

STAR TREK: The Motion Picture

Music by Jerry Goldsmith

Score Analysis by Bill Wrobel

The following is a cue rundown analysis of Jerry Goldsmith's truly classic score of the 1979 (not-so-classic) sci-fi movie directed by Robert Wise, "STAR TREK: The Motion Picture." The written "sketch" score is located at the Margaret Herrick Library (Department of Special Collections) within the Academy of Motion Picture Arts & Sciences building located at 333 S. La Cienega Blvd. The building is a beautifully renovated utilities structure (I believe formerly a Water Department building) located just north of Olympic Blvd at the southernmost part of Beverly Hills, California. It has been the new home for the research/library section of the Academy since 1991 or 1992. The Academy has another structure further north in the city.

Nearly 105 sketch scores were donated by Goldsmith to the Academy Foundation as a gift on October 29, 1997. It comprises 24 linear feet of materials; predominantly original handwritten sketches by Jerry Goldsmith, but also including some fully orchestrated pages (e.g., "Patton") by Arthur Morton. The collection was inventoried by Warren M. Sherk who wrote a complete guide to the collection (cue titles, etc), available also on the second floor of the building that houses the Margaret Herrick Library.

Not all of Goldsmith's motion picture scores are available, but nearly so! "Supergirl" is not there, nor is "Papillon," and some others. But one of my favorite Goldsmith scores, "Final Conflict" (Omen III), is there, and I enjoyed spending at least a full day examining that one (I plan to do a cue rundown on it in the near future).

Unfortunately I was not able to read the full score (orchestrated pages) of STAR TREK since it is housed at Paramount Pictures. I contacted Ridge Walker a month ago to see if I can look both at this score and especially Herrmann's THE MAN WHO KNEW TOO MUCH. I had permission to study the latter two years ago, but the day before I was supposed to arrive, the Music Library had to cancel my appointment due to unexpected studio business (or whatever). Ridge emailed me that now, because of the 9-11 tragedy, the Studio is not allowing researchers into the premises. Although I am sure I do not fit any terrorist profile, I have to resign myself to this second delay. Perhaps some other year! [As a footnote: Sony Studios is not quite so timid, and has allowed me access a few weeks ago to study LAWRENCE OF ARABIA and other scores. I wish to thank Jennifer & Steve for giving me this wonderful opportunity to do such research]

Normally I refer to the fully orchestrated score whenever I do a cue rundown analysis. However, I was overjoyed to have this opportunity to see at least Goldsmith's own handwritten "sketch" score. It is indeed quite a huge score! [As another footnote, in order to be able to study anything in Special Collections at the Margaret Herrick Library, you need a legitimate "project," such as a book, dissertation, or whatever. You also need to place your request to pull material at least one or two days before your appointment. You also need to have a photo id (driver's license will do). Do not expect to be able to photocopy the material unless you have written permission from Goldsmith and the Studio or copyright holder, so you better take a lot of blank music paper with you! Even with permissions, the Academy will allow only a limited amount of Xeroxing]

Goldsmith's pencil sketches of the STAR TREK score are all there, but the complete score is NOT there. This warrants explanation: You see, Goldsmith did not write every single cue you hear in the pic. Due to the enormous amount of music spotting in this film (I believe about 75% of the movie) and the frustrating delays and last minute editing and insertion of special effects, Goldsmith had to enlist the help of Fred Steiner to do several of the "minor" cues (but based on the themes composed by Goldsmith). Alexander Courage came in to personally work on the several "Television Music" cues based on the classic Star Trek theme he composed for the 1966 premiere of the television series. Fred Steiner is a fantastic composer in his own right, incidentally. I've always admired his many CBS-television scores that I've researched over the years. I also had the opportunity to study several of his written scores at the music library Special Collections at UCLA. Remember that he composed several of the classic STAR TREK television episodes, including the excellent score to "The Corbomite Maneuver."

The Steiner-written/adapted cues for STAR TREK: TMP are not in the huge Goldsmith-generated cues folder within the *Star Trek* folder at the Margaret Herrick Library. These cues include: Cue 7's "Goodbye Klingons," cue 8's "Goodbye Epsilon Nine," cue 9's "Pre-Launch Countdown"(revised version), cue 12's "Warp Point Eight," cue 16's "Warp Point Nine," cue 17's "Meet Vejur," cue 26's "System Inoperative" cue 27's "Hidden Information," cue 29's "Vejur Speaks," cue 31's "A Good Start," and cue 32's "End Title". A few of these cues are present in the expanded compact disc (Columbia/Legacy C2K 66134). I would need to go to Paramount to research them, so this cue rundown analysis will not be complete (except for the Goldsmith-written cues). Moreover, since I had only two days (more or less) to study the sketch score, my analysis will be further limited to what I consider "highlights" of most cues. [Footnote: The Margaret Herrick Library is open for researchers Monday, Tuesday, Thursday, and Friday between 10 am – 6 pm. There is plenty of parking next-door, just north of the building. It's free for the first 2 hours, but then costs I believe \$1 per half hour after that. So I generally parked behind the building on the street west of La Cienega called Holt Avenue I believe (although le Doux Rd comes to mind) or on the perpendicular street called Chalmers Drive. Visit the website at:http://www.oscar.org/mhl/sc/goldsmith_50.html]

Jeff Bond (senior editor for *Film Score Monthly*) wrote in 1999 a book published by Lone Eagle Publishing Company (copies available for sale at the FSM online website) titled "The Music of Star Trek." I just received my copy a few days earlier towards the final stages of my rundown typing [I am editing my pages here and now!]. I have not yet read the book in its entirety with depth and intense focus—except the too-short chapter on Goldsmith's score to ST:TMP (Chapter 2, pp 87-103) and the interview with Fred Steiner. I found Bond's recent article for FSM (as I'll discuss later) on "The DVD Refit" to be more impressive with excellent helpful (detailed) material. The book chapter on Goldsmith's score to the first movie is a good introductory overview, however. In regards to the Fred Steiner connection, only a mere mention was made on page 90 stating that while Steiner worked on several cues, the composer described his function more along orchestrating than actually generating material. I find this curious (and probably inaccurate unless in a wider sense it was not Steiner-generated material per se because much of it was "adapted" around core thematic material composed by Goldsmith). Despite this, to my mind, this still means he was a composer for the movie—though

certainly not like the Herrmann-Newman collaboration in *The Egyptian*. In that movie, the music was more or less divided in half (but more Herrmann than Newman), and both were given official credit. In my opinion, I would've liked to have Steiner given credit too along with Goldsmith. Perhaps "Music by Jerry Goldsmith" and underneath ("Additional music by Fred Steiner and Alexander Courage" (but it is understandable how this may appear awkward !). But clearly those Steiner cues are "different in style" from Goldsmith's (despite the Goldsmith-generated motifs). I noticed this when I first saw the premiere of the movie in 1979. It is likely that he may wish to officially downplay his active involvement because he agreed not to take credit to help out Goldsmith in his deadline stress (to help out a friend). Besides, it is not unusual for "ghostwriting" to occur in the business, as I believe it was also done in Newman's *Airport*, for instance. Still I think it would've been very interesting to hear a complete Fred Steiner score for this movie. But he was not given the job (except perhaps in some alternate time-line probable universe!). I like Steiner's works. Some of his scores for *Gunsmoke* and *Have Gun Will Travel* (and of course *Star Trek*) are classics in my opinion. That is why I wanted here in this cue rundown to give credit where credit is due. Jerry Goldsmith did a wonderful job, but he did not write every single cue in the movie because of the tremendous deadline he had. I do not believe he even had the time to "edit" the Steiner-adapted cues. Steiner's sketches probably went directly to the orchestrator, Arthur Morton.

There is a Goldsmith interview in the Chapter 2 coverage on ST:TMP, but most of it is spent talking about *other* movies than ST:TMP! I assume the interview was conducted well before this Star Trek music book concept was actualized, otherwise far, far more on Star Trek would've been discussed I'm sure. The Fred Steiner interview has a good deal more specifically on Star Trek (the tv series), but nothing was discussed on his involvement on the movie, unfortunately.

Now: In my brief research of the sketch score, I realized that it really begs for an expanded rerecording someday. The biggest reason is that several of the cues were revised, and it would be quite revealing to hear the originally written cues (some significantly altered). Moreover, the memorable "Spock Walk" was dramatically cut as originally written. The final version that you hear was edited one minute and forty-six seconds from Bars 1-34. That is, the edited version on the final print starts on Bar 35. It would be exciting to actually hear the complete cue! Revised cues include "Total Logic," "The Enterprise," "Leaving Dry Dock," "Spock's Arrival," "Body Meld" ("The Meld"), "No Goodbyes," "Micro-Exam," "Games," and "Inner Workings." There are enough original cues (later revised) that could probably fill a new cd recording.

The current issue of *Film Score Monthly* (Saturday, Feb 9) of Vol 6/Number 9 (October/November 2001) has an article on page 44 by Jeff Bond [as indicated "earlier" in my "later" edit!] titled "Star Trek: The DVD Refit" that discusses the Director's dvd edition and Michael Matessino's adventures where no man has gone before in working with the music elements for the dvd refit. Of relevance to what I discussed in the paragraph above is that Matessino had access to the alternate music takes that were actually recorded and integrated some of that music in the dvd edition. This includes the scene when Ilia comes to the aid of Chekov whose hand was fried a bit on the console when V'ger probe was tampering with the controls. This is added music recently done

for the dvd, not a short cue originally composed for that edited-out scene (in 1979). Therefore no indication of it would be seen on the cue sheets, etc.

If you wish to hear a very brief sample of the originally written “Enterprise” cue that Robert Wise did not like and wanted Goldsmith to revise, go to disc 2 on the dvd set to the “A Bold New Enterprise” documentary at the 22:08 point. In the black under the scene you’ll see in white “Unused Music Cue.” The music from that point to the 22:19 point sounds pretty much what we’d expect from the revised cue, but then immediately changes to a rather non-descriptive passage with no easily recognizable theme—amorphous like the V’ger cloud, nascent or potential “Enterprise” music that we know and love, a probable prototype that didn’t quite “make it” as a satisfying piece of music (in comparison to the revised version at least). But I would still want to hear the complete piece! Wise stated that the original version sounded to him like sailing ship music! He wanted a definable Star Trek theme there. Goldsmith stated on the dvd commentary that he was crushed when he heard Wise didn’t care for the original “Enterprise” cue, although Wise still thought it was lovely sounding music. Wise was ultimately correct, however (the revised “Enterprise” cue is superior or more “fitting” or “works” better than the original cue).

Now: I was able to read a 1986 dissertation by Cameron N. Patrick titled, “Anatomy of a Film Score: Star Trek—The Motion Picture.” This thesis was submitted for a degree of Music with Honours at the University of Queensland. It runs about 150 double-spaced pages. In the “Acknowledgements” page, he thanks certain people in the original Society for the Preservation of Film Music (founded by William Rosar, now Editor of *The Journal of Film Music* [write: 112 Harvard Ave., #223; Claremont, CA 91711]), and especially Bob Bornstein and Ken Mitchell of Paramount Studios’ Music Library for their assistance. So apparently Cameron had access to the materials right at the studio, but I do not know if he had access to the full score per se (he never mentioned if it was the fully orchestrated pages, the conductor-short score or a copy of the sketches—I assume at least the Conductor cues). I attempted look him up through various internet Search engines but apparently Colossus (the internet) is not too aware of him these days!

The analysis (with plenty of cue fragment reproductions) is good on its own right but I could not really use it for the purposes of this cue rundown since my style and approach is different. Cameron’s focus was more in lines of describing the “thematic breakdown” of cues (for instance, if various V’ger motifs were used, Enterprise motifs, Ilia motifs, etc.). He discusses the score as an overview in Chapter Three. In its “I. Instrumentation” section of six pages, he briefly describes many of the exotic instruments. In “II. Thematic Analysis,” he discusses the leitmotiv nature of the score that is written in the traditional Romantic late nineteenth & twentieth century style, but utilizing many modern instruments (electronic keyboards, synthesizers, etc). He particularly focuses on the “Enterprise” theme, then the “Ilia” or “Love” theme, and various V’ger motifs. The Klingon motif and Spock motif are less discussed because their use is limited in the score (not repeated, especially with the Klingon theme). The last thematic material is based on the original theme composed by Alexander Courage (used rather inconspicuously in the motion picture). Chapter Four is quite hefty in length in its discussion of all 32 cues through page 101. Overall only a few pages are devoted to each cue, except for some keynote cues (such as “The Enterprise”).

Chapter Four 's "Influences on the Evolution of Style" discusses how Vaughan-Williams and others may've influenced Goldsmith's style in this score. Indeed, Goldsmith himself had commented publicly that it was his "Vaughan-Williams score." Cameron makes the observation that the Klingon theme has a certain similarity to the beginning of Vaughan-Williams' Fourth Symphony "Scherzo" with the bassoons playing a similar perfect 5th interval pattern. He states also that at least subconsciously perhaps, Goldsmith's "The Cloud" cue opening pays homage to the Vertigo Prelude combined with the geometrical designs viewed in both movies at these sequences.

Chapter Five discusses first the "I. Mechanics of Scoring a Film" and then "II. The Soundtrack Album." Chapter Six discusses "I. The Composer's Role As Part of the Filmmaking Team," and then "II. Conclusion."

On a pragmatic level for me in my analysis, he gave some very useful information regarding the exotic instruments Goldsmith used in the score, information that helps to supplement information I can get from the internet and various reference books. Specifically, he had a complete rundown of exact instrumentation, something that was a bit difficult to get completely on the sketch score (especially the strings since there was no indication on the sketch score that I could see denoting precise strings numbers). Apparently 28 violins were employed, 10 violas (or viole or "vlas" as Goldsmith penciled in), 10 celli (or "VC" as Herrmann would normally label them), and 6 basses (or CB as Herrmann would label them). Everything else was pretty much indicated on the 8-stave sketch score, although sometimes it was a bit difficult to read the handwriting! Herrmann had the neatest handwriting, while I had perhaps the most difficulty with Elmer Bernstein's handwriting ("Big Jake") and sometimes Max Steiner. Goldsmith wrote pretty cleanly, although sometimes the 8-staved cues were too congested. His sketches for "Final Conflict," however, comprised nearly a complete page of about 14 to perhaps 20 staves, so it was easier to study that score (far less congested with less intrusive insertions of information such as instrumentation, etc). His sketches for "Final Conflict" were practically fully orchestrated except that one needed to transpose for certain instruments such as horns and clarinets (Goldsmith writes in "C" concert in his sketches) and separate certain lines such as VC and CB, etc. I feel that Goldsmith seemed to give "Final Conflict" special attention, therefore. With Herrmann, however, he tended to transpose even in his sketches (such as the "Ethan Allen" pilot for CBS). However, his sketches for motion pictures were discarded. The only remaining ones are the full sketches (usually 4 staves) for TORN CURTAIN, and several fragments for BENEATH THE 12 MILE REEF (both held at UCSB). It's rumored that the sketches remain for ON DANGEROUS GROUND, but they are not at UCSB at least that I could find). His sketches are truly "sketchy" indeed! Rather sloppily written, unlike the inked "official" cues. While Goldsmith's cues held at the Academy are called "sketches," in actuality these are the actual official cues, written fairly neatly. Again, I wished he had written STAR TREK with more than eight staves, just as he did for "Final Conflict."

I do not remember exactly what blank score paper Goldsmith used for STAR TREK. However, for FINAL CONFLICT, he used Alpheus Music Corp S-260 sheets.

As reference guides, I will use not only the expanded cd (Columbia/Legacy C2K 66134) but also the newly released "Director's Edition" dvd "Widescreen Collection" from Paramount that comprises two discs. The pic itself includes new special effects inserted especially for this dvd edition. I liked the new visuals for Spock's home planet,

Vulcan, and for the “unclouded” V’Ger vehicle seen at the start of Chapter 27. Very nice! The only annoying feature is the director’s cut at times into the original soundtrack, as I’ll point out later, especially in the “Klingon Battle” cue right after the Main Title. My other beef is that the producers of the dvd should’ve had Goldsmith do a full commentary on the score, but I suppose he was never asked or didn’t care to do it at such length. Giving a full commentary (as he did for “Hollow Man”) was probably asking for too much!

Goldsmith’s score to STAR TREK is probably his most popular, best known score, and it deserves “classic” status on its own great merits. He has definitely gone where no composer has gone before! He had mentioned in some interview somewhere that it was really an emotionally and physically draining experience for him but ultimately rewarding (especially in terms of continued royalties of the Star Trek theme perpetually aired on television?! :) I would say that indeed ultimately Goldsmith could confidently state (unlike the character in Barry Lyndon), in effect, “I have received satisfaction!” (the character in Kubrick’s BARRY LYNDON stated in the barn-house duel scene, “I have not yet received satisfaction!”). It was both a classically written score and yet also an avant-garde work, especially in terms of the use of exotic instruments and electronic devices. My only puzzlement, however, is this: If an orchestra wanted to play the score, say, fifty or a hundred years from now (perhaps even now!), could they do it? I mean, the woodwinds, brass, standard battery and strings will still be there, but what about the availability of the “Beam” electronic exotic device, or the old synths like the CS-80 and Arp 2600? Will “Waterphones” still be found and used anywhere? And so forth. I sometimes wonder about the wisdom of being TOO contemporary as a composer in using many instruments in a single score (especially electronic ones), particularly if 50 years from now the instruments will no longer be “contemporary” and available, and future performances will not be able to faithfully play the piece as originally written.

However, STAR TREK is indeed a sci-fi movie, and a futuristic one at that, so Goldsmith’s utilization of these unusual instrumental sound effects contributed greatly to the overall effect of the score. We associate. For instance, V’ger with the “Beam” and to a lesser extent the Waterphone and Rumble Board or Thundersheet). Another composer had previously used the Waterphone, I believe, in “Colossus: The Forbin project,” and the “Beam” was used previously in Rosenthal’s METEOR that year (1979). But the Beam will forever be associated with V’ger thanks to Goldsmith.

Okay. Speaking of instrumentation, let’s see what I can come up with in my study of the score. The strings were already mentioned. Woodwinds include standard numbers for a score of this huge magnitude (3 flutes with at least one doubling as a piccolo), I believe 3 clarinets (with at least one doubling as a bass clarinet), 3 Bassoons (at least one doubling as a C.F.), 2 or 3 oboes (with one doubling at least as an English Horn or *Cor Anglais*), C.B. clarinet, a tenor sax, and non-standard electric alto flute and something interesting called an echoplex electric bass flute! The latter was first used I believe in Bar 15 of “The Klingons” (as given in the sketch score but known otherwise as the “Klingon Battle”). As implied, this device electronically produces a flute sound accompanied by “echoes” of diminished volume or intensity.

The brass is pretty standard for a pic with a budget of this size: 4 trumpets, 6 horns, 4 trombones, and 2 tubas. He used 2 harps and 2 pianos, and also an electric piano that was used fairly often. He used a full pipe organ, a clavichord, celeste, and also in the

keyboards he used at least four synths: the CS-80, Arp 2600, the OBX and something called the Serge. The “Beam” electronic device (Robert Wise referred to it on the dvd commentary as a “blaster beam”!) was already mentioned, but not described. Apparently it is (or was, if it still exists) made of aluminum constructed as a beam or bar that can be about 20 feet in length (the roughly twelve foot version was used on Star Trek apparently). It is wide at one end and narrower at the other with sets of wires strung about. Please don’t ask me how it’s usually played except that Goldsmith said the player used an artillery shell! I wonder if the rest of the orchestra felt a bit paranoid?! You can hear Goldsmith’s commentary on the Beam in chapter 17 starting at :31.

Of course there are timp and bass and field drums. Tuned percussion includes the familiar vibe, xylophone, glock and marimba, also chimes. Unusual ones include “rub rods” (also made of aluminum) much like chimes’ rods I believe played by resin-laced gloves that you “rub” on the rods to produce strange vibrating sounds in the columns. Also there’s a cimbalom (used previously by greats such as Miklos Rozsa) that is a zither-like instrument. Also there is what’s called “song bells.” I don’t seem to see this instrument listed in my reference book, “Musical Instruments of the World,” and I did not have time yet to seek it out on the internet search engines.

Not tuned percussion includes (besides B.Dr and field drums), standard susp cymbals and not so standard sizzle cymbals, tam tams and also tom toms, and two slit drums (medium & large) made of wood (not really a drum per se). Actual drums used include boobams and so-called “elephant” drums (or African log drums). Water-based sound devices include water crotales and already mentioned “waterphones” (large and small), invented in 1967, made of steel & bronze, shaped like an urn that is water-filled with a dome top with rods and tubes spread about, as I understand. You play them with a bow. Goldsmith makes strong use of “angklungs” or Javanese bamboo rattles. Smaller ones are played in groups, usually three or four in a hand. There are also mixing bowls in the score, wind machine (used also in a later Goldsmith score called NIGHT CROSSING), water chimes, rumble board, and something called a “Bull Roarer.” I do not know if I missed anything (kitchen sink perhaps, if it can produce odd tones?!), but I’ll try to include them later when I go into individual cues.

On disc One of the dvd (in the commentary mode), you can hear Wise & Goldsmith on the music of this film in the following locations (at least):

- Chapter 1 (Love Theme Overture)
- Chapter 4 (Vulcan Planet) 1:53-2:17
- Chapter 12 (Wise) :39 thru 1:24
- Chapter 15 (Wise) :44 - :57
- Chapter 15 (Goldsmith) 3:06 to Chapter 16 to :51
- Chapter 17 (Goldsmith on Beam) :30 – 2:00
- Chapter 19 (Goldsmith on long scenes) :00 - :52
- Chapter 30 (Goldsmith on recording) 3:12 – 3:54
- Chapter 31 (concluding remarks on Theme) :00 – 1:30

STAR TREK: THE MOTION PICTURE

(1) “Main Title” Reel 1 part 1. 74 bars, 10pp [again this means ten pages in the sketch score. I do not know the page length of the fully orchestrated cue]. 6/8 time

signature. Note: Unlike Herrmann, Goldsmith almost never put in descriptive tempo designations such as “Maestoso” or “Allegro” on his cues. Often, however, technical timing and clix designations are given. Note also that the three minute “Ilia Theme” or “Overture” (chapter 1 on the dvd) is not considered the first cue since it’s not actually part of the movie.

The cue begins and ends centered on note G. In the grace bar, the bassoons/Pos/timp/VC/CB play “sfz” the G 8th note rinforzando-marked (> glyph over the note) within a bracketed “2” framework in the grace bar of a quarter rest and G 8th[half bar duration for the 6/8 time]. The bass drum also sounds sfz an 8th note to (Bar 1) another 8th note (followed by a quarter and dotted quarter rest marks). The timp plays the G 8th to (Bar 1) G 8th again (followed by rest marks) while the Pos/Fags (I believe also the C.F.) play the G 8th in the grace bar to (Bar 1) G rinforzando dotted half note. The 3 Pos play it decrescendo-crescendo hairpins (> <) to (Bar 2) the Great octave rinforzando 8th note (while the tuba and Pos IV join in on the Contra octave Ab 8th note), followed by rest marks. The piano also plays the Contra octave and Great octave 8th notes on the first beat of Bar 2.

After an 8th rest in Bar 1, 6 horns play alternating G major to F major 8th note triads. Specifically, we find them playing D/G/B (G maj 2nd inversion) to C/F/A (F maj 2nd inv) quarter note chords connected by a crossbeam to next figure of three triads of D/G/B-C/F/A-D/G/B to (Bar 2) the Db major (Db/F/Ab) dotted half note triad decrescendo to (Bar 3) Eb/Cb 8th note dyad. Back in Bar 2, the clarinets/obo/English horn/Fags/vlms/vlas/celli start to play a series of largely rising legato quarter notes. They all play the same notes in various registers. The violins/clarinets/oboe start on Line 1 register Ab, violas play on small octave Ab, while celli play Great octave Ab. Focusing on the violins here, we therefore see Line 1 Ab quarter note up to Line 2 Db up to F quarter notes (note the Ab-Db-F sequence that comprises an inversion of the Db maj tonality as a “melodic” interval tonality or horizontal/consecutive intervals as opposed to the vertical (simultaneous) structure of a standard chord. The horns had already played the “vertical” Db maj triad in that bar.

The violins (vlms I at least) then play (in Bar 3) the Line 2 register Eb down to Cb quarter notes up to Bb quarter notes (violins II may be playing an octave lower as the violas but Goldsmith did not seem to indicate any divisi of registers being marked). The violins (etc.) continue in Bar 4 with Ab dotted quarter note. The violins/vlas/celli play that dotted quarter note tied to an 8th note to the B 8th. The horns play Db/F/Ab dotted quarter note chord tied to 8ths to the D/G/B 8th note triad. The woodwinds mentioned play the Ab dotted quarter notes, then they and added flutes play a four-note bracketed “2” pattern of Ab-F-Ab 16ths to B 8th (for the top flutes). Combined we see them playing Ab-F 8ths to Ab/Db/Ab divisi 16ths to B/D/G/B/D/G/B 8th combined chord notes. Remember, this is a sketch score, so I cannot go into minute specifics for each instrument line. The timp sounds a G 8th at the end of that bar as well, and the bass drum sounds as well. The piano and xylophone play the chord there, and the Pos sound the G 8th as part again of the bracketed “2” quarter rest to G 8th.

The pattern of Bars 1-3 repeat in Bars 5-7. In Bar 8, we see the horns again playing the Db maj triad (Db/F/Ab) as dotted half notes, > <. The woodwinds and strings play triplet 8th notes (half bar duration for the 6/8 time) of Ab-Db-Bb 8ths notes (connected by a crossbeam) followed by (:09 point on track # 2 on the cd) the six

descending 16th notes (final half bar duration for that bar) played most prominently by the violins and glock. So we see glock and violins (vlns I at least) playing legato (slur line over the notes) descending 16th notes Line 3 Ab-Eb-F-Db-Ab-Eb. The harp (after a dotted quarter note rest in that Bar 8) is pre-tuned to Db-Cb-B-Eb-F-Gb-Ab or five flats (key signature logically of the Db maj). So it (unless they are 2 harps instead of one, not sure but probably Harp I) plays Line 1 Ab dotted quarter note gliss down to next bar.

In Bar 9, the “piatti” (Italian for cymbals) crash a dotted half note value (but diamond shaped since it’s of indefinite pitch), heralding the start of the Star Trek/Enterprise motif heard SO many times after this movie (especially since it’s the same Main Title music used in the Star Trek” The Next Generation television series). The trumpets play the theme soli. We see the trumpets playing the Line 1 F dotted quarter note tied to F 8th up to Bb to Line 2 D 8ths (all three 8th notes are connected by a crossbeam) to (Bar 10) Line 2 C dotted quarter note tied to C 8th down to Line 1 Ab up to Line 2 G 8ths to (Bar 11) F dotted half note. This note is tied to the F 8th in Bar 12 down to Ab up to Line 2 Eb 8ths (all three 8ths are crossbeam connected) to next 8ths figure of F-G-Eb to (Bar 13) now four trumpets playing (probably tpts I & II playing the top note) of dotted quarter note triads of Bb/D/F (Bb maj) to G/C/Eb (C min 2nd inv) to (Bar 14) F/Bb/D (Bb maj 2nd inv) to triplet 8th note triads G/Bb/D (G min) to D/G/Bb (G min 2nd inv) back to G/Bb/D. Then, in Bar 15, they (probably tpts I & II) the C dotted half note tied to dotted quarter and 8th notes in Bar 16. Tpts III & IV play the F-A 8ths in Bar 15 only. Then, in Bar 17, they start to play the theme again, and then Bar 18 = Bar 10, and “copy” Bar 11 for Bar 19, etc.

So that’s the first version of the theme. It’s “B” offshoot or melodic variation begins in Bar 25, as I’ll explain later.

Back to Bar 9, as the trumpets begin the famous melody, the combined woodwinds (along with the horns) indicated on the sketch cue are next most prominent playing a rhythmic figure of four 8th note chords. They play largely Lines 2 & 3 Bb maj chords. Written on the top line of the 8 staves are the woodwinds with the 8va ottava marks above the notes. We see Bb/D/F (f ‘) and above that triad Bb/D/F (f ‘’) as written (but played an octave higher due to the ottava command). These double triads are played three times (crossbeam connected) to stand alone 8th chord (followed by a quarter rest). I believe the piano also plays this pattern. In Bar 10, they play the same pattern on F/Ab/C (c’) and F/Ab/C (c’’) above (F min). In Bar 11, they play BB/D/F/Bb/D/F again three times (crossbeam connected) to next triplet figure of Bb/D/F to F/Ab/F/Ab/C (played 2 X) to (Bar 26) C/E/Ab/C/E/Ab 8th notes (followed by a quarter and dotted quarter rest). Silent the next two bars, they return in Bar 15 playing legato dotted quarter note chords F/A/C/F/A/C (F maj) to C/Eb/G/C/Eb/G (C min) to (Bar 16) F maj again up to octave higher (starting on Line 2) C/Eb/G/C/Eb/G. Bar 17 = Bar 9, etc.

Back in Bar 9, violins play an upward sweep flourish of Line 1 F to “3” triplet 16ths G-A-Bb (8th note value) to next 16th note triplet of Line 2 C-D-Eb (all 7 notes are crossbeam connected) to stand alone F (f’’) 8th note (followed by a quarter rest). In Bar 10, the first violins play the same pattern on notes middle C 8th to 16th triplet D-Eb-F to Gb-Ab-Bb to stand alone Line 2 C 8th (followed by a quarter rest). In Bar 11, F 8th to 16th triplet G-A-Bb to C-D-Eb up to now descending triplets F-Eb-D to C-Bb-Ab to Line 1 (now ascending again) F-G-Bb to (Bar 12) stand alone Ab 8th note (followed by a quarter & dotted quarter rest marks).

On the violins I line (5th from the top of the 8-staves), the chimes take over in Bar 13 with Line 2 F to Eb dotted quarter notes to (Bar 14) D dotted half note. In Bar 15, the violins return with 8th notes Line 2 C-F-A (crossbeam connected) to G-Eb-D (d''') to (Bar 16) Line 3 C-A-F to new figure of G 8th to descending triplet 16ths Eb-D-C to Bb-A-G. Violins II play this an octave lower. Violas as well play the last downward sweep on the second half of Bar 16. Bar 17 = Bar 9, etc.

The main patterns of Bars 9 thru 16 were just given. Fags and violins II/vlas/VC/CB play accentuation Bb 8th notes on the first & second beat points (Bb 8th followed by a quarter rest, then repeat pattern same bar for two bars). In Bar 13, violins II play 8th notes Line 1 D-D-D (crossbeam connected) to Eb-Eb-Eb to (Bar 14) F-F-F to G down to D-D. Then in Bar 15 they play the pattern given for the first violins (but an octave lower).

Now: At the :27.5 point of the cd track (#2), the six horns begin to play the second part or melodic variation of the theme. They play (in Bar 25) the A dotted quarter note tied to quarter note down to small octave A 8th up to (Bar 26) F# dotted quarter note tied to 8th note to D up to B 8ths (all three 8ths are crossbeam connected) to (Bar 27) A down to small octave A dotted quarter notes up to (Bar 28) the F# dotted half note.

Back to Bar 25, the violins (with the 8va ottava above the notes) play Lines 1 & 2 D/F#/A D/F#/A (D maj) dotted half note triads to (Bar 26) B/D/F# B/D/F# (B min) to (Bar 27) D major triads again to (Bar 28) B/D/F# dotted quarter note triads. This is immediately followed by a "9" upward sweep of 16th notes F#-G-A-B-C#-D-E-F#-G to (Bar 29) A stand alone 8th note (followed by a quarter & dotted quarter rest).

In Bar 29, the brass play dotted quarter note triads D/F#/A (D maj) to B/D/F# (B min) to (Bar 30) A/E/A/C/E/C (A min) to B/D/G/D/G/B (G maj) to (Bar 31) D major 8th triads again, etc etc.

The first or primary theme is soon repeated so that Bar 41 = Bar 9, etc.

Skipping to the concluding bars' wrap-up, we see in Bar 69 the trumpets and horns playing a series of steadily rising rhythmic accentuations. First there is the G/B/D 8th to two 16th triads (same G maj triad) to 8th triad again (all crossbeam connected). After an 8th rest, they play two E/G/B (E min) 16th triads to 8th triad to (Bar 70), after an 8th rest, two Bb/D/F (B maj) 16th triads to 8th triad. After another 8th rest, they play two Ab/C/Eb (Ab maj) 16th triads to 8th triad to (Bar 71) B/G/B/D/G (G maj) dotted quarter notes tied to 8th notes followed by two same chord 8th notes to (Bar 72) stand alone C/A/C/G 8ths (followed by rest marks). In Bar 73, they play B/G/B/D/G 8ths (followed by an 8th rest) to small octave and Line 1 G-G-G 8th notes (connected by a crossbeam) to (final Bar 74) stand alone G 8th (marked as timing point 1:22.45).

The music is not abruptly stopped in the movie as it is in the sketch score, however, because the cue seques into the next cue as we first encounter the bluesy V'ger cloud. It sounds like a sustained low strings tone but this is not indicated at the end of cue 1 nor the beginning of cue 2 ("Klingon Battle"), so obviously the music was changed in respect to the low sustained strings in the orchestrated cues. It sounds like the low strings are playing on G notes alone (not a string chord as Cameron surmised). He wrote that the Klingon battle sequence begins with the view of the V'ger cloud, the music being played a sustained string chord from the last chord of the Main Title that is gradually faded out. However, there are no chords in the final bar and a half, just a tutti statement

on G pitches. This is where I wish I had access to the full score to verify what exactly is being played.

Anyway, back in Bar 69, the piano and I believe part of the strings play 16th note running figures. We start with Line 3 D down to Line 2 D 16ths followed by ascending 16ths. So, in the first figure, we find D-D-G-A-B-D to next figure of E-E-G-A-B-E to (Bar 70) F-F-Bb-C-D-E to Eb-C-Ab-Bb-C-Eb. Back in Bar 69, strings play Lines 1-2-3 D dotted quarter notes to E to (Bar 70) F to Eb to (Bar 71) G dotted half notes tied to quarter notes in Bar 72 to F to Eb quarter notes. Note also that back in Bar 69, the snare drum is also prominent playing the rhythmic pattern of 8th-two 16ths-8th played 2 X in that bar and repeated next bar.

End of cue.

(2) “Klingon Battle” [Note that on the sketch score, Goldsmith labels the cue “The Klingons.” Apparently it was changed later in the orchestrated score and in the recording session] Reel 1 pt 2. 23 pp, 177 bars.

This is arguably one of the best three cues of the entire score. It has great rhythmic drive and energy, a memorable Klingon theme, and a healthy variety of diversity in musical ideas. The first five bars in 4/4 time signature are marked A thru E signifying the initial scene of the V’ger cloud. After Bar E is Bar 1 in ¾ time signifying the cut to the three Klingon battle cruisers (changing to 4/4 time in Bar 2A (for some reason instead of 3) thru Bar 21. On the sketch score for this cue, on the bottom/8th line, we see a solo instrument playing, the waterphone, designated as a triangle (apex on top) positioned just above the top bar line (“F” line in treble clef or “A” line in the bass clef). A tie/curve line extends from that triangle to the next triangles thru Bar 5. After a half rest in Bar B, the Beam is played, notated also as a triangle (but with a stem underneath it to show it is of half note duration. Goldsmith wrote the line on I believe the 5th line from the top. Underneath the “Beam” identification on the left of the line is marked “Overtone cluster.” After a quarter rest in Bar C, the “Rumble Board” (or also apparently called a Thunder Sheet—but not in the sketch score) plays the triangle note with three tiny bars across the stem to denote a tremolo effect as the object is shaken (but not stirred!). It is also tied to triangles thru Bar 5, and sounds on the cd as if it was a crescendo effect, but I did not see a crescendo marking on the sketch score (probably on the full score).

Remember also, as I mentioned a few paragraphs back, that some of the low strings are playing a sustained tone (probably G), although it is not given in the sketch cue. Only the full score would give the complete picture, and that is why again I much prefer to look at an orchestrated cue than a sketch cue. Of course it is best to look at BOTH if that is at all possible in order to make comparisons and note any augmentations done by the orchestrator.

At the top of the sketch cue is marked “12 Frame Click—8 Free.”

In Bar 5(at the :10.5 or :11 point on track # 3 of the cd), you begin to hear the rather primitive, clear and strong rhythmic beats as the three Klingon warships are seen approaching from an upper vantage point in space. In ¾ time, we see six 8th notes (repeated next bar) with a *rinforzando* emphasis on the primary 1st, 2nd, and 3rd beats (there are no 2nd & 3rd beats). Played *forte*, the violins play pizzicato side-bracketed double stopped 8th notes Line 1 D/G (*rinforzando* accented) to the single G note (un-accented), repeating this two-note pattern in Bar 1 (Bar 2 = Bar 1). So D/G to G played 3

X in Bars 1-2, then played 4X in Bars 2A thru 4 (in 4/4 time). Play this on your keyboard and you'll hear the natural emphasis of added accent in this pattern (as opposed to a simple pulse of all G 8ths or all D/G 8ths. All six notes are crossbeam connected in Bars 1-2, and in the 4/4 time bars, they are divided into two figures of four 8ths each (each figure crossbeam connected).

Violas pluck *pizzicato* the exact same pattern in the small octave register. In the sketch score, both the violas and celli share the 7th line from the top. [Note: While the main body of the sketch cues throughout the score are 8 staves, slightly separated from the rest is a 9th staff on the bottom that usually holds a percussion or electronic instrument, as I'll detail shortly] In bass clef (since this is a "C" concert sketch score, as opposed to the normal alto clef in an orchestrated cue), the violas play the top notes small octave double-stopped bracketed G/B (g) to G (g) played 3 X in Bars 1-2, etc. The VC share the bottom notes on that staff line, but they play initial D/G Great octave register 8ths to G 8th, then I believe four more single G 8ths (in ¾ time). The CB also shares that staff line on the very bottom playing their notes "col legno" (with the wood, or bouncing the wood part of the bow on the strings). I am not sure what was exactly meant on the sketch score for that congested staff line, but either the CB is playing on six consecutive Great octave D 8ths, or six consecutive both (divisi) Great and small octave 8ths. Again, this is yet another reason why I prefer the full score!

The piano is also playing that rhythmic pattern, but the white keys are not being struck. Instead, Goldsmith wrote the direction "use mallets on metal bars over strings." So the metal bars inside the piano are being struck to create an unusual timbre effect, adding to the primitive Klingon pulse of the cue (despite them being technologically advanced in their space warships. In rough comparison, it's like the primitive Taliban in Afghanistan fighting with modern weapons). I always thought it funny in this Klingon Battle scene how their philosophy was, in effect, "Shoot first, and ask questions later!" Anyway, on the score, the piano 8th notes are notated with "x" marks in lieu of actual black note heads. Similarly, a large and medium "slit drums" play this pattern. The medium drum plays all six notes ("x" heads) while the large drum beats only three times on the primary 1st-2nd-3rd beats. These are struck with "superballs" ("Superballs" sounds like a Mel Brooks space-farce movie in the vein of his funny "Spaceballs" movie spoofing "Star Wars"). I believe superballs are made of rubber meant to facilitate more resonance or a certain timbre.

Last but not least, "piccolo angklungs" are used as a distinctive addition accenting the rhythmic drive. Goldsmith wrote on the sketch, "a least 3 or 4 in each hand." They almost sound like castanets when heard. One of the most distinctive traits of Goldsmith's musical style in most of his scores is the distinctive use of percussion, his fondness for the "Battery" section. "Papillon" had a pronounced percussion section, for instance. Added to this in his style is the use of electronics, of course, especially various keyboard synths. Anyway, I found it interesting to note a difference in the use of the angklungs in the actual recording as compared to the written sketch score. What you hear in Bars 1 thru 10 (:11 thru :31) is not what is written for Bars 1-10. However, their use in the "repeated" section in Bars 11 thru 18 ARE indeed as exactly written. So obviously a change was made on the orchestrated score for the recording. I'll explain.

In the rhythmic prelude before the Klingon motif is heard, we see in Bars 1 the angklungs playing (LH, RH) a stand alone 8th note accented shake or jolt (with "x" note

heads with the 8th stem underneath), followed by rest notes. They are silent in Bar 2. In Bar 2A, the angklungs play another 8th note shake. In Bar 3 (in 4/4 time, when the Klingon theme begins), the sketch score indicates that the angklungs are supposed to play on the first 8th note (followed by a four 8th note value rest or 8th rest and dotted quarter rest) then play on the sixth 8th note point (followed by a quarter rest). Just figure it with your fingers tapping two patterns of four 8th notes per pattern per bar and quickly you'll get the played beats on the 1st and 6th beats in Bar 3. However, in the recording, only the 1st beat is played. In Bar 4, after an 8th rest, they play (as indicated on the score) *mf* < *f* on the 2nd-3rd-4th-5th sub-beats (followed by an 8th and quarter rest). Actually, the first three of those shakes are done alternately with each hand so that the RH plays (after the 8th rest) the 2nd sub-beat (with a single "x" note head), the LH plays the 3rd, the RH the 4th, and BOTH hands (with two "x" note heads) play the 5th eight-note sub-beat (or on the start of the 3rd primary quarter note value).

In Bar 5, they are supposed to be silent, but in the recording they repeat Bar 4. In Bar 6, they play as written, so that (after a dotted quarter rest) they play (alternating hands starting with the RH) the stand alone single "x" head followed by four "x" 8th notes (crossbeam connected) to (Bar 7) them both (hands) playing the initial 8th note (followed by rest marks for that bar). There is Bar 7, the harp and clavichord play an *arpeggiando*, as I'll explain shortly. What is interesting is that the angklungs are supposed to repeat Bars 3 thru 7 in Bars 11 thru 15 as written, and they DO. If you listen to the second run of this pattern starting at :31, you'll hear them playing the pattern as they were "supposed" to (according to the original sketch score indications) in BOTH sections. So I do not know if the first run was consciously altered later on to create variety, or if it was a mistake by the player, or if it was a mistake by the Parts copyist or ????. "Mistake" or not, the variation on the first run of the angklungs was probably helpful as an introduction emphasis to their use, then less emphasized in the second run.

Back in Bar 3, after an 8th rest (the :16 point on the cd), the Klingon motif begins. I feel that Goldsmith composed a very memorable theme here. It sticks with you. Again, it has a rather primitive, forthright structure that seems to fit how the Klingons are portrayed (brutish, ugly, barbarian, war-like, humorless). I believe (if I can read the congested sketch score correctly) that 2 oboes, an English horn, 3 bassoons (I may shorthand them as "Fags" or *Fagotte* in German, as Herrmann did, but Goldsmith never did "Fag" this instrument), and tenor sax.

So, after an 8th rest in Bar 3, they play *forte* *rinforzando*-marked (> symbol over the note) Line 1 register G 8th up to Line 2 D quarter note back down to G up to D 8ths (both 8ths are crossbeam connected) with that *rinforzando* D 8th tied to a D 8th back down to the G 8th (again these two 8ths are connected by a crossbeam). In Bar 4, they play up to Line 2 *rinforzando*-marked D half note (*decrescendo* hairpin underneath) tied to a D 8th legato down G 8th (legato curve live) up to the C 8th legato again down to the F 8th (all four 8th notes are crossbeam connected) up to (Bar 5) D down to G legato to C down to F legato 8th notes (crossbeam connected) to stand alone Line 1 Eb *rinforzando* 8th up to Bb dotted quarter note tied to (Bar 6) Bb dotted half note tied to Bb 8th (followed by an 8th rest). Note the perfect 5th interval of that initial G up to D and back down again, and later F up to C in Bar 5 and then Eb to Bb. You'll see many instances of the perfect 5th interval in the Klingon music that helps to give a sense of pronounced strength and stability.

In Bar 3, after an 8th rest, four stopped horns sound *forte* the G 8th rinforzando note tied to G dotted half note decrescendo and tied to whole note in Bar 4 (mp decrescendo) and tied to half note in Bar 5 (now crescendo) to the D/Eb 8th forte up to the Bb rinforzando 8th (followed by an 8th rest).

The strings change the tones slightly on that fifth bar mid-way. So, the violins play D/G to G, D/G to G 8th note figure (crossbeam connected) to D/Eb/G to G, D/Eb/G to G to (Bar 6) D/Eb/G to G pattern played 4X. The violas repeat this in the small octave register, and so forth.

In Bar 7 (page 2 of the sketch cue) at the :24 point on the cd. (or on the dvd, the :22 point of Chapter 3), there is the start of a two-bar diversion from the Klingon melody (repeated in Bars 9-10). It's a very Herrmannesque four-bar sequence, simple but effective (not that Herrmann was simple-minded in his approach but he WAS often economical!). We find two harps and a clavichord playing mf (*mezzoforte*) whole notes Great octave D/A and small octave D (d) on the bottom bass clef staff and A (a')/D/A (a'') on the upper treble clef staff, played in an *arpeggiando* fashion (vertical wavy line rolled chord). In Bar 8, they play *forte* Contra octave Bb and Great octave F/Bb (bottom staff) and Line 1 Bb and Line 2 F/Bb whole notes (again *arpeggiando*). Repeat these two bars in the next two bars.

Back in Bar 7, the violins are still pizz on the familiar pattern but on D/A to A 8th notes played 4X (and repeated next bar). Violas play D/A to A (a') as well. VC/CB play eight D 8ths to (Bar 8) eight Bb 8ths. Repeat this two-bar pattern in Bars 9-10. The slit drums continue the rhythm. The angklungs are silent except for the first 8th note in Bar 7.

The Klingon theme returns in Bar 11 along with the stopped horns on G, etc. So "copy" Bar 3 for Bar 11, Bar 4 for Bar 12. In Bar 13, there is a slight change with the Klingon melody line. After the same G down to G up to C down to F 8th notes, we see a change to the Bb (instead of Eb) 8th note rinforzando down to Eb dotted quarter note rinforzando) instead of the previous Eb 8th up to the Bb dotted quarter note) tied to (Bar 14) the dotted half note and tied to 8th note (followed by an 8th rest). The stopped horns change at that point also with the small and Line 1 register Bb 8ths down to D/Eb 8ths (followed by an 8th rest).

The harps/clavichord repeat the *arpeggiando* notes in Bar 15 as done in Bar 7, but descend down now on the upper treble clef in Bar 16 to E/A/E (e''). Repeat this two-bar pattern next two bars. Another change in this second run is the strings. Violins pluck pizz on D/A to G 4X in Bar 15 up to (Bar 16) Bb/E (e'') to E (e'') 4X to (Bar 17) A(a')/A(a'') to A(a'') 4X down to (Bar 18) Bb/E to E again. Violas are similar. VC/CB play as in Bars 7-8 (and Bars 9-10). Another change is that right after the camera angle looking down on the Klingon ship had moved around and you see the ship starting to approach the blue V'ger cloud, at that point (at the :40 point or forty second point in Chapter 3 on the dvd) Goldsmith has the waterphone starting to flutter away high-pitched at the end 8th note of Bar 15 and tied to whole (triangle) notes thru Bar 20, "cres poco a poco." So the waterphone is associated with V'ger just as the beam, but perhaps more with the luminous blue cloud effect. Moreover, at the exact same point as the waterphone, the Echoplex electric bass flute ALSO sounds when you start to see the fringes of the blue cloud. It is notated as Line 2 C to D 16ths back to (Bar 16) the C 8th (followed by rest marks). However, because of the echo effect, you hear the diminishing echo tonalities (as if there were no rest marks on the score). At the end 8th note of Bar 17

the rumble board (or Thunder Sheet) starts to sound tremolo thru Bar 20. At this same point, the echoplex bass flute returns with the same pattern just described.

At Bar 19, after an 8th rest, the woodwinds described continue the Klingon motif in a transitional passage before the open brass play chords depicting the full V'ger cloud. So we see the oboes etc playing *forte* the F 8th up to C quarter down to F 8th up to C dotted quarter note *rinforzando* and *decrescendo*. In Bar 20, after an 8th rest, they play the Gb 8th up to Db quarter down to Bb 8th to *divisi* Lines 1 & 2 F dotted quarter notes *rinforzando* and *crescendo*. In Bar 19, the harps & clavichord are *arpeggiando* on D/A/D (bass clef staff) and Line 2 C/F/C (c''') on the treble clef. In Bar 20 they are on half notes Bb/Gb/Bb and Bb/Gb/Bb to half notes G/D/Bb and D/G/D. The organ pedal is used on the D whole note in Bar 19 to (Bar 20) Bb to G half notes to (Bar 21) E whole note *rinforzando*.

In Bar 21 (:50 location on the dvd Chapter 3), the beam sounds "metal" (I guess metal struck by that artillery shell!) and that organ pedal sounds. After a quarter rest, 3 trombones (or "Pos" or *Posaune* in German as I may occasionally state them for shorthand purposes), 3 horns and tubas play in "open" position the E/B/E/B/E *rinforzando* quarter notes to F/C/E/F/C/E *rinforzando* half notes to (Bar 22, now in ¾ time) Ab/Db/Fb Ab/Db/Fb (Db min 2nd inv) quarter note chords to G/C/Eb G/C/Eb (C min 2nd inv) quarter note triads back to Db min quarter note triads (all played under the legato slur/curve line). Repeat in Bar 23. In Bar 24 they settle on the Ab/Db/Fb dotted half note triads tied to 8th notes next bar (followed by rest marks). [Note, however, that this Bar 24 was deleted] There is a gliss of the organ pedal from C# dotted half note in Bar 22 up to (Bar 23, start of page 4) Bb down to (Bar 24) I believe C# again (but again this bar was deleted). In Bar 25, the violins etc are *pizz* prominently on G#/C# on various registers.

In Bar 26 (back to 4/4 time), after the 8th rest (:58 point on the cd), two trumpets and "Descant Hr" (?? Unclear writing) or sord horns (?) play the Klingon motif with striking effect. So we find the Line 2 C# *rinforzando* 8th up to G# quarter down to C# 8th up to G# dotted quarter down to C# 8th to (Bar 27) the G# dotted half note tied to 8th down to C#-G#-C# 8ths (all 8ths crossbeam connected) to (Bar 28) G#-C#-F#-B (b') 8ths to Line 1 A *rinforzando* 8th up to E dotted quarter note tied to (Bar 29 in ¾ time) a quarter and 8th note (followed by rest marks).

Back in Bar 26, the slit drums sound again, but also now the "Elephant drums" (or African log drums) played with superballs. The strings play G#/C# to C# patterns. After a half rest in Bar 28, the oboes/E.H./3 clarinets play (along with the strings) the G#/A/C#/G# to C#/C# patterns into Bar 29 almost halfway.

In Bar 29 (now ¾ time for that bar only) at the 1:05 point on the cd or the 1:03 point on the dvd), we come to the interior scene of the Klingon command ship and much more subdued music (mostly a rhythmic reiteration of the two-note patterns already played). This time it's a bit more of a syncopated nature with the harps "etouffez" (dampening tones immediately after execution) on I believe Gb 8th to C#/F# 8ths played 4X in Bar 30 (in 4/4 time) so that the 2nd-4th-6th-8th sub-beats play the two-note emphasis. In Bar 31, they play Gb to D/F# 8ths 4X. Repeat this two-bar pattern next two bars. Violas and celli also play this pattern with enharmonic F# to C#/F# in Bar 30, etc. 3 sordini horns and 3 Fags play on sustained F#/C#/F#, then 2 clarinets join in Bar 34, along with the tuba and organ pedal, etc. This continues on with a *crescendo* effect until

in Bar 37 at the 1:15 point on the cd the clarinets/bass clarinet/bassoons play a quickly rising series of faster motion figures. So, for instance, I believe the clarinets play F# to E/G 8ths to triplet 8ths F#-E/G-F# to a 16th note figure of E/G-F#/A-G/Bb-A/C to next figure of 16 dyads Bb/Db-C/Eb to 8th note dyad Bb/E.

In Bar 38 (1:16 on the cd track #3) the harps are *etouffez* again playing Line 1 E to E/B/E (e'') 8th figures (4 per bar). The viole are "harmonics" on Line 3 E whole note tied to whole note next bar and tied to dotted quarter note in Bar 40 to F 8th back to E half note tied to whole note in Bar 41 and tied to E half note in Bar 42 to F half note, etc. Tuned drums "boobams" play the rhythmic pulse on E to B/E 8ths played 4X per bar. After a half & quarter rest in Bar 38, two tubas play mp < the Klingon theme as E quarter up to (Bar 39, start of page 6) B half notes, then down to E quarter again up to B quarter tied to (Bar 40) B quarter down to E quarter up to B half tied to (Bar 41) B quarter to E-B-E quarter notes up to (Bar 42) B-E-F-D quarter notes, etc.

In Bar 44 (3/4 time), the dynamics pick up again. After an 8th rest, 4 sordini horns and 4 sordini Pos play the E/A/E/A 8ths (perfect 5th interval again of A to E) tied to half notes and tied to 8th notes in Bar 45 to *rinforzando* 8th notes tied to dotted half notes tied to 8ths in Bar 46 to *rinforzando* 8ths tied to dotted half notes, etc. After an 8th rest in Bar 44, the electric bass flute plays small octave A 8th up to Line 1 E 8th (followed by rests). After an 8th rest in Bar 45 (back to 4/4 time), 2 oboes/E.H./3 Fags/sax/1 muted trumpet plays the Klingon theme as A 8th *rinforzando* up to E quarter down to A 8th up to E dotted quarter down to A 8th up to (Bar 46) E half note tied to 8th to A-E-A 8ths, etc.

Most pronounced are the violins/flutes/piccolo playing (after a half rest in Bar 38) a fast rising running figure of diatonic 32nd notes largely Line 3, starting on Line 2 A-B-C-D-E-F-G-A-B-C-D (d'') to (Bar 45) the E 8th (followed by an 8th rest). Then they play ("picc off") a descending run of 32nd notes (at 1:29 on the cd) E-D-C-B-A-G-F-E-D-C-B to the A 8th (followed by an 8th and quarter rest (remember it is again 4/4 time in this bar). Then, in Bar 46, they play descending to ascending 32nd note figures of E-D-C-B-A-G-F-E-D-C-B to rising notes A-B-C-D-E-F-G-A-B-C-D to the E 8th note (followed by an 8th & quarter rest). The harp is gliss during these runs, incidentally.

Skipping to the scene when the Klingons fire three photon torpedoes at the cloud (see 2:02 point in the dvd & cd), we see 4 trombones ("sords" or muted) playing four four-note 16th figures in Bar 70. They play mf crescendo the F#/G/D/F# played 2X (twice) to D#/A#/D#/F# (D# min) played 2X. So this figure is repeated three more times in that bar and repeated almost next three bars. The viole (I believe) play two "6" 8th note figures "cres poco a poco." So they play small octave G-G-G-G-G-G down to six Bb 8ths. VC/CB play repeated two-note figures of 8th notes F# to F#/D# I believe (again, unclear in the congestion). Timbales play F# (played twice) down to D# 8ths (played twice) played 4x per bar and into next bars.

In Bar 71, horns now join in on the trombones' pattern. So we find D/F# to A#/D#/F# played 4 X per bar for the next bars. In this bar, the viole now play chromatic arpeggios of falling and rising "6" or sextuplet 16th note figures. We find descending notes G-F#-E-Eb-Db-Cb to ascending Bb-C-D-Eb-F# (repeat same bar and repeat next bars). The celli & bassoons also play this in the small octave register (viole were Line 1 register). In Bar 72, the trumpets now join in with the trombones and horns playing F/G#/D/F# (twice) to D#/A#/D#/F# (twice) played 4x per bar thru next bar. Violins II and flutes join in with arpeggios, so descending G-F#-E-Eb-Db-Cb-Bb to rising Bb-C-D-

Eb-F-F# (repeated same bar and into Bar 73). In Bar 73, violins I and the piccolo play the same, but in the last half of that bar they all play G-F#-E-Eb-F#-G# to stand alone A 8th (followed by an 8th rest). The brass sound A/C/A/C/F (I believe F, may be G) and C/E/A/C/E/G 8ths on that end 8th point. Then, in Bar 74, as the Klingons in disbelief watch the torpedoes simply being absorbed in the cloud, we hear the beam playing overtone clusters, and the waterphone playing again. The celli/basses play E/C 8th dyads followed each by rest marks), etc.

The Klingons' attempt to destroy the cloud with their photon torpedoes obviously fails. Realizing they may be at a serious disadvantage, the Klingon captain yells, "Evasive!" I always find it comical whenever I see this scene that evasive seems to mean a slow crawl out of the vicinity instead of going warp speed!

Shortly we come to about the 2:32 point of the cue when the scene switches to Epsilon Nine exterior (space) scene. So in Bar 86 (page 12) in 4/4 time, we hear the Serge playing what looks like the Fb/A whole notes gliss descent. The rub rods also play a descending gliss for the transition scene initial emphasis. The main emphasis are the piano/harps/celeste/electric piano playing softly pulsating repeated (ostinato) two-note 8th figures. The piano plays Lines 2 & 3 F down to Db 8ths played 4x per bar thru next bar, then in Bar 88 F/F down to Db/Db, F/F down to C/C (c'' c''). Repeat thru Bar 91. The harp & celeste play similarly. It almost looks like F to E# (enharmonic F) but perhaps my notes are unclear? The violins are fingered tremolo "subito pp" between whole notes Lines 2 & 3 F and whole notes Db (repeat next bar). In bar 88, they play fingered trem between quarter notes F to Db, then F to C (repeat same bar, and repeat thru Bar 91).

In Bar 90, the serge again plays a descending gliss. Four stopped horns play mp low A whole notes (Great and small octave) tied to dotted half notes in Bar 91 and tied to 8ths. Most distinctive at this point are the violas and celli playing a two-bar rhythmic pattern of small octave register A 8th (followed by a quarter rest) to A 8th again (both crossbeam connected), followed by a quarter rest again, to new figure of A-F 16ths back to A 8th to (Bar 91) A 8th to a-F 16ths figure played twice to F 8ths. Halfway into Bar 91, 2 horns and 2 tubas play a bracketed "3" quarter note triplet (half bar value in 4/4 time) of A up to Db to C played mp crescendo to (Bar 92) the Bb whole note decrescendo and tied to most of next bar.

At that Bar 92 (at the 2:47 point on the cd or half second before), two flutes are prominent playing descending to ascending 16th note arpeggios (largely third intervals). Actually flute I plays the first descending sextuplet 16th figure to a single 8th on the second beat, while on that second beat flute II plays the ascending sextuplet figure to the very start of the 3rd beat, and so forth (alternation between the two flutes for two bars). So we find flute I playing p (*piano* or softly) starting on Gb (written Line 2 but with the 8va ottava above, so actually Line 3 Gb. Flute I therefore plays descending 16ths Gb-F-D-Bb-Gb-F to stand alone D 8th (with a rest). At this point, flute II takes over pp < p > on ascending 16th figure notes (notes are connected by two crossbeams) D-F-A-Bb-D-D to stand alone Gb 8th (with rest). Repeat this pattern same bar, and repeat in Bar 93.

As the flutes do their thing, the violins are fingered trem between quarter notes Gb (Lines 2 & 3) down to D quarter notes, played 4 times per bar for two bars. The piano plays similarly. Again I'm not sure exactly what the celeste/harps/electric piano are doing, but it looks like Gb-Gb-F-F played twice.

In Bar 99, the horns & tubas play the triplet quarter notes on E up to Ab to Gb to (Bar 100), with the VC/CB, F to G half notes to (Bar 101) Ab to Bb half notes. The violins are now bowed trem on F/Bb/D/Bb (Bb maj) quarter note tonality to Ab/D/E/Ab (repeat this pattern same bar). Flutes do their thing again as before. Flute I plays descending 16ths Bb-F-E-D-Bb-F to stand alone E 8th, while flute II takes over with ascending notes E-Ab-Bb-D-E-Ab. Repeat pattern same bar and next. In Bar 102 (start of page 14), the violins now play the flutes' pattern of divisi figures. So descending 16ths Ab-G-E-C-Ab-G to stand alone E 8th, then the rising 16ths E-G-Ab-C-E-G. The VC/CB play the rhythmic pattern of C 8th (with quarter rest) to C 8th (with quarter rest) to C-Ab 16ths to C 8th figure to (Bar 103) C 8th to C-Ab 16ths figure played twice to triplet "3" quarter notes C up to E to D, etc.

In Bar 125 (3:52 location), the beam is prominent as well as the organ pedal that plays ff (fortissimo) on B dotted half note then D quarter gliss up to (Bar 126) F dotted half note, then I believe Db quarter gliss up to (Bar 127) C whole note. The mallet is used on the shell of the beam (I believe). In Bar 127, after an 8th rest, 6 open horns and 4 Pos play C/G 8th notes.

In Bar 129 at the start of page 17 (3:59 location on the cd when the second Klingon ship get zapped by the energy ball), the organ sounds "full register" on whole notes E/B/E/G/B on the bass clef staff and B/E/G/B (b'') on the treble clef staff (actually started on a quarter note on the last beat of the previous bar) and tied to 8th notes next bar. The rumble board also sounds off a crescendo trem. So we hear the E minor tonality there. And the electric bass flute echoplex plays (end beat of Bar 128) Line 2 E-F 8th note tremolos (I believe it was the bass clef and not treble clef notes, that is...) to (Bar 129) E-F-G-Ab to G-Ab-Bb-B.

In Bar 130, the woodwinds (flutes, oboes, clarinets, Fags, sax) play the "highest notes on instruments." So, after an 8th rest, they play a "3" 16th figure with three "x" note heads placed arbitrarily on the Line 2 G spot of the treble clef, then "6" "x" 16ths (sextuplets) played three times that bar. In Bar 131, we find "sax off." In Bar 132, bassoons are "off." In the next bar, the clarinets are "off," and so on.

The OBX synthesizer "programmed effect" plays a triangle note tied to next bars. The Serge synthesizer plays "filtered white sound" as I believe a downward gliss. The brass sounds a weird effect: They reverse the mouthpieces and "blow air" thru them while they "click keys as rapidly as possible." The strings are "molto vibrato" playing fortissimo on their highest notes. In Bar 131, the basses are "off." In Bar 132, the celli are "off," and so on. The beam is played "bow on bridge." Harps play high clusters, the waterphones sound off, as also the rumble board. So the total effect can be called a truly wild ride into a cacophony of weird sound effects. Whew!

(3) "Total Logic" Scene 28 [Note: no reel/part designation was given for this cue and many others, just a "scene" number] 4/4 time signature.. Original (first) cue is 52 bars, 7 pp. Revised cue is 81 bars, 11 pp. Scene: Longhaired hippie Spock is about to cap his retreat from emotions in the *Kolinahr* ritual on Vulcan but unexpectedly gets a call from the wild (V'ger). So he must live long and prosper (but without *Kolinahr*). T'Pau or whomever is officiating the initiation throws down the necklace symbolizing pure logic and says, in effect, "You have not attained *Kolinahr*—have a nice day!"

A note is made on this cue that states the celli and basses “play entire passage mp with absolutely no dynamic change or vibrato. Each note with separate bow.” The cue begins with the VC/CB “sul pont” fingered tremolo between whole notes Contra and Great octave register (the 8 basso direction given beneath notes) D# to E crescendo *forte*. The “Low Anglung” (I think Goldsmith often spelled the instrument that way instead of *anklung*) is notated as a triangle whole or full note with three short bars above the apex denoting a trem rattling. Two harps are pp “low clusters” on the triangle note head (I believe one plays all flats and the other all naturals). Low cluster piano I is also sounded while piano II is struck inside with a bass drum stick. The indication “Lunga” is given at the top of the staves with the *fermata* (hold) symbol placed above.

In Bar 2, the beam is struck with a mallet as Spock senses an overwhelming presence in deep space. The organ pedal is pressed on Great octave E whole note *rinforzando*. After a quarter rest, the rumble board is trem shaken (triangle head with trem bar lines on the stem), crescendo *forte*. After a half/quarter/8th rest, the oboes sound (at the :14 point on track #4 on the cd, or at the :13 point in chapter 4 on the dvd) the Line 2 C#/F#/A (F# min 2nd inv) 8th note triad mf < f to (Bar 3) the E min (E/G/B) whole note triad tied to next bar. The harps play this also but on Line 1 register. The violins are harmonics mode on the A 8th (written Line 2 A but 8va *ottava* placed above so Line 3 register is played) 8th tied to dotted half note and 8th note in Bar 3. The organ pedal is pressed on Great octave C# dotted half note tied to 8th note then C# 8th crescendo to E whole note in Bar 4. The waterphone is also played in Bar 3 (triangle note head) with the name “Emil” marked in parentheses. After a quarter & 8th rest in Bar 3, the electric bass flute echo-plex sounds a “3” figure comprising of a triplet value 16th rest to small octave C#-D# 16ths.

In Bar 5 in ¾ time (at the :26 point on the cd), the violins start to play (“slight shade faster”) a rather emotionless series of high tones, quite fitting for the super-logic Spock/Vulcan scene. You certainly wouldn’t want a viola d’amore with heart-tugging vibrato! The VC/CB also play the passage but in the resonant Great octave range. The violins on the 6th staff (from the top) of the 8 or 9 stave cue play Line 3 E (e’’) whole note to C# quarter note back up to (Bar 6 in 2/4 time) the E half note tied to (Bar 7 in ¾ time) the E quarter note. Then they play C# to D# quarter notes to (Bar 8) D half note to F quarter note to (Bar 9, start of page 2) D to F# 8ths (crossbeam connected), that F# being tied to a quarter note, then D# quarter to (Bar 10) F# to E# dotted quarter notes to (Bar 11) the G half note, etc etc. Throughout this passage the low “Anglung” sounds a constant tremolo.

At about the 1:12 point in Bar 18, we come to the scene where Spock is about to be given the necklace symbol of pure logic over his head, but he stretches his right arm to prevent its placement and abruptly ends this special ritual Initiation ceremony (V’ger is calling!). The violins (and underneath the VC/CB) still play the emotionless or neutral tones of Line 3 F# to E# dotted quarter notes (in ¾ time) to (Bar 19) G dotted half note to G# quarter tied to 8th in Bar 20 to A 8th tied to half note. After an 8th rest in Bar 18, the violas are “sul pont” on E trem 8th to E trem (bowed) quarter note to now fingered trem between F-E quarter notes to (Bar 19) F-E fingered trem quarter notes again “cres poco a poco” to “10” 32nd notes figure E-F-E-F-G-F-E-F-G-F to “12” figure notes E-F-G-Ab-G-F-E-F-G-Ab-G-F. In bar 20, the “vlas only cres” (compared to the rest of the players)

and play “16” figure E-F-G-Ab-Bb-Ab-G-F-E-F-G-Ab-Bb-Ab-G-F, this figure played three times and crescendo to forte.

Back in Bar 18, Goldsmith writes down at the bottom staff “Devil Chasers.” I do not know what they are, and they are not listed in my reference book of musical instruments of the world. He also writes “Shelly ad lib rhythmic patterns.” After a quarter rest, a clarinet plays an E half note tied to dotted half note in Bars 19 & 20. After a half rest in Bar 18, another clarinet plays the F quarter tied to next bars. After a quarter rest in Bar 19, a third clarinet plays the G half note tied to dotted half note in Bar 20. After a half rest in Bar 19, the bassoon plays pp on the A quarter note tied to next bar.

In Bar 21 in 4/4 time, when Spock rejects the necklace, the beam is played and I believe the organ pedal in Great octave C. In Bar 25, all of the strings play the neutral Spock theme again. They all play in various registers the C half note to A quarter note back to (Bar 26) C dotted half note tied to quarter note in Bar 27 to A-B quarter notes to (Bar 28) Bb half note to Db quarter, etc. The low angklungs plays, and now also the slit drum on a rhythmic pattern of half note to two 16ths to 8th figure. In Bar 26, after a quarter rest, it plays a quarter note and then another quarter note tied to quarter note next bar (half note value) to two 16ths to 8th figure (followed by a quarter rest), etc.

A bit later, the clarinets/bassoons and I believe the flute and CS-80 synth plays a figure as the strings play a sustained tonality. So at the 1:54 point, they play 16th notes A-A-G-F to (next bar) F# half note tied to F# 16th to A-G-F 16ths to (next bar) F# half note tied to 8th (followed by an 8th rest).

At the 2:42 point (sorry, I forgot to put down the bar numbers in my hurry), at the conclusion of this scene (but not the cue), the strings play on the Db/Ab dotted half notes of various registers tied to 8ths next bar while the oboes, organ, CS-80 synth and muted horns play (after a quarter rest) a response chord of A min 2nd inversion (E/A/C) half notes tied to 8th notes next bar, creating a polychord effect or superimposed chords, although the strings do not play the Db maj or min per se but actually the perfect 5th intervals again of the Db to Ab.

The scene cuts to a shuttlecraft descending into Starfleet Headquarters along the San Francisco Bridge (where, if you look really carefully, you’ll see Scotty reminiscing about old times with Madeline!). The “Enterprise” motif is played with great vigor and fanfare by the brass. At the end of that scene, you hear the brass playing the music especially enthusiastically as you see Captain Kirk’s determined face as he’s about to disembark from the shuttle (see Chapter 5 at :32 on the dvd, or the 3:29 point on track #4 on the cd). In ¾ time (in Bar ???, I believe I wrote 71 or 72, not sure), the Pos play C/E/G/C dotted half notes (C maj) to (next bar) F/Bb/D (Bb maj) dotted half note. The trumpets play the melody line of quarter note triads C/E/G (C maj) to its 1st inversion of E/G/C to its 2nd inversion of G/C/E to (next bar) F/Bb/D (Bb maj 2nd inv) to D/F/BB (1st inv) up to D/F/A (D min) to (next bar) C/E/G dotted half note triad to (next bar) A/D/F (D min 2nd inv) to (next bar) C/E/G dotted half note triad to (next bar) quarter note chords A/C/E to E/A/C to A/C/E to (next bar) the (you guessed it?), yes, the G maj chord (G/B/D). The cue ends with a wind down rhythmic pattern of the low strings.

(4) “Floating Office” Scene 38. 2/4 time. 41 bars, 5pp. Scene: Kirk leaves the Vulcan commander, telling him to report to him on the Enterprise in one hour. Then

it cuts to the scene of the floating space complex near the Enterprise Spacedock. Very nice, delicate music, one of my favorite cues in its appealing simplicity.

Bars 1 & 2 were apparently deleted in the final cut or not actually recorded. I believe the music was meant as a very short transitional piece between the scene when Kirks walks away from the Vulcan Science Officer Commander and the cut to the floating office. We find the violins soli playing pp Lines 2 & 3 Db half notes tied to half notes in Bar 2, crescendo *piano* in that bar. The

In Bar 3 (the actual start of the cue) we come to the :02.9 point as written in the sketch. Two flutes play “pass the torch” in effect as they alternate each half bar in the descending then ascending arpeggios. The Arp 2600 synth plays half notes while violins play half note bowed tremolos (or *tremolandos* if you prefer that term instead). The electric piano and vibes play the same notes as the violins (not marked as tremolos).

We find the first flute playing a descending bracketed “6” (half bar value in 2/4 time) figure (connected by two crossbeams) of 16th notes starting on Line 3 Db (written Line 2 Db but with the *ottava* 8va glyph and extending line above the series of notes. So we see flute I playing p (or *piano* level) falling 16th notes Db-C-A-F-Db-C to stand alone A 8th (a’ or Line 1 register sounding but a or small octave register written), followed by an 8th rest. However, flute II has been passed the torch of that Line 1 A, playing ascending 16ths starting on that same pitched A. So we find flute II playing A-C-E-F-A-C to (Bar 4) the stand alone Db 8th (followed by an 8th rest) for flute II, but flute I taking the torch (Olympic reference since the Winter Olympics 2002 at Salt Lake City happen to be playing tonight as I am writing this cue rundown!). Back in the previous Bar 3 (or actually heard Bar 1 for all intents & purposes), we found the flute I playing (in terms of more-or-less arpeggiated intervals or consecutive tone harmonization) what looks like the Db major 7th #5 (sharp 5th) harmony (Db-F/A/C). [The Db maj 7th would be Db/F/Ab/C] The ascending flute II plays the F maj7 consecutive tone tonality (F/A/C/E). The Arp 2600 plays the Db to C quarter notes, while the violins (and El. Piano & vibes) play largely Line 2 C/F/A/Db quarter note chord to A/C/F/C quarter note chord.

In Bar 4, flute I takes over with descending 16th notes Db/C/Ab/F/Db/C to stand alone A 8th (followed by an 8th rest) while flute II takes over with ascending notes again of A/C/E/F/A. So we find flute I playing in effect the Db maj 7 (Db/F/Ab/C) tonality while flute II again plays the F maj7. The Arp again plays Db to C quarter notes while the violins (et al) play Db/F/Ab/Db to A/C/F/C (c’’) quarter note bowed trem (for the violins) chords.

Bar 5 = Bar 3.

In Bar 6, flute I plays descending 16th notes C#-B-A-F-D#-B to stand alone A 8th (followed by an 8th rest for flute I) while flutes II takes over the passage with rising 16th notes A-B-D#-E#-B-D# (I believe I wrote these notes correctly, although sometimes it was hard to read the notes, wondering if the placements were neatly aligned or not). The Arp 2600 plays Db to Cb quarter notes. The violins play B/F/A/Db to A/F/B/Eb quarter note bowed tremolos (El/ piano & vibes non-trem ditto).

In Bar 7, flute I plays descending 16th notes E-C#-A-E-C#-A to stand alone Bb 8th (followed by an 8th rest) while flute II takes over on rising 16ths Bb-Eb-G-A-Bb-Eb. So flute I plays the A maj (A/C#/E) consecutive tone tonality while flute II plays what appears to be the Eb maj (Eb/G/Bb) but with the odd tone (A) tucked inside the 6-note

package! The Arp plays the Db to Eb quarter notes. The violins play A/E/C#/E bowed trem quarter notes to Bb/Eb/G/ Eb (I believe the highest note is the Eb—unclear).

In Bar 8, flute I plays descending 16th notes G-E-C-G-E-C (clear C maj tonality) to stand alone Ab 8th (with 8th rest) while flute II takes over on that shared Ab note with rising 16th Ab-C-E-F#-C-E (to of course the stand alone Gb 8th in the next bar, followed by an 8th rest as flute I takes over). The Arp plays the G to Gb quarter notes. The violins play G/E/C/G (g''') quarter note bowed trem chord to Ab/E/C/Gb (it appears to be the Ab Dom 7 #5 tonality or Ab/C/E/Gb. That flute II played the Gb as enharmonic F#, incidentally.

In Bar 9 (as flute II plays that stand alone Gb 8th), flute I plays descending 16th notes Gb-D-Bb-Gb-D-Bb (Gb augmented or Gb/Bb/D tonality) while flute II takes over with ascending 16ths D-F-A-Bb-D-F (although that may be a B instead of a Bb). The Arp 2600 plays Gb to F quarter notes. The violins play Bb/D/Bb/Gb (Gb aug chord in effect) to D/F/B/G (G Dom 7th chord or G/B/D/F).

In Bar 10, flute I plays falling 16ths Gb-Db-Bb-Gb-F-Db (Gb maj 7th tonality or Gb/Bb/Db/F) and then flute II takes over with rising 16ths D-F-Bb then back down a perfect 5th down to that F-Bb-D. So we have the Bb major tonality (Bb/D/F). I forgot to mark down the Arp 2600 notes for the next three bars (opps)! But I assume the Gb to F quarter notes. The violins play Bb/Db/Bb/Gb to D/F/Bb/F quarter note trem (El. Piano & vibes are col).

In Bar 11, flute I plays descending 16ths F-E-C#-A-F-E to stand alone C# 8th (with 8th rest) while flute II plays ascending 16ths C#-E-A down a half tone to rising G#-A-C#. The Arp probably plays F to E quarter notes. The violins play A/C#/A/F (F maj7#5) to C#/E/A/E (A maj or A/C#/E tonality) quarter note trem.

Finally, in this 12 bar sequence, we find in Bar 12 the first flute playing descending 16ths E-B-A-F-B-A while flute II takes over on rising 16th notes B-Eb-F-G-B-Eb. Arp 2600 probably plays E to Eb quarter notes. The violins play bowed trem on B/F/A/E to B/F/A/Eb quarter note chords.

Now: Bars 13-20 = Bars 3-10 for the flutes and violins. What is added in this new sequence is the VC/CB playing a deep emphasis passage while the clarinet adds partial supportive figurations underneath the full flutes lines' configurations. Starting with the clarinet in Bar 13, after an 8th rest, it plays rising "3" triplet value 16ths Db-F-A (connected by two crossbeams) down to new figure of descending triplet 16ths F-E-C to A 8th (all four notes crossbeam connected). All notes are played under the legato (all in one breath) curve slur line, and dynamics of p < mp > pp. In Bar 14, after an 8th rest, it plays rising triplet 16ths Db-F-Ab to descending 16ths F-E-C to A 8th. Bar 15 = Bar 13. In bar 16, after an 8th rest, rising 16ths B-C#-F up to descending 16ths A-F-Eb to B 8th. In Bar 17, after an 8th rest, the clarinet continues with the rising 16ths figures notes A-C#-E up to descending 16ths G-Eb-Bb to A 8th. In Bar 18, after an 8th rest, rising 16ths C-Eb-G up to descending 16ths Ab-G-Eb to C 8th. In Bar 19, after an 8th rest, D-F-Gb to descending 16ths A-F-D to Bb 8th. Repeat next bar.

Back in Bar 13, the celli & basses play Contra and Great octaves respectively of F half note tied to next two bars to (Bar 16) F triplet value quarter note, part of a bracketed "3" quarter note triplet of rising F-A-D down and crescendo to (Bar 17) Db half notes. Decrescendo mf. In Bar 18, they play bracketed "3" quarter note triplet C-Ab-C (octave

higher C's) to (Bar 19) Bb half notes tied to triplet value Bb quarter notes down to F up to D triplet value quarter notes.

Bar 21 (in 4/4 time only for that bar) begins the transition bar from the flutes' lines giving the torch, so to speak again, to the violins. So we see flute I playing descending 16th notes Gb-F-Db-Bb-Gb-F to stand alone Db, while flute I plays ascending Db-F-Gb-Bb-C-Db. Then flute I plays D-Bb-A-F-D-Bb to stand alone F 8th. Then three flutes play the F/Bb/D 8th notes I believe. After an 8th rest in that bar, the clarinet plays rising triplet 16ths Bb-Db-F to descending Gb-F-D to Bb 8th. After another 8th rest, rising 16ths A-Bb-D to F 8th (with 8th rest).

Violins play descending bowed trem quarter note chords Bb/Db/Bb/Gb to Db/Gb/Bb/Db to Bb/D/F/D to D/F (f') for violins I while violins II here start to play the previous flute I line of "6" ascending 16ths F-Bb-D-Bb-D-F (f'). After a half rest in that bar, the violas are fingered trem between F to D-Bb half notes. The VC/CB play the Db down to Bb half notes.

In Bar 21 (back to 2/4 time), the violins II play stand alone Gb 8th while violins I take over the arpeggio with descending 16ths Gb-F-Db-Bb-Gb F to stand alone E 8th (with 8th rest) while violins II take over with rising 16ths E-G#-B back down to G#-B-E. Violas are fingered trem between quarter notes F# to C#/A# then G# to E/B. The VC/CB play the Great and small octave Gb dotted quarter notes to E 8ths down to (Bar 23) C half notes tied to dotted quarter notes next bar to D 8ths, etc.

In Bar 22, the oboes, clarinet (s) and bassoon(s) play quarter notes chords Gb/Bb/Db/Gb (Gb maj) to E/B/E/G# (E maj) crescendo. The oboes played the top line of Gb to G#. In Bar 23, the oboes play Ab to G quarter notes to (Bar 24) Bb to G. The other woodwinds mentioned play in Bar 23 E/C/E (e'') half notes to 9 (Bar 24) D/D/G to G/Bb/D quarter notes. Etc. In bar 23, violins I play descending 16ths Ab-G-E-C-Ab-G to stand alone E 8th while violins II take over with rising 16ths E-G-B-C-E-G to (Bar 24) stand alone Bb 8th (with 8th rest)> Then violins I take over with descending notes Bb-G-D-Bb-G-D up to G 8th, while vlns II play rising 16ths G-A-Bb-D-F#-G. Etc. Vlas are fingered trem in Bar 24 on quarter notes Ab to E/C (c'') then G to E/C. In Bar 24, they play between half notes Bb to F/Db.

In Bar 39, we hear the horns and tubas playing the E maj tonality (E/G#/B) of half notes tied to Bar 40 and to 8th notes in Bar 41.

End of cue.

(5) "The Enterprise" 6/8 time signature, 24 pp, 182 bars. Scene 40 B-R [Revised]. The earlier incarnation of "The Enterprise" is labeled Scene 40 B-40 C, and it is 12 pages in length. Unfortunately I did not have time to work on that rejected cue (as discussed earlier when Robert Wise did not like it). Even then, I had very limited time working on the cue that was incorporated into the scene.

In Bars 1-2, we find a two-bar rhythmic pattern, a pattern not too dissimilar to the one later used in Goldsmith's "Night Crossing" (see my cue rundown on that score). I wonder if subconsciously Goldsmith associated the balloon/airborne sequences with the rather airborne (or space-borne!) ride that Kirk received with Scotty maneuvering the shuttle leisurely around the space dock where the refitted Enterprise was placed? Anyway, we find the VC/CB playing Great octave Bb-Bb 8th notes to Bb-Gb [these last two notes played with the legato curve line underneath] 16ths (all four notes crossbeam

connected) to next half-bar value figure (for 6/8 time) of Bb 8th to Bb-Gb 16ths back to Bb 8th to (Bar 2) Bb-Gb 16ths back to Bb-Bb 8ths figure to next figure of Bb down to Fb up to Ab 8th notes the last two notes played with the legato curve line beneath the notes), crescendo. Bar 3 = Bar 1 for the rhythmic pattern. In Bar 4, we find Bb-Gb 16th to Bb-Bb 8th notes to next figure of Bb-C3 down to A 8th notes.

Back in Bar 1, two trombones play pp on the Contra octave Bb dotted half note tied to next two bars and to two quarter notes in Bar 4. I believe the harp plays Contra and Great octave Bb dotted half notes tied to quarter notes next bar to Fb up to Ab 8th notes to (Bar 3) the Bb dotted half notes. After a dotted quarter and 8th rest in Bar 2, the flutes/vibes/piano/electric piano start to play (:03 point on the cd track # 6, or 1:49 point of chapter 6 on the dvd). The top line (on the sketch score) flutes and vibes play Line 3 (Line 2 for vibes) Fb/Ab/C (8va ottava lines above the Line 2 register notated chord) quarter notes to 9bar 3) Db/Gb/Bb (Gb maj 2nd inversion) dotted half note chord to (Bar 4) Bb/Db/Gb (Gb maj 1st inv) dotted half note triad to G/C/E (C maj 2nd inv) 8th notes to E/A/C# (A maj 2nd inv) quarter note chords. The piano/El. Piano play on the treble clef starting on Line 1 register Fb/Ab/C/Fb/Ab/C (c'') quarter notes to (Bar 3) D/Gb/Bb/Db/Gb/BB dotted half notes to (Bar 4) Bb/Db/Gb/Bb/Db/Gb dotted quarter notes, etc. After a quarter rest in Bar 3, I believe 3 horns play p on small octave register Gb up to Line 1 Eb quarter notes to (Bar 4) the Db dotted half note, played < mf >.

In Bar 5, a trumpet plays a three-bar rendition of the Enterprise motif starting on the small octave register Bb dotted quarter note tied to 8th note up to Eb-G 8ths (all 8th notes are crossbeam connected) to (Bar 6) F dotted quarter tied to F 8th to Db up to Line 2 C 8ths to (Bar 7) the Line 1 Bb dotted half note tied to 8th in Bar 8 (followed by rests). The flutes and vibes play on the Eb/G/Bb (Eb maj) dotted half notes to (Bar 6) F/Ab/Db (Db maj 1st inv) dotted quarter note chord tied to 8th notes to Ab/Db/F (2nd inv) quarter note chord to (bar 7) Bb/Eb/G (Eb maj 2nd inv) dotted half notes to (Bar 8) B/E/G# (E maj 2nd inv) dotted quarter notes tied to 8ths to D/F#/B (B min 1st inv) quarter note chord, etc. The piano and I believe CS-80 synth play as well but with layered (same) chords. The VC/CB continue the rhythmic pattern.

In Bar 11 (:21 on the cd), 3 "sords" (muted) horns play the Bb/D/F (Bb maj) dotted half note triad tied to next two bars and to dotted quarter and quarter notes in Bar 14 (followed by an 8th rest). Bassoons play that into Bar 12, then B/D/G (G maj 1st inv) dotted half note triad in Bar 13 tied to dotted quarter notes next bar to quarter notes (with an 8th rest). They play the Bb/D/F again tied to quarter notes in Bar 16 to C/F/Ab (F min 2nd inv) to D/G/Bb (G min 2nd inv) quarter note chords, etc.

In Bar 21 (:42 point on the cd) now in 2/4 time, a lonely solo horn now plays the Enterprise-based theme *espr* (expressively or with warmth and a certain intensity). It plays the middle (Line 1 register) C (c') half note tied to (Bar 22) C 8th, part of a triplet "3" bracketed rising 8th notes of that C-F-A to (Bar 23) the G half note tied to the G 8th note in Bar 24 down to Eb 8th (both 8ths are crossbeam connected) up to the Line 2 D (d'') quarter note to (Bar 25, the start of page 4 of this cue) the C half note tied to C 8th next bar to D-C-A 8ths (all 8ths crossbeam connected on the sketch score). Those D-C-A 8ths are legato-played to (Bar 27) the G (g') half note to (Bar 28) the Eb half note. In Bar 29, the horn reprises that passage now with the Db half note tied to Db quarter note and tied to the Db triplet value 8th, part of the rising triplet 8th notes Db-F-Bb to (Bar 31) Ab

half note tied to Ab 8th in Bar 32 down to F 8th up to Db quarter note to (Bar 33) the Eb half note.

Back to Bar 21, the violins are bowed tremolo ppp (*pianississimo*) on largely Line 2 register F/A/C (F maj) half note triad (repeat next bar) to G/Bb/Eb (Eb maj 1st inv) half note chord to (Bar 24) G/Bb/Eb again, etc. The violas play pp bowed trem on Line 2 C half note in Bars 21-22, then divisi Bb/Eb in Bars 23-14, etc. VC/CB play subito pp on Great and small octave register F half notes tied to next several bars. The chimes strike on the Line 1 F half note in Bar 21 (repeat next bar) to Eb half notes in Bars 23-24. The vibe play pp on Line 2 F down to C quarter notes to (Bar 22) the Line 1 F half note. Then Eb down to Bb quarter notes in Bar 23 to (Bar 24) the Eb half note, etc. The harp plays pp on Lines 2 & 3 F down to C quarter notes to (Bar 22) F half notes, then Eb to Bb quarter notes to (Bar 24) Eb half notes, etc. In Bar 25, it plays F to C quarter notes, the C notes tied to 8th notes in Bar 26 to D dotted quarter notes. In Bar 27, it plays Eb down to Bb quarter notes to (Bar 28) Eb half notes. Then F to Bb quarter notes to (Bar 30) Lines 1 & 2 F half notes. Then Ab down to Db quarter notes to (Bar 32) Ab quarter notes, followed by a Db major ascending gliss to Bar 33.

In Bar 35 (1:08 point on the cd), the strings start to play a series of fast rising triplet 16th figures. We find the violins playing starting Line 1 Eb down to small octave Bb up to middle C. So Eb-Bb-C to Db-Eb-Ab to divisi E/A-Eb/Ab-E/A to (Bar 36) F/Bb-Bb/Db-C/Eb to Db/F-Eb/G-F/Ab to E/A-G/Bb-A/C. The vias play small octave G-F-E to Ab-Bb-F (f') to C-B-C (c') to (Bar 36) Db-F-G to Ab-Bb-Db (Line 2 D-flat) to C-Eb-E. The celli play Bb-Db-Eb to small octave F-G-Db (Line 1 D flat) to middle C quarter note (followed by a 16th rest, and silent next bar). The CB plays on the initial Contra octave Bb 8th followed by rests.

Back in Bar 35 (in 3/8 time) the clarinets, after an 8th rest, play Line 2 D/Fb/Bb to A/C/F 8th chords. In Bar 36, the flutes are flutter-tongued on 8th note triads mf crescendo on Line 1 Db/F/Bb to Ab/Db/F to C/E/A (a'').

In Bar 37 (1:10 point on the compact disc), the violins play sempre pp on Lines 2 & 3 dotted quarter notes (8va ottava lines above the written Lines 1 & 2 notes) F#/A#/C#/F# (F# maj) tied to next bars (now in 2/4 time). Back in Bar 37, the piano and celeste play ostinato 16th note figures of A#/C# to F#/F#, A#/C# to F#/F#. Flutes also play this but as Lines 2 & 3 F#/F# to A#/C#, F#/F# to A#/C#. In Bar 38, the flutes play F#/F# to A#/D# played twice as a figure to next 16ths figure of F#/F# to A#/C# played twice as a four-note figure.

In Bar 40 (1:15 point on the cd), the solo trumpet plays p the Enterprise motif on middle C# half note to (Bar 41) F# dotted quarter tied to F# 8th then F# up to A# 8ths to (Bar 42) G# dotted quarter tied to 8th to F# up to Line 2 C# 8ths to (Bar 43) F# dotted half note, etc.

In Bar 46 in 6/8 time (1:29 point on the cd), we come to a poignant rendition of the Enterprise theme played by the celli amidst the scintillating background of the violins and viole playing fingered tremolos. So we find the VC playing “soli molto espr” mf (mezzo forte) on Contra octave B dotted quarter tied to 8th up to E-G 8ths to (Bar 47) F-Db-C (c) quarter notes to (Bar 48) Great octave register B dotted half notes tied to B 8th note next bar. That 8th note is part of a “2” (half bar duration in 6/8 time) 8th note figure of B to A to next figure of B-C-A 8th notes (crossbeam connected) to (bar 50) B to A

dotted quarter notes to (Bar 51) G dotted quarter note tied to G 8th down to E up to G 8^{ths} to (Bar 52) F dotted half note tied to next bar.

Back in Bar 46, violins I are fingered trem between written Line 2 (but ottava 8va lines direct the players to perform an octave higher) C/G dotted half notes down to G/E dotted half notes (with the three short slanted bar lines between the stems). Violins II play them (ottava 8va above) between written Lines 1 & 2 G (g') and E (e'') dotted half notes and written Line 2 C/E dotted half notes. Violas play Line 2 (no 8va line) C/E dotted half notes to same C/E dotted half note fingered tremolos.

In Bar 47, violins I play fingered trem between divisi Bb/G dotted quarter notes down to G/D dotted quarter notes to next figure of F/D to Bb dotted quarter notes. Vlns II play on G/D to Bb, then next figure of Bb to divisi F/D dotted quarter notes. Vlas play between Bb/D to same Bb/D dotted half notes. In Bar 48, vlns I play G/F dotted half notes to C dotted half notes. Vlns II play between E/C to G/E dotted half notes. Vlas play G/C to G/C (each stand changing from G to C or C to G). In Bar 49, vlns I play F/D to Bb dotted half notes while vlns II play Bb to F/D dotted half notes, and viole play Bb/D to interchanged Bb/D dotted half notes. In Bar 50, vlns I play between G/E to C dotted quarter notes, then A/F to D. Vlns II play C to G/E, then D to A/F. Vlas play G/C to G/C, then A/D to A/D. In Bar 51, vlns I play C/G to E dotted quarter notes, then C/A down to A/E. Vlns II play E to C/G, then A/E to C/A. Viole play C/E to C/E dotted half notes. Etc.

Skipping to the end of Bar 61 (1:59 location on the cd), the violins begin to play a *cantabile* (song-like or in a singing style) passage with Line 2 D up to A 8th notes. In Bar 62, they continue on the B dotted quarter note tied to quarter note down to Line 1 B 8th up to (Bar 63) G# dotted quarter tied to 8th down to E up to Line 3 C# 8^{ths} to (Bar 64) B dotted quarter note tied to quarter note down to Line 1 B 8th up to (Bar 65) G# dotted half note. Two harps are arpeggiando (vertical wavy line rolled chord) on dotted half notes starting small octave E/B/G# (on the bottom staff) and upper staff B/E/G#/B (b''). This is the E maj (E/G#/B) tonality. In Bar 63, they are arpeggiando on C#/G#/E G#/C#/E/G# (C# min). Repeat this two-bar pattern next two bars. The violas play a fast running under current *sempre mp* of 16th note figures. We find initially a divisi E/G# dyad, then unison notes. So G#-F#-G#-E-F#-G# to next figure (notes connected by two crossbeams) of B-G#-B-G#-F#-G#. In Bar 63, they continue with E-C#-E-F#-G#-F# to next figure of 16th notes E-C#-E-F#-G#-A# to (Bar 64) descending to rising 16^{ths} B-G#-F#-E-F#-G# to next figure of B-G#-B-G#-F#-G# to (Bar 65) E-C#-E-F#-G#-F# to E-C#-E-F#-G#-A#.

Back in Bar 62, the Pos play the E/G#/B quarter note triad decrescendo (followed by rest marks) to (Bar 63) C#/E/G quarter note triad (repeat this two-bar pattern next two bars). The basses play the Great octave E dotted quarter note in *pizzicato* fashion (followed by a dotted quarter rest mark) to (Bar 63) C# dotted quarter note (repeat next two bars).

In Bar 66, the harps are arpeggiando on dotted half notes E/D/G# B/E/G#/B (E maj) to C#/G#/E C#/E/G#/C# (C# min) dotted half note chord arpeggiando to (Bar 67) B/F#/D D/F#/B/D (B min) to C#/A/E C#/E/A/C# (A maj) to (Bar 68) E/B/G# B/E/G#/B to E/A/F# A/D/F#/A dotted half note chord tied to dotted half notes in Bar 69) to same arpeggiando dotted quarter notes. Pos play in Bar 66 the E/G#/B 8th note triad (followed by two 8th rests) to C#/A/G# 8th note triad (followed by rests), etc. The violins play B to C# dotted quarter notes to (Bar 67) D to C# to (Bar 68) B down to E back up to B quarter

notes legato to A dotted quarter tied to dotted quarter in Bar 69 to 8th down to D up to B 8ths, etc. Viola continue their 16th note running figures of B-C-B-A#-G#-F# to next figure of E-C#-E-F#-G#-A# to (Bar 67) B-C-D-C-B-F# to next figure of A-B-C#-B-A-E to (Bar 68) G#-F#-G#-F#-G#-E to F#-G-A#-G-F#-D to (Bar 69) D-E-D-E-F#-D to D-E-F#-G#-F#-G#, etc.

The music steadily increases in dynamics and orchestral fullness. At the 3:53 point, the violins (etc) play the secondary part of the Enterprise theme (see Bar 25 on in the Main Title) of Line 2 A dotted quarter note tied to A quarter note down to Line 1 A 8th up to next bar's F# dotted quarter note tied to F# 8th down to C up to A 8ths. This is the same as the Bars 25-26 in the Main Title, but an octave higher played there by the woodwinds. In "The Enterprise" cue it continues differently. Instead of the A down to A dotted quarter notes, they play in the next bar the A dotted quarter tied to quarter down to A 8th up to (next bar) the F# dotted half note. During the start of this passage the solo trumpet, after an 8th rest, plays a counterpoint melody line of D up to A 8ths up to Line 2 D dotted quarter note to (next bar), B down to F# dotted quarter notes (all notes played legato). Repeat next two bars.

Skipping to the 4:54 point, the flutes/violins/CS-80 play the Enterprise them high register while the woodwinds (clarinets/oboes) play that rhythmic pattern that started the cue. So vlns etc play Line 2 G dotted quarter tied to 8th up to C to E 8ths to next bar's D-Bb up to A quarter notes, all played legato. The woodwinds play two C-E=G 8th note triads to C-E-G to G-C-E 16ths figure to next figure of C-E-G 8ths to C-E-G 16ths down to C-C-E 16ths up to C-E-G 8ths figure. Next bar they play Bb-D-F to G-Bb-D 16th triads to Bb-D-F 8th chords played twice, then to next figure of three Bb-D-F 8th note triads. Etc.

This is as far as time allowed me to go. Sorry!

(6) "Malfunction" Scene 77. $\frac{3}{4}$ time signature. 4pp, 32 bars. Note: This cue is not included on the "expanded" cd set. However, you can hear it on the dvd in Chapter 8 at the 1:03 point. VC/CB play p on Contra and Great octave registers G dotted half notes tied to 8ths note in Bar 2. Then they play mp > on the same G 8th notes tied to half notes. After an 8th rest in Bar 2, the timp sounds softly p on the G 8th tied to half note. After a half rest in Bar 2, the clarinet, bass clarinet and three horns begin a somber passage. The clarinet plays the small octave F up to Bb 8th notes, the Bb tied to the Bb quarter note in Bar 3 (now 2/4 time I believe) and also the triplet value Bb 8th, pat of a triplet 8th note figure of that Bb-Bb-up to G down to (Bar 4) F dotted quarter down to Bb 8th, etc. The bass clarinet plays that initial F 8th and tied (sustained) to the F half note next bar to (Bar 4) the dotted quarter note. The horns play the same pattern with the lower horn (or horns II & III, I'm not sure) playing the sustained F, and the upper horn playing the clarinet line. In Bar 4, the violas enter playing pp on the Line 1 F half note tied to next bar, etc.

Skipping to Bar 19 in 6/8 time (at the 1:52 point on the dvd), as Kirk leaves the transporter room very disheartened and almost lost (looking for turbo shaft 8) in the silver corridor. The flutes play slow two-note ostinato figures, taken over in Bar 2 by the clarinets, then back to the flutes in Bar 3, etc. So we find the flutes playing mf on C/C/E (e''') to Line 2 E/F/A 8th notes back to C (c'')/C (c''')/E (e''') 8th notes to the next crossbeam connected figure of E/F/A to C/C/E to E/F/A to (Bar 20) C/C/E stand alone

8ths (for the flutes) followed by rest marks. In Bar 20, the clarinets “take the torch” with this pattern on starting on middle C/C/E (e’) to E/F/A back to C/C/E 8th notes to next figure decrescendo pp of E/F/A to C/C/E to E/F/A to (Bar 3) C/C/E. Then the flutes take over that pattern.

The oboe and English horn are “sempre pp” on the Line 2 E dotted half note tied to next few bars. 2 “sords” horns and 2 “sords” (muted) tubas play *espr* and p the small octave C dotted half note crescendo to (Bar 20) the F dotted half note, mp >. The vib softly strikes pp on Line 2 E/F/A dotted half notes tied to next bars, while the strings play middle C/A/E/A/E (A min tonality) tied to next bars. The VC/CB play on Contra and Great octave A tied to next bars.

Etc. etc.

(7) “Goodbye Klingons” Scene 85. Duration is 29 seconds. Located on the dvd at the start of chapter 9. [Note: Since this is a Fred Steiner-adapted cue, it was not available in the Goldsmith folders. If I had access to the conductor cues or full score at Paramount, I would be able to comment on the cue. Sorry!] Scene: The crew of the Enterprise watch in disbelief as they see a replay of the destruction of the Klingon warships by the blue cloud of V’ger. The cue opens with the beam (appearance of V’ger) and the brass play a two chord death motif. According to Cameron’s dissertation, they play the D/F/A (D min) 8th note triad to next bar’s E/G/B (E min) dotted half note chords tied to next bar.

(8) “Goodbye Epsilon Nine” Scene 92. Duration is 59 seconds. [Note: This cu is also a Steiner-adapted cue, so it wasn’t available for study at the Margaret Herrick Library] Located on the dvd at the 1:43 point of Chapter 9.

(9) “Pre-Launch Countdown” Scene 93-R. [Note: This cue is adapted by Fred Steiner] It is location at the 2:51 point of Chapter 9 on the dvd when the assembled crew departs to their stations. According to the brief notes of Cameron’s paper, we see (at the start of Chapter 10 on the dvd) an exterior shot of the Enterprise in drydock. Here the trumpets play rising quarter notes E-A-C# to (next bar) B down to G up to F# to (next bar) Line 2 E dotted half note (all notes played legato). The Pos play the E/A/C# (A maj 2nd inv) dotted half note triad to (next bar) E/B/D to (next bar) E/C#/E. The tubas play Contra and Great octave register A dotted half notes tied to next bar, then the G# 8th in the succeeding bar.

Curiously there IS a “Pre-Launch” cue (Scene 93) written by Goldsmith, but apparently it was abandoned in favored of the Steiner-revised cue (Scene 93-R). I do not know why. In $\frac{3}{4}$ time in the first bar, we find the timp/vlas/celli playing the F quarter note (followed by a quarter rest) to another F quarter note played p to (Bar 2 in $\frac{2}{4}$ time) the vlas playing two small octave F quarter notes while the VC/CB/timp play only the first beat on F. In Bar 3 in $\frac{3}{4}$ time), the vlas play the F to E quarter notes crescendo mf to F quarter note to (Bar 4) F to Gb to F quarter notes to (Bar 5) F quarter to F-E 8ths to F quarter to (Bar 6 in $\frac{2}{4}$ time) F quarter to F-E 8ths to (Bar 7 in $\frac{3}{4}$ time) the start of an ostinato pattern of F-E 16ths to F 8th figures (three per bar in $\frac{3}{4}$ time).

Back in Bar 1, 2 “sords” horns and 2 bassoons play. The horns sound divisi on Great and small octave F dotted half notes tied to full value notes next two bars. The

Fags play small octave C dotted half note to (Bar 2 in 2/4 time) the Db half note to (Bar 3 in 3/4 time) the C dotted half note again. In Bar 4, the horns play the F notes again and also next bars. The Fags play the Db dotted half note to C in Bar 5 to (Bar 6 in 2/4 time) the Db half note to (Bar 7 in 3/4 time) the C dotted half note, etc.

In bar 5, 2 trumpets, an oboe and English horn play p on the middle C dotted half note to F half note tied to quarter note in Bar 7 to A half notes, etc. In Bar 7, the tpts etc play on the G dotted half notes. The violas play the ostinato on F-E 16ths to F 8th (played 2X) to G-F 16ths to G 8th figure. The timp beats F quarter notes on the 1st and 3rd beats. Etc.etc.

(10) “Leaving Drydock” Scene 95-R. 9/8 time signature. 16pp, 122 bars. The original (not revised) cue was 10pp and 76 bars in length. Unfortunately I did not have more than a few minutes on this cue since I wanted to focus on cues of more importance to me (such as the upcoming “The Cloud” cue). But at the :39 point of the dvd Chapter 12, we find the horns prominent playing (in 6/8 time) a variation of the Enterprise theme with the D dotted half note tied to quarter note next bar to G to B (b) quarter notes to next bar’s A dotted half note tied to quarter note next bar to F up to E (e’) quarter notes, and so forth. Meanwhile, the xylophone & marimba play a rhythmic pattern of 8th note triads separated each by an 8th note. So G/B/D (G maj) 8th (followed by an 8th rest) to G maj again (with rest) to G maj again (with rest), repeated next bar (all 8th note chords are crossbeam connected). Then F/A/C (F maj) patterns for the next two bars. The high woodwinds play a separate rhythmic pattern heard earlier in the score of G/B/D 8th (with 8th rest) to G/B/D 8th (both 8th note chords are crossbeam connected). Then, after another 8th rest, G/B/D 16th down to D/F/A 16th triad back up to G/B/D 8th chord figure. In the next bar, they play G/B/D 8ths to same 16ths down to D/F/A 16ths back up to G maj 8th triad again. Then they play the next figure of G maj down to D min (D/F/A) 16th triads up to G maj 8th triad (followed by an 8th rest).

Etc., etc.

(11) “Television Theme” Located at the start of Chapter 13 on the dvd. This is the first time the original Alexander Courage Star Trek theme (from the Sixties) was used in this motion picture, making an obligatory appearance (not unlike Hitchcock making an appearance in his pic). However, it is an appearance made more than once! Alexander Courage was recruited to do this cue for Goldsmith (according to Goldsmith in his commentary on the dvd).

In the Goldsmith sketches is the “Original Main Title (Revised) 67/68” full score by A. Courage. It runs 25 bars and is marked “transposed.” We find the piccolo and 2 flutes playing p and “no vibe” playing Line 2 A whole notes (in 4/4 time) tied to whole notes next 2 bars. The organ “very thin” plays pp on Lines 2 & 3 A whole notes tied thru Bar 3 and into Bar 4 (in 2/4 time) as half notes. Clarinet II plays p and on the A [written B but transposed, as stated on the score] whole note tied to whole note next two bars and half note in Bar 4. After a half rest in Bar 1, the oboe plays “no vibe” and p on Line 2 E half note tied to next three bars. The vibraphone “motor off”) and with soft hammers plays p on Line 2 A half note down to E half note up to (Bar 2) G down to B half notes to (Bar 3) A whole note. The harp plays exactly the same as the harp. After a half rest in

Bar 2, clarinet I joins in with the B half note tied to next two bars. In Bar 2 also, a flute plays on G tied to next bars.

In Bar 3, three horns play the opening statement of the Star Trek fanfare. We find small octave A dotted 8th note up to D 16th (both notes are crossbeam connected and played *rinforzando*-marked) up to *rinforzando* G quarter note tied to G 8th to F# 8th down to triplet 8th notes D-B-E up to (Bar 4 in 2/4 time) Line 1 A double-dotted quarter note *rinforzando* to D 16th crescendo up to (Bar 5 in 4/4 time again) C# half note tied to 8th (followed by an 8th & quarter rest). The susp cymbal plays a rolled half note in Bar 4.

In Bar 5, the organ plays Lines 3 & 4 C# whole notes tied to next two bars. Also in Bar 5 (start of page 2), the flutes play the B/C# whole note dyad tied to next bar (in 5/4 time) as half notes and then dotted half notes and tied to Bar 7. Clarinet II plays on C# tied to half note in Bar 6. After a half rest there, clarinet I plays D# and II plays C# half notes tied to next bar. After a half rest in Bar 5, the oboe plays the G# half note tied to next bars. The harp and vibe play Line 3 C# down to Line 2 G# half notes to (Bar 6) B half note down to D# dotted half note to (Bar 7) Line 2 C# whole note.

In Bar 6, three Bb trumpets play “smoothly” and *mp* on that theme as well with the Db dotted tenuto quarter note up to Gb 8th tenuto to up to the B half note tied to B 8th to Bb tenuto 8th to (Bar 7) Gb-Eb-Ab triplet bracketed ‘3’ quarter notes played tenuto up to Db half note tenuto tied to 8th to D crescendo up to the F tenuto half note played tenuto half note tenuto tied to 8th note (followed by rest marks).

In Bar 8, three flutes play the F half note tied to dotted half note and tied to two half notes in Bar 9, then a descending run of 16th notes F-Eb-Db-Cb-Bb-Ab-Gb. The oboe is col on the fallings 16ths. After a half rest in Bar 9, the Pos play *p < f* on Gb/Cb/Eb (C-flat maj) dotted half notes, etc.

In Bar 10 (Cut time or the vertical bar thru the middle of C) and in the key signature of 2 flats (Bb major), the Star Trek theme solidly comes on cue as the Enterprises flies past at warp speed. The Sopranos and organ and flutes and oboe play forte the motif. Sopranos sing it “Ah” with the F up to the Eb half note tied to quarter note in Bar 11 to D quarter to triplet value quarter notes C-Bb-A to (bar 12) the Ab whole note tied to next bar. The CB plucks pizzicato quarter notes Bb up to F back to Bb down to Great octave F, etc. Pos play a rhythmic pattern while the clarinets and bass clarinet play a different rhythmic pattern, etc etc etc.

(12) “Warp Point Eight” Scene 125 according to the cue sheets. Note that this cue was also apparently adapted by Fred Steiner. This music is located on the dvd at Chapter 13 starting at 1:26. This scene immediately precedes the wormhole episode.

(13) “No Goodbyes” Scene 143-R. 3pp, 22 bars. The original cue was 24 bars. The music is located on the dvd in Chapter 14 starting at 1:26. Even though it is an “expanded” Goldsmith cd, it is not included in the cd!

After looking for several minutes with a puzzled frown on my face, apparently I had not worked on this cue—even briefly, I regret. Too bad. It is a rather nicely orchestrated introspective “minor” cue. My only written notes are that the oboe is solo *espr* on the introduction of the Ilia (Love) Theme, and then later the solo plaintive horn plays the second development of that theme. Herrmann also enjoyed to use this device of the solo horn to convey sadness borne of a sense of unreturned affection or having to

stand alone to make a big decision about a serious issue, etc. He did this, most memorably in my mind, in a few episodes of the television series, *The Virginian* (especially “Show Me A Hero” and “Nobility of Kings”).

(14) “Spock’s Arrival” Scene 144-AR (the original cue was Scene 144-A). This Revised cue is 12pp in length, 90 bars, whereas the original cue is 9 pp and 73 bars in length.

The original cue had the first 9 bars being played soli by the celli, unlike the revised cue that had stopped horns as an added effect as well as a timp roll during the preliminary scene of Kirk and McCoy talking. When Spock’s shuttle next appears on the screen in Bar 10, we find patterns not used in the revised cue. We find in the original cue the flute playing p repeat patterns on different 16th note figures in ¾ time as the harp and electric piano play arpeggiandos, and the violins & organ (marimba stop) playing bowed trem effects on 8th notes. So the flute I plays 16th note figures starting on Line 1 B-B-C#-C# to next figure of Line 2 E-E-C#-C# to E-E-F#-F# to (Bar 11) E-E-F#-F# (played twice) to G#-G#-A#-A# to (Bar 12) stand alone B 8th where flute II takes over. So flute II plays Line 2 B-B-G#-G# to E-E-C#-C# to small octave B-B-C#-C# to (Bar 13) D-D-E-E (played twice) to F#-F#-D-D, etc.

In Bar 10 of the original cue, the harp and electric piano are arpeggiando p starting on Great octave register E/B/G# (bottom staff) and B/E/G#/B (E maj) dotted half notes. In Bar 11, they play G#/C#/E A#/C#/E/G# (C min). Bar 12 = Bar 10 for the harp and El. Piano. In Bar 13, they are arpeggiando on B/F#/D D/F#/B/D (B min tonality). In Bar 10, the violins are bowed tremolo starting on Line 1 B-C#-E-C#-E-F# 8th notes to (Bar 11) Line 2 E-F#-E-F#-G#-A# to (Bar 12) Line 2 descending B-G#-E-C#-B-C# to (Bar 13) Line 2 D-E-D-E-F#-D, etc. 3 trombones are “sempre pp” on the E/G#/B 8th note triad (E maj root position) followed by an 8th and half rest. In Bar 11, the Pos play E/G#/C# (C# min 1st inv) 8th note triad followed by rests, etc. The VC are *arco* on the Great octave E quarter note (followed by a half rest) while the CB are pizz on that E quarter note. In Bar 11, they play the G# quarter notes, then E again in Bar 12, then Contra octave B in Bar 13. The vibes play the B to C# dotted quarter notes to (Bar 11) E to F# to (Bar 12) Line 2 B down to C# to (Bar 13) D to E, etc.

Anyway, this should give you an idea of how the originally written cue may’ve blessed the screen at that scene.

In Bars 1 thru 9 of the revised cue that we know (and also in the original cue), the VC (celli) play the melody/passage line. We hear a bit more prominently initially 3 stopped horns playing an emphasis tone pp of small octave F# dotted half note tied to next two bars and to the F# half note and 8th note (followed by an 8th rest) in Bar 4. The celli play p < (crescendo) small octave F# dotted half note as well in Bar 1 up to (Bar 2) B half note mp >. In Bar 3, they play p a bracketed “4” rising quadruplet quarter notes small octave register D-E-F#-G# played legato and crescendo to (Bar 4) the F# dotted half note mf legato down to (Bar 5) C# half note > pp and tied to 8th note (followed by an 8th rest). In Bar 6, they play pp crescendo on ascending “5” quintuplet quarter notes starting Great octave register G#-A-B-C#-D# to (Bar 7) C# dotted half note mf down to (Bar 8) the G# half note tied to 8th (with an 8th rest). Finally, in Bar 9, they play p < mf > on rising normal value 8th notes Great octave C#-D#-E-G#-A# back down to F#.

In Bar 10 in 2/4 time (at the :14 point on the cd track #8 or the start of chapter 15 on the dvd), we come to the cut of the approach of Spock's shuttle. Once again you hear the rather emotionless Spock theme first heard in cue # 3 ("Total Logic") when Spock was about to undergo the ritual of *Kolinahr*. We hear the piccolo and electric piano playing p the written Line 2 E half note (but played an octave higher with the *ottava* 8va line above the notes) tied to (Bar 11 in 3/4 time) the dotted half note to (Bar 12 in 2/4 time again) the C# half note. All three notes are played legato. The bassoon and lower end of the electric piano play this pattern in the Great octave register. The cimbalom plays this pattern on both the small and Line 2 registers. The rub rod plays with the piccolo register. I'll discuss the tremolos of the strings later.

However, what is most prominent is the "fascinating" (as Mr. Spock might term it) three-bar pattern of busy movement 16th notes (as the shuttle maneuvers to dock) that rise then fall. Goldsmith adds a nice touch to this movement by changing instrument timbre in the pattern. Instead of, say, just the predictable flutes playing the complete ascending-descending passages as he did in "Floating Office" and "Klingon Battle" (in a sense, "Been There—Done That!"), Goldsmith extends the line and has the bass clarinet playing the lowest figure followed by the clarinets, and then the flutes take over the higher notes (generally in the middle bar of the three-bar pattern).

So we find the bass clarinet playing pp on rising 16th notes small octave C-Db-E-A figure (all 4 notes connected by two crossbeams) to stand alone middle C 8th note (followed by a rest). The clarinets "carry the torch" on that middle C playing 16th notes C-Dd-E-A to (Bar 11 in 3/4 time) stand alone Line 2 C 8th (followed by rests in that bar). Flutes then take over on that Line 2 C note with rising 16ths C-Db-E-A to next figure of Line 3 C-Db then descending C-A to stand alone E 8th (followed by a rest). The clarinets take over on that Line 2 E with descending 16ths E-Db-C-A to (Bar 12 in 2/4 time) F-E-Db-C to stand alone small octave A 8th (followed by a rest) in which point the bass clarinet plays the last figure of descending 16th notes small octave A-F-E-Db (so quarter rest in Bar 12 for the bass clarinet and then that final descending figure).

In Bar 12, the harps also play the descending 16th notes pp. Harp I plays Line 1 F-E-Db-C to stand alone small octave register A quarter note. After a quarter rest, harp II takes over on that small octave A-F-E-Db 16ths to (Bar 13) the C quarter note. "Sords" (muted) violins I are bowed trem pp starting on Line 1 E/A/C#/E (A maj) half note chord crescendo mp to (Bar 11) F/A/C/E (F maj 7) dotted half note chord to (Bar 12) F/A/C#/F half note chord. Muted violins II are fingered tremolo. They play between E/A/C#/E half notes to E/A/C#/E half notes, but interchanged between violins II top line and bottom line. So the top staff would play A/E (e'') to E (e'')/C# half notes fingered trem, while the bottom line would play E (e'')/C# to A/E (e''). The violas play small octave C quarter tied to 8th notes (followed by an 8th rest). Repeat in Bar 12. The VC/CB are pizz on E 8th notes (repeat in Bar 12).

Bars 13-14 = Bars 10-11 for that 16th note figure pattern for the woodwinds. In Bar 15 (in 2/4 time) the clarinets continue the descent with F-Eb-Db-C to stand-alone A 8th while the bass clarinet takes over on A-F-Eb-F. Harp I plays F-Eb-Db-C to small octave A quarter note, while harp II takes over on A-F-D#-F to (Bar 16) the E quarter note (note that the harp plays D# enharmonically to the bass clarinet's Eb).

In Bar 16, the bass clarinets starts the upward passage of 16th notes E-A-G#-A to stand alone middle C 8th, while the clarinets play middle C-E-G#-C (c'') to (Bar 17)

stand alone C# 8th. In Bar 17 in ¾ time, the flutes play C#-E#-F#-A to next figure of C-C#-C-A to stand alone G# 8th, while the clarinets take over on descending G#-E#-C#-A, etc.

Skipping to Bar 35 (:42 point on the cd, or the :28 point on Chapter 15 on the dvd), 2 flutes and 2 oboes are prominent playing high-pitched 16th note repeat figures. Flutes play Line 3 (written Line 2 with *ottava* above) E/Ab 16th 4 X down to next figure of C/G 16th dyads played 4X. Repeat next bar. Put differently, flute I plays Ab-Ab-Ab-Ab down to G-G-G-G (repeated next bar) while flute II plays E-E-E-E down to C-C-C-C (repeated next bar). The oboes reiterate this pattern in Line 2 (written Line 1) with C/G 4X to E/G (repeated next bar), or oboe I plays G-G-G-G to G-G-G-G, while oboe II plays C-C-C-C up to E-E-E-E. In Bar 37, flute I plays Fb-Fb-Fb-Fb to Eb-Eb-Eb-Eb, while flute II plays C-C-C-C down to Ab-Ab-Ab-Ab. Oboe I plays Eb-Eb-Eb-Eb 16th note figures twice while oboe II plays Ab-Ab-Ab-Ab up to Line 2 C-C-C-C.

The celeste in Bar 35 plays arpeggiandos starting on Line 2 (written Line 1 but 8 va above the notes) C/G/E/Ab quarter notes to E/G/C/G. Repeat next bar. In Bar 37, the celeste plays Ab/Eb/C/Fb to C/Eb/Ab/Eb quarter note arpeggiandos (or is *arpeggiandi* ?). :)

The large sizzle cymbal is trem on the triangle shaped half note on the upper G space above the top 5th line (treble clef analogy) with the stem pointing downward and with three northeast slanted small bars intersecting the stem. This is played ppp for several bars. The Tam tam is sounded as well. The violins are pp “sul pont” bowed trem starting on Line 2 (written Line 1 but *ottava* above) quarter notes C/G/E/A (a’’) to E/G/C/G. Repeat in Bar 36. In Bar 37 they play (see Celeste line).

Two pianos play contrary motion 32nd note arpeggios. So piano I plays descending 32nd notes starting on Line 3 (written Line 2 but, you guessed it, *ottava* above) Ab. So we find descending 32nd notes Ab-G-E-C-Ab-G-E-C (c’’) to next figure (connected by three crossbeams) of ascending B-C-E-G-B-C-E-G (C maj 7). Repeat next bar. Piano II plays contrary motion starting Line 2 E (written Line 1) of largely ascending 32nd notes E-G-E-Ab-C-E-G-Ab to descending figure notes G-E-C-B-G-E-C-B. In Bar 36, it now plays the completely ascending notes C-E-G-Ab-C-E-G-Ab to descending G-E-C-B-G-E-C-B. In Bar 37, piano I plays descending 32nd notes Fb-Eb-C-Ab-Fb-Eb-C-An to ascending notes G-Ab-C-Eb-G-Ab-C-Eb. Piano II plays ascending notes C-Eb-C-Eb-Ab-C-Eb-Fb to descending Eb-C-Ab-G-Eb-C-Ab-G (I believe the A is still A-flat in this figure).

Skipping to Bar 43 (:50 point on cd), now the celli II join the bass clarinet, the violas II join the clarinets, and the violins II join the flutes with the ascending to descending 16th note figures. So the VC/bass clarinet plays rising 16th notes B-C-Eb-Ab to stand alone B 8th, while the vias and clarinets play B-D-Eb-Ab to stand alone B 8th in Bar 44. There the flutes and violins play B-C-Eb-Ab to next figure (partially descending_ of B-C-B-Ab to Eb-C-B-Ab to (Bar 45) stand alone Fb while the vias * clarinets play Fb-Eb-C-B to stand alone Ab 8th, and the bass clarinet & celli play the final descent figure notes Ab-Fb-Eb-C.

Back in Bar 43, violins I are divisi playing Lines 2 & 3 Eb half notes to (Bar 44 in ¾ time) Eb dotted half notes to (Bar 45 in 2/4 time) the C half notes. Viols I play Line 1 Eb to C in the pattern given. Celli I play Great and small octave Eb to C as given, while CB play Contra octave notes.

When Spock entered the Enterprise (I wonder if he ever exited the Exitprise?) at the 1:21 point on the cd (I forgot to mark the bar number) or the :58 point on the dvd, we hear the harps and pianos playing arpeggiando half notes. First the vibes sound in 4/4 time the Line 2 Eb/G/Bb (E major triad) half note chord to C/E/G (C maj) to (next bar in ¾ time) the B/D#/F# (B maj) dotted half notes let ring (curve line extending outward). Then, in the next bar, the flutes play mf on Eb/G/Bb to C/E/G 8th note triads (crossbeam connected) to stand alone B/D#/F# 8th note triad (all played legato), and followed by an 8th and quarter rest. In the next bar, after an 8th rest, the clarinets now play mf that exact note pattern. After two quarter rest, the bassoons play that pattern of small octave Eb to C maj 8th triads mf decrescendo to (next bar) B/D#/F# 8th note triad.

Back to the first bar mentioned in 4/4 time, the harps and pianos are arpeggiando on Eb/G/Bb/Eb (bass clef) and Bb/Eb/G (g'')/Bb on the treble upper staff on half notes. Then G/C/E/G G/C/E/G (g'') half notes to (next bar in ¾ time) B/D#/F#/B F#/B/D#/F# dotted half notes arpeggiando tied to next two bars. The celli play the Great octave Ab 8th (followed by rests that bar and next. As the flutes play the 8th note triads, the celli pluck pizz on D# up to B quarter notes. In the next bar, after an 8th rest, D# to G 8ths (followed by an 8th rest) back down to D# quarter up to (next bar) the B 8th. Etc.

In Bar 85 (1:39 point on the cd, or 1:27 point on the dvd chapter 15), I believe the CS-80 “(reverb)” plays solo as Spock enters the command deck. In ¾ time, we hear the synth playing Line 2 F/A/C (F maj) down to D/F/A (D min) 8th note triads to Db/F/Ab (Db maj) half note triad. In Bar 86, it plays the same pattern but an octave lower. In Bar 87, the strings warmly (from the part of the smiling crew) play richly low (small octave) A half note to triplet “3” 8th notes middle C down to A up to divisi C/G to (Bar 88) A/D half notes tied to 8ths. The other strings play the C/G/E (C maj) dotted half notes to (Bar 88) C/A/E.

End of cue.

(15) “TV Theme” Scene 152. This Courage-adapted cue is located at the start of Chapter 16 on the dvd. This is the “Captain’s Log” scene. No data on this except that the theme is extended a bit as in the original tv series Main Title.

(16) “Warp Point Nine” Scene 155. This is another Fred Steiner-adapted cue located at the 1:10 point on the dvd Chapter 16. Bright and brilliant brassy sound as the Enterprise finally gets its nacelles into warp high gear! According to Cameron’s paper, the first 25 bars of the cue were edited out, so apparently there was build-up music just before the Enterprise made its warp entry.

(17) “Meet V-ger” Reel 7 pt 1. Once again, we have another Fred Steiner cue located at the :05 point of Chapter 17 on the dvd when the red “Alert” klaxon is seen and heard as the ship approaches the V-ger cloud. This is the longest (nearly 3 minutes) and best of the Steiner-adapted cues. According to Cameron’s paper, you hear the organ pedal on low E (along with the Beam) at the opening scene of the V’ger cloud. At the 1:33 point (when Decker reminds Kirk it’s his duty to point out alternatives), the flutes play (in 4/4 time) Line 2 Db/Ab/C (c'') half notes to E/A/C (A min) half notes tied to triplet value quarter notes next bar, part of triplet notes E/A/C to D#/G#/B to A/A/C to E/A/C half notes tied next bar. Muted trumpets softly play the same pattern. Etc etc.

{I Can Stop His Pain”} This is not an “official” cue that is located on the dvd at the :18 point of Chapter 18 when Chappel attempts to treat Chekov’s burnt hand. Ilia interjects and says, “I can stop his pain” with her empathic healing ability. Apparently Matessino had inserted a fragment of an unused “wingwalk” cue (walk to Voyager) for this pain-relief segment. This is explained briefly on page 46 of Jeff Bond’s “DVD Refit” article for *Film Score Monthly* Vol 6, Number 9 (Lord of the Rings cover). I did not examine this unused Goldsmith cue, unfortunately.

(18) “The Cloud” R 8 pt 1. 6/8 time signature. 16 pp, 125 bars. Here is a much-revered cue, very Herrmannesque in a rather *Vertigo*-ish way. Hear track # 9 on the cd, and go to the start of Chapter 19 on the dvd. Unfortunately, the music suffered a bit of editing cuts in order to accommodate this “Director’s Edition” dvd. For instance, the dvd version cuts into the :38 point for four seconds. The Bar 25 section following (the two pianos’ slow ostinato) on the dvd is at :50, whereas in the uncut cd version, it arrives at the :54 point (perhaps a half second later). Although I like not having the annoying cuts to the crew’s startled faces so often in the original version of the movie, I’d prefer having the music uncut. Anyway, I wonder if Goldsmith consciously or unconsciously was paying a homage to Herrmann’s style here (perhaps his most sustained Herrmannesque cue).

Initially we hear in Bar 1 a strange wind like whooshing effect that one might construe as being purely an electronic effect. Actually it was created in large part by four horns (according to the sketch score—but six horns according to Cameron’s analysis). Goldsmith wrote the direction, “Reverse mouth pieces and blow air.” He also created this effect, as given further in his written directions: “Serge synth filtered white noise.” The Tam Tam also contributes with the direction, “Rub with superball.” These are played *p* (piano level) and notated in 6/8 time as the triangle note head that is dotted, placed on the G space on the top line of, say, the treble clef staff, and with a stem pointing down, as well as a wavy line slanting down to the southeast. This effect is repeated in Bars 3, 5, and 7.

The organ plays *pp* the Line 1 D/F/A (D min) dotted half note triad tied to dotted half notes next bar. It is marked as “8” or 8 feet stop (that sounds the written pitches as a piano would sound), but no tone-color indication (such as the *diapason* stop, the most organ-like). The VC/CB play respectively the small and Great octave register D dotted half notes tied to dotted quarter note & 8th notes next bar (followed by a quarter rest), then C# notes in Bars 3-4. Violins II are fingered trem between Line 2 D/A dotted quarter notes and the F dotted quarter note; whereas the lower “B” stands (say) play that Line 2 F to D/A. This is followed by a dotted quarter rest. Repeat next bar. The violas play the same divisi pattern but on Line 1 register notes, played *p > pp*.

The most characteristic pattern of course is the rising & falling 8th note ostinato (repeat) figures played *p < mp >* by two harps. The harps are placed on the sketch score below the top staff line (shared by the flutes and organ). They are on the bass clef line, and it is indicated “+ 8 va basso.” I did not have the full score to check, so this could mean either that EACH harp plays both the small and Great octave registers, or that one harp plays the small octave notes and the second harp plays the Great octave notes. I suspect the former if one wants a fuller sound, but I do not know for sure (again without

the orchestrated score to verify). Anyway, as written on the sketch score, we find the harps playing small octave rising 8th notes D-F-A (crossbeam connected figure) to next descending figure of middle C#-A-F (so D min to F augmented tonalities). Repeat next bar. In Bar 3, they play rising 8th notes C#-F-Bb to descending C#-Bb-F (repeated next bar).

Also quite noticeable are the flutter tonguing of the flutes (an indefinite or unmeasured tremolo of single notes creating an odd effect). The flutes here play it *mf* > on Line 2 D/F/A quarter notes in Bar 1 (followed by an 8th and dotted quarter rest). In Bar 2, they repeat the flutter trem (notated with the three slanted bars across the stem) but an octave lower (Line 1 D/F/A starting a whole tone above middle C). In Bar 3, they play the Bb/Db/F (Bb min) Line 2 register trem quarter notes (followed by rests), then largely Line 1 triad notes. Note that the harps were notated with the enharmonic C# note (instead of the Db).

After a quarter note rest in Bar 1, violins I play *p* on Line 2 G# dotted quarter note tied to dotted half note in Bar 2. After a quarter rest in Bar 3, they play the E dotted quarter note tied to E dotted half note in Bar 4. In Bar 4, violins II are fingered trem between dotted quarter notes Bb/F and Db (bottom staves between Db to Bb/F). The vlns play the same an octave lower.

Bars 5-8 = Bars 1-4. Exceptions include violins and VC/CB in Bars 7-8. After a quarter rest in Bar 7, the violins play the F dotted quarter note tied to dotted half note in Bar 8. The celli and basses play on the Bb dotted half notes tied to dotted quarter notes and 8th notes in Bar 8 (followed by an 8th rest).

In Bar 9 (start of page 2), the organ now sounds the F#/A/C# (F# min) dotted half note chord tied to next bar. The VC/CB play the F# dotted half notes tied to next bar (as given in the same pattern described earlier). The flutes are trem on Line 2 F#/A/C# quarter notes (followed by rests) to (Bar 10) octave lower F# min triad. The harps play rising 8th notes C#-F#-A to descending D-A-F (repeat next bar). After a quarter rest in Bar 9, violins I play Line 2 A dotted quarter note tied to dotted half note next bar. Vlns II are fingered trem between F#/C# to A dotted quarter notes (bottom stands on A to F#/C#). Vlns play these an octave lower.

In Bar 11, the flutes are flutter-tongued on G/Bb/D (G min), repeated an octave lower next bar. The organ plays the G/Bb/D dotted half notes tied to next bar. After a quarter rest, violins I play Line 3 C# dotted quarter note tied to dotted half note in Bar 12. The second violins play between G/D and Bb dotted quarter notes (and Bb to G/D). Violas are an octave lower on these patterns. The VC/CB play the G dotted half notes tied to dotted quarter & 8th notes next bar. Bars 13-16 = Bars 9-12 except that the violins in Bar 13, after a dotted quarter rest, play Line 3 A dotted quarter note tied to dotted half note in Bar 14 (F# in Bars 15-16). In Bar 15, the VC/CB play G dotted half notes to (Bar 16) Eb dotted half notes. Harps plays rising 8th notes B-E-Gb back down to rising Cb-Eb-Gb.

In Bar 16 (start of page 3) at the :36 point on both the cd & dvd, the music intensifies in volume and activity. The organ sounds the Fb/Ab/Db dotted half note chord. The harps play Fb-Ab-Db 8th notes to next figure of Line 1 Ab-Cb-Db. Violins II are fingered trem between dotted half notes Db/Fb and Eb, vlns on Ab/Db/Fb to Eb/Bb/Gb (Eb min). The VC/CB play Db dotted quarter notes to rising 16th notes Db-Eb-Fb-Gb-Ab-Bb. After a dotted quarter note rest, violins I play *pp* < on 16th notes Fb-

Eb-Fb-Gb-Fb-Gb. After a dotted quarter rest, the oboes and bassoons play pp < Db/Fb/Ab Db/Fb/Ab dotted quarter notes to (Bar 18) G/Ab/Eb/Ab dotted quarter notes (played also here by the organ) mf down to E/G/B/E/G. Repeat next bar. The serge plays the same whoosh effects here.

In Bar 18 also, violins I play descending to ascending bowed trem runs of 16th notes Ab-G-Eb-C-Ab-G down to ascending E-G-B-C-E-G. Repeat next bar. Violins II play this descending 16ths Eb-C-Ab-G-Eb-C (c') to ascending B-C-E-G-B-C. Violas are bowed trem on dotted quarter notes G/Ab/Eb/Ab to E/G/B/E/G (repeat next bar). The Tam Tam sounds with the superball, and the large slit drum with superball. In Bar 20, violins I play descending 16th notes bowed trem starting on Line 2 A-F-E-C-A-F to ascending E-G#-B#-C#-E-G# (repeated next bar). Vlns II play descending notes E-C-A-F-E-C to rising B#-C#-E-G#-B#-C# (repeated next bar). Etc.

In Bar 25 (start of page 4) at the :54 point on the cd or the :49 point on the dvd, two pianos now play the ostinato rising and falling 8th note figures mp < mf >. We find small octave (written but also played 8va basso) Db-Fb-Ab up to falling middle C-Ab-Fb (so Db min to Fb augmented?). Repeat next bar. After a dotted quarter rest, the violins in harmonics play pp on Line 4 (written Line 3 but *ottava* above the notes) C dotted quarter note tied to dotted half note next bar and tied to dotted quarter note and 8th note in Bar 27 (followed by an 8th rest). VC/CB play the Db dotted half notes tied to next bar. The Beam sounds "mallet on shell" an 8th note to (Bar 26) dotted quarter note duration.

In Bar 27, the pianos play C-E-A rising notes up to descending C-A-E (repeat next bar). The VC/CB play on the C dotted half notes tied to next bar. Bars 29-30 = 25-16. In Bar 31, the pianos play C#-E-A to descending C#-A-E (repeat next bar). Violins now play the C# Line 4 dotted half note tied to 8th note in Bar 32 (followed by rests). In Bar 33 (start of page 5) the pianos play C#-D-A to descending 8th notes C#-A-E repeated next two bars. The VC/CB play on E tied to next bar, and then F dotted half in Bar 35, then G in Bar 36. After a dotted quarter rest in Bar 33, the violins play the C# dotted quarter note tied to next bar and most of Bar 36. In Bar 34, the bassoons play the A/C#/E# dotted half notes tied to next two bars.

In Bar 37 (1: 19 point on the cd), the VC/CB2 tubas are prominent playing the Great octave register A dotted half note to (Bar 38) G# to A dotted quarter notes down to (Bar 39) D dotted half note tied to next bar (2 Pos join in on the D note). In Bar 41, they play again the A dotted half note to (Bar 42) G# to A dotted quarter notes to (Bar 43) Contra octave A# dotted half notes tied to most of next bar. Back in Bar 37, the Fags and 3 stopped horns play pp on A/C#/F# (F# min 1st inv) dotted half notes tied to next bar. Repeat next two bars but with 3 muted horns added to the musical brew. Pianos play C#-F#-A up to descending 8th notes C#-A-F# (repeated next bar). Then, in Bar 39, C#-F#-A up to descending D-A-F to (Bar 40) D-F#-A up to descending C#-A-F#. In Bar 39, the violins and violas play on Lines 1 & 2 & 3 C# dotted half notes p < mf to (Bar 40) D dotted half notes > pp.

In Bar 41, the Fags and 3 stopped horns play the C#/F#/A dotted half notes tied to next bar, then in Bar 43, D/F#/A# tied to next bar (with added 3 sordini horns). In Bar 41, the pianos repeat Bars 37-38, then D-F#-A# to C#-A#-F# in Bar 43 to (Bar 44) D-F#-A# up to descending D-C#-A#.

Skipping to Bar 57 (2:04 point on the cd), the violins/violas/organ play B/E/G/B/E/G (E min) dotted half note resonant, deep notes tied to quarter notes in Bar

58, then A/C#/E/A/C#/E (A maj) half note tonality to (Bar 59) that E min chord as given in dotted quarter notes to C#/E/A/C#/E/A dotted quarter notes tied to dotted quarter & 8th notes next bar. Back in Bar 57, the VC/CB/organ stop play the E dotted half note bass down to (Bar 58) C#. Repeat C# next bar and in Bar 60 (but organ off in Bar 60).

In Bar 60 in 9/8 time, 2 horns, bassoons and clarinets play the start of a rhythmic pattern of C# dotted quarter notes to C# quarter to C# 8th tied to 8th to C# quarter to next bar, etc. The large slit drum sounds here as well. Skipping to Bar 64 (2:23) 3 clarinets and 3 bassoons play legato quarter notes in 6/8 time of E/A/C (A min 2nd inv) to D#/G#/B (G# min 2nd inv) back to A min to (Bar 65) A min 2nd inversion dotted quarter notes to F#/A/D (D maj 1st inv) dotted quarter notes. 3 "sords" horns play C-B-C quarter notes to (Bar 65) C to D# dotted quarter notes.

In Bar 66 (2:28 on the cd), violins and viole play running 16th notes as more cloud effects flash. Violins play rising 16th notes starting on small octave G up to Line 1 D. So G-D-G-Bb-D-Eb to descending 16ths starting Line 2 D-B-G-F#-D-B to (Bar 67) Db-Bb-F-A-Bb-Gb to descending 16th starting on Line 2 F-E-D-A-F-E to next bar in 9/8 time. Violas play small octave G-Bb-G-Bb-G-Bb to Cb-Gb-Cb-Gb-Cb-Gb to (Bar 67) Bb-Gb-Bb-Gb-Bb-Gb to A-F-A-F-A-F. VC/CB play G to B dotted quarter notes to (Bar 67) Bb to D. 3 muted horns play I believe the D dotted half note to (Bar 67) F dotted half note. Etc.

In Bar 69 (2:34), as blinding lights within the V'ger cloud flash, the music also flashes weird effects. The flute/piccolo/piano/harp/xylophone/Serge synth play ostinato patterns at various beats in 2/2 time. They play Line 3 A# down to Line 2 A# 16ths to same Line 2 A# 8th note figures on the 1st beat, 2nd beat (rest on the 3rd beat), 4th beat, then on the 1st beat on Bar 70 (then rest for two beats) and then on the 4th beat, etc. The beam plays triangle note head overtone clusters, the water phone sounds and also the large slit drum. Violins play fingered trem on quarter notes D down to B, then E down to C# half notes, then D to B quarter notes again, etc. The organ plays on G#/C#/E/G#/C#/E (C# min) half notes to F/B/D/F/B/D (I believe) quarter notes, etc. The celli play harmonics on Line 2 A# 8th note followed by an 8th & two quarter rests) then A# 8th again (repeat next bar). Etc.

Skipping to Bar 92 in 3/2 time (3:28 point on the cd), as the V'ger vehicle becomes visible, 6 horns/3 Pos/2 tubas play an ominous deep-throated three-note figure of half notes starting Contra octave A/E/A/C (A min) to B/D#/G#/B (G# min) back to A min, played legato and mf < > . VC/CB are sul pont fingered trem on C to A half notes, then B to G# half notes, and back to C to A. The bass drum also sounds. Repeat this pattern next bar.

Skipping to the 4:01 point, the organ & pianos play in 9/8 time the ostinato triplets on E-G#-CE down to rising G-C-Eb down to rising E-G#-C# to next bar's descending E-C#-G# to rising G-C-Eb down to Line 1 rising E-G#-E (e''), all notes played legato. The horns/Pos/tubas team up again to play G#/C#/E (C# min) dotted quarter note triad to G/C/Eb (C min) back to C# min (repeat next bar). The VC/CB play C# to D# to C# dotted quarter notes to next bar's C#-D#-E. The Beam and I believe organ pedal plays as well (C# for organ pedal).

That's all the work I did on the cue, and it's about to conclude anyway!

(19) “V’ger Flyover” Reel 9 pt 1. 14 pp, 108 bars. Compact disc track # 10, and the start of Chapter 20 on the dvd. I did not have much time to work on this long cue.

In Bar 1 in $\frac{3}{4}$ time, the Beam sounds and I believe the pedal organ on Gb dotted half note. The tuba(s) also sound the Great octave Gb note. After a half rest, 4 trumpets/6 horns/4 trombones play $f < ff >$ the D/F#/A/C# (D maj 7) quarter note chord to (Bar 2 in 4/4 time) Bb/Db/F/Bb (Bb min) dotted quarter notes to A/C/E/A (A min) 8th note chord to Bb min 8th note chord down to D/A/D/F# 8th note chord (both chords crossbeam connected) to BB min to A min 8ths to (Bar 3 in $\frac{3}{4}$ time) Bb min dotted quarter note chord to Bb/Eb/G/Bb (Eb maj) dotted quarter note chord. The tubas and pedal play the Db half note to Bb quarter note in Bar 2 to (Bar 3) G dotted half note tied to next bar (organ off in Bar 4). Goldsmith labels on the bottom staff line “Big Bertha” and notates an 8th trem to (Bar 2) another unclear note, etc. Not sure what he was referring to!

In Bar 5 (:18), the Beam sounds and the organ pedal sounds C# dotted half note tied to next bar. After an 8th rest, the harps/piano/electric piano play Contra to Line 1 C# 8th notes tied to half notes and to dotted half notes next bar. After a quarter rest in Bar 5, 6 horns and 2 tubas start to play a steadily rising series of crescendo quarter notes (a mutated version of the Ilia theme; a portent of things to come perhaps??) Great octave C# to D# to (Bar 6) E to F# to G# to (Bar 7) A dotted half note *mf* tied to 8th note in Bar 8, then 8th notes G#-B-G#-B-G played legato, etc. The water phone starts to sound after an 8th rest in Bar 5. Then the rumble board plays as such in Bars 7 and 8.

Skipping to Bar 17 (:55) at the start of page 3, the violins and viole play 16th note bowed trem patterns. Violins play starting on small octave Ab-C-E-F- to divisi E/Ab to F (all notes connected by two crossbeams) to next figure of E/G-B-E-E/G-G/B-E/C (c’)-E/B to next figure of Ab-F-Ab to divisi F/C-A/E-F/E (e’’) to (Bar 18) descending notes Ab/Ab to C/F to E-C-Ab-F (f’), etc etc. Vlas play small octave F-Ab-C-Ab-C-Ab to B-G-B-G-B-G to F-Ab-C-Ab-C-Ab to (Bar 18) F-Ab-C-Ab-C-Ab, etc. Flutes/oboes/organ play quarter notes middle C/F/Ab/C/F/Ab (F min) to B/E/G/B/E/G (E min) back to F minor). Clarinets and Fags play somewhat similar arrangement of notes. Muted trumpets play C/F/Ab to B/E/G to C/F/Ab, repeated next bar.

Sorry. That’s all the material I had time for!

(20) “The Force Field” R 10 pt 1. 15 pp, 114 bars. This cue is located at the start of Chapter 22 on the dvd, and track # 11 on the cd. Scene: The Enterprise is grabbed by V’ger’s tractor beam (or force field) into it’s very strange interior (V’ger apparently likes to make an impression!).

The first 12 or 13 seconds of the cue (Bar 1) is purely a Beam fest. He sketch directs the Beam to play *ff* (*fortissimo*) and “metal ad lib solo.” In Bar 2 in $\frac{9}{8}$ time, the electric piano sounds softly *pp* the A/D/Eb/G dotted half notes tied to dotted quarter notes. The clarinet/bass clarinet/2 bassoons combined play these tones as well. The CB play the Great octave G dotted half note tied to dotted quarter note and tied to (Bar 3 in $\frac{6}{8}$ time) two dotted quarter notes). More clearly heard are the “9” configurations of 16th notes (three figures per bar in $\frac{9}{8}$ time) played by the viole and celli. They play respectively small & Great octave register initially rising 16th notes G-Bb-D-Eb-D-Bb-Bb-G-D. They continue to play this figuration (two figures per bar in $\frac{6}{8}$ time) for

several bars. The woodwinds mentioned and now the harp plays two G/D/Eb/G quarter note chords in Bar 3 to G/Bb/D/E to (Bar 4) G/B/Eb/G (played 3X).

In Bar 6, stopped horns begin to play forte a prominent passage for several bars. They play a variation of the Enterprise rhythmic pulse (after all, the dominant scene on the screen is the Enterprise being forced into the belly of the Beast). The horns play two G quarter notes to G down to Eb 16ths back up to G 8th figure (all three notes connected by a crossbeam, the 16ths having of course two crossbeams). In Bar 7 the pattern continues with the G 8th to G-Eb 16ths to G 8th figure, then next figure of G-Eb 16ths up to G-G 8ths figure to (Bar 8) G to F# dotted quarter notes to (Bar 9) Eb quarter note to D 8th (followed by an 8th rest). Then we find the D down to B 16ths up to D 8th figure to (Bar 10) two G quarter notes, etc.

Skipping to Bar 14 (:37), the alto flute/clarinet/bassoon/bass clarinet play mf the “9” 16th note figurations on rising to falling Ab-Cb-Eb-Fb-Eb-Cb-Ab-Cb-Eb Fb maj 7th tonality) played 2X per bar (in 6/8 time). The electric piano sounds Ab/Eb/Fb/Ab dotted half notes tied to next bar. The violas are now fingered trem between dotted half notes Ab to Cb. The celli (as I believe basses) now play the Enterprise rhythmic pattern of two Great octave register Ab quarter notes to Ab-Fb 16ths to Ab 8th figure to (bar 15) Ab 8th to Ab-Fb 16ths to Ab 8th figure, etc.

Skipping to Bar 27 (1:04), two pianos now play those figurations of Eb-Gb-Bb-D-Bb-Gb-Eb-Gb-Bb (Eb min maj 7th tonality). The violins play the Line 2 Eb/Gb/Bb/D dotted half note chord tied to next bar). The viole are fingered trem between dotted half notes B/D up to Eb (repeat next bar). So there’s a bit of dissonance with the B (not Bb) addition to the tonal mix. The celli play the B (natural) dotted half note tied to next bar, and the basses play Bb dotted quarter notes. The alto flute plays two figures (crossbeam connected) of 8th notes of D-Eb-D-Eb-D-Eb (if I have my clef right, otherwise less logically F/Gb alternations).

Skipping to Bar 42 (1:39), the “Cloud” ostinato is played in variation in 9/8 time by the flutes, clarinets, organ, and harp. We find rising crossbeam connected 8th notes D#-G-B (G aug) played twice to descending notes starting Line 2 (for flutes and Line 1 for clarinets) D#-B-G. Repeat these patterns next bar. In Bar 44, they play Eb-G-B (Eb aug) up to descending Eb-C-G (C min) down to rising figure notes D-G-C. Back in Bar 42, three horns again “reverse mouth pieces and blow air” and the Serge synth creates filtered white noise (effects also heard before when entering deeper in V’ger in the start of “The Cloud” cue). Violins and viole play D# quarter notes to E half notes (repeat in Bar 43), then D# half notes to D quarter notes in Bar 44 Viole play this Line 2, violins Lines 3 & 4. Celli play the pattern small octave register. The slit drum is played, and I believe the effect of the mallet on the piano.

Etc etc.

{Ilia Probe In Sonic Shower} This alternate music insertion is located in Chapter 23 at the :07 point. Once again, it is not an “official” cue but placed by Matessino in the Special Edition dvd (read page the end of page 46 and start of page 47 in the Jeff Bond article of the aforementioned Film Score Monthly issue). The male computer voice in the original movie was erased and the alternate Ilia music was inserted. It is a two-note figure that is also associated with V’ger (hear Bar 1 of the “V’ger Flyover” cue right after the Beam and tuba sound where the brass sound the D maj 7th

quarter note chord to next bar's Bb minor dotted quarter note chord). So now Ilia is a probe of V'ger, and the actress (whom Wise didn't really want!) acts more naturally (that is, mechanically). It is rather like Arnold S. playing the robotic Terminator part. I do not object to the placement of music here. It seems to "fit" well, much as music editors would insert "stock" music into scenes on old television shows such as the great CBS days in the mid-Fifties to late Sixties. Instead of Gene Feldman, we have Michael Matessino to thank for the changes in this dvd version—some good (as in this scene), some unsatisfying (as in the "Klingon Battle" and "The Cloud" cues). A very similar cue to the music heard in this insertion of the Ilia probe in the shower (question: why did the probe show up in the shower of all places?!) is the original (unused) next "official" cue, "Micro Exam," as I'll describe forthright.

(21) "Micro-Exam" Scene 257. The revised cue is 4pp, 32 bars in length. The original or first cue (unused) is 5 pp, 33 bars in length. Located in Chapter 23 starting at 2:51 (it is not on the "expanded" compact disc!).

Initially we hear in Bar 1 (in $\frac{3}{4}$ time) the Beam sounded, and the organ pedal sounds mf on the C# dotted half note tied to next bar. After a half and 8th rest, the bassoons and organ plays p crescendo on B/D/F# (B min) 8th note triad to (Bar 2) C#/E/G# dotted half notes (C# min) played mf (mezzo-forte) and tied to next bar (8th notes for Fags, but dotted half notes sustained next few bars for the organ). Muted violins I play pp harmonics on Line 3 F# 8th to (Bar 2) G# dotted half note tied to next bars. The waterphone also sounds in Bar 2 after a quarter rest. VC/CB and harp play the C# dotted half notes in Bar 3 tied to next bars. In Bar 3, the Beam only sounds (organ pedal out). Etc.

In the original (unused) version in 4/4 time, the Beam, cimbalom and vibes sound the C# whole notes on the *piano* dynamics sound level. After a quarter rest, muted violins I play pp harmonics on Line 3 (written Line 2 but *ottava* above the notes) A quarter note to B half note tied to (Bar 2 in $\frac{3}{4}$ time) the dotted half note tied to next several bars. The organ plays, after a quarter rest in Bar 1, Line 2 C#/E/A quarter notes to E/G/B (E min) half notes tied to (Bar 2 in $\frac{3}{4}$ time) dotted half note tied to next bars. The organ is played both 8' and 16' in stops. In Bar 2, muted violas play mp on B/G to A#/F# back to B/G quarter note dyads (repeated next bar) to (Bar 4) B/G to A/E dotted quarter notes. The celli and 2 bassoons play E/E (e e') to F#/D# to E/E quarter notes (repeated next bar) to (Bar 4) E/E to E/C# dotted quarter notes. After a quarter rest in Bar 4, the organ pedal, celli and harp play the E half note tied to next bar. Etc etc.

(22) "Theme" Once again the Courage Star Trek television theme is played here as Kirk makes another log that V'ger is about 4 hours away from earth. This cue precedes the "Games" cue by Goldsmith. The Theme cue here is located at the start of Chapter 24 on the dvd.

(23) "Games" (revised) Scene 268. 11 pp, 84 bars. Located on track # 12 on the cd, and starting at 1:22 in Chapter 24 on the dvd. Scene: Decker in the recreation room with the Ilia probe attempts to use audio-visual association to squeeze out some of the real Ilia out of the robotic probe in the form of Ilia by placing his hand on a computer game layout on a table. The Ilia probe follows suit and almost immediately "it" changes

to “her” very briefly, a welling up of Ilia memories that is musically depicted in the upswelling of warm strings playing rising 32nd note figures in Bar 5.

In Bar 1 in 4/4 time, the flutes are legato trem (notated like the fingered trem of the strings) *sempre pp* between Line 1 Gb/Bb whole notes and F/A whole notes. The celeste plays four triplet 8th note figures of Bb/Eb to A back to Bb/Eb to next figure of A up to Bb/Eb down to G again (repeat these figures again in the same bar). This is repeated as three such figures in Bar 2 (in ¾ time), etc. The electric piano plays triplets as Gb/Ab to F to Gb/Ab, then next figure of F to Gb/Ab to F (repeat these figures same bar), etc. Muted celli are bowed trem *sempre pp* on Gb/Ab/Bb/Eb whole notes. In Bar 2, the harps play Gb/Ab/Bb/Eb dotted half notes tied to next bar. In Bar 4, the flutes are legato trem between dotted half note G/B to F/C#. The harps and celli play on G/A/B/E dotted half notes. The celeste plays triplets on B/E to C# to B/E, then C# to B/E to CE to third figure of (see first).

In Bar 5, as the Ilia probe straightens up and refers to Decker as “Will,” violins I begin the up rush of feelings and fond memories with rising 32nd notes middle C#-D#-E-F#-G-A-B-C# (all notes connected by three crossbeams) down slightly to the next figure (now joined by violins II an octave lower in the small octave register) notes G-A-B-C#-D#-E-F#-G to next figure (now joined by the viole small octave) of 32nd notes D#-E-F#-G-A-B-C#-D#. On that third beat (in ¾ time), a “brass wind chime” sounds an “x” quarter note gliss downwards, and harp II is gliss from small octave register D# up to next bar.

In Bar 6, a reference is made to “song bells” played with “very soft mallets.” The violins are now fingered tremolo between dotted half notes B/F (f’’) to D “subito *pp*.” Viole are fingered trem between Line 2 D/A to F. Combined we have the B half diminished 7th tonality (B/D/F/A). Herrmann loved to use the half-dim 7th tonalities in his scores, incidentally. Very evocative, suggestive of hidden dimensions—just as the hidden human memories of Ilia surface very briefly in this scene (and in a later one as she dons a head piece).

After a quarter rest, the oboe, alto flute (alto flute flutter-tongued trem?—unsure on the sketch score) play *espr* the A to B quarter notes to (Bar 7) C#-D-E quarter notes to (Bar 8) F dotted half note to (Bar 9) E quarter note (all these notes up to this point are played under the phrase/curve line). Then they play C# up to E quarter notes to (Bar 10) F dotted half note to next bar’s E quarter note, etc. The CS-80 also plays the melody of Line 1 A quarter to F/B quarter note dyad to (Bar 7) E/A/C# (A maj 2nd inv) quarter note triad to F/A/D (D maj 1st inv) to A/C#/E (A maj root position triad) to (Bar 8) A/C/F (f’) or F maj 1st inversion dotted half note chord back to (Bar 9) A/C#/E quarter note triad down. Then the start of the next short phrase of E/A/C# up to A/C#/E quarter note triads to (Bar 10) A/C/F dotted half note triad, etc.

In Bar 7, the vibes sound Line 1 & Line 2 C# dotted half notes to (Bar 8) F/C/F down to (Bar 9) A/C#/E (e’) dotted half notes, etc. In Bar 7, violins I are fingered trem on three quarter note figures of A/E down to E/C#, then F/D up to A/F (f’), then back to the first trem figure. In Bar 8, they are fingered trem dotted half notes A/F (f’’) down to F (f’)/C (c’’) to (Bar 9) A/E down to E/C#, etc. Violins II are fingered trem starting Line 2 E/C# to A (a’) quarter notes to next quarter note trem in Bar 7 of F to D/A to E/C# to A again. In Bar 8, they are trem dotted half notes F/A to A to (Bar 9) E/C# to A, etc. Soon the Beam sounds as V’ger reinstates itself in the Ilia probe.

Skipping to Bar 41 (1:38), we come to the scene where Spock looks around and sneaks up on a poor ensign on duty. He gives him a Spock nerve pinch in order to get (unauthorized) a thruster space suit. He plans to say “hello” to V’ger more directly than with the Ilia probe. The flutes, cimbalom, Arp 2600, harp, xylophone and electric piano are combined to create an interesting percussive effect. Written “shade faster” on the sketch score at this point, the flutes play p flutter-tongued trem on Bb/Db/F (f’’) 8th note triad (Bb min), followed by an 8th and quarter rest (then repeat the pattern same bar). The cimbalom plays the bb/F 8th notes with soft hammers (followed by an 8th rest) to A/E 8th (followed by an 8th rest). Repeat this pattern same bar. The Arp 2600 (I believe, with the “echo” direction) plays the high Bb/F (f’’) 8th note dyad (followed by an 8th rest) with the harp & xyl plays A/E (e’’) 8ths (followed by an 8th rest), and so on. Another harp and electric piano play the Bb/Db F (f’’) Bb/Db/F (f’’) half note chord to (next bar in 4/4 time). Skipping to Bar 48 (1:58), we hear the “sul pont” violins II playing rising and falling “6” 16th note figures of E-G-A A-E-E(e’’) to descending F-E-Bb Bb-F-E (e’). to next bar’s figures.

Etc etc.

(24) “Spock Walk” Scene 273. 28 pp, 218 bars. Track # 13 on the cd, and the start of Chapter 25 on the dvd. However, there are significant differences between the two start points that should be explained. On the cd, the music starts at the 1:16 or 1:47 point (Bar 35) of the actual cue that corresponds on the dvd at the 1:31 point. This is immediately after Kirk tells Chekov to keep track of Spock outside of the V’ger orifice. You can hear most of the cue on the dvd right at the start of Chapter 25 where you see Spock outside of the Enterprise . He is floating passively and states, “Computer, commence recording...” The predominant musical pattern heard are the low muted strings playing “6” sextuplet figures bowed trem. We find middle C-Db-C-Db-C-Db figure played twice, then the next figure of C-Db-Eb-Fb-Gb-G- to next figure of Ab-Bb-Cb-Db-C (c’)-Bb, and so forth.

An alteration occurs on the dvd as a deleted scene. Right after Kirk tells Chekov to keep a fix on Spock, in the original motion picture you had about a 20 second scene (with music) when the thruster computer (woman’s voice) warns Spock after he pushes the Armed red button to the far left of the board. In the dvd, this explanatory set-up scene given by the computer was deleted. So the prior scene of Kirk telling Chekov ended at about 1:26, and the deleted scene was 20 seconds, so you have 1:46 approximately—the very point in Bar 35 that you hear on the cd (at its start point for the cue). I believe that there may’ve been an additional slight edit on the dvd just before the thruster fires.

In Bar 35 (again the start of the cd track), you hear the water crotales (pitched cymbals) playing forte on descending to ascending fast notes (presumably 32nd or even 64th notes or simply an approximation for convenience’s sake in an ad lib performance) starting Line 2 F-Db-C-A-C-E to F, then a wavy line suggesting ad lib. In Bar 36, the water phone sounds p (triangle head notation). The violas are “senza sords harmonics pizz in free rhythms” (I believe that is what the small writing stated) notated as a diamond head with wavy line horizontally extended out for bars. After a quarter rest, violins are “con sord rapid chromatics” played pp and with the *ottava* above the dotted diamond head with the wavy line extending out to next bars (mf in the next bar). The serge synth also plays the dotted diamond head, etc. In Bar 38, the harps and pianos play

p on triangle head “low clusters.” The VC/CB are “sul pont senza sords” playing fingered tremolos between Great and Contra octave register D# to E whole notes (written Great and small octave but 8 basso underneath). Large Angklungs also sound.

In Bar 41 (:28 on the cd) the music dramatically fires up as the thruster suit fires up and pushes Spock towards the V’ger orifice. The organ sounds the Ab/Eb/G notes tied to next bar. The violins play a furiously paced rising and falling “Cloud” variation with doubled up notation (now 16th notes instead of 8th notes). Senza sords, the violins play ascending 16th notes Ab-Bb-Cb-Db-Eb-F (f ‘’) to descending Gb-F-Eb-Db-Cb-Bb (repeated next bar, etc). Violins II play this pattern as octave lower. Viole play largely Line 1 register. The piano is col violins. Harps are gliss. Trumpets play Eb/G/Ab/Eb/G 8th note triads, celli are bowed trem, etc etc.

Skipping to Bar 75 (2:20 on the dvd, :58 on the cd), the music “slows” down in notation in 6/8 time as the original “Cloud” pattern returns in rising and falling 8th notes—but still the tempo itself is faster than in “The Cloud” cue. You hear the Serge synth on Line 2 dotted half notes D/F/A (D min) playing a gliss down to next bar. Two harps play mf < f > the rising 8th notes D-F-A to descending C#-A-F (repeated next bar). After a dotted quarter rest, violins I play the G# dotted quarter note tied to (Bar 76) the dotted half note. Violins II are fingered trem between D/A to F dotted quarter notes and also F down to D/A (followed by a dotted quarter rest). In Bar 76, they play this an octave lower (taking over the flutter-tongued D/F/A notes in “The Cloud” cue initially. Viole are fingered trem also on the same notes and pattern but an octave lower starting on Line 1 register. VC/CB play the D dotted half notes tied to most of next bar. The water chimes are struck with soft mallets. The piano & organ also sound (on D).

In Bar 77, the Serge plays the Bb/Db/F (Bb min) gliss down to next bar. The harps continue the Cloud ostinato on rising 8th notes C#-F-Bb to descending C#-Bb-F (repeated next bar). After a dotted quarter rest, violins I play the Line 2 E dotted quarter note tied to dotted half note next bar, etc. In Bars 79-82, the Serge & harps repeat Bars 75-78, etc.

Skipping to Bar 177 (3:02 on the cd) as Spock mind melds with V’ger, the harps/piano/xylophone play Eb/Bb/D/Bb/D quarter note chords twice to F#/B/D/F#/B/D twice (repeated next bar). The oboes and flutes play four rinforzando E/Bb/D 8th note triads to F#/B/D (B min) triads played 4X (repeated next bar). Violins I are also prominent playing descending to ascending 16th note running/movement figures F > mf <. So we see (starting on Line 3 D) descending D-C#-B-A# to next figure (connected by two crossbeams) of G#-F#-E#-D# to rising figure 16ths D-E-F#-G to A-B-C#-D# to (Bar 178) descending notes D-C#-B-A# to G#-G-F-Eb to ascending notes D-E-F#-G to A-B-C#-D#. Repeat next two bars. Violins II play Eb/Bb/D rinforzando half notes to F#/B/D (repeated in Bar 178) to (Bar 179) the same running figures as violins I—but contrary motion. So Line 2 D-Eb-F-Gb to Ab-Bb-Cb-Db to descending D-C#-B-A# to F#-E-Eb-D.

There is reference on the bottom line of “Devil Chasers” playing ostinato rhythmic figures of “x” 8th note (followed by an 8th rest) to another “x” note head 8th (stems connected by a crossbeam). This is played 4X per bar. What “Devil Chasers” are, I do not know! But if this percussive instrument exists, I am sure Goldsmith would use it in this score!

Later the awaiting Kirk soon grabs the unconscious body of Spock that V'ger spat out! The cello (in $\frac{3}{4}$ time) play the small octave Db 8th (followed by an 8th rest) to Db 8th again (with another 8th rest) to two Db 8ths to (next bar) triplet value 16ths Db-Db-C-C-Db-Db played 3X that bar. It was notated as triplet 8th notes but with the small horizontal bar across each stem signifying 16th notes. At the end of this bar the flutes and violins play Line 2 A/C#/E (A maj) quarter notes bowed trem (or probably they are two slanted bars across the stems signifying four 16th notes up to (next bar) Db/F/Ab 8th chord (followed by rests). Later the VC play the 16th note triplet patterns as D-Db-C-C-Db-Db to Db-Db-Eb-Eb-Db-Db to D-D-Eb-Eb-F-F to (next bar) E 8th (with 8th rest) to E 8th (with rest) to two E 8ths, etc. The flutes and violins play G/B/D quarter note trem (or 16ths—the writing was unclear) to next bar's E/G#/B 8ths.

As Kirk actually captures the floating Spock, the Enterprise theme is reinstated, played by the “sord” solo trumpet (A dotted half note tied to A quarter next bar to D-F# quarter notes down to next bar's E dotted half note, etc etc. The viola and violins play the D/F#/A D/F#/A (D maj) dotted half note chord tied to next bar, while the VC/CB play the Enterprise rhythmic pattern of two F# quarter notes to two F# 8ths to next bar's F# quarter to two F# 8ths to F# quarter, etc.

(25) “V'ger Signals” This cue is located at the start of Chapter 27 on the dvd. I do not have information on this minor cue because it is not in the Goldsmith file that I am aware of. I believe it is basically a re-track job from the prior cue (music editing here).

(26) “System Inoperative” This cue starts at the 1:29 point of Chapter 27 on the dvd. Once again, this cue was not in the Goldsmith file (unless I somehow missed it). So it is presumably a Steiner-adapted cue. The scene correlates to Ilia telling the crew V'ger is sending out energy pulses in order to soon destroy all “carbon units” on the face of the earth. Planetary defenses are “inoperative.”

(27) “Hidden Information” This cue is located at the 6:02 point of Chapter 27 on the dvd. Once again, this cue apparently was not in the Goldsmith files (unless I somehow missed it), so it is presumably a Steiner-adapted cue. V'ger tractor beams the Enterprise to the core of the massive vessel so that Kirk can disclose the hidden information of why the ‘creator’ is not responding to V'ger.

According to Jeff Bond's article, Matessino reused the “Hidden Information” cue during the new effects shots as the Enterprise travels to the V'ger oasis/island (but another take).

(28) “Inner Workings” Scene 367. 15pp, 120 bars(original cue). The revised cue is 13 pp, 99 bars. These cues are indeed in the Goldsmith folder, but unfortunately I did not have time to work on it! Sorry.

(29) “V’ger Speaks” Reel 17 pt 1. This is definitely a Fred Steiner-adapted cue. It is located at the 4:34 point of Chapter 29 on the dvd. It is also on the cd on track # 15.

(30) “The Meld” [Note: On the sketch score, it is labeled by Goldsmith as “Body Meld”] Reel 16 part 3. The original cue is 8pp, 64 bars in length. The revised cue is 12 pp, 96 bars. It is located at the 1:48 point of Chapter 30 on the dvd, and track # 16 on the cd.

In Bar 1 (in 4/4 time), the beam sounds as well as the Tam Tam and harps. The basses play the Great octave A dotted half note to a “12” figure of 32nd notes E-F#-E F#-E-F# E-F#-E F#-E-F# to (Bar 2 in ¾ time) the A half note down to E quarter note to (Bar 3) A half note to the same “12” figure to (Bar 4) Eb half note to F quarter note, etc. At the end of Bar 1, the bass clarinet is legato trem between quarter notes C to D# to (Bar 2) the F dotted quarter note.

In Bar 2, the Pos play mp < mf > the small octave register C#/E/A (A maj 1st inversion) quarter note triad to E/G/B (E min) half note triad tied to 8th notes next bar, then back to A min 8ths to E min half note triad. Here the power of V’ger starts the transformation of Captain Decker in his transformation into a higher state of being ness with V’ger (with the Ilia probe as the focus). At the end of Bar 3, the flutes and bassoons play mp the G/B/E 8th note triad to (Bar 4) the G/C/Eb (C min) to F#/B/D (B min) 8th chord figure (crossbeam connected) played twice, then Eb/G/C to C/F/A (F maj) 8th note figure. Etc.

Skipping to Bar 11 (I believe since I did not mark all bars) at the :38 point on the cd, the violins play a warmed-up version of the V’ger theme(s) because of the transformation progressing. So we find Line 2 G half note to triplet quarter notes F-F-A to (Bar 12) Line 3 D dotted half note tied to 8th note next bar to A 8th (both 8th crossbeam connected) to B-A 8th figure to Ab down to F 8ths figure to (Bar 14) G half note to F-G-A triplet 8ths to (Bar 15) D dotted quarter to E 8th to F quarter, etc. The horns and I believe clarinets play in Bar 11 the B/D/G (G maj 1st inv) quarter note chord to D/F/A (D min) half note chord tied to 8th notes next bar back to B/D/G 8ths to D/F A half notes, etc.

In I believe Bar 17 at the :57 point, the strings swell together in 8th note figures for two bars of Line 3 Eb-Db to Cb-Bb to G-Ab (played legato) up to (Bar 18) F-Eb to Db-Cb to Gab played under the legato phrase/curve line up to (Bar 19) Ab/G to triplet 8ths Ab-Gb-Ab down to Eb-Cb-G-Ab 16ths to (Bar 20) Cb to Db quarter notes to triplet 8th notes Bb-G-Ab. In Bar 21 in 2/4 time (1:12) the strings play a heartfelt variation of a V’ger theme with triplet 8th chords B/E/G (E min) down to A#/D#/F# (D# min) back to B/E/G 8ths figure (repeated again same bar) to (Bar 22) B/E/G to A/C#/E (A maj) quarter note chords to (Bar 23) B/E/G to C#/E/A (A maj 1st inv).

That is about as far as I had time for!

(31) “A Good Start” This cue was not in the Goldsmith folder, so once again I believe it is a Steiner-adapted cue. It is located on track # 17 on the cd, and the 5:02 point on the dvd as McCoy smiles that it’s been a long time since he delivered a baby and he hopes he got this one off to “a good start.”

(32) "End Titles" Reel 16/6. Once again, this appears to be a Steiner-adapted cue. It is not in the Goldsmith folder.

Completed 12:30 pm Sunday, February 24, 2002 PST

Copyright Bill Wrobel

Next Rundown will still *not* be Bernstein's "Big Jake" [but upcoming]. Instead I plan to do Miklos Rozsa's 1979 "timeless" score for "Time After Time."

#####