher. In Bar 94, flutes play *mf* > and *espr* Line 2 & 3 F# whole notes to (Bar 95) E whole note. Oboes play Bb/E whole notes tied to next bar. Clarinet I plays Line 2 F# to E next bar, while altri clarinets play G/Bb/E/G tied to next bar. Fags play G/E whole notes. Horns play G/Bb/E whole notes tied to half notes next bar (followed by a half rest) while trumpets play the same. VC play Great octave C/G whole notes tied to next bar, while CB play small octave C.

In Bar 96, violins and viole play Line 3 D (Line 2 for viole) “3” triplet value descending half notes D-C-Bb to (Bar 97) Line 2 E whole note to (Bar 98) D whole note. In Bar 97, harp II is arpeggiando on Great octave F/C/F/A/D/F/A (D min 7th), while harp I plays small octave C/F/A/D/F/A/D (d’’) whole notes *mp*. Flutes play Line 2 E whole notes tied to next bar, while oboes play A/D whole notes. Clarinet I plays Line 2 E whole note to D whole note next bar, while altri clarinets play F/A/D/F (f’) whole notes tied to next bar. Fags play Great and small octave F whole notes tied to next bar. Horns and trumpets play *mp* > F/A/C whole notes tied to half notes next bar. VC play F/A (c) whole notes tied to next bar, while basses play Great octave F.

In Bar 99 [2:01] violins and viole both play Line 2 C-A-G “3” triplet value half notes to (Bar 100, start of page 59) Line 1 Bb whole note to (Bar 101) F whole note. In Bar 100, flutes/oboes/clarinet I/trumpets/harps are now silent. Altri clarinets play F/Bb/Db/F (Bb min) whole notes tied to whole notes next bar *p* >. Fags play G/Db notes. Horns play Bb/Db/F whole notes tied to half notes next bar. VC play G/Db whole notes tied to next bar, and CB play Great octave G.

In Bar 102, violins (but not viole) play “3” triplet value bracket half notes Line 1 G-F-G to (Bar 103) Ab *rinforzando* whole note legato down to (Bar 104) D whole note. Viole in Bar 103 play small octave D whole note tied to next bar, while VC/CB play Great octave E/Bb. Clarinets play lowest D/Ab/D notes, and Fags play (as VC/CB) E/Bb.

In Bar 105 [2:10] stopped horn I is prominent playing *mp* > small octave Bb [written Line 1 F] half note to Ab [written Eb] half note tied to whole note in Bar 107 crescendo and tied to whole note in end Bar 107 decrescendo and held fermata. Meanwhile horns II-III (not stopped) play rinforzando Great octave Bb/small octave D whole notes tied to next two bar (held fermata in end Bar 107). Clarinets play lowest D/Ab/D rinforzando whole notes tied to next two bars, while bassoons play Great octave E/Bb. Violins play Line 1 rinforzando E whole notes crescendo to (Bar 106) D whole notes tied to next bar and held fermata. Violas play small octave D whole note tied to next two bars, while VC/CB play E/Bb. I am not certain what that E/Bb/D/Ab tonality is meant to be except that we hear dissonant tritone intervals here between E-Bb and D-Ab. End of cue.

“Departure” R5/5. *Largo* in 2/2 time. 19 bars, :50 [:51 on the cd], pages 60-61. Located on track #10.

Bar 1 = C# min/9th (C#/E/G#/D#).

Sords violins and violas play *pp* < Line 1 D# (to E) whole note trill (*tr*~~~~) followed by after beats (in effect grace notes notated as 32nd notes) middle C-C#-D-D# to (Bar 2) C# (to D) whole note trill to after beats C-C#-D#-E to (repeat of Bars 1-2 in Bars 3-4) to (Bar 5) D whole note > *pp*. Muted celli are *ponticello* bowed trem on Great octave C#/G# whole notes *pp* < to (Bar 2) E/A bowed trem (repeat next two bars). CB play small octave C# whole note legato down to (Bar 2) A whole note (repeat next two bars). Clarinet III plays small octave E whole note tied to whole note next bar (repeated next two bars) while clarinets I & II play small octave G# whole note to A whole note next bar (repeated next two bars). Bass clarinets play small octave G#/middle C# to (Bar 2) A/C whole notes (repeated next two bars). The bassoon plays Great octave C# whole note to E whole note, while C. Fag plays small octave C# down to A whole note (repeated next two bars). The harp is arpeggiando (rolled chord) *pp* on whole notes starting Great octave C#/G#/small octave C# (bottom staff) and (top staff, also bass clef) small octave C#/E/G#/C#/D#. In Bar 2, it is arpeggiando on Contra octave A/Great octave E/A and (top staff) C#/E/G/C# (I believe). Repeat next two bars.

The brass choirs are soli in Bars 5-8. Muted horn I plays *espr* piano crescendo-decrescendo Line 1 Ab [written Line 2 Eb] half note legato down to D [written A] half note to (Bar 6) E [written B above] whole note. In Bar 7, horn I repeats Bar 5 (Ab down to D half notes) to (Bar 8) E to D half notes. Muted horn II plays small octave Ab whole note legato to (Bar 6) E whole note. In Bar 7, horn II plays Ab whole note to (Bar 8) D whole note. Horn III plays Line 1 D whole note to (Bar 6) Bb to Ab half notes. In Bar 7, it plays D whole note to (Bar 8) Ab to Bb half notes.

“Trbs” (trombones) play *pp* < > Bb/D/Ab whole notes to (Bar 6) Ab/C/E whole notes. In Bar 7 they play Bb/D/Ab whole notes legato to (Bar 8) Bb/D/F whole notes. The tuba plays Great octave D whole note to C whole note next bar, and then D in Bar 7 to (Bar 8) Contra octave Bb whole note.

In Bars 9-10, three flutes play the patterns played in Bars 1-2 by the violins and viole. Harps also repeats Bars 1-2 but *ppp* rather than *pp*. Violins play small octave G# whole note to (Bar 10) A whole note. Violas play small octave C#/E whole notes to (Bar 10) D#, while VC play Great octave C#/G# to A. In Bar 10, CB play Great octave A whole note *p* >.

In Bar 11 [:26] in 3/2 time, the horns and two English horns are prominent playing crescendo the melody line of Line 1 D# [written A# above] whole note up to E [written B] down to C# [written G#] quarter notes down to (Bar 12) A# [written E#] whole note decrescendo (end of four-note phrase). Then they play small octave E half note up to (Bar 13) D# whole note to E down to C# quarter notes to (Bar 14) A# whole note (end of five-note phrase). Etc.

Back in Bar 11, violins I are *ponticello* playing *pp* < on small octave dotted whole note bowed trem to (Bar 12) A# whole note bowed trem decrescendo (followed by a half rest). Repeat next two bars. Violins II are *sul tasto* also playing G# to A# bowed trem whole notes. Violas are *ponticello* playing small octave C#/E dotted whole notes to C#/E whole notes next bar, while *pont* VC play Great octave C#/G# dotted whole notes to C#/A# whole notes next bar (repeat in Bars 13-14). CB play small octave C# dotted whole note tied to whole note next bar (followed by a half rest). The harp is arpeggiando whole notes as indicated before (followed by a half rest). Repeat in Bar 13. Trombones play small octave C#/E/G# dotted whole notes legato to (Bar 12) A#/E/A# whole notes (followed by a half rest). Repeat next two bars. The tuba plays Great octave (C. Fag small octave) C# dotted whole note tied to whole note next bar (repeat next two bars). The Fag plays Great octave G# dotted whole note to A# whole note next bar. Bass clarinets play G#/C# to A#/C#. Clarinets play E/G# to E/A#. Flutes finish their melody phrase on Line 1 D# whole note followed by a half rest in Bar 11 (tacet al fine).

At the end of Bar 14, the english horns and horns continue the melody line on Line 1 E half note up to (Bar 15) G# whole note down to D tenuto half note to (Bar 16) A rinforzando whole note decrescendo (end of four-note phrase). Then they play small octave Ab half note up to (Bar 17) Line 1 Ab whole note down to small octave Ab tenuto half note up to (Bar 18) D rinforzando whole note. Then horn I is solo (truly solo being the only instrument now heard) playing (at :47) small octave Ab [written Line 1 Eb] half note crescendo to (end Bar 19) B [written F#] dotted whole note *f* > and held fermata.

In Bar 15, the strings are *poco a poco nat*. Violins I play Line 1 D dotted whole note bowed trem down to (Bar 16) Ab whole note (followed by a half rest). In Bar 17 they are *ponticello* again playing Eb dotted whole note bowed trem to (Bar 18) D whole note (followed by a half rest). Strings of course are silent in end Bar 19. Back in Bar 15, violins II are bowed trem on small octave G# dotted whole note to (Bar 16) Ab whole note. In bar 17, they return to the *sul tasto* mode playing Ab dotted whole note bowed trem to Ab whole note next bar. Viole are bowed trem small octave D dotted whole note to (Bar 16) D whole note. In Bar 17, the viole play *ponticello* C/Eb to (Bar 18) D whole note. VC play Great octave G# to F, and then Ab to (Bar 18, *div*) F/Bb. CB (and C. Fag) play small octave D down to Bb, and then C to Bb notes. Pos play G#/D/G# dotted whole

notes to (Bar 16) Bb/D/Ab whole notes. In Bar 17 they play C/Eb/Ab to (Bar 18) BB/D/Ab. Tuba plays the CB line but an octave lower register. Etc.

“The Marker” R5/6-6/1. *Allegro moderato* in C. 70 bars, 3:54, pages 62-74. Located track # 11. Fantastic, initially scintillating cue. It is such a long and *busy* cue that I will not have the time to describe and analyze each and every bar!

In effect, the piccolo/2 flutes/4 clarinets play a series of sextuplet (“3” and “3”) crossbeam connected 16th note figures, but with a concluding 7th stand alone 16th note. Violins play these but not consistently as the woodwinds. Anyway, the piccolo and clarinets I & II play *ff* descending “3” 16 note triplet Line 2 B-F#-D to ascending “3” triplet 16ths Line 2 C#-D-F# up to stand alone B 16th (followed by a 16th and 8th rest) and then followed by another such figures and rests. Incidentally that figure is written so that each “3” triplet is connected by a crossbeam while the two triplets are connected by one crossbeam underneath them signifying 16ths.

Meanwhile, after a quarter rest, flutes I & II and also clarinets III-IV play (on the second beat) the same figures and notes, and then again on the 4th beat. So picc/clarinets I-II play primarily on the 1st and 3rd beats (with stand alone 16ths on the start of the 2nd & 4th beats) while flutes and clarinets III-IV play on the 2nd & 4th beats. In Bar 2, the piccolo/clarinets I & II play A-F#-E 16ths to ascending C-E-F# up to stand alone A 16th followed by a 16th and 8th rest. Repeat on the 3rd beat. In Bar 2, after a quarter rest, flutes and clarinets play the same figures on the 2nd & 4th beats. Repeat Bars 1-2 in Bars 3-4. Oboes (and viole in the treble clef) play *p* crescendo on Line 2 B whole note to (Bar 2) *ff* A whole note. Repeat next two bars. The triangle sounds *pp* on two half notes (followed by the let vibrate extending curve line). Repeat thru Bar 5. The keyed glock plays *ff* “3” descending 16ths starting *rinforzando* B-F#-D (top staff) down to (bottom staff) Line 2 C# *rinforzando* 8th. Repeat this figure 4X same to (Bar 2) A-F#-E 16ths down to C 8th (repeat 4X). Repeat Bars 1-2 in Bars 3-4.

Back in Bar 1, violins I play (as the glock) Line 2 descending “3” triplet B-F#-D 16ths to C# staccato 8th (played again on the 2nd beat) to (3rd beat, as the piccolo and clarinets I & II) B-F#-D to C#-D-F# 16ths figure to B stand alone 16th (followed by a 16th and 8th rest). In Bar 2, they play (as the glock) A-F#-E 16ths to C 8th on the first two beats and then A-F#-E to C-E-F# 16ths figure to stand alone A staccato 8th. Repeat next two bars. Violins II play *ff* descending “3” 16ths starting Line 2 C#-B-F# to Line 1 D 8th (repeat on the 2nd beat) to C#-B-F# to ascending D-F#-B 16ths figure to stand alone Line 2 C# 16th (followed by a 16th and 8th rest). In Bar 2 violins II play descending “3” 16ths starting Line 2 C-A-F# to E 8th (repeat on the 2nd beat) to C-A-F# to ascending E-F#-A 16ths figure to Line 2 C stand alone 16th. Repeat Bars 1-2 in Bars 3-4.

So while the instruments interchange with the figures, the motion seems continuous because of the overlapping of the stand-alone 16ths.

horns take over playing *fff* > Line 1 A [written Line 2 E] notes. Open and stopped (+ sign above the note) play A dotted half note followed by a quarter rest) while *sords* horns III-IV play the A whole note *fff* decrescendo. The susp cymbal sounds *mf* > a whole note roll. In Bar 5 the trumpets return repeating Bar 3. In Bar 6, the horns now play the A# [written E#] response notes. The strings/woodwinds/etc repeat Bar 1 (and 3) in Bar 5. In Bar 6, the piccolo and clarinets I & II play A#-F#-E to ascending D#-E-F# triplets figure to stand alone A# 16th (repeat on the 3rd beat) while flutes and clarinets III-IV play on the 2nd & 4th beats. The keyed glock plays 4X A#-F#-E 16ths to D 8th figures. The susp cymbal sounds another whole note roll. Violins I play 2X the glock figures to the woodwinds figure on beat 3. Violins II play descending “3” triplet 16ths starting Line 2 rinforzando D-A#-F# to E 8th played 2 X to D-A#-F# to ascending E-F#-A# triplets figure to Line 2 D stand alone 8th (followed by a 16th and 8th rest).

A moderate change of the woodwinds is made in Bar 7. The piccolo, clarinet I, and violins I play forte descending triplet 16ths figure Line 2 B-F#-D 2X followed by a quarter rest and then another such six-note connected figure followed by another quarter rest. Clarinet II and violins II play them an octave lower. After a quarter rest, however, flute I plays forte ascending triplet figures Line 3 [written Line 2 with the 8va ottava above the notes] C#-D-F# legato back down to C#-D-F# followed by a quarter rest and then another such six-note figure in the 4th beat. Clarinet III plays the pattern an octave lower (Line 2). Flute II plays Line 2 D-F#-B back down to D-F#-B 16ths on the 2nd and 4th beats, while clarinet IV plays this an octave lower (Line 1).

The keyed glockenspiel plays Line 2 B down to (bottom staff) Line 1 B 8ths (connected by a crossbeam to Line 3 C# down to (bottom staff) Line 2 C# 8ths. Repeat the pattern same bar.

The bass clarinet in Bar 7 plays forte crescendo small octave B [written middle C#] “3” value whole note legato down to F# half note (both notes bracketed in the “3” duration) to (Bar 8) A whole note *ff* >. Fag I/tuba/VC/CB play this in the Great octave register while Fag II plays it initially Contra-octave B up to Great octave F# (like Fag I and VC/CB) to (Bar 8) Great octave A whole note. However, the tuba plays the A in the Contra-octave register. Incidentally, the tuba plays the three-note pattern *mf* < >. In Bar 8, the timp is trill roll (*tr* ^ ^ ^ ^ ^ ^ ^ ^) *mp* > on Great octave A whole note.

In Bar 8, the keyed glock is now contrary motion 8th note figures compared to the previous bar. We find Line 1 A 8th up to (top staff) Line 2 A 8th (crossbeam connected) to Line 2 C up to (Top staff) Line 3 C 8th. Repeat those two figures same bar. In Bar 9 it repeats Bar 7. In Bar 10 (page 64) it plays Line 1 Bb 8th up to (top staff) Line 2 Bb 8th to Line 2 C up to Line 3 C. In Bar 11, it plays Line 2 A# down to (bottom staff) Line 1 B to Line 2 F# down to Line 1 A# to next crossbeam connected two-note figure of Line 1 E down to (bottom staff) Line 1 F# and then Line 2 F down to Line 1 A.

Back in Bar 8 (as the bass clarinet/Fags/tuba/VC/CB sound the A whole note) the piccolo and clarinet I and violins I play Line 2 triplet 16ths A-F#-E A-F#-E on the 1st and 3rd beats. Clarinet II and violins II play Line 2 C#-B-F# C#-B-F# 16ths figure on the 1st

and 3rd beats as well. After a quarter rest, flute I and clarinet III (an octave lower) play rising 16ths Line 3 C-E-F# C-E-F# on the 2nd and 4th beats. Clarinet IV and flute II play rising 16ths E-F#-A-E-F#-A on the 2nd and 4th beats.

In Bar 9, the woodwinds repeat Bar 7. In Bar 10, the piccolo/clarinet I/violins I play descending triplet 16ths figure Line 2 Bb-Gb-Eb on the 1st and 3rd beats while clarinet II and violins II play starting Line 2 C-Bb-Gb 16ths figure. Combined we have the linear C half-dim 7th (C-Eb-Gb-Bb). After a quarter rest, flute I plays Line 3 C-Eb-Gb C-Eb-Gb 16ths on the 2nd and 4th beats while clarinet III plays an octave lower. Flute II plays Line 2 Eb-Gb-Bb (clarinet IV an octave lower).

In Bar 9, the bass clarinet/Fags/tuba/VC/CB repeat Bar 7. In Bar 10 [:22], the bass clarinet plays Line 1 or middle C [written D] whole note decrescendo. Fag I/CB plays small octave C (c) and Fag II/tuba plays Great octave C (C) whole notes. VC play *non div* Great and small octave C whole notes. The timp is trill roll *mp* > on small octave A whole note.

In Bar 11 [:25] the *sords* horns return playing *sf* Line 1 A#[written Line 2 E#] *acciaccatura* (grace note) to E half note legato down to Line 1 D [written A above] half note. In Bar 12, the trumpets take over playing *sf* > Line 1 Gb rinforzando dotted half note (trumpets I & II) followed by a quarter rest, while trumpet III plays Gb whole note. In Bar 13, the horns play A grace note to A half note legato down to E [written B] half note. In Bar 14 (start of page 65) the trumpets finish the phrase on F# notes.

Back in Bar 11, the piccolo/clarinet I play a new figure pattern of Line 2 descending 16ths A#-F#-E to ascending D#-E-F# played on the first two beats (followed by two quarter rests for the 3rd and 4th beats). Clarinet II plays Line 2 D-A#-F# to E-F#-D 15ths on the first two beats. After two quarter rests, flute I and clarinet III play Line 2 A#-F#-E to D#-E-F# on the 3rd and 4th beats while flute II & clarinet IV play D-A#-F# to E-F#-A# on the 3rd and 4th beats. The triangle returns to sound two half notes let vibrate. Violins I play A#-F#-E 16ths to D staccato 8th figure played on the 1st and 2nd beats (followed by a quarter rest) and then A#-F#-E to D-E-F# 16ths figure. Violins II play D-A#-F# 16ths to E staccato 8th figure 2X (followed by a quarter rest) and then the 16th triplets figure (see clarinet IV). Oboes and violas play *mf* < Line 2 A# whole note to (Bar 12) Bb whole note decrescendo. In Bar 12, the piccolo/clarinet I play Bb-Gb-Eb to rising C-Eb-Gb 16ths figures on the 1st and 2nd beats. Etc etc.

The cue is *Poco a poco Rall* in Bars 22-23 (end of page 66). In Bar 24 [:57 *meno mosso*] we come to a new section (Section A) of the cue. Flutes and violins I play a similar pattern of “3” triplet value 8th note figures. We find the top line of violins I playing *pp* Line 2 B legato down to F# up to B staccato 8th triplet figure (connected by a crossbeam) played 4X while the bottom line of violins I playing Line 2 D up to F# back to staccato D 8ths figure played 4X. Clarinet III plays the top line of violins I and clarinet IV plays the bottom line of violins I on the 1st and 3rd beats, while flutes I & II play as such on the 2nd & 4th beats. Repeat these patterns of the flutes and clarinets in Bar 25. In Bar 25, violins I are silent for a bar while violins II take over the pattern (and notes)

exactly. In Bar 26, violins I return now playing A down to E up to staccato A 8th triplets 4X (top line) and Line 2 C-E-C figures (bottom line). Violins II take over in Bar 27. The piccolo in Bar 24 plays *ppp* < > Line 2 B whole note tied to B whole note next bar to (Bar 26) A whole note (repeat in Bars 28-30). The bass clarinet play small octave B [written middle C#] whole note decrescendo in Bar 24 (repeat *p* > in Bar 28) while Fag I/VC/CB play Great octave B and Fag II plays Contra-octave B whole notes (repeated in Bar 28). The glock sounds *pp* Line 2 B whole note, then A whole in Bar 26, and B again in Bar 28. The timp in Bar 24 is trill *pp* < > on the Great octave B whole note (repeated Bar 28).

In Bar 25, horn I is *solo* playing *espr p* < small octave B [written Line 1 F#] half note to “3” triplet value F# [written Line 2 C#] half note legato to D [written A] quarter note up to (Bar 26) A [written Line 2 E] whole note decrescendo. After a half rest in Bar 26, clarinet I is solo playing *p* < rising 16ths starting small octave E-F#-A-C (connected by two crossbeams) to next figure of Line 1 E-F#-A-B to (Bar 27) “3” triplet value Line 2 C [written D] half note legato to B quarter note (both notes under the bracketed “3”) to A half (normal) note decrescendo. After a half rest in Bar 28, the solo clarinet plays another set of ascending 16th note figures D-F#-B-C# (I believe) to next octave register to (Bar 29) Line 2 D “3” triplet value half note to C# quarter note to B half note.

In Bar 35 (end of page 68) the cue is *Rall* for one bar.

In Bar 36 [1:36] we come to a new section (Section B, *Poco piu Mosso*). The keyed glock is *tacet al fine*. Violins I top line (and clarinet III) play *p* > Line 2 Bb 8th legato down to Gb 8th (crossbeam connected) while the bottom line play Line 2 Db 8th legato up to Eb 8th. After a quarter rest, they repeat the notes (followed by another quarter rest). Repeat in Bar 37. Meanwhile, after a quarter rest in Bar 36, the flutes and violins play those figures on the 2nd and 4th beats. Repeat next bar. The bass clarinet finishes a two bar phrase in Bar 36 with the small octave Gb whole note decrescendo while VC/CB play Great octave Gb whole notes decrescendo.

After a half rest in Bar 36, the *Eng H* (English horn) plays *espr p* < the small octave Gb [written Line 1 Db] half note up to (Bar 37) F [written Line 2 C] half note to Gb down to Eb quarter notes to (Bar 38) D [written A] whole note decrescendo. The violas also play this melody phrase same register. All notes are played under the legato slur/curve line. After a half rest in Bar 38, the bass clarinet/VC/CB play *p* < “3” triplet value D (Line 1 for bass clarinet; small octave for celli & basses) half note legato down to B quarter note to (Bar 39) Gb whole note decrescendo. Violins I top staff and clarinet III play G# 8th legato to F# 8ths figure on the 1st and 3rd beats, while the bottom line violins I and clarinet IV play B up to D# 8ths figures on the 1st and 3rd beats as well. Flutes and violins II play them on the 2nd and 4th beats. They all repeat Bar 36 in Bar 40 and Bar 41. The English horn/violas in Bars 39-41 repeat Bars 36-38. Bass clarinet/VC/CB in Bar 41 repeat Bar 38 and then play in Bar 42 the C whole note decrescendo.

This B section is *Rall* in Bar 47. Next we come to Section C *Lento*. These next two bars were originally written for only three flutes playing Line 1 D# half note trill to four slow grace notes to C# half note trill to four grace notes (or after-beats), repeated next bar. However, Herrmann deleted these two bars with right down to left diagonal lines, writing *V.S* instead (turn the page quickly) since these were the end bars of page 70. These two bars were not marked with bar numbers. So the *next* two bars are listed in the correct order as Bars 48-49 at the beginning of page 71 [2:17]. The *Lento* tempo marking is written above the top flute line/staff. So again we see them playing trill D# half note *mf* > (to E) to C-C#-D-D# after beats to C# half note trill (to D#) to C-C#-D#-E after beats (repeat in Bar 49) to (Bar 50) D half note decrescendo (followed by a half rest).

Clarinets I-II play *pp* < *p* > small octave G# half note to A half note while clarinets III-IV play E half note tied to half note. Repeat in Bar 49. The bass clarinet plays small octave G# to E half notes. Fags play C#/E to A/C# half notes. The tuba plays Great octave C# down to Contra octave A half notes. The susp cymbal is rolled *ppp* on a whole note for both bars (repeated in Bars 52-53). The harp is arpeggiando pianissimo on Great octave C#/G#/C# (bottom staff) and (top staff, bass clef) small octave C#/E/G# Line 1 C#/D# half note. This is followed by an arpeggiando on half notes starting Contra octave A/E/A (bottom staff) and (top staff) C#/E/A/C#. Repeat next bar. So we hear the C# min/9 (C#/E/G#/D#) to A maj (A/C#/E) half note chords.

In Bar 50 [2:27] horns, Pos, and then the tuba play a two-bar phrase. Pos I & II play *pp* < > small octave D/Ab half notes legato to C/E half notes to (Bar 51) D/Ab whole notes (also played *pp* < >). Trombone III plays Great octave F up to Ab half notes back to (Bar 51) F whole note. After a half rest in Bar 49, the tuba plays *p* > *pp* Great octave C half note legato to (Bar 51) Bb dotted half note (followed by a quarter rest). *Sords* (I & II) and *open* (III-IV) horns play a slightly different pattern. Being more emphasized, they play *p* < (instead of pianissimo crescendo) to decrescendo intensity dynamics. Muted horn I plays Line 1 Ab [written Line 2 Eb] quarter note legato down to D [written A] quarter note to E [written B] half note. Horn II plays D half note to small octave Ab quarter note legato to Bb quarter note. After a half rest, open horns III-IV play Line 1 E half note *p* >, repeated next bar. Horns I & II also repeat the previous bar except that horn II plays the D half note down to Ab half note.

Bars 52-53 repeat Bars 48-49. Bar 54 repeats Bar 50 for the Pos and Bar 51 for the horns. The tuba, however, plays Great octave Bb half note legato to Great octave C half note.

In Bar 55 [2:54] we come to section D, *poco piu mosso*. The harp is arpeggiando playing *p* half notes starting on Contra octave B and Great octave F# and small octave D/F# (all bottom staff) and D/F# Line 1 half notes (top staff). WE hear here the B min (B/D/F#) half note chord tonality followed by a half rest. Clarinets play *pp* < > small octave D/F# and Line 1D/F# whole notes while the bass clarinet plays small octave F#. Fags play Contra octave B and Great octave B whole notes. Violins play a two-bar melody line. Muted violins I play *espr pp* < > Line 2 B quarter note up to Line 3 F# half note down to D quarter note up to A whole note in Bar 56. *Sords* violins II play the same

notes and pattern but an octave lower register. In Bars 58-59, the violins repeat Bars 55-56 except that in Bar 59 they settle on Lines 2 & 3 E whole note decrescendo. In Bar 58, the clarinets/bass clarinets/Fags/harp repeat Bar 55.

Back in Bar 56, the *open* horns play *mp* > A/C/E whole notes. After a half rest in Bar 56, the solo flute plays ascending 16th note figures E-F#-A-C to Line 2 E-F#-A-C (c'') to (Bar 57) "3" triplet value C half note to B quarter note to (normal) A half note.

The cue ends in Bar 70 with the flute on Line 2 E whole note > *ppp* and held fermata, while violins play Line 3 E whole note held fermata.

"The Undersea Forest" R6/2. *Largo* in C time. 68 bars, 4:37, pages 75-86. Located track # 12, duration time given on the cd back jacket as 4:48. Superb use of the nine harps. Also included in the instrumentation are two timps, bass drum, Tam Tam, 2 bass clarinets, 2 Fags, tuba, organ pedal, and electric bass.

The first three harps are set in the key signature of Gb maj/Eb min (six flats) while harps IV-V-VI grouping are set (I believe) in the same key signature, and harps VII-VIII-IX are set in the key signature of D maj/B min (two sharps). Timp I sounds *pp* on the Great octave Eb whole note trill roll (*tr*^^^^) thru Bar 2, and the organ pedal sounds also the Great octave Ab whole note tied to next bar.

Harps I-II-III start off the pattern of 16th note arpeggio figures. Harp I plays *pp* rising 16ths starting Great octave Cb-Eb-Gb-Bb (Cb maj 7) to (top staff) descending 16ths Great octave Bb-Gb-Eb-Cb (all notes played under the legato slur). Repeat these two figures in the same bar and repeat thru Bar 6. Harp II plays contrary motion figures (descending to ascending notes). It starts on Great octave Bb-Gb-Eb-Cb to (bottom staff) ascending Cb-Eb-Gb-Bb (repeat same bar and thru Bar 6). Harp III plays "3" triplet 6th notes instead of 16th note figures. We find rising 8th notes starting Contra octave (written Great octave with the 8 *L* underneath) Eb-Gb-Bb to (top staff) descending 8ths Bb-Gb-Eb (repeat same bar and thru Bar 6).

In Bar 2, the next set of harps (IV-V-VI) join in. Harp IV plays rising 16ths Great octave Eb-Gb-Bb-Cb to (top staff) descending C-Bb-Gb-Eb (repeat same bar and thru Bar 6). Harp V plays contrary motion. Harp VI plays "3" triplets descending Contra octave Bb-Gb-Eb to (bottom staff) rising 8ths Eb-Gb-Bb (repeat same bar and thru Bar 6).

In Bar 3, the third set of harps (VII-VIII-IX) join in. Harp VII plays ascending 16ths starting Contra octave B-D-F#-B (B min) to (top staff) descending 16ths starting small octave D-B-F#-D (repeat same bar) to (Bar 4) ascending 16ths Great octave D-F#-B-D to (top staff) descending notes small octave F#-D-B-F# (repeat same bar). In Bar 5, harp VIII plays ascending 16ths Great octave F#-B-D-F# to (top staff) descending notes F#-D-B-F# (repeat same bar) to (Bar 6) a repeat of Bar 4 (D-F#-B-D etc).

Also in Bar 3, the bass drum sounds *ppp* a whole note trill roll (notated on the bottom staff space), repeated in Bar 5. The bass clarinets play small octave Gb whole note *pp* < > (repeated in Bar 5) while the tuba plays Great octave Gb whole note (repeated in Bar 5). In Bar 4, the Tam Tam sounds *ppp* a whole note (also located on the bottom space of the staff). Repeat in Bar 6. The Fags play Great octave Cb whole note *pp* < > (repeated in Bar 6) while the electric bass plays small octave Cb whole note in Bars 4 and 6.

In Bar 7 [:25] harps I-II-III are soli of the harps playing rising to falling “7” septuplet 16th note figures (chromatic, not arpeggio) repeated thru Bar 11. In Bar 8, the IV-V-VI harps set join in playing “6” sextuplet descending 16th note figures. For instance, harp IV plays small *p* > octave Bb-Ab-Gb-F-Eb-Db to (bottom staff) Cb-Bb-Ab-Gb-F-Eb (repeat same bar and thru Bar 11). Harp V plays small octave Gb-F-Eb-Db-Cb-Bb (etc) while harp VI plays small octave Eb-Db-Cb-Bb-Ab-Gb (etc). So in effect we have the Eb (harp VI)/Gb (harp V)/Bb (harp IV) or combined Eb minor tonality on the very first fleeting 16ths to Db/F/Ab (Db maj) to Cb/Eb/Gb (Cb maj) etc, etc. In Bar 9, the third set of harps (VII-VIII-IX) rising to falling “6” sextuplet 16th note figures (arpeggio, not chromatic). Harp VII plays starting Great octave Bb-Db-F-Bb-Db (Line 1 D-flat) to (top staff) descending F-Db-Bb-F-Db-Bb (repeat same bar and thru Bar 11). Harp VIII starts on Great octave F while harp IX starts on Great octave Db. Timp I sounds in Bar 7 the Eb whole note trill thru Bar 8, and the organ pedal sounds Eb as well. In Bar 9, the bass drum is rolled, the bass clarinets play Gb whole note, and the tuba plays the Great octave Gb whole note. In Bar 10, the Tam Tam sounds a whole note, Fags play Great octave Cb whole note, and electric bass play small octave Cb. In Bar 11, the bass drum sounds again, the bass clarinets play lowest D, and the tuba plays Great octave D whole note.

In Bar 12 [:45] the first set of harps are soli playing rising to falling primarily chromatic 32nd note figures (two sets per bar). In Bar 13 (start of page 77) the third set takes over soli on rising to falling 32nd note figures (arpeggio, not chromatic). So harp VII plays Great octave D-F#-B-C# (to top staff) D-F#-B-C# (all eight notes connected by three crossbeams) to descending notes starting Line 1 D-C#-B-F# (to bottom staff) D-C#-F#-D (repeat same bar). Etc.

In Bar 14, the second set of harps play rapidly descending “12” figures of chromatic 32nd notes followed by a quarter rest and then another such set on the 3rd beat. After a quarter rest, the first set play ascending “12” 32nd note figures on the 2nd and then 4th beats. So harp IV plays descending small octave notes Bb-Ab-Gb-F-Eb-D-Cb (etc) while harp V plays small octave Gb-F-Eb-Db (etc) and harp VI plays Eb-Db-Cb-Bb (etc). After a quarter rest, harp I plays ascending notes starting Great octave Eb-F-Gb-Ab-Bb-Cb (etc) while harp II starts on Contra-octave Bb, and harp III starts on Contra-octave Gb.

In Bar 15, the third set of harps are soli playing descending to ascending “12” figures played twice. In Bar 16, the first set plays descending “12” 32nd notes on the 1st and 3rd beats while the second set plays ascending notes on the 2nd & 4th beats. In Bar 17,

the first set plays descending “12” figures on the 1st & 3rd beats with the third set responding on ascending figures on the 2nd and 4th beats. Bars 18-19 repeat Bars 16-17.

In Bar 24 [1:35] harp I plays *mf* four-quarter note arpeggiando chords starting Great octave Cb/Eb/Gb/Bb (bottom staff) and (top staff) small octave Cb/Eb/Gb/Bb. Meanwhile harp II plays descending to ascending 16th note figures (four figures per bar) and harp III plays contrary motion 16th note figures (rising to falling). So harp II starts on small octave Bb-Gb-Eb-Cb down to (bottom staff) next octave descending notes, and then rising Great octave Cb-Eb-Gb-Bb to (top staff) next octave register notes. Harp II plays rising 16ths starting Great octave Cb-Eb-Gb-Bb (etc). Timp I is trill roll pianissimo on Great octave Eb half note (followed by a half rest) while timp II, after a half rest) takes over plating Gb half note roll. Bass clarinets play small octave Eb to Gb half notes, Fags play Great octave Eb up to Gb half notes, and the tuba plays similarly.

In Bar 25, harp VIII of the third set now plays the arpeggiando quarter note chords starting Contra-octave A/E/A (bottom staff) and (top staff) C#/E/A/C# (middle C-sharp). Harp VIII plays rising to falling 16ths while harp IX plays descending to ascending 16th note figures.

Starting in Bar 31 [2:04] we come to a new pattern series played by alternating sets of harps. The first set plays in Bar 31. Harp III plays forte Great octave Cb/Eb/Gb 8th notes let vibrate up to (top staff) small octave Cb/Eb/Gb 8ths let vibrate (followed by a quarter rest on the 2nd beat). Harp I plays rising 32nd notes Great octave Cb-Eb-Gb-Bb to (top staff) Cb-Eb-Gb-Bb 16ths (all eight notes are connected by three crossbeams) to middle Cb quarter note let vibrate (followed by a quarter rest on the 3rd beat). After a quarter rest, harp II plays rising 32nd notes starting Great octave Eb-Gb-Bb-Cb to (top staff) next set to Line 1 Eb quarter note let vibrate. On the 3rd beat, harp II plays the rising 32nd notes starting Great octave Gb-Bb-Cb-Eb to (top staff) next such set of notes to Line 1 Gb quarter note let vibrate. On the 4th beat, harp I plays forte Line 2 (written Line 1 but ottava 8va above) Cb/Eb/Gb 8ths let vibrate up to (top staff) Line 3 (written Line 2 with the ottava) Cb/Eb/Gb 8ths. Also on the 4th beat, harp II plays descending 32nd notes small octave Bb-Ab-Gb-F to (bottom staff) Eb-Db-Cb-Bb.

So that's the pattern. In Bar 32, the second set of harps play that pattern. Harp IV plays ascending 32nd notes starting Contra-octave Bb-Db-F-Ab etc. In Bar 33, the third set plays the pattern.

In Bar 37 [2:28] a new pattern emerges played by the first set of harps. Harp I plays *mf* descending 32nd notes with the emphasis on the first note as being *rinforzando*. So small octave Bb-Ab-Gb-F-Eb-Db-Cb down to (bottom staff) Great octave Bb *rinforzando* 8th note. This figure is played 4X. (and repeat next bar). After a quarter rest, harp II plays the descending 32nd notes starting small octave Gb-F-Eb-Db-Cb-Bb-Ab down to Gb 8th. This figure is played 3X. After a half rest, harp III plays the 32nd notes starting small octave Eb-Db-Cb-Bb-Ab-Gb-F down to (bottom staff) Eb Great octave 8th. This is played twice (3rd & 4th beats). Repeat next bar. Bass clarinets play middle Cb half note legato down to Gb half note while Fag I plays that an octave lower written. Fag II

plays Great octave C half note up to Gb half note. The tuba plays Contra-octave Cb half note down to Gb half note. After a half rest, timp II plays *pp* Great octave Gb half note trill roll.

In Bar 38 (start of page 82), the second set of harps join in playing contrary motion figures. So harp IV plays rising 32nd notes starting Great octave Eb-F-Gb-Ab-Bb-Cb-Db up to (top staff) small octave Eb rinforzando 8th. This figure is played 4X. After a quarter rest, harp V plays starting Contra-octave Bb-Cb-Db-Eb-F-Gb-Ab to Great octave Bb rinforzando 8th (this figure played 3X). After a half rest, harp VI plays Contra-octave Gb-Ab-Bb-Cb-Db-Eb-F to Gb 8th (played 2X). Here the timp plays Bb whole note trill, the Tam Tam sounds a whole note *ppp*, and the organ pedal and electric bass play Great octave Bb whole note.

In Bar 39, the third set of harps are soli playing two sets of descending to ascending 32nd note figures.

In Bar 46 [3:05], the first set now play *ppp* descending to ascending glissandi repeated thru Bar 48. Harp I plays starting Line 1 Bb gliss down to Contra-octave BB then Cb up to Line 2 Cb. Harp II plays starting Line 1 Gb down to Contra-octave Gb, and then Ab up to Line 1 Ab. Harp III plays Line 1 Eb down to Contra-octave Eb, and then D up to Line 1 D. In Bar 47, the second set of harps join in playing contrary motion (rising to falling glissandi) repeated next bar. In Bar 48, the third set join in playing descending to ascending glisses. Then in Bar 49, the first staff plays both motions so that the top staves play descending to ascending while the bottom staves play ascending to descending. Then in Bar 50 the second set join in similarly, and then the third set in Bar 51.

Herrmann was having a lot of proficient fun with all the tricks of the trade with these harps in this cue! I think enough time was spent on it. Time for the next cue!

“Elegy” R7/1. *Largo* in C time. 36 bars, 2:41, pages 87-90. Located track #13.
Bars 1-2 = B min (B/D/F#).

Fags play *pp* > Great octave F#/B half notes (followed by a half rest).
Repeat next bar. Trombones play *pp* > Great octave B and small octave D/F# half notes followed by a half rest (repeat next bar) while the tuba plays Contra-octave B half note in both bars. The timp plays Great octave B half note trill roll in both bars. The Tam Tam sounds *ppp* a half note (located just below the bottom staff line) followed by a half rest. Two CB play *p* > Great octave B half note (followed by a half rest) in both bars, while VC play Great octave F# half notes.

After a half rest in Bar 1, four clarinets respond with small octave E/G# [written F#/A#] half notes played piano decrescendo (repeat next bar). While the bass clarinet plays small octave G# half notes.

In Bar 3, all of the other instruments described repeat the same notes but now as dotted half notes followed by a quarter rest (repeated in Bar 4). After a half rest, the English horn is *solo* playing (*Lamentoso*) the sad melody line. It plays *p* < small octave B [written Line 1 F#] quarter note to C# [written G# above] quarter note tied to quarter note in Bar 4 back down to B quarter note to A [written Line 1 E] quarter note back to B quarter note tied to (Bar 5) B quarter note to A quarter note to “3” triplet value small octave E half note to triplet value F# quarter note to (Bar 6) F# [written C#] half note (followed by a half rest).

Back in Bar 5, while the Fags are silent, the Pos now play Great octave G/small octave C/E dotted half notes (followed by a quarter rest) to (Bar 6) B/small octave D/F# half notes (followed by a half rest) and repeated in Bar 7, and then as dotted half notes in Bars 8-9. The tuba in Bar 5 plays Great octave C dotted half note (followed by a quarter rest) to (Bar 6) Contra-octave B half note (followed by a half rest) and repeated next bar to (Bars 8-9) as B dotted half notes.

In Bar 6, the Fags return after a bar rest with the Great octave F#/B half notes (followed by a half rest), repeated next bar, and then as dotted half notes in Bars 8-9. The timp returns after a two-bar rest playing again the Great octave B half note trill roll (repeated next bar) and then as the B dotted half note roll in Bar 8 (silent in Bar 9). 4 VC play the Great octave F# half note in Bars 6-7, and then the F# dotted half note in Bar 8 (silent Bar 9). CB play Great octave B notes. After a half rest in Bar 8, the English horn again plays the melody line.

Skipping to Bar 15 [:58] the Fags play Great octave E/B dotted half notes followed by a quarter rest. Pos play Great octave B/small octave D/F# dotted half notes (silent afterwards until Bar 23). The tuba plays Great octave E dotted half note (followed by a quarter rest). The timp plays the E dotted half note trill roll, and the Tam Tam sounds a whole note.

After a half rest in Bar 15, 4 violas and 4 celli play *Lamentoso* the melody line. Violas play *p* < Line 1 B (small octave B for the celli) quarter note up to Line 2 E (Line 1 for celli) quarter note tied to (Bar 16) E quarter note to F# quarter note tied to a “3” triplet value quarter note, part of the descending triplet value quarter notes F#-E-D. In Bar 17, they continue the melody line on bracketed “3” triplet value E half note legato to D quarter note down to another bracketed “3” A half note to G quarter note up to (Bar 18) B quarter note legato down to F# half note.

Back in Bar 16, clarinets IV & III play small octave E/B dotted half notes *p* > followed by a quarter rest, while clarinets II-II play G/B dotted half notes, and the bass clarinet plays small octave G dotted half note. The Fags play Great and small octave C dotted half notes. Combined we have the C maj 7th (C/E/G/B) tonality. In Bar 17, the

clarinets play F/A/C dotted half notes, the bass clarinet on G, and Fags on F/C. Combined they play the F maj (F/A/C) chord, but combined with the E note by the violas and celli, we have the F maj 7th (F/A/C/E) tonality. In bar 18, the clarinets play D/F#/B dotted half note, bass clarinet on F#, and Fags on Contra-octave and Great octave B. So we hear the B min chord (B/D/F#).

At the end of Bar 18, the violas and celli continue the melody line with a new phrase, but also the violins now join in. Violins play [1:17] Line 3 (Line 2 for viole, Line 1 for celli) B quarter note up to (Bar 19) F# quarter note to E quarter note tied to “3” triplet value E quarter note, part of descending triplets quarter notes E-D-C up to (Bar 20) E quarter note down to B quarter note tied to triplet value B quarter note to A to G triplet value quarter notes to (Bar 21, start of page 89) A-B 8ths to A quarter note tied to triplet value A quarter note down to G to E “3” triplet value quarter notes to (Bar 22) D quarter note up to F# quarter note tied to triplet value quarter note to E to D triplet quarter notes, etc etc.

Back in Bar 19, the horns now sound *p* > small octave E/G/B (E min) dotted half note followed by a quarter rest (repeat next bar) to (Bar 21) A/C/E (A min) dotted half notes followed by a quarter rest to (Bar 22) F#/B/D (B min 2nd inversion) dotted half notes. Also in Bar 19, basses (CB) play *p* > small octave C dotted half note (followed by a quarter rest). Combined with the horns (E/G/B) we again have the C maj 7th (C/E/G/B) tonality. In Bar 20, CB play Great octave E dotted half note. In Bar 21, the basses play Great octave A dotted half note, and then B in Bar 22.

Back in Bar 19, clarinets play E/G/B dotted half notes (repeated next bar) while the bass clarinet plays G, and Fags play Contra-octave and Great octave C notes. In Bar 21, clarinets play E/A/C/E (e') dotted half notes, bass clarinet on small octave A, and Fags on A/E (e). In Bar 22, the clarinets play D/F#/B/D dotted half note, bass clarinet on B, and Fags on B/F#.

In Bar 23 [1:35] the music intensifies as more instruments join in, including Pos/tuba/E.H./flutes.

The cue ends in Bar 36 on the Eb major whole note tonality (Eb/G/Bb) held fermata. Specifically, CB play small octave Eb whole note *pp* > *ppp* held fermata, VC play Line 1 G, viole on small octave Bb, violins II on Line 1 Eb, and violins I on Line 1 G. The Tam tam sounds a whole note *pppp*. The tuba sounds Great octave Eb whole note, Pos play Bb/Eb/G (g), and horns play G/Bb/Eb whole notes. Fags play Great and small octave registers of Eb whole notes, bass clarinet on small octave Bb, clarinets on Eb/G/Bb, E.H. on small octave G, oboe on Line 1 G, and flutes on Eb/G.

<https://www.youtube.com/watch?v=hhBCbUvmJ94> [molto largamente]

“The Fire” R7/2. *Molto allegro* in C time. 41 bars 1:29. Located in track #14. This cue was later self-borrowed in the *Jason & the Argonauts* cue "The Stolen Fleece"

(see my paper “Self-Borrowing in the Music of Bernard Herrmann” in *The Journal of Film Music*).

In Bars 1-4, the piano and bass clarinets play *f* (forte) on a series of “3” triplet 8th note figures. The bass clarinet plays rising triplet 8ths starting lowest/small octave D-F-C# [written E-G-D#] to descending C-B-Bb [written D-C#-C] to A-Ab-G [written B-Bb-A] to Gb-F-E [written Ab-G-E#]. All notes are played under the legato slur. In Bar 2, bass clarinet II takes for the phrase for a bar, alternating as such with bass clarinet I in Bar 4, Bar 6, Bar 8, etc. So bass clarinet II plays exactly the same notes and pattern as bass clarinet I, allowing each player a brief rest period between phrases. Continue thru Bar 18.

The piano (top staff) plays staccato (no pedal) triplet 8th note figures. The first figure is a partial one. We find a triplet value 8th rest followed by octave Db up to F 8ths to next figure of E-Eb-D to Db-C-B (Contra-octave B) to Bb-A-Ab. Repeat thru Bar 19. The bottom staff plays Contra-octave G whole note forte (repeated thru Bar 18). [Incidentally, the piano line was deleted in the *Jason* cue] The timp sounds *mf* a Great octave G half note let vibrate thru Bar 18. The Tam Tam sounds *ppp* a whole note thru Bar 18. The CB pluck *pizz* a Great octave G half note forte (let vibrate) followed by a half rest. Repeat thru Bar 17.

In Bar 5 (next page) Fag I (3 Fags for the *Jason* cue) play forte the “3” triplet figures of Great octave G-Bb-F (f) to descending E-Eb-D to Db-C-B to Bb-A-Ab. In Bar 6, Fag II (Fags IV-V-VI for the *Jason* cue) take over on those notes and pattern while Fag I takes a one-bar breather! Continue this alternation thru Bar 18.

In Bar 7, clarinets III-IV (I believe it was originally just III in the *Reef* cue) play forte the same notes as the bass clarinets. In Bar 8, clarinets I & II take over. Continue this alternation thru Bar 18.

In Bar 9 [:14], oboe II (oboes IV-V-VI in the *Jason* cue) plays forte Line 1 G-Bb-F (f’) triplet to E-Eb-D to Db-C-B to Bb-A-Ab. In Bar 10 (next page), oboe I (oboes I-II-III in the *Jason* cue) take over decrescendo. Alternate as such thru Bar 18.

In Bar 11, flute I plays forte Line 2 D-F#-C# to C-B-Bb to A-Ab-G to Gb-F#-E. In Bar 12, flute II takes over. Alternate as such thru Bar 18.

In Bar 13 [:21], the piccolo (two piccolos in the *Jason* cue) play Line 2 G-Bb-F (f’’) to (see oboe I), repeated next bar, rest in Bar 15, play again in Bar 18. In Bar 16, however, the piccolos play Line 2 D-F-C# to C-B-Bb to A-Ab-G to Gb-F-E.

In Bar 15, violins I & II play *ff* Line 1 D legato up to F up to staccato C# to descending staccato 8ths C-B-Bb to A-Ab-G to Gb-F-E (repeat next bar). In bar 16 (next page) the violas play the same notes and pattern. In Bar 17, violins play small octave G-Bb-F to E-Eb-D to Db-C-B to Bb-A-Ab (repeated next bar). Violas play the small notes and pattern starting small octave G.

In Bar 18, VC/CB play *ff* Great octave G legato up to Bb up to staccato small octave F to E-Eb-D to Db-C-B to Bb-A-Ab (repeat next bar). The piccolos, once again, play the same notes forte starting in the Line 2 register.

In Bar 19 [:31] the brass begin to announce themselves forcefully *sff*. Originally three trombones, they were augmented to six Pos in the *Jason* cue. They all play (3 are *open* and 3 are *sords*) Great octave G acciaccatura (grace note) up to small octave F whole note *sff* > while the tuba (4 tubas in the *Jason* cue) play Contra-octave G grace note up to Great octave F whole note. The timp play Great octave grace note to Great octave rinforzando quarter note (followed by rests). The large susp cymbal plays forte a whole note roll. The Tam Tam sounds *p* a whole note let vibrate. The 2 Fags (6 Fags in the *Jason* cue) now play, after a triplet value 8th rest, Contra-octave Bb up to F 8ths to E-Eb-D to Db-C-B to Bb 8th (followed by two triplet value 8th rests). Repeat thru Bar 24.

In Bar 20, the four horns (I believe 8 horns for the *Jason* cue) play small octave D [written A above] grace note up to Line 1 C# [written G#] whole note *sff* decrescendo. The timp and Tam Tam continue the same patterns while the small susp cymbal now plays forte the whole note roll. The bass clarinets and viole play fortissimo small octave D legato to F to middle C# staccato 8ths to staccato C-B-Bb to A-Ab-G to Gb 8th (followed by two 8th rests for the bass clarinets) and Gb-F-E staccato 8ths for the viole. The piano also now plays these notes (but the piano was absent in the *Jason* cue).

In Bar 21 (next page), Pos I-II (or Pos I-II-III for the *Jason* cue) play small octave G grace note up to Line 1 F whole note, while Pos III (IV-V-VI in the *Jason* cue) and tuba play Great octave G grace note up to small octave F whole note. The large susp cymbal again plays the whole note roll. Clarinets and violins join in playing small octave G-Bb-F (f) to staccato descending triplet 8ths E-Eb-D to Db-C-B to Bb-A-Ab (repeated thru Bar 24 for the violins, next bar for the clarinets). Actually, the top clarinets finish on the small octave Bb 8th followed by rests, while the bottom line clarinets play the first figure followed by two quarter rests and then the final triplet.

In Bar 22, the horns play Line 1 D grace note up to Line 2 C# [written G# above] whole note. The oboes play line 1/CB small octave/VC Great octave D legato up to F up to C# staccato 8th to staccato C-B-Bb to A-Ab-G to Gb-F-E 8ths (repeated thru Bar 24 for the VC/CB). The oboes to and bottom lines follow the clarinets' pattern as given in the previous paragraph.

In Bar 23, the 3 trumpets (six for the *Jason* cue) with hard mutes play *sff* > Line 1 G acciaccatura up to Line 2 F whole note.

In Bar 24, the piccolo and flutes play Line 2 D grace note up to Line 3 C# whole note *sff*. The clarinets (silent the previous bar) now play Line 2 D grace note up to Line 3 C# whole notes as well.

In Bar 25 [:41] all of the strings now dramatically play (no longer staccato) the triplet 8th figures along with the top line horns in Bar 25 and bottom line horns in Bar 26.

Violins I play *ff* Line 1 D rinforzando 8th legato up to F 8th up to Line 2 C# to descending triplet notes C-B-Bb to A-Ab-G to Gb-F-E to (Bar 26) small octave D rinforzando legato up to Bb to Line 1 F to E-Eb-D to Db-C-B to Bb-A-Ab. Repeat Bars 25-26 in the next four bars (Bars 27-30). Back in Bar 25, violins II simply reverse the pattern (G-Bb-F etc in Bar 25, and D-F-C# etc in Bar 26). Repeat thru Bar 30. Violas play the violins I line in Bar 25 (but small octave register) up to G-Bb-F etc. VC/CB play Great octave G-Bb-F etc to (Bar 26) small octave D-F-C# etc. The piano plays Contra-octave and Great octave D-F-C# etc to (Bar 26) G-Bb-F etc. Top line/staff horns play small octave G-Bb-F etc while the bottom line/staff play small octave D-F-C# etc.

In Bar 27, the oboes and clarinets join in. The top line oboes and clarinets play Line 1 G-Bb-F (f^{''}) etc, while the bottom lines play Line 1 D-F-C# etc. They are silent in Bar 28. In Bar 28, the piccolo/flutes/bass clarinets/Fags play (silent next bar). Bars 27-28 are repeated in Bars 29-30.

In Bar 29 [:48] the trumpets with the hard mutes distinctively join in. The top line play Line 1 G up to Bb up to F (f[']) rinforzando to descending triplets. Repeat next bar.

In Bar 31 [:51] the Pos sound *sff* > Great octave G acciaccatura up to small octave F whole note while the tuba plays an octave lower. The timp sounds the G grace note to G dotted half note. The Tam and large susp cymbal sound as well. The violins and viole play the triplets (VC/CB are silent). In Bar 32 (next page) the horns play small octave D grace note up to Line 1 (middle) C# whole note. Etc.

In end Bars 36-37 (used in the *Reef* cue but deleted in the *Jason* cue) the violins/piccolo/flutes/oboes/clarinets play *sff* the D grace notes up to C# whole notes tied to C# whole notes next bar and held fermata. After a quarter rest, the horns play Line 1 C#/F#/C# rinforzando dotted half notes tied to whole notes next bar and held fermata. After a half rest, bass clarinets play *sff* rinforzando Gb/C half notes tied to whole notes next bar, and Pos play Gb/C/Bb (I believe Bb) half notes tied to next bar, the piano plays Contra-octave C/Gb/C (c) and (top staff) Great octave Eb/Gb/Bb (I believe) half notes tied to whole notes next bar, while violas play small octave C/VC on Great octave and small octave C, and CB on Great octave Gb half notes tied to whole notes. The tuba plays Great octave C rinforzando half note tied to whole note, and the timp is trill rolled on small octave C#. The Tam Tam sounds forte a half note tied to whole note next bar.

As explained in my online Chord Profile of the *Jason* score, there was an immediate page turning (V.S) from Bar 35 (skipping Bars 36-37) to the next page's 4/2 time music. That music (deleted in the *Reef* score) became the famous Golden Fleece theme in *Jason*. So the Golden Fleece motif owes its existence to "The Fire" cue of *Reef*. See my Chord Profile for specifics.

"The Sorrow" R8/1. *Slow* in ¾ time. 8 bars, page 92. Instrumentation: oboe, 4 violins, 4 violas, 4 celli, 2 bass (all strings are *sords*). Located track #15.

In the grace bar, the oboe begins to play “The Sea” theme plaintively with Line 1 G quarter note up to (Bar 1) Line 2 F half note to G to Eb 8th notes to (Bar 2 in C time) D half note decrescendo (end of five-note legato phrase). Then it reruns to Line 1 G quarter note up to (Bar 3 in ¾ time) F half note to Gb-Eb 8ths up to (Bar 4 in C time, *Rall*) Bb half note (end of this five-note legato phrase) decrescendo. Then the oboe plays “3” triplet value Gb half note down to D triplet value quarter note up to (Bar 5) Bb half note to Ab half note to (Bar 6) F half note to D half note, etc.

In Bar 1, the violas play *pp* < small octave Eb/Gb half notes to (Bar 2 in C time) D/F# whole note decrescendo, while VC play Great octave Eb/Bb half notes to F#/B whole notes. CB in Bar 2 also play the Great octave B whole note. Combined we hear the B min (B/D/F#) tonality. After a quarter rest in Bar 1, the violins play small octave Bb to C quarter notes *pp* < > to (Bar 2 in C time) B to C# quarter notes to D half note decrescendo.

The cue ends on the Bb maj (Bb/D/F) whole note chord held fermata. The oboe plays Line 1 Bb whole note, violins on small octave Bb, viole on small octave D/F, and VC/CB on Great octave Bb whole notes held fermata.

“The Dock” R8/2. *Allegro Mod.* in ¾ time. 36 bars, pages 93-96, 1:40.
Located track #15 starting at :34.

In the grace bar, bassoons play forte crescendo Great and small octave Cb quarter notes legato up to (Bar 1) Great and small octave Bb half note to small octave and Line 1 Cb down to Ab 8th notes down to (Bar 2) D half note decrescendo (end of five-note legato slur phrase) up to Great octave and small octave Eb quarter notes legato up to (Bar 3) Gb half notes crescendo down to F quarter notes up to (Bar 4 in C time and *Rall*) small octave and Line 1 Cb half notes legato down to D half notes > *p*.

Back in the grace bar, VC/CB play small octave Cb quarter note up to Bb half note to Cb down to Ab 8th notes (etc). In Bar 1, violas play small octave Bb half note to middle Cb down to Ab 8ths (etc).

In Bar 5 (*Lento*) at :44 on the cd (or about :09 on the cue’s timing), the bass clarinets and clarinets play *pp* < > Gb maj (Gb/Bb/D) to F half-dim 7th (F/Ab/Cb/Eb) half note chords. Clarinets play small octave D/Bb to Eb/Ab half notes, while bass clarinets play Gb/Bb to F/Cb half notes. After a half and quarter rest, VC/CB play *pp* < > Great octave Gb quarter note legato to (Bar 6 in 2/4 time) F half notes. In Bar 7 (in C time) the clarinets and bass clarinets repeat Bar 5. After a half and quarter rest, VC/CB play Great octave Gb quarter note to (Bar 8 in ¾ time) Ab quarter note to Bb half notes decrescendo.

In Bar 9 (start of page 94), clarinets play small octave D/Bb to Eb/Ab half notes to (Bar 10) D/Bb whole notes, while bass clarinets play Gb/BB to F/Cb half notes to (Bar

10) F/Bb whole notes. After a quarter rest in Bar 10, VC/CB play small octave Cb-Db-Cb quarter notes down to (Bar 11 in $\frac{3}{4}$ time) Great octave Gb half note decrescendo to F quarter note crescendo.

In Bar 12 [1:09] the violins and viole play *poco a poco accel* trill and bowed trem note patterns. So *sords* violins I & II play *f < ff* small octave Bb half note trill (to Cb) to Ab quarter note trill (to Bb) to (Bar 13) the same note but played as bowed tremolos (not trills). Repeats Bars 12-13 in Bars 14-15. Muted violas play small octave D bowed trem half note to E quarter note bowed trem (repeat thru Bar 15). VC/CB play forte decrescendo Great octave Bb half note (non-trem) to B quarter note crescendo to (Bar 13) Bb half note decrescendo down to E quarter note crescendo up to (Bar 14) Bb half note down to E quarter note again to (Bar 15) F half note legato up to Bb quarter note.

Back in Bar 12, trombones play *pp < p* Bb/D/Bb half notes to B/E/G# (E maj) quarter notes while the tuba plays Great octave F half note (combined with the Pos creating the Bb maj tonality) to E quarter note. In Bar 13, the English horn/clarinets/bass clarinets/Fags take over for a bar (returning in Bar 15). The E.H. plays Bb half note to G# quarter note. The clarinets play D half note to E quarter note, while the bass clarinets play BB half note to B quarter note. The Fags play Great octave F half note legato to E quarter note. Pos and tuba return in Bar 14 playing the same initial half notes but Pos II/III play them as dotted half notes. Pos I plays that small octave Bb half note legato to G# quarter note, while the tuba plays Great octave F to E quarter note. In the same manner we hear the other woodwinds playing Bar 15.

In Bar 16 [1:19] the Pos/tuba/strings play the same pitches described earlier but as dotted half notes legato to (Bar 17, start of page 95) B/D/F# dotted whole notes for the Pos, Great octave B for the tuba, small octave G# trill for the violins, D bowed trem for the viole, and so forth. The timp also sounds *pp <* the Great octave Gb dotted half note roll to (Bar 17) small octave D quarter note beat *mp* (followed by rests). After a quarter rest in Bar 16, solo clarinet I plays forte crescendo a short melody line of small octave B-D-F# “3” triplet 8ths up to “3” triplet value A# quarter note to B 8th to “3” triplet value C# quarter note to B 8th to (Bar 17) A# dotted half note decrescendo. Repeat next two bars. After a quarter and 8th rest in Bar 17, muted horn I responds forte decrescendo with Line 1 E [written B above] *rinforzando* 8th to D [written A] quarter note tied to (Bar 18 in C time) the D whole note. In Bar 19 (*Rall*), muted horn II plays, after a triplet value quarter rest, E triplet value 8th to D quarter note down to G# triplet value 8th to A# half note crescendo. After a half rest, horn III plays *sfp <* the small octave A# stopped half note. The clarinets also play forte “3” triplet rising 8ths B-D-E to triplet value G# quarter note to B 8th.

In Bar 20 (*Lento* in $\frac{3}{4}$ time) at 1:31, the trumpets in cup mutes play *pp* G/Bb/D (G min) dotted half notes tied to next bar. Flutes play Line 2 G/Bb dotted half notes tied to next bar, while the piccolo plays Line 2 D *ppp*. Clarinets I & II play Line 2 Bb half notes followed by a quarter rest. After a quarter rest, the oboe and solo Fag I (in tenor “k” clef) play the melody line Line 2 (Line 1 Fag I) half note *pp* down to (Bar 21) Eb half note to D quarter note legato up to (Bar 22) G dotted half note decrescendo. Violins play *sfp* on

bowed trem Line 2 G/BB/D (d''') rinforzando dotted half notes repeated next two bars while viole are bowed trem on Line 2 D dotted half notes thru Bar 22. After a quarter rest in Bar 22, the harp plays *mf* Great and small octave Bb quarter notes let vibrate down to Eb quarter notes let vibrate.

The cue ends with the bass clarinets and VC/CB playing *p* < > small octave (Great octave for VC/CB) F half note legato to (Bar 36) E dotted half note held fermata.

“Escape” R9/1. *Molto Agitato* in both C time (brass, low woodwinds, CB) and 12/8 time (clarinets/altri strings). 57 bars, pages 97-105, 2:23. Located track # 15 starting at 2:15.

The clarinets/violins/viole play the agitated melody line fortissimo. First we hear the trombones playing *sfp* Bb/D/G# rinforzando whole notes tied to whole notes next bar (crescendo-decrescendo in Bar 2). The tuba plays Great octave E whole note tied to next bar. The CB play *ff* on the Great octave E whole note as well (tied to next bar). Bass clarinets play D/G# whole notes, and Fags play Great octave E/Bb (again tied to next bar). After a quarter and 8th rest (in 12/8 time), the violins/viole/clarinets play *ff* rising 8th notes starting small octave B-D-F# to A# quarter note (under the legato slur) to Line 1 B rinforzando 8th to A# dotted quarter note tied to quarter note in Bar 2 to G# rinforzando 8th (*sul D* for the violins) up to C# quarter note to B-A# 16ths to A# quarter note to G# rinforzando 8th to A# dotted quarter note tied to dotted quarter note in Bar 3 (followed by a quarter and 8th rest and dotted half rest). At the end of Bar 1, *sords* horns I & II play forte Line 1 E [written B above] rinforzando 8th notes to (Bar 2) D dotted half note tied to dotted quarter note decrescendo. After a quarter rest, they play E rinforzando 8th again to (Bar 3) D quarter note down to G# rinforzando 8th to A#A# quarter note tied to dotted half note > *pp*. After a half rest in Bar 3, trombones respond to the horns by playing *p* < *sfp* two B/D/G# 8ths to “3” triplet 8ths of those notes to (Bar 4) F/F/Bb rinforzando whole notes tied to whole notes next (< > in Bar 5).

After a quarter and 8th rest in Bar 4, the violins/viole/clarinets play another round of the melody line on small octave rinforzando Bb-D-F to Line 1 B quarter note to C# rinforzando 8th (*sul D*) to B quarter note tied to quarter note in Bar 5 to A# rinforzando 8th up to Line 2 D quarter note to C#-B 16ths to A# quarter note to G# rinforzando 8th to A dotted quarter note tied to dotted quarter note in Bar 6 (followed by rests). At the end of Bar 4, horns play Gb rinforzando 8th to (Bar 5, start of page 98) F dotted quarter note tied to dotted quarter note, etc. After a half rest in Bar 6, the Pos and tuba play response notes on Bb/F/D/Bb (see Bar 3 description) to (Bar 7) E/B/G/B (E min) whole notes *sfp* >.

In Bar 7 (*Molto appassionato*) the violins/viole/VC (but not the clarinets) play Line 2 (for violins; Line 1 for viole; small octave for celli) G-B-D (d''' for violins) triplet 8ths (crossbeam connected) up to F# quarter note to E 8th to A quarter note to G-F# 16ths to (Bar 8 in C time) F# quarter note to E half note to D-C 8ths to (Bar 9, *Rall*) C quarter note to Line 2 B half note to B quarter note to (Bar 10) B quarter note down to G

quarter note to A dotted quarter note to B 8th to (Bar 11 in ¾ time, *Allegro Pesante*) B dotted half note forte decrescendo. VC stopped playing the melody line at the end of Bar 9.

In Bar 11 [2:45] the open horns are prominent playing fortissimo B dotted half note trills (to C) thru Bar 12. After a half rest, the bass clarinets/Fags/tuba/VC/CB play a fragment of “The Sea” motif. We find Great octave (small octave for bass clarinets) G quarter note fortissimo up to (Bar 12) F# half note to G-E 8ths down to (Bar 13) Bb dotted half note decrescendo. In Bar 13, the E.H./clarinets play the middle C dotted half note trill (to Db) tied to next bar. After a dotted 8th rest, the horns play small octave F# 16th to F# dotted 8th to F# 16th figure to F# dotted 8th to F# 16th figure to (Bar 14) G rinforzando 8th to F# 8th tied to half note decrescendo. After a half rest in Bar 14, the bass clarinets/Fags/tuba/VC/CB play *ff* Contra-octave octave B (small octave bass clarinets, and Great octave for VC/CB) quarter note up to (Bar 15) Bb quarter note to B-G 8ths to (Bar 16) Eb dotted half note decrescendo.

Skipping to Bar 24 (*Vivace* in C time) at 3:05 (on the cd) the bass clarinets/Fags/VC/CB play *ff* descending quarter notes Great octave (small octave bass clarinets) B-A-G-F# (repeated next bar) to (Bar 26, start of page 101) rinforzando B-A-G-F# 8th note figure played twice to (Bar 27) B-A-G-F# 16th note figures played 4X. Horns in Bar 25 play *sff* > B rinforzando whole note. In Bar 25, the english horns and clarinets play small octave B whole notes (repeat these two bars in the next two bars). Violins and violas are trill fortissimo on small octave B whole note (to C) thru Bar 27.

In Bar 28 (*Molto Accell*) violins I play middle C rinforzando quarter note *sff* (followed by rest marks) while violins II play small octave G, viole on small octave E, VC on Great octave C/G, and CB on small octave C. Pos play G/E/C (c’) rinforzando quarter notes followed by rests, while the tuba plays Great octave C quarter note. After an 8th rest, english horns play E/C 8ths tied to dotted half notes, clarinets on E/G/C, Fags on C/G, and bass clarinets on G/C. After a dotted 8th rest, solo trumpet I with a cup mute plays *ff* Line 1 Eb 16th up to Ab dotted 8th to Ab 16th up to Line 2 Eb rinforzando quarter note legato down to Ab quarter note. After a dotted 8th rest in Bar 29 [3:14], trumpet II plays (with a hard mute) E 16th to A dotted 8th to A 16th up to Line 2 E rinforzando quarter note legato down to A quarter note. Pos play Ab/Eb/C (Ab maj) rinforzando quarter notes *sff* followed by rests, while the tuba plays Contra-octave Ab. Violins I play middle C quarter note, violins II on small octave Ab, viole on Eb, VC/CB on Great octave Ab. Etc. In Bar 30, the piccolo/flutes/clarinets play (after a dotted 8th rest) Line 1 G# 16th to Line 2 C# dotted 8th to C# 16th up to G# rinforzando quarter note legato down to C# quarter note. Pos play F/B/C# rinforzando quarter notes, etc. In Bar 31, after a dotted 8th rest, the picc (etc) play Line 1 Bb 16th up to Line 2 Eb dotted 8th to 16th up to Bb down to Eb quarter notes. Bar 32 is *Rall*.

In Bar 33 (*Molto Largamente e maestoso* in 3/2 time) at 3:22 (on the cd), we hear “The Sea” theme majestically played. Violins and viole are *fff* playing bowed trem (*long bowing*) Line 3 (written Line 2 but with the ottava 8va above) G dotted whole note (repeat next two bars). Celli (and organ pedal) play fortissimo Great octave Eb dotted

whole note tied to next bar while CB play small octave Eb dotted whole note tied to next bar.

The organ plays Line 1 G/Bb/Eb/G (Eb maj) dotted whole note chord tied thru Bar 42. The Tam Tam sounds *mf* a dotted whole note, and cymbals sound *ff* a dotted whole note. The timp plays *ff* Great octave Eb dotted whole note (also in Bars 36 and 39). The tuba plays *ff* the Great octave Eb dotted whole note, while the Pos play G/Bb/Eb (Line 1 E-flat) dotted whole notes *ff* >. Trumpets with hard mutes play *ff* > BB/Eb/G (g''') dotted whole notes (repeated, as the other brass, in Bars 36 and 39). Fags play Great octave Eb dotted whole note tied to next bar, while bass clarinets play small octave Eb tied to next bar. Clarinets play Line 2 Eb/G/Bb dotted whole notes tied thru next two bars. Oboes play Line 2 G/Bb dotted whole notes tied thru Bar 35 as well, flutes play Line 3 Eb/G notes, and the piccolo plays Line 3 G.

After two half rests, horns play fortissimo small octave Bb [written Line 1 F] half note legato up to (Bar 34) A [written Line 2 E] whole note to Line 1 *rinforzando* Bb quarter note legato down to G quarter note to (Bar 35) Eb dotted whole note (end of this five-bar legato slur phrase). After a half rest in Bar 35, the bass clarinets/Fags/tuba/VC/CB play fortissimo Great octave (small octave bass clarinets, Contra-octave for the tuba) G to Ab quarter notes to Bb half note up (for tuba/CB) and down to (for bass clarinets/Fags/VC) Eb dotted whole note tied to dotted whole note in Bar 37.

Skipping to Bar 43 (*Piu Animato* in 4/2 time) at 3:46 (on the cd), Pos play *mf* > small octave G/B/D (G maj) whole notes tied to whole notes same bar. The tuba plays Great octave G whole note tied to whole note. VC/CB play G/D (d) whole notes tied to whole notes. Bass clarinets play G/D (d') notes as such, and Fags play G/D (d). Horns play B/D/G whole notes (followed by two half rests). After two half rests, the small triangle sounds *pp* a half note let vibrate. After a half rest, viole play small octave G whole note tied to whole note.

After a half rest, the flutes and violins play the melody line forte crescendo. They play Line 2 D half note legato up to Line 3 C# half note tied to "3" triplet value quarter note C# to D down to B quarter notes to (Bar 44) triplet value G whole note down to triplet value half note legato up to Line 3 C# half note to triplet value E-D=B quarter notes to (Bar 45) triplet value G whole note down to D half note up to triplet value Line 3 E whole note down to Line 2 B half note to (Bar 46, *Rall*) Line 3 D triplet value whole note down to D half note up to E whole note down to B half note to (Bar 47) Line 3 D whole note.

In Bar 47 we come to the tempo marking of *Lento (molto tranquillo)* in 3/2 time located at 4:01 (on the cd). The piccolo plays *p* > *pp* Line 2 F whole note (followed by a half rest) to (Bar 48) F dotted whole note *ppp* tied to dotted whole note next bar. Flutes play Line 2 D/Bb whole notes (followed by a half rest) to (Bar 48) Bb/D (d''') dotted whole notes tied to next bar. Repeat in Bars 51-52. Oboes play F/Bb whole notes

(followed by a half rest) and then silent to end of cue. After a half rest, VC play *p* > Great octave F/Bb whole notes while CB play Bb (repeat in Bar 50).

After two half rests, the solo clarinet plays *dolce p* < “The Sea” theme. The clarinetist plays small octave Bb [written C] half note up to (Bar 48) A [written B] whole note to Bb down to G quarter notes down to (Bar 49) E [written F#] half note to F [written G] whole note > *pp*. In Bar 48, the violins are bowed trem *pp* on Line 2 F/Bb/D dotted whole notes (repeated next two bars). Flutes and piccolo also play as indicated earlier.

In Bar 53 in 4/2 time, the clarinet finishes the melody line on Line 1 F whole note (followed by two half rests). VC play *p* < > Great octave F/BB whole notes tied to half notes (followed by a half rest) while CB play Great octave Bb notes. Repeat thru Bar 56. After two half rests, stopped horns I & II (and *sords* horns III & IV) play *f* > small octave F#/C (middle C) whole notes [written Line 1 C#/G]. In Bar 54, bass clarinets play small octave F whole note tied to half note (followed by a half rest). Repeat to Bar 56. Fags play Contra-octave and Great octave Bb notes. The tuba plays *mf* > Great octave F whole note (followed by two half rests). In Bar 55, the tuba plays Contra-octave Bb whole note, and then back to F whole note in Bar 56.

In end Bar 57, the strings are soli (rest of the orchestra silent) playing the Bb maj (Bb/D/F) tonality. Violins I play *mf* > Line 1 D double whole note duration notated as a whole note with two short vertical lines at each side of the whole note. Violins II play small octave Bb note, viole on small octave F, and VC/CB on Great octave Bb.

End of cue.

“The Lagoon” R9/3. *Moderato (Tempo Valse Amoroso)* in 3/4 time. 149 bars, 2:24, pages 106-121. Half note = 60. Located track # 16.

Harp I-II-III are set in the key signature of D maj/B min (two sharps or F#/C#), while harps IV-V-VI are C maj/A min (no sharps or flats), and the third set of harps VII-VIII-IX are in the key signature of G maj/E min (one sharp or F#). In Bar 1, the third set plays rising to falling 16th note figures (4 16ths per figure, and 3 figures per bar) while the first set plays descending to ascending 16th note figures. For instance, harp VIII plays *p* rising 16ths starting Great octave G-D-E-G to descending B-G-E-D (followed by a quarter rest) while harp IX plays small octave D-E-G-B up to descending D-B-G-E (E min 7th) followed by a quarter rest. Harp VII plays two rising to one falling figure. Etc.

Flutes play starting Line 1 B/Line 2 C#/F# dotted half notes down to (Bar 2) G/B/Line 2 E dotted half notes to (Bar 3) Line 1 E/G/B dotted half notes tied to half notes in Bar 4 (followed by a quarter rest). The clarinets play *p* < small octave G/B/Line 1 F# [written A/middle C#/G#] dotted half notes to (Bar 2) G/D/E dotted half notes to (Bar 3) G/B/C dotted half notes tied to half notes next bar. Bass clarinets play small octave

G/Line 1 D dotted half notes to (Bar 2) small octave E/B to (Bar 3) small octave A/Line 1 E dotted half notes tied to half notes in Bar 4. 12 violins play *molto cantabile* Line 2 F# dotted half note to (Bar 2) E dotted half note down to (Bar 3) B dotted half note tied to half note next bar to D quarter note up to (Bar 5) F# dotted half note to (Bar 6) up to (Bar 7) B dotted half note tied to half note in Bar 8 decrescendo. Then they play B quarter note up to (Bar 9) Line 3 E dotted half note to D dotted half note down to (Bar 11) Line 2 G dotted half note tied to half note in Bar 12 decrescendo to Eb quarter note up to (Bar 13) Bb dotted half note down to (Bar 14) F# dotted half note up to Line 3 C# dotted half note tied to half note in Bar 16. Then they play Line 2 E quarter note crescendo up to (Bar 17) Line 3 E dotted half note legato to (Bar 18) D dotted half note up to (Bar 19) Line 3 A dotted half note tied to dotted half note in Bar 20.

4 violas play small octave B dotted half note in Bar 1 down to G dotted half note to (Bar 3) E dotted half note tied to half note in Bar 4 (followed by a quarter rest). Etc. 4 VC play Great octave G/small octave D dotted half notes crescendo to (Bar 2) E/B dotted half notes to (Bar 3) A dotted half note tied to half note in Bar 4 (followed by a quarter rest). CB commence playing in Bar 3 with the Great octave A dotted half note as well (tied to half note next bar).

In Bar 3, the first set of harps has two natural accidentals to cancel the former key signature of two sharps. Harp I plays descending 16ths Line 3 B-G-E-C (C maj 7th) down to (bottom staff) Line 2 B-G-E-C to (top staff) Line 1 B-G-E-C 16ths to (Bar 4) ascending 16th note figures B-C-E-G (essentially Line 1 to Line 2 to Line 3 figures). Harp II plays descending 16ths Line 3 G-E-C-B (etc) to (Bar 4) ascending C-E-G-B figures. Harp II plays descending 16ths Line 3 E-C-B-G (etc) to ascending E-G-B-C figures next bar. Meanwhile harp VIII plays ascending 16ths Great octave B-C-E-G (g) to small octave E-G-B-C up to descending E-C-B-G, etc.

In Bar 19 (as violins play Line 3 A dotted half note tied to next bar), flutes play [:18] Line 2 Db/F/A (Db maj) dotted half notes tied to half notes next bar decrescendo (followed by a quarter rest). Clarinets play Ab/Db/F (f[°]) in that pattern, bass clarinets on F/Db, viole on small octave Db, and VC/CB on Great octave F dotted half note tied to half note in Bar 20.

At the end of Bar 20, the *solo* oboe plays *dolce p* < Line 2 F quarter note tied to quarter note in Bar 21 to E 8th legato to F 8th to E quarter note tied to (Bar 22) E quarter note to D-E 8ths to D quarter note tied to (Bar 23) D quarter note to Line 1 B quarter note to C quarter note tied to (Bar 24) C quarter note down to A quarter note up to Line 2 F quarter note tied to (Bar 25) F quarter note (etc). In Bar 19, harp VII plays ascending 16th note figures thru Bar 20 starting small octave Db-Eb-F-G to A-Cb-Db-Eb to (top staff) F-G-A-Cb to (Bar 20) Db-Eb-F-G (etc). Harps I-II-III play slightly descending to ascending figures.

This cue is far too much to get involved with anymore with the busy interactive harp movements. So let's skip to the ending (harp-less!) bars.

In Bar 137 [2:16] in $\frac{3}{4}$ time, violins and violas play *molto espr* Line 1 Bb dotted half note *mf* > legato to (Bar 138) G half note, and then Ab quarter note to (Bar 139) C dotted half note crescendo to (Bar 140) Bb half note (these three notes are under the legato slur). Then they play Line 2 E quarter note up to (Bar 141) G dotted half note to (Bar 142) F half note (three-note legato phrase) > *mp*. Here the violas are silent thru Bar 148. The violins resume the melody line soli on Line 2 Ab quarter note up to (Bar 143) Line 3 E dotted half note crescendo to (Bar 144) D half note > *p* up to F quarter note crescendo. In Bar 145, Herrmann inserts a separate solo violin staff line above the altri violins on two staves. So all three staves play Line 3 A dotted half notes legato to (Bar 146) G dotted half note. In Bar 147, the top two staves play *pp* Line 4 [written Line 3 with the 8va ottava above] C dotted half note tied to dotted half note next bar (the top staff solo violins continues the tie to end Bar 149 dotted half note decrescendo *ppp*, held fermata. The third or bottom staff of 3 solo violins play Line 3 C/F/A (F maj) dotted half notes *pp* > *ppp* held fermata. The solo viola plays Line 2 A dotted half note harmonics, and the solo cello plays Line 2 A dotted half note harmonics (and held fermata).

Back in Bar 137, after a quarter rest, the clarinets play *mf* > small octave D/Ab/Db half notes tied to dotted half notes next bar, while bass clarinets play F/Bb half notes tied to dotted half notes next bar. Combined we hear Bb Dom 7th (Bb/D/F/Ab). However, if you include the G half note played by the violins/viole, possibly we may have the G min 7 b 9th (G/Bb/D/F/Ab) tonality.

In Bar 139, after a quarter rest, the clarinets play *mp* > G/C#/G half notes tied to dotted half notes next bar, while bass clarinets play Bb/E half notes. Combined we have the C# dim 7th (C#/E/G/Bb). Curiously, however, the violins/viole play the C dotted half note in Bar 139 creating a dissonance clash with the C# tone.

In Bar 141, after a quarter rest, the clarinets play *p* > small octave F/middle C/D half notes tied to dotted half notes next bar. Bass clarinets are now silent, but flutes join

in with the clarinets playing *mp* > Line 1 F/Ab/Line 2 C half notes tied to dotted half notes next bar. Combined we hear the D half-dim 7th (D/F/Ab/C) tonality.

In Bar 143, after a quarter rest, the clarinets I-II (III is silent) play *pp* > Line 1 F/B half notes tied to dotted half notes next bar, while flutes play *p* > Line 2 D/F/A notes. Combined we hear the B half-dim 7th (B/D/F/A) tonality.

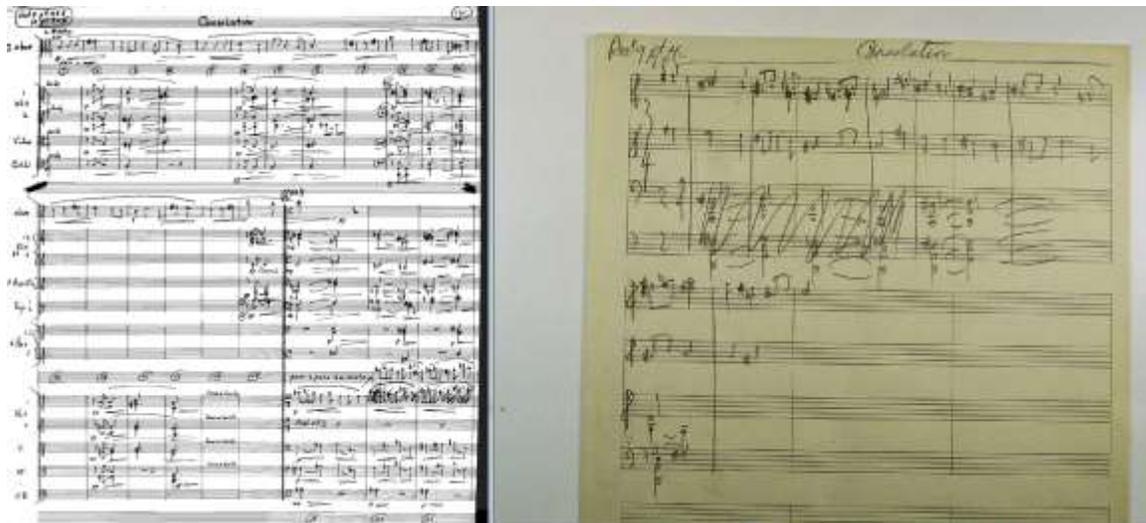
In Bar 145, after a quarter rest, clarinets play *pp* > *ppp* Bb/Db half notes tied to dotted half notes next bar, while flutes play *p* > Line 2 G/Bb/Db notes. This appears to be the G dim (G/Bb/Db) tonality.

In Bar 147, after a quarter rest, clarinets play *pp* > *ppp* Line 1 A/Line 2 C half notes tied to dotted half notes next bar, while flutes play Line 2 F/A/Line 3 C notes. So combined we hear the F maj (F/A/C) tonality. The woodwinds are silent in end Bar 149. End of cue.

“Consolation” R9/4. *Lento* in ¾ time. 87 bars, pages 122-126, 3:09. Located track # 17.

<https://www.youtube.com/watch?v=TiBwHxBV0yc>

In Bar 1, the solo oboe I plays *pp dolce e espr* Line 1 rising quarter notes A-B-C (c’’) to (Bar 2) F# half note to E quarter note to (Bar 3) D-E 8ths to D dotted quarter note to C 8th up to (Bar 4) E quarter note down to B half note (end of the four-bar legato slur phrase).



In Bar 2, after an 8th rest, *sords* violins I play *pp* Line 1 E and Line 2 C 8ths tied to half notes crescendo to (Bar 3) D/B dotted half notes legato to (Bar 4) F#/B dotted half notes decrescendo hairpin (>). Muted violins II, after an 8th rest, play Line 1 C/G 8ths

tied to half notes to (Bar 3) B/F# dotted half notes legato to (Bar 4) E/G dotted half notes. *Sords* violas, after an 8th rest, play small octave G 8th tied to half note to (Bar 3) F# dotted half note legato up to (Bar 4) *div* G/B dotted half notes. Muted celli (VC), after an 8th rest, play small octave C 8th tied to half note to (Bar 3) Great octave Bb dotted half note decrescendo (silent in Bars 4-5). So we hear from the strings the C maj (C/E/G) tonality in Bar 2 to (Bar 3) B min (B/D/F#) to (Bar 4) E min/9th (E/G/B/F#).

In Bar 5, the oboe continues a new melody line phrase of ascending quarter notes Line 1 G-A-B to (Bar 6) Line 2 D half note to C quarter note to (Bar 7) B-C 8ths to B dotted quarter note to A 8th to (Bar 8) B dotted half note. After an 8th rest in Bar 6, violins I play Line 1 E and Line 2 D 8ths tied to half notes to (Bar 7) C/B dotted half notes legato to (Bar 8) D#/B dotted half notes. Violins I play small and Line 1 A 8ths tied to half notes to (Bar 7) B/E dotted half notes legato to (Bar 8) F# dotted half note for the top line, and a tie to the small octave B quarter note to middle C to B quarter notes crescendo-decrescendo. Viols play small octave E 8th tied to half note tied to (Bar 7) E dotted half note to (Bar 8) F# dotted half note. VC play Great octave A 8th tied to half note and tied to (Bar 7) A dotted half note crescendo to (Bar 8) B dotted half note decrescendo. So we hear in Bar 7 a complete chord of A min/9th (A/C/E/B) to (Bar 8) B maj (B/D#/F#).

Skipping to Bar 19 [:52] or section A, we come to the tempo marking of *poco a poco animato* in C time. However, violins play the melody line in 12/8 time. They play *p* crescendo Line 2 Ab-Bb-Ab triplet 8ths (crossbeam connected) to G quarter note to Ab 8th to F quarter note to F 8th to F dotted quarter note. In Bar 20, they continue with the Ab-Bb-Ab triplet 8ths to G quarter to Ab 8th up to Line 3 C dotted quarter note legato down to F# dotted quarter note. Viols/celli in Bar 19 play *p* < > middle (Line 1) C quarter note legato up to Eb quarter note, and then F quarter note legato down to small octave Ab quarter note. In Bar 20, they play C up to Eb, and then A down to C quarter notes. CB play *mf* > small octave Ab half note (followed by a half rest). Repeat next bar but *p* <.

In Bar 19, the oboe concludes its melody line with Line 3 C dotted half note > *pp* followed by a quarter rest. Clarinets play *mf* > Line 1 C/Eb/Ab half notes legato to C/Eb/F (I believe) half notes while bass clarinets play Ab/Eb to F/Ab half notes. Fags play Ab/Eb half notes up to F half note. After a half rest, horns play *p* > Line 1 C/Eb/F half notes. So we hear the Ab maj (Ab/C/Eb) tonality to F min 7th (F/Ab/C/Eb) half note tonality. In Bar 20, the clarinets play crescendo C/Eb/Ab half notes legato to A/C/E half notes decrescendo, while bass clarinets play Ab/Eb to D/A. Fags play Great and small octave Ab half notes legato to D/F# half note. After a half rest, horns play A/C/E half notes. So we hear Ab maj again to D Dom 9th (D/F#/A/C/E).

Skipping to Bar 26 [1:16] in the *Lento* tempo marking flutes are highlighted 8th note repeat figures. They play *pp* > each two-note figure of Line 2 Cb/Bb 8ths legato to Eb/Gb 8ths (in effect the Cb maj 7th or Cb/Eb/Gb/Bb) played 4X to (Bar 27) Line 1 & Line 2 B 8th legato to D/F# 8ths played 4X. The piccolo plays *pp* Line 1 Bb whole note to (Bar 27) B dotted half note (followed by a quarter rest).

After a quarter rest, solo Fag I plays *pp* < Line 1 Cb quarter note up to “3” bracketed triplet value Gb half note down to triplet value Eb quarter note to (Bar 27) D dotted half note > *pp*. After a quarter rest in Bar 27, VC/CB play response notes *pp* < Great octave B quarter note up to small octave “3” triplet value D half note down to triplet value B quarter note to (Bar 28) Bb whole note decrescendo.

In Bar 28, the flutes play Line 1 & Line 2 B 8ths legato to Db/F 8ths played 4X to (Bar 29) A 8ths down to C/E 8ths played 4X. The piccolo plays Line 1 Bb whole note to (Bar 29) A dotted half note (followed by a quarter rest). After a quarter rest in Bar 28, the solo Fag plays Bb quarter note up to “3” triplet value F half note to Db quarter note to (Bar 29) middle C whole note. After a quarter rest in Bar 29, VC/CB play Great octave A quarter note to “3” triplet value C half note to A quarter note down to (Bar 30) Eb half note (followed by a half rest).

In Bar 30 [1:32] the violins and violas play *ponticello* bowed tremolo quarter notes *p* < >. Violins I play Line 1 D up to Line 2 D to C# down to Line 1 C# bowed trem quarter notes, while violins II play small octave Bb up to Line 1 Bb to A down to small octave A quarter notes, and viole play (I believe due to unclear note placements) small octave G up to Line 1 E# down to small octave F# notes. VC play Great octave and CB play small octave Eb half notes decrescendo (followed by a half rest, and silent next two bars). In Bar 31, violins play Line 1 E up to Line 2 E to Eb down to Line 1 Eb bowed trem quarter notes, while violins II play middle C up to Line 2 C to Bb down to small octave Bb quarter note tremolos. Violas play (more clearly seen) G up to Line 1 G to Gb down to small octave Gb quarter note tremolos.

Incidentally, Bar 30 was *Poco Accell* and Bar 31 was *Poco Rall*. Also, the bass clarinets play small octave Eb whole note *pp* < legato to (Bar 31) Gb whole note decrescendo.

In Bar 32 in 3/4 time, the flutes play Lines 1 & 2 F 8th notes to Bb/Db 8ths played 3X while the piccolo plays Line 1 F dotted half note. The solo bassoon plays *pp* < > small octave Gb up to Line 1 F down to Db quarter notes.

In Bar 33, the bass clarinet plays small octave Gb dotted half note. Violins I play bowed trem quarter notes Line 1 E-G-F# while violins II play middle C-Eb-D, and viole play G-Bb-A. So strings play C maj (C/E/G) to Eb maj (Eb/G/Bb) to D maj (D/F#/A).

Bars 34-36 were crossed out by Herrmann (not recorded). After a half rest in Bar 37, the piccolo begins to play “The Sea” theme. Skipping to Bar 43 [2:00] in 3/8 time, the solo flute plays *p* Line 1 B up to Line 2 E 8ths to F# down to C# 16ths up to (Bar 44) B dotted quarter note. Viole plays *pp* < > small octave E dotted quarter note to (Bar 44) C dotted quarter note. Celli play Great octave E/B dotted quarter notes to (Bar 44) C/G dotted quarter notes. This is exactly duplicated, by the way, at 2:37 in Bars 68-69. The melody line by the flute continues until Bar 76 [2:49] in the *meno Mosso* tempo marking when violins I play *espr p* < a new melody line of Line 1 B quarter note to Line 2 D 8th to (Bar 77) C# dotted quarter note decrescendo. Violins II play Line 1 G dotted quarter note

tied to next bar, while violas play Line 1 F# dotted quarter note to E quarter note to D 8th up to (Bar 78) F# dotted quarter note to (Bar 79) G quarter note (etc).

After a quarter rest in Bar 83 (*Rall*), the solo flute plays *pp dolce* Line 3 C 8th to (Bar 84) B quarter to A 8th to (Bar 85) G quarter to A 8th to (Bar 86) B dotted quarter note tied to B dotted quarter note in end Bar 87, held fermata. Violins are sustained (tied) on F#/B Line 1 dotted quarter notes from Bars 83-87, while viole play Line 1 D# tied notes. Combined we hear the B maj (B/D#/F#) tonality from the violins/viole.

“Berceuse” [aka “The Grave” as in track # 18] R10/3. Slowly & Sadly in 6/8 time. Instrumentation: 3 alto flutes, oboe, English horn, 3 clarinets, 2 bass clarinets, 2 Fags, 3 horns, muted strings.

The first two bars establishes the rhythm were deleted in the recording but were repeated in Bar 3 (start of the recording and immediate start of the melody line played by the violins) and thru Bar 5. So in Bar 3 (actual start of the recorded cue), we hear the bass clarinet playing *pp* > small octave D dotted half note (full bar value in 6/8 time), repeated next two bars. Viole play, after a quarter and 8th rest, small octave A dotted quarter note thru Bar 5. CB play *p* > small octave D dotted quarter note (followed by a quarter and 8th rest), repeated thru Bar 5. After a quarter rest, VC play Great octave A 8th up to small octave F quarter note down to A 8th (repeat thru Bar 5). After a quarter and 8th rest, alto flutes play *p* > Line 1 D/F/A [written G/Bb/D since they are “G” transposing flutes]. So we hear the D min (D/F/A) tonality. In Bar 4, the alto flutes play the D min chord again but in a different inversion (A/D/F or 2nd inv). IN Bar 5 they repeat the Bar 3 root position.

Violins I play *pp* < the melody line crescendo starting Line 2 [Line 1 for violins II] B quarter note to Line 3 C 8th to D quarter note to F 8th to (Bar 4) E dotted quarter note down to C# dotted quarter note decrescendo (end of two-bar legato phrase) up to (Bar 5) F dotted 8th to E 16th to C# 8th (delayed triplet figure) crescendo up to E quarter note to D 8th down to (Bar 6) B dotted half note decrescendo(end of another two-bar legato phrase).

In Bar 6, the CB play small octave A dotted quarter note decrescendo (followed by a quarter & 8th rest) repeated thru Bar 8. After a quarter and 8th rest, violas play middle C dotted quarter note (repeated next bar) to (Bar 8) Line 1 E dotted quarter note. After a quarter rest, VC play small octave E 8th up to B quarter note down to E 8th to (Bar 7, after a quarter rest) E 8th up to B quarter note down to F 8th to (Bar 8, after a quarter rest) F 8th to middle C quarter note down to E 8th. In Bar 6, the bass clarinet plays small octave A dotted half note (repeated next two bars). Alto flutes, after a quarter & 8th rest, play C/E/A [written F/A/D] dotted quarter notes (A min 1st inv) to (Bar 7) C/F/A (F maj) to (Bar 8) C/E/A again.

Skipping to Bar 13 [:31] the solo oboe plays the melody line *p* <. Line 1 Ab dotted 8th to Bb 16th to G 8th delayed triplet up to Line 2 Eb quarter note to D 8th to (Bar

14) F quarter note to Eb 8th to D dotted quarter note to (Bar 15) C dotted quarter note decrescendo (end of nine-note phrase) to Bb quarter note to Ab 8th (etc). Clarinets play *p* < > a rhythmic pattern of Line 1 C/Eb/G quarter notes (C min) to C min 8ths to C/Eb/Ab (Ab maj) quarter notes to 8th notes. In bar 14, they play C/F/G quarter note triad to 8th notes to C/Eb/Ab quarter notes to 8ths. Fag I plays *espr p* < small octave G dotted quarter note legato to Ab dotted quarter note (repeated next two bars) to (Bar 16) middle Cb down to Gb dotted quarter notes to (Bar 17) F# to G dotted quarter notes. The English horn takes over the melody line in Bar 17.

Skipping to Bar 21 [:57] the oboe/violins/viole now play the melody line while the *sords* horns play the familiar rhythm. The melody is played Line 2 Ab dotted 8th to Bb 16th to G 8th delayed triplet played twice to (Bar 22) Bb dotted quarter note to Ab quarter note to Bb-Ab 16ths to (Bar 23) G dotted quarter note to F quarter note down to D 8th up to (Bar 24) G dotted half note decrescendo.

In Bar 21, alto flutes play *mp* < small octave G/B/D (G maj) dotted half notes tied to next bar and then Ab/C/Eb (Ab maj) dotted half notes in Bar 23 to (Bar 24) G/B/D again. Clarinets play the same. The bass clarinet plays small octave G dotted half note tied to next bar, and then Ab to (Bar 24) G. After a quarter and 8th rest, Fags (in “k” tenor clef) play B/D dotted quarter notes *p* > (repeated next bar) to (Bar 23) C/Eb to (Bar 24) B/D again.. Muted horns play the rhythmic pattern of G/B/D quarter notes to 8th notes to quarter notes to 8th notes again (repeat next bar), and then in Bar 23 Ab/C/Eb notes in that pattern back to (Bar 24) G/B/D. The CB play small octave G dotted quarter note (followed by a quarter & 8th rest), repeated next bar, and then Ab in Bar 23 to G again in Bar 24. After a quarter rest, VC play small octave D 8th up to B quarter down to D 8th (repeated next bar) to (Bar 23) Eb 8th up to middle C quarter down to Eb 8th back to (Bar 24) the Bar 21 notes.

Skipping to Bar 32 [1:30] the cue climaxes as the horns play G/B/D (G maj) dotted half notes crescendo to (Bar 33) forte D/F/Ab dotted half notes decrescendo *ppp* (horns are then silent to end of cue or tacet al fine). Violins and viole play the melody line of Line 2 G quarter note to Ab 8th to G quarter note to Ab 8th note to (Bar 33) Bb dotted quarter note to Ab quarter note to Bb-Ab 16ths. VC/Fags play G/D dotted half note legato up to (Bar 33) F/Bb dotted half notes decrescendo *pp* while CB play small octave G to F dotted half notes. Bass clarinets play G/D to (Bar 33) F/B notes while clarinets play G/B/D to D/F/Ab. The E.H. plays small octave B[written F# above] dotted half note up to (Bar 33) F, while the oboe plays D up to Ab. Alto flutes play G/B/D up to D/F/Ab.

In Bar 34, the viole conclude the melody line on Line 2 G dotted quarter note (followed by rests) while violins play Line 2 G dotted quarter note tied to “2” duplet value quarter note to F quarter note to (Bar 35) G dotted quarter note to “2” value G tie to F quarter note to (Bar 36) G dotted half note decrescendo. In Bar 35, after the initial G dotted quarter note, violins II are silent rest of bar and half of Bar 36. Then violins II play *p* < middle C/E dotted quarter notes tied to (Bar 37) dotted half notes tied thru end Bar 40 and held fermata. In Bar 39, violins I return on small octave G and Line 1 E

dotted half notes tied to end Bar 40 and held fermata. Viole in Bar 36 (after a quarter and 8th rest) play E/G dotted quarter notes tied to dotted half notes next four bars, while VC play Great octave C/G notes.

After a quarter & 8th rest in Bar 34, clarinets and bass clarinets play [1:38] resonant dotted quarter notes Gb/D (bass clarinets) and Ab/C/D (clarinets). In bar 35, the bass clarinets play *p* > G/D dotted quarter notes, and clarinets play G/B/D (G maj). In Bar 37, the solo oboe plays the concluding melody line ending on Line 2 G dotted half note in Bar 39.

End of cue.

“The New Boat” R11/1. *Allegro maestoso* in 3/2. 9 bars, page 132, twenty seconds. Located at the beginning of track # 19.

Here we once encounter “The Sea” music played quite closely to that R1/1 cue Horns are pronounced playing the theme, exactly played as in Bars 3-9 in the opening cue of the film. The piccolo is trill on Line 3 C dotted whole note tied to Bar 2, etc etc (no real need to give specifics here). Clarinets are legato trem, the piano is rolled between Line 2 C/E/F/D and D/F/A/C dotted whole notes, and so forth.

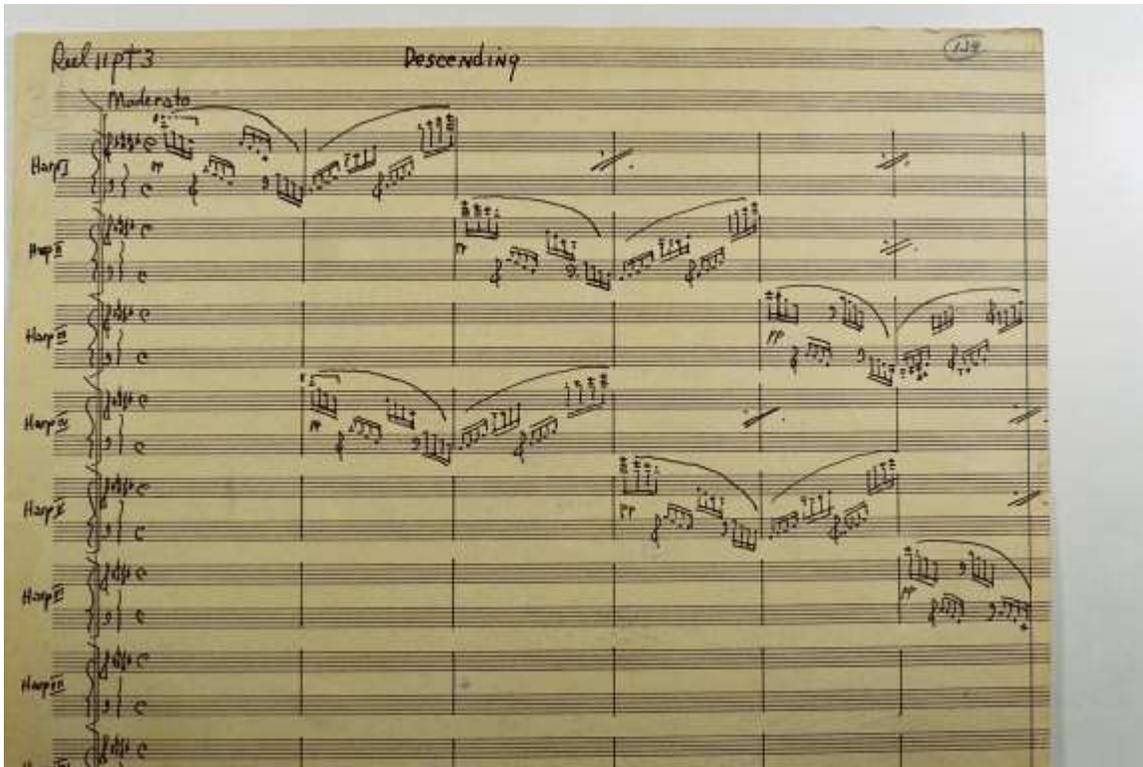
The cue ends on the F half-dim 7th (F/Ab/C/Eb) tonality. Bass clarinets play small and Line 1 F dotted whole notes *f* > *pp* and held fermata while Fags play Cb/Eb small octave notes. The Pos play small octave Cb/Eb/Ab dotted whole notes, and tuba plays *f* > on Great octave F dotted whole note. The timp sounds *sf* the Great octave rinforzando-marked F quarter note (followed by rests). Horns play *sfp* > *pp* Line 1 Eb [written Bb above] dotted whole notes. Violins are bowed trem *sfp* > *pp* starting small octave Ab/Cb/Eb dotted whole notes held fermata while viole are bowed trem on small octave F, and VC are bowed trem on Great octave F. CB play non-trem F dotted whole note *f* > *pp*.

End of cue.

“The Buoy” R11/2. *Allegro Mod.* in C time. Pages 133-139. Located track # 19 starting :21- 2:04.

This cue pretty much duplicates “The Marker” cue starting on page 62 of the cue (R5/6-6/1). In fact, I’d swear that the previous cue was reproduced and then Herrmann made whatever adjustments he wanted with inserted new glued on staves—but I’m not 100% certain of my notes on the matter (but I’m 90%-99% sure!). There are some minor changes. In Bar 3, instead of the acciaccatura (grace) notes being used by the “C” trumpets as in “The Marker,” here we simply have Line 1 B half note legato down to F# half note *p* < *f* to (Bar 4) open (and stopped) and muted horns playing A grace note to A dotted half notes (unlike “The Marker” that did not have the horns playing the

acciaccatura note). Otherwise, there's really no need to discuss this cue since the reader can refer to my description of the cue in "The Marker" cue.



“Descending” R11/4. *Moderato* in C time. 10 bars, pages 140-141, :41. Located track # 19 starting at 2:05 thru 2:46. Instrumentation: nine harps only. This is a loved and well-remembered atmospheric cue that was particularly featured in the old Gerhardt LP recording. Tony dons his cumbersome diving gear and dares the “12 Mile Reef” where Dad had died. He jumps in the sea—and the music jumps into a series of descending to ascending (and soon contrary motion) arpeggios of the harps in the linear Cb major 7th tonality (Cb/Eb/Gb/Bb).

The harps are all set in the key signature of Gb maj/Eb min (six flats or Bb-Eb-Ab-Db-Gb-Cb). Harp I is solo in Bar 1 playing descending 16th note arpeggio figures (four notes per figure, and four figures per bar). We see the harpist playing *pp* Line 3 [written Line 2 but with the 8va ottava above the first figure] Bb-Gb-Eb-Cb (Cb maj 7th linear tonality) down to (bottom staff) Line 2 Bb-Gb-Eb-Cb to (top staff again) Line 1 Bb-Gb-Eb-Cb down to (bottom staff) small octave Bb-Gb-Eb-Cb.

In Bar 2, harp I now plays ascending triplet 16th note figures Bb-Cb-Eb-Gb to (top staff) starting small octave Bb-Cb-Eb-Gb to (bottom staff with the treble clef) starting Line 1 Bb-Cb-Eb-Gb to (top staff) Bb-Cb-Eb-Gb. Harp IV now joins in playing the exact same descending 16th note figures that harp I played in Bar 1. Harp I repeats Bars 1-2 in Bars 3-4, 5-6, and 7-8.

In Bar 3, harp IV continue their notes with now ascending 16ths starting Great octave Bb-Cb-Eb-Gb (the same notes played by harp I in Bar 2). Harp IV repeats Bars 2-3 in Bars 4-5, and Bars 6-7. Also in Bar 3, harp II now joins in playing descending 16ths Line 3 Gb-Eb-Cb-Bb down to (bottom staff) Line 2 Gb-Eb-Cb-Bb to (top staff) Line 1 Gb-Eb-Cb-Bb to (bottom staff) small octave Gb-Eb-Cb-Bb.

In Bar 4, harp II continues but now playing ascending 16th note figures starting Great octave Gb-Bb-Cb-Eb (etc) to Line 2 Gb-Bb-Cb-Eb (Line 3 E-flat). Harp II repeats Bars 3-4 in Bars 5-6 and Bars 7-8. Also in Bar 4, harp V now joins in playing the same descending 16ths as played by harp II in Bar 3 and ascending notes played by harp II in Bar 4. So harp V repeats Bars 4-5 in Bars 6-7.

In Bar 5, harp III now joins in playing descending 16ths starting Line 3 Cb-Bb-Gb-Eb down to (bottom staff) Line 2 Cb-Bb-Gb-Eb to (top staff) Line 1 Cb-Bb-Gb-Eb to (bottom staff) small octave Cb-Bb-Gb-Eb.

In Bar 6, harp III continues with now ascending 16ths starting Contra-octave Bb-Cb-Eb-Gb (etc) to top staff's Line 1 Bb-Cb-Eb-Gb. Harp III repeats Bars 5-6 in Bars 7-8. Also in Bar 6, harp VI joins in playing descending 16ths starting Line 3 Cb-Bb-Gb-Eb (the same notes played in Bar 5 by harp III).

In Bar 7, harp VI plays ascending 16ths Great octave Eb-Gb-Bb-Cb (etc). Also in Bar 7, harp VII plays descending 16ths Line 1 Bb-Gb-Eb-Cb (etc). After a half rest in Bar 7, harp VIII plays descending 16ths Line 1 Bb-Gb-Eb-Cb to (bottom staff) small octave Bb-Gb-Eb-Cb.

In Bar 8, harp IV plays descending 16ths starting Line 3 Eb-Cb-Bb-Gb (etc) while harp V plays descending 16ths starting Line 3 Cb-Bb-Gb-Eb (etc). Harp VI plays descending 16ths Line 2 Bb-Gb-Eb-Cb down to (bottom staff) Line 1 Bb-Gb-Eb-Cb to ascending 16ths same Line 1 Cb-Eb-Gb-Bb to descending same Line 1 Bb-Gb-Eb-Cb. Harp VII plays ascending 16ths starting Contra-octave Cb-Eb-Gb-Bb (etc) up Line 1 figure notes. Harp VIII plays descending 16ths starting Great octave Bb-Gb-Eb-Cb to Contra-octave figure to ascending Cb-Eb-Gb-Bb figures. Harp IX plays descending figures starting small octave Bb-Gb-Eb-Cb (etc).

In Bar 9 (*Rall*) harp I plays descending 16ths starting Line 3 Bb-Gb-Eb-Cb (see Bar 1) to (Bar 10) Great octave Bb whole note let vibrate and held fermata. Harp II plays descending 16ths starting Line 3 Gb-Eb-Cb-Bb (etc) to (Bar 10) Great octave Gb whole note held fermata. Harp III plays descending 16ths starting Line 3 Cb-Bb-Gb-Eb (etc) to (Bar 10) Great octave Eb whole note. Harp IV plays descending 16ths starting Line 2 Eb-Cb-Bb-Gb (etc) to (Bar 10) Contra-octave G whole note held fermata (L.V). Harp V plays descending 16ths starting Line 2 Cb-Bb-Gb-Eb (etc) to (Bar 10) Eb Contra-octave whole note. Harp VI plays descending 16ths starting small octave Bb-Gb-Eb-Cb to ascending Bb-Cb-Eb-Gb to descending small octave Eb-Cb-Bb-Gb to (bottom staff) Great octave Gb-Eb-Cb-Bb (Contra-octave B-flat) to (Bar 10) Contra-octave Bb whole

note. Harp VII plays descending 16ths Line 1 Bb-Gb-Eb-Cb (etc) to (Bar 10) Contra-octave Cb whole note. Harp VIII plays ascending 16ths Line 1 Cb-Eb-Gb-Bb to descending Line 1 Bb-Gb-Eb-Cb to descending small octave figure to descending Great octave figure notes to (Bar 10) Great octave C whole note held fermata. Lastly, harp IX plays ascending 16ths Line 1 Cb-Eb-Gb-Bb to ascending Line 2 Cb-Eb-Gb-Eb to descending Line 2 Cc-Bb-Gb-Eb to Line 1 Cb-Bb-Gb-Eb to (Bar 10) Contra-octave Gb whole note.

End of cue.

“The Sea Garden” R11/5. *Adagio* in 4/4 + 3/4 duple meter. 48 bars, pages 142-147, 2:59. Located track # 19 starting at 2:47.

Once again this cue is a bit too much to get heavily involved with! The harps are quite busy with various effects. In fact, once again this cue appears to have been largely reproduced from the R1/2 cue “The Undersea” (the pages were photocopied or however it was done back then). However, in this present cue, Herrmann *added* instrument lines/staves at the bottom (below the large bass drum). He added alto flutes, horns, and trumpets. Then he wrote:

“place fls- channel middle

“place hrs- channel left

“place tpts- channel right.”

So flutes play, after a half rest, Cb [written Fb above] half note. After a half rest, *sords* horns play in Bar 1 Cb [written Gb above] half notes, and trumpets in cup mutes play *pp* < > middle Cb half notes.

Etc. Refer to my analysis in “The Undersea” cue for more details.

“The Octopus” R11/6-12/1. *Slowly* in C time. 45 bars, pages 148-153, 3:34. Located track # 20.

In Bar 1, the first set of harps (I-II-III) play *pp* descending 16th note figures (key sig of six flats again). Harp I plays small octave Bb-Gb-Eb-Cb to Great octave figure, and then back up to small octave to Great octave figures. Harp II plays small octave Gb-Eb-Cb-Bb, and III plays Eb-Cb-Bb-Gb. The second set of harps play “3” triplet 8th figures in the same overall design, while the third set play 8th note figures. So harp VII plays small octave Bb-Gb-Eb-Cb to Great octave Bb-Gb-Eb-Cb (etc). Bass clarinets play *p* (*sost*) small octave D/Bb whole notes, Fag on Great octave Ab whole note, and C. Fag on Great octave Bb.

In Bar 2, the harps are silent (not returning until Bar 4). Pos play *p* (*sost*) Ab/Bb/D (I believe) and the tuba plays Great octave Eb whole note. After a quarter and 8th rest, clarinets play small octave D 8th tied to quarter note to F quarter note to (Bar 3) Gb half

note down to D to F quarter notes to (Bar 4) D/F# whole notes decrescendo. In Bar 3, bass clarinets join in playing D/BB whole notes crescendo to (Bar 4) D/B whole notes decrescendo. The Fag plays Ab whole note tied to next bar, and the C. Fag plays Bb to (Bar 4) B whole notes.

In Bar 4, the first set of harps play soli descending to ascending 16th note figures in the key signature of D maj/B min (two sharps). So harp I plays descending 16ths Line 1 B-F#-D-D to small octave F#-D-B-F# (B min) to ascending D-F#-B-D to F#-B-D-F# (Line 1 F-sharp). Harp II plays Line 1 F#-D-B-F# (etc) and harp III plays D-B-F#-D (etc).

In Bar 5, the 2nd set of harps take over, set in the key signature of Bb maj/G min (two flats). In Bar 6, the third set takes over the pattern in the key signature of Gb maj/Eb min (six flats). In Bar 5, the Pos/tuba sound (Bb/Bb/Db/F), and in Bar 6 the clarinets/bass clarinets/Fag/C. Fag sound (F/Cb/Eb/Ab—or the F half-dim 7th tonality).

In Bar 7 [:32] we come to a new section (section C). The first set of harps play (after a half rest) the Contra-octave G acciaccatura up to Great octave F# half note let vibrate. Timp I is trill rolled on Great octave F#, while timp II is rolled on C. The Tam Tam sounds a whole note *ppp* The organ pedal sounds a Great octave C whole note forte. Celli play forte the Great octave C whole note while CB play F#. All notes and tied thru Bar 12. In Bar 8, the second set of harps play Db grace note up to C half note (followed by a half rest). After a half rest in that bar, the third set play.

Again this cue is too much to get involved with, but this initial description should help in understanding Herrmann's recipe for deep underwater drama!

“The Hookboat” R12/2. *Allegro moderato* in C time. 10 bars, page 154, :23. Located at the beginning of track # 21. Instrumentation: 3 clarinets, 2 bass clarinets, 2 Fags, strings.

Violins and viole are trill fortissimo on middle C whole note (to Db) to (Bar 2) Db trill *sff* (to D) to (Bar 3) D trill *sff* (to Eb) to (Bar 4) Eb trill (to F) to (Bar 5) F trill (to Gb) to (Bar 6) F# trill (to G) to (Bar 7) G trill (to Ab) to (Bar 8) Ab trill (to B) to (Bar 9) A trill (to Bb). In end Bar 10, violins I are bowed trem on A/E (e') whole notes *ff* > held fermata while violins II are bowed trem on middle C/E, and viole on CF#. VC/CB play Great octave F# whole notes.

Back in Bar 1, after a quarter rest, bass clarinets/Fags/VC/CB play *ff pesante* small octave “3” triplet value C quarter note to Db 8th down to “3” triplet value G quarter note to Ab 8th to rinforzando C to Bb 16ths (followed by an 8th rest). After a quarter rest in Bar 2, they play “3” triplet value Db quarter note to C 8th up to “3” triplet value Gb quarter note to F 8th down to C-Bb 16ths (followed by an 8th rest). Etc.

“The Fight” R12/3. *Molto allegro* in C time. Quarter note = 120. 41 bars, pages 155-158, 1:26. Located track #21 starting at :24.

In Bar 1, bass clarinets sound *ff* small octave F# whole note tied thru Bar 3 while Fags play Great octave C# notes. Timp I is trill roll F# whole note thru Bar 2 *ff* > *pp* < >. Celli play *ff* on Great octave C whole note tied thru Bar 3. In bar 2, the third set of harps play (key sig of six flats) *ff* descending to ascending, descending to ascending glissandi (repeat thru Bar 5). In Bar 3, the second set of harps play glissandi (in C maj), and then in Bar 4 the first set play (key sig of two sharps) glissandi thru Bar 6.

In Bar 8 [:38 on the cd] trumpets in hard mutes/3 piccolos/2 oboes play *rinforzando* not figures. So trumpets play *ff* C/F#/C (c'') quarter notes to half notes to quarter notes tied to quarter notes next bar to half notes (etc). In Bar 13 the 2nd set of harps play C maj glissandi, etc etc.

“Finale” R12/4. *Allegro giocoso* in 3/8 time. 68 bars, pages 159-165, :59 (:57 2/3 on the score). Located track # 22. At the end of the written cue (page 165) Herrmann wrote “Aug 28/53” and then his home address and then “total (56 minutes).”

We come again to “The Homecoming” theme (see Bar 9 of R ¼). This time we the E maj/C# min key signature (four sharps) with the piccolo/flutes/oboes/clarinets playing the melody line.

The cue ends on E dotted whole notes held fermata. The timp plays *ff* the Great octave E trill roll, and the Tam Tam sounds *mf*. Fags play *sff* the Great octave E dotted whole note. Horns sound small octave E [written B], trumpets on Line 1 E, Pos on Great and small octave E, bass clarinets on E, etc.

<https://www.youtube.com/watch?v=3PTDZdBAUDo> [unused Love Theme]

Completed Sunday, November 17, 2002 at 5:07 pm PST.

Revised Friday, January 15, 2021 (added images, etc).

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