

## PEE WEE'S BIG ADVENTURE

The following is a cue rundown and partial analysis of director Tim Burton's delightful comedy "Pee Wee's Big Adventure"(1985), music by Danny Elfman.

I really enjoyed both the pic and the bouncy, vibrant music. However, there are things about the written score you don't know. Things you wouldn't understand. Things you couldn't understand. Things you shouldn't understand.....But I'll try anyway!

### PEE WEE'S BIG ADVENTURE

[Main Title] 1M1. Instrumentation: 2 flutes, oboe, clarinet, alto sax, 4 horns, 4 trumpets, trombones (Pos), 2 tubas, glock, vibe, snare drum(S.D.), bass drum, cymbal, harp, synth I (harp mode), synth II (electric piano), synth III (emulator voices), piano, harp, strings.

In Bar 1 in 2/4 meter, Synth II (electric piano) is solo playing two Great octave F quarter notes to (Bar 2) in 4/4 meter (thru Bar 21) four more F quarter notes per bar thru Bar 7. In Bar 2, the harp joins in with a rising and falling legato pattern of 8th notes *mf* (mezzo-forte), playing notes Line 1 F-A-B-Line 2 C up to descending D#-C-B-A, repeated thru Bar 7.

In Bar 8, the VC/CB (joined also by the bass clef of synth II) begin an ostinato pattern of quarter notes Great octave F up to small octave C, repeated (this bar repeated thru Bar 16). The B.D. and cymbal play four 8th notes separated by 8th rest marks. The susp cymbal sounds *mf* on the third beat. After a half rest, the glock and vibe sound the Line 2 Ab half note. Also after a half rest, the horns in straight mutes play small octave and Line 1 Ab [written Eb] half notes *sfz*.

In Bar 9, the S.D. beats eight 8th notes. The harp plays dyad Line 1 Bb/Line 2 Gb 8th notes to three A/F 8th note dyads, repeated again that bar. Synth I (harp mode) plays the same pattern but with dyads Line 1 Gb/Bb to F/A. Ditto Synth II.

In Bar 10, the alto sax/vibe/synth II begin to play the Pee Wee theme. After a half and 8th rest, they play ascending 8th notes Line 1 F-A-C to (Bar 11) 8th notes Line 2 E to F, D to E down to C half note (tied to quarter note in next bar).

In Bar 12, the melody line continues (after a quarter and 8<sup>th</sup> rest) with the ascent of 8th notes F-A-C to (Bar 13) 8th notes Line 2 Eb to F, D to Eb to C half note tied to whole C note next bar.

Of course the alto sax is written as an Eb transposing instrument. Therefore the written C on the alto sax sounds as the Eb in concert "C" pitch (10 steps lower from the written note, starting on C). Put differently, the Eb concert pitch note is written on the alto sax as C (10 steps *higher* starting on the Eb note). The F concert pitch note would be written as D (10 chromatic steps higher), etc.

In Bars 15-16, the solo trumpet I and treble clef of Synth II (electric piano) play a descending series of 8th notes as part of a subsidiary melody line, notes Line 2 F-E-E-F, E-D#-D#-E, Eb-D-D-Eb, D-Db-Db-C to (Bar 17) B half note tied to 8th note. In Bar 17 the VC/CB/bass clef of Synth II play ostinato quarter notes Db down to Ab, repeated.

In Bar 18, the flute/oboe/horns play a response figure. After an 8th rest, they play 16th notes G# to A# to 8th note B, repeated.

In Bars 19-20, the trumpet and treble clef of synth II play descending 8th notes C-

B-B-C, B-A#-A#-B, Bb-A-A-Bb, A-Ab-Ab-G to (Bar 21) F half note tied to 8<sup>th</sup> (followed by an 8th rest and quarter rest).

By Bar 25, the violins/violas/treble clef synth II play the Pee Wee theme, rising 8th notes F-A-C to (Bar 26) E-F-D-E. Etc.

[Eiffel Tower Race] R1M2. Note: No cue titles are officially given in the fully orchestrated pages. These titles are my own descriptions or approximations. 4/4 meter in the Db major key signature (5 flats).

The cue begins with the violas/VC/CB playing whole note small octave Gb rinforzando (>) or marked *sfz*, tied thru Bar 12. Synth II (strings mode) also plays in the bass clef/bottom staff (left hand) two Gb whole notes (Great octave and small octave registers) an octave apart tied or sustained thru Bar 12. Synth I (glock mode) plays four quarter note patterns thru Bar 12, notes Line 1 Gb/Line 2 Db/Line 1 Bb/Ab.

Starting in Bar 5, the treble clef of Synth II (strings) plays a slow melodic theme variation of Pee Wee. It begins with half notes Line 1 Gb up to Line 2 Db down to (Bar 6) Gb whole note. After a quarter rest in Bar 7, it sounds rising quarter notes Gb/Bb/Db to (Bar 8) half notes C to Bb.

In Bar 9 we find half notes Gb up to Eb down to (Bar 10) Bb whole note. Repeat Bars 7-8.

In Bar 13, most of the orchestra joins in, playing rinforzando half notes Ab up to Bb, Gb down to Eb to (Bar 15) the crashing Db major chord (notes Db/F/Ab/D). The piatti (cymbals) rings out, the timpani beats rinforzando 8th notes on Db, and the VC/piano plays the Db 8th notes also for two bars.

In Bar 16, as part of the melody figure, the flutes/oboe/clarinet/trumpets/synth II treble/violins/violas play descending 8th notes starting Line 3 Db-C-Bb-A, Db-C-Bb-A to (Bar 17) half notes Ab to Bb to (Bar 18) C down to Bb. Etc.

[1M3] [cue not used]

[“Morning Speck!”] 1M3A. 6 bars, 3/4 meter. Scene: Pee Wee wakes up from his race dream and soon we hear a short but cute waltzy melody just before he greets his dog, Speck, with a good morning.

Here we find the flutes/oboe/clarinet/bassoon/glock playing the melody line while the strings and (last 2 bars) the harp and Emulator II (synth) play supporting harmony. The melody line, after a quarter rest, consists of ascending Line 1 (Line 2 for the flutes) 8th notes C to D (crossbeam connected) to E-G (crossbeam connected) to (Bar 2) the start of three quarter note figures with legato phrasing curves over them. We find A-C-A quarter notes to (Bar 3) G-C-G, B-C-D to (Bar 4) C note, followed by a quarter rest. Then, as an example, the flutes play staccato dyad quarter notes E/G to (last bar) E/C. The strings are pizzicato on those last two bars, playing the G Dom 7 (notes G/B/D/F) to (Bar 6) the C major quarter note chord (notes C/E/G). The harp also joins in (notes G/G in the bass clef, B/D/F/G in the treble clef in Bar 5, then notes C/C, C/E/G/C in Bar 6).

[Breakfast] 1M4. Here we have a long cue starting with the ostinato quarter note pattern of the celeste. No other music notes made.

[Goes Outside] 1M5 7 bars. Flute solo.

[The Bike] 1M6. Begins with the harp legato passage of a series of quarter note triplets.

[Bike Fetish] 1M6A. In this scene, Pee Wee lovingly handles his red bicycle. No music notes made by me.

[The Bike Ride] 2M1. The cue opens with fat Francis (Mark Holton) scowling the phrase, "You'll be sorry, Pee Wee!" (because Pee Wee didn't want to sell the bike to him). Then Pee Wee takes his bike out for a ride in the park, showing off pathetic bike stunts in front of other, more versatile, bicyclists.

I have no opening music notes for this cue except that the cue opens with the tremolo of strings as Francis makes his warning statement. In Bars 21-22, open horns make a noticeable taunting response figure (Pee Wee showing off) of dyad 8th notes Line 1 D/F, D/F, B/D, D/G to tenuto quarter note dyads D/F to B/D, etc.

[The Promenade] 2M2. 37 bars in 12/8 time.

One of my favorite cues, well orchestrated and performed. Pee Wee visits the Santa Monica 3rd Street Promenade shop area to visit a few stores (the bike store where Dottie works, and the magic shop). Here we find a delightful generic melody ("ad-lib musak style"), In the grace bar, the harp is gliss from Line 1 G quarter note in 3/8 meter to (Bar 1) Line 2 A 8th note (followed by rests). The violins are also gliss that then play the soli the melody line.

In Bar 1, the violins in 12/8 time play Line 2 A quarter note to G 8th to E-E-E 8th note triplet down to the A quarter note dotted to the same A quarter note up to C 8th. The CB is pizzicato on four quarter notes dotted C down to G, C to G, repeated in Bar 2. Ditto the bass clef of the piano while the treble clef plays the ostinato pattern of four C quarter to 8th note figures.

Synth I (electric piano mode) bass clef plays the C major chord beat. So we find small octave C quarter note up to E/G 8ths down to Great octave G quarter note up to E/G 8ths. Repeat this pattern in the same bar, and repeat in Bar 2. The woodblocks sound a triplet figure to quarter note (notated on the 2<sup>nd</sup> space from the top). After a dotted half rest, the clarinets play a counterpoint melody figure of Line 1 E [written F#] quarter note to F [written G] 8th to descending 8th note triplet E-D-C to (Bar 2) quarter note dotted dyads E/G to C/E, E/G to D/F, etc. In Bar 2, the glock sounds quarter notes A to G to A half note dotted.

Midway in Bar 3 the chord structure switches from C major to Ab Dom7 (notes Ab/C/Eb/Gb) then to G Dom7 (notes G/B/D/F) in Bar 4. At the very end of Bar 8, the trumpets begin to play the melody line, with the horns taking over the counterpoint figures played earlier by the clarinets. The harmony is F major (notes F/A/C) played by synth I, supported by the piano and CB.

By the end of Bar 12, the violas and celli and Fags (bassoons) take over the melody line (generally a quarter to 8th note series of figures). The harmony is now C major 6 (notes C/E/G/A) to the D Dom9th (notes D/F#/A/C/E) to G Dom 9th. Four Pos

play "detached" a series of 8th to quarter figures between Bars 17-20, starting with notes E/G/A/C (C maj6, 1st inversion). Then in Bar 21 they play unison notes A quarter to G 8th, G quarter up to C 8th, C quarter to B 8th, etc.

The woodwind and synth I respond in the first half of Bar 25, followed by the horns/Pos/tuba with a C minor harmony (C/Eb/G).

The cue ends with the harp and pizz violins (notes G 8th up to C 8th).

[The Magic Store] 2M3. 61 bars in 6/8 meter. Another vibrant cue, especially the brass.

Four trumpets are soli in the first four bars. In Bar 1, all trumpets play *f* (forte) a fanfare on the Line 2G note [written A]. So we find G quarter note to two G 16th notes to a G-G-G 8th note triplet. Trumpet I continues that thru the next three bars but the other three trumpets play the figure on note Eb (in Bar 2). In Bar 3, trumpet II continues to play Eb thru Bar 4, but trumpets III and IV play Line 1 B [written Line 2 C#]. In Bar 4, trumpet III continues to play B while trumpet IV plays Line 1G in that pattern. The total sound is the G augmented chord (notes G/B/Eb/G) or 5-5 pattern.

In Bars 5-6, the tuba/S.D./B.D./cymbal/Synth II (organ mode) play the rhythmic beat. The synth sounds the C minor chord with the C quarter note to Eb/G 8th note dyad, G to Eb/G dyad 8th, repeated thru Bar 21. The tuba sounds quarter notes C down to G with 8th rest marks between. The S.D. sounds quarter to 8th note figures in Bars 5-6, etc.

In Bar 7, Synth I (xylophone mode) plays the melody line with Line 2 A quarter to A 8th to triplet A-Ab-G to (Bar 8) Eb quarter to Eb 8th to Eb quarter dotted note. Then in Bar 9 it goes to C quarter to C 8th to triplet C-B-Bb to (Bar 10) A quarter to A 8th, A quarter to Ab 8th to (Bar 11) G half note dotted tied to next bar. Then we find the Ab 8th to G quarter, F# 8th to (Bar 13) G sustained note to next bar.

Soon the trumpets and 3 Pos join in the quarter to 8th note figures in pitch F in Bar 23, etc.

[Walk To Bike] 2M3A. Reprise of 2M2.

[Bike Stolen] 2M4. C time. Very long and very Herrmannesque cue! One of the more interesting cues for that reason.

In Bar 1, the violas and celli (VC) play soli two sets of four 8th note figures (two legato to two staccato, repeated). So we find the violas playing *ff* Line 1 Ab 8th legato to G 8th note to G-G staccato 8<sup>th</sup> notes (these four notes are connected by a crossbeam). Repeat the figure in the same bar and repeat thru Bar 4. The celli play Line 1 D# to three E 8th notes. Repeat next 3 bars (thru Bar 4).

In Bar 2, violins I and II play the same pattern with notes Line 1 Bb to three A 8th notes. Repeat (for violins II) thru Bar 4.

In Bar 3, violins I play Db to three C 8th notes.

In Bar 4, I plays divisi, Line 2 Db to C, and Gb to F. In effect the ending three notes played by the strings combined are the F maj9th (notes F/A/C/E/G). Bar 5 is silent.

In Bar 6, we obviously have a quasi-homage to the Murder cue of Herrmann's PSYCHO with the knifelike jabbing of the strings as the man-sized plastic clown gyrates and laughs hysterically at the helpless Pee Wee, distraught over the missing bike (chains cut).

The violins and violas combined play the jabbing chord of AbDom7 (notes Ab/C/Eb/Gb) with three staccato quarter note chords to (Bar 7) another such chord followed by an 8th note chord (violins I) and descending 8th notes (also violins I), notes G/Gb/Eb. Violins II still play the Ab quarter notes and the violas play the high C quarter notes. Meanwhile, the VC/CB play descending half note dotted Ab tied to Bar 7. Then they play G tied notes in next two bars, then Gb, then F. The violins and violas repeat Bars 6-7 three more times. Then an octave lower for several more bars.

In Bars 18-21, the CB is sustained on small octave C half note held fermata and tied to (Bar 19 in 5/4 time) on dotted half note and tied to a half note and tied to (Bar 20 in 3/4 time) C dotted half note tied to next bar. Then Pee Wee yells "Dottie!" and collapses in a faint, knocking over the row of bikes in the bike shop like a domino. The violins and violas play (in Bar 22) a ritardando figure Line 1 D#/Ab (small octave for viole) dyad 8th to E/F 8th to E/G quarter (for violins) and two E/G 8th dyads for violas, etc.

The VC/CB remain sustained on C, alternating C to 3/4 meters, staying 3/4 beginning on Bar 27 when they switch to small octave Gb half note dotted, tied to next bar.

VC/CB lower to F sustained notes in Bars 29-30, and the violins and violas start to play "detache" a series of F notes (quarter notes for violas, 8th notes for violins).

In Bars 31-32, the VC/CB play sustained note Gb again. Violins play Gb quarter note to (Bar 32) Gb quarter to 8th note to F to Gb quarter again. Ditto violas.

In Bars 33-34, VC/CB are on F sustained notes. Violins and violas play repeated F quarter notes. In Bars 35-36, VC/CB on Eb sustained half note dotted. Violins and violas on Eb quarter note to (Bar 36) Eb quarter to Eb 8th, etc. etc.

By Bar 44 the violins and violas again play the stolen bike (search) motif. Etc.

[“Francis!”] 3M2. Scene: At the police station, Pee Wee finally realizes that Francis is really behind the stolen bike, not the communists!

Synth I (marimba mode), synth II (clarinet mode), piano play the fast moving discovery motif in 16th notes (small octave C-Great octave A-Cb-B, Ab-Db-G-G to A quarter tied to next bar), etc. Now in 4/4 meter in Bars 5-6, muted horns play a pronounced melodic phrasing in dyads. After a half note rest, we find quarter note dyads Line 1 D/Bb, D/Bb again to (Bar 6) 8th note dyads D/A, D/Ab, D/Gb, D/Ab, etc. The treble clef piano also plays that phrasing. The bass clef piano plays repeated 8th notes on E rinforzando on the third and fourth beats in Bar 5, on the 4th beat in the next bar, and the first beat in Bar 7. Ditto VC/CB.

Starting in Bar 9, as Pee Wee knocks on the door to Francis' house, the music mimics the pattern with a tutti performance of rinforzando quarter notes.

In Bars 12-13, the horns/trumpets/piano play a stately motif in 4/4 meter with the C half note tied to C 16th with rising 16th notes Eb/F#/G to 8th notes B/C to (Bar 13 in 5/4 meter) Db sustained note, rinforzando.

Pee Wee sneaks past the Asian butler (who resembles the Odd-job character of GOLDFINGER). The scene cuts to Francis in his huge bathtub (more like a pool) playing with a toy Godzilla mercilessly sinking toy ships.

Now in C time in Bar 25 (marked "new tempo"), the Pos/tuba play small octave Db whole note rinforzando *ff* "growl." After a quarter and 8th dotted rest, trumpets and

horns ("cuivre" or brassy/harsh blaring sound) "growl" an Ab acciaccatura note to G half note, crescendo (<).

In Bar 25, the Pos/tuba sound the C whole note. After a half rest (in effect), the horns & trumpets play Bb acciaccatura to A rinforzando half note, crescendo.

In Bar 27, the Pos/tuba sound the B whole note. Then the horns/trumpets blare the Db acciaccatura to C half note, crescendo.

In Bar 28, the Pos/tuba play *ff* the Bb whole note. Then the horns/trumpets growl the Eb acciaccatura to rinforzando D half note, crescendo loudness amplification.

Etc.

[The Meeting] 3M3. Scene: Friends of Pee Wee meet to listen to his obsessive rantings about his lost bike. A synth with the theremin mode is used, note E, mf >.

[Rainy Night] 4M1. Scene: Pee Wee stalks the rainy night streets and visits Madame Ruby, the psychic reader. Synth II has the pipe organ mode.

[Texas or Bust] 4M1A. Scene: Delightful and funny scene as Pee Wee tries unsuccessfully for awhile to hitch hike to the Alamo in Texas. Marked "slappy and old fashioned" in 4/4 time.

Only two instruments are used: an acoustic bass and synth I (harmonica mode). The bass plays quarter notes middle C down to G, C to G again, repeated throughout.

The two-staved synth is marked "lightly and staccato" playing the C major thru Bar 5. The bass clef or bottom staff (left hand) plays the rhythmic harmony with 8th notes small octave C to E/G dyad, then G 8th to higher E/g, repeated three more times that bar, repeated thru Bar 5. The treble or top staff (right hand) plays the melody line. It plays 8th note dyad Line 1 E/B to Eb/Bb tied to half note dotted (same dyad).

In Bar 2, it once again sounds two E/B dyad 8th notes, followed by a quarter and half rest.

In Bar 3, the synth treble line then plays a quick series of staccato 8th notes, B-B-B-B, B-Bb-A-Ab to (Bar 4) G-G-G-G, G-G#-A-A# to (Bar 5) B-B-B-B, B-Bb-A-Bb to (Bar 6) an 8th note triplet dyad notes of Eb/G to D#/F# to Eb/G tied to Eb/G half note dotted, ending the passage with two Eb/G 8th notes, followed by a quarter and half rest.

In Bar 6 the bottom staff plays the C minor with 8th note C up to Eb/G, down to G up to Eb/G again (played 4 X per bar) thru Bar 7. Then it resumes the C major pattern in Bar 8.

In Bar 8, the treble staff sounds four G/C 8th notes with 8th rests between them.

In Bar 9 it plays a descending pattern of 8th notes, C-B-Bb-A, B-Bb-A-F# to (Bar 10) G half note tied to G 8th, followed by 8th notes G#-A-A# to (Bar 11) B half note tied to B 8th followed by descending 8th notes Bb/A/Ab, etc. etc

[Passing Bike] 4M2. Scene: As Pee wee gets a ride with escaped convict, Mickey (Judd Omen), he doesn't notice his bike in a passing truck. Here the synth (harmonica mode) does a Texas twang effect.

[“The Law!”] 4M3. Scene: The highway patrol sets up a road block.  
Very funny scene!

[Night Driving] 4M4. Scene: Pee Wee does wearisome and delusional night driving as Mickey sleeps on the passenger side.

In Bar 25 we find the flutes/oboe/clarinet/Fag playing a high phrasing, starting with a sforzando accent ( ^ ) over the Eb quarter note (E-flat " for flutes, E-flat " for oboe, E-flat ' for Fag). After a quarter rest, we find Eb quarter note to 16th triplet Eb/D/Db to C 8th tied to C quarter note.

In Bar 26, after a quarter rest, the horns/trumpets/Pos play F# quarter note to F# half note, *f* < *ff*. Bars 27-28, repeat last two bars.

By Bar 33, the car jumps off the cliff road, plummeting to the distant ravine below. Here the violins and violas play a rapidly descending series of 16th notes, *rinforzando* marked on each beat (1,2,3,4). So we find 16th notes Gb-F-E-Eb, Gb-F-E-Eb, F-E-Eb-D, F-E-Eb-D to (Bar 34) E-Eb-D-C#, E-Eb-D-Cb, Eb-D-Cb-C, Eb-D-C#-C to (Bar 35) D-Db-C-B, D-Db-C-B, Db-C-B-Bb, Db-C-B-Bb to (Bar 36) C-B-Bb-A, C-B-Bb-A, B-Bb-A-G#, B-Bb-A-G#, etc.

Meanwhile, the susp cymbal is rolling. The flute/oboe/clarinet/horns/trumpets sound descending half notes. Flute/Horn I& II/trumpet I and II play half notes Gb, F to (Bar 34) E, Eb to (Bar 35) D, Db to (Bar 36) C, B to (Bar 37) Bb, A etc.

Oboe/clarinet/Horns III & IV/trumpets III & IV play half notes Bb, A to (Bar 34) Ab, G to (Bar 35) Gb, F to (Bar 36) E, Eb to (Bar 37) E, Db, etc.

[Large Marge] 5M1.

[Dinosaur Stop] 5M2. Synth I plays the wind chimes mode.

[Andy] 5M3. 4/4 meter. Here two soli synths are used. Synth II (strings mode) plays sustained (tied) whole note dyad C/F. Synth I (pipes mode) "freely" plays the melody line (more ad-lib series of figures). After a half and quarter rest, Synth I plays rising triplet 16th notes C/C#/D to Eb 8th, back down to middle C. The same pattern is repeated in the start of Bar 3. Then it plays a steady reiteration of note C, "increase and decrease speed of note."

[Simone and Pee Wee] 5M3A. Scene: Simone and Pee Wee are talking inside the dinosaur until dawn. Here Pee Wee comments how people often have "but's" when rationalizing away their failure of materializing their desires and dreams. He says, "C'mon, Simone, let's talk about YOUR big but."

[Andy Chases Pee Wee/Dinosaur Dream] 6M1.

[San Antonio] 6M2. Scene: Pee Wee finally arrives in the city of the Alamo (where his bike is--in the basement of the Alamo!--according to Ruby, the psychic). 4/4 meter thru Bar 3. In the first two bars, a Texas fanfare setup is played by 4 trumpets, 3 Pos and synth II (Brass mode). In effect, it is a 12/8 meter with 8th note triplets and other figures used. Instead, it is written as 4/4 with the "3" bracketed over each sub-pattern of notes. We find unison Bb quarter to 8th note followed by a Bb triplet, repeated again in that bar (Bar 1) by trumpets III and IV and Pos III and the bass clef of synth II.

Trumpets I and II, Pos I and II, synth treble continue the second half of that bar with the rise to the Eb note (same pattern). Synth II treble plays the dyad Bb/Eb pattern.

In Bar 2, trumpet I and II, Pos play major 3rd higher to note G pattern of G quarter to 8th, triplet to G half note. Trumpet III plays Eb while trumpet IV still plays Bb. Pos I & II play G; Pos III plays Eb.

Synth treble plays triad Bb/Eb/G or Eb major 2nd inversion. The snare drum snaps that pattern also (quarter to 8th, triplet to half note roll). In Bar 3 (Pos now silent), the trumpets and synth II and strings (no CB) play the brassy Texas motif pattern of 8th notes: 8th/8th/8th/rest/8th/8th/8th/rest/8th. Synth plays dyads C/F to C/Eb, then 8th rest. Then C/Eb, C/F, E/Eb, 8th rest, C/Eb. Strings play unison notes F to Eb, etc. Tuba and piano play quarter beat notes Ab up to Eb down to Ab again, up to Eb. The B.D. bangs four quarter notes and the S.D., after an 8th rest, strikes 8th notes interspersed with 8th rests.

In Bar 4, now 2/4 meter, Synth II plays 8th note dyads C/F to C/Eb, C#/F, D/F# to (Bar 5) whole note dyad Eb/G tied to 8th next bar.

Etc.

I'll skip the next five cues (no notes made) which included No Basement, Bus Stop, Chase, Western Gear, and The Bull.

[Nightmare] 8M1. 6/8 meter. Very invigorating cue, reminiscent of what's to come in BATMAN. The harp is solo with falling and rising 8th note triplets C/B/A#, G/E/C (middle C) to (Bar 2) rising B/Db/F, G/A#/B to (Bar 3) descending A#/G/E, Db/C/A# to (Bar 4) G/B/Db, F/G/B.

In Bar 4, the nightmare commences with an orchestral eruption of sound. The piano and synth II (piano mode) play the underlying phrasing of four 16th notes down to 8th note in the first half of that bar. So we start with low C 16th up to C (c) to middle C (c') to higher octave C (c'') down to middle C 8th note.

In the next half of Bar 5, the same pattern plays but with the Db note. In Bar 6, we have the Eb pattern to D pattern. Bar 7 repeats Bar 5. The marimba adds to the pattern after an 8th rest.

Three Pos play two sets of two 16th notes per bar. Pos I & II play two middle C 16th notes, Pos III a lower C. Then follows two 16th rest marks, then two Db 16th notes then rest marks. Etc.

Four horns, after an 8th rest, play two G 8th notes (lower 2 horns play octave lower) followed by an 8th rest, then two Ab 8th notes. In Bar 6, they play Bb, then A.

The tuba in Bar 5 plays the C 8th note on the 1st beat, then Db on the next major beat. Pizz CB pluck the C quarter note followed by an 8th rest, then Db quarter followed by 8th rest. Etc.

The tambourine (stopped) hits an 8th note, followed by two 8th rests, then an open triplet of 8th notes. Etc. The castanets play, after an 8th rest, a 16th note triplet to 8th note pattern, etc. The shaker and bamboo play in as well.

In Bar 8, four trumpets play dyad quarter dot notes E/Ab/Eb/G crescendo (<) for each note figure. In Bars 11-12, the Fag and two tubas play a grotesque rising figure of F# triplet to F# 8th to G and G# 16ths to the 8th note dyad F/A. Repeat next bar.

In Bars 13-14, the woodwind and horns and marimba play a similar but descending pattern.

By Bar 39 the trumpets play the main melody figure (played again in the end of the End Credits music), F# quarter dot note tied to 8th, followed an octave lower with the rising 16th notes F#/A/DF# to (Bar 40) F quarter dot tied to 8th notes. Etc. The violins and violas play descending quarter dot notes A to G# to (Bar 40) A to new pattern of Bb 8th to A/G# 16th down to F# 8th. The xylo plays rapid 16th note triplets. The picc S.D. and S.D. also tap away. Etc Etc.

In Bars 47-48 the snare drum and bass drum are soli. The S.D. plays a quarter dot roll followed by an 8th note triplet. The B.D. bangs two quarter dot notes.

{Warner Bros. Studio Gate] 8M2. 8 bars in 6/8 time. We find the pattern of 8th to two 16th to 8th tied to quarter dot to next bar's quarter note followed by 8th to 8th triplet to (Bar 3) quarter note to two 16ths, etc etc.

The synth (brass mode) plays the complete chord sequence, starting with E major (notes E/G#/B) to (Bar 2) E maj 2nd inversion (B/E/G#) to (Bar 3) Ab maj 2nd inv (actual notes Eb/Ab/C/Db) to 1st inv (C/Eb/Ab/C) to (Bar 4) B maj 2nd inv (notes F#/B/D#/F#) to next bar's C major 2nd inv (G/C/E/G) to C aug 2nd inv (G#/C/E/G#), finally to F maj 1st inv (A/C/F/A).

### [Inside Lot] 8M3

[“Stop That Nun!”] 9M1. Skipping to bar 21, the synth plays small octave C# quarter to 8th notes, repeated 3 more times that bar. The S.D. plays a quarter to 8th, then triplet to quarter to 8th, etc. Then the violins at the very end of that bar start a romp (chase) motif, D# 8th on the down-bow to (Bar 22) D quarter on the up-bow (v over note) back to D# 8th and down-bow to E on the up-bow to D# on the up-bow, followed by descending triplet notes D#/D/C# down to B quarter up to D# 8th. Repeat next bar.

In Bar 22 the synth plays dyad F# notes (octave apart) of quarter to 8th notes, pattern played 4X each bar.

In Bars 24-25, the trumpets make a response pattern of dyad triplet Db/Gb to same quarter then 8th to (Bar 25) B/E to Bb/Eb.

Etc.

[Pet Store Fire] 9M2.

[The Drive-in]

[James Bond-sy Music]

Etc. [Sorry. No more notes!]

Wednesday, September 29, 1999 2 PM PDT (HTML)  
Revised Wednesday, June 16, 2004 at 9 pm (pdf format)  
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