

THEM

Music by Bronislaw Kaper
Film Score Rundown by
Bill Wrobel

The following is a cue rundown analysis of Bronislaw Kaper's music score to the 1954 science fiction classic, *THEM*, produced by Warner Bros. This black & white motion picture starred James Whitmore, Edmund Gwenn, and James Arness in his pre-*Gunsmoke* decades.

I studied the fully orchestrated score sheets probably 12 years ago at least, and my notes are not complete, so this will not be a particularly detailed rundown as I would normally like to do. However, I wanted to include this score as part of a sci-fi triple feature of early Fifties films for this next "New Additions" of *Film Score Rundowns*. This includes Herrmann's *Day The Earth Stood Still* (1951), Buttolph's *Beast From 20,000 Fathoms* (1953), and of course Kaper's rather virtuosic score to *Them* (without the exclamation point!).

The audio source I will use will be the excellent rendition of *Them* provided by Monstrous Movie Music compact disc produced in 1996 (MMM-1950), tracks #4 thru 14. MMM's rendition of *Beast From 20,000 Fathoms* is also quite satisfying to hear but it was unfortunate that more of the score could not be fitted in. The faithful re-recording of *Them* is even more satisfying to hear, and you get to hear more music from the score in comparison. The thick booklet is quite informative as well. Within it is a tidbit of information stating that Ray Heindorf conducted the score on January 29, 1954 (the film was released in June). Curiously, the cue sheets give the recorded date of April 13th instead. Perhaps this was a mistake since usually recording logs are used as the basis of such information.

According to an Inter-Office Communication I read from the Warner Bros. Archives (studied at USC) from Ray Heindorf to Roy Obringer dated December 24, 1953, Kaper was hired to score *Them*. The memo is as follows:

"Subject: Them (Composer).

"Picture: 'Them'

"Composer (Music) : Bronislaw Kaper (loan-out from Metro-Goldwyn-Mayer who he is under contract to).

"Price: \$6,500.00 flat deal...exclusive...payable \$1,000 per week for 5 weeks...balance of \$1500.00 payable on completion of picture.

"Starting Date : December 28th, 1953.

"Screen Credit : Separate card on Main Title to read: 'Music by Bronislaw Kaper.'

"Rights : All rights to Music Publishers Holding Corporation.

"Trailer: He is to compose music for Trailer if we so request.

"Contract: To be sent to: Metro-Goldwyn-Mayer, Culver City, California."

If Max Steiner were contracted to do this movie, he would've been paid (his) norm of \$15,000 (sometimes \$12,500, sometimes \$17,500). So Warner Bros got a real

deal with that \$6,500! It would be very difficult imagining any other composer scoring this film in the likes of Kaper's memorable score that seems to fit hand-in-glove.

Running time of score: 36 minutes, 34 seconds.

Cue titles were not written on the fully orchestrated pages (by Bob Franklyn), and I did not have access to Kaper's sketch score, so I will rely on the official cue sheet titles. (the same titles given in the track list of the MMM compact disc).

The full score was written on 33-stave Hollywood Music Papers #222. Occasionally stenciled in black on the top of some pages is "Loew's Incorporated" (but crossed out!).

THEM

"Them"[Main Title] Reel 1 pt 1. Cue #35610. 4/4 time. 8 pages, 30 bars. My old notes indicate that this Main Title actually seques into the next cue (Reel 1 pt 2 "Lost Girl"), continuing directly from the Main Title that ends on Bar 30. The entire cue comprising of the Main Title and Lost Girl is about 40 pages.

In Bars 1-4 (as the Warner Bros logo appears on the screen), two pianos play an "Ominous" (as given on the cue sheets for the first 14 seconds) trembling of whole notes tied thru Bar 4. Written in for the top staff are the directions "R.H. & wrist on black keys quasi tremolo pedal thru-out." On the bottom staff of piano I we find written Great octave (but 8va basso underneath so the tones sound an octave lower) C/D/E whole notes trem to whole notes F/G/A (notated like the fingered trem of the strings). The upper staff includes small octave Gb/Ab/Bb and Line 1 Cb/Eb/Fb/Gb/Bb and Line 2 Cb/Eb (all notated like the bowed trem of the strings). Piano II is col piano I.

As the screen dissolves from the W/B logo to the New Mexico desert scene and the oncoming "Them!" title [colorized red and blue on my video copy] we hear a cacophony of agitated tremolos and glissandos to the flutter tonguing of the brass. So, in Bar 5 (start of page 2 and at the 9 second mark on the cd track # 4), we see the mf legato trem (notated like the fingered trem of the strings below) of the flutes, oboes and clarinets. Flute I plays the trem between quarter notes Line 3 D#-E while flute II plays Line 3 C-Eb. Oboe I is legato trem between quarter notes [quarter note value] Line 3 C#-D while oboe II plays Line 2 A#-B. Clarinet I plays between Line 3 quarter notes D-Eb while clarinet II plays B-C.

The gong sounds a half note trem crescendo to a sffz half note hit "let ring." The bass drum is rolled p crescendo to the rinforzando-marked (> symbol over the note) half note sff "let ring." Ditto the cymbal. The pianos continue the tremolos on half notes then the heavy accent (^ symbol above the notes) on the same notes but as quarter notes (followed by a quarter rest). The direction written in are "Let ring hold pedal down."

6 "div" (divisi) violins "A" [or I] play mf crescendo fingered tremolo on Line 3 C/Eb to Db/Fb quarter notes while violins "B" [or II] play B/D to C/Eb. 2 viole I (treble clef) play Line 3 C# to D quarter notes fingered trem, while 2 viole B (or II) play Line 2 A# to B.

The next development in Bar 5 is the descending and crescendo glissandi. After the harmonic trill (legato trem) of D# to E quarter notes of flute I, it plays Line 3 D# gliss down to Line 1 D (natural) heavy accented (^ above note) and "sffz" 8th note (followed by an 8th and quarter note. A direction is also written for flute I stating, "to piccolo."

Flute II is *molto crescendo* “molto” to the Line 2 C quarter note glissando down to Line 1 D 8th note *sffz* (followed by rests). Oboe I is gliss from Line 3 C# down to the Line 1 D to Eb half note legato trem (again, notated like the fingered trem of the strings) continued next bar (Bar 6 in ¾ time) *crescendo* to the D 8th note *rinforzando* (> over note), followed by an 8th rest. Oboe II plays the gliss from Line 2 A# down to small octave B to middle C (Line 1) half notes legato trem continued as such in Bar 6 *cres* to the B *rinforzando* 8th note. Clarinet I is gliss from Line 3 D down to small octave F to Gb half notes legato trem to next bar and to the F 8th note *rinforzando*. Clarinet II is gliss from Line 2 B down to the E-F half note legato trill to next bar and to the E 8th note. The bass clarinet (after a half rest in Bar 5) plays *sffz* on the F#-G half notes legato trem to next bar and to the F# 8th note. After a half rest in Bar 5, bassoon is legato trem on small octave C#-D half notes to next bar and to the C# 8th note *rinforzando* (followed by the 8th rest). Fag II plays *sffz* on the Contra octave Bb half note heavy accent (^) tied to half note next bar and tied to the sounded *rinforzando* 8th.

After a quarter rest in Bar 5, horn I (in the bass clef) plays *p crescendo sffz* the small octave C# quarter note gliss down to E heavy accent quarter note (followed by a quarter rest). Horn II plays A# down to A#, and horn III on F# down to F#. In Bar 6 (in ¾ meter), the horns are “flutters” (flutter-tongued) *ff crescendo* on F/B/D (B diminished) half notes (notated like a bowed unmeasured trem with the three short horizontal lines across the stem) tied to *rinforzando* 8th notes (and followed by an 8th rest).

After a quarter rest in Bar 5, trumpets play *pp < sffz* on E/F/B/D quarter notes gliss down to F/B/D heavy accent half notes flutter-tongued tied to half notes next bar and tied to *rinforzando* 8th notes. After a half rest in Bar 5, the trombones are *sffz* flutter-tongued on F#/C#/E half notes tied to next bar, as given. After a half rest in Bar 5, the tuba plays *rinforzando* and “*sffz*” on Contra octave Bb half note tied to next bar.

After a quarter rest in Bar 5, the harp plays *mf < sffz* on descending 32nd note gliss starting on Line 4 D-C#-B-A#-Gb-F-E etc. down to the Contra octave A# half note heavy accented. In Bar 6, after two quarter rests, it plucks *sffz* heavy accent on 8th notes A#/Gb/C#/E/F/B/D (d’), followed by an 8th rest. In Bar 6, the piano continues with the same cluster notes as given earlier but as half notes trem to *rinforzando* quarter notes. Piano II is *col piano* I.

Violins “A” [I], after the fingered trem, plays the gliss from Line 3 C/Eb down to B/D (d’) bowed trem half notes tied to half notes in Bar 2 and tied to *rinforzando* 8th notes (followed by an 8th rest). Violins “B” [II] play B/D gliss down to B/D half notes etc (*col* “A”). Viols play A/C (c’’) gliss down to C#/E (e) half notes bowed trem and tied to next bar. After a half rest in Bar 5, the celli play F#/E (e) bowed trem half notes *sffz* tied to next bar, as indicated. After a half rest in Bar 5, the basses play on Great octave F# (as VC II) tied to half note in Bar 6 and *crescendo* tied to *rinforzando* 8th note (followed by an 8th rest).

In Bar 7 (*Agitato Rubato* in 4/4 time), we come (:14 point on the cd track) to a very interesting construction of Kaper’s. This ever-changing five-bar new phrase in the cue is constructed entirely of linear (horizontal) diminished 7th sounds. So far in my research of film scores, this is the very first time I’ve seen such a uniform construction. There seems to be an anxious or ominous quality to the use of such pervasive diminished chords. Oboe I plays *p crescendo* on the Line 1 D half note tied to the D 8th note, part of a four-note crossbeam connected figure of that D-F-Ab 8th notes to Cb 16th note

(followed by a 16th rest). If you see those notes layered on top of each other vertically as a harmonic chord, you would see the D diminished 7th tonality (D/F/Ab/Cb). Oboe II plays the same pattern but on notes B/D/F/Ab (B dim 7th). Clarinet I plays in the chalumeau small register that pattern as the G dim 7th (G/Bb/Db/Fb) while clarinet II plays D#/F#/A/C (D# dim 7). The bass clarinet plays that pattern on F#/A/C/Eb (F# dim 7). Fag I plays it on notes C#/E/G/Bb (C# dim 7th) while Fag II plays the B dim 7th (B/D/F/Ab). Horn I plays it as D/F/Ab/Cb (as oboe I), horn II on B/D/F/Ab (as oboe II and Fag II), and horn III plays the pattern as G/Bb/Db/Fb (as clarinet I). Pos I play it as D#-F#-A-C (as clarinet II), Pos II as C#-E-G-Bb (as Fag I), and Pos III on B-D-F-Ab (as oboe II, Fag II and horn II). Violins II play it as D-F-Ab-Cb and also B-D-F-Ab. Viols I play it as G dim 7 and violi II as D# dim 7. VC I play it as C# dim 7 while VC II play it as F# dim 7. Finally, the basses play it as the B dim 7th pattern.

In Bar 8, after an 8th rest, oboe I plays mf crescendo on the D quarter up to F 16th note rinforzando (followed by a 16th and 8th rest) to crossbeam connected 8th notes D-F to Ab 16th notes (the Ab note is rinforzando emphasized), followed by the 16th rest. So we see here a new pattern based on the same notes respective to individual instruments, as given in the prior long paragraph. So, after an 8th rest, oboe II plays B quarter note cres to D 16th rinforzando (followed by the 16th & 8th rest marks) to B-D 8ths to F 16th notes (crossbeam connected), followed by a 16th rest. Continue down the line as given before.

In Bar 9 (start of page 3), oboe I plays (after an 8th rest) rising 8th notes D-F-Ab (crossbeam connected) to next two-note figure (crossbeam connected) of B 8th to D (d'') 16th not rinforzando (followed by a 16th and quarter rest). So we see with the oboe I notes (D-F-Ab to B-D) the B diminished 7th tonality set in a linear fashion. Oboe II plays the pattern on B-D-F to G#-B (G# dim 7). Clarinet I plays the pattern as G-Bb-Db to E-G (E dim 7) while clarinet II plays it as oboe I. Etc.

Trumpets now join in playing the pattern as actual chords (major ones, not diminished). So, after an 8th rest, they play mf < f the G/B/D (G maj) 8th note chord with tpts III & IV playing the G note. Then we find Bb/D/F (Bb maj) to Db/F/Ab (Db maj) 8th note triads to C/E/G#/B 8th C maj 7 #5th) chord to Eb/G/B/D (E maj 7 #5th) 16th note chord, followed by the 16th and quarter rest. Pos I plays it as D#-F#-A to A#-C#, Pos II as C#-E-G to D#-F#, and Pos III as F#-A-C to G#-B. The tuba plays it as B-D-F to Ab 8th note (followed by rests). Violins II play it as D-F-Ab to B-D and also B-D-F to G#-B. Viols I plays it as G-Bb-Db to E-G while violi II play D#-F#-A to middle C-D#. VC I plays the pattern as small octave C#-E-G 8th notes to A# 8th to middle C# 16th rinforzando, while VC II plays it as F#-A-C to D#-F#. Basses play it as B-D-F to G#-B.

In Bar 10, oboe I plays B 8th to D (d'') 16th rinforzando cres ff (followed by a 16th and quarter rest) to B 8th to D (d''') 16th rinforzando (followed by a 16th and quarter rest). The piccolo now joins in on that second two-note figure as B 8th to Line 3 16th rinforzando note. Flute II is col piccolo (doubling for flute I). Ob II plays it at F#-B to B-D. Clarinet I plays it as E-G up to B-D (d''') while clarinet II plays it as Line 1 C-Eb up to B-D. The bass clarinet plays the pattern as Line 1 Eb-Gb to Ab-Cb. Fag I plays it as Bb-Db on the first figure only (followed by rest marks). Fag II plays A#-B (B) played twice same register. After a half rest, horn I plays the second figure on Ab-Cb (Line 2 C-flat), horn II on E-G, and horn III on middle C-Eb.

Trumpets play it as chords as C/E/G#/B (C maj 7 #5th) to Eb/G/B/D (Eb maj 7 #5th) to (after rest marks) next figure of B/C/E/G# 8th chord to D/Eb/G/B 16th chord. Pos

I plays A#-C# (middle C-sharp) twice same register. Pos II play D#-F# twice, and Pos III play Great octave G#-G twice.

Violins II play B-D (d'') to (after a 16th and quarter rest) to same figure register, and also G#0B played twice. "Unis" violins I play on the 2nd figure ff < as B 8th to D (d'') 16th rinforzando (followed by a 16th and quarter rest). Viole I play the pattern as E-G played twice, while viole II play it on middle C-Eb played twice. VC I play it as A#-C# played twice, while VC II play it as D#-F#. CB play it as small octave G#-B played twice.

In Bar 11, the piccolo plays Line 2 B half note (trill natural to C) crescendo sfz to D (d'') rinforzando 16th note (followed by a dotted 8th and 8th rest) to rising "6" sextuplet 32nd notes Line 2 C-D-E-F-G-A diatonic run to (Bar 12 in ¾ time *appass.*) the B dotted quarter note, etc (as I'll describe later). Flute II plays the same B trill to D 16th. But after a 16th rest, it plays a quickly rising run of 32nd notes B-C-D-E to next figure of F-G-A-B connected to next "6" figure of Line 3 C-D-E-F-G-A. Oboe I plays the same register B trill to D 16th (followed by a 16th rest) down to the 32nd note run of B-C-D-E (e'') etc (see flute II). Oboe II is col oboe I. Clarinet I plays the same half note trill to D 16th down to small octave B-C-D-E (e'), etc. Clarinet II is col clarinet I. The bass clarinet plays small octave Ab half note cresc and tied to Cb 16th rinforzando (followed by a dotted 8th and quarter rest). Fag II plays G# half note tied to B 16th. The horns/tpts/Pos are flutter tongued on half notes B/C/E/G# to D/Eb/G/B 16th chord sfz rinforzando (followed by rest marks).

The cymbal sounds mf < a half note to 16th "Choke" (followed by rest marks). The bass drum plays that 16th note "damper." Snare drums also play the half note roll to 16th. Violins I are bowed trem on B half note to D (d'') rinforzando 16th (followed by a 16th rest) down to the ascending run of 32nd notes starting on Line 1 B (etc). Vlns II play G#/B up to B/D followed by the unison starting on small octave B. Viole play the middle C/E half note bowed trem to Eb/G 16th, then the run. Celli play the D#/A# half note trem to F#/C# 16th (followed by rests). CB plays small octave G# half note to B 16th (followed by rests).

After a half and quarter rest in Bar 11, the harp plays a diatonic gliss starting on Great octave B to small octave C, etc (B-C-D-E-F-G-A) crescendo up to Line 3 B 8th note in Bar 12 played fortissimo (followed by rest marks).

Starting in Bar 12 (*Appass* in ¾ time), we come to the main thematic thrust of the Main Title. The piccolo/oboes/clarinets plays Line 2 and flute Line 3 B dotted quarter note all down to Line 1 B up to Line 2 B to A# 8th notes (crossbeam connected) to next bar's development. The bass clarinet plays lowest Db dotted half note tied to next bar while the contra-bassoon, bassoon, and tuba play sfz the Great octave Db notes. After a quarter rest, the trumpets play a grace gliss to C/E/G/B (C maj 7th) rinforzando half note chord tied to next bar. Pos simply play the F/C/Ab (F min) rinforzando half note chord tied to next bar. The bass drum plays sfz-mf the rinforzando dotted half note roll to next bar. The piano sounds the Contra and Great octave registers C# dotted half note tied to next bar. Violins I play ff the thematic "melody" line as the woodwinds starting on Line 3 B dotted quarter note. Violins II [or "B"] are "col A loco." Viole (treble clef) are col violins II. The celli play the Great octave C# dotted half note rinforzando bowed trem tied to next bar. Divisi basses play sfz the Great and small octave C# dotted half note rinforzando tied to next bar.

Skipping to the final three bars (Bars 28-30), the fortissimo dynamic build of the tutti orchestra had ended in Bar 27, followed by the complete silence of the half rest. Actually, let's go back to Bar 26. The piccolo and flute finish a Line 3 Eb trill since Bar 24 with the Eb 8th notes. Then they play Line 2 D to D# to E quarter note trills to F 8th note trill tied to F 8th in Bar 27 to the F# quarter note trill to the G 8th note (followed by the aforementioned half note rest). Violins are col but the trills are played an octave higher on Line 3 notes. The bass clarinet/contrabassoon/fagott/horns/Pos III/piano/viola/cello/basses play the phrase of Eb quarter note to Ab-G 8th notes (crossbeam connected) to Gb quarter note to Bb-A 8th notes to (Bar 27) Ab-G-Gb-F rinforzando 8th notes (crossbeam connected), followed by that general half rest. The trumpets, after an 8th rest, play the Eb/G/B/D (Eb maj 7 #5th) quarter note chord to E/G#/C/Eb (E maj 7 # 5th) 8th note chord (followed by an 8th rest) to F/A/C#/E (F#maj 7 #5th) quarter note chord to Gb/Bb/D/F (Gb maj 7 #5th) 8th note chord tied to 8th in Bar 27) to G/B/D#/F# (G maj 7 # 5th) quarter note chord to Ab/C/E/G (Ab maj 7 # 5th) 8th note chord (followed by that half rest). The oboes and clarinets follow the same pattern and (combined) notes. So oboe I (as trumpet I) plays (after an 8th rest in Bar 26) the Line 2 D quarter to Eb 8th (with an 8th rest) to E quarter to F 8th (tied to 8th in Bar 27) to F# quarter to G 8th (followed by that half rest). Oboe II plays the pattern on the B-C C#-D D#-Eb line (as in trumpet II). Clarinet I plays the trumpet III line of G-Ab, A-Bb, B quarter to C 8th (followed by the half rest). Clarinet II plays the trumpet IV line of Eb-E, F-Gb, G to Ab 8th. Pos I & II, after a half & quarter rest in Bar 26, play Great and small octaves Bb-B 8th notes to (Bar 27) rinforzando Ab-G-Gb-F 8th notes (followed by that half rest).

Now: In Bar 28 (:51 on track # 4) we find a hushed dynamic as a variation of the theme is played first by the piccolo/flute/vibes and then the clarinet/contrabassoon/harp. So we find the piccolo and flute playing "subito mp" Line 2 G# dotted quarter note down to D# down to A (a') back up to Line 2 G 8th notes (crossbeam connected) to (Bar 29 in 4/4 time) D half note tied to 8th note decrescendo (followed by an 8th and quarter rest). The vibe also plays this pattern on Lines 2 & 3 G# dotted quarter note, etc. The divisi violins I play "subito p" the Line 1 G and Line 2 D dotted half note bowed trem < poco > and tied to quarter notes in Bar 29. Violins II [or "B"] play the bowed trem on Line 1 E/A dotted half notes tied to quarter notes next bar. 2 violas I play double-stopped dotted half notes bowed trem of A/D tied to quarter notes next bar, then middle C dotted half note bowed trem sfz-p tied to 8th note in final Bar 30 (followed by rest marks). 2 violas II play the G dotted half note bowed trem tied to quarter note in Bar 29, then F/G dotted half notes bowed trem to F/Ab 8th notes in Bar 30. 2 celli I play double-stopped A/D dotted half notes bowed trem tied to quarter notes next bar, then small octave C dotted half note to the Bb 8th note in Bar 30. 2 celli II play Great octave E dotted half note tied to next bar's quarter note, then the G dotted half note trem to the Ab 8th note in Bar 30 (followed by rest marks). The CB play the E dotted half note trem tied to E quarter note in Bar 29 bowed trem, then G dotted half to (Bar 30) the Ab 8th note.

In Bar 29, the clarinet I and contra-bassoon and harp take over the now subdued version of the motif. The clarinet is played p "sub-tone." So, after a quarter rest, it plays Line 1 F# quarter note tied to 8th note down to middle C# down to small octave G up to Line 1 F# 8th notes (all four 8th notes are crossbeam connected) to (Bar 30) the middle C whole note. The C.F. plays the same pattern and notes starting on Line 1 F# quarter note. The harp plays Line 1 F# etc.

End of Main Title.

“Lost Girl” Reel 1 pt 2. 2/4 time signature. Compact disc location: track # 5. [Note: Only the first 102 bars were used plus an altered Bar 103 in this track. The total cue runs about 40 pages I believe] Scene: Sergeant Ben Peterson (James Whitmore) and his partner are out patrolling on an isolated New Mexican highway. A police plane nearby scouts for a reported lost girl wandering out in the desert.

Some of my notes are missing, but I believe Bar 31 is the start of the seque from the Main Title to this cue as you see the patrol plane coming closer, passing over, and then to a nice shot of the plane above looking down at a patrol car traveling on the desert highway. Very nice direction and cinematography here. I do not have Bars 31-75, but the opening “cruising” music of the patrol car is repeated starting in Bar 78 and then later starting in Bar 135. So I’ll briefly discuss those sections but we see the viole playing p (in 2/4 time) rinforzando F 8th note to F-E 16th note figure (crossbeam connected) legato to the stand alone F 8th note (followed by an 8th rest) to next bar’s pattern of F-E 16ths to F 8th figure legato (followed by an 8th rest) to F-E 16ths to F 8th next bar, etc.

Skipping to Bar 76 (1:13 point on track #5 on the cd), we come to the scene where Ben listens to the pilot saying, “I’ll keep circling her until you pick her up. Ten-Ten.” Trumpet I and trombones in straight mutes are highlighted. We find the trumpet playing (in 3/4 time) mp F# quarter note to F-E-F#-F 8th notes (crossbeam connected) crescendo to (Bar 77) E quarter note to D# dotted quarter note to E-F# 16ths to (Bar 78, *vivo* in 2/4 time) G half note mf >. Three Pos play this pattern as triads (with Pos III playing the trumpet line). So we find the F#/B/D# (B maj 2nd inversion) quarter note to the 8th note figure of F/Bb/D (Bb maj 2nd inv) to E/A/C# (A maj 2nd inv) to F#/B/D# (M maj 2nd inv) to F/Bb/D (Bb maj 2nd inv) to (Bar 77) E/A/C# (A maj 2nd inv) quarter note triad to D#/G#/B (G# min 2nd inv) dotted quarter note to E/G/C# to F#/B/D# 16th note triads to (Bar 78) G/B/D (G maj) 7th note triad mf (followed by an 8th and quarter rest).

Back in Bar 76, the bass clarinet plays quarter notes Line 1 Db down to small octave G back up to Db to (Bar 77) small octave Ab up to Db down to G quarter notes to (Bar 78 in 2/4 time) the G half note. The C.F. plays Great octave register C# (enharmonic Db) up to G back to C# quarter notes to (Bar 77) G#-C#-G quarter notes to (Bar 78) Bb half note. The piano plays Great and small octave C# to Great octave G back to C# quarter notes to (Bar 77) G#-C#-G notes to (Bar 78) the top staff playing high legato 8th notes Line 3 G down to Line 2 G (crossbeam connected) then Line 2 G up to Line 3 G 8th note figure (crossbeam connected) mf. The bottom staff plays Line 1 G half note. The VC/CB play the piano line (C# down to G back to C#, etc).

After a quarter and 8th rest in Bar 77, the harp plays a “7” septuplet 32nd note rising figure of Great octave G-A-B-C#-D#-E-F# to (Bar 78) Lines 1 & 2 G half notes. The vibre plays (“hard hammers”) on Lines 1 & 2 G half notes as well. The marimba plays mf on two D (d’) 8th notes in Bar 78 (followed by rest marks). Etc.

Skipping to Bar 94 in page 24 (1:34 point on cd track #5), we come to the scene where Ben sees the girl wandering off the highway clutching her damaged doll. Four trumpets in straight mutes once again play the general pattern given in Bar 76 but now as chords. So they play p the Ab/Db/F/Ab (Db maj) quarter note chord to 8th note figure chords G/C/E/G (C maj) to Gb/Cb/Eb/Gb (Cb maj) to Ab/Db/F/Ab (Db maj) to G/C/E/G (C maj) to (Bar 95) Gb/Cb/Eb/GB (Cb maj) quarter note chord to F/Bb/D/F (Bb maj)

quarter note chord tied to 8th notes (followed by an 8th rest). Clarinet II and bass clarinet plays *p* on *chalumeau* register tenuto quarter notes Eb up to Ab back to Eb to (bar 95) Ab quarter note to Eb quarter note tied to 8th note. The contra-Fag plays the A dotted half note tied to half note next bar and tied to 8th (followed by an 8th rest). The bassoon plays *p* steady crescendo (as also the trumpets and other playing instruments) tenuto quarter notes Bb up to small octave Eb down to Bb up to (Bar 95) Eb down to Bb quarter note tied to 8th note. The bass drum is rolled *pp* < *mf* > *pp* in the same pattern in those two bars. The piano top staff plays tenuto quarter notes Great octave Eb/Bb/Eb (small octave E-flat) up to Ab/Eb/Ab back down to the prior notes to (Bar 95) Ab/Eb/Ab down to Eb/Bb/Eb quarter notes tied to 8th notes. The bottom staff is trem between written Contra octave A to Great octave A dotted half notes, but played 8va basso. The viole play tenuto quarter notes small octave Eb-Ab-Eb to (Bar 95) Ab down to Eb quarter note tied to 8th note (followed by the 8th rest). The celli play tenuto quarter notes Bb up to Eb back to Bb to (Bar 95) Eb quarter down to tenuto Bb quarter tied to 8th. The basses play tenuto quarter notes small octave Eb up to Ab down to Eb to (Bar 95) Ab down to Eb quarter note tied to 8th note.

After a quarter rest in Bar 95, “open” horn I plays *p* on Line 1 F half note tied to half note in Bar 96 held fermata and then tied to 8th note (followed by an 8th rest). All other instruments are with the half rest held fermata. The scene here is when Ben gets out of the patrol car and yells, “Hey, honey!” The lost girl does not respond and very shortly Ben runs out to her, as I’ll explain musically very shortly.

After that fermata-held half note, some of the strings and woodwinds play quarter notes sustained (tied) in next few bars. So we find clarinet I playing *pp* on Line 1 F quarter note tied to (Bar 97, start of page 25) dotted half note and tied to Bars 98-99 in a steady crescendo in those two bars. Clarinet II plays middle C quarter note tied to dotted half notes next three bars. The bass clarinet plays small octave A quarter tied to next three bars; C.F. plays small octave D, and bassoon plays small octave G. After that fermata half note, viole I play *pp* bowed trem on Line 1 F quarter note tied to dotted half notes in Bars 97-99 while viole II play middle C. VC I plays small octave register G while VC II plays Great octave A and CB plays small octave D bowed trem.

In Bar 97, oboe I is “solo” playing *mp* > (decrescendo) on Line 2 E quarter note legato to D# half note, repeated next bar but *mf* >. In Bar 98, flute I plays *mf* > on Line 3 E quarter to D# half note. In Bar 99 (*poco accel*), the flute and oboe play forte crescendo F# quarter note to 8th note figure F-E-F#-E.

In Bar 100 (*Vivo* in 4/4 time) at the 1:49 point on track # 5, we come to the scene where Ben runs out after the lost girl. The flutes and oboes first sound *sfz* on the E rinforzando 8th note (followed by an 8th/quarter/half rest marks). Clarinet II plays the C 8th (followed by rests) while clarinet I plays the F rinforzando 8th (followed by an 8th rest) and then the descending forte run of 16th note figures, as I’ll discuss shortly. The bass clarinet plays the Bb rinforzando 8th note (followed by the 8th and two quarter rests) and then forte the start of the 16th descending run for that instrument, as I’ll discuss. The C.F. plays the Eb and the Fag the F# 8ths (followed by rests). The horns in “metal mutes” sound *sfz* on rinforzando C/F/A 8th (F maj 2nd inv) notes (followed by rest marks). The piano sounds on Great octave Eb/Bb/Gb on the lower staff and middle C/F/A 8th notes on the op staff. Viole sound the C/F/A (a’) 8th notes (followed by an 8th rest) and then their start of the 16th note descent figures. Celli play D#/A#/F# (D# min) 8ths (with an 8th and

two quarter rest) then their start of the 16th note run. The CB play small octave Eb 8th (followed by rests).

On the first beat of Bar 100, the “unis” violins immediately start the forte descent of 16th note figures starting on Line 3 *rinforzando* E 16th note. So we find E-E#-D-Db to next figure (16ths connected by two crossbeams) of C-B-D-Bb to A-Ab-G-F# to F-E-G-Eb to (Bar 101, start of page 26) Line 2 F#-F-E-Eb to D-C#-E-C to B-Bb-A-Ab to G-F#-A-F to (Bar 102) Ab-G-F#-F to E-D#-F#-D to C#-C-B-Bb to A-G#-B-G. Then next bar (Bar 103) is *meno*.

On the 2nd beat of Bar 100, the viole (treble clef) start the run on Line 2 G-F#-F-E to Eb-D-F-Db to C-Ab-A-Bb to (Bar 101) D-Db-G-Ab to Bb-F-F#-G to G#-E-E#-F# to D#-A#-B-B# to (Bar 102) C#-D-Eb-C to A-Bb-B-C to A-D#-E-E# to F#-E-D#-D.

On the 4th beat of Bar 100, the celli start their run on Line 1 G-F#-F-E to (Bar 101) Eb-D-F-E to Eb-B-C-Db to C-G-G#-A to F#-F-E-D# to (Bar 103) A-G#-G-F# to F-E-D-Eb to C-C#-A-B to Bb-G-C-A.

The clarinets play the viole line while the bass clarinet plays the celli line. However, there are several enharmonic note differences. For instance, on the 3rd beat of Bar 101, the clarinets play Ab-E-E-Gb instead of the G#-E-E#-F# that the viole played. On the 4th beat, clarinets play Eb-Bb-B-C while the viole play D#-A#-B-B#. In bar 102, the clarinets play Line 1 Db-D-Eb-C to A-Bb-B-C to A-D#-E-F to F#-E-D#-D. Some enharmonic note changes were made for the bass clarinet run as well. So starting on the 3rd beat of Bar 101 we have C-G-Ab-A to F#-F-E-Eb (E-flat instead of D-sharp) to (Bar 102) A-Ab-G-Gb to F-E-D-Eb to C-Db-A-B to Bb-G-C-A.

In Bar 103 (*meno*), the bass clarinet ends the run on lowest D 8th (followed by rests). After a quarter rest, clarinet I, top staff piano and viole play *mf* on 16th notes D#-E-D#-Cx (double-sharp) to D# half note *decrescendo* and tied to whole note *p* in Bar 104. The clarinet plays the enharmonic Eb notes (instead of D#). In Bar 104, the English horn is “solo” playing *mp* the 16th note figure Eb-Fb-Eb-D to Eb dotted half note *decrescendo p*. Back in Bar 103, the celli are bowed *trem sfz-p* on Great octave D to E half notes (repeat next bar) while *divisi* CB play *trem* on Great and small octaves D to E half notes. The bottom staff of the piano plays Contra and Great octave D to E half notes (repeated next bar). The C.F. plays *p* on Great octave D to E half notes.

The MMM *cd* stops at this point after the 16th figure run descent at the end of Bar 104 with an additional hold on the piano on the D notes.

In Bar 105 (start of page 27), flute I and bassoon begin to play a now familiar or recurring four-bar phrase *mp* on Line 1 A quarter note to G# dotted half note (repeated in Bar 106 but *mf*) to (Bar 107) B half note to crossbeam connected 8th notes Bb-A-B-Bb to (Bar 108) A quarter note to G# dotted half note. Around Bar 106 and 107, Ben questions the unspeaking child, “What’s your name?” The C.F. plays *p* on half notes Great octave D to E (repeated in Bars 106 & 107) to (Bar 108) D half note to D#-E quarter notes. The bottom staff of the piano plays the same pattern on Contra & Great octave D to E half notes to (Bar 108) D half to D#-E quarter notes. 8 violins A [or I] play *pp < mf > pp* bowed *trem* on Line 2 G and Line 3 F# whole notes (repeated next two bars) to (Bar 108) G/F# whole notes tied to 8th notes in Bar 109 (followed by rest marks). Violins B are silent. The viole still play the D# whole notes tied thru Bar 108. Celli play Great octave D to E half notes bowed *trem*, repeated thru Barr 107, then D half to D#-E quarter notes

bowed trem. Divisi basses play the same pattern on Great and small octave D to E half notes bowed trem, etc.

In Bar 109, the muted horns play the last two bars of that phrase, but you cannot hear them clearly since the helicopter is making quite a racket circling around Ben and the lost girl. Celli * basses continue the bowed trem on quarter notes C# up to A to Ab to F to (Bar 109) Bb half note to D-C# quarter notes to (Bar 110) A#-G#-F#-F quarter notes to (Bar 112) G half note to F#-D# quarter notes bowed trem. In Bars 111-112, the English horn/clarinet and bass clarinet play the last two bars of that four-bar phrase.

In Bar 113 (*Piu Mosso*), start of page 29, we come to the scene where Ben's partner in the patrol car hears over the radio, "Car 5W. Code One..." Here we come for the first time a roughly four-bar phrase that will be heard again at least a few times more later in the movie. The bassoon and viole play an initial fragment of the phrase. First, however, the altri instruments used for this section play the combined C min (C/Eb/G) tonality. The flute plays p on Line 1 G whole note tied to next two bars to (Bar 116) on E whole note. The alto (bass) flute plays on middle (Line 1) C whole note to (Bar 114) Db and tied to next bar and then, in Bar 116, the C whole note. Clarinet I plays p on Line 1 Eb whole note thru Bar 115, then Bb in Bar 116. The muted horns sound mf-p on rinforzando Line 1 C/Eb/G whole note to (Bar 114) Db/Eb/G for two bars, then Bb/C/E in Bar 116. The harp sounds Line 1 C/Eb/G half note triad (followed by a half rest). The celli play the Great octave D 8th note (followed by rest marks), and the divisi basses play Great and small octave D 8th notes (followed by rest marks).

After a quarter & 8th rest, the bassoon and viole play p on small octave B rinforzando stand alone 8th note to Bb down to C# rinforzando 8th notes (these two notes crossbeam connected) up to the A rinforzando quarter note tied to half note in Bar 114 to the Bb half note to (Bar 115) A to Bb half notes to (Bar 116) F# to G half notes.

After an 8th rest in Bar 114, the oboe and 8 violins I begin to play p the complete movement phrase. We find rising staccato and crossbeam connected 8th notes Line 1 A-Bb-G (g'') to Line 2 F# rinforzando dotted quarter note legato (curve line) to F 8th note. Then, in Bar 115, the phrase continues with Line 2 E down to Line 1 A staccato 8th notes (crossbeam connected) up to Line 2 Eb rinforzando quarter note tied to Eb 8th note, part of a crossbeam connected descent of four 8th notes consisting of Eb-D-Db-C (the last three notes are staccato notated with the dot over each note). Then, in Bar 116, Line 2 C# down to Line 1 F# staccato 8th notes up to Line 2 C quarter note rinforzando tied to C 8th, part of a crossbeam figure of 8th notes C-B-Bb-A (the last three notes are staccato). Etc.

Back in Bar 114, after a half and 8th rest, the celli (and clarinet II) play counterpoint on this phrase with Great octave rising rinforzando 8th notes D-Eb-C (c) to (Bar 115) B dotted quarter note rinforzando (> symbol over the note) to A# 8th up to E half note (all three notes played legato) to (Bar 116) G# dotted quarter to G 8th up to Db half note.

In Bar 123, the solo trumpet I in a "Str. Mute" is prominent playing this movement phrase (at the point when Ben's partner says over the radio, "OK, Johnny. Ten-Ten."). So, after an 8th rest, it plays p on Line 1 A-Bb-G (g'') staccato 8th notes to rinforzando F# dotted quarter note legato to staccato F 8th, etc. The marimba plays p a trem (notated like a bowed trem) on small octave A to Bb half notes (repeated next bar). The harp sounds on Line 1 Db/Eb/G whole notes. The viole play p on small octave A to Bb half notes (repeated next bar). The bass clarinet and celli play counterpoint on the

phrase playing the Db rinforzando half note tied to Db 8th note, part of rising crossbeam connected 8th notes Db-D-Eb-C (c) to (Bar 124) B dotted quarter note to A# 8th up to E (e) half note. Clarinet I plays p on Line 1 Db whole note tied to next bar. The E.H. plays on small octave A whole note tied to next bar. Flute I plays on Line 1 G whole note tied to next bar, while flute II (alto flute) plays Eb.

Skipping to Bar 133 (*poco piu mosso*), we have the scene just before Ben & his partner are traveling on the road again, this time with the lost girl falling asleep. The clarinets and bass clarinets play rising “natural tone” 8th note figures. We find clarinet I playing small octave Ab-G-Bb-A to next crossbeam connected figure of G#-B-D-D# (Line 1 D-sharp), all eight notes played legato. Then it plays a continuation of the passage in Bar 134 with crescendo 8th notes E-D#-F#-F to E-G-Bb-A. Flute I also joins in now playing these same notes in Bar 134.

Clarinet II plays Eb-D-F-E to Eb-Gb-A-Bb to (Bar 134) middle Cb-Bb-Db-C to B-D-F-E. The bass clarinet plays A-Ab-C-B to A-C-Eb-E to (Bar 134) F-E-G-Gb to F-Ab-C-B. The C.F. plays quarter notes Great octave register Db-D-E-F# to (Bar 134) A-B-C-D (d). In Bar 134, the bassoon joins in playing 8th notes small octave F-E-G-F# to F-Ab-C-B played legato and crescendo. The piano plays quarter notes Contra and Great octave Db-D-E-F# to (Bar 134) A-B-C-D. The celli play C# (enharmonic Db)-D-E-F# to (Bar 134) A-B-C-D quarter notes. Divisi basses play Great and small octave Db-D-E-F# to (Bar 134) A-B-C-D quarter notes. After a half & quarter rest in Bar 134, the harp plays the 32nd note gliss starting on small octave D-E-F-G#-A-Bb-C up to (Bar 134 in 2/4 time) Line 4 F 8th note.

In Bar 134 (actual cut to the scene on the road again towards the trailer spotted by the pilot), we again hear the patrol car figures heard at the start of this cue. So we find the viole playing p on small octave F rinforzando 8th to F-E 16ths figure (all three notes connected by crossbeams) legato to stand alone F 8th note (followed by an 8h 8th) them (in Bar 136) F-E 16ths to F 8th figure (followed by an 8th rest) to F-E 16ths legato to next bar, etc. The piano sounds p “ped” starting on Contra octave Ab/Eb/Bb half notes (followed by the direction “To Celeste”). The marimba sounds p on two middle C 8th notes 9 followed by a quarter rest) to (Bar 136) the C 8th (followed by a quarter & 8th rest) to C 8th. Horn I with the metal mute sounds the same as the marimba. The flute is sfz-p on Line 2 C half note tied to 8th note in Bar 136. The also flute sounds on F quarter tied to 8th note sfz-p >. Clarinet I sounds on Line 2 C quarter tied to 8th while clarinet II sounds on F. The bass clarinet sounds on E and the C.F. on middle C. VC I play on Great octave Bb rinforzando half note tied to next bars, while VC II play on Eb. Basses play on Great octave Ab.

Let’s go now to the next cue.

“Wreck” [Note: It would’ve been better to simply title this cue “The Trailer” or “Wrecked Trailer” since it is more specifically descriptive of the scene. Cue sheet titles are not necessarily the titles written by the composer, because many times cue titles were not written by the composer. I did not have access to Kaper’s sketch score, so I cannot validate if indeed he wrote these titles as given on the cue sheets.]

Reel 1 pt 1A. Cue # 35612. *Misterioso* in ¾ time signature. 10 pages, 38 bars. Cue ends when Ben tells his partner, Ed, : “Look. Put in a call and get fingerprint—“ and other equipment there at the wreck site right away. CD location: Track #6 up to 2:23.

Scene: Ben turns the corner of the trailer and sees the “wreck” on one side; later determining it wasn’t pushed in (like a crash) but pulled out. It is a true mystery. Therefore, written *misterioso*, “sords” or muted violins and viole are (8violins I divisi, 4 violins II unison) playing softly p bowed tremolo quarter notes (unmeasured trem since we have the three short horizontal slashes on the note stems). So we find violins playing G#/C# to G/C (c’’) to Line 2 D#/G# quarter notes bowed trem to (Bar 2) D/G down to A#/D# to A/D (d’’) while viole play Line 1 D-Db-A to (Bar 2) Ab-E-Eb. In each of these combined triads, we see a tritone (augmented 4th or diminished 5th) interval between the bottom two notes, and a perfect 4th interval between the top two notes. So D to G# is a tritone spacing and that G# to C# is a P4 interval, and so forth. Furthermore, the interval between the lowest and highest notes are each M7 (major 7th) intervals, suggesting also the need for resolution. The use of the tritones especially seems to contribute to the low suspense of the scene in which no resolution to the mystery is seen (or no resolution musically heard).

In Bar 2 (:06 on the cd track # 6) in 4/4 time signature, the vibe plays pp “soft hammers” on descending largely Line 1 & 2 quarter notes Cb/Bb to Bb/A to G/F# to Gb/F, repeated next bars. Note again the M7 interval between each of these pairings (Cb up to Bb, etc). After a quarter rest, horns II & III in “metal mutes” play an ostinato figure for several bars. Horn II plays Line 1 E-E-E triplet 8th notes (crossbeam connected) to E 8th to E dotted quarter note, while horn III plays this pattern on D just below (major 2nd interval). Two flutes also play p on this pattern but on Line 2 C#/D# notes (again, another M2 interval). The piano plays Contra octave C# to D half notes [written Great octave but 8va basso underneath], repeated next bars. 4 VC play p on Great octave C# to D half notes bowed trem, while basses play small octave C# to D bowed trem half notes (again, crescendo from C# to D). Both celli and basses are “senza sord.”

In Bar 4 (after being silent in Bar 3), violins are pp “senza vibrato” (no vibrato warmth that contributes to a cold or at least neutral ambiance) now joining in with the same descending quarter notes played by the vibe, largely Lines 2 & 3. So we find Line 3 Cb/Bb to Line 2 Bb/Line 3 A to G/F# to Gb/F, repeated next bars.

In Bar 8 (:26 point on the cd track #6), the violins (after a quarter rest) now take over playing the repeat figures (ostinatos) played previously by the flutes and horns. So we find Line 2 E/F# 8th note triplet to E/F# 8ths to E/F# dotted quarter notes. The viole are trill on small octave A# (trill to natural) to (Bar 9) B half note trill to C to C# quarter note trills to (Bar 10) B/D (d’) whole notes mf. VC play bowed trem half notes Great octave E to F to (Bar 9) F# to G half notes to (Bar 10) Ab down to Eb 8th non-trem notes (crossbeam connected), followed by an 8th rest, then Ab 8th note non-trem down to Eb half note (now bowed trem). Basses are col celli. Meanwhile, back in Bar 8, after a quarter rest, the oboe plays the now familiar short phrase of Line 2 D# quarter note tied to D# 8th, part of a four-note figure of 8th notes comprising of that D# down to A# down to E (e’) up to Line 2 D to (Bar 9) Line 1 A whole note. Clarinet I also plays this pattern but enharmonically. So we find Line 2 Eb quarter note tied to Eb 8th down to Bb down to Fb up to D 8th notes to (Bar 9) A whole note. In Bar 10, clarinets II & III play G/D whole notes to (Bar 12) B/D# whole notes. In Bar 10, the E.H. plays mf on the B whole note. In Bar 9, the bass clarinet plays small octave F# half note crescendo to G half note to (Bar 10) Ab down to Eb 8th notes (followed by an 8th rest) to Ab 8th down to Eb half note (repeated in Bar 11). In Bar 10, the Fag plays the small octave D whole note. In Bar

11, after a quarter rest, it plays the Bb quarter note tied to Bb 8th down to F-Cb-A 8ths to (Bar 12) E half note tied to D 16th.

Back in Bar 9, horn I plays p on B half note to C-C# quarter notes to (Bar 10) G/B/D whole notes (G maj). In Bar 8, the marimba plays A# trill roll whole note to (Bar 9) D half note to C-C# quarter notes trill roll to (Bar 10) D to G quarter notes (followed by a half rest). The piano plays Great octave E to F half notes in Bar 9 to (Bar 9) F#-G to (Bar 10) Ab down to Eb 8th notes (followed by an 8th rest) to Ab 8th down to Eb half note (repeated in Bar 11) and tied to Eb whole note in Bar 12. In Bar 10, “unis.” Violins play Line 2 Bb half note tied to Bb 8th, part of the four-note figure of 8th notes Bb down to F down to Line 1 B up to Line 2 A to (Bar 11) the Line 2 E whole note > p.

In Bar 11, the trumpets in straight mutes play mp > p the Gb/Bb/Db (Gb maj) 16th note triad to F/A/C (F maj) dotted 8th note triad tied to dotted half notes and tied to quarter and 8th notes in Bar 12 (followed by an 8th and half rest). The Pos in “harmon mutes” play the B/D# (Line 1 D-sharp) whole notes in Bar 11 tied to (Bar 12) quarter notes to B/D# to Bb/D to D/F# quarter note dyads. In Bar 11, clarinets II & III play the Pos line into Bar 12. Incidentally, it was in Bar 9 when Ben states to Ed, “This blood must be 10-12 hours old.”

In Bar 16 (:57 point on the cd), we come to the scene where Ben bends down and picks up a gun with his pencil. The E.H. plays mf > on small octave tenuto G dotted half note to G tenuto quarter note tied to half note in Bar 17 to G tenuto half note (< sfz > on that half note) to (Bar 18) G tenuto whole note played p. The bassoon plays this pattern on Great octave Eb. Horns play this pattern on triad notes F/B/G, and Pos with harmon mutes play the pattern on Ab/Bb/G. The piano plays Great octave Eb tenuto 8th down to Contra octave F rinforzando 8th note (followed by rest marks) to (Bar 17) A-B-Bb tenuto triplet 8ths to Great octave C dotted half note rinforzando. The left hand also plays this bar 8va basso. The basses play this pattern of the piano as well to (Bar 18) Eb/Ab/Bb whole notes.

After a quarter rest in Bar 16, the prominently heard figure heard is played by the straight muted trumpet I and oboe. So, after a quarter rest, the oboe plays Line 1 rinforzando-marked triplet 8th notes A-B-Bb to C half note (like the piano & basses in Bar 17) tied to whole note in Bar 17 decrescendo. The trumpet plays this short phrase on the same notes.

Skipping to Bar 33 (start of page 9) in ¾ time, we come to the scene when Ben says, “No cat ever lived left a print like that.” You can hear this in track #6 at the 2:02 point. The bassoons play f (forte) on Contra octave Bb rinforzando dotted half note decrescendo tied to next bar’s dotted half note. Three open horns play forte on small octave F-E-Gb triplet 16ths connected to the F 8th that is tied to the F half note and tied to F dotted half note in Bar 34. Trumpets in straight mutes play forte on F/B/D dotted half notes tied to next bar. Pos in straight mutes play forte on F#/C#/E notes tied to next bar. The gong sounds a dotted half note (shaped like a diamond). The piano plays A/Bb half notes as notated but the directions are written, “R.H. on black keys” and, on the bottom staff, “L.H. on white keys.” These half notes are tied to 8th notes, then a triplet 16th figure of A#/F#/C# up to E/F/BB/D back down to the other notes, tied to dotted half notes in Bar 34. The viole play forte on F-E-Gb triplet 16ths to F 8th figure tied to F half note and tied to dotted half note next bar.

After an 8th rest in Bar 34, the vibe plays rising and crescendo 8th notes (crossbeam connected) starting on Line 1 G-C#-F#-D-Ab (last five 8th notes are all Line 2) to (Bar 35 in 4/4 time), the Lines 2 & 3 Eb whole notes tied to whole notes next bar. The celeste plays the same pattern but starting on small octave and Line 1 G 8th. The violins play as the vibe but bowed trem to (Bar 35) Lines 2 & 3 Eb rinforzando 8th plays by violins I (followed by rest marks), while violins II play Line 2 & 3 Eb whole notes bowed trem sfz-pp tied to next bar. In Bar 35, the celli play p on Great octave Db whole note bowed trem tied to next bar. Basses play small octave Db whole note (non-trem). The piano plays Db as well, Contra & Great octaves. The harp (“non arpeg.”) plays rinforzando p the Line 1 D/F#/A (D maj) whole notes (with the Let ring curve lines extending outward from the notes). Trumpets are “Cue” very small notes (I believe this means not actually played but perhaps tracked in later on if desired) sfz-p on D/F#/A whole notes tied to next bar as well. Stopped horns play sfz-p on D/F#/A as well. The bass clarinet plays p on lowest Db whole note tied to next bar. After a quarter rest, the oboe and clarinet I plays p on rising quarter notes starting Line 1 A-Bb-Gb to (Bar 36) F dotted half note to E quarter note (all notes played legato).

After a few more bars we come to the seque to the next cue.

“Intercommunication” Reel 1 pt 3. About 30 bars, 8 pages. Cut time (“C” with the vertical line thru its center suggesting at least a moderately fast tempo). Compact disc location: track # 6 from 2:23 – 3:14. Scene: Ed approaches the patrol car and starts to radio in a technician crew to the scene.

Once again we hear the movement motif first heard in R 1 pt 2 starting on Bar 113, as discussed earlier. First the C.F. sounds forte the small octave tenuto C# dotted half note to D staccato 8th (followed by an 8th rest) to (Bar 2) B dotted quarter note tenuto to C staccato 8th to Bb 8 (with an 8th rest) to A 8th (the 8ths are crossbeam connected), followed by an 8th rest to (Bar 3, C# 8th (followed by a quarter rest) up to F# 8th down to D 8th (followed by a quarter & 8th rest). Two basses play the same pattern for two bars to (Bar 3) C# 8th (followed by an 8th rest) to F# quarter tied to F# 8th up to staccato Line 1 C-B-Bb 8ths to (Bar 4) G staccato 8th (with an 8th rest) up to Db 8th (with 8th rest) to Eb 8th (with 8th rest) to Db 8th (with 8th rest).

Four celli and the bassoon play the movement phrase mf. So, after an 8th rest, they play Great octave register A-A# up to F# staccato 8th notes (crossbeam connected) to F rinforzando and tenuto dotted quarter note legato to the E staccto 8th note. In Bar 2, the phrase continues with D# down to G# staccato 8ths up to small octave D tenuto & rinforzando quarter note tied to D 8th to staccato C#-C-B 8ths to (Bar 3) Bb-A-C-Eb staccato 8ths figure to E-F-F#-G staccato 8ths. In Bar 3, after a quarter rest, the bass clarinet plays lowest F# quarter note tied to F# 8th up to C-B-Bb staccto 8ths to (Bar 4) G staccato 8th (followed by rest marks).

In Bar 4, after an 8th rest, 6 violins I start to play the movement phrase mf on Line 1 D-D#-B staccato 8ths to A# dotted quarter note to A 8th staccato note, etc. The clarinet plays the same but enharmonic notes. So we find, after an 8th rest, D-Eb-Cb 8ths to Bb dotted quarter note tenuto & rinforzando to staccato B 8th. The Fag plays beat 8th notes of small octave Ab (followed by an 8th rest) down to Db 8th (followed by an 8th rest) then Eb to D in that pattern. Muted horns play that pattern on Ab/C (with 8th rest) to F/A (8th rest) to G/B (rest) to Gb/Bb (with an 8th rest). Viole play mf on that pattern with middle C

down to A, then B to Bb. VC play it with small octave Ab to F, then G to F#. Basses play it with small octave G up to Line 1 Db, then Eb to D.

In Bar 7 (2:33 point on the cd), the Fag & piano and basses play, after an 8th rest, a fragment of the phrase with rising 8th notes B-C-G to F# dotted quarter to F 8th to (Bar 8) E 8th. After a half rest in Bar 7, the muted trumpet is highlighted playing mf on the phrase with E-F-Db staccato 8th notes to (Bar 8) Line 2 C tenuto and rinforzando-marked dotted quarter note to Cb 8th, then Bb down to Eb staccato 8ths (crossbeam connected) up to A dotted quarter note, etc. The clarinet plays half notes small octave Bb to A to (Bar 8) Ab to middle Cb. Violins play the same but enharmonic half notes G# to B in Bar 8. The bass clarinet plays middle Cb 8th (followed by an 8th & quarter rest) to Bb 8th (with rests) to (Bar 8)C 8th (with an 8th rest) to Db 8th (8th rest) down to small octave G 8th (with 8th & quarter rests). Horns play the Eb/G 8ths (with 8th & quarter rests) to D/F# to (Bar 8) F to F#. Viole play double-stopped small octave Eb/G 8ths (with 8th & quarter rests) to F# 8th to (Bar 8) F to F#. Celli play B 8th (with rests) to double-stopped bracketed Bb/D 8ths to (Bar 8)C 8th (with 8th rest) to Db 8th (with 8th rest) to G 8th.

In Bar 24 (3:00 point on track # 6), after an 8th rest, the C, F. and celli play a phrase fragment of staccato 8th notes of D-Eb-C to B dotted quarter to Bb 8th down to (Bar 25) D whole note. I believe the Fag plays it as Contra octave G-A-F 8ths to (not sure—unclear notes). After a half rest in Bar 24, you hear the high sordini violins playing on Line 3 G half notes played p and tied to whole notes next bar. Horns play Gb/Ab/C whole notes tied to next bar. The Fag plays on small octave Eb whole note tied to next bar. The CB plays on D. Etc.

“Flashlight” Reel 2 pt 2. Duration: 1:29. Scene: Ben & Ed find the desert storeowner, Gramps, dead at his wrecked store. I do not know why this cue was listed on the cue sheets as “Flashlight” since there is not flashlight, as we know of it. The only connection is that the overhead bouncing light (due to the wind) flashes about, revealing Gramp’s body in the cellar. Probably it would’ve been better if the cue was titled “Dead Body” or “It’s Gramps” or simply “The Store.” This cue was not included in the MMM disc.

In Bar 9 (start of page 3), we see the scene when Ben says the walls weren’t pushed in but pulled out, just like in the trailer. The oboe is “solo” playing descending triplet 8th notes starting on Line 2 C#-G#-F# up to Line 2 C dotted half note (all notes played legato). The harp plays it as C#-G#-F# triplet up to B# (enharmonic C) dotted half note. The left hand plays Line 1 D quarter to Line 1 C#. The celeste top staff plays the triplet up to C dotted half while the bottom staff plays an octave lower. After a half rest, the piano sounds p the tenuto Great octave D half note to (Bar 10) D tenuto whole note to (Bar 11) rinforzando sfz D whole note. The viole are pizz in Bar 9 on the G#/B quarter notes (with rest marks) to (Bar 2), after a quarter rest, “arco” quarter note descent of middle C C#-G#-F# up to (Bar 11, *Rit.*) middle C whole note decrescendo. The celli are pizz on small octave D#/F# quarter notes (with rests) to (Bar 10) whole rest to (Bar 11), after a quarter rest, descending quarter notes mf crescendo on small octave C#-G#-F#. After a half rest in Bar 9, the basses play p the tenuto small octave D half note to (Bar 10) tenuto whole note to (Bar 11) rinforzando sfz-p whole note.

Back in Bar 9, the bass oboe (not usually heard in film scores) plays the Line 2 D quarter note to C# dotted half note to (Bar 10), after a quarter rest, C#-G#-F# descending

quarter notes to (Bar 11) Line 2 C whole note. Clarinet II, after a quarter rest in Bar 10, plays p on descending quarter notes starting on Line 1 Db-Ab-Gb up to (Bar 11) middle C quarter note tied to 8th note. The bass clarinet plays, after a half rest in Bar 9, the lowest D half note tenuto to (Bar 10) D whole note to (Bar 11), after a quarter rest, Db-Ab-Gb quarter notes mf crescendo. The Fag also plays those Bar 11 quarter notes but enharmonic C#-G#-F#. The C.F. plays, after a half rest in Bar 9, Great octave D tenuto half note to two whole notes next two bars. In Bar 11, the bass drum sounds sfz-pp a whole note trem roll crescendo. The harp plays there the Contra & Great octave D whole notes rinforzando.

After a half rest in Bar 9, the unison violins play pp on Line 3 [written Line 2 but ottava above the notes] G# half note bowed trem tied to whole notes next two bars.

In Bar 12 (when Ed kneels next to a broken barrel and says to Ben, “Ben, have a look at this...sugar.”), an emphasis four-note figure is played as we see ants crawling all over the exposed sugar on the floor. The flutes play sfz on Line 3 C rinforzando 16th down to Line 2 Db rinforzando 16th to same Db 8th rinforzando note figure (all three notes crossbeam connected) and tied to 8th note (followed by an 8th and half rest). The clarinet plays same. Trumpets I & II with straight mutes play Line 2 C to min 2nd Db rinforzando 16ths to Db 8th figure tied to dotted half note (for tpt I) and 8th note (for tpt II). Trumpet III plays the Line 2 C whole note rinforzando sfz and decrescendo. Pos I & II play Line 1 G/A whole notes. After a quarter rest, Pos II plays forte on the Great octave A dotted half note. After a quarter rest there, the bass clarinet plays the rinforzando lowest Db dotted half note while the C.F. plays Ab, and the bassoon plays Eb. The xylophone sounds forte on Line 2 C down to Db 16ths to Db 8th figure (followed by rests). After a quarter rest, the piano sounds forte on G#/C#/D# and upper staff’s Great octave D#/D dotted half notes rinforzando. The harp is “sfz (non arp)” on Line 1 G/A/C (c”) whole notes. After a quarter rest, the viole play forte 16th notes F-G-Gb-E to F half note. After a quarter rest, the celli play forte on double-stopped and tenuto C#/A dotted half notes while VC II plays on D#. CB plays Great octave G#.

Etc.

“The Telegram” Reel 3 pt 1. 4/4 time signature, 6 bars, :15 duration. Scene: Just after the morgue doctor states that there was enough formic acid in Gramps to kill 20 men, we dissolve to the airport scene. Ben is reading a telegram stating that Doctors Medford will be arriving at 1500 hours. Ben states, “I still don’t get this—*Doctors Medford.*” Note: This cue is not on the MMM disc.

The bassoon sounds mp on small octave D-Db 16ths to C dotted quarter note tied to half note. The bass clarinet also plays this but tied to a middle C 8th note instead (not a half note). The horns (both bass clef) sound mp on Gb/Bb whole notes [written Db/F]. Oddly, the orchestrator writes “(sounding 5th lower).” Horns have been properly transposed so far anyway since this is not a “C” concert score, so I cannot fathom why he would write this note, unless it was a habit to use concert placed “C” notes in other scores. I do not know. After an 8th rest, clarinet I plays small octave D-C#-D 8th notes to Line 2 C# dotted quarter note to C 8th to (Bar 2) B quarter tied to 8th. Clarinet II plays that lowest D-C#-D (d’) 8ths as well, but that Line 1 D is tied to a half note.

After a half rest in Bar 1, the harp is “slow gliss” starting on Great octave F#-G-A-B#-C#-D-E up to (Bar 2) Line 3 B 8th note (followed by rest marks).

In Bar 2, trumpets in “soft mutes” play the E/G#/B (E maj) dotted half note triad to Eb/G/Bb (Eb maj) dotted 8th to D/F#/A (D maj) 16th triads to (Bar 3) B/D#/F# (B maj) whole note triad. After a quarter rest, the bass clarinet plays Line 1 F dotted 8th down to small octave G 16th up to Line 1 F half note tied to quarter note in Bar 3, then F dotted 8th down to G 16th figure again up to F quarter note to E-Eb-F triplet 8ths to (Bar 4) B quarter tied to 8th.

In Bar 4, the Pos in “soft mutes” play the same notes & pattern played in Bars 2 & 3 by the trumpets, but the B/D#/F# whole notes are tied to whole notes in Bar 6, and held fermata. In Bar 4, after an 8th rest, the C.F. plays “solo” the small octave F dotted 8th down to G 16th figure up to F half note tied to quarter note in Bar 5 to same figure up to triplet 8th notes E-Eb-D to (Bar 6) Db whole note, held fermata.

End of cue.

“Little Girl Wakens” Reel 3 pt 2. Cue #35615. 4 pages, :38 duration.

Compact disc location: track # 7 (:40). Scene: Dr. Medford puts formic acid in a glass for the lost and silent girl to sniff. Then she screams, “Them! Them! Them!” After that third time, the music becomes furiously agitated and urgent.

The cue was originally marked in 4/4 time, but this was crossed out for the Cut time signature. We’ll start with the 8 violins A [or I] playing consistently the intense melody figure of forte Line 2 G half note to F# quarter note (followed by an 8th and quarter rest) to (Bar 2) divisi Lines 2 & 3 G half notes to Lines 2 & 3 F# quarter notes (followed by rests) with the crescendo starting its buildup thru Bar 3. In Bar 3, violins I continue the phrase with the Line 2 & 3 Ab quarter notes to G quarter notes to A dotted quarter notes to Ab 8th notes (all notes in this bar played legato). Then, in Bar 4, the violins play descending 8th note triplet figures ff (fortissimo) of Lines 2 & 3 G to now unison Line 3 Eb to D triplet value 8ths to next figure of Line 2 B-Bb-A to F#-F-D to 16ths figure C#-C-A-G#.

4 violins “B” [or II] play bracketed double-stopped E/C (c’) whole notes bowed trem forte to (Bar 2) E/C again but sfz and tied to half notes in Bar 3 and tied to 8th notes rinforzando in Bar 4. After an 8th rest, violins II play the triplet 8ths fortissimo of Line 2 C-C#-D to G-G#-A to 16ths figure Line 1 F#-G-D-D#. 4 violas play forte on Bb/G (g’) whole notes bowed trem to same next bar but sfz and tied to whole notes next bar and to rinforzando 8th notes in Bar 4. After an 8th rest, the violas play descending triplet 8ths Line 1 Ab-A-Bb to Eb-E-F to 16ths D-Eb-Bb-B. 4 celli play forte on double-stopped F#-C# (middle or Line 1 C-sharp) bowed trem, then sfz in Bar 2 and tied to next bar and tied to rinforzando 8th notes (followed by the 8th/quarter/half rest). 2 basses play forte on small octave C, then sfz C whole note in Bar 2 tied to next bar and tied to rinforzando-marked (> glyph over the note) 8th note (followed by rest marks).

After a whole rest in Bar 1, the piano plays forte of rising triplet 8ths starting on small octave Bb to Line 1 Db-E to G-G#-A crescendo to (Bar 2) the Bb rinforzando 8th note (followed by rest marks). This is followed by the direction, “To Celeste.” After a half rest in Bar 1, the harp plays forte crescendo an ascending gliss starting on Great octave C-Db-E-F#-G-A#-Bb up to (Bar 2) Line 3 G 8th note (followed by rests). The timp is trem rolled p on Great octave C whole note with the direction “(play 8va higher if no low “C” timp).” Then sfz whole note trem roll in Bar 2 tied to next bar and tied to rinforzando 8th note in Bar 4. The muted tuba plays forte on the Great octave C whole

note, then sfz in Bar 2 tied to next bar and to 8th in rinforzando sfz in Bar 4. Pos II & I play whole notes forte on G/B (b) respectively, then sfz in Bar 2 tied to next bar & tied to 8th notes in Bar 4.

Silent in Bar 1, the open trumpet in Bar 2 joins in with the dynamic build by playing the legato trem forte between dotted half notes Bb-C to “6” sextuplet 16ths Bb-B-C-C#-D-D# to (Bar 3) E half note trill to F to F# quarter note trills to (Bar 4) the G 8th note (followed by rest marks).

In Bar 1, stopped horns play forte the Gb/Bb/Db (Gb maj) whole note triad to (Bar 2) same triad but sfz and tied to next bar and tied to 8th notes in Bar 4. The Fag plays on small octave E whole note forte, then sfz in Bar 2 and crescendo tied to bar 3 to (Bar 4) the rinforzando 8th note. The C.F. plays on small octave C. The bass clarinet plays this pattern on small octave G.

After a half rest in Bar 1, two clarinets play forte crescendo the same triplet figures as the piano of Bb-Db-E to G-G#-A to (Bars 3 & 4) col trumpet I. In Bar 4, unlike the trumpet, after the G 8th and 8th rest, the clarinets continue on. Clarinet I continues with triplet 8th note figures C-C#-D to G-G#-A to 16th figure notes F#-G-D-D#, whereas clarinet II continues on with triplet 8ths Line 1 Ab-A-Bb to Eb-E-F to 16ths D-Eb-Bb-B.

Oboes are col violins I, but staying on Line 2 notes and ending on the G 8th in Bar 4. In Bar 2, the flutes join in with the dynamic build playing forte on Line 3 G half to F# 8th and so forth (see violins I) to (Bar 4) the G 8th, followed by rest marks.

Skipping to Bar 10 at the :23 or :24 point on the cd track #7, we come to the scene where the Medfords, Ben, and FBI agent Robert Graham (James Arness) go out to the desert at early evening before sunset. The violins are bowed trem on rising 8th notes Line 2 B-F#-C (c’’) -G to next figure of Line 3 Eb-Bb-E-B (the vib also plays these notes) to (Bar 11) mf fingered trem between divisi whole notes Lines 2 & 3 F and Gb whole notes (repeated next bars). The harp, after a half and quarter rest in Bar 10, plays the ascending gliss starting on Great octave G-Ab-B-C-D#-E-F up to (Bar 11) Line 3 F 8th note to (Bar 12) Great and small octave F# whole notes rinforzando. The piccolo and flute are mf legato trem (notated like the fingered trem of the violins) between whole notes Line 3 F-Gb. The oboes are “Cue” on that legato trem Line 2 F-Gb whole notes. Clarinets play Line 2 F-Gb legato trill mf as well. The horns (bass clef) play Great and small F# whole notes sfz. Pos sound F# Great & small octave rinforzando quarter notes tied to 8th notes, repeated next bars.

The most prominent phrase is the playing of three triplet 8th note figures repeated a few bars by the piano especially. So we find the piano playing fortissimo Contra and Great octave rinforzando triplet 8th notes D-E-F to E-C-D to Bb-C-A, played also in entirety by the C.F. and basses. The Fag plays the phrase except for the final triplet value 8th note on the third figure. The celli play the first two triplet figures; the bass clarinet the first figure to E 8th.

Etc.

“Ant Hole” Reel 4 pt 4. Cue #35616. *Slowly* in 4/4 time signature. Compact disc location: start of track # 8. Scene: Pat Medford flying above the desert in a helicopter with Robert Graham spots the giant mound of the ant hole, exclaiming, “Hold it!”

Oboe I plays mf Line 1 D whole note crescendo to (Bar 2) the forte D quarter note tied to 8th note 9 followed by an 8th and half rest). The E.H. plays mf on small octave F [written middle C a perfect 5th interval above] crescendo to the forte F quarter note tied to 8th note. Clarinet I plays mf on whole note B [written middle C# above] crescendo to quarter note decrescendo and tied to 8th note in Bar 2, while clarinet II plays on small octave E [written F#]. The bass clarinet plays on small octave F#. The C.F. plays on small octave A#, while the bassoon plays on small octave C#.

Muted trumpets play largely small octave F/B/D (B diminished) whole note triad mf crescendo to (Bar 2) same F/B/D (d') whole notes sounded F. p. to (Bar 3) same triad played tenuto to (Bar 4) same triad tenuto and tied to next bar. Three muted trombones play mf crescendo on F#/C#/E (e) whole note triad to same next bar sounding f decrescendo p, then same triad in Bar 3 played tenuto and same in Bar 4 but tied to next bar. The tuba plays the same pattern on Contra octave A# whole notes. The basses play on Great octave A#.

After a half rest in Bar 1, the piano plays [notated 8va basso below written higher octave notes] lowest or Sub-contra octave A#/Contra-octave F#/Great octave C# triplet value 16ths up to Great octave E/F/B/D (small octave D) triplet value 16ths back down to the previous notes up to normal value 16ths E/F/B/D (followed by a 16th and quarter rest). In Bar 2, the piano plays the same "3" triplet 16ths figure to E/F/B/D 16ths chord tied to dotted half notes. Once again, Kaper puts special emphasis on the piano (s) tonality in this score.

In Bar 2, the harp plays descending to rising glissandi ("high fast glisses ad lib") mf starting on Line 2 Bb-A-G#-F-E-D#-Cb, continuing on ad lib up & down throughout the next several bars. The vibe plays mf on soft hammers (after a quarter rest in Bar 2) on Lines 2 & 3 C half notes tremolo to B/B (b' b'') quarter notes trem tied to quarter notes in Bar 3 back to C/C (c'' c''') half note trem to B/B quarter notes to (Bar 4) C/C quarter notes trem to B/B quarter notes to C#/C# half note trem tied to next bar. Flute I and alto flute play the same pattern as the vibe. So flute I plays mf on Line 3 C half note to Line 2 B quarter note tied to quarter note next bar, etc. Flute II (alto) plays Line 2 C [written F a perfect 4th above] half note mf, and so forth.

After a half rest in Bar 2, stopped horns I & II play sfz-p on Line 1 Gb/Ab [written Db/Eb perfect 5th above] rinforzando half notes tied to half notes in Bar 3, then Gb/Ab half notes again tied to dotted half notes in Bar 4 to Gb/Ab quarter notes tied to next bar, etc. After a half rest in Bar 2, the marimba plays sfz-p on Line 1 Gb/Ab half notes again but tremolo (notated like the bowed trem of the strings) tied to half notes in Bar 3, then another rinforzando Gb/Ab half notes tied to dotted half notes in Bar 4, then as quarter notes, etc.

The strings are prominent in Bars 7-8 (3/4 time) at about the :23 point on the cd track #8. Violins I plays sfz-p descending quarter notes bowed trem on Line 3 A-G#-D# while violins II play Line 2 Bb-A-E (so dissonant M7 intervals seen several times before in the score). Violas play mf ponticello on ostinato figures of E-F-E bowed trem 8th note figures. 2 VC I play pont on small octave Gb half note to Eb quarter note bowed trem, while VC II play Great octave Bb half note to G. The CB play small octave D# half note bowed trem crescendo to C# quarter note bowed trem. Etc.

In Bar 9 (:30 point on the cd track # 8), we come to the overhead scene (from the perspective of the helicopter above) of a mutant ant coming out, carrying in its mandibles

the bony rib cage of a human victim. Once again the piano is highlighted playing (along with the bassoon/celli/basses) a creepy monster ant motif that is heard later in the score. So we find them playing forte the Great octave D dotted 8th note to D#-E 32nd notes (all three notes connected by crossbeams as a figure) to the next similar figure of F dotted 8th note to E-Eb 32^{nds} back to the first figure of D to D#-E to stand alone rinforzando and staccato F 8th note (followed by an 8th rest). Repeat in Bar 10. After a quarter rest in Bar 9, clarinet I/bass clarinet/Pos I & II/ play a counterpoint five-note phrase. Clarinet I (and Pos I) play it as small octave F#-F#-B triplet 8ths to rinforzando middle C 8th to rinforzando C dotted quarter note (repeat next bar). The bass clarinet (and Pos II) play it forte as G-G-C “3” triplet 8ths to Db 8th to D dotted quarter note (repeated next bar). Horns I & II play the last two notes of this phrase as small octave Db 8th to D dotted quarter notes, and (for horn I) Line 1 C 8th to C# dotted quarter note.

On the 4th beat of Bar 9, flute I plays legato trem between Line 3 G# to A quarter notes to (Bar 10) G#-A whole notes (repeated next two bars), while flute II (standard flute, not the alto flute) plays this on F# to G a major 2nd interval below. 4 divisi violins (top staff of three staves of the 12 violins) play this pattern on B to C (c’’) and G# to A. The middle staff divisi 4 violins play the fingered trem on Line 3 G/Bb to Ab/Cb, and the bottom staff of 4 divisi violins play the fingered trem on Line 3 F#/A to G/Bb. 2 violi I are bowed trem on Line 2 C/F quarter notes tied to whole notes next three bars, 2 violi II play it “harmonic” on Line 1 F/Bb.

In Bar 11 (*Meno*), after an 8th rest, the trombones are highlighted playing ascending 8th notes as a variation of that creepy mutant ant motif. Pos I plays small octave F#-F#-B to C-C#-C# F# to (Bar 12) G-G#, etc., while Pos II plays Great octave G-G-C to Db-D-D-G (g) to (Bar 12) Ab-A-A-D (d’), etc. The trumpets start to join in on the 8th notes in Bar 12. After an 8th rest, trumpet III plays F#-F#-C# to D-D# (followed by a quarter rest), but tpts I & II take over on E-E-A while tpt I plays Line 2 D#-D#-G#, etc. The cello & basses are bowed trem on quarter notes C-C#-D-D# to (Bar 12) E-F-F#-G, etc.

Etc etc.

“Burning The Ant Hole” Reel 5 pt 1. Cue #35617. 15 pages, 2:00. Compact disc location: track #8 starting at 1:18. Scene: Ben, Graham, the Medfords, and a few military top guns bazooka the ant hole with phosphorous explosives to keep the ants down in the nest. Strange that only several people are there. You would think at least several hundred military personnel would be present to try to stop the mutant ant invasion! But that’s Hollywood for you!

Kaper composes a rousing movement motif, not too dissimilar to the one heard when Ed radioed the helicopter after finding the “Lost Girl.” Skipping to Bar 10 (about the 1:35 point on the cd track), we come to the full-fledge rendering of this movement motif played by 6 violins I and 6 violins II most prominently, augmented by the 2 flutes, oboe, and clarinet I. Violins I play forte Line 1 B-C#-D (d’’) “3” triplet 8th note down to tenuto Bb quarter note tied the Bb triplet value 8th, part of the new triplet figure of Bb-B-C# to next triplet figure of D-E-E# to (Bar 11) triplet 8th note F# followed by a triplet value 8th rest down to D triplet 8th (both 8th notes are crossbeam connected) up to tenuto G quarter note tied to triplet value G quarter note down to triplet value Eb 8th up to tenuto Ab quarter note tied to (Bar 12) dotted 8th note down to E 16th (Bb-E notes are crossbeam

connected as a figure) up to next figure of A dotted 8th down to F 16th up to next figure of Bb dotted 8th down to F# 16th up to final such figure of B dotted 8th to G 16th to (Bar 13) Line 3 8th note (followed by an 8th/quarter/half rest marks).

The muted trombones are also highlighted in a counterpoint brass emphasis. They play forte on C#/F/G (g) 8th note triad in Bar 10 (followed by an 8th rest) to B/E/G# (E maj 2nd inversion) quarter note triad legato to Bb/Eb/G (Eb maj 2nd inv0 8th note triad (followed by an 8th rest) to C/F 8th. In Bar 11, they play 8th note triads (with 8th rests between them) of A/Eb/G to (after an 8th rest) Bb/E/G# 8th triad (both connected by a crossbeam) to (after an 8th rest) B/F/A to (after an 8th rest) C/F# (followed by an 8th rest). Pos III is silent in Bar 12, but Pos I & II continue the pattern with 8th notes C/F# to C#/G (crossbeam connected), then D/G# to D#/A. After a half & quarter rest in Bar 10, muted trumpet III plays forte the small octave A 8th (followed by an 8th rest) to (Bar 11) B 8th (followed by an 8th rest) to middle C 8th (both 8ths connected by a crossbeam) to (after an 8th rest) C# to (after an 8th rest) D 8th (trumpet IV joins in playing the Bb 8th note) crossbeam connected, followed by an 8th rest. In Bar 12, it continues the pattern with trumpet IV on Bb/D to B/D# (crossbeam connected), then C/E to Db/F.

I will not spend the time to go into every instrument line in this phrase, but I will mention a few others. Viole play double-stopped Db/G 8ths (followed by an 8th rest) to Ab quarter legato to G 8th (followed by an 8th rest) to A 8th (with an 8th rest) to (Bar 11) “non div.” D#/B 8ths (with 8th rest) to E/C (with 8th rest) to E#/C# (with 8th rest) to A/F (with 8th rest). In Bar 12, it continues with F#/D to G/Eb to G#/E to A/F 8th dyads (with the 8th rests in-between). Celli play double-stopped A/F (f) 8ths (with 8th rest) to E quarter legato to Eb 8th (followed by an 8th rest) to F 8th (with 8th rest) to (Bar 11) G to G# (crossbeam connected), then A to A# (crossbeam connected), with 8th rests in between. In Bar 12, they play the pattern on A#-B, then C-C#. The CB plays small octave F 8th (with 8th rest) up to middle Cb quarter legato to Bb 8th (with 8th rest) to middle C 8th (with rest) to (Bar 12) A-Bb crossbeam connected 8th notes with the 8th rest mark between them, then B-C to (Bar 12) C-C#, then D-Eb.

The Fag is col CB in Bar 10, then col bottom notes of viole (but enharmonic Eb instead of D#, and F instead of E#). The C.F. is col celli but enharmonic on some notes. The E.H. is col the top notes of viole. The bass clarinet is largely col the CB line.

In Bar 13 (1:39 point on track # 8), the muted trumpets and open horns are emphasized in response short phrases after the movement phrases by the violins, etc. First trumpets I & II play (as well as clarinet I) forte on triplet 8th notes Line 2 C-Eb-C to B-Bb-A to G# half note (Ab enharmonic quarter note for the clarinet), with the horns taking over (after a half rest in Bar 13) on triplet 8th notes Eb-Gb-EB (the English horn also plays along this exact line) to D-Db-C. In Bar 14, the trumpets return with the triplet figures C#-E-C# to C-B-BB to A (a') half note (A quarter note for the clarinet), and the horns take over on E-G-E to Eb-D-Db (Eb-D-C# for the E.H.). In Bar 15, the oboe, clarinets, and violins take over the phrase development with the triplet 8ths D-F-D to C# quarter note (Db for clarinets) to D#-F#-D# triplet (Eb-Gb-Eb enharmonic notes for the clarinets) to D quarter note to (Bar 16) E-G-E triplet to Eb quarter note to F-Ab-F to E-F-G triplets.

Back in Bar 13, trumpets III & IV play D/G 8ths (followed by an 8th rest) to Db/Gb 8ths (followed by an 8th rest) to Eb half note. In Bar 14, they play Eb/Ab 8ths (with 8th rest) to D/G 8ths (with rest) to E half note. Etc. Pos play A/E/G 8ths (with 8th

rest) to D/G 8ths (with rest) to F/C/A half note triad. In Bar 14, the Pos play Bb/F/BB 8ths to (after an 8th rest) Eb/Ab to (after a rest) to Gb/Db/Bb (Gb maj) half note triad. Etc. Etc.

In Bar 17 (about 1:45 in the cd track), the music de-intensifies, and the solo horn is emphasized in the scene where Graham sets up the officer holding the bazooka. So, after a quarter rest, it plays mf on D up to A quarter notes down to E (e) quarter note tied to quarter note next bar (half note duration value), then up to B down to G tenuto 8th notes (crossbeam connected) up to D down to A tenuto 8th notes up to E (e') tenuto quarter note. In Bars 19-20, the muted trumpet I is solo taking over that exact phrase (same notes but higher octave).

Back in Bar 17, the harp is arpeggiando (vertical wavy line rolled chord) on whole notes G/D/B on the lower staff and A/E/A (a'') on the upper staff). In Bar 18, it is arpeggiando on F/C/A (F maj tonality but spaced apart notes) on the bottom staff, and G/D/B (b'') or G maj tonality with spaced apart notes. Repeat this two-bar pattern in Bars 19-20. In Bar 17, the strings play the same tonalities. So we see violins I playing Line 2 tenuto A while violins II play Line 2 E (e''). Viole I & II play Line 1 tenuto A. Celli play double-stopped bracketed whole notes D/B (b). The basses play small octave G tenuto whole note. In Bar 18, the violins play D/B, viole on G, celli on C/A, and CB on F. Repeat this two-bar pattern in Bars 19-20.

In Bar 25 (2:00 point on the track), the three horns are held fermata on small octave and Line 1 E half notes (2/4 time signature). In Bar 26 in 3/4 time (2:04), the music suddenly erupts as the bazookas fire upon the top of the anthill. First the foundational tones are set by the bass clarinet/Fag/C.F./Pos/tuba/ bass drum/viole/VC/CB. The bass clarinet plays forte on small octave G dotted half note crescendo to G in the next bar, but held fermata and decrescendo, then Ab crescendo in Bar 28, etc. The C.F./Fag/tuba sound on the C dotted half note in Bars 26-27, then C# in Bar 28. The open trombones play G/C#/F# dotted whole notes crescendo in Bar 26 to (Bar 27) fortissimo same triad, held fermata and decrescendo to p. Then, in Bar 28, they play Ab/D/G crescendo, etc. The viole are bowed trem forte on small octave C# dotted half note crescendo to ff on C# in Bar 27, held fermata and decrescendo, then sfz on D/G in Bar 28, etc. The celli play G/F#, then Ab bowed trem while the basses are bowed trem on small octave C (natural, not sharp) in two bars, then C# in Bar 28, etc.

The oboe plays, after an 8th rest, rising rinforzando-marked 8th notes Line 1 F#-B-E (e'')-A back down to D (all 8ths are crossbeam connected) to (Bar 27) Line 2 G trill (to flat) dotted half note, held fermata and decrescendo to p. Then, in Bar 28, it starts another such two-bar phrase on 8th notes (after an 8th rest) G-C-F-Bb-Eb) to next bar's trill (I believe Ab). After a quarter and 8th rest in Bar 26, flute I plays rinforzando 8th notes E-A-D (d'') forte crescendo to (Bar 28) Line 3 G dotted half note trill, held fermata. In Bar 28, after those rests, it plays E#-A#-D# 8ths to the trill in Bar 29, etc. In Bar 27, the piccolo is trill on Line 2 G dotted half note. The E.H. plays, after an 8th rest in Bar 26, rising rinforzando 8th notes F#-B-E-A-D (d'') to (Bar 27) the Line 1 G trill, etc. Clarinet I plays F#-B-E-A-D (d'') 8ths to (Bar 27) G trill, then G-C-F-Bb down to Eb 8ths to the trill next bar. Clarinet II plays an octave lower.

After an 8th rest in Bar 26, the horns play forte the small octave F# [written middle C# above] rinforzando 8th note up to the B rinforzando half note crescendo to (Bar 27) the fortissimo B dotted half note, held fermata and decrescendo to p. In Bar 28, after

an 8th rest, they play the G 8th to C half note crescendo, etc. After a quarter rest, trumpet IV plays forte on the B up to E 8th notes (trumpet III also plays that E 8th). Trumpet's IV E note is tied to a quarter E note, while III plays the rinforzando A quarter note. Trumpet II now joins in playing that A note as well (as an 8th note) up to the D (d'') 8th note (also played now by trumpet I). In Bar 27, they are tutti playing E/A/D/G dotted half notes, held fermata and decrescendo. In Bar 28, the staggered trumpets play the C-F-Bb-Eb notes.

After a quarter rest in Bar 26, the cymbal sounds *p* < on a rolled half note to forte whole note (diamond-shaped) in Bar 27, held fermata > *pp*. The large gong sounds forte in Bar 27. Also in Bar 27, the harp is gliss descending to ascending pattern *ad lib* starting on Line 3 G-F#-E-D-C#-B-A down to Great octave G then gliss up again, etc. Also in Bar 27, the piano is rolled between dotted whole notes Contra-octave C/G to Great octave C for the bottom staff, and small octave C#/F# down to Great octave G.

Back in Bar 26, after an 8th rest, the violins are forte trill on successive rinforzando 8th notes Line 1 F#-B-E-A-D (d'') crescendo to (Bar 27) fortissimo Line 3 G trill, held fermata and > *p*. In Bar 28 (*Piu Mosso*), after an 8th rest, they play 8th note trills on G-C-F-Bb-Eb to next bar's trill, etc.

Skipping to Bar 43 (2:43), the VC play a four-note pattern that was played earlier by the brass. Celli play rinforzando triplet 8ths Great octave A-B-A down to G# rinforzando 8th (followed by an 8th and half rest). Repeat next bar. Violins I are bowed trem on Line 3 & 4 G# whole notes (repeated next bar), while vlns II are trem on Line 2 F/G whole notes. The piano ("both pedals) plays the tenuto whole notes Great Eb and G. The vibe is rolled *pp* between whole notes Line 2 E#/G to F# (repeated next bar). After a half rest, horns play *p* on small octave and Line 1 A half notes tied to half notes next bar to tenuto half notes again tied to next bar. The Fag plays *mf* > on Contra octave Bb whole note, while the C.F. plays Great octave Eb, and bass clarinet on Gb. The flute and clarinet are "cue" on the horns' pattern of A half note tied to half note next bar, etc.

Skipping to Bar 52 (3:00), the clarinet is highlighted playing staccato 16th note figures. So, after a 16th rest, it plays *p* on rising notes starting Line 1 A-D#-E up to descending staccato 16ths Bb-E-D#-A (repeat pattern same bar). The oboe plays Line 1 tenuto G half note to same tenuto G half note but crescendo. After a quarter rest in that bar, the C.F. plays *p* on Great octave Db half note to Db quarter tied to next bar, etc. The stopped horns play *sfz-p* on G#/C#/D (d') half notes to same but crescendo to next bar. The harp plays *p* on a different rapid figure of 32nd notes Line 2 D# up to Line 3 D-C# down to Line 2 G played again as part of the same connected figure. So F#-D-C#-G F#-D-C#-G played 4 X per bar. After a quarter rest, the piano plays Contra octave C half note to C quarter note. Violins I are *sfz-p* fingered trem between whole notes Line 3 F# to G, while vlns II are bowed trem "harmonics" on Line 2 F# (with the diamond above on the B placement). Viole are bowed trem harmonics on Line 1 F#. After a quarter rest, VC are bowed trem *p* on Great octave C# half note to C quarter note. CB are *divisi* on Great and small octave C# notes.

Etc. etc.

"The Descent" Reel 5 pt 2. Cue #35618. *Agitato* in 4/4 time signature. 1:58 duration (cue sheets). Compact disc location: start of track #9.

This is perhaps one of the best, atmospheric cues in this score. It is one of my favorites, almost rather Herrmannesque. Scene: Ben, Robert Graham, and Pat Medford don their gas masks and start to descend into the bowels of the mutant ant nest.

What we find here are neat-sounding measured tremolos played initially by the soli violins, joined in after two and a half bars by the viole and celli. Woodwinds and harp add to the eerie, low suspense effect. The first tones you hear emanate from flute I and harp. The flute plays sfz-pp on Line 2 C rinforzando whole note tied to whole note next bar. The harp plucks sfz on the Line 2 C rinforzando 8th note (followed by an 8th/quarter/half rest marks). After a 16th rest, violins I & II play pp and “(with the point)” three rising 16th notes (connected by two crossbeams below the note stems) > Above the crossbeams are tiny slanted lines, one per each stem, indicating measured tremolo. The first note is Line 2 E that actually equates not as one E 16th but as two E 32nd notes, and so forth for each written note notated on paper. So we have two Line 2 E 32nds [again, written as one E 16th with the crossbeams] up to two Line 3 E 32nd to F 32nds to the next figure (connected by two crossbeams) of four 16ths (again, with the slanted short line thru each stem] of Line 3 E down to line 2 E-D#-E. Repeat this two-figure phrase in the same bar, and repeat in Bar 2.

In Bar 2, the bassoon plays sfz-pp on Line 1 Db rinforzando whole note tied to quarter note in Bar 3 to Db rinforzando dotted half note tied to whole note in Bar 4. In Bar 3, flute I again plays Line 2 C whole note tied to next bar. After a half rest in Bar 3, flute II plays sfz-pp on Line 1 G rinforzando half note tied to whole note in Bar 4. After a half and quarter rest in Bar 3, the clarinet plays sfz-pp on the small octave rinforzando quarter note tied to whole note in Bar 4. In Bar 4, the bass clarinet plays pp rinforzando on small octave Ab whole note, while the contra bassoon plays on Great octave F# whole note. In Bar 2, the harp plays Line 1 Db rinforzando 8th (followed by rest marks) to (Bar 3) Line 2 C 8th (followed by an 8th rest) down to Db 8th (with 8th rest) to Line 1 G 8th (with rest) down to small octave Ab 8th (followed by an 8th rest). The harp is silent in Bar 4.

In Bar 3, the violins again play the initially two-figure phrase of (after a 16th rest) E-E-F to E-E-D#-E to new figure of Line 2 D# down to Line 1 E-D#-E to stand alone D# 16th (followed by a dotted 8th rest). However, after a half & quarter rest in Bar 3, the viole and celli play the unmeasured trem (with the point). Viole play pp on Line 1 D# down to small octave E-D#-E, while celli play Line 1 D# down to small octave E-D#-E.

In Bar 4, the CB are divisi plucking pizzicato on the Great and small octave F# quarter notes (followed by a quarter & half rest). The violins play Line 3 E down to Line 2 E-D#-E to next figure of E-D down to Line 1 E-D# (followed by a half rest). After a half and 16th rest, the viole play small octave E up to Line 1 E-F to descending notes E down to small octave E-D#-E. Celli play the same. Remember, while I am talking about single 16th notes here for convenience sake, actually the notes are doubled as 32nd notes, as given earlier (measured tremolo).

In Bars 5-8, the whole pattern repeats itself a half tone higher. So violins play Line 2 F up to Line 3 F-Gb to next figure of F down to Line 2 F-E-F (repeat same bar and repeat Bar 5 in Bar 6). Flute I plays the C# whole note tied to next bar (repeat in Bars 7-8). After a half rest in Bar 7, flute II plays the Line 1 A# half note tied to whole note. The bassoon plays, in Bar 6, the D (d') whole note tied to quarter next bar, then D dotted half tied to whole in Bar 8. After a half & quarter rest in Bar 7, the clarinet plays the A

quarter tied to whole note next bar. In bar 8, the bass clarinet plays on the G whole note (same for C.F. I believe).

In Bar 5, the harp plucks the Line 2 C# 8th (followed by rest marks) to (Bar 6) Line 1 D 8th (with rests) to (Bar 7) C3 down to D to G# down to small octave A 8th (all notes with 8th rests in between).

Back in Bar 7, the violins repeat the first figures of F-F-Gb to F-F-E-F to new figure of Line 2 E down to Line 1 F-E-F to stand alone E 16th (followed by a dotted 8th rest). After a half & quarter rest in that Bar 7, the viole and celli play Line 1 E down to small octave F-E-F. In Bar 8, the violins play Line 3 F down to Line 2 F-E-F to next figure of E down to Line 1 F-E-F (followed by a half rest). After a half & 16th rest, the viole and celli play small octave F up to Line 1 F-Gb to next figure of F down to small octave F-E-F.

In Bars 9-12, a new sequence is heard. After a 16th rest, the violins play Line 2 F# up to Line 3 F#-G to next figure of F# down to Line 1 F#-E#-F# (repeat same bar and next bar). The harp plucks the Line 2 D 8th to (Bar 10) Line 1 E 8th, etc. Flute I plays the Line 2 D whole note tied to next bar, and the Fag plays the Eb whole note in Bar 2, etc.

In Bar 13 (:22), after a 16th rest, the violins play Line 2 G up to Line 3 G-Ab to next figure of G-G-F#-F (repeated same bar and next), etc.

In Bar 17 (:30), we arrive at a new section of the cue. The oboe plays sfz on Line 2 Ab 8th down to Eb dotted quarter tied to half notes (repeat next two bars). The trumpets (“soft mutes”) play sfz-p on rinforzando whole notes A/Eb/Ab (Line 2 A-flat), repeated next bars. Pos play sfz-p on Bb/E/F# whole notes, repeated next bars. After a quarter & dotted 8th rest, the stopped horns play p on Line 2 C-C 32nd notes to tenuto C half note (repeated next bars). The large cymbal plays pp (“soft stick”) on diamond-shaped whole note (repeated next bars). The vib (“soft hammers”) play pp on descending 8th notes starting Line 2 G#-G-F#-F (crossbeam connected figure) to next figure notes E-D#-D-C#. Repeat next few bars. After a quarter rest, the harp plays p on quarter notes small octave and Line 1 B quarter notes up to F quarter notes down to Lines 1 & 2 C quarter notes to (Bar 18) E down to B to E again to C. (repeat next bar). The celeste plays pp on 16th notes Line 2 A up to Line 3 Eb-Ab-D to next figure of G-Db-C-F# (repeat same bar and next few bars). After a quarter rest, the celli play p on quarter notes small octave tenuto D up to A to E to (Bar 18) G-D-A-E (repeat in Bar 19). CB plays the same tenuto quarter notes.

In Bar 20 (:42) in ¾ time, two clarinets play sfz on small octave B-Bb 16ths down to lowest D 8th figure tied to D half note. The bass clarinet does the same starting on Line 1 B-Bb 16ths, etc. The violins are bowed trem sfz-pp on middle C# dotted half note. After a quarter rest, the celli are bowed trem p on Great octave C half note tied to next bar. CB is same but on small octave C. After a quarter rest, the harp plays on C/A half notes, and the large B.D. is rolled ppp on a half note.

Etc.

“Ant Chamber” Reel 5/3-6/1. Cue #35619. *Modto* in ¾ time (4/4 time in Bar 2). Compact disc location: track #9 starting at 1:48. Scene: The cue starts shortly after the trio burns some stray mutant ants that escaped the cyanide gas due to a prior cave-in. Graham says, “If we meet up with any more live ones, science or no science, we’re

getting out of here.” Then the music starts as they descend further into the nest to the queen’s chamber.

Immediately after Graham’s statement (and before the fade into the further descent scene), we hear Bar 1 in $\frac{3}{4}$ time signature. After an 8th rest, the bass clarinet plays p on small octave A 8th legato to Line 1 D half note crescendo while the contra-bassoon plays small octave A 8th tied to A half note, crescendo. After an 8th rest, 4 celli play p on bowed trem 8th notes starting on Great octave A-D-Ab (all three notes crossbeam connected) crescendo my on stand alone G 8th note decrescendo (followed by an 8th rest). After two quarter rests, 4 violins II play mp crescendo on bowed trem 8th notes small octave G up to Line 1 Eb. After an 8th rest, clarinet I plays p crescendo on largely ascending 8th notes small octave D-Ab-G-Eb played legato. After two quarter rests, clarinet II plays mp crescendo on same G-Eb 8th notes. After a quarter & 8th rest, the alto flute plays mp < on the small octave G# dotted quarter note. After two quarter rests, the bassoon plays mp < on small octave G quarter note.

In Bar 2 (Slow in 4/4 time), the brass and bowed trem violins are highlighted as the trio continues their anxious exploration. Open horns play my rinforzando on dotted half notes F/B/E (e’) to same rinforzando triad quarter notes tied to half notes in Bar 3 to same dotted quarter note rinforzando triad legato to D/G#/C# 8th notes to (Bar 4) Bb/E/A sfz rinforzando whole notes crescendo to next bar. Pos II & III with soft mutes play mf on the same pattern small octave C/D to that A/B 7th note at the end of Bar 3 to (Bar 4) F/G whole notes. In Bar 4, open trombone I plays “quasi horn” sfz on A 8th legato down to E dotted quarter tied to half notes. The bass clarinet plays the same pattern on Line 1 C (etc.) to (end of Bar 3) with the A 8th to (Bar 4) F whole note sfz rinforzando and crescendo. The C.F. and tuba plays the same pattern on small octave F# (Great octave for the tuba) to eventually the D# 8th at the end of Bar 3 to (Bar 4) B whole note. The bassoon plays the pattern on small octave D eventually to the B 8th to (Bar 4) G whole note.

8 violins A [I] play divisi unmeasured bowed trem triplet 8th note figures. We find the top line playing B#-G#-C# (Line 3 C-sharp) triplet to next figure of Line 2 D up to Line 3 C# back down to D to next figure of descending triplet value 8th notes Line 3 C#-G#-B# tied to same B# quarter note trem. Repeat next bar. In Bar 3, the top line plays rising Line 1 E#-C#-F# to next figure of Line 2 G up to Line 3 F# back down to G to next figure of descending notes Line 2 F#-C#-E# to same Line 1 E# quarter note trem. As in the other two bars, each bar is played with crescendo-decrescendo hairpins (<>).

Back in Bar 2, the bottom line of violins I play rising bowed trem Line 1 F#-C-D (d’’) to next figure of Line 1 G up to Line 2 C back down to G, then next figure of Line 2 D-C-F# (Line 1 F-sharp) tied to quarter note trem. Repeat next bar. In Bar 4, they play rising notes starting small octave B-F-G (g’) to Line 2 C-F-C to descending triplet figure notes Line 1 G-F-B to B quarter note trem.

Violins B [II] play mf on Line 1 rinforzando E 8th down to B dotted quarter note tied to quarter note up to rinforzando E down to B 8th notes (crossbeam connected) with that B 8th tied to a B half note in Bar 3 up to rinforzando E 8th down to B quarter to “ponticello” middle C# bowed trem 8th down to (Bar 4) small octave A whole note bowed trem sfz crescendo. 2 viole I play ponticello mf on Line 1 rinforzando E dotted half note to rinforzando E quarter note tied to half note in Bar 3 to rinforzando E dotted quarter note bowed trem down to small octave G# 8th to (Bar 4) A 8th (natural or non-

trem) down to E dotted quarter note tied to half note. 2 violi II play this pattern on small octave B then eventually to D 8th at the end of Bar 3 to (Bar 4) col violi I notes. Two VC I play ponticello bowed trem on small octave F dotted half note (etc.) to eventually the Great octave B 8th to (Bar 4) Bb/E (e) whole note trem. Two VC II play on small octave C/D to eventually the A 8th to (Bar 4) F/G bracketed whole notes. Two basses play ponticello on small octave F# rinforzando dotted half note to rinforzando F# quarter tied to half note in Bar 3 to F# dotted quarter note down to D# 8th to (Bar 4) Great octave register B whole note sfz crescendo.

The English horn plays the violins II line until the end of Bar 3 (8th rest instead of an 8th note). Clarinet I also plays the violins II line until Bar 4, then following the violi line. Clarinet II is col clarinet I. After a quarter rest in Bar 2, the bass drum softly beats p on three quarter notes, then 4 quarter notes in Bar 3 (repeated next bar). The large gong sounds p a dotted diamond-shaped half note in Bar 2 to quarter note (“x” shaped head). After a half rest in Bar 3, it sounds a half note, then a full note in Bar 4. The vibre (“soft hammers”) plays p, after a quarter rest in Bar 2, G/D (d’’) quarter notes down to D/C# (Line 3 C-sharp), followed by a quarter rest. Repeat in Bar 3. Then, after a quarter rest in Bar 4, it softly strikes on Line 2 C/G down to Gb/F# quarter note dyads (followed by a quarter rest). The harp, after a quarter rest in Bar 2, plays forte Contra octave Bb quarter note to Contra and Great octave F quarter notes to C/C quarter notes to (Bar 3) Ab/Ab to Contra octave Bb single quarter note again to F/F again to C/C to (Bar 4) Ab/Ab to Eb/Eb to Bb/Bb to F/F quarter notes. The piano plays forte on the same notes, but all single notes (top line of harp), starting on Contra octave Bb up to Great octave F down to Great octave C, etc.

Skipping to Bar 25 (3:43 track #9) at the start of page 7, Pat Medford exclaims, “Burn it!” referring to the queen’s nest with some remaining eggs. The C.F./Fag/piano are prominent playing triplet 8ths to single rinforzando 8th figures. So they play Great octave (Contra octave for piano) F-E-D# rinforzando triplet value 8th notes to B rinforzando 8th (followed by an 8th & quarter rest) to same F-E-D# triplet descent to (Bar 26) the B 8th (followed by an 8th & quarter rest) to rinforzando quarter notes F-E-D#. After a quarter rest in Bar 26, the “open” tuba also plays fortissimo those F-E-D# quarter notes Great octave register. In Bar 25, after a quarter rest, the bass drum sounds a rinforzando 8th note. In Bar 26, it is rolled on a whole note crescendo. The CB plays small octave triplet F-E-D# to B 8th (followed by an 8th & quarter rest) to F-E-D# triplet 8ths again to (bar 26) the rinforzando Great octave B whole note. In Bar 26, the bottom staff of the piano sounds the roll on whole notes Sub contra octave B up to Contra octave B. The English horns sounds I believe the D whole note tied to Bar 26, while clarinets play on small octave G/B, and bass clarinet on middle C.

In Bar 27 (3:51), Ben and Bob start to burn the nest with their flamethrowers. The C.F./Fag/piano/basses play sfz rinforzando the B dotted half note to B rinforzando quarter note tied to half note in Bar 28 to rinforzando B half note tied to next bar. The B.D. sounds forte on a rinforzando quarter note (followed by two quarter rests) to another quarter note beat, then another one on the 3rd beat in Bar 28.

After a quarter rest in Bar 27 (*Piu mosso*), horns play mf on triplet 8ths Db/F/Ab (Db maj) to triplet value Db/F/Ab 8th to triplet value quarter notes on that triad tied to normal quarter notes. After a half & 8th rest, they play the Db/Eb/G triplet, etc. After a quarter rest in Bar 27, the trombones play that pattern on triplet triad notes A/Eb/G (etc.)

to (Bar 28) forte the same pattern to another triplet, etc. Open trumpets join in Bar 28 with that pattern on triplet triad notes Db/F/Ab, etc. The viole and celli also play on this pattern. Viole play on F/F/Ab, and celli on F/Eb/Db. After a half rest in Bar 27, the cymbal rolls p on half note tied to whole note next bar, steady crescendo. After a half rest in Bar 27, the harp is fortissimo “glisses ad lib” starting a descent on Line 4 C-B-Ab-G-F-Eb-Db down to (Bar 28) Contra octave B then ascending/descending glisses in that bar.

After a half rest in Bar 27, the violins, piccolos, and clarinets are trill on descending quarter notes C-B to (Bar 28) A# (Bb enharmonic for the clarinets) to A (a’’) [but a’’’ for the violins] all played legato up to the start of a new legato sequence of C to B to next bar, etc. The vibe also plays on these quarter notes. The piano plays 16th note figures of Line 3 C rinforzando 16th up to crossbeams connected 16ths Db-C-Db to next four-note figure of B 16th to crossbeams connected C-B-C to (Bar 28) A# to B-A#-B to A to Bb-A-Bb back to C 16th to Db-C (c’’) down to Db, etc.

After a half & quarter rest in Bar 28, the oboe and English horn join in playing triplet 8ths fortissimo Ab-Ab-Ab (oboe) and Db-Db-Db (E.H.).

Etc. etc.

“In Washington” Reel 6 pt 2. Cue #35620. $\frac{3}{4}$ time signature, 20 seconds duration. This short cue is not on the MMM compact disc. Scene: The cue starts right when Dr. Medford states in the office, “We better inform Washington, General,” then a night shot of the Capitol Building is shown.

The first few bars is a restrained passage involved some woodwinds, etc. When we cut to the Washington scene, the brass sounds an official sounding three-note figure, responded by woodwind. So we see the horns and trumpets playing forte on the A/C#/E (A maj) dotted 8th note triad to G/B/D (G maj) 16h note triad (both notes or triads are crossbeam connected) back to the A/C#/E half note triad tied to half notes next bar. Pos play this pattern on F/C/F (f) dotted 8th triad to C/A/E (A min tonality but spaced apart notes Great octave C/A and small octave E). Then they return to the F/C/F half notes decrescendo. The timp beats mf on Great octave F dotted 8th down to C 16th to F quarter note (followed by a quarter rest).

After two quarter rests, the flute plays mf on Line 2 Ab 8th to Ab-Ab 16ths figure (crossbeams connected) to (next bar) Ab dotted half note decrescendo. The alto flute plays Line 1 Ab [written Line 2 Db a perfect 4th above] 8th to Ab-Ab 16ths to dotted half note next bar. The clarinets and bass clarinet play the same figure (Line 2 for clarinets; Line 1 for bass clarinet). The vibe plays this pattern p on Lines 1 & 2.

Etc.

“Ant Fugue” [Note: This cue was intended for Reel 6 pt 3, but it was deleted due to cuts in the scene section when Dr. Medford gives a lecture while top officials watch a 16mm ant show!] You can, fortunately, hear this interesting cue on the MMM cd, track # 14.

In Bar 1, after a 16th rest, six violins II play Line 1 D-E-Eb 16ths (connected by two crossbeams) to F 8th note (all four notes played legato under the legato phrase curve line). After an 8th and 16th rest, they continue with the Eb-F-E 16ths to F# 8th legato mini-phrase (followed by an 8th rest). After a 16h rest in Bar 2, violins II continue with

E-F#-F 16ths to next 16ths figure Ab-G-Ab-Cb to next figure of Ab-G-Ab-Cb again to Bb-G-A-F# 16ths to (Bar 3) F 8th (followed by a 16th rest) to Db 16th (both notes crossbeam connected) to 16ths figure D-Eb-E-F to F# 8th (followed by a 16th rest) to D 16th to next figure of Eb-E-F-F#.

In Bar 3, six violins II join in. After a 16th rest, they play Line 1 A-B-Bb 16ths to Line 2 C 8th (followed by an 8th & 16th rest) to Bb-C-B 16ths to C# 8th (followed by an 8th rest).

Etc.etc.[Unfortunately, I did not have extra time to work further on this cue at the time of research. Sorry!]

“Conference Table” Reel 7 pt 1. Cue #35621. Compact disc location: Start of track #10. Scene: At the end of the 16mm ant show, Dr. Medford states that unless the queens are found, Man, as the dominant species on earth, will be extinct in a year. Then the cue starts with a fade to the Information Center outside where reporters ask a senator about what is going on.

As a doctor at the conference table shakes his head in agreement with Medford, the music starts very sparsely. Muted horn I plays mp Line 1 G# [written Line 2 D# a perfect 5th above] dotted quarter note down to D# 8th down to small octave A up to Line 1 G 8th notes to (Bar 2 in 4/4 time) Line 1 D half note tied to 8th note (followed by an 8th & quarter rest). The vibe plays pp a trem on Lines 1 & 2 A dotted half notes tied to whole notes in Bar 2. Divisi violins I play p on bowed trem Lines 1 & 2 A dotted half notes tied to crescendo whole notes in Bar 2.

In Bar 2, after a quarter rest, a dynamic build is established rather quickly by the addition of woodwinds, more brass and strings joining in. The E.H., after the quarter rest, plays p < small octave A quarter tied to 8th to A quarter to A 8th. Clarinet II plays p < on lowest or small octave E quarter tied to 8th to E quarter to E 8th. The bass clarinet plays that pattern on Eb, as also Fag I small octave. Fag II plays the pattern on Great octave Bb notes. 2 celli I (top staff) plays bracketed double-stopped E/A (a) dyad notes in that pattern, while 2 VC II play on Great octave Bb, and CB on small octave Eb.

After a half & 8th rest, open horns II & III play mf < on E/A quarter notes to 8th notes, while Pos play Eb/Bb/Eb quarter notes to 8th note triad. The timp beats p on Bb quarter to Bb 8th crescendo. After a half/quarter/8th rest, trumpets I & II play mf < on the E/A 8th note dyad.

In Bar 3 (*Vivo*), the music accelerates dramatically as the scene shifts to the Information Center. The trumpets are highlighted initially with the sfz rinforzando B/E/G#/B (E maj) quarter note chord, while the Pos accentuate the D/A/F (f) quarter notes, and horns II & III play the small octave G# quarter note rinforzando (the E.H. on E). The clarinets plays the G# 8th note while the bass clarinet plays the lowest D quarter note, and the Fags play on A/F, and the timp on A. Celli play on bracketed A/F (f) rinforzando sfz quarter notes, and CB on small octave D. The harp plays sfz on D/A/F 8th notes on the bottom staff, and B/E/G#/B (b) on the top staff.

After an 8th rest, the flutes/oboe/clarinets/violins/viole play a highlighted phrase consisting first of rising rinforzando 8th notes (crossbeam connected) of E-B-E (e''' for flutes and violins I; Line 2 for oboe/clarinets/violins II/viole). Then they play down to the A# dotted quarter note to B-C# rinforzando 16th notes to (Bar 4) D down to F# rinforzando 8th notes. For the flutes and violins, they then play up to Line 3 rinforzando

F quarter note tied to F 16th, part of a descending 16th note figure of F-D-Bb-F# to D-Bb-F#-D (d'). The oboe and violins II play Line 2 F rinforzando quarter note tied to 16th up to Line 3 D-Bb-F# 16ths to D-Bb-F#-D (d') 16th note figure. Clarinets and viole play Line 2 F quarter note tied to F 16th, part of a descent figure of notes F-D-Bb-F# to D-Bb-F#-D (d).

After that already mentioned quarter note triad in Bar 3, the trumpets (after a quarter & 8th rest) play forte on C#/F# rinforzando 8th notes to D/G rinforzando 8th notes (followed by an 8th rest). In Bar 4, after a quarter rest, they play on two D/A 16th dyads to D#/Bb 8th dyad figure to E/B 8th note dyad (followed by an 8th & quarter rest). Horns play this pattern on G#/C# to A/D 8ths in Bar 3, then unison AA 16ths to Bb 8th figure to B 8th. Pos play Eb/Ab to E/A 8th note dyads in Bar 3, then Pos I plays F#-F# 16ths to G 8th note figure to small octave Ab down to Great octave F 8th notes. Etc.

Skipping to Bar 22 (:43 point on track #10) in 6/8 time, we come to the newsroom scene where a young Leonard Nimoy (Mr. Spock of *Star Trek* fame) plays a communications man for the military, reading a wire about a guy from Texas who claimed to have flown into a trio of giant ants. Powerful ostinato patterns are heard, simulating the frenzied pace of information flowing into the Information Center. Piccolo/flute/piano/xylophone/harp play one of the ostinato figures consisting of descending 16th notes rinforzando on the first note Line 2 G#-E-D-G# up to Line 2 D 8th note (all five notes crossbeams connected), repeated same bar and next several bars. The violins and marimba play forte a different ostinato of rinforzando small octave G 8th to G-G-G 16ths figure, repeated same bar and next bars. The oboe & clarinet II plays another ostinato pattern of two 8th note triplets with the first note rinforzando, followed by two notes staccato. So Line 2 Ab-Ab-Ab to Ab-Ab-Ab, repeated next bars. Clarinet I plays Line 3 D down to Line 2 G# 16ths back up to D 8th note figure (followed by a quarter rest), then another such figure. The bass clarinet and C.F./Fag and VC/CB play rinforzando A dotted quarter note down to Eb rinforzando dotted quarter note. The E.H. and horns play, after an 8th rest, G up to C staccato 8ths to F rinforzando quarter note down to Db rinforzando 8th note. Trumpet I plays the Line 2 Ab 8th note (followed by two 8th rests), then another such pattern. Trumpet II plays Line 2 D-F-F triplets played twice in that bar and following bars (first 8th is rinforzando, followed by two staccato 8ths). Trumpet III plays Line 1 G up to C-C 8ths, repeated again. The triangle sounds on the two primary beats as 8th notes. The viole play this pattern as well on small octave G 8th notes.

Skipping to Bar 36 (1:04), the violins & viole are fingered trem, and the flute/piccolo are notated similarly (as a legato trem for the woodwinds). So the piccolo is trem between whole notes Line 3 C-Db sfz-mf, while the flute plays between Bb-Cb. The piano is rolled between C-Db and A-B. 8 violins I is fingered trem between whole notes Line 4 c-Db and also (divisi) Line 3 C-Db, while 4 violins II play between Line 3 A#-B. Viole play between A#-B as well (Line 2). Open trumpets play the D/Ab/C/Eb whole note chord to (Bar 37) D/F/A dotted half notes to D/F#/A quarter note triad. Pos play D/Ab/C (c') whole notes to (Bar 37) D/F/A dotted half note triad to D/F#/A quarter note triad. Horns play Eb whole note to (Bar 37) Bb dotted half to Bb quarter notes. Etc etc.

“Pilot’s Story” Reel 7 pt 2. 42 seconds in duration. Scene: Pilot Alan Crotty (played delightfully by Fess Parker just before Disney hired him to play Davy Crockett) recounts how he almost collided with three giant ants near Brownsville, Texas.

This cue is not on the MMM compact disc. For some reason, I did not work, even briefly, on this cue. So I have no further information on this cue.

“The Wall Map” Reel 7/3-8/1. *Modto* in $\frac{3}{4}$ time signature. 1:35 duration. Compact disc location: track #10 starting at 1:28. Scene: he cue starts at the tail end of the Crotty segment when Graham tells the doctor, “We’ll wire you and let you know when he’s well.” Then it fades to Washington where Dr. Medford examines a wall map with ant locations flagged.

The clarinets and bass clarinet (and initially the bassoon) play mp crescendo largely rising 16th note figures. The clarinets play lowest (small octave or *chalmereau* register) Eb-A-G-F# 16th note figure (connected by two crossbeams) to next figure of middle C-B-Bb-Eb to (bar 2) D-Db-F-E to stand alone Eb 8th note (followed by an 8th & quarter rest). All notes are played under the legato phrase/curve line. The bass clarinet plays middle C-C#-D-D# to E-F-F#-G to (bar 2) G#-A-A#-B to Line 2 C 8th note (followed by rest marks). The Fag plays p starting on Great octave B-C-F-E to the Eb 8th note (followed by rest marks). The C.F. plays the Great octave C (I believe, but it may be C# if I forgot to put the sharp accidental in) dotted half note tied to half note next bar to C# quarter note. 4 VC play p the Great octave C# dotted half note tied to half next bar to C# quarter note. Divisi CB play this pattern both Great and small octave registers.

In Bar 2, after a quarter rest, the muted horns play mf on middle C/Eb half notes tied to half notes next bar, to same half notes tied to next bar. After two quarter rests in Bar 2, the piano is trem mf < between quarter notes (unclear which from my notes).

In Bar 3, the VC/CB are emphasized playing sfz-p on bowed trem quarter notes C# up to G# up to D to C#, etc. In Bar 16 (2:17) the violins are trill on Line 3 A half note down to triplet value quarter notes E down to Line 2 A# up to Line 3 G#.

In Bar 20 (*allego agitato*) at the 2:32 point on the compact disc, we come to the scene where a wire is urgently being received about a ship at sea being infested with giant ants. Non-divisi violins play sfz-mf *rinforzando* punctuated figures of two A#/C#/F#/A (a’) 16th chords to same 8th chord figure (followed by an 8th rest) to the same figure (followed by an 8th rest) to another such newflash figure. Violins I actually play double-stopped middle C#/A notes while violins II play double-stopped small octave A# and Line 1 F# notes. Viols play an altered pattern of small octave A 8th to A-A 16ths pattern played 3 X (with an 8th rest between). Celli play the violins pattern on notes G/D (d). CB plays a different pattern of *rinforzando* small octave G 8th (with 8th rest) to G down to D *rinforzando* 8ths (with an 8th rest) to G-D 8ths again (with an 8th rest). The bass clar/Fag/C.F./timp play the same pattern as the CB. The marimba is rolled between whole notes small octave A-Bb. The open horns are trem between whole notes small octave C-Db.

Etc. etc.

“Interior Of Morgue” Reel 8 pt 2. *Slow-sad* in $\frac{3}{4}$ time. 2:13 duration. Compact disc location: track # 11. [Note: the reason the cd track is only 1:39 in duration instead of 2:13 is because the first 14 bars were skipped, starting on Bar 15 when the

Mrs. Lodge music commences] Scene: The morgue physician tells Ben and Robert about how mangled Thomas Lodge's body was found.

In Bar 1, the bass clarinet is "solo" playing "p *espr*" middle C# dotted quarter note to descending 8th notes C-Ab-D (crossbeam connected) up to (bar 2) C# dotted half note (all notes played under the legato phrase/curve line). The flute plays Line 1 A dotted half note tied to quarter note to A half note tied to next bar, etc. After a quarter rest, the bassoon plays small octave A half note tied to quarter note next bar to A half note tied to next bar. After a quarter rest, the harp plays "harmonics" (with the tiny circle above the note) the small octave A half note let vibrate (repeat next bar).

Skipping to Bar 15, we come to the Mrs. Lodge sequence of the cue. The harp strums quarter notes (almost like an arpeggiando) C#/G#/E (e) on the bottom staff (C# min), and G#/C#/G# on the top staff. The top staff line follows with the Line 1 F quarter note (followed by a quarter rest) while the bottom staff, after a quarter rest, plays the small octave B quarter note tied to half note in Bar 16 to A quarter tied to half note in Bar 17 to F# quarter note, etc.

The "sords" (muted) strings are emphasized, one of the few (if only) cues utilizing sordini strings (unlike Herrmann who usually employed the use of muted strings). So it is no mystery why this section of the cue seems somewhat Herrmannesque in sound and construction. Six violins play *espr* p on Line 1 G# quarter note legato down to middle C# dotted quarter note. A longer legato phrase begins with the middle C# 8th note to (Bar 16) two C# 8ths (crossbeam connected) up to G# down to C# 8ths (also separately crossbeam connected), that final C# 8th being tied to the C# quarter note. Then, in Bar 17, the same pattern and notes are played into Bar 18, etc.

Back in Bar 15, celli play bracketed 6th interval dotted whole notes Great octave G# and small octave E tied to 8th notes decrescendo in Bar 16 (followed by rest marks, and silent in Bar 17). The CB plays p on small octave C# dotted half note tied to 8th note next bar.

After two quarter rests in Bar 15, the violas play p *espr* on small octave tenuto B quarter note tied to half note in Bar 16 to A tenuto quarter note tied to half note in Bar 17 to G# quarter note tied to quarter note in Bar 18, etc.

Etc. Etc.

"The Riverbed" Reel 9 pt 1. Duration: 1 minute, 4 seconds. Scene: Robert Graham interrogates a chronic drunk in a hospital near the L.A. riverbed who claims he has seen ants crawling into tunnels there. Note that this minor cue is not on the compact disc, and I did not work on the cue at the time of original research, so I do not have any more information on this cue.

"Ant Print" Reel 9 pt 2. 1:33 duration. This cue is also not included in the compact disc. I hardly worked on this cue also due to time restrictions and priority, but starting in Bar 25, we cut to the scene near the end of the cue that erupts into another "News Bulletin" type of construction as we see City hall and a bunch of reporters being called in for a special news announcement on a Sunday at 5 pm. In 6/8 time, the flute plays Line 3 E 8th note (followed by an 8th rest) to Line 3 E-E 16ths (all three notes crossbeam or crossbeams connected) to E-E-E 8ths. The oboe plays Line 3 E (followed by an 8th rest) down to two Line 2 E 16ths to next figure of E-E-E 8ths. Clarinet I plays

Line 2 E 8th to (after an 8th rest) two E 16ths to E-E-E 8ths, while clarinet II plays Line 2 A 8th down to two Line 1 A 16ths to A-A-A 8ths. The C.F. plays Great octave G# up to B dotted quarter notes, while the bassoon plays Great octave C# up to E. After two 8th rests, trumpet I plays two Line 2 E 16ths to next figure of E-E-E 8ths. Piano top staff, after a quarter rest, plays Line 1 A#/C#/E/G# 8th note chord (followed by an 8th rest) to G/G/F/G (g'') 8ths (followed by an 8th rest). The bottom staff plays Great octave G# 8th on the first beat (followed by two 8th rests) to B 8th (with 8th rest) to same Great octave B 8th.

Violins I play Line 2 C#/G# 8ths (followed by two 8th rests) to B/G 8ths (with 8th rests) to (Bar 25) D#/B (b'') heavy accent (^ symbol above note) 8ths (followed by 8th rests). Violins II play, after a quarter rest, G#/E (e'') 8ths (followed by an 8th rest) to G/E 8ths (with an 8th rest) to (Bar 25) B/F# heavy accent 8ths. Violin I play, after a quarter rest, G#/E (e') 8ths (with an 8th rest) to G/E 8ths (with an 8th rest) to (bar 25) D#/B (b'). Violin II play, after a quarter rest, middle C# (with 8th rest) to B 8th (with 8th rest) to (Bar 25) B/F# heavy accented 8ths. VC play pizz Great octave C#/G 8ths (followed by two 8th rests) to C#/G 8th (with 8th rest) to same 8ths to (Bar 25) *arco* B dotted half note. CB play the same pattern on C# 8th (with quarter rest) up to E 8th (8th rest) to E 8th to (Bar 25) *arco* B dotted half note.

Etc.etc.

“The Military Takes Over” Reel 9 pt 3. Cue #35626. Duration is 38 seconds. 4/4 time signature. This cue's thematic structure was first heard at the end of the Riverbed cue as Ben, Robert, and the military official drive over to the drain holes along the riverbed. Compact disc location: start of track #12.

This is a fairly simple, constantly repeated one-bar phrase structured cue of a militaristic nature as we see Los Angeles being under martial law. First you hear the C.F. and tuba sounding forte the Great octave Eb whole note *rinforzando* (repeated next several bars). Open trumpet IV plays forte on Line 1 D dotted half note tied to dotted 8th to D 16th (repeated next bars). The “open” Pos play small octave D/F#/A (D maj) dotted half note triad tied to dotted 8ths to sounded D/F#/A 16th triad. Repeat next bars. The timp beats mf on Great octave *rinforzando* Eb quarter note up to small octave Eb *rinforzando* quarter note down to Great octave A *rinforzando* quarter note up to small octave D *rinforzando* quarter note. Repeat next several bars. The harp bottom staff plays Contra and Great octave Eb *rinforzando* whole notes (repeated next bars), while top staff plays small octave D/F#/A/D *rinforzando* whole notes (repeated next bars). The piano bottom staff plays Contra and Great octave Eb *rinforzando* quarter notes up to Great & small octave Eb *rinforzando* quarter notes down to A/A up to D/D (repeated next bars).

After an 8th rest, the thematic one-bar phrase is first heard, played by the E.H./3 horns/4 violas. So we see they play forte on small octave F-Gb 16ths (crossbeams connected) up to D *rinforzando* quarter note tied to D 8th down to F-Gb 16ths again (these three notes of D 8th to F-Gb 16ths are crossbeam & crossbeams connected as a figure) up to the *rinforzando* Eb quarter note. Repeat next bars. The flute plays, after a quarter rest, on Line 3 D half note trill to Eb quarter note trill tied to 8th note in Bar 2 (followed by an 8th rest) to D half note trill again to Eb quarter note trill tied to 8th notes next bar (repeat pattern). The piccolo plays the same pattern but Line 2 register. Clarinets play the same pattern and notes Line 2 register as well. The bass clarinet plays, after a quarter rest,

forte small octave Eb rinforzando quarter note up to A rinforzando quarter note down to lowest D rinforzando quarter notes (repeated next bars). The Fag plays forte, after a quarter rest, on rinforzando quarter notes small octave Eb down to Great octave A up to D. After a quarter rest, the vib strikes forte on Line 2 & 3 half notes to Eb/Eb quarter notes tied to 8th notes in Bar 2 (followed by an 8th rest) to D/D half notes again to Eb/Eb quarter notes tied to 8ths, etc.

6 violins I play forte on bowed trem Line 3 [written Line 2 but ottava 8va above] D half note to Eb quarter note trem tied to 8th in Bar 2 (followed by an 8th rest) to D half note trem again to Eb quarter tied to 8th next bar, etc. 6 violins II play “loco” (Line 2 as written D to Eb). 4 celli, after a quarter rest, plays rinforzando quarter notes small octave Eb down to A up to D (repeated next bars). CB is col VC.

Etc.etc.

“Through The Tunnels” Reel 9/4-10/1. Cue #35627. *Not Too Fast* in 4/4 time signature. 2:25 duration. Compact disc location: track #12 starting at :35. Scene: The military jeeps enter the side drain holes in search for two lost little boys amid mutant ants (and of course to find the Queen ant’s chamber).

Horns I & II are prominent playing “mf *marcato*” on the movement motif (heard at R5/1 “Burning The Ant Hole”). 4 viole are “Cue” on this same line. So we find small octave rising rinforzando triplet 8th notes E-F#-G down to Eb rinforzando quarter note tied to next triplet figure Eb-E-F# to G-A-Bb to (Bar 2) triplet value B 8th (followed by triplet value 8th rest) down to triplet value G up to middle C [written Line 1 G] rinforzando quarter note tied to triplet value G 8th (followed by triplet value 8th rest) down to Ab triplet value 8th up to Db rinforzando quarter note tied to triplet value 8th next bar (Bar 3). After a triplet value 8th rest, they play down to A triplet value 8th up to D rinforzando quarter tied to triplet figure value D 8th (with 8th rest) down to Bb triplet figure 8th up to Eb rinforzando quarter down to B triplet value “3” notes to (Bar 4) triplets E-G-E to Eb-D-Db to C-Eb-Cb to Bb-A-Ab.

After a quarter rest and a triplet value 8th rest, the bass clarinet/C.F./piano/VC/CB play mf *marcato* on counterpoint figures C-B triplet value 8ths to Bb to A quarter notes to (Bar 2, with the bassoon joining in) Eb rinforzando quarter note tied to triplet 8th notes Eb-E-B (the C.F. plays only the Eb quarter note tied to 8th note, tacet next several bars). Then the Bass clarinet/Fag/piano/VC/CB play up to the F quarter note tied to triplet 8ths F-F#-D to (Bar 3) G quarter tied to triplet G-Gb-F to triplet 8ths Ab-G to triplet value 8th rest to next such figure of Gb-F 8ths to triplet value 8th rest to (Bar 4) Bb triplet value quarter note down to triplet value C (Great octave register C) up to Gb quarter note to triplet value Gb quarter down to Db triplet 8th to D normal quarter note.

Skipping to Bar 59 (2:12 on track #12), the E.H./clarinet I/horns play, after an 8th rest, a highlighted one-bar phrase of 8th notes small octave G up to Ab up to Line 1 G (all three notes crossbeam connected) to Line 1 F# tenuto dotted quarter note to F 8th note. After an 8th rest in Bar 60, the oboe/clarinet II/trumpets I & II respond with the same phrase. Back in Bar 59, the Fag plays Great octave register quarter notes G#-G-Bb-A (repeated next bra) while the C.F. plays small octave Db whole note (repeated next bar). The bass clarinet plays the E whole note. The tuba plays the Db whole note, and the CB plays the C# whole note (repeated next bar). Viole II play the small octave E whole note, while viole I play an ostinato rhythmic one-bar pattern of B-B 16ths to B quarter

(repeated again) to B-B 16ths to B 8th figure. Trumpets III & IV also play this pattern, as also the marimba & drums. The VC is bowed trem on quarter notes Great octave G#-G-Bb-A. The bottom staff of the harp plays the same, as also Pos II & III.

The combined tonality appears to be the C# min 7th (C#/E/G#/B).

Etc etc.

“Sergeant’s Death” Reel 10 pt 2. Cue #35628. Duration is exactly 3 minutes. This cue is not on the compact disc. Scene: The music starts right after the general radios to his troops, “Condition Red! Drain 267 is the target area!”

In Bar 21 (when soldiers are hurriedly climbing down a street manhole), the flutes/piano/violins play fortissimo rising 16th figures. We see Line 2 D-E-F-E to F-G-Ab-G to G#-A#-B-A# to B-C#-D-C# (Line 3 C-sharp). To (Bar 22) Line 3 D 8th (followed by an 8th/quarter/half rest marks). In Bar 23, they play starting on Line 2 D#-E#-F#-E# to F#-G#-A-G# to A-B-C-B to C-D-Eb-F (f’’) to (Bar 24) G 8th (followed by rests).

Back in Bar 21, after an 8th rest, Pos I & II play (and E.H./viole) rinforzando 8th notes F#-G-C (crossbeam connected) to B dotted rinforzando quarter note to Bb rinforzando 8th note to (Bar 22) F rinforzando half note tied to 8th note (followed by an 8th & quarter rest). In Bar 23, they play rinforzando rising 8th notes G-Ab-Db to middle C dotted quarter note to B 8th to (Bar 24) Bb rinforzando 8th (Pos III plays middle C 8th). After an 8th rest, the Pos play rinforzando quarter note triads Ab/C/Eb (Ab maj) to A/C#/E (A maj) up to E/G# dyad. Back in Bar 22, Pos III plays fortissimo on rinforzando 8th notes B-G-Ab-Db to middle C dotted quarter note to B 8th to (Bar 23) small octave F# 8th note (followed by rests).

After a half & 8th rest in Bar 21, clarinet I/horns play a response figure to the trumpets/E.H./viole with the rinforzando rising 8th notes F#-G-C to (Bar 22) B 8th. In Bar 23, after a half & 8th rest, they play rising 8th notes G-Ab-Db to (Bar 24) C 8th.

The bass clarinet/tuba/timp/piano/celli play rinforzando quarter note beats A down to Eb then back up to A down to Eb. The CB plays Great octave A up to Eb motion. In Bar 22, the bass clarinet (etc.) play quarter notes Bb down to E (repeated same bar and in Bar 23).

Ben’s death by the mutant ant as he rescues the boys actually occurs at the end segment of the cue.

Etc etc.

“Killing The Ants” Reel 11 pt 1. Cue #35629. *Allo* in 4/4 time signature. Duration is 43 seconds. This cue is not on the compact disc. Scene: Right after Ben’s death, this cue is practically sequed in the scene where Graham and the soldiers fire upon the nest. Dr. Medford appears and tells them to stop firing.

Horns and trombones play forte both on small octave & Line 1 register C# quarter note tied to triplet 8th figure C#-D-E to next triplet of F-G-G# to A dotted 8th down to F 16th to (Bar 2) Bb quarter notes crescendo & tied to actually sounded rinforzando 8th notes. After an 8th & quarter rest, they play four rinforzando 16th note triads Eb/Ab/C (Ab maj 2nd inversion) to (Bar 3) Db/Gb/Bb (Gb maj 2nd inv) rinforzando 8th to Eb/Ab/C 8th. After an 8th rest, they play the same Db/Gb/Bb to Eb/Ab/C rinforzando 8ths (followed by another 8th rest) to four Eb/Ab/C rinforzando 16ths to (Bar 4) Db/Gb/Bb to

Eb/Ab/C 8ths (8th rest), then another such figure, followed by an 8th & quarter rest. Back in Bar 2, the rinforzando 16th chords are played by the trumpets on D/F/Bb/D (Bb maj), creating a dissonant bitonality. In Bar 3, they play E/G/C/E (C maj) rinforzando 8th back to D/F/Bb/D 8th, etc (see the Pos pattern).

The trumpets play forte on Line 1 & 2 Ab triplet 8ths played 4X in Bar 1 to (Bar 2) the Bb quarter notes tied to 8th notes rinforzando. After an 8th & quarter rest, they then play as part of the four 16th chords as already mentioned. While Pos I & II were playing the phrase figure first discussed, Pos III plays forte of quarter notes Great octave Bb to A up to small octave E to Eb to (Bar 2) D quarter note crescendo and tied to D rinforzando played note. After an 8th & quarter rest, it plays as part of the triad pattern 16ths already discussed. The tuba plays as Pos III (but an octave lower). After that D quarter to rinforzando 8th in Bar 2 (and after an 8th rest) it plays down to the Contra octave Ab half note sffz rinforzando and tied to quarter note next bar, etc. The celli & CB play as the tuba.

The violins at the end of Bar 3 play four rinforzando Bb/D 16ths to (Bar 4) Line 3 C/E down to Bb/D rinforzando 8th notes (followed by an 8th rest) to the same two-note pattern with rest) then they play fortissimo small octave rising 16ths G-Ab-B-C, etc. Viols play four Line 2 F rinforzando 16ths to (Bar 4) G-F rinforzando 8ths (with rest) to same figure and rest, then small octave 16ths fortissimo G-Ab-B-C, etc.

Etc.etc.

“Ant Hole # 2” I am not certain about the official written status of this cue, whether it is a separate cue (which I doubt) or if it’s actually part of the previous cue (although the cue sheets describe what appears to be a separate cue). You see, the previous cue is Reel 11 pt 1, and the Finale cue (the one after “Ant Hole # 2”) is Reel 11 pt 2. So “Ant Hole # 2” fails to fit the proper sequence unless it was marked R 11/pt 1A or something of that nature. I suspect there was editing changes in the scenes and in the music. The running time of “Ant Hole # 2” is 40 seconds that fits exactly the scene in the final edit of the picture. Scene: After Dr. Medford tells everyone to stop shooting, there is a silence and then the clicking sound of mandibles. You can hear this music on the compact disc at the start of track # 13. I have no further notes on this music.

“End of the Monsters” Reel 11 pt 2. Cue #35629. Duration is 30 seconds. Compact disc location: track # 13 starting at :48. Scene: The baby queen ants are incinerated, and Dr. Medford speaks. The music starts when he says, “When Man entered the atomic age, he opened the door to a new world.”

The cue opens very delicately and even solemnly what with the lofty statement Dr. Medford starts to pronounce. In 5/4 time signature for Bar 1 only, six divisi violins II play pp on bowed trem on Lines 2 & 3 F dotted half note tied to half notes and tied to (Bar 2 in 4/4 time) F/F quarter notes. Then they are bowed trem on rising quarter notes Lines 2 & 3 F#-G-G#. After a quarter & 8th rest, the flute and piccolo are “soli” p on the familiar motif of Line 1 rising crossbeam connected 8th notes F-Gb F (f’) to Line 2 E dotted quarter note to Eb 8th to (Bar 2) D down to Line 1 F# 8th notes up to Line 2 C# quarter note tied to 8th note figure of C#-C-B-Bb crescendo (all notes are played under the legato phrase/curve line). The vibs with soft hammers play p this phrase as well. After two half rests, piano I plays pp quarter notes starting on Contra octave G/D/B (G

maj) on the bottom staff and small octave D/F#/A#/C# (D maj 7 #5th) on the top staff tied to half notes in Bar 2. After the two half rests in Bar 1, clarinets play p on the D/F# quarter notes tied to whole notes crescendo in Bar 2, while the bass clarinet plays on lowest D as well. The C.F. plays on Great octave G, while the bassoon plays on B. Horns I & II play pp on Bb/Db. After a quarter & 8th rest in Bar 2, the muted horn III plays p crescendo on A-A 16ths to A half note tied to 8th mp in Bar 3.

The music builds up significantly in Bar 3. The C.F./Fag/bottom staff of piano/VC II/CB play mp < the D whole note. The bass clarinet and top staff of piano plays the A whole note. After an 8th rest, violins I play the Finale motif (along with violins II/viole) for that bar, but the trumpets and woodwinds especially play the phrases to completion. Using the flutes (piccolo to flute II), they play (flute I only in Bar 3, then flute II is col starting in Bar 4) rising 8th notes Line 1 A up to Line 2 A-Bb up to Line 3 A (crossbeam connected 8ths) to Ab quarter note mf < to same Ab triplet value quarter note forte crescendo to G 8th to (Bar 4, *Piu Mosso*) fortissimo F# down to Line 2 A 8th notes up to Line 3 F quarter note tied to 8th note figure F-E-Eb-D to (Bar 5) Db down to Line 2 F 8th notes up to Line 3 C tenuto quarter note tied to 8th notes C-B-Bb-A up to (Bar 6) Line 3 rinforzando 8th notes A-G#-G-Eb (repeated same bar and repeat the two figures in Bar 7) to (final Bar 80 Line 3 A half note trill held fermata and tied to played rinforzando sfz 8th note A (followed by an 8th & quarter rest).

After an 8th rest in Bar 3, the trumpets play mp crescendo that phrase in chord format. We hear rising 8th chords A/D/F/A (D min) to Bb/D/F/Bb (Bb maj) up to A/D/F/A. Then trumpet I continues the melody line while trumpets II, II & IV play triplet 8ths. So trumpet I plays the melody line as discussed above, while the altri trumpets play the Bb/D/F triplets 2 X in this bar (although the last chord is adjusted to G/BD). In Bar 4, all trumpets resume the melody phrase as chords. Back to Bar 3, the Pos also play, after an 8th rest, rising 8th note chords A/D/F to Bb/D/F to A/D/F to triplets Bb/D/F played 2X (but B/D/F on the last triplet value 8th chord).

At the end of Bar 3 (after a half/quarter/8th rest), the harp is diatonic gliss crescendo starting on Great octave D-E-F-G-A-B-C up to (Bar 4) Line 3 A 8th fortissimo (followed by rest marks). The violins and Viole play the start of the melody phrase as given in the flutes. In Bar 4, they play F# down to A 8ths up to Line 3 F 8th to A-A 16ths figure to next figure of A-A-A-A 16ths to next figure of "6" sextuplet A-A-A-A-A-A 16ths to (Bar 5) that sextuplet figure played 4X to (Bar 6) the same Line 3 A played sfz rinforzando bowed trem whole note tied to next bar to (Bar 8) the A half note bowed trem held fermata and tied to rinforzando played A 8th sfz (followed by an 8th & quarter rest).

In Bar 3, celli play double-stopped whole notes Great octave D/A mp < to (Bar 4) D/A rinforzando-marked and fortissimo dotted quarter note to A rinforzando 8th back to half notes double-stopped D/A (repeat this pattern in next bar) to (Bar 6) D quarter to D half note sfz to D quarter tied to quarter in Bar 7 to D dotted half note bowed trem. In bar 8, they play the Great octave D dotted half note bowed trem held fermata tied to played rinforzando 8th note sfz rinforzando (followed by rests). The basses play the same but only on small octave D whole note in Bar 3, etc.(also non-trem later on).

The chimes enter in Bar 6 fortissimo with rinforzando 8th notes Line 1 A-G#-G-Eb played twice that bar and repeated next bar to A half note held fermata in Bar 8 tied to 8th. The piano plays the same notes and pattern (as also flutes/oboes/clarinets) but the woodwinds are trill on note A in the final bar. After a half & quarter rest in Bar 6, the

harp is gliss starting on Contra octave D-Eb-F-Gb-A-Bb-C up to (Bar 7) Line 3 A 8th. In bar 8, it plays “glisses ad lib” starting with the descent gliss on Line 3 A-Gb-F#-E-D-Cb-B etc.

In Bar 6, the Pos play tenuto half note triads G/Bb/Eb (Eb maj 1st inv) up to Bb/Db/Gb (Gb maj) crescendo to (Bar 7) Db/E/A to tenuto quarter note triads small octave C/E/G (C maj) to Bb/Eb/G (Eb maj) to (Bar 8) half note triad A/D/F# (D maj 2nd inv) held fermata and tied to played rinforzando sfz 8th notes (followed by an 8th & quarter rest). The trumpets play as the Pos. Horns play the G small octave half note to Bb half note to (Bar 7) A half note to C quarter note to Bb/Eb quarter note dyad to (Bar 8) A/D/F# half note chord held fermata tied to rinforzando 8ths.

Etc.

Once again, I recommend you buy the Monstrous Movie Music cd if you wish to hear a very satisfying rendition of this classic score. I suspect that someday a DVD version of this movie will also be available (hopefully with special features included).

Completed Friday, December 21, 2001, Winter Solstice . 10:30 pm PST

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Next Cue Rundown anticipated will probably be Elmer Bernstein’s BIG JAKE.

A new compact disc release of this score is now available through Screen Archives that I ordered a few days ago. Or I may do an updated and complete rundown of Herrmann’s FIVE FINGERS.
