“CITIZEN KANE”

music by
Bernard Herrmann

The following is a cue rundown analysis of Bernard Herrmann's historic first film score for Orson Welles' filmmaking masterpiece, CITIZEN KANE. This analysis also includes the arrangement of this score (including new material as well) Herrmann completed in 1943 titled WELLES RAISES KANE, "a Divertissement of the Gay Nineties." The motion picture full score is available for study at the Library of Congress in Washington, D.C., and a microfilm version is available at UCSB Davidson Library, Department of Special Collections (third floor) within microfilm reel 2, section 8. Box 90 in the Bernard Herrmann Collection contains the sketch to "Finale," and the full score to "Dawn Music." And also I believe "Salammbo's Aria" within the collection. I studied a copy of WRK available at the UC Santa Barbara Music Library building, 2nd floor.

As a reference compact disc, I will primarily use the Joel McNeely version conducting the score for the Varese Sarabande label released in 1999. In 1991, John Lasher produced a Citizen Kane compact disc, conducted by Tony Bremner. Most critics, however, do not recommend this version, but I will include precise timing locations anyway in case the reader only has the Preamble cd. On the Milan label ("Bernard Herrmann Film Scores: From Citizen Kane to Taxi Driver"), Elmer Bernstein conducted a short Suite of the film. The Charles Gerhardt rendition of Citizen Kane is probably the best of the lot in terms of excellence of performance, but only seven cues are played. The McNeely version has the overwhelming majority of cues. The only exceptions are the minor cues "Collecting Statues," "Opera Montage," "New Hornpipe Polka," and some alternate versions of short cues (as I will discuss later).

As a movie reference, I will consult the extraordinary Citizen Kane dvd set released in late September 2001 by Warner Brothers. This two-dvd set includes separate full-length commentaries by Roger Ebert and Peter Bogdanovich, the "Battle Over Citizen Kane" documentary, and many other special features. The people who remarkably restored *North By Northwest* for dvd release also did the work here for *Citizen Kane*. I highly recommend it.

Several rating lists consider the movie deserving the Number 1 spot or at least in the Top Ten of most influential motion pictures. I would tend to agree in terms of the art of moviemaking. It was indeed a

well thought out movie, well crafted and quite innovative at the time (released in 1941), especially if you consider Gregg Toland's contribution. However, in terms of being one of the best *stories* and whether one would enjoy it consistently after repeated viewings, I would doubt it being considered a *great* movie (again, in those terms). Characterization is shaky (and often illogical or unfathomable), gaping holes of plot development exist, and so forth. Some reviewers commented how the whole movie can possibly revolve around the search for the meaning of "Rosebud" since nobody heard Kane whisper it on his deathbed. However, Kane muttered "Rosebud" in front of witnesses just after he thrashed Susan's room when she left him. I personally would consider *Vertigo* and *Psycho* to be placed at a higher rating (including the music), but certainly *Citizen Kane* deserves a great deal of respect and homage.

One of the problems with the Kane score (unlike *Vertigo* and *Psycho*) is that a great deal of the music originally written was deleted, edited or dialed out. When you study the full score and then compare it to the final edit of the movie, it is unmistakably clear that the movie Herrmann composed was heavily altered over the course of time. Some of these changes are probably due to Herrmann himself (for instance, the deletion of music in the "Bernstein's Narration" scene), but many music-cued scenes in the final print simply did not have enough footage to accommodate the music as was *originally* written (for instance, "Valse Presentation"). It would've been fascinating to see the *full* version (an unedited albeit work-in-progress) of the film that Herrmann saw and composed for. It would not necessarily be a better movie, but it would be illuminating to see the deleted scenes that ultimately ended up on the editing room floor. That is why it is refreshing to at least *hear* the complete cues in the McNeely recording. As I discuss each cue, I will elaborate precisely on the bars of music not used in the final edit of the film.

Another interesting point about the Kane score is that of course it *was* his first motion picture score written at age 29 before his style of writing changed noticeably. He was heavily involved with radio music, especially Welles' Columbia Workshop at CBS. Despite the opening "Prelude" music, there is in fact quite a good deal of jaunty, spirited, melody-driven music. It was a youthful "early works" style of writing music that changed later in the Forties (but already beginning to change in the Kane period). I would recommend that you read Robert

Kosovsky's work, "Bernard Herrmann's Radio Music For The Columbia Workshop" for an explanation of Herrmann's radio works style (which still heavily influenced Herrmann when he composed Kane).

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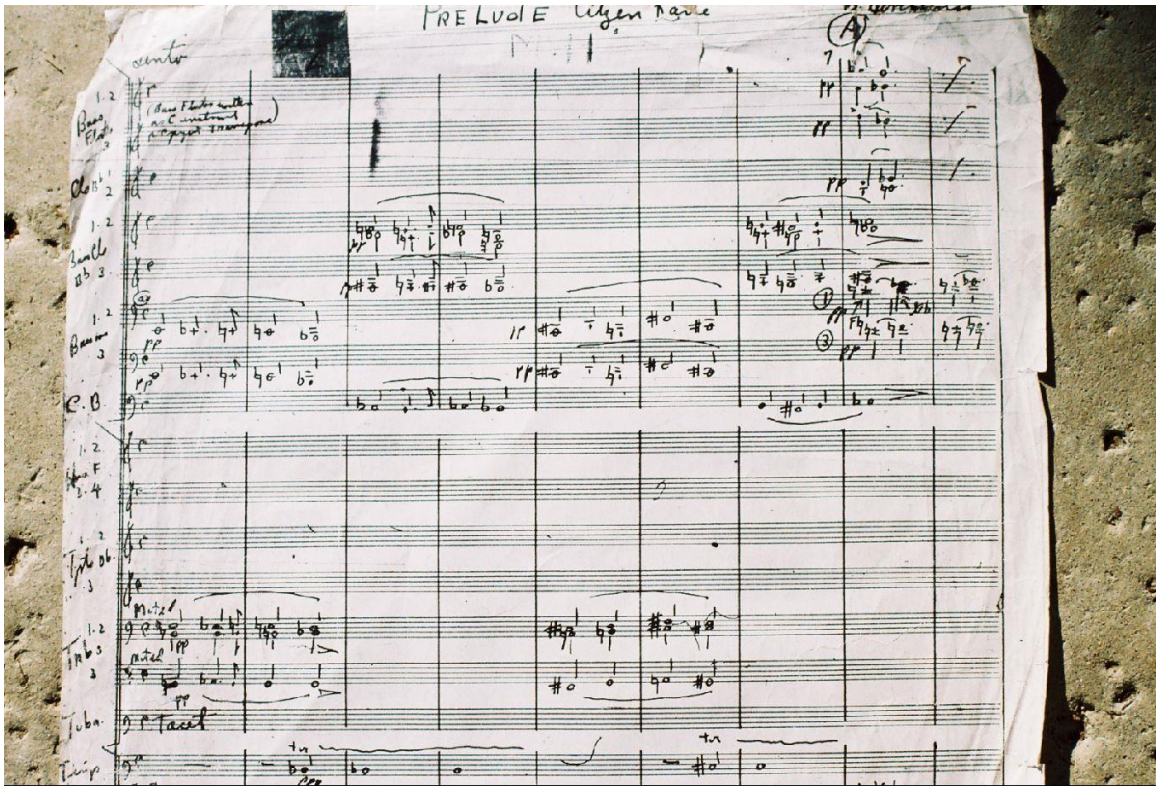
"PRELUDE" Reel I M 11. *Lento* in C meter. 33 bars, 2:50 duration (pic). The Bremner duration for this cue is a fast 2:18, and 2:58 in the McNeely recording. For some reason, the cue sheets indicate a 2:30 duration. Instrumentation: 3 bass (alto) flutes in G, 2 clarinets in Bb, 3 bass clarinets in Bb, 3 bassoons, 1 contra bassoon, 4 horns, 3 trumpets in Bb, 2 trombones, timp.,tam tam, 2 vibes, bass drum, basses (number not indicated but probably only two contra-basses). Herrmann makes a notation next to the bass flutes lines as follows: "Bass flutes written as C instruments. Copyist transpose." So the copyist would need to notate the pitches a perfect 4th higher so that, say, the G tone in concert pitch would be written as C above (a written C for the alto flute would sound as G in concert pitch). Herrmann normally himself transposed, just as he did in Citizen Kane for the clarinets and horns, so this was unusual for him to write the bass flutes in concert pitch.

As I will detail much later, I believe that "The Night (Xanadu)" cue (you can hear this "bonus cut" as track # 38 in the McNeely recording) was a proto or incipient Prelude, a trial-run Prelude that was abandoned once the final cut of the opening scenes were established. The Kane (or Xanadu) motif is clearly heard in "The Night" cue, but not as often as in the official "Prelude." It foreshadows the "Prelude" with the same ominous developments overall and exactly the same orchestration (except that "The Night" utilizes a harp). However, "Prelude" is superior and obviously would "fit" better.

The Xanadu (or Kane) motif is heard right at the opening two bars of the "Prelude," played by the bassoons and muted trombones. Three bassoons play Great octave register E (E) whole note pp (pianissimo) to Eb dotted quarter note back to E 8th to (Bar 2) E half down to Contra-octave Bb (BB-flat) whole notes. All notes are under the legato slur/phrase curve line. The trombones play the motif in chordal fashion. We find the E minor 1st inversion half note chord or G/B/E (e) to Ab/B/Eb doted quarter notes back to he E min 1st inv E minor chord to (Bar 2) the same chord as half notes to the G min (G/Bb/D) half note chord, decrescendo symbol after the G minor chord (>). Batt 1 is

notated “Tam Tam” and Batt 2 is “Bass D” (bass drum), and both play *ppp* (pianississimo) rolled whole notes (notated like the strings’ bowed tremolo with the three short lines above the whole note). Repeat symbols (slash with a dot on each side) continue thru Bar 7.



In Bar 2, the timp (after a half rest) plays ppp the Great octave Bb half note trill roll to (Bars 3 and 4) whole notes, continuous roll. The muted basses (CB) play pp, after a half rest, the Bb half note tied to whole notes next two bars.

In Bar 3, the bass clarinets and contra bassoon take over the Xanadu/Kane motif for two bars. The C.F. plays the Great octave Ab half note to G dotted quarter note to Ab 8th to (Bar 4) the Ab to Gb half notes. The bass clarinets play the lowest and richest *chalumeau* range E/Cb/Eb half notes to Eb/Bb/D dotted quarter notes to E/Cb/Eb 8th notes to (Bar 4) Eb/Cb/E to Db/F/A half note triads. In the poor Bremner recording, the end of Bar 4 (about :14) if cut off way too short as the bass clarinets play. The half note is more like a quarter note in effect!

In Bars 5 & 6, the bassoons and trombones return, the bassoons playing now what might be called the “Rosebud” motif (or Boyhood

Happiness theme). Bassoons play *pp* the Great octave C# half note to D down to B quarter notes up to (Bar 6) F# back down to C# half notes. Trombones play the F# min (F#/A/C#) to G maj (G/B/D) half note triads to (Bar 6) F# min 1st inversion (A/C#/F#) to C# min 2nd inv (G#/C#/E) half note chords (all chords played under the legato phrase line). In Bar 6, after a half rest, the timp plays a half note trill roll thru Bar 7 (whole note). Also in Bar 7, after a half rest, the basses play the C# half note down to (Bar 7) the G quarter note to F# half note (followed by a quarter rest).

In Bar 7, the bass clarinets and C.F. return. The contra bassoon plays the G quarter note to F# half note back to G quarter note to (Bar 8) the Ab whole note decrescendo. Bass clarinets play Eb/Bb/D quarter note triad to D/A/C# half note triad to Eb/Bb/D quarter notes to (Bar 8) E/Cb/Eb whole notes. In Bar 8, the bass flutes are introduced playing pp F(f')/F(f'')/Gb (Line 2 g''-flat) quarter notes to Line 1 Gb and Line 2 register Db/F dotted half notes. Repeat next two bars thru Bar 10. Clarinets play the A/C quarter note dyad to Bb/Db dotted half notes (repeat next two bars). Bassoons I & III play the E/F quarter note dyad to F/Gb dotted half notes (repeat thru Bar 10).

In Bar 9, the basses play small octave F (f) quarter note down to Great octave F# dotted half note. In Bar 10 (beginning of page 2 of the cue), bass clarinets I & II play pp the Line 1 F half note down to small octave (chalumeau range) F# half note. Also in Bar 10, vibe I plays *pp* Line 2 register F/Gb quarter notes to Db/F dotted half notes, while vibe II plays A/C (a'/c'') quarter notes down to F/Gb dotted half notes. Repeat next bar.

In Bar 11, Fag II and C.F. play Great octave F# half note up the small octave F dotted quarter note to same small octave F# 8th down to (Bar 12) Great octave E quarter note (for the bassoon, followed by rest marks) but E whole note tied to half note next bar (for the C.F.). Back in Bar 11, muted horns sound the Bb/C/Eb/F whole note chord to (Bar 12) E/Ab/Cb/Eb whole notes tied to half notes in Bar 13 (followed by half rests). Trumpets I & II play Line 2 register F/Gb quarter notes to D/F dotted half notes in Bar 11.

In Bar 12, the timp is trill rolled on E whole note to half note in the next bar. Both vibes play Line 1 Eb half notes to E to middle C#

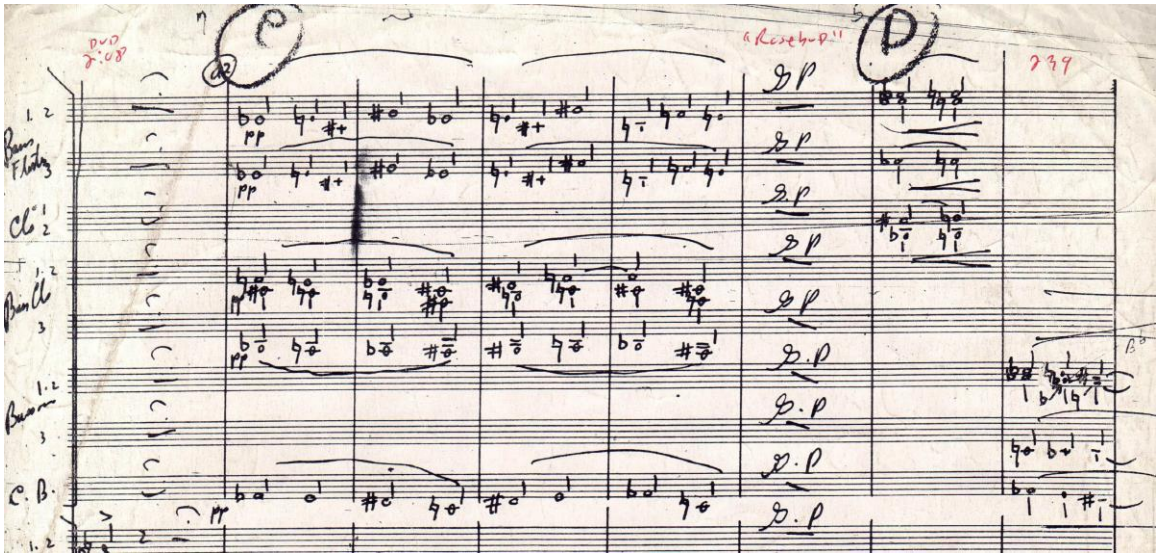
quarter notes up to (Bar 13) G# half notes (followed by a half rest). The basses play the E whole note tied to half note in Bar 13.

In Bar 13 (start of section B, the B circled), after a half rest, the bass flutes, clarinet I and bass clarinets play a largely descending half note passage thru Bar 15. Bass flutes play p the Bb min (Bb/Db/F) half note chord to (Bar 14) the A min (A/C/E) triad to Eb augmented 1st inversion (G/B/Eb) to (Bar 15) G# dim 1st inv (B/D/G#) to Bb min again. All chords are played legato (continuous). Clarinet I plays Line 2 C (c'') half note to (Bar 14) B to Bb to (Bar 15) C# to Bb. Two bass clarinets play Gb to (Bar 14) F to E to (Bar 15) Eb to G half notes. Combined you have, for instance, the Gb maj 7th chord (Gb/Bb/Db/F) on that last chord at the end of Bar 15. At the end of Bar 15 (after a half and quarter rest), the basses play the F (F) quarter note crescendo to (Bar 16) the E whole note decrescendo tied to half note next bar up to Bb half note tied to whole note in Bar 18. The C.F. also plays that F quarter note in Bar 15 to (Bar 16) the start of the Xanadu motif again (played with the bassoons).

So in Bar 16 we find the contra bassoon playing *pp* the G half note to Ab dotted quarter to G 8th to (Bar 17) G up to Bb half notes. The bassoons play the E min 1st inversion (G/B/E) half note triad to dotted quarter notes Ab/B/Eb back to G/B/E 8th notes to (Bar 17) G/B/E half note triad to the G min (G/Bb/D) half note triad. After a half rest in Br 17, the timp is trill roll on the Bb half note to whole note next bar. The bass drum and tam tam are also so rolled.

In Bar 18, the horns and trumpets take over a modified Xanadu motif leading up almost immediately (in the next bar) to the scene where the light is abruptly turned off in Kane's bedroom where he is about to expire. So we find the horns playing crescendo the D/F/Ab/Db quarter note chord to C#/E/G/C# dotted quarter notes to D/F/Ab/Db 8th notes to D/F/Ab/Db quarter notes to (Bar 19, start of page 3) the C#/F#/A/C rinforzando-marked (>) quarter notes (followed by a quarter rest and a half rest held fermata). This abrupt final chord starting Bar 19 is when the light is turned off. It is supposed to be emphasized or sforzando in effect and quickly diminished, followed by temporary silence. However, in the McNeely and Bremner recordings, that final chord (:40-:41 in the McNeely performance, Track # 1) is carried over too long

(and it's not simply a hall echo effect), past the quarter note value. Curious nobody caught that mistake at the time of the recording.



Back to Bar 18, the trumpets play the pattern of the horns but with quarter notes G/Bb/D (G min) to F# min (F#/A/C#) dotted quarter note to same 8th and another quarter note chords to (Bar 19) rinforzando quarter notes Ab/B/Eb (followed by a quarter rest and a half rest held fermata).

In Bar 20 (start of Section C thru Bar 24), the bass flutes, bass clarinets, and contra bassoon play soli for four bars, the bass flutes performing the Rosebud motif. The bass flutes play Eb half note to E down to C# quarter notes up to (Bar 21) G# down to Eb half notes (all notes in these two bars under the legato phrase curve line). In Bar 22, they play the E to C# quarter notes up to A# half note down to (Bar 23) the B quarter up to F half to E quarter note. This is followed by a G.P. (General Pause) in Bar 24 (the scene when Kane whispers "Rosebud"). The C.F. plays (back in Bar 20) The Ab to G half notes to (Bar 21) F# to E to "Bar 22) F# to G to (Bar v23) Ab down to E (E) half notes. Bass clarinets play Ab/B/Eb half notes to G/Bb/D (G min) half note triad to (Bar 21) Gb/A/Db to E/G#/B (E maj) triads to (Bar 22) F#/A/C# (F# min) to G/Bb/Eb (Eb maj 1st inv) to (Bar 23) Ab/B/Eb to E/G/B (E min) half note triads. Again, a General Pause follows in Bar 24.

In Bar 25 (start of section D), the bass flutes play Ab/Cb/Eb (Ab min) to A/C/E (A min) half note triads crescendo. Clarinets play Ab/E

to A/F half note dyads crescendo. Vibe I softly strikes *pp* Line 2 Cb/Eb to C/E half notes, while vibe II plays E/Ab to F/A (a') half note dyads.

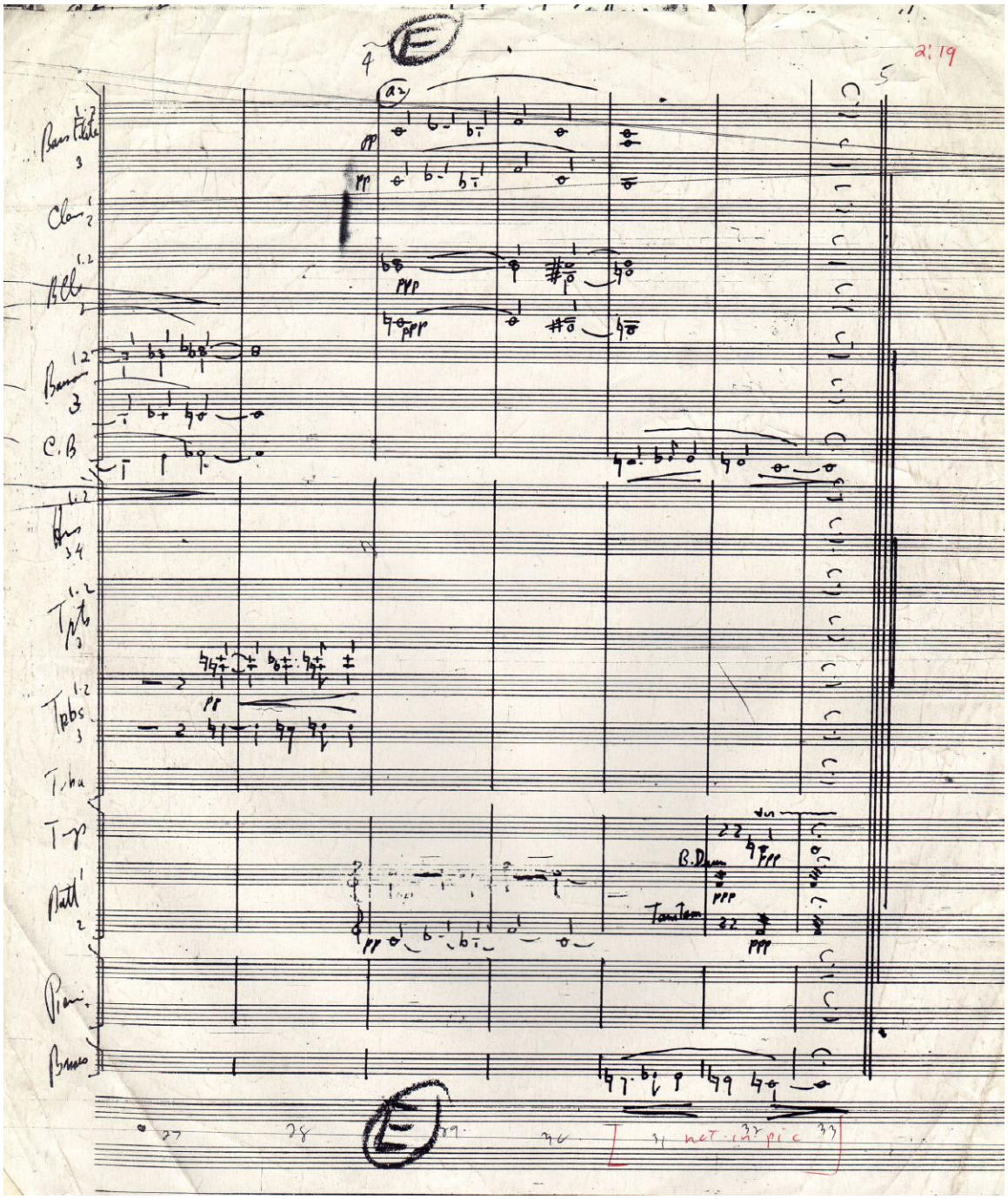
In Bar 26 (when the glass ball Kane drops from bed finally breaks on the step), the timp suddenly sounds the E trill roll decrescendo, followed by a half rest. The bassoons play the E/Cb/Eb half notes to Eb/Bb/D quarter notes to D/A/C# quarter notes tied to quarter notes next bar to Eb/Bb/D quarter notes to E/Cb/Eb half notes tied to whole notes in Bar 28. The contra bassoon plays Ab half 6to G quarter to F# quarter tied to quarter note next bar to G quarter to Ab half tied to whole note in Bar 28. As a side note, that E half note trill roll of the timp is clearly heard in the movie, but both the Bremner and McNeely recording appears to omit it. It's either missing or you can't hear it as it should be heard.

At the end of Bar 27 (after a half and quarter rest), the trombones play pp crescendo the F/C/E (e') quarter note triad tied to quarter notes in Bar 28. Then we find E/Cb/Eb dotted quarter notes to F/C/E 8ths to F/C/E quarter notes.

In Bar 29 (start of section E to end of cue), vibe II plays the Rosebud motif on Line 1 C (middle C or c') half note to Db down to Bb quarter notes up to (Bar 30) F down to middle C half notes. Bass flutes also play that pattern and respective pitches. Bass clarinets play ppp the Bb/Db/F (f') whole notes tied to half notes next bar, then F#/A#/E half notes to (Bar 31) F(f)/C/F(f') whole notes.

In Bar 31, the bass flutes play the A/C whole notes (flutes II & III on A). The contra fag and basses play the F dotted quarter note to Gb 8th to same Gb half note to (Bar 32) F to E half notes, the E half note tied to whole note next bar and held fermata. In Bar 32, the bass drum is whole note rolled and same for Bar 33, held fermata. After a half rest in Bar 32, the tam tam is rolled ppp and also whole note in the final bar, held fermata. After a half rest, the timp is trill roll ppp on E half note and also whole note in Bar 33, held fermata.

End of cue. Incidentally, in the movie, the final three bars are omitted, obviously edited out by a final print cut which left no footage scene for the music.



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"RAIN 'Susan in Night Club (1st Presentation)'" Reel II M 22. C meter, 15 bars. Instrumentation: 3 flutes, 2 clarinets, 2 bass clarinets, contra bassoon, celeste, harp, vibe, "8 or 16" violins (but Herrmann totaled 27 instruments, so he opted for 16 violins). Scene:

Rainy shot of the El Rancho club exterior showing the neon sign on the roof. Note: Only Bars 6 and 7 were used in the final print!

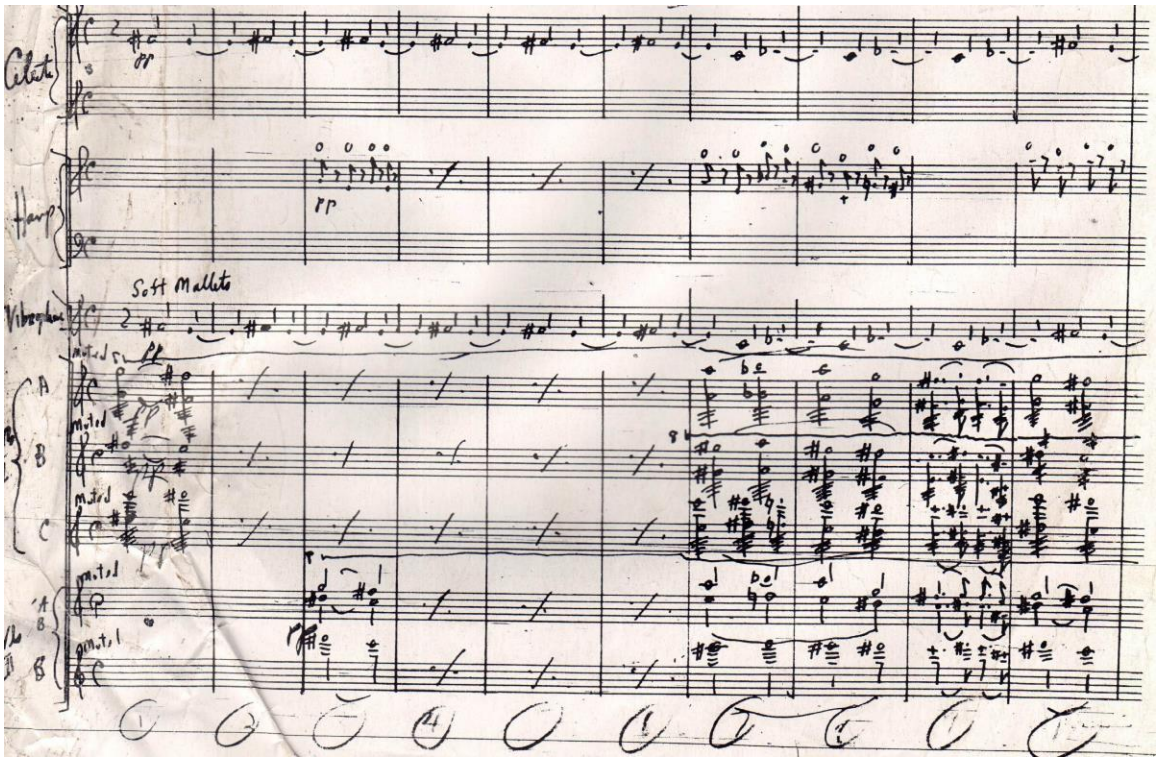
In Bar 1, flute II plays *pp* Line 1 F# to E half notes in harmonics effect (notated with the tiny circle above each note). Repeat thru Bar 6. Flute I plays Line 2 G to F# half notes harmonics (repeat thru Bar 6). Muted Violins I (three staves designated respectively as A, B, and C) play bowed tremolo half note dyads. Violins II (two staves with A & B on the top staff and C on the bottom staff) also play half notes (but non-trem) starting in Bar 3. Anyway, Violins I A staff plays G (g'')/G(g''') half notes bowed trem to F#/F# (the 8va ottava symbol and extended line is placed above the Line 1 and Line II respective notes). Repeat thru Bar 6. Violins I B play Line 2 F# to E bowed trem *pp*. Violins I C play Line 2 F# and Line 3 G (g''') to E/F# half note dyads. Repeat thru Bar 6. In Bar 3, violins II A-B play Line 3 (ottava above Line 2 notes) D#/G to C/F# half notes (repeat thru Bar 6). Muted violins II C play Line 3 F# to E thru Bar 6.

Back in Bar 1, after a quarter rest, the celeste and vibe ("soft mallets") play Line 1 F# half note to E quarter note tied to quarter note next bar (half note value or duration) to F# half to E quarter again tied to quarter note in Bar 3, etc (repeat pattern thru Bar 6).

In Bar 3,flute III plays pp 8th note ostinato figures of Line 2 G down to Line 1 F# back up to G and down to F# (these four notes are connected by a crossbeam). Repeat figure same bar, and repeat thru Bar 6. Also in Bar 3, he harp (top treble clef staff) plucks harmonic 8th notes Line 1 G down to E, G down to E (each note separated by an 8th rest). Repeat thru Bar 6.

In Bar 4, clarinet I plays *ppp* Line 2 F# to E half notes (repeat thru Bar 6) while clarinet II plays D# to C (c'').

In Bar 5, two bass clarinets play *mf* Line 1 F# down to small octave A half notes up a minor 2nd interval to (Bar 6) the Bb whole note. The C.F. plays mf small octave F# down to Great octave A half notes to (Bar 6) the Bb whole note.



In Bar 7, flute I plays harmonics Line 2 A to Bb half notes to (Bar 8) A to G. Flute II plays Line 1 G#-A to (Bar 8) G#-F# half notes. Flute II plays 8th notes A down to G# up to E down to C, then A-Bb-A-D to (Bar 8) G#-A-C-G# to next figure of G-F#-F#-D#. Clarinet I plays half notes G#-A to (Bar 8) G#-F#, while clar II plays E-F-E-D#. The vibe and glock plays middle C half note to Db quarter tied to quarter next bar (repeat). The harp is harmonics on A down to E, Bb to A to (Bar 8) G#-C-G-F#. Violins I A are bowed trem on A/A to Bb/Bb half notes to (Bar 8) A/A to G/G. Violins I B play G#/G# to A/A, then G#/G# to F#/F#. Violins I C playE/E half note trem to F#/F# quarter notes to F/F quarter notes to (Bar 8) E/E to D#/D# half note dyads. Violins II A & B play (non-trem) A/E to F/Bb to (Bar 8) E/A to D#/G. Violins II C play G# to A to (Bar 8) G#-F#.

In Bar 8, the bass clarinets and C.F. play the F# half note down to Gb to A quarter notes to (Bar 9) F# to E half notes tied to half notes next bar (the Rosebud motif). Etc.

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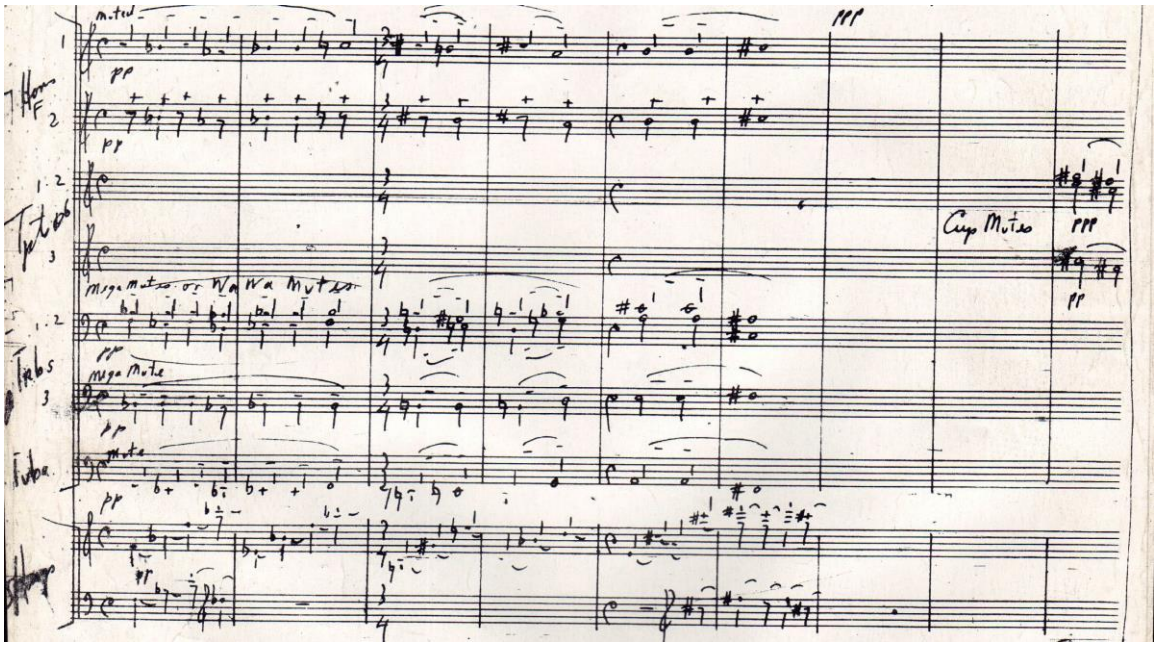
"Thatcher Library" (aka "Litany") Reel 2. *Largo* in C time, 13 bars. :50 (Bremner), 1:12 (Herrmann), 1:14 (McNeely). Note: Erroneously (but understandably) this cue is consistently called "Litany." The title page that gives the instrumentation titles it "Thatcher Library," but on the next page where the actual written music is given, it appears to read "Litany." The apparent "t" is crossed, and so forth. However, it is supposed to be "Library" as an abbreviated title for "Thatcher's Library." This makes perfect (or logical) sense whereas "Litany" does not make sense for the nature of this cue. Indeed, "litany" means prayer or invocation sung by a priest and usually responded to by listeners with a *Kyrie eleison* or similar response So the apparent "t" is supposed to be a "b," and the "n" is supposed to be an "r" (for "library") but many times Herrmann's handwriting for N often looks like an r and vice versa. And perhaps his subconscious somehow automatically wrote "Litany" for some reason as an associative mistake.

Scene: Thompson, the reporter (played by William Alland), visits he Thatcher Library hoping to find relevant information from the memoirs of Kane's guardian, Thatcher. Bremner recording location: Track #3, :00 - :49. McNeely recording location: Track #3 ("Litany"). DVD location: start of Chapter 5.

In Bar 1, two flutes play *pp* rising quarter notes starting Line 1 F-Bb-F(f'')-Db to (Bar 2) back down to Line 1 Eb-Bb-F-Bb. Muted horn I and stopped (+ symbol above each note) horn II play tenuto quarter notes F-E-B-Db to (Bar 2) Eb-Eb to F half note. Trombones (with "mega mutes or Wa-Wa mutes") play tenuto triad quarter notes Bb/F/Bb to Bb/Eb/Bb to Bb/F/Bb to Ab/Db/Ab. In Bar 2, the trombones play triads Bb/Eb/Bb to Bb/Eb/Bb again to the half note triad Bb/F/Bb (all notes played legato under the curve phrase line). The tuba with mute plays tenuto quarter notes Great octave register F-Eb-F-Db to (Bar 2) Eb-Eb to F half note. Harp top staff (treble clef) plays the same notes as the flutes (starting on Line 1 F). The bottom (bass clef) staff shows the start on small octave F (f)-Bb-F-Db. That bottom staff is empty for the next three bars.

In Bar 3 (now ¾ meter for two bars), flutes play Line 1 F#-G# quarter notes up to Line 2 E quarter note back down to (Bar 4) D up to Bb to D (d''). Horns play F# quarter note to E half note to (Bar 4) F# quarter down to D half note. Trombones play the B/D/B quarter note

triad down to B/E/G# to (Bar 4) B/D/B quarter note triad to D/G/Bb half note triad. The tuba plays D quarter to E half to (Bar 4) D quarter to G half notes. The harp top staff plays rising quarter notes B (b)-G#- E(e'') down to (Bar 4) Line 1 D-Bb-D (d''). Combined we have in Bar 3 the B min (B/D/F#) quarter note chord to the E maj (E/G#/B) half note chord to (Bar 4) the B min again to the G min (G/Bb/D) half note chord.



In Bar 5 (back to C time), the flutes play tenuto quarter notes Line 1 F up to C# down to A back up to Line 2 C# up to (Bar 6) F#-E-F#-C#, Horns play tenuto E-E half notes to (Bar 6) the F# whole note. Trombones play E/A/C half note triads (played twice) to (Bar 6) F#/C#/A# whole note triad. The tuba plays A-A half notes to (Bar 6) F# whole note. Harp top staff plays Line 1 F up to C# down to A quarter notes up to Line 3 C# to (Bar 6) Line 3 F#-E-F#-C#. After a half and quarter rest, the bottom staff (treble clef) plays Line 2 C# up to (Bar 6) F#-E-F#-C#.

In Bar 7 (section A), the clarinets, bass clarinets and C.F. are soli for two bars. Clarinets I and II play *ppp* "subtone" lowest F (f) small octave quarter note up to Bb up to Line 1 F down to Db quarter notes down to (Bar 8) Bb up to Eb quarter notes down to small octave F half note (all notes played under the legato phrase curve line). Bass clarinet I plays ppp Line 1 quarter notes F-Eb-F-Db to (Bar 8) Eb-Eb to F half note. Bass clarinet II plays small octave Bb-Bb-Bb-Ab to (Bar 8) Bb-Bb

to Bb half note. The contra bassoon plays ppp small octave F-Eb-F-Db to (Bar 8) Eb-Eb quarter notes to F half note. What we find here are Perfect 4th and P5 intervals. For instance, F/Bb is a Perfect 4th interval as is Bb/Eb, while P5 intervals include Eb/Bb and Db/Ab.

In Bar 9 (start of section C to end of cue), the trumpets with cup mutes are soli playing half note triads. We find B(b')/D(d'')F# triad (B min) to G#/B/E (E maj 1st inversion) to (Bar 10) B min again to G min (G/Bb/D) to (Bar 11) G/B/E (E min 1st inv) to A maj (A/C#/E) to (Bar 12) C# min (C#/E/G#) to A#/C#/F# (F# min 1st inv) half note triad tied to whole notes decrescendo. Herrmann wrote beyond the final bar line: "Ceases on vault slam."

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"MSS Reading & Snow Picture" Reel II M 29/ Reel III M 30. *Slowly* in C time. 3 pages, 25 bars. Note: Bars 2 thru 6, 9 thru 12, and half of Bar 19 thru 25 were not used. Bremner timing 1:15 (located Track # 3 at :50-2:05); McNeely duration 1:35 (track #4 Varese cd). Scene: The music begins when the door slams shut, leaving Mr. Thompson to begin to read about Kane's boyhood when he was 8 years old in 1872.

As the door slams, we find a fortissimo and rinforzando emphasis of whole notes quickly lessening in intensity with the decrescendo (*ff* > *pp*). Bass clarinet I sounds the lowest E [written F#] whole note tied to whole notes thru Bar 4. Two bassoons play small octave F half note, followed by a half rest (notated as two quarter rest marks), silent until Bar 16. Three trumpets in cup mutes play the G min (G/Bb/D) whole note chord. Three trombones with cup mutes play Ab/B(b)/Eb whole note triad, "tacet al fine." The timp is trill roll on the E whole note, also silent to the end of the cue. Pizz violins I pluck ff G/D (d') quarter notes, followed by rest marks, while vlns II pluck Bb. Viole pluck small octave Eb; celli pluck Great octave Ab/B, and CB pluck E/F.

Then the trumpet choir plays half note chords just as in the end of the previous cue ("Thatcher's Library"). In Bar 2 we find the B min (B/D/F#) to E maj 1st inv (G#/B/E) half note triads to (Bar 3) B min again to C# min (C#/E/G#) to (Bar 4) F# maj 1st inversion (A#/C#/F#) whole note chord.

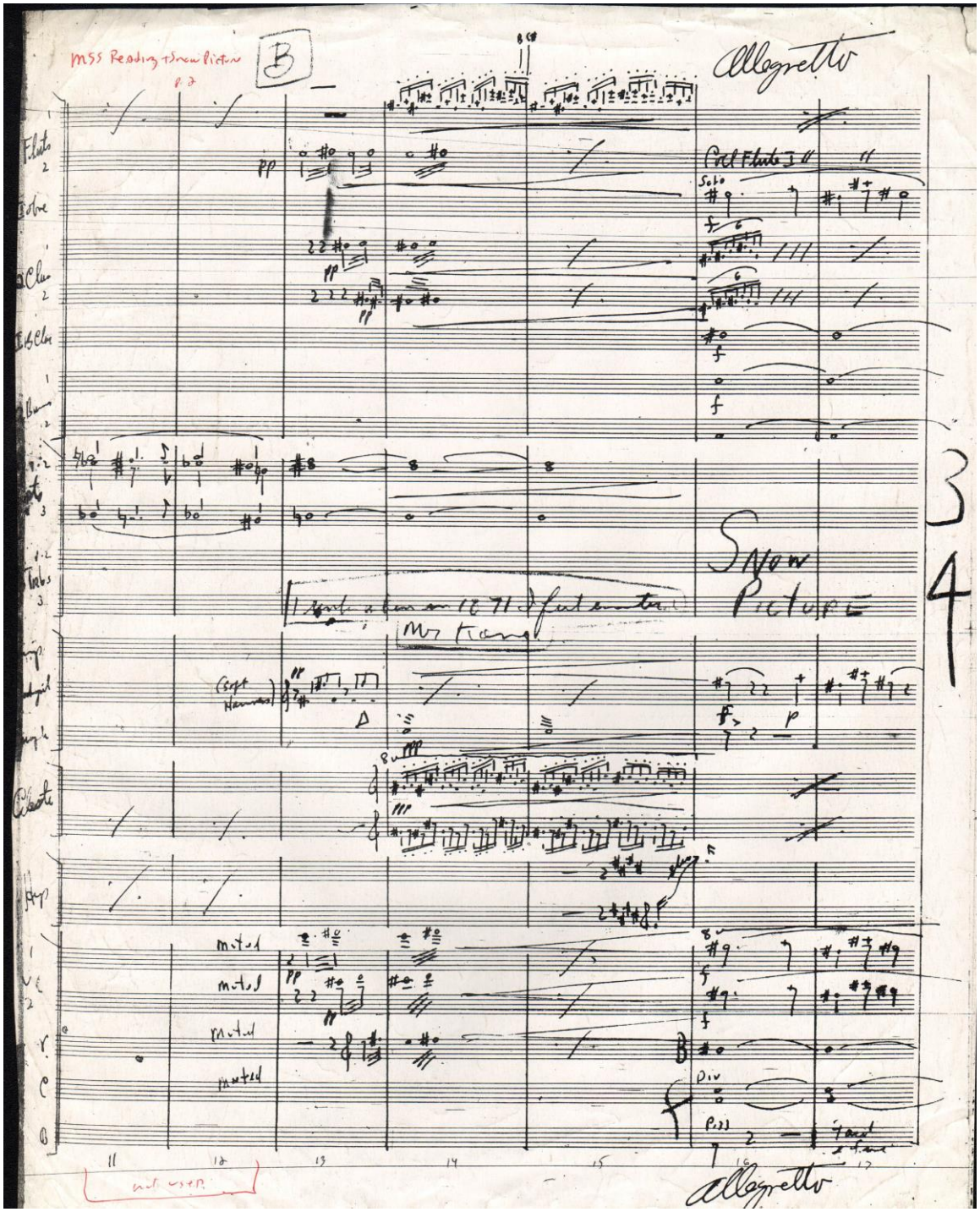
In Bar 4, after a half and quarter rest, flute I plays p staccato 8th notes Line 2 F# up to Line 3 F# back down to Line 2 F# (all notes connected by a crossbeam). In Bar 5, after an 8th rest, the same figure is played, followed by another 8th rest and another such figure. Repeat thru Bar 12. The harp also plays such figures pp in the same pitch registers. The celeste plays pp the small octave F# 8th (followed by a quarter rest) to (Bar 5) , after an 8th rest, another F# 8th (followed by a quarter and 8th rest) by yet another F# 8th (followed by a quarter rest). Repeat thru Bar 12.

In Bars 5-6, the trumpets resume the passage with the Kane/Xanadu motif. We see the A min (A/C/E) half note triad to the B maj 2nd inv (F#/B/D#) dotted quarter note chord back to the A min 8th note triad to (Bar 6) the A min half note chord to the B maj 1st inv (D#/F#/B) half note triad. All notes are played unto the legato phrasing symbol. In the next two bars the motif is played again as the G min (G/Bb/D) half note triad to F# min (F#/A/C#) dotted quarter note chord to G min 8th chord to (Bar 8) G min to B min 1st inv (D/F#/B) half note triads. Again, all notes in these two bars are played legato.

In Bars 9-10, half note chords are sounded. We find the Bb/Db/F (Bb min) to A/C/E (A min) to (Bar 10) Bb/Eb/G (Eb maj 2nd inv) to A/D/F# (D man 2nd inv).

In Bars 11-12, the Xanadu motif returns with the Db maj 2nd inv (Ab/Db/F) half note chord to the E min 1st inv (G/B/E) dotted quarter note chord to Ab/Db/F 8th chord again to (Bar 12) Ab/Db/F to F#/A/C# (F# min) half note chords.

In Bar 13 (start of section B), the trumpets settle on A maj (A/C#/E) whole note chord tied to next two bars. Flute II is legato trill roll (notated like the fingered trem of the strings) between half notes E-F# followed by another E-F# to (Bar 14) the whole note legato trill of E-F# (repeated next bar). Back in Bar 13, after a half rest, clarinet I plays the Line 2 legato trill between half notes C#-D to (Bar 14) the whole note trill (repeated in Bar 15). After a half & quarter rest, clarinet II plays the F#-E quarter note legato trill to (Bar 14) the whole note E-F# legato trill (repeated next bar). After a quarter rest, muted vlns I play the fingered tremolo pp between Line 3 E-F# dotted half note to (Bar 14) whole notes (repeated next bar).



After a half rest, vlns II play C#-D half note fingered tremolo to whole notes in Bars 14 and 15. After a half and quarter rest, muted viole (treble clef) play the E-F# quarter note fingered trem to whole note trem next two bars. There is a steady crescendo of all instruments to Bar 16's forte development.

Back in Bar 13, after an 8th rest, the glockenspiel ("soft hammers") play 8th notes Line 1 F# up to Line 2 F# back down to Line 1 F#. This is followed by another 8th rest and another such three-note figure (connected by a crossbeam), repeated next two bars.

In Bar 14, flute I (silent in Bar 13) plays staccato (dot over notes) 16th note figures (four notes per figure connected by two crossbeams, four figures per bar). So flute I plays Line 2 G#-A-F#-C#, repeat again, then G#-A-F#-E to D#-E-B-C#. In Bar 15 it continues with G#-A-F#-C# to G#-A-F#-E to D#-E-G#-D# to B-C#-A-B. Repeat this two-bar pattern in Bars 16-17. The celeste top staff plays as flute I (same notes in Line 2 register) while bottom staff plays that exact pattern in largely Line 1 register. At the end of Bar 15, after a half and quarter rest, the harp in the E maj/C# minor key signature (4 sharps) plays a quick gliss from Line 1 E up to G# at the start of Bar 16.

In Bar 16 we fully start the scintillating snow scene passage as we see little boy Kane playing with his snow sled. Herrmann wrote in "Snow Picture" in that bar at the trumpets and trombones sections. Flute I is col flute I (staccato 16ths). Clarinet I sextuplet 16th note figures of rising and falling 16ths Line 1 E-F#-A-C#-A-F# played four times (4X) in Bar 16 and repeated next two bars (including 3 such figures in Bar 18 in3/4 time). Clarinet II plays similar figures with "6" 16h notes C#-E-F#-A-F#-E. The bass clarinet plays Line 2 C# whole note tied to whole note next bar and dotted half note in Bar 18 (in ¾ time). Bassoons play A(A)/E(e) tied to next bars. The VC also play divisi A/E, and the viole (like the bass clarinet) plays the C#. The CB is pizz on A quarter note and is tacet al fine. The glock plays forte on the G# quarter note (followed by a half rest) then another G# quarter to (Bar 17) F# up to Line 3 C# back down to F# (followed by a quarter rest) to (Bar 18, next page) to A-B-C# quarter notes. The triangle sounds a quarter note at the start of Bar 16.

Most noticeably in Bar 16 (*Allegretto*), the oboe and violins play the melody line. Vans II and oboe (violins I an octave higher) play Line 2 G# dotted half note to A quarter note down to (Bar 17) D# up to Line 3 C# quarter notes down to G# half note (all notes played legato). This develops in Bar 18 (3/4 meter) to A-B-C# quarter notes crescendo. Incidentally, the celeste is col flutes.

In Bar 19 (back to C meter), Herrmann labels it "Snowball." The harp (written in "E major") plays the rising gliss of Great octave E up to Line 3 F#, followed by a quarter and half rest held fermata. After a quarter rest, trumpets in "hard mutes" play Line 2 C major (C/E/G) half note chord held fermata (followed by a quarter rest). The glock plays the G quarter note forte after a quarter rest followed by a quarter rest held fermata. Then it plays a falling chromatic gliss fortissimo of G-F-E-D-C-B-A-G. The triangle plays, after a quarter note, a quarter note rinforzando (followed by a quarter rest) and then on the 4th beat a quarter note roll. The celeste, after a quarter rest in Bar 19, plays the Line 2 C/E/G triads followed by rest marks. Violins I pluck pizz, after a quarter rest, Line 2 E/G quarter note dyad, followed by a quarter rest held fermata and then another quarter rest (not fermata). Vlns II pluck it C/E.

In Bar 20, the oboe plays the melody line *mf* with Line 2 staccato D#-E 8ths (connected by a crossbeam) to next figure of two C# 16ths up to rinforzando F# 8th to next figure of staccato D#-E again down to two B staccato 16ths to C# rinforzando 8th. In Bar 21, clarinet I is now solo taking over the melody line with the exact same figure and pitches. Flute I (in Bar 20) plays forte rinforzando 8th notes (separated by 8th rests) Line 1 B-A-B-A (repeated next bar). Flute II plays this pattern on G#-F#-G#-F#. Clarinet II plays it all on E 8th notes, played mezzo forte.

In Bar 22 (now 3/4 time), bassoon I concludes the melody line with a descent of B-C#-B-A 16ths (connected by two crossbeams) to next figure of B-A-G#-F# 16ths to G#-F# 8ths to (Bar 23, the "I" ending version) the E 8th, followed by an 8th & two quarter rest marks. The triangle sounds *pp* a half note rinforzando (followed by a quarter rest). Back in Bar 22, vlns I plays *pp* the Line 1 B 8th (followed by an 8th rest) to A 8th (another 8th rest) to B-A rinforzando 8ths (crossbeam connected) to (Bar 23) B 8th (followed by rests) Violins II play it on G# 8th to F# 8th (separated by 8th rests) to G#-F# 8ths to (Bar 23) G# 8th. Viole play this pattern all on Line 1 E 8ths.

In Bars 24-25 (C meter, version II ending), the bassoon plays that E 8th (as in Bar 23), and so also the respective 8th notes for the violins & viole. But in this version, the harp is rising gliss from small octave E to Line 2 E. The celeste, in the key signature of E major (4 sharps), plays rising 16th notes E-F#-G#-A, B-C#-D#-E, F#-G#-A-B, C#-D#-E-F#. In Bar 25, the triangle sounds the half note. The flute sounds a solitary

Line 3 E (e’’’) 8th (followed by an 8th and quarter and half rest). Flute II plays B (b’’); oboe plays Line 2 E 8th; clarinet I on Line 2 G#; clarinet II on Line 1 B. Violins I play F#/E (e’’) 8ths; violins II on Line 1 B; viole on Line 1 B.

End of cue

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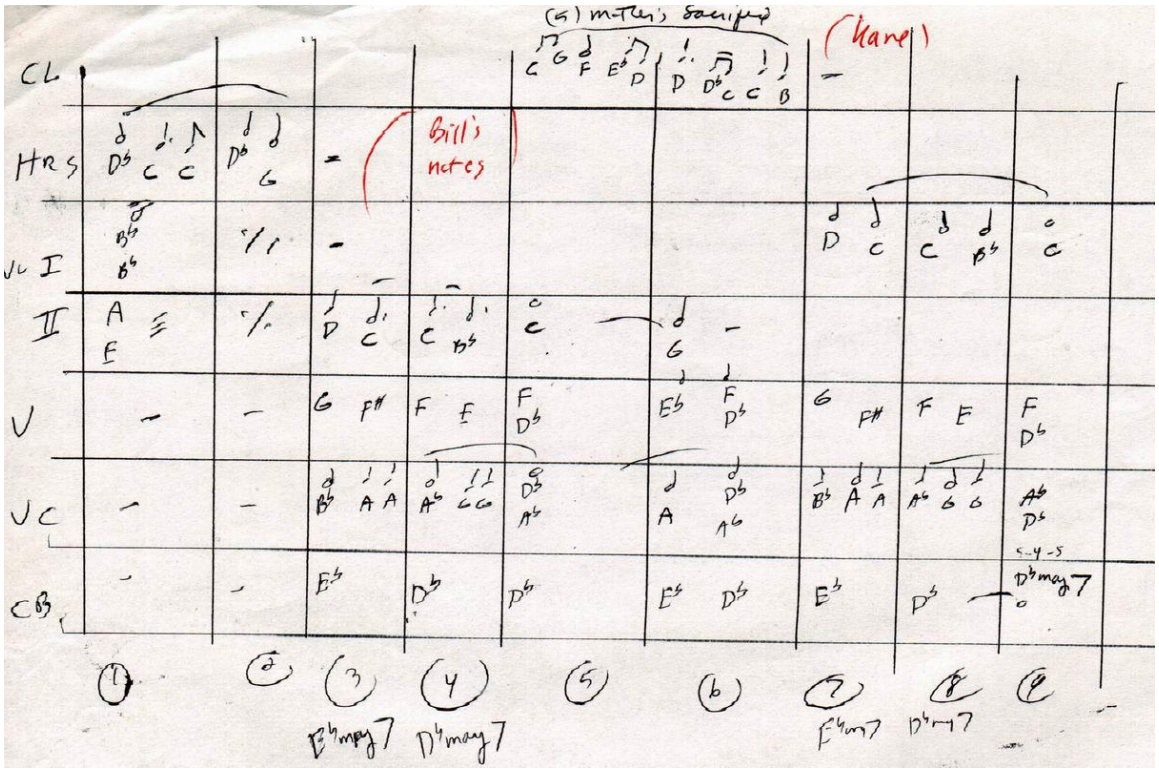
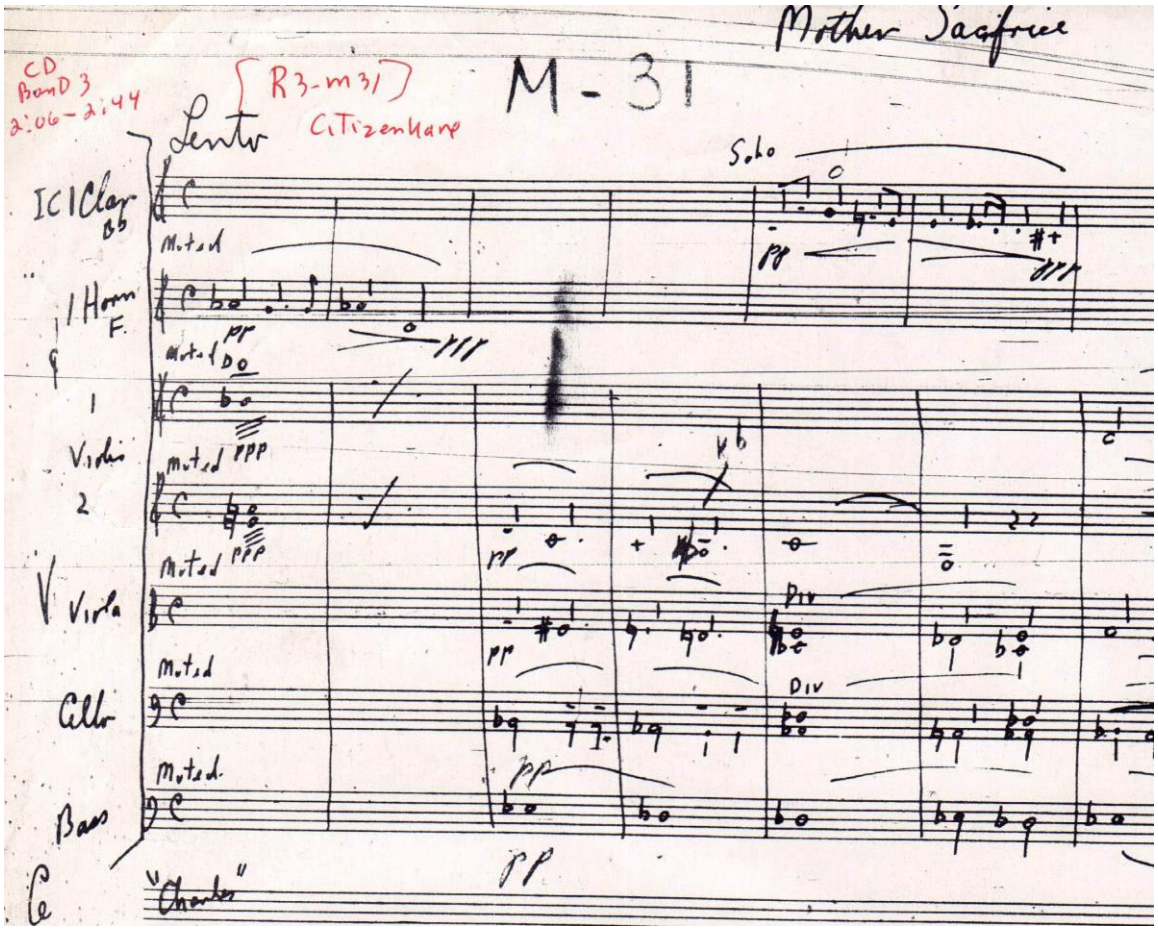
“Mother’s Sacrifice” *Lento* in C time. Reel 3, M 31. 9 bars, :38 (Bremner), :50 (McNeely), :42 (Herrmann). Instrumentation: 1 clarinet, 1 horn, and strings. Bremner location: Band 3, 2:06 – 2:44. McNeely location: track # 5. DVD location: Chapter 6 starting at 2:21. Scene: Kane’s mother (Agnes Moorehead) in effect signs away her son forever (Mother’s Sacrifice) and entrusts him to Thatcher. Strange arrangement. Life is not usually an Either/Or but an “And,” so I cannot conceive why Charlie Kane *had* to leave his beloved mother forever. Implausible plot framework (only in Hollywood!).



The music starts when Kane’s mother yells “Charles” outside the window. In fact, Herrmann writes “Charles” just below the bass in Bar 1. Muted vlns I play ppp Line 1 and Line 2 Bb whole notes bowed trem

(repeat next bar). Vans II play Line 1 E/A bowed trem (repeated next bar). The muted horn plays pp the Kane/Xanadu motif of Db half note to C dotted quarter to C 8th to (Bar 2) Db down to G half notes decrescendo *ppp* (all notes played legato). In Bars 3-4, the Mother's Sacrifice motif is played as the quarter note to dotted half note pattern. We find vlns II playing pp the D quarter note to middle or Line 1 C (c') dotted half note (the phrase line over these two notes). In Bar 4, vlns I play C quarter to Bb dotted half note (with phrase line). Muted violas play small octave G to F# to (Bar 4) F to E. Muted celli play the Great octave Bb half note to two tenuto A quarter notes to (Bar 4) Ab half to two tenuto G quarter notes. The muted bass plays small octave Eb whole note to (Bar 4) the Db whole note.



In Bar 5, the solo clarinet I plays *pp* crescendo-decrescendo (*ppp*) a two-bar passage. We find Line 1 D up to G 8th notes (crossbeam connected) to F half note to Eb-D 8ths to (Bar 6) D dotted quarter to Db-C 16ths to C to B quarter notes. Vans II play middle C whole note to

(Bar 6) the G half note (followed by a half rest). Divisi viole play Db/F whole notes to (Bar 6) unison Eb half note to divisi Db/F half notes. Celli play divisi Ab/Db whole note dyad to (Bar 6) A half to divisi Ab/Db half notes. The bass plays Db whole to (Bar 6) Eb to Db half notes.

In Bar 7, Violins I play decrescendo half notes Line 1 D to C to (Bar 8) C again to Bb to (Bar 9) C whole note ppp. Violins II are silent. Viole play half notes G to F# to (Bar 8) F to E to (Bar 9) divisi Db/F. Celli play Great octave Bb quarter to A half to A quarter to (Bar 8) Ab quarter o G half to G quarter to (Bar 9) divisi Db/Ab. The bass plays the Eb whole note to (Bar 8) Db whole note tied to whole note next bar. Combined we have in Bar 9 the Db maj 7 chord (Db/F/Ab/C).

End of cue.

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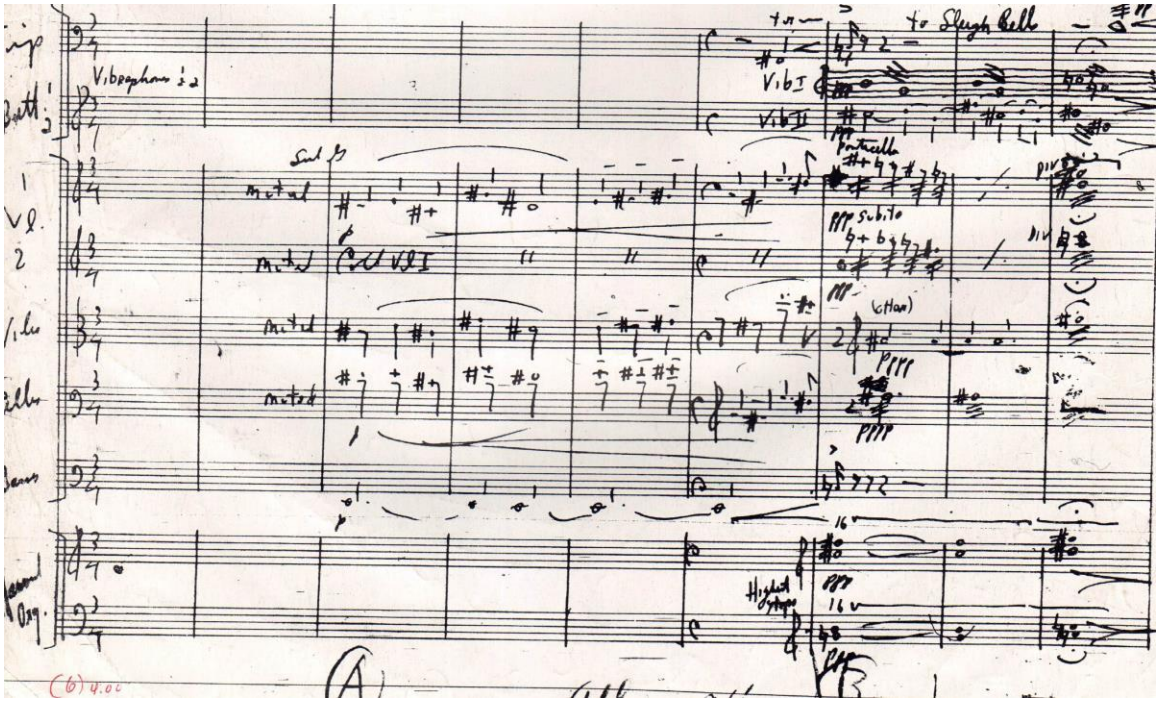
"Charles Meets Thatcher" *Lento* in ¾ meter. Eleven bars. Bremner duration is 37 seconds; McNeely duration is 45 seconds. Bremner location: band 3 starting at 2:45 thru 3:23. McNeely location: track # 6. DVD location: Chapter 6 starting at 4:00. Scene: Mother introduces Charlie to Mr. Thatcher, instantly disliking him.

The oboe plays forte decrescendo Line 1 G# 8th rinforzando to two staccato G# 16ths figure (all three notes connected by appropriate crossbeams) to G# to A quarter notes down to (Bar 2) middle C# quarter note to C (natural) half note. All notes are under the legato phrase line. Horns are stopped (+ sign over the chord) on the E maj 7th dotted half note chord (E/G#/B/D#). In Bar 2, horn I "(Nat)" [not stopped] plays the C# quarter note to C half note. Altri horns play E/F#/A dotted half notes.

In Bar 3, clarinets II & I play chalumeau register G#/B dotted half notes tied to quarter notes next bar to F#/A half notes tied to dotted half notes in Bar 5 tied to (Bar 6, now C meter) half notes, then to A#/C half notes crescendo to (Bar 7) G/B whole notes tied to Bar 8 to (Bar 9) A/C whole notes held fermata.

Back in Bar 3, horns play E/G#/B (E min) dotted half note chord tied to (Bar 4) quarter notes, then E/A/C (A min 2nd inv) half note chord tied to dotted half notes in Bar 5 and tied to half notes in Bar 6 (now C

meter). Then horn I plays the E dotted quarter to D# 8th.while altri horns play F#/A#/C# (F# maj) half note chord to (Bar 7) middle C 16th (followed by rest marks).



Back in Bar 3, muted violins (*sul G*) play Line 1 register D#-E-C# quarter notes to (Bar 4) G# quarter to D# half notes (all notes under the legato phrase curve line). In Bar 5, they play rising tenuto quarter notes E-F#-G# to (Bar 6, now C time) A-F# quarter notes up to Line 2 E dotted quarter note to D# 8th. Viole and celli play the same pattern. Basses play p the Great octave register E dotted whole note tied to quarter note next bar, then E half note tied to dotted half note in Bar 5 tied to half note in Bar 6 (in C time) Herrmann notates it as a half note but he probably meant it as a whole note because the note has a crescendo symbol (<) to (Bar 7) the C 16th rinforzando (followed by rest marks).

Back in Bar 4, after a quarter rest, bassoon II plays *mf* plays a short melodic passage of small octave Gb rinforzando quarter note to F dotted 8th to Gb 16th figure to (Bar 5) Gb rinforzando quarter down to C rinforzando half note tied to half note in Bar 6 (in C time) down to F# half note to (Bar 7) Great octave C 16th (followed by rests).

In Bar 7 (the start of the abandoned snow sled scene) the violins are ponticello bowed tremolo on dissonant minor 2nd intervals. So

violins I play *ppp subito* Line 2 quarter notes A#-A-G#-G (repeated next bar) while violins II play Line 2 A-Ab-G-F# (repeated next bar). Technically the space between A and A# is the augmented unison, although it would be a minor 2nd in effect because A# is enharmonic Bb. Regardless we hear a very dissonant sound of adjacent notes. Vibe I is rolled between whole notes B down to G (repeated next bar) to (Bar 9) C-A and held fermata. Vibe II plays *ppp* the Line 2 C# half note to D down to B quarter notes up to (Bar 8) F# quarter down to C# half to D-B quarter notes to (Bar 9) D#-G# whole note roll decrescendo. Violins I in Bar 9 are bowed trem on Line 3 whole notes D#/G#, held fermata, while violins II are trem whole notes Line 2 A/Line 3 C (c'''').

Back in Bar 7, viole play (treble clef and after a quarter rest) *pppp* and harmonics Line 1 A# half to A# quarter tied to quarter next bar to dotted A# half to (Bar 9) Line 2 G# whole note, held fermata. After a quarter rest, celli play Line 2 F# dotted half note bowed trem to F# whole note next bar (silent in Bar 9). The Hammond Organ play "highest stops" G/B Line 3 (bottom staff) whole notes tied to next bar to (Bar 9) A/C whole note dyad held fermata. The top staff plays Line 4 C#/F# tied to next bar to (Bar 9) D#/G#, held fermata.

Back in Bar 7, the flutes are *ppp* harmonics on Line 2 C#/F# whole notes tied to next bar to (Bar 9) D#/G# (held fermata). Bassoon I plays *ppp* middle C# half note to D-B quarter notes to (Bar 8) Line 1 F# quarter note to middle C# half to D-B 8ths to (Bar 9) Line 1 G# whole note, held fermata and decrescendo.

Back in Bar 6, muted trumpet I plays A-F# quarter notes up to E dotted quarter to D# 8th to (Bar 7) B whole note tied to next bar to C whole note, held fermata. Trumpet II in Bar 7 plays the G whole note ppp tied to next bar to (Bar 9) the A whole note, held fermata. In Bar 6, after a half rest, the timp is trill rolled on F# half note up to (Bar 7) the C 16th.

Bar 10 (page 2 of this cue) is a General Pause. In Bar 11, the flutes are legato tremolo on whole notes B-C, held fermata and decrescendo. The clarinets are also legato trem (notated like the strings fingered tremolo) on B-C. The violins are fingered trem on B-C (c''), as also the viole on B(b)-C(c'). Celli are also fingered trem on B-C (c'), held fermata.

End of cue.

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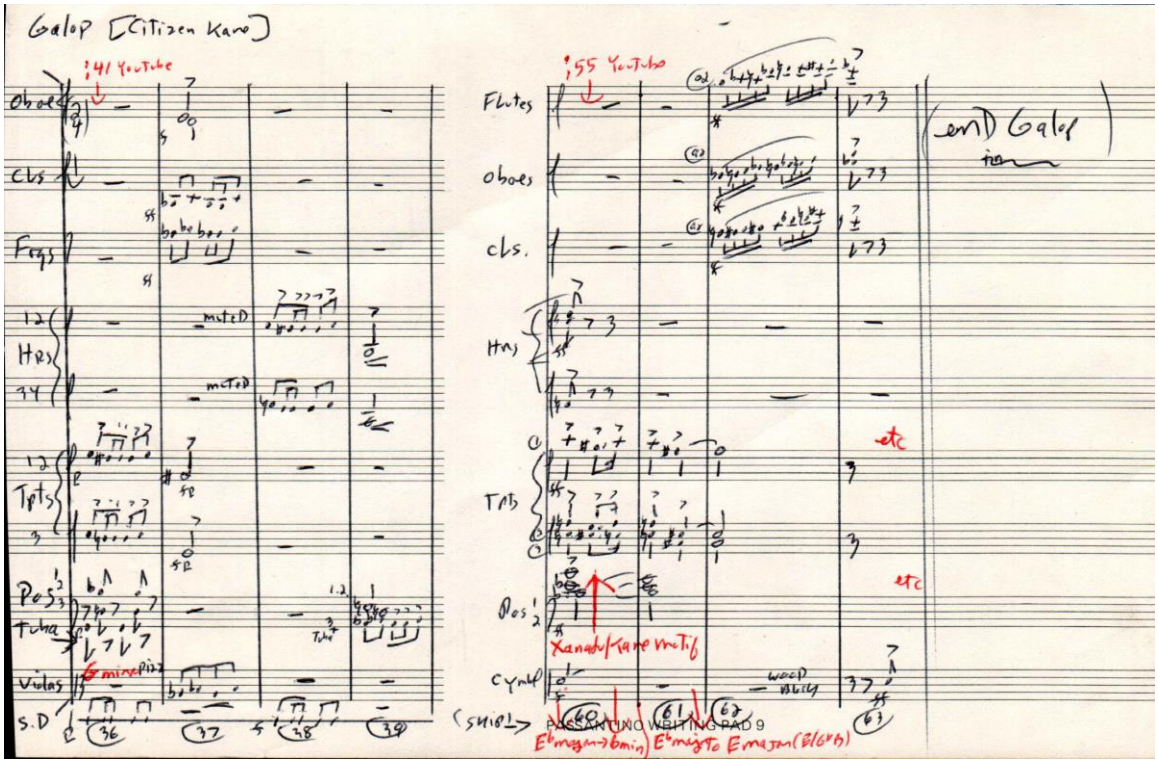
"Galop" *Allegro Vivace* in 2/4 meter. Note: This cue was incorporated in the *Welles Raises Kane* Suite, Section V or Finale (Pursuit & Happiness), Bars 9-52 and 127-135. The "Galop" cue was not present in the Citizen Kane manuscript at the Library of Congress, probably because Herrmann used it for his Kane-based Suite.

Dvd location: Chapter 7 starting at 1:17. Scene: Music starts when Mr. Thatcher mimics what young Kane wrote to him: "I think it would be fun to run a newspaper!" and then growls!

Note again that the first 8 bars of the cue were not used but you can hear it in the McNeely recording and in Herrmann's own *Welles Raises Kane* performance. In Bars 1 thru 4, the stopped horns and muted trumpets are soli. Horns play *p* crescendo four B/E 8th note dyads to (Bar 2) B/F# to (Bar 3) B/F# again to (Bar 4) three B/E 8ths (followed by an 8th rest). Trumpets play G#/B/C 8th to two G#/B/E 8th triads to G#/B/D# 8th to (Bar 2) A/B/D# to A/B/C# played three times to (Bar 3) A/G/Bb, etc (unclear).

In Bars 5 thru 7, the flutes, oboes and clarinets are soli. Two flutes play *p* crescendo 8th notes largely Line 2 B-E-E-D# to (Bar 6) D#-F#-F#-F to (Bar 7) F-G#-G#-F# to (Bar 8) the solitary F# 8th (followed by an 8th and quarter rest). Oboes play Line 1 E/G# 8th dyads 4X to (Bar 6) A/B 4X to (Bar 7) B/D 4 X to (Bar 9) B/D# 8ths (followed by rests marks). Unison clarinets play B (b) 8ths 4 X (b-b-b-b) to (Bar 6) divisi B/F# 4 X to (Bar 7) B/D to (Bar 9) F#/A 8th dyad (followed by rests). So in Bar 5 we hear the combined E maj (E/G#/B) chord, then the B dom 7th (B/D#/F#/A) in Bar 6, etc.

In Bar 8, the glock, after an 8th rest, plays Line 2 8th notes G#-A-A# to (Bar 9), B down to D# 8ths (crossbeam connected) to solitary E 8th (followed by an 8th rest). Pizz violins I ("mutes off") play, after an 8th rest in Bar 8, rising crescendo 8th notes as well (see glock notes). Ditto violins II. After a quarter rest in Bar 9, flutes play fortissimo Line 3 E rinforzando down to Line 2 E 8ths (ditto clarinets).



In Bar 10, the flutes play four Line 2 E 8ths (crossbeam connected) with the first note rinforzando (repeat in Bar 11) to (Bar 12, page 2 of this V section or page 43 of the WRK manuscript) the E solitary 8th trill (followed by rests), repeated in Bar 13. In Bar 10, the oboe plays the Line 1 E trill 8th (followed by rest marks), repeated next bar to (Bar 12) Line 2 E rinforzando E 8th down to three Line 1 E 8ths to (Bar 13) four Line 1 E 8ths.Clarintes in Bar 10 play four Line 2 E 8ths, repeated next bar, to E 8th down to three small octave (chalumeau register) E 8ths in Bar 12 to (Bar 13) four small octave E 8ths. The bass clarinet plays a Line 2 E 8th trill (followed by an 8th rest) down to Line 1 E 8th trill (with following 8th rest). Repeat next bar. Repeat these two bars in Bars 12-13. Bassoons play also that Line 2 to Line 1 8th note trills, etc. The triangle sounds 8th notes (separated by 8th rests). The viole pluck (pizz) Line 1 E 8th (followed by an 8th rest) down to small octave E (repeat next bar. In Bars 12-13, the VC take over with that pattern.

In Bar 14 we come to the familiar section highlighted by the trill of the woodwinds and violins. Flute I is forte on Line 2 E 8th trill down to C# (non trill) 8th (both notes crossbeam connected). Repeat same bar and repeat in Bar 15. Flute II plays Line 1 B 8th (followed by an 8th rest)

to G 8th (and 8th rest). Repeat next bar. In Bar 16, both flutes play rising staccato 8th notes (crossbeam connected) C#-D-D#-E to (Bar 17) F#-F 16ths legato to staccato E-D#-E. This is responded to in the next bar (Bar 18) by oboe I with the same flutes pattern in Bar 17, as just given. Then the flutes return in Bar 19 with that trill pattern on D trill down to B (repeated same bar and in Bar 20) to rising staccato 8ths B-C#-D-D# to (Bar 22) E-D# 16ths legato to staccato D-C#-D. Etc.

Back in Bar 14, clarinets are trill on small octave quarter notes E-E to (Bar 15) rising and falling "5" 16th note figures which I believe are E-G#-B-C-C# to falling D#-B-A-G#-F# (unclear), these 2 bars repeated in Bars 16-17. The bass clarinets is col the clarinets. The bassoons are trill on 8th notes A down to E, repeated next bars. Trumpet I plays E-C#-E-C# 8ths in Bar 14, repeated next bar, etc. Muted trombones, after an 8th rest, sounds p the E/A/C# 8th note chord (repeat same bar and thru Bar 17). Timp beats *p* A up to E 8ths on the 1st & 3rd sub beats. The violins I follow the flute I line. Violins II play Line 2 E 8th trill (followed by 8th rest) and repeated same bar and in Bar 15, etc. Viole, after an 8th rest, play E/A/C# 8th note chords. VC and CB play mf A down to E 8ths (with 8h rests between notes). Etc. So we have the A major chord) A/C#/E).

Skipping to Bar 36 (about :24), the trumpets I & II are highlighted playing *p* rinforzando Bb/D 8h to two A/C# 16ths figure staccato to A/C# to Bb/D rinforzando 8ths figure to (Bar 37) the D/E rinforzando half note dyad played *fp*. After an 8th rest, the trombones play the G/D/Bb 8th chord (followed by an 8th rest) to another such 8th chord (with rest mark). The snare drum beats the tpts pattern. So combined we hear the G minor chord (G/Bb/D). In Bar 37the woodwinds and viole respond to the trumpets. Bassoons play *ff* Ab-Bb 8ths to two Ab 16ths to Bb 8th figure. Ditto clarinets. Oboes play D/E rinforzando half notes. Viole play pizzicato 8th notes Ab-Bb-Ab-Bb.

In Bar 38, the muted horns take over the trumpets' pattern exactly but played forte.

Skipping to Bar 60, the trumpets play the Xanadu/Kane motif of rinforzando Bb/Eb/G quarter note chord to B/D/F# dotted 8th to Bb/Eb/G 16th to (Bar 61) Bb/Eb/G quarter chord rinforzando to G#/B/E quarter chord tied to half notes next bar. So we find the Eb maj to B min chord

in Bar 60 to Eb maj again to E maj (E/G#/B) 1st inversion. The Pos are on Bb/Eb/G half note chord tied to Bar 61. Then in Bar 62, the flutes, oboes and clarinets play a chromatic rising gliss of 16th notes. Flutes play fortissimo Line 2 G-Ab-A-Bb figure to B-C-C#-D to (Bar 63) Eb 8th rinforzando (followed by rest marks). Oboes start the chromatic glide on Bb-B-C-Db, etc. The clarinets start it on Line 2 Eb-E-F-F#, etc.

Skipping to Bar 86, the flutes and oboes play the familiar 8th note trills on Bb (followed by 8th rest) up to Eb 8th trill (with 8th rest), repeated in Bar 87 where the clarinets and bass clarinet play a rapid ascent of 16th notes lowest Eb-G-Bb-C-Eb-G-Bb-C figure to next figure of Line 2 Eb-F-Bb-C (followed by an 8th rest). Fags in Bar 86 play staccato 8th notes Eb up to Bb down to Contra octave Bb up to Great octave Bb again (repeat next bar). Pos are col the bassoons. Vlns I play trill Line 1 Bb down to staccato 8th notes G up to Line 2 G to Line 2 Eb played *mf*. Repeat next bar but piano sound level. Vlns II play this pattern as Bb-G-Eb-Eb.

The wedding music section of Finale in WRK starts on Bar 136 that of course is not part of "Galop" but of the later wedding cue.

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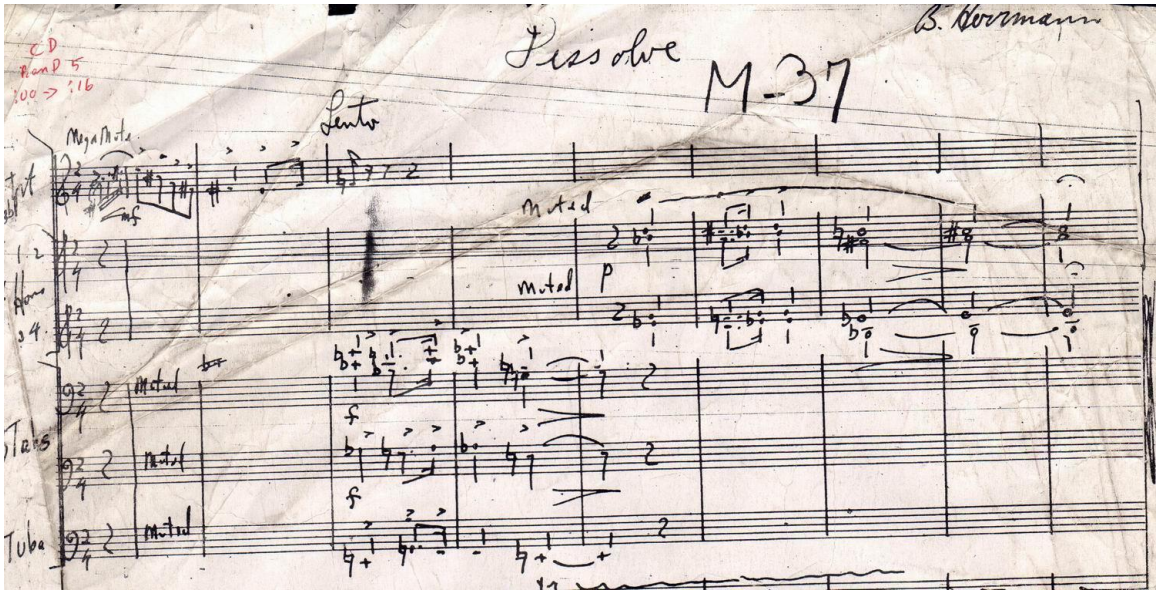
"Dissolve To Thatcher Reading Document" ["Dissolve" for short] Reel III, M 37. 2/4 meter, 9 bars. Bremner cd location: track # 5 at :00 - :16; McNeely location: track # 8. Dvd location: Chapter 7 starting at 4:18 going into chapter 8 into :10.

In the grace bar, trumpet I is solo playing mf crescendo 32nd notes B-C-C# to (Bar 1) descending rinforzando 8th notes (crossbeam connected) D-B-G-E (in effect the E min 7th) to (Bar 2) E rinforzando quarter note to D dotted 8th to E 16th to (Bar 3, Lento) Eb 16th (followed by rest marks).

In Bar 3, the muted trombones and muted tuba begin to play the Xanadu/Kane motif forte and rinforzando-marked. We find the Pos sounding the Ab min (Ab/Cb/Eb) quarter note triad to G min (G/Bb/D) dotted 8th note back to Ab min 16th figure (crossbeam connected) to (Bar 4) Ab min quarter note chord down to the E min (E/G/B) quarter note chord tied to quarter notes next bar (followed by a quarter rest). The

tuba adds a dissonant edge with the E (not Eb) quarter note to G dotted 8th to F 16th to (Bar 4) F quarter to E quarter tied to quarter note next bar.



After a quarter rest in Bar 4, the basses plat the rinforzando decrescendo Great octave register E quarter note tied to half notes to end of cue. The timp plays it as a trill roll thru Bar 7, then silent to end of cue.

After a quarter rest in Bar 5, muted horns now play the Xanadu theme with the Ab maj 7th (Ab/C/Eb/G) quarter note chord to (Bar 6) the G minMaj 7th (G/Bb/D/F#) dotted 8th note to Ab maj 7 16th again to Ab maj 7 quarter note chord to (Bar 7) Eb/Ab/B/E half notes with horns' notes tied to half notes to end of cue, held fermata in Bar 9, whereas horn I moves from the E half note in Bar 7 to D# in Bars 8 & 9.

End of cue.

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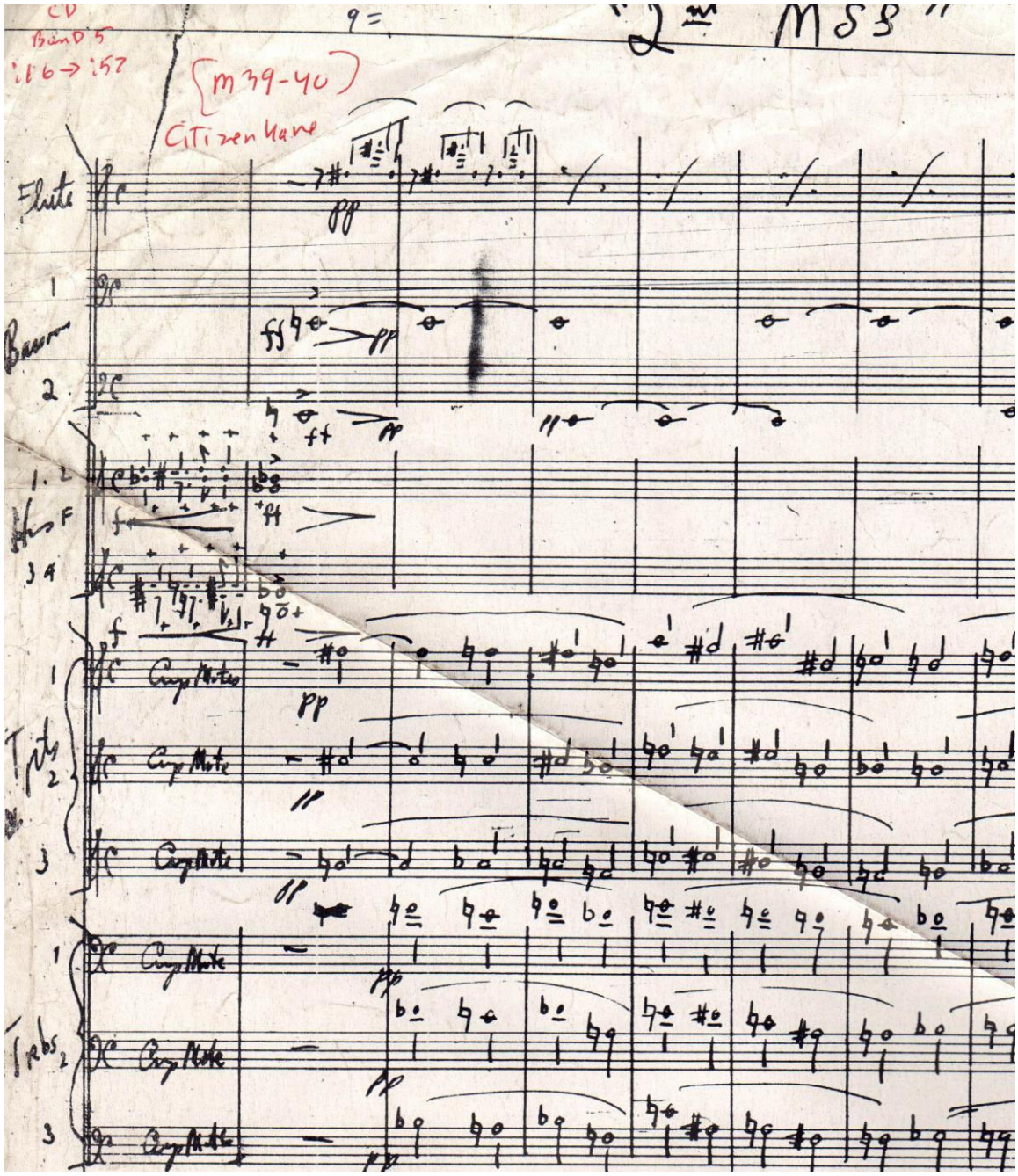
"2nd Manuscript" Reel III, M 39/ Reel IV, M 40. C meter, 11 bars. Note: Only the first one and a half bars were used in the motion picture. Bremner location: Track # 5 from :16 thru :57. McNeely location: Track # 9. Dvd location: Chapter 8 from 2:26 – 2:33. Bremner duration is 42 seconds; McNeely's is 58 seconds.



Horns are soli in Bar 1 playing *f* < *ff* > stopped quarter notes G#/B/Eb/G to G/Bb/D/F# dotted quarter notes back to G#/B/Eb/G 8th notes to same quarter note chord to (Bar 2, fortissimo) E/Ab/Cb/Eb whole notes rinforzando (tacet to end of cue).

In Bar 2, the bassoons play fortissimo and rinforzando the Great octave register E whole note quickly decrescendo to piano (> *p*). Fag I, however, is tied to whole notes next two bars, tacet in Bar 5, then E

whole notes again for three bars, tacet in Bar 9, then E whole notes tied in Bars 10 & 11. Fag II (silent in Bar 3) plays pp whole notes E in Bars 4-6, tacet in Bar 7, E whole notes again next three bars, and then tacet in the final bar. The basses also sound *ff* > *pp* on that E whole note but it is tied to whole notes to end of cue.

After a half rest in Bar 2, the trumpets in cup mutes play a series of half note chords, joined in quickly in Bar 3 by the cup-muted Pos. After a half & 8th rest in Bar 2, the flute, celeste and harp start to play three-note ostinato figures on F# 8th notes. The flute & harp (celeste an octave lower) play *pp* (*p* for celeste) Line 2 F# up to Line 3 F# 8th back down to Line 2 F# 8th (all three notes connected by a crossbeam). This pattern of an 8th rest followed by the three-note figure continues to end of cue.

As given, after a half rest in Bar 2, the trumpets in cup mutes play *pp* the E min 1st inv (G/B/E) half notes tied to half notes next bar to the Eb min 1st inversion (Gb/Bb/Eb) half note triad to (Bar 4) E min 1st inv again to Ab maj 2nd inv (Eb/Ab/C) to (Bar 5) Eb maj 2nd inv (Bb/Eb/G) to B min (B/D/F#) half note triads. In Bar 6, the trumpets play what looks like the A#/D#/G# half notes to the F augmented (F/A/C#) to (Bar 7) Eb/Ab/D to F maj (F/A/C) to (Bar 8) Eb min 1st (Gb/Bb/Eb) to E min 1st (G/B/E) to (Bar 9) G#/C#/F# to G/C/F) to (Bar 10) E min 1st inv (G/B/E) to Eb min 1st (Gb/Bb/Eb) to (final Bar 11) E min 1st again to Ab maj 2nd (Eb/Ab/C) half note triads.

In Bar 3, the trombones start the same pattern but with different chords in contrast to what the trumpets are playing, so a polychordal dissonant effect is employed by Herrmann. We find the Pos playing as follows:

Bar 3 = Bb min (Bb/Db/F) to A min (A/C/E)
Bar 4 = Bb min again to Db aug 1st (F/A/Db)
Bar 5 = C maj (C/E/G) to D# min 2nd inv (A#/D#/F#)
Bar 6 = F maj 1st (A/C/F) to D aug 1st (F#/A#/D)
Bar 7 = F maj (F/A/C) to Gb maj (Gb/Bb/Db)
Bar 8 = E min 1st inv (G/B/E) to D# min 1st (F#/A#/D#)
Bar 9 = D min 1st (F/A/D) to C maj 2nd (G/C/E)
Bar 10= Bb min (Bb/Db/F) to A min (A/C/E)
Bar 11= Bb min (Bb/Db/F) to Db aug 1st (F/A/Db).
End of cue.

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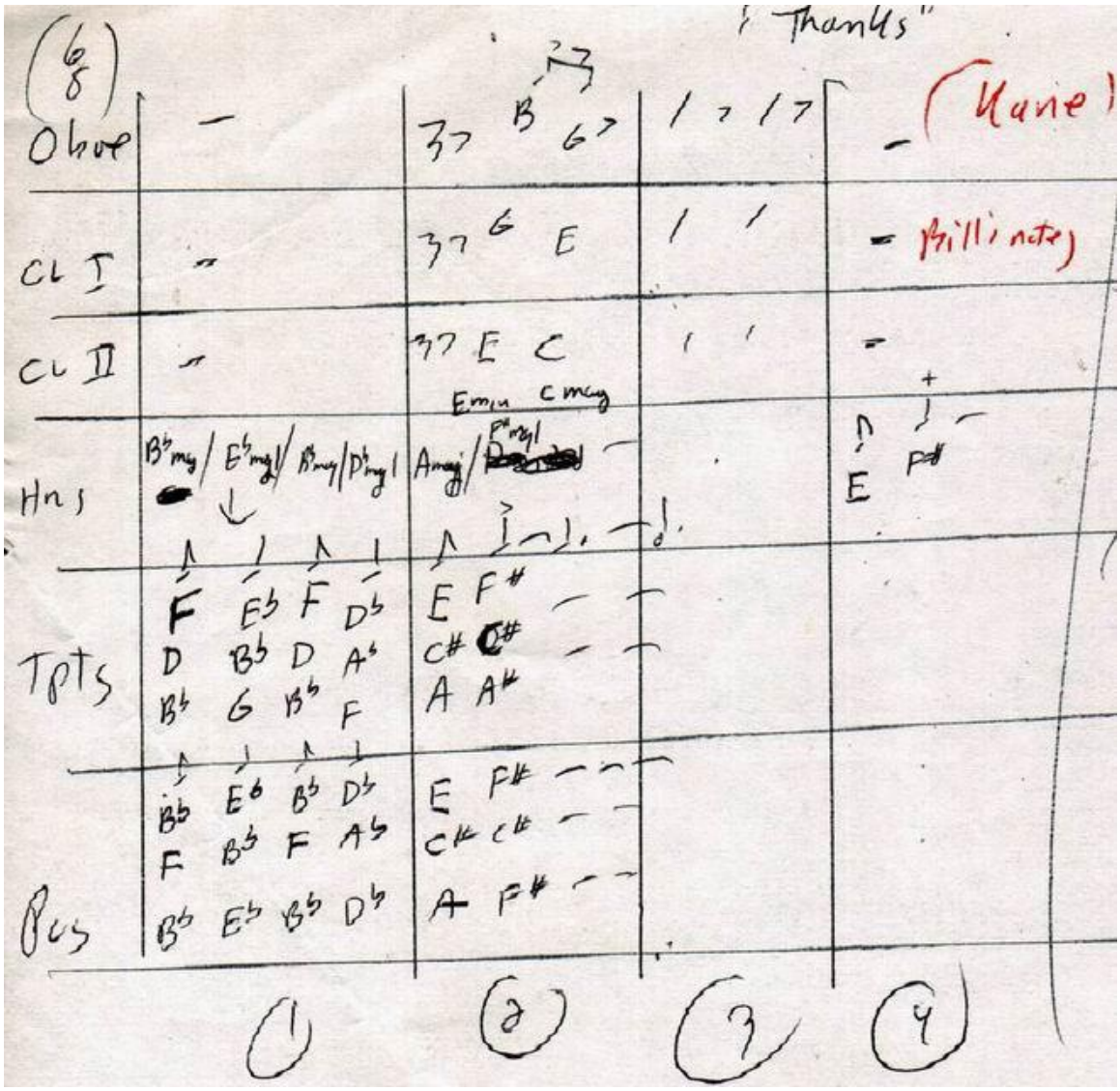
"Thanks For The Use of the Hall" ["Thanks" for short. Note that the longer title is given in the title page that has the Reel/part designation, full title of cue, and the instrumentation. The next page with the actual music simply states "Thanks" as the cue title] Reel 4, M 40. *Moderato* in 6/8 meter, 4 bars. [Note: the last bar with the solo horn was not used in the pic or at least it was dialed out in volume] Dvd location: Chapter 9 from :25 - :29. Instrumentation: Oboe, 2 clarinets, 1 horn, 3 trumpets, 3 Pos (actually written by Herrmann as "Trbs" on the score. Herrmann did not routinely label trombones as "Pos" (German short variant for *Posaunen*) until the second half of the Forties decade, certainly by the time he scored *Ghost & Mrs. Muir*. By habit I tend to continue to say "Pos" for short. The same applies for the bassoons that he later started to label as "Fags" (German short variant for *Fagotte*).

Herrmann created a comical effect to the scene (Thompson making fun of the Thatcher Library personnel) by the playing of an 8th to quarter note pattern with the use of "Wa Wa" mutes. So trumpets play forte Bb/D/F (Bb maj) 8th note triad to G/Bb/Eb (Eb maj 1st inversion) quarter note triad to Bb maj 8th chord again to F/Ab/Db (Db maj 1st) quarter note chord to (Bar 2) A maj (A/C#/E) 8th chord to F# maj 1st inv (A#/C#/F#) rinforzando-marked quarter note chord tied to dotted quarter notes and tied to dotted half notes in Bar 3, steady decrescendo. Tacet final bar. Trombones play the Bb/F/Bb 8th chord to Eb/Bb/Eb quarter chord to Bb/F/Bb again to Db/Ab/Db quarter note chord to (Bar 2) A maj (A/C#/E) 8th chord to F#/C#/F# sustained chord (see tpts' pattern). Tacet final bar.

After a quarter and 8th rest in Bar 2, the oboe plays forte decrescendo Line 2 rinforzando 8th notes B down to G (crossbeam connected) and followed by an 8th rest. This is repeated next bar as the B-G figure (followed by an 8h rest), then figure and 8th rest again. Tacet in final bar. Clarinets play this as Line 2 G down to E 8ths (clarinet I) while clarinet II plays E-C 8ths. Combined the woodwinds play the E min (E/G/B) 8th chord to the C maj (C/E/G).



In the final bar (Bar 4), the horn is solo playing forte decrescendo pp (*f* > *pp*) he E rinforzando 8th note to the stopped (+ sign above note) F# quarter note tied to dotted quarter note, held fermata.

End of cue.

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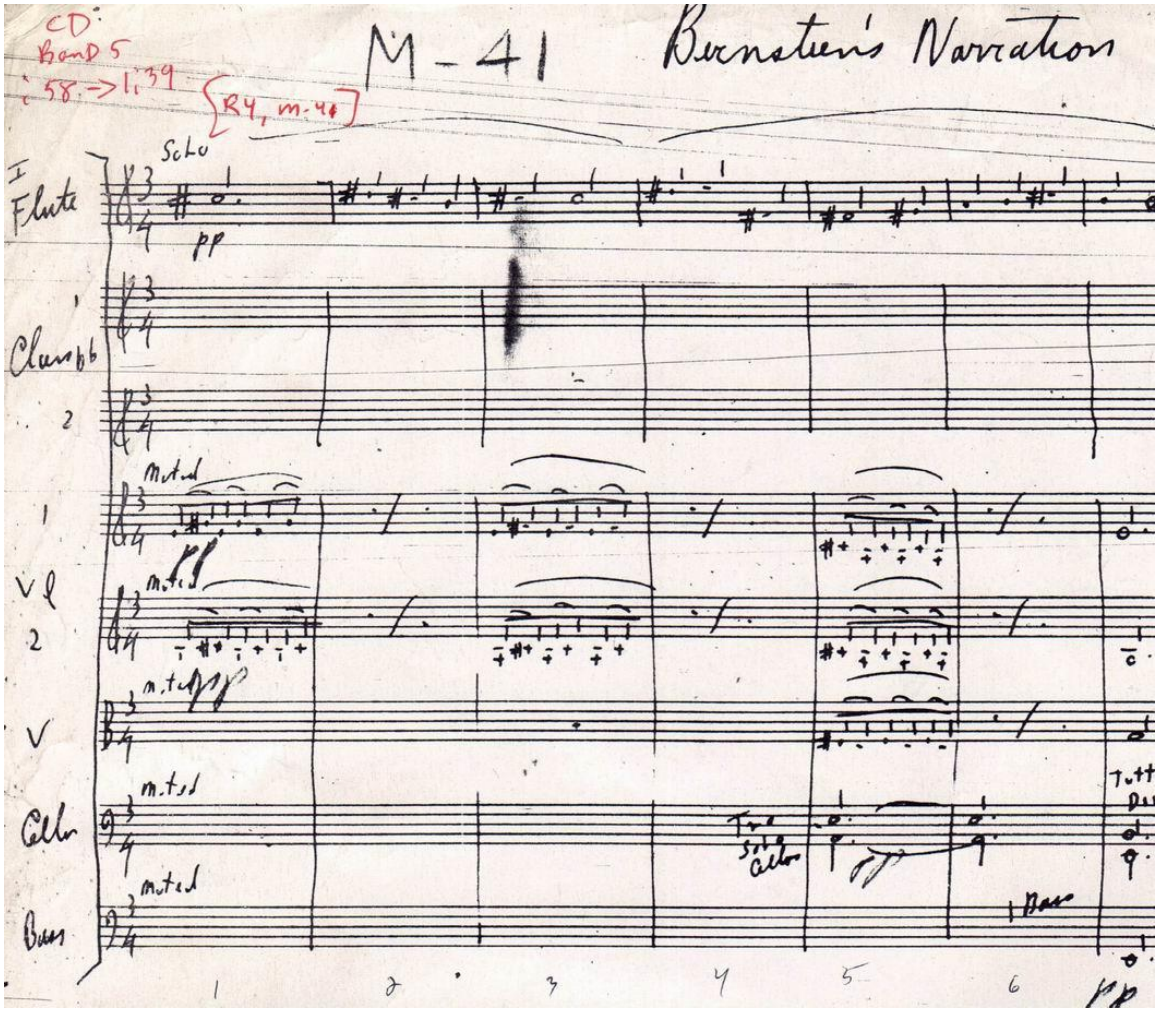
"Bernstein's Narration" Reel 4 M 41. ¾ meter, 15 bars. Instrumentation: flute, 2 clarinets, strings. Note: This cue was not used

in the pic. Bremner location: Track # 5 from :58 – 1:39. McNeely location: Track # 11.



Muted violins I play *pp* ostinato 8th note figures of Line 1 E-G#-E-G#-E-G# (repeated next bar) to (Bar 3) E-F#-E-F#-E-F# (repeated next bar) to (Bar 5) middle C# down to A (again played 3X but all notes connected by one crossbeam). Violins II play it as B-C# in Bars 1-2, then A-C# in Bars 3-4, then C#-A in Bars 5-6.

In Bar 1, the "solo" oboe plays pp Line 2 C# dotted half note o (Bar 2) descending quarter notes D#-C#-B to (Bar 3) C# quarter to C# half notes to (Bar 4) D#-E quarter notes down to Line 1 F# quarter note to (Bar 5) F# half to G# quarter to (Bar 6) A-B-C# quarters to (Bar 7) B quarter to B half notes. All notes from Bar 4 are played legato.

In Bar 5, the viole play the ostinato 8th note pattern (as the vlns) on small octave F#-E, repeated next bar. Two Celli play *pp* A/E dotted half notes tied to next bar. Then E/B doted half notes tied to Bars 8 & 9. The bass plays in Bar 7 the E notes thru Bar 9. Viole play on G; vlns II on small octave B (b), and vlns I on Line 1 E (e').

In Bar 8, the clarinets play largely Line 2 descending quarter notes C/E to B/D to A/C to (Bar 9)G/B quarter notes to Gb/Bb half note dyad. Then, in Bar 10, G/B quarter note dyad to G/B half notes. Violins I play on Line 1 E dotted half note tied to next bar (Bar 11, Version I ending). Violins II play on B; viole on E; VC on C/G; bass on small octave C.

In Bar 11, the clarinets play descending Line 1 quarter notes F#/A to E/G to C/E to (Bar 12) D/F# half note dyad to C/E quarter notes tied to dotted half notes in Bar 13. Vlns are tacet in Bars 12-13. In Bar 12, viole play on the G dotted half note tied to next bar (final bar for version I). Celli play on E/B; bass on Great octave E.

In version II (Bar 14) clarinets play Line 1 F/B to E/A to D/G# dyads to (Bar 15 (end of version II) C/F# dotted half note dyad. In Bar 14, violins I are tied Line 1 E from Bar 10 while violins II play B, viole from E; VC on C/G; bass on small octave C. In Bar 15, viole play on G; VC on E/B; bass on Great octave E dotted half notes.

End of cue.

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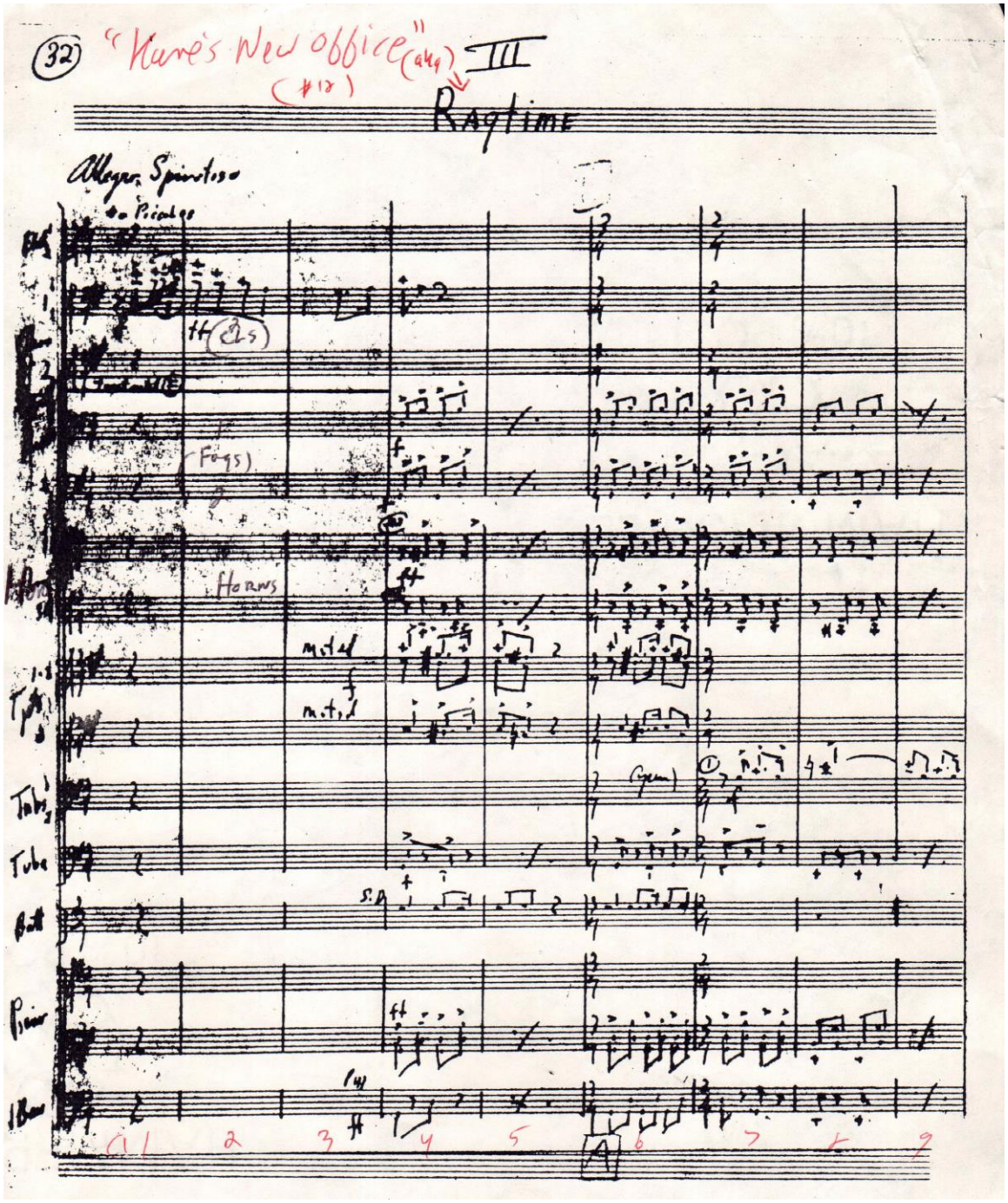
"Kane's New Office" Note: This cue was incorporated into Section III (" Ragtime") of the *Welles Raises Kane* suite, so the movie cue was not available at the Library of Congress. Bars 1 thru 34 was used of the 87 bar cue in the motion picture. *Allegro Spiritoso* in 2/4 meter. It appears in the unclear print that the key signature is G maj/E min (1 sharp).Dvd location is Chapter 10 starting at :36 – 1:12.

The clarinet is solo for the first three bars with the opening jazzy theme. We see in Bar 1 (actually it's a grace bar technically with a quarter note value) the Line 2 B 8th to B-C-C# 16ths figure (the 16ths are a "3" triplet value) to (Bar 2) descending 8th notes D-B-G-E (e'') to (Bar 3) the E quarter note to D dotted 8th to E 16th figure up to (Bar 4) the G 8th note (followed by an 8th and quarter rest).



In Bar 4, the muted trumpets play forte the B/D/G (doesn't look or sound like the G# note) rinforzando quarter note triad to the A#/C#/F# dotted 8th to B/D/G 16th figure to (Bar 5) B/D/G to G/B/E 8th note triads rinforzando (followed by a quarter rest). Bassoons play forte rinforzando 8th note dyads G/D to D/B 2 X, repeated next bar. After an 8th rest, horns play *ff* D/B 8ths (followed by another 8th) and another D/B 8th dyad (repeat next bar). The tuba sounds forte Great octave G 8th

(with 8th rest) to D 8th (followed by an 8th rest). Repeat next bar. The snare drum sounds the quarter note to dotted 8th to 16th rhythmic pattern for two bars. The piano sounds G/D/A to D/A 8ths rinforzando 2 X, and the bass on G up to D.

In Bar 7, open trombone I plays a response phrase of (after an 8th rest) small octave B 8th to middle C dotted 8th to B 16th figure rinforzando up to (Bar 8) E rinforzando half note tied to 8th in Bar 9 to B 8th to C dotted 8th to B 16th figure to (Bar 19) Line 1 D half note tied to next bar.

Skipping to Bar 31, we come to the familiar trumpet I solo passage. It plays *p* descending 16th notes D-B-G-D to C# dotted 8th to D 16th figure (repeat next bar) to (Bar 33) D-B-G-D 16ths played 2X to (Bar 34) ascending staccato 16ths D#-E-G-B to rinforzando C quarter note. In Bar 35, it continues with descending 16ths E-C-A-F to new figure of D# dotted 8th to E 16th, etc. In Bars 40 to 47, the flutes and oboes play a response pattern. Oboes play forte tenuto C/D 8th to staccato B/D 8th dyad (crossbeam connected), followed by an 8th rest, then A/D 8ths to (Bar 41) G/D 8th (then 8th rest) to F#/D dotted 8ths to E/D 16th to (Bar 42) Eb/D half note dyad to (Bar 43) D/D (d'/d'') 8th staccato (followed by rest marks). Flute I plays three staccato D16ths (followed by a 16th and 8th rest) to two D 16ths to (Bar 41) D 16th (followed by a 16th and 8th rest) to D-D-D-D 16ths (three staccato and 4th note rinforzando) to (Bar 42) D half to D (d'') staccato 8th in Bar 43. Flute II plays the pattern as C-C-B 16ths (followed by rests) to two A 16ths to (Bar 42) G 16th (with rests) to F#-F#-F#-E 16ths to (Bar 43) Eb half note to (Bar 43) D (d') 8th.

Etc.

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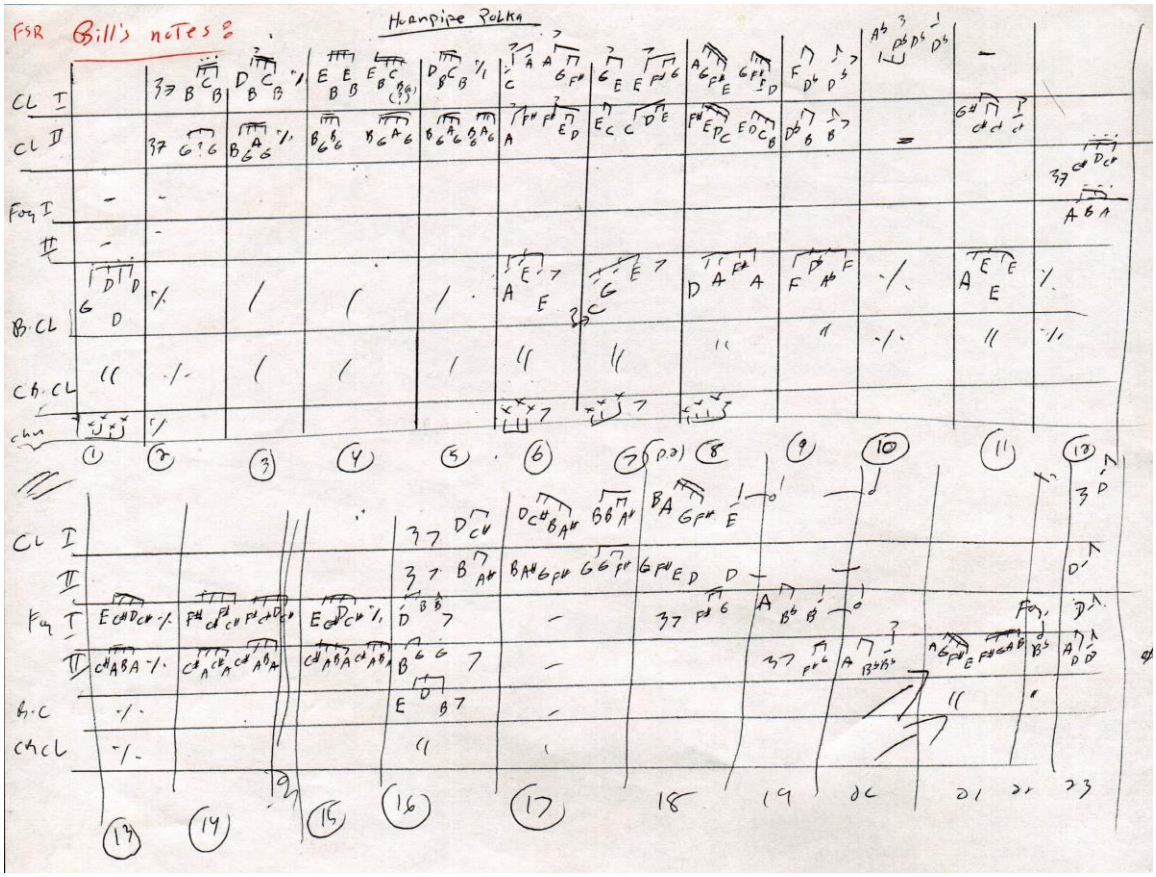
"Hornpipe Polka" Reel 4, M 47. I believe (if I'm reading Herrmann's handwriting correctly) that underneath the title he puts in parentheses, "Furnishing The Office." *Moderato* in 2/4 meter, 26 bars. Instrumentation: 2 clarinets, 2 bassoons, bass clarinet, contra bass clarinet, chimes, wood blocks. Dvd location: Chapter 10 starting at 2:40.

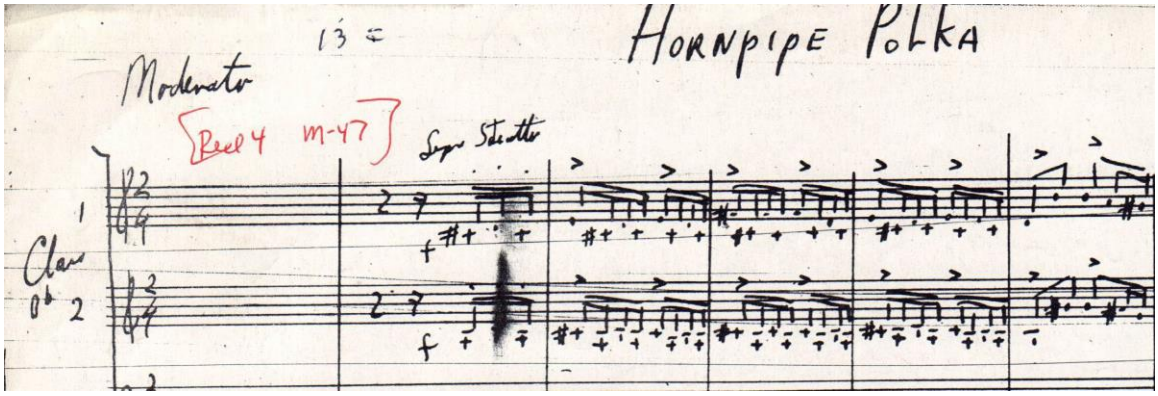


Wood blocks plays p 8th notes (medium-high-low-high), repeated thru Bar 5. The bass clarinet and C.B. clarinet play *sempre staccato* and forte lowest G up to Line 1 D down to lowest D up to Line 1 D 8ths (repeat thru Bar 5).

After a quarter and 16th rest in Bar 2, the clarinets play the melody line "sempre staccato" of 16th notes small octave B-C-B (for clarinet I) to (Bar 3) D-B-C-B(The D note is rinforzando), repeating the figure again same bar. Then, in Bar 4, clarinet I plays E-B-E-B to E-B-C-A(or A, unclear) to (Bar 5) D-B-C-B played 2X to (Bar 6) middle C up to A 8ths figure to E 8th to F#-G 16hs figure to (Bar 7) G down to E 8ths figure to E 8th to F#-G 16ths figure to (Bar 8) descending 16ths A-G-F#-E up to G-F#-E-D to (Bar 9) F-Db 8ths to Db 8th (followed by an 8th rest).

Clarinet II plays it as I believe 3 staccato small octave G 16ths to (Bar 3) B-G-A-G played 2X to (Bar 4) B-G-B-G to B-G-A-G to (Bar 5) B-G-B-G 2 X to (Bar 6) A up to F# 8ths figure to F# 8th to E-D 16ths figure to (Bar 7) E-C 8ths to C 8th to D-E 16ths figure to (Bar 8)

descending 16ths F#-E-D-C to E-D-C-B to (Bar 9) Db-B 8ths figure to B 8th (followed by an 8th rest). Then clarinet I in Bar 10 plays solo on triplet descending 8ths Ab-Db-Db to Db quarter, then in Bar 11 clarinet II plays Line 1 rinforzando G 8th down to C#-C# 16ths figure to C# rinforzando quarter note.



Meanwhile, back in Bar 6, the bass clarinet and C.B. clarinet play A up to Line 1 E down to small octave E 8ths (followed by an 8th rest) to (Bar 7) what looks like a highly unusual small octave C 8th up to G to E 8ths. Then F-Db-Ab-F 8ths in Bars 9-10 to (Bar 11) A-E-E-E (repeated next bar). Etc.

In Bar 12, after a quarter and 16th rest, the bassoons take over the melody line staccato-played. Fag I plays Line 1 C#-D-C# to (Bar 13) E-C#-D-C# played 2X to (Bar 14) F#-C#-F#-C# to F#-C#-D-C#, etc. Fag II plays small octave A-B-A to (Bar 13) C#-A-B-A played 2X to (Bar 14) C#-A-C#-A to C#-A-B-A, etc.

Etc.

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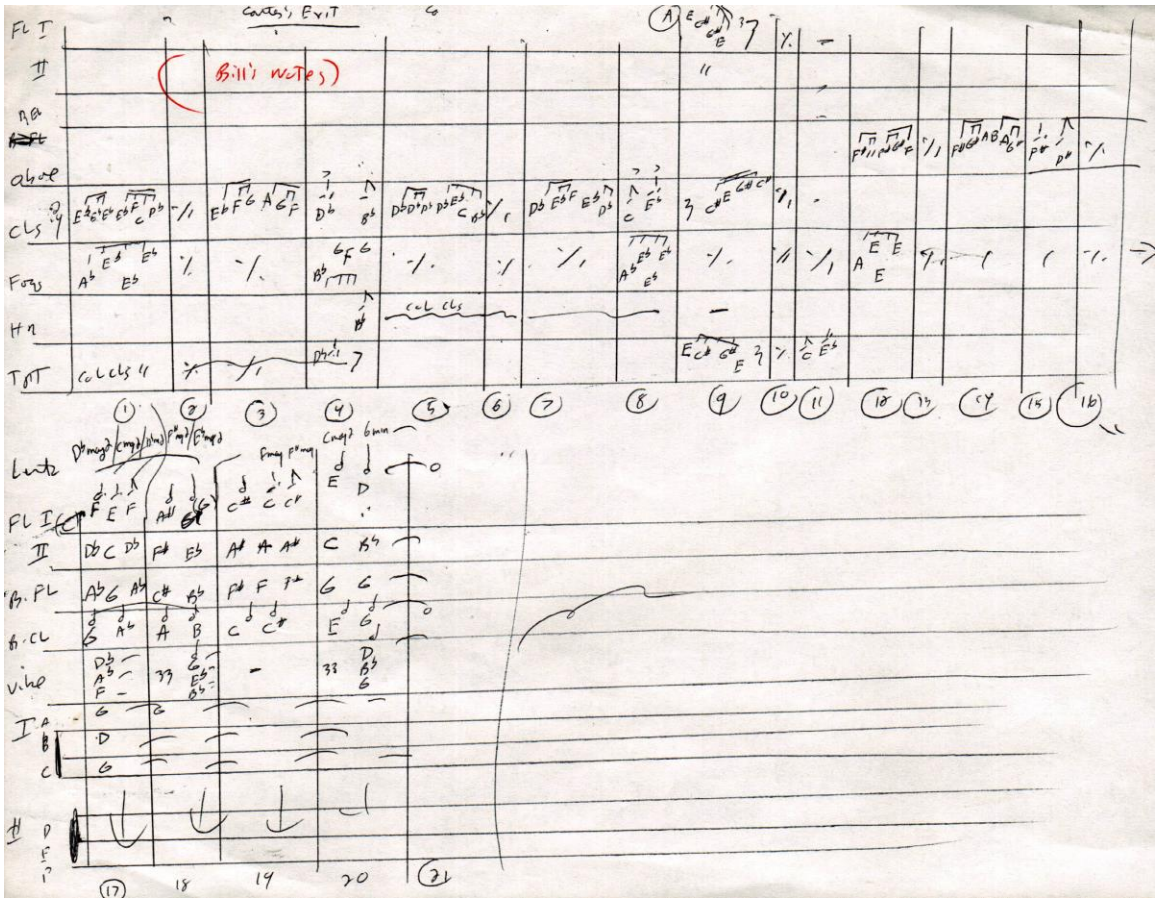
"Carter's Exit & Dawn" Reel 5, M 52. *Allegretto* in 2/4 meter, 21 bars. Bremner location: track #6 starting at 1:00 thru 1:42; McNeely location: track # 14. Dvd location: Chapter 10 starting at 4:51 into Chapter 11 to :30. Note: Bars 9-10 not used in the pic. Instrumentation: 2 flutes, 1 bass flute, 1 oboe, 2 clarinets, bass clarinet, 2 bassoons, 1 horn, 1 trumpet, vibraphone, 6 solo violins.



The clarinets and muted trumpet plays the bouncy simple melody line. They play forte staccato Line 1 Eb 8th to Eb-Eb 16ths figure to Eb-F-C-Db staccato 16hs (repeated next bar) to (Bar 3) Eb 8th to F-G 16ths figure to A 8th to G-F 16ths figure to (Bar 4) the rinforzando Db dotted quarter note to the Bb 8th to (Bar 5) Db 8th to Db-Db 16ths figure to Db-Eb-C-Bb 16ths (repeated next bar) to (Bar 7) Db 8th to Eb-F 16ths figure to Eb-Db 8ths to (Bar 8) rinforzando 8th to Eb rinforzando dotted quarter note.

Back in Bar 1, the bassoons play the simply rhythmic pattern of Great octave Ab up to small octave Eb down to Great octave Eb back up to small octave Eb staccato 8th notes. Repeat in Bars 2 & 3. In Bar 4, the bassoons play Bb up to small octave G-F-G, repeated thru Bar 7. Then back to the Bar 1 pattern for Bars 8 thru 11. Then A-E-E-E in Bars 12 thru 16 (tacet al fine).

In Bars 9-10 (cut from the movie), there is a short descending to ascending repeat pattern. The flutes and trumpet play descending 16th

staccato notes E-C#-G#-E forte crescendo (followed by a quarter rest). Repeat next bar. The clarinets play (after a quarter rest) a response 16th note figure of rising staccato notes Line 1 C#-E-G#-C# (repeat in Bar 10).

In Bar 11, the trumpet plays crescendo Line 2 C 8th rinforzando to Eb dotted quarter note rinforzando.

In Bar 12, the Fags play Great octave A up to small octave E down to Great octave E back up to small octave E 8th notes (repeat thru Bar 16). The oboe is solo again playing forte Line 1 F# 8th to F#-F# 16ths figure to F# 8th to F#-F 16ths figure (repeat next bar) to (Bar 14) F# 8th to G#-A 16ths figure to B 8th to A-G# 16ths figure to (Bar 15) F# dotted quarter note rinforzando to D# 8th (repeat in Bar 16).

In Bar 17 (now *Lento* in C time), Herrmann writes in "Dawn." The flutes and bass flute play the Xanadu/Kane motif Flute I plays pp Line 2 F half note to E dotted quarter to F 8th to (Bar 18) A# to G half notes. Then it plays Line 2 C# half to C dotted quarter to C# 8th to (Bar 20) E to D half notes, the D note tied to whole note in Bar 21. Flute II plays the pattern as Db half to C dotted quarter to Db 8th to (Bar 18) F# to Eb half notes. Then it plays A# half to A dotted quarter to A# 8th to (Bar 20) C to Bb half notes (tied to next bar). The bass flute plays Ab half to G dotted quarter to Ab 8th to (Bar 18) C# to Bb half notes. Then it plays F# half to F dotted quarter to F# 8th to (Bar 20) G to G half (tied to next bar).

So combined we hear the Db maj 2nd inversion to C maj 2nd inv back to Db maj 8th to (Bar 18) F# maj 2nd (C#/F#/A#) half note chord to Eb maj 2nd inv (Bb/Eb/G). Then F# maj again etc to (Bar 20) C maj 2nd (G/C/E) to G min (G/Bb/D) chords.

The bass clarinet plays pp rising half notes small octave G to Ab to (Bar 18) A to B to (Bar 19) C to C# to (Bar 20) E to G tied to whole note next bar.

The vibe plays *ppp* whole notes F/Ab/Db. In Bar 18, after a half rest, it plays Bb/Eb/G half notes. Silent next bar. Then, after a half rest, it sounds the G/Bb/D half notes tied to whole notes next bar.

Muted violins I (3 solo violins) play G (g’’)/D(d’’’)/G(g’’’) whole notes tied to end of cue. Violins II (3 violins0 play the same as I put ponticello bowed tremolo.

End of cue.

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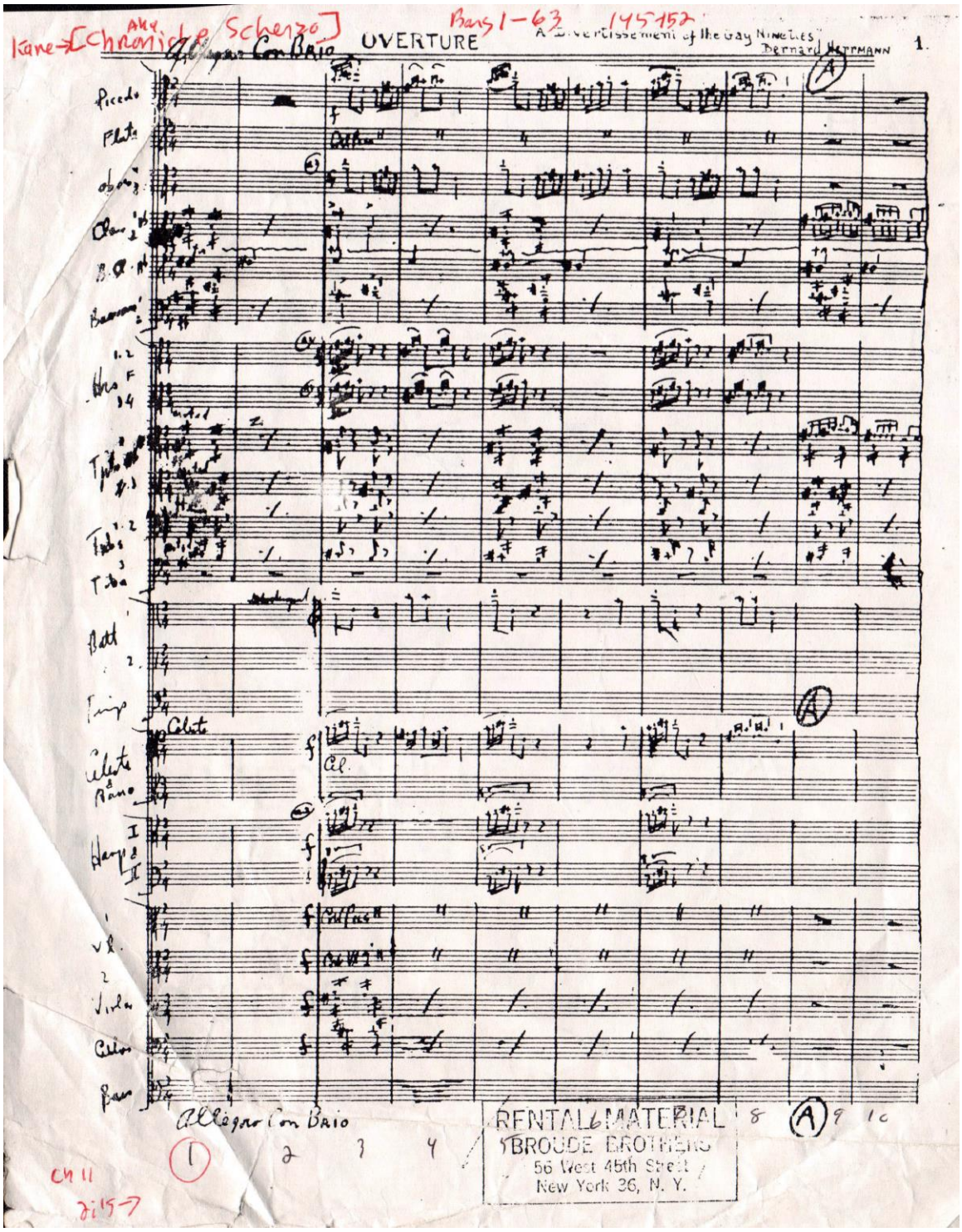
“Chronicle Scherzo” Note: This cue was incorporated in section I (Overture) of the *Welles Raises Kane* suite. The bars used in the movie are Bars 1-63 and Bars 145-152. *Allegro Con Brio* in 2/4 meter, 152 bars (in the WRK Suite). Dvd location: Chapter 11 starting at 2:15 into Chapter 12 to :52.

Herrmann establishes in the first two bars the busy newspaper effect musically with a familiar device of the bowed measured tremolo of the clarinets, bassoons, trumpets and trombones and later on (starting Bar 116) with the strings. So we find the clarinets playing ff quarter note measured tremolos (notated with two short horizontal lines through the quarter note which means four 16ths). Probably it would’ve been safest if Herrmann actually wrote out the four 16ths per quarter note in the first bar and then use the shorthand or simplified version in subsequent bars. If it were a standard unmeasured tremolo, you would find three lines through the note stems instead of two, indicating a very rapid bowing.

At any rate, clarinet I plays Line 1 A to G quarter notes measured trem or four A (a) 16ths to four G 16ths, while clarinet II plays F# to G quarter note tremolos (both clarinets repeat the pattern in Bar 2). The bass clarinet is trill on C# half note thru Bar 2. Fag I is measured tremolo on quarter notes Line 1 D to F# (repeated next bar) while bassoon II is such on notes C# to B. The muted trumpets are measured trem on D/F#/A to D/F#/G quarters for two bars. Pos I & II play Line 1 D 8th (then 8th rest), repeat same bar and next. Pos III is measured trem on C# to B. So combined we find the D maj 7th 3rd inversion C#/D/F#/A to the G maj 1st inversion (B/D/F#/G).



In Bar 3, the Chronicle Scherzo motif commences. The piccolo and flute play forte grace 32nd notes Line 2 A-B-C# to Line 3 D down to Line 2 D 8th notes (crossbeam connected) to E-G-F#-E 16th notes (connected by two crossbeams) to (Bar 4) grace notes F#-G to A 8th to

grace notes G#-G to A 8th again to D (d'') quarter note. Then in Bar 5, they repeat Bar 3 to (Bar 6) 16th notes Line 2 F#-G-A-B to A quarter note to (Bars 7-8) a repeat of Bars 3-4. Tacet next two bars. Oboes play the same as the picc and flute but without the grace notes embellishment. The clarinets play as in Bars 1-2 but as rinforzando quarter notes (non-trem). The bass clarinet is trill on D half notes in Bars 3-4. The bassoons play as in Bars 1-2 but non-trem (unmeasured non-trem)—simply rinforzando quarter notes. Horns play the grace notes A-B-C# to Line 2 D 8th (followed by an 8th and quarter rest) to (Bar 4) F#-G grace notes to A 8th played 2X (followed by a quarter rest). Trumpets play as in Bars 1-2 but non-trem 8th notes followed by 8th rests). Pos I & II are non-trem 8th notes, same pitches as before. The glock plays Line 3 D down to Line 2 D 8ths (followed by a quarter rest) to (Bar 4) A-A 8ths down to D quarter note to (Bar 5) repeat of Bar 3. The celeste plays the A-B-C# grace notes to D down to Line 2 D 8th notes (followed by a quarter rest) to (Bar 4) the same pattern as the picc and flutes (and violins). The harp (top staff) plays Line 2 A-B-C# grace notes to Line 4 D 8th (followed by rests) while harp bottom staff in the treble clef plays it Line 2.

Violins play forte the piccolo and flute lines exactly ("col picc"). The violas are measured trem on Line 1 F#/A to F#/G# quarter notes thru Bar 8. Celli play it on Line 1 C#/D to B/D.

Skipping to Bar 11 (page 2), a new passage develops piccolo, flute, oboes and xylophone playing prominently mf crescendo Line 2 (Line 1 for xylophone) 16th notes Bb-Bb-Bb-Bb to next figure of Bb-C-G-Ab (repeated next bar) to (Bar 13) Bb 8th to Ab-G 16th figure to F-F-F-F 16ths to (Bar 14) Eb 8th (followed by an 8th and quarter rest). In Bar 14, after an 8th rest, trumpet I plays a response phrase *mf* < *ff* of Eb-Eb 16ths up to Gb-Eb-Eb-Db 16ths to (Bar 15) Eb 8th to Eb-Eb 16ths to Gb-Eb-Eb-Db 16ths to (Bar 16) Eb 8th (followed by rest marks). In Bar 16, after an 8th rest, he violins take over with the next and final response passage of Line 2 G-Ab 16ths to Bb 8h to Ab-G to (Bar 17) F-F-F-F 16ths to Eb-C# 8ths (the C# being rinforzando). Then the violins and viole are measured trem again on Line 1 D quarter notes.

Back in Bar 11, the clarinets play Line 1 G/Bb 8th note dyad (followed by an 8th rest) to Ab/C 8th dyad (followed by an 8th rest). Repeat next two bars. The bass clarinet plays this pattern on G to Ab

8ths while the Fags play it on Great octave Eb/Bb to F/C, and the stopped horns (and celeste) on C/Eb/G/Bb to Db/F/Ab/C 8th note chords. The timp hits mf Eb to F 8ths. Harp II plays the E/Bb/G quarter note. Viole pluck (pizzicato) small octave G to Ab while VC pluck Eb/Bb to F/C, and CB plays Eb to F. So we find the C min 7th C/Eb/G/Bb to Db maj 7th (Db/F/Ab/C).

Skipping to Bar 33, we find trumpet I (with the mega mute) playing a solo passage of Line 1 Eb 8th to Eb-Eb 16ths figure to Gb-Eb-Eb-Db 16ths (repeated next bar) to Eb 8th to G-Ab 16ths figure to Bb 8th down to Ab-G 16ths to (Bar 36) F-F-F-F 16ths up to Line 2 C 8th down to F# 8th to (bar 37) G 8th (followed by an 8th and quarter rest).

Back in Bar 33, the bass clarinet plays small octave Ab to Line 1 Eb staccato 8th notes played 2 X and repeated next bar to (Bar 35_ Bb up to F, Bb up to F (repeated next bar) then tacet until Bar 42. Bassoon I plays this staccato pattern on Eb up to Line 1 C for two bars (tacet until Bar 39). In Bar 35, after an 8th rest, the clarinets play the G/Bb staccato 8th (followed by an 8th rest) to G/Db again. Repeat next bar.

In Bar 37, the solo flute takes over the melody passage with Line 2 C-D# *mf* grace notes to Eb down to Line 1 Eb 8th notes to F-Ab-G-F 16ths to (Bar 38) Bb-Bb 8ths down to Eb quarter tied to quarter next bar (with quarter rest). The snare drum "(with wire brush"" softly hits pp (after an 8th rest in Bar 37 which is Section F) of an 8th note (followed by an 8th rest) then another 8th note (both connected by a crossbeam) Repeat thru Bar 41. The violas 1st stand are pizz on small octave D up to B 8th played 2X repeated next four bars. Pizz VC play it on Great octave G to small octave D. CB I plays the Great octave G 8th followed by an 8th note (repeat same bar & thru Bar 40).

In Bar 39, Fag I plays a short response figure of tenuto small octave Bb-Bb 8ths down to Eb rinforzando Eb quarter note. After a quarter and 8th rest in Bar 39, solo clarinet I plays Line 2 F# 16th to (Bar 40) Line 1 G dotted 8th up to Line 2 E 16th figure down to Line 1 F# dotted 8th up to Line 2 D 16th figure to (Bar 41) E-D-E-D 16ths to Line 1 Eb quarter note rinforzando. At this point the Fag plays 8th notes Ab/Eb up to Eb/C 8ths on the 2nd beat of Bar 41 (repeated next bar). In Bar 42 (start of page 5), the flute plays the melody figure of Line 2 Eb-G grace notes to Ab down to Ab 8ths to Bb-Db-C-Bb 16ths to (Bar 43) Line 2 E-E 8ths to B rinforzando quarter note. Then oboe I in Bar 44 plays a

response figure of Line 2 D-D 8ths down to Line 1 G quarter. Then clarinet I in Bar 45 plays Line 1 A- dotted 8th to B 16th figure to A-G 16ths to E 8th figure staccato. Then trumpets I & III with mega mutes respond. Trumpet I plays A dotted 8th to B 16th figure to A-G 16ths to E 8th figure, while trumpet II plays pp F dotted 8th to F 16th to G-E 16ths to C 8th. Etc.

In Bar 48, the snare drum returns with the rhythmic pattern of two 16ths to 8th figure played twice per bar to next bar. The flutes, clarinets, bass clarinet and Fags play this pattern as well. For instance, flute I plays Line 2 C-C 16ths to rinforzando 8th figure to C#-C# 16th to C# rinforzando 8th figure to (Bar 48) D figure to E figure. Flute II plays it Ab to A figures to (Bar 48) Bb to B figures. Clarinets play it Ab/C to A/C# figures to (Bar 48) Bb/D to B/Eb (I believe) figures. Etc.

In Bar 49 (Sect H), the oboes are soli *mf* decrescendo with Line 2 Eb/G dotted quarter note dyad to Db/F 8ths down to (Bar 50) Line 1 E/G dotted quarter notes to F/Ab 8th dyad. In both Bars 49 & 50, the strings are pizz pp. Vlns I pluck, after an 8th rest, Line 1 Db (followed by an 8th rest) to Db again (repeat next bar). Vlns II play it on small octave G 8ths, and viole on small octave F 8ths. The celli and basses play the other sub beats so that we have the Great octave Bb 8th (followed by an 8h rest) to Bb 8th again (followed by an 8th rest). Repeat next bar.

In Bar 51, the flutes play descending staccato 16ths starting Line 3 C-Ab-Eb-B (followed by a quarter rest) whereas trumpet I, after a quarter rest, responds with an ascending figure p crescendo of staccato 16ths Line 2 C#-D-D#-E. The clarinets play the simple rhythm of small octave Eb up to middle C staccato 8ths played twice and repeated next bar. The bass clarinets play it on Ab up to E. Repeat these patterns in Bar 52. Also in Bar 52, vlns I is the solo strings which plays, after a quarter rest, ascending pizz 16th notes *pp* crescendo Line 2 C#-D-D#-E.

In Bar 53 (start of page 6), clarinet I is solo *p* < > on Line 1 F#-G#-F#-G# 16ths to F#-D 8ths to (Bar 54) F to Eb rinforzando quarter notes. The bass clarinet plays Bb 8th (with 8th rest) to Bb 8th again (followed by an 8th rest). Repeat in Bar 54. The flutes, after an 8th rest, play the sub beats on Db (followed by an 8th rest) to Db 8th again (repeat next bar). Fags play this on small octave F/G (I believe).

In Bar 55, oboe I and celeste respond with the *p* decrescendo staccato 16ths starting Line 2 C-Ab-Eb-C (followed by a quarter rest). After a quarter rest in that Bar 55, horns I & III respond with two small octave F/G stopped 8th notes. Tpts I plays it Line 1 Db-Db rinforzando-marked. Pizz viole pluck small octave Eb up to middle C 8ths (followed by a quarter rest) while pizz VC pluck Great octave Ab to small octave Eb. The bass plucks the solitary Great octave Ab 8th (followed by rests). Repeat strings' patterns next bar.

In Bar 56, the flutes and harp now play the initial beat descending 16ths on C-Ab-Eb-C again (followed by a quarter rest). After a quarter rest, the oboe responds with Line 1 Db-Db staccato 8ths. The clarinets also play p the response notes on F/G-F/G staccato 8ths.

In Bar 57, horn I plays *mf* decrescendo Eb 8th to Eb-F 16ths figure to Eb-F 8ths to (Bar 58) Eb half note. The Fags play the simple rhythm on B-G#-B-G# 8ths (tacet next several bars) while the bass clarinet plays it small octave E-B-E-B. In Bar 58, the bass clarinet plays it A-E twice. Clarinet I joins in with E-C#-E-C# (repeated next two bars).

In Bar 59, the violin is solo playing *mf* largely Line 3 grace notes B-C#-D#-E to E down to Line 2 E 8th notes staccato to staccato 16ths F#-A-G#-F# to (Bar 60) Line 2 B-B 8th notes rinforzando down to E 8th (followed by an 8th rest). After a quarter rest in Bar 60, the flutes play the E Line 2 quarter note tied to half notes to Bar 63 (flute II is flutter tongued). In Bar 61, oboe I plays Line 1 B (or Bb, unclear) down to G quarter notes to (Bar 62) E half note tied to half note next bar. In Bars 61-63, the snare drum hits softly *pp*, after an 8th rest, an 8th note playing this pattern twice each bar. The viole play it on G#. The VC play E/B up to B/G#, while CB plays E 8th (with 8th rest) to E 8th again (with 8th rest). Repeat thru Bar 63.

Bars 64 thru 69 were not used in the movie. Here, in Bar 64, the clarinet is solo playing mp E down to small octave E rinforzando 8ths to F#-A-G#-F# 16ths staccato to (Bar 65) B-B rinforzando 8ths (followed by a quarter rest). After a quarter rest in that Bar 65, the bass clarinet finishes that line with middle C quarter note tied to half notes thru Bar 69.

After an 8th rest, violins are bowed trem rising 8th notes small octave A#-B-D# to (Bar 67) E-F#-G-A# to (Bar 68) B-D#-E-F# to (Bar 69) G-A#-B-A#. The harp plays this ascent as well (except last three notes). The celeste plays it as A#-A# 16ths to B 8th, then D#-D# 16ths to (Bar 67) E 8th rinforzando, F#-F# 16ths staccato to G 8th, etc. The flutes and clarinets also play the celeste line pattern.

In Bar 70 (the movie resumes at this bar), we find the key signature of Ab major (4 flats or Bb-Eb-Ab-Db). [NOTE: I will only devote a paragraph to this section starting on Bar 70 of the WRK because it was incorporating "Kane's Return" from the motion picture, which I will discuss very shortly when that sequence of the score comes up after the next cue, "Bernstein's Presto"] The tutti orchestra plays the motif played starting in Bar 33 by that trumpet I with the mega mute. Flute I plays Line 3 Eb 8th to Eb-Eb 16th figure to Eb-F-C-Db 16ths (repeated next bar) to Eb 8th to F-G 16hs figure to Ab 8th to G-F 16ths to (Bar 73) the Db dotted quarter note rinforzando, etc. Flute II plays it as Line 3 C 8th to C-C 16ths to C-Db-Ab-Bb 16ths (repeated next bar) to (Bar 72) C 8th to Db-Eb 16th figure to F 8th to Eb-Db 16ths to (Bar 73) Bb dotted quarter note rinforzando, etc. Oboes and clarinets also play this pattern and pitches. Trumpets play the clarinets lines. Violins I play the flute I line, while violins II play the flute II line. The bass clarinet plays small octave Ab 8th (followed by an 8th rest) down to Eb 8th (with 8th rest), repeated next three bars. Ditto Fags tuba and celli. Horns and violas play, after an 8th rest, Eb 8th (followed by 8th rest) to Eb 8th again. Ditto Pos. Etc.

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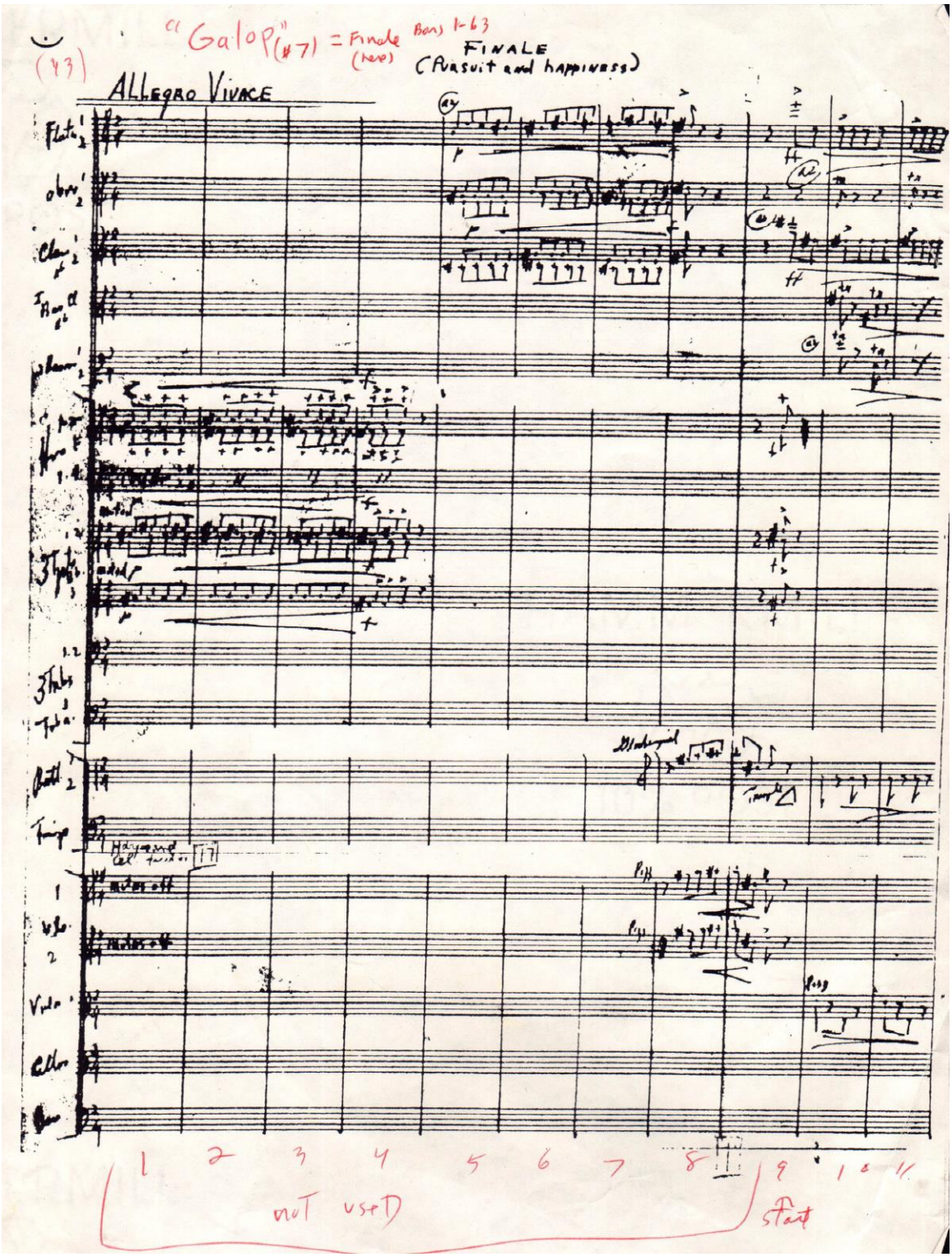
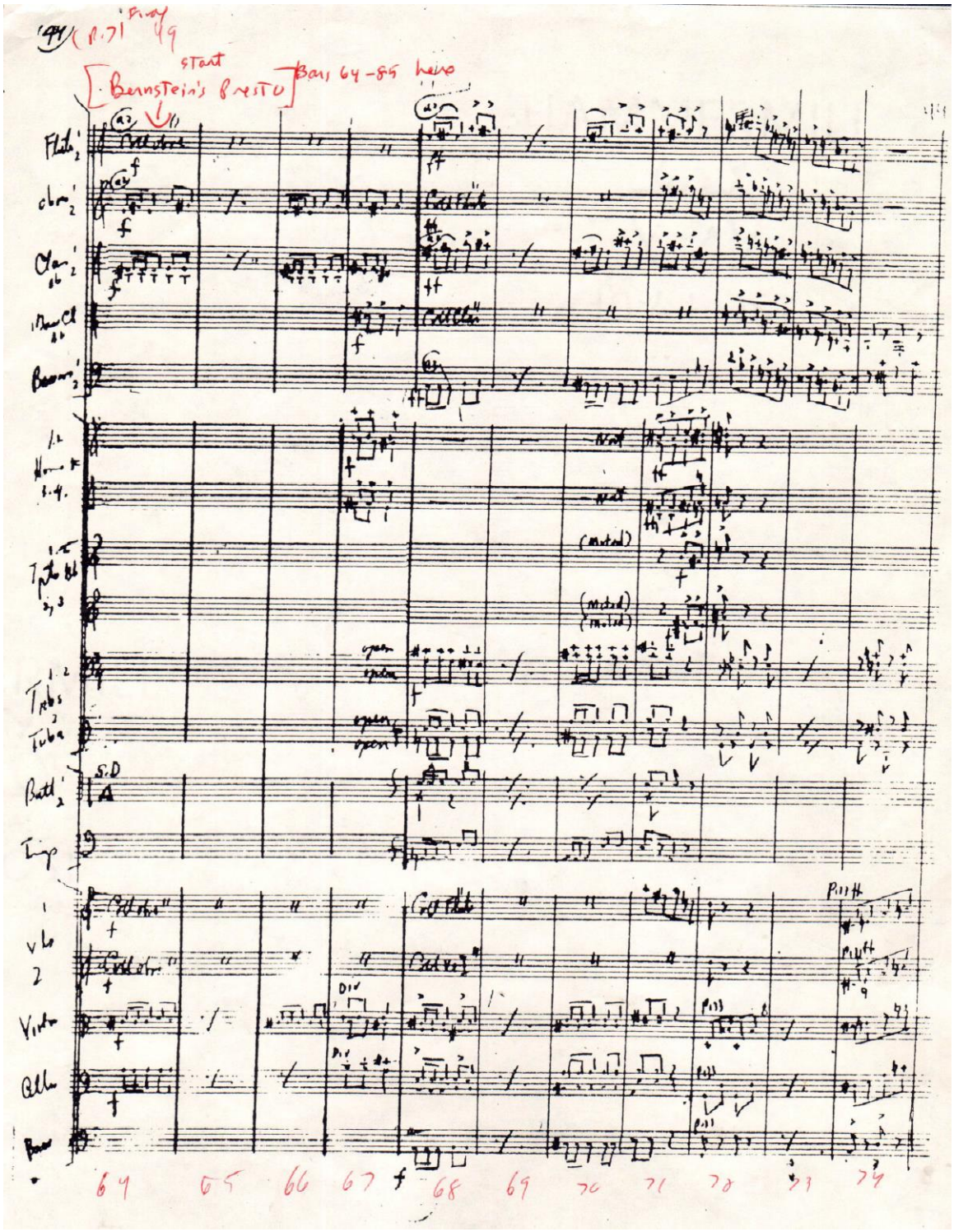
"Bernstein's Presto" Note: This cue was incorporated in the Finale of the *Welles Raises Kane* Suite, Bars 64 thru 85. This follows that part of the Finale which incorporated the Galop" cue of Citizen Kane.

It starts on the A maj (A/C#/E) tonality. The flutes, oboes and violins play a repeated pattern throughout the cue of Line 1 E-F# 16ths to E 8th figure up to A down to G# 8th notes (repeated next bar), etc. Clarinets play it forte on small octave A/C#. Viole play it on middle C#-C# 16ths to C# 8th figure to D-C# 8ths. Celli play it on A. Etc.


"Galop" (#7) = Finale (here)
Bars 1-63
FINALE
(Pursuit and happiness)
(43)
ALLEGRO VIVACE
Flute 1 2
Oboe 1 2
Clar. 1 2
Fl. Cl.
Bassoon 1 2
Horn 1 2
3 Trpts. 1 2 3
3 Trbs. 1 2 3
Tuba
Timp.
Vln. 1
Vln. 2
Viola
Cello
Bass
1 2 3 4 5 6 7 8 9 10 11
not used
start



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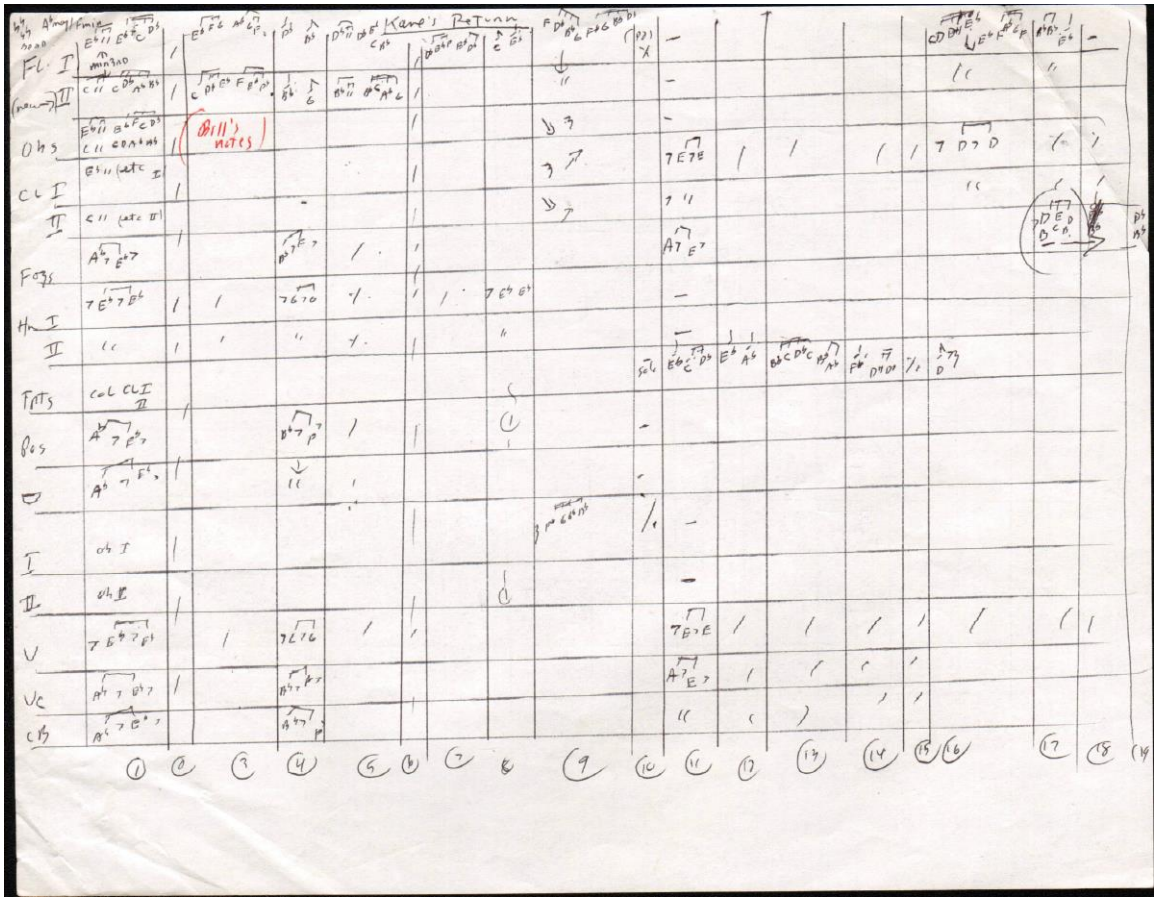
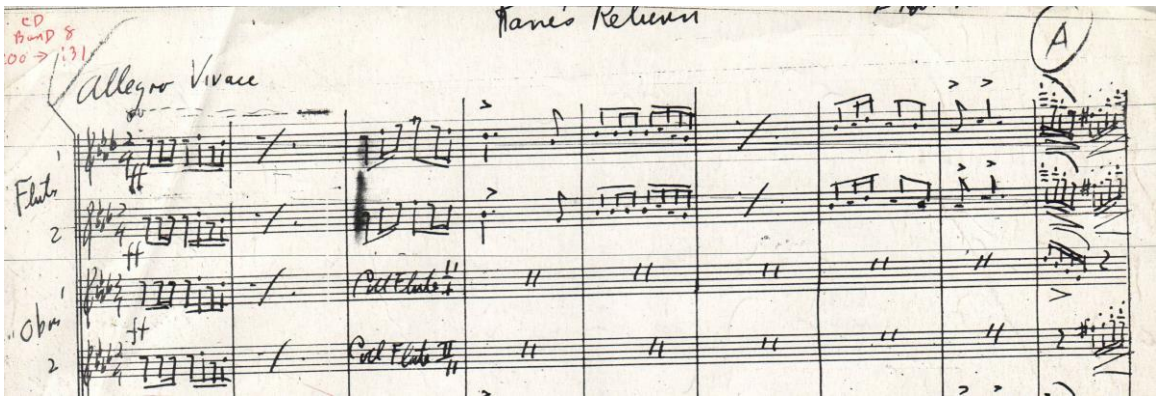
"Kane's Return" Reel 6, M 64 (essentially R 6/pt 4). *Allegro Vivace* in 2/4 meter, 28 bars. Key signature of Ab major again (4 flats).

Bremner location: Track # 8 from :00 - :31. McNeely location: Track #17 (:26 duration). Dvd location: Chapter 13 from 1:15 – 1:42.



Note: As given above in the "Chronicle Scherzo" rundown, the section of *Welles Raises Kane* starting on Bar 70 (Section J) thru Bar 84 incorporated almost exactly the next cue from the motion picture, "Kane's Return." It is important to remember, however, that Herrmann did not simply "lift" the movie cue and inserted it intact in the WRK Suite. Herrmann wrote out the complete Suite, although most of the music is exactly the same as in the cues from the movie except for relatively minor changes. There is no bass clarinet in "Kane's Return" but there is one in the WRK Suite. Otherwise the woodwinds patterns and pitches are the same. The two trumpets were muted in "Kane's Return" whereas three trumpets were open in WRK. "Kane's Return" had two horns but four in WRK. "Kane's Return" had one bass trombone whereas WRK had 3 Pos. There is no cymbal and bass drum in "Kane's Return," nor a celeste and harp (unlike the WRS Suite). The biggest change is that Herrmann incorporated only the first 15 bars from

"Kane's Return" for WRK because in Bar 16 the music returns to the Chronicle Scherzo motif, whereas in WRK (Bar 85 of *that* score) Herrmann continues with the "Kane's Return" motif played by horns I & II and then stopped horns III & IV. Incidentally, the "Kane's Return" melody pattern was first heard in the "Carter's Exit" cue.



I've already started to discuss the opening of this cue (via the WRK adaptation above at the end of the "Chronicle Scherzo" rundown. Once again we have the key signature of Ab major (4 flats). As a reminder, flute I plays fortissimo the Line 2 Eb 8th to Eb-Eb 16ths figure to Eb-F-C-Db 16th note figure (connected by two crossbeams), repeated next bar, to Eb 8th to F-G 16ths figure to Ab 8th to G-F 16ths to (Bar 4) the rinforzando Db dotted quarter note. Then it plays the Bb 8th to (Bar 5) Db 8th to Db-Db 16ths figure to Db-Eb-C-Bb 16ths (repeated next bar) to (Bar 7) Db 8th to Eb-F 16ths to Eb-Db 8ths to (Bar 8) C rinforzando 8th to E rinforzando dotted quarter note.

Flute II plays a minor 3rd interval lower with the Line 2 C 8th to C-C 16ths to C-Db-Ab-Bb 16ths (repeated next bar) to C 8th to Db-Eb 16ths figure to F 8th to Eb-Db 16ths to (Bar 4) Bb dotted quarter note rinforzando. Etc.

Skipping to Bar 11, the solo trumpets plays forte Line 2 Eb rinforzando quarter note to C dotted 8th to Db 16th rinforzando notes to (Bar 12) Eb down to Ab rinforzando quarter notes to (Bar 13) Bb-C-Db-C 16ths rinforzando to Bb-Ab rinforzando 8th notes to (Bar 14) Line 1 F# rinforzando dotted quarter note down to D#-D# 16ths (repeated next bar) to (Bar 16) the D 8th note (followed by an 8th & quarter rest).

Back in Bar 11, the bassoons, clarinets, viole, VC/CB play the simple rhythmic pattern. Bassoons/VC/CB play mf Great octave register A 8th (followed by an 8th rest) down to E 8th (followed by an 8th rest). Repeat thru Bar 15). The clarinets and viole play the sub-beats. So, after an 8th rest, they play small octave E (followed by an 8th rest) to same E 8th. Repeat thru Bar 15.

In Bar 16, the flutes play forte the Chronicle Scherzo motif. We find Line 2 C-D-D# grace 32nd notes to Eb down to Line 1 Eb 8th notes to F-Ab-G-F 16ths to (Bar 17) Line 1 Bb-Bb rinforzando 8th notes down to Eb quarter note rinforzando. VC play p F down to D 8ths (with 8th rests after each note) while CB plays F up to small octave B. Repeat thru Bar 22. Viole & clarinets play the sub-beats so that, after an 8th rest, they play the D 8th (followed by an 8th rest) to D 8th again.

In Bar 18, the Fags play, after an 8th rest, B/D-C/E-B/D 8th note dyads (crossbeam connected) to (Bar 19) Bb/Db rinforzando half notes. In Bars 20-21, after an 8th rest, the clarinets play the same pattern and pitches. In Bar 22, the Fags again play as in Bar 17 to (Bar 23) the B/G 8th dyad (followed by rest marks). Here the 1st stand of the violins I play descending pizz 8th notes starting Line 2 D-B-G-D followed in Bar 24 with the 1st stand of violins II continuing the pizz descent starting on Line 1 G-Eb-Bb-G (g) followed in Bar 25 with the 1st stand of the viole plucking D-B-G-D. Then the VC/CB play ascending 8th notes G-A-B-C to (Bar 27) the C# 8th (followed by an 8th rest) then small octave D-D 8ths to (Bar 28) Great octave G quarter note (followed by a quarter rest). After a quarter rest in Bar 27, the violins and viole (“all pizz”) play *pp* Line 1 (for violins; small octave for viole) two D 8ths down to (Bar 28) G quarter notes. Back in Bar 23, the viole and VC/CB had played single 8th notes on the first beat (B for viole; G/D for VC; G for CB). Then again in Bar 24 (G for viole; Eb/Bb for VC; Eb for CB) to (Bar 25) with G/D for VC and G for CB (viole here are playing that descending pizz 8th note pattern, as given earlier).

Back in Bar 23, the flutes play (as violins I) descending staccato 8th notes D-B-G-D. In Bar 24, the clarinets (with violins II) take over the staccato 8th note descent on G-Eb-Bb-G. In Bar 24, Fag I (like the viole) play D-B-G-D, and in Bar 25, Fag II plays a solitary G 8th.

End of cue.

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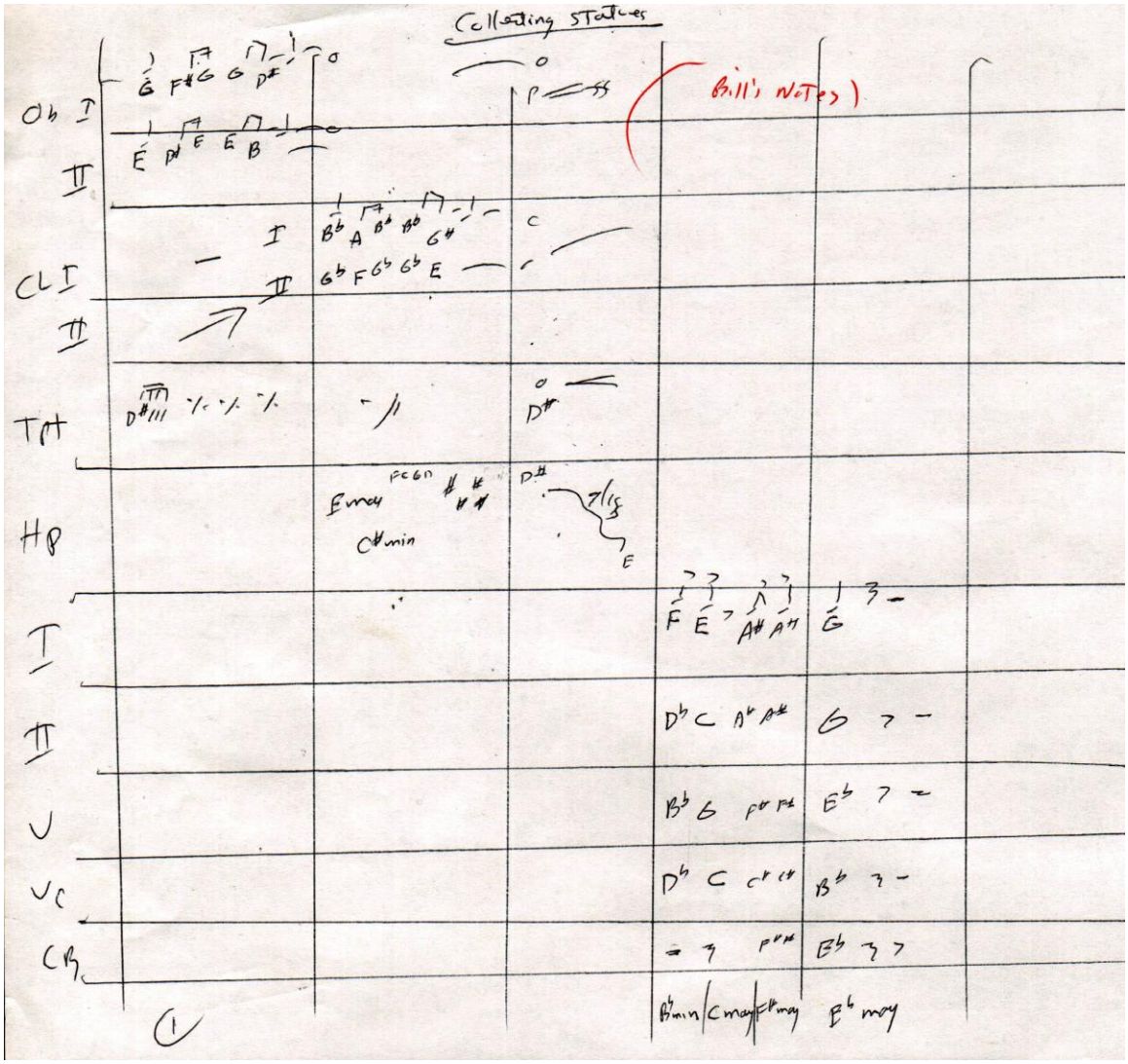
"Collecting Statues" Reel 6, M 69. *Moderato* in 4/4 meter, 5 bars. Instrumentation: 2 oboes, 2 clarinets, 1 trumpet, harp, strings. Note: This cue was not used in the movie, and it was not recorded in the McNeely cd. This cue was placed immediately before the following cue that was partially used, "Valse Presentation" when Kane is seen on the street with the President's daughter. Just earlier, Bernstein is talking to LeLand (Joseph Cotton) that Charlie Kane is not just collecting statues—in effect (not stated by Bernstein), he's collecting the President's daughter to be his wife.

In Bar 1, the muted trumpet plays *mf* Line 1 D#-D#-D# D# 16th note figures (4 per bar) thru Bar 2, the first 16th of each figure being rinforzando. Then, in Bar 3, it plays the D# whole note *p* < *ff* (tacet to end of cue).

Back in Bar 1, the oboes play forte a variation of the Xanadu motif Line 2 rinforzando notes. So we find oboe I playing the G quarter note to F# dotted 8th to G 16th figure to G 8th down to D# 8th tied to quarter note and tied to whole notes in Bars 2-3 (tacet to end). Oboe II plays it as E quarter to D# dotted 8th to E 16th figure to E 8th down to B 8th tied to quarter and tied to whole notes next two bars (in Bar 3 the oboes play their respective notes p crescendo fortissimo).

In Bar 2, the clarinets take over and play the Xanadu/Kane motif. Clarinet I plays forte Line 1 Bb quarter note rinforzando (all notes are rinf.) to A dotted 8th to Bb 16th figure to Bb down to G# 8ths tied to the G# quarter and tied to the G# whole note in Bar 3, *p* < *ff* (tacet to end).



In Bar 3, the harp (in the E maj key signature or 4 sharps) play a descending gliss from Line 3 D# down to E, *mf* < *ff*. In Bars 4-5, the strings are soli playing pizz and rinforzando notes accentuating the final development of the Xanadu theme. Vlns I play Line 1 F to E quarter notes (followed by an 8th rest) down to small octave A# 8th to A# quarter to (Bar 5) G quarter note (followed by a quarter and half rest marks). Violins II play it as Bb to middle C quarter notes to (after an 8th rest) A# 8th to A# quarter to (Bar 5) the G quarter notes (followed by rests). Violas play small octave Bb to G quarter notes to (after an 8th rest) F# 8th to F# quarter to (Bar 5) Eb quarter note. VC play small octave Db to C quarter notes to (after an 8th rest) C# 8th to C# quarter to (Bar 5) Eb quarter note. After a half and 8th rest in Bar 4, the CB plucks the small octave F# 8th to F# quarter to (Bar 5) Eb quarter note.

Combined we find the Bb min quarter note chord to C maj to the F# maj to (Bar 5) the Eb maj.

End of cue.

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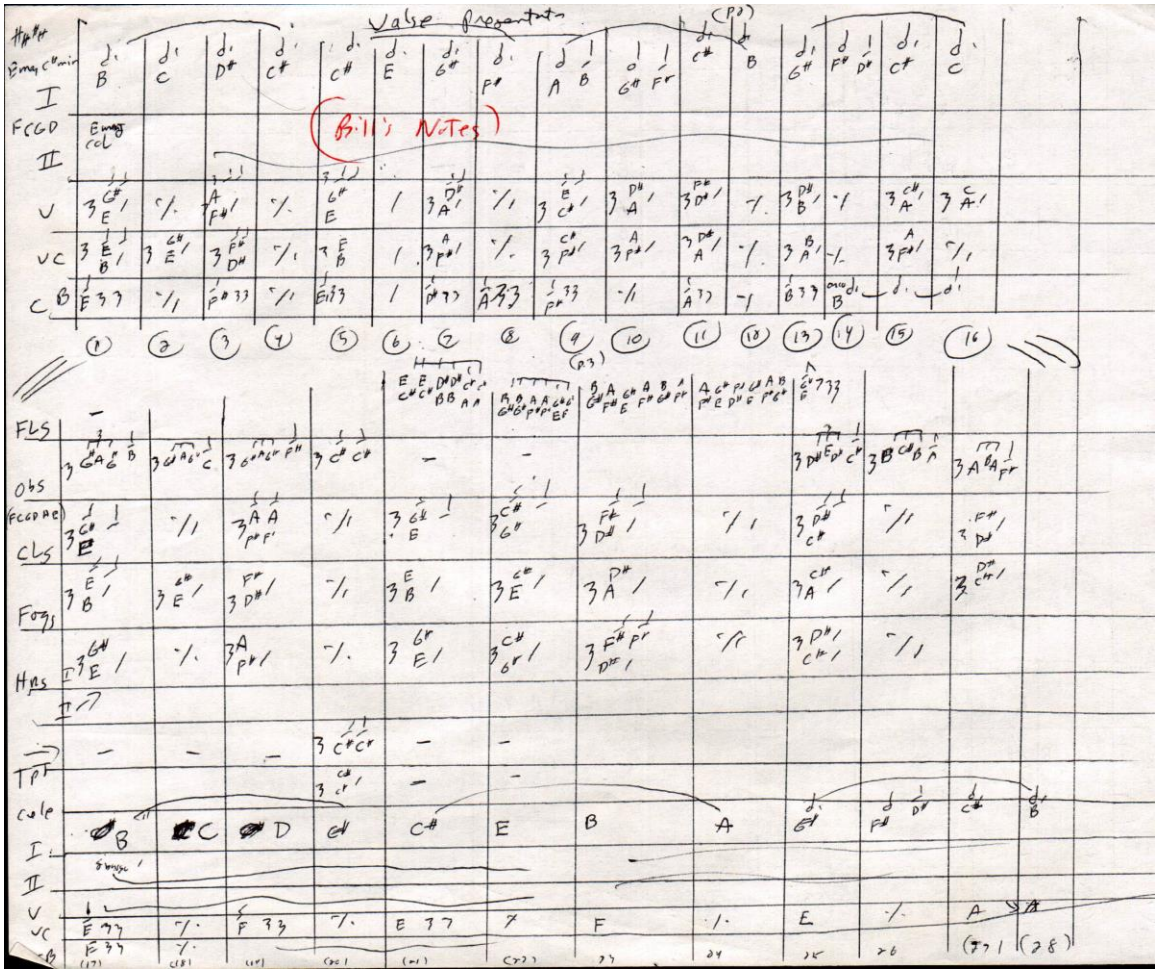
"Valse Presentation" Reel 6 M 69A/Reel 7 M 70. *Tempo di Valse* in3/4 meter, 43 bars. Key signature of E major (4 sharps). Bremner location: Track # 8 from :32 – 1:38. McNeely location: Track # 18. Dvd location: Chapter 13 starting at 2:26. Note: This cue was heavily edited/cut suggesting that the final edit of the film necessitated musical cuts. Bars 1-8 were used, then Bars 25 thru 36. Bars 9 thru 24 and Bars 37 thru 43 were deleted.

Scene: The Chronicle crew look down from second floor and see Kane at a carriage on the street attending his wife-to-be (the President's daughter).

The strings are soli during the first 16 bars playing a simple passage in waltz rhythm. Violins I and II (vlns II are "Coll I") Play the B (b or small octave B) dotted half note to (Bar 2) Line 1 or middle C (c') dotted half note to (Bar 3) D# to (Bar 4) C# half notes (all notes played under the legato phrase line). The V/VC/CB play the rhythmic pattern. The CB starts off with a pizzicato small octave E (e) quarter note (followed by two quarter rests), repeated next bar, to (Bar 3) the F# quarter note (repeated in Bar 4). Divisi ("div") celli play, after a quarter rest, two B/E (e) quarter note dyads pizzicato to (Bar 2) E/G# to (Bar 3) D#/F# dyads (repeated in Bar 4). Viole play divisi, after a quarter rest, two small octave E/G# quarter note dyads (repeated next bar) to (Bar 3) F#/A dyads (repeated in Bar 4).

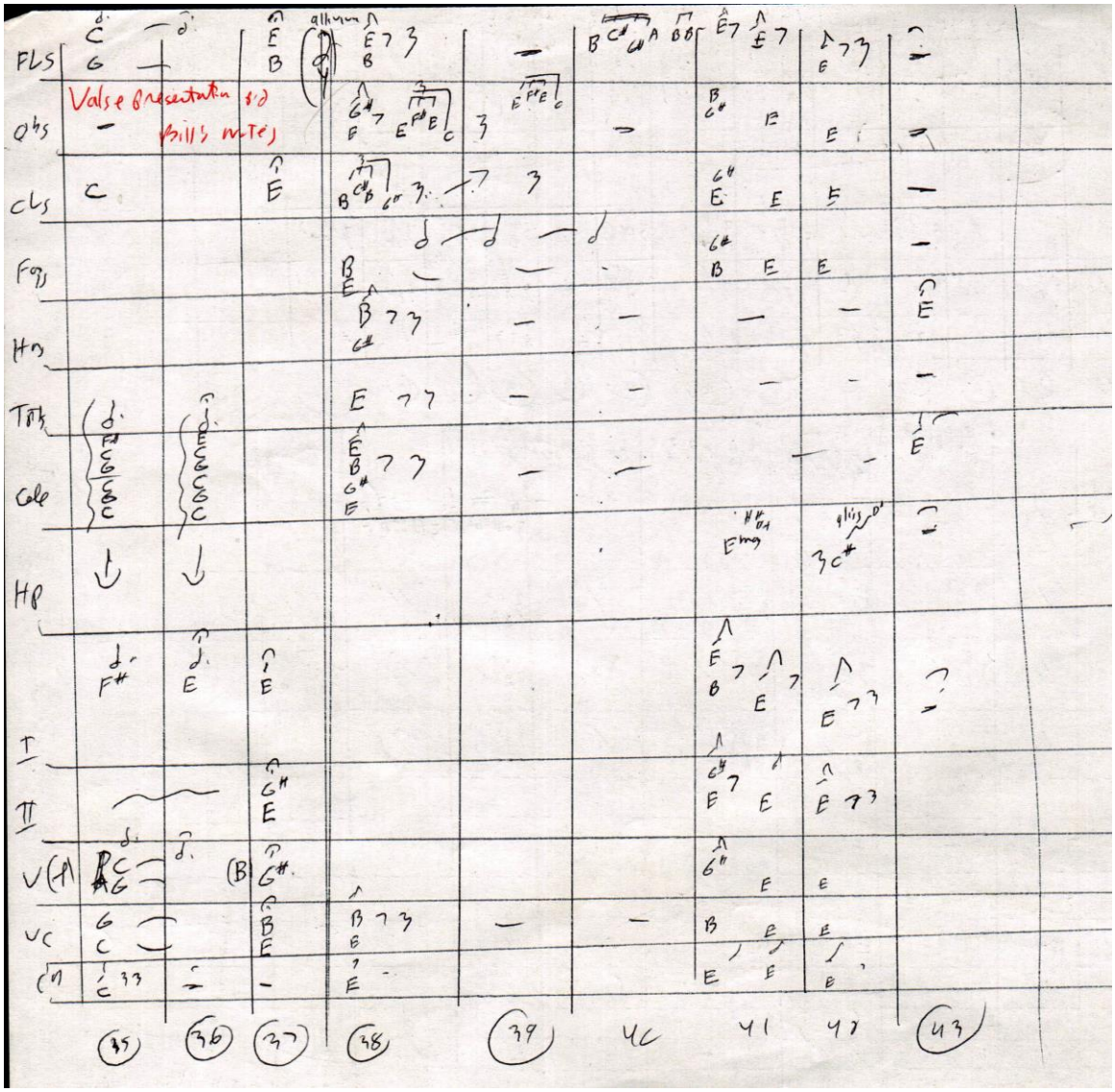
In Bars 5-8, the violins play dotted half notes middle C# to E, then G# to F#. CB plucks small octave E quarter note (followed by two quarter rests), repeated next bar, to (Bar 7) D# down to (Bar 8) Great octave A. Celli, after a quarter rest, pluck two B/E quarter note dyads (repeated next bar) to (Bar 7) F#/A (repeated next bar). Viole pluck E/G# (repeated next bar) to (Bar 7) A/D# (repeated next bar).



In Bar 9 (start of section A thru Bar 16, not used in the movie), the violins play A half note to B quarter note to (Bar 10) G# half to F# quarter notes up to (Bar 11) Line 2 C# doted half note to (Bar 12) B doted half note (all notes under the legato phrase line). CB plucks the solitary Great octave F# quarter note (repeated next bar) to (Bar 11) A quarter notes (repeated next bar). VC pluck pizz, after a quarter rest, two F#/C# (Line 1 C-sharp) quarter note dyads down to (Bar 10) F#/A dyads up to (Bar 11) A/D# dyads (repeated next bar). Viole pluck pizz, after a quarter rest, middle C#/E dyads to (Bar 10) A(a)/D# dyads to (Bar 11) fully Line 1 D#/F# dyads (repeated next bar).

In Bar 13, the violins play Line 1 G# dotted half note to (Bar 14) F# half down to D# quarter notes to (Bar 15) middle C# to (Bar 16) C (natural) dotted half notes. The CB plucks *pizz* small octave B quarter notes (followed by two quarter rests) down to (Bar 14, now *artco*) the

Great octave B dotted half note tied to dotted half notes next two bars. VC pluck, after a quarter rest, two small octave A/B quarter note dyads (repeated next bar) to (Bar 15) F#/A dyads (repeated next bar). Viole pluck B/D# dyads in Bar 13 (repeated next bar) to (Bar 15) A/C# to (Bar 16) A/C dyads.



In Bar 17 (start of section B thru Bar 24, again not used in the movie), the strings reprise Bars 1-4, but violins I are an octave higher on B(b')-C(c)-D-C# dotted half notes. Moreover, the viole now play those dotted half notes largely Line 1 register. Both the CB and CB pluck the solitary quarter notes at the start of each bar. So VC pluck Great octave E (repeated next bar) to (Bar 19) F# (repeated next bar), while CB plucks small octave E (repeated next bar) down to (Bar 19) Great octave

F#. The clarinets, bassoons and horns play the 2nd & 3rd beat quarter notes, completing the simple triple meter. So, after a quarter rest, clarinets play small octave (*chalumeau* register) two E/G# quarter note dyads (repeated next bar) to (Bar 19) F#/A (repeated next bar). Bassoons play B/E (e) to (Bar 18) E/G# to (Bar 19) D#/F# (repeated next bar). Horns play pp (again after the quarter rest) small octave E/G# dyads (repeated next bar) to (Bar 19) F#/A (repeated next bar). Oboes play mf a repeated short embellishment. So, after a quarter rest, they play (oboe I an octave higher) G#-A-G# triplet 8th note figure to B (b' b'') rinforzando quarter notes. In Bar 18, they play (after a quarter rest) G#-A-G# triplet "3" figure (quarter note value) to Line 1 and Line 2 C quarter notes rinforzando. In Bar 19, they play, after the quarter rest, G#-A-G# triplet to F# quarter notes to (Bar 21), after a quarter rest, C#-C# quarter notes rinforzando.

In Bars 21-24, the oboes are silent but the flutes take over forte with a descent of staccato 8th notes. They start off with Line 3 C#/E played twice to B/D# dyads played twice to A/C# 8th dyads played twice to (Bar 22) continued movement. Put differently, flute I plays E-E-D#-D#-C#-C# to (Bar 22) B-B-A-A-G#-G# to (Bar 23) B-A-G#-A-B-A to (Bar 24) A-G#-F#-G#-A-B to (Bar 25) solitary G# 8th (followed by an 8th and two quarter rests). Flute II plays C#-C#-B-B-A-A to (Bar 22) G#-G#-F#-F#-E-E to (Bar 23) G#-F#-E-F#-G#-F# to (Bar 24) F#-E-D#-E-F#-G# to (Bar 25), the single E (e'') 8th note.

Back in Bar 21,violins play an octave apart C# to (Bar 22) E dotted half notes up to (Bar 23) B to (Bar 24) A dotted half notes. Ditto for viole (Line 1). VC pluck pizz Great octave E quarter note (repeated next bar) to (Bar 23) F# (repeated next bar). CB pluck small octave E (repeated next bar) to (Bar 23) Great octave F# (repeated next bar). After a quarter rest, clarinets play two E/G# quarter note dyads to (Bar 22) G#/C# to (Bar 23) D#/F# (repeated next bar). Fags play B/E to (Bar 22) E/G# to (Bar 23) A/D# (repeated next bar). Horns play the pattern on E/G# to (Bar 22) G#/C# to (Bar 23) D#/F# (repeated next bar).

In Bar 25 (start of section C, used in the movie after Bar 8), the violins play an octave apart (Lines 1 & 2) G# dotted half note to (Bar 26) F# half note up to Lines 2 & 3 D# quarter notes to (Bar 27) C# dotted half note to (Bar 28) B dotted half note. Ditto viole Line 1. The celli pluck small octave E quarter note (followed by two quarter rests),

repeated next bar, to (Bar 27) A quarter down to (Bar 28) Great octave A quarter note. CB pluck the exact same notes. After a quarter rest, clarinets play two C#/D# quarter note dyads (repeated next bar) to (Bar 27) D#/F# (repeated next bar). Fags play A/C# for two bars, then C#/D# for two bars. Horns play C#/D# thru Bar 28. In Bar 28, the trumpets join in with (after a quarter rest) two B rinforzando quarter notes (then silent again for several bars). The celeste is the same, sound the B (b' b'') quarter notes only in Bar 28. The oboes return to play the pattern given in Bars 17-20 (triplet to quarter note). This time they play it "a2" in Bar 25 on Line 1 D#-E-D# triplet to C# quarter note. Then they play divisi again in Bars 26-28. We find largely Line 1 & Line 2 B-C#-B triplet to A quarter notes to (Bar 27), again, after a quarter rest on the first beat, A-B-A triplet to F# quarter note to (Bar 28) two rinforzando B quarter notes.

The flutes return in Bars 29-32 with the staccato 8th notes, etc.

Skipping to Bar 35, the music winds down as the celeste and harp are arpeggiando (vertical wavy line rolled chord) pp on dotted half notes starting on small octave C//G/C (bottom bass clef staff)/G/C/F# (top treble clef staff). Then, in Bar 26, they are arpeggiando on C/G/C G/C/E (C major), held fermata. The violins play Line 1 & 2 F# dotted half note to (Bar 36) E dotted half notes, held fermata. Viole are divisi (in treble clef) on G/C (c'') dotted half notes tied to dotted half notes next bar, held fermata. Celli play small octave C/G tied to next bar. CB is pizz on small octave C quarter note (followed by rests). Silent in Bar 36. Flutes play G/C (c'') dotted half notes tied to next bar, held fermata. The clarinets play middle C tied to next bar, held fermata. The music ends here in Bar 36 for the movie version. However it continues in the written score (hear the McNeely recording) in Bar 37 with a final fermata held chord on E major (E/G#/B). So we find violins I playing on Line 2 E (e'''); violins II play on Line 2 E/G# dotted half notes held fermata. Viole (back to the standard alto clef with he middle C on the middle staff line) play small octave G# dotted half note, held fermata. The VC play small octave E/B. The flutes play B/E (e'') dotted half notes, and clarinets play on Line 1 E doted half note, held fermata.

In Bar 38 (*Allegro Vivace* in 2/4 meter), a sprightly section begins very briefly. The flutes are ff on rinforzando 8th notes B/E (e'') followed by an 8th and quarter note rest. Oboes play the Line 1 E/G#

8ths (followed by an 8th rest), then the E-F#-E triplet value 16ths to middle C 8th rinforzando figure. Clarinets play forte largely small octave B-C#-B triplet 16ths down to G# 8th figure (followed by a quarter rest). Fags play Great octave E/B half notes tied to Bar 40. Horns play forte Line 1 G#/B 8ths (followed by rests and tacet until the final Bar 43). Trumpets play forte on rinforzando Line 2 E 8th (followed by rests). The celeste plays Line 1 E/G#/B/E (e'') 8th note chord (followed by rest marks). The celli pluck pizz and forte on Great octave E/B 8ths (followed by rests). CB plucks small octave E 8th.

In Bar 39, the clarinets play he largely Line 1 figure of B-C#-B 16ths to G# 8th (followed by a quarter rest). After a quarter rest, the oboes play it on Line 2 E-F#-E 16ths to C 8th rinforzando figure.

In Bar 40, flute I plays staccato 16ths largely Line 2 B-C#-G#-A to rinforzando B-B 8ths to (Bar 41) E (e''') 8th (followed by an 8th rest) down to Line 2 E 8th (followed by an 8th rest) to (Bar 42) Line 1 E 8th (followed by rests). Tacet final bar. In Bar 41, violins I are pizz on B/E (e''') 8th notes (followed by an 8th rest) down to E/E (e' e'') 8ths (followed by an 8th rest) to (Bar 42) E (e') 8th (followed by rest marks and tacet last bar). Violins II are pizz forte on Line 2 E/G# 8ths (followed by an 8th rest) to (see vlns I). Viole are pizz on small octave G 8th (followed by 8th rest) to E 8th (with rest) to (Bar 42) same E 8th. Celli pluck E/B 8ths (followed by an 8th rest) to unison Great octave E 8th (with 8th rest) to (Bar 42) E 8th again. CB pluck small octave E 8ths down to (Bar 42) Great octave E 8th. Oboes play Line 2 G#/B 8ths to unison Line 2 E 8th to (Bar 42) Line 1 E 8th. Clarinets play Line 2 E/G# 8ths to Line 1 & 2 E 8ths to (Bar 42) small octave and Line 1 E 8ths. Fags play B/G# to unison E small octave 8ths to (Bar 42) Great octave E 8ths.

In Bar 42, the harp in the key signature of E maj (4 sharps) play, after a quarter rest, the upward gliss ppp from small octave E up to Line 2 D#.

In Bar 43, the horn I and celeste are soli. The horn plays pp on Line 1 E half note rinforzando, held fermata. The celeste plays pp on E/E (e' e'') quarter notes (followed by a quarter rest).

End of cue.

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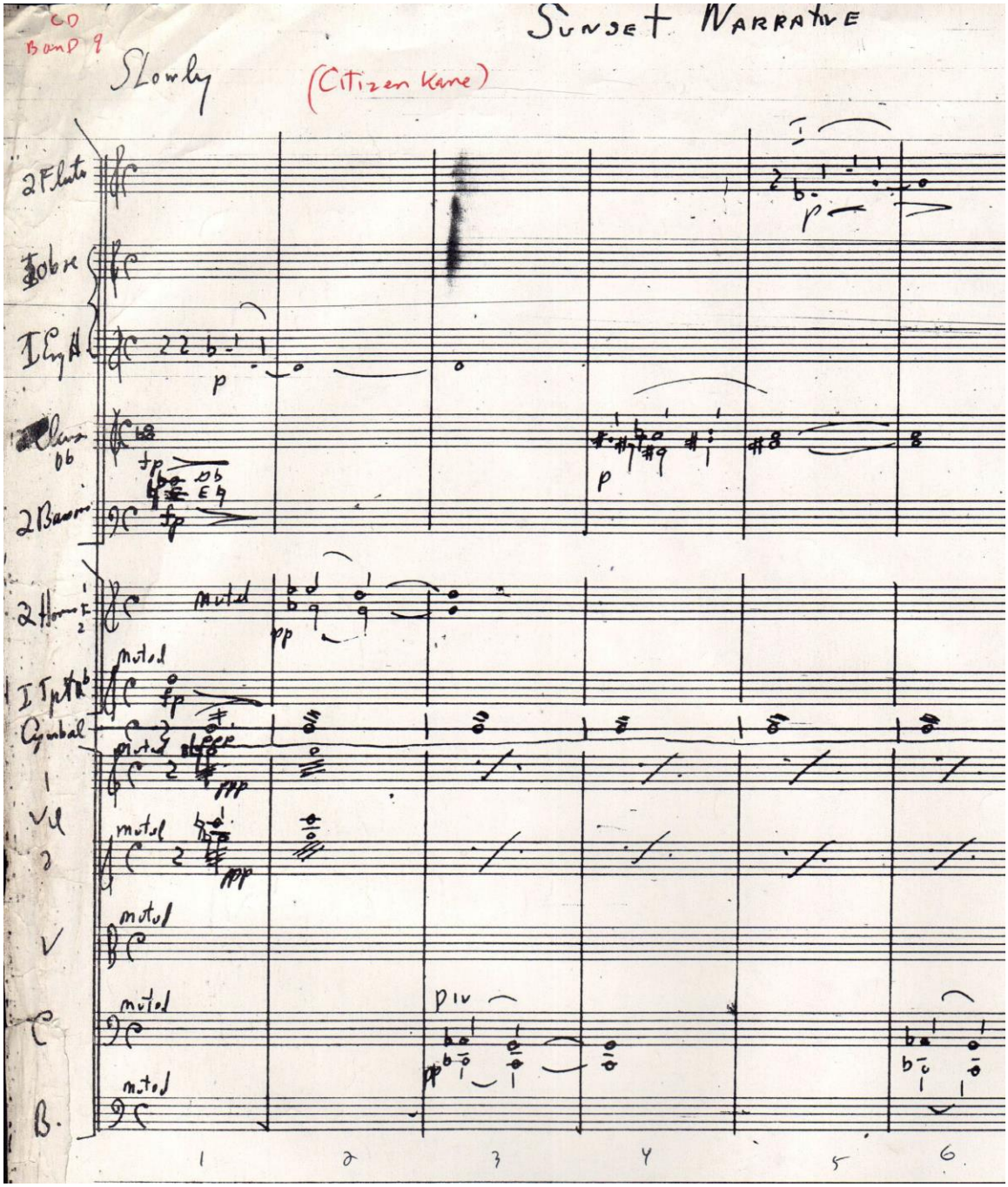
"Sunset Narrative (LeLand's Narration)" Note: The McNeely recording has track # 19 title it "Sunset Narration" erroneously (instead of "Sunset Narrative"). Once again, as in all the cues, the music is written on "G. Schirmer Imperial Brand paper No. 5 – 18 staves." Slowly in C time, 4 pages, 32 bars. Bremner location: Track # 9. Dvd location: Chapter 13 starting at 4:13 into Chapter 14.

Clarinets play *fp* > (decrescendo) on Line 1 Gb/Bb whole notes (tacet until Bar 4). Bassoons play *fp* > on Line 1 E/Gb whole notes (tacet until Bar 7, start of Section A). The muted trumpet I plays *fp* > on Line 2 C whole note (tacet until Bar 20). After a quarter rest, muted violins I play *ppp* bowed trem on Line 3 G dotted half note to whole notes bowed trem thru Bar 6. Violins II do so on G/C (g'' c''') bowed trem. The cymbal is so rolled *ppp* thru Bar 8. After a half rest, the English horn plays *p* on Line 1 Db quarter note down to small octave G [written D above] quarter note tied to whole notes next two bars.

In Bar 2, muted horns play *pp* on Db/Ab half notes to C/G half notes tied to whole notes Bar 3. In Bar 3, divisi muted celli play Great octave Db/Ab half notes to C/G half notes tied to whole notes in Bar 4.

In Bar 4, the clarinets return playing p the E/F# quarter notes to C#/G half notes to F#/A quarter notes to (Bar 5) E/G whole notes tied to whole notes in Bar 6. In Bar 5, after a quarter rest, flute I plays *p* < > Line 1 Db quarter up to Line 2 C quarter note down to G quarter note tied to whole note in Bar 6. In Bar 6, the VC returns on Db/Ab half notes to C/G half notes.

In Bar 7 (start of section A thru Bar 10), the oboe plays *p* < > Line 1 F 8th up Line 2 Gb 8th (crossbeam connected) to Line 2 Eb quarter note, then *p* < > Line 1 F up to Line 2 Gb 8th down to Line 1 Ab quarter note. Fags play *pp* on B (b)/Eb whole notes tied to next bar. Violins I are bowed trem on Line 3 Eb/Ab whole notes thru next bar. Violins II are bowed trem on Eb/Ab as well (but octave lower on Line 2). The celli play on Ab/F (f) whole notes tied to next bar. The CB joins in now playing pp on Great octave Ab whole note tied to next bar.



After a half and quarter rest in Bar 7, the English horn plays crescendo-decrescendo a short passage of Ab quarter note to (Bar 8) Bb to B quarter notes up to Line 2 Gb dotted quarter note to Eb 8th to (Bar 9, start of page 2) the D quarter note (followed by rest marks).

In Bar 9, flutes play Line 1 D/G down to C/F# half note dyads to (Bar 10) D/G to C/F half note dyads. Bassoon I plays pp small octave Bb to A half notes to (Bar 10) Bb to Ab half notes. Clarinet II plays lowest (small octave) E whole note to (Bar 10) Eb to lowest D half notes. Clarinet I plays Line 2 D dotted quarter to D 8th to C quarter up to G quarter down to (Bar 10) D dotted quarter to D 8th to C quarter (probably should be the C half note).

After a half and quarter rest in Bar 10, the oboe plays Line 2 C quarter note to (Bar 11) Eb quarter down to Line 1 Ab 8th to G-Bb 8ths (crossbeam connected) to Bb-Ab 8ths to (Bar 12) Gb whole note. In Bar 11 (start of section B thru Bar 16), divisi viole play Line 1 Eb/Ab half notes to Bb/D half notes to (Bar 12) Bb/Eb whole notes. Divisi celli play small octave F/B half notes to Eb/Bb half notes to (Bar 12) C/Bb whole notes.

After a quarter rest in Bar 12, violins I play "espr" and crescendo Line 1 Bb-Gb 8th notes (crossbeam connected) up to Line 2 Gb to F quarter notes to (Bar 13) Eb half note to Db to Cb quarter notes to (Bar 14) Bb quarter note (followed by a quarter and half rest). In Bar 13, divisi violins II play Line 1 F/B whole notes down to (Bar 14) Bb/F half notes to unison Db whole notes to (Bar 15) G/C (g and middle C or c') half notes to small octave Ab half notes. In Bar 13, viole play B/Eb whole notes to (Bar 14) unison small octave F to Db/Gb half notes to (Bar 15) E to Eb half notes. Celli play Ab/F (f) whole notes to (Bar 14) D to Bb half notes to (Bar 15) G to B half notes. In Bar 14, the basses return playing small octave D to Db half notes to (Bar 15) C up to F half notes.

In Bar 14, the English horn returns playing *p* > quarter notes Line 1 B down to F and *p* > Gb down to Db quarter notes to (Bar 15) E down to C quarter notes to bracketed "3" triplet value quarter notes Eb-Bb-B to (Bar 16) D quarter to C dotted half note (previous two bars are legato). In Bar 16, Fag I also plays that quarter to dotted half note pattern on G quarter to F# dotted half note played "espr." The solo viola plays this "espr" on G quarter to F# doted half note as well. VC play Bb half to A-A quarter notes tenuto, while CB play the small octave Eb whole note.

In Bar 17 (start of section C thru Bar 19), horn I is "solo" playing p on descending quarter notes G-D to C dotted quarter to C 8th to (Bar 18, start of page 3) D half note to Eb-F quarter notes to (Bar 19) G dotted quarter to G 8th to G# half note tied to half note in Bar 20 (followed by rests). Two flutes play Line 1 D to C half notes (repeated next bar) to (Bar 19) D half note to D# half note tied to whole note in Bar 20. Violins I are col flutes. Viole play G to F# half notes (repeated next bar) to G half to G# half tied to whole note in Bar 20. VC play Bb half to A-A quarter notes (repeated next bar) to (Bar 19) Bb half to B half tied to whole note in Bar 20. CB play small octave Eb whole note (repeat next bar) to Eb half to E half tied to whole note in Bar 20.

In that Bar 20 (start of section D thru Bar 24) plays p Line 1 A#-G# quarter notes to triplet value D# half note to G quarter note to (Bar 21) G whole note. In bar 21, vlns II play middle C half note to Cb-Cb quarter notes to (Bar 22) Bb whole note. Viole play Eb quarter to D dotted half to (Bar 22) Eb whole note. VC play Great octave Ab whole note to (Bar 22) G whole note. Ditto CB. In Bar 22, vlns I play the G (g)/Eb whole notes. After a half rest, horn I is "solo" again on triplet value quarter notes tenuto Bb-Bb-Bb up to (Bar 23) G dotted half note.

In Bar 23, the clarinets return playing 8th note figures. Clarinet I plays Line 1 G-Eb-G-Eb to next figure (same notes) while clarinet II plays C-Bb-C-Bb. Repeat next bar. Each two-note pattern has the short legato curve line over the notes. After a quarter and 8th rest, the solo violin I plays p Line 2 A 8th to G half to (Bar 24) F-G 8ths to A half to G-F 8ths to (Bar 25) G whole note. Below that G in Bar 25 Herrmann writes "the rest" so that altri violins I play Line 1 C#/E whole notes tied to next bar. Violins II play small octave Bb whole note tied to Bar 26. Viole play E, VC on F#.

After a half rest in Bar 25 (start of section E), the trumpet plays p triplet value quarter notes F#-F#-F# to (Bar 26) E quarter note up to Bb quarter note to triplet value A half to G quarter to (Bar 27, start of page 4) F# half note (followed by rest marks). In Bar 27, the clarinets play pp on small octave F#/C# whole notes. Viole play on D, and VC play D/A. Combined it is the D maj tonality (D/F#/A). After a quarter rest, flute I plays Line 1 A#-A-G quarter notes to (Bar 28) D half note (followed by a half rest).

In Bar 28, Fags play *p* steady decrescendo to *pp* G/D (d') half notes to two tenuto F#/C quarter note dyads to (Bar 29) F/C half notes to two E/Bb quarter note dyads to (Bar 30) Eb whole note for Fag I, and Bb quarter to Ab dotted half note for Fag I. VC play Great octave Bb quarter to A dotted half to (Bar 29) Ab quarter to G dotted half to (Bar 30) B half to B-B tenuto quarter notes to (Bar 31) Eb/Bb whole notes tied to next bar. Cb play small octave Eb whole note to (Bar 29) Db whole note up to (Bar 30) F whole note to (Bar 31) Eb whole tied to next bar, decrescendo. Viole, in Bars 31-32 play on small octave Eb whole notes. Horn I plays p on Eb there as well.

Finally, in Bar 31, two flutes play pp middle C-C tenuto quarter notes up to G half note to (Bar 32) Eb whole note, decrescendo. Clarinets play pp small octave two G/Bb quarter note dyads to Bb/Eb half notes to (Bar 32) G/Bb whole notes.

End of cue.

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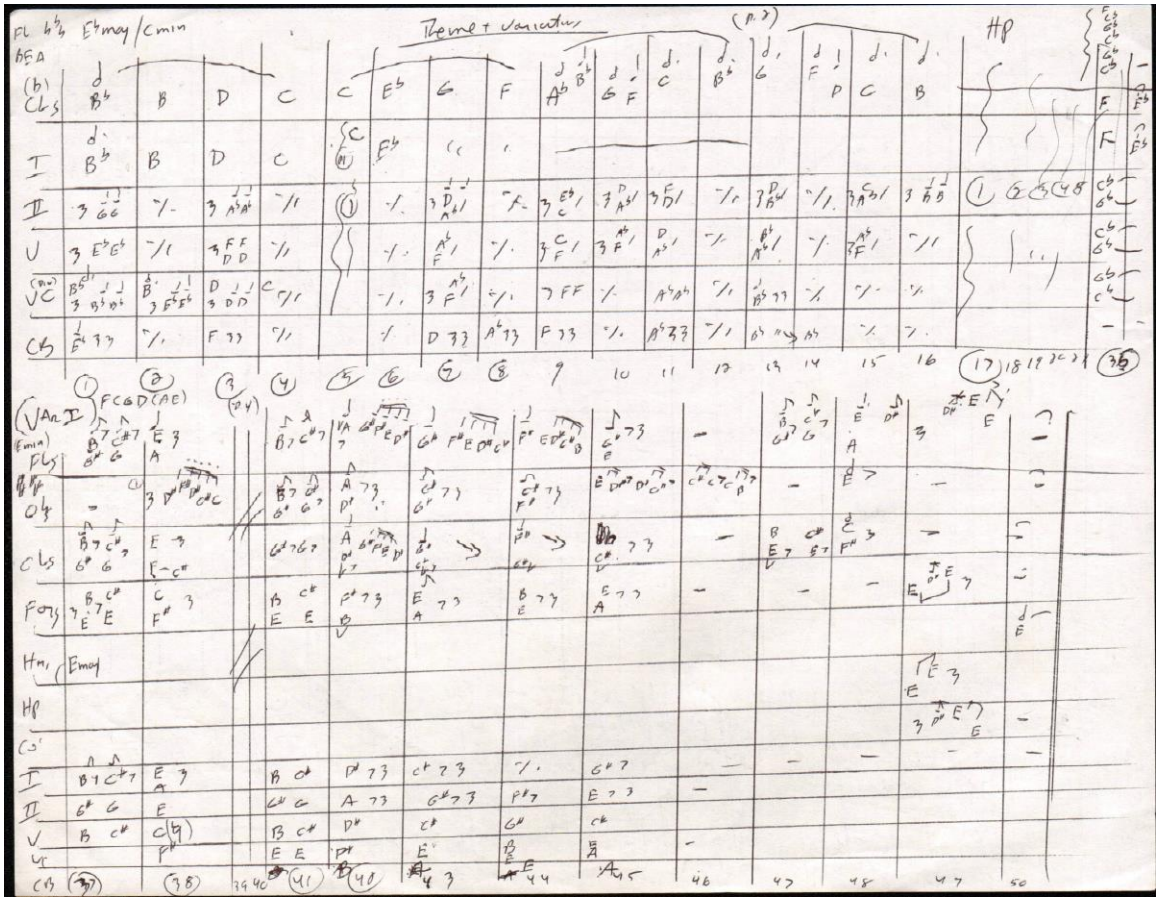
"Theme & Variations (Breakfast Montages)" Reel 7, M75. *Valse tempo* in ¾ meter. 11 pages, 139 bars. Key signature of Eb major (3 flats). Bremner location: Track # 10. McNeely location: Track # 20. Dvd location: Chapter 14 starting at 2:28.

The "Theme" (Bars 1-36) was actually first heard previously in "Valse Presentation." Differences include key signature changes (E min or 4 sharps in "Valse Presentation;" Eb major or 3 flats in "Theme") and the addition of clarinet I and he 1st stand of the celli playing the melody line along with the violins. We find the clarinet and violins I playing p small octave Bb dotted half note to (Bar 2) B to (Bar 3) D to (Bar 4) C half note. All notes stated were played legato under the phrase curve line. The bass plays pp and pizz the small octave Eb quarter note (followed by two quarter rests), repeated next bar, to (Bar 3) F quarter note (repeated next bar). After a quarter rest, violins II play pp two small octave G (g) quarter notes (repeated next bar) to (Bar 3, after a quarter rest), two Ab quarter notes (repeated in Bar 4). After a quarter rest, the violas play two small octave Eb quarter notes (repeated next bar) to (Bar 3) two D/F quarter notes (repeated next bar). After a quarter rest, altri celli (remember, the 1st stand plays the melody line) plays two Great octave Bb quarter notes up to (Bar 2), after a quarter rest, Eb-Eb

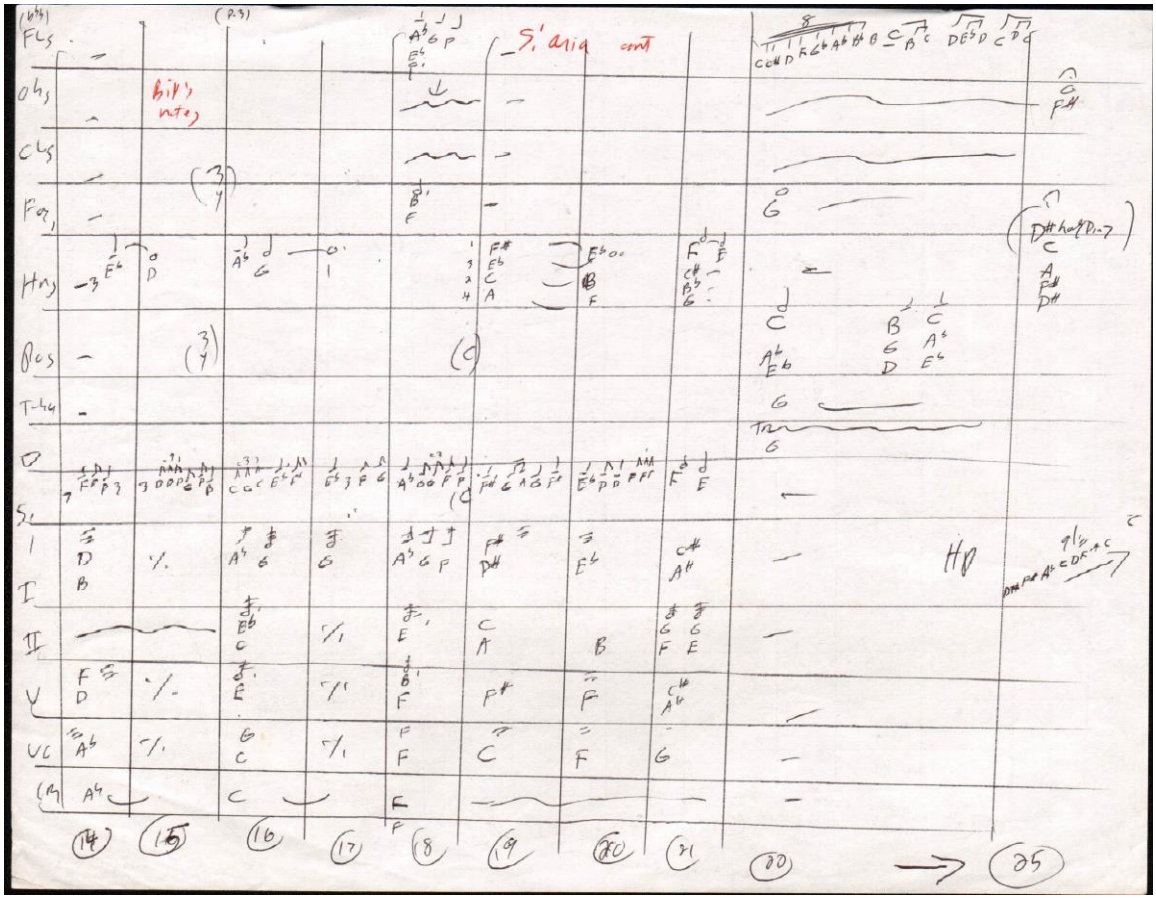
quarter notes to (Bar 3), after a quarter rest, D-D quarter notes (repeated next bar).



In Bars 5-8, the clarinet, violins I and 1st stand celli play C-Eb-G-F dotted half notes. In Bars 5-6, altri instruments play col Bars 1-2. In Bar 7, vlns II play, after a quarter rest, two Ab/D quarter notes dyads (repeated next bar). Viole play it F/Ab; altri celli on F/Ab as well, and the CB plucks the D quarter note (followed by two quarter rests) to (Bar 8) the Ab quarter note.

In Bar 9, the melody line continues with the Ab half note to Bb quarter note to (Bar 10) G half to F quarter notes up to Line 2 (violins) C dotted half note to (Bar 12) Bb dotted half note. CB plucks on the F quarter note (repeated next bar) to (Bar 11) Ab (repeated next bar). After a quarter rest, vlns II play two Line 1 C/Eb quarter note dyads to (Bar 10) Ab/D to (Bar 11) D/F (repeated in Bar 12). After a quarter rest, viole play F/C to (Bar 10) F/Ab to (Bar 11) Ab/D (repeated in Bar 12).

Altri celli play small octave F-F quarter notes (repeated next bar) to (Bar 11) Ab-Ab quarter notes (repeated next bar).



In Bar 13, the melody line continues with the G dotted half note to (Bar 14) F half to D quarter to (Bar 15) C (middle C) half note to (Bar 16) B dotted half note. The bass plucks small octave Bb quarter note down to (Bar 14) Great octave Bb (repeated next two bars). Vlns II, after a quarter rest, play two Bb/D (d') quarter note dyads, repeated next bar, to (Bar 15) Ab/C dyads to (Bar 16) B-B quarter notes. Viole play this pattern (quarter rest to two quarter notes) on Ab/Bb in Bars 13-14, then F/Ab for the next two bars. Altri celli play along the CB pattern now, Great octave Bb quarter note (followed by two quarter rests), repeated next three bars.

Bars 17-20 = Bars 1 – 2. Etc.

Skipping to Bar 35 during the "rall" section from Bars 33-36, the harp is arpeggiando (rolled chord0 on dotted half notes starting small

octave Ab/Gb Cb/Gb/Cb/F. The clarinet and vlns I play Line 2 F dotted half note to (Bar 36, end of "Theme" section) to Eb dotted half note, held fermata. Vlns II play Gb/Cb dotted half notes tied to next bar. Viole play Gb/Cb tied to next bar. Celli play small octave Cb/Gb ppp tied to next bar, and held fermata.

Next is Variation I, *Allegretto Scherzando* in the key signature of E major/C# minor (4 sharps) in 2/4 meter. Bars 37-50. Dvd location: Chapter 14 starting at 3:18.

In Bar 37, most woodwinds and strings play the E maj 8th note tonality to the C# min tonality followed in Bar 38 with the staccato descent of the oboe's 16th notes. So we find the flutes playing mf Line 1 staccato G#/B 8th notes (followed by an 8th rest) to G/C# 8ths note dyad (followed by an 8th rest) to (Bar 38) the A/E (a' e'') rinforzando quarter notes (followed by a quarter rest). Clarinets play as the flutes until next Bar 38 when they play octave apart E/E (e' e'') quarter notes (followed by a quarter rest). Bassoons play small octave E/B 8ths to C/C# 8ths to (Bar 38) F#/C (middle C) rinforzando quarter notes (followed by a quarter rest). Pizz vlns I play mf Line 1 B 8th (followed by an 8th rest) to Line 2 C# 8th (followed by an 8th rest) to (Bar 38) A/E rinforzando quarter notes ("arco"), followed by a quarter res. Vlns II play this pattern on G3 to G 8th notes to (Bar 38) E (e') quarter note. Viole play it as Line 1B to C# 8ths to (Bar 38) F# quarter note. VC play it on E to E 8ths to (Bar 38) F# rinforzando quarter note. In Bar 38, the oboe plays a response figure of "5" quintuplet 16th notes staccato Line 2 D# up to F# back down to D#-C#-C.

Bars 39-40 = Bars 37-38.

Bar 41 = Bar 37 except that the oboes here play G#/B 8ths to G/C# 8ths (with 8th rests between). In bar 42, flute I and clarinet I play Line 2 for flute; Line 1 for clarinet) A quarter note rinforzando to descending staccato 16ths G#-F#-E-D# to (Bar 43) G# quarter note rinforzando to descending staccato 16ths F#-E-D#-C# to (Bar 44) F# rinforzando quarter note to staccato 16ths E-D#-C#-B to (Bar 45) E'G# 8th dyad (flute) and middle C# 8th (clarinet). In Bar 45, oboe I plays response figures of Line 2 rinforzando E-D# (followed by an 8th rest) then D#-C# 16ths (followed by an 8th rest) to (Bar 46) C#-C 16ths (with 8th rest) to C-B 16ths (with 8th rest).

Back in Bar 42, the oboes play Line 2 D#/A 8ths (followed by rests) to (Bar 43) G#/C# to (Bar 44) F#/C#. Clarinet II plays this pattern on the D# 8th to (Bar 43) C# to (Bar 44) G# to (Bar 45) C# 8th. Fags play it B/F# 8th to (Bar 43) A/E to (Bar 44) E/B to (Bar 45) A/E. Pizz vlns I play it of Line 2 D# to C# to C# again to (Bar 45) Line 1 G# 8th. Vlns II play this as Line 1 A to G# to F# to (Bar 45) E 8th. Pizz viole pluck Line 1 D# to C# to G# to C#. VC play it small octave F# to E to E/B to (Bar 45) A/E 8ths. CB play it small octave B to A to E to Great octave A 8ths.

In Bar 47, flutes play Line 2 G#/B staccato 8ths (followed by an 8th rest) to G/C# 8ths (with 8th rest) to (Bar 48) flute I playing E dotted quarter to D# 8th while flute II plays Line 2 A dotted half note to (Bar 49) flute I plays Line 3 D acciaccatura grace note to E rinforzando 8th down to Line 2 E staccato 8th (crossbeam connected). Tacet final bar. Clarinet play this Line 1 E/B 8ths to E/C# 8ths to (Bar 48) F#/C half notes rinforzando (tacet final two bars).

In Bar 49, the bottom staff of the harp plays p Great octave E up to small octave E (e) rinforzando 8ths (crossbeam connected), followed by a quarter rest, to (Bar 50) top staff E rinforzando half note, held fermata. After a quarter rest in Bar 49, the celeste plays Line 2 D# grace note to E staccato 8th down to Line 1 E 8th. Bassoon I plays Great octave staccato E 8th to small octave D# grace note to small octave E rinforzando 8th (followed by a quarter rest). As given, after a quarter rest in Bar 49, flute I plays the response figure to the Fag with the Line 3 D# grace note to E down to Line 2 E 8ths.

In Bar 50, the cue ends as given with the E half note of the harp, and also horn I plays a stopped E half note *fp* > and held fermata.

End of Variation I.

Next is Variation II, *Presto* in 2/4 time, Bars 51 thru 89. Key signature of G maj/E min (1 sharp).

The woodwinds are soli for the first five bars highlighted by the flutes and clarinets playing rapid staccato 16ths. So we find the flutes playing forte B-B-B-B 16ths (notated as a measured tremolo with two short lines across the stem with four dots above) to Line 2 C-C-C-C up to (Bar 52) E-E-E-E to D#-D#-D#-D#. Repeat next two bars. Clarinets

play forte the staccato 16ths as I believe E/G (not G#) 16ths to F/A 16ths to (Bar 52) A/C to G#/B. Repeat next two bars. Oboes play pp single 8th note dyads Line 1 G/B (followed by an 8th rest) to A/C 8ths (followed by an 8th rest) to (Bar 52) Line 2 C/E (followed by an 8th rest) to B/D# (with an 8th rest).

Repeat next two bars. Bassoon I plays this pp on Line 1 E 8th to F 8th to (Bar 2) A to G# 8ths. Repeat next two bars.

Bar 55 = Bar 51.

In Bar 56, the flutes play G-G-G-G 16ths to F#-F#-C#-C# 16ths to (Bar 57) F#-F#-F#-F# to E-E-E-E 16ths. Repeats Bars 56-57 in the next two bars. Clarinets play I as B/E 16ths to A#/C# 2 X to F#/A# 2 X to (Bar 57) A#/C# 16ths to G/B 16ths figure. Repeat next two bars. Oboes play E/G 8ths (followed by an 8th rest) C#/F# 16th dyad (followed by a 16th rest) to A#/C# 16th dyad (followed by another 16th rest) to (Bar 57) C#/F# 8th (with rest) to B/E 8th (with 8th rest). Repeat next two bars. Fags play it as Line 2 B 8th (with rest) to A# to F# 16ths (as given for the oboes' pattern) to (Bar 57) A# to G 8ths. Repeat next two bars. Pizz strings join in now. Vlns I pluck mf Line 2 G 8th (followed by an 8th rest) to F# down to C# 8ths up to (Bar 57) F# 8th (with 8th rest) to E 8th (with rest). Repeat next two bars. Vlns II play this on Line 1 E 8th (with rest) to C# down to A 8ths to (Bar 57) C# 8th to B 8th to (Bar 58) G 8th (with 8th rest) to F# to middle C# 8ths up to (Bar 59) F# 8th to E 8th (with rests). Pizz viole pluck Line 1 B 8th (with 8th rest) to A# down to F# 8ths to (Bar 57) A# to G 8ths (with rests). Viole are silent until Bar 62. VC pluck in Bar 58 Line 1 E 8th (with rests) to (Bar 59) F# (with 8th rest) to E 8th (followed by an 8th rest).

Woodwinds are soli in Bars 60-61. Flutes play 16ths Line 2 G-G-G-G to F#-F#-F#-F# to (Bar 61) E-E-E-E to D#-D#-D#-D#. Clarinets play this on Line 2 C/E to B/D# to (Bar 61) A/C to G#/B. Fags play in high treble clef Line 2 C 8th (with 8th rest) to B (with rest) to (Bar 61 A to G#. Oboes play this on Line 2 E/G# to D#/F# to (Bar 61) C/E to B/D#.

In Bars 62-63, the strings are soli playing this pattern just completed by the woodwinds. Strings are "1/2 pizz, ½ arco." So one-half of the strings play the notes as 16ths and one-half as pizz

rinforzando quarter notes. We find vlns I playing on Line 2 G to F (not F#) to (Bar 63) Eb (not E as in the woodwinds) to D. Vlns II play Eb to Db to (Bar 63) Cb to Bb. Viole play Line 2 C to Line 1 Bb to (Bar 63) Ab to G.

In Bar 64 (start of page 6 of this cue), the trumpets with cup mutes are soli p playing A/C#/E rinforzando quarter notes (A maj) to triplet 8ths staccato notes F#/A/C# (F# min), repeated next bar, to (Bar 66) Ab/C/F rinforzando quarter notes (F min 1st inversion) to F/Ab/C quarter note triad (F min), repeated next bar. Then, in Bar 68, they continue the phrase with A/C#/E quarter note chord (A maj) to triplet staccato 8ths F#/A/C# (F# min) to (Bar 69) A#/C#/F# (F# maj 1st inv) to B/D/G (G maj 1st inv) quarter note chords to (Bar 70) Bb/D/F (Bb maj) half note triad (cres-decres these previous two bars).

Back in Bar 64, all violins are pizz ("all pizz") forte on the middle C# quarter note (with quarter rest), repeated next bar, to (Bar 66) small octave Ab quarter note (repeated next bar) to (Bar 68) C# again to (Bar 69) A# to (Bar 70) Bb quarter note. Viole play this ("all pizz") on small octave E for two bars, then C in Bars 66-67 to D to C# in Bars 68069 to (Bar 70) the F quarter note. VC/CB play it on Great octave A for two bars, then F for two bars, then A to F# in Bars 68-69 to (Bar 70) Bb quarter note.

In Bars 71-74, the woodwinds are soli playing a familiar pattern of 16ths. So flutes play forte B-B-B-B to C-C-C-C 16ths to (Bar 72) E-E-E-E to D#-D#-D#-D# to (Bar 73) G 16ths to F#-F#-C#-C# staccato 16ths to (Bar 74) four F# 16ths to four E 16ths. Clarinets play it as E/G to F/A to (Bar 72) A/C G#/B to (Bar 73) B/E A#/C# twice to F#-A# twice to (Bar 74) A#/C# to G/B. Etc.

In Bar 75, the stopped horns are soli playing mf the Xanadu/Kane motif of A#/C/E/G rinforzando half notes (C Dom 7th 3rd inversion) to (Bar 76) A/C#/D#/F# (D# half dim 7th 2nd inv) to (Bar 77) Bb/D/E/G (E dim 7th 3rd inv) 8th to dotted quarter chords to (Bar 78) Fb/Ab/Cb/Eb (Fb maj 7th).

In Bars 79-85, the trumpets return playing the same fanfare pattern as in Bars 64-70. So we find Ab/C/F (F min 1st inv) quarter note triad to F/Ab/C triplet 8ths (F min root), repeated next bar, to (Bar 81)

A/C#/E (A maj) to E/A/C# (A maj 2nd inv) quarter note triads, repeated next bar. Bar 83 – Bar 79. Then B/D/G to A#/C#/F# quarter note triads to (Bar 85) Bb/D/F (Bb maj) half note triad. Strings play quarter notes on the 1st beat of each bar during this passage. So vlns play small octave Ab for two bars, then C# for two bars, then Ab to B in Bars 83-84 to (Bar 85) Bb quarter note. Viole play on C twice to E twice to A to D to F. VC/CB play F twice to A twice to F to G to (Bar 85) Bb.

In Bars 86-87, the flutes are forte playing 16ths crescendo on A#/C# (Lines 2 & 3 respectively) to (Bar 880 A/D rinforzando 8ths (followed by rests). Oboes play F#/A 8ths in Bar 88. Clarinets are playing 16ths also on D/F# thru Bar 88 to (Bar 88) D/F# rinf 8ths. Fags play the Great octave D/A 8ths. Violins I are play forte A/D (d'') 8ths in Bar 88; violins II on Line 1 D/F#; viole on F# small octave; VC on D/A; CB on D. After a quarter rest, trumpet I plays forte the concluding phrase fragment of triplet 8ths Line 1 D-D-D to (Bar 89, end of Variation II) the D half note, held fermata.

Next is Variation III (starting page 7, Bars 90-102). Allegretto in 2/4 meter. Key signature of Eb maj (3 flats). Note: This variation was not used in the motion picture (evidently the scene it was meant for was ultimately edited out by Welles).

Oboes and clarinets start off Bar 90 with rinforzando 8th notes B/Gb Line 2 notes (for the flutes) followed by an 8th rest, then Gb/C (c''') 8ths (followed by an 8th rest). Clarinets play Line 1 Eb/BB to Eb/C to (Bar 91) F/Cb-F/Cb staccato 16ths to F/Cb rinforzando 8th note figure (followed by a quarter rest). Flutes also play that pattern of the clarinets in Bar 91 on Ab/Eb-Ab/Eb 16ths to Ab/Eb rinf 8th (followed by a quarter rest). In Bars 92-93, the oboes and Fags take over the general pattern played previously by the flutes and clarinets. We find the oboes playing forte Line 1 Gb/Bb 8ths (with 8th rest) to Gb/Cb 8ths (with 8th rest) to (Bar 93) Line 2 Eb to D 8ths (for flute I) rinforzando and legato 8ths (followed by a quarter rest). Flute II plays Line 1 Ab 8th (followed by an 8th & quarter rest). Fags play forte small octave Eb/Bb 8ths (to 8th rest) then Eb/Cb 8th (and rest) to (Bar 93) same pattern as oboes except that Fag II plays the solitary B 8th instead.

After a quarter rest in Bar 91, the celeste plays forte the D/D (d' d'') rinforzando 8th notes (followed by an 8th rest). Repeat in Bar 93.

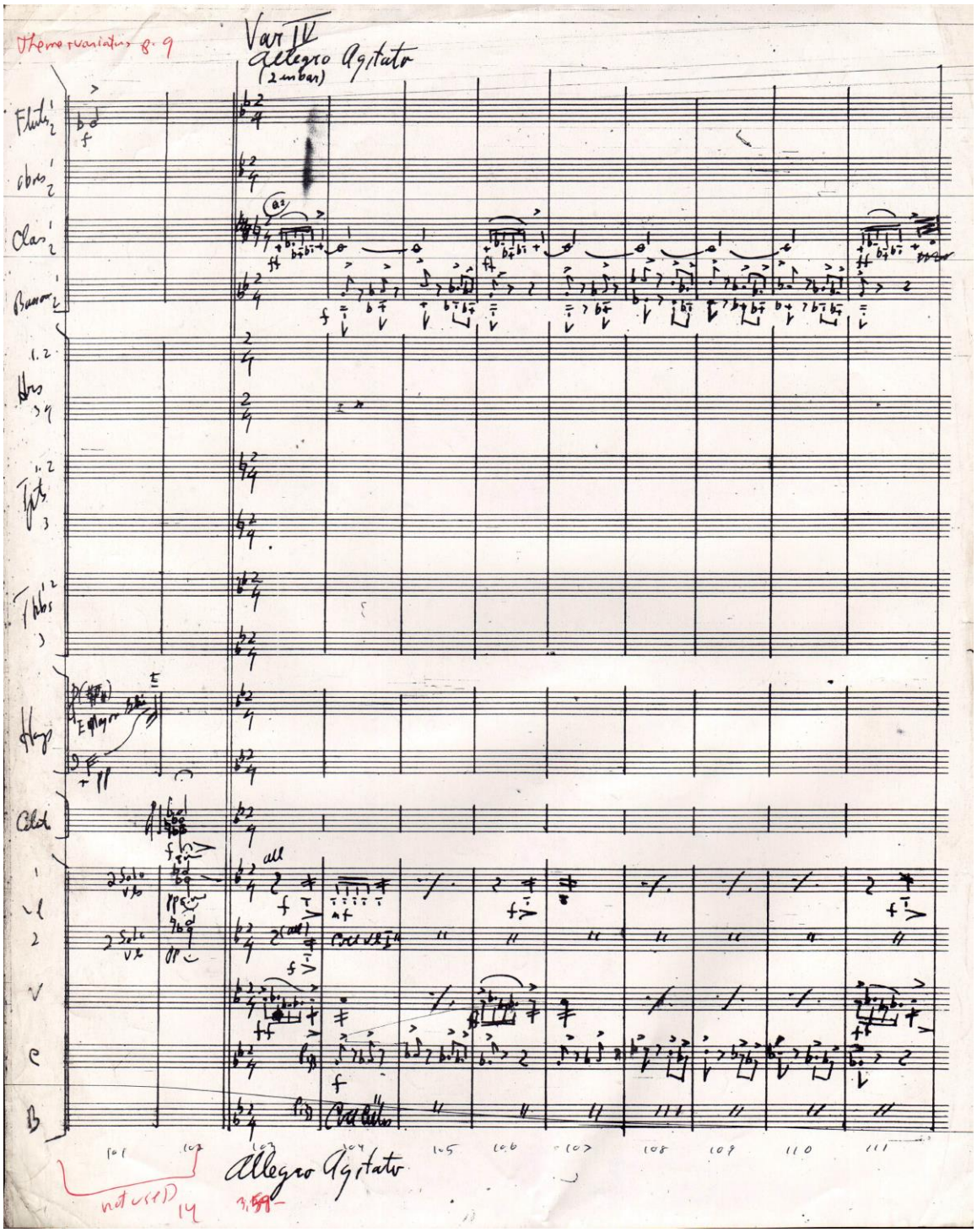
The strings appear again ("arco") in Bars 92-93, *p* < *f* >. Vlns I play Line 1 Bb to Line 2 Cb quarter notes to (Bar 93) rinforzando Eb to D 8ths (crossbeam connected), followed by a quarter rest. Violins II play Line 1 Gb half note to (Bar 93) Ab quarter note (with quarter rest). Viole play as vlns I but an octave lower. VC play small octave Eb half note up to (Bar 93) B quarter note (followed by a quarter rest). Strings are silent in Bar 94.

In Bar 94, flute I plays *p* crescendo largely Line 2 16ths Bb-C-G-Ab (followed by a quarter rest). Clarinet I, after a quarter rest, responds with a similar figure of triplet 16ths Line 1 G-G#-A to Bb 8th figure, crescendo forte.

In Bar 95, violins I are pizz mf on Bb 8th (with 8th rest) to middle C 8th (with 8th rest) to (Bar 96 Eb-Eb 16ths to D 8th figure (followed by a quarter rest). Violins II play it on small octave G to middle C 8ths to (bar 96) Ab-Ab 16ths to Ab 8th figure. Viole pluck mf small octave G to Gb 8ths to (Bar 96) Ab-Ab 16ths to Ab 8th figure. VC pluck Bb to C 8ths to (Bar 96) small octave Cb-Cb 16ths to Cb 8th figure. CB pluck small octave Eb to Eb 8ths to (Bar 960 F down to F Great octave F 8ths. After a quarter rest in Bar 96, clarinet I plays p < 16th notes Bb-C-G-Ab to (Bar 97) Eb/Ab 8ths.

Etc. In Bar 101, the harp is E maj key signature gliss from Great octave E up to Line 3 E. In Bar 102, the celeste plays forte half notes Eb/G/Bb/Eb (Eb maj), held fermata. Two solo violins I play on Bb/Eb (Line 3 E-flat) half notes pp, held fermata. Two solo violins II play Line 2 Eb/G.

Next is Variation IV (Bars 103 thru 122). *Allegro Agitato* in 2/4 meter. Key signature of Bb maj/G minor (two flats or B-flat and E-flat). Dvd location: Chapter 14 starting at 3:59.



Clarinets and viole play fortissimo 16ths Bb-Cb-Gb-Ab to Bb quarter note (for the clarinets) tied to half notes next two bars. Viole play the Bb as four 16ths to 8 16ths next bar and also in Bar 105. After a quarter rest, all violins play forte > small octave Bb 16ths to (Bar 104) mf Bb-Bb-Bb-Bb figures (2 per bar) for two bars. VC/CB pluck pizz in

Bar 104 forte of Great octave rinf Bb (with 8th rest) to Cb rinforzando 8th (with rest) to (Bar 105) Eb 8th (with 8th rest) to Db-Cb 8ths to (Bar 106) the single Bb 8th. The clarinets and viole play that same pattern as in the first bar (Bar 103) in Bar 106. Etc.

In the last three bars of this Variation, the flutes are agitated playing *p* < *ff* legato 16ths Bb-Cb-Gb-Ab repeatedly. Clarinets join in on the last two bars (Bars 121-122). The strings already started it in Bar 118 actually. Trumpets in straight mutes sound rinforzando quarter notes Bb to (Bar 120) Bb-Bb to (next bars).

Next is Variation V, which lasts only three Bars (Bars 123-125)! *Lento* in 6/8 time. Herrmann writes in this section: "What will people think" Dvd location: starting at 4:19. Horns play *pp* < *ff* Bb/Eb/Gb/Bb dotted quarter notes (II & IV tied to dotted quarter notes) to (for I & III) B dotted quarter notes to (Bar 124) silent, but taken over by the muted trombones forte on Ab/Eb/Eb dotted quarter notes to Ab/D/D tied to next bar. Oboes and Fags also play in Bar 123 (Eb/Gb/Bb). In Bar 124, the VC/CB are bowed trem *ff* > *pp* on Great octave F/F dotted half notes to next bar, held fermata. In Bar 125m two stopped horns play *mf* > *pp* the Xanadu motif on F 8th to E dotted 8th to F 16th figure to F 8th to D quarter note, held fermata. Fags are also sustained on B/F.

Finally we come to Variation VI (Bars 126-139). *Valse Lento* in ¾ time. DVD location starting 4:26. Here we have a variation of the opening "Theme" played by muted violins and viole, harp & celeste. Normal C major/A min key sig (no accidentals).

We find Viole starting on Line 2 Eb dotted half note; violins II on Line 2 G; violins I on Bb. So, combined, we have Eb/G/Bb (Eb maj) to (Bar 127) E/A/C# (A maj 2nd inv) to (Bar 128) G/C/E (C maj 2nd inv) to (Bar 129) G#/B/E (E maj 1st inv) dotted half note tonalities. The harp & celeste play p, after a quarter rest, Eb-Eb quarter notes, repeated thru Bar 137, then the Eb dotted half note in Bar 139 (silent in the end bar).

In Bar 130, the strings play combined F/G#/C# to (Bar 131) Ab/Cb/Eb (Ab min) to (Bar 132) B/D/G (G maj 1st inv) to (Bar 133) Bb/Db/F (Bb min).

In Bar 134, the strings play D/F#/A (D maj) to (Bar 135) C/E/G (C maj root) to (Bar 136) Gb/Cb/F dotted half notes with II and viole tied to next bar while vlns I go to Eb in Bar 137.

In Bars 138-139, the strings play G/Bb/Eb (Eb maj 1st inv) dotted half notes tied to next bar and held fermata.

End of cue.

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"Kane Meets Susan (Kane & Susan)" Reel 7, M 78. Version A and Version B are both seven bars each, sharing the same page. *Very Slowly* in ¾ meter. Version A was used in the pic. Dvd location: Chapter 15 starting at 1:09. Version A's instrumentation: oboe, harp, 3 muted violas, 3 muted "cellos."

The harp plays *pp* three ascending 16th figures. We find largely Line 1 C-C#-D-F# 16ths played 3X in each bar thru Bar 4. Then, in Bar 5, C#-E-G#-B played 3X to (Bar 6 in C time) the same figures played 4X. Tacet last bar.

Muted violas play pp the combined Line 1 C#/D/F# dotted half notes tied thru Bar 4. Then they play E/G#/A dotted half notes tied to (Bar 6 in C meter) whole notes to (Bar 7) F/C 8th notes (violas II & III on F), followed by rest marks. Here in Bar 7 is the scene when Susan's door shuts.

Muted celli play combined largely small octave B/F#/B thru Bar 4, then A/E/C# tied to whole notes in Bar 6 to (Bar 7) Ab/Db/Ab 8ths.

In Bar 2, the oboe plays the melody line *pp* on Line 2 C# half note to D quarter down to (Bar 3) B up to F# quarter notes down to Line 2 C# quarter tied to quarter next bar up to D down to B quarter notes up to Line 2 G# half note down to Line 1 A quarter to (Bar 6 in C time) Line 2 D# half to D-C# quarter notes to (Bar 7) C rinforzando 8th note (followed by an 8th, quarter and half rest). End of Version A.

Version B has the flute and solo viola playing the same melody line. Clarinet I plays the 16th note figures played in Version A by the harp. Three more viole play on C#/D/F#, and celli play B/F#/B, etc.

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"Susan's Room" Reel 7, M 79/ Reel 8, M 80. *Andante* in C meter, 34 bars. Key signature of E maj/C# min (4 sharps). Bremner location: Track # 11 from :25-2:38. McNeely location: Track # 22.

Muted violins I play *pp* Line 1 G# dotted half note to F# quarter notes (repeated next bar). Muted viole play pp small octave G#-A-B-A quarter notes (repeated thru Bar 7). Muted celli play pp largely small octave B-C#-D#-C# quarter notes, repeated thru Bar 7. A solo cello plays Great octave E whole note in Bars 1 & 2. One bass plays ppp on small octave E whole note, repeated thru Bar 7.

In Bar 3, the "solo" oboe I plays the melody line p on Line 1 G# dotted half note to A quarter note down to (Bar 4) F# up to Line 2 C# quarter notes to B half note to (Bar 5) A quarter note (all notes up to here are legato) to F# quarter up to C# half note down to (Bar 6) E quarter to G# half to F# quarter to (Bar 7) G# quarter to B half (followed by a quarter rest).

After a half and quarter rest in Bar 7, clarinet I is now solo playing p Line 1 B quarter note to (Bar 8, start of section A) D# to E 8th notes to C# down to A quarter notes up to C#-D# 8th notes, etc. In Bar 8, vlns II play pp quarter notes Line 1 C#-D#-C#-D# to (Bar 9) two tenuto E half notes (repeated next bar). In Bar 9, vlns I play *pp* B to A half notes (repeated next bar). Viole play in Bar 8 quarter notes E-F#-E-F# to (Bar 9) D# to C# half notes (repeated next bar). VC play on the A great octave whole note up to (Bar 9) G# to F# half notes (repeated in Bar 10). CB is pizz of Great octave A quarter note (followed by rests).

Skipping to Bar 14 (start of section B in ¾ meter), flute I plays the melody line of Line 2 C# half note to D quarter down to (Bar 15) B up to F# quarter notes to C# quarter tied to quarter next bar, etc. The harp plays pp rising 16ths (as in Kane Meets Susan) B-C#-D-F# played 3 X per bar thru Bar 16, etc. Viole play on middle C#/D/F# dotted half notes tied to next bar. Solo cellos play on B/F#/B tied to next bar. Etc.

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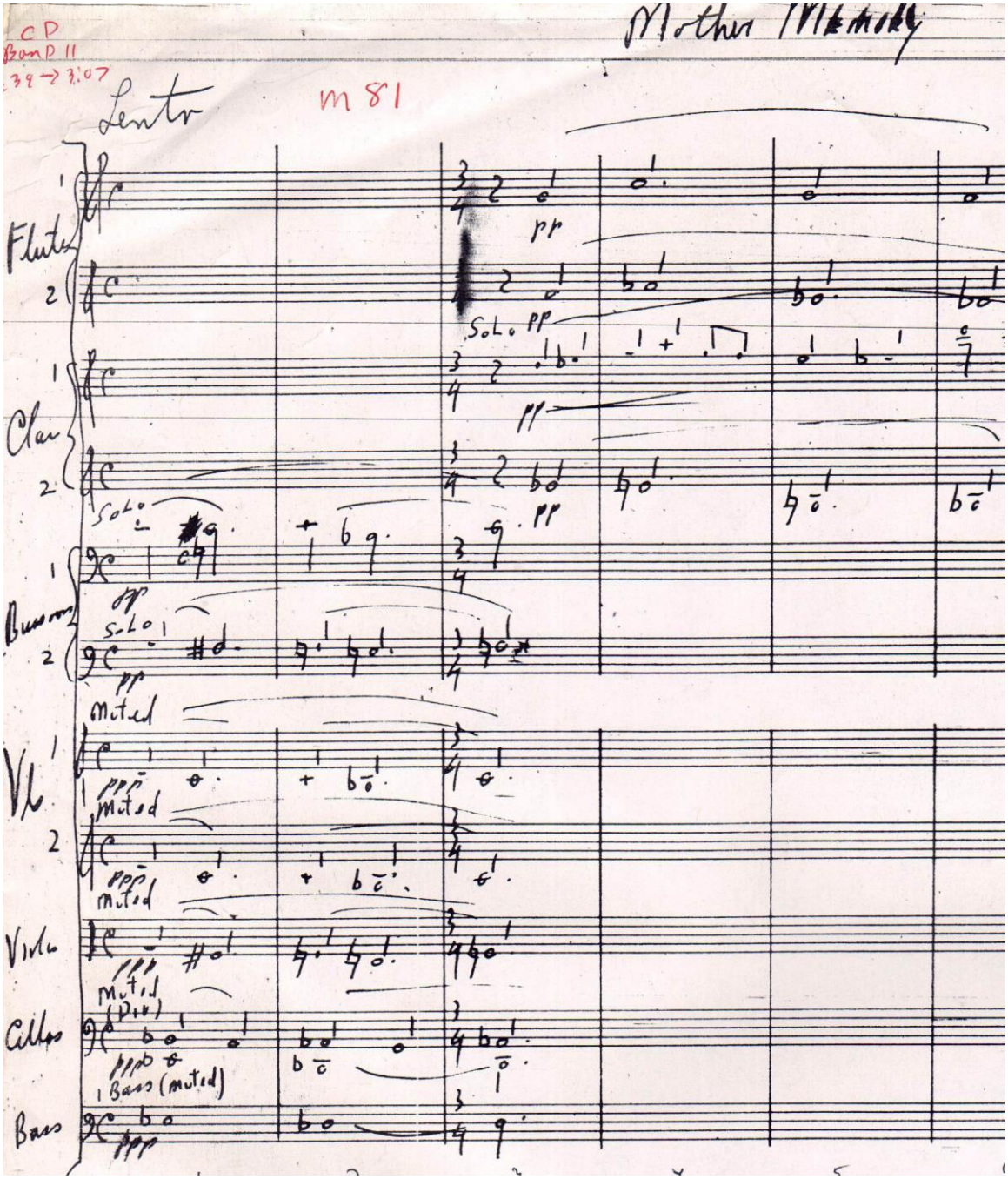
"Mother Memory" R 8, M 81. *Lento* in C time, 8 bars. Note: This cue was actually not used in the film. However, its very close counterpart was indeed used that was the ending bars (Bars 28-34) of the previous cue. The only difference is that the bassoons of this unused cue played in the first two bars, and the muted violins did not play (unlike the music that was used).



So we find muted violins playing *ppp* Line 1 D quarter note to C dotted half note to (Bar 29, like Bar 2 of "Mother's Memory") C quarter to Bb dotted half note to (Bar 30 or Bar 3 of this cue, now ¾ meter) C half note (followed by a quarter rest). Viole play small octave G quarter to F# dotted half to (Bar 29) F quarter to E dotted half to (Bar 30) Ab half note (but dotted half notes in "Mother Memory"). VC play differently, however, in the two cues. In the previous cue, we have the Bb half note to A-A tenuto quarter notes to (Bar 29) Ab half to G-G tenuto quarter notes to (Bar 30) Ab half note. In "Mother Memory" we have divisi celli in which the top stands play Bb to A half notes to (Bar 2) Ab to G half notes to (Bar 3 in ¾ time) Ab dotted half note. Etc.

In Bar 30 (Bar 3 of this cue), after a quarter rest, the clarinet begins to play the melody line *ppp* on Line 2 C to Db quarter notes to (Bar 31) F to G quarter notes to F-Eb 8ths, etc.

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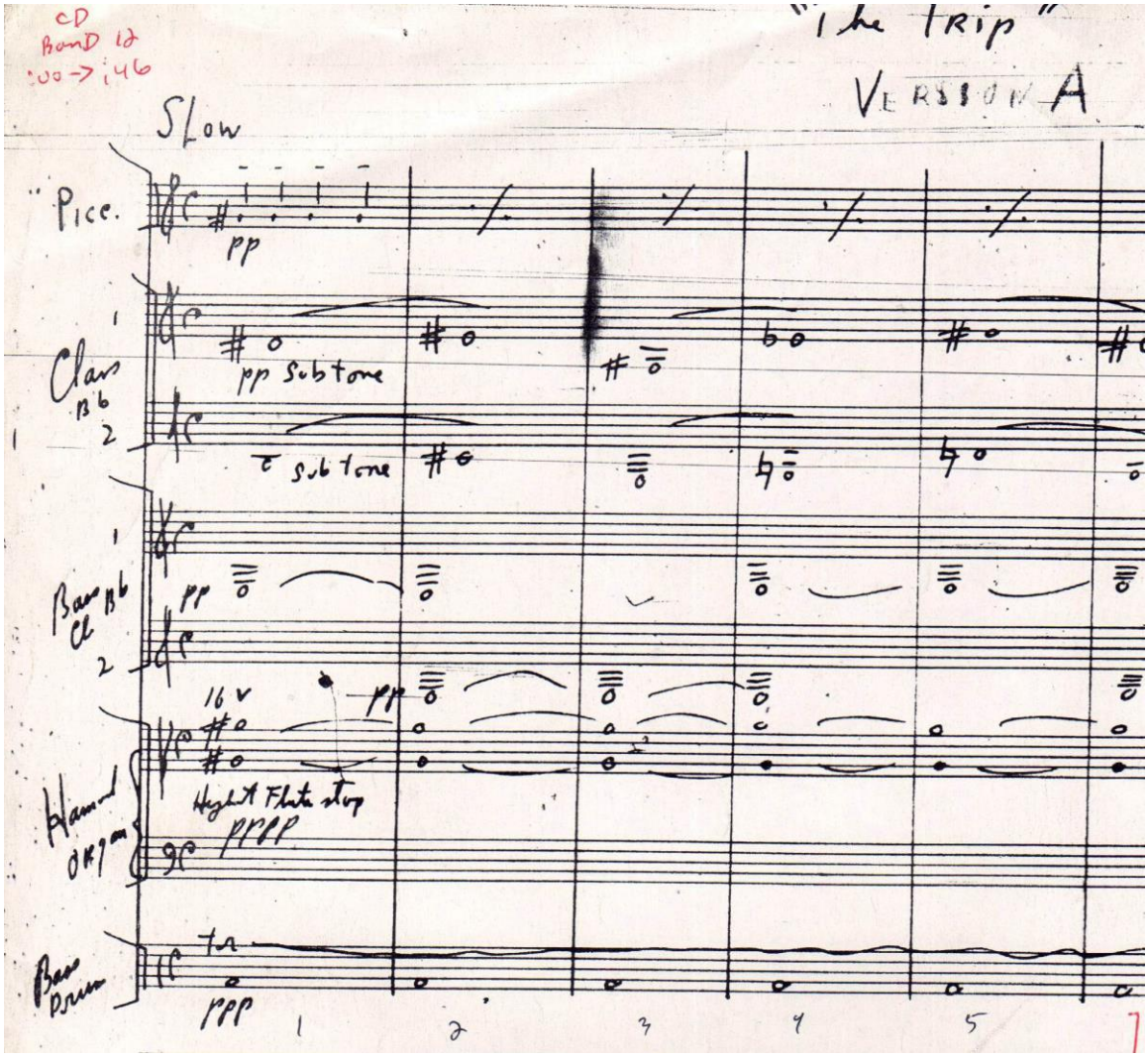
"The Trip To Susan (The Trip)" Reel 9, M90. *Slow* in C meter, 9 bars. Version A was used, but only the first 5 bars in the film. Version B (14 bars) was rejected. Scene: Kane's wife knows about Susan and they drive to Susan's place. Bremner location: Track # 12 up to :46. Dvd location: Chapter 17 starting at :42.

The piccolo plays *pp* an eerie monotonous repetition of Line 1 G# tenuto quarter notes thru Bar 14 to (Bar 15) the G# whole note, held fermata. Clarinets I & II play "sub tone" on A(a)/C# (middle C-sharp) whole notes to (Bar 2) B/D# whole notes. Then lowest D/F# to (Bar 4) F/Db. Then C/E to (Bar 6) A/D# whole notes. In Bars 7 we find Eb/C to (Bar 8) D/F#, then B/D# to (Bar 10) F/C#. Then E/B to A/C to (Bar 13) D/F# (these three bars are legato. Then E/G# whole notes tied to next bar and held fermata.

Bass clarinet I plays lowest D whole note tied to next bar (tacet in Bar 3). In Bar 2, bass clarinet II plays lowest D tied to Bar 4 (silent in Bar 5). In Bars 4-6 bass clarinet I returns on D again, then on Bars 8-10, and then Bars 12-15. Bass clarinet II plays again from Bars 6-8, then 10-12 and 14-15.



The Hammond organ ("highest flute stop") plays *pppp* the eerie G#/G# whole notes I believe Line 3 & 4. The bass drum is trill roll ppp to end of cue.

In Version B, the vibraphone (instead of the piccolo) plays the tenuto G# quarter notes (Line 2 in this case) to end of cue. The Hammond organ is still on constant G# whole notes. He piccolo plays *pp* on Line 1 G# for three bars legato. Then, with a new breath, another three bars, etc. Clarinets play A/C# whole notes to (Bar 2) B/D# whole notes to (Bar 3)D/F# whole notes legato. Then another series of legato whole notes, etc. Fags I and II alternate three-bar whole notes like the bass clarinets in Version A. Muted horns do the same on D (with the Fags). Muted Pos play like the clarinets on A/C# whole notes to B/D#, etc. The bass drum is again trill rolled.

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"Geddes Departure" Reel 9, M 94. *Largo* in C meter, 8 bars. Note; McNeely's cd labels it as "Getty's Deparature." Bremner location: Track # 12 from :47 to 1:15. Dvd location: Chapter 17 starting at 6:10. There are again two versions of this cue. Version A was used in the pic (slightly cut). Version B (8 bars) was not used of course.

The cue has a steady ostinato pattern played by the woodwind with a steady ppp crescendo to *fff* (in the final bar). Three flutes play G/C/E (e''') to E/G/C quarter notes chords (C maj) to C#/E/G (g'') half note chord (C# min), repeated to end of cue. Two clarinets play ppp Line 1Gb/Bb to Bb/C quarter note dyads to C/C# half notes, repeated to end of cue. Bassoon I plays Line 1 Eb to Gb quarter notes to Bb half note, repeated to end of cue. Fag II plays Line 1 F# whole note tied to next bar. Repeat 2X more.

Trumpets in cup mutes play *ppp* G/Bb/C whole notes tied to next two bars. Then, with a new breath, play the same thru Bar 6 fff. Three muted violins play on Line 2 F#/G trill whole notes thru Bar 6. The Hammond organ plays Line 2 up to Line 4 whole notes F/G#/B/C# and F/G/C/E (I believe, since the notes were hard to read).

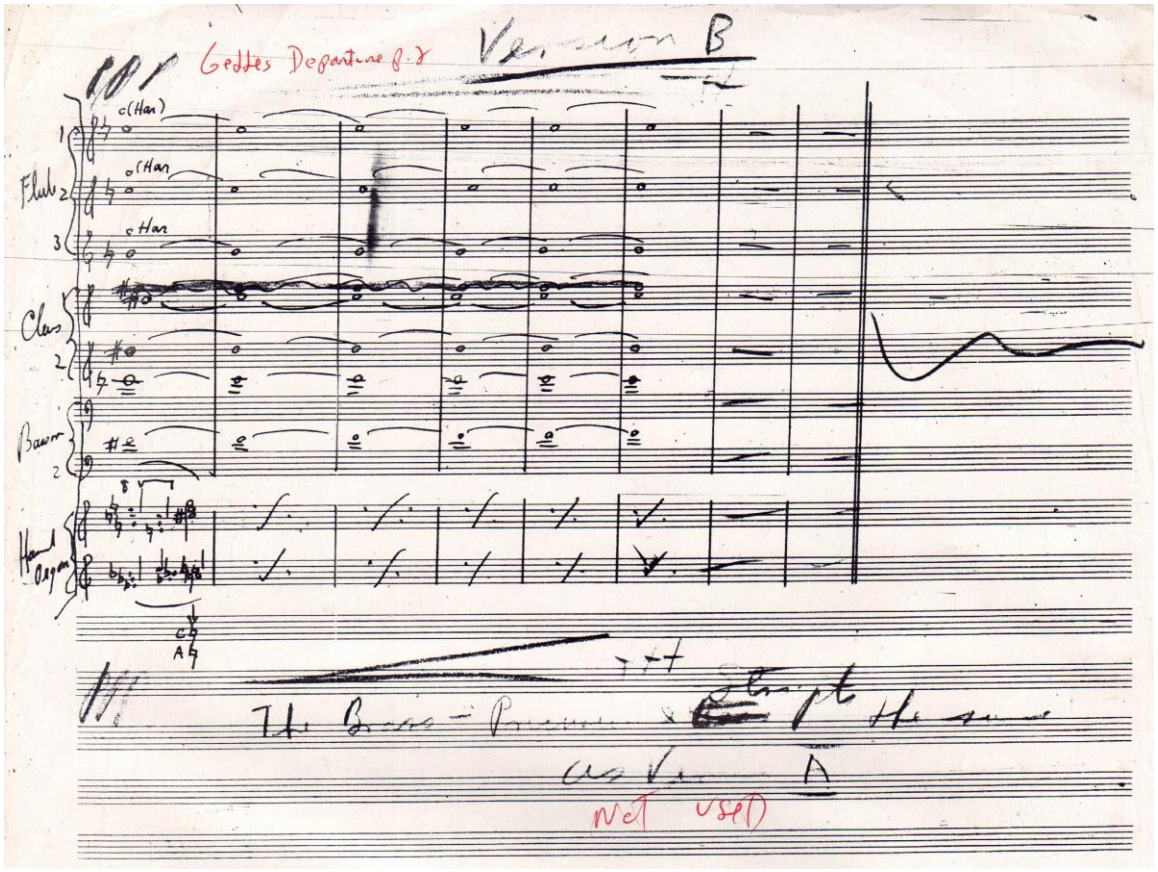
In Bar 3, muted horns and muted Pos play a four-bar passage. We find both playing Line 1 Db whole note *ppp* to (Bar 4, steady crescendo) C dotted half note to Db quarter to (Bar 5) Db whole note to (Bar 6) small octave D whole note rinforzando.

After a half & quarter rest in Bar 6, the timp beats *ff* of F# 8th rinforzando down to the C trill roll whole note thru the next (final) bar, held fermata, decrescendo. The bass drum also is rolled in Bars 7-8. After a half rest in Bar 7, the muted tuba and basses play *fff* on small octave Db half note rinforzando down to G whole note, held fermata.

End of cue.

Version B has the flutes playing sustained harmonics whole notes on G/C/E (e''). Clarinets play on B/C#. The bassoons play on F#/G. The Hammond organ plays the repeat pattern played in Version A by the woodwinds. So we have the bottom staff in the treble clef playing Line 1 Eb/Gb/Bb quarter note chord while the top staff plays Line 2

G/C/E(e'') to Gb/Bb/C and Line 2 E/G/B quarter notes to A/C (c'') and Line 3 C#/E'G half notes, repeated to Bar 6. Curiously there is no music notated in Bars 7-8 although the bars are there.



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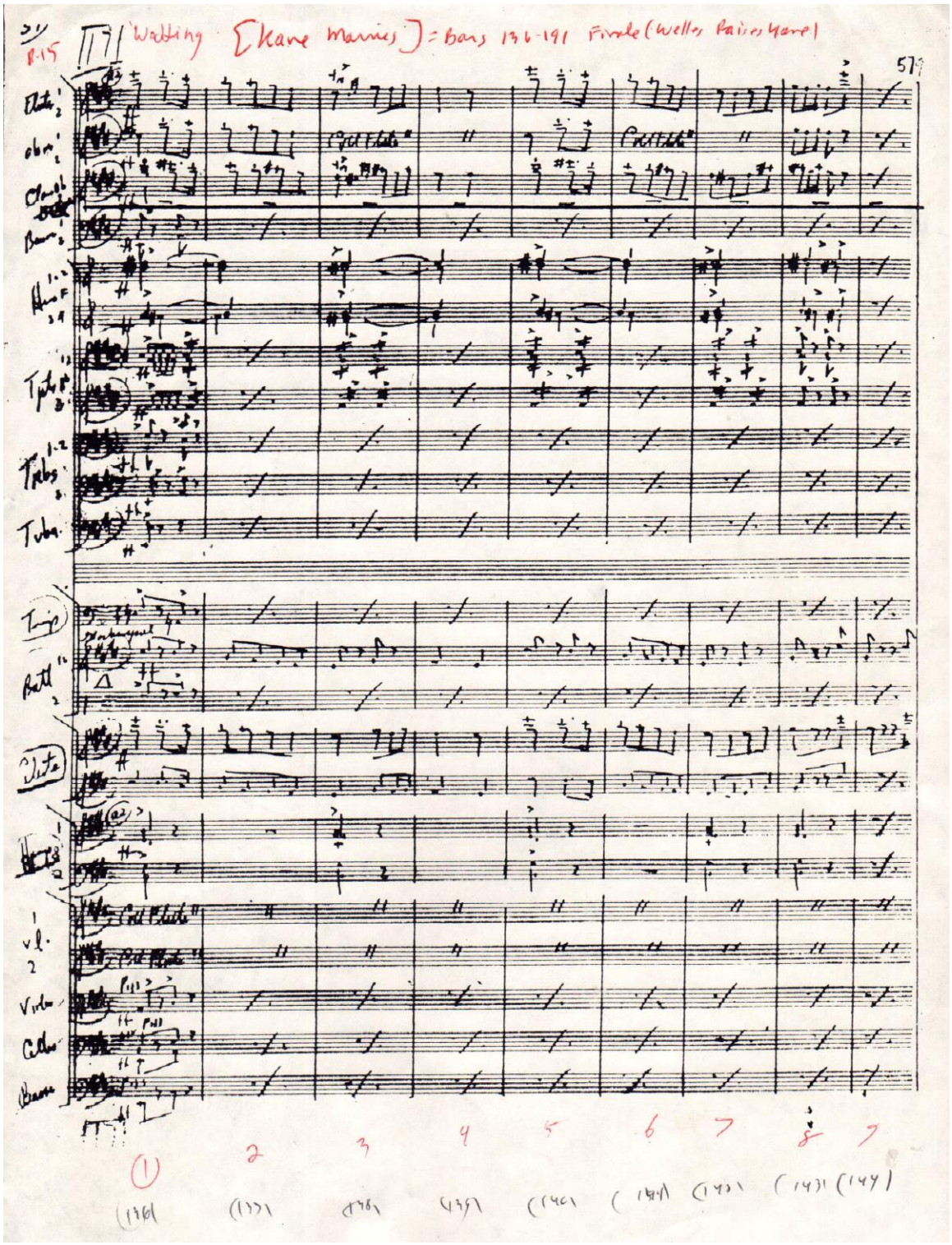
"Kane Marries" Note that this cue was incorporated in the *Welles Raises Kane* Suite, the Finale section starting in Bar 136 at the beginning of page 57. The "Kane Marries" cue from Citizen Kane was not available at the Library of Congress. Dvd location: Start of Chapter 19. The cue sheets give cue # 65-69 the location of this written cue. Cue sheet item # 64 was "Gedde's Departure." The cue sheet curiously describes the music as "Wedding March paraphrase Arranged by Roy Webb." Also it has "A Poco No" by Pepe Guizar listed, first indicated after the "Chronicle Scherzo."



Herrmann paraphrases Mendelssohn's wedding march in the key signature of E major (4 sharps). Two flutes, two oboes, two clarinets, celeste, and violins play the melody line. Flutes and violins play fortissimo Line 3 E quarter note to D# dotted 8th to C# 16th figure to

descending 8th notes in Bar 137 of B-A-G#-F# (crossbeam connected) to (Bar 138) Line 2 rinforzando E trill to D#-E grace notes to G# 8th to F#-G# 16ths figure to (Bar 139) F# to E quarter notes.

Bassoons play *ff* Great octave E/B 8ths (followed by an 8th rest) up to A/E (e) 8ths (followed by an 8th rest). Repeat thru Bar 144. Horns play ff D#/E/G#/B rinforzando half notes tied to next bar, then B/E/F#/A tied to Bar 139, etc. Trumpets play *ff* 16th note figures on E/G#/B (four 16ths per figure, two figures per bar), then E/F#/A in Bars 138-139. Pos play *ff* rinforzando E/B/G# 8th triads (followed by an 8th rest) up to A/E/C# 8th chord (followed by an 8th rest) thru Bar 144. The tuba plays rinforzando Great octave E 8th (followed by an 8th and quarter rest) thru Bar 144. The timp beats forte rinforzando on small octave E 8th (with 8th rest) down to Great octave A 8th (with rest), repeated thru Bar 144. The glock sounds the melody line partially with the Line 2 E 8th (with 8th rest) to D# 8th (with rest) to (Bar 137) descending 8th notes Line 1 B-A-G#-F#, etc. The harp sounds B/G# D#/E/G#/B rinforzando quarter notes (with quarter rest), then silent next bar. Then B/G# C#/E/F#/A in Bar 138, etc. Viole are pizz on G# small octave 8th (with 8th rest) up to middle C# 8th (with rest), repeated thru Bar 144. Cellos pluck pizz the same notes as the bassoons. Basses sound E up to A (with 8th rests between).

Starting in Bar 145, horns ("bells in air") the trombones I & II are accentuated playing an extended bold passage. Underneath Pos III play the simple rhythm of B rinforzando 8th (followed by an 8th rest) up to small octave E rinforzando 8th (with 8th rest). Repeat thru Bar 159. The tuba plays that Great octave B 8th (with 8th rest) down to E 8th (with rest), repeated to Bar 159. Fags and CB follow the tuba line, while the celli are col Pos III. Anyway, horns and Pos I & II, after an 8th rest, play rinforzando 8th notes B to middle C# to B to (Bar 146) rinforzando G# half note tied to 8th note next bar to B-C#-B 8ths again to (Bar 148) small octave G# half note again tied to 8th next bar to B-C#-B to (Bar 150) G#-B-C#-B rinforzando 8ths (crossbeam connected as before) to (Bar 151) G#-B-C#-D# to (Bar 152) E to F# rinforzando quarter notes to (Bar 153) D#-A-F#-G# 8ths, etc.

Meanwhile flutes, clarinets and violins play subsidiary figures of Line 3 (for fls/vlns) of E rinforzando 8th to D#-E staccato16ths figure to F# 8th rinforzando to E-F# staccato 16ths figure to (Bar 146) G# 8th to

F#-G# 16ths figure to F#-E rinforzando 8th notes. Repeats his two-bar pattern next two bars.

Skipping to Bar 169, the trumpets are soli playing a quickened version of the Xanadu motif. The first two-bar motif playing is *p* (piano); the next two bars are played mf, then forte to fortissimo for the accented 8th notes. So we find quarter notes G#/B/E (E maj 1st inversion triad) to F#/A/D (D maj 1st inv) dotted 8th note chord to G#/B/E 16th to (Bar 170) G#/B/E 8th chord to E/B#/B 8th chord (crossbeam connected), followed by a quarter rest. Repeat these two bars in next two bars. After a quarter rest in Bar 170, the timp sounds p small octave E down to Great octave B 8th notes (repeat again in Bar 172 mf, then forte in Bar 173, then *ff* in Bar 174 (page 61), etc. The second Xanadu playing is joined by the clarinets on G# quarter to F# dotted 8th to G# 16th figure to (Bar 172) G# to E 8ths, etc. In Bar 173, the trumpets play forte rinforzando that G#/B/E to E/G#/B rinforzando 8th note chords (with quarter rest) then ff in Bar 174, etc. In Bar 173, the violins and viole are pizz. Violins I pluck Line 2 E down to B 8ths (with a quarter rest following); violins II pluck B down to G#; viole pluck Line 1 G# down to E. Etc.

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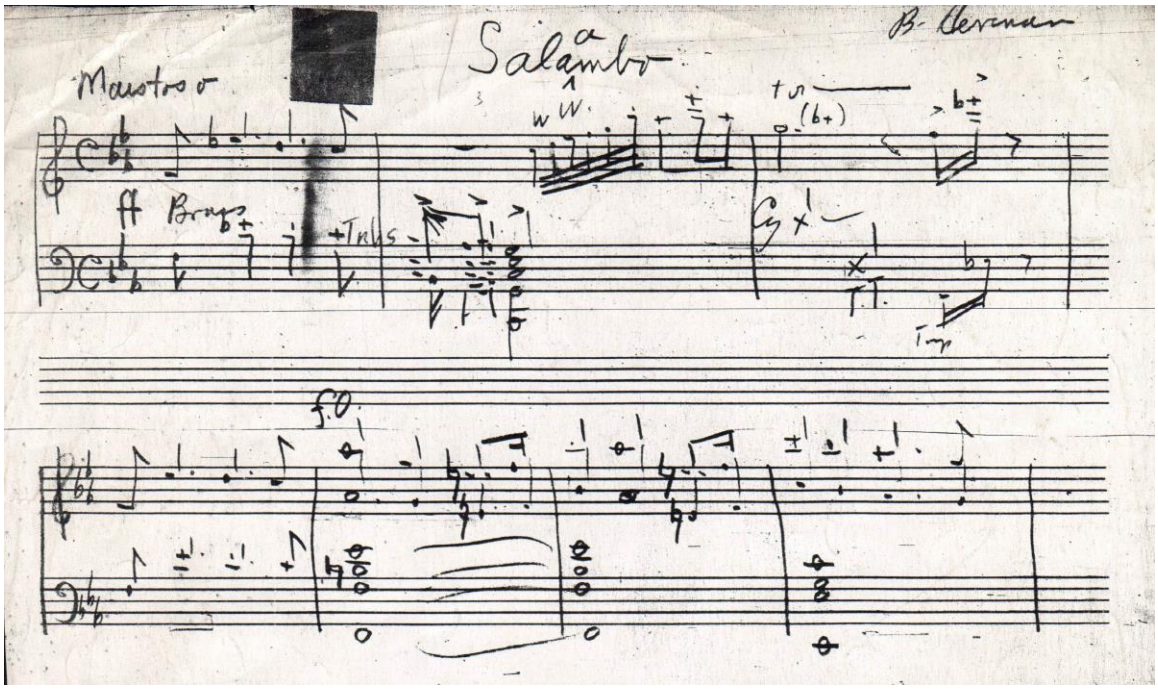
"Salaambo Aria" *Maestoso* in C meter,12 pages, 92 bars. Key signature of Eb maj/C min (3 flats). Bremner location: Track # 13 (4:21 duration). McNeely location: track # 27 (4:10 duration). This cue was played twice in the movie: here in small part during the rehearsal scene (dvd location is Chapter 19 starting at :47) and later during the actual performance (dvd chapter 23). In the latter presentation, we hear in the movie Bar 1 then Bars 5 thru 25, then a skip to Bar 51 on.

In Bar 1, the horns ("bells in air") and trumpets are soli playing rinforzando the initial stage of the Salaambo theme, then the Pos and tuba take over in Bar 2, etc. So we find both playing fortissimo F rinforzando 8th (small octave for horns, Line 1 for trumpets) up to Eb dotted quarter note (Line 1 for horns, Line 2 for trumpets) rinforzando to D dotted quarter note rinforzando to C rinf 8th to (Bar 2) Bb 16th (followed by a 16th-8th-quarter-half rest marks).



In Bar 2, the trombones and tuba continue the passage fortissimo on small octave C/Eb/Bb rinforzando 16th to C/Eb/Ab rinf dotted 8th note figure tied to quarter notes to C/Eb/G half note triad tied to dotted half notes next bar to Great octave F 16th up to small octave Eb 16th (connected by two crossbeams), followed by an 8th rest. The tuba plays Bb 16th to Ab dotted 8th figure tied to quarter note down to C half tied to dotted half next bar up to F up to small octave Eb 16ths (followed by 8th rest).

Back in Bar 2, after a half and 8th rest, two flutes/two oboes/two clarinets play a rapid ascent of notes to a trill in Bar 3. So we find the woodwinds playing fortissimo a rising sextuplet "6" 16ths figure of Line 2 C-D-Eb-G-Ab-Bb to Ab 8th up to Line 3 Eb down to Ab 16ths figure to (Bar 3) the G (to A) dotted half note trill to the F up to Line 3 Eb rinforzando 16ths (followed by an 8th rest). Bassoons, after a half rest in Bar 2, play ff the Great octave G rinforzando tied to dotted half notes next bar to F up to small octave Eb rinforzando 16ths (with 8th rest).

In Bar 3, violins I are also trill on Line 3 G dotted half note to F-Eb (both Line 3) rinforzando 16ths (followed by an 8th rest). Violins II (also *fff*) play this an octave lower on Line 2 G trill to F up to Line 3 Eb 16ths. Violas (treble clef) play on Line 2 G dotted half note trill to F to Eb (both Line 2) 16ths. After a half and 8th rest, VC/CB pluck ff on

Great octave F up to small octave Eb 16ths (followed by an 8th rest). The cymbal sounds a rinforzando quarter note in Bar 3 (followed by an 8th and quarter rest) to two 16ths (with 8th rest). After a quarter rest in Bar 3, the bass drum sounds a quarter note value (followed by a quarter rest) to two 16ths. After a half and quarter rest, the timp beats ff on Great octave F up to small octave Eb 16ths (with 8th rest).

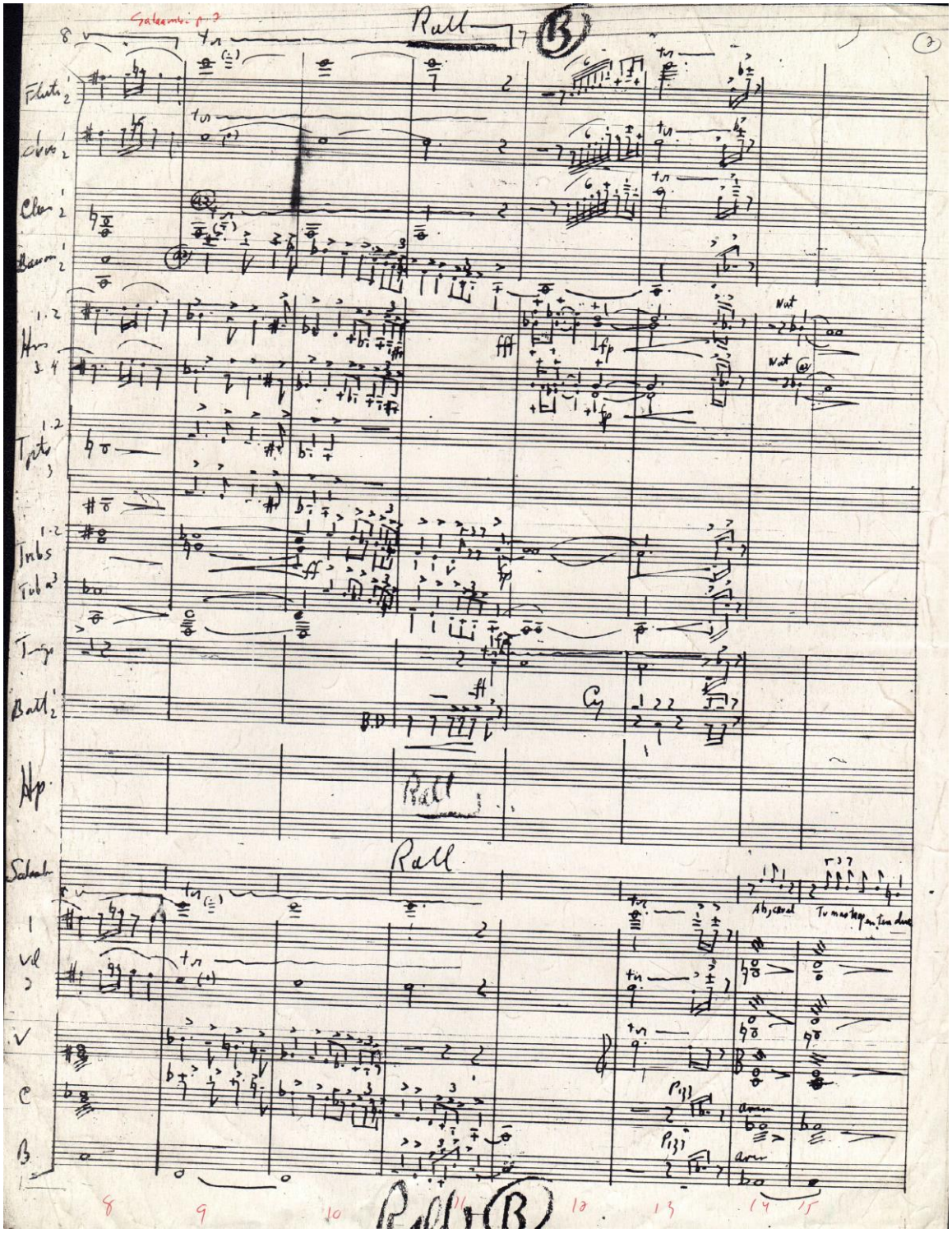
Bar 4 = Bar 1.

In Bar 5, the flutes/oboes/horns/violins play the continuing melody line. We find flutes and violins playing Line 3 (oboes Line 2, horns Line 1) Ab half note to G quarter note down to E dotted 8th to F 16th figure to (Bar 6) Bb quarter to A half to E dotted 8th to F 16th figure up to (Bar 7) C to Bb quarter notes to Ab dotted quarter to G 8th to (Bar 8, start of page 2) F# dotted quarter to G-A 16ths to G-F# quarter notes up to (Bar 9) Eb (to F) whole note trill tied to whole note next bar and tied to dotted half note in Bar 11 (followed by a quarter rest).

At the start of that Eb trill in Bar 9, the Fags/horns/trumpets/Pos/viole/celli play a descending rinforzando passage plummeting to the depths of drama! We find Eb dotted quarter note (Line 1 for all) to D 8th to C dotted quarter to B 8th to (Bar 10) Ab to G quarter notes to F-Eb 8th notes (crossbeam connected) to triplet 8ths D-C-B. Note that the trumpets stop after the Ab-G lowest quarter notes. Note also that the Pos in Bar 9 play F/B/Eb whole notes tied to quarter notes next bar and then start to play that descending passage on Gb quarter note etc.

In Bar 11 (*Rall*), the passage continues but played only by the Fags/Pos/VC/CB. They play Ab-G quarter notes to F-Eb-F triplet 8ths to C quarter note tied to whole note next bar (and to dotted half note in Bar 13 by the Fags & Pos). In Bar 11, the bass drum joins with the accentuation of two quarter notes to rinforzando triplet 8ths to rinforzando 8th crescendo (followed by an 8th rest).

In Bar 12 (section B), the flutes/oboes/clarinets/ reprise the patterns in Bar 2, and same for Bar 13 reprising in large part Bar 3 (this time, as in Bar 3, the strings join playing the G trill, etc.).



In Bar 14, the violins are bowed trem on small octave B/Line 1 D (d') whole notes decrescendo, repeated next bar. Viole are bowed trem on small octave D/F, repeated next bar. Celli are bowed trem on Great octave Ab whole note (repeated next bar) while CB play the Ab as well

(non-trem) tied to whole note next bar. After a half and quarter rest, "nat" horns sound the Eb quarter note to (Bar 15) D whole note decrescendo.

After a quarter rest, the voice (Salaambo) begins to sing "Ah, cru-el" on Line 2 F quarter to F 8th down to D quarter note (followed by a quarter rest). In Bar 15, after a quarter rest, she sings "Tumas trip en-ten-due" as Line 2 triplet value 8ths D-D-D (separated 8ths for the voice, not typically crossbeam connected as in orchestra notation) to C 8th to D 8th to B quarter note.

In Bar 16 (start of page 3, now in ¾ meter), she sings, after an 8th rest, "Les Dieux men sont te-" a triplet value 8th C-C-D to Eb dotted quarter note to Eb 16th note. Then, in Bar 17, "moins" (followed by a quarter rest) to Ces-" (played as the Eb quarter (with quarter rest) to F to G 8ths. Etc.

Back in Bar 16, the horns play Ab quarter to G half note tied to dotted half note next bar. Violins I play rinforzando Line 1 Ab quarter note (non-trem) to G bowed half note to (Bar 17) bowed trem G dotted half note to (Bar 18) Ab-G-F bowed trem quarter notes. Violins II are bowed trem on middle C/E dotted half notes (repeated next bar) to (Bar 18) Eb dotted half note. Viole are bowed trem on E dotted half notes in Bars 16-17 to (Bar 18) F/B. VC are bowed trem on Great octave C/G for two bars to (Bar 18) F/F (f). The basses play small octave C dotted half note tied to next bar to (Bar 18) Great octave F dotted half note. In Bar 18, flute I plays descending quarter notes Line 2 Ab-F-F decrescendo while flute II plays the Eb dotted half note. Oboes and clarinets play the same pattern. The Fags play F/B dotted half notes decrescendo.

In Bar 19 (back to C meter), the horns are stopped on whole notes A/C/Eb/F# to (Bar 20), F/B/Eb. Salaambo still sings. Violins I are bowed trem on Line 1 D#/F# while violins II are trem on A/C whole notes, viole on F#,VC on C, and CB plays (non-trem) small octave C. In Bar 20, violins I are trem on Eb, violins II on B, viole on F, celli on F, and CB play F as well.

In Bar 21, the "nat" horns II, III & IV play whole notes G/Bb/C# decrescendo while horn I plays F to E half notes (Salaambo ends her

passage on the F to E half notes as well). Violins I are bowed trem on A#/C# whole notes while violins II play F/G to E/G half notes bowed trem. Viole play A#/C# trem as well, and VC on G (CB non-trem on G).

In Bar 22 (section C), the flutes/oboes/clarinets are fortissimo playing a rapid ascent of "8" 32nd notes C-C#-D-F-Gb-Ab-Bb-B to new figure of Line 2 (Line 1 for oboes) C 8th to B-C 16ths to D 8th to Eb-D 16ths figure to C 8th to D-C 16ths figure to next bar's continuation of the phrase. Fags play forte Great octave G whole note tied to next two bars. Muted Pos play forte Eb/Ab/C (c') half notes to tenuto D/G/B (G maj 2nd inv) back to Eb/Ab/C (Ab maj 2nd inv) quarter note chords. The tuba is sustained on G played *mf*. In the movie, the music sequence ends right here at the end of Bar 22 during the first sequence, as mentioned.

In Bar 25, the harp is rising gliss *ppp* from Contra octave D#-F#-Ab-C-D#-F#-Ab-C etc up to Line 4 C, followed by two quarter rests (the second or final one is held fermata). The cymbal ("with timp stick") sounds ppp on that 4th quarter note beat. The horns are stopped *p >ppp* "morendo" on dotted half notes D#/F#/A/C (D# half diminished 7th), followed by a quarter rest held fermata. The oboes plays of Line 2 F# whole note > morendo, held fermata.

In Bar 26 (*Andante Amoroso* in 6/8 meter, key signature of D maj/B min or two sharps) we come to a moderately slow, relaxed tempo and soft-piano level of music, yet an inner sensual intensity develops as Salaambo sings. First the rhythm is established by the flutes/clarinets/violins/viole. Initially the basses pluck pizz pp the solitary D (d) 8th note (followed by two 8th rests, a quarter rest and another 8th rest marks) to (Bar 27) the Great octave A 8th . Repeat these two-bar pattern next 6 bars thru Bar 33. The celli play p "arco" on that small octave D dotted half note down to (Bar 27) the A dotted half note. Repeat thru Bar 33. After an 8th rest, the flutes play p tenuto Line 1 D-C 8th notes (crossbeam connected) to tenuto D-E-C# 8ths (crossbeam connected), repeated next two bar, then (in Bar 29, start of page 4, after an 8th rest) D-C# 8th figure to D-F#-E. Repeat this four-bar pattern next four bars thru Bar 33. After an 8th rest, clarinets play this rhythm on steady small octave tenuto F#/A 8th notes in Bar 26, then G/Bb in Bar 27. Repeat this two-bar pattern thru Bar 33. Violins I follow the flutes line. Violins II play it on small octave A 8ths in Bar 26, then Bb in Bar

27 (repeat pattern thru Bar 33). Viole play it on F# to G thru Bar 33. Celli and basses play as given earlier. Bar 29 is "rall" (*rallentando* or becoming slower).

In Bars 30-33 (section D) we hear again, as given, an exact replaying of the previous four bars. However, Salaambo returns singing "Jai Lan-qui, Jai mon-ri, dans les lar-mes, Jai se-che" etc. So we find her singing Line 2 F# dotted quarter note down to Line 1 A dotted quarter note to (Bar 31) Bb dotted half note. Repeat next two bars. In Bar 35, she sings C# quarter note to D 8th down to A dotted quarter note to (Bar 35) G dotted quarter note (followed by a quarter and 8th rest). The harp is arpeggiando *pp* quarter notes starting on Great octave G/A#/C#/E (lower staff), G/A#/C#/E (e'') on the top staff, followed by rest marks. In Bar 34, after an 8th rest, the flutes play the rhythmic figure on C#-D to E-E-D# tenuto 8ths to (Bar 35) C#/E dotted half notes. Clarinets play F#/A-F#/A 8ths figure to A#/C-A#/C-A#/C to (Bar 35) G/A# dotted half notes. Violins I are col flutes. Violins II playa-A to A#-A#-A# to (Bar 35) A# dotted half note. Viole play F#-F# to G-G-G to (Bar 35) G dotted half note. VC play D down to A dotted quarter notes, that A tied to dotted half note next bar. CB pluck D 8th (followed by two 8th rests) down to A 8th (with rests). In Bar 35, "solo" oboe I plays, after a quarter rest, Line 1 Bb 8th to A quarter to G 8th to (Bar 36) F# dotted quarter note.

In Bar 36, the harp is arpeggiando again on quarter notes D/A/D/F#/A/D/F# (D maj). Violins I play tenuto steady repeat Line 1 D/F# 8th note dyads (six per bar in 6/8 time) to (Bar 37, start of page 5) G/A#. Repeat this two-bar pattern next two bars. Vlns II play it as A/D to G/A#. Viole play F# down to A dotted quarter notes to (Bar 37) Bb dotted half note (mimicking Salaambo's notes) to (Bar 38) F# quarter down to G#-G# 8ths to C# quarter to (Bar 39) Bb dotted half again. VC play A/D dotted half notes to (Bar 37) unison A dotted half note (repeat next 2 bars). VC play small octave D dotted half note down to pizz A 8th.

In Bar 37, the flutes and clarinets play rising staccato 16th response figures (also in Bar 39) in minor 3rd intervals. So we find them playing starting on Line 1 (flutes) and small octave (clarinets) A#/C#-A#/C#-C#/E-C#/E-E/G-E/G figure to next figure of G/A-G/A-A#/C-A#/C-C/E-C/E. More simply, flute I and clarinet I play rising 16ths C#-

C#-E-E-G-G to A-A-C-C-E-E while flute II & clarinet II play A#-A#-C#-C#-E-E to G-G-A#-A#-C-C. Then the harp is arpeggiando in Bar 38 on D/A/D/F#/A/D/F# (D maj) quarter notes. The flutes & clarinets repeat Bar 37 in Bar 39.

In Bar 40 (section E), the horns I-II-III play p triplet figures on A/D/F# 8ths (played 6X per bar) to (Bar 41, with horn IV joining in) A/D/F#/A triplet to A#/C#/E/G triplet 8ths. Salaambo and violins I play rising passage of A quarter to B-C# 8ths to D quarter to (Bar 41) E to F# 8ths to A 8th tied to dotted quarter note. This is sung as "Dans les feux de tes char…"

Skipping to Bar 51 (*Agitato* in key signature of Bb maj/G min or two flats), the music becomes more intense and agitated again. Violins I are bowed trem forte on Line 1 D dotted half note to (Bar 52) Eb dotted half note (repeat next two bars). Violins II play it Bb to C; viole on F to G bowed trem. VC (non-trem) play Bb to Gb while CB is pizz on Bb 8th (with rests) to Gb 8th next bar. Fags play Great octave Bb to (Bar 52) F# rinforzando dotted half notes (repeated next two bars). Trumpets plays Bb/D to (Bar 52) C/E (e'). Horns play forte rinforzando D to Bb dotted quarter notes to (Bar 52) Eb dotted half notes (again, repeated next two bars). Salaambo sings "Dites mon con ment que jex-pi-e ce pe che-si" etc.(hard to read the writing, so I may be a bit incorrect here with the spelling!).

In Bars 55-56, the flutes/oboes/clarinets play rising note figures. We find, after an 8th rest, Bb-C 8th figure to D-Eb-F 8ths to (Bar 56) F# quarter to G#-F# 16ths to F quarter to F#-F 16ths to (Bar 57) D dotted quarter note. Fags play Bb/Bb dotted quarter to (Bar 56) unison Great octave F# to (Bar 57) B/F rinforzando dotted half notes. Violins I play D/F trem to (Bar 56) C/Eb to (Bar 57) D. Violins II play Bb/D trem to Bb to Bb again. Viole are bowed trem on F to F# to F. VC are non-trem on Bb to F# to Bb. Same for CB.

Etc..

Cue ends on the D pitches, held fermata, played by the Fags/horns/tpts/Pos/tuba/timp roll/strings, with the cymbal & bass drum sounding as well.

End of cue.

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"LeLand's Dismissal" Reel 10, M109. *Lento Marcato pesante* in C meter, 16 bars. Note that the music was edited in the movie, playing only Bars 2 thru 6. Bremner location: Track # 14 (track # 28 in the McNeely recording). Dvd location: Start of Chapter 21.

In Bar 1, Timp II, bass drum, basses and Hammond organ are soli. Timp II is ppp trill roll on Great octave F whole note thru Bar 3 and to half note in Bar 4. The bass drum is also "tr" roll. Basses are *ppp* steady crescendo to *sff* also on F, and same for the H.O., bottom staff Great octave F "pedal."

In Bar 2 (entry of the cue in the movie), clarinets and trumpets play that three whole note to half note pattern *ppp* < on small octave A/B notes; bass clarinet on F; and Fags on B/D#. Pos play it on F/B/D# triad notes (B min 2nd inversion). Muted horns ("Bells in air") play the Xanadu/Kane motif of Line 1 F# whole note to (Bar 3) F dotted half note tied to 8th note to F# rinforzando 8th (the 8ths are crossbeam connected) to (Bar 4) rinforzando F half note down to C *sfff* half note tied to whole notes next two bars (decrescendo in Bar 5 and crescendo in Bar 6).

On that *sfff* half note of the horns, the rest of the orchestra also sounds. Clarinets and bass clarinets play lowest F# half notes sff > tied to whole notes next two bar. Fags play Great octave C. Trumpets play Line 1 C *sfff*. Pos sound F#/C/F#. Timp II plays small octave C half to whole notes next two bars (non-trill). Basses play small octave C rinforzando , and H.O. play Great octave C. The English horn is introduced in Bar 4 with the Line 1 F# half note rinforzando down to that accentuated small octave F# half note tied to whole notes next to bars (*f* < *sff* > <).

Herrmann crossed out Bars 7-9. In Bar 10 (section B), a quickened playing of the Xanadu motif (a one-bar expression) is played by the clarinets, followed in Bar 11 by the trumpets. So we finds clarinets playing p Line 2 notes. Clarinet I plays G quarter note to F# dotted 8th to G 16th figure to G quarter down to E quarter. Bass clarinets play lowest G whole note tied to next bar, decrescendo. Fags play Great

octave C/Eb tied to next bar. Horns play C/G, trumpets on C, Pos on C/G/Eb (C min), tuba on Eb, timp I small octave C trill roll, and basses on small octave C/Eb. In Bar 11, he trumpets play the Xanadu motif *pp* on Ab/C quarter note dyad to G/B dotted 8th to Ab/C 16th figure to Ab/C to C/A quarter notes.

In Bar 12, the top staff H.O. ("High Flute Stop") play Line 3 C to B half notes to (Bar 13) C up to E half note tied to whole notes next three bars. Lower staff plays "pedal" pp on Great octave C/G whole notes tied to end of cue. Basses play on small octave C whole notes tied to Bar 16 (end of cue). The bass clarinet plays of Line 1 C whole note tied to next bar, then down to G whole note tied to Bar 15. Clarinets play Line 2 Eb/G to E/G half note dyads to (Bar 13) Eb/Ab half notes to G/B half notes tied to whole notes next two bars (tacet in Bar 16).

End of cue.

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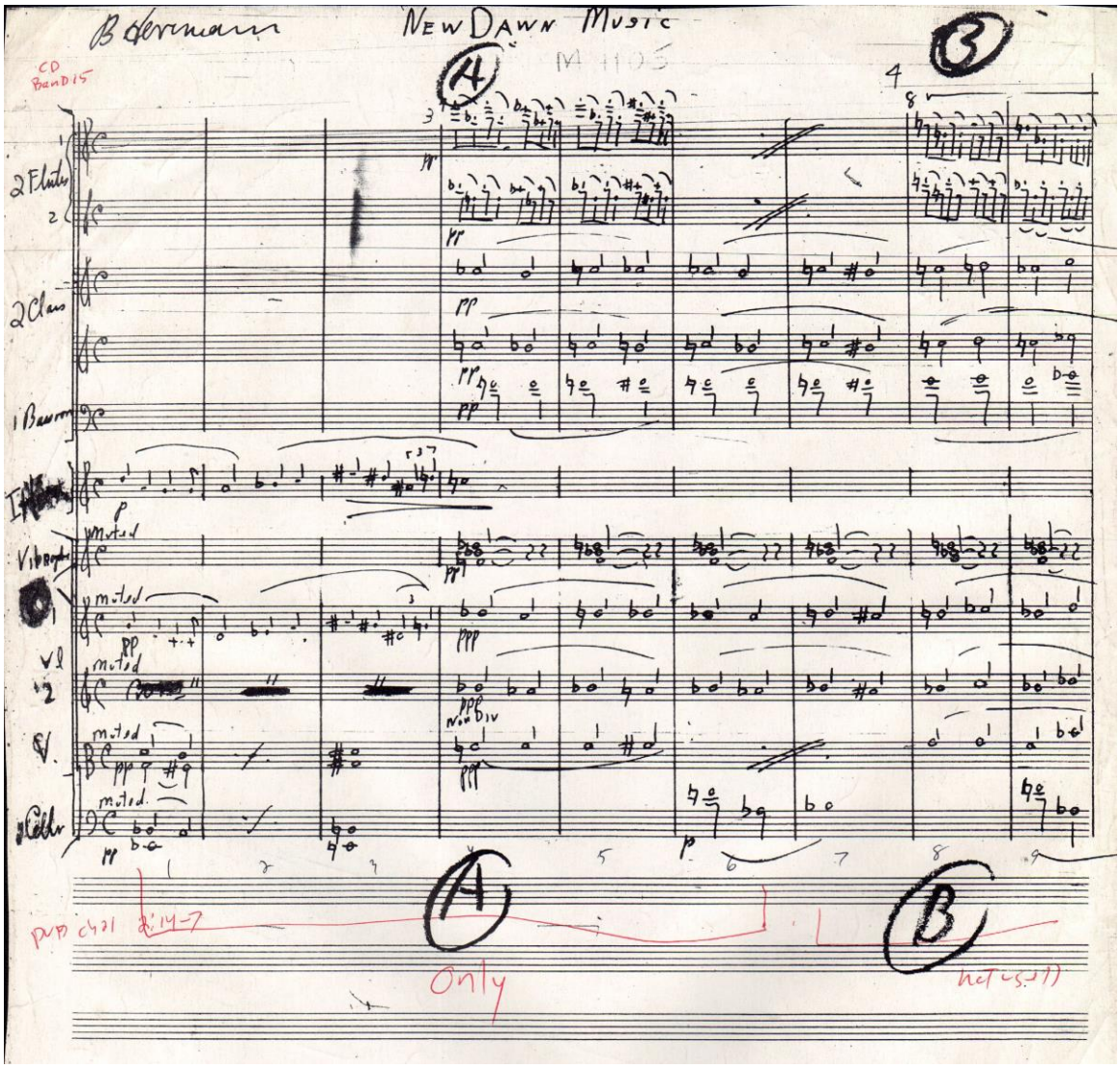
"Susan In Night Club ("New Dawn")" Note: the title page stated as given, but the next page with the actual written music labels the cue "New Dawn Music." Reel 11, M1105. C meter, 11 bars. Only Bars 1-6 was used in the movie. Bremner location: Track # 15 (track # 29 in the McNeely recording). Dvd location is Chapter 21 starting at 2:14.

Muted horn I and muted violins play softly (*p* for horn and *pp* for violins) a melody passage for four bars. They play Line 1 G down to D quarter notes to C dotted quarter to C 8th to (Bar 2) D half note (all notes up to here are legato) to Eb-F quarter notes to (Bar 3) A#-G# quarter notes down to triplet value D# half to triplet value G quarter note to (Bar 4 for the horn only continuing the passage) of the F whole note (all notes from Eb are legato). Back in Bar 1, muted violas play *pp* G/D to F#/C (c') half note dyads (repeated next bar) to (Bar 3) G#/D# whole notes. Muted celli (top stands) play Bb to A half notes (repeated next bar) to (Bar 3) B whole note. Altri celli play the Eb whole notes in Bars 1-2 to E whole note in Bar 3.



In Bar 4 (start of section A), the flutes play repeating two-note legato figures pp. Flute I plays Line 3 F down to Bb back up to F down to Bb 16ths (connected by two crossbeams) to next figure of Eb down to Ab (Eb-Ab-Eb-Ab). In Bar 5, it plays F-Bb-F-Bb figure to new figure of F#-C#-F#-C#. Repeat this two bar pattern in next two bars (Bars 6-7). Flute II plays the pattern on Line 2 Bb down to F figure to Ab down to Eb figure to (Bar 5) Bb down to F figure to C# down to F# figure.

Clarinets play half note dyads *pp* on Bb/Db to Ab/C to (Bar 5) Bb/D to A/Db to (Bar 6) repeat Bar 4, to (Bar 7) Bb/D to A#/C#. Fags play this on Line 1 F-F to (Bar 5) F-F# (repeat next two bars). Violins play the clarinets line. Viole play the Fags line. VC return in Bar 6 on Line 1 F down to small octave Ab half notes to (Bar 7) Bb whole note.

The vibe strikes softly *pp* on half notes F/Bb/Db (followed by a half rest) to (Bar 5) F/Bb/D to (Bar 6) F/Bb/Db to (Bar 7) F/Bb/D again.

In Bar 8 (start of section B), flute I plays the 16th patterns on G down to D figure to G down to C figure to (Bar 9) F to Bb played twice. Flute II plays it on D to G and C to G to (Bar 9) Bb to F played 2X. In Bar 10, flute I plays F-C figure to F-Bb to (Bar 11) F/Bb played 2X. Flute II plays G/F to Bb/F to (Bar 11) Bb/F played twice. Clarinets and violins play Bb/D to C/Eb half note dyads to (Bar 9) Bb/Db to Db/F. In Bar 10 (start of page 2) clarinet I & violins I play the F whole note tied to next bar, while clarinet II & vlns II play C half note to Bb half note tied to whole note next bar. Fags play in Bar 8 G-G half notes to (Bar 9) F-Bb to (Bar 10) Ab-Gb (that Gb half note tied to whole note in Bar 11). The vibe plays G/Bb/D half note triad (with rests) to (Bar 9) F/Bb/Db to (Bar 10) Ab/C/F)F min 1st inv) to (Bar 11) Gb/Bb/F. Viole play D-Eb to (Bar 9) Db-F half notes to (Bar 10) Ab to Gb half note tied to whole note in Bar 11. VC play F-Ab in Bar 9 to (Bar 10) C half to Bb half tied to whole note.

End of cue.

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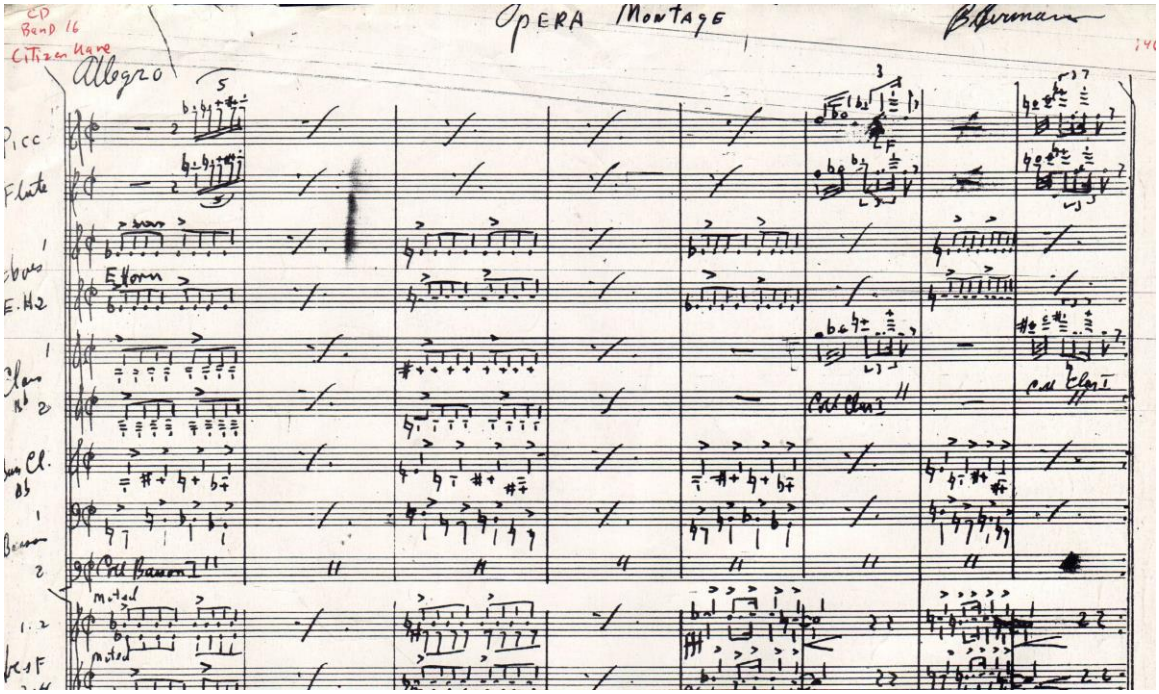
"Opera Montage" *Allegro* in Cut time, 8 bars. Bremner location: Track # 16 (not recorded by McNeely). Dvd location: Chapter 24 starting at 2:10. Scene: Devastating newspaper reviews of Susan's performance!

Rinforzando quarter note and 8th note patterns are featured in this cue. Oboe I plays Line 1 Eb-Eb-Eb-Eb to Eb-Eb-Eb-Eb figures (rinforzando on the 1st 8th of each figure), repeated next bar, to (Bars 3-4) E-E-E-E to E-E-E-E. Repeat this four bar pattern next four bars. The English horn (doubling oboe II) plays small octave Ab-Ab-Ab-Ab played 2X (repeated next bar) to (Bars 3-4) D-D-D-D. Clars play small octave D-F 8ths to (Bars 3-4) A/B. Fags/VC/CB play rinforzando quarter notes Great octave F-B-Bb-Gb thru end of cue. Muted horns play 8ths on D/F/Ab/Eb to (Bars 3-4) A/D/B/E. In Bar 5, they play the Xanadu/Kane motif on Eb/Ab rinforzando quarter note dyad to D/G dotted 8th to Eb/Ab 16th figure to Eb/Ab quarter notes to D/F quarter notes tied to half notes next bar (followed by a half rest).



Muted trumpets play the F/Ab/Eb quarter notes rinforzando (followed by two quarter rests) to F/Ab/Eb quarter note triad again (repeat next bar) to (Bar 3) B/D/E (same pattern). In Bar 5, trumpets I & II play 8th notes Eb-Eb-Eb-Eb twice (repeated next bar) to E-E-E-E in Bars 7-8. Trumpet III plays Eb-Ab-Ab-Ab figure to Ab-Ab-Ab-Ab, etc. Pos play the trumpets line in Bars 1-2, then B/E quarter note dyad (with half rest) to B/E again. Tuba plays on D. Violins I play rinforzando quarter notes on the downbow Ab/Eb (Line 1 E-flat) 4X per bar thru Bar 2 to (Bar 3) A/E to (Bars 5-6) Ab/Eb again. Violins II ditto first two bars then B/D in Bars 3-4. Viole play this downbow rinforzando pattern on small octave D/F for two bars to (Bar 3) descending quarter notes (like the tuba/Fags/bass clarinet)D-A-B-E. Etc.

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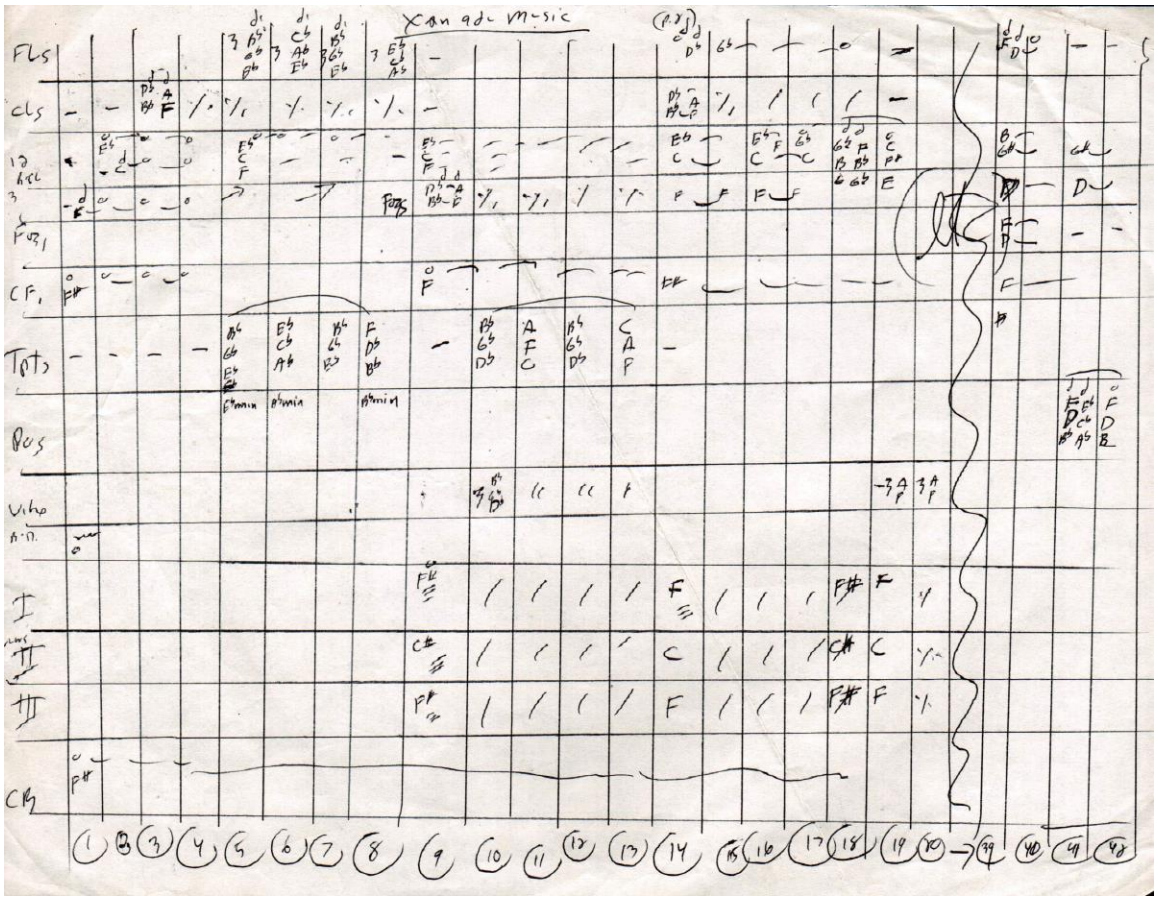
"Xanadu" Reel 12. *Lento* in C time, 24 bars. Bremner location: track # 16 from :00 to 1:34. McNeely location: track # 30. Dvd location: start of Chapter 25. Scene: Kane comforts Susan initially by moving into his Florida castle by the sea (Xanadu).



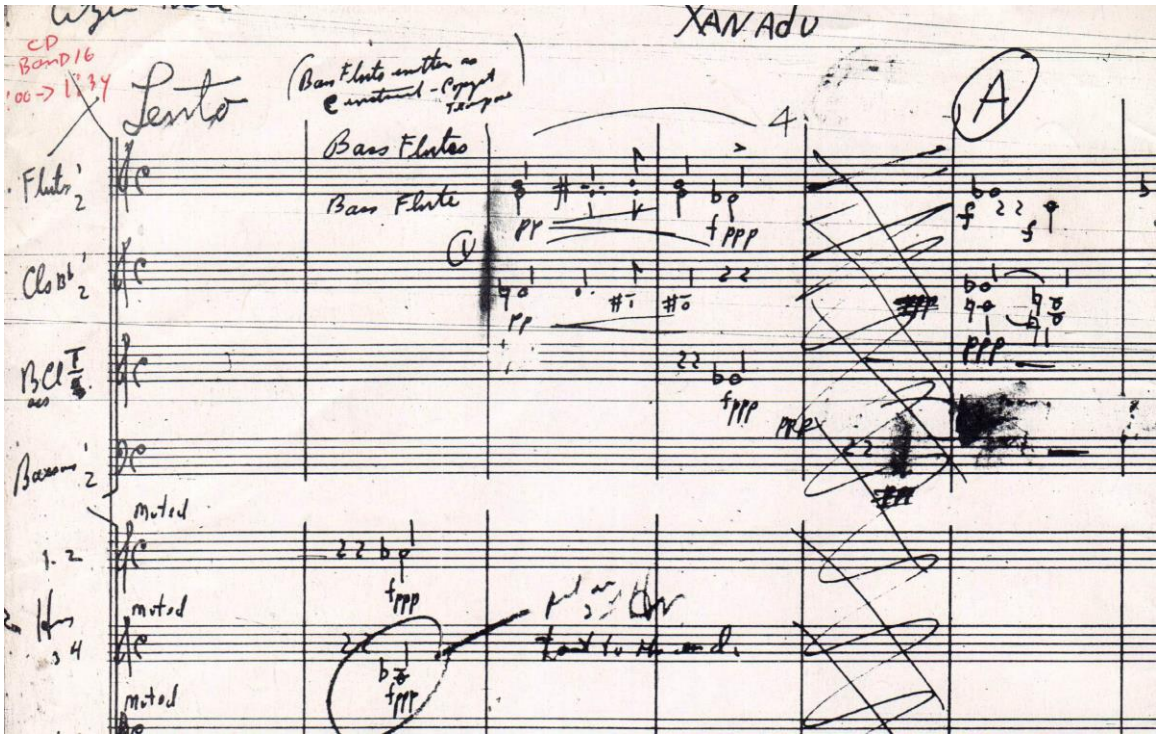
In Bar 1, muted trombones play *ppp* crescendo the Xanadu motif on C/E/G (C maj) half note triad to C/E/F# dotted quarter notes to A#/E/G 8ths to (Bar 2) A#/E/G half note triad (followed by two quarter note rest marks). The bass drum is *ppp* trill roll thru Bar 4. The muted CB is *ppp* on Great octave F# sustained (tied) thru Bar 10. After a half rest in Bar 2, the horns play ppp half on small octave Db half note while horns I & II play Line 1 Db half note. Actually the sound indication has "fppp." Also after a half rest in Bar 2, the timp beats softly *pp* on F# 8th to F# quarter up to small octave C 8th down to (Bar 3) F# quarter note > (followed by a quarter and half rest). After a half rest, the low Tam Tam sounds a half note in Bar 2.

In Bars 3-4, the bass flutes and clarinet I play the Xanadu theme. The clarinet plays *pp* crescendo Line 1 C (middle C or c') half note to C dotted quarter down to A# 8th to (Bar 4) same A# half note (followed by a half rest). The bass flutes play E/G half notes to E/F# dotted quarter notes to E/G 8th to (Bar 4) E/G half note dyad to unison Db rinforzando half note played *fppp*. After a half rest in Bar 4, the bass clarinet plays

on Line 1 Db half note *fppp*. The timp repeats Bar 2 to (Bar 5) F# whole note trill roll *ppp* thru next bar.

In Bar 5 (start of section A), bass flute I plays forte Line 1 Eb whole note, repeated next bar. After a half rest, bass flute II play middle C half note (repeat next bar). Clarinets play *ppp* Bb/Db to F/A half notes (repeated next bar).

In Bar 7, trumpets in cup mutes play softly *ppp* whole notes Eb/Gb/Bb (Eb minor triad) to (Bar 8, start of page 2 of this cue) Ab/Cb/Eb (Ab min) whole note triad to (Bar 9) Eb min again to (Bar 10) Bb/Db/F (Bb min). All notes are played legato. Back in Bar 7, after a quarter rest, the bass flutes play pp > on Eb/Bb dotted half notes to (Bar 8) Eb/Cb to (Bar 9) Eb/Bb again to (Bar 10) Db/F. Clarinets continue their Bar 5 pattern thru Bar 10. In Bar 7, the bass clarinet plays lowest F# whole note tied to Bar 10. Fags play on C/Eb thru Bar 10.



In Bar 11 (start of section B), the violins are introduced playing *pppp* bowed tremolo whole notes Line 3 C#/F# (vlns I) thru Bar 15 and F#/C# (violins II) thru Bar 15. The timp is trill roll *ppp* on F# thru Bar 15. Fags play Bb/Db (line 1 Db) down to small octave F/A half notes

(repeated thru Bar 15). Clarinets play pppp on lowest Eb whole note tied to Bar 15, while bass flutes play Line 1 C/Eb thru Bar 15.

In Bar 12, Pos with cup mutes play *ppp* Db/Gb/Bb (Gb maj 2nd inv) whole note triad to (Bar 13) C/F/A (F min 2nd inv) to (Bar 14) Eb/Gb/Bb (Eb min) to (Bar 15) F/A/C (F min). After a quarter rest in Bar 12, vibe I ("soft mallets") play *ppp* on Line 1 Gb/Bb dotted half notes (Vibe II on Db) to (Bar 13) F/A (vibe II on middle C) to (Bar 14) Gb/Bb (II on Eb) to (Bar 15) A/C (c'') while vibe II plays F (f').

In Bar 16 (start of section C), bass flutes play harmonics (tiny circle above and below the notes, and also Herrmann writes "Har") whole notes Line 2 C/F tied to Bar 18. The bass clarinet returns on lowest F whole note to Bar 18. Horns I & II play *ppp* on half note dyads Bb/Db to A/C to (Bar 17) G/B to C#/E to (Bar 18) Bb/Db whole notes. Trumpets I & II play *pp* on F/C to E/B half note dyads to (Bar 17) Eb/Bb to G#/C# to (Bar 18) F/C whole notes. Violins I are bowed trem on Line 3 C/F whole notes thru Bar 18 while violins II play F/C (c'''). The CB returns on Great octave F whole note tied thru Bar 18.

In Bar 19 (start of page 3), the bass flutes play Line 1 C quarter to C# dotted half note (repeated next two bars and hen tacet to end of cue). Clarinets play on small octave E whole note thru Bar 21 as well (tacet to end). Bass clarinet plays on A# to Bar 21. Fags play F#/A# to Bar 21. Violins I are trem on F#/C# thru Bar 21 while violins II is trem on C#/F#. The bass drum is trill roll *ppp* thru end of cue. The Pos are highlighted playing *pp* A#/E/G dotted half note triad to C/E/F# quarter notes tied to half notes next bar to A#/E/G half notes tied to quarter notes in Bar 21 to C/E/F# dotted half notes (all notes up to here are legato). Then, in Bar 22, the Pos play A#/E/G half notes to C/E/F# quarter notes tied to dotted quarter notes next bar to A#/E/G 8ths to same half notes to (Bar 24) B/D#/F# whole notes (B major triad), held fermata. After a half rest in Bar 21, the timp plays F# 8th to F# quarter up to C 8th down to (Bar 22) F# whole note trill roll thru next bar to (Bar 24) B whole note trill roll, held fermata. The bass clarinet & CB are col the timp in the last three bars.

End of cue.

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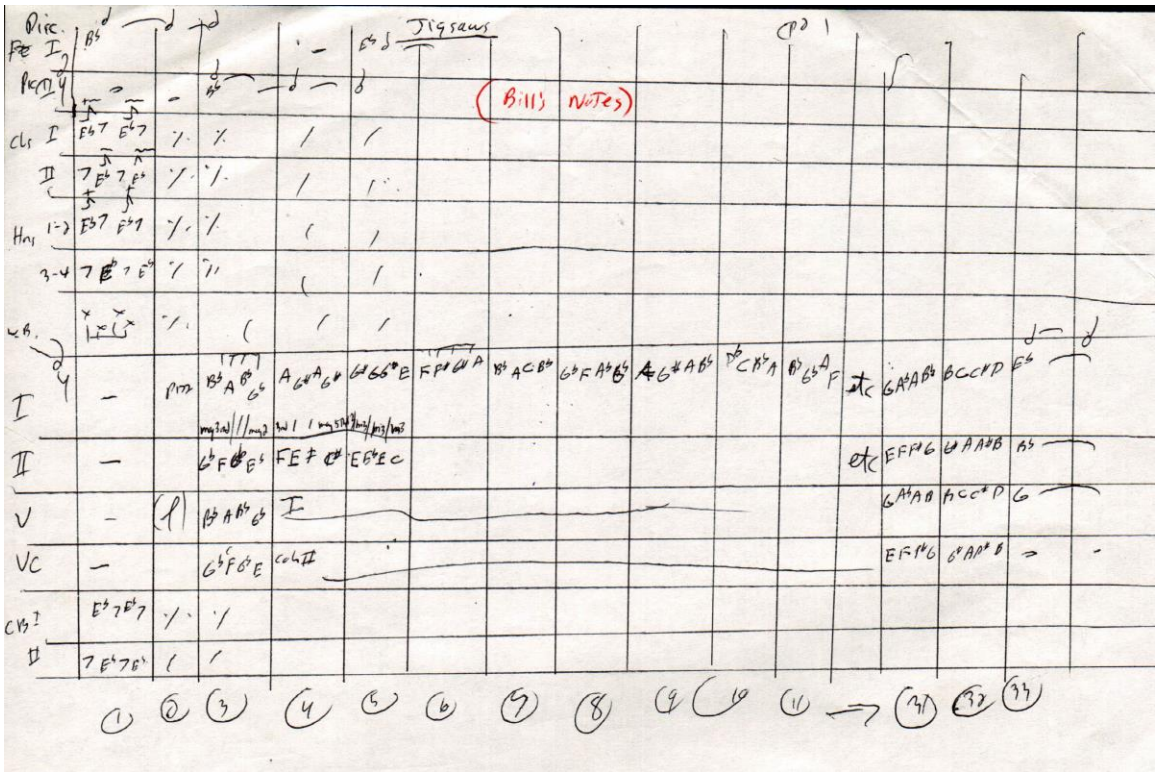
"Jigsaw Puzzles" Reel 12, M 128. Note that on the next page where the music is actually written, Herrmann labels it [Jigsaws "Perpetual Motion"]. *Moderato* in 2/4 meter, 3 pages, 34 bars. Bremner location: Track # 17 from 1:35 thru 2:34. McNeely location: Track # 31. Dvd location: Chapter 25 staring at 1:59. Herrmann writes at the bottom of the first page: "possible cuts (from 7th bar to C), (from A-B), (8th bar – F)."

In Bar 1, piccolo I plays *pp* on Line 2 Bb half note tied to Bar 3, while piccolo II plays that Bb from Bar 3 thru Bar 5, and picc I returns on Bb half notes from Bar 5-6, etc. Clarinet I is *p* trill on Line 1 Eb 8th (followed by an 8th rest) to Eb trill 8th again (with an 8th rest). Repeat to end. Clarinet II plays on the sub beats so that, after an 8th rest, it is trill on octave lower small octave Eb 8th (followed by an 8th rest) to Eb 8th trill again (repeat to end). Horns I & II are stopped on Line 1 Eb 8ths (followed by 8th rest) to Eb stopped 8th (with rest). Repeat to end. Horns III & IV play the sub-beats on octave lower Eb. Woodblocks play the simple rhythm on 4 quarter notes "high" to "low" pulsation. CB I is pizz on small octave Eb 8th (with 8th rest) to Eb 8th again (with rest). Repeat to end. CB II is pizz on the sub-beats an octave lower.

In Bar 3, the violins and violas begin the pizzicato 8th note perpetual motion figures starting off on major 3rd intervals to maj 2nd on the 4th quarter note sub-beat to (Bar 4) major 3rd intervals to maj 5th, and so on. We find, therefore, vlns I plucking Line 2 8th notes (crossbeam connected) Bb/A/Bb/Gb to (Bar 4) A/G#/A/G# to (Bar 5) G#/G/G#/E to (Bar 6) F/F#/G#/A to (Bar 7) Bb/A/C/Bb to (Bar 8) Gb/F/Ab/Gb to (Bar 9) A/G#/A/Bb to (Bar 10) Bb/Gb/A/F, etc.

Violins II pluck Line 2 Gb-F-Gb-Eb to (Bar 4) F-E-F-C# to (Bar 5) E-Eb-E-C to (Bar 6) C#-D-E-F to (Bar 7) Gb-F-Ab-Gb to (Bar 8) Eb-Db-F-Eb to (Bar 9) F-E-F-Gb to (Bar 10) Bb-Ab-Gb-F, etc.

Viole (in the treble clef) play *p* on Line 1 Bb-A-Bb-Gb etc (see vlns I). VC pluck Line 1 Gb-F-Gb-Eb etc (see violins II).



Skipping to Bars 31-34 (end of cue), we find violins I and viole plucking Line 1 (viole) and Line 2 (violins I) G-Ab-A-Bb to (Bar 32) B-C-C#-D to (Bar 33) "arco" Eb half note (G for the viole) tied to half note next bar. Vlns II and celli pluck E-F-F#-G to (Bar 32) G#-A-A#-B to (Bar 33) "arco" the Bb half note tied to next bar (celli are tacet).

End of cue.

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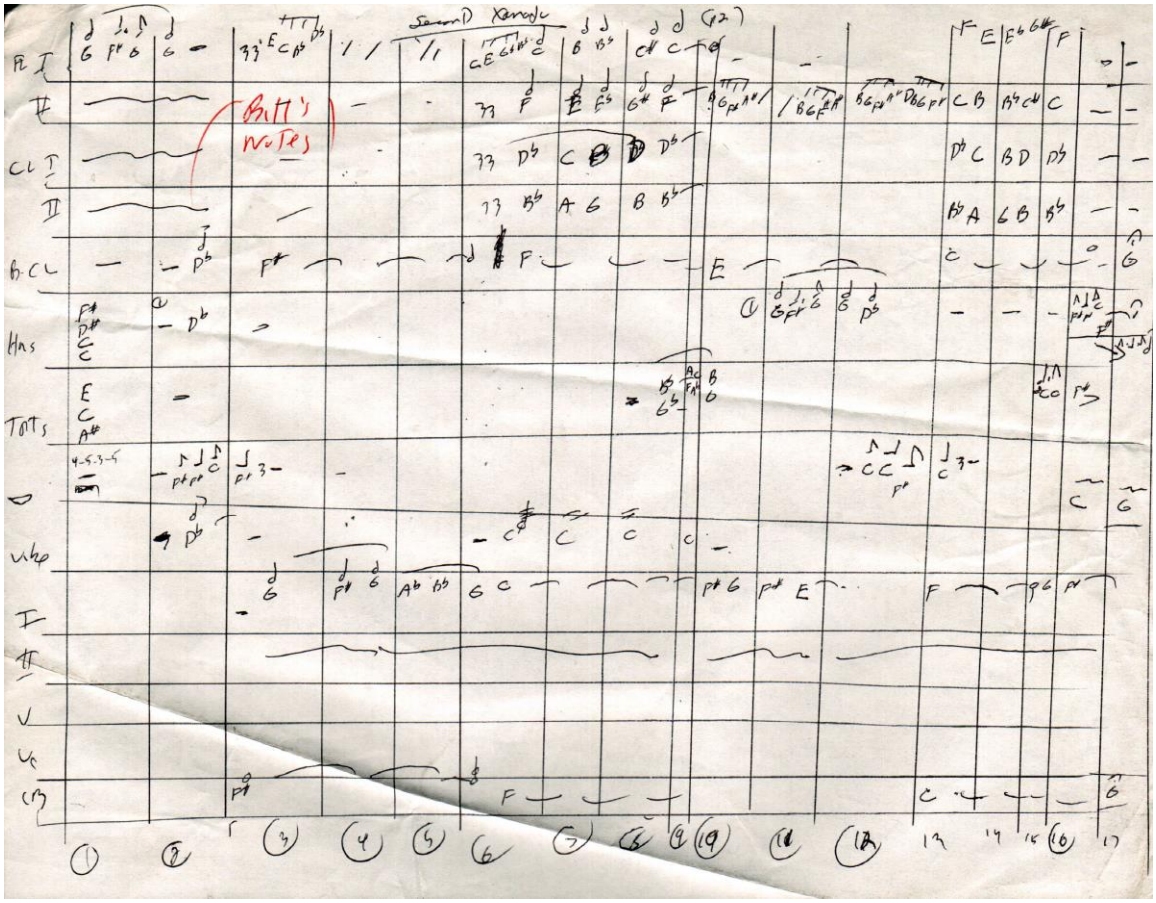
"Second Xanadu" Reel 12 & 13. C meter, 17 bars. Bremner location: Track # 17 from 2:35 to 3:49. McNeely location is track # 32. Dvd location is he start of Chapter 26. Note that only the first 7 bars are used in the movie.

The Xanadu theme of course starts off the cue. Flutes I plays p Line 3 (flute II Line 2) G half note to F# dotted quarter note to G 8th to (Bar 2) G half note (followed by a half rest). Muted horns are *f* > *ppp* on whole notes rinforzando Small octave C (horn IV) and Line 1 C (horn III) and D#/F# (horns II & I respectively). Muted trumpets play rinforzando whole notes A#/C/E.



In Bar 2, after a half rest, the bass clarinet sounds *fp* rinforzando on Line 1 Db half note while horn I sounds Line 1 Db half note fp >. The timp (after a half rest) sounds F# 8th to F# quarter up to small octave C 8th down to (Bar 3) F# quarter (followed by rest marks), *p* < >. The vibe, after a half rest in Bar 2, sounds Line 1 Db half note rinforzando and forte.

In Bar 3, the bass clarinet sounds on small octave F# whole note tied to whole notes next three bars and tied to half note in Bar 6. The bass also plays the F# whole note to Bar 6 in the Great octave register. After two quarter rests, flute I plays legato 8th notes (crossbeam connected) largely Line 2 E-C-Bb-Db to (Bar 4) E-C-Bb-Db figure again played twice and repeated next bar. After a half rest, muted vlns I play ppp on Line 3 G half note to (Bar 4) D# to G half notes to (Bar 5) Ab to Bb to (Bar 6) G up to Line 4 C half notes, that C note tied to whole notes thru Bar 9. Vlns II play the same as I but an octave lower. Midway Bar 6 the CB plays on F (natural) thru Bar 9. After a half rest

in Bar 6, the vibe returns on Line 2 C half note trem to whole note trem next three bars.

Midway Bar 6 the woodwinds play the Rosebud motif. First you hear flute I playing 8th notes Line 2 C-E-Gb-BB to Line 3 C half note to (Bar 7) B to Bb half notes to (Bar 8) C# half to C half note tied to whole note next bar. Flute II plays ppp Line 2 F half to (Bar 7) E to Eb half notes to (Bar 8) G# to F (the F tied to whole note next bar). Clarinets play Bb/Db (Line 2 D-flat) half notes to (Bar 7) A/C to G/B half note dyads to (Bar 8) B/D to Bb/Db tied to whole notes next bar. Fags play on F half tied to whole notes to Bar 9.

After a half rest (notated as two quarter rest marks) in Bar 8, trumpets I & II with cup mutes play *ppp* Gb/Bb half notes to (Bar 9) F/A to Ab/C half note dyads to (Bar 10, start of section B) G/B whole notes. In Bar 10, flute II plays *pp* on Line 2 8th notes B-G-F#-A# (repeat figure same bar) to (Bar 11) same figure to next figure notes B-G-F#-A# to (Bar 12) B-G-F#-A to D-B-G=F# decrescendo. The bass clarinet and bass play on the E whole notes thru Bar 12 to (Bar 13) C whole notes thru Bar 16 to (Bar 17) G whole note, held fermata. In Bar 10, vlns I play Line 3 F# to G half notes to (Bar 11) F# to E (that E half note tied to whole note next bar). Ditto vlns II but an octave lower. Then in Bar 13, F whole notes tied to next bar and tied to half note in Bar 15 to G half to (Bar 16) F# tied to final bar. The timp is trill roll pppp on C whole note in Bar 16 down to G whole note in Bar 17.

Back in Bar 11, horn I plays *ppp* < *p* the Xanadu motif on G half to F# dotted quarter to G 8th to (Bar 12), G to Db half notes. In Bar 16, horns I & II play stopped F# 8th to F# quarter up to C 8th down to F# half tied to whole note in Bar 17, held fermata. In Bar 17, horns III & IV play *ppp* "echo" the same stopped notes.

After a half rest in Bar 12, the vibe plays Line 1 Db half note rinforzando to (Bar 13) rolled F whole notes to rolled F in Bar 14 to half note in Bar 15. The timp, after a half rest in Bar 12, beat the C 8th to C quarter down to F# 8th up to (Bar 13) C quarter note.

End of cue.

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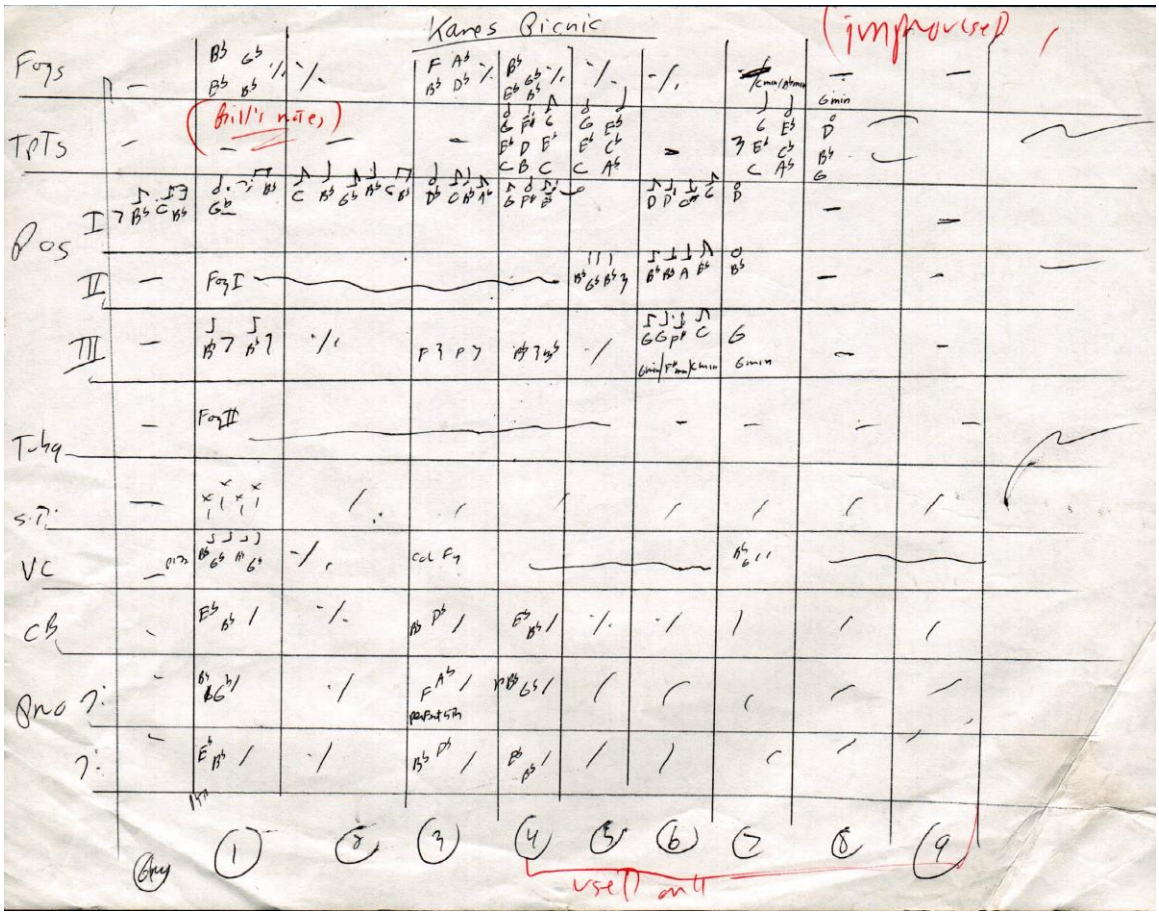
"Kane's Picnic" Reel 13, M 131. *Tempo di Blues* in C meter, 9 bars. Bremner location: Track # 18 from :00 to :33 (track # 33 in the McNeely recording). Dvd location: Chapter 26 starting at :58. Note that only Bars 4 thru 9 were used in the movie.



One of the rare *bluesy* types of cues written by Herrmann. He wrote one in The Columbia Workshop radio episode, "Rhythm of the Jute Mill" and also in Taxi Driver (adapted by Christopher Palmer). In the grace bar, muted trombone I plays, after an 8th rest, "ad lib" and *mf* < *f* the Bb 8th to middle C (Line 1) dotted 8th to Bb 16th figure to (Bar 1) Gb dotted half note tied to 8th note to Bb 8th (8ths are crossbeam connected) to (Bar 2) C 8th to Bb quarter to Gb 8th to Bb quarter to C-Bb 8ths to (Bar 3) Line 1 Db half to C 8th to Bb quarter to Ab 8th to (Bar 4) G 8th to F# half to Eb 8th tied to quarter and tied to (Bar 5) whole note. In Bar 6, it plays a rather snazzy version of the Xanadu motif on Line 1 D 8th to D dotted quarter to C# quarter up to G 8th to (Bar 7) D whole note (tacet to end of cue).

In Bar 1 (after the grace bar), the rest of the orchestra (except trumpets) play rinforzando repeat quarter notes. Fags play forte on Great octave Eb/Bb to Bb/Gb (repeat same bar and repeat next bar) to (Bar 3) Bb/F to Db/Ab quarter notes pattern to (Bar 4) Eb/Bb to Bb/Gb (repeat same bar and repeat next two bars). Fags tacet from Bars 6-9. Trombone II plays forte on the Fag I line until Bar 5 when it plays Bb-G-Bb (with a quarter rest) to (Bar 6) the jazzy motif of Bb 8th to Bb dotted quarter to A quarter to Line 1 Eb 8th to (Bar 7) Bb whole note. Pos III plays in Bar 1 the Bb quarter (with quarter rest) to Bb quarter again (with rest). Repeat next bar, then F-F to (Bar 4) Bb-Bb again and repeated next bar. In Bar 6, it plays G 8th to G dotted quarter to F# quarter to middle C 8th to (Bar 7) G whole note. So combined the Pos play the G min 8th triads (G/Bb/D) to F# min quarter note triad (F#/A/C#) to C min (C/Eb/G) 8th to (Bar 7) the G minor whole note triad (G/Bb/D).

Back in Bar 4, the trumpets play forte the standard or familiar Xanadu motif on Line 2 C/Eb/G (C min) half note triad to B/D/F# (B min) dotted quarter note chord to C min 8th to (Bar 5) C min half note chord to Ab/Cb/Eb (Ab min) half note triad. After a quarter rest in Bar 7, they return p on the C min quarter note triad down to Ab min half note triad to (Bar 8) the G min (G/Bb/D) whole note chord tied to final bar.

Back in Bar 1, the tuba plays the Fag II line but tacet in the final four bars. The snare drum ("wire brush") plays the quarter beats. Cellos play the Fag II line but to end of cue. Basses play Fag I line to end. The piano (standard or often used jazz instrument) is also used in this particular cue playing the Fag I & Fag II lines (top and bottom staves respectively) but to end of cue.

End of cue.

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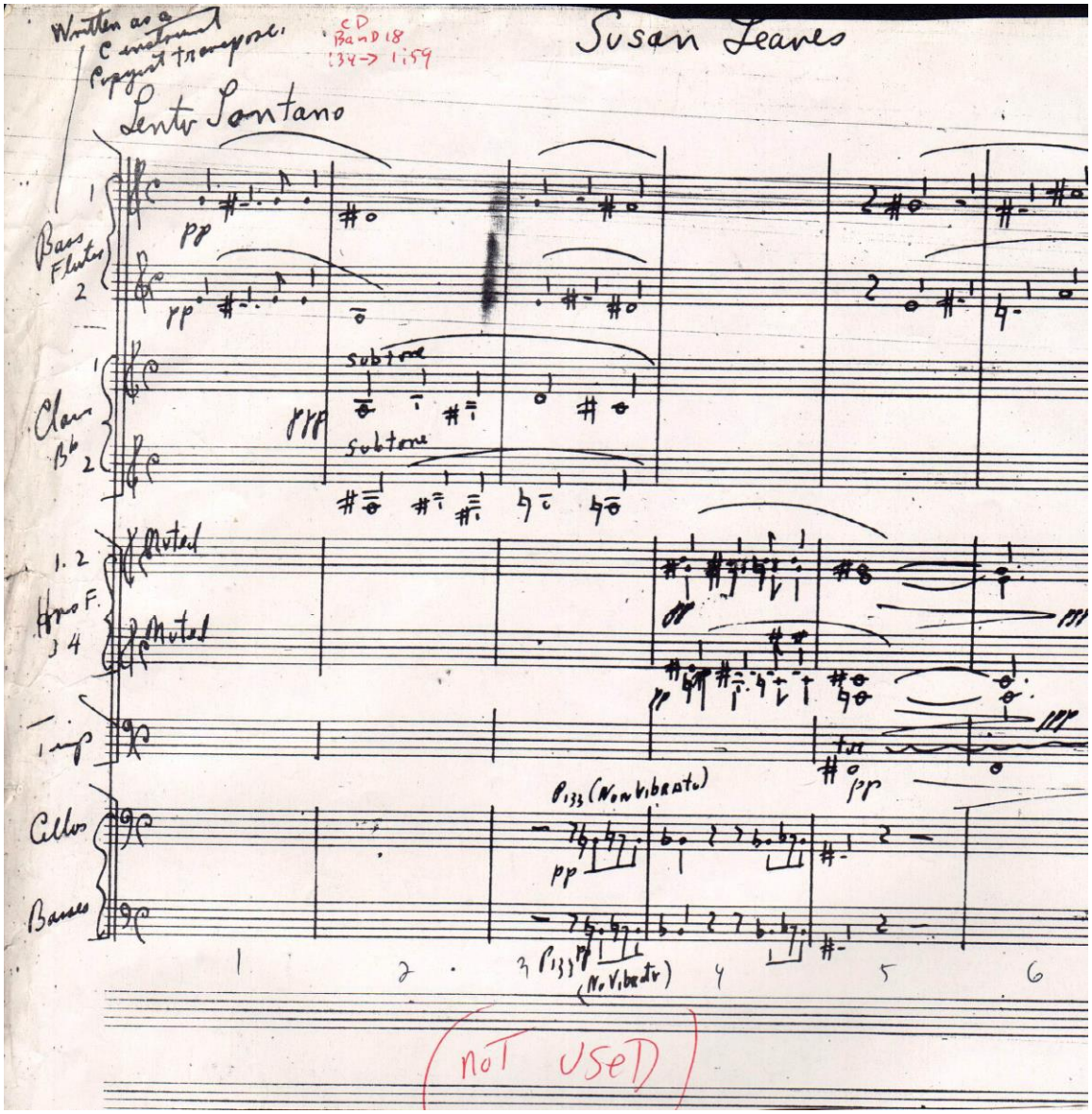
"Susan Leaves" Reel 13, M135. *Lento Lontano* in C meter, 14 bars. Note: This cue was not used in the movie (I suspect it was Herrmann's own decision). Bremner location: track # 18 from :34 to 1:59 (track # 34 in the McNeely recording). Dvd location: Chapter….(just kidding!). There are three endings. I consists of Bars 1-7 with the I ending on Bar 7. Ending II consists of what can be said to be Bars 8- 11 (but starting in the cue at Bar 7 that was the I Ending,

technically. Ending III consists of Bars 12-14 as written, but again meant to substitute starting Bar 7.



The bass flutes are soli in the first bar playing *pp* Line 1 E/G quarter note dyad to D/F# dotted quarter note to E/G 8ths to E/G quarter notes down to (Bar 2) B/D# whole notes (you guess it---the Xanadu/Kane motif).

In Bar 2, the "sub tone" clarinets I & II play *ppp* lowest (small octave or *chalumeau* register) E/G half notes to F#/A down to D#/F#

quarter note dyads to (Bar 3) A/C to G/B half notes. This is, of course, the "Rosebud" theme.

In Bar 3, the bass flutes play E/G to F#/A quarter note dyads to D#/F# half notes. After a half and 8th rest, VC/CB ("non vibrato") are pizz *pp* on B/C/B 8th notes (crossbeam connected) to (Bar 4) Bb quarter note (followed by a quarter and 8th rest) to Bb-Cb-Bb 8ths to (Bar 5) F# quarter note (followed by a quarter and half rest). Tacet to end of I Ending (shortly I will discuss the interesting arrangement of how McNeely played this cue).

In Bar 4, the muted horns play pp the Xanadu theme *pp* > *ppp* on G/A#/C#/E quarter note chord to E/G#/B/D# dotted quarter note chord to F/G#/C/E 8ths to same quarter notes to (Bar 5) D/F#/A/C# whole notes tied to dotted half notes next bar (with a quarter rest). In Bar 5, the timp is softly trill roll *pp* decrescendo on F# whole notes thru Bar 7 (end of I Ending), held fermata. After a quarter rest in Bar 5, the bass flutes play E/G# half notes to F#/A quarter notes to (Bar 6) D/F# quarter notes up to A/C# half notes down to E/G# quarter notes tied to whole notes in Bar 7, held fermata.

In the II ending starting in Bar 8, the bass flutes carry over those E/G# quarter notes from Bar 6 of I, carried over as quarter notes (so a half note value or duration) to F#/A quarter notes down to B/D# quarter notes to A/C# quarter notes tied to quarter notes in Bar 9 to B/D# half notes to A/C# quarter notes tied to (Bar 10) whole notes decrescendo (tacet in Bar 11). In Bar 9, the clarinets play pp on small octave D/F# quarter notes to E/G# half notes to D/F# quarter notes tied to whole notes in Bar 10. After a quarter rest in Bar 10, the VC/CB pluck quarter notes F#-A-F# to (Bar 11) G quarter note (followed by rests). In Bar 11, the timp is trill rolled ppp on G whole note, held fermata.

In the III Ending, starting on Bar 12, the bass flutes carry over on whole notes those E/G# quarter notes originally from Bar 6 (tacet to end). After a quarter rest, clarinets play B/D# quarter notes to A/C# half notes to (Bar 13) E/G# whole notes (tacet final bar). After a quarter rest in Bar 13, VC/CB pluck quarter notes pp > F#-A-F# to (Bar 14) A quarter note (followed by a quarter and half rest). In Bar 14, the timp is rolled ppp on A, held fermata.

End of cue.

In the recording by McNeely, he starts with Bar 5 and the horns playing that whole note chord tied to dotted half notes in Bar 6, but the timp roll on F# is not played nor the F# quarter note pizz of the VC/CB. After a quarter rest, as given in Bar 5, the bass flutes play a passage. However, McNeely plays Bars 5-6 and then skips to the II Ending of Bars 8 – 12. Then he goes to Bars 1 thru 6 (this time with the timp roll etc of Bars 5-6). After Bar 6 he goes to the III ending from Bars 12-14. So actually the only bar of music you do not hear is the Bar 7 ending of I.

What is very interesting is that the Bremner recording has a quite different progression than McNeely's. Bremner plays Bars 1 thru 6, skips the I ending (as did McNeely) and goes directly to the II ending (Bars 8-12). Then he repeats Bars 1-6 again, skips Bar's 7 I ending and goes directly to the III ending (Bars 12-14). I suspect that Bremner arranged it himself. McNeely may've arranged it himself, but I suspect the Parts provider did it for him. Despite the poorer performance of the altered orchestra in the Bremner recording, I think that Bremner actually was far more "into" the score intellectually than McNeely. Bremner personally contributed his thoughts on the score's design in the cd booklet (whereas McNeely did not). So I rather wish Bremner had the proper orchestra size and players, etc., and had the opportunity to perform with the Varese crew and budget as well.

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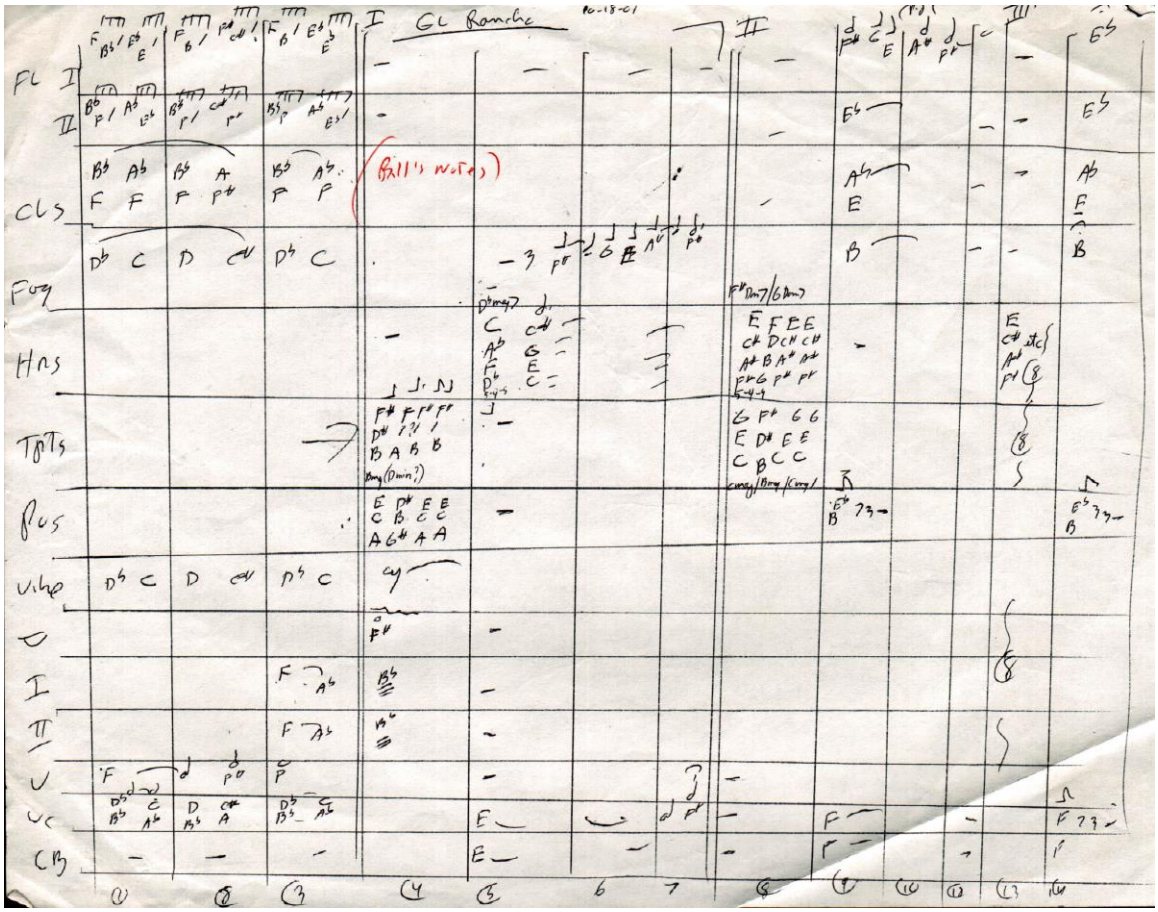
"El Rancho ("2nd Dawn Seq")" Reel 13, M136. *Lento* in C time, 14 bars. Once again, there are three endings. Ending I starts on Bar 4 thru 7; II runs from Bars 8-12; III runs from 13-14. The version Herrmann used was III, so we hear Bars 1-3, then Bars 13-14 only. Bremner location: Track # 19 (track # 35 in the McNeely recording). Dvd location starts at 3:14 (forgot the chapter—either chapter 26 or 27). In the McNeely recording, he plays Bars 1-3 and skips to the II ending (Bars 8-12) only. In the Bremner recording, however, he chose to play the I ending only (so Bars 1 thru 7). Scene: Susan at the El Rancho club again, reminiscing about Charlie.



In Bar 1, the flutes reprise the legato ostinato of 8th notes in "New Dawn Music" starting Bar 4 of that cue. So flute I plays *p* Line 2 F down to Bb figure (or F-Bb-F-Bb) to Eb down to Eb Line 1 figure (different in this figure from the earlier cue) to (Bar 2) F-B figure to F#-C# figure to (Bar 3) F-B to Eb-Eb (Line 1) figure again. Flute II plays Line 1 Bb down to F, then Ab to Eb to (Bar 2) Bb to F to C# down to F# figures to (Bar 3) repeat of Bar 1. Clarinets play p half notes small octave F/Bb to F/Ab to (Bar 2) F/Bb to F#/A to (Bar 3) repeat of Bar 1. Fag I plays Line 1 Db to middle C half notes to (Bar 2) D to C# to (Bar 3) Db to C again. The vibe sounds pp on Line 1 Db to C half notes to (see Fag). Muted violas play ppp on the F whole note tied to half note next bar to F# half note to (Bar 3) F whole note. Muted celli play Bb/Db to Ab/C (c') to (Bar 2) Bb/D to A/C# to (Bar 3) repeat of Bar 1.

In Bar 3, the muted violins join in playing *pp* Line 3 F down to Line 2 Ab half notes.

In Bar 4 (star of the I Ending), the violins are bowed trem fortissimo on Line 2 Bb whole note. The muted Pos and trumpets play the accentuated (rinforzando) Xanadu/Kane motif. Trumpets play *ff* B/D#/F# (B maj) quarter note triad to A/D#/F (I believe) dotted quarter note triad to B/D#/F# 8th to same quarter notes (tacet to end of I Ending). Pos play different chords (dissonant clash) of A/C/E (A min) quarter note triad to G#/B/D# (G# min) dotted quarter note triad to A/C/E chords again. The cymbals crash ff in Bar 4 and the timp is trill roll on F#. If you include the timp & Pos, you initially hear the F# half-dim 7th tonality (F#/A/C/E).

In Bar 5, the muted horns play *ff* rinforzando quarter notes Db/F/Ab/C (Db maj 7th) to rinf dotted half notes C/E/C/C# tied to whole notes to end of I Ending (Bar 7), steady decrescendo and held fermata. VC/CB play in Bar 5 fortissimo Great octave E whole notes to next bar and tied to half note in Bar 7 up to the F# half note, held fermata. After a half and quarter rest, the bassoon plays p of Great octave F# quarter note tied to quarter note in Bar 6 to G quarter down to E quarter up to A# quarter tied to quarter note in Bar 7 to F# dotted half note, held fermata.

In Bar 8 (start of the II Ending that McNeely used), the trumpets and horns play the Xanadu motif instead. So the horns play *ff* ("bells in air") rinforzando quarter notes F#/A#/C#/E (F# Dom 7th) to G/B/D/F (G Dom 7th) dotted quarter note chord back to F# Dom 7th chords. Trumpets play C/E/G (C maj) to B maj (B/D#/F#) back to C maj triads. The cymbal crashes and the timp is rolled on C whole note and the vlns again are bowed trem on Line 2 Bb.

In Bar 9, the Pos sound the rinforzando Ab/B/Eb 8th notes rinforzando *ff* (followed by rests). The VC/CB play *fp* rinforzando on the F whole note tied to next bar. The Fag is tied on small octave B; the bass clarinets are *pp* on small octave E/Ab, and flute II on Line 1 Eb whole notes *pp*. Flute I plays pp F# half note to G to E quarter notes to (Bar 10) A# to F# half notes (the F# tied to whole note next bar).

In The III Ending (Bar 13) the horns & trumpets sound the Xanadu motif, same as in Bar 8. Ditto for violins, etc. In Bar 14, the Pos sound the same Ab/B//Eb 8th notes. The flutes play *pp* the Eb Line 1 whole note, held fermata. Clarinets play E/Ab, and Fags play on B, held fermata.

End of cue.

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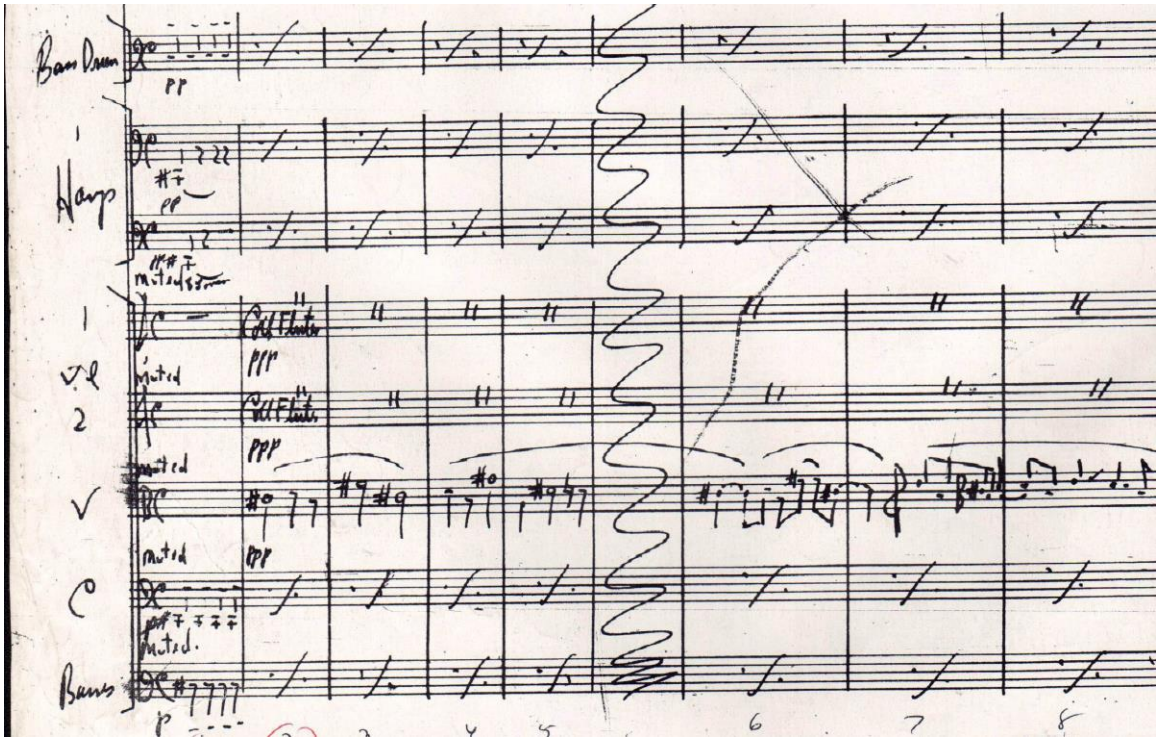
"The Glass Ball" Reel 14, M1400. *Largo* in C meter, 25 bars. Bremner location: Track # 20 (track # 36 in the McNeely recording). Dvd location: Chapter 28 starting at 3:30. Note that only Bars 2 thru 9 was used in the movie. Scene: After Charlie trashes Susan's room after she leaves him, he pauses to study the wintry scene glass ball and mutters "Rosebud." Version I ending begins in Bar 12 thru 19, while II Ending begins on Bar 20 thru 21.



The bass drum beats steady tenuto quarter notes pp thru most of the cue. The muted celli play *p* tenuto quarter notes Great octave C# thru Bar 9, while CB play on small octave C#. The harp plucks Contra octave and Great octave C# quarter note (followed by 3 quarter rests), repeated thru Bar 15. The bass clarinet sounds lowest Db whole note tied to next two bars. Then it repeats another three bars, etc. Muted horn IV plays small octave C# whole note for three bar, then repeats, etc.

In Bar 2, two bass flutes, violins and viol play the melody line ("Rosebud" motif) thru Bar 9. We find Line 1 C# half note to D down to B quarter notes up to (Bar 3) F# down to C# half notes (all notes under the legato slur line). The melody line in Bar 4 continues with D down to B quarter notes up to G# half note down to (Bar 5) A quarter up to D# half note to D quarter note to (Bar 6) C# half note tied to 8th note (notes up to C# are legato) to D 8th (8ths are crossbeam connected) to B up to F# 8ths (crossbeam connected) to same F# down to C# 8ths (C# tied to 8th in Bar 7) up to Line 2 D down to A down to C# to B 8th notes up to D quarter tied to 8th in Bar 8) to E quarter to D dotted quarter to B 8th to (Bar 9) C# whole note decrescendo.

In Bar 9, horns I & II & III play *pp* A/G#/C# whole notes to (Bar 10, start of section A) C#/B/D quarter note chord to D/C#/F# half notes to G/B/D quarter notes tied to (Bar 11) quarter notes, etc. Back in Bar 9, VC/CB play < > small octave C# quarter note to D-B 8ths up to F# down to C# quarter notes to (Bar 10) a continuation of the tenuto quarter notes C#-C#-C#-C#. In Bars 12-14, the solo clarinet plays a passage followed in Bars 14-15 by a solo bassoon. Etc. In Bars 16-17 (3/4 meter in Bar 16 only), the horns play *pp* and tenuto the Rosebud theme. We find C#/C quarter notes to G/B dotted quarter notes to (Bar 17, back to C time) E/C to E/G tenuto half note dyads. In Bar 17, Pos join in to play *fppp* F#/A#/E half note chords to (Bar 18) B/D#/F# (B maj) whole note triad tied to whole notes in Bar 19 (end of I Ending).

In Bar 20 (start of II Ending), the cue carries over from Bar 11. After a quarter rest, bassoon I is solo playing *pp* a short passage of Line 1 G# dotted quarter note to A 8th to F# quarter note tied to quarter note in Bar 21 to D quarter to C# dotted quarter down to A 8th to (Bar 22 in ¾ time) middle C quarter note (followed by two quarter rests). The horns/Pos etc in Bars 22-25 play the same as in Bars 16-19 in the I Ending.

Both Bremner & McNeely play the version I Ending only (Bars 1 thru 19).

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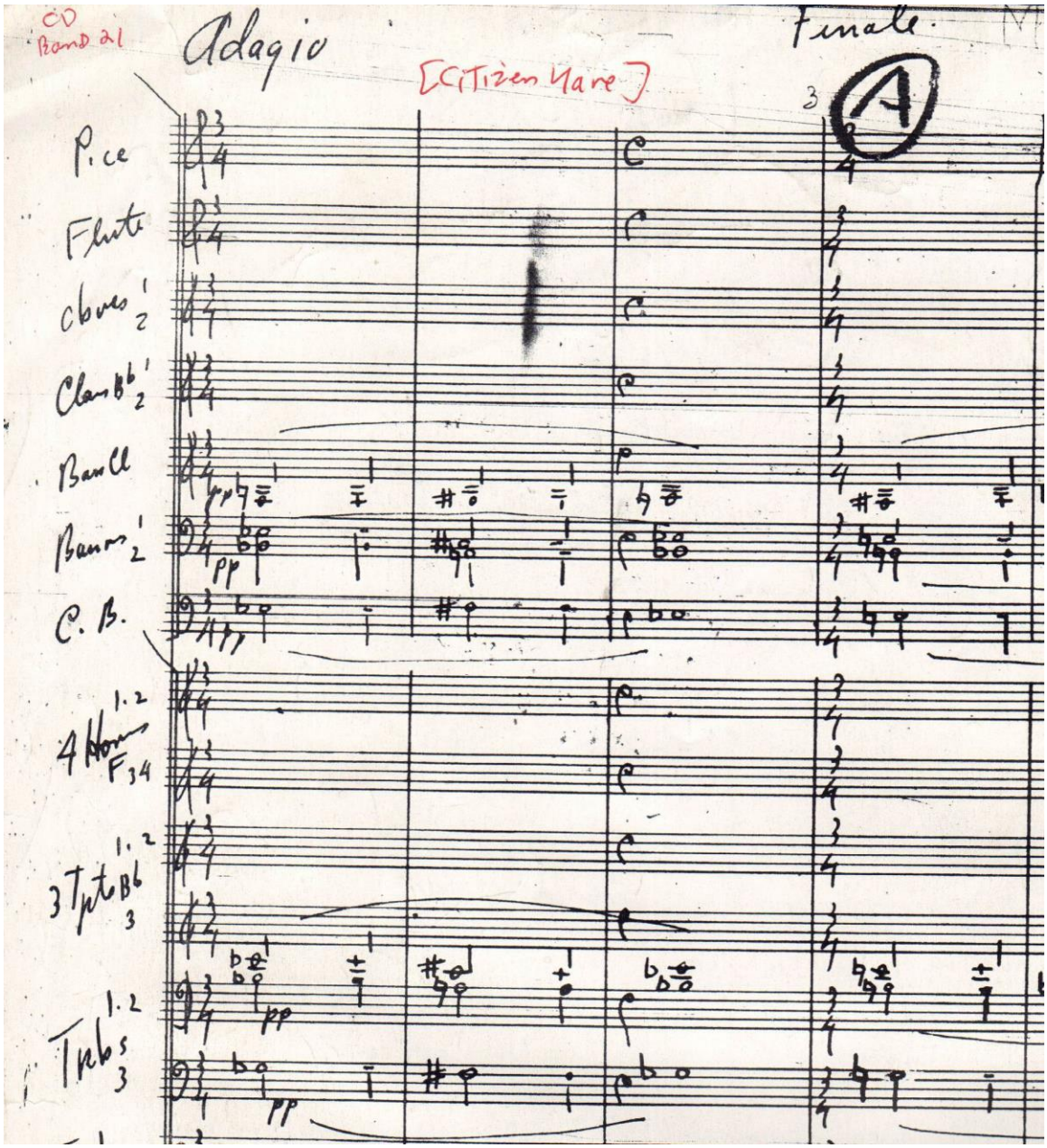
"Finale" Reel 14, M146. *Adagio* starting in 3/4 time (multiple meter switches in the first 15 bars). 37 bars. Bremner location: track # 21 (track # 37 for McNeely). Dvd location: Chapter 29 starting at 3:13.

The bass clarinet/Fags/C.F./Pos are soli in the first two bars. The bass clarinet plays *pp* small octave Eb half note to Eb quarter note to (Bar 2) F# half to F# quarter notes to (Bar 3, now C meter) Eb whole note (all notes under the legato phrase line). Fags play Bb/Eb half to quarter dyads to (Bar 2) A/C# half to quarter note dyads to (Bar 3) Bb/Eb whole notes. The contra bassoon plays Eb half to quarter note to (Bar 2) F# half to quarter to (Bar 3) Eb whole note. Trombones play pp Gb/Bb/Eb (Eb min 1st inv) to quarter note triads to (Bar 2) F#/A/C# (F# min) triads to (Bar 3) Gb/Bb/Eb whole note chord.



In Bar 3, muted VC/CB play Great octave Bb to A quarter notes to Bb dotted quarter to Bb 8th to (Bar 4, back to ¾ meter) E dotted half note. In Bar 4, the bass clarinet plays E half to E quarter notes to (Bar 5) G half to G quarter notes to (Bar 6. in C meter) F# half up to A half note tied to half note in Bar 7 (in 2/4 meter). Fags play the pattern on B/E to (Bar 5) Bb/D to (Bar 6) C#/F# half notes to A/E half tied to next bar. C.F. plays E half to quarter notes to (Bar 5) G to (Bar 6) F3 half down to A half tied to next bar. Pos play G/B/E (E min) chords to (Bar 5) G/Bb/D (G min) chords to (Bar 6) A#/C#/F# (F# maj 1st inv) half note triad to A/C/E (A min) half notes tied to next bar.

In Bar 6, after a half rest, muted trumpets I & II play *pp* on tenuto F#/C quarter notes to G/B quarter notes tied to 8th notes in Bar 7 in 2/4 time to F#/C 8ths to F#/D tenuto quarter notes to (Bar 8 in C time) Eb/G half notes (followed by a half rest). In Bar 8, Pos play the Xanadu motif on Eb/G/C (C min 1st inv) half note triad to D/G/B (G maj 2nd inv) dotted quarter note triad to E/G/C (C maj 1st) 8th chord to (Bar 9) E/G/C half notes (followed by a half rest). The bass clar plays A half to G# dotted quarter to G# 8th to (Bar 9) G# to D half notes. The C.F. plays the same (but Great octave register).

In Bar 9, after a half rest, the bass drum "(muffled)" beats *ppp* on two quarter notes to (Bar 10) four quarter notes repeated thru Bar 15. Muted VC/CB play tenuto D (Great octave for VC; small octave for CB) quarter notes thru Bar 11. After a half rest, muted horns play D/F#/A/C# half note chord to (Bar 10) D/G/B/D quarter note chord to D/A.C#/F# half notes to D/G/B/D quarter notes tied to quarter notes next bar to D/G/B/C# quarter notes to D/F#/G/C# quarter notes to D/G/B/C# quarter notes to (Bar 12) D/F#/A/C# whole notes. Actually horn IV is sustained on D throughout.

In Bar 12, the VC/CB play a short phrase of small octave C# quarter to D-C# 8ths up to F# half note to (Bar 13) C# whole note. After a quarter rest in Bar 12, the solo Fag plays Line 1 G#-A-G# quarter notes to (Bar 13) D to middle C# half notes. Clarinets play *pp* on small octave B/G whole notes in Bar 13.

In Bar 14 (in ¾ time, and the start of section C), the horns play the Xanadu motif pp on tenuto F#/C quarter notes to B/B dotted quarter

notes to F#/C 8ths to (Bar 15 in C time) E/C to E/G tenuto half note dyads.

In Bar 16 (*Agitato*), the flute is flutter tongue *ff* on middle C whole note (repeated next 3 bars). The celli are trill on small octave B (to C), repeated to Bar 19. Clarinets are legato trem between B-C half notes (notated like a fingered trem of the strings), repeated same bar and thru Bar 19. Oboes play on B/C whole notes tied o next bar, repeated next two bars. The bass clar/Fags/C.F./tuba/timp trill/CB play B dotted half note to C 8th (followed by an 8th rest) to (Bar 17) E dotted half note to B 8th (with 8th rest), etc.

In Bar 20 (start of section D), the Rosebud theme is played strongly and triumphantly by violins/viole/oboes. Violins I play fortissimo Line 3 (Line 2 for violins II/viole/oboes) D# half note to E to C# quarter notes to (Bar 21) G# down to D# half notes to (Bar 22) E-C# quarter notes up to A# half note down to (Bar 23) Line 2 B quarter up to F half to E quarter notes, etc. Back in Bar 20, the piccolo is trill on Line 3 D# whole note (to E) thru Bar 27. The flute is trill *ff* as well. Clarinets are trill on half note dyads B/D# to C#/E (e') to (Bar 21) E/G# to Eb/G to (Bar 22) G/B to F#/A# to (Bar 23) F/A to C/E to (Bar 24) B/D# to C#/E, etc. The bass clarinet is trill on half notes G# to A to (Bar 21) C#-C to (Bar 22) E to D# to (Bar 23) D-AA to (G#-A), etc. Fags play non-trill half notes Great octave F-F# to A-Bb to C#-C to B-F# to E-F#, A-B, etc. Ditto C.F. Open horns play half note triads (horns III & IV play the root notes) G#/B/D# (G# min) to A/C#/E (A maj) to (Bar 21) C#/E/G# (C# min) to C/Eb/G (C min) to (Bar 22) E/G/B (E min) to D#/F#/A# (D# min) to (Bar 23) D/F/A (D min) to A/C/E (A min) to (Bar 24) G#/B/D# (G# min) to A/C#/E (A maj) to (Bar 25) C#/E/G# (C# min) to A/Eb/G (C min) to (Bar 26) E/G/B to C#/E/G# to (Bar 27) B/F/F# (B min) to A/C#/E (A maj). Muted trumpets play the same as the horns. VC/CB are col Fags.

In Bar 28 (start of section F), the Xanadu theme returns played by the woodwinds and brass rinforzando. Trumpets and horns play the F#/A#/D# (D# min 1st inv) half note chord to F#/A/C# (F# min) dotted quarter note chord to D# min 8ths to (Bar 29) F#/A/D# to F#/D/B (B maj) half note chords. Etc. Pos play A#/D#/A# half notes to C#/F#/C# dotted quarter to A#/D#/F# 8ths to (Bar 29) A#/D#/A# to F#/B/F# half note triads. Piccolo & flute play Line 3 rinforzando D# half note to C# dotted quarter to D# 8th to (Bar 289) D# to Line 2 B half notes, etc.

In Bar 33 (section G), stopped horns play fp the Xanadu theme of G/Bb/D (G min) half note triad to F#/A/C# (F# min) dotted quarter note chord to G min 8th to (Bar 34) G/Bb/D to unison G half notes (G note played by horns I & II only). The Tam Tam is trill roll on whole notes in these two bars played pp. The bass clarinet sounds fp on lowest F# whole note tied to next bar. After a half rest in Bar 34, muted Pos play *fp* on rinforzando A#/C#/E half notes to (Bar 35) B/D#/F# whole notes tied to next bar played pp crescendo to (Bar 37) B/D#/B. Trumpets, after a half rest in Bar 35, play B/D#/F# half notes to (Bar 36) A/C#/E (A maj) quarter note chord to F#/A/C# (F min) quarter notes up to B/E/G# (E maj 2nd inv) dotted quarter notes to same 8ths to (final Bar 37) B/D#/F# *fff* (B maj) rinforzando, held fermata. The piccolo is held fermata on Line 3 B whole note; flute on Line 3 F#; oboes on Line 2 F#/B; clarinets on Line 2 B/D#; bass clarinet on lowest D#; Fags on Great octave F#; C.F. on B; tuba on B. Violins I play fff on Line 2 F#/B whole notes held fermata; II on B/D#; viole on B/F#; VC/CB on B. The timp finishes Bars 35-36 B trill roll on the rinforzando B quarter note. The bass drum also sounds a quarter note, and the cymbal crashes a whole note *fff*, held fermata.

End of cue.

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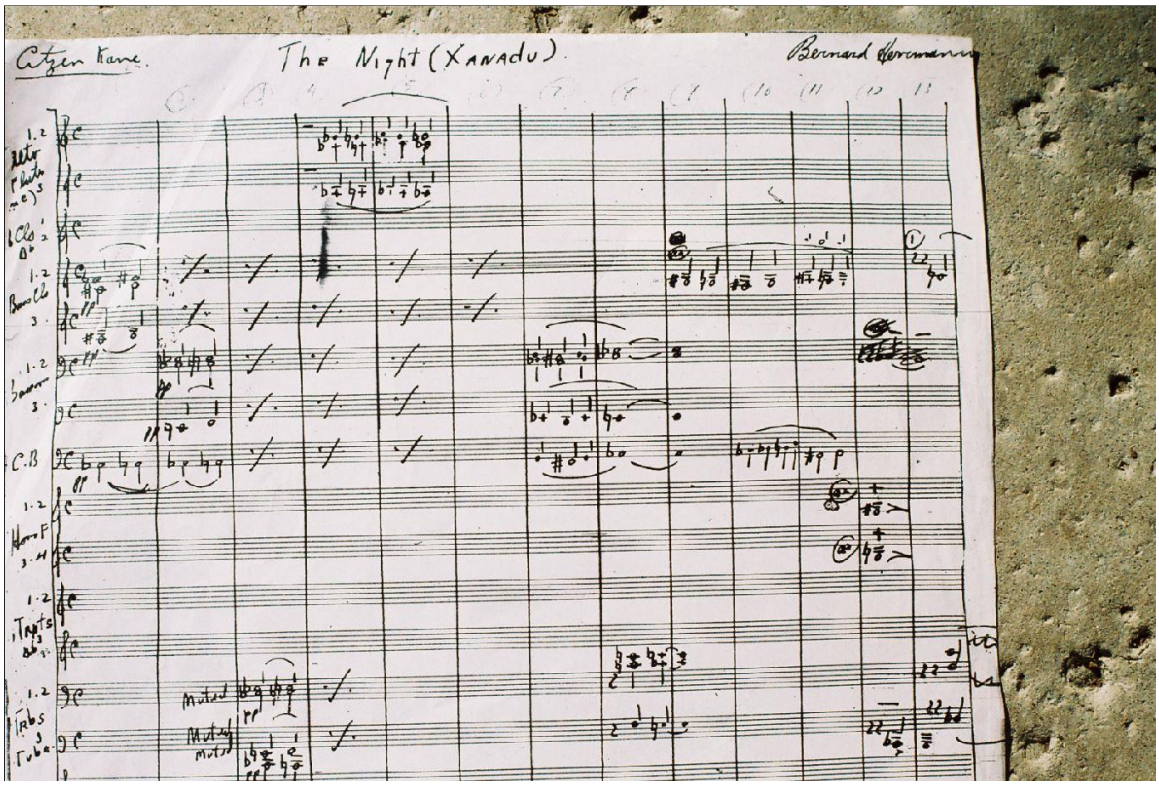
"The Night (Xanadu)" C meter, 4 pages, 44 bars. Note: As given much earlier, this cue is probably a trial run of the Citizen Kane Prelude that Herrmann had plenty of time to play with. The cue ends abruptly at Bar 44 with no natural conclusion, so evidently Herrmann gave up on it for a far better counterpart in the Prelude we know. You can hear this cue as Bonus Cut # 38 in the McNeely recording. This is a definite plus for buying this cd, along with the other two bonus cuts.

In Bar 1, three bass clarinets and contra bassoon are soli. We hear the bass clarinets playing *pp* half note triads E/B/Eb (Line 1 E-flat) to F/C/E (repeat thru Bar 6). C.F. plays pp on half notes Great octave Ab to A (repeated thru Bar 5). In Bar 2, bassoons play pp half note chords E/Cb/Eb to F/C/E (e), repeated thru Bar 5. In Bar 3, muted trombones play *pp* on half note chords E/Cb/Eb to F/C/E (e), repeated next bar. The tuba plays Contra octave Ab to A half notes, repeated in Bar 4.



After a half rest in Bar 4, the alto (bass) flutes play Ab/Cb/Eb to A/C/E quarter notes (Ab min to A min) to (Bar 5) Bb/Db/F (Bb min) to A/C/E)A min) quarter note triads to Ab/Cb/Eb (Ab min) half note triad (flutes tacet until Bar 16). In Bar 6, muted basses play Great octave Ab to A half notes (tacet till Bar 12).

In Bar 7, Fags play Eb/Bb/D quarter notes to D/A/C# half notes to Eb/Bb/D quarter notes to (Bar 8) Eb/Cb/Eb whole notes tied to whole notes next bar. C.F. plays G quarter to F# half to G quarter to (Bar 8) F# to G half notes tied to next bar. After a quarter rest in Bar 8, the Pos play F/C/E half notes to E/C/Eb quarter notes tied to whole notes in Bar 9. In Bar 9, two bass clarinets play lowest F# to F half notes to (Bar 10) E to F half notes to (Bar 11) E quarter to Eb half to D quarter notes. In Bar 10, the C. F. plays Ab-Bb-B-D (d) quarter notes down to (Bar 11) F# to G half notes.

In Bar 12, four horns are stopped on small octave C# whole notes decrescendo. After a half rest in that bar, the tuba plays on Contra octave Ab half note to (Bar 13(G whole note. After a half rest in Bar 12, the basses play the Great octave Ab rinforzando half note to (Bar 13) G whole note. After a half rest in Bar 13m bass clarinet I plays the Bb half

note to (Bar 14, start of page 2) A to G half notes to (Bar 15) B to Bb half notes (Bb tied to whole note next bar). After a half rest in Bar 13, Pos play Db/F/C half notes to (Bar 14(C/E/B to B/Eb/Bb half note chords to (Bar 15) D/G#/C# half notes to Db/F/C half notes tied to whole notes in Bar 16.

In Bar 16, two bass flutes play tenuto *mf* Db-F 8ths to G to Bb down to F# quarter notes. In Bar 17, muted horns I & II play a passage along with cup muted trumpets. Etc. Skipping to Bar 42, the open and stopped horns play D#/A/C/E quarter notes to same half notes to same quarter notes tied to whole notes next bar. In Bar 43, two flutes play F-A 8ths to G quarter to F-A 8ths to B quarter to (final Bar 44) Line 2 E whole note. Also in Bar 44, clarinets play on small octave B/D# whole notes ppp, and bass clarinet I on Line 1 G#. Trumpets sound pp on whole notes F/A/C (F maj). Vibe I sounds A/C (c'') whole notes and vibe II on D#/F

End of a strange cue!

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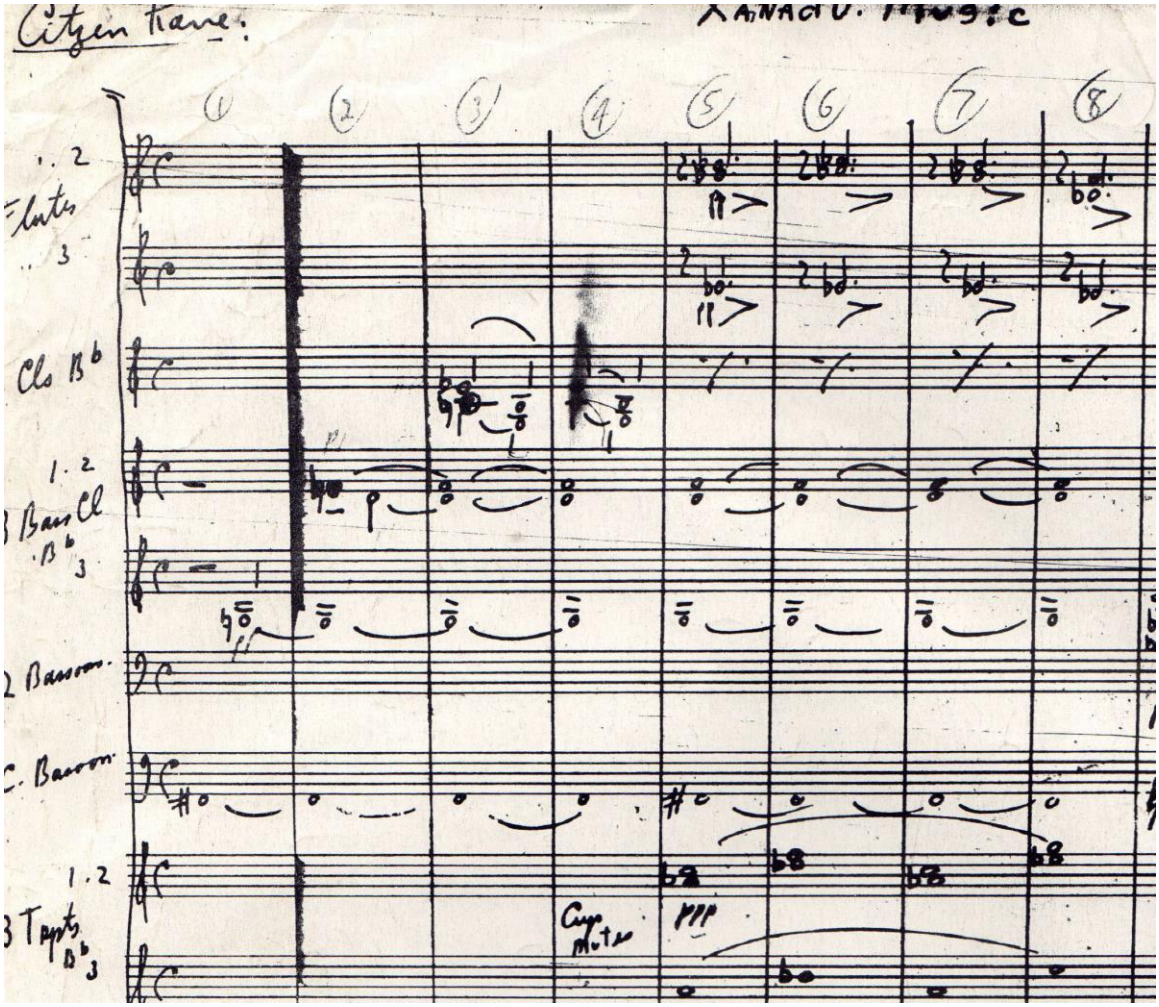
"Xanadu Music" 3 pages, 42 bars. Note: Once again, this cue was never used and it is probably a trial run cue for the "Xanadu" cue (track # 30) since it doesn't fit the Prelude scenes as well as the previous cue "The Night." Part of the opening music is similar to "Xanadu," including the sustained F# whole note of the basses, the bass drum roll, and so forth.

In Bar 1, two basses play on Great octave F# whole note tied to end of cue. The "deep" bass drum also is trill roll sustained/ The C.F. also plays the sustained (tied) F# whole notes. After a half rest, bass clarinet III plays on lowest F half note pp tied to whole notes thru Bar 4 (then, after a breath, held in Bars 5 thru 8, then F natural, etc. In Bar 2, bass clarinet I plays on Eb whole note tied to Bar 4. After a half rest in Bar 2, bass clarinet II plays on middle C half note tied to whole notes in next two bars. In Bar 3, clarinets play Bb/Db to F/A (a) half notes (repeated thru Bar 8).



In Bar 5, trumpets with cup mutes play *ppp* whole notes Eb/Gb/Bb (Eb min) to (Bar 6) Ab/Cb/Eb (Ab min) to (Bar 7) Eb/Gb/Bb again to (Bar 8) Bb/Db/F (Bb min). After a quarter best in Bar 5, flutes plat *pp* > the Eb/Gb/Bb dotted half note triad (Eb min) to (Bar 6), after a quarter rest, Eb/Ab/Cb to (Bar 7) Eb/Gb/BB again to (Bar 8) Ab/Cb/Eb (Ab min).

In Bar 9, Fags play pp on Bb/Db (Line 1 D-flat) to F/A half notes, repeated thru Bar 13. Also in Bar 9, muted ponticello vlns play ppp on bowed trem Line 3 Line 2 F#/Line 3 C# & F# (six violins total). Repeat thru Bar 13.

Etc.

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"Dawn" This cue is almost exactly the same as "New Dawn Music" (track # 29), however I do not have the written music to note any differences. Hear Bonus Cut # 40.

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"New Hornpipe Polka" Reel 4, M 47. This cue was rejected in favor of the "Hornpipe Polka" (hear track # 13). *Moderato* in 4/8 meter, 3 pages, 24 bars. Here the piccolos, clarinets and violins play the 16th note patterns.

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Note: The following information of the Aria is provided by Tony Barcellos that I am updating on this rundown on June 5, 2003, taken from my post on the Talking Herrmann site:

The following is a labor of love compiled by Tony Barcellos. Hope you find it useful:

Barcellos: " I hope you enjoy having the detailed text for the aria from Herrmann's Salammbô. Please share it with anyone else you think might like it, too.

All the best,
Tony Barcellos
barcellos@sbcglobal.net

Aria from Salammbô

Music by Bernard Herrmann for Citizen Kane
Lyrics by John Houseman, based on Racine's Phèdre

The text from the sketch bars:

14: Ah, cruel.
15: Tu m'as trop entendue.
16: Les Dieux m'en sont té=
17: moins. Ces
18: Dieux qui dans mon flanc
19: ont allumé le
20: feu fatal à tout mon

21: sang.
<Bars 22 through 29: no singing>
<Bars 30 through 49 are not in the finished movie>
30: J’ai lan=
31: gui.
32: J’ai mou=
33: ri
34: dans les lar=
35: mes.
36: J’ai sé=
37: ché.
38: J’ai désespé=
39: ré
40: dans les feux
41: de tes char=
42: mes. O quelle an=
43: goisses tes
44: yeux ont don=
45: né à toute mon
46: âme.
47:
48: Ah, cru=
49: el!
50:
51: Dîtes-moi com=
52: ment j’éx=
53: pie ce
54: peché si
55: fort.
56:
57: Toujours rem=
58: plie, je ne
59: peux pas ré=
60: sister en=
61: core.
62:
63: O Dieux, arrachez-
64: moi! Cet
65: feu fa=
66: tal allume ma

67: mort!
68:
69:
70:
<Following bars are sketch bars only; they are not in the movie>
71: Ah, la subli=
72: me douceur
73: Comme une
74: fleur l'iv=
75: resse et la ten=
76: dresse rafraîche mon
77: coeur, mais
78: toujours se vient mes
79: pleurs.
80: <Following bars: sketch bar number/full score bar number>
81/71: Voilà mon
82/72: coeur!
83/73: Voilà mon
84/74: coeur!
85/75: C'est là que ta main doit frap=
86/76: per.
87/77: Voilà mon
88/78: coeur.
89/79: Frap=
90/80: pe.
91/81: Prête-moi ton é=
92/82: pée. Frap=
93/83: pe!

The complete French lyric:

Ah, cruel.
Tu m'as trop entendue.
Les Dieux m'en sont témoins.
Ces Dieux qui dans mon flanc
Ont allumé le feu fatal
A tout mon sang.

J’ai langui.
J’ai mouri dans les larmes.
J’ai séché.
J’ai désespéré dans les feux de tes charmes.
O quelle angoisses tes yeux
Ont donné à toute mon âme.
Ah, cruel!

Dîtes-moi comment j’éxpie
Ce peché si fort.
Toujours remplie,
Je ne peux pas résister encore.
O Dieux, arrachez-moi!
Cet feu fatal
Allume ma mort!

Ah, la sublime douceur
Comme une fleur l’ivresse et
La tendresse rafraîche mon coeur,
Mais toujours se vient mes pleurs.

Voilà mon coeur! Voilà mon coeur!
C’est là que ta main doit frapper.
Voilà mon coeur. Frappe.
Prête-moi ton épée. Frappe!

My English translation:

Ah, cruel one.
You have understood me all too well.
The gods bear witness to me.
These gods who in my side
Kindled the flame that is fatal
To all my blood.

I languish.
I die amid my tears.
I wither.
I despair before the fires of your charms.
Oh, such anguish your eyes

Inflict upon my entire soul.
Ah, cruel one!

Tell me how I may expiate
A sin so profound,
Always renewed;
I cannot fight it anymore.
Oh, Gods, deliver me!
This fatal flame
Illumines my death!

Ah, the sublime sweetness
Like a flower of passion and
Tenderness that refreshes my heart,
But always my tears return.

Behold my heart! Behold my heart!
Here is where your hand must strike.
Behold my heart. Strike.
Render me your sword. Strike!"

...NOTE: "Flaubert wrote a tragic novel titled Salammbo, whose protagonist is a doomed Carthginian princess. It inspired an opera by Ernest Reyer. However, the opera in Citizen Kane is a creation of Bernard Herrmann's imagination. The lyrics are said to have been provided by John Houseman, who got his inspiration for them from Racine's play Phedre. In fact, at the end of Act II, Scene V, of Phedre we find the heroine exclaiming "Ah cruel, tu m'as trop entendue." However, only a few of her lines were borrowed for the aria; the rest appears to be new. Two sections of the aria do not actually appear in Citizen Kane but are in the sketch pages of the score, although the first section is restored in recordings such as Kiri Te Kanawa's with conductor Charles Gerhardt. The words of the aria, put in Susan Alexander Kane's mouth, constitute another of Citizen Kane's inside jokes.[Note: from a personal communication:] "The soprano is begging her lover to strike her down because she is in such torment. How appropriate! Because the singing in the actual movie is so weak and the voice is overwhelmed by the
orchestra, I doubt anyone picked up on this just from watching the film.".

[Additionally, from a personal communication:] "After my rendition of the sketch bars, I have reassembled the lyrics into regular stanzas, as they would appear in a libretto, with a few minor edits. One example is that French text should not contain "oh", which is an interjection from English. Therefore, "Oh Dieux" in Bar 63 is more properly "O Dieux", where "O" is vocative, not interjective. That is, she is saying "O Gods" in a form of address rather than, "Oh, Gods" in a form of swearing. At least, that is my interpretation and that's why "O" has replaced "Oh" throughout. It's also consistent with the usage in Racine's Phèdre, where some of the text came from. By the way, the best place I found on the Web to see the text of Racine's play is:

http://www.alyon.org/litterature/livres/XVII/classicisme/jean_racine/phedre.html
where you can easily go to Act II, Scene V, and check out the heroine's final
speech: "Ah! cruel" etc. The English translation there was helpful to me."

Bill: I thank Anthony Barcellos for his terrific work!

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