TENDER IS THE NIGHT

Music by

Bernard Herrmann

Here is an abbreviated cue rundown for another Herrmann "romantic drama" that I find is rarely discussed (as opposed to "famous" Herrmann scores such as *Vertigo*, *Citizen Kane*, etc). Herrmann was a master of the romantic/tender mode as well as the suspense/action temperament. Beneath his hard, gruff exterior, Bennie was a big softie underneath! Creative volatility is mixed with vulnerable sensitivity and depth of passion.

It is abbreviated because I don't have every bar of all the cues but at least I can give the reader an idea of how Herrmann approached this project. As an audio reference, I will use two: (1) Bernard Herrmann at Fox Volume 1, Varese Sarabande 302 066 052, 1999. Many of the Herrmann cues are available there, perhaps two-thirds of them. (2) Bernard Herrmann at 20th Century Fox special 14-disc set that sold out very quickly. This far better rendition has all of the music except for "The Flag" cue (Reel 10 pt 1) and I believe a section of the "Porthole" cue (not sure) but also of course Herrmann's finale music (that I will discuss at the end of this rundown).

At the time of this writing, I do not own a dvd of the movie. I wonder if a decent version is now available, finally? I'll check Talking Herrmann later for information & reviews. The movie is, however, a bit too long at 2 hours and 26 minutes. I just googled and found out that two years ago someone uploaded the movie on YouTube:

https://www.youtube.com/watch?v=WOPTulwg26g

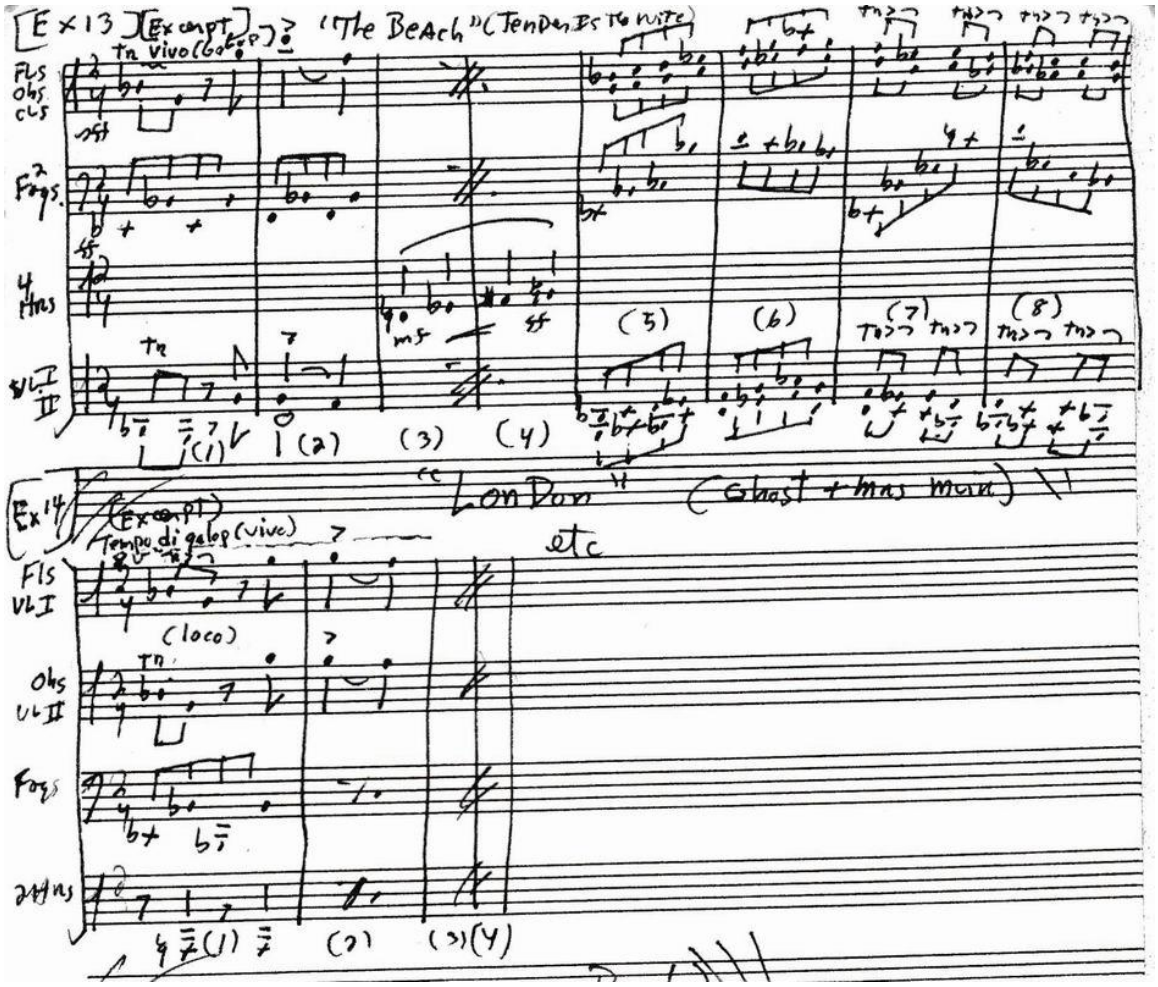
Mr Bernard Herrmann
5119 Bluebell Ave
Hollywood
Aug '61

Tenfer Is The Night

(1) The Beach Vivo (calop) 7/4
(2) Breakdown Lento assi; Fitte (Sordi). Vlns; 2 → oboe pp (1.10)
(3) The Mirror Lento assi Vlns (1.35)
(4) Dawn Lento Tranquillo Vlns
(5) The Study Lento C
(6) The Walk (4.20)
(7) The Lake C (1)
(8) Vacation
(9) The Embrace
(10) Honeymoon Allegro ♩ (2.48)
(11) The Table Molto agitato. (11) Stacy + Hp & W
(12) The New Year C Andante Amoroso (2.40)
(13) The Quarrel ♩ molto sostenuto agitato, poco calando (1.49)
(14) The Tears ♩ Hrs Vlns etc
(15) Farewell Lento C (30)
(16) The Return (40)
(17) The Flag Lento molto Tranquillo (15) 2 Fls 2 Clars; Vlns
(18) The Child
(19) The Question Andante (45)
(20) Elegy Vivo B.C; UC.CB; Cbs
(21) The Thunder (55)
(22) Franz's Exit C Allegro agitato (50)
(23) Rome Allegro con Brio 5 → (40) Ob and.
(24) The Drunk C
25 Newspapers C
(26) Regrets C (148)
(27) The Bus/Board (37)
(28) The Part Hole C
Finale.

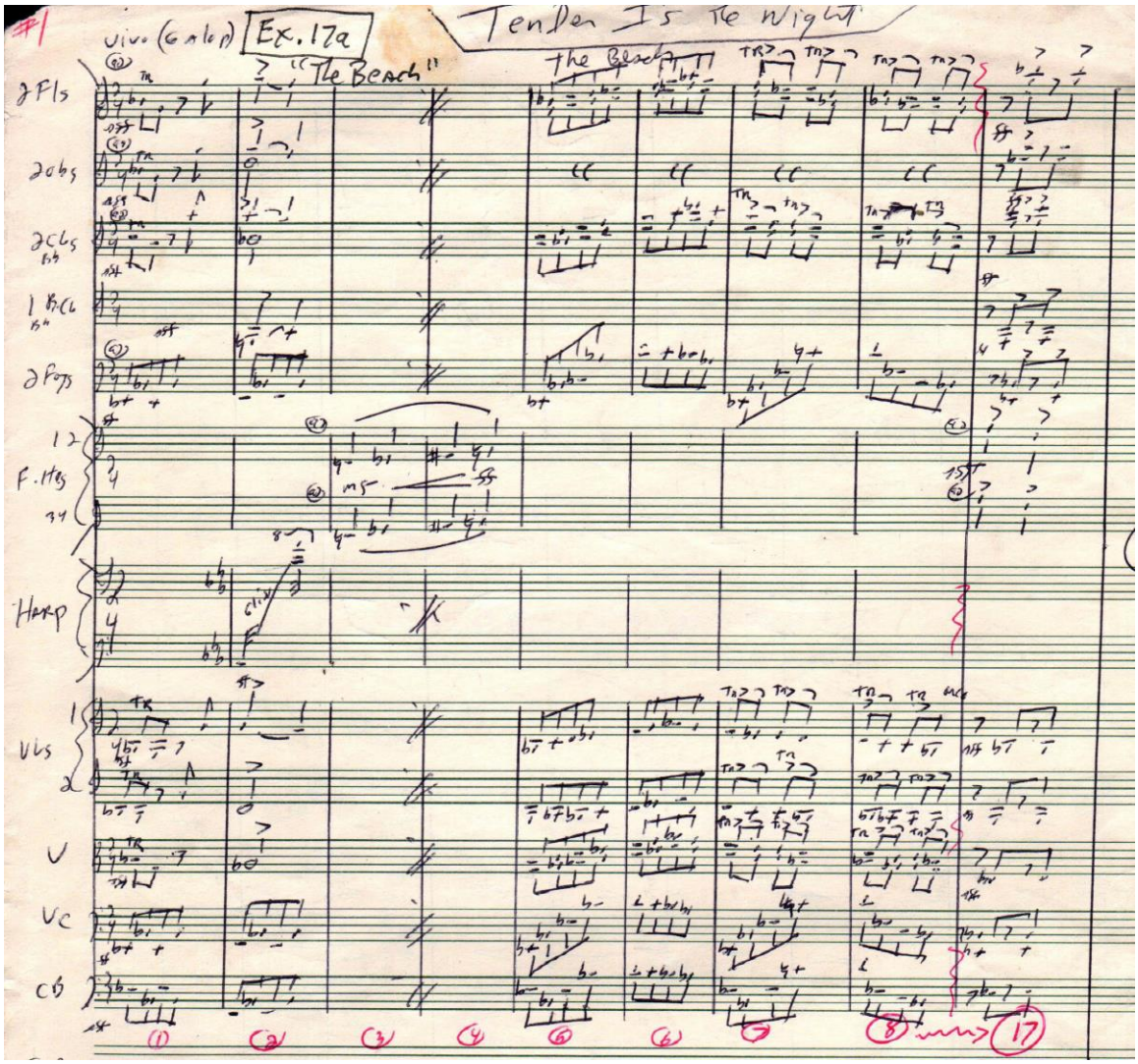
TENDER IS THE NIGHT

"The Beach" *Vivo (galop)* in 2/4 time. Duration :59. Scene location: 00:02:10 into the movie. 2 flutes, 2 Oboes, 2 clarinets, 1 bass clarinet, 2 *Fags* (bassoons), 4 horns, harp, and strings. Scene: Fun in the sun at the (I believe) Riviera beach with the rich crowd! This is an obvious example of self-borrowed music from the "London" cue of his earlier score, GHOST & MRS. MUIR, Reel 6/5, Bars 1-8. The instrumental range of the latter, however, in certain passages is two octaves higher than here in "The Beach." Disc 14, track # 2 of the special Fox set.



Violins I in Bar 1 sound *sff* small octave B 8th note trill down to G 8th note (crossbeam connected), followed by an 8th rest, up to Line 1 G stand-alone 8th note to (Bar 2) same G rinforzando quarter note legato curve line to F quarter note. Violins II play the same as violins I in this bar up to (Bar 2) Line 1 D half note rinforzando-marked (>). Violas play Line 1 Bb trill

8th down to G 8th (followed by a quarter rest) up to (Bar 2) Line 1 Ab rinforzando-marked half note. VC play *sff* Great octave Eb up to Bb back down to Eb up to Bb 8th notes (crossbeam connected) to (Bar 2) Great octave F up to Bb down to F up to Bb 8ths. CB play small octave Eb down to Great octave Bb up to Eb down to Bb 8ths down to (Bar 2) Great octave F up to Bb down to F up to Bb 8ths. All strings repeat Bars 1-2 in Bars 3-4.



The harp is in the key signature of Eb major (3 flats). It sounds a gliss from Great octave Ab 32nd note gliss line up to Line 4 F 8th note (written Line 3 F with the *8va* ottava above the note). Repeat in Bar 4.

Both flutes in Bar 1 sound *sff* Line 1 Bb 8th note trill down to G 8th note (crossbeam connected and followed by an 8th rest) up to Line 2 G 8th note to (Bar 2) same G quarter note rinforzando-marked legato slur to F

quarter note. Oboe I plays precisely the same as flute I. Oboe II plays the same in Bar 1 to (Bar 2) Line 2 D half note. Both clarinets in Bar 1 play Line 1 Bb [written Line 2 C] 8th note trill down to G [written A] 8th note (followed by an 8th rest) up to G [written A] Line 2 register. In Bar 2, clarinet I continues on same Line 2 G rinforzando-marked quarter note legato slur to F [written G] quarter note, while clarinet II here plays Line 1 Ab [written Bb] half note. Flutes, oboes and clarinets repeat Bars 1-2 in Bars 3-4. Silent in Bar 1, the bass clarinet in Bar 2 plays small octave F [written G] rinforzando quarter note legato up to Bb [written Line 1 or middle C) quarter note. Repeat in Bar 4. The Fags (bassoons) in Bar 1 play (precisely as the celli) Great octave Eb up to Bb down to Eb up to Bb 8ths (crossbeam connected) to (Bar 2) F up to Bb-F-Bb 8ths. Repeat in the next two bars. NOTE: While there are no chords per se laid out in that fashion, the implied basic tonality in Bar 1 is Eb major (Eb/G/Bb) and Bb major (Bb/D/F) in Bars 1-2 and Bars 3-4. The harp is already in the key marked as Eb major (three flats).

In Bars 3-4, the horns show up to sound *mf* < *ff* ascending legato quarter notes. All four horns play small octave G to Ab quarter notes [written Line 1 F to Eb] to (Bar 4) B to Line 1 C [written Line 1 F#-G] quarter notes.

In Bar 5 (00:03 track # 2), violins I play rapidly ascending 8th notes small octave Bb-middle C-D-Eb (crossbeam connected) to (Bar 6) F-G-Ab-G 8ths to (Bar 7) F 8th note trill (rinforzando-marked) mini-slur legato to Eb 8th (both notes crossbeam connected) to Eb rinforzando 8th note trill to D 8th to (Bar 8) D 8th note trill to C 8th and then C trill 8th to small octave Bb 8th note. Back in Bar 5, violins II play the same pattern but on lower notes. We find small octave G-Ab-Bb-Line 1 C 8ths to (Bar 6) D-Eb-F-Eb 8ths to (Bar 7) D 8th note trill to C 8th and then C 8th trill down to small octave Bb 8th to (Bar 8) Bb 8th note trill to Ab 8th note, and finally Ab 8th note trill to G 8th. All the trills are rinforzando-marked. Violas in Bar 5 are divisi. They play small octave G-Bb 8ths to Ab-middle C 8ths and so forth (see combined violins I-II). VC in Bar 5 play ascending 8th notes Great octave Eb up to Bb up to small octave Eb up to Bb (crossbeam connected) up to (Bar 6) Line 1 D to middle C to small octave Bb to Ab 8ths. In Bar 7 they then play Great octave Eb up to Bb up to small octave Eb up to middle C 8ths up to (Bar 8) D down to small octave Eb down to C down to Great octave Bb 8ths. Contrabasses in Bar 5 play small octave Eb down to Great octave Bb up to small octave Eb up to Bb 8ths up to (Bar 6) Line 1 D to

middle C to small octave Bb to Ab 8ths down to (Bar 7) Eb down to Great octave Bb up to small octave Eb up to Line 2 C 8ths up to (Bar 8) Line 1 D down to small octave Eb down to C down to Great octave Bb 8ths.

The flutes, oboes and clarinets play precisely as the combined violins (and violas)--same notes BUT an octave higher register. So, for example, flutes play Line 1 G-Bb 8ths to A-Line 2 C 8ths, and so on. The bassoons play precisely as the celli.

Skipping to the next cue section starting in Bar 17 (00:25 into track # 2) the horns are prominent playing the "melody" line. They all sound *sff* Line 1 Bb down to G rinforzando quarter notes [written Line 2 F down to D] and so forth. After an 8th rest in Bar 17, flutes sound *ff* Line 2 G/Bb rinforzando 8ths (followed by an 8th rest) to same G/Bb rinforzando 8ths. After an 8th rest, oboes here play Line 2 Eb/G rinforzando 8ths (followed by an 8th rest) to same rinforzando 8ths. After an 8th rest, clarinets play Line 2 Eb/Bb [written Line 2 F/Line 3 C] rinforzando 8ths (followed by an 8th rest) to the same 8th notes. After an 8th rest, the bass clarinet plays small octave Eb [written F] rinforzando 8th (followed by an 8th rest) to same Eb 8th. After an 8th rest, bassoons play Great octave Eb/Bb 8th notes (followed by an 8th rest) to same Eb/Bb rinforzando 8ths.

ETC.

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"Breakdown" *Lento assi* 1:10. Horns *sff* in *sords*. Sorry, I'm missing this cue--either never got it or misplaced it. However, the music is quite like "The Mirror" cue immediately below but without the sords or stopped horns, etc. The cue is located at 00:18:02 into the movie. Scene: Nicole in on the bedroom floor suffering a nervous breakdown (depression). The cue lasts about a minute and 15 seconds.

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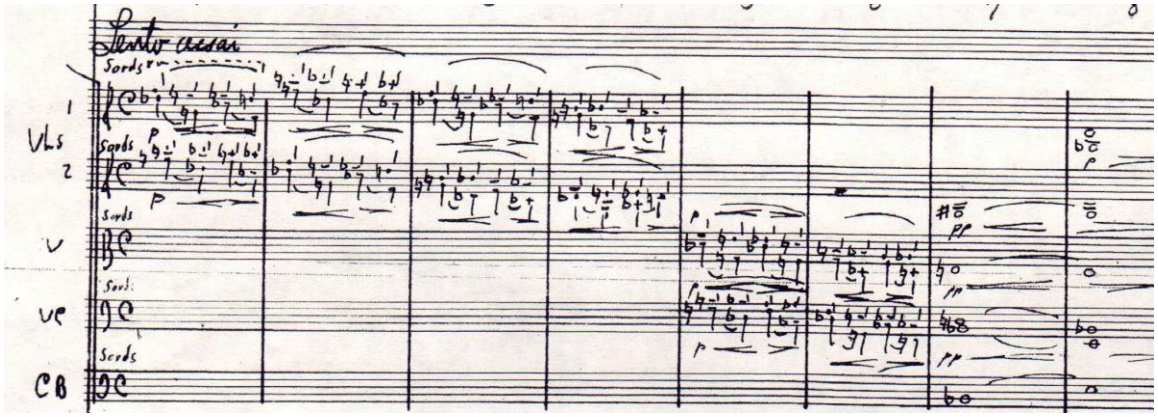
"The Mirror" *Lento assi* in C time, Reel 3 pt 2. 1:35 duration. This music starts at 00:20:07 into the movie when Nicole is upset about the garden when Dick is with another woman. The mirror reference is at the end of the cue when Nicole throws the glass of water (she was supposed to take a sedative given by him) at the bedroom mirror, smashing it.



Interesting descent of relatively unusual chords for Herrmann, repeated each bar initially thru Bar 6. The structure of the music reminds me of "The City" cue from *Psycho* that seques immediately after the *Psycho Prelude*. We find descending quarter note chords descending legato to lower registers. Consistently we find G Dominant 7b5th (G/B/Db/F) quarter note chord to E dim 7th (E/G/Bb/Db) quarter note chord down to F Dom 7b5th (F/A/Cb/Eb) quarter note chord to a non-standard chord comprised of D/Fb/Ab/Cb (again the 5th is flat, however, as well as the 7th). So Bar 1 shows this pattern on the highest register followed in Bar 2 by a lower register and inversion, and so on down the tonal slope! Strings are soli thru Bar 6, and they are all *sords* (muted).

So, in Bar 1, violins I sound *p* < > Line 3 Db/F quarter notes (written Line 2 but with the *8va* ottava above the notes in this bar alone) down to Line 2 G/Line 3 E quarter notes legato to Line 3 Cb/Eb quarter notes down to Line 2 F/Line 3 D quarter notes (all notes are under the legato curve line umbrella). Muted violins II in Bar 1 play Line 2 G/B quarter notes to Db/Bb quarter notes to F/A quarter notes down to Cb/Ab quarter notes.

In Bar 2, violins I play Line 2 G/B to Db/Bb to F/A to Cb/Ab quarter notes crescendo-decrescendo (< >)--the exact same notes violins II played in Bar 1. Violins II here play Line 2 Db/F to Line 1 G/Line 2 E to Line 2 Cb/Eb down to Line 1 F/Line 2 D quarter notes.

In Bar 3, violins I play Line 2 Db/F quarter notes down to Line 1 G/Line 2 E quarter notes to Line 2 Cb/Eb quarter notes to Line 1 F/Line 2 D quarter notes (just as violins II played in the previous bar). Violins II play Line 1 G/B down to Db/Bb to F/A to Middle Cb/Ab quarter notes.

In Bar 4, violins I play Line 1 G/B down to Db/Bb to F/A to middle Cb/Ab quarter notes (just as violins II plays in the previous bar). Violins II play Line 1 Db/F quarter notes down to small octave G/Line 1 E quarter notes to middle Cb/Eb quarter notes to unison Line 1 D quarter note. The violins are then silent in the next two bars. Violas & celli take over the descent.

In Bar 5, violas play *p* < > Line 1 Db/F quarter notes down to small octave G/Line 1 E quarter notes to Line 1 Cb/Eb quarter notes to small octave F/Line 1 D quarter notes, VC here play small octave G/B down to Db/Bb to F/A to Cb/Ab quarter notes.

In Bar 6, violas continue the descent on small octave G/B to Db/Bb to F/A to D/Ab quarter notes. Celli play small octave Db/F quarter notes down to Great octave G/small octave E quarter notes to small octave Cb/Eb quarter notes down to Great octave F/small octave Cb quarter notes.

In Bar 7, violins II return to play *pp* < small octave G# whole note tied to whole note in Bar 8 decrescendo hairpin there. Violas play small octave E whole note tied to whole note next bar. VC play *pp* < Great octave Bb/small octave D whole notes legato down to (Bar 8) Great octave E/Bb whole notes decrescendo. CB play unison Great octave Bb whole note to (Bar 8) Great octave E and small octave E whole notes. In Bar 8, violins I return to play *p* > small octave Bb/Line 1 D whole notes. Repeat Bars 7-8 of the strings in Bars 9-10. The tonality in Bar 7 is E Dom7b5th (E/G#/Bb/D), but the chord in Bar 8 is the E half-diminished 7th (E/G/Bb/D).

After an 8th rest in Bar 7, the oboe shows up to sound *pp* < > Line 2 Bb 8th note tied to quarter note up to Line 3 Cb quarter note down to Line 2 Bb quarter note. This is repeated in Bar 8. After an 8th rest in Bar 9, the "CA" (english horn) sounds *pp* < > Line 1 Bb [written Line 2 F] 8th note tied to quarter note to Cb [written Line 2 Gb] quarter note down to Bb quarter note (repeated next bar).

In Bar 11, *div* (divisi) violins I sound *pp* < > both Lines 1 & 2 Bb 8th notes on the up-bow tied to quarter notes to Lines 2 & 3 Cb quarter notes back to Bb quarter notes. Violins II play *pp* < Line 1 D/F# whole notes.

Violas play small octave E/G# whole notes, and VC play Great octave Bb whole note.

ETC.

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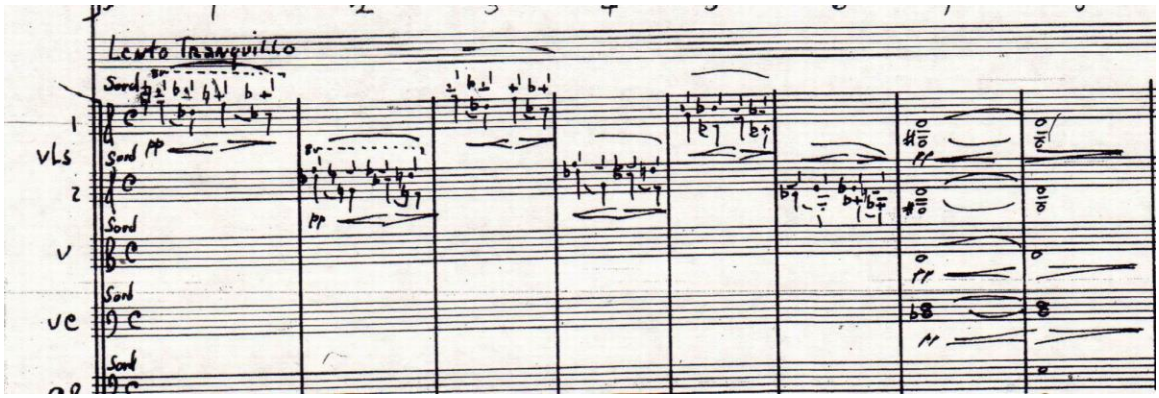
"Dawn" *Lento tranquillo* in C time. Reel 3/3-4/1.Instrumentation: 2 flutes, oboe, english horn, 2 clarinets, bass clarinet, 2 Fags, 4 horns, harp, muted strings (the same instrumentation as in the previous cue). The music starts at 00:24:21 into the movie when Dick goes back into the bedroom to check on his disturbed wide who is lying on the bed.



Initially we find the same pattern as given in the previous cue but now presented as mere dyads rather than seventh chords.

In Bar 1, *sord* violins I are soli sounding *pp* < > Line 3 (written Line 2 but under the ottava sign) G/B down to Db/Bb to F/A to Cb/Ab quarter note dyads under the legato slur umbrella. In Bar 2, violins II take over soli playing *pp* < > Line 3 Db/F quarter notes down to Line 2 G/Line 3 E quarter notes to Line 3 Cb/Eb quarter notes down to Line 2 F/Line 3 D quarter notes. In Bar 3, violins I return to play Line 2 G/B to Db/Bb to F/A to Cb/Ab quarter notes. In Bar 4, violins II return to play Line 2 Db/F quarter notes down to Line 1 G/Line 2 E quarter notes to Line 2 Cb/Eb quarter notes down to Line 1 F/Line 2 D quarter notes. In Bar 5, violins I return to play Line 1 G/B to Db/Bb to F/A to middle Cb/Ab quarter notes. In Bar 6, violins II return to play Line 1 Db/F quarter notes down to small octave G/Line 1 E quarter notes to Line 1 Cb/Eb quarter notes to small octave Ab/Line 1 D quarter notes.

In Bar 7, violins I play *pp* < small octave G#/Line 1 D whole notes tied to whole notes next bar decrescendo. Violins II play the same. Violas play small octave E whole note tied to whole note next bar. VC play Great octave Bb/small octave D whole notes tied to whole notes next bar. In Bar 8, CB show up after a seven-bar nap to sound *p* > Great octave and small octave E whole notes. Once again this is the E Dom 7b5th chord (E/G#/Bb/D). After an 8th rest in Bar 7, the english horn plays *pp* < > Line 1 Bb [written Line 2 F] 8th tied to quarter note to Line 2 Cb to Line 1 Bb quarter notes legato. After an 8th rest in Bar 8, the oboe plays the same but an octave higher register.

In Bar 9, flutes show up to play *pp* < Line 1 D/F# whole notes tied to whole notes next bar to (Bar 11) D/G# whole notes *p*. Clarinets in Bar 9 play small octave D/B whole notes tied to whole notes next bar to (Bar 11) small octave B/Line 1 F# [written C#/G#] whole notes. The bass clarinet in Bar 9 plays small octave E [written F#] whole note tied to next bar (silent in Bar 11). Bassoons in Bar 9 play *pp* < Great octave B/small octave G# whole notes tied to next bar to (Bar 11) E/G# whole notes. The tonality in Bars 9-10 is the E Dom 9 (E/G#/B/D/F#), and the same for Bar 11.

After a quarter rest in Bar 9, violins are soli in the strings playing *pp* < ascending series of notes. So we find Violins II playing Line 1 G# to A# to B quarter notes legato to (Bar 10) Line 2 C# to D quarter notes up to F# dotted quarter note to E# 8th to (Bar 11) G# quarter note to F# half note to G# quarter note, and so on. Violins I play the same but an octave higher register.

ETC.

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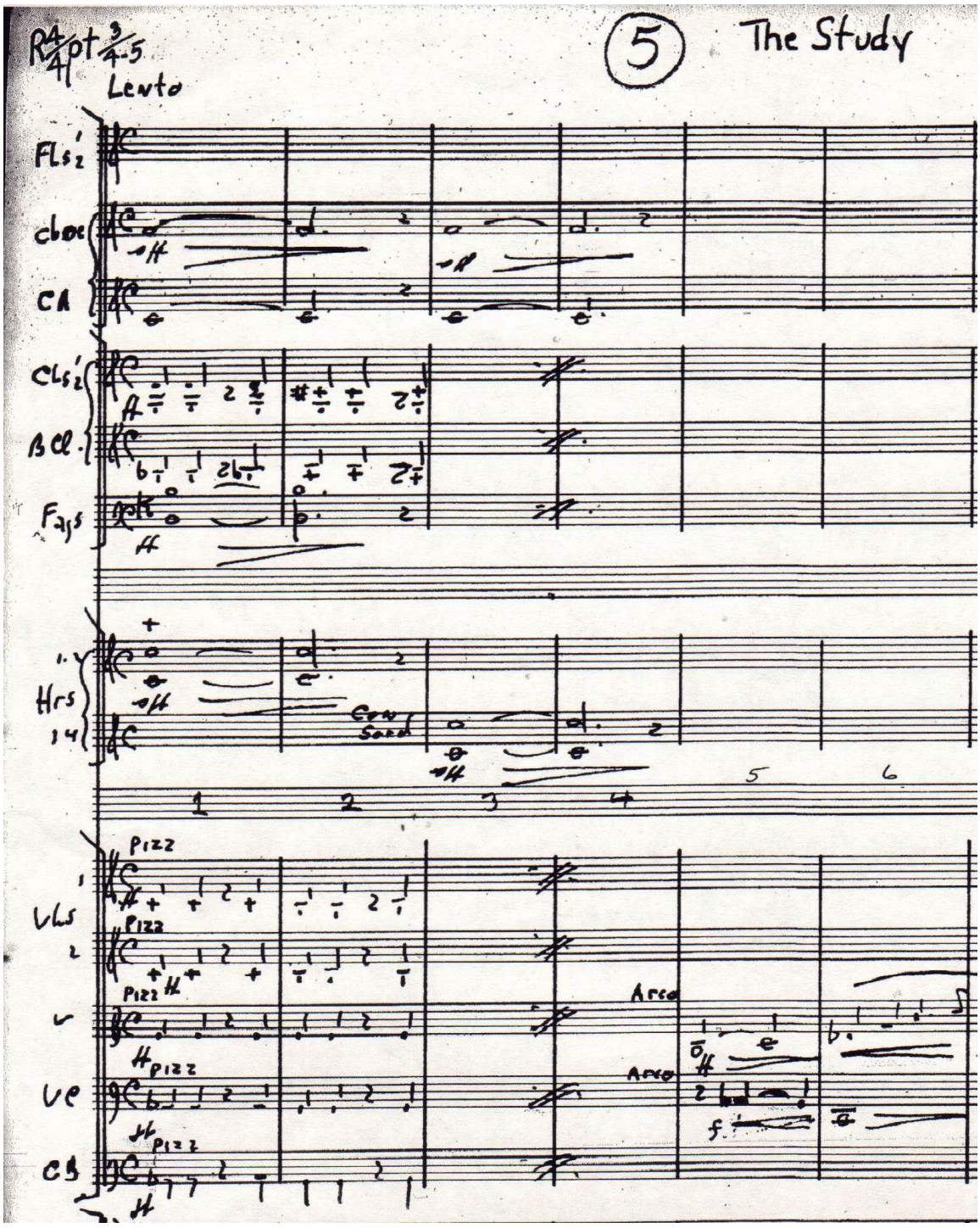
"The Study" *Lento* in C time. 42 bars 1:55. Reel 4/3-4/4-5. Instrumentation: 2 flutes, oboe, english horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, strings, and piano. Track # 6. Note that the first 45 seconds of this cue was not used in the movie.

Horns I-II (top staff of horns section) are stopped (+) sounding *sff* > small octave and Line 1 F [written Lines 1 & 2 C] whole notes tied to dotted half notes next bar (followed by a quarter rest). Horns III-IV (bottom staff) repeat this pattern soli in Bars 3-4 but these horns are *con sord*.



Back in Bar 1, the oboe sounds *sff* > Line 1 F whole note tied to dotted half note next bar (followed by a quarter rest). This is repeated in Bars 3-4. The CA (*cor anglais* or english horn) plays small octave F [written middle C] whole note tied to dotted half note next bar (followed by a quarter rest) and repeated next two bars. Bassoons play small octave and Line 1 F

whole notes tied to dotted half notes next bar (followed by a quarter rest), and repeated in Bars 3-4.

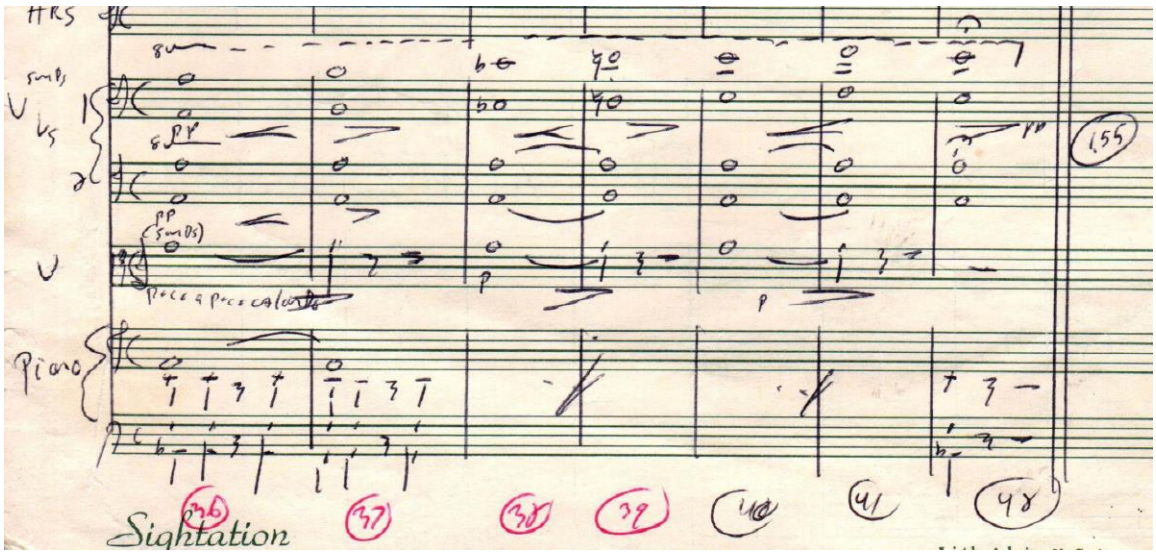
Back in Bar 1, clarinets sound *ff* small octave F/middle C [written small octave G/Line 1 D] quarter notes to same F/C quarter notes (followed by a quarter rest) to same F/C quarter notes to (Bar 2) F/B [written small octave G/middle C#] quarter notes to F/B quarter notes (followed by a quarter rest) to same F/B quarter notes. Clarinets then repeat Bars 1-2 in Bars 3-4 (notated as repeat signs of two slash lines with the dot on the top and dot on the bottom of the slashes). The bass clarinet in Bar 1 plays the same pattern. We find small octave Ab [written Bb] quarter note to another quarter note (followed by a quarter rest) to Ab quarter note to (Bar 2) G [written A] quarter notes to same G quarter note (followed by a quarter rest) to same G quarter note. Repeat these two bars in the next two bars.

Pizzicato (*pizz*) strings play the same pattern given for the clarinets and bass clarinet. Violins I & II sound *ff* Line 1 (middle) C-C quarter notes (followed by a quarter rest) to same C quarter note to (Bar 2) small octave B-B quarter notes (followed by a quarter rest) to same B quarter note. Violas pluck small octave F-F quarter notes in this same pattern in both Bars 1-2. VC pluck Great octave Ab-Ab quarter notes (followed by a quarter rest) to same Ab quarter note to (Bar 2) G quarter notes in that pattern. CB pluck *ff* precisely the same notes and register as the celli. All strings repeat Bars 1-2 in Bars 3-4. The flutes and piano are silent for a long period. Note that in Bar 1 and Bar 3, the chord sounded is the F minor (F/Ab/C). Bars 2 & 4 display G/B/F notes. Perhaps this is part of the G Dom 7th (G/B/D/F) with the 5th absent.

Violas and celli are temporarily soli in Bars 5-6. Moreover, they are now *arco*. Note also that the five-note "Ten-der-is-the-Night" theme is showcased by the violas starting in Bar 6. Violas in Bar 5 play *ff* > small octave C half note legato slur to D half note. After a quarter rest in Bar 5, VC play *f* < Great octave Ab half note to G quarter note down to (Bar 6) C whole note decrescendo hairpin. Violins in Bar 6 start to play the melody line crescendo hairpin on small octave Eb up to G quarter notes up to middle C dotted quarter note to D 8th to (Bar 7) C dotted half note decrescendo hairpin (these five notes are under the legato phrase umbrella). Then the violas play crescendo small octave Eb quarter note down to (Bar 8) D to F quarter notes up to B dotted quarter note to middle C 8th down to (Bar 9) small octave B dotted half note decrescendo hairpin (these six notes under the legato phrase slur). Then violas continue on small octave D quarter note

to (Bar 10) C up to E up to A to B legato quarter notes crescendo hairpin to (Bar 11) descending quarter notes A-G-F-E decrescendo.

Back in Bar 7, after a quarter rest, celli & contrabasses play crescendo Great octave G legato up to small octave D down to C quarter notes down to (Bar 8) F whole note decrescendo hairpin. After a quarter rest in Bar 9, celli play Great octave D up to G to F quarter notes crescendo to (Bar 10) E whole note legato to (Bar 11) F whole note. After a quarter rest in Bar 9, CB play small octave D down to Great octave G to F quarter notes down to (Bar 10) E whole note legato slur to (Bar 11) F whole note.



End Bars 36-42 are not the music that's on the track's end (that ends at about 1:14) but the cue is supposed to last a minute and 55 seconds. So the cue was shortened in the movie (dialed out as the solo piano plays) and apparently the full cue was not recorded or at least not found by the cd producers. In Bar 36 (*Lento* tempo-marking), *sords* violins I sound *pp* < Lines 2 & 3 F whole notes [written Lines 1 & 2 but with the *8va* ottava thru the rest of the cue] to (Bar 37) G whole notes decrescendo to (Bar 38) Ab whole notes crescendo to (Bar 39) B whole notes decrescendo to (Bar 40) Lines 3 & 4 C whole notes to (Bar 41) D whole notes to (end Bar 42) C whole notes again but now held fermata and > *pp*. Violins II play Lines 2 & 3 whole notes tied to whole notes next bar (repeated in Bars 38-39 and 40-41) to (Bar 42) F whole notes held fermata. Muted violas play Line 2 F whole note tied to quarter note next bar (followed by a quarter and half rest), repeated in the next four bars (silent in end Bar 42). The piano top staff plays *poco a poco calando* Line 1 F whole note tied to whole note next bar

(repeated next four bars). The piano bottom staff plays Great octave Ab/small octave F/middle C quarter notes (F minor) to same Ab/F/C quarter notes (followed by a quarter rest) to same Ab/F/C quarter notes repeated thru Bar 41 to (end Bar 42) same Ab/F/C quarter notes followed by rest marks.

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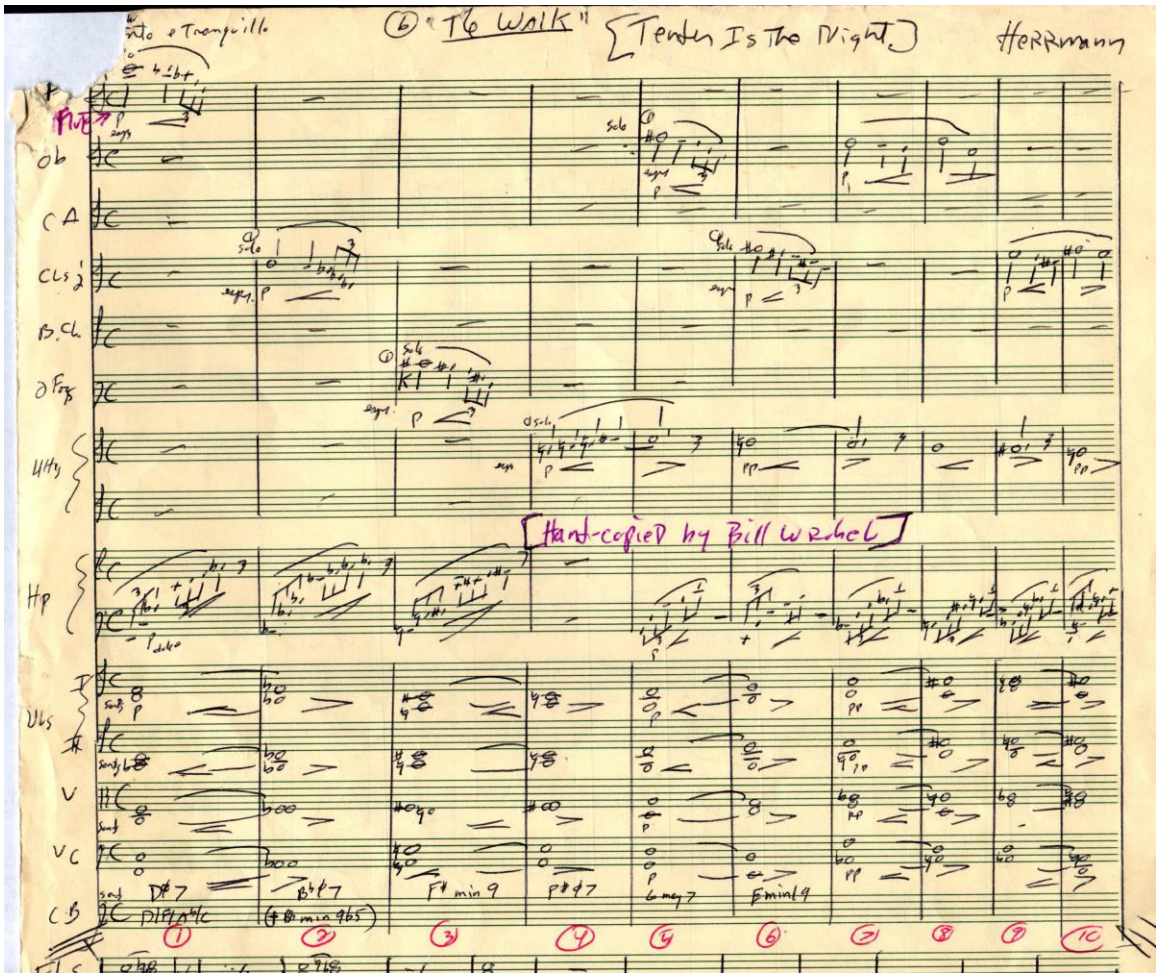
"The Walk" *Lento e tranquillo* in C time. 4:26 duration. Track # 7 special Fox cd set (disc 14). The music is located at 00:41:31 into the movie. Dick and Nicole take a pleasant walk around town in Switzerland. Of course Herrmann music makes it even more pleasant! :)



Arguably this is probably *the* most impressive cue in the score. Classic romantic Herrmann! As an overview, this is a very beautiful, romantic cue with differing solo woodwind instruments starting with the

flute in Bar 1, then picked up by two clarinets in the second bar, and bassoon I in the 3rd bar. The horns ascend *espr* in the 4th bar, followed by the solo oboe reiterating the same woodwind descending theme in the 5th bar, then followed again by the two clarinets. Interesting subsection starting Bar 19 with the harp's repetitive C sharp quarter note beat, the bassoon's half-note figures, with added whole note english horn emphasis. Bennie then changes the orchestral colors in Bar 21 with the stopped whole note horns and clarinets' half-note dyad. Eventually it culminates into a "molto appassionato" by Bar 67.

In Bar 1, *solo* flute sounds *p* < *espr* Line 3 C half note legato down to Line 2 Bb quarter note to Ab-F-D "3" triplet value 8th notes. In Bar 2, the *solo* clarinet I sounds *p* < *espr* Line 2 C [written D] half note to Line 1 Bb [written Line 2 C] quarter note down to "3" triplet value 8th notes Ab-Fb-Db. In Bar 3, the *solo* Fag I in the "k" tenor clef sounds *p* < *espr* Line 1 G# half note to F# quarter note to "3" triplet value descending 8th notes E-C#-small octave A. In Bar 4, the *solo* horn I sounds *p* < *espr* Line 1 C [written Line 1 G] to D [written A] to E [written B] quarter notes to F# [written Line 2 C#] quarter note tied to dotted half note decrescendo next bar (followed by a quarter rest).

In Bar 5, the *solo* oboe sounds *p* < *espr* Line 2 F# half note to E quarter note to "3" triplet value descending 8th notes D-Line 1 B-G. In Bar 6, *solo* clarinet I returns to play Line 2 F# [written G#] half note to E [written F#] quarter note to #'# triplet value 8th notes D-Line 1 B-G. The oboe returns in Bar 7 sounding *p* < Line 2 D half note to C down to Line 1 B quarter notes legato to (Bar 8) Line 2 D down to Line 1 A half notes decrescendo hairpin. Clarinet I returns in Bar 9 (as part of this temporary duet) on Line 2 D [written E] half note to C [written D] quarter note to Line 1 B [written Line 2 C#] quarter note up to (Bar 10) Line 2 E [written F#] to D [written E] half notes decrescendo hairpin. Back in Bar 6, the solo horn plays *pp* < Line 1 E [written Line 1 B] whole note legato to (Bar 7) D [written A] dotted half note (followed by a quarter rest). Then the horn in Bar 8 plays middle C [written Line 1 G] whole note crescendo to (Bar 9) small octave B [written Line 1 F#] dotted half note (followed by a quarter rest). and then small octave A [written Line 1 E] whole note *pp* >.

Back in Bar 1, the harp sweetly sounds *p dolce* ascending legato-arpeggio "3" triplet value 8th notes Great octave F-small octave C-Ab (crossbeam connected) up to Line 1 C-D-F (crossbeam connected) up to Ab

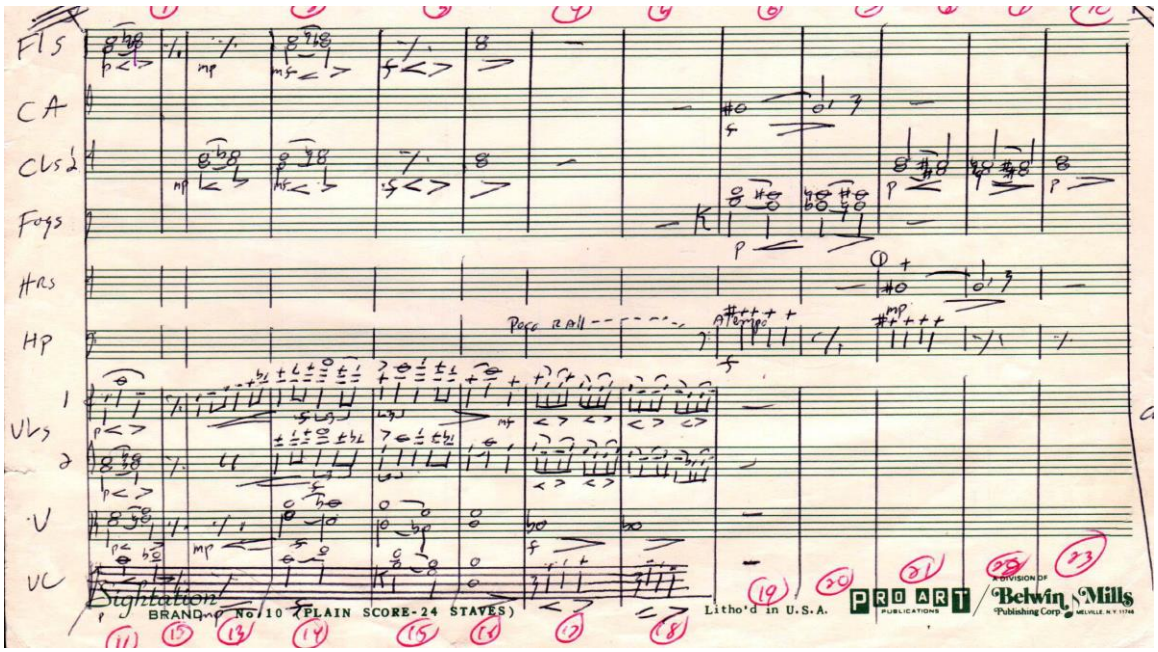
quarter note decrescendo (followed by a quarter rest). The harp repeats this pattern in Bar 2 on "3" triplet value ascending 8ths Great octave Ab-small octave Fb-Bb (crossbeam connected) up to Line 1 Db-Fb-Ab 8ths to Bb quarter note (followed by a quarter rest). In Bar 3, the harp continues this pattern on Great octave A up to small octave E to F# triplet value 8ths to A-middle C#-E triplet value 8ths to F# quarter note (followed by a quarter rest). After a break in Bar 4, the harp returns in Bar 5 to play Great octave G-small octave D-G "3" triplet value 8ths to B up to Line 1 D normal value 8ths (followed by a half rest). In Bar 6, the harp plays Great octave E up to B up to small octave E triplet 8ths up to G-B normal value 8ths (followed by a half rest). In Bar 7, the harp plays Great octave Ab up to small octave D to G triplet value 8ths up to Ab-Line 1 D normal value 8ths (followed by a half rest). In Bar 8, the harp plays Great octave A up to small octave D to F# triplet value 8ths up to A up to Line 1 D normal value 8ths (followed by a half rest). In Bar 9, the harp then plays Great octave Ab-small octave D-F triplet 8ths up to Ab-Line 1 D normal value 8ths (followed by a half rest). Finally, in Bar 10, the harp plays Great octave D up to A up to small octave F# triplet 8ths to A-middle C normal value 8ths (followed by a half rest).

Back in Bar 1, *sords* violins I sound *p* < Line 1 D/F whole notes legato slurs to (Bar 2) Db/Fb whole notes decrescendo hairpin. In Bar 3, they then play small octave A/middle C# whole notes to (Bar 4) A/C whole notes. In Bar 5, they play small octave B/Line 1 D whole notes to (Bar 6) B/F whole notes. In Bar 7, they play Line 1 D/F whole notes *pp* < to (Bar 8) C/F# whole notes decrescendo. In Bar 9, they play D/F whole notes to (Bar 10) C/F# whole notes. Back in Bar 1, muted violins II play *p* < small octave Ab/middle C whole notes to (Bar 2) Bb/Line 1 Db whole notes decrescendo hairpin. In Bar 3, violins II then play A/middle C# whole notes to (Bar 4) A/C whole notes. In bar 5, they play small octave G/Line 1 D whole notes to (Bar 6) G/E whole notes. In Bar 7, they play B/Line 1 F whole notes to (Bar 8) Line 1 D/F# whole notes. In Bar 9, they play B/F whole notes to (Bar 10) D/F# whole notes.

Back in Bar 1, muted violas play small octave C/F whole notes to (Bar 2) Fb unison whole notes. In Bar 3, the violas play E/F# whole notes to (Bar 4) unison F# whole notes. In Bar 5, they then play D/G whole notes to (Bar 6) E/G whole notes. In Bar 7, they play F/Ab whole notes to (Bar 8) D/A whole notes. In Bar 9, they play Gb/middle C whole notes down to (Bar 10) small octave C/G whole notes. Back in Bar 1, muted celli play Great octave F/small octave C whole notes to (Bar 2) Great octave Ab unison whole

notes. In Bar 3, VC then play Great octave A/small octave E whole notes tied to whole notes next bar. In Bar 5, VC play Great octave G/small octave D whole notes down to (Bar 6) Great octave E/B whole notes. In Bar 7, celli play Great octave Ab/small octave F whole notes to (Bar 8) A/small octave D whole notes. In Bar 9, VC play Great octave Ab/small octave D whole notes down to (Bar 10) Great octave D/A whole notes.

As far as the chords are concerned: Bar 1 is the D half-dim 7th (D/F/Ab/C). Bar 2 is basically the Bb half-dim 7th (Bb/Db/Ab/Ab) but if you include the C half note of the clarinet, you have the extension of Bb min 9b5th (Bb/Db/Fb/Ab/C). The half-dim 7th is the minor 7th flat 5th. Bar 3 is essentially the F# min 7th (F#/A/C#/E), but if you include the G# half note of the bassoon, you have the extension of F# minor 9th. Bar 4 is F# half-dim 7th (F#/A/C/E). Bar 5 is G major 7th (G/B/D/F#). Bar 6 is E min/9th (E/G/B/F#). Bar 7 is B dim 7th (B/D/F/Ab). Bar 8 is D Dom 7th (D/F#/A/C). Bar 9 is B dim 7th once again. Bar 10 is D Dom 7th once again. So, this is a definite romantic cue, hence *tonal* cue, quite classically.



The cue then comes to a new section (call it "B" section) starting in Bar 11 thru Bar 18. The violins are especially highlighted. First let's focus on the woodwinds. Flutes in Bar 11 play *p* < > Line 1 A/Line 2 C half notes legato slurs to Bb/Db half notes (repeated next two bars, but *mp* < > in Bar 13). In Bar 13, clarinets sound *mp* < > Line 1 A/Line 2 C [written Line 1 B/Line 2 D] half notes to Bb/Db [written Line 2 C/Eb] half notes. In Bar 14,

flutes now play A/Line 2 C half notes to Bb/D half notes *mf* < >. This is repeated next bar in louder dynamics of *f* < > to (Bar 16) A/Line 2 C whole notes decrescendo hairpin. Back in Bar 14, clarinets continue *mf* < > Line 1 A/Line 2 C half notes to Bb/D half notes, repeated in Bar 15 *f* < >. In Bar 16, the clarinets conclude for a short while on A/Line 2 C whole notes decrescendo hairpin.

Back in Bar 1, violins I sound *p* <> Line 2 D quarter note legato up to A half note down to E quarter note (repeated next bar). In Bar 13, violins I continue on Line 2 D quarter note up to E-F 8ths (crossbeam connected) to G quarter note to A-Bb 8ths crescendo up to (Bar 14) Line 3 C quarter note up to D-E 8ths forte here to "3" triplet value F half note to E-D triplet value 8ths down to (Bar 15) Line 2 A rinforzando-marked "3" triplet value quarter note up to Line 3 C triplet value half note up to F quarter note to E-D 8ths down to (Bar 16) Line 2 A quarter note decrescendo up to Line 3 C half note down to Line 2 A quarter note.

Back in Bar 11 (:40 cd), violins II sound *p* < > Line 1 A/Line 2 C half notes legato mini-slurs to Bb/Db half notes, repeated in Bar 12, and repeated in Bar 13 *mp* <. In Bar 14, violins II continue on Line 3 C quarter note to D-E 8ths to "3" triplet value D half note to C-Line 2 Bb triplet value 8ths down to (Bar 15) "3" triplet value Line 2 F quarter note (rinforzando-marked) up to A triplet value half note up to Line 3 D quarter note to C-Line 2 Bb 8ths down to (Bar 16) F quarter note up to A half note to F quarter note. Back in Bar 11, violas sound *p* < > Line 1 D/F half notes to E/G half notes and repeated next two bars (crescendo in Bar 13). Then violas in Bar 14 play Line 1 F/A half notes to D/Bb half notes forte down to (Bar 15) C/A half notes down to small octave Bb/Line 1 F half notes to (Bar 16) Line 1 C/F whole notes. Back in Bar 11, celli play middle C to Db half notes (repeated next two bars) to (Bar 14) C up to F half notes to (Bar 15, now in the "k" tenor clef) F/A half notes down to D/F half notes to (Bar 16) small octave A/F whole notes.

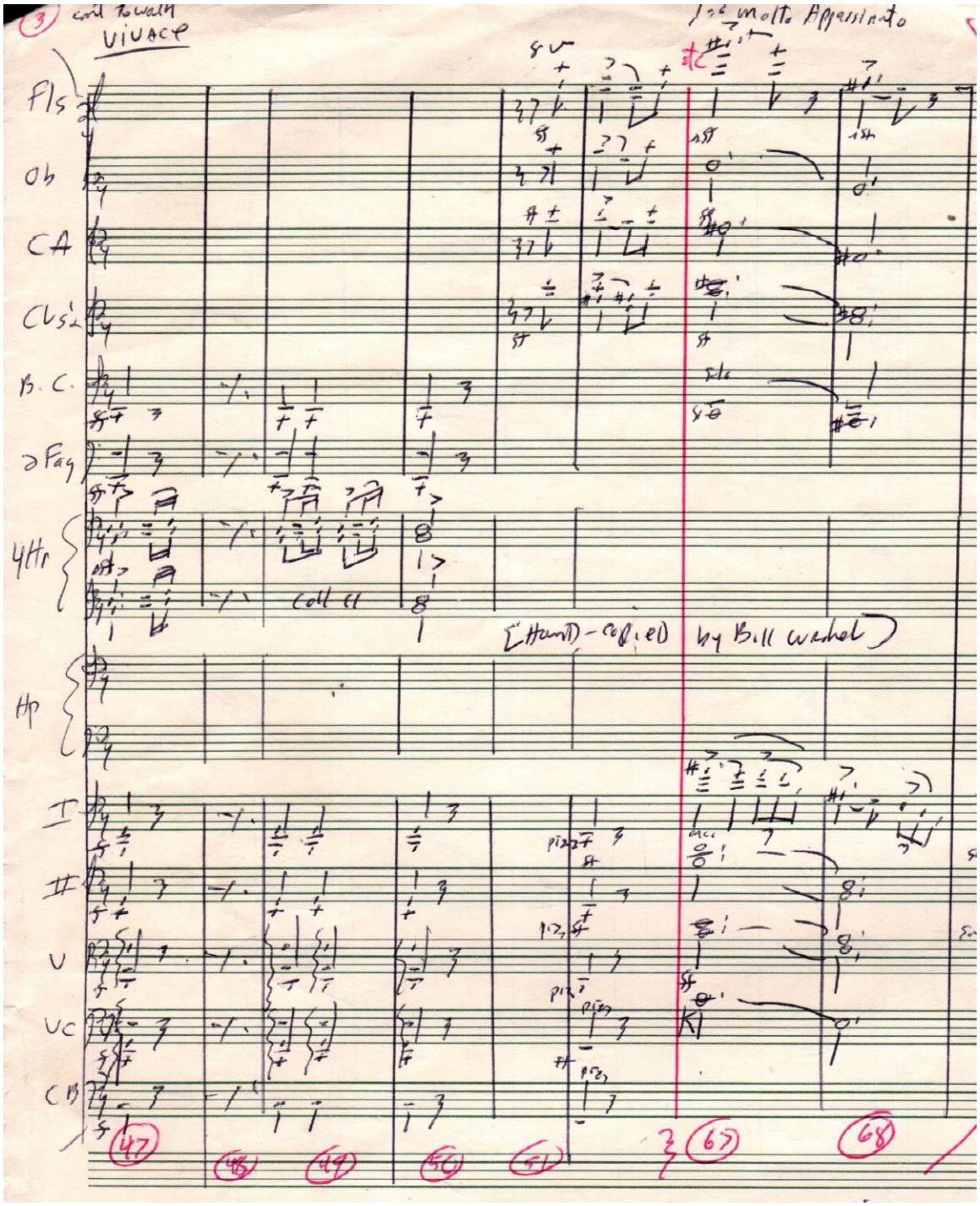
Regarding the chords in these six bars: Bars 11 thru 13 display D min 7th (D/F/A/C) half note chord to E dim 7th (E/G/Bb/Db) half note chord. In Bars 14-15 we hear F maj (F/A/C) to Bb maj (Bb/D/F) half note chords. In Bar 16 we once again have the F major chord.

Bars 17-18 are *poco rall* tempo marking modification. Strings are soli here. Violins I play Line 2 A 8th legato mini-slur down to G 8th and then

same G 8th mini-slur to A 8th (all four 8ths are crossbeam connected) crescendo-decrescendo (< >) followed by G-F-F-G 8ths in the same pattern to (Bar 18) F-E-E-F 8ths to E-D-D-E 8ths crescendo-decrescendo hairpins underneath this crossbeam connected figure as well. Violins II play the same pattern on Line 2 F-E-E-F to E-D-D-E to (Bar 18) D-C-C-D to C-Line 1 Bb-Bb-Line 2 C 8ths. Violas sound *f* > small octave Bb whole note (repeated next bar). After a quarter rest in Bar 18, celli play small octave A-B-middle C ascending quarter notes to (Bar 18), after a quarter rest, B-A-G descending quarter notes. Woodwinds are silent here, passively listening to the strings with a wooden collective face.

We come to the next section in the cue for a short while starting in Bar 19 (*a tempo*). The harp returns to sound forte a series of repeated quarter notes middle C#-C#-C#-C# (repeated next bar). The harp plays these notes again in Bars 21-23 but now *mp*. The english horn in Bar 19 (1:07 cd) sounds *f* > Line 1 C# [written Line 1 G#] whole note tied to dotted half note next bar (followed by a quarter rest). In the "k" tenor clef, the bassoons in Bar 19 sound *p* < F/A half notes legato to E/G# half notes to (Bar 20) Eb/G half notes to E/G# half notes decrescendo hairpin. In Bar 21, horn I is stopped (+) on Line 1 C# [written Line 1 G#] whole note tied to dotted half note next bar (followed by a quarter rest). Also in Bar 21, clarinets return to sound *p* < Line 1 F/A [written G/B] half notes legato to E/G# [written F#/A#] half notes to (Bar 22) Eb/G [written F/A] half notes to E/G# half notes to (Bar 23) F/A whole notes *p* >.

Suave es la Noche
(Tender is the Night)
SEGÚN LA NOVELA DE
F. SCOTT FITZGERALD
JENNIFER
JONES
JASON
ROBARDS, JR.
JOAN
FONTAINE
TOM
EWELL
DIRIGIDA POR HENRY KING
20th
CENTURY FOX



Skipping to Bar 47 (2:38 cd) in 2/4 time, the horns are really pronounced here, like a vigorous announcement of sorts. Scene: Nicole runs down the street in joy! This is located at 00:44:09 in the movie. Horns I-II (top staff) and horns III-IV (bottom staff) play the same dyads. So they sound *sff* Line 1 C/E [written Line 1 G/B] dotted quarter notes to D/F [written A/Line 2 C] 16ths legato to E/G [written B/D] 16ths. Repeat Bar 47

in Bar 48. They continue in Bar 49 on C/E 8th note rinforzando-marked to D/F to E/G 16ths back to C/E rinforzando 8ths to D/F to E/G 16ths to (Bar 50) C/E [written G/B] rinforzando half notes.

Back in Bar 47, the bass clarinet sounds *ff* small octave G [written A] quarter note (followed by a quarter rest) and repeated next bar, to (Bar 49) same G-G quarter notes to (Bar 50) G quarter note (followed by a quarter note). Bassoons in Bar 25 sound *ff* Great octave C/small octave E quarter notes (followed by a quarter rest) and repeated next bar, to (Bar 49) same C/E quarter notes sounded twice to (Bar 50) C/E quarter notes (followed by a quarter rest).

Back in Bar 47, violins I sound forte small octave G/Line 1 E quarter notes followed by a quarter rest (and repeated next bar) to (Bar 49) G/E to same G/E quarter notes to (Bar 50) G/E quarter notes (followed by a quarter rest). Violins II play this pattern on middle C/E quarter notes. Violas play this pattern on small octave C/G/Line 1 E quarter notes. VC play this pattern on Great octave C/G/small octave E quarter notes. CB play this pattern on small octave C quarter notes. Silent in Bar 51, the strings return pizzicato (*pizz*) in Bar 52. Violins I & II all sound *ff* small octave A quarter note (followed by a quarter rest). Violas here pluck small octave C quarter note (followed by a quarter rest). VC and CB pluck Great octave F quarter note (followed by a quarter rest).

After a quarter and 8th rest in Bar 52, the flutes sound *ff* Line 3 F/A [written Line 2 with the *8va* above the notes] 8ths to (Bar 52) E/G rinforzando quarter notes legato slur down to C/E up to F/A 8ths. After a quarter and 8th rest in Bar 51, the oboe plays Line 2 A 8th note to (Bar 52) G quarter note (rinforzando-marked) don to E up to A 8ths. After the same rest, the english horns plays Line 2 F [written Line 3 C] 8th note to (Bar 52) B rinforzando quarter note to C up to F 8ths. After the same rest, clarinets play fortissimo Line 2 F/A [written G/B] 8ths to (Bar 52) E/G [written F#/A] rinforzando quarter notes down to C/E up to F/A 8ths.

Skipping to Bar 67 (2:54 cd) in 3/4 time, violins I play *molto appassionato* (now *arco* of course) the melody line of Line 3 F# rinforzando-marked dotted quarter note to E 8th to "3" triplet value descending 8th notes D-Line 2 B-G to (Bar 68) Line 2 F# dotted quarter note (rinforzando-marked) to E 8th to "3" triplet value descending 8th notes D-Line 1 B-G. Violins II in Bar 67 play Line 2 G/B dotted half notes legato

slurs down to (Bar 68) Line 1 G/B dotted half notes. Violas in Bar 67 play Line 1 B/Line 3 D dotted half notes down to (Bar 68) Line 1 E/G dotted half notes. VC in the "k" tenor clef play Line 1 G dotted half note legato down to (Bar 68) small octave B dotted half note.

Back in Bar 67, flutes sound *sff* Line 3 F# dotted quarter note (rinforzando-marked) to E 8th (followed by a quarter rest) to (Bar 68) Line 2 F# dotted quarter note to E 8th (followed by a quarter rest). The oboe plays *ff* Line 2 D dotted half note legato down to (Bar 68) Line 1 E dotted half note. The english horn plays *ff* Line 1 B [written Line 2 F#] dotted half note down to (Bar 68) small octave B dotted half note. Clarinets play Line 2 G/B [written A/Line 3 C#] dotted half notes down to (Bar 68) Line 1 G/B dotted half notes. The bass clarinet plays small octave G whole note down to (Bar 68) E dotted half note.

We hear in Bar 67 the basic G major (G/B/D) chord but extended with the F# initial note of the violins we have the G maj 7th (G/B/D/F#). In Bar 68 we the basic E min (E/G/B but extended into an E min/9th (E/G/B/F#)--quite typical chord Herrmann utilized for romantic moments.

Etc.

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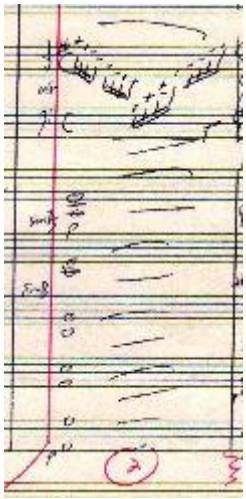
"The Lake" in C time. 1 minute. Track # 9. Note: I have very little of this one. The music starts at 00:48:46 in the movie.

The cue starts with a descending to ascending arpeggiated 16th note figures of the harp > *p*. In Bar 2, the arpeggio 16ths (that I believe are the same as in Bar 1) start on Line 2 A down to F# down to E to C (connected as a figure by two crossbeams) down to Line 1 A-F#-E-C (connected by two crossbeams) down to small octave A up to middle C-E-F# (connected by two crossbeams) to A-Line 2 C-E-F# 16ths. The *solo* oboe starts the lyrical line on Line 2 B quarter note to A half note to G quarter note. In Bar 2, *sords* violins play *p* small octave A/Line 1 E whole notes while muted violins II play middle C/E whole notes. *Sords* violas play small octave E/A whole notes while VS play Great octave A/small octave B whole notes, and CB play Great octave and small octave A whole notes. The combined strings play the simple A minor (A/C/E) chord, but the harp plays consistent F#/A/C/E arpeggios--the romantic-leaning F# half-diminished 7th! And this isn't even the bittersweet romance type....



Skipping to Bar 13 (:52 cd), we come to a *dolce* section of two flutes *mp*. After a quarter rest there, the flutes play Line 2 E/G# quarter notes to D/F# dotted quarter notes down to Line 1 B/Line 2 D 8ths. The harp is arpeggiando (vertical wavy line rolled chord) on Great octave E/B/small octave E/G#/B/Line 1 E (E major tonality) half notes (followed by a half rest). Violins I sound *p* > small octave B whole note and also (upper stands) Line 1 E legato to D half notes. Violins II play small octave G# whole note and also Line 1 E to D half notes. Violas play small octave E whole note. VC play *p* > Great octave E/B whole notes, and CB play Great octave and small octave E whole notes.

That's it!

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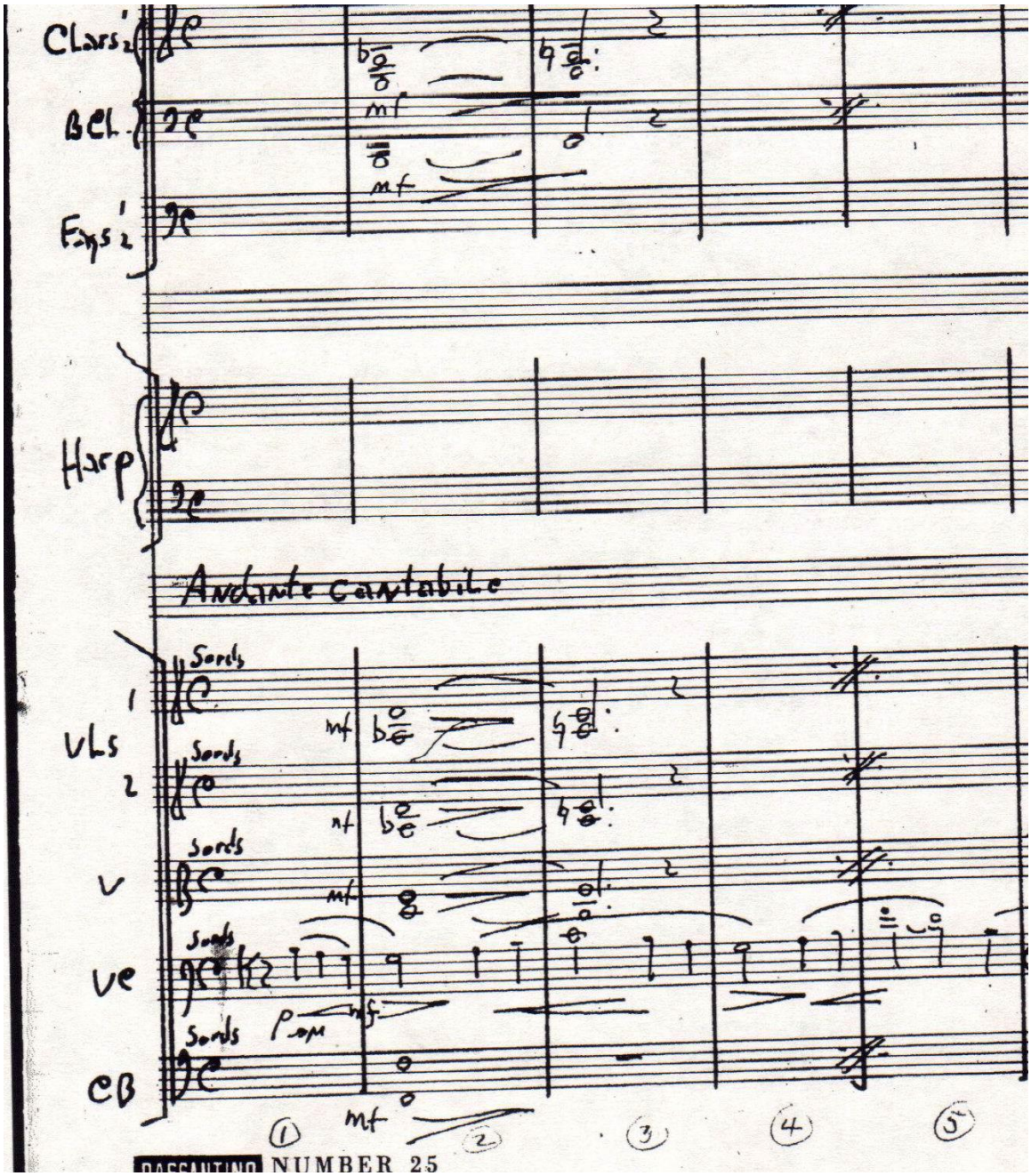
"Vacation" *Andante cantabile* in C time. Reel 6/2-3. Instrumentation: piccolo, flute, oboe, english horn, 2 clarinets, bass clarinet, 2 bassoons, harp, *sords* strings. Track # 10. The music starts at 00:51:48 into the movie. Note that 3 or 4 bars into the cue were deleted or shortened to make way for the edit in the movie where the vacation scene actually starts in Bar 11.

In the "k" tenor clef, muted celli (after an initial quarter rest) sound *p* < *espr* Line 1 F-E-D descending legato slur quarter notes to (Bar 2) D half note *mf* >. Then the celli continue in a new phrase sequence on E to F quarter notes to (Bar 3) G half note to F to E quarter notes crescendo hairpin to (Bar 4) D half note decrescendo hairpin (all six notes under the phrase slur curve line). Then they play E to F quarter notes up to (Bar 5) Line 2 C quarter note down to A half note crescendo down to F quarter note to (Bar

6, now treble clef) Line 2 E to D half notes decrescendo hairpin. Back to the tenor clef in Bar 7, the VC then play Line 2 C quarter note down to A half note down to F quarter note crescendo to (Bar 8) E to D half notes decrescendo. Now in the standard bass clef if Bar 9, the celli play middle C quarter note legato down to small octave A half note down to F quarter note crescendo up to (Bar 10) Ab whole note held fermata.

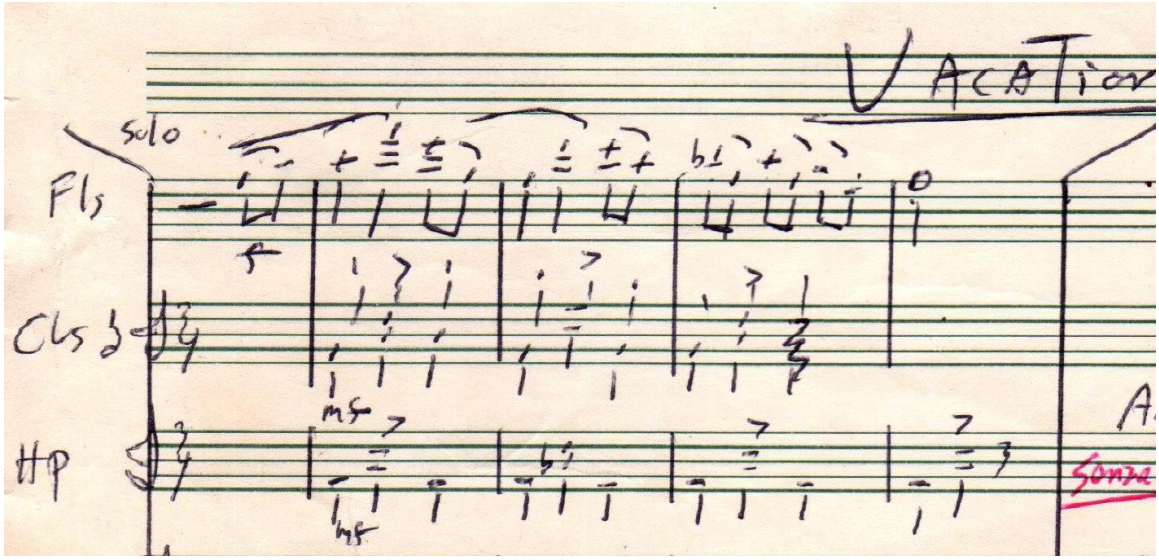


In Bar 2, clarinets play *mf* > small octave D/Ab [written E/Bb] whole notes to (Bar 3) F/A dotted half notes (followed by a quarter rest). Repeat these two bars in the next two bars. The bass clarinet plays small octave F [written G] whole note legato up to (Bar 3) middle C [written D] dotted half note (followed by a quarter rest). Repeat these two bars in Bars 4-5. Back in Bar 2, violins I play *mf* > small octave Ab/Line 1 D whole notes legato to (Bar 3) A/middle C dotted half notes (followed by a quarter rest). Repeat next two bars. Violins II play the same as violins I. Violas play small octave D/F whole notes to (Bar 3) C/F dotted half notes (followed by a quarter rest). Repeat in Bars 4-5. CB in Bar 2 play *mf* > Great octave F/small octave F whole notes (repeated in Bar 4). The chord in Bar 2 (and Bar 4) is D dim (D/F/Ab). The chord in Bar 3 (and Bar 5) is F maj/9 (F/A/C/G).

In Bar 6, the *espr* oboe shows up to sound *f* > Line 1 E half note legato slur to D half note. The english horn also plays *espr* Line 1 E [written Line 1 B] half note to D [written A] half note. Violins I in Bar 6 play *f* > Line 1 D/Ab whole notes legato to (Bar 7) small octave A/Line 1 F dotted half notes (followed by a quarter rest). Violins II play small octave B/Line 1 F whole notes to (Bar 7) A/middle C dotted half notes (followed by a quarter rest). Violas play small octave Ab whole note down to (Bar 7) F dotted half note (followed by a quarter rest). VC were already delineated first.

In Bar 8, the oboe plays *mf* > Line 1 E to D half notes (same for the english horn). Clarinets play *mf* > small octave F/Ab whole notes to (Bar 9) F/A dotted half notes. The bass clarinet plays Line 1 D whole note to (Bar 9) C [written D] dotted half note (followed by a quarter rest). Violins I in Bar 8 play small octave B whole note to (Bar 9) A dotted half note decrescendo (followed by a quarter rest). Violins II play small octave Ab whole note to (Bar 9) A dotted half note. Violas play small octave D/F whole notes to (Bar 9) C/F dotted half notes (followed by a quarter rest) to (Bar 10) D/F whole notes *sf* > held fermata. CB return in Bar 10 (the end of this section of the cue) *sf* > on Great octave B whole note held fermata. The english horn in Bar 10 sounds *sf* > small octave Ab [written Line 1 Eb] whole note held fermata. Clarinets here play *sf* > small octave D/F dotted half notes followed by a quarter rest mark held fermata. The bass clarinet sounds *sf* > small octave B [written Line 1 C#] whole note held fermata. After a half rest and then a quarter rest that is held fermata, the piccolo and flute sound forte 8th notes as a start of the new section of music. More of this shortly. This section ends here on Bar 10 on the B dim 7th (B/D/F/Ab). F maj (F/A/C) was the chord for Bars 7 & 9.

As given, Bar 11 in the *Allegro* tempo-marking in 3/4 time marks a new section at about twenty seconds into the cue. Herrmann had marked it at 23 seconds. Anyway, at the end of Bar 10, the piccolo sounds forte Line 1 F to G 8ths legato to (Bar 11) A quarter note up to Line 2 F staccato dot quarter note to E down to Line 1 G 8ths. The flute plays the same but an octave higher register. Clarinets sound forte Line 1 F quarter note unison (both clarinets play this note) up to A/Line 2 C rinforzando-marked C quarter notes down to F staccato quarter note. The harp plays Line 2 F quarter note up to A/Line 3 C rinforzando quarter note down to F quarter note. Etc.



Skipping to Bar 25 (:38 cd), after a half rest, the solo flute sounds *f* Line 2 F-G legato 8ths to (Bar 26) A up to Line 3 F quarter notes to E down to Line 2 G 8ths to (Bar 27) F quarter note up to Line 3 D quarter note up to Line 3 C legato mini-slur to Line 2 A 8ths (crossbeam connected) to (Bar 28) Bb down to F legato 8ths (crossbeam connected) to A-F 8ths to G-E 8ths to (Bar 29) F half note trill, and so on. Clarinets in Bar 26 play *mf* Line 1 F quarter note in unison up to A/Line 2 C rinforzando quarter notes to A staccato quarter note to (Bar 27) Line 1 F quarter note to Bb/Line 2 D rinforzando quarter notes down to F quarter note staccato-marked, etc. The harp in Bar 26 plays as the clarinets.

That's it for me on this cue!

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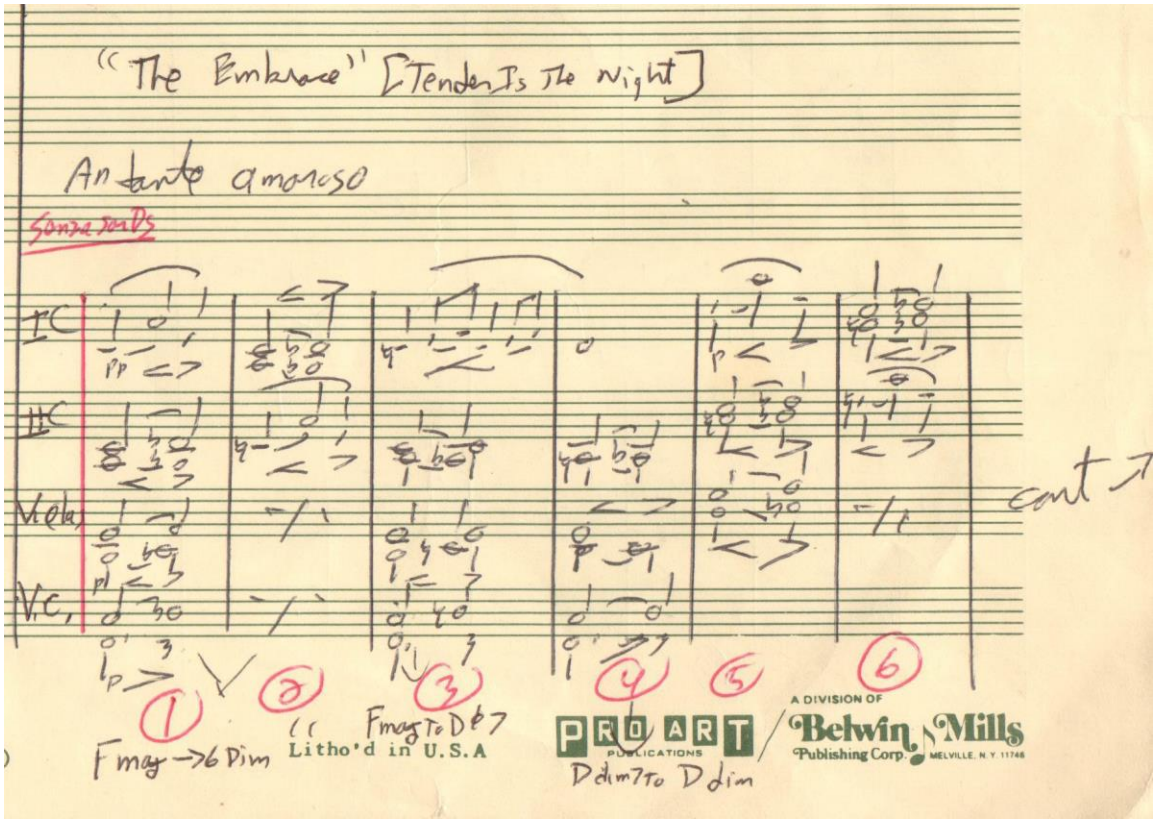
"The Embrace" *Andante amoroso* in C time. 2:21. Reel 7 part 2. Track # 11. Instrumentation: 2 flutes, oboe, english horn, 2 clarinets, bass clarinet, 2 Fags, 4 horns, harp, strings. It appears that the strings are *senza sords* (no mutes) for a change. The "sords" is boldly written, while then "senza" is lightly scrawled in. So it appears Herrmann initially wanted mutes (as is his regular habitual response!) but thought better of it afterward, so he added the *senza*.



This is a very nice cue that rivals even the passionate moments of, say, *Vertigo*. Scene: Nicole wants Dick to give her a chance, right there on the balcony. He finally gives in. The music starts at 00:59:03 into the movie.

https://vimeo.com/290605211 [The Embrace]

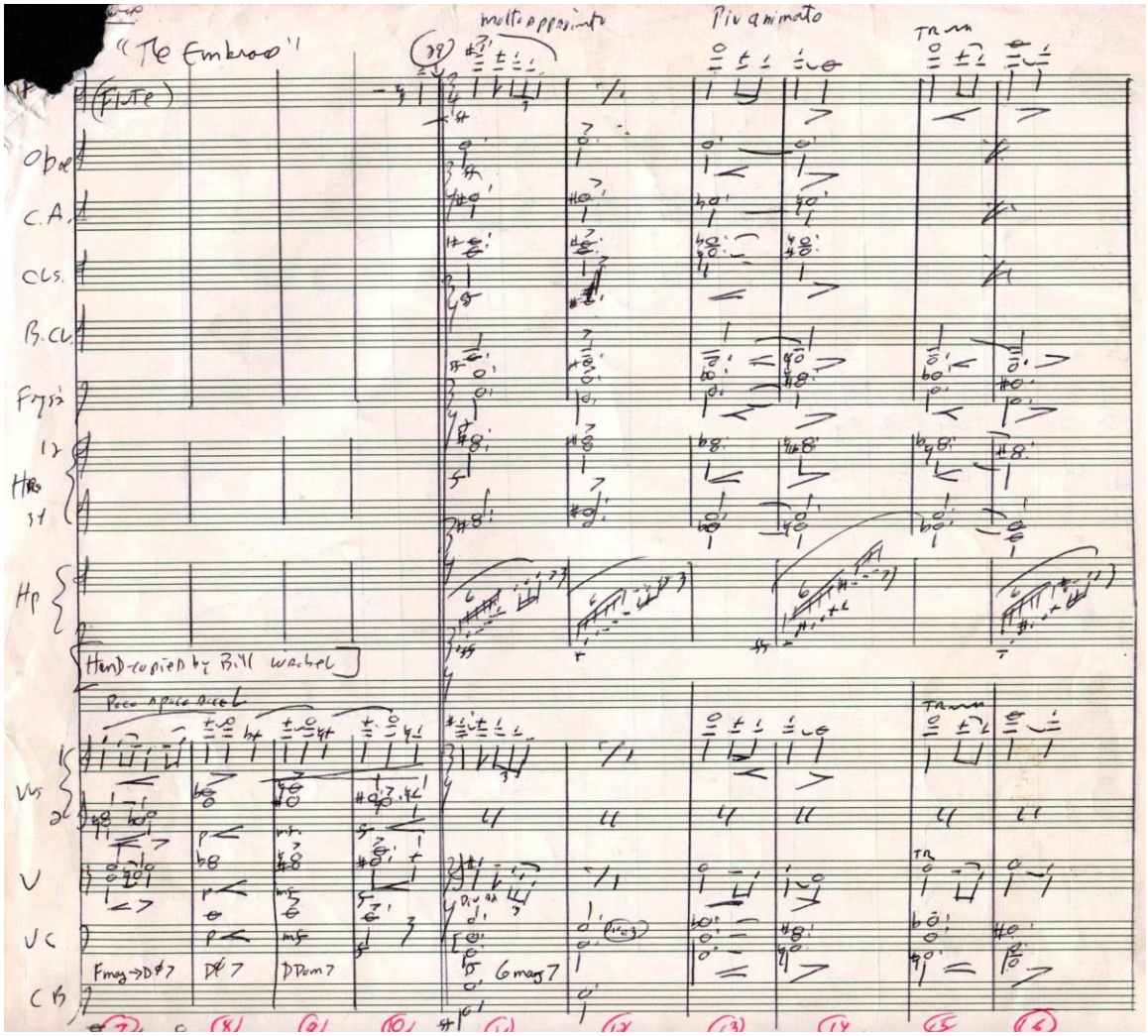
Strings are soli for the first ten bars. Violins I principally play the "melody" or lyrical line, although violins II interchange here & there in the beginning. In Bar 1, we find violins I sounding *pp* < > Line 1 D quarter note legato mini-slur up to A half note down to E quarter note (these three notes

are under the short phrase umbrella). Violins II play small octave A/middle C half notes legato slurs to Bb/Db half note. Violas play *pp* < > small octave C/F to Db/G half notes. VC play *p* > Great octave F dotted half note (followed by a quarter rest) but the upper stands play small octave C to Db half notes. CB are silent until Bar 11. In Bar 2, violins II now take over the melody line for this bar, repeating the notes of Bar 1 played by violins I. Conversely, violins I in Bar 2 play the same dyad half notes just played by violins II in Bar 1. Violas and celli repeat Bar 1 in Bar 2. The chords in these two bars are F maj (F/A/C) to G dim (G/Bb/Db).

In Bar 3, violins I return to play the lyric line crescendo on Line 1 D quarter note to E-F 8ths (crossbeam connected) back to D quarter note to E-F 8ths to (Bar 4) D whole note decrescendo hairpin. Violins II in Bar 3 play < > small octave A/middle C half notes to Ab/C half notes to (Bar 4) small octave A unison half note to Ab half note < >. Violas play small octave C/F half notes to D/F half notes to (Bar 4) C to D half notes for the lower stand while the upper stands play F whole note. VC in Bar 3 play Great octave F dotted half note (followed by a quarter rest) while the upper stands play small octave C to D half notes (repeat next bar). The chords in Bar 3 are F maj (F/A/C) to D half-dim 7 (D/F/Ab/C). The chords in Bar 4 are D min 7 (D/F/A/C) to D dim (D/F/Ab).

In Bar 5, violins I sound *p* < > (getting a bit louder now and the register is an octave higher too) Line 2 D quarter note legato slur up to A half note down to E quarter note to (Bar 6) Line 1 A/Line 2 C half notes to Bb/Db half notes. Violins II in Bar 5 play Line 1 A/Line 2 C half notes to Bb/Db half notes to (Bar 6) Line 2 D quarter note up to A half note down to E quarter note. Violas play middle C/F half notes to Db/G half notes (repeated next bar). Celli are silent until Bar 8. As also in Bars 1-2, the chords are F major to G dim.

Bars 7 thru 10 are marked *poco a poco accel*. Violins I in Bar 7 play Line 2 G quarter note to F-E 8ths to D quarter note to E-F 8ths crescendo leaping up to (Bar 8) Line 3 E quarter note to D half note decrescendo (These eight notes are under the phrase umbrella). Then the violins I continue on Line 2 Ab quarter note (start of a steady crescendo hairpin thru Bar 10) up to (Bar 9) Line 3 E quarter note to D half note (these three notes are under the legato phrase arc) down to Line 2 A quarter note up to (Bar 10) Line 3 E quarter note to D half note down to Line 2 B quarter note.



Back in Bar 7, violins II play Line 1 A/Line 2 C half notes to Ab/C half notes. Violas in Bar 7 play middle C/F half notes to D/F half notes. In Bar 8, violins II play *p* < Line 2 F/Ab whole notes while violas play Line 1 F/Ab whole notes. Celli return to play middle (Line 1) C whole note *p* <. In Bar 9, violins II sound *mf* < Line 2 F#/A whole notes rinforzando-marked (>) while violas play Line 1 F#/A rinforzando whole notes *mf* <. VC sound *mf* < middle C whole note rinforzando-marked. In Bar 10, violins II (top stands) play *f* < Line 2 G# dotted half note up to B quarter note while the lower stands play Line 2 F dotted half note to same B quarter note. Violas play *f* < Line 1 G#/B dotted half notes rinforzando-marked to B quarter note unison. Celli sound *f* < middle C dotted half note rinforzando-marked (followed by a quarter rest).

The tonality in Bar 7 is F maj (F/A/C) to D half-dim 7 (D/F/Ab/C). In Bar 8 we find once again the D half-diminished seventh. In Bar 9 we have

the D Dom 7 (D/F#/A/C). I cannot categorically identify the chord intended for Bar 10. At the very least it is the G# dim 7 (G#/B/D/F) but the C note of the celli suggest the added 11th.

The strings lead up to the new section in Bar 11, *molto appassionato* in 3/4 time at the 30 second mark on the cd (29 mark in Herrmann's marking that is encircled above the flutes' staff). Speaking of the flutes, after a half and quarter rest, both flutes *a2* play Line 2 B quarter note crescendo to (Bar 11) Line 3 F# dotted quarter note rinforzando-marked to E 8th to "3" triplet value descending 8ths D-Line 2 B-G. Violins I & II also play this line, as well as the violas in the treble clef (but an octave lower register). The oboe in Bar 11 sounds *ff* Line 2 D dotted half note, and the english horn plays Line 1 B [written Line 2 F#] dotted half note. Clarinets here play Line 2 G/B [written Line 2 A/Line 3 C#] dotted half notes while the bass clarinet plays small octave G dotted half note. Fags play small octave D/B dotted half notes. Horns sound forte small octave B/Line 1 D/G/B [written Line 1 F#/A/Line 2 D/F#] dotted half notes. The harp sounds *fff* ascending "6" sextuplet 16th notes Great octave G-small octave D-E-G-B-Line 1 D (connected as a figure by two crossbeams) up to (top staff) Line 1 E-G-B 16ths (followed by an 8th and quarter rest). Top stands of the celli play small octave B dotted half note while bottom stands play side-bracketed double-stopped Great octave G/small octave D dotted half notes. CB return to play *ff* Great octave and small octave G dotted half notes. The tonality in this bar is G maj 7 (G/B/D/F#).

Flutes, violins and violas repeat Bar 11 in Bar 12. The oboe plays Line 2 E rinforzando-marked dotted half note. The english horn again plays Line 1 B dotted half note, and clarinets repeat Bar 11 too. The bass clarinet plays small octave E dotted half note. Fags play Great octave B/small octave G dotted half notes. Horns play small octave B/Line 1 F#/G/B dotted half notes rinforzando. The harp plays ascending "6" 16th notes Great octave E-B-small octave D-E-G-B up to Line 1 D-E-G 16ths (followed by an 8th and quarter rest). VC play Great octave B/small octave G dotted half notes. CB play small octave E dotted half note. The chord for this bar is E min/9 (E/G/B/F#).

In Bar 13, the flutes and violins sound *piu animato* Line 3 (Line 2 for the violas) D half note to D down to Line 2 B 8ths to (Bar 14) Line 3 D quarter note down to Line 2 A half note decrescendo hairpin up to (Bar 15) Line 3 D half note trill (*tr*^^^^^^) to C down to Line 2 B 8ths crescendo to

(Bar 16) Line 3 E half note to D quarter note decrescendo. Back in Bar 13, the oboe plays Line 2 D dotted half note crescendo and tied to dotted half note next bar decrescendo hairpin (repeated next two bars). The english horn plays Line 1 Ab [written Line 2 Eb] dotted half note to (Bar 14) A dotted half note (repeated next two bars). Clarinets play Line 2 F/Ab [written G/Bb] dotted half notes to (Bar 14) F#/A dotted half notes (repeated next two bars). The bass clarinet plays small octave F [written G] dotted half note to (Bar 14) A dotted half note decrescendo to (Bar 15) F dotted half note crescendo down to (Bar 16) D dotted half note. Bassoons play small octave D/Ab dotted half notes to (Bar 14) F#/A dotted half notes to (Bar 15) D/Ab dotted half notes down to (Bar 16) Great octave A/small octave F# dotted half notes. Horns play small octave Ab/Line 1 D/F/Ab [written Line 1 Eb/A/Line 2 C/Eb] dotted half notes to small octave A/Line 1 D/F#/A dotted half notes to (Bar 15) a repeat of Bar 13 to (Bar 16) small octave D/A/Line 1 D/F# dotted half notes. The harp returns in Bar 14 after a one-bar break to play "6" sextuplet 16ths Great octave A-small octave D-F#-A-middle C-D and then Line 1 F#-A-Line 2 C 16ths (followed by an 8th and quarter rest). The harp returns in Bar 16 on sextuplet 16ths Great octave D-A-small octave D-F#-A-middle C up to D-F#-A 16ths. Celli are *div a3* on Great octave F/small octave D/Ab dotted half notes crescendo and legato to (Bar 14) Great octave A/small octave D/F# dotted half notes decrescendo hairpin to (Bar 15) a repeat of Bar 13 to (Bar 16) Great octave D/A/small octave F# dotted half notes decrescendo. The chord in Bar 13 and Bar 15 is D min/9 (D/F/Ab/Eb). The chord in Bar 14 is D maj (D/F#/A. The chord in Bar 16 is D maj/9 (D/F#/A/E).

In Bar 17 (:38 cd), flutes and violins play Line 3 (Line 2 for violas) C half note legato slur to Line 2 (Line 1 for violas) B quarter note to (Bar 18) B half note to A quarter note to (Bar 19) G half note to F# quarter note to (Bar 20) E half note to D quarter note. The oboe in Bar 17 plays Line 2 F dotted half note crescendo to (Bar 18) E dotted half note to (Bar 19) C dotted half note down to (Bar 20) Line 1 A dotted half note. The english horn plays Line 2 D [written Line 2 A] dotted half note to (Bar 18) C [written G] dotted half note down to (Bar 19) Line 1 A [written Line 2 E] dotted half note down to F# [written Line 2 C#] dotted half note. The clarinets play Line 2 F/Ab [written G/Bb] dotted half notes to E dotted half note for clarinet II bit clarinet I plays B half note to A quarter note. In Bar 19, clarinet I plays Line 2 G half note to F# quarter note while clarinet II plays Line 2 E dotted half note. In Bar 20, clarinet I plays E half note to D quarter note while clarinet II plays C dotted half note. decrescendo. Horn I in Bar 17 plays Line 1 Ab

[written Line 2 Eb] dotted half note to (Bar 18) B [written Line 2 F#] half note to A quarter note to (Bar 19) G half note to F# quarter note to (Bar 20) E [written Line 1 B] half note to D quarter note. Horn II plays Line 1 F [written Line 2 C] dotted half note to (Bar 18) E dotted half note to (Bar 19) same E dotted half note down to (Bar 20) C [written Line 1 G] dotted half note. Horn III plays Line 1 D [written Line 1 A] dotted half note to (Bar 18) C dotted half note to (Bar 19) small octave A dotted half note. Horn IV plays small octave Ab dotted half note to (Bar 18) I believe A dotted half note to (Bar 19) A dotted half note down to (Bar 20) F# dotted half note.

In Bar 21, I play "2" top bracketed duplet value half notes Line 2 C# to D to (Bar 22) F# dotted half note, and so forth.

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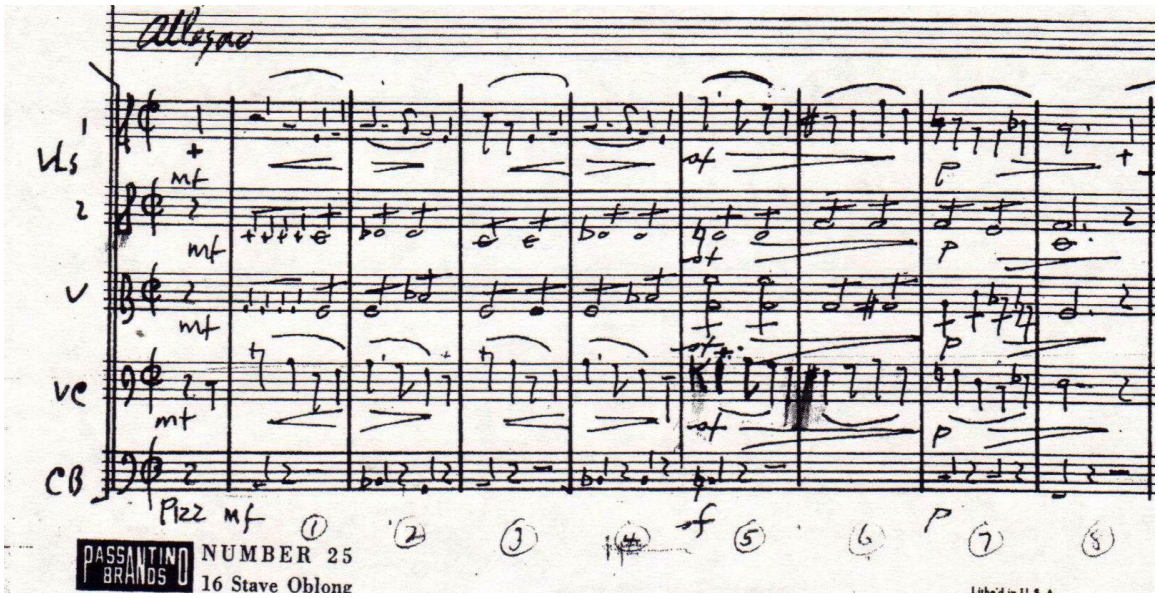
"Honeymoon" *Allegro* in Cut time. 2:48. Reel 7/4-8/1-2. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 Fags, 4 horns, harp, strings (not muted). Track # 12. The music starts at 1:04:03 into the movie. Nicole & Dick take a train to their honeymoon location.



Violins I and oboe I play the melody line. Moreover, the celli also play the melody line as the violins but an octave lower register, ending the first sequence only in Bar 8 on small octave A dotted half note (followed by a quarter rest).

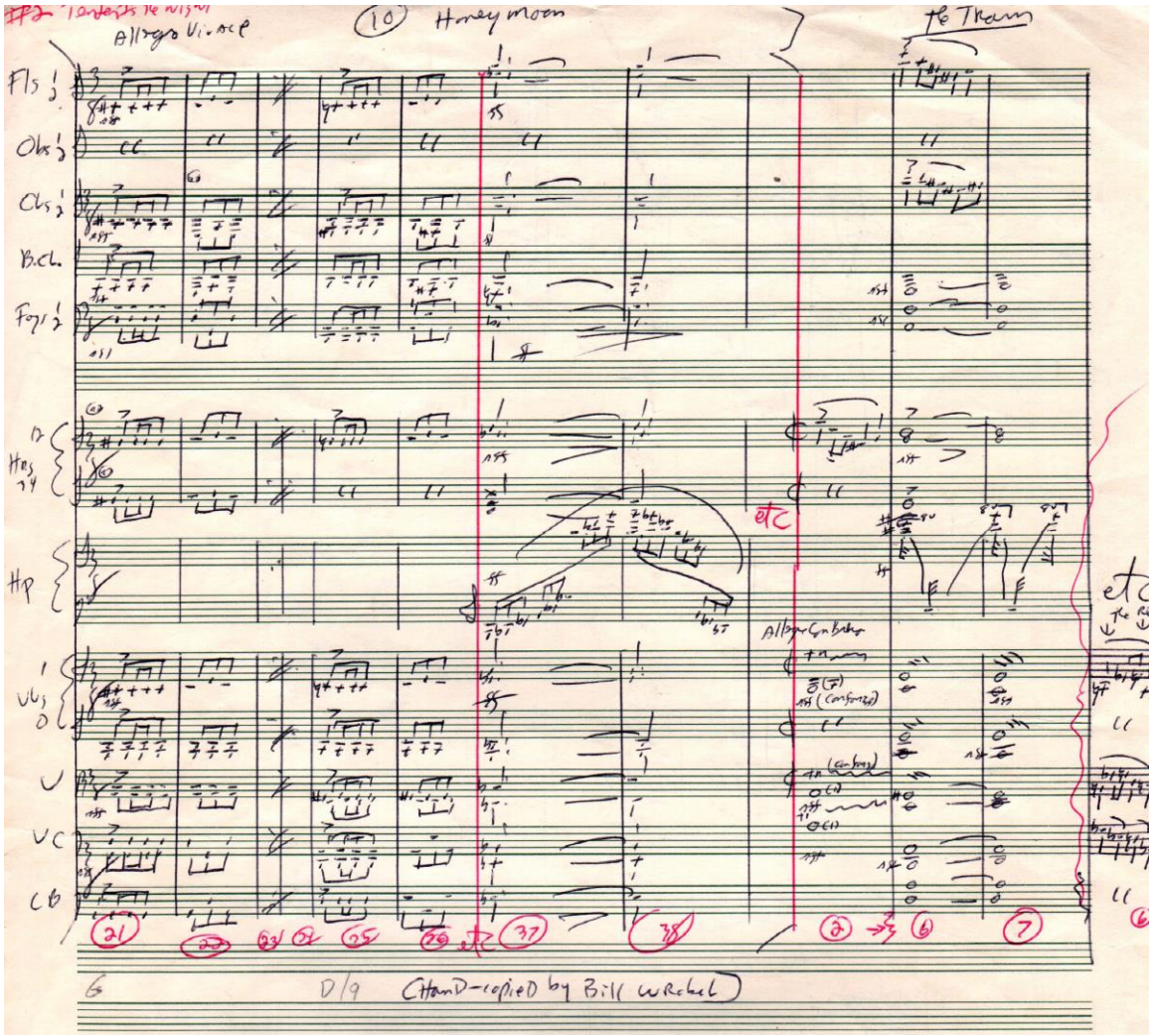
In the grace bar, violins play *mf* < Line 1 C quarter note up to (Bar 1, now with oboe I) Line 2 C down to Line 1 A down to E to F legato quarter notes to (Bar 2) A dotted quarter note to G 8th to G quarter note to E quarter note decrescendo hairpin up to (Bars 3-4) a repeat of the previous two bars up to (Bar 5) G dotted quarter note to F 8th to E to D quarter notes *sf* > to (Bar 6) C# to D up to F to D quarter notes to (Bar 7) C down to Line 1 A to G up to Bb quarter notes *p* > to (Bar 8) A dotted half note (end of this long phrasing) and then starts again with the Line 1 C quarter note. Then the violins repeat Bars 1-7 in Bars 9-15 but *poco rall* starting in Bar 13. The oboe and other woodwinds end their contribution after Bar 8. Oboe I in Bar 8 plays A dotted half note (as violins I) followed by a quarter rest. After a quarter rest in Bar 6, flute I joins in the melody line *p* on Line 3 D up to F down to D quarter notes. In Bar 7, both flutes now play *p* > on Line 2 A/Line 3 C quarter notes down to Line 2 F/A to E/G up to G/Bb quarter notes legato to (Bar 8) F/A dotted half notes (followed by a quarter rest).

Back in Bar 1, violins II sound *mf* Line 1 C-C-C-C 8ths (crossbeam connected) to another such figure (but notated as a half note with a slash thru the stem). Then they continue in Bar 2 on Db-Db-Db-Db figures (again notated as half notes with the slash thru the stems) back to (Bar 3) C 8ths up to (Bar 4) Db 8ths again to (Bar 5) D 8ths *sf* > up to (Bar 6) F 8ths to (Bar 7) F-F-F-F 8ths *p* to E-E-E-E 8ths decrescendo to (Bar 8) C/F dotted half notes (followed by a quarter rest). Violas in Bar 1 play small octave F-F-F-F 8th note figures (see violins II) to (Bar 2) F 8ths up to Bb 8ths down to (Bar 3) two sets of F 8ths to (Bar 4) F 8ths up to Bb 8ths to (Bar 5) now divisi 8ths on small octave G/Line 1 F 8ths to same G/F 8ths to (Bar 6) unison G 8ths to G# 8ths to (Bar 7) A-A to middle C-C to small octave Bb-Bb to G-G 8ths *p* > to (Bar 8) F dotted half note (followed by a quarter rest). The CB plucks *pizz* in Bar 1 *mf* on Great octave A quarter note (followed by a quarter and half rest) to (Bar 2) Bb quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest) to (Bar 3) A quarter note (followed by a quarter and half rest) to (Bar 4) Bb quarter note (followed by a quarter rest) to Bb quarter note (followed by a quarter rest) to (Bar 5) B quarter note *sf* (followed by rests). CB return in Bar 7 *p* on small octave C pizzicato quarter note (followed by a quarter rest) to another C quarter note (followed by a quarter rest) down to (Bar 8) Great octave F quarter note (followed by rests) and then silent for a while.

Back in Bar 1, horns I-II only also play the 8th note figures *mp* on Line 1 C-C-C-C [written Line 1 G-G-G-G] to another such figure in this bar to (Bar 2) Db [written Ab] 8ths (repeat these two bars in the next two bars). The horns are divisi in Bar 5 playing the 8th note figures on small octave and Line 1 G [written D] to (Bar 6) G 8ths as given to unison Line 1 D [written A] 8ths. Then the horns rest for a while.

Oboe II joins in with the honeymoon festivities in Bar 5 sounding *sf* Line 1 G whole note tied to half note next bar to G# half note to (Bar 7) Line 1 A down to F to E to G quarter notes to (Bar 8) F dotted half note (followed by a quarter rest). Clarinets in Bar 1 thru Bar 7 play *mf* the same 8th note figures. We find Line 1 C-C-C-C [written D-D-D-D] 8th note figures to (Bar 2) Eb 8ths (repeat these two bars in the next two bars). Then in Bar 5 the clarinets play *sf* > divisi 8ths on D/F to D/F figures again (repeated next bar) to (Bar 7) C/F *p* to C/E 8ths to (Bar 8) C/F dotted half notes (followed by a quarter rest). The bass clarinet doesn't play in this section. In Bar 1, the bassoons play the 8th note figures divisi on small octave F/A twice to (Bar 2) F/Bb twice (repeat Bars 102 in Bars 3-4) to (Bar 5) Great octave B small octave F 8ths figures *sf* twice to (Bar 6) B/F again to B/G#. Then Fag I in Bar 7 plats A-A to F-F to E-E to G-G 8ths while Fag II plays small octave C-C-C-C figure twice. In Bar 8, they settle on F/A dotted half notes (no 8th notes for any instrument in Bar 8) followed by a quarter rest.

In Bar 9, violins II play small octave A/middle C whole notes legato to (Bar 10) Bb/Db whole notes (repeat these two bars in the next two bars) to (Bar 13) Line 1 G whole note tied to half note next bar to G# half note to (Bar 15) A legato mini-slur to F and then E mini-slur up to G quarter notes. In Bar 9, violas play small octave F/A whole notes to (Bar 10) Bb whole note and also F to G half notes. Repeat these two bars in Bars 11-12. In Bar 13 they play Line 1 D/F whole notes tied to whole notes next bar down to (Bar 15) A up to middle C sown to Bb down to G quarter notes. Celli return in Bar 13 to play small octave G whole note tied to half note next bar to G# half note down to (Bar 15) C whole note decrescendo hairpin.



Skipping to Bar 21 (:33 cd; and 1:04:36 into the movie) we come to a very lively *Allegro vivace* Spanish rhythm section in 3/8 time. Violins I sound *sff* middle C# rinforzando-marked 8th note to C#-C# 16ths to C# 8th to (Bar 22) D-E-D 8th notes (connected by a crossbeam). Repeat this seven-note rhythmic figure in Bars 23-24). Then violins I in Bar 25 play Line 1 C rinforzando 8th to C-C 16ths to C 8th to (Bar 26) D-E-D 8ths (repeated next two bars). Violins II in Bar 21 play the same rhythm patterns as divisi notes (dyads) on small octave G/B to (Bar 22) G/B to G/b to G/B 8ths (repeated next two bars) to (Bars 25-28) unison small octave A notes. Violas play this pattern in Bars 21-24 on small octave G/B notes and then, in the next four bars, on E/F# notes. VC play in the pattern of violins I on Great octave G/small octave D notes to (Bar 22) D down to G up to D 8ths (repeated next two bars) to (Bar 25) Great octave D/A notes to (Bar 26) Great octave A up to small octave E down to A 8ths (repeated next two bars). CB play Great octave G 8th to G-G 16ths to G 8th to (Bar 22) G up to small octave D down

to G 8ths (repeated next two bars) to (Bar 25) small octave D rinforzando 8th to D-D 16ths to D 8th figure to (Bar 26) E down to Great octave A up to E 8ths (repeated next two bars).

All horns play Line 1 C# [written Line 1 G#] 8th to C#-C# 16ths to C# 8th to (Bar 22) D-E-D [written A-B-A] 8ths (repeated next two bars) to (Bar 25) C rinforzando 8th to C-C 16ths to C 8th to (Bar 26) D-E-D 8ths (repeated next two bars).

Flutes and oboes play as the first violins and the horns. Clarinets play small octave B/C# notes in the given pattern to (Bar 22) small octave D up to G down to D 8ths (repeated next two bars) to (Bar 25) F#/A 8ths in the same pattern as given to (Bar 26) A down to E up to E 8ths (repeated next two bars). The bass clarinet plays small octave G 8th to G-G 16ths to G 8th to (Bar 22) D up to G down to D 8ths (repeated next two bars) to (Bar 25) A 8th to A-A 16ths to A 8th to (Bar 26) A down to E up to A 8ths (repeated next bar). Fags play small octave D/G notes in the pattern given to (Bar 22) D down to Great octave G up to D 8ths (repeated next two bars) to (Bar 25) Great octave D/A notes to (Bar 26) Great octave A up to small octave E down to A 8ths (repeated next two bars).

Skipping to Bar 37 (:43 cd) the climax of this section is heard fortissimo, and the harp plays rapidly ascending to descending 16th notes starting on small octave G up to Bb up to Line 1 Eb 16ths to G-Bb-Line 2 Eb 16ths up to (top staff) G-Bb-Line 3 Eb 16ths to (Bar 38) G down to Eb down to Line 2 Bb 16ths down to G-Eb-Line 1 Bb 16ths down to (bottom staff) G-Eb-small octave Bb 16ths.

Violins I in Bar 37 play *ff* Line 1 Eb/G dotted quarter notes tied to dotted quarter notes next bar, while violins II play small octave G/Bb dotted quarter notes tied to next bar. Violas play these tied notes on small octave Eb/Bb, while celli play this on Great octave Eb/Bb notes, and CB on small octave Eb. Horns plays these tied dotted quarter notes on small octave G/Bb/Line 1 Eb/G [written Line 1 D/F/Bb/Line 2 D]. Flutes & oboes play this on Line 2 Eb/G, clarinets on Line 1 G/Bb, bass clarinet on small octave Eb, and Fags on Great octave Bb/small octave G notes. The tonality here is the Eb maj (Eb/G/Bb).

Etc.

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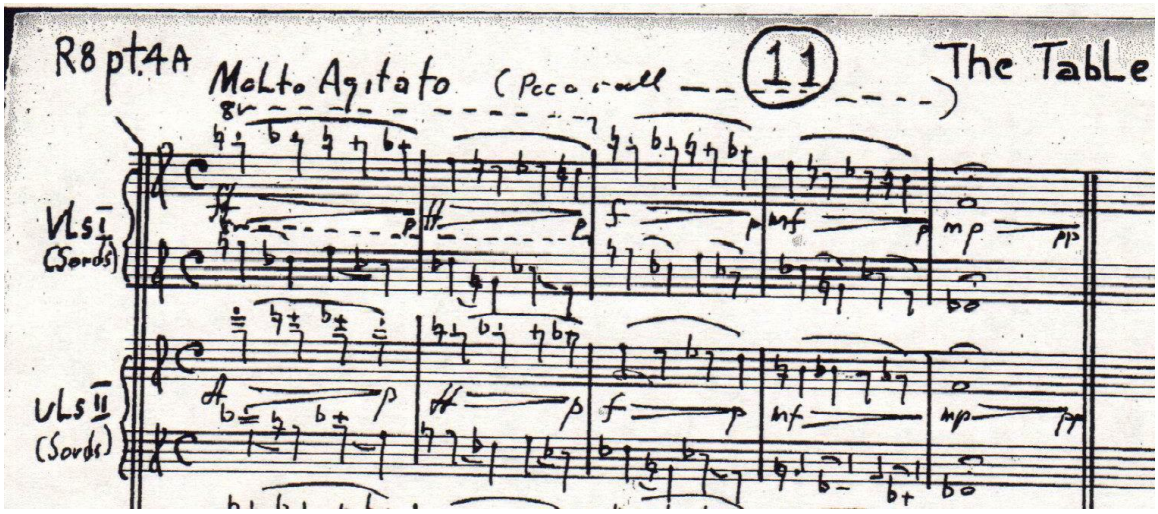
"The Table" *Molto agitato* in C time, 5 bars, :11 duration. *Sords* strings and harp soli. Track # 14. The music is similar to "The Mirror" cue but quicker and more disturbing.



Each bar has the exact same descent of quarter note chords but in with descending changes of registers and some inversions. What we find repeated are: G Dom 7b5 (G/B/Db/F) to E dim 7 (E/G/Bb/Db) to F Dom 7b5 (F/A/Cb/Eb) to D dim 7 (D/F/Ab/Cb). Violins I are divided into two staves, and so are violins II, violas and celli. You only hear the contrabasses in the final bar.

The harp in the key signature of seven flats sounds *ff* > *p* descending to ascending series of glisses starting on Line 4 F [written Line 3 but with the *8va* ottava] gliss line down to small octave F 32nd note gliss line up to Line 4 F gliss line down to small octave F gliss line up. Repeat in Bar 2 (same fortissimo decrescendo to piano) and repeated in Bar 3 *f* > *p* and repeated in Bar 4 *mf* > *p*, and then silent in end Bar 5.

As given earlier, all strings are *sords*. Let's first focus on the top staff of violins I. They sound *ff* > *p* in Bar 1 Line 3 [Line 2 with the *8va* ottava] B to Bb to A to Ab legato phrase arc quarter notes to (Bar 2) F-E-Eb-D to (Bar 3) Line 2 B-Bb-A-Ab quarter notes *f* > *p* to (Bar 4) F-E-Eb-D legato quarter notes *mf* > *p* to (end Bar 5) Line 1 F whole note *mp* > *pp* held fermata. The bottom staff of violins I play Line 3 G-Db-F-Cb legato quarter notes to (Bar 2) Db down to Line 2 G up to Line 3 Cb down to Line 2 F quarter notes (start half way thru this bar of the *poco rall*) to (Bar 3) Line 2 G-Db-F-Cb *f*

> *p* to (Bar 4) Db down to Line 1 G up to Line 2 Cb down to F quarter notes to (Bar 5) Line 1 Db whole note held fermata.

Let's now focus on the violins II. The top staff plays Line 3 F to E to Eb to D legato quarter notes *ff* > *p* to (Bar 2) B-Bb-A-Ab to (Bar 3) F-E-Eb-D to (Bar 4) Line 1 B-Bb-A-Ab quarter notes to (Bar 5) Line 1 F whole note *mp* > *pp* held fermata. Violins II bottom staff play Line 3 Db down to Line 2 G up to Line 3 Cb down to Line 2 F quarter notes to (Bar 2) Line 2 G down to Db up to F down to Cb quarter notes to (Bar 3) Db down to Line 1 G up to Line 2 Cb down to F quarter notes to (Bar 4) Line 1 G down to Db up to F down to Cb quarter notes to (Bar 5) Line 1 Db whole note held fermata.

Let's focus now on the violas in the treble clef until Bar 3. We find Line 2 B-Bb-A-Ab, and so forth (see violins I top staff in terms of the notes) to (Bar 5) small octave B whole note held fermata. Bottom staff violas play Line 2 G down to Db up to F down to Cb quarter notes, and so forth (see bottom staff violins I in terms of notes presented) to (Bar 5) small octave G whole note held fermata.

Let's focus on celli in the treble clef in Bar 1 to tenor clef in the next two bars to (Bar 4) standard bass clef. The top staff VC play Line 2 F to E to Eb to D quarter notes, and so forth (see violins II top staff in terms of notes, not the registers) to (Bar 5) Great octave G whole note held fermata. The bottom staff plays Line 2 Db down to Line 1 G up to Line 2 Cb down to F, and so forth (see violins II bottom staff for the same notes, not the registers) to (Bar 5) Great octave G whole note held fermata. CB in Bar 5 finally show up to play *mf* > Great octave G whole note held fermata.

End of cue.

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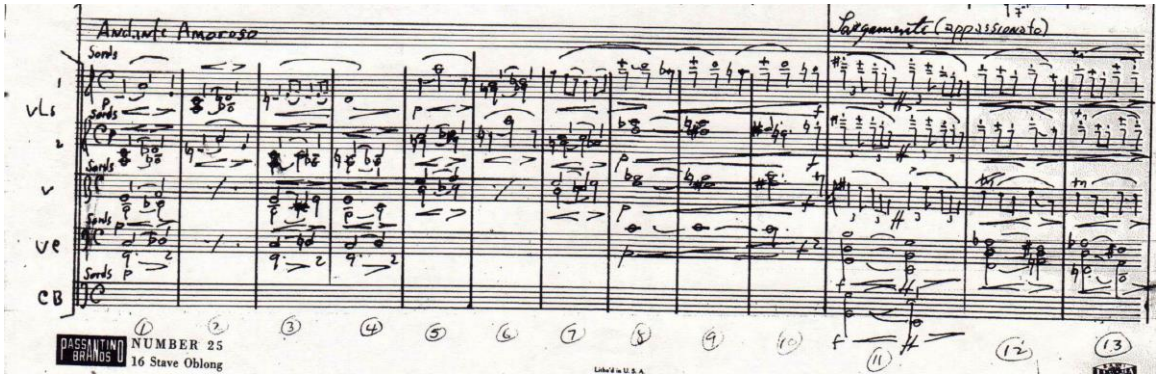
"The New Year" *Andante amoroso* in C time. 2:40. Reel 8 pt 5. Track # 13 Fox set. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 Fags, 4 horns, harp, *sords* strings. NOTE: The first 49 seconds of this cue was dialed out of the movie. The music comes back in the movie at the :50 point of the cd track, and at 1:09:40 into the movie. I do not have the precise bar but it's either Bar 15 or Bar 16.



Note that the first ten bars are almost precisely the same as the first ten bars of the earlier cue, "The Embrace" except here we have muted strings, and there is no *poco a poco accel* in Bars 7-10.Bar 11 in this cue, as in "The Embrace" cue, marks the significant change of a section. Instead of the earlier *Molto appassionato*, we have *Largamente (appassionato)* that is slower, more deliberate in execution. The harp plays different figures. There are now two oboes instead of the single oboe and single english horn, and so forth. Of course instead of the 3/4 time signature of earlier, we have the continuation of the C (4/4) time.

As before, the flutes, all violins and the treble-clef violas play Line 3 (Line 2 for violas) F# "3" triplet value quarter note to E triplet value 8th note [NOTE: in the earlier cue it was normal value quarter note to 8th note] to "3" triplet value D down to Line 2 B down to G 8ths (crossbeam connected) and repeat this five-note melody phrasing in the second half of this bar (but there *ff* instead of *f* and the F# note is rinforzando-marked). In Bar 12, they continue on Line 3 D quarter note to C down to Line 2 B 8ths up to Line 3 D quarter note legato down to Line 2 A quarter note to (Bar 13) Line 3 D quarter note trill (*tr*^^^^^^) to C down to B 8ths up to Line 3 E to D quarter notes.

Oboes in Bar 11 sound *mf* < *f* >Line 1 B/Line 2 D half notes legato mini-slurs to B/E half notes to (Bar 12) Ab/D half notes to A/D half notes < > and repeated next bar. Clarinets play Line 2 G/B [written Line 2 A/Line 3 C#] half notes tied to half notes to (Bar 12)F/Ab half notes legato mini-slurs to F#/A half notes (repeated next bar). The bass clarinet plays small octave G [written A] half note down to E [written F#] half note to (Bar 12) F up to A half notes to (Bar 13) F down to D half notes. Bassoons play *mf* < *f* > small octave D/B half notes to Great octave B/small octave G half notes to (Bar 12) small octave D/Ab half notes to F#/A half notes to (Bar 13) D/Ab half notes to Great octave A/small octave F# half notes.

Horns play *mf* < *f* > small octave B/Line 1 D/G/B [written Line 1 F#/A/Line 2 D/F#] half notes to B/E/G/B half notes to (Bar 12) small octave Ab/Line 1 D/F/Ab half notes to A/D/F#/A half notes to (Bar 13) Ab/Line 1 D/F/Ab half notes down to small octave D/A/Line 1 D/F# half notes.

The harp sounds *ff* descending "6" sextuplet 16th notes Line 3 F#-D-Line 2 B-G-F#-E (connected as a figure by two crossbeams) to D-Line 1 B-G 16ths (followed by an 8th rest) and then repeat this but an octave lower register (Line 2 F# and so forth). After a half rest in Bar 12, the harp now plays forte ascending "6" 16ths starting small octave A-Line 1 D-F#-A-C-D (connected by two crossbeams) up to Line 2 F#-A-Line 3 C (followed by an 8th rest). After a half rest in Bar 13, the harp again plays a "6" sextuplet of 16th notes small octave D-A-Line 1 D-F#-A-Line 2 C (connected by two crossbeams) up to D-F#-A 16ths (followed by an 8th rest).

VC play *f* < *ff* > Great octave G/small octave D/B half notes legato slurs down to Great octave E/B/small octave G half notes to (Bar 12) Great octave F/small octave D/Ab half notes to Great octave A/small octave D/F# half notes to (Bar 13) Great octave F/small octave D/Ab half notes down to D/A/small octave F# half notes. CB in Bar 11 play Great octave and small octave G half notes down to E half notes (silent next two bars at least).

ETC.

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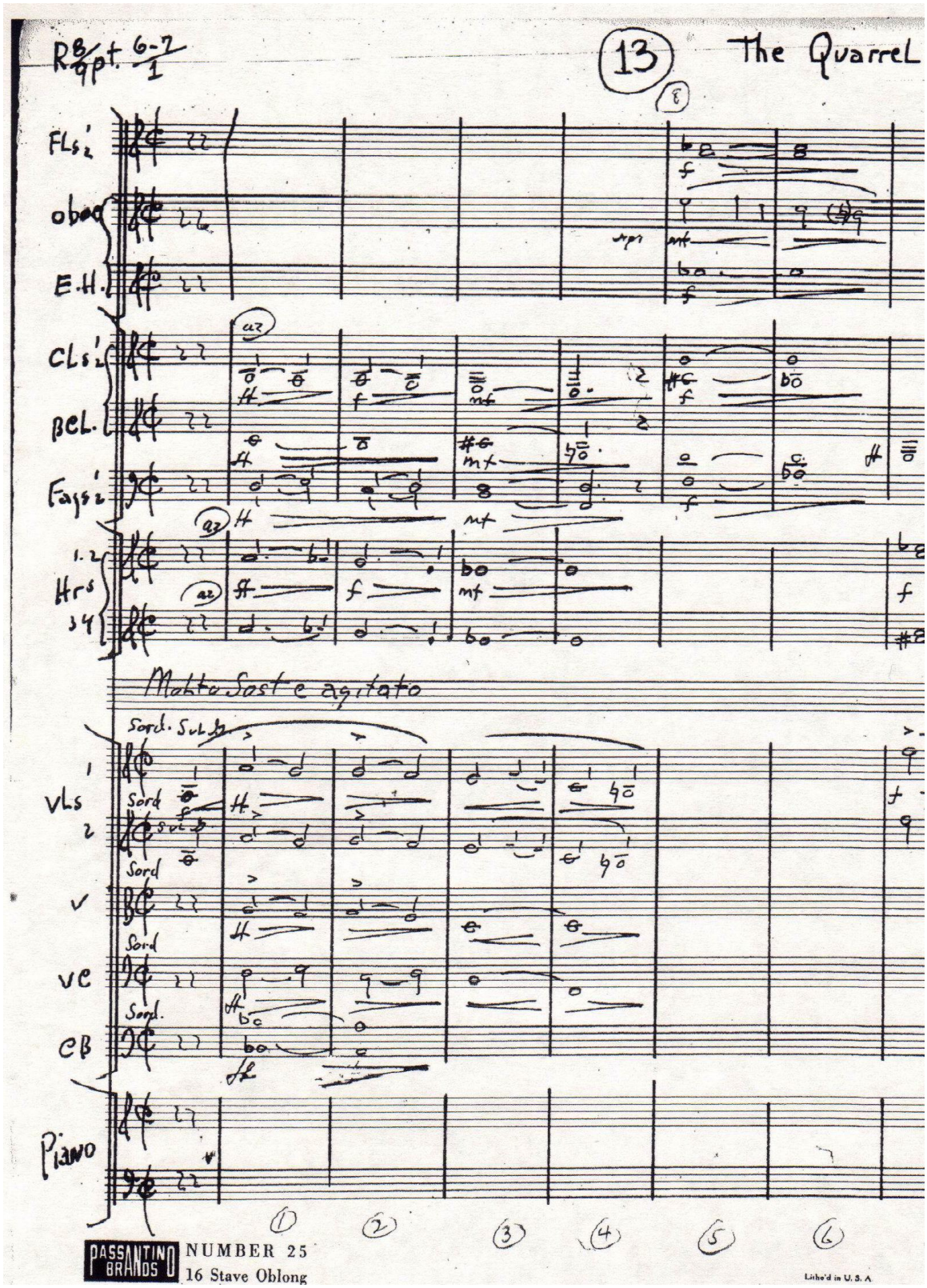
"The Quarrel" *Molto sost e agitato* in Cut time. :49. Reel 8/6-7& 9/1. Instrumentation: 2 flutes, oboe, english horn, 2 clarinets, bass clarinet, 2 Fags, 4 horns, *sords* strings, and piano. Track # 14 starting at :16. The music starts at 1:11:51 into the movie. Scene: Nicole is showing signs of insecurities again, a mild relapse into her previous state. The "quarrel" is not a heated type of interchange such as yelling at each other! Rather, it is quite mild, and Nicole wonders if they should separate.

This is a quarrelsome cue! :) It is not going to be a presentation of romantic tonalities. You'll find initially E half-dim 7th of Bar 1 and then D minor next bar, dim sevenths hybrid dim chords such as B/D/F/Ab/E in Bar 5, and so on. I guess the honeymoon bubble romance is over! :)


13
The Quarrel
Fls 1 2
oboe
E.H.
Cls 1 2
Bcl.
Fags 1 2
Hrns 1.2 3 4
Molto Sost e agitato
Sord. Sub
Sord
Vls 1 2
V
Vc
CB
Piano
PASSANTINO BRANDS
NUMBER 25
16 Stave Oblong
Litho'd in U.S.A.

In the grace bar, all violins on *sul G* sound *f* < small octave A half note up to (Bar 1) Line 1 A rinforzando-marked half note *ff* > legato slur to G half note to (Bar 2) G rinforzando half note decrescendo to F half note to (Bar 3) D half note crescendo hairpin to F down to D quarter notes to (Bar 4) C half note decrescendo down to small octave B half note. Violas in Bar 1 sound *ff* > small octave A rinforzando half note to G half note to (Bar 2) G rinforzando half note decrescendo to F half note to (Bar 3) D whole note crescendo and tied to whole note next bar decrescendo hairpin. VC in Bar 1 play *ff* > small octave D to E half notes to (Bar 2) C to D half notes down to (Bar 3) Great octave B whole note crescendo hairpin down to (Bar 4) F whole note decrescendo hairpin. CB in Bar 1 play Great octave and small octave Bb whole notes to (Bar 2) A whole notes (and silent for a long while).

Clarinets in Bar 1 sound *ff* > small octave A [written B] half note legato mini-slur to G [written A] half note to (Bar 2) G half note *f* > to F [written G] half note to (Bar 3) lowest note D whole note *mf* > tied to dotted half note next bar (followed by a quarter rest). The bass clarinet plays small octave Bb [written Line 1 C] whole note *ff*> to (Bar 2) A [written B] whole note to (Bar 3) B [written middle C#] whole note *mf* > down to F dotted half note (followed by a quarter rest). Fags play unison small octave D half note *ff* > to E half note down to (Bar 2) C to D half notes to (Bar 3) Great octave B/small octave D whole notes *mf* > to (Bar 4) Great octave F/small octave D dotted half notes (followed by a quarter rest). All horns in Bar 1 sound *ff* > Line 1 D [written Line 1 A] dotted half note to Db quarter note to (Bar 2) C [written G] dotted half note *f* > down to small octave A [written Line 1 E] quarter note to (Bar 3) Ab [written Line 1 Eb] whole note *mf* > tied to whole note next bar.

In Bar 5 (:24 cd track # 14, 8 seconds into the actual cue), the oboe sounds *espr mf* < Line 2 E half note to F down to D quarter notes to (Bar 6) C half note decrescendo to Line 1 B half note. Flutes play *f* > Line 1 F/Ab whole notes tied to whole notes next bar. The english horn sounds *f* > Line 1 Ab [written Line 2 Eb] whole note tied to whole note next bar. Clarinets play *f* > small octave B/Line 1 F [written middle C#/G] whole notes. The F whole note is tied to whole note next bar but clarinet II moves to small octave Ab [written Bb] whole note in Bar 6. Fags play *f* > small octave F/Line 1 D whole note up to (Bar 6) Ab/Line 1 D whole notes.

In Bar 7, violins return to sound *f* < Line 2 F rinforzando half note to D to E quarter notes up to (Bar 8) B half note to A to Ab quarter notes up to (Bar 9) Line 3 F half note *ff* (now *poco calando* in this section of the cue) to E to D quarter notes to (Bar 10) C half note down to Line 2 B half note up to (Bar 11) Line 3 D half note *mf* > to C down to Line 2 Bb quarter notes to (Bar 12) A to G half notes.

Horns in Bar 7 sound *f (sost)* small octave B/Line 1 D/F/Ab [written Line 1 F#/A/Line 2 C/Eb] whole notes tied to whole notes thru Bar 10 (decrescendo hairpin in Bar 10). Then horns in Bar 11 sound *mf* > small octave A/middle C/Eb/G whole notes (A half-dim 7th) tied to whole notes next bar. The bass clarinet in Bar 7 plays *ff* small octave D whole note tied to whole notes thru Bar 10 (decrescendo hairpin shown in Bar 10) to (Bar 11) Eb [written F] whole note forte and tied to whole note next bar decrescendo.

ETC.

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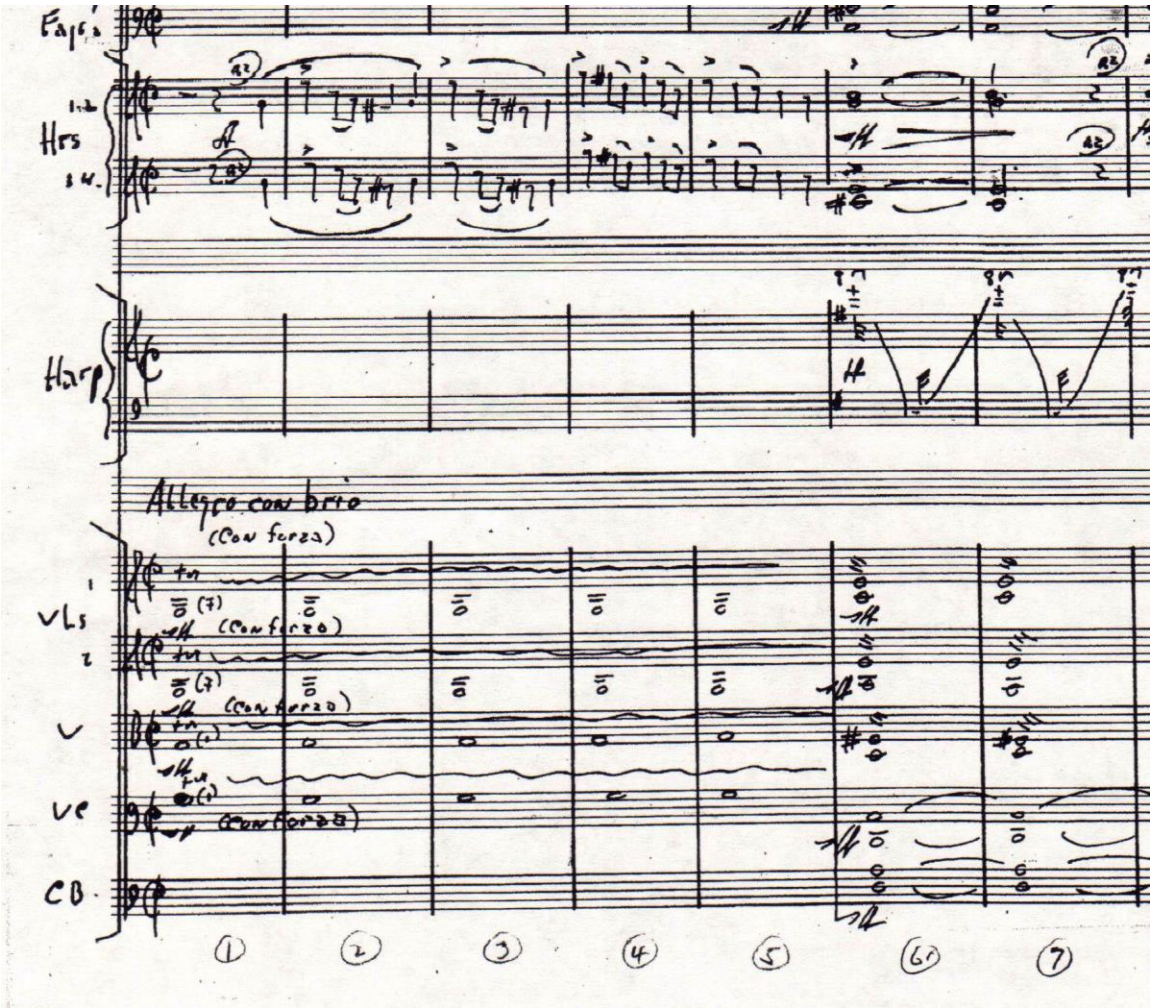
"The Train" *Allegro con brio* in Cut time. Reel 9 pt 2. Track # 15 Fox cd set. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 Fags, 4 horns, harp, strings. Sustained trill strings *con forza* with forceful horns highlight the first five bars of this active cue. The music starts at 1:15:01 into the movie. Scene: Rick stopped his mental travels in memories of the past that started in "The Study" cue. He's back in the present and tells Nicole that he's going to Zurich and that he'll meet her and the kids in Paris in a few days. The music starts in the fade to the shot of the train. Dick is no longer in a memory travel but in an actual train travel!

All violins (not marked *sords*),violas and celli are trill (*tr*^^^^^^) *sff (con forza)* on small octave G (to A) whole notes thru Bar 5. After a half and quarter rest in Bar 1, all horns sound *ff* Line 1 C [written Line 1 G] quarter note up to (Bar 2) Line 1 A [written Line 2 E] rinforzando-marked quarter note down to F-D [written C-Line 1 A] legato 8ths to small octave B [written Line 1 F#] quarter note to middle C quarter note (all six notes are under the legato arc curve line). The horns then repeat Bar 2 in Bar 3 to (Bar 4) Line 2 C [written Line 2 G] rinforzando-marked quarter note to B down to G [written F#-D] 8ths to B quarter note to A-F 8ths to (Bar 5) A rinforzando quarter note to G-F 8ths to E to D quarter notes.



In Bar 6 (:07 Fox track # 15), the flutes, oboes and clarinets now take over that pattern of the horns for two bars. Flutes and oboes sound *ff* Line 3 C rinforzando quarter note down to A-F# 8ths down to D# to E quarter notes (repeated next bar). Clarinets play the same Line 3 C [written D] rinforzando quarter note, and so on. The bass clarinet sounds *sff* small octave D whole note tied to whole notes next two bars and tied to dotted half note in Bar 9 (followed by a quarter rest). Fags sound *sff* Great octave A/small octave F# whole notes tied similarly. VC sound *sff* Great octave D/A whole notes tied similarly, and CB on small octave D/A tied notes. Horns sound *sff* > small octave F#/A/middle C/E (F# half-dim 7th) rinforzando-marked whole notes tied to dotted half notes next bar (followed by a quarter rest). Violins I are bowed trem *sff* on middle C/E whole notes thru Bar 8 to (Bar 9) C/E dotted half notes bowed trem (followed by a quarter rest). Violins II follow this same pattern on small octave A/Line 1 E notes, and violas on small octave D/F# notes. The harp sounds *ff* descending to ascending repeated glisses in

Bars 6-7, repeated in Bars 10-11. So in Bar 6 (with the key signature of one sharp or G maj/E min) we find Line 4 E [written Line 3 but with the *8va*] 32nd note gliss line down to small octave C 32nd note gliss line up to Line 4 E again in Bar 7 with a gliss line down to small octave C note gliss line up to end of bar on Line 4 E. In Bar 10, the harp (now in the key signature of one flat or F maj/D min) is gliss from Line 4 D down to small octave D and so forth.

In Bar 8, the horns return to play that initial statement. We find Line 1 E [written Line 1 B] rinforzando quarter note to D down to small octave B [written A-F#] 8ths up to Line 1 D rinforzando quarter note to middle C down to A 8ths to (Bar 9) middle C rinforzando quarter note down to B-A 8ths to G to F# quarter notes. In Bar 10 (:12 cd), the flutes/oboes/clarinets return to continue that pattern *ff*. Flutes play Line 3 D quarter note down to Line 2 Bb-G 8ths to F# quarter note to F quarter note up to (Bar 11) Line 3 E half note to D-Line 2 Bb 8ths to Line 3 D rinforzando half note. Oboes and clarinets play the same as the flutes but an octave lower register. The bass clarinet in Bar 10 plays small octave G [written A] whole note tied to dotted half note next bar (followed by a quarter rest) while the Fags play this pattern *ff* on Great octave C/small octave E tied notes. Horns here sound *sff* small octave E/G [written small octave B/Line 1 D] rinforzando whole notes tied to dotted half notes next bar (followed by a quarter rest).

Violins I in Bar 10 play *sff* small octave Bb/Line 1 D whole notes tied to dotted half notes next bar up to Line 1 A quarter note forte up to (Bar 12) Line 2 C# quarter note down to A-F# 8ths to E# to F# quarter notes. Violins II in Bar 10 play *sff* small octave G/Line 1 D whole notes tied to dotted half notes next bar up to Line 1 A quarter note and then is *col* violins I in the next bars. Violas play small octave C?E whole notes tied to dotted half notes next bar (followed by a quarter rest) to (Bar 12) Eb/F# whole notes *sf*. VC in Bar 10 play Great octave C/G whole notes tied to dotted half notes next bar (followed by a quarter rest) to (Bar 12) Great octave F#/B whole notes *sf*. CB play *sff* small octave C/G whole notes tied to dotted half notes next bar (followed by a quarter rest) to (Bar 12) Great octave B whole note unison. Also in Bar 12, oboes now play *sf* Line 1 A/Line 2 C# whole notes, while clarinets here play Line 1 Eb/F# whole notes, and bass clarinet on small octave F#. Fags sound forte Contra-octave B/Great octave B whole notes. Horns here play small octave Eb/F#/A/middle C# [written small octave Bb/middle C#/E/G#] whole notes.

ETC.

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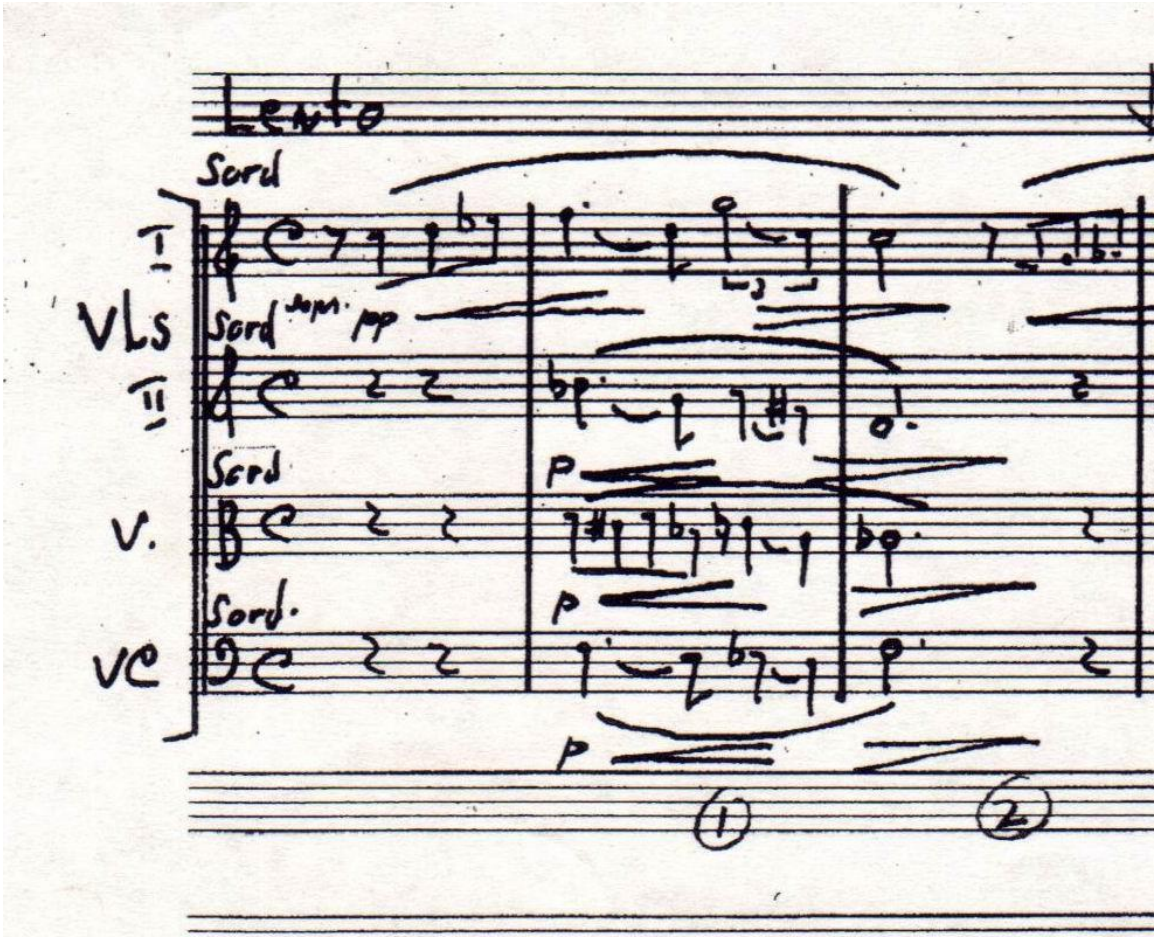
"Farewell" *Lento* in C time, 6 bars, :30 duration. Reel 9 part 3. Instrumentation: violins, violas and celli (all *sords* or muted). Track # 15 starting at :32 Fox cd. The music starts at 1:18:47 in the movie. Scene: Dick says his farewell to the bedridden Dr. Dohmler (Paul Lukas). The music ends when Dick talks with Dr. Franz who is now in charge of the clinic since Dr. Dohmler is sick.



In the grace bar, violins I sound *espr pp* < Line 2 C to D to Eb 8th notes slowly to (Bar 1) F dotted quarter note down to D 8th up to "3" triplet value G half note down to C triplet value quarter note to (Bar 2) same C half note decrescendo hairpin (all eight notes are under the phrase arc umbrella). After an 8th rest, violins I continue on Line 1 F-G-Ab 8ths legato & crescendo to (Bar 3) Bb dotted quarter note down to G 8th up to "3" triplet value C half note down to F triplet value quarter note to (Bar 4) same F half

note decrescendo (all eight notes under the phrase umbrella). After an 8th rest, these violins play small octave Bb-middle C-Db 8ths crescendo to (Bar 5) Eb dotted quarter note down to C 8th up to F to G quarter notes to (end Bar 6) A whole note decrescendo and held fermata.

Back in Bar 1, violins II sound *p* < Line 1 Bb dotted quarter note legato down to G 8thto A quarter note to F# quarter note down to (Bar 3) D dotted half note decrescendo hairpin (followed by a quarter rest). These five notes are under the legato phrase umbrella curve line. In Bar 3, violins II continue on Line 1 Eb dotted quarter note down to C 8th to D down to small octave B quarter notes down to (Bar 4) G dotted half note (followed by a quarter rest). They then play in Bar 5 small octave A to Bb half notes crescendo to (end Bar 6) A whole note decrescendo hairpin and held fermata.

Violas in Bar 1 sound *p* < Line 1 D-C#-D-small octave Bb legato 8ths (connected by a crossbeam) to middle C down to small octave A quarter notes to (Bar 2) Ab dotted half note decrescendo hairpin (followed by a quarter rest). In Bar 3, violas then play small octave G-F#-G-Eb 8ths to F down to D quarter notes to (Bar 4) Db dotted half note (followed by a quarter rest). Violas continue in Bar 5 on Eb-Db-Eb-C 8ths to D to Db quarter notes to (Bar 6) C whole note held fermata.

Celli in Bar 1 play small octave F dotted quarter note to E 8th to Eb quarter note to D quarter note up to (Bar 2) F dotted half note (followed by a quarter rest). Then VC play Great octave Bb dotted quarter note to A 8th to Ab to G quarter notes up to (Bar 4) Bb dotted half note (followed by a quarter rest). Celli in Bar 5 then play Great octave Gb half note to F half note tied to F whole note next bar held fermata.

Bar 2 presents us with D half-dim 7th (D/F/Ab/C). Bar 4 shows the G half-diminished 7th (G/Bb/Db/F). End Bar 6 gives us the F maj (F/A/C) chord.

End of cue.

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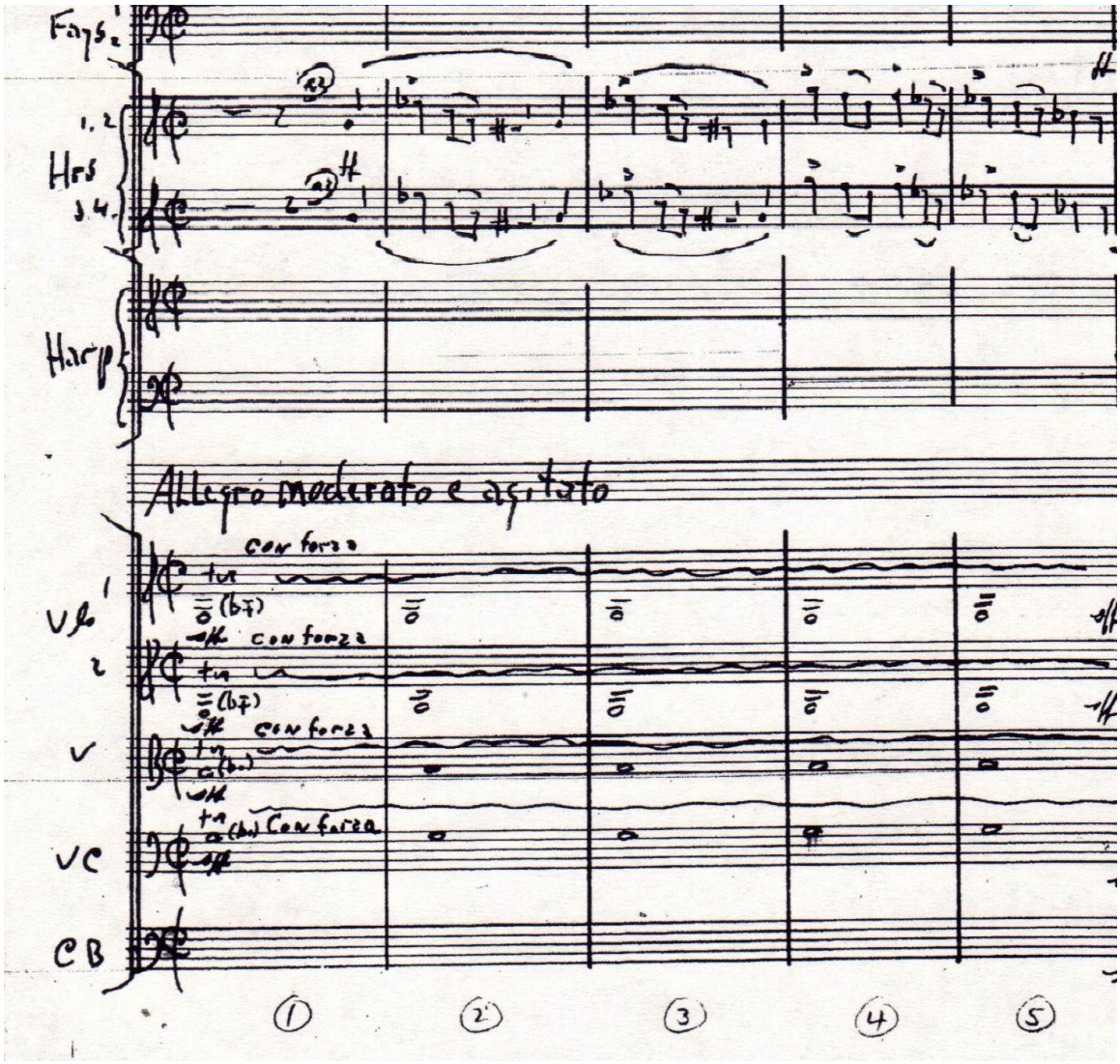
"The Return" *Allegro Mod e agitato* in Cut time, :40 duration. Reel 9 part 4. Track # 16 Fox cd set. Instrumentation: 2 flutes, oboe, english horn,

2 clarinets, bass clarinet, 2 Fags, 4 horns, harp, violins. The music starts at 1:21:17 when Dick take a return train to meet Nicole in Paris. He is quite disappointed because the Zurich plans fell under him. Franz just wanted him for his money to buy the clinic. NOTE: This is the same music structure as presented in "The Train" cue just earlier except that there are more flats utilized.



The strings repeat the first five bars as in "The Train." After a half and quarter rest, the horns sound *ff* Line 1 C [written Line 1 G] quarter note up to (Bar 2) Ab [written Line 2 Eb]-- not A natural as in "The Train"--quarter note rinforzando-marked down to F-D [written C-Line 1 A] legato 8ths to small octave B [written Line 1 F#] quarter note to middle C quarter note (all six notes are under the legato arc curve line). The horns then repeat Bar 2 in

Bar 3 to (Bar 4) Line 2 C [written Line 2 G] rinforzando-marked quarter note to Bb down to G [written F-D] 8ths to Bb quarter note to Ab-F 8ths to (Bar 5) Ab rinforzando quarter note to G-F 8ths to Eb to D quarter notes.

The cue changes the approach different starting in Bar 6. The strings now take over the patterns first established by the horns. There is no glissandos of the harp in this cue (present in "The Train"). So violins and violas play *sff* small octave A quarter note up to Line 1 Eb-E 8ths down to C to small octave B quarter notes (repeated next bar) to (Bar 8) G quarter note up to middle C to Db 8ths down to small octave A up to middle C quarter notes (repeated next bar).VC and CB play *sff* descending legato quarter notes small octave Gb to Eb to D down to Great octave Ab (repeated next bar) to (Bar 8) small octave E-Db-C-Great octave F# quarter notes (repeated next bar).

The english horn in Bar 6 sounds *ff* < > small octave A [written Line 1 E] legato to Ab half notes (repeated next bar) to (Bar 8) G to F# [Line 1 D-C#] half notes (repeated next bar). Clarinets play small octave Eb/Gb [written F/Ab] half notes to D/F half notes (repeated next bar) to (Bar 8) unison E to Eb half notes (repeated next bar). The bass clarinet plays as clarinet I (Gb to F, etc.). Fags play Great octave and small octave Gb half notes to F half notes (repeated next bar) to (Bar 8) Great octave E/small octave Db half notes to Eb/C half notes (repeated next bar). Horns in Bar 6 play *sff* > Line 1 Db [written Line 1 Ab] half note to C-Cb quarter notes (repeated next bar) to (Bar 8) small octave Bb [written Line 1 F] half note to A up to middle C quarter notes (repeated next bar).

In Bar 10 (now *poco rall*) at :11 on the cd track, violins only continue the melody line on Line 1 Db quarter note to Eb-E 8ths to F# quarter note to G-A 8ths to (Bar 11) Bb quarter note up to Line 2 C-Db 8ths to E quarter note to F#-G 8th notes. Violas play small octave E/G half notes to G/Bb half notes to (Bar 11) Bb/Line 1 E half notes to E/G half notes. VC play Great octave G whole note up to (Bar 11) small octave C/G divisi half notes to G/Bb half notes. CB play Great octave G whole note legato slur up to (Bar 11) small octave G whole note decrescendo hairpin.

The english horn in Bar 10 sounds *f* > small octave Bb [written Line 1 F] whole note tied to whole note next bar. Clarinets play small octave E/G [written F#/A] whole notes tied to whole notes next bar. The bass clarinet plays small octave G [written A] whole note tied to next bar. Fags play *f* >

Great octave G/small octave E whole notes tied to next bar. Horns I-II (top staff) in Bar 10 sound *sf* > small octave G/Bb [written Line 1 D/F] whole notes tied to whole notes next bar. Horns III-IV (bottom staff) play small octave E/Bb [written small octave B/Line 1 F] whole notes tied to whole notes next bar.

ETC.

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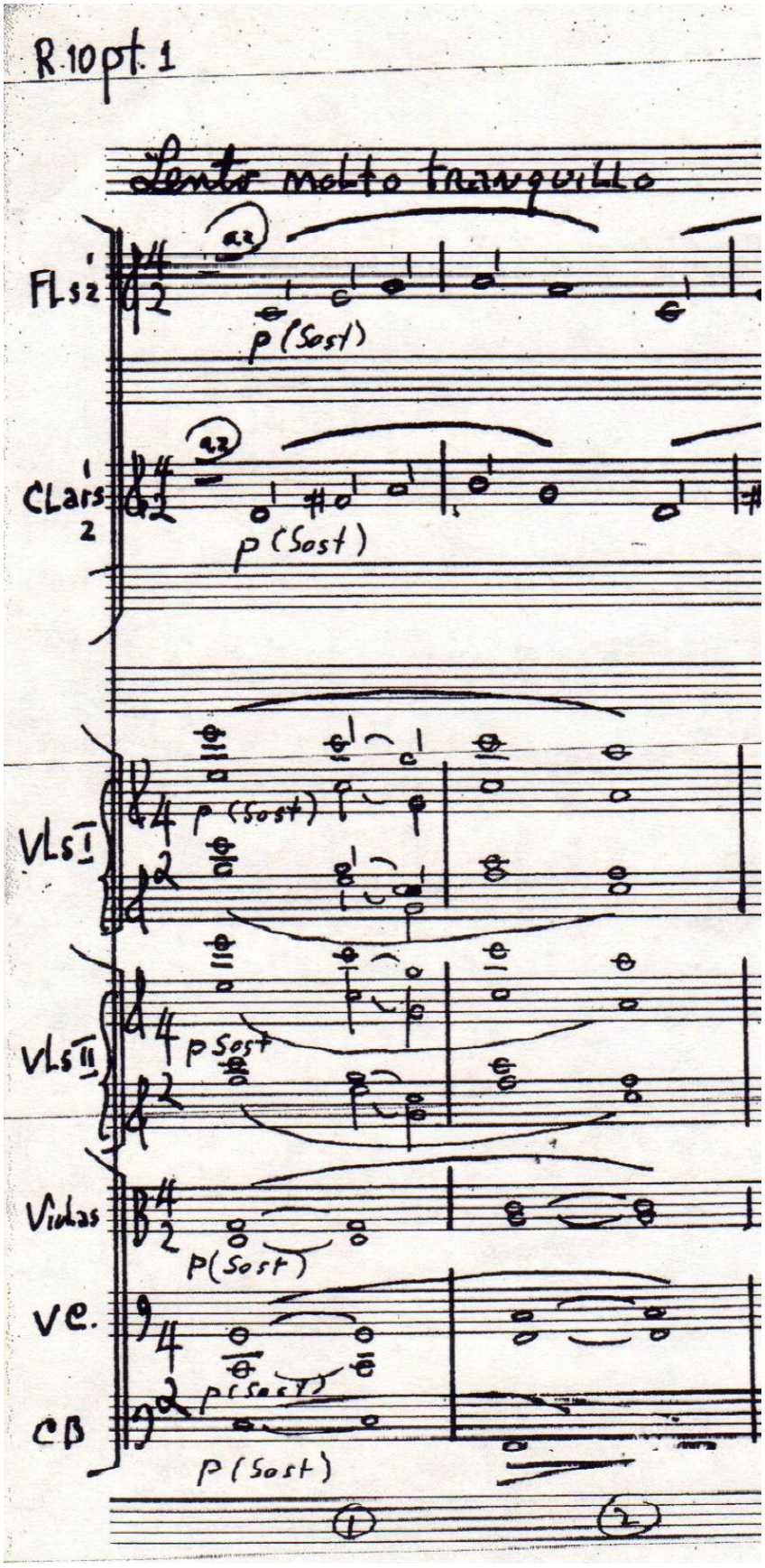
"The Flag" *Lento molto tranquillo* in 4/2 time, 5 bars, 15 seconds duration. Reel 10 part 1. Instrumentation: 2 flutes, 2 clarinets, strings. Violins I are divided into two staves, and so also violins II. Note that this cue is not in the Fox cd set (nor in the older cd mentioned). NOTE: I cannot locate this cue in the movie so far. I can only assume it was taken it (perhaps the intended scene itself was edited out).


R.10 pt. 1
Lento molto tranquillo
Fl. s 2
p (Sost)
Clars 1 2
p (Sost)
Vls I
p (Sost)
Vls II
p Sost
Violas
p (Sost)
Vc.
p (Sost)
CB
p (Sost)

Violins I (top staff) sound *p (sost)* Line 2 E/Line 3 E whole notes down to C half notes down to Lines 1 & 2 G half notes to (Bar 2) Lines 2 & 3 C whole notes down to Lines 1 & 2 A whole notes (all five notes are under the legato arc umbrella). Violins I (bottom staff) play Lines 2 & 3 E whole notes down to Line 2 E/G half notes down to Line 1 G/Line 2 C half notes up to (Bar 2) Line 2 F/A whole notes down to C/F whole notes. Violins II (top staff) play precisely as violins I top staff, and violins II bottom staff play as violins I bottom staff throughout the cue. Continuing on Bar 3, the top staff violins play Line 1 G/Line 2 G whole notes to Lines 1 & 2 E half notes up to Lines 2 & 3 C half notes up to (Bar 3) Lines 2 & 3 D whole notes to C half notes down to Lines 1 & 2 A half notes to (Bar 5) Lines 2 & 3 double whole note (breve) decrescendo hairpin and held fermata. This is written as a single whole note with two very short vertical lines on the left of the whole note and two such lines on the right of the whole note. Back in Bar 3, violins bottom staff play Line 2 C/E whole notes to Line 1 G/Line 2 E half notes up to Line 2 E/G half notes to (Bar 4) F/A whole notes tied to whole notes to (Bar 5) E/G double whole notes held fermata.

Back in Bar 1, violas play *p (sost)* small octave E/G whole notes tied to whole notes (since this is 4/2 time) up to (Bar 2) A/middle C whole notes tied to whole notes to (Bar 3) G/middle C whole notes tied to whole notes down to (Bar 4) F/A whole notes tied to whole notes to (end Bar 5) small octave E/Line 1 C breve (double whole note) held fermata. VC in Bar 1 play Great octave C/G whole notes tied to whole notes up to (Bar 2) F/small octave C tied whole notes up to (Bar 3) G/small octave E tied whole notes to (Bar 4) F/C tied whole notes again down to (Bar 5) Great octave C/B breve held fermata. CB in Bar 1 play small octave C whole note tied to whole note down to (Bar 2) F whole note decrescendo (followed by a whole rest). Note that Herrmann had originally written it as tied whole note but later erased the second half note and having second thoughts about it. In Bar 3, the contrabasses now play Great octave G whole note tied to whole note to (Bar 4) F whole note again (followed by a whole rest). In Bar 5, the CB rest on Great octave and small octave C double whole notes (breve) held fermata.

After a half rest in Bar 1, two flutes sound *p (sost)* middle (Line 1) C up to E to G half notes to (Bar 2) A half note down to F whole note (these five notes are under the phrase umbrella) down to C half note up to (Bar 3) E half note up to G whole note back to E half note to (Bar 4) D half note to F whole note up to A half note (these notes are under the umbrella) to (end Bar

5) Line 1 E/Line 2 C double whole note (breve) held fermata and decrescendo hairpin. Two clarinets also play exactly the flutes (same notes & registers) although remember the notes are *written* differently than the flutes because clarinets are B-flat transposing instruments; that is, the written (and heard for the flutes) C on the flutes would *sound* as the Bb note immediately below.

The tonalities are the simple C maj (C/E/G) in Bar 1 to F maj (F/A/C) in Bar 2 to C major again in Bar 3 to F major again in Bar 4. Finally we have in end Bar 5 the C major chord.

End of cue.

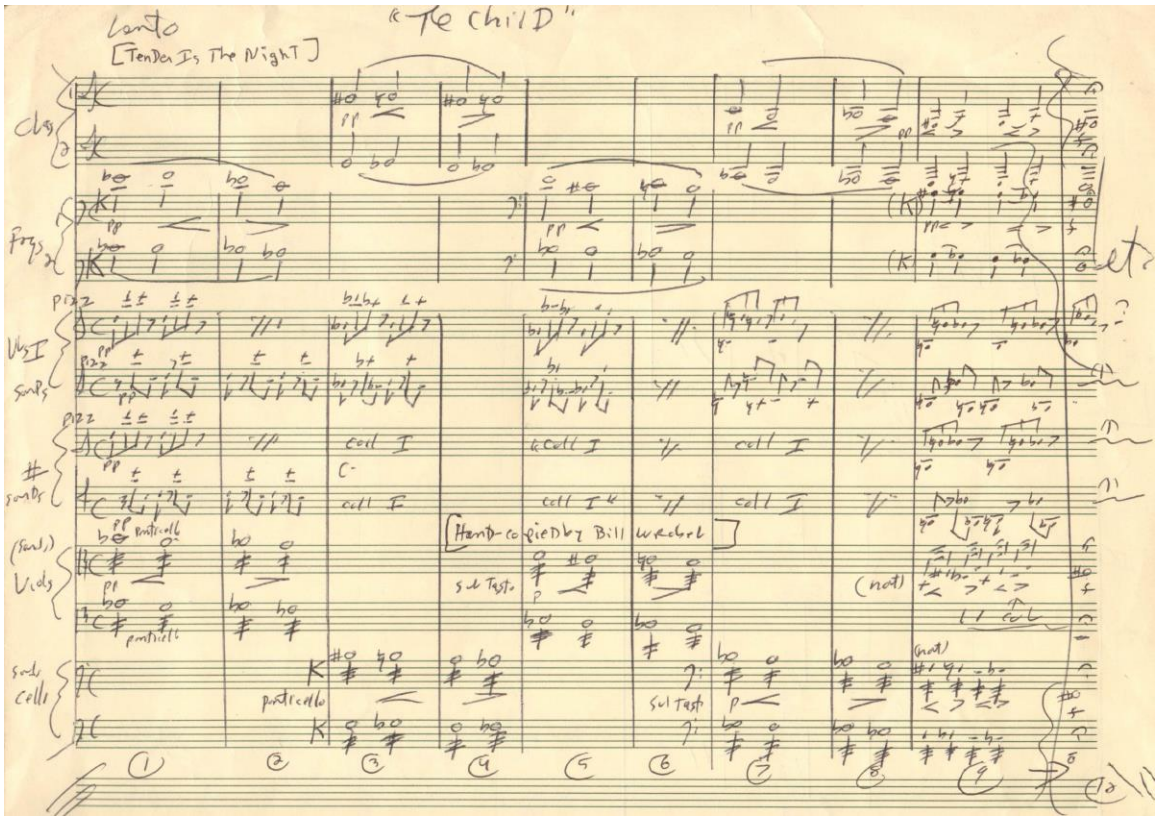
****

"The Child" *Lento* in C time 12 bars. Reel 10 part 3. Intended instrumentation: 2 clarinets, 2 Fags, *sords* violins, violas, and celli. Track # 16 on the Fox set starting at :45. I say "intended" because originally Herrmann wrote the lines for the clarinets and bassoons but later crossed them out, now tacet. I would've loved to have heard then original version with those woodwinds! The music starts at 1:26:03 into the movie. Scene: Dick & Nicole's little daughter gets up from bed late at night while they are away at a party. The little girl is thirsty. The nanny is asleep so the kid goes into the dining room and starts drinking all the champagne left in glasses on the table!

Quiet but suspenseful and fascinating cue. Very Herrmannesque music indeed with the effective use of the minimal instrumentation (strings only). Violins I are divided into two staves, as also violins II, violas and celli. Actually violins II exactly repeat or is *col* violins I. All violins pluck pizzicato throughout the cue.

Violins I (top staff) pluck *pizz* and softly *pp* Line 2 D up to Line 3 D to C 8ths (crossbeam connected) followed by an 8th rest and then plucking another such three-note figure (followed by an 8th rest). Repeat in Bar 2. In Bar 3, they continue on Line 1 Bb up to Line 2 Bb to Ab 8ths (crossbeam connected) followed by an 8th rest and then another such pattern in the second half of this bar. Repeat next bar. In Bar 5, the top staff violins pluck Line 1 Gb up to Line 2 Gb to Fb 8ths (followed by an 8th rest) back to Line 1 Gb up to Line 2 Gb to Fb 8ths (followed by an 8th rest). Repeat next bar. In Bar 7, they pluck Line 1 D up to Line 2 D to C 8th notes in the same

pattern (repeated next bar). In Bar 9 they pluck small octave B up to Line 1 B to Bb 8ths in the same rest pattern to (Bar 10) small octave B up to Line 1 B up to Line 2 C 8ths in the same repeat pattern for this bar only. In Bar 11, they pluck Line 1 Db up to Line 2 Db to Line 2 C down to Line 1 C 8ths (crossbeam connected) and repeated in the second half of this var. In end Bar 12, they pluck Line 1 Db up to Line 2 Db to Line 2 C 8ths followed by an 8th rest and a half rest held fermata.


Lento
[Tender Is The Night]
"The Child"
Clars
Frgs
Vlns I
Solos
Solos
Vlcls
Solos
Cells
pizz
arco
cell I
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cell I
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arco
pizz
arco

8th rest) up to Line 2 Fb down to Line 1 Fb 8ths. Repeat next bar. In Bar 7, they then pluck Line 1 D 8th note (followed by an 8th rest) up to Line 2 C down to Line 1 C 8ths (crossbeam connected) to Line 1 D stand-alone 8th note (followed by an 8th rest) up to Line 2 C down to Line 1 C 8ths (crossbeam connected). Repeat next bar. In Bar 9, they pluck small octave B 8th note (followed by an 8th rest) up to Line 1 Bb down to small octave Bb 8ths (crossbeam connected) and repeat this pattern in the second half of this bar. In Bar 10, they pluck small octave B 8th note (followed by an 8th rest) up to Line 2 C down to Line 1 C 8th notes (crossbeam connected) and repeated again in this bar. In Bar 11, they pluck Line 1 Db up to Line 2 Db to C down to Line 1 C 8ths (crossbeam connected) and repeated again in this bar to (end Bar 12) Line 1 Db up to Line 2 Db to C 8ths followed by rest marks.

Back to Bar 1, violas (top staff) are bowed trem *ponticello* playing *pp* Line 1 Bb half note to A half note crescendo hairpin to (Bar 2) Ab to G half notes decrescendo hairpin. Bottom staff violas are similarly bowed trem on Line 1 Gb to F half notes to (Bar 2) Fb to Eb half notes. In Bars 3-4, the celli now take over the same pattern bowed trem *ponticllo*. In the "k" tenor clef, the top staff VC play *pp* < Line 1 F# to F half notes to (Bar 4) E to Eb half notes decrescendo hairpin. The bottom staff celli play Line 1 D to Db half notes to (Bar 4) C to Cb half notes. In Bars 5-6, the violas return to play the same pattern bowed trem but now *sul tasto*. We find top staff violas playing *p* < Line 1 D to C# half notes to (Bar 6) C to small octave B half notes decrescendo hairpin. Bottom staff violas play small octave Bb to A half notes to (Bar 6) Ab to G half notes. In Bars 7-8, celli now take over this pattern (now in the standard bass clef) playing bowed trem *sul tasto*. We find the top staff VC playing small octave Bb to A half notes to (Bar 8) Ab to G half notes. The bottom staff celli play small octave Gb to F half notes crescendo hairpin to (Bar 8) Fb to Eb half notes.

Returning to Bar 1, let's focus on the bassoons that, as I stated earlier, were not actually utilized in the recording but originally still written down on paper. In the "k" tenor clef, Fag I sounds *pp*< Line 1 Bb to A half notes to (Bar 2) Ab to G half notes. Fag II plays Line 1 Gb to F half notes to (Bar 2) Fb to Eb half notes (all notes under the legato phrase umbrella. In Bars 3-4, the two clarinets take over this legato pattern on Line 1 D/F# [written E/G#] half notes to Db/F [written Eb/G#] half notes to (Bar 4) middle C/E [written D/F#] half notes to Cb/Eb [written Db/F natural] half notes decrescendo hairpin. Bassoons return (now in the normal bass clef) to take

over the pattern in Bar 5 on small octave Bb/Line 1 D half notes to A/middle C# half notes to (Bar 6) Ab/C half notes to G/B half notes. Clarinets return in Bar 7 to play small octave Gb/Bb to F/A half notes to (Bar 8) Fb/Ab to Eb/G half notes.

In Bar 9, both the violas and the celli play together to the end of the cue. Both are now also *nat* (natural, no longer ponticello or sul tasto). Violas are now fingered trem instead of the previous bowed trem effect. So all violas sound *pp* < > small octave D up to F# tremolo 8ths (with three slanted disconnected short lines between the two stems) and then another fingered trem between Eb-G notes, then back to D-F# to Eb-G again to (Bar 10) E-G# to F-A to E-G# to F-A. In Bar 11, violas are back to bowed trem. The top staff violas play small octave Bb to A to G# to G bowed trem quarter notes crescendo to (end Bar 12) non-trem F# whole note forte and held fermata. Bottom staff violas in Bar 11 are bowed trem on small octave Gb to F to E to Eb quarter notes to (Bar 12) D non-trem whole note forte and held fermata. Back in Bar 9, top staff VC are bowed trem on small octave F#-F-E-Eb quarter notes to (Bar 10) D-C#-D-C# to (Bar 11) Great octave Bb-A-Ab-G to (Bar 12) non-trem F# whole note forte and held fermata. Bottom staff celli in Bar 9 are bowed trem on small octave D-Db-C-Cb quarter notes to (Bar 10) Great octave Bb-A-Bb-A to (Bar 11) Gb-F-E-Eb to (Bar 12) non-trem D whole note held fermata.

In Bar 9, both clarinets and Fags play--or should I say, "do not" play since Herrmann decided to make them tacet. Anyway, clarinets sound *pp* < > small octave D/F# quarter notes legato mini-slur to Eb/G quarter notes, and then D/F# quarter notes mini-slur to Eb/G quarter notes to (Bar 10) E/G# quarter notes to F/A quarter notes (repeated again) to (Bar 11) Gb/Bb to F/A to E/Ab to Eb/G quarter notes to (Bar 12) D/F# whole notes forte and held fermata. Fags in Bar 9 play Line 1 D/F# quarter notes to Db/F quarter notes to C/E quarter notes to Cb/Eb quarter notes to (Bar 10) small octave Bb/D to A/C# (repeated again) to (Bar 11) small octave Gb/Bb to F/A to E/Ab to Eb/G legato quarter notes to (end Bar 12) D/F# whole notes *f* and held fermata.

End of cue.

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"The Question" *Andante* in 3/4 time, 16 bars, :45 duration. Reel 11 part 3. Track # 17 Fox cd set. Instrumentation: *Sords* violins, violas, celli

only. Note: I do not believe this cue was included in the final edit of the movie (so far I cannot find it).

In the grace bar, violins I sound *espr p* < Line 1 A quarter note legato up to (Bar 1) Line 2 Ab quarter note to G half note decrescendo hairpin. After a half best in Bar 1, violins II take over this three-note pattern on Line 2 Eb quarter note to (Bar 2) G quarter note to F half note. After a half rest in Bar 2, violins I return to resume this pattern on Line 1 D quarter note up to (Bar 3) F quarter note to E half note. After a half rest in Bar 3, violins II return to play Line 1 B quarter note up to (Bar 4) Line 2 Eb quarter note to D half note. After a half rest in Bar 4, violins I return to play Line 1 Bb quarter note up to (Bar 5) Line 2 C# to D quarter notes to E-D 8ths to (Bar 6) Db half note decrescendo (followed by a quarter rest). After a half rest in Bar 6, violins II return to play Line 1 B quarter note to (Bar 7) Bb half note (followed by a quarter rest). After a half rest in Bar 7, violins I play Line 1 A quarter note to (Bar 8) Ab half note (followed by a quarter rest). After a half rest in Bar 8, violins II return to play crescendo Line 1 G quarter note to (Bar 9) F#-G-A quarter notes legato to (Bar 10) Bb dotted half note decrescendo hairpin. After a quarter rest in Bar 10, violins I return to play Line 1 Ab down to Db quarter notes to (Bar 11) E dotted half note. After a half rest in Bar 11, violins II play Line 1 F# quarter note to (Bar 12) G# down to E down to C# quarter notes crescendo to (Bar 13) small octave A quarter note up to middle C half note decrescendo hairpin. After a half rest in Bar 13, violins I return to play Line 1 E quarter note to (Bar 14) F# half note to G# quarter note to (Bar 15) same G# dotted half note decrescendo and tied to dotted half note in end Bar 16 (and held fermata). After a quarter rest in Bar 15, violins II sound *p* < small octave G# half note tied to dotted half note next bar and held fermata.

Back in Bar 1, violas play *p* < Line 1 A/Line 2 C dotted half notes to (Bar 2) Ab/C half notes (followed by a quarter rest). Celli here play small octave A/Line 1 Eb dotted half notes to (Bar 2) Ab/D half notes (followed by a quarter rest). In Bar 3 (*calando*) , violas play Line 1 G/B dotted half notes to (Bar 4) Gb/Bb half notes decrescendo (followed by a quarter rest). Celli play small octave F/Line 1 Db dotted half notes to (Bar 4) Gb/middle C half notes (followed by a quarter rest). In Bar 5, violas play F/A dotted half notes to (Bar 6) Ab quarter note to G half note and also (lower stands) Fb dotted half note. Celli play small octave F/B dotted half notes to (Bar 6) Bb quarter note to A half note, and also (lower stands) Fb dotted half note. In Bar 7, violas play Line 1 Db/F quarter notes to C/E half notes. Celli in Bar 7

play small octave G dotted half note and also Db quarter note to C half note. In Bar 8, violas play Cb/Eb quarter notes to small octave Bb/Line 1 D half notes, while celli here play small octave Cb/Gb quarter notes to Great octave Bb/small octave F half notes. In Bar 9, violas play small octave A/middle C dotted half notes to (Bar 10) Bb/Db dotted half notes, while VC play Great octave A/small octave Eb dotted half notes to (Bar 10) Great octave Ab/small octave F dotted half notes. In Bar 11, violas play A/middle C dotted half notes to (Bar 12) Line 1 C#/E dotted half notes. Celli here play Great octave A/small octave F# dotted half notes to (Bar 12) Great octave G#/small octave E dotted half notes. In Bar 13, violas play small octave F#/A dotted half notes crescendo and tied to dotted half notes next bar and decrescendo hairpin. VC here play Great octave A/small octave C tied dotted half notes. After a quarter rest in Bar 15, violas play *P* > small octave E half note tied to dotted half note next bar and held fermata. After a quarter rest in Bar 15, celli play Great octave C#/G# half notes tied to (end Bar 16) dotted half notes held fermata.

The cue starts with the A half-dim 7 (A/C/Eb/G) to (Bar 2) D half-dim 7 (D/F/Ab/C) and then develops into non-standard tonalities or simple dim chords. But the cue ends on the C# min (C#/E/G#) tonality.

End of cue.

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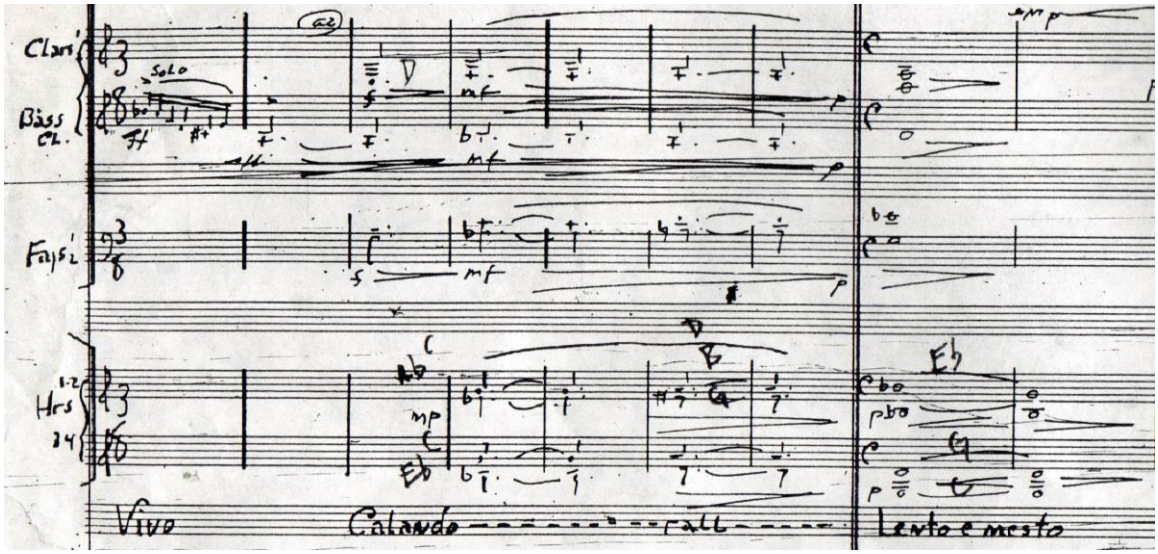
"Elegy" *Vivo* in 3/8 time. Reel 12 part 1-2. Track # 18 Fox set. Instrumentation: 2 flutes, oboe, english horn, 2 clarinets, bass clarinet, 2 Fags, 4 horns, *sords* strings. The music starts at 1:41:02 into the movie. Scene: Early morning, day. Nicole and Dick are in their Paris suite. She gets a phone call, and tells Dick the news : "Abe has been killed."

The bass clarinet is *solo* in Bar 1 sounding *ff* rapidly descending 16th legato notes starting on Line 1 Ab [written Bb] rinforzando-marked to G-Eb-C-small octave B-Line 1 D to (Bar 2) small octave G [written A] rinforzando dotted quarter note *sff* and tied to dotted quarter note next bar to (Bars 4-5) tied Ab [written Bb] dotted quarter notes back to (Bars 6-7) G dotted quarter notes tied together. In Bar 3, clarinets sound *f* > small octave D dotted quarter note to (Bar 4) Eb dotted quarter note *mf* > tied to next bar and then, in Bars 6-7, G tied dotted quarter notes. Fags in Bar 3 play small octave G/B dotted quarter notes up to (Bar 4) Ab/middle C dotted quarter notes tied to dotted quarter notes next bar, and then in Bar 6, B/Line 1 D dotted quarter

notes tied to next bar. In Bar 4, horns I-II (top staff) sound *mp* the same tied notes as the bassoons thru Bar 7. Horns III-IV play small octave Eb/middle C tied dotted quarter notes to (Bars 6-7) G/Line 1 D tied notes. Back to Bar 2, VC/CB all sound *sff* > Great octave G rinforzando-marked dotted quarter note tied to dotted quarter note next bar. In Bar 4, the celli & contrabasses then sound *mp* > Great octave Ab dotted quarter note tied to dotted quarter note next bar back to (Bars 6-7) G tied dotted quarter notes steady decrescendo since Bar 4.



The chord in Bar 3 is G maj (G/B/D). The chord in Bars 4-5 is Ab maj (Ab/C/Eb). The chord in Bars 6-7 is again G major. At the end of Bar 7 are two double bar lines, signifying a change of section in the music. In fact in Bar 8 we change from 3/8 time to C time with the tempo-marking of *Lento e mesto*.

Violas play the Ten-Der-Is-The-Night five-note theme *espr mf* < on small octave Eb to G quarter notes to middle C dotted quarter note to D 8th to (Bar 9) C whole note decrescendo hairpin (all five notes are under the legato arc). The violas continue in Bar 10 on small octave D to F quarter notes to B dotted quarter note to middle C 8th down to (Bar 11) small octave B dotted half note decrescendo. Then they play the new mini-phrasing on small octave D quarter note down to (Bar 12) C up to Eb quarter notes up to Ab to Bb quarter notes.

In Bar 8 (:07 cd track), VC sound *p* < Great octave C/small octave C whole notes tied to whole notes next bar. CB are *col* here (playing the same

notes and registers). In Bar 10, VC play Great octave F whole note to (Bar 11) G whole note, but also (top standards) small octave D whole note tied to whole note next bar. CB play Great octave and small octave F whole notes to (Bar 11) G whole notes. In Bar 12, VC/CB play Great octave Ab/Eb whole notes.

Back in Bar 8, horn I plays *p* < Line 1 Eb [written Line 1 Bb] whole note to (Bar 9) middle C [written G] whole note decrescendo. Horn II plays small octave Eb whole note tied to whole note next bar. Horns III-IV play small octave C/G whole notes tied to whole notes next bar. The horns return in Bar 12 to play small octave C/Eb/Ab/middle C whole notes.

Back in Bar 8, bassoons play small octave G/Line 1 Eb whole note. The bass clarinet here plays Line 1 C [written D] whole note, returning in Bar 10 to play *p* < small octave F [written G] whole note legato to (Bar 11) G [written A] whole note decrescendo hairpin. After a quarter rest in Bar 9, the english horn sounds *espr p* < small octave G [written Line 1 D] quarter note up to Line 1 D [written Line 1 A] quarter note down to C [written G] quarter note down to (Bar 10) small octave Ab [written Line 1 Eb] whole note decrescendo. After a quarter rest in Bar 11, the E.H. then plays Line 1 D up to G to F quarter notes legato to (Bar 12) Eb [written Bb] whole note decrescendo hairpin.

ETC.

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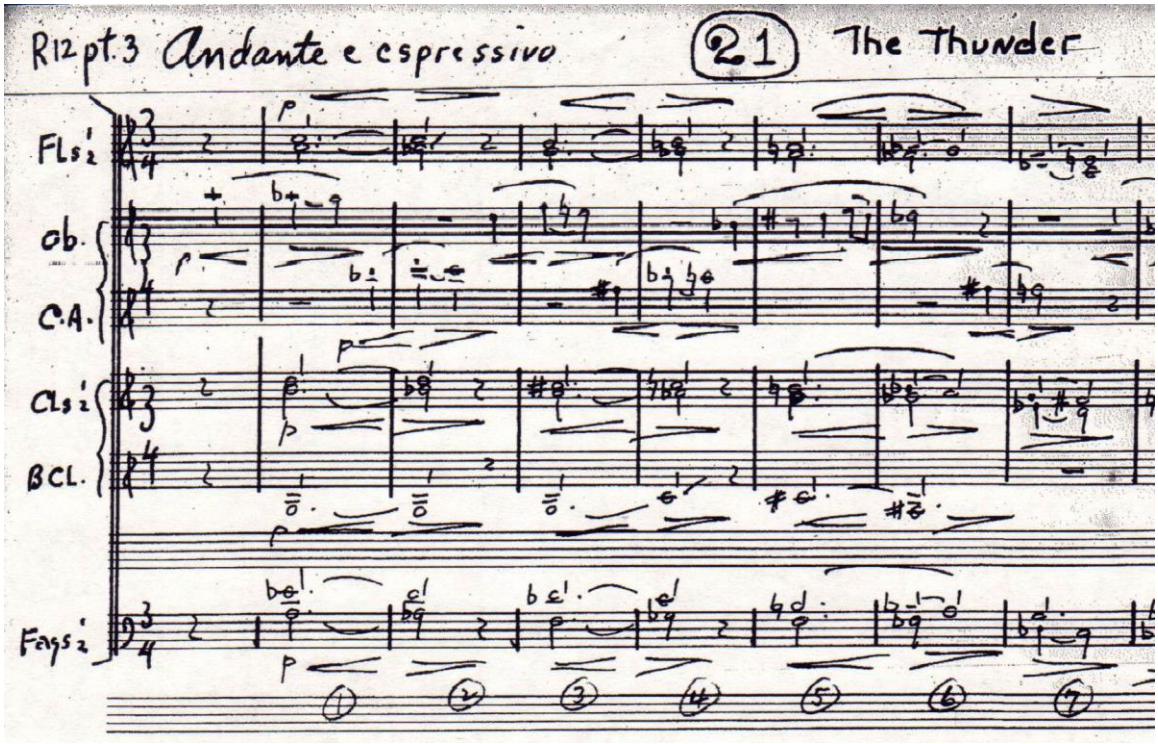
"The Thunder" *Andante e espressivo* in 3/4 time, 21 bars, :55 duration. Reel 12 part 3. Fox set track # 19. Instrumentation: 2 flutes, oboe, english horn, 2 clarinets, bass clarinet, 2 Fags--so woodwinds only. Nice bittersweet nature of the music, and I especially like the soli clarinets and bass clarinet in the sonorous low register. The music is quite like the earlier cue, "The Question" (that played the lyric lines with strings, while here it's the woodwinds). The music starts at 1:47:26 in the movie. Scene: Nicole and Dick are outside near the lake at the clinic talking about how Dick lost another patient. Thunder rumbles and he starts to walk in the direction towards home. Nicole runs after him to the gate where they both admit they don't like being here. Franz is waiting for Dick as they enter the house. Franz wants a serious talk with him.



In the grace bar, the oboe sounds *p* < Line 2 A quarter note legato to (Bar 1) Ab quarter note to G half note decrescendo hairpin. After a half rest in Bar 1, the english horn takes over that line very briefly on Line 2 Eb [written Line 2 Bb] quarter note up to (Bar 2) G [written Line 3 D] quarter note to F [written Line 2 C] half note *p* < >. After a half rest in Bar 2, the oboe returns to play Line 1 D quarter note up to (Bar 3) F quarter note to E half note. After a half rest in Bar 3, the E.H. returns to play Line 1 B [written Line 2 F#] quarter note up to (Bar 4) Eb quarter note to D half note. After a half rest in Bar 4, the oboe returns to play a longer phrase starting on Line 1 Bb quarter note legato up to (Bar 5) Line 2 C# to D quarter notes to E-D 8ths crescendo hairpin to (Bar 6) Db half note decrescendo (followed by a quarter rest). After a half rest in Bar 6, the E.H. returns to play Line 1 B quarter note to (Bar 7) Bb [written Line 2 F] half note (followed by a quarter rest). After a half rest in Bar 7, the oboe plays Line 1 A quarter note to (Bar 8) Ab half note (followed by a quarter rest). After a half rest in Bar 8, the E.H. returns to play Line 1 G quarter note to (Bar 9) F# to G to A [Line 2 C#-D-E as written] to (Bar 10) Bb dotted half note. After a quarter rest in Bar 10, the oboe returns to play Line 1 Ab down to Db quarter notes to (Bar 11) E dotted half note. After a half rest in Bar 11, the E.H. plays Line 1 F# quarter note up to (Bar 12) G# down to E down to C# quarter notes to (Bar 13) small octave A up to middle C to E quarter notes to (Bar 14) F# half note > *pp* (followed by a quarter rest). The oboe returns in Bar 14 to play Line 1 F#

half note to G# quarter note to (Bar 15) G# dotted half note. The E.H. in Bar 16 returns to play *mf* > Line 1 A [written Line 2 E] dotted half note, returning in Bar 18 sounding *mp* > Line 1 B [written Line 2 F#] dotted half note, and returning in Bar 20 sounding *p* > Line 2 Db [written Line 2 Ab] dotted half note. The oboe in Bar 17 sounds *mf* > Line 1 Bb dotted half note, returning in Bar 19 on Line 2 C dotted half note *mp* > (and then silent for the last two bars of the cue).

Back in Bar 1, the flutes sound *p* < Line 1 A/Line 2 C dotted half notes to (Bar 2) Ab/C half notes (followed by a quarter rest). In Bar 3, the flutes then play Line 1 G/B dotted half notes to (Bar 4) Gb/Bb half notes (followed by a quarter rest). They play in Bar 5 F/A dotted half notes to (Bar 6) Fb dotted half note by flute II but also Ab quarter note to G half note by flute I. In Bar 7, the flutes play Db/F quarter notes to C/E half notes to (Bar 8) unison Eb quarter note to D half note to (Bar 9) C dotted half note to (Bar 10) Db dotted half note to (Bar 11) C dotted half note to (Bar 13) C#/E dotted half notes. The flutes are out for the rest of the cue.

The clarinets are *col* the flutes thru Bar 7. In Bar 8, clarinets then play middle CB/Eb quarter notes to small octave Bb/D half notes to (Bar 9) small octave A/middle C dotted half notes to Bb/Db dotted half notes. In Bar 11, the clarinets then play small octave A/middle C dotted half notes up to (Bar 12) C#/E dotted half notes down to (Bar 13) small octave F#/A dotted half notes tied to dotted half notes next bar. Back in Bar 1, the bass clarinet plays small octave F [written G] dotted half note tied to half note next bar (followed by a quarter rest). It then plays in Bar 3 F dotted half note up to (Bar 4) Bb half note (followed by a quarter rest). Then the bass clarinet in Bar 5 plays small octave B down to (Bar 6) E dotted half notes. The bass clarinet returns in Bar 9 on middle C dotted half note to (Bar 10) Db dotted half note, and then C in Bar 11 to (Bar 12) C# dotted half notes to (Bar 13) C dotted half note down to (Bar 14) A dotted half note.

Back in Bar 1, the bassoons play *p* < small octave A/Line 1 Eb dotted half notes legato mini-slurs to (Bar 2) Ab/D half notes decrescendo hairpin (followed by a quarter rest). Fags in Bar 3 then play F/Line 1 Db dotted half notes to (Bar 4) Gb/middle C half notes (followed by a quarter rest) to (Bar 5) small octave F/B dotted half notes. In Bar 6, Fag I plays Bb quarter note to A half note while Fag II plays Fb dotted half note. In Bar 7, Fag I plays G dotted half note while Fag II plays Db quarter note down to C half note. In Bar 8, they then play Cb/Gb quarter notes to Great octave Bb/small octave F

half notes. In Bar 9 they play Great octave A/small octave Eb dotted half notes to (Bar 10) Ab/F dotted half notes. In Bar 11 they play Great octave A/small octave F# dotted half notes to (Bar 12) G#/E dotted half notes. In Bar 13, the Fags then play A/small octave C dotted half notes tied to dotted half notes next bar (then tacet thru rest of cue).

Now we come to the nice resonant coupling of the clarinets with the bass clarinet starting in Bar 15 (located at the :48 point of the track). After a quarter rest in Bar 15, the clarinets sound *p* > Line 1 Db/F [written Eb/G] quarter notes to C/E [written D/F#] quarter notes tied to 8th notes next bar (followed by an 8th rest) and then Cb/Eb [written Db/F] quarter notes to small octave Bb/D [written C/E] quarter notes tied to (Bar 17) 8th notes. After an 8th rest, the clarinets continue on A/middle C# [written B/Line 1 D#] quarter notes to Ab/C [written Bb/D] quarter notes tied to 8th notes next bar (followed by an 8th rest) and then small octave G/B [written A/middle C#] quarter notes to Gb/Bb [written Ab/C] quarter notes tied to (Bar 19) 8th notes. After an 8th rest, the clarinets continue on small octave F/A [written G/B] quarter notes to Fb/Ab [written Gb/Bb] quarter notes tied to 8th notes next bar. After an 8th rest, the clarinets finish the sequence on Eb/G [written F/A] quarter notes to D/F# [written E/G#] quarter notes tied to (end Bar 21) dotted half notes > *ppp* and held fermata.

After a quarter rest in Bar 15, the bass clarinet plays Line 1 Db [written Eb] quarter note to C [written D] quarter note tied to 8th note next bar, and so forth (see clarinet II since the bass clarinet is *col* the second clarinet throughout the rest of the cue.

The tonality in Bar 1 is initially F Dom 7 (F/A/C/Eb) but with the G half note of the oboe after the first beat, we now have the F Dom 9th (F/A/C/Eb/G). In Bar 2 we have the D half-dim 7th (D/F/Ab/C). In Bar 3 the chord initially is the G Dom 7b5 (G/B/Db/F) but with the E note added quickly we then have the E min 9 (E/G/B/Db/F). The rest of the cue pretty much gets more interwoven and blurred.

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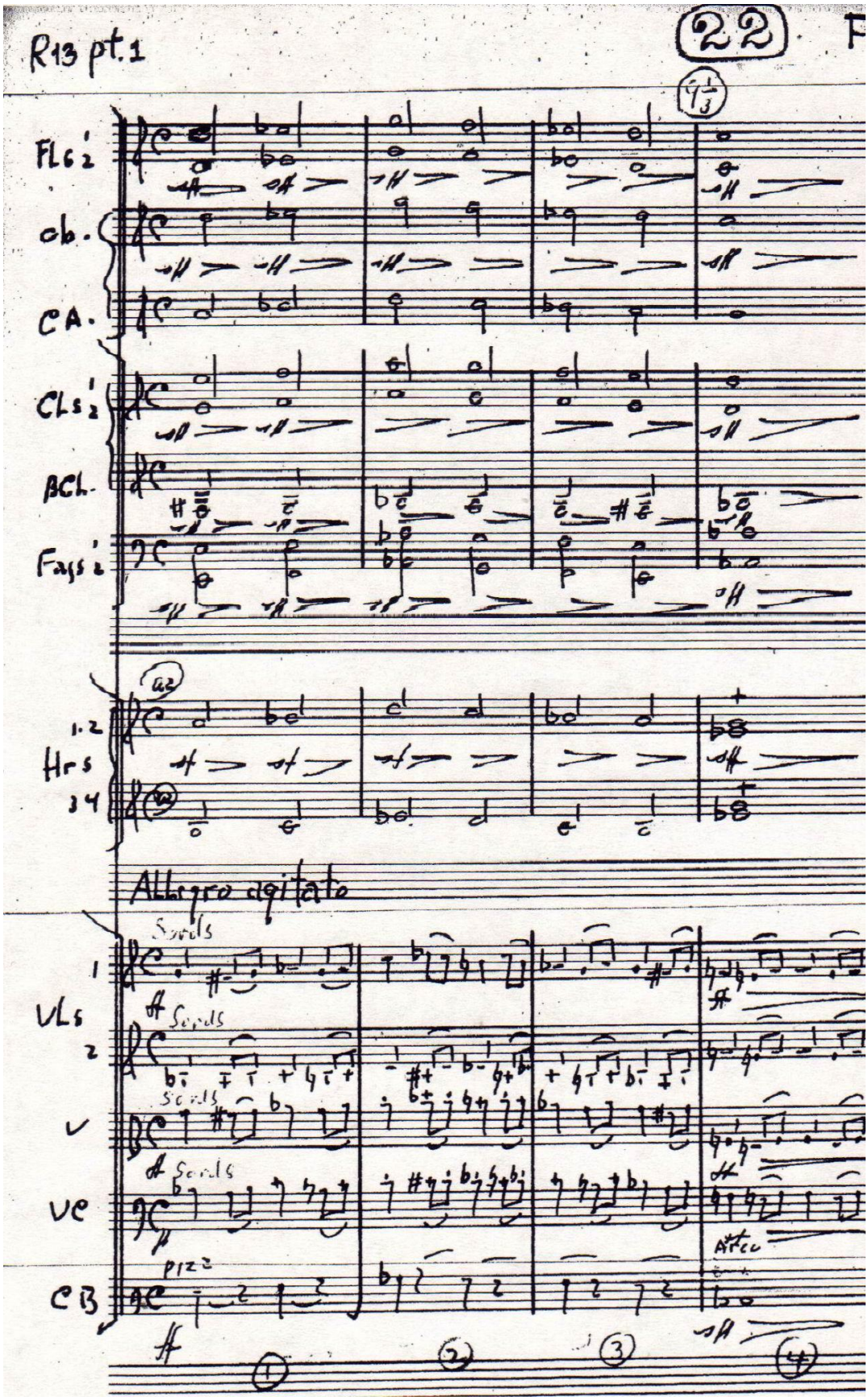
"Franz's Exit" *Allegro agitato* in C time. :50 duration. Reel 13 part 1.Track # 20 Fox cd set (disc 14). Strings are muted. Interesting dramatic patterns in this cue. I like it. The music starts at 1:51:09 in the movie just after Dick says, "That's all, Franz." Dick decided to leave the clinic. It's a "no go." Franz is buying him out. No more Zurich!

Violins I and violas sound *ff* Line 1 G quarter note to F# to G 8ths (crossbeam connected) up to Ab quarter note to G-Ab 8ths (crossbeam connected) up to (Bar 2) Line 2 C quarter note to Db-C 8ths down to Line 1 B quarter note to (Line 2 C to Line 1 B 8ths to (Bar 3) Ab quarter note to G-Ab 8ths to G quarter note to F#-G 8ths. Violins II and celli play *ff* the same pattern but on small octave Bb quarter note to A-Bb 8th notes (crossbeam connected) to middle C quarter note to small octave B to middle C 8ths to (Bar 2) Line 1 D quarter note to C#-D 8ths to Db quarter note to C-Db 8ths to (Bar 3) C quarter note to small octave B-middle C 8ths to Bb quarter note to A-Bb 8ths. CB pluck *pizz* on small octave E quarter note let vibrate (followed by a quarter rest) to F quarter note (followed by a quarter rest) to (Bar 2) Ab quarter note (followed by a quarter rest) to G quarter note (followed by a quarter rest) to (Bar 3) F quarter note (followed by a quarter rest) to E quarter note (followed by a quarter rest).

Horns I-II (top staff) sound *sf* > Line 1 D [written Line 1 A] half note to Eb [written Bb] half note *sf* > up to (Bar 2) G [written Line 2 D] half note *sf* > to F [written Line 2 C] half note *sf* > to (Bar 3) Eb to D half notes. Horns III-IV (bottom staff) play small octave E [written small octave B] half note *sf* > to F [written middle C] half note to (Bar 2) Ab to G half notes to (Bar 3) F to E half notes.

Flutes in Bar 1 sound *sff* > Lines 1 & 2 D half notes to Eb half notes to (Bar 2) G half notes to F half notes to (Bar 3) Eb to D half notes. The oboe plays Line 2 D to Eb half notes up to (Bar 2) G to F half notes to (Bar 3) Eb to D half notes. The E.H. plays Line 1 D [written A] half note and so forth (see horns I-II). The clarinets play Lines 1 & 2 D [written E] half notes and so forth n(see flutes). The bass clarinet plays small octave E [written F#] half note and so forth (see horns III-IV). The Fags play Great octave and small octave E half notes to F half notes *sff* > to (Bar 2) Ab to G half notes to (Bar 3) F to E half notes.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In Bar 4 (:07 cd track), all violins sound *ff* > Line 1 F quarter note to E-F 8ths back to F quarter note to E-F 8ths to (Bar 5) F# quarter note to E#-F# 8ths back to F# quarter note to E#-F# 8ths to (Bar 6) E quarter note to D#-E 8ths back to E quarter note to D#-E 8ths to (Bar 7) F quarter note to E-F 8ths back to F quarter note to E-F 8ths. Violas play the same but an octave lower register (same for the VC). The contrabasses are now *arco* sounding *sff* > Great octave Ab whole note to (Bar 5) A whole note *sf* > up to (Bar 6) small octave Ab whole note *mf* > to (Bar 7) A whole note *mp* >.

Back in Bar 4, all horns are stopped (+). Horns I-II sound *sff* > (horns III-IV are *col*) small octave Ab/middle C [written Line 1 Ab/G] whole notes to (Bar 5) A/C whole notes *sf* > to (Bar 6) Ab/C whole note again but *mf* > to (Bar 7) A/C whole notes *mp* >.

Flutes in Bar 4 sound *sff* > Lines 1 & 2 C whole notes that are repeated next three bars but progressively lessened volume dynamics (*sf* > to *mf* > to *mp* >). The oboe plays Line 2 C whole note (repeated next three bars similarly lessened volume). The E.H. plays middle C [written Line 1 G] whole note (repeated thru Bar 7). Clarinets play Lines 1 & 2 C whole notes (repeated next three bars). The bass clarinet plays small octave Ab [written Bb] whole note *sff* > to (Bar 5) A whole note *sf* > to (Bar 6) Ab whole note *mp* >. The chord in Bar 4 is F min (F/Ab/C). The chord in Bar 5 is F# dim (F#/A/C).

Bar 8 (:17) is tempo-marked as *Calando* (further volume lessening and probably tempo slightly). Less instruments are playing in this section as well. The flutes are soli in playing the quarter note to two 8th notes pattern, sounding *p* < Line 1 F# quarter note to G#-F# 8ths to F# quarter note to G#-F# 8ths. Repeat next bar but with the decrescendo hairpin. In Bar 10, the clarinets now take over that pattern on Line 1 G [written A] quarter note to Ab-G 8ths to G quarter note to Ab-G 8ths, and so forth. Violins I in Bar 8 sound *p* < Line 1 F# whole note legato slur to Eb whole note next bar (decrescendo hairpin in Bar 9) to (Bar 10) F whole note, and so on. Violins II play middle C# whole note down to (Bar 9) small octave A whole note, and then in Bar 10 Line 1 Db whole note, etc. Violas play Line 1 A whole note to (Bar 9) F# whole note to (Bar 10) Bb whole note. VC play small octave Eb whole note to (Bar 9)C# whole note to (Bar 10) C whole note.

Bars 8 and 9 are interesting in terms of the chord profile. You have the F#/A/C#/Eb. If the Eb was enharmonic D# then you would have the F# min 6th chord. This is an unlikely intention. I believe Herrmann was going for the D# half-dim 7th (D#/F#/A/C#) considering the overall nature of the music in this dramatic cue. Why he chose Eb instead of enharmonic D# (the correct note), I don't know. The next chord in Bar 10 is correctly notated G/Bb/Db/F--the G half-dim 7th.

I do not have the rest of the cue. Sorry!

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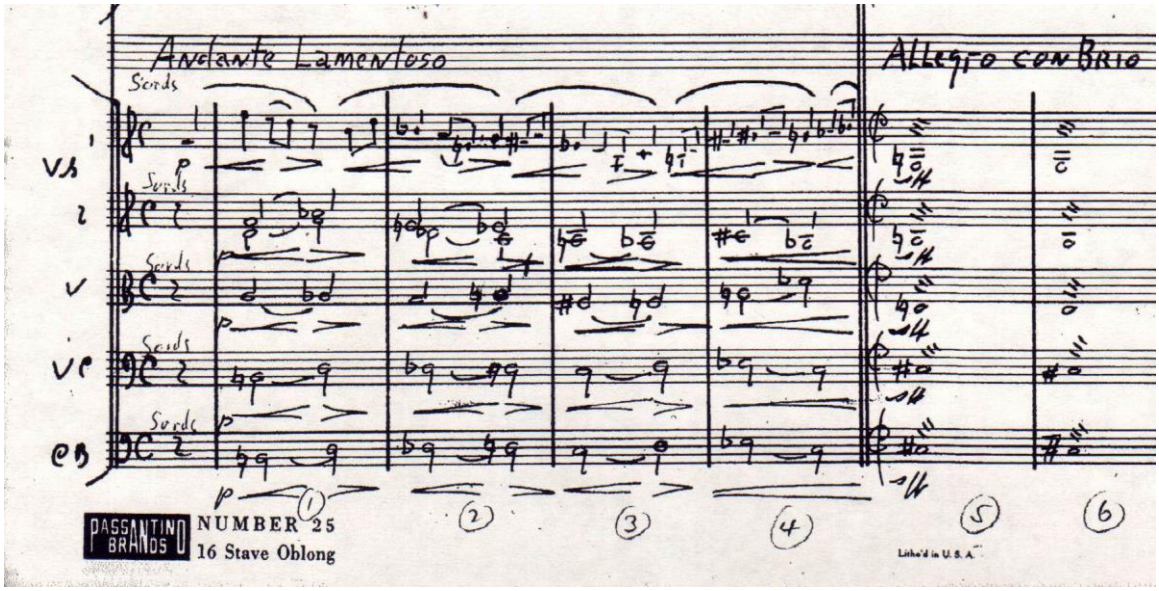
"Rome" *Andante Lamentoso* in C time, :40 duration. Reel 13 part 2. Located in track #20 starting at :48 in the Fox set cd. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 Fags, 4 horns, harp, *sords* strings. The music starts at 1:55:02 after Dick says, "I'll get dressed." They're shortly off to Rome but when he leaves to get dressed, she cries (sad about her husband's steady deterioration and budding alcoholism).

Violins I play the melody line thru Bar 4. In the grace bar, violins I sound *p* < Line 1 F quarter note leaping up an octave to (Bar 1) Line 2 F quarter note to E to D 8ths (crossbeam connected) decrescendo short hairpin to C quarter note (these five notes are under the legato phrase arc). Then these violins play Line 1 B up to Line 2 D 8th notes (crossbeam connected) crescendo hairpin to (Bar 2) Line 1 Bb quarter note to A down to E 8ths decrescendo hairpin to G quarter note and then F#-A 8ths crescendo down to (Bar 3) Eb quarter note to D down to small octave A 8ths up to middle C quarter note to small octave B up to D 8ths to (Bar 4) F# quarter note to G#-A 8ths to G quarter note to Ab-Bb 8ths. Double bar lines traverse the cue at the end of Bar 4, signifying a dramatic change in the music in Bar 5.

Back in Bar 1, violins II play *p* < > Line 1 D/F half notes legato mini-slurs up to F/Ab half notes down to (Bar 2) Db/E half notes to C/Eb half notes < > to Bar 3) small octave A to Ab half notes < > to (Bar 4) middle C# to small octave Bb half notes. Violas in Bar 1 play small octave A to Ab half notes to (Bar 2) G to A half notes to (Bar 3) F# to F half notes up to (Bar 4) A up to Line 1 Db half notes. VC play Great octave B up to small octave D half notes to (Bar 2) Db to C half notes to (Bar 3) C to D half notes to (Bar 4) Eb down to C half notes. CB play as the celli.



Bar 1 starts off with two half-dim sevenths--B half-dim 7th (B/D/F/A) to D half-dim 7th (D/F/Ab/C). Bar 2 starts off with the E dim 7th (E/G/Bb/Db) to A half-dim 7th (A/C/Eb/G). Bar 3 starts off with the F# dim 7th (F#/A/C/Eb) to D half-dim 7th (D/F/Ab/C) again. Bar 4 is indeterminate with the F#/A/C#/Eb but once again Herrmann used the Eb note instead of the enharmonic D# so I think it was meant to be the D# half-dim 7th (D#/D#/A/C#).

Bar 5 (1:08 track 20 cd) is the new section of music in this cue, *Allegro con Brio* in Cut time. Once again we hear for four bars the now familiar "Train" music. Horns play that theme *sff* on Line 1 B [written Line 2 F#] rinforzando-marked quarter note down to G to E 8ths down to D# to E quarter notes (repeated next bar) to (Bar 7) Line 2 C# [written Line 2 G#] rinforzando quarter note down to B-G 8ths up to B half note rinforzando-marked and tied to whole note next bar decrescendo hairpin.

The harp is in the key signature of D maj/B min (two sharps) sounding *fff* descending and ascending glisses. It starts on Line 3 B [written Line 2 with the ottava symbol above the note] 32nd note with the gliss line down to small octave C note gliss line up to (Bar 6) Line 3 B note down to small octave C gliss up to (Bar 7) Line 3 B down to small octave C (followed by a half rest).

Violins I are bowed trem *sff* on small octave G whole note (repeated next bar) to (Bar 7) G half note bowed trem to now divisi Line 1 C#/E

bowed trem half notes. Violins II are bowed trem in Bar 5 on small octave B whole note (repeated next bar) to (Bar 7) B half note to B/B half notes *sff* >. Violas are bowed trem *sff* on small octave E whole note (repeated next bar) to (Bar 7) E half note to E/G half notes *sff*>. VC and CB are bowed trem *sff* on small octave C# whole note to (Bar 6) same C# whole note to (Bar 7) C# half note (followed by a half rest).

Oboes in Bar 5 sound *sff* small octave B whole note tied to whole note next bar and tied to half note in Bar 7 (followed by a half rest). Clarinets play small octave E/G [written F#/A] whole notes tied to whole notes next bar and tied to half notes in Bar 7 (followed by a half rest). The bass clarinet plays this pattern on small octave G tied notes. Bassoons play this pattern on Great octave and small octave C# tied notes. The tonality in these three bars is the C# half-dim 7th (C#/E/G/B).

In Bar 8 (1:12 cd) we come to a *poco a poco rall* section. Violins I are bowed trem *mf* on Line 1 C#/E whole notes (repeated thru Bar 11), Then they are fingered trem *mp* < small octave A up to middle C half notes and then A up to C half notes again. Violins II in Bar 8 are bowed trem on small octave G/B whole notes repeated thru Bar 11. In Bar 12 (Rome hotel lobby when the Jill St. John character shows up), they are now fingered trem between small octave G-A half notes and then G-A again. Violas in Bar 8 are bowed trem *mf* on small octave E/G whole notes (repeated next three bars). In Bar 12 they are now fingered trem between small octave Eb-G half notes and then Eb-G again.

After a half rest in Bar 8, the flutes sound *mf* < Line 2 G half note up to (Bar 9) B back to G half notes down to (Bar 10) E down to C# half notes decrescendo hairpin to (Bar 11) Line 1 D down to G half notes (these seven half notes are under the legato phrase arc). Then the flutes play *p* Line 1 Eb whole note, and so on. The clarinets play the same as the flutes but an octave lower register, so we find Line 1 G [written A] half note up to (Bar 9) B [written Line 2 C#] half note and so forth. In Bar 12, the clarinets then play small octave Eb/G whole notes. Also in Bar 12, the first oboe plays *p* the start of a short lyric line on Line 1 A up to Line 2 C half notes. The Fags in Bar 12 play small octave A/middle C whole notes.

That's it for this cue that I have available!

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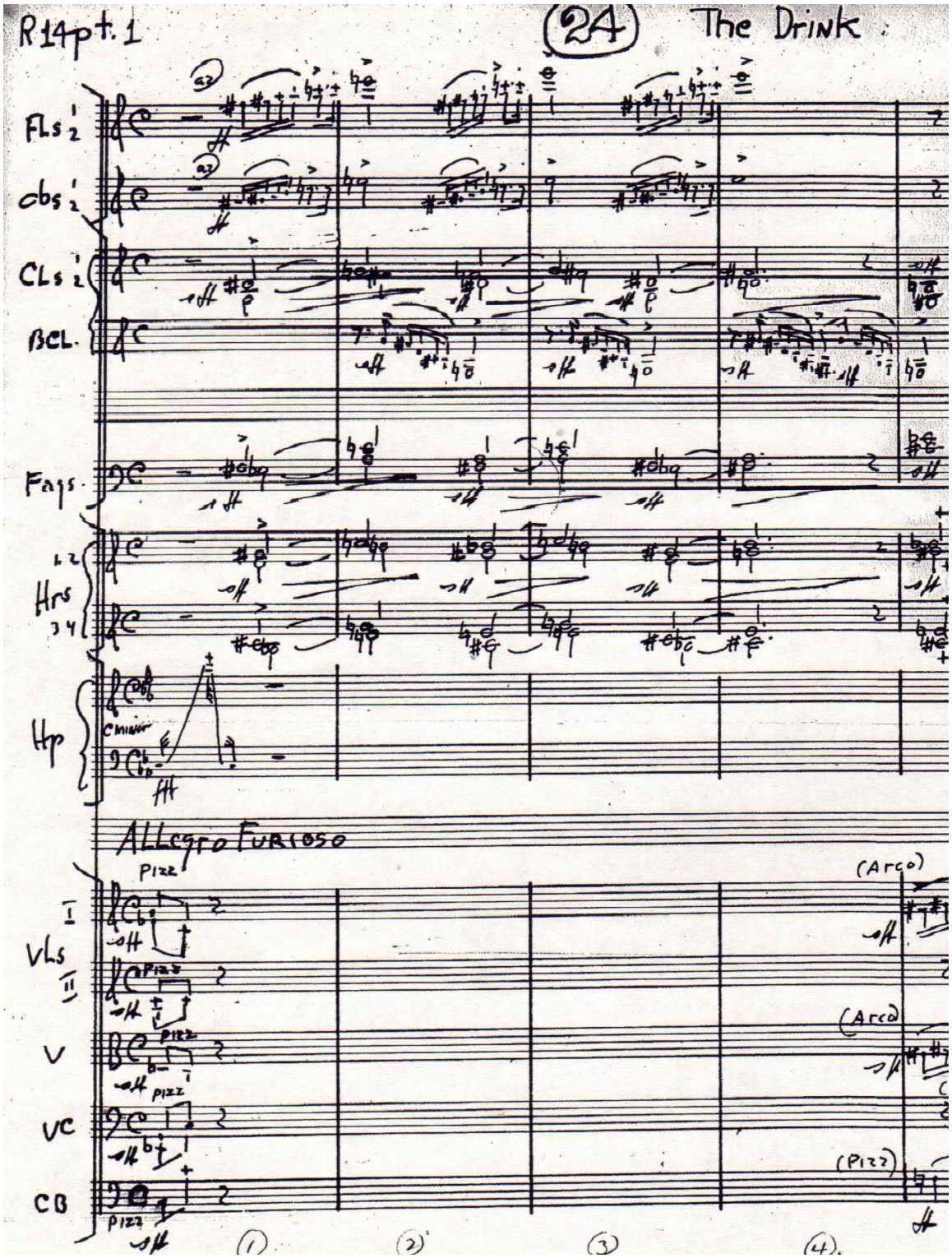
"The Drink" *Allegro Furioso* in C time. Reel 14 part 1. Track #21 disc 14 of the special Fox cd set. The music starts at 2:02:32 when Dick throws his drink at Rosemary's (Jill St. John) face because she rejected him after his alcohol-infused drink. She screams, "Get out!"

The harp is in the key signature of three flats. Herrmann wrote down "C Min" (not the Eb maj alternative). The harp is gliss *fff* from small octave C 32nd note gliss line up to Line 3 Eb note gliss line down to small octave C note (followed by a half rest). The strings are *pizz* (pizzicato) in that first beat. Violins I pluck *sff* Line 1 Eb/G 8ths down to unison middle C 8th (crossbeam connected) followed by rest marks. Violins II pluck small octave G/middle C 8ths up to middle C 8th (followed by rests). Violas pluck small octave Eb down to C 8ths followed by rests. VC pluck *sff* Great octave Eb/G 8ths up to small octave C 8ths followed by rests. CB pluck small octave C up to Line 1 C 8ths (followed by rest marks). Strings do not return until Bar 5.

After a half rest in Bar 1, flutes sound *ff* Line 2 F#-G#-A-B 16th notes (connected as a figure by two crossbeams) legato up to Line 3 E rinforzando-marked C dotted 8th to C 16th up to (Bar 2) E rinforzando half note and then back down to that same F#-G#-A-B 16ths to C dotted 8th to C 16th figure to (Bar 3) same Line 3 E rinforzando half note back down to the same figures just delineated to (Bar 4) E rinforzando whole note. The oboes play the same as the flutes but an octave lower register. After a half rest in Bar 1, the clarinets sound *sff* small octave A/middle C# [written B/Line 1 D#] rinforzando half notes legato up to (Bar 2) E/F [written F#/G] half notes decrescendo hairpin, and then C#/Eb half notes *sff* > up to (Bar 3) E/F half notes down to small octave A/middle C# half notes *sff* > up to (Bar 4) C/E dotted half notes decrescendo (followed by a quarter rest). After a half rest in Bar 1, the bassoons play *sff* > small octave Eb/F# rinforzando half notes legato up to (Bar 2) A/middle C half notes down to F#/A half notes *sff* > up to (Bar 3) A/C half notes down to Eb/F# half notes *sff* > up to (Bar 4) F#/A dotted half notes decrescendo (followed by a quarter rest). Finally for the woodwinds section, we come to the bass clarinet. After a dotted 8th rest in Bar 2, the bass clarinet sounds *sff* Line 1 F [written G] stand-alone 16th note to descending 16ths E-C-small octave B-A [written F#-D-C#-B] connected as a figure by two crossbeams and then down to F [written G] rinforzando-marked half note. This is repeated in Bar 3.



After a dotted 8th rest in Bar 4, the bass clarinet plays Line 1 F# stand-alone 16th to E-C-A-F# 16ths figure down to E dotted 8th up to Line 1 F# 16ths down to E-C-A-F# 16ths again to (Bar 5) F rinforzando half note. After a dotted 8th rest in this bar, it then sounds Line 1 F# stand-alone 16th

to E-C-A-F# 16ths figure to (Bar 6) E rinforzando half note. After a dotted 8th rest here it then plays Line 1 F# 16th to E-C-A-F# 16ths figure to (Bar 7) F rinforzando half note, and so forth in this pattern.

After a half rest in Bar 1, horns I-II (top staff) sound *sff* > small octave A/middle C# [written Line 1 E/G# rinforzando-marked half notes legato up to (Bar 2) Line 1 E/F [written B/Line 2 C] half notes and then Line 1 C#/Eb [written Line 1 G#/Bb] half notes *sff* > legato up to (Bar 3) E/F half notes down to small octave A/middle C# half notes up to (Bar 4) C/E dotted half notes decrescendo (followed by a quarter rest). After a half rest in Bar 1, horns III-IV (bottom staff) play small octave Eb/F# [written small octave Bb/Line 1 C#] rinforzando-marked half notes legato up to (Bar 2) A/middle C half notes and then small octave F#/A half notes to (Bar 3) A/C half notes down to EB/F# half notes to (Bar 4) F#/A dotted half notes (followed by a quarter rest).

In Bar 5 (:07 cd), violins I (only) and violas are now *arco*. Violins I sound *sff* Line 1 F#-G#-A-B legato 16ths (connected by two crossbeams) to Line 2 C rinforzando 8th note (followed by an 8th and half rest). In Bar 6, these first violins then sound *sff* Line 1 A-B-Line 2 C-D 16ths to E rinforzando 8th note (followed by an 8th and half rest). In Bar 7, violins I continue *sff* on Line 1 Bb-Line 2 C-Db-Eb 16ths to F rinforzando 8th (followed by an 8th and half rest). In Bar 8 they now play *sff* Line 2 D-E-F-G 16ths to Ab rinforzando 8th note (followed by rest marks). Violas play the same as violins I but an octave lower register.

Violins II, celli and contrabasses are still pizzicato. After a quarter rest in Bar 5, violins II pluck *sff* Line 2 C quarter note let vibrate extended curve line outward (followed by a half rest). After a quarter rest in Bar 6, violins II now pluck Line 2 E quarter note let vibrate (followed by a half rest). This pattern is repeated in Bar 7 on Line 2 F quarter note and then Line 2 Ab quarter note in Bar 8. VC repeats this same pizzicato pattern as the second violins but an octave lower register. CB in Bar 5 pluck *ff* small octave F quarter note let vibrate (followed by a quarter and half rest). They repeat this pattern on small octave E quarter note in Bar 6, F quarter note in Bar 7, and Great octave G quarter note in Bar 8.

After a quarter rest in Bar 5, flutes sound *ff* Line 3 C dotted 8th to same C 16th to C tenuto half note. After a quarter rest in Bar 6, the flutes then play Line 3 E rinforzando-marked dotted 8th to E 16th to E tenuto half note. After a quarter rest in Bar 7, the flutes play Line 3 F dotted8th to F

16th up to Ab tenuto half note. After a quarter rest in Bar 8, the flutes play Line 3 Ab dotted 8th to Ab 16th to B tenuto half note. The oboes play the same but an octave lower register.

The clarinets in Bar 5 sound *sff* > small octave F#/A [written G#/B] whole notes to (Bar 6) F/A whole notes *sff* > to (Bar 7) Ab/Bb whole notes to (Bar 8) G/B whole notes. The bass clarinets were already discussed. Fags in Bar 5 play *sff* > middle C#/Eb whole notes to (Bar 6) C/E whole notes to (Bar 7) Db/F whole notes to (Bar 8) F/F whole notes.

Horns I-II in Bar 5 sounds *sff* > middle C#/Eb [written G#/Bb] stopped (+) dotted half notes (followed by a quarter rest) to (Bar 6) C/E stopped dotted half notes to (Bar 7) Db/F stopped half notes to (Bar 8) D/F dotted half notes. Horns III-IV plays in Bar 5 small octave F#/A [written Line 1 C#/E] stopped (+) dotted half notes (followed by a quarter rest) to (Bar 6) G/A stopped dotted half notes to (Bar 7) Ab/Bb dotted half notes to (Bar 8) G/B dotted half notes.

Regarding tonalities, Bar 1 is the confused lettering again of F#/A/C#/Eb. Technically the Eb should be enharmonic D# so that we would have the correctly spelled D# half-dim 7 (D#/F#/A/C#). Bar 2 gives us F maj 7 (F/A/C/E) to the first chord just delineated. Bar 3 repeats Bar 2. Bar 4 gives us F maj (F/A/C/E) once again to (Bar 5) that mis-lettered D# half-dim 7th to (Bar 6) A min 7th (A/C/E/G) to (Bar 7) Bb min 7 (Bb/Db/F/Ab) to (Bar 8) G Dom 7th (G/B/D/F).

That is all I have of this cue!

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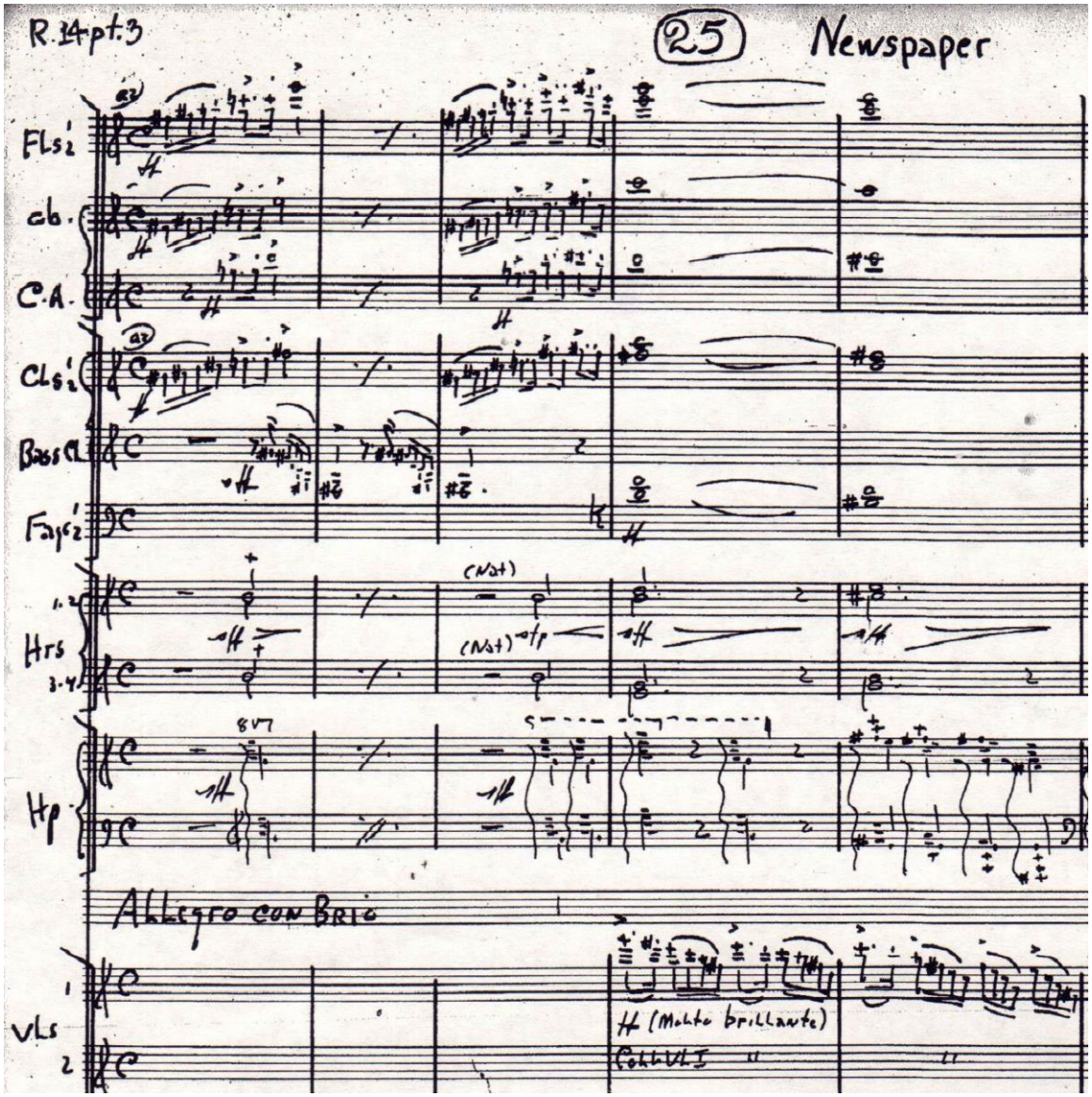
"Newspaper" *Allegro con Brio* in C time. Reel 14 part 3. Track # 21 starting at :18. Note: the music starts off briefly with the same patterns as the start of "The Drink" cue just delineated. The music starts at 2:05:13 in the movie at the bar scene when Jill St. Johns' boyfriend punches Dick. Dick lands on a chair when she comes in, and someone snaps a picture of them. The next day the scandal picture is in the local newspaper.



Flutes sound *ff* Line 2 F#-G#-A-B legato 16ths (connected by two crossbeams) to Line 3 C rinforzando-marked dotted 8th to C 16th up to E rinforzando half note (repeated next bar). The flutes continue in Bar 3 on Line 2 F#-G#-A-B 16ths up to Line 2 C dotted 8th to C 16th two-note figure up to E dotted 8th down to C 16th figure up to F# dotted 8th down to E 16th figure to (Bar 4) E/G whole notes to C/E whole notes next bar down to (Bar 6) Line 1 A/Line 3 C half notes legato down to Line 1 A/Line 2 C half notes. The oboe and clarinets are *col* the flutes in Bars 1-3 but an octave lower register. The oboe in Bar 4 then plays Line 3 C whole note legato down to (Bar 5) Line 2 A whole note down to (Bar 6) F# down to Line 1 F# half notes. After a quarter rest in Bar 1, the english horn sounds *ff* Line 2 C [written Line 2 G] rinforzando-marked dotted 8th to C 16th up to E [written

B] rinforzando half note (repeated next bar). After a quarter rest in Bar 3, the E.H. then plays Line 2 C dotted 8th to C 16th up to E dotted 8th down to C 16ths up to F# dotted 8th down to E 16th to (Bar 4) same Line 2 E whole note to (Bar 5) F# [written Line 3 C#] whole note and then in Bar 6 E down to Line 1 E half notes. Clarinets in Bar 4 play Line 2 E/G [written F#/A] whole notes legato to (Bar 5) C/E whole notes to (Bar 6) Line 1 A/Line 2 C half notes down to small octave A/middle C half notes to (Bar 7) small octave D/F whole notes *sff* >. Fags in Bar 4 show up to play *ff* Line 1 A/Line 2 C whole notes to (Bar 5) F#/A whole notes to (Bar 6) E/F# half notes down to small octave E/F# half notes to (Bar 7) D/F whole notes *sff* >.

After a half rest in Bar 1, the bass clarinet sounds *sff* Line 1 F# stand-alone 16th to E-C-A-F# 16ths figure to (Bar 2) E [written F#] rinforzando half note. After a dotted 8th rest, it then plays the same descending 16ths to (Bar 3) E rinforzando dotted half note (followed by a quarter rest). The bass clarinet returns in Bar 7 on small octave G [written A] whole note *sff* > legato to (Bar 8, *Lento* in 5/4 time) Ab half note (followed by a half and quarter rest).

After a half rest in Bar 1, horns sound *sff* > Line 1 E [written Line 1 B] stopped) +) half note, and repeated next bar. After a half rest in Bar 3, the now *nat* horns play *sfp* < Line 1 E half note to (Bar 4) small octave A/middle C/E/G dotted half notes *sff* > (followed by a quarter rest). In Bar 5, horns sound *sff* > Line 1 C/E/F#/A dotted half notes *sff* > (followed by a quarter rest) to (Bar 6) small octave F#/A/middle C/E (of course the F# half-dim 7th!) dotted half notes (followed by a quarter rest) to (Bar 7) small octave D/F whole notes *sff* >.

After a half rest in Bar 1, the harp is arpeggiando (vertical wavy line rolled chord) *sff* on Line 1 G/A/Line 2 C/E/G/A/Line 3 C/E quarter notes (followed by a quarter rest). This is repeated in Bar 2. After a half rest in Bar 3, the harp is arpeggiando on the same exact quarter notes twice (on the 3rd-4th beats in C time) to (Bar 4) another such sounding (followed by a quarter rest) to another such sounding on the 3rd beat (followed by a quarter rest). Then the harp plays descending inversions of the arpeggiando pattern starting with Line 1 E/F#/A/Line 2 C/E/F#/A/Line 3 C (the F# half-dim 7th again!) down slightly to middle C/E/F#/A/Line 2 C/E/F#/A down slightly to small octave A/middle C/E/F#/A/Line 2 C/E/F# down to small octave F#/A/Line 1 C/E/F#/A/Line 2 C/E quarter notes. This continues in Bar 6 on small octave E/F#/A/middle C/E/F#/A/Line 2 C quarter notes (still

arpeggiando) down to small octave C/E/F#/A/middle C/E/F#/A quarter notes to Great octave A/small octave C/E/F#/A/middle C/E/F# and finally down root position F# half-dim 7th on Great octave F#/A/C/E/F#/A/middle C/E.

In Bar 4, all violins show up to play *ff (molto brillante)* Line 3 G rinforzando-marked dotted 8th to F# 16th note to E-C-Line 2 A-F# legato 16ths (connected by two crossbeams) up to Line 3 E dotted 8th rinforzando dotted 16th to D 16th note to descending 16ths figure again of C-Line 2 A-F#-D. Violins continue this in Bar 5 on Line 3 C dotted 8th rinforzando-marked to Line 2 B 16th to A-F#-E-C 16ths up to F#-E-C-Line 1 A 16ths up to Line 2 E-C-Line 1 A-F# up to (Bar 6) Line 2 C-Line 1 A-F#-E 16ths up to A-F#-E-C to F#-E-C-small octave C 16ths up to "3" triplet value Line 1 E down to C down to small octave A 8ths to (Bar 7, *Rall*) small octave Ab half note *sff* > to A to B quarter notes. Also in Bar 7, violas show up to play *sff* > small octave D/F whole notes, and VC play Great octave G/small octave D whole notes, and CB play Great octave G whole note.

In Bar 8, as given before, we come to a new section tempo-marked *Lento* in 5/4 time. Violins sound *pp* < > middle C half note legato to D dotted half note. Violins II play small octave Ab half note to B dotted half note. Violas play small octave Eb half note to F dotted half note. VC play Great octave Ab half note tied to dotted half note. CB play Great octave Ab half note (followed by a half and quarter rest). The E.H. is *solo* in Bar 8 playing *espr p* < > the start of the melody or lyric line of Line 1 C [written Line 1 G] quarter note up to Ab [written Line 2 Eb] quarter note to G [written Line 2 D] half note to F [written C] quarter note.

The tonality in Bars 1-4 is A min 7 (A/C/E/G). In Bars 5-6, as given earlier, we have the # half-dim 7 (F#/A/C/E). Bar 7 is cloudy & transitional. Bar 8 starts off with the simple Ab maj (Ab/C/Eb) but is rather indeterminate in the second half of this bar. With the strings alone we clearly get the B half-dim 7th (B/D/F/A). But if you add the G half note of the english horn, then you have G Dom 9th (G/B/D/F/A).

That is all I have of this cue!

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"Regrets" in C time. 1:48 duration. Sorry, I did not work on this cue. However, it starts off with the same patterns given in the start of "The Walk"

cue. The music starts at 2:07:53 in the movie when they arrive by sports car to the old chateau.

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"The Surf Board" :37 duration. Sorry, I do not have this cue, technically speaking--but it seems to be an exact clone of "The Beach" cue at the start of the movie action (except for the end bar or two). The music starts at 2:10:59. Dick the now aimless playboy is water surging behind a speedboat.

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"The Porthole" 54 seconds is given the duration on the cd track # 24. Sorry, but I did not work on this cue. Too bad because it was new and heavy dramatic slow music. The music starts at 2:15:12 in the movie on the interior of the boat after Dick sees Nicole leaving the boat. He throws his drink out the porthole. The duration of the cue is 2:14 (give or take a second or two). Track # 24 only has 54 seconds of it. This begs the question: "Why?" (--just like the other obvious overall question: Why was this movie ever made?! :)

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"Finale" A & B. 3:20 duration. Note: Not used in the official print (not on dvd or syndication on tv), but some prints did use it early on!

My notes from the September 30, 2002 post on *Talking Herrmann*:

"As given earlier, I did not take notes of the Finale" notes (!), but I can perhaps give some clarification based on my observation of the two versions (A & B) of that Finale:

The pure orchestral version appears to last about 3:26 in duration. I believe that can be called "A." The added chorus version (probably "B") lasts about 3:34 in duration. The scene and dialog for both versions in the movie are exactly the same of course. The music starts just after when our Freud-want-a-be-hero says to Nicole, "I'll say goodbye to the children..." The dialog continues with him saying "Can't we pretend to them I'm just going away for awhile?"

and then "...12:15 (train leaves)...By no means one of the worst times of the day..." Very dramatic strings here.

At about 0:55 in the chorus version, the other lady asks, "Has he gone?" and another dialog ensues. Nicole says he's going to Glenn Falls (to get away from her!). At about 2:10, the other guy (I believe his teacher) pleads to her, "Don't take advantage again." Nicole says, "What do you mean?"

It is at THAT point the music diverges from the A to B version (or B to A version). In the chorus version, the moderately high strings play briefly. The teacher states: "His weakness, his love for you...His only salvation is to get away from you!" (rather melodramatic and insensitive for a Freudian psychoanalyst I'd say---makes her look like the "Bad Guy"!).Anyway, if you listen very carefully immediately after she says "What do you mean?", you can hear a not-too-seamless change or editing job with the transition of the A to B versions. In the chorus version, you hear the rising harp arpeggio very briefly, and the moderately high strings.

Roughly at 2:20, you really start to hear the chorus in the background. There is an oboe (or perhaps english horn) solo with the strings in the background followed by a response with the flute. The chorus becomes more prominent. By about 2:55 the strings are quite high and then you hear prominent horns.

Now: in the orchestral version, the music is far more seamless at that prior transition point (because this was the intended version!). Right when she says, "What do you mean?" the music becomes different. here you hear the flute solo for a bar, and then the oboe or E.H. solo, etc. This theme here was self-borrowed from "The Walk" cue (and the later "Embrace" cue). In that cue, in Bar 1, the solo flute plays *p espr* crescendo on Line 3 C half note to Bb quarter note to Ab-F-D triplet "3" 8ths. Then the solo clarinet in Bar 2 takes over that pattern, then the bassoon in Bar 3. The harp is arpeggio on rising triplet 8th notes F-C-Ab to middle C-D-F to Ab quarter note (followed by a quarter rest). Etc. So the music in the Finale is fairly familiar. The second

theme is when violins I play Line 2 D quarter note up to A half note down to E quarter note (repeated next bar) while the viole and violins II play the combined D min 7th (D/F/A/C) half note tonality to E/G/Bb/Db half notes. So more familiar music.

Next time I visit UCSB, I'll check out those Finale versions out of curiosity. This score was one of the few that didn't really interest me all that much, except for a few exceptional cues (like "The Walk" and "The Embrace"). I mean, that movie is pretty unwatchable--but thankfully "hearable" due to Herrmann's contribution. I even enjoyed watching "Joy in the Morning" better! And "Blue Denim" is a classic compared to both of those! I start feeling terribly neurotic and paranoid after watching "Tender Is the Night" so I no longer watch that movie :) I also lost faith in psychotherapists after that movie--long before I was disillusioned about Dr. David Viscott in his last years (L.A. Times expose) when he started going naked while golfing, running out of the bushes naked yelling that a tiger was after him! I would've liked the movie better if Nicole had done similarly! But no such luck!"

Bill Wrobel

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Note that track # 27 is "The New Year" (alternate) at 1:57 duration. This appears to be the edited version of the cue actually used in the movie in which the first 49 seconds of the cue (Bars 1-15 or 16) were dialed out.

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Here is a website that may interest the reader:

http://jenniferjonestribute.weebly.com/tender-is-the-night.html