

VERTIGO

[Note: While I have here kept a good deal of my text from the original 2000 version of this “rundown,” I have now (early March 2003, after completing my *It’s Alive* Chord Profile) edited it for greater detail, added Internet links, and so on. I will at least initially put quotation marks around paragraphs that I kept intact or more-or-less intact]

“VERTIGO was once considered Hitchcock's "forgotten classic" because of its relative lack of popularity among filmgoers at the time, and it was vaulted for at least ten years. However, this highly personal, psychological thriller about a good but flawed man's obsession/manipulation of a beautiful but flawed woman (i.e., as "Judy") finally has gained the esteemed status it deserves.”

“In fact, while *Psycho* wins a higher status in the AFI 100 list (#18 to *Vertigo*'s #61), and both films have memorable scores by Bernard Herrmann, *Vertigo* represents the best of Hitchcock's high-budget, color motion pictures. Hitchcock was at his prime then (since *Rear Window* to *The Birds*), and so was Herrmann (in terms of prodigious, creative output) from the mid-Fifties to mid-Sixties. And the rather perfect synastry of the Hitchcock-Herrmann collaboration contributed a special, inner dimension to the personalized vision Hitchcock conveyed in *Vertigo*.”

“As given, the film was not a crowd-pleaser draw at the period. Most people felt confused about the subject matter. Indeed, the working title of the film was "From Among The Dead," and even "Illicit Darkening"! In it, the protagonist (supposedly someone the audience can identify with) sets aside common sense, does not investigate properly (if he was truly objective, he could've had Madeline Elster's autograph and handwriting compared), and ends up losing the same girl twice in the movie! A true tragedy. Hitchcock returned to a popularized, suspenseful yet humorous format in *North By Northwest*. If you notice, *Vertigo* has absolutely NO humor, except perhaps for a brief early scene when Scottie is talking to Midge about a bra she was designing. Midge was not exactly (even accidentally) a comic relief character, as was the case in many of Hitchcock's other films. The only other character in the movie that held such a role quite temporarily, due to a few short lines of dialog, was the manager of the McKittrick Hotel (played by the exceptional Ellen Corby). Otherwise the movie is a stylish but serious study of sexual/emotional obsession (albeit veiled in today's standards!) in the context of a mystery/thriller.”

“*Vertigo* premiered on May 9, 1958 at San Francisco (the open location setting of the movie itself). Bernard Herrmann composed the score January 3-February 19, 1958.”

I would recommend the Collector's Edition of VERTIGO on dvd format that the Robert Harris team restored. I particularly found the feature commentary of great interest, especially the comments of associate producer Herbert Coleman with his direct experiences of the actual production of the movie. While there is a good deal of controversy about this “restoration” (especially from “purists” of the original Hitchcock version), I still strongly recommend this dvd. You can read my recent comments on this topic in one of the *Talking Herrmann* posts cited below.

There is a book titled “Bernard Herrmann’s *Vertigo* : A Film Score Handbook” written by David Cooper that you may be interested in buying. Try Amazon.com at: http://www.amazon.com/exec/obidos/tg/detail/-/031331490X/qid=1046494986/sr=1-11/ref=sr_1_11/103-3308306-9092664?v=glance&s=books#product-details

In April 2002, I discussed this book on *Talking Herrmann* Discussion Board located now at:

<http://zarniwoop.intermedia.uib.no/talking/view.cgi?forum=thGeneral&topic=755>

Also on *Talking Herrmann*, various topics discussed *Vertigo*. Some of them are as follows:

<http://zarniwoop.intermedia.uib.no/talking/view.cgi?forum=thGeneral&topic=8>

<http://zarniwoop.intermedia.uib.no/talking/view.cgi?forum=thGeneral&topic=1271>

<http://zarniwoop.intermedia.uib.no/talking/view.cgi?forum=thGeneral&topic=589>

At Google Groups, you can locate posts from rec.arts.movies.tech that were interesting and rather controversial on the Harris restoration of *Vertigo*:

[http://groups.google.com/groups?hl=en&lr=&ie=UTF-](http://groups.google.com/groups?hl=en&lr=&ie=UTF-8&threadm=39AE5A70%40MailAndNews.com&rnum=6&prev=/groups%3Fhl%3Den%26lr%3D%26ie%3DISO-8859-1%26q%3D%2522Vertigo%2522Harris)

[8&threadm=39AE5A70%40MailAndNews.com&rnum=6&prev=/groups%3Fhl%3Den%26lr%3D%26ie%3DISO-8859-1%26q%3D%2522Vertigo%2522Harris](http://groups.google.com/groups?hl=en&lr=&ie=UTF-8&threadm=39AE5A70%40MailAndNews.com&rnum=6&prev=/groups%3Fhl%3Den%26lr%3D%26ie%3DISO-8859-1%26q%3D%2522Vertigo%2522Harris)

Or simply go to Google groups and type in ["Vertigo" Harris] in the search line --or experiment a bit:

<http://groups.google.com/>

As a reference guide, I will use both the timings given on the written music, and also the original stereo tracks (used in the Restoration dvd) available on the 1996 Varese Sarabande cd (VSD-5759).

VERTIGO

"Prelude" R1/A. *Moderato assai* in Cut Time (alla breve). Half note = 60.
Pages 1-9, 89 bars, 2:58.

Instrumentation: 3 flutes, 2 oboes, *CA* (english horn), 3 clarinets, 2 bass clarinets, 2 Fags (bassoons), contra bassoon (C.F.), 4 horns in "F," 3 trumpets (Bb), 3 Pos (trombones), tuba, timp., 2 vibes, small triangle, large susp cymbal, 2 harps, celeste, Hammond Organ, "8-10" violins I, 8-10 violins II, "6-8" violas, "6-8" VC (celli), "3-4" CB (contra basses).

The Prelude opens forcefully (*sff con forza* for the strings; *ff* or fortissimo for the woodwinds) as "A Paramount Release" logo of a snow-capped pinnacle mountain appears on the screen. Three flutes play six descending to ascending quarter notes per bar as two bracketed triplet figures (each quarter note triplet equals a half note value). We find descending quarter notes starting Line 3 *rinforzando* D-Bb-Gb down to rising triplet notes *rinforzando* D (d") up to Gb, then Bb [Gb augmented 2nd inversion sound or major third intervals between notes]. In Bar 2, they play descending D-Bb-Gb down to Eb-Gb-Bb ascending and legato triplet value quarter notes. Repeat Bars 1-2 in Bars 3-4, 5-6, and 7-8.

Violins I also play the flutes figure but in bowed tremolo fashion, probably measured trem since the stems have two horizontal short lines instead of three. So each

triplet value quarter note would equate to four 16th notes. Meanwhile, the clarinets and violins II play contrary motion or rising to falling triplets (in contrary motion to the flutes and violins I). We find rising quarter note triplet Line 1 Eb-Bb-Db to falling motion triplet starting Line 2 C-Bb-Gb. In Bar 2, they play Eb-Gb-Bb to D-Bb-Gb. Repeat these two bars thru Bar 8.

Vibe I, after a half rest, strikes *f* rising notes Line 2 D-Gb-Bb, while vibe II plays descending notes C-Bb-Gb. In Bar 2, vibe I, after a half rest, strikes rising triplet notes Eb-Gb-Bb; vibe II strikes descending notes D-Bb-Gb. Repeat Bars 3-4, and 5-6. Bar 7 repeats Bar 1.

The oboes, english horn, horns and Pos sound off *sff* a pronounced two-note (tied) figure. We see Line 1 D whole note tied in Bar 3 to half note next bar, to C half note tied to half notes next bar decrescendo (followed by a half rest). Being transposing instruments, horns and english horn play that D but *written* A a perfect 5th interval above, to C [written G].

In Bar 6, as the "VistaVision" logo approaches (the "V" is pronounced as if standing for "Vertigo"), the bass clarinets/bassoons/CF/tuba/violas/VC/CB play a similar figure. We find small octave Eb (bass clarinets/horns/Pos/ tuba I/viole/CB) and Great octave Eb (Fags/C.Fag/tuba II/VC) whole note tied to half note in Bar 7, to the D half note tied to D whole note in Bar 8. The bass clarinets continue the whole note tie in Bar 9 (end of page 1).

The triplet ostinato changes timbre in Bar 9 as we see on the screen the head of a lovely but mysterious woman. Now harp I plays falling to rising triplets; harp II plays them rising to falling (again, in contrary motion). The celeste top staff plays the harp I figures, but an octave lower (d", etc), while the bottom-bass clef staff plays the harp II line an octave lower. Meanwhile, the small triangle softly strikes *pp* two half notes per bar. So harp I plays the notes and register of violins I, while harp II plays the violins II pattern.

Midway Bar 12 (after a half rest), as the name "James Stewart" appears, the flutes/oboes/vibes/violas again join in the ostinato. The flutes play rising "3" bracketed triplet quarter notes Eb-Gb-Bb (*rinforzando*-marked on the Eb note) to (Bar 13) descending triplet notes Line 3 D-Bb-Gb (*rinforzando* on D) down to rising triplet notes Line 2 D-Gb-Bb (*rinforzando* on D). Repeat next bar (except for the Eb instead of the D notes), etc. Clarinets, vibe II, and violins II play descending triplet notes Line 2 D-Bb-Gb to (Bar 13) rising triplet notes Eb-Gb-Bb to descending C-Bb-Gb. Repeat next bar (except for the Eb substituting D). Etc.

Meanwhile, after a half rest in Bar 12, the stopped horns (plus + sign over notes) play the Bb/D [written F/Ab] half note dyad tied to whole notes next bar and to half notes in Bar 15. Trombones play (hard mutes) *sff* small octave Eb minor (Eb/Gb/Bb) half notes tied to whole notes next two bars and to half notes in Bar 15 (followed by a half rest). Bassoons and bass clarinets play the Eb/Gb dyad; english horn the Bb, and oboes the D note. Combined we have the Eb minMaj 7 tonality (Eb/Gb/Bb/D) that we hear anyway in the ostinato pattern.

When the "Kim Novak" name appears on screen, midway Bar 18, we find the same pattern. This time the Pos (trombones) play the Ab min 1st inversion chord (C/Eb/Ab) as half notes tied to whole notes thru Bar 20 > *pp*. Stopped horns play the Ab/C [written Eb/G] dyad; Fags play the C/Eb dyad; bass clarinets the C/Eb dyad also;

english horn the Ab note, and oboes the C. The ostinato is till Eb/Gb/Bb/D, so we hear a polychord dissonant sound overall.

When the "In Alfred Hitchcock's" label appears we find the same pattern (back to the Eb minMaj 7 sound). This time the tuba joins in playing Eb, and Pos play notes Gb/Bb/D. Horns sound the Bb/D dyad (octave lower than in Bars 13-15). Fags play Eb/Gb; bass clarinets the Bb/D. The E.H. and oboes are silent, but the violas/VC/CB join in (violas on Bb, celli on Gb/Bb, CB on Eb).

Finally when the "Vertigo" title shows up faintly in the distance (slowly approaching the audience and getting larger), we find the same pattern for the last time before the main thrust of the cue commences. Here the Hammond Organ joins in playing, I believe, the polychord consisting of Ab min (Ab/Cb/Eb) below the G min triad (G/Bb/D). The trumpets play the G min chord in hard mutes. The horns play the Ab minor, etc.

Midway Bar 30, the violins and flutes begin a series of half note trills starting with Line 1 D (d') trill (to Eb), and then (in Bar 31) Eb half note trill (to F) to Gb half note trill (to Ab). [Note that the score centers or refers to note D in most cases, especially the ghostly Carlotta theme/rhythm] On the movie screen we begin to see a series of slowly moving hypnotic figures in changing colors (Saul Bass creations), suggested musically by the ostinato rising to falling figures with the implied dizzying effect. In Bar 32 (start of page 4), the trill continues on Ab half note (to Bb) and then Bb half note trill (to Cb) to (Bar 33) Line 2 D half note trill (to Eb), and continue the same sequence as given (with a steady crescendo) until the last trill in Bar 35 of Line 2 B half note (to C#) and then B-C# grace notes. Meanwhile the harps and celeste continue the contrary motion ascent-descent (descent-ascent) of "3" triplet value quarter notes, and the triangle softly strikes *pp* two half notes per bar. After a half rest in Bar 30, the vibes also play trem half notes in a steady climb. So we find vibrate I striking *p* Line 1 Eb half note trem to (Bar 31) F to Ab half notes to (Bar 32) Bb to Line 2 Cb half notes to (Bar 33) Eb to F to (Bar 34) Ab to Bb to (Bar 35) B whole note (silent next three bars until Bar 39). Vibrate II plays Line 1 D half note to (Bar 31) Eb up to Gb to (Bar 32) Ab to Bb trem to (Bar 33) Line 2 D to Eb half note trem to (Bar 34) Gb to Ab to (Bar 35) Bb to B half note tremolos.

In Bar 36 (:55) the strings play the ostinato in legato (not bowed trem) fashion. Violins I & II (and flutes) play *ff* falling to rising triplet notes starting Line 3 D-Ab-Eb down to rising triplet notes Line 2 C-Eb-Ab, repeated next bar. In Bar 38, they play C-Ab-Eb descending quarter notes down to Line 2 C-Eb-Ab ascending notes. Violas (except for the first note) and celli (VC) play in contrary motion, rising to falling. We find ascending notes starting Great octave (VC) Ab-Eb-Ab, to falling notes C-Ab-Eb (repeat next two bars). Viole play (after a triplet value quarter rest) small octave Eb-Ab up to descending middle C-Ab-Eb (repeat next two bars). CB play *f* > Great octave Ab dotted half note (followed by a quarter rest) up to small octave Ab dotted half note down to (Bar 38) Great octave Ab note (repeated next bar). As given, flutes follow the violins line; clarinets the violas line.

Meanwhile, horns II & IV play *espr p* whole notes Eb/Ab tied to whole notes next two bars. Horns I & III play the D whole notes tied to half notes next bar, then C half note tied to whole note next bar.

Trumpets in hard mutes play the same pattern. So trumpets II & III play the Eb/Ab whole note dyad while trumpet I plays C to D. Ditto open Pos. Tuba plays

sustained Ab whole notes. CB plays the Ab dotted half note $f >$ (followed by a quarter rest) up to (Bar 37) Ab an octave higher. Then back to lower octave Ab in Bar 38.

As given, in Bar 38, the flutes and violins change the ostinato triplet figure notes to descending C-Ab-Eb to rising C-Eb-Ab. The clarinets/violas/VC figures stay the same.

In Bar 39, the volume culminates fortissimo ($p < ff$). Trumpets play whole notes B/C/E for three bars; Pos play E/B/C; tuba on A, etc. In Bar 42, the Pos play p whole notes Eb/C/Eb, etc.

Skipping to Bars 53-54 [1:45], the harps and celeste are again soli (no other instruments playing) for these two bars sounding the “3” triplet value ostinato swirling figures--but now as 8th notes (“speeded up” or accelerated effect). We find harp I & top staff of celeste playing rising 8th notes Line 2 D-Gb-Bb to falling (starting Line 3 D) D-Bb-Gb (repeated same bar). Repeat next bar. Harp II & bottom staff of celeste play contrary motion of falling to rising 8th note triplets: starting Line 2 C-Bb-Gb to rising Line 1 Eb-Gb-Bb. The triangle again strikes pp two half notes per bar.

In Bars 55-56, the flutes/clarinets/violins take over the triplet figures, but fortissimo (ff). The horns are stopped sff decrescendo on Line 1 whole note D [written A] tied to next bar. Oboes/E.H./bass clarinets/Fags/trumpets/Pos/tuba are also unison on notes D. Oboes/English horn/Fags/trumpets/Pos play Line 1 D, while bass clarinets Line 2 D [written E]. The vibes hammer whole notes Line 1 Gb/Bb/C sff ($L.V$) tied to whole notes in Bar 56. Also in Bars 55-56, violins (and flutes) play ff rising to falling “3” triplet value 8ths Line 2 D-Gb-Bb to falling (starting Line 3 D) D-BB-Gb. Repeat these two figures in the same bar, and repeat next bar. Clarinets play contrary motion starting Line 2 C-Bb-Gb to rising Line 1 Eb-Gb-Bb.

In Bars 57-58, the harps and celeste reverse directions on the 8th note triplets. So harp I plays descending (starting Line 3 D) D-Bb-Gb down to ascending Line 2 D-Gb-Bb, and so forth. . Then the stopped horns play middle (Line 1) C [written G] whole notes $sff >$ tied to whole notes next bar. Trumpets and Pos and tuba play Line 1 C as well. Vibes play, I believe, whole notes Gb/Bb/D. Etc.

By Bar 71 [2:21], the lowest register strings play *sonore* (resonant, sonorous tone) the ostinato triplets (back to triplet value quarter notes). Violins play descending to ascending notes, while viole and celli play contrary motion. Trumpets play $p < f$ Eb/Ab/D (d’’) whole notes to (Bar 72) Eb/Ab/C whole notes (flutes play these notes an octave register higher). Oboes play Ab/D (d’’) whole notes to (Bar 72) Ab/C whole notes, while the English horn plays Line 2 Eb [written Bb] tied to next bar. Clarinets play as the trumpets. The bass clarinets play Ab/C [written Bb/D] whole notes tied to next bar, and Fags play Great octave Ab and small octave Eb notes tied to next bar. In Bar 73, altri brass and C.Fag join in. Horns I-II play $f >$ E/B whole notes legato to (Bar 74) C/E [written G/B] whole notes, while horns III-IV play middle C/B whole notes to B/E. Pos play A/E/B (b) whole notes tied to whole notes next bar. The tuba plays Contra-octave E whole note tied to next bar. The timp is trill rolled $mf >$ on Great octave A whole note in both bars. Vibe I strikes sff ($L.V$) Line 2 C/E/B whole notes while vibe II sounds B/C/E. The C. Fag play $f >$ Great octave A whole note tied to next bar. Fags play A/E (e) whole notes. Bass clarinets play B/C (c’’) whole notes tied to next bar. Clarinets play Line 2 C/E/B whole notes to (Bar 74) B/C/E whole notes. The English horn plays Line 2 C [written G] whole note to (Bar 74) B whole note. Oboes play Line 2 E/B whole notes to (Bar 74) C/E. Flutes play Line 2 C/E/B whole notes to B/C/E whole notes next bar.

The Prelude ends on the score's center note (note D) and we segue (*overlap*) into the next cue.

“Roof-Top” R1/B. *Allegro Con Brio* in 2/4-6/8 time (meter). Pages 10-16, 66 bars, 1:37. Quarter note/dotted quarter note = approx 120.

Scene: A highly effective, exciting opening/set-up scene (what is vertigo, and who has it). A blurred dark backdrop suddenly focuses on a top rung of a building ladder as a criminal's hand grasps it. He jumps on the roof, running away, being pursued by a San Francisco street cop, and then by detective John "Scottie" Ferguson (James Stewart). Scottie tries to jump from that roof to an adjacent sloping roof but slips. He manages to hang on precariously on his fingertips upon a rain gutter. As he looks down, he experiences vertigo (fear of heights). The policeman tries to help Scottie, but the cop himself slips and tragically falls down to his death. [If this was made into an "Airplane"-like farce comedy years later, we could visualize an extended dark humor scene in which several other people (including the thief) try to help and ALSO fall to their doom! The last scene of that sequence would show a pile of bodies below on the pavement!]

The music sequesters from the Prelude with fast-paced chase motion figures. In Bars 1-2, the violins and viole (or "violins") are *con forza* furiously playing six 16th notes per figure, two figures per bar, starting on C (middle) note for the violins and small octave C for the viole. So we find figure notes C-Db-D-Eb-D-Db played repeatedly thru Bar 11. In Bar 3, three flutes and three clarinets join in on the dizzying circular vertigo figure (same notes) played thru Bar 10. Then in Bar 5, two oboes and the english horn join in, but playing the "slower" 8th note version figures of C-Db-D to Eb-D-Db played thru Bar 10.

Starting in Bar 7 (:06) the celli and basses (VC/CB) are *sff (sost)* full bar value half notes for seven bars. The celli are sustained on note C (C or Great octave range; or two octaves below middle C); CB is sustained on Great octave F#.

Starting in Bar 9, the two bass clarinets/2 Fags/C.F. join in on that sustained note of F# for the bass clarinets (small octave F-sharp), Great octave C/F# for the Fags, and Great octave F# for the contra bassoon.

In Bar 11 (start of page 11), the three trombones and tuba begin a four-bar ominous phrase *sfp < ff* of the Great octave F# half note up to F# octave higher (small octave) tied to next bar, then back down to (Bar 14) Great octave F# note. In Bars 12-13, the stopped horns augment the sound on small octave F# [written middle C#] tied to Bar 13, also *sfp < ff*. Also in Bar 12, violins I & II (and clarinets) play two 16th note figures on small octave G-Ab-A-Bb-A-Ab (viole continue on C-Db-D to Eb-D-Db legato 8ths thru Bar 14). However, while violins II and clarinets continue the small octave 16ths, violins I in Bar 13 jump up to Line 1 F-F#-G-Ab-G-F# legato 16ths played 2X and repeated next bar. The oboes and E.H. play *ff* the 8th note variant of F-F#-G triplet 8ths (crossbeam connected) to Ab-G-F# 8ths (crossbeam connected). In Bar 14, the flutes play 16th notes Eb-F-F#-G-F#-F 16th note figures thru Bar 17.

In Bar 15 [3:14 track #1 on the cd], the Pos/tuba start to play the four-note figure on the higher B tone. So we find Great octave B half note crescendo up to small octave B tied to Bar 17, back down to (Bar 18) Great octave B decrescendo. Stopped horns play B in Bars 16-17 *sfp < ff* again. In Bar 15 thru midway Bar 18, the bassoons play Contra-

octave B/Great octave F half notes tied to half notes thru Bar 17 and tied to quarter notes in Bar 18. Bass clarinets play small octave F/B; celli play Great octave F, and CB on Great octave B.

In Bars 19-22, the Pos/tuba play the figure on notes C (small octave C up to Line 1 (middle) C, etc), and then D in Bars 23-26, and then Eb in Bars 27-30, etc. Violins and viole begin to play the rising to falling figures in 8th notes, but flutes/clarinets still play the 16th note figures. So violins I play Line 1 C-Db-D to Eb-D-Db (repeated thru Bar 22), while violins II play small octave G-Ab-A to Bb-A-Ab, and viole play small octave Eb-F-F# to G-F#-F. VC play *sff* Great octave D half note tied to half notes thru Bar 21 and tied to quarter note in Bar 22 (followed by a quarter rest), while CB/C. Fag play Great octave Ab notes in that pattern. Bassoons play Great octave D/Ab notes in that pattern, and bass clarinets on small octave D/Ab. Flutes play 16th notes Line 2 C-Db-D-Eb-D-Db played 2X same bar and repeated thru Bar 21 (silent Bar 22). Clarinets play the same notes and pattern but Line 1 register. Oboes play Line 1 8th note figures G-Ab-A to Bb-A-Ab (repeated next two bars). The English horn plays Line 1 Eb-F-F# to G-F#-F legato 8ths.

Skipping to Bar 58 [3:57], *Lento* in C time, we find the first vertigo episode Scottie experiences. We see the high piccolos *ff* (*sost*) on Line 3 [written Line 2 with the 8va ottava above] D major (D/F#/A) whole note chord tied to next bar (held fermata). Trumpets also play D/F#/A [written E/G#/B] whole notes but Line 2 register. The clarinets, however, add a dissonant polychord dimension with the Eb minor chord (Eb/Gb/Bb). Oboes are sustained on dyad Line 2 F#/A, and english horn on Line 2 D [written A]. The large susp cymbal is rolled *ff*. Harp I is wildly gliss on the D major key signature (two sharps), starting Line 4 D down to Line 1 D back up (etc., high to low). Harp II is contrary motion (low to high gliss) on the B min key sig (5 flats). The vibes also play a role in the total effect, notated in fingered trem fashion (ala strings). Vibe I plays Line 2 F# up to A half notes, then D up to F half notes in Bar 58, while vibe II plays Line 1 Bb down to Gb half notes, and then Gb up to Bb. In Bar 59, *Vib I* plays A down to F# half note trem to non-trem half notes Line 2 D/F#/A let vibrate and held fermata. Vibe II plays Line 1 Bb down to Gb half note trem, and then Gb/Bb/EB half notes held fermata.

In Bar 60 (start of page 16), those instruments are silent for a bar while the strings play bowed trem whole notes *sff* (*sost*). Starting at the top, the stopped horns are *sff* (*sost*) on Ab min (minor) whole note triad (Ab/Cb/Eb). Horns I & III play Line 1 Eb. Pos in hard mutes play G/B/D (d') whole notes held fermata, while the tuba plays small octave G. The H. O. plays *ff* G/B/D (d') on the bottom staff, and Ab/Cb/Eb (Line 1 E-flat) on the top staff. Violins I are bowed trem held fermata on Line 1 Cb/Eb whole notes; II on Ab/Eb; violas on Bb/D (d'); VC on small octave G/Bb.

Bar 61 repeats Bar 58 (but as whole notes held fermata). Bar 62 repeats Bar 60. Bar 63 repeats Bar 58, except that now the vibes are not trem but strike *sff* Line 2 D/F#/A whole notes held fermata (vibe I) and Gb/Bb/Eb (vibe II).

In Bar 64, the bass clarinets play *sff* > small octave F# [written G#] whole note, repeated next bar (silent in end Bar 66). Fags play Great octave C whole notes thru Bar 66 (held fermata in Bar 66). The C.Fag plays Great octave F# whole notes in Bars 64 & 65, and then *sff* Great octave C whole note held fermata. The horns play *ff* small octave C [written G] half note legato to Db quarter note, followed by a quarter rest (repeat next

bar). In end Bar 66 (bass clef), they play Contra-octave C whole note held fermata. Back in Bar 64, Pos/tuba play *ff* < small octave C half note to rinforzando Db quarter note followed by a quarter rest (repeat next bar). Pos I & II are silent in end Bar 66. However, trombone III & tuba play *sff* Great octave C whole note held fermata. The timp is trill rolled *ff* > < > < Great octave F# whole notes in Bars 64-65 to (Bar 66) small octave C whole note *ff* trill rolled. The H.O. (*pedals*) Great octave F#/small octave C [this is, incidentally a discordant tritone interval] whole notes tied to next bar, and then only the C is sustained in end Bar 66. Viole play *ff* < *sff* small octave C half note to Db quarter note followed by a quarter rest (repeated next bar). Silent in end Bar 66. VC play the same pattern and register. However, in Bar 66, the celli play *sff* Great octave C whole note held fermata. The CB play *sff* > Great octave F# whole note in Bars 64 & 65 up to (Bar 66) small octave C whole note held fermata. In Bar 66, the Tam Tam rings *mf* (*L.V*) a whole note.

End of cue.

“The Window” R1/D-2/A. *Lento* in 3/2 meter. Page 17, 4 bars, :15. Scene: Scottie feels vertigo again at Midge's place as he ascends a footstool and looks outside down on the street below.

Bar 1 = G min (G/Bb/D) and Ab min (Ab/Cb/Eb) to F# min (F#/A/C#) and F min (F/Ab/C).

Three trumpets in hard mutes play rinforzando a full bar value chord (whole note with double dots) *sfp* < *fff* on G/Bb/D (d’). Pos with hard mutes play the Ab/Cb/Eb (Line 1 Cb/Eb) on the "K" tenor clef with the "C" note located on the 4th line of the staff (2nd from top).

After two half rests in Bar 1, the H.O. "or novachord" is *pp* playing dissonant polychords (both staves are in the treble clef) F/Ab/C (c’’) on the bottom staff, and layered above it F#/A/C# (Line 3 C-sharp) on the top staff, notated as half note chords tied to full value notes next two bars, > *pppp*. So on the 4th beat of Bar 1, polytonality is clearly indicated in an overlapping fashion consisting of four triads.

In Bars 3-4, the 3 clarinets and 2 bass clarinets finish the cue in the low, rich "chaleur" register. They all play *pp* < unison legato half notes Line 1 D [written C] down to small octave F [written G] half note up to Ab [written Bb] half note down to (Bar 4) small octave E [written F#] full value note, decrescendo and held fermata.

End of cue.

“Madeline” [Note: Herrmann writes the name as given, not as "Madeleine"] R2/B. *Lento amoroso* in 6/8 time. Page 18, 13 bars, 1:12. [Note: This cue is not on the reference cd] “Scene: Very cozy, velvety red restaurant scene, and hauntingly beautiful, sensuous string music by Herrmann (setting the mood perfectly). All strings are *con sords* (muted), typically a Herrmann trademark that creates a soft quality of tone, silky and somewhat veiled. Here Scottie stakes out Elster's "wife" for the first time. [A major flaw of the script is that Scottie is not much of a detective: he doesn't interview Elster's neighbors and long-time friends whose descriptions would've contradicted those of the Judy (Kim Novak) character. He doesn't dig beneath the surface into his background with his "wife," nor does he, as given earlier, check out her handwriting, etc. A good detective never assumes anything, especially what the client says!] Incidentally, in an Airplane-like

spoof, everybody (not just Scottie) would be looking longingly at the Kim Novak character as she pauses in front of the bar!"

Instrumentation: 8 violins I, 8 violins II, 6 violas, 6 celli, 2 CB, harp (played only in Bar 10). 8th note = 70.

In the grace bar, violins I are soli dolce *pp* < playing rising 8th notes (connected by a crossbeam) Line 1 F#-G-B (with the B tied to B 8th in Bar 1) to the A quarter note, all notes under a legato phrase/slur (curve) line, indicating that the notes are meant to be played in a smooth, legato fashion.

In Bar 1, the altri (other)strings join in (except CB, silent until Bar 10). Violins II play *pp* middle or Line 1 C/E half notes on the up-bow ("v" mark over the note) to (Bar 2) G/B dotted half notes (followed by a half and quarter rest marks). Violas play small octave E/A dotted half notes to (Bar 2) E/G dotted quarter notes (followed by a quarter and 8th rest). VC play A/E (e) dotted half notes to G/E dotted quarter notes. Total combined sound: A min (A/C/E) to E min 7 (E/G/B/D).

Meanwhile, violins I continues the melody line in Bar 1. As given, the Line 1 B 8th is tied from the 8th in the grace bar. Then the violins play down to A quarter note (end of the five-note first phrase or slur/curve line) to G-E-F# crossbeam connected 8ths (with that F# tied to an 8th next bar) to E quarter note decrescendo (this set of five notes also under the slur phrase line). Then violins I are soli in the rest of Bar 2 (as in the grace bar), playing rising 8th notes Line 1 C-D-Eb (Eb tied to 8th in Bar 3) up to the A quarter note (this set of five notes under the slur line).

In Bar 3, violins II play small octave A dotted half note in the up-bow crescendo to (Bar 4) G dotted quarter note decrescendo, followed by a quarter and 8th rest marks. Violas play Eb dotted half note crescendo and legato to (Bar 4) E dotted quarter note decrescendo to F#-G-B crossbeam connected 8ths (that B tied to B quarter note in Bar 5 down to A 8th to G quarter note to F# 8th (end of seven-note phrase) to (Bar 6) D tenuto 8th to E quarter note (followed by a quarter and 8th rest). In Bar 3, VC play Great octave F dotted half note to (Bar 4) C/A dotted quarter notes (followed by a quarter and 8th rest). Violins I continue the melody line in Bar 3 with 8th notes G-Eb-F# (tied to 8th note next bar) to E quarter note, again all under the legato/slur line. Then violins I (and violas, as just indicated) play rising 8ths F#-G-B (tied to quarter note this time in the next bar) to A 8th, then G quarter to F# 8th to (Bar 6) E 8th to D quarter.

Meanwhile, violins II in Bar 5 play middle C/E dotted quarter notes on the up-bow down to A/C dotted quarter notes to (Bar 6) small octave G dotted quarter note (followed by a quarter and 8th rest). In bar 5, VC play small octave E dotted quarter to Great octave A/small octave E dotted quarter notes crescendo to (Bar 6) G/D dotted quarter notes decrescendo (followed by a quarter and 8th rest).

In the rest of Bar 6, violins I are soli on rising 8th notes F#-G, up to Line 2 E (e") tied to E 8th next bar, to the D quarter note (these five notes under the slur line). Then they play 8th notes C-B-D (D tied to 8th next bar) to C quarter, under the slur line with the decrescendo mark (>) underneath the notes. In Bar 7, the altri strings sound again. Violins II play D/Ab dotted half note dyad to (Bar 8) Eb/G dotted quarter (followed by rests). Violas play Ab/B to G/C; VC play F/D to C. Total combined sound ends on the C minor (C/Eb/G).

Violins I are soli again at the end of Bar 8 with rising 8ths Line 2 Eb-G-C (c") tied to 8th in Bar 9 to Bb dotted 8th to G# 16th, then up to C# 8th to B 8th dotted, down

to G 16th. This moves in Bar 10 to high F# 8th in forte (*f*) volume to E dotted 8th to D 16th to (now *sff*) C#-F-D triplet to Line 2 B (bⁿ) quarter note, decrescendo (>).

The Cb in Bar 10 plays *f* > Great octave G (G) dotted quarter note (followed by a quarter and 8th rest). Viole play *f* < *sff* > Line 1 D/G/B dotted quarter notes legato to E/G dotted quarter notes. In Bar 11, the viole play *p* < small octave G/middle C# dotted quarter notes legato to Bb/D dotted quarter notes. In Bar 12, the viole play F#/A# dotted quarter notes to G/Bb dotted quarter notes.

In Bar 11 (*molto rall*), violins I play Line 2 8th notes E-F#-G to A 8th and A dotted 8th to E 16th to (Bar 12) Line 2 D/F# dotted quarter notes decrescendo. The harp in Bar 10 is arpeggiando (vertical wavy line rolled chord) forte on (bottom staff) Great octave G/small octave G/B/Line 1 D, and (top staff) Line 1 G/B/Line 2 D/F# dotted quarter notes (followed by a quarter and 8th rest). The solo cello in Bar 12 plays rising 8ths D-E-F# to falling 8ths F#-E-Bb to (Bar 13 where only the solo cello is heard) D dotted half note, held fermata.

“Madeline’s Car” R2/C-3/A. *Molto moderato* in C. Pages 19-20, 43 bars [Bars 33-36 deleted], 2:30. Scene: Scottie trails Madeleine Elster thru the streets of San Francisco. In my estimation, quarter note = approx 63. Instrumentation: oboe, 3 clarinets, 2 bass clarinets, 1 horn, 16 violins, 6 violas, 6 VC, 3 CB. All strings are *con sord* (muted).

The cue opens with a nearly ever-present ostinato rhythmic pattern of notes: 8th-quarter-8th-8th-8th-8th (followed by an 8th rest). The quarter note and last 8th note are tenuto ("held" for full value), shown by the short horizontal line over those notes.

Clarinets II & III play *pp* (pianissimo) the pattern on small octave D/Ab (in the chalumeau register). Bass clarinet I plays it on small octave Bb [written middle C]. So the bass clarinet play *pp* stand alone Bb 8th to Bb tenuto quarter note to stand alone Bb 8th to Bb-Bb 8ths (crossbeam connected) to stand alone Bb tenuto 8th (followed by an 8th rest). Repeat thru Bar 10.

In Bar 2, clarinet I plays *pp* > Line 1 D [written E] dotted half note tied to 8th (followed by an 8th rest). Bass clarinet II plays lowest or small octave E [written F#]. Repeat Bars 1-2 thru Bar 10.

In Bar 3, after a quarter rest, the violins start to play a two-bar melody phrase or cell *pp* < >. So we find Line1 [violins I] and Line 2 [violins II but written Line 1 with the *8 va ottava* over the notes] quarter notes Ab-Bb-Cb [Line 2 C-flat] to (Bar 4) Bb half note legato to Ab half note, all notes actually under the legato slur/phrase line. In Bar 5, the violas (in the treble, not the standard alto clef) play, after a quarter rest, rising quarter notes Line1 2 D-E-F to (Bar 6) half notes E to D.

In Bar 7, after a quarter rest, the violins return with rising quarter notes Ab-Bb-Cb to (Bar 8) descending Ab to Gb quarter notes to F half note, again *pp* < >. In Bar 9, after a quarter rest, the violas play D-E-F to (Bar 10) E to D half notes.

In Bar 11 (start of the bottom half of this page), Herrmann changes the orchestral colors, switching the ostinato pattern to the violins and celli. We find violins II playing the ostinato *mp* (mezzo-piano) on lowest or small octave A notes. The celli play it on Great octave B/small octave Eb.

In Bar 12, violins I join in with Line 1 Eb for the ostinato. Violas also join in *mp* on small octave Eb notes for the ostinato. Repeat this alternating pattern thru Bar 20 (Bars 14, 16, 18, 20). Also in Bar 12, the horn sounds *mp* > Line 1 Eb [written Bb] dotted half note tied to 8th (followed by an 8th rest). Repeat in Bars 14, 16, 18, 20. The CB play it on small octave F, *mf* > .

In Bar 13, after a quarter rest, clarinet I takes over the melody line *pp* < > on Line 1 A-B-C (c'') quarter notes to (Bar 14) A-G quarter notes to A half note (all notes played legato).

In Bar 15, after a quarter rest, the oboe takes over the melody cell with rising quarter notes Line 2 Eb-F-Gb up to (Bar 16) A to Ab half notes.

In Bar 17, clarinet I returns to play rising quarter notes A-B-C up to (Bar 18) half notes F# to F. The oboe takes over again in Bar 19 with rising notes Eb-F-Ab to (Bar 20) half notes Ab to Gb.

In Bar 21 (start of page 21), clarinets II & III and bass clarinet I return with the ostinato pattern: Line 1 C [written D] for the bass clarinet, and small octave E/Bb [written F#/middle C] for the clarinets. In Bar 22, clarinet I plays Line 1 E dotted half note tied to 8th; bass clarinet II plays on small octave F#. Then, after a quarter rest in Bar 23, the violas play rising quarter notes starting Line 1 Bb-C-Db to (Bar 24) C to Bb half notes. Then the violins take over (violins I an octave higher) with rising notes Lines 2 & 3 E-F-F# to (Bar 26) A to G half notes. In Bar 27, viole return (now treble clef) to play (after a quarter rest) Line 2 Db-Eb-Fb quarter notes to (Bar 28) Eb to Db half notes. In Bar 29, after a quarter rest, violins play crescendo Lines 2 & 3 E-F#-G quarter notes to (Bar 30) Bb to A half notes decrescendo.

By Bar 31 [3:09 on the cd track # 2], Scottie gets out of his car to follow Madeleine who went into a door in the middle of a downtown alley. The violas and celli pluck the ostinato in pizzicato fashion. Violas pluck *mp* small octave F/B, while VC pluck *pizz* on Great octave Ab/small octave Db. A new pattern is introduced in Bar 32 with the violins joining in. We find the B/E (e') dyad [violins II on small octave B; violins I on E] notated as: Bb-Bb 8ths (crossbeam connected), followed by a quarter rest, to Bb-Bb 8ths again (crossbeam connected) to stand alone Bb 8th (followed by an 8th rest). The same pattern applies to the E notes. Violas play this pattern on small octave Db/F; VC on Great octave Db/Ab. The muted horn is on Line 1 E [written B] dotted half note tied to 8th, while CB plays on small octave Db.

Then the clarinets and bass clarinets play the old familiar two-bar pattern in Bars 37-17 (remember that Bars 33-36 were deleted and not recorded). So clarinets III-I play (in deleted Bar 33) *p* small octave F/B 8ths to tenuto quarter notes (etc). Bass clarinets play Ab/Db dyads in that old pattern. In Bar 34, the clarinets play the "new" pattern on those notes (bass clarinets follow suit). Also in bar 34, clarinet II plays *p* > Line 1 E [written F#] dotted half note tied to 8th (followed by an 8th rest). The *sord* horn play Line 1 E as well but *pp* >, while CB play small octave Db again (as in Bar 32).

In deleted Bar 35, the viole and celli are soli (as in Bar 31) playing the old rhythmic pattern *mp* on small octave E/Bb (viole) and G/C (c) for the VC. In deleted Bar 36, the violins pluck *pizz* on Bb/Eb notes in the "new" pattern as given. Viole pluck on small octave C/E notes, and VC on Great octave C/G. The muted horn plays again the Line 1 Eb dotted half note tied to 8th, while the basses play small octave C *p* > .

In Bar 37 (*not* deleted from Bars 37 to end Bar 43), clarinets III-I play the old pattern on small octave E/Bb notes, and bass clarinets on G/C (c'). In Bar 38, the new pattern is played *p >* on the same tones. The horn again plays on Eb dotted half note tied to 8th, while CB play C. In Bar 38, the viole and celli are soli playing the old pattern on F#/middle C notes (viole) and A/D (d) notes (VC). In Bar 39, the violins pluck the "new" pattern on middle C/F notes, small octave D/F# for the viole, and Great octave D/A for the VC. This time the horn plays *p >* Line 1 F [written Line 2 C] dotted half note tied to 8th, while CB play small octave D.

Then [3:31 on the cd], as Scottie opens the door to the dark lonely storeroom of the flower shop, the clarinets and bass clarinets play a mildly sinister half note movement of four half notes. So we find clarinet I playing *pp < >* Line 1 F to E [written G to F#] half notes to (Bar 41) Eb to E [written F to F#] half notes. Clarinet II plays middle C to B [written D to C#] half notes to (Bar 41) Bb to B [written C to C#]. Clarinet III plays small octave F# to F [written G# to G] half notes to Ab/Db [written Bb/Eb] to (Bar 41) G/C [written A/D] to Ab/Db half notes. Bass clarinet I plays D to Db [written E to Eb] to (Bar 41) C to Db [written D to Eb]. Bass clarinet II plays small octave A to Ab [written B to Bb] to (Bar 41) G to Ab [written A to Bb]. Combined we have an interesting set of tonalities, somewhat ambiguous if not dual-purposed. The first have note chord is A/D/F#/C/F. In effect we have *both* the D min 7th (D/F/A/C) and D Dom 7th D/F#/A/C) due to the inclusion simultaneously of both the F and the F# tones. The same applies to the third half note chord starting Bar 41. Here we have both the C min 7th (C/Eb/G/B) and C Dom 7th (C/E/G/Bb).

In Bar 42, now *arco*, violins I play *pp <* Line 1 F whole note to (Bar 43) E whole note decrescendo and held fermata, while violins II play middle C down to small octave B whole notes. Viole play small octave D/F# whole notes legato to (end Bar 43) Db/F whole notes held fermata, while VC play Great octave D/A to Db/Ab. In end Bar 43, CB play *p >* small octave Db whole note held fermata.

End of cue.

"The Flowershop" R3/AI *Lento amoroso* in 6/8 time. Page 21, 6 bars, :35.
8th note = 60. 4 clarinets, 8 muted violins I, 8 muted violins II.

Scene: Scottie cracks open the inner rear door to the flower shop and sees Madeleine standing, waiting to buy a special bouquet. Very beautiful mood-setting scene and music.

In the grace bar, violins I (see the previous "Madeline" cue) plays *p* (piano) rising 8th notes Line 3 [written Line 2 with the ottava] F#-G-B (tied to 8th next bar) to A quarter note (all notes held under the legato slur line). Violins II play that B note in the grace bar (octave lower) tied to Bar 1, to the A quarter note, followed by a quarter rest. Violins I continue the melody with 8th notes G-E-F# (tied to 8th next bar) to E quarter note. Violins II play the F# 8th (again, octave lower) tied to next bar, to the E quarter note (followed by a quarter rest).

Meanwhile, the clarinets in Bar 1 play *pp < >* the A minor (A/C/E) chord, actual notes A/E/C/E (e'') as dotted half notes legato to (Bar 2) the E min (E/G/B) dotted quarter note chord (actual note positioning: G/E/G/B), followed by a quarter and 8th rest.

At the end of Bar 2, violins I plays rising 8th notes C-D-Eb (tied to 8th next bar) up to the A quarter note, all notes under the slur line. Then 8th notes G-Eb-F# (tied to 8th

in Bar 4) to the E quarter note. Violins II play the Eb 8th tied to 8th in Bar 3, up to A (followed by quarter rests) then F# 8th tied to Bar 4's 8th to E quarter.

Meanwhile, the clarinets in bar 3 play dotted half notes F/B/Eb/A To (Bar 4) G/C/E/G (C major) dotted quarter notes.

At the end of Bar 4, violins I play 8th notes F#-G-B (tied to quarter next bar) to A 8th, then G quarter to F# 8th to (Bar 6) E dotted quarter to D dotted quarter held fermata. Ditto violins II, but an octave lower (e.g., ending on d' or just above middle C). In Bar 5, the clarinets play E/C/E/C dotted half notes crescendo hairpin (<) to A/C/A/C dotted half notes to (Bar 6) small octave F/B/ Line 1 F/Ab dotted half notes decrescendo and held fermata.

“The Alleyway” R3/B. *Lento* in 3/4 meter. 14 bars, :34. Clarinet I, harp, *sords* strings. Scene: Scottie quickens his pace a bit back to his car, set to follow Madeleine again as she leaves the flower shop. *Sords* strings, harp, and 3 clarinets.

The harp is vertical wavy line arpeggiando *mf* on Bb Dom 7 (Bb/D/F/Ab) half note chord (actual notes in the bass clef staff: Contra-octave Bb/Great octave F/Bb/small octave D/Ab/Line 1D) followed by a quarter rest. The strings play the Bb Dominant 7th half note chord as well. CB play Great octave Bb dotted half note (followed by a quarter rest). VC play on the up-bow Great octave F/Bb half notes legato to Eb/Cb quarter notes. Viole play small octave D half note to Eb/G quarter notes. Violins II play *pp* crescendo small octave Ab half note on the up-bow legato to Line 1 Eb quarter note, while violins I play Line 1 D up to G quarter note. In Bar 2, violins I settle on Line 1 F# dotted half note decrescendo, violins II on D, viole on small octave D/F#, and celli on Great octave D/Bb.

In Bar 3, the strings play the Cb aug quarter note chord (actual notes Eb/Cb, Eb/Gb, Eb/Gb) to the D maj aug sound again. So violins I play decrescendo Line 1 G quarter note legato to F# half notes, while violins II play Eb quarter note to D half note. Viole play small octave Eb/G quarter notes legato to D/F# half notes, while VC play Eb/Cb quarter notes to Great octave D/Bb half notes.

In Bar 4, the harp is again arpeggiando *mf* on the same half note (see Bar 1). Violins I play crescendo Line 1 D half note on the up-bow to E quarter note to (Bar 5) D dotted half note decrescendo, while violins II play small octave Ab half note legato to middle C quarter note back to (Bar 5) small octave Ab dotted half note. Viole play small octave E half notes to C/E quarter notes to (Bar 5) D dotted half note. VC play Great octave F/Bb half notes legato to C/Ab quarter notes to (Bar 5) F/Bb dotted half notes decrescendo. The CB plays *p* > Great octave Bb dotted half note (followed by a quarter rest).

Skipping to Bars 8-9, the solo clarinet plays *pp* < > Line 2 E quarter to F quarter note to E quarter note tied to quarter note next bar to D half note (all notes are played legato). The harp is again arpeggiando (same half notes as Bars 1 and 4). Etc.

“The Mission” R3/BI. *Moderato* in 3/2 time. Page 24, 13 bars, :34. 4 clarinets, harp, "Novachord or H.O." and muted strings. Scene: Scottie is back on the trail again, this time following her to a church mission/cemetery.

The Novachord (or H.O.) top staff plays *ppp* sustained (tied) major 2nd interval (Line 2 notes Ab/Bb) for four bars. Then, after a half rest in Bar 4, the bottom line of the top staff plays *ppp* Line 1 Ab/Bb whole notes tied to dotted whole notes thru Bar 8. After

a half rest in Bar 8, the bottom staff plays *ppp* small octave Ab/Bb whole notes tied to dotted whole notes thru Bar 12.

Back in Bar 1, the harp plays those Lines 1 & 2 Ab/Bb dotted whole note dyads *p* (*L.V.*), and then (after a half rest in Bar 2) as whole notes (repeat Bar 2 in Bars 3 & 4). After a half rest, it plays the same interval as whole notes (repeat next two bars). Then, after a half rest in Bar 5, the harp plays small octave and Line 1 Ab/Bb whole notes (repeated next three bars), and then Great octave and small octave Ab/Bb whole notes in Bar 9 (repeated next three bars).

Clarinets I & II play Lines 1 & 2 Bb [written Lines 2 & 3 C] *rinforzando* dotted whole notes *pp* tied to half notes next bar, and then Bb *rinforzando* whole notes tied to half notes in Bar 3 (repeat the pattern thru mid-Bar 5). Then they play this same pattern an octave lower register thru mid-Bar 9. Then they play small octave Bb *rinforzando* half notes tied to half notes next bar (continue the pattern). Clarinets III-IV play the same pattern but on Lines 1 & 2 Ab notes.

After two half rests, 16 muted (*sords*) violins play Lines 1 & 2 F half notes crescendo and legato to (Bar 2) E half notes. After a half rest, they play E half notes to (Bar 3) D half notes. After a half rest, we go back to the F half notes to (Bar 4) E half notes. Then a half rest followed by the C half notes (c', c'') to (Bar 5) notes D.

At the end of Bar 5, violins II (violins I silent) and violas (octave lower or small octave) play F half note to (Bar 6) E half note. Etc. After two half rests in Bar 9, the violas and celli play the pattern (Great octave register for celli), ending on notes D, held fermata in end Bar 13.

“Mission Organ” R3/C. *Lento* in 4/2 meter. Page 25, 13 bars, :32. The lower bass clef staff starts off *pp* on Great octave A whole note tied to A whole note same bar. After two half rests, the top note of the bottom staff plays octave higher A (below middle C) tied to whole note next bar, followed by the G# whole note. Below, in Bar 2, the lower notes of the bass clef staff rise to the B whole note tied to whole note same bar.

Meanwhile, on the top treble clef staff of the organ, after a half rest, we find the E (e'') half note down to quarter notes C-D-E-C to (Bar 2) D to D half notes (all previous notes under the legato slur line). Then the quarter notes B-C-D-B to (Bar 3) C to C half notes (all notes under the slur line) to quarter notes A-B-C-A to (Bar 4) B to B half notes, etc. In the bass clef staff below, the top register notes are A whole note to A half note to (Bar 4) G whole note tied to half, then E half note, etc. The lower register notes are the A whole note (octave lower (tied to half). Etc.

The cue ends on the A breve notes (twice as long as whole notes) held fermata.

“Graveyard” R3/D. *Lento (Molto tranquillo)* in 6/4 time. Page 26, 26 bars, 1:57. 8 *sords* violins I, 8 muted violins II, 2 bass clarinets in *quasi subtone*. The bass clarinets are unusually placed beneath the violins, but this gives the arrangement a much more aesthetic or logical look in this particular case since the fast passages are delegated to the violins.

The violins play the melody line. We find Line 3 [written Line 2 with the ottava] quarter notes C/E (II=c''', I=e'') to D/F# to E/G quarter notes to (Bar 2) G/B quarter notes down to F#/A half notes (all notes under the slur line).

Next, midway Bar 2, the violins play quarter note dyads E/G-C/E-D/F# (tied to quarter notes next bar, creating a half note value) to the C/E half note dyad. All five notes of the figure are under the slur line. Then they play rising quarter note dyads A/C-B/D-C/Eb (tied to next bar) up to the F/A half note dyad (all within slur line). Then quarter note dyads E/G-C/Eb-D/F# (tied to quarter notes next or Bar 5) to the A/E half note dyad. Etc.

Meanwhile, in Bar 2, the bass clarinets play the A/E (e') full bar value of the dotted half note tied to dotted half note down to (Bar 4) small octave D/A dotted half notes (followed by a half and quarter rest). Then the F/Eb dyad to (Bar 5) G/E dyad. Etc.

The cue ends on the Gb/Bb dyad of the high register violins (Line 3).

“Tombstone” R3/DI. *Moderato* in C. Page 27, 3 bars, :12. 2 clarinets, 2 bass clarinets, harp, 3 muted CB. Scene: Scottie reads the tombstone which Madeleine was transfixed over: "Carlotta Valdes Dec 3 1831-March 5, 1857."

The harp plays *ff* a Bb Dom 7 (Bb/D/F/Ab) arpeggiando rolled whole note chord Contra-octave BB/Great octave F/Bb/small octave D/Ab. Repeat next bar, but now *f* (forte). The CB plays *ff* > Great octave Bb whole note, *rinforzando*-marked (> over the note). Repeat next bar, but now *sf*. CB are silent (as the harp) in end Bar 3.

Clarinet I sounds *f* > small octave Ab [written Bb] whole note. Repeat next bar mezzo-forte (*mf*) while clarinet II sounds note D [written E]. Repeat next bar, but silent in end Bar 3. Bass clarinet I plays small octave Bb [written middle C] *f* >. In Bar 2, it plays *mf* < Bb whole note legato down to (Bar 3) D whole note *f* > and held fermata.

In Bar 1, after a quarter rest, bass clarinet II plays small octave F quarter to E half note, *f* >. In Bar 2, after a quarter rest, it plays *mf* < F quarter note to E half note to (Bar 3) D whole note *ff* > and held fermata.

End of cue.

“Carlotta’s Portrait” R3/E. *Lento* (*mout. D’ Habanera*) in 2/4 time [that is, movement or tempo of the Spanish dance known as the habanera (originally Cuban) that is similar to the tango but a bit slower]. Pages 28-19, 67 bars but with the written indication “Note 1st & 2nd Endings!”

Scene: Scottie trails Madeleine to the Palace of the Legion of Honor where she sits and stares at the portrait of Carlotta. First ending : 45 bars, 1:52. In my estimation, quarter note = approx 50.

Classic Herrmann cue. One of the most quietly memorable scenes and cues of this movie. Note that there is an unused "2nd Ending" which lasts 22 bars. Probably Hitchcock filmed an extra 30 seconds of the scene after Scottie received the brochure from the attendant describing Carlotta's portrait, but deleted it from the final print. Theoretically, it may've involved Madeleine getting up and walking out, with Scottie following.

Instrumentation: 2 flutes, 2 clarinets, 2 horns, vibraphone, 16 muted violins.

The vibe gently strikes *ppp* Line 2 D (d") half note *L.V* (let vibrate), repeated in Bars 5, 9, 13,17, 21 25, etc. The violins are "sur La touche" or French for bowing over the fingerboard. In Italian it would've been labeled as "sul tasto." This special effect creates a softer tone.

So violins play the Lines 2 (violins II) and 3 (violins I) D half notes tied to half notes next bar. Then in Bars 3-4, they play an octave lower respectively (d' and d"). These four bars are played under the slur line. Repeat in Bars 5-8, 9-12, 13-16, and 17-20.

Meanwhile, the harp plays *p* the rhythmic habanera pattern also on Line 1 D (d') just above middle C. The pattern consists of the dotted 8th to 16th note figure (connected by a crossbeam) followed by two 8th notes connected by a crossbeam. Repeat thru Bar 4.

In Bar 5 [:10 track # 3], the harp plays the pattern slightly different: After a dotted 8th note, we find a D 16th followed by two 8ths to (Bar 6) the previous or original ostinato described in Bar 1. Repeat thru Bar 12. Also in Bar 5 (:10) the flute joins in *pp* and *senza vibrato* playing a series of eight half note dyads. They play dyads F/A half notes to (Bar 6) E/G# to (Bar 7) F/A to (Bar 8) Ab/C, all under the legato slur line. Then in Bar 9 (:20) they descend half note dyads G/B to Gb/Bb to (Bar 11) F/A tied to next bar.

In Bar 13, the clarinets take over the pattern initiated by the flutes. We find them playing the exact same dyads, *pp* and *quasi subtone* in the lowest, rich chalumeau register.

Then the *sords* horns take over the exact same dyad pattern in Bars 21-28 (Line 1 register). However, the violins change to the natural position. We find Lines 2 & 3 D half notes (octave apart) played *espr* (espressivo) to (Bar 22) E half notes to (Bar 23) F, and back to E, and then D again in Bar 25 to Eb to D again in Bar 27 tied to quarter note next bar.

In Bars 29-36 (Bar 29 is the start of page 29), the flutes and clarinets play together (same dyad pattern as before). The violins play A (a", a'") half notes to (Bar 30) G# to (Bar 31) F to (Bar 32) E. Then, in Bar 33, D to (Bar 34) C to (Bar 35) D half note tied to quarter note next bar.

Then the muted horns take over soli again starting in Bar 37 (same dyad pattern and pitches). Violins play F to E, F to E. Then, in Bar 41, D to Eb, then D tied to next three bars (held fermata in end Bar 45).

Simple cue but typical Herrmann interplay of orchestral sound, each choir alternately taking the torch of the melody line or harmonic progression. This cue reminded me somewhat (in overall style) of "The Chamber" cue of *Jason and the Argonauts*.

“The Hotel” R3/F-4/A. *Lento (Habanera tempo)* in 2/4 time. Page 30, 35 bars, 1:23. Scene: Scottie once again follows Madeleine in his car (this time to the McKittrick Hotel). 3 trumpets, 3 Pos, vibe, muted strings.

The CB & VC play the familiar rhythmic pattern (see the previous cue) on Great octave Bb notes, *mf (sempre)* thru Bar 4. In Bar 5, after a dotted 8th rest, they play Bb 16th to Bb-Bb 8ths (repeat next three bars). Repeat Bars 1-8 in Bars 9-16. Violins I (Line 1 register) and violas (small octave register) play *pp* < > D half notes to (Bar 2) E to (Bar 3) F to (Bar 4) D. In Bar 5, violins I (but not viole) settle on D half notes tied to half notes next two bars. in Bars 5-7 (silent in Bar 8). Viole play *espr* < small octave D half note to (Bar 6) E half note to (Bar 6) D half note forte decrescendo and tied to half note in Bar 8. Meanwhile, back in Bar 1, Violins II play small octave Ab half note to (Bar

2) C to (Bar 3) Db to (Bar 4) C, and then sustained (tied) on Ab in Bars 5-7 (silent in Bar 8).

Skipping to Bar 28 (1:07), the cup-muted trombones (Pos) play *pp* < > a rather strong but sad and serious A minor or A/C/E (e') half note chord tied to next bar. This moves to the melancholy, lost-in-the-past F minor (F/Ab/C) tonality or half note chord tied to next bar > *pp*. Then, in Bar 32, the trumpets in cup mutes take over the exact same pattern (but an octave higher) as Scottie looks around the quaint lobby of the hotel. Very nice ending musical effect! To hear and see these last eight bars on the restoration dvd, go to Chapter 8, 1:27-1:42.

“The Hallway” R4/B. *Lento (molto tranquillo)* in C. 12 bars, 1:02. Scene: The manager-lady of the McKittrick Hotel (played by Ellen Corby, a terrific character actress) goes upstairs to show Scottie the room "Carlotta Valdes" rents. 3 trumpets, 3 horns, 3 Pos. [On the dvd, go to Chapter 8 starting at 3:30]

Bar 1 = A min (A/C/E) to F min (F/Ab/C) to G min (G/Bb/D) to A min.

The Pos start off with a pattern followed by the trumpets in Bar 2 and then the horns in Bar 3, with a minor overlapping. So cup-muted Pos play *pp* < > legato quarter notes A/C/E (e') to F/Ab/C to G minor G/Bb/D back to A minor (tied to quarter notes next bar followed by a quarter and half rest marks).

In Bar 2, the trumpets in cup mutes sound the exact same pattern and chords (but an octave higher). Then the three horns play in Bar 3 the same notes and pattern (A/C/E quarter notes tied to quarter notes on the 1st beat of Bar 4). In Bar 4, the trumpets play A minor quarter notes (the A note is played by trumpet III as a whole note, not tied to a quarter note next bar). Then trumpets I & II play the D/F# dyad back to C/E quarter notes tied to next bar (followed by a quarter and half rest). Then the Pos (in Bar 4) and horns (in Bar 5) play that pattern. In Bars 7-8, trumpets repeat Bars 2-3. In Bars 8-9, Pos repeat Bars 1-2, and in Bar 9, horns I-II play middle C/E quarter notes to D/F# half notes back to C/E quarter notes tied to quarter notes next bar, while horn III plays Line 1 D whole note tied to quarter note next bar (followed by rests). In Bar 10, trumpets I-II play Line 2 C/E quarter notes to D/E half notes to C/E quarter notes tied to half notes in Bar 11 (followed by a half rest) while trumpet III plays Line 1 A whole note I believe tied to next bar [the tie line extends out to Bar 11 but no A note is written in Bar 11!] In Bar 11, horns I-II play *p* > *ppp* D/F# half notes to C/E [written G/B] half notes tied to whole notes next bar, held fermata. End of cue. It seques immediately to the next cue, “The Nosegay” (although the overlap indication is not made). I suspect it was an editing job that cut a few moments of the ending of “The Hallway” to the immediate playing in the next cue (as Scottie sees that M’s car parked out in the street is no longer parked there mysteriously!)

The orchestral color here reminds me of the same colors used overall in "The Jar" episode of the Alfred Hitchcock Hour.

“The Nosegay” R4/C. *Lento amoroso* in 3/8 meter. Page 32, 8 bars, :14. *Sords* strings only. Scene: To Scottie's surprise (and the audience) the room's empty. And Madeleine's car is already gone. The cue music starts when the scene dissolves of him driving up to her hotel (where Elster lives) and sees her parked car.

Each of the string choirs has two staves each connected by a brace on the left (except that the CB has a single staff). We see violins II/violas/celli playing a four-bar figure (I silent until Bar 4). The top four violins II play Line 1 B quarter to A 8th to (Bar 2) G quarter to F# 8th to (Bar 3) E dotted quarter to (Bar 4) D dotted quarter notes. The bottom four violins II play dotted quarter note dyads Line 1 C/E to (Bar 2) A/C, then G/B in Bar 3 tied to next bar. The top two violas play the same melody line (and Line 1 register) as the top staff of violins II. The bottom four violas play small octave E/B to E/G dotted quarter note dyads to D/E tied to Bar 4.

The top four celli play small octave B quarter to A 8th to (Bar 2) G quarter to F# 8th up to (Bar 3) E to D (Bar 4) dotted quarters. The bottom two celli in the lower staff plays A/E (e) dotted quarter dyad tied to Bar 2. Then G/D tied to Bar 4. CB play Great octave and small octave A dotted quarter notes tied to Bar 2, and then G tied to Bar 4.

In Bar 4, violins I join in playing Line 2 F# quarter to G 8th notes to (Bar 5) B quarter to A 8th to (Bar 6) G quarter to F# 8th up to (Bar 7) Lines 2 & 3 E dotted quarter notes to next bar's D, held fermata. Etc.

The first bar is essentially the A minor sound to (Bar 2) the A min 7 sound (A/C/E/G). Then the E min 7th sound (E/G/B/D), etc.

"The Catalogue" R4/E-5/A. *Lento amoroso* in 3/4 time. Page 33, 11 bars, :29. Two clarinets, harp, vibe, 6 muted violas, 6 muted celli. Violas and celli each have two staves.

The top two violas and celli (in the "k" tenor clef) play *p espr* the melody line. We see the E (small octave for viole, Line 1 for celli I & II) dotted half note to (Bar 2) quarter notes F#-G-B (B tied to half note next bar) to A quarter to (Bar 3) G half to F# quarter up to (Bar 5) E dotted half to (Bar 6) D dotted half note decrescendo.

In Bar 1, violas and celli III thru VI play the E dotted half notes *f > pp*. After a silence in Bar 2, the violins play dotted half note dyads C/E to (Bar 4) A/E. VC play A/E tied to next bar. In Bar 5, after a quarter rest, violas play E/Ab half notes tied to Bar 6. VC play F/B.

In Bar 7 in 2/4 time, the harp plays the habanera rhythm on Line 1 D notes, with the vibe softly striking *ppp* (*L.V*) on D (d"). The clarinets play the Ab/C (c') half notes to (Bar 2) small octave G/B [written A/C#]. Herrmann labels these two bars "bis" (French for twice--or basically acting as repeat marks). Then the clarinets play Gb/Bb half notes to F/A (tied to next bar, held fermata).

"The Gallery" R5/B. *Lento (Habanera tempo)* in 2/4 meter. Page 34, 17 bars, :35. Two flutes, two horns, harp, vibe, muted strings. Scene: Madeleine revisits the Legion of Honor to see Carlotta's portrait, with Scottie hiding in the background.

The strings forcefully (*f >*) play various tones, half notes tied to quarter notes next bar. Repeat next two bars. Specifically, we find CB on Great octave Bb tied to quarter note next bar (followed by a quarter rest). Repeat in Bars 3-4. VC play Great octave E/Bb notes in the pattern just given. Repeat next two bars. Viole play on small octave D in that fashion. All violins play on small octave Ab in that fashion. The muted horns play *mf >* the habanera rhythm on note small octave Bb [written Line 1 F]. So, after a dotted 8th rest, they play Bb 16th to Bb-Bb 8ths to (Bar 2) Bb dotted 8th to Bb 16th (crossbeam connected) to Bb-Bb 8ths. Repeat in Bars 3-4. Then the flutes play the familiar half note

dyad progression of Line 1 F/A to (Bar 6) E/G# to (Bar 7) F/A to (Bar 8) Ab/C. In Bar 9, the flutes play G/B to (Bar 10) Gb/Bb to (Bar 11) Ab/C to (Bar 12) G/B > *pp*. In Bar 13, they play (pianissimo) F/A half notes tied to half notes next bar. In Bar 5, the vibre softly strikes *ppp* let vibrate on Line 2 D half note (repeated in Bars 9 and Bar 13).

The violins play *pp espr* < Lines 2 & 3 D half notes to (Bar 6) E half notes to (Bar 7) F to (Bar 8) E half note. In Bar 9, the violins continue on D half notes to (Bar 10) Eb to (Bar 11) F to (Bar 12) E half notes to (Bar 13) D half notes tied to half note next bar (for violins I) and quarter note for violins II (followed by a quarter rest).

In Bar 15, the horns repeat Bars 1-2 *mf* > to (end Bar 17) Bb half note *pp* and held fermata (only the horns are heard in this bar). Violins II in Bar 15 play *f* > *pp* small octave Ab half note tied to half notes next bar, while viole play small octave D, celli on Great octave E/Bb, and CB on Great octave Bb. Note the sequence here: E/Bb and D/Ab. They are once again tritone dissonant intervals. Both E to Bb and D to Ab are diminished 5th tritones (not augmented 4th tritones). Herrmann commonly used tritone intervals for unsettling scenes.

End of cue.

“The Bay” R5/C. *Moderato* in C. Pages 35-39, 50 bars, 2:46. Scene: Scottie follows Madeleine to the Presidio at the base of the Golden state Bridge, and ultimately "rescues" her from drowning when she supposedly attempted suicide.

The two harps and violins play repetitive 16th and 8th note figures respectively (four 16th per figure, four figures per bar for the harps). Harp I plays *p* rising 16th notes B-E-B-E (b'-e''-b"- e") 4 X each bar and repeat Bar 2. Harp II plays 4X per bar largely descending 16th notes B (b) up to G (g') down to A and C#. Repeat Bar 2, and then B-G-E-C in Bar 3.

Meanwhile, *sords* violins I play *pp* and 2 X per bar rising 8th notes Line 1 B-Line 2 E-B-E. Repeat next bar. Then Line 2 C-E-B-E in Bar 3. Muted violins II play descending 8th notes B-G-E-C# for two bars. Then B-G-E-C in Bar 3.

Flute III is sustained on whole notes B (b') *pp* (*sempre*), and then note C. Flutes II and I play E (e") and B (b"). Clarinets I and II play dyad whole notes E/G. The last clarinet plays B to C# half notes thru Bar 2.

Starting in Bar 2, horn I, muted violas and VC (in the tenor "k" clef) play the melody line of E half note to rising quarter notes F# to G to (Bar 3) B half note to triplet figure value A half to G quarter to (Bar 4) F half note, etc. By Bar 12, the flutes join in on the 8th note repeat pattern, slowing *poco rall* to *Lento* in Bar 16.

The music quiets as Scottie gets out of the car, watching Madeleine walking along the bayside and throwing flower petals into the water. In Bar 17 [see Chapter 11, starting 1:50 on the dvd], the low strings are *ppp* on the up-bow playing the Bb Dom 7 (Bb/D/F/Ab) whole note sound tied to next bar. Violins I play Line 2 D whole note tied to next bar, and violins II on small octave Ab. Viole play small octave D, celli on Great octave F/Bb, and CB on Great octave Bb. After a quarter rest, the vibre is solo, gently striking *ppp* rising Line 2 quarter notes D-E-F to (Bar 18) E to D half notes.

In Bar 19, the three clarinets in subtone play *pp* small octave whole notes D/Ab/D (d') tied to next bar. After a quarter rest, bass clarinet I plays small octave F quarter to E half notes tied to whole note next bar. The vibre also sounds an E quarter note to (Bar 20) F to E quarter notes to D half note.

In Bar 21, flute II plays whole tone Line 1 Ab while flutes I & II play Lines 1 & 2 E to D half notes. Violas bow small octave Ab/Bb whole notes; VC play small octave F to E.

In Bar 22, the divisi violins play whole notes D/Ab/Bb/D/Ab/D tied to next bar, and the vibe sounds again. Etc. The quiet section ends (Bar 27) with the strings again on the Bb dominant 7th (Bb/D/F/Ab). So violins I play Bb/D (d') whole notes held fermata, while violins II play Ab/D (d'), viole on small octave D, VC on Great octave F/Bb, and CB on Great octave Bb. After a half and quarter rest in Bar 26, the vibe plays *ppp* Line 2 E quarter note tied to quarter note next bar to D dotted half note held fermata.

Suddenly, in Bar 28, when Madeleine jumps into the bay, the music literally goes into frenzied *Vivo* overdrive (enough to make you dizzy with *vertigo*)! The trumpets/clarinets etc play *fff* (*sempre*) a series of descending augmented half note chords: B aug (B/D#/G) to Bb aug (Bb/D/F#) to (Bar 29) A aug(A/C#/F), Ab aug (Ab/C/E) etc. Piccolo, flutes, E.H., etc play descending half notes B to Bb, A to Ab, G to F# etc.

After a 16th rest in Bar 28, the horns play 16th notes D#/A/B (rinforzando on B) to A/D#/A followed by a half rest. After a half and 16th rest, the strings (now *senza sords*) play the same pattern with notes E/Ab/C tied to 16th, to Ab/E/Ab, etc. It is too much to get into today.

Harp I is descending gliss on key signature Ab min (7 flats). Harp II is descending gliss on B minor(2 sharps).

By Bar 34, the cue begins to slow "poco a poco rall e calando." Three susp cymbals still sound thru Bar 36. Strings and woodwind play the 8th note figures described above (played then by the horns and strings). The timp is trill rolled (*tr^^^*) on C# starting in Bar 37. The horns are stopped on dyads C#/E# *f < ff >*. The strings are bowed trem, also on C#/E# (for violins I and violas), A/E# for violins II; C# for celli. Essentially we hear the A augmented sound(A/C#/E#). The piccolo/flutes/oboes/clarinets play the 8th note figure.

By Bar 42 (*Lento*), strings are soli to end of cue. Violins I (again *sords*) play the melody line on "sul G." We find quarter notes Line 1 F#-E-F#-G to (Bar 43) F# to E half notes. Violins II play small octave G whole note unison to (Bar 43) divisi G/B whole notes. Violas play small octave E whole note to (Bar 43) Eb to E half notes. VC play Great octave C/G whole notes to unison G. Etc.

The cue ends with the solo violin playing Line 3 E (e'') half note to D half note tied to whole note in the final bar, held fermata, decrescendo *ppp*.

“Sleep” R5/D. *Lento* in C. Page 40, 10 bars, :48. Scene: At Scottie's apartment, Madeleine is asleep while he watches over her. Quarter note = approx 52 bars in my estimation. 16 *sords* violins, 4 *sords* violas, 4 *sords* celli. Each string choir has two staves each.

Bar 1 = F half-dim 7th (F/Ab/Cb/Eb) to C min (C/Eb/G).

High violins I play the F half dim 7th (minor 7th flat 5th) half note chord on the up-bow, but the actual arrangement of notes low to high are F/Cb/Eb/Ab. This moves to the C minor 1st inversion (Eb/G/C/G actual notes) half note chord. The top staff notes are under the ottava 8va sign. So violins I top staff play Line 3 Eb/Ab half notes on the

up-bow legato down to C/G half notes, while the bottom staff plays Line 2 F/Cb (Line 3 C-flat) half notes to Eb/G half notes decrescendo.

In Bar 2, violins II takes over with the same chords but different arrangement. So the top staff of violins II play Line 2 Ab/Line 3 Eb half notes on the up-bow legato down to G/C half notes, while the bottom staff plays Line 2 Cb/F half notes to C/Eb half notes.

In Bar 3, violins I repeat the pattern in Bar 1, but an octave lower. In Bar 4, violins II repeat Bar 2 but also an octave lower.

In Bar 5, violins I and violas play. Violins I play Line 1 Cb/Ab/Eb/Ab to G/C/G/G. Violas (both staves) play small octave F half note on the up-bow to Eb.

In Bar 6, violins II play small octave Ab/Line 1 Eb half notes unison to G/C, while violas play F to Eb half notes.

In Bar 7, viole and celli are soli to end of cue. Viole top staff play *pp* < > small octave Ab whole note on the up-bow legato to (Bar 8) G whole note, then Eb whole note in Bar 9 to (Bar 10) C whole note decrescendo and held fermata. The bottom staff plays Eb whole note tied to Bar 8, and then Eb down to (Bar 10) C whole note held fermata. Celli top staff (VC I-III) play small octave Cb whole note legato to (Bar 8) C whole note decrescendo, and then Great octave Ab on the up-bow to (Bar 10) G whole note held fermata. The bottom celli staff (II & IV) play Great octave F whole note to (Bar 8) Eb whole notes, and then same Eb whole note to (end Bar 10) C whole note held fermata.

End of cue.

“By The Fireside” R5/E-6/A. *Lento amoroso* in 6/8 time. Pages 41-42, 37 bars, 2:50. Scene: Madeleine wakes up and converses with John by the fireplace.

The cue commences in the same pattern as the previous cue. In Bar 5, now 3/8 time, and *sempre sotto voce*, violins I play *espr e dolce* rising 8th notes (on the up-bow) Line 2 C-D-Eb to (Bar 6, now 6/8 time) B 8th to A quarter, all played under the legato slur line. Then G down to E to F# 8th (tied to 8th next bar) to E quarter, and then B-C- D 8th to (Bar 8) Eb 8th to A quarter, etc. Here again we find the Madeleine theme.

In Bar 6, the altri strings (minus CB) play the A minor dotted half note sound (actual notes: VC=A/E, viole=A/C, violins II=E/A) to (Bar 7) the E min dotted quarter note chord (actual notes: VC=G/E, V=G/B, II=E/G). Then F Dom 9th (F/A/C/Eb/G) in Bar 8 (actual notes: VC=F/Eb, V=A/C, II = Eb/G) to C major (C/G, E/G, C/E) in Bar 9. Etc.

“Exit” R6/B. *Lento (molto intenso)* in C. Page 43, 13 bars, :42. *Sords* strings only. Scene: After Scottie receives a telephone call in the bedroom (from Galvin Elster), Madeleine (in lightning speed and, unfortunately, unseen by us!) quickly dresses and disappears. Midge is outside in her own car, feeling jealous and a bit ticked! Once again we hear initially the “sleep” patterns.

Violins again play the F half diminished half note chord to the C min 1st inv (actual notes Eb/G/C/G/C) up to the Line 2 register only. Then in Bar 2, the violas and celli play the chords.

In Bar 3 (now in 3/4 time), the top staff of violins II play quarter notes Line 1 Ab down to Eb to F to (Bar 4) G dotted half note decrescendo. The bottom staff plays Line 1 Eb down to (Bar 4) middle C dotted half note. Violas play F/Cb to small octave Eb/G.

In Bar 4, after a quarter rest, violins I play B (b') to C (c'') quarter notes to (Bar 5) Eb quarter note to bracketed "3" triplet value quarter note figure Eb (tied from last note)-D-B, etc. In Bar 8, the top staff of violins I play C/G (g'') whole notes to next bar's D/F#. The top staff of violins II play Eb/G (g') to next bar's F#/C (c''). The bottom staff of violins II and violins I play fingered tremolos: C/Eb to Eb/G half notes (octave higher for violins I), etc. In Bar 8, the violins bottom staves play rising but disturbed melody half note fingered tremolo figures describing (with the overlaid tremolos) Midge's escalating jealousy. So the bottom staff of violins I play Line 2 C/Eb half notes trem to Eb/G half notes (repeated same bar) while the bottom staff of violins II play these tremolos an octave lower (Line 1 register). The top staff of violins I play Line 2 C/G whole notes legato to (Bar 9) D/F# whole notes decrescendo. The top staff of violins II play Line 1 Eb/G whole notes legato to (Bar 9) F#/C (c''). IN Bar 9, the bottom staff of violins I play Line 2 C/D half notes trem to D/F# (repeated same bar) while the bottom staff of violins II play D/C (c'') to F#/D half note tremos. After a quarter rest in Bar 8, viole and celli play *espr p* < ascending quarter notes small octave C-Eb-G to (Bar 9) A half note (these four notes played legato) to Bb quarter note to middle C quarter note to (Bar 10) D half note I (etc.).

“The Streets” R6/C. *Molto moderato* in C. Pages 44-47, 37 bars, 2:20. Scene: Scottie once again trails Madeleine by car, leading slowly but ultimately to his own apartment! Two flutes, 1 oboe, 3 clarinets, 2 bass clarinets, 2 horns, muted strings.

Once again we hear the motif heard originally in "Madeline's Car" except that the two flutes join in on the pattern.

The strings *mf* play the ostinato figure as the combined Bb Dom 7th sound (Bb/D/F/Ab). CB plays *mf* Great octave Bb 8th to Bb tenuto quarter note to Bb stand alone 8th to Bb-Bb 8ths (crossbeam connected) to Bb stand alone 8th (followed by an 8th rest). VC play this pattern on Great octave F/Bb notes; viole on small octave D; violins II on small octave Ab, and violins I on Line 1 D notes. In Bar 2, the VC play G/Bb notes in that pattern. Repeats Bars 1-2 of the VC thru Bar 10. The other strings repeat each bar. Also in Bar 2, muted horns play *p* > Line D [written A] dotted half note tied to 8th (followed by an 8th rest). Repeat Bars 1-2 thru Bar 10. Bass clarinets in Bar 2 play small octave E dotted half note tied to 8th. Repeat thru Bar 10.

In Bars 3-4, the flutes and clarinets I & II play the melody figure of rising quarter notes (octave apart, after the quarter rest) Lines 1 & 2 Ab-Bb-Cb to (Bar 4) Bb to Ab half notes. In Bar 5, the solo oboe takes over. After a quarter rest, it plays Line 2 D-E-F quarter notes to (Bar 6) E to D half notes. Etc.

In Bars 11-20, the three clarinets and bass clarinets play the ostinato figure: clarinets on notes Eb/A/Eb; bass clarinets on F#/B. In Bar 12, the flutes play *mf* the Eb dotted half note tied to 8th. Celli & CB play F. Then in Bars 13-14, the violins play the melody figure, followed in Bars 15-16 by the violas in the treble clef. Etc.

The cue ends with the low register strings (whole notes held fermata) playing the D Dom 7th (D/F#/A/C) sound. So violins I play Line 1 E whole note decrescendo and held fermata, while violins II play middle C, viole on small octave F#, and VC on Great octave D/A.

“The Outing” R6/D-7/A-7/B. *Lento amoroso* in 6/8 time. Page 48, 16 bars (17 if you include the grace bar), 1:25. *Sords* strings and five clarinets (two bass clarinets doubling for clarinets). Scene: Scottie invites M. (Moody!) to roam with him out to the redwoods.

Again we find the Madeleine theme. In the grace bar, violins I play rising 8th notes Line 1 F-Gb-Bb (tied to 8th next bar) to Ab quarter note, legato-bowed under the slur line, to 8th notes Gb-Eb-F (tied to 8th next bar) to Eb quarter, also under the slur. All notes up to this point are under the primary slur line covering over the two secondary ones.

In Bar 1, *altri* strings play the Ab minor dotted half note sound in the up-bow ("v" symbol above note). We find VC playing Ab/E (e) dotted half notes legato to (Bar 2) Gb/Db dotted quarter notes (followed by a quarter and 8th rest). Viole play small octave Ab dotted half note legato to (Bar 2) Gb dotted quarter note decrescendo to *espr* < Bb-middle Cb-Db 8ths (etc). Violins II play middle Cb/Eb dotted half notes to (Bar 2) small octave Bb dotted quarter note (followed by rests).

In Bar 12 (:57) the five clarinets play *p* < > small octave A/Line 1 E/A/Line 2 C/E dotted half notes legato to (Bar 13) G/D/E/G/B (b') dotted quarter notes decrescendo (followed by a quarter and 8th rest). Violins I & II continue the melody soli. We find at the end of Bar 11 Lines 2 & 3 F#-G-A 8th notes to (Bar 12) B 8th to A quarter notes (mini-phrase), and then G-E-F# 8ths (F# tied to 8th next bar) to E quarter note (another legato mini-phrase ends here) down to B-C-D 8ths (etc).

“The Forest” R7/C. *Largo* in C. Pages 49-52, 46 bars, 3:42. Scene: Famous moody scene of the dark shadowy redwood forest. The cue is reminiscent of a cue in a later movie (*Endless Night*) titled "Miss Townsend"(cue IX). There the Moog is used, not the H.O., and no brass except horns.

Instrumentation: 3 flutes, 3 english horns, 3 clarinets, 2 bass clarinets, 2 Fags, C.F., 4 horns, 3 trumpets, 3 Pos, tuba, H.O., 2 vibes, 2 susp cymbals, 3 muted CB. Quarter note = approx 54.

Sords Pos and *sord* tuba (with CB) initiate the dark orchestral colors in this cue. We find a series of half note major 7th dark brass chords: Fb maj 7 (Fb/Ab/Cb/Eb) to Eb maj7 (Eb/G/Bb/D) to (Bar 2) Fb maj 7 again, then the F maj 7 sound (F/A/C/E). In actual positioning, the tuba and CB play Cb to Bb half notes to (Bar 2) Cb to C; Pos sound Fb/Ab/Eb (Line 1 E-flat) to Eb/G/D, Fb/Ab/Eb to F/A/E.

In Bars 3-4, the muted horns take over (with the CB continuing on notes Fb to Eb, Db to Cb legato half notes). Horns play *p* < > small octave Fb/Ab/Line 1 Db/G [written middle Cb/Eb/Ab/D] to Eb/G/C/F# to (Bar 4) Fb/A/B/E to Cb/Fb/Ab/Eb.

In Bars 5-6, the Pos and tuba return (now with the bass clarinets instead of CB). Tuba & bass clarinets play Bb to A, C to Cb. Pos play Eb/G/D to D/F#/C# to (Bar 6) half notes F/A/E to Fb/Ab/Eb. That is, the total sound is that of the Eb maj 7 (Eb/G/Bb/D) to D maj 7 (D/F#/A/C#) to (Bar 6) F maj 7 (F/A/C/E) to Fb maj 7 (Fb/Ab/Cb/Eb). Horns/bass clarinets play in Bar 7.

Then in Bars 8-9, three english horns (CA), Fags and C.F. play the half note progressions. Fags double with Great and small octave F to Fb half notes (etc.). Then the clarinets and bass clarinets in Bars 10-11. In Bars 17-20, the piccolo and two flutes are "senza vibrato" playing half notes E to D#, repeated next bar. Then E to F to (Bar 20) E

to D#. Sord horn I plays $p >$ whole note E. Trumpets in cup mutes sound whole notes F/A/B.

In Bars 21-24, clarinets I & II in quasi subtone play (octave apart) E to D# half notes, repeated next bar. Muted horns sound $p >$ whole notes E/F/A/B. Etc.

By Bar 25, when Madeleine is out of Scottie's line of vision behind a tree, the H.O. joins in *ppp* on sustained (tied) whole note (largely Line 2 register) Bb minMaj 7th (Bb/Db/F/A) thru Bar 31. Two bass clarinets (subtone) play *ppp* < the E whole note in Bar 25, 27, and 29.

In Bar 26, the small and large cymbals are rolled (large continuously; small only in Bars 26, 28, 30). The vibes strike notes in those bars also. Etc.

In the last bar, the trombones and tuba play the Bb major whole note chord (Bb/D/F) held fermata. Pos I & II play small octave D/Bb whole note held fermata, while Pos III plays Great octave F. The tuba plays Contra-octave Bb whole note *pp*. E.H. I is also on small octave Bb [written Line 1 F].

“The Beach” R7/D. *Lento* in C. Pages 53-60, 78 bars (Bars 42-43 deleted), 3:26. Another memorable scene, added "immeasurably" by Herrmann's measured (bar) music! Noted by its impassioned strings, it is matched or even intensified in a later famous cue, the "Scene D'Amour."

The music starts with the muted celli in the tenor "k" clef playing *espr mf* < rising quarter notes Line 1 Cb-Db-D up to (Bar 2) Gb half note to F dotted quarter note, $f >$. All notes are under the legato slur line. Then they play the 8th note up to (Bar 3) the Bb half note to Ab dotted quarter, etc.

In Bar 2, violins I play small octave quarter Bb quarter note legato to Cb, Bb legato to Cb again to (Bar 3) Cb to Bb, Cb to Bb, etc. Violins II play Line 1 D dotted half note *mf* > (followed by a quarter rest) to (Bar 3) the Eb dotted half note. Etc. Violas play small octave Ab dotted half note (quarter rest) to Gb, etc. In Bar 2, muted horn I plays *mf* > Line 1 Gb [written Line 2 Db] half note legato to F quarter note (followed by a quarter rest) to (Bar 3) Bb half note legato to Ab quarter note (followed by a quarter rest). Etc. Horn II plays Line 1 D [written A] dotted half note (quarter rest) to (Bar 3) Eb dotted quarter note. Horn III plays small octave Bb [written Line 1 F] quarter note legato to Cb back to Bb (followed by a quarter rest), then (in Bar 3) Cb legato to Bb to Cb (quarter rest). Horn IV plays small octave G# [written Line 1 D#] dotted half note (quarter rest) to (Bar 3) Gb dotted half note.

In Bar 13 (now 3/2 time and *molto tranquillo*) when Madeleine talks about a long dark corridor, the violins are *pp* (*sempre*) playing continuous sympathetic six quarter note figures (violins I an octave higher). So we find Lines 2 & 3 Bb-Ab-G-A quarter notes (under the legato slur line) to Bb-A. In Bar 14, they play Ab-Gb-F-Ab under the slur line to the Ab-Gb two note legato slur line figure.. Then F#-E-D#-E (slur line) to F#-E (slur line). Etc.

In Bar 13, flutes I & II play double dotted whole note (full bar value) Line 3 dyad Cb/Eb to (Bar 14) A/Db. Ditto clarinets I & II in Line 2 register. In Bars 15-16, the divisi violas and celli join in playing full note value dyads G/B to F/A (f a').

In Bars 31-32 (*Adagio* in C time), when M. talks about seeing her gravestone, the Pos and tuba are soli. The tuba plays Great octave Cb legato down to Bb half notes,

repeated next bar. Pos II plays small octave Eb to D half notes while Pos III & I play Ab whole notes an octave apart (Great and small octaves).

Then the clarinets and bass clarinets play *sempre pp* subtone (soft whispering effect, amplified by the mikes) a lonely figure for five bars. Clarinets play small octave quarter notes Eb-F-Gb-Ab-Ab to (Bar 34) A half note to Ab quarter. Etc. Bass clarinets play small octave F whole note to (Bar 34) Gb to (Bar 35) Bb. Etc.

In Bar 37, when M talks about the tower, the *Tempo Habanera* returns. The violins and violas are *ppp surla touché*. Violas play small octave D dotted 8th up to Line 1 D 16th to D 8th (followed by an 8th rest). Repeat same bar and thru Bar 43 (actually Bars 42-42 were deleted). After a quarter rest, violins II play D (d') up to D (d'') 8th. Repeat same bar. Violins I play D (d'') up to D (d'''), repeat again same bar. Repeat thru Bar 43.

Flutes in Bars 38-39 play descending half note dyads Ab/C (c'') to G/B to (Bar 39) Gb/Bb to F/A. Then the clarinets take over: small octave E/G# to F/A to (Bar 41) Ab/C to G/B.

Then in Bar 44, the cue changes to Cut time (alla breve, suggesting a fairly quick tempo) *molto agitato (poco a poco accell e cresc)*. Here the strings play bowed trem figures. Violins I & II interchange figures every other bar; ditto violas with celli. So we find violins I playing Gb half note bowed trem to F dotted quarter to D (d') 8th to (Bar 45) the same D but whole note. Meanwhile, violins II play D whole note to (Bar 45) the Gb half note to F dotted quarter to D 8th as well. Violas play Bb-Cb-Bb-Cb quarter notes bowed trem to Ab whole note in Bar 45. Celli play Ab whole note to (Bar 45) quarter notes Bb-Cb-Bb-Cb. Etc. In Bar 44 [2:24], the cue changes to Cut time in *Molto agitato poco a poco accell e cresc*. Strings are soli thru Bar 51, playing bowed trem figures. Violins I play *p* < Line 1 Gb half note bowed trem to F dotted quarter note down to D 8th to (Bar 45) D whole note bowed trem decrescendo. Violins II play Line 1 D whole note trem to (Bar 45) the same notes violins I played in Bar 44. Viole play Bb to middle Cb to Bb to middle Cb quarter note trem to (Bar 45) small octave Ab whole note trem. VC play small octave Ab whole note trem to (Bar 45) Bb-Cb-Bb-Cb quarter note tremolos crescendo. Etc.

Then the cue erupts "Molto appassionato" in Bar 52 in 6/4 meter. Strings are now *senza sords*. High woodwind play C# half note to D quarter, F# half to E quarter. Trumpets in hard mutes play *sff* the G major sound (actual notes D/G/B) dotted half notes to E min(E/G/B) dotted half notes.

Then in Bar 53, the violins and viole take over the high W.W. pattern & notes. The stopped horns play D/G/B to E/G/B also (as did the trumpets in the previous bar). Flutes I & II play on G/B dyad; flute III on D to E. Etc.

When they embrace in Bar 69 (*Molto largamente*), the brass are "open" are triumphant, playing C# whole note to D half note to (Bar 70) F# whole to E half (tied to next bar). Etc. Strings are bowed trem on G maj (G/B/D). Etc.

"3 AM" R8/A. *Lento* in 3/4 time. Page 61, 7 bars, :20. *Sords* strings only. Scene: It's 3 am in the sleepy streets of San Francisco (except for our worried detective, Scottie).

Violins I play *pp* < rising quarter notes Line 2 E-G-B to (Bar 2) D(d''') half note to C quarter to (Bar 3) B quarter down to E (e'') half note (all notes under the slur line).

In Bar 2, the divisi violins II play *p* < the Ab major dotted half note triad 1st inversion (Line 2 C/Eb/Ab) down to (Bar 3) G/B/C. Then they play *espr* the D (d'') half note to C quarter to (Bar 5) B quarter to E (e') half note, decrescendo.

In Bar 4, the divisi *a3* violas play the Line 1 Ab maj 1st inv triad to A/B/C next bar. In Bar 6, the muted celli play small octave C/Eb/Ab dotted half notes legato down to (end Bar 7) C/C/E (e) dotted half notes held fermata. In Bar 6, viole play *espr* < Line 1 D half note legato to middle C quarter note to (Bar 7) small octave B quarter note down to E half note decrescendo and held fermata.

End of cue.

“The Dream” R8/8. *Lento* in C. Pages 62-63, 56 bars, 2:38. Two flutes, alto flute, 2 clarinets, vibe, 16 violins, 6 violas. Scene: M shows up at Scottie's apartment, recounting her tower dream. He figures out for her that the scene is an actual mission a hundred miles south of San Fran.

The muted and divisi violins play *sf* dyad Line 2 Gb/Bb half notes to F/A to Gb/Bb quarter notes to (Bar 2) Bb/Db half notes to Ab/C half notes (all under the legato slur line). Etc.

The Habanera tempo returns in Bar 9 (now 2/4 time). The vibe strikes *ppp* (*L.V*) on D (d'') half note. The violas play the small octave D rhythmic pattern. The clarinets play the half note dyad motion with small octave F/A half notes to (Bar 10) G#/B to (Bar 11) F/A to (Bar 12) Ab/C, etc.

In Bars 17-24, the flutes play *pp* < > unison half notes Line 1 D to E, F to E, etc. In Bars 18-24, violins II play dyad half note figures Line 2 E/G# to F/A to (Bar 20) Ab/C, etc.

In Bars 25-32, divisi violins I play descending half notes A (a" a'') to (Bar 26) G#-E-D-C (c" c'') up to E to D (in Bar 32). The clarinets also play dyad half notes Line 1 F/A to E/G#, etc.

Skipping to the end in Bars 49-56, the violins are soli playing a lovely *espr* passage. We find Line 2 Gb/Bb (II=Gb; I=Bb) half notes to F/A to Gb/Bb quarter notes up to (Bar 50) Bb/Db half notes to Ab/C half notes. Then Gb/B half notes to quarter dyads Eb/Gb, C/Eb to (Bar 52) Bb/Db half notes to Ab/C (c'') half notes. Etc.

“Farewell” R8/C-8/D-8/E-9/A. *Molto moderato* in C. Pages 64-74, 117 bars. Scene: At noon, Scottie and M drive south to the mission San Juan Batista.

The music sounds the E min (E/G/B) combined with the flutes, clarinets, harps, and violins, conveying a rather deceptive calmness as they travel thru the lovely countryside. The tranquility is that almost of dark, silent thoughtfulness and unresolved dynamics. Harp I plays 16 note figures (4 X per bar) of B-E-B-E (b'-e''-b''-e''); harp II plays descending B-G-E-C# (half-diminished melodic or horizontal tonality). *Sords* violins I play 8th note figures B(b')-E9e'')-B(b'')-E 2X per bar. Violins II play B (b)/C#/E/G, etc.

The Habanera tempo returns in Bar 16 (2/4 time) as the violins play the rhythm on notes D(d" d''). Flute I also plays the rhythm. Muted horns then sound the Ab chord (Ab/C/Eb/Ab) half notes *pp* < > to (Bar 19) the D Dom 7th 2nd inversion (A/C/D/F#). The vibe strikes on Line 2 D, *ppp*. Etc.

At the end of the longish cue (too much to get into!), when Scottie sees the Tower after M runs to it and suddenly realizes the tragic implications involved, we hear the stopped horns on Line 1 E [written B] dotted half note tied to next bar and held fermata. The harps are arpeggiando on F# half dim chord (F#/A/C/E) starting on Contra-octave A/Great octave F#/A/small octave C/E (bottom staff) and (top staff or harp I) small octave C/E/F#/A/Line 1 C/E dotted half notes let vibrate (silent in end Bar 117). Strings are *sff con forza* bowed trem. Violins I play Line 1 C/E dotted half notes bowed trem and tied to next bar (held fermata). Violins II are bowed trem on small octave A/Line 1 E. Viole play small octave E/F#, VC on Great octave C, and CB on Great octave F#. Bass clarinets play on small octave F# dotted half note. All together the tonality conveys dread and danger.

“The Tower” R9/AI. *Allegro furioso* in Cut time (C with the vertical line thru the middle). Pages 75-82, 80 bars, 2:29.

Stopped horns and trumpets in hard mutes sound off (D major for the trumpets). So horns play *sff* > Line 1 Gb/Bb [written Line 2 Db/F] whole notes held fermata. Trumpets (and vibs I) play Line 2 D/F#/A whole notes. Vibe II sounds Line 1 Gb/Bb whole notes let vibrate.

In Bar 2, harp II sounds *sff* G/Bb/D (d^o) whole notes (G min) held fermata, while harp I plays A#/middle C# whole notes. Horns are stopped again, this time on small octave A#/C# [written Line 1 E#/G#]. The Pos (“k” tenor clef) sound Line 1 G minor whole notes as well. In Bar 3, the clarinets and bass clarinets are soli. Clarinets play small octave D/F#/A whole notes *sff* > held fermata, and the bass clarinets play small octave Gb/Bb whole notes.

In Bar 4 (now 2/4-6/8 meter with dotted quarter note = 120), Fag I and C.F. are *ff* (*molto sost*) on Great octave F# half note tied to next several bars. Fag II is on Great octave C. The horns are sustained on lowest Bb [written F in the bass clef]. VC is on sustained Great octave C half note (tied thru Bar 12); CB on Great octave F#. In Bar 5, the violins & violas are *con forza ff* playing a seven-note figure. We find rising 16th notes middle C-Db-D on the down-bow, then Eb-D-Db on the up-bow to the C (c') 8th on the down-bow (followed by a quarter rest). Repeat next bar. Etc.

In Bar 32, as Scottie experiences vertigo up the tower stairwell, harp I is wildly gliss on the D major key sig (two sharps), falling to rising. Harp II is wildly gliss on the Gb major key sig (six flats), rising to falling (contrary motion).

The H.O. plays whole notes Gb/Bb, D/F#/A, held fermata. Ditto vibes. Cymbals are struck *ff*. Pos play Eb; trumpets with hard mutes sound the D maj triad, and stopped horns play the Gb/Bb dyad. Etc.

In end Bars 75-80 (*Lento*), muted violins I play *pp* < > the E (e^o) to Bb half notes to next bar's E whole note. Violins II play E (e^o) up to Bb half notes to (Bar 76) the E whole note. In Bar 76, the clarinets make a response figure, Bb down to E half notes to (Bar 77) Bb whole note. Etc. Cue ends on Lines 2 & 3 E whole notes (e^o e^o) played by the violins.

“The Nightmare” R9/B-10/A. *Lento e mesto* in 3/4 time. Pages 83-90, 71 bars, 2:22. Intriguing (partly animated) sequence as Scottie is tortured in his nightmarish dreams of the death of Madeleine.

Sords violins I commence the cue *espr p* < with rising quarter notes Line 2 Eb-Gb-Bb to (Bar 2) Line 3 Db half note to Cb quarter note to (Bar 3, now C time) Bb quarter down to Eb half note (followed by a quarter rest). In Bars 2-3, *divisi* violins II and violas play dotted half note harmony figures: Violins II plays Line 2 D/G down to Eb/Cb; violas play Line 1 G/B to Gb/Bb *p* < > . At the end of Bar 3, the solo english horn (CA) plays *espr p* < the Bb quarter note to (Bar 4, now 3/4 time again) Db half note to Cb quarter to (Bar 5, C meter) Bb quarter down to Bb half note. Then the clarinets and bass clarinets take over.

Shortly the now *senza sords* violas begin to play ominous, frightful triplet figures bowed trem. We hear C-Eb-Gb to (Bar 11) D-F-Ab, etc. Then the violins (*senza sords*) join in, *poco a poco accell* >. Fags and C.F. sound whole note dyad Great octave F/A, *sff* (*sost*), then the bass clarinets sound the F/A in Bars 16-17.

The Habanera tempo (*Lento*) commences in Bar 20 in 2/4 time. Violins play D (d') 16th up to D (d'') 8th. The timp beats *p* (piano) on D quarter note, then *mp* on note D in the next bar, then *mf*, then *f* (forte). Bass clarinets, bassoons, C.F. play on D dotted quarter note. VC/CB also on D.

By Bar 30, the violins and violas are rising quarter note bowed trem "ponticello" (played near the bridge) resulting in a rather harsh, metallic, thinner (not full-bodied) tone. At the same time, the flutes are flutter tongued in the same notational writing as the strings' bowed trem. So flutes and violins I play Line 3 C to (Bar 31) Db to D to (Bar 32) Eb to E, F to F#, G to G#, A to Bb. Violins II play C to (Bar 31) B to Bb, A to G#, etc.

In Bar 36, the timpani beats *ff* on D the habanera rhythm with wood mallets; VC/CB on D, ditto bass clarinet/Fags/C.F. In Bar 37, the non *div* violins and violas play the rhythm in the lowest register. Violins here are "double stops" (two tones played simultaneously on two strings).

By Bar 50 (*Allegro* in C) the strings are *con forza* (but not bowed trem) playing rising 8th note figures. I=C/Eb/Gb, D/F/Ab, F#/A/C#, D/F/A, etc. Ditto flutes. Etc.

At the climax of the sequence in Bars 65-71, harp I is gliss falling to rising on D major (2 sharps) key signature. Harp II fingers rising to falling gliss on Eb minor (6 flats). The large and small susp cymbals are rolled with triangle sticks. Trumpets are with hard mutes playing *sff* (*sost*) D maj (D/F#/A). The horns join in next bar on G minor (G/Bb/D). Then midway Bar 66 the Pos join in with the Ab min chord (Ab/Cb/Eb). The H.O. also joins in, etc.

“Dawn” R10/C-10/D. *Lento* in C. Pages 91-94, 30 bars, 1:26. Scene: As Midge walks slowly down the hospital corridor (where Scottie is recovering from a mental breakdown), the timp trill rolls softly on sustained Great octave F# thru Bar 7 (the CB is also sustained on F#). Muted celli play rising rising & falling tones *p* < on Great octave F# to G half notes to (Bar 2) A to B to (Bar 3) C# dotted half note (under the legato slur line), and then E (e) quarter note down to (Bar 4) D to Great octave B half notes to (Bar 5) G to E half notes. Then D to E quarter to G half to (Bar 7) F# whole note held fermata.

The scene breaks open (in Bar 8, *molto tranquillo*) to a sunshiny bright morning (with Scottie singing “Oh, what a beautiful mor-ning!!!---actually “Oh, what a beautiful mourn-ing!!) weeks or perhaps months later. Harp I plays flowing rising to falling arpeggio 16th notes(six per figure, 4 figures per bar). So we find middle C#/D#/F#/A/C#/D#, F#/A/C#/D#/F#/A (a’”), to descending A/F#/D#/C#/A/F#, etc. Repeat next three bars.

Flutes sound pp < > the D#/F#/A whole notes to(Bar 2)C#/D#/F#. Clarinets sound C#/D#/F# to D#/F#/A. Total effect is the D# half-diminished sound (D#/F#/A/C#) curiously enough, conveying an off-balanced sense beneath the seemingly tranquil landscape. The half-dim 7th chord is an unsettling minor-minor-major interval combination (a major interval over a diminished triad).

Sords violins play (octave apart) the melody line of C# half note to D# to E (e" e") quarter notes to (Bar 9) F# half note to G# quarter (in a triplet bracket or half note value) to F# half note. All notes under the legato slur line. Then E to D# quarter notes to B# half note to (Bar 11)C# quarter to E half note to D# quarter to(Bar 12)C# whole notes.

Harp II then takes over the arpeggio movement of 16th notes B/F#/B/D#/F#/A, etc. After a quarter rest, the CA plays *p < espr* quarter notes A-B-C# to (Bar 13) D# to C half notes. Violas and cello play the same notes. Bass clarinets join in on sustained F#/B; clarinets on D#/F#/A. Total sound is the B Dom 7th(B/D#/F#/A). Etc.

In Bar 24, when he sees Elster's car and the older blonde approaching it, the cue is *molto agitato* in C. The strings are sul ponticello and bowed trem, *pp < .* Violins I play Line 1 F half notes to E to F quarter notes; violins II play small octave B whole note; violas play small octave Db/F whole notes; VC play small octave G/Db, etc.

“The Past” R10/E. *Adagio (mesto e sost)* in C. Page 95, 21 bars, 1:23. 3 english horns, 3 clarinets, 2 bass clarinets. Scene: Scottie goes back to locations of the past associated with Madeleine (such as the restaurant).

In Bar 1, violins play (*sul D*) *sff* Line 2 D dotted half note legato to C quarter note to (Bar 2) B rinforzando quarter note legato down to E half note up to B quarter note to (Bar 3 in ¾ time) Line 2 D half note to C quarter note to (Bar 4 in C time) B rinforzando quarter note down to E half note up to B quarter note to (Bar 5 in ¾ time) Line 2 D half note to C quarter note (etc.). Sul D ends once Bar 4 is finished. Viols and cello play sul D ob Line 1 D dotted half note (etc.—see violins). In Bar 2, CB play *sff* > small octave C dotted half note (followed by a quarter rest). Repeat in Bar 4.

In Bar 10, when he sees a blonde leaving a table, violins I are bowed trem ponticello on G minor (Line 1 G/Bb/Line 2D). Violins II are *pont* on Line 1 D quarter note to Eb-Bb 8ths (repeat pattern same bar), etc.

“The Girl” R10/F-11/A. *Lento e mesto* in 3/4 time. Pages 96-97, 28 bars, 1:35. *Sords* strings only. Scene: John sees a redheaded version of Madeleine out on the streets. He follows her to her hotel. Each string choir has two staves.

Violins I start off with the D (d") half note on the up-bow to C quarter to (Bar 2) B quarter down to E (e") half note. Violins II, after a quarter rest, play Line 2 Eb/Ab half notes legato to (Bar 2) C/E dotted half notes. Violas play Line 1 Ab/C half notes to G/B dotted half notes next bar. VC top staff bow Line 1 Eb half note to (Bar 2) E dotted half note. So the combined tonality is the Ab major (Ab/C/Eb) to C maj 7 (C/E/G/B), etc.

As Scottie raises his eyes to see where the girl's apartment may be, the music scales upward as well. In Bar 9 (now C time) the violas play *pp* whole note Eb tied to next bar. VC play Eb/Cb. After a quarter rest, the top staff of violins I plays rising quarter notes small octave Ab-middle Cb-Eb to (Bar 10) F-Ab-Cb-Eb to (Bar 11) Ab-Cb-Eb to (Bar 12) F (f''') to Ab half notes.

In Bar 10, after an 8th rest, the bottom staff of violins I play *pp* quarter notes small octave Ab-middle Cb-Eb to F 8th (tied to next bar's 8th) to Ab-Line 2 Cb-Eb quarter notes, and then F 8th tied to 8th next bar to Ab-Cb –Eb quarter notes to F 8th (f''). After a quarter rest in Bar 10, the top staff of violins II play Ab-Cb-Eb quarter notes, etc. etc. You get the picture here of the inter-positionings, the tonal layering.

“The Letter” R11/B. *Lento* in C. Pages 98-105, 108 bars, 4:08. Scene: When Scottie leaves, the girl (Judy Barton/Kim Novak) slowly turns around and looks away in unpleasant rumination (her witnessing of the murder of Elster's real wife). Three clarinets and two bass clarinets (all are *pp subtone*) play descending half note chords. Combined we have the Eb maj7 (Eb/G/Bb/D) half note chord (actual notes Bb/Eb, G/Bb/D) to the D maj 7 (D/F#/A/C#) chord (actual sequenced notes: A/D, F#/A/C#) to (Bar 2) the Db maj 7 (Db/F/Ab/C) half note chord (actual notes Ab/Db, F/Ab/C), etc. So clarinets play A/Bb/D (d') half notes legato to F#/A/C# half notes to (Bar 2) F/Ab/C half notes to E/G/B half notes. Repeat in Bars 3-4. Bass clarinets play BB/Eb (Line 1 E-flat) to A/D half notes to (Bar 2) Ab/Db half notes to G/C to (Bar 3) small octave Eb/Bb to D/A half notes to (Bar 4) F/D to E/B half notes.

In Bar 5, now *Allegro* in 6/8-2/4 time, we are carried back to her recent memories on the tower. Timp I is trill rolled on Great octave F#; timp II on small octave C [once again we find the tritone interval between F#-C]. Db. Flutes/violins/viole play *pp* < > rapid 16th figures (two per bar) of Line 1 (small octave for viole) C-Db-D-Eb-D-Db. The Tam Tam sounds, and the large susp cymbal also is trem. The H.O. (*pedals*) play *pp* Great octave C/F# half notes tied to half notes thru Bar 39.

In Bar 8, the harps pluck Contra-octave F# acciaccatura grace note up to Great octave F# half note in the bass clef. The bass clarinet/Pos/tuba also sound on F# (small octave for bass clarinets, Great octave Pos, and Contra-octave for tuba) half notes up to (Bar 9) next octave higher F# half note tied to quarter notes next bar down to F# quarter note tied to quarter note in Bar 11). In Bar 9, the stopped horns play *pp* < small octave F# [written middle C#] half notes tied to quarter notes next bar (followed by a quarter rest). Etc.

Back to reality in Bar 41 (:51) the cue is now molto *Molto Moderato e agitato* in 3/4 time. The violins play small octave G dotted quarter to rising 8ths Line 1 C-Eb-G to (Bar 42) Ab dotted quarter (rinforzando-marked) to descending 8ths F-D-B. Violas play rising bowed trem 8ths Line 1 C-Eb-G to (Bar 42) Ab 8th (followed by rests). VC/CB, after a quarter rest, play small octave C half note on the up-bow tied to quarter note next bar, < sf >, etc. The harps play a Bb acciaccatura up to B half note. Horn I is stopped f > on Ab dotted quarter note in Bar 42.

In Bar 67 (start of page 103), now *Lento (molto sost)* in C time, as M writes a "Dear John" letter, the divisi violins I (4 staves, 2 violins per staff) play half note progressions. We find dyads of A/C (c'') to G#/B half notes to (Bar 68) G/A# to G#/B. Repeat 3X thru Bar 74. Etc.

“Goodnight” R12/B. *Andante cantabile* in 5/4 time. Pages 106-10740 bars, 2:23. *Sords* strings only. As violins I play the melody line, altri strings play the C Dom 9th sharp 11th chord (C/E/G/B/D/F#). Violins I, after a quarter rest, play *p espr* < > D (d^h) quarter note up to Bb half note back down to D quarter. Repeat next two bars. Violins II play *mf* > Line 1 D/F# dotted whole notes to (Bar 2) D/F to (Bar 3) E/G to (Bar 4) F/Ab to (Bar 5 in C time) Line 2 C/E dotted half notes (followed by a quarter rest) down to (Bar 6) Ab/C dotted half notes, etc. Viole play *mf* > small octave E/Bb dotted whole notes to (Bar 2) F/BB notes to (Bar 3) G/Bb to (Bar 4) Ab/B. Celli play Great octave C/G dotted whole notes to (Bar 2) D/Bb to (Bar 3) G/E (e) to (Bar 4) Ab/F. CB play small octave C dotted half note (followed by a half rest) to (Bar 2) D dotted half note to (Bar 3) G to (Bar 4) Ab. Etc.

“The Park” R12/C. *Allegretto (molto tranquillo)* in 6/8 meter. Pages 108-109, 16 bars, :36. Lovely relaxed melody. Two flutes, 3 clarinets, 2 bass clarinets, muted strings.

Violins play the melody line *p dolce* (with the flutes) an octave apart. We find Lines 1 & 2 Bb quarter up to Gb 8th, Gb quarter to Eb 8th to (Bar 2) Db dotted quarter to Bb quarter note, all notes placed under the legato slur line. Then Bb 8th to (Bar 3) Db dotted quarter to Eb dotted quarter to (Bar 4) Db dotted quarter to Cb quarter, all under the slur. Etc.

In Bars 9-12, the woodwinds are soli. Flutes continue to play the melody: Bb quarter to Gb 8th, F quarter to Eb 8th. Repeat next bar. Clarinets play the Gb major (Gb/Bb/Db) dotted quarter note chord to Eb/F#/A. Bass clarinets play Gb/Db to B. Etc. The cue ends with the strings playing the F half-dim 7th (F/Ab/Cb/Eb). So violins I play Line 1 Eb dotted half note decrescendo and held fermata, while violins II play middle Cb. Viole play small octave F/Ab, and VC play Great octave Ab and small octave F dotted half notes held fermata.

“The Hair Color” R12/E-13/A. *Andante appassionato* in 3/4 time. Pages 110-111, 32 bars, 1:20. *Sords* strings only. More of the Madeleine theme. Violins I play rising quarter notes Line 1 E-G-B to (Bar 2) D half note to C quarter, etc. In Bar 2, altri strings play the Ab Dom 7 (Ab/C/Eb/Gb) sound.

“Beauty Parlor” R13/AI. *Moderato* in Cut time. Page 112, 6 bars, :12. Two vibes, two harps, celeste. Herrmann handwrote the direction: "All of the above to be played in a hard brittle manner." Here we return finally to the Prelude with this distorted, abbreviated version.

Top staff of the celeste plays *ff marcato* six falling to rising quarter notes (each set of three in triplet fashion). So we see descending notes starting Line 2 D-Bb-Gb to rising D-Gb-Bb to (Bar 2) D-Bb-Gb, Eb-Gb-Bb. Repeat next two bars. The bottom staff plays rising to falling figures: small octave Eb-Gb-Bb to falling C-Bb-Gb to (Bar 2) Eb-Gb-Bb to D-Bb-Gb. After a half rest in Bar 1, Vibe II strikes C. After a half rest in Bar 2, it strikes D half note. Repeat next two bars. After a half rest in Bar 5, it strikes the C half note *mp (L.V)* connected to whole note next (final) bar, held fermata. Meanwhile, Vibe I

in Bar 1, after a half rest, strikes *mf* the D (d^{'''}) half note; then Eb next bar. Repeat. Then in Bar 5, after a half rest, it strikes *mp* the D note.

Harp I copies the celeste top staff line, but an octave higher, starting with descending D (d^{'''}) quarter note to Bb, etc. Harp II follows the celeste bottom staff line, but octave higher, starting on Eb in the middle C range.

“Scene d’ amour” R13/B. *Lento assai* in 3/4 time. Pages 113 thru 123. 118 bars, 4:58. Famous scene and rich, impassioned music climaxing to a state of emotional/musical ecstasy. Violins I & II each have two staves.

Strings are soli thru Bar 23. *Sords* violins I commence *pp* < with rising quarter notes Line 2 E-G-B to (Bar 2) Line 3 D (d^{'''}) half note to C quarter to (Bar 3) B quarter down to Line 2 E (e^{''}) half note (all notes up to this point under the legato slur line). Then Line 3 D (d^{'''}) dotted quarter note to 8th note triplet C-B-C to (Bar 5, now C time) B half to E (e^{''}) half notes.

In Bar 2, violins II play the Ab maj 1st inversion (Line 2 C/Eb/Ab) dotted half note chord to (Bar 3) notes B/C/E, *p* < >. Repeat next two bars. Etc.

In Bar 24, the strings descend on Ab maj again (Ab/Cb/Eb). After a half rest, the flutes and clarinets play descending to ascending half note triad and dyads respectively. Flutes play the B maj triad (B/D#/F#) to (Bar 25) to B min (B/D/F#), etc. Clarinets play *sempre pp* F/Ab to (Bar 25)E/A to D/Gb, etc. Midway Bar 25, violins play sustained B notes an octave apart (b^{''} b^{'''}) thru Bar 28.

In Bar 38, Scottie convinces Judy to go into the bathroom and put her blonde hair up the way Madeleine had it. The cue at this point is *piu mosso* in 3/4 time, *mf espr.* Soon, in Bar 47, as he is alone awaiting her final transformation, the cue changes to *moderato (agitato)* in C time. The timp is trill rolled *pp (sempre)* on F whole note thru Bar 59. The low register strings are *sul tasto* and bowed trem. Violins I play quarter notes F#-G-B-A (repeat next bar). Violins II play half notes B/D to C/E (repeat next bar). Violas play G to B half notes *pp* < >, while celli bow G whole notes.

In Bar 49, violins I play half notes D/F to F/Ab bowed trem (repeat next bar). Violins II play quarter notes Ab-A(a')-E(e'')-D (repeat next bar). Violas play half notes B to E; VC on G again, etc. Starting in Bar 55 (2:45) the strings are now *sul ponticello* and *poco a poco senza sords*. By Bar 58, the strings position is natural, and in the next bar (now "rall...") the strings are directed for "Long bowing." *pp* < *f*, *ff*.

In Bar 60, we now come to a climax, *molto largamente e appassionato* in 3/4 time. Violins and violas play *ff* note D (d^{'''}) half note to C quarter to (Bar 61) B quarter *rinforzando* down to E (e^{''}) half note, etc. Cue ends on the joyful, happy, complete, celebration tonality of C major 2nd inversion (G/C/E).

“The Necklace” R13/C-12/D-14/A. *Lento (Habanera)* in 2/4 time. Pages 124-128, 43 bars, 2:33. Scene: Judy foolishly puts on the Carlotta necklace she also foolishly kept of her past deception on Elster's paid bidding. Double foolishness!

The muted horns blare *sff* > *f* < *ff* on Line 1 D [written A] tied to dotted 8th note next bar that quickly turns into the familiar habanera rhythmic pattern. In Bar 3, the four clarinets and two bassoons play descending half note dyads *ff (sost)* Ab/C (c') to (Bar 4) G/B to (Bar 5) Gb/Bb to (Bar 6) F/A.

In Bars 7-10, clarinets I & II (only) repeat the descent soli, but the flutes take over the rhythm figure on Line 1 D notes. Etc.

“The Return.” R14/B. *Moderato assi* in 3/4. Scene: At the tower, Scottie tries to explain to Judy how he has to do one more thing in order to free himself. *Sords* violas play small octave F# dotted quarter note to rising 8th notes G-Bb-A down to (Bar 2) F# again, p < >. The timp is trill roll on G, *pp (sempre)* thru Bar 67. The bass clarinets play the G dotted half note tied to next bar.

In response to the violas, the 3 clarinets in Bar 2 play the same melody fragment. In Bar 3, the violas continue with Bb dotted quarter to 8th notes A-F#-G to (Bar 4) Bb again. The clarinets respond in kind. Etc.

By Bar 11, the clarinets play F# dotted quarter, repeat next bar. Bassoons play p > B/D, repeated again. The violas are *sul tasto* bowed trem as well, and celli on B/D (d) . In response, after a quarter and 8th rest, the low register violins play 8th notes small octave G-B-A *sul tasto*, p < >. Repeat next bar. Then, in Bar 13, also after rest marks, violins play 8th notes A-G#-A, repeated next bar. Clarinets play Bb; bassoons on C/Eb. Ditto violas and celli. Then the flutes in Bar 15 join in with the flutter tongue special effects on middle C dotted quarter note, repeated next bar. Etc.

“Finale” R14/BI. *Allegro Pesante* in C.

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Completed Tuesday, June 27, 2000 6:30 pm PDT [First Version]
Revised version completed Sunday, March 2, 2003 at 6:45 pm PST
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