The Nature of Elliot Goldenthal's Music

& A Focus on Alien 3 (& other scores)

There is "something different" about Elliot Goldenthal's music.

There is also considerable brain and brawn in Elliot Goldenthal's film music. His style is difficult to label because his approach is so eclectic depending on the project. Sometimes I feel he is fundamentally an independent art-house composer (perhaps *Frida*, say, and *The Good Thief*) although he can demonstrate thrilling orchestral power in scores such as *Sphere* and the Batman movies that I personally quite enjoyed. Overall he shows a Late Modernist temperament, musically an American Bohemian, but nevertheless grounded *somewhat* in the mainstream traditions (certainly at least traditional notation). His polystylism (eclectism) is a postmodern characteristic. An excellent example of polystylism is his score for *Titus* (and *Good* Thief to a lesser extent, and even an example or two in *Alien 3*) with the diverse or even odd juxtaposition of genres (symphonic-classical, rock, etc.) that represents in one score the type of projects he collectively undertook over the last fifteen years or so. There is not one clear-cut musical voice, in other words, but a mixture or fusion of different styles. It is, in part, his method of organization.

Loosely speaking, his music is avant-garde but certainly not radically so--as in the case of John Cage with his aleatoric (random) music and quite non-traditional notation (although Goldenthal's music can at select times be aleatoric *in effect* when he utilizes electronic music, quarter-toning, and other devices). He is experimental and freewheeling but certainly this tendency is not overblown and expanded into the infinite! He definitely takes advantage of what technology has to offer (MIDI applications, timbre sampling, synthesizer usage, etc.) but does not discard what traditions are useful for him to express his vision of musical art. Considering his rather Aquarian and futuristic approach, I am amused by imagining that in a *Star* Trek universe, Goldenthal would have pointed ears and naturally be a Vulcan musician!

I do not have "insider information" regarding Goldenthal's tastes and opinions on many musical matters and techniques, but I would loosely liken his temperament to Franz Liszt's mindset in his latter years. I think Goldenthal would respect or appreciate Liszt's open philosophy of music (though not necessarily Liszt's music since he overall was a tonal Romantic). But Lizst in his last fifteen years or so tended to be a visionary, an experimentalist in his own way. He foreshadowed even Schoenberg and Stravinksy. Liszt realized that tonality as the world grew accustomed to for three or four hundred years was coming to its final chapter (in terms of dominance) with Richard Strauss and Mahler and their rather overblown giant orchestras. Atonality and serialism (Liszt applied atonality specifically in his latter works, and used all twelve notes of the row in his *Faust Symphony*, I believe as successive augmented triads) were soon to become the darling of academia and concert music thru at least the Seventies.

Commentary: Some musical effects you need tonality, even altered tonality, and I'm sure Goldenthal realizes this. That is why his following statement in the *Sound On Sound* interview of March 2003 is rather puzzling: "Well, I don't have any differentiation in my head between tonal and atonal; I either hear melody or I hear sonority—I don't hear atonal or tonal so much."

http://www.soundonsound.com/sos/Mar03/articles/elliotgoldenthal.asp?print=yes

This is a rather odd statement coming from a classically trained musician. The statement cannot stand on its own feet or merits, and a reader might ask, "Is he kidding? Is he fooling himself?" I believe Goldenthal was rationalizing here or was entertaining a false belief. It is, in analogy, a curious case of what I call a lack of "musical viveka" (*viveka* is Sanskrit, meaning discrimination between the Real and the Unreal). Musical viveka, applied in this case, would be the discrimination between Tonality and Atonality—that Goldenthal purports to lack as an aptitude. If he had no such differentiation, then logically there would be an even statistical chance of hearing tonal and atonal music in his oeuvre, but his works are overwhelmingly atonal/non-tonal in nature. Speculating here, perhaps the fundamental issue or root belief in Goldenthal's musical philosophy (in part) is that he does not wish to be attached to tonality per se. Perhaps his statement meant that he does not wish to be bound to tonality either by strong attraction or strong repulsion, but to be poised between those polarities. It is not so much a balancing act between tonality and atonality (as perhaps was the case for Goldsmith) because Goldenthal tends to "favor" non-tonal expression and "soundscapes." In other words, perhaps he simply wishes to be the "master" of those applications, and not be a slave to either one of them. In terms of historical perspective, tonality no longer became the "sacred bull" of music by the end of the 19th century and start of the 20th century. Composers were no longer "stuck" with the *tamas* (Sanskrit, "inertia") of tonality, fixed (unquestioning habit) to its demands as the primary expression. The inertia or musical tamas of tonal-maintenance was seen as a retarding effect on the free, creative spirit that wanted to explore and experiment. Of course, wanting to always be "avant-garde" can be just as much a familiar rut or routine as sticking religiously to tonality.

However, atonal music in the general public just never became a hit, perceived by most as unnatural, "strange" or just plain ugly. Strict serialism especially was never very popular. Most people just could not get used to it, found it too dissonant, disorienting. Even modal music, that does not really take the listener anywhere (no real home base there unlike tonality), was more acceptable. Malcolm Arnold used atonality at times but adhered to tonality and described it as producing what is perceived by most people as "beautiful music." Goldenthal appears to be a so-called "Post Modern" type of composer (I prefer to label this "Late Modernist" to reflect the early 21st century) whose eclectic and curious nature tends to fuse and synthesize diverse musical styles such as rock, classical atonal and (in part) tonal music, minimalism (although Goldenthal's approach to that style is more sophisticated), European avant-garde, jazz and so forth. This wave in music is now strong in film music, and even John Williams has delved in it far more since *Close Encounters of the Third Kind* (Williams, after all, is a bit of a chameleon!).

This tendency of polystylism and crossover techniques may be an interesting pastiche musically but I wonder if it can foster a mindset that can consistently create unique masterpieces of music? Herrmann had a unique voice. Steiner had a unique voice. So did Debussy after his early works, Wagner, Tchaikovsky (melodic bent), and so on. Polystylists by their own definition may not have what could be considered a "unique" recognizable voice per se. That is why I wonder, although Goldenthal is an exceptionally gifted composer full of dramatic talent, if he will historically end up being considered one of the "Greats" in film music (such as Herrmann, Steiner, Korngold, and others, even Williams and Goldsmith for that matter perhaps) or even on the list of the "Most Influential Film Composers." Time will tell but I think not.

Goldenthal was influenced by various esteemed composers such as Copland (American neoclassicist-jazzist-vernaculist who later turned to serialism when his composer's inner springs dried up!), Corigliano, Takemitsu, Richard Strauss (Late Romantic who became neoclassicist after 1910), Stravinski, Penderecki (a true Avant-gardist), Shostakovich (a Neo-Romantic but considered by Russians then as rather avant-gardist!), and a few others (perhaps Mahler). He seems to really admire Takemitsu, and both composers like to use unusual combination of acoustic instruments, to explore "new" sounds and other timbres or soundscapes--although I find Goldenthal's music far more inherently "dynamic," highly charged, and "showy" (as in the "Show Business" arena in which film music, theatre and opera would apply). Goldenthal's music in that vein seems to be more "extroverted." He is there more an "Expressionist" than, say, an "Impressionist" (like Debussy, Hovhaness and perhaps even Takemitsu in part with his exoticist tendencies with Eastern forms).

Goldenthal has not "turned" (as Copland did) to the strict serialism/12-tone row method, and I am not aware if he delved in it briefly in any work. Goldenthal is very conscious of wanting his music to *sound good*, appealing and interesting—even if at times it may seem "unpopular" in so-called normal or accustomed tastes. *His* tastes in music are shown in the music he characteristically creates, edging towards the strange, the fantastic. Unusual music seems to hold Goldenthal's interest more than traditionally "normal" (that includes tonal) music on a sustenance basis. I feel that he is an exceptionally smart composer, a bright head on his shoulders. The balance is whether there is sufficient "heart" or emotional connectedness that would make his music truly appealing to others on a long-term basis. Certain film composers had this popular and/or emotional knack (Herrmann, John Barry, for instance) but my research tends to confirm that all of those composers were basically tonal in expression. Perhaps the most appealing cue for many people in *Alien 3* was the final cue ("You Can Still Have A Life") that actually had a rare, strong tonal basis (for that particular score). Composers like Herrmann also tended to be faithful and "stay the course" in their unique approach to music (Herrmann's Early Works displayed some experimentalism with atonality) usually not "watered" down by various fundamentally different stylistic approaches.

Goldenthal also stated in that interview, "I don't know if I have a musical voice." This may indeed be true especially from a composer with an innate enjoyment of knowledge, an almost insatiable curiosity that is willing to explore and change and

experiment. Such a mutable mind is quite intelligent and fun to know but the danger is being scattered with one's energies and approaches so that one becomes a Jack of all (musical) trades but master of none. Such a person may be extremely talented yet, unless the mind is grounded, there may not be much to show for it in the long run (or not be recognized by the general public). Talent often needs to have a single-minded focus, almost laser-like, in order to consistently create something truly noteworthy. The lesson is to develop a set of priorities because you cannot expect lasting results and accomplishments if you are constantly changing your mind or approaches.

I think Goldenthal's basic nature, in part, shows a highly admirable childlike quality that is spontaneous and receptive, alert, aware and responsive A childlike mind drinks up the thoughts, ideas and examples of others. This is reflected in what Goldenthal said in the aforementioned interview regarding his orchestrator of long duration, Robert Elhai: "For over 10 years, he and I have been working together, going through the scores of Strauss, Mahler, Stravinksy and Penderecki, picking out every possible idea and analyzing it. And when we get together, we seek out those kind of subtleties…" So this natural appropriating of techniques from diverse composers (Dvorak did this himself in 1892 in New York when he utilized African-American folk song music in his symphony, The New World) shows a highly curious, playful intent open to possibilities, willing to be experimental and not get "stuck" creatively (a dislike of a routine approach). But the key to lasting importance or great merit is to learn to be grounded, do one or two things (or approach or styles) really well, and do the rest for fun—now & then, for spice. In part I believe Goldenthal shows that grounded, earthy part of his nature, and an artistic career—creating beauty in the world—is an excellent move. Doing it so that it garners him some attention and limelight from the world as in "show business" (including film score work) is also excellent and would garner him a certain emotional fulfillment. He is probably the type of personality who really wants to be his own boss, in charge, running the show but also a natural executive considering the collaborative projects he is engaged in. I think he also has a fine attention to details with a critical mind aware of the flaws, what's not working—and trying hard to make it "right."

The issue is whether the focus is on multiple details or quantity (or perhaps polystylism) that may at times conflict with another intent in the nature to focus on quality in terms of doing one or two approaches really well. One part (the childlike nature) says, "I'm curious enough to want to do a little bit of everything;" whereas another part of the nature says, "No, you must focus like a laser on one or two areas and do those really well in order to accomplish anything really well of lasting importance." Goldenthal obviously shows a strong ambitious drive, and pride in his work, but I think it must hurt deep down if his good work is not duly appreciated in various works. Herrmann had the same issue after he spent so much of his time and love (and his own money) on his ambitious *Wuthering Heights* project (and desire to be known as a famous or internationally important conductor) only to fall short in the world's eyes. The world wanted his film scores and did not think much of his huge opera and ambitions to be a world-renowned conductor! However, most people would say that Herrmann was far more "volatile" emotionally (and mentally with his sharp criticisms!). Goldenthal appears

in interviews to be rather outwardly easy-going, even-tempered, oriented towards comfort and enjoyment ("If it feels good creatively, do it!").

At any rate, it really all depends on the root beliefs of the individual whether something really matters all that much or not. I think that if Goldenthal's childlike, curious nature is what really matters, and that he is truly having fun with his great creatively applying many ideas and techniques and styles, then the rest (fame, fortune, popularity, many projects, "Most Influential" list, whatever) are "added things." But to listeners I say: Don't expect, say, John Barry *Somewhere In Time* type of music from this composer (!) and you won't be disappointed. Personally I do like Goldenthal's music by selection (certain scores, certain cues); that is, I really like his music for certain scores, but for other scores/cues I am rather put off (unlike Herrmann, Steiner and others in most cases). For instance, I felt that his Titus score was a bit too strange for me, out of place, not to my liking (of course I did not care much for the movie itself). He's an authentic composer and speaks his artistic mind! But I do not necessarily enjoy all or even most of it. But at least you can expect the unexpected from him (probably that will be the case in *Tempest*)! His music is truly "something different" and he has definitely taken a different musical path (not normally or usually "standard")!

Incidentally, my paper here is a long-term, slow project that I started to write in May/June 2009. As I am writing this particular section/paragraphs in mid October 2010, I have read several early reviews of *Tempest* that Goldenthal scored. Here is one or two of them:

http://theplaylist.blogspot.com/2010/09/nyff-10-tempest-is-much-ado-about.html

http://twitchfilm.net/reviews/2010/10/nyff-2010-the-temptest-review.php

http://www.cinefundas.com/2010/09/17/the-tempest-english-movie-review

The at least lukewarm review of the music is not encouraging to me. The Playlist reviewer seems to be commenting on what I have already hinted earlier about the cautionary advice regarding bold experimentalism (in both music and film): "Enough and Not Too Much." Freedom can easily become license, or overly done expression (not fitting the situation/scene), or just simply quirky. Polystylism music crammed in one movie score can be a turnoff to many people expecting more-or-less "comfort zone" consistent music. Using one analogy, it would be like watching a probable new Herrmann film where the music's style jumps in one scene ala *Day the Earth Stood Still* with screeching theremins to another style that is quite lushly romantic and sentimental ala *Joy in the Morning* to another style that almost jazzy ala *Taxi Driver*, and so forth. I think you get the point: it's as though the Herrmann music was edited in from various other different movies into one packaged movie. Or worse: You watch a movie and hear completely different stylisms—Herrmann at one scene, then Max Steiner in another, then John Barry in another, and John Williams in another, then Serle in another, and so forth. The stylism changes can be jarring. You might first hear a conventional orchestra piece, first tonal and then atonal, followed by a progressive rock or hip-hop rhythm piece, then a

carnival piece for a scene, and so forth. Some listeners will like the many changes, while others will shake their heads, and bemoan, "I just don't get it" and be turned off.

As I wrote in Blog # 36 regarding Max Steiner and his "Notes To You": ' Max felt that Dimitri Tiomkin was "all right, I guess….I don't understand what they do now, what they are writing: a love scene with bongo drums. I don't understand it." Too bad Myrl didn't ask Max what his opinion of Bernard Herrmann was. I have a feeling that Max would feel that composers like Goldsmith and especially Goldenthal were often into "just noise and tricks."' Max would probably shake his head and say, "I just don't get it." In order words, it doesn't fit. As I also stated in that blog, "Goldenthal has great talent and he could've been on my Top Ten list but it appeared he strayed off in odd ways (same for Horner where he started off strong and then petered out)." But Goldenthal nevertheless is definitely on my Top Twenty list, perhaps around 15 or 16. As I wrote in another blog: "Goldenthal's score for *Interview With a Vampire* is a more involved or sophisticated score than Howard's score, in my opinion. Goldenthal is a definite talent indeed! I just wish he hadn't gone so atonal and weird, in those terms. I would research almost any film composer's score (if available for easy research) but I would be far more inclined to first study Goldenthal's scores than Howard's. I resonate more with his music than Howard's. He creates some very nice effects, but once again, I wish he would go on a steady diet of tonality with a spicy dash of atonality. I really enjoyed his *Sphere* score, and his Batman scores, and several others. *Alien III* is fine but very atonal! I guess that makes logical sense since the subject matter is the area of the fantastic and very weird anyway!"

I would like to hear the new Goldenthal score for myself and make comments on the music for this paper, but unfortunately *Tempest* will not be released to the general public until early December, I believe, and I intend to update my Film Score Rundowns site sometime in November.

OK. Let's now focus on *Alien 3*. I do not have detailed notes now which boxes they were placed in, but I worked an several scores at Warner Bros. corporate years ago (I believe 2005 but not sure at this moment) during a few different vacation weeks, including *Sphere* and *Interview With A Vampire*—although I spent a good amount of time on the first two *Harry Potter* scores. I wanted to get to Goldsmith's *Swarm* that was in one of the boxes pulled for me, but time ran out! *Alien 3* is considered by many (including Goldenthal himself) to be one of his critically important works of merit (although the film itself had a troubled history and a weak response from the public). The score has many features including a sense of primitivism, which is a Stravinkyesque style of jarring dissonances, changing meters, rhythmic uncertainty such as syncopation and ties of notes between bar lines. There is a major electroacoustic component to the score, separate tracks of electronic sonorities. You will even find a cue reminiscent of minimalism ala Philip Glass. While it is predominantly a non-tonal modernistic approach, you will nevertheless see a few significant homages to classic tonality in the score (especially the final cue), so I will give the reader a "Tonality Alert" when necessary! And while it is basically an atonal approach, this does not necessarily mean the whole score is "dissonant" because you will find many examples of consonant intervals, and this includes quartal "harmony" in a certain sense.

ALIEN 3 (released 1992)

One important point to remember is that the written full score does not contain many of the "sounds" you hear because there is a separate layer of electronically-generated tonalities beneath the orchestral-generated layer of music. This is not shown on the full score. Additionally, in part, the music itself has taken the job of traditional odd or scary sound effects with Goldenthal's unusual musical effects. Even the voices singing a very loose reference to Bizet's *Agnus Dei* (O Lamb of God)—suggesting how the Fiorina (Fury) 161 prisoners are essentially going to be the lambs of slaughter via the alien!—are not given a staff or two in the full score. As a side note, I noticed that in Bizet's piece, the most solemn part of the music is first given in Bar 5 in C time in the key signature of two sharps (D maj/B min). Here you find small octave F#/A/Line 1 C#/F# (F# min) half notes *pp* < (crescendo hairpin) to E/Bb/Line 1 D/G (E half-diminished 7th or E/G/Bb/D) quarter notes tied to 8th notes (followed by an 8th rest). Since Goldenthal's score is overwhelmingly atonal or non-tonal in nature, you will not find a referencing of this two-note tonal section of the Agnus Dei. A tonal composer such as Bernard Herrmann probably would've gravitated towards that two-note highlight, especially since the half-diminished seventh was his favorite seventh chord.

At any rate, unfortunately you will not always be able to depend of the written full score (at least the 332 page version I saw) for a thorough guideline or recipe of how the complete music/soundscape was generated in the final product as heard in the movie. In fact, one cue towards the end of the picture when the creature exploded after being sprayed with water (12M5 "Hello I Must Be Going") is missing the brass and percussion section that were also playing. Some cues were not used in the theatrical release. The orchestrators listed in the end credits are Goldenthal himself and Robert Elhai. The credits failed to mention Dennis Dreith who at least did 11M2/12M0 ("It's Started—Part II"). The complete orchestrated score was non-transposed ("Concert Score or "C" score). I find this trend in many of the "newer" generation of orchestrators (including Horner scores) except for many of the John Williams' full scores and perhaps Goldsmith. Except for the Dreith cue, none of the other cues gave the identification of the orchestrator. Generally Goldenthal's handwriting is bolder and bigger; Elhai's is smaller and sometimes fainter (reminds me somewhat of Friedhofer's style of writing!). Goldenthal has a far more pronounced mezzo-forte (*mf*)—almost like *mf* or *mf*. You find that in the 2M4 cue ("Morgue/The Autopsy"), for instance. Another clue is the type of full score paper used. It appears Elhai used Judy Green Music P-554 a lot with most of the instruments already stenciled in. This includes the 1M1 "Main Titles" and many of the cues towards the last third of the movie at least.

As an audio reference, I will be using the nine-disc dvd collector's edition of the Alien Quadrilogy. Disc 5 contains both the theatrical release (T.R.) and the special edition (S.E.) versions. You will need both in order to hear music (and scenes) cut out in the theatrical edition. Predominantly I will be referencing the theatrical edition.

1M1A [Main Titles] Quarter note = 60. 13 pages, 70 bars. Note: There is no time signature indicated but obviously it is C (4/4) time. There is no Bar 1 tempo-marking on the full score either. Again this full score is <u>not</u> transposed. For example, in Bar 27, both the oboe and clarinet I are written Line 2 F# whole note tied to whole note in 4/2 time. I noticed this trend in the more recent composers (including James Horner) where the orchestrators opt in most cases to write a "C" (concert) full score. The "oldies" such as Herrmann, Steiner (M. Cutter orchestrating) and most others in the Golden and Silver Ages of film music had their full scores transposed. In this case just given, clarinet I would still *sound* Line 2 F# tied whole notes but they would be written as Line 2 G# tied whole notes. Personally I prefer the classically trained practice of transposing the full score (Bb clarinets and trumpets, horns and english horn in F, and so forth). It prevents confusion and occasional awkwardness of notating (such as for the low contrabasses).

This is a largely moody atonal cue. After the initial 20th Century Fox fanfare and electronic variation towards the end, we come to Bar 1 [dvd 00:00:23 in the T.R.).The bass drum sounds *f* (forte) a quarter note (notated on the bottom space of the staff) and rinforzando-marked (> symbol underneath the note). The Tam-Tam sounds *p* (piano) a quarter note as well (also located on the bottom space of the staff). The *div a 3* CB (basses or contrabasses) are bowed trem *f* > *(dissipate gradually)* >. They sound Great octave E/F#/G whole notes bowed trem (repeated next bar but gradually decrescendo). This mildly dissonant mini-cluster is the M2 interval (E-F#) and the m2 interval (F#-G), with the E to G interval a simple m3 (minor third) interval. At the end of Bar 2, two clarinets ("not in sync") start to play a series of 8th notes thru Bar 8. Clarinets play small octave Bb to A to Cb notes, repeated throughout. The bass clarinet in Bar 3 plays *p* small octave A-Bb-B 8th notes, repeated throughout. The flutes play also. I wrote "play" but you do not necessarily *hear* these instruments in the movie but perhaps the intent was to help create an unsettling effect on a subliminal level detected by the ear.

Anyway, you *do* hear the violins and violas in Bar 5 (dvd 00:00:41 T.R.). After a quarter rest in Bar 5, violins I and II sound *pp* Line 2 F dotted half note tied to whole note next bar and tied to (Bar 7, start of page 2 of this cue) half note, and then a wavering *gliss* line to adjacent F# half note tied to and decrescendo hairpin to (Bar 8) half note decrescendo. Violas in Bar 5 play small octave F/Bb (P4 interval) dotted half notes tied to whole notes next bar and tied to half notes in Bar 7 followed by a *gliss* to F#/B half notes decrescendo in Bar 8 up to Line 1 G# half note, etc. Contrabasses return in Bar 7 but now *div a 4* bowed trem *pp* < *mf* > on Great octave E/F/G/Ab whole note cluster. The clustering is becoming increasingly dissonant, a dissonant build, so to speak. The bottom to top note interval is [E-Ab] is the d4 interval (diminished 4th). After a half and quarter rest in Bar 7, trombone III enters in playing a series of "6" sextuplet 16th note figures in special effect. The handwriting direction is rather difficult to read but it states "harmon mute, no stem" and well as the direction, "hand over bell." Goldenthal wanted to create a different sound for the trombone, perhaps more "alien" than it is used to (considering the nature of this movie!). So it plays Great octave E-E 16ths (followed by a sextuplet value 16th rest) to E-E 16ths (followed by a 16th rest) *p* < to Bar 8 with four more such "6" figures to (Bar 9) three such figures decrescendo hairpin followed by what is supposed to be a quarter rest mark (the orchestrator tended to forget little details like this, I noticed).

In Bar 8, after a quarter rest, top staff horns (I, III, V, VII) are *a4 not in sync* sounding *pp* Line 1 F# dotted half note followed by a wavering horizontal line thru Bar 21. This suggests to me a form of pitch bending effect or tone oscillation although the composer and/or orchestrator forgot to specify it clearly. Frankly I find this lack of sufficient attention to details on a full score a bit irritating and at times frustrating (this especially applies to the lack of the "voices" line). Bernard Herrmann would not tolerate this, especially since he orchestrated his own scores. After a half and quarter rest in Bar 8, altri horns (bottom staff II, IV, VI, VIII) play Line 1 F# quarter note followed by a wavering line across through Bar 21.

Skipping slightly to Bar 15 (dvd 00:01:17 T.R. and also S.E.), we first hear the voices—although, as I have already noted, you do now see this line written on the full score. I find this decision by the orchestrator to omit this line rather incomprehensible, unless this version of the Main Titles was an early one (and Goldenthal added the voices later as a separate track). Flute I, however, may indicate what the voices are singing, at least initially. The flute sounds *p* (and *very pale non vib*) Line 1 B half note legato slur down to F# half note. I don't really hear the flute distinctly because the voices drown it out. The contra Bassoon plays *pp* Contra-octave Bb whole note tied to whole notes next two bars (decrescendo hairpin in Bar 17). Violins I (top staff) also play Line 1 B down to F# half notes (silent next bar) while violins I bottom staff play Line 1 F# whole note tied to whole note next bar. Violins II play Line 1 Bb (not B natural and violins I) whole note tied thru half of Bar 20. Violas in Bar 15 *sul G* play small octave B half note to F#/B half notes (silent next bar). Celli play Line 1 Bb whole note tied to next several bars. After a half and quarter rest in Bar 16, CB play Great octave and Line 1 Bb quarter notes *sul pont* tied to whole notes next two bars. After a half and quarter rest in Bar 17, the bass drum sounds a quarter note. After a half rest in Bar 17, the flute plays (dvd 00:01:27) Line 1 B half note legato down to (Bar 18) F# dotted quarter note to G# 8th tied to half note and tied to half note next bar. Basically it (and the voices) are singing a three-note pattern, "Ag-nus Dei----" After this the flute line does not mimic what the voices are singing, and of course on this written full score you do not see the voices line.

You see Elliot Goldenthal's name billed at, I believe, Bar 25 [dvd 00:02:06]. Violins are unison on Line 3 F# whole note in 4/2 time tied to whole note *p* < down to (Bar 26 in 3/2 time) C# dotted whole note to (Bar 27) D# dotted whole note tied to whole note next bar (followed in effect by a "breath" or rest-break mark) to F# half note. In Bar 30 (start of page 6), the violins are now divisi between I & II. Violins I plays Line 3 C half note to D# whole note and tied to (Bar 31) half note and quarter note to C quarter note tied to half note and crescendo tied to (Bar 32) whole note forte decrescendo and tied to quarter note down to Line 2 B quarter note tied to (Bar 33) half note and quarter note down to G# quarter note tied to half note and tied to (Bar 34) quarter note up to Bb quarter note tied to whole note, and so forth. Note that the violins make note changes at times on the off beats and at times connected to adjacent bars (hemiolas in effect) so that there is no clear rhythmic connection. With other strings playing we find a dissonant C-D# A2 (augmented 2nd) interval overlapping and then other dissonant intonations. In other words, the music expresses the unfolding stressful events happening in Ripley's ship as she and her remaining crew are in cryogenic sleep. The dissonance builds starting

in Bar 37 as there is a dynamic build of instrumentation employed, although the sound levels are *ppp* light. The brass (except the trumpets that are silent here) have the direction, "slowly move up and down the overtone series on pedal Bb," and all of then are "not in sync." This adds considerably to the unsettledness of the musical environment. *Pont* contrabasses are directed "random slow cresc and descres out of sync w/neighbor" notated as Great octave Bb whole note tied to whole notes next several bars with crescendo-decrescendo hairpins (< >). Goldenthal boxes in unconventionally whole notes in each bar for the altri strings. For instance, in Bar 37, *solo* violins II top staff play *ppp* Line 1 Ab/Line 2 Eb whole notes to Ab/Db whole notes encased in a squared box, while bottom line violins II show Line 1 F/Bb whole notes to G whole note squared in, and so forth. Violins I show Bb-A-F whole notes boxed in.

Skipping to page 12 in Bar 64 [dvd 00:04:06 or Chapter 2 at :24] we come to the climax page where the woodwinds and horns play rapid nine-note 32nd figurations "fast as possible." For instance, the flute plays Line 2 F#-G-A-Bb-Line 3 C#-D-E-G 32nd notes played *molto cresc* through the next bar (in 6/4 time). The piccolo joins in with these figurations in Bar 65. The bassoons and C. bassoon play Great octave Eb whole note in 4/4 time in Bar 64 tied to (Bar 37 in 6/4 time) dotted whole note crescendo hairpin to (Bar 66 in 3/2 time, *Maestoso*) Contra-octave B whole note tied to quarter note up to Great octave D# quarter note tied to (Bar 67 in 4/4 time) dotted half note up to B rinforzando quarter note tied to half note and quarter note next bar (starting end page 13) down to D# quarter note tied to dotted quarter note up to B 8th rinforzando-marked and tied to (Bar 69) whole note decrescendo (silent in end Bar 70).

As given, Bar 66 [dvd 00:04:10 or Chapter 2 at :28] is the exultant *Maestoso* short section. On the screen you read the caption of Fiorina "Fury" 161 and its mining occupants of double Y chromosone work correctional inmates. Quarter note = 60. Just previously the first violins were oscillating on Line 3 F# notes wavering line crescendo up to (gliss) a diamond shaped note head at the start of Bar 66 with a downward stem (quarter note) suggesting the highest possible note. Violins II waver on Line 2 F (not F#) notes, while violas play on Line 1 F#. VC/CB play Eb whole notes in Bar 64 tied to a note in Bar 65 and then a steady crescendo gliss up to highest possible note in bar 66 for the VC. CB play *fff* Great octave B whole note tied to quarter note down to D# quarter note rinforzando-marked and tied to (Bar 67 in 4/4 time) dotted half notes, and so forth (see bassoons).

Top staff trumpets in Bar 66 in 3/2 time sound *ff* Line 2 B rinforzando half note to A# rinforzando half note down to F# rinforzando half note tied to (Bar 67 in 4/4 time) whole note decrescendo followed by a crescendo hairpin to (Bar 68) G rinforzando half note *ff* to rinforzando F# dotted quarter note down to D rinforzanfo 8th tied to half note and tied to (Bar 69) whole note > *mf*. Bottom staff trumpets play Line 2 D# rinforzando half note to I believe another D# half note to D half note tied to whole note next bar > < to (Bar 68) Line 1 B half note up to Line 2 D dotted quarter note down to Line 1 A# 8th tied to half note to (Bar 69) B whole note *mf* >. Trombone I plays Line 1 D# to same D# half notes to D half note tied to whole note next bar down to (Bar 68) small octave B half note up to Line 1 D dotted quarter note down to A# 8th tied to half note to (Bar 69) B

whole note. Trombone II plays *ff* Great octave B whole note tied to quarter note up to small octave D# quarter note tied to dotted half note next bar (followed by a quarter rest). Trombone III plays Contra-octave B whole note tied to quarter note up to Great octave D# quarter note tied to dotted half note next bar down to Contra-octave B quarter note tied to half note in Bar 68 and tied to quarter note up to Great octave D# quarter note tied to half note (silent next bar). The tuba is *col* trombone III up to the end of Bar 67. Here the tuba plays Great octave B (not Contra-octave B) quarter note tied to half note next bar and also quarter note up to small octave D# quarter note tied to dotted quarter note down to Contra-octave B 8th tied to whole note next bar. Horns I thru VI play *fff* Line 1 B to A# half notes down to F# half note tied to whole note next bar > < to (Bar 68) G half note to F# dotted quarter note to D 8th tied to half note and tied to whole note next bar. The piccolo plays this two octaves higher. Violins I, after they sound that highest possible quarter note in Bar 66 (followed by two quarter rests) play *fff* Line 3 G rinforzando half note to F# rinforzando quarter note tied to (Bar 67 in 4/4 time) quarter note down to Line 2 A# rinforzando quarter note tied to dotted quarter note to B rinforzando 8th tied to (Bar 68 in 3/2 time) half note down to D rinforzando whole note decrescendo and tied to (Bar 69 in 4.4 time) whole note *mf* >. Violins II are *col* violins I. Violas (treble clef) play this an octave lower register thru Bar 67 with that tied to (Bar 68) Line 1 B half note (followed by a half rest). After a quarter rest in Bar 69, violas play I believe small octave Bb/Line 1 Eb dotted half notes *mp* and tied to whole notes in end Bar 70. The piccolo also plays Line 1 Bb dotted half note tied to whole note next bar. VC in Bar 66 play Line 1 G half note to F# quarter note tied to quarter note next bar, and so forth. CB play Great octave B whole note tied to quarter note down to D# quarter note tied to dotted half note next bar up to B quarter note tied to (Bar 68) half and quarter notes up to small octave D# quarter note tied to dotted quarter note down to B 8th tied to (Bar 69) whole note *mf* >.The timp in Bar 66 sounds Great octave B quarter note (followed by a quarter and half and quarter rest) to small octave D# quarter note, and so forth. The small bass drum sounds a quarter note (followed by a quarter rest) to a grace note to quarter note, and so forth.

Once again there is no tonality here in terms of traditional chords. The cue ends on the simultaneous sounding of B and Bb tones except for the final bar (Bb/Eb dyad). The *Maestoso* three-note pattern of dyads is essentially consonant, however. We find the m6 interval (D#/F) to stable P5 interval (D#/A#) and M3 interval (D/F#). No tonality per se, once again, but certainly a consonant sonority, so to speak.

In what I will call 1M1A [Doctor Finds Ripley] that you find in Chapter 3 of the Special Edition, these scenes were cut from the theatrical release. The dynamic music heard starting at 00:05:54 when Clemens rushes Ripley in his arms to the facility will be heard in the theatrical release as 11M2/12M0 "It's Started—Part II." Nice Goldenthal blast of music! As a side note, it would be very advantageous if he was hired to do the next *Star Trek* movie, the expected sequel to the popular new "young" versions of the beloved "old" characters.

1M1 B [In The EEV] 10 pages, 34 bars, quarter note = 45, 4/4 time. Dvd location: 00:05:28 or Chapter 3 at :43 Theatrical Release.

You *will*, however, very briefly find traditional tonality in this second cue of the theatrical release (but the actual second cue seen in the Special Edition is when Doctor Clemens, during his walk on the beach, discovers Ripley's vehicle). The mix of the sound effects and dialog here is terrible. You can barely understand or hear what the men are speaking at the start of this Chapter 3. The music itself even seems to cut off at a certain section. Fortunately you are able to hear the music clearly at the 00:07:19 point in the dvd when you witness the beautiful planet scene (sun setting), Bars 32-34.

The opening of the cue is again showing the boxed-in whole notes of violins II bottom staff and violas. We find Line 1 D/G whole notes to Eb/Ab down to C/F down to B/Eb of the bottom staff violins *mp*. Violas are Line 1 Eb/Ab to B/unclear) to D/G too A/D whole notes rectangularly boxed in. Violas are given the direction "molto legato—stagger.." and the rest is faintly written in my copy. Violins I and top staff violins II are *non-vib con sord*. Divisi violins I play *pp* Line 3 C/D rinforzando dissonant seconds whole notes. After a half and quarter rest, top staff violins II play Line 3 Eb quarter note tied to whole note next bar. After a half rest in Bar 1, the piano plays *pp* < *f* >*p* a steady series of I believe 32nd note dyads Line 3 C/D. After a half and dotted 8th rest, the harp plays *mp* (although you can not really hear it in the movie) Line 1 A#-Line 2 C-D-Line 1 B-Line 2 Eb-G#-Line 3 C-Line 2 B-Line 3 D crescendo 32nd notes. After an 8th rest, clarinet I plays *mf* Line 3 C grace note to D 8th tied to 8th, and so forth. After a half rest, the piccolo plays *mp* "6" 16ths Line 2 D-F-F#-G-A-B to Bb-A-Line 3 Eb-Db 32nd notes tied to 8th, and so forth. After a half and dotted 8th rest, clarinet II is *col* the harp.

Skipping to Bar 32 (00:07:19 dvd) with the sun setting planetary scene, top staff violins play *mf* Line 1 Bb/Line 2 Eb whole notes tied to whole notes next bar and tied to (end Bar 24) half notes (followed by a half rest). Bottom staff violins I play Gb/Line 2 Cb half notes to F 8th to Gb dotted quarter notes as well as Bb half note, and so forth. Violins II play Bb/Line 2 Eb whole notes tied to whole notes next bar and to half notes in Bar 34. Violas play Line 1 Gb/Bb tied notes as given. Horns II-IV (bottom staff) play *mp* Line 1 Gb/Bb tied notes. The piccolo plays *mf* Line 2 Gb half note legato to F 8th to Gb dotted quarter note tied to (Bar 33) 8th note to F quarter note to Gb 8th tied to half note to (end Bar 34) F 8th to Gb dotted quarter note (followed by a half rest). The bass clarinet in Bar 33 plays forte small octave D whole note tied to half note next bar (followed by a half rest) while the C.B. clarinet plays an octave lower register. The bassoon and C. bassoon and tuba play Great octave D whole note in Bar 33 tied to half note next bar.

So initially in Bar 32 we have the combined notes of Cb/Eb/Gb/Bb or the C-flat major seventh chord (though not in root position). The final two bars suggest (despite the wavering notes of bottom staff violins I) the Eb minMaj 7th tonality (Eb/Gb/Bb/D). Enjoy this very brief instance of tonality that is fitting of Goldenthal to do since you are viewing a rather nice sunset scene

1M2/2M0 [Survivor] *Misterioso* in 4/4 time, 4 pages, 22 bars. Quarter note = 48. Dvd location: 00:08:18 or Chapter 4 at :44 T.R.; S.E. location 00:10:58. Scene: There is in effect a town hall meeting amongst the inmates regarding the female survivor

(Ripley). Note: Unless the music is dialed down so low that you cannot here in from Bar 1, it appears the music actually starts on Bar 4.

In Bar 3, the non-transposed horns in the bass clef play Great octave G/small octave D (strong & stable P5 interval) whole notes *pp* tied to whole notes thru Bar 7 and tied to half notes in Bar 8 in 2/4 time. Top line VC play *p* small octave D whole note tied to whole note next bar tied to quarter note in Bar 5 to Eb to C down to Great Bb legato quarter notes to (Bar 6) D whole note tied to quarter note next bar to F down to C to Bb legato quarter notes to (Bar 8 in 2/4 time) D half note. Bottom staff celli in Bar 3 play Great octave G whole note tied to whole notes next two bars. In Bar 6, they resound G whole note tied to next bar and then play G half note in Bar 8. Top staff CB in Bar 1 play *p sul pont harmonic glisses* starting Great octave G whole note (but then notated with an ascending to descending arch with unspecific note heads above (maybe 10-11) with an arrow line up to the end of Bar 4. Bottom staff CB play *p* Great octave G whole note tied to next two bars and tied to 8th note in Bar 4. The muted trombone(s) in bar 5 play (as the VC) small octave D-Eb-C-Great octave Bb legato quarter notes to (Bar 6) D whole note, etc. Violas play this an octave higher register.

After a quarter rest in Bar 6 (dvd 00:08:27), the piccolo is quite noticeable even at *pp* playing two 16th note legato figures Line 2 G down to D-D down to Line 1 G (connected as a figure by two crossbeams) up to another such figure (followed by a quarter rest). After a quarter rest in this bar, violins II in harmonics (tiny circle above each note) play Line 1 C down to small octave Ab 8ths (crossbeam connected) back up to C 8th down to Ab 8th tied to quarter note. After a quarter rest, violins I play Line 1 G/Line 2 C dotted half notes in harmonics. At any rate, this is a minor cue in the whole scheme of the score, rather neutral in nature.

Skipping a cue or two….

2M3 New [The Dog] C time, 8 bars. Dvd location: Chapter 6 approximately 14:23 (I believe a section was dialed out). The instrumentation is simply a "steel cello," normal celli and CB. In Bar 1, the steel cello plays small octave C/Eb half notes legato to (Bar 2) Great octave B/small octave Eb whole notes. In Bar 4 (Bar 3 is silent), we find Line 1 C/Eb whole notes to (Bar 5) small octave B to A half notes (as well as that tie to Line 1 Eb whole note). VC/CB then are soli in Bar 6 in 3/4 time playing largely a string of chromatic ascending notes mf Great octave Ab dotted half note to (Bar 7) Bb half note to small octave C half note to (end Bar 8) Db whole note held fermata. End of cue.

2M4 [In the Morgue] 4/4 time, 38 bars. Quarter note = 54. Dvd location: start of Chapter 7 or 00:14:42; also 00:16:43 special edition. The *stopped* horns play essentially a non-tonal series of whole notes *mf* >. We find Great octave G/Bb/small octave Eb/G/B/Line 1 C/Eb tied to quarter notes in Bar 2 (followed by a quarter and half rest). The clarinet plays *mf* Line 1 C whole note tied to quarter note next bar, while the bass clarinets play what would *sound* as Great octave Db/G whole notes tied to quarter notes next bar. This is one of the reasons I dislike Concert "C" scores. The written lowest range of the bass clarinet is essentially or practically the small octave D [written E when

transposed]. The Db is possible on the bass clarinet and would be written small octave Eb, and the E would be written F#. Since the bass clarinet *sounds* an octave lower than the clarinet, then the orchestrator in a "C" score would write the lowest Db note as a Great octave Db in the bass clef. The bassoons play Contra-octave B and Great octave Bb whole notes tied to quarter notes next bar. Note the ambiguity of "tonality" here in this rather stressful scene in the morgue. The C. bassoon plays Great octave Eb whole note tied to quarter note. Two trumpets in straight mutes play small octave B/Line 1 Eb whole notes tied to quarter notes next bar. Trombone I plays small octave Eb dotted quarter note down to Great octave B 8th tied to 8th to C dotted quarter note tied to (Bar 2) 8th note down to B quarter note up to small octave Eb 8th tied to 8th down to C dotted quarter note. Celli play the same. In Bar 2, after an initial quarter rest, violins I *sul E* play *mp* Line 3 E dotted half note, while violins II play Line 1 C/F dotted half notes.

Later the "kb" (keyboard or piano) plays a sensitive passage as Ripley checks out Newt's dead body. The piano is solo *gently* and *molto rubato* and *legato*. In 12/8 time, the bottom staff plays B quarter note to B 8th to B-B-B dotted quarter notes to (Bar 12) B-B dotted quarter notes to B dotted half note. The top staff (right hand) plays E legato down to C back to E 8ths (crossbeam connected) to E dotted quarter note to another such four-note figure, and so forth. Nice nostalgic touch by Goldenthal. Next we'll skip…

3M1 [Outbreak of Cholera] 4/4 time, 15 bars. Quarter note = 72. Dvd location: 00:20:56 or Chapter 7 at 06:13; also 00:23:31 S.E. or Chapter 7 at 6:59. Instrumentation: clarinet, alto sax, harp, muted violins, muted violas, and *solo* viola. Scene: A 'taking" cue in which the two heads of the facility speak with Clemens and Ripley.

Violins I (top line) play *non vib* and I believe forte Line 4 [written Line 3 but *8va* above] D whole note tied to whole notes thru Bar 4 and tied to dotted half note in Bar 5. Bottom line violins I in this divisi structure enter in Bar 3, after a half rest, to play Line 3 A half note tied to half note next bar to G half note tied to half note next bar (followed by a half rest). Violins II play Line 2 D/G whole notes tied to whole notes thru Bar 4 and tied to half notes next bar. After a half rest, violas (top staff and in the treble clef) in Bar 2 play *f* and *non vib* Line 3 C# half note tied to whole notes thru Bar 7. After a half rest in Bar 2, bottom line violas play Line 1 C#/F# half notes tied to whole notes thru Bar 7. After an 8th rest in Bar 2, the solo viola plays *p* Line 2 D 8th tied to what actually looks like just a black note head (no stem) followed by a wavering line thru Bar 4. Not sure what Goldenthal was doing here except perhaps pitch bending. I wish he had made it clear. After a quarter rest in Bar 1, the harp plays < *mf* a "5" quintuplet 8th figure of Line 1 Bb up to Line 2 Fb up to A down to Eb up to Line 3 Cb (crossbeam connected) to Line 2 Bb 16th up to Line 3 D dotted 8th let vibrate extending arc line (followed by a quarter rest). After an 8th rest in Bar 2, the alto sax sounds *p* <Line 2 D 8th tied to 16th and again sounding D dotted 8th following by note heads only on Line 2 D line with the direction *bend pitch*. By Bar 5 the clarinet sounds *ppp* special effects notes. For instance, at the end of Bar 4, the clarinet plays Line 2 D 8th with the tiny circle glyph above it tied to 8th next bar followed by a D quarter note with the plus (+) sign above the note to D 8th with the

tiny circle tied to 8th followed by a dotted quarter note with that + sign (normally indicated a stopped effect).

So Goldenthal wanted a rather dry (non-vibrato) effect, detached, uncertain (pitch bending), and other assortments of special effects.

3M2 [Cremation/Funeral] 4/4 time, 18 pages, 80 bars. Quarter note = 110. Dvd location: start of Chapter 8 Theatrical Release; start of Chapter 9 Special Edition or 00:26:30. Scene: Fiery huge furnaces.

The tutti violins (and piccolo in Bar 1) plays descending to ascending 16th note figures Line 3 C-Line 2 Ab-G-Eb (connected as a figure by two crossbeams) down to ascending 16ths C-Eb-G-Ab followed in the second half of this bar by the first two figures, repeated next bar. The piccolo in Bar 2 plays Line 3 C 8th followed by rests. But piccolo II in Bar 2 takes over the run of notes exactly as given by the violins in Bar 2 only. The violas play *ff* "3" triplet value rinforzando-marked quarter notes bracketed small octave C-C-C to C-C-C (silent next bar but replayed in Bar 3). The celli play this pattern on Great octave C-C-C to C-C-C triplet value quarter notes in Bars 1 & 3 as well. The contrabasses play Great octave C whole not *ff* tied thru Bar 12. Bass clarinet and C.B. clarinet play the "3" triplet quarter note figures on Great octave C. Remember this is the *sounding range* given since the full score is not transposed. Moreover, this bass clarinet is a special bass clarinet with extra keys in order to play below the Db [written Eb] limit. Two bassoons play these "3" triplets quarter notes on Great octave C while the contra bassoon plays Great octave tied whole notes. The tuba plays tied Great octave C whole notes as well as the contrabass trombone III. The timp beats *ff* (*soft mallets*) on the "3" triplet value quarter notes in Bars 1, 3, etc. The piano plays forte on Great octave and small octave C-C-C to C-C-C triplet quarter notes as well.

Goldenthal reinstates tonality in this cue initially. The violins and piccolos in effect (horizontally, not vertically) play what can more easily be construed as the Ab maj 7th chord (Ab/C/Eb/G) in arpeggio fashion, although the other instruments (tied whole notes and triplet quarter notes) play on C. If C were the intended root tone, then we would have an altered C minor sixth (C/Eb/G/Ab instead of C/Eb/G/A) or C min b6, so even in tonality Goldenthal wants to give the listener "something different."

Skipping now to the *Slower* and quieter section (quarter note = 42) in Bar 31 (dvd 00:28:59 T.R. or Chapter 8 at 01:08), we find violins I initially playing. After a quarter rest, violins I sound *mp non espressivo* Line 3 E dotted half note tied to half note next bar to D half note tied to (Bar 33) half note to C half note to (Bar 34) Line 2 Bb half note. Then they start another legato phrase of Line 3 D quarter note down to Line 2 G# quarter note tied to half note next bar to A half note tied to (Bar 36 at 00:23:29) half note. Then they play G half note tied to (Bar 37) half note to F half note to (Bar 38) F# dotted half note tied to 8th note to F 8th tied to (Bar 39 in 5/4 time) half note and 8th note to F# 8th tied to half note. Back in Bar 32, violins II join in playing (also *mp non espressivo*) Line 2 F whole note to (Bar 33) E whole note to (Bar 34) F whole note to (Bar 35) E dotted half note to D quarter note to (Bar 36) *div* whole notes Line 1 Bb/Line 2 Eb to (Bar 37) A/D

whole notes to (Bar 38) *unis* Line 2 C# dotted half note tied to 8th to D 8th tied to (Bar 39 in 5/4 time) half note and 8th note to C# 8th tied to half note. Back in Bar 34, the violas now add to the strings' layering effect or mild orchestral build. We find violas playing *non espressivo* Line 1 E whole note to (Bar 35) F whole note to (Bar 36), after a quarter rest, D to Eb to F legato quarter notes to (Bar 37) G to A quarter notes to Bb half note to (Bar 38) A whole note tied to (Bar 39 in 5/4 time) dotted half note and also tied to half note. In Bars 38 & 39 those strings temporarily combine into the F# min (F#/A/C#) to D min (D/F/A) back to F# min tonalities during the group eulogy. So you will occasionally find the Goldenthal toe touching of the tonal waters when it suits him in a particular scene—but normally not a complete tonal lap of the Olympic pool! That does not seem to be in his musical nature. After all, he is not Bernard Herrmann or Max Steiner or even Danny Elfman! By the way, Elfman's music tends to be far more "populist" and tonal and perhaps more "easily accessible" than Goldenthal's music that seems to be more sophisticated and complex or at least more experimentally "out there" than Elfman's music.

In Bar 40 (dvd 00:23:49 or Chapter 8 at 01:58 T.R.) in 4/4 time, Dillon (played by Charles S. Dutton) asks why the innocent suffer. The music is fuller here but not necessarily tonal in complete expression. Basically we have the F#/C# whole notes suggesting again the F# minor but with the omitted third. We do have, however, those P4 (C# to F#) and P5 (F# to C#) stable (consonant) dyad intervals. The harp is arpeggiando on Great octave F#/small octave C#/F# and (top staff) Line 1 F#/Line 2 C#/F# whole notes. Horns I-III-V-VII (top staff) play *p* small octave F# whole note [normally in a transposed score it would be written Line 1 or middle C#] whole note tied to (Bar 41 in 2/4 time) half note and tied to (Bar 42 back in 4/4 time) whole note and tied to (Bar 43 in 3/4 time) dotted half note decrescendo hairpin. Altri horns (bottom staff) play Great octave F#/small octave C# tied notes in this pattern. The bass clarinet plays this pattern on Line 1 F# tied notes, while the C.B. clarinet plays it on Great octave F#. Bassoon II and C. bassoon plays this on Great octave F#, as well as the trombone and tuba (and CB). VC play *mp* this pattern on small octave C#/F# tied notes, and violas *sul C* on small octave F# (the orchestrator forgot to insert the sharp symbol). Violins I play this pattern on Line 2 F# (as well as flute I and oboe I). Clarinet I and violins II play *mp* Line 3 C# legato to D down to Line 2 B to A quarter notes to (Bar 41 in 2/4 time) Line 3 C# half note tied to (Bar 42 in 4/4 time) quarter note up to E down to Line 2 B to A quarter notes to (Bar 43 in 3/4 time) C# dotted half note. Flute II plays this an octave lower register. So Goldenthal composed a somewhat lyrical soft phrasing meant to depict the sad scene.

The most significant and poignant part of this cue starts in Bar 48 (*Slower* in 3/4 time) located on the dvd at 00:24:30 (or Chapter 8 at 02:39) Theatrical Release edition. This is the scene when the two bodies (Newt and Hicks) are released into the fiery grave of the mining furnace. The music is beautiful and truly lyrical and touching (and you hear it again at the end of the movie as the self-sacrifice theme when Ripley throws herself into the same fiery pit) but is marred by the director with the cuts of the ugly shots of the baby alien popping out of the tortured dog. This ruined the ambience strongly probable in the fiery "burial" scene. True the dog is an "innocent" as well, considering what Dillon just stated and what he will very shortly eulogize about "a new life" (the alien creature,

unknown to him!) but the director could have edited the material more sensitively or strategically. The music certainly fits the cremation and Ripley's great sorrow but not the jarring dog chest-bursting scenes. So except for the imperfectly decided scene mix, this music and its variation in the 13M1 cue ("You Still Can Have A Life") is probably the best in the score, certainly one of the most memorable and lyrical/touching. Again it is too bad the scene was flawed.

At any rate, violins I and horns I-III-V-VII (top staff) play the haunting lyric phrase *mf espressivo*. We find Line 1 G quarter note to A dotted quarter note to Bb 8th legato to (Bar 49) same Bb dotted half note (these two bars for the violins are repeated in Bars 50-51) decrescendo hairpin to (Bar 52) A dotted half note *mp* and held fermata. Horns in Bar 50 repeat Bar 48 to (Bar 51) Bb dotted quarter note down to F dotted quarter note decrescendo to (Bar 52) E dotted half note held fermata.

Back in Bar 48, bassoons play *mf* Great octave Eb/small octave G dotted half notes to (Bar 49) Great octave G/small octave Bb dotted half notes down to (Bar 50) Great octave Eb/small octave G dotted half notes to (Bar 51) Great octave D/small octave A dotted half notes decrescendo *mp* to (Bar 52) Great octave D/Great octave A dotted half notes held fermata. Back in Bar 48, violins II play *mf espress.* Line 1 Eb dotted half note to (Bar 49) D dotted half note back to (Bar 50) Eb dotted half note up to (Bar 51) A down to F dotted quarter notes to (Bar 52) E dotted half note held fermata. Back in Bar 48, the violas play *mf espress.* Small octave Bb dotted half note (repeated next three bars) to (Bar 52) A dotted half note held fermata. Back in Bar 48, VC/CB play *mf* small octave Eb dotted half note to (Bar 49) G dotted half note back down to (Bar 50) Eb dotted half note to (Bar 51) D dotted half note. IN Bar 52, celli are divisi sounding *mp* Great octave A/small octave D dotted half notes held fermata, while contrabasses play Great octave D dotted half note held fermata. In Bar 49, the harp now plays with the direction "floating freely out of time" (I believe the last word is *time* because the handwriting is not so clear here). We find the harp sounding *mf* 16th notes Line 1 G (rinforzando-marked) up to Bb up to Line 2 D/F (rinforzando-marked) down to Line 1 B to G/Line 2 G/B (rinforzando-marked) to Line 2 D, and so forth into most of Bar 50. The harp returns at the end of Bar 51 thru Bar 52 playing the same ("freely vary rhythm + pitch order, keep steady floating feel"). This time around the harp sounds *mp* Line 1 F# to E# 16ths to (Bar 52) G up to Line 2 E# down to Line 1 F# to E# 16ths, and so on. Except for the unattached harp notes, the fermata-held dotted half notes in Bar 52 are D/A/E. There is no triad per se here, simply D/A and A/E perfect 5th consonant dyads.

Then you get to see more of the newborn Baby IT (alien). In Bar 53 (*Faster*, quarter note = 60), the strings and I believe horns are soli to end of cue. Violins I are *div a16* playing I believe B-E# quarter tones, while violins II are divisi at 16 sounding *p* E-A# (1/4 tone). Violas *div a 12* play A-C# quarter tones, celli on D-F#, and CB on G-A#. Horns play *stagger* breathing. In Bar 57, we have "string glisses al fine." Incidentally, quarter-tone usage is not particularly new or "modern." In 1949 Jacques Halevy used quarter tones in *Prometheus Bound*.

3M4 [Chow Down With The Boys] 4/4 time, 6 pages, 36 bars. Quarter note = 60. Dvd location: start of Chapter 9 theatrical release 00:28:21; start of Chapter 11 special edition (I believe 00:33:11). I like this minimal mood cue. Goldenthal did an effective background music job as Dillon and Ripley sparse words in the cafeteria.

Con sord (muted) violins I are *nonvib* sounding *p* Line 2 B whole note tied to whole note next bar legato up to (Bar 3) Line 3 E whole note tied to whole note next bar (and then silent until Bar 9). Similarly, violins II play Line 2 B tied whole notes to (Bar 3) Line 3 C whole note tied to next bar. After a half and quarter rest in Bar 2, the bass clarinet plays Great octave sounding E quarter note tied to half note next bar (followed by a half rest). After a half rest in Bar 3, horns I-III-V-VII play *ff* small octave Ab/middle C half notes tied to half notes next bar. In effect we have the augmented Ab (Ab/C/E) tonality at the second half of Bar 4, quite a fitting "spacey" or removed-feeling (detached) tonality. This is fitting because Dillon wants to maintain an arms-length "relationship" with Ripley. The horns in this cue have a lonely, melancholy sense about them—and rather Herrmannesque, I may conjecture, not unlike how he used them in *Obsession*. The following deep timbre of descending slow tones of the celli and contrabasses add to this somberness. So, in Bar 4, VC (bottom staff) play *pp* < *mp* > *pp* Great octave E dotted half note down to C quarter note tied to (hemiola again, a favorite device of Goldenthal) dotted half note next bar to Db quarter note tied to (Bar 6) half note (followed by a half rest). Divisi CB play this pattern on both the Great octave and small octave registers. The contra bassoon plays as the celli except that Bar 6 shows a tied of Db to a quarter note (instead of a half note as the VC).

After a quarter rest in Bar 6, the bass clarinet plays Line 1 C dotted half note. After a half rest in Bar 6, two bassoons, *non espres.* Violas and celli (top staff) play *mp* small octave Ab down to E quarter notes legato to (Bar 7, *Faster*) F half note (I believe articulated *mf*) to E quarter note up to Ab quarter note down to (Bar 8) E quarter note to F dotted half note. In Bar 9 (*Rit.* In 5/4 time), violins I return to play Line 2 B dotted half note tied to half note to (Bar 10 *A Tempo* in 4/4 time) A/Line 3 E divisi whole notes to (Bar 11) tied A and also Line 3 D whole notes. Back in Bar 9, violins II (*sul E*) play Line 2 B dotted half note tied to half note to (Bar 10) A whole note down to (Bar 11) Line 1 F/Bb whole notes. You may note that in Bar 11 we have in effect the Bb maj 7th whole note tonality (Bb/D/F/A) although the notes are spaced apart as Line 1 F/Bb/Line 2 A/Line 3 D. So a clear tonality alert here despite what some reviewers have stated (I believe) that this is a strictly atonal or non-tonal score.

After a half and quarter rest in Bar 11 [dvd 00:27:01], the clarinet, bassoons, violas and celli play *mp* small octave F quarter note tied to (Bar 12) quarter note to E quarter note legato up to Ab quarter note down to E quarter note tied to (Bar 13) half note to E quarter note to G quarter note tied to (Bar 14) quarter note (followed by rests). Etc. In Bar 16 [dvd 00:27:16] four horns sound *mp* small octave E/G# whole notes tied to quarter notes next bar legato to G/B dotted half notes tied to quarter notes next bar (followed by rests). Violas and celli play the same exactly (same consonant M3 dyad intervals).

Skipping to Bar 35 (*Rit*), the horns are especially prominent. After a quarter rest, three horns play *p* < small octave B (horn III) and Line 1 D# (horns I-II) half notes legato slurs up to G#/B quarter notes tied to (end Bar 36) whole notes (I believe *mf*) held fermata. The oboe in Bar 35 plays Line 1 G# whole note tied to whole note held fermata next bar. Bassoons play small octave G#/Line 1 E tied whole notes in this pattern. *Con sord* violins play *pp* Line 1 G# whole note tied to (Bar 36) whole note held fermata, while violins II play small octave G# tied whole notes. VC are silent in these two bars. CB since Bar 31 have been tied on Great octave and small octave Ab (enharmonic G#) notes to Bar 35 (whole rest held fermata in end Bar 36).

Tonal alert again: The cue ends on a very nicely sounded E major (E/G#/B) chord. No wonder I like this cue since I overwhelmingly prefer tonal music (atonality and "color notes" for spice or fittingness). Evidently Goldenthal prefers the opposite view in most cases but that's fine.

3M5 [New Haircut?] *Rubato* in 4/4 time, 2 pages, 28 bars. Instrumentation: English horn, piano, strings. Dvd location: 00:28:39 T.R. or Chapter 9 at 02:18; Chapter 12 at 00:08 S.E.[or 00:36:00] So far the special edition is over 7 minutes longer than the theatrical release. Surprisingly for a score like this, we have a key signature—five sharps (B maj/G# min). Nice cue for a fairly cozy, semi-intimate ("getting-to-know-you") scene of the doctor and Ripley alone together in a friendly chat. Two quiet scenes and mellow music in a row. Very nice. This short trend will abruptly end thanks to the ever-growing alien critter.

Violas sound *mp espr* small octave D# whole note tied to quarter note next bar legato to G#-A#-F# quarter notes to (Bar 3) G# dotted half note. Then the violas play A# quarter note legato to (Bar 4) B quarter note down to G# quarter note to A# half note tied to quarter note next bar to G# half note to E quarter note to (Bar 6) F# to G# quarter notes to same G# half note tied to half note next bar (followed by a half rest).

After an 8th rest in Bar 4, the *solo* piano sounds *mf* Line 2 F# rinforzando 8th to small octave G#/Line 2 F# rinforzando quarter notes, and so forth. After a half/quarter/8th rest in Bar 11 [dvd 00:29:14 or Chapter 9 at 02:52] the English horn shows up to play *espr*. Small octave B 8th tied to (Bar 12) quarter note legato to A# up to middle C# quarter notes down to G# quarter note tied to (Bar 13 in 3/4 time) quarter note to A# half note. Right after this is when the good doctor asks, "How do you like your new haircut?" In the end bar in 5/4 time, the violins are held on small octave A#/Line 1 F# notes, violas on small octave B, and celli on Great octave and small octave C#. The English horn plays Line 1 F# half note to E dotted half note held fermata. After a half rest, the piano top staff plays Line 2 F# down to Line 1 E 8ths up to B quarter note to Line 2 C# quarter note held fermata. The bottom staff piano plays small octave A# 8th to middle C# 8th tied to dotted half note with the B dotted half not sounding as well. Combined this would suggest the B maj 11th (B/D#/F#/A#/C#/E) but without the third (D#).

4M1 [First Attack] 4/4 time, 7 pages, 34 bars. Dvd location: 00:30:38 or Chapter 10 at 00:20 T.R.; Chapter 13 at 00:22 S.E. Quarter note = 120. Tunnel scene with

a huge rotating fan down one end. An inmate (Murphy) gets too curious about a discarded slimy skin shed by the alien. Nice effect employed by Goldenthal in this cue of the contrabass clarinet and contra bassoon playing *secco* (dry) 16th and 8th notes staccato. Herrmann would have probably nodded approval of this.

After a half and quarter and 8th rest in Bar 1, the C.B. clarinet sounds *mf* and *secco* in the bass clef written Great octave E staccato 8th [but *8va* underneath so the sounding range of Contra-octave E]. After a quarter and 16th rest in Bar 2, the C.B. clarinet then plays written Great octave F down to Db staccato 16ths (followed by a 16th and dotted 8th rest) to A 16th (followed by a quarter rest), and so forth. After an 8th rest in Bar 2, the C. bassoon sounds *mf secco* Great octave D staccato 8th (followed by quarter/quarter/8th rest marks) up to small octave D staccato 8th down to (Bar 3) Great octave G 8th (followed by 8th/quarter/8th rests) down to C 8th (followed by a quarter rest), and so on. Back in Bar 1, the Deep Drum sounds *p* a staccato quarter note (notated on the bottom space of the staff) followed by rests until the very end of Bar 3 when an 8th note is sounded. After an 8th rest in Bar 2, the bass drum sounds *mp* an 8th note followed by rests. For the piano we read the direction, "roll inside piano w/soft mallets" *mp pedal* followed by a bold horizontal line thru I believe Bar 27. CB *div a4* (two staves) are given the direction *stagger bowing*. Top staff CB sound *sffz pp* Great octave A/Bb whole notes tied to whole notes thru succeeding bars with changes in sound dynamics at spots, etc. Bottom staff CB play this on Great octave G/Ab tied whole notes. In Bar 5, celli *sul pont* sound *ppp* on Great octave G/A whole notes in that bar only, then returning in the second half of Bar 9 tied to whole notes next bar. In Bar 8 trombones II-III play *p* a special *plunger* effect (I believe he meant plunger mute) on Great octave Eb whole note < *mp*. You find a plus sign at the top of the note and then a tiny circle at the end of the bar. Also in Bar 8 the CB are specifically bowed trem indicated *ppp* <.

In Bar 25 the strings (except CB) are sounding quarter tones again just before the first victim is attacked. We see the standard tied rectangular small four-sided boxes (Williams used the same notation in *Close Encounters*). After a quarter and 8th rest here, the tuba is prominent sounding a black triangle 8th note *mp* < tied to triangular half note and similar half note next bar crescendo fortissimo, indicating lowest possible guttural sound! The trombones sound Great octave C/Db/D tied notes in this pattern.

In Bar 29 (*Much Faster* in 4/4 time; quarter note = 160) we come to the actual attack (dvd 00:31:34 T.R.). Don't expect consonance here! Instead you find many tightly packed dissonant intervals (m2, A1, etc) that in combination generate a highly dissonant cluster effect. After a quarter rest, trumpets sound *sffz* sharp Line 2 D/Line 3 C#/D sforzando 8ths ("Ouch!—that must hurt!" scene as the alien attacks!) followed by an 8th and half rest. Flutes play forte Line 3 C/Line 4 C whole notes tied to whole notes next two bars. The piccolo plays this pattern on Line 3 Db whole notes, oboes on Line 2 D/Line 3 Db whole notes, clarinets on Line 3 D/E whole notes, divisi violins I on Line 4 C/Db whole notes, violins II on Line 3 C/E whole notes, and violas on Line 2 D/Line 3 C#. VC/CB pluck special effect 8th notes. The glock, after a quarter rest, sounds *sffz* Line 2 D/Line 3 Db sforzando 8ths (but *dampen immed.*). Bass drums in *different sizes* sound *ff* two 8ths after an initial quarter rest. The piano here sounds *ff* Line 2 D/Line 3 C#/D/E/Line 4 C/Db quarter notes (followed by a half rest).

The jarring music abruptly stops as the victim rolls down the tunnel and hits the fan!

4M2 [Appreciative] 4/4 time, 3 pages, 28 bars. Quarter note = 80. Key signature of five sharps once again. Dvd location: 00:31:54 or Chapter 10 at 01:36 T.R.; 00:39:17 or Chapter 13 at 01:36 S.E. Scene: Ripley awakens, and so does Clemens close to her…

This easy mood music replicates initially what was already heard in the previous cue, "New Haircut." The *espr nonvib* violas play *mp* small octave D whole note tied to quarter note next bar, and so forth (see the first four bars in the previous cue). This time around, however, after a half rest in Bar 1, the muted violins I also play. They sound *pp* Line 2 A# half note tied to whole notes next two bars. After a half and quarter rest in Bar 4, they return to play divisi small octave A#/Line 1 D# quarter notes tied to whole notes next two bars, and violins II here play small octave B quarter note tied to whole notes. Also here the piano enters to play *pp* small octave A#/B/Line 1 D# quarter notes tied to whole notes next two bars. The violas continue their solo passage of notes in the small octave register.

This is a non-tonal yet easy-listening cue. You are not going to find Clemens smoking a cigarette afterwards with Max Steiner's music lushly in the background! Nevertheless it is an agreeable modernistic cue that fits the scene.

4M4 [A Mark…A Burn…] 4/4 time, 1 page, 12 bars. Quarter note = 57. Dvd location: 00:36:52 T.R. The first five bars are empty but the sound effect or electronic tonalities by Goldenthal are used then. The acoustic orchestra (just a harp and violins) start to play at 00:37:12 when Clemens tells Ripley he wants to help (because he's suspicious about those acid burn marks he saw in the tunnel and in the EEV). The *non vib* violins I in 4/4 time in Bar 6 sound *p* Line 3 E whole note tied thru Bar 11 and tied to quarter note in end Bar 12 (followed by rests). After a quarter rest in Bar 7, non-vibrato violins II play *p* Line 3 D# half note tied to 8th note down to Line 2 B 8th tied to (Bar 8, more hemiola or at least syncopation effect of rhythm when you tie note values between bar lines) half note next bar up to C half note tied to dotted quarter note next bar, and so forth. This seems to be a signature device or habitual approach in his music. After a quarter and 8th rest in Bar 6, the harp sounds *mp* < *mf* ascending 8th notes (should be 16ths) Line 1 C#-A# (crossbeam connected but should be connected by two crossbeams) up to Line 2 E-F 16ths up to Line 3 E 8th figure tied to E quarter note. After a quarter rest in Bar 7, the harp sounds harmonics effect (tiny circle about note) Line 2 D# half note tied to 8th down to Line 1 B harmonics 8th tied to half note to Line 2 C half note tied to dotted quarter note next bar, and so forth.

I will skip the 5M1 "Droid/Rape" cues . I did not care much for Goldenthal's polystylistic change for the rape attempt scene. The Droid cue ends on Bar 42 with the piccolo on Line 2 Bb dotted half note held fermata, and violins I *sul* A on Line 1 Bb/Line 2 Eb dotted half notes held fermata. Then the rockish rape attempt music seques in (not in

the written music I researched) that made me cringe when I first heard it (too out of place in this score, too out of character with the rest of the score). Also it appears there may have been a "Clemens Reprimand" cue (4M6) listed on the cue sheets but I did not see the written music. It was not used in the picture—unless it was an electronics track underneath (no acoustic music). I don't know (no inside information here). The same applies to other "cues" such as "Paint It Black-Not" (4MX), "Door Sting" (4M5), and so on. The "That's His Boot" cue (4M3) when Clemens investigates Murphy's demise has acoustic orchestra music but the written music was not included in the score I had researched.

5M2 [Candle Scene] 4/4 time, 14 pages, 74 bars (page 7 missing). Quarter note = 66 initially. Dvd location: uncertain precisely because of the merging of the *Electronics Before* track and the entry of the subtle pianissimo ¼ tone clusters fluctuating ordinary to ponticello. Goldenthal wanted a creepy soundscape for the tunnel candle scene.

In Bar 1, the bass drum and Tam Tam sound a quarter note while the blackened small square note head and stem (quarter note) of the piano is plucked "inside w/soft beater." In bar 2, the strings are ¼ tones: 1st violins on B-E# with the arrow going down; second violins on E-A# with the arrow going down; violas on A-C# with the arrow going up; VC on D-F# with the arrow going up; CB on G-A# with the arrow going up. It is notated with a small rectangular box tied to similar box next bar and to one in Bar 3 with the stem (half note duration) followed by a half rest. Repeat in Bars 5-7. Horns VII-VIII in Bar 11 enter to play small octave C to Great octave B oscillating 8ths and 16ths "hand muted" and "each player vary rhythm slightly."

The first attack there occurs around the 00:44:50 point on the T.R. dvd. This corresponds to Bar 26 (start of page 4) of the written cue and goes full steam in Bar 27 (*Fast, con energico* in 4/4 time, quarter note = 195). Horns and trumpets chaotically "random varied multiple tonguing not in sync w/neighbor." Two trombones are "open and close plunger at random" and also "varied multiple tonguing non-diatonic leaps to highest possible note" (I believe it says that but tough to decipher the handwriting at times!). Trombones III-IV are gliss from Great octave D dotted half note gliss line down to triangular quarter note (lowest possible note). After the violins played fortissimo the highest possible rinforzando-marked quarter note at the start of Bar 27, and after a quarter rest, they play *col legno* with each stand crescendo-decrescendo at random independent of others a series of 16th notes. Clarinets and bassoons play similarly.

The craziness and frantic running stops at Bar 57 (dvd 00:44:09 T.R.). The big black man grabs the flare from the other guy and slowly enters a room. Flutes play *p* Line 1 G/Ab notes with the direction, "oscillate slowly between no more than ½ step higher + lower." Clarinets do this on Gb/Ab notes, and horns I-III-V-VII on Line 1 F#/G/Ab thru half of Bar 59. Two trombones use plunger mutes and play "out of sync" on various Great octave register notes (starting B down to G# 8ths). The tuba plays *p* > Contra-octave G whole note tied to next bar and tied to quarter note in Bar 59. CB are the only strings playing here, bowed trem on Great octave G whole note thru several bars at least.

Violins II and violas return in Bar 60 to play ¼ tones. The big black guy is attacked in Bar 68 [dvd 00:44:49]. Open trumpets I-II-III are fluttered between Line 2 F/G/Ab notes. Oboes and bassoons play fortissimo x-headed 16ths "key clicks coma prima." Trombones play G/Ab/A8ths down to lowest possible 8ths, and so forth.

Goldenthal throws in lots of special effects in his bag of musical tricks!

I will largely skip 5M4 [Bishop Turned On] that runs 32 bars located in Chapter 15 of the theatrical release. More non-tonal, removed-sounding (non vibrato but still "molto legato") notes played by the muted strings, piccolo, oboe, clarinet, and bassoon. There is strong ambiguity of tones, in fact. The cue starts off with violins I playing *p* Line 2 Eb dotted half note and violas on small octave Eb/An whole notes (and VC on Great octave B) but the CB play Great octave E (not E-flat) whole note tied to next few bars. The cue ends with the violas and CB on small octave B but VC on Great octave Bb tones. This tonal ambiguity corresponds somewhat to the ambiguity of the scene: Ripley gets some information from the Bishop droid but still is in the dark about the full facts. She knows and yet she knows not.

6M1 [The Dragon] is a short cue utilizing violins only (acoustically, at any rate, because you hear electronics behind it). A "Synth" in three staves is on the score for reference only. After a half and 8th rest in Bar 4, violins II play *p sul D* Line 1 G dotted quarter note tiny circle harmonics tied to whole notes next two bars and to half note next bar. After a quarter and 8th rest in Bar 5, violins I play *p* Line 1 Eb/Ab (P4 interval) 8ths tied to half notes to (Bar 6) F/Bb (P4) half notes, and so forth. In Bars 9-10, violins II play Great octave B tied whole notes. After a quarter rest in Bar 9, violins I play Eb/Ab half notes to F/Bb half notes tied to half notes next bar to F#/B (P4 interval again).

So we hear once again a rudimentary quartal harmony (notes an interval of fourths apart) consistently applied here, although they are simply dyads and not a three-note "chord" per se. John Williams used quartal harmony in CE3K such as "The First Encounter" cue.

6M3 [Long Sad Story] 4/4 time, 2 pages, 21 bars. Key signature of five sharps. Dvd location: 00:53:58 or Chapter 17 at 02:30. Goldenthal returns up (third time) to the duo theme first heard in the New Haircut cue. Once again the violas play *espr* small octave D whole note tied to quarter note next bar, and so forth. The sad, pensive English horn returns as well. Unfortunately for the viewers, this is the last time you will see the good doctor that we have started a bond with as a "good guy." The bad alien destroys the good doctor right after this. Of course we've seen this before—Janet Leigh being killed off relatively early in the movie, *Psycho*.

6M4 [Clemens Dies] 4/4 time, 8 pages, 54 bars. Dvd location: Chapter 18 T.R.; Chapter 21 S.E. More quarter tone effects and random oscillations. Clemens is grabbed by the alien in Bar 17 [dvd 00:56:06 or Chapter 18 at 00:12 T.E.]. The flutes in Bar 16 were on Line 3 C#/D/Eb highly dissonant mini-cluster up to highest possible triangular black note towards the end of Bar 17. After a half rest in Bar 17, trombones play Great octave G/Ab/A/Bb half notes dissonant cluster tied to half notes next bar

fortissimo gliss line down to triangular lowest possible note sforzando-marked (followed by an 8th and quarter rest). Etc.

Shortly we come to that famous scene used many times in Coming Attractions when the alien faces off with the submissive Ripley on the floor [dvd 00:56:25] starting Bar 27. This time Ripley is quiet and does not call the alien a "bitch." Violins II play "highest possible note" *p* as an open triangular shape (dotted half note) tied to whole note triangles thru about Bar 39. Violins II start this on Bar 29, then violas in Bar 33 *mf* and then quarter tones from those violas and also VC/CB in Bar 35. Open horns I-III in Bar 27 play *p* Line 1 F half note tied to whole notes thru Bar 31. Horns V-VII join in at the end of Bar 29 thru lengthier bars, etc. After a half and quarter rest in Bar 28, the 4th trombone plays that guttural lowest sound *mp* triangular quarter note tied to whole note next bar crescendo-decrescendo with the + sign above the quarter note and the open tiny circle at the end of Bar 29. After a half rest in Bar 31, that trombone returns on half note duration triangular head with stem tied to dotted half note triangle next bar < >. In Bar 32 the alto sax comes in to play *mp alt fingerings* of plus-sign special effect notes. Shortly just the VC/CB play as the facility head speaks to the men about "rumor-control" (such as there is no alien monster on the loose!). Etc.

7M1/8M0 [What Are We Going To Do Now] 29 pages, 151 bars. Chapter 20 theatrical release. This is a very long but interesting low suspense "talking" cue as Ripley and the others make plans on how to deal with the alien intruder. Goldenthal in part goes the minimalism route (ala Philip Glass) with the oft-repeated 8th note figures.

In Bar 7 (about 1:01:18) in ¾ time, bassoons/violas/celli play *p* small octave G legato mini-slur down to Eb 8ths back to G-Eb to G-Eb 8ths (these six 8ths are connected by a crossbeam) to (Bar 8) Ab-Eb-Ab-Eb-Ab-Eb legato 8ths to (Bar 9) Bb-Eb-Bb-Eb-Bb-Eb 8ths to (Bar 10) Line 1 Db down to small octave Eb 8ths in this pattern to (Bar 11 in 2/4 time) Db-Eb-Db-Eb again, and so forth. CB in Bar 8 play small octave Ab dotted half note legato to (Bar 9) Bb dotted half note to (Bar 10) Line 1 Db dotted quarter note down to small octave Eb dotted quarter note tied to (Bar 11 in 2/4 time) half note to (Bar 12 in ¾ time) Fb dotted half note. The violas in Bar 13 join in on that repeated 8th note figure pattern.

After a half and quarter rest in Bar 47 (1:02:06) the muted four horns are prominent sounding forte small octave G/B quarter notes tied to whole notes next bar and tied to (Bar 49) half notes to G/middle C half notes tied to whole notes next bar to (Bar 51) G#/B whole notes, and so forth. Violins II, celli and bassoons play the legato 8th note figures in Bar 47 of small octave E down to Great octave B to small octave C to E (crossbeam connected) down to Great octave E up to small octave E down to Great octave B up to small octave E, and so forth.

Skipping to Bar 112 (dvd 1:03:28 T.R.), we come to the same basic pattern encountered in the opening bars of the Cremation scene. Unison violins play *f* > 16th note figures now instead of the 8th note figures previously heard. We find rinforzando Line 2 C down to Line 1 Ab to G to Eb 16ths (connected as a figure by two crossbeams) down to middle C up to E to G to Ab 16ths and then repeat these two figures in the second half

of the bar, and repeat next bar. Violas are *col* the violins. VC/CB sound *f* those same "3" triplet value quarter note figures seen in Cremation. We have all rinforzando-marked quarter notes C-C-C to C-C-C (silent next bar) repeated in Bar 114. The contrabass bassoon plays the same, and also the timp on small octave C. Horns play *ff* small octave C whole note tied to whole note next bar. Trombones play Great octave and small octave C tied whole notes *ff* > *mf*. The snare drum plays *ff* a grace note to triplet value quarter note sounded six times. Three flutes in Bar 112 only play Line 3 C whole note, oboe on Line 2 G, English horn on Line 2 C, and clarinets on Line 2 G. The bass clarinet plays Great octave C sounding range whole note, and the bassoons play (uncertain). So if C is the root, then we again have the C min b6th tonality (C/Eb/G/Ab).

Trombones I-II and horns are prominent starting in Bar 131 [dvd 1:04:09 T.R.] playing a short series of mostly M3 half note intervals thru Bar 133. The immediate scene is a close up of the barrel of flammable liquid being poured and mopped on the tunnel ground. Those trombones and six horns play *mf* small octave G# rinforzando-marked (> symbol above the note) half note to A rinforzando half note to (Bar 132) B to middle C# rinforzando half notes to (Bar 133) D# rinforzando half note tied to 8th note to E rinforzando dotted quarter note tied to quarter note next bar to D half note to F# quarter note tied to half note in Bar 135 to C# quarter note tied to half note.

Back in Bar 131, violins and violas play descending to ascending 16th note figures of Line 2 C# down to A to G# to E (connected by two crossbeams) down to ascending 16ths C#-E-G#-A (connected by two crossbeams) to another such set of 16ths in the second half of the bar (repeated next bar). The tonality is probably intended as C# min b6th (C#/E/G#/A) although conceivably it could be A maj 7th (A/C#/E/G#). The VC/CB, however, play the "3" triplet value quarter note figures (each quarter note rinforzando-marked) on Great octave C#-C#-C# [bracketed) to C#-C#-C# decrescendo hairpin (repeated in Bar 133). Trombones V-VI are *col* the celli and contrabasses. The timp beats this "3" pattern on small octave C# quarter notes. The snare drum beats this pattern as well with two grace notes preceding each three-note figure. Flutes sound *f* Line 2 C# whole note tied to dotted half note next bar and then sound the same C# rinforzando quarter note tied to whole note in Bar 133, and then (Bar 134) Lines 2 & 3 C# whole note tied to half note next bar, and so forth. The oboe plays on the Line 2 C# tied notes. The english horn sounds Line 1 C# whole note tied to dotted half note up to Line 2 C# quarter note tied to whole note in Bar 133. Clarinets play Lines 1 & 2 C# whole notes tied to dotted half notes next bar to unison Line 2 C# quarter note tied to whole note next bar. The bass clarinets play sounding range Great octave C# tied notes. The bassoons and C. bassoon play Great octave tied C# notes as given. Very nice music here, and I like the busy preparations scene to trap the alien. Chapter 20 is one of my favorite chapters.

In Bars 137-144 (scene: Ripley talking to Dillon as they mop the tunnel floor together) the violas take over soli the 16th notes *surla touché* with a tiny horizontal bar across each stem signifying measured tremolo. They play *p* small octave B-G-E-D# 16ths(in effect B-B-G-G-E-E-D#-D# 32nds) to E-G-E-D# and then a repeat of these two figures. In the next bar (Bar 138) the violins return to play *p* small octave B whole note tied to whole note next bar and tied to half note in Bar 140 < *mf* to same B half note tied

to whole note next bar > *p* and tied to whole notes thru Bar 143 and tied to half note in Bar 144 in 2/4 time. Trombones V-VI play this pattern on Great octave E notes. Then violins I and violas play the pattern played soli earlier by the violas.

The cue end in Bar 151 with celli on Line 1 C whole note held fermata, and violins II on Line 1 Eb/G whole notes held fermata. Tonality alert (for those who think this is *just* an atonal score): We find here a simple yet effective (and fitting) C minor triad (C/Eb/G). The scene is a simple low suspense one so it does not need highly dissonant or weird music. The C minor will do quite nicely—and logically considering the focus on the C root of the C min 6th with the flatted 6th.

7M2 [The Explosion] 4/4 time, 14 pages, 55 bars. Dvd location: 1:05:09 (or Chapter 21 at 00:13) T.R.; Chapter 25 at 00:15 S.E.

Violins I are *mf senza vib.* On Line 2 F# whole note tied to dotted quarter note next bar to G 8th tied to half note to (Bar 3) A dotted quarter note to Bb 8th tied to dotted quarter note back down to G 8th tied to (Bar 4) half note [note Goldenthal's preferred rhythmic uncertainly device once again here with the note ties across bars and tone changes not on "normal" beat points—or syncopation] up to Bb half note. In Bar 5 (start of page 2) violins I then play Line 1G dotted quarter note to F# 8th tied to half note and tied to half note next bar. Then they are directed "divisi harmonics sounding 8va" and notated as Line 1 A/Line 2 Eb/Ab/Line 3 C half notes (with the tiny circle above the notes) tied to whole notes next bar.

Back in Bar 1, violins II play *mf senza vib*. Line 2 F# whole note as well but here tied to whole notes next three bars down to (Bar 5) Line 1 G 3whole note tied to half note next bar. Then they play *div. Loco* Line 1 E/G#/Line 2 C#/G half notes tied to whole notes next bar. In Bar 2, violas play *mf senza vib* Line 1 F# dotted quarter note to G 8th tied to half note to (Bar 3) A dotted quarter note to what I think is *supposed* to be a *col* of the first violins—that is Bb 8th tied to dotted quarter note—but the orchestraor wrote it a tone above. I think in his hurry he mistakenly notated as violins with the treble clef instead of the alto clef (for the violas). So he goofed up the notes thru Bar 4 but correctly reinstates the proper note in Bar 5, which is Line 1 G whole note (just like violins II) and tied to whole notes next two bars and half note in Bar 8, etc. In Bar 2, celli play *mf senza vib* and *sul A* Line 1 F# whole note tied to whole notes thru Bar 15. In bar 1, the *solo* clarinet plays *mp* Line 2 F# whole note tied to dotted quarter note next bar, and so forth (see violins thru Bar 4 only).

With the actual impact explosion [dvd 1:06:11 or Chapter 21 at 01:13 T.R.] we come to Bar 16 (*Twice as fast* in 4/4 time). The bass clarinet sounds *ff* on sound range Great octave E rinforzando whole note tied to quarter note next bar (followed by a quarter and half rest). The bassoon plays *ff* on small octave E tied notes in the same pattern, and C. bassoon on Great octave E. Trombones I-II sound this on small octave E tied notes while the bass trombone flares it on Great octave E (as well as the tuba). Contrabasses are divisi on both Great octave and small octave E rinforzando-marked whole notes tied to quarter notes *ff thru-out*.

Violins I (top staff) are given the directionless direction: "non accented. 16th note patterns on given pitches—any order." This is notated as blackened note heads (no stems) on Line 2 E/F in a rectangular box encasing the whole staff to (Bar 17) E-F-G note heads and then midway on E-F-E-C# and then E-F to (Bar 18) E-F-G, etc. Violins I (bottom staff) and also violins II play *ff thru-out* Line 1 E-G#-A 16ths to now rinforzando-marked Line 2 C# 16th to the next 16ths figure of Line 1 A 16th to now rinforzando-marked Line 2 C# 16th down to Line 1 A rinforzando 16th up to (non-rinforzando) C# 16th down to next figure of A-G#-E-G# 16ths to A to now rinforzando A to G# to A 16ths, and so forth. Celli play the same rinforzando 16ths pattern but on different note: small octave C# up to E to G# to A and then G#-A-G#-A to G#-E-C#-E to G#-G#-E-C#, and so on. After a half rest in Bar 3, six horns play *ff thru out* a five-note 32nd grace figure of Line 1 C#-F-G#-A-Line 2 C# up too F quarter note tied to 8th note (followed by an 8th rest) to (Bar 19), after an 8th rest, another such five-note figure to Line 2 E dotted half note. Etc. The cue is too much and too busy to get into but at least I hope I gave the reader an idea of how it was designed. The next cue, "The Aftermath," immediately seques.

8M1 [The Aftermath] *Slow* in 4/4 time, 2 pages, 12 bars. Dvd location: 1:07:17 or Chapter 21 at 02:21. Strings only with a nice layering effect of sonorities.

Violins I in Bar 1 play *mp* Line 3 E whole note held fermata and tied to half note next bar legato to D half note tied to half note next bar to C half note. Violas in Bar 1 play Line 1 A whole note held fermata and tied to whole notes next two bars. After a quarter rest in Bar 2, violins II play Line 2 F dotted half note to (Bar 3) E whole note.

In Bar 4, violins I play Line 2 Bb half note up to Line 3 D quarter note down to Line 2 G# quarter note tied to half note next bar to A half note tied to half note next bar to G half note (you guess it!) tied to half note in Bar 7 to F half note. Violins II in Bar 4 play Line 2 F whole note to (Bar 5) E dotted half note to D quarter note to (Bar 6, now divisi) Line 1 Bb/Line 2 Eb whole notes to (Bar 7) unison Line 1 A whole note tied to dotted half note and 8th note decrescendo next bar (followed by an 8th rest). Violas in Bar 4 play Line 1 E whole note to (Bar 5) F whole note. After a quarter rest in Bar 6, violas then play *espr* D to Eb to F legato quarter notes to (Bar 7) G to A quarter notes to Bb half note tied to whole note next bar and tied to 8th note in Bar 9. Then violas play Line 1 F dotted quarter note tied to 8th to E dotted quarter note tied to quarter note in Bar 10 to F half note to E quarter notes (silent end two bars). Celli and contrabasses finally show up in Bar 7 [dvd 1:07:42] playing *mp* small octave D whole notes tied thru Bar 11 and tied to quarter note in end Bar 12 (followed by a quarter rest and then a half rest held fermata).

After a half rest in Bar 8, the *solo* violin (from violins I) play *non espr* Line 3 Eb half note < *pp* to (Bar 9) G dotted quarter note down to C# 8th tied to dotted quarter note up to Eb 8th tied to (Bar 10) quarter note to G 8th tied to dotted quarter note down to C# 8th tied to whole note in Bar 11 (silent in end Bar 12). Altri violins I in Bar 8 play Line 1 Eb half note up to G quarter note down to C# quarter note tied to whole note next bar (although it is written as a half note with the stem down) tied to whole note in Bar 10 and tied to quarter note in Bar 11 (followed by rests). After a quarter and 8th rest in Bar 11,

violins II return to play *p* I believe (handwriting not entirely clear) artificial harmonics (diamond-shape above notes). So we find Line 2 D# 8th (with the harmonics glyphs above) tied to half note (harmonics glyph above) and tied to (end Bar 12) whole note (with harmonics glyph above) held fermata.

So we have a rather poignant strings passage with implied tonality (such as the A min or A/C/E at the end of Bar 3).

I will skip 9M2 "The Beast Within." You'll hear more ¼ tones there!

9M3 [In The Basement] 4/4 time, 7 pages, 28 bars. Dvd location: 1:14:12 T.R. Scene: Ripley now knows that she has a critter inside her and decides to go down into the basement to confront the alien.

An electronic tonality actually starts the cue (no shown on the written cue). Then VC/CB sound *f* > *mp* Great octave Eb-Eb-Eb-Eb quarter notes (silent next bar) to (Bar 3), after an initial 8th rest, Eb dotted quarter note to Eb-Eb quarter notes to (Bar 4) Eb quarter note (followed by two quarter rests) to Eb quarter note *f* > and tied to 8th note in Bar 5 to Eb quarter note to Eb 8th (followed by an 8th rest) to Eb 8th (followed by an 8th rest), and so forth (just VC/CB until Bar 14). After a half rest in Bar 14 [dvd 1:14:54 with the computer message onscreen "expediting medivac team arrival within two hours") the harp sounds two "7" septuplet 16th note figures Line 1 G-Bb-Line 2 C-E#-F#-A-Line 3 C down to next figure of A-F#-Line 1 G-Line 2 E#-Line 1 Bb-Line 2 C-E. Why Goldenthal chose those particular notes, I don't know. The Bb (solitary flat note) stands out like a sore thumb so at first I thought he was alluding to, say, the octatonic scale (in C it would be C-D-E-F#-G-A-Bb) and five of those notes are there, but I doubt it. Perhaps whim! Then the harp in the next two bars play unusual black note heads without the stems starting with Line 3 Db to C# four times to Db grace note to three C# note heads and then to the next bar. Violins I in Bar 15 play *p* Line 3 C# whole note to (Bar 16) D# whole note tied to dotted half note next bar to E quarter note tied to (Bar 18) whole note and tied to quarter note next bar to D dotted half note tied to quarter note in Bar 20 to E# dotted half note. Violins II in Bar 15 also play Line 3 C# whole note but tied to C# thru Bar 23. Bars 17 thru 20 show the tie as violins I bottom staff but then continue on the next page as violins II.

The cue ends with the VC/CB soli on Great octave D (not Eb as it started) dotted half note held fermata.

10M1 [It Won't Kill Me] 4/4 time, 6 pages, 46 bars. Quarter note = 80. Chapter 25 T.R. Initial instrumentation: contrabass clarinet, 8 horns, Tam Tam. There is also a "Fixed" version (dated 4/13/92) with the exact same pages and number of bars—but I don't initially see any "fixes." Scene: Ripley wants Dillon to kill her. Personally I find this defeatism in Ripley totally out of character (and a flaw in the script) when you consider her resolve and heroism in the previous two movies. I guess she was having a bad day!

In Bar 1, horns I-III-V-VII sharing the same staff play *ppp* small octave E/Ab whole notes *stagger breathing* with an uneven line through Bar 18. Horns II-IV (sharing the middle staff) play small octave F# dotted half note (followed by a quarter rest) to (Bar 2), after a half and quarter rest, F# quarter note tied to (Bar 3 in 5/4 time) dotted half note and "3" triplet value quarter note to E# triplet value quarter note back to F# triplet value quarter note tied to 8th note in Bar 4 in 4/4 time. Horns VI-VIII in the bottom staff play E# dotted half note, and so forth. The Tam Tam sounds in Bar 1 *p* a whole note (notated on the bottom space of the staff). The C.B. clarinet in Bar 4 is *solo* playing *pp* the sounding range value of E Contra-octave E whole note (Great octave E with the *8va* beneath) to (Bar 5) F dotted half note to F# quarter note tied to quarter note next bar) followed by rests). Etc. There is a gradual dynamic build of the orchestra as the suspense slowly rises, wondering if Dillon is actually going to do what he is slowly motioning to do.

Following this scene (Dillon expectedly spares her!) is a long talk scene of Dillon admonishing the survivors.

10M2 [I'm Not One] 5 pages, 30 bars. Dvd location: 1:23:40 or Chapter 26 at 01:31 T.R. The music actually starts shortly after Ripley starts talking.

In Bar 1, *non-vib* Violins I play *p* and *stagger bowing* Line 2 Bb whole note tied to whole note next bar and tied to (Bar 3) quarter note up to Line 3 C dotted half note to (Bar 4) Db whole note tied to 8th note next bar (more syncopated emphasis, as expected) to Cb 8th tied to dotted half note up to (Bar 6) Eb whole note. Violins II play Line 2 Bb whole note tied to whole notes thru Bar 22. After a half and quarter rest in Bar 1, the C.B. clarinet plays *p* Great octave G quarter note tied to dotted half note next bar to Ab quarter note tied to whole note next bar to (Bar 4) A whole note tied to dotted quarter note, and so on. The solo trumpet I plays (Ripley talks nostalgically of the past regarding the alien, and Goldsmith used the solo trumpet with prominence, and so did Horner) the same line as violins I but an octave lower register. After a half and quarter rest in Bar 1, the Tam Tam sounds *p* a quarter note. After similar rests in Bar 2, the small bass drum sounds two 8th notes *p*. Eventually Dillon takes over and gives a sort of pep talk to the men with the orchestra on its unfolding dynamic build. The cue ends on the held orchestra-sized tutti high Bb note, including the chimes on Line 1 Bb dotted whole note in 3/2 time *ff* and rinforzando-marked. The bass drum continues solo for a few more bars.

11M1 [Markers Bait & Chase] Effectively 169 bars of notation. The music actually starts on Bar 11 when the worker yells "C'mon!" to the alien in the corridor. On the theatrical release dvd this is located at 1:27:52. I am not too terribly interested in much of the following chase scenes music but I'll describe a little for the reader.

Goldenthal starts with the forte measured trem on small octave G notes. Upon hearing this I am reminded of what Herrmann did in the opening of cue XXXX of *Obsession.* He too made great dramatic use of the measured trem *Vivo* in Cut time but on middle C notes *ff* of the violins notated as two dotted half notes with a horizontal small diagonal line across each stem and with the "6" above each note. So C-C-C-C-C-C 8ths

played twice per bar (repeated in Bar 2) to (Bar 3) Db measured trem. Violas and celli and CB in the Herrmann cue plucked *pizz* various quarter note.

Anyway, Goldenthal apparently had the same idea in conveying this busy motion scene of men in isolation running down corridors to bait the alien. In Bar 11, the motion is initially notated as G-G-G-G 16ths (connected by two crossbeams) to a G quarter note with two short lines across the stem to a half note with two lines across the stem to (Bar 12) a whole note with two lines above the note with the whole note tied to (Bar 13) a half note. Then the violins I (only) change to Ab half note *sfz* measured tem tied to whole notes next two bars to (Bar 16) Bb whole note *sfz* measured trem tied to whole note next bar to (Bar 18) B whole note *sfz* and so forth. Violins II continue the G whole note trem tied thru Bar 16 (followed by a rest until mid Bar 19). Violas are tied on small octave G trem thru Bar 16, returning in Bar 18 on A whole note trem. Celli are tied to whole note trem in Bar 13 and to dotted half note next bar to F quarter note trem tied to whole note next bar and to half note in Bar 16 (followed by rests until Bar 19).

In Bar 34 (around 1:28:18), violins I are forte *slow vib ¼, portamento* showing a blackened triangle (highest possible notes) with a wavy horizontal line thru Bar 46. Violins II are *molto vib* on this pattern. In Bar 37, violas return to play *slow gliss sfz* on small octave F/A whole notes lined thru half of Bar 41 (highest possible note symbolized by the half note triangle shape), while celli do so on small octave Gb/Bb whole notes. There are then various special effects of instruments thru Bar 55 such as "out of sync, vary rhythms" of the clarinets starting in Bar 43, then random notes of four horns starting in Bar 45, then *col legno* contrabasses *no pitch* 16ths in Bar 51, and so forth. After a half rest in Bar 56, open soli horns IV thru VI play Great octave sounding range of D/E/F half notes *mp* < *ff* tied to dotted half notes next bar, while open horns I-II-III play this pattern on Great octave F#/G/Ab tied notes. Etc. It's too much to get into, this cue. I am not too particularly interested in most of this "chase" filler music!

11M2/12M0 [It's Started: Part II] Orchestrated by Dennis Dreith, who is a composer himself, and orchestrated other scores (including *Jurassic Park* and *Braveheart*). I believe this is the only cue orchestrated by Dennis for this particular score. It is also a "Concert Score" clearly and boldly written on the title page. 4/4 time, 22 pages, 86 bars. Quarter note = 147. Dvd location: 1:32:32 or Chapter 27 at 5:00 T.R. Scene: Outside the mining facility where the Company men have arrived on the ground.

The opening eight bars are quite distinctive. Celli and contrabasses pound *fff* and rinforzando-marked Great octave E whole note tied to whole notes thru Bar 4 and tied to 8th note in Bar 5, and then accentuating D rinforzando 8th tied to dotted half note tied to whole notes next two bars and tied to dotted half note in Bar 8 in 3/4 time. The bass clarinet/C.B. clarinet play the same as the VC/CB. Same for two bassoons and Contra bassoon. The six trombones play this pattern as well but *stagger breathing* and *ff*. The tuba is *clothe* tied E and D notes as given for the VC/CB.

After a half rest in Bar 1, the piccolo sounds *mp* < *f* "3" triplet value ascending legato 8ths Line 2 E-G-A (crossbeam connected) to Line 3 C-E-F (crossbeam connected)

to (Bar 2) G-A triplet value 8ths followed by a triplet value 8th rest, quarter rest and half rests. After a quarter rest in Bar 3, the piccolo plays triplet 8ths Line 2 E-G-B to Line 3 C-C#-D to F#-G-A to (Bar 4) B quarter note (followed by a quarter and half rest). Flutes are *col* violins. Oboe I has the "shakes" *fff*; namely, legato trem between Line 2 E-G whole notes (notated like the fingered trem of the strings) repeated thru Bar 7 and as dotted half note in Bar 8 in 3/4 time. Oboe II plays this pattern on G down to E whole notes.

Four horns (top staff) play *ff* Line 2 E-E-E-E tenuto-marked quarter notes repeated thru Bar 7 and as three quarter notes in Bar 8. Four horns (bottom staff) play Line 2 E to D# to Line 1 B-B tenuto quarter notes to (Bar 2) Line 1 G-A-B-Line 2 C tenuto quarter notes (these two bars repeated next two bars) to (Bar 5) Line 2 E-D-Line 1 B-Line 2 C tenuto quarter notes down to (Bar 6) ascending quarter notes E-F#-G-A up to (Bar 8) Line 2 E-D-Line 1 B-Line 2 C down to (Bar 8) Line 1 E-F#-G. All trumpets are "C." Trumpet I plays Line 2 E whole note tied to whole note next bar (repeated next two bars and in Bars 5-6) to (Bar 7) E whole note tied to dotted half note next bar. Trumpet II is *col* bottom staff horns. Trumpet III plays Line 2 E to D# tenuto quarter notes to Line 1 B tenuto half note down to (Bar 2) G to A quarter notes to B half note (repeated next two bars) to (Bar 5) Line 2 E-D quarter notes to Line 1 B half note down to (Bar 6) E-F# quarter notes to G half note to a repeat of Bar 5 in Bar 7.

The timp beats *ff* Great octave E whole note in Bar 1, returning in Bar 5 (after an initial 8th rest) small octave D rinforzando 8th (followed by rests).

Violins I (or "A" how this particular orchestrator labeled them) plays *ff* descending to ascending "3" triplet 8th figures. We find Line 3 E-C-Line 2 B 8ths (crossbeam connected) to G up to B to Line 3 C (repeat these two figures in the second half of this bar). The Line 3 E 8ths are rinforzando-marked. In Bar 2, violins I continue on rinforzando-marked Line 3 E down to C up to Line 3 E (rinforzando-marked) down to next figure C up to rinforzando marked E down to C up to next three-note figure of rinforzando E down to C down to Line 2 B down to next figure of G up to B to Line 3 C. Repeat Bars 1-2 in Bars 3-4 and also Bars 5-6. Bar 7 repeats Bar 1. Violins II (or "B") sound *ff* contrary motion triplet figures. They play Line 1 G up to B up to Line 2 C 8ths up to next figure of E down to C down to Line 1 B (repeat these two figures in the second half of this bar) to (Bar 2) G up to B down to G to next figure of B down to G up to B down to G-B-Line 2 C to E down to C to Line 1B. All G notes are rinforzando-marked. Repeat Bars 1-2 in Bars 3-4 and Bars 5-6. Violas play four 16th note figures (not triplet 8th figures). They play Line 1 B-Line 2 C-Line 1 B-Line 2 C 16ths (connected by two crossbeams) played 4X this bar and repeated thru Bar 7.

Then you again hear special effects of various instruments (stagger breathing, slow portamento, bowed trem basses, clusters, etc. Celli start to play bowed trem notes in Bar 39 of small octave B-A#-F# quarter notes to (Bar 40) G-F#-D up to B, and so forth. Two bassoons play the same notes legato. After a quarter rest in Bar 49 [dvd 1:34:41] the first trumpet starts to play tenuto and also rinforzando-marked quarter notes Line 2 D-F#-G down to (Bar 50) D up to A# up to Line 2 C# quarter notes down to Line 2 E quarter

note tied to (Bar 51 in ¾ time) quarter note up to A# quarter note down to C# quarter note tied to quarter note next bar, and so forth. Then the strings get rather appassionato.

Enough of this cue.

12M1 [More Bait & Chase] ¾ time, 17 pages, 67 bars of acoustic music. Dvd location: 1:36:17 or chapter 28 at 00:23. Quarter note = 120. Scene: The head-bandaged inmate gets it from the sneaky alien!

Trumpets play *f* < *ff* Line 2 C/C#/D trem (flutter tongue) mini-cluster of dissonant interval dotted half notes tied to next bar to sforzando marked 8ths in Bar 3 for added accentuated punch *sfz*. Violins play the triangular half note value to quarter note value to (Bar 2) dotted half note value triangle (highest possible notes), plus other special effects of the orchestra depicting the unpleasant scene. Then the trumpets, trombones, bass trombone, contrabass trombone, tuba all with the plunger mute play various dissonant interval notes "random cres + dim (*pp* < *ff* > *pp*) varying durations w/occasional flutter tongue." So we have Great octave F#/G/Ab, small octave C/Db, and so on. Ripley shortly tries to prod the alien with a flare.

Enough of this cue.

12M2 [Trap and Dillon] ¾ time, 11 pages, 47 bars. Quarter note = 120. Initial instrumentation: contrabass clarinet, 2 bassoons, contra bassoon, tuba, small bass drum, violas, VC/CB. Dvd location: 1:38:36 or start of Chapter 29. Celli are bowed trem *ff* on Great octave A to G# to E quarter notes to (Bar 2) F-E-C up to (Bar 3) A-F#-E to (Bar 4) E-F-E. CB are bowed trem as the celli but written an octave higher register (small octave register). After two quarter rests in Bar 3, violas play *fff* played in a special bowing effect—but the handwriting is so terrible that I cannot read what it is supposed to be. Starts with an "s" at any rate! It may be "scordatura" or abnormal mistuning of the string instrument for special effect, but I am not sure. At any rate, the violas play all rinforzando-marked 16th notes small octave A-A-A-G# to (Bar 4) E-F-F-E to F-E-F-E down to C 8th (followed by an 8th rest). One problem with the violas: Despite the special effect, you effectively cannot hear it in the dvd with the overriding sound effects (steam hissing, and so forth). The small bass drum sounds *sfz* a three note ruff (two grace notes to quarter note). The tuba plays *f* the same notes as the celli, as also the C.B. clarinet and bassoons. The C. bassoon is *col BS* (contrabasses). The tuba especially has a grotesque sound to the tenuto emphasis.

Later in the cue is an overlaid rockish drums effect or synths mimicking the drums not marked on the written score as Dillon is being mauled by the creature. I found this annoying, out of place, but of course that is only one listener's reaction.

12M4 [Gotcha and Hello] *Maestoso* in 4/2 time, 3 pages, 9 bars. Dvd location: 1:40:40 or Chapter 29 at 2:04. Scene: The molten lead has already been poured over the alien ("Gotcha") but at the end of the bar is an abrupt ending at the hot alien leaps out ("Hello")! Nice "Maestoso" false hope assumed ending, the sort of device first famously used (I believe) by Cameron in the original *Terminator*.

The C.B. clarinet, bassoon, C. bassoon, and tuba sound *ff* Contra-octave Bb whole note tied to whole note (repeated next bar). Trombones IV thru VI play Great octave and Contra-octave Bb tied whole notes. VC/CB play Great octave tied whole notes as given. The bass drum sounds a half note (followed by rests) to (Bar 2) whole note trem. The timp sounds *ff* a three-note ruff on Great octave Bb half note to (Bar 2) the two grace notes to Bb whole note trem roll tied to whole note. The harp sounds written Contra-octave A# [enharmonic Bb] whole note (with the *8va* below) tied to whole note (repeated next bar).

After a half rest in Bar 1, the piccolo plays *ff* Line 2 F half note tied to whole note (repeated next bar). Flutes play Lines 2 & 3 tied F notes. The oboes play Line 2 tied F notes. After a half rest, clarinets sound *ff* Line 2 D/F tenuto half notes down to C/E tenuto half notes to Bb/D tenuto half notes, repeated next bar but an octave higher register. After a half rest, top staff four horns play Line 1 F-E-D half notes to (Bar 2), after a half rest, Line 2 F-E-D tenuto half notes. After a half rest in Bar 1, bottom staff four horns play Line 1 D-C-small octave Bb half notes to (Bar 2), after a half rest, Line 2 D to C to Line 1 Bb half notes. After a half rest in Bar 1, trumpets I-II play *ff* Line 2 E/F half notes to E/D half notes to unison D half note (all tenuto) down to (Bar 2) Line 1 D/F half notes leaping up to E/F to D/E to D half notes. Trumpet III plays Line 2 F half note tied to whole note to (Bar 2), after a half rest, Line 2 D down to Line 1 BB to Bb tenuto half notes. After a half rest, trombones I-II-III play small octave and Line 1 F half notes tied to whole notes (repeated next bar).

In Bar 1, violins I sound *ff* Line 2 F rinforzando half note up to Line 3 F rinforzando half note to E rinforzando half note to D rinforzando half note tied to quarter note next bar (followed by a quarter rest) up to F to E to D rinforzando half notes. Violins II play Line 2 D rinforzando half note up to Line 3 D to C half notes to Line 1 Bb half note tied to whole note and half note while (now divisi) the upper line plays Line 2 D to C to Bb half notes. Violas in the treble clef play Line 1 Bb up to Line 2 F to E half notes to D half note tied to quarter note next bar (followed by a quarter rest) up to F-E-D rinforzando half notes.

In Bar 3, the tutti violins and piccolo and flutes play Line 3 (Line 2 for oboe I) F# half note down to C# half note to Line 2 B half note to A# half note tied to dotted half note next bar up to Line 3 C# quarter note tied to half note to Line 2 B half note tied to (Bar 5) quarter note to A# tenuto dotted half note tied to whole note. Violas in Bar 3 play Line 2 F# whole note (should be two whole notes tied together) tied to next two bars. VC/CB play small octave C# whole note tied to half note to Bb quarter note back to small octave register Cb quarter note tied to quarter note next bar to C# dotted half note tied to quarter note to E# quarter note to F# half note tied to all of next bar. Etc.

12M5-Part I [Hello I Must Be Going] Scene: Ripley frantically climbs to release the valve for the sprinkler system. Dvd location: start of Chapter 30. Note: The written music does not seem to correspond to what is heard on the dvd/movie. You

definitely hear strings playing but no strings are shown on the cue, and so forth. So the written version I researched was a version later abandoned in the movie.

The bass clarinet plays *p* Great octave E whole note in 4/4 time tied to dotted half note next bar in 3/4 time, while C.B. clarinet plays Great octave C tied notes. Bassoons play Great octave D/Eb tied notes, while the contra bassoon plays small octave Db tied notes *p* < *ff*. Horns play sounding range Great octave C#/D/D#/E cluster of similarly tied notes, while trombones play Great octave C/Db/D#/E. The large bass drum sounds a whole note roll tied to dotted half note next bar. Etc. Now to a far more interesting Part II of this cue that was indeed fortunately used in the movie…

12M5-Part II [Hello I Must Be Going] 4/4 time, 10 pages, 40 bars. Dvd location: 1:42:05 or Chapter 30 at 00:48 T.R. This is a very effective and "positive-sounding" cue (for a change!). The character of the music is rather similar to what Goldenthal composed for *Batman Forever* when Batman had to leap down a huge chimney structure to save Robin and the lady reporter falling to their doom. I don't have the official cue title for that one (I believe it's called "Batterdammerung") wbut it was one of my favorite cues in that movie.

However, the written cue for Part II is missing the lines for at least all of the brass section! All we find on the sheets are the piccolo, flutes, oboes, Bb clarinets, bass clarinet, and the strings. No percussion, no brass. Odd.

There is an overlapping structure of how the violins I and II (each with two staves) play the furiously but deliciously descending 16th note figures. In Bar 1, violins I top staff play *f* (first note rinforzando-marked) Line 2 A-G-F-E 16ths (connected as a figure by two crossbeams) down to C-Line 1 A-G-F 16ths to E-C-E-F 16ths to stand alone A 16th (followed by a dotted 8th rest). After a half rest in Bar 2, they continue on Line 2 A#-F-E-D 16ths to C-Line 1 B-Ab-F 16ths to (Bar 3) E-D-E-F 16ths to stand-alone Ab 16ths (followed by rests). After a half and quarter rest in Bar 1, violins I (bottom staff) play Line 2 A-G-F-E 16ths (A is rinforzando-marked) to (Bar 2) C-Line 1 A-G-F 16ths to E-C-E-F 16ths to stand-alone Ab 16ths (followed by rests). After a quarter rest in Bar 3, they continue on Line 2 Ab-F-E-D 16ths to C-Line 1 B-Ab-F 16ths to E-C-E-F 16ths to (Bar 4) Ab stand-alone 16th. Back in Bar 1, after a half rest, violins II (top staff) play *f* Line 2 A-G-F-E 16ths to C-Line 1 A-G-F 16ths to (Bar 2) E-C-E-F 16ths to stand-alone A 16th (followed by rests) They return in Bar 3 on Line 2 Ab-F-E-D 16ths to C-Line 1 B-Ab-F 16ths to E-C-E-F 16ths to Ab stand-alone 16th. After a quarter rest in Bar 2, violins II (bottom staff) play Line 2 A-F-E-D 16ths to C-Line 1 A [I think it should be Ab here] to G to F 16ths to E-C-E-F 16ths to (Bar 3) Ab stand-alone 16th (followed by dotted 8th and two quarter rests) to Line 2 Ab-F-E-D 16ths to (Bar 4) C stand-alone 16th followed by rests. Etc.

Flute I is *col* violins II top staff *(slur all 16ths)* while flute II is *col* violins II bottom staff. Clarinet I is *col* violins I top staff *(slur all 16ths)* while clarinet II is *col* violins I bottom staff.

After a quarter rest in Bar 19 [dvd 1:42:35] the piccolo shows up to play descending 16ths forte Line 3 G-F#-E-C legato to Line 2 A-G-F#-E 16ths to C-Line 1 B-G-F# 16ths to (Bar 20) E stand-alone 16ths (followed by a dotted 8th and two quarter rests) back up to that first figure, etc. After a half and quarter rest in Bar 19, piccolo II plays Line 3 G-F#-E-C 16ths to (Bar 20) the same notes first played by piccolo I as it continued the line originally. After a quarter rest in Bar 20, piccolo III plays the same first three figures. Etc.

Skipping to Bar 32 as the scene winds down, violins I play *mf poco a poco dim* 16th note figures Line 1 G-F#-G-A# to B-A#-G-F# to G-A#-B-A# to G-F#-G-A# to (Bar 33 (start of page 9) B-A#-G-F# to G-A#-Line 2 D-C# to Line 1 A#-F#-A#-Line 2 C# to D-C#-A#-F#, and so forth. Back in Bar 32, violins II play unison B-A#-G-F# to G-A#-B-A# to F-F#-G-A# to B-A#-G-F# to (Bar 33) G-A#-B-A# to G-F#-G-A# to B-A#-G-F# to G-A#-Line 2 D-C#. So there is a two-figure delay of difference between the violins I and II.

Nice cue! Now we save the best for last…

13M1 [You Can Still Have A Life] Note: Bishop actually said, "You still can have a life…" 4/4 time, 12 pages, 47 bars. Dvd location: 1:44:50 or Chapter 31 at 01:41 theatrical release; Chapter 42 at 02:01 Special Edition.

Excellent transcendence cue although I prefer the special edition scene better. The theatrical release with the baby "mother" alien popping out of her chest as she self-sacrifices in her fall down the into the molten lead was a bit too unnecessary. Probably a studio producer wanted it at the last minute! I bet it caused headaches for the composer to have to go back and change it. At the last page of John Barry's *Black Hole* score, Barry writes, "Scatter my bloody ashes over Disneyland." I wonder if Goldenthal had a similar sentiment at the end of the assignment? He certainly sounded a bit sour at the end of the interview provided in the dvd featurette. He stated that "It doesn't sound good to me," referring to the problems he had with the sound effects mix, I believe, and probably the changes he had to make. Personally I would have to agree that the balance was terrible at various places in the movie, especially when you could not even understand what the characters were saying, as well as hindering the enjoyment of the music.

In Bar 1, violins I (and violins II in Bar 1 only) play *non-vib sul tasto* effect Line 2 G# half note *p* tied to 8th note to A# dotted quarter note (initial syncopation here) to (Bar 2) B whole note tied to whole note next bar to (Bar 4) A# half note legato to B quarter note down to F# quarter note tied to (Bar 5 in ¾ time) quarter note to G# tenuto half note tied to dotted half note next bar and held fermata. Violins II in Bar 2 play Line 2 F (natural) to G half notes down to (Bar 3) C# dotted quarter note to D 8th to D half note tied to whole note next bar and tied to dotted half note next bar in 3/4 time to (Bar 6) C# dotted half note held fermata. Clarinet I plays *p espr* the same line as violins I. Starting in Bar 2, clarinet II follows the same line as violins II. Flute I in Bar 2 is *cold non-vib* playing *p* Line 1 F to G half notes to (see violins II but an octave lower register).

In Bar 7 [dvd 1:45:21 T.R.] the tempo-marking is *molto adagio, molto sostenuto* in 4/2 time. Violins I play *mf* Line 1 E whole note down to C whole note tied to (Bar 8 in

2/2 time) whole note crescendo hairpin to (Bar 9 in 4/2 time again) E whole note down to C whole note up to (Bar 10) F3 half note tied to quarter note down to C quarter note tied to whole note. Violins II in Bar 7 play Line 1 C whole note down to small octave A whole note to (Bar 8) Ab whole note crescendo to (Bar 9) C down to A whole notes to (Bar 10) C# half note tied to quarter note down to a quarter note tied to whole note. Violas in Bar 7 play Line 1 A half note to G# half note down to E whole note crescendo to (Bar 8) F whole note crescendo to (Bar 9) G# half note down to small octave E whole note to F half note up to (Bar 10) Line 1 A half note tied to A quarter note (he forgot the tie) down to small octave F quarter note tied to "3" triplet value quarter note to E-D# triplet value quarter notes. Divisi celli in Bar 7 play (bottom line) Great octave A whole note tied to whole note down to (Bar 8) F whole note in 2/2 time to (Bar 9) A tied whole notes to (Bar 10) F# dotted half note up to A quarter note tied to whole note. Top line celli in Bar 7 play small octave A whole note tied to half note down to C half note tied to whole note next bar up to (Bar 9) A whole note down to E to F half notes to (Bar 10) A half note tied to quarter note down to F quarter note tied to "3" triplet value quarter note to E to D# triplet quarter notes. CB in Bar 7 play *mf* small octave A whole note tied to whole note down to (Bar 8) F whole note in 2/2 time to (Bar 9 in 4/2 time) A tied whole notes again to (Bar 10) F# half note tied to quarter note to A quarter note tied to whole note.

The bassoons in Bar 7 play *mf* Great octave A tied whole notes to (Bar 8) F whole note in 2/2 time. The bassoons then are *col* the divisi VC in the next two bars while the C. bassoon is *col* CB in Bars 9-10. After a half rest in Bar 9, clarinets play *a2* small octave E whole note to F half note to (Bar 10) F# half note tied to quarter note to F quarter note tied to "3" triplet value quarter note to E-D# quarter notes. The C.B. clarinet in Bar 10 plays as CB but starting Great octave F# half note tied to quarter note.

TONALITY ALERT: Incidentally, you may have noticed that in Bars 7-8-9-10 you indeed hear classic tonality in classic tertian closed fashion. You hear A minor (A/C/E) chords to (Bar 8) F minMaj 7th (F/Ab/C/E) whole note chord. I guess Goldenthal rightly figured that tonality would serve best in this yearning against hope scene ("you still can have a family" false hope). In Bar 9 you have the A minMaj 7th (A/C/E/G#) to F maj (F/A/C) to (Bar 10) F# min (F#/A/C#) tonalities.

In Bar 11 [dvd 1:45:41] violins I are prominent playing *mp* in 6/2 time descending legato 8th note figures. Nice heart-strings effect here, and rather "classical." We find Line 3 G-F#-E-Line 2 B to G-G#-E-Line 1 B 8ths (all eight notes crossbeam connected as a figure) with this figure played three times. I would gather this would imply the E min/9 tonality (E/G/B/F#). In Bar 12 in 5/2 time, violins I then play on Line 3 A-E-D-C (crossbeam connected) down to Line 2 A-E-D-C (crossbeam connected) back up to those two figures again up to Line 3 A-E-D-C 8ths. Back in Bar 11, violins II and top staff horns (also trumpets I-II-III) play Line 1 E dotted half note to F# quarter note to G dotted half note to F# quarter note to E dotted half note to D quarter note legato to (Bar 12 in 5/2 time) Line 2 C whole note down to Line 1 B to A down to E rinforzando half notes. Bottom staff horns and violas play small octave B up to Line 1 E down to B whole notes to (Bar 12) Line 1 E dotted whole note tied to whole note. Trumpet III in Bar 12 plays

middle C dotted half note tied to whole note. Trombones V-VI in Bar 11 play *mp* Great octave G/small octave E whole notes up to B/G whole notes tied to whole notes to (Bar 12) Great octave A/small octave E/middle C dotted whole notes tied to whole notes. VC play as trombones in Bar 11 to (Bar 12) Great octave and small octave A dotted whole notes tied to whole notes. CB play Great octave G whole note up to B whole note tied to whole note to (Bar 12) A dotted whole note tied to whole note. Clarinets play small octave B whole note up to Line 1 E tied whole notes up to (Bar 12) Line 2 C whole note to B-A-E rinforzando half notes. The C.B. clarinet plays as the CB. Bassoons play as the VC up to (Bar 12) small octave E/middle C dotted whole notes tied to whole notes. The C> bassoon plays small octave G 3whole note up to B tied whole notes to (Bar 12) A dotted whole note tied to whole note.

"85" (Aaron) is shot in Bars 13-14. Violins I in 3/2 time play forte Line 3 Ab dotted half note down to D quarter note down to Line 2 Bb half note to (Bar 14 in 2/2 time) B dotted half note decrescendo to Line 2 D quarter note up to (Bar 15 in 3/2 time) Line 3 F# dotted whole note. Violins II in Bar 13 are bowed trem forte on Line 1 G/Line 2 Eb dotted whole notes to (Bar 14) Line 1 B dotted half note non trem. Violas are bowed trem on Line 1 D/Bb dotted whole notes, VC on Great octave D, and VC non trem on Great octave D in Bar 13. Etc.

In Bar 16 (*Slower*), located 1:46:13, we hear the profound pleading passage as Bishop appeals to Ripley that it is a chance of a lifetime. The solo horn plays *mf espr* Line 1 F# half note to G# half note tied to quarter note to A quarter note to (Bar 17) A dotted whole note (repeat these two bars in Bars 18-19). Violins I *sul G* play the same in Bars 16-18 to (Bar 19) divisi A dotted whole note and also Line 1 F# half note tied to quarter note down to E quarter note tied to half note. Violins II in Bar 16 play Line 1 D dotted whole note *mf* to (Bar 17) C# dotted whole note (repeat these two bars in the next two bars). Violas play small octave A dotted whole note (repeated next three bar). Divisi celli play Great octave and small octave D dotted whole notes to (Bar 17) F# dotted whole notes (repeated again). CB play *ossia col vl I* Line 2 F# half note to G# dotted half note, and so forth. Bassoons play small octave F# dotted whole note up to (Bar 17) A dotted whole note (repeated next two bars) while the contra bassoon plays Great octave D up to F# dotted whole notes.

Skipping here, we come to Bar 30 [dvd 1:47:27] in 4/2 time when Ripley is fully engulfed by the molten lead. VC/CB play *ff* Great octave Bb whole note tied to whole note (repeated next bar). The C.B. clarinet/bassoons/contra bassoon/trombone VI/tuba/harp play the Contra-octave Bb tied whole notes (trombones IV-V *col* VC/CB). After a half rest, violins I play descending rinforzando-marked half notes Line 3 F-E-F (repeated next bar) while violins II play Line 3 D-Line 2 Bb-Bb, and violas on Line 1 F-E-D. Remember we heard the same motif at the start of the *Maestoso* 12M4 cue when we thought the alien became a crispy critter!

Skipping now, we come to Bar 41 after a half rest, located at 1:48:28 T.R. The *solo* trumpet returns *p* as work prison Fury 161 is closed down permanently. The trumpet plays Line 2 F to D to Line 1 Bb half notes down to (Bar 42) F to A whole notes to (Bar

43) Line 1 C# whole note. Then both trumpets plays E/G# whole notes to (Bar 44) D/F# whole notes (very nice echoey intonation here). The contra bassoon plays on sustained Great octave F# notes. The timp is rolled on Great octave F# whole notes. VC/CB are bowed trem on Great octave whole notes (CB are only half trem). After a half rest in Bar 41, violins play Line 3 F to D to Line 2 Bb half notes to (Bar 42) F whole note up to A 3whole note down to (Bar 43) C# whole note up to G# whole note to (Bar 44) F# whole note (followed by a half rest) to C# half note up to (Bar 45) G# to F# whole notes to (Bar 46), after a half rest, G# half note down to C# whole note tied to (end Bar 47) a whole note and also tied to a second whole note held fermata and decrescendo hairpin. Violins II play this a register lower in Bars 41-42 to (Bar 43) Line 2 C# whole note to E whole note to (Bar 44) D whole note (followed by a half rest) to C# half note up to (Bar 45) D tied whole notes). Then they are *col* violins I. CB are still trem on Great octave F# but in Bar 46 the upper CB play I believe Line 1 F# tied whole notes. After two half rests in Bar 46, VC play *pp* small octave C#/F# whole notes tied to tied whole notes next bar. The timp is still rolled on Great octave F# whole notes (held fermata in the second F# whole note in end Bar 46). Same for C.B. clarinet. After two half rests in bar 45, the flute plays *p non vib* middle C# whole note tied to whole notes next bar. So we end with a P4 consonant interval (C#-F#). Nice quiet ending.

By the way, there was no End Titles written cue included in the work I researched.

****

Sphere

I also researched this score at Warners corporate during the same period I was also researching other scores (including Goldenthal's *Interview With A Vampire*). However, I wanted to spend more of my limited time (I was on vacation) on the *Harry Potter* scores, and also Goldenthal's IWAV, so I was not able to focus in-depth on *Sphere* as I would have liked. Besides, for some reason, what was pulled for me in large part were the messed-up Parts only, so I would not have enough time to construct a full score by hand from those Parts. At any rate, I have several of the cues or sections of them (and also the Music Cue Sheet) of this movie released February 13, 1998. As a reference source, I will use the official dvd release.

In my initial opinion, the music becomes more dissonant, atonal and "crazy-making" (appropriately) as the plot and characters get more disturbed . Unfortunately I don't have the cues to verify by sight (only by ears!). So it's probably at most a half & half deal with *Sphere*--tonal and atonal, unlike *Alien 3* that is overwhelmingly atonal and weird special music effects. *Alien 3* has very *interesting* music indeed, although I *like* the music from *Sphere* better at spots ("Water Ballet," "Habitat Arrival," "Visit To Wreckage," "Cockpit Part 2," "Sphere Discovery," "Harry Into Sphere," and others). Probably I liked the tonal or tonal-leaning cues and bright sparkly percussive effects, but the purely atonal cues (especially the frenetic cues as the madness unfolds) did not turn me on. The first hour of the movie is the most involving and interesting for me. The rest of the movie overall was too much, too long, too agitated. It should've been tightened

better. I think Goldenthal was really inspired by the first half of the movie (the best half or under), brought out the best from him--the rest was a bit of a chore overall; in effect, "Yes, yes—obligatory music should be inserted here." I read the book. The book was better.

"Main Titles" 2:46 duration (according to the cue sheets). Unfortunately I do not have information on this cue. I may be mistaken but I do not think it was included in the materials pulled for me, even in the Parts. Interesting understated music

"Helicopter To Ship" 3:15 duration. Note: I do not have this cue. Dvd location: starting at 00:02:52

"Ted Meets Barnes" 1:15 duration. Dvd location: starting 00:05:48. I believe here one of the characters asks, "Beth?"

"Medical Interview" 1:05 duration. Dvd location: 00:10:05.

"Medical Interview" (Part 2) 1:14 duration. Dvd location: 00:12:10.

The next cue is actually Mozart's "Horn Concerto No. 3 in E Flat Major, K. 447" 1:10 duration. Dvd location: 00:14:00. Another placement after this is 36 seconds.

"First Look at Spaceship" [Reel 1M5] 1:27 duration. Dvd location: 00:15:47. *Maestoso* in 4/4 time, 6 pages, 23 bars. Quarter note = 60.

Goldenthal himself orchestrated this cue. But while I just gave the dvd location of music starting here, *this* cue is NOT the music in the movie (not used); that is, the cue as written or intended at this placement is not there--but you hear the music at that placement is actually a latter cue (2M3, "Water Ballet"). So the "First Look" cue is actually coma sopra precisely from the "Water Ballet" cue, Bars 1 thru about 46. So Bar 1 starts at 00:15:47 in the First Look cue, and later you hear it again in the official "Water Ballet" cue at 00:20:14. You hear the start of Bar 10 at 00:16:06 and then later in the officially placed "Water Ballet" cue at 00:20:33. I don't know why they did not use the "First Look" cue in the movie because it looks very interesting. This is also not transposed (just as in *Alien 3*). Again, I wonder why all of these orchestrators did a "Concert Score" or "C" score (not transposed) instead? Normally, in the old Golden years and into the Silver years, and even now with Williams, the orchestrators transposed the music to the proper written placement on paper. Why Goldenthal and Elhai do not is a mystery to me (at least in the few scores I saw). I hope it has nothing to do with laziness or convenience and making the copyists do all the transposing for the players! :)

I do not want to spend much time delineating this cue since it was not used here for some reason. Instrumentation: flute II, oboe, English horn, I believe clarinet I, 2 bass clarinets, Contra-bass clarinet, 2 bassoons, 6 horns, 3 trumpets, 3 trombones, tuba, timp,

chimes, glock, harp (pedal set at Cb, D, Eb, F#, G, A#, B; "all Bb = A#; all D# = Eb"), 2 pianos, solo violin, violins I, violins II (believe 10 of them), violas, VC, CB.

The clarinet sounds *mf* small octave G [written G since this is a "C" concert score] whole note tied to whole note in Bar 2. The bass clarinet (written in the atypical bass clef simply because this is a "C" score) plays small octave written G tied whole notes, and the C.B. clarinet plays on written Great octave G tied whole note (in a correctly transposed score, there can never be a *written* Great octave G note!). Both bassoons ("Bsn") play Great octave G whole note *mf* tied to whole note next bar (the same for the tuba and CB). Chimes with "Big Beater" sound a written Great octave G whole note. "Div" (divisi) VC play small octave and Great octave G tied whole notes (so, as you might guess, the centering tone selected by Goldenthal here appears to be G :)! Let's see if G is predominant later into the cue (such as the root note for a common chord or, more likely with Goldenthal, an altered tonality)….To tell you now, yes. The G note foundation is accentuated in the end bar where it appears we have the G aug chord (G/B/D#).

Continuing the first two bars, after a half and quarter rest in Bar 1, horns I-II-III (sharing the same staff) play *mp* Line 3 Bb quarter note to (Bar 2) B quarter note down to Eb quarter note to F# quarter note to D quarter note to (Bar 3) G whole note. Note that if this were a transposed score, the *written* Line 1 Bb quarter note opening this phrase would actually *sound* as the Line 1 Eb note a perfect 5th interval below. So the copyist would need to translate that written Bb note for the horn players as the Line 2 F quarter note above (which is fairly high in the comfortable zone). So for those new students interested in such details when transposing, remember that when you convert the concert "C" note to its proper transposed note, you need to go UP a perfect fifth interval (if you include the note, then 8 steps); if you want to convert the already transposed horn *written* note to know its concert *sound*, then you need to go DOWN a perfect 5th (or 8 semi-tones down if you include the note itself). I am so used to reading a transposed score (normally the case for an orchestrated score) that I find it a bit annoying now to have to adjust constantly for this "C" full score (I have to catch myself, remind myself now & then).

Horns IV-V-VII at the end of Bar 1 plays *mp* written (and sounding) small octave Bb quarter note to (Bar 2) B quarter note up to Line 1 Eb quarter note to F# quarter note down to D quarter note and down to (Bar 3, now in the bass clef) Contra-octave Bb whole note. Of course in a transposed score for the horns, there is no such written note as the Contra-octave Bb! In the comfort easily playable zone (depending on the player!), the lowest is Great octave Bb note [written small octave F transposed]. After a half and quarter rest in Bar 1, trumpets I-II play *mp* Line 1 Bb written (in a transposed score the *written* Line 1 Bb note would sound as Ab below) quarter note to (Bar 2) B down to Eb to F# down to D quarter notes up to (Bar 3) Lines 1 & 2 whole notes *mf*. The third trumpet now plays here small octave G whole note. Flute II plays as the trumpets. So do violins I *mp* to (Bar 3) Line 2 G whole note. Violins II play an octave lower register to (Bar 3) small octave and Line 1 G whole notes. Violas play this pattern an octave lower register (as violins II) to (Bar 3) small octave and Line 1 G whole notes side-bracketed (I

assume double-stopped, not divisi). VC in Bar 3 play Great octave and small octave Bb whole notes, and CB on Great octave Bb as written. The oboe in Bar 3 plays small octave Bb note, and the E.H. on written Line 1 G (although in a transposed score the English horn is converted just as the horns). The clarinet and bass clarinet play on written small octave BB whole note, and the C.B. clarinet on Great octave Bb. Bassoons play on Great octave BB whole notes. The trombones show up in Bar 3 for the dynamic build playing *mf* Contra-octave Bb/Great octave Bb/small octave G whole notes. The tuba also plays Contra-octave Bb here. The timp beats on Great octave Bb/small octave Bb whole notes. The chimes sound on Line 1 G whole note. Piano II plays Contra-octave/Great octave BB whole notes (bottom staff) and (top staff) Line 1 G/Line 2 G whole notes. So now the emphasized ground notes are Bb/G (M6 interval).

Also highlighted or introduced in Bar 3 is the solo violin playing a series of measured bowed trem notes, notated as 16th note figures with a short diagonal slash across each stem (in effect like 32nd notes). Piano I also plays this scintillating effect, as well in separate notes the harp. So we find violin I sounding *mf* (probably emphasized with a mike and audio engineered) Line 3 Eb-Cb-Line 2 Bb-G 16ths (connected as a figure by two crossbeams, and don't forget the slash marks on the stems) played 4X in this bar. These figurations may be intended as the Cb maj 7 # 5 (Cb/Bb/G/Bb, augmented maj 7th) or it might actually be intended by Goldenthal as Bb maj 6 b 6th (Eb/G/Bb/C) a chord that I saw in *Alien 3*. I am not sure but it's altered tonality, and altered tonality is still tonality. By the way, the solo violin is indicated in parentheses "with pf no emotion." In Bar 2, the violinist continues on Line 3 Eb-Cb-Line 2 Bb-Line 2 Eb 16ths up to the next figure of Line 3 Eb down to Line 2 G up to Line 3 Cb to Line 2 Bb 16ths up to next figure of Line 3 Eb down to Cb to Line 2 Bb down to I believe Eb 16ths, and so forth. After a 16th rest in Bar 3, the harp (top staff) plays Line 3 Cb stand alone 8th down to stand alone Line 2 F 16th tied to G up to Line 3 Cb 16th tied to 16th down to G 16th (these last four 16ths are connected by two crossbeams) tied to G 16th up to Cb-Cb 16ths down to G 16ths again (connected by two crossbeams) to another such four-note figure with that end Line 2 G 16th tied to (Bar 4) 16th up to Cb-Cb 16ths down to Line 2 Eb 16th (these four notes are connected by two crossbeams) with that Eb 16th tied to next figure's 16th up to G-G 16ths up to Bb 16th tied to next figure of Bb up to Cb-Cb down to Eb, and so forth. I think you get the picture. After a 16th rest in Bar 3, the harp (bottom staff) plays Line 1 Bb 8th up to Line 2 Eb stand alone 16ths tied to 16th down to Line 1 Bb-Bb 16ths up to Eb 16ths (these four notes connected by two crossbeams) and two more such figures in this bar, etc. Piano I (top staff) plays *mf* descending 16ths legato Line 3 Eb-Cb-Line 2 Bb-G, and so forth (see solo violin). The bottom staff of the piano (treble clef) plays ascending 16ths Line 1 G-Bb-Line 2 Cb-Eb (connected as a figure by two crossbeams) to three more such figures to (Bar 4) Line 1 F-Bb-Line 2 Cb-Eb to next figure of F-Line 2 Eb-Cb-Eb 16ths (repeat these two figures in the second half of this bar).

After a half rest in Bar 4, all horns play small octave F# up to B quarter notes down to (Bar 5 in 3/4 time) Great octave Bb up to small octave Eb up to G quarter notes down to (Bar 6 in C time) I believe Contra-octave B whole note. Trumpets return in Bar 5 to play small octave Bb up to Line 1 Eb up to G quarter notes to (Bar 6) small octave Bb/Line 1 G/Line 2 Bb whole notes forte. Trombones I-II in Bar 5 play Great octave Bb

whole note while Pos III and tuba plays written Contra-octave Bb whole note. The timp in Bar 6 hits Great octave and small octave B whole notes. Chimes hit on Line 1 Bb whole note. Note the tonal ambiguity with the simultaneous playing of B and Bb tones. After an 8th rest in Bar 4, the glock sounds (rubber mallets) Line 3 Eb 8th tied to half note (followed by a quarter rest). After a quarter and 8th rest in Bar 5 in 3/4 time, the glock sounds Line 2 B 8th tied to half note. After two quarter rests and an 8th rest in Bar 6 in 4/4 time, the glock sounds Line 2 Bb 8th tied to quarter note. In the next bar it is tied Line 2 F# notes. Etc.

You hear clear tonality chords later such as when the brass and strings play whole notes. In Bar 18 you have the B minor (B/D/F#) chord; in Bar 19 you have the Bb min (Eb/Gb/Bb). Bar 17 starts the three bars without the fancy figurations—just predominantly whole note dyads then triadic nature chords.

In Bar 17, horns I-II-III play *ff* Line 1 Gb/Bb whole notes to (Bar 18) D/F#/B (B min 1st inversion) whole notes to (Bar 19) Eb/Gb whole notes to (Bar 20, restart of 16th note figurations) G half note to F# to A# quarter notes to (Bar 21) Line 2 Eb quarter note down to Line 1 G half note to G/Bb quarter notes to (Bar 22) G/Bb/Line 2 Eb whole notes to (end Bar 23) G/B/Eb half notes to B up to Eb dotted quarter notes trill to G/B/Eb 8ths. Back in Bar 17, horns IV-V-VI play small octave Gb/Bb whole notes to (Bar 18) F#/B whole notes to (Bar 19) Eb/Bb whole notes to (Bars 20-21) *col* top horns to (Bar 22) small octave G/Line 1 D/Bb whole notes tied to half notes next bar to Line 1 G up to B dotted quarter notes trill to small octave G/Line 1 D/Bb 8ths. Back in Bar 17, trumpets play forte Line 1 Gb/Bb whole notes to (Bar 18) D/F#/B whole notes. They return in Bar 22 to play < *ff* I believe B/Line 2 D# 8ths up to D#/F# 8ths tied to 8ths to Lines 1 & 2 B 8ths to D#/G quarter notes to (end Bar 23) D/G half notes to D#/G dotted quarter notes to D#/G 8ths rinforzando-marked.

Back in Bar 17, trombones play forte small octave Bb/Line 1 Gb whole notes to (Bar 18) B/Gb (enharmonic F#) whole notes to (Bar 19) Great octave and Line 1 Eb whole notes to (Bar 20) Contra-octave Eb and Line 1 Eb whole notes. Then in Bar 21 the *solo* trombone starts to play the cue's theme or melody line (like the horns almost but counter-melody or counter phrasing) on Great octave B half note up to small octave B quarter note up to Line 1 F quarter note down to (Bar 22) small octave F# down to (unclear because the note head is too large but C or D) up to (end Bar 23) Line 2 G half note tied to dotted 8th note and then another sounding of G 8th. The tuba returns in Bar 19 to play Great octave Eb whole note to (Bar 20) same Eb whole note to (Bar 21) same Eb to (Bar 22) F# dotted half note up to B quarter note down to (Bar 23) Eb half note tied to dotted quarter note and then sounding Eb (enharmonic D#) 8th. The timp in Bar 17 beat Great octave and small octave B whole notes to (Bar 18) B whole notes down to (Bar 19) Eb whole notes, returning in Bar 22 to play Eb half notes up to B quarter notes to (end Bar 23) Great octave and small octave Eb half notes (followed by a half rest). I believe the chimes sound in Bar 19 on Line 2 Eb/Ab whole notes, and then in Bar 22 Eb/Bb dotted half notes to G quarter notes to unclear notes in the last bar. Piano II in Bar 17 play Contra-octave and Great octave Bb whole notes to (Bar 18) B whole notes to (Bar 19) Contra-octave and Great octave Eb to (Bar 20) Eb again.

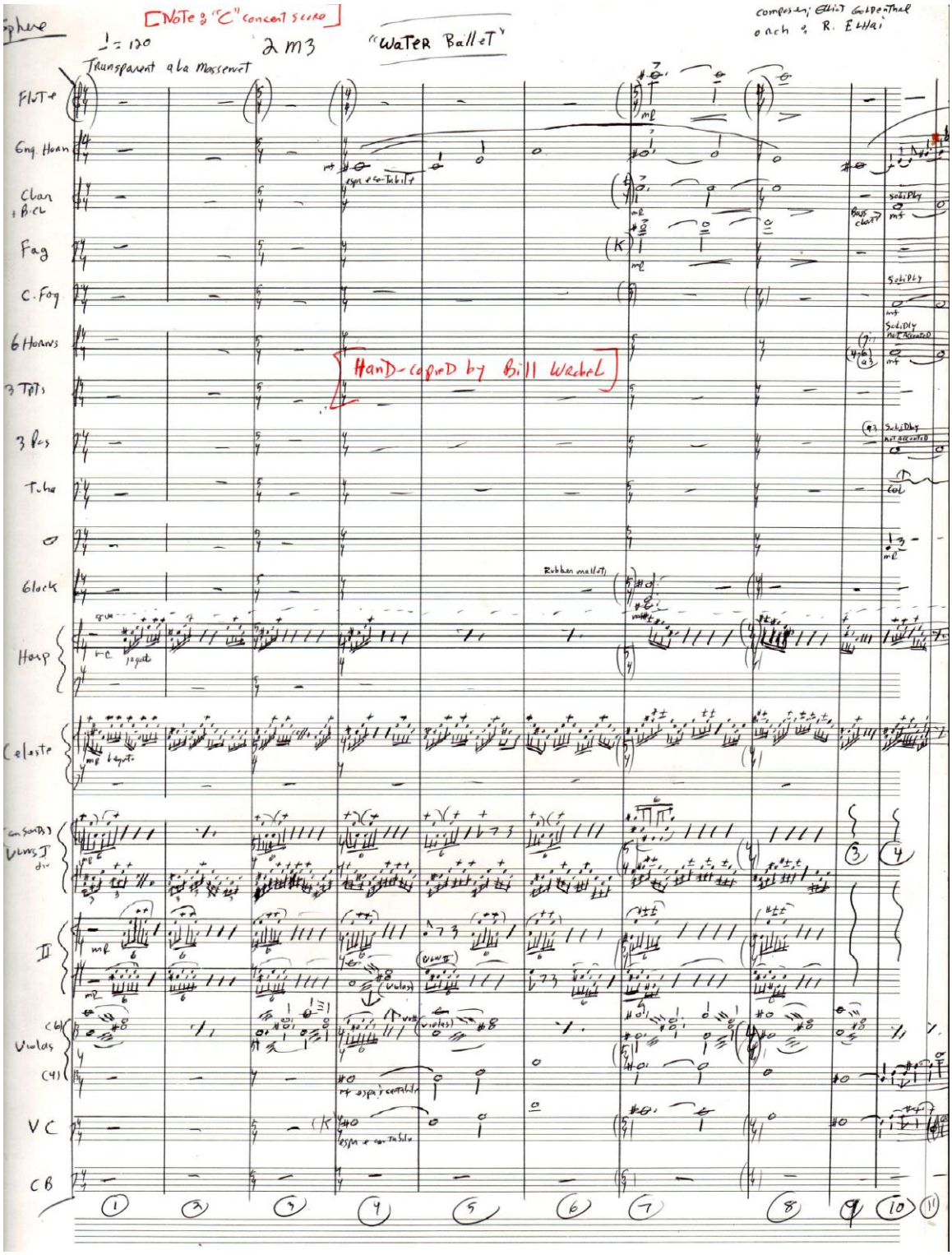
Violins I in Bar 17 sound *ff* Line 1 Bb whole note to (Bar 18) D/B whole notes (I assume divisi) up to (Bar 19) Line 2 Eb/Gb dotted half notes up to Gb/Line 3 Eb quarter notes. Then in Bar 20 they play "6" sextuplet 16th note figures of Line 3 G-Eb-Line 2 B-Bb-G-Eb down to Line 1 B-Bb-G-Bb-B-Line 2 Eb. These two figures are played 4X in this bar and repeated next three bars. Violins II in Bar 17 play Line 1 Gb whole note to (Bar 18) F# to (Bar 19) no notes here (perhaps forgotten to be inserted) to (Bar 20) basically contrary motion "6" figures of small octave Bb-B-Line 1 E (probably should be Eb)-G-Bb-B down to G up to Bb-B up to Eb up to G up to Bb (played 4X each bar to end of cue). Violas in Bar 17 play small octave G/Bb (probably should be Gb) whole notes to (Bar 18) F#/B whole notes to (Bar 19) Eb whole notes, and so forth. VC in Bar 17 play small octave Bb whole note to (Bar 18) B whole note to (Bar 19) Great octave and small octave Eb whole notes tied to next bar to (Bar 21) those same Eb whole notes *crec.* And repeated next bar to (Bar 23) measured bowed trem of 8th notes (with the slash across each stem) of Line 1 Eb down to small octave G up to Bb to B up to Line 1 D up to G (this "6" figure is connected by one crossbeam) to next figure of Eb down to small octave G up to Bb to B up to Line 1 D tied to 8th. CB in Bar 17 play Great octave Bb whole note to (Bar 18) B whole note to (Bar 19) Eb whole note tied to whole note next bar. In Bar 21 they then play four 16th note figures of Great octave D-Eb-Eb-Eb to Fb-Eb-Eb-Eb to D-Eb-Fb-Eb to Fb-Eb-Eb-Eb (repeated next bar) to (Bar 23) E b whole note. I'm not going to get into the woodwinds in the last four bars. Normally I do not delineate so much for a cue that was never in a movie, but it looks like a really nice piece of music that, for some reason, was anchored down the deep abyss of water unnoticed.

So there seems to be more tonality in *Sphere* than definitely in *Alien 3*. But there is not enough to look at to make a final judgment. At any rate, once again, "First Look at Spaceship" was not used but one can still analyze it. I wonder if it was actually recorded?

"Habitat Arrival" :46 duration. Dvd location: starting at 00:17:17.

"Dive Suits" 1:32 duration. Dvd location: 00:18:27

"Water Ballet" [2M3] 69 bars, 4/4 time, no time signature per se although what is written above flute I is "transparent a la massenet." Note: I suppose Goldenthal meant melody or figurations "like Jules Massenet," the French composer who died in 1912. He wrote 27 operas, by the way. Dvd location: 00:15:47 (the first time), then 00:20:14 (second and clearer time). Robert Elhai orchestrated this cue. I don't know which hand I prefer as the orchestrator (Goldenthal himself or Elhai). Both are largely pretty readable (unlike Williams!) although Elhai seems to be more consistently precise, whereas Goldenthal tends to be a bit more bolder in strokes and may overdraw a note head or make the accidental too close to the note, or forget putting in an accidental when required. The cue sheets state 2:52 as the duration but I am not sure about that.. There is tonality of course in this cue. In Bar 1 the implied (horizontal not standard vertical harmony) as the violins play bowed trem "3" triplet 8th note figures is clearly Line 1 A up to Line 2 C# up to E 8ths. That is root position A major (A/C#/E). In Bar 7 you have C# min (C#/E/G#) figurations.



This is a pretty "notey" cue so I cannot get into it fully that much. In Bar 1, the harp, celesta (or celeste if you prefer), violins play various different figurations to create that scintillating effect. The celesta sounds *mp legato* 16th note figures starting Line 2 A-E-C#-Line 1 A (connected as a figure by two crossbeams) up to Line 2 A down to E up to

A down to E up to next figure of A down to E to C# down to A up to next figure of A down to E up to A down to E. Again the implied tonality is A maj (A/C#/E). In Bar 2 it then sounds Line 1 A-Line 2 C#-E-C# 16ths down to A-Line 2 C#-E up to A 16ths down to E-C#-Line 1 A-Line 2 C# 16ths to A-C#-A-C# 16ths to (Bar 3 in 5/4 time) A-C#-E up to A to next figure of Line 2 E-A-E-C# down to A-Line 2 C#-E-up to A 16ths down to E up to A down to E to C# 16ths down to A-Line 2 C#-E-Line 2 A to (Bar 4 in 4/4 time) Line 1 A-Line 2 C#-E-Line 2 A (repeated twice) to E-A-E-C# to (Bar 5) a repeat of the first three figures from Bar 3 to E-C# 8ths down to A 8th. Etc.

After a half rest in Bar 1,the harp sounds *mp legato* Line 2 A up to Line 3 C# up to up to A 16ths down to next figure of E up to A down to E up to A 16ths to (Bar 2) Line 2 A up to Line 3 C# up to E up to A 16ths (this figure played 3X to E up to A down to E to C# 16ths to (Bar 3 in 5/4 time) Line 2 A up to Line 3 C# up to E up to A 16ths figure played 5X to (Bar 4 in 4/4 time) this figure played 4X and repeated next two bars.

Violins I (top staff) are *con sord* sounding *mp* four "6" sextuplet figures descending-ascending. We find Line 2 A legato down to E down to Line 1 A to same A up to Line 2 E up to A 16ths. This figure is played 4X (repeated next bar, and repeated 5X in Bar 3 and 4X in Bar 4 back to 4/4 time, and so forth. Violins I (bottom staff) plays four "3" triplet value 8th note figures bowed trem of Line 1 A up to Line 2 C# up to E (crossbeam connected with three slashes on each stem denoting the tremolo) up to A down to E up to A (crossbeam connected) and then repeat these two figures in the second half of this bar. In Bar 2 they then play Line 1 A up to Line 2 C# up to E (crossbeam connected) down to C# up to E up to A (crossbeam connected) down to E-C#-Line 1 A to next figure of C# down to A back to C# 8ths, and so forth. After a half rest in Bar 1, violins II (top staff) sound *mp* "6" 16th note figures Line 1 A up to Line 2 E up to A to same A down to E down to Line 1 A to another such six-note figure to (Bar 2) another such figure played 4X to (Bar 3 in 5/4 time) another such precise figure played 5X, then 4X in Bar 4 in 4/4 time, and so forth. After a half rest in Bar 1, violins II (bottom staff) also play "6" 16th notes figures. Specifically we have Line 2 E-C#-E-C#-E-C# (repeated again) to (Bar 2) another such figure played 4X to (Bar 3) 5X played, and so on. Six violas (top staff, treble clef) are fingered trem between Lines 1 & 2 A whole notes and Line 2 C#/E whole notes (repeated next bar) and then in Bar 3 as dotted half notes to half notes in 5/4 time, and so forth.

In Bar 4 (00:20:20 for the second usage of this cue), the English horn appears to sound *espr + cantabile* middle (Line 1) C# whole note *mf* tied to half note next bar up to E half note up to (Bar 6) A whole note to (Bar 7 in 5/4 time located at 00:20:26) G# dotted half note tied to half note down to (Bar 8 in 4/4 time) E whole note. Violas (bottom staff) and VC also play this theme or melody line in the same register written. Flute I shows up in Bar 7 in 5/4 time to sound *mp* < > Line 3 C# dotted half note rinforzando-marked (>) tied to half note and tied to (Bar 8 in 4/4 time) whole note. Clarinet I shows up here also to play Line 2 E tied notes, and bassoon I on Line 2 C# tied notes. The glock is sounded in Bar 7 with rubber mallets *mf* on Line 1 C#/E/Line 2 C# dotted half notes let vibrate extending curve lines (followed by a half rest). In Bar 9, the English horn/violas/celli play again middle C# whole note tied to (Bar 10) quarter note up

to E quarter note tied to 8th note up to G# dotted quarter note tied to (Bar 11) quarter note up to Line 2 E dotted half note down to (Bar 12, located 00:20:37) Line 1 G# whole note tied to (Bar 13 in 5/4 time) dotted half note to A# half note to (Bar 14 in 4/4 time, located 00:20:42) B whole note down to (Bar 15) F# whole note tied to half note next bar to G# half note to (Bar 17) A whole note to (Bar 18) G to F half notes to (Bar 19) E whole note tied to whole note next bar. To (Bar 21) F whole note tied to (Bar 22 in 5/4 time) quarter note to A half note tied to half note. That's the end of the melody line for the English horn and celli.

It is in Bar 10 (00:16:06 or, in the second appearance of this cue, 00:20:33), that the deep brass sounds the A notes. It's very noticeable in the movie, although the score has written here, "solidly—not accented." At any rate, the C. Fag plays *mf* Great octave A whole note tied to whole note next bar down to (Bar 12) C# whole note tied to (Bar 13 in 5/4 time) dotted half note and also tied to half note down to (Bar 14 in 4/4 time) Contra-octave B whole note tied to whole notes next two bars. At least the three bottom staff horns (bass clef) sound *mf* Great octave A whole note tied to whole note next bar down to (Bar 12) C# whole note tied to (Bar 13 in 5/4 time) dotted half note and half note up to (Bar 14 in 4/4 time) B whole note tied to whole notes thru Bar 16. The trombones and tubas play as the C. Fag. The timp beats Great octave A quarter note in Bar 10 (followed by a quarter and half rest) and returns in Bar 12 to sound Great octave C# quarter note and then back to A in Bar 14 alone.

Bar 46 of this cue (page 12-New) is located 00:21:47. This bar sounds the Bb maj tonality (Eb/G/Bb). Bar 48 [dvd 00:21:54] is the D maj 7th (D/F#/A/C#) tonality. The cue ends on the D note. But back in Bar 46 in 4/4 time, violins I are bowed trem *ff* on Line 3 G rinforzando whole note (repeated next bar) down to (Bar 48) small octave A/Line 1 D whole notes trem double-stopped (side-bracketed) and repeated next bar decrescendo hairpin. Violins II (top staff) are bowed trem on Line 2 G/Bb double-stopped (repeated next bar) down to (Bar 48) small octave A/Line 2 D just as the 1st violins. Violins II (bottom staff) are bowed trem on Line 1 G/Line 2 Eb whole notes side bracketed (repeated next bar) to (Bars 48-49) same A/D notes as the others. Violas sound *sfz* (Herrmann probably would have written *sff*) small octave Eb rinforzando half note bowed trem to G half note trem *sfz* to (Bar 47) Bb half note trem sfz (and still rinforzando-marked) up to Line 1 Eb half note trem down to (Bar 48) small octave F# whole note trem (repeated next bar decrescendo and not rinforzando). VC are bowed trem *ff* on Great octave Eb whole note (repeated next bar) to (Bar 48) F#/small octave C# whole notes bowed trem (repeated next bar decrescendo). CB are bowed trem on Great octave and small octave Eb whole notes (repeated next bar) to (Bar 48) Great octave F# whole note unison tied to whole note decrescendo next bar and tied to (Bar 50, *Slow* in 3/4 time) half note *p* to G# quarter note to (Bar 51) A half note down to F quarter note up to (Bar 52) small octave C# half note to D quarter note down to (Bar 53) Great octave A# half note down to F# quarter note, and so forth. It is in this new section starting in Bar 50 that immediately precedes Beth saying, "Oh, my God!" in the second sounding of the cue. Here the bassoon, contra-bassoon, contrabasses and (in part) celli play soli in this section, adding three horns now & then.

Back in Bar 46 (start of that "New" section), Pos II plays Great octave Eb half note up to (now joined by Pos I) small octave Gb rinforzando half note up to (Bar 47) Bb rinforzando half note up to Line 2 Eb rinforzando half note crescendo down to (Bar 48) Great octave F#/small octave C# whole notes *sffz* tied to whole notes next bar decrescendo hairpin. Pos III plays Great octave Eb whole note tied to whole note next bar to (Bar 48) F# rinforzando whole note tied to whole note next bar. The tubas plays the same except that in Bars 48-49 they play Contra-octave tied F# whole notes. After a half rest in Bar 46, trumpets II-III play Line 1 G rinforzando half note to (Bar 47) G/Bb whole notes. After a half rest in Bar 47, trumpet I joins in to play Line 2 Eb rinforzando half note crescendo to (Bar 48) D rinforzando whole note tied to whole note next bar decrescendo. After a half rest in Bar 46, horns I-II-III play (00:21:48) *ff* small octave G half note up to (Bar 47) Bb rinforzando half note up to Line 1 Eb half note to (Bar 48) D whole note *sffz* tied to whole note next bar. Horns IV-V-VI play small octave G# half note to (Bar 47) Bb whole note down to (Bar 48) small octave C#/F#/A rinforzando whole notes tied to whole notes next bar decrescendo. The chimes sound *ff* in Bar 48 the Line 1 D quarter note. The harp in Bars 46-47 the "Big Eb arpeggios." The piano plays *ff* Great octave and small octave Eb whole notes tied to next bar (or perhaps an octave lower register) to (Bar 48) Great octave F#/small octave C#/F#/A#/Line 1 D rinforzando whole notes tied to whole notes next bar. Tonality alert: This is the D maj 7th tonality (D/F#/A/C#)! The glock in Bar 46 plays "3" triplet value 8th note figures Line 2 G-Eb-Line 1 Bb up to Eb-Bb-G down to Eb up to G-Bb back to G-Bb-Line 1 Eb (repeated in Bar 47) and silent in Bars 48-49. The flutes sounds *ff* "6" 16th note figures Line 3 G-Eb-Line 2 Bb G up to Bb up to Line 3 Eb played 4X (repeated next bar). The oboe, clarinets and bassoon play normal value 16th note figures combined in contrary motion. The bassoon plays ascending 16ths Great octave Eb-G-Bb-small octave Eb up to G-Bb-Line 1 Eb-G up to descending 16ths Bb-G-Eb-small octave Bb to G-Eb-Great octave Bb-Eb (repeated next bar). I'm too tired to go into the clarinets and oboes!

The cue ends in Bar 69 (00:23:04) with the C. Fag/tuba/VC/CB on Great octave D dotted half note held fermata. The Tam Tam sounds *p* a quarter note (positioned on the bottom space of the staff) followed by a quarter rest and then another quarter rest held fermata.

Then "Fine." It has both meanings—end of cue but also a mighty "Fine" piece of music. Of course, for me, a big component of this is that I can relate to it very well because of the strong tonality in many spots. Hopefully Goldenthal has a new film opportunity to willingly go back to tonality again. But then again, as with many progressive creative types, "been there, done that" is often the underlying attitude! [end session here at 8:33 pm, Sunday, October 17, 2010]

"Visit To Wreckage" Stated duration is 2:26. Dvd location: 00:23:07. This cue has Herrmannesque devices with the harps but unfortunately I do not have the cue to study.

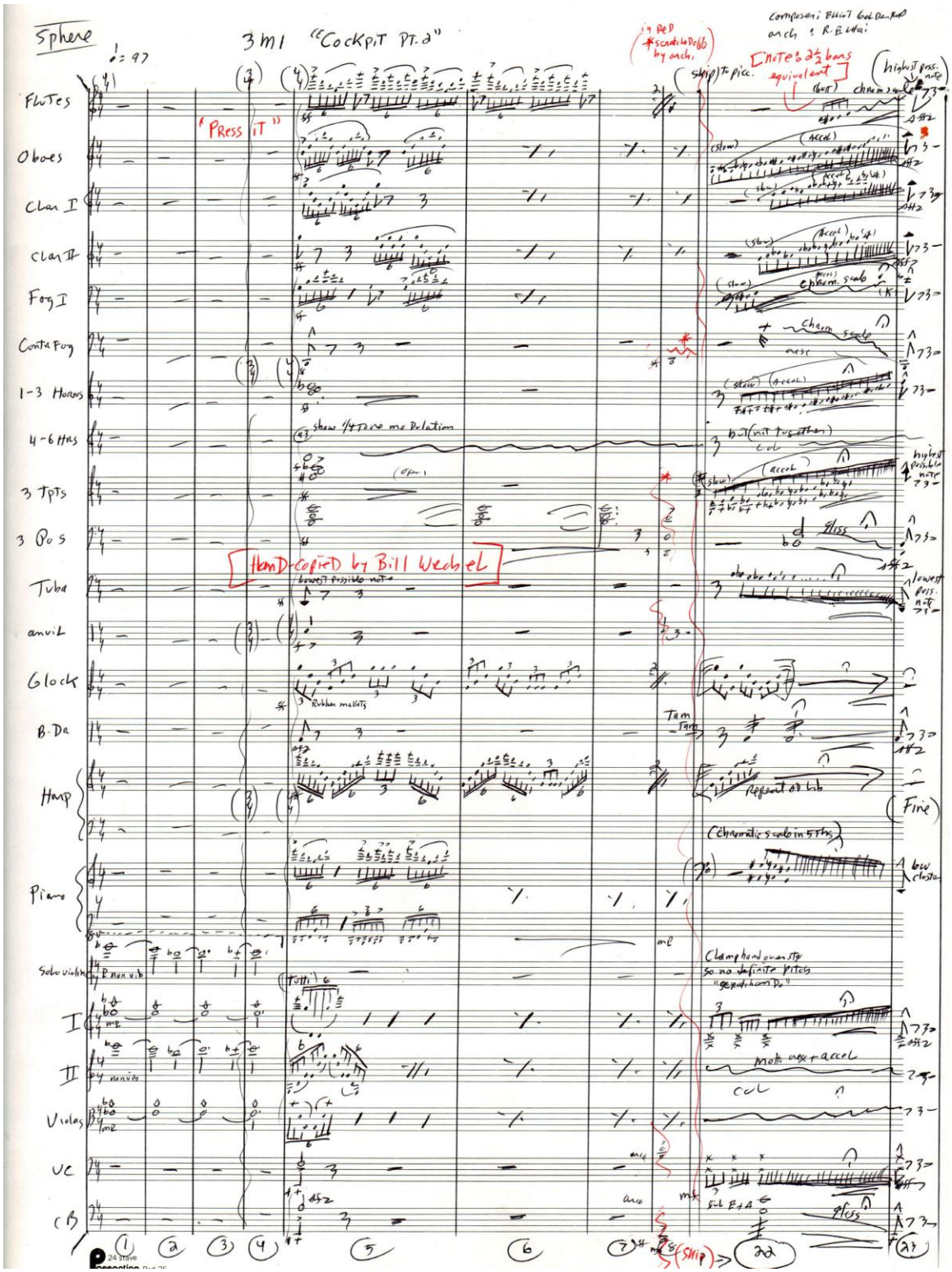
"Door Opens" Stated duration is 2:22. Dvd location: not sure at this moment since I do not have the music.

"Cockpit Part 1" 3:33 duration. Dvd location: starting at 00:27:56.

"Cockpit Part 2" [3M1] Dvd location: starting at 31:24 (perhaps 31:16 but I'll recheck later). Yes, the cue (orchestrated by R. Elhai) starts rather quietly at 00:31:16 in the first four bars, then erupts gloriously in Bar 5 at 00:31:24 when Dustin Hoffman instructs Sharon Stone to "Press it." So the "unknown event" explosion scene is located starting Bar 5 at 00:31:24. The trumpets play a dissonant mini-cluster of Line 2 F#/G/Ab whole notes, but the trombones play the open small octave B/Line 1 D/G whole notes tied to most of next two bars implying tonality (G major or G/B/D but 1st inversion by the trombones). Note: Although the sheets clearly are marked pages 1,2,3,4,5,6--nevertheless there is a page missing between pages 3-4; that is four bars are missing.

At any rate, back in Bar 1 in 4/4 time (quarter note = 97), the solo violin sounds *p non-vib* Line 4 Eb whole note tied to half note next bar down to Line 3 Bb half note tied to dotted half note in Bar 3 up to Cb quarter note tied to (Bar 4 in 3/4 time) dotted half note. Violins I sound *mp* Line 2 Eb/Ab whole notes tied to whole notes next two bars and tied to dotted half notes in Bar 4. Violins II play Line 3 Eb whole note tied to half note next bar down to Line 2 Bb half note tied to dotted half note next bar up to Line 3 Cb quarter note tied to dotted half note next bar. Violas are diamond-shaped harmonics on Line 1 Eb whole note (harmonics four-sided diamond note above on Line 2 Gb) tied to whole notes next two bars and tied to dotted half note in Bar 4. These strings are soli for these first four bars. The woodwinds, brass, and percussion are all having a smoke break during these eight seconds!

The impressive hologram images erupt once Beth presses the button. Violins I sound *ff* descending to ascending "6" 16th note figures Line 3 G down to Line 2 G down to Line 1 D to same D up to Line 2 G up to Line 3 G 16ths figure played 4X in this bar and repeated thru Bar 20. Violins II play contrary motion "6" figures of ascending small octave G-Line 1 D-G-same G up to Line 2 D up to D to next figure of descending 16ths same Line 2 G down to D down to Line 1 G to same G down to D down to small octave G 16ths and repeat these two figures in the second half of this bar and repeat thru Bar 20. Violas play *ff* descending to ascending 16ths Line 1 B down to D down to small octave G to same G up to Line 1 D up to B played 4X and repeated thru Bar 20. The flutes play the same as the piano largely, leaving an 8th rest in spots for a quickie breath! The piano (top staff) plays *ff* "6" 16th note figures Line 3 G down to D down to Line 2 B to G up to B up to Line 3 D (repeat this figure) to Line 3 G down to D up to G down to D up to G down to D 16ths figure back to the first figure (repeat thru Bar 12). The piano (bottom staff) small octave G up to B up to Line 1 D up to G down to D down to small octave B (repeat this figure) to small octave G-B-G-B-G-B to the first figure. The harp plays largely "6" 16th note figures but "3" 8th note figures on the third beat. So Line 3 G down to D down to Line 1 B down to G down to D down to Line 1 B down to ascending figure G-B-Line 2 D-G-B-Line 3 D to "3" triplet value 8ths Line 3 G-G-G back to the first figure to (Bar 6) the ascending 16ths figure to first descending figure to "3" triplet 8ths Line 1 G-G-G to that ascending "6" figure. Repeat these two bars thru Bar 12. The bass drum sound *sfz* an 8th rest followed by rests. The glock sounds *ff* with rubber mallets Line 2 G-D-Line 1 B "3" triplet 8ths down to ascending 8ths G-B-Line 1 D to G-G-G 8ths to G down to D down to Line 1 B triplet 8ths down to G-B-Line 2 D up to G-D-Line 1 B down to G-G-G



8ths to same G up to B up to Line 2 D 8ths. Repeat thru Bar 12, then they play different notes. The anvil strikes *sfz* a quarter note followed by rests. The tuba plays "lowest possible note." In this case it is notated as a three-sided triangle 8th upside down. Trombones play small octave B/Line 1 D/G whole notes (G major tonality) tied to whole

notes next bar and tied to dotted half notes in Bar 3 (followed by a quarter rest). Open trumpets sound *ff* Line 2 F#/A/Bb whole notes rinforzando, adding initial dissonance to the visual explosion, then silent until Bar 16. Horns IV-V-VI play forte on Line 1 D whole note with a long curve line extending out thru Bar 12 with the written directive, "slow ¼ tone modulation." Horns I-II-III in Bar 5 only play cluster whole notes *ff* Line 1 B/Line 2 C/Db rinforzando-marked. The C. Fag plays *ff* Great octave D sforzando (^) 8ths followed by rests. The bassoons plays "6" 16ths small octave G-B-Line 1 D-G down to B down to D (to another such figure) to small octave G 8th (followed by an 8th rest) to another such 1st figure (keep repeating thru Bar 12. Clarinet I plays "6" figures Line 2 G-D-Line 1 B-G up to B to Line 2 D and then up to the first figure to Line 2 G 8th (followed by an 8th and quarter rest). Clarinet II plays Line 2 G 8th (followed by an 8th and quarter rest) to Line 2 G-D-G-D-G-D 16ths to the first figure played by clarinet I earlier. Repeat thru Bar 12. The oboe plays Line 1 B up to Line 2 D-G-B down to G to another such figure to Line 1 B 8th (followed by an 8th rest) to the first figure. Repeat. The flutes plays as the piano but on the second beat we see Line 3 G 8th (followed by an 8th rest), and then another such break on the first beat of the next bar. Repeat these two bars thru Bar 12.

Skipping to Bar 13 (00:31:54), horns play *ff* Line 1 G dotted half note to F quarter note tied to quarter note next bar to F# half note to D# quarter note tied to whole note in Bar 15 and tied to quarter note next bar (followed by a quarter rest). Then they play Line 1 F half note (optional register higher) but here also two trumpets show up in the dynamic build of the motif to play Line 2 F rinforzando half note to (Bar 17) F# rinforzando half note down to D# half note tied to half note next bar, and so forth. Trombones in Bar 16 play forte and "growl plunges" on trem-notated whole notes Great octave F/small octave B for Pos III and then Line 1 D/F# and Line 2 G trem for Pos I-II. Of course the high strings, woodwinds, harp, piano play the fast-action figurations.

Skipping to Bar 21 we come to the chromatic run (first slow then accelerando and crescendo) of notes in contrary motion. The notation itself looks pretty wild! I don't know if I can get into it. But Bar 22 is basically two and a half bars equivalent duration. The trumpets start on small octave G/Line 1 D 8ths to A/E to Bb/F to Ab/Eb to C/G to Cb/Gb to Db/Ab, and so on at least two dozen dyads or more. After a half rest, Pos are gliss from Great octave Bb/small octave F half notes gliss lines down to (end Bar 23) Great octave F/B sforzando 8ths (followed by rests). The ascending instruments play "highest possible note" *sffz*. This is notated at the start of Bar 23 as a three-sided blackened note or triangle followed by rests. The piano was descending notes starting 8ths to 16ths to 32nds to the lowest cluster 8th notes in Bar 23. Violins and other strings are given the direction to clamp hands over the strings so there is no definite pitch. I believe the term also used is "scratchando"! So violins play "3" triplet value 8ths as x-headed notes in the small octave register to x-x-x-x 16ths an so on up to 32nd notes and even faster towards the end. CB play gliss down from small octave G/middle C trem gliss lines down to (Bar 23) Great octave C sforzando 8th *sffz*. Etc [end session 10:23 pm Sunday, October 17, 2010. Time for bed. End of vacation. Back to work on Monday—with rain thru Wednesday!]

"Sphere Discovery" 2:10 duration. Dvd location: starting at 00:32:38.

After this is the Cole Porter music, "Love For Sale" with the stated duration here of 2:25.

"Harry's Death Theory" 2:24 duration. Dvd location: 00:37:24

"Harry Into Sphere" [3M4] *Agitato* in 4/4 time, 16 pages, 62 bars. 1:32 duration. Quarter note = 80. Orchestrated by "RE" (Robert Elhai). Dvd location: starts at 00:39:51 very soon after the klaxon alarm signals go off. The opening bar implies the Ab Dominant 7th (Ab/C/Eb/C). Goldenthal has taken a different (tonal) approach in this score as opposed to the stark alien unfriendly atmosphere of *Alien 3*--although the Main Title to *Sphere* seems atonal to me--but I do not have the written music to verify. Bar 42 of the Harry cue is located at 00:40:52. Bar 55 (page 14) is located at 00:41:10. Here you have a clearly marked "big D major arps" as written by the composer. That is D/F#/A/C# (D major 7th).

At any rate, back in Bar 1, violins I are bowed trem *ff* on Line 2 Ab rinforzando whole note tied to whole notes next two bars and tied to (Bar 4 in 2/4 time) 8th note trem up to Line 3 C down to Line 2 G up to Line 3 C trem 8th notes down to (Bar 5 in 4/4 time) Line 2 Gb whole note trem tied to whole notes next bar decrescendo (then silent until Bar 13). Violins II in Bar 1 start to play *ff* various 8th note figures in bowed trem effect. We find Line 2 Ab down to Eb down to C down to Line 1 Ab 8ths (crossbeam connected with three short diagonal bars across each stem) up to Line 2 C down to Ab up to A down to Gb 8ths (crossbeam connected) up to (Bar 2) a repeat of the first figure in Bar 1 up to the next figure of Line 2 G down to E to C down to Line 1 G 8ths trem, and so forth. Violas (along with the celli) play various disjointed syncopated figures that

suggest the scrambled actions of the crew once the alarm bells go off. After an 8th rest, violas pluck *pizz* Line 1 F# down to small octave F# 16ths to G 8th figure (followed by an 8th rest) up to middle C down to small octave C 16ths up to F# 8th figure up to Line 1 Eb stand-alone 8th (followed by an 8th rest) down to (Bar 2) small octave A 8th up to middle C down to small octave Eb 16ths figure down to C 8th up to F#-G 16ths figure to F# down to C 16ths (followed by an 8th rest) up to middle C down to Eb 16ths to F# 8th figure, and so forth. After an 8th rest in Bar 1, celli pluck pizzicato *ff* Line 1 F# stand-alone 8th down to small octave G down to Great octave G 16ths (followed by an 8th rest) up to middle C 8th down to F# down to Great octave F# 16ths up to Line 1 Eb down to Great octave G 16ths (followed by an 8th rest) to next bar's figures. In Bar 2, divisi CB sound *sfz* Great octave F#/G rinforzando quarter notes (followed by a quarter and half rest) to (Bar 3), after a half rest, same F#/G rinforzando quarter notes (followed by a quarter rest). Also in Bar 2 the piano sounds *sffz* and sforzando-marked (^) a "low cluster" of notes that are unspecified except as a special glyph of a small blackened square with a stem and 8th tail on it (followed by an 8th/quarter/half rest). After a half rest in Bar 3, the low cluster 8ths are played again in that same box symbol. Also the anvil distinctly sounds a quarter note sforzando at the start of Bar 2 and right after a half rest in Bar 3. The bass drum also sounds here. The tubas sounds *sffz* sforzando-marked Contra-octave F# 8ths in these placements as well, and open Pos III. Pos I-II are *col VC* with those odd staccato-syncopated figures (of course you notice far more clearly the trombone playing them than the pizzicato celli). Trumpets in straight mutes sound forte Line 1 G/Line 2 Eb/Ab staccato 32nd notes played 4X to same G/Eb/Ab sforzando 8ths figure (these five-note figures played 3X (followed by an 8th rest) to same four G/Eb/Ab 32nd staccato notes to (Bar 2) G/Eb/Ab sforzando 8ths (followed by 8th/quarter/half rest marks). Horns I-II-III are *col vla* sounded *f stacc.* Altri horns IV-V-VI play forte Line 1 Ab rinforzando whole note "slow ¼ tone modulation" thru Bar 6 (then silent until Bar 12). The C. Fag is *col* the celli. The bass clarinet is *col* violas an octave register lower. The clarinet (Eb instrument in this cue) plays Line 3 Ab whole note "slow ¼ tone bends" thru Bar 6. Flute I plays fortissimo trem figures (like violins II but an octave higher register) Line 3 Ab down to Eb down to C down to Line 2 Ab (followed by a half rest) but flute II (after an initial half rest) takes over to finish the effect on Line 3 C down to Line 2 Ab up to C down to Gb 8th note trems (two short diagonal slash marks on each stem). Also there are multiple tiny dots over each note head (in effect 8 to signify 32nd notes). So keep with this alternating pattern between the two flutes. I almost forgot the harp that plays Line 3 Ab-Eb-C-Line 2 Ab legato 8ths (followed by a half rest) to (Bar 2) Ab-Eb-C-Ab 8ths figure to G-Eb-C-Line 2 G 8ths. The bottom staff of the harp plays this an octave lower register.

A curious musical percussion effect in Bar 1 are "hub caps" sounding forte "w/ brushes" and also "w/ random accents" eight 32nd notes figure played 4X per bar in 4/4 time (x-headed notes).

Skipping to Bar 12 (*Presto* in 4/4 time, quarter note = 180), the strings are bass flute are highlighted. Violas play forte staccato 16th note figures of small octave F#-F#-F#-F# (connected as a figure by two crossbeams) to three more such figures notated as quarter notes with two diagonal short bars across the stems, repeated thru Bar 17 to (Bar

18) now divisi on E/F# figures of the same pattern to (Bar 19) D/F# figures, and then back to unison F# figures in Bars 20-21, and so forth. VC (top staff) pluck *pizz* forte small octave F# to F# quarter notes to F# rinforzando 8th gliss line to F natural 8th to F# quarter note to (Bar 13) F# quarter note to F# gliss line to G 8ths to F#-F# quarter notes to (Bar 14) F#_F#-F#-F# quarter notes to (Bar 15) F#-G gliss 8ths to F# to F# quarter notes to F# to F gliss 8ths, and so forth. The bottom staff celli pluck "3" under-bracketed triplet value quarter notes small octave F#-F#-F# (half bar value) to same "3" F#-F#-F# quarter notes (repeated thru Bar 35.CB are *arco* on Great octave F#/G rinforzando 8ths (followed by 8th/quarter/half rest marks) in Bar 12, returning in Bar 18 on Great octave E half note < > (followed by a half rest) to (Bar 19) D half note, and so forth. After a half rest in Bar 14, the bass flute *(sounds 8 VB)* plays *mf* < *f* > written Line 1 F#-F#-F#-F# 16ths figure to another F#-F#-F#-F# 16ths figure to (Bar 15) F#-F#-F#-F# figure played 4X. After a quarter rest in Bar 16, trombone I with a straight mute sounds *p* small octave F#-F#-F# quarter notes measured trem (two short slashes across each stem) crescendo hairpin to (Bar 17) F#-F#-F# quarter notes (now forte) to F# (start decrescendo hairpin) to (Bar 18) F#-F# quarter notes trem (followed by a half rest). The harp in Bar 18 plays *mp* Contra-octave and Great octave E whole notes let vibrate to (Bar 19) D whole notes. The bass flutes returns in Bars 19-20 to play the F# quarter notes measured trem.

Skipping to Bar 42 (dvd 00:40:52) to the start of the long climax as Harry starts to enter the sphere, we find violins I sounding *mf* "3" triplet value 8th note figures Line 1 F# down to D up to F# (crossbeam connected) to D-F#-D (crossbeam connected) to F#-D-F# to D-F#-D repeated thru Bar 46 *cresc poco a poco*. Violins II play this in contrary motion of Line 1 D-F#-D to F#-D-F# triplet value 8ths figures. Violas play *slow ¼ tone glisses* from small octave F# whole note (notated as that whole note with a long line thru the bars). VC top staff play normal value quarter notes small octave F#-F#-F#-F# to (Bar 43), after a quarter rest, F#-F#-F# quarter notes. Bottom staff celli play "3" triplet value quarter notes F#-F# (followed by a triplet value quarter rest) to F#-F#-F# quarter notes to (Bar 43) F#-F#-F# triplet value quarter notes to F#-F# quarter notes (followed by a triplet value quarter rest). After a quarter rest in Bar 42, CB pluck small octave D to D quarter notes (followed by a quarter rest) to (Bar 43) D to D quarter notes (followed by a quarter rest) to D quarter note. The timp beats *mp cresc poco a poco* small octave D-D quarter notes (followed by a quarter rest) to D quarter note to (Bar 43) D quarter note (followed by a quarter rest) to D-D quarter notes. The harp plays *mf* legato 8th notes Line 1 D-F#-A-D to D-F#-A-D (linear D maj tonality) and repeated thru Bar 45. Just prior in Bar 41 (indicated on the score "1st smile") Pos III sounds *mp* < *f* and *plunger growl* Great octave F# whole note trem tied to quarter note in Bar 42 (followed by a quarter and half rest). The bass drum sounds the same tied notes trem. The contra bassoon plays as the CB. Oboe II plays *mp* Line 1 F#-D-F#-D 8ths to same F#-D-F#-D 8ths (repeated thru Bar 44). Oboe I plays Line 2 D whole note *slow ¼ tone bends* thru Bar 49. The "2nd smile" indication occurs in Bar 46. Here, after a half rest, trumpets II-III sound *plungers* a2 *growl mf* Line 2 D half note trem tied to whole note trem next bar. Above the half note is a cross mark (+) with lines thru the bar and into next bar to its end on a small circle.

The music really erupts in Bar 48 (dvd 00:40:59) when smiling Harry skims over and then into the pulsating fluidity of the golden sphere. Horns I-II-III play forte Line 1 A

rinforzando whole note tied to whole note next bar to (Bar 50) A# rinforzando whole note to (Bar 51) B rinforzando whole note tied to whole note next bar to (Bar 53) G# rinforzando whole note tied to whole note next bar crescendo hairpin up to (Bar 55, located 00:41:10) Line 2 C# rinforzando whole note *ff* tied to whole note in Bar 56 decrescendo hairpin and tied to whole note next bar and tied to (Bar 58) whole note crescendo (brass are silent in Bar 59). Back in Bar 48, horns IV-V-VI play Line 1 D/F#/A (D major) whole notes rinforzando-marked and tied to whole notes next bar to (Bar 50) F/F#/A# rinforzando whole notes to (Bar 51) D/F#/A rinforzando whole notes tied to whole notes in Bar 52 to (Bar 53) D/F#/G# rinforzando whole notes tied to whole notes next bar crescendo to (Bar 55) Line 2 C# (horn IV) and Line 1 D# (horns V-VI) whole notes with the D# whole note tied to next three bars. After a half rest in Bar 48, trumpets II-III are open playing forte Line 2 D-D rinforzando to staccato "3" triplet value 8ths to triplet value 8th rest to another such figure to two more such figures next bar (followed by a half rest). After a half rest in Bar 52, trumpet I plays two such two-note triplet value figures to (Bar 53), after a quarter rest, three more such figures. Trumpets II-III in Bar 53 return to play Line 1 G# rinforzando whole note tied to whole note next bar. In Bar 55, trumpet I plays Line 2 D rinforzando whole note tied to next three bars, while trumpets II-III play *ff* Line 2 C# tied whole notes. Pos I-II in Bar 48 play forte small octave A whole note tied to whole note next bar to (Bar 50) A# whole note to (Bar 51) B whole note tied to whole note next bar to (Bar 53) G# whole note tied to whole note next bar crescendo to (Bar 55) Line 1 D whole note tied to whole notes next bar (first decrescendo and then crescendo as given earlier). Pos III in Bar 48 play Great octave D whole note tied thru Bar 50 and then D sounded again in Bar 51 tied thru Bar 54 and then, in Bar 55, Contra-octave D whole note tied to next three bars. The tuba plays the same.

Back in Bar 48, violins I play descending to ascending 8th note repeat figures of Line 2 F# down to Line 1 A down to D 8ths (crossbeam connected) to next figure of same Line 1 D up to A up to Line 2 F# 8ths (crossbeam connected). Repeat in the second half of this bar and repeat thru end Bar 62 (but half rest at the second half of Bar 62). Back in Bar 48, violins II play ascending to descending normal value 8th note figures in measured trem (one slash bar across each 8th note stem). So we find Line 1 D up to A up to Line 2 D up to A (crossbeam connected 8ths but in effect each note are placed twice as 16ths) up to Line 3 D down to Line 2 A down to D down to Line 1 A 8ths. Repeat next bar. In bar 50, violins II then play D up to A up to Line 2 D up to A 8ths figure up to Line 3 D down to Line 2 A up to D down to A 8ths figures (but again measured trem) up to (Bar 51) Line 3 D down to Line 2 A down to D down to Line 1 A 8ths figure down to D up to A up to Line 2 D up to A. Back in Bar 48, violas play ascending to descending 16th note legato figures of small octave F#-A-Line 1 D-A (connected by two crossbeams) to same A down to D down to small octave A down to F# 16th to a repeat of these two figures, repeated thru Bar 62 (half rest ending in end Bar 62). Back in Bar 48, *arco* celli play forte ascending to descending 8th note legato figures of Great octave D up to A up to small octave F# up to Line 1 D (crossbeam connected) to same Line 1 D down to small octave F# down to Great octave A down to D 8ths, repeated thru Bar 62 as given. Back in Bar 48, CB are also *arco* playing forte small octave D-D-D-D quarter notes (root tone for the D major tonality) repeated thru Bar 61 to end Bar 62) D-D quarter notes (followed by a half rest).

Back in Bar 48, piccolo I plays forte triplet value 8th note figures Line 2 F# down to D up to F# 8ths up to A down to F# up to A 8ths up to Line 2 D down to Line 2 A up to D 8ths down to A down to F# up to A 8ths to (Bar 49) Line 2 F# 8th note followed by rests. Piccolo II plays that Line 2 F# 8th (followed by rests for the rest of the bar) to (Bar 49) F# down to D up to F# triplet value 8ths (crossbeam connected) up to A down to F# up to A 8ths up to Line 3 D down to Line 2 A up to D 8ths down to Line 2 A-F#-A 8ths. Repeat these patterns of the alternating piccolos thru Bar 60. The bass clarinet in the bass clef in this Concert full score plays forte Great octave D quarter note (followed by a quarter rest) to D-D quarter notes (repeat to end). The Fag plays Great octave D-D-D quarter notes (followed by a quarter rest) and repeat continuously. The C. Fag plays D-D quarter notes (followed by a quarter rest) to D quarter note (repeat). The clarinet continues the ¼ tone modulations from Line 3 D whole note. Oboe I does this from Line 2 D whole note thru Bar 49. Oboe II in Bar 48 plays Line 1 A 8th (followed by an 8th rest) up to Line 2 D down to Line 1 A 8ths (crossbeam connected) up to D down to A down to D up to A 8ths, and so forth. After a quarter rest in Bar 48, the timp beats small octave D-D-D quarter notes repeated thru Bar 54 to (Bar 55) Great octave D whole note trem for that climax. The bass drum is whole note rolled in Bar 48 thru Bar 54 to (Bar 55) quarter note rinforzando-marked (followed by rests). The harp plays as the VC but in the Lines 1 & 2 registers. The piano plays pretty much like the flutes but the top staff is contrary motion to the bottom staff. So the top staff plays Line 2 D up to F# up to A triplet 8ths up to Line 3 D down to Line 2 A down to F# 8ths. Repeat. The bottom staff plays Line 2 D down to Line 1 A down to F# down to D up to F# up to A.

That's about it right now. [2:31 pm, Thursday, October 21, 2010. Day off]

"Norman Retrieves Harry" 3:34 duration. Dvd location: 00:41:20.

"Stranded/Barnes Takes Command" 1:20 duration. Dvd location: starting 00:45:06.

Next is a Mack Gordon/James Monaco piece titled "I'm Making Believe" for 1:13 duration.

"Fletcher Starts Out/Jellyfish Attack" 3:48 duration. Dvd location: starting at 00:47:29.

"Ted Finds Harry Awake" :13 and :25 durations. Dvd location: starting at 00:51:47.

Also played simultaneously is the Rodgers & Hammerstein "Bali Ha'I" visual vocal. Then another 11 seconds of "Ted Finds Harry Awake." Then we have the Harry Gordon & Mack Gordon piece, "I Had the Craziest Dream" for 1:43 duration.

"Psychic Harry Sting" :23 duration. Not sure where this starts. I'll need to recheck to try to find it…

"Calamari Choke/Taking Over Computer" 1:35 duration. Dvd location: 00:52:22.

"First Exchange/Jerry Speaks" 2:22 duration. Dvd location: starting at 00:58:29.

"Jerry Speaks Part 2" 3:24 duration. Dvd location: not sure where Part I ends and where Part II starts since I do not have the written cues.

"Edmunds Retrieval" 4:30 duration. Dvd location: in Chapter 22 according to my notes but I need to recheck the precise start (if I can since I don't have the written music).

"Squid Attack Part 1" 3:24 duration.

"Squid Attack Part 2" 2:02 duration.

"Squid Attack Part 3" 1:47 duration.

"The Fire" 3:37 duration. Dvd location: starting at 1:17:36

"Aftermath" 2:31 duration.

"Norman Resets Sub/Panic" 5:11 duration.

Next is the Felix Cavaliere/Jay Tran piece, "Only A Lonely Heart Sees" Background vocal.

"Beth Goes For Food" 2:58 duration.

"Calling Dr. Halpern" 4:21 duration.

"Norman Studies Code" 3:13 duration.

"Norman and Beth Hunt Drugs" 1:19 duration.

Next is the Duke Ellington/Bob Russell piece, "Don't Get Around Much Anymore" BKG. VOC.

"Snakes/The Lab Part 1" 5:22 duration. Dvd location: 1:44:57

"The Lab Part 2" 1:17 duration.

"The Lab Part 3" :34 duration.

“Beth’s Quiet Moment” 1:39 duration.

“Beth Loses Touch/Norman Explains” 2:31 duration. Dvd location: Chapter 38 somewhere, I believe 1:53:08 but I’ll recheck.

“Run To Minisub” 2:32 duration.

“Lost In Spaceship” :55 duration.

“Minisub Escape” 1:06 duration.

“Explosion” 1:14 duration.

“Decompression” 1:25 duration.

“Finale” 3:17 duration. Dvd location: 2:07:10

“End Credits” 3:31 duration. Dvd location: starting 2:10:26.

****

[Pasted from one of my blogs with extra material now added:]

Interview With A Vampire

I worked on this score fairly in-depth at Warner Bros. corporate office several years ago. I thank Leith Adams for his special efforts to pull this score and others for me! Leith told me in late October 2008 that many of the written scores after the 1966/1967 period they held (the older scores were donated to USC long ago where I researched quite frequently since the late Eighties) were sent to a salt mine for safety storage, so I doubt if I could even look at these scores anymore. So "Vampire" is probably in a salt coffin right now! I am not sure of my notes but I believe IWAV was in Box 1006.

-1M1 "Main Title" *Adagio Misterioso* in 4/4 time. 13 pages, 50 bars, 3:09. Orchestrated by Robert Elhai.
-1M3 "Flashback" *With Romantic Longing* in 12/8 time. 9 pages, 34 bars.
-1M3A "Light switch" in 4/4 time, 1 page, 3 bars, :43.
-1M4 "Up The Mast" in 4/4 time. 6 pages, 22 bars.
-2M1 [no title]
-2M1B Pt 2 "Transformation" 16 pages, 65 bars.
-2M2 "Commedia Delliarte" 8 pages, 33 bars.
-3M2A "Lestat On Horse" *Agitato* in 4/4 time. 3 pages, 13 bars.
-3M3 "Louis Burns House" 13 pages, 52 bars.
-4M1 "Lestat Baits Louis" in ¾ time. 12 pages, 45 bars.
-4M2 "Louis Meets Claudia" 7 pages, 26 bars.

-4M2 Alternate… 5 pages, 32 bars.
-4M3 “Tarantella & Flight” 6 pages, 48 bars.
-5M1 “Claudia Joins the Club” *Molto Rubato* in ¾ time. 15 pages, 69 bars.
-6M2 “Claudia Freaks Out” *Agitato* in 4/4 time. 16 pages, 63 bars.
-6M3 “Claudia Returns Home” 13 pages, 51 bars.
-6M4 “Time To Leave” in ¾ time. 3 pages, 13 bars.
-7M1 “Claudia Deceives Lestat” in 4/4 time. 15 pages, 58 bars.
-7M1A “Collapses Time” 2 pages, 6 bars.
-7M3A “Lestat Returns” in 4/4 time. 2 pages, 6 bars.
-7M4 “Piano Underscore” in 6/8 time. 7 pages, 76 bars.
-7M6 “Escape To Paris” *Presto Con Fuoco* in 4/4 time. 19 pages, 73 bars.
-7M6A “Lestat Pre-Burn” 2 pages, 8 bars.
-8M1 “Stetchee” in 12/8 time. 3 pages, 12 bars.
-8M2 “Strauss Waltz” in ¾ time. 19 pages, 74 bars, 4 sharps key sig.
-8M3A “Santiago’s Waltz” in ¾ time. 7 pages, 26 bars.
-8M3A Pt 2 “Armand’s Entrance” (Bars 27-34) 2 pages
-8M5 “The Vampire Banquet” in 4/4 time. 6 pages, 22 bars.
-9M1 “The Universe Is Empty” in 4/4 time. 7 pages, 27 bars. 4:47.
-9M2 “Beyond Words” in 4/4 time. 7 pages, 28 bars.
-9M3 “Armand’s Seduction” 6 pages, 23 bars.
-10M1 “Induction & Lament” *Molto Adagio* in 4/4 time. 9 pages, 35 bars.
-10M2 “The Abduction” in 6/8 time. 18 pages, 137 bars.
-10M2A “Cistern (Claudia’s Death)” 2 pages, 9 bars.
-10M3 “Loss & Revenge” in 4/4 time. 9 pages, 32 bars.
-11M1 “Reprisal & Rescue” in ¾ time. 23 pages, 173 bars.
-11M2 “Louis Returns Home” in 12/8 time. 4 pages, 16 bars.
-11M4 “Scent of Death” in 4/4 time. 6 pages, 25 bars.
-12M2 “Fake Ending” in 4/4 time. Pt 1. 8 bars.

-12M2 pt 2 “Fake Ending” 3 pages.
-12M3 “Lestat Returns” in 4/4 time. 5 pages, 18 bars.

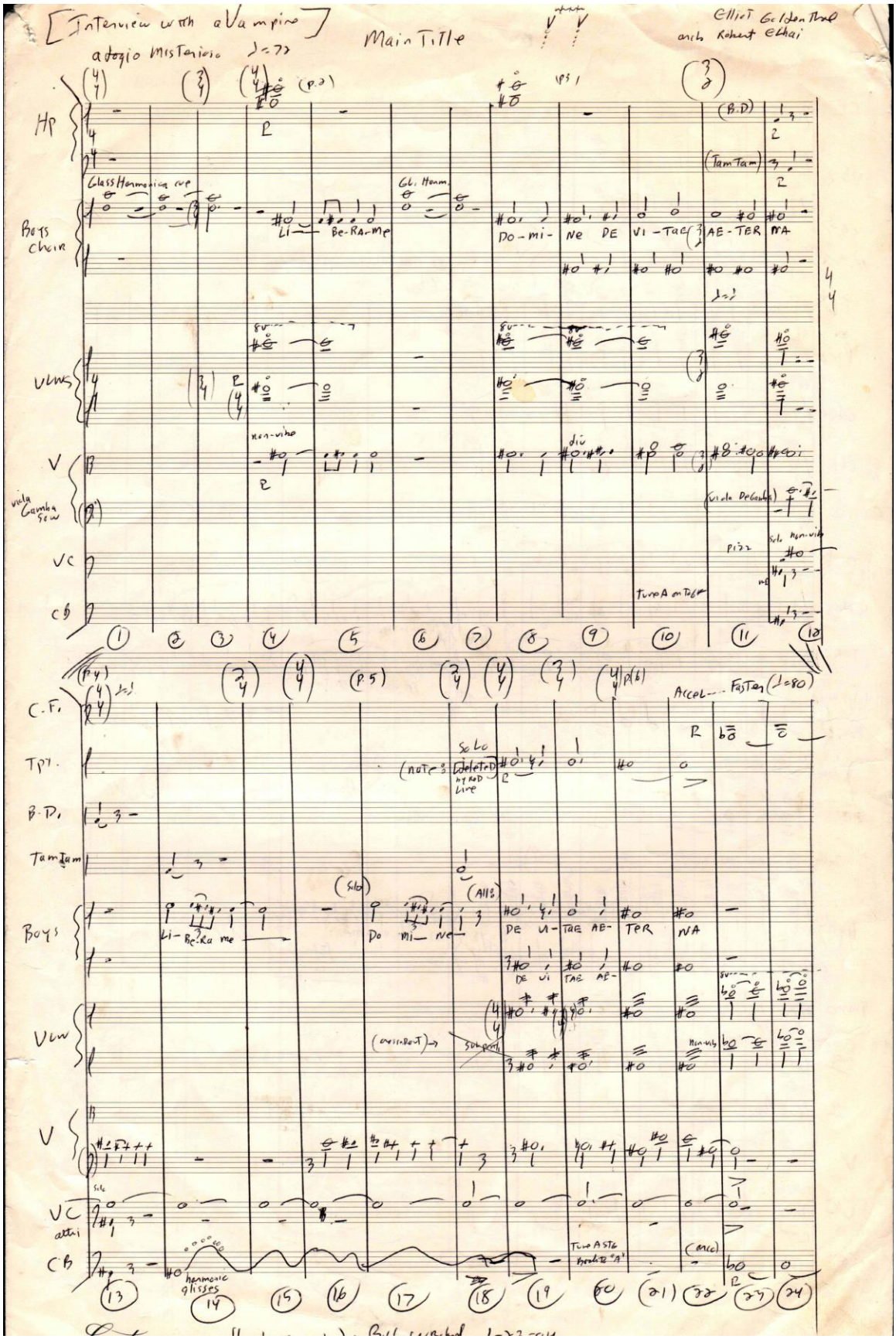
Now: The "Main Title" of Goldenthal's score is, as given earlier, *Adagio Misterioso* in 4/4 time initially. As for the metronome marking, we find the quarter note = 72. The cue initially has the harp on the top two staves, then the Boys Choir (although the composer/orchestrator adds to this "Glass Harmonica cue"). Then we find two staves for the violins. The next staff is the violas, and below that is the viola da Gamba (bass viol). Next are the VC and CB. Incidentally, the viola da gamba is an old Renaissance/Baroque instrument that predates the modern viola, so it definitely fits the time period of the movie setting here.

In Bar 1, the Boys choir (glass harmonica cued in, a very antiquated instrument invented by Ben Franklin) sings/plays (I assume something like a high "Ah" but I need to check the dvd) Line 2 D/A whole notes tied to next bar and tied to (Bar 3 in 3/4 time) dotted half notes. After a half rest in Bar 4, they sing "Li" as Line 1 F# half note tied to 8th note next bar to "Be-Ra-Me" as F# 8th to F# quarter note to F# half note. Then, in Bar

6, the Boys choir/glass harmonic (cued in—whether actually used or not I cannot tell at the moment) play Line 2 D/A (P5 interval) whole notes tied to whole notes next bar. In Bar 8, they sing "Do-mi" as Line 1 F# dotted half note to F# quarter note to (Bar 9, now divisi) "ne-de" as F# dotted half note to F#/G# quarter note to (Bar 10) "vi-tae" as F#/A to F#/B half notes to (Bar 11 in 3/2 time) "ae-ter" as F#/A whole notes to F#/G# half notes to (Bar 12) "na" as F#/G# half notes (followed by a half rest). By the way, someone pointed out to me that Goldenthal may've changed the Latin words from the original "Libera me, Domine de morte aeterna" that means, I believe, "Save me from everlasting death" to the revised "vitae aeterna" that restates the phrase to "Save me from everlasting life." This of course would be quite fitting considering this is a vampire movie! At any rate, Goldenthal did very well once again in his choices of instrumentation because the liturgical expression fits the movie's period setting.

After a half rest in Bar 4, the violas (*non-vibe*) also play the Line 1 F# notes as the Boys choir into Bar 5. This coma sopra continues in Bars 8 thru 12. The harp in Bar 4 sounds *p* Line 2 F#/Line 3 C# whole notes presumably as harmonics effect since the tiny circle is above the notes (repeated in Bar 8). Also in Bar 4, violins I play Line 4 C# whole note harmonics (tiny circle above the note) tied to next bar. Repeat in Bars 8-10 as tied C# whole notes. Violins II play Line 3 F# tied whole notes harmonics in Bars 4-5, and in Bars 8-10.

In Bar 14 in 4/4 time, the CB play *harmonic glisses* from Great octave G# whole note with wavy lines extending into the first half of Bar 19. Tiny circles are placed above the crest curve of the beginning wavy line. Top staff celli play small octave G# whole note tied thru the first half of Bar 23. The Boys choir in Bar 14 sing "Li-Be-Ra Me" as Line 2 E half note to "3" triplet value 8ths E-D#-C# to same C# quarter note tied to half note in Bar 14. The Tam Tam sounds a quarter note in Bar 14. After a half rest in Bar 12, the viola de Gamba plays Line 1 E half note to D# quarter note to (Bar 13) D# to C# to C#-C# quarter notes.

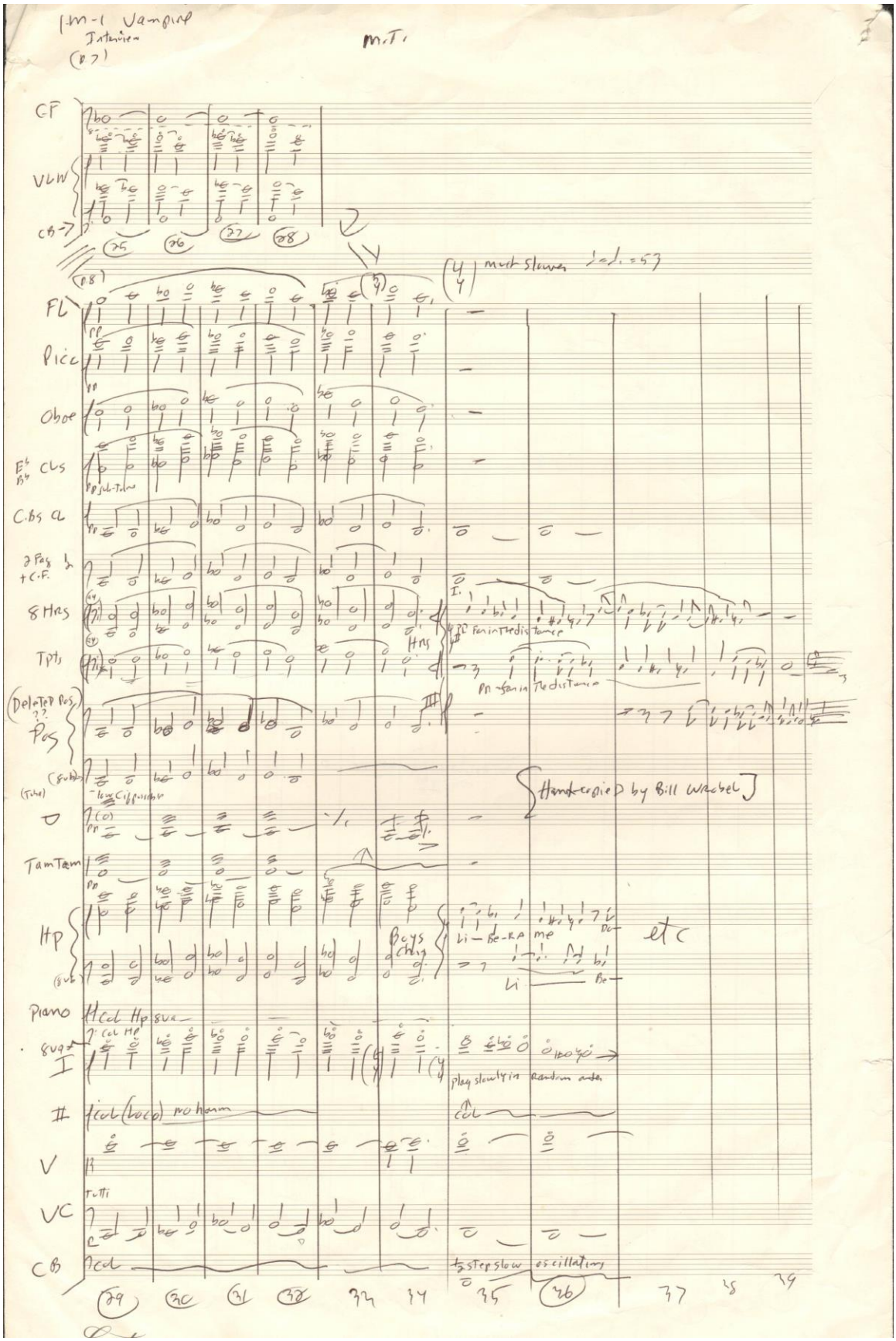

[Interview with a Vampire]
Main Title
Elliot Goldenthal
arrb Robert Elhai
adagio misterioso
Hp
Boys Choir
Vlns
V
viola Gamba Sew
VC
CB
Glass Harmonica
Gl. Harm.
Li- Be-Ra-me
Do-mi- ne DE VI-TAE AE-TER NA
Tam Tam
B.D.
C.F.
Tpt.
Boys
Accel. Faster
Solo
Do mi- ne
DE VI-TAE AE-TER NA
harmonic glisses

Skipping to Bar 23, the Contra-Fag plays *p* and "Faster" (quarter note = 80) Contra-octave Bb whole note tied to whole notes thru Bar 28. Violins I play harmonics Line 3 Bb to Line 4 C half notes to (Bar 24) Db to F half notes to (Bar 25) Gb down to Eb half notes to (Bar 26) F down to C half notes up to (Bar 27) Gb to Eb half notes to (Bar 28) F to C half notes. Violins II also play these same notes but non-harmonics (also non-vibe) and an octave lower register. CB play *p* Great octave Bb tied whole notes tied thru Bar 28.

There is then a sudden and dramatic dynamic build in Bars 29 thru 34 as the tutti orchestra play the rising to falling half note pattern. This starts on the dvd at the 1:54 mark. However, it should be pointed out that on the dvd you hear in Bars 23-28 the Boys choir as well, but this is not written in the score (at least in the version I had researched). Apparently there were multiple versions of many cues in especially the Howard score for *Vertical Limit*, and this obviously includes the Main Title of Goldenthal's score. I find this a bit annoying. That is, it is like telling the composer, "Hey, make up your mind. Commit to the sound that you want, and commit it on paper." Herrmann rarely changed in this regard, especially in terms of not orchestrating two or three "versions" of a cue. He committed himself. And I cannot remember ever seeing one instance of Herrmann writing "cued in" for instruments (although Steiner did occasionally, and Goldsmith). I also do not see the Boys choir singing in Bars 29-34 (that is, written in the score at that section) although you clearly hear them singing prominently. In Bar 35 (2:13 dvd) you hear the choir still but in the written score it is now written in.

So, in Bar 29 (page 8), the flute plays *pp* legato half notes Line 2 G to A to (Bar 30) Bb up to Line 3 D half notes to (Bar 31, new legato phrase for two bars) Eb down to C half notes to (Bar 32) D down to Line 2 A half notes to (Bar 33 with a new legato phrase for two bars) Line 3 Eb to C half notes to (Bar 34 in 5/4 time) to D half note down to Line 2 A dotted half note. The piccolo plays Line 3 C to D half notes to (Bar 30) Eb to G to (Bar 31) Ab to F to (Bar 32) G to D to (Bar 33) A to F half notes to (Bar 34) G half note to D dotted half note. The oboe plays the same as the piccolo but an octave lower register. VC/CB play the same as the piccolo but four octave lower (Great octave register). Violins I play as the piccolo but an octave higher register in harmonics, while violins II play *col* the piccolo (but *loco* and *no harm*). Viole play harmonics on Line 2 D whole note tied thru Bar 33 and to half note in Bar 34 to dotted half note. The harp plays this pattern on Great octave/small octave/Lines 2 & 3 C to D half notes, and so forth. The piano is *col* the harp but perhaps an octave higher register. Eb and Bb clarinets play sub-tone notes. Two Fags and a C. Fag play Great octave C to D half notes (and so forth). 8 horns play in the bass clef on C to D notes, and so forth. I assume trumpets play Line 1 C to D half notes (etc). I believe Pos and tuba play Great octave C to D half notes (etc). The Tam Tam is rolled tied whole notes, and the timp is rolled on lowest C.

In Bar 35, horn I plays *pp* and "Far in the distance" Line 2 D to C to Line 1 Bb to A legato quarter notes to (Bar 36) G to F# to F quarter notes (followed by an 8th rest) up to Line 2 D 8th tied to 8th note next bar to C quarter note to Bb 8th tied to 8th to A quarter note to G 8th tied to (Bar 38) 8th note to F# quarter note to F 8th (followed by a half rest).


Vamping
Interview
M.T.
CF
VLW
CB
FL
Picc
Oboe
Eb Bb Cls
C.Bs Cl
Hrns
Tpts
Pos
Tam Tam
Hp
Piano
V
VC
CB
Handergied by Bill Waebel
etc
play slowly in random order
½ step slow oscillations

In Bar 35, after a half and quarter rest, horn II plays Line 2 D quarter note tied to dotted quarter note next bar to C 8th tied to quarter note to Line 1 Bb quarter note to (Bar 37) A to G to F# to F legato quarter notes to (Bar 38) E quarter note, and then up to Line 2 D-C-Bb legato quarter notes to (Bar 39) A whole note. After a half/quarter/8th rest in Bar 37, horn III plays Line 2 D 8th tied to 8th next bar to C quarter note to Bb 8th tied to 8th to A quarter note to G 8th to (Bar 39) I believe A 8th note to F# 8th to G quarter note to F# half note.

The Boys Choir in Bar 35 (top staff singers only) "Li-Be-ra" as Line 2 D legato to C quarter notes to Bb quarter note to A quarter note to (Bar 36) "me----" as G to F# to F quarter notes (followed by an 8th rest) up to "Do" as Line 2 D 8th (and so forth). After a half and 8th rest in Bar 35, the bottom staff choir sing "Li----" as Line 2 D quarter note tied to dotted quarter note next bar to C 8th tied to quarter note to "Be—" as Bb quarter note (etc).

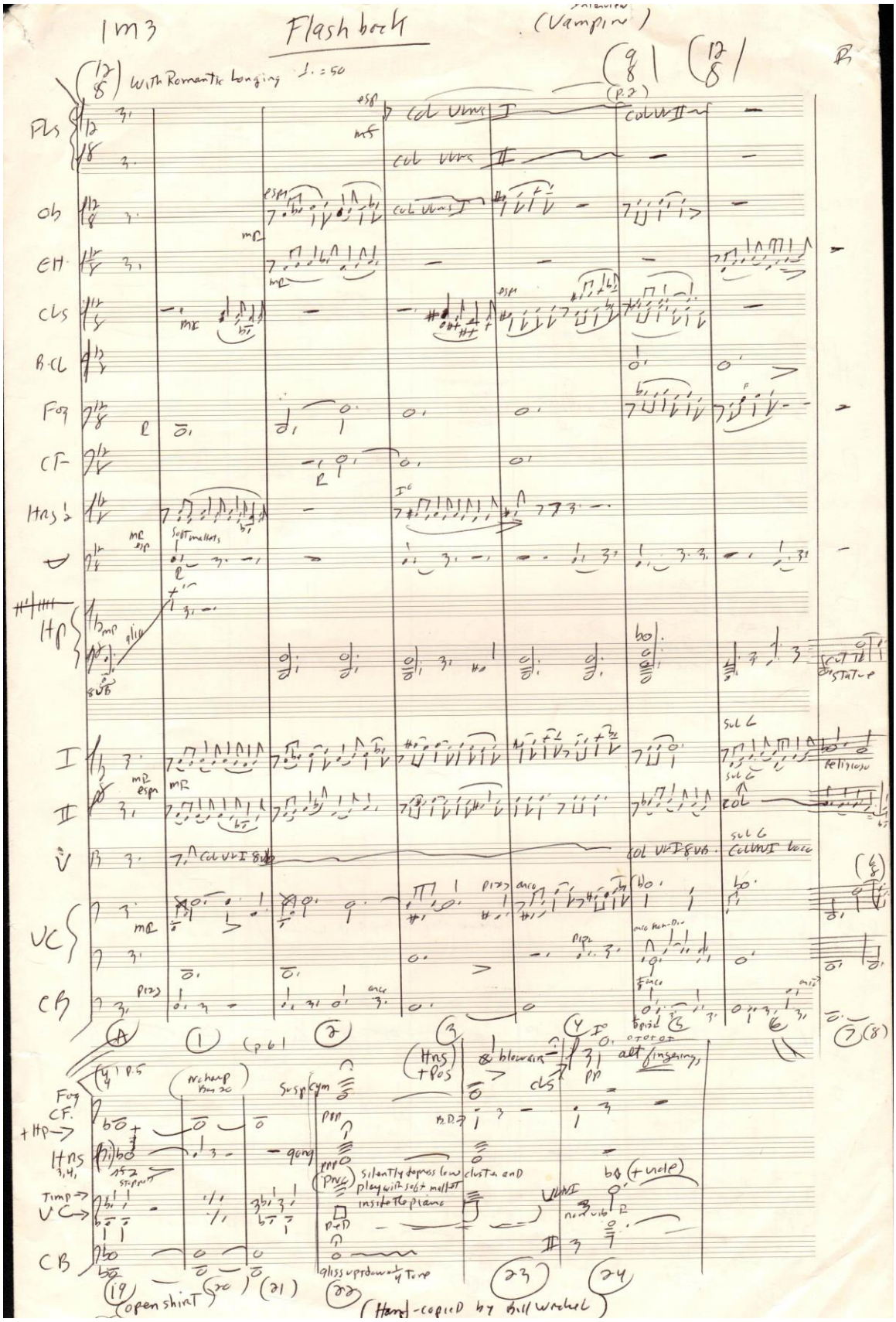
Violins in Bar 35 play harmonics notated as four whole notes (with the tiny circle above each note) and with the direction written beneath "Play slowly in random order." We find Line 2 D to C to Bb to A whole notes to (Bar 36) G to F# to F whole notes. Violas play I believe Line 3 D whole note harmonics tied to next bars, while VC/CB play Great octave D tied whole notes but with the direction "1/2 step slow oscillations."

Incidentally, in Bar 24 (street scene in San Francisco), the temp marking is *Much Slower* with quarter note = dotted quarter note = 53.

****

"Flashback" is a very lovely lyrical cue with the tempo marking of "With Romantic Longing" in 12/8 time. Dotted quarter note = 50 is the MM. In the grace bar A, the harp is gliss *mp* from Contra-octave and Great octave D up to (Bar 1) Line 1 A dotted quarter note (followed by a dotted quarter and dotted half rest). The harp is set for D-C-Bb-E-F-G-A.

After an 8th rest in Bar 1, violins I play *mp espr* Line 1 A legato mini-slur to G 8th notes (crossbeam connected) to A quarter note legato mini-slur to G 8th note to A quarter note to G 8th to F quarter note to G 8th under the legato slur. After an 8th rest in Bar 2, violins I continue the melody line on A to Bb legato 8ths to Line 2 C quarter note to D 8th down to Line 1 A quarter note to Bb 8th to Line 2 C quarter note to Db 8th. Etc. Violas are *col* violins I but an octave lower register. Violins II, after an 8th rest in Bar 1, play Line 1 F-E legato 8ths to F quarter note to E 8th back to F quarter note to E 8th down to small octave Bb quarter note up to Line 1 E 8th. After an 8th rest in Bar 1, violins II continue on F-G 8ths to A quarter note to Bb 8th down to F quarter note to G 8th to A dotted quarter note. Horns I-II play the violins I-II notes and registers in Bar 1 (but not Bar 2). The timp sounds *p* small octave D dotted quarter note in Bar 1 followed by dotted quarter and dotted half rest marks. The CB plucks pizzicato the D dotted quarter note as well. The bassoon plays *p* Great octave D dotted whole note to (Bar 2) D dotted half note legato up to small octave D dotted half note. Etc.

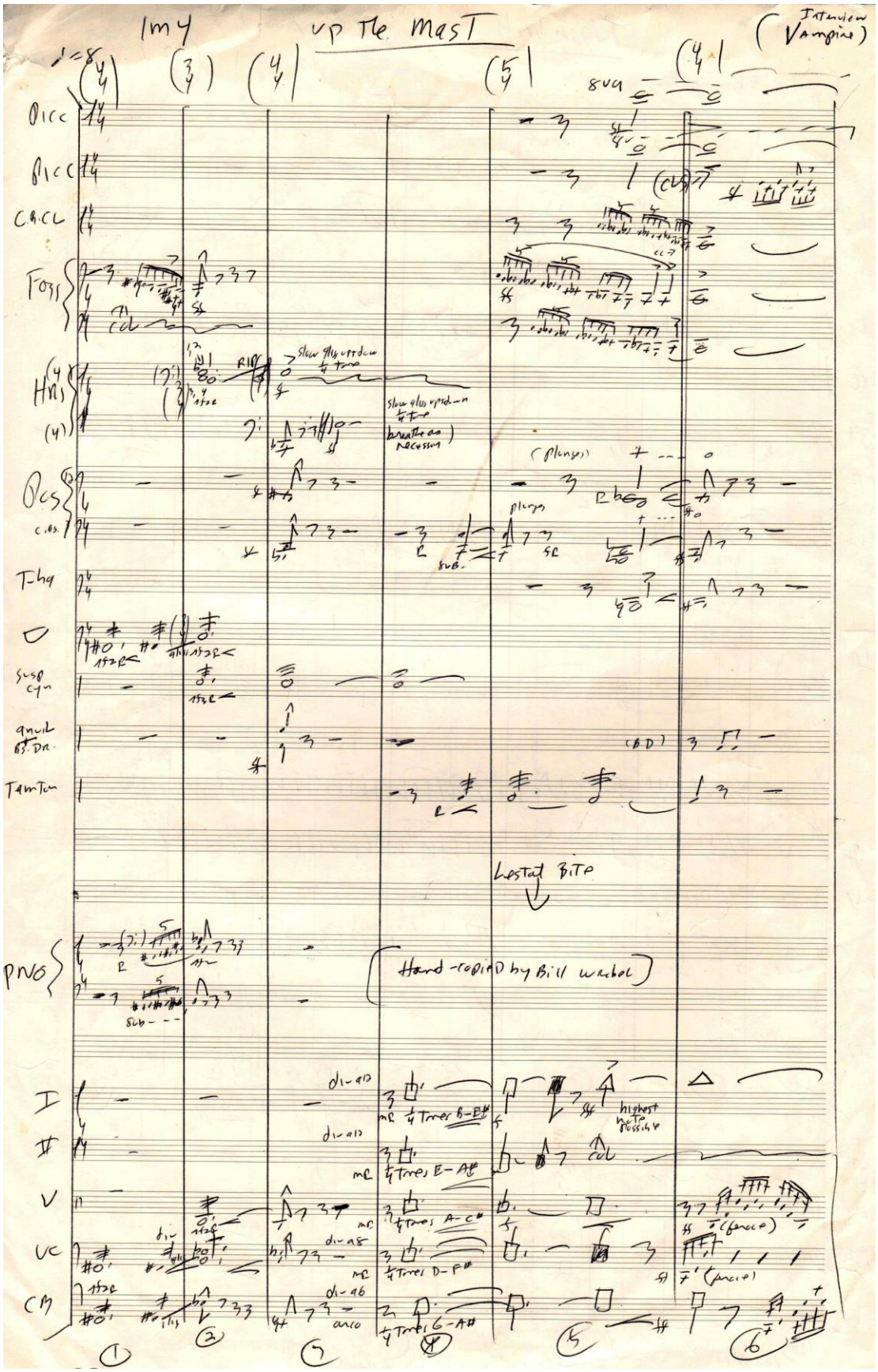

1m3
Flashback
(Vampin')
With Romantic longing
Fls
Ob
EH
Cls
B.Cl
Fog
CF
Hns
Hp
I
II
V
VC
CB
col UNIS I
col UNIS II
col UNIS I
col UNIS II
soft mallets
col VI 8vb
col VI 8vb
col UNIS bass
sul G
religioso
arco
pizz
open shirt
Hand-copied by Bill Wrobel

Skipping to a rather Herrmannesque-sounding section in Bar 19 in 4/4 time, we come to the scene where Brad Pitt opens his shirt in the gambling hall, taunting the other man to shoot him. I believe the two horns play *sfz* > small octave Db whole note in stopped fashion (+ sign above the note) tied to quarter note next bar (followed by a quarter and half rest). The C. Fag plays Great octave Db whole note tied to next two bars. The harp sounds Great octave Db whole note in Bar 19 only. CB play Great octave and small octave Db tied whole notes. VC play Great octave Db-Db quarter notes (followed by a half rest) and repeated next bar to (Bar 21), after a quarter rest, Db quarter note again (followed by a quarter rest) to Db quarter note. The timp beats the same but on small octave Db quarter notes.

Then in Bar 22 the composer places in the piano staff line a small square box with the tremolo three lines above it and *ped* underneath. He then writes, "Silently depress low cluster and play with soft mallet inside the piano." The CB play a whole note held fermata but with the direction "gliss up & down ¼ tone" followed by a horizontal wavy line extending from that whole note. The gong sounds *ppp* a whole note trem tied to next bar, and also the susp cymbal. Horns and Pos in Bar 23 sound a half note with an "x" inside the half note and the direction "blow air." The bass drum sounds a quarter note at the start of Bar 23.

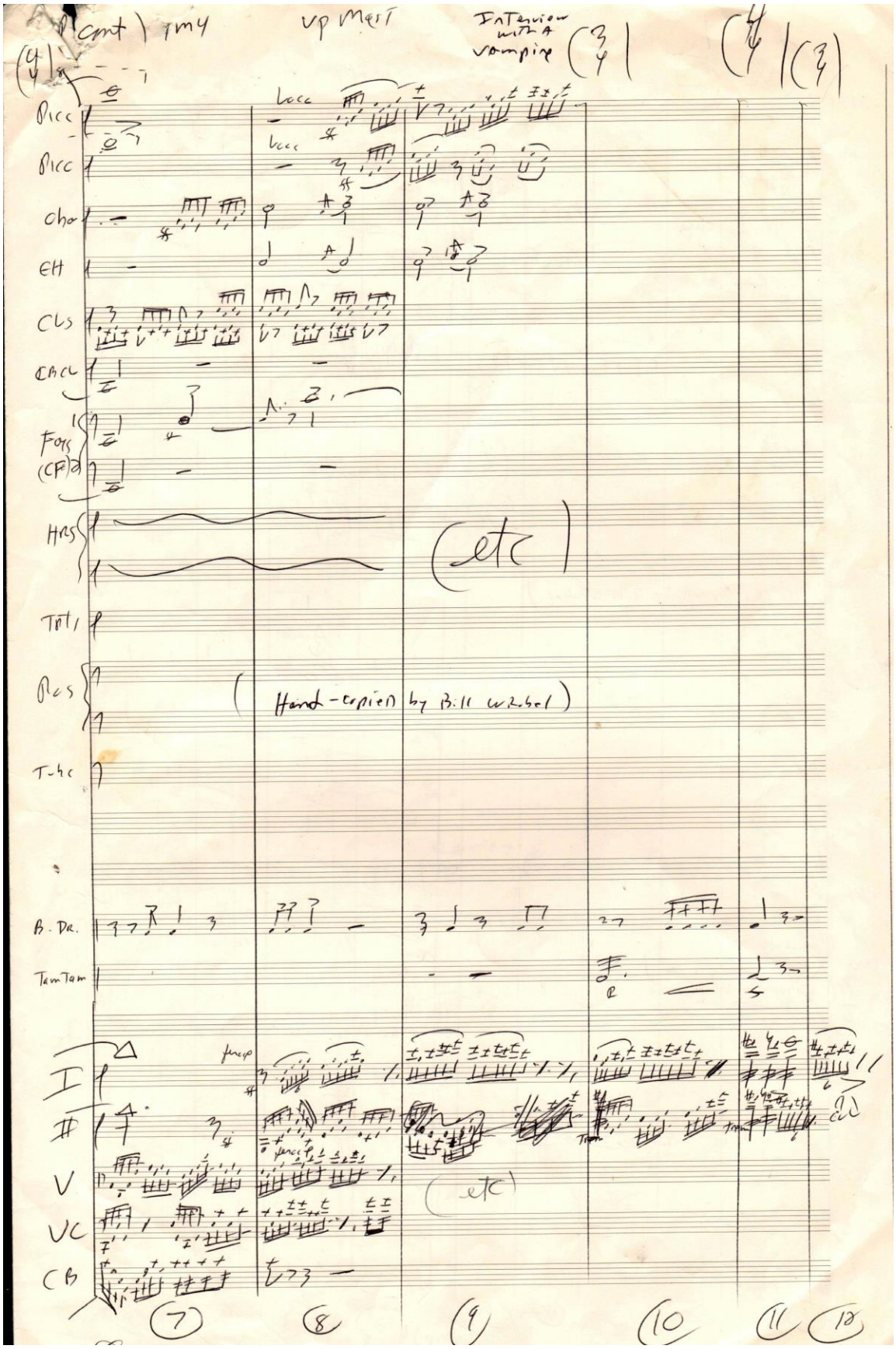
****

The "Up The Mast" cue that follows is quite dynamic. You start off in Bar 1 with the VC/CB *sfzp* on Great octave F# dotted half note bowed trem to same F# quarter note gliss line up to (Bar 2 in ¾ time) small octave Eb

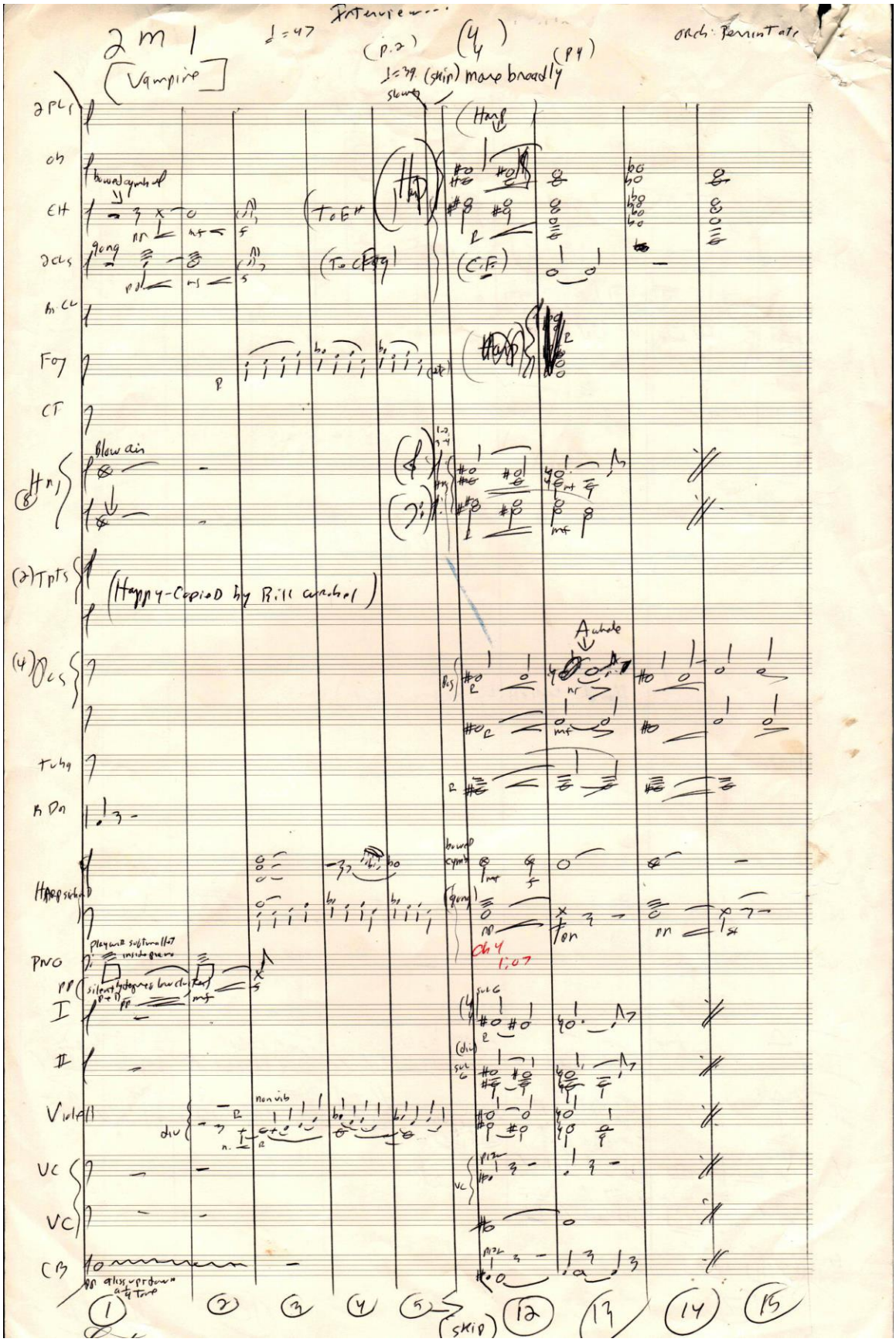

Interview Vampire
Up the Mast
Flute
Bass Cl.
Tam-Tam
Hand-copied by Bill Wachel
Violin I
Violin II
Viola
Vc
Cb

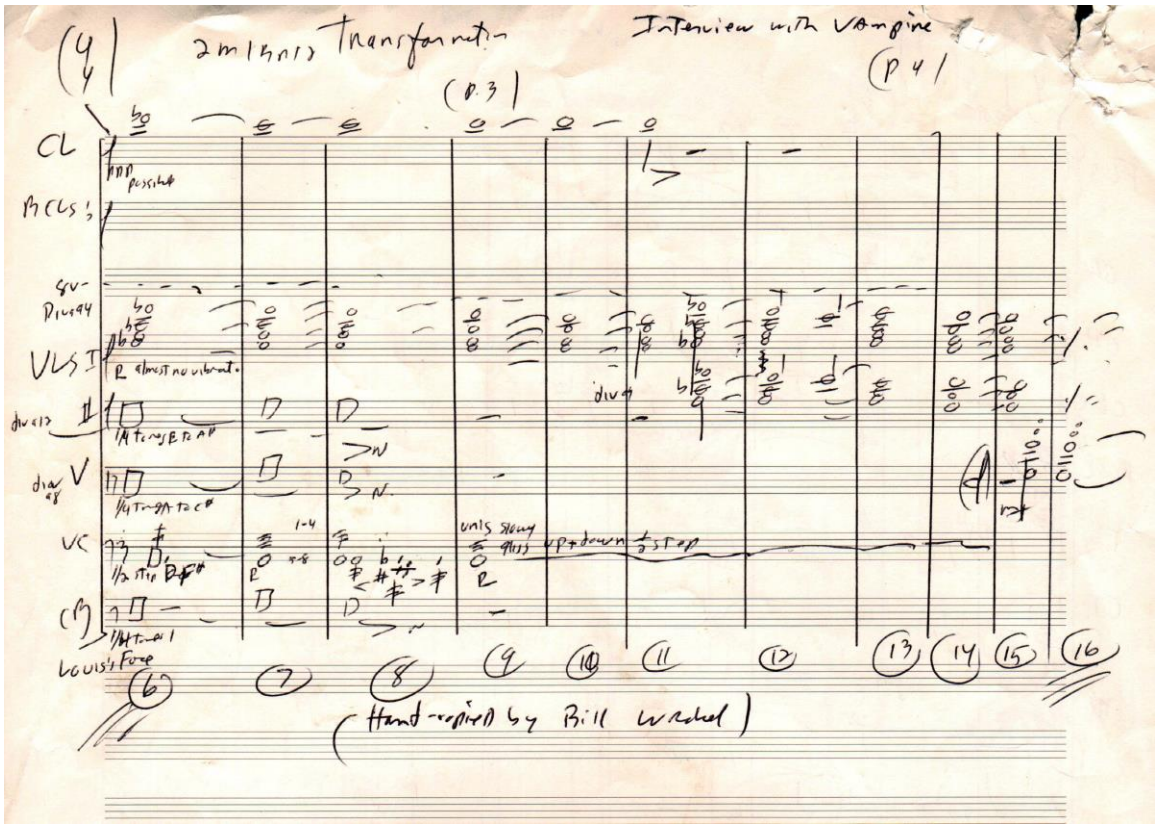
quarter note sforzando-marked (^ symbol above the note) for the CB, while VC play gliss lines up to Great octave B/small octave Eb dotted half notes bowed trem. The timp is rolled similarly as the CB to (Bar 2) small octave C dotted half note trem roll. After a half and quarter rest in Bar 1, the piano sounds *p* a "5" quintuplet of Contra-octave and Great octave F#-G-G#-A-A# 16ths to (Bar 2) B/C/Eb 8ths (followed by rests). The bassoons play a descending "7" septuplet figure of Great octave F#-F- (etc).

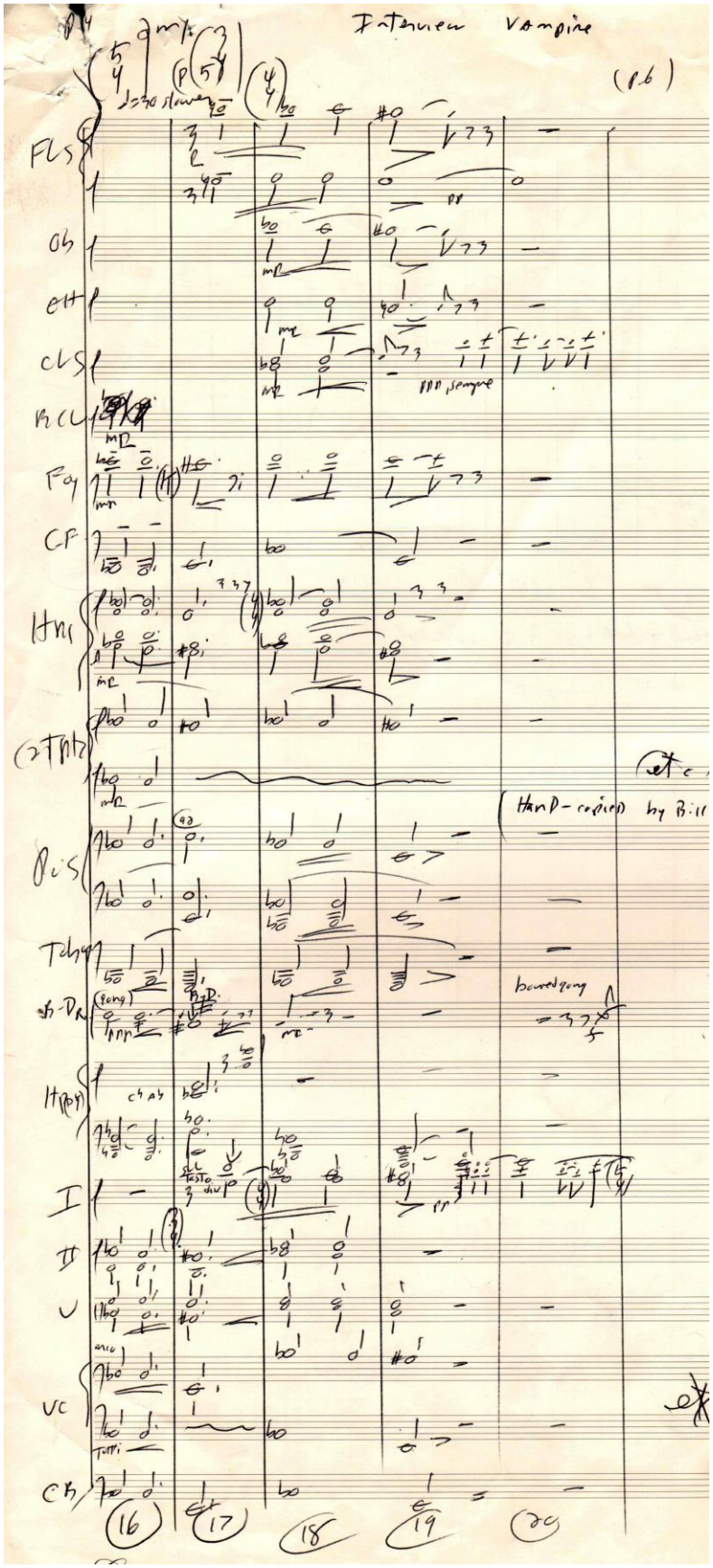
After a quarter rest in Bar 4 in 4/4 time, violins I are *div a 12* with the box figure with the dot afterward (three-quarter duration) with the vertical line inserted above and into the box. They play *mp* ¼ tones B-E# crescendo hairpin crescendo hairpin to (Bar 5) half note "box" head forte tied to quarter note box head (followed by an 8th rest). They play *fff* a triangle note head half note "highest note possible" tied to triangle head whole note next bar, etc. Back in Bar 4, after a quarter rest, violins II play these quarter tones E-A#, while viola splay A-C#, VC on D-F#, and CB on G-A#. Starting in Bar 5, the celli and then the viole and then the contra basses start to play *feroce ff* on 16th note figures (or rather each 16th is played twice as 32nd notes) as the vampire (Tom Cruise) magically ascends up the mast with his victim (Brad Pitt). VC play Great octave C-C up to G-G up to small octave F-F back down to Great octave G-G 32nds (connected by two crossbeams) and repeated three times. After a quarter and 8th rest, violas play small octave C-C-G-G 32nds (connected by two crossbeams) to the next figure of small octave E-E-C-C-E-E-C-C (connected by two crossbeams) to descending E-E-C-C-small octave G-G-C-C 32nds. By Bar 8, violins II and then (after a quarter rest) violins I stop the quarter tone oscillations and join the other strings to play the 16th-32nd note figures. Very nice effect! Etc.

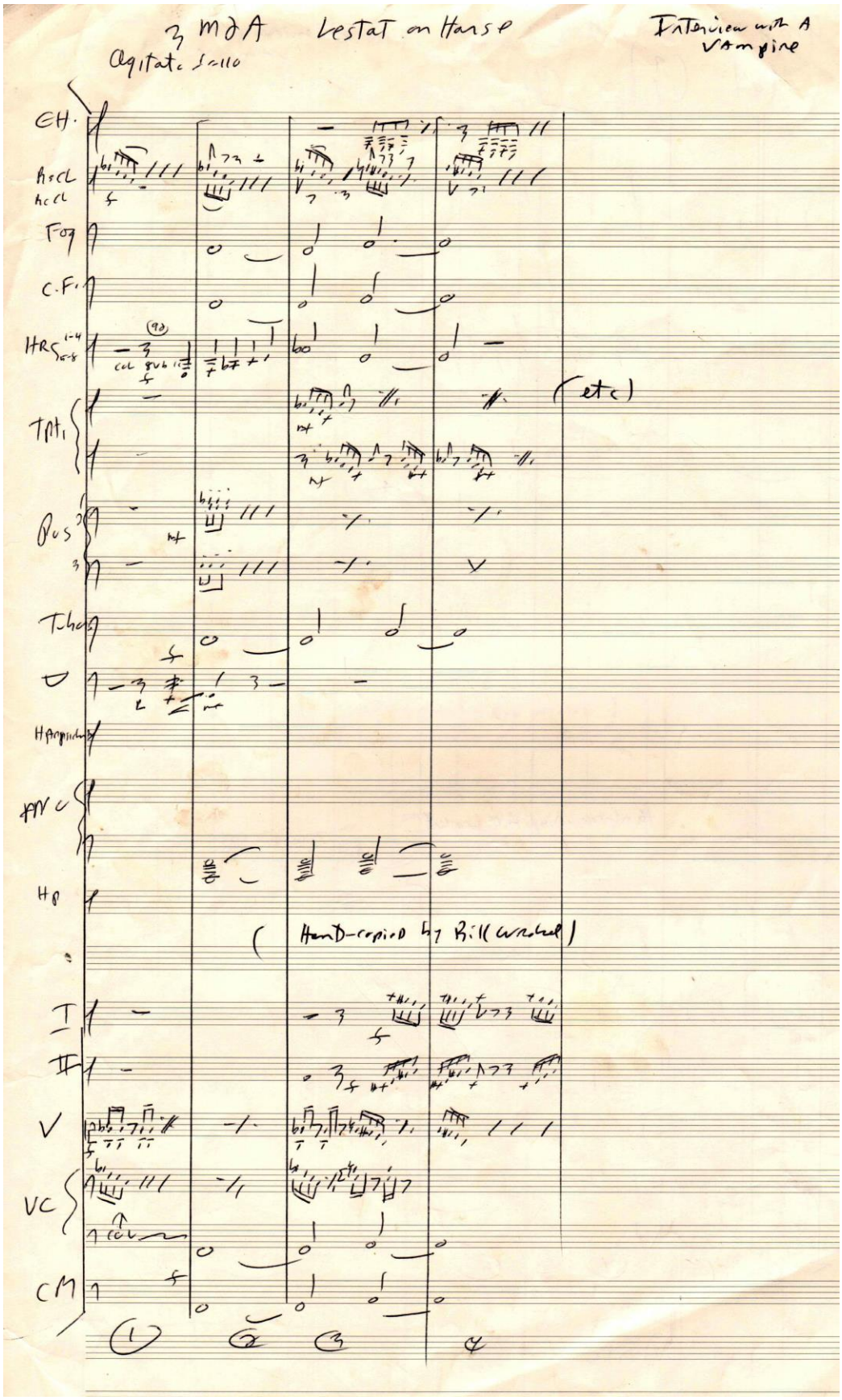

Picc
Picc
Cho
EH
Cls
CBCL
Fgs
(CF)
HRS
Trt
Bcs
Tuba
B. Dr.
Tam Tam
I
II
V
VC
CB
(etc)
(Hand-copied by Bill Wrobel)
(etc)
7
8
9
10
11
12

In the 2M1 (untitled) cue when Louis (Brad Pitt) experiences his last sunrise/sunset, we first hear the three-note motif representing his joining the vampire club. This is heard again when Claudia "joins the club." In Chapter 4 at the 1:07 point of the special edition dvd, violins I in 4/4 time are *sul G* playing *p* Line 1 F# legato to E# half notes to (Bar 13) E dotted half note tied to 8th note (followed by an 8th rest). Repeat next two bars. Divisi violins II play small octave A#/Line 1 F# half notes legato slur to E# half note (and tied A# half note) to (Bar 13) E dotted half note tied to 8th note (and A half note tied to half note. Violas play small octave F#/middle C# half notes to E#/tied C# half notes to (Bar 13) E/C down to C/E half notes. Repeat in Bars 14-15. Horns play small octave F#/A#/middle C#/F# half notes to E#/A#/C#/E# half notes to (Bar 13) E/A/C half notes to small octave C/E/A half notes, while horn I plays Line 1 E dotted half note tied to 8th note. The harp sounds *p* < *mf* small octave F#/A#/middle C#/F# half notes to E#/A/C#/E# half notes to (Bar 13) Contra-octave A/Great octave A/small octave E/A/middle C/E (A minor tonality) whole notes. Pos I-II play Great octave F# to F# half notes to (Bar 13) A whole note, while altri Pos play F# whole note to (Bar 13) A tied half notes. The tuba plays Contra-octave F# whole note to (Bar 13) two A half notes (I don't believe they are actually tied). VC play Great octave F# whole note to (Bar 13) A whole note (repeated next two bars). Etc.

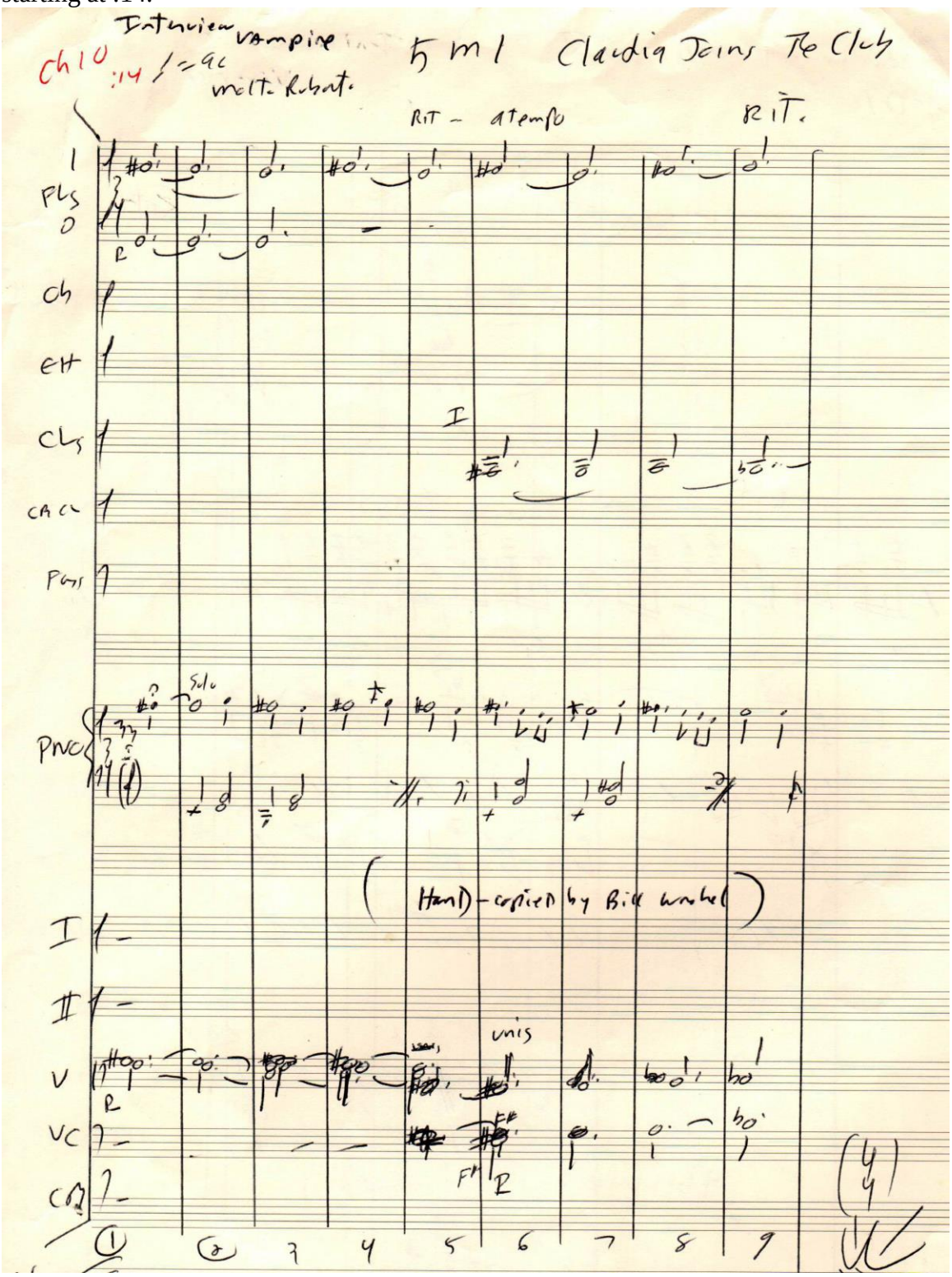

2 m 1
[Vampire]
Intermission...
(p.2)
(p.4)
Orch. Permutations
2 Pcs
Ob
Eh
2 Cls
Bn Cl
Fag
CT
Hrn
(2) Tpts
(4) Bcs
Tuba
Bn Dn
Harpsichord
Pno
I
II
Violin
VC
CB
(skip)


Transformation
Interview with Vangine
CL
VLS I
VC
(Hand-copied by Bill Wrobel)

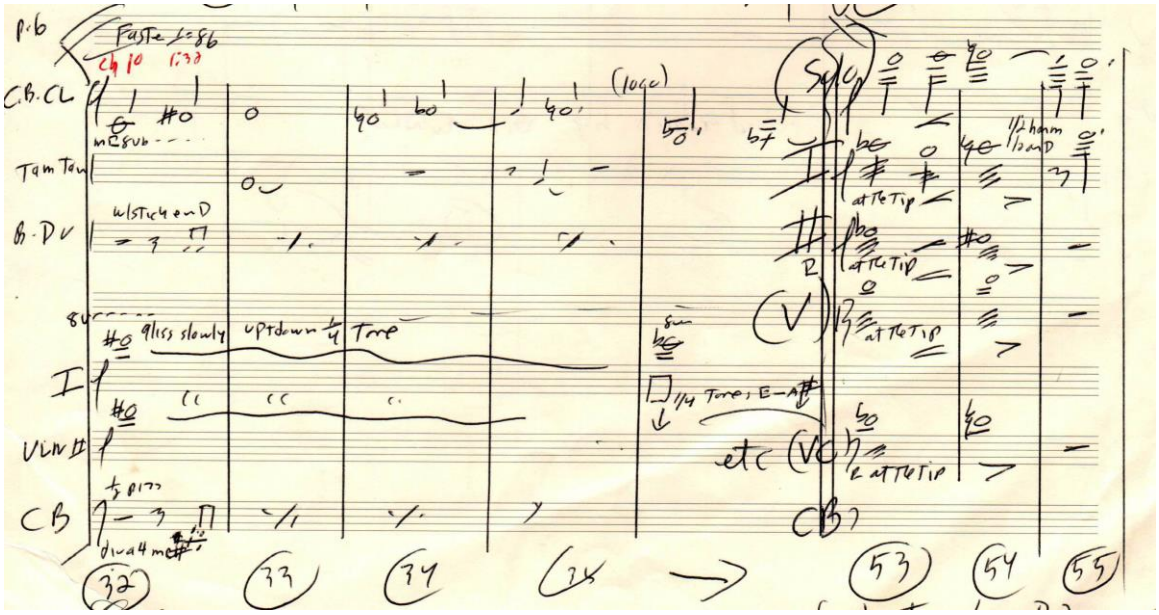

Interview Vampire
(p.6)
♩=30 slowly
Fls
Ob
clt
cls
Bcl
Bsx
CF
Hrn
(2 Tpts)
Bis
Tbn
Sb-Dr
Hp
I
II
V
vc
cb
(16)
(17)
(18)
(19)
(20)
sempre
Hand-carried by Bill
bowed gong
arco
Tutti


3 MDA
Lestat on Horse
Interview with A Vampire
Agitato
EH.
Bscl
Bscl
Fag
C.F.
HRS
Tpt
Rus
Tbone
Harpsichord
Hp
(Hand-copied by Bill Wrobel)
I
II
V
VC
CM
(etc)

"Claudia Joins The Club" (5M1) *Molto rubato* in 3/4 time. Dvd location: Chapter 10 starting at :14.



Flute I plays *p* Line 1 F# dotted half note tied to dotted half note next bar to (Bar 3) E dotted half note to (Bar 4) F# dotted half note to (Bar 5, *Rit.*) E dotted half note to (Bar 6, *a tempo*) F# dotted half note to (Bar 7) E dotted half note, and so forth. Flute II plays Line 1 E dotted half note tied to dotted half notes next two bars (followed by a rest). After two quarter rests in Bar 1, the piano top staff plays Line 2 F# quarter note tied to half note next bar to G quarter note to (Bar 3) F# half note to E quarter note to (Bar 4) F# half note up to A grace note to G quarter note to (Bar 5) F# half note to E quarter note, and so forth. The bottom staff of the piano in Bar 2 shows middle C quarter note to E/G half notes down to (Bar 3) small octave G quarter note up to Line 1 E/G half notes (repeat Bars 2-3 in Bars 4-5). Violas in Bar 1 play *p* Line 1 E/F# dotted half notes tied to next bar to (Bar 3) C/E dotted half notes to (Bar 4) E/F# dotted half notes tied to next bar. Clarinet I shows up in Bar 6 playing small octave F# dotted half note to (Bar 7) G dotted half note to (Bar 8) A dotted half note to (Bar 9) Bb dotted half note.

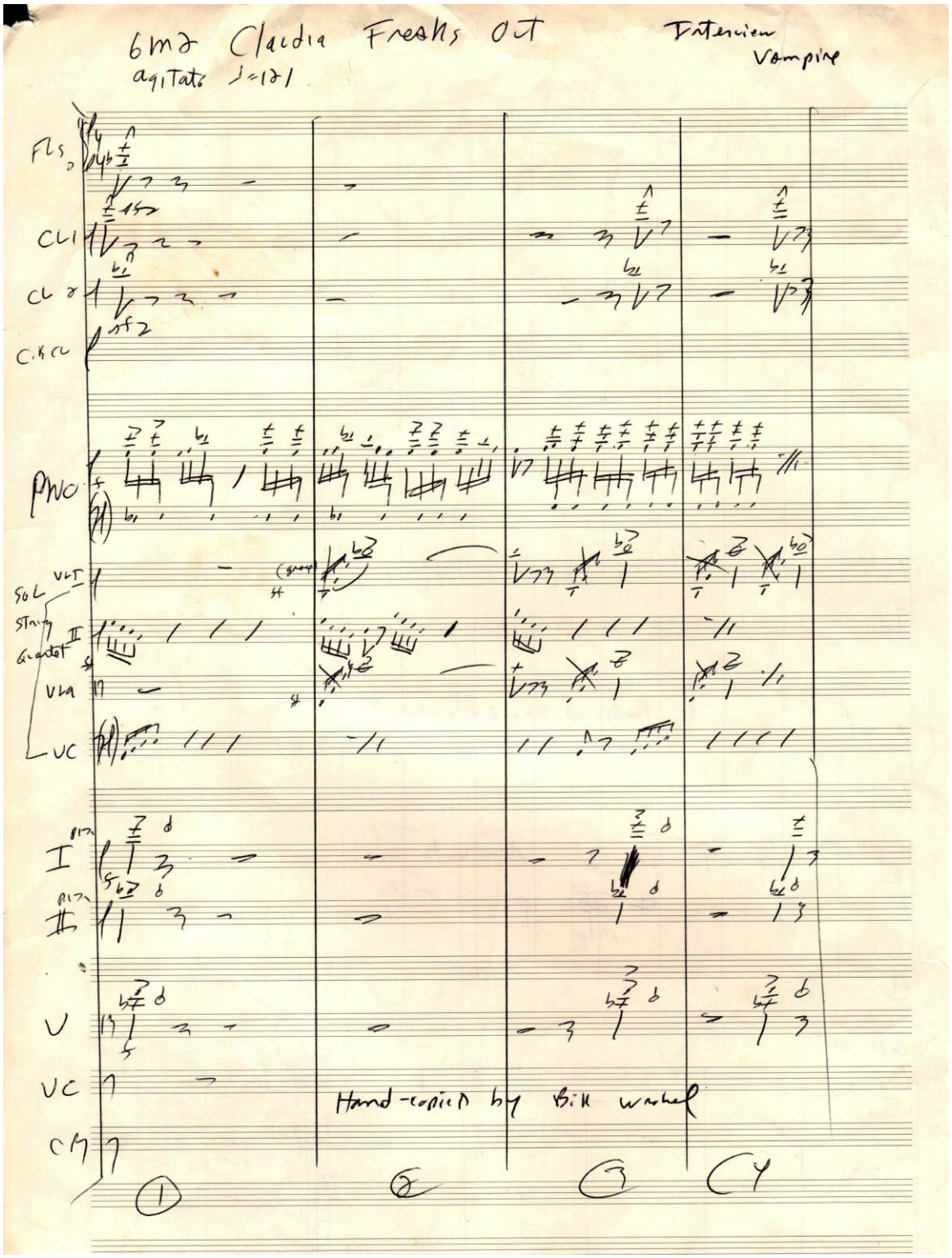


Skipping to Bar 32 (*Faster*, quarter note = 86) of "Claudia Joins the Club," we come to Chapter 10 at 1:32 of the dvd. The C.B. clarinet sounds *mp* small octave C half note to D# half note to (Bar 33) E whole note to (Bar 34) D half note up to Fb half note tied to quarter note next bar to F dotted half note. The Tam Tam sounds a whole note let vibrate in Bar 33. After a half and quarter rest in Bar 32, the bass drum (*w/stick end*) plays two 8th note (repeated next bars). Violins I play Line 3 D# whole note *gliss up + down ¼ tone* thru the next several bars (violins II an octave lower register). After a half and quarter rest in Bar 32, 4 CD (half pizz) sound *mp* Great octave D#/E/F#/G 8ths sounded twice (repeated next several bars).

In Bar 53 of the cue, we find her immediately after her transformation. Except for the solo violin, the strings play this three-note motif as bowed trem notes. The solo violin plays Line 3 F to G half notes to (Bar 54) A whole note tied to quarter note next bar to F dotted half note. Violins I are bowed trem *at the tip* playing Line 2 Ab to G bowed trem

half notes to (Bar 54) A whole note bowed trem *½ harm, ½ ord*. Violins II play *p* Line 2 Eb bowed trem whole note crescendo to (Bar 54) C# whole note decrescendo. Viole play Line 2 C bowed trem whole note to E whole note next bar. VC play Line 1 Db bowed trem whole note to (Bar 54) B whole note. Etc.

****



"Claudia Freaks Out" Reel 6 M 2. 16 pages, 63 bars. [see image immediately above]

Completed Thursday, October 21, 2010 at 8:35 pm
© Copyright 2010 Bill Wrobel
[images inserted Tuesday, January 26, 2016]

****

You are welcome to copy, archive, or quote this analysis for non-profit purposes, but please retain the source and copyright.