

# Obsession

Music by

Bernard Herrmann

[Film Score Rundown analysis by Bill Wrobel, commenced Monday, April 20, 2015 1 pm PDT]

The *Obsession* music score has been bestowed by many Herrmann fans with a special mystique. The score for this summer 1976 Brian De Palma movie starring Cliff Robertson and Genevieve Bujold was actually completed July 27, 1975 at 6 pm (annotated as such by Herrmann on the last page of his autograph score). Arguably it is perhaps one of Herrmann's most lyrical scores, deeply expressive and beautiful to hear. It has a rather haunting quality owing a lot to the women's choir, the plaintive horns, underpinning organ, the resonant harps, and the impassioned strings. There is a highly subjective and personal nature to the movie and the music. The New Orleans and Florence locations adds to the exotic mystique. Though inward-turning and sad or mysterious at times, the music occasionally is quite extroverted and rhapsodic (so a nice balanced mix). Overall, however, there are more of the slower, poignant, flowing cues, and even melodic/lyrical waltz music in the beginning!

The written score is available for research at UCSB in the town of Goleta, California near Santa Barbara, and also in Box 361 at Sony/Columbia Studios. However, the autograph score is located at the Library of Congress. Apparently it was a "Gift of Brian De Palma." The music was nominated for an Oscar (along with Herrmann's *Taxi Driver*) at the 49th Academy Awards but unfortunately Academy voters chose *Omen* (scored by Jerry Goldsmith) to win. In my opinion, the music for *Omen* (although *Omen III: The Final Conflict* was far better) was fine but certainly not as deserving as *Obsession*.

The music for *Obsession* is better than the movie itself. The Main Title's jagged and taxing approach reflects De Palma's annoying cuts

between the Florence church structure (I believe San Miniato) and the earlier photos between Mike and Elizabeth. Herrmann tried to adapt with his music but it was not really successful because of the poor "marriage" (so to speak) of the filmed scene to the music. The same happened with the Prelude of *The Bride Wore Black* and Herrmann trying to adapt to Truffaut's ruinous choice of openings! At least De Palma did not edit (butcher) Herrmann's score as "Truffaut" did intentionally. Nevertheless, I believe De Palma should have offered a far different opening credits approach (preferably sans the abrupt and sudden cuts!) then perhaps Herrmann would've been inspired to write the Prelude differently and far more harmoniously or uniformly. If De Palma was trying in part to pay homage to *Vertigo* then he should have created a more creatively visual approach as given in the Hitchcock film.

Now: Later in the movie I *did* like his stylist approach to the look of the film--the rather dreamy, gauzy or diffuse filtering softness that fostered a mysterious yet agreeable atmosphere in many scenes. But the various incredulous plot holes, the implied incestuous (albeit unknowing for the Mike character) angle, and other flaws of the film would only garner two or maybe even three out of five stars from me. It is simply not a well thought-out script, and the ending is rather unsatisfying (except for Herrmann's joyous music). So, in conclusion on these points, *Obsession* is a really beautiful, romantic score but a *so-so* movie. It's *ok*. As pointed out earlier, the score is definitely better than the movie. 1966's *Fahrenheit 451* was Herrmann's last great score, although *Obsession* strived for it. *Obsession* is very good at times and euphoric at spots, holding a certain mystique, but consistently *Fahrenheit 451* was better.

[NOTE: I will include my Facebook comments on the movie at the *end* of this rundown...as well as my [12-page] review of the new Tadlow cd set.]

Focusing back on the music, I find that Herrmann successfully instilled a type of hypnotic effect that draws the listener deeper ("deeper...much deeper...") into the film than the movie itself probably deserved. The music had my undivided attention during the quieter scenes (especially with the soft sopranos and altos) that took me below the visuals on the screen, permeating into the feelings and the mystery that the scene tried to evoke (but the music actually makes it work, enhances it greatly). Of course Herrmann could get your undivided attention with his music in alarming scenes such as the famous shower scene in *PSYCHO*. If the music

patterns are repeated (ostinatos, for instance) then the hypnotic effect better cements into the psyche. Herrmann is setting the audience up, "conditioning" us with the scene. The women's chorus singing "Ah" in their slow-moving way is almost like a mantra being repeated over and over again. This was especially evident in "The Portrait" mysterious cue when Sandra looks entranced at the haunting pictures and paintings in her new home in New Orleans.

For audio references, I will use two cd sources. First, there is at this writing (April 22, 2015) an already-released archival set from Music-Box Records:

<http://www.musicbox-records.com/en/cd-soundtracks/1414-obsession.html>

I received my copy of this set on Friday morning, Feb 20th, 2015 via registered mail that was signed at around 10:17 am. . Although I am far more interested in listening to the upcoming Tadlow Music tracks since they are newly recorded tracks in the state-of-the-art audio, normally I prefer the original stereo recordings conducted by Herrmann. Nevertheless I have listened to a few exceptional newly recorded scores such as Broughton's *Jason & the Argonauts* and Stromberg's *Fahrenheit 451*, so I am eagerly anticipating the Tadlow offering (see immediately below).

The second cd reference source will be the soon-to-be-released (mid-June 2015) Tadlow Music special new recording of the complete score:

<http://www.tadlowmusic.com/2015/04/obsession-bernard-herrmann/>

I already pre-ordered this set. When it finally arrives, I'll incorporate the timings, a review (etc.) in this rundown that will probably be largely completed by then. [June 5, 2015 postscript: James Fitzpatrick on his Facebook site this morning announced that the set was being sent today to many pre-orders: " Obsession now shipping throughout the World!!!" On the FSM Board today he wrote, "Shipping to Rest of the World from Tadlow Music starts first thing Monday morning....Europe /UK middle of the week...the wait is almost over!" ]

As for the movie itself, I just purchased two days ago the special blu-ray edition from Arrow Films:

[http://www.arrowfilms.co.uk/shop/index.php?route=product%2Fproduct&filter\\_name=Obsession&product\\_id=292](http://www.arrowfilms.co.uk/shop/index.php?route=product%2Fproduct&filter_name=Obsession&product_id=292)

It is being shipped to me overseas from the United Kingdom as I write.

Now: For this particular rundown/chord profile combination, I will approach it a bit differently than in all of my rundowns and chord profiles of the past. Besides a written or "wordy" description of the music, I will now also include for each cue a sort of graphic chord layout of the music bar-to-bar that visually represents the written music itself. The reader may find it far more easier to understand how the music was constructed than a simple non-visual verbal description. [Postscript Sunday, June 21, 2015: There was some difficulty in incorporating the graphics with the Word text when uploading on some systems. Therefore, there will be *two* parts to this *Obsession* rundown: Word text only, and a separate (or Part II) presentation of the graphics]

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## OBSESSION (aka "Deja Vu")

"Prelude" Cue I [M11]. 3/4 time signature (Note: there is no customary tempo-marking for this cue). The metronome marking appears to be 60. The written cue is four pages in length, 56 bars. Duration =1:58 (original tracks). Instrumentation: flute, english horn, 4 horns in F, timp, 2 harps, 10 violins I, 10 violins II, 8 violas, 8 VC, 4 CB, organ, women's chorus (4 Sops & 4 Altos). Dvd location: Scene:

In Bar 1, the bottom staff Full Organ sounds *ff* (" + pedal") Great octave E/A dotted half notes tied to dotted half notes next two bars with the decrescendo hairpin ( > ) in Bar 3, and then silent in Bars 4-8. The timp in Bar 1 is trill (trem rolled) (*tr*~~~~~) *ff* on Great octave A dotted half note thru Bar 3 (silent in Bar 4). Both harps sound *sff* and *L.V.* (French for "Laissez Vibrer" or in effect "Let Vibrate") Contra-octave A (bottom staff) and Great octave E/A (top staff) dotted half notes (silent next bar). Celli (VC) in Bar 1 play Great octave E/A dotted half notes tied to next two bars

# OBSESSION

*Handwritten musical score for orchestra, including parts for Horns, Trumpets (HPI, HPII), Violins (Vn I, Vn II), Viola, Violoncello (VC), Contrabass (CB), and Organ. The score is divided into measures (1) through (16) and includes various annotations such as dynamics (ff), articulation (acc), and performance instructions (e.g., '4 sop', '4 alt').*

**Measure 1:** Horns I-II play G/B (written D/F#) dotted half notes. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 2:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 3:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 4:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 5:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 6:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 7:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 8:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 9:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 10:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 11:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 12:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 13:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 14:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 15:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

**Measure 16:** Horns I-II play A. Violins I-II play E. Viola plays B. VC plays A. CB plays Great Octave A dotted half note tied to next two bars.

(thru Bar 3), while contrabasses (CB) play Great octave A dotted half note tied to next two bars.

In Bar 2, horns I-II (top staff) sound *ff* (fortissimo) Line 1 G/B [written Line 2 D/F#] dotted half notes to (Bar 3) G/A [written D/E] dotted

half notes tied to dotted half notes next bar. Horns III-IV (bottom staff) play middle or Line 1 C/E [written Line 1 G/B] dotted half notes tied to C/E dotted half notes next two bars ( > *pp* in Bar 4). Violins I in Bar 2 sound *ff* Line 1 G/B dotted half notes on the down bow) to (Bar 3) G/A dotted half notes tied to dotted half notes in Bar 4. Violins II play middle (Line 1) C/E dotted half notes tied to dotted half notes next two bars. Violas in Bar 2 play small octave B/G dotted half notes to (Bar 3) G/A dotted half notes tied to dotted half notes next bar.

In Bar 3, after a half rest, harp I (top staff) plays *p* ascending 8th notes Line 2 [written Line 1 but with the *8va* ottava above] C-E up to (Bar 4) G-B (these four notes are crossbeam connected) to Line 3 C-E-G-B 16th notes (connected as a figure by two crossbeams) followed by a quarter rest. The bottom staff of harp I plays these notes an octave register lower (starting Line 1 C-EEG-B). After a half rest in Bar 3, harp II plays this pattern in contrary motion. So we find Line 1 B down to G down to E to C 8th notes to small octave B-G-E-C 16ths (followed by a quarter rest). Note: although the horns soli play the C major 7th (C/E/G/B) chord in root position in Bar 2, and then A minor 7th (A/C/E/G) in Bars 3-4, the combined tonality with the other instruments shows the A minor 9th (A/C/E/G/B) tonality in all three bars (Bars 2-4). You will see as I continue this delineating of the Prelude that the primary note accentuated is A throughout about the first half of this cue.

In Bar 5, the timp is now temporarily solo sounding *pp* the Great octave A dotted half note trem roll thru Bar 7. In Bar 6, now *sords* (muted) horns I-II play *pp* < Line 1 G/B dotted half notes to (Bar 7) G/A dotted half notes decrescendo and tied to dotted half notes next bar. Horns III-IV play (just as they did in Bars 2-4) Line 1 C/E dotted half notes tied thru Bar 8. In Bar 6, the voices sound for the first time. The Sops sound *p* > singing "Ah" Line 1 G/B dotted half notes to (Bar 7) G/A dotted half notes tied to next bar. The Altos sing "Ah" Line 1 C/E dotted half notes tied to next two bars. After a half rest in Bar 7, harp I returns to sound *pp* ascending 8th notes Line 2 C-E to (Bar 8) G/B 8ths to Line 3 C-E-G-B 16th notes (followed by a quarter rest). After a half rest in Bar 7, harp II plays Line 2 B down to G 8ths legato down to (Bar 8) E down to C 8ths and then Line 1 B-G-E-middle C 16ths (followed by a quarter rest).

With Bar 9 we return to the loud *sff* dynamic The bottom staff organ, timp and harps repeat the notes and patterns given in Bar 1. In Bar 10, now

the horns are back to *nat* (natural) sounding *ff*. Horns I-II play Line 1 F/A [written Line 2 C/E] dotted half notes to (Bar 11) E/G [written Line 1 B/Line 2 D] dotted half notes tied to next bar. Horns III-IV play small octave Bb/Line 1 Db [written Line 1 F/Ab] dotted half notes tied to next two bars. Violins I *sul G* play the same notes and register as horns I-II, while violins II play the same as horns III-IV. Violas in Bar 10 play small octave F/A dotted half notes to (Bar 11) E/G dotted half notes tied to next bar. As given, VC-CB repeat Bars 1-3 in Bars 9-11. In Bar 10, the top staff organ plays small octave Bb/Line 1 Db/F/A dotted half notes to (Bar 11) Bb/Db/E/G dotted half notes tied to next bar. After a half rest in Bar 11, harp I (top staff) plays forte ascending 8th notes Line 1 Bb-Line 2 Db to (Bar 12) F-A to 16th notes Bb-Line 3 Db-F-A (followed by a quarter rest). The bottom staff of harp I sounds the pattern starting an octave lower. After a half rest in Bar 11, harp II (top staff) plays descending 8th notes Line 1 A-F down to (Bar 12) Db-small octave Bb 8ths to A-F-Db-Great octave Bb 16ths (followed by a quarter rest). The bottom staff plays this an octave lower register.

The horns in Bar 10 sound the Bb minorMajor 7th (Bb/Db/F/A) chord in the root position to (Bars 11-12) E dim 7th (E/G/Bb/Db) chord but in the 2nd inversion (Bb/Db/E/G). If, however, we add the E tied notes of other instrumental lines, then we have the Bb minMaj 7th with the added 11th (E).

In Bar 13 [Tadlow and OST both 00:23] (as was the case in Bar 5) the timp is temporarily solo playing the same Great octave A dotted half note roll (thru Bar 15). Horns I-II in Bar 14 are not stopped effect ( + above notes) sounding *p* F/A dotted half notes to (Bar 15) E/G dotted half notes tied to next bar. Horns III-IV play small octave Bb/Line 1 Db stopped dotted half notes to tied to dotted half notes next two bars. The Sops return to softly sing "Ah" Line 1 F/A dotted half notes to (Bar 15) E/G dotted half notes tied to next bar. Altos sing small octave Bb/Line 1 Db dotted half notes tied to next two bars. After a half rest in Bar 15, harp I plays ascending 8th notes Line 1 Bb-Line 2 Db and so forth. Harp II plays descending 8th notes Line 2 A-F and so on.

In Bar 17, the timp, harps VC/CB and bottom staff organ repeat Bar 1 once again. In Bar 18, horns I-II (back to *nat*) loudly again sound *ff* Line 1 Gb/Bb [written Line 2 Db/F] dotted half notes to (Bar 18) F/A [written Line 2 C/E] dotted half notes tied to next bar. Natural horns III-IV play small octave B/Line 1 D [written Line 1 F#/A] dotted half notes to (Bar 18) Bb/Db

dotted half notes tied to next bar. The violins play as the horns. Violas play small octave B/D dotted half notes to Bb/Db tied dotted half notes. Top staff organ plays small octave B/Line 1 D/Gb/Bb dotted half notes to (Bar 19) Bb/Db/F/A dotted half notes tied to next bar. After a half rest in Bar 19, harp I plays forte ascending 8th notes Line 1 Bb-Line 2 Db to (Bar 20) F-A 8ths to Bb-Line 3 Db-F-A 16th notes (followed by a quarter rest). The bottom staff plays this an octave lower register. Harp II plays this contrary motion starting Line 1 and small octave A.

The timp is solo again in Bar 21 with the trem roll of Great octave A dotted half note tied to next two bars. In Bar 22, *sords* horns I-II sound *pp* < Line 1 F/A dotted half notes to (Bar 23) Eb/G dotted half notes tied to next bar. *Sords* horns III-IV play small octave Bb/Line 1 Db dotted half notes tied to next two bars. The sopranos return to play sing "Ah" on Line 1 F/A dotted half notes to (Bar 23) Eb/G dotted half notes tied to next bar. The altos sing small octave Bb/Line 1 Db dotted half notes tied to next two bars. After a half rest in Bar 23, harp I plays ascending notes in this same tonality starting Line 2 Bb, while harp II plays contrary motion on Line 3 Db 8th.

The basic tonality in Bar 22 is the Bb minMaj 7th (Bb/Db/F/A) to (Bar 23) Eb Dominant 7th (Eb/G/Bb/Db).

The music structure pattern changes in Bar 25 (the 45 second point indicated on the written score). The focus is primarily on the strings for four bars. Violins I sound *subito f* Line 1 F# half note legato to G quarter note to (Bar 26) F# half note to E quarter note to (Bar 27) F# quarter note to E half note to (Bar 28) D# quarter note to E half note. Celli in Bar 25 play the pattern a bit differently than the violins. VC play small octave F# quarter note (not like the F# half note of the first violins) to E half note to (Bar 26) D# quarter note to E half note to (Bar 27) F# half note to G quarter note to (Bar 28) F# half note to E quarter note. Violins II play small octave B/Line 1 D dotted half notes *f* < to (Bar 26) Bb/Db dotted half notes decrescendo hairpin (these two bars are repeated in the next two bars). Violas play small octave G dotted half note tied to dotted half note next bar (repeated next two bars). CB in Bar 25 play forte Great octave A dotted half note tied to dotted half notes thru Bars 28. Bottom staff organ plays Great octave E/A dotted half notes thru Bar 28, while the top staff plays small octave G/B/Line 1 D dotted half notes to (Bar 26) G/Bb/Db dotted half notes (repeated next two bars). Both harps arpeggiando (vertical wavy line rolled chord) *ff* Contra-octave E/Great octave E/A/small octave G/B/Line 1 D dotted half notes (repeated

in Bar 27). The timp is rolled *f* > on Great octave dotted half note tied to next bar (repeated next two bars). In Bar 26, the *open* and *nat* horns are in stopped ( + ) effect sounding *sff* > small octave Gb/Bb dotted half notes (repeated in Bar 28).

The combined tonality for these bars is the E min11th (E/G/B/D/F#/A).

The patterns change in the next eight bars. The flute in Bar 29 sounds *p dolce* < Line 2 Bb dotted half note to (Bar 30) Bb dotted half note to (Bar 31) A dotted half note to (Bar 32) F# dotted half note. The C.A. (english horn) plays small octave B [written Line 1 F#] dotted half note to Bb dotted half note, and so forth (see flute's notes). After an initial quarter rest, harp II is arpeggiando (vertical wavy line rolled chord) on Line 1 C/E/G/B/Line 2 C/E/G/B quarter notes to another such quarter note arpeggiando (repeated next two bars) to (Bar 32), after an initial quarter rest, C/Eb/Gb/Bb half notes. Harp I plays the same as harp II but an octave higher register. Sops in Bar 30 sing "Áh" *p* > Line 1 Gb/Bb dotted half notes to (Bar 31) F/A dotted half notes to (Bar 32) D/F# dotted half note. Altos sing exactly the same. There is some overlapping in the last three bars but in Bar 29 we hear the C major 7th (C/E/G/B). Bar 30 has that C major 7th still but also C Dom 7b5 Bar 31 shows I believe the F major 9#11th (F/A/C/E/G/B), while Bar 32 may indicate the C min9b5 (C/Eb/Gb/Bb/D).

The same general pattern is performed in the next four bars but by different instruments (to make the music interesting or bestow variety & change). The organ to staff in Bar 33 plays Lines 1 & 2 B dotted half notes to (Bar 34) Bb dotted half note to (Bar 35) A dotted half notes to (Bar 36) Gb dotted half notes. The bottom staff of the organ plays in contrary motion Great octave and small octave C dotted half notes to (Bar 34) C# dotted half note to (Bar 35) D dotted half notes to (Bar 36) Eb dotted half notes. VC play *ff sost* Great octave C dotted half note up to (Bar 34) C# dotted half note to D to Eb notes in the next bars. CB play the same but an octave higher register as written. After a quarter rest in Bar 33, violins I pluck *pizz* Line 1 G/B quarter notes followed by a quarter rest (repeated next three bars). After a quarter rest, violins II pluck *pizzicato* Line 1 C/E quarter notes (followed by a quarter rest) and repeated next three bars. After a quarter rest, violas pluck I believe G/B small octave register quarter notes (followed by a quarter rest) and repeated thru Bar 36. The timp in Bar 33 sounds *sff* small octave C quarter note *rinforzando*-marked ( > over note) followed by two

## OBSESSION

Cont. Prelude

The score is a handwritten musical score for a piece titled "OBSESSION". It is labeled "Cont. Prelude". The score is written on a grid with 12 staves, each representing a different instrument or voice part: FL, FH, Horns, O, Hp I, Hp II, Sop, alt., vln I, II, Viola, VC, CB, and Organ. The music is written in a common time signature (C) and consists of 36 measures. The notes are written in black ink, with various accidentals and dynamics. There are several red annotations throughout the score, including "CEAD", "Emix 7", "F#9", and "CE 7/11". A red "CE" is written at the bottom center, and a red circled "M" with "CE 7/11" and "5-4-5-8" is written at the bottom right. The score is a complex piece of music with many notes and rests.

quarter notes (silent next three bars). After a quarter rest in Bar 33, horns I-II play in stopped (+) effect Line 1 G/B [written Line 2 D/F#] quarter notes twice (repeated next two bars) to (Bar 36), after a quarter rest, G/B stopped half notes. Horns III-IV play this same pattern on Line 1 C/E dyads.

Once again we hear the C major 7th tonality (C/E/G/B) in Bar 33. Bar 34 appears to be in effect the C maj 7b9 (C/E/G/B/Db) with the C# enharmonic Db. Bar 35 is the C major ninth (C/E/G/B/D). Bar 36 appears to be in effect the C maj 7#9 with Eb enharmonic D#.

In Bar 37 [Tadlow 1:05; OST 1:09], Sops sing "Ah" *p* > small octave B/Line 1 D dotted half notes to (Bar 38) A#/middle C# half notes (followed by a

quarter rest) to (Bar 39) Line 1 B/Line 2 D dotted half notes to (Bar 40) A#/C# half notes (followed by a quarter rest). Altos in Bars 37 sing small octave G/B dotted half notes to (Bar 38) G/Bb half notes (followed by a quarter rest) to (Bar 39) Line 1 G/B dotted half notes to (Bar 40) G/Bb half notes (followed by a quarter rest). Harp I in Bar 37 plays, after an initial quarter rest, small octave G/B/Line 1 D/G/B/Line 2 D quarter notes up to the same notes but an octave higher register (repeat this bar in Bar 39 for harp I). In Bar 38, harp II takes over to play small octave G/A#/Line 1 C#/G/A#/Line 2 C# quarter notes up to same notes an octave higher register (repeated in Bar 40). The flute in Bars 37-38 repeat what violins I played in Bars 25-28. So we find it sounds *f* < Line 1 F# half note legato to G quarter note, and so on. The english horn plays the pattern formerly played by the celli in Bars 25-28. So we find Line 1 F# [written Line 2 C#] quarter note to E [written B] half note, and so on.

After a quarter rest in Bar 37, horns I-II sound *p* < small octave B/Line 1 D [written Line 1 F#/A] half notes to (Bar 38) A#/middle C# [written Line 1 E#/G#] half notes decrescendo hairpin (followed by a quarter rest). Repeat these two bars in the next two bars. After a quarter rest in Bar 37, horns III-IV play small octave G/B [written Line 1 D/F#] half notes to (Bar 38) G/A# half notes (followed by a quarter rest). Repeat next two bars. Because of the overlapping of notes we hear nothing clear-cut for any great length of time. Initially in Bar 37 we hear the G maj7th (G/B/D/F#) as a quarter note duration to E min 9th to E min 7, and so on.

In Bars 41-44, the horns, timp, strings and organ repeat Bars 33-36). Then the flute, english horn, harps, singers in Bars 45-48 repeat Bars 29-32.

In Bar 49, we start the end section of the Prelude. Violins I are bowed trem *sff* on Line 2 G/B dotted half notes to (Bar 50) Gb/Bb dotted half notes to (Bar 51) F/A dotted half notes to (Bar 52) Eb/Gb dotted half notes. Violins II play this an octave lower register. Violas play this two octaves lower (small octave register). VC play bowed trem Great octave C dotted half note to (Bar 50) C# dotted half note to D to Eb notes the next two bars. CB play this in the small octave register as written. After a quarter rest in Bar 49, all horns play *ff con forza* Line 1 G/B half notes rinforzando-marked tied to quarter notes next bar to Ab/Line 2 C half notes rinforzando-marked tied to quarter notes in Bar 51 to B/D half notes rinforzando-marked tied to quarter notes next bar to C/Eb half notes rinforzando-marked. The organ

plays these chord notes starting in Bar 49 on Great octave and small octave C/Line 1 B/Line 2 G/B dotted half notes.

In Bar 53 [Tadlow 1:32; OST 1:40], after a quarter rest, harp II is arpeggiando on Line 1 G/Line 2 C/E/G/B quarter notes sounded twice (repeated next bar) to (Bar 55) Gb/C/Eb/Gb/Bb in the same rest pattern to (end Bar 56), after a quarter rest, one more such C half-dim 7th quarter note arpeggiando, followed by a quarter note held fermata. Harp I plays the same pattern and notes but an octave higher register. Sopranos in Bar 53 play Line 1 G/B dotted half notes to (Bar 54) G/Line 2 C half notes (followed by a quarter rest) to (Bar 55) Gb/Bb dotted half notes to Gb/C dotted half notes held fermata. Altos play this pattern on C/E to C/G notes, and then C/Eb tied notes. Violins I in Bar 53 are non-trem playing *pp* Line 2 E/G dotted half notes up to (Bar 54) G/B dotted half notes to (Bar 55) Gb/Bb dotted half notes to (Bar 56) Line 3 C/Eb dotted half notes held fermata. Violins II play Line 1 G/Line 2 C dotted half notes, etc. Violas are bowed trem *sul tasto* on small octave F# dotted half note tied to next bar down to (Bar 55) C dotted half note tied to next bar and held fermata. VC are bowed trem *sul pont* on Great octave F# dotted half note tied to next bar and then down to C tied notes. CB are bowed trem *pont* on small octave C dotted half note tied to next bar and then down to Great octave F# dotted half note tied to next bar held fermata. The organ bottom staff returns in Bar 55 on Great octave C/F# dotted half notes tied to dotted half notes next bar held fermata.

Note the dissonant tritone interval in the final four bars of C to F#. The harps play Gb quarter notes but remember that Gb is enharmonic F#. Basically we have the C major 7th in Bars 53-54 but if you add the F# then we have an added sharped eleventh. In end Bars 55-56 we have the clear C half-diminished 7th (C/Eb/Gb/Bb).

End of cue. [And end of session tonight Wednesday, April 24, 2015 at 9:01 pm]

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"Valse" Cue II. *Lento* in 3/4 time, 2 pages, 28 bars. Duration: 35 seconds as written on the written score; 40 seconds (OST). CD location: track # 2 "Opening Party" (OST-MusicBox Records); start of Tadlow track # 2. Instrumentation: flute, oboe, 4 horns, timp, 2 harps, violins, violas and celli. Dvd location is 00:02:48. Scene: First dance scene of the 1959 Tenth



I really like this short waltz cue, one of my favorite cues in the score. In Bar 1, the flute plays Line 3 C dotted half note crescendo hairpin and legato down to (Bar 2) Line 2 B dotted half note decrescendo and then, in Bar 3, same B dotted half note crescendo down to (Bar 4) A dotted half note decrescendo. The oboe plays the same but an octave lower register. Harp II sounds *f marcato* small octave C dotted half note down to (Bar 2) Great octave G dotted half note down to (Bar 3) C dotted half note tied to dotted half note next bar. After a quarter rest, harp I is arpeggiando on small octave G/B/middle C/E/G quarter notes twice (repeated next three bars).

In Bar 5, *sords* violins I sound *espr pp* < Line 3 C dotted half note to (Bar 6) Bb dotted half note to (Bar 7) A dotted half note to (Bar 8) A dotted half note decrescendo hairpin. Muted violins II play the same but an octave lower register. Harp II sounds *f marcato* small octave C dotted half note down to (Bar 6) Ab dotted half note down to (Bar 7) C dotted half note tied to next bar. After a quarter rest, harp I is arpeggiando on small octave Eb/Ab/Line 1 C/Eb/Ab quarter notes twice (repeated next bar) to (Bar 7), after a quarter rest, small octave G/Line 1 C/Eb/G quarter notes again (repeated next bar).

In Bar 8, the flute returns to play Line 2 F# dotted half note crescendo to (Bar 10) G# dotted half note to (Bar 11) F# dotted half note again to (Bar 12) G# dotted half note once again but now decrescendo. The oboe plays the same but an octave lower register. Harp II plays Contra-octave and Great octave Gb dotted half notes up to (Bar 10) Bb dotted half notes up to (Bar 11) Great octave and small octave D dotted half notes tied to next bar. After a quarter rest in Bar 9, harp I is arpeggiando on small octave Gb/Bb/Line 1 C/E quarter notes twice (repeated next bar) to (Bar 11), after a quarter rest, small octave Ab/Bb/Line 1 D/E quarter notes twice (repeated next bar).

In Bar 13, violins I return to play Line 2 Bb dotted half note legato and crescendo to (Bar 14) Ab dotted half note back to (Bar 15) Bb dotted half note to (Bar 16) Ab dotted half note decrescendo. Violins II play the same but an octave lower register. After a quarter rest, *sords* violas play small octave Bb/D quarter notes legato mini-slur to Ab/middle C quarter notes crescendo (repeated next bar) to (Bar 15), after a quarter rest, middle C/E quarter notes to Bb/Line 1 D quarter notes (repeated next bar). Muted celli play small octave Gb dotted half note to (Bar 14) Ab dotted half note to (Bar 15) Bb dotted half note tied to dotted half note next bar.

In Bar 17 (*poco accell*) [Tadlow 00:21; OST 00:20], the flute returns to play *pp* Line 2 F# dotted half note tied to dotted half note next bar crescendo to (Bar 19) E dotted half note tied to dotted half note next bar. The oboe plays the same but an octave lower register. After a quarter rest in Bar 17, both harps (top staves only) are arpeggiando on small octave G/B/Line 1 D/F# half notes (repeated next three bars). The bottom staves of the harp play Great octave G dotted half note (I think, unless it really is just a half note only for this specific bar) up to (Bar 18) small octave C dotted half note up to (Bar 19) E dotted half note to (Bar 20) F# dotted half note.

After a quarter rest in Bar 19, *open horns* sound *pp* < small octave G/B/Line 1 D/F# [written Line 1 D/F#/A/Line 2 C#] half notes tied to dotted half notes next bar crescendo to (Bar 21) Line 1 C/Eb/Gb/Bb [written Line 1 G/Bb/Line 2 Db/F] dotted half notes *sff* legato to (Bar 22) C/Eb/F/A half notes (followed by a quarter rest). The timp beats *sff* on small octave C quarter note in Bar 21 (followed by a half rest) and repeated forte in Bar 23.

Horns are now stopped ( + ) in Bar 21 playing once again (as in Bar 21) C/Eb/Gb/Bb dotted half notes to (Bar 24) C/Eb/F/A half notes (followed by a quarter rest). In Bar 25 (*Slower*), horns I-II sound *p* < small octave B/Line 1 D dotted half notes in stopped fashion to (Bar 26) Bb/Db dotted half notes. In Bar 27, *sords* horns III-IV play *p* < the same B/D dotted half notes to (end Bar 28) Bb/Db dotted half notes decrescendo hairpin and held fermata. In Bar 25, the flute returns to sound *mf* > Line 1 Gb dotted half note legato down to (Bar 26) F dotted half note up to (Bar 27) Bb dotted half note to (end Bar 28) A dotted half note held fermata. The oboe plays Line 1 Bb dotted half note to (Bar 26) A dotted half note to (Bar 27) Gb dotted half note to (end Bar 28) F dotted half note held fermata.

The chord in the first three bars are the clear C major 7th (C/E/G/B). Bar 4 shows the A min 9th (A/C/E/G/B). Bar 5 gives us the Ab maj (Ab/C/Eb). Bar 6 appears to indicate the Ab maj/9 (added ninth)-- Ab/C/Eb/Bb. Bar 7 gives us the C minMaj 7th (C/Eb/G/B) to (Bar 8) A half-diminished 7th (A/C/Eb/G). Bar 7 appears to indicate the C Dom 7b5 (C/E/Gb/Bb). That F# notes of the flute and oboe is enharmonic Gb. Skipping to Bar 17, we have the G major 7th (G/B/D/F#) whereas in the next bar we add an 11th note (C in this case). Bars 19-20 gives us the E min 9 tonality (E/G/B/D/F#). Bar 21 shows the C half-dim 7th (C/Eb/Gb/Bb) to (Bar 22) F Dom 7th (F/A/C/Eb). Repeat these two bars in the next two bars. Bar 25 is ambiguous because we hear both the B and the Bb notes, so we can

simultaneously see the Gb augmented triad (Gb/Bb/D) and Gb aug sus (Gb/B/D). Bar 26 shows the Bb minMaj 7th (Bb/Db/F/A), repeated in end Bar 28.

End of cue. [break at 2:04 pm Thursday, April 23, 2015]....

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# OBSESSION

III "VALE LENT"

Instrument	1	2	3	4	5	6	7	8	9	10
FLUTE				(melody) D <sup>b</sup> E <sup>b</sup> F <sup>b</sup> B <sup>b</sup> A <sup>b</sup> G <sup>b</sup> F <sup>b</sup> E <sup>b</sup> D <sup>b</sup> C <sup>b</sup>						
E.H.										
Horns	G major 7th (G/B/D/F#)	G major 7th (A/C/E/G)	A minor 7th	G major 7th	G major 7th	A minor 7th	A minor 7th	G major 7th	F major 7th (F/A/C/E)	F major 7th (F/A/C/E)
Glock	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>					D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>			
Harp I	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup> (col 8va lower)	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup> (col 8va lower)	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup> (col 8va lower)	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup> (col 8va lower)					D <sup>b</sup> F <sup>b</sup> E <sup>b</sup> (col 8va lower)	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup> (col 8va lower)
Harp II										
Violin I	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>					D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>			
Violin II	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>					D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>			
Viola										
VC										
CB										

  

Instrument	11	12	13	14	15	16	17	18	19	20
FLUTE	B <sup>b</sup> Dom 9 #11 (B <sup>b</sup> D <sup>b</sup> F <sup>b</sup> A <sup>b</sup> C <sup>b</sup> E <sup>b</sup> )	B <sup>b</sup> dom 7 (B <sup>b</sup> D <sup>b</sup> F <sup>b</sup> A <sup>b</sup> )		A <sup>b</sup> minor (A <sup>b</sup> C <sup>b</sup> E <sup>b</sup> )	G major 7 (G B D F)	G major 7 (G B D F)	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>			
E.H.										
Glock	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>						
Hr I	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>						
Hr II	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>						
VLN I	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D <sup>b</sup> F <sup>b</sup> E <sup>b</sup>						
VLN II	slower	slower	slower	slower						
Viola										
VC										
CB										

"Valse Lent" Cue III (M 13). 3/4 time (Note: There is no tempo marking in this cue nor a metronome indication). 5 pages (pages 7 thru 11), 35 bars. Duration: 1:24 on the written score; 1:33 OST (track # 3); Tadlow track # 2

starting at 00:38. Dvd location is 00:04:50. Scene: Michael & Elizabeth (& daughter, Amy) dance.

Violins play the melody in the first four bars. Violins I sound *p* Line 2 F# half note up to B quarter note down to (Bar 2) F# half note to E-D 8ths to (Bar 3) E half note up to A quarter note down to E dotted half note. Violins II play the same but an octave lower register (Line 1). Violas are silent until Bar 9. VC pluck *pizz* Great octave G quarter note (followed by a half rest) up to (Bar 2) small octave G quarter note (followed by a half rest). Repeat these two bars in the next two bars for the celli. CB pluck *pizzicato* small octave G quarter note (followed by a half rest) and repeated the next three bars. The glock sounds *p* Line 2 F# dotted half note let vibrate (repeated next bar) to (Bar 3) E dotted half note (repeated next bar). After a "3" triplet value 8th rest, harp I plays ascending triplet value 8ths Line 1 D-G (crossbeam connected) up to B-Line 2 D-F# "3" triplet value 8ths (crossbeam connected) followed by an arpeggiando of quarter notes Line 1 D/G/B/Line 2 D/F# (repeated next bar). Harp II plays the same but an octave lower register. In the same pattern, harp I in Bar 3 plays ascending triplet value 8ths Line 1 E-G to A-Line 2 C-E to arpeggiando quarter notes E/G/A/Line 2 C/E (repeated next bar).

After a half rest in Bar 4, the flute and english horn take over the melody line for the next four bars. So we find the flute sounding *p* Line 2 D to E 8ths to (Bar 5) F# half note up to B quarter note down to (Bar 6) F# half note to E-D 8ths to (Bar 7) E half note up to A quarter note down to (Bar 8) E half note (followed by a quarter rest). The english horn plays Line 1 D-E 8ths [written Line 1 A-B) to (Bar 5) F# [written Line 2 C#] half notes, and so forth (see the flute delineation just given). Harp II in Bar 5 plays Contra-octave and Great octave G dotted half notes *L.V.* (repeated next three bars). Harp I repeats Bars 1-4 in Bars 5-8.

After a half rest in Bar 8, violins I return to play Line 3 D-E 8ths to (Bar 9) F# dotted half note to (Bar 10) E half note down to Line 2 B quarter note up to (Bar 11) Line 3 E dotted half note to (Bar 12) D dotted half note decrescendo hairpin. Violins II are the same as violins I but an octave lower. Violas in the treble clef sound *p* < Line 2 F# dotted half note and so on (*col* violins II)--except that violas do not play Line 1 B quarter note in Bar 10 (instead playing just the Line 2 E dotted half note). *Arco* celli in Bar 9 play *p* < Great octave B dotted half note to (Bar 10) A dotted half note to (Bar 11) Ab dotted half note down to (Bar 12) F dotted half note. CB pluck *pizz*

Great octave B quarter note (followed by a half rest) to (Bar 10) A quarter note (followed by a half rest) to (Bar 11) Ab quarter note to (Bar 12) F quarter note. After a quarter rest in Bar 9, harp II is arpeggiando on small octave G/B/Line 1 D/F# quarter notes up to Line 1 G/B/Line 2 D/F# quarter note (also vertical wavy line rolled chord). The bottom staff of harp I sounds Contra-octave and Great octave B dotted half notes let vibrate. The upper staff plays (after the initial triplet value 8th rest) small octave G-B 8ths to Line 1 D-F#-B triplet 8ths to arpeggiando quarter notes Line 1 G/B/Line 2 D/F#. The harps continue this pattern thru Bar 12. The glock in Bar 9 plays Line 2 F# dotted half note to (Bar 10) E dotted half note to (Bar 11) E once again to (Bar 12) D dotted half note.

Violins I continue the melody line in Bar 13 on Line 3 D dotted half note to (Bar 14) C half note down to Line 2 Ab quarter note up to (Bar 15) Line 3 D dotted half note to (Bar 16) C dotted half note decrescendo. Violins II play this an octave lower register. Violas play as violins II except that in Bar 14 they play simply Line 2 C dotted half note (not C half note down to Ab quarter note). VC play Great octave Db dotted half note to (Bar 14) E dotted half note up to (Bar 15) small octave C dotted half note tied to dotted half note next bar. CB pluck small octave Eb quarter note in Bar 13 and then C quarter note in Bar 15. The glock plays Line 2 D dotted half note to (Bar 14) C dotted half note (repeated next two bars). After a quarter rest in Bar 13, harp II is arpeggiando on small octave Ab/Line 1 C/Eb/Ab up to Line 1 Eb/Ab/Line 2 C/Eb/Ab (repeated next bar). Etc.

Harp II in Bar 17 [OST 00:20; Tadlow 00:58 track # 2] sounds Great octave G dotted half note (repeated next bar). After a quarter rest in Bar 17, harp II also plays rapidly ascending 16th notes small octave C-E-G-B (connected as a figure by two crossbeams) up to (top staff) Line 1 D-E-G-B 16ths. This is repeated next bar except an octave higher register (*8 va*). Harp I sounds Contra-octave G dotted half note (repeated next bar). After a quarter rest in Bar 17, harp I also plays arpeggiando Great octave G/B/small octave D/E/G quarter notes up to G/Line 1 D/E/G/B quarter notes arpeggiando fashion. Etc. The glock in Bar 17 plays Line 2 F# dotted half note to (Bar 18) E dotted half note. The flute plays *p* < Line 2 F# dotted half note legato to (Bar 18) E dotted half note. The english horn plays this an octave lower register.

**OBSESSION**

cont. "Waltz & Lent"

The score is a handwritten musical manuscript for a piece titled "OBSESSION". It is a continuation of a "Waltz & Lent" section. The score is written on a grid of staves for various instruments: Flute (Flt), Horns (Horns), Glockenspiel (Glock), Harp I (Hrp I), Harp II (Hrp II), Violins I (Vnrs I), Violins II (Vnrs II), Viola (Vla), Violoncello (VC), and Contrabass (CS). The music is written in a common time signature (C) and includes various notes, rests, and performance markings such as "Rall" (Ritardando) and "Dim." (Diminuendo). The score is divided into measures, with measure numbers 20 through 35 written below the staves. There are several red annotations and question marks throughout the score, particularly in the Horns and Harp parts. A large red bracket is drawn under measures 33, 34, and 35. At the bottom right, there is a handwritten note: "Completed 4/3/2015 8:33pm" and "C major 7 (C/E/G/B)".

Completed 4/3/2015  
8:33pm  
C major 7  
(C/E/G/B)

Violins I return in Bar 21 to play the melody on Line 3 E dotted half note  $p$  < to (Bar 22) D half note down to Line 2 Ab quarter note up to (Bar 23) Line 3 D dotted half note to (Bar 24) C half note down to Line 2 G quarter note to (Bar 25) B dotted half note to (Bar 26) A dotted half note to (Bar 27) same A dotted half note to (Bar 28) G dotted half note. Etc.

Skipping to Bar 33 (*Rall.*) [OST 1:25; Tadlow 1:58 track # 2], Violins I play  $p$  Lines 2 & 3 E dotted half notes tied to next two end bars (held fermata in end Bar 35). Violins II play Lines 2 & 3 C dotted half notes tied thru Bar 35. Violas play Lines 1 & 2 tied dotted half notes. Celli play small octave C quarter note (followed by a half rest) down to (Bar 34) Great octave G quarter note (followed by a half rest) down to Great octave C quarter note (followed by a half rest mark held fermata). CB play Line 1 C quarter note in Bar 33 (followed by a half rest) down to small octave G quarter note down to end Bar 35) C quarter note. Harp II in Bar 33 plays (after an initial quarter rest) small octave G/B/Line 1 C/G/B/Line 2 C quarter notes

(followed by a quarter rest) and repeated next two bars. Harp I plays this an octave higher register. The glock sounds *p* Line 2 E quarter note (followed by a half rest) and then C in the next bar and then G in end Bar 35 (all Line 2 notes). The tonality in these end bars is the C maj 7 (C/E/G/B).

The tonality in Bars 1-2 is a major seventh too but the G maj 7th (G/B/D/F#), not the C maj7th in the end bars. In Bars 2-4 we find the A min7th (A/C/E/G), and then alternating like this every two bars thru Bar 8 to (Bar 9) G maj7. Bar 10 shows the F maj7th (D/A/C/E). I am unsure of the chord intention for the next three bars but included best guesses on the graphic. Bar 14 shows a clear & simple Ab major (Ab/C/Eb) followed in Bar 15 with the C maj/9 (added ninth), C/E/G/D. Bar 15 shows the simple C maj (C/E/G). Bar 17 appears to show the C maj 9#11th (C/E/G/B/D/F#) to (Bar 18) E min7 (E/G/B/D) to (Bar 19) C maj7 (C/E/G/B) to (Bar 20) A min9th (A/C/E/G/B). Etc.

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# OBSESSION

IV "Kidnap"  
Lento

The score is a handwritten musical manuscript for a cue titled "Kidnap" (Cue IV), marked "Lento". It is written on a grid with 16 bars. The instruments listed on the left are Flute, G.H., Horns, Oboe, Harp I, Harp II, Violin I, Violin II, Viola, VC, CB, and Organ. The music is in C major and 3/4 time. The score is heavily annotated with red ink, including chord symbols like E11, E11, F#11, and various accidentals. There are also performance instructions like "Largamento" and "Slowen". The organ part at the bottom is numbered 17-24.

"Kidnap" Cue IV (M14/M21). *Lento* in C time, 3 pages, 38 bars (present cut). Duration = 2:32. OST track # 4; Tadlow start track # 3. Dvd location is 00:06:39. Now: The second half of page 14 after Bars 33-38, the music was cut, left blank. Then there is a notice that "Pages 15-17 not

present." This is because this second section (starting at 1:28 of track # 4 OST) was used later in the movie towards the end. That cue is XXXIII or M-101, "The Papers" (or Court Signs Papers). Much of the patterns in this section will be focused on later in this rundown.

Solo horn I softly and plaintively sounds *p espr* < Line 1 F# [written Line 2 C#] quarter note to E [written Line 2 B] half note down to small octave Bb [written Line 1 F] quarter note back up to (Bar 2) F# to E half notes decrescendo hairpin. Strings are *sords* (muted). Violins I sound *pp* < small octave B whole note on the up-bow legato mini-slur to (Bar 2) Bb whole note decrescendo. Violins II play small octave G whole note tied to whole note next bar. Violas play small octave E whole note on the up-bow tied to whole note next bar. VC play Great octave G whole note on the up-bow up to (Bar 2) small octave C whole note. CB are silent until Bar 13.

The *solo* horn I continues the short passage in Bar 3 Line 1 I quarter note down to D [written G] half note down to small octave A [written Line 1 E] quarter note crescendo up to (Bar 4) E to D half notes decrescendo. Violins I play small octave A whole note to (Bar 4) Ab whole note. After a quarter rest in Bar 3, violins II play Line 1 D dotted half note to (Bar 4) E to D half notes. Violas play small octave D/F whole notes tied to whole notes next bar. Celli play Great octave F whole note up to (Bar 4) small octave C whole note. The basic chord in Bar 1 is the E min (E/G/B) but if you add the initial F# quarter note of the horn you would have the combined E min/9 (E/G/B/F#). The basic chord in Bar 3 is the D min (D/F/A) but if you add the E note of the horn you temporarily get the combined D min/9 (D/F/A/E) sound.

In Bar 5, the C.A. (*cor anglais* or english horn) now takes over the "melody" or lyrical passage thru Bar 8. It sounds *espr p* > Line 1 D [written A] quarter note to C [written G] half note down to small octave G [written Line 1 D] quarter note back up to (Bar 6) Line 1 D quarter note to C half note down to small octave G# quarter note up to (Bar 8) Line 1 D quarter note to C half note down to small octave G quarter note back up to (Bar 8) Line 1 D quarter note to middle C half note down to small octave A [written Line 1 E] quarter note > *p*.

Violins I in Bar 5 play small octave G whole note to (Bar 6) Ab whole note (and then silent the next two bars). After a rest in Bars 5-6, violins II return in Bar 7 to play small octave G whole note to (Bar 8) A whole note

decrecendo. Violas in Bar 5 play small octave Eb whole note to (Bar 6) E whole note and then G whole note in Bar 7 to (Bar 8) A whole note. VC play Great octave Bb whole note tied to whole note in Bar 6 up to (Bar 7) small octave C/E whole notes tied to whole notes next bar.

In Bar 9 [ 00:30 in both cds] now in 3/4 time, violins I return to play a slightly different lyrical passage *pp* < of Line 2 Bb half note to Gb quarter note down to (Bar 10) Eb half note back up to Gb quarter note up to (Bar 11) Bb half note up to Line 3 C quarter note down to (Bar 12) Line 2 Bb dotted half note tied to half note next bar (followed by a quarter rest). The other strings are silent until Bar 13. After a quarter rest in Bar 9, harp II sounds *pp* small octave C/Eb/Gb/Bb quarter notes up to (top staff) middle or Line 1 C/Eb/Gb/Bb quarter notes, repeated next bar. Harp I plays the same but an octave higher register. After a quarter rest in Bar 11, harp II plays small octave C/D/Gb/Bb quarter notes up to Line 1 C/D/Gb/Bb quarter notes (repeated next bar) while harp I plays this an octave higher register.

In Bar 13, the flute and english horn now take over the passage along with violins II and violas. The flute and violins II play precisely as violins I did formerly, while the english horn and violas (now in the treble clef) play this an octave lower register (largely Line 1 register). Horns I-II play Line 1 D/F#[written Line 1 A/Line 2 C#] dotted half notes tied to dotted half notes next three bars, while horns III-IV play small octave Ab/middle C [written Line 1 Eb/G] dotted half notes tied thru Bar 16. The timp softly beats *pp* Great octave Bb quarter note (followed by a half rest) and repeated next three bars. After a quarter rest in Bar 13, harp I is arpeggiando on Line 1 Ab/Line 2 C/D/F# half notes to (Bar 14), after a quarter rest, small octave Ab/middle C/D/F# half notes. Repeat next two bars. Harp II in Bar 14 is arpeggiando on small octave Gb/Line 1 D/B dotted half notes (repeated in Bar 16). VC in Bar 13 play Great octave F/small octave D dotted half notes tied to half notes next bar and followed by a quarter rest (repeated next two bars). CB show up in Bar 13 to play Great octave and small octave Bb dotted half notes tied to half notes next bar (followed by a quarter rest) and repeated next two bars.

In Bar 17 (start of master page 13), horns play Line 1 C/Eb/Gb/Bb (C half-dim 7th) dotted half notes tied thru Bar 20. The timp beats on the same Bb quarter notes. The harp plays the C half-dim quarter notes in the pattern as delineated earlier. All violins play Line 2 Bb half note down to Gb quarter note down to (Bar 18) Eb half note up to Gb quarter note up to (Bar 19) Bb

half note up to Line 3 C quarter note down to (Bar 20) Line 2 Bb dotted half note. Violas play Line 1 C dotted half note tied thru Bar 20. VC play Great octave F dotted half note tied thru next three bars, while CB play Great octave Bb tied note.

A new section of the cue commences in Bar 21 [Tadlow 00:52; OST 00:53] in 6/8 time. All violins play *p* < Line 2 B quarter note down to G# 8th note to F# quarter note to D 8th (repeated next bar) to (Bar 23) Line 3 C# quarter note down to B 8th down to G quarter note down to E 8th (repeated next bar). Violas play the same notes as the violins in Bar 22 and 24 but an octave lower register. VC play *p* < ascending 8th notes Great octave D-B-small octave D (crossbeam connected) to same D down to Great octave B down to D (crossbeam connected) to (Bar 22) ascending 8ths E-B-D to descending D-B-E 8ths up to (Bar 23) Great octave A-small octave E-G to same G down to E to A 8ths, etc. Some of the notes I may have stated are wrong because Herrmann's writing was a bit unclear. CB in Bar 21 play small octave E dotted half note tied to next bar and then (in Bar 23) A dotted half note tied to next bar. Horns play small octave B/Line 1 D/F#/G# dotted quarter notes tied to 8th notes (followed by a quarter rest) to (Bar 22) D/F#/G/B dotted quarter notes tied to 8ths. Etc.

[break at 3:54 pm Monday, April 27, 2015....Riot happening now in Baltimore....]

Skipping to Bar 32 (*Largamente* in Cut or 2/2 time) [OST 1:15; Tadlow 1:12], we hear the now-familiar C maj 7th (C/E/G/B) once again with the orchestra playing largely whole notes. The flute and violins sound *ff* Line 3 G (g<sup>'''</sup>) whole note tied to whole note next bar, while the oboe and violins II play Line 3 E whole note tied to next bar. Horns play fortissimo small octave B/Line 1 C/E/G whole notes. The timp beats forte small octave C half note (followed by a half rest). Both harps are arpeggiando on C maj7 whole notes. Violas play Line 2 G whole note. VC play small octave E/B whole notes, and CB on Line 1 C whole note. In Bar 34, the flute and violins I play Line 3 F# whole note tied to next bar, while the oboe and violins II play on Line 3 D tied whole notes. The horns play small octave F#/B/Line 1 D/F# whole notes. Etc. In bar 36, the flute and violins I play Line 3 E whole note tied to whole note next bar, while the oboe and violins II play Line 3 C tied whole notes. Horns play B/Line 1 C/E/B whole notes. Etc.

The cue at the Tadlow cd track # 3 (1:27 point) seques to "The Papers" cue (aka "Second Kidnapping"). Horns I-II in Bar 1 sounds forte

stopped ( + ) notes of Line 1 Db [written Line 1 Ab] 8th to three Db quarter notes to Db 8th. Then in Bar 2 *sords* horns III-IV sound fortissimo the same Db note rhythmic pattern. Etc.

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# OBSESSION

## V "Newsboy"

	Lento															
Flute	C	F# <sup>!!</sup> E <sup>!!</sup> D <sup>!!</sup>	C <sup>!!</sup>		E <sup>!!</sup> D <sup>!!</sup> C <sup>!!</sup>	B <sup>!!</sup>		B <sup>!!</sup> A <sup>!!</sup> G <sup>!!</sup>	E <sup>!!</sup>				F# <sup>!!</sup> E <sup>!!</sup> D <sup>!!</sup>	C <sup>!!</sup>		
Clarinet	C	F# <sup>!!</sup> E <sup>!!</sup> D <sup>!!</sup>	C <sup>!!</sup>		E <sup>!!</sup> D <sup>!!</sup> C <sup>!!</sup>	B <sup>!!</sup>		B <sup>!!</sup> A <sup>!!</sup> G <sup>!!</sup>	E <sup>!!</sup>				F# <sup>!!</sup> E <sup>!!</sup> D <sup>!!</sup>	C <sup>!!</sup>		
Horn	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Harp I	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Harp II	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Vln I	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Vln II	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Vla	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Vc	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Cb	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
		①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩	⑪	⑫	⑬	⑭	

  

Flute	C	E <sup>!!</sup> D <sup>!!</sup> C <sup>!!</sup>	B <sup>!!</sup>		B <sup>!!</sup> A <sup>!!</sup> G <sup>!!</sup>	E <sup>!!</sup>		G major in 2nd part in 1st part								
GH	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Horns	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Hr I	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Hr II	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Vln I	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Vln II	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Vla	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Vc	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
Cb	C	G major in 2nd part in 1st part		in 2nd part in 1st part	G major in 2nd part in 1st part			E/G/B Eminon				G major in 2nd part in 1st part		in 2nd part in 1st part		
		⑮	⑯	⑰	⑱	⑲	⑳	㉑	㉒	㉓	㉔	㉕	㉖	㉗	㉘	

"Newsboy" Cue V (M22). Lento in C time, 2 pages (pp 18-19), 22 bars. Track # 5 OST. Tadlow cd start of track # 4. Dvd location: 00:09:23. Scene: A newspaper boy on a bicycle arrives at Courtland's home to deliver a new ransom notice in the form of a magnetic tape.

The two harps play contrary motion 8th note figures. Harp I sounds *pp* ascending legato 8th notes Line 1 G-B-Line 2 D-G (crossbeam connected) to same Line 2 G down to D down to Line 1 B down to G (connected as a figure by a crossbeam) and repeated next two bars. Harp II plays descending 8th notes Line 1 F#-C#-small octave A#-F# (crossbeam connected) to same small octave F# 8th up to A# up to middle (Line 1) C# to F# 8ths (crossbeam connected) and repeated next two bars. Note that we are hearing a simple bitonality of two major chords played "horizontally" instead of the normally-meant chords of a "vertical" nature. Harp I plays the G major (G/B/D) while harp II plays F# maj (F#/A#/C#).

In Bar 2, the flute sounds *p* < Line 2 F# half note to E to D quarter notes to (Bar 3) C whole note decrescendo. All four notes are under the legato slur curve line.

In Bar 4, the harps switch tonalities. Harp I now plays the F# major 8th notes starting on Line 1 F# up to A# up to Line 2 C# up to F# (crossbeam connected) to same F# down to C# to Line 1 A# to F# (crossbeam connected) and repeated next two bars. Harp II plays the G major 8th notes starting on Line 1 D down to small octave B-G-D to same small octave D up to G up to B up to Line 1 D 8ths (crossbeam connected) and repeated thru Bar 6. In Bar 5, the flute plays Line 2 E half note to D to C quarter notes down to (Bar 6) Line 1 B whole note.

In Bar 7, harp I now plays the E min (E/G/B) 8th notes starting Line 1 E-G-G-Line 2 E (crossbeam connected) to same Line 2 E down to Line 1 B-G-E 8ths (crossbeam connected) and repeated next four bars thru Bar 11. Herrmann wrote the Harp II 8ths a bit unclearly but it appears to be the G maj (G/B/D) 8ths as since Bar 4. In Bar 8, the flute plays Line 1 Bb half note down to Ab to Gb quarter notes down to (Bar 9) E whole note. In Bar 10, the english horn shows up to sound *pp* < > Line 1 C [written Line 1 G] whole note down to (Bar 11) small octave Bb [written Line 1 F] whole note.

With Bar 12 [OST 00:41; Tadlow 00:39] there is a dynamic build of the music with the muted (*sord*) strings plucking pizzicato 8th notes also in contrary motion as the harps still are doing. The harps also augment the sound because now both hands are playing (top and bottom staves). Harp I plays (top staff) Line 1 G up to B up to Line 2 D up to G 8ths (crossbeam connected) to same Line 2 G down to D down to Line 1 B down to G 8ths,

repeated next two bars. The left hand (bottom staff) plays ascending 8ths as well starting on small octave G-B-Line 1 D-E (crossbeam connected) to same Line 1 E down to D down to small octave B to G 8ths, repeated next two bars. Harp II (both staves) play descending 8th notes. The bottom staff plays Line 1 F# down to C# down to small octave A# down to F# (crossbeam connected) to same small octave F# up to A# up to middle C# to F# 8ths (repeated next two bars). The top staff plays this an octave higher register. Violins I pluck *pizz* ascending 8th notes *ppp* on Line 1 G up to B up to Line 2 D up to G (crossbeam connected) to same G down to D-B-G 8ths (repeated next two bars). Violins II play the same but an octave lower register. Violas (in the treble clef) pluck descending 8th notes starting on Line 2 F#-C#-Line 1 A#-F# (crossbeam connected) to same Line 1 F# up to A#-Line 2 C#-F# 8ths (repeated next two bars). Celli also pluck descending 8th notes starting Line 1 F# down to C# down to small octave A# down to F# (crossbeam connected) to same small octave F# up to A# to Line 1 C# to F# 8ths (repeated next two bars).

In Bar 13, the flute plays *p* < > Line 2 F# half note to E to D quarter notes to (Bar 14) C whole note. The english horn joins in to play Line 1 F# [written Line 2 C#] half note to E-D [written B-A] quarter notes to (Bar 14) middle C [written Line 1 G] whole note. Once again in Bar 12 we have the combined chords of G major and F# major, although Herrmann seemed to have wanted (unless he wrote it by mistake in a hurry) the bottom staff of harp I only to play the E min 7th (E/G/B/D). So that would add another tonality. However, I think it was an unintentional error on Herrmann's part. Instead of putting the note on a third leger (or "ledger" if you prefer) line (Line 1 G note) he only used two leger lines (the E). If he really wanted the E then I think he would've had other instruments playing it as well. The F# half note in Bar 13 played by the flute and english horns gives us the combined G maj 9th (G/B/D/F#) temporarily.

The E min 7 (E/G/B/D) is clearly seen by various instruments in the Bar 18 eight note patterns. Harp I plays ascending 8ths starting small octave (bottom staff) and Line 1 (top staff) E up to G up to B up to Lines 1 & 2 E (crossbeam connected) to same E down to B-G-E 8ths (repeated next four bars thru Bar 22. Harp II plays descending 8ths on Lines 1 & 2 D down to B down to G down to B (crossbeam connected) to small octave and Line 1 C up to E to G to B 8ths (repeated next four bars). Violins I are *col* Harp I top staff, and so on. The flute and english horn in Bar 19m plays Bb half note to Ab to Gb quarter notes to (Bar 20) E whole note.

Horns finally show up in end Bars 21-22. They sound *p < >* in Bar 21 [Tadlow 1:25; OST 1:29] small octave and Line 1 C [written G] whole notes stopped ( + ) crescendo to (Bar 22) Great octave and small octave Bb [written F] stopped whole notes decrescendo. The CB in Bar 21 plucks *pizz* small octave C quarter note *pp* (followed by a quarter and half rest) to (end Bar 22) Great octave Bb quarter note (followed by rests). Combined with the harps and strings with the horns in Bar 21, we have the C maj 7th (C/E/G/B) to (end Bar 22) both the E half-dim 7th (E/G/Bb/D) and E min 7th (E/G/B/D).

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"The Tape" Cue VI ( M 23). *Vivo* in C time, one page, 14 bars. Duration is 20 seconds notated at the end of the written cue; 29 seconds on the OST. Tadlow stereo cd location is track # 4 starting at 1:54. Dvd location: 00:11:13. Scene: Court tells LaSalle "Call the police" after listening to the ransom tape.

Horns loudly sound *ff* small octave B/Line 1 D/F#/A# [written Line 1 F#/A/Line 2 C#/E#] whole notes to (Bar 2) B/D/F/A dotted half notes decrescendo hairpin (followed by a quarter rest). The timp is trill rolled *ff* on Great octave F# whole note tied to whole note next bar.

The flute in Bar 2 sounds *f >* Line 1 A whole note, while the english horn plays Line 1 F [written Line 2 C] whole note. Repeat in Bar 4. Horns also repeat Bars 1-2 in Bars 3-4, whereas the timp is rolled on small octave C tied whole notes. All violins pluck *ff pizz* on Line 1 F#/A# quarter notes three times (followed by a quarter rest) to (Bar 2) F/A quarter notes three times (followed by a quarter rest). This is repeated in Bars 3-4 as well but not the strings are *arco*. Alternate like this in Bars 5-8. Violas are pizzicato on small octave B/Line 1 D quarter notes in this same pattern, repeated thru Bar 8. Celli also pluck small octave B/line 1 D quarter notes. CB pluck Line 1 F#/A# quarter notes. The organ sounds *ff (sost)* Great octave C/F#/small octave C/F (not F#) whole notes tied to whole notes thru Bar 8.

In this stressful scene and cue we find a mixed picture in regard to the chords. With the exception of the organ we do, however, find a clear-cut B minMaj 7th (B/D/F#/A#) in Bar 1 to (Bar 2) B half-dim 7th (B/D/F/A). But if you include the organ in sustained drone notes underneath we have both the F# and the F notes as well as the C added to the tonal mix. The



In Bars 5-6, the horns repeat the notes in Bars 1-2 but now forte decrescendo (instead of *ff* >) and in stopped ( + ) effect, repeated in Bars 7-8. The timp repeats Bars 1-4 in Bars 5-8.

Bars 9-14 were dialed out in the movie as Court and LaSalle talk together. The timp in Bar 9 [OST 00:16; Tadlow 2:11] sounds *p* Great octave F#-F#-F# quarter notes (followed by a quarter rest) up to (Bar 10) small octave C-C-C quarter notes decrescendo hairpin (followed by a quarter rest). Repeat in the next two bars. Harp I sound *p* arpeggiando quarter notes Great octave B/small octave D/F#/A#/B/Line 1 D/F#/A# three times (followed by a quarter rest) and repeated *pp* in Bar 11. In Bars 10 and 12, harp II plays this on B/D/F/A quarter notes. Violins I and violas are *arco ponticello* bowed trem on Line 1 F#/A# whole notes to (Bar 10) F/A bowed trem whole notes decrescendo. Repeat these two bars in the next two bars. Violins II are similarly bowed trem on small octave B/Line 1 D whole notes thru Bar 12. Celli are similarly trem in the same register as violins II. CB are not *arco* playing Great octave F# whole note tied to next three bars, *pp* in Bar 11 followed by the decrescendo hairpin in Bar 12. The organ is now silent.

In Bar 13, the *sords* horns are now soli (only instruments playing) *pp* < on small octave B/Line 1 D/F#/A# (B minMaj 7th) whole notes to (end Bar 14) B/D/F/A (B half-dim 7th) whole notes decrescendo hairpin and held fermata.

End of cue

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"The Ferry" Cue 7 (M 24). *Vivo* in C time, 10 pages, 80 bars. Track # 7 OST (2:42 duration); Tadlow track # 5. Dvd location: 00:14:32. Scene: The detective assures Court, "Just leave it to us" while you see Court on the Ferry. This is a very long cue so I will certainly not delineate it bar-by-bar!

Horns I-II in Bar 1 sound *ff* a six-note rhythmic pattern that you will hear for the first twelve bars. We find Line 1 C [written Line 1 G] 8th to C quarter note to two C 8ths to C quarter note to C 8th in Bar 1 (repeated next bar) to (Bar 3) small octave Bb/middle C notes in the same pattern (repeated next bar) to (Bar 5) B/Line 1 D notes to (Bar 6) C/E notes to (Bar 7) Db/Eb notes to (Bar 8) D/F# 8ths (repeated next bar) to (Bar 10) C/E notes to (Bar



7) unclear but probably Ab/Bb notes to (Bar 8) G/B notes (repeated next two bars) to (Bar 11) Gb/Bb notes to (Bar 12) G/B notes.

Back in Bar 1, violins I sound *sf* Line 1 (middle) C quarter note (followed by a quarter rest) to same C quarter note (followed by a quarter rest) and repeated thru Bar 4. Violins II play the same but the notation is unclear (may be small octave Bb but unlikely). Then in Bar 2 violins II definitely play small octave Bb quarter note in the same pattern thru Bar 4. In Bar 3, violas show up to pluck *pizz* on small octave Bb quarter notes in this same pattern thru Bar 4. In Bar 4, celli show up to pluck small octave Gb quarter notes in this pattern.

In Bar 5 [00:08 both cds], violins I now play *p < ff* Line 1 D-D-D-D quarter notes to (Bar 6) the rhythmic pattern of notes just previously delineated. So we find middle C/E notes in that pattern to (Bar 7) Db/Eb notes and so forth (see horns I-II). Back in Bar 5, violins II play small octave B-B-B-B quarter notes *p < ff* to (Bar 6) G/B notes in the rhythmic pattern to (Bars 7) Gb/Bb notes, and so forth (pretty much following the notes of horns III-IV). Violas in Bar 5 play A-A-A-A quarter notes to (Bar 6) middle C/E *arco* notes, etc. VC play on small octave F-F-F-F notes to (Bar 6) E dotted half note to Eb quarter note, etc.

In Bar 5, harp I is arpeggiando (vertical wavy line rolled chord) *p < ff* on small octave F/A/B/Line 1 D quarter note four times, while harp II plays this an octave lower register. Harp I in Bar 6 then is arpeggiando on half notes small octave G/C/Line 1 C/E/G/B/Line 2 C/E (followed by a half rest) whereas harp II plays this an octave lower register. The full organ starts to play in Bar 6 *ff* on Great octave and small octave E dotted half note to Eb quarter note down to (Bar 7) C dotted half note down to B quarter note to (Bar 8) Bb dotted half note down to F quarter note. VC/CB play as the organ on small octave E dotted half note to Eb quarter note, and so on.

The chord in Bar 5 is the B half-diminished seventh (B/D/F/A). In Bar 6 we find the C major seventh (C/E/G/B). I am not quite certain about Bar 7 but it appears to be the combined C min 9 b5b9 (C/Eb/Gb/Bb/Db). Bar 8 is the G maj7 (G/B/D/F#) yet there is some ambiguity because the VC/CB/organ also sounds Bb notes. Bar 9 is essentially E min9 (E/G/B/D/F#) back to (Bar 10) C major seventh. Bar 11 is the C half-dim 7th (C/Eb/Gb/Bb) to (Bar 12) G maj7 to (Bar 13) C half-dim 7 to (Bar 14) G maj9th. Etc.

Skipping to Bar 15 [dvd 00:14:58; Tadlow 00:27; OST 00:26] violins I-II are soli sounding *ff con forza* Line 1 C up to Line 2 C up to Line 3 C crossbeam connected 8th notes ("3" triplet value 8ths although Herrmann forgot to insert the "3") to same Line 3 C down to Line 2 C down to Line 1 C 8ths (crossbeam connected), repeating the first two figures in the second half of this bar and repeating thru Bar 20. In Bar 16, violins I now join in with this pattern but on small octave B up to Line 1 B up to Line 2 B 8ths and descending as given (repeat thru Bar 20). In Bar 17, violas now join in with this pattern on small octave Ab up to Line 1 Ab up to Line 2 Ab triplet value 8ths, and so on. Repeat thru Bar 20. In Bar 18, celli join in with the pattern on Gb notes.

After a half rest in Bar 17, the piccolo sounds *ff* on Line 3 E half note tied to half note next bar to Eb half note down to (Bar 19) C dotted half note down to Line 2 B quarter note to (Bar 20) Bb whole note. The english horn plays the same but an octave lower register. In Bar 20 the harps are gliss *C major*. Harp I is gliss from I believe small octave F up to Line 3 D and back down, while harp II is gliss from small octave D up to up to Line 2 B and back down. The timp is trill rolled *sfp* < on Great octave F whole note. Horns in Bar 20 sound *sfp* < small octave F/A/B/Line 1 D whole notes.

In Bar 21 [dvd 00:15:10; Tadlow & OST at 00:38], violins now play *ff* swiftly ascending 16th note figures starting small octave G-B-middle C-E (connected as a figure by two crossbeams) up to G-B-Line 2 C-E up to G-B-Line 3 C-E (followed by a quarter rest). Violas play this starting on small octave E-G-B-middle C. Celli play this starting on small octave C-E-G-B up to Line 1 C-E-G-B to Line 2 C 8th (followed by rests). CB play *ff* small octave E dotted half note to Eb quarter note. After a half and quarter rest, the harps are arpeggiando (notated here "quasi gliss") on various C/E/G/B notes. Horns play small octave G/B/middle C/E rinforzando-marked quarter notes to same half notes to same quarter notes. The orchestra continues on this pattern for the next ten bars. The flute in Bar 24 plays *ff* Line 2 E whole note up to (Bar 25) Line 3 E whole note, while the C.A. plays this an octave lower register. Etc.

Skipping to the final two bars, horns sound *sff* > small octave A/Bb/Line 1 D/F# whole notes up to (end Bar 80) Line 1 C/E/G/B [written G/B/Line 2 D/F#] whole notes *sff* > and held fermata. VC/CB/organ play Great octave Bb dotted half note down to F quarter note to (Bar 80) F#

whole note held fermata. In Bar 80, the timp is trill rolled on Great octave F# whole note held fermata. So we find the Bb Dom 7#5 (Bb/D/F#/A) to (Bar 80) C maj 7/#11 (C/E/G/B/F#).

End of cue. [end session May 1, 2015 at 1:41 pm PDT]

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***OBSESSION***

VIII  
"Ransom" [Unused cue]

The score is a handwritten musical score for a cue titled "OBSESSION". It is labeled as Cue VIII, "Ransom", and is noted as "Unused cue". The score is for 7 bars in common time (C). The instruments listed are Piccolo, English Horn, Horns 1 & 2, Horns 3 & 4, Suspended Cymbal, Harp I, Harp II, Violins I, Violins II, Viola, VC, and CB. The score contains various musical notations including notes, rests, dynamics, and articulation marks. A large checkmark is visible on the right side of the page.

"Ransom" Cue VIII. C time, 7 bars. Note: This short cue was not used in the picture. The written cue was added at the end of "The Ferry" cue to fill out that end page. An alternate title for this cue could be The Radio

Truck, I believe. OST cd location: track #39 (one of the three Bonus Tracks) released by Music-Box Records. Tadlow cd location is track # 5 starting at 2:33.

Harp I (top staff) sounds *ff* descending 8th notes Line 1 Bb-Ab-Gb-Fb (connected as a figure by two crossbeams) followed by another such figure to (Bar 2) Line 2 Db-Eb-F-G 8ths figure played twice. Repeat these two bars in the next four bars. The bottom staff plays this pattern and notes an octave lower register. Harp II plays in contrary motion (initially ascending). The top staff plays Line 1 B-Line 2 C-D-E 8ths (connected as a figure by a crossbeam) to another such figure to (Bar 2) Line 1 B down to A to G to F figures. Repeat these two bars in the next four bars. Violins I play 16th note figures in descending manner starting Line 1 Bb-Ab-Gb-Fb (connected as a figure by two crossbeams) followed by three more such figures to (Bar 2) B-A-G-F 16ths 4X. Repeat these two bars in the next four bars. Violins II play contrary motion Line 1 B up to Line 2 C-D-D 16th note figure played 4X to (Bar 2) Line 2 Db-Eb-F-G 16ths. Repeat next four bars.

In Bar 3, the piccolo plays *f* < Line 2 E dotted half note up to B quarter note to (Bar 4) Line 2 Bb whole note decrescendo hairpin. The english horn plays the same but an octave lower register. Herrmann did not indicate that the piccolo repeats those two bars in the next two bars but he does for the english horn. The *sords* horns play precisely as the english horn. The susp cymbal sounds *pp* < a diamond-shaped whole note in each bar.

In the end Bar 7 only the harps and violins play. They continue to play what they have been playing for the first half of this bar followed by an end note except that violins II play ascending 16ths Line 1 B-Line 2 C-D-E to Db-Eb-F-G 16ths up to Bb 8th (followed by an 8th and quarter rest).

No chords per se in this dissonant short cue. [end session Saturday, May 2, 2015 at 3:06 pm]

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"Hideout" Cue 13 (M 32). *Moderato* in C time, one page (master page 30), 8 bars. CD location: Track # 8 OST; Tadlow start of track # 6. Dvd location: 00:17:48.

# OBSESSION

m 32  
XIII "Hideout"

Flute	C	-	-	-	-	d-d C11 B?	d-d B <sup>b</sup> A	d-d A G	d-d G F#F?
C.A.	C	-	-	-	-	d-d G <sup>b</sup> G?	d-d G <sup>b</sup> F	d-d E E <sup>b</sup>	d-d E <sup>b</sup> C
Hes 2	C	B <sup>b</sup> B <sup>b</sup> A <sup>b</sup> / G <sup>b</sup> G <sup>b</sup> B <sup>b</sup>	B <sup>b</sup> A A A / G <sup>b</sup> F F F	A G G G / F E <sup>b</sup> F <sup>b</sup>	E <sup>b</sup> F <sup>b</sup> D <sup>b</sup> / E <sup>b</sup> D <sup>b</sup> D <sup>b</sup>	(w)	}	}	}
Hes 3/4	C	E E <sup>b</sup> F <sup>b</sup> / E D D D	E <sup>b</sup> E E F / D C C C	E D <sup>b</sup> D <sup>b</sup> / C B <sup>b</sup> A <sup>b</sup>	? C B B B / B <sup>b</sup> G <sup>b</sup> B <sup>b</sup>	}	}	}	}
Harp I	C	C C	/ /	- F#F	/ /	(w)	}	}	}
Harp II						}	}	}	}
Violins I	C	B <sup>b</sup> B <sup>b</sup> B <sup>b</sup> / C C	B <sup>b</sup> A A A / C C	A G G G / C C	G F F F / C C	}	}	}	}
Violins II	C	G <sup>b</sup> G <sup>b</sup> B <sup>b</sup> / C C	G <sup>b</sup> F F F / C C	F E <sup>b</sup> F <sup>b</sup> / C C	E <sup>b</sup> D D D / C C	(w)	(x)	(9)	(2)
Violas	C	E E <sup>b</sup> F <sup>b</sup> / C C	E <sup>b</sup> E E F / C C	E D <sup>b</sup> D <sup>b</sup> / C C	? C B B B / C C	}	}	}	}
VC	C	C D D D / C C	D C C C / C C	C B <sup>b</sup> A <sup>b</sup> / C C	B <sup>b</sup> G <sup>b</sup> B <sup>b</sup> / C C	}	}	}	}
CB		C E G B To E <sup>b</sup> G <sup>b</sup> B <sup>b</sup> / (Cmaj7) - (E <sup>b</sup> min7)	E <sup>b</sup> min7 / To Fmaj7	Fmaj7 / E <sup>b</sup> Dom7	C min7 / To G# F#	F#	F#	F#	F#
Organ	C	-	-	-	-	F#	F#	F#	F#

Completed 4-15-15  
6PM



Horns sound *sf* Line 1 C/E/G/Bb rinforzando 16th legato to D/Eb/Gb/Bb 16ths to two more such D/Eb/Gb/Bb 16ths (all four 16ths are connected as a figure by two crossbeams) to another such figure *sf* followed by a half rest. Harp I sounds *ff* Line 1 C/E/G/B quarter note arpeggiando (bottom staff an octave lower register) and sounded again (followed by a

half rest). Harp II plays this an octave lower register. After a half rest in Bar 1, the strings take over the same pattern just played by the horns. So violins I here play *sf* Line 1 B-Bb-Bb-Bb 16ths (connected as a figure by two crossbeams) to another such figure. After a half rest, violins II play Line 1 G-Gb-Gb-Gb 16ths figure played twice. Violas here play Line 1 E-Eb-Eb-Eb 16ths, and celli here play Line 1 C-D-D-D 16ths. After a half rest in Bar 1, the timp sounds *ff* small octave C-C quarter notes (repeated next bar).

In Bar 2, the horns now play the same pattern on D/Eb/Gb/Bb 16ths to C/E/F/A 16ths played 3X (these four 16ths are connected as a figure by two crossbeams) to another such figure followed by a half rest. The harps play D/Eb/Gb/Bb quarter notes played twice in the respective octaves (followed by a half rest). After a half rest, the strings play the same as the horns. In Bar 3, the horns play this pattern on C/E/F/A 16ths to three Bb/Db/Eb/G 16ths figure played twice. In Bar 4, this pattern is played on Bb/C/Eb/G 16ths to three G#/B/D/F# 16ths.

(C/E/G/B) to Eb minMaj 7 (Eb/Gb/Bb/D). In Bar 2, the chords are Eb minMaj 7 to F maj 7 (F/A/C/E). F maj 7 starts Bar 3 to Eb Dom 7 (Eb/G/Bb/Db) to (Bar 4).

In Bars 5-8, the horns and strings repeat Bars 1-4. Starting in Bar 5 (dvd 00:17:59), the flute comes in to sound *ff* Line 3 C to Line 2 Bb half notes to (Bar 6) Bb to A half notes to (Bar 7) A to G half notes to (Bar 8) F half note to F# quarter note tied to 8th note (followed by an 8th rest). The oboe plays Line 2 G to Gb half notes to (Bar 6) Gb to F half notes to (Bar 7) E to Eb half notes to (Bar 8) Eb half note to C quarter note tied to 8th note. The timp is trill rolled on small octave C whole notes thru Bar 7 to C dotted half note in Bar 8 to Great octave F#-F#-F# "3" triplet value 8ths *sf*. The contrabasses show up in Bar 5 to sound *ff sost* on Great octave F# whole note tied to whole notes thru Bar 8. The organ shows up also to play (with *pedal*) Great octave C/F# whole notes tied thru Bar 8. Note of course that this is the devil's interval or augmented 4th tritone that is classically pretty dissonant.

End of cue. [end session Sat May 2, 2015 at 11:11 pm PDT]

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"Breakout" Cue XIV (M 33). *Lento* in 4/2 time, 3 pages (master pages 31-33), 25 bars. CD location: track # 9 OST. Dvd location: 00:18:43.

# OBSESSION

cue 9  
[XIV] "Breakout"

	Lento	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Piccolo	<i>o</i> <i>d</i> E <sup>3</sup> A <sup>3</sup>	<i>o</i> <i>o</i> B <sup>b1</sup> E <sup>4</sup>	<i>o</i> <i>o</i> C <sup>4</sup> G <sup>4</sup>	<i>o</i> <i>o</i> B <sup>b1</sup> E <sup>4</sup>	<i>o</i> <i>o</i> E <sup>4</sup> A <sup>4</sup>												
Hrs 2	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Hrs 3	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Tam Tam	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Hr I	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Hr II	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Vln I	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Vln II	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Violas	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Vc	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Cb	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
organ	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

	Lento	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Picc	<i>o</i> <i>d</i> E <sup>3</sup> A <sup>3</sup>	<i>o</i> <i>o</i> B <sup>b1</sup> E <sup>4</sup>	<i>o</i> <i>o</i> C <sup>4</sup> G <sup>4</sup>	<i>o</i> <i>o</i> B <sup>b1</sup> E <sup>4</sup>	<i>o</i> <i>o</i> E <sup>4</sup> A <sup>4</sup>												
C.A.	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Hrs 2	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Hrs 3	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Hr I	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Hr II	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Vln I	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Vln II	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	B <sup>b1</sup> A <sup>4</sup> C <sup>4</sup>	C <sup>4</sup> B <sup>b1</sup> A <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>	E <sup>4</sup> F <sup>4</sup> C <sup>4</sup>
Vc	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
Cb	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
organ	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

Completed  
4-8-15 1:11pm

Instrumentation: piccolo, english horn, 4 horns, Tam Tam, 2 harps, strings, organ. Scene: The kidnappers are surrounded by the New Orleans police. Cornered, they attempt a desperate breakout.

The piccolo sounds *f* < > Line 2 E whole note up to Ab dotted half note (followed by a quarter rest) and repeated in Bar 2. The piccolo in Bar 3 then plays Line 1 Bb whole note up to Line 2 E whole note (repeated next bar) to (Bar 5) Line 2 C# up to E whole notes (repeated next bar) to (Bar 7) Line 1 Bb up to Line 2 E whole notes (repeated next bar). The english horn plays in Bar 1 Line 1 E [written Line 1 B] whole note up to Ab [written Line 2 E] dotted half note, and so on (see the piccolo notes but an octave lower register). VC play Great octave C whole note tied to whole note and tied thru Bar 18. CB was similarly tied on Great octave F# whole notes. The organ is also similarly tied on Great octave C/F#/small octave C whole notes thru Bar 18.

Horns I-II in Bar 1 sound *ff* Line 1 C/E [written Line 1 G/B] half notes legato up to F/A [written Line 2 C/E] half notes down to Cb/Eb half notes (followed by a half rest). Repeat in Bar 2 but there in stopped ( + ) effect. Horns III-IV in Bar 1 plays small octave A/Line 1 E [written Line 1 E/B] half notes up to Line 1 D/A half notes down to small octave Ab/Line 1 Eb half notes (followed by a half rest). Repeat next bar but in stopped effect. In Bar 3, horns I-II play Line 1 Gb/Bb [written Line 2 Db/F] half notes down slightly (down a minor 2nd interval) to F/A [written Line 2 C/E] half notes down a perfect 4th interval to Line 1 C/E [written Line 1 G/B] half notes (followed by a half rest). Repeat next bar but there in stopped ( + ) effect. Horns III-IV in Bar 3 play Line 1 Eb/Bb half notes to D/D half notes down to small octave A/Line 1 E half notes (followed by a half rest). Repeat in stopped effect next bar. In Bar 5, horns I-II play *ff* < *sff* > Line 1 A/Line 2 C# [written Line 2 E/G#] half notes to Ab/C half notes down to G/B half notes (now in stopped effect only for the G/B half notes (followed by a half rest) and repeat next bar *p* < *ff* >. Horns III-IV in Bar 5 play Line 1 F#/Line 2 C# half notes to F/C half notes to (now in stopped effect) Line 1 E/B half notes. In Bar 7, horns I-II play Line 1 Cb/Eb half notes up to F/A half notes down to C/E half notes (here stopped + ) followed by a half rest, repeated next bar. Horns III-IV play small octave Ab/Line 1 Eb half notes up to D/A half notes down to small octave A/Line 1 E half notes.

After a whole rest in Bar 1, the Tam Tam sounds *mf* *L.V.* a whole note (repeated thru Bar 18). After a whole rest in Bar 1, harp I plays *ff* Great octave Ab/small octave Cb/Eb/Ab/Line 1 Cb/Eb 8ths up to same 8ths an octave higher register (followed by a quarter and half rest). Harp II plays small octave Ab/Line 1 Cb/Eb/Ab/Line 2 Cb/Eb 8ths up an octave higher 8ths (followed by rests).

After a whole rest in Bar 1, violins I sound *ff* > Line 1 Cb/Eb whole notes bowed trem, whereas violins II here play small octave Ab/Line 1 Eb bowed trem whole notes, and violas here on Line 1 Cb/Eb. After a whole rest in Bar 2, violins I (and violas) play Line 1 Cb to Eb fingered trem (not bowed trem) half notes (as notated for the combined whole note duration for the second half of the bar) while violins II are fingered trem between Ab/middle Cb half notes. After a whole rest in Bar 3, violins I are back to bowed trem on Line 1 C/E whole notes, violins II here on small octave G/Line 1 E whole notes, and violas on small octave C/E bowed trem whole notes. Once again, as in Bar 2, these strings play the same notes in Bar 4 but in fingered trem effect.

This should be enough of a verbal description of how Herrmann constructed the sounds of this cue.

"The Tomb" Cue XI (M 34). *Lento* in 3/4 time, 50 bars. CD location: Track # 10 OST; Tadlow start of track # 7. Dvd location: 00:20:47. Scene: Tomb placement of Elizabeth & Amy, and time transition to 1975.

The first sixteen bars of this cue follows the same pattern as the "Prelude," so I may not want to go too much into depth with the delineation. In fact, the notes are virtually the same. There is, however, no organ initially as in the Prelude. In Bars 6-8, the horns in "The Tomb" are stopped ( + ) instead of *sords* as in the Prelude.

The organ appears (or rather "sounds" : ) in Bar 17 [Tadlow 00:27; OST 00:25] sounding *f* > Great octave E/A dotted half notes tied to next two bars. This is the bottom staff. In Bar 18, the top staff of the full organ sounds forte small octave B/Line 1 D/G/B dotted half notes to (Bar 19) I believe (unclear writing) either B/D/F/A or Bb/Db/F/A dotted half notes tied to dotted half notes next bar. Bar 18 is the E min 7/11 (E/G/B/D/A) while Bars 19-20 are either B half dim 7/11 (B/D/F/A/E) or probably the Bb minMaj 7/11 (Bb/Db/F/A/E). Note: I noticed that in his last few scores Herrmann was writing less clearly or precisely, probably due to his growing illnesses and age--although I hardly call age 65 *old* (I will be 65 on July 1 this year)! The bottom staff of the organ repeats Bars 17-19 in Bars 21-23 but now *pp*. The top staff repeats Bars 18-20 in Bars 22-24 but now *ppp*. The bottom staff again repeats in Bars 25-27. The top staff repeats itself in Bars 26-28 but now in "reed stops" effect. Etc.

Skipping to Bar 41 [dvd 00:21:49; Tadlow cd 1:04; OST 1:02], harp I is arpeggiando (vertical wavy line rolled chord) *pp* on Line 2 C/E/G/B (bottom staff) and Line 3 C/E/G/B (top staff) half notes to same tones as quarter notes (repeated thru Bar 44). The bottom plays the same but an octave lower registers respectively. Then they play in Bar 45 C/Eb/Gb/Bb arpeggiando notes in the same pattern (repeated thru Bar 48).

The sopranos and altos ladies chorus show up in Bar 42 to sing "Ah" *pp* < Line 1 G/B dotted half notes to (Bar 43) Gb/Bb dotted half notes to (Bar 44) F/A dotted half notes decrescendo to (Bar 45) D/F# dotted half notes tied to dotted half notes next bar. In Bar 47 they now sing *pp* > *pp* either C/E or C/Eb (unclear again) dotted half notes tied to next bar. In Bar 49 the harps are arpeggiando *pp* > on C/E/G/B half notes to quarter notes to (end Bar 50) C/E/G/B dotted half notes. Sops & altos sing *pp* > *ppp* D/F# dotted half notes tied to next bar. These end bars show the C maj9#11 (C/E/G/B/D/F#) tonality.

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"Memorial Park" Cue XII (M 35). *Lento* in C time, 2 pages, 16 bars. CD location: Track # 11 at 1:19 timing; Tadlow track # 7 starting at 1:24. Dvd location: 00:22:03. Scene: Pontchertrain Memorial Park 1975.

The timp is trill rolled *f* > on Great octave A whole note and repeated in Bar 3, Bar 5, and all the other odd-numbered bars. The harp sounds *ff* *L.V.* on Contra octave A/Great octave E/A whole notes in all the odd-numbered bars as well. CB sound *sff* > in all odd-numbered bars on Great octave A whole note.

After a quarter rest in Bar 1, violins I on *sul G* play Line 1 G half note up to B quarter note crescendo hairpin up to (Bar 2) Line 2 D down to C half notes *ff* >. After a quarter rest, violins II play Line 1 E half note up to G quarter note to (Bar 2) Ab whole note. After a quarter rest, violas play middle C half note up to E quarter note to (Bar 2) Eb whole note decrescendo hairpin. After a quarter rest, VC play small octave B half note to middle (Line 1) C quarter note to (Bar 2) D half note back to C half note. After a quarter rest in Bar 3, violins I play Line 1 B half note down to G quarter note to (Bar 4) Ab whole note. After a quarter rest, violins II play Line 1 G half note to E quarter note to (Bar 4) Eb whole note. After a quarter

# OBSESSION

m35  
XII "Maniacal Rite"

(completed) wed 4-8-15 Yissom

rest, violas play Line 1 E half note down to C quarter note up to (Bar 4) D to C half notes. After a quarter rest, celli play middle C half note to small octave B quarter note to (Bar 4) Ab whole note.

After a half and quarter rest in Bar 1, horn I plays *mf* < Line 1 B [written Line 2 F#] quarter note up to (Bar 2) Line 2 D [written Line 2 A] half note to C [written G] half note *f* >. After a half and quarter rest in Bar 2, horn II (also sharing the top staff with horn I) plays Line 1 G [written Line 2 D] quarter note up to (Bar 2) Ab [written Line 2 Eb] whole note. After a half and quarter rest in Bar 1, horn III plays Line 1 E [written Line 1 B] quarter note to (Bar 2) Eb whole note. After a half and quarter rest in Bar 1, horn IV (sharing the bottom staff with horn III) plays Line 1 C [written Line 1 G] quarter note to (Bar 2) D to C half notes.

[Sunday May 3 lunch break now with the wife at 2:03 pm. Going out!]

The flute in Bar 2 sounds *f* > Line 2 D to C half notes while the english horn plays Line I D [written Line 1 A] to C [written G] half notes. They both repeat this in Bar 4. After a half and quarter rest in Bar 3, horns I-II play Line 1 E/Line 2 G [written Line 1 B/Line 2 G] quarter notes to (Bar 4) Eb/Ab whole notes. After a half and quarter rest in Bar 3, horn III plays middle C [written G] quarter note to (Bar 4) D to C half notes. Horn IV plays small octave B quarter note to (Bar 4) small octave Ab whole note.

The tonality in Bar 1 is the clear A min 9th (A/C/E/G/B). In fact, it is the A min9 the odd-numbered bars thru Bar 9 and also Bars 13 & 15. Skipping to Bar 15,, after a quarter rest, horns are stopped ( + ) on small octave G/B/Line 1 C/E half notes to quarter notes to (end Bar 16) same G/B/C/E stopped whole notes > *pp* and held fermata. After a quarter rest, violins I play *pp* Line 1 E dotted quarter note tied to whole note in Bar 16 held fermata. Violins II here play tied middle C notes, violas on small octave B, and celli on small octave G. Since the A note is not being sounded in end Bar 16, instead of the oft-used A/C/E/G/B (A minor ninth), we have the C major seventh (C/E/G/B).

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"Sandra" Cue XIII (M41-42). *Lento* in 4/2 time, 10 pages (master pp. 39-48), 79 bars. CD location: Track # 12 OST (6:44 duration); Tadlow track # 8. Dvd location: 00:27:58. Scene: Court is in Florence, visits a large church, and sees Sandra there restoring artwork. This 25-year old (seemingly Italian-born) gal is a spitting image of Elizabeth, Court's dearly departed wife.

This is the especially viewed and long "The Same" cue/scene. The Sops sing "Ah" *ff* Line 2 G/B to G/A whole notes while altos sing Line 2 C/E whole notes tied to whole notes. The full organ (top staff) plays Line 2 C/E/G/B whole notes to C/E/G/A whole notes. The bottom staff of the organ plays *ff* with *pedal* Great octave E/A/small octave E/B whole notes to E/A/E/A whole notes. The Tam Tam sounds *ff* a whole note let vibrate (followed by a whole rest).

In Bar 2, stopped ( + ) horns sound *sf* > Line 1 C/E/G/B whole notes to C/E/G/A whole notes (actually the C/E/G notes are simply tied to whole notes since this cue is in 4/2 time). The timp shows up in Bar 2 to sound *f* > Great octave A whole note trill roll tied to whole note. The chord in Bars 1-2 is the now-familiar A min 9 (A/C/E/G/B).

# OBSESSION

XIII Cue 13  
 XIV Sandra v. honto [the Same cue]

Has 2	4	-	G <sup>+</sup> A <sup>+</sup>	-	A <sup>+</sup> G <sup>+</sup>	-	A <sup>+</sup> G <sup>+</sup>	-	A <sup>+</sup> G <sup>+</sup>	-	-	-	-	-	-
Hrs 3	-	-	E <sup>+</sup> C <sup>+</sup>	-	D <sup>b+</sup> D <sup>b+</sup>	-	-	-	-						
Temp	-	-	A	-	A	-	A	-	A	-	A	-	-	-	-
Tan Tam	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sops	B <sup>b</sup> A <sup>+</sup>	-	A <sup>+</sup> C <sup>+</sup>	-	G <sup>b+</sup> F <sup>+</sup>	-	A <sup>+</sup> G <sup>+</sup>	-	A <sup>+</sup> G <sup>+</sup>	-	A <sup>+</sup> G <sup>+</sup>	-	-	-	-
Altos	E <sup>+</sup> C <sup>+</sup>	-	D <sup>b+</sup> D <sup>b+</sup>	-	-	-	-								
Vln I	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Vln II	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Violon	argt	-	A <sup>+</sup> G <sup>+</sup>	-	D <sup>b+</sup> D <sup>b+</sup>	-	-	-	-						
Full Organ	-	-	A <sup>+</sup> G <sup>+</sup>	-	D <sup>b+</sup> D <sup>b+</sup>	-	-	-	-						

HP I	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
HP II	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Sops	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
Altos	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	
(V) Violin I	-	-	(smp) B <sup>b</sup> A <sup>+</sup>	-	(smp) D <sup>b+</sup> D <sup>b+</sup>	-	(smp) C <sup>+</sup> D <sup>b+</sup>	-	(smp) A <sup>+</sup> G <sup>+</sup>	-	(smp) E <sup>+</sup> B <sup>b</sup>	-	(smp) A <sup>+</sup> G <sup>+</sup>	-	(smp) A <sup>+</sup> G <sup>+</sup>	-
(V) Violin II	-	-	(smp) B <sup>b</sup> A <sup>+</sup>	-	(smp) D <sup>b+</sup> D <sup>b+</sup>	-	(smp) C <sup>+</sup> D <sup>b+</sup>	-	(smp) A <sup>+</sup> G <sup>+</sup>	-	(smp) E <sup>+</sup> B <sup>b</sup>	-	(smp) A <sup>+</sup> G <sup>+</sup>	-	(smp) A <sup>+</sup> G <sup>+</sup>	-
(V) Viola	-	-	(smp) B <sup>b</sup> A <sup>+</sup>	-	(smp) D <sup>b+</sup> D <sup>b+</sup>	-	(smp) C <sup>+</sup> D <sup>b+</sup>	-	(smp) A <sup>+</sup> G <sup>+</sup>	-	(smp) E <sup>+</sup> B <sup>b</sup>	-	(smp) A <sup>+</sup> G <sup>+</sup>	-	(smp) A <sup>+</sup> G <sup>+</sup>	-
Organ	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	

The Sops return in Bar 3 to sound *ff* Line 2 F/A to E/G whole notes while altos sing "Ah" Line 1 Bb/Line 2 Db whole notes tied to whole notes. The organ top staff plays Line 1 Bb/Line 2 DB whole notes tied to whole

notes but also Line 2 F/A to E/G whole notes. The top staff of the organ sounds the tied Great octave E/A/E whole notes but also small octave A to G whole notes. In Bar 4, horns III-IV play small octave Bb/Line 1 Db whole notes tied to whole notes, while horns I-II play Line 1 F/A to E/G whole notes in stopped ( + ) effect. The timp returns in Bar 4 to sound forte decrescendo Great octave A whole note tied to whole note trill drum roll.

The altos and Sops in Bar 5 sing B/D/Gb/Bb whole notes to Bb/Db/F/A whole notes. The organ plays on the same notes in the pattern given earlier. The Tam Tam sounds a whole note let vibrate. The horns in Bar 6 play B/D/Gb/A whole notes to Bb/Db/F/A whole notes in stopped fashion. The timp is rolled on A again. The altos and sops in Bar 7 sing (now *f >*) Bb/Db/F/A whole notes to Bb/Db/E/G whole notes, and the organ plays similarly. In Bar 8 the horns play the same. Etc.

Skipping to Bar 12 [dvd 28:54; Tadow 00:58; OST 00:55], the organ is solo thru Bar 18 in "reed stops." It sounds *pp* on small octave A to B to middle C to D quarter notes to (Bar 13) E down to C to small octave B to A quarter notes to (Bar 14) A down to E up to A to same A quarter notes to (Bar 15) G whole note. All notes are under the legato curve line umbrella. The bottom staff plays *pp manual* Great octave E/A/small octave E whole notes tied to whole notes next bar. Then in Bar 14 it plays Great octave C/G/small octave C whole notes tied to whole notes next bar. In Bar 16, the flute stops are added to the sound mix. Now dyads are played starting with small octave F/A quarter notes to G/B to A/middle C to B/D to (Bar 17) C/E down to A/C to G/B to F/A to (Bar 18) E/G down to C/E up to F/A to same F/A quarter note dyads to (Bar 19) E/G whole notes. The bottom staff of the organ plays the same in Bars 16-19 as in Bars 12-15.

4 violins I, 4 violins II, and 4 violas start to play in Bar 19 [dvd 00:29:25; Tadow 1:28; OST 1:26]. All strings are *sords*. The organ repeats Bars 12-19 in Bars 20-27. Violins II play an octave lower (Line 1 register) than violins I while violas play 2 octaves lower (small octave register). Violins I play Line 2 B half note to A to G quarter notes up to (Bar 20) Line 3 F# half note to E to D quarter notes to (Bar 21, start of master page 41) C half note to D down to Line 2 B quarter notes up to (Bar 22) Line 3 A half note to G to F# quarter notes to (Bar 23) E down to Line 2 B half notes. In Bar 24, violins I play Line 2 A to G half notes up to (Bar 25) Line 3 A to G half notes down to (Bar 26) E half note to D down to Line 2 B quarter notes up to (Bar 27) Line 3 C down to Line 2 A quarter notes to G half note.



quarter notes. The organ plays Great octave C/G/small octave C/E/B/Line 1 E whole notes (then silent until Bar 48).

In Bar 29 (dvd 00:30:13), there is a climax of sorts for two bars. The ladies chorus joins in on the "swell" music! : )

The harps are arpeggiando. Harp I plays forte Line 1 G/Line 2 D/F#/G/B/Line 3 D/F# half notes to (now *mf*) Line 1 G/B/Line 2 E/G/B/Line 3 C/E half notes down to (Bar 30) Line 1 E/G/Bb/Line 2 D/E/G/Bb/Line 3 D half notes to small octave Bb/Line 1 C/E/G/Bb/Line 2 C/E/G half notes. Harp II plays this an octave lower register. Silent next four bars.

Sops sing "Ah" *p* < Line 2 D/F# half notes to C/E quarter notes down to Line 1 G/B quarter notes to (Bar 30) Bb/Line 1 D half notes down to Line 1 E/G half notes decrescendo hairpin. Altos play Line 1 G/B half notes to B/Line 2 C quarter notes down to D/E quarter notes to (Bar 30) E/G half notes to small octave Bb/middle C half notes.

Violins I play Line 3 D/F# whole notes legato down to (Bar 30) Line 2 Bb/Line 3 D whole notes decrescendo. Violins II play Line 2 G/B whole notes down to (Bar 30) E/G whole notes. Violas sound *f* small octave G/B whole notes to (Bar 30) Bb/middle C whole notes. VC play Great octave E/B whole notes to (Bar 30) Great octave G/small octave D whole notes. CB pluck pizzicato on I believe small octave E quarter note let vibrate followed by a quarter and half rest.

In Bar 31, sops sing Line 1 F/A to G/B to A/Line 2 C to C/E quarter notes to (Bar 32) Bb/D half notes down to E/G half notes. Altos sing small octave A/middle C quarter notes to C/E to D/F to F/A quarter notes to (Bar 32) E/G down to Bb/C half notes. Violins I play Line 2 F/A down to C/E half notes to (Bar 32) Bb/D down to E/G half notes. Violins II play Line 1 B/Line 2 D half notes to A/C half notes down to (Bar 32) E/G half notes down to small octave Bb/middle C half notes. Violas play small octave F/A whole notes to (Bar 32) G/Bb to C/D half notes. VC play small octave C whole note up to (Bar 32) E down to Great octave G half notes.

In Bar 33 [OST 2:36; Tadlow 2:28], sops sing *p* < > Line 1 F/A to E/G half notes and repeated next bar *pp* < >. Altos sing small octave Bb/Line 1 Db whole notes (repeated next bar). Violins play *pp sur la touche* fingered trem notes. Note: Usually Herrmann writes the Italian words "sul

tasto" instead of the French "sur la touch (bowing over the fingerboard). Anyway, violins I are fingered trem between Line 1 D/F half notes to E/A half notes (notated like the legato trem or "shakes" of the woodwinds) to I believe (unclear) Db/E to E/G half notes to (Bar 34) D/F to E/A half notes figure to same figure played again. Violins II are *col* violins I. Violas join in on Bar 34 fingered trem between small octave Bb-Line 1 Db half notes and repeated again.

In Bar 35 (dvd 00:30:45), the C.A. (english horn) shows up to play the plaintive lyrical line *p* < of Line 1 F# [written Line 2 C#] half note to E down to small octave B quarter note up to (Bar 36) D down to small octave G half notes decrescendo hairpin. Harp I plays *p* arpeggiando Great octave G/B/small octave D/F#/G/B/Line 1 D/F# half notes (followed by a half rest) to (Bar 36) Great octave G/small octave D/E/G/Bb/Line 1 D half notes (followed by a half rest). Violins I are on the up-bow sounding *pp* small octave B/Line 1 D whole notes to (Bar 36) Bb/D whole note. Violins II on the up-bow play small octave G/Line 1 D whole notes to (Bar 36) Bb/D whole notes. Violas on the up-bow play small octave D/E whole notes tied to whole notes next bar. Celli on the up-bow play Great octave E/B to (Bar 36) G/small octave D whole notes.

In Bar 37 in the picture is when LaSalle asks, "How was it, Court?" The english horn plays ascending quarter notes small octave A-B-Line 1 C-E crescendo down to (Bar 38) D down to small octave G half notes. Violins I & II play small octave A/middle C whole notes down to (Bar 38) G/Bb whole notes. Violas play small octave C/F whole notes to (Bar 38) unison E whole note. VC play small octave C whole on the up-bow down to (Bar 38) Great octave G whole note.

In Bar 39 [dvd 00:31:05; OST 3:07; Tadlow 2:54] is when Court un- emotively replies, "The same...." Here in this specific bar the sops and altos are soli. The sops sing Line 1 F/A half notes to E/G dotted quarter notes (followed by an 8th rest) to (Bar 40) D/F# to C/E half notes to (Bar 41) C/E to Bb/D half notes (repeated next bar). Altos in Bar 39 sing "Ah" small octave Bb/Line 1 Db whole notes up to (Bar 40) D/F# to C/E half notes to (Bar 41) C/E to Bb/D half notes (repeated next bar). Violins in Bar 40 return to play *pp* small octave B/Line 1 D whole notes to (Bar 41) unison Bb whole note tied to whole note next bar. Violins II in Bar 40 play small octave G/B whole notes to (Bar 41) unison Ab whole note tied to whole note next bar. Violas play small octave D/E whole notes to (Bar 41) D whole note

crescendo to (Bar 42) C half note to E half notes. VC play in Bar 40 Great octave E/B whole notes tied to whole notes next bar to (Bar 42) F/small octave C whole notes with the F tied to a whole note next bar and the upper celli in Bar 43 playing C to D half notes. Violins I in Bar 43 play *pp* < > Line 1 E to D half notes while violins II play middle C to small octave Bb half notes, and violas play small octave G to Ab half notes.

In Bar 44 [dvd 00:31:30; OST 3:32; Tadlow 3:15] *sords* horns return to play *pp* small octave G#/B/Line 1 D/F# quarter notes up to B/Line 1 D/F#/G# dotted quarter notes to G#/B/D/F# 8ths to D/F#/G#/B quarter notes tied to quarter notes next bar down to B/D/F#/G# dotted quarter notes *accel.* up to D/F#/G#/B 8ths to D/F#/G#/B quarter notes to (Bar 46, *Rall*) F#/G#/B/Line 2 D half notes down to D/F#/G#/B half notes *f* >.

The timp in Bar 44 also sounds *pp* on Great octave G# whole note trill roll and also in Bar 45 crescendo to (Bar 46) Great octave B-B-B *rinforzando*-marked quarter notes *f* > followed by a quarter rest.

The sops in Bar 46 sing *f* > Line 1 B/Line 2 D half notes down to F#/G half notes, while altos sing Line 1 F#/G# half notes down to D/F# half notes. Then the singers are tacet to the end of the cue. Violins I in Bar 46 play *f* > *pp* Line 1 D/F# whole notes to (Bar 47) small octave Bb/Line 1 D half notes to G/Bb half notes decrescendo. Violins II play small octave G#/B whole notes to (Bar 47) Bb/Line 1 D half notes down to G/Bb half notes. Violas play small octave D whole note to (Bar 47) E/G to C/E half notes. VC play Great octave E/B whole notes to (Bar 47) G whole note and also small octave C half note down to Great octave G half note. CB are pizzicato on small octave E quarter note *sf* (followed by a quarter and half rest) down to (Bar 47, now *arco*) C whole note *pp* >.

The tonality in Bar 46 is the E Dom 9th (E/G#/B/D/F#). The tonality in Bar 47 is C Dom 9th (C/E/G/Bb/D).

[break 4:46 pm Monday, May 4, 2015 PDT. Going out to a Happy Hour beer & food with the wife! ] ...[Resume 10:22 am Cinco de Mayo...]

In Bar 48 [dvd 00:31:48; OST 3:50; Tadlow 3:33], the organ returns to play (top staff) in *reed + flute stops* small octave A to B to Line 1 C to D quarter notes to (Bar 49) E down to C down to B to A quarter notes. The bottom staff of the organ sounds *pp manual* Great octave E/A/small octave E

whole notes tied to whole notes next bar to (Bar 50) Great octave C/G/small octave C/E/G/B whole notes tied to next bar.

After a half rest in Bar 48, violins I play Line 4 C "3" triplet value half note down to Line 3 Bb triplet value quarter note crescendo to (Bar 49) same Bb to Gb normal value half notes decrescendo to (Bar 50) Eb to F half notes crescendo hairpin. Violins II play the same but an octave lower register. Violas in the treble clef play the same but two octaves lower (starting Line 2 C triplet value half note). In Bar 50, VC join to play *p espr* < small octave G/B to E/G quarter notes up to A/middle C half notes. CB in Bar 50 play *p* small octave C whole note tied to next bar.

In Bar 51 (dvd 00:32:11), harps return to play *pp* contrary motion 8th note figures. Harp I plays ascending 8th notes Line 2 C-E-G-B (connected as a figure by a crossbeam) back down to C-E-G-B 8ths, while harp II plays descending 8ths Line 1 B-G-E-C twice. In Bar 52, harp I again plays Line 2 ascending 8ths C-E-G-B down almost two octaves to Line 1 C-E-G-G 8ths. Harp II plays descending 8ths Line 1 B-G-E-C down to small octave B-G-E-C. This bar is repeated by the harps thru Bar 57.

Violins and violas in their respective registers play in Bar 51 D to E half notes. Celli play "3" triplet value G/B half notes to (unclear). Violins II in Bar 52 play Line 2 E/G half notes to C/E down to A/C quarter notes. Violins II play B/Line 3 C half notes to G/B to E/G quarter notes.

In Bar 53 [OST 4:18; Tadlow 3:54], the flute returns to play *pp* < Line 1 F# half note to G# to A# quarter notes (repeated next two bars). The english horn in Bar 54 returns to play *pp* < the same as the flute for two bars to (Bar 56) Line 1 C half note down to small octave B to Bb quarter notes. In Bar 53, muted horn I plays *p* < Line 1 F# [written Line 2 C#] half note to G# to A# quarter notes (silent next bar) and returning in Bar 55 to repeat this. *Sord* horn III in Bar 54 takes over temporarily to play the same notes previously of horn I, returning in Bar 56 to play as the english horn in this bar *p* >. Horn I returns in Bar 57 to play solo the C half note to B to Bb quarter notes.

In Bar 53, the susp cymbal is trem *pp* whole note (repeated next four bars). Violins I in Bar 52 play *pp* (*ponticello*) Line 1 G/B whole notes bowed trem thru Bar 57, while violins II are bowed trem *pont* on Line 1 C/E tied whole notes. Violas and celli play not trem notes but they are unclear.

# OBSESSION

Cond. XIII  
XIV "Samba"

Horns 1	-	-	-	subB	3 B <sup>b</sup> D	3 B <sup>b</sup> D	3 E <sup>b</sup> E	3 E <sup>b</sup> E	-	-	-
Horns 2	-	-	-	subB	3 B <sup>b</sup> D	3 B <sup>b</sup> D	3 E <sup>b</sup> E	3 E <sup>b</sup> E	-	-	-
Hr I	-	-	-	-	F <sup>#</sup> A <sup>b</sup> C	line 2	line 2	line 2			
Hr II	-	-	-	-	F <sup>#</sup> A <sup>b</sup> C	line 1	line 1	line 1			
VLWS I	3 B <sup>b</sup> D	3 E <sup>b</sup> E	3 E <sup>b</sup> E	1/2	-	-	-	-	B <sup>b</sup> C <sup>b</sup> A <sup>b</sup>	B <sup>b</sup> C <sup>b</sup> A <sup>b</sup>	B <sup>b</sup> C <sup>b</sup> A <sup>b</sup>
VLWS II	3 G B <sup>b</sup>	3 C <sup>b</sup> E	3 C <sup>b</sup> E	1/2	-	-	-	-	glower	glower	glower
Vular	3 E <sup>b</sup> G <sup>b</sup>	3 A <sup>b</sup> C	3 A <sup>b</sup> C	1/2	-	-	-	-	Amin 9	Amin 9	Amin 9
V C	F <sup>#</sup> A <sup>b</sup> C	F <sup>#</sup> A <sup>b</sup> C	F <sup>#</sup> A <sup>b</sup> C	1/2	-	-	-	-	-	-	-
CB pizz	F <sup>#</sup> A <sup>b</sup> C	F <sup>#</sup> A <sup>b</sup> C	F <sup>#</sup> A <sup>b</sup> C	1/2	-	-	-	-	-	-	-

(58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68)

Flute	-	-	-	-	-	-	-	-	-	-	-
CA	-	-	-	-	-	-	-	-	-	-	-
Hrs 1	-	-	-	-	-	-	-	-	-	-	-
Hrs 2	-	-	-	-	-	-	-	-	-	-	-
Hrs 3	-	-	-	-	-	-	-	-	-	-	-
Hrs 4	-	-	-	-	-	-	-	-	-	-	-
Hrs 5	-	-	-	-	-	-	-	-	-	-	-
VLWS I	B	B	B	B	-	-	-	-	-	-	-
VLWS II	E <sup>b</sup> E <sup>b</sup>	-	-	-	-	-	-	-			
Vular	A <sup>b</sup> C	A <sup>b</sup> C	A <sup>b</sup> C	A <sup>b</sup> C	-	-	-	-	-	-	-
V C	A <sup>b</sup> C	A <sup>b</sup> C	A <sup>b</sup> C	A <sup>b</sup> C	-	-	-	-	-	-	-
CB	-	-	-	-	-	-	-	-	-	-	-

(69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79)

In Bar 58 [dvd 00:32:43; OST 4:45; Tadlow 4:16], strings are soli for four bars. Celli sound *pp* < Great octave F# half note up to Bb to small octave C quarter notes (repeated next bar) to (Bar 60) F half note up to Ab to Bb quarter notes (repeated next bar). CB pluck pizzicato *p* < Great octave F# quarter note (followed by a quarter rest) to Bb to small octave C quarter notes (repeated next bar) to (Bar 60) F quarter note (followed by a

quarter rest) to Ab to Bb quarter note (repeated next bar). After a quarter rest in Bar 58, violas play small octave Eb quarter note up to Gb half note. After a quarter rest in Bar 58, violins II play small octave G quarter note up to Bb half note, while violins I here play small octave Bb quarter note to Line 1 D half note. The next bar as written is unclear and confused for the violins and violas.

In Bars 62-64, the harps and *sords* horns are soli. Both harps play *mf* *L.V.* Contra-octave and Great octave F# half note (let vibrate) up to Bb to Great octave and small octave C quarter notes (repeated next bar) to (Bar 64) F half note up to Bb to C quarter notes (repeated next bar). After a quarter rest in Bar 62, horns I-II sound *p* < > small octave G/Bb [written Line 1 D/F] quarter notes up to Bb/Line 1 D half notes, while horns III-IV play small octave Eb/Bb quarter notes to Gb/D half notes. After a quarter rest in Bar 63, horns I-II now play G/Bb half notes (instead of quarter notes) to Bb/Line 1 D quarter notes (instead of half notes as in the previous bar). The same pattern applies for the other horns in their respective notes. After a quarter rest in Bar 64, horns I-II play Line 1 Cb/Eb quarter notes to C/E half notes, while horns III-IV here play Ab/Line 1 Eb quarter notes to A/E half notes. In the next bar these horns, after a quarter rest, play the same notes as half notes to quarter notes.

In Bar 66 [dvd 00:33:25; OST 5:27; Tadlow 4:50], harps and violins are soli. Violins I play *pp* < Line 2 G/B down to E/G quarter notes up to A/Line 3 C half notes while violins II play Line 2 G/B to E/B quarter notes up to A/Line 2 C half notes. After a half rest in Bar 66, harp I sounds *pp* ascending 8th notes Line 2 C-E-G-B back down to (Bar 67) C-E-G-B back down to C-E-G-B 8ths down to (Bar 68) Line 1 C-E-G-B figure played twice (and repeated thru Bar 72). After a half rest in Bar 66, harp II plays *pp* contrary motion (descending) 8ths Line 1 B-G-E-C (repeated twice next bar) to (Bar 68) small octave B-G-E-C 8ths figure played twice and repeated thru Bar 72. Back to Bar 67, violins I play "3" triplet value Line 2 G/B half notes to F#/A# triplet value quarter notes to F/F triplet value half notes to E/G triplet value quarter notes to (Bar 68) B/C normal value half notes down to G/B to E/B quarter notes. Violins II are the same in Bars 67-68 but an octave lower register. In Bar 68, violins II then play Line 2 E/G half notes down to C/E quarter notes down to Line 1 A/Line 2 C quarter notes. The basic tonality in Bar 66, by the way, is the C major 7th (C/E/G/B) for the first half of the bar and then with the added A tone we have the A min9th (A/C/E/G/B).

Skipping to Bar 73 [dvd 00:34:00; OST 6:02; Tadlow 5:20], the open and stopped ( + ) horns are soli for two bars. Horns I-II sound *p* > Line 1 G/B [written Line 2 D/F#] quarter notes to Gb/Bb quarter notes down to F/A half notes (repeated next bar *pp*). Horns III-IV play *p* > Line 1 C/E [written Line 1 G/B] dotted half notes (followed by a quarter rest) and repeated next bar *pp*.

In Bar 75 [dvd 00:34:10; OST 6:12; Tadlow 5:28], violins I are fingered trem *pp* and *sur la touche* between Line 2 E/G and G/B half notes to next figure of C/E to E/G half notes fingered trem to (Bar 76) same figures but an octave lower register (and repeated next bar) to (Bar 78) small octave G to B and then G to A fingered trem to (end Bar 79) Line 1 C/E to E/G and then E/G to G/B fingered trem figure held fermata. In Bar 75, violins II are also fingered trem between Line 1 A/Line 2 C to C/E down to Line 1 E/G to G/B half notes, and so forth (see the graphic). Harps play the contrary motion 8th notes figures again (see graphic). Etc.

End of cue.

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"Sandra Again" Cue XV (M 43). C time, 2 pages (master pages 49-50), 11 bars. CD location: track # 13 OST (:58 duration) but 55 seconds duration on the written score. Tadlow location is start of track # 9. Dvd location: 00:35:07. Scene: Court takes LaSalle to see Sandra working at the church where he acts out an "Oh, my God!"

The flute sounds *f* > Line 1 Db whole note and then is *tacet al fine* for the rest of this cue. The english horn plays small octave Bb [written Line 1 F] whole note in Bar 1 (then silent for the rest of the cue like the flute). Horns I-II in Bar 1 sound *f* > Line 1 F/A [written Line 2 C/E] half notes legato down to E/G half notes, repeated next bar *p* > but now in stopped (+) effect. Horns III-IV play small octave Bb/Line 1 Db [written Line 1 F/Ab] whole notes, repeated next bar in stopped effect. After an 8th rest in Bar 2, muted celli and contrabasses pluck *pizz* largely descending 8th notes small octave A-F-E (crossbeam connected) to C-Great octave Bb-small octave Db-Great octave Bb 8ths to (Bar 3) Great octave A quarter note (followed by a quarter and half rest). The tonalities in Bar 1 (repeated next bar) are Bb minMaj 7 (Bb/Db/F/A) to E dim 7 (E/G/Bb/Db).



whole notes next bar (*p* > there) to (Bar 5) G whole and also B to Bb half notes (repeated next bar).

In Bar 3, *sords* violins I sound *pp* (*sempre*) Line 3 F/A to E/G half notes (repeated next bar) to (Bar 5) D/F# to C/E half notes (repeated next bar). Muted violins II play Line 2 Bb/Line 3 Db whole notes tied to whole notes next bar to (Bar 5) G whole note and also B to Bb half notes (repeated next bar). Violas in the treble clef play Line 2 F/A to E/G half notes (repeated next bar) to (Bar 5) D/F# to C/E half notes (repeated next bar).

In Bar 3, the organ set in flute stops sound *p* > Line 1 F/A to E/G half notes (top staff) while the bottom staff plays small octave Bb/Line 1 Db whole notes. The organ returns in Bar 5 to play small octave G/B/Line 1 D/F# half notes to Bb/middle C/E half notes. In Bar 4, after an initial 8th rest, the VC/CB returns to pluck the same notes as given in Bar 2 to (Bar 5) Great octave A quarter note. After an 8th rest in Bar 6, they play descending 8th notes F-D-C to Great octave Bb up to small octave C to E back to C 8ths to (Bar 7) Great octave B quarter note (followed by a quarter and half rest). Then the organ is solo in Bars 7 thru 9.

In Bar 10 (dvd 00:33:51) is when LaSalle fakes the "Oh, my God!". Muted violins I sound *pp* Line 2 E/Line 3 C half notes to G/D half notes to (end Bar 11) G/E half notes to F/D half notes held fermata. Violins II play Line 2 C/G to D/Bb half notes to (Bar 11) E/C to D/Bb half notes. *Sords* violas play small octave Bb/Line 1 D whole notes tied to whole notes next bar. VC play Great octave Bb/small octave F whole notes tied to whole notes held fermata next bar. CB play the same as the celli.

The tonalities are shown in my graphic.  
End of cue.

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"First Meeting" [Court Meets Sandra] Cue XVI (M 51). *Lento* in C time, 2 pages (master pages 51-52), 16 bars. CD location OST: track # 14 (1:24 duration) but 1:20 duration written at the end of the cue. Tadlow location is track # 9 starting at 00:55. Dvd location: 00:36:39. Scene: Court goes back alone the next day early to speak with Sandra.



(B/D/F#/A/C/E) in Bar 1. The first chord in Bar 2 is the C Dom 9th (C/E/G/Bb/D).

[Happy Hour break with wife at 4:44 pm May 5, 2015]...

In Bar 3, the sops sing *p* > Line 1 Bb/Line 2 D quarter notes to A/C quarter notes and then back to Bb/D to A/C quarter notes *p* > (repeated next bar) to (Bar 5) Ab/Line 2 E quarter notes to D quarter note (followed by a half rest). Altos sing Line 1 D/F# to C/E quarter notes twice to (Bar 4) E to F# to E-F# quarter notes for half of the singers but also Line 1 C to C half notes for the others to (Bar 5) E to D quarter notes and also small octave Ab half note (followed by a half rest). After a half rest in Bar 5, *sords* violins I play Line 3 E to D quarter notes *pp* < while violins II play Line 2 E to D quarter notes.

In Bar 6 (dvd 00:37:00), the *solo* flute joins in *p espr* < Line 1 F# half note to G# to A quarter notes to (Bar 7) "3" triplet value B half note down to triplet value G# quarter note to F# normal value half note decrescendo. The *solo* horn plays the same as the flute. Harp I sounds *pp* ascending legato "3" triplet value 8ths Great octave E-B-small octave D up to F#-G#-B to descending B-G#-F# to D-B-E (repeated next bar).

Violins I in Bar 6 play Line 2 D/F# whole notes down to (Bar 7) Line 1 D/F# whole notes. Violins II play Line 1 G/B whole notes down to small octave G/B whole notes. Muted violas show up here to play *p* Line 1 D/F# half notes down to small octave G/B half notes down to (Bar 7) D whole note *pp* >. VC show up in Bar 7 to play *pp* > Great octave E/B whole notes on the up-bow. It is here when Sandra says, "I speak English." The tonality in Bar 6 is E Dom 9 (E/G#/B/D/F).

In Bar 8 (start of master page 52), the flute sounds *p* < > Line 1 E up to G# quarter notes to F# half note returning in Bar 11 to repeat this exact phrasing but an octave higher register. The oboe in Bar 8 this an octave higher register but then an octave lower register (Line 1) in Bar 11. So, colloquially, there's a little musical switcheroo there! Harp II in Bar 8 is arpeggiando on Great octave D/A/small octave C/F#/A/Line 1 C/E quarter notes (followed by a quarter and half rest), repeated in Bar 11. Violins I in Bar 8 play *pp* Line 1 C/E whole notes, violins II on small octave A/middle C whole notes, violas on small octave C/F# whole notes, and VC on Great octave D/D whole notes. Combined we have the D Dom 9 (D/F#/A/C/E).

*Sords* horns in Bar 9 [OST 00:40; Tadlow 1:33] sound *pp* < "# triplet value quarter notes (half bar value) of small octave G#/B/Line 1 D/F# quarter notes three times (triplet value) to normal value B/Line 1 D/F#/G# to G#/B/Line 1 D/F# quarter notes to (Bar 10) "3" triplet value Line 1 D/F#/G#/B half notes down to small octave B/Line 1 D/F#/F# triplet value quarter notes to G#/B/Line 1 D/F# normal value half notes decrescendo. Harp I in Bar 9 plays *pp* ascending legato triplet value 8th notes Great octave B-small octave D-F# to G#-B-Line 1 D and then down on that D to small octave B-G# 8ths down to F#-D-B (repeated next bar). Violins I in Bar 9 play on the up-bow Line 1 D/F# whole notes tied to next bar to (Bar 11) C/E whole notes. Violins II on the up-bow play small octave G#/B whole notes (Herrmann forgot to insert the sharp sign here) tied to whole notes next bar to (Bar 11) A/middle C whole notes. Violas play small octave D whole note tied to next bar to (Bar 11) C/F# whole notes tied to whole notes next bar. VC in Bar 9 play Great octave E/B whole notes on the up-bow tied to whole notes next bar to (Bar 11) D/A whole notes tied to whole notes next bar.

Etc.

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"The Church" Cue XVII (M 52). *Lento* in C time, 2 pages (master pages 53-54), 17 bars. CD location: track # 15 OST (1:26 duration) but listed 1:28 duration at the end of the written cue. Tadlow location is track # 9 starting at 2:13. Dvd location: 00:39:46.

The flute in Bar 1 sounds *p* < Line 1 B to Line 2 C# to D back don to B quarter notes up to (Bar 2) F# down to D half notes decrescendo hairpin. Harp I in Bar 2 is arpeggiando *p* on small octave G/A#/Line 1 C#/D/G/A#/Line 2 C#/F# half notes (followed by a half rest). *Sords* violins I in Bar 2 sound *p* > Line 1 A#/Line 2 C# whole notes while violins II play Line 1 D/G whole notes. The oboe in Bars 3-4 play the same as the flute in the first two bars. Harp I in Bar 4 is arpeggiando on small octave E/G/B/A#/Line 1 C#/F# half notes (followed by a half rest). Violins I in Bar 4 play small octave A#/Line 1 C# whole notes. Violins II here play small octave G/B whole notes *p* >. In Bar 5 (dvd 00:40:03), muted violas and celli are temporarily soli playing Line 1 and small octave respectively B up to C# to D down to B quarter notes.

# OBSESSION

ms 2  
XVII "The Church"

Instrument	1	2	3	4	5	6	7	8	9	10
Flute	Conte	d	d							
Oboe										
Hr I										
Hr II										
Vln I	smb	ch II		ch I						
Vln II	smb	S I		B						
Viola										
VC										

  

Instrument	11	12	13	14	15	16	17
Flute							
Oboe							
Hr 1							
Hr 2							
Hr I							
Hr II							
Clack							
Vln I							
Vln II							
Viola							
VC							
CB							

Completed 4-10-15 139 pm

In Bar 6, violins I on *sul* G play G whole note and also Line 1 B to A half notes down to (Bar 7) F whole note and also A to G half notes. Violins II play Line 1 C/E whole notes to (Bar 7) small octave Bb/Line 1 D whole notes. Violas play B to A half notes to (Bar 7) A to G half notes. VC play

Line 1 E/G down to C/E half notes to (Bar 7) D/F down to Bb/D half notes. Harp II sounds *p* playing ascending 8th notes small octave B-Line 1 C up to E-G-B triplet value 8ths (followed by a half rest). In Bar 7, harp II plays Bb-Line D 8ths up to F-A-Bb triplet value 8ths (followed by a half rest). The tonalities in Bar 6 are C maj 7 (C/E/G/B) to A min (A/C/E). In Bar 7 we find Bb maj 7 (Bb/D/F/A) to G min (G/Bb/D). Violins I play the "melody" line in Bar 8 on Line 1 D quarter note up to F# half note to E quarter note to (Bar 9) small octave B quarter note up to Line 1 D half note down to Bb quarter note up to (Bar 10) E to F# half notes to (Bar 11) D/G# whole notes decrescendo. After a half rest in bar 8, violins play small octave B/Line 1 D half notes crescendo, while violas here play small octave D/G half notes, and celli on Great octave G half note. After a half rest here, harp II plays ascending 8ths Great octave G-small octave D to G-B-Line 1 D triplet value 8ths. The tonality here is G maj 7 (G/B/D/F#) to E min 7 (E/G/B/D).

Etc. See the graphic for the rest of the cue.

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"Bryn Mawr" Cue XVIII (M 53). *Lento* in 3/4 time, 3 pages (master pages 55-57), 36 bars. CD location: track # 16 OST (2:04 duration) but written 1:59 duration on the written cue. Tadow location is track # 9 starting at 3:27. Dvd location: 00:43:43. Scene: Court and Sandra interact further, leading to a discussion on how Sandra, while looking like Elizabeth, does not have her classic "bryn mawr walk."

The flute in Bar 1 sounds *p* < Line 2 F# half note up to B quarter note down to (Bar 2) F# half note tied to "3" triplet value quarter note to E to D triplet value quarter notes to (Bar 3) E half note up to A quarter note down to (Bar 4) E half note tied to "3" triplet value quarter note to D to E triplet value quarter notes. The oboe in Bars 5-8 repeat the exact same passage as just played by the flute. After a quarter rest in Bar 1, *sords* violins I sound *pp* < Line 1 D/F# half notes tied to dotted half notes next bar to (Bar 3), after a quarter rest, C/E half notes tied to dotted half notes next bar decrescendo. Repeat these four bars in the next four bars. After a quarter rest in Bar 1, violins I play small octave G/B half notes tied to dotted half notes next bar. Repeat these two bars for violins II in Bars 3-4, 5-6, and 7-8. Muted violas in Bar 1 play small octave F# dotted half note tied to dotted half note next bar, although Herrmann also in Bar 2 places a quarter rest there at the end of that bar (also in Bars 4, 6 and 8). My feeling is that he meant a tied to a half note in the even bars followed by a quarter rest.

# OBSESSION

m53  
XVIII "BRYN MAWR"

The score is a handwritten musical manuscript for a piece titled "OBSESSION" (movement m53, XVIII "BRYN MAWR"). It is written on a grid with 16 measures per system. The instruments listed on the left are Flute, Oboe, Horns 1 & 2, Harp I & II, Violin I & II, Viola, Violoncello, and Contrabass. The notation includes notes, rests, and dynamic markings. Red annotations highlight specific measures and patterns, such as "Amu 3", "Cmg 7", and "FACE". The bottom of the page contains a paragraph of performance instructions.

Anyway, in Bar 3, violas play E dotted half note tied to half note next bar (followed by the quarter rest). Repeat these four bars in the next four bars. *Sords* celli play as the flute and then the oboe but an octave lower register (Line 1). After a half rest in Bar 2, harp I plays *pp* < ascending 8th notes Line 1 G-B-Line 2 D-F# to (Bar 3) G/A/C/E half notes arpeggiando

(followed by a quarter rest). The bottom staff of the harp plays this an octave register. After a quarter rest in Bar 4, the harp plays ascending 8th notes G-A-Line 2 C-E to (Bar 5) G/B/D/F# half notes arpeggiando (followed by a quarter rest). Repeat this sequence in the next four bars. After a quarter rest in Bar 5, horns show up to sound *pp* small octave G/B-Line 1 D/F# half notes tied to dotted half notes next bar and then, in Bar 7, G/B/C/E dotted half notes tied to dotted half notes next bar. The tonality in Bar 1 is the G maj 7 (G/B/D/F#), repeated next bar. In Bar 3 we have A min 7 (A/C/E/G) and also C maj 7 (C/E/G/B). Etc.

The flute in Bar 9 plays Line 2 F# dotted half note to (Bar 10) E half note down to Line 1 B quarter note up to (Bar 11) Line 2 D dotted half note to (Bar 12) C dotted half note. The oboe in Bar 13 (dvd 00:44:23) takes over the melody on Line 2 D half note to C quarter note down to (Bar 14) Line 1 Ab quarter note up to E half note to (Bar 15) D dotted half note to (Bar 16) C dotted half note. After a quarter rest in Bar 9, horns play small octave G/B-Line 1 D/F# half notes up to (Bar 10) middle C/E/G/A dotted half notes to (Bar 11) B/D/E/G dotted half notes to (Bar 12) B/C/E/G half notes (followed by a quarter rest). Etc. Harp II plays in Bars 10 thru 17 in a similar pattern just earlier played by harp I (see graphic).

After a quarter rest in Bar 17 (dvd 00:44:38), violins II play *p* ascending triplet value 8th note figures small octave G-B-Line 1 D (crossbeam connected, altho Herrmann forgot to enter the "3" above the crossbeams) down again to small octave B up to Line 1 D-F# triplet value 8ths to (Bar 18) Line 1 G-B-Line 2 D 8ths to Line 1 B up to Line 2 D-F# 8ths down to D-F#-B 8ths. After a quarter rest in Bar 17, violas play the same pattern on small octave E-G-B to G-B-Line 1 D to (Bar 18) B-D-F# to D-F#-B to F#-B-D triplet 8ths. This continues on for the next four bars. Violins I in Bar 17 sound *mf* > Line 1 F# dotted half note to (Bar 18) E dotted half note up to (Bar 19) B dotted half note to (Bar 20) A dotted half note up to (Bar 21) Line 2 E dotted half note to (Bar 22) D dotted half note. VC play Great octave G dotted half note tied to half note next bar (followed by a quarter rest) up to (Bar 19) small octave C dotted half note tied to half note next bar up to (Bar 21) F dotted half note tied to half note next bar. CB in Bar 17 plucks pizzicato small octave G quarter note (followed by a half rest) and then returning in Bar 19 to pluck small octave C quarter note. Repeat this pattern for the CB. Harp II in Bar 17 is arpeggiando on small octave E/G/B-Line 1 D/E/G/B-Line 2 D half notes (followed by a quarter rest). Then the first harp plays solo thru Bar 24. So, after a quarter rest in Bar

17, harp I plays ascending 8th notes small octave and Line D-E-G-B to (Bar 18) small octave E/G/B/Line 1 D/E/G/B/Line 2 D half notes arpeggiando (followed by a quarter rest, altho Herrmann writes in a half rest). After a quarter rest in Bar 17, horns play < > small octave E/G/B/Line 1 D half notes up to (Bar 18) G/B/Line 1 D/E dotted half notes. Etc.

In Bar 23, violins II are bowed trem *fp* > on Line 2 E/G dotted half notes down to (Bar 24) C/E bowed trem forte and tied to dotted half notes next bar *p* > there, and then down to (Bar 26) Line 1 C/E dotted half notes trem *pp* to (Bar 27) small octave Bb/Line 1 D dotted half notes trem (but now *pont*) to (Bar 28) Bb/Db dotted half notes trem (repeated next bar). Violas in the treble clef are also bowed trem starting Bar 23 on Line 1 G/Line 2 C dotted half notes down to (Bar 24) E/G dotted half notes trem up to (Bar 25) G/B dotted half notes *p* > down to (Bar 26) small octave G/B dotted half notes to (Bar 27, now in the regular alto clef) small octave E/G bowed trem *pont* (and repeated next two bars). Etc. The cue ends on either the C maj 6 (C/E/G/A) or, more likely, A min 7 (A/C/E/G).

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"Bryn Mawr Walk" Cue XIX (M 54). *Andante* in C time, 2 pages (master pages 58-59), 15 bars. CD location: track # 17 OST (1:16 duration) although notated at the end of the written cue as 1: 13 and two thirds. Tadlow location is track # 9 starting at 5:25. Dvd location: 00:45:50. Scene: After her futile attempt to do the Bryn Mawr walk, she laughs and calls Court, "Michael." He is touched by that.

Horn I is *solo* sounding *p* < small octave B to middle C# to D down to B quarter notes legato to (Bar 2) F# [written Line 2 C#] half note to E [written B] half note decrescendo. Horn II in Bar 2 plays Line 1 C# [written G#] whole note *p* >. Horns III-IV in Bar 2 play small octave G/A# [written Line 1 D/E#] whole notes. Harp I in Bar 2 plays *p dolce* ascending "3" triplet value 8th notes small octave E-G-B (crossbeam connected) up to Line 1 C#-F# normal values 8th notes (followed by a half rest). Harp II plays small octave B-D-E triplet 8ths to A# to I believe B 8ths followed by a half rest. In Bars 3-4, the english horn takes over from then passage just played by horn I (same notes and register). Horns in Bar 4 play small octave E/G/A#/middle C# whole notes. Harp I in Bar 4 plays ascending triplet value 8ths Line 1 G-B-Line 2 C# up to F# to G# (or G, unclear) normal value 8ths (followed by a half rest). Harp II plays small octave E-G-B triplet 8ths to C#-F# 8ths (followed by a half rest).

# OBSESSION

m54  
XIX "Bryn Mawr Walk"

The musical score is written on a grid with 15 measures. The instruments listed on the left are: Flute, C.A., Horns 2, Horns 3, Harp I, Harp II, Slack, Violins I, Violins II, Violas, VC, and CB. The notation includes notes, rests, and various musical symbols. At the bottom of the score, the measures are numbered 1 through 15, with measure 1 circled and labeled 'N/A'. A large 'X' is drawn over the bottom of the score. Red handwritten notes are present under measures 10 through 15, including '43' in a circle, 'C Dim 9', 'D Dim 7', 'E Dim 7', 'C maj 7', 'F min 7', 'A min 7', 'F min 7', 'E min 7', and 'Trit min 7'.

In Bar 5 (dvd 00:46:08), *sords* violins I play Line 1 B to Line 2 C# to D down to B quarter notes while violins II play this an octave lower register. In Bar 6, violins I play Line 1 G whole note but also the upper stands play Line 1 B to A half notes to (Bar 7) F whole note and A to G half notes.. Violins II play Line 1 C/E whole notes to (Bar 7) small octave Bb/Line 1 D whole notes. Muted violas play Line 1 B to A half notes to (Bar 7) A to G half notes. *Sords* celli in the "k" tenor clef play *p* > Line 1 E/G down to C/E half notes to (Bar 7) D/F to Bb/D half notes. Harp I plays in Bar 6 Line 1 B to Line 2 C 8ths to "3" triplet value 8ths E-G-B (followed by a half rest). Harp II plays this an octave lower register. Harp I in Bar 7 plays Line 1 Bb-Line 2 D 8ths to F-A-Bb triplet value 8ths (followed by a half rest) while harp II plays this an octave lower register.

In Bar 8, horn I returns to play Line 1 D quarter note to F# half note to E quarter note. After a half rest here, horn II plays small octave B half note, while horns III-IV here play small octave G/Line 1 D half notes. Violins are silent in this bar but, after a half rest, violas play *p* > small octave G/B half notes, and celli here play (unclear). Then the english horn in Bar 9 takes over on small octave B quarter note up to Line 1 D half note down to Bb quarter note < >. After a half rest in Bar 9, horns play small octave E/G/Bb quarter notes down to C/E/G quarter notes. After a half rest, the first harp plays small octave C-G 8ths up to Line 1 C-E-Bb triplet value 8ths. Harp II here plays this an octave lower register. Strings are silent in this bar. The chord is the C Dom 9. The cue ends on the unusual Cb maj 7th (Cb/Eb/Gb/Bb) to Ab min 7th (Ab/Cb/Eb/Gb).

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"The Confession" [Court's Confession] Cue XX (M 61). C time (no tempo marking), 4 pages (master pages 60-63), 35 bars. CD location: track # 18 OST (2:29 duration) but written 2:22 I believe on the cue. Tadlow location is the start of track # 10 (this Tadlow cue sounds exceptional!). Dvd location: 00:47:12. Scene: Court takes photos of Sandra at the foot of the church.

After a half rest in Bar 1, harp I plays *pp* < *p* a "C major" gliss from Line 1 E up to Line 3 E, while harp II here plays a "Cb major" gliss from small octave Eb up to Line 2 Eb. After a half rest, the susp cymbal is trill rolled *ppp* < *p*. After a half rest, the organ in flute stops sounds *pp* < *p* Line 1 F/A/Bb/Line 2 Db half notes. That of course is the Bb minMaj 7th (Bb/Db/D/A) in 2nd inversion.

The ladies chorus are soli in Bar 2, with the sops singing "Ah" *p* > Line 1 Bb/Line 2 Db whole notes while altos sing Line 1 E/G whole notes. That is the E dim 7 (E/G/Bb/Db).

In Bar 3 in 2/4 time, harp I is gliss on C major again but this time lower an octave from small octave E up to Line 2 E, while harp II is gliss from Line 1 Eb up to Line 3 Eb. The susp cymbal is trill on a half note. The organ sounds small octave Bb/Line 1 Db/E/G half notes. In Bar 4 in C time, sops sing Line 1 F/A to E/G half notes, while altos sing small octave Bb/Line 1 Db whole notes. So in that one bar we have the Bb minMaj 7th to E dim 7th. In Bar 5, harp I is gliss on Line 2 E up to Line 4 E, while harp II is gliss from Line 1 Eb up to Line 3 Eb. This is followed by a half rest for



while altos sing Line 1 E/G half notes tied to half notes next bar. After a half rest in Bar 6, harp I is gliss from Line 1 E up to Line 3 E, and harp II is gliss from small octave Eb up to Line 2 Eb. After a half rest, the suspended cymbal is trill on a half note. In Bar 7, the singers are soli for two bars with the sops singing Line 1 F/A to E/G half notes to (Bar 8) Bb/Line 2 Db whole notes. Altos sing small octave Bb/Line 1 Db whole notes to (Bar 8) E/G to F/A half notes. Etc (see graphic since following patterns were already delineated).

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"The Hospital" Cue XXI (M 62). *Vivo (Agitato)* in C time, 2 pages (master pages 64-65), 18 bars. CD location: track # 19 OST (44 seconds) but annotated on the end of the written cue at 40 and 2/3 seconds duration. Tadlow cd location is track # 10 starting at 2:15. Dvd location: 00:50:12. Scene: Court shows up at Sandra's door but she is tearful because her mother is dying at the hospital (actually she is Mrs. Portinari who raised her). They both rush to the hospital. The actress playing the "mother" was not very convincing as a really sick & dying lady!

The english horn sounds *ff* < descending legato quarter notes small octave Bb [written Line 1 F] to Gb to F to E. Horns play *f* < a six-note rhythmic pattern. Horns I-II play small octave Bb/Line 1 D 8ths to Bb/D quarter notes to Bb/D 8ths to middle C/E 8ths to C/E quarter notes to C/E 8ths. Horns III-IV play small octave Gb/Bb 8ths to quarter notes to 8ths to A/middle C 8ths to quarter notes to 8ths. There is a tonal mix here since we hear both the B and the Bb notes in the first half of this bar. Then we hear the simple A min (A/C/E) though with the passing F quarter note of the english horn, we temporarily have the F maj 7 (F/A/C/E) to the clear and only A minor at the very end.

In Bar 2, strings take over this pattern. Violins I-II play *con forza ff* > small octave B/Line 1 D 8ths etc (see horns I-II) while violas play as horns III-IV. VC/CB play as the english horn earlier in the same register and notes.

In Bar 3, the english horn returns to play descending quarter notes small octave Bb-Ab-Gb-F. Horns play the afore-delineated rhythmic pattern on small octave F/Ab/middle Cb/Eb (by itself the F half-diminished chord) 8ths to quarter notes to 8ths to F/Ab/Bb/D (perhaps F/A/Bb/D, unclear notation) 8thd to quarter notes to 8ths. Strings in Bar 4 repeat this in their

# OBSESSION

m62  
XXL "The Hospital"

C.A.	Viva (Cantata) B <sup>b</sup> B <sup>b</sup> G <sup>b</sup> F E	-	J J J J B <sup>b</sup> A <sup>b</sup> G <sup>b</sup> F	-	J J J J B <sup>b</sup> G <sup>b</sup> F E	-	-	-	-	-
Hrs 2	J J J J J D D D E E E E B B B	-	J J J J J E <sup>b</sup> G <sup>b</sup> F D C <sup>b</sup> B <sup>b</sup> A <sup>b</sup> F	-	J J J J J D D D E E E E B B B	-	-	-	-	-
Hrs 3	J J J J J B <sup>b</sup> G <sup>b</sup> F C C C G <sup>b</sup> G <sup>b</sup> A A A	-	J J J J J A <sup>b</sup> A <sup>b</sup> F F F F F F	F <sup>4</sup> 7/11	J J J J J A <sup>b</sup> A <sup>b</sup> G <sup>b</sup> F G <sup>b</sup> G <sup>b</sup> A A A	-	-	-	-	-
Vlms I	↓ - Amin D D D E E E E B B B	-	J J J J J E <sup>b</sup> G <sup>b</sup> F D D D C <sup>b</sup> B <sup>b</sup> A <sup>b</sup> B <sup>b</sup>	-	pizz. E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup> pp Lined-Lined	♪ ♯ ♯ ♯ ♯ B <sup>b</sup> A <sup>b</sup> G <sup>b</sup> F	/	♪ ♯ ♯ ♯ ♯ E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup>	/	/
Vlms II	♯ (G <sup>b</sup> A <sup>b</sup> D) (etc) mix D D D E E E E B <sup>b</sup> B <sup>b</sup> E C C	-	col B <sup>b</sup> A <sup>b</sup> G <sup>b</sup> F	♯ B <sup>b</sup> D m7	Tasto col	/	♪ ♯ ♯ ♯ ♯ E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup>	/	♪ ♯ ♯ ♯ ♯ E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup>	/
Viola	- II A <sup>b</sup> B <sup>b</sup> G <sup>b</sup> C C C G <sup>b</sup> G <sup>b</sup> A A A	-	A <sup>b</sup> A <sup>b</sup> A <sup>b</sup> A <sup>b</sup> A <sup>b</sup> F F F E F P	-	pizz. E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup> pp	/	col Small octave	/	♪ ♯ ♯ ♯ ♯ E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup>	/
VC	- ♯ B <sup>b</sup> G <sup>b</sup> F E	-	J J J J B <sup>b</sup> A <sup>b</sup> G <sup>b</sup> F	-	Tasto E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup> pp	/	col small octave	/	♪ ♯ ♯ ♯ ♯ E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup>	/
CB	- pizz. B <sup>b</sup> G <sup>b</sup> F E	-	col	-	-	-	-	-	-	-

①    ②    ③    ④    ⑤    ⑥    ⑦    ⑧    ⑨    ⑩    ⑪

  

Vlms I	♪ ♯ ♯ ♯ ♯ B <sup>b</sup> G <sup>b</sup> F E	/ /	♪ ♯ ♯ ♯ ♯ E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup>	/ /	-	pizz. (Lined-Lined) E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup> (Lined)
Vlms II	col	-	-	-	-	E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup>
Viola	♪ ♯ ♯ ♯ ♯ B <sup>b</sup> G <sup>b</sup> F E (small octave)	/ /	♪ ♯ ♯ ♯ ♯ E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup>	/ /	♪ ♯ ♯ ♯ ♯ A <sup>b</sup> G <sup>b</sup> F E	/ / E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup> small octave
VC	♪ ♯ ♯ ♯ ♯ B <sup>b</sup> G <sup>b</sup> F E (small octave)	/ /	♪ ♯ ♯ ♯ ♯ E <sup>b</sup> C <sup>b</sup> B <sup>b</sup> A <sup>b</sup>	/ /	♪ ♯ ♯ ♯ ♯ A <sup>b</sup> G <sup>b</sup> F E (small octave)	/ / A <sup>b</sup> G <sup>b</sup> F E
CB	-	-	-	-	pizz. A <sup>b</sup> G <sup>b</sup> F E (small octave)	/ / A <sup>b</sup> G <sup>b</sup> F E

⑫    ⑬    ⑭    ⑮    ⑯    ⑰    ⑱

(completed 4-11-15 9:10 pm)

own ways as delineated earlier. The horns in Bar 5 repeat Bar 1, and the C.A. repeats Bar 1 as well.

In Bar 6 (dvd 00:50:25), strings now start to play a different pattern of music for the rest of the cue (and soli thru the rest of the cue). Violins I are *sul pont* on descending quarter notes Line 2 Eb-Cb-Line 1 Bb-A (repeated next bar) to (Bar 8) Line 1 Bb-Ab-Gb-A (repeated next bar). and so on (see graphic). Violins II are *sul tasto* playing the same notes and register. Violas are *sul pont* on the violins I notes but an octave lower register. VC are *sul tasto* playing *pp* the same notes as the violas.

At end Bar 18, all violins are *pizz* plucking *pp* Line 1 Eb half note let vibrate (followed by a half rest held fermata). Violas pluck small octave Eb half note followed by a half rest held fermata.

End of cue.

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"The Cemetery" Cue XXII (M 63). *Largo* in 4/2 time, master page 66, 11 bars. Instrumentation: 2 harps, *sords* strings, and organ. CD location: track # 20 OST (1:04 duration) but notated at the end of the written cue as :58 & 2/3 duration. Tadlow location is track # 10 starting at 2:56. Dvd location: 00:52:06. Scene: Court accompanies Sandra to pay respects and attend to flowers of her "mother's" grave.

The Dies Irae ("Day of Wrath") is the 13th century Latin hymn that was quoted by many composers, including Mozart, Stravinsky, Verdi, Liszt, Mahler, and so many others that its repetitious exposure to various music cultures over the generations naturally reached into film music. You might remember it most distinctly being used in Kubrick's *The Shining*. And of course it was used in a version of the Roman Catholic Requiem Mass. Herrmann used it fairly frequently as well, including *Jason & the Argonauts*, *Garden of Evil*, and of course here in *Obsession* in the first six bars of the cue.

The organ plays *pp* small octave Eb/Gb/Bb (bottom staff) and Line 1 Eb/Gb/Bb (top staff) whole notes tied to whole notes and repeated thru bar 6. By itself this is the Eb minor chord.

Harp I (top staff) sounds *p* Line 1 Eb to D to Eb down to C half notes to (Bar 2) D down to small octave Bb half notes to middle C whole note *L. V.* The bottom staff of harp I and the top staff of harp II plays this an octave lower register, while the bottom staff of harp II plays this two octaves lower (Great octave EB to D half notes, and so on). Harp I (top staff) continues in Bar 3 on Line 1 Eb-Eb-F-Eb half notes to (Bar 4) D-C-small octave Bb-Line 1 D half notes to (Bar 5) Eb to D half notes to C whole note. Then in Bar 6 it plays Line 1 C ) breve note (double whole note, notated as a whole note with two short vertical bars on each side of the note) *L. V.* The other staves of the harps play their respective registers of the C tone. When in Bar 1 the first half note of the harps (Eb) is sounded, then combined with the organ we still

# OBSESSION

m63  
XXII The Cemetery [Grave of Sandra's mother]

	d d d d	d d o -	d d d d	d d d d	d d o	o    C'
Harp I	E <sup>b</sup> D <sup>b</sup> E <sup>b</sup> C'	D' B <sup>b</sup> C'	E <sup>b</sup> E <sup>b</sup> F <sup>b</sup> E <sup>b</sup>	D' C' B' D'	F <sup>b</sup> D' C'	
	(small octave)	8lower (small octave)				
Harp II	E <sup>b</sup> D <sup>b</sup> E <sup>b</sup> C					
	(small octave)	small octave				
organ	B <sup>b</sup> B <sup>b</sup>       o					
	E <sup>b</sup> min	E <sup>b</sup> min 7th E <sup>b</sup> min				
	(1)	(2)	(3)	(4)	(5)	(6)

	d - d	d - d	d - d	d - d	
Vlws I	G' - F#'	B <sup>b</sup> - A'	G <sup>b</sup> - F	C#''	
	(C#) = D'	G <sup>b</sup> - F		A#'	
Vlws II	C' - B	D <sup>b</sup> - D	B <sup>b</sup> - B	F#	
	G - G#			C#	
Violas	E <sup>b</sup> - D	G <sup>b</sup> - F		A#	
		F - D		D	
VC	G - B	C# - D		C#	
	C (small octave)	F# - G		F#	
CB	(small octave)				
	E	- G			
	(7)	(8)	(9)	(10)	(11)
	C min (C/E <sup>b</sup> /G)	E Dom 9th (E/C#/B/D/F#)	in effect G# major (G <sup>b</sup> /B <sup>b</sup> /D <sup>b</sup> ) or F# major (F# <sup>b</sup> /A <sup>b</sup> /C <sup>b</sup> ) (enharmonic)		F# major (F# <sup>b</sup> /A <sup>b</sup> /C <sup>b</sup> )

Completed  
April 11, 2015  
10:38 pm

only have the Eb minor. The next half note sounded is D. Combined with the organ we have the Eb minMaj 7th (Eb/Gb/Bb/D). When the fourth note (C) is sounded then we have the C half-diminished 7th (C/Eb/Gb/Bb). Later in

Bar 3 when the F is sounded we have the Eb min/9 (Eb/Gb/Bb/F). When the breve is sounded for the whole of Bar 6 we clearly have the C half-dim seventh again.

In Bar 7 in C time [OST 00:30; Tadow 3:26], the muted (*sords*) strings are soli for the rest of the cue. Violins I sound *pp* < > Line 1 Eb/G half notes to D/F# half notes (repeated next bar) to (Bar 9) Gb/Bb to F/A half notes (repeated next bar) to (end Bar 11) A#/Line 2 C# whole notes sounded *p* > and held fermata. Violins II in Bar 7 plays small octave G/middle C half notes to B#/B half notes (repeated next bar) to (Bar 9) Bb/Line 1 Db half notes to B/D half notes (repeated next bar) to (Bar 11) Line 1 C#/F# whole notes held fermata. Violas play small octave Eb to D half notes (repeated next bar) to (Bar 9) Gb to F half notes (repeated next bar) to (Bar 11) A# whole note held fermata. VC play Great octave C/G to E/B half notes (repeated next bar) to (Bar 9) Great octave Gb/small octave Db [written F#/C# in the Parts I believe] to G/D half notes (repeated next bar) to (end Bar 11) F#/small octave C# whole notes held fermata. After a half rest in Bar 7, CB play *p* > small octave E half note (repeated next bar) to (Bar 9), after a half rest, Great octave G half note (repeated next bar) to (Bar 11) whole rest held fermata.

Combined in Bar 7 we have the C min (C/Eb/G) to E Dom 9th (E/G#/B/D/F#), repeated next bar. In Bar 9 we have the Gb maj (Gb/Bb/Db)--or F# maj [F#/A#/C#] if you do it enharmonically to G Dom 9th (G/B/D/F/A). Repeat next bar. In end Bar 11, we have the F# major chord (F#/A#/C#).

End of cue. [end session for the day at 10:13 pm, May 8, 2015. A bit of rain today here in southern California that is rather unusual. Sunny and comfortably warm by Mother's Day on Sunday.

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"Past and Present" Cue XXIII (M 64). *Slow* in C time, one page (master page 67), 6 bars. Instrumentation: 4 horns, 2 harps, susp cymbal, sopranos and altos. Note: This cue was recorded (hear track # 40 OST Music-Box Records set) but not used in the movie. The duration on the written cue is 24 seconds but listed 28 seconds on the cd bonus track. Tadow location is track # 10 starting at 3:51.

# OBSESSION

mb4  
XXIII 'Past and Present'

		+ +				
Horns 1	d - d	d d				
2	A' G' F' E'	A' G' F' E'	-			
Horns 3	D <sup>b1</sup>	D <sup>b1</sup>	-			
4	B <sup>b</sup>	B <sup>b</sup>	-			
Harp I	B <sup>b</sup> min Maj 7 (B <sup>b</sup> D <sup>b</sup> F/A) E Dim 7 (E G B <sup>b</sup> D <sup>b</sup> )	A' G' F' E' D <sup>b1</sup> B <sup>b</sup> A <sup>b</sup> L.v.	-			
Harp II	-	col (Slower)	-			
Susp Cy.	-	bTonal both B <sup>b</sup> min Maj 7 E Dim 7	mp	%	%	%
Sops	-	-	D' B <sup>b</sup>	d - d B <sup>b1</sup> - A' G <sup>b1</sup> - F'	d - d B <sup>b1</sup> - B <sup>b1</sup> G <sup>b1</sup> - G <sup>b1</sup>	D' E'
Altos	-	-	d - d B <sup>b1</sup> - A G <sup>b1</sup> - F	D' E'	d - d B <sup>b1</sup> - B <sup>b1</sup> G <sup>b1</sup> - G <sup>b1</sup>	D' E'
	①	②	③ N/A B <sup>b</sup> → (B D F A)	④	⑤ E min ?	⑥ E min ?

Completed April 11, 2015  
at 11:33 pm

Horns I-II (top staff) in Bar 1 sounds *pp* < Line 1 F/A [written Line 2 C/E] half notes to E/G [written Line 1 B/Line 2 D] half notes to (Bar 2) the same half notes but now in stopped (+) effect and *sf* >. Horns III-IV in Bar 1 play small octave B<sup>b</sup>/Line 1 D<sup>b</sup> [written Line 1 F/Ab] whole notes to (Bar 2) same B<sup>b</sup>/D<sup>b</sup> whole notes but stopped (+). Then all the horns are silent to end of this short cue. As seen before in previous cues, the tonalities in Bar 1 are B<sup>b</sup> minMaj 7 (B<sup>b</sup>/D<sup>b</sup>/F/A) to E dim 7 (E/G/B<sup>b</sup>/D<sup>b</sup>).

In Bar 2, harp I sounds *sf* *L.V.* small octave Bb/Line 1 Db/F/A whole notes while harp II plays this an octave lower register. The susp cymbal sounds *ppp* a whole note trem in Bars 3 thru 6.

Sops join in Bar 3 singing *mf* > small octave B/Line 1 D whole notes while altos sing Line 1 Gb/Bb half notes to F/A half notes. There is tonal ambiguity here in Bar 3 because some singers are on B while others on Bb initially. But on the second half of this bar we have the clear B/D/F/A (B half-diminished seventh). Sops in Bar 4 sing *mf* > Line 1 Gb/Bb to F/A half notes while altos sing Line 1 D whole note. Sops in Bar 5 play Line 1 G/B to Gb/Bb half notes while altos sing I believe C/E whole notes (bit unclear). Sops in end Bar 6 sing I believe Line 1 C/E whole note decrescendo hairpin and held fermata (it is unclear and may simply be E whole note alone). Altos here sing Line 1 G/B half notes to Gb/Bb half notes held fermata.

If C/E whole notes in Bars 5-6, then we have the C maj 7 (C/E/G/B) initially. If simply E then we have E minor (E/G/B) initially.

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"New Orleans" Cue XXIV (M 71). *Allegro Mod. (Molto Appas.)* in 6/8 time, 3 pages (master pages 68-71), 42 bars. CD location: track # 21 OST (1:54) although it is notated as 1:45 duration at the end of the written cue. Tadlow location is the start of track # 11. Dvd location: 00:55:55. Scene: Sandra and Court arrive in New Orleans, passengers of a taxi. In Bar 1, the flute and violins I sound *ff* Line 2 B quarter note down to G 8th to F# quarter note to E 8th (repeated next bar) to (Bar 3) A quarter note to F#8th to E quarter note to C 8th (repeated next bar) to (Bar 5) F# quarter note down to D 8th down to Line 1 B quarter note down to G# 8th (repeated next bar) up to (Bar 7) Line 2 E quarter note to D 8th down to Line 1 Bb quarter note down to G 8th. Violins II play an octave lower register.

The oboe in Bar 1 sounds *f* < Line 2 B dotted quarter note to A dotted quarter note to (Bar 2) F# to E dotted quarter notes decrescendo hairpin. Then the oboe in Bar 3 plays G to F# dotted quarter notes to (Bar 4) E to C dotted quarter notes < > to (Bar 5) ascending dotted quarter notes steady crescendo Line 2 F#-G# to (Bar 6) A-B to (Bar 7) Bb down to A down to (Bar 8) G to F# dotted quarter notes decrescendo. The celli play the same notes but an octave lower register as written and also plucked pizzicato. CB in Bar 1 plucks *pizz* small octave B dotted quarter note (followed by rests

# OBSESSION

m 71  
XXIV "New Orleans"

	Flute	Oboe	Hns I	Hns 3/4	Harp I	Harp II	Glock	Vlws I	Vlws II	Viola	VC (picc)	CB (picc)				
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	<span style="color: red;">E47</span> <span style="color: red; margin-left: 100px;">E47 on Bmin6</span> <span style="color: red; margin-left: 100px;">E47 on Bmin6</span> <span style="color: red; margin-left: 100px;">E47 (cont)</span>															

thru Bar 2) to (Bar 3) G dotted quarter note, and then F# in Bar 5, Bb in Bar 7. Violas in Bar 1 sound *ff* staccato 8ths note dyads Line 1 C/E-C/E-C/E (connected as a figure by a crossbeam) to same figure in the second half of this bar up to (Bar 2) G/B to same G/B to G/B 8ths figure sounded twice to (Bar 3) small octave B/Line 1 D 8ths sounded 6X (or 2X per three-note figure) up to (Bar 4) F#/A repeated 8ths dyads, and so on. Horns play a similar pattern overall. Horns I-II in Bar 1 play Line 1 C/E 8ths dyad 6X (repeated next bar) to (Bar 3) small octave B/Line 1 D 8ths (repeated next bar) to (Bar 5) small octave G#/B 8ths (repeated next bar) to (Bar 7)G/Bb dotted half notes tied to dotted quarter notes next bar (followed by a quarter and 8th rest). Horns III-IV in Bar 1 play Line 1 G/B 8ths dyad 6X (repeated next bar) to (Bar 3) F#/A repeated 8ths dyad (repeated next bar) to (Bar 5)

D/F# 8ths (repeated next bar) to (Bar 7) D/E dotted half notes tied to dotted quarter notes next bar.

The harps are written for the equivalent 2/4 time signature in comparison to the 6/8 time for ease of notation (still two beats per bar). Harp I plays in Bars 1-4 while harp II plays in Bars 5-6. Harp I plays *ff* ascending 16th notes starting Line 2 C-E-G-B up to (top staff) Line 3 C-E-G-B (repeated next bar) to (Bar 3) B-D-F#-A up an octave higher. Harp II in Bar 5 plays similarly on Line 1 F#-G#-B-Line 2 D up to (top staff) F#-G#-B-Line 3 D 16ths (repeated next bar). Harp I returns in Bar 7 to play Line 1 G-Bb-Line 2 D-E to same notes an octave higher (repeated next bar).

The glock in Bar 1 sounds *mf L.V.* Line 2 B to A dotted quarter notes, and so on (see the oboe delineation).

In Bar 9 (dvd 00:54:06), the flute is now trill on Line 2 F# dotted half note tied to dotted half notes thru Bar 14. The oboe plays Line 3 D down to Line 2 B dotted quarter notes, etc. Violins I play ascending quarter to 8th note figures, and so on (see graphic).

Once again we find, as in previous cues, the C maj 7th (C/E/G/B) to A min 9th (A/C/E/G/B) in Bar 1. In Bar 3 we have the G maj 9 to B min 7. Bar 5 gives us the G# half-dim 7th chord (G#/B/D/F#). Of course theoretically this can also be described as the B min 6 (B/D/F#/G#). Bar 7 shows us the E half-dim 7th (E/G/Bb/D). Etc.

The cue starts to wind down in speed and intensity (no longer tutti) in Bar 23 (*Rall.*). The flute and violins I sound *ff* > Line 3 E half note to D quarter note tied to dotted half note in Bar 24. The oboe plays this an octave lower register. Violins II play Line 3 C half note to Line 2 Bb quarter note tied to dotted half note next bar. Horns I-II play *f* > Line 1 E/G half notes to D/F quarter notes tied to dotted half notes next bar. Horns III-IV play Line 1 C/E half notes to small octave Bb/Line 1 D quarter notes tied to dotted half notes next bar. The glock plays Line 2 E dotted half note to (Bar 24) D dotted half note. Violas play *sff* small octave D dotted half note tied to half note next bar (followed by a quarter rest). VC play *sff* Great octave F dotted half note tied to half note next bar. CB play *sff* Great octave Bb dotted half note tied to half note next bar.

# OBSESSION

(Cont) <sup>m71</sup> XIV New Orleans

(C)

Flute	oboe	Horn 2	Horn 3	Hp I	Hp II	Block	Vlms I	Vlms II	Viola	VC	CB
17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38											

B major on 6 min 7  
 B minor 149 D.P.A.C.E. 374  
 (B.D.P.A.C.E.) D.P.A.C.E.  
 For repeat A → D in bar 29-42  
 C major (CEGA) to F#7 (F#ACE) (38)

In Bar 25 [OST 00:34; Tadlow 00:32], harps play *sff* Contra-octave Bb/Great octave F/Bb/small octave D dotted half notes let vibrate. Violins I play *sff* Line 1 E dotted half note legato to (Bar 26) D dotted half note. Violins II play middle C dotted half note legato slur down to (Bar 26) small octave Bb dotted half note. Violas play Line 1 C/E dotted half notes to (Bar 26) small octave Bb/Line 1 D dotted half notes.

In Bar 27 (dvd 00:54:33), horns are in stopped (+) effect sounding *ff* > Line 1 C/E dotted half notes to (Bar 28) small octave Bb/Line 1 D dotted

half notes. Both harps sound *sff* *L.V.* Great octave D/A/small octave D/F# dotted half notes in Bar 27 (silent next bar).

In Bar 29 (*molto rall*), strings are soli thru Bar 33. All violins sound *f* > Line 1 C/E dotted half notes down to (Bar 30) Bb/D dotted half notes to (Bar 31) Bb/D dotted half notes to (Bar 32) Bb/middle C dotted half notes to (Bar 33 in C time, start of master page 70), C to D half notes for violins I (but small octave Bb whole note for violins II). Violas in Bar 29 play small octave D/F# dotted half notes tied to dotted half notes next bar up to (Bar 31) F/A dotted half notes to (Bar 32) E/G dotted half notes to (Bar 33 in C time) F/Ab to E/G half notes. VC in Bar 29 play *f* > Great octave D/A dotted half notes tied to next bar to (Bar 31) F/Bb dotted half notes tied to next bar and tied to (Bar 33 in C time) whole notes. CB in Bar 29 play small octave D dotted half note tied to next bar down to (Bar 31) Great octave Bb dotted half note tied to dotted half note next bar and tied to (Bar 33 in C time) Bb whole note. The clear tonality in Bar 29 is the D Dom 9th (D/F#/A/C/E). Horns are soli in Bar 34 sounding *p* < small octave F/Ab/Bb/Line 1 D half notes to Eb/G/Bb/C half notes.

In Bar 34 (1:06 Tadlow; 1:02 OST), horns are soli sounding *p* < small octave F/Ab/Bb/Line 1 D half notes to Eb/G/Bb/middle C half notes to (Bar 35) Bb/Line 1 Db whole notes *sff* > and also (top staff horns) F/A to E/G half notes. After a half rest in Bar 35, the harps sound *ff* ascending 8th notes Bb-Db-E-G to (Bar 36) Bb-Db-F-A 8th notes (followed by a half rest). After a half rest in Bar 36, pizzicato violins and violas take over the pattern thru Bar 37, and then in Bar 38 the violas and VC/CB take over. Bars 35 is indicated as "A" followed by "B" for Bar 26, "C" for Bar 37, and "D" for Bar 28. Bars 39-42 repeat Bars 35-38 (or A thru D). Curiously, both the Tadlow and OST tracks then repeat the *pizz* strings soli (only strings) from Bars 37-38 (C-D)--not indicated on the written score.

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"The Hallway" Cue XXV (M 72). *Lento* in C time, 2 pages (master pages 71-72), 13 bars. CD location: track # 22 OST ("Walk Down Hallway"), 1:07 duration. Tadlow location is the start of track # 12. However, the duration notated at the end of the written cue is 55 and 2/3 seconds. Dvd location: 00:56:07. Scene: Sandra enters Court's house, slowly walking down the hallway, soaking up the images due to early childhood memories no doubt.

# O BSESSION

m 72  
XXV "The Hallway"

danto

Flute  
Oboe  
Horn I  
Trump I  
Vlns I  
Vlns II  
Viola  
VC

① MIA  
C Dom 9 #11th  
(C E G Bb D F#)  
To  
C Dom 9  
(C E G Bb D)

②  
C Dom 9 #11th  
(C E G Bb D F#)  
To  
C Dom 9  
(C E G Bb D)

③  
% / i

④

⑤

⑥  
D Dim  
D F A#  
E min 7  
E G B D

⑦  
E min 9  
E G A B F#  
To  
E G B D  
E min 7  
E G B D

⑧  
E Dom 7th  
E G B D  
To  
E min 7th  
E G B D

⑨  
A min 9  
A C E G B  
To  
A min 7  
E G B D A

⑩  
E min 9  
E G A B F#  
To  
E min 7th  
E G B D A

⑪  
E#7/11  
E G B D A  
To  
E#7  
E G B D A

⑫  
E min 9 5th  
E G A B F#  
To  
E#7  
E G B D A

⑬  
E min 9th  
E G B D F#

Completed 4-13-15 7:51 PM

After a quarter rest in Bar 1, the flute sounds *dolce* and *pp* < Line 1 B up to Line 2 D back to B quarter notes up to (Bar 2) Line 2 F# to E half notes decrescendo hairpin. The oboe takes over that precise short phrase and notes in Bars 3-4. Strings are *sords* (muted). After an initial quarter rest in Bar 2, violins I sound *pp* < > Line 1 D dotted half note on the up-bow, while violins II here play small octave Ab dotted half note, violas on small octave E, and celli on Great octave C/G dotted half notes. Combined with the flute half notes in Bar 2 we have the C Dom 9 #11th (C/E/G/Bb/D/F#) to C Dom 9 (C/E/G/Bb/D). This is repeated in Bar 4 (strings repeat the same notes there as in Bar 2). After a quarter rest in Bar 5, solo horn I plays *p* < small octave Bb up to Line 1 D down to Bb quarter notes up to (Bar 6) Line 1 E [written Line 1 B] half note to D half note. After a quarter rest in Bar 7, this

horn then plays Line 1 F# [written Line 2 C#] half note to E quarter note to (Bar 8) G# to F# half notes. After a quarter rest in Bar 6, violins I plays *pp* > Line 1 E quarter note D half note tied to whole note next bar crescendo and tied to dotted half note in Bar 8 (followed by a quarter rest). After a quarter rest in Bar 6, violins II play small octave Ab dotted quarter note to (Bar 7) G whole note crescendo to (Bar 8) G# dotted half note decrescendo (followed by a quarter rest). After a quarter rest in Bar 6, violas play small octave F dotted half note to (Bar 7) E whole note to (Bar 8) D dotted half note (followed by a quarter rest). After a quarter rest in Bar 6, celli play Great octave F/small octave D dotted half notes to (Bar 7) E/B whole notes tied to dotted half notes next bar (followed by a quarter rest).

In Bar 9 [dvd 00:56:45; OST 00:38; Tadlow 00:42], harp I is arpeggiando *pp* on small octave C/E/G/B and (top staff) Line 1 C/E/G/B half notes (followed by a half rest). Then next bar it is arpeggiando on Great octave G/B/small octave D/F# (etc) half notes in that pattern, then G/E/G/Bb/Line 1 D/E/G/A in Bar 11, then E/Bb/small octave D/G/Bb/Line 1 D/F# half notes in Bar 12 to (end Bar 13) Great octave E/B/small octave D/G/B/Line 1 D/F# half notes (followed by a half rest). Horn I returns in Bar 12 *p* > on Line 1 F# to E half notes to (Bar 13) F# half note *echo pp* > to E half note held fermata.

Violins I play *pp* < Lines 1 & 2 B half notes to A to G quarter notes to (Bar 10) F# half notes to G to A quarter notes to (Bar 12) A half notes to G down to D quarter notes (silent next two end bars). Violins II play *div pp* Line 1 C/E whole notes to (Bar 10) B/D whole notes to (Bar 11) Bb/D whole notes down to (Bar 12) G/Bb whole notes to (end Bar 13) B/D whole notes held fermata. Violas play small octave B half note etc (see violins) to (Bar 12) E whole note to (Bar 13) D whole note held fermata. VC play Great octave A/small octave E whole notes to (Bar 10) G/E whole notes tied to (Bar 11) whole notes to (Bar 12) Great octave E/Bb whole notes up to (end Bar 13) G/small octave D whole notes held fermata. The cue ends on E min 9th (E/G/B/D/F#). See graphic for the rest of the tonalities.

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"The Portrait" Cue XXVI ( M 73). *Lento* in C time, master page 73, 30 bars. Instrumentation: Sops, altos, harp I & harp II. CD location track # 23 OST ("Portrait of Elizabeth"), 1:49 duration (1:48 on the written score). Tadlow location is track # 12 starting at 1:11. Dvd location: 00:58:30.



1 D dotted half notes (followed by a quarter rest) to (Bar 9) Bb/Db whole notes tied to dotted half notes next bar to (Bar 11) middle A/middle C whole notes tied to dotted half notes next bar. In Bar 13, some altos sing small octave G whole note while others sing small octave B to Bb half notes (repeated next bar) to (Bar 15) Bb/Db whole notes tied to dotted half notes next bar (followed by a quarter rest) to (Bar 17) B/D whole notes tied to whole notes next bar. The singers are then silent for the rest of the cue.

The harps now are soli for the rest of the cue playing a Dies Irae type of phrasing. Harp I in Bar 19 [dvd 00:59:32; OST 1:03; Tadlow cd 2:07] sounds *f* (*non arpeg*) *L.V.* on Line 2 C/Ab/Line 3 C half notes to Line 1 B/Line 2 G/B half notes to (Bar 20) Bb/Gb/Bb half notes to A/F/A half notes. Repeat Bars 19-20 for harp I thru Bar 18 (4 more times, in other words). In Bar 29 (dvd 1:00:10), harp I then slowly plays ascending legato-arpeggio 8th notes small octave C-E-G-B (connected as a figure by a crossbeam) up to (top staff) Line 1 C-E-G-B 8ths to (end Bar 30) Line 2 C-E-G-B 8ths (followed by a half rest).

Back in Bar 19, harp II plays Contra-octave and Great octave E to F half notes to (Bar 20) Gb to G half notes to (Bar 21) Ab to A to (Bar 22) Bb to same Bb to (Bar 23) E to F to (Bar 24) Gb to G to (Bar 25) Ab to A to (Bar 26) Bb to B to (Bar 27) Bb to A to (Bar 28) Ab to G to (Bar 29) C whole notes *sf L.V.* The cue ends on the C major seventh tonality "horizontally, so to speak (C-E-G-B). Back in Bar 1, the cue starts with the singers combined on F maj 7 (F/A/C/E) to B half-dim 7 (B/D/F/A). See the graphic for the rest of the chords. [Tuesday, May 12, 2015 PDT]

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"Memorabilia" Cue XXVII (M 74). C time (no tempo marking), 3 pages (master pages 74-76), 35 bars. CD location: track # 24 OST (2:54 duration) but 2:50 1/3 duration on the written cue. Tadlow cd location is track # 12 starting at 2:55. Dvd location: 1:00:50. Scene: Sandra goes thru the diary, papers etc of Elizabeth.

Strings are *sords*. Violins I sound *pp* < high register Line 3 Ab/Line 4 C half notes to G/B half notes to (Bar 2) Gb/Bb to F/A half notes (repeat these two bars in Bars 3-4 and 5-6) to (Bar 7) Ab/C half notes to G/Bb half notes held fermata. Violins II play the same but an octave lower register. Also in Bar 7 the harps play contrary motion slow legato 8th notes. Harp I

# OBSESSION

m74  
XXVII "Memorabilia"

Harp I	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Harp II	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Sops	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ALTOS	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
VLNS I	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
VLNS II	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Violas	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
VC	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CB	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)

Completed 4-14-15 11:34 AM

Flute	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Oboe	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Hrs 1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Hrs 2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Sops	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
altos	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
VC	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
CB	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
	(18)	(19)	(20)	(21)	(22)	(23)	(24)	(25)	(26)	(27)	(28)	(29)	(30)	(31)	(32)	(33)

sounds *pp* descending 8ths Line 3 B-G-E-C down to Line 2 B-G-E-C, while harp II plays ascending 8ths small octave C-E-G-B to Line 1 C-E-G-B. Back in Bar 1, violas play Line 2 C to Line 1 B half notes to (Bar 2) Bb to A half notes (repeat these two bars in the next four bars) to (Bar 7) C to B half notes again (as in Bar 1). After a quarter rest in Bar 1, VC/CB play *pp* < Great octave E half note to F quarter note tied to quarter note next bar to Gb

half note to G quarter note tied to quarter note in Bar 3 to Ab half note to A quarter note tied to quarter note next bar to Bb half note to B quarter note tied to (Bar 5) quarter note down to E half note to F quarter note tied to quarter note next bar to Gb half note to G quarter note tied to (Bar 7) quarter note to Ab half note to A quarter note held fermata.

Starting in Bar 8 [OST 00:38; Tadow 3:39] the sops and altos are soli thru Bar 21. Sops sing *pp* <Line 2 C/E to B/D half notes to (Bar 9) B/D to A/C half notes to (Bar 10) A/C to G/B half notes, and so forth (see graphic). Altos sing Line 1 F/A whole notes to E/G dotted half notes next bar (followed by a quarter rest) to (Bar 10) D/F whole notes to (Bar 11) C/E dotted half notes, and so on. The chords in Bar 8 are F maj 7 (F/A/C/E) to B half-dim 7th (B/D/F/A). Although *technically* it could possibly be the D min 6 (D/F/A/B), I very much doubt it considering the rest of the cue--especially since the cue ends precisely on the B half-dim 7th in the root position.

In Bar 22 (dvd 1:02:30), harps sound *f L.V.* Contra-octave Bb/Great octave F/Bb half notes (followed by a half rest) repeated in Bars 24, 26, 28 & 31 (also Bars 33 & end Bar 35). Horns I-II in Bar 22 are stopped ( + ) *mf* > on Line 1 C/E [written Line 1 G/B] half notes to Bb/D half notes. Muted horns III-IV in Bar 23 sound *p* > Line 1 C/E to Bb/D half notes. VC in Bar 22 play Great octave F/Bb whole notes tied to whole notes next bar, while CB play *pp* Great octave Bb whole note tied to whole note next bar.

Sops return in Bar 24 after a two-bar break singing *sempre pp* Line 1 Ab/Line 2 C half notes to G/B half notes to (Bar 25) Gb/Bb half notes to F/A half notes. Then the altos are soli for two bars singing the same notes in Bars 26-27. Then the sops return in Bars 28-29 to repeat Bars 24-25. The flute shows up in Bar 24 to play *sempre pp* Line 2 C to Line 1 B half notes to (Bar 25) Bb to A half notes. The oboe in bar 24 plays *sempre pp* Line 2 Ab to G half notes to (Bar 25) Gb to F half notes. Then in Bars 26-27 the flute and oboe switches the same notes played just earlier. So the flute now plays in bar 26 Line 2 Ab to G half note to (Bar 27) Gb to F half notes, and so on. After a quarter rest in Bar 24, VC/CB play *sempre pp* small octave E half note to F quarter note tied to quarter note next bar to Gb half note to G quarter note tied to (Bar 26) quarter note to Ab half note to A quarter note tied to quarter note next bar to Bb half note to B quarter note tied to quarter note next bar to middle C half note to Db quarter note tied to quarter note in Bar 29 to D half note to Eb quarter note. The flute in Bar 28 plays Line 3 C

half note down to B half note to (Bar 29) Bb to A half notes. The oboe plays Line 2 Ab to G half notes to (Bar 29) Gb to F half notes.

In Bar 30 (dvd 1:03:10), muted horn I plays *mf* > Line 1 F# to F half notes (repeated next bar). Horn II plays Line 1 D whole note (repeated next bar). Horn III plays small octave B to Bb half notes (repeated next bar). Horn IV plays small octave G# (I believe, unclear) whole note (repeated next bar). Sops in bar 32 sound *p* > Line 1 F/A to E/G half notes while altos sing small octave Bb/Line 1 Db whole notes. Horns I-II return in Bar 33 to play F/A to E/G half notes while horns III-IV play Bb/Line 1 Db whole notes. Sops in Bar 34 play Line 1 Gb/Bb to F/A half notes while altos play B/Line 1 D whole notes. In end Bar 35, horns I-II play Line 1 Gb/Bb half notes to F/A half notes held fermata. Horns here play B/Line 1 D whole notes held fermata. The cue ends on the root position B half-diminished 7th (B/D/F/A).

End of cue. [Tuesday, May 12, 2015 at 1:16 pm]

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"The Church" Cue XXVIII (M 75). C time, master page 77, 4 bars. CD location: track # 25 OST ("Walk to Church"), 12 seconds duration, although on the written cue it states 8 and 2/3 seconds. Tadlow location is track # 12 at 5:45. Dvd location: 1:04:24. Scene: Court and Sandra discuss the upcoming wedding as they slowly walk towards the church. Note: An earlier cue (cue XVII) is also confusingly called "The Church" but really here it should be "Walk To Church."

Sops sing *f* > Line 2 C/E down to B/D half notes to (Bar 2) B/D to A/C half notes (repeat these two bars in the next and final two bars). Altos sing Line 1 F/A whole notes to (Bar 2) E/G whole notes (repeated next two bars). Violins and the flute play forte Line 3 E to D half notes to (Bar 2) D to C half notes (repeated next two bars). The oboe and violins II play Line 3 C to Line 2 B half notes to (Bar 2) B to A half notes (repeated next two bars). Violas play Line 2 C/E to B/D half notes to (Bar 2) B/D to A/C half notes (you guessed it--repeated next two bars! : ). VC play Line 1 F/A whole notes to (Bar 2) E/G whole notes. The contrabasses play small octave C whole note tied to next four bars. The timp is trill rolled on small octave C tied whole notes as well. Horns I-II play Line 1 C/E to small octave B/Line 1 D half notes to (Bar 2) B/D to A/C half notes. Horns III-IV play Line 1 F/A

# OBSESSION

m75  
XXVIII "The Church"

Flute	d-d	d-d	E <sup>'''</sup> -D <sup>'''</sup>	D <sup>'''</sup> -C <sup>'''</sup>	X
Oboe	d-d	d-d	C <sup>'''</sup> -B <sup>'''</sup>	B <sup>'''</sup> -A <sup>'''</sup>	X
Hr. 1	d-d	d-d	E <sup>''</sup> -D <sup>''</sup>	D <sup>''</sup> -C <sup>''</sup>	X
Hr. 2			C <sup>''</sup> -B <sup>''</sup>	B <sup>''</sup> -A <sup>''</sup>	X
Hr. 3			A <sup>''</sup>	G <sup>''</sup>	X
Hr. 4			C <sup>''</sup>	F <sup>''</sup>	X
Trump I			E <sup>''</sup>	B <sup>''</sup>	X
Trump I			F <sup>''</sup>	A <sup>''</sup>	X
Trump II	(flour)				
Sop	d-d	d-d	E-D	D-C	X
Sop			C-B	B-A	X
Alto			C	B	X
Alto			F	E	X
Drum	(c - c - c - c)				
Violin I	(col. Fl)				
Violin II	(col. ob)				
Viola	d-d	d-d	E <sup>''</sup> -D <sup>''</sup>	D <sup>''</sup> -C <sup>''</sup>	X
Viola			C <sup>''</sup> -B <sup>''</sup>	B <sup>''</sup> -A <sup>''</sup>	X
VC			A <sup>''</sup>	G <sup>''</sup>	X
VC			F <sup>''</sup>	E <sup>''</sup>	X
CB	(c - c - c - c)				
Organ			E-D	D-C	X
Organ			C-B	B-A	X
Organ			F-E	E-D	X

completed 4/14/15 12:09 pm

1   
 2   
 3   
 4

↑  
 F major → (FACE)  
 ↑  
 B minor 75569 → (BDFAC)  
 ↑  
 C major 9 → (CEGAD)  
 ↑  
 A minor 7 → (ACEG)

whole notes to (Bar 2) E/G whole notes. Harp I plays F/A whole notes but also Line 2 C/E to B/D half notes in Bar 1, and so on (predictably by now!). Harp II plays this an octave lower register. Finally the organ plays as the harps.

End of cue. By the way, as the graphic indicates, the tonalities in Bar 1 are F maj 7 (F/A/C/E) to B min 7 b5b9 (B/D/F/A/C)--basically just a B half-dim 7th with that added (and flatted!) 9th. Bar 2 shows C maj 9th (C/E/G/B/D) to A min 7th (A/C/E/G). [1:47 pm May 12. Another major earthquake in Nepal, this time 7.3. They just had a devastating one on April 25]

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"The Monument" Cue XXIX (M 81). C time (no tempo marking), 4 pages (master pages 78-81), 46 bars. CD location: track # 26 OST ("Sandra at Monument), 2 :59 duration. Tadlow location is the start of track # 13. The duration notated at the end of the written cue is 2:49. Dvd location: 1:07:35.

The english horn in Bar 1 sounds *espr f* < small octave Bb to Line 1 C to Db to F quarter notes [written Line 1 F-C-Ab-Line 2 C] to (Bar 2) E [written Line 1 B] dotted half note to F quarter note decrescendo to (Bar 3) F# to F half notes. Harp I plays a repeated rhythmic pattern forte of small octave Bb 8th to Bb-Bb-Bb quarter notes to Bb 8th (repeated next two bars). Harp II plays Contra-octave Bb/Great octave F/small octave Db whole note let vibrate. Harps repeat this pattern in Bars 6-7 and then Bars 10-12. In Bar 4, *sords* horns sound *p* < Line 1 F/Ab to Gb/Bb to Ab/Line 2 C back to Gb/Bb quarter notes to (Bar 5) Db/F dotted half notes decrescendo hairpin (followed by a quarter rest).

After a half and quarter rest in Bar 5, the flute shows up to play *p* < Line 1 E quarter note up to (Bar 6) Bb quarter note to A half note to Bb quarter note up to (Bar 7) Line 2 E to Db half notes decrescendo hairpin. After a half and quarter rest in Bar 5, the english horn returns to play middle C quarter note up to (Bar 6) Gb quarter note to F half note to Gb quarter note to (Bar 7) Line 2 C to Line 1 Bb half notes. Then horns are soli in Bars 8-9. Horns I-II play Line 1 C/E quarter notes to D/F# half notes to C/E quarter notes up to (Bar 9) Gb/Bb half notes to F/A half notes. Horns III-IV play this an octave lower register.





rolled *ppp* on a diamond-shaped whole note thru Bar 21. Violins I are *sul pont tip at bow* bowed trem Line 4 C/E quarter notes to B/D half notes to A/C quarter notes (repeated next bar) while violins II play this an octave lower register and *sul tasto*. Violas are *sul pont* on Line 2 F/A quarter notes to E/G half notes, and VC *sul tasto* on Line 1 F/A to E/G half notes. And so forth. See graphic for the rest of the cue. Ends on E half-dim 7th (or G min 6--G/Bb/D/E).

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"After Dinner" Cue XXX (M 91). C time, master page 82, 12 bars. CD location: track # 27 OST (46 seconds). The duration marked at the end of the written cue is 43 seconds. Tadlow track # 13 starting at 3:02. Dvd location: 1:11:19. Scene: At the dinner table, Court & Sandra discuss the previous wedding plans, making changes now.

The flute in Bar 1 sounds *p* Line 1 G quarter note up to Line 2 E half note back down to G quarter note to (Bar 2) F quarter note up to Line 2 D half note down to Line 1 F quarter note to (Bar 3) E quarter note up to Line 2 C half note back down to E quarter note to (Bar 4) D quarter note up to B half note down to D quarter note once again. The oboe in Bar 1 plays *p < >* Line 1 B quarter note up to Line 2 G half note back down to B quarter note to (Bar 2) A quarter note up to Line 2 F half note down to A to (Bar 3) G quarter note up to E half note down to G to (Bar 4) F quarter note up to Line 2 D half note back down to Line 1 F quarter note. The violas in the treble clef play the same notes as the combined flute and oboe. So we have Line 1 G/B quarter notes up to Line 2 E/G half notes back down to G/B quarter notes, and so forth. Horns I-II in Bar 1 play *p >* Line 1 C/E whole notes. Then horns III-IV in Bar 2 play small octave B/Line 1 D whole notes. Horns I-II return in Bar 3 to play Bb/Db whole notes, and then horns III-IV in Bar 4 on A/middle C whole notes. Harp I in Bar 1 sounds *p L.V.* on Line 2 C/E whole notes to (Bar 2) B/D whole notes to (Bar 3) Bb/Db whole notes to (Bar 4) A/C whole notes. Harp II plays Line 1 G/B whole notes to (Bar 2) F/A whole notes to (Bar 3) E/G whole notes to (Bar 4) D/F whole notes.

Strings are *sords*, Violins I play *pp* Line 3 C/E whole notes to (Bar 2) Line 2 B/Line 3 D whole notes to (Bar 3) Bb/Db whole notes to (Bar 4) A/C whole notes. Violins II play this an octave lower register. Violas were already discussed. VC play Line 1 C/E whole notes and so on (see violins). CB are tacet in this cue.

# OBSESSION

M91  
 XXX "AFTER DINNER"

Flute  
 Oboe  
 Horns 2  
 Horns 3  
 Horns 1  
 Horns 4  
 Violins I  
 Violins II  
 Violas  
 Violoncello

↓ Cmaj7 (CEG#)  
 ↓ B7 (BDFA)  
 ↓ EPdim7 (EB6b9)  
 ↓ Dmin7 To (Bmin7b9)  
 ↓ Amin7 To Amin7  
 ↓ Dmin7  
 ↓ G#m7

Completed  
 4-14-15 7:29pm

We see and hear a clear C major seventh chord (C/E/G/B) in Bar 1. Of course we've seen this chord many times before utilized in this score. Then we get in Bar 2 the B half-dim 7th (B/D/F/A)--also seen quite often. Herrmann is being quite predictable and steady and consistent! See the graphic chart for the chord profile. The cue ends on G# minor to F# minor tonalities.

End of cue. [3:20 pm Tuesday, May 12, 2015]

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"The Wedding" Cue XXXI (M 92). Cut time (no tempo marking indicated in this cue), 6 pages (master pages 83-88), 59 bars. Note that Bars 25 thru 32

# OBSESSION

m9d  
XXXI "The Wedding"

	Columns					Reconstruction						
Flute												
Oboe												
Hrs 2		F#		E		D'	D'	F#	F#			B' B' A' B
Hrs 3		A		G		C	G	B	B			F# D' D' D' B
Harp I		A B D' A D' A D' A D'		G B D E G B D E								
Harp II		slower		slower								
Vlns I		B' A' F#		F# E' D'								
Vlns II		B' A' F#		F# E' D'								
Vcllo		F#		G								
Vcllo		A		E								
CB		F		G								

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

**Larghetto**

Fl	A#		F#	E D			G' F'	E' D'			
Oboe	A#		F#	E D			G' F'	E' D'			
Hrs 2	A#		F#	E D			G' F'	E' D'			
Hrs 3	A#		F#	E D			G' F'	E' D'			
Harp I											
Harp II											
Vlns I	A#		F#	E D			G' F'	E' D'			
Vlns II	A#		F#	E D			G' F'	E' D'			
Vcllo	A#		F#	E D			G' F'	E' D'			
Vcllo	A#		F#	E D			G' F'	E' D'			
CB	A#		F#	E D			G' F'	E' D'			

⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑ ㉒

were cut in the final edit of the film. CD location: track # 28 OST (2:33 duration). Tadlow track # 14. The duration marked at the end of the written cue is 2:30. Dvd location: 1:12:15. Scene: The wedding is shown as a dream sequence in Court's mind. Apparently the script originally showed an actual wedding, and then in effect an incest situation (unknowingly by Court at the

# OBSESSION

(cont.) "The Wedding"

*more mossa*

Flute	-	C <sup>11</sup>	-	D <sup>11</sup>	C						
Oboe	-	E <sup>11</sup>	-	F <sup>6</sup>	-	E <sup>6</sup>	-	E	-	F <sup>6</sup>	C
Hrns 2	(D <sup>9</sup> ACE)	-	(FACE <sup>6</sup> )	-	-	-	-	-	-	EG <sup>6</sup> BD <sup>9</sup> F	C
Hrns 3	D <sup>9</sup> Dom 9 <sup>th</sup>	-	F <sup>6</sup> Dom 9 <sup>th</sup>	-	-	-	-	D <sup>9</sup> Dom 11 <sup>th</sup>	-	E <sup>6</sup> Dom 9 <sup>th</sup>	C
Harp I	<i>TTT</i> F#A <sup>11</sup> C <sup>11</sup> E <sup>11</sup>	C									
Harp II	Slower	C									
Glock	-	-	-	-	-	-	-	-	-	-	C
Vnns I	E <sup>1</sup>	E <sup>1</sup>	G <sup>3</sup>	E <sup>3</sup>	A <sup>1</sup>	F <sup>6</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	C
Vlns II	A	A	C <sup>3</sup>	A	C <sup>3</sup>	C <sup>3</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	C
Violas	D <sup>3</sup>	F <sup>6</sup>	F <sup>6</sup>	F <sup>6</sup>	A	A <sup>3</sup>	D	D	D	D	C
VC	A	D	F	F	C	C <sup>3</sup>	A	A	A	A	C
CB	D <sup>3</sup>	-	F <sup>6</sup>	-	F <sup>6</sup>	-	D <sup>3</sup>	-	-	E <sup>1</sup>	C

Flute	-	-	<i>TTT</i> F#A <sup>11</sup> C <sup>11</sup> E <sup>11</sup>								
Oboe	-	-	-	-	-	-	-	-	-	-	-
Hrns 2	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>	E <sup>1</sup>
Hrns 3	-	-	-	-	-	-	-	-	-	-	-
Vnns I	-	-	-	-	-	-	-	-	-	-	-
Vlns II	-	-	-	-	-	-	-	-	-	-	-
Violas	-	-	-	-	-	-	-	-	-	-	-
V.C.	-	-	-	-	-	-	-	-	-	-	-
VC	-	-	-	-	-	-	-	-	-	-	-
CB	-	-	-	-	-	-	-	-	-	-	-

23 24 25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52

Organ 53 54 55 56 57 58 59

56 = B<sup>b</sup> min 7  
 57 = E Dim 7  
 58 = B<sup>b</sup> min 7  
 59 = E Dim 7

completed wed 4-15-15  
 1:48 pm

time) during the wedding night with a love scene (or suggested love-making scene, implied) with Sandra (who actually is Amy, his daughter!). When trying to sell the film, the producers really got a cold shoulder rejection due to this. They realized they had crossed the fine line! So, in order to make it

palatable for an understandably conservative potential buyer, they had to disguise the situation as a dream so that it implied there was no physical consummation of a marriage that night.

This long cue is a bit too much to get into any kind of a full written delineation! So the reader will need to pretty much just consult the graphic pages. In Bar 1, the flute and violins I sound *ff* (this time "S.S." or *senza sords*--no mutes for the strings) Line 3 B quarter note to A half note down to F# quarter note up to (Bar 2) B to A half notes to (Bar 3) F# quarter note to E half note to D quarter note to (Bar 4) F# to E half notes to (Bar 5) E quarter note to D half note down to Line 2 Bb quarter note up to (Bar 6) Line 3 E to D half notes. The oboe and violins II play this an octave lower register. Violas in Bar 1 play *ff* small octave F# whole note, and then G whole note in Bar 3, and F in Bar 5. VC in Bar 1 play Great octave D/A whole notes and then G/E whole notes in Bar 3 and then F/Bb whole notes in Bar 5. CB pluck *pizz* small octave D quarter note in Bar 1 (followed by a quarter and half rest), and then A quarter note in Bar 3, and in Bar 5 (now *arco*) Great octave Bb whole note. Horns show up in Bar 2 to play small octave A/B/Line 1 D/F# whole notes, and then in Bar 4 G/B/D/E whole notes and in Bar 6 G/Bb/D/E whole notes. Harp I in Bar 2 plays ascending 16th note figures Line 1 A-B-Line 2 D-F# (connected as a figure by two crossbeams) up to an octave higher figure. Harp II plays this an octave lower register.

Consult with the two graphics for the rest of the cue, if you are interested. [Tuesday, May 12 at 4:11 pm]

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"The Wedding Part II" Cue XXXIA (M 92A). 3/2 time (perhaps *Slow* is the tempo-marking), 2 pages (master pages 89-90), 15 bars. CD location: track # 29 OST (1:31 duration). Tadlow location is start of track # 15. The duration marked at the end of the written cue is 1:21. Dvd location: 1:13:58. Note: Most of this cue (Bars 5-15) were not used in the picture.

*Sords* horns I-II sound *p* > Line 1 F/A half notes to E/G whole notes here in 3/2 time, while horns III-IV play small octave Bb/Line 1 Db double-dotted whole notes. [Note: Herrmann for some reason routinely used this type of notation for full-bar values in 3/2 time. Technically this is incorrect because the dot after a note means half the value is added to the note. So a whole note is like two half notes, so a dot after it would be three half notes.

# OBSESSION

m 92 A  
 XXXIA "The Wedding Part II"

Horns 1 (smb)	2	3	4	5	6	7	8	9	10	11	12
Horns 2 (smb)	3	4	5	6	7	8	9	10	11	12	13
Sops	3	4	5	6	7	8	9	10	11	12	13
Altos	3	4	5	6	7	8	9	10	11	12	13
Susp Cy	3	4	5	6	7	8	9	10	11	12	13
Vlws I	3	4	5	6	7	8	9	10	11	12	13
Vlws II	3	4	5	6	7	8	9	10	11	12	13
Violas	3	4	5	6	7	8	9	10	11	12	13
VC	3	4	5	6	7	8	9	10	11	12	13
CB	3	4	5	6	7	8	9	10	11	12	13
Organ	3	4	5	6	7	8	9	10	11	12	13

Violins I	2	3	4	5	6	7	8	9	10	11	12
Violins II	3	4	5	6	7	8	9	10	11	12	13
Violas	3	4	5	6	7	8	9	10	11	12	13
VC	3	4	5	6	7	8	9	10	11	12	13
CB	3	4	5	6	7	8	9	10	11	12	13

(B<sup>b</sup>D<sup>b</sup>F<sup>a</sup>A) → B<sup>b</sup>min11ar? ↑  
 13 EDim? (E<sup>b</sup>A<sup>b</sup>D<sup>b</sup>)  
 14  
 15

Completed wed 4-15-15  
 3:03pm

The way Herrmann did it, strangely enough, you would have a whole note plus a half note PLUS half the value of the first dot or a quarter note--that surpasses the full-bar value in 3/2 time. So he should've just had one dot after the whole note or a whole note tied to a half note.] Sops in Bar 1 sing Line 1 F/A to E/G half notes while altos sing small octave Bb/Line 1 Db

double-dotted whole notes. The susp cymbal sounds *pp* (*sempre*) on a double-dotted whole note trem roll.

The chords in Bar 1 are Bb minMaj 7th (Bb/Db/F/A) to E dim 7th (E/G/Bb/Db). Of course we've seen this before in this score! There's a line in that Peter Sellers film *Being There*: "Yes, I've seen that before, Ben...." Well, although the end bars are not used in the movie, you can still hear it on the cds...and you'll find that the end bars are....(can you guess it?....maybe like *deja vu*???).....

Consult the graphic to see how Herrmann constructed the rest of the cue. [Tuesday, May 12, 2015 at 4:40 pm]

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"The Morning After" Cue XXXII (M 93). *Lento* in C time, 3 pages (master pages 91-93), 31 bars. CD location OST track # 30 ("Court, The Morning After"), 1:33 duration. Tadow location is track # 15 starting at 1:16. Scene: Court wakes up alone and eventually finds a ransom note for Sandra, just as he did back in 1959 regarding Elizabeth.

Strings are muted (*sords*) and soli thru Bar 8. Violins I sound *pp* < small octave B dotted half note to I believe Bb quarter note tied to whole note next bar decrescendo hairpin to (Bar 3) A whole note to (Bar 4) Ab whole note to (Bar 5) G whole note to (Bar 6) Ab whole note. Violins II play small octave G whole note tied to whole note next bar. After a quarter rest in Bar 3, violins II play Line 1 D dotted half note to (Bar 4) E to D half notes, returning in Bar 7 to play G whole note to (Bar 7) A whole note. Violas in Bar 1 play small octave E whole note tied to whole note next bar to (Bar 3) D/F whole notes tied to whole notes next bar to (Bar 5) Eb whole note tied to next bar to (Bar 7) E whole note tied to next bar. VC in the "k" tenor clef play *p* < Line 1 F# quarter note to E half note to small octave Bb quarter note up to (Bar 2) F# to E half notes to (Bar 3) E quarter note to D half note down to small octave A quarter note up to (Bar 4) Line 1 E to D half notes. In Bar 5 (now normal bass clef) the celli then play Line 1 D quarter note to C half note down to small octave G quarter note up to (Bar 6) D quarter note to C half note down to small octave G# quarter note up to (Bar 7) D quarter note to C half note down to small octave G quarter note up to (Bar 8) D quarter note to C half note down to small octave A quarter note to (Bar 9)



4) C whole note again to (Bar 5) Bb whole note to (Bar 6) B whole note to (Bar 7) middle C whole note tied to whole note next bar.

In Bar 9 [dvd 1:15:55; OST 00:40; Tadow 1:51 *Piu Mosso*], singers and horns now join in. Sops sing "Ah" *p* Line 1 Bb/Line 2 Db whole notes (repeated next three bars) to (Bar 13) B/D whole notes (repeated next two bars and held fermata in Bar 15). Altos in Bar 9 sing Line 1 F/A to E/G half notes (repeated next three bars) to (Bar 13) Gb/Bb to F/A half notes (repeated next two bars). *Sords* horns I-II in Bar 9 play *p* > Line 1 F/A to E/G half notes (repeated next three bars) and then silent until Bar 16. Muted horns III-IV in Bar 9 play small octave Bb/Line 1 Db whole notes (repeated next three bars). Once again, with the singers, we have the Bb minMaj 7th to E dim 7th tonalities in Bars 9-10. The organ also plays softly in Bars 9-15 on Bb/Db/F/A tied notes.

In Bar 16 [dvd 1:16:15; OST 1:00; Tadow 2:22], the tempo marking is now *Vivo (agitato)* as Court sees the ransom note. The horns sound *ff pesante* an incessant rhythmic pattern of Line 1 Db [written Line 1 Ab] 8th to Db-Db-Db quarter notes to Db 8th to (Bar 17) Eb notes in that five-note pattern to (Bar 18) E notes to (Bar 19) F# notes to (Bar 20) G#. The C.A. plays *sf* > Line 1 Db [written Line 1 Ab] dotted half note (followed by a quarter rest) to (Bar 17) Eb dotted half note to (Bar 18) E and then F# to G# in the following bars. The harps sound *fff* Line 1 Db whole notes let vibrate to (Bar 17) Eb whole notes, and so on (see the notes played by the horns). Sops sing *ff* Line 2 F/A whole notes tied to whole notes next bar down to (Bar 18) C/E whole notes tied to whole notes next bar to (Bar 20) F/A whole notes to (Bar 21) E/G whole notes tied to next bar. Altos in Bar 16 play Line 1 A/Line 2 C whole notes tied to whole notes next bar to (Bar 18) F/A whole notes tied to whole notes next bar up to (Bar 20) Bb/Line 2 Db whole notes tied to whole notes next two bars. The full organ sounds with *pedal* Great octave F/small octave C/F/A/Line 1 A/Line 2 C/F/A whole notes tied thru Bar 19 and then in Bar 20 Gb/Db/Bb (bottom staff) and (top staff) still A/Line 2 C/F/A whole notes, and so on. Violins I sound *ff* ascending 16ths Line 1 A-Line 2 C-F-A (connected as a figure by two crossbeams) to same A down to F down to C down to Line 1 A 16ths figure, and repeat these two figures in the second half of this bar, repeating this bar in the next three bars. Violins II play ascending 16ths Line 1 F-A-Line 2 C-F to descending F-C-A-F in the same repeat pattern. Violas play ascending 16ths small octave C-F-A-middle C to descending those notes. VC play ascending "3" triplet

value 8th notes Great octave F up to small octave C up to A to same A down to C down to F triplet value 8ths (repeated in this bar and repeated next three bars). CB play as the celli.

In end Bar 31, the timp is trill rolled *ff* on Great octave F# whole note held fermata. VC play *sff* Great octave C whole note held fermata while CB play Great octave F# whole note. The organ plays Great octave C/F# whole notes *sff* and held fermata. The C to F# intervals here is of course the famous augmented 4th tritone very dissonant interval.

End of cue. [Wednesday, May 13, 2015 at 10:56 am PDT]

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"The Papers" Cue XXXIII (M101). *Vivo (agitato)* in C time, 2 pages (master pages 94-95), 18 bars as written. Note, however, that the bars are essentially doubled or slightly more since the music was repeated. Bars 1-17 were first played, then a repeated of Bars 16-17, then back to Bar 1 thru Bar 15, then the final two bars were added in. The written cue is a patchwork and it looks very messy and rather chaotic! So therefore I did not bother to create a graphic for it. CD location: track # 31 ("Court Signs Papers"), 1:34 duration (1:36 duration as notated at the end of the written cue). Dvd location: 1:18:24.

In Bar 1, horns I-II play forte in stopped ( + ) effect Line 1 Db [written Ab] 8th to Db-Db-Db quarter notes to Db 8th. In Bar 2, *sords* horns III-IV take over in this bar sounding *ff* the same Db notes. In Bar 3, horns I-II return to play forte middle C/D notes in that same rhythmic pattern followed in Bar 4 by horns III-IV. In Bar 5, horn I is solo playing *p* < Line 1 Db notes in that pattern. The harps in Bar 5 come in to play a series of ascending 16th note figures. Back in Bar 1, violins I are *sul pont* bowed trem whole note while violins I are *sul tasto*, and so on.

Etc.

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# OBSESSION

m104  
 XXXVI "The Airport" [Ela Salles: Sandra at airport]

Sops	$\frac{0-d}{E^{\flat} C^{\flat}}$	$\frac{0-d}{E^{\flat} C^{\flat}}$	$\frac{0-d}{G^{\flat} E^{\flat}}$	$\frac{0-d}{F^{\flat} D^{\flat}}$	$\frac{0-d}{F^{\flat} D^{\flat}}$	$\frac{0-d}{E^{\flat} C^{\flat}}$	$\frac{0-d}{G^{\flat} E^{\flat}}$	$\frac{0-d}{G^{\flat} E^{\flat}}$
Altos	$\frac{0-d}{A^{\flat} F^{\flat}}$	$\frac{0-d}{B^{\flat} G^{\flat}}$	$\frac{0-d}{C^{\flat} A^{\flat}}$	$\frac{0-d}{B^{\flat} G^{\flat}}$	$\frac{0-d}{A^{\flat} F^{\flat}}$	$\frac{0-d}{A^{\flat} F^{\flat}}$	$\frac{0-d}{B^{\flat} G^{\flat}}$	$\frac{0-d}{B^{\flat} G^{\flat}}$
Organ	$\frac{0-d}{F^{\flat} C^{\flat}}$	$\frac{0-d}{G^{\flat} E^{\flat}}$	$\frac{0-d}{A^{\flat} F^{\flat}}$	$\frac{0-d}{B^{\flat} G^{\flat}}$	$\frac{0-d}{A^{\flat} F^{\flat}}$	$\frac{0-d}{A^{\flat} F^{\flat}}$	$\frac{0-d}{B^{\flat} G^{\flat}}$	$\frac{0-d}{B^{\flat} G^{\flat}}$
	1	2	3	4	5	6	7	8

1: h<sup>+</sup> Fmaj7 Cmaj7  
 2: F#4#7  
 3: E<sup>+</sup>min + C#7  
 4: A<sup>+</sup>7 + F#min9  
 5: A<sup>+</sup>7 + F#min9  
 8: D<sup>+</sup>min7 + D<sup>+</sup>maj7  
 13: E<sup>+</sup>min + Cmaj7

Sops	$\frac{0-0}{E^{\flat} C^{\flat}}$	$\frac{0-0}{E^{\flat} C^{\flat}}$	$\frac{0-0}{E^{\flat} C^{\flat}}$	$\frac{0-0}{F^{\flat} D^{\flat}}$	$\frac{0-0}{D^{\flat} B^{\flat}}$	$\frac{0-0}{E^{\flat} C^{\flat}}$	$\frac{0-0}{E^{\flat} C^{\flat}}$
Altos	$\frac{0-0}{G^{\flat} A^{\flat}}$	$\frac{0-0}{A^{\flat} F^{\flat}}$	$\frac{0-0}{A^{\flat} F^{\flat}}$	$\frac{0-0}{A^{\flat} F^{\flat}}$	$\frac{0-0}{G^{\flat} E^{\flat}}$	$\frac{0-0}{B^{\flat} G^{\flat}}$	$\frac{0-0}{A^{\flat} F^{\flat}}$
Organ	$\frac{0-0}{E^{\flat} C^{\flat}}$						
	15	16	17	18	19	20	21

15: mix (C#Cb)  
 19: B<sup>+</sup>/lat + B<sup>+</sup>min9 simultaneously  
 20: Thrown in dissonant + ambiguous mix  
 24: ← C#7 (CF#4/5)  
 24: ← F#maj7 (F#4/5)  
 24: ← E<sup>+</sup>min7 (E/G#4/5)  
 24: (Polytonality)

Completed April 16 2015  
1:33pm

EGADFA#C  
 4 5 4 5 5 4  
 ↑  
 (E M#3 #11)  
 EG B<sup>b</sup> D F A C#  
 4 4 5 5 5

"The Briefcase" Cue XXXIV (M 102), 9 pages, 76 bars. CD location OST track # 32 ("Sandra Finds Briefcase"), 2:25 duration. Tadlow location is track # 16 starting at 1:31. Dvd location: 1:19:59. Note: This cue is the same as the Ferry cue, so there is no need for a delineation here. Just refer to that earlier rundown.

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"The Wharf" *Moderato* in C time, one page (master page 97), 8 bars. CD location OST track # 33 ("Court Arrives At Wharf"), 41 seconds (listed as 36 seconds on the written cue). Tadlow location is track # 16 at 3:47. Dvd location: 1:22:21. Note: This is the same music as the much earlier "Hideout" cue, so simply refer to that previous delineation.

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"The Airport" Cue XXXVI (M 104). *Lento* in 4/2 time, one page (master page 98), 25 bars. CD location: track # 34 OST ("LaSalle & Sandra at Airport"), 2:02 duration. The written cue shows a duration of 1:54 duration. Tadlow track # 17. Dvd location: 1:24:27. Note: This cue is essentially the "Breakout" cue from much earlier except that in the graphic you see immediately above Herrmann *added* the singers and expanded on the organ. But the way the music was edited in the movie itself is a bit of a mess! At 1:26:02 in the dvd we have the scene of Sandra being dragged away in the plane (adult-looking Sandra but in effect acting the little girl Amy part in 1959 being dragged to the plane destined for Florence). Well, the music editor added (it sounds like to me) to the mix track # 25 OST ("Walk to Church") four-bar intense cue. I guess they wanted to make the scene sound a lot more chaotic and disturbing.

In Bar 1 of the added material to the "Breakout" cue, sops loudly sing *f* < > Line 2 C/E whole notes to Cb/Eb half notes (followed by a half rest) and repeated next bar. Altos sing Line 1 F/A whole notes to Eb/Gb half notes (followed by a half rest) and repeated next bar. There are now three staves to the organ. The bottom staff sounds *ff* Great octave C whole note tied to whole note in the same bar and tied thru Bar 18. The middle staff of the organ plays Great octave F#/small octave C tied whole notes and tied thru Bar 18. The top staff plays Line 1 F/A/Line 2 C/E whole notes to Eb/Gb/Cb/Eb whole notes (repeated next bar).

Skipping to Bar 19 in 2/2 time, the organ is gliss from Great octave F# 32nd note up to an undetermined note above the top staff to "F.O." Sops in Bar 20 in 3/2 time sing *ff* < Line 2 C#/F# double-dotted whole notes down to (Bar 21) B/D double-dotted whole notes decrescendo (these two bars are repeated in the next two bars). The altos sing Line 1 F#/A# double-dotted

whole notes to (Bar 20) E/G full notes (repeat next two bars). The bottom staff of the organ sounds *ff pedal* Great octave F/Bb double-dotted whole notes tied thru Bar 25 (end of cue). the middle staff plays small octave E/G/B/Line 1 D double-dotted whole notes tied to end of cue, while the top staff plays Line 1 F#/A#/Line 2 C#/F# tied notes. Etc.

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"The Plane" Cue XXXVII (M111). 3/2 time, 4 pages (master pages 99-102), 30 bars. CD location OST track # 35, 2:21 duration (2:17 on the written cue). Tadlow track # 18. Dvd location: 1:26:25. Scene: The cue starts precisely at the cut to the TWA airplane in flight at sunset. Sandra is writing her intended last letter to Court, stating her story, and that she is sorry. Then she gets up to kill herself in the plane's bathroom.

The music starts loudly in the first four bars as the segue to the previous loud cue. The piccolo sounds *ff* Line 3 A half note to G whole note to (Bar 2) Line 2 A half note to G whole note (then silent). The oboe plays Line 3 F half note to E whole note (and then an octave lower next bar). Horns I-II play *ff* small octave Bb/Line 1 Db double-dotted whole notes up to (Bar 2) Line 1 Bb/Line 2 Db full notes down to (Bar 3) I believe small octave A#/Line 1 C# full notes in stopped ( + ) effect and I believe repeated next bar (unclear notation). Horns III-IV in Bar 1 play *ff* > Line 1 F/A half notes to E/G whole notes (repeated next bar) to (Bar 3) same notes but in stopped effect and repeated in Bar 4. Harps are gliss in contrary motion. The timp is trill rolled on Great octave Bb full notes tied thru Bar 4. Violins II are bowed trem on Line 1 Bb/Line 2 Db full notes and repeated next bar, while violins I are bowed trem on Line 1 A/Line 2 D/F/A full notes. Violas play *ff molto sost* on small octave Db full note tied thru Bar 3, VC on Great octave F tied notes here, and CB on Great octave Bb tied notes. The organ plays Contra-octave BB/Great octave F/Bb tied whole notes in Bars 1-2 only. The top staff plays Line 2 F/A half notes to E/G whole notes down to (Bar 2) Line 1 F/A half notes to E/G whole notes. The tonality starts off in Bar 1 on the now-familiar Bb minMaj 7th (as we've seen many times before in this score).

In Bar 5 (*Lento* in C time), violins I sound *p espr* < Line 1 Eb/Gb quarter notes up to Line 2 Db/F half notes to C/Eb quarter notes to (Bar 6) Line 1 Bb/Line 2 D half notes to Ab/C half notes decrescendo hairpin. Then *sords* violins II in Bar 7 take over to play Line 1 F#/A quarter notes up to





"Court Finds LaSalle" Cue XXXVIII (M112). *Vivo* in C time, 3 pages (master pages 103-105), 27 bars. CD location OST track # 36, 2:02 duration (1:49 marked on the written cue). Tadlow track # 19 start. Dvd location: 1:28:51. Scene: The stewardess notices the blood pooling out of the bathroom floor.

Horns sound *sff* Line 1 C/E grace notes up to Bb/Line 2 Db half notes back down to C/E grace notes *sff* up to Bb/Db half notes down to (Bar 2) C/E grace notes to Bb/Db whole notes. Harp I plays forcefully small octave C/E/Line 1 C/E half notes twice to (Bar 2) whole notes let vibrate. After a quarter rest, harp II plays Great octave Bb/small octave Db/Bb/Line 1 Db half notes to quarter notes tied to quarter notes next bar to dotted half notes. The timp beats forte small octave C-Db 16ths (followed by an 8th and quarter rest) to C-Db 16ths again (followed by an 8th and quarter rest) to (Bar 2) unclear.....

In Bar 3 ( *Rall*), strings appear in mutes. Violins I play *ff* Line 1 D down to small octave B to Bb quarter notes (followed by a quarter rest). In Bar 4, violins I then play Line 3 F# whole note *pp* (*non vibrato*) to (Bar 5) F whole note (repeat these two bars thru Bar 13). Violins II are *col* violins I. Violas in Bar 3 play descending quarter notes Line 1 D-small octave B-Bb-Gb to (Bar 4) Bb to B quarter notes to Bb to B again to (Bar 5) now B to Bb quarter notes repeated (repeat these two bars next two bars). After a quarter rest in Bar 3, cello and contrabasses play small octave B to Bb to Gb quarter notes down to (Bar 4) Great octave D whole note to (Bar 5) Db whole note, alternating like this in succeeding bars.

The C.A. in Bar 4 plays small octave Bb quarter note to Cb 8th (followed by rests) to (Bar 5) B quarter note to Bb 8th. Repeat these two bars in the next two bars, etc. Horns I-II in Bar 4 play Line 1 D/F# half notes *nat* to D/F# half notes again but in stopped effect to (Bar 5) Db/F half notes *nat* to Db/F half notes stopped. Repeat these two bars in the next two bars. Horn III plays Bb to middle Cb quarter notes to Bb to Cb quarter notes quarter notes again to (Bar 5) B to Bb to B to Bb quarter notes. Horn IV plays small octave G# [written Line 1 D#] half note twice to (Bar 5) G half note twice (repeated next two bars).

See the graphic for the rest of the cue. The end chord is the F half-diminished 7th (F/Ab/Cb/Eb).

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# OBSESSION

m113  
 XXXIX "The Struggle" [Court/LaSalle Struggle]

The score is a handwritten musical manuscript for a piece titled "The Struggle" from the OST "Court and LaSalle Struggle". It is written in C major and 2/4 time. The score spans 24 bars, with a key signature of one sharp (F#) indicated by a red "F#7" and "F#C/E" marking above the first bar. The instruments listed on the left are Piccolo, Oboe, Flutes 2 and 3, Harp I and II, Violins I and II, Violas, and Organ. The notation includes various notes, rests, and performance markings such as "pizz", "arco", "rit", and "tr". A large graphic is drawn over the Harp I and II parts in the middle of the score, showing a diamond shape with internal lines. The bottom of the page has a circled bar number sequence from 1 to 24, with some bars grouped together. A signature and date "completed 4-16-15 10:39 pm" are written at the bottom.

"The Struggle" Vivo in C time, 2 pages (master pages 106 & 106A), 24 bars. CD location: track # 37 OST ("Court and LaSalle Struggle"), 1:06 duration (just about 1:01 on the written cue). Tadlow track # 19 starting at 1:58. Dvd location: 1:32:16. Scene: LaSalle has a gun and there's a struggle to the death with Court who uses I believe a letter opener to kill his opponent. The cue opens with the F major seventh (F/A/C/E). The graphic immediately above is pretty clear cut so I don't think I need to delineate the music verbally. [Wednesday, May 13, 2015 at 4:28 pm. Watching Chris Matthews on HARDBALL on MSNBC discussing and interviewing people about that tragic Amtrak derailment in Philadelphia last evening. Seven confirmed dead. Train was going way too fast around a curve--106 mph instead of required 50 mph....]

# OBSESSION

M121  
~~XXXX~~ "Airport #2 [Finale]"

① N/A  
 ②  
 ③  
 ④  
 ⑤  
 ⑥  
 ⑦  
 ⑧  
 ⑨  $\uparrow$  G Dom 9 (E6/B/D/F#)  
 E Dom 9th (E6#/B/D/F#)  
 ⑩  
 ⑪  
 ⑫  
 ⑬  $\uparrow$  G Dom 9  
 A Dom 9 (A#E/G#/C#)  
 ⑭  
 ⑮  
 ⑯  
 ⑰  
 ⑱

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"Airport # 2 /Finale" Cue XXXX (M 121). *Vivo* in Cut time (2/2 time but notated here as a C with the vertical line thru the middle of it). This is the longest cue in the score written on 14 pages (master pages 107 thru 120), 220 bars. CD location OST track # 38 OST at 3:50 duration (3:40 duration on the written score). Tadlow track # 20. Dvd location: 1:34:20. Scene: Court discovers that Sandra's plane has returned and he has LaSalle's gun!

Strings are soli in the first 7 bars. They are not marked as *sords* (muted) nor is there a *senza sord* indication so I presume they are natural.

Violins I sound *ff* middle (Line 1) C-C-C-C-C-C 8ths to same C-C-C-C-C-C-C 8ths (repeated next bar). This is actually notated by Herrmann as two C half notes with the "6" sextuplet number above the stem and including a short horizontal line thru the middle of the stem indicating one crossbeam or 8th notes (see the graphic immediately above). Violins II are *col* violins I. Violas pluck Line 1 Db quarter note (followed by a quarter rest) to same Db quarter note (followed by a quarter rest) and so forth (see graphic). VC are similarly pizzicato on small octave Bb quarter notes in the same pattern, then B notes for two bars, and so forth. CB pluck small octave BB/Db quarter notes in this pattern to B/D in Bars 3-4, and so on.

In Bar 8, the rest of the orchestra join in except for the singers and organ. The flute plays *p* < Line 3 F# whole note down to (Bar 9) "3" triplet value D whole note down to Line 2 B triplet value half note down to (Bar 10) F# to G# half notes decrescendo to (Bar 11) A whole note down to (Bar 12) "3" bracketed triplet value F whole note to A half note to (Bar 13) Bb whole note. The oboe plays the same but an octave lower register. Horns I-II sound *mf* < Line 1 D/F# [written Line 1 A/Line 2 C#] half notes twice to (Bar 9) F/A whole notes (repeat these two bars in the next two bars) to (Bar 12) F/A to same F/A half notes to (Bar 13) Gb/Bb whole notes. Horns III-IV play small octave G#/B [written Line 1 D#/F#] half notes twice to (Bar 9) B/D whole notes (repeat next two bars) to (Bar 12) B/D to same B/D half notes to (Bar 13) C/Eb whole notes. The harps are arpeggiando on half notes (see graphic). The timp softly beats *p* on small octave E quarter note (followed by rests) and repeated in Bar 10 and returning in Bar 12 on Great octave G. Violas are *arco* in Bar 8 on small octave D to same D half notes up to (Bar 9) F whole note (repeat next two bars), then F-F half notes to Gb whole note in Bars 12-13. Celli are now *arco* in Bar 8 playing *mf* < Great octave E/B half notes twice to (Bar 9) G/small octave D whole notes (repeated next bar), and so on. CB still pluck pizzicato quarter notes (see graphic).

The chord in Bar 8 is E Dom 9th (E/G#/B/D/F#) to (Bar 9) G Dominant 9th (G/B/D/F/A), repeating next two bars. In Bars 12-13 we have the G Dom 9th to Ab Dom 9th (Ab/C/Eb/Gb/Bb).

Then Bars 1-5 are repeated in Bars 14-18. Let's go to the next graphic that continues this long cue. You will notice the continuation also of the use of the Dominant ninth chords; in fact, they are the same Dominant chords in Bars 20 thru 24. The patterns are the same as at the start of the cue so there



tonalities. There is a *pp* < *ff* dynamic build in Bars 94-96 (no strings here). We have bitonality here with the C half-dim 7th and also C major seventh. The oboe and flute are prominently trill in Bars 95-96 on Line 2 Bb whole note (to Cb) tied whole notes.

The harps are soli (totally alone, poor harps! : ) in Bar 97 (dvd 1:35:56, start of master page 113) only to herald a change in the shift of music. They are both gliss *ff* from Line 3 Bb 32nd note gliss line way, way down to the extreme range of lowest Bb (though the notation is a bit unclear). I believe the lowest notes of the pedal harp are Contra octave C & D, and these notes have no pedal to change the pitch to flat or sharp. Anyway, it is a long, slow, deep gliss down! Look out below! : )

In Bar 98 we have the C half-dim 7th (C/Eb/Gb/Bb) tonality with only the horns and timp playing for two bars. Horns sound *sff* > Line 1 C/Eb/Gb/BB whole notes tied to dotted half notes next bar (followed by a quarter rest). The timp is trill rolled *f* > on Great octave Bb whole note tied to whole note next bar *mf* > and tied to (Bar 100) whole note sounded *p* > to (Bar 101) dotted half note (followed by a quarter rest). In Bar 100, the flute plays *f* > ascending quarter notes Line 2 D-F-A-Line 3 C to (Bar 101) D up to F down to E to C down to (Bar 102) Line 2 B to G quarter notes (followed by a half rest). After a half rest in Bar 100, the oboe plays ascending legato quarter notes Line 2 D-F to (Bar 101) A-Line 3 C down to B to G down to (Bar 102) E-C-Line 1 B-G. Horns in Bar 100 play *sff* > Line 1 D/F/A-Line 2 C whole notes tied to half notes next bar to C/E/G/B half notes tied to dotted half notes next bar (followed by a quarter rest). VC in Bar 100 show up to sound *ff* > Great octave Bb whole note tied to dotted half note next bar down to C quarter note tied to whole note next bar tied to (Bar 103) quarter note to D dotted half note, and so on. CB play Great octave Bb whole note tied to dotted half note in Bar 101 up to small octave C quarter note tied to whole note next bar and tied to quarter note in Bar 103 to D dotted half note, and so on.

Skipping to Bar 123 [dvd 1:36:21; OST 2:01; Tadlow 1:56] we come to a transition point in the music that soon develops a slow dynamic build finally into the triumphant Finale music (that starts in Bar 142). You can study the graphic immediately above. No delineation is necessary here.

In Bar 142 (dvd 1:36:43) we now come to the glorious Finale music as father and daughter embrace each other in slow motion! : )

The graphic should be self-explanatory, and the chord profile is clearly shown in red ink.

There is no graphic for Bars 182 thru 209 because the music pretty much repeats previous, now-familiar sections.

In Bar 210 [dvd 1:37:55; OST 3:35; Tadlow 3:25], we come to the coda thru end Bar 220. The horns are of course prominent playing the primary coda passage.

After a quarter rest in Bar 210, horns with *bells in air* sound *ff* Line 1 C to quarter notes to (Bar 211) Eb quarter note to Ab half note. All notes thru Bar 217 are *rinforzando*-marked ( > ). After a quarter rest in Bar 212, the horns then play E to G quarter notes to (Bar 213) B quarter note to Line 2 C half note. Then horns repeat Bars 210- 213 in Bars 214-217. Then in Bar 217 the horns play Line 1 B half note to C quarter note. Sops in bar 210 sing Line 1 Ab/Line 2 D dotted half notes to (Bar 211) E/C half notes (followed by a quarter rest). Sops then sing in Bar 212 A/D dotted half notes to (Bar 213) G/C half notes (followed by a quarter rest). Then in Bar 214 they sing Line 2 C/Eb dotted half notes tied to half notes next bar to (Bar 216) D/E dotted half notes to (Bar 217) C/E half notes (followed by a half rest). Altos in Bar 210 sing Line 1 Eb/Line 2 C dotted half notes tied to half notes next bar (followed by a quarter rest). See the graphic for the rest.

Bars 218-220 really conclude the cue and score. You'll note from the graphic that Herrmann simply used the C major triad for the final tonality.

End of cue, and end of score! [Wednesday, May 13, 2015 at 9 pm. Rain is expected by tomorrow mid afternoon, strongest by Friday morning. Quite rare for a mid-May rain storm for southern California! Now all I need to do with this rundown is to proofread and then wait for the Tadlow cd due in a month (hopefully sooner) so that I can insert their timings and do a review....]

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# OBSESSION

(cont) ~~XXXX~~ "The Impulse" Finale J"

Flute	$\text{d}^1$											
Oboe	COL			COL								
Horns 1	$\text{G}^2$	$\text{D}^1$	$\text{E}^1$	$\text{D}^1$								
Horns 2	COL											
Harp I	$\text{D}^1$	$\text{E}^1$										
Harp II	$\text{D}^1$	$\text{E}^1$										
Sops	$\text{D}^1$											
Alts	$\text{D}^1$											
Stoek												
Wvns I	$\text{D}^1$											
Wvns II	$\text{D}^1$											
Violas	$\text{D}^1$											
VC	$\text{D}^1$											
CB	$\text{D}^1$											
Orgam	$\text{D}^1$											
	(142)	(143)	(144)	(145)	(146)	(147)	(148)	(149)	(150)	(151)	(152)	(153)

↓ Gmaj (G/A/D/F#)  
 ↓ Cmaj9 (C/E/G/A/D)  
 ↓ Emin9 (E/G/A/D/F#)  
 ↓ Dmin9 (D/F/A/C/E)  
 ↓ Emin9 (E/G/A/D/F#)  
 ↓ Fmaj9 (F/A/C/E/G)  
 ↓ Dmin9 (D/F/A/C/E)





# OBSESSION

Conclude) XXXX ("The Disputes [Final]")

(3)

Flute	-	-	-	-	-	-	-	-	d <sub>1</sub> - d <sub>1</sub>	d <sub>1</sub>	d <sub>1</sub>
Oboe	-	-	-	-	-	-	-	-	C <sup>111</sup>	C <sup>111</sup>	C <sup>111</sup> 3 3
Horns 1 & 2	3 C <sup>1</sup> D <sup>1</sup>	3 E <sup>b1</sup> A <sup>b1</sup>	3 E <sup>1</sup> G <sup>1</sup>	3 B <sup>1</sup> C <sup>2</sup>	3 C <sup>1</sup> D <sup>1</sup>	3 E <sup>b1</sup> A <sup>b1</sup>	3 E <sup>1</sup> G <sup>1</sup>	3 B <sup>1</sup> C <sup>2</sup>	d <sub>1</sub> - d <sub>1</sub>	d <sub>1</sub>	d <sub>1</sub>
(Bells in air)									C <sup>111</sup>	C <sup>111</sup>	C <sup>111</sup> 3 3
Horns 3 & 4	3 C <sup>1</sup> D <sup>1</sup>	3 E <sup>b1</sup> A <sup>b1</sup>	3 E <sup>1</sup> G <sup>1</sup>	3 B <sup>1</sup> C <sup>2</sup>	3 C <sup>1</sup> D <sup>1</sup>	3 E <sup>b1</sup> A <sup>b1</sup>	3 E <sup>1</sup> G <sup>1</sup>	3 B <sup>1</sup> C <sup>2</sup>	d <sub>1</sub> - d <sub>1</sub>	d <sub>1</sub>	d <sub>1</sub>
Horn I	-	-	-	-	-	-	-	-	<del>C<sup>111</sup></del>	<del>C<sup>111</sup></del>	<del>C<sup>111</sup> 3 3</del>
Horn II	-	-	-	-	-	-	-	-	<del>C<sup>111</sup></del>	<del>C<sup>111</sup></del>	<del>C<sup>111</sup> 3 3</del>
Sops	d <sub>1</sub> D <sup>1</sup>	d <sub>1</sub> C <sup>1</sup> 3	d <sub>1</sub> D <sup>1</sup>	d <sub>1</sub> C <sup>1</sup> 3	d <sub>1</sub> E <sup>b1</sup> C <sup>1</sup>	d <sub>1</sub> E <sup>b1</sup> 3	d <sub>1</sub> D <sup>1</sup>	d <sub>1</sub> E <sup>b1</sup> 3	(X) C <sup>111</sup> (Soprano)	d <sub>1</sub> D <sup>1</sup>	d <sub>1</sub> C <sup>1</sup> 3
Alto	d <sub>1</sub> C <sup>1</sup>	d <sub>1</sub> C <sup>1</sup> 3	d <sub>1</sub> A <sup>1</sup>	d <sub>1</sub> A <sup>1</sup> 3	d <sub>1</sub> A <sup>1</sup> D <sup>1</sup>	d <sub>1</sub> A <sup>1</sup> 3	d <sub>1</sub> D <sup>1</sup>	d <sub>1</sub> A <sup>1</sup> 3	d <sub>1</sub> C <sup>1</sup>	d <sub>1</sub> C <sup>1</sup>	d <sub>1</sub> C <sup>1</sup> 3
Tuba	d <sub>1</sub> C <sup>1</sup>	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1	1/1
Drums I	-	-	-	-	-	-	-	-	1/1	1/1	1/1
Drums II	-	-	-	-	-	-	-	-	1/1	1/1	1/1
Violins	-	-	-	-	-	-	-	-	1/1	1/1	1/1
VC	-	-	-	-	-	-	-	-	1/1	1/1	1/1
Bass	d <sub>1</sub> C <sup>1</sup>	d <sub>1</sub> C <sup>1</sup> 3	d <sub>1</sub> A <sup>1</sup>	d <sub>1</sub> A <sup>1</sup> 3	d <sub>1</sub> A <sup>1</sup> D <sup>1</sup>	d <sub>1</sub> A <sup>1</sup> 3	d <sub>1</sub> D <sup>1</sup>	d <sub>1</sub> A <sup>1</sup> 3	1/1	1/1	1/1
Organ	d <sub>1</sub> C <sup>1</sup>	d <sub>1</sub> C <sup>1</sup> 3	d <sub>1</sub> A <sup>1</sup>	d <sub>1</sub> A <sup>1</sup> 3	d <sub>1</sub> A <sup>1</sup> D <sup>1</sup>	d <sub>1</sub> A <sup>1</sup> 3	d <sub>1</sub> D <sup>1</sup>	d <sub>1</sub> A <sup>1</sup> 3	1/1	1/1	1/1

210
211
212
213
214
215
216
217
218
219
220

↓  
 Cmaj13  
 (C/E1/G1/D1/A)  
 in effect

↓  
 Cmajor  
 (C/E1/G)

Completed  
 April 18, 2015  
 2:28pm  
 Bill Wadell

# OBSESSION

CDs Timings + DVD/Blu-ray Timings

## Prelude I

TADlow (2015)
(1975)
Herrmann (M. S. Herrmann CD)

Track #1 00:00  
 Bar 13 = 00:23 (00:25 Blu-ray) | Bar 13 = 00:23  
 Bar 37 = 1:05 (1:07 Blu-ray) | Bar 37 = 1:09  
 Bar 53 = 1:32 (1:34 Blu-ray) | Bar 53 = 1:40

DVD Blu-ray  
00:00:12 start  
HR min sec

(Herrmann slower)

## Valse II

Track #2 00:00 (1:48 Blu-ray) | Track #2 00:00  
 Bar 9 = 00:11 (1:58 Blu-ray) | Bar 9 = 00:11  
 Bar 25 = 00:31 (2:19 Blu-ray) | Bar 25 = 00:32

(About same)

00:02:48 start DVD

## Valse Lent III

Track #3 (00:38 start) | Track #3 00:00  
 (2:26 Blu-ray) |  
 Bar 17 = 00:58 → 00:20  
 (2:46 Blu-ray) |  
 Bar 33 = 1:58 → 1:25  
 (3:46 Blu-ray) |

(Herrmann slower)

00:04:50 start DVD

## Kidnap IV

Track #3 00:00 start → Track #4 00:00 start  
 (Blu-ray 3:56 start) |  
 Bar 9 = 00:30 → 00:30  
 (= 4:24 Blu-ray CD) | same to slower  
 Bar 32 = 1:12 → 1:15  
 (5:07 Blu-ray) |

00:06:39 DVD start

## Newsboy V

Track #4 00:00 start → Track #5 00:00 start  
 (= 6:20 Blu-ray CD) | → 00:09:23 DVD start  
 Bar 12 = 00:47 → Bar 12 = 00:50  
 (7:07 Blu-ray CD) | (Herrmann slower)  
 Bar 21 = 1:25 → Bar 21 = 1:29

(cont)

Bill W. W.

# Obsession

Timings #2

The Tape VI	TADlow (2015)	Hermann (1975) (Music Box)	DVD Blu-Ray
Track #4	1:54 start (8:14 start Blu-ray CD)	Track #6	00:00 start
	Bar 13 = 2:19 (8:38 Blu-ray CD)	Bar 13 = 00:24 <span style="color: red;">(Abe-T same)</span>	00:11:13 start
+-----+-----+-----+			
The Ferry VII	Track #5	Track #7	00:14:32 start DVD
	00:00 start (8:46 Blu-ray)	00:00 start	
	Bar 15 = 00:27 (9:12 Blu-ray CD)	Bar 15 = 00:26 <span style="color: red;">(Abe-T same)</span>	00:14:58 DVD
	Bar 32 = 00:59 (9:44 Blu-ray)	Bar 32 = 1:00 ↓	00:15:31 DVD
	Bar 46 = 1:25 (10:11 Blu-ray DVD)	Bar 46 = 1:27 <span style="color: red;">(Hermann slower)</span>	00:15:59 DVD
	Bar 54 = 1:40 (10:26 Blu-ray)	Bar 54 = 1:43	00:16:16 DVD
	Bar 66 = 2:02 (10:48 Blu-ray)	Bar 66 = 2:07 ((	
	Bar 71 = 2:12 (10:58 Blu-ray)	Bar 71 = 2:18	00:16:50 DVD
+-----+-----+-----+			
Ransom VIII	Track #5	Track #39	[Not used in pic]
	2:33 start	00:00 start	
+-----+-----+-----+			
Hideout XIII	Track #6	Track #8	00:11:48 DVD
	00:00 start (11:41 Blu-ray CD)	00:00 start <span style="color: red;">(same)</span>	
	Bar 5 = 00:11	Bar 5 = 00:11	
+-----+-----+-----+			
Breakout XIV	Track #6	Track #9	00:18:43 Blu-ray DVD
	00:44 start (0:26 Blu-ray CD)	00:00 start <span style="color: red;">(Hermann slower by 6 seconds)</span>	
	Bar 19 = 1:49	Bar 19 = 1:11	



# OBSESSION

Timings # 4

TADLOW (2015) CDs		HERRMANN (1975) CD		DVD Blu-Ray movie	
<u>Court Meets Santa [First Meeting]</u>					
Track # 9	00:55 start (29:28 Blu-ray CD) start	Track # 14	00:00 start	00:36:39 start	hr min sec
(4 "Buenos Aires" = Bar 6) Tjostad's lyrics	Bar 7 = 1:24 (23:51 Blu-ray CD)	Bar 7 =	00:29		
	Bar 11 = 1:43 (24:10 Blu-ray CD)	Bar 11 =	00:51		
	Bar 15 = 2:02 (24:29 " " " ")	Bar 15 =	1:11		
			Herrmann slower by 4 sec.		
<u>The Church XVII</u>					
Track # 9	2:13 start (24:40 Blu-ray CD)	Track # 15	00:00 start	00:39:46 start DVD movie	
	Bar 13 = 3:04 (25:31 Blu-ray CD)	Bar 13 =	00:59	00:40:45 DVD movie	
			(Herrmann slower by 12.5 sec)		
<u>Bryn Mawr XVIII</u>					
Track # 9	3:27 start (25:54 Blu-ray CD)	Track # 16	00:00 start	00:43:43 DVD movie start	
	Bar 17 = 4:19 (26:46 Blu-ray CD)	Bar 17 =	00:55	00:44:38 DVD	
	Bar 32 = 5:07 (27:35 " " " ")	Bar 32 =	1:43		
			Herrmann slower by 3.5 sec		
<u>Bryn Mawr Walk XIX</u>					
Track # 9	5:25 start (27:51 Blu-ray CD)	Track # 17	00:00 start	00:45:50 DVD movie start	
	Bar 7 = 5:50 (28:16 Blu-ray CD)	Bar 7 =	00:27		
	Bar 13 = 6:14 (28:41 " " " ")	Bar 13 =	00:57	00:46:46 DVD movie	
			Herrmann slower by 8 sec		
<u>Court's Confession XX</u>					
Track # 10	00:00 start (28:59 Blu-ray CD)	Track # 18	00:00 start	00:47:12 DVD movie start	
	Bar 9 = 00:27 (29:26 Blu-ray CD)	Bar 9 =	00:30	00:47:42 DVD	
	Bar 17 = 00:58 (29:57 " " " ")	Bar 17 =	1:02	00:48:13 " "	
	Bar 21 = 1:13 (30:12 " " " ")	Bar 21 =	1:18	00:48:30 " "	
	Bar 29 = 1:43 (30:42 " " " ")	Bar 29 =	1:53	00:49:04 " "	
	Bar 31 = 1:51	Bar 31 =	2:02		
			Herrmann slower 14 sec		

Bill wrapped  
6/16/15  
11:46 AM



# OBSESSION

Timings #6

Memorabilia <sup>xvii</sup>	TADlow (2015) CDs	HERRMANN (1975) music-box CD	DVD Blu-Ray Music
	Track #12 2:55 start (38:18 91-44-40)	Track #24 00:00 start	1:00:50 DVD start
	Bar 7 = 3:31 (38:54 91-44-40)	Bar 7 = 00:32	1:01:23 DVD
	Bar 8 = 3:39 (39:22 "...")	Bar 8 = 00:38	
	Bar 12 = 3:57	Bar 12 = 00:57	
	Bar 20 = 4:33	Bar 20 = 1:32	1:02:21 "
	Bar 22 = 4:42 (40:05 91-44-40)	Bar 22 = 1:41	1:02:30 "
	Bar 24 = 4:51 (40:14 "...")	Bar 24 = 1:51	
	Bar 30 = 5:18 (40:40 "...")	Bar 30 = 2:20	
	end duration = 5:44 (2:49)	end duration = 2:52	
		Herrmann slower 3 sec	
	+-----+-----+-----+		
	The Church <sup>xviii</sup> Track #12 5:45 start (41:09 91-44-40)	Track #25 00:00 start	1:04:24 DVD start
	10 seconds	(Same) 10 seconds	
	+-----+-----+-----+		
	The Monument <sup>xix</sup> Track #13 00:00 start (41:22 91-44-40)	Track #26 00:00 start	1:07:35 DVD start
	Bar 8 = 00:29 (41:50 "...")	Bar 8 = 00:29 (Same)	
	Bar 13 = 00:49 (42:10)	Bar 13 = 00:51 (Slower)	1:08:26 DVD
	Bar 24 = 1:36 (42:58 91-44-40)	Bar 24 = 1:37	
	Bar 31 = 2:07 (43:29 "...")	Bar 31 = 2:06	1:09:40 "
(Kiss)	Bar 40 = 2:40 (44:01 "...")	Bar 40 = 2:36	1:10:10 "
	End = 3:01	end = 2:57	
		Herrmann faster 4 sec	
	+-----+-----+-----+		
	After Dinner <sup>xx</sup> Track #13 3:02 start (44:24 91-44-40)	Track #27 00:00 start	1:11:19 DVD start
	Bar 5 = 3:15	Bar 5 = 00:13	
	Bar 10 = 3:32 (44:54)	Bar 10 = 00:31	
	End = 3:44 (1:42)	end = 00:44	
		Herrmann slower 2 sec	

W. W. W. 6-16-15  
1:54 pm

# OBSESSION

Timings #7

	TADlow (2015) <small>CDs</small>	Herrmann (1975) <small>MUSIC BY CD</small>	DVD Blu-ray movie
<p><sup>PT I</sup> <u>The Wedding</u> <sup>XXXI</sup></p> <p>Track # 14 00:00 start (45:09 bl-ny)            Bar 7 = 00:12 (45:21)            Bar 23 = 00:43            Bar 37 = 1:22            Bar 50 = 2:06 (47:16 bl-ny) CD            Bar 56 = 2:21 (47:30 ")</p>		<p>Track # 30 00:00 start            Bar 7 = 00:12            Bar 23 = 00:43            Bar 37 = 1:20            Bar 50 = 2:02            Bar 56 = 2:16            Herrmann slower about 5 sec</p>	<p>1:12:15 DVD start            1:12:59 D-D</p>
<p><sup>XXXIIA</sup> <u>The Wedding II</u> <small>Note: TADlow forgot to list this</small> (47:46 bl-ny) CD</p> <p>Track # 15 00:00 start            Bar 5 = 00:21            Bar 9 = 00:40            Bar 13 = 00:59            end = 1:15</p>		<p>Track # 29 00:00 start            Bar 5 = 00:23            Bar 9 = 00:44            Bar 13 = 1:11            end = 1:29            Herrmann slower 14 sec</p>	<p>1:13:58 DVD start</p>
<p><sup>XXXIII</sup> <u>The Morning After</u></p> <p>Track # 15 1:16 start (49:01 bl-ny)            Bar 9 = 1:51 (49:36 " )  <small>C:35</small>            Bar 16 = 2:22 (50:07)  <small>(1:06)</small>            end = 2:53 (1:37 duration)</p>		<p>Track # 30 00:00 start            Bar 9 = 00:40 (5 sec slower)            Bar 16 = 1:00 (6 sec faster to video)            end = 1:31            Herrmann faster 6 sec</p>	<p>1:15:16 DVD start            1:15:55 D-D            1:16:15 "</p>
<p><u>The Papers</u> [aka "Second Kidnapping"]  <small>Note: Not at end of track 15 as listed on CD</small></p> <p>Track # 16 00:00 start (50:41 bl-ny)            Bar 9 = 00:20            end = 1:30</p>		<p>Track # 31 (Coversigns Papers)            00:00 start            Bar 9 = 00:20 (same)            end = 1:33 (slower)</p>	<p>1:18:24 DVD start</p>
<p><u>The Briefcase</u></p> <p>Track # 16 1:31 start (52:12 bl-ny) CD            Bar 15 = 1:57 (52:38)            Bar 32 = 2:28 (53:10)            Bar 40 = 2:43 (53:25)            Bar 54 = 3:09            Bar 61 = 3:22 (54:03 bl-ny)            Bar 71 = 3:33 (2:10 duration)</p>		<p>Track # 32 00:00 start            Bar 15 = 00:26 (same)            Bar 32 = 00:59            Bar 40 = 1:15            Bar 54 = 1:43            Bar 61 = 1:57            Bar 71 = 2:09 (Herrmann slower 7 sec)</p>	<p>1:19:59 DVD start</p> <p style="text-align: right;">Bill Wood 6-16-15 3:08 PM</p>

# OBSESSION

Timings # 8

<p><u>The Wharf Lake (The Hideout)</u>                      TADLOW (2015)                      CDs</p> <p>Track # 16 3:47 start (54:28 Blu-ray)                      Bar 5 = 3:56 (54:37)</p>	<p>Herrmann (1975)                      music box CD</p> <p>Track # 33 00:00 start                      Bar 5 = 00:09                      (both about same)</p>	<p>DVD Blu-Ray movie</p> <p>1:22:01 DVD start</p>
<p><u>The Airport (LaSalle + Sanbra at airport)</u>                      LaSalle "Breakout" with added lines</p> <p>Track # 17 00:00 start (55:10 Blu-ray CD)</p>	<p>Track # 34 00:00 start</p>	<p>1:24:27 start</p>
<p><u>The Plane</u>                      Track # 18 00:00 start (56:53 Blu-ray)</p> <p>Bar 5 = 00:18 (57:10 Blu-ray)                      Bar 11 = 00:47                      Bar 14 = 1:03                      Bar 17 = 1:18                      Bar 20 = 1:33                      end = 2:28</p>	<p>Track # 35 00:00 start</p> <p>Bar 5 = 00:18 (same)                      Bar 11 = 00:45 faster                      Bar 14 = 1:00 "                      Bar 17 = 1:14 "                      Bar 20 = 1:24 "                      end = 2:20                      Herrmann faster 8 sec</p>	<p>1:26:25 DVD start                      1:26:43 "</p>
<p><u>LaSalle</u>                      Track # 19 00:00 start (59:24 Blu-ray)</p> <p>Bar 4 = 00:13 (59:37)                      Bar 14 = 1:05                      Bar 18 = 1:24                      Bar 23 = 1:46                      End = 1:58</p>	<p>Track # 36 00:00 start</p> <p>Bar 4 = 00:10                      Bar 14 = 00:54                      Bar 28 = 1:24                      Bar 23 = 1:36                      End = 2:00                      Herrmann slightly slower</p>	<p>1:28:51 DVD start Bar=blow                      1:30:05</p>
<p><u>The Struggle</u>                      Track # 19 1:58 start (1:04:22 Blu-ray)</p> <p>Bar 13 = 2:26 (00:24)                      end = 2:55 (00:57)</p>	<p>Track # 37 00:00 start</p> <p>Bar 13 = 00:30                      end = 1:03</p>	<p>1:32:16 DVD start                      Herrmann slower 6 sec</p>
<p><u>Finale (airport #2)</u>                      Track # 20 00:00 start (1:01:26 Blu-ray)</p> <p>Bar 14 = 00:13                      Bar 36 = 00:35                      Bar 43 = 00:41                      Bar 61 = 00:59                      Bar 72 = 1:09                      Bar 100 = 1:35                      Bar 123 = 1:56                      Bar 142 = 2:14 (1:04:35)                      Bar 210 = 3:25                      Bar 218 = 3:34</p> <p>Embrace</p>	<p>Track # 38 00:00 start</p> <p>Bar 14 = 00:14                      Bar 36 = 00:37                      Bar 43 = 00:44                      Bar 61 = 1:02                      Bar 72 = 1:12                      Bar 100 = 1:40                      Bar 123 = 2:01                      Bar 142 = 2:23                      Bar 210 = 3:35                      Bar 218 = 3:43</p>	<p>1:34:20 DVD start                      1:36:21 DVD                      (Herrmann slower by 9 sec)</p> <p>Bill W. ruled                      6/16/15                      481 gm</p>

Lento # "Vals." Obsession Heermann

FLUTE  
 Oboe  
 Horns  
 HPI  
 HPII  
 VLS 1  
 VLS 2  
 VC  
 CB

Chords: Cmaj7, A<sup>b</sup>, Cm

[Hand-compiled by Bill Wackel]

Largo

"Obsession"

XXII

"Grave of Sandra's 'mother'"

Soli

Handwritten musical score for Hp I, Hp II, and Organ. The Hp parts feature melodic lines with various accidentals (flats, naturals) and dynamics (p, f). The Organ part consists of chords marked with numbers 1 through 6.

(1) E<sup>b</sup> min (2) (3) (4) (5) (6)

Hand-copied by Bill W. Welch

Handwritten musical score for strings: (Sands) I VLNS., (Sands) II VLNS., (Sands) VIOLAS, (Sands) V.C., and (Sands) C.B. The parts include notes, rests, and dynamic markings such as pp and f.

(7) (8) (9) (10) (11)

C min E Dom 7 1/2 G<sup>b</sup> maj G Dom 7 F<sup>#</sup> maj

Vivo *Obsession* ~~XXXX~~ m. 1

STG

Oboe

Corn

HP I

HP II

[Harp - copied by Bill Wadell]

Uls

V

Jc

CB

Sops  
altos

1 2 3 4 5 6 7 8 9 10 11 12 13 [14-15] [16-17]

FACEBOOK comments on the film itself:

May 19, 2015:

<http://www.filmsonwax.co.uk/obstadlow/>

A gushing but very short review of the upcoming release. Unfortunately the reviewer did not have the Blu-ray audio disc to review.

I am looking forward to my copy. I believe I was one of the first to order on the announcement day of pre-ordering. I'll give a more definitive & lengthy review in my *Obsession* rundown, comparing the tracks to the Music-Box cd set. I'll try to get it uploaded within a week or less of the arrival of my Tadlow set. Once I have it in my hands I'll listen & work on it immediately, first priority.

\*\*\*\*\*

Here's the Airport # 1 cue. If James Fitzpatrick is reading this, I would ask him some questions such as : Did you guys augment the instrumentation? Instead of Herrmann's 4 horns, did you use eight? Did you augment the flute and oboe and english horn at spots? How many violins, violas, etc (Herrmann used 20 violins)? Was the overall recording approach "close miking"????

\*\*\*\*\*

Very interesting that the director did not have a vision of how *he* wanted the opening credits. Usually in the old days the picture was done and largely edited already, and the composer came in to do the score based on the finished product or nearly completely edited film--such as when Max Steiner wanted the final edit of the film so that he could do his minute "mickey mousing" without future annoying changes. If it *was* Herrmann's idea, I think it was not ideal--an "improper suggestion" (something Hitch told Herrmann regarding the shower scene of *Psycho*). The music as given is ok enough but it *looks* very disjointed on the screen with the abrupt and constant cuts. Not interesting, certainly, as a Saul Bass opening credits. Herrmann is not Saul Bass. Overall I liked a good deal of what De Palma did with the film but he & the final writing edits made the last 20 minutes or so the worst part of the movie (with the second ransom notice to end). There are some beautiful scenes and segments earlier, and I really liked the opening scenes (that is, *after* the poorly chosen Main Title credits! : ) but it is certainly no classic or near-classic film as it stands. I'll give it a more thorough review in my paper once it is finished.

\*\*\*\*\*

[The slide show method of opening the movie] is still a jarring way to start the movie (though not as bad as Truffaut's opening of *The Bride Wore Black*)--all those annoying cuts. No flow, and that includes no real flow of the music because Herrmann adapted the music specifically to the cuts in those slide scenes. The music did not "slide" effortlessly.

It was a bad type of "mickey mousing" that usually Herrmann eschewed. But certainly it "looked" bad to me, unpleasant, disruptive.

\*\*\*\*\*

Yeah, I'll watch the Main Title again once the tv is free (wife is watching Wheel of Fortune and then *Bachelor*!!). Once again, there is no "real" connection between the slide show and the repeated shots of the church. It isn't until *after* the Main Title that we are supposed to "get it." De Palma should've been far more creative with the opening that is not dependent on a loosely connected scene *after* the Main Title that he never made plain to the audience--just an inference because there was a slide show whose contents we never get to see or make plain [until *after* the Main Title with the last "happily ever after" slide]. The main title presentation of *Vertigo* is [quite obvious and self-contained (unlike *Obsession*)]. So the visuals of *Vertigo* are clearly seen in the Prelude, and the music obviously reflects that as well. The title *Obsession* is not clearly reflecting in the visuals of the Main Title, just shadowed by some "cute" and supposedly "clever" connection to the slide show hidden from the audience directly [during the Main Title credits]. The audience is supposed to figure it out later ("Oh, the slide show is what's shown in the jarring cuts of the Main Title. Wow! How clever!"). It's not even a central or pivotal point. It doesn't work for me. It is a visual turn-off, and the music suffers for it to. Think about it. Did Herrmann really use that music again after the Main Title? Most good Main Titles incorporate at least one of the basic and central themes of the whole score. Not this time. I'll go over the score again with a fine-tooth comb but I don't think so. Herrmann did a rare "mickey-mouse" synchronized job for the whole of a Main Title but it didn't work for me. Anyway, De Palma should've came up with a better title opening. The whole idea is to make a good first impression, and this wasn't one in my opinion.

\*\*\*\*\*

I am not referring to that basic two-note pronouncements repeated loudly/softly as a sort of primal underpinning, but the eight-note lyrical piece that is not repeated later in the movie. Several times in the movie there is a five-note lyrical piece usually played by the horns or maybe the flute, etc.,(that is not in the Main Title) and other central or repeated motifs. The focus here is on the Main Title visuals, who suggested it or not as claimed, and how did it work with the music (or even without it). To me it did not work. It was not aesthetically pleasing, nor even really intelligent or "clever." In fact, most of the movie itself is rather poorly thought out or adjusted/edited. I like the "look" of the movie in most cases, but it is poorly conceived as written. At best I'll give the music score 4 out of 5 stars (because it has a very good romantic "heart"), but the movie itself gets *at best* a very generous 3 out of 5 stars (probably really deserves 2 or 2 1/2 out of 5 stars). There are *so* many suspensions of disbelief in this movie that it is unbelievable! For instance, in the "Plane" cue/scene we see "Sandra" writing her sob story to "Daddy" (Court). She was a bad girl, and she is so sorry, and that she grew to love him. In her shame, she will then shortly slit her wrist! Well, just a few scenes earlier, she is furious that there is no money in the briefcase. Daddy is a *bad* man once again just as he was for not putting money in the briefcase back in 1959 to save Elizabeth (her mother). She is manically distraught,

beside herself, almost ready for revenge. I mean, this whole unbelievable concocted plan to steadily deceive Court (with LaSalle) is actually a revenge move. But suddenly, miraculously on the plane an hour or so later, she had a total change of heart. I remember shaking my head about this back in 1976 when I first watched the movie. "This is nuts." This script shows an astoundingly distorted, poor, unbelievable understanding of basic human psychology. No basic believability (total suspension of disbelief). Plus none of the central characters are sympathetic. All of them are two-dimensional losers. What saves the movie is Herrmann's score, and the overall nice "look" of the movie.

\*\*\*\*\*

May 20, 2015:

De Palma is no Hitchcock, and *Obsession* is a very odd film---certainly oddly written! I'll give more instances shortly (that I have discussed in my upcoming online paper). Forget Herrmann's music for a moment. We're not focusing on Herrmann's "Much Heart" score but on the nature of the movie itself that a lot of people feel is so wonderful (I don't). There is a core disparity going on here. Overall it is pretty to look at on the outside, but on the inside it has no substance. You think on the outside you are going to bite into a juicy sweet orange but you actually bite into a sour lemon. The subject matter is distasteful and poorly executed in terms of the writing especially. Herrmann's excellent music accentuates the disparity with even more pronouncement--basically a top-tier or top-drawer score married to a lower tier movie as written. The movie looks nice thanks to the cinematographer but the subject matter gives the end result an empty feeling. The characters are not sympathetic. The plot is too warped; in fact, the producers had to changed the filmed scenes around the wedding and wedding night because potential buyers found it too distasteful and going way over the fine line (incest). Even if Court was blindly (and stupidly unaware) of it, the *association* of being a daughter-"er made the chins of those potential buyers drop to the floor! Crude. That's partially why there is an odd disparity here. It *looks* like a sweet and sad and moving picture, but it is a sham once you get to the last hurried 17 or 18 minutes of the movie. I'm sure the potential buyers felt tricked into the movie once they watched the whole thing. If they couldn't find it out before then (the revelation at about 1:20 in the movie at the dock where the briefcase is), then they realized then--"Oh, this is Court's *daughter!* OMG! And they got married and made love the night previous!" So De Palma had to do a trick editing job, a dream marriage, a dream wannabe consummation, etc. ....Now: As stated before, the many instances of required suspension of disbelief in this poorly written script is almost beyond belief. How about, for instance, the "Breakout" scene in 1959 at the kidnappers house. In the flashback at the Airport scene towards the end of the movie when Sandra and LaSalle are together, we see that LaSalle was there at the 1959 event. Yet he remained with little girl Amy, and got away Scot free! So ALL of the police (and there were a ton of them) hurried off in their patrol cars to chase the kidnappers' car within the mother and presumed child in a blanket? All of them? You mean police procedure was totally ignored and not even one cop went over there to the house to check it out? Suspension of disbelief..... When no bodies were able to be found in the river, so Elizabeth and Amy were presumed dead because after all there was an explosion. Gee,

how convenient. When I first watched the movie back in 1976, that made me obviously suspicious.....When the audience first sees "Sandra" as Court does in the church in Florence, shouldn't that have raised even a tiny alarm bell inside Court of all people? But how about the audience? How can there be an exact match genetically, or very very close to it? Well, how about the simple commonsense explanation this might be a family member?? Maybe Court's own daughter long presumed dead? I mean, when I first saw the movie, I automatically thought to myself, "This is Amy grown up 19 or 20 years old." But at the time I simply thought that Sandra was somehow consciously unaware of it--blocked the bad memories out perhaps. Some sort of Freudian denial or whatever. Her mother is Mrs. Portinari. She is Italian by birth (but she knows English quite well! : ). Etc. Of course when Court goes back to the car, LaSalle asks, "How was it, Court?" and Court un-emotively says, "The Same...." ????? What?? Is he in denial too? I got a little suspicious soon afterwards when Court and Sandra actually meet, and she has absolutely unconscious response to his appearance--no reaction, just pleasant & neutral. What's up with that? But I simply followed the story thru and let it take me where it wanted (manipulations and all!). Perhaps the writers of *Obsession* wanted the audience to believe that Sandra was simply a complete stranger hook-line-& sinker who just "happens" to look perfectly like his dead wife. And Court just falls for it too with no teeny-weeny common sense suspicion. At least with Scottie in *Vertigo*, he believed Judy was a different person of course since Judy had different hair style & color, common clothes, etc. I'll give that a mild suspension of disbelief because the protagonist (Scotty) has emotional & psychological trauma and holes in his character. But in this homage to *Vertigo*, the audience is supposed to believe in the unbelievable. Anyway, I could go into more but I need to let my wife use the computer. More later, maybe...

\*\*\*\*\*

Maybe if De Palma had a top-tier script like *North by Northwest*, say, then perhaps he could do something with it. But to work with that awful script for *Obsession* (doing his best with it I'm sure but still stuck with it) then the results will be less than top drawer. The saving graces of the movie was Herrmann's score and the cinematography of Zsigmond. I liked Bujold and Lithgow (and to a lesser extent, Robertson) but the characters are two-dimensional (Bujold had more development in the middle). My wife & I hated SCARFARE (she said it was "ugly"). *Untouchables* was ok as a standard movie but had good stars. I liked *Mission To Mars*, good production values, nice ending. Lots of suspension of disbelief here too but it is, after all, a scifi movie. *Mission Impossible* was ok. Anyway, I liked John Carpenter as a director more than De Palma.

\*\*\*\*\*

I would certainly give De Palma a big Thumb's Up for his efforts--a big "E" for Effort in *Obsession*. The execution was great for overall looks (cinematography) and for getting Herrmann to do the music. *Obsession* certainly "looks" a whole lot better than *Sisters*, although he had a Herrmann score that was terrific in that one. But he had to work on material that was fundamentally flawed & distasteful as written (though not anywhere distasteful in terms of a total film as *Scarface* was in terms of subject matter). And I

prefer a Main Title that is self-contained (not dependent on the next scene or referencing another movie with a slide show or whatever). The movie starts to go down hill after an hour and ten minutes into the film, and really goes into a black hole by an hour and 18 minutes into it in such a hurried & chaotic manner. The Finale is only good for the music, otherwise it was quite annoying to me, and totally unbelievable. Court had LaSalle's gun in hand as he entered the airport, ready to kill "Sandra." A couple hours earlier Sandra was in a fit because there was no payoff money in the briefcase. But we're all supposed to suspend disbelief and just accept it all because "all's well that end's well" mentality in the ridiculous ending. And De Palma ok'd the finished product. No, I do not want to join a Brian De Palma Fan Club! : )

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June 11, 2015:

<http://images.sae-cdn.com/media/28883-19859.mp3>

Obsession Prelude from the new Tadlow set (sample clip from the SAE site).

Based on the short sample of the Prelude, I rather like it. It presents power in the alternating beginning section bars when required, then a subito quieting in the alternate beginning bars when required--nice delicacy & softness. And there is a better amplification of both sections in this new recording than the old Herrmann recording. Both versions are good but so far the Tadlow Prelude offers more nuances.

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June 15:

My Tadlow OBSESSION arrived just now at my door (no signing necessary) at 9:44 am here in southern California.....

My wife is still sleeping (she stayed up late last night) so I'll take a listen later on my stereo system and dvd player. Meanwhile, I'll read the booklet..... I'll probably much later give a draft review of the cds on my Bill Wrobel and Film Score Rundowns Facebook (closed) groups. Reading the booklet, it confirmed how the original Herrmann instrumentation for the score was augmented by Tadlow for the recording. So the original four horns jumped to eight (two players now for each note of a seventh, for example). Instead of 10 violins I and 10 violins II, here we have 12 each (just a very modest increase); 10 violas and 10 celli (instead of the original 8 each). I suspect the original 4 contrabasses were kept as is, but I do not know since the # for this recording was not indicated here. NOW: I have not yet listened to the cds, as indicated. My initial concern is that doubling the horns might make that choir of instruments too prominent in various

cues, drowning out, say, the ethereal harps. The balance originally set by Herrmann is now altered. We shall see. My normal philosophy is to leave well enough alone, but at the same time, IF IT WORKS with the augmentation, then fine--especially if it noticeably improves the soundscape. Again, I shall see (or rather "hear") later in the day. I am very pleased to see that Leigh Phillips was involved in the music preparation because he is a true orchestration professional (and he's an avid fan of Jerry Goldsmith, reconstructing his works).

\*\*\*\*\*

June 16:

What I am doing now before I go to bed (really soon! :) is to do more detailed preparatory work. I already listened to both cds several times , as well as the Music Box OST. A big review is likely Tuesday pm sometime. I tend to be meticulous so it takes time. ...Yes, rest assured, I do indeed like the Tadlow cds. It does not, however, get a rare five out of five stars (like I gave Stromberg's FAHRENHEIT 451 and Broughton's JASON & THE ARGONAUTS) due to some issues, but it definitely gets four (\*\*\*\*) out of 5 stars for the very good total package--especially including the 5.1 blu-ray cd. A definite thumbs up, a "must have" set. And of course even the regular cd in the set will obviously SOUND so much better than Herrmann's 1975 version since it is a modern, state-of-the-art recording. Difference between night & day in those terms! Overall it's a lovely recording (like the star here)....

..... Note: The track listings on the back of the Tadlow cd case are incorrect for two tracks. Track # 15 should've been listed first as "The Wedding Pt II" followed by "The Morning After." The 3rd listing for track # 15 ("The Papers") is not supposed to be there. Actually, "The Papers" (aka "Second Kidnapping") starts Tadlow Track # 16 (correctly placed there) but "The Papers" listing is a redundancy because it is precisely the same title or cue as "Second Kidnapping" (but titled differently here). So there are only TWO cues in Track # 15, and three cues (as given correctly) for track # 16. My timings list # 7 gives the precise details.

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### Review of Tadlow's OBSESSION

\*\*\*\* (four out of five) Rating. Excellent!

My star-ratings (cds, movies, etc) are as follows:

- (minus) Terrible/Worst/Disaster/UGLY/Stinker/Repellant/Pathetic
- 1 \* Bad/Lousy/Inferior/Shoddy/Groaner/Turkey/Waste of Time
- 2 \*\* Poor/Below Average/Mediocre/Third Class/Some Merits
- 3 \*\*\* Fair/Good/OK/Average/Second Class/Commonplace
- 4 \*\*\*\* Excellent/Classic/First Class/Superior/High Merit
- 5 \*\*\*\*\* Outstanding/Masterpiece/Extraordinary/Best

While I have some issues with this set, I highly recommend potential buyers to purchase this noteworthy set. The overall pristine clarity of sound in this modern, state-of-the-art recording (especially including the remarkable 5.1 Blu-ray disc) gives Herrmann's music a refreshing distinction--a great pleasure to hear. While many Herrmann fans tend to prefer the OST of Herrmann's conducting (usually I do), there is no comparison to the Tadlow presentation. In most cases it is the difference between night and day in terms of bringing out the fullest potential of sound. I am not a technical audiophile but I know when a new recording sounds a whole lot better than original stereo recordings from forty years ago! What is available now in the 1974 tracks is ok, but nowhere the same crisp quality as offered in the 14-disc archival set (that sold out quickly in 2011) of Herrmann's 20th-Century-Fox scores (VCL 1211 1128). The stereo presentation in that glorious set dated even twenty years *earlier* than the *Obsession* master tapes. In cases such as this, I would definitely prefer the OST over the normally hit & miss (or hits and misfires) approach of newly recorded modern releases, especially if the conductor is not particularly in "tune" with the composer's musical heart and style.

In the Tadlow case, however, I will probably listen to its tracks far more than Herrmann's OST. Pure and simple, the Tadlow version just *sounds* better. This is not to say that I particularly loved, say, the conducting much more, or the singers more, or the organ more, or whatever, *more* than the 1975 tracks. I simply enjoy hearing the fresh nuances of music and sonic immediacy more. And I certainly hope that Tadlow will tackle more Herrmann scores in the future. I would recommend, for example, a complete recording of *Journey to the Center of the Earth* because a good deal of Herrmann's music was edited out. *The Bride Wore Black* would be another fine candidate for a new recording since "Trufault" butchered Herrmann's music!

Now: One "issue" (very minor) I initially have regarding this Tadlow set is that I wish it had compartmentalized each cue into a separate track

(just as the Music-Box set did). It is so much more convenient (for the listener) to do it in that fashion. Not only that, I found out today (June 16, 2015) as I was writing eight pages of timing notes that if Tadlow had done that separate tracking, then it would've caught the mistakes in their official track listings on the set's back label. As I wrote on my two closed group Facebook sites:

"Note: The track listings on the back of the Tadlow cd case are incorrect for two tracks.

Track # 15 should've been listed first "The Wedding Pt II" followed by "The Morning After." The 3rd listing for track # 15 ("The Papers") is not supposed to be there. Actually, "The Papers" (aka "Second Kidnapping") starts Tadlow Track # 16 (correctly placed there) but "The Papers" listing is a redundancy because it is precisely the same cue as "Second Kidnapping" (but titled differently here). So there are only TWO cues in Track # 15, and three cues (as given correctly) for track # 16. My timings list # 7 gives the precise details."

So perhaps this shows that, by not compartmentalizing, it is even more difficult to successfully proof-read and catch mistakes.

Secondly, another minor issue regarding the set is that I determined, after my timings notes between the Tadlow and Herrmann's OST cues, that Nic Raine's pacing was 60% faster than Herrmann, while only 19% of his cues were slower than Herrmann's, and 21% of the tempo timings were "the same." Curiously the famous cue that incorporates "The Same" reply from Court in the movie ("Sandra" cue, track # 8 Tadlow; track #12 Music-Box) actually showed the greatest discrepancy between Herrmann's rendition and Raine's rendition. Herrmann's version savors the music for 47 seconds longer. Raine's version is 47 seconds *faster* than what Herrmann intended. That's pretty substantial. What's the hurry? One of my little beefs over the years have been conductors of Herrmann who tend to want to "rush" thru the music instead of patiently "savoring" it as Herrmann normally practiced. Fortunately in the Tadlow tracks most of the cues were only modestly paced faster. If I had a choice between two evils (fast or slow), I would definitely prefer the music to be slower than faster.

I did indeed read the cd booklet. Most of it is written competently by Chris Husted presenting what is largely an historical account, especially an exploration of the genesis on the *Obsession* story. I am not familiar of the *Mary Rose* connection, so I cannot directly comment on it. I only wished Chris spent more time than two paragraphs on analyzing Herrmann's score

specifically. Alas, a cd booklet of only 16 compact pages offers little space for such purposes! : )

Then James Fitzpatrick wrote ("Producer's Notes") three final paragraphs in the booklet. It detailed how he did indeed augment Herrmann's original instrumentation. Initially I had reservations about this. As I wrote on Facebook almost two days ago:

"...The original four horns jumped to eight (two players now for each note of a seventh, for example). Instead of 10 violins I and 10 violins II, here we have 12 each (just a very modest increase); 10 violas and 10 celli (instead of the original 8 each). I suspect the original 4 contrabasses were kept as is, but I do not know since the # for this recording was not indicated here. NOW: I have not yet listened to the cds, as indicated. My initial concern is that doubling the horns might make that choir of instruments too prominent in various cues, drowning out, say, the ethereal harps. The balance originally set by Herrmann is now altered. We shall see. My normal philosophy is to leave well enough alone, but at the same time, IF IT WORKS with the augmentation, then fine--especially if it noticeably improves the soundscape. Again, I shall see (or rather "hear") later in the day. I am very pleased to see that Leigh Phillips was involved in the music preparation because he is a true orchestration professional (and he's an avid fan of Jerry Goldsmith, reconstructing his works)."

Well, I can safely say now that overall, with few exceptions, the eight horns were not obtrusive or over-powering. The augmentation did indeed work. In fact, to tell you the truth, I would complain those eight horns were not pronounced enough in some places! : ) I'll elaborate later.

Now: I listened to each cue at least several times before this review. For one thing, as given earlier, I set up a detailed listing of timing notes (eight pages) of each cue, so it necessitated me going thru each track carefully. First I popped in the regular stereo cd and listened thru my home system (nothing special--standard stereo! : ). I was impressed with the sound. Then I listened to the Blu-ray disc with Surround Sound thru my Sony dvd player. I was even more impressed! However, I do not have the Surround Sound system (normally up to 5 separate speakers) so perhaps I was simply listening to an enhanced sound only. If I get a chance to find someone with a terrific home entertainment system, I will definitely take the opportunity to play the disc there. Then I played the stereo cd on my computer system that has fairly decent external speakers set up, listening on my headphones for a change. Let's go over each or most cues. I will give each track a star rating of one to five.

-1. Prelude \*\*\*

I am listening to this cue again on my computer as I write now this Word document...By the way, there is a two-second initial delay or silence in the Blu-ray disc, so it will not be in perfect synch with the timing for the regular stereo cd. This prelude is by no means one of my favorite Herrmann's preludes or Main Titles. The music sounds forced and "mickey-moused" due to the nature of the visuals De Palma choose. I talk about this in great length in my new Film Score Rundowns analysis of this score that I will put online within a week or two. Nevertheless, I enjoyed hearing a better-sounding version of it here in this Tadlow release--*until* the 45 to 50 seconds section (Bars 25-28) when the recording sounds somewhat messed up to my ears. Even Herrmann's own rendition in these bars seemed off, somewhat chaotic-sounding, but the Tadlow version seemed even more confused and unpleasant. I cannot quite tell what is wrong here. Perhaps off notes or early or late entry of instruments, or whatever. At any rate, it distracted from the enjoyment of the cue. However, I *did* really like a short sequence from 1:05 for four bars. The woodwinds, soft horns, delicate harps and "Ah" so mellifluous singers made this section sound particularly gorgeous.

-2. Valse \*\*\* 00:00 thru 00:37.

I always liked this specific waltzy cue in the movie. While I prefer Herrmann's rendition better, I really like the auric delicacy performed here by the Tadlow group. The harps sound terrific. However, I did hear thru my headphones (not caught earlier via the normal system speakers) some short of noise in the background at 17 seconds into the track. Maybe a musician bumped into something. But I do wish the conductor did not rush the very ending of this cue. Instead of holding the fermata a bit longer and satisfyingly, it was cut rather short.

2. Valse Lente \*\*\*\* 00:38 to end of track 2.

Once again, while I would side a bit more for the Herrmann version or emphasis, I still prefer the *sound* of the Tadlow improved sonics. Very good. No quibbles about the track itself. Quite fine.

3. The Kidnapping. \*\*\*\*

I love the sound of the alternating stopped and then *sords* horns in the Tadlow rendition when "The Papers" [aka "Second Kidnapping" used later in the movie] second part of this cue is played. I will give this track a four-

star rating *despite* the audio technical flaw I heard at 1:12 (Bar 21, *Largamente*) and also especially at 1:21 (Bar 36). There was some sort of "wavering" effect, a type back-feed or whatever due to the fortissimo setting perhaps.

4. The Newsboy. \*\*\*\* 00:00 thru 1:53.

Nicely done cue by Nic Raine and the musicians. Maybe it deserves five stars. What I found curious is why from 1:33 thru 1:53 Tadlow played soli harps (perhaps soft strings pizzicati notes as well). I mean, the written score does not appear to indicate that end Bars 18-22 are to be repeated, let alone repeated *sans* the woodwinds and horns. I am not complaining because it's rather nice to hear this "extra" music. In fact, in the OST from Music Box, you hear the same thing--but only just less than two bars (instead of the five heard in the Tadlow ending). Curious.

4. The Tape \*\*\*\* (1:54 to end of track # 4).

Sounds good. I like this Tadlow track.

5. The Ferry \*\*\*\*

Another well-done performance for one of the loud and busy cues (I prefer the slower and lower-than-a-roar gentle mystique cues in the score! : ) Everything seemed to be in great proportion here (woodwinds strong or clearly heard when needed, and so on). Good job. Perhaps this deserves a \*\*\*\*\* five-star rating. I tend to be a bit conservative and not bubbly over-enthusiastic in reviews like "Everything's Great! Wonderful! Perfect! Gorgeous! : ).....

5. Ransom \*\*\*\* 2:33 to end of track # 5.

Quite good. Distinctive, everything in balance, strong. To Nic Raine here and the musicians and others: "Good job!" May actually deserve a \*\*\*\*\* five star rating.

6. The Hideout \*\*\*\* Start of track # 6.

Once again, very nice (for a very loud cue! : )

6. The Breakout \*\*\* 00:44 to end of track # 6.

Overall good sound here but in this case the piccolo especially is weak, not loud enough (as in the Herrmann rendition) but it gets better towards the end of the cue. The prominent horns especially when stopped

are a joy. The strings bowed and fingered trem are not quite so easily heard. I think the balances are off in this track, so it gets three \*\*\* stars.

7. The Tomb \*\*\*\* Start of track # 7.

Very nice. The harps are distinctive, and especially the organ. That whole solo organ section from 00:27 (Bar 17) thru 1:02 (Bar 40) is quite excellent. Good job. Although I understand (???) that the organ tracks were separate, not part of the main orchestra, it works quite well here, and overall in the other tracks--except maybe for some technical distortions here and there (see soon-upcoming "Sandra" cue). So maybe this cue deserves a \*\*\*\*\* five-star rating too.

7. Memorial Park \*\*\*\* 1:24 to end of track # 7.

Really a fine track overall but I wish the stopped horns were a bit more audible at the end two bars (2:28 on).

8. Sandra \*\*\*

It's a pity that for such a prominent and important long cue, this Tadlow rendition only gets a \*\*\* three-star rating. It's fullest potential was unfortunately not realized here, sorry to say. The very start of the track is distorted by some sort of feedback distortion of the fortissimo full organ, most probably added in. The odd-numbered bars when the organ is sounding has that distortion for the first several bars at least, but the first bar is probably the worst. So the cue starts off with a cringe. Eeekkk. If it was a five-star track then, as the British tend to say, I think, "EEEEEEEEEE!"

Anyway, to those unfamiliar with this music, they may like the rest of the track very much. But to the trained Herrmannfile (or Herrmann audiophile!), I think there is a bit of a let-down to the rest of the track because it seems somewhat rushed. As given earlier, Herrmann's rendition was 47 seconds slower/longer than the Tadlow version. Oh, well. Too bad there was not another, slower take in the recording. If I were there, I would've been quite vocal about it--"Hold it, cowboy! Don't be storming out of the gate!" : ) That is my opinion, at any rate. Moreover, the balances were off. The stopped horns at 00:48 (Bar 10) were too weak, for instance, and a distorted feedback at around 3:19 from the horns. Anyway, except for the very beginning distortion of the cue, the rest of the cue overall is fine, ok, but not particularly impressive for a cue that should be given extra special attention. Pity.

9. Sandra Again \*\*\*\* Start of track # 9.

Fortunately this next track makes up for the imperfections and lacks of the previous cue. The pizzicato cello and contrabasses sound great. And I really like the solo organ in Bars 7- 9--Bar 9 is particularly great-sounding with its resonance! Perhaps this track deserves a \*\*\*\*\* five-star rating too.

9. First Meeting \*\*\*\* 00:55 thru 2:12 in track # 9.

Fine cue, well performed, and good-sounding. Although the horns are indicated *pp* < in Bar 9, they seem a bit too weak, hardly noticeable at first.

9. The Church \*\*\*\* 2:13 thru 3:26 track # 9.

In contrast, the horns in Bar 11 with the same *pp* < dynamic sound quite fine. But this time around, the harp was too faint in Bars 6-8 (starting 2:34). Strange how it seems hard to maintain a consistent balance in the total cues. I don't know if there was a heavy use of the close-miking technique in this recording that might have helped in tweaking balances in the end process.

9. Bryn Mawr \*\*\* 3:27 thru 5:24 in track # 9.

Good cue but the Herrmann rendition is definitely superior in execution. Herrmann's conducting was definitely more impassioned and heart-felt in Bars 17 thru 22 at least (starting 4:19). The Tadlow version tried but did not quite seem to capture the same yearning or overall mystique romantic atmosphere here. Good-sounding cue but not quite living up to its potential.

9. Bryn Mawr Walk \*\*\*\* 5:25 to end of track # 9. Five cues fitted into one track!

Fine performance. The glock is dolce distinctive here.

10. The Confession \*\*\*\*\*!!! Crème de la crème cue. Start of track 10.

This is probably my favorite-sounding cue in the whole score. There is no "maybe" about giving this one a strong, resounding \*\*\*\*\* five-star rating. It deserves it. The instrumentation sounds like something from *Fahrenheit 451*--especially as recorded by the Stromberg/Morgan/Tribute team. Such crisp delicacy. One little quibble, however, is at the end seven bars starting Bar 29 (1:43 location). For some strange reason, the conductor seemed now to speed up the tempo a bit (not indicated on the score). Minor but noticeable. Best to have stayed the course. Otherwise, terrific job on this cue!

10. The Hospital \*\* 2:15 thru 2:55 track # 10. Two stars only.

I had real issues with this cue. The Herrmann version is faithful to his own vision as far as balances are concerned. He wanted the english horn at the beginning of the cue to sound fortissimo crescendo, while the horns were supposed to be forte crescendo. Yet Tadow reversed it! The horns are way too prominent, while the english horn is not given due prominence. The strings are fine, however. But I really did not like the very end of the cue at the 2:55 point--it was cut far too short. If you look at the written cue closely, the pizzicato strings and violas pluck a half note (not a quarter note) with the extending let vibrate curve line, and then followed by a half rest held fermata. Yet the Tadow execution here is just the briefest duration with no proper pause. In fact, Tadow immediately jumped to the next cue, and this is rather abrupt to me. I think they should separate the cues by at least two seconds if they insist on cramming a lot of cues onto one track. So this is probably one of the worst-executed cues in the set, a disappointment considering it immediately follows one of the very best-executed cues in the set (The Confession)....Oh, well. "Win some/lose some" as the old saying goes! : )

10. The Cemetery \*\* 2:56 to 3:50 track # 10. Two stars only.

I always loved this cue in the movie. Unfortunately, the Tadow version is merely okay. Herrmann's rendition is so much more superior in execution. He really savored it, especially the second section with the resonant strings! He did not hurry it. But Tadow hastened it (by 8 seconds). Moreover, the strings sounded so weak to me in comparison to Herrmann's approach. The end whole note chord of F# major was supposed to be held in a steadily decaying and satisfying fermata, yet it was barely held at all. In fact, once again, Tadow did this jumping ahead to the very next cue--no pause at all! This is very annoying. Once again, I really wish Tadow had compartmentalized each cue into a separate track or at least leave some reasonable silence between all of the cues. Oh, well. "Living is learning" as the old saying goes! : ).....

10. Past and Present \*\*\* 3:51 to end of track # 10.

This cue sounds fine *but* where the heck is the susp cymbal?? I know it is marked ppp in end Bars 3-6, but I can't even hear them (unlike the Herrmann rendition).....or so faint they might as well not be rolled at all.

11. New Orleans \*\*\*

The first 24 bars are quite good in my opinion. The horns are prominent but that's fine because the strings are equally *ff* strong. Then in Bars 25-28 the intensity is not there as indicated on the written score. The strings are supposed to be *sff* but sound less in strength, but the stopped ( + ) horns in Bars 27-28 really sound weak against the indicated *ff* > direction. The horns in Bar 25 (1:11) are also not *sff* enough (unlike Herrmann's) but it'll do. The rest of the cue is good. In fact, I really liked how from 1:49 thru 1:59 we have a repeat of Bars 37-38 (also indicated as "C" and "D") of the soli strings plucking away (sans the horns this time around)--although it is not indicated on the written score. Curious.

12. The Hallway \*\*\*\*\* Start of track # 12.

Tadlow did this one even *slower* than Herrmann did, and I like that! Sounds really nice & relaxed and gentle. Maybe it should get a five-star rating.

12. The Portrait \*\*\*\*\* 1:11 start track # 12.

Very nice delicately-performed cue, only slightly faster than Herrmann's. The women chorus is just as good to hear as in the Herrmann version. The C major seventh gently ascending slow harp arpeggio in the end two bars is a meditative delight. Good job!

12. Memorabilia \*\*\*\*\* 2:55 start in track # 12.

Another excellently performed cue for this mystique cue. Not rushed. Balance excellent. Good job.

12. Walk to the Church \*\*\*\*\* 5:45 to end of track # 12.

This is a very tiny cue. Sounds good.

13. The Monument \*\*\*\*\* Start of track # 13.

The english horn is appropriately prominent here forte crescendo. Horns just right. Bars 14-21 (00:53 thru 1:27) is a shimmering aural delight! Great impassioned strings swelling at 2:40 (Bar 40). Good job on this cue!

13. After Dinner \*\*\*\*\* 3:03 start to end of track # 13.

Very nice cue.

14. The Wedding \*\*

There are definite issues with this cue.

To begin with, I noticed a distortion effect of the loud horns in the beginning, especially at the 00:06 (Bar 4) point. Some sort of audio technical issue involved with the horns at different points of this cue, not necessarily the actual performance. Another problem or lack is: where is the glock that is supposed to be sounding starting at 00:44 (Bar 24) thru Bar 32?? I know it is a *pp* dynamic (a bit stronger than the *ppp* level of a previous cue that I didn't hear then either) but still, no sign of it here, unless it is totally drowned out by the rest of the orchestra. No close miking?

Another big issue is at the end of Bar 41 (00:44 to 00:45). There is a quite noticeable pause there that doesn't belong there. It's as though there was a break in the session that resumed to start in Bar 42 but the music was not spliced together properly, so to speak. So an awkward silence! : )

15. Wedding Pt 2 \*\*\*\* Start of track # 15.

Note: As given earlier, the Tadlow back cover track listing forgot to enter this cue as the start of the track. Immediately after this cue at the 1:16 point is indeed "The Morning After" cue (as indicated) but the following indicated "The Papers" in not in this track but rather at the start of track # 16, labeled as "Second Kidnapping" (listed correctly as the start of that track).

Fine-sounding cue. I like it.

15. The Morning After \*\*\* 1:16 to end of track.

The first 15 bars sound very nice. Then at the 2:22 point (Bar 16) the sudden eruption of the fortissimo *vivo* section seems a little "off" or over-taxed to me in terms of audio fidelity dynamics. Sounds a bit distorted. Perhaps it is because of the extra loud settings that overwhelmed the system- much as Court got overwhelmed with this second kidnapping ransom note!  
: )

16. Second Kidnapping \*\*\* Start of track # 16.

Of course we heard this music before in the second part of "The Kidnapping" cue (track # 3).

16. The Briefcase \*\*\*\* Start at 1:31 point of track # 16.

Of course we heard this music before as "The Ferry" (track # 5).

16. The Wharf \*\*\* Start at 3:47 point of this track to end.

Of course we heard this music before as "The Hideout" (start of track # 6). But the earlier incarnation actually sounds better, more "out there" and clear. "The Wharf" sounds more muted, and the first run of woodwinds from

Bars 5 thru 8 are mixed low in the audio. Stay in "The Hideout" and don't go to "The Wharf"! : )

17. The Airport \*\*

Of course this music before as "The Breakout" in track # 6 except that here Herrmann added the women's chorus and expanded organ. This track sounds too muddled to me, chaotic, and confusing --especially from 1:18 on. I will not be revisiting this cue anytime in the near future as a hopeful listening pleasure! : )

18. The Plane \*\*\*

The first two bar sound distorted; again, the overpowering fortissimo of the full orchestra seemed to overtax the audio system or something! Strong wavering effect at the 2 and 3 second point particularly. But then the rest of track sounds fine, so because of that I'll give it a \*\*\* three-star rating instead of a two-star.

19. LaSalle \*\*\*\* Start of track # 19.

I like this cue. I especially got to like it better with the soli horns from Bars 14 thru 17 (starting 1:05), alternating two *sords* quarter notes (starting on Bb major 7th quarter note chord) to two stopped quarter notes per bar. I wonder with such a quick switchover if Tadlow had just the first four horns playing the muted quarter notes in the first half of the bar followed by horns V-VI-VII-VIII playing the stopped ( + ) two quarter notes in the second half of each bar? Then I liked the weight and sound of the descending low register of the strings starting Bar 18 (1:24). Anyway, very good cue.

19. The Struggle \*\*\* Start 1:59 of track # 19 to end.

Heavy, ponderous, rhythm-driven loud cue. It's ok but a little too much, and you can't really hear the contrary-motion harps starting in Bar 10 (2:19).

20. Finale \*\*\*\*

I like the Herrmann version better but this is nevertheless a very fine track. No wonder Tadlow wanted to showcase it as a video within the Blu-ray 5.1 disc. One quibble is that it is a bit too rushed--not very badly, but I prefer it not being even nine seconds faster than Herrmann's rendition. Another quibble (with a no harm-no foul caveat) is that while the susp cymbal is supposed to be trem rolled in Bars 94-96 (as it indeed is here), it was not supposed to be sounding strongly in Bar 97 (1:32 point) as the harps

sound fortissimo a rapidly descending gliss. The harps were supposed to be soli (as in the Herrmann version, susp cymbal only in decay but not actually playing). But that's ok. It doesn't bother me--just noticeable. Once the singers come in at the heart point of the cue (2:14 or Bar 142), then it all sounds really good. Emphasis is more weighted here in many spots on the chorus than Herrmann's (except at high spots in the Herrmann OST), while the horns tend to be more emphasized in the Herrmann rendition (and especially the glock). The weighting is somewhat different, but both are good. The organ seems more emphasized or clearer in the Tadlow recording. If I had to make a "desert island" choice between the two, I would probably pick Herrmann's version, but it would be a tough call because overall the modern audio dynamics & details of the new Tadlow recording is quite inviting. But gladly life is not an Either/Or but an And!

So, in conclusion, a Herrmann fan really needs to buy this Tadlow set because you would be missing a lot if you just had the old Herrmann OST or relied only on the dvd movie. Tadlow really brings out a lot of clarity and detail that you miss in the older recording. So "Breakout" the credit card "After Dinner" (or "The Morning After") and purchase this Tadlow cd set!

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[review completed 2:37 pm, June 17, 2015, southern California]

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The following eight graphics (Note: Once again, see the end pages of the separate OBSESSIONS paper) are my timing data for both the Tadlow and Herrmann OST cds--as well as from the Arrow Video Blu-ray dvd of OBSESSION:

[Rundown analysis completed 5:06 pm, Wednesday, June 17, 2015 PDT]

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[Final revision (text only) Sunday, June 21, 2015 at 2:50 pm] Summer Solstice.

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