

THE BLACK HOLE

Music by
John Barry

[August 27, 2009 Update: Note that this rundown has been edited and expanded today]

The following is a cue rundown descriptive analysis of John Barry's score to Walt Disney's *The Black Hole*. When I studied the score at Disney Studio in the spring of 1990, I did not have time to focus on each and every cue. In fact, my primary focus was on several favorite cues.

I felt irresistibly drawn towards *The Black Hole*! This applies to the musical score, not so much to the movie itself that is an odd mixture of science fiction and Disney! When you see those Disney-cartoonish robots "Vincent" (voiced by Roddy McDowell) and "Bob" (voiced by Slim Pickens), you'll know what I mean. Anthony Perkins' wooden (two-dimensional) and Maximilian Schell's leaden (one-dimensional) acting did not help! However, I highly commend Disney for contracting John Barry to compose the interesting score (ala "Moonraker" in certain respects).

John Barry's distinctive stylizations and signature (most film music fans can easily say of his scores, "Oh, yes, that sounds like John Barry!") are evident here, including the rather leisurely, deliberate pacing of many of his cues, the eminence of soli eight horns in many passages, the use of celli underpinning, ostinati rhythms, etc. Many of Barry's cues have a tranquillo effect (evident especially in a romanticized way in "Somewhere In Time," a score and pic which were very appealing to women). Such cues can be characterized by some as "laid back music," or the Perry Como of film music! Most of Barry's output is not sophisticated or virtuosic (as, say, Korngold's music would be virtuosic), but it is nevertheless very appealing in its simplicity. It is not "busy" music. Yet it savors various instrumental lines that is quite satisfying to hear. In several cues here, the music is rather hypnotic, drawing you subtly into the situation or action of the scene. I am quite fond of John Barry's music, although he tends to lack the dark dramatic impact and romantic passion of, say, Bernard Herrmann's music. Again, it tends to be more "laid back." Yet his style is quite unique and instantly recognizable. I am particularly fond of many of his cues for this Disney movie. Without his contribution (and Ellenshaw's), I feel the movie would've been sucked into the Black Hole of forgettable movies.

Here are several Internet links about the movie that may interest a reader or two:

<http://reflectionsonfilmandtelevision.blogspot.com/2009/04/cult-movie-review-black-hole-1979.html>

<http://www.blackholereviews.blogspot.com/2007/08/black-hole-1979-disneys-star-wars.html>

<http://www.tcm.com/tcmdb/title.jsp?stid=68882>

http://www.denofgeek.com/movies/264595/looking_back_at_disneys_the_black_hole.html

http://wapedia.mobi/en/The_Black_Hole

THE BLACK HOLE

[R1/A rev.] "Main Title" 3/4 time, 92 bars, 1:28. Orchestrated by Al Woodbury 10/8/79. Key signature of G minor (two flats or Bb/Eb). Note: There is no tempo-marking indicated on the full score.

Instrumentation: 2 flutes, 2 oboes (english horn doubling oboe II), 2 clarinets (bass clarinet doubling), 2 bassoons (contra-bassoon doubling), 8 horns, 4 trumpets, 4 trombones, 1 bass trombone, tuba, gong, timp, bass drum, Moog synthesizer, piano, 2 harps, 16 violins I, 14 violins II, 12 violas, 10 celli (VC), 8 basses (CB).

In Bar 1, flute I/oboe/english horn/clarinets/harps/strings play *mf* the combined D Dom 7 b 5th (D/F#/Ab/C) dotted half note chord to (Bar 2) the non-standard Ab/C/E/Bb dotted half note chord (which is primarily like a "spacey" augmented sound). Repeat next two bars.

Specifically, flute I plays Line 3 C dotted half note legato mini-slur to (Bar 2) Line 2 B dotted half note. The oboe plays Line 2 C dotted half note to (Bar 2) Line 1B dotted half note. The english horn plays Line 1 F# [written Line 2 C#] to (Bar 2) E [written B] dotted half note. Clarinet I plays Line 1 D [written E] to C [written D] dotted half notes while clarinet II plays small octave Ab [written Bb] dotted half note tied to next bar. Violins I play Lines 2 & 3 C dotted half notes to (Bar 2) Lines 1 & 2 B dotted half notes. Violins II play Line 1 F# to (Bar 2) E dotted half notes. Violas play Line 1 D to (Bar 2) middle C dotted half notes. VC play small octave Ab dotted half note tied to dotted half note next bar. Harps play quarter notes small octave Ab/Line 1 D/F#/Lines 2 & 3 C (followed by two quarter rests), then (in Bar 2) small octave Ab/Line 1 C/E/Bb/Line 2 Bb quarter notes let vibrate (followed by two quarter rests). Repeat Bars 1-2 in Bars 3-4.

In Bar 5 (:05) they repeat Bar 1, but held tenuto. Repeat thru Bar 8. So the flute plays Line 3 C dotted half note tenuto-marked above the note (repeated next three bars). The oboe plays Line 2 C dotted half note tenuto-marked, and so forth.

Starting in Bar 9 (beginning of page 2) the melody line of the Main Title is played interchangeably primarily by the flutes/oboe/english horn/violins. So divisi violins II play *mf* quarter note dyads Line 1 & 2 D up to F# back to D quarter to (Bar 10) F half notes tied to 8th notes (followed by an 8th rest). After a rest in Bar 9, violins I in Bar 10 complete the repetitive melody figure with grace notes Line 3 D to Eb (notated as 16ths) to F rinforzando-marked quarter note to E-Eb 8ths (connected by a crossbeam) to D 8th (followed by an 8th rest). All notes of violins I are under the legato slur (phrase) line. Repeat Bars 9-10 for the violins in Bars 11-12.

Similarly, flute II in Bar 9 plays *mf* the D-F#-D quarter notes to (Bar 10) F half

note tied to 8th. In Bar 10, flute I finishes the melody phrase in Line 3 register (see violins I but raised an octave higher). The oboe in Bar 10 plays this in the Line 2 register (as the first violins). The english horn follows the flute II line but written in the proper transposed fashion. So the english horn plays Line 1 D-F#-D [written Line 1 A-Line 2 C#-Line 1 A] quarter notes legato to (Bar 10) F [written Line 2 C natural] half note tied to 8th note (followed by an 8th rest). Remember that the “F” horn and english horn is a transposed instrument, which means that the *written* C for that instrument in a transposed score will *sound* a perfect 5th below (the F note). The written D will sound as G, and so forth. When Barry apparently orchestrated his own score for *Born Free*, he did not transpose, so the written F in that score would also sound as F.

After two quarter rests in Bar 9, clarinet I plays small octave Bb written line 1 C] quarter note down to (Bar 10) G-A-D [written A-B-E] quarter notes. Repeat next two bars. Remember that the B-flat clarinet is a transposing instrument, which means that the *written* C for this instrument in a transposed score will *sound* a major second lower as Bb. Bassoon I in Bar 9 plays Great octave G dotted half note, repeated in Bars 11, 13, 15, etc. The contra-bassoon in Bar 10 plays *mf* Great octave G half note tied to 8th (followed by an 8th rest), repeated Bars 12, 14, 16, etc. In Bar 10, the trombones play *mf* small octave D/Bb/Line 1 D/A half notes tied to 8ths (followed by an 8th rest). The bass trombone plays Great octave G tied notes in this pattern while the tuba plays it an octave lower (Contra-octave G). Repeat Pos in Bars 12, 14, 16, etc.

The bass drum and gong sound *mf* on the 1st and 3rd beats in Bar 9. Repeat next several bars. Timp beats *mf* on Great octave G quarter note (followed by a quarter rest) then up to the D quarter note. In Bar 10, it hits G again (followed by two quarter rests). Repeat in succeeding bars. Incidentally the piano in bar 10 plays both Contra-octave and Great octave G half notes tied to 8th notes.

The Moog synth and piano play Great octave G half note down to D quarter note in Bar 9, then Contra-octave G half note tied to 8th in Bar 10 (followed by an 8th rest). Repeat at least in the next six bars. Harp I plucks Great octave G up to small octave D up to Bb quarter notes in Bar 9 down to (Bar 10) G -A-D quarter notes. Repeat as given. Harp II plays Contra-octave G quarter note in Bar 9 (followed by two quarter rests).

Violas are tacet in Bars 9-11. Violas are silent in Bars 9 thru 11. Six celli I in Bar 9 play Great octave G-small octave D-B quarter notes down to (Bar 10) G 8th note (followed by an 8th and two quarter rest marks). Repeat in the next six bars at least. In Bar 10, four celli II play small octave G-A-D quarter notes down to (Bar 11) Great octave G half note (followed by a half rest). Repeat in Bars 12-13, 14-15, etc. CB play (1st stand pizz; altri are arco) play small octave G half down to D quarter note down to (Bar 10) Great octave G half note tied to 8th. Repeat as given.

In Bar 12, eight horns and violas play the dramatic Black Hole motif as the altri orchestra constantly repeat the patterns just delineated. So they play forte small octave D [written small octave A for the horns] dotted half note *rinforzando*-marked (> above the note) up to (Bar 13) G [written Line 1 D for the horns] dotted half note *rinforzando* tied to dotted half note next bar up to (Bar 15) A [written E for the horns] dotted half note tied to (Bar 16) quarter & 8th notes (followed by an 8th rest) to tenuto 8th notes G-A and so forth (sorry—I do not have page 3 to continue the delineation!).

Back in Bar 13, the bass clarinet joins in playing ascending quarter notes of small octave G-Line 1 D-Bb to (Bar 14) Line 1 G 8th (followed by rests). Repeat in Bars 15-

16. The oboe/english horn interchange the notes given in Bars 9-12. Same for flutes I & II and also violins I & II. So, for example, in Bars 13-16, violins I now play the passage of violins II in Bars 9-12, and vice versa.

Skipping to Bars 57-61 (1:05-1:10), the ostinato melodic figure (flutes/violins/etc) pauses very briefly. Here the trombones/piano/strings are prominent playing tenuto D major (D/F#/A) chords. Trombones play small octave D/F# tenuto dotted half notes to (Bar 58) same D/F# tenuto half notes to D/F# tenuto quarter notes to (Bar 59) D/F# dotted half notes (not tenuto-marked) tied to 8th notes next bar (followed by 8th and two quarter rest marks). The bass trombone plays this pattern on Great octave A notes, while the tuba plays it on Great octave D notes. The bass drum and gong sound a quarter note initially (followed by two quarter rests) in Bar 57 only. The timpani is rolled on small octave D dotted half note to (Bar 58) half note roll to D quarter note beat (no trem roll) to (Bar 59) D dotted half note trem roll tied to 8th note next bar. In Bar 60, the cymbal with soft sticks are rolled *mf* < on a dotted half note to (Bar 61) x-headed *rinforzando*-marked quarter note forte (followed by two quarter rests). The piano in Bar 57 play great octave D/A/small octave D/F#/A tenuto dotted half notes and so forth (similar pattern as the trombones). The harp plays the same notes but only as quarter notes (followed by two quarter rests) and repeated next two bars to (Bar 60) a gliss from Great octave and small octave D 32nd notes gliss lines up to (Bar 61) Lines 2 & 3 8ths (followed by rests marks). The Moog plays Great octave D half notes for three bars.

Flute I plays in Bar 57 Line 2 F# tenuto dotted half note to (Bar 58) F# tenuto half note to F# tenuto-marked quarter note to (Bar 59) F# dotted half note tied to 8th note next bar (followed by rests). Flute II plays this pattern on Line 2 D notes (as well as the oboe), while the english horn plays this pattern on Line 1 F# [written Line 2 C#] notes. The clarinet plays the pattern on Line 1 D [written E] notes, while the bass clarinet plays it on small octave A [written B] notes. The bassoon plays it on small octave f# notes, while the contra-bassoon plays it on Great octave D. Horns in Bar 57 play Line 1 A [written Line 2 E] *rinforzando* dotted half note tied to dotted half note next bar and tied to (Bar 59) half note and 8th note (followed by an 8th rest) down to (Bar 60) small octave D [written A] *rinforzando* dotted half note. Trumpets in Bar 57 play Line 1 A [written Line 1 B] *rinforzando* dotted half note tied to (Bar 58) dotted half note and tied to (Bar 59) half note and 8th note followed by an 8th rest).

Violins I in Bar 57 are side-bracketed double-stopped on Line 1 A/Line 2 F# tenuto-marked dotted half notes to (Bar 58) A/F# tenuto half notes to quarter notes to (Bar 59) A/F# dotted half notes tied to 8ths next bar (followed by rests). Violins II play similarly on double-stopped Line 1 F#/Line 2 D notes. Violas play this pattern on double-stopped small octave F#/Line 1 D notes. Top staff celli play this pattern on double-stopped Great octave A/small octave F# notes, while bottom staff VC play it on double-stopped Great octave D/A notes. Contrabasses play the pattern on Great octave D notes.

Double bar lines traverse down the score at the end of Bar 60, signifying a change in the music starting in Bar 61. In fact, here (timing at 1:10), the orchestra starts to repeat the exact patterns given back in Bar 9 except now the violas and horns immediately play the declaratory theme with the small octave G *rinforzando* dotted half note tied to next bar, and so forth.

[R2/A] "That's It" Key signature of G min (2 flats) in 3/4 time. 48 bars, 1:36. Scene: The crew of the research ship view the hologram of the Black Hole.

In Bars 1-2, the ostinato pattern of Bars 9-10 in the Main title reappears, played by clarinets and bassoons. In Bar 3, the violins are highlighted playing *mp* descending tenuto quarter notes thru Bar 5. So we find violins I playing Line 3 G-F#-D up to (Bar 4) F-E-C up to (Bar 5) Eb-D-Line 2 Bb up to (Bar 6) Line 3 D dotted half note tied to half and 8th notes next bar (followed by an 8th rest). Violins II play the same, but an octave lower register.

The left hand (L.H.) of the harp follows the violins II line; the R.H. plays the violins I line for three bars.

Trombones in straight mutes play *p* the sustained (tied) G min added 9th (Gmin/9) dotted half note chord (small octave G/Bb/Line 1 D/A) thru Bar 7. Tuba plays *p* Contra-octave G dotted half note tied thru Bar 8. Two Fags *mp* are sustained on Great octave A dotted half notes for three bars (tied to quarter note in Bar 6). The Moog plays Contra-octave Bb/Great octave G dotted half notes tied to next three bars and tied to (Bar 7) half notes and 8th notes. Celli are *col* the bassoons. CB play *arco* and *p* Great octave G dotted half note tied to dotted half notes next three bars and tied to (Bar 7) half note and 8th note (followed by an 8th rest).

After two quarter rests in Bar 6, clarinets play small octave D tenuto quarter note *p* < legato to (Bar 7) Eb-F-G tenuto quarter notes down to (Bar 8) D-F#-D quarter notes. The bassoons play the same notes. The tuba in Bar 8 plays *mf* Great octave G dotted half note, as also the Moog. The piano here plays Great octave G rinforzando quarter note let vibrate (followed by a quarter rest) down to D quarter note. The CB pluck *pizz* on small octave G quarter note (followed by a quarter rest) down to D quarter note.

Etc.

[R2/B] "Closer Look" 58 bars, 1:58. Horns prominent. [Sorry, no other data available]

[R3/A] "Zero Gravity" 300 bars, 5:35. Let's just say it's the expanded version of the Main title! Scene: The ship almost gets sucked into the gravitational pull of the Black Hole. [Sorry, no other data]

[R3/B] "Cygnus Floating" Key signature of G min in 4/4 time. 30 bars, 2:03. Scene: The crew are near the lost ship Cygnus. Dr. Kate McCrae's (Yvette Mimieux) father was a member of the Cygnus. I rather like this leisurely and lyrical cue. Once again, Barry creates a two-bar repeat melody passage (with its calming effect) for seven bars.

16 violins I/piano/clarinet I play the melody phrase *mp* of tenuto Line 1 register quarter notes A-G-A legato up to Line 2 F# tenuto quarter note. In Bar 2, this continues with the Line 2 D acciaccatura (grace) note up to F# tenuto quarter note to two staccato G 8th notes (crossbeam connected) down to tenuto F# legato mini-slur down to D tenuto quarter notes. Repeat next two bars.

In Bar 1, Pos and bass Pos combined play the G min (G/Bb/D) sustained chord. Specifically, bass trombone plays *mp* the Great octave G whole note down to (Bar 2) Eb

dotted half note tied to an 8th note (followed by an 8th rest). Pos III plays small octave D whole note to (Bar 2) Bb dotted half note tied to 8th. Pos II plays small octave Bb whole down to (Bar 2) G dotted half note tied to 8th note. Pos I plays Line 1 D whole note tied to dotted half and 8th next bar. So the chord moves from the simple G min (G/Bb/D) to the Eb maj 7 (Eb/G/Bb/D). Repeat in Bars 3-4.

14 violins II play *mp* Line 1 D whole note tied to dotted half & 8th notes next bar. Violas play small octave Bb whole note down to G dotted half note and 8th note next bar. 5 VC I play small octave D whole note down to (Bar 2) Great octave Bb dotted half to 8th notes. 5 VC II play Great octave G whole note down to (Bar 2) Eb tied notes as given. Repeat in Bars 3-4. Each bar's duration = :04.

In Bar 5 (00:16), the melody develops further with the oboe joining in (taking over the clarinet I line). So we find the tenuto double flat Line 1 B (enharmonic A) quarter note to two Gb staccato 8ths down to F tenuto quarter note up to Gb tenuto quarter note. In Bar 6, after an 8th rest, we find ascending tenuto 8th notes (connected by a crossbeam) Db-F-Gb up to Line 3 Db quarter tied to 8th (followed by an 8th rest).

Also in Bar 5, clarinet I plays Line 2 Db [written Eb] whole note tied to 8th note next bar (followed by rests). Pos play the Eb half diminished 7th sustained (tied) chord (Eb/Gb/Bb/Db) [hence the logical reason for the B double flat instead of the enharmonic A]. Specifically, Pos play *mp* Great octave Bb/small octave Db/Gb/Line 1 Db whole notes tied to (Bar 6) dotted half notes tied to 8ths (followed by an 8th rest) while the bass trombone plays Great octave Eb tied notes. Violins II play sustained Line 1 Db; viole play small octave Gb; VC I = small octave Db; VC II = non-div (double-stopped) Great octave Eb/Bb dyad; CB = Great octave Eb whole note tied to dotted half note and 8th note next bar.

Bar 7 = Bar 5.

In Bar 8, after an 8th rest, the violins are highlighted playing ascending legato 8ths Line 2 Db-F-Gb (connected by a crossbeam) < *f* to rinforzando A to Bb 8ths (in a crossbeam) up to Line 3 F quarter note crescendo hairpin tied to quarter & 8th next bar (followed by 8th & half rests). Violins II in Bar 7 play Line 1 Db whole note tied to (Bar 8) half note crescendo hairpin forte up to rinforzando A-Bb 8ths up to Line 2 F quarter note tied to quarter and 8th notes next bar (followed by an 8th rest). Viole I in Bar 7 play small octave Gb whole note tied to half note in Bar 8 to rinforzando double-stopped small octave F/Line 1 Db sounded forte tied to quarter & 8th notes next bar (followed by an 8th rest). Viole II play small octave Gb whole note tied to half note in Bar 8 to rinforzando non-div (double stopped) Bb/Line 1 Db half notes tied to quarter and 8th notes in Bar 9. VC I in Bar 7 play small octave Db whole note tied to half note next bar and then forte on the same Db rinforzando half note tied to quarter note next bar up to F-Db-C tenuto quarter notes down to Great octave Gb half note. VC II play in Bar 7 Great octave Eb/Bbb whole notes tied to half notes next bar to unison F rinforzando half note tied to (Bar 9) 8th note up to small octave F to Db to C tenuto 8ths down to Great octave Gb half note. CB in Bar 7 play Great octave Eb whole note tied to half note next bar up to Bb rinforzando half note tied to 8th note in Bar 9 up to (see VC).

After a half rest in Bar 8, the tuba plays *fp* < Contra-octave Bb half note tied to 8th note next bar (followed by rests). Piatti strikes a forte x-headed quarter note on the 3rd beat of Bar 8. Etc.

At the end of Bar 9, violins II play *mf* small octave Bbb/Line 1 D half notes to

(Bar 10) Bbb/Db tenuto quarter notes to same Bbb/Db quarter notes to same Bbb/Db half notes tied to (Bar 11) half notes to Bbb/Db half notes to (Bar 12) Bbb/Db dotted half notes tied to 8th notes (followed by an 8th rest). At the end of Bar 9, top staff violas play small octave Db/Gb divisi half notes (not double-stopped) to the same pattern for the next three bars as given for the violins. Celli and contrabasses play the same pattern on Great octave Gb notes. Trombones play this pattern on small octave Db/Gb/Bbb/Line 1 Db notes, and the bass trombone (and contra-bassoon) on Great octave Gb.

In Bar 13(:48), clarinet I/horns/trumpets are prominent playing forte a two bar fanfare figure. Then the flutes/E H/violins take over that passage in Bars 15-16. So we find Line 1 D rinforzando half note to E rinforzando-marked quarter note tied to 16th (part of a four-note 16th figure connected by two crossbeams) down to 16ths (same crossbeam figure) A-D-E to (Bar 14) A dotted quarter note rinforzando to same A 8th to rinforzando G-C 8ths (in a crossbeam) to A tenuto quarter. After a quarter rest, the Pos/VC play the D min (D/F/A) half note chord to quarter note chord tied to next bar's quarter notes to dotted half notes. Repeat next two bars.

After a quarter rest in Bar 13, the tuba and CB play forte Great octave D half note to D quarter note tied to quarter note next bar to D dotted half note. The Moog plays the D min as well in this pattern (Great octave D/A/small octave D/F/A). Again, in Bars 15-16, the flutes/english horn/violins take over the fanfare. Violins play forte Lines 1 & 2 D half notes to E rinforzando quarter notes tied to 16th notes down to small octave and Line 1 A up to Line 1 and Line 2 D to E 16ths to (Bar 16) A rinforzando dotted quarter note to A 8th, and so forth. The trombones/tuba/clarinets/altri strings repeat Bars 13-14 in Bars 15-16.

In Bar 17(start of page 3) the english horn and clarinet II play a descending figure, while violins I play the contrary motion rising figure. So the english horn/clarinet play Line 1 Db half note to C-small octave Bb quarter notes to (Bar 18) A whole note. Repeat next several bars. Violins I play *mf* unison small octave Bb to divisi Lines 1 & 2 C to Db quarter notes to (Bar 18) the D whole notes. Repeat next two bars. After a half rest, the horns/Pos respond with the tenuto D min (D/F/A) half note chord. Pos play small octave D/F/A (two trombones on F) tenuto half notes, etc. Fags/tuba on Great octave D half note. After a half rest in bar 18, VC/CB pluck *pizz* on Great octave D quarter note (followed by a quarter rest). Gong and bass drum sound as well.

Back in Bar 17, the piano plays *mp* 8ths notes middle C down to small octave A played 4X per bar. Repeat. Bells (soft sticks) play quarter notes Line 1 A up to Line 2 C down to A up to C. Repeat. Violins II play *mp* Line 1 F whole note up to (Bar 18) A whole note. Repeat next two bars. Viols play *mp* small octave F whole note tied to whole note next bar.

The cue ends in Bars 29-30 on the G min (G/Bb/D) whole note chord tied to Bar 30. Specifically, Fags/VC/Cb bass trombone play Great octave G whole note tied to whole note in end Bar 30. Trombones play *mp* small octave D/G/Bb/Line 1 D tied whole notes. The tuba plays Contra-octave G tied whole notes. Violins play small octave Bb/Line 1 D tied whole notes. Violas are double-stopped on small octave D/G tied whole notes. The bass drum in Bar 29 sounds an x-headed quarter note *pp* (followed by rests). End of cue.

[R4/B] "The Door Opens" 60 bars, 4:04. Scene: the crew boards the

Cygnus. In the waiting area, lasers shot at weapons and Vincent. Not sure about the key signature in this cue. I suspect now two flats.

Skipping to the start of page 3 (Bar 17) at 1:04, the bass drum sounds forte rinforzando a quarter note, and harp I is gliss from Great octave Ab quarter note up to Line 3 Ab quarter note (followed by a half rest).

The bassoon/contra-bassoon/bass trombone/VC/CB play Great octave Ab tenuto quarter note to Ab half note rinforzando to tenuto quarter note down to (Bar 18) two F tenuto half notes to (Bar 19) F dotted half tied to 8ths, decrescendo hairpin *pp*. The bass clarinet plays this on small octave notes. The piano plays Contra-octave and Great octave Ab rinforzando quarter notes to Great octave Ab/small octave E/Line 1 Cb/E/G/B (or Cb/Eb/G/Bb) rinforzando half notes to quarter notes to (Bar 10) Great octave Ab/small octave E/Ab/middle C/E/G (or Eb/Ab/C/Eb/G) tenuto half notes sounded twice to (Bar 19) dotted half notes tied to 8ths. Still confused about the key signature I missed. Normally orchestrators put it on each page—but not here if indeed a key signature of two flats. I usually look to the notes of the horns to substantiate...

After a quarter rest in Bar 17, the altri orchestra sounds in forte rinforzando the Ab minMaj 9th (Ab/Cb/Eb/G/Bb) half note chord, then tenuto quarter note chord. In Bar 18, this transitions to two F minMaj 9th tenuto half note chords (F/Ab/C/E/G) to (Bar 19) the same dotted half note chord tied to 8ths, decres (> *pp*). Specifically, after a quarter rest, flute I plays Line 3 Ab rinforzando half note to Ab tenuto quarter note to (Bar 18) F-F tenuto half notes to (Bar 19) F dotted half note tied to 8th note (followed by an 8th rest). Flute II plays Line 3 E half note to quarter note to (Bar 18) C half note to C half note to (Bar 19) C dotted half note tied to 8th note. After a quarter rest, the oboe plays Line 3 Cb half note to Cb quarter note down to (Bar 18) Line 2 Ab-Ab tenuto half notes to (Bar 19) Ab dotted half note tied to 8th note > *pp*. The clarinet plays as flute I but an octave lower register. Horns play (after the initial quarter rest) middle Cb/Eb/G/Bb half notes to quarter notes.

In Bar 20 (1:16), the Pos play *mp* the G Dom 7th b (flat) 5th (G/B/Db/F) whole note chord tied thru Bar 23. Viole play the Db/F whole note dyad bowed trem thru Bar 23 (*ff* or fortissimo in Bar 23). VC play the G/B whole note dyad bowed trem. CB play the sustained (tied) G (G) whole note. Harp II is bisbigliando (tremolo harp effect or delicate whispering repetition) of notes G/G, D/F notated like a fingered trem of the strings.

The violins and english horn are highlighted, playing *mp* a short, neutral melody figure. We find lowest A (a) to Ab quarter notes up to tenuto E to Eb 8ths down to Cb tenuto quarter note. Repeat next bar, except that on the last beat is played rinforzando Cb up to G 8ths. This settles on the Ab whole note rinforzando crescendo fortissimo (< *ff*) tied to half & 8th notes next bar.

On the 4th beat of that Bar 23, the bass clarinet/2 Fags/VC/pizzicato CB play *mf* the tenuto Db quarter note down to (Bar 24) G up to E to D to B tenuto quarter notes. Etc. Shortly two trumpets in straight mutes play a repeat sustained figure.

In Bar 29, the Fag/CF/VC II/CB are sustained (tied) on G whole notes thru Bar 34. The violins & viole play a two-bar quarter note passage repeated thru Bar 34. Violins play, after a quarter rest, tenuto quarter notes G/B/D to G/B/F to G/B/D (tied to 8ths next bar). Then, after an 8th rest, G/B/E to G/B/D back to G/B/E (e"). Repeat next four bars. Viole play dyads B/D to G/F# to B/D (tied to 8ths next bar). After an 8th rest in

Bar 34, G/E, B/D, G/E. VC I also play tenuto quarter notes G, B, G, then B, G, B. So essentially the E min to G maj chord in Bar 34. the cymbal also plays on the 2nd and 4th beats. the harp plays the violins line.

In Bar 35 (2:16) the music erupts forte as the trumpets/violins play a dramatic figure for five bars. The bass clarinet/Fag/VC play a subsidiary figure. Flutes/oboe are harmonic trill (notated like a fingered trem) or otherwise called a legato tremolo (or extended trill). Specifically, after a quarter rest, the trumpets/violins play F (Line 2 F for violins I, and Line 1 F for violins II) tenuto quarter to E dotted quarter rinforzando up to Ab 8th to (Bar 36) A dotted quarter rinforzando to B 8th up to Lines 1 & 2 F half note rinforzando tied to 8th next bar. After an 8th rest, they play 8th notes C to Db 8ths (crossbeam connected) to crossbeam 8ths D down to E up to Ab to Gb to (Bar 38) Lines 1 & 2 F whole notes tied to dotted half & 8ths next bar.

Meanwhile, the Pos play forte the F min whole note chord (F/Ab/C) in Bar 35 (actual sequenced notes F/C/F/Ab/C) to (Bar 36) the Bb min (Bb/Db/F) dotted half note chord to quarter note chord tenuto to (Bar 37) I believe the Eb min (Eb/Gb/Bb) chord. The violas play the F min to (Bar 36) F/Bb/Db, etc.

In Bar 35, bass clarinet/Fag/VC play the subsidiary counterpoint figure of Great octave F up to C 8ths up to Ab quarter tied to 8th down to small octave F 8th up to middle C tenuto quarter note. Etc. In Bar 35, harp I plays rising arpeggiated 8th notes F-C-Ab-Line 1 C, E-Ab-C-E, etc.

In Bar 40, the trumpets play a short figure of staccato C 8th up to G to F 16ths to A 8th to the C rinforzando quarter tied to 8th. Then the violins play it.

In Bars 51-54 (3:20-3:36) there is a *mp* < *f* passage of building intensity. Horns/trumpets/violins I are emphasized playing half notes, with the flutes/oboe/E H/clarinet I joining in Bars 53-54. Unison violins I/trumpets/horns play Line 1 register Ab to Bb half notes to (Bar 52) Line 2 register Cb to Db. In Bars 53-54, violins I are now divisi playing that pattern in both Line 1 & 2 registers to Line 2 & 3. Flutes and oboe play Line 2 to Line 3.

Meanwhile, the bass clarinet/Fags/Pos/tuba/altri strings play a different underlying pattern. So Pos play I believe the Ab min (Ab/Cb/Eb) tenuto quarter note chord to half note chord to quarter note chord tied to quarter notes next bar. Then tenuto half note to quarter note chords. Repeat next two bars. The snare drum plays the three-note ruff of two grace notes to a quarter note played 4X per bar for 4 bars.

In Bar 55 (3:36), bass clarinet/Fags/harp I/VC/CB play *mp*, after a quarter rest, rising quarter notes A-Db-Eb. Repeat next bar. Etc.

[R5/A] "Pretty Busy" Key signature of G min again (2 flats) in 4/4 time. 11 bars, :44. "23 tacets" in this cue. Scene: After Dr Hans Reinhardt (Maximilian Schell) says "The end justifies the means," the scene cuts to Pizer walking down the corridor with the "bad" King Robot, Max. The cue starts.

This is perhaps my favorite cue in this score. It seems to typify the essential Barryism stylistic approach. It involves the Barryesque use of the celli in counterpoint to the melodic cells of violins I. The horns are actually tacet in this cue (highlighted passages of the horns are another of Barry's techniques) but the cue would be instantly recognizable as being penned by him.

16 violins I and harp I play *mp* the dominant melody line repeat cell. We find

legato 8th notes of Line 1 A down to D up to Bb down to D (connected as a figure by a crossbeam) up to Line 2 C down to Line 1 D 8ths (both notes connected by a crossbeam) up to stand-alone Line 2 D 8th (followed by an 8th rest). Repeat next bar.

In Bar 3, violins I/harp I continue on 8th notes Line 2 D down to Line 1 A up to Line 2 E down to Line 1 A (all four notes crossbeam connected), then Line 2 F down to Line 1 A 8ths (both notes connected by a crossbeam) up to solitary G 8th (followed by an 8th rest). Repeat next bar.

In Bar 5, they then play Line 2 F# down to D up to G down to D 8th notes (crossbeam connected) up to Line 3 D down to Line 2 D up to Line 3 C down to Line 2 D 8ths (crossbeam connected) up to (Bar 6) Line 3 C# down to Line 2 D up to Line 3 D down to Line 2 D 8ths (crossbeam connected) up to Line 2 A quarter note tied to 8th note (followed by an 8th rest). Repeat these two bars in the next two bars.

In Bar 9, violins I play Line 1 A down to D up to G down to D 8ths (crossbeam connected), then F# quarter note (followed by a quarter rest), repeated next bar. In Bar 11, they play Line 1 F# down to D 8ths (crossbeam connected) up to Line 2 D up to G 8ths (crossbeam connected) to I believe F# half note held fermata (or F# quarter note followed by a quarter rest held fermata).

Back in Bar 1, 10 celli and harp II play a different yet complimentary figure of Great octave G legato up to small octave D 8ths up to tenuto quarter notes Bb to A to G. Repeat next bar. In Bar 3, they play Great octave D up to A 8ths up to small octave F tenuto quarter down to E to D tenuto quarter notes. Repeat next bar.

Bar 5 = Bar 1. Bar 6 = Bar 2. Repeat next two bars.

Back to Bar 1, 14 violins II play another repeat figure of Line 1 A 8th down to D quarter note to same D 8th tied to 8th note (quarter note value) to same D dotted quarter tied to dotted half next bar and also tied to 8th note (followed by an 8th rest). In Bar 3, they then play Line 2 D 8th down to A quarter note to same A 8th tied to 8th note to a fresh sounding of the same A dotted quarter tied to (Bar 4) dotted half note and 8th note. In Bar 5, they then play Line 1 F# 8th down to D quarter note to D 8th tied to 8th note, and then same D dotted quarter note tied to (Bar 6) D dotted half note tied to 8th note. Repeat these two bars in the next two bars. In Bar 9, violins II play Line 1 Eb (I believe) up to Bb 8ths up to Line 2 G to F# to E quarter notes (repeated next bar) to (Bar 11) Line 1 Eb quarter note followed by a quarter rest and then a half rest held fermata.

8 divisi CB in Bar 1 pluck pizzicato Great octave and small octave G quarter notes (followed by quarter and half rest marks). Repeat next bar. In Bar 3, CB pluck Great octave and small octave D quarter notes (followed by rests) and repeated in Bar 4. Then CB repeat Bar 1 in Bar 5, and Bar 3 in Bar 6.

In Bar 1, the Yamaha piano ("ad lib") plays *Gm* notated as four short slashes (repeated next bar) to (Bars 3-4) *Dm* to (Bar 5) *G min* to (Bar 6) *D min*. Bars 9 & 10 = *G min*.

In Bar 1, the bass clarinet, after a quarter rest, plays *mp* tenuto quarter notes Line 1 Bb [written Line 2 C] to A [written B] tenuto-marked quarter notes to G [written A] tenuto quarter note tied to (Bar 2) 8th note next bar. After an 8th rest, the bass clarinet then plays Bb to A to G tenuto quarter notes. After a quarter rest in Bar 3, the bass clarinet then plays F to E [written G-F#] tenuto quarter notes to D [written E] tenuto quarter note tied to (Bar 4) 8th note (followed by an 8th rest) to F to E tenuto quarter notes once again to D quarter note tied to (Bar 5) 8th note (followed by an 8th rest). Then the

bass clarinet plays Line 1 Bb to A to G tenuto quarter notes. After a quarter rest in Bar 6, the bass clarinet then plays F to E quarter notes to D quarter note tied to 8th note next bar (followed by a quarter rest). Then the bass clarinet plays F to E quarter notes to D quarter note tied to 8th in Bar 9.

In Bar 1, bassoon I plays Great octave G up to small octave D 8ths up to Bb quarter note (followed by a half rest). Repeat in Bar 2. Then, in Bar 3, the bassoon plays Great octave D up to A 8ths up to small octave F quarter note (followed by a half rest) and repeated in Bar 4. Bar 5 repeats Bar 1, and Bar 6 repeats Bar 3 (and repeat Bars 5-6 in Bars 7-8).

Trombones in Bar 1 play *mp* small octave D/G/Bb/Line 1 D (G minor tonality) whole notes tied to (Bar 2) dotted half notes and 8th notes (followed by an 8th rest) while the bass trombone plays Great octave G tied notes in this pattern, and tuba on Contra-octave G. In Bar 3, trombones then play small octave D/F/A (two Pos on F) whole notes (D minor tonality) tied to dotted half notes and 8th notes next bar, while the bass trombone sounds this on Great octave A tied notes, and tuba on Great octave D. In bar 5 (00:16), trombones now sound D/G/Bb/Line 1 D whole notes to (Bar 6) D/F/A dotted half notes tied to 8th notes, while the bass trombone plays Great octave G whole note to (Bar 6) A dotted half note tied to 8th note. The tuba in Bar 5 plays Contra-octave G whole note up to (Bar 6) Great octave D dotted half note tied to 8th note. Repeat Bars 5-6 in Bars 7-8 for these brass instruments.

As given, the violins and Yamaha piano finish the cue in end Bars 9 thru 11.

End of cue. [break at 6:46pm Thursday, Aug 27, 2009. News: Ted Kennedy died late Tuesday at age 77...Today's temperature locally was a torrid 103 degrees!]

[R6/A] "Six Robots" 3/4 time in I believe the key signature of E min (1 sharp). 38 bars, 1:53. Scene: More exploration. Cue ends with the line: "It must've made a wrong turn, Max."

Skipping to Bar 11 (:32), a relaxing melody passage is performed thru Bar 30 (1:30). Half violas and piano play the melody *p* (piano dynamic sound level) in 3/4 time. We find Line 2 D dotted half to (Bar 12) C# half down to Line 1 E tenuto quarter to (Bar 13) rising quarter notes B, A#, B up to (Bar 14) F#, G#, F#. Repeat in Bars 15-18.

In Bar 19, we find Line 2 A dotted half to (Bar 20) G# half down to A tenuto quarter note up to (Bar 21) E dotted quarter down to 8ths D-C#-E (crossbeam connected) to (Bar 22) D dotted half. Then E dotted half to (Bar 24) F (natural) down to Bb tenuto quarter up to (Bar 25) Line 2 E dotted half to (Bar 26) Eb. Then D to (Bar 28) C# dotted halves. Then F# acciaccatura up to Line 1 B dotted half tied to next bar.

Back to Bar 11, the divisi celli & harp I play an accompanying underlying passage. In fact, celli I & II interchange every two bars. We find VC II play the B (B) quarter note tied to 8th (followed by an 8th & quarter rests). VC I play *p* legato the Great octave B tenuto 8th up to small octave G 8th (both connected by a crossbeam). Then crossbeam 8ths E to F# down to (Bar 12) the B (B) quarter tied to 8th. VC II then plays the VC I 8ths just given in Bar 11.

In Bar 13, VC II play the B quarter to 8th, while VC I above play (after a quarter rest) tenuto B up to F#, then D-E 8ths to (Bar 15) B quarter tied to 8th. In Bar 19, after a quarter rest, VC I play E up to Line 1 C 8ths, then B-A down to (Bar 20) A quarter tied to

8th. VC II play A quarter to 8th in Bar 19, then repeats VC I in Bar 20.

In Bar 21, VC II play D quarter tied to 8th. After a quarter rest, VC I play the A up to F, then E-D down to (Bar 22) D (D) quarter tied to 8th. In Bar 23, VC II play E (E) quarter tied to 8th. VC I plays (after a quarter rest) Bb up to E 8ths, then D-E down to (Bar 24) E quarter to 8th. In Bar 25, VC II plays A quarter tied to 8th; VC I (after a quarter rest) play C# up to Bb 8ths, then G-A. Etc.

The harp plays the same 8th note pattern but starts with the first beat on E (E) quarter note in Bars 11 & 12, then Contra-octave B in Bars 13-14, etc.

Viole play *p* divisi dyad G/B dotted half note tied to next bar. Then F#/D in Bars 13-14. Repeat this pattern next four bars. In Bars 19-20, dyad E/C, then F/A in Bars 21-22. In Bars 23-24, G#/D, then G/C#. In Bars 27-28, G/B, repeated in Bars 29-30.

CB plucks pizzicato the E quarter note in Bars 11-12, then down to B in Bars 13-14. Repeat next four bars. Then A in Bars 19-20 up to D in Bars 21-22. Then E in Bars 23-24, then A in Bars 25-26. Finally, E in Bars 27-30.

Etc.

[R6/B] "Can You Speak?" Key signature of G min in 4/4 time. 18 bars.
Orch by Al Woodbury on 9/13/79. Scene: Harry Booth (played by Ernest Borgnine) asks the supposed robot, "Are you programmed to speak?"

Once again we encounter another neutral to mild meditative (calming) cue. After an 8th rest, 16 violins I and piano play *p* the two-bar figure of Line 1 D 8th up to Line 2 D to E tenuto quarter notes down to Bb up to D 8ths up to (Bar 2) F dotted half tied to 8th (followed by an 8th rest). Repeat next two bars.

In Bar 2, after a quarter rest, violins II/english horn/vibe play *p* the repeat response figure of Line 1 F# to G tenuto 8th notes to A quarter note tied to 8th note (followed by an 8th rest). Repeat in Bar 4. After a quarter rest, 10 non-divisi (double stopped) celli play small octave D/Bb dotted half notes tied to (Bar 2) dotted half notes and 8th notes. Repeat in Bars 3-4. Eight divisi CB play Great octave and small octave G dotted half notes tied to dotted half notes and 8th notes next bar (repeated next two bars). Viole play this pattern on small octave G/Line 1 D notes. So we hear the combined G min (G/Bb/D) chord. The Pos also sound the same chord & notation on small octave D/G/Bb/Line 1 D tied notes in this pattern. After a quarter rest, harp II plays simultaneous quarter notes Great octave G/small octave D/G/Bb/Line 1 D (repeat in Bar 3).

In Bar 5, after an 8th rest, violins I & piano play the two bar melody figure middle C 8th up to B (natural accidental) quarter note up to 8th notes (crossbeam connected) Line 2 C down to Line 1 G up to Line 2 Eb to F to (Bar 6) G dotted half note tied to 8th note (followed by an 8th rest). Repeat next two bars. After a quarter rest in Bar 5, the trombones play small octave C/Eb/G (two Pos on Eb) dotted half notes tied to dotted half notes and 8th notes next bar (repeated in Bars 7-8). After a quarter rest, violas play small octave G dotted half note tied to dotted half note and 8th note next bar (repeated in Bars 7-8). Top staff celli are double-stopped on Great octave G/small octave Eb tied notes in this pattern, while bottom line celli (and CB) sound small octave C tied notes.

In Bar 6, after a quarter rest, violins II/english horn play the response figure of small octave B to Line 1 C tenuto 8th notes to D quarter note tied to 8th note (followed by an 8th rest). After a quarter rest, the vibe plays B to C 8ths to D quarter note (followed by

a quarter rest).

In Bar 9, violins & piano play F tenuto quarter note to E-F 8ths (crossbeam connected) down to A up to E 8ths to D tenuto quarter note. Repeat next bar. After a quarter rest, B-C 8ths up to Line 3 C half note to (Bar 12) B dotted half note tied to 8th. Viola in Bar 9 play D up to B 8ths, etc. Pos play the G min chord in Bars 9-10, then C min. Etc.

[R8/A] "Poor Creatures" 24 bars, 1:37.[Sorry, no data]

[R8/B] "Ready To Embark" 8 bars, :41.[No data]

[R8/C] "Start The Countdown" 45 bars, 3:32. [No data]

[R9/B] "Durant Is Dead" Key signature of F min (4 flats) in 4/4 time. 60 bars, 2:29. Scene: Vincent informs the Captain that Durant (Anthony Perkins) is dead and Dr Kate is being taken to the "hospital" for assimilation. Her rescue commences, as does the cue.

In Bars 1-2, the bass clarinet/Fags/piano/VC/CB play rinforzando F whole notes. In Bar 3, F rinforzando tenuto quarter to E rinforzando 8th to F 8th tied to half notes. Repeat Bar 4. Then the rhythmic pattern establishes itself with the F rinforzando tenuto to E ring 8th to F quarter, E 8th to tenuto F. Repeat throughout.

In Bar 7, the Pos & tuba play the F min (F/Ab/C) whole note chord tied to next bar. After a quarter & 8th rest, horns play the F sforzando 8th up to C half tied to next bar to dotted quarter in Bar 9. The snare drum plays a three-note ruff. In Bar 9, the Pos/tuba play the Eb min/9 (Eb/Gb/Bb/F) whole note chord tied to dotted half & 8th next bar (followed by an 8th breath rest). The horns in Bar 9 play Bb 8th to rising triplet value tenuto quarter notes C-Db-Gb to (Bar 10) F whole tied to quarter & 8th in Bar 11.

In Bar 11, Pos/tuba play the F half-diminished 7th (F/Ab/Cb/Eb) whole note chord tied to next bar. The horns play triplet value tenuto quarter notes Cb to Bb up to (Bar 12) rinforzando Eb dotted half to Eb tenuto quarter to (Bar 13) F dotted quarter rinforzando to G 8th tied to half to (Bar 14) dotted half tied to 8th. Pos/tuba play the F min 7th/9 in Bars 13-14.

In Bar 15, the strings and woodwind take over the horns passage. Violas are added to the Pos/tuba in the F min chord. Etc.

[R10/A] "Kate's OK" :23. Dialog: "How close can we cut it?" This cue is somewhat similar to the previous cue. No specific data.

[R10/AA] "Laser" 52 bars, 2:05. Kate & the Captain are detected by guard robots. A battle ensues.

[R10/B] "Hot & Heavy" 64 bars, 2:34. Escape.

[R11/A] "Raging Inferno" 13 bars, :48. The greenhouse air escapes into space.

[R11/AA] "Meteorites" 1:25.

[R12/A] "Look Out" 1:54. Max the Robot floats out to space into the black hole.

[R12/B] "Bob & Vincent" :46. Poor Bob the Cowboy Robot (Slim Pickens' voice) bites the dust.

[R13/A] {Finale} Key signature of F min (4 flats) in 4/4 time. 117 bars, 4:53. Jeff Alexander orchestrated this cue in which he playfully inscribes at the end page: "J.-Scatter my bloody ashes over Disneyland. J." He orchestrated it "concert score" (all instruments in "C" pitch, not transposed for transposing instruments such as clarinets and horns).

The first 14 bars (three & a half pages) were deleted from the final pic. However, the violas/VC/CB are given the instruction, "Several irregular bow strikes up & down in succession" (apparently a routine unmeasured bowed tremolo), just as given in Bar 87, as I'll describe later.

In the deleted Bar 1, the Pos play *mf* two F minor half note chords (actual notes Great octave F/small octave C/F/Ab) to (Bar 2) same F min dotted half note chord tied to 8ths (followed by an 8th rest). Repeat next two bars. Horns play it as dyads small octave G/middle C. As given earlier, the violas/VC/CB play *mf* the apparent bowed trem whole notes (CB = small octave F; VC = small octave C/Ab; violas = G/middle C). Both the downstroke and upstroke symbols are positioned above the notes. Repeat throughout. Combined it appears to be the F min/9 tonality (F/Ab/C/G).

The oboes/clarinets/violins I play the melody line. After an 8th rest, violins play forte two Line 2 E 16ths to rinforzando Eb 8th legato to D 8th (crossbeam connected) to rinforzando 8th legato mini-slur to C 8th down to Line 1 G rinforzando 8th legato to Ab 8th tied to (Bar 2) 8th note up to Line 2 E-E 16ths (repeat the former notes as given in Bar 1) and repeated in Bar 3, etc. The oboes and clarinets play as the violins except with not tied Ab 8ths, and hence repeating Bar 1 in succeeding bars.

The gong in Bar 1 sounds *mf* an x-headed quarter note let vibrate (followed by a quarter rest) to another such quarter note followed by a quarter rest) to (Bar 2) another such quarter note (followed by a quarter and half rest). Repeat these two bars in Bars 3-4. The bass drum plays the same pattern. The harps play the same pattern on Great octave C/small octave C/G/middle C quarter notes. The Moog line shows a notation "Discuss w/John." We find the Moog playing *mf* small octave and Line 1 B to C to B to C quarter notes (repeated in succeeding bars).

In the pic, you hear a sustained and crescendo chord that lasts about 5 seconds, but this is not indicated in the cue version I studied. Apparently last minute changes were made at the recording session to adjust to the newly edited section of the film.

This seques to Bar 15 (:35), now with the key signature of G min again (2 flats). Trumpets/Pos play *mf* the entry into the Black Hole motif. We find the G min (G/Bb/D) half note chord to dotted quarter and then 8th note chord (same G min) to (Bar 16) the G min dotted half note chord tied to 8ths. Specifically, trumpets play Line 1 D/G/Bb/Line 2 D half notes to dotted quarter notes to 8th notes to (Bar 16) D/G/Bb/D dotted half notes tied to 8th notes (followed by an 8th rest). The Pos play this pattern on small octave

D/G/Bb/Line 1 D notes. The bass trombone is on plays this on Great octave G note, and the tuba on Contra0-octave G. Bassoon I/piano/harp bass clef/VC play forte the background secondary figure of Great octave G dotted quarter note up to small octave D 8th up to (crossbeam connected) 8ths Bb down to G to A down to D. Repeat to Bar 20. Violas, after a quarter & 8th rest, play D 8th up to crossbeam 8ths D-G-A-D. Fag II plays this in Bar 16 while Fag I takes a smoke break. Violas play this an octave higher register.

The top staff of the harp plucks two G min quarter note chords (actual notes Line 1 G/Line 2 D/G/Bb/Line 3D) on the 1st & 3rd beats. The field drum (snare off) play acciaccatura to quarter followed by dotted 8th rest. Then another acciaccatura to quarter, 8th rest, then 8th note to (Bar 16) rolled note. Timp rolls *mf* the G half note to dotted quarter to 8th beat to (Bar 16) rolled dotted half tied to 8th. In Bar 16, bassoon II takes over the bassoon I line, interchanging as such two more times.

In Bar 17 (page 5), the flutes/oboes/clarinets/violins join in with the two-bar pattern. Clarinets play the pattern on Line 1G/Line 2 D notes, oboes on Line 1Bb/Line 2G, flutes on Line 2 Bb/Line 3D notes. The vibie also joins in striking ("motor off") the G min half note chord (actual notes Line 1 Bb/Line 2 D/G/Line 3D). Repeat next three bars. Violins I are divisi playing *mp* Line 2 G/Line 3 D half notes on the down-bow to G/D dotted quarter notes on the up-bow to G/D 8ths on the down-bow to (Bar 18) G/D dotted half notes on the up-bow and tied to 8th notes (followed by an 8th rest). Divisi violins II play this pattern on Line 1 Bb/Line 2 D notes.

After a half rest in Bar 18, soli horns play forte small octave D rinforzando half note up to (Bar 19) G rinforzando whole note legato to (Bar 20) F# half note tied to 8th note. Following an 8th rest, they then play tenuto & rinforzando D 8th to E tenuto 8th to (Bar 21) middle C# whole note rinforzando tied to quarter & 8th notes in Bar 22. After an 8th rest, the horns repeat the passage with the D half up to (Bar 23) G whole note, etc. In Bar 25, it goes to C# whole to (Bar 26) Bb dotted half tied to 8th. Altri instruments in Bars 19-20 repeat the previous two bars (see Bars 17-18 as delineated). In bar 21 (start of page 6), the trombones play Great octave A/small octave F/A/Line 1 E half notes to dotted quarter notes to 8ths to (Bar 22) dotted half notes tied to 8ths. Then they repeat Bars 19-20 in Bars 23-24. The bass trombone plays this pattern in Bars 21-22 on Great octave D notes (also the tuba). Flutes play the pattern on Line 2 A/Line3 E notes, oboes on Line 2 D/F, and clarinets on Line 1 D/A. Celli in Bar 21 play Great octave D dotted quarter note legato up to A 8th up to small octave F-D-E-Great octave A legato 8th (repeated next bar). The piano and bassoon plays the same. [end session at 9:57 pm Thursday, August 27, 2009]

At the end of Bar 26, flutes/clarinets/violins I begin a new passage development of triplet 16th notes Lines 1 & 2 G-A-B to (Bar 27) G# whole note to (Bar 28) G half note tied to G triplet value quarter note (part of a quarter note triplet or half note value) down to the B to C triplet value quarter notes. Etc.

Meanwhile, back in Bar 27, the harps play (octave apart) an arpeggiated passage of ("sost") ascending 8th notes Great octave (harp II) and small octave (harp I) E-A-small octave and Line 1 C-E to A-C-E-Lines 1 & 2 A to (Bar 28) descending 8th notes C-A-E-C to A-E-C-A. Celli play Great octave A dotted quarter note up to small octave E 8th up to crossbeam connected 8ths of middle C-A-B-E. Repeat next bar. Violas play the celli line in the small octave register initially sans the initial A dotted quarter. CB play divisi

Great octave and small octave A half notes to A half notes tied to (Bar 28) 8th notes (followed by an 8th rest) to A to A tenuto 8ths to A half notes. The timp plays *mf* rolled Great octave A half note to A half note tied to 8th next bar. After an 8th rest, the timp beats A-A tenuto 8ths to A rolled half note. Etc.

The flutes are *col* violins I (Line 2 G#, etc) as already indicated. Clarinets play this Line 1 G# (and so forth). Trumpets play *mf* Line 1 C/E/A/Line 2 C half notes to same half notes tied to 8ths next bar (followed by an 8th rest) to C/E/A/C tenuto 8ths sounded twice (crossbeam connected) to half notes. Trombones play the same pattern on small octave C/E/A/Line 1 C notes, and the bass trombone on Great octave A.

The Hell scene (groan.....) is quite stupid (I sometimes wonder if an ultra-conservative religious physicist was paid as the twisted Black Hole advisor for this movie!), but the music is interesting, starting in Bar 37, key signature of D min (1 flat) in 4/4 time.

Tuba/piano/CB play a two-bar pattern of small octave (Great octave and small octave for the piano) D half note down to Great octave A half note to (Bar 38) “3” triplet value D half note to triplet value D quarter note (both notes with bracketed "3" above) to next bracketed triplet value tenuto quarter notes D-E-D. This repeats next two bars with the exception that in Bar 39, the D half goes down to A# half note (not A).

After an 8th rest, violins I are pizzicato plucking descending 8th notes Line 1 F-E-D (followed by an 8th rest) to same F-E-D 8ths (repeated next three bars at least). Violins II play the same (but *arco*). The marimba ("hard sticks") plays the same pattern *mf*. Viols play 16th note figures (four 16ths in a crossbeam, four such figures per bar). We find 16ths small octave D up to A up to Line 1 F down to small octave A These four notes are connected as a figure by a crossbeam) up to Line 1 E down to small octave A up to Line 1 D down to small octave A (connected by a crossbeam). Repeat this pattern in the same bar, and repeat next bar. In Bars 39-40, the only change is with the A# (instead of A natural).

Harp II plays small octave D up to A 16ths up to Line 1 F 8th figure down to E-D 8ths (followed by a half rest). Harp I takes over on the second half of the bar with the same notes. Repeat next bar. In Bar 39, the same pattern and notes are played except here we have small octave Bb instead of A. Repeat next bar. Clarinet II (then clarinet I) play the same alternating pattern. Bassoons and *sonore* celli play small octave B whole note tied to whole note in Bar 38. Then A# whole note in Bar 39 tied to dotted half & 8th notes in Bar 40. The timp beats small octave D quarter note (followed by a quarter rest) down to Great octave A quarter note (followed by a quarter rest) to (Bar 38) “3” triplet value D quarter note (followed by a triplet value quarter rest) to same D triplet value quarter note to a repeat of this figure in the second half of this bar. In Bar 39, the timp beats D quarter note (followed by a quarter rest) down to Great octave Bb quarter note (followed by a quarter rest) to (Bar 40) triplet value notes again in Bar 40.

In Bar 45 (start of page 12) at 1:10, four unison trumpets join in playing a four-bar passage, taken over next four bars by soli horns. So we find the trumpets play forte Line 1 A 8th up to Line 2 D dotted quarter *rinforzando* to same D 8th *rinforzando* to (Bar 46) E whole note tied to (Bar 47) E dotted quarter note to F *rinforzando* 8th to “3” triplet value tenuto-marked quarter notes F-E-D to (Bar 48) D *rinforzando* dotted half note tied to 8th note (followed by an 8th rest).

As indicated, the horns take over that passage in Bars 49-52.

The entry into the Heavenly glass corridor scene (groan again.....) begins in Bar 73 (page 19 at approx 2:30). The violins are highlighted in Bar 73 playing tenuto quarter notes Line 2 D tenuto quarter note legato mini-slur to Eb tenuto quarter note (repeated same bar) and repeated in Bar 74. The horns play *mf* two low F min (actual notes small octave C/F/Ab/middle C) half note chords in Bars 73 & 74. The tuba plays *mf* two Great octave F half notes in Bar 73 (repeated in Bar 74). Viole/VC/CB play the F min whole note irregular strokes downstroke/upstroke (again probably indicating the bowed trem). CB play small octave F whole note. VC play small octave C (bottom staff) and small octave Ab (top staff) whole notes. Violas play small octave F (bottom staff) and middle C (top staff) whole notes.

The actual entry begins in Bar 75, accentuated by the flutes/oboes/violins I. They play forte Line 2 E half note legato to G dotted quarter note down to Line 1 G 8th up to (Bar 76) Line 2 A dotted half note tied to 8th (followed by an 8th rest). Repeat next two bars.

Back in Bar 75, violins II & clarinets play *mf* repeat 16th note figures of Line 1 G up to Line 2 D to C up to E (connected as a figure by two crossbeams) played 4X per bar (legato slur line over each figure). Violas play *mf* small octave E whole note tied to dotted half note and 8th note in Bar 76 (followed by an 8th rest). Repeat in Bars 77-78. Divisi CB play this as the small octave C-G dyad. Celli & Fags (Fag I plays Bar 75; Fag II in Bar 76) play forte Great octave C up to G 8th up to E tenuto quarter note up to G down to D tenuto quarter notes down to (Bar 76) Great octave C dotted quarter note up to G 8th up to crossbeam figure 8ths E-G-D-E. Repeat next two bars.

After a half rest, harp II plays a slow gliss starting starting on G half note, then notated as 32nd notes A-B-Line 1 C-D-E-F up to (Bar 76) Line 2 A quarter note let vibrate (followed by a quarter and half rest). Repeat next bars.

The chime is struck *mf* on Line 1 G whole note in Bar 75 and then Bar 77.

Pos play *mf* the C maj (C/E/G) whole note chord (actual notes small octave E/G/middle C) tied to dotted half and 8th notes next bar (followed by an 8th rest). Repeat next two bars. The tuba plays on Great octave C whole note tied to next bar in the same pattern.

In Bar 79, the melody line continues with the flutes/oboes/violins I on Line 2 G to F half notes down to (Bar 80) C up to Line 2 D half notes. Repeat next two bars. Violins I & clarinets play the 16th note figures of Line 1 G up to Line 2 D to C up to Eb played 4X per bar. Viole play small octave C whole note tied next bar to dotted half note and 8th note (followed by an 8th rest). CB played Great octave Ab/small octave Eb dyad in this pattern. VC/Fags play Great octave Ab up to small octave Eb 8ths up to middle C tenuto quarter note down to G to Ab quarter notes (repeated next bar). Pos play the Ab maj 7th(Ab/C/Eb/G) chord. Specifically, the bass trombone plays Great octave Eb whole note tied to (Bar 80) dotted half note and 8th note, while Pos play small octave C/G/middle C (two trombones on G). The tuba plays Contra-octave Eb tied notes as given.

After a half rest, the heavenly harp (fitting the scene) is sweetly gliss Line 1 Eb-F-G-Ab-Bb-Line 2 C-D up to Line 3 D quarter note in Bar 80 (followed by a quarter and half rest).

In Bar 83 (2:55), the melody repeats Bars 75-76 but an octave higher. So Line 3 E half note up to G dotted quarter note down to Line 2 G 8th up to (Bar 84) Line 3 A

dotted half note tied to 8th. Altri strings/Pos etc repeat Bars 83-84. Repeat in Bars 85-86.

As the scene changes to the spacecraft (leaving the Black Hole?) in Bar 87 (3:05), the viole/VC/CB play the Bb half-diminished whole note chord (Bb/Db/Fb/Ab) "several irregular bow strokes up & down in succession." Repeat next several bars. Horns & violins play forte (actually horns are *mf*) Line 1Db (sul G for the violins) whole note tied to quarter & 8th notes next bar (followed by an 8th rest) to middle C to Db tenuto quarter notes to Db next bar. The large triangle is rolled *mf*. The timp is trill rolled on Great octave Bb whole note (repeated next bar).

In Bar 101(3:40 "Broadly"), the cue changes to an elevated mode as the movie reaches the perplexing final minutes. The end, in fact, is a rip-off of the 2001 "Star Baby" scene, utilizing a planet eclipsing a sun (except in this case it does not mean anything transcendent as the next step in Man's evolution as it did in 2001).

The harps are arpeggiando (vertical wavy line rolled chord) forte on F maj (actual notes middle C/F/A/Line 2C) half note chord (followed by a half rest). The timp is *mp* trill roll on Great octave F whole note tied to next bar (soft stix). Pos play the F maj chord in the same tied note pattern (small octave C/F/A/middle C) whole the bass trombone plays this on Great octave F. Fags/celli play the secondary figure of Great octave F tenuto quarter note up to small octave C up to A 8ths down to crossbeam 8ths E-F-D-C. Repeat next bar.

The violins & viole play the prominent yet simple passage of whole notes. Violins play forte Line 2 C rinforzando whole note legato to (Bar 102) D whole note. Then, in Bar 103, E rinforzando whole note to (Bar 104) F. Viole play small octave A whole note rinforzando down to (Bar 102) F whole note. Then, in Bar 103, middle C rinforzando to (Bar 104) D whole note.

After a half & 8th rest in Bar 102, the snare drum plays six 16ths *mf* cresc (<) to (Bar 103) solitary 8th. Repeat in Bars 104-5. The harp in Bar 102 plucks the D min (Line 1 D/F/A) half note chord to A min (A/C/E) in Bar 103, then D min 1st inversion (F/A/D/F) in Bar 104. Etc.

In Bar 105, violins continue with Line 2 G rinforzando whole note to (Bar 106) Ab, then Bb in Bar 107 to (Bar 108) Line 3 C. Viole play Line 1 Eb down to middle C, then Db up to Ab. Pos play the Ab maj 7th (Ab/C/Eb/G) chord in Bars 105-6, then the Db maj 7th (Db/F/Ab/C) in Bars 107-8. The harps add a polychord effect by playing arpeggiando C min (actual notes G/C/Eb/G) half note chord in Bar 105, then Eb/Ab dyads in Bar 106. Then Bb min (Bb/Db/F) in Bar 107 to F min (actual notes C/F/Ab/C) in Bar 108.

This climaxes in Bar 113 (4:10) with a fortissimo C maj (C/E/G) figure repeated in Bar 114. Horns & trumpets play the rinforzando C maj dotted quarter note chord (trumpets in the Line 2 register) down to G/C/E 16ths back to C/E/G 16ths to C/E/G rinforzando half notes (repeated in Bar 114). Pos play small octave E/G/middle C/E dotted quarter notes to two 16ths to half notes again (repeated next bar). The bass trombone plays this pattern on Great octave G notes, and the tuba on Great octave C. The snare drum is rolled in this pattern. The timp beats small octave C rinforzando dotted quarter note down to G-G 16ths up to C half note roll (repeated next bar). The harp is arpeggiando on Line 2 G/Line 3 C/G half notes let vibrate. Violins I play Line 3 G rinforzando whole note tied to whole notes next three bars at least, while violins II do so on Line 2 G, and violas on Line 2 E.

After a quarter and 8th rest in Bar 113, clarinets play small octave E/G 16ths to E/G 16ths to E/G rinforzando half note (repeated next bar). Bassoons play this pattern on Great octave C/G notes. Bottom staff celli play this pattern *non div* Great octave C/G notes, and top staff celli on Great octave G/small octave E.

In Bar 115, the orchestra is sustained (tied) on whole note C maj thru Bar 117 (held fermata). The instruments play the same respective notes. For instance, clarinets play small octave E/G rinforzando whole notes tied to next bars (held fermata in end Bar 117), bassoons on Great octave C/G, and so forth. The piatti crashes in Bar 115 ("let decay"). The piano sounds *sfz* the C maj sound (actual whole notes Great octave C/G/small octave E/G/Line 1 E/G tied to next bars).

In Bar 116, harp I plays descending to ascending glissandi from Line 2 G half note gliss line down to small octave G half note gliss line upward up to (end Bar 117) Line 2 G quarter note let vibrate (followed by a quarter rest and then a half rest held fermata), while harp II plays it from Line 2 E down to small octave E, and so forth.

The cue ends approximately 4:23, although at the end of the written cue the timing given is 4:52.5.

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