

## SUPERGIRL “End Title”

Music by  
Jerry Goldsmith

-Supergirl (1984) \*\* [music \*\*\*\*]

[http://www.amazon.com/Supergirl-Limited-Helen-Slater/dp/6305842027/ref=sr\\_1\\_2?s=dvd&ie=UTF8&qid=1293764295&sr=1-2](http://www.amazon.com/Supergirl-Limited-Helen-Slater/dp/6305842027/ref=sr_1_2?s=dvd&ie=UTF8&qid=1293764295&sr=1-2)

[NOTE: This document was cut & pasted here from my very long DVD Collection analyses]

While the movie itself is a bit of super-stretched nonsensical entertainment, the music itself by Jerry Goldsmith deserved super-sized praise! I'll later delineate some of the End Title cue. I am very happy Goldsmith had a chance to enter the Superman universe in terms of providing a score to compare with Williams' excellent *Superman* score. Imagine if there was an alternate score to *that* movie (Goldsmith composing it) instead of the inferior *Supergirl*. It would be one of those probable realities that I wish I could enter and experience. Of course we already have a five-star super score by Goldsmith from the esteemed *Star Trek* universe (*Star Trek:TMP*) and it is difficult to imagine Goldsmith coming up with an even better score for, say, *Superman*, but we will never know!

The movie itself is pretty laughable, campy, kiddy and silly—but it has a certain degree of oh-what-the-heck fun! You really have to suspend any sense of logic in this film. For instance, when Kara (Supergirl, played by cute Helen Slater) rides the inter-dimensional vehicle Zalthar (Peter O'Toole) created to enter the outer reality of Earth, she was wearing her rather floral, flowing outfit. But when she exited it thru the water, she magically was wearing the Supergirl red/yellow/blue uniform! Similarly at the 00:33:38 point she moves across three trees to magically change her hair and clothes instantly. The opening of the movie immediately after the Main Title shows us the inner-reality world of the Argonians. You focus in at the 00:03:14 and seem to encounter rather drug-induced passive residents of Argo (in the Director's expanded version but not in the shorter International version)! Eccentric Zaltar (O'Toole) is a breath of air, and so is refreshingly innocent Kara (Slater).

There are a few nice what I call “Freeze Frame” moments. One is at 00:18:36 (00:17:13 International version) when Supergirl flies over a range valley with a mountainous tower reflected by water. Overall, however, I was not taken by the cinematography. I prefer the set scenes in the movie, not the location shots. I am watching the Director's extended version, and many of the film's episodic chapters are way over-extended (such as the runaway monster tractor sequence. Earlier the petty scenes with the nasty Midvale college girls could've been easily deleted. I liked the Monster from the Id (sort of!) scene starting 1:15:00 (1:08:17 International version). There are a few nice Freeze Frame moments there.

As for the music, I really like the cue from 00:23:25 thru 00:24:41 (00:20:44 – 00:21:59 International version) as Supergirl flies to and thru the city (track # 7 “Chicago Lights” on the Silva cd). Also from 00:50:19 thru 00:51:20 (“The Map”) is especially interesting music (00:43:41 – 00:44:41 International version), one of my favorite Goldsmith cues in this movie. I wish I had these cues.

### “End Title”

I did, however, manage to study the “End Title” from Warner Bros. In 6/8-2/4 time, the instrumentation includes the traditional acoustic instruments of woodwinds, brass, percussion and strings, but also various electronic synthesizers such as the DX7, GS 1, OB 8, and Moog. The music starts on the Director’s Edition dvd at 2:12:21, and on the cd Track # 23 at 7:35.

In Bar 1, violins I start to play forte the repeated swirling run of descending to ascending 32<sup>nd</sup> note figures in 2/4 time. We find Line 3 C-Line 2 Bb-A-G-F-E-D-C (connected as a figure by three crossbeams) to ascending 32<sup>nd</sup> notes Line 1 Bb-Line 2 C-D-E-F-G-A-Bb (connected by three crossbeams). Repeat thru Bar 12. Violins II are fingered trem between Line 2 C dotted half note and Line 1 Bb/Line 2 D dotted half notes, repeated thru Bar 12. Violas play the 32<sup>nd</sup> note running figures as the violins I but in contrary motion. (ascending to descending). So we find Line 1 C-D-E-F-G-A-Bb-Line 2 C up to descending D-C-Bb-A-G-F-E-D (repeated thru Bar 12). Celli (top staff) play 8<sup>th</sup> notes Line 1 F/Line 2 C (notated as dotted half notes with a line thru the staff but actually playing these dyads as six 8<sup>th</sup> notes). So F/C-F/C/F/C (in effect tied by a crossbeam like the oboes and clarinets) to another such figure. Celli bottom staff play this on Line 1 G notes. CB are silent here. The harp (in 6/8 time) is gliss forte from I believe Line 3 C dotted quarter note gliss line down to small octave Bb dotted quarter note gliss line upward. Repeat thru Bar 12. The GS 1 synthesizer plays Line 1 C/F/G/A/Line 2 C dotted half notes tied to next bars. The chimes “ring” on Lines 1 & 2 C dotted half notes *rinforzando* marked (silent next bar). The vibe sounds Line 1 C dotted quarter note up to Bb/Line 2 D dotted quarter notes (repeated next bars). Oboes play *mf sempre staccato* 8<sup>th</sup> note figures on Lines 1 & 2 C to Line 1 F/G back to Lines 1 & 2 C 8ths (crossbeam connected) to F/G to C/C to F/G 8ths (repeat thru Bar 12). Clarinets II-III play this pattern on the same notes and register but transposed. So Lines 1 & 2 C [written D] 8ths to F/G [written G/A] 8ths back to C/C, and so forth. In Bar 3, the DX 7 (with a “32” setting enclosed in a little four-sided box) plays a sort of “whoosh” gliss effect from Line 4 C half note gliss line down to end of bar. I believe the *ped* is depressed. The same goes for the OB 8 synth (“85” setting).

In Bar 5 the three trumpets start to sound *ff* the *Supergirl* prelim herald figures. There may indeed be four trumpets with two trumpets pr staff but “I” plays only on the top staff initially. So we find Line 1 Bb-Bb-A [written Line 2 C-C-Line 1 B] 8<sup>th</sup> notes (crossbeam connected) to Bb dotted quarter note decrescendo hairpin and tied to 8<sup>th</sup> note next bar (followed by rests) for trumpet I but it appears that trumpet II comes in Bar 2 on the Bb [written Line 2 C] dotted half note. I wish the orchestrator had delineated the precise instrumentation numbers intended. On the bottom staff that Bb dotted quarter

note is actually tied to a dotted half note next bar. In Bar 8 the trumpets play Bb up to D back to Bb 8ths to C [written D] dotted quarter note tied to dotted half note next bar (except for trumpet I). In Bars 9-10 they repeat Bars 5-6 to (Bar 11) Bb-D-C 8ths up to E [written F#] dotted quarter note tied to (Bar 12) dotted quarter note crescendo and also tied to 8<sup>th</sup> note down to D down to Line 1 G [written A] 8ths. Top staff celli in Bar 12 play Lines 1 & 2 C dotted quarter notes (actually three 8ths, as discussed earlier) to “8” 16<sup>th</sup> notes small octave G-A-Bb-Line 1 C-D-E-F-G crescendo. Bottom staff VC play Line 1 C/G 8ths to the same run of 16<sup>th</sup> notes.

In Bar 13 (dvd 2:12:36 or cd 7:50), the top trumpets finish the phrase on Line 1 A [written B] dotted half note tied to next bar and tied to 8<sup>th</sup> note in Bar 15. The chimes in Bar 13 sound Line 1 A rinforzando-marked dotted half note *ring*. The vibe plays A dotted quarter note up to Line 2 G/B dotted quarter notes (repeated thru Bar 24). Violins I play descending to ascending 32<sup>nd</sup> notes in 2/4 time on Line 2 A-G-F#-E-D-C#-Line 1 B-A (connected as a figure by three crossbeams) to ascending notes G-A-B-Line 2 C#-D-E-F#-G (repeated thru Bar 23). Violins II play contrary motion 32<sup>nd</sup> note figures starting Line 1 A-B-Line 2 C#-D-E-F#-G-A to descending 32<sup>nd</sup> notes B-A-G-F#-E-D-C#-Line 1 B (repeated thru Bar 23). Divisi violas are fingered trem between small octave A/Line 1 E dotted half notes to B/D dotted half notes (repeated thru Bar 24). VC play forte Line 1 A dotted half note tied to next bar and tied to (Bar 15) “3” triplet value quarter note to G to F# triplet value quarter notes to (Bar 16) E dotted half note. Four horns and the english horn (and at least one bassoon) play the same melody line as the celli (but written in transposed fashion)—so Line 1 A [written Line 2 E] dotted half note, and so forth. Flutes in 2/4 time play the first 32<sup>nd</sup> note figure while the oboes and clarinets play the second descending figure (violins II) to (Bar 14) ascending 32<sup>nd</sup> notes figure to Line 2 B 8<sup>th</sup> note while the flutes take over on the ascending figure, and so forth. GS 1 synth plays small octave A/Line 1 E/G/Line 2 D dotted half notes tied to next bars. In Bar 15 the Moog is gliss down from Line 3 C note. Then in Bar 17 the horn play the herald melody line soli on Line 1 G-G-F# [written Line 2 D-D-C#] 8<sup>th</sup> notes to G dotted quarter note tied to dotted half note next bar to (Bar 19) A-C#-G 8ths to A dotted quarter note tied to dotted half note next bar decrescendo hairpin. The timp beats Great octave dotted quarter note (followed by a quarter and 8<sup>th</sup> rest) repeat next three bars. In Bar 24 violins play a flourish of 32<sup>nd</sup> notes before they start to play the actual *Supergirl* theme in Bar 25. So we find violins I playing Line 2 A-G-F#-E-C#-D-E-F# to G-A-B-Line 3 C#-D-E-F#-G 32<sup>nd</sup> notes. Violins II play Line 1 A-B-Line 2 C#-D-E-F#-G-A to G-F#-E-C#-D-E-F#-G 32<sup>nd</sup> notes.

In Bar 25 (dvd 2:12:51 Director’s cut), violins I (top staff) play Line 3 (bottom staff *loco* or an octave lower register) A dotted quarter note tied to 8<sup>th</sup> note to G to F# 8ths to (Bar 26) D dotted quarter note down to Line 2 (Line 1 for violins II) A dotted quarter note to (Bar 27) Lines 1 & 2 G-F#-G 8ths up to Lines 2 & 3 D dotted quarter note to (Bar 28) C up to G dotted quarter notes. Divisi violins II (top staff) play > *mf* Lines 2 F#/A dotted half notes tied to dotted half notes next bar to (Bar 27) E/G dotted half notes tied to next bar. Violas top staff (one set of them) play the *Supergirl* melody line Line 1 register while other players sound Line 1 G dotted half note tied to next bar (G next two bars). Violas bottom staff play Line 1 D dotted half note tied to next bar to (Bars 27-18)

E tied dotted half notes. VC/CB play small octave D rinforzando 8<sup>th</sup> note (followed by rests) and repeated next thru Bar 30. Trombones play Great octave A/small octave F#/A rinforzando-marked ( > ) 8ths notes (followed by rests) and repeated next bar to (Bar 27) small octave C/E/G rinforzando 8ths (repeated next bar). The tuba plays Great octave D rinforzando 8<sup>th</sup> (repeated next three bars). The timp beats small octave D rinforzando 8<sup>th</sup> (repeated next bars). Etc. In Bar 29, violins play Lines 2 & 3 A dotted quarter notes tied to 8<sup>th</sup> to G-F# 8ths to (Bar 30) D down to A dotted quarter notes to (Bar 31) Lines 1 & 2 G up to C down to G 8ths up to D dotted quarter note to (Bar 32) E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to “7” septuplet ascending 16ths A-B-Lines 2 & 3 C#-D-E-F#-G 16ths. In Bar 29, violins I (top staff) play Line 2 F#/A dotted half notes tied to next bar and then (in Bar 31) E/G dotted quarter notes legato up to F/Bb dotted quarter notes to (Bar 32) E/A tenuto dotted half notes. Bottom staff violins II play Line 1 A/Line 2 D dotted half notes tied to next bar to (Bar 31) G/Line 2 C dotted quarter notes to F/D dotted quarter notes to (Bar 32) A/Line 2 C# tenuto dotted half notes. Top violas play the melody line Line 1 register. Etc.

Starting in Bar 41 (dvd 2:13:11; cd 8:26) the horns and trombones take over the melody line’s second section. After a quarter and 8<sup>th</sup> rest, three trombones and four horns play small octave D/G/B rinforzando dotted quarter notes to (Bar 42) B/Line 1 D/G rinforzando dotted quarter notes to A/middle C#/E rinforzando dotted quarter notes to (Bar 43) Line 1 D/F#/A dotted quarter notes tied to 8<sup>th</sup> notes to B/D/G to A/F/F# quarter notes to (Bar 44) F#/A/Line 1 D dotted half notes. The tuba plays Contra-octave A dotted half note tied to next four bars. The tambourine sounds two six-note 16<sup>th</sup> figures per bar. After a quarter and 8<sup>th</sup> rest in Bar 42, the harp is gliss 32<sup>nd</sup> notes from Line 1 E-F#-G-A-B-Line 2 C#-D gliss line up to (Bar 43) Line 3 A 8<sup>th</sup>. In the same spot, flutes play Line 3 E-C#-D-E-F#-G 16ths crescendo to (Bar 43) A dotted quarter note tied to 8<sup>th</sup> to G to F# 8ths to (Bar 44) D down to Line 2 A dotted quarter notes. Oboes and clarinets play this an octave lower register. Violins play 16<sup>th</sup> note figures Line 1 C#-D-E-F#-G-A (connected as a figure by two crossbeams) to B-G-B-Line 2 D-Line 1 B-Line 2 D 16ths to (Bar 42) G-F#-E-D-C#-D 16ths to E-C#-D-E-F#-G to (Bar 43) Line 2 A down to Line 1 A up to Line 2 A down to Line 1 A up to Line 2 A down to Line 1 A to next figure of A to A again up to Line 2 G down to Line 1 A up to Line 2 F# down to A 16ths, etc. Violas play in Bar 41 Line 1 C#-D-E-F#-G-A 16ths to B dotted quarter note down to (Bar 42) G legato down to E dotted quarter notes and so forth in the melody line.

Skipping to Bar 57 (dvd 2:13:31; cd 8:45), trumpets return to play the *Supergirl* theme on Lines 1 & 2 A [written B] dotted quarter notes tied to 8<sup>th</sup> notes to G to F# 8ths to (Bar 58) D dotted quarter notes to Line 1 A unison dotted quarter notes to (Bar 59) unison Line 1 G-F#-G 8ths to Line 1 & Line 2 D dotted quarter notes to (Bar 60) Lines 1 & 2 C dotted quarter notes to Lines 1 & 2 G dotted quarter notes. The tambourine sounds two triplet 8<sup>th</sup> note figures repeated in the following bars. The DX 7 sounds the whooshing descending gliss. Violins I play I believe unmeasured trem 8<sup>th</sup> notes Line 2 D-E-F# to A-Line 3 D-Line 2 A 8ths (repeated next bar) while violins II play the same first figure to A down to D up to A 8ths. Violas play as violins II but an octave lower register. I like the dynamic build of the last statement of that long phrase line in end Bar 72 when the trombones join with the trumpets in the second half of that bar on Great

octave A/small octave D/F 8ths to Bb/Eb/G to Db/F/Ab 8ths to (Bar 73) D/G/B 8ths (followed by rests).

In Bar 73 (dvd 2:13:50; cd 9:05) in 12/8-4/4 time, the horns are pronounced playing the secondary theme or section of the *Supergirl* general structure. Violas also play this. So we find in 4/4 time Line 1 D [written A for the horns] half note legato up to B [written Line 2 F#] half note down to (Bar 74) D half note to C to D quarter notes to (Bar 75) Eb half note up to Line 2 C down to B quarter notes to (Bar 76) A half note to F to Eb quarter notes to (Bar 77) D half note up to Line 2 C to D quarter notes to (Bar 78) Line 1 B half note to C to B quarter notes down to (Bar 79) E whole note tied to half note next bar. Violins resume the fast 16<sup>th</sup> running figures in 12/8 time of Line 3 D-C-Line 2 B-A-B-A (connected as a figure by two crossbeams) to B-A-G-F#-G-F# to next six-note figure of E-F#-G-F#-G-A to final figure in this bar of G-A-B-A-B-Line 3 C. They repeat the first two figures in the next bar to G-A-B-A-B-Line 3 C to B-C-D-C-D-E to (Bar 75) Eb-D-C-Line 2 B-Line 3 C-Line 2 B 16ths to C-Line 2 B-A-G-A-G to A-G-F-Eb-F-Eb to D-Eb-F-G-A-B 16ths. Etc. Celli (and harp) in Bar 73 play triplet 8<sup>th</sup> note figures Great octave G up to small octave D up to B (these three notes are crossbeam connected) to A to G down to D 8ths to a repeat of these two figures in the second half on this bar down to (Bar 74) a repeat of the first two figures to Great octave G-small octave D-A 8ths to B-G-G 8ths. Etc. CB are *pizz* on small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to two more such patterns and repeated next three bars.

Bottom staff Moog synth (“90” setting) in 4/4 time plays Line 2 D/G whole notes tied to whole notes next bar while the top staff shows Line 2 B/Line 3 D whole notes tied to half notes next bar to A to B quarter notes. The combined tonality is G maj. Then the Moon in Bar 75 plays Line 2 Eb/G/A/Line 3 C (A half-dim 7<sup>th</sup> tonality) whole notes tied to whole notes next bar. Etc.

Skipping to Bar 89 (dvd 2:14:28; cd 9:45) in 12/8-4/4 time, Goldsmith uses the Chroma synth and Jupiter synth (as well as continuing with the Moog). Violins I and the Jupiter sound *Sonore* “3” triplet value quarter notes Line 3 D-C-D to C half note tied to quarter note next bar down to Line 2 A down to D up to Line 3 D quarter notes to (Bar 91) Line 3 C half note down to Line 2 B half note tied to half note next bar to A to B quarter notes. Violas and celli also play this but an octave (violas) and two octaves (VC) lower registers. CB play small octave D whole note tied to next three bars. The flutes, oboes and Chroma synth play in 12/8 time *mf* Line 2 D quarter note up to Line 3 C 8<sup>th</sup> down to D up to A down to E 8ths to C-A-G 8ths to C-G-F# 8ths legato to (Bar 90) C-E-D 8ths down to Line 1 A-G-A 8ths to Line 2 D stand-alone 8<sup>th</sup> (followed by rests). Etc.

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