THREE WORLDS OF GULLIVER

Music by
Bernard Herrmann

The following is a cue rundown of Bernard Herrmann's richly charming period piece score to **The Three World of Gulliver**. The mildest of the four Harryhausen/Herrmann collaborations, it nevertheless inspires genuine respect for the manner Benny musically portrayed these three diverse worlds of our hero, Dr. Lemuel Gulliver (Kerwin Mathews), encounters.

Herrmann earlier tackled this general Georgian period with the 1956 featurette, "Williamsburg: The Story of a Patriot" (though with an American focus) and even earlier with several CRIME CLASSICS radio episodes; for example, "The Shrapnelled Bosom of Charles Drew." In that 7/6/1953 radio score, Cue I was later used as part of the Williamsburg score.

More charming overall than dramatic, the movie and score demonstrate creative diversity or change within the musical and storyline framework. Let's examine both the heights and depths of minutiae in this score.

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THE THREE WORLDS OF GULLIVER (Feb 16-March 31, 1960)

"Overture" R1/A *Allegro con brio* in Cut time (the C symbol with the vertical line thru the middle). 98 bars, 1:54, pages 1-8.

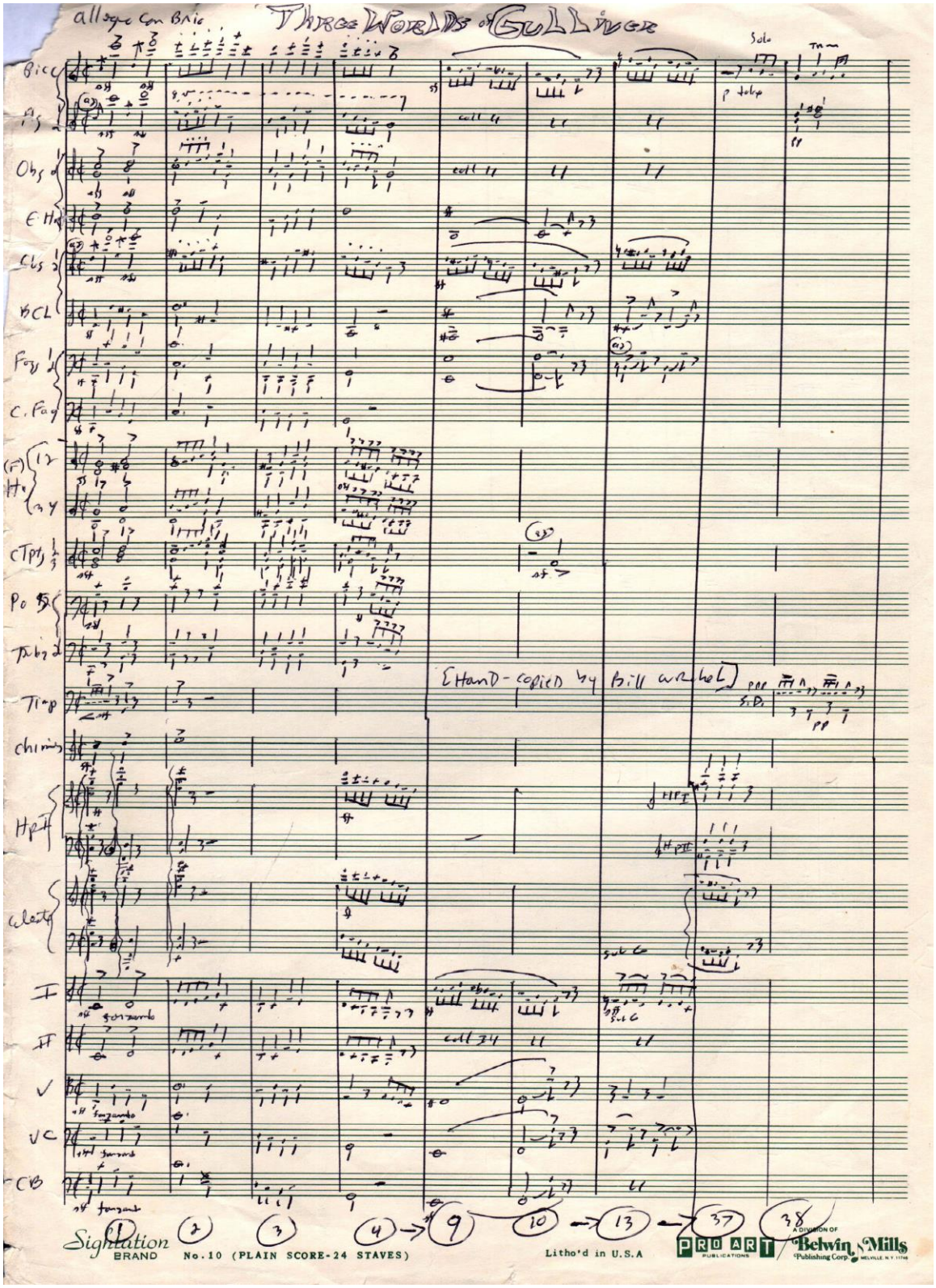
Orchestration: Piccolo, 2 flutes, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons(Fags), C. Fag (contra bassoon), 4 horns, 3 "C" trumpets, 3 Pos (trombones), 2 tubas, timpani, chimes, glock, cymbals, snare drums, bass drums, 2 harps, celeste, and strings.

This Main Title piece wonderfully incorporates the three diverse worlds of Gulliver in musical fashion. We start off with a bright, powerful yet stately introduction to the first world, portrayed in heroic proportion, of the true inner nature of the noble doctor, Lemuel Gulliver.

The piccolo/flutes/oboes/english horn/clarinets/horns/trumpets/violins play the melody line. Focusing on the violins for now, two half notes are played *sff* "forzando" (or forcing) with rinforzando marks (>) over them. So we find Line 1 register C (c') up to D half notes to (Bar 2) E-D-E-F 8th notes (connected by a crossbeam) to G quarter note back down to middle C quarter note. This is followed in Bar 3 with quarter notes B, C, F, E to (Bar 4) descending 8th notes Line 1 D-C-small octave B-A down to G 8th, followed by 8th and quarter rest marks. However, the violas continue the descent with 8th notes small octave G-F-E-D.

Piccolo/flutes/clarinets start off with *acciaccatura* (grace note) Line 2 C (c") to Line 3 C (c"') half note, then acciaccatura D up to D half note to (Bar 2) staccato 8th notes E,-D-E-F, etc.

Bass clarinet/Fag/C.Fag/violas/VC (celli) /CB (bass) play quarter note C up to higher octave C down a major 2nd to B to G. Then in Bar 2, it continues with the C half note dotted notes (octave apart for the Fags) to E half note to (Bar 3) quarter notes D-C-B-C down to (Bar 4) G half note, followed by a half note rest, etc.



The 3 "C" trumpets play in chord fashion the beginning half note melody pattern. We find C major 1st inversion half note chord (notes Line 1

E/G/Line 2 C) to root G major (notes Line 1 G/B/Line 2 D) half note triad. In Bar 2, trumpet I plays the melody line as given earlier, but trumpets II and III play half note dyads G/C. Adding the E quarter note we have the C major 2nd inversion that later in that bar develops into quarter note chords C maj root and C maj 1st inv. In Bar 3, four quarter note chords are played: G maj 2nd inv (notes D/G/B) to C maj 1st inv (E/G/C), etc. Overall, the horns mimic the trumpets.

The harps and celeste play a wavy line gliss C major quarter note chord followed by a quarter rest, then a G maj gliss, etc. The chimes strike a C half note to D half note to (Bar2) E whole note, all rinforzando (>) accented. The timp beats a four-stroke ruff (three 32nd notes, in this case, preceding an accented C quarter note. Following a quarter rest, it beats a lower G note back to (Bar 2) the C quarter note.

In Bars 5-6, the violins continue the melody line by repeating Bars 1-2, and then (in Bar 7) small octave B to C 8th notes up to F to D 8ths (all four 8th notes are connected by a crossbeam) to middle C to B quarter notes to (Bar 8) C dotted half note (followed by a quarter rest). Viole play the same but an octave lower. In Bar 7, the VC/CB play small octave F down to D up to G quarter notes down to Great octave G quarter note to (Bar 8) small octave C down to Great octave G quarter notes down to Great octave C quarter note (followed by a quarter rest). Etc.

By Bar 9, the picc/flutes/clarinets/violins play a lighter melody passage, introducing us partially into the next world (that of the Lilliputains). They play fortissimo 8th notes starting Line 2 C-B-C-D (crossbeam connected) to C-Bb-A-G (g') 8ths to (Bar 10) Line 1 A-F-G-E 8ths (crossbeam connected) to stand alone F 8th (followed by an 8th and quarter rest). All notes are played under the legato/slur curve line. The English horn plays small octave E [written B a P5 above] whole note tied to half note and 8th note in Bar 10. The bass clarinet plays small octave E [written F#] whole tied to next bar. Fags play Great and small octave E whole notes tied to next bar. Viole play *ff* on small octave E whole note to (Bar 10) F half note legato up to Line 1 F rinforzando 8th (followed by an 8th and quarter rest). Celli and basses play the same but Great octave register.

Trumpets make a response note of the F half note in Bars 10 and 12. The heroic Gulliver theme repeats again by Bars 18-25. Then in Bar 26 we really enter the diminutive, almost delicate world of the Lilliputains,

highlighted by the harps, celeste and glockenspiel. The celeste plays *p* ("piano" or soft) *dolce* octave apart (Line 2 & Line 3) E half notes to descending 8th notes D-C-B-A to (Bar 27) D half notes to descending 8th notes C-B-A-G, etc. The harps strum quarter note chords A minor 1st inv (notes C/E/A) to (Bar 27) the G maj 2nd inv (notes D/G/B), etc.

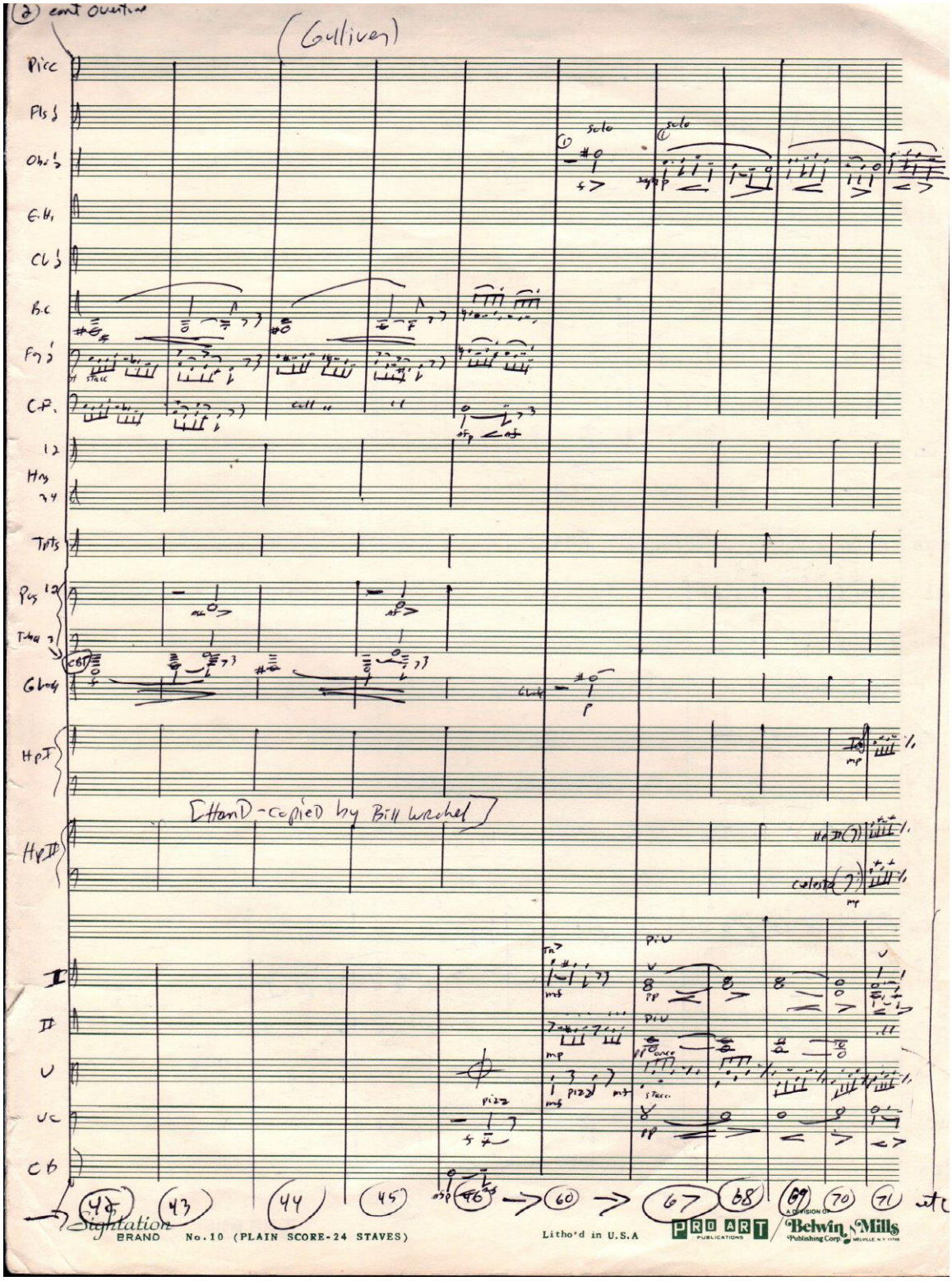
In Bar 30, the snare drum plays a four-stroke ruff twice with two response quarter notes by the triangle. The harps are now gliss, C major to D maj (notes D/F#/A) and so on.

Suddenly in Bar 42, we are introduced to the Brobdingnog (giant) world, portrayed deceptively yet so cleverly by few instruments. Great minimalism here by Herrmann to portray maximalism! We find the bassoons and contra bassoon (C.Fag) playing small octave staccato 8th notes C-B-C-D (crossbeam connected) to C-Bb-A-G to (Bar 43) A-F-G-E to F 8th followed by rest marks. The bass clarinet plays E whole note (transposed by me to concert pitch from the written F#) to F half note tied to 8th note. Ditto tuba on Contra octave F. The Pos respond *sf* > with (after a half rest) an F half note in Bar 43. Etc.

The heroic Gulliver theme or world is repeated again in Bars 51-58 (coma sopra from Bars 1-8).

In Bars 59-60, violins I play the melody line of the Lilliputains with staccato 8th notes G- F#-G-A to G-B-A-G to (Bar 60) G rinforzando trill quarter note to F# quarter note to F# 8th followed by 8th and quarter rest marks. Violins II, after an 8th rest, plays staccato 8th notes G-G#-A, followed by an 8th rest, then G-F-G. Violas are *pizz* (pizzicato) on G on the 1st and 3rd beats, etc. The glock, after a half rest in Bar 60, strikes an F# half note. Oboe I also plays that F# half note.

Starting in Bar 67, the solo oboe plays the heroic melody line *espr* p along with the hairpins (< >) or crescendo-decrescendo every two bars (a typical hallmark of Herrmann musical dynamics). The oboe plays the C quarter-dot note to D 8th to E quarter back down to C (c"). In Bar 68, the melody continues with the B to A quarter notes and finally the same pitch A half note (finishing the phrasing line over those two bars).



Meanwhile, divisi violins play pp the C major 2nd inversion whole note chord (actual notes small octave G/C/E/G) on the up-bow (V over the note) to (Bar 68) F major 1st inv (actual notes A/C/F/A). The violas play

staccato 8th notes E up to middle C, small octave G up to middle C (repeat same bar), and then in Bar 68 F up to C, A to C. Celli (VC) play whole note small octave E to (Bar 68) F.

In Bar 71, the celeste and harps join in with staccato-like 8th notes A, C, B, C, repeated.

The Brobdingnog mode is reinserted in Bars 75-78 played by the low strings, horns, staccato Fags and clarinets. We find 8th notes C-B-C-D to C-Bb-A-G to (Bar 76) A-F-G-E to F 8th (see Bars 42-46). This is followed by "marcato" (basically rinforzando or strongly accented) quarter notes of the clarinets/bass clarinet/C.Fag. The horns continue the 8th note pattern (three legato to staccato note pattern), notes F-E-F-D to E-D-E-C, etc.

The heroic Gulliver theme is reinstated for the final time in Bars 83-90, and the wrap-up variation is played in Bars 91-98. The cue ends triumphantly in C major, *sff (sost)* whole notes for the horns only.

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"Minuetto" R1/B *Allegro con spirito* in 3/4 time. 64 bars, 1:12.

In the CNR compact disc release of the original tracks, this cue is listed erroneously as "Wapping Market." Scene: Captain Pritchard tries to convince Elizabeth that Lemuel should adventure with him on the high seas (besides, he needs a doctor on board!).

Orchestration: flute, 2 oboes, bassoon, 2 horns, 8 violins I, 6 violins II, 4 violas, 4 VC, 2 CB.

In the grace bar, the flute and violins I play *f* (forte) 8th notes E up to G, with the rinforzando mark on E (e' or Line 1for violins I, e" or Line 2 for flute).[As a reminder, c' is middle or Line 1 C--the first leger line below the treble staff]

In Bar 1, the flute plays three Line 3 C (c''') quarter notes, the oboes play three Line 2 quarter note dyads E/G. Horns sound three quarter note dyads E/C. Violins I bow three quarter notes on C (c"), violins II on G (g'), violas on E, VC/CB on C up to Line 1 E back to small octave C (c).

In Bar 2, the VC/CB play up a perfect 5th to the G half note followed by a quarter rest. The violas descend a tone to D half note. Violins II continue with two G quarter notes, followed by a quarter rest. Violins I play quarter notes B down to G followed by rising 8th note triplet G/B/D to (Bar 3) three F quarter notes. Horns sound two G/B quarter note dyads followed by a quarter rest. The bassoon plays G half notes; oboes on two D/G quarter note dyads. The flutes play the violins I melody line followed by (in Bar 3) three quarter F notes.

Skipping to the end of Bar 32, Horn I is solo with quarter note B to (Bar 33) both horns playing a combined dyad of quarter notes B/G to (Bar 34) D/F# quarter dot notes to C/E 8th down to B/D (all of these notes in the last two bars plus are connected with a legato line or curve over them). Meanwhile, in Bar 33, the bassoon plays p (piano) G half note dotted up to (Bar 34) G octave higher, etc.

Later, in Bar 40, after a half note rest, the solo oboe I plays a new melody line starting with 8th notes D to E to (Bar 41) quarter notes D down to A up to C. Violins I in Bar 41 bow six repeated low D 8th notes (repeat next bar). Violins in Bar 41 play A 8th notes to next bar's B. The violas bow F# to G. The VC is pizz on quarter note F# (followed by a half note rest) to G quarter note next bar. In Bar 43, violins I play six low A (below middle C) to (Bar 44) B. Violins II play D, repeated next bar.
Violas and VC repeat the last two bars.

In Bar 42, the oboe continues the melody line with quarter notes C down to G up to 8th notes D and E to (Bar 43) repeat of Bar 41, etc. The combined chord sound of the strings is D maj 1st inv (notes F#/A/D) to next bar's G major (notes G/B/D).

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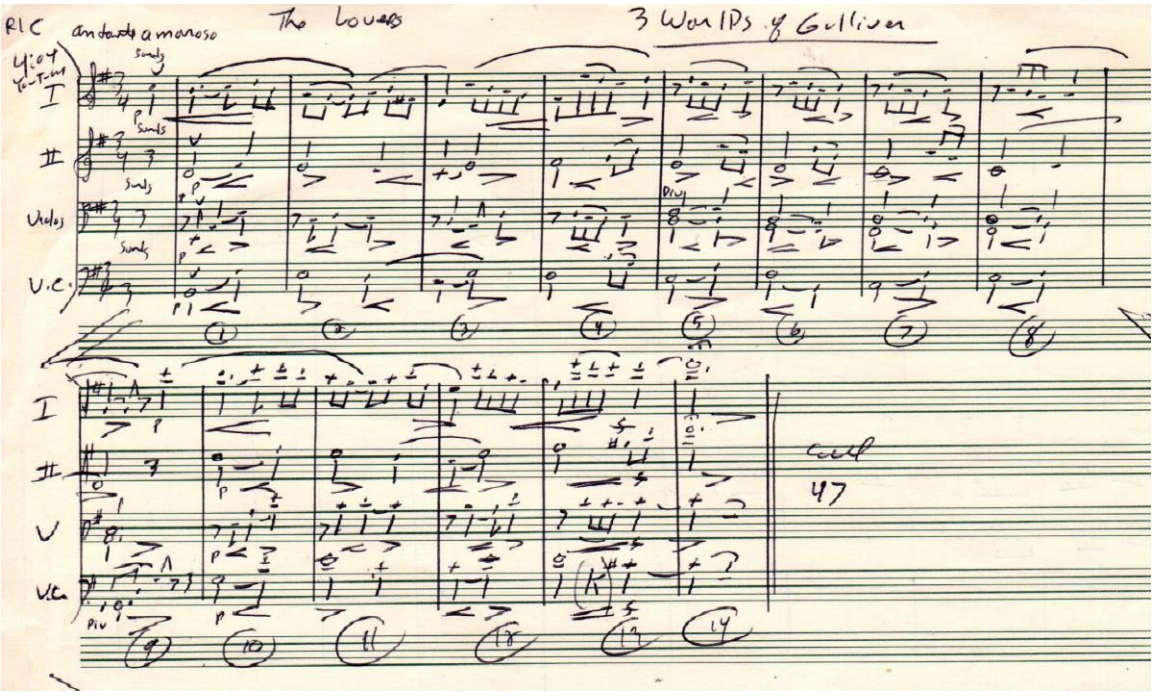
"The Lovers" R1/C *Andante* in 3/4 time. 14 bars, :47. Key signature of G major (one sharp, namely F#). The same theme is played in R 7/D ("Duo") but here played an octave lower. Scene: Elizabeth and Lemuel discuss plans for their future, but he is rather disappointed with his lack of money/prosperity.



Soli strings (senza CB) play *sords* (mutes). Most of the score, in fact, has muted strings (typical Herrmann trademark). In the grace bar, violins I play the melody line p (piano) starting with the C (c") quarter note to (Bar 1) B quarter-dotted note tied to 8th, then up to D 8th down to B 8th. In Bar 3, we find the A 8th to G 8th tied to G 8th, then A 8th to B down to F# 8th. Then we find in Bar 3 the E quarter note up to descending 8ths C, B, A, G to(Bar 4)F# up to descending 8ths E, D, C to D quarter note. Etc.

In Bar 1, violins II play the D half note on the up-bow (v) to F# quarter note to (Bar 2) E half note to D quarter note, etc. The violas, after an 8th rest, play the D 8th note on the up-bow to G quarter up to D quarter note. Same pattern next bar, but notes B to C to B. The celli play the G half note on the up-bow up to F# quarter note to (Bar 2) E half note to D quarter note, etc.

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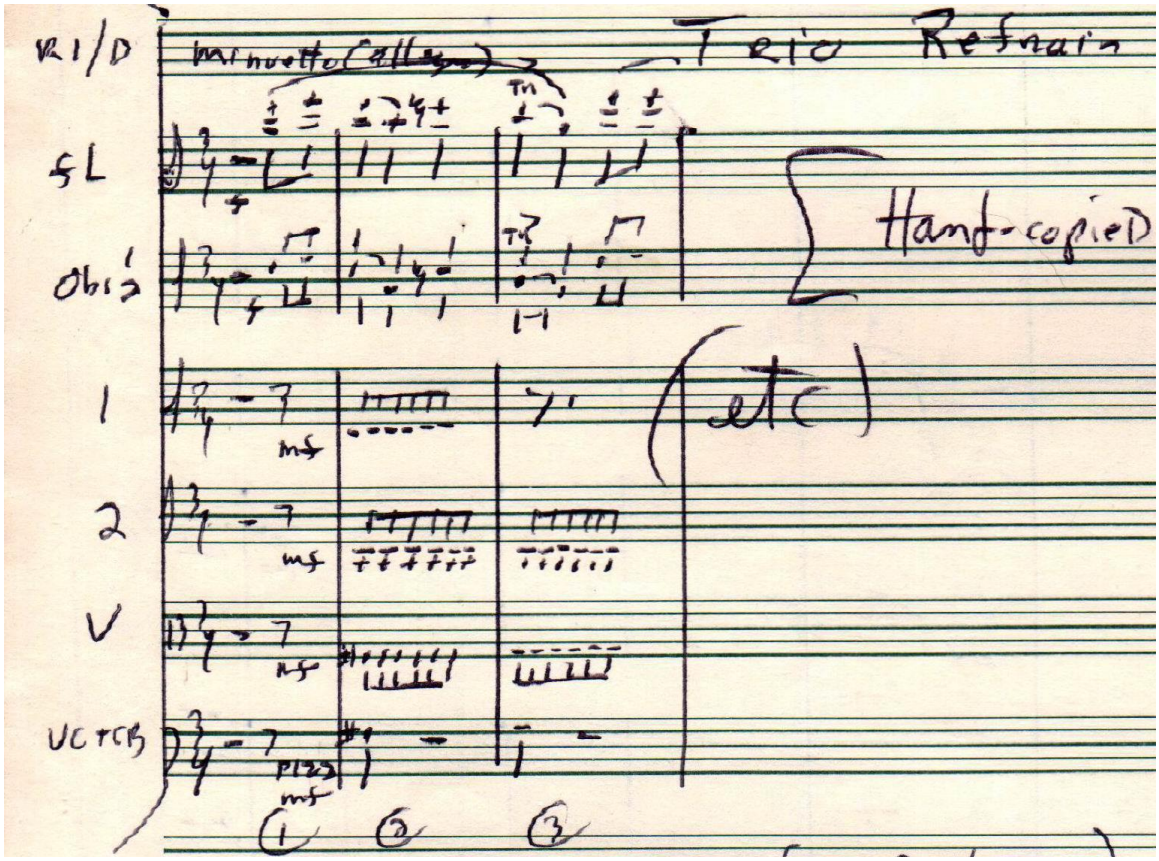
"Trio Refrain" R1/D *Minuetto (allegro)* in 3/4 meter. :17. This cue seques from the previous cue as Lemuel talks briefly with a patient named Henry who is going off to a new war. "Come back alive, Henry, and you don't owe me a thing."



The flutes and oboes play the melody line. After a half rest, they play 8th notes D to E to (Bar 2) quarter notes D down to A up to C to (Bar 3) the B quarter note trill to G, then 8th notes D to E, etc. Violins I repeat six D 8th notes in Bars 2 and 3, while violins II play low A to B. Violas repeat F# to (Bar 3) G. VC/CB are pizz on F# quarter note, etc.

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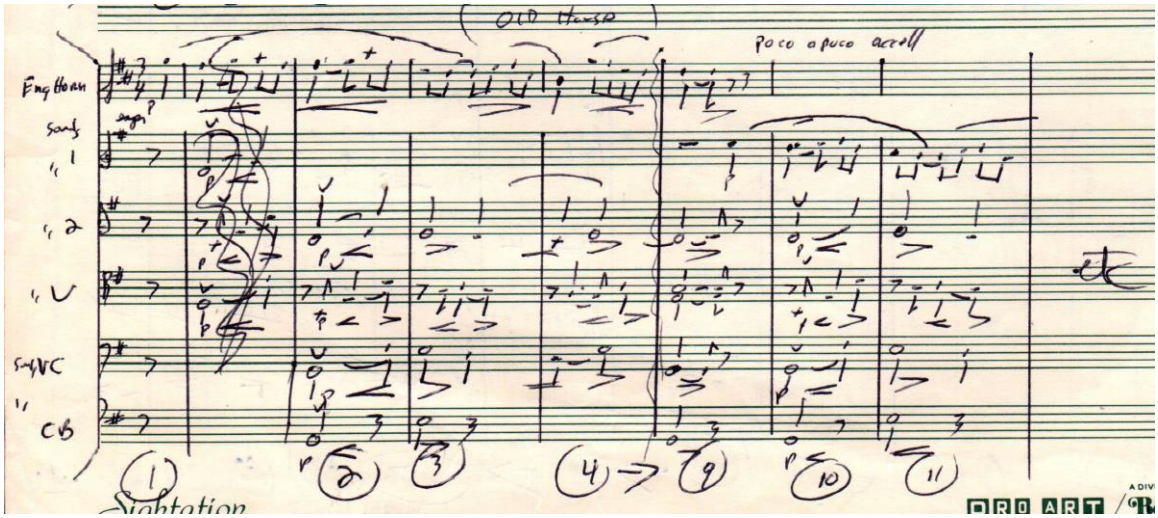
"The Old House" R1/E 3/4 meter, :42. Key sig of G (one sharp). Violins and english horn are highlighted. In the grace bar, the E.H. plays "espr" p the C quarter note to (Bar 1) B quarter dot note tied to 8th, then up to 8th notes D down to B, etc. Violins II/violas/VC play as in "The Lovers." CB is added with the up-bow on G half note (with a quarter rest) up to E half note, etc.



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The Ship" R1/F *Moderato (poco a poco accell)* Moderato in Cut time. 41 bars, :43. Scene: Gulliver decides to be a seafaring doc, but the early storm at sea seems to be a bad omen, despite what the Captain says.

On the sul G string, violins I play *ff* (fortissimo), after a quarter rest, Line 1 Eb half note to D quarter note to (Bar 2) Db half note to D. The legato line curves over that phrasing. Violins II play the small octave Bb half note to A quarter to (Bar 2) Ab to A half notes. Violas play small octave G half note to F# quarter to (Bar 2) F to F# half notes. Combined they all three play the Eb major 1st inversion half note chord to D major 1st quarter note chord to (Bar 2) Db major half note to D maj 1st inv again. If you factor in the C note of the VC/CB you have the C min 7 sound (notes C/Eb/G/B) on the first chord, D Dom 7th (notes D/F#/A/C) on the second, etc. VC play low C whole note tied to half note dotted next bar (with following quarter rest). CB play divisi whole notes C (octave apart) to half note dotted next bar.

Bars 3 + 4 = Repeats Bars 1 + 2. After a quarter rest, the horns join in *ff*, also playing Eb major 1st inv (notes G/Bb/Eb) to D maj 1st inv (notes F#/A/D) etc.

In Bars 5-6, the strings play half note chord Eb maj 2nd inv (notes Bb/Eb/G) to D maj 2nd inv (notes A/D/F#) to (Bar 6) Db maj 2nd Inv (Ab/Db/F) to D maj 2nd inv again. Repeat next two bars.

In Bars 7-8, the horns join back in again, and continue thru Bar 12 with that pattern.

Starting on Bar 13, the cue designation is "molto allegro pesante" as the ship is seen in the throes of the turbulent storm. The music is a tutti performance of intense surges as the ship sways violently to and fro.

The piccolo and flutes perform in a rapid descent (Bar 13) and ascent (Bar 14) of 8th note triplets (4 per bar). They play descending notes G-F#-F, E-Eb-D, Db-C-B, Bb-A-Ab to (Bar 14) ascending G-Ab-A, etc.

R1/F moderato (poco a poco accell)

The Ship

molto allegro passato

Tiza yeu The

Picc

Fls 3

Obs 3

E.H.

Cls 2

B.Cl.

Call

Bsn 2

C.B.

1

F. Hns

3 4

(etc)

C 3Tpt

Sonls

Sonls

Tpt 2

Tbn 3

(Ship)

Timp

Chimes

Glock

Susp Cym

T.T.

Bass Drum

Hand-copied by Bill Wichel

Hps Dtll

Celesta

Sub C

I

II

V

(consonsonls)

VC

(consonsonls)

CB

(1) (2) (3) (4) (13) (14)

The clarinets and bass clarinet also play triplets, but all descending, starting on G/F#/F, etc, except for the last quarter note value (quarter note rest in its place). Oboes play descending 8th notes. The celeste, however, fingers all rising triplets, C/C#/D, D#/E/F#, etc. Two harps are falling to rising gliss (Hp I is descending/ascending gliss; harp II is contrary motion ascending/descending gliss). Harp I is in the key sig of C minor (3 flats or Bb, Eb, Ab) while Harp II is in the key sig of E minor (1 sharp).

The trumpets and Pos play the emphasis motif in half note chords. Muted trumpets play *ff* rinforzando the C minor 1st inv half note chord (notes Eb/G/C) to the G maj half note chord (notes G/B/D) to (Bar 14) the C min 1st inv half note chord (G/C/Eb). After a quarter rest, quarter note chords are played, C min 1st inv (Eb/G/C) to (Bar 15) G maj 2nd inv (D/G/B), C min 1st (Eb/G/C), notes G/B/F, C min 2nd (G/C/Eb) to(Bar 16) D maj 1st half note chord (F#/A/D) followed by half rest.

The Pos also play those chords. The tuba in Bar 13 play quarter notes C up to G, B, G to (Bar 14) C half note, followed by quarter rest then Eb quarter to (Bar 15) D, C, B, C to (Bar 16) G half note. Chimes strike half notes C to D to (Bar 14) Eb whole note. The glock plays descending quarter note triplets (six notes per bar, or two triplets)G/F#/F, E/Eb/D, etc.

Violins and violas play "con forzando" (and rinforzando accents) half notes C, C, D, G to (Bar 14) C half note, etc. Two cymbals, Tam Tam, Bass drum also join in. In Bar 14, the stopped horns join in with four rising 8th notes Eb/D/Eb/F to G half note.

The scene changes in Bar 23 as we see Lemuel, with great difficulty, trying to eat his dinner as his plate keeps swaying up and down the table due to the storm waves. Strings alone perform.

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"The Storm" R1/G *Moderato (poco a poco accell)* in Cut time. 35 bars, :37. Scene: Elizabeth, a stowaway, is found hiding on the ship. The music opens and repeats the pattern and pitch of the previous cue but adding woodwind and timp and bass drum. Horns play low (Great octave) C whole note tied to half dotted next bar. Repeated 5X. Timp rolls (trill) on small octave C. Bass drum also rolled. The C. Fag and VC/CB play Great octave C

whole note tied to dotted half note in Bar 2. After a quarter rest, flutes, oboes, bass clarinet, and violins I (*sul G*) play fortissimo Line 1 Eb half note to D quarter note to (Bar 2) Db to D half notes (all notes are played legato). The voile, English horn and Fag II play small octave (Great octave for the bassoon) G half note to F# quarter note to (Bar 2) Eb to E half notes. The violins II, clarinets and Fag I play small octave (Great octave for the bassoon) Bb half note to A quarter note to (Bar 2) Ab to A half notes.

Bars 3-4 = Bars 1-2.

In Bar 5, the flutes/oboes/violins I play, after a quarter rest, G half note to F# quarter note to (Bar 6) F to F# half notes (repeat next two bars). Etc.

Another wild tutti performance seen in Bars 24-35. Harp I is C major. Harp II is Ab min key sig (7 flats). Celeste is C major. All rising and falling glissandos.

Bass clarinet/Fag/tuba/VC/CB start off Bar 24 with the F# whole note tied to note next bar. Etc.

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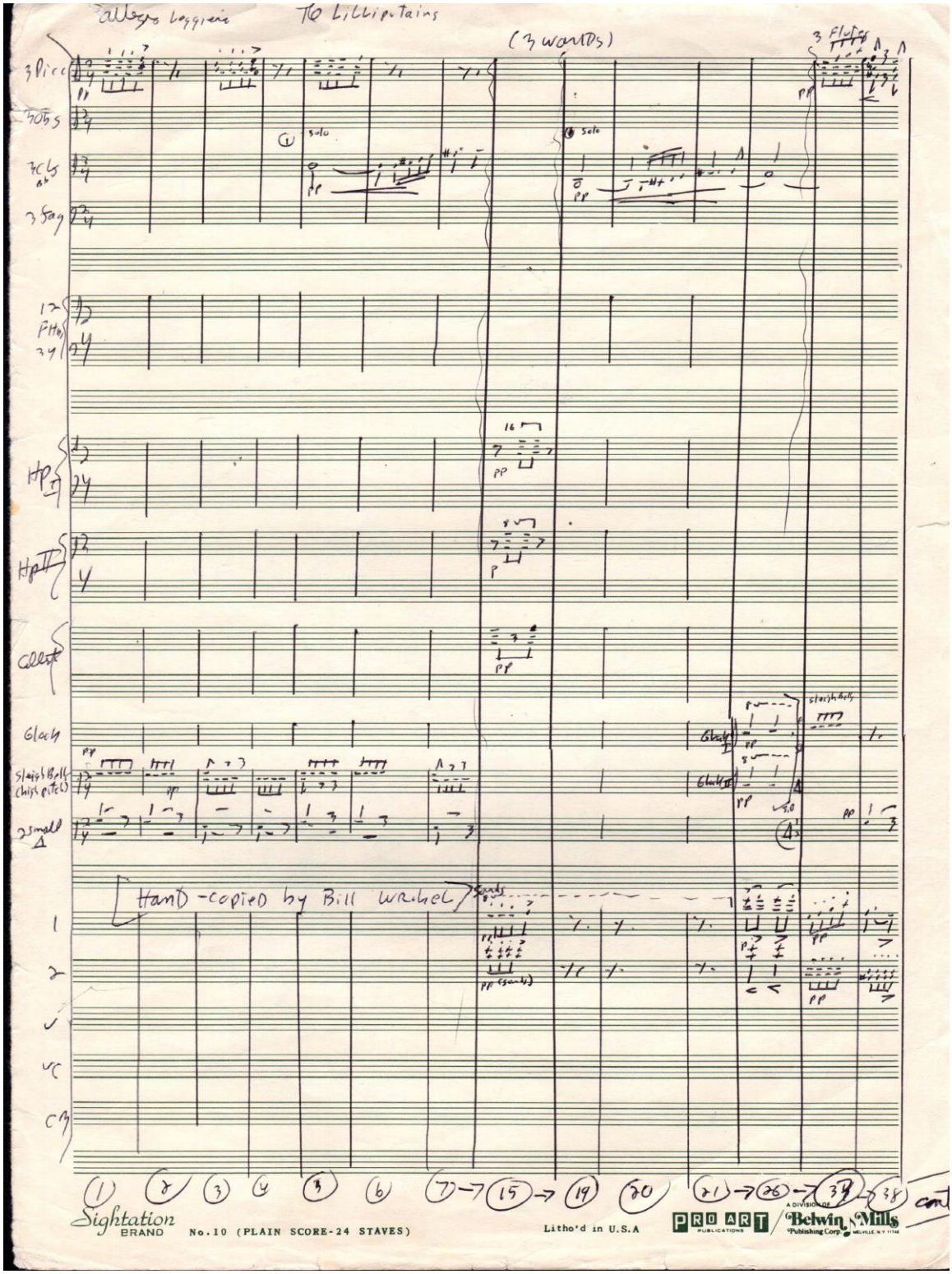
"The Lilliputains" R2/A *Allegro Leggiero* in 2/4 time. 108 bars, 1:30. Scene: Crying Gwendolyn (Jo Morrow) is comforted by Reldresal, the prince. Soon you realize they are tiny Lilliputains because the scene cuts to now giant Gulliver crawling on the shore nearby.

The cue begins with two sleigh bells (high pitch) shaking four 8th notes per bar, each alternating every two bars. Two small triangles sound a quarter note each bar, each also alternating every two bars. Three piccolos play four 8th note triads of A minor (A/C/E) played 3X followed by triad A/C/F. Repeat next bar. In Bar 3, they play A/B/D 3X, then A/B/E. Repeat in Bar 4. In Bars 5-8, they repeat Bar 1.



Also in Bar 5, the solo clarinet plays the plaintiff melody line to Bar 14, connected by a long legato (phrasing) line. Transposed here to concert pitch, we find the A half note played pp (pianissimo) tied to A quarter note

next bar, followed by rising 16th notes A, B, C, D. In the next bar (Bar 7) it continues with the E quarter dot note to F 8th to (Bar 8) E half note to (Bar 9) D quarter dot to E 8th to (Bar 10) D half note to (Bar 11) C half note to (Bars 12-14) half note A connected to next bars.

In Bars 15-18 the violins take over the piccolos line with three staccato A min (A/C/E) triads to A/C/F rinforzando chord. The C note here is Line 3 or c'''. The celeste plays C min on the 1st beat, followed by a quarter rest (two 8th rests) and the A/C/F chord. Sandwiched in between the celeste sound, after an 8th rest, are the two harps playing two A min (A/C/E) 8th note chords, followed by another 8th rest. Harp II is 8va; harp I is 16 va.

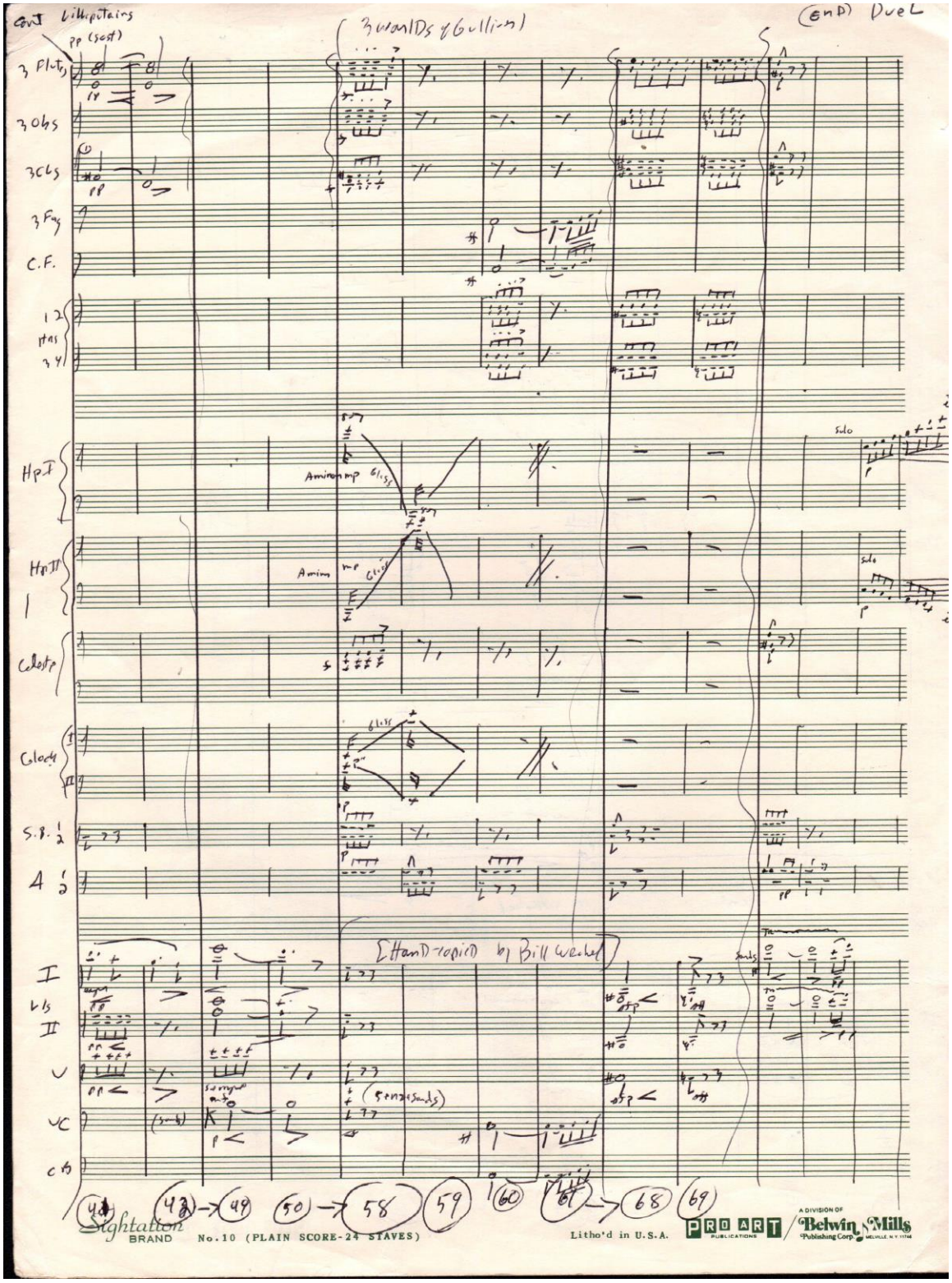
In Bars 19-28, the solo clarinet again plays the melody line starting on the same A note but an octave lower in pitch (in the "chalumeau" or lowest register of the clarinet). The notes change in Bar 23. Instead of D, we find the F quarter dot to (Bar 24) F half note to (Bar 25) D half note to (Bars 26-28) E.

In Bar 26, violins I start to play legato 8th note patterns: E to F, E to F, then in Bar 27, E to F, D to E to (Bar 28) D to E, D to E, etc. Violins play crescendo quarter note dyads A/C, A/C to (Bar 27) A/C to unison B, etc.

Starting in Bar 33, the flutes and violins play the melody line of rising and falling 8th notes. We have A/C/E 8th note chord to A/C/F, A/C/G, A/C/A to (Bar 34) A/C/B, A/G/A, etc. All notes are staccato. Sleigh bells also resume shaking.

In Bar 41 the flutes again play half note triad E/C/E tied to next bar, played pp (sost), with hairpins (< >). Clarinet I plays E half note to (Bar 24) C. Violins I play the melody line of B quarter dot to A 8th to (Bar 42) G quarter dot to F 8th. Violins II and violas play repeating 8th notes B/C/E, etc.

The scene cuts to the giant Gulliver washed ashore, starting on Bar 58. Three flutes/3 oboes/3 clarinets play the initial 8th note patterns of A/C/E to A/C/F, etc., performed *f* (forte). the sleigh bells and triangles add to the sound dynamics. Two harps are gliss on A minor (Harp I falling to rising gliss; hp II rising to falling gliss). Glock does both. Harp I starts on Line 4 E (e''''); hp II on contra-octave A (AA).



In Bar 60, Fags/CF/VC/CB play the giant theme of A half note tied to A quarter next bar, followed by rising 16th notes A, B, C, D, etc. The horns

enter in with the pronounced A/C/E to A/C/F 8th note chord pattern (3 staccato to rinforzando). Etc.

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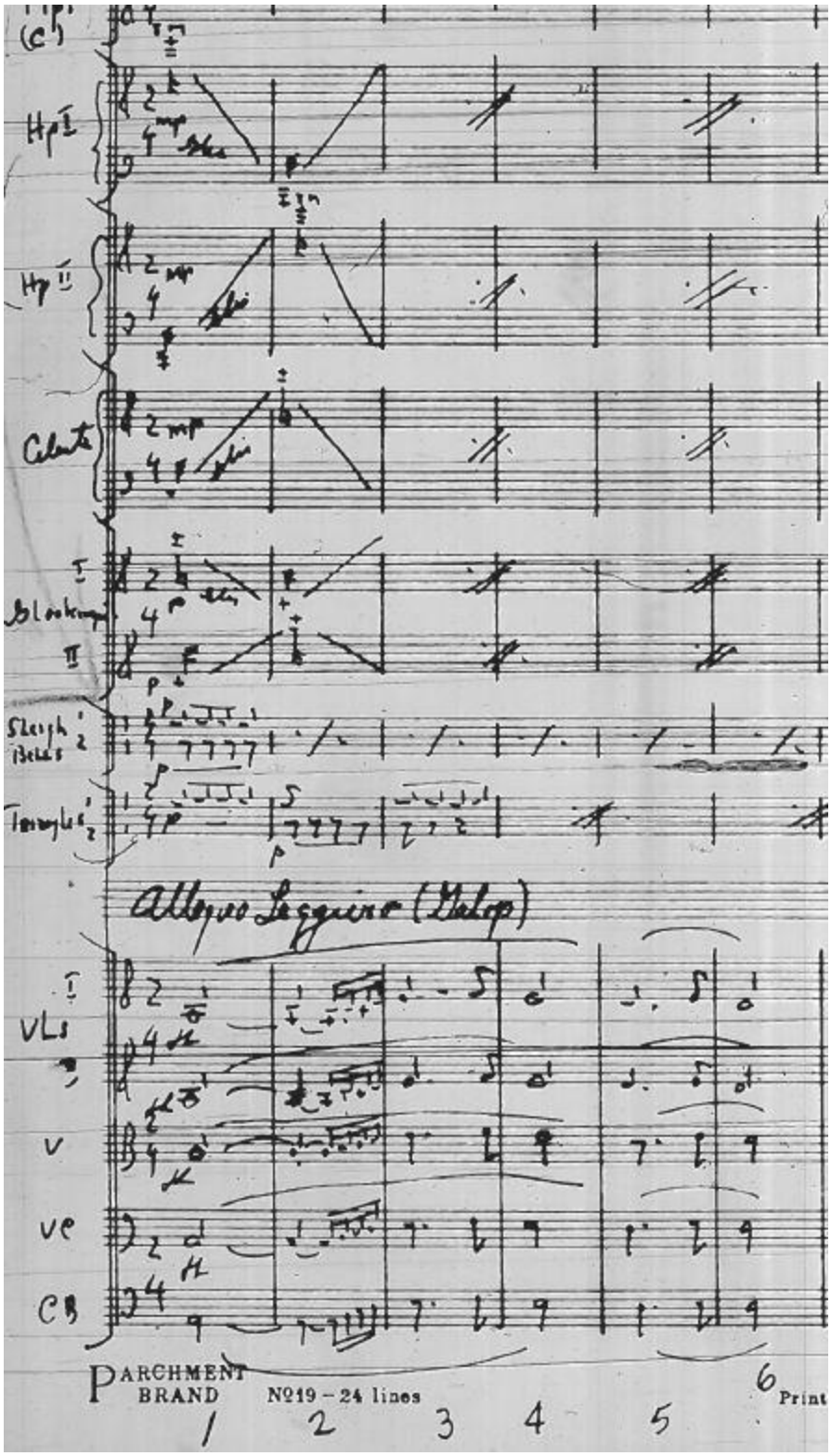
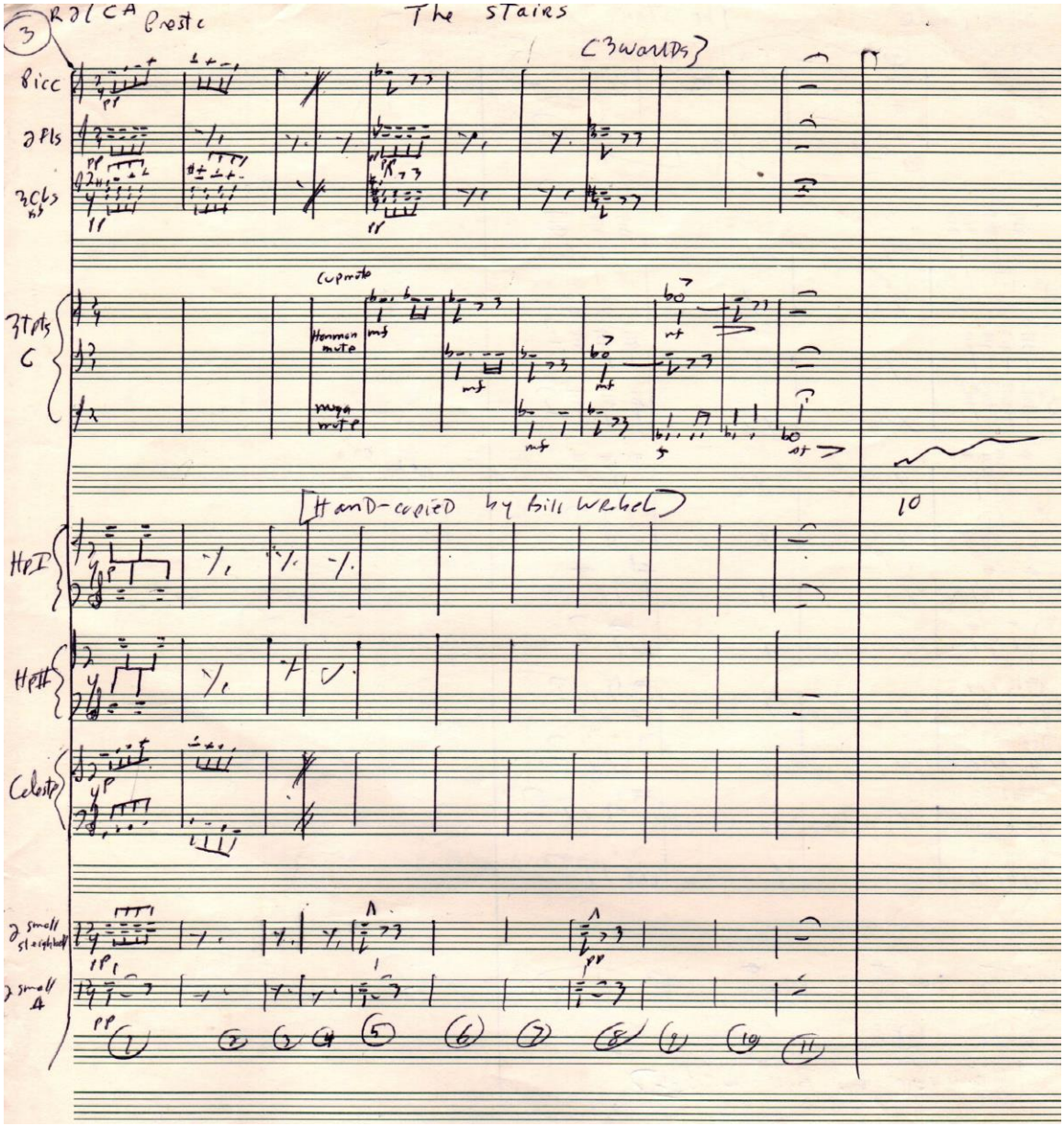
"The Duel" R2/B *Allegro Leggiero (Galop)* in 2/4 time. 87 bars, 1:13. The same giant Gulliver motif is played (A half note tied to next bar, etc) played by all the strings and Fags/C.Fag. Specifically, violins and violas sound *ff* small octave G half note tied to (Bar 2) quarter note & tied to 16th note, and then B-Line 1 C-D 16ths (all four 16ths connected by two crossbeams) to (Bar 3) E dotted quarter note to F 8th to (Bar 4) E half note. Meanwhile, the harps and glock are contrary motion glisses. The *sord* (muted) trumpet I in Bar 33 is introduced with a foretaste of the King fanfare, E quarter note dotted to two E 16th notes, repeated next bar to (Bar 35) two E quarter notes.

The cue ends with the trill of the violins on Line 3 D (d'''), *pp* < > (half notes tied between two bars with an end grace figure of two 32nd notes C to E). Harp I then makes ascending staccato 8th notes Line 2 C-D-E-F to G-A-B-C etc. Harp II makes descending figures (contrary motion) Line 2 C-Line 1 B-A-G to F-E-D-C etc.


Hp I
Hp II
Celesta
Blocks
Sleigh Bells
Tamb
Allegro Leggiero (Galop)
VLs
V
Ve
CB
PARCHMENT BRAND N219 – 24 lines
Print

****

"The Stairs" R2/CA *Presto* in 2/4 time. 11 bars, :10. Very short cue with the ascending/descending 8th note figures of the piccolo/flutes/clarinets.



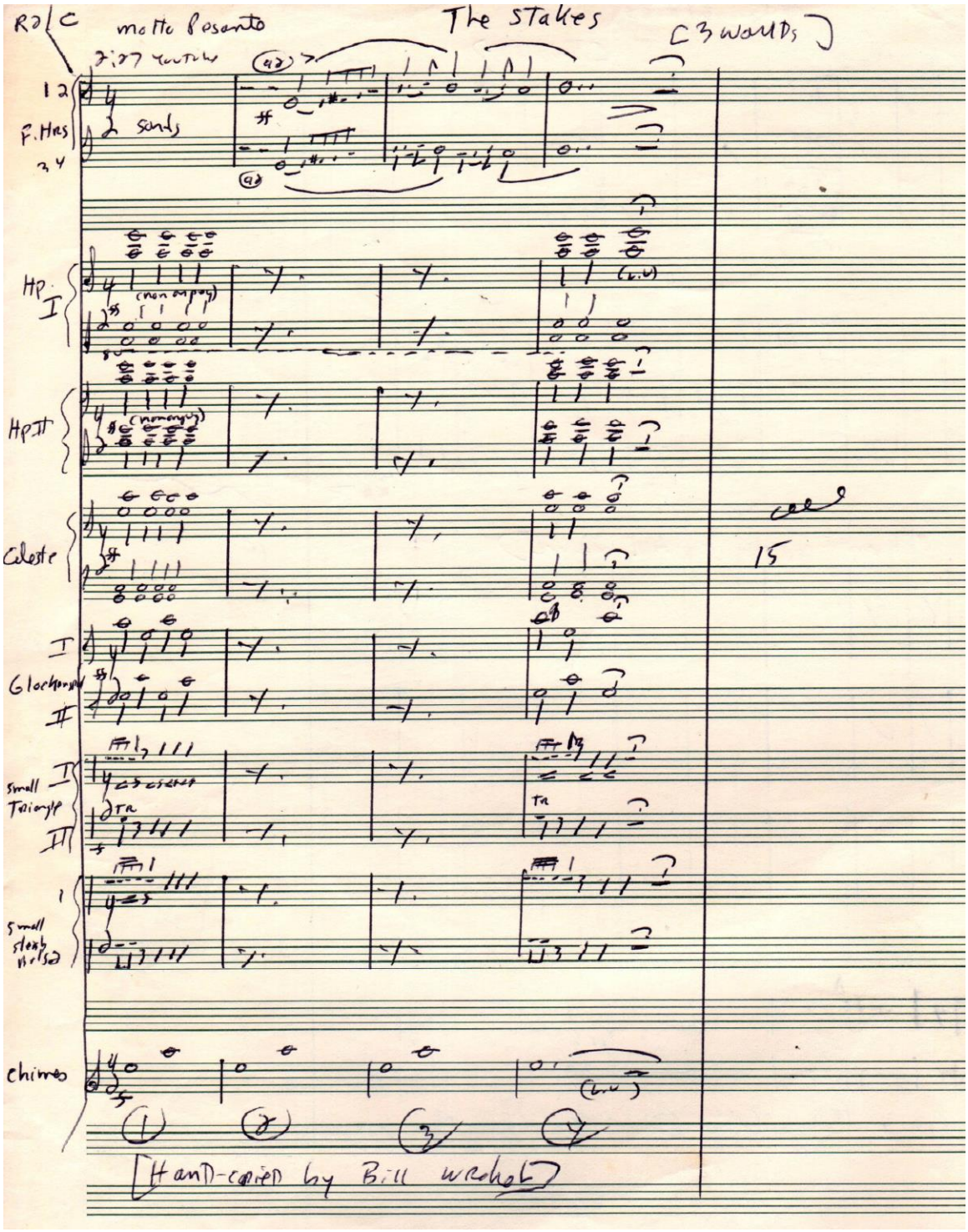
The piccolo plays *pp* on Line 2 ascending 8th notes E-F-G-A (crossbeam connected) to (Bar 2) descending B-A-G-F. Repeat next two bars. Two flutes play Line 2 C/E 8ths played 4X (repeat next bar). Clarinet I plays as the piccolo, while clarinets II & III play A/C 8ths played 4X. The celeste plays as the piccolo but Line1 (bottom staff) as well as Line 2 (top staff). Harp I plays Line 2 C/E to A/C to C/E to A/C 8ths (repeated thru Bar

4). Harp II plays Line 1 A/Line 2 C (c'') to C/E (e'') back to A/C to C/E. In Bar 5, three trumpets (trumpet I = cup mute; tpt II = harmon mute; tpt III = mega mute) play the King's fanfare fragment on Eb (first played by I in Bar 5, then II in Bar 6, III in Bar 7). Etc.

****

"The Stakes" R2/C *Molto pesante* in 4/2. 4 Bars, :15. Two glocks play an exchange note figure of Line 2 A half note down to E half note (repeated again that bar) for Glock I; E up to A for Glock II. Repeat next two bars. Chimes play Line 2 E whole note up to A whole note, repeat next two bars. The celeste repeats the A min 7 half note chord (actual notes G/C/E/A combined from both staves). Ditto pattern non-arpeggio for Harp I (notes A/E/A/E) in dyad fashion; harp II non-arpeggio playing dyads A/E an octave apart. Triangle II is trill on four quarter note (rest marks between) while triangle I plays three 16th notes to quarter note, played 4X.

Then in Bar 2, the *sords* horns, after two half rests, play the giant Gulliver fragment starting on small octave A [written Line 1 E] rinforzando-marked half note *ff* tied to 8th note up to B-middle C-D [written Line 1 F#-G-A] 8ths to (Bar 3) E [written B] dotted quarter note, etc.



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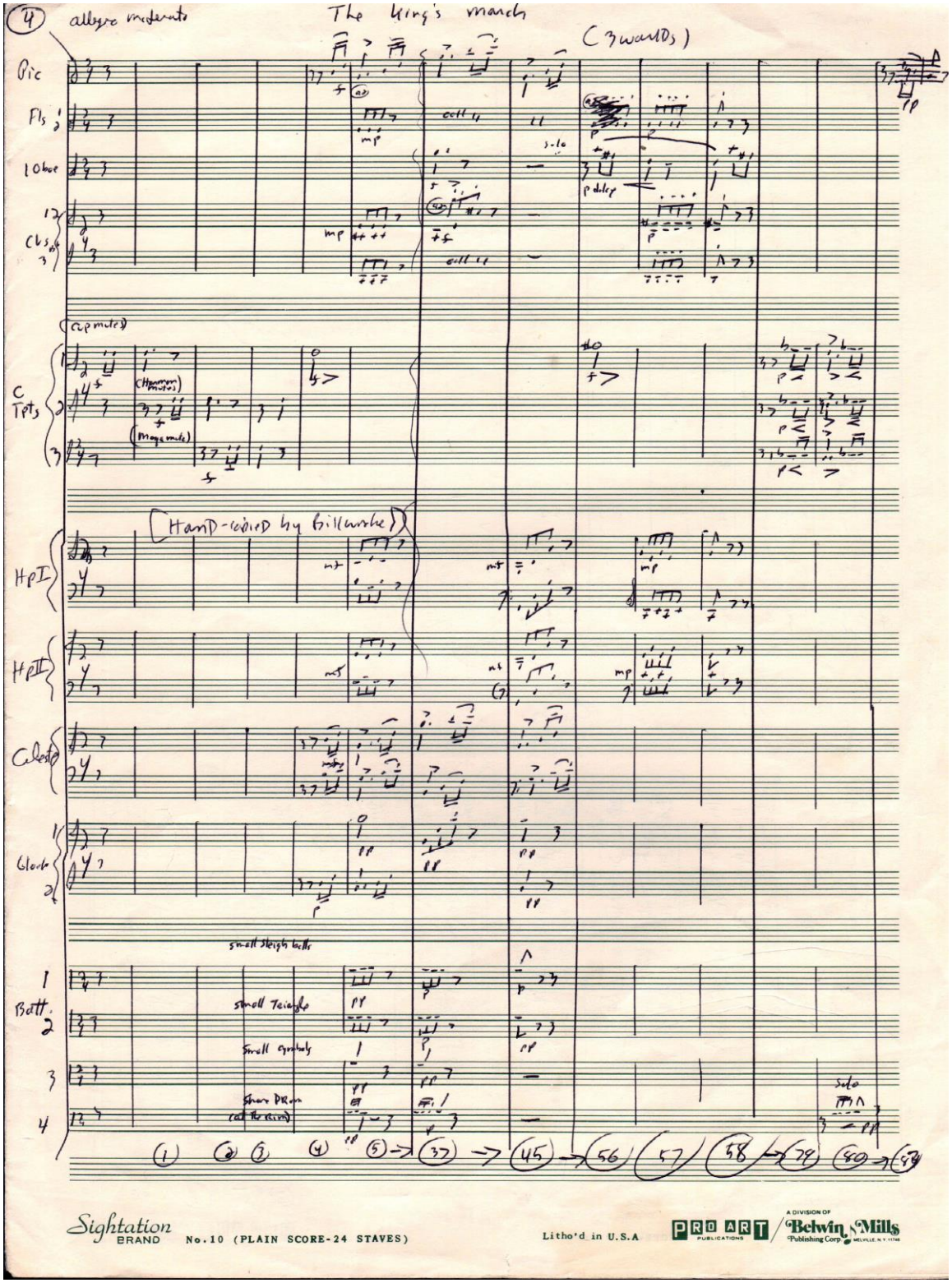
"The King's March" R2/D *Allegro moderato* in 2/4 meter. 84 bars, 1:30. One of the most remembered or recognizable cues in the score.



Trumpet I in a cup mute starts off the grace bar *f* (forte) with two Line 2 16th D (d") notes to (Bar 1) the D quarter dot note followed by an 8th rest. After a quarter and 8th rest marks, trumpet II (harmon mute) plays the same

pattern. In Bar 3, trumpet III (mega mute) does the same. In Bar 4, as Trumpet III sounds the D quarter note, trumpet II plays the D quarter note. Trumpet I plays the D half note. Then the piccolo/celeste/glock play, after a quarter and 8th rest, rising 16th notes B to D.

In Bar 5, the battery of small sleigh bells, small triangles, small cymbals and snare drum (played at the rim) sound off. The celeste/glock/picc continue the King fanfare with the G quarter dot note to rising 16th notes B to D, etc. The harps mf play three 8th note dyads. Harp I plays B/D to G/E to B/D, followed by an 8th rest; harp II plays G/E, B/D, G/E. The clarinets mp play the G major triad (G/B/D) with three 8th note chords. The flutes play three E 8th notes.

By Bar 45, the harps play rising 8ths G, D, B in the lower register.

By the end of Bar 56, the solo oboe plays *p dolce* a short melody phrasing of A down to F# 8th notes to (Bar 57) quarter notes D to C to (Bar 58) D quarter note, then repeated. Clarinets play staccato 8th note chords of A min (A/C/E). Harps also play 8th note ostinato figures.

The cue ends with the trumpets playing the King fanfare fragment with chords instead of unison notes. So we have Ab minor (Ab/Cb/Eb) to G maj (G/B/D), repeated, then the Eb major 1st inv (G/Bb/Eb). Then the solo piccolo ends it with two descending 16ths B to D to (Bar 84) the G 8th. The triangles also sound on the last note.

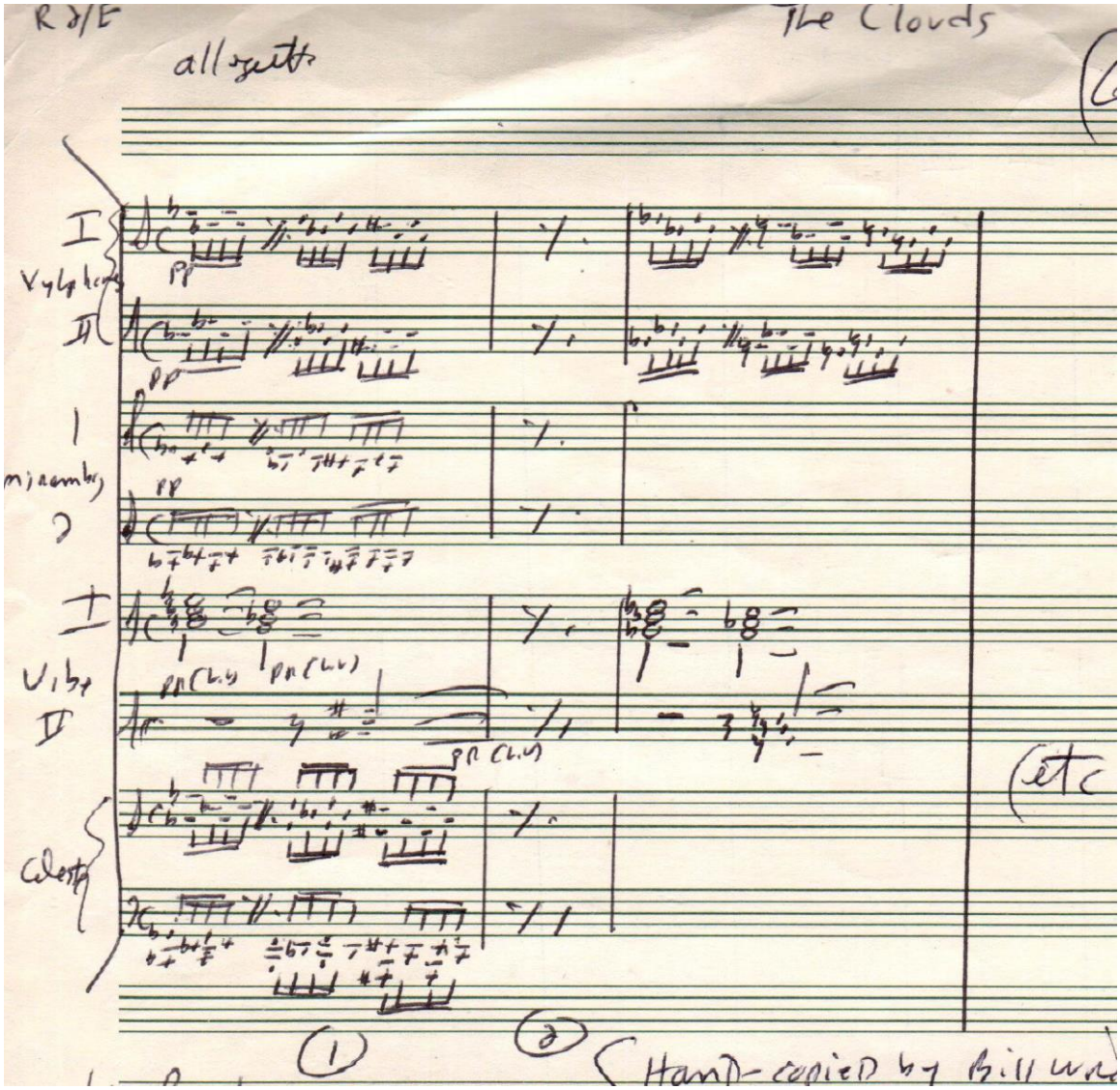
****

"The Clouds" R2/E *Allegretto* in C. 13 bars, :30. Scene: Gulliver demonstrates his unique usefulness, even while being staked down on the beach, by blowing away threatening thunderclouds. Very atmospheric cue in a crisp, vibrant way.

Orchestration: 2 xylophones, 2 marimbas, 2 vibes, celeste.

Except for the vibes, 16th note figures are utilized (four 4-note figures per bar). Xyl I plays Line 2 Eb down to Cb, repeated 4X, then on the 3rd beat it plays D down to Bb, then C# down to A on the 4th figure. Xyl II plays Line 1 Ab up to Cb on the first two figures, then G to Bb, finally F# up

to A. The “mirambas” (as spelled) are ditto. The two-stave celeste plays the same pattern, notes Cb/Gb/Ab/Eb to Eb/Cb (Ab min 7 essentially), etc.



Vibe I sounds the Ab min half note triad (Ab/Cb/Eb) to G minor (G/Bb/D). After a half and quarter rest, Vibe II strikes the F# min (F#/A/C#).

Bar 2 = Bar 1.

In Bar 3, Xyl I plays Db down to Bb, then on the 3rd beat it plays C to Ab, then B to G on the 4th beat. Xyl II plays Gb up to Bb, then on the 3rd beat F up to Ab, then E to G. Vibe I plays Gb major half note chord

(Gb/Bb/Db) to G minor (G/Bb/D). Vibe II then plays E min quarter note chord (E/G/B).

Bars 4-5 = Bars 1-2
Bars 6-7 = Ab maj 2nd inv (Eb/Ab/C) to E min (E/G/B) to Eb min (Eb/Gb/Bb). Etc.

****

[Unknown Title] R3/A Appears to be an edited version of "The Duel." This is the scene that ends with Gulliver saying, "Thank you. I'm very fond of beef."

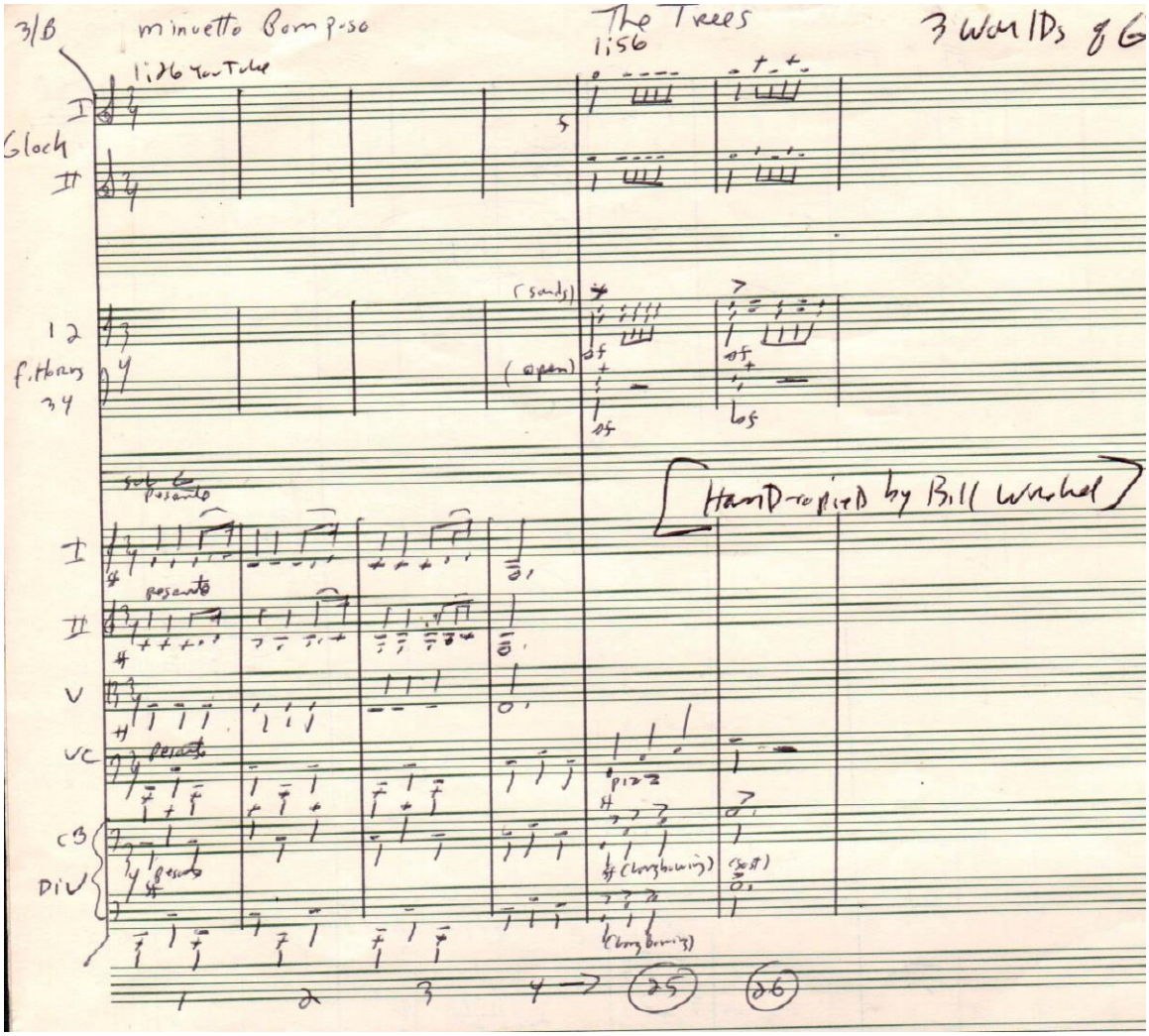
****

"The Trees" R3/B *Minuetto pomposo* in 3/4 time. 52 bars. Scene: Lemuel proceeds in his new job of deforestation.

The strings are soli *ff* thru Bar 24 on sul G "pesante." Violins I and II play the ponderous melody line violins I play two E quarter notes to E 8th dotted to F 16th. Violins II play two C quarter notes to C 8th dotted to D 16th. Violas bow three G quarter notes to (Bar 2) three F quarter notes to (Bar 3) three E quarter notes to (Bar 4) the E half note dotted. The celli play low quarter notes C up to C (c) octave higher, back down to lower C. In Bar 2, it is reversed, C (c) down to C (C) and back down, but octave lower for lower staff. Etc.

In Bar 2, Violins I continue the melody line with two D quarter notes to D 8th dotted to E 16th. Violins II play on B to C 16th. In Bar 3, violins I play two C quarter notes to C 8th to 16th notes D to E down to (Bar 4) the lowest G half note dotted. Violins II play on G to 16th A to C down to (Bar 4) the G half note dotted.

By Bar 25, the two glocks and four horns (2 *sords*, 2 open) come into play. Muted horns I and II play sf dyad quarter notes rinforzando E/G to four 8th note dyads E/G to (Bar 26) the E/G quarter to 8th note dyad F/A, E/G, F/A, E/G. Open horns III and IV play the E/G quarter note followed by a half rest, repeated in Bar 26. The combined glocks play the same notes as the first horns (Glock II = E, I = A, etc).



[Hand-copied by Bill Wrobel]

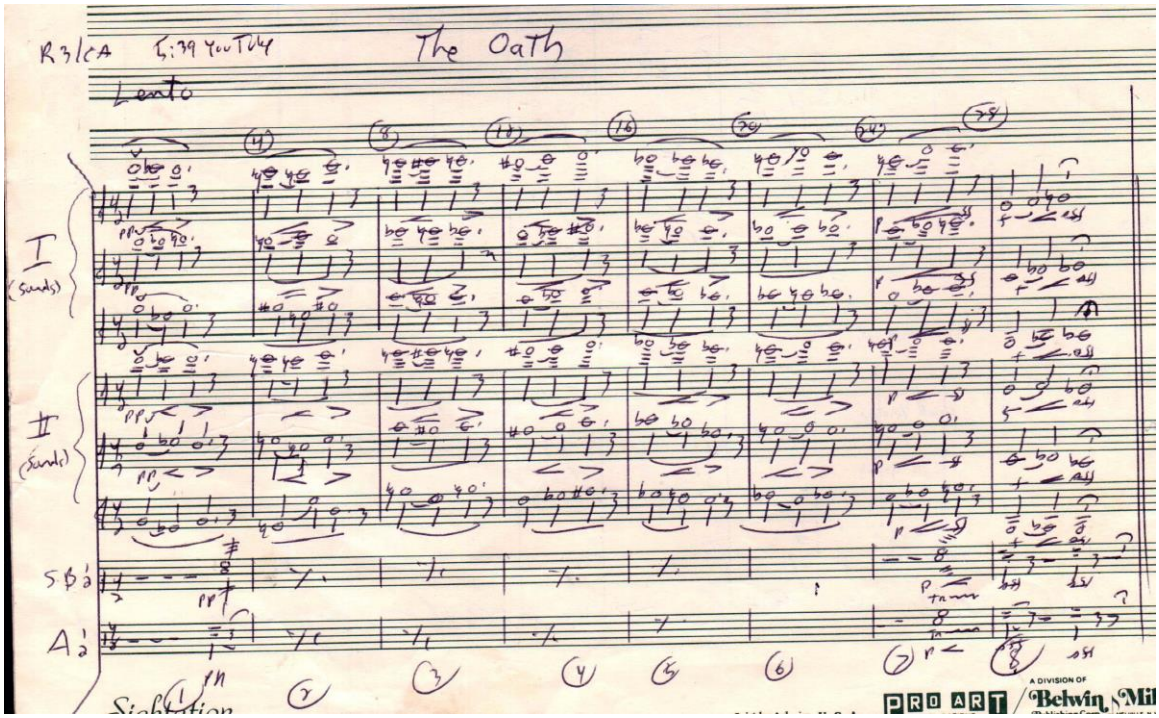
****

"A Hatful of Fish" R3/C *Allegro con spirito* in Cut time. Scene: Gulliver's new handyman's job is to scoop up fish with his hat. Besides the customary orchestra, we have the hornpipes added. No detailed notes taken.

****

"The Oath" R3/CA Lento in 4/2 time. 8 bars, :34. Scene: Lemuel has to be a contortionist while making a solemn oath to the King. Out of balance, he falls!

Orchestration: *sords* violins I and II, two sleigh bells, 2 triangles.



The written score separates violins I and II each into three staves. The consistent pattern is a three-note figure for the violins: half note to half note to half note dotted, followed by a quarter rest. We find violins II playing small octave G/Line 1 D/Line 2 D (bottom staff is g', middle staff is d'', top staff is d''') to Eb/Eb/Eb (Lines 1, 2, 3) back to G/D/D dotted half notes (followed by a quarter rest). Violins I play G/B/D half notes (bottom staff is g'', middle staff is b'', top staff is d''') to Eb/Bb/Eb half notes to G/B/D dotted half notes. After three half rests, the sleigh bells play pp on half note tremolos (repeat thru Bar 5). The triangles sound quarter notes on the 4th beat (followed by a quarter rest). Repeat thru Bar 5.

In essence, starting with Bar 1 played *pp* < >, we find the G major triad (G/B/D) to Bb/Eb dyad to G major.

Bar 2 = E maj 1st inv (G#/B/E) to C/E dyad back to E maj 1st inv.

Bar 3 = C min triad (C/Eb/G) to E maj 2nd inv (B/E/G#) back to C min.

Bar 4 = D maj 2nd inv (A/D/F#) to Eb maj 2nd inv (Bb/Eb/G) up to D maj root position (D/F#/A).

Bar 5 = Ab maj 1st inv (C/Eb/Ab) to Gb augmented 1st inv (Bb/D/Gb) to Ab major root (Ab/C/Eb).

Bar 6 = Bb half dim 1st inv (Db/E/Ab/Bb) to F maj (F/A/C) to Bb half dim.

Bar 7 = C maj 2nd inv (G/C/E) to Db maj 2nd inv (Ab/D/F) to C maj root (C/E/G), *p* < *ff*.

Bar 8 = Steep descent of two octaves, f < sff of C major 2nd inv (G/C/E) to Db maj 2nd (Ab/Db/F) to Cb aug (Cb/Eb/G).

After each violins figure, the sleigh bells are shaken (tremolo) half note, and the triangles ring a quarter note.

****

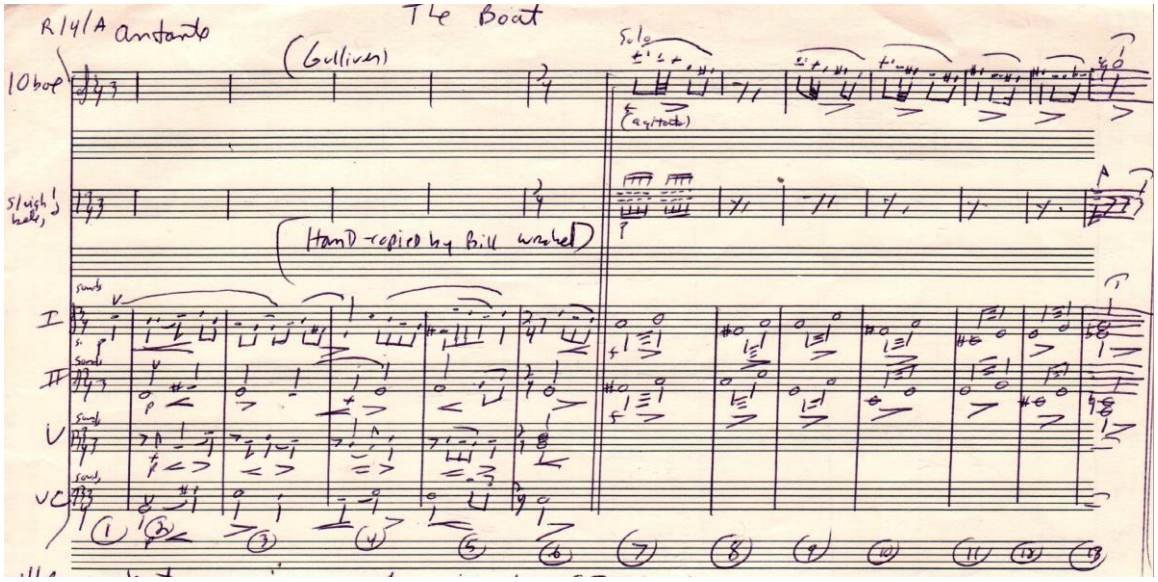
"King's Exit" R3/D *Allegro moderato* in 2/4. 13 bars, :12. Once again the C trumpets play the King fanfare fragment with trumpet I in a cup mute playing two D 16th notes in the grace bar to (Bar 1) the D quarter dotted. Then trumpet II in harmon mute plays, then III in a mega mute. Then two figures play that figure for about four bars with three clarinets responding in two staccato 8th note triads of D/Gb/Ab. The snare drum adds to the sound in Bars 9-12, then a final triangle ring.

****

"The Boat" R4/A Andante in 3/4 time. 13 bars, :30. The first five bars matches exactly the first five bars of "The Lovers" (R 1/C) except that the key sig of G (F#) is not used. Instead, the accidental sharp is placed on each F used.

Then suddenly the scene changes with Gwendolyn's father intervening again, stating that he has made a raft ("The Boat") for an escape plan. Nice musical effect with the solo oboe playing the "agitato" melody line, and the agitated violins being fingered tremolo. Sleigh bells shake eight 16th notes per bar.

So we find in Bar 7 the oboe playing C 8th note dotted to two 32nd notes B to A, then falling 8th notes G to F#, sounded *f* > . Repeat next bar. Then the same pattern in Bar 9 with notes B/A/G to F# to E 8th notes. Then in Bar 10, A/G/F# to E/D# 8th notes.



Bar 11 = Line 2 F# quarter to E 8th to D# 16th.

Bar 12 = F# quarter to E 8th to Eb 16th to (Bar 13) G half note, held fermata.

In Bar 7, violins I are finger tremolo A/B; II are F#/A.

In Bar 8, violins I play F#/A; II play A/C.

In Bar 9, violins I play A/C; II plays E/A.

In Bar 10, violins I play F#/A; II play middle C to E.

In Bar 11, I plays C#/E; II = E/G.

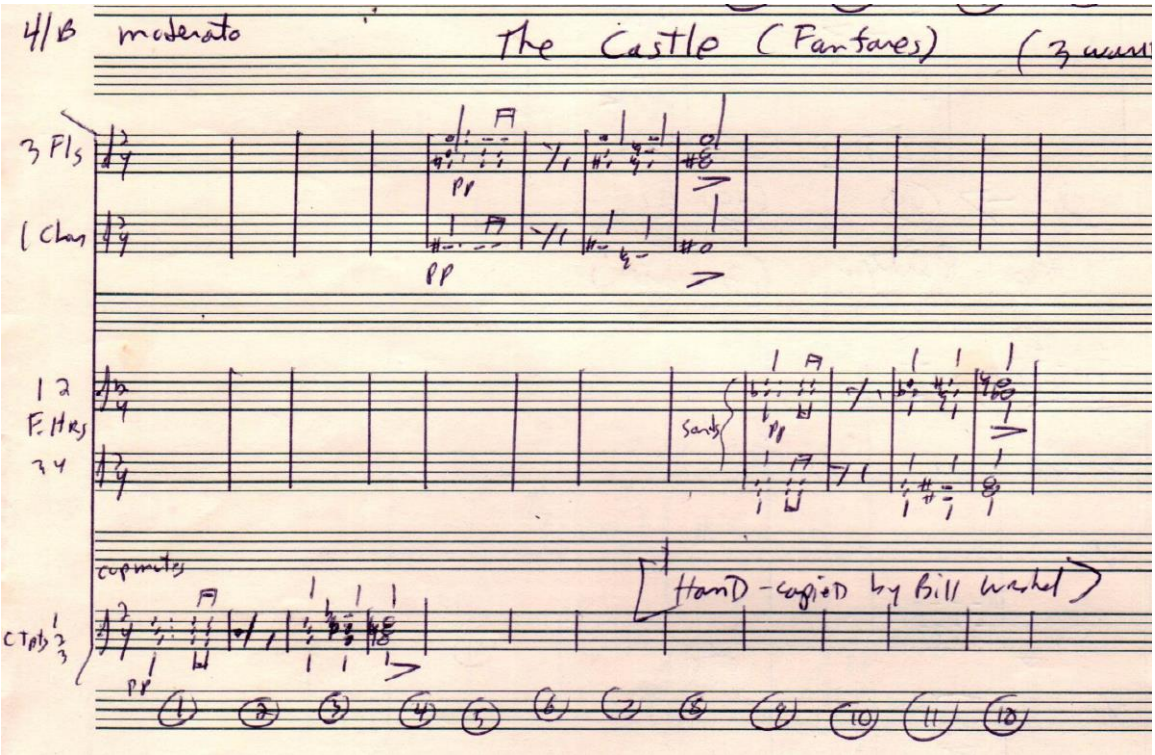
In Bar 12, I = E/G; II = C#/E.

In Bar 13, I = normal bowed Eb/G dyad half notes held fermata; II = A/C.

****

"The Castle (Fanfare)" R4/B *Moderato* in 2/4. 36 bars, :37. More King fanfare. It starts with three trumpets in cup mutes playing the G maj (G/B/D) quarter dotted chord to two same 16th chords. Repeat Bar 2. In Bar 3, we have the G maj quarter note chord to the Eb maj 1st inv (G/Bb/Eb) quarter note triad back to (Bar 4) the G maj half note triad.

Then the flutes take over with the E maj 1st inv (G#/B/E). The alternating chord is the C maj 2nd inv (G/C/E) in Bar 7. Clarinet I also plays note E, with the differing note being C in Bar 7.



Then four muted horns take over in Bars 9-12 playing the A half diminished chord (notes A/C/Eb/G) or the minor 7th flat 5th chord. The differing chord is the E maj 1st inv (G#/B/E) or actual notes G#/B/E/G#. Etc.

****

"The Wall (Fanfares)" R4/C *Moderato* in 2/4. 20 bars, :20.

****

"The Contest (Fanfares)" R4/D *Maestoso* in 2/4. 36 bars, :40. More of same. Three trumpets in cup mutes play *pp* on G/B/D dotted quarter notes to two G/B/D 16th note triads (repeated next bar) to (Bar 3) G/B/D to G/Bb/Eb quarter notes to (Bar 4) G/B/D half notes. In Bar 5, the flutes play G#/B/E dotted quarter notes to two 16th chords (repeated next bar), etc. In Bar 9, sords horns play A/C/Eb/G (A half-dim 7th) dotted quarter note chord to two 16th chords, etc. In Bar 13, the trumpets return on F#/A/D dotted quarter notes, etc. The cue ends in Bar 17 with muted horns playing the king fanfare in the C half dim 3rd inv chord (notes Bb/C/Eb/Gb) eventually to Bar 35's A half diminished (A/C/Eb/G) half note chord rinforzando, tied to next bar (held fermata). Played *pp* < *sf* > .

****

"The Tightrope" R4/DA *Allegro* in 2/4 time. 170 bars, 2:27.

Scene: Reldresal and Flimnap duel on a tightrope. Alternating harps I & II in a descending to ascending arpeggio arch pattern of 16th notes is highlighted in the first 8 bars (eight 16th notes per bar). Harp I starts off *p* (piano) on note A (a''') reaching down two octaves lower (a'). So we find descending 16th notes Line 3 A-G-Eb-C, A-G-Eb-C to (Bar 2) ascending A-C-Eb-G, A-C-Eb-G. In effect we hear the A half-diminished 7th chord (notes A/C/Eb/G). Harp II takes over in Bars 3-4 with descending notes Bb-Gb-Eb-C, Bb-Gb-Eb-C to (Bar 4) ascending notes Bb-C-Eb-Gb, Bb-C-Eb-Gb. In effect we hear the C half dim 7th chord (notes C/Eb/Gb/Bb).

Harp I resumes the arpeggio in Bar 5 with descending notes G-Eb-C-A, G-Eb-C-A to (Bar 6) rising notes G-A-C-Eb (repeated an octave higher). Then Harp II takes over again with descending A-F#-D-C, A-F#-D-C to (Bar 8) rising A-C-D-F#, A-C-D-F# (in effect we hear the D Dominant 7th chord or notes D/F#/A/C). [Note: it *may* be possible Benny wrote two sharps by mistake for the harp which would make it the D maj 7 chord (notes D/F#/A/#). Reason: the clarinet line does not indicate the C# note, as I'll explain below].

In Bar 1, the *sords* horns *mf* (mezzo forte) play the A half diminished 8th note chord (A/C/Eb/G) followed by an 8th rest, then another such chord and rest. In Bar 2, after an 8th rest, it plays two such chords followed by an 8th rest. In Bar 3, 2 fls/2obs/2 clarinets play the C half dim 8th note chord (C/Eb/Gb/Bb) etc in the same pattern as the horns. More specifically, the clarinets play C/Eb; oboes play Gb/Bb; flutes play Gb/Bb. The horns repeat Bars 1-2 in Bars 5-6. Then the above-mentioned woodwinds play the D Dom 7th chord 3rd inv (notes C/D/F#/A).

Curiously, the written clarinet notes are D/E sounding C/D) *not* D#/E which would've made it sound as C#/D. This appears correct, although Herrmann makes the harp section in those two bars with the D maj key signature (2 sharps--or sharped F and C). If the latter were the case, the chord on the harp would be the D maj 7th (notes D/F#/A/C#). So if Benny meant it that way, then there would be a slight disharmonic effect of the C#.

AIDA allegro

The Tightrope

[3 words of 6 lines]

Picc

Cls 1

2 Obs

E.Hn

2 Cls

B.Cl

3 Fgts

1 2 Hns

3 4

3 Tpts (c)

Hp I

Hp II

Piano

Glock

XYL

Bass Marimba

Δ

Tamb.

S. Dr.

[Hand-copied by Bill Wrobel]

(Sounds)

I

(Sounds)

II

(Sounds)

V

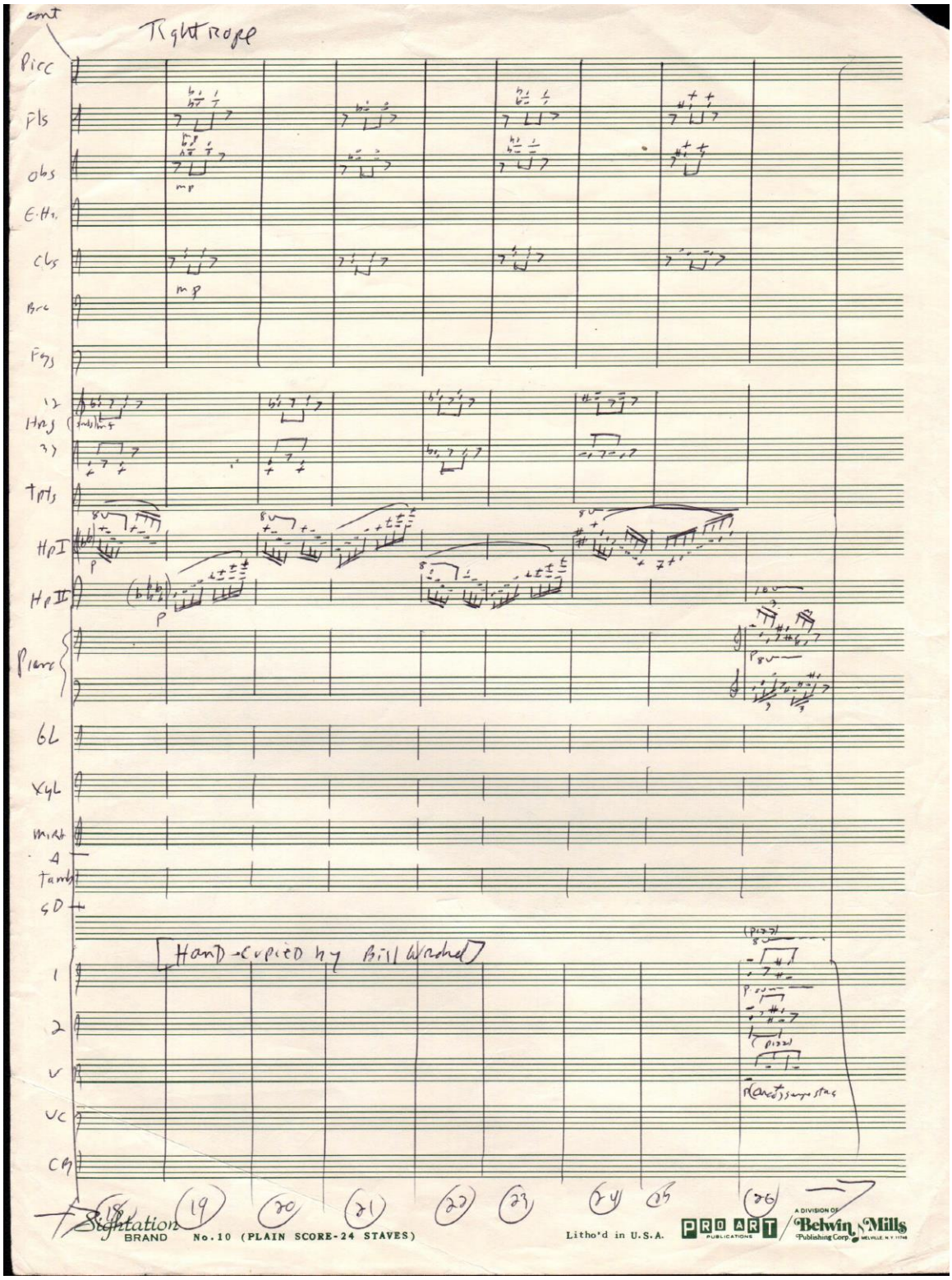
(Sounds)

VC

(Sounds)

CB

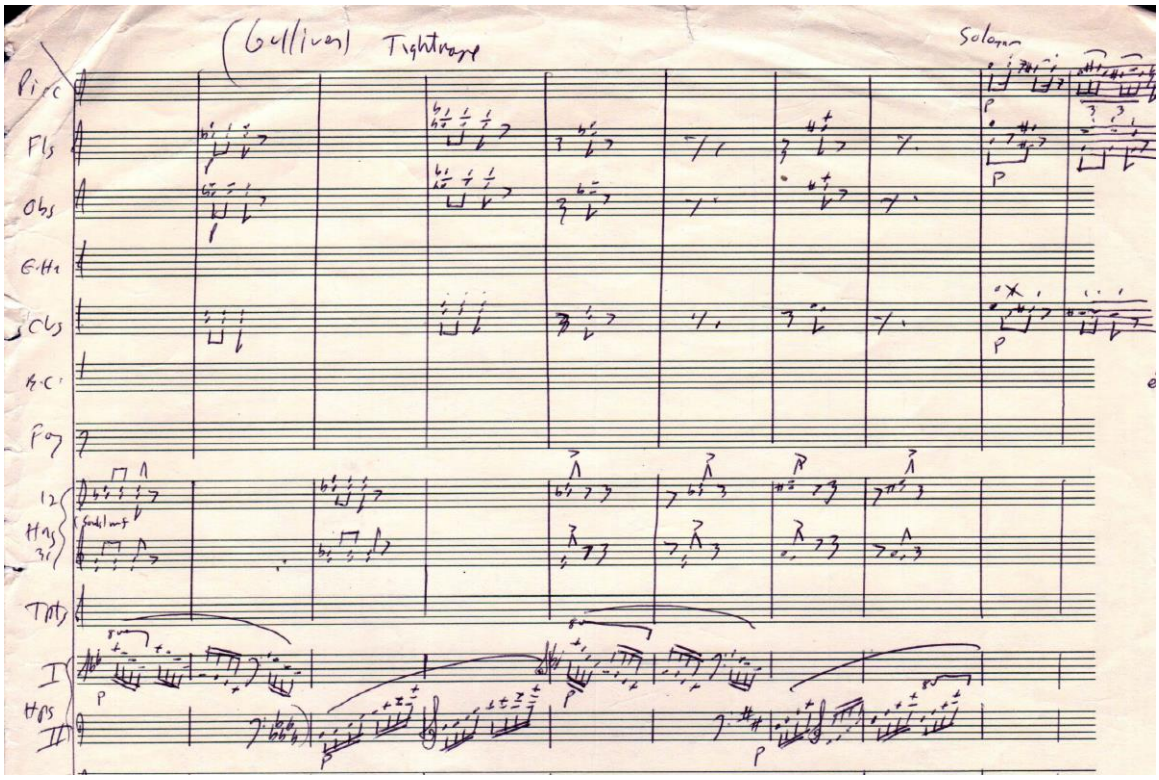
Sightation BRAND No.10 (PLAIN SCORE-24 STAVES) Litho'd in U.S.A PRO ART PUBLICATIONS A DIVISION OF Belwin Mills Publishing Corp. MELVILLE, N.Y. 11746



In Bar 9, the piano bottom staff (in treble clef, however) plays 8th notes G up to G octave higher (g") down to D back to upper G. Repeat next bar. The top staff plays the G major 1st inv 8th note triad (B/D/G) followed

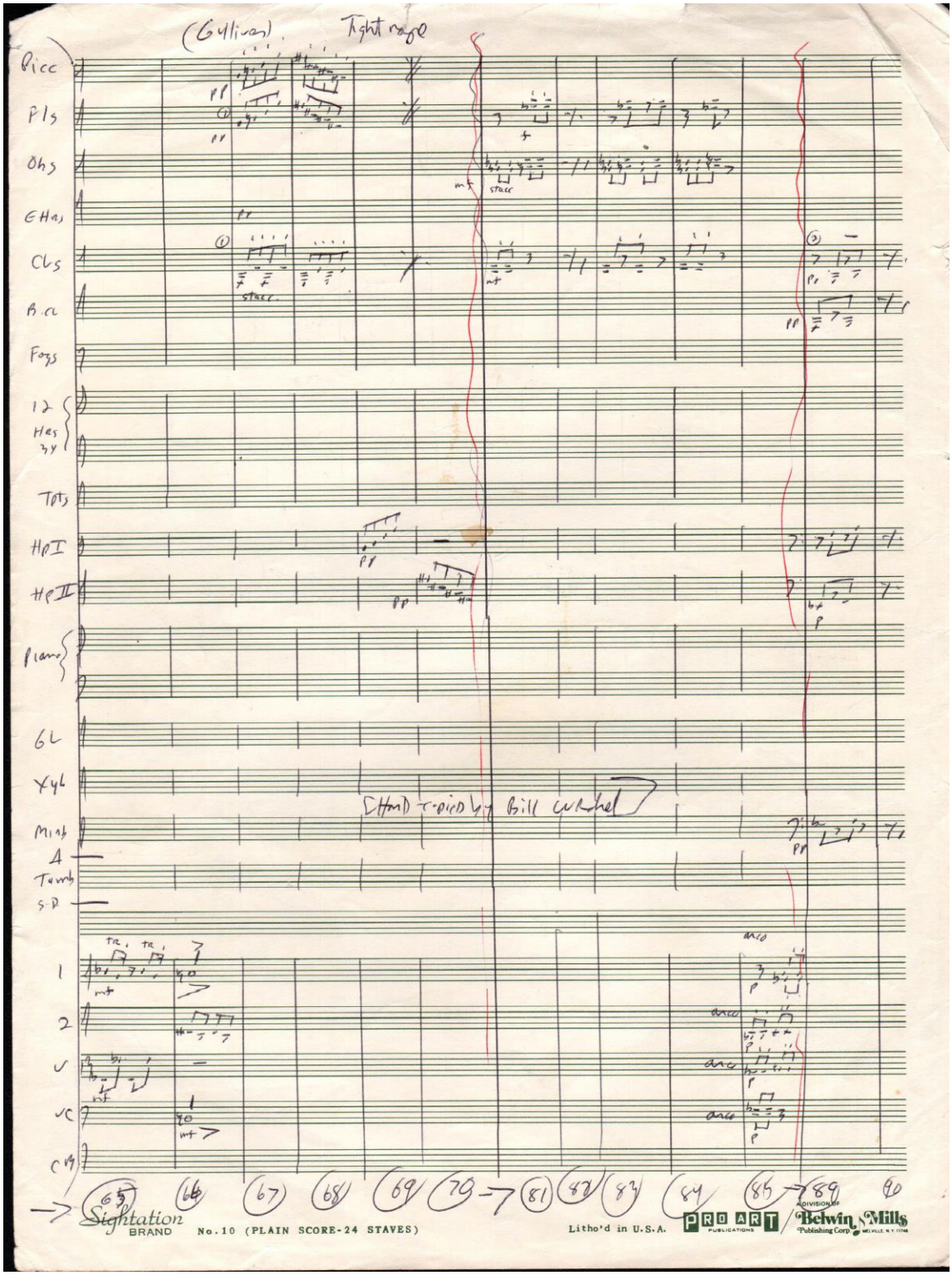
by an 8th rest. Then the F# maj 1st inv 8th note chord (A#/C#/F#) followed by an 8th rest. In the next bar, it plays two E minor 1st inv 8th note triads (G/B/E) to the G major 8th chord notes G/B/D) followed by an 8th rest. Ditto pizz violins. The arco violas play sempre staccato the same pattern as the bottom piano staff line.

Skipping to Bar 36, we come to the third major harp arpeggio movement. This time the descent lasts two bars instead of just one bar--a further plunge into the deeper harp resonance in the bass clef.



So we find Harp I with the key sig of 2 flats (notes Bb and Eb), descending 16th notes starting Line 3 A-G-Eb-C, A-G-Eb-C, A-G-Eb-C (now bass clef) A-G-Eb-C (c). Muted horns play mf two A/C/Eb/G 8th note chords that are crossbeam connected) to another stand alone 8th chord (followed by an 8th rest).

In Bar 37, Harp II takes over with the key sig of 5 flats (Bb-Eb-Ab-Db-Gb) with ascending 16th notes Bb-C-Eb-Gb and so on three more octaves higher. Flutes and oboes play three Line 2 Eb/G 8ths (followed by an 8th rest), while clarinets play A/C 8ths. Etc.



By Bar 162, the cup muted trumpets sound the ending chord of the G augmented triad (notes G/B/D#). Then in Bars 163-9, the solo piano makes a series of largely descending quarter note dyads on each staff (also largely

augmented dyads, creating a sense of distance, spaciousness, or even solitude). Then the tambourine shakes an 8th note followed by a ruff of the snare drum and the hit of the triangle. Finally, the pizz VC/CB pluck a G quarter note.

****

"The Victor" R4/E *Maestoso* in 2/4 meter. 9 bars, :13. Once again, the King fanfare is played by "C" trumpets in cup mutes in G maj (G/B/D) to Eb maj 1st inv (G/Bb/Eb) and back to G maj. Two small triangles and two small jingles add to the effect. The trumpets then play the E maj 1st inv triad (G#/B/E) to C maj 2nd inv (G/C/E). Then the fanfare in C minor (C/Eb/G) to E major 2nd inv (B/E/G#). Etc.

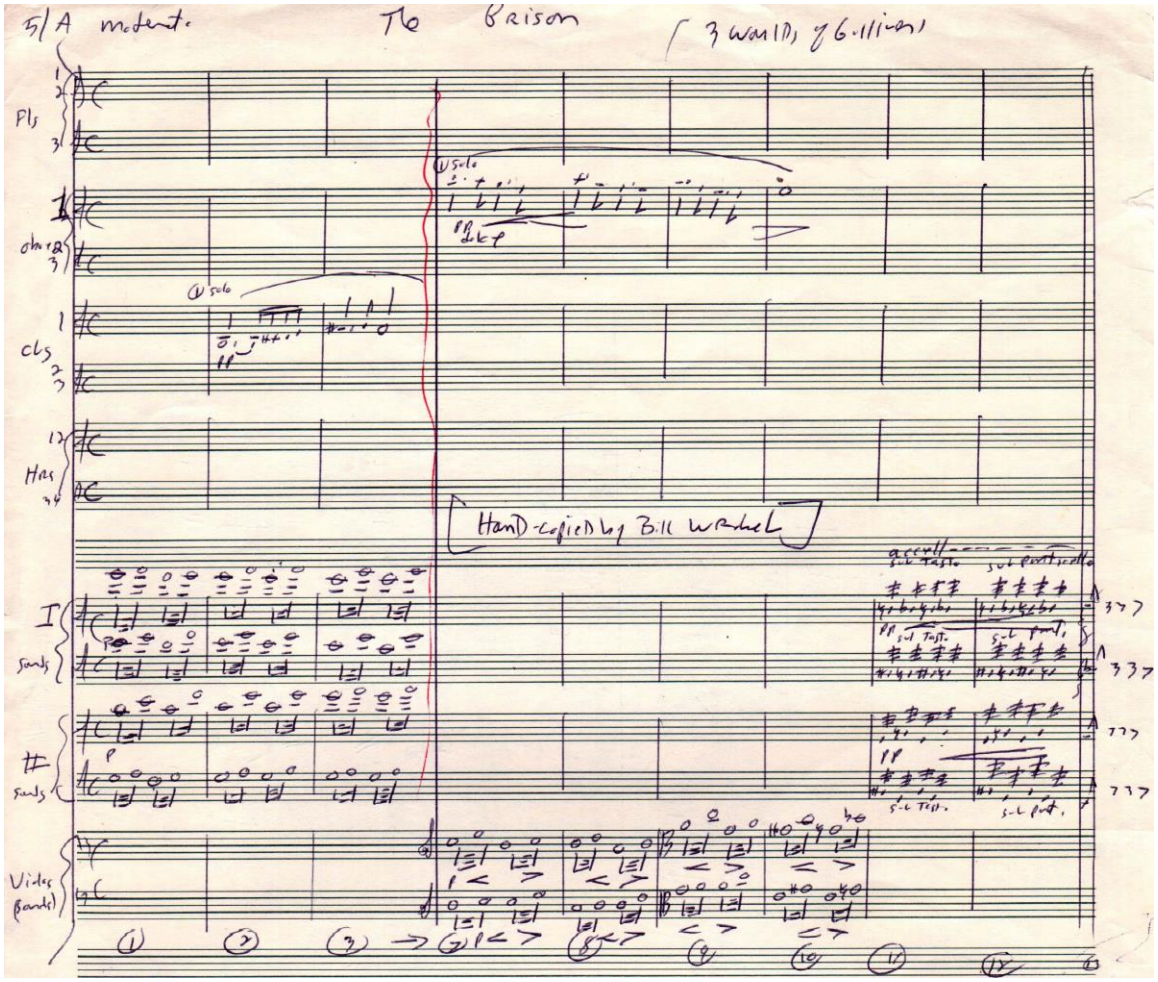
****

"Exit Music" R4/F *Allegro Moderato* in 2/4. 13 bars, :15. More of what we heard before.

****

"The Prison" R5/A *Moderato* in C. 41 bars, :58. Very interesting cue with the creative interplay or juxtaposition of orchestral color combinations.

The solo low clarinet plays the Gwendolyn theme given in the beginning of "TheLilliputains," but played an octave lower. Again, we have the small octave A half note dotted tied to A 16th with rising 16th notes B-C-D to (Bar 3) E quarter note dotted to F 8th to E half note, etc. The muted violins are fingered tremolo. In Bar 1, violins I (in two staves) plays the Line 3 E to F half note tremolo, then the D/E trem on the top staff; while the bottom staff plays Line 3 C to E to B/D half note trems. Violins II are also separated into two staves, with the top staff on A/C to A/B; the bottom staff Line 2 E/F to D/E. Combined they sound the A minor chord (A/C/E). But as part of the tremolo we have the F maj 7th chord (notes F/A/C/E).



In Bar 7, the violins are silent and the *sords* violas take over the fingered tremolos in the treble clefs. Top = Line 1 C to E to B/C; bottom = B/C to C/E. Oboe I takes over the melody line, *pp dolce*.

In Bars 11-12, the cue becomes "accell" (faster) and the violins are now bowed tremolo quarter notes *sul tasto* (on the fingerboard) to (Bar 12) bowed tremolo *sul ponticello* (bowed near the bridge).

The cue changes to 6/8 time in Bar 13 "molto allegro." Three flutes play the quasi-triplet patterns. So we find the F minor (F/Ab/C) dotted 8th note to 16th to 8th, then the F aug triad (F/A/C#). Repeat next bar. The violas play the same pattern with dyads Ab/C to A/C#.

Oboe I makes a response pattern of B 8th to Eb 16th, repeated, p < . Clarinets play quarter note triads. In Bar 21, the violins and violas play the first half of the bar, responded by the muted horns triplet.

The cue ends in C time with the "moderato" solo of Flute I, rising quarter notes C-D-F-Ab to (Bar 40) C-D-F-Ab to (Bar 41) C whole note. Flutes II and III and clarinets add to the harmony which looks like a D half dim (D/F/Ab/C).

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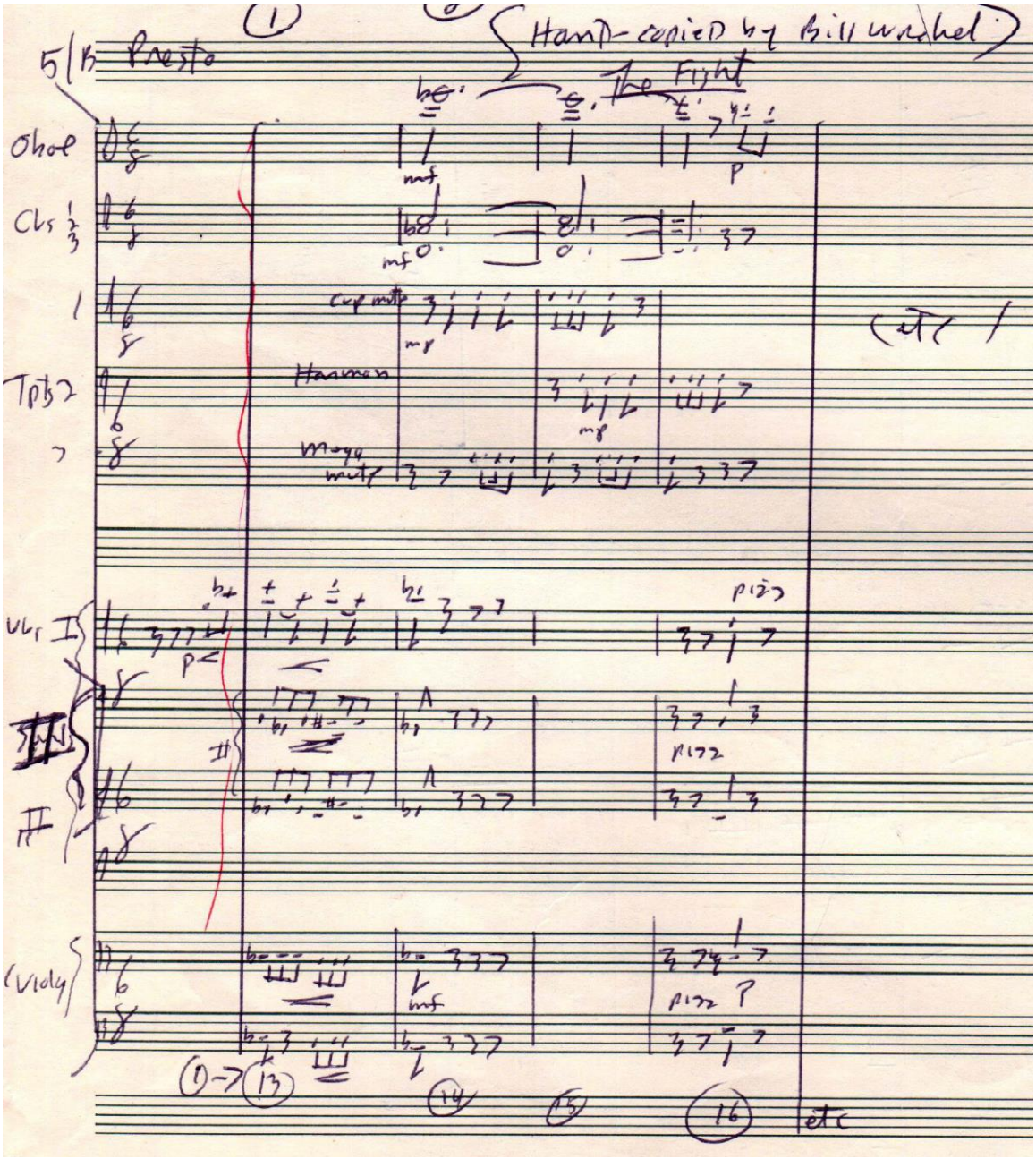
"The Fight" R5/B *Presto* in 6/8.



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"War March" R 5/C *March tempo* in 2/4. 50 bars, :56. The first four bars are played by the snare drum *mf* "at the rim." We find in the grace bar, after an 8th rest, two 16ths (placed on the top space of the staff) to (Bar 1) quarter note. After another 8th rest, two 16ths to (Bar 2) quarter note (8th rest follows) to two 16ths to (Bar 3) two grace notes to 8th note (followed by an 8th rest), and repeat pattern same bar. Etc.

Then the sleigh bells, small triangle and small cymbals, after a quarter rest in Bar 5, join in with a quarter note (repeat to Bar 16). By the end of Bar 8, the trumpets in various mutes play unison note D the King's fanfare. Then the high piccolo/flutes/oboe/clarinets play it. Etc.

****

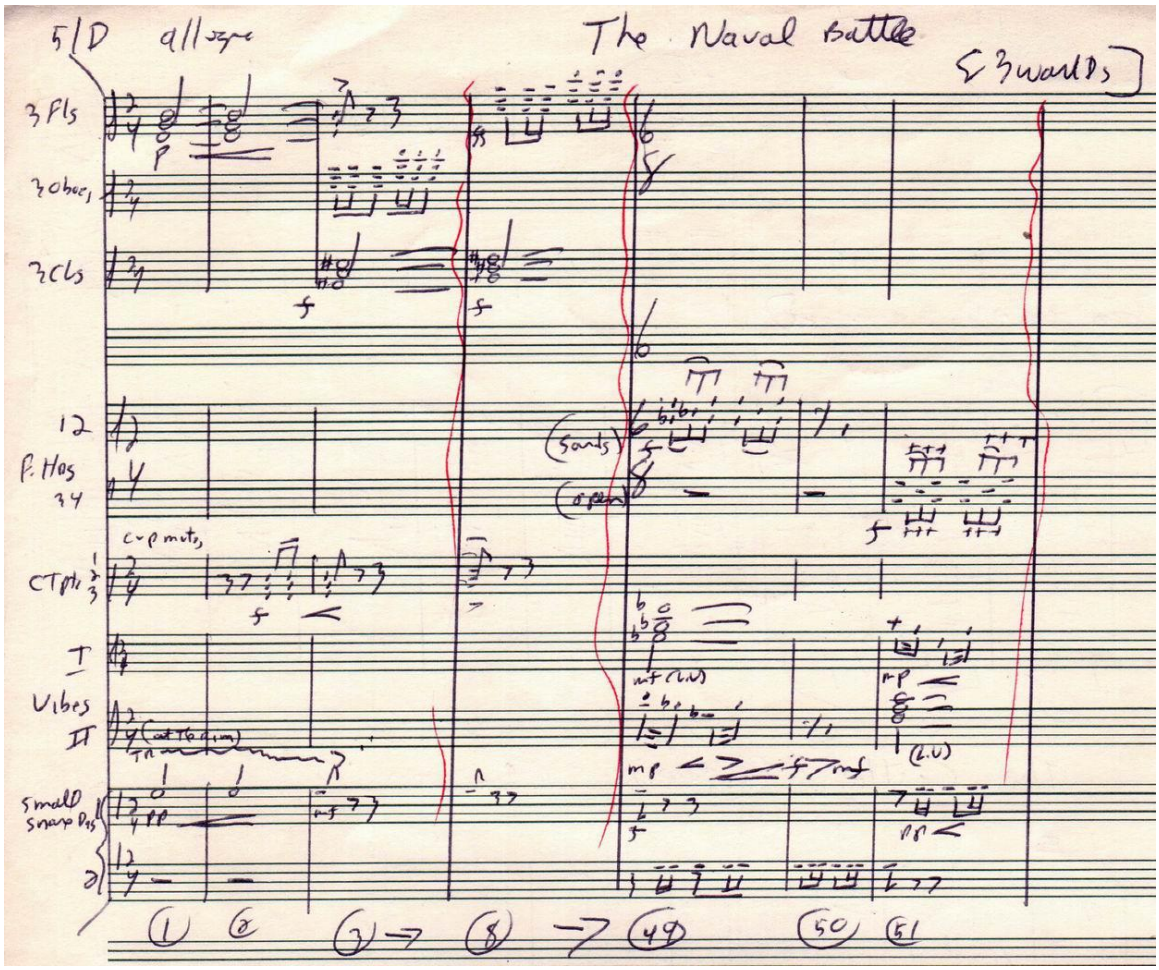
"The Naval Battle" R5/D *Allegro* in 2/4 time. 78 bars, 1:18. Colorful, dynamic cue. Three flutes play *p* < *ff* E/G/B (b') or E minor triad tied to half notes next bar and to rinforzando 8th notes at the beginning of Bar 3. One small snare drum is trill "at the rim" *pp* < *mf*.

At the end of Bar 2, the trumpets in cup mutes play two 16th E min triads to the E min 8th next bar.

In Bar 3, the clarinets f (forte) also play the E min half note triad tied to next three bars. Oboes play the two 16ths to 8th note chord patterns. We find the C major to E min. At the end of Bar 6, the trumpets play two E min 16th triads to (Bar 7) the F# major (F#/A#/C#) half note chord tied to 8th next bar, f < sff >. The clarinets in Bar 8 also play the F# major triad thru Bar 11, and the flutes play the ostinato pattern.

By Bar 44 in 6/8 time, we come to a new dramatic musical focus, highlighted by the horns in triplets.

Horns I & II are *sords* and horns III & IV are *open*. We start in Bar 49 with horns I & II playing a dyad to unison to dyad triplet pattern: Eb/Bb to Gb to Eb/Bb triplet, repeated that bar, and that bar repeated in the next.



In Bar 51, we have the open horns III & IV playing stopped notes (the plus + sign over each note), dyad D/A to unison F to D/A triplet. Vibe I in Bar 49 rings the Eb minor half note chord (Eb/Gb/B) while Vibe II plays tremolo 32nd notes, etc.

By Bar 66, the emphasis is on the trumpets playing the F# maj *sfp* < *f* triad to (Bar 68) the C maj 2nd inv (G/C/E). Meanwhile the flutes play the same chords in a similar figure of quarter dot to two 16th to half note pattern. The snare drum plays two 16ths to 8th note figures. The clarinets end the cue on the F# maj triad.

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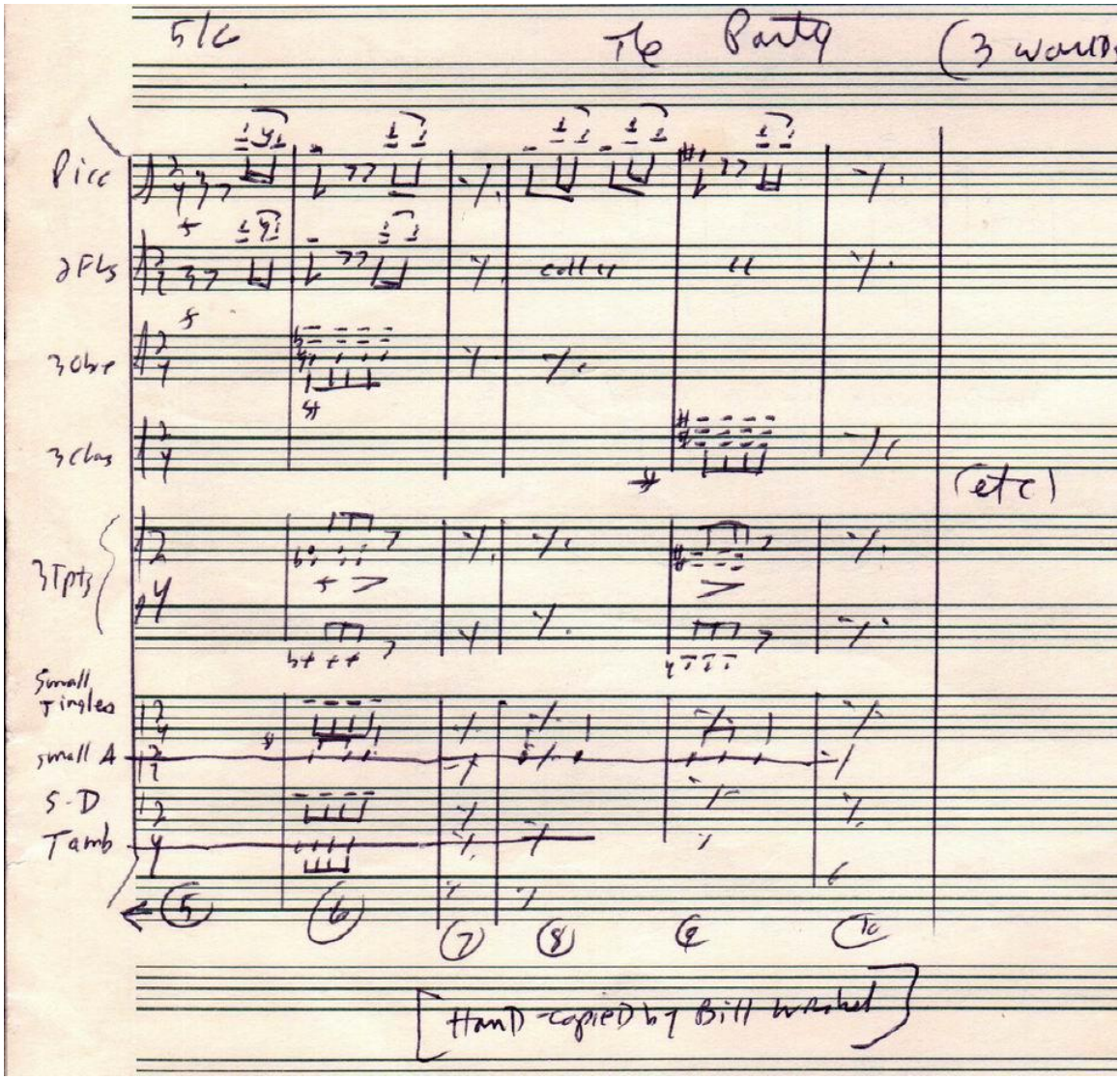
R 5/E [a horrid Gulliver song here. *Not* Herrmann!]

****

"The Medal" R5/F *Allegro* in 2/4. 25 bars, :24. More King fanfare music, starting with trumpet I playing F# in a cup mute, then trumpet II in a harmon mute, etc.

****

"The Party" R5/G *Allegro* in 2/4. Repeat bars are given respective for Bars 6-13 that is also played "twice as fast." Here the trumpets and oboes play augmented triads (Cb/Eb/G for trumpets; B/Eb/G for the woodwinds) etc. Piccolo and flutes play the whimsical yet emotionally distant (augmented intervals) melody line.



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R 6/A [another horrid song]

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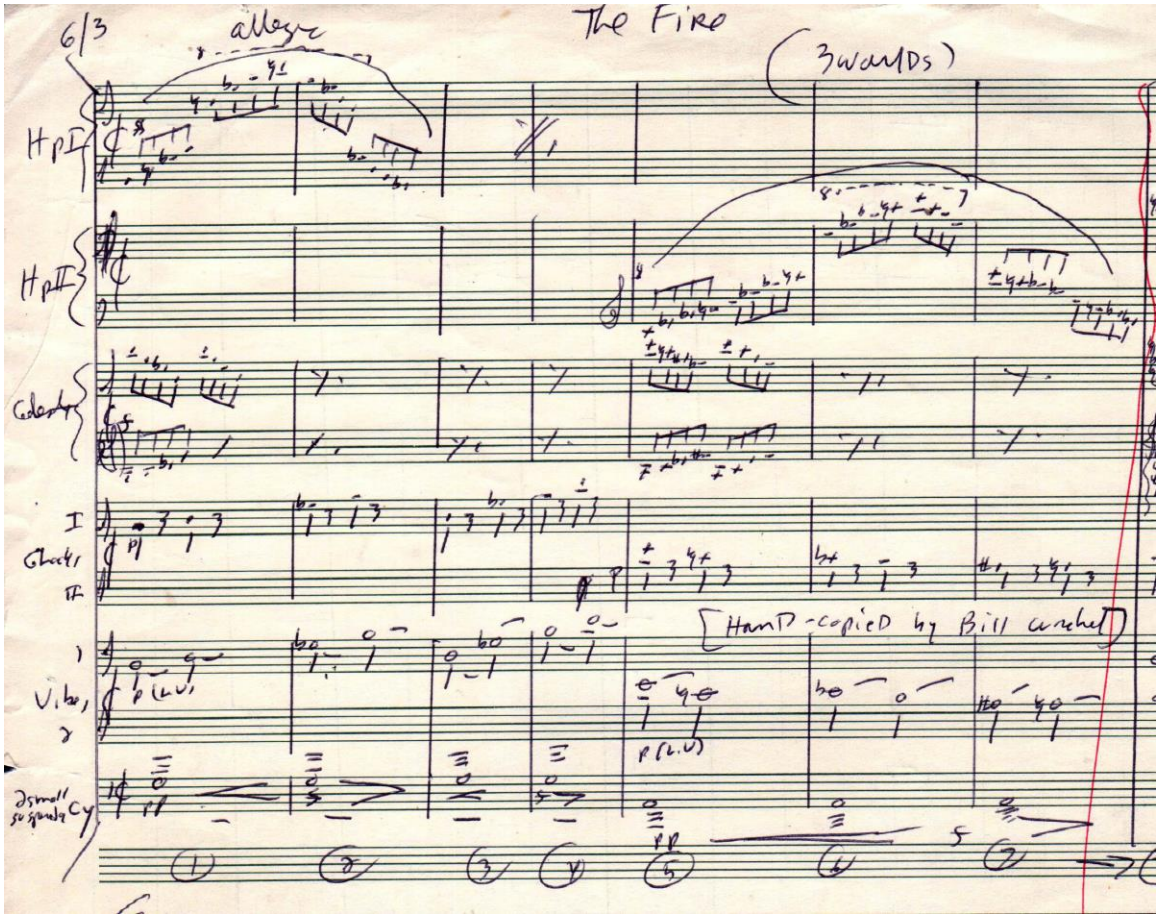
"The Fire" R6/B Allegro in Cut time. 40 bars, :50. One of my favorite cues in this score. Herrmann excels with such scintillating orchestral color.



https://vimeo.com/290946614 [The Fire, 2 tempo versions]

Harp I plays an arpeggio rising and falling arch pattern in 8th notes starting on Line 1 G (g'). We find Line 1 8th notes G-B-Line 2 Eb-G (g'') to B-Eb-G-B (b''') back down (Bar 2) to Line 3 G-Eb-B-G to Eb-B-G-Eb.

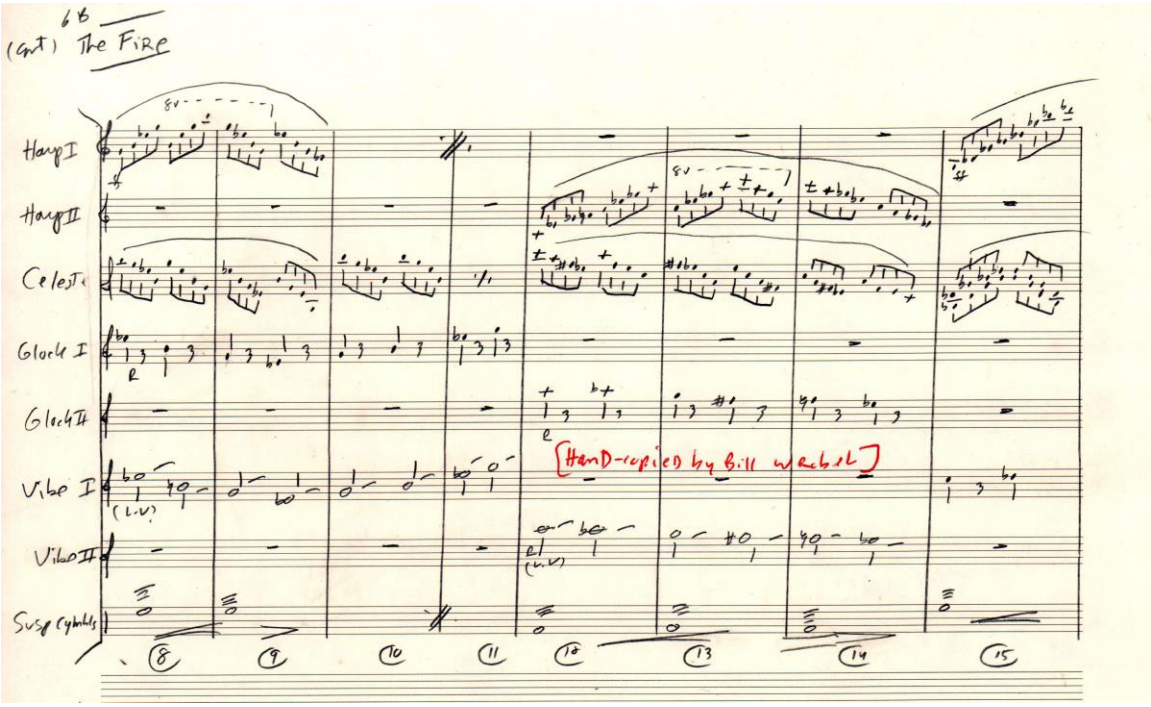
Bars 3-4 = Bars 1-2

The celeste (top staff) plays descending 8th notes B-G-Eb-B, repeated. The bottom staff plays rising notes G-B-Eb-G, repeated. Glock I plays the G quarter note followed by a quarter rest, then a B quarter, another rest to (Bar 2) Eb, rest, G, rest. Vibe I plays rising half notes G to B to (Bar 2) Eb to G (g"). Susp cymbal I is rolled, pp < f .. The total sound effect is the G augmented (G/B/Eb)

.

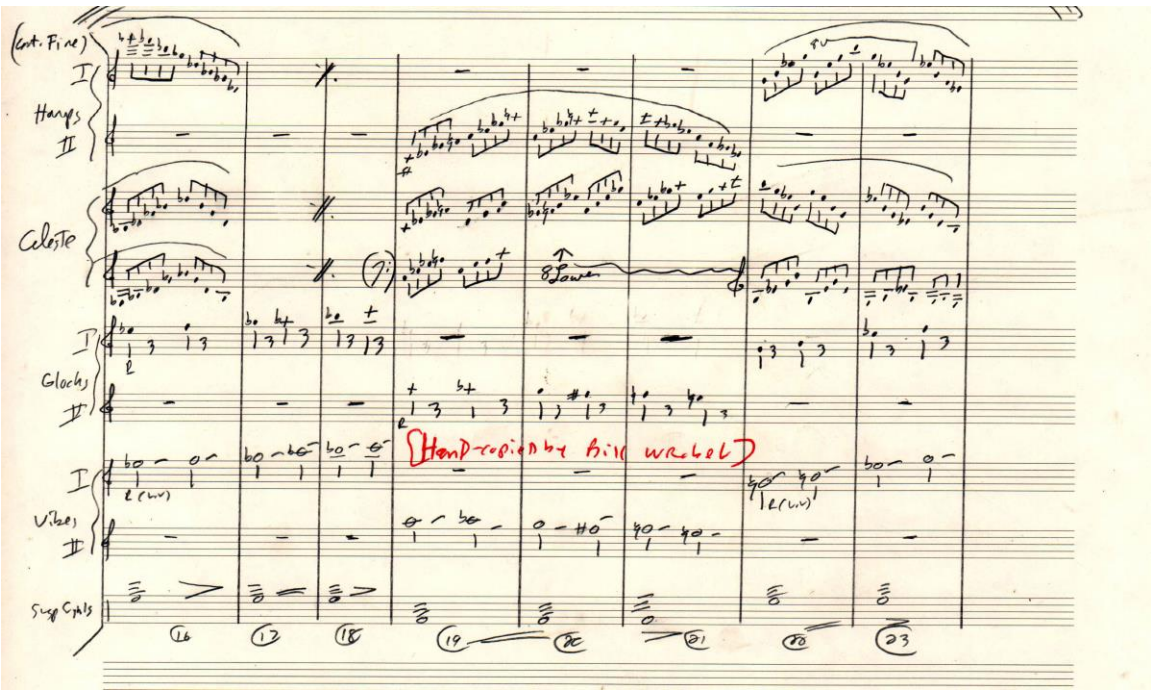
In Bar 3, the glock plays Line 1 B quarter note (followed by a quarter rest) up to Line 2 Eb quarter note (followed by a quarter rest) to (Bar 4) G to B. Ditto Vibe I in half notes.

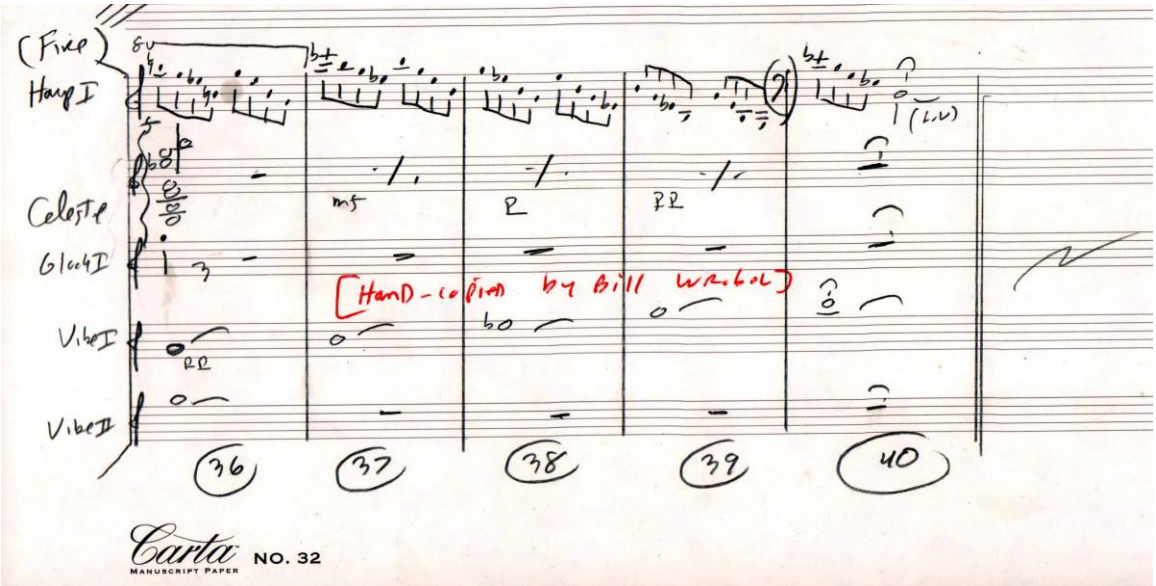
In Bars 5-7, harp II takes over the arpeggio movement. So we have ascending notes Line 1 C-Eb-Gb-A, C-Eb-Gb-A or octave higher to (Bar 6) C-Eb-Gb-A to now falling 8th notes C-A-Gb-Eb to (Bar 7) C-A-Gb-Eb, C-A-Gb-Eb. Total effect is the diminished chord, probably the A dim 7th (notes A/C/Eb/Gb) rather than the C dim 6 (notes C/Eb/Gb/A). Celeste plays both descending (C/A/F#/Eb) and ascending 8th notes (A/C/Eb/F#). Glock II plays descending quarter notes Line 3 C (c'''), followed by a quarter rest) to A (with a quarter rest) to (Bar 6) Ab (quarter rest) to G (rest) to (Bar 7) F# to F. Ditto Vibe II. Cymbal II is trem.



By Bar 19, harp II and celeste are no longer contrary motion. Instead, they both play rising notes C-Eb-Gb-A etc thru Bar 21, though the harp starts to descend mid-Bar 20.

By Bar 36, the celeste is *arpeggiando* (vertical wavy line rolled chord) on G aug (actual notes G/B/Eb/G, B/Eb/G/B). Harp I plays descending 8th notes B/G/Eb/B, back up to G/Eb/B/G to (Bar 37) Eb/B/G/Eb, back up to B/G/Eb/B (b) back up to G/Eb/B/G back to (Bar 40) Eb/B/G/Eb to B half note, held fermata (L.V). Meanwhile, Vibe I plays ascending whole notes G to (Bar 37) B to Eb to G to (Bar 40) B whole note held fermata.





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"Escape" R6/C *Molto prestissimo* in Cut time. 27 bars, :27. Scene: Gulliver escapes the wrath of the King by rowing out to sea in his giant (by Lilliputain standards) boat.

Flute I/oboe I/clarinet I/celeste top staff play the rapid fire rising and falling 8th notes, E/F/G/A, B/A/G/F to E 8th in Bar 2. The other flutes etc play repeated dyad A/C. VC/CB are pizz quarter note A, then E in Bar 2. In Bar 2, two *sords* (muted) horns play repeated E min triad 8th note chords (E/G/B).

In Bar 3, flute I etc play D/E/F/G to falling A/G/F/E to D 8th next bars. Horns play triad D/E/G#.

Then in Bar 5, muted violins I play descending trill quarter notes. We find rinforzando trill note C down to staccato B 8th, then an 8th rest, followed by a B trill to Bb 8th, etc. Violins II and violas play four 8th note dyads Eb/G to D/F#, etc.

By Bar 25, the flutes/clarinets/harp II/glock I/pizz violins I play rising 8th staccato notes C-D-E-F, G-A-B-C to (Bar 26) D-E-F-G to A 8th. Oboes/harp I/celeste/glock II etc play descending notes C-B-A-G etc ending in E 8th. The horns (I & II are open & stopped) play the A half note tied to whole note. The trumpets play *sff* a last A minor king fanfare fragment.

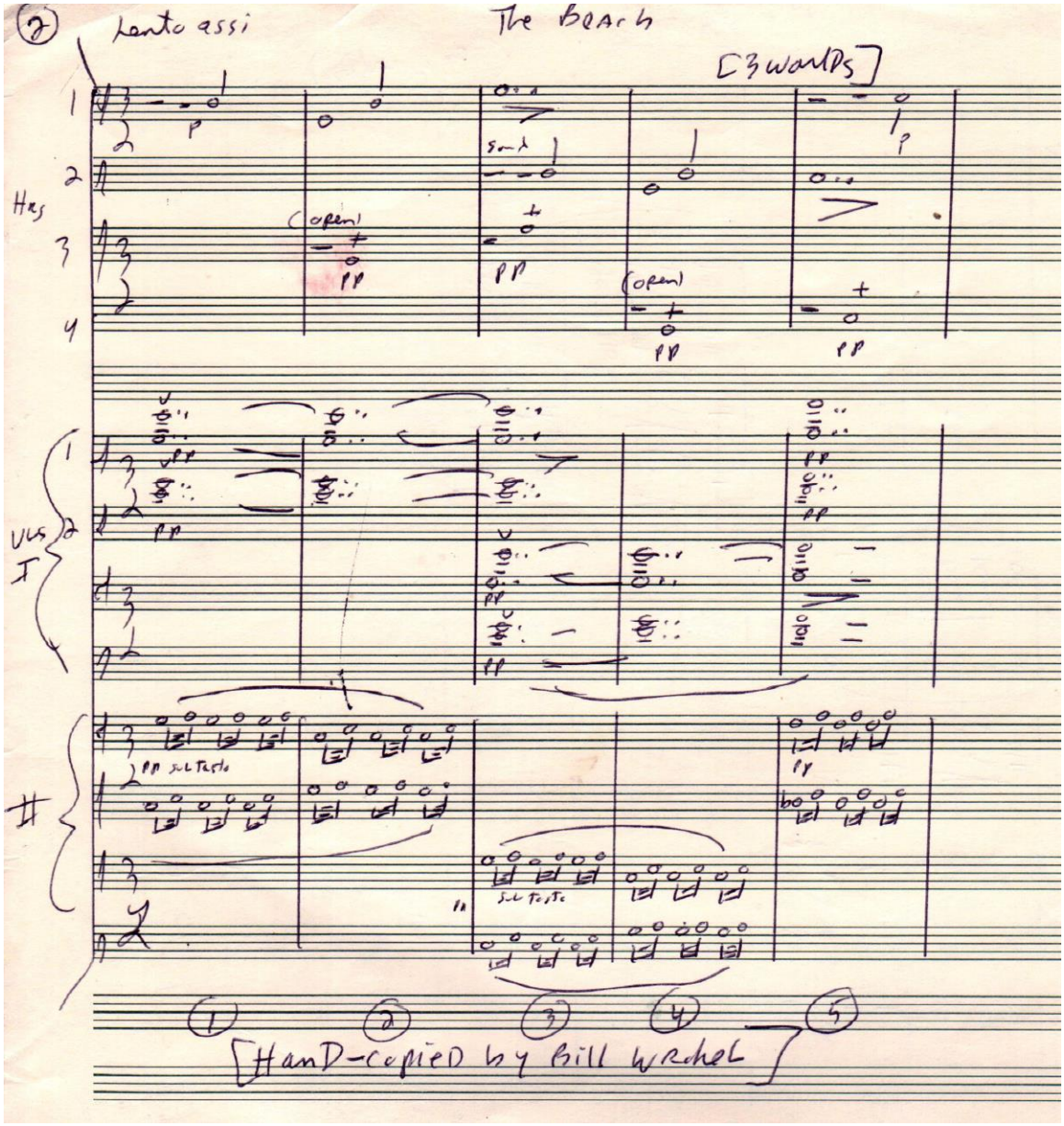
****

"The Beach" R7/A *Lento assi* in 3/2. 20 bars, :53. In the CD, this cue is erroneously titled "The Ocean." Orchestration: 4 horns (2 *sords*, 2 open and stopped), violins I and II. Violins I are separated into four staves (ditto violins II). The top two staves of violins I play whole note double dotted (full bar value) dyad C/E [actual notes Line 3 C/E (c''', e''') and E/E (e''/e''')] played pp on the down-bow, tied to the next two bars.

The top two staves of violins II play *sul tasto* three sets of two half note fingered tremolos per each bar. So we find half notes A/C played 3X; top staff plays E/F 3X, etc. Roles are reversed in Bar 2.

Meanwhile, after two half rests, horn I plays p (piano) low E half note down to (Bar 2) whole note A up to E half note again. In Bar 2, the open & stopped horn III, after a whole rest, plays the low E whole note pp. In Bar 3, horn I finishes its phrasing with the rise to the A whole note double dotted. Horn III, after a whole rest, rises to the A whole note in stopped position.

Then in Bar 3, horns II and IV take over the same pattern. The bottom two staves of violins II play alternating fingered tremolos *sul tasto*, A/C and E/F (as before). The bottom two staves play as before. Etc.



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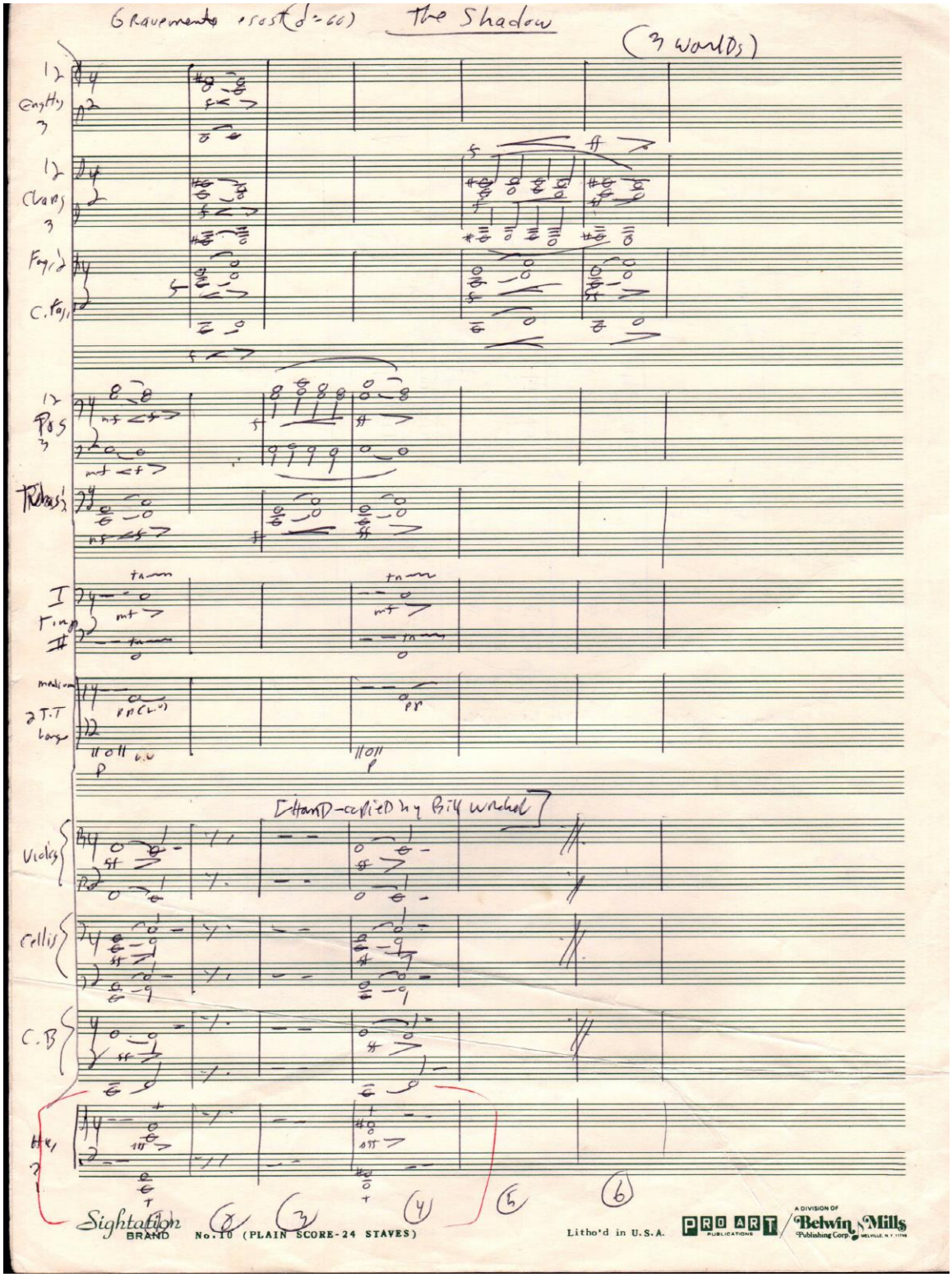
"The Shadow" R7/B *Gravemente e sost* in 4/2. 24 bars, 1:36. Half note = 60.

Reedy and dark deep-throated brassy cue. Scene: the now diminutive Gulliver is overshadowed by the giant little girl, Glumdalclitch. The irony of life!



The dominance of Glumdalclitch and the relative insignificance of Gulliver are shown musically by the initial two-note figure of the major 7 chord to the minor 7 chord. Here we find three Pos playing the E min whole

note triad (E/G/B) *mf* < *f* > to the D min whole note triad (D/F/A). However, combined with the tubas playing whole note dyads C/G to F/C, the combined effect with the Pos is the C maj 7 (notes C/E/G/B) to the D min 7 (notes D/F/A/C). Violas/VC/CB are each set up in two-stave fashion. CB plays C/G (the C is two octaves below middle C) to unison F. Celli also play C/G to F/C. Violas play unison E to D. The timp, after two half rests, plays whole note dyad trill (roll) F/C. The large Tam Tam sounds a double whole note followed halfway in the bar by the medium Tam Tam's whole note.

In Bar 2, the strings repeat Bar 1. The Pos/tubas/percussion are silent. Instead, three english horns/3 clarinets/2 Fags take over the same Pos/tubas figure. The english horns play E/G/B (b) to F/A. The clarinets play E/G/B whole note chord to D/F/A, *f* < > . The Fags play C/G to F/C. The C.F. plays the C whole note up to the F whole note.

In Bar 3, the Pos/tubas are soli again. The Pos play half note triads E/G/G (E minor) to F/A/C (F major) back to E min to D min (D/F/A) to (Bar 4) repeat of Bar 1, *ff* > . The tubas play whole note dyads C/G to F/C to(Bar 4) repeat of Bar 1. Horns play E/G/B whole notes.

In Bars 5-6, the clarinets/Fags/CF play the same chord pattern, *f* < *ff* >.

In Bar 7, the Pos/tubas play the Bb maj (Bb/D/F) whole note chord to Ab Maj (Ab/C/Eb). The tubas sound dyads C/G to F/C. The combined sound is the G min 7/11(added 11th interval)or notes G/Bb/D/F/C to the F min 7 (notes F/Ab/C/Eb).

By Bar 13, the Pos/tubas play the G min (G/Bb/D) to F min (F/Ab/C). The cue ends on the E min (E/G/B) played by the clarinets/Pos/VC/CB.

****

"Reunion" R7/B *Gravemente e sost* in 3/2 time. 25 bars, 1:26. Scene: Lemuel & Elizabeth are reunited.

Once again, the Pos and tubas play the C maj7 (C/E/G/B) whole note chord to the D min 7 (D/F/A/C) half note chord. The stopped horns add a new color in the half note chord. Etc.

The cue changes in Bar 9 to *Andante amoroso* in 3/4. "The Lovers" theme is reprised here by the solo flute and partially the muted violins and violas. Key signature is the G maj (F#). Violins I take over the full melody line at the end of Bar 17, C (c") quarter note to (Bar 18) B quarter-dot to C 8th to D to B 8ths , etc. Violins II in Bar 18 play the D (d') half note on the up-bow to F# quarter note. The violas, after an 8th rest, play D 8th up to G quarter up to D quarter, p < > . VC play G half note on the up-bow up to the F# quarter note, etc. The Pos/tubas play the G augmented chord 2nd inv (Eb/G/B). Etc.

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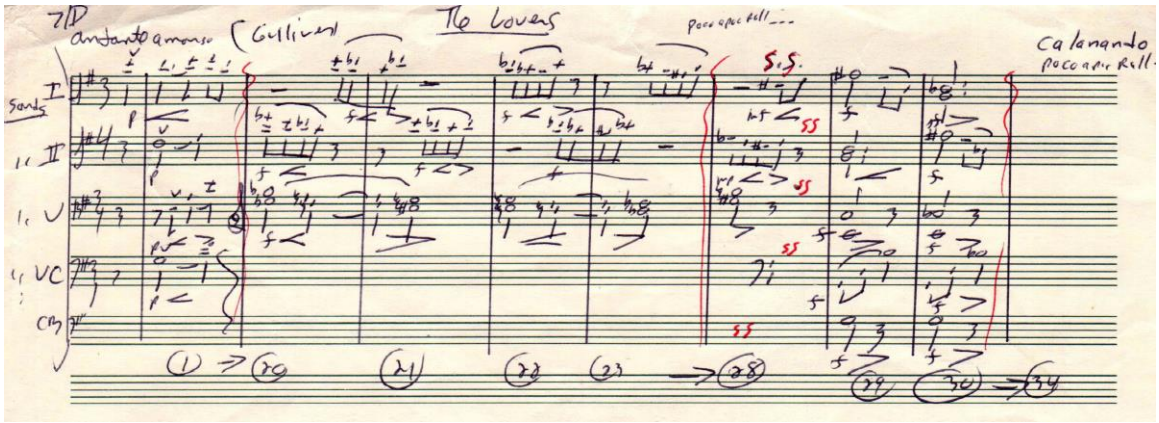
R 7/D "Duo" [The Lovers] *Andante amoroso* in 3/4. 42 bars, 1:48. Key sig of G maj (one sharp or F#). More of the same played soli by the *sords* strings.



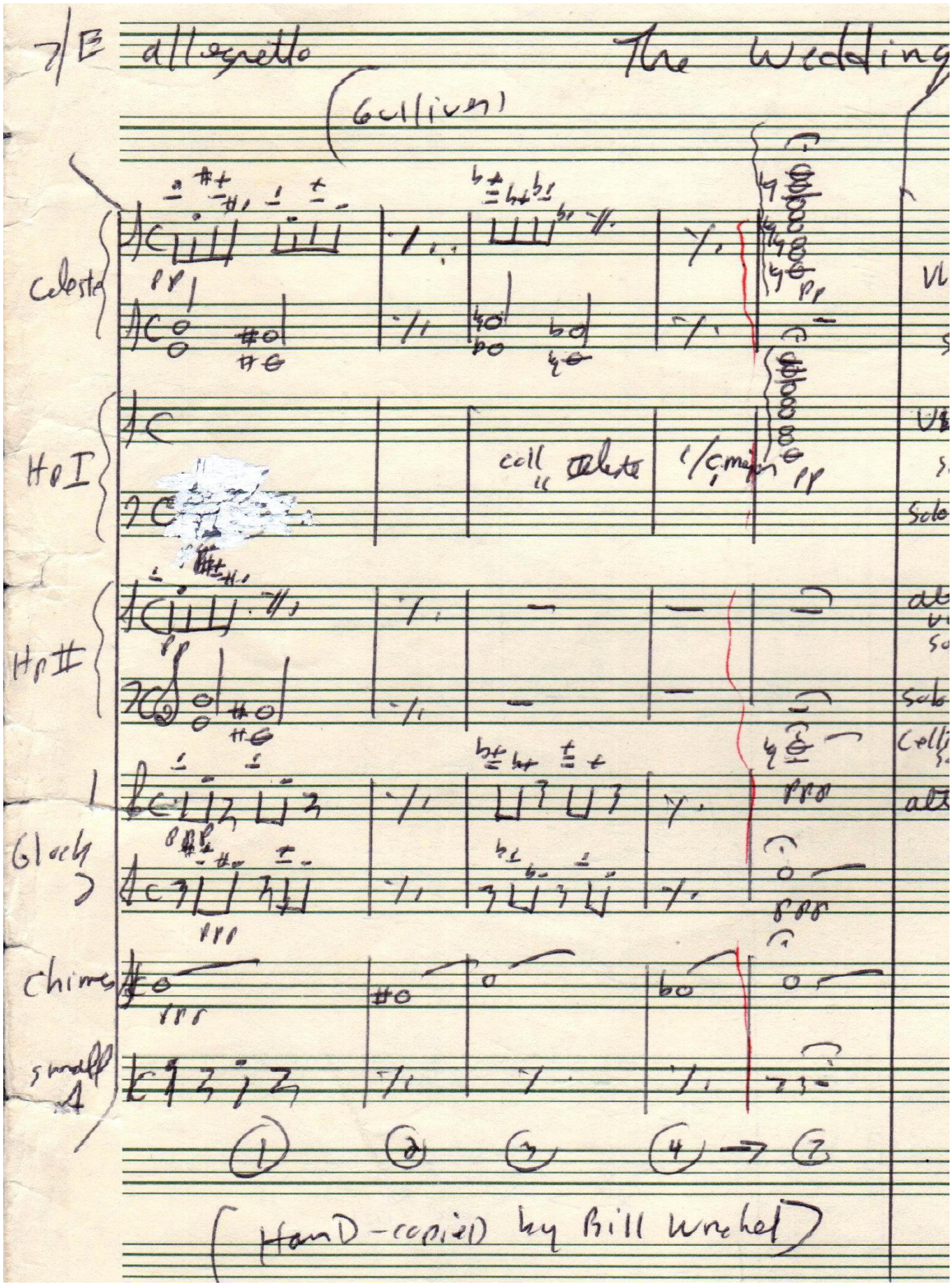
Violins I play Line 3 C (c''') quarter note in the grace bar to (Bar 1) Line 2 B dotted quarter note to C 8th, etc. In Bar 1, violins II play Line 2 D (d") half note to F# quarter note, etc. Violas play, after an 8th rest in Bar 1, Line 1 D 8th up to the G quarter up to the B quarter note. VC play small octave G half note up to F# quarter (above middle C). Etc.

By the end of Bar 9, the pattern is the same but an octave lower. Etc.

****

"The Wedding" R7/E *Allegretto* in C. 7 bars, :19. Delightful little cue. It probably could've been inserted (if expanded upon) as "The Genie's Home" cue in **The Seventh Voyage of Sinbad**. The collective

sound is very similar. Here we have the celeste, two harps, two glocks, chimes, and small triangle.



The top staff of the celeste plays pp eight 8th notes, B down to E (e") up to C# down to G# (repeat same bar). Repeat whole bar in Bar 2. The bottom staff plays half note dyads E/B down to C#/G#. Harp II plays the celeste line. Glock I plays ppp 8th notes B down to E, rest mark, B down to E again, then a quarter rest. Glock II, after a quarter rest, plays 8th notes C# down to G#, quarter rest, then C# down to G# again. Chimes strike whole note B *ppp*. Small triangle strikes quarter notes on the 1st and 3rd beats.

Bar 2 = Bar 1 except for the chimes striking G#.

In Bar 3, the top staff plays 8th note Eb down to Ab, Bb down to lower octave Eb (repeat again that bar). Bottom staff plays Eb/C down to C/Ab half notes. Harp II is silent, but harp I plays the celeste line. Chimes strike the C whole note down to (Bar 4) the Ab whole note.

The cue ends in Bar 7 with the celeste arpeggiando C major (actual notes C/E/G/C/E/G/C/E). Then harp I is arpeggiando C maj. Glock I plays C whole note (c'''). Glock II is on E (e''); chimes on C (c'').

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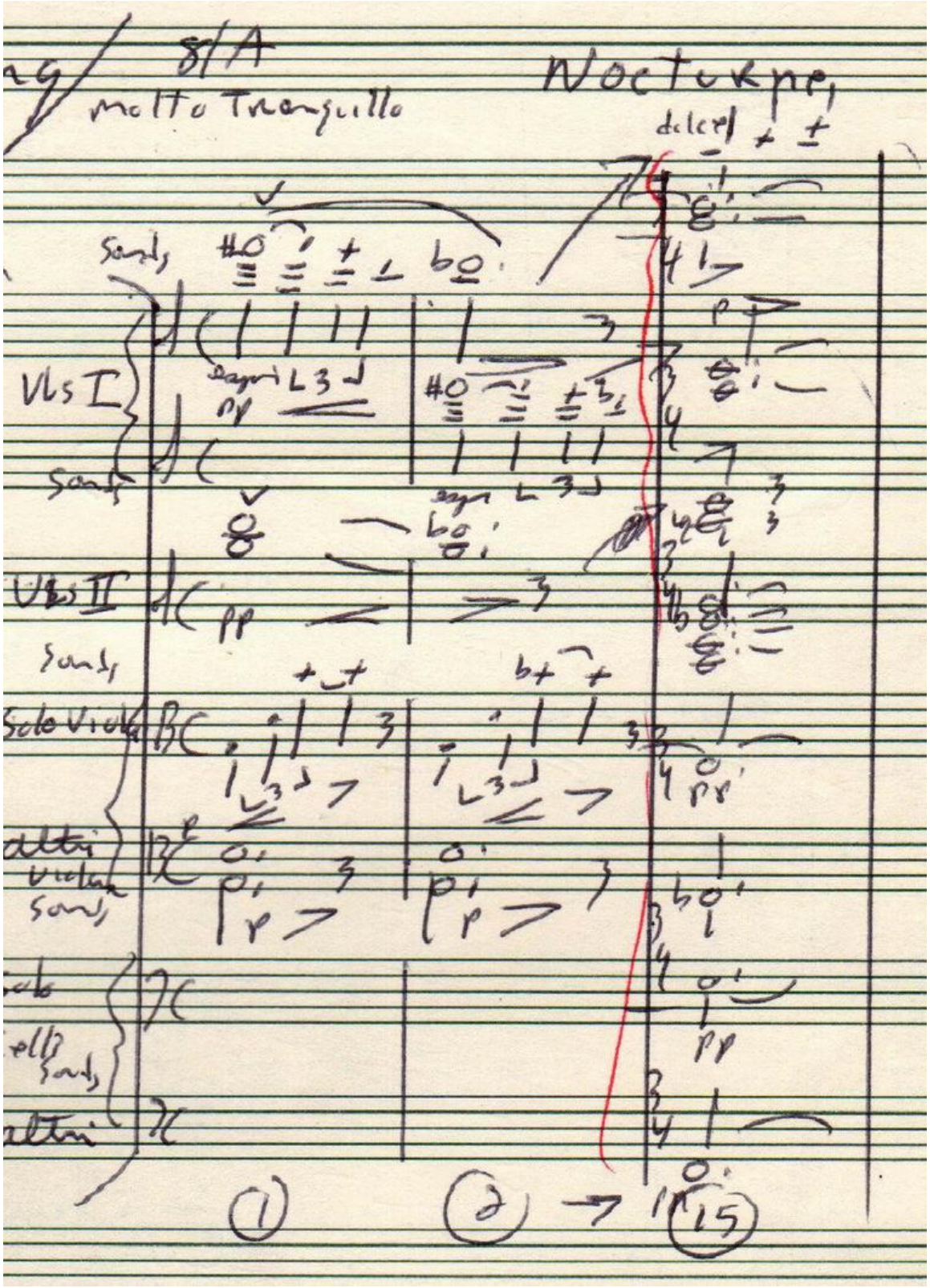
"Nocturne" R8/A *Molto tranquillo* in C. 1:03. *Sords* strings only.

Violins I top staff plays pp "espr" the F# half note tied to the F# quarter note followed by E down to B quarter notes (the three quarter notes are bracketed quarter note triplet figure--a half note value). The phrasing continues in Bar 2 as the Bb half note dotted . Violins II play whole note dyad G/B to (Bar 2) G/Bb half note dotted, pp < > . The solo viola plays three quarter notes as a bracketed triplet, G up to D up to B tied to quarter note, followed by a quarter rest. Altri violas play half note dyad G/D. Etc.


8/A
molto Tranquillo
Nocturne,
Vls I
Vls II
Solo Viola
Solo Viola
Solo Cello
Cello
Solo Cello
Solo Cello
Solo Cello
1
2
15

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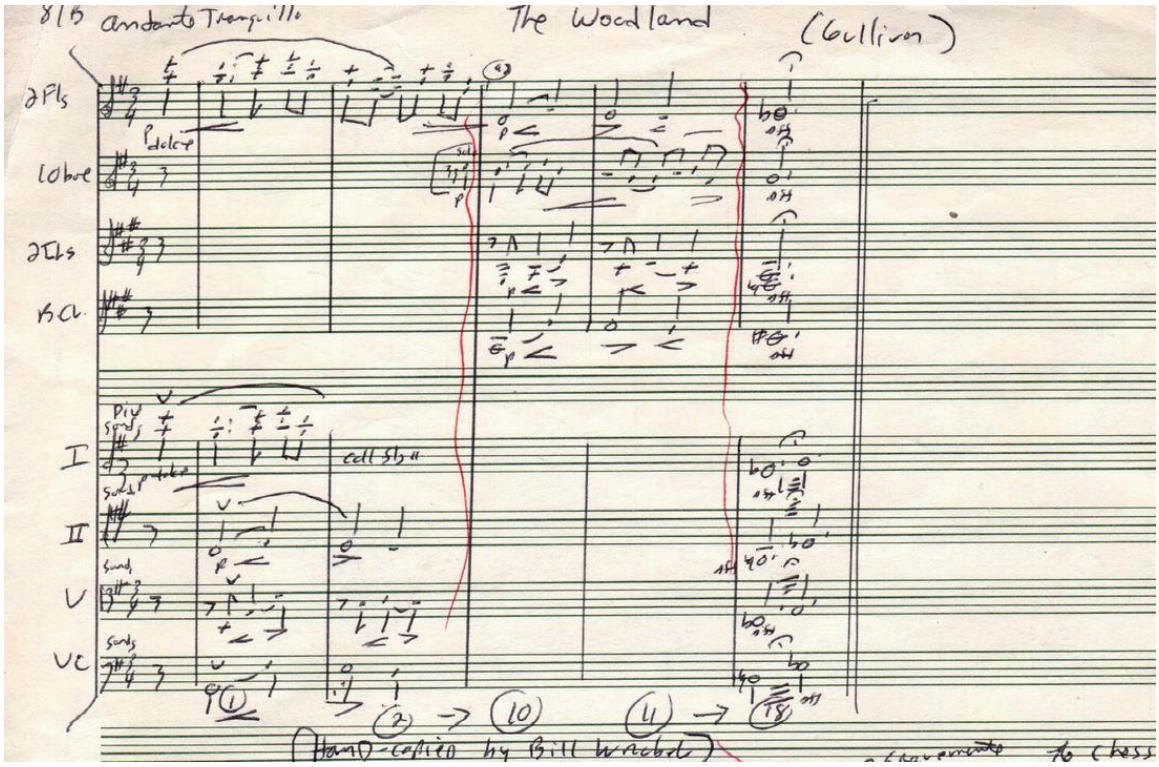
"The Woodland" R8/B *Andante tranquillo* in 3/4. 1:02. Key sig of G maj (F#). Note: For some reason, the CD plays this cue with a portion of "The Boat" (the Raft) and then the proper woodland cues emerge.



Orchestration: 2 flutes, oboe, 2 clarinets, bass clarinet, muted violins, violas, celli.

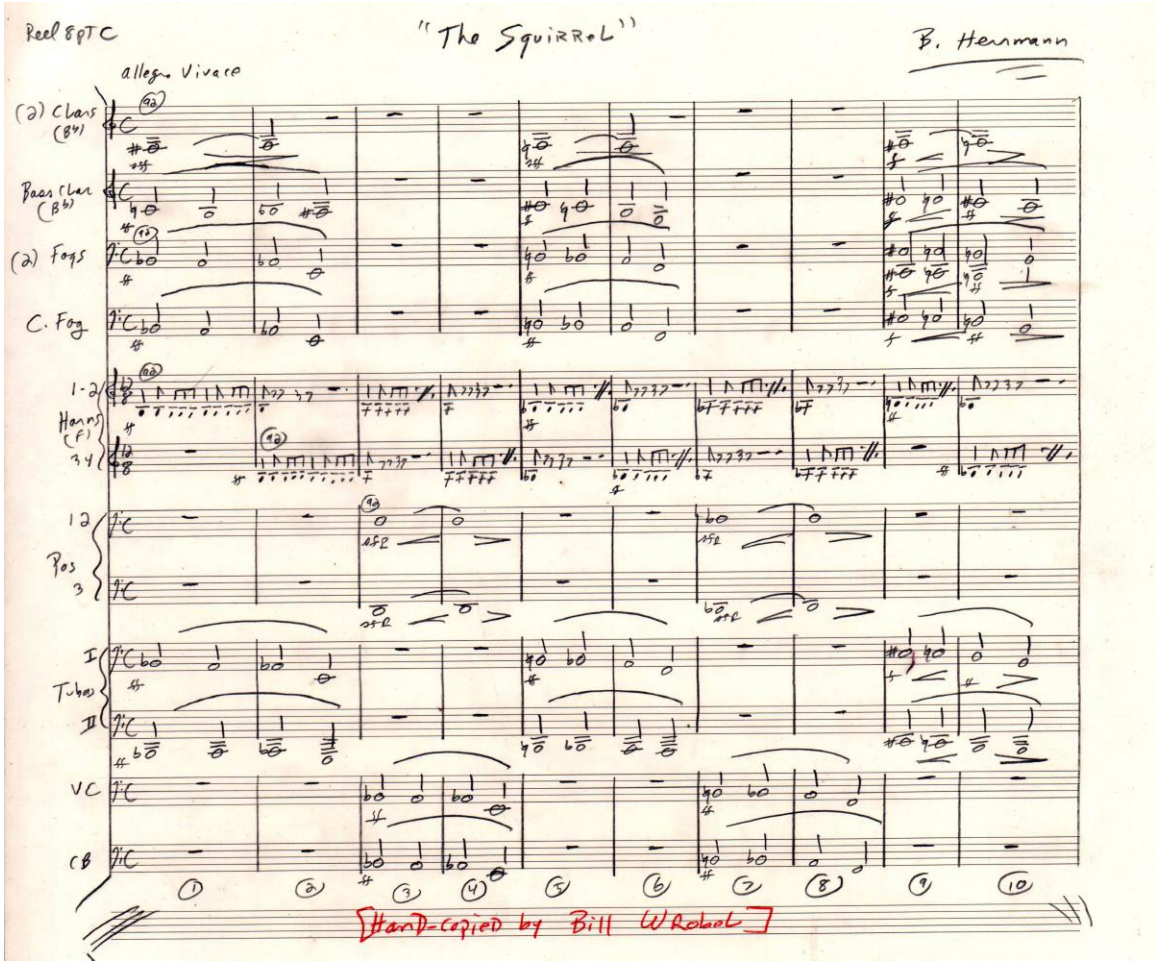
Here we find two flutes and divisi violins I playing the Lovers theme *p* "dolce." It starts with the Line 2 A/Line 3 C quarter note dyad in the grace bar. In Bar 1, we have G/B quarter-dotted notes to A/C 8th dyad to descending 8th note dyads B/D to G/B. Violins II play D half note up to F#. Etc.

The cue ends with the strings finger tremolo *sff* on Line 1 Eb/G (violins I), small octave B/Line 1 Eb (violins II), small octave Eb/G (violas), Great octave B/small octave Eb (celli). Flutes are on Line 1 Eb dotted half note held fermata; oboe on Line 1 G; two clarinets are on small octave Eb/G [written F/A] ; bass clarinet on small octave B [written Line 1 or middle C#].

****

"The Squirrel" R8/C *Allegro vivace* in C (12/8 for the horns and, later, strings). 52 bars, 1:43. Scene: As Lemuel and Elizabeth talk out in the yard, a giant (to them) squirrel grabs him by the boot and unceremoniously throws him in a burrow. Glumdalclitch arrives and rescues him by descending a ponytail into the hole for Gulliver to grab.

https://youtu.be/kfTnWlTePbA [The Squirrel]



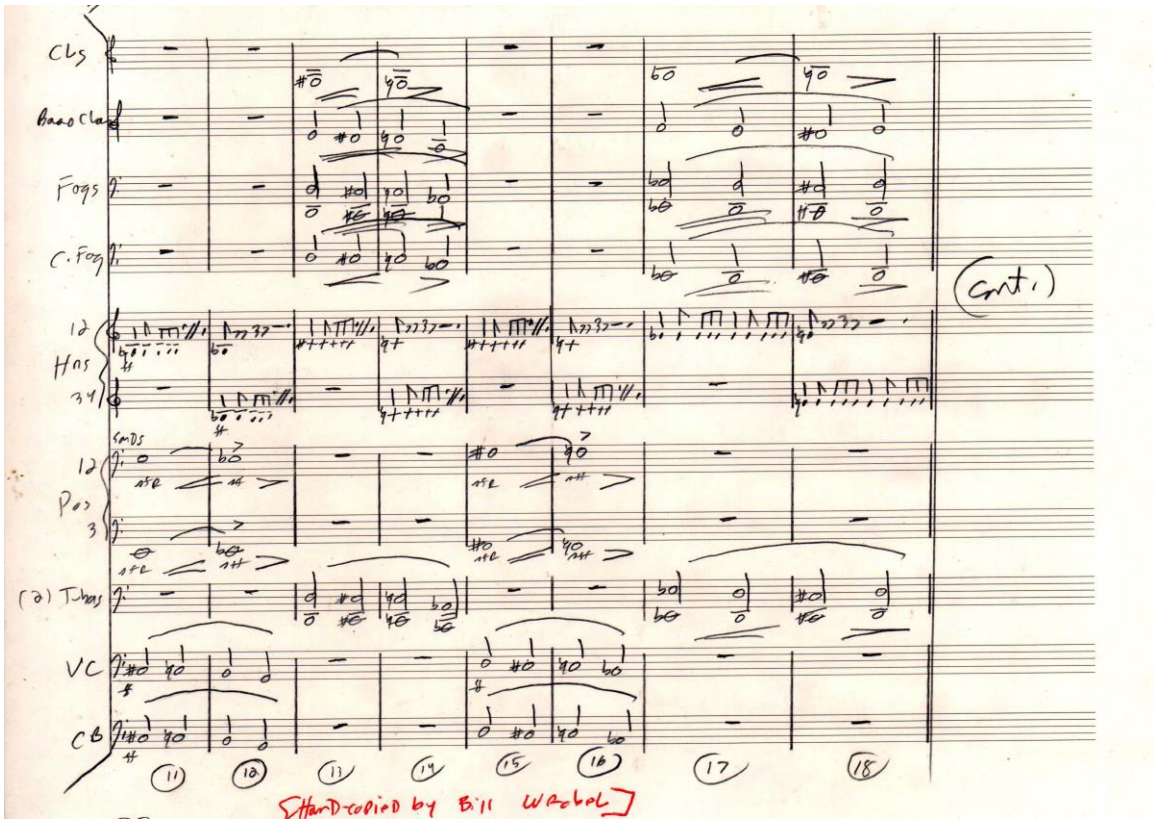
Four horns are in 12/8 time sounding *ff* a constant ostinato pattern thru Bar 30, alternating each bar by the top two horns I & II and the bottom staff of horns (III & IV). The top staff horns start off with the small octave E note ostinato (written B, below middle C). We have the E quarter to E 8th, then the E triplet in 8th notes (repeat again same bar) to (Bar 2) a solitary E 8th note followed by appropriate rest marks. Then horns III & IV take over, ending in Bar 3 on the solitary D 8th note. In Bar 3, Horns I & II play the

same pattern with the D notes. In Bar 5, it plays on the Eb notes. In Bar 7, it is note Db, etc.

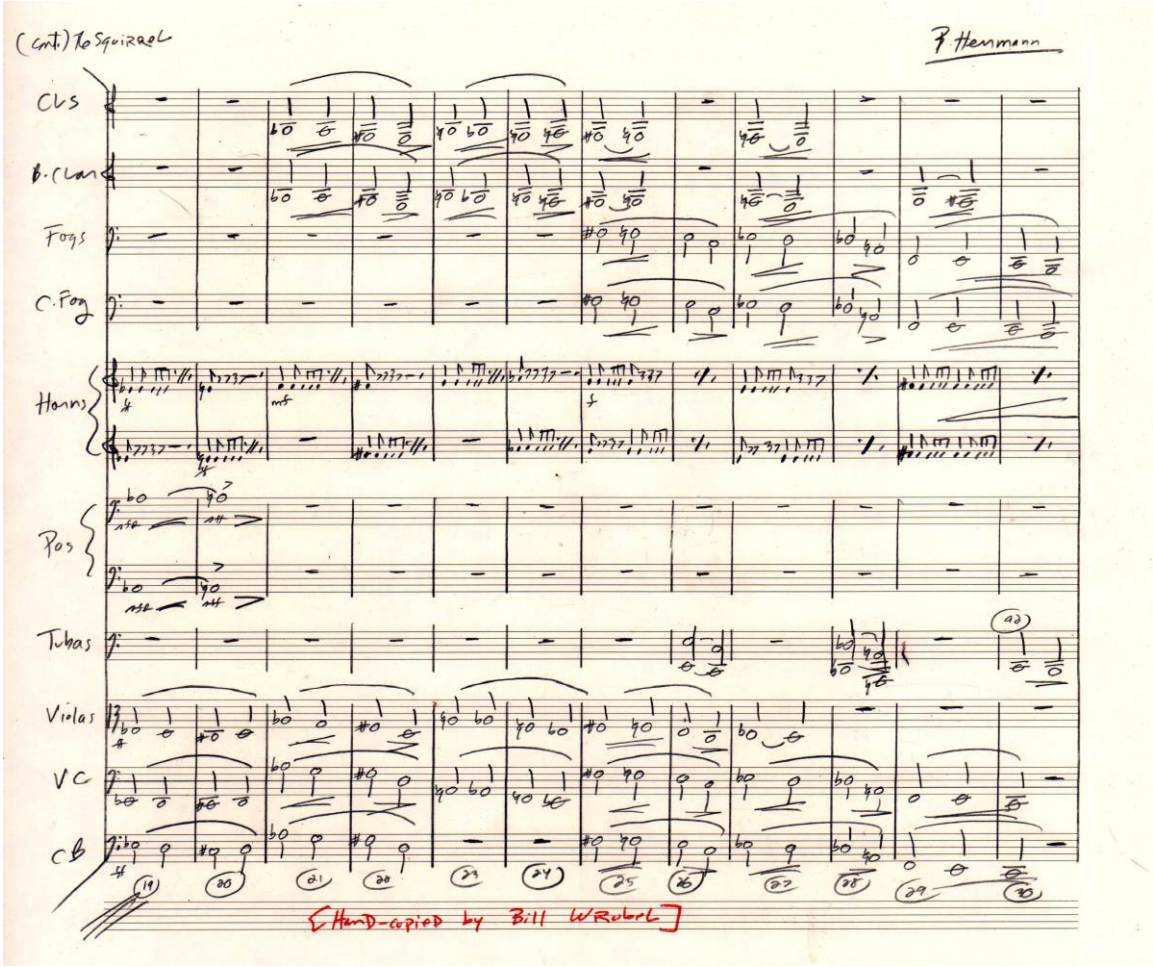
In Bars 1-2, two tubas/bass clarinet/2 Fags/C.Fag play descending half notes Bb to A to (Bar 2) Ab to E. two clarinets sound the E whole note tied to whole note next bar, *sff* > .

In Bars 3-4, three muted Pos play the D whole notes (I & II on C, III on C an octave lower) tied to next bar, *sfp* < > . VC/CB play ff descending half notes Bb, A, Ab, E as well.

In Bars 5-6, the tubas etc play descending half notes B, Bb, A, F. Clarinets play Eb whole note to next bar. In Bars 7-8, Pos play the Db whole notes *sfp* < > . In Bars 9-10, tubas play C#, C, B, G. Horns play the E ostinato. Clarinets play E whole note to (Bar 10) Eb. Horns now play the Eb ostinato.

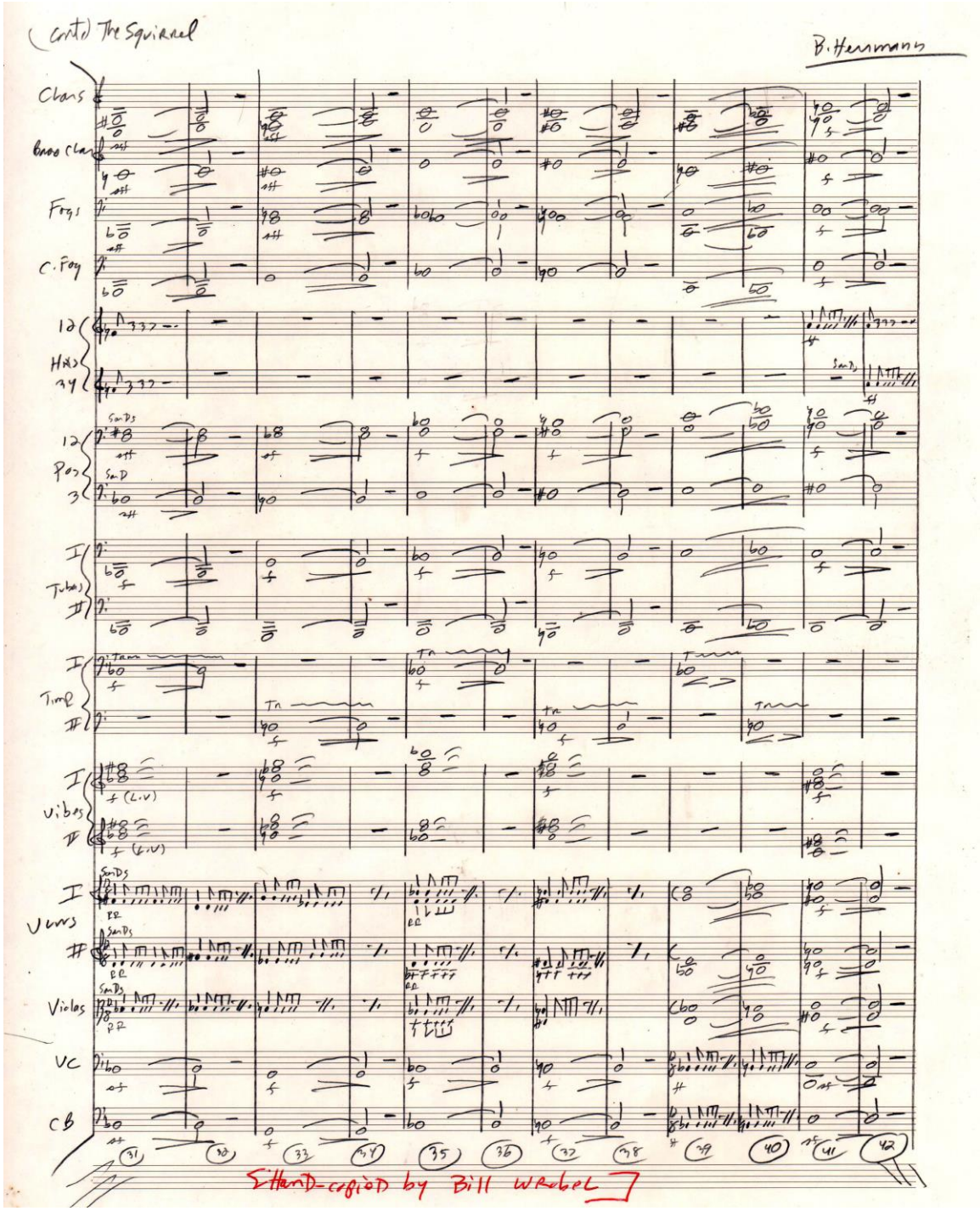


In Bars 11-12, the Pos play whole note E to (Bar 12) Eb rinforzando, *sfp* < *sff* > . Etc.



By Bar 31, the muted violins & violas take over the ostinato in triadic fashion: the Bb aug triad (Bb/D/F#). Two vibes also sound that chord as whole notes. Timp is trill on Bb whole note *f* > . Muted Pos sound the Bb aug whole note triad to half notes next bar, *sff* > . Bass clarinet/Fags/C.Fag/VC/CB play Bb whole note tied to half note next bar. Clarinets play D/F#.

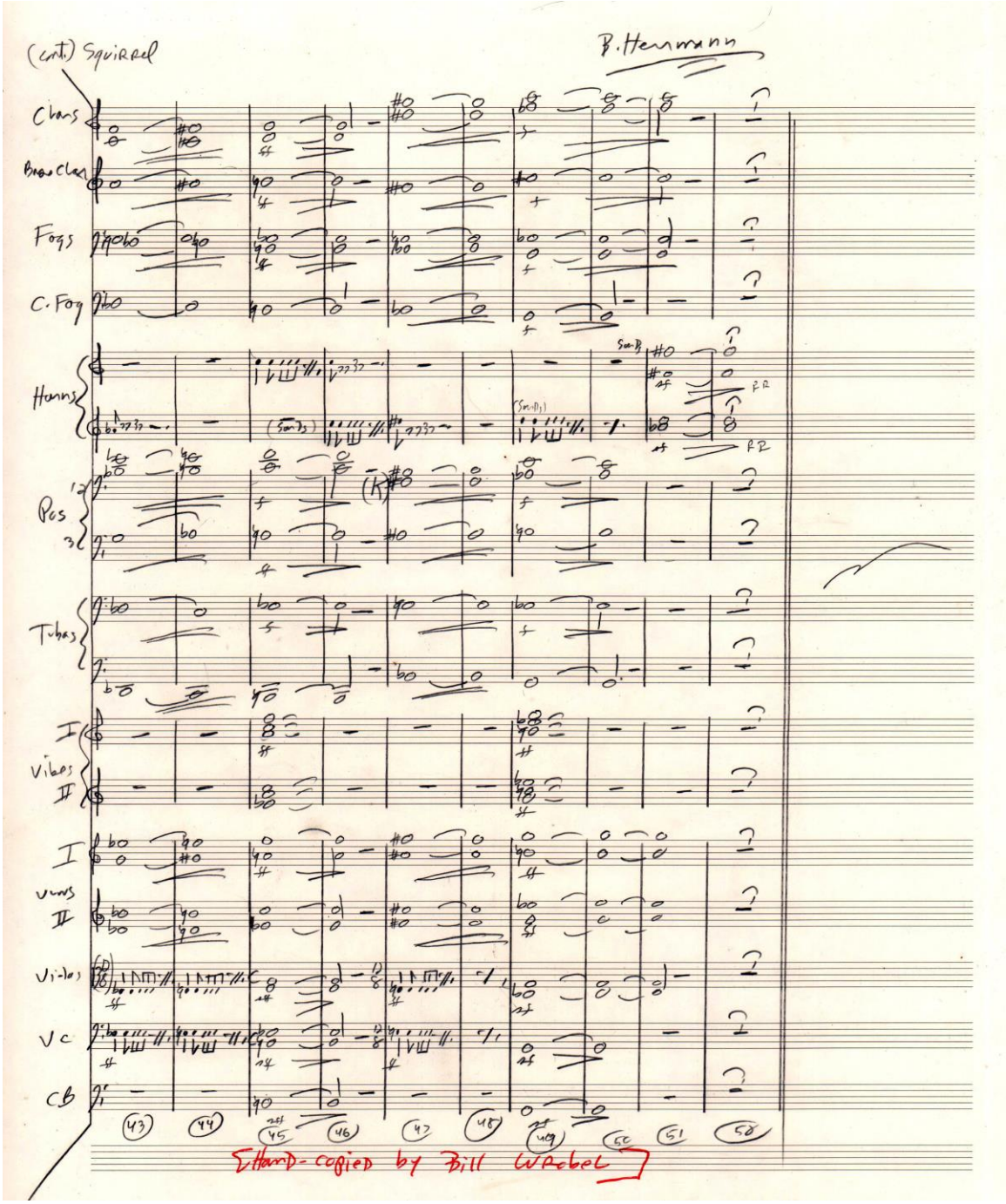
Then in Bars 33-34, the violins/violas play the ostinato as the B augmented triad (B/Eb/G). Timp II rolls on B whole note tied to half note next bar. Etc.



VC/CB take over the ostinato in Bars 39-40 on Bb to B. Woodwind/Pos/tubas/violins/violas in Bars 39-41 play rising whole note figures < f >, starting with the C Dom 7 (C/E/G/Bb) to (Bar 40) Db Dom 7 (Db/F/Ab/C) to (Bar 41) the D Dom 7 (D/F#/A/C) whole notes tied to half notes next bar. Here horns I & II play *ff* the ostinato on D in Bar 41, and muted horns III & IV take over in Bar 42 on D.

Then in Bars 43-46, the same pattern is repeated with the whole note figure rise of the Eb Dom 7th (Eb/G/Bb/Db) to (Bar 44) the E Dom 7 (E/G#/B/D) to the F Dom 7 (F/A/C/Eb). Horns are ostinato on F.

In Bars 47-50, the cue ends with the F# Dom 7 (F#/A#/C#/E) whole note chord tied to next bar to (Bar 49) the Eb augmented 2nd inv (G/B/Eb). The muted horns finish with that chord (actual notes B/Eb/G/B*), sf > pp*.



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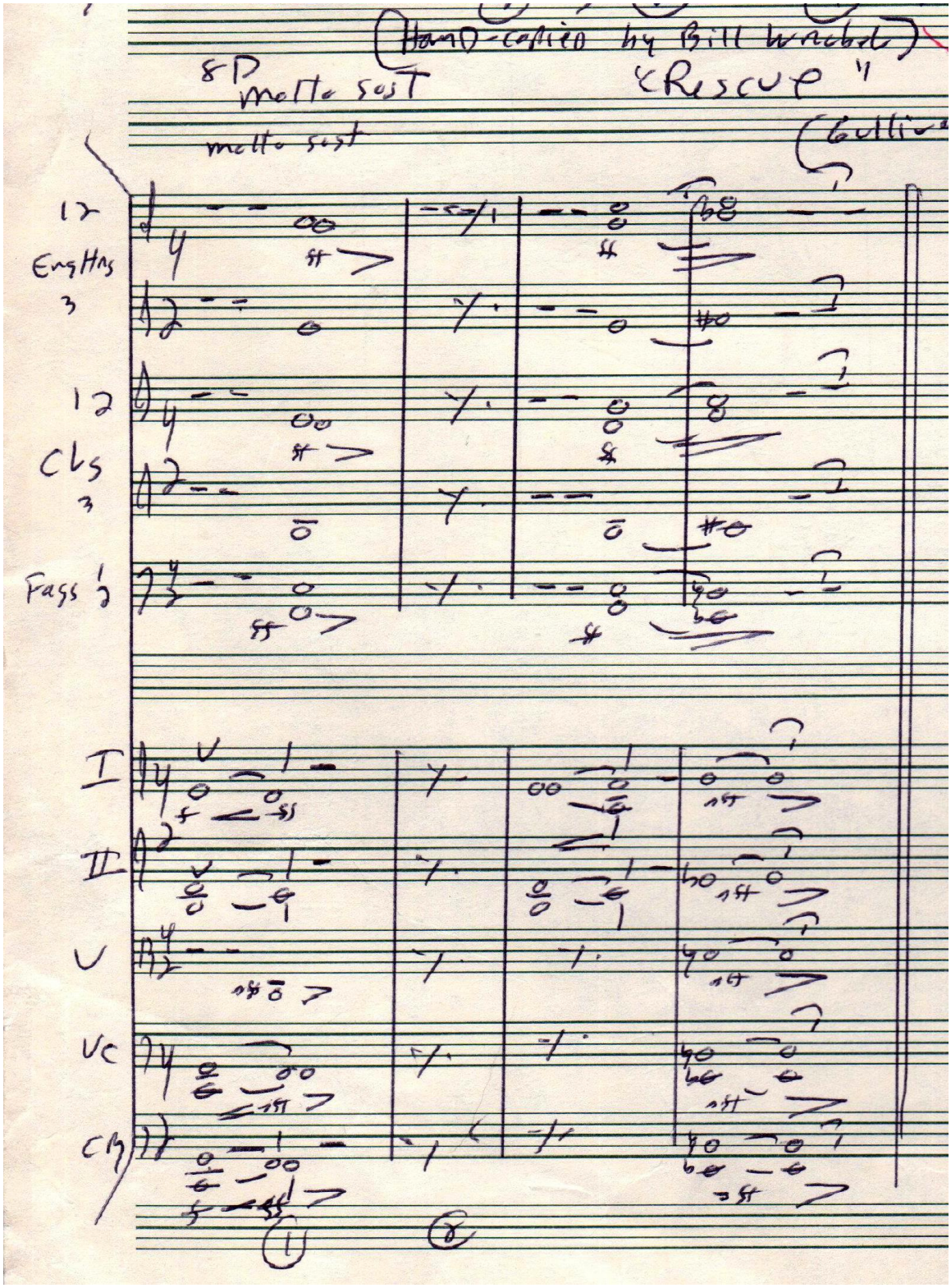
"Rescue" R8/D *Molto sost* in 4/2 meter. 4 bars, : 12. Here the giant Glumdalclitch theme is reprised briefly (see "The Shadow"). Here we find the violins/VC/CB play the C major 9th whole note chord (notes C/E/G/B/D) to the D min 7 (notes D/F/A/C) played by the three english horns/3 clarinets/Fags, with the violas playing the low C whole note and

VC/CB playing the F whole note. The cue ends on the Eb aug chord (Eb/G/B).



****

"Chess Game I" R8/E *Gravemente* in 4/2 time. 10 bars. Interesting tonal colors here. Bass clarinet/2 Fags/C.Fags/2 tubas/trill timp I/CB sound the F whole note sff > followed by two half note rests. The large Tam Tam also sounds the whole note. Then horns I & II, after a half note rest, play the low C (written G) stopped half note tied to 8th (followed by an 8th, quarter, and half rest marks).

The violins also play the low C note, and then horns III & IV play the stopped C half note tied to 8th next bar (same for violas). Repeat next two bars. Timp II and medium T.T. also sound the whole note with timp II trill on C after two half rests. Meanwhile, the tuba sounds ff (molto sost) whole notes F to G to A down to G, etc.

****

"Chess Game II" R8/F *Gravemente* in 4/2. 20 bars. Same as above, just longer.

8P Grave molto — The Chess Game

(Gulliver)

B.Cl

Fgs 1/2

C.F.

F.Hns

Tubas

Timp I / II

C - by Bill Lucid

T.T. medium / large

Violas

VC

CB

Litho'd in U.S.A.

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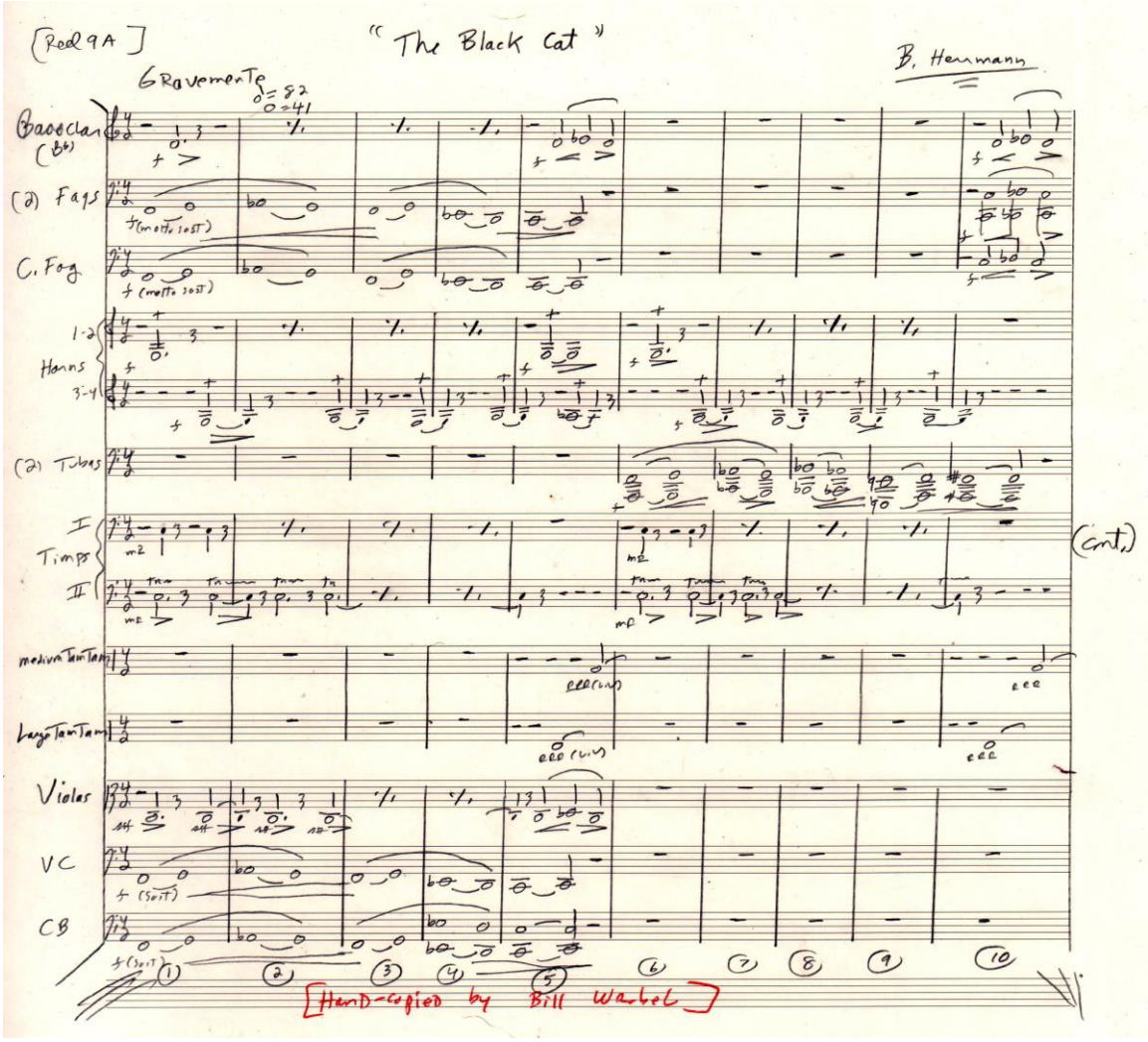
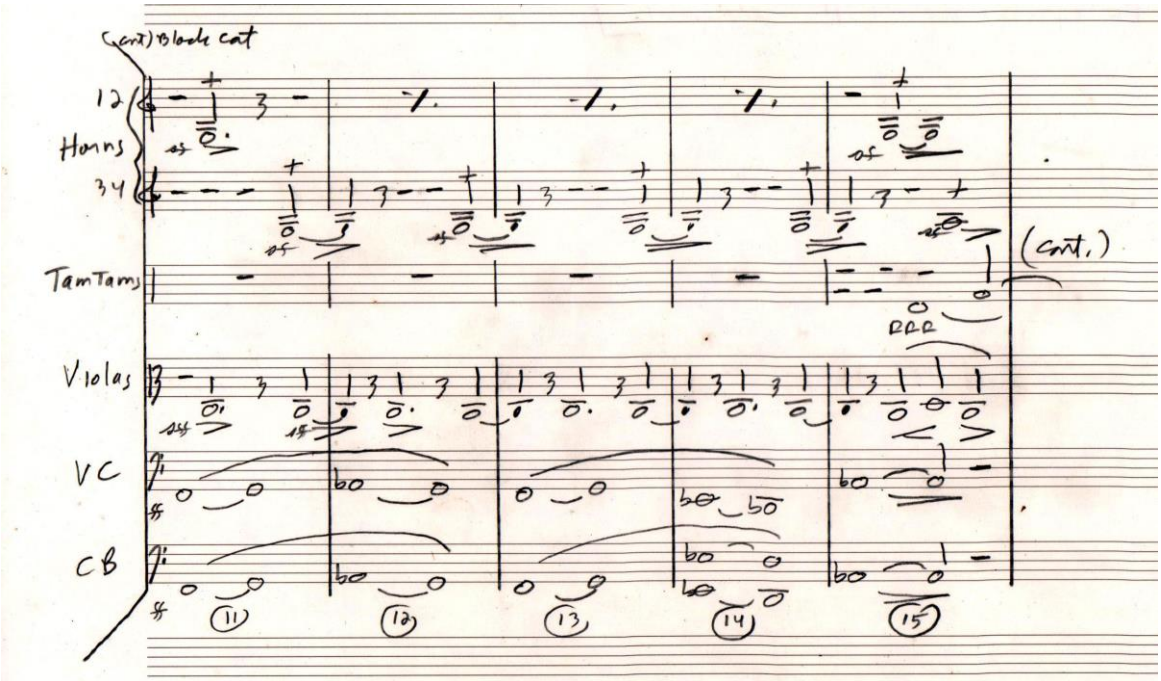
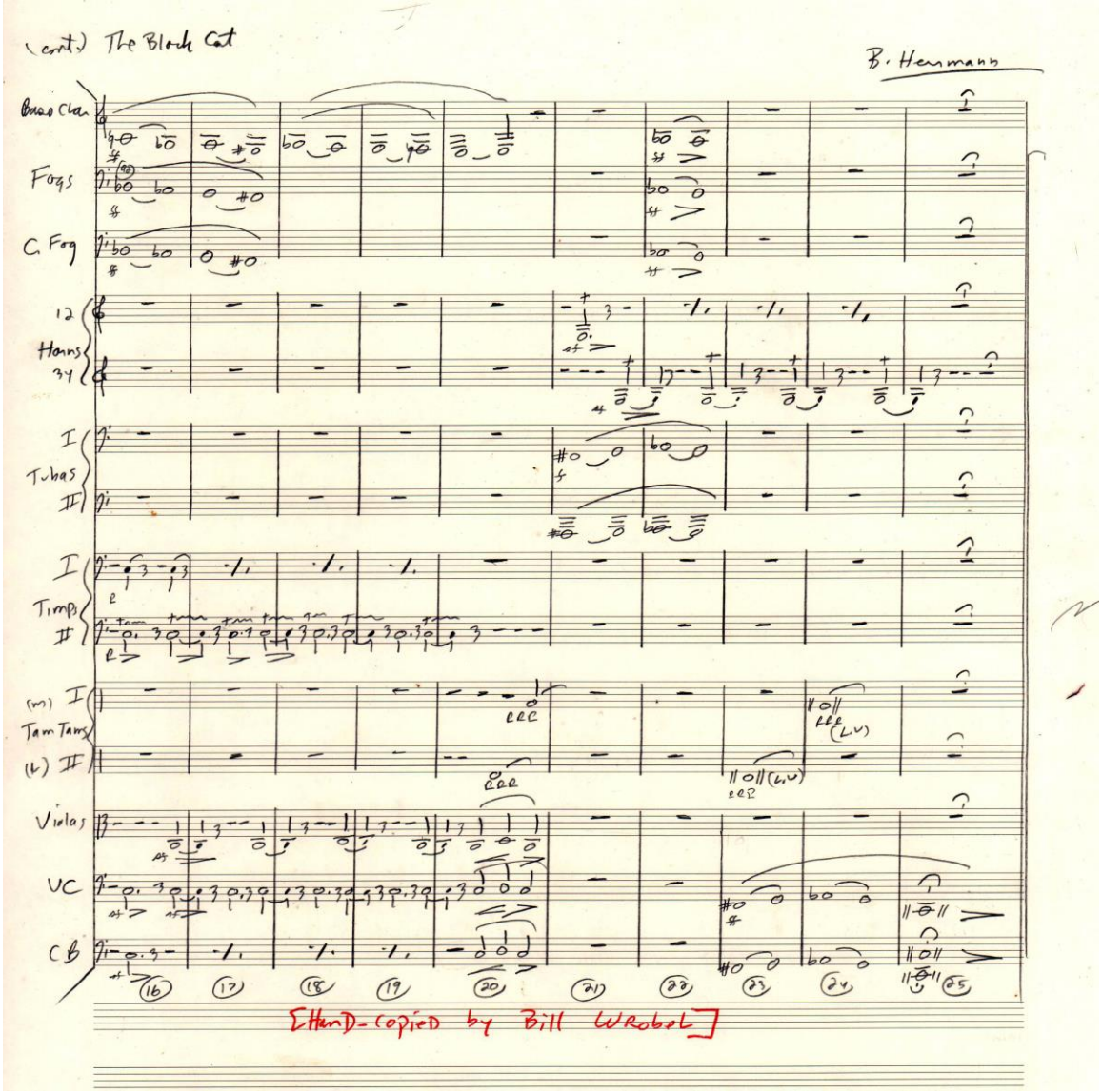
****

"The Black Cat" R9/A *Gravemente* in 4/2.. 25 bars. New creative tonal combinations of the above patterns. Fags/C.Fag/VC/CB play a four whole note figure, F to G to Ab to G, etc. Timp II plays C trill notes *mp* > . Violas and bass clarinet on C. horns still stopped on C, etc.

https://youtu.be/Fn7MwKCEKnM [Black Cat]




(cont) Black cat
12
Horns
34
Tam Tams
Violas
VC
CB
(cont.)
11
12
13
14
15



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"Alchemy" R9/B *Gravemente* in 4/2. 16 bars. Slow, ponderous cue.

The horns are stopped on whole notes (octave apart) C, *sf* > tied to half note and followed by a half rest that bar. Timp II is trill *mp* > on C whole note. Timp I strikes a solitary C quarter note. Tam Tam II (large) sounds a double whole note *ppp*.

9 B Gravemente

Alchemy

(Gulliver)

B Cl
Bb

mf

Fags 1 2

mf

C. Fag

mf

1 2
F. Hn
3 4

mf

1
Tubes
2

mf

[Hand-copied by Bill Winchel]

1
Timp
2

mp

mp

(medium)
T.T.
(large)

pp

pp (l.v.)

V

VC

CB

p

1 2 3 4

Then the bass clarinet/Fags/C.Fags play, after a half rest, three rising half notes F, G, Ab. Tam Tam (medium) sounds half note *ppp*.

In Bar 2, the horns/timp etc repeat Bar 1. After a half rest, two tubas play descending half notes (octave apart) G, F up to G again, *mf* <.

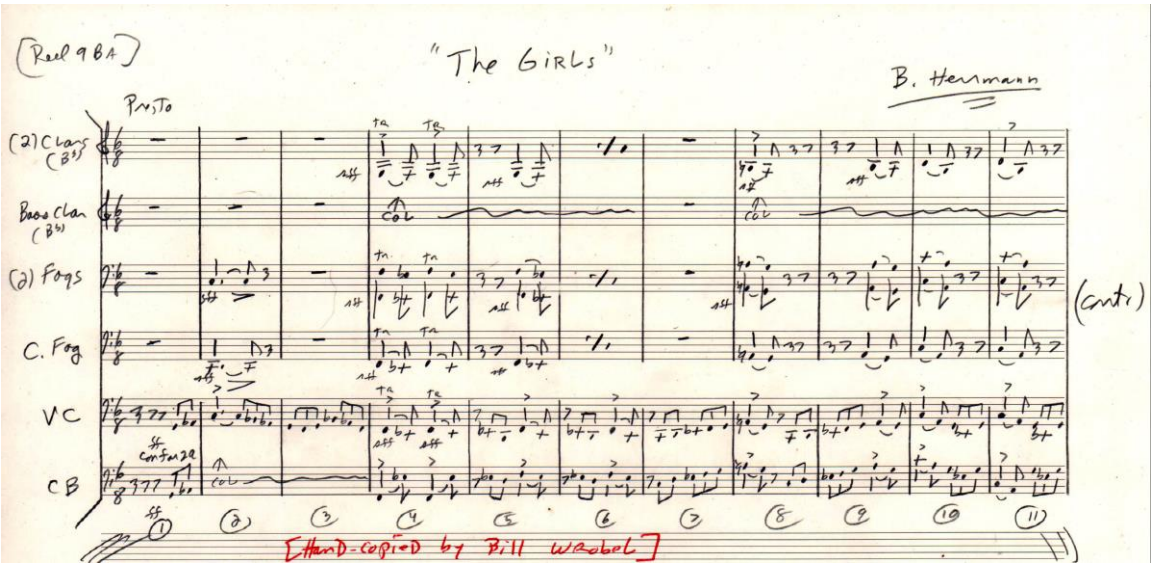
In Bar 3, horns etc repeat Bar 1. Bass clarinet/Fags/C.F. play, after a half rest, Eb, F, D.

In Bar 4, horns (only) repeat Bar 1. After a half rest, Violas/VC/CB play (octave apart) the D half notes tied to whole notes, *p* < *f* . Etc.

The cue ends with the VC/CB descent of half notes F, Eb to(Bar 16)C double whole note held fermata, < *ff* > .

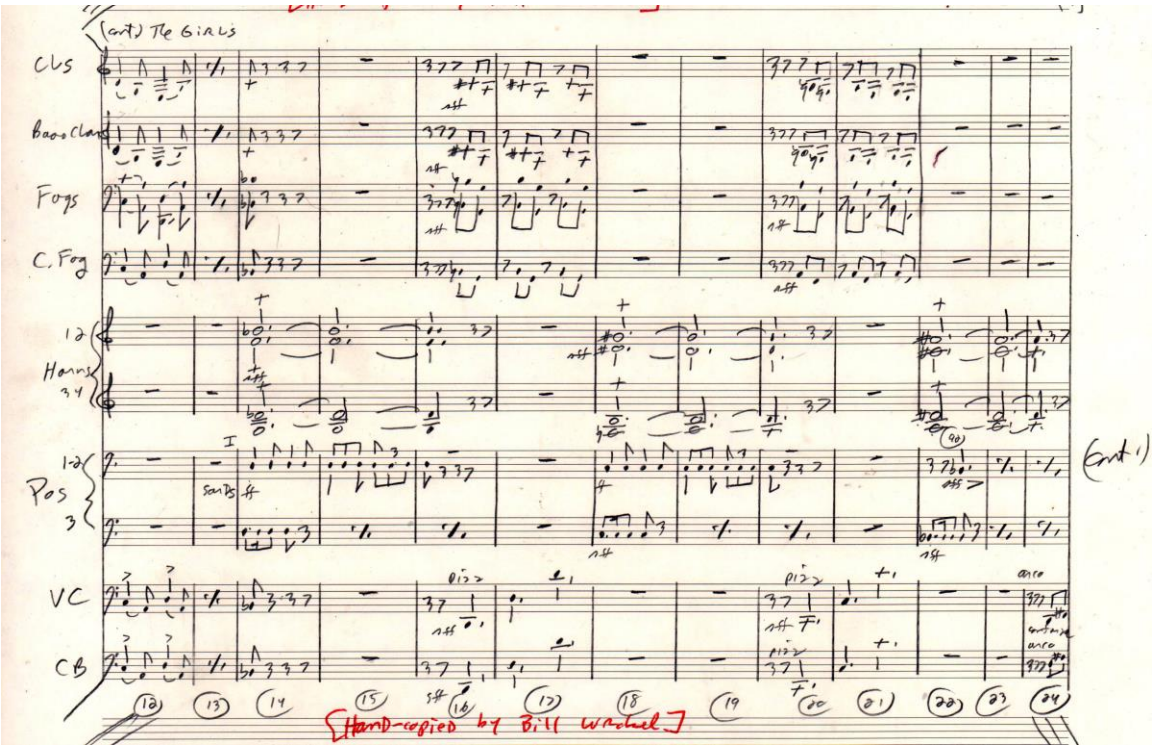
****

"The Girls" R9/BA *Presto* in 6/8. 36 bars, :36. Energetic, dark cue. The VC/CB play a long snarling passage "con forza" *ff*, depicting the disharmonious relationship between the two giant girls.



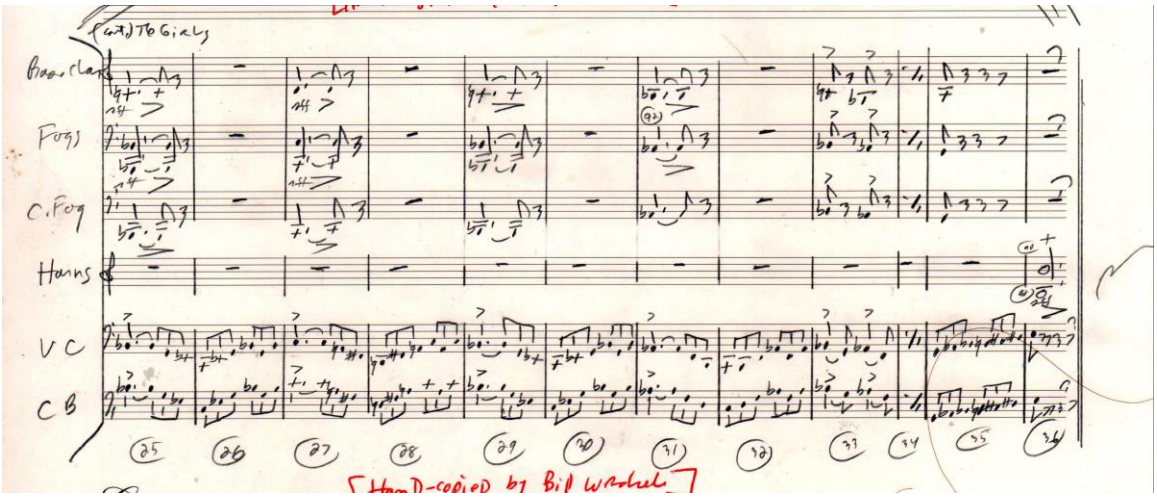
After a quarter and two 8th rest marks, VC/CB play Great octave G up to Ab 8th notes. This continues in Bar 2 up to the C quarter-dotted note rinforzando tied to 8th note (part of a triplet) descending to 8th notes Bb to Ab to (Bar 3) triplets G/F/G to Bb/Ab/F.

In Bar 4, we find the trill of the VC on Great octave F quarter note up to Eb 8th (for the CB) and down to the Eb (for the VC). Repeat again same bar. Etc. In Bar 2, two bassoons and contra bassoon play sff the C quarter dot note tied to 8th. In Bar 4, the clarinets/bass clarinet/Fags/C.Fag also join in the trill of note F. Etc.



https://youtu.be/QX_JEK61yyY [The Girls]

By Bar 14, we find the climax to this passage as the stopped horns sound sff the C half-diminished 7th chord (notes C/Eb/Gb/Bb). Two muted Pos play separate but related ostinato patterns *ff*. Pos I = D quarter to 8th, D to 8th. Then in Bar 15 Pos I & II play the D triplet to D 8th followed by two D 8ths (part of the second triplet) while Pos I is on a quarter rest. Etc.



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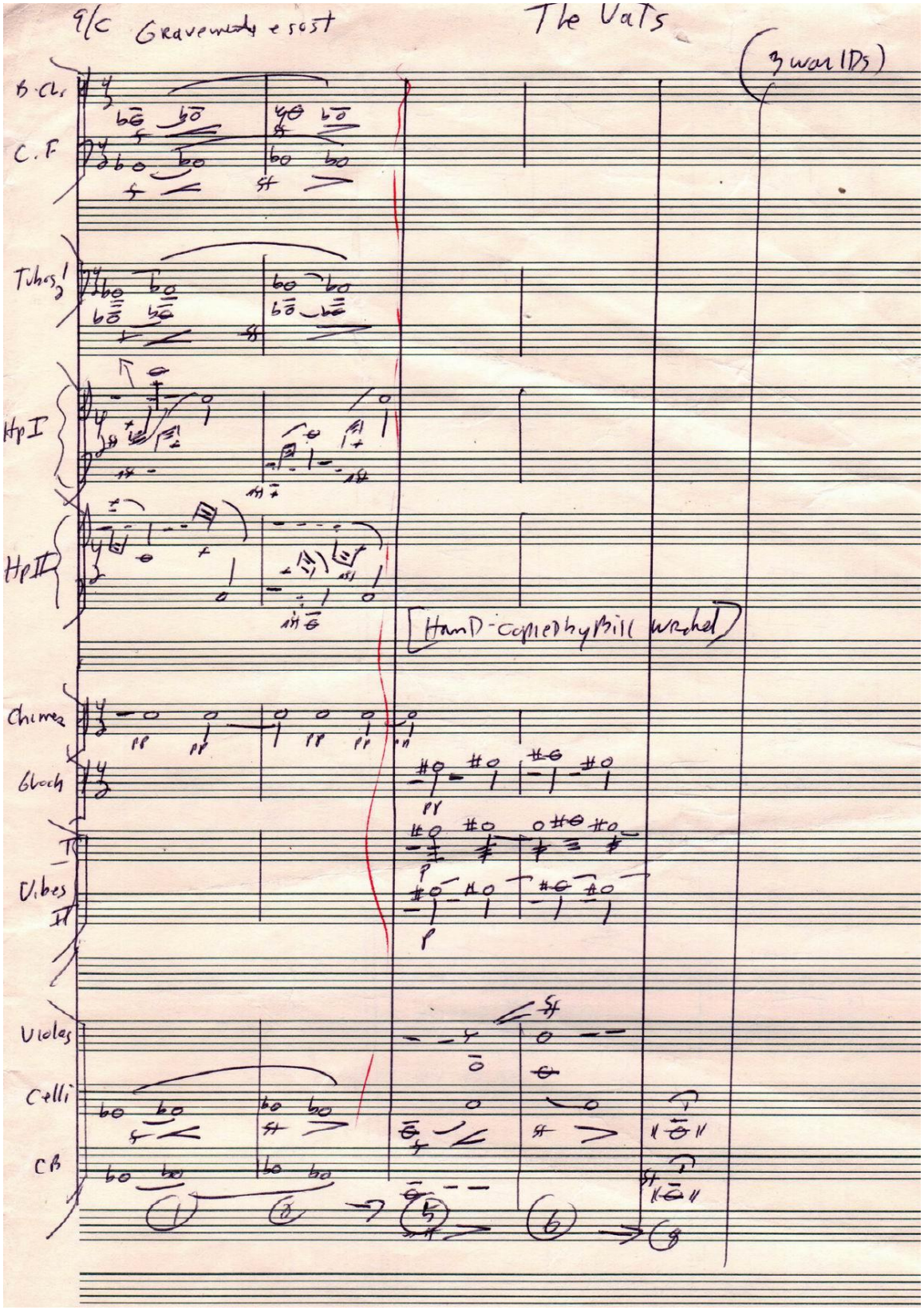
"The Vats" R9/C *Gravemente e sost* in 4/2 time. 8 bars.

Bass clarinet/C.Fag/tubas/VC/CB play a four whole note figure, Gb to Ab to (Bar 2) Bb back to Ab, *f* < *ff* > . After a half rest, chimes strike whole note C values. After a half rest, the harps play effectively a two-note acciaccatura to half note pattern. So we find harp I on 32nd notes middle C up to higher octave (c") to C half note (c'''). Harp II reverse that pattern.

After another half rest, harp I plays 32nd notes C (octave below middle C) up to middle C to C (c") half note. Harp II is again reversed. Etc.

In Bar 5, the glock and vibes play, after a half rest, F# half note, rest, G# to (Bar 6) A#, G#. Vibe I is rolled whereas Vibe II is simply struck. The violas/VC/CB play the four whole note figure on notes C. The cue ends with the VC/CB on double whole note C held fermata.


The Vats
(3 war IDs)
B. Cl.
C. F
Tubes
Hp I
Hp II
[Hand-copied by Bill Wrobel]
Chimes
Gloch
Vibes
Violas
Celli
CB

****

"The Red Cat" R10/A Allegro in 4/2. Half note = 120. More of same.

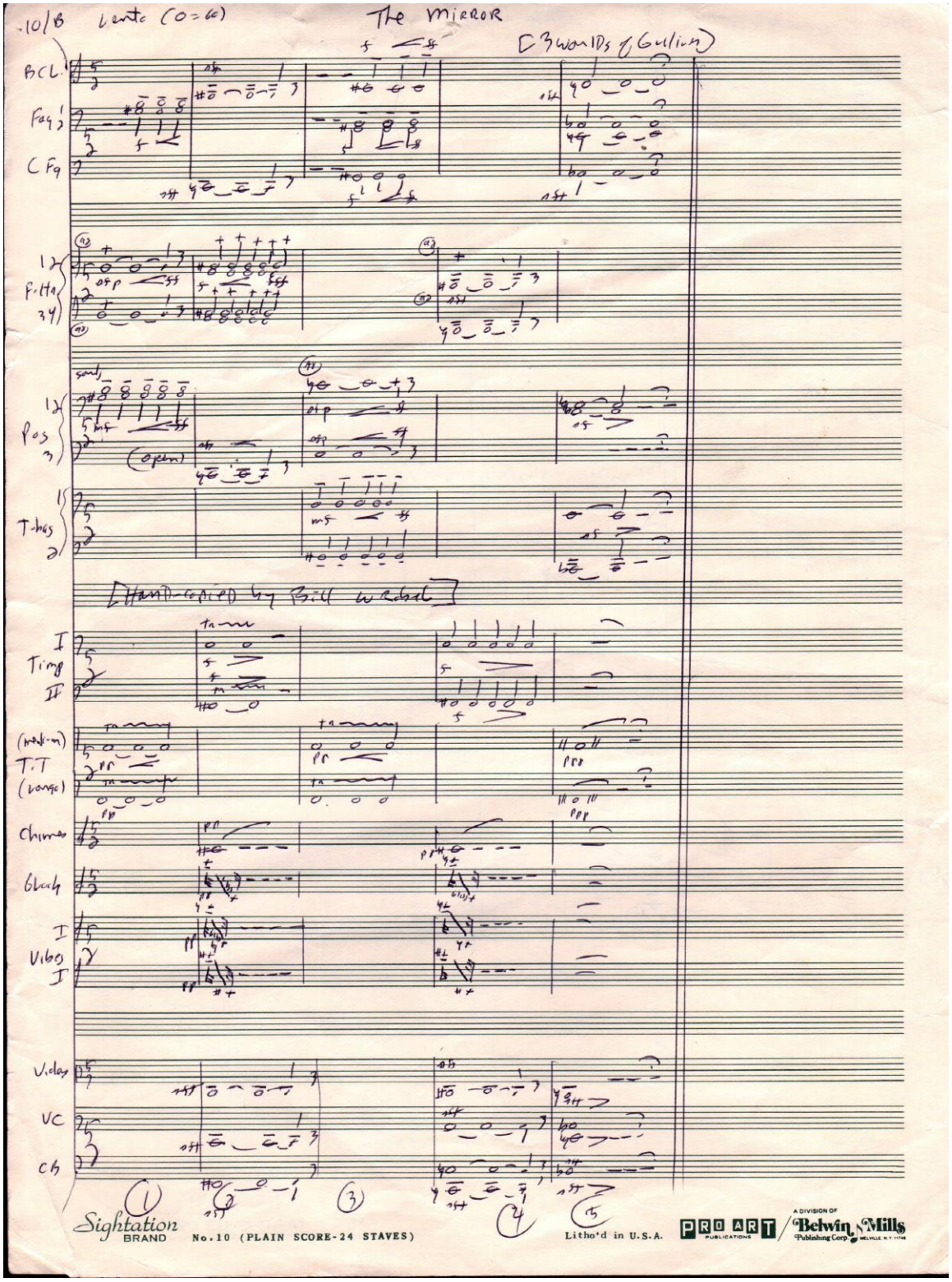
****

"The Mirror" R10/B *Lento* in 5/2 time. 5 bars. The magician sees that he now has red hair thanks to Gulliver's own tricks

.

Sords Pos I & II play five tenuto half notes G#/B *mf* < *ff* . Fags play the last three of the five half note dyads. The stopped horns play note C (written G) *sfp* < *ff* to two whole notes and quarter note connected, followed by a quarter rest. The Tam tams are trill. Then in Bar 2, the stopped horns play the five half note dyads of E/G#. Open Pos III sounds the low C note. Timp I is trill on C; timp II lower on F#. Chimes strike pp on C#. The glock and two vibes play a quick descending gliss of one half note value. C.Fag /violas/VC/CB play note C, bass clarinet on F#. Etc.

https://youtu.be/U28ygRKarnY [The Mirror]


10/B
Lento (♩=60)
The Mirror
[3 Words of Guilin]
BCL
Fag 1
C Fg
1
F.Hn
3 4
1
Pos
3
(open)
1
Tbns
2
[Hand-copied by Bill Wrobel]
I
Timp
II
(medium)
T.T
(large)
Chimes
Glock
I
Vibes
I
Vclas
VC
Cb
Sightation BRAND No.10 (PLAIN SCORE-24 STAVES)
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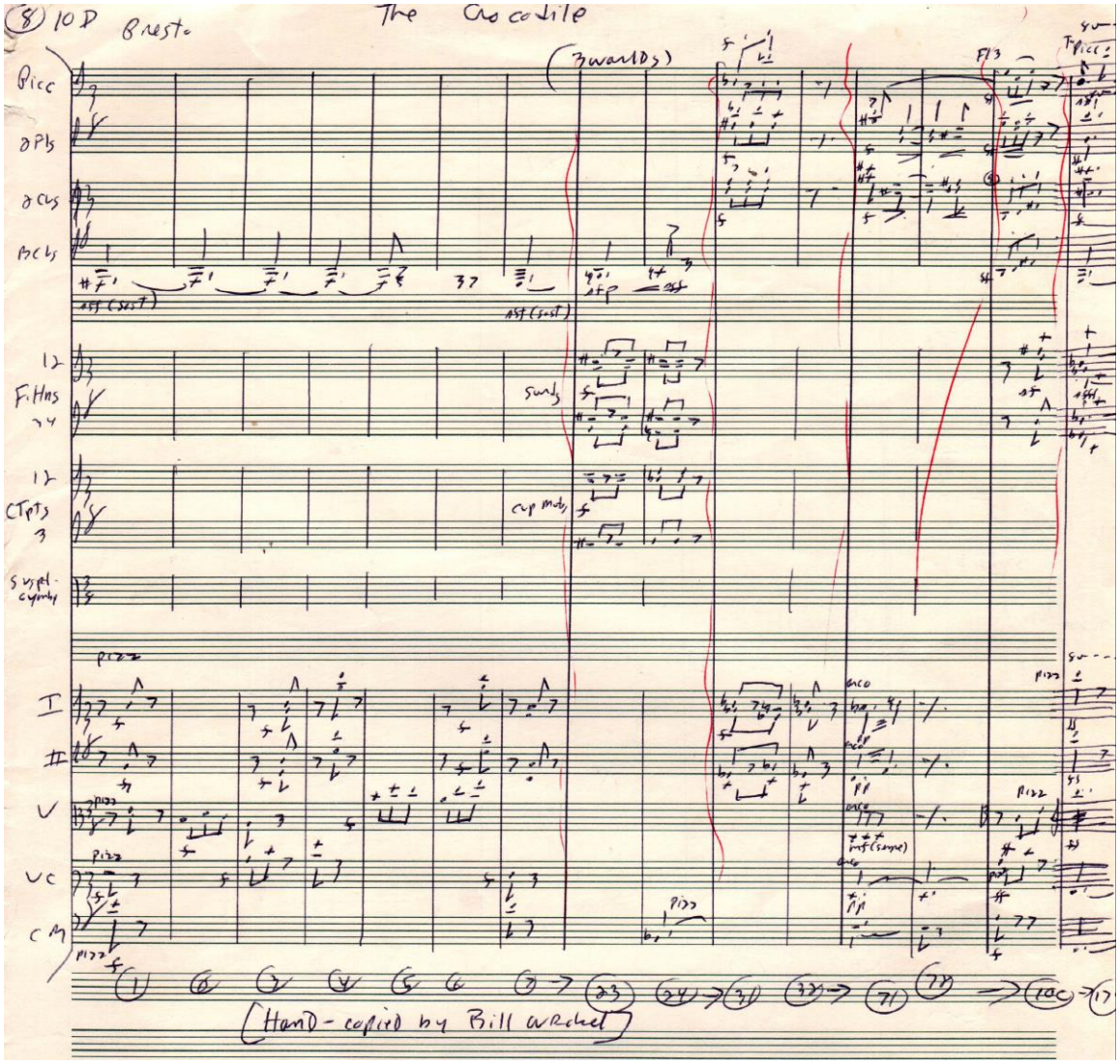
"The Cage" R10/C *Gravemente e sost* in 4/2. 9 bars, :40. Same pattern as before but not in asymmetrical 5/2 meter. Here all three muted Pos play four triads G#/B/C. Ditto violas and celli pizz. In Bars 2-3, bass clarinet/Fags/C.Fag/tubas/CB play whole notes F up to C up to G down to Db. the stopped horns play G#/B/C half notes as the Pos. In Bar 3, the Pos and horns alternate, starting with the Pos. Etc.

****

"The Crocodile" R10/D *Presto* in 3/8. 200 bars, 2:22. Finally we have a decent stop-motion animation that Harryhausen is famous for (the squirrel was a bit too tame).



The bass clarinet is sustained on quarter note dotted E notes (written F#) tied to next four bars, played sff (sost). Pizzicato VC/CB pluck F(forte)the E 8th note (above middle C for the CB, below for the VC) followed by a quarter rest. The pizz violas, after an 8th rest, plucks the E note. The pizz violins II, after an 8th rest, plucks G 8th; violins I plucks B. Combined we have the E minor sound (E/G/B).

In Bar 2, the violas play triplet B/D/C to (Bar 3) A 8th followed by a quarter rest. The VC play A up to middle C 8ths followed by an 8th rest. Then violins II plays dyad E/B, and violins I plays dyad G/B.

In Bar 4, the VC plucks E 8th above middle C. After an 8th rest, the violins pluck dyads E/B and G/B.

In Bars 5-6, violas pluck triplet B/D/C down to A/C/E. Violins, after a quarter rest, pluck dyads E/B and G/B again.

In Bar 7, the bass clarinet plays the sustained D note tied to Bar 11's 8th note.

By Bar 23, the bass clarinet plays A quarter dot note to Bb 8th rinforzando, *sfp* < *sff* . Four muted horns and three cup-muted trumpets play a four-note figure pattern. Trumpets play A Dim 2nd inv (F#/A.C) 8th, 8th rest, another A Dim to (Bar 24) two G minor 8th note chords (G/Bb/D) followed by an 8th rest. But the horns play triad C/D/F#, etc.

In Bar 31, the picc/2 flutes/clarinets join in.

By Bar 71, the violins are fingered tremolo on D/F (violins II) and Ab/B (violins I). Arco violas play triplets on low D, *mf* (sempre). VC/CB play sustained E notes. The flutes and clarinets play the melody line of G#/B 8th dyad rinforzando down to B/D quarter note dyad tied to next bar to C#/E 8th, etc. Ditto clarinets.

In Bar 82, the trumpets play the E min triad (E/G/B). Then in the next bar, open and stopped trumpets I & II play triplet B-D-C. In the next bar, muted horns play rinforzando 8th notes A to C. Then the trumpets again play the E min triad on the 1st beat. In Bar 85, the bass clarinet plays sustained note E for three bars. Stopped (+) horns play E min 8th, etc.

By Bar 178, the violins play descending to ascending series of fingered tremolo figures Ab/B for violins II, B to D for violins I. The susp cymbal rings a series of tremolos also. Etc.

****

"Pursuit I" R10/E *Allegro moderato e molto pesante* in C meter. 23 bars. Tam Tam II (large) sounds a whole note forte. two timps and two bass drums play alternating figures. Timp I beats a four-stroke ruff *mf* < *sff*; timp II play the C quarter notes, two per bar. In Bar 3, the tubas play, after a 16th rest, four 16th rising notes Gb/Ab/Bb to C. Then the Pos play the C notes(octave apart)to Db 16th, *sfp* < *sff* . The stopped horns play the Db 8th at the end of the bar followed by an 8th rest. The bass clarinet/Fags/C.Fag play the Pos figure. VC/CB pluck a pizz C on the 2nd beat. Etc.

****

"Pursuit II" R10/F *Allegro moderato* in C. 4 bars. More of same.

****

"Pursuit III" R11/A *Molto allegro* in Cut time. 54 bars. Four horns blare sff repeated C 8th notes. Horns I & II start off with four 8ths, then horns III & IV join in. Etc. Bass clarinet/Fags/C. Fag/pizz VC/CB sound sporadic quarter notes. Timp I beats the G# quarter note with wood mallets; timp II with felt mallets.

By Bar 7, the Pos with hard mutes take over the horns pattern. Etc.

****

"Pursuit IV" R11/B *Molto allegro* in Cut time. 56 bars. Similar to the previous cue but the horns are stopped mode. Three piccolos and three clarinets play acciaccatura F# up to F# quarter note in Bar 1, then acciaccatura G to G quarter, etc. Chimes, glock, xyl, susp cymbals and Tam Tams are added.

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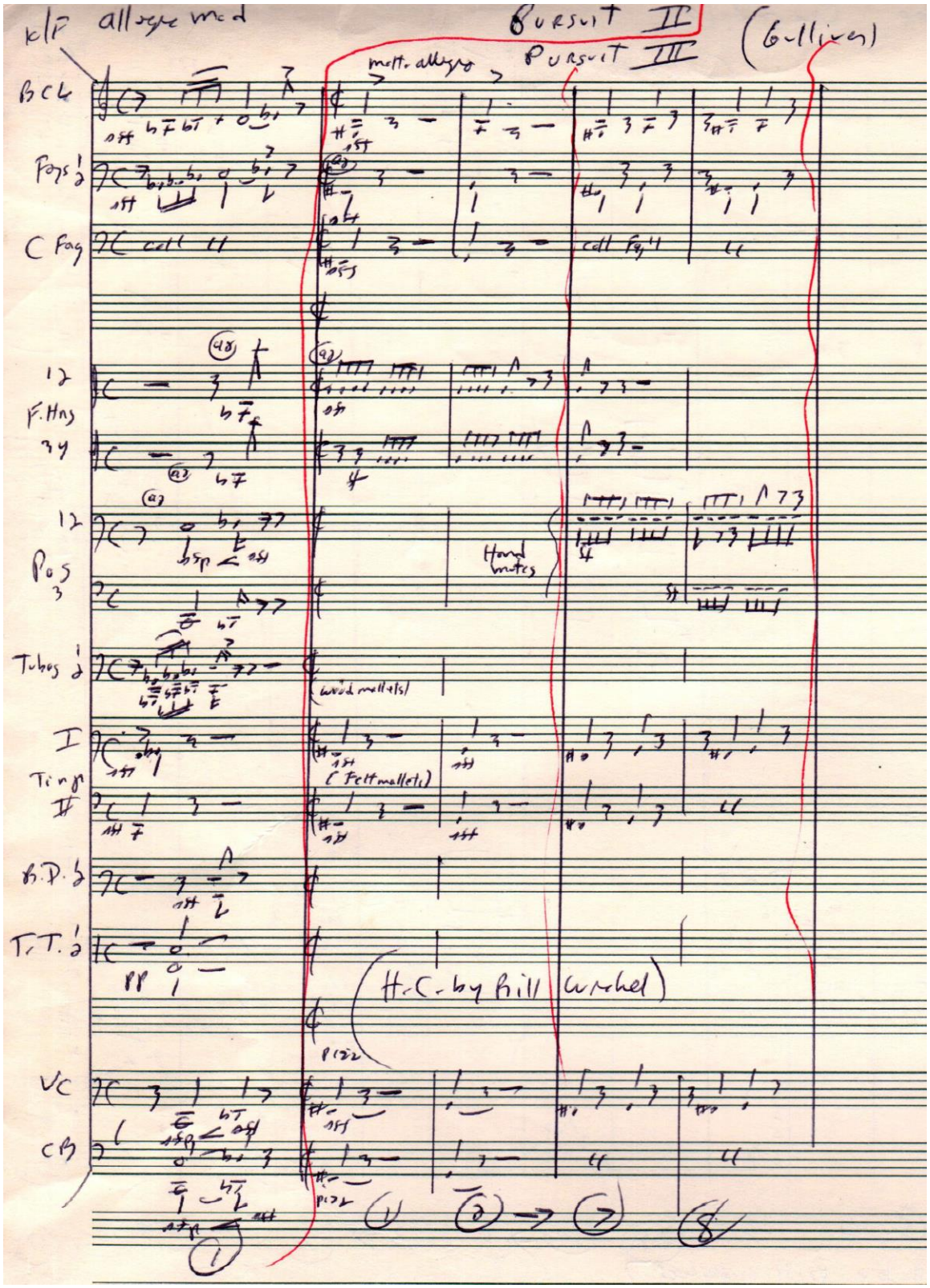

k/F allegro med
Pursuit II
Pursuit III
(Bullies)
molto allegro
B.Cl.
Pos 1 & 2
C Fag
F. Hns
Pos 3
Tubas 1 & 2
Tings
B.D. & T.T. 1 & 2
Vc
Cb
Hand mutes
(wood mallets)
(Felt mallets)
H.C. by Bill Winchel

"Pursuit V" R11/C *Allegro con feroce* in Cut time. 72 bars. Wild, brilliant and agitated display of musical force. The cue starts with the fast low woodwind motion of staccato bass clarinet 8th notes and two Fags, contra Fag. The VC/CB are pizz. The piano rapidly fingers F maj 8th notes (F/A/C). The harps are rising and falling gliss. The bass drums beat furiously.

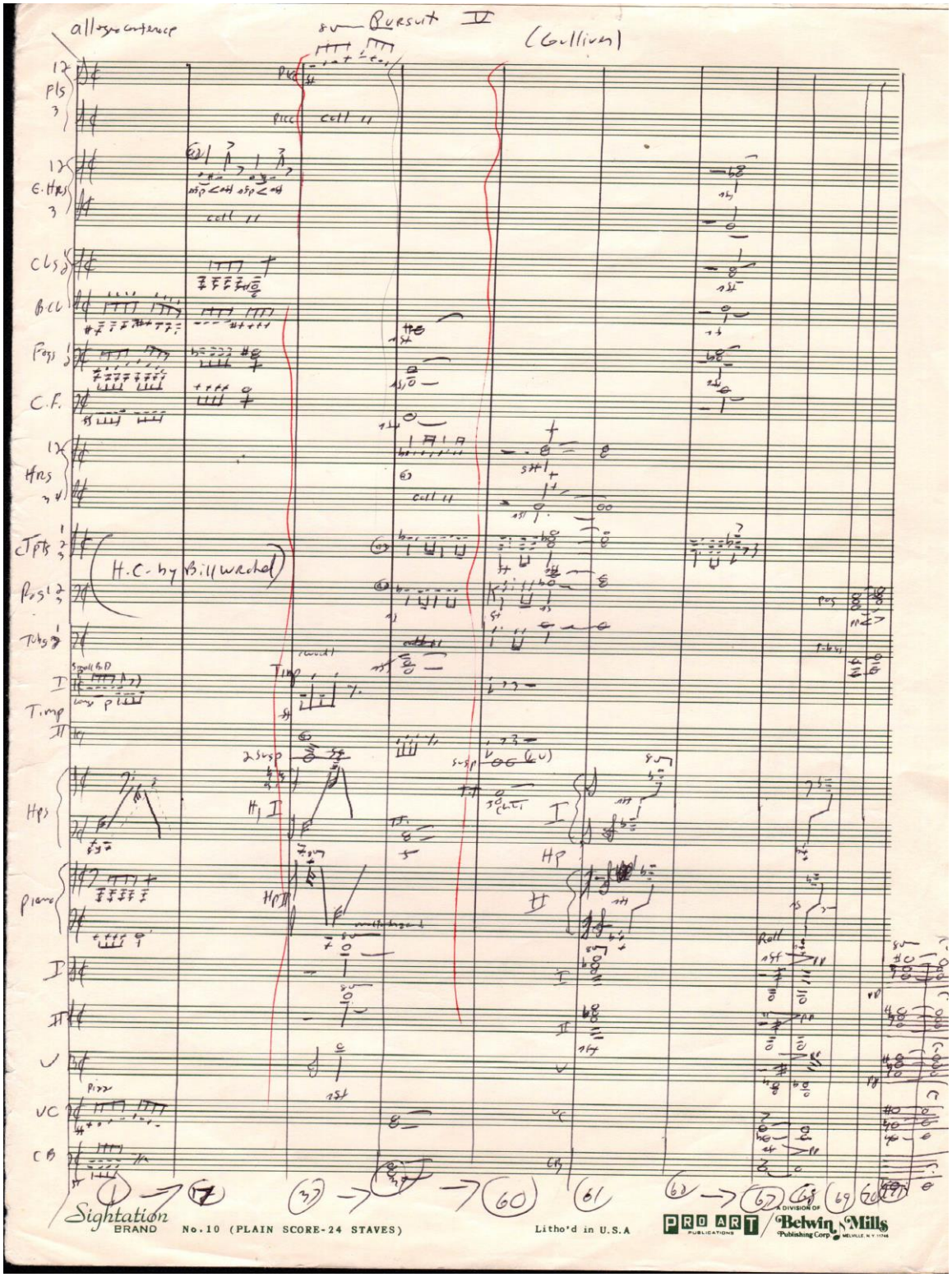
The bass clarinet/Fag I/VC play rising and falling 8th notes E/F/G/A, B/A/G/F for two bars. In Bar 3, two tubas sound E quarter dot to two E 16ths to two E quarter notes. The bass clarinet/Fag I/VC play D/E/F/G, A/G/F/G for two bars. Then the tubas play the previous figure in note D.

Then the Fags and C. Fag play quarter to 8th note figures. We find C min triad (C/Eb/G) to B 8th, B min triad (B/D/F#) to Bb 8th, Bb min (Bb/Db/F) to A 8th, then A min (A/C/E) to Ab 8th. Meanwhile the VC/CB play those chords in repeated 8th note triads. Etc.

By Bar 11, the clarinets join in, then in Bar 12 the english horns, horns, Pos and violas join in.

By Bar 37, the piccolos sound the rising and falling 8th note sweeps of E/F/G/A, B/A/G/F. Timp I with wood mallets pound A 8th notes, alternating octaves for each 8th note. Violins and violas are molto forzando on high note B half notes tied to whole notes next bar. Then the brass makes a response ostinato blare on notes Eb. Etc. the cue climaxes in Bar 60 with the trumpets/Pos/tubas playing ff the A minor (A/C/E) quarter-dotted chord to two A minor 16th chords to the C minor (C/Eb/G) half note triad tied to whole note triad next bar. Stopped horns join in the half note to whole note chords. The violins are bowed trem on high C min (violins I an octave higher). The harps play the C min 8th chord jump to a higher octave C min.

In Bar 61, the trumpets play the A min figure again to C min 8th note triad only (followed by rest marks). But the english horns/clarinets/bass clarinet/Fags/C.Fag play the combined C minor half note to whole note triad figure. The violins are bowed trem each an octave lower.



In Bar 64, the Pos play the A min figure to C min 8th triad only followed by the response of the stopped horns on C min half note to whole note figure. The violins are now both low C min trem. Then in Bar 66,

VC/CB play the A min chords in a slower figure(half notes tied to 8th then two 8ths, the 8ths being part of a bracketed triplet). They move to the C min whole note triad in the next bar. The violas and violins combined play the C min bowed trem *sff* > *pp*. then in Bars 69-70, the Pos and tubas play A min whole note chord to C min, *pp* < > .

In end Bars 71-72, the strings play the E major 2nd inversion (B/E/G#) whole note chord tied to next bar, held fermata. CB is on E; VC on B/E/G#; violas on B/E/G#; violins II on B/E/G# (b'/e''/g sharp ''); violins I an octave higher.

****

"Happiness" R11/D *Andante amoroso* in 3/4 time. 10 bars. G maj key sig. More of "The Lovers" theme. Violins I play Line 3 C (c''') quarter note in the grace bar to (Bar 1) B quarter-dotted note to C 8th, etc.

****

"Finale" R11/E-F *Allegro* in Cut time. 40 bars, :39. Basically a cut & paste job of the Overture, with minor additions.

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Revised Thursday (images added), September 20, 2018 at 11:34 am

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