

Close Encounters of the Third Kind

Music by John Williams

Film Score Rundown Descriptive Analysis by Bill Wrobel

[Monday, January 15, 2007 at 12:21 pm PST]

The following is a cue rundown descriptive analysis of the extraordinary (if not “extraterrestrial”) 1977 written score of the Steven Spielberg film, *Close Encounters of the Third Kind* (aka, for simplicity sake, CE3K). The composer, John Williams, had not even completed his score to *Star Wars* when Spielberg asked him to collaborate on the CE3K project, especially with coming up with the now-famous five-tone alien greetings signature that Spielberg needed for pre-production/filming. Personally I find the CE3K score far more intriguing musically than the *Star Wars* score. Certainly it is more challenging and interesting to hear with the mixture of tonal and non-tonal (atonal) stylistic approaches.

I studied the full score about 15 years ago at Columbia/Sony Studios. My time was limited in the research of this large score, so I did not have time to work on every single cue and page! In fact, the music is packed in 16 boxes: Boxes 378, 378a thru g, 379 thru 383, 621, 939, and 1066. Due to the mother ship size and scope of this score, I will only be offering a relative sample of the recipe of most cues.

Now: If you wish to actually see sections of the full score, you are lucky because there are two options available to you. First and foremost, you can purchase the John Williams Signature Editions of “Excerpts From CLOSE ENCOUNTERS OF THE THIRD KIND” distributed by Hal Leonard for \$48. I purchased my copy of the 162-bar suite (35 pages) from the online sheetmusicplus.com. Specifically go to:

http://www.sheetmusicplus.com/pages.html?cart=337745962932836209&target=smp_detail.html%26sku%3DHL.4490154&s=pages-
www.google.com/search&e=/sheetmusic/detail/HL.4490154.html&t=&k=&r=wwws-err5

While online at the above Internet page, you can look at the first six bars of the suite. It’s basically a faithful reproduction of the initial cue (Reel 1/part A) of the original score titled “Let There Be Light” except that the women’s and men’s choirs are not included (in the entire 8 minute 15 second suite), and the violins extend the whole note tones in Bar 6 held fermata and tied to 8th notes in Bar 7 of the suite. In the original cue, Bar 6 shows only the violins playing quarter notes held fermata (followed by a quarter and half rest). In the Collector’s Edition Soundtrack: *Close Encounters of the Third Kind* cd (Arista 07822-19004-2 released in 1998), you can hear this music in track # 1, “Opening: Let There Be Light” (:46).

Next, in Bars 7-8 of the Excerpts (suite) written score, we start to hear from the original CE3K score the cue, “The Arrival of the Mother Ship” (Reel 15/3-16/1), Bars 1-2. You can hear this in the cd between :00-:07 of track # 23 (“The Mothership”). Then Bars 9-18 of the Excerpts score can be essentially heard in the cd between :34-1:18 of the same original cue. Bars 19-23 of the Excerpts score is from Bars 30-34 of the original Mother Ship cue, heard on the cd starting at 1:33 (once again, track # 23). Bars 24-34 of the Excerpts score is from Bars 35-40D of the original cue. Then Bars 35-41 of the Excerpts version equates to Bars 50-56 of the original cue. Bar 42 of the Excerpts score is from the old Bar 65 of the original cue. You can listen to this (I believe up to Bar 46) on the expanded cd from 2:44 to 2:58. Skipping to Bars 57-61 of the Excerpts suite, this corresponds to cd track # 26 (“The Visitors”) from 1:51-2:13. Bars 62-77 correspond to the music heard between 5:36-6:23 on that same track. Bars 86-99 correspond to 7:11-7:55 (probably the cue ostensibly titled “Bye”). Bars 100-151 of the Excerpts score are part of the “End Titles” of the original score heard from 8:08-10:19 on the expanded cd. Finally, Bars 154-162 (end) correspond to 11:47 to 12:28 (end cd). Fortunately the end hundred bars or so of this Excerpts suite include music from the Visitors/Bye/End Credits cues that I did not have time to research 15 years ago at Sony/Columbia Studios.

You can purchase this cd from Amazon, if you wish, as follows:

http://www.amazon.com/Close-Encounters-Third-Kind-Collectors/dp/B00000636B/sr=1-1/qid=1168915314/ref=pd_bbs_sr_1/102-0004685-7704176?ie=UTF8&s=music

Another related cd you can purchase while you’re shopping at Amazon is the Boston Pops album that includes a more-or-less faithful rendition of this “Excerpts” written score. The cd is titled “By Request: The Best of John Williams and the Boston Pops Orchestra.” Go to:

http://www.amazon.com/Request-Best-Williams-Boston-Orchestra/dp/B0000040YP/sr=1-2/qid=1168918072/ref=sr_1_2/102-0004685-7704176?ie=UTF8&s=music

This cd has the “Excerpts from CLOSE ENCOUNTERS OF THE THIRD KIND” on track # 3, duration being 10:03. The “Performance Time” of the written score version is 8:15. The track opens of course with the “Let There Be Light” original cue but extended somewhat in Bar 6. This goes from :00 to :40. Bar 7 of the Excerpts concert written score corresponds to :41 of this “Best of John Williams” cd. This section’s climax is Bar 11 (:55) Then we hear the dynamic build of strings (even trombones temporarily) in Bars 12 thru 19. The trombones play a series of figures in Bar 16 (1:14). A new section starts in Bar 19 (1:24). Then starting in Bar 32 (1:52) we hear the dynamic build of sextuplet 16th note figures in 9/9 time. This continues up to Bar 56 (about 2:42). Then the written music no longer corresponds to the cd from Bar 57 thru 61. A whole minute and two seconds of music strays from the Excerpts written score. However, Bars 62-67 has the same melody line as the cd (starting at 3:48) but without the voices and certain accompaniments. However, Bar 62 (4:48) does indeed realigns the cd with the written concert version. This evolves starting in Bar 86 (6:09) with a very nice effect (as the

woodwinds play the melody line) of the underlying septuplet and sextuplet (largely) 16th note figures. Goldsmith employs such an effect in his later sweeping scores such as *Star Trek* and especially *Night Crossing*. We come to another beautiful section starting in Bar 100 (6:48) that builds to the declarative statement of the horns and trumpets in Bar 105 (7:02). Then the strings play the magnificent lyric line starting in Bar 110 (7:19), resumed again in Bar 121 (7:49). Then in Bar 127 (8:02) we come to the now-famous *Close Encounters* theme associated with the happy ending (good aliens!) of the movie.

The next option to view pages of the score is to get a copy of the revised second edition of On the Track by Fred Karlin and Rayburn Wright. Indeed there is even a foreword by John Williams. Amazon has the book:

http://www.amazon.com/Track-Fred-Karlin/dp/0415941369/sr=1-1/qid=1168915924/ref=pd_bbs_1/102-0004685-7704176?ie=UTF8&s=books

I discussed the book in a recent blog on my site, and highly recommend it. Page 74 shows a four-stave version of “The Mountain” cue (R11/2-12/1), Bars 19-25, while page 204 shows Bars 78-82 of this cue in the Conductor version. Page 294 offers an actual reproduction of page 4 of the Full Score version of the Reel 7/1 cue, “Barry Is Kidnapped” (Bars 14-17). Pages 305-307 offers the actual reproduction of the orchestrated pages of “The Arrival of the Mother Ship” cue (Bars 93-104). You can also view excerpts of various other John Williams scores in this hefty 533 page large trade soft cover book.

There are various books available that discuss CE3K, though most not necessarily from a music perspective. One is Science Fiction Film by J.P. Telotte. You can go to the following Google Books url to read the first four pages of Chapter Five that is devoted to the film:

http://books.google.com/books?vid=ISBN0521596475&id=izKtL3IFBXcC&pg=RA1-PA142&lpg=RA1-PA142&ots=ZoZGuKXZes&dq=%22Science+Fiction+Film%22+Close+Encounters&sig=sFy_aEBGHnPgcF269TTgt7BbUaU#PRA1-PA142,M1

If the url does not work, simply go to Google Books and type in: “Science Fiction Film” Close Encounters, and that will take you precisely to the right page (page 142).

An overview site can be accessed as follows:

http://www.eofftv.com/c/clo/close_encounters_of_the_third_kind_main.htm

CE3K is discussed in the following Henry Sheehan critique online:

<http://www.henrysheehan.com/essays/stuv/spielberg-1.html>

[[NOTE: The following paragraphs within these double brackets related to Off The Planet were written 1/30/2007 : A far more pertinent text you can peruse at Google Books (starting on page 96) is Neil Lerner's 12-page paper titled "Nostalgia, Masculinist Discourse, and Authoritarianism in John Williams' Scores for *Star Wars* and *Close Encounters of the Third Kind*," available in the book, Off The Planet: Music, Sound and Science Fiction Cinema" (edited by Philip Hayward). Go to:

http://books.google.com/books?vid=ISBN0861966449&id=9E8H8rRRj9IC&pg=PA96&lpg=PA96&ots=EWTLDWk9kX&dq=%22Off+the+Planet%22+Close+Encounters&sig=gl_2rSbOBH_3rfbCs48BHTM0X1Q

If the above url does not work for some reason, simply go to Google Book Search and type in: "Off The Planet" Close Encounters, and it will take you directly to the start of Lerner's paper. You will be able to read the first four pages. I purchased a used copy of the book thru Amazon (that I received in today's mail). My initial impression is that the author read a bit too much into the film to then come up with this rather 'off the planet' contention about the "authoritarian or even fascist" nature of the music tied to the film. I would think it would be far more grounded or realistic (and interesting to the reader) to simply ask the composer himself about such views. Then Williams can state, "Wow! You are astute, right on the mark with your observations!" or "Well, you are correct in your assessment in a few places" or "Sorry, but you're really off the planet!" As Oscar Wilde stated: "The critic has to educate the public; the artist has to educate the critic." Besides, if there was an authoritarian/militaristic/fascist slant in the film, why wasn't there a military presence right there in the Devil's Tower "dark side of the moon" operations center that greeted the aliens in the early evening?? In fact, I didn't see even one soldier; not one gun. I think the military reception shown in *Day the Earth Stood Still* (when the saucer arrived in broad daylight in the middle of Washington, D. C.!) was far more likely and pragmatic (and "authoritarian").

I tend to tire of many academic exercises of (attempted) sophistication in understanding films and their corresponding scores. Would Herrmann (if he were alive then and took the CE3K project) have read Spielberg the way Williams did and come up with an "authoritarian" score that evolves into the light of Disneyesque themes? I rather doubt it. He probably would've resisted Spielberg's idea of incorporating "When You Wish Upon A Dream" in the score. In all likelihood, he would not be as compliant and acquiescent as Williams was; not so much a pleaser as Williams tends to be. It would be fascinating to speculate how Herrmann would've approach the "Kidnapping of Barry" scene. I suspect a far different musical treatment involving the tonal framework but with clashes of dissonance, tritone accents, brassy bitonality, and so forth.

The best parts of Lerner's paper deals with factual connections with the creative mindset of the music. For instance, on page 105, in reference to the "Barry Is Kidnapped" scene, Lerner writes, "...music editor Ken Wannberg has recalled that, 'the one piece I remember that it was temped with was the Penderecki' (quoted in Bond, 1998:28).'" Lerner logically speculates "that the specific work was Penderecki's famous and heavily anthologized *Threnody to the Victims of Hiroshima (1960)*, whose tone clusters and non-traditional string playing techniques can be heard in Williams' abduction music." So if Williams was subjected to this music in the initial temp track viewing, it would support

his decision to imitate that stylistic approach to please both Spielberg and himself (because the music basically fits well). Penderecki's music is definitely not my personal cup of tea but Williams' play of it does fit, say, the abduction of Barry scene. However, CE3K is not anywhere close to the Kubrick classic *2001: A Space Odyssey*. The modernistic music fits far better there because of the mysterious nature of the obelisk/hidden aliens, whereas Spielberg/Williams trick us with the music and manipulative early scenes (because the aliens are ultimately benevolent, rather childlike beings). Spielberg is no Arthur C. Clarke! If it was Herrmann, perhaps he would've again approached that kidnapping scene in the style ala *Psycho*'s semi-atonality (similar to his Early Works period) but probably not the Penderecki/Ligeti stylism. If my memory and research serves me well, Herrmann never utilized tone clusters in the manner that Williams adopted, or _ tone wavering/microtonality, and so forth.

Lerner states on the top of page 103 that Williams did a "stylistic metamorphosis...from a high modernist vocabulary towards a more familiar melodic vocabulary..." Actually there is plenty of tonality present early in the score. The initial cue ("Let There Be Light") of course is atonal but the very next cues are overall tonal, especially the unused "Eleventh Commandment." It's more of a mix-&-match approach, and much depends on the nature of the scene (whether in early reels or late reels). But indeed Williams ends the score with a traditional tonal (and happy) approach!

Anyway, I appreciate some of the information given in this paper but overall I find the speculative discourses not particularly useful and helpful in terms of understanding the music (especially the alleged "authoritarian" slant). I would've preferred, say, an in-depth interview with Williams himself on these ideas.]]

Here is another short article that may interest some of you:

<http://www.cabinetmagazine.org/issues/22/peel.php>

The following UC Berkeley bibliography may interest you:

<http://www.lib.berkeley.edu/MRC/spielberg.html>

The following is an old TIME magazine article on Spielberg that discusses CE3K:

<http://www.scruffles.net/spielberg/articles/article-019.html>

Here is the Spielberg site on CE3K:

<http://www.spielbergfilms.com/ce3khome.html>

Close Encounters of the Third Kind

“Let There Be Light” Reel 1/Part A. 6 bars, :44 duration. Music by John Williams (B.M.I. was his Pro agency); orchestrated by Herbert Spencer on 35-stave paper (the “Excerpts” concert version is printed on 31-stave sheets). Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contra-bassoon, 4 horns, 4 Bb trumpets, 4 trombones, 2 tubas, timp, bass drum, piatti (cymbals), piano, women & men choir, 10 violins I (6 top staff; 4 bottom staff), 10 violins II, 10 violas, 10 VC, 8 CB. CD location: track # 1. Dvd (Collector’s Edition) location: Chapter 1 starting at :50. Scene: A black screen with several slowly appearing and slowly disappearing opening credits, initially with no music. The opening bar of non-tonal cluster music commences with the white credits of “starring Richard Dreyfuss” within the black, non-starry background.

There is no standard time signature designated for the first three bars, just an “X” placed on each staff, because atonal clusters of several “egg” or whole notes are notated in each of the four bars. Not until Bar 4 do we find the 4/4 time signature.

In Bar 1, the two staves of violins I are the only instruments initially heard. Six violins I (top staff) play *ppp* and *div a6* (*divisi*) on the up-bow (V symbol above the first note) six sequential or strung-out (horizontally) whole notes written Line 2 but played Line 3 pitch because of the *8va* ottava above the notes throughout the cue. So we find Line 3 (again, written line 2) B-A#-A-G#-G-E whole notes crescendo hairpin (<) underneath and tied to next bar (increased volume to *pp*) but here in Bar 2 played on the down-bow. Another crescendo hairpin is placed towards the end of this bar as the notes are still tied to (Bar 3) in the *mp* dynamic as the violinists once again play the cluster notes on the up-bow crescendo hairpin to (Bar 4, now in 4/4 time) in *mf* sound dynamic (and played now on the down-bow).

Incidentally, these six consecutively-strung whole notes are not notated as such after Bar 1. Instead Williams inserts a cluster box symbol in their place for simplification. You can see the symbol in the Google Book Search page I mentioned above regarding the “Excerpts” concert score available for sale. In this case for the six first violins, it is obelisk-shaped, rectangular that covers the second top space of the staff up to the top staff and up to about two spaces above. It is a rectangular box shape with four sides of course. You will find the cluster box shape tied to another one in Bar 3 and then another one in Bar 4. You can find similar cluster boxes in other Williams’ scores. In the unused “Phantom Zone” cue (1M3) of *Superman* starting in Bar 39 (1:12 point) in _ time we find the cluster box includes a stem and a dot after the box! You will also find the cluster box glyphs in the “Turning Back the World” cue (R14/3) in Bars 17-24 of the *Superman* score.

Back in Bar 1, 4 violins I (bottom staff) play (as written, no ottava) Line 3 D#-D-C#-C whole notes crescendo and tied to cluster boxes next three bars. In Bar 2, 6 violins II (top staff) play *pp* Line 3 C-Line 2 B-Bb-A-Ab-F horizontally-placed whole notes tied to cluster boxes next two bars, while 4 violins II (bottom staff) play Line 2 E-Eb-D-Db whole notes tied to cluster boxes next two bars. In Bar 3, six violas (top staff in the treble clef) play Line 2 F#-F-E-D#-D-C whole notes *mp* crescendo and tied to a cluster box (again symbolizing these same six notes) in Bar 4 *mf* <. Four violas (bottom staff, treble clef) play Line 1 Bb-A-Ab-G whole notes sounded simultaneously and tied to next bar.

So instead of the normal tonal-tertian structure of notes, Williams sets a dissonant “tone” of the opening music expressed essentially as multinote secundal chords (called

clusters). Chords in seconds or second intervals are secundal chords. For example, violas (bottom staff) play Line 1 G to Ab (minor 2nd interval) while the adjacent two whole notes are A to Bb (also m2 interval). Strictly speaking, we do not have a purely secundal structure since we also find some augmented 1st intervals (F-F#) and also minor 3rds (E-G; F-Ab) but overall we find intervals of 2nds, and it's not crucial that every two notes be separated by a 2nd interval. The notes are obviously in condensed, close voicing to constitute a cluster. In fact, the term "cluster" is placed (in the original cue, not the "Excerpts" version) in Bar 2 for violins II, and also in Bar 3 for the violas. So a cluster ("tone cluster") is a spread of simultaneously-sounding pitches (usually semitones or chromatic consecutive tones). It is highly dissonant and "weird" because second intervals are by nature quite dissonant, and a bunch of them creates a rather unnerving, threat-anticipated noise effect collectively. Atonality (free chromaticism) itself tends to be dissonant-making by nature, conveying a disorienting (no tonal-center) effect (it worked fabulously in the consistently unnerving "The Haunting" score by Humphrey Searle), almost a "lost" feeling (such as when Roy Neary exclaims, "Help! I'm lost!").

This Spielberg movie is not a mature work by any stretch. It is quite manipulative because we all know now that the aliens are benevolent but the director (and the composer) wanted to instead the feeling of threat in order to make the movie interesting in an on-the-edge-of-your-seat fashion. You're not quite sure what's going on because Air Force planes were abducted (then returned); power was shut off in Muncie, Indiana, causing havoc; a UFO almost collides with a passenger jet; little Barry is abducted, and so forth. So obviously Williams is not going to *start* off the movie with "happy" tonal, Disney-like music, playing a variation of "When You Wish Upon A Star"! He'll *end* the movie with harmonious, elevating, "good-feeling" music because by then we know that the Visitors are benign in intent (although their means—such as abductions—undermine the benign conclusion). Perhaps Joe Friday of *Dragnet* should've been there at Devil's Tower to arrest the little law-breakers! I like certain portions of this movie but overall it is poorly envisioned (too Disneyesque for my tastes, including Spielberg's desire to add the "When You Wish Upon A Star" music) and poorly executed (say, many painfully slow, unnecessary chapters). Depicting the aliens in such a potentially threatening manner because of their actions (for example, cutting off power that can lead to many accidents and deaths) is a flaw. Creating a childish main character such as the adult Roy Neary (as opposed to the genuinely childlike young Barry) is a major flaw because he abandons his family for his obsessions with the Visitors. Abducting Barry was not a benign action although some may argue that Barry *wanted* to go (but the pilots of Flight 219 certainly didn't want to be abducted!). I can name many more plot holes and flaws (and continuity problems such as I'll later describe in the "Barnstorming" scene) but this paper is about the music, not specifically on the film itself. Williams went along with the manipulative ride but he had to deal with what was handed to him by Spielberg and his writers. And he did a fine job creating such interesting music!

I wondered why Williams decided to notate the notes horizontally instead of the normal vertical alignment (as overall secundal chord clusters). Probably (besides seeing what Penderecki did in his written scores) he wanted the notes to be seen more clearly instead of a congested, tight manner vertically. At any rate, back in Bar 3 (1:19 dvd), the women voices sound *pp* ("with nearly closed mouth") Line 1 F# whole note tied to whole

note next bar and tied to 8th note in Bar 5. Also we find in Bar 3 women's voices playing (notated alongside that F# whole note) Line 1 F# to F natural half notes tied to whole note next bar. Above this is the instruction, "bend _ tone on cue." I believe I mentioned this earlier but I'll state it now to make sure: The "Excerpts" version does not include the voices (women/men) choir. I assume the reason for this is because it is a concert edition and it would be a big expense to include a large choir for most concert budgets.

In Bar 4 in 4/4 time, flutes play *pp* Line 1 B/Line 2 D half notes up to Line 2 C/Eb half notes *mp* and *molto* crescendo hairpin up to (Bar 5) written G/Line 3 C (but played Line 3 G/Line 4 C with the *8va* ottava inserted above the notes) sforzando (^ symbol above the notes) 8th notes *sffz* (followed by 8th, quarter, half rest marks). Incidentally, at that instant when the 8th notes are sounded at the start of Bar 5, this is when the darkness of the movie screen disappears and we abruptly come to a white screen ("Let There Be Light" indeed!) with the scene of the blowing sand. In end Bar 6, the flutes are silent showing a whole rest (*lunga*) held fermata. In Bar 5, the piccolo makes its only appearance (or sounding!) in this cue with Line 3 G sforzando 8th note *sffz* (followed by rest marks). After a half rest in Bar 4, oboes play *mp* < *molto* Line 1 Ab/Line 2 Eb half notes *mp* < up to (Bar 5) Line 2 E/Line 3 C 8ths followed by rests. Clarinets in Bar 4 play *pp* < Line 1 D/F# [written E/G#] half notes to Eb/G [written F/A] half notes *mp* < up to (Bar 6) Line 2 E/Line 3 C [written F#/D] sforzando 8th notes *sffz* (followed by rests). Two bassoons in Bar 4 play *pp* < small octave A/Line 1 (middle) C# half notes to B/Line 1 Eb half notes *mp* < down to (Bar 5) Great octave D/small octave C sforzando 8ths (followed by rests). In the Excerpts version, Fag II is silent in Bar 5 but bassoon I still plays the small octave C 8th. In Bar 5, the Contra-Fag plays *sffz* Great octave C 8th note (followed by rests).

After a half rest in Bar 4, horns I-II (top staff) play *p* < *molto* small octave A/middle C [written Line 1 E/G] half notes up to (Bar 5) Line 1 E/Line 2 C [written Line 1 B/Line 2 G] sforzando 8th notes *sffz* (followed by rest marks). Horns III-IV (bottom staff) play small octave E/F## [written small octave B/Line 1 C#] half notes crescendo up to (Bar 5) Line 1 C/G [written Line 1 G/Line 2 D] sforzando 8th notes. Trumpets I-II (top staff) play in Bar 5 Line 2 G/Line 2 C [written A/D] sforzando 8ths *sffz*. After a half rest in Bar 4, trumpets III-IV play *pp* < Line 1 Eb [written F] half notes up to (Bar 5) Line 2 C/E [written D/F#] sforzando 8th notes (followed by rests). Pos in Bar 5 sound *sffz* small octave and Line 1 C 8th notes, while the tubas (one tuba for the Excerpts version) play Great octave C 8th note, and the timp beats *sffz* small octave C 8th. The piatti sounds *sffz* an 8th note (notated x-headed on the second space from the top). The bass drum sounds an 8th note (notated on the bottom space of the same staff occupied by the cymbals). The piano (top staff) sounds *sffz* Line 2 G/Line 3 C/G 8ths, while the bottom staff (left hand) plays Great octave and small octave C 8ths.

In Bar 5 (start of Chapter 2 of the dvd), violas sound *sffz* small octave C 8th note (followed by 8th/quarter/half rest marks). In Bar 4 (quarter note = circa 30 in the Excerpts score), 6 top staff VC (celli) make their appearance playing *mf* < (written vertically here) on the up-bow Line 1 C#/D/F#/G/B/Line 2 D half notes *mf* < to C/Eb/G/Ab/Line 2 C/Eb half notes on the down-bow *molto* < to (Bar 5, bass clef) Great octave and small octave C 8th notes. Four divisi celli (bottom staff) play small octave G/Bb/Line 1 C/Db half notes to F#/A/B/C half notes down to (Bar 5) Great octave and small octave C 8th notes. CB in Bar 5 sound *sffz* Great octave and small octave C 8th notes as well. In Bar 5, now two

violins I (top staff) play *div a2* Line 3 B/Line 4 C whole notes on the up-bow and tied to quarter notes held fermata in end Bar 6 (followed by rest marks). In the Excerpts version, the whole notes are tied to whole notes in Bar 6 (there played on the down-bow) and tied to 8th notes in Bar 7 in $_$ time (followed by rest marks). In Bar 5, two violins I (bottom staff) play *div a2* Line 3 G/Ab whole notes tied to quarter notes next bar (tied to whole notes in the concert version). Violins II play exactly as violins I.

So the cue ends on a true secundal four-note chord of G/Ab/B/C. G/Ab is a m2 interval; Ab/B is A2 (augmented 2nd); B/C is another minor 2nd interval. This high-pitched chord is sustained for fifty seconds in the opening scene set in the Sonora Desert, Mexico up to the first dialog (“Where we the first?!”). Interestingly, the cue only lasts about 44 seconds on the cd.

End of cue.

[Wednesday, January 17 at 11:14 am. Slight rain outside and still rather cold. Snow and road closure on the I-5 at the Grapevine. Went to the dentist at 8:30 am for the six-month checkup and had the tartar removed and teeth polished.

“Navy Planes” Reel 1/part A. 4/4 time, 15 pages, 60 bars, 2:07. No tempo marking was indicated for this cue on the Full Score (I did not have access to the sketch cue version to check if a tempo marking was offered there). CD location: track # 2. Dvd location: Chapter 2 starting at 2:26. Initial instrumentation (first 9 bars): 2 clarinets, 2 Fags, C.Fag, 4 horns, 4 Pos, timp., piano, 20 violins, 10 violas, 10 VC, 8 CB. Scene: the government men inspect the Flight 219 warplanes that suddenly appeared the night before. You’ll see

In Bar 1, all horns play unison *rinforzando* half notes on middle C [written Line 1 G] down to small octave G [written Line 1 D] back up to (Bar 2) Line 1 C to Db [written Ab] half note crescendo hairpin to (Bar 3) Eb [written Bb] whole note to (Bar 4) E [written B natural] whole note tied to 8th note in Bar 5 in $_$ time (followed by rests). . The piano sounds *mp* Great octave and small octave quarter notes legato mini-slur down to Contra-octave and Great octave G quarter notes, and then F quarter notes legato mini-slur down to D quarter notes. Repeat in Bar 2 (but crescendo hairpin). In Bar 3, the piano plays Great octave and small octave C quarter notes legato down to Gb quarter notes, and then F down to Eb quarter notes. Repeat in Bar 4. Violins I play *mp* Lines 2 & 3 Ab whole notes tied to next two bars (crescendo hairpin in Bar 3) to (Bar 4) Bbb (B double-flat) whole notes decrescendo hairpin. Violins II play Line 3 F whole note tied to next two bars crescendo to (Bar 4) Gb whole note decrescendo. Six violas (top staff) play *mp* Line 1 Ab/Line 2 F whole notes tied to next two bars to (Bar 4) Bbb/Gb whole notes. All celli play *mf* small octave C legato mini-slur down to Great octave G quarter note, and then F down to D quarter notes. This is exactly the same as the piano top staff line. However, unlike a repeat of this in Bar 2 (as the piano—unless I copied the notes incorrectly for the piano), VC in Bar 2 play C down to Great octave G to F down to E quarter notes. In Bar 3, celli continue on C down to Great octave Gb and then F down to Eb quarter notes (this time repeated in Bar 4). CB play *mf* small octave C quarter note down to Great octave G quarter note, and then F quarter note up to small octave D quarter note. In Bar 2, CB then play small octave C down to Great octave G down to F to E

quarter notes. In Bar 3, CB play C down to Gb to F to Eb quarter notes (repeated in Bar 4).

The pattern changes in Bar 5 (dvd chapter 2 at 2:37) in $\frac{3}{4}$ time. Clarinet I plays *pp* a legato trem (or “shakes”!) between small octave B and A [written Line 1 C#-small octave B] dotted half notes (repeated thru Bar 9 at least). In comparison, this is notated like the fingered trem of the strings. Clarinet II is also legato trem but between small octave A-F# [written A-G#] dotted half notes (repeated next four bars). The bassoons and Contra-Bassoon play *mp* Great octave B-small octave C-D-E legato 16ths (connected as a figure by two crossbeams) to another such figure (followed by a quarter rest). Repeat at least thru Bar 9 (I say “at least” because I did not have time to continue hand-copying of this cue).

Trombones in Bar 5 play *mp marcato* small octave E/F#/A/B 8th notes (followed by an 8th rest) to same E/F#/A/B half notes to (Bar 6) E/F#/A/B dotted half notes. Repeat Bars 5-6 in the next two bars (for the trombones). The timp is rolled on Great octave B dotted half note tied to next bar (repeated next two bars). The piano (top staff) is col the bassoons, while the bottom staff is *8 Lower*. Unison violins I are bowed trem on Line 2 A quarter note legato to B half note (tremolo as well) to (Bar 6) Line 3 C quarter note to D half note trem to (Bar 7) E quarter note to F half note to (Bar 8) G quarter note to A half note to (Bar 9) Bb quarter note *mp* to Line 4 half note. Violins II play the same but an octave lower register. Violas play bowed trem small octave F#/A/B (four violas on F#) dotted half notes tied to at least the next four bars. VC are col the bassoons. At least half of the CB (contra-basses) are col the bassoons while altri CB pluck *pizz* Great octave B quarter note (followed by a quarter rest) down to F# quarter note up to (Bar 6) B quarter note (followed by a quarter rest) up to small octave F# quarter note. Repeat these two bars in Bars 7-8.

Sorry, but this is as far as I got with this cue! It is a “tonal” score in structure (not non-tonal as the opening cue) but nevertheless dissonant. The chords are unusual and at least moderately stressful. The initial chord has the feel of a F min/9th (F/Ab/C/G) but if you had the D quarter note at the last beat you can have the D half-dim 7/11th (D/F/Ab/C/G). The initial tonality of Bar 5 can be in effect the B min 7/11th (B/D/F#/A/E) but without the presence of the 3rd (note D). In Bar 6, the initial tonality has the feel of the B min 11 b9th (B/D/F#/A/C/E) but without the 3rd (D) once again. Bar 7 has the dissonant clash of the sustained F# (violas) with the F half note of the violins. So it is an ever-shifting and also not easily demarcated series of dissonant tonalities. This is clever and interesting sand storm music (ever-changing) that raises the level of tension and uncertainty in the scene as it quickly unfolds in the swirling sand storm before the audience sees the objects of attention referred to by the actors (the Flight 219 WWII planes).

“The Lost Squadron” Reel 1/B. 3/4 time, 44 bars, 11 pages, 2:23. CD location: track # 3. Dvd location: Chapter 2 starting at 3:51. Scene: David Laughlin (Bob Balaban) exclaims, “But it looks brand new!” disbelieving that these warplanes are the Flight 219 planes that went missing after WWII.

Four trombones in Bar 1 play *p dramatic* Great octave and small octave Bb dotted half notes to (Bar 2) Great octave and small octave Ab dotted half notes crescendo hairpin up to (Bar 3) small octave and Line 1 (middle) C dotted half notes *mf* > *p* dotted

half notes tied to dotted half notes next bar. Two tubas play *p* Contra-octave and Great octave G dotted half notes to (Bar 2) F dotted half notes crescendo to (Bar 3) E dotted half notes tied to next bar. In Bar 3, the Fags and C. Fag play Great octave E rinforzando-marked dotted half note tied to dotted half note next bar. Four horns in Bar 3 play *dramatic* small octave C [written G] half note up to G [written Line 1 D] quarter note to F [written middle C] half note. The timp in Bar 3 sounds E-E Great octave grace notes to E rinforzando quarter note *mf* (followed by a half rest).

Back in Bar 1, ten violas play *mp* small Bb dotted half note legato to (Bar 2) Ab dotted half note crescendo hairpin up to (Bar 3) C dotted half note decrescendo and tied to dotted half note next bar. VC play *mp* Great octave G/Bb dotted half notes to (Bar 2) F/Ab dotted half notes crescendo to (Bar 3) E/small octave D (I believe D but perhaps small octave E if I copied it incorrectly) dotted half notes tied to next bar. CB play Great octave G dotted half note to (Bar 2) F dotted half note to (Bar 3) E dotted half note tied to next bar. In Bar 3 (*quicken*ing), divisi violins I play Line 2 F/G dotted half notes tied to next bar, while violins II play Line 1 F/G tied dotted half notes.

Skipping to Bar 32 on page 8 (1:28 cd; 5:19 dvd), we come to a section of music that sounds (to me, anyway) a bit Kaperesque (specifically as in *Them!*). *Sord* (muted) violins I play *pp* Line 3 Ab quarter note to G half note tied to half note next bar to Ab quarter note to (Bar 34) Bb dotted half note legato slur to (Bar 35) B dotted half note. Muted violins II play Line 3 C quarter note down to B half note tied to half note next bar to same B quarter note up to (Bar 34) Line 3 D dotted half note to (Bar 35) D# dotted half note. Muted violas are fingered trem *pp* between Line 2 Eb-D dotted half notes and repeated next three bars at least. VC and CB play *pp* Great octave C dotted half note tied to next three bars.

The vibe is rolled *pp* between Line 1 Eb-D dotted half notes (repeated next three bars). The glock sounds “3” triplet value 8th notes Line 1 Ab-G-small octave B (connected as a figure by a crossbeam) to G down to B to A# triplet 8ths figure (followed by a quarter rest). After a half rest in Bar 33, the glock continues on Ab-G-small octave B triplet 8ths once again to (Bar 34) Line 1 Bb down to D to C# triplet value 8ths (followed by a half rest) to (Bar 35) Line 1 B-Eb-D triplet 8ths (followed by a half rest). Added to the scintillating percussive effect is the celeste. It sounds *mp* Line 2 C down to Line 1 B down to Eb down to small octave G 8th notes (connected as a figure by a crossbeam) to “3” triplet value ascending figure of A-Line 1 F#-Line 2 C 8ths. The celeste then sounds in Bar 33 Line 2 Eb-D-Line 1 G-F# 32nd notes to small octave D-G-Ab “3” triplet value 16ths up to Line 1 Eb half note. Once again, as in the previous bar, the *Ped* is utilized. After a quarter rest in Bar 34, the celeste plays (with sustaining pedal) ascending 32nd notes small octave Eb-G-Ab-B-Line 1 D to Line 1 Bb 8th tied to Bb quarter note. After a quarter rest in Bar 35, the celeste then sounds small octave Eb-G-Ab-Line 1 D-Eb 32nd notes up to B 8th tied to B quarter note.

Back in Bar 32, the oboes play Line 1 D/G dotted half notes tied to half notes next bar, followed by a quarter rest (and silent at least next two bars). Clarinet I plays Line 2 D [written E] dotted half note tied to half note next bar down to Line 1 G [written A] quarter note tied to (Bar 34) dotted half note and tied to dotted half note next bar. Clarinet II plays small octave Ab [written Bb] dotted half note tied to half note next bar up to Line 1 Eb [written F natural] quarter note tied to dotted half notes next two bars. After a half

rest in Bar 33, the bassoons play *N.V.* [I assume no vibrato] small octave Ab/Line 1 D quarter notes tied to dotted half notes at least next two bars.

This section of the cue starting at around Bar 32 also reminds me a bit of *Fantastic Voyage* in sensibility (though not in terms of serialism). The overall “tonal” tonality (more or less sustained by the strings and also the woodwinds) in Bars 32-33 appears to be the C minMaj 9th (C/Eb/G/B/D) but the glock and celeste adds fast-moving ambiguity to the tonality of this delicate music.

Sorry, but this is as far as I got with this cue! Incidentally, you’ll note Spielberg’s first in-your-face product commercialism allowed in this film at the 4:33 point of Chapter 2 in the dvd. Here you see the old Mexican man sitting just outside the store with an obvious orange neon *Coca-Cola* sign. Why not *Pepsi-Cola*? Then you’ll see obvious Coke cans in the refrigerator and on Gillian’s kitchen floor starting at the 1:37 point of Chapter 3. Why not *7-Up*? How much did Spielberg/Columbia get for the product endorsements? One instance is understandable perhaps, but two or more is stretching it a bit! I’m surprised Roy wasn’t sipping a can of Coke when he was talking with his son at the start of Chapter 4 during the train set scene. Of course you have the *McDonald’s* endorsement at the 3:25 point of Chapter 4, and then *Shell* gas station. Of course you see a *Coca-Cola* can again at the :18 point of Chapter when the four senior card players are playing outside, waiting for a repeat visit of the aliens along the mountain road! There appears to be another Coke can in the 4:41 point of Chapter 10 at the Goldstone Radio Telescope Station 14 scene. Don’t forget the super-obvious *Budweiser* endorsement starting at 1:03 in Chapter 13! There are more instances but I don’t care to locate them at this moment.

“Eleven Commandments” *With Biblical Fervor* in 4/4 time, 16 bars, 4 pages. Williams composed this cue for a scene that was meant to be diegetic (source music). In the dvd, go to Chapter 4 from 2:45 to 3:19. Scene: Early evening, Neary household. The kids just turned on the television and watch a famous DeMille film, *The Ten Commandments*. Instead of predictably hearing Elmer Bernstein’s music (the actual composer of that film), you hear John Williams’ own take on the scene, playfully titled “Eleven Commandments.” Ian Freer’s [The Complete Spielberg](#) happens to mention this fact as well on page 71 (soft cover edition). It is a very busy cue utilizing the full symphony orchestra with plenty of sextuplet figurations, impassioned playing of the strings, forte figures of the brass, and so forth.

To give a brief idea of the nature of this unknown cue, let’s describe the two main sections. In Bar 1, after an initial quarter rest, violins I & II play *f* Line 2 (Line 1 for the violas, and small octave register for the celli) B quarter note up to Line 3 quarter note tied to dotted 8th note to C-D 32nd notes to (Bar 2) E dotted 8th to D-E 32nd notes figure (three-note figure) to F dotted 8th to E-D 32nd notes figure to E up to A quarter notes to (Bar 3) Line 4 C (Line for violas and Line 1 for celli) quarter note tied to 8th note down to B 8th (crossbeam connected) to C legato mini-slur to D 8ths (crossbeam connected) down to B dotted 8th to A 16th. Back in Bar 1, CB play small octave D dotted half note to D quarter note to (Bar 2) C quarter note down to Great octave Bb quarter note to A half note up to (Bar 3) small octave F dotted quarter note to G 8th to F down to Great octave G quarter notes to (Bar 4) A half note tied to 8th note (followed by an 8th and quarter rest).

The harp in Bar 1 plays ascending “6” sextuplet value 16th notes small octave F#-A-Line 1 D-F#-A-Line 2 D (connected by two crossbeams) with this figure played four times in this bar. Similar figurations are played (different notes) in the next few bars. The piano plays contrary motions 16th note figures. The top staff plays Line 2 D down to Line 1 A-F#-D up to A (connected by two crossbeams) and played four times to (Bar 2) Line 2 E down to C down to Line 1 G up to Line 2 C up to E to F 16ths, and so forth. The bottom staff piano plays in Bar 1 Great octave D up to A up to small octave D up to F# down to D down to Great octave A (played 4 X) to (Bar 2) Great octave C up to G up to small octave C to E up to G down to E “6” 16ths, and so forth.

After a half and quarter rest in Bar 1, the tambourine plays (*Drummed*) 8th note to five 32nd notes (notated on the second space from the top on the staff) to (Bar 2) x-headed quarter note let vibrate (followed by a quarter and half rest). The piatti sounds an x-headed quarter note in Bar 1 followed by rests (repeated in Bars 3-4). The timp beats forte two small octave D-D grace notes to small octave D quarter note let vibrate (followed by a quarter and half rest) in Bar 1.

The tuba sounds forte Great octave D dotted half note to D quarter note to (Bar 2) C quarter note down to Bb Contra-octave Bb quarter note legato to A half note to (Bar 3) F 8th note (rest unclear). The trombones (Pos IV is actually a bass trombone) plays Great octave A/small octave F#/A/Line 1 D dotted half notes to Great octave A/small octave D/F#/A (D maj tonality) quarter notes to (Bar 2) small octave C/G/Line 1 C/E (C maj) quarter notes to Bb/small octave F/Bb/Line 1 D (Bb maj) quarter notes legato to A/E/A/middle C# (A maj) half notes to (Bar 3) Great octave F/small octave C/A/middle C (F maj) dotted quarter notes to G/D/G/B (G maj) 8ths to F/small octave C/A/C quarter notes to G/G/B/Line 1 D quarter notes to (Bar 4) Great octave A/small octave E/Line 1 C#/E (A major tonality again) half notes tied to 8th notes (followed by an 8th and quarter rest).

Trumpet I is solo in that choir playing (after an initial quarter rest) Line 1 A [written B] quarter note up to Line 2 D [written E] quarter note tied to dotted 8th to C-D 32nd notes to (Bar 2) E [written F#] dotted 8th to D-E 32nd notes to F [written G] dotted 8th to E-D 32nd notes to E 8th (followed by a dotted 16th rest) down to Line 1 Bb [written Line 2 C natural] sforzando-marked 32nd note to next figure of Line 1 A dotted 8th sforzando dotted 8th to G-A 32nd notes. After a quarter rest in Bar 2, trumpet III plays forte Line 1 F to E up to A legato quarter notes, while trumpet IV plays Line 1 D [written E] quarter note to E half note. Four horns play the same notes as trumpet I in the first three bars (but an octave lower register).

Three bassoons play forte small octave D/F#/A 8ths to same D/F#/A quarter notes to 8ths again but now tied to 8ths (quarter note duration) to D/F#/A quarter notes to 8th notes. In bar 2, the Fags continue on C/G/Line 1 E 8ths sounded twice (crossbeam connected) to Great octave Bb/small octave F/Line 1 D quarter notes to A/small octave E/middle C# 8ths to quarter notes to 8ths. Clarinets in Bar 1 play *f* Line 1 D/A [written E/B] 8ths to quarter notes to 8ths tied to 8ths to quarter notes to 8ths to (Bar 2) G/Line 2 C [written A/Line 2 D] 8ths played twice, and so forth. The english horn plays Line 1 F# [written Line 2 C#] 8th to quarter note to 8th tied to 8th to quarter note to 8th down to (Bar 2) E-E [written B-B] 8ths to F [written Line 2 C natural] quarter note legato to E 8th to E quarter note up to A 8th. The oboe plays Line 1 D 8th to D quarter note to D 8th tied to 8th to D quarter note to D 8th to (Bar 2) E-E 8ths to F quarter note legato to E 8th to E quarter

note up to A 8th to (Bar 3) E 8th to E quarter note to G 8th to A-A 8ths (followed by an 8th rest) to G 8th. After a half and quarter rest in Bar 2, the piccolo and flute play forte Line 2 A quarter note to (Bar 3) Line 3 C quarter note tied to dotted 8th (see violins II).

Skipping to Bar 9 (start of page 3), there are far fewer instruments playing although the pace is now *poco piu mosso*. Three trombones play *mf* small octave G/middle C/E quarter notes to A/C/E half notes to A/C/E (A min) quarter notes to (Bar 10) F#/B/D# (B maj 2nd inversion) quarter notes to Eb/G/middle C (C min 1st inv) quarter notes legato to F#/B/D# half notes to (Bar 11) F#/A/Line 1 D (D maj) half notes to F/A/C (F maj) quarter notes legato to G/B/D (G maj) quarter notes to (Bar 12) A/middle C#/E (A maj) dotted half notes decrescendo and tied to 8th notes (followed by an 8th rest). Horns play Line 1 E [written Line 1 B] dotted quarter note to F# [written Line 2 C#] stand-alone 8th up to descending 8ths A-G-F#-E (crossbeam connected) to (Bar 10) Line 1 D# [written A#] dotted 8th to C# [written G#] up to E 32nd notes to next figure of the exact same notes to D# dotted quarter note to D# up to A 16ths to (Bar 11) A dotted quarter note to A up to C 16ths to C-B [written Line 2 G-F#] 8ths to B 8th down to “3” triplet value 16ths G-A-B to (Bar 12) A [written Line 2 E] dotted half note decrescendo and tied to 8th note (followed by an 8th rest). After an 8th rest, the flute plays 32nd notes Line 2 E-F#-G-A-Ab-A-G (I believe since the notes are unclear) to F# *rinforzando* half note decrescendo (silent next two bars). The oboe is col the flute.

The score initially shows finger cymbals playing (a non-pitched instrument) but then has above it crotales (an instrument with definite pitch). So we find the crotales playing (after an initial quarter rest in Bar 10) Line 3 C up to Eb quarter notes (followed by a quarter rest).

In Bar 9, violins II play *mf* Line 1 C whole note to (Bar 10) small octave B legato to C quarter notes back to B half note. After a quarter rest in Bar 11, violins II then are bowed trem on Line 1 D to C to D quarter notes to (Bar 12) E dotted half note trem tied to 8th note. Violas in Bar 9 play Line 1 E dotted quarter note to F# 8th (see horns). In Bar 10, 8 celli are pizzicato on Line 1 D# down to small octave F# 8ths (crossbeam connected) up to C down to G 8ths and then up to D down to B down to F up to B 8ths to (Bar 11), after a quarter rest, *arco* and *div* small octave F#/A quarter notes to F/A quarter notes to G/B now bowed trem quarter notes to (Bar 12) A/middle C# dotted half notes bowed trem and tied to 8ths. Etc.

“Trucking” Reel 3/1-4/1. Note: Unfortunately I do not seem to have any surviving notes on this cue and apparently I did not hand-copy any part of the cue. On the expanded cd, this music was placed as Track # 18 (just after “The Escape” and just before “Climbing the Mountain”). My notes show that the written music belongs in Reel 3 and beginning of reel 4, so why the audio was placed between the above-mentioned cues, I don’t know—especially since “The Escape” is Reel 13/1 and “Climbing the Mountain” is the very next numbering (Reel 13/2). So “Trucking” really belongs in Reel 3 somewhere. Curiously “Into The Tunnel” also has the same reel placement of R3/1-4/1 so perhaps “Trucking” was simply an alternate cue that was abandoned and the composer changed the cue title as well. I don’t know. “Into The Tunnel” has notated next to the reel numbering “Revisited.” I suppose this really means “Revised” and this seems to support the assumption that it is revised music of the originally-meant cue for this scene (“Trucking”). After all, Roy Neary is doing an awful lot of truckin’ as he is out on the

road in his duties (and lost in the process). I wish now that I had at least notated the number of bars and pages for this abandoned cue. I guess I was too busy and forgot.

“Into The Tunnel” Reel 3/1-4/1 (Revisited). *Lente* in 4/4 time, 77 bars, 19 pages, 2:41. CD location: track # 4 (named there as “Roy’s First Encounter”). Dvd location: Chapter 5 starting at 3:35 or 3:36 (Bar 11). You can hear the entire cue on the expanded cd but you will not hear the first 10 bars in the movie because it was dialed out. My estimation is that if the music was used, starting on Bar 1 as originally intended, then go to about the 2:46 part of the dvd in Chapter 5. Here Roy is in his truck in the quiet scene looking up into the night sky and sees an unlighted ufo silently and quietly moving across his view (just before the ship put an intense spot light on a road corner ahead of Roy). You can put the cd track # 4 on at about this point to hear what Williams intended for the first 49 seconds. I suppose Spielberg decided that the best effect of Roy seeing that spaceship would be without music until the start of the chase scene as Roy hears news on the radio and races off.

Instrumentation: 2 bass clarinets, 2 bassoons, tuba, Tam Tam, bass drum, harp, piano, 10 violins I, 10 violins II, 10 violas, 8 VC, 6 CB. Orchestrated by Herb Spencer.

The cue starts off with the same cluster effect that started off the score (with “Let There Be Light”) except that we have a different layout of notes. Six divisi violins I (top staff) play Line 3 F#-F-E double whole notes tied to 8ths next bar (followed by rests). So, two violins of top staff violins I play F# notated as two F# whole notes horizontally side-by-side and connected with a “V” underneath the notes; two more play F-F whole notes bracketed by a “^” above the notes; and two more on E-E whole notes. These notes are played *pp* < *mf* > *pp*. Four violins I (bottom staff) play Line 3 Eb-Eb and D-D adjacent (horizontally) in the manner just described. Six violins II (top staff) play Line 3 Db-Db-C-C-Line 2 B-B whole notes tied to 8ths in Bar 2. Four violins II (bottom staff) play Line 2 Bb-Bb-A-A whole notes tied to next bar.

In Bar 3 (:11 cd), 6 divisi violins II (top staff) play *steady tone* and *p* Line 2 F/Gb/Ab (two violists per note) whole notes tied to next bar. In Bar 4, however, is the indication of “1/4 tone” followed by a wavy line throughout the bar with a crescendo hairpin and a tie to (Bar 5, start of page 2) same whole notes (still “steady tone”) and tied to 8th notes in Bar 6 (followed by rest marks). Four divisi violins I (bottom staff) play this on Line 2 D/E whole notes, six violas II (top staff, treble clef) on Line 1 B/Line 2 C/Db tied notes, and 4 violas (bottom staff) on Line 1 G/A tied notes. In Bar 4, six violins I (top staff) return to play I believe (unclear notes) Line 3 C#/D#/E *mp* > tied to (Bar 5) an 8th note notated as a blackened little triangle shape with the 8th stem beneath and the written indication “to highest pitch” (followed by rest marks). Four violins I (bottom staff) play this pattern on Bb/Line 3 C whole notes initially. Four celli (top staff) play a series of fast notes (hard to read my copy) of Great octave D#-E to I believe F-F#-G, and so forth. Etc.

In Bar 17, the piano plays *p* in cluster box symbol “lowest cluster” let vibrate. Six divisi CB play Great octave G/small octave C# whole notes to (Bar 8) I believe E/C whole notes. Celli still play (since Bar 6) *steady tone* cluster notes Great octave G/Ab/Bb/B/small octave D/E/F/Gb tied to 8ths in Bar 9. CB in Bar 9 play *div a3* Great octave F/G/A whole notes tied to (Bar 10 in _ time) dotted half notes.

In Bar 11 (:49 cd; 3:36 dvd), the Tam Tam is trem rolled *pp* on a diamond-shaped dotted half note thru Bar 16. The bass drum is rolled thru Bar 16 as well (notated on the bottom space of the staff) and “steady tone.” Two celli (top staff) are *divisi* playing a 16th note figure, not standard tremolo, but measured trem. So one cello plays small octave C down to B up to D# to E 16ths “figure” (connected by two crossbeams) but with one horizontal line thru the stem below, indicating that what we actually hear is a doubling of notes. So instead of C-B-D#-E 16ths we actually have C-C-B-B-D#-D#-E-E 32nd notes (followed by two quarter rests). The bottom cello on that staff plays this on Great octave Eb-D-F#-G notes. The bottom staff celli are *div a 2* in this same pattern on Great octave Bb-A-C#-D, and also F-E-G#-A 16ths figure (but 32nd notes). Six CB play this *divisi* on Great octave E/G/A to E/F#/G# to E/Bb/C to E/B/C# notes. Bass clarinet I plays actual 16th notes legato *pp* on Line 1 C-small octave B-Line 1 D#-E [written D-C#-E#-F#] followed by two quarter rests. Bass clarinet II plays small octave Bb-A-middle C#-D 16ths. Fag I plays this on Great octave F-E-G#-A, while Fag II plays Eb-D-G#-A (I believe).

In Bar 14 (3:44 dvd Chapter 5), the tuba makes its appearance to sound *ppp* and *steady tone* Contra-octave F# dotted half note tied to next bar, and then G dotted half note in Bar 16 tied to (Bar 17 in 2/4 time) half note to (Bar 18 in _ time) Ab quarter note crescendo hairpin to Gb half note decrescendo hairpin tied to (Bar 19 in 4/4 time) 8th note (followed by 8th/quarter/half rest marks).

Back in Bar 14, Fag I plays < > (crescendo-decrescendo) Great octave F-E-G#-A 16ths (connected by two crossbeams) to F-E 16ths (connected by two crossbeams) to 8th and quarter rest. Fag II plays Eb-D-F#-G 16ths to Eb-D 16ths. Clarinet I plays C-B-D#-E 16ths legato to C-B 16ths, while clarinet II plays Bb-A-C#-D to Bb-A 16ths. The celli and CB continue the measured trem figures. One cello plays Great octave Eb-D-F#-G 16ths to Eb-C# 16ths (followed by an 8th and quarter rest). Etc. In Bar 16, Fag I plays Great octave F-E-G#-A 16ths (connected by two crossbeams) to Eb-D-F#-G# 16ths (followed by a quarter rest). Etc.

In Bar 19 in 4/4 time, *Presto, Molto*), *unis* violins I play small octave E-Bb-middle C-Db legato 16ths (connected by two crossbeams) to next 16ths figure of A-Bb-C-Db once again (followed by a quarter rest) to another such figure on the 4th beat to (Bar 20 in _ time), after a quarter rest, two more such figures, and silent in Bar 21 in 2/4 time. Violins II play in Bar 19 small octave G-A-Bb-middle C legato 16ths in the same pattern as violins I. Six violas (top staff) play this pattern on small octave D-Eb-F-Gb 16ths, while four violas (bottom staff) play this on C-D-Eb-F 16ths. Four celli (top staff) play this on Great octave G#-A-B-small octave C 16ths, while four celli (bottom staff) play this pattern on Great octave F#-G-A-Bb 16ths. After a quarter rest in Bar 19, CB pluck *pizz* on Great octave Bb quarter note (followed by a quarter rest) to (Bar 20 in _ time) Bb to A 8ths (followed by two quarter rests).

In Bar 22 (1:17 cd; start of Chapter 6 dvd) in 4/4 time, 6 violas (top staff) pluck pizzicato small octave and Line 1 C 8ths while 4 violas (bottom staff) pluck small octave Bb 8th (followed by rest marks). Four celli (top staff) play *mp* small octave C-C-Great octave B-B-C-C-B-B 16ths (notated as an 8th note figure connected by a crossbeam but with the bar on each stem) to another such figure to (Bar 23) C-C-B-B D#-D#-E-E notes (with the D# rinforzando-marked) to another such figure. Four celli (bottom staff) in Bar 22 play this pattern on Great octave Bb-A-Bb-A notes (two such figures as explained

earlier) to (Bar 23) Bb-A-C#-D figures. After a half rest in Bar 22, CB pluck *pizz* small octave E 8th (followed by an 8th rest) down to Great octave A 8th (followed by an 8th rest). After a quarter rest in Bar 23, CB pluck Line 1 C#/D# *rinforzando* 8ths (followed by an 8th and quarter rest) to C#/D# *rinforzando* 8ths (followed by an 8th rest). Bassoons in Bar 22 play Great octave Bb/small octave C staccato 8ths (followed by an 8th and quarter rest) to Bb/C 8ths (followed by an 8th and quarter rest) to (Bar 23), after a quarter rest, C#/D# staccato and *rinforzando* 8ths (followed by an 8th and quarter rest) to C#/D# 8ths (followed by an 8th rest).

Skipping to Bar 31 (1:31 cd; :15 dvd Chapter 6), after a quarter rest, 6 violins II (top staff) play on the up-bow small octave A-Bb-middle C-Db legato 16ths to next 16ths figure on the down-bow Eb-F-Gb-Ab to next figure Bb-B-Line 2 C-D crescendo 16ths to (Bar 32) E-F-G-A 16ths *sff* on the up-bow (followed by an 8th rest) down to Line 1 F#-G 16ths to A 8th (followed by an 8th rest) down to small octave A-Bb-middle C-Db legato 16ths to (Bar 33), after an 8th rest, C-Db 16ths to Eb-E-F#-G 16ths (followed by a half rest). After a quarter rest in Bar 31, 4 violins (bottom staff) play small octave G-A-Bb-C legato 16ths on the up-bow to C#-D#-E-F# 16ths on the down-bow to G#-A-B-Line 2 C 16ths crescendo hairpin to (Bar 32) D-Eb-F-G 16ths on the up-bow *sff* (followed by an 8th rest) down to (see violins II top staff since the notes are the same). After a quarter rest in Bar 31, 6 violas (top staff) play small octave D-Eb-F-Gb 16ths to Ab-Bb-B-middle C# to D#-E-F-G 16ths crescendo to (Bar 32) A-Bb-Line 2 C-D 16ths (followed by two quarter rests) down to small octave A-Bb-C-D 16ths to (Bar 33), after a quarter and 8th rest, small octave D#-E-F#-G-A-Bb 16ths (followed by a quarter rest). Four violas (bottom staff) play, after a quarter rest in Bar 31, small octave C-D-Eb-F 16ths to Gb-Ab-Bb-B 16ths to C#-D-E-F 16ths crescendo to (Bar 32) G-Ab-Bb-Line 2 C legato 16ths (followed by two quarter rests) down to small octave A-Bb-C-Db 16ths to (Bar 33), after an 8th rest, C-Db 16ths (connected by two crossbeams) up to Eb down to (etc., notes unclear). After a quarter rest in Bar 31, 4 celli (top staff) play Great octave G#-A-B-small octave C 16ths on the up-bow to D-E-F-G 16ths on the down-bow to Ab down to G-F-E 16ths to (Bar 32) Eb-D-C-Great octave B 16ths *sff* (followed by two quarter rests) up to small octave A 8th pizzicato (followed by an 8th rest). Four celli (bottom staff) play, after an initial quarter rest in Bar 31, Great octave F#-G-A-Bb 16ths to small octave C-D-E-F 16ths to Gb-F-Eb-D 16ths crescendo to (Bar 32) Db-C-Great octave B-A 16ths (followed by two quarter rests) up to small octave G *pizz* 8th (followed by an 8th rest). CB play Great octave F-E-A-small octave D 8ths (crossbeam connected) up to G down to D up to A up to Line 1 D 8ths crescendo up to (Bar 32) G down to D down to small octave G to A 8ths down to next 8th note figure of D-Great octave A-E-F. Also in Bar 32, six divisi violins I (top staff) play *sf* > *p* *attack* play Line 3 E-D#-D-C#-C-Line 2 A whole notes *slowly ascending gliss* thru Bar 34 to (Bar 35) diamond-shaped 8th (highest notes) followed by rests. Etc.

Bar 35 (1:37 cd; :21 dvd Chapter 6) is a bit distinctive or noticeable because of the pizzicato 8th notes of violins II and then the violas in response. All violins II pluck *pizz* Line 1 Bb sforzando-marked 8th note *sf* (followed by an 8th rest) to A sforzando-marked 8th *sf* (followed by an 8th rest) back to Bb sforzando 8th *sf* (followed by an 8th rest) down to G sforzando 8th *sff* (followed by an 8th rest) to (Bar 36) small octave A 8th (followed by rest marks). After a quarter rest in Bar 36, violas taken over pizzicato on small octave G 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) down to F#

8th (followed by an 8th rest). Back in Bar 35, 6 violas I (top staff) play written 8th note figures (arco) but played as 16th note figures because of the short horizontal bar across each stem. So we find Line 1 Eb sforzando (^ on the first note of each of two figures) to D to Eb to D written 8ths figure (connected as a crossbeam) to sforzando Eb-D-Eb-E figure. So we actually have played Eb-Eb-D-D-Eb-Eb-D-B 16ths in the first figure to Eb-Eb-D-D-Eb-Eb-E-E. Four violas (bottom staff) play this pattern on Line 1 Db-C-Db-C figure to Db-C-Db-D. Celli end the phrase they were previously making on Line 1 Db/Eb 8ths in Bar 35 (followed by rest marks). CB are silent in this bar. Bassoons play Line 1 Db/Eb 8ths (followed by an 8th and quarter rest) to Db/Eb 8ths once again (followed by an 8th and quarter rest) to (Bar 36) Great octave Bb/small octave C 8ths *p* (followed by an 8th rest) to C#/D# sforzando-marked 8ths (followed by an 8th rest) down to Great octave E/F 8ths (followed by an 8th rest) up to Bb/C sforzando 8ths (followed by an 8th rest). In Bar 36, six celli top staff return to play that same figure-pattern as just played by the violas in Bar 35 but on small octave C-Great octave Bb-small octave sforzando-marked D#-E 8ths figure (but actually played C-C-Bb-Bb-D#-D#-E-E 16ths) followed by a half rest. Four celli (bottom staff) play Great octave B-A-C#-D notes in that fashion (followed by a half rest). After a half rest in Bar 36, *div all arco* CB play the same pattern-figure on I believe small octave Eb/F-D-E up to Bb/middle C to B/C# notes.

In Bar 37 in 2/4 time, the celli play descending 16th note figures. For instance, top staff celli play small octave G/Bb-F#/A-E/G-D/F# legato 16ths (connected as a figure by two crossbeams) to the next descending figure. After a quarter rest in Bar 37, violas and CB play a descending figure of 16ths as well. Unison violas play small octave E-Eb-Db-C legato 16ths. CB play Great octave Bb/small octave C to A/B to G/A to G/Ab I believe (hard to read).

In Bar 38 (start of page 10) in 4/4 time (1:41 cd), violins I return to pluck high-pitched sforzando-marked 8th notes. Six top staff violins I pluck *sf* Line 2 Bb 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) to Bb 8th (followed by an 8th rest) to G 8th (followed by an 8th rest) to (Bar 39 in 2/4 time) Line 1 A 8th (followed by an 8th rest) to F# 8th decrescendo (followed by an 8th rest). Four violins I (bottom staff) pluck Line 2 F# down to C# up to F# down to Line 1 B sforzando 8ths in that same rest pattern to (Bar 39) small octave Bb 8th (followed by an 8th rest) to A 8th (followed by an 8th rest). After a half/quarter/8th rest in Bar 38, *arco* violins II (unison) play Line 1 A-G 16ths to (Bar 39 in 2/4 time) F#-E-D#-C# legato 16ths figure to C-small octave Bb-A-G legato 16ths figure. After a half and quarter rest in Bar 38, 6 violas (top staff) play small octave G-F#-E-D# legato 16ths while 4 violas (bottom staff) play C-Db-C-Db 16ths. After a quarter rest in Bar 39, top staff violas return to play small octave A-G-F#-D# legato 16ths decrescendo hairpin, while the bottom staff violas play C-Db-C-Db 16ths. Four celli (top staff) in Bar 38 (after an initial 8th rest) play small octave Eb-Db 16ths legato to C 16th (followed by an 8th rest) to Great octave B-A-G-F#-E legato 16ths (followed by a quarter rest) to (Bar 39), after an 8th rest, play Great octave A-G 16ths legato to F#-E-D#-C# 16ths decrescendo. Bottom staff celli play (after an initial 8th rest) Great octave F#-G 16ths to A 8th (followed by an 8th rest) down to C#-D#-E-C-C# 16ths (followed by a quarter rest). After an 8th rest in Bar 39 in 2/4 time, they continue on Great octave G down to Db 16ths to C-Db-C-G 16ths. After a quarter rest in Bar 38, CB play unison on small octave F#-E 8ths to D#-C#-C-Great octave Bb 8ths to (Bar 39) A-G-F#-E 8ths decrescendo.

Double bar lines are written down the cue after Bar 39 signifying a change of pace and pattern in the cue. So, in Bar 40 in 2/4 time (1:44 cd; :28 dvd Chapter 6), Fag I plays *p* Great octave D#-E-F#-G legato 16ths while Fag II plays C#-D-E-F# 16ths (both followed by a half rest). Bass clarinet I plays small octave A-Bb-middle C-Db 16ths while bass clarinet II plays G-A-Bb-C 16ths (followed by a half rest). The Tam Tam sounds *pp* a diamond-shaped dotted half note let vibrate extending curve line (repeated thru Bar 52). The same applies to the repeated dotted half note of the bass drum. The harp top staff (bass clef) plays Great octave A-Bb-small octave C-Db legato 8ths while the left hand sounds D#-E-F#-G 16ths (followed by a half rest). After a quarter rest in Bar 40, the piano plays Contra-octave G#-A-B-Great octave C legato 16ths (followed by a quarter rest). Four divisi VC (top staff) play Great octave C#/D#-D/E-E/F#-F#/G legato 16ths (followed by a half rest) while four divisi VC (bottom staff) play G/A-A/Bb-B/small octave C-C/Db 16ths (followed by a half rest). After a quarter rest, CB play I believe F/F#-G/A-Ab/B-Bb/small octave C 16ths (a bit unsure with the hard-to-read notes).

These instruments continue the run of 16ths in several variations (6 16ths, 8 16ths, back to 4, etc) thru Bar 64 so I won't spend valuable time on tedious delineation here. However, after two quarter rests in Bar 52, the tuba shows up to play *pp* Contra-octave F# rinforzando quarter note tied to (Bar 53 in 4/4 time) whole note and tied thru Bar 58 and tied to 8th note in Bar 59 (followed by an 8th rest). Then the tuba sounds F# dotted half note tied thru Bar 63 and tied to dotted half note in Bar 64. In Bar 65 in 4/4 time (when the violins play high pitched drone notes, the tuba plays once again the Contra-octave F# whole note tied to next bar and to (Bar 67) half and 8th note (followed by an 8th rest). Then the tuba again sounds the F# quarter note tied to whole notes thru Bar 71 to (Bar 72) 8th note (followed by an 8th rest). Then (you guessed it) a F# dotted tied to whole note next bar and to (Bar 74) quarter and 8th notes (followed by an 8th rest). Then F# half note tied to whole note next bar and tied to (Bar 76 in _ time) dotted half note crescendo molto to (end Bar 77) F# rinforzando 16th legato to E 16th (followed by an 8th and half rest).

In Bar 65 (2:18 cd; :47 dvd) in 4/4 time, violins noticeably return. Four violins I (top staff) play *N.V.* (I assume this means "no vibrato") Line 3 Eb whole note tied to next bar and tied to dotted half note in Bar 67 up to G quarter note *N.V.* tied to whole notes thru Bar 71 and tied to half note in Bar 72 to Gb half note tied to whole note next bar and tied to (Bar 74) half note tied to 8th note (followed by an 8th and quarter rest). Six divisi violins I (bottom staff) play *pp* Line 3 C#/D whole notes *N.V.* tied to next bar and to dotted half note in Bar 67 to C#/D# quarter note tied to whole notes thru Bar 71 and tied to half note in Bar 72 to E/F half notes tied to whole notes next bar and tied to half notes and 8ths in Bar 74 (start of page 19) followed by an 8th and quarter rest. Four violins II (top staff) play *pp* and *N.V.* Line 3 Eb whole note tied thru Bar 71 to (Bar 72) half note, and then sounding Eb half note once again tied to whole note next bar and tied to (Bar 74) half note & 8th (followed by rests). Six violins II (bottom staff) play Line 3 C#/D whole notes tied thru Bar 71 and tied to half notes next bar, and then sounding freshly C#/D half notes tied to whole notes next bar and tied to half notes and 8ths in Bar 74.

Violas are silent thru Bar 73 and the first half of Bar 74. Back in Bar 65, the cellos are different into four staves, two VC each; CB are divided into three staves, two CB each. Top staff celli play Great octave Eb-F-F#-G 16ths (connected as a figure by two crossbeams) legato slur to Ab-Gb-F-Eb 16ths (followed by a half rest). Second staff celli

play Great octave Db-Eb-E-F 16ths legato to Gb-Fb-Eb-Db 16ths (followed by a half rest). Third staff celli play C-D-D#-E to F-Eb-D-C 16ths (followed by a half rest). Fourth staff celli play D-E-F-F# 16th to G-F-Eb-D 16ths. Top staff CB play Great octave A-Bb-small octave C-D 16ths legato to Eb-Db-C-Great octave Bb 16ths (followed by a half rest). Middle staff CB play G-Ab-Bb-C 16ths to Db-C-Great octave Bb-Ab 16ths. Bottom staff CB play Great octave F#-G-A-Bb 16ths to C-Bb-A-G 16ths (followed by a half rest). The harp plays Great octave D#-E#-F#-G 16ths to Ab-F#-E#-D# 16ths (followed by a half rest).

Celli do not play in Bar 66. After a half rest in Bar 66, two top staff CB play small octave C Great octave Bb-A-G legato 16ths (followed by a quarter rest). Two middle CB play (after a half rest) Great octave Bb-A-G-F# 16ths decrescendo (followed by a quarter rest). After a half rest, bottom staff CB play A-G-F-E 16ths (followed by a quarter rest). After a half and quarter rest in Bar 67, the celli and CB start to play ten 16th notes into Bar 68. Top staff celli play Great octave Eb-F-F#-A 16ths to (Bar 68) Ab rinforzando 16th to Gb-F-E 16ths to Eb-Db 16ths (followed by an 8th and half rest).Etc.

Skipping to Bar 76 (1:04 dvd) in _ time, we come to the scene when Neary's truck comes around the high bend of the road and nearly runs over little Barry. Violins and violas play contrary motion (ascending 16ths) to the motion of the celli and contrabasses (descending 16ths). The bass clarinets and bassoons also play descending 16ths. So, after a quarter rest in Bar 76, all violins I play on the down-bow small octave A-Bb-Line 1 C-D 16ths (connected by two crossbeams) to C#-D#-E-F# 16ths crescendo and legato to (end Bar 77) G 16th on the up-bow legato to A 16th *sf* (followed by an 8th and half rest). After a quarter rest in Bar 76, violins II play small octave G-Ab-Bb-middle C 16ths legato to small octave B-middle C#-D-E 16ths to (Bar 77) F-G 16ths (followed by rests). After a quarter rest, six violas (top staff) play small octave D-E-F-G 16ths legato to E-F-G-A 16ths to (Bar 77) Bb-middle C 16ths (followed by rests). Four violas (bottom staff) play small octave C-D-E-F 16ths to D-E-F-G 16ths to (Bar 77) Ab-Bb 16ths (followed by rests).

After a quarter rest in Bar 76, four celli play on the down-bow descending 16ths starting small octave Bb-Ab-G-F to F#-E-Eb-D crescendo to (Bar 77) C-Bb 16ths followed by rests. After a quarter rest, 4 celli play small octave Ab-Gb-F-E 16ths down to D#-C#-C-Great octave B 16ths crescendo hairpin to (Bar 77) Bb-Ab 16ths. After a quarter rest in Bar 76, divisi CB play F#/Line 1 C# 16ths to E/Bb to Eb/A to Db/G to next figure of C/F# to B/E to A/Eb to G/Db to (Bar 77) Great octave F#/small octave C 16ths *sf* on the up-bow legato mini-slur to E/Bb 16ths (followed by an 8th and half rest).

After a quarter rest in Bar 76, bass clarinet I plays crescendo Line 1 Eb-Db-C-small octave B [written F-Eb-D-C#] to A-G-F-E 16ths to (Bar 77) Eb to D 16ths (followed by an 8th and half rest). After a quarter rest, bass clarinet II plays Db-C-small octave Bb-A 16ths to G-F-Eb-D 16ths to (Bar 77) silence (no notes played here since small octave D is commonly the lowest note for the clarinet family). After a quarter rest, bassoon I plays small octave Bb-Ab-G-F 16ths to F#-E-Eb-Db to (Bar 77) C to Great octave Bb 16ths. Fag II plays Ab-G-F-E 16ths to Eb-Db-C-B 16ths to (Bar 77) Bb-Ab 16ths.

In Bar 77, the harp (top staff) plays Line 1 F/G rinforzando 16ths legato to G/A 16ths (followed by an 8th and half rest) while the bottom staff plays small octave Bb to C 16ths I believe.

End of cue. [end session 10:35 pm Saturday, Jan 20]

“The First Encounter” Reel 4/Part 3. *Lente* in 4/4 time, 6 pages, 22 bars. CD location: track # 5 starting at :23 (corresponding to Bar 7 of the written cue). Note: This cue was not used in the movie, and the first six bars of the written cue do not correspond with what you hear in the first 22 seconds of audio (track # 5 of the Collector’s Edition Soundtrack cd). However, at the 1:32 point of Chapter 6 of the expanded dvd (just before the appearance of the ufo vehicles rounding the bend of the road past Neary), you hear the high violins in harmonics initially alone. Well, this seems to correspond loosely with the first bar of the unused use, but the high whine soon has added layers (not evident in the written cue) until the music stops at about 1:48. In my original research a decade and a half ago, somehow I must’ve missed the revised cue for this scene, or the first six bars were simply cut because of editing changes in this scene. I don’t know. Also, Williams intended music for this pivotal first encounter scene but apparently Spielberg ultimately decided to cut out the music in the belief (perhaps) that music here would lessen the pristine effect of that first visible encounter of the ships. The only way to know for sure about the changes is to ask both Williams and Spielberg (if they remember such details at this present time).

In Bar A (essentially a grace bar) of this unused cue (and unheard on track # 5 of the expanded cd), violins are soli playing natural harmonics (tiny circle above the notes, as opposed to artificial harmonics represented by the tiny diamond symbol above the notes). Violins I play *pp* and *con sord* (muted) written Line 3 E whole note (but with the *8va* ottava above the note so sounding Line 4) tied to 8th note in Bar 1 (followed by 8th/quarter/half rest marks). Violins II play this pattern on written Line 3 D whole note tied to 8th (but with the ottava above).

In Bar 1, trombones play *ppp* small octave C/F/Bb/middle C whole notes tied to double-dotted half notes next bar (followed by an 8th rest) to (Bar 3) C/F/Bb/C whole notes again tied to (Bar 4 in 2/4 time) 8th notes (followed by an 8th and quarter rest). The two tubas play *ppp* Great octave C/F whole notes tied to whole notes next two bars and tied to (Bar 4) 8th notes (followed by rests). The timp is trem rolled *pp* on small octave C whole note tied to next two bars and to 8th note in Bar 4.

Note: The harmonic structure appears to be quartal (not tertian) or perfect fourth (P4) intervals. C to F is a perfect 4th interval, and F to Bb is a perfect 4th interval.

Back in Bar 1, *con sord* violas (six top staff) are fingered trem between Line 1 C and small octave Bb whole notes tied to next two bars and tied to 8ths in Bar 4 in 2/4 time (followed by an 8th and quarter rest). Four violas (bottom staff) are fingered trem between small octave F up to Bb whole notes tied in the same fashion. Six muted celli (top staff) play 8th note figures *p* of *glisses* starting on small octave C with a very short gliss line down to Great octave A 8th with a gliss line up to C 8th with a gliss line down to A once again (connected by a crossbeam) to another such figure (repeated next two bars to (Bar 4) C 8th (followed by an 8th and quarter rest). Four muted celli (bottom staff) are bowed trem *p* between Great octave Bb and small octave C whole notes (repeated next two bars) to (Bar 4) Bb 8th followed by rests. Muted CB play small octave C whole note tied to whole notes next two bars to (Bar 4) 8th note. Double bar lines are drawn thru the score after Bar 4.

In Bar 5 in $\underline{\quad}$ time (*Faster*), all violas play *div* and *pp* bowed trem dotted half notes small octave F#/G tied to (Bar 6 in 2/4 time) half notes tied to (Bar 7 in 4/4 time, the start of cd track # 5) whole notes and tied also to whole notes in Bar 8 (start of page 3) and tied to 8th notes in Bar 9 (more on this bar later). All celli are bowed trem on I believe D/Eb small octave register tied to half notes next bar and tied to whole notes in bar 7 and tied to (Bar 8) double-dotted half notes (followed by an 8th rest). Divisi CB are bowed trem *pp* on Great octave D/small octave D dotted half notes and tied to half notes in Bar 6 in 2/4 time. The men's choir in Bar 5 sound "ugh" *with menace* and *mouth closed through teeth* Great octave G quarter note tied to half notes and also G legato slur to F# half note, and then both sections of men's low voices sound *portamento* straight lines down to (Bar 6 in 2/4 time) E#/F# "3" triplet value quarter notes portamento lines to F/G triplet value quarter notes portamento lines to Gb/Ab triplet value quarter notes portamento lines down to (Bar 7 in 4/4 time) two more "3" triplet value portamento figures on F#/G to G/Ab to F#/G and then next figure of F/Gb to F#/G to G/Ab quarter notes.

Back in Bar 5 in $\underline{\quad}$ time, the piano plays I believe Great octave E/Bb/D small octave Eb/F#/G dotted half notes tied to half notes next bar and tied to (Bar 7 in 4/4 time) dotted half notes and 8ths (followed by an 8th rest). Bass clarinet II in Bar 5 plays *p* small octave G-Bb-Line 1 D-Eb legato 32nd notes (followed by two 8th rests) to two more such figures (followed by an 8th rest) to (Bar 6 in 2/4 time), after an 8th rest, another such figure (followed by an 8th rest) to another such figure to (Bar 7) to another such figure followed by 8th/quarter/half rest marks. In the same pattern, bassoon I plays Great octave D-F#-G-Bb 32nd notes.

In Bar 7 (:23 cd), violins I play *pp* Line 1 F-Eb-D-Db legato 32nd notes (followed by two 8th rests) to two more such figures (followed by an 8th rest) to another such figure (followed by an 8th rest). Violins II play this pattern on small octave G-A-Bb-middle C 32nd notes. CB play "3" triplet value Great octave F#/small octave E quarter notes bowed trem to A/F triplet value quarter notes bowed trem to C/A 8ths bowed trem followed by a triplet value 8th rest and normal value quarter rest down to Great octave F#/small octave D quarter notes bowed trem and tied to (Bar 8) whole notes bowed trem crescendo and tied to (Bar 9) whole notes thru Bar 11 and tied to (Bar 12) dotted half notes and crescendo tied to 8ths (followed by an 8th rest). Trombones in Bar 7 are *con sord* playing *p* small octave Eb/F#/G/A whole notes crescendo and tied to (Bar 8) 8th notes sforzando-marked and *sfz* (followed by rests). After a quarter rest in Bar 7, horns play *p* small octave A/Bb/C/DB [written Line 1 E/F/G/Ab] dotted half notes tied to 8ths *sfz* next bar (followed by rests). The harp in Bar 7 play *mp* "7" ascending 16th note figures small octave Eb-F#-G-A-Bb-middle C-Db (connected by two crossbeams) and played 4X in this bar and also next bar to (Bar 9) one more such septuplet figure let vibrate.

After that F-Eb-D-Db 32nd note figure in Bar 9 and after an 8th and two quarter rests, violins I are artificial harmonics divisi on Line 1 B and Line 2 C quarter notes bowed trem *gliss to top* (with the gliss line extending up to (Bar 10) diamond-headed 8th (followed by an 8th and quarter rest). Then the cluster white box is faintly shown with the gliss lines up to (Bar 11) 8th note (followed by an 8th and quarter rest) to another cluster box with gliss lines up to Bar 12) dotted white cluster box (like a dotted half note duration) with the gliss line down to x-headed 8th (notated below the first staff line) followed by an 8th rest. Violins II play similarly at the end of Bar 9 on Line 1 A/Bb

artificial harmonics (diamond shape above the notes) trem gliss lines up to top notes, and so forth. Six violas (top staff) play similarly on Line 1 G/Ab notes *gliss to top*, and so forth (as given earlier). Four violas (bottom staff) play similarly on E#/F# notes, etc. Celli in Bar 9 play four 16th note figures but with the horizontal mini-bar across each stem signifying 32nd notes. So we have Great octave C-D-Eb-D to Eb-F-Gb-F to D-Eb-C#-D up to G-Ab-small octave D-F# crescendo hairpin. After a half rest in Bar 9, trombones are *slow gliss* on Great octave D/Eb/F#/G dotted half notes crescendo and gliss lines up to (Bar 10) E/F/G#/A quarter notes to D/Eb/F#/G dotted half notes gliss lines up to (Bar 11) F/Gb/A/B (I believe) dotted half notes gliss lines down to E/F/G#/A half notes gliss up to next bar's notes, etc. The men's choir sound Great octave A/small octave Cb 8ths to Ab/Bb 8ths to A/Cb 8ths to Ab/Bb to another similar figure. Alto flutes, oboes, clarinet, bass clarinet, and Fags also play (tied whole note/half note combinations that I don't care to get into right now). Stopped (+ sign above the notes) horns sound small octave D/Eb/F#/G [written A/Bb/middle C#/D] whole notes tied to next two bars and tied to dotted half notes in Bar 12.

Skipping to Bar 14 (:42 cd), we come to a section of music that we will hear in the dvd at about 2:57 Chapter 6 (when the ufo ships ridiculously go thru the toll booth to Ohio!). The same musical effect is employed in that cue titled "The Next Encounter" (Reel 4/5). Williams appears to be more inventive and experimental and sophisticated than Bernard Herrmann probably would be in this score (if Herrmann hadn't died prematurely). I think Spielberg would've employed Herrmann if he had the chance and the right movie project. Herrmann would've taken a simpler approach but it probably would've had a greater impact on certain levels. I love what Williams composed for this movie but I would've loved to have heard a "different take" by another composer (especially Herrmann). Goldsmith would soon shine in his *Star Trek* score (a score I tend to favor a bit more than Williams' score here). Also I like *Star Trek: TMP* as a movie a bit better than *CE3K* because the latter movie starts off well but bogs down with this overindulgent focus on Neary's strange obsessions. It picks up speed again once he realizes the existence of Devil's Tower, and the sense of adventure restarts.

...

[resume Monday, January 22, 2007 at 9:37 am]

In Bar 14 in _ time, the women voices sound Line 1 C#/D/F/Gb dotted half notes tied to next bar and tied to 8ths in Bar 16, a dissonant cluster of two m2 intervals and one m3 interval. Also noted above the women voices is the direction "closed mouths, nasal sound with menace" and also "1/4 tone waver." At the end of Bar 15 is the crescendo hairpin with the direction of "quick cres."

Six divisi violins II (top staff) play *fff* written small octave D/Gb dotted half note but with the short horizontal bar across the stem, signifying 8th notes (repeated next bar to (Bar 16) 8ths (followed by rests). Also written for the violins and violas is the command, "Bow rapidly, and bend _ tone each time." Four divisi violins II (bottom staff) play the same pattern on middle C#/F dotted half notes *rinforzando* and tied to dotted half notes next bar and tied to 8ths in Bar 16 (followed by rests). Of course the measured trem effect is also there since the short horizontal line is thru the stem. Six divisi violas (top staff) play the same on Line 1 D/Gb dotted half notes measured trem, and four violas (bottom staff) on C#/F notes. VC and CB are silent until Bar 16. There (in 4/4 time) they all play *sub p* (subito) Great octave C# whole note tied to whole notes next two bars and tied to

(Bar 19 in 2/4 time) half note and tied to Bar 20 and tied to (Bar 21 in 4/4 time) whole notes and, finally, tied to dotted half note in end Bar 22 held fermata and decrescendo (followed by a quarter rest).

Back in Bar 14 in _ time, the woodwinds are legato trem (notated like the fingered trem of the strings). Some musicians call this effect the “shakes.” Fag I is trem *sf* > *mf* between middle C# rinforzando and small octave B dotted half notes, repeated next bar crescendo to (Bar 16) C# 8th *sf* (followed by 8th/quarter/half rest marks). Clarinet I is legato trem between Line 1 D and C# [written E-D#] notes in that same pattern. Oboe II is trem between Line 1 F-F notes, and oboe I between Gb-F. Alto flute III is legato trem between Line 1 F-D [written Bb-G] dotted half notes. Note: The alto flute in “G” is a transposing instrument. In this case, this means that the written C for that instrument *sounds* in concert pitch as the G a perfect 4th interval below. Alto flue II is trem between Line 1 D and C# [written G-F#] notes. The alto flute I notes are unclear in my notes.

In Bar 15, the piano plays *sfz* “highest white note cluster” notated as a dotted white cluster box (3/4 time) and rinforzando-marked. Also in Bar 15, violins play a *cluster* but with delineated notes much like the opening notes of the first cue (“Let There Be Light.” Six violins I (top staff) sound *attack sfz* Line 3 C#-C-Line 2 B-A#-A-G# whole notes strung out horizontally, while four violins I (bottom staff) play Line 2 G-F#-F-E whole notes. Both are indicated “N.V.” (no vibrato) and ends as single 8th notes at the beginning of Bar 16 (followed by rests).

Bar 16 has the new tempo marking of *meno mosso* in C time as the VC/CB play the sustained (drone) C# notes. After a half rest in Bar 18, 2 horns (top staff) play *mf* small octave Ab [written Line 1 Eb] half notes tied to half notes next bar in 2/4 time), while horn III (bottom staff) plays small octave A [written E] tied half notes. In Bar 20 (start of page 6), horns now play small octave G/Line 1 C/E [written D/G/B] rinforzando half notes *mp* and legato *espr* > to (Bar 21 in 4/4 time) unison small octave Ab quarter note tied to 8th note (followed by an 8th and half rest). Trombones in Bar 20 play *p* Great octave Db/Ab/small octave Db/F dotted half notes tied to 8ths next bar.

In Bar 21 (1:05 cd track # 5), flutes (now “C” flutes) play *p* Line 2 D/G/B double-dotted quarter notes rinforzando and tenuto-marked (followed by a 16th rest) to C/F/A double-dotted rinforzando-marked and also tenuto-marked quarter notes (followed by a 16th rest) to (Bar 22) E/A/Line 3 C# double-dotted notes in that emphasis fashion (followed by a 16th rest and then a half rest held fermata). The harp in Bar 21 plays *p* Line 1 D up to G 16ths up to E 8th figure (let vibrate extending curve lines) followed by a quarter rest. Then the harp plays C-F 16ths up to A 8th figure let vibrate (followed by a quarter rest) to (end Bar 22) E-A 16ths up to Line 2 C# 8th figure followed by a quarter rest and then a half rest held fermata. The celeste sounds *p* Line 1 D/G/B double-dotted quarter notes (followed by a 16th rest) to C/F/A double-dotted quarter notes (followed by a 16th rest) to (Bar 22) E/A/Line 2 C# double-dotted quarter notes (followed by a 16th rest and then a half rest held fermata).

Six violins I (top staff) play Line 3 G whole note *p* tied to dotted half note held fermata next bar (decrescendo hairpin in Bar 22) followed by a quarter rest. Four violins I (bottom staff) play this on Line 2 G tied notes. Six violins II (top staff) play *div pp* on Line 2 D/Line 3 D whole notes tied to dotted half notes decrescendo and held fermata in Bar 22, while four bottom staff violins II play this on Line 2 C tied notes. All violas play

pp on small octave Ab whole note tied to dotted half note next bar held fermata. Meanwhile, as given earlier, VC/CB continue the tied C# notes.

This cue ends in a tonal (not in “atonal”!) and rather peaceful fashion, unlike most of the music earlier. Nevertheless, it ends somewhat ambiguously. End Bar 22 shows what appears to be the A Dom 7/11th chord (A/C#/E/G/D), but we also hear C and Ab notes in the tonal mix. We can see (with the VC/CB playing the C# deepest note) the C#/E/G/D/A (missing 7th or B) and also C#/E/G/D/Ab non-standard chords, and even Ab/C#/E/G/D. So there is no clearly defined tonality. Williams keeps you guessing, whereas I suspect Herrmann (in most cases) would end this in a clearly established chord. You get the impression that the music ends with a sense of completeness and resolution but, in actual fact, this impression is deceiving because we still don’t know what’s really going on with these aliens this early in the movie. At the very least they seem mischievous (shutting off power in the area, for example) and not obviously malevolent (shooting death rays at people such as in Spielberg’s *War of the Worlds*!). The flutes, harp, and celeste all play obvious tertian tonalities (G maj or G/B/D to F maj or F/A/C to A maj or A/C#/E). Combined with the strings, however, the tonalities are ambiguous, although the primary chord would be the A maj (A/C#/E) with the 7th included (G) and added 11th (D) with no 9th (B). Williams adds a bit of uncertainty and dissonance with the Ab and C notes included in the mix. He has the atonal bent, the suggested quartal harmony bent, and finally the overall tonal bent in this cue.

I always thought Williams a clever, smart (even cerebral), expertly craftsman type of composer but he seems to go over-the-top (though not as bombastic as Tiomkin was!), whereas I am more emotionally moved by Herrmann’s often simpler music, and much of Steiner’s gorgeous and melodic music, and I tend to like Goldsmith’s style a bit more in many cases. While Williams tend to be more “head” than “gut” in his musical approach, he nevertheless gives rather excellent “heart” approaches (such as the end cues for this movie) and “terror-gut” music (such as the Abduction of Barry cue). I still think his best score is *Superman* although *E.T.* is quite good as well.

“The Next Encounter” Reel 4/Part 5. *With Menace* in _ time, 34 bars, 8 pages, 1:18. CD location: Track # 6 (called there “Chasing UFOS”). Dvd location: Chapter 6 starting at 2:56. Scene: Tollbooth scene where Roy in his utility truck and three separate police cars speed after the small spaceships that continue to drag strip just above the highway! It’s really silly that Spielberg had the ufos long-distance manipulate the power to the tollbooth to open the gates so that they can pass thru like normal terrestrial vehicles. Only in Hollywood!

The cue opens very much like Bars 14-15 of the previous (unused) cue. The women’s choir sound *mp* < *f* > Line 1 C/D/F/G dotted half notes tied to next three bars with the same instruction of before of “closed mouth, nasal sound thru teeth, with menace, _ tone waver.” Just above this staff is the timp with the direction, “Dharma Bow, bowed on timp. Another cluster box with the dot and stem appear on that staff in Bar 1 and Bar 2. Six violins II (top staff) play divisi *mf* Line 1 C#/Gb dotted half notes tied to next bar *ff* > and tied to Bar 3 *mf* < and tied to Bar 4 *ff* >. Four violins II (bottom staff) play this on D/F tied notes.

In Bar 2, flute I plays a legato trem *mp* between Line 1 Gb-F dotted half notes tied to next two bars. Flute II plays this pattern on F-D tied notes, and flute III on D-C# notes.

Clarinet I is legato trem between Line 1 F-Gb [written G-Ab] dotted half notes to (Bar 3) G 8th (followed by an 8th/quarter/half rest). Clarinet I then plays the F-Gb dotted half note shake once again decrescendo. Clarinet II plays the same pattern between C#-D [written D#-E] notes. In Bar 3, violins I show up to play *8va attack cluster sfz* on written Line 3 Db-A-Line 2 B-Bb-A-Ab horizontally placed whole notes tied to a white dotted half note value cluster box and tied to Bar 5. Four violins bottom staff play this on written Line 2 G-F#-F-E whole notes (but ottava above the notes so Line 3 pitch). The piano in Bar 4 play *sfz ped* a dotted half note value white cluster box *highest white note cluster*.

In Bar 6, the C. Fag sounds *sfz* and also rinforzando-marked Great octave Db whole note tied thru Bar 7 and tied to double-dotted half note in Bar 8 (followed by an 8th rest mark). *Sord* horns V-VI play *sf* Line 1 Db [written Ab] whole note with a *poco cres* crescendo hairpin towards the end of the bar to (next bar) 8th note *fff* followed by rests. Trumpets I-II play similarly on Line 1 Db [written Eb] notes. The tuba is tied on Great octave Db notes as the C. Fag. Eight CB sound *sfz* Great octave and small octave Db rinforzando whole notes tied thru Bar 8 as given earlier. Violins in Bar 5 play 8th note figures forte Line 1 D-Db-E-F down to small octave A-Ab-Line 1 E-Ab 8ths. I believe, as for the first violins and violas, that actually they play measured trem notes since the other instruments show the short horizontal bar across each stem. Perhaps I simply forgot to add them to the violins II in my rush of hand-copying. Violas in Bar 5 play the measured trem 8th note figures on Line 1 D-Db-E-F down to small octave A-Ab-Line 1 E-Ab (just like violins II). Actually they play D-D 16th to Db-Db 16ths to E-E 16ths to F-F 16ths, and so forth. In Bar 7, violins I join in on this pattern. So all violins and violas play 8th note measured trem figures Line 1 F#-F-G-B up to Line 2 D-C#-D#-E down to (Bar 8) Line 1 E-D#-A-Bb to B-A-Line 2 C-Db, and so forth. In Bar 7, the timp beats small octave Db-Db grace notes to Db rinforzando quarter note let vibrate (followed by rests) to (Bar 8) E-Eb-Db-Great octave G 8ths (followed by a half rest).

Also in Bar 7, horns play *fff* small octave E/A-Line 1 D/F# sforzando 8ths to Eb/Ab/Db/F sforzando 8ths (crossbeam connected) to F/Bb/Eb/G sforzando 8ths (followed by an 8th and half rest). Pos and trumpets also sound similarly. Pos play C/E to Cb/Eb to Db/D sforzando 8ths. Clarinets play small octave E/A to Eb/Ab to F/C 8ths. Oboes play Line 1 D/F# to Db/F 8ths to Eb/G 8ths. Fags play small octave C-Cb 8ths to Db 8th (followed by rests).

Well, this is as far as I got with this cue, sorry to say!

“The Shaving Cream Mt.” Reel 5/Part 1. *With beatific calm* in 2/2 time, 16 bars, 4 pages. Note: This cue or version of the cue was not used, and it is not available on the expanded cd as well. Music is indeed played at that scene (dvd Chapter 7 starting at 3:20) but it is not exactly the same as this written cue which is far more orchestrally augmented.

The harp and celeste play descending to ascending legato 16th note figures (the celeste an octave lower register). In Bar 1, the harp plays the figures *pp* starting on Line 2 Bb (Line 1 Bb for the celeste). So the harp plays *freely* Line 2 Bb-Ab-F-Eb 16ths (connected as a figure by two crossbeams) down to Db-Line 1 Bb-Ab-F 16ths to Eb-Db up to Eb-F 16ths up to Ab-Bb-Line 2 Db-Eb 16ths to (Bar 2) F-Ab-Bb down to Ab 16ths down to F-Eb-Db-Line 1 Bb 16ths to Ab up to Bb-Line 2 Db-Eb 16ths to F-Ab-Bb-Line 3 Db 16ths. In Bar 3, the harp plays descending 16ths Line 3 E-C-Line 2 Bb-G to E-C-

Line 1 Bb-G down to E up to G to Bb up to Line 2 C 16ths up to E-G-Bb-Line 3 C 16ths (repeated next bar).

The Yamaha organ plays *bell-like sound* on Line 1 Ab/Bb/Line 2 Db/F/Ab/Bb whole notes tied to next bar to (Bar 3) Line 1 Bb/Line 2 C/E/G/Bb/Line 3 C/E whole notes tied to next bar. Women's voices sing "AH" on small octave Bb whole note tied to whole note next bar crescendo to (Bar 3) Line 1 E whole note tied to double-dotted half note in Bar 4 (followed by an 8th rest). After a quarter and 8th rest in Bar 3, the flute and glock plays the familiar response phrase *p* of Line 3 (Line 1 for the glock) Db stand-alone 8th to C-Db-Line 2 Bb-Line 3 C 8ths (crossbeam connected) legato to (Bar 4) Bb-Line 3 C-Line 2 B 8ths (followed by an 8th and half rest).

Back in Bar 1, *con sord* violins I (six top staff violins) play *pp* bowed trem Line 3 Bb [written Line 2 Bb with the *8va* ottava above] whole note tied to at least the next four bars (I say "at least" because I did not hand-copy after Bar 4)., while 4 violins I (bottom staff) play Line 2 Bb tied whole notes bowed trem. Six muted violins II (top staff) are bowed trem on Line 2 Db/F whole notes tied to next bar < *poco* to (Bar 3) Lines 2 & 3 E whole notes tied to whole notes in Bar 4 (decrescendo hairpin in Bar 4). Four violins II (bottom staff) play Line 1 Ab/Bb whole notes bowed trem tied to next bar crescendo *poco* up to (Bar 3) Line 2 G/Line 3 C whole notes tied to next bar. Six divisi violas (top staff) are bowed trem on Line 1 Db/F whole notes tied to next bar to (Bar 3) E/F whole notes tied to next bar. Four muted violas (bottom staff) play Ab/Bb small octave whole notes bowed trem tied to next bar to (Bar 3) Bb/C whole notes tied to next bar. Ten *con sord* VC are *non trem* on Line 1 Db whole note tied to next bar to (Bar 3) E whole note tied to next bar. One CB is silent in at least the first four bars.

The tonality in Bars 1-2 is clearly and unambiguously tonal as the Bb min 7th (Bb/Db/F/Ab) for the strings and Bb min 7/11th (Bb/Db/F/Ab/Eb) for the harp and celeste. The tonality in Bars 3-4 is clearly C Dominant 7th (C/E/G/Bb) for all the instruments. If you include the Db passing tone of the flute and glock, you have the C Dom 7 b9th (C/E/G/Bb/Db).

[end session 10:08 pm]

"The Pillow" 4/4 time, 10 bars, 3 pages. Note: This cue was not used in the movie, and it does not appear (or sound!) on the expanded cd. Roy Neary makes a reference to "pillows" in the movie but Spielberg edited out that scene out.

In Bar 1, horns play *pp* small octave Ab/Bb/Line 1 Db/F [written Line 1 Eb/F/Ab/Line 2 C] whole notes < *poco* to (Bar 2) Bb/C/E/G [written F/G/B/D] whole notes decrescendo hairpin. Repeat in Bars 3-4. Womens' voices sing "AH" on small octave Bb whole note crescendo *poco* to (Bar 2) Line 1 E double-dotted half note decrescendo (followed by an 8th rest). Repeat next two bars. The celeste (with *ped.*) plays descending "6" 16th figure of Line 1 Bb-Ab-F-Db-small octave Ab-F down to Db dotted half note. In Bar 2, the celeste then plays eight 16ths Line 2 E-C-Line 1 B-G-E-C-small octave Bb-G to E dotted half note. Repeat these two bars in Bars 3-4.

In Bar 1, 6 *sord* (muted) violins I (top staff) are fingered trem *pp* between Line 3 Bb up to Line 4 C [written octave lower but *8va* above the notes] whole notes tied to next bar (repeated in Bars 3-4). Four violins I (bottom staff) play Line 3 Ab down to F whole notes fingered trem to (Bar 2) Ab-G whole notes trem. Repeat Bars 1-2 in Bars 3-4. Muted violins II are *col* violins I but an octave lower register. Six muted violas (top staff)

are bowed trem *pp* on Line 1 Db/F whole notes crescendo to (Bar 2) E/G whole notes (repeated next two bars decrescendo). Four violas (bottom staff) are bowed trem on small octave Ab/Bb whole notes *poco* < to (Bar 2) Bb/middle C whole notes bowed trem (repeated next two bars). Ten *sord* VC play *pp* (non-trem) small octave Bb whole notes up to (Bar 2) Line 1 E whole note decrescendo (repeated next two bars).

This is as far as I got with this cue.

“False Alarm” Reel 6/Part 1. 4/4 time, 39 bars, 10 pages, 1:42. CD location: track # 7. Dvd location: Chapter 9 starting at 1:49. Scene: A group of ufo true believers congregate on Crescendo Summit to greet the return of the alien spaceships—except this time they’re just helicopters!

The glock with *softest stix* sound *pp* a trem (notated like the fingered trem of the strings) between Line 1 Eb-F whole notes (repeated at least next three bars). *Sord* violins I are fingered trem *pp* between Line 3 Eb-F whole notes (repeated next several bars) whole muted violins II are fingered trem between Line 3 Db-C whole notes. In Bar 2, women’s voices sound (believe it or not) “Ugh” in *pp* level on Line 1 Eb whole note crescendo up to (Bar 3) A double-dotted half note decrescendo (followed by an 8th rest). Fags in Bar 2 play *pp dolce* small octave Gb/Bb whole notes crescendo up to (Bar 3) Line 1 C/Eb double-dotted half notes *p* > (followed by an 8th rest) Alto flutes play Line 1 Db/Eb [written Gb/Ab] whole notes to (Bar 3) F/A [written Bb/Line 2 D] double-dotted half notes. The harp in Bar 3 plays a *gliss ad lib* starting Line 3 Db-C-Line 2 Bb-A-Gb-F-Eb 32nd notes and continuing down (wavy gliss line) and then back up to (Bar 4) Line 3 Eb 8th (followed by rest marks).

Sord violas (top staff) are fingered trem *pp* between Line 2 Eb-F whole notes, while four bottom staff violas are fingered trem between Db-C whole notes. Six muted celli (top staff) are fingered trem between Line 1 Eb-F whole notes, while four celli (bottom staff) are fingered trem between Db-C whole notes. CB are silent here. The women choir repeats the previous two bars, as also the alto flutes and bassoons. *Sord* horns play *mp* small octave Gb/Bb/Db/Eb whole notes crescendo to (Bar 4) whole notes I did not hand-copy!

Skipping to Bar 9 (:31 cd; 2:20 dvd) in _ time, the men’s choir sing “Awe” *pp* and *stagger breathing as needed* on Line 1 D dotted half note tied to next bar at least. Tubas play *pp* Contra-octave F/Bb/Great octave C dotted half notes tied to next bar and tied to (Bar 11) 8ths (followed by rest marks). The bass drum is trem *slight cresc and desc ad lib* on tied dotted half notes. The clarinet and bass clarinet play a series of quarter notes *ad lib pattern slowly and freely*. The clarinet plays small octave BB to middle C down to F [written C-D-G] quarter notes legato to (Bar 10) G-Ab-G. All VC play *pp* on 32nd note figures Great octave C-D-Eb-F-Gb-F-Eb-D (connected as a figure by three crossbeams), repeated again, and then C-D-C-D-C-D-C-D 32nd notes to (Bar 10) C-D-Eb-F-Gb-F-Eb-D 32nd notes up to Gb-F-Eb-Db-C-D-C-D 32nd notes to C-D-Eb-F-Gb-F-Eb-D 32nd notes. CB in Bar 9 also play similar 32nd notes starting Great octave G-Ab-G-Ab-G-Ab-G-Ab (this figure repeated again) to G-Ab-Bb-small octave C-Db-C-Great octave Bb-Ab 32nd notes to (Bar 10)G-Ab-G-Ab-G-Ab-G-Ab to G-Ab-Bb-C-Db-C-Bb-Ab up to C-Bb-Ab-G up to Db-C-Bb-Ab 32nd notes.

Skipping to Bar 30 (1:19 cd; :25 Chapter 10 dvd), women sing “AH” *mp* on Line 1 Eb dotted half note to (Bar 31) F half note up to Bb quarter note crescendo to (Bar 32)

Line 2 C dotted half note *mf* tied to dotted half note next bar and tied to (Bar 34) half and 8th notes (followed by an 8th rest), silent next bars. The celeste plays the same as the voices (bottom staff) but also an octave higher register (top staff). *Sord* violins I play Lines 2 & 3 Eb dotted half notes to (Bar 31) F dotted half notes up to Bb quarter notes crescendo to (Bar 32, *piu mosso*) Lines 3 & 4 bowed trem dotted half notes *sfz* tied to next two bars to (Bar 35) Lines 3 & 4 C# dotted half notes to (Bar 36) D# dotted half notes. I did not hand-copy beyond Bar 36, incidentally. Muted violins II in Bar 30 play as Line 2 violins I to (Bar 32) Line 3 C 8th (followed by an 8th rest). Then they play *marc.* Line 1 G to F# bowed trem quarter notes *rinforzando*-marked to (Bar 33) G to E to G bowed trem quarter notes to (Bar 34) F#-G-E to (Bar 35) G-F#-G to (Bar 36) E-G-F# quarter notes (still bowed trem). Muted violas play Line 1 Gb/Bb dotted half notes to (Bar 31) same Gb/Bb half notes to Bb/Ab quarter notes crescendo to (Bar 32) Bb/Line 2 C dotted half notes bowed trem to (Bar 33) A/C# dotted half notes bowed trem to (Bar 34) Bb/C dotted half notes to (Bar 35) Db/Eb dotted half notes to (Bar 36) C#/E dotted half notes. VC (treble clef) play Line 1 Db/Eb dotted half notes to (Bar 31) Db/F half notes to Eb quarter note crescendo to (Bar 32) E/G dotted half notes now bowed trem (repeated next two bars) to (Bar 35) G/Bb dotted half notes to (Bar 36) G/A dotted half notes. CB play small octave Gb dotted half note tied to next bar down to (Bar 32) C 8th (followed by rests) to (Bar 33) *divisi* Great octave and small octave A dotted half notes down to (Bar 34) C dotted half notes up to (Bar 35) A dotted half notes down to (Bar 36) C dotted half notes.

Three “C” flutes in Bar 30, after an initial 8th rest, play *mp* Line 3 Db-C-Db 8ths down to Line 2 Bb quarter note. After an 8th rest in Bar 31, two oboes reciprocate in like on Line 2 Db-C-Db 8ths legato down to Line 1 Bb quarter note. Pos in Bar 30 play Great octave Db/Gb/Bb dotted half notes tied to dotted half notes next bar crescendo to (Bar 32) Great octave G/small octave C/E *rinforzando*-marked 8ths (followed by rests). Three tubas play Contra-octave Gb dotted half note tied to next bar to (Bar 32) Great octave C *rinforzando* 8th (followed by rest marks). The tonality in Bar 30 is Eb min 7th (Eb/Gb/Bb/Db) to (Bar 31) Gb maj 7th (GB/Bb/Db/F).

After a quarter rest in Bar 32 (1:23 cd; :30 dvd), horns, flutes, and harp start to play the prominent sequence of *marcato* and *rinforzando*-marked 8th notes. So, after a quarter rest, the horns/flutes/top staff harp sound *mf* and *marc.* Line 1 G [written Line 2 D for the horns] *rinforzando* 8th note (followed by an 8th rest) to F# *rinforzando* 8th (followed by an 8th rest) to (Bar 33) G *rinforzando* 8th (followed by an 8th rest) down to E *rinforzando* 8th (followed by an 8th rest) back to G *rinforzando* 8th (followed by an 8th rest) to (Bar 34) F#-G-E 8ths in that rest pattern to (Bar 35) G-F#-G to (Bar 36) E-G-F#. The bottom staff of the harp curiously plays these notes (octave lower register) as harmonics (symbolized by the tiny circle above each note). Harmonics for the harp is a nice crystalline effect, but considering that the orchestra is playing *mezzo-forte*, there seems to be little point is using this effect since it would be drowned out by the loudness of the other instruments. Oboes in Bar 32 play *sf > p* Line 1 E/G *rinforzando*-marked dotted half notes tied to next two bars (*sustain very softly*) up to (Bar 35) G/Bb dotted half notes tied to next bar. Clarinet I plays Line 2 C [written D] dotted half note *rinforzando* to (Bar 33) C# to (Bar 34) C up to (Bar 35) Eb to (Bar 36) E dotted half note. Clarinet II plays *sf > p* on Line 1 Bb [written Line 2 C] dotted half note to (Bar 33) A [written B] to (Bar 34) Bb to (Bar 35) Line 2 Db [written Eb] tied to next bar.

This is as far as I got with the cue!

“Barry Is Kidnapped” Reel 7/1. CD location: track # 8 (titled there “Barry’s Kidnapping”). Note: I spent very little time on this atonal cue to the extreme. While fitting for the scene, I did not particularly like the music. I *was* interested in learning something about the musical effects but I much preferred other cues that had priority (for my tastes). I did work on pages 3 and 6, however. One reason was because the first 12 bars were not heard in the movie. You really only start to hear the cue about halfway of Bar 13 (Chapter 11 dvd, 1:11). Fortunately you can hear the complete music in the cd.

The tubas in Bar 10 play *pp* a *cluster _ tone waver slowly* notated initially as Contra-octave Bb to A to Ab quarter notes in parentheses followed by a horizontal wavy line and crescendo hairpin *poco* thru Bar 11. I believe the 5 Pos are also wavy line cluster waver tone thru Bar 10 only (initiated in a previous bar that I did not hand-copy). Three trombones in Bar 12 play *p* a “5” quintuplet 8th note figure of Contra-octave G#/A/Bb (followed by a half rest). In Bar 12, The Contra-Fag plays *pp* on *_ tone waver*, slowly starting Great octave G quarter note followed by the wavy line thru Bar 11. The Tam Tam is rolled *ppp* on a diamond-head whole note value crescendo-decrescendo in Bar 10 only. The women choir take over from the now-ending men’s choir (highest 8th note) on Line 2 D whole note *start and increase vibrato* crescendo hairpin to (Bar 11 in 4/4 time) C#/D whole notes *descend _ tone* decrescendo hairpin legato slur to (Bar 12 in *_* time) C#/D dotted half notes *gradually to no vibrato* and also (*1/2 tone*) to (Bar 13 in 2/4 time) C#/D 8ths followed by an 8th rest and then a quarter rest held fermata.

In Bar 11 in 4/4 time, 6 violins I (top staff) play a *cluster _ tone waver* notated in parentheses as Line 2 C# quarter note with the stem up, C# with the stem down, C with the stem up, C with the stem down, Line 1 B with the stem up, B with the stem down (end parenthesis) followed by the horizontal wavy line thru this bar and into the beginning of Bar 12 in *_* time with a sforzando symbol above and the word “attack” beneath, followed by a glissando straight line (diagonal up) *gliss to highest note* and crescendo hairpin to (Bar 13 in 2/4 time) triangle-shaped blacked 8th note. Six violins I (bottom staff) play the same pattern on Line 1 Bb-Bb-A-A-Ab-Ab quarter notes in parentheses. Four violins I (top staff) play this on Line 1 D#-D#-D-C# quarter notes, while four violins II (bottom staff) play the quarter tone cluster waver on Line 1 C-small octave B-Bb-A quarter notes. After a half rest in Bar 11, 4 VC (top staff) play the same cluster *_* note waver pattern on Great octave Bb-Bb-A-Ab wavy line into Bar 12 followed by a sforzando *attack* and then a diagonal straight gliss line crescendo to highest note at the start of Bar 13. Four VC (bottom staff) play this on Great octave G-Gb-F-F quarter notes. After a half and quarter rest in Bar 11, 6 CB play the cluster on Great octave Bb-A-Ab-G-Gb-F.

In Bar 13 (:36 cd), the violas are the only strings playing. They are *flautando* (same as *sul tasto*, drawing the bow above or close to the fingerboard). Also in writing in the bar previous for the violas is the direction, *Freely Change Bows At Will*. The 10 violas play small octave Bb quarter note held fermata and tied to quarter note (1:11 dvd) held fermata and tied to next bar (I didn’t go that far, unfortunately). Also in Bar 13 in 2/4 time, the men’s choir return to sound *AH* in *pp* dynamic small octave Bb half note tied to next bar and also Bb to A quarter notes (both held fermata). The tubas return to play *pp* small octave BB quarter note held fermata and tied to quarter note held fermata,

while the bottom tubas (quarter note stems down) on Bb to A quarter notes. Horn I plays small octave Bb [written Line 1 F] half note held fermata and (I believe) tied to next bar), while horn II plays Bb to A quarter notes (held fermata for both). Horns III-IV (bottom staff) play the same as I-II.

Skipping to Bar 22 (start of page 6) in 2/4 time, the “cabassa” sounds *f* as a wavy horizontal line thru the bar crescendo to (Bar 23 in 4/4 time) x-headed 8th note (followed by rests). The correct spelling should be “cabasa” or “cabaza” which is a shaker instrument (a gourd covered with loose strands of plastic beads) usually notated as repeated 8th note figures. The written instruction above the instrument is *rotate gourd in mesh*. Below this is the gong with the direction *swipe with triangle sticks*. It is notated as three x-headed triplet 8ths followed by two 16ths and then four 16ths figure to (Bar 23) x-headed 8th. Next is an “Enmeshed gourd” with the direction *Bow on Vibe* notated as a white cluster box with an upward stem (half-note value) and *Low G*.

In Bar 23 (*Accell* in 4/4 time), 6 violins I (top staff) are *harmonics 8 va* and *ff* on written Line 3 D#-D#-D#-D# 8th notes each on the down-bow (connected by a crossbeam) to “3” 16ths D#-D#-D# (no longer down-bow) to D#-D# to “3” D#-D#-D# 16ths figure to (Bar 24 in 2/4 time) D# 8th (followed by an 8th and quarter rest). Six violins I (bottom staff) are *div a3* and *8va* on written Line 1 Bb/Line 2 G/A notes in harmonics (tiny circle above each note) in the same pattern. Four violins (top staff) play this on Line 2 C#/Line 3 D/E, while four bottom staff violins II play on Line 2 C/B/Line 3 Db. Six violas (top staff) play this on small octave B/Line 1 G# notes, and four violas (bottom staff) play this pattern on Line 1 A notes.

At I believe the 2:05 point of the cd in Bar 25 (*Lunga* or long) in no time signature (simply a big “X” as in the start of the initial cue of the score, “Let There Be Light”), strings are still harmonics. Six violins I (top staff) show the direction “harmonics on E string at random” showing a cluster box (whole note value) *pp* followed by a horizontal wavy line and *_ tone slow waver*. Six violins I (bottom staff) play this on the A string at random, four violins II (top staff) on the D string), and altri violins II play harmonics on the G string at random.

This is as far as I worked on the cue.

“T.V. Western” Reel 7/1x. *Energetico* in 12/8 time, 17 bars, 5 pages. Note: I have no idea what this unused cue is about. It is not included in the revised script I downloaded. Obviously something was filmed; otherwise Williams would not compose for the ultimately deleted scene. It’s very vigorous music but apparently it was not recorded.

10 violins I and 10 violins II play *f* Line 2 Db/F rinforzando-marked dotted half notes bowed trem tied to dotted quarter notes to emphasis Db/F sforzando 8ths (followed by two 8th rests). 10 violas are bowed trem on Line 1 Db dotted half note tied to dotted 8th to Db sforzando 8th (followed by rests). 8 VC play the same pattern but on small octave F notes. CB are silent until Bar 4.

Oboes play forte Line 2 Db/F 8ths (followed by an 8th rest) to same Db/F 8ths (both instances tied by a crossbeam) to three more such figures to (Bar 2) D/F# rinforzando 8ths (followed by 8th/8th/quarter/dotted half rest marks). Clarinets play the same pattern on Line 1 F/Bb (written G/Line 2 C) 8ths to (Bar 2) F#/B [written G#/C#] rinforzando 8ths followed by rests. Four trumpets play the same pattern on F/Bb/Line 2

Db/F [written G/Line 2 C/Eb/G] 8ths to (Bar 2) F#/B/D/F# 8ths (followed by rests). Five trombones play forte (after an initial triplet value 8th rest) Great octave Bb up to small octave Db triplet value 8ths (crossbeam connected) to next triplet value figure of F up to Bb up to Line 1 Db 8ths up to F dotted quarter note tied to 8th to E-F 8ths crescendo hairpin to (Bar 2) F# sforzando 8th (followed by rests). After a dotted quarter rest, the tympani plays a three-note ruff consisting of Great octave Bb-Bb grace notes to Bb dotted quarter note sforzando (followed by a dotted quarter rest). The suspended cymbal sounds an x-headed dotted quarter note forte and sforzando-marked (followed by a dotted quarter and a dotted half rest). The snare drum (after an initial dotted half and dotted quarter rest) sounds *f* < a dotted quarter note roll to (Bar 2) rinforzando 8th (followed by 8th/8th/dotted quarter/dotted half rest marks).

After an 8th rest in Bar 2, *unis* violins I-II (and flute I) play Line 1 F# up to B 8ths (crossbeam connected) mini-slur up to Line 2 D-F#-B staccato 8ths (crossbeam connected) up to Line 3 D legato mini-slur to C#-D staccato 8ths (crossbeam connected) crescendo to E legato slur to D-E staccato 8ths to (Bar 3 in 6/8 time) F# 8th legato to E-F# staccato 8ths (crossbeam connected) to G legato to F#-G staccato 8ths crescendo hairpin to (Bar 4 in 12/8 time) same Line 3 G# sforzando 8th *ff* (followed by rest marks). After a dotted quarter and 8th rest, the piccolo plays Line 1 F# up to B 8ths up to Line 2 D-C#_D 8ths to E-D-E 8ths to (Bar 3) F#-E-F# 8ths to G-F#_G 8ths to (Bar 4) G# 8th. Oboes in Bar 3 play Line 1 F#-E-F# 8ths to G-F#-G 8ths to (Bar 4) G# sforzando 8th followed by rests. After a dotted quarter rest in Bar 2, violas play small octave D-F#-B staccato 8ths up to Line 1 D legato slur to C#-D staccato 8ths to E legato to D-E staccato 8ths to (Bar 3 in 6/8 time) F# legato to E-F# staccato 8ths to G legato to F#-G staccato 8ths crescendo to (Bar 4) G# sforzando 8th (followed by rests). After an 8th rest in Bar 2, celli play Great octave F# up to B 8ths legato to small octave D up to F#-B staccato 8ths to Line 1 D 8th legato to C#-D staccato 8ths to E legato to D-E staccato 8ths to (Bar 3) F# 8th legato to E-F# staccato 8ths to G legato to F#-G staccato 8ths to (Bar 4) G# sforzando 8th (followed by rests). After a dotted quarter rest in Bar 4, 6 CB play *sfz* Great octave G# dotted half note rinforzando and tied to 8th (followed by an 8th rest) to G# rinforzando 8th to (Bar 5) small octave D rinforzando 8th (followed by rests). Back in Bar 2, after an 8th rest, 2 bassoons follow the VC line of notes exactly up to (Bar 3) Line 1 F# rinforzando 8th (followed by rests). Then the bassoons (and now contra-bassoon) follow the CB line in Bars 4-5. After a dotted quarter rest and two 8th rests in Bar 2, horns play forte small octave F#/B/Line 1 D/F# [written middle C#/F#/A/Line 2 C#] stand-alone 8ths to another such chord of stand-alone 8ths (followed by two 8ths) to another such chord of 8ths (followed by two 8th rests) to (Bar 3) F#/B/D/F# 8ths played three times (crossbeam connected) to G/middle C/Eb/G 8ths played three times crescendo to (Bar 4) G#/C#/E/G# 8ths (followed by an 8th rest) to two more such 8th chords (followed by an 8th rest) to another such 8th chord (repeat this pattern in the second half of this bar). Trumpets in Bar 3 play F#/B/Line 2 F# 8ths (followed by two 8th rests) to G/C/Eb/G 8ths (followed by an 8th rest) to another such 8th chord crescendo to (Bar 4) G#/C#/E/G# 8th (followed by an 8th rest) to two such 8th chords (followed by an 8th rest) to two more such 8ths (followed by an 8th rest) to two more such 8ths (followed by an 8th rest) to same 8th chord. After a dotted quarter rest in Bar 4, Pos IV-V-tuba play the CB line into Bar 5, while Pos I-II-III play this an octave higher register, while tubas play this in the Contra-octave register.

After a dotted half and dotted quarter rest in Bar 4, the snare drum sounds three 8ths crescendo to (Bar 5) 8th rinforzando (followed by rests).

After an 8th rest in Bar 5, the violins repeat the pattern given in Bar 2 but with different notes. We find Line 1 A legato up to Line 2 D 8ths (crossbeam connected) up to F-A-Line 3 D staccato 8ths (crossbeam connected) up to F legato to E to F staccato 8ths (crossbeam connected) to G-F-G 8ths to (Bar 6) G# rinforzando 8th (followed by rests). After a dotted quarter rest, violas play small octave F-A-Line 1 D staccato 8ths to F legato to E-F staccato 8ths to G-F_G 8ths to (Bar 6) G# 8th followed by rests. Celli follow the violins but starting on Great octave A up to small octave D 8ths. After two 8th rests in Bar 5, the flute plays Line 3 F sforzando 8th to F sforzando dotted half note to G sforzando 8th (followed by two 8th rests) to (Bar 6) a legato trem (notated like the fingered trem of the strings) G# to A dotted whole notes crescendo to F double-sharp to G grace notes. Etc.

This cue is far too busy for me to continue delineating, especially since you cannot hear the music on the cd and dvd, but at least the reader will have a good idea of what Williams composed for this deleted scene (whatever it was). I suspect Neary's kids were watching a tv show on television and Williams mimicked the action of the tube. After Bar 17 is the direction: "Back to beginning and repeat till out." This suggests that the music stops precisely when the television is shut off.

"Star Gazing & the Convoy" Reel 8/Part 2. *Militaire* in 4/4 time, 18 bars, 5 pages, :44. CD location: track # 10 (called "Stars and Trucks" there). The music belongs at the end of Chapter 11 on the dvd but it doesn't exactly correspond to the written music (as offered in the cd). At any rate, I only hand-copied the final seven bars of this cue.

In Bar 12 (:30 cd; Chapter 11 at 12:28 dvd), horns, violins, and violas play the melody line forte Line 1 C quarter note sforzando-marked to Db-C 8ths to Db quarter note tied to 8th down to small octave Bb rinforzando 8th up to F rinforzando quarter note down to (Bar 13) C down to small octave Ab to Bb down to G tenuto quarter notes. They repeat Bar 12 in Bar 14 to (Bar 15) Line 1 Ab up to Line 2 C down to Bb down to G tenuto quarter notes.

Bassoons in Bar 12 play *f marcato* Great octave F to G tenuto half notes to (Bar 13) Ab dotted quarter note to G 8th tied to 8th up to small octave Db quarter note down to Great octave Bb 8th up to (Bar 14) small octave F down to Great octave F up to small octave G down to Great octave G quarter notes up to (Bar 15) small octave C down to Great octave F to G up to small octave Db quarter notes. 10 VC and 8 CB are *col* the bassoons. The timp beats Great octave F dotted quarter note to F 8th to G-G quarter notes to (Bar 13) Ab dotted quarter note to G 8th (followed by a quarter and 8th rest) up to Bb 8th down to (Bar 14) F quarter note to F half note to G quarter note up to (Bar 15) C down to F quarter notes to G dotted quarter note to G 8th. The field drum and snare drum play a four-note ruff *mf* of three grace notes to quarter note (repeated again) to three grace notes to 8th note to two 16ths (repeated figure) to (Bar 13) quarter note to four-note ruff (to quarter note) to three grace notes to 8th to two 16ths figure to two 8ths to (Bar 14) quarter note to four-note ruff (to quarter note) followed by a quarter rest to another four-note ruff to (Bar 15) ruff to 8th to two 16ths to quarter note (followed by an 8th rest) to a ruff to dotted quarter note to 8th.

In Bar 16, violins I play Line 1 F-F 16ths to F 8th figure (followed by a quarter rest) to another such figure (followed by a quarter rest) up to (Bar 17) Line 2 F-f 16ths to F 8th figure (followed by a quarter rest) to divisi Lines 2 & 3 F-F 16ths to F 8th (followed by a quarter rest) to (Bar 18) Line 1 F sforzando 8th *sfz* (followed by 8th, quarter, and half rest marks. Violins II play as I in Bar 16 to (Bar 17) Line 2 C-C 16ths to Db 8th figure (followed by a quarter rest) to Lines 2 & 3 C-C 16ths to Db 8th (followed by a quarter rest) to (Bar 18) Line 1 F 8th. Violas play middle C-C 16ths to Db 8th figure (followed by a quarter rest) to another such figure and rest to (Bar 17) Db/F-Db/F 16ths to Db/F 8th figure (followed by a quarter rest) to another such figure and rest down to (Bar 18) small octave F 8th *sfz* (followed by rests). VC and Fags play small octave Ab-Ab 16ths down to Great octave G 8th figure (followed by a quarter rest) to another such figure and rest to (Bar 17) small octave C-C 16ths down to Great octave G 8th figure (followed by a quarter rest) to another such pattern to (end Bar 18) Great octave F 8th. CB are *col* VC. Note: Bar 17 in the dvd (movie) version was deleted.

Trumpets in Bar 17 play Lines 1 & 2 F-F 16ths to F 8th figure (followed by a quarter rest) to another such figure and rest to (Bar 18) Line 1 F 8th. Horns in Bar 16 play *sub p* small octave F/Line 1 C/F 16ths twice to F/Db/F 8th figure (followed by a quarter rest) to another such figure (followed by a quarter rest) to (Bar 17) Ab/Line 1 Db/F 16ths twice to G/C/F 8th figure (followed by a quarter rest) to another such figure and rest to (Bar 18) small octave F [written middle C] 8th *sfz* (followed by rests).

Etc. End of cue.

“Forming the Mountain” Reel 9/Part 1. 3/2 time, 29 bars, 7 pages, 1:50. CD location: track # 11. Dvd location: Chapter 12 starting at 2:46. However, the music was shortened (some scenes cut) in the movie/dvd. You hear the first 17 bars (the first half of Bar 17 anyway) in the dvd, then it cuts to most of Bar 27 to end Bar 29, so just over nine bars of music were cut (about 32 seconds). This is a nice, simple yet poignant (almost Herrmannesque) cue. The “Across the Fields” cue is more clearly Herrmannesque in sensibility.

Con sord violins I & II play *pp* ascending legato half notes Line 1 Eb-Ab-Bb to (Bar 2) Line 3 Cb-Eb to Fb half note tied to dotted whole note next bar to (Bar 4) Gb dotted whole note to (Bar 5, start of page 2) Fb whole note to Eb half note tied to (Bar 6) dotted whole note decrescendo hairpin. After two half rests in Bar 1, 10 VC (treble clef) are also muted (*con sord*) playing *pp* Line 1 Gb half note legato to (Bar 2) Ab half note up to Line 2 Db whole note to (Bar 3) Cb down to Line 1 Db half note up to (Bar 4) Bb whole note up to Line 2 Cb half note down to (Bar 5) Line 1 Cb half note up to Ab quarter note to Bb half note up to Line 2 Cb quarter note down to (Bar 6) Bb half note down to small octave Bb half note tied to quarter note to replayed Bb quarter note to (Bar 7 in _ time) small octave B dotted half note tied to quarter note in Bar 8 in 4/4 time. In Bar 2, *con sord* violas (treble clef) play Line 1 Eb half note up to Ab half note tied to quarter note to replayed Ab quarter note down to (Bar 3) Db half note up to Bb half note up to Line 3 Cb half note down to (Bar 4) Line 2 Eb up to Line 3 Db half note to Eb quarter note down to Fb quarter note to (Bar 5) same Fb half note up to Line 3 Db whole note down to (Bar 6) Line 2 Gb up to Line 3 Db half notes to Cb half note decrescendo.

In Bar 7 (:35 cd; 3:20 dvd), the tempo-marking is *Quietly Tense* in _ time. *Mutes off* is the new direction for the strings. CB are *div* playing *mp* Great octave and small

octave B quarter notes three times to (Bar 8 in 4/4 time) four such B quarter notes to (Bar 9 in _ time) three B notes to (Bar 10 in 2/4 time) two such B notes to (Bar 11 in 4/4 time) four such quarter notes. Note: These constant or frequent time signature changes are certainly *not* a Herrmannesque trait, however. The tympanon plays the same repeat pattern on Great octave B quarter notes *mp*.

In Bar 8, two bass clarinets play *mp* Line 1 D-C# [written E-D#] quarter notes (crossbeam connected) and then D down to small octave B [written E-C#] 8ths (crossbeam connected) followed by an 8th rest to C#-B-C# 8ths (crossbeam connected) to (Bar 9 in _ time) small octave F# [written G#] *rinforzando* quarter note tied to 8th note (followed by an 8th and quarter rest). Repeat these two bars in Bars 11-12. In Bar 9, *con sord* trumpets play *mp* Line 1 G/Bb/Line 2 D [written A/Line 2 C/E] *rinforzando* dotted half notes decrescendo and tied to (Bar 10 in 2/4 time) half notes and tied to (Bar 11 in 4/4 time) 8th notes followed by rest marks. Violas (still in the treble clef) play Line 1 G dotted half note *mp* > *pp* and tied to half note next bar and tied to 8th note in Bar 11. Divisi violins II play Line 1 Bb/Line 2 D tied notes in that pattern, while divisi violins II play Line 2 Bb/Line 3 D tied notes. Combined we hear the very tonal G minor chord (G/Bb/D). Two horns in Bar 11 return to sound *mp* small octave and Line 1 D [written A-A] 8ths (followed by an 8th and quarter rest and another 8th rest) to C# [written G#] 8ths (followed by a quarter rest) to (Bar 12 in _ time) to I believe A# 8ths followed by rests.

The tympanon in Bar 12 now beats *mf* Great octave E-E-E quarter notes to (Bar 13 in 2/4 time) E-E quarter notes crescendo hairpin to (Bar 14 in 4/4 time) Db-Db-Db quarter notes forte to (Bar 15) D 8th note (followed by rests). The CB play the same pattern on Great octave and small octave E quarter notes thru Bar 13 to (Bar 14) Great octave and small octave Bb quarter notes in Bar 14 to (Bar 15) B 8ths followed by rests. VC return in Bar 14 to play *f* < Great octave Db-Db-Db-Db quarter notes to (Bar 15) to (Bar 15) D natural 8th (followed by an 8th rest). Then celli are *sol* playing small octave Eb quarter note to D quarter note legato slur up to Line 1 D quarter notes to (Bar 16, *poco rall*) “3” triplet value 8ths small octave B-A-Line 1 D crescendo hairpin up to Line 1 Bb dotted half note *ff* decrescendo and tied to whole note in Bar 17 (decrescendo *mf*) and further decrescendo-tie to (Bar 18 in _ time) dotted half note and tied thru Bar 20.

Back in Bar 12, trumpets play Line 1 Bb/Line 2 Db/F (Bb minor) *rinforzando* dotted half notes tied to half notes next bar in 2/4 time. Then trumpets in Bar 14 in 4/4 time sound *mp* Line 2 C/Eb/G (C min) *rinforzando* whole notes tied to 8ths next bar (followed by rest marks). Violins I in Bar 12 play *mf* > *p* Line 3 Db/F *rinforzando* dotted half notes tied to half notes in Bar 13 (in 2/4 time), while violins II play this an octave lower register, and violas play Line 1 F/Bb notes in the same pattern. In Bar 14, bass clarinets return to play Line 1 C-small octave B-C-small octave A 8ths (followed by an 8th rest) to B-A-B 8ths to (Bar 15) small octave G# 8th followed by rests. Horns play small octave and Line 1 D 8ths (followed by an 8th and quarter and 8th rest) to C# 8ths (followed by a quarter rest) to (Bar 15) Great octave and small octave G# 8ths (followed by rests). Violins I in Bar 14 play forte Lines 2 & 3 G whole notes tied to whole notes next bar, while violins II play this on Lines 2 & 3 Eb tied whole notes, and violas on Line 1 B/Line 2 C tied whole notes. In Bar 16, violins I then play Lines 2 & 3 G quarter notes to Gb dotted half notes *ff* tied to whole notes next bar and tied to (Bar 18 in _ time) dotted half notes subsequently tied thru Bar 20. Violins II play Line 2 Bb/Line 3 D quarter notes crescendo to Bb/Eb dotted half notes tied to next several bars as just given. Violas play

Line 1 Bb/Line 2 D quarter notes crescendo *ff* to Line 2 Eb dotted half note tied to next bars as given. After a half rest in Bar 17 (1:00 cd), four horns play (remember that at this point you don't hear the music in the dvd because the scene was cut, whatever it was) *p* Line 1 Eb [written Line 1 Bb] half note to (Bar 18 in _ time) F [written Line 2 C] dotted half note up to (Bar 19) Bb [written F] dotted half note to (Bar 20) I believe Db [written Ab] dotted half note to (Bar 21) a note I forgot to copy (but probably high Eb).

In Bar 18, the harp plays descending legato 8th notes *mp* starting Line 3 Gb-F-Line 2 Bb-Gb-F-A up to (Bar 19) Line 3 Db-C-Line 2 Gb-F-Line 1 Bb-Eb up to (Bar 20) Line 2 Gb-F-Line 1 Bb-Gb-F-small octave Bb. In Bar 21 (1:12 cd), the harp then plays *ad lib* descending and ascending glisses starting Line 3 Cb-Line 2 Bb-Ab-Gb-FD-Eb-Db thru Bar 25. Women's voices now show up to sing "AH" in *pp* level Line 1 Gb dotted half note legato slur to (Bar 22) F dotted half note up to (Bar 23) Bb dotted half note tied to next bar and tied to (Bar 25 in 4/4 time) 8th note (followed by an 8th rest). Then they sing Gb-F-Bb quarter notes legato slur to (Bar 26 in 6/4 time) Ab tenuto half note down to Eb tenuto half note to Db tenuto half note up to (Bar 27) Ab down to Eb to Db tenuto half notes up to (Bar 28) Ab dotted whole note decrescendo hairpin tied to (end Bar 29) quarter note held fermata (followed by a quarter rest and two half rests).

Back in Bar 21, the celeste is legato trem *pp* between Line 1 Bb and Line 2 Cb dotted half notes (notated like the fingered trem of the strings), repeated next bar (with a crescendo hairpin) and repeated/tied to end of cue (adjusting for time signature changes). Violins I in Bar 21 play Line 2 Gb/Cb dotted half notes tied to next bar crescendo and tied to next two bars to (Bar 25 in 4/4 time) whole notes. In Bar 26 in 6/4 time, violins I then play Lines 2 & 3 dotted whole notes tied thru end Bar 29 (quarter note tie held fermata in end Bar 29). Violins II in Bar 21 play Line 2 F/Bb dotted half notes tied in the pattern given for violins I. Then, in Bar 26, violins II play Line 3 Db/Eb dotted whole notes tied thru end Bar 29 (tied to quarter note in Bar 29). Violas in Bar 21 are bowed trem playing Line 1 Gb/Bb dotted half notes tied thru Bar 25, and then (in bar 26 in 6/4 time) they play A/Line 2 Db/Eb tied whole notes to end of cue (quarter note tied in Bar 29).. VC in Bar 21 are bowed trem on Line 1 Gb dotted half note to (Bar 22) F dotted half note trem up to (Bar 23) Bb dotted half note trem tied to next bar and tied to (Bar 24 in 4/4 time) 8th note (followed by an 8th rest). Then celli are bowed trem on Line 1 Gb to F up to Bb quarter notes to (Bar 26 in 6/4 time) Ab down to Eb to Db half notes (repeated next bar) to (Bar 28) Gb dotted whole note bowed trem tied to quarter note in end Bar 29 (followed by rests). CB are silent in these bars.

After a quarter rest in Bar 25, horn I plays Line 1 Gb [written Line 2 Db] quarter note legato to F [written C] quarter note up to Bb [written Line 2 F] quarter note to (Bar 26 in 6/4 time) Line 1 Ab down to Eb to Db [written Eb-Bb-Ab] tenuto half notes (repeated next bar) to (Bar 28) Ab [written Line 2 Eb] whole notes decrescendo hairpin and tied to (end Bar 29) quarter note held fermata (followed by a quarter and two half rests). In Bar 26, the vib plays *pp ped* (*very soft mallets*) --spelled incorrectly with two "t's" incidentally—are legato trem between Line 1 G# dotted whole note and A/C# dotted whole notes, repeated next bar, and tied to quarter notes in end Bar 29 held fermata. The harp in Bar 26 plays (*Let Ring*) Line 1 Ab down to Eb to Db half notes up to (Bar 27) Ab half note down to Eb half note (this is the point where the music cuts to from Bar 17) to Db half note up to (Bar 28) Ab dotted whole note let vibrate. Bar 29 for the harp is a dotted whole rest mark held fermata.

Hopefully I didn't miss anything (except for that one horn note in Bar 21)!
End of cue. [2:54 pm January 30. Somewhat rainy day due to a cutoff low.
Incidentally, in today's mail I finally received from an Amazon vendor that Off The Planet book. I'll read Lerner's contribution about CE3K and insert it near the beginning of this rundown...]

“Lava Flow” Reel 9/2-10/1. 61 bars, 15 pages. Note: Other than these tiny details just given, I have absolutely no idea what this unused cue was meant for. I did not hand-copy any of the music, probably because my research time was getting quite narrowed down and I needed to work on cues at that point that I actually knew applied to music actually heard in the movie. There is no indication in the revised script of what “Lava Flow” (seemingly a very strange cue title for this type of movie) might possibly indicate.

“Television Reveals” Reel 10/4-11/1. 4/4 time, 46 bars, 12 pages. CD location: track # 12 (titled “TV Reveals” there). Dvd location: Chapter 13 starting at 2:53. Scene: Roy sees Devil's Tower on ABC News giving Breaking News on a derailment of toxic nerve gas in that area. The object of his obsession has finally been revealed. Comment: Finally the movie now starts to really move again! The storyline has been obsessively stuck on Neary's obsession!

I skipped directly to Bar 18 because the earlier music was already covered in previous cues due to the quite similar patterns.

In Bar 18 (:46 cd; 3:39 dvd) in 3/2 time, The women's choir sing “ah” *mp* on small octave Bb dotted whole note legato slur to (Bar 19) Line 1 E dotted whole note (repeated in Bars 20-21). The harp plays *glisses ad lib* descending Line 1 Bb-Ab-G-F-Eb-Db-C gliss line down to Great octave Bb gliss line up to Line 1 Bb note (followed by a half rest). The harp descends in Bar 19 on Line 2 E-Db-C-Line 1 Bb-A-G-F down to small octave C quarter note gliss up to Line 2 C note (followed by a half rest). Repeat next two bars. Four horns sound *mp* small octave Bb [written Line 1 F] *hand muted* dotted whole note crescendo up to Line 1 E [written B] whole note tied to dotted quarter note (followed by an 8th rest). In Bar 20, the horns play small octave Bb dotted whole note up to (Bar 21, start of page 6) E dotted whole note decrescendo hairpin (with the *open* direction at the end of this bar). Oboe II in Bar 18 is legato trem *p* (notated like the fingered trem of the strings) between Line 1 Bb-Ab dotted whole notes decrescendo to (Bar 19) Bb-G dotted whole notes *pp* (repeated next two bars). Oboe I is legato trem (the “shakes” as described by some old-time composers!) between Line 1 Bb dotted whole note and Line 2 C dotted whole note > *pp* to (Bar 19) C dotted whole note again (repeated next two bars). Flute III is legato trem between Line 2 Ab-F dotted whole notes to (Bar 19) G-E dotted whole notes (repeated next two bars). Flute II is legato trem between Line 2 Db up to F to (Bar 19) E up to G, while flute I is legato trem between Line 2 Bb up to Line 3 C to (Bar 19) Bb to C again (repeated next two bars). Violins I are fingered trem *p* between Line 2 Bb and Line 3 C dotted whole notes up to (Bar 19) Line 3 E to F dotted whole notes to (Bar 20) Line 2 Bb to Line 3 C dotted whole notes to (Bar 21) Bb to C notes once again. Violins II are fingered trem between Line 2 Ab and F dotted whole notes to (Bar 19) G up to Bb dotted whole notes (these bars repeated next two bars). Unfortunately I do not have the notes for the violas/VC/CB in Bars 19-20.

In Bar 19, the vibe (after an initial 8th rest) sounds *mp* Line 2 Db-C-Db 8ths (crossbeam connected) to Bb-C-Bb-C 8ths (crossbeam connected) down to A quarter note tied to 8th note (followed by an 8th rest). Repeat again in Bar 21. After an 8th rest in Bar 19, two clarinets play *mp* Line 2 Db-C-Db [written Eb-D-Eb] 8ths down to Line 1 Bb-Line 2 C-Bb-C 8ths to Line 1 A [written B] quarter note tied to quarter note. Repeat in Bar 21 (except that the A quarter note is now tied to 8th note). In Bar 21, 6 celli (top staff) are bowed trem on Line 1 E/G half notes tied to half notes and tied to 8ths (followed by an 8th rest), while 4 VC (bottom staff) are bowed trem on small octave Bb/Line 1 C notes. 8 CB are silent here but start to play in Bar 22 (56 cd; start of Chapter 14 dvd as we see Neary in his station wagon in Wyoming).

In Bar 22 (*Lightheartedly* in 2/2 time), the piano top staff (bass clef) and the marimba play *mf* small octave F-E-F-E 8ths (crossbeam connected) to F-E-F-E 8ths once again, repeated thru Bar 28 at least (but I believe thru Bar 32). Two pizzicato CB pluck these notes in the Line 1 register, while VC pluck these figures in the small octave register. Violas play these repeated figures but as measured tremolo 8th note figures (each 8th note stem has a small horizontal bar across it). So violas play small octave F-F-E-E-F-F-E-E 16ths (but one crossbeam connected figure), repeated same bar and repeated next several bars. *6 div (1/2 arco, _ pizz)* also play but on Great octave and small octave Db dotted quarter notes (followed by an 8th rest) to Db dotted quarter notes once again (followed by an 8th rest) to (Bar 23) Great octave and small octave A dotted quarter notes in that rest pattern to (Bar 24) Db notes, and so forth. *Open horns I-II* play *mf stacc* on small octave F-E-F-E [written middle C-small octave B-C-B] (crossbeam connected) to F 8th (followed by two 8th rests to E 8th). Repeat next several bars. *Open horns III-IV* play small octave F 8th (followed by two 8th rests) to E 8th (crossbeam connected) to F-E-F-E 8ths. Repeat next several bars. The *Contra-Fag* plays small octave Db staccato quarter note (followed by a quarter rest) to same Db quarter note (followed by a quarter rest) up to (Bar 23) A staccato quarter note (followed by a quarter rest) to A quarter note (followed by a quarter rest) back down to Db notes in Bar 24. In Bar 25, the *C.Fag* plays Db quarter note (followed by a quarter rest) up to A staccato quarter note (followed by a quarter rest) to (Bar 26) Db notes in the same pattern to (Bar 27) Db up to A notes to (Bar 28) Gb notes. The piano (bottom staff) plays *Contra-octave* and *Great octave* Db dotted quarter notes (followed by a quarter rest) to Db notes again to (Bar 23) A notes in that pattern to (Bar 24) Db notes to (Bar 25) Db up to A notes to (Bar 26) Db notes to (Bar 27) Db up to A notes to (Bar 28) Gb notes.

After an 8th rest in Bar 23, two bassoons play *mf staccato* Line 1 Db-C-Db 8ths (crossbeam connected) down to Bb-C-Bb-C 8ths to (Bar 25) small octave A staccato 8th (followed by rests). In response in Bar 25 (1:01 cd; :05 dvd), *pizzicato violins* pluck *mf* < Line 1 F up to Line 2 C up to F up to Line 3 C quarter notes (repeated in Bar 27). Bassoons repeat the previous two bars in Bars 26-27. Also in Bars 26-27, the oboes and clarinets play these same notes but an octave higher register. In Bars 28-29, the flutes also join but in the Line 2 register.

Skipping to Bar 33, the marimba and top staff piano play small octave C-Db-Eb-E 8ths (crossbeam connected) figure played twice. The bottom staff piano sounds *Contra-octave* and *Great octave* Gb dotted quarter notes (followed by an 8th rest) down to C dotted quarter notes (followed by an 8th rest). Six CB play this an octave higher register respectively, while two CB are *pizzicato* on Line 1 C-Db-Eb-F 8ths figure twice. Six VC

(top staff) play small octave C-Db-Eb-F 8ths down to C 8th (followed by two 8th rests) crescendo up to F 8th. Four VC (bottom staff) play small octave C 8th (two 8th rests) up to F 8th to C-Db-Eb-F 8ths. Violas are measured trem on small octave C-Db-Eb-F figures. After a quarter rest, pizzicato violins pluck Line 2 C up to F up to Line 3 C quarter note (Line 3 C is rinforzando-marked). After a quarter rest, horns III-IV play small octave F/Gb 8ths (followed by an 8th rest) crescendo up to Bb/middle C 8ths (followed by an 8th rest) up to F/Gb rinforzando 8ths (followed by an 8th rest). Horns I-II in that pattern play small octave Bb/C [written Line 1 F/G] 8ths up to Db/F up to Bb/Line 2 C 8ths. The C. Fag plays small octave Gb staccato quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest). Bassoons play small octave Bb 8th (followed by rests). I don't have the higher woodwinds.

The climax of this cue (or at least second climax) is given in Bars 34-35 (1:17 cd; :21 dvd). The harp plays Line 1 F/Gb/Bb/Line 2 Db sforzando-marked dotted quarter notes *sf* (followed by an 8th rest) down to small octave G/Bb/Line 1 E sforzando-marked dotted quarter notes (followed by an 8th rest). Repeat in Bar 35. Trumpets play Line 1 Gb/Bb/Line 2 Db sforzando 8ths *mf* (followed by rests), repeated next bar. After two quarter rests in Bar 34, trombones play *mf* G/Bb/middle C/E sforzando 8ths (followed by an 8th and quarter rest), repeated next bar. After a half/quarter/8th rest, the triangle sounds *mf* an x-headed rinforzando 8th note let vibrate (repeated next bar). Horns play *ff* Line 1 F/Gb/Bb/Line 2 Db [written Line 2 C/Db/F/Ab] sforzando 8ths followed by three more such Db maj 7th chords (all four crossbeam connected). Then the horns play small octave G/Bb/C/E sforzando 8ths followed by three more such C minMaj 7th chords. Repeat this bar in Bar 35.

After an 8th rest in Bar 34, violins play forte Line 3 Db-C-Db 8ths (crossbeam connected) down to Line 2 E up to G up to Line 3 C 8ths crescendo up to G rinforzando 8th. After an 8th rest in Bar 35, the violins then play Line 3 Eb down to C up to Db 8ths down to Line 2 E up to G up to Line 3 C up to G rinforzando 8ths. Violas II and glock play the same but an octave lower register, whereas celli and pizzicato violas play this two octaves lower. CB are silent in these two bars. After an 8th rest, the piano top staff plays Line 2 Db-C-Db staccato 8ths down to Line 1 E up to G up to Line 2 C up to G rinforzando 8ths. After an 8th rest in Bar 35, the top staff piano plays forte Line 3 Eb-C-Db staccato 8ths down to ascending C-G-Line 3 C-G 8ths. The bottom staff plays these bars an octave lower register.

In Bar 36, we return to the overall pattern given in Bar 22 but less instrumentation. The marimba remains to play *mp* small octave F-E-F-E 8ths to F-E-F-E 8ths once again, repeated next bars. Six VC (top staff) play small octave F-E-F-E 8ths to F 8th (followed by two 8th rests) to E 8th. Four bottom staff celli play F 8th (followed by two 8th rests) to E 8th and then F-E-F-E 8ths. After a quarter rest, *arco* violas play the measured trem (16ths) figures (short bar across each 8th note stem). So we find small octave F-F-E-E 16ths to F-F-E-E-F-F-E-E 16ths. CB (half pizzicato and half arco) play Great octave and small octave Db dotted quarter notes (followed by an 8th rest) to same Db dotted quarter notes (followed by an 8th rest).

I do not have the rest of the cue to delineate. [Thursday, Feb 1 at 9:35 pm]

“Across the Fields” Reel 11/1x. 35 bars, 9 pages, 1:10. CD location: track # 13 (titled there as “Roy And Gillian On The Road”). Dvd location: start of Chapter 15. Scene: Gillian accompanies Roy in his station wagon. Destination: Devil’s Tower.

Four horns play *f marcato* Line 1 G/Bb [written Line 2 D/F] rinforzando-marked quarter notes down to D/A [written A/Line 2 E] quarter notes back up to G/Bb rinforzando quarter notes down to small octave Bb/Line 1 G [written F/Line 2 D] quarter notes up to (Bar 2) F#/A [written Line 2 C#/E] rinforzando quarter notes down to D/G [written A/Line 2 D] quarter notes back up to F#/A rinforzando quarter notes down to small octave A/F# quarter notes decrescendo hairpin. Ten celli play small octave D-D-D-D 8th notes (crossbeam connected) to D-D-D-D 8ths once again (repeated thru at least Bar 5). After a quarter rest, divisi CB pluck *pizz* Great octave and small octave G 8ths (followed by an 8th and half rest) to (Bar 2), after an 8th rest, G 8ths (followed by a quarter rest) to G down to D sforzando 8ths (followed by a quarter rest) to (Bar 3) small octave G whole note *unis arco* legato down to (Bar 4) Great octave G whole note up to (Bar 5) small octave G whole note. After a quarter rest in Bar 1, the piano sounds Contra-octave and Great octave G 8ths (followed by an 8th and half rest) to (Bar 2), after an 8th rest, G rinforzando 8ths (followed by a quarter rest) to G down to D rinforzando 8ths (followed by a quarter rest).

In Bar 3, flutes and clarinets temporarily take over the dyad pattern first played by the horns. They sound *mp* Line 2 G/Bb tenuto quarter notes down to D/A tenuto quarter notes back up to G/Bb tenuto quarter notes down to Bb/G tenuto quarter notes (silent next bar). Clarinets play *mp* Line 1 G/Bb [written A/Line 2 C] tenuto quarter notes down to D/A tenuto quarter notes back to G/Bb tenuto quarter notes down to small octave Bb/G tenuto quarter notes (silent next bar). Then the oboe and english horn take over soli. The oboe plays *mp* Line 1 A to G to A tenuto quarter notes down to F# tenuto quarter note tied to whole note in Bar 5. The E.H. plays Line 1 F# [written Line 2 C#] tenuto quarter note down to D [written A] tenuto quarter note back to F# tenuto quarter note down to small octave A [written Line 1 E] quarter note tied to whole note next bar.

Skipping to Bar 9 in _ time (:14 cd), horns play F#/A to D/G to F#/A sforzando quarter notes crescendo to (Bar 10 in 4/4 time) D/F# sforzando 8ths (followed by rest marks). Violins are tied from the previous bar on Lines 2 & 3 A half notes tied to 8th note (followed by an 8th rest). The piccolo is tied on Line 2 A dotted half note tied to 8th note next bar, while flutes (and piano) play Lines 2 & 3 notes in that pattern, the E.H. on Line 1 A, and clarinets on Lines 1 & 2. The harp sounds Lines 1-2-3 A quarter notes let vibrate. The bottom staff piano plays Line 1 A tied quarter note (followed by an 8th rest) to Great octave and small octave A sforzando 8ths (followed by a quarter rest).

In Bar 10 (:15 cd), divisi violins and violas play *fff* small octave A/Bb/D/F# 8th notes played 4X (connected as a figure by a crossbeam) to another such figure, repeated next several bars. After a quarter and 8th rest, VC/CB play Great octave G sforzando 8th note (followed by a half rest). After a quarter and 8th rest in Bar 10, the piano bottom staff sounds Contra-octave and Great octave G sforzando 8ths (followed by a half rest). Trombones play *sfz* small octave A/Bb/D/F# sforzando 8ths (followed by rests). After a quarter and 8th rest, the timp sounds *sf* Great octave G sforzando 8th (followed by a half rest).

In Bar 11, flute I (ottava-marked) plays *ff* Line 3 Bb grace note legato slur down to Line 2 Bb sforzando 8th (followed by an 8th and quarter rest) up to Line 3 Bb grace

note down to Line 2 Bb 8th (followed by an 8th and quarter rest). Flute II plays the same but an octave lower register, *col (loco)*. The flutes continue this pattern in Bar 12 on A notes. Back in Bar 11, the oboe plays *ff* Line 2 Bb sforzando-marked (^) 8th note (followed by an 8th rest) to A sforzando 8th (followed by an 8th rest) to Bb sforzando 8th (followed by an 8th rest) to G 8th (followed by an 8th rest) to (Bar 12) A-G-A-F# sforzando 8ths in that rest pattern. The E.H. plays Line 1 Bb [written Line 2 F] sforzando 8th (followed by an 8th rest) to A [written E] sforzando 8th note (followed by an 8th rest) to Bb to G 8ths in that pattern for the rest of this bar to (Bar 12) A-G-A-F# sforzando 8ths in that same rest pattern. Clarinets I & II play *ff* Lines 2 & 1 (respectively) Bb [written C] sforzando 8ths (followed by an 8th rest) to A sforzando 8th (followed by an 8th rest) to Bb 8th to G 8ths in that rest pattern to (Bar 12) A-G-A-F# sforzando 8ths in that rest pattern. At least horns I-II play in that same rest pattern Line 1 F#/Bb [written Line 2 C#/F] 8ths 3X to D/G [written A/Line 2 D] 8ths to (Bar 12) F#/A to F#/G to F#/A down to small octave Bb/F# 8ths.

The xylophone in Bar 11 plays *ff* Line 1 Bb grace note down to small octave Bb sforzando 8th note (followed by an 8th and quarter rest) to another such pattern to (Bar 12) Line 1 A grace note down to small octave A sforzando 8th note (followed by an 8th and quarter rest) to another such pattern. After a half, quarter, and 8th rest in Bar 12, trumpets play *sf* A/Bb/Line 2 D sforzando 8ths, while trombones play small octave A/Bb/Line 1 D 8ths, and harp plays small octave A/Bb/Line 1 D sforzando 8ths. In the same initial rest pattern in Bar 12, trumpets play Bb/Line 2 F# sforzando 8ths, trombones A/Bb/Line 1 F# 8ths, and harp on A/Bb/Line 1 F# 8ths.

Skipping to Bar 17 (start of page 5), the flutes/piccolo/oboe/clarinet I play (:30 cd) a crescendo run of legato 16ths Line 2 D-Eb-F-Gb-A-Bb-Line 3 C (connected by two crossbeams) to (Bar 18) C# sforzando 8th note *sf* (followed by 8th/quarter/half rest marks). The E.H. and clarinet II play this an octave lower register. In Bar 19 (:32 cd and also dvd), flutes play Lines 2 & 3 C# whole notes forte legato to (Bar 20) D# whole notes, and so forth, while the piccolo and oboe play forte on Line 2 C# to D# whole notes. Clarinets and E.H. are silent here. Two bassoons and C. Fag play *sff* > *mf* < Great octave Bb sforzando-marked whole note down to (Bar 18) F# sforzando 8th note *sf* (followed by rests). After a quarter and 8th rest in Bar 19, they sound *sf* Great octave F# sforzando 8ths followed by a half rest (repeated next bar). After an 8th rest in Bar 17, all horns play Lines 1 & 2 Ab [written Ab] 8ths notes to C [written G] 8ths back to Db 8ths (crossbeam connected) down to small octave and Line 1 Bb [written Lines 1 & 2 F] 8ths up to C 8ths back to Bb 8ths up to C 8ths to (Bar 18) Line 1 F#/A [written Line 2 F#/A] sforzando 8ths (followed by rests). In Bar 19, horns play Line 2 C# sforzando 8th to C# 8th legato to I believe B double-sharp [written F x] staccato 8th to same 8th to C# 8th to C# 8th legato to A staccato 8th to same 8th, and so forth. Trombones in Bar 17 play *sffz* Great octave Bb sforzando whole note decrescendo *mf* then crescendo to (Bar 18) where Pos IV plays Great octave F# 8th note (followed by rests) while altri Pos play repeated 8th notes small octave G#/A/Line 1 C#. So Pos I plays C#-C#-C#-C# 8ths (crossbeam connected) to C#-C#-C#-C# (repeated in Bar 19), etc. In Bar 20, Pos then play this on A/Line 1 C/F 8ths. The tuba in Bar 17 plays *sffz* > *mf* < Contra-octave Bb sforzando whole note to (Bar 18) F# 8th (followed by rests). The timp sounds *sf* Great octave Bb-Bb grace notes to Bb half note let vibrate (followed by a half rest) down to (Bar 18) F# notes in that same pattern.

After a quarter and 8th rest in Bar 19, the timp sounds *sfz* Great octave F# sforzando 8th note (followed by a half rest), repeated next bar.

Violas and violins in Bar 17 play small octave A/Bb/Line 1 Db 8ths 4X (connected as a figure by a crossbeam) and repeated same bar to (Bar 18) G#/A/middle C# 8ths (repeated in Bar 19 by the violas only) to (Bar 20, violas only) A/B/Line 1 F 8ths figures. Unison violins are prominent in Bar 19 playing Line 3 C# dotted half note tied to 8th note to D#-C#-B-C# legato 32nd notes to (Bar 20) D# dotted half note tied to 8th note to E#-D#-C x-D# 32nd notes. Back in Bar 17, VC/CB play Great octave Bb sforzando whole note *sf* > *mf* < to (Bar 18) F# sforzando 8th (followed by rests). After a quarter and 8th rest in Bar 19, they then sound Great octave F# sforzando 8th (followed by a half rest), repeated next bar. In Bar 18, *molto marcato* piano sounds (bottom staff) Contra-octave and Great octave F# sforzando 8th notes (followed by rests) to (Bar 19), after a quarter and 8th rest, F# 8ths again (repeated next bar). The top staff piano plays G#/A/Line 1 C# 8ths 8X (repeated next bar) to (Bar 20) A/B/F 8ths. In Bar 19, *con sord* trumpets play forte Line 2 C# [written D#] sforzando and staccato-marked 8t (followed by an 8th rest) to Bx 8th to C# down to A 8ths in that rest pattern to (Bar 20) Line 1 B to A# to B# to A#. Etc. Note: A “revised” version of this cue also exists, but unused.

“”The Mountain” Reel 11/2-12/1. *Lente* in 2/2 time. CD location: track # 14. Dvd location: Chapter 15 starting at 1:11. Scene: Gillian and Roy stop the car in sight of Devil’s Tower (“The Mountain”).

In Bar 1, the harp and piano play descending “6” sextuplet 8th note figures. We find the first note actually notated as a small octave Eb half note (implied Eb 8th) to signify half-bar duration in 2/2 time to next figure notated as F half note, etc. So we have descending legato-slur 8ths Eb-Cb-Great octave Bb-Gb-Eb-Contra-octave Gb 8ths (connected as a figure by a crossbeam) to small octave F-Cb-Great octave Bb-Gb-Eb-Contra-octave Gb 8ths. In Bar 2, they play small octave Bb-Gb-F-C... Well, I am not too certain about the precise notes because my copy is poor. Moreover, I really do not care for Herb Spenser’s handwriting for the flats and naturals. He often elongates the flat glyph and fails to connect the lines (leaving a gap) so that often it appears as a natural sign. Sometimes he does not properly align the note head within a space of clearly on a bar line. But it appears like Bb-Gb-F-Cb-Great octave Bb-Eb up to Gb-F-Db-Great octave Bb-Eb-Contra-octave Bb 8ths. In Bar 3, they play small octave Gb-Eb-D-Great octave Bb-Eb-Contra-octave Gb 8ths up to small octave F-Eb-Db-Bb-Eb-Gb to (Bar 4) small octave Eb-Cb-Great octave Bb-Gb-Eb-Contra-octave Gb up to Eb-Cb-Great octave Bb-Gb-Eb-Contra-octave Gb 8ths.

Back in Bar 1, bass clarinet II plays *pp* small octave Bb [written Line 1 C] whole note crescendo and tied to whole note decrescendo next bar and tied to whole note in Bar 3. two bassoons play Great octave Bb tied whole notes in the same pattern, while C. Fag plays Great octave Gb tied whole notes Horn I plays *pp* on small octave Eb [written small octave Bb] crescendo up to (Bar 2) Bb [written Line 1 F] whole note *p* > and tied to I believe double-dotted half note in Bar 3. Six violas (top staff) are bowed trem *pp* on small octave Eb half note to F half note crescendo up to (Bar 2) Bb whole note bowed trem and tied to whole note next bar, whereas four violas (bottom staff) are bowed trem on small octave Eb tied whole notes for those three bars. Ten celli play (non-trem) small octave Eb to F half notes crescendo up to (Bar 2) Bb whole *p* decrescendo and tied to

whole note in Bar 3. Divisi 8 CB are bowed trem on Great octave Gb/small octave Gb/Bb tied whole notes (4 CB on Bb).

Skipping to Bar 13 (start of page 4), violins I play Line 1 C# half note to F#-G#-A-B crescendo 16ths (connected by two crossbeams) legato to descending 16ths Line 1 C#-Line 2 B-A-G# decrescendo to (Bar 14) F# half note up to B-Line 2 C#-D#-E 16ths crescendo to F#-E-D#-C# 16ths decrescendo. Violins II play Line 1 D#-E-F#-G# 16ths crescendo and legato to “5” quintuplet 16ths A-B-A-G#-F# to E half note to (Bar 14) A-B-Line 2 C#-D# 16ths to “6” sextuplet 16ths E-F#-E-D#-C#-Line 1 B to A half note. Ten violas play unmeasured tremolo 8th note figures (connected by a crossbeam) but with two short bars across each stem which technically can signify 32nd notes but are actually unmeasured. So we find small octave D#-E-C#-F# 8ths figure (rinforzando on the F#) crescendo to next figure of E-F#-D#-B 8ths (rinforzando on the B). In Bar 14, violas play A-B-G#-Line 1 rinforzando E 8th figure to D#-E-C#-F#. Six divisi celli (top staff) are bowed trem *cresc* on A/Line 1 D# half notes to A/E half notes to (Bar 14) A/D# dotted half notes to A/E quarter notes down to (Bar 15) *unis* small octave F# whole note bowed trem *mf* to (Bar 16) E up to G half notes (still bowed trem). Four celli (bottom staff) are bowed trem *p* on small octave E/middle C# whole notes (repeated next bar) to (Bar 15) *col* top staff celli. CB are divisi on Great octave Bb/small octave B whole notes crescendo and tied to dotted half notes next bar and tied to 8ths (followed by an 8th rest), and silent until Bar 19. The piano plays small octave and Line 1 F#-E-C#-F# 8ths (rinforzando on the F#) to next figure of E-F-D#-B 8ths (rinforzando on the B) to (Bar 14) A-B-G#-Lines 1 & 2 E 8ths to Lines 1 & 2 D#-E-C#-F# 8ths. The glock plays the top line (initially Line 1) 8th notes. The clarinet/bass clarinet/E.H./oboe play the upper line (Line 1) figures as well, marked as *Detach*. The harp in Bar 13 plays Contra-octave B/Great octave B/small octave E/A/Line 1 D# dotted half notes let vibrate extending curve lines (followed by a quarter rest), returning in Bar 15 to play *mf* small octave F# rinforzando whole note to (Bar 16) E up to G rinforzando half notes. Fags play small octave E/A whole notes tied to dotted half notes and 8ths next bar, while the C. Fag plays Great octave B tied notes in that pattern. Horns I-II play *staccato* Line 1 D#-E-C# [written A#-B-G#] 8ths (crossbeam connected) followed by an 8th/quarter/8th rest up to B [written Line 2 F#] *staccato* 8th to (Bar 14) A-B-G# 8ths (followed by an 8th and half rest). After a quarter and 8th rest in Bar 13, horns III-IV play Line 1 F# stand-alone 8th to E-F#-D# 8ths (crossbeam connected) followed by an 8th rest to (Bar 14), after a quarter and 8th rest, E stand-alone 8th to D#-E-C#-F# *staccato* 8ths.

After a half/quarter/8th rest in Bar 14, two flutes join in to play Line 2 F# rinforzando 8th to (Bar 15) E-F#-D#-E 8ths (rinforzando on the 4th note) to D#-E-C#-F# 8ths to (Bar 16) E-F#-D#-E 8ths to D#-E-C# up to Line 3 C 8ths. The oboe/clarinet/glock/piano top staff play these figures as well, while the E.H. and bottom staff piano play them an octave lower register. After half/quarter/8th rests in Bar 16, the piccolo joins in on Line 2 C 8th. Horns I-II-V-VI play *mf* small octave Db to C [written Ab-G] tenuto half notes up to (Bar 16) E up to G tenuto half notes. Horns III-IV play Line 1 E *staccato* 8th followed by rests. Trumpets II-III-IV play *mp* G/Bb/Line 2 C [written A/C/D] whole notes tied to whole notes next bar and tied to double-dotted half notes in Bar 17. Pos play *mp* Line 1 C#/D#/E whole notes tied to next bar. Violins play unmeasured trem on written 8th note figures (two short horizontal bars on each 8th note stem) on Line 2 C up to F# to G up to Line 3 C to next figure of Db-C-Line 2 G down to

Db to (Bar 16) a repeat of the previous bar except for the end note (now Line 2 C). Violas are trem *mf* Line 2 C down to Line 1 E-D# down to small octave G to next figure of same G up to Line 1 D# to E up to A to (Bar 16) a repeat of the previous bar.

In Bar 17, flutes/oboe/clarinet/bass clarinet/glock/piano top staff play Line 2 Bb-Line 3 C-Line 2 A-Bb 8ths to A-Bb-G-Line 3 C 8ths to (Bar 18) Bb-Line 3 C-Line 2 A-G 8ths to F#-Bb-G-Line 3 C 8ths. The E.H. and piccolo play this an octave lower register (as well as piano bottom staff). All six horns play Line 1 Db to C [written Ab-G] *rinforzando* half notes legato and crescendo to (Bar 18) G up to Line 2 C half notes < *molto* Trumpets I-II in Bar 18 play Line 2 C [written D] whole note crescendo *molto*. Trumpets III-IV play Line 1 G whole note < *molto*. Pos play middle C#/D#/E whole notes in Bar 18. The susp cymbal sounds a diamond-shaped whole note trem in Bar 17 tied to next bar crescendo. Violins play “8” 8th note legato figure of Line 1 F#-G-A-Bb-Line 2 C-Db-C-Line 1 B to “7” figure of A-G-A-Bb-Line 2 C-C#-D# to (Bar 18) “7” 8ths Line 2 C#-Line 1 B#-C#-D#-E-F#-G to next figure of F#-E-F#-G-A-Bb-Line 3 C crescendo 8ths. Violas play measured trem 8th note figures (one horizontal bar on each stem signifying 16ths) Line 2 C-Line 1 E-D#-small octave G to G up to Line 1 D#-E-A to (Bar 18) Bb down to E-D#-small octave G to G up to Line 1 D#-E-Line 2 C. VC are bowed trem on Line 1 Db to C half notes up to (Bar 18) G up to Line 2 C half notes. CB are silent until Bar 19. The harp in Bar 18 is forte gliss from small octave C-Db-Eb-Fb-Gb-Ab-Bb gliss line up to (Bar 19) Line 3 Db 8th *ff* (followed by rests).

The climax of the cue commences on Bar 19 as Roy and Gillian climbed up far enough to clearly see the wondrous sight of Devil’s Tower. Violins play *f espressivo* Line 3 C# whole note to (Bar 20) D# whole note crescendo hairpin to (Bar 21) G# *rinforzando* whole note tied to next bar and tied to (Bar 23) half note (although the half note is notated Line 3 E with a circle around it, signifying perhaps a music editor bringing it to attention as a probable error of writing). Then they play C# whole note to (Bar 24) D# up to G# half notes. Violas play this an octave lower register thru Bar 23 down to (Bar 24) Line 1 D# up to G# half notes. Celli are bowed trem on Line 2 C# down to Line 1 C# half notes to (Bar 20) D# down to small octave A# *rinforzando* half notes to (Bar 21) G# dotted quarter note bowed trem to B 8th to A#-B-G#-A# 8ths to (Bar 22) G#-A#-Fx-B to A#-B-G#-A# to (Bar 23) G#-A# 8ths to Fx stand-alone 8th (followed by an 8th rest) down to C# half note trem to (Bar 24) D# up to G# half notes bowed trem. CB in Bar 19 play Great octave and small octave E *rinforzando* whole notes to (Bar 20) same dotted half notes to same quarter notes to (Bar 21) E quarter notes to E half notes and then E quarter notes tied to (Bar 22) quarter notes to E half notes to quarter notes to (Bar 23) whole notes.

The piano in Bar 19 rapidly plays 16th note figures (two per bar). We find both staves in the treble clef. The first note (stem up) is Line 2 C# 16th on the bottom staff to (top staff) Lines 2 & 3 C# 16ths (stem down) to Line 1 G# 16th (bottom staff, stem up) to (top staff) Lines 2 & 3 G# 16ths (stem down) to middle C# 16th (stem up in the bottom staff) to (top staff) middle and Line 2 C# 16ths (stem down) back up to Line 1 G# (bottom staff) 16th (stem up) to (top staff) Lines 1 & 2 G# 16ths. All notes are connected in the middle (in the space between the two staves) by two crossbeams. Repeat signs in the second half of this bar indicates that the first figure is repeated. The pattern continues in Bar 20 on Lines 2 & 3 D# down to Lines 1 & 2 A# down to D# up to A# 16ths to (Bar 21) Lines 1 & 2 & 3 G# stand-alone 8ths (followed by two 8th rests) to (bottom staff) staccato stand-alone Lines 2 & 3 G# 8ths to F#-G#-E#-F# staccato 8ths (crossbeam

connected) to (Bar 22) E#-F#-Dx-GF#-G#-E#-F# staccato 8ths to (Bar 23) E#-F# staccato 8ths (crossbeam connected) down to Dx 8th (followed by rests). The top staff piano sounds this 16-note series on Lines 2 & 3 B stand-alone 8th to A#-B-G#-A# to (Bar 22) G#-A#-Fx-B to A#-B-G#-A# to (Bar 23) G#-A# 8ths to Fx stand-alone 8th (all notes are staccato) followed by an 8th and quarter rest. Incidentally, the woodwinds (except for the C. Fag) and glock and measured celli in the small octave register) also play this 16-note response series. Flutes play Line 2 & Line 3 series; piccolo, clarinet and oboe on Line 2; bass clarinet Line 1 register; E.H. and Fags on small octave register; glock on Line 2 register.

Back in Bar 19, the glock plays Line 3 C#-Line 2 G#-Line 2 C#-Line 2 G# 8ths figure played twice to (Bar 20) Line 3 D# Line 2 A#-D#-A# to eight-note figure D#-Line 2 D#-A#-Line 1 A#-Line 2 D#-Line 1 D#-Line 2 A#-Line 1 A# 16ths. to (Bar 21) Line 2 G# 8th followed by two 8th rests). Then they play the 16-note response series of notes (see piano). The harp in Bar 20 plays glisses starting with descending 32nd notes Line 3 Eb-Db-Cb-Line 2 Bb-Ab-Gb-Fb, continuing the wavy gliss line into Bar 23 (followed by an 8th and quarter rest). The piatti crashes *sfz* in Bar 21 (*Let ring*). The timp in Bar 20 sounds *mp* Great octave B whole note roll crescendo to (Bar 21) a four-note ruff of Great octave E-E-E grace notes to E sforzando-marked quarter note *sffz* let vibrate extending curve line (followed by a quarter and half rest).

The tuba in Bar 19 plays forte Great octave E double-dotted tenuto half note (followed by an 8th rest), repeated next bar but crescendo hairpin placed underneath to (Bar 21, start of page 6) Contra-octave E rinforzando whole note *sffz* tied to whole note decrescendo next bar and tied to 8th note in Bar 23 (followed by an 8th/quarter/half rest). In Bar 19, five trombones play forte > *poco* small octave E/G#/B/Line 1 C#/E (E maj 6 tonality) to (Bar 20) E/A#/C#/D#/E whole notes crescendo to (Bar 21) Great octave B/small octave G#/B/Line 1 D#/E (E maj 7th) whole notes tied to double-dotted half notes next bar decrescendo (followed by an 8th rest) to (Bar 23) G#/B/Line 1 C#/D# whole notes *mf* to (Bar 24) A#/C#/D#/E whole notes (Pos V silent in Bars 23-24). Trumpet II plays forte Line 2 C# [written D#] dotted half note tied to 8th note (followed by an 8th rest). Trumpets I-III-IV play Line 2 C# whole note to (Bar 20) Lines 1 & 2 D# [written E#] whole notes crescendo to (Bar 21) Lines 1 & 2 G# [written A#] whole notes tied to next bar and tied to dotted quarter notes in Bar 23 (followed by an 8th rest). Then trumpet I plays Line 2 C# half note to (Bar 24) D# legato up to G# half notes. Horns I-II play Line 2 C# [written Line 2 G#] sforzando whole note down to (Bar 20) Line 1 D# [written A#] whole note to (Bar 21) Line 2 G# [written Line 2 D#] rinforzando whole note tied to next bar decrescendo and tied to dotted quarter note next bar (followed by an 8th rest) down to Line 1 C# half note to (Bar 24) D# up to G# half notes. Horns III-IV-V-VI play forte small octave G#/B/Line 1 C#/E [written Line 1 D#/F#/G#/B] 8ths played 4x (connected as a figure by a crossbeam) sounded twice to (Bar 20) A#/C#/D#/E 8th note repeat figures crescendo to (Bar 21) *marcato* 8th note figures of the same pattern on G#/B/D#/E (repeated next bar) to (Bar 23) G#/B/C#/E repeated 8ths to (Bar 24) A#/C#/D#/E quarter notes to same half notes to quarter notes. The contra-bassoon in Bar 19 plays forte small octave E double-dotted half note (followed by an 8th rest) and repeated next bar down to (Bar 21) Great octave rinforzando whole note *sfz* tied to next bar decrescendo and tied to 8th note in Bar 23 (followed by rests).

The flutes/piccolo in Bar 19 play Line 3 C# down to Line 2 G# down to C# 8ths (followed by an 8th rest) to another such figure up to (Bar 20) Line 3 D#-Line 2 A#-Line 2 D# up to A# 8ths figure played twice to (Bar 21) Line 3 G# rinforzando 8th (followed by two 8th rests). Then they start to play that 16-note series of 8ths as delineated earlier for the piano. The oboe plays Line 3 C# 8th (followed by an 8th rest) down to Line 2 C# up to G# 8ths (these three notes are crossbeam connected), repeated again in this bar to (Bar 20) *col* the flutes and piccolo. The E.H. is *col* the oboe but an octave lower register. The clarinet plays Line 3 C# [written D#] down to Line 2 G# 8ths (followed by an 8th rest) to another G# 8th (repeat this figure) to (Bar 20) *col* flutes 8ths figure played twice to (Bar 21) Line 2 G# 8th followed by two 8th rests. Then, as the other woodwinds, the clarinet plays the 16-note response figure. The bass clarinet plays Line 2 G# down to C# 8ths (followed by an 8th rest) to same C# 8th figure played twice to (Bar 20) Line 2 D# down to Line 1 A# up to Line 2 D# up to A# 8ths figure played twice to (Bar 21) Line 2 G# 8th followed by two 8th rests. Then it plays the 16-note response series of 8th notes. Bassoons play small octave G#/B 8ths played 8X to (Bar 20) A#/C# repeat 8ths to (Bar 21) G#/B 8ths (followed by two 8th rests) and then the 16-note series.

That's as far as I got with this cue. [Monday, Feb 5th at 7:31 pm]

“Who Are You People?” Reel 12/Part 2. CD location: track # 15 (1:35). Dvd location: Chapter 16 starting at 3:30. Note: I worked only briefly on this cue because the first 53 seconds is a variation of music heard previously (“Star Gazing & the Convoy”). However, I did focus on page 7 that has new yet familiar material.

In Bar 25 (:54 cd), six horns play Great octave A [written small octave E] rinforzando and tenuto dotted half note decrescendo and tied to 8th note (followed by an 8th rest) up to (Bar 26) small octave G [written Line 1 D] rinforzando and tenuto dotted half note tied to 8th note decrescendo down to (Bar 27) small octave Db [written Ab] dotted half note tied to 8th note up to (Bar 28) Bb [written Line 1 F] dotted half note tied to 8th note. I believe four gongs (?) were used here. In Bar 25, a square symbol is notated above the top line of the staff, marked below as *Gong (2)*. In bar 26, the square is placed on the bottom two spaces of the staff, listed as *Gong (3)*. Bar 27 is “Gong (4),” and Bar 28 is “Gong (1).” I believe a Yamaha organ Line 1 C/D whole notes tied from a previous bar (I do not have the notes precisely to see it accidentals are placed on the notes) and tied to whole notes at least thru Bar 29. I believe the notes are C/Db. The piano plays *mp* Line 1 F#/G/A/Bb/Line 2 D/Db cluster of rinforzando-marked whole notes down to (Bar 26) small octave A/Bb/Line 1 C/Db/Eb/Fb rinforzando whole notes up to (Bar 27) Line 2 D#/F#/G/A/Bb/Line 3 C rinforzando whole notes down to (Bar 28) small octave Bb/Line 1 C/C#/F#/E/G whole notes.

Six divisi Violins I (*senza sords*) play *mp* > *pp* a *slow gliss* starting from Line 1 G/Bb/Line 2 Db rinforzando whole notes gliss lines up to (Bar 26) Line 2 D#/F#/A 8ths (followed by 8th/quarter/half rest marks). Six divisi violins II play the slow gliss on Line 1 F#/A/Line 2 C whole notes gliss lines up to (Bar 26) Line 2 C#/E/G# 8ths followed by rests. Six violas (top staff) play a *cluster* of notes notated horizontally from Line 2 Db-C-Line 1 Bb-A-G-F# (followed by 8th/quarter/half rests). Four violas (bottom staff) show Db-C-Bb-A followed by rests. In Bar 26, the top staff violas play the slow gliss from a cluster of horizontally placed whole notes Line 1 Fb-Eb-Db-C-small octave Bb-A with gliss lines up to (Bar 27) Line 2 Eb-Db-C-Line 1 Bb-A-G 8ths (followed by rests).

Bottom staff violas play Line 1 Fb-Eb-Db-C whole notes gliss up to (Bar 27) Eb-Db-C-Bb 8ths. In Bar 27, violins I play the slow gliss from Line 2 F#/A#/Line 3 C rinforzando whole notes gliss lines up to (Bar 28) Bb/Line 3 Eb/Gb 8ths followed by rests. Violins II play the gliss from Line 2 D#/G/Bb whole notes up to (Bar 28) A/Line 3 C#/E 8ths. Etc.

“The Escape” Reel 12/3-13/1. 61 bars, 16 pages. 2:18. CD location: track #16. Dvd location: Chapter 16 starting at 6:42. Roy, Gillian, and another detainee escape the clutches of the government while Lacombe witnesses this approvingly from a trailer. Note: I did not have much time to work on this cue but managed to do page 15 that transitions into the start of the actual escape up the mountain.

In I believe Bar 57 (1:47 cd; Chapter 17 at :31 dvd), or at least the start of page 15, the oboes play Line 2 F-G-Ab-Bb 16ths (connected by two crossbeams) legato to G-Ab-Bb 16ths to Line 3 C 16th tied to quarter note. In Bar 58 in 2/4 time, the oboes then play A-Bb-Line 3 C-Db 16ths crescendo hairpin to next figure of Bb-C-Db-Eb legato 16ths decrescendo. Flutes are tied on Line 3 F notes, while the clarinet is tied of Line 2 [written G] F notes. The bass clarinet in Bar 57 plays Line 1 F dotted half note tied to 8th note next bar. The bassoon plays Line 1 F dotted half note tied to dotted quarter note next bar. Horns I thru IV play tied full duration notes for those two bars on A/middle C/D/F. After a quarter rest, the C. Fag plays small octave Ab 8th legato down to Db 8th up to Ab legato down to Db 8ths once again to (Bar 58), after a quarter rest, small octave A quarter note crescendo. The celeste in Bar 57 plays as the oboes but an octave lower register. Violins I are bowed trem on Lines 1 & 2 F tied notes. Violins II play Line 2 C dotted half note bowed trem to (Bar 58 in 2/4 time) divisi Line 1 G/Line 2 Db half note bowed trem. I do not have the notes played for the other strings. Double bar lines traverse the cue after Bar 58, signifying a change in the section and pattern of the cue.

In Bar 59 in 4/4 time, all violins play a series of descending and rising legato 16th note figures. We find Line 1 G-F-E-D 16ths to C-small octave Bb-A-G 16ths up to A-Bb-Line 1 C-D to E-F-G-A to (Bar 60) G-A-Bb-Line 2 C 16ths down to Line 1 E-F-G-A to Bb-Line 2 C-C#-D# to E-F-G-A 16ths. After an 8th rest, the celeste plays *stacc*. Lines 1 & 2 G-F-G 8ths (crossbeam connected) down to E-F 8ths (crossbeam connected) to stand-alone D 8th (followed by an 8th rest) to (Bar 60), after an 8th rest, F-E-F 8ths to D-E 8ths to C# stand-alone 8th (followed by an 8th rest). The flutes sound forte the same as the celeste but an octave higher register (Lines 2 & 3). The oboes, clarinet and vibes play this in the line 2 register. The glock plays this in the Line 1 register. The bass clarinet plays small octave Bb [written Line 1 C] whole note tied to quarter note next bar, and then Bb half note crescendo to Bb quarter note. The bassoon and contra-bassoon plays this same pattern (as the bass clarinet) but an octave lower register. I assume the VC/CB do the same. Horns play forte small octave G/Line 1 G [written D] whole notes to (Bar 60) A whole notes [written E]. Trumpet I plays *f* Line 1 G [written A] whole note legato to (Bar 60) A [written B] whole note. Trombones play Great octave F/small octave D/G/Line 1 D whole notes *sonore* to (Bar 60) small octave C#/G/A/Line 1 E quarter notes to same half notes to same quarter notes. The tuba plays *f sonore* Contra-octave Bb whole note tied to quarter note next bar to Bb half note crescendo to Bb quarter note. The timp sounds forte Great octave Bb quarter note let vibrate (followed by rests).

Etc. [Tuesday, Feb 6 at 9:29 pm]

[resume Wednesday, Feb 7 at 11:04 am. Day off. The big talk of the news shows is the bizarre astronaut love scandal involving female astronaut Lisa Nowak stalking a rival for another astronaut's romantic attention.]

“Climbing The Mountain” (Revised) Reel 13/2. *Quietly* in _ time, 70 bars, 18 pages, 2:32. CD location: track # 19. Dvd location: Chapter 18 starting at 1:41. Scene: Halfway up Devil's Tower at twilight, the trio of escapees struggle to continue up and avoid helicopter detection.

The opening bars remind me a lot of Humphrey Searle's stylism. The harp sounds *pp* Line 1 G#/A/Bb harmonics (tiny circle above the notes) quarter notes let vibrate extending short curve lines (followed by two quarter rests). After a half rest in Bar 3, the harp returns to sound Line 2 F/Gb/Line 3 C quarter notes harmonics. Two flutes play *pp* (*N.V.*) or no vibrato on Line 2 A/Bb dotted half notes tied to dotted half notes next bar and tied to (Bar 3) half notes, then up to Line 3 D/Eb quarter notes tied to dotted half notes next bar. The two oboes play similarly on Line 2 G/Ab dotted half notes tied to dotted half notes and half notes up to B/Line 3 C quarter notes tied to dotted half notes in Bar 4. After two quarter rests in Bar 1, ten *con sord* violins I and ten *con sord* violins II play *pp* measured trem on a 16th note figure (short horizontal bar on each stem signifying two 32nd notes per note) on Line 1 C up to A up to Line 2 F 16ths decrescendo (connected by two crossbeams) followed by an 8th rest down to (Bar 2), after an initial 8th rest, another measured trem is played on a written 32nd note figure (horizontal short bar on each stem) on Line 1 G# up to Line 2 D-A-Line 3 D 32nds (followed by two quarter rests). After a half rest in Bar 3, they play (with the *8va* ottava) Line 4 [written Line 3] C quarter note tied to dotted half note next bar and tied to next bar in some fashion (I did not work on pages 2-5).

After two quarter rests in Bar 1, the solo clarinet I is highlight playing the “melody” line *p* < on Line 1 Gb [written Ab] quarter note tied to (Bar 2) 8th note up to Line 2 C [written D] down to Line 1 B [written Line 2 C#] up to F [written G] legato 16th notes decrescendo hairpin (followed by an 8th rest) up to Line 3 Eb [written F] tenuto 8th note (followed by an 8th rest) down to Db [written Eb] tenuto 8th note to (Bar 3), after an initial 8th rest, Line 2 D# [written E#] 8th tied to 16th crescendo down to Line 1 B-E-C [written Line 2 C#-Line 1 F#-D] legato 16ths decrescendo (followed by a quarter rest).

In Bar 2, after a quarter rest, *con sord* trombones play *pp* Contra-octave Bb/Great octave F#/A tenuto half notes tied to quarter notes and 8th notes next bar (followed by an 8th and quarter rest). In Bar 4, 10 violas play *p* small octave D legato up to G quarter notes to middle C up to F crescendo 8ths. Ten VC play the same. Also in Bar 4, six horns play *p* small octave D [written A] up to G [written Line 1 D] quarter notes up to Line 1 C up to F [written G=Line 2 C] crescendo 8th notes.

Skipping to Bar 21 that starts page 6 (:49 cd; 2:30 dvd), we come to the scene where the helicopter is equipped with dischargeable nerve gas (intended for Roy, Gillian, and Larry!). [12:20 pm. NASA is now giving a live conference regarding the Nowak situation...] After an 8th rest, horns (I believe muted at this point) sound *sfz* sforzando-marked 8th notes Line 1 F#/G/G#/A/Bb followed by rests. Specifically, as notated, horns I-II (top staff) play Line 1 G#/BB [written Line 2 D#/F], while horns III-IV play F#/A [written Line 2 C#/E] 8ths, and horns V-VI play G/Bb [written Line 2 D/F] 8ths. After an 8th rest, the snare drum plays an 8th note roll legato to a staccato 8th (followed by an 8th

and half rest). The vibs are tied (from previous bar) on Line 3 C/Db whole notes tied to next bar and then D/Eb half notes tied to whole notes next bar and to half notes in Bar 24, and then C/Db half notes. The bass drum sounds a quarter note (followed by a quarter rest) to another quarter note (followed by a quarter rest), repeated next three bars at least. After a quarter rest, the piatti sounds an x-headed quarter note let vibrate (followed by a quarter rest) to another quarter note (repeated next bars). Violins I are tied on Line 2 Ab whole note tied to next several bars, while violins II are tied on Line 2 F#/G whole notes. The contra-bassoon plays Great octave B *rinforzando* 8th (followed by an 8th and quarter rest) to two 16th note figures small octave C-B-C-D-Eb up to descending Gb-F-Eb-D-C 16ths *crescendo* to (Bar 22) Great octave B 8th (followed by an 8th and quarter rest) to D-C-D-Eb-F 16ths figure to G-F-Eb-D-C 16ths to (Bar 23) Great octave B 8th (followed by an 8th and quarter rest) to the same two figures as in the previous bar. In Bar 22, the bassoons play two 16ths figures Great octave F#-E-F#-G-A-Bb up to descending small octave C-Great octave Bb-A-G-F#-E *crescendo* to D# *rinforzando* 8th (followed by an 8th and quarter rest). The bassoons continue in Bar 23 on Great octave Ab-G-A-Bb-B-small octave C# 16ths figure to D-C#-B-Bb-A-G 16ths figure to F *rinforzando* 8th (followed by an 8th and quarter rest), and repeated next bar.

The flutes play tied Line 3 C/Db whole notes tied to half notes in Bar 22 to C#/D/Eb *sforzando* half notes tied to whole notes next bar and tied to half notes in Bar 24 to B/Line 3 C/Db half notes tied to next bar. The clarinet plays tied Line 2 B [written Line 3 C#] whole note to half note next bar, and then Line 3 C [written D] half note tied to whole note in Bar 23 and tied to half note next bar, then Bb *sforzando* half note *sfz > p* tied to next bar.

Skipping to Bar 37 (*Piu Mosso*), start of page 10 (1:26 cd; 3:07 dvd), the piano is *solo* highlighted. Scene: Larry tires quickly and sits exhausted on a rock, passively letting the helicopter to soon spray him. Played *8va bassa mf* the pianist fingers (written) Small octave (remember that it's really an octave lower register) G down to D down to Great octave G up to small octave F# 8ths (crossbeam connected) to Eb down to Great octave F# up to small octave G down to D 8ths (nice wild leaps here) up to (Bar 38) A#-B-G#-D 8ths up to Line 1 C down to small octave A up to Line 1 Db down to Bb written 8ths to (Bar 39) A down to C# up to Line 1 C to small octave Bb 8ths to descending A-F-E-Great octave Bb 8ths to (Bar 40) small octave Bb-A-A-Ab 8ths to Db-C-Great octave A-down to Db 8ths.

After a quarter rest in Bar 37, *con sord* trombones play *sfz* Great octave C/small octave C *sforzando*-marked combined with a staccato dot 8ths (followed by 8th/quarter/8th rests) down to Contra-octave and Great octave B *sforzando*-staccato 8ths. After a quarter and 8th rest in Bar 38, Pos then sound C 8ths (followed by a quarter rest) to D 8ths (followed by an 8th rest) to (Bar 39), after a quarter rest, C to Db 8ths in a *sforzando*-staccato accent (followed by a half rest) to (Bar 40), after a quarter rest, C# 8ths (followed by two 8th rests) to D 8ths (followed by a quarter rest). Interestingly, *tuned logs* (I don't normally see that instrumentation in scores!) sounds an x-headed 8th note (notated on the bottom space of the staff) followed by an 8th and two quarter rests to two x-headed 16ths (followed by an 8th rest) to (Bar 38), after an 8th rest, another x-headed 8th note (followed by an 8th rest) to two 8th notes (followed by an 8th and quarter rest), and so forth.

After a half rest in Bar 37, the harp plays *mf* and *near table, secco, very short* 8th notes small octave A/Line 1 C/D#/F#/B/Line 2 D# (followed by an 8th and quarter rest). After a quarter rest in Bar 38, the harps plays this *same chord* [as actually written by the orchestrator in that bar notated as an empty stem and 8th not tail] followed by rests. Then the same 8th chord is sounded in Bar 39 (followed by 8th/quarter/8th rest marks) to another such 8th chord (followed by a quarter rest). Etc. *Tuned Drs* play steadfast 8th note figures as shown earlier by the piano, notated as x-headed notes in general directions of up & down. Bamboo sticks also play. After a half rest, they sound *mf* an x-headed 8th note (followed by an 8th and quarter rest) to (Bar 38), after a quarter rest, another *rinforzando*-marked 8th note (notated on the second space from the top) followed by an 8th and half rest to (Bar 39) an 8th note (followed by 8th/quarter/8th rests) to another x0headed 8th note (followed by a quarter rest).

After a half rest in Bar 37, six *col legno* violins I (top staff) play *mf* Line 2 D# sforzando-marked (^ symbol above the note) 8th note (followed by an 8th and quarter rest) to (Bar 38), after a quarter rest, D# 8th again (followed by an 8th and half rest) to (Bar 39) D# 8th (followed by 8th/quarter/8th rests) to D# 8th (followed by a quarter rest) to (Bar 40), after a quarter and 8th rest, D# 8th note (followed by a quarter rest) to D# 8th (followed by an 8th rest). In the same rest pattern, 4 *col legno* violins I (bottom staff) play Line 1 F#/B sforzando 8ths throughout these bars. Violins II are *col* violins I. Four *col legno* violas (top staff) play on Line 1 D# 8ths in that same rest pattern, while 6 violas (bottom staff) play the pattern on small octave A/middle C. In a different rest pattern, the celli sound sforzando 8th notes. After a quarter rest in Bar 37, VC play *sfz* small octave C 8th (followed by 8th/quarter/8th rests) to Great octave B 8th to (Bar 38), after a quarter rest, C-Db 8ths (followed by a half rest) to (Bar 40), after a quarter rest, C# 8th 9 followed by two 8th rests) D 8th (followed by a quarter rest).

The bassoon plays *staccato* Great octave G down to D 8ths (followed by an 8th rest) to F# 8th (cross-beam connected notes) to Eb 8th 9 followed by an 8th rest) to F down to D 8ths up to (Bar 38) A#-B-G# 8ths (followed by an 8th rest) up to small octave C down to Great octave A up to small octave Db down to Bb 8ths, and so forth. After a half rest, the C. Fag plays Great octave G *staccato* 8th (followed by two 8th rests) to F# *staccato* 8th (followed by a quarter rest) to (Bar 38), after a quarter and 8th rest, D up to Line 1 C *staccato* 8ths (followed by an 8th and quarter rest) down to (Bar 39), after an 8th rest, small octave C# up to Line 1 C leap of 8th notes, and so forth. After a half rest, clarinets play small octave A/Line 1 C 8ths (followed by an 8th and quarter rest) to (Bar 38), after a quarter rest, A/C *staccato* 8ths (followed by an 8th and half rest), and so forth.

[5:27 pm. I've been contributing posts to an interesting Talking Herrmann topic titled

“Stevenoo, Where are you?” --regarding where Steven Smith, the Herrmann biographer, is, and why he doesn't post on the forum. Go to:
<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2616>
 Apparently one record producer there was being a bit sarcastic towards me. Rather humorous! At any rate, that's the reason why I am not doing as much work as planned on this rundown as originally intended today, my day off]

Skipping to Bar 47 (1:44 cd; 3:23 dvd), we come to the scene of the birds falling from the trees due to the paralyzing nerve gas. We find on the tuned logs staff a diamond-shaped whole note crescendo-decrescendo with the note above it, *Super Ball On Log*. The harp plays descending legato 8th notes Line 1 Db-small octave Bb-G-Db down to (bottom

staff) C-Great octave A-Db-C (repeated next bar). Ten celli play the same notes. The bassoons play the first descending figure to C down to Great octave A 8ths (all 8ths are staccato-marked) followed by a quarter rest (and repeated next bar). After a half and 8th rest. The C. Fag plays small octave A down to Db to C staccato 8ths. Clarinet II plays Line 2 F [written G] half note *mp* to F grace note down to Line 1 F staccato 8th (followed by an 8th rest) up to Line 2 F grace note down to Line 1 F staccato 8th (followed by an 8th rest) to (Bar 48), after an 8th rest, to Line 2 F grace note down to Line 1 F dotted quarter note tied to half note. Clarinet I plays Line 2 G# [written A#] half note to A grace note down to Line 1 A staccato 8th followed by an 8th rest), repeated again, to (Bar 48), after an 8th rest, A grace note down to Line 1 A dotted quarter note tied to half note. After a half rest, the piano plays *grace note chords* of Line 2 A/Line 3 C/Eb/F/Ab grace notes down to (bottom staff) Line 1 Gb/A/B/Line 2 D/F staccato 8ths (followed by an 8th rest) to another grace chord down to Line 1 chord, and so forth.

Arco violins I play *mp* Line 3 A/Line 4 C [written an octave lower but with the *8va* above] whole notes tied to dotted half notes next bar and tied to 8ths (followed by an 8th rest). Violins II play Line 2 B/Line 3 D tied notes in that same pattern, while divisi violas play A/Line 2 C/ F/G# tied notes.

Etc. That's as far as I got with this cue. [6:14 pm. Keith Olbermann had a funny show today on MSNBC. I laughed when he said that Lisa Nowak was doing her best to do a Jennifer Wilbanks impersonation (coat over her head)!

“OutStretched Hands” 4/4 time, 61 bars, 16 pages, 2:48. CD location: track # 20. Dvd location: Chapter 18 starting at 3:32. Note: This cue is basically segue the previous cue but appears to be somewhat overlapped. The music starts with the scene of Larry just passively sitting there on a rock, about to be sprayed by the federal government! I don't believe this particular cue was orchestrated by Herb Spencer because it doesn't look like his handwriting (much larger and bolder) but I forgot to check the orchestrator name at the time.

In Bar 1, the glock with *soft mallet*. Plays *ppp* a legato trem between Line 2 B-Bb whole notes tied to next several bars. Violins I (marked in this cue as “A”) are *div. sord.* playing fingered trem whole notes Line 3 G/B to G#/Bb [written Line 2 with the *8va* ottava] tied to next several bars. In Bar 2, muted divisi violins II (“B”) are fingered trem between Line 3 Db/Eb and C/E whole notes tied to next several bars. In Bar 3, continuing the dynamic build pyramid effect, the muted violas (treble clef) play Line 2 Gb/Bb to F/A whole notes tremolo tied to next few bars at least (I did not work on pages 2-5). In Bar 4, *senza* (not muted) celli (treble clef) play *pp* Line 1 Ab/Bb to G/B whole note fingered trem tied to at least next bar. In Bar 4 (3:41 dvd), four horns sound *mp* Line 1 C [written G] *rinforzando* half note to Db [written Ab] quarter note tied to a note next bar.

Skipping to Bar 21 (start of page 6), Roy is still performing his first fall down the tricky slope. Violins, violas, and celli are bowed trem on “3” triplet value 8th note figures (two short bars across each stem of each figure notes). Violins play Line 1 A-G#-Bb triplet 8ths up to Line 2 Eb-D-E 8ths to Db-F-C 8ths to (Bar 22 in 2/4 time) Line 2 G-F#-Line 3 C < *f* > Line 3 F-E-F# triplet 8ths but with that F# triplet value 8th tied to (Bar 23 in 4/4 time) F# whole note bowed trem *pp* tied to (Bar 24, *Poco Ral*) whole note and tied to at least next bar. Violas are bowed trem fortissimo on small octave F-E-Line 1 C# triplet value 8ths up to Line 1 G-F#-G# 8ths to Bb-A-E 8ths to (Bar 22 in 2/4 time) Line 1 Db-C-small octave C 8ths crescendo forte to Eb sforzando 8th (followed by an 8th and

quarter rest). Celli are bowed trem on small octave F-E-middle C# 8ths to G-F#-G# 8ths to BB-A-E 8ths to (Bar 22) Db-C-small octave C 8ths up to Eb-Great octave A-Great octave C 8ths.

The piano is *cue* (or cued in, meaning it may or not play depending on decisions made at the time of the recording). After a quarter and 8th rest, the piano “plays” *sfz* small octave G#/A#/Line 1 C#/G/Line 2 D sforzando 8ths (followed by a quarter rest) to (Bar 22) small octave F/A/Line 1 C/Db/E/G sforzando 8ths (followed by an 8th and quarter rest). After a quarter and 8th rest, the snare drum is hit *slap stk* on an x-headed 8th note (followed by a quarter rest) to (Bar 22) another 8th note *sf*. The bass drum sounds similarly. The trombones are also cued in. After a quarter and 8th rest, they “play” G#/A#/C#/G sforzando 8ths (followed by a quarter rest) to (Bar 22) A/middle C/Db/E 8ths. Trumpets are cued in on Line 2 D 8ths and then (in Bar 22) Line 1 G 8ths. Horns play G#/A#/C#/G 8ths.

Skipping to Bar 29 (4:35 dvd), open trombones play *sfz* Line 1 C/F/G/Ab sforzando 8ths *sfz* (followed by rests). Flutes play “3” triplet value 16ths Line 2 Ab to Lines 2 & 3 F to Lines 2 & 3 G and then to same G rinforzando 8ths tied to half notes and tied to dotted half notes next bar. The piccolo plays Line 2 Ab dotted half note sforzando-marked and tied to dotted half note next bar. Clarinets play sustained Line 2 G/Ab notes. Violins are bowed trem on Line 3 E/A notes tied to 8ths in Bar 31. Violins II are bowed trem on Line 2 E/A notes. Violas play *fff* Line 2 E/A 8ths to rapidly descending 32nd notes Line 1 Ab-G-F-E to D-C-small octave B-A 32nds to G# 8th (followed by a quarter rest). VC play Lines 1 & 2 E 8ths (followed by two 8th rests) to small octave Ab-G-F-E 32nds to D-C-Great octave B-A to Ab-G-F-E 32nd notes to (Bar 30) D sforzando 8th (followed by an 8th and quarter rest) to divisi D/G/Ab quarter notes < *fff* tied to (Bar 31) 8ths (followed by rests). CB in Bar 30 play D-C-Great octave B-A 32nd notes to G# rinforzando and bowed trem 8th tied to half note bowed trem and tied to 8th note next bar. After a half rest in Bar 30, the bass drum and snare drum sound a quarter note tied to 8ths next bar. After an 8th rest in Bar 30, the timpani is rolled on Great octave G 8th tied to half note and tied to 8th next bar. After an 8th rest in Bar 30, horns play *mp* C#/D/E/F/G/Ab dotted quarter notes tied to quarter notes and tied to 8ths next bar. Five violins II in Bar 31 (*Meno*) play *S.V.* a horizontally placed cluster of dotted half notes Line 1 Ab-G-F#-F-E tied to next few bars. Divisi violas play this on B/Line 1 C/C#/D/Eb notes.

This is as far as I had time for the cue. [9:02 pm]

“The Light Show” Reel 14/3. CD location: track # 21. Dvd location: Chapter 19 starting at :12. Scene: Roy, Gillian are perched in the rocks unseen by the group below, witnessing the brief “light show” presented by the accommodating ufos. It doesn’t appear that Herb orchestrated this cue due to the handwriting differences but no orchestrator was given on the title page.

It appears that the VC/CB are normally unmeasured trem on Great octave C dotted half note (3/4 time signature) tied to next bar and tied to whole note trem in Bar 3 in 4/4 time and tied to (Bar 4 in _ time once again) to dotted half note. The bass marimba is trem on Line 1 C tied notes as well. The bass drum is rolled on tied notes. The harp is trem *pp* on Great octave C tied notes (see VC/CB).

The bassoon plays *pp* Great octave C-Db-C-Db 16ths (connected as a figure by two crossbeams) crescendo hairpin to C-Contra-octave Bb-B “3” triplet value 16ths up to

C 8th decrescendo and tied to 8th note (followed by an 8th rest). In the same pattern, bass clarinet I plays small octave G-Ab-G-Ab [written A-Bb-A-Bb] 16ths to G-Line 1 V-small octave Bb “3” triplet value 16ths to B 8th tied to stand-alone 8th (followed by an 8th rest). Bass clarinet II plays small octave F-E-F-E 16ths to F-Eb-Gb “3” triplet value 16ths to F 8th tied to 8th (followed by an 8th rest).

After a quarter rest in Bar 2, the bassoon plays the same Great octave C-Db-C-Db 16ths to C-Bb-B “3” triplet value 16ths to C 8th tied to (Bar 3 in 4/4 time) C 8th (followed by an 8th rest). Then the bassoon plays C-Bb-B “3” triplet value 16ths to C 8th figure < > (followed by an 8th rest) to Bb-C-Db-Bb 32nd notes (connected by three crossbeams) to C 8th < > (followed by an 8th rest). After a quarter rest in Bar 4 in _ time, the bassoon plays as a trill Great octave C (to b or flat) stand-alone 8th (followed by an 8th rest) to Contra-octave Bb-Great octave C-Db-Eb-F 32nd notes back to C 8th figure crescendo-decrescendo. The bass clarinets play the same pattern with their own respective notes.

In Bar 4 (:12 cd), trombones play *pp* Great octave Bb/small octave C/F dotted half notes tied in some fashion next bar [I did not pursue page 2 in my research]. The men’s chorus sing “AH” *pp* and also *sotto voce* on small octave F dotted half note. Violas (top staff) are fingered trem between small octave F-G dotted half notes, while bottom staff violas play small octave C dotted half note.

Skipping to Bar 9, violins II (marked as “B” on this orchestrated page) play three 32nd note figures starting small octave G-A-Bb-Line 1 C-D-C-Bb-A-G (connected as a figure by three crossbeams) to A-Bb-C-D-E-D-C-Bb-A 32nd notes (connected by three crossbeams) to Bb-C-D-E-F-G-A-Bb-Line 2 C-D crescendo 32nd notes. After a quarter rest in Bar 9, violins I (marked as “A”) play *p* Line 2 D/Line 3 D half notes. Men sing on Line 1 G dotted half note. The bass drum is still rolled on dotted half note tied to half note and 8th next bar (followed by an 8th rest). Violas top staff are fingered trem between small octave F-Line 1 C dotted half notes to (Bar 10) G half note tied to 8th note. Bottom staff violas are fingered trem between D-G dotted half notes to (Bar 10) D half note tied to 8th note. VC play Great octave D dotted half note (non-trem) tied to half note and 8th note next bar. Horns play small octave D/G/Line 1 C/F [written A/Line 1 D/G/Line 2 C] half notes tied to dotted 8ths to F/Bb/Line 1 D/G 16ths to (Bar 10) D/G/Line 1 C/F dotted 8ths to F/Bb/D/G 16ths up to A/Line 1 D/G/Line 2 D dotted quarter notes (followed by an 8th rest).

After a quarter rest in Bar 10, the flute plays (:37 cd; :49 dvd) a rapidly ascending phrase as the ufos high in the sky (acting as stars) erupt from a meteorite effect. The flute plays Line 1 G up to Line 2 C-D-G-Bb-Line 3 D 16ths (connected by two crossbeams) to G double-dotted 8th to A 32nd note legato to (Bar 11) to G half note tied to 8th note decrescendo 9 followed by an 8th rest). The triangle in Bar 10 sounds an x-headed quarter note. The harp plays descending to ascending legato 32nd notes Line 3 C-D-Line 2 G-D-C-Line 1 G-D-C up to D-G-Line 2 C-D-G (all connected by three crossbeams) up to Line 3 C half note down to (Bar 11) small octave G up to Bb up to Line 1 D-G-A-Line 2 D-G 16ths to A half note (all notes with the extending let vibrate short slur/curve line). The celeste is *col harp* but also plays at the end of Bar 11 an arpeggiando (vertical wavy line rolled chord) Line 1 C/E/G/A/Line 2 C/E/A quarter notes to (Bar 12) D/F/G/Bb/Line 2 D/G (G min 7th) half notes arpeggiando down to small octave G#/middle C#/E/G#/Line 2 C#/E (C# min) quarter notes.

Violins I in Bar 10 are bowed trem on Line 2 G/Line 3 C/D/G dotted half notes to (Bar 11) half notes (same chord) to Line 3 E/A quarter notes bowed trem to (Bar 12) D/G half notes to C#/E quarter notes bowed trem. Violins II are bowed trem on Line 2 D dotted half note tied to half note in Bar 11 up to Line 2 A/Line 3 C quarter notes bowed trem to (Bar 12) G/Bb half notes to W/G# quarter notes trem. After a half rest in Bar 11, violas are bowed trem on Line 2 C/E/G quarter notes to (Bar 12) D/F/G half notes down to Line 1 G#/Line 2 C#/E quarter notes. Voices in Bar 10 settle on Line 2 D dotted half note (“stagger”) tied to dotted half notes next few bars. After a half rest in Bar 11, the glock is *quasi solo* playing *mp* Line 1 A down to E 8ths up to (Bar 12) Line 2 G 8th down to D dotted quarter note down to Line 1 G#-E 8ths. Flute I in Bar 12 plays Line 2 G quarter note tied to double-dotted 8th and then plays same G 32nd note to E double-dotted 8th to E 32nd note. Flutes II-III play Line 1 Bb/Line 2 D quarter notes tied to double-dotted 8ths to 32nd notes to Line 1 G#/Line 2 C# double-dotted 8ths to 32nd notes. The English horn plays *pp* in Bar 12 (after an 8th rest) Line 2 F grace note down to Line 1 A [written Line 2 E] 8th to G quarter note legato down to middle C# [written G#] quarter note. [10:49 am. Break]

Skipping to Bar 25 (1:12 cd), the men’s and women’s voices are highlighted. Women sound at the end of the previous bar Line 1 E gliss line up to (Bar 25) A dotted quarter note. Then they sing E 8th again with the gliss line up to A quarter note tied to (Bar 26) 8th note down to E 8th gliss line up to A half note. The men play Line 1 G note in the previous bar tied to 8th in Bar 10, and then down to D 8th gliss line up to G dotted quarter note down to D 8th with the gliss line up to (Bar 26) G dotted quarter note down to D 8th gliss line up to G quarter note. After a quarter rest in Bar 25, violins I are trill (*tr*~~~~) on Line 2 E quarter note down to Line 1 A quarter note to (Bar 26), after a quarter rest, Line 2 G down to Line 1 A quarter note trills. In the same rest pattern, violins II are trill on Line 1 B down to E quarter notes to (Bar 26) Line 2 D down to Line 1 E quarter note trills. In the same rest pattern, violas are trill on Line 1 D/G down to small octave A/Line 1 D quarter notes to (Bar 26) Line 1 G/Line 2 C down to small octave A/Line 1 D quarter notes. VC are non-trill playing Great octave A half note legato up to small octave D quarter note to (Bar 26) E half note up to A quarter note. CB are *col celli*. Pos and horns play dotted half notes. Horns in Bar 26, for instance, play small octave D/G/middle C/D dotted half notes.

In Bar 27 (1:15 cd) in 4/4 time, women sing Line 1 F#/A whole notes crescendo to (Bar 28) E/G whole notes decrescendo. Men sing Line 1 G whole note tied to whole note next bar. Divisi violins I play *mp* Line 2 D/A whole notes crescendo to (Bar 28) C/G whole notes decrescendo, while violins II play C/E to Line 1 G/Line 2 E whole notes. Viola splay Line 1 D/G whole notes to (Bar 28) D/A whole notes. VC play Line 1 F#/A whole notes to (Bar 28) E/G whole notes. CB are silent here, as also other instruments.

Skipping to Bar 33 (1:30 cd) in _ time, trombones play small octave F#/G/A/B cluster of dotted half notes to (Bar 34) Line 1 C/D/E/F# *rinforzando*-marked 32nd notes *pp* to D/E/F#/G double-dotted 8ths tied to half notes and tied to (Bar 35) quarter notes and half notes and tied to dotted half notes in Bar 36. The harp in Bar 33 plays small octave F#-G-A-B 32nd notes with the B note tied to 8th note up to (top staff) F#-E-D-C 32nd notes with that C 32nd note tied to 8th *L.V.* (followed by a quarter rest). Horns play *pp* A/Line 1 D/E/F# half notes tied to half notes in Bar 34 up to Line 1 G/A/B/Line 2 C 8ths down to (Bar 35) small octave G/A/B/Line 1 C half notes and then same quarter notes

tied to quarter notes in Bar 36 to same half notes sounding. After a half rest in Bar 33, the bass drum is rolled *pp* on a quarter note (notated on the second space from the bottom) tied to dotted half notes roll next three bars. After a half rest, the Tam Tam sounds *pp* an x-headed quarter note let vibrate. Divisi celli play Great octave G/small octave D quarter notes tied to (Bar 34) quarter notes down to C/A half notes tied to dotted half notes next two bars. CB play Great octave and small octave C quarter notes tied to quarter notes in Bar 34 to Great octave and small octave D half notes up to (Bar 35) Great octave and small octave G dotted half notes tied to next bar.

In Bar 35, divisi violins I play *p* Line 2 D quarter note to Eb half note tied to dotted half note next bar (and also in Bar 36 Line 1 A quarter note up to Line 2 G half note). Violins II play Line 2 D dotted half note tied to dotted half note next bar (and also in Bar 36 Line 2 F# dotted half note). Women's voices in Bar 35 sound "oo" on Line 2 D quarter note legato to Eb half note tied to dotted half note next bar (and also in Bar 36 divisi voices singing Line 2 G quarter note tied to half note and tied to 8th notes next bar (1:38 cd) and then we find these notes tied and sounded "ah-ooo" up to Line 2 E/G half notes tied to 8th notes and tied to (Bar 38) E/G rinforzando 8ths tied to half notes and tied to 8ths, etc. Men's voices in Bar 35 sound "oo" on Line 1 D quarter note tied to half note and tied to half note in Bar 36 (and also D quarter note in Bar 35 up to F# half note to (Bar 37) D/F# 8th notes tied to and sounded "ah-ooo" to half notes and tied to 8ths, and so forth. Violins I in Bar 37 (1:38 cd) play *sff* > *p* Line 2 Eb/G dotted half notes on the down-bow tied to (with an up-bow symbol in the middle of the tie-slurs) to (Bar 38) Eb/G dotted half notes on the down-bow *sffz* > *p* and tied to dotted half notes next bar *sffz* > *p* and tied to 8ths in Bar 40). Violins II play the same pattern on D/F# notes. In Bar 38, VC I are fingered trem *sff* > *p* between Line 1 F# dotted note on the down-bow and G dotted half note tied to next bar and repeated and tied to 8ths in Bar 40 (followed by an 8th rest). Then VC I (top staff) play descending-ascending series of 32nd notes Great octave Ab-G-F-Eb-D-Eb-F-G-Ab-B to next figure of B-B-Ab-G-F-Eb-D-Eb-F-G-Ab-B-D-C. VC II (bottom staff) in Bar 38 are fingered trem between Line 1 Eb-D dotted half notes tied to and repeated next bar and tied to 8ths in Bar 40 (followed by an 8th rest) and then the same 32nd notes as just delineated. Violas I are fingered trem between Line 1 Bbb and Ab dotted half notes tied to next bar and to 8ths in Bar 40 (followed by an 8th rest). Then they play 32nd notes small octave D-Eb-F-Gb-Ab-Gb-F-Eb-D to next figure of Eb-F-Gb-Ab-Bb-Ab-Gb-F. Violas II are fingered trem between Line 1 Abb-Gb dotted half notes, etc.

In Bar 37, I am not sure what percussion "instrument" is sounded but written is "G# metal plate on..." [I can't make it out]. It is notated as an x-headed dotted half note thru Bar 38. Water Phone I sounds in Bar 38 an x-headed quarter note let vibrate followed in Bar 39 by Water Phone II. In Bar 39 (1:42 cd), the high woodwinds are highlighted. The piccolo plays *mp* > Line 2 A-Line 3 C-Eb-Gb 32nd notes to Line 4 Cb 8th figure (followed by a half rest). Flutes play Line 2 D/F3 up to F/A up to Ab/Line 3 C up to Cb/Eb 32nd notes to Eb/Gb 8ths. Clarinet I plays Line 1 F#-A-Line 2 C-E 32nd notes to A 8th/ Clarinet II plays E-F#-A-Line 2 C 32nd notes up to Line 2 F 8th. After a quarter rest in Bar 40, Pos play *p* Great octave C/G/Ab/small octave C/D tenuto half notes tied to next bar.

Etc. [8:29 pm Tuesday, Feb 13]

“The Approach” Reel 15/1. 104 bars, 26 pages. Note: My old notes indicate the existence of this cue but I do not know its nature since I did not hand-copy any of it. “Barnstorming” is also Reel 15/1 so perhaps this is the replacement cue for “The Approach” since “Reel 15/Pt. 1” (Barnstorming) has written immediately to its right, “Revised.”

“Doppler Effect” Reel 15/pt 1 Rev Sweetener. 2/4 time, 3 bars, 1 page. In parentheses under the Reel/Part indication is “Approx Bar 49 + 50.” Note: I do not know precisely what this effect is in the score but apparently it belongs to Reel 15/1, either “The Approach” or “Barnstorming.” The placement in Bar 49 or Bar 50 of “Barnstorming” does not seem to apply, however. My feeling is that this musical effect is actually placed just before the “Barnstorming” scene when the three ufos are hovering stationary in the operations area. The music effect commences when on the second and third times after their initial five-note response (this cue is *not* the five-note greetings motif), then finally flying away. The scientists and technicians then clap and yell enthusiastically.

In Bar 1 (about 1:50 dvd Chapter 20), horns I-II play *sf* > *p* < > < > (alternating crescendo-decrescendo hairpins) on Line 1 G/Line 2 E [written Line 2 D/B] half notes held fermata. Horns III-IV (middle staff) play the same pattern on Line 1 E/Line 2 C [written Line 1 B/Line 2 G] half notes held fermata. Horns V-VI play this on small octave Ab/middle C [written Line 1 Eb/G] half notes held fermata. The tonality is Ab maj 7 # 5th (Ab/C/E/G) but the musical effect is the emphasis accent and sudden lessening repeat with the crescendo-decrescendo device *sf* > *p*. Also in Bar 1 the harp, piano and vibe play small octave Ab/Line 1/C/E/G/Line 2 C/E half notes let vibrate. I do not believe the strings played (certainly not the violins).

Bar 2 is silent (half rest held fermata).

In Bar 3 (dvd Chapter 20 at 2:02), horns I-II play *sf* > *p* < > < > on Line 1 F#/Line 2 C# [written Line 2 C#/G#] half notes held fermata. Horns III-IV play this pattern on Line 1 D/A [written Line 1 A/Line 2 E] half notes held fermata. Horns V-VI play small octave G/B [written Line 1 D/F#] half notes held fermata. The harp, piano and vibe sound small octave G/B/Line 1 d (bottom staff) and (top staff) F#/A/Line 2 C# half notes sforzando and held fermata *nonarp*. Combined we either have the G maj 9 #11th chord (G/B/D/F#/A/C#) or the superimposition of two triads (same notes and same effect).

End of cue.

“Sweetner” [note: as spelled] Reel 15-1. Cue # 132215. Note: On a copyist type of sheet, there is also another Reel 15/1 cue, not called “Doppler Effect” but simply (*Sweetner*). It is for “Women” comprised of six staves divided in groups of two (three such groups) with 2 voices per staff. The time signature is 4/4, and the voices sound “AH-OO-----MM”

The top staff of two voices sound forte Line 2 E/Gb rinforzando 16ths short gliss (or portamento since voices are involved) line to D#/F double-dotted quarter note tied to quarter notes crescendo hairpin. Then it shows a curve line with an arrow attached up to

an x-headed stem above the staff sounded *rinforzando sf* with the note “Highest Note.” Then the gliss/portamento line (“long”) down thru the next bar. The second staff plays the same pattern on Line 2 D#/F 16ths port. Line to Cx/E double-dotted quarter notes tied to quarter notes up to x-headed stem “highest note” followed by that “Long” gliss line down thru the next bar. After a quarter rest, the third staff of two voices sound AH-OOO this pattern on Line 1 B/Line 2 C 16ths port. Lines down to A#/B# double-dotted quarter notes up to x-headed stem with the gliss line down thru next bar. After a quarter rest, the fourth staff of two voices play this on A/Bb 16ths to G#/A# double-dotted quarter notes to x-headed stem (notated on the second line of the staff from the top) and then the long gliss line. After a quarter and 8th rest, the fifth staff of two voices play F/Ab gliss to E/G 16ths tied to quarter notes *p < sf* up to x-headed stem followed by the long descending gliss. After a quarter and 8th rest, the sixth or bottom staff of two voices play forte Gb/G to F/F# 16ths tied to quarter notes *p < sf* up to x-headed stem. The third bar towards the end shows “On Cue” with the voices sounding “OO” with the x-headed stem followed by the gliss descent. In the 4th bar, they sound “On Cue” the “AH” word.

“Barn Storming” Reel 15/1 Revised. *Moderato* in _ time, 111 bars, 28 pages, 4:26. Orchestrated by Herb Spencer. CD location: track # 22. Dvd location: start of Chapter 21. Scene: Mysterious billowy clouds appear before the mass entrance of ufos. I think Spielberg wanted a showy DeMille touch here with these dramatic-effect clouds! Spielberg and his special effects crew goofed up big time with the continuity, however. If you go to the :29 point on the dvd, you’ll see the long-shot of the billowing clouds encircling Devil’s Tower with the Lacombe operations site clearly visible. Well, if you go to 1:51, you’ll see the same view with the many ufos flying about the center—but without any trace of those huge clouds! They suddenly disappeared after a few seconds! Instead you have a beautiful starry night once again. Attention to details is not necessarily a Spielberg strong point. Logically it would’ve made better sense keeping the clouds to disguise the (unseen) descent of the mothership behind Devil’s Tower while the people’s attention are diverted to the en masse ufos flying about. Then with the clouds dissipating, you can have the grand entrance of the mothership rising from behind Devil’s Tower. That Spielberg illogically wanted the entrance to be an ascent rather than a descent (from the skies) indicates to me that Spielberg’s approach is inherently a “magical” one.

Contra-bassoon I plays *pp* Great octave Bb half note tied to 8th note to “3” triplet value 16ths A-small octave C-Cb decrescendo hairpin to (Bar 2) Great octave B tenuto-marked 8th note (followed by an 8th and half rest). C. Fag II plays Great octave G half note tied to 8th note to “3” triplet value 16ths E-F-F# to (Bar 2) G tenuto 8th (followed by rests). Six CB are bowed trem *pp* on Great octave G/Bb dotted half notes tied to next two bars. After a quarter rest in Bar 3, C. Fag I plays Great octave Bb quarter note tied to 8th note to “3” triplet value 16ths A-Cb-Bb decrescendo up to (Bar 4) small octave Eb tenuto 8th (followed by an 8th and half rest). After a quarter rest, C. Fag II plays Great octave G quarter note tied to 8th to “3” triplet value 16ths E-F-F# to (Bar 4) G tenuto 8th (followed by rests). Pos IV in Bar 4 play *ppp* Great octave Eb dotted half note tied to dotted half note next bar, while two tubas play Contra-octave G/Bb dotted half notes tied to next bar. Eight VC are fingered trem *ppp* between Great octave Eb-Fb dotted half notes tied and repeated thru Bar 8. CB in Bar 4 are bowed trem on 8th notes Great octave G/Bb-E/A-A/Bb-E/A-G/Bb-A/small octave C.

In Bar 5 (start of page 2), contra-bassoons play *ppp* Great octave G/Bb dotted half notes. CB are bowed trem on Great octave G/Bb-A/C-A/C-F/Db-F/Db-G/Eb. After a quarter rest in Bar 6, C. Fag I plays small octave Db-C-Cb 16ths to Great octave Bb 16th tied to quarter note decrescendo and tied to (Bar 7) 8th note (followed by two 8th rests) to Great octave A-Ab 8ths to small octave C 8th tied to (Bar 8) quarter note to Great octave Bb half note decrescendo. In the same pattern, C. Fag II plays Great octave E-F-F# 16ths to G 16th tied to quarter note and tied to (Bar 7) 8th note (followed by two 8th rests) to F# to G 8ths to A 8th tied to (Bar 8) quarter note to G half note decrescendo. Pos IV in Bar 6 plays Great octave D dotted half note tenuto to (Bar 7) Eb tenuto dotted half note tied to next bar. Tubas in Bar 6 play Contra-octave G/Bb tenuto dotted half notes (repeated next bar) to (Bar 8) Bb dotted half note (for tuba I) and (for tuba II) A quarter note legato to G half note. CB in Bar 6 are bowed trem on Great octave Ab/small octave D 8ths to A/C 8ths sounded twice to F#/A 8ths to G/C# 8ths to Ab/Bb 8ths to (Bar 7) G/Bb-F#/A-G/Bb-F#/A-G/Bb-A/C to (Bar 8) A/C-G/Db-A/C-E/Bb-F#/A-E/Bb.

Skipping to Bar 14 (:39 for both cd & dvd) in $_$ time, divisi violins I play *mp* on I believe Line 2 A/Line 3 C/E dotted half notes *slow gliss* lines crescendo up to (Bar 15 in 2/4 time) a continuation of the gliss lines decrescendo up to (Bar 16 in 4/4 time) Line 3 F#/Bb 8ths (followed by rests). Violins II are slow gliss from Line 3 C/Db dotted half notes up to (Bar 16) F#/Gb 8ths. Incidentally, this is the scene when the solo small ufo returns on the operations tarmac to signal some unseen ship within the cloud.

Four celli (top staff) are fingered trem between Great octave Bb-Ab dotted half notes to (Bar 15) A quarter note to Bb 8th to “3” triplet value 16ths Bb-A-G to (Bar 16) F# 8th (followed by rests). Four celli (bottom staff) are bowed trem on Great octave Eb dotted half note to (Bar 15) F# quarter note to Eb quarter note tied to (Bar 16) 8th note (followed by rests). Now six CB are bowed trem on Great octave A/Bb to G/C to G/C to G/C 8ths to F#/small octave D quarter notes to (Bar 15) F#/D to G/Eb to G/Eb to A/F 8ths to (Bar 16) Great octave Bb/small octave G 8ths (followed by 8th/quarter/half rest marks). Six violas (top staff) in Bar 16 play on I believe Line 1 Eb/Gb/Ab whole notes tied to (Bar 17 in $_$ time) 8ths followed by rests, while four violas (bottom staff) play C#/D# whole note tied to 8ths next bar.

Women’s voices sound *pp* (“M M” is also written above but I do not know what this means at the moment except the obvious—to sound “mm” instead of, say, “ah” or “oo”). One set of voices sound Line 1 A dotted half note tied to (Bar 15 in 2/4 time) half note and tied to (Bar 16 in 4/4 time) whole note *mf* > and tied to 8th next bar. Another set sound A half note to G quarter note tied to next bars as indicated. The harp in Bar 16 sounds *pp* Ab/Line 1 C/Db/Eb/Fb whole notes. Tubas in Bar 14 play Contra-octave E/Bb dotted half notes tied to half notes next bar and tied to 8ths in Bar 16, while Pos IV plays this on Great octave Eb tied notes. Pos I-II-III in Bar 16 (:44) play Ab/Line 1 Db/Fb whole notes *pp* < *mf* tied to 8ths next bar. The trombones sounding occur precisely when the ship in the clouds signal back. C. Fag I in Bar 14 play small octave Eb dotted half note to (Bar 15) D quarter note to Eb quarter note tied to (Bar 16) 8th note (followed by rests). C. Fag II plays Great octave A quarter note to G half note to (Bar 15) F# quarter note to G quarter note tied to 8th note next bar. Horn V in Bar 14 play Line 1 A [written Line 2 E] dotted half note tied to half note next bar and tied to whole note in Bar 16 tied to 8th next bar. Horn VI plays A half note to G quarter note tied to half note next bar and tied to (Bar 16) whole note < *mf* > tied to 8th next bar. Horns I thru IV in Bar 16 play

Line 1 C/Db/Eb/Fb [written G/Ab/Bb/Line 2 Cb] whole notes *pp* < *mf* > tied to 8ths next bar (followed by rest marks).

In Bar 17 (*poco meno*) in 3/4 time, 4 VC are fingered trem *p* between Great octave Bb-Ab dotted half notes (repeated next bar) to (Bar 19) C-Bb dotted half notes trem. Four VC (bottom staff) are fingered trem between Great octave Ab down to D dotted half notes (repeated next two bars). CB are bowed trem on 8th notes Great octave G/small octave D to Ab/C# to G/D to Ab/C# to E/Bb to F/B, and so forth in the next two bars. In Bar 20, all violins now join in to sound fingered trem between small octave G# and (I believe) A# dotted half notes. Violas now play descending to ascending 16th notes small octave A#-B-A#-G#-F#-E to D#-E-D#-E-D#-C# to an eight-note figure of 32nd notes. Celli play a series of trill 8th notes Great octave A# (to B)-G#-C#-D#-E-F#. CB are bowed trem on Great octave G# up to small octave E to G# half note. The bass drum in Bar 20 is rolled *pp* on dotted half note tied thru Bar 23 to 8th note next bar. Tuba I plays *pp* Contra-octave G# dotted half note tied thru Bar 23. Pos III-IV play *pp* Great octave E/B dotted half notes tied to next two bars to (Bar 23) E/small octave D# dotted half notes. Horns V-VI play small octave D# [written A#] dotted half note tied to next bar to (Bar 22) E dotted half note tied to next bar. Horns I thru IV play *pp* “3” triplet value quarter notes small octave D#-B-D# with that final D# 8th tied to normal value quarter note.

In Bar 21 (:55), violins are fingered trem between small octave A#-B dotted half notes (repeated next bar) to (Bar 23) G#-A# dotted half notes to (Bar 24) A#-B-C# quarter note trills. Violas play a series of 16th note figures small octave A#-B-A#-G#-F#-E (connected as a figure by two crossbeams) to next figure of D#-E-F#-G#-A#-B to next figure of middle C#-D#-C#-small octave B-A#-G# to (Bar 22) F#-G#-A#-B-Line 1 C#-D# to E-F#-E-D#-C#-small octave B to “7” septuplet 16ths A#-B-A#-G#-F#-E-F# to (Bar 23)G#-A#-G#-F#-E-D# to next figure of ascending 16ths C#-D#-E-F#-G#-A# to B-Line 1 C#-B-A#-G#-F# crescendo to (Bar 24) small octave F# dotted half note bowed trem. VC in Bars 21 thru 23 play a series of trill 8th notes to (Bar 24) Great octave A# to B to small octave C# quarter notes bowed trem. Six CB play Great octave G# up to small octave E 8th note tremolos down to G# quarter note trem up to E 8th trem to (Bar 22) G# up to E 8th note tremolos down to G# half note trem tied to dotted half note trem next bar down to (Bar 24) E dotted half note. Horns I thru IV in Bar 21 play small octave A# [written Line 1 E#] dotted half note tied to next bar to (Bar 23) G# dotted half note crescendo *mp*. Horns V-VI play small octave D [written A] dotted half note to (Bar 22) E dotted half note tied to next bar. The tubas continues the Contra-octave G# tied dotted half notes. Pos III-IV play Great octave E/B dotted half notes tied to next bar to (Bar 23) E/D# dotted half notes.

In Bar 24 (1:06 cd; 1:04 dvd), the tempo-marking is now *Quickening*. I already discussed the strings section for this bar. Contra-bassoons play *mp* Great octave and small octave E dotted half notes up to (Bar 25) B half notes up to small octave and Line 1 D# quarter notes to (Bar 26) E half notes down to Great octave and small octave Gb quarter notes crescendo. The dynamic build starting in Bar 24 quickly accelerates in Bars 25 and 26 before the first climax of this cue (but before the major climax when all the small ufos come out to play!) occurs in Bar 27 (1:12 cd; 1:10 dvd). Scene: Roy and Gillian climb up the rocks just over the edge of the scientists’ command center. After two quarter rests in Bar 25 (start of page 7), three flutes play *mp* Line 2 F# quarter note legato to (Bar 26) G-

A-Bb quarter notes crescendo. After two quarter rests, oboe II plays Line 1 F# quarter note to (Bar 26) G-A-Bb crescendo quarter notes. Oboe I plays F# quarter note to (Bar 26) Line 2 C dotted half note. Clarinet I plays Line 1 F# [written G#] quarter note to (Bar 26) same F# dotted half note crescendo. Clarinet II in Bar 26 play Line 2 C dotted half note. Back in Bar 24, horns I thru IV play Great octave and small octave A# to B to C# quarter notes to (Bar 25) D-E-F# quarter notes to (Bar 26) G-A-BB quarter notes. Horns V-VI play small octave F# [written Line 1 C#] dotted half note to (Bar 25) G dotted quarter note up to A 8th to A# quarter note to (Bar 26) Line 1 Db half note to C quarter note (played by horn VI) and (played by horn V) E dotted half note. Pos I-II play *mp* Great octave A#-B-small octave C# legato quarter notes to (Bar 25) D-E-F# quarter notes to (Bar 26) G-A-Bb quarter notes crescendo. Pos III-IV play Great octave E dotted half note to (Bar 25) B half note legato up to small octave D# quarter note to (Bar 26) E half note to C/E quarter notes. Both tubas play Contra-octave E dotted half note to (Bar 25) B half note up to Great octave D# quarter note to (Bar 26) E half note to Contra-octave and Great octave Gb quarter notes. The susp cymbals with *soft mallets* sound [*p*] a dotted half note roll in Bar 26.

In Bar 25, violins play two “7” septuplet 16th note figures Line 1 D-C#-small octave B-A#-B-C#-D to E-D#-C#-B-C#-D#-E to F#-E-D#-E-F#-G-A-B 16ths to (Bar 26) three “6” sextuplet 16th note figures Line 2 C-Line 1 B-A-G-F#-G to A-B-C-D-E-F# to G-F#-E-F#-G-A-Bb to (Bar 27 in 4/4 time) B tenuto-marked 8th note *mf* (followed by rests). Violas are bowed trem on small octave G dotted quarter note to A 8th to A# quarter note to (Bar 26) G-middle C#-Line 1 G quarter notes. 8 celli are bowed trem on small octave D-E-F# quarter notes to (Bar 26) G-A-Bb quarter notes. Six contrabasses play (non-trem) on Great octave B half note up to small octave D# quarter note to (Bar 26) E half note down to Great octave Gb quarter note.

In Bar 27 in 4/4 time, flutes play *mf* descending 16ths Line 3 rinforzando E down to Line 2 B down to E down to Line 1 B to F “5” quintuplet figure to E 8th (followed by an 8th and half rest). The harp and piano play the same quintuplet to E 8th. Oboes play B/Line 2 E rinforzando 8ths followed by rests. Clarinets play A/B 8ths. C. fags play Great octave and small octave F whole notes tied to (Bar 28 in _ time) dotted half notes. Horns I thru IV play small octave and Line 1 B rinforzando whole notes *mfz* decrescendo and tied to dotted half notes next two bars. Horns V-VI play Line 1 E/F rinforzando whole notes tied to dotted half notes next two bars. Pos play Great octave B/small octave F/A/B 8ths. Tubas play Contra-octave and Great octave F 8ths. Violas play “7” descending 16ths Line 2 E-D-C-Line 1 B-A-G-F to E tenuto 8th (followed by rests). VC are bowed trem on small octave B up to Line 1 F to E quarter notes, and CB are trem on Great octave F whole note tied to dotted half note next bar.

After a 16th rest in Bar 28, flute I plays Line 3 C 16th to Line 2 B 8th tied to quarter note and tied to 8th note to Line 1 B up to Line 2 C-F-G 32nd notes. The triangle sounds an x-headed quarter note. The harp plays small octave B up to Line 1 F to E quarter notes. Violins I are *esp* playing *mp* Line 3 E dotted half note to (Bar 29) D dotted half note to (Bar 30 in 2/4 time) E half note up to (Bar 31 in _ time) G dotted half note to (Bar 32) divisi Lines 2 & 3 G dotted half notes to (Bar 33) A to Bb to Lines 3 & 4 C quarter notes to (Bar 34 at 1:32 cd or 1:30 dvd) C# dotted half notes tied to next bar and tied to (Bar 36 in 4/4 time) 8th notes followed by rests. The climax occurs here in Bar 36 when the music erupts as the ufos show up en masse. Back in Bar 28, violins II play Line 2 G#

dotted half note to (Bar 29, start of page 30) F dotted half note up to (Bar 30 in 2/4 time) Bb half note tied to (Bar 31 in _ time) dotted half note to (Bar 32) divisi Lines 1 & 2 A to Bb to Lines 2 & 3 C legato quarter notes to (Bar 33) C# dotted half notes tied to next two bars. VC in Bar 28 play bowed trem quarter notes *mp* small octave B-Line 1 F to E to (Bar 29) B-Line 2 C-D quarter notes to (Bar 30 in 2/4 time) D# half note tied to 8th next bar. Then in Bar 32 they play measured trem 8th note figure (horizontal short bar on each stem signifying 16ths) Great octave B-A-Ab-G-F-Eb to (Bar 33, start of page 9) D-C 8ths (actually played as D-D-C-C 16ths) followed by rests. CB still play the bowed trem F notes. Violas in Bar 28 play Line 1 G#/Line 2 E dotted half notes to (Bar 29) F/Line 2 D dotted half notes to (Bar 30) Bb/Line 2 G half notes tied to dotted half notes next bar (then violas are silent until Bar 36). The harp in Bar 29 plays B to Line 2 C-D quarter notes to (Bar 30 in 2/4 time) small octave A/Line 1 C#/Eb/G/Line 2 Eb half notes let vibrate. The triangle sounds another quarter note *mp* in Bar 30. The Tam Tam sounds a dotted half note *pp* in Bar 31. After an 8th rest in Bar 30, the flute plays *mf* Line 3 E grace note to D# 8th down to “3” triplet value 16ths Line 1 A-Line 3 E-A# up to Line 3 C# 8th decrescendo. Horns I-II in Bar 30 play Line 1 D#/D rinforzando half notes tied to dotted half notes next bar and tied to 8ths in Bar 32. Horns III-IV play this on small octave A/middle C# notes. Pos in Bar 31 play *mp* Great octave Eb/F/A/small octave C# dotted half notes tied to next two bars and tied to 8ths *pp* in Bar 34 (followed by rests).

In Bar 36 in 4/4 time (*Piu Mosso*), we come to the start of the real climax of this cue (1:36 dvd; 1:37 cd). The timp beats *sffz* rinforzando-marked small octave D 8th note (followed by rests). The bass drum sounds *sf* an 8th note, and the piatti sounds *sfz* an x-headed quarter note. After a quarter rest, Pos III-IV play *mf* Great octave Bb rinforzando dotted half note tied to half note next bar up to C tenuto quarter note up to F tenuto 8th to F# tenuto 8th tied to (Bar 38) half note and then another F# tenuto half note to (Bar 39), after an 8th rest, E 8th tied to dotted 8th to “3” triplet value F#-F#-F# 16ths to next figure of two “3” triplet value 16ths F#-F#-F# F#-F#-F#. After a quarter and 8th rest in Bar 36, Pos I-II play small octave D tenuto 8th up to A tenuto half note tied to (Bar 37) quarter note down to C# tenuto quarter note up to “3” triplet value 8ths Eb-Line 1 C-C# with that C# tied to a quarter note and tied to (Bar 38) 8th note down to “3” triplet value 16ths Eb-Eb-Eb to two triplet value 16ths figure Eb-Eb-Eb Eb-Eb-Eb (followed by a quarter rest) to D-D-D D-D-D triplet 16ths figure to (Bar 39), after an 8th rest, E rinforzando 8th to E/Line 1 C rinforzando dotted half notes. Tubas play Great octave D rinforzando whole note tied to (Bar 37) dotted half note and then same D quarter note to (Bar 38) E quarter note to Contra-octave and Great octave G to A quarter notes to Bb to B 8ths to (Bar 39) A quarter notes legato to Bb dotted half notes decrescendo. After a quarter and 8th rest in Bar 36, horns I thru IV play small octave D-G-Eb “3” triplet value 16ths up to A half note tied to quarter note next bar down to small octave C# tenuto quarter note to E-Line 1 C-C# “3” triplet value 8ths with the C# tied to quarter note and tied to (Bar 38) half note and then another C# half note tied to 8th next bar, and so forth. It’s a little too much to get into the rest of this busy section of the cue!

Skipping to Bar 62 in _ time (2:32 cd; 2:18 dvd), the horns are highlighted as the one ufo moves slowly just over the scientists in the operations area. Note also that the cue had both the cd and dvd aligned at the start and then pretty much thru Bar 40 or so (give or take two seconds) but apparently a scene was cut in the final edit so that by now (Bar 62) the discrepancy between cd and dvd is now 14 seconds. Horns I-II (top staff) and

horns V-VI (bottom staff) play forte and temporarily unison Line 1 C [written G] up to F [written Line 2 C] rinforzando quarter notes to two “3” triplet value 16ths notes figure of Line 1 Bb-Ab-G Ab-G-F [written Line 2 F-Eb-D-Eb-D-C] to (Bar 63) G down to D rinforzando quarter notes (followed by a quarter rest for horns I-II). After a quarter rest in Bar 63, horns III-IV (middle staff) play Line 1 D quarter note (as also horns V-VI) But then horn VI has a quarter rest on the third beat. Horns III-IV-V then play the two “3” triplet value 16ths figure of Line 2 C-Line 1 B-A-B-A-G to (Bar 64) A [written Line 2 E] rinforzando quarter note. Then all horns play Line 1 E [written B] rinforzando quarter note (followed by a quarter rest for horns III-IV). Then horns I-II-V-VI play the “3” triplet figures of B-Line 2 C-D-C-B-A to (Bar 65) B quarter note down to F# rinforzando half note crescendo to (Bar 66) horns III thru VI playing small octave F# [written Line 1 C#] up to B [written F#] rinforzando quarter notes to “3” triplet figures Line 1 F#-E-D# E-D#-C# to (Bar 67) Eb rinforzando quarter note. Then all horns play small octave Bb quarter note (followed by a quarter rest for horns III-IV). Then altri horns play Line 1 Bb-Ab-G-Ab-G-F triplet value 16ths to (Bar 68) G down to D quarter notes, and so forth.

Back in Bar 62, violins play Line 2 Bb/Line 3 C/F dotted half notes to (Bar 63) C/D/G dotted half notes to (Bar 64) B/D/E/A dotted half notes. Violins II play this an octave lower register. Violas are bowed trem forte on middle C down to small octave F down to C quarter notes (repeated next bar) to (Bar 64) small octave E-F#-B quarter notes. Non-trem celli and contra-basses play *sonore* Great octave Bb legato up to small octave Eb up to Ab quarter notes down to (Bar 63) D up to G to A quarter notes down to (Bar 64) Great octave B to small octave C# to D# quarter notes. C. Fag II plays exactly as the VC/CB. Women’s voices sing “AWE” on middle C dotted half note tied to next bar to (Bar 64) E quarter note down to small octave B half note tied to next two bars to (Bar 67) small octave Ab dotted half note, and so forth. The harp plays 32nd notes middle C-small octave Bb-Ab-G-F-G-Ab-Bb to middle C quarter note let vibrate (followed by a quarter rest). In Bar 63, the harp then plays 32nd notes C-B-A-G-F-G-A-B to C quarter note to (Bar 64) Line 1 E quarter note (followed by a quarter rest) to (Bar 64) 32nd notes Line 1 E-D#-C#-B-A-B-C#-D# to E quarter note. Clarinet I in Bar 62 plays 32nd notes Line 1 C-Bb-Ab-G-F-G-Ab-Bb (connected by three crossbeams) repeated again on the second beat, and then C-Bb-Ab-Bb-C-Db-Eb-G 32nd notes to (Bar 63) G 8th followed by rest marks. In Bar 63, clarinet II takes over the 32nd note figures on C-B-A-G-F-G-A-B (repeated again) to C-B-A-G-A-B-C-D to (Bar 64) E 8th (followed by rests). Then clarinet I takes over the pattern once again. Etc. By Bar 77, the violins start the drone or sustained (tied) Line 3 D# notes thru Bar 81 and tied to (Bar 82 in 4/4 time) dotted half note tied to 8th (followed by an 8th rest). Trombones in Bar 81 play *p* Great octave F/Bb/small octave C half notes to F/Ab/C tenuto quarter notes tied to quarter notes next bar to F/G/C dotted half notes. Tubas play Contra-octave F/Great octave C half notes to quarter notes tied to quarter notes in Bar 82 to F/Bb dotted half notes. The harp in Bar 81 is *quasi solo* playing *mp* and *let ring* small octave C to Great octave Bb down to F down to C down to Contra-octave F up to C 8th notes up to (Bar 82) small octave C down to Great octave Ab to G to F down to Contra-octave Bb down to F 8ths (followed by a quarter rest).

In Bar 83 (*Meno*), we come to the scene (3:03 dvd; 3:17 cd) when Roy tells Gillian that he has to go down there in the operations area. She understands but wants to remain in the rocks. [end session Thursday, Feb 15 at 10:19 pm]

All violins play *mf* small octave Bb to middle C tenuto half notes to (Bar 84) F tenuto whole note down to (Bar 85) Bb to middle C tenuto half notes to (Bar 86) F to A half notes to (Bar 87, start of page 23) small octave Bb quarter note up to Line 1 Eb half note up to Line 2 Db tenuto quarter note crescendo to (Bar 88) same Db half note down to ascending legato 8th notes small octave Bb-Line 1 C-F-Bb up to (Bar 89 at 3:35) Line 2 Eb legato down to Line 1 Bb half notes down to (Bar 90) Line 1 Eb down to small octave Bb half note to (Bar 91, start of page 24) Line 1 F whole note to (Bar 92) F whole note again but now tied to (Bar 93 in _ time) dotted half note > *pp*.

Back in Bar 83, 10 violas play *mf* small octave Ab-Ab tenuto half notes to (Bar 84) small octave Eb/Line 1 Eb tenuto whole notes to (Bar 85) small octave Ab-Ab tenuto half notes to (Bar 86) small octave and Line 1 Eb tenuto whole notes once again to (Bar 87) small octave Bb half notes to small octave Db/Line 1 Db half notes to (Bar 88) Bb/Line 1 E half notes legato to Bb/F half notes to (Bar 89) Bb/Db whole notes to (Bar 90) small octave Bb whole note. In Bar 91, 6 violas (top staff) play small octave and Line 1 C# whole notes to (Bar 92) small octave Db whole note (for the bottom line violas) while top line violas play Line 1 Db quarter note to C dotted half note to (Bar 93 in _ time) Line 1 Eb dotted half note crescendo. Four violas (bottom staff) in Bar 91 play small octave G whole note to (Bar 92) F whole note to (Bar 93) F dotted half note.

Back in Bar 83, 4 celli (top staff) play small octave Db-Db tenuto half notes to (Bar 84) F tenuto quarter note legato and *esp* to A half note crescendo hairpin up to Line 1 C tenuto quarter note down to (Bar 85) small octave Db-Db tenuto half notes up to (Bar 86) Bb up to Line 1 Db half notes down to (Bar 87) small octave Eb half note to F-F quarter notes crescendo to (Bar 88) E legato to F half notes to (Bar 89) Eb whole note (repeated next bar). After a quarter rest in Bar 91, celli top staff play Eb half note legato up to Line 1 Db quarter note to (Bar 92) Db quarter note to C half note down to small octave F quarter note up to (Bar 93) Line 1 Eb dotted half note crescendo. Back in Bar 83, four celli (bottom staff) play *mf* Great octave F-F tenuto half notes to (Bar 84) *div* tenuto whole notes Great octave and small octave F to (Bar 85) *unis* Great octave F-F tenuto half notes to (Bar 86) Gb tenuto whole note to (Bar 87) G legato to F half notes to (Bar 88) G up to Bb half notes to (Bar 89) G whole note to (Bar 90) Gb whole note to (Bar 91) Eb whole note up to (Bar 92) Ab whole note legato to (Bar 93 in _ time) G dotted half note crescendo.

Back in Bar 83, six CB play nothing (whole rest!). But in Bar 84, CB play Great octave Bb tenuto whole note. After a whole rest in Bar 85, CB in Bar 86 play Great octave Gb tenuto whole note to (Bar 87) G legato up to Bb half notes to (Bar 88) small octave C half note to Db dotted quarter note legato down to Great octave Ab 8th to (Bar 89) G whole note to (Bar 90) Gb whole note to (Bar 91) A whole note to (Bar 91) Ab quarter note tied to 8th (followed by rests until Bar 97).

Back in Bar 83, the harp plays *mf* ascending to descending arpeggio and legato 8th notes Great octave F up to small octave Db up to Ab to Bb (connected as a figure by a crossbeam) up to descending middle C to small octave Eb-Db-Great octave F 8ths (connected by a crossbeam). In Bar 84, the harp continues on Contra-octave Bb up to Great octave F up to small octave Eb-F 8ths up to A-Line 1 Eb-F-middle C 8ths down to (Bar 85) Great octave F up to small octave Db up to Ab to Bb 8ths to middle C down to small octave Db up to A down to Great octave F 8ths. In Bar 86, the harp continues on Great octave Gb up to small octave Eb up to Bb up to Line 1 Eb 8th notes up to A down

to Eb to Db down to small octave Eb 8ths. In Bar 87, the harp plays Great octave G up to small octave Eb up to Bb up to Line 1 Eb 8ths down to Great octave Bb up to small octave F up to Line 1 Db up to Ab 8ths crescendo to (Bar 88) Great octave C up to G up to small octave E up to Bb 8ths to middle C down to small octave E down to Great octave Bb down to Db 8ths. In Bar 89 (3:35), the harp then plays Great octave G up to small octave Eb up to Bb up to Line 1 Eb 8ths up to Bb down to Eb down to small octave Bb down to Eb 8ths down to (Bar 90) a repeat of the previous bar to (Bar 91) Great octave Eb up to small octave Db up to G up to Line 1 Db 8ths to F-Db down to G down to Db 8ths down to (Bar 92) Great octave Ab up to small octave F up to Ab up to middle C 8ths up to F-C-small octave F-Great octave A 8ths to (Bar 93 in _ time) Great octave G up to small octave Db up to F up to Bb legato 8ths up to Line 1 F quarter note let vibrate.

Tuba I is *col* CB but played an octave lower register. The tuba in bar 93 plays the Great octave G dotted half note crescendo to (Bar 94) Ab rinforzando 8th (followed by rests).

Pos III-IV are *col* bottom staff VC in Bars 83-85 to (Bar 86) Great octave Gb/small octave Eb tenuto whole notes to (Bar 87) G/Eb to F/Db tenuto half notes crescendo to (Bar 88) G/E legato to Bb/F half notes to (Bar 89) G/Eb whole notes to (Bar 90) Gb/Eb whole notes to (Bar 91) Eb/small octave C# whole notes legato to (Bar 92) Ab/Db whole notes up to (Bar 93) Db/F dotted half notes legato to (Bar 94) Db/Ab rinforzando 8ths (followed by rests).

Back in Bar 83, horns I-II play *mf* small octave Bb to middle C [written Line 1 F-G] tenuto half notes up to (Bar 84) F [written Line 2 C] tenuto whole note to (Bar 85) Bb-C half notes to (Bar 86) F to A half notes to (Bar 87) Bb quarter note up to Line 1 Eb dotted half note crescendo to (Bar 88) E [written Bb] half note to F half note to (Bar 89) Eb whole note to (Bar 90) Eb down to small octave Bb half notes to (Bar 91) F whole note to (Bar 92) F whole note tied to dotted half note > *pp* in Bar 93. Back in Bar 83, horns III-IV (middle staff) play small octave Db/Ab [written small octave Ab/Line 1 Eb] tenuto half notes sounded twice to (Bar 84) small octave and Line 1 Eb tenuto whole notes to (Bar 85) Db/Ab half notes sounded twice to (Bar 86) Eb whole notes again to (Bar 87) small octave Bb unison half note to Line 1 Db/Eb half notes to (Bar 88) Db/E quarter notes (followed by a quarter rest) to ascending legato 8ths small octave Bb-Line 1 C-F-A to (Bar 89) Line 1 Eb down to small octave Bb half notes down to (Bar 90) small octave Eb whole note to (Bar 91) middle C# [written G#] whole note to (Bar 92) Db quarter note to C half note down to small octave F quarter note up to (Bar 93 in _ time) Line 1 Eb dotted half note decrescendo *pp*. Back in Bar 83, horns V-VI (bottom or third staff) play as middle staff horns to (Bar 83) small octave F quarter note to A half note up to middle C quarter note to (Bar 85) a repeat of Bar 83 to (Bar 86) Bb up to Line 1 Db half notes down to (Bar 87) small octave Eb half note to F quarter note to F tenuto quarter note up to (Bar 88) Bb whole note (repeated next two bars) to (Bar 91) G whole note to (Bar 92) F whole note tied to dotted half note next bar in _ time.

Finally for this section of the cue, we come to trumpet I. After a half and quarter rest in Bar 87, the trumpet plays *mf* < Line 1 Db [written Eb] tenuto quarter note to (Bar 88) same Eb tenuto half note tied to 8th note down to middle C up to F up to Bb 8ths up to (Bar 89) Line 2 Eb down to Line 1 Bb half notes (just as the violins) down to (Bar 90) Line 1 Eb down to small octave Bb half notes. Then the trumpet(s) are silent again until Bar 97.

In Bar 94 (3:50 cd; 3:36 dvd), the scene shifts to the few remaining ufos now departing. Six violas (top staff) play *sf Energico* small octave Gb-Eb-Fb-Eb-Fb-Eb 16ths figure played 3X (repeated next bar) and the figures played twice in Bar 96 in 2/4 time and 3X again in Bar 97 in _ time and repeated thru Bar 100. Four violas (bottom staff) play this pattern on Db-C-Db-C-Db-C 16ths. Four VC (top staff) play this on Great octave Ab-Bbb-Ab-Bbb-Ab-Bbb, and bottom staff VC on C-Db-C-Db-C-Db. The Tam Tam sounds a dotted half note roll *p* tied thru Bar 101. The same applies to the bass drum. The Contra-Fag plays ascending to descending “7” 16th note figures Great octave B#-small octave C#-D#-E-F#-G#-A to descending B-A-G#-F#-E-D#-C# 16ths to same C 8th note (followed by an 8th rest). After a half rest, the bass clarinet plays “7” 16ths figure small octave E-F-G-Ab-Bb-Cb-Db to (Bar 95) Eb-Db-Cb-small octave Bb-Ab-G-F to E 8th (followed by an 8th and quarter rest). After a quarter rest in Bar 95, the Contra-Fag plays another such set of “7” figures small octave C-C#-D#-E-F#-G#-A to Bb-A-G#-F#-E-D#-C# to (Bar 96 in 2/4 time) C 8th (followed by an 8th and quarter rest). After a half and dotted 8th rest in Bar 94, all horns play *mf* small octave Eb [written Bb] 16th to (Bar 95, start of page 25) same Eb sforzando-marked half note up to Bb [written Line 1 F] sforzando quarter note up to (Bar 96 in 2/4 time) Line 1 Eb sforzando quarter note up to Bb quarter note decrescendo and tied to 8th note in Bar 97 in _ time) *mp* (followed by rests). After a quarter rest in Bar 95, Pos III-IV play *mf* Great octave C/F# (tritone interval) half notes to (Bar 96) D/G# (another tritone, specifically an augmented 4th) tenuto half notes. After a quarter rest, the tubas play Great octave C/F# half notes tied to next bar. In bar 96, the bass clarinet plays ascending 16ths small octave E-F-G-Ab-Bb-Cb-Db to next figure of descending legato 16ths Eb-Db-Cb-Bb-Ab-G-F. to (Bar 97) E 8th (followed by an 8th and quarter rest) to another ascending figure of 16ths.

In Bar 102 in _ time (4:05), Pos III-IV play *mp pesante* Great octave Ab/small octave Db tenuto 8ths (followed by an 8th rest) to Ab/Db 8ths played 3X as “3” triplet value 8ths (crossbeam connected) followed by a quarter rest to (Bar 103 in 2/4 time) Great octave F/BB tenuto 8ths (followed by an 8th and quarter rest) to (Bar 104 in _ time) B/small octave E tenuto 8ths (followed by an 8th rest) to Ab/Db “3” triplet value 8ths figure once again (followed by a quarter rest) to (Bar 105 in 2/4 time) to F/Bb tenuto 8ths (followed by an 8th and quarter rest) to (Bars 106-107) a repeat of the previous two bars. Back in Bar 102, tubas play the same pattern on Great octave Db/Gb tenuto 8ths (followed by an 8th rest) to Db/Gb “3” triplet 8ths figure (followed by a quarter rest) to (Bar 103 in 2/4 time) Contra-octave Bb/Great octave Eb 8ths (followed by an 8th and quarter rest) to (Bar 104 in _ time) E/A tenuto 8ths (followed by an 8th rest) to Db/Gb “3” triplet value 8th figure (followed by a quarter rest) to (Bar 105 in 2/4 time) Bb/Eb 8ths (followed by rests). Repeat Bars 104-105 in Bars 106-107. The bass clarinet and two Contra-Fags play the same pattern. The bass clarinet plays Line 1 Db tenuto 8th (followed by an 8th rest) to Db-Db-Db “3” triplet 8ths (followed by a quarter rest) to (Bar 103 in 2/4 time) small octave Bb [written Line 1 C] 8th followed by rests to (Bar 104) Line 1 E [written F#] tenuto 8th (followed by an 8th rest) to Db-Db-Db triplet 8ths (followed by a quarter rest) to (Bar 105) Bb 8th. The C. Fags play as the tubas but an octave higher register. Horns I-II play small octave F# [written C#] tied notes thru Bar 106 to (Bar 107) 8th note followed by rests. CB are *pizz* in Bar 102 on small octave Db 8th 9 followed by an 8th rest) to Db 8th (followed by an 8th and quarter rest) down to (Bar 103) Great octave Bb 8th (followed by an 8th rest) down to F-E 8ths to (Bar 104) small octave E 8th (8th rest) to

Db 8th (8th and quarter rest following) to (Bar 105) Great octave Bb 8th (followed by an 8th rest) to F-E 8ths to (Bar 106) small octave E 8th (followed by an 8th rest) to Db 8th (followed by a quarter rest).

Then in Bar 107 (4:13) the contra-basses are now *arco* and *div* playing bowed trem dotted half notes Great octave Gb/Bb tied thru Bar 110 and tied to (end Bar 111) half notes (followed by a quarter rest). In Bar 108, C. Fag I plays *p* Great octave Bb half note tied to 8th crescendo to “3” triplet value 16ths A-small octave C-Cb decrescendo to (Bar 109) BB tenuto 8th (followed by rests), repeated next two bars. C. Fag II plays Great octave G half note tied to 8th down to “3” triplet value 16ths E-F-F# to (Bar 109) G tenuto 8th followed by rests (repeated next two bars).

End of cue. [end session Friday, Feb 16 at 10:22 pm]

“The Arrival of the Mother Ship” (Revised) Cue # 132215. Reel 15/3-16/1. *Slowly* in _ time, 105 bars, 24 pages, 4:34. CD location: track # 23. Dvd location: Chapter 22 starting at 2:03. Note: For the movie/dvd, the music does not start on Bar 1 but somewhere around Bar 50 as the soli violins I play the rapid 16th note figures. I suppose Spielberg decided to dial out the music for the first two minutes in order to accentuate the sound effects of the mothership. Remember what I said much earlier: the written music for the first two bars of this cue is overall reproduced in the Excerpts concert written score (“Signature Edition”), Bars 7-8. In the Excerpts edition, however, you don’t have the two bass trombones playing as you do in the original cue (only Pos IV), and you only have one tuba playing (but three playing in the original cue).

In Bar 1, six violas (top staff) play *pp* < > a “3” triplet value nine-note figure consisting of two 32nd note figures (four notes each) to staccato 8th note followed by two quarter rests. So we find small octave D-E-F-G to Ab-G-F-Eb 32nd notes to D staccato 8th (followed by two quarter rests). After a quarter rest in Bar 2, the top staff violas play C-D-Eb-F to Gb-F-Eb-Db to C staccato 8th to next “3” figure of D-E-F-G to Ab-G-F-Eb 32nd notes to D staccato 8th. Four bottom staff violas are *col* the top staff violas. Divisi top staff celli play *pp* < > Great octave G/B to A#/small octave C# to B/D to C#/E 32nd notes to D/F to C#/E to B/D to A/C 32nd notes to G/B staccato 8ths (followed by two quarter rests). Four bottom staff celli play Great octave Eb-F-F#-G# to A-G#-F#-F 32nd notes to Eb staccato 8th (followed by two quarter rests). Six CB play Great octave A/small octave C to B/D to C/Eb to D/F 32nd notes to Eb/G to D/F to C/Eb to Bb/Db 32nd notes to A/C staccato 8ths (followed by two quarter rests). The bass clarinet plays small octave G-Bb-Line 1 Cb-Db 32nd notes to Ebb[written Fb] to Db to Cb to Bbb [written Cb] 32nd notes to small octave G 8th (followed by two quarter rests). Bassoons play Great octave B/small octave D to C#/E to D/F to E/G 32nd notes to F/Ab to E/G to D/F to C/E 32nd notes to B/D 8ths (followed by two quarter rests). The C. Fag plays as the bottom staff celli but written an octave higher register. Etc.

The tubas play *pp* Great octave C dotted half note tied to dotted half note next bar but sounded “1/4 tone very slow waver.” Actually only Pos IV plays “at random (shift from tenor tb).” To bass tb. As needed.” The notation is a bit unclear in the cue. After a quarter note a Contra-octave A note (8th?) is written and then Bb... unclear. The notation is different in the Excerpts version (as Bar 7). Here we find Contra-octave A whole note and then the Bb whole [normally nonsensical in _ time] to (Bar 8) Great octave C to Contra-octave B up to Great octave Eb to D whole notes. Here the trombone plays “(at

random long notes).” The organ plays *8va bassa* written Great octave and small octave C dotted half notes tied to next three bars, sounded *pp*.

Now: I really don’t care to delineate too fully here because of the confusion at times between the “old” and the “new” (revised cue) bars, their inter-mixings, and so forth. Sections would state “Copy” for some instruments, and there would be an occasional “skip,” and so forth. Moreover, as I indicated, if the reader is really serious about the written music, you can buy the Excerpts concert version. There is little reason to verbally delineate a cue that is essentially obtainable commercially for the serious student. As indicated before, Bar 30 of this mothership cue equates to Bar 19 of the Excerpts cue. Bar 31 = Bar 20. Bar 35 of the mothership cue = Bar 24 of the Excerpts version; Bar 36 = Bar 25, and so on.

Bar 42 of the Excerpts version essentially equates to Bar 65 of the mothership cue (2:44 cd; 2:22 dvd Chapter 22). There are differences, however. For one thing, the choir sings in the “new” or revised cue. The top staff (women’s) sing on Line 1 G dotted half note tied to dotted quarter note tied to notes of the same pattern next three bars. There is no choir (period!) in the Excerpts score. In the mothership revised cue here, all we find for the organ down thru the strings is a bold wavy line and the order to copy from “old 65.” I do not have the old or original version, so I cannot know what was written. Fortunately the Excerpts version has the instruments all laid out. For instance, we find all the strings playing a series of 16th note figures. Violins I play in 9/8 time Line 1 G-F-G-A-G-F 16ths (connected as a figure by two crossbeams) to G-A-Bb-Line 2 C-Bb-A 16ths to next figure of Bb-A-Bb-C-Bb-C. The organ plays Contra-octave and Great octave C dotted half note tied to dotted quarter note tied in like fashion to next five bars. In the mothership revised score for Bar 65, flutes play I believe (unclear) Line 3 F#/A dotted half notes tied to dotted quarter notes. In the Excerpts version (and probably old mothership cue), the flutes play Line 3 Eb/F tied notes. The piccolo in the revised cue plays Line 3 E tied notes, whereas in the Excerpts version it plays *non vib* Line 2 Gb tied notes. Etc. Starting in Bar 57 of the Excerpts score, the music takes from a different cue altogether (“The Visitors”). So perhaps starting on Bar 69 of the revised mothership cue I will commence again to delineate portions of the rest of this cue (since they are not essentially copied in the Excerpts score). But I’ll start that tomorrow (Sunday, Feb 18)! Time for bed now!

[resume Sunday, February 18, 2007 at 8:47 am]

The *solli* celli are emphasized in Bars 70-72) playing the now-famous five-note greetings motif. In Bar 69 (2:59 dvd; 2:33 dvd Chapter 22), the celli end a previous passage of 16th note figures on middle C 8th (followed by an 8th and quarter rest). Then the VC play *mp* and *solli* small octave F tenuto quarter note to (Bar 70) the start of the five-tone phrase of G half note up a tone to A quarter note crescendo to (Bar 71) F quarter note down an octave to Great octave F quarter note up a perfect 5th interval to small octave C quarter note tied to (Bar 72 in 2/4 time) half note. All violins I in Bar 69 are fingered trem *mp* between Line 3 G to F dotted half notes (repeated next two bars) to (Bar 72 in 2/4 time) E to F half notes fingered trem. Violins II are fingered trem in this pattern between Line 3 C to D dotted half notes (half notes in Bar 72). Four violas bottom staff are fingered trem between Line 2 G down to D notes, while six top staff violas are fingered trem between Line 2 A up to Line 3 C notes. Eight CB play on Great octave D tied dotted half notes to (Bar 72) half note.

The choir initially sings in Bar 69 on a Line 1 cluster of dotted half notes D/E/F/G tied to (Bar 70) D/E/F dotted half notes only tied to (Bar 71) D/E dotted half notes tied to (Bar 72) D/E half notes. The celeste plays a long series of descending to ascending 32nd notes starting Line 1 G-F-E-D-C-small octave B-A-G-F-G-A-B, and so forth. The harp plays 32nd notes Line 2 G-F-E-D-C-Line 2 B-A-G-F-G-A-B-Line 2 C-D-E-F-G and *continue ad lib* thru Bar 71. The tympani is rolled *p* on Great octave D dotted half note tied to Bar 70 and decrescendo tied to 8th note in Bar 71 (followed by rest). The tubas play tied Great octave D notes in the same pattern. Pos play Great octave D/A/small octave D tied half notes thru Bar 70 to (Bar 71) 8th notes *pp* (followed by rests). Horn I at the end of Bar 69 play small octave F quarter note to (Bar 70) the start of the five-note motif on G [written Line 1 D] half note to A [written E] quarter note down to F quarter note, and then horn II plays small octave F [written small octave C in the bass clef] quarter note up to middle C [written A] quarter note tied to quarter note in Bar 72. After a quarter rest in Bar 71, the bassoons play *mp* Great octave F quarter note up to small octave C quarter note tied to (Bar 72 in 2/4 time) half note. At the end of Bar 69, clarinets play *mp* small octave F quarter note to (Bar 70) G [written A] half note to A [written B] quarter note down to (Bar 71) F quarter note (followed by a half rest).

Then starting on page 17 (Bars 73-76), the music changes structure. Incidentally, Bar 73 represents the start of Chapter 23 of the dvd. *Pesante* in $\frac{2}{4}$ time, the VC/CB are emphasized playing “3” triplet value 8th note figures with Bar 73 in $\frac{2}{4}$ time to Bar 74 in 2/4 time, continuing in that alternating meter change. So ten celli play *mf* small octave D legato to C# to now staccato D 8th “3” triplet value notes (connected by a crossbeam) back to D-C#-D triplet 8ths to triplet value 8th rest to D-C# triplet value 8ths to (Bar 74) D staccato 8th (followed by an 8th rest) down to now *pizz* Great octave D rinforzando 8th note (followed by an 8th rest). VC are back to *arco* in Bar 75 repeating Bar 73 to (Bar 76) D-E to staccato 8th triplet figure down to now *pizz* Great octave D 8th (followed by an 8th rest). Repeat Bars 73-76 in Bars 77-80. Eight CB play the same as the celli but written an octave higher register. Also, in the *pizz* placement we find then CB plucking Great octave D and also side-bracketed double-stopped Ab/small octave D 8ths. After a quarter rest in Bar 74 in 2/4 time, the piano plays *mp* Contra-octave D/Ab/Great octave D tenuto 8ths (followed by an 8th rest), repeated in Bars 76, 78, 80, 82, 84. Also in those placements the bass drum beats *mp* a tenuto 8th note let vibrate. The tympani in Bar 73 beat *mp* Great octave Ab 8th (followed by an 8th rest) to another Ab 8th followed by a “3” triplet value 8th rest and then Ab 8th note (also triplet value) to another triplet value 8th rest. Repeat in Bars 75, 77, 79, 81, 83. In the same pattern, Pos play *mf* Great octave D/E/Ab/small octave D/Ab 8ths. Bassoons return in Bar 77 to play “3” triplet value Contra-octave Bb-Bb-Bb to Bb-Bb-Bb to Bb-Bb-Bb 8ths to (Bar 78) Bb-Bb-Bb 8ths (followed by a quarter rest). Repeat pattern thru Bar 84. The C. Fag plays this on Great octave Bb 8ths to (Bar 78) Bb-Bb-Bb triplet 8ths to unclear triplet 8ths (but I believe Ab-G-Ab).

In Bar 86 (3:22 cd; :15 dvd Chapter 23), the tempo-marking is now *rall a Dim* thru Bar 88 in 4/4 time. Here the VC play small octave D-C#-D triplet value 8th (the third note is still staccato) followed by a quarter rest and then another triplet 8ths figure (followed by a quarter rest), repeated next two bars to (Bar 89 in 2/4 time) D-C#-D 8ths followed by a quarter rest. The CB play this on Line 1 D-C#-D 8ths. The piano sounds Contra-octave D/Ab/Great octave D 8ths (followed by an 8th and quarter rest) to D/Ab/D 8ths (followed by an 8th and quarter rest), repeated next bars in the pattern indicated. The

same applies for the Great octave Ab 8ths of the timp, and the 8ths of the bass drum, and the aforementioned 8ths of the trombones. Bassoons and contra-bassoon are silent here. However, the violins and violas are now *not* silent. Six violins I (top staff) play *mp* Line 2 C whole note to (Bar 87) D legato up to G half notes up to (Bar 88) Line 3 C to D half notes to (Bar 89 in 2/4 time) Line 3 G half note decrescendo hairpin. Four violins I (bottom staff) play the same except to (Bar 88) on C whole note tied to (Bar 89) same C half note. Six violins II (top staff) play Line 2 C whole note to (Bar 87) D half note up to G half note crescendo and tied to whole note and tied to half note in Bar 89. Four violins II (bottom staff) play Line 2 C whole note to (Bar 87) D whole note tied to whole note next bar and to half note next bar. Six violas (top staff) in the treble clef play Line 2 C whole note tied to next two bars and to half note in Bar 89 in 2/4 time. Four violas (bottom staff) are *col.*

In Bar 90 (3:33 cd; :27 dvd), *Broadly with a sensuous quality* in 4/4 time, violins I play *pp* Line 3 and Line 4 D whole notes tied to whole notes next bar and tied to (Bar 92 in _ time) dotted half notes and tied to dotted half notes in Bar 93 (*start of page 22). Six violins II (top staff) play Line 3 D whole note tied to whole note next bar and tied to dotted half note in Bar 92 only. Four violins II (bottom staff) in *harmonics* play *pp* Line 2 D whole note (with the diamond glyph above on the Line 2 G spot) tied to dotted half note in Bar 91 and tied to 8th note (followed by an 8th rest).

In Bar 91 (3:39 cd; :32 dvd), we hear the start of the revelatory three-note motif that was heard when Roy and Gillian soon got out of the station wagon and climbed the rise to view Devil's Tower. Three Pos play *mf esp* small octave D to E half notes crescendo up to (Bar 92 in _ time) A dotted half note forte tied to dotted half note next bar decrescendo and tied to (Bar 94 in 4/4 time) 8th note (followed by an 8th rest) down to D up to E up to A crescendo quarter notes to (Bar 95 in _ time) G dotted quarter note down to Great octave A 8th to A quarter note tied to dotted half note in Bar 96 decrescendo and tied to (Bar 97) half note and 8th note decrescendo (followed by an 8th rest). Then in Bar 98 in 4/4 time they play once again D to E half notes crescendo to (Bar 99 in _ time) A tenuto dotted half note tied to dotted half note next bar decrescendo and tied to (Bar 101, start of end page 24) tied to 8th note (followed by an 8th rest) down to D-E-A crescendo quarter notes to (Bar 102 in 6/4 time) G tenuto dotted whole note *dim* and tied to dotted whole note next bar decrescendo and tied to 8th in end Bar 104 (followed by rests).

Back in Bar 91, Pos IV plays Great octave F whole note crescendo up to (Bar 92 in _ time) A dotted half note tied to dotted half note next bar and tied to 8th in Bar 94 followed by rests, while Pos V plays Great octave F whole note tied to dotted half notes next two bars and tied to 8th in Bar 94. Tuba I plays Great octave F whole note tied to (Bar 92) dotted half note next two bars and tied to (Bar 94 in 4/4 time) whole note crescendo down to (Bar 95) D tenuto dotted half note tied to next bar and tied to half and 8th next bar. Tubas II-III in Bar 92 enter to play Contra-octave and Great octave F dotted half notes tied to next bar decrescendo and tied to 8ths next bar (followed by rests). Etc. Trumpets in Bar 92 play *sf > sub p* Line 2 D/E/G/A [written E/F#/A/b] dotted half notes forte tied to 8th notes next bar (followed by rests). They return in Bar 95 to play *mf* Line 1 C/D/F/G tenuto dotted half notes tied to 8ths next bar. The horns play *mf <* small octave and Line 1 D up to E half notes in Bar 91 in 4/4 time to (Bar 92) A [written E] dotted half notes in _ time forte crescendo and tied to dotted half notes next bar and tied to (Bar 94

in 4/4 time) 8ths (followed by an 8th rest), and then down to D to E to A quarter notes crescendo to (Bar 95 in _ time) G [written D] dotted quarter notes down to Great octave and small octave A 8ths to same A quarter notes tied to dotted half notes next bar and tied to half notes and 8ths in Bar 97 (followed by an 8th rest). Etc.

The vibe in Bar 91 a series of quasi ad lib steady 16th notes *mf* Line 3 D-Line 2 B-Line 3 C-Line 2 A-B-G down to Line 1 A-Line 2 D-C-, and so forth thru Bar 95. The harp (top staff) is *gliss* descending to ascending Line 3 D-C-Line 2 B-A-G-F-E, and so forth, while the bottom staff plays Line 2 F-E-D-C-Line 1 B-A-G, and so forth *ad lib*. The bell tree plays a gliss effect as well in Bars 91 and 93.

In Bar 92 (3:43 cd; :36 dvd), the flutes, piccolo, oboes, and piano play the response 16th note figures forte. After a 16th rest, they play Line 3 C-Line 2 B-Line 3 C 16ths (oboes and bottom staff piano play this an octave lower register, while top staff piano plays this an octave higher register) to next figure of A-B-A-B to next figure of G# up to C to B to C to (Bar 93) A-B-A-B to G#-C-B-C to A-B-A-B to (Bar 94 in 4/4 time) G# 8th followed by rests. This is repeated in Bars 96 thru 98. Back in Bar 92, the clarinets are legato trem (notated like the fingered trem of the strings) forte. So, after an initial 8th rest, they play between Line 1 D-E [written E-F#] quarter notes and then down to next figure between small octave G-A [written A-B] dotted quarter notes (repeated next bar). Fags in Bar 92 play small octave G/A tenuto dotted half notes tied to next bar and tied to 8ths in Bar 94, while the C. Fag plays on small octave F tied notes.

In Bar 92, top staff violins II play descending 16th note figures Line 2 A-B-A-G-F-E-D-C to next figure of Line 1 B-Line 2 C-Line 1 B-A-G-F-E-D-C to small octave B 8th (followed by an 8th rest). Bottom staff violins II play the first figure and then to stand-alone Line 1 B 8th (followed by an 8th rest) down to small octave B-A-B-Line 1 C-D-E-F-G-A 16ths. Six violas top staff are bowed trem forte on Line 1 A half note down to D quarter note, while bottom staff violas are trem on Line 1 G half note down to D quarter note. VC are non-trem on small octave A dotted half note tied to next bar and tied to 8th in Bar 94 in 4/4 time (followed by an 8th rest) down to D-E-A legato and crescendo quarter notes to (Bar 95) G quarter note down to Great octave A 8th to same A quarter note tied to dotted half note next two bars. Divisi CB in Bar 91 play *mf* Great octave and small octave F whole notes to (Bar 92 in _ time) F tenuto dotted half notes tied to next bar to (Bar 94) whole notes and then down to (Bar 95) D tenuto dotted half notes tied to next two bars. In Bar 93, top staff violins II play a 16ths figure of Line 1 B-Line 2 C-B-A-B-Line 2 C-D-E-F-G to next figure of same Line 2 A-B-A-G-F-E-D-C 16ths to B 8th (followed by an 8th rest). Bottom staff violins II play the first figure to Line 2 A 8th 9 followed by an 8th rest) to Line 1 B-Line 2 C-B-C-D-E-F-G legato to (Bar 94) A 8th (followed by an 8th and quarter rest). In Bar 94, top staff violins II repeat the two descending figures given in Bar 92, and so forth.

Skipping to Bar 102 in 6/4 time (4:08 cd), violin I play Line 3 A down to D to C legato half notes decrescendo (repeated next bar) up to (Bar 104) A dotted whole note tied to (end Bar 105) quarter note held fermata, followed by rests. Violins I top staff play Line 2 G dotted whole note decrescendo to (Bar 103) divisi G/A dotted whole notes tied to next bar and tied to 8ths in the end bar. Four violins II (bottom staff) play Line 2 G dotted whole note up to (Bar 103) Line 3 D dotted whole note tied to next bar and tied to 8th in end Bar 105. Six violas top staff play in bowed trem fashion Line 1 G/A dotted whole notes tied to next two bars and tied to 8ths in the end bar, while four bottom staff

violas are bowed trem in this pattern on Line 1 D notes. Ten VC are non-trem tied on small octave G notes. Eight CB are tied on Great octave and small octave D tied notes. Tubas are tied on Great octave tied notes (Contra-octave D for tuba III), and Pos IV-V on Great octave D, and Pos I-II-III on small octave G tied notes. Horns are tied on small octave and Line 1 G [written D] notes in that same pattern. The Fags and C. Fag are tied on Great octave D notes. Clarinet II is tied on small octave A [written B] notes, and clarinet I on Line 1 D [written E] notes. Oboes are tied *dim* on Line 1 G/A notes. Silent in Bar 103, the flutes in Bar 103 play *p* Line 2 D/G dotted whole notes tied to 8ths next bar (followed by rests, and the piccolo plays this on Line 1 A notes.

End of cue. Time to go out for lunch [11:49 am]

“The Conversation” Cue # 132215. Reel 16/2. 23 bars. CD location: track # 24. Dvd location: start of Chapter 24. Instrumentation: oboe and tuba. Scene: the innocent-looking technician at the console starts to engage in a “conversation” with the mothership, opening with that now-familiar five-tone motif.

Set initially in the key signature of “X” to provide flexibility, the oboe sounds *mf* Line 2 Bb to Line 3 C down to Line 2 Ab quarter notes down an octave to Line 1 Ab quarter note up to Line 2 Eb half note tied to 8th note next bar (followed by a whole rest held fermata). In Bar 3, the tuba sounds *ff* a *Low Grunt* series of x-headed notes notated on the bottom space of the staff. We find x-headed tenuto quarter note to x-headed staccato 8th (followed by an 8th rest) to “3” triplet value x-x-x 8ths (connected by a crossbeam) to stand-alone normal value 8th (followed by an 8th rest). In Bar 4, the oboe repeats Bar 1. Bar 5 is set temporarily in 2/4 time although there is silence (half rest). Back to the “X” time signature in Bar 6, the tuba sounds x-headed quarter note tenuto (notated below the bottom line of the staff) to x-x-x-x 16ths to x sforzando 16th crescendo up to x 16th (notated now on the middle line of the staff) followed by an 8th rest back down to 8th note (followed by a half rest). In Bar 7, the oboe returns to play Line 2 Bb up to C quarter notes down to Ab tenuto quarter note down to Line 1 Ab quarter note up to Line 2 Eb half note held fermata. Repeat in Bar 8 (without the tenuto). Bar 9 is just like Bar 5 (and just as silent). In Bar 10, the oboe plays Line 2 Bb to Line 3 C to Line 2 Ab quarter notes (followed by a rest). However, at this point (:49), the tuba finishes the five-tone motif on Contra-octave Abs forzando quarter note *sfffz* up to Great octave Eb sforzando-marked half note *sfffz*. In Bar 11, the oboe plays the same motif as in Bar 4 but with the last two notes tenuto-marked. In Bar 12 (:56), the tuba plays Great octave Bb up to small octave C down to Ab quarter notes and then an octave lower to Contra-octave Ab quarter note up to Great octave Eb half note. In Bar 13, the tuba continues on Great octave Bb to small octave C 8ths (crossbeam connected) down to Ab down to Contra-octave Ab 8ths (connected by a crossbeam) to “3” triplet value ascending 8ths A-Great octave D-G down to Db-C-F#-B 16ths. Then what follows is a horizontal wavy line and the direction “fast stacc. Ad lib” thru Bar 14 (“Brilliante”) to (Bar 15) x-headed 8th followed by rests.

In the sketch version I also have, Williams here inserts in Bar 15 “(Dial) Six Quavers then Pause.” In Bar 16, the oboe returns to play the six 8th notes of Line 1 A up to Line 2 D up to G down to C# down to Line 1 Bb up to Line 2 B tenuto 8th (followed by a half rest held fermata). After a half rest in Bar 16, the tuba plays “3” triplet value 8ths small octave Eb-Eb-Eb up to B 16th down to C# dotted 8th up to Line 1 D quarter note

held fermata. In Bar 17 (now _ time), the oboe plays “3” triplet value Line 2 Eb-Eb-Eb 8ths up to B sforzando 16th legato down to C# dotted 8th up to Line 3 D sforzando quarter note. Etc.

“The Conversation” [Part II] “Final Version 6/10/77” Cue # 132215. Reel 16/2 A. 4/4 time, 61 bars. Instrumentation: 3 oboes (1 english horn doubling) and 3 tubas.

After an 8th rest in Bar 1, the oboe plays Line 2 C# 8th (followed by an 8th rest) to D# 8th (followed by an 8th rest) up to Line 3 D 8th (followed by a quarter rest). The tuba plays the same pattern but two octaves lower register. In Bar 2, the oboe plays B to Line 2 C quarter notes down to A 8th (followed by an 8th rest) up to Line 2 Bb 8th (followed by an 8th rest). Tuba III plays Contra-octave B to Great octave C quarter notes down to A 8th (followed by an 8th rest) up to Great octave Bb 8th (followed by an 8th rest). After a half and 8th rest, “overdub” tuba II plays Great octave Bb 8th (followed by an 8th rest) up to small octave Gb 8th. In bar 3, oboe I continues on Line 3 D-Eb 8ths (crossbeam connected) down to Line 2 C 8th (followed by an 8th and quarter rest) up to Line 3 C 8th (followed by an 8th rest). Oboes II plays Line 2 E 8th (followed by an 8th rest) down to C 8th (followed by rests). Oboe III plays Line 1 F# 8th (followed by 8th/quarter/half rest marks). Tuba I in Bar 3 plays middle C#-D 8ths (followed by a quarter and half rest). Tuba II plays small octave E 8th (followed by rests). Tuba III plays Great octave F 8th 9 followed by an 8th rest up to small octave C# 8th (followed by an 8th and quarter rest) to Great octave B 8th (followed by an 8th rest).

Skipping to Bar 4, tuba III plays *sffz* small octave F sforzando-marked whole note. Tuba II sounds *sffz* a *Blast* notated as an x-headed quarter note (followed by a quarter rest) to a square box (essentially a half note) *Blast* sounded *sffz* and tied to another half note “square” next bar and tied to x-headed 8th note crescendo (followed by an 8th and quarter rest). After an 8th rest, the English horn plays Line 2 E [written Line 2 B] 8th down to Line 1 G [written Line 2 D] staccato 8th (crossbeam connected) up to E legato down to G staccato 8th up to E rinforzando 8th tied to half note decrescendo and tied to half note and 8th note next bar (followed by an 8th and quarter rest). Oboe I also plays this pattern but an octave higher register. Then one tuba is solo thru Bar 51 followed by two tubas (overdub). After a quarter rest in Bar 44, the tuba sounds a dotted square box (dotted half note) *grunt* tied to x-headed 8th next bar (followed by an 8th and quarter rest) to a *Lower Grunt* notated as a square box glyph with the upward stem tied to whole “note” next bar and tied to (Bar 47) rinforzando half note tied to x-headed 8th (followed by an 8th and quarter rest). After a half rest in Bar 48, the tuba sounds an x-headed quarter note sforzando-marked (notated on the 2nd line of the staff from the top) down to x-headed quarter note sforzando-marked (notated on the bottom space of the staff). Etc. Halfway into Bar 54 thru Bar 60 the lower tuba sounds a *Rumble* (square boxes) tied together with each connected by a horizontal wavy line to (end Bar 61) x-headed 8th followed by rests.

End of cue. [9:10 pm Sunday]

“The Pilots’ Return” Reel 16/3. CD location: track # 25 (titled there as “The Returnees”). Dvd location: Chapter 24 starting at 3:15. Note: This is the last cue of the total score that I have direct information on. I do not remember why I did not at least

enter the official titles of the remaining cues and perhaps number of bars and timings (if available). Either I ran out of time or the materials for the final three or more cues simply were not available to me to research (I suspect the latter).

In the first minute of this cue, we find some of the same devices used earlier in the score. For instance, in Bar 5 (:32 cd), six violas (top staff) play a *cluster pp* on horizontally placed whole notes small octave A-A-G#-G#-G-G with the *gliss slowly* gliss lines crescendo hairpin up to (Bar 6) middle C-C-small octave B-B-A#-A# 8ths *off at downbeat* (followed by rests). Four violas (bottom staff) play this on Gb-Gb-F-F whole notes gliss lines to (Bar 6)A-A-G#-G# 8ths (followed by rests). Men sound < *mp* > on Line 1 F dotted half note to F/Eb dotted half notes tied to dotted half notes in Bar 6, and then F/E half notes tied to 8ths (followed by an 8th rest). Women in Bar 5 sound (:52 cd) dotted whole notes (perhaps small octave Ab/Bb/middle Cb). In Bar 6, they sound Line 1 Bb and Line 2 Cb notes, etc.

After a quarter rest in Bar 6, violins I play *N.V.* (non vibrato) *mp* Line 1 A# half note legato to B half note up to Line 2 C quarter note tied to whole note in Bar 7 played *very slow ascending gliss (microtonally)* with the gliss line up to (Bar 8) E 8th note (followed by 8th/quarter/half.quarter rest marks) up to Line 2 & 3 F quarter notes tied to (Bar 9, start of page 3) F half notes up to Gb half notes tied to half notes tied to (Bar 10) quarter notes to (1:00 cd; :03 dvd Chapter 25) F quarter notes legato to G whole notes tied to (Bar 11 in _ time located 1:08 cd, :10 dvd) Bb dotted quarter notes tied to now bowed trem dotted quarter notes. After a quarter rest in Bar 6, violins II play non-vibrato Line 1 A# dotted half note tied to dotted half and also up to B dotted half note tied to (Bar 7) A/Bb whole notes microtonally doing the very slow gliss to (Bar 8) Line 2 Cx/D# 8ths (then *col* violins I). After a half and quarter rest in Bar 7, violas return to play *pp* < the slow gliss from A#/B/middle C/Db notes. Back in Bar 6, after an 8th rest, three tubas play *mp* > *pp* B/Line 1 C/Db rinforzando quarter notes tied to half notes tied to half notes tied to (Bar 7) dotted half notes and 8ths (followed by rests). After a half and quarter rest in Bar 6, three trombones play *mp* Contra-octave A dotted half note rinforzando tied to dotted whole note next bar and tied to 8th in Bar 8 (followed by rests). After an 8th rest in Bar 6, the harp sounds *mp* B/middle C/Db dotted quarter notes let vibrate. After an 8th rest in Bar 6, VC pluck *pizz* small octave B/middle C/Db rinforzando dotted quarter notes let vibrate (followed by a quarter rest) to A#/B/middle C rinforzando quarter notes (followed by a half rest). Eight CB pluck *mp* on Great octave C?A/small octave Db/G dotted quarter notes in this rest pattern to same dotted quarter notes. VC/CB are silent in Bar 7. After a half and quarter rest in Bar 8, VC play *arco* and *poco esp* Line 1 C/D/F/Line 2 C dotted half notes tied to two dotted half notes next bar. After a quarter rest, CB in *harmonics* play *mp* small octave G half note (with the tiny circle above the note) tied to half note and tied to next bar. Etc.

In Bar 11 (1:08 cd; :10 dvd Chapter 25), we come to the scene when the old WWII lost squadron crew emerge off the mothership. Ten celli are *sul pont* playing *mp* “3” sextuplet and “3” triplet 16th note figures but with the short horizontal bar on each 16th note stem indicating measured tremolo (in effect 32nd notes). So we find written 16ths “6” figure Great octave Gb down to Db down to C up to Ab down to Eb down to D (followed by an 8th rest) to “3” triplet figure of F-E-A to next figure of sextuplet 16ths B-Bb-G-Gb-small octave Db-C. In Bar 12, celli continue with another “6” figure of Great octave Ab-Eb-D-F-E-Ab (followed by an 8th rest) to D-G-Ab “3” value written 16ths to

“6” figure B-Bb-small octave F#-G#-G-A crescendo. Etc. CB play three figures comprised of two 8ths (each pairing crossbeam connected) with two short bars across each stem, indicating unmeasured (standard) bowed tremolo. CB play *p* Great octave Gb-F 8ths to Ab-G 8ths to A-Ab 8ths bowed trem to (Bar 12) Bb-A to Ab up to small octave E up to G-B 8ths crescendo.

Initially in Bar 11 the violas are fingered trem between Line 2 G down to C dotted half notes and (bottom staff) F down to Line 1 Bb dotted half notes. Then they are *div* in Bar 12 now playing bowed trem dotted half notes on C/G dotted half notes and (for the bottom staff) Bb/Line 2 F dotted half notes all tied to dotted half notes trem next bar and tied to (Bar 14) half notes and 8ths (followed by an 8th rest). Violins I (top staff) in Bar 12 are bowed trem on Line 4 C dotted half note tied to next two bars and tied to (Bar 15) 8th note (followed by an 8th and two quarter rests). Four violins I (bottom staff) play this on Line 3 C tied notes. Six violins II (top staff) are bowed trem on Line 3 F/G tied notes, while 4 violins II (bottom staff) are tremolo on Line 2 F/G tied notes.

In Bar 14 (1:16 cd; :19 dvd), 3 trombones (top staff) enter to play *ppp* Great octave Bb dotted half note to (Bar 15) Ab dotted half note tied to (Bar 16) quarter note to Gb half note, and so forth. Two Pos (bottom staff) play Great octave F half note to E quarter note tied to (Bar 15) half note to Eb quarter note tied to dotted half note, and so forth. Tuba I (top staff) plays *ppp* Great octave C dotted half note tied to next two bars at least (I did not work on pages 5,6, and 7). Tubas II-III (bottom staff) play *unis* Contra-octave Bb dotted half note tied to next bar and tied to half note in Bar 16 down to G quarter note. The harp sounds Great octave F half note to E quarter note tied to half note next bar to Eb quarter note tied to half note in Bar 16 down to Contra-octave G quarter note. Also a “Disc” sounds a dotted square-box (in effect dotted half note) but I am not sure what percussion is identified here.

Skipping to Bar 25 (1:42 cd; :45 dvd Chapter 25), we now have the *Calmo* tempo-marking in 4/4 time. Here the pilots are greeted one-by-one. Six violins I (top staff) play Line 3 G half note up to Line 4 C half note [written octave lower but with the *8va* above] tied to half note next bar and tied to (Bar 27) half note legato down to G half note down to (Bar 28) E half note up to Line 4 C half note, and so forth. Four *div* violins I (bottom staff) play *pp* Line 3 F/G whole notes tied to whole notes next two bars, and then D/E whole notes in Bar 28 tied to next bar. Violins II (top and bottom staves) play as the violins I notes and pattern but an octave lower register, while violas play this two octaves lower. VC and CB are silent in these bars. After a half rest in Bar 25, the women’s voices sound “Ah” Line 1 F half note *pp* tied to whole note next bar and tied to double-dotted F/G half notes (followed by an 8th rest). Then in Bar 28 they sound D half note tied to half note but also D half note to E half note. The “Disc” is still sounding (notated as tied or curve lines crossing the bars). After a half rest in Bar 25, the harp sounds *mp* *Let all ring* small octave D up to A quarter notes legato slur up to (Bar 26) Line 1 D up to Line 2 C up to D to A quarter notes to (Bar 27) Line 3 E quarter note up to A dotted half note.

Skipping to Bar 41 on page 11 after a half rest (2:56 cd), we come to the scene of the emergence of little Barry. Flute I plays 32nd notes crescendo Line 1 A-G-F-E-D-C-D-E-F-G-A-B-Line 2 C to D tenuto quarter note decrescendo tied to 8th note in Bar 42) followed by an 8th rest to “7” figure of 16ths Line 2 D-C-Line 1 B-A-B-Line 2 C-D to E quarter note trill to D-E grace notes to F tenuto 8th note (followed by an 8th rest). After a

half and quarter rest in Bar 41, clarinet I plays *p* < 32nd notes (see flute) to (Bar 42) legato trem between Line 1 A-B [written B-Line 2 C#] quarter notes to A half note tied to 8th decrescendo (followed by an 8th rest) to (Bar 43) a legato trem between A-B whole notes (repeated next bar). After a half and quarter rest in Bar 42, bassoon I plays *p* < Line 1 D quarter note to (Bar 43) E whole note tied to double-dotted half note next bar (followed by an 8th rest). After a half rest in Bar 43, the oboe sounds (3:05 cd; 2:08 dvd) *p* Line 2 G quarter note to A grace note to G 8th to A grace note to G 8th to (Bar 44) Line 1 A 8th to B-A-G-A 32nd notes to B tenuto 8th (followed by an 8th and quarter rest). After a quarter rest in Bar 44, the flute returns to play two “8” 32nd notes figures Line 2 D-C-B-A-B-C-D-E-F, and so forth.

After a quarter rest in Bar 41, horns III-IV (middle staff) sound *p* Line 1 C#/F [written G#/Line 2 C] quarter notes to C/F half notes tied to dotted half notes next bar up to F/A quarter notes tied to (Bar 43) quarter notes and 8th notes (followed by an 8th and half rest). Violins play Lines 1 & 2 F quarter note tied from previous bar to G# quarter note to A half note tied to half note next bar down to D half note tied to (Bar 43) half note up to B half note tied to half note next bar to A half notes, and so forth. Violas are bowed trem on middle C dotted half note up to E quarter note up to (Bar 42) Line 2 D quarter note bowed trem to C dotted half note tied to quarter note next bar down to Line 1 C-D-E quarter notes tremolos crescendo to (Bar 44) F whole note bowed trem. VC are bowed trem on Great octave A/small octave C notes, etc. CB in Bar 42 play Great octave and small octave F whole notes to (Bar 43) F to E half notes, and so forth.

IN bar 45, violins I play Line 3 A whole note tied to 8th next bar (followed by an 8th rest) down to C# to C up to G legato slur quarter notes to (Bar 47) G-A-G down to Line 2 A quarter notes (repeated next bar). Violins II in bar 45 play Line 3 C# to C half notes. After an 8th rest in Bar 46, violins II then play Line 1 C up to G to A legato 8ths (crossbeam connected) up to Line 2 F# up to Bb to A up to Line 3 C 8ths to (Bar 47) C half note bowed trem crescendo tied to half note decrescendo (repeated next bar). Violas play Line 1 E quarter note down to small octave A half note crescendo to B quarter note to (Bar 46) middle C whole note to (Bar 47) Eb dotted half note bowed trem to Eb quarter note up to (Bar 48) G dotted half note bowed trem to quarter note. Bottom staff violas in Bar 47 (3:19 cd) play middle C dotted half note bowed trem to C quarter note to (Bar 48) C# dotted half note to quarter note. VC in Bar 45 are bowed trem on Great octave A/small octave C whole notes (silent next bar). In Bar 47, they return to play the violins' quarter notes (but an octave lower register).

In Bar 46, the harp is arpeggiando (vertical wavy line rolled chord) on Contra-octave and Great octave Eb quarter notes let vibrate (bottom staff) and (top staff) small octave C/G/Line 1 C quarter notes (followed by a quarter and half rest). In Bar 47, the harp then sounds *let ring* Line 1 A-G-F-Eb 16ths to D-Eb-F-G-A-B-Line 2 C 32nd notes to D dotted quarter note (followed by an 8th rest). In bar 48, the harp then plays “5” quintuplet 32nd notes Line 1 A-B-A-G-F to Eb 8th figure to “6” 32nd notes figure Db-Eb-F-G-A-B to Line 2 C# dotted quarter note. The clarinets also play these figures with the harp.

Horns I-II in Bar 47 play Line 1 G/A [written Line 2 D/E] dotted half notes < *mp* > to G/A-G/A tenuto 8ths (repeated next bar). Horns III-IV play middle C/Eb [written G/Bb] dotted half notes to C/Eb-C/Eb tenuto 8ths to (Bar 48) Db/Eb dotted half notes to two tenuto 8ths. Horns V-VI play (see horns III-IV). Flutes are legato trem between Line

2 Eb/G and D/A whole notes to (Bar 48) Eb/G and Db/A whole notes. The piccolo plays Line 2 G-A-G down to Line 1 A quarter notes (repeated next bar). The oboe is *col* the piccolo. The E.H. plays the same but an octave lower register.

This is as far as I got with this cue! [9:58 Feb 19, Monday]

“The Visitors” [Note: I am not sure if this cue is “officially” titled “The Visitors.” I am relying on the cd track (that tended to be rather inaccurate, I must say)] This cue was not used in the movie/dvd but the audio track of it is available in the original tracks cd, track # 26 (beginning four minutes roughly). You can read part of this in the Excerpts score, starting on Bar 57. In the original tracks cd, this equates to track # 25 at 1:51. The tempo-marking here is *Molto Meno Mosso* in 4/4 time (quarter note = 50). Violins I play *pp* on the down-bow Line 2 F/Line 3 C#/D# whole notes tied to whole notes next bar, while violins II play Line 1 G?A/Line 2 D tied whole notes. Flute I plays Line 2 F whole note up to (Bar 58) Line 3 C whole note tied to 8th note next bar (followed by an 8th and double-dotted 8th rest) up to Line 3 G 32nd note *mp* down to Line 2 Bb dotted 16th to G 32nd note down to Line 1 Ab 16th (followed by a 16th and quarter rest). Piccolos play *pp* Line 2 C#/D# whole notes up to (Bar 58) Ab/Bb whole notes tied to 8ths next bar (followed by rests). After an 8th rest in Bar 58, the *solo* oboe plays *pp* < *mp* > Line 2 C up to G to F# to G# to G “5” value 32nd notes up to Line 3 Db tenuto dotted 8th (followed by a 16th and two quarter rests) to (Bar 59), after a half rest and double-dotted 8th rest, Line 2 D 32nd note up to B staccato 8th (followed by an 8th rest). Oboe II in Bar 57 plays Line 1 G whole note up to (Bar 58) Line 2 C whole note tied to 8th next bar (followed by rests). Clarinets play A/Line 2 D whole notes legato to (Bar 58) 2 F/G whole notes tied to 8ths next bar. After an 8th rest in Bar 58, the celeste delicately plays *mp* small octave F#-G-A-B 32nd notes to middle C-D-E “3” triplet value 16ths to F 8th tied to half note let vibrate. After a quarter rest in Bar 59, the celeste then plays small octave A-B-Line 1 E-F 32nd notes to “5” value 32nd notes B-Line 2 D#-G-A#-Line 3 C# with that C# tied to half note. After a half rest in Bar 59, the harp is arpeggiando *mp* on small octave A/B-Line 1 C#/E/F/B-Line 2 C# quarter notes let vibrate (followed by a half rest).

Etc. I wish I had more information on this cue, but I do not.

“Bye” [Note: Once again I do not know for certain if this is the “official” title for this cue, but I suppose it is (it fits the scene very nicely, especially since Barry says “Bye” anyway). As stated earlier, I did not work on this cue in my research of it 15 or so years ago, but you can definitely read portions of it printed in the Excerpts score, starting on Bar 62 (4:58 of “The Best of John Williams Boston Pops” cd).

Skipping to the same *cantabile* music in _ time in Bar 78 of the Excerpts score (5:45 point of the Best cd), we come also to the 6:49 point of the original tracks cd track # 26 that I principally use as *the* audio music reference source. Since the written music is available for any reader (if he goes to the minor effort and money to obtain it), then I will not delineate the music to any great extent. Just to give a temporary idea of the nature of the music here (6:49 cd, original tracks), violins I and II play *espr* and on the up-bow Line 3 (Line 2 for violins II) F# dotted half note up to (Bar 79 of the Excerpts score) B half note down to D# quarter note to (Bar 80) same D# dotted half note down to (Bar 81) Lines 1 & 2 G half note legato up to Lines 2 & 3 F# quarter note to (Bar 82) F# dotted

half note to (Bar 83) G# half note to B tenuto quarter note crescendo to (Bar 84) A# rinforzando dotted half note tied to half note in Bar 85 (*rall.*) to B tenuto quarter note. Violas are bowed trem *espr* in Bar 78 on small octave F#/A#/B/Line 1 D# dotted half notes tied to next bar. This is the B maj 7th tonality (B/D#/F#/A#). VC play the melody line starting in the Line 1 register. The harp and celeste play small octave F#0A#-B-Line 1 D# 32nd notes up to (top staff) F#-A#-B-Line 2 D# 32nds with the D# tied to half note for the celeste (but two quarter rests for the harp). Flutes play *pp* Line 1 F#/B/Line 2 D# dotted half notes tied to next bar, while oboes play F#/A# tied notes. Etc.

The music after Bar 85 turns a beautiful corner with the tempo-marking of *A tempo (poco movimento)* in 4/4 time. I particularly like the accompaniment “6” and “7” figures of the strings and the woodwinds, horns and trombones play the now-familiar three-note motif. So, in Bar 86 of the Excerpts score (6:09 in the “Best” cd; 711 in the original tracks cd track # 26), violas play “6” figures of 16th notes (four per bar) of small octave G# down to D# up to G#-D#-G#-D# to another such figure to A#-E#-A#-E#-A#-E# 16ths played twice up to (Bar 87) Line 1 D# down to small octave A#-D#-A#-D#-A# down to next figure of F#-A#-F#-A#-F#-A# (repeat these two figures in the second half of this bar). VC top staff play small octave G# half note up to A# half note on the up-bow up to (Bar 87) Line 1 D# whole note tied to 8th note next bar (followed by an 8th rest) down to G#-A#-Line 1 D# quarter notes to (Bar 89) C# dotted quarter note down to small octave D# 8th to D# half note. After a sextuplet value 16th rest in Bar 86, bottom staff cello play “6” 16th figures Great octave B-small octave D#-B-D#-B to “6” figure D#-B-D#-B-D#-B (followed by a sextuplet value 16th rest) to B-D-B-D-B to D-B-B-D-B-D, and so forth. Violins in Bar 86 play Lines 2 & 3 B quarter notes decrescendo tied to 8ths (followed by an 8th rest). Then all violins play Line 1 “7” septuplet 16ths figure (starting on the down-bow) A#-B-A#-G#-F#-E#-D# to “6” figure Cx-D#-E#-F#-G#-Cx to (Bar 87), on the up-bow, A#-B-A#-G#-F#-E#-D to next “7” figure of C#-D#-C#-D#-E#-F#-G# to (on the down-bow) a repeat of the previous two figures. Etc.

The harp plays *p* ascending “5” value 16ths Contra-octave B up to Great octave G# up to small octave D# up to G# to A# followed by a “6” descending 16ths figure Line 1 G#-D#-small octave A#-G#-D#-Great octave G# to a repeat of these two figures.

Trombones play *mp* Great octave F#/small octave D#/G# half notes legato to E#/small octave Cx/A# half notes to (Bar 87) Great octave F#/small octave D#/A# whole notes tied to 8ths. Etc. The tuba plays Contra-octave B whole note (repeated next five bars). Horns play small octave G# [written Line 1 D#] half note to A# [written E#] half note crescendo up to (Bar 87) Line 1 D# [written A#] whole note tied to 8ths next bar. Bassoons play *mp* a rhythmic pattern (barely discernible, however) of Great octave F#/small octave D# tenuto dotted quarter notes to tenuto 8ths to E#/D 8ths to quarter notes to 8ths to (Bar 87) F#/D# dotted quarter notes to two 8ths to quarter notes to 8ths. Flutes play Line 2 G# to A# half notes up to (Bar 87) Line 3 D# whole note tied to 8ths next bar (followed by an 8th rest). Oboes and clarinets play this an octave lower register. Etc.

“End Credits” [Note: I assume the “official” title of this end cue is indeed “End Credits.” On the “Best” cd, it equates to the 6:48 point of the Excerpts audio, and it equates to Bar 100 of the Excerpts written score. For the original tracks cd, go to track # 26 at the 8:07 point. On the dvd, go to Chapter 28 at 1:54.

Violins play *f sonore* on the down-bow small octave A quarter note to B quarter note on the up-bow legato up to Line 1 F# quarter note to (Bar 101, *Moving Ahead*) small octave B legato to middle C# quarter notes to D legato slur up to A quarter notes to (Bar 102) D#-E to F#-B quarter notes, and so forth/ Violas play small octave A quarter note and then to F/A half notes (now bowed trem) to (Bar 101) top staff violas on G-A quarter notes to Bb half notes (bowed trem) while bottom staff violas play G-G half notes bowed trem. Etc. VC play Great octave A quarter note on the down-bow to B quarter note on the up-bow legato up to small octave F# quarter note and then follow violins (but an octave lower register). Bottom staff VC are bowed trem in Bar 101 on small octave Eb to D half notes. CB play *mf* Great octave and small octave D half notes tied to whole notes in Bar 101 and tied to dotted half notes and 8ths in Bar 102. Some horns and Pos also play the ascending quarter notes. The clarinets play small octave A quarter note to B-F#-D# 16ths up to B 16th tied to quarter note. Etc.

Skipping to Bar 105 of the Excerpts score (7:02 “Best” cd; 8:21 cd # 26; 2:08 dvd), the very declaratory five-tone motif structure is first sounded in this cue. *Maestoso Allarg.* In 4/4 time, horns and trumpets play the majestic motif. Horns *rinforzando* quarter notes small octave A/Line 1 D/A to B/D/B to C/D/G down to small octave G/middle C to (Bar 106) G/D [written D/A] dotted half notes tied to 8th notes (followed by an 8th rest). Trumpets play A/Line 2 D/A quarter notes to B/D/B quarter notes to C/D/G down to Line 1 C/D/G quarter notes up to (Bar 106) G/D [written A/E] dotted half notes tied to 8th notes. Chimes sound *mf rinforzando* quarter notes Line 1 A-B-G-middle C to (Bar 106) G/Line 2 D dotted half notes let vibrate. The glock is trem (notated like the fingered trem of the strings) between Line 1 D/D and A whole notes (repeated next four bars). The vibre with rubber mallets plays similarly between G/A/Line 2 D and Line 2 E whole notes. The piatti sounds *sfz* an x-headed quarter note *sforzando*. The piano is trem also between A/Line 3 D down to Line 2 D whole notes and also (bottom staff) Line 1 D up to G whole notes. Two Pos play Line 1 D dotted quarter note to D-D-D “3” triplet value 16ths to D dotted quarter note to D-D-D-D 32nds to (Bar 106) D dotted 8th (followed by a 16th rest) to D-C up to G *rinforzando* quarter notes. After a quarter rest in Bar 106 (*A Tempo*), all violins play (starting on the down-bow) forte Line 1 D-E-F#-G-A-B-Line 2 C “7” 16ths figure to next septuplet 16ths D-C-Line 1 B-A-G-A-B to Line 2 C-D-E-F#0G-A-B-Line 3 C 32nd notes to (Bar 107) Line 3 D half note bowed trem up to G half note trem tied to 8th next bar, etc. Violas also play run figures but differently structured. After a quarter rest, violas play *f* Line 1 D-E-F#-G-A-B-Line 2 C “7” 16ths to descending “6” sextuplet 16ths D-C-B-A-G-F# to next “6” figure E-F#-G-A-B-C to (Bar 107) Line 2 D half note trem, and so forth. Most of the woodwinds also play variously-designed run figures. Etc.

Skipping to Bar 110 (7:19 “Best” cd; 8:38o.t. # 26; 2:24 dvd), violins I and flutes play Line 3 A quarter note on the down-bow to G-F# 8ths legato to G down to Line 2 G quarter notes up to (Bar 111) Line 3 F# quarter note to E-D 8ths to E down to Line 2 E quarter notes to (Bar 112) D quarter note to C-Line 2 B 8ths to C-B-A “3” triplet 8ths down to (for violins I) C quarter note tied to 8th next bar) while flutes play “6” 16ths Line 2 C-F-A-Line 3 C-F-A.

Etc. I think that’ll be enough exposition here. If you’re really curious, you can go ahead and purchase the Excerpts score for \$48. Enjoy! [1:12 pm Monday. President’s Day holiday]

[6:37 pm. We planned to see “Breach” at the movies. It got very good reviews but circumstances prevented that, so we did various other things. She dropped me off nearby at Cal State Library while she did a mystery shop nearby. I was attempting to find Penderecki’s *Threnody to the Victims of Hiroshima* but unfortunately the library did not have a copy. I *did* find at least one Penderecki work. I forgot the strange name but it included tone clusters, lots of eerie glisses (including harmonics), so I can see how Williams was influenced by that composer’s techniques for CE3K. I managed to see some of Gyorgy Ligeti’s 1985-6 Piano Concerto (with orchestra). The opening movement is tempo-marked *Vivace molto ritmico e preciso* in 4/4-12/8 time (a specific tempo-marking Herrmann never used!). Instrumentation included a flute, oboe, clarinet, bassoon, horn(s), trumpet(s), Pos, 4 Tom Toms, strings (and maybe a piano:)!. Disorienting music but at least it’s in more familiar territory that I’m used to than Penderecki. Some of this work would fit sections of the Robert Wise supernatural thriller, *The Haunting*, but Humphrey Searle did an excellent job there! Anyway, while at the library I xeroxed portions of Rossini’s *Overture to Semiramide*. I like the section starting on Bar 70 with the pizzicato accompaniment figures as the oboe and “A” clarinet play the memorable melody line. I’m listening to the Sir Neville Mariner version (ok but not the best). I’ll take Rossini over Ligeti, and most certainly over Penderecki!

On a different note, regarding Spielberg scifi movies, I was thinking today how nice it would’ve been if the friendly aliens of CE3K and later *E.T.* had come back to teach the bad aliens of *War of the Worlds* a much needed lesson! E/T., don’t stay home when we really need you!

Completed Monday, February 19, 2007 at 8:55 pm
© Copyright 2007 by Bill Wrobel