

The image shows the title logo for the movie "Omen III: The Final Conflict". The word "OMEN" is written in a large, red, serif font. To its right, the Roman numeral "III" is also in red. Below "OMEN III", the subtitle "THE FINAL CONFLICT" is written in a smaller, black, serif font. The background of the text is a dark, textured, and somewhat grainy surface.

[...and HOLLOW MAN]
Music by Jerry Goldsmith

Film Score Rundown by Bill Wrobel

The following is a cue rundown analysis of Jerry Goldsmith's masterful, memorable score to the third of the *Omen* Trilogy released in 1981, *The Final Conflict*. I consider it one of Goldsmith's best works, up there is the stature of landmark scores such as *Star Trek: The Motion Picture* and *Night Crossing*. Within the religious framework of the *Omen* storyline, I would consider the score as being *glorious* at points, mystical, and otherworldly.

Last evening (Saturday, December 14, 2002) my wife and I went to AMC Theatres to see the latest installment of the franchise, *Star Trek: Nemesis*, the fifth Trek score composed by Jerry Goldsmith. I was hoping for a new, refreshing variation of the Goldsmithian musical Star Trek universe. While the score had its moments (the "Final Flight" cue), overall I was not too very impressed with the music. This is understandable since the movie itself was far from inspiring! I think the best Goldsmith score in recent years would be *Hollow Man* (2000), and before that, and to a greater extent, *The Shadow* (1994). However, Goldsmith's best period of output was in the mid-Seventies thru mid or late Eighties. His 1973 score to *Papillon* is a real gem! 1979 was a banner year with the release of not only *Star Trek* and *The Great Train Robbery*, but also the critically acclaimed *Alien*. *Final Conflict* was the next "big" film. His 1982 score to *Poltergeist* was exceptional, but I much preferred that year his score to the Disney drama, *Night Crossing* (a film score rundown of this is included within this site, as well as *Star Trek*). I also really enjoyed the freewheeling scores to *Supergirl* (1984) and then *King Solomon's Mines* (1985). These two scores had such a *vitality* and enchantment and "just plain fun!" quality to them that I would consider them to be in the Top Ten of Goldsmith's oeuvre. *The Shadow* also had this same exuberant nature.

In terms of a far more "serious" film score in terms of subject matter (in the *horror* genre), let's focus on *Final Conflict*. Unfortunately, I did not study the fully orchestrated score. I did, however, research the sketch score at the Academy Foundation, Margaret Herrick Library in Beverly Hills. It is part of over a hundred sketch scores

donated by Jerry Goldsmith. This Jerry Goldsmith Collection was a gift on October 29, 1997. You should be able to access the following Internet site:

<http://collections.oscars.org/link/msinvent/183/>

Surprisingly, this “sketch” score of *Final Conflict* is so fully delineated that for all practical purpose it *is* a fully orchestrated score! This is quite unlike most of the other Goldsmith sketches I perused at the Herrick Library, including *Star Trek*, *Alien*, *The Shadow* and others. He really seemed to give this particular score special attention to detail. The average number of staves is about 16, unlike other sketches scores that average four to eight staves (depending on the score/cue). I did not have much free time to study and hand-copy the score, so I concentrated on my favorite cues, and partial hand copying of other cues. So my analysis will be far briefer than what I normally do lately (full bar-by-bar analysis of each cue). As a reference source, I will use the expanded “Deluxe Edition” cd Varese Sarabande 302 066 289 2 released in 2001.

18-OS-f.59 **THE FINAL CONFLICT -- music sketches**
Graham Baker, 1981 (20th Century-Fox, 1981)
contains: 1-1 "Main Title," 7 pages; "Insert," 1 page; 1-2/2-1 "The Ambassador," 19 pages; 3-1 "Trial Run," 7 pages; 3-2 "The Monastery," 6 pages; 4-2 "A T.V. First," 12 pages; 5-1 "The Statue," 14 pages; 5-2/6-1 "The Second Coming," 10 pages; 6-2 "Electric Storm," 17 pages; 7-1 "The Hunt," 13 pages; 7-2/8-1 "The Bleeding," 13 pages; 8-2 "Lost Children," 9 pages; 10-2/11-1 "Parted Hair," 12 pages; 11-2 "The Iron," 6 pages; 12-1 "The Final Conflict," 17 pages.

Note: Also known as OMEN III: THE FINAL CONFLICT.

OMEN III : THE FINAL CONFLICT

Instrumentation: Chorus of S.A.T.B, harp, chimes, bass drum, timp, 3 flutes, 3 oboes, 2 clarinets, 2 bassoons, bass clarinet, contra-bassoon, “Arp” electronic instrument, 6 horns, 3 trumpets, 3 trombones, tuba, piano, electric piano, strings. [Note: This instrumentation may be inadequate, based on the sketch score, not on the full orchestrations penned by Arthur Morton that I did not see]

In grace Bar A, we hear six open horns and three muted trombones (I do not believe any trumpets are involved here) playing the melody line/motif *ff* middle C rinforzando 8th note to (Bar 1) C rinforzando quarter note to C rinforzando-marked (> symbol above the note) half note to D dotted 8th note rinforzando to C rinforzando 16th note up to (Bar 2) G rinforzando whole note tied to whole note in Bar 3 and tied to half note and 8th note in Bar 4. After two 8th rests, they (3 trombones are now indicated with the six horns) continue with the Eb rinforzando 8th note to (Bar 5) Eb rinforzando quarter note to D rinforzando half note to D-Eb rinforzando 8th notes down to (Bar 6) small octave G rinforzando whole note tied to half note and 8th note in Bar 7 (followed by an 8th and quarter rest).

After a half rest in Bar 2 (:07) the violins play *pp* Line 1 G/Line 2 C/G/Line 3 C half notes tied to whole notes next bar and tied to whole notes decrescendo in Bar 4. Violas play Line 3G/Line 4 C notes as *harmonics*. So we see Perfect 4th and Perfect 5th intervals (G to C, C to G)of strength. After a half/quarter/8th rest in Bar 2, the timp beats *ff* rinforzando small octave C 8th note to (Bar 3) two rinforzando C quarter notes (followed by a quarter rest) to C-C rinforzando 8th notes to (Bar 4) C rinforzando quarter note (followed by a quarter and half rest). The bass drum also plays in that pattern. I believe the piano plays this pattern on Great and small octave C notes. I doubt it but perhaps the VC/CB also play as such. [Once again this is why I much prefer the full score orchestrations since it clearly shows all details while a sketch trend may be unclear and misleading at times]

After a half rest in Bar 6, the violins return to play Line 1 G/Line 2 D/G/Line 3 D half notes tied to whole notes in Bar 7, while viole play G/D (another P5 interval). After a half/quarter/8th rest, the timp beats Great octave G 8th to (Bar 7) two G quarter notes (followed by a quarter rest) to G dotted 8th to G 16th notes up to (Bar 8) C 8th note (followed by rests). The bass drum again sounds in that pattern. The piano plays Contra octave and Great octave G notes in that pattern to (Bar 8) C rinforzando 8ths down to G rinforzando quarter notes (followed by rests). However, it appears that Bar 8 (in 2/4 time for that bar only, and the start of page 2) was deleted in the recording. So there is an immediate seque from Bar 7 to Bar 9. In deleted Bar 8, we have the Arp playing *mf* two 16th note figures on middle C (“one oscillator” is written) or C-C-C-C figure connected by two crossbeams played 2X. The clarinets and Fags play *mf* (after an 8th rest) respectively small octave and Great octave G stand alone 8ths to G up to C 8ths (these

Main Title
Amen III of Final Conflict

G. D. Smith

A orch
8 clars

S.A.
T.B.

Final Conflict
(Amen III)

ARP

Chimes

B.Dr.

3 obs

2 cl, 2 Fags

B. cl. C. Fag Hr

open sand
6 Hrs
3 Trps
Pos

VLA

VLA

VC
CB

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333 S. La Cienega Blvd
Pas.

two 8ths are crossbeam connected). The bass clarinet and C.F. play (no initial 8th rest) C 8ths up to G dotted quarter note decrescendo. The clarinets/Fags are the most recognizable instruments in terms of secondary melody line, as we'll see in Bar 9.

In Bar 9 (:29) in 4/4 time, the tonality appears to be C min (C/Eb/G). The Arp plays the C 16ths as given (but now notated as a middle C whole note with two short (slight slanted) horizontal lines above the whole note indicating 16ths). The chorus basses sing forte small octave C/Eb 8ths to C 8ths (crossbeam connected) to C/Eb to C again (crossbeam connected) to two more such figures. The tenors play this pattern on Line 1 C/Eb to C 8th note figures. Both the T. & B. singers sing Mor-Tu-o-Rum twice (each sung phrase equates to two 8th note figures as given). So "Mor" is sung as C/Eb; "Tu" is

sung as unison C; “o” is sung as C/Eb, and “Rum” is sung as unison C. The chimes strike *mf* on Line 2 C/Eb whole notes. After an 8th rest in Bar 9, the clarinets/Fags play (as indicated in Bar 8) G stand alone 8ths to G-C 8ths (crossbeam connected) to same C down to Ab 8ths (crossbeam connected) to G stand alone 8ths (followed by an 8th rest). The bass clarinet/C. Fag play crescendo Great and small octave C 8ths up to G dotted quarter notes tied to quarter notes decrescendo to G down to C 8ths crescendo. The viole pluck *pizz* Line 1 C/Eb 8ths to C 8ths played 4X. I believe the VC/CB (no longer the piano??—unclear here) play Great octave C/G/small octave C rinforzando 8ths to Great octave C/G quarter notes tied to 8ths (followed by a quarter rest) to C/G/C rinforzando 8ths.

Bar 10 = G maj (G/B/D).

The tenors and basses now sing on G/B to G 8th note figures. The Arp oscillates on small octave B-B-B-B 16th note figures played 4X. The chimes strike B/D whole notes. After an 8th rest, the clarinets & bassoons play small and Great octave G stand alone 8ths to G up to B 8ths (crossbeam connected) to same B to Ab 8ths (crossbeam connected) to G stand alone 8ths (followed by an 8th rest). The bass clarinet/C. Fag play B 8ths up to G dotted quarter notes tied to quarter notes to G down to D 8ths. Viole play B/D to B 8ths figures 4X. VC/CB play B/G/B rinforzando 8ths to B/G rinforzando quarter notes tied to 8ths (followed by a quarter rest) to B/G/B rinforzando 8ths.

Bars 11-13 = C min (C/Eb/G).

The singers/chimes/etc return to the pattern given in Bar 9. After a half/quarter/8th rest, however, the S. & A. (sopranos and altos) start to sing the Final Conflict motif (as initially heard by the horns and Pos). They sing “Ad” as a Line 2 C 8th note to (Bar 12) C quarter note (“ver”) to C half note (“sum”) to D dotted 8th note (“Do”) to C 16th (“mi”) to (Bar 13) G dotted half notes (“num”) with the sops singing Line 2 G and the altos singing Line 1 G notes. After an 8th rest, they sing unison on Line 2 Eb 8th (“Ad”). As an overview, the S.A. sing thru Bars 11-20 as follows: “Ad-ver-sum Do-mi-num, Ad-ver-sum Chris-tum, Ad-ver-sum De-O, Ad-ver-sum (to Bar 18) Na-za-Re-Num, num...”

Back in Bar 11, after a half/quarter/8th rest, three oboes play forte Line 2 C rinforzando 8th note to (Bar 12) C quarter to C half notes to D dotted 8th to C 16th up to (Bar 13) G dotted half note. After an 8th rest, they start another phrase on Eb rinforzando 8th note.

In Bar 12, the bass clar/C.Fag (and maybe also the harp) play C stand alone 8ths up to G dotted quarter notes tied to quarter notes to G down to Eb 8ths to (Bar 13) C stand alone 8ths up to G dotted quarter notes tied to quarter notes to G down to C 8ths. In Bar 12, two *open* horns play forte middle C/Eb rinforzando quarter notes (followed by a quarter rest) to C/Eb rinforzando quarter notes (followed by a quarter rest). Repeat next bar. After a quarter rest in Bar 12, two *sord* (muted) horns play middle C 8th note (followed by an 8th and quarter rest) on the 2nd and 4th beats (while of course the two open horns played on the 1st and 3rd beats). Repeat in Bar 13. The chimes strike C/Eb whole notes in Bar 12 tied to whole notes next bar. The Arp still plays the C 16th note figures.

Final Conflict main title

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The VC/CB in Bar 12 play C/G/C 8ths to C/G dotted quarter notes tied to 8ths (followed by a quarter rest) to C/G/Eb 8ths to (Bar 13) same notes except that on the 4th beat we have C/G/C 8ths.

Bars 14-15 = G maj (G/B/D) to perhaps the G maj 7th (G/B/D/F#).

The oboes play and sops/altos sing Eb quarter note (“ver”) to D half note (“sum”) to F-Eb 8ths (“Chr-is”) down to (Bar 15) Line 1 G dotted half note (“tum”).

After an 8th rest, they play Line 1 G 8th (“Ad”). The T & B’s sing B/D to B 8th figures 4X. The Arp plays the B-B-B-B 16th note figure 4X. The chimes strike B/D (d’’) whole notes tied to whole notes in Bar 15. After an 8th rest, the clarinets/Fags play G stand alone 8ths to G-B 8ths (crossbeam connected) to G-Ab 8ths (crossbeam connected) to G stand alone 8ths (followed by an 8th rest) to (Bar 15), after an 8th rest, F# stand alone 8ths to G-B 8ths to G-Ab 8ths to G stand alone 8ths (followed by an 8th rest). The bass clar/C. Fag/harp play in Bar 14 B 8ths up to G dotted quarter notes tied to quarter notes to G down to D 8ths to (Bar 15) B up to F# 8ths to G half notes to G down to B 8th notes. The two open horns play B/D quarter notes on the 1st and 3rd beats, while two muted horns play B 8ths on the 2nd & 4th beats (repeat in Bar 15). Viole play B/D to B 8th figures 4 X for two bars. VC/CB play B/G/B 8ths to B/G dotted quarter notes tied to 8ths (followed by a quarter rest) to B/G/D 8ths to (Bar 15) B/G/B 8ths to B/G dotted quarter notes tied to 8ths (followed by a quarter rest) to B/G/B 8ths.

Bars 16-17 = Gb maj 7th (Gb/Bb/Db/F). [:55] Start of page 3.

The sops/altos/oboes play Line 2 Db quarter note (“ver”) to Db half note (“sum”) to C dotted 8th to Db 16th (“De-”) down to (Bar 17) Line 1 F half note (“o”) tied to F 8th, part of four ascending 8th notes (crossbeam connected) F-A-Bb-Db. The tenors and basses sing Bb/Db to Bb 8th figures 4 X. The Arp plays four Bb-Bb-Bb-Bb 16th note figures. Chimes strike Bb/Db whole notes tied to Bar 15.

After an 8th rest in Bar 16, the clarinets/Fags play F stand alone 8ths to same F up to Bb 8ths (crossbeam connected) to same Bb down to Gb 8ths (crossbeam connected) to F stand alone 8ths (followed by a quarter rest). Repeat next bar. The bass clarinet/C. Fag/harp play Contra octave and Great octave Bb 8ths up to Great and small octave F dotted quarter notes tied to quarter notes to same F down to Db 8ths to (Bar 17) Bb 8ths up to F dotted quarter note tied to quarter note to F down to Bb 8ths. Viole play four Bb/Db to Bb 8th note figures. VC/CB play Bb/F/Bb 8ths to Bb/F dotted quarter notes tied to 8ths (followed by a quarter rest) to Bb/F/Db 8ths to (Bar 17) Bb/F/Bb 8ths to Bb/F quarter notes tied to 8ths (followed by a quarter rest) to Bb/F/Bb 8ths. The horns play on Bb/Db to Bb in the pattern as given.

In Bar 18 (1:02.5), the sops/altos/oboes play Line 2 D quarter note (“Na”) to Db quarter note (“za”) to C dotted quarter note (“re”) to Bb 8th (still part of “re” but actually more like “e”) The Arp is still playing Bb 16ths. The chimes strike Gb/D (d’’) whole notes. After an 8th rest, the clarinets/Fags play D stand alone 8ths to same D up to Bb 8ths (crossbeam connected) to same Bb down to Gb 8ths (crossbeam connected) to D stand alone 8ths (followed by an 8th rest). Bass clarinet/C. Fag/harp play Gb 8th up to D dotted quarter notes tied to quarter notes to D down to Gb 8ths. The horns play that Gb/D to Bb interchange. Viole play Gb/D to Bb 8ths four times. VC/CB play Gb/D/Gb 8ths to Gb/D quarter notes tied to 8ths (followed by a quarter rest) to Gb/B/Gb 8ths again.

In Bar 19, the S/A/oboes play/sing Line 1 Bb half note (“num”) to B half note The T & B sing G/D to Bb 8th figures twice to G/D to B figure to G/Eb to B. The Arp plays Bb 16ths (half note duration) to B half note duration. The chimes strike G/D whole notes. After an 8th rest, clarinets/Fags play D stand alone 8ths to same D up to Bb 8ths to

B down to G 8ths to Eb stand alone 8ths (followed by an 8th rest). Bass clarinet\C. Fag/harp play G 8ths up to D dotted quarter notes tied to quarter notes to Eb down to D 8ths. Horns play on G/D to Bb, and then G/B to B notes in the pattern as given. Etc.

In Bar 20 in 2/4 time, the sops sing (“num”) Line 2 C half note tied to 8th notes in Bar 21 (in ¾ time), followed by rests, while the altos sing Line 1 Eb. Tenors sing small octave G, and basses on small octave C in that manner. So once again we have the C min (C/Eb/G) tonality. The Arp plays one middle C 8th (followed by rests). The chimes strike Eb/C half notes tied to 8ths next bar. The oboes play Eb/G/C half notes tied to 8ths next bar. The bass clar/C/ Fag/harp play on C notes. After an 8th rest, the six horns and violins (I assume at least 12 to 24 of them) play legato rising 8th notes both starting small octave G-C-G (g’). The viole (now *arco*) also play G-C-G ascending 8th notes. VC/CB play Great and small octave C half notes tied to 8ths next bar to Ab dotted quarter notes to B 8ths.

In Bar 21 (in ¾ time) the violins continue Line 1 Eb legato up to B 8th (crossbeam connected) to G 8th legato to now divisi Line 1/Line 2 Eb 8ths (crossbeam connected) to “3” triplet value 8th notes Lines 1 & 2 D-F#-G viole play contrary motion on the first two beats playing Line 1 Eb down to B 8ths (crossbeam connected) down to G to Eb 8ths (crossbeam connected) to D-F#-G triplet 8ths. Horns play Line 1 G half note tied to G 8th and then they play another G 8th. Clarinets (etc) play the C/Eb/G 8th note tie from the previous bar to Contra octave Ab/Great octave Ab/small octave Eb/Ab/Line 1 Cb/Eb dotted quarter notes (Ab minor or Ab min 7th with the G tone of the horns). To B/B/D/G/B/D (G maj) quarter notes.

In Bar 22 (back to 4/4 time at 1:15), the violins continue with an accelerating or augmented flourish pattern. They play Lines 1 & 2 Ab legato to G to Ab legato to F 16th notes (connected by two crossbeams) to Ab-F-Ab-E (not sure about the notes) to a five-note figure of Ab-G 16ths to “3” triplet value 16ths G-Ab-G to “6” sextuplet figure of Ab-Bb-Ab-Bb-Cb-Db. Viole play small octave Ab-G-Ab-F 16ths to Ab-F-Ab-E 16ths to the five note figure of Ab-G 16ths to “3” triplet 16ths G-Ab-G to “6” figure 16ths Ab-Bb-Ab-Bb-Cb-Db (clarinets now join in with the sextuplet). VC/CB play Contra and Great octave F dotted half notes to E quarter notes. Horns play *ff* F/Ab rinforzando 8ths to F 8ths to F-E legato 8ths to C#/E# to E 8ths to C#/E#-C# 8ths. Pos play F/C/Ab half note to Db/Ab half notes. After a half rest, the tuba plays Great octave F to Fb quarter notes. After a half rest, the timp is rolled on Great octave Ab half note. After a half/quarter/8th rest, the chorus returns to sing the Final Conflict theme. T.B. sing (“Ad”) middle C# 8th while Sops and Altos sing on Line 1 A# 8th (I may’ve incorrectly written that note down—logically it should be Line 2 C# 8th).

In Bar 23, the Sops and Altos sing Line 2 D quarter note (“ver”) to D half note (“sum”) to E dotted 8th to D 16th (“Do-mi”). The Tenors & Basses sing Line D quarter note (etc., same notes an octave lower). Horns play the motif as well Line 1 register. 2 flutes/2 oboes/piano/xylophone play ostinato 8th note figures of Line 2 (octave higher for flutes at least) D/F to D 8ths played 4X. Pos/tuba/Fender bass play it as I believe D/F/D/A to D/A/D/F 8ths. Violins I play the melody line on Lines 2 & 3 D quarter notes

M.T.P. Final Copy (3) (4) (P.Y) V.P. - Satg-rdi (10) (10) Rex J. Dreyfus

AD. Jan-sum Do-mi Plum Ad Jan-sum Chri-um Tu-m AD. Jan-sum De-o A-mi-ni

S.A. T.B. App 2600 HP Cl. Fl. Hns. Trp. 5 (J.M.D.) Perc. Trm. I II V Velcro

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(21) (22) (23) (24) (25) (26) (27)

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legato slur up to F half notes to E 8ths to F 8ths tied to (Bar 24) F half notes tied to F 8ths to E 8ths to F quarter notes tied to 8ths in Bar 25 to E quarter notes tied to E half notes tied to (Bar 26) E dotted quarter notes to D# quarter notes to E half notes to (Bar 27) Eb half notes to D 8ths to E 8ths tied to (Bar 28) E whole notes. Back in Bar 23, violins II play D quarter notes to A/D (d'') dotted half notes tied to whole notes next bar. In Bar

25, violins II play A/C# tied to whole notes next bar. In Bar 27, they play G/C whole notes tied to next bar. So it appears we have the D min (D/F/A) tonality in Bars 23-24, A maj (A/C#/E) in Bars 25-26), and then C min (C/Eb/G) in Bars 27-28.

In Bar 23, viole (and I believe clarinets) play Line 2 B legato down to F 8ths (crossbeam connected) to same F legato up to B 8ths (crossbeam connected) to B down to Gb 8ths (crossbeam connected) to F stand alone 8th (followed by an 8th rest). After an 8th rest, they play F stand alone 8th to same F legato up to B 8ths (crossbeam connected) to same B down to Gb 8ths to stand alone F 8th (followed by an 8th rest). After an 8th rest in Bar 25, they play F 8th to F-A# 8ths figure to B-Gb 8ths to F 8th (repeat next bar). CB play Great octave D up to A 8ths down to D half note to Ab-D 8ths (repeated next bar). In Bar 25, they play C# up to A 8ths down to C# half note, etc.

In Bar 24, the Sops and Altos continue the motif on Line 2 A dotted half note (“num”) followed by an 8th rest to F 8th (“Ad”) to (Bar 25) F quarter note (“ver”) to E half note (“sum”) to E legato to F 8ths (Chr-is”) down to (Bar 26) A dotted half note (“tum”). After an 8th rest, they play another phrase starting on A 8th (“Ad”). Tenors and basses play the same an octave lower. In Bar 27, they sing Lines 1 & 2 Eb quarter note (“ver”) to Eb half note (“sum”) to D dotted 8th to Eb 16th (“De”) down to (Bar 28) G half note (“o”) tied to 8th to rising 8ths B-C-F (“ad-ver-sum”) to (Bar 29) A quarter note down to Eb quarter note to A dotted quarter note to Gb 8th (“Rex Ju-dae-o”) to (Bar 30) F dotted half note to E-D 8ths (“Rum A”) down to (Bar 31) A dotted half note.

Skipping to Bar 44 (2:54, *piu mosso*) we come to the end of the cue with the observatory scene. Low register prominence is emphasized here as the VC/CB play *p* Contra and Great octave Gb half note in Bar 43 in 2/4 tied to Bar 44 (in 4/4 time) whole notes and tied to whole notes thru Bar 47 and to quarter notes in Bar 47 to unison Great octave Db up to Gb to Ab quarter notes crescendo to (Ba4 49) Bb dotted quarter note forte. The tuba plays *p < mp >* Great octave Gb whole note in Bar 44 tied to whole note next bar. The tuba repeats the Gb whole note tied to Bar 47 and tied to 8th note next bar (followed by rests). Fags/harp/piano/electric piano plays Contra octave Gb/Great octave Db/Gb whole notes tied to whole notes next bar. They repeat this in Bars 46-47 and tied to 8th notes in Bar 48 (followed by rests). The timp sounds *p* Great octave Gb half note (followed by a half rest) while the large bass drum sounds a whole note let vibrate. The timp repeats the Gb half note next two bars. Three trombones and six *open* horns play *p < mf > p* small octave Db/Gb half notes legato up to Fb/Ab/Db (Db min 1st inversion) to (Bar 45) Gb/Bb/Db (Gb maj) half notes legato down to Db/Fb/Ab half notes again. They repeat Bar 44 in Bar 46 and then (in Bar 47) Gb/Bb/Eb (Eb min 1st inv) half notes legato down to Db/Fb/Ab half notes decrescendo pianissimo (*> pp*). Tenors/basses also sing this overall pattern *pp < p >*. Basses sing “Ah” Great octave Gb/small octave Db whole notes tied to whole notes next bar (repeat next two bars). Tenors sing “Ah” small octave Gb half note legato up to a divisi separation of voices of Fb/Ab/Db half notes to (Bar 45) Gb/Bb/Db half notes to Fb/Ab half notes. They repeat Bar 44 in Bar 46, and then (in Bar 47) Gb/Bb/Eb half notes legato down to Fb/Ab half note.

quarter notes, and then Gb/Bb legato down to Db/Fb quarter notes. After the quarter note Gb tie from the previous bars, VC/CB play Great octave Db-Gb-Ab quarter notes crescendo. Horns also play similarly. After a quarter rest, tenors/basses sing small octave Db quarter note to Great octave Gb/small octave Gb quarter notes to Ab/Ab quarter notes. After a half and quarter rest, the harp is ascending gliss from Great octave Ab quarter note up to (Bar 49) Line 3 Db quarter note (followed by rests).

In Bar 49 (in 3/8 time for this bar only), Sops and Altos sing “Ah” Line 1 Db/F/Bb/Db (Db min) 8th notes down to Bb/Db/F/Bb 8th notes to Eb/G/Bb (Eb maj) 8th notes to (Bar 50 in 4/4 time) F/Bb/Db/F (f⁷) quarter notes to G/Bb/Eb/G dotted half notes tied to 8th notes in end Bar 51 (followed by rests). Violins play as the Sops/Altos but an octave higher (starting Line 2 Db/F/Bb/Line 3 Db 8th notes, etc). The tenors and basses play Bb/Db/F/Bb quarter notes to Bb/Eb/G/Bb 8ths to (Bar 50) Bb/Db/F/Bb quarter notes to Bb/Eb/G/Bb dotted half notes tied to 8th notes in Bar 51. The timp is rolled *mf* on Bb quarter note followed by a rest to (Bar 50) Great octave Eb quarter note beat (followed by a quarter and half rest). Fags/harp/piano/electric piano play Great and small octave Bb quarter note in Bar 49 legato to (Bar 50 in 4/4 time) Great and small octave Eb whole note tied to 8th notes in Bar 51 (followed by rests).

Flutes/oboes/clarinets play after two 8th rest *mp* < Line 1 and Line 2 Eb 8th notes to (Bar 50 in 4/4 time) Bb to A 8th notes *mf* to G dotted half notes decrescendo and tied to 8th notes in end Bar 51. Horns play similar to the Sops/Altos more or less, while Pos/tuba play as the Tenors/Basses. Viole play Bb/Db/F 8th notes to Db/F/Bb 8ths to Bb/Eb/G 8ths to (Bar 50) Db/F/Bb quarter notes to Eb/G/Bb dotted half notes. VC/CB play Great octave Bb dotted quarter note forte down to (Bar 50) Eb whole note decrescendo and tied to 8th next bar.

End of cue.

Main Title Insert Bars 32 A, B, C, D, E, F, G. 1 page.

The Ambassador R1/2-2/1 4/4 time, 111 bars, 19 pages.[Note: The first seven bars were deleted in the final edit of the film and apparently not even recorded]



The dissonant C-F# tritone interval is played. The piano (top staff) plays *p* Line 1 C/F#/C whole notes tied to whole notes next bar and tied to 8th notes in Bar 3 to C/F#/C 8ths tied to dotted half notes and tied to half notes in Bar 4 (in 2/4 time). The bottom staff plays small octave C tied next bar (etc). The vibe plays the same notes in the same pattern as the top staff of the piano. The same applies to the first set of chimes. The second set (“Mahler chimes”) plays the small octave C whole note (etc) as played by the bottom staff of the piano.

After a half and 8th rest in Bar 3, 2 Fags and a Contra Fag play Great and small octave Bb 8ths down to E quarter notes up to (Bar 4 (in 2/4 time) A to G# quarter notes. After a half and 8th rest, the tuba and two horns play *pp* Great octave Bb 8th down to E quarter note up to (Bar 4) A to G# quarter notes.

The cue expands in activity significantly in Bar 5 as the muted violins II play Line 1 C/F# (same tritone interval) dotted half notes gliss up to Ab/D (d’’) quarter notes to (Bar 6 in 3/4 time) A/D/Eb/A (a’’) dotted half note tied to (Bar 7 in 4/4 time) 8th notes (followed by rests). Viole play small octave C/F# gliss to I believe Db/G half note tied to dotted half notes next bar and tied to 8ths in Bar 7. VC/CB play Great and small octave C whole notes tied to dotted half notes in Bar 6 and tied to 8ths in bar 7. After a half and quarter rest, violins I play Ab/D quarter notes gliss up to (Bar 6) Eb/A quarter notes gliss up to Bb/E half notes gliss up to F/B quarter notes tied to 8ths next bar *ppp* (followed by rests). The tuba and horns play C whole notes tied to next bar (etc). The Fags and C. Fag play C/F#/C whole notes tied to dotted half notes next bar and tied to 8ths in Bar 7 (followed by rests). After a quarter rest, two clarinets play F (perhaps F#) and C quarter notes up to Db/G quarter notes to Ab/D (d’’) quarter notes (joined in now by two flutes) to (Bar 6, flutes only) Line 2 Eb/A quarter notes to Bb/E quarter notes up to F/B quarter notes. Vibes and chimes and piano play (as Fags/C.Fag) C/F#/C whole notes tied to next bars as given. Tenors & basses sing “Hum” *pp* small octave and sops and altos Line 1 C/F# whole notes tied to dotted half notes next bar and tied to 8ths in Bar 7. As given, these seven bars were deleted.

JOHANNES BRAHMS: Final Conflict

"The Ambassador" R1/2-2/1

SA

T/B

Pro

Vibs

Chms

Mallets
Chimes

2 Cl

2 Cl

2 Perc.
CF

Tub
2 hrs

VII

VII

VLA

Vcln

(Soprano)

Hand-written musical score for various instruments including SA, T/B, Pro, Vibs, Chms, Mallets/Chimes, 2 Cl, 2 Perc./CF, Tub/2 hrs, VII, VLA, and Vcln. The score includes notes, rests, and dynamic markings such as *pp*, *ppp*, and *pp*. A circled section in the VII part is labeled "(Soprano)".

(hand-written by Bill [unclear])

(1) 2 2 1 2 5 6 7

NOT used

In Bar 8 (00:00 track # 2 on both cd's) VC/CB are soli in this bar playing *mf* > *pp* Great and small octave Eb dotted half notes tied to 8th notes (followed by an 8th rest). Repeat thru Bar 15. In Bar 8 (:03) the viole start the pyramiding of tones playing *sempre pp* as *harmonics* Line 3 E whole note tied to whole notes thru Bar 16 and tied to 8th notes in Bar 17 (followed by rests). In Bar 10 (:06) violins II (*senza sords*) now join in playing *ppp* Line 2 D/E whole notes tied to whole notes thru Bar 18. Also in Bar 3, two clarinets play Line 2 D/E whole notes tied to half notes next bar to D# half note to (Bar 4) E 8th (followed by rests). This is repeated in Bars 14-16. In Bars 12-14, two oboes play that pattern *ppp*.

Back in Bar 10, the sopranos sing "Oh" *sempre pp* Line 2 E whole note tied to whole notes thru Bar 15 and tied to half note in Bar 16 (in 2/4 time) and tied to whole notes in Bars 17-18 (in 4/4 time). The altos sing "Oh" Line 2 D whole note tied to half note in Bar 11 to D# half note to (Bar 12) E whole note tied to half note in Bar 13 to D# half note to (Bar 14) E half note to D half tied to half note in Bar 15 to D# half note to (Bar 16 in 2/4 time) E half note tied to whole note in Bar 17 (in 4/4 time) tied to half note in Bar 18 to D half note.

In Bar 17 the celeste play Line 1 D whole note, and also after a quarter rest Lines 1 & 2 F# dotted half notes to (Bar 18) "3" triplet value quarter notes A# up to F to E/E (e'' e''') quarter notes tied to half notes tied to 8ths next bar. After a quarter rest in Bar 17, the glock plays *p* Line 2 F# dotted half note tied to "3" triplet value F# quarter note up to F down to E triplet quarter notes tied to half note and tied to 8th note next bar (followed by rests). In Bar 16 (in 2/3 time), VC/CB play Great and small octave C half notes tied to whole notes in Bar 17 (in 4/4 time) to (Bar 18) C dotted half notes tied to 8ths (followed by an 8th rest).

In Bar 19 (:27) in 6/4 time, the two oboes are prominent playing *mp* < *mf* legato Line 2 Db/Eb (m3 interval) half notes to Line 1 A/Line 2 G (m7 interval) half notes to B/A (m7) half notes. In Bar 20 (in 3/4 time), two flutes and a harp play response quarter notes Line 2 Db/Eb to B/A to A/B. The vibe in Bar 19 plays Line 1 and Line 2 Db/Eb whole notes tied to half notes and tied to dotted half notes in Bar 20 (in 3/4 time). Violins II play the same in Line 2 Bb/Db notes. VC/CB play Great and small octave Eb whole note tied to half notes to dotted quarter notes in Bar 20. Sops sing Line 2 Eb half note tied to half note and tied to dotted half note in Bar 20 (etc). Altos play Db whole note tied to half note and tied to (Bar 20) dotted half note (etc).

Skipping to Bar 28 (:48) in 4/4 time, the chimes softly strike *p* middle C half note up to F# half note to (Bar 29 in 3/4 time) G# dotted half note down to (Bar 30 in 4/4 time) C up to F# half notes again...Sops sing Line 2 E whole note tied to dotted half note in Bar 29 and tied to E whole note in bar 30, while altos sing Line 2 C notes. Tenors & basses sing on the last beat of Bar 27 Line 1 A quarter note ("Ad") to (Bar 28) A half note ("ver") to A half note ("sum") tied to half note next bar to A quarter note to (Bar 30) A half note, etc. After a quarter rest in Bar 28, the celeste/glock/chimes (perhaps the 2nd

Final Conflict The Ambassador (54)

127.9

Sop

alto

T.B

Clarin

Flute

HP

2 Fls

2 Obs

2 Cls

Chimney

6 Hrs (Sons)

Vlns

(Senz. Snds)

VA

Vcln

Hand-copied

131

set) play Lines 2 & 3 E dotted half notes tied to dotted half notes next bar to whole notes in Bar 30.

Skipping to Bar 45 (1:26—but 1:54 if the first seven bars were kept) we come to a fascinating delicate section of the cue, rather like something you would hear as a cue on

the first *Star Trek* movie that he composed. Violins playing triplet 8th figures are perhaps the most prominent feature as well as the soprs and tenors playing the melody line. Soprs sing “Oh” *subito ppp* Line 2 (tenors sing an octave lower) C whole note tied to C quarter note in Bar 46 to B-C-B quarter notes to (Bar 47) C whole note again tied to (Bar 48, start of page 9) C quarter note to B-Ab-Bb quarter notes down to (Bar 49) small octave (tenors) and Line 1 (sops) G whole note tied to quarter note in Bar 50 to F#-G-F# quarter notes to (Bar 51) G whole note tied to G quarter note in Bar 52 to F# half note to F quarter note tied to (Bar 53) F whole note tied to F quarter note in Bar 54 to E-F-E quarter notes to (Bar 55) F whole note tied to quarter note in Bar 56 to E-F- quarter notes to E quarter note tied to (Bar 57 in 2/4 time) E quarter note to Eb quarter note tied to 8th note in Bar 58 (in 4/4 time), followed by rests. The glock and vibe also play the Soprs line but an octave higher (Line 3 C whole note, etc). Altos sing a different pattern. First they sing Line 1 E whole note tied to whole notes next three bars. In Bar 49, they sing Eb whole note tied to whole notes next three bars (thru Bar 52). Then they sing Db whole note in Bar 53 tied to whole notes thru Bar 56 and tied to half note in Bar 57 (in 2/4 time) and to 8th note in Bar 58 (followed by rests). The oboe also plays the tenors line. The harp in Bar 45 plays arpeggiando whole notes let vibrate Line 1 C/E/Line 2 C/E/Line 3 C. In Bar 49, the harp plays small octave G/Line 1 Eb/G/Line 2 Eb/G whole notes let vibrate. In Bar 53, the harp plays small octave F/Line 1 Db/F/Line 2 Db/F whole notes let vibrate. After a quarter rest in Bar 57 (in 2/4 time) the harp and celeste are arpeggiando on Line 2 Db/Eb/Line 3 Db/Eb quarter notes.

Violins play a series of “3” triplet 8th note figures *subito pp*. They start off in Bar 45 with Line 3 C down to E-E 8ths (crossbeam connected) followed by three more C-E-E triplets. In Bar 46, they play C-E-E triplet to B-E-E triplet (repeated same bar). In Bar 47, they repeat the four C-E-E 8th note triplets to (Bar 48) C-E-E to B-E-E to Ab-E-E to Bb-E-E triplets. In Bar 49 (1:36) the violins play four G-Eb-Eb triplets to (Bar 50) G-Eb-Eb to F#-Eb-Eb triplets (repeated same bar) to (Bar 51) G-Eb-Eb triplets again played 4X to (Bar 52) G-Eb-Eb to F#-Eb-Eb played twice to F-Eb-Eb. In Bar 53, the violins play F-Db-Db 8th note triplets played 4X to (Bar 54) F-Db-Db to E-Db-Db (repeated same bar) to (Bar 55) F-Db-Db played 4X to (Bar 56) F-Db-Db to E-Db-Db (repeated same bar) to (Bar 57 in 2/4 time) E-Db-Db 8th note triplet to “6” sextuplet 16ths descending Eb-Db-A to A-F-Eb.

Back in Bar 45, two flutes play *pp* a different, busier pattern comprised of a series of “6” 16th note figures falling to rising. So we find Line 3 C down to E to Db to Line 2 C up to Db to E 16ths played 4X to (Bar 46) C-E-Db-C-Db-E (connected by two crossbeams) to B-E-Db-C-Db-E (repeat figures same bar). In Bar 47, the flutes repeat four C-E-Db-C-Db-E figures to (Bar 48) C-E-Db-C-Db-E to B-E-Db-C-Db-E to Ab-E-Db-C-Db-E to Bb-E-Db-C-Db-E. In Bar 49, the flutes play four G-Eb-B-G-B-Eb falling to rising 16th note figures to (Bar 50) G-Eb-B-G-B-E to F#-E-B-G-B-E (repeated same bar) to (Bar 51) G-Eb-B-G-B-Eb played 4X to (Bar 52) G-Eb-B-B-B-Eb to two F#-Eb-B-G-B-Eb figures to F-E-B-G-B-Eb. In Bar 53, the flutes play F-Db-A-Gb-A-Db 16ths four times to (Bar 54) F-Db-A-Gb-A-Db to E-Db-A-F-A-Db (repeated same bar) to (Bar 55) four F-Db-A-Gb-A-Db figures to (Bar 56) F-Db-A-Gb-A-Db to E-Db-A-F-A-Db figures (repeated same bar) to (Bar 57 in 2/4 time) E-Db-A-F-A-Db 16ths to Line 2

Db/Eb to Db-En interchanged notes of the legato trem (notated like the fingered trem of the strings).

Back in Bar 45, violas are bowed trem on Line 1 C/E/Line 2 C whole notes to (Bar 46) Lines 1 & 2 C quarter notes trem to B quarter note trem repeated same bar (some viole play the E whole note bowed trem) to (Bar 47) C/E/C whole note trem again to (Bar 48) C to B to Ab to Bb quarter note bowed tremolos (some play E whole note bowed trem). In Bar 49, the viole are bowed trem on small octave G/Line 1 Eb/G whole notes to (Bar 50) G G-F#-G-F# quarter note bowed trem (some viole play Eb whole note bowed trem) to (Bar 51) G/Eb/G whole note bowed trem. In Bar 52, the viole continue with G quarter note bowed trem to F# half note bowed trem to F quarter note trem (some play Eb whole note trem) to (Bar 53) F/Db/F (f[°]) whole note bowed trem. In Bar 54, they play F to E to F to E quarter note bowed tremolos (some play Db whole note bowed trem) to (Bar 55) F/Db/F whole note bowed trem to (Bar 56) F to E to F to E quarter note tremolos (some are Db whole note trem) to (Bar 57 in 2/4 time) Db half note trem and also small octave/Line 1 E to Eb quarter note tremolos.

Finally, back in Bar 45, VC/CB play Great and small octave Db whole notes *pp* < to (Bar 46) Fb whole notes decrescendo. IN Bar 47, they play Db whole notes crescendo to (Bar 48) A whole notes decrescendo. In Bar 49, they play B whole notes down to (Bar 50) E whole notes. In Bar 51 they play B whole notes to (Bar 52) A whole notes. In Bar 53 they play Gb whole notes to (Bar 54) small octave and Line 1 Db wholes. In Bar 55 they play A whole notes down to (Bar 56) D whole notes tied to half notes in Bar 57 (in 2/4 time).

In Bar 58 (1:58) the muted trumpets and Pos are prominent plays 8th note figures. We find middle C#/Eb to D to E to D 8ths (crossbeam connected) to same figure played in the same bar to (Bar 59) C#/Eb to D to Eb to D 8ths (crossbeam connected) to Eb 8th to D 8th to rinforzando small octave and Line 1 A# 8ths to D unison 8th. So we have syncopation here. Violins play Line 1 Db/Eb 8ths (followed by an 8th rest) and then Line 2 Eb quarter note gliss up to Line 3 D half note tied to (Bar 59) D half note tied to 8th note. Viole are fingered tremolo on middle C#/Eb to D quarter notes to Eb 8th (followed by an 8th rest). Repeat pattern same bar and next bar. VC/CB play Great and small octave D 8ths followed by an 8th and quarter rest (repeat pattern same bar and next). However, at the end of Bar 59, they (and Fender bass) play Great and small octave B 8th gliss down to (thru Bar 60) to (Bar 61) Great and small octave D 8ths.

There is more to the cue of course, but I did not have time to hand-copy more bars. Sorry! [Common mutable dilemma in life: So much to do, so little time!]

Trial Run R3/1 4/4 time, 52 bars, quarter note = 96. Located track # 3. This wonderful cue is one of my all-time favorite Goldsmith cues, a certain highlight in this score that sets the mood of celestial expectation in the observatory scene.



Sops sing “Oh” *pp* on Line 2 C/Eb whole notes tied to whole notes in Bars 2. The top line sopranos hold (tie) the Eb tone to a half note in Bar 3 to Fb half note back to (Bar 4) Eb whole note tied to whole note in Bar 5 and tied to half note in Bar 6, while the bottom line sops singing C continue the whole note tied thru Bar 5 and tied to C half note in Bar 6. Then the top line sings the Fb half note. Altos sing the same notes and pattern but an octave register lower (Line 1 C/E whole notes, etc).

Back in Bar 1, the vibes and electric piano play *pp* Line 1 C/Eb and Line 2 C/Eb whole notes let vibrate (silent in Bar 2) After a half rest in Bar 3, they play Lines 1 & 2 C/Fb half notes to (Bar 4) C/Eb whole notes let vibrate. Repeat Bars 3-4 in Bars 6-7. Violins (*sords*) in Bar 1 play *pp* Lines 2 and 3 C/Eb whole notes tied to whole notes next bar and to half notes in Bar 3, and then Lines 2 & 3 Fb half notes. Repeat Bars 1-3 in Bars 4-6. Violas play Line 1 C/Eb whole notes tied to whole notes in Bar 2 and to half notes in Bar 3, and then Fb half note (repeat Bars 1-3 in Bars 4-6).

In Bar 2, the harp plats Lines 1 & 2 Eb quarter notes up to Ab quarter notes up to Lines 2 & 3 Eb quarter notes back down to Ab quarter notes. In Bar 3, the harp plays the same Eb up to Ab quarter notes up to Lines 2 & 3 Fb quarter notes down to Ab quarter notes. Repeat Bars 2 & 3 in Bars 5 & 6.

In Bar 4, two flutes play Line 1 Eb-D 32nd notes to Eb 16th figures followed by an 8th and quarter rest (repeat the pattern same bar and next bar). The alto flute is indicated also. Without the fully orchestrated score to verify, I assume the alto flute here is playing Line C 8th note followed by an 8th and quarter rest (repeat pattern same bar and next). The flutes play another such figure in Bar 6 followed by an 8th and quarter rest) and then another figure followed by an 8th rest and Eb-D 8th notes (these two 8th notes on the 4th beat are starting a new pattern of legato 8th note figures starting in Bar 7 played by three

Trial Run R311 (Final conflict)
Goldsmith

$\text{♩} = 76$

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flutes (as I'll explain shortly). The alto flute plays three C 8ths in Bar 6 on the 1st, 3rd, and 4th beats.

In Bar 7 (:16) the Sops sing again Line 2 C/Eb whole notes with the C tied to C whole note in Bar 8, while the Eb whole note is tied to half note in Bar 8 to Fb half note. In Bar 9 they again play C/Eb whole notes with the C held to a whole note in Bar 10

while the Eb is held as an Eb half note in Bar 10 to E half note. In Bar 11, they sing B/E whole notes tied to half notes in Bar 12 up to Db/F half notes back down to (Bar 13) B/E whole notes tied to half notes in Bar 14 (end of page 2) to Bb/Eb half notes. The Altos sing the same but an octave register lower.

The vibes and electric piano in Bar 7 play Lines 1 & 2 C/Eb whole notes let vibrate. After a half rest in Bar 8, they play C/E half notes to (Bar 9) C/Eb whole notes. After a half rest in Bar 10, they play C/E half notes to (Bar 11) B/G/B/E whole notes (I wonder if I wrote this incorrectly and should be B/E/B/E instead? If not, we have the E minor tonality or E/G/B). After a half rest in Bar 12, they play Bb/F half notes to (Bar 13) B/G/B/E whole notes (or are they B/E/B/E?). After a half rest in Bar 14, they play what appears to be Bb/G/Bb/Eb (Eb maj) half notes to (Bar 15) C#/E/A/E whole notes (A major tonality).

Back in Bar 7, violins I play Line 3 C/Eb (violins II Line 2 C/Eb) whole notes with the C note tied to whole note next bar, and Eb tied to half note next bar to Fb half note. Etc etc (see the pattern given for the Sops/Altos). Viola play these an octave lower (Line 1 C/Eb, etc).

Now let's focus on the "melody line" or emphasis line played by the three flutes. They play Line 1 Eb 8th note legato slur up to Ab 8th and then same Ab 8th legato slur down to Eb 8th (all four 8th notes are connected by a crossbeam). Repeat this figure in the same bar. In Bar 8, they play Eb-Ab-Ab-Eb figure to Fb-Ab-Ab-Fb 8th note figure to (Bar 9) a repeat of Bar 7 to (Bar 10) Eb-Ab-Ab-Eb to Eb-Ab-Ab up to Bb. In Bar 11, the flutes play Line 1 B legato up to Line 2 E 8ths and then same E legato down to B 8th (crossbeam connected 8th notes), repeated figure same bar. In Bar 12, they play B-E-E-B to Line 2 C#-D-D-C# to (Bar 13) B-E-E-B played twice to (Bar 14) B-E-E-Eb to descending Eb-Bb-Bb-A.

In Bar 15 (:35) the harp returns to play a series of ascending legato and arpeggio quarter notes. We find Line 1 C#-E-A-E (e'') [in effect a melodic A maj or A/C#/E harmonic string] to (Bar 16) C#-F-A-F (in effect F augmented or F/A/C#) to (Bar 17) C#-F#-A-F# (in effect F# min or F#/A/C#) to (Bar 18) C-F-A-F (F maj or F/A/C) to (Bar 19) C#-F-A-C# (repeated next bar) to (Bar 21) C-Eb-Gb-C to (Bar 22) small octave Ab-Fb-Ab-Cb (Fb maj) to (Bar 23) G-Fb-Ab-Fb (??? I'm not sure if I copied these notes correctly).

In Bar 15, Sops sing (but now not Altos) Line 1 A/Line 2 E whole notes to (Bar 16) A/F whole notes to (Bar 17) A/F# whole notes to (Bar 18) A/F whole notes with the F tied to half note next bar. In Bar 19, the lower line Sops sing Line 1 Bb half note. Then the Sops sing A/C# half notes to (Bar 20) Bb/F half notes to A/C# half notes to (Bar 21) G/C down to Eb/Bb half notes to (Bar 22) Ab/C to Ab/Cb half notes to (Bar 23) F#/C to Ab/D half note (the Ab tied to a half note in Bar 24). In Bar 24, the top line sings Line 2 C half note to D half note.

In Bar 15, the Altos sing Line 1 C#/E whole notes with the C# tied to C# whole notes next two bars. The top line sing F whole note in Bar 16 to F# in Bar 17. In Bar 18, they sing C/F whole notes with the F tied to F half note next bar. In Bar 19 the bottom line plays Db half note. Then they play small octave A/Line 1 E half notes to (Bar 20) Db/F to A/E half notes to (Bar 21) C/Eb to Bb/G half notes. In Bar 22, the top line sings E whole note (bottom line sings C to Cb half notes) tied to (Bar 23) E whole note (bottom line middle C whole note) and tied to E half note in Bar 24 to F half note (bottom line sings Bb whole note). Viols play the Altos line.

The vib and electric piano in Bar 15 plays Line 1 C#/E/A/E (e'') whole notes. Violins play A/E (e'') whole notes to (Bar 16) Line 2 F whole note (probably not the Line 1 A whole note as played similarly by the Sops) to (Bar 17) F# whole note to (Bar 18) F whole note to (Bar 19) F legato down to C# half notes (repeated next bar). In Bar 21, they play G/G/G/C (c'') half notes to Lines 1 & 2 Eb/Bb half notes up to (Bar 22) Ab/C/E/C (c'') half notes to A/Cb/E/Cb half notes to (Bar 23) Ab/C half notes to (played by violins II) Ab half note, while violins I play Line 2 D legato up to F quarter notes. The VC/CB appear in Bar 23 playing *pp* small octave Gb whole note.

Now we return again to the flutes playing the 8th note figures. They play Line 1 A legato up to C# 8th and then C# legato down to A 8th (crossbeam connected) to G#-A-A-C# (repeated next bar) to (Bar 17) A-C#-C#-D# to B-C#-A-G# to (Bar 18) A-C-C-Db to B-C-A-G to (Bar 19) Line 1 F up to Bb-Bb-A to A-G#-G#-E (repeated next bar). In Bar 21, they play Line 1 Eb-G-G-A to G-A-A-Bb to (Bar 22) C-B-A#-B to G#-A-E-F# to (Bar 23) Ab-Bb-Bb-C (c'') to Line 2 D-E-C-D 8ths.

Bar 24 (:58) is a transitional bar from this section pattern to the next (starting in Bar 25). Flutes finish the 8th note pattern playing C-Bb-C-Bb 8ths (crossbeam connected) to C-Bb (crossbeam connected) to "3" triplet value 8ths Bb-C-Bb. The harp plays I believe small octave E quarter note to BB/E/Ab/E (e'') quarter notes down to small octave D half note gliss up to (Bar 25) Line 2 D half note. The harp is set for D, E, Bb, F, G, Ab. Violins Line 2 C quarter note up to E quarter note to E down to Bb 8th notes to "3" triplet value Bb-C-D 8ths crescendo *mf* (but suddenly or *subito p* in the next bar with the new pattern as I'll discuss shortly). Violins II play Line 2 C quarter note down to Ab quarter note to Ab-Bb 8ths to same triplet as violins I. Violas play Bb/E half notes and then Bb/F quarter notes to D/F/Bb quarter notes. VC play small octave E to B small octave half notes and also Ab whole note.

In Bar 25 (1:01), six flutes now play (instead of the previous three) the melody line. Whereas the flutes were the "busy" ones in the pattern and the violins/viols were the sustaining, "slow" harmony support, now the violins become the increasingly "busy" pattern line in this section (the Sops & Altos are silent, taking a much needed breather!).

Flutes play *mf* Line 1 A whole note up to (Bar 26) Line 2 D half note down to Line 1 Bb half note to (Bar 27) A whole note again to (Bar 28) F# legato to Bb half notes. Viols play *p* Line 1 D/F#/A (D major) whole notes with the D/F# tied to whole notes in Bar 26 while the A whole note is tied to half note in Bar 26 and then to Bb half note.

Repeat Bars 25-26 in Bars 27-28. However, it is possible that the D/F# whole notes are tied thru Bar 28 (the sketch was a bit unclear to me—once again, this is why I much prefer a full orchestral score to read instead of a sketch). VC play small octave D/A whole notes with the D tied to D whole note in Bar 26 while the A is tied to a half note up to Bb half note (repeat Bars 25-26 in Bars 28-29). It is possible, however, that the D note (as for the viole) is sustained or tied thru Bar 28 (the sketch was a bit unclear to me at this point). CB play *p* Great octave D (on the sketch it is so written but on the orchestral score my guess is that it would probably be written on small octave D since it would sound an octave lower anyway) whole note that is apparently sustained or tied for the next three bars (thru Bar 28).

Back in Bar 25, let's focus now on the violins. They play *subito p* (immediately or suddenly piano sound level) four 16th note figures comprised each of four notes. We find Line 1 A legato up to Line 2 D and then same D legato down to A. This is the same type of motion figure played earlier by the flutes starting in Bar 7. However, the violins play the almost hypnotic pattern with “busier” notation as 16ths instead of the 8ths played earlier by the flutes. In Bar 26, the violins continue with two of the same A-D-D-A figures to two Bb-D-D-Bb 16th note figures. In Bar 27, they repeat Bar 26 with the A-D-D-A figure played 4X to (Bar 28) two A-D-D-A figures to one Bb-D-D-Bb figure to Bb-D-D-E (e’).

In Bar 29 (1:09) the flutes play Line 1 Bb whole note tied to half note next bar down to E up to B quarter notes to (Bar 31) Bb whole note tied to next bar to now B (natural) quarter note down to E quarter note. Violas play Db/F/Bb (Bb min 1st inversion) whole notes tied to half notes next bar to B/E/G (E min 2nd inv) half notes. In Bar 31 they again play Db/F/Bb whole notes tied to half notes next bar to E/A half notes. VC play Great octave Bb/small octave F whole notes tied to next bar to B/G half notes. In Bar 31, they again play Bb/F whole notes tied to half notes next bar to C#/A half notes. Here, combined with the viole, we have the A maj (A/C#/E) tonality. The CB play Contra octave Bb whole note tied to half note in Bar 30 to Great octave E half note to (Bar 31) Bb whole note again tied to half note next bar to C# half note.

Returning to the flutes in Bar 29, we find Line 2 F 16th legato up to Bb 16th, and then the same Bb 16th legato down to F 16th. This figure is played 4X. In Bar 30, the flutes play F-Bb-Bb-F figure to F-Bb-Bb-Ab to two G-A-A-G figures. In Bar 31, they again play four F-Bb-Bb-F figures to (Bar 31) F-Bb-Bb-F figure to F-Bb-Bb-A to A down to E 16ths to “3” E-A-E five-note figure [transitional figure to the immediately upcoming six-note figures comprised of two sub-division triplets] to A down to E up to A and then A down to E to now Eb (E-flat) 16th note figure. So the violins have now become “busier” for the next ten bars.

In Bar 33 (1:19) the flutes play Line 1 E dotted half note to F quarter note to (Bar 34) “3” triplet value bracketed half notes G-A-B down to (Bar 35 at 1:24) the Eb dotted half note to F quarter note to (Bar 36) “3” bracketed triplet value half notes F#-G-F# to (Bar 37) G whole note tied to (Bar 38) G quarter note to A quarter note to Bb quarter note (followed by an 8th rest) to same Bb 8th note [I'm not sure about this: it *may* be Bb dotted

Trial Run

The score is written on aged paper and includes the following parts and markings:

- Fls:** Flute part with notes and rests, including a circled measure (101) and a measure marked 1:09.
- SOP:** Soprano Saxophone part.
- ALT:** Alto Saxophone part.
- HP:** Horn part.
- Violins:** Violin I and II parts with complex rhythmic patterns.
- Viola:** Viola part.
- VC:** Cello/Double Bass part with notes and rests, including circled measures (21, 22, 23, 24, 25, 26, 27, 29, 30).
- SA:** Saxophone part with a circled measure (119) and a measure marked 1:27.
- Annotations:** A circled note in the SA part is annotated with "Hand-cranked by Bill Wadell".
- Measure Numbers:** (101), (119), (127), (136), (17), (18), (19), 40.

quarter note to Bb 8th]. Viole play Bb/Eb/G (Eb maj 2nd inv) whole notes legato to (Bar 34) B/Eb/G whole notes, and then C/Eb/G (C min) whole notes in Bar 35 legato to (Bar 36) D#/F#/B (B maj 1st inv) whole notes. CB/VC play Great octave Eb/Bb/small octave G whole notes legato to (Bar 34) Eb/B/G whole notes, and then C/G/Eb whole notes in Bar 35 legato to (Bar 36) Contra octave B/Great octave F#/small octave D whole notes.

Now: Upon hearing the low register strings playing the C minor tonality in Bar 35 (1:24) there is a deep, penetrating *resonance* that is, well, profound, that reaches the core of one's being. It depends of course on your sound system, but I hear it as such with my Walkman type battery-operated cd player heard with the Sony "Groove" Bass Booster "stereo dynamic earphones" (MDR-ED238L) that I bought separately as an accessory. So as the violins are busy with the rapid legato 16th note figures, the underpinning tones are deep, sustained, and penetrating.

Anyway, violins continue in Bar 37 with B/E/G half notes to Bb/Eb half notes to (Bar 38) B/E/G half notes to Bb/Eb half notes once again. CB/VC play Great octave E/B/G (g) half notes to Eb/Gb half notes to (Bar 38) repeating Bar 37.

Back in Bar 33 (1:19) the violins now play continuous sextuplet (six-note) figures comprised of 16th. So we find Line 2 Eb-G-G G-Eb-Eb figure played 2X to Eb-D-Eb D-C-D figure (all six notes now are played legato) to B-Bb-C D-C-D figure (also played fully legato or smoothly). In Bar 34, the violins play (back to non-full legato) the first two figures exactly as in Bar 33. So they play the first figure on Line 2 Eb legato up to G-G 16ths to G legato down to Eb-Eb. Repeat this figure on the 2nd beat. Then they play (fully legato here) Eb-D-Eb D-C-D figure to (again fully legato) C-B-C D-C-D [so the only changed note is the B (natural) 16th instead of the Bb in the previous bar]. In our well-resonant Bar 35, the violins play (non-full legato slur) Eb-G-G G-Eb-Eb to Eb-G-G G-A-A figure to (fully legato) G-A-G-F-G-F figure to Eb-F-Eb D-Eb-D figure (fully legato). In Bar 36, the violins play all four figures as full legato figures (each figure with the curve/slur over the notes). So we find D#-E#-D# E#-D#-E# figure to F#-G-F# G-F#-G figure to F#-E#-F# E#-D#-E# figure to D#-C#-D# C#-B-C#. In Bar 37, they play (non-fully legato for the first two figures) Line 1 B legato up to E-E and then E legato down to B-B 16ths to same B legato up to E-E and then E legato to Eb-Eb. Then they play fully legato figures of Eb-D-Eb D-Eb-D to next figure of Eb-D-Eb D-Db-Bb. Repeat Bar 37 in Bar 38.

In Bar 39 (start of page 6), the flutes continue on Line 1 A-G#-A-F# quarter notes up to (Bar 40) Bb dotted half note (all five notes played under the legato slur) to Bb quarter note to (Bar 41) Ab-G-Ab-F quarter notes to (Bar 42, end of this particular section of music since Bar 25) Bb quarter note down to F-Gb 8th notes (crossbeam connected) to Ab-Bb 8ths (crossbeam connected) to "3" triplet value 8ths Bb-C-Bb/D 8ths. Violins play middle C#/F#/A (F# min 2nd inv) whole notes legato to (Bar 40) BB/D/F# half notes to F half note to (Bar 41) Ab/C/F (F min 1st inv) to (Bar 42) Bb/D/Gb (Gb maj 1st inv) notes. Actually the BB/D are whole notes while Gb is a half note legato to Ab half note. CB/VC play F#/C#/F# whole notes legato to (Bar 40) F#/D/F# half notes to Great and small octave F half notes legato to (Bar 41) F/C/F whole notes, and then (in Bar 42) Bb/F/D (d) whole notes (Bb maj).

Returning finally to the violins in Bar 39, we find all non-fully legato 16th note figures. They play Line 1 A legato up to C#-C# and then C# legato up to D#-C# (repeat this figure on the 2nd beat) to C#-D#-D# D# C# C# figure to C#-D#-D# D#-E#-E#. In

ent. "Trial Run" [Final Conflict] 1:44 (p 7)

FLS
S.A.
T.B.
HRS
VL
VA
VOC

(41) (42) (43) (44) (45) (46) (47)

Hand-copied by Bill W. Robol

(48) (49) (50) (51) (52)

Bar 40, the first figure is more emphasized with the higher pitched notes of Line 2 Gb-F-Gb F-Gb-F (fully legato) to (non-full legato) Gb legato to F-F and then F legato to E-E figure to (full legato) D-E-D C-D-C to full legato figure of Bb-C-Bb and A-Bb-C. In Bar 41, they play Line 2 D-E-D E-D-E to D-E-F E-F-G to next figure of Ab-Bb-Ab Ab-Bb-Ab to G-Ab-G G-Ab-G. In Bar 42, the violins play (first three figures are fully legato) Gb-F-Gb F-Gb-F to Gb-F-Gb F-E-F to Gb-F-Gb F-Gb-F to Gb-F-F F-E-E.

In Bar 43 (1:44) the flutes now play forte 16th note figures as triads. So we find Line 1 A/Line 2 C/Eb 16th down to Eb/Ab/C (c^{''}) back to Ab/C/Eb down to Eb/Ab/C. These notes are connected by two crossbeams and repeated 4X. In Bar 44, they play F#/A/Eb to F#/A/D to F#/A/Eb to F#/A/D (played four times). Repeat Bars 43-44 in

Bars 45-46, and repeat Bar 43 in Bar 47. Sops and Altos finally join in to sing *mf* Line 1 C/Ab whole notes legato to D/F# whole notes (repeat Bars 43-44 in Bars 45-46, and repeat Bar 43 in Bar 47). Tenors and Basses sing Great octave Ab/small octave Eb whole notes legato up to D/A whole notes. Repeat next two bars, and Bar 43 is repeated in Bar 47. Violins play Line 2 Eb-Ab-Ab and Ab-E-E figure played 4X to (Bar 44) descending Eb-D-A to rising A-D-Eb 16th note figure played 4X. Repeat these two bars in Bars 45-46, and Bar 47 repeats Bar 43. Viole (and harp and vibe) are bowed tremolo on C/Eb/Ab (Ab maj) whole notes to (Bar 44) A/D/F# (D maj) whole notes. Repeat these two bars in Bars 45-46, and Bar 47 repeats Bar 43. VC/CB are bowed trem on Ab/Eb/C whole notes to (Bar 44) D/A/F# whole notes. Repeat next two bars, and Bar 43 is repeated in Bar 47.

Finally in Bar 43, six horns play the melody line *mf*. We find small octave Eb up to Ab half notes to (Bar 44) Line 1 D to Eb half notes to (Bar 45) Eb dotted half note up to Ab quarter note forte to (Bar 46) B quarter note to Line 2 C quarter note to Bb dotted quarter note to A 8th down to (Bar 47) Eb half note tied to Eb 8th to ascending C-Eb-Ab 8ths.

In Bar 48 (1:56.5) the flutes play G/B/Line 2 E (e'') whole notes (E min 1st inv) to (Bar 49) Ab/C/Eb (Ab maj) whole notes tied to whole notes next bar and tied to 8th notes in Bar 51 (followed by rests). Sops and Altos sing B/Line 1 E/G/B whole notes to (Bar 49) C/Ab whole notes tied to whole notes next bar and to 8th notes in Bar 51. Tenors and basses sing E/B/E/G (g) whole notes to (Bar 49) Ab/Eb whole notes tied as the S.A. Horns now play Line 1 E/G/B down to D#/F#/A# 8th note chords (crossbeam connected) played 4X [E min to D# min] to (Bar 49) C/Eb/Ab (Ab maj) to A/D/F# (D maj) 8ths played 4X to (Bar 50) Ab/C/Eb whole notes tied to whole notes next bar decrescendo and tied to 8ths in end Bar 52. Violins play 16th note figures Line 2 E legato up to B-B and B legato down to E-E played 4X to (Bar 49) C/Eb whole notes tied to whole notes next two bars to 8th notes in end Bar 52. Violas play B/E/G whole notes bowed trem to (Bar 49) C/Eb/Ab whole notes bowed trem (repeated next bar) to (Bar 51) non-trem C/Eb/Ab whole notes tied to 8th notes in end Bar 52. VC/CB play Great octave E/B/small octave E (e) whole note trem to (Bar 49) Ab/Eb/C bowed trem whole notes (repeated next bar) to (Bar 51) Ab/Eb/small octave C non-trem whole notes tied to 8th notes next bar.

End of cue.

The Monastery R3/2 43 bars. Quarter note = 48. Located track # 4.

In Bar 1 (in 4/4 time), VC/CB play Contra and Great octave Ab whole notes *pp* and tied to quarter notes in Bar 2 down to Eb up to Ab to Bb quarter notes crescendo *mf* to (Bar 3 in 3/8 time) Great and small octave C dotted quarter note to (Bar 4 in 4/4 time) C dotted quarter notes decrescendo down to A 8ths up to C half notes. The VC half note is tied to whole note in Bar 5, while the CB note is tied to half and 8th note (followed by rests). After a half rest in Bar 4, viole (and I believe three muted horns) play C/Eb/G (C min) half notes crescendo tied to whole notes next bar, decrescendo.

Back in Bar 2, three open and 3 muted horns play four quarter note chords that harkens to the Observatory theme first heard in the Main Title in Bars 44-45. We hear C/Eb/Ab (Ab maj 1st inv) up to Gb/Bb/Eb (Eb min 1st inv) to Ab/C/Eb (Ab maj) down to Eb/Gb/Bb (Eb min). Then in Bar 3 (in 3/8 time) they play crescendo 8th note chords G/C/Eb (C min 2nd inv) down to Eb/G/C (C min 1st inv) up to A/C/F (F maj 1st inv) to (Bar 4 in 4/4 time) C/Eb/G dotted quarter notes played *mf* to C#/E/A (A maj 1st inv) back to C/Eb/G half notes decrescendo and tied to 8th notes in Bar 5.

The image shows a handwritten musical score on aged paper titled "The Monastery". The score is written for a large ensemble of instruments. At the top, there are handwritten annotations: "(4)", "(3)", "(4)", "The Monastery", "(3)", "(4)", and "(3)". The instruments listed on the left side of the score are: 2 Fl (2nd Fl), 2 Fl (1st Fl), W W W W W, Hns (Horns), Hp (Harp), VL (Violins), VLA (Viola), VCM (Violoncello), Hns (Horns), Tpr (Trumpet), Tuba, VLA (Viola), VCM (Violoncello), and cello/bass. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. There are also some handwritten notes like "3 Hns", "Hns", "open", and "pp". The score is divided into measures, with some measures containing complex rhythmic patterns and others containing sustained notes or rests.

After a half rest in Bar 5, the violins (*sords*) begin to play *pp* the melody line as the monks perform their ceremony to “christian” the upcoming task of murdering the Anti-Christ (Sam Neil!!). The violins play Line 2 C half note to (Bar 6) Bb half note to C quarter note to D down to Bb 8th notes to (Bar 7) C dotted quarter note down to G 8th up to Bb 8th legato up to D quarter note down to Bb 8th to (Bar 8 in 2/4 time) Bb 8th up to Db dotted quarter note tied to (Bar 9 in 4/4 time) Db half note to Eb quarter note legato to F quarter note. Also in Bar 9, the flutes and Fags play the observatory motif of G/Bb/Eb quarter notes up to Db/F/Bb (Bb min 1st inv) quarter notes to Eb/G/Bb (Eb maj) down to Bb/Db/F (Bb min).

Back in Bar 6, viole and three muted horns play G/D/Bb (G min) half notes to C/F/A quarter notes to down to G/D/Bb quarter notes to (Bar 7) C/Eb/G half notes to Bb/D half notes (Bb tied to dotted quarter note in Bar 8 in 2/4 time). Also in Bar 8 horns are “out” and woodwinds are in (with viole) playing Db/F half notes to (Bar 9 in 4/4 time) G/Bb/Eb quarter notes down to F/Bb/Db quarter notes to G/Bb/Eb quarter notes to F/Bb/Db quarter notes again. VC also play the melody line as the violins but an octave lower register in Bars 6-8. In Bar 9 (start of page 2), VC/CB play Great and small octave Eb quarter note down to Bb half notes.

Skipping to Bar 19 (1:23), celli play a familiar repeated pattern of 8th notes of small octave C down to two G 8ths (C down to G are legato slur) up to small octave Eb (these four notes are connected by a crossbeam) up to Ab-G-G-Eb (G to Eb are legato slur). Repeat in Bars 20-21. In Bar 22, celli play C-G-G-C up to descending 8th notes Ab-G-Eb-C to (Bar 23) B-G-G-D up to Ab-G-D-B figure to (Bar 24) B-G-G-D to D-Eb-D-B. The bassoon, contra bassoon, and basses play Great octave C/F dotted half notes (followed by an 8th rest) to C/Eb 8ths (repeated next three bars) Viole play small octave and Line 1 C whole note tied to 8th notes in Bar 20 (followed by rests). Violins play Line 3 C whole note tied to 8th note in Bar 20 (followed by rests). The piano and harp play C/G/C dotted half notes (followed by an 8th rest) to C/Eb/C/Eb 8th notes (repeat next three bars). In Bar 23, they play E/E/E (EE/E/e or Contra-octave, Great octave, and small octave) dotted half notes (followed by an 8th rest) to B/D/B/D 8th notes. Repeat next bar.

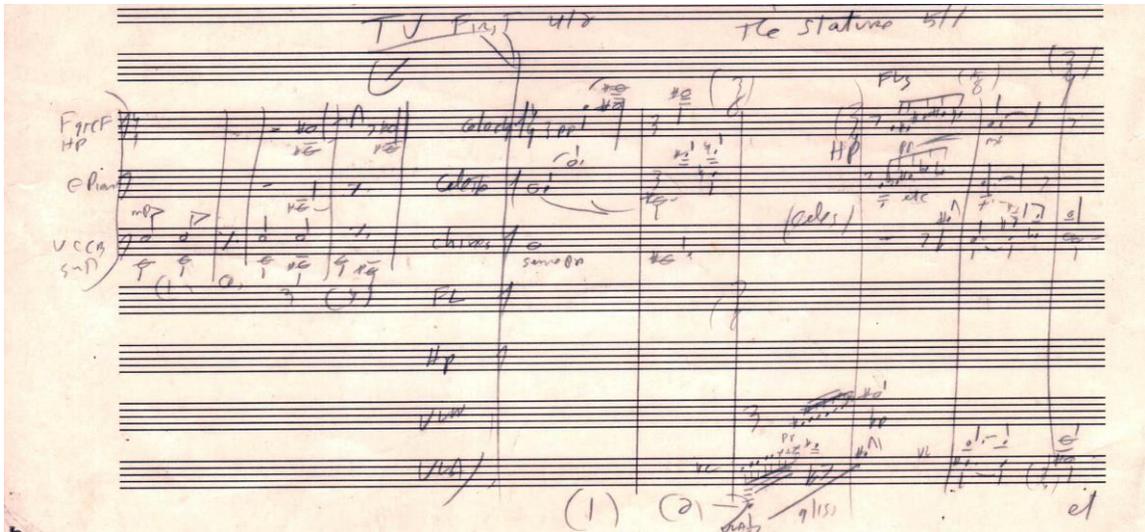
After a half/quarter 8th rest in Bar 20, open horns play *mf* the Final Conflict melody line/motif of middle C 8th to (Bar 21) C quarter note to C half note to D-C 8ths crescendo up to (Bar 22) G dotted half note (followed by an 8th rest). Then they play Eb 8th to (Bar 23) Eb quarter note to D dotted half note to D-Eb 8ths to (Bar 24) small octave G dotted half note. Etc.

[Sorry, but this is all that I have of this cue at the moment!]

A T.V. First R4/2 68 bars, 12 pages, 2:48. Located track # 5.

I only worked on the first four bars of this cue due to lack of time (and relative lack of interest in this cue compared to several others). In Bar 1, muted VC/CB play *mp* > Great and small octave E half notes to same E/e half notes played *mp* > (repeat in Bar 2). In Bar 3, they play E half notes to C#/E half notes to (Bar 4) E/E to C#/E half notes. After a half rest in Bar 3, the electric piano plays Great octave C# half note let vibrate (repeat next bar). After a half rest in Bar 3, the Fag/C. Fag/harp play Great and small octave C# half notes tied to 8ths notes next bar, followed by rests, and then C#/C# half notes again.

Etc.



The Statue R5/1 71 bars, 14 pp, 4:11. Located track # 6.

In Bar 1 in 4/4 time, the chimes softly strike *sempre pp* Line 1 G whole note down to (Bar 2 in 3/4 time) C# dotted half note. The celeste also plays the G whole note down to C# dotted half note. It also plays G quarter note up to Line 2 G dotted half note to (Bar 2) a quarter rest followed by Line 3 D# quarter note to Lines 2 & 3 D quarter notes. After a quarter rest, the glock plays *pp* Line 2 G quarter note to Lines 2 & 3 G# half notes to (Bar 2), after a quarter rest, Line 3 D# half note.

In Bar 3 in 3/8 time, the chimes play the A dotted quarter note. After an 8th rest, the glock plays Line 2 F# to Lines 2 & 3 E# 8th notes. The celeste plays A dotted quarter notes and also A 8th up to Line 2 F# quarter note.

In Bar 4 (in 3/4 time) only violins/viole/celli are heard playing gliss or gliss-like figures. Viole play lowest G quarter note gliss up to (Bar 5) Line 2 G# G# 16th. The celli play 32nd notes small octave E-F-F-A-B-C-D-E to Line 1 F# 16th followed by a rest. After a quarter rest, violins play *pp* rising Line 1 32nd notes F#-G-A-B-C-D-E-F# to (Bar 4) Line 2 GE half note. After an 8th rest in Bar 5 (in 3/4 time) the flutes play *pp* < Line 1 G-G# 8th notes up to Line 2 C#-D#-D 8th notes (all notes crossbeam connected) to (Bar 6 in 5/8 meter) Line 1 A dotted quarter note played *mf* tied to A quarter note. After an 8th rest, the harp plays rising 8th notes starting small and Line 1 G-Ab-C#-Eb-Db to (Bar 6) small and Line 1 A dotted quarter notes tied to quarter notes. After a half and 8th rest, the celeste plays Line 2 G# 8th down to (Bar 6) A dotted quarter note tied to quarter notes. On the quarter note it also plays Line 2 and Line 3 F# down to Bb 8ths to (Bar 7 in 3/4 time) A/B/B (or A/Bb/Bb) half notes, etc etc. The violins in Bar 6 play Line 2 D#/B dotted quarter notes tied to quarter notes , etc.

That's all I have on this cue.

The Second Coming R5/2-6/1 74 bars, 10 pages, 3:22. Located track # 7.



The basses sing *sempre pp* “Ah” lowest C/G/C whole notes tied to whole notes next bar. In Bar 3 (in 3/8 time) they play E dotted quarter note and B quarter note to A 8th to (Bar 4 in 3/4 time) E dotted half note and also B dotted quarter note to A 8th to B-A 8ths to (Bar 5 in 2/4 time) C/G/C half notes to (Bar 6 in 4/4 time) E/B whole notes tied to 8th notes in Bar 7 (followed by rests). The harp/piano/electric piano play tremolos between half notes C/G up to C/G half notes an octave higher (repeated next bar) to (Bar 3) E/B to E/G quarter note tremolos to E/A to C# quarter note tremolos, etc. The triangle sounds *ppp* a whole note let vibrate (repeated thru Bar 6). The Fags and Pos play Great octave C and small octave C/G whole notes tied to 8ths next bar (followed by rests). CB play Great octave C & small octave C/G whole notes repeated next bar to (Bar 3 in 3/8 time) E/B quarter notes to E/A 8ths to (Bar 4 in 3/4 time) E dotted half note and also upper line basses play B dotted quarter note to A 8th (now trem) to B/A trem 8ths to (Bar 5 in 2/4 time) C/G/C bowed trem to (Bar 6 in 4/4 time) E/B/E whole notes. VC play fingered trem between small octave C down to Great octave G whole note (repeated next bar) to (Bar 3 in 3/8 time) B down to G dotted quarter note fingered trem to C#/A trem to (Bar 4) B/G quarter note fingered trem to A up to C# trem to B down to G trem to A up to C# trem to (Bar 4 in 2/4 time) C down to G half note fingered trem to (Bar 6 in 4/4 time) B down to G# whole notes fingered trem.

In Bar 2, the six horns are prominent playing *mp < mf > mp* the melody line (Observatory motif) of G/C (c) quarter notes legato up to Bb/D/G (g) quarter notes, and then C/E/G quarter note chord legato down to G/Bb/D. Then the horns play in Bar 3 (in 3/8 time) B/E/G down to G/B/E up to C#/E/A 8th note chords crescendo to (Bar 4 in 3/4 time) small octave E/B/B dotted quarter notes down to C#/E/A stand alone 8ths up to E/G/B to C#/E/A 8th chords (both are crossbeam connected) to (Bar 5 in 2/4 time) Eb/Gb/C half notes decrescendo to (Bar 6 in 4/4 time) E/G#/B whole notes *mf > pp*.

A orch.
"The Second Coming" 5/12-6/11 Final Conflict

Hand-arranged by Bill Wenzel

After an 8th rest in Bar 6, two flutes take over prominence with its own melody line variation played *p* < >. We find Line 2 stand alone Ab 8th to E/B 8ths to Ab 8th (crossbeam connected) to F/C to Ab to E/B to Ab 8ths (crossbeam connected) to (Bar 7 at :21) F/C (c''') to Ab to E/B to Ab 8th note figure crescendo (crossbeam connected) to F/C to Ab to E/B to Ab 8ths (crossbeam connected) decrescendo. In Bar 8, the flutes continue with Line 2 C/A to F to C#/G# to E 8ths (crossbeam connected figure) played twice to (Bar 9) Bb/G to Eb to B/G to E 8ths figure played 2X to (Bar 10) Db/Bb to F to Db/A to F# figure played 2X to (Bar 11 in ¾ time) Eb/C to G to E/C to A to Eb/C to G 8ths to (Bar 12 in 2/4 time) Line 2 C#/Line 3 CB (I believe) to A to Eb/C to G 8ths to (Bar 13 in 4/4 time) A dotted quarter note followed by rests.

Back in Bar 6, after a quarter rest, the vibraphone plays *sempre p* Line 2 E/B quarter notes to F/C (c''') quarter notes to E/B quarter notes to (Bar 7) F/C to E/B quarter notes played 2X to (Bar 8) C/A to C#/G# played twice to (Bar 9) Bb/G to B/G quarter notes played 2X to (Bar 10) Db/Bb to C/A quarter notes (repeated same bar), etc. In Bar 7, the clarinets join in on this pattern (octave lower) thru Bar 9. Violins and violas in Bar

7 start to play quarter note bowed tremolo notes in the pattern given. So they play *sempre pp* Lines 1 & 2 F bowed trem quarter notes to E quarter notes back to F to E to (Bar 8) C/C to Db/Db quarter note tremolos (repeated same bar) to (Bar 9) small octave and Line 1 A# to B quarter note tremolos played 2X to (Bar 10) Db/Db whole note tremolos.

In Bar 9 (29.5) the contraltos (lowest female voices) start to sing “Oh” *sempre pp* Line 1 G whole note up to (Bar 10) Line 2 Db whole note to (Bar 11 in $\frac{3}{4}$ time) C dotted half note to (Bar 12 in $\frac{2}{4}$ time) A quarter note to divisi Eb/G/C quarter notes to (Bar 13 in $\frac{4}{4}$ time) E/A/C# half notes (the E actually tied to whole note next bar) to G/B half notes to (Bar 14) A/C# to G/B half notes, etc. In Bar 10, muted trumpets play Db whole note and also F/B to F#/A to F/B to F#/A quarter notes played *pp*. In Bar 11 the violins continue the quarter note bowed tremolos on Lines 1 & 2 Eb to Fb to Eb to (Bar 12 in $\frac{2}{4}$ time) Db to Eb quarter notes to (Bar 13 in $\frac{4}{4}$ time at :44) non-trem A/C#/E/A (a’’) half notes to G/B/D/G quarter notes legato to E/G/B/E quarter notes, etc. Also in Bar 13, three oboes and 3 trombones in harmon mutes play *p* < A/C#/E (A maj) half notes to G/B/E (E min 1st inv) half notes to (Bar 14) A/C#/E half notes to B/E/G (E min 2nd inv) half notes—and so forth. The harp in Bar 13 play 8th note oscillations of Line 2 C#/A down to A/E played 2X (crossbeam connected) to next figure of B/G down to G/E played 2X to (Bar 14) E/C# to A to E/C# to A figure to G/E to B to G/E to B 8ths figure. VC play the observatory motif pattern of A up to E half notes to (Bar 14) E down to B half notes.

Skipping to Bar 21 (1:17), the S.A.T.B. whisper “Mortuorum Nazarenum.” Above the voices is the composer’s direction that “All voices whisper in an abstract rhythm.” The Fags/C/Fag appear to be even more distinctive playing 8th note figures F/D/F (f) 8ths down to Great and small octave D (crossbeam connected) played 3X to F/D/F to E/E 8ths on the 4th beat (in $\frac{4}{4}$ time). VC/CB play similarly (also “col legno” effect) on Great octave D/F to F 8ths played 2X to D/F to D to D/F to E 8ths. They (Fags/C.Fag/VC/CB) are silent in Bar 22 but, after a quarter rest, 3 oboes and 3 trumpets in harmon mutes play *pp* < *f* Line 2 F dotted half note. The violins in Bar 21 plays eight 32nd note rising to falling figures of Line 2 D-D-Line 3 D-F#-A-F#-D-A. A comment is written about “gliss harmonics 8 va sempre pp” referring to I believe the viole. Etc.

Skipping to Bar 41 (2:10) in $\frac{2}{4}$ time, the violins are prominent with the fast fingering “6” 16th legato figures (two per bar). So we hear Line 1 E/A up to Line 2 E-D#-C#-D#-C# to next figure of B-C#-B-A-B-C# to (Bar 42) B-E-D#-C-D#-E to B-C-B-G-A-B, and so forth. Three open horns, 3 Pos and the Arp play *mf* C#/E/A half notes crescendo to (Bar 42) G/B/E half notes. VC/CB play A half notes to (Bar 42) E half notes. Viole play middle C# 8th up to A dotted quarter note (now also with the English horn) to (Bar 42) E dotted quarter note down to E 8th. The vibe and two clarinets play A/C# half note to (Bar 42) G/B half notes.

Skipping to Bar 46 (2:17), the chorus sings “Ah” F/Bb and D/F half notes to (Bar 47) F/Ab and C/E half notes. Violins play Line 2 D/F/Bb half notes legato to (Bar 47) C/F/C (c’’) notes. Viole also play on F/Bb half notes to T/Ab, etc. The flutes are

flute I plays descending F-E-D-C-Ab-G figure notes (connected by two crossbeams) to F 8th (followed by an 8th rest) while flute II plays ascending 16ths F-G-Ab-C-D-E.
Etc.

Electric Storm R6/2 124 bars, 17pp. Located track # 8. I only copied a tiny fragment of this cue.

In Bar 1 in 3/4 time, the electric piano/vibe/chimes play *pp sempre sost* Db/G Line 1 dotted half notes let vibrate while the Mahler chimes play Great and small octave Db dotted half notes let vibrate. *Sords* violins I play *sempre pp* Line 1 G dotted half note to (Bar 2 in 4/4 time) D/E/G/A cluster of whole notes while I believe violins I and viole play in Bar 2 Ab/Cb/Db/Eb whole note cluster. After a half/quarter/8th rest, the electric piano/chimes/vibes sound the same tones as 8th notes tied to whole notes next bar.

The image shows a handwritten musical score for a cue titled "Electric Storm R6/2". The score is written on ten staves. From top to bottom, the staves are labeled: Tenors/Basso, El. Piano, Mahler Chimes, Marimba, Vlns/Chms, WW (Woodwinds), Vlns (Sords), VLA, and VC/CO. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and markings in red ink. The score is written in a clear, legible hand.

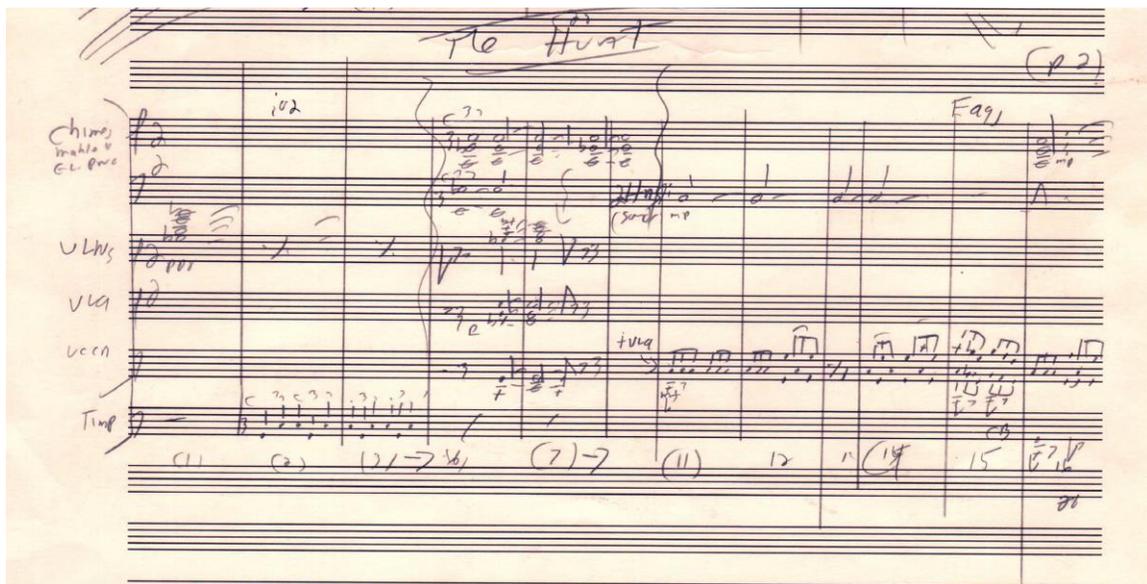
Skipping to Bar 21 (1:16), the tenors and basses sing *pp* “Mor-tu-o-tum as 8th notes small octave D/F to D to D/F to D (crossbeam connected) repeated same bar and next. The marimba (“soft mallets”) sound small octave and Line 1 D/F 8ths (followed by an 8th rest) played 4X per bar. Woodwinds play *senza vibrato* play the melody line of Great & small octave and Lines 1 & 2 & 3 D whole notes crescendo to (Bar 22) E half notes to D half notes to (Bar 23) A whole notes *mf* and tied to dotted quarter notes in Bar 24 (followed by an 8th rest). Etc. VC/CB play Great and small octave D 8ths (followed by an 8th rest) to F 8ths (followed by an 8th rest). Repeat these in the same bar. Then they play in Bar 22 D to F 8ths as just given to D-F 8ths (crossbeam connected) to same

D to E 8ths (crossbeam connected). Repeat Bars 21-22 in the next two bars. After a quarter rest, violas are fingered tremolo between half notes D/F to D/F interchanged to D/F 8ths (followed by an 8th rest). Repeat next bar.

What is most noticeable are the violins playing the rising to falling 32nd note response figures. So, after a quarter rest in Bar 21, the violins play *pp* ascending Line 1 legato 32nd notes D-E-F-A-Line 2 D-E-F-A (connected by three crossbeams) to descending Bb-A-F-E-F-A-F-E figure notes to Line 1 D 8th (followed by an 8th rest). In Bar 24, after a quarter rest, they play rising 32nd notes D-E-F-A-Bb-D-E-F to descending A-F-E-D-Bb-A-F-E figure notes to D 8th (followed by an 8th rest).

Etc.

The Hunt R7/1 2/2 time, 201 bars, 13 pp. Located track # 9. Very exciting equestrian cue that rivals Herrmann's Hunt cue in *Marnie*.



In Bar 1, the violins are initially soli playing *ppp* Line 1 Eb/G/Line 2 C/Eb (C min) whole notes tied to next 4 bars. After a “3” triplet value quarter rest in Bar 2, the timp beats triplet value quarter notes Great octave G up to small octave C to next “3” bracketed figure of C down to G back up to C to (Bar 3) C-G-C to C-G-C.

Skipping to Bar 6, after a triplet value quarter rest, the chimes/Mahler chimes/electric piano play triplet value half notes Great octave Eb/small octave Eb/A/Line 1 Eb/A tied to half notes and tied to half notes in Bar 7. Then they again sound the same half notes tied to next bar. On the 4th beat of Bar 6, the violins play again Line 2 Eb/A/Line 3 C/Eb quarter notes tied to half notes and 8th notes in Bar 7 (followed by an 8th and quarter rest). Violas play *p* on Line 1 Eb/G/C quarter notes tied to half and 8th notes next bar, and VC/CB play Great octave C/G notes as such. The timp continues the triplet quarter note beats.

In Bar 11 (:20) in 2/4 time, two muted horns play *mp* small octave C half note tied to half notes thru Bar 15 and tied to 8th in Bar 16. The celli and viole start to play triplet 8th figures *mf* on small octave C-C-C (crossbeam connected) to C-C-C again to (Bar 12) C-C-C figure to Great and small octave G (G/g) to C to G/g 8ths again. Repeat Bar 12 in Bar 13. In Bar 14, they play C to G/g to C figure to G/g to c/c' to G/g 8ths figure to (Bar 15) C-Bb-G to Bb-A-F triplets (top line starting Line 1 C, and bottom line on small octave C). The CB throughout plays C 8th on the 1st beat in Bars 11-14, and then on the 1st and 2nd beats starting in Bar 15. In Bar 16, the bassoons start to sound *mp* C/G/C half notes tied to next bar, and so forth.

Skipping to Bar 57 (1:07) in 2/4 time, the violins are sustained (tied) on Line 2 F#/Line 3 D/F# half notes thru next several bars, while violas play *subito p* I believe B/D notes as such. The piccolo is solo playing *sempre p* the triplet 8th figures on Line 2 B-B-B to B-B-B to (Bar 58) B-B-B to B up to Line 3 F# back down to B to (Bar 59) B-F#-B to B-F#-B. Repeat Bars 58-59 in Bars 60-61 and 62-63 to (Bar 64) Line 1 B-B-B to B up to Line 2 F# back to B 8ths. Etc.

Skipping to Bar 76 (1:26), the clarinet(s) and harp play *mp* < *mf* > repeat pattern triplets small octave A-G-A up to descending E-A-G to (Bar 77) A-G-B to E-B-G. Repeat these two bars in Bars 78-79, 80-81, etc. In Bar 77, the Pos play *mp* G/B/E half notes decrescendo (repeated in Bars 79, 81, etc. VC/CB in Bar 76 play A/E/A half notes tied to quarter and 8th notes next bar. Repeat next two bars, etc. In Bar 80, the *sord* trumpet plays Line 1 A-A-A 8ths to A up to E down to A to (Bar 81) A-E-A to A-E-A. Etc.

Skipping to Bar 102 (1:52) the viole play < *p* > rising to falling 16th note figures small octave D#-E-F#-G-A-Bb to descending C-Bb-A-G-F#-E to (Bar 103) D# to E half note fingered tremolo to (Bar 104) same 16th note rising to falling figures to (Bar 105) C#-D fingered trem, and so forth. In Bar 106, violins II are fingered tremolo *mp* on Line 1 D#-E half notes to (Bar 107) D#-E-F#-G-A-Bb 16ths figure to descending C-Bb-A-G-F#-E 16ths to (Bar 108) a repeat of the C#-D fingered trem, etc. After a quarter rest in Bar 108, violins I are fingered trem between Line 2 D#-E quarter notes to (Bar 109) D#-E quarter notes fingered trem again to D#-E-F#-G-A-Bb 16ths to (Bar 110) descending C-Bb-A-G-F#-E 16ths to D#-E quarter note fingered trem. Back in Bar 102, VC/CB play Contra and Great octave (sounding) G=G-G to G-G-G triplets repeated next several bars. In Bar 106, six horns play *pp* Line 1 D# half note tied to next bar (*cresc poco a poco*) and to next several bars. After a quarter rest in Bar 109, the woodwinds are legato trill (notated like the fingered trem of the strings) between small octave & Lines 1 & 2 D#-E quarter notes to (Bar 110) D#-E half notes, etc.

In Bar 114 (2:07) the flutes and oboes play Lines 1 & 2 D# to E 8th note legato trem to D# 8th to “6” 16th ascending and crescendo (to fortissimo) figure C-C#-D#-E-F#-G. Violins I play Line 3 C-Bb-A=G-A-Bb 16ths to C-C#-D#-E-F#-G (included in this figure is the harp gliss). Violins II and viole (an octave lower) play Line 1 D#-E-F#-G-A-Bb 16ths figure to Line 2 C-C#-D#-E-F#-G 16ths. In Bar 115, Fags play C/Eb/B half

Hunt

Picc (3) 1:07
 6 Hrn (sords)
 VL
 VLA
 Vc
 ww
 6 Hrn
 b
 CL
 VL
 VLA
 Vc
 Pcs
 Pos
 Tbn
 Vc
 VLA
 V

58 59 (60) 61 62 63 64 → (65) (66) 78 79 (80) (81)
 (102) (103) (104) (105) (106) 107 (108) (109)
 114 115 (116)

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notes tied to next bars, while Pos/tuba play C/Eb/G/B (C min 7th) tied to next bars. After a quarter rest, viole play (now bowed trem) small octave E-Eb-Eb triplet 8ths to (Bar 116) Eb-F#-G to F#-G-F#.

Vc play Great octave C half note tied to next bars.

Etc.

The Bleeding R7/2-8/1 66 bars, 13 pages.[Sorry I had no time left for this cue at the Herrick Library]

Lost Children R8/2 78 bars, 9 pages.[Sorry I had no time for this one as well]

666 [Curiously I have no notes on this one—I wonder if it was included in the folders?]

Parted Hair R10/2-11/1 91 bars, 12 pages.

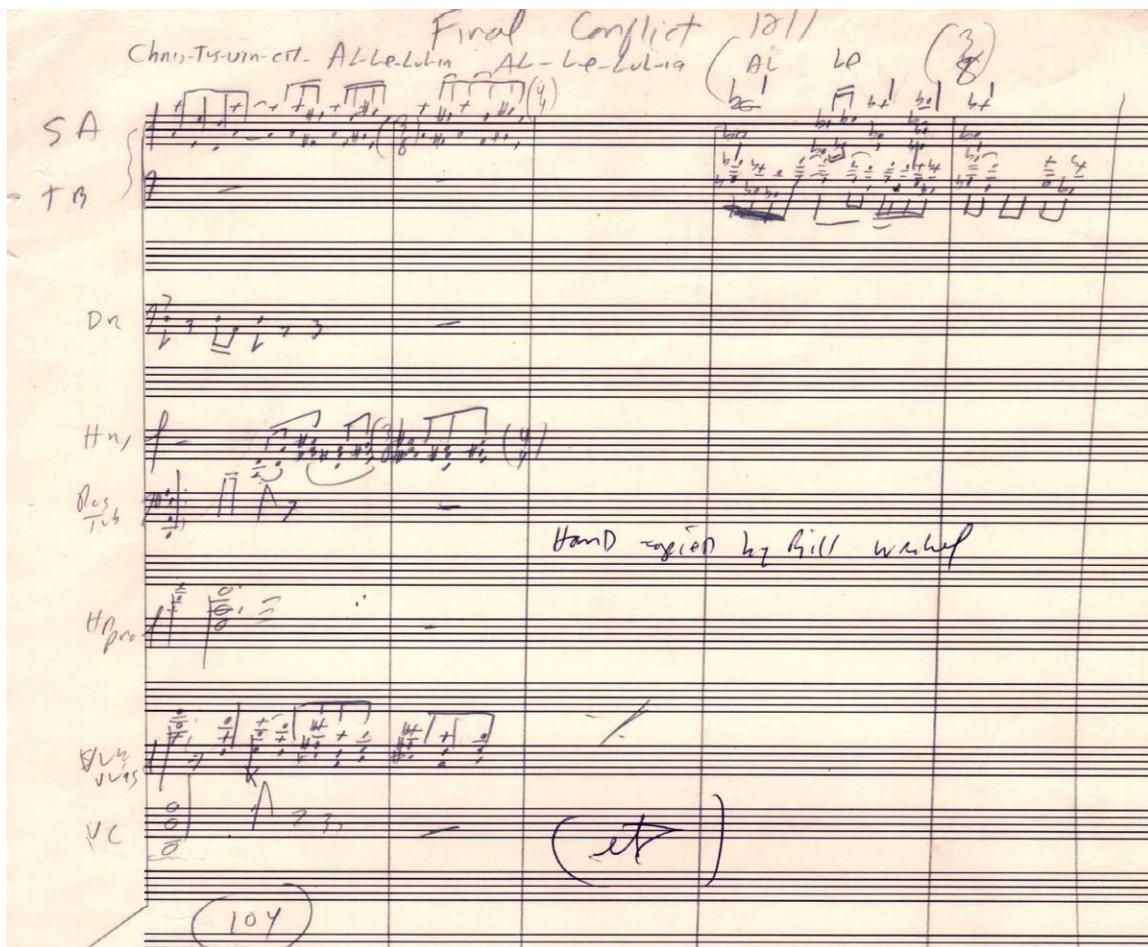
The Iron R11/2 56 bars, 6 pages. Located track # 14.

In Bar 1 in 4/4 time, the harp plays *pp* Line 1 E to C# half notes (repeated next two bars) to (Bar 4) E to D# half notes to (Bar 5) E to C# half notes (repeated next to bars) to (Bar 8) E to D# half notes, etc. Violas are *pizz* on Line 1 E quarter note (followed by a quarter rest) to C# quarter note (followed by a quarter rest). Repeated in Bars 2-3. In Bar 4, they pluck E to D# in the pattern given (rests on the 2nd and 4th beats) to (Bar 5) E to C#, etc. In Bar 5, violins play *pp* Line 1 E whole note tied to next several bars. In Bar 6, divisi violins play F whole note, and D# whole note in Bar 8.

Etc.

The Final Conflict R12/1 159 bars, 17 pages. Located track # 15.

Unfortunately I did not have time for this cue except for the climatic section. In Bar 104 (5:21) in 4/4 time, the Sops and Altos sing Lines 1 & 2 8th notes A down to E to D up to A (crossbeam connected) with the final A notes tied to 8ths to A down to F# 16ths to next figure of A-F#-G#-E 16ths (connected by two crossbeams). In Bar 105 (in 3/8 time), they continue on A-F#-A-F#-G#-E 16ths. The words they sing are “Chris-tus-uin-cit, Al-le-lul-ia, Al-le-lul-ia.” A bit later the tenors and basses take over in this pattern. They sing small octave and Line 1 Ab down to Eb to Db up to Ab 8ths (crossbeam connected) with the Ab tied to Ab 8th to A-F 16ths figure to next figure of A-F-G-Eb 16ths to (next bar) Ab-F to Ab-F to G-Eb 16ths. The drum in Bar 104 beats small octave D 8th (followed by a quarter note) to D down to G 16ths up to D 8th (followed by an 8th and quarter rest). After a half rest in Bar 104, the noble horns sound the “Al-Le-lul-ia” section on A/D up to D/A 16ths to F#/A/C# 8ths figure to next figure of D/F#/A to E/G#/B 8ths to (Bar 105 in 3/8 time) F#/A/C# to D/F#/A to E/G#/B 8th note chords to (Bar 106 in 4/4 time), etc. VC play Great octave D and small octave D/A half notes to 8ths (followed by rests).



That's it for now. Perhaps in the future I'll work more on this score, but I rather doubt it (there are many other Goldsmith scores I'd like to investigate at the Herrick Library). One sketch score I would love to research there is *Supergirl*, but apparently it is not available. Curious.

I noticed that there is a 1992 unused score titled *Gladiator*. Also in 1992 is an unused score titled *Public Eye*. Another unused score is *Alien Nation* available for study there. Also available is the five-minute prologue to North's *Agony & the Ecstasy* titled "The Artist Who Did Not Want To Paint" (1965). There is one titled *Ace Eli & Rodger of the Skies*(??). *Black Patch* is there in full score, as well as *City of Fear* and *Patton*, and *Studs Lonigan*, etc.



At Sony Studios I managed to spend several hours with the full score to Goldsmith's *Hollow Man*. In the Main Title, there is not a perfect alignment of the written notes to the recorded version. The first 20 bars is definitely not what you hear (I have the cd as the reference). In the recorded version, the first two bars in $\frac{3}{4}$ time has (as typical for Goldsmith orchestration!) an electronic synthesizer of some sort (not indicated anywhere on the full score that I could see, so evidently it was a last minute insertion). Then you hear the harp playing a pattern for two bars before a synth plays the melody line starting in its Bar 5.

In the written score I studied, however, we find the harp in Bar 1 playing *mp* (bottom staff) Great octave D up to small octave D 8th notes with that small octave D tied to D quarter note down to Great octave A quarter note. After a quarter rest, the top staff plays Line 1 D down to small octave A 8ths (crossbeam connected) to Bb to A 8ths (crossbeam connected). Repeat Bar 1 in Bars 2-4. After two quarter rests in Bar 1, clarinet I plays *mp* > Bb-A legato 8ths [written C-B since it's a transposing instrument]. Repeat next three bars. In Bars 5-8 the harp plays (bottom staff) Great octave Eb up to small octave Eb 8ths with that small octave E-flat tied to a quarter note down to Great octave Bb quarter note, while (after a quarter rest) the top staff plays Line 1 Eb down to Bb to Cb to Bb 8th notes. After two quarter rests, the clarinet plays Cb-Bb 8ths [written Db-C].



In Bar 9, the piano starts to play the *Hollow Man* melody line on Lines 2 & 3 F-E-D quarter notes down to (Bar 10) small octave and Line 1 A-B 8ths to Lines 1 & 2 C# half note tied to half note in Bar 11 down to F-G 8ths to (Bar 12) A dotted half note. The harp and clarinet repeat Bars 1-4 in Bars 9-12, and then Bars 5-8 in Bars 13-16. Four violas play *mp* Line 1 D dotted half note tied to dotted half notes thru Bar 12. Incidentally, there are 16 violins I, 16 violins II, 12 violas, 10 VC, and 6 CB. We also find 2 flutes, oboe, English horn, 2 clarinets, bass clarinet, 6 horns, 3 trombones, harp and a piano.

In Bar 13, twelve divisi violas play *mp* Bb/Eb/Gb (Eb min 2nd inversion) dotted half notes tied to dotted half notes next three bars to (Bar 17) B/D/F# (B min) dotted half notes tied to next three bars. In Bar 17, the harp (bottom staff) plays Contra octave B up to Great octave B 8ths with that Great octave B tied to a quarter note down to F# quarter note. After a quarter rest, the top staff plays small octave B-F#-G-G# 8th notes legato. Repeat thru Bar 20. After two quarter rests, clarinet I plays G-F# small octave 8th notes (repeated next three bars). The piano plays the melody line on Lines 2 & 3 F# down to C# to B quarter notes down to (Bar 18) F#-G# 8ths to A# half note tied to half note next bar down to D-E 8ths to (Bar 20) F# dotted half note.

In Bar 21 (:45 on the cd) we come to a section that matches the written score with the recorded version. The English horn is prominent playing *solo* and *mf* < Line 1 F#-G-A [written Line 2 C#-D-E Perfect 5th interval above] quarter notes to (Bar 22) Bb [written F] half note to D [written A] quarter note to (Bar 23) C# [written G#] dotted half note forte and tied to dotted half note in Bar 24 (all notes are played under the legato phrase/slur/curve line). Back in Bar 21, the harp (bottom staff) plays Great octave G up to

? "Hollow Man" RIFPI Main Title

2 Fls
ob
EH
I
Cly
II
B.C.
Hrn
P.S.
HP
PNO
(14) I
Vcr
(16) II
(12) V
(10) VC
(6) CB

Hand-copied by Bill Washel

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑳

small octave D 8ths up to G down to D quarter notes, while the top staff (after a quarter and 8th rest) plays small octave Bb stand alone 8th up to Eb-D 8ths (crossbeam connected). Repeat in Bar 22. In Bar 23, the harp (bottom staff) plays F# up to small octave C# 8ths up to F# down to C# quarter notes while the top staff (after a quarter and 8th rest) plays small octave stand alone A 8th up to D-C# 8ths (crossbeam connected).

Bar 27 to G 8th to F# 8th tied to half note next bar, etc. Back in Bar 21, the viole play Bb/D/G (G min 1st inv) dotted half notes tied to next bar, and then A/C#/F# (F# min 1st inv) dotted half notes in Bar 23 tied to next bar. CB are *pizz* plucking small octave G 8th (followed by an 8th/quarter/8th rest to G 8th again (repeat in Bar 22) to (Bar 23) F# 8ths in that pattern for two bars.

Hollow man

The image shows a handwritten musical score for the piece "Hollow man". The score is written on a single page of aged paper and includes staves for the following instruments: m.T. (piano), Flute (Fl.), Oboe (Ob.), English Horn (EH), Clarinet in Bb (Cl.), Bassoon (Bsn.), Horns (Hrn.), Trumpets (Trp.), Trombones (Tbn.), Violins (V), and Violas (Vc). The score is divided into measures, with some measures containing red markings (154, 207). The bottom of the page features circled measure numbers: (37), (38), (39), (40), (41), (42), (43), (44), (45), (46), (47), and (48). The text "Hand-written by Bill Walsh" is written in the center of the page.

In Bar 25 (:54) the oboe and clarinet I now take over that melody line playing *mf* Line 1 B to Line 2 C to D quarter notes to (Bar 26) Eb half note to G quarter note to (Bar 27) F# dotted half note tied to dotted half note next bar, etc. In Bar 25, the harp (bottom staff) plays small octave C up to G 8ths to middle C down to G quarter notes while the top staff (after a quarter and 8th rest) plays Line 1 Eb stand alone 8th legato up to Ab-G 8ths (crossbeam connected). Repeat next bar. In Bar 27, the bottom staff harp plays G up to Line 2 D# 8ths to G down to D# quarter notes while the top staff (after a quarter and 8th rest) plays D stand alone 8th up to G-F# 8ths. Repeat in Bar 28. Viole in Bar 25 play middle C/Eb/G (C min) dotted half notes tied to next bar, and then B/D/F# (B min) in Bars 27-28. CB pluck small octave C 8ths in the pattern given earlier to (Bars 27-18) Great octave B 8ths.

Skipping to Bar 35 (1:19), the violins play *pp* < Line 3 Gb dotted half note tied to next bar, while viole play Line 1 Eb/Bb, and VC Great octave Bb/small octave Gb notes, and CB on small octave Eb. Once again this is the Eb min (Eb/Gb/Bb) tonality. The harp bottom staff plays Great octave Eb 8th up to small octave Eb tied to quarter note down to Bb quarter note while the top staff (after a quarter rest) plays Line 1 Eb-Bb-Cb-Bb 8ths. Repeat next bar. After two quarter rests, clarinet II plays Cb-B legato 8ths (repeated next bar).

In Bar 37, the violins play the melody line *mf* on Line 3 G-F#-E quarter notes played legato to (Bar 38) Line 2 B up to C# 8ths to D# half note tied to D# dotted quarter note next bar to C#-D#-B triplet 8ths to (Bar 40) G-A-E legato quarter notes to (Bar 41) G dotted half note tied to G dotted half notes thru Bar 43 to (Bar 44) G half note crescendo to F# quarter note. Back in Bar 37, celli play *mf* rising 8th notes starting Great octave E-B/small octave E/G (crossbeam connected four notes) to middle C legato to B 8ths (crossbeam connected) down to (Bar 38) Great octave Ab up to small octave Eb-Ab-Cb (crossbeam connected) up to Line 1 Fb-Eb 8ths down to (Bar 39) Ab up to Eb 8ths (crossbeam connected) to Ab-Cb (crossbeam connected) down to Ab-Eb 8ths (crossbeam connected) down to (Bar 40) Great octave E up to B 8ths to small octave E-G to Line 1 C to small octave B 8ths to (Bar 41) Great octave C-G-small octave C-Eb 8ths (crossbeam connected) to Ab-G legato 8ths (repeat this bar next two bars) to (Bar 44) Line 1 Eb down to C 8ths (crossbeam connected) down to Ab-G to Eb-C played legato and crescendo. The bass clarinet also plays these notes and pattern (octave higher starting on small octave E) in Bars 37-40. After an 8th rest in Bar 41, it plays rising 8ths starting small octave G-C-Eb-Ab-G (repeated next two bars). After two quarter rests in Bar 37, the English horn plays *mf* > middle C to B 8ths. In bar 38, after two quarter rests, it plays Fb-Eb 8ths. Etc. The viole play *mf* B/G (g²) dotted half notes to (Bar 38) middle Cb/Ab to (Bar 39) Line 1 Eb/Cb half notes legato to Cb/Ab quarter notes to (Bar 40) B/G dotted half notes (silent next four bars). CB play *mf* small octave E dotted half note to (Bar 38) *div* Great octave and small octave Ab dotted half notes tied to dotted half notes next bar to (Bar 40) small octave E dotted half note to (Bar 41) C dotted half note tied to next three bars (crescendo on Bar 44).

In Bar 45 (1:40) the violins continue the melody line on Line 2 G-Ab-Bb legato quarter notes to (Bar 46) Line 3 Cb half note up to Eb quarter note to (Bar 47) D dotted

M.T. Hollow man

Fls (p.10) (p.15)

Ob

EH

Cl I

Cl II

Cl III

Fags

Hrs

Perc

Tuba

Tenor H P

V

Vc

Cb

1:15

(Handwritten by Bill Washel)

49 50 51 52 53 54 55 56 57 58 59 60 61

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half note tied to D dotted half note next bar decrescendo. After two quarter rest, viole (*unis*) and the english horn play $f >$ Line 1 Fb *rinforzando* 8th legato to Eb 8th (repeated next bar (to (Bar 47) Eb to D in that pattern (repeated next bar). *Div* celli play *mf* Great octave Ab/small octave Eb dotted half notes tied to next bar, and then G/D dotted half

notes in Bars 47-48, while CB play Great octave Ab dotted half notes to (Bars 47-48) G dotted half notes tied. Fags play *mp* Ab/Cb dotted half notes tied, and then (in Bars 47-48) Bb notes. The horns also join in. Horns I-II play *mf* > Line 1 G [written Line 2 D above] quarter note legato to Ab half note tied to dotted half note next bar to G dotted half note in Bar 47 tied to next bar. Horns III-IV play Line 1 Eb [written Bb above] dotted half note tied to next bar, and then D [written A] dotted half note tied to Bar 48. Horns V-VI play Line 1 Cb [written Gb] dotted half note tied to next bar, and then Bb [written F] next two bars.

In Bar 49 (1:48) the violins continue the melody line on Line 3 C-Db-Eb quarter notes to (Bar 50) Fb half note to Ab quarter note to (Bar 51) G dotted half note tied to next bar to (Bar 53) G-F#-E quarter notes to (Bar 54) B-C# 8ths to D# half note tied to dotted quarter note next bar to C# stand alone 8th to D#-B 8ths (crossbeam connected) to (Bar 56) Line 2 G-A-E legato quarter notes to (Bar 57) G dotted half note to (Bar 58) A-C_EB (Line 3 E-flat) to (Bar 59) G dotted half note tied to next bar (held fermata) and tied to end Bar 61 also held fermata and decrescendo. However, in the recorded version, there is no end of the cue with silence. Instead there is a segue of that G note into the next cue (“The Rat”).

Back in Bar 49, after two quarter rests, the viole and English horn play A rinforzando 8th legato to Ab 8th (repeated next bar) to (Bars 51-52) Ab-G 8ths. VC play small octave Db/Ab dotted half notes tied to next bar, and then C/G in Bars 51-52, while CB play small octave Bb notes to C notes. Etc.

The Rat R1/2 4/4 time, 13 bars. Located in track # 1 starting at about 2:20.



As stated, 32 violins play *pp* Line 3 G whole note tied to whole notes thru Bar 5. Then Goldsmith has a triangle glyph with the words “Play chromatics as rapidly as possible ad lib, cresc poco a poco.” In Bar 1, 12 violins play harmonics Line 1 G whole notes (with the tiny diamond symbol above each note) thru Bar 7 and to half note in Bar 8 in 2/4 time, and back to whole note in Bar 9 in 4/4 time, etc.

In Bar 2, flute I is solo playing *p* the initially innocent melody line as the rat is calmly walking around a large cage (where the invisible gorilla, Isabelle, is about ready to pounce on it!). The flute plays Line 3 G half note to F# to E quarter notes to (Bar 3) Line 2 B quarter note up to Line 3 C# half note tied to 8th (followed by an 8th rest). After a quarter rest in Bar 4, it plays B-C# 8ths up to D# half note tied to quarter note next bar down to B half note down to F#-G 8ths. The flute is silent until Bar 12.

In Bar 10 (2:44) the innocent scene erupts into a deadly scene. The timp sounds *mp* on Great octave E whole note roll tied to next bar *cresc* and to dotted 8th note in Bar

Ritard "The Rat" Hollowm

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

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12 in 3/8 time and to end Bar 13 crescendo fortissimo! Ten VC and six CB sound Great octave E whole note in Bar 10 tied to next bars crescendo *ff*. Ditto for the tuba. The horns (bass clef) play *mf* lowest Great octave E [written B above] quarter note legato up to

small octave D# [written A#] down to G [written D] up to F# [written C#] quarter notes up to (Bar 11, treble clef) middle C# [written G#] half notes up to A [written Line 2 E] half notes. Horns V-VI here actually play middle C whole note tied to dotted quarter notes next two bars, crescendo fortissimo. The susp cymbals also sound in Bars 12-13 a roll *mp* < *ff*. Pos sound in Bar 10 on, and then the trumpets in Bar 11 after a quarter rest. Etc.

Lady In The Window R1/3 $\frac{3}{4}$ time. This cue is not on the cd, but I like it. Instrumentation: clarinet I, harp, *sords* strings.



All violins play *pp* Line 1 E dotted half notes tied thru Bar 4. VC are *pizz* on small octave E quarter note (followed by a quarter rest) up to middle C quarter note to (Bar 2) B quarter note (followed by two quarter rests). Repeat Bars 1-2 in Bars 3-4. CB are *pizzicato* on I believe small octave E quarter note (followed by a quarter rest) up to B quarter note to (Bar 2) E quarter note (followed by two quarter rests). Repeat next two bars. The harp (bottom staff) plays Great octave E quarter note legato up to small octave E quarter note down to B quarter note down to (bar 2) E dotted half note (repeat next two bars) while the top staff, after two quarter rests, plays middle C quarter note legato to (Bar 2) B dotted half note (repeat next two bars). After two quarter rests, the clarinet plays *mp* > *p* middle C to B 8ths (repeated next three bars).

RIPTS Lady In Te Window Hollow man

3:48

CL
Hp
(sops) I
Vln I
Vln II
(sops) V
Vc
Cb

etc
hand-copied by Bill Weibel

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

In Bar 5, the violins play Line 1 Gb dotted half notes tied to next bar. VC are pizz on Eb up to Cb quarter notes in the pattern given to (Bar 6) Bb (followed by two quarter rests) to D quarter note (then a quarter rest) up to Bb note (repeat next bar). Etc.

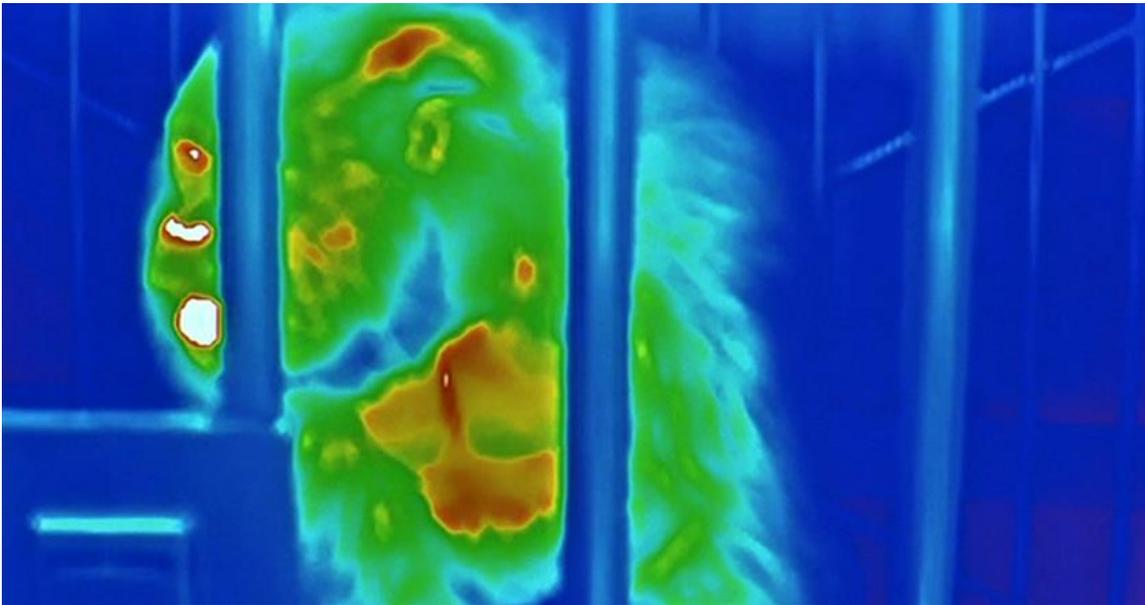


I'm A Genius R1/4. ...I think this refers to Jerry Goldsmith's music! :)

I'm A Genius' (114) (6) (8)

Handwritten musical score for the piece "I'm A Genius". The score is written on ten staves, including Flute (Fls), Euphonium (EH), Clarinet (CL), Horns (Hrns), Trumpets (Hr), Trombones (Tbn), Violins (Vln), Viola (Vla), and Violoncello/Double Bass (Vc+Cb). The music is in 2/4 time and features various musical notations such as notes, rests, and dynamics. There are several circled numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14) along the bottom of the score, likely indicating measure numbers. The score is signed "JUDY GREEN MUSIC" and includes contact information for Hollywood, CA.

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9:48 - 11/6 "Chasing Isabelle" Hollow man

(4) (8) (3) (4) (3) (4)

Flts I II

Hrns I II

B.D.

O.

I II

V. (Div. 13)

VC

C.B.

staccato

pp

HP

Div. 13

Snap flz

col.

(1) (2) (3) (4) (5) (6) (7)

Reel 1 pt 6 [Chasing Isabelle] About 2 minutes duration. Image above of my hand-copy of portions of this cue.

Reel 1 pt 7 [Isabelle Comes Back] 175 bars. 5:56 duration.

R1 pt 7 "Isabelle Comes Back" Hollow ma

(6/8) (8/8) (8/8) (8/8) (6/8) (8/8) (8/8) (8/8)

15:14

hard-copied by Bill Washel

176 177 178 179 180 181 182 183 184 185

The image shows a handwritten musical score for a piece titled "Isabelle Comes Back". The score is written on a yellowed piece of paper and includes parts for Marimba, Horns (Hn), Marimba, and various string and woodwind instruments. The time signature changes from 6/8 to 8/8 and back to 6/8. There are several circled bar numbers at the bottom of the page, ranging from 176 to 185. A handwritten note in the middle of the score says "hard-copied by Bill Washel". The score is annotated with various musical notations, including dynamics like "mf" and "f", and articulation marks like accents and slurs. The piece is identified as "Reel 1 pt 7" and has a duration of 5:56.

Reel 2 pt 1 [Linda & Sebastian] 52 bars, 2:42 duration.

Handwritten musical score for Reel 2 pt 1, titled "Linda & Sebastian". The score is for Flute (FL), Clarinet in B-flat (Cl. Bm), Piano (Pn), and Violin (Vcl). It includes handwritten annotations such as "Solo", "ritard", and "poco a poco cresc". Bar numbers 1 through 20 are circled, with arrows pointing to bars 10, 11, 17, 18, and 19.

Reel 2 pt 3 [This Is Science] 186 bars, 6:18 duration.

Handwritten musical score for Reel 2 pt 3, titled "This Is Science". The score is for Flute (FL), Clarinet in B-flat (Cl. Bm), Piano (Pn), and Violin (Vcl). It includes handwritten annotations such as "ritard", "poco a poco cresc", and "Hollowman". Bar numbers 1 through 100 are circled, with arrows pointing to bars 46, 47, 75, and 77.

Reel 2 pt 4 [Not here] 29 bars, 1:49 duration.

Handwritten musical score for Reel 2 pt 4, titled "NOT HERE". The score is for Flute (FL), Clarinet in B-flat (Cl. Bm), Piano (Pn), and Violin (Vcl). It includes handwritten annotations such as "Solo", "ritard", and "etc". Bar numbers 1 through 11 are circled.

Reel 3 pt 1 [The Buttons] 48 bars, 2:23 duration. Revised version is 64 bars.

Handwritten musical score for "The Buttons" (R311). The score is written on five staves: Flute (FLS), Horn (HP), Trombone (T), Saxophone (Sax), and Bass Clarinet (B.C.). The title "The Buttons" is written in red at the top. The score includes various musical notations such as notes, rests, and dynamics. A large bracket at the bottom of the score is labeled "Coffee Breaks" and "Hand-copied by Bill Wabral".

Reel 3 pt 2 [Coffee Break] 20 bars, 1:12 duration.

Handwritten musical score for "Coffee Break" (R314). The score is written on five staves: Bass Clarinet (B.C.), Saxophone (Sax), Violin (V), Viola (V), and Violoncello (Vc). The title "Coffee Break" is written in the center. The score includes various musical notations such as notes, rests, and dynamics. A large bracket at the bottom of the score is labeled "Coffee Breaks" and "Hand-copied by Bill Wabral".

Reel 3 pt 3 [Never There] 38 bars, 2:10 duration.

"Never There"

R 3 pt 3

soft strings
motor only

Vlco

Tan-Tan

HP

perc

(hand-copied by Bill Warbel)

(Sands) I

vi

Sands V

VC

mu

C B

The image shows a handwritten musical score for a piece titled "Never There". The score is written on multiple staves. At the top, it is labeled "R 3 pt 3" in a box. The instruments listed on the left include Vlco, Tan-Tan, HP, perc, (Sands) I, vi, Sands V, VC, mu, and C B. The score includes various musical notations such as notes, rests, and dynamic markings like "pp". A section of the score is circled and labeled "soft strings" and "motor only". Below this section, there is a note that says "(hand-copied by Bill Warbel)". The score is divided into measures, with some measures containing complex rhythmic patterns and others being mostly rests.

Reel 3 pt 4 [Not Right] 91 bars, 2:33 duration.

Reel 3 pt 5 ["What Went Wrong?" 40 bars, 1:32 duration.

Handwritten musical score for "What Went Wrong?" (40 bars, 1:32 duration). The score is written on aged paper and includes the following parts:

- Fls (Flute)
- obs (Oboe)
- cl (Clarinet)
- Foz (Fagott)
- Trp (Trumpet)
- Trb (Trumpet)
- II (Trumpet)
- III (Trumpet)
- V (Violin)
- cb/vc (Cello/Viola)

The score is titled "What went wrong?" and "Hollow man". It features a 3/5 time signature and includes various musical notations such as dynamics (p, mp, mf, f), articulation (accents, slurs), and performance instructions (e.g., "Fib. imtr"). The bottom of the score includes circled bar numbers: (1), (2), (3), (4), (5), (6), (7), (8), (9), (10), (11).

Reel 3 pt 7 [In the Mirror] 8 bars, 00:23 duration. New version = 11 bars.

Reel 3 pt 10 [Why Not?] 16 bars, 00:55 duration.

A handwritten musical score for the piece "Why Not?". The score is written on a single system of staves. At the top, it is labeled "R3 pt 10 'Why Not'". A bracket above the first few staves indicates "Hand-registered by Bill Lushel". The staves are labeled on the left as follows: Horns (Hr), Piano (pno), Violin I (I), Violin II (II), Viola (V), Violoncello (Vc), and Contrabass (Cb). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score consists of 16 measures, with the first measure circled and numbered 1, and the last measure circled and numbered 16. There are various musical notations including notes, rests, and dynamics such as "pp" and "pizz". A circled "etc" is written at the end of the score.

Reel 4 pt 1 [I Can't See Him Part I] 24 bars, 00:45 duration. Note: Use of 1/4 tones.

Reel 4 pt 1A [I Can't See Him Part II] 81 bars, 3:12 duration. New version = 32 bars.

Reel 4 pt 2 [I Liked It] 25 bars, 1:37 duration. Strings, 2 oboes, 2 clarinets, 1 trumpet, 1 harp.

Reel 4 pt 3 [Not Yet] 18 bars, 00:39 duration.

Reel 4 pt 4 [Broken Window] 85 bars, 2:59 duration. New or revised version = 41 bars.

Reel 4 pt 5 [No pain] 12 bars, 00:36 duration.

R 415 "No Pain" Hollow man

Handwritten musical score for "No Pain" (Reel 4 pt 5). The score is written for Violin I (Vln I), Violin (V), and Viola/Cello (VC). The title "No Pain" is written in quotes, and "Hollow man" is written to the right. The score consists of three measures. The first measure has a tempo marking of "Allegro" and a dynamic marking of "mf". The second measure has a dynamic marking of "mf". The third measure has a dynamic marking of "mf". The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F#5, a quarter note G5, and a quarter note A5. The VC part contains a half note G2, a quarter note A2, and a quarter note B2.

new R 415 He's Here

Handwritten musical score for "He's Here" (new R 415). The score is written for Horns (6 Hrs), Percussion (Pc), Tubas (Tuba), and Viola/Cello (vc/cb). The title "He's Here" is written in quotes. The score consists of four measures. The first measure has a dynamic marking of "mf". The second measure has a dynamic marking of "mf". The third measure has a dynamic marking of "mf". The fourth measure has a dynamic marking of "mf". The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The Horns part contains a half note G4, a quarter note A4, and a quarter note B4. The Percussion part contains a half note G4, a quarter note A4, and a quarter note B4. The Tubas part contains a half note G2, a quarter note A2, and a quarter note B2. The VC/CB part contains a half note G2, a quarter note A2, and a quarter note B2.

Reel 4 pt 5 NEW [He's Here] 76 bars. Image of my hand-copy immediately above....

Reel 4 pt 6 [A Fact of Life] 22 bars, 1:05 duration. Horns and Pos highlighted.

Reel 4 pt 7 [False Image] 80 bars, 1:52 duration. Xylophone, tom-toms, marimba, also flutes, strings, etc.

Reel 4 pt 8 [No prize] 9 bars, 00:33 duration. Strings.

Reel 5 pt 1 [Hi, Boss] 75 bars, 2:41 duration.

Reel 5 pt 2 [No Code] 135 Bars, 3:54 duration.

Reel 5 pt 3 [Find Him] 173 bars, 4:50 duration.

Handwritten musical score for "Find Him" (5/3). The score is written on five staves. The title "Find Him" and the time signature "5/3" are written at the top. The score is divided into four measures. The first measure contains rhythmic notation for Timp and Perc, and melodic notation for VC. The second measure contains rhythmic notation for Timp and VC. The third and fourth measures contain rhythmic notation for Timp and VC. The Cello part is represented by a wavy line across the four measures. Circled numbers 1 and 2 are written below the first and second measures respectively.

Reel 5 pt 4 [Bloody Floor] 146 bars, 5:20 duration.

The image shows a handwritten musical score on aged paper. At the top right, it is titled "Bloody Floor (new)" with a circled number "514" next to it. The score is written on several staves. The vocal parts are labeled "Hr1" and "Hr2" on the left. The piano accompaniment is labeled "Pc1" and "Pc2". There are various musical notations including notes, rests, and dynamic markings like "f". A large handwritten note in the middle of the score says "(etc) (hand-copied by Bill Wrobel)". At the bottom left, there are some circled numbers "1" and "2" under the piano part.

Reel 6 pt 1 [Linda Takes Action] 178 bars, 4:46 duration.

Reel 6 pt 2 [Wet Attack] 20 bars, 00:36 duration. New = 36 bars.

Reel 6 pt 3 [The Elevator] 83 bars, 2:50 duration.

Reel 6 pt 4 [The Big Climb] 98 bars, 3:10 duration.

ETC.

Completed Saturday December 21, 2002 at 11:45 pm PST

[images inserted Tuesday, February 2, 2016]

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