

Buttolph's BEAST FROM 20,000 FATHOMS

Film Score Rundown

by Bill Wrobel

The following is a film score rundown of David Buttolph's written score to the 1953 sci-fi Ray Harryhausen special effects film, *Beast From 20,000 Fathoms*. Released by Warner Bros. on June 13, 1953, the film proved to be a big money maker. It ranked #4 in 1953 at \$5 million (beaten by *Peter Pan* at \$87 mil, *The Robe* at \$36 mil, and *House of Wax* at \$24 mil). Buttolph also wrote the excellent score to *House of Wax* (held at USC/Warner Bros Archives as also *Beast*).

Before the film was sold to Warner Bros., it was titled *Monster From Beneath The Sea*. W/B changed it to *Beast From 20,000 Fathoms* that sounds and looks more appealing, although in reality 20,000 fathoms (1 fathom = 6 feet) equates to 23 miles, but the deepest part of an ocean is only 7 miles. The film starred lovely Paula Raymond as Lee Hunter, assistant to paleontologist Professor Thurgood Elson (played nicely by Cecil Kellaway), Kenneth Tobey (an ever-present sci-fi star of many 50's films) as Colonel Jack Evans, and appealing Paul Hubschmid (aka Paul Christian) as atomic scientist-hero, Tom Nesbit. The main star of the movie, of course, is Harryhausen's prehistoric (fictional) dinosaur, the Rhedosaurus.

My audio reference will principally be the excellent 1996 compact disc release *More Monstrous Movie Music* produced by David Schecter who successfully reproduced in this cd the original recording sound due to a "close-miking" technique (rather than the annoying echoey concert hall reverberations often suffered through in many film score rerecordings). The other (secondary) source will be the mono video itself when necessary. To my present knowledge, there is no dvd version yet of this movie.[NOTE : I am updating this rundown on Sunday, December 4, 2004 at 11:38 am. A dvd release of this movie is indeed now available, and I will include timing markings] The 32 page booklet goes into considerate and competent detail on the film and the score itself. Or you can access the website version:

<http://www.mmmrecordings.com/Music/MusicBeast/musicbeast.html>

Upon searching the Internet, I saw an abstract by Cyndy Hendershot on "Darwin and the Atom: Evolution/Devolution Fantasies in *The Beast From 20,000 Fathoms*, *Them!* and *Incredible Shrinking Man*" that sounds promising to read if I can find the full article. <http://www.depauw.edu/sfs/abstracts/a75.htm#D75>

I studied the score and took limited notes on Wednesday & Thursday, February 23-24, 2000 at USC. I did not have time to research every single bar of music obviously, and I did not care to arrange an expensive xeroxing permission, so this cue rundown will be abbreviated (as compared to, say, a Herrmann score). I studied both the fully orchestrated pages (by Maurice DePackh) and the Conductor cues. The autograph sketch score by Buttolph was not available. Except for very few cues, there are really no official cue titles on the pages I researched, simply Reel/part designations and short descriptions of scenes corresponding to music timings. I will suggested cue titles based on the film's scenes and indications written on the conductor cue sheets and put these suggested cue titles in brackets ({ }).I did not have access to the cue sheets, and the cd producers relied in part on these fabricated titles on the cue sheets, listing them as track titles on the cd

track list. I will not since most of those titles are not truly descriptive overall. Remember also that the Monstrous Movie Music cd version of this score, while very satisfying to hear, is nevertheless not a complete rendition of the score. For example, track # 14 (Main Title) is complete but track #15 (“Far North/Expedition/Monster”) is a patchwork of various cues (a creative “cut & paste” version), as I’ll explain later.

“Main Title” Reel 1 pt 1. Cue # 35209. 2/2 (Cut time) time signature. 30 bars, 1:13 (rounded from 1:33 & 1/3). The DePackh orchestrations were written on 33 stave sheets. The Main Title upper right corner has 4/20/53 as the dating. On the upper left corner is notated “The Beastie.” Instrumentation: 2 flutes (piccolos doubling in some later cues), 2 oboes (2 english horns doublings in some later cues), Bb Bass Sax, Eb Baritone Sax, Eb clarinet, 2 clarinets, bass clarinet, bassoon, contra bassoon (doubling Fag II), 3 horns, 3 trumpets, 3 trombones, 2 tubas, timp., ”piatti” (cymbals), triangle, gong (I may have missed a few Batt instruments in the later part of the cue),harp, Hammond organ, piano, 8 violins, 4 viole, 4 celli, 2 basses, electric bass. Added instrumentation for other cues will be listed as we come to those particular cues. Dvd location: Start of Chapter 1.

Immediately we hear a quick dynamic build of “3” bracketed triplet value quarter note figures (part of the Beastie or Monster four-note motif) in the first bar and a half as you see the Warner Bros. logo. Very attention getting! In the first half of Bar 1, we hear only the baritone sax/bass clarinet/C.F./horns/Pos/strings (except CB) sounding the first triplet figure fortissimo. The baritone sax (3 key signature sharps to the right of the treble clef symbol) plays triplet quarter notes Line 1 Eb-D-C# played twice in Bar 1. Note that it is a transposing instrument and is properly notated as such (this is not a “C” concert score). So that Eb note is written on Line 2 C, the D sounding quarter note is written as Line 1 B above, and C# is transposed from the A# written note. In Bar 2, it plays the same triplet figure to the Bb half note [written G note above] tied to a quarter note in Bar 3.

The bass clarinet (a Bb transposing instrument) in Bar 1 plays Line 1 register D# [enharmonic Eb]-D-C# [written E#-E-D#] triplet figure played twice to (Bar 2) Bb half note [written C] tied to quarter note in Bar 3.

The contra bassoon plays two small octave D#-D-C# quarter note triplet figures in Bar 1 down to (Bar 2) another such figure but an octave lower on Great octave register to Contra-octave Bb half note tied to quarter note next bar.

Horns play the Line 1 Eb-D-C# [written Bb-A-G# above] quarter note figures to (Bar 2) same figure to tenuto half note triad F/Db/F tied to quarter notes next bar.

Pos play the triplet figures as minor triads small octave D#/G#/B (G# min 2nd inversion) to D/G/Bb (G min 2nd inv) to C#/F#/A (F# min 2nd inv) triplet value quarter note chords (played twice in Bar 1) down to (Bar 2) same figure to tenuto half note triad Bb/Db/F (Bb min root position) tied to quarter notes next bar.

Violins I plays the bracketed “3” triplet quarter notes in ascending octave registers. So we find Line 1 D#-D-C# figure up to octave higher (Line 2 register) D#-D-C# to (Bar 2) octave higher or Line 3 D#-D-C# figure notes to Line 2 Bb and Line 3 F half note dyad bowed tremolo tied to quarter notes in Bar 3. Violins II play the same figure ascent on small octave B-Bb-A to Line 1 B-Bb-A up to (Bar 2) Line 2 B-Bb-A to

Line 2 F and Line 3 Db half notes bowed trem and tied to quarter notes next bar. Combined, of course, the violins play the Bb min half note chord on notes F/Bb/Db/F.

Violas play *ff* the triplet figures on quarter notes small octave G#-G-F# to Line 1 G#-G-F# to (Bar 2, now treble clef) Line 2 G#-G-F# to Bb/Db half note dyad played bowed trem and tied to quarter notes next bar. VC play small octave D#-D-C# figure played twice in Bar 1 to (Bar 2) same figure (same register) to Great octave register Bb half note tied to quarter note next bar.

In the second half of Bar 1, the trumpets are introduced playing that triplet figure as triad quarter notes Ab/Line 2 Cb/Eb [written Bb/Db/F] (Ab min) to G-Bb-D (G min) to F#/A/C# (F# min) to (Bar 2) same triplet figure to Bb/Db/F (Bb min) half note triad tied to quarter notes next bar.

In Bar 2, the flutes are introduced (silent in Bar 1) playing the triplet figure fortissimo. So flute I plays Line 3 D#-D-C# to F tenuto half note tied to quarter note in Bar 3, while flute II plays Line 2 B-Bb-A to Db half note tied to quarter note next bar. Two oboes also join in playing Line 2 register G#-G-F# triplet quarter note figure to Bb tenuto half note tied to next bar's quarter note. After a half rest in Bar 2, the Bb Bass sax plays the small octave Bb [written middle C just above] tenuto half note tied to quarter note next bar.

In Bar 2, the Eb clarinet is introduced playing Line 2 Eb [written Line 3 C above]-D-Db triplet quarter notes up to the F tenuto half note tied to quarter note next bar. Two clarinets are introduced in Bar 2 playing the triplet figure as Line 2 B-Bb-A to Line 3 Db [written Eb] half note tied to quarter note next bar. The bassoon is introduced in this cue in Bar 2 with triplet quarter notes small octave register D#-D-C# to the Bb tenuto half note tied to quarter note next bar. Tubas are introduced in Bar 2 playing triplet notes Great and small octave D#-D-C# to Contra octave and Great octave Bb tenuto half notes tied to quarter notes next bar.

After a half rest in Bar 2, the timp plays *ff* a Bb half note roll tied to quarter note next bar. The piatti (cymbals) is also struck a half note there.

After a half rest in Bar 2, the harp plays a falling to rising set of arpeggiated 32nd notes starting on Line 3 F. So we find falling notes F-Db-Bb-F-Db-Bb-F-Db down to rising small octave Bb-Db-F-Bb-Db-F-Bb-Db to (Bar 3) Line 3 F 8th note (followed by an 8th/quarter/half rest marks).

After a half rest in Bar 2, the H.O. plays (“pedal 8va bassa as low as possible”) on tenuto Bb Contra-octave tied to quarter note next bar. In Bar 2, the contra basses are introduced playing triple quarter notes D#-D-C# to Bb half note tied to quarter note next bar. After a half rest in Bar 2, the electric bass plays the Great octave Bb half note tied to quarter note next bar.

In Bar 3, the bass sax continues (after the quarter note tied from the Bb half note in the previous bar) up to the tenuto Eb half note to tenuto E quarter note down to (Bar 4) the tenuto A whole note up to (Bar 5) Eb tenuto whole note up to (Bar 6) the octave higher A whole note [take note of the tritone interval relationship here between the Eb and A notes] tied to half note in Bar 7 down to D half note up to (Bar 8) A whole note. The bass clarinet/bassoon/Contra bassoon/Pos III/tubas/H.O./piano/CB plays the same pattern and notes.

Bar 4 (:06) corresponds on the screen to the dissolve from the W/B logo to the whirlpool (out on Bar 10). I suppose it was meant to convey a furious descent to

mythical 20,000 fathoms deep! Musically depicted, Buttolph creates a whirling or dizzying effect of largely falling to rising chromatic runs of “6” sextuplet 8th note figures (two crossbeam connected figures per bar, 6 sextuplet value 8th notes per figure). These are played by the flutes, oboes, Eb clarinet, Bb clarinets, violins, viole, and celli. These are played in contrary motion by various instruments (for example, flutes are falling to rising in Bar 4 while oboes are rising to falling). Moreover, Buttolph has, say, the two flutes playing chromatic descent and ascent notes major third intervals apart whereas the two oboes play the chromatics on minor 3rd intervals.

So we find flute I playing descending 8th notes starting on Line 3 G#-G-F#-F-E-Eb to ascending D-Eb-E-F-F#-G. Only that top flute line is notated with each note written in. Flute II, oboes and so forth only have the 1st and 6th notes of each figure written in and a straight line almost connecting them. Written in is the word “chromatic.” So flute II starts with Line 3 E to (logically keeping to proper major 3rd interval chromatic descent) Eb-D-Db-C-Cb to rising 8ths Bb-Cb-C-Db-D-Eb (although that last Eb note was actually written in as an enharmonic D# for some reason that is technically incorrect because then it would be a diminished 4th interval). In Bar 5, flute I continues with descending 8th notes G#-G-F#-F-E-Eb continuing the descent on D-C#-C-B-Bb-A. Flute II plays E-Eb-D-Db-C-Cb to Bb-A-Ab-G-Gb-F. In Bar 6, flute I plays descending Line 3 G# down to Eb notes, then ascending figure notes Line 3 D up to G. Flute II plays E down to Cb, then up from Bb to Eb (this time actually written in as Eb instead of D# as in Bar 4).

Oboe I plays Line 2 E-F-F#-G-G#-A and oboe II plays rising 8ths underneath of C#-D-D#-E-E#-F#-G. Then oboe I plays descending notes Bb-A-G#-G-F#-F and oboe II plays G-F#-E#-E-D#-D. The Eb clarinet plays descending chromatic figure notes between E down to Cb, then rising Bb up to Eb in Bar 4. In Bar 5, it plays descending notes from E down to B (as written enharmonically) then D down to Ab. The Bb clarinets are contrary motion playing rising notes from D# up to F#, then descending notes from G down to D. In Bar 5, the clarinets play ascending D# up to F#, then descending Bb down to F.

The violins I line is col the flute I line but played tremolo. Vlms II line is col the flute II line but played trem. Viole I is col flute I/vlms I, and viole II is col flute II/vlms II. Celli are the contrary motion strings. So VC I are col the oboe I line (but also tremolo), and VC II is col the oboe II line (again, bowed trem). The celli here have the “K” tenor clef so that VC II start in Bar 4 on its middle C# (upper 4th line) or Line 1 register C#.

In Bar 4, the cymbal is rolled for several bars, and the triangle is rolled trem as well. The harp plays four 32nd note falling to rising figures starting on Line 2 Ab. So we find descending notes Ab-Fb-Db-Ab (arpeggiated Db min) down to rising notes G-C-Eb-G (C min) played 4 X in Bar 4 and repeat next several bars..

After a half rest in Bar 6, the horns & trombones I & II start to play the Beast motif. Horns play fortissimo (*ff*) bracketed “3” triplet value quarter notes E-Eb-F down to (Bar 7) the B whole note tied to 8th note in Bar 8. Pos I plays middle C#-C-B triplet notes to (Bar 7) G# whole note tied to 8th note in Bar 8, while Pos II plays small octave G#-G-F# down to (Bar 7) D# whole note tied to 8th note in Bar 8.

Skipping to Bar 15 (:26) [:32 on the dvd], we come to a dissolve to the Hudson Submarine Canyon (which we’ll see later in the “Diving Bell” cues). This section is markedly different from the prior bars, a sort of peaceful settlement after that wild

whirlpool section and opening bravado statement. This section is *mosso* in 4/4 time signature. The strings are now “div con sordini.”

Clarinet I is *pp* on small octave Bb [written middle C] whole note (repeated next two bars) while clarinet II plays small octave (*chalumeau* rich yet dark register for the clarinets) F whole note (repeated next two bars). The C.Fag plays *pp* decrescendo on Great octave Bb whole note, repeated next two bars with crescendo-decrescendo hairpins (< >) underneath. Tuba II plays Contra octave Bb whole note *ppp* tied to whole note next bar and tied to quarter & 8th notes in Bar 17 (followed by an 8th and half rest). The gong sounds *ppp* throughout the next several bars. The H.O. follows the tuba II line. CB play *pp* on Great octave Bb whole note, repeated next two bars (also, I believe, the electric bass).

The harp plays “6” sextuplet falling to rising figures (four per bar) of descending 16th notes Line 1 Eb-Bb-F down to rising Great octave Bb-Eb-Bb. Repeat next two bars. In Bar 4, it plays falling notes Db-Ab-Eb down to rising Gb-Cb-Gb played 4X per bar. That figure is played twice in Bar 19, followed by a half rest. Tacet in Bar 20. Then, in Bar 21, descending notes starting with middle C-Bb-Eb down to rising Ab-Db-Gb, etc.

The strings are principally featured, however, at least in Bar 15. They play increasingly “busier” note patterns with each succeeding bar starting with quarter notes, then 8th note figures, then triplet 8th notes, then 16th note figures, all conveying (with the following exchange of woodwind and brass instrument figures) the strange aquatic underworld full of strange sea creatures (perhaps even a monstrously huge Rhedosaur lurking amongst the shadowy Submarine canyons?).

So we see violins I playing *p* Line 1 register quarter notes legato of Eb-D-Eb-D alternation to (Bar 16) Eb-Db 8th note figures legato (four such figure in Bar 16) to (Bar 17) Eb-Db-Eb Db-Eb-Db triplet figures (repeated same bar) to (Bar 18) C-B-A#-B 16th note figures (notes connected by two crossbeams) played 4 X that bar to (Bar 19) same figure played twice to D-C-A-C to A-C-D-C to (Bar 20) C#-B-C#-B alternation figures played 4X to (Bar 21) C-Bb-C-Bb played 4 X, etc.

Violin II plays in Bar 15 small octave quarter notes Bb-A-Bb-A to (Bar 16) Bb-Ab 8th note figures 4X to (Bar 17) Bb-Ab-Bb Ab-Bb-Ab figure repeated same bar to (Bar 18) 16th note figures col violins I.

Violas I are col the violins I line, and violas II are col the violins II line thru Bar 17. In Bar 18, after an 8th rest, they are *pizz* on two D#/F# 8th notes (followed by another 8th rest) to two more D#/F# 8ths (followed by a quarter rest). After a half and 8th rest in Bar 19, they play two C#/E 8th dyads (followed by an 8th rest) to (Bar 20, now “arco”) C#-B-C#-B 16th note figures (see violins).

VC I play, in Bar 15, quarter notes Great octave register F up to Bb, F up to Bb again. Then, in Bar 16, F-Bb 8th note alternation played 4 X to (Bar 17) F-Bb-F Bb-F-Bb triplet 8ths played twice to (Bar 18) D#-F#-B down to G# 16th note figure to F#-D# back up to F#-G#, this 8-note figure played twice. Etc. VC II play, in Bar 15, quarter notes Db-Eb-Db-Eb to (Bar 16) Db-Eb 8th note figures 4 X to (Bar 17) Db-Eb-Db Eb-Db-Eb triplet figure played twice to (Bar 18) the same 16th notes as celli I.

In Bar 16, after a dotted 8th rest, the oboes are “soli” for two bars playing repeated two-note figures that musically help to depict the underworld denizens. They play *mp* the Line 1 register G/Bb 16th legato down to staccato F#/A dyad 8th notes (followed by a 16th rest) followed again by the G/Bb 16th to F#/A 8th (followed by an 8th & quarter rest). In

Bar 17, after an 8th rest now, they play forte now notated as G/Bb *acciaccatura* (grace) notes to F#/A dotted 8th notes played 3 X (followed by a quarter rest) to another such two-note figure (followed by an 8th rest).

After an 8th rest, the clarinets (and piano) now respond with such figures but on small octave (*chalumeau* register) E/G grace notes legato to D#/F# 8th notes rinforzando-marked (>) followed by another such figure (the 8th notes are crossbeam connected as a four-note figure in effect). After an 8th rest, they play another such four-note repeat figure (followed by a quarter rest). On that quarter rest, the oboes return to respond with their own repeat figure of G/Bb grace notes to F#/A staccato 8th notes (followed by an 8th rest).

In Bar 19, after an 8th rest, the flutes join in with that four-note figure on Line 1 E/G grace note dyad legato to staccato D#/F# 8th dyad played twice and followed by an 8th and half rest. The oboes are col the flutes now.

After a half rest, “muted” trombones play that four-note figure (followed by a quarter rest) on D/F grace notes to C#/E rinforzando 8th note dyad played twice. In Bar 20, after an 8th rest, the muted trumpets play that four-note figure mf of G/Bb grace note dyad to F#/A staccato 8th note dyad (played twice and so constituting a four-note figure), followed by an 8th and half rest.

In Bar 20, muted horn III plays the B whole note tied to quarter and 8th note next bar. After a half rest in Bar 20, muted horns I & II play Eb/Gb grace notes (that is, horn I playing Gb; horn II on Eb) to D/F rinforzando 8th notes (followed by a quarter rest). In Bar 21, horn I plays the Bb whole note pp tied to next bar.

Etc. etc. Shortly the cue restates the Beast motif in a more subdued manner. Let’s now skip to the next cue.

{Operation Experiment} Reel 1 pt 1A. Cue # 35210. *Slowly (no accents)* in 4/4 time signature. 9 pages, 29 bars. Dvd location: start of Chapter 2. On the Conductor sheets for this cue, it states at its end “exits countdown.” The cue seques from the Main Title. It opens at the dissolve to a frigid area deep within the arctic circle scene. In the background you hear the announcer stating officially, “This is Operation Experiment...” For some reason, the United States is about to nuke the North Pole!

You can hear at least the first five bars of this cue in the MMM cd at the opening 16 seconds of track # 15 titled there as “Far North.” Then the cue skips to the next cue (Reel 1 pt 2/R 2pt 1) somewhere in Bar Twenty ?? (I do not have the exact location). The scene in the movie where the cd cut to was right after Tom tells George Ritchie to go to Post 18 and he (Tom) will go to Post 17. The scene cuts to the two soldiers waiting in the snow tractor saying that a blizzard was coming fast. The rest of the scene (and cd track # 15) had to do with Ritchie soon encountering the Beastie! So, once again, most of Reel 1 pt 1 A was not recorded for the cd, nor about the first half of the next cue.

The music in this cue conveys a strange eerie stillness despite the military men and equipment moving apart in preparation for the atomic blast. Piccolo I plays *p* on Line 1 register Bb whole note legato up to (Bar 2) Line 2 Db while piccolo II plays Line 1 Eb up to (Bar 2) Gb whole notes. Note the perfect 5th intervals of Eb/Bb and Gb/Db suggesting strength of both military might and also Nature in its polar fierceness. Two violins I (“div non vibrato”) also play these notes Line 2 Eb/Gb to (Bar 2) Gb/Db (Line 3 D-flat). Vibrato would suggest warmth and feeling, but the arctic scene has no warmth.

The perfect 5th interval does not in itself suggest a minor or major framework within it, but the bassoons, trumpet and horns suggest otherwise. Fag (bassoon) I plays Line 1 tenuto F whole note tied to next bar, and Fag II plays small octave A tenuto whole note tied to next bar. Horns I & II are “muted (tight)” playing *pp* the same notes. Trumpets I is “muted (tight)” playing *pp* on Bb whole note tied to next bar, as also clarinet I on Line 1 Bb whole notes. In Bar 2, therefore (as the violins & piccolos play the Gb/Db 5th interval whole notes), you also hear the background Bb of the clarinet and trumpet, and the F/A of the Fags and horns. Combined you hear the Gb maj 7th with the sharped 9th (Gb/Bb/Db/F/A). Though this is stretching it, the main feature is the choice of instruments and techniques to achieve an icy cold cue such as the non-vibrato relatively high violins (even better conveyed shortly with the harmonics on the strings), the tightly muted horns and trumpet, the lack of dynamics such as no crescendo-decrescendo markings (just a steady, strongly held tenuto slow duple or two-bar pulsation).

In Bars 3-4, the piccolos and violins I repeat Bars 1-2 but continue the legato (phrase line above notes) to Bar 5 (2/4 meter) on the Eb/Bb half note dyad. Clarinet I and trumpet I play the tenuto Bb half note in Bar 3 to another tenuto Bb half note tied to (Bar 4) a dotted half note to Bb quarter note tied to (Bar 5) half note. Fags and horns play the same pattern but on their A/F notes.

In Bar 6 (back to 4/4 time signature), the piccolos/Fags/horns/trumpet are now silent for several bars. Instead, clarinets II & I play G#/D# whole notes respectively (clarinet I on D#) to (Bar 7) A#/F#. Repeat next two bars. The violas (in the treble clef) also play these G#/D# to A#/F# whole notes twice (in Bars 6-9). The Novachord (an electronic instrument with a piano-like keyboard and pedals for volume-control and sustained single or chord tones) plays *ppp* “cold color” on Line 2 F#/B whole notes to (Bar 7) A/D (d’’) whole notes, repeated next two bars. Violins I (4 players) and violins II (4 players) also play the H.O. notes of F#/B to A/D whole notes but as artificial (not natural) harmonics (notated with the tiny diamond symbol a perfect 4th above each note). This creates the tones to sound two octaves higher.

Finally, in Bars 6-9, the tightly muted trombone I plays *pp* on small octave A whole note sustained (tied) thru Bar 9.

In Bars 10-11, the violins are now “div natural” playing *pp* on Lines 2 & 3 F whole notes tied to whole notes in Bar 11. The oboe plays tenuto Line 2 A whole note tied to Bar 11. Trumpet I plays *pp* on Line 2 C# whole note tied to next bar, while similarly tightly muted trumpet II plays on G#. The triangle sounds *pp* a half note. Finally, the harp (both staves in the treble clef) play *pp* four 32nd note figures. I am not sure what special effect was intended (perhaps a constant & rapid pedal change creating an effect). So we find Line 3 F down to Line 2 F to unusual Line 2 E# (enharmonic F) up to Line 3 E# back up to Line 3 F down to Line 2 F to Line 2 E# up to Line 3 E#. This figure is played 4 X each bar in Bars 10 and 11.

In Bar 12 (:49 on the dvd), clarinet I plays *mp* on small octave A whole note, held fermata, while clarinet II plays F. The bass clarinet plays *mp* D half note to C# half note, held fermata. Both bassoons play the Great octave G# whole note, held fermata. Viols play double-stopped whole notes small octave F/A (held fermata). Celli play small octave D to C# half notes, and CB play small octave G# whole note, held fermata.

In Bar 13 (start of page 4), the harp again plays four 32nd note figures but *pp* (*ad lib*) on alternating Line 3 D down to Line 2 G, so D-G-D-G-D-G-D-G played 4 X each

bar for three bars, then Line 3 G down to Line 2 G figures from Bars 17-19 to (Bar 20 in 2/4 meter for that bar only) on F# down to F# figures (two figures). The harp is then tacet to end of cue (Bar 29).

Two violins I play softly *ppp* on Line 3 G whole note tied to next two bars (Bars 14-15). Six violins II play Line 2 G and Line 3 D whole notes thru Bar 15. The Novachord plays *ppp* “with very high & dissonant partials” Line 2 D/G whole notes thru Bar 15.

The triangle sounds *pp* on a half note in Bar 13 (and also Bars 17, 20, 25, and 27). The first trumpet (and clarinet I plays Bb to B half notes (repeated next bar) to (Bar 15) tenuto Bb dotted quarter note to B 8th (repeated same bar and repeat in Bar 15). In Bar 13, horn II plays small octave G# whole note tied to next bar, while horn I plays Line 1 F tied to next bar. Then the same G#/F whole notes in Bar 15 tied to quarter note in Bar 16 to three G#/F quarter note dyads. In Bars 13 thru 16, Bassoons II & I follow exactly the same as horns II & I lines.

After a half and quarter rest in Bar 13, piccolo I plays *p* Line 2 C# quarter note tied to a dotted quarter note in Bar 14 (followed by an 8th and quarter rest) to C# quarter note tied to quarter note in Bar 15 to D quarter to C# to D quarter note alternation to (bar 16) C#-D-C#-D quarter note alternation. The oboe plays the same pattern and notes but an octave higher starting on Line 3 C# quarter note.

In Bar 17 (start of page 5), open trombones return playing *pp* on whole notes G/B/D (d) or the G major (G/B/D) triad but the notes voiced apart so that the lower notes are a perfect 5th interval and the upper two notes a major 6th. In Bar 18, the Pos play the same voicing with whole notes F/C/A (F maj tonality) to (Bar 19) E/B/G (E min) to (Bar 20 in 2/4 time) C/G/E (C maj) to (Bar 21, back to 4/4 time) F#/B/F# (repeated next bar) to (Bar 23) F#/D#/F# (repeated in Bar 24). The Pos are tacet al fine.

The CB/VC also play the same voicing and notes thru Bar 20. So we find the basses playing, in Bar 17, the small octave G whole note while 3 celli II play small octave D and one celli I play B, and so forth thru Bar 20. In Bar 21, the CB plays repeated tenuto Great octave B whole notes thru Bar 26 (tacet Bar 27). Then in Bar 28 (when the announcer starts the countdown “10-9-8” etc), the basses play B to A *rinforzando* 8th notes (crossbeam connected), the A note tied to a dotted half note and held fermata, and also tied to 8th note in final Bar 29 (the 8th note heard just before the Bomb explodes). VC II play repeated Great octave F# tenuto whole notes thru Bar 26. In Bar 28, it then plays the *rinforzando* F# 8th to double-stopped F/C 8th notes tied to dotted half notes held fermata and then tied to 8th notes in Bar 29 (followed by rest marks). VC I plays B tenuto whole notes in Bars 21-22, then D# whole notes thru Bar 26. Then, in Bar 28, it plays *rinforzando* small octave F# 8th to F 8th tied to dotted half note held fermata, and tied to 8th in Bar 29.

Back in Bar 17, one viola I plays C# to D half notes to (Bar 18) Eb to D half notes to (Bar 19) C# to D half notes again, that D tied to D half note in Bar 20 (in 2/4 meter). Three violas II play B whole note to (Bar 18) A whole note to (Bar 19) G whole note. In Bar 21 (back to 4/4 meter), all four violas play the tenuto small octave F# whole note (repeated thru Bar 26). In Bar 28 (the start of the countdown), they play forte on B to C 8ths, the C tied to dotted half note held fermata and tied to 8th in Bar 29.

Back in Bar 17, four divisi violins I play Lines 2 & 3 G whole notes tied to whole notes thru Bar 19 to (Bar 20 in 2/4 time) the F# half notes. In Bar 21, they play Line 3

F#/B whole notes down to (Bar 22) Line 2 B & Line 3 F# whole notes. In Bar 23, they play Lines 2 & 3 C# half notes to D#/D# to (Bar 24) Lines 2 & 3 E dotted half notes to D# quarter notes to (Bar 25) Lines 2 & 3 G half notes to F# half notes to (bar 26) D#/F# whole notes (repeated next bar). After a quarter rest in Bar 28 (2:08 dvd), they play the Line 1 E dotted half note trill held fermata and tied to 8th note in Bar 29. Violins II are col violins I from Bar 17 except that in Bar 26, they play the D#/F# whole notes an octave lower than vlns I. Then they are exactly col violins I to end of cue.

The Novachord plays Lines 1 & 2 G whole notes ppp from Bar 17 thru 19 to (Bar 20 in 2/4 time) the F#/F# half notes. It is tacet al fine after Bar 20. In Bar 17, clarinet I is "solo" playing *p* on Line 2 C# to D half notes to (Bar 18) Eb to D half notes to (Bar 19) C# to D half notes again to (bar 20 in 2/4 time) D half note. Both clarinets return in Bar 27 on tenuto D#/F# whole notes. In Bar 28, they play F#/B to F/C 8th notes tied to dotted half notes held fermata and tied to 8th notes in end Bar 29. The bass clarinet is col clarinet II in the final two bars.

In Bar 21, the C.F. plays tenuto Great octave B whole note (repeated thru Bar 26). In Bar 28, both contra bassoons play: C.F. I on C to A 8ths tied to dotted half to 8th in Bar 29, and C.F. II on B to C 8ths tied to dotted half note and 8th.

In Bar 28 (countdown scene) the open horns return playing *rinforzando* F#/B to F/C 8ths tied to dotted half and held fermata, then tied to 8th notes in Bar 29.

Finally, back in Bar 17, oboe I plays *pp* on Line 2 B whole note, then B whole note in Bar 18 tied to next bar and half note in Bar 20 and tied to 8th in Bar 21. Both oboes return in Bar 22 playing B/F# whole notes. They return in Bar 27 playing Line 2 D#/F# tenuto whole notes (tacet al fine).

End of cue.

“Observation Post” Reel 1 pt 2/R2 pt 1. Cue # 35211. 52 bars, 4 minutes. 4/4 time signature. Dvd location: Chapter 3 starting at 2:32. Scene: Music starts with the outside shot of Tom Nesbitt and George Ritchie loading up their snow vehicle. They and two others drive off to Observation Post 16.

In Bar 1, flute I plays *pp* on tenuto Line 2 G whole note tied to half note next bar (followed by a half rest) to (Bar 3) the Bb whole note tied to half note in Bar 4 (followed by a half rest). Flute II plays Line 2 C (c'') whole note tied to half note (followed by a half rest) to (Bar 3) Eb whole note tied to half note in Bar 4. Two violins I (treble clef) play the same pattern and notes as the flutes. In Bar 2, clarinet I plays *p* on Line 1 E tenuto whole note tied to next bar, while clarinet II plays small octave A whole note tied to half note next bar. Two violins II are col the clarinets. In Bar 4, the bassoons play *p* on small octave C/G tenuto whole notes. Celli I (“non-vibrato”) in Bar 4 are col Fags.

Back in Bar 1, the upper staff of the H. O. plays *pp* on Lines 2 & 3 whole notes tied to whole notes thru Bar 4. A command is written for the Hammond organ: “To sound 8ve higher with odd partials predominant.” The bottom “pedal” staff (“lower manual”) is tacet. The triangle sounds a half note *pp* in Bar 1.

Four violins I play *ppp* trill on Line 4 [written Line 3 with the ottava 8va markings above the notes] C whole note tied to whole notes thru Bar 4. Four violins II are trill on Line 3 C whole note tied thru Bar 4.

Skipping to Bar 9 (almost the start of Chapter 4 dvd), we come to the start of “piano and drum effect separate tracks” that you can hear on the cd track #15 starting at

:17 (although this corresponds to later in the cue, as given earlier). When I studied the portions of the score, I did not see indications of what exactly those effects were. The cd liner notes state that the piano wires were strummed or rolled and that the (snare) drum was rubbed with tissue paper.

Also in Bar 9, the violins continue the trill on Lines 2 & 3 Bb whole notes then Bar 13 and then A whole notes in Bar 14. The H.O. also plays on these note thru Bar 14. In Bar 10 (actual start of Chapter 4), muted horns play *p* on middle Cb/Gb [written Gb/Line 2 Db] tenuto whole notes tied to whole notes next bar to (Bar 13) Cb/G whole notes tied to whole notes next bar. After a half rest in Bar 10, Fags play Great octave A half note up to (Bar 11) small octave Eb whole note. After a half rest in Bar 12, it plays the Bb half note. After a half rest in Bar 10, the bass clarinet plays lowest D half note up to (Bar 11) Ab whole note. After a half rest in Bar 12, it plays the Eb half note.

In Bar 13, muted Pos play *pp* on G/D half notes to Ab/Eb half notes to (bar 14) Ab/Eb tenuto whole notes (all perfect 5th intervals). Viole are bowed trem *pp* on Db/Gb whole notes tied to whole notes next bar. VC play G/D to Ab/Eb half notes to (Bar 14) Ab/Eb whole notes. Bar 17 is “rit” (*ritardando* or retarding/slowing of tempo).

In Bar 15 (now 6/4 time signature) [Chapter 4 starting at :15], the music comes to a new phase in the film as Nesbitt and Ritchie walk away from the snow vehicle and trek to Observation 16. The violins are now “loco” and no longer trill on Lines 2 & 3 dotted whole note tied to dotted whole note next bar. Viole I is bowed trem on largely Line 1 quarter notes F-D-B-C-C#-D (repeated next bar). Viole II plays bowed trem quarter notes Db-Bb-G-Ab-A-Bb (repeated in Bar 16). The harp plays six 32nd note figures on Line 3 G down to Line 2 G (alternating like this 4 X per figure, and 6 figures per bar). Clarinets I & II play *p* that quarter note pattern as the viole. Clarinet I is col viole I on Line 1 notes, and clarinet II is col viole II largely small octave quarter notes.

The H.O. plays Lines 1 & 2 G dotted whole notes tied to next bar. Flute II plays *pp* on Line 1 B dotted whole note tied to dotted whole note next bar while flute I plays Line 2 F# dotted whole note tied to next bar. Oboes play *pp* on B/F# notes as well.

Etc., etc. The cue ends when Ritchie falls backwards into the pit after he sees the prehistoric beast for the second time. [I have no further notes on this cue. Sorry!]

{The Gunshot} Reel 2 pt 1A. In parentheses after the Reel/part numbers on the full score was written “(Added Music).” 4/4 time signature, 43 bars, 2:39. Dvd location: Chapter 5 starting at :43. According to the cd liner notes, this cue was listed on the cue sheets as “Far North” (which is way off base) and so “Lost Scientist” was selected instead on the cd track list. “The Gunshot” is more accurate since the gunshot by Ritchie trying to alert Tom actually initiated the start of this cue. I suppose an atomic scientist as Ritchie on routine data retrieval carried a gun in case of an emergency of some sort (like if he encountered a dinosaur or maybe even giant ants!).

So you can hear the first part of this cue on the start of track # 16 titled “Lost Scientist.” While the actual written music for this cue is 2:39 in duration, only the first 1:18 is used in the cd. In the movie, this corresponds to when the shot is fired up to the cut to the two men in the snow vehicle when base radioed them “Have they reported back yet?” The rest of the cue in the movie had to do with Tom lowering himself into the pit to where Ritchie was trapped with a broken foot, Ritchie warning him about a prehistoric monster, and then climbing out again to get help. The cue ends when (as written on the

conductor cue) the “monster growls off screen (end).” Starting at 1:19 on that cd track is actually the start of the next written cue (Reel 2 pt 2) when Tom looks up and sees the Beast at the top of the ice ledge, as I’ll discuss later.

In the grace bar, the flute, piccolo, oboes, clarinets, piano and 8 violins play a quick ascending diatonic (white keys for the piano) run on “6” sextuplet 16th notes C-D-E-F-G-A to (Bar 1) B staccato (dot at top of note) B 8th note (followed by an 8th/quarter/half rest marks except for the violins that play forte trill on Line 2 B whole note thru Bar 8 at least). So the flute/piccolo/oboe I/bottom staff-L.H. of piano/ violins play the run starting on Line 2 C. Oboe II/clarinets play it starting on Line 1 C, and top staff (R.H.) of piano play it starting on Line 3 C.

In Bar 2, the cymbal is rolled thru Bar 8 at least (unfortunately I did not have time to continue after Bar 8!) *sempre p.* The triangle sounds a whole note in Bar 2 only. The H.O. plays *mf* on Line 2 B whole note beyond Bar 8. Written in is the statement “High partials (eerie sound).” The harp plays just the Lines 1 & 2 B staccato 8th note (followed by rest notes). After a quarter rest in Bar 2, the clarinets play a legato tremolo between Line 2 E-F dotted half notes (notated like a fingered tremolo of the strings) to (Bar 3) E 8th note (followed by rest marks). Muted Pos play small octave F#/G rinforzando whole notes tied to 8th notes in Bar 3 (followed by rest marks). After a quarter rest in Bar 2, muted trumpets play forte on E/F dotted half notes tied to 8th notes in Bar 3 (followed by an 8th/quarter/half rest marks). The viole are bowed trem on F# whole note tied to 8th note in Bar 3 (followed by an 8th rest). Then the viole play forte a “quasi gliss” descent of 32nd notes small octave A-Ab-G-F#-F-E-Eb-D to stand alone C# 8th note (followed by an 8th and quarter rest). After a quarter rest in that Bar 3, the celli and basses also play that quasi gliss but with the Gb 32nd note instead of enharmonic F# that the viole played (so A-Ab-G-Gb-F-E-Eb-D to C# 8th). The bass clarinet/Fag/ C.F. also play forte that quasi gliss after a quarter rest in Bar 3. to stand alone C# 7th rinforzando 8th note.

After an 8th rest in Bar 4, the “soli” trumpets I & II are dominant playing (:10 on the cd track # 16; :48 on the dvd) the same minor 2nd interval E/F sound (for instance, the afore-mentioned E-F legato trem of the clarinets in Bar 2). So trumpet I plays F rinforzando quarter note to two F rinforzando 8th notes to F rinforzando quarter note tied to whole note in Bar 5 and tied to half and 8th notes in Bar 6 (followed by an 8th and half rest). Trumpet II plays the same pattern of course on note E [written F#]. After a half and quarter rest in Bar 4 plays a different minor 2nd interval of rinforzando quarter notes F#/G tied to whole notes in Bar 5 and tied to half and 8th notes in Bar 6 (followed by rests).

After a half and quarter rest in Bar 6, the bass clarinet/Fag/C.F./celli/basses now play an ascending quasi gliss of A-A#-B-C-C#-D-D#-E (for contra bassoons, but A-Bb-B-C-C#-D-D#-E for the others) to (Bar 7) the F rinforzando 8th note (followed by rest marks). Divisi viole I pluck pizz on Line 1 A and Line 2 E 8th notes in Bar 7 (followed by rests) while viole II pluck Line 1 D#/G#. Oboes play *mf* on whole notes rinforzando Line 1A/Line 2 E (e’’) while clarinets play D#/G# Line 1 whole notes.

This is as far as I went in my research notes on this cue.

{The Avalanche} [Note: According to the cd booklet, this cue was labeled as “Monster” on the cue sheets but titled “Beast Sighted” on the cd track list starting at the 1:19 point of track #16] Reel 2 pt 2. Time signature of 2/2 (Cut time). 16 bars, :55

duration. Location on pic: According to the conductor sheet of this cue, the music starts with the “cut monster snarling in blizzard.” Scene: Tom climbs out of the pit where Ritchie is trapped and hears a huge menacing growl above him. He looks up and sees the Beast on top of a precipitous ice ledge that proceeds to collapse as the Rhedosaur departs, burying Ritchie and nearly burying Tom.

It is important to note that the first 8 bars of this originally written cue was deleted (probably not by Buttolph himself but by an exec), but the remaining bars were kept intact (aftermath of the avalanche). The Conductor page of this cue states “Delete 4-7, replace with 6-9 from M.T.” However, this itself is an error since the first several bars of the original cue were hastily substituted by a simpler version of the Monster motif (probably indeed from the Main Title but it is difficult to hear the music properly during the loud avalanche sound effects). This is curious since the *original* cue is a creative variation of the Monster theme that is clearly distinguishable if you hear the *correct* or *intended* version as performed on the cd. I am very glad the producers decided to go with the original cue and make it a world premiere recording of it. The Conductor page states “Avalanche Bar 8” as a fermata hold of a chord is in place. The music stops as Tom “Falls flat (end).”

The very first musical tones you hear as Tom sees the Rhedosaur are the underpinning tones of A and C. The baritone sax on the top of the page plays *fff* on tenuto A [written F# above] and the bass sax plays C [written D above]. The bass clarinet plays small octave A while the contra Fags play *ff* on tenuto Great octave register A whole notes. Two tubas play *fff* on Contra octave and Great octave A whole notes. The H.O. plays Contra octave A on the bottom staff [written Great octave but with “8va bassa sound” written underneath] and Great octave C/A on the top staff with “pedals” written between the staves. The bottom staff of the piano (also 8va bassa) plays A/C/A while the top staff plays Great octave C/A. The celli play *ff* on Great octave C/A, and the basses and electric bass play on Great octave A whole notes. The bass drum sounds *sf* on a quarter note (followed by a quarter and half rest).

After a half rest in Bar 1, the horns/trumpets/trombones respond with the now familiar start of the Monster motif of “3” triplet value quarter notes [half note value or duration]. So they play *fff* G#/B/D# (G# min) to G/Bb/D (G min) to F#/A/C# (F# min) triplet value quarter note triads to (Bar 2) Eb/Gb/Bb (Eb min) half note chord legato to the G#/B/D# heavy accented 8th note triad (with the ^ symbol above the chord). This accent is very much like a *rinforzando* accent (with the > symbol above the notes) but probably stronger, *more* accented like a *sfz*). This is followed by an 8th rest and then *now* a *rinforzando*-marked Eb/Gb/Bb quarter note triad tied to quarter notes in Bar 3 to the *rinforzando* quarter note triad again to the G#/B/D# half note triad (with that ^ heavy accent symbol) to (Bar 4) the triplet value quarter note chords of Bb/Db/F (Bb min) to A/C/E (A min) to Ab/Cb/Eb (Ab min) to tenuto E/G/B (E min) half note triad tied to next bar, etc., etc.

In Bar 2, the gong sounds a half note and the tubas play the D half notes crescendo to the A 8ths heavy accent (followed by an 8th rest) to D quarter notes tied to quarter notes in Bar 3 to D quarter notes *rinforzando* again (D, d) down to Contra octave and Great octave A (AA, A) heavy accent half notes to (Bar 4) G tenuto half notes up to C (C, c) tenuto half notes, etc. The bass clarinets and contra Fags play the same.

The celli play this pattern as well but with additional notes. VC I plays in Bar 2 the small octave D half note down to double-stopped (side bracketed) C/A 8th notes (followed by an 8th rest) up to D quarter note tied to quarter note in Bar 3 to another D quarter note down to double-stopped C/A half notes to (Bar 4) G to C half notes, etc. VC II play Great octave F half note down to double-stopped C/A 8ths as well (with an 8th rest) to F quarter note tied to next bar and then another F quarter to the C/A half notes to (Bar 4) G down to Eb half notes, etc. The CB follows the VC I line (but no double-stops, just the A notes) while the electric bass follows the VC II line (but no double-stopped notes). The piano & H.O. are quite similar but with additional notes. So, for instance, the bottom staff of the piano plays D/F/D half notes to A/C/A 8ths heavy accent, and so forth.

Skipping to Bar 9 (*Pesante* in 3/2 time) [Chapter 6 starting at :03], we come to the section of the cue that was indeed used in the final edit of the movie (and you begin to hear this section on the cd track #16 starting at 1:39). *Pesante* means heavy or forceful as is also indicated here with the series of tenuto-held notes. This scene corresponds to the immediate aftermath of the avalanche in which Tom staggers about and has enough strength to fire a gunshot or flare.

The clarinets/horns/trumpets/violins play the “melody” line of largely tenuto quarter notes that is a creative variation of the Monster motif. They all play the same line. As Bb instruments, the clarinet I is col the a2 trumpets I & II while clarinet II is col “3rd trumpet.” Horn I is col violins I while horns II & III are col violins II. The violins are played “sul G.” The series of tenuto notes are not triads but major 3rd intervals of dyad notes such as B/D# and Bb/D, etc.). Violins I largely low Line 1 while Violins II are largely high small octave range.

So, after a quarter rest in Bar 9, they play forte tenuto quarter notes B/D# to tenuto Bb/D to tenuto A/C# tied to quarter notes to tenuto Ab/C quarter notes tied to (Bar 10) 8th notes (followed by an 8th rest). These notes up to here in this phrase constitute the monster motif in a creative variation, followed next by another series of notes constituting the motif. So we next find (after that 8th rest) the G/B tenuto quarter note dyad to Ab/C to A/C# tied to quarter notes (half note value) to Bb/D tenuto quarter notes. In Bar 4, after a quarter rest, the line continues with the B/D# tenuto quarter note dyad to Bb/D to A/C# to the Ab/C half note tenuto held dyad. After a half rest in Bar 12, they play whole notes (remember, this is 3/2 time) small octave G/B.

Back in Bar 9, Pos play the Great octave D/A/small octave D tenuto whole note triad up to tenuto G/D/G half note triad (repeated next bar) to (Bar 11) Eb/C/F whole note triad to Eb/C/F half note triad to (Bar 12) A/D#/G# tenuto quarter note triad to G/C#/F# tenuto quarter note triad tied to dotted half notes to G/C#/F# tenuto quarter notes, and so forth to the next bars.

The piano plays Contra-octave A/Great octave D/A/small octave D whole note up to D/G/D/G half notes (repeated next bar) to (Bar 11) Bb/Eb/C/F whole notes to half notes to (Bar 12) C#/A/D#/G# whole notes to B/G/C#/F# half notes, etc. The CB plays Great octave A whole note up to small octave D half note (repeated next bar) to (Bar 11) BB whole to Bb half notes to (Bar 12), C# quarter note to B quarter note tied to dotted half note, etc. VC II plays D whole up to G half note (repeated next bar) to (Bar 11) Eb whole to Eb half notes to (Bar 12) A quarter to G quarter tied to dotted half note, etc. VC I plays as CB until (Bar 11) C whole to C half notes to (Bar 12) D# quarter to C# quarter

tied to dotted half notes, etc. The violas play small octave D whole note up to G half (repeated next bar) to (Bar 11) F whole to F half notes to (Bar 12) G# quarter to F# quarter tied to dotted half note, etc. The bass clarinet plays small octave A whole note down to G half note (repeated next bar) to (Bar 11) C whole to C half to (Bar 12) A quarter to G quarter tied to dotted half note, etc. C.F. I plays forte on Great octave A whole down to D half (repeated next bar) to (Bar 11) Bb whole to Bb half notes to (Bar 12) C# quarter to D quarter tied to dotted half note, etc. C.F. II plays small octave D whole up to G half (repeated next bar) to (Bar 11) F whole to F half notes to (Bar 12) G# quarter to F# quarter tied to dotted half note, etc. The baritone sax also plays like VC but enharmonic (e.g., in Bar 12, Eb to Db notes instead of D# to C#). Etc etc.

{Rescue Plane} Reel 2 pt 3. *Allegro* in 2/4 time. 38 bars, :53. Dvd location: Chapter 6 starting at 1:52. According to the conductor pages, this was taken from the trailer to Buttolph's score to "Chain Lightning" (probably also in the movie itself but I never saw the film). Scene: Tom is taken on an emergency plane back to New York City to Hartley Hospital. Within six weeks he is well enough for a psychiatric interrogation about the alleged monster he saw.

I did not take notes from the Conductor pages (I believe they were there but I do not remember if the notes were laid out or if simply a reference to "col" Chain Lightning was made instead).

{Beast Attacks Fishing Ketch} Reel 3 pt 1. *Pesante* in 2/2 time. 12 bars, about 35 seconds (Bar 11 = the 30 second point of the cue). The final bar (or two) is the "Fade to N.Y. harbor." Dvd location: Chapter 8 starting at :44. I did not take notes of this cue (sorry) but it is the now quite familiar monster motif! This cue is not on the cd.

{"Would You Believe Me"} Reel 3 pt 2. This then pop tune fox trot from stock was used immediately after the end of the previous cue. We see Tom at the hospital looking out into the harbor, music muted. The music is louder as we now cut into the room itself. Tom talks to a nurse who hands him the morning newspaper. He decides to look at the comics page and sees an article there, "Sea Serpent Reported Off Grand Banks" that describes the misfortune of fishing ketch "Fortune" being sunk by the Beast. Only Jacob Bowman survived (somehow!) that disaster.

{Department of Paleontology} Reel 3 pt 3. *Dignified* in 4/4 time signature. Key signature of Bb major (two flats or Bb-Eb). 3 bars, about 12 seconds. Dvd location: Chapter 9 starting at :06. Scene: After the nurse leaves, Tom decides to get dressed and the scene dissolves to a university outside scene and then to a door with the words "Department of Paleontology, headed by Professor Thurgood Elson (played by Cecil Kellaway). For such a short transition cue, it has various layers of notation for this "dignified" (scholastic/university theme) cue. Instrumentation: flute, oboe, 2 clarinets, bass clarinet, bassoon, 2 horns, 8 violins, 4 violas, 4 celli, 2 basses.

Focusing first on the primary line of violins II (and then the oboe line starting in Bar 2), we see them bowing *mp* of Line 2 F up to Bb quarter notes legato back down to D to C quarter notes legato tie to (Bar 2) Eb-D-Bb-C 8th notes crossbeam connected (each pair of notes with the short legato curve line above them) to A to Bb quarter notes down

to (Bar 3) Line 1 G whole note decrescendo marked (>), held fermata. The oboe is introduced in Bar 2 playing “solo” on the same notes as violins II.

Back in Bar 1, the flute and violins I play *mp* Line 2 F up to Bb quarter notes legato and then up to Line 3 D down to C quarter notes legato tied up to (Bar 2) Line 3 F whole note. Flute & vlns I are silent in Bar 3.

Clarinet I plays *mp* on small octave Bb half note to Bb to A quarter notes up to (Bar 2) Line 1 Bb-A-F-G 8th notes (crossbeam connected) to Eb half note to (Bar 3) Db whole note decrescendo, held fermata. Clarinet II is col I in Bar 1 to (Bar 2) G-F-D-Eb 8th notes to middle C half note to (Bar 3) Bb whole note decrescendo, held fermata. The bass clarinet plays small octave Bb half note to middle C (Line 1) C half note down to (Bar 2) the F whole note tied to F whole note in Bar 3, held fermata.

The bassoon plays small octave register quarter notes D-Eb-E-F (all four notes under the same legato phrase curve line) to (Bar 2) F whole note to (Bar 3) E whole note (held fermata).

Horn I plays *p* on Line 1 F to G [written Line 2 C-D] quarter notes to A-G 8th notes to F quarter note (all notes under the legato line) to (Bar 2) Eb 8th to D quarter to middle C 8th to same middle C half note to (Bar 3) the Db whole note decrescendo and held fermata. Horn II plays small octave F-G quarter notes to A-G 8th notes to F quarter note tied top whole note in Bar 2 to (Bar 3) the E whole note, held fermata.

Viole I play *mp* on Line 1 F-G quarter notes to A-G 8ths to F quarter note to (Bar 2) Bb-A-F-G 8th notes (crossbeam connected) to Eb half note to (Bar 3) Db whole note, held fermata. Viole II play small octave notes col I in Bar 1 to (Bar 2) G-F-D-Eb 8th notes to middle C [middle line of its standard alto clef] to (Bar 3) the Bb whole note decrescendo, held fermata.

VC I plays *mp* on small octave Bb half note to Bb-A quarter notes down to (Bar 2) F whole note to (Bar 3) E whole note, held fermata. VC II play Great octave Bb half to small octave C half note to (Bar 2) F whole note to (Bar 3) the E whole note (held fermata). The CB play *mp* on quarter notes small octave D-Eb-E-F to (Bar 2) F whole notes (divisi Great and small octaves) tied to whole notes in Bar 3 and held fermata.

So the very opening tonality you hear is the Bb major (Bb/D/F) as would be logically indicated with the Bb major key signature. The end fermata-held chord is interesting but a bit mysterious (but not as intriguing as the upcoming “Chord” one-bar cue). So we have the E-G-Bb-Db-F chord essentially. While the Bb maj overlay is there in the last three notes (Bb/Db/F) it is preceded by the E-G minor 3rd interval. Combined it appears to be the unusual E diminished 7 (E/G/Bb/Db) with the added 9th (F).

End of cue.

{“It’s A Great Feeling”} Reel 3 pt 4. Again we have another fox trot from stock music at Warner Bros. Scene: Tom is given a final examination by the hospital doctor and is free to go. The music is appropriate since in the scene Tom states that he feels great! The fox trot music ends and the announcer (I believe the voice of Merv Griffin) jokes about another sea serpent story before cutting into a commercial.

This fox trot was listed as “a” but underneath it was the “b” section of “Don’t Take Your Love From Me” (another fox trot). However, it does not appear that this stock cue segment was used.

{“Have You Forgotten”} Reel 4 pt 1 “a.” Cut time in the key signature of Bb maj (2 flats). Bars 1-64 were used. Scene: Bright and demure Lee Hunter (played by beautifully appealing Paula Raymond) invited Tom to her apartment to look at hundreds of dinosaur sketches to see if he can identify the Beast.

There is a continuity goof in this scene you might have fun looking for. Lee brings coffee and sandwiches to the table. Tom is on the floor, weary of looking at dinosaur pictures. So they have a break. Shortly he asks her how she became Elson’s assistant. Well, the shot was behind her holding a sandwich while the camera focused on Tom asking the question. Next the scene cuts to her frontally as she responds. However, instead of holding a sandwich, she’s holding a cup of coffee. I rather enjoy this whole quiet apartment scene and the interaction between the two. It is obviously a plot development “filler” scene like so many in this movie since budget restricted having constant “action” scenes with expensive stop motion effects. I actually feel that such plot build ups helped create an anticipatory atmosphere that made the film better. You got involved with the characters.

{“With A Song In My Heart”} Reel 4 pt 1, section “b.” Bars 65-126 of the scene encompassed the extent of this music. It is a continuation of the apartment scene and Tom pouring over almost endless dinosaur sketches. If my notes are correct, this music was taken from “Lullaby of Broadway” Reel 5/3-6/1. It was arranged by Ray Heindorf, and there’s a reference to “Romance in High C.”

{“That”} Reel 4 pt 1 and Reel 5 pt 1. One bar in C time. Note : This cue was first originally meant just for the Reel 5/1 scene in which Jacob Bowman (the seaman who survived the Beast’s destruction of the “Fortune” fishing ketch) identifies the picture of the monster from several in front of professor Elson. It was also decided to be super-imposed (over the stock pop tune in the background radio or record player) at R 4/1 at 2:55 when Tom also fingers the sketch of the monster while at Lee’s apartment. The Conductor sheet simply states “Picture of monster.”

Compact disc location; Track # 17 titled “Chord.” Dvd location: Chapter 13 starting at 2:32.

It is an unusual chord. The six-note chord, as played most obviously by the combined strings, the piano, and the H.O.) is the G#/C/A/C#/F#/B whole notes decrescendo and held fermata. It is not a “standard” chord, and the only recognizable triad is the one played by the trombones *mf* of A/C#/F# (the F# min 1st inversion).

So, starting at the top, we have the baritone sax playing *mf* on small octave A [written F# above] whole note decrescendo (>) and held fermata. Clarinet I plays small octave B and clarinet II on F# below. The bass clarinet plays small octave A [written B]. C.F. I plays Great octave G# while C.F. II plays C. The horns play the C#/F#/B triad, and the trumpets play small octave B. The Pos play the A/C#/F# whole notes, and the tuba plays Contra octave G#. The gong sounds a whole note. The bass sax sounds middle C. The H.O. bottom “pedal” staff plays Contra octave G# while the top (bass clef) staff plays whole notes C/A/C#/F#/B (b). The piano bottom staff plays G#/C/A (A) L.H. and small octave C#/F#/B (R.H.). 8 violins play *mf* on small octave B while 4 violins play small octave F#. VC play C/A/C# while basses and electric bass play on Great octave G#.

End of cue.

{“Some Sunday Morning”} Reel 5 pt 2. This is a “concertino solo” for accordion as the young lighthouse man plays as he talks to the old lighthouse man just before the Beast shows up and becomes a party-crasher!

{The Lighthouse} Reel 5 pt 3. Listed as cue #35214. *Pesante* in 2/2 time. 17 bars, 57 & 2/3 seconds duration. The music starts with the long shot of the monster’s head arising from the depths moving closer to the rotating huge lantern of the lighthouse that captured its curiosity. Compact disc location: track #18, listed there as “Extinguishing the Lighthouse.”

Sorry but I do not have further notes on this cue since it pretty much repeats the all-too-familiar Monster motif (but with some new additional music later in the cue).

{Three Secrets Ballet} Reel 6 pt 1. I believe this cue is indeed the ballet music used originally in the 1950 film *Three Secrets* although I did not make direct reference to it in my notes. The cue # is 32824 that would seem to indicate the earlier cue from 3 years earlier. It is listed as being 84 bars in length and over three minutes in duration (although less than a minute of it was used in the *Beast* movie). Scene: Tom and Lee are out on a date watching an impressionistic ballet when a theatre attendant notifies them with a written message to see the Colonel right away.

{The Diving Bell, Part I (The Descent)} Reel 6 pt 2. Cue #35215. C time, 17 bars, 1:14. Compact disc location: track #19. Dvd location: Chapter 16 starting at 2:26. Scene: Professor Elson and the diving bell operator start their long descent into the Hudson Submarine Canyons 150 miles off New York City.

Bar 1 consists of the sounds of tones F and D whole notes held fermata, but this bar was edited out in the movie (music starts in the movie on Bar 2). So, in Bar 1, we find the timp on a roll *ppp* on the F whole note, held fermata. The H.O. is *ppp* on Great octave F and also 8va basso (variant of *bassa*) with the written command “low stop.” In Bar 2 is written “To piano.” The VC play *p* on Great octave D, and the CB plays on small octave F, and electric bass on Great octave F tied to whole notes in Bar 2.

In Bar 2, the harp plays four 32nd note figures of rising & falling notes of ascending notes Great octave D-F-Gb-A to descending Bb-A-Gb-F, repeated next bar “ad lib” and held fermata. The lower staff of the piano is rolled between whole notes (notated like a whole note fingered tremolo of the strings) Contra to Great octave A notes (but actually an octave lower with the 8va basso underneath), repeated in Bar 3. Horn I and celli I play *p* a two-bar figure of D quarter up to F half note up to Bb quarter to (Bar 3) small octave D whole note, held fermata. Trombones I & II “in felt hats” play *p* on Bb/D dotted half notes up to D/F (f) quarter notes tied to whole notes in Bar 3, held fermata. Fags play *pp* on Great octave F whole notes tied to F notes in Bar 3, held fermata. The gong sounds *pppp* a rolled whole tone tied thru Bar 10 “scarcely audible.” The CB & electric bass play the F whole notes tied to whole notes in Bar 3, held fermata.

Starting in Bar 4 (:14 on the cd, track #19; 2:38 dvd), the piano (piano II) plays a four-bar descent of quarter notes (with the let vibrate short curved line extending from each note). The piano has written underneath the staff “con pedal swimmy.” So we find

the top staff being played first in the treble clef on Line 1 quarter notes E-D-C#-C down to (Bar 5 bottom bass clef staff) quarter notes B-Bb-A-G# to (Bar 6) G-F#-F-E to (Bar 7) quarter note D to small octave C half note to Great octave B quarter note. All of these notes were played under the legato phrase/curve line. In Bar 8, the piano continues with the Great octave tenuto A to G half notes down to (Bar 9) C tenuto half note up to small octave tenuto half note. In Bar 10, after a quarter rest, it plays the Great octave G dotted half note tied to whole note in Bar 11, held fermata.

The harp also plays *pp swimmy* on repeated quarter notes. So, in Bar 4, it plays Contra octave E up to Great octave E quarter notes up to Fb (enharmonic E) small octave quarter note down to Great octave Fb quarter note. Repeat thru Bar 10. This special effect was used in the Main Title on E#-F notes (enharmonic). I am not a harpist but I imagine this entails a pedal change that helps create a twangy/reverb “swimmy” effect!

Piano I plays *pppp* “slow trem (just a rumble)” between Contra and Great octave E whole notes (notated like a fingered trem of whole notes on the strings), repeated thru Bar 10. In Bar 11, the E/E whole notes are held fermata.

Back in Bar 4, the celli play alternating quarter notes Great octave G# up to A. So we find G#-A-G#-A to (Bar 5) B-C-B-B (all 8 notes played legato) to (Bars 6-7) a repeat of Bars 4-5 to (Bar 8) C-D-C-D to (Bar 9) now descending quarter notes C-B-A-G to (bar 10) ascending quarter notes Great octave F#-G-A-B to (Bar 11) small octave whole note, held fermata.

The CB plays small octave E whole notes tied from Bar 4 thru 11. The electric bass plays the Great octave E whole notes thru Bar 11.

In Bar 4, the clarinets play lowest (small octave) D/G# whole notes tied to whole notes in Bar 5. They return in Bar 8 with the E whole notes tied to next bar and tied to the 8th and 16th notes in Bar 10.

In Bar 6, the open horns II & III play *ppp* on F/D (d') whole notes tied to whole notes next bar and tied to 8th and 16th notes in Bar 8 (followed by rest marks). In Bar 10, they play *pp* on tenuto whole notes E/E (small & Line 1 octave registers).

In Bar 11, the Pos return (after Bar 3) with the Great octave E/small octave C/G whole notes (C maj 2nd inversion), held fermata, and still played “in felt hats.”

Let's move to the next cue.

{The Diving Bell, Part II (Submarine Canyons)} Reel 7 pt 1. Cue #35216. *Lento* in 4/4 time. 50 bars, 2:28. Orchestration date: 4/25/53. Scene: The cue starts (seques from the previous cue) about when the Professor says on the radio, “We’re having coffee now...and some visitors!” (an octopus and a shark soon fighting each other). Compact disc location: track #20 under the track title “Bell and Octopus.” Dvd location: Chapter 17 starting at :34.

The gong sounds *pppp* on a trem whole note (shaped like a diamond head since there is no exact pitch) tied to next bar. A “Large Ship Bell” sounds *pppp* on a half note (diamond shaped) in Bars 1 (followed by a half rest). Repeat next bar. The harp plays rising quarter notes Contra and Great octave D to small octave D up to Line 1 D back down to small octave D. Repeat next bar. Then, in Bar 3, Contra and Great octave C up to small octave to Line 1 octave C and back down to small octave C (repeat next two bars). Then a F# pattern in Bar 6.

The piano plays pedal *pp* on D/A quarter notes Great octave up to Small & Line 1 register D quarter notes (repeat this pattern same bar and next bar) to (Bar 3) C/G up to small & Line 1 C/C quarter notes, etc thru Bar 5. Then F# notes in Bar 6.

8 violins are “con sordini” (muted) on largely Line 3 G#/D#/G# whole note trill to (bar 2) F#/C#/F# legato. Then, in Bar 3, they play the trill on F#/C#/F# thru Bar 5 (tacet in Bar 6). I believe the CB is on the B whole note tied to Bar 2, then C whole notes tied thru Bar 5, then F# in Bar 6. The electric bass plays Great octave D in Bars 1-2, then C thru Bar 5, and F# in Bar 6.

In Bar 3, “muted” Pos II plays *mf* on a solitary Great octave F# 8th (followed by rest marks). This accent was meant to help highlight the start of several 32nd note passages played by the celli, bassoons and bass clarinet. So, in Bar 3, the celli are “soli” and “Lugubrious” or correctly spelled “Lugubrious” (dismal, sad, sorrowful) as they play *mf* on sextuplet “6” 32nd note figure of rising to falling Great octave register F#-G-A-B-A-G to connected F# 8th tied to dotted half note and tied to 8th in Bar 4. After an 8th rest, they continue with a triplet 32nd note figure of A-G#-G to connected F# 8th (followed by a 16th and half rest). That figure fast figure by the celli signify the octopus. After a half & quarter rest, the bass clarinet and bassoons (signifying an approaching shark) play a response figure *mf* of “5” 32nd notes descending F-D-B-A-F# to connected A 8th staccato note. After a quarter and 8th rest in Bar 4, the bass clarinet & Fags play A-B-A-B 32nd notes (rinforzando on the first note) to the A quarter note trill and gliss down to the Eb 8th note (followed by an 8th rest).

In Bar 5, the Fags/Bass clar/celli begin a series of rising 16th note figures (but on different notes for the celli). Each set of 16th note figures has the first note played tenuto. So we find celli playing Great octave F#-F-E-Eb 16th note figure (connected by two crossbeams) to the next figure of Bb-A-Ab-G to D-C#-C-B to F#-F-E-Eb to (Bar 6) small octave D half note tied to 8th note (followed by an 8th & quarter rest). The bass clarinet and Fags all play G-Ab-A-Bb to B-C-C#-D to Eb-E-F-Gb to G-Ab-A-Bb to (Bar 6) B half note tied to quarter note (for the bass clar) and the B quarter note tied to 8th for the Fags. After a half rest in Bar 5, the clarinets join in on the figures played *p* with Eb-E-F-Gb to G-Ab-A-Bb to (Bar 6) the small octave B half note. After a half & quarter rest in Bar 5, the viole play *mp* on F#-F-E-Eb to (bar 6) D half note tied to 8th note. In Bar 6, the horns play *p* on tenuto D/B whole notes. Flutes here play *pp* on Line 2 C#/G# tenuto whole notes.

Skipping to Bar 29 (1:17 on the cd track; start of Chapter 18 dvd), *meno* in 2/2 time, we come to the scene when Rhedosaurus appears and soon swallows those dueling denizens of the deep. The first tones you hear are A & E whole notes tied to whole notes next bar. The baritone sax plays on small octave E while the bass sax plays on A. Clarinets play on small octave E while the bass clarinet plays on A. The C. Fags play *p* on Great octave A. The bass drum sounds a quarter note *mf*. The Pos play Great octave E/A/small octave E whole notes tied to next bar. The tubas play Contra octave A. The H.O. plays Sub- Contra-octave A/Contra-octave E/A/Great octave E. The piano plays A Contra octave on the bottom staff and Great octave E/A/E (e). The celli play Great octave E/A/small octave E and the basses play *p* on Great octave A. The lowest timbre A to E is the perfect 5th strength or power interval. I would say the Rhedosaurus is pretty imposing, menacing, and strong!

After a quarter rest in Bar 29, the horns/trumpets/violins/viole respond with dotted half note chords. So we find them playing the A/C/E (A min) chord crescendo. Viole play the A while vlns II play middle C and vlns I play E.

In Bar 30, the familiar monster motif is heard but as a variation. Instead of the triplet quarter notes, we have the strings playing regular quarter notes each on the forceful downbow. So viole/violins/trumpets/horns/oboes/flutes playing the motif as descending minor chords Bb/Db/F (Bb min) to A/C/E (A min) to Ab/Cb/Eb (Ab min) to Eb/Gb/Bb (Eb min) quarter note triad tied to whole notes in Bar 31. To clarify, two flutes play the top note while the oboes play the lower two notes of the triads.

Also in Bar 30, the cymbal is struck *mf* with a “stick, let it sound.” In Bar 31, the baritone sax plays on the A whole note, and bass sax on D. Clarinets play on A while bass clarinet plays D. C.Fags play the small octave D whole note tenuto. Pos play A/D/A while the tubas play on Great octave D. The H.O and piano play on D/A/D/A. Celli play A/D/A, and basses on small octave D.

Skipping to the end of the cue (not heard on the cd track), we come to the section when the Beast opens its mouth and apparently destroys the diving bell. The baritone sax plays in Bar 49 *fff* on the E small octave whole note (with the heavy accent ^ symbol above the note) tied to 8th note in the final Bar 50. The bass sax plays on A (as also the bass clarinet) tied to 8th note in Bar 50 (followed by rest marks). The C. Fags play E/A, and the gong sounds. Horns play on Bb whole note heavy accent tied to 8th next bar. Trumpets play *fff* on C#/E/G# (C# min) whole note triad tied to 8th notes in Bar 50. Pos play, however, the A/D/F (D min 2nd inv) whole notes tied to 8ths next bar. So we have a very dissonant polychord effect here, as is appropriate for the terrifying scene. Tubas play on A/E (E). The H.O. plays A/E/A/D/F/BB. The piano plays middle C#/E/G#. Viole play doubled stopped C#/E and double-stopped C#/G#. VC play A/D/F/BB, and basses on Great octave A.

After a quarter rest, the other instruments respond with dotted half notes tied to 8th notes next bar. So we find the flutes playing *fff* on Line 3 F/A while oboes play Line 2 D/F. Clarinets play Line 3 A/D and the piatti sounds as well. The top staff of the piano plays D/F/A D/F/A (a’). Finally, the violins play Line 3 D/F/A dotted half note triad tied to 8th notes in Bar 50.

End of cue.

{Obituary} Reel 7 pt 1A. *Modto* in 2/2 time. Cue #35217. Key signature of Db maj/Bb min (5 flats). I believe 25 bars, 1:20 duration. Compact disc location: Track # 21 titled “Absent Professor.” Dvd location: Chapter 18 starting at 1:39. Scene: The newspaper front page has essentially an obituary article on the tragic and mysterious loss of Professor Elson. Starting in Bar 8, back at the University, Lee is sadly packing away the professor’s books and Tom tries to comfort her.

In the grace bar, the flutes and violins play forte an ascending “6” sextuplet figure of dyad 8th notes Line 1 A/Line 2 C-Bb/Db-C/Eb-Db/F-Eb/G-F/A. The harp plays a 32nd note gliss starting from Great octave F-G-A-Bb-C-Db-Eb continuing up to (Bar 1) Line 2 Bb quarter note (followed by a quarter and half rest). The English horn plays in the grace bar the Gb tenuto half note. Clarinet I plays middle C tenuto half note, while clarinet II plays small octave A, and the bass clarinet the F half note. Fags play Eb/F half notes. Horns play small octave A/middle C/Gb [written Line 1 E/G/Line 2 Db] while Pos play

Great octave F/small octave Eb/A. The timpani is rolled *p* on the F half note. The piano sounds forte on Contra and Great octave F half notes. Violin I plays forte on Line 1 Gb half note, while Violin II plays middle (Line 1) C. Violin I plays forte on small octave A while Divisi Violin II plays small octave A/middle C half notes. The Clarinet Bass plays small octave F while the electric bass plays Great octave F. The combined notes of F/A/C/Eb/Gb suggests that the composer intended the D Dominant 7th flat 9th chord.

In Bar 1, the flutes and violins play *espr* Gb/Bb to Bb/Db half notes to (Bar 2) Ab/C (c^{''}) to G/Bb half notes to (Bar 3) F/Ab whole notes tied to half notes next bar to Eb/Gb half notes tied to quarter notes in Bar 5. After a quarter rest, they play the monster theme with most of the orchestra, as I'll explain later.

Back in Bar 1, the English horn plays the F [written Line 2 C] whole note tied to next bar. In Bar 3, the English horn and the oboe together play the B tenuto half note to tenuto A to B quarter notes to (Bar 4) the Line 2 C whole notes tied to quarter notes in Bar 5 (followed by a quarter rest). Then they play the monster motif in a rather restrained, sad manner (as I'll discuss shortly).

Back in Bar 1, Clarinet I and Cello I play the C whole note to (Bar 2) Bb to (Bar 3) the A whole note tied to whole note next bar and tied to quarter note in Bar 5 (followed by a quarter rest). Then they play the monster motif.

Back in Bar 1, Clarinet II plays small octave F whole note tied to next bar to (Bar 3) Gb whole note tied to next bar and tied to quarter note in Bar 5), followed by a quarter rest. The bass clarinet plays the small octave Bb whole note tied to next bar to (Bar 3) Eb half note tied to Bar 4. Fagot I is ditto. Fagot II plays Db whole note tied to next bar to (Bar 3) I believe Db to (Bar 4) C. Horn I plays F whole tied to next bar and tied to quarter note in Bar 3 (followed by rests). Horns II & III play C whole note to (Bar 2) Bb to (Bar 3) A whole note tied to next bar.

Pos play Great octave Bb/small octave Db/F (Bb min) whole note triad tied to next bar to (Bar 3) Eb/Db/Gb to (Bar 4) Eb/C/Gb (I believe). The timpani beats the Bb quarter note in Bar 1. The piano plays Contra and Great octave Bb whole notes tied to next bar, then Eb whole notes in Bars 3-4.

The Violin I play the oboe/E.H. line as given above. Violin II play middle C whole note to (Bar 2) Bb half note tied to quarter note (followed by a quarter rest). Then they play col Violin I. Violin I plays C to Bb whole note to (Bar 3) A whole note tied to next bar and tied to quarter note in Bar 5 (followed by a quarter rest). Divisi Violin II play Db/F whole notes tied to next bar. In Bar 3, they play Db/Gb whole notes tied to next bar. The Clarinet Bass plays small octave Bb tied to next bar, then Eb tied to next bar. The electric bass plays the same but an octave lower. In Bar 5, the gong sounds *p* a half note.

In Bar 5, as indicated earlier, the monster motif is begun with the triplet "3" quarter note chord inversions A/D/F (D min 2nd inv) to G#/C#/E (C# min 1st inv) to G/C/Eb (C min 2nd inv) to (Bar 6) D#/G#/B (G# min 2nd inv) whole note chord tied to 8th notes next bar. So the oboe/Flutes play that arrangement, as also the Violin I/II. The horns and piano play different inversions of D/F/A to E/G#/C# to G/C/D# (enharmonic Eb for the horn I) to (Bar 6) B/D#/G# whole notes tied to 8ths in Bar 7.

In Bar 5, the bass clarinet/Pos III/Clarinet Bass/electric bass play the D whole note tied to half note in Bar 6 to G half note to (Bar 7 in I believe 3/2 time) the Db note.

In Bar 8 (*quietly & sadly* in _ time), five natural signs cancel the five flat accidentals in the key signature for the first seven bars. This section of the cue starts at

the 17 second point on the cd track #21. This section is when Lee sadly packs away the professor's books.

After a quarter rest, the plaintive "solo" English horn plays mp the middle C# half note tied to half note in Bar 9 to the B quarter note (all these notes played legato). Then, in Bar 10, Line 1 E half note to Eb quarter tied to quarter note next bar to D quarter note to B-D 8th notes, etc.

Clarinet I plays small octave B half note to A# quarter to (Bar 9) A dotted half note to (Bar 10) C dotted half note to (Bar 11) B dotted half note, etc. Clarinet II plays Eb dotted half note to (Bar 9) lowest D to (Bar 10) G to (Bar 11) F# dotted half notes. The bass clarinet plays F# dotted half note tied to next bar to (Bar 10) A to (Bar 11) G.

The violins play *p*, after an 8th rest, small octave B 8th to middle C# up to F# quarter notes legato to (Bar 9) F# up to Line 2 C# back down to Line 1 F# quarter notes legato to (Bar 10) E-G 8th notes up to B dotted quarter to A 8th to (bar 11) Line 2 D dotted half note, etc. Viole play small octave B half to A# quarter to (Bar 9) A dotted half up to (Bar 10) middle C dotted half note to (Bar 11) B dotted half note.

VC I plays E dotted half note to (Bar 9) D up to (Bar 10) G to (Bar 11) F# dotted half notes, etc. VC II play F# tied to Bar 9, then A to (Bar 11) G dotted half notes. The basses are col VC II.

End of my notes on this cue.

{Manhattan Rampage} Reel 7/2-8/1. 2/2 time. 120 bars, 5:08. Dvd location: Chapter 19 starting at :14. Scene: The Beast decides for some reason (perhaps food!) to leave the Hudson Submarine Canyons and head west 150 miles to lower Manhattan. The music starts with the "Monster's head at pier." Basically the first 1:57 (only, unfortunately—I really wish the entire cue was recorded) of this five-minute cue can be heard on the cd in track # 22. The one section of the cue that I really enjoyed (but lamentably was not on the cd) was what I consider the climax section starting its dynamic build on Bar 98. The corresponding scene is after the police en masse fire their rifles on the Beast and it crashes thru a building (Bar 91) and rampages on another major street. The music starting on Bar 98 is the scene where you see hundreds of people running away, bottlenecking into subway stairways, and so forth. The climax begins mid-Bar 104 with the trills and bowed tremolos and rinforzando whole notes (as I'll discuss shortly).

Poco mosso in 2/2 time in Bar 98, the concluding tones of the prior section ends by the Pos/tubas/H.O./piano/CB playing overall a half note B. However, after a quarter rest, a build-up passage of four-note figures begins first played 'sempre ff' by the oboes/clarinets/bass clarinet/baritone Sax/C.Fag/horns I & II/trumpets II & III/violins/viole/VC. I will focus on the violins, although all the instruments mentioned play the same pattern and pitches (with some slight differences as I'll explain when necessary).

So, after a quarter rest in Bar 98 (Chapter 19 starting at 4:27), they play middle (Line 1) tenuto C quarter note (viole/celli/horns/C.F.on small octave C) up to F quarter note E-D 8th notes (crossbeam connected), the last three notes of this four-note figure played under the legato phrase/curve line. In Bar 99, after a quarter rest, they play E tenuto quarter note up to A quarter note to G-F 8th notes (last three notes legato). After a quarter rest in Bar 100, they play tenuto A quarter note up to D quarter to C-B 8th notes. After a quarter rest in Bar 101 (start of page 26 of this cue), they play Line 2 C tenuto

quarter note up to F quarter to E-D 8th notes. In Bar 102, after a quarter rest, the pattern now changes to the E up to A quarter notes played legato to G quarter up to (Bar 103) Line 3 C quarter note played legato, back down to Line 2 A up to Line 3 D quarter note legato connected to C quarter up to (Bar 104) the F half note Line 3. Then they start to play the climatic rinforzando bowed tremolos, as I'll discuss soon.

Back in Bar 100, the two flutes join in on that four-note pattern (col violins, etc). Trumpet I and Pos I & II also join in Bar 100. In Bar 99, the timp is "solo" playing fortissimo on the Great octave B half note rolled and tied to an 8th note (followed by an 8th rest) to the heavy accented (^) B quarter note. Repeat thru Bar 103. The Pos do not play that final C quarter note at the end of Bar 103 (rest mark instead). At the start of Bar 104, the baritone sax/bass clarinet play F quarter notes instead of half notes, followed by a quarter rest.

In Bar 104, the contra Fags play the Line 1 F half note, followed by a half rest, and silent during the climatic section. The CB has been tacet since half of Bar 98 and continues to be. In Bar 104, the Pos establish a foundational tenuto half note chord just before the climatic trills and bowed trem with notes A/C/F (F maj 1st inversion) to tenuto half notes B/D/G (G maj 1st inversion) tied to whole notes in Bar 105. In Bar 106, they play rinforzando B/D/G whole notes to (Bar 107) rinforzando A/C#/F# (short-sightedly the F# minor but actually the D is played by the trumpets oboes so that we actually hear the combined D maj 7th tonality), then back to rinforzando B/D/G whole notes in Bar 108, etc. Trumpets play the Line 2 F half note in Bar 104 (followed by a half rest). They return in Bar 107 playing tenuto F/A/D whole notes.

Mid-Bar 104 (4:39 dvd), then, we come to the start of the climax sequence. The flutes are trill on Line 3 G (trill to flat) tied to whole notes next two bars. Then it is trill on F# (trill to natural) whole note to (Bar 108) trill again on G, etc. The oboes are trill on G/D (d'') half notes tied to whole notes next two bars to (Bar 107) the A/D trill whole notes to (Bar 108) G/D again. The baritone sax plays the G half note heavy accent tied to whole notes next two bars to (Bar 107) F# whole note to (Bar 108) G, etc. The bass sax plays on B thru Bar 106, then A in Bar 107, and B again in Bar 108, etc. The clarinets are trill on half notes G/D tied to whole notes next two bars to (Bar 107) F#/C# to (Bar 108) G/D again. The bass clarinet play the heavy accented D half note tied to whole note next bar to (bar 106) heavy accented D again to (Bar 107) heavy accented (^) C# to 9bar 108) D again, etc.

In Bars 105 & 105, horns I & II play a sort of response notes on heavy accent Line 1 Eb quarter note to heavy accent Eb dotted half note (repeated next bar). They play the same in Bar 108. The cymbal is rolled *fff* with the half note in Bar 104 thru the rest of the climax section. The harp is legato trem between half notes G to D and D to G (notated as a fingered trem of the strings) to whole note trem next two bars, then F# to C# and C# to F# in Bar 107. The H.O. plays G/D/G/D half notes in Bar 104 tied to whole notes next two bars to (Bar 107) D/F#/A/C#, etc. The piano is trem like the harp.

The violins are rinforzando bowed trem on doubled-stopped (violins II) Line 2 G & Line 3 D while violins I are bowed trem on Line 3 G half notes tied to whole notes next two bars. Then, in Bar 107, F#/C#/F# and back to (Bar 108) G/D/G whole notes, etc. Viols are bowed trem rinforzando on half note Line 2 D half note tied to whole notes next two bars to (Bar 107) I believe C# then D again in Bar 108, etc. VC are bowed trem

on Line 1 G half note in Bar 104 tied to whole notes next two bars, then A in Bar 107 to (Bar 108) G again, etc etc.

The cue nearly ends on Bar 117 with the “siren tower” to Bar 119 with the cut to the “switchboard” and then in final Bar 120 to the “broadcaster.”

{Herald Square} Reel 8 pt 2. *Moderato* in _ time (but then 2/4 in Bar 2, 4/4 in Bar 3, etc). 9 bars, :33. Scene: The music starts when the broadcaster says that the battlefield has been cleared: “Herald Square” (Bar 1), “34th Street” (Bar 2), “Broadway” (Bar 3). Compact disc location: the first part of track # 23 “Herald Square.” Dvd location: Chapter 20 starting at 1:01.

In Bar 1 (“Herald Square”), clarinet I plays *fp* rinforzando on Line 1 Db [written Eb] dotted half note to (Bar 2 in 2/4 time, “34th Street”) on Eb rinforzando half note *fp* to (Bar 3 in 4/4 meter “Broadway”) on middle C# whole note to (Bar 4) D half note legato to middle C tenuto half note. The flute in Bar 3 (“meno”) plays *fp* on Line 1 F whole note to (Bar 4) F# whole note. The bass clarinet in Bar 1 plays *fp* on small octave A rinforzando dotted half note to (Bar 2) A rinforzando half note to (Bar 3) A dotted half note to G quarter note to (Bar 4) F# whole note. Fag I plays col bass clarinet. Fag II (or it might be C.F.) plays Db dotted half note in Bar 1 to (Bar 2) Eb half note to (Bar 3) F whole note to (Bar 4) E whole note.

Muted horn I plays *fp* on rinforzando small octave Bb dotted half note to (Bar 2 in 2/4 time) the C half note to (Bar 3 in 4/4 time) C# whole note *fp* (non-rinforzando) legato to (Bar 4) D half note to C half note. Muted horn II plays the F dotted half note in Bar 1 to (Bar 2) G half note to (Bar 3) G# to A half notes to Bar 4) A# whole note.

In Bar 3, I believe the harp plays on A/E#/G#/C#/E# quarter notes.

Back in Bar 1, 4 violins I play *fp* on Line 1 Db dotted half note bowed trem to (Bar 2 in 2/4 time) Eb *fp* bowed trem half note to (Bar 3 in 4/4 time) *fp* bowed trem on F whole note to (Bar 4) F# whole note. Four violins II play small octave Bb dotted half note to (Bar 2) middle C half note bowed trem *fp* to (Bar 3) middle C# whole note to (Bar 4) D to C bowed trem half notes. Violas play *fp* on small octave F dotted half note bowed trem to (Bar 2) G half note to (Bar 3) G# to A bowed trem half notes to (Bar 4) A# bowed trem whole note. VC are bowed trem on small octave Db dotted half note to (Bar 2) Eb half note to (Bar 3) F whole note to (Bar 4) E whole note bowed trem. VC II play Great octave A in Bars 1-2 to (Bar 3) A dotted half note bowed trem to G quarter note bowed trem to (Bar 4) F# whole note trem. The CB plays *pp* (non-trem) on small octave A thru Bar 2, etc.(col VC II). The electric bass is col CB but an octave lower.

After a quarter rest in Bar 5, the muted horns and the viole/violins play (*p* for horns; *mp* for strings) the Monster Motif on “3” triplet 8th note triads A/D/F# (D maj 2nd inv) to Ab/Db/F (Db maj 2nd inv) to G/C/E (C maj 2nd inv) [note the major triads this time instead of the minor triads]. Then it completes on the E/A/C (A min 2nd inv) half note triad played tenuto and tied to half notes in Bar 6 (now 2/4 time). In Bar 5, the bass clarinet/Fags/celli/CB/electric bass play the B dotted half note down to F# quarter note to (Bar 6) two B tenuto quarter notes.

In Bar 7, the horns II & III play “tight” on dyads C/D quarter notes tied to C/D-B/D-Bb/Db triplet 8ths to (Bar 8 in _ time) the A/C dotted half note dyad. Horn I plays the E whole note to dotted half notes.

The harp in Bar 7 plays rising & falling 32nd note figures F#-G-A-B-C-D#-E-D#-C-B-A-G (played 3X) to (Bar 8) the stand alone F# 8th note. Violins I are fingered trem between half notes E-D# while violins II play C-B, and viole on small octave A-G#, and celli on F#-E#.

Etc., etc.

{**Beast Barricaded**} Reel 8 pt 3. 2/2 time signature. 36 bars, 1:55. The music starts with the “overhead shot of monster” at night in Wall Street, barricaded by electric wire and heavy beams. A spotlight flashes on the monster. [Note: This cue is not on the compact disc]. Dvd location: Chapter 20 starting at 2:06.

“Bazooka men fire” in Bar 28. The Rhedosaur is hit in a vulnerable spot under the neck. When the smoke clears, the music ends.

Sorry, I did not make notes of this cue.

{**Blood**} This is actually the same one-bar “Chord” or “That” tonality played for the third time in the movie. Scene: The soldiers walk slowly and cautiously thru the dark streets. A huge pool of blood is spotted. This chord/cue was not separately listed, and I do not remember if it was inserted at the end of the previous (R 8/3) cue. I suspect it was simply super-imposed later at will. Dvd location: Chapter 21 at :17.

{**Sick Soldiers**} Reel 8 pt 4. *Molto lento* in _ time. 8 bars, :38. Compact disc location: track # 23 starting at the 34 second point. Instrumentation: 2 flutes, oboe, 2 clarinets, celeste, 8 sordini (muted) violins, 4 viole, 4 celli. Dvd location: Chapter 21 starting at 1:38.

In Bar 1, flute I plays *pp* on tenuto Line 1 A dotted half note (repeated thru Bar 4) while flute II plays E. Clarinet I plays tenuto Line 1 D# dotted half note thru Bar 4 while clarinet II plays small octave G#. Two divisi viole I play *pp* and “non-vibrato” on Line 1 E/A tenuto dotted half notes (repeated thru Bar 4) while 2 viole II play G#/D# (Line 1 D-sharp), repeated thru Bar 4. Note that Buttolph establishes a perfect 4th interval relationship of E to A and a perfect 5th interval of G# up to D#.

Both the four violins I and celeste (“ped”) play *p* on the “melody line” of rising perfect 4th interval 8th notes that settles on the major 3rd interval. This spaciousness and the use of the fragile celeste sound and soft medium high violins add to the “coming down with” effect of the soldiers getting sick from the germs exposed by the Beast’s blood.

So, after an 8th rest, the celeste plays Line 1 and violins Line 2 register rising 8th notes D-G-C (c’’ for celeste; c’’’ for violins) down to the Ab quarter note tied to (Bar 2) A 8th note (part of a four-note 8th note figure that is crossbeam connected). So, after that tied of the Ab 8th, they play down to rising 8th notes C#-F#-B legato down to the G quarter note. Repeat Bars 1-2 in Bars 3-4.

The *con sordini* strings are soli in Bars 5-8. In Bar 5, the G min 7 (G/Bb/D/F) tonality is heard while viole II and celli II play additional C#/C# tones. So we find the violins playing *p* the Line 1 Bb/Line 2 F half notes to Bb/F tenuto quarter notes legato to (Bar 6) Ab/Eb half notes, then Ab/Eb quarter notes legato to (Bar 7) C#/C# dotted half notes tied to 8th notes in Bar 8 (followed by rest marks). Divisi viole I play small octave

D/Line 1 G half notes to D/G quarter notes to (Bar 6) C/F half notes, then C/F quarter notes legato to (Bar 7) Bb/E dotted half notes tied to 8th notes in final Bar 8. Divisi viole II play F#/C# (middle C#) tenuto half notes to F#/C# quarter notes legato to (Bar 6) E/Bb half notes, then E/Bb quarter notes legato to (Bar 7) D/Ab dotted half notes tied to 8ths next bar. Divisi (and muted) celli II (in the “K” alto clef) play Line 1 D/G half notes to D/G quarter notes to (Bar 6) C/F half notes to C/F quarter notes to (Bar 7) Bb/E dotted half notes tied to 8ths in Bar 8. VC II play the same as viole II (just as celli I is col viole I).

In Bar 5, as mentioned, we see the G min 7, and in Bar 6 we see the transition to the F min 7 (F/Ab/C/Eb) along with the dissonant tones of E/Bb played by viole II & celli II.

{Coney Island} Reel 8 pt 5. 2/2 time signature. 7 bars, :28. Scene: First look of the Rhedosaur enjoying the amusement park at Manhattan Beach. Music starts “Cut L.S. monster at roller coaster.” Note: This short cue is not on the compact disc. I did not research other details on this cue. Dvd location: Chapter 22 starting at :36.

{The Isotope} Reel 9 pt 1. Cue #35221. *Slowly* in 4/4 time. 49 bars, 3:39. Scene: Music starts when you hear the siren of the approaching van carrying the radioactive isotope converted for a grenade launcher rifle that sharpshooter Corp. Stone (played by Lee Van Cleef) will shoot into the Beast’s wound under the neck. Note: this cue is not on the compact disc. Dvd location: Chapter 26 starting at 1:06.

The H.O. plays *ppp* “high partials _ tremolo (eery & cold)” on Line 2 Eb/Bb whole notes tied thru Bar 9. 8 sordini violins are trill on Line 2 Eb/Bb thru Bar 9 (in Bar 5 they re-establish the trill as a sort of break or emphasis). 4 muted viole are bowed trem *ppp* “sul ponticello at the point” on Line 2 Bb whole note, repeated thru Bar 9. After a half rest in Bar 1, 4 sordini celli are bowed trem on small octave G half note to G whole note in Bar 2. Repeat this two-bar pattern 3 X more thru Bar 8, then a whole note trem on G in bar 9. After a half rest in Bar 1, the two basses plays *pp* on small octave E half note (non-trem) to (Bar 2) F# whole note. Repeat this two-bar pattern thru Bar 8 to (bar 9) C up to F# half notes to (Bar 10) D whole note. The electric bass plays the same as the basses but an octave lower.

In Bar 1, flute I plays Line 1 Bb whole note tied to Bar 2. In Bars 3-4, flute II takes over the Bb whole notes. Repeat this interchange thru Bar 8. In Bar 9, flute I plays the Bb whole note. Muted trumpets I & II also play this interchange on Bb. After a half rest in Bar 1, the bass clarinet plays *ppp* on lowest E half note crescendo to (Bar 2) F# whole note decrescendo. Repeat thru I believe Bar 8 (at least thru Bar 6). The fags play the same pattern on Great octave E to F#. After a half rest in Bar 1, muted Pos I plays small octave G half note tied to whole note in bar 2. Repeat thru Bar 8 and extend the tied to Bar 9.

In Bar 10, you see the Beast and hear the Monster motif for the umpteenth time. The bass and baritone saxes/bass clarinet/bassoons/tubas/piano/pedal H.O./basses/electric bass play the D whole note foundational tone tied to half note next bar. After a half rest, the horns & trumpets/Pos I play the familiar triplet quarter note start of the four-note monster theme. We hear Eb/Gb/Bb (Eb min) to D/F/A (D min) to Db/Fb/Ab (Db min) quarter notes to (Bar 11) Ab/Cb/Eb (Ab min) tenuto whole note chord.

Etc.

{The Roller Coaster} Reel 9 pt 2. Cue #35222. Date marked on this full cue title page is 4/29/53. 4/4 time signature. 101 bars, 4:36. This is actually the Finale cue. You can hear it on the cd as track #24. The music starts when Tom and Col Stone start up the roller coaster in order to get at a good position to shot the isotope into the creature's neck. Dvd location: Chapter 23 starting at 1:56.

Once again the H.O. is *pp* "high partials (eerie sound)" on Lines 2 & 3 register F (whole notes tied thru Bar 6. 8 violins play a trill *ppp* on Line F (to flat) whole note tied thru Bar 6. 4 viole (treble clef) are trill *ppp* on Line 2 F whole notes thru Bar 6. The piano sounds *ppp* on Lines 2 & 3 quarter F notes only. The triangle sounds *p* a quarter note let vibrate.

Muted horns I & III play *p* on small octave and Line 1 F tenuto whole notes. Horn I F (Line 1) whole note is tied to quarter note in Bar 2, decrescendo. In Bar 2, muted horn II and III play small octave & Line 1 register F whole notes *mf* decrescendo (horn II tied to quarter note next bar). Repeat this pattern thru Bar 6.

In Bar 7, a fermata is held for 8 seconds on a dissonant combination of tones, the primary chord being the Db maj (Db/F/Ab), with perhaps the Db augmented triad (Db/F/A) being the secondary tonality. So the oboe plays *pp* on Line 1 Ab whole note, held fermata. Clarinet I plays Line 1 Db while clarinet II plays small octave F, and the bass clarinet on A. The C.F. plays *pp* on small octave Db. The harp is arpeggiando (vertical wavy line rolled chord) on quarter notes A/C#/F/C#/G#. The Hammond Organ "lower manual" and "muted strings color" on whole notes A/A/Db/F (f) and (top staff) Db/Ab, held fermata. Vlins are *p* sul ponticello bowed trem on Db/Ab whole notes, held fermata. Viole are *p* sul pont on small octave F. VC are sul pont on A/Db, and the CB is *pp* on the great octave A whole note.

In Bar 8, another fermata held series of tones is played. This time the woodwinds are tacet. We find the timp rolled *pp* on he A whole note. The vibe is distinctly heard with the trem between whole notes middle C#-D (notated like a fingered trem of the strings). The lower staff of the H.O. plays on F/Db/Ab (Db maj 2nd inv). The piano is trem between lowest A to Contra-octave A. The violins play (non-trem) on small octave Ab whole notes *pp* while viole play on small octave Db. The celli play on Great octave F/A while CB is on A.

Then, in Bar 9 in 2/2 time (the time signature a signal for the Monster Motif!) you begin to hear (yes, you're correct!) the Monster Motif coma R 7 pt 2 starting from Bar 36. For instance, the oboe plays, after a half rest, Line 2 F-E-Eb triplet quarter notes to (Bar 10) Line 1 B half note crescendo to C# rinforzando 8th note (followed by an 8th & quarter rest).

Etc. etc.

The bleeding neck close-up scene is in Bar 13. The roller coaster crash scene is in Bar 20 at 2:07. Etc.

"Trailer" This is from Reel 8 pt 3 at least initially. It starts with a "Flash.. High tension wires" with a cut shortly to the Monster, etc.

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