TIME AFTER TIME
Music by
Miklos Rozsa

FILM SCORE RUNDOWN
By
BILL WROBEL

The following is a rundown/analysis of the actual written full score of Miklos Rozsa's "timeless" music to the 1979 science fiction feature film *Time After Time*. Admirably directed by Nicholas Meyer, the movie stars Malcolm McDowell as H.G. Wells, David Warner as John Lesley Stevenson (aka Jack the Ripper), and Mary Steenburgen as Amy Robbins, the freethinking love interest of the time-traveling hero. It premiered August 31, 1979, and in general release by that October. The movie is not so much pure science fiction fare as an agreeable mixture of sci-fi/thriller/romance. While it might arguably not be considered a "classic," what helps to give it an edge towards classic standing is the exceptional music by Miklos Rozsa. I personally consider it his best film score in his late career (after, say, the early or mid Sixties).

Some critics have commented that many of his later scores were rather anachronistic or "out-of-place" (such as *Golden Voyage of Sinbad*), but certainly not in this film. It is a captivating, memorable score, and quite touching (hear "The Redwoods" cue), worthy of being in the Top Hundred Best Classic Film Scores (if there is such a

list!). In classic Late Romantic *leitmotiv* tradition, Rozsa fashions a series of memorable themes (Time Machine, The Ripper, Amy/Romance Theme, etc.). He paid careful attention to the characters and development portrayed on the screen, so his score "works" quite well to complement Meyer's vision adapted on celluloid. You could also sense Rozsa had *fun* scoring this film, that he enjoyed working on the project (I believe he stated as such in his autobiography, *Double Life*).

Page Cook gave the score a glowing review in his column *The Sound Track* in the November 1979 issue of FILMS IN REVIEW. In fact, in the February 1980 issue reviewing 1979's best scores, he rated T&T as that year's finest score (the 2nd and 3rd best scores were also Rozsa scores composed that year, *Last Embrace* and *Fedora*). He considered it exceptionally inventive and gripping, a rather "miraculous" work of a master composer. 1979 was indeed a terrific year for film scores if one considers Jerry Goldsmiths truly *classic* score for *Star Trek: The Motion Picture* (incidentally, Goldsmith was once a student of Rozsa!). I would, however, put Goldsmith's score at least in the #2 slot rather than any of Rozsa's other two scores that year (indeed, I am strongly tempted to name it personally as the Best Score of 1979, just barely edging out *Time After Time*).

In the Fall 1980 issue of *Pro Musica Sana* (the quarterly publication of the Miklos Rozsa Society, still in publication with John Fitzpatrick as the Editor), Frank DeWald wrote the first analysis of Rozsa's score (pages 3-19). Although DeWald did not make his analysis based on Rozsa's sketches or full score (since they were obviously unavailable that soon after the release of the movie) but "worked by ear," he nevertheless offers an excellent, certainly enthusiastic, overview analysis of the music. He focused (quite correctly) on the prominence of the highly dissonant *tritone* interval that Rozsa employed in the score. I will be discussing this device later in the rundown at "The Equalizing Vaporizer" cue (I also discussed tritones in my online paper *Half-Diminished Seventh: The Herrmann Chord* on this FSR site).

Since there is currently no dvd version of the movie (due to be released in August 2002 with an audio commentary by the director and two lead male stars), I will have to rely on the still available vhs video as a reference source....

[January 2016 postscript: here are some dvd reviews]:

http://film.thedigitalfix.com/content/id/4283/time-after-time.html
http://horrornews.net/78211/film-review-time-time-1979/

Moreover I will refer to the "bootleg" mono tracks of the movie (Soundtrack Library-CD-61) that is *nearly* complete. Although it is not stereo, I rather prefer it to the stereo rerecording released by Southern Cross (SCCD 1014). Both cd's may still be available at Screen Archives and perhaps Intrada or any other big soundtrack provider of your choice!

http://www.americanmusicpreservation.com/TimeAfterTime.htm

https://www.youtube.com/watch?v=XWybz6YlZnQ
https://www.youtube.com/watch?v=hkLBR7oau6k
https://www.youtube.com/watch?v=T_PWaZLo298
https://www.youtube.com/watch?v=UKyQhOy5IfM
https://www.youtube.com/watch?v=1f3IlnqRzwQ
https://vimeo.com/67981473

I now want to thank the person responsible for providing the full score for me to research: Leith Adams, archivist at corporate Warner Bros (his office is at, I believe, the Warner Bros Museum). A decade or more ago he was at USC/Warner Bros Archives where he was in charge of activities there (including pulling many boxes of scores for me over the years!). Because *T&T* was relatively a *recent* release (only scores before 1968 are available for study at USC), the score was not available at USC (it was still held under corporate control and held "somewhere" at a separate storage facility). So I contacted Leith at Warner Bros Studios. He was more than willing to go through all the trouble to locate the cues, assemble them, and to physically transport them to Ned Comstock's hands at USC. Thanks, Leith!

It was quite a thrill to see the full score when I researched them on two separate sessions between 10am-5pm on Tuesday, February 19 (after President's Day) and the following Wednesday the 27th. My first task was to peruse a copy of Rozsa's sketches and to make a list of the cues (in case they did not match the full score list). I contacted the Public Services Librarian at the Department of Special Collections at Syracuse University Library (where the Rozsa Collection is held). The online database (internet) did not provide a detailed inventory of the Rozsa material (unlike the Waxman Collection) so I decided to email S.U. to see if I could get a list of contents. Unfortunately at the time I inquired, the finding aid for the Rozsa material was not functional, but I was told that a "number" of original sketches for *Time After Time* were indeed there (I assume the originals). In addition, there is an arrangement of the "Time Machine Waltz" for guitar, harp, and strings by G. Nestor (no copy of this arrangement was available when I researched the score at USC).

The full score was orchestrated by Christopher Palmer (who apparently suggested to Meyer to use Rozsa's services). The folder itself was marked "March 1979" and had the name of Christopher Palmer written. However, none of the actual orchestrated pages (usually on first/title pages of separate cues) had his name inserted. The pages used were relatively long (32 staves in length), instead of the standard 24 stave sheets. Luckily I had taken along 30-stave King Brand sheets for my hand-copying chore.

Let's now leave these prelude comments and focus directly on the full score. One point, however, must be mentioned. I only had two full days to research the score, so it was impossible to take notes on each and every cue. Only with a few cues did I decide to hand-copy the entire material within. For instance, "The Redwoods" is one of my most favorite cues in the score (a favorite for most fans, in fact), one that I consider a *classic* cue within this exceptional score, and so it deserved my complete attention with the limited time I had. Moreover, I felt that *overall* the first half of the score deserved more

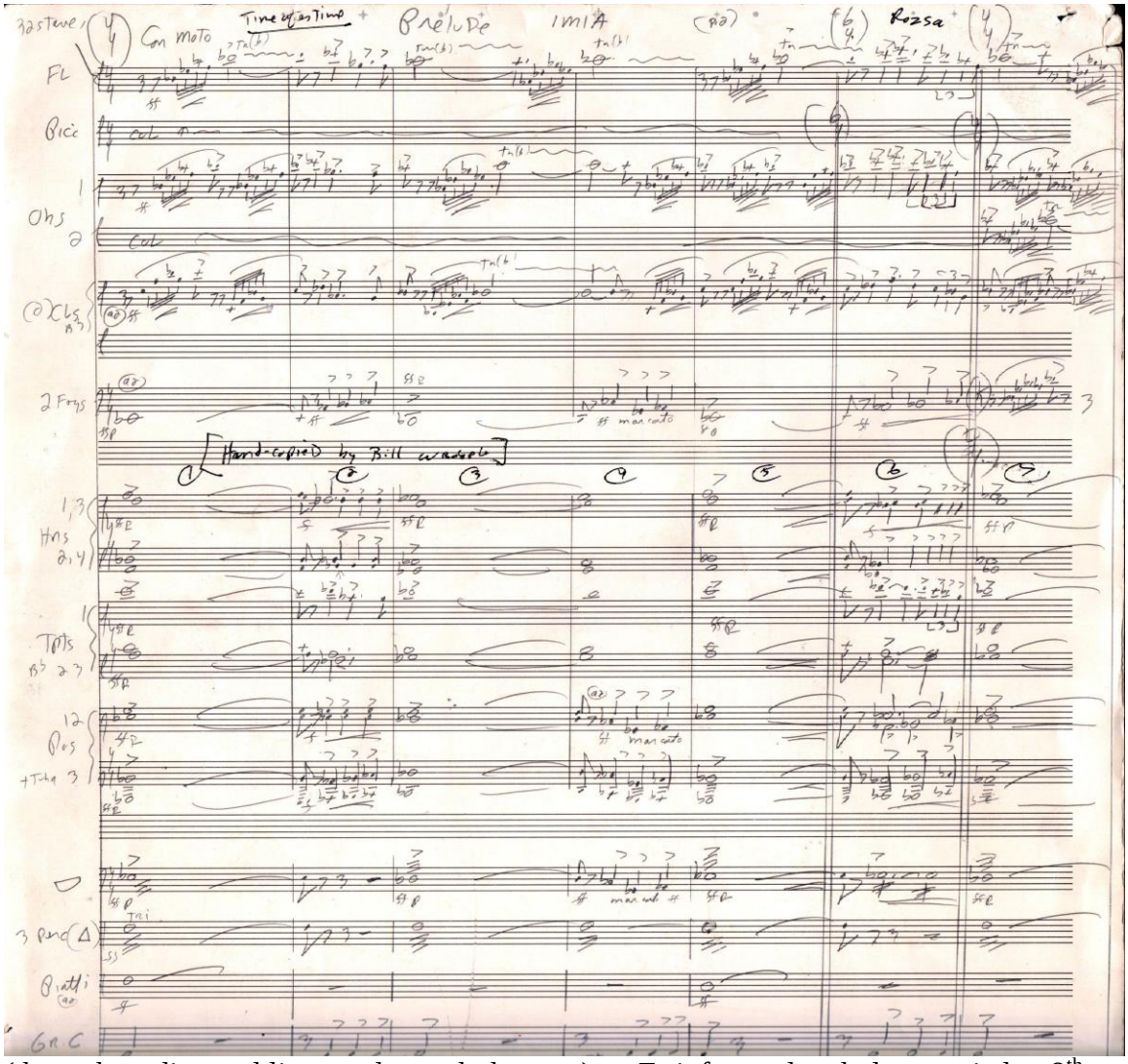
attention than the second half, and so my rundown analysis will be more heavily weighted in emphasis (and detail) there.

TIME AFTER TIME

"PRELUDE" [1M/1A] *Con Moto* in 4/4 time signature. 33 bars, 9 pages, 1:04. Note: Actually Max Steiner's famous brassy Warner Bros fanfare preludes the prelude. This three-bar fanfare is *not* incorporated in the full score. A separate page photocopied from the W/B library is used. The third bar is marked "overlap" (overlapping Bar 1 of Rozsa's Prelude) and features the tutti sounding of the rinforzando (accented or > glyph over the notes) Eb maj (Eb/G/B) whole note triad.

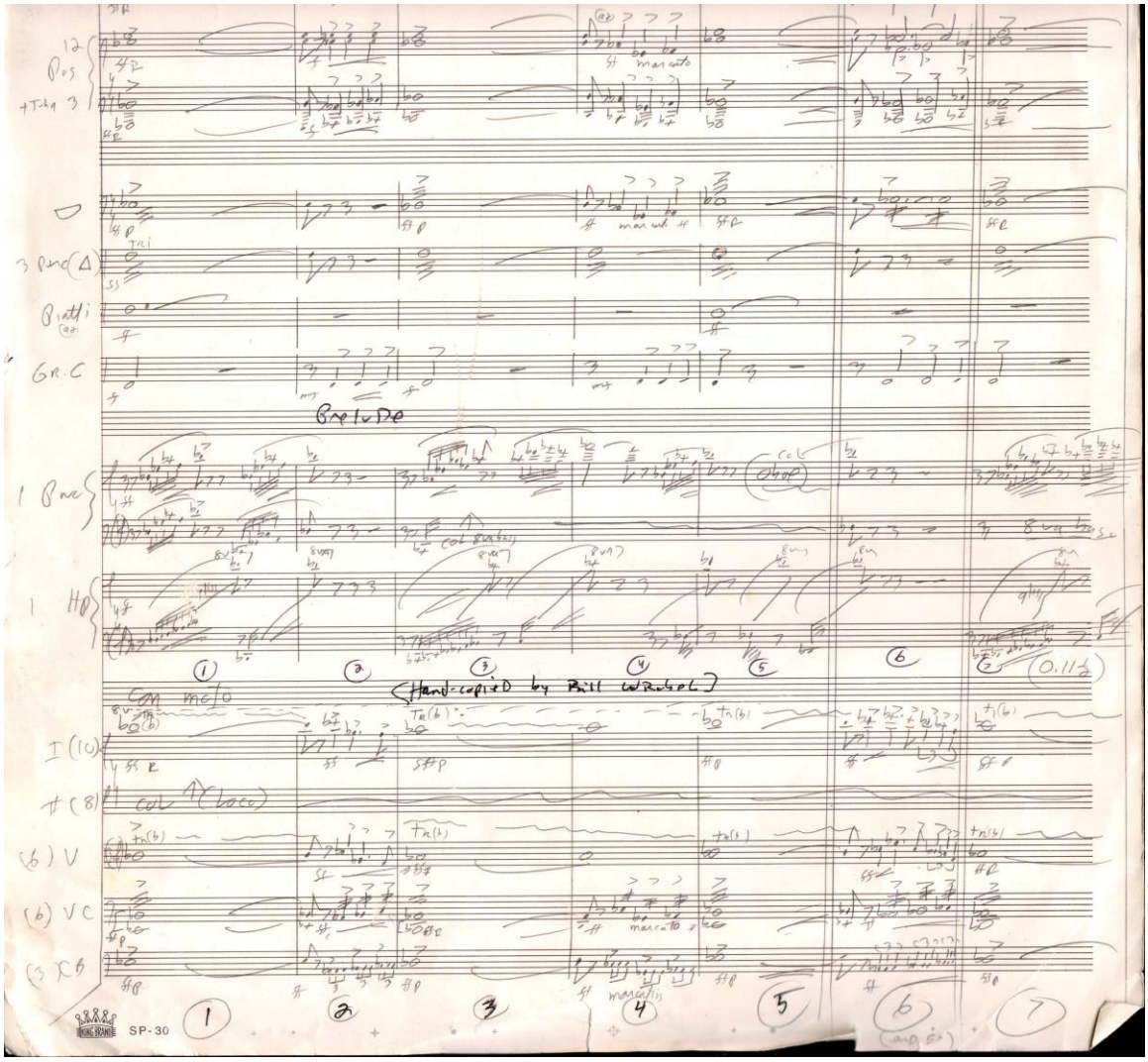
Instrumentation: flute, piccolo, 2 oboes, 2 clarinets (Bb), 2 bassoons, 4 horns, 3 trumpets (Bb), 3 trombones, tuba, timp, 3 percussion, piatti (cymbals), grand cassa (bass drum), piano, harp, 10 violins I, 8 violins II, 6 viole, 6 celli, 3 basses.

Obviously Rozsa would begin the Prelude on Eb major since the Steiner fanfare ends (or rather overlaps) on that chord tonality. I wonder what he would've *preferred* to do if Meyer hadn't insisted that the Warner Bros fanfare be used? The bassoons are "a2" unison on Great octave register Eb whole note rinforzando-marked and ffp and tied to 8th note in Bar 2. The horns play that pattern on Bb/Eb/G/Bb, trumpets on Line 2 register Eb/G/Bb, trombones II & I on small octave register Eb/G respectively, and Pos III on Great octave Bb (tuba an octave lower on Contra-octave Bb). The timp is trem rolled



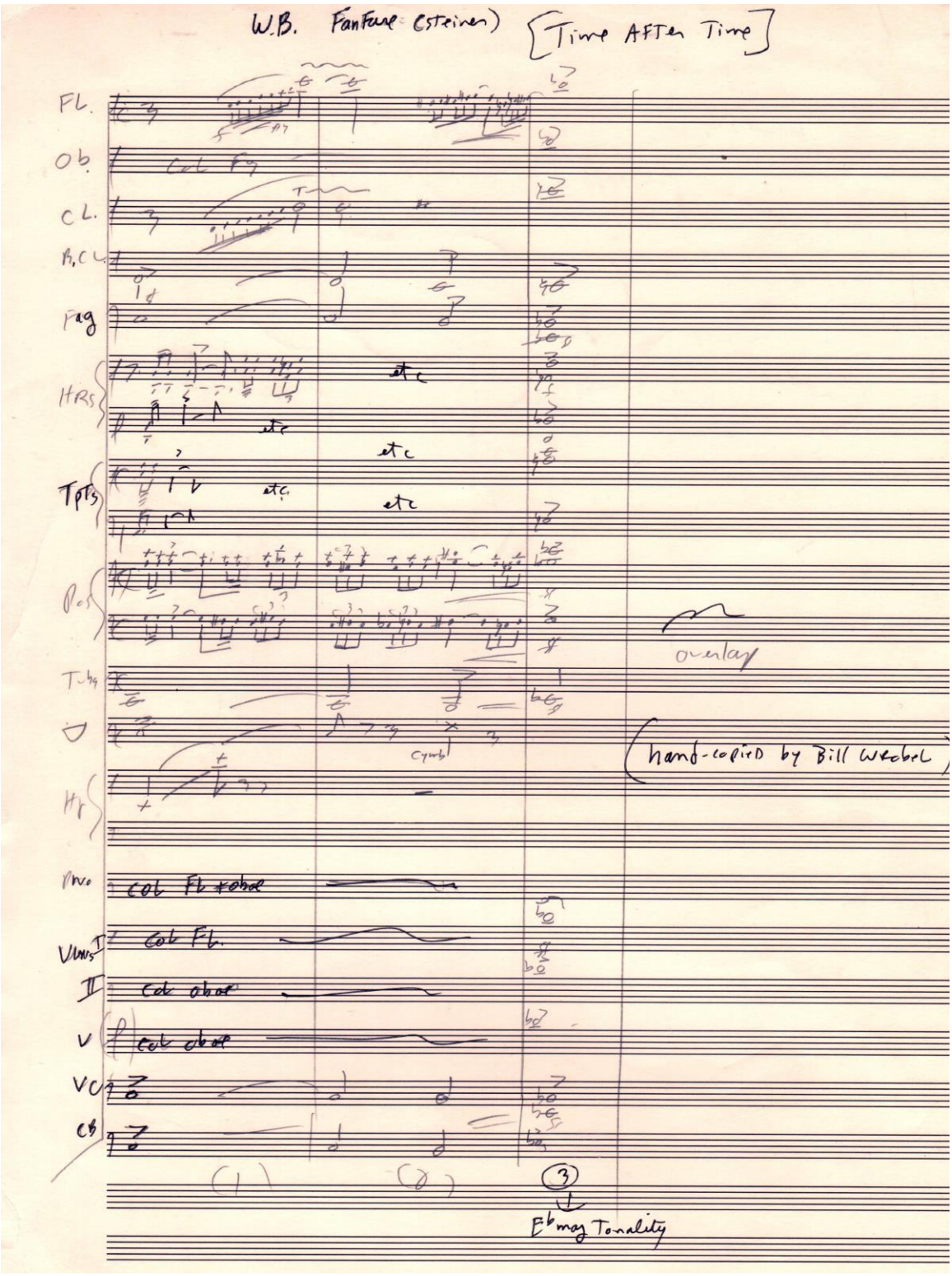
(three short diagonal lines underneath the note) on E rinforzando whole note tied to 8th note next bar. The triangle is tremolo rolled as well. The piatti is struck ff on the whole note duration, while the grand cassa is f (forte) half note struck (followed by a half note rest). Violins are trill on Line 3 Bb whole note (written Line 2 but with the "8" *ottava* dashes above) tied to 8th note next bar. Violins II play the same but *loco* (Line 2 Bb). Violas (treble clef here instead of the usual alto clef) play the Line 1 register Bb trill (to flat) whole note tied to 8th note next bar. The celli (VC) are bowed tremolo ffp on double-stopped (bracketed notes) Great octave Eb/Bb whole notes tied to next bar, while the basses (CB) play the simple whole note Eb rinforzando (small octave register).

After a quarter & 8th rest, the rest of the woodwinds and piano play what I call the *time machine figurations* (four 32nd notes figure to rinforzando 8th note). The harp plays instead a crescendo ascending gliss starting on Line 1 Bb 32nd note (Bb-C-D-Eb-F-G-Ab, etc. up to Line 3 Bb 8th note). The Eb major key signature, incidentally, comprises of three flats (Bb, Eb, Ab). After that quarter & 8th rest, the flute and piccolo play ff (fortissimo) crescendo (< hairpin) play rising 32nd notes Bb-Eb-Ab-F (all Line 2 register except for the Line 1 Bb note), all notes connected by three crossbeams. Then they play the Line 2 Bb half note trill rinforzando (b) [or flat symbol in parentheses) tied to 8th note



in Bar 2. The oboes/clarinets/piano play the same Bb-Eb-Ab-F figure to Bb rinforzando 8th note (followed by two 8th rests). The Bb clarinets are transposing instruments, and since this score is not written "concert" (or "C"), then the notes written are C-F-Bb-G (which transposing or converts to Bb-Eb-Ab-F in concert pitch. There are not the classically standard F# C# key signature glyphs written after the treble clef symbol for the clarinets (that was normally the case in, say, Murray Cutter's orchestrations for Max Steiner scores).

The oboes and top staff of the piano play the same Bb-Eb-Ab-F figure to (Bar 2) the Bb 8th (followed by an 8th rest). The clarinets and bottom staff of the piano, however, play the figure an octave lower. For the piano, after that 8th note on each staff in Bar 2, there are 8th/quarter/half rest marks for the rest of that bar. The flute/picc/oboes/clarinets/trumpet I/violins/viole continue the melody line (after the Bb 8th note and 8th rest in Bar 2). So they play Cb rinforzando quarter note down to rinforzando Gb dotted quarter note to rinforzando F 8th note up to (Bar 3) the Ab whole note trill (except for oboes and clarinets that instead play the Ab rinforzando 8th note (followed by two 8th rests). Here the oboes and clarinets play the Ab-Db-Gb-Eb 32nd notes to Ab half note trill figure tied to half note and 8th note in Bar 4. Then, after an 8th



rest, they return to the Bb-Eb-Ab-F 32nd note figure to (Bar 5) the rinforzando Bb 8th note.

Back in Bar 2, the Fags play (after that Eb whole note tie to the Eb 8th note followed by an 8th rest) Ab-Bb-Cb rinforzando quarter notes ff crescendo down to (Bar 3)

the Db rinforzando whole note *ffp* tied to 8th note in Bar 4 (followed by an 8th rest). Then they play small octave Cb rinforzando quarter note ff *marcato* down to Great octave register Gb to Ab rinforzando quarter notes down to (Bar 5) Eb whole note rinforzando tied to (Bar 6 in 6/4 time) an 8th note (followed by an 8th rest). Then they play the Ab to Bb rinforzando half notes to Cb quarter note.

Back to the flute and piccolo in Bar 3, we see the Ab half note trill tied to dotted quarter note down to the Ab-Db-Gb-Eb 32nd note figure up to (Bar 4) Ab whole note trill. In Bar 5, after a quarter and 8th rest, they play the Bb-Eb-Ab-F 32nd note figure crescendo to Bb half note trill tied to (Bar 6 in 6/4 time). After an 8th rest, they play Line 3 Cb rinforzando quarter note up to Eb dotted quarter note back to Cb 8th to triplet value quarter notes (bracketed "3") Bb-Ab-F up to (Bar 7 in 4/4 time) the Ab half note trill tied to 8th note (followed by an 8th rest) down to the Ab-Db-Gb-Eb 32nd note figure.

Back in Bar 3, the oboes and clarinets play that Ab rinforzando 8th (followed by two 8th rests) down to the Ab-Db-Gb-Eb 32nd note figure up to Ab half note trill tied to (Bar 4) half note and 8th note. After an 8th rest, they play the Bb-Eb-Ab-F 32nd note figure up to (Bar 5) Bb rinforzando 8th. After two 8th rests, they play the same figuration (followed by two 8th rests) then Bb-Eb-Ab-F figure to (Bar 6 in 6/4 time) Bb 8th. After an 8th rest, they plat (as the flute & picc) the Cb quarter note up to Eb dotted quarter to Cb 8th to triplet value quarter notes Bb-Ab-F to (Bar 7) Ab 8th. Then after two 8th rests, they play again the Ab-Db-Gb-Eb 32nd note figure to Ab 8th (followed by an 8th rest) then same 32nd note figure.

Back to Bar 2, horn I plays that tied Bb 8th from the previous whole note in Bar 1. After an 8th rest, it plays the Gb dotted half note. Meanwhile, horns II-III-IV play (after that 8th rest) three B/Eb/Gb rinforzando quarter notes. In Bar 3, the horns play Ab/Db/F/Ab (Db maj) rinforzando whole notes tied to whole notes in Bar 4. In Bar 5, they play again the Bb/Eb/G/Bb (Eb maj) rinforzando-marked whole notes tied to 8th notes in Bar 6 (in 6/4 time). After an 8th rest, they play five Gb/Cb/Eb/F quarter note chords to (Bar 7 in 4/4 time) the Db maj whole note chord again tied to Bar 8.

In Bar 2, tpts II & III play the Cb/Eb dotted half note dyad. In Bar 3, the trio of trumpets plays a combined triad of rinforzando Db/F/Ab whole notes tied to whole notes in Bar 4. In Bar 5, they play Eb/G/Bb whole notes tied to 8th notes in Bar 6. After an 8th rest, trumpet I plays the melody line (see the flute/picc line discussed above). Trumpets II & III play (after the 8th rest) the Cb/Eb dotted half notes tied to half notes. In Bar 7, the trumpets play Db/F/Ab whole notes tied to next bar, etc.

Back in Bar 2, Pos I & II play three Eb/Gb rinforzando quarter notes while Pos III & tuba (octave lower) play rising Ab-Bb-Cb rinforzando quarter notes. In Bar 3, the tuba and Pos play Db/Db/Db/F (f) rinforzando-marked whole notes tied to 8th notes next bar. After an 8th rest, they play Cb down to Gb to Ab quarter notes to (Bar 5) Bb/Bb/Eb/G whole notes tied to 8th notes in Bar 6 (in 6/4 time). After an 8th rest, Pos II-III and tuba play Ab to Bb half notes to Cb quarter notes while Pos I plays the small octave register Eb dotted half note tied to half note. In Bar 7 (in 4/4 time), they play the Ab/Ab/Db/F whole notes tied to next bar, etc.

In Bar 3, the timp is trem rolled *ffp* on Db whole note tied to 8th note next bar. After an 8th rest, they beat ff *marcato* and rinforzando-marked Cb-Gb-Ab quarter notes up to (Bar 5) Eb whole note roll tied to 8th note in Bar 6. After an 8th rest, it is rolled on

the Eb dotted half tied to half note, crescendo to (Bar 7 in 4/4 time) the Db rinforzando whole note ffp.

In Bar 2, after a quarter rest, the bass drum beats mf crescendo three quarter notes to (Bar 3) the forte beaten half note (rinforzando-marked), followed by a half rest. In Bar 4 (see Bar 2) we then hear the quarter note hit in Bar 5 (followed by rests). In Bar 6 in 6/4 time, after a quarter rest, it beats two half notes and one quarter note to (Bar 7 in 4/4 time) one half note rinforzando (followed by a half rest).

The piano in Bar 3, after a quarter & 8th rest, plays the Ab-Db-Gb-Eb 32nd note figure to Ab 8th (followed by two 8th rests) then octave higher Ab-Db-Gb-Eb (Line 3) to (Bar 4) Ab half note tied to 8th. Then it follows the oboe line thru the end of Bar 5. Etc.

The harp in Bar 3 (after a quarter & 8th rest) begins a series of glissandi thru Bar 5.

The violins & viole in Bar 3 are trill sffp on Ab whole note tied to whole note in Bar 4. In Bar 5 they are trill on Bb whole notes tied to 8th note in Bar 6. After an 8th rest, they continue the melody line *ff* < (crescendo) of Cb quarter note up to Eb dotted quarter note to Cb 8th to triplet value quarter notes (bracketed "3") Bb-Ab-F up to (Bar 7 in 4/4 time) Ab whole note trill ffp. Back in Bar 2, the celli play rising bowed trem quarter notes Ab-Bb-Cb to (Bar 3) double-stopped (bracketed) Db/Ab whole notes bowed trem and tied to 8th notes next bar. After an 8th rest, they play bowed trem quarter notes Cb down to Gb to Ab *marcato* to (Bar 5) Eb/Bb whole notes bowed trem and tied to 8th notes next bar. After an 8th rest, they play Ab to Bb half note bowed trem to Cb quarter note trem to (Bar 7) Db/Ab whole notes bowed trem.

The basses play triplets instead of bowed trem quarter notes. So, in Bar 2, we find three triplet "3" 8th note figures of Ab-Ab-Ab to next figure of Bb-Bb-Bb to Cb-Cb-Cb to (Bar 3) Db rinforzando whole note ffp tied to 8th note next bar. After an 8th rest, they now play three different figures (two 16ths to one 8th note) So we find Cb-Cb-Cb (two Cb 16ths to one Cb 8th figure) to Gb-Gb-Gb to Ab-Ab-Ab up to (Bar 5) Eb whole note tied to 8th note in Bar 6. After an 8th rest, they play three triplet value quarter notes (bracketed "3") Ab-Ab-Ab to another such triplet figure of Bb-Bb-Bb to Cb-Cb-Cb to (Bar 7) Db whole note.

It is at this point at :11 ½ duration in Bar 7 that I no longer had time to work on the "Prelude."

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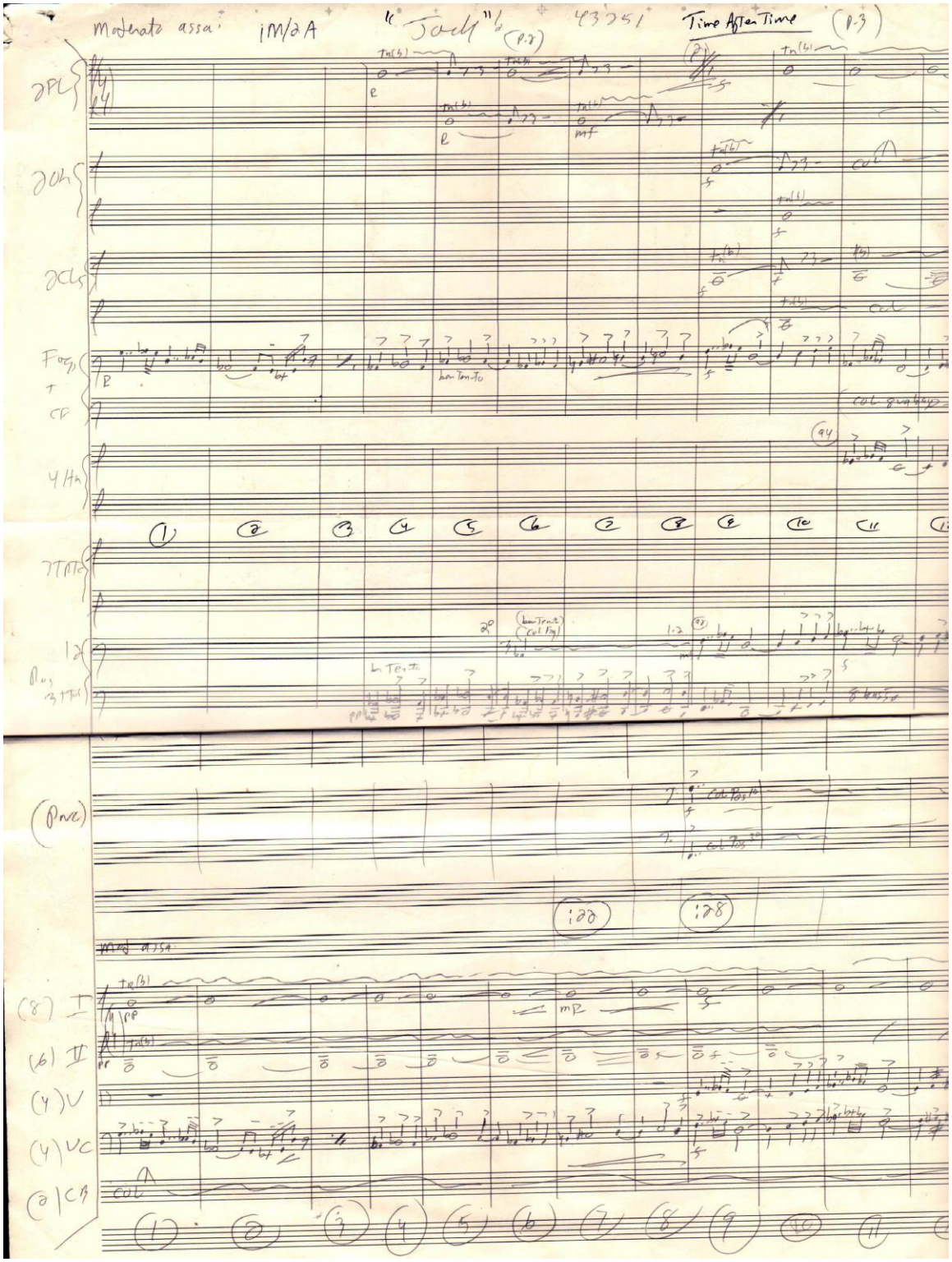
"JACK!" [1M/2A] *Moderato assai* in 4/4 time. 14 bars, :48. Scene: Foggy London night street scene in 1893. Drunken Jennie leaves the tavern and staggers slowly down the street. Some is following her. It is Jack! The music ends when Jennie turns around and speaks to Jack (off screen).

Unfortunately the music is barely heard on the vhs or off the movie screen until the very end of the cue, so you will need to listen to one of the compact discs. On the mono cd, go to track # 1 starting at 1:20 (it is erroneously titled "The Fog"). This cue is not on the stereo cd.

The violins are sustained trill on whole note G tied through Bar 12, then tied to Bar 13 in 5/4 time (G half note tied to dotted half note). Specifically 8 violins I are trill pp on Line 1 G (g') whole note (to flat) and tied to whole notes next bars, becoming crescendo in Bar 6 to mp in Bar 7, then crescendo again to F in Bar 9, etc. Six violins II



are trill on G also but an octave lower on small octave G (g). Violas are silent until Bar 9.

The “melody line” is played by the bassoons, 4 celli and 2 basses. They play p the small octave register G double dotted quarter note (rinforzando-marked) to Ab-G

tenuto-marked 32nd notes down to D double dotted quarter note to Eb-D tenuto 32nd notes. In Bar 2, they play the Great octave register Ab half note rinforzando tied to 8th note to G tenuto 8th note (both 8th notes are crossbeam connected) to rising 16th notes tenuto Eb-G to small octave D rinforzando-marked (all three 16ths are connected by two crossbeams), followed by a 16th rest.

Bar 3 = Bar 2.

In Bar 4, flute I joins the violins I with the Line 1 register G whole note trill. However, it is tied and crescendo to 8th note in Bar 5 (followed by an 8th/quarter/half rest). Bars 6-7 and 8-9 = Bars 4-5 for flute I. In Bars 5-6, flute I plays the same pattern as an overlap, repeated next four bars.

In Bar 4, trombone III and tuba join the Fags/VC/CB with the melody line. They play Great octave register (Contra-octave for the tuba) Ab rinforzando quarter note to Bb rinf half note back to Ab rinf quarter note to (Bar 5) Cb quarter note to Db half note to Cb quarter note tied to quarter note in Bar 6 down to Ab-Bb-Ab rinforzando quarter notes. Also in Bar 6, after a quarter rest, Pos II is col bassoon thru Bar 8, and then Pos I & II play the melody line starting in Bar 9.

In Bar 7 (:22) the melody line continues mp crescendo with the B quarter note to C# half note to D quarter note tied to quarter note in Bar 8 to E half note to D quarter note. In Bar 9 (:28), the piano now joins in with the melody line. The top staff is col Pos I while bottom staff is col Pos III (both are bass staves). The viole also now join in starting on small octave D double dotted quarter note. Clarinet I enters the aural picture with the *chalumeau* range G whole note trill tied to 8th note next bar. In Bar 10, clarinet II is whole note trill on G thru next few bars. Similarly, oboe I and then II join in respectively in Bars 9 & 10. So the melody line continues forte with that double-dotted quarter note to Ab-G 32nd notes down to D half note tied to quarter note in Bar 10. Then they play rising rinforzando quarter notes E-F-G to (Bar 11) Ab double-dotted quarter note to Cb-Bb 32nd notes to F half note tied to quarter note in Bar 12. Then they play (viole & celli are bowed trem) quarter notes G#-G#-A# etc. The horns also join in the melody line starting in Bar 11.

My notes end at this point.

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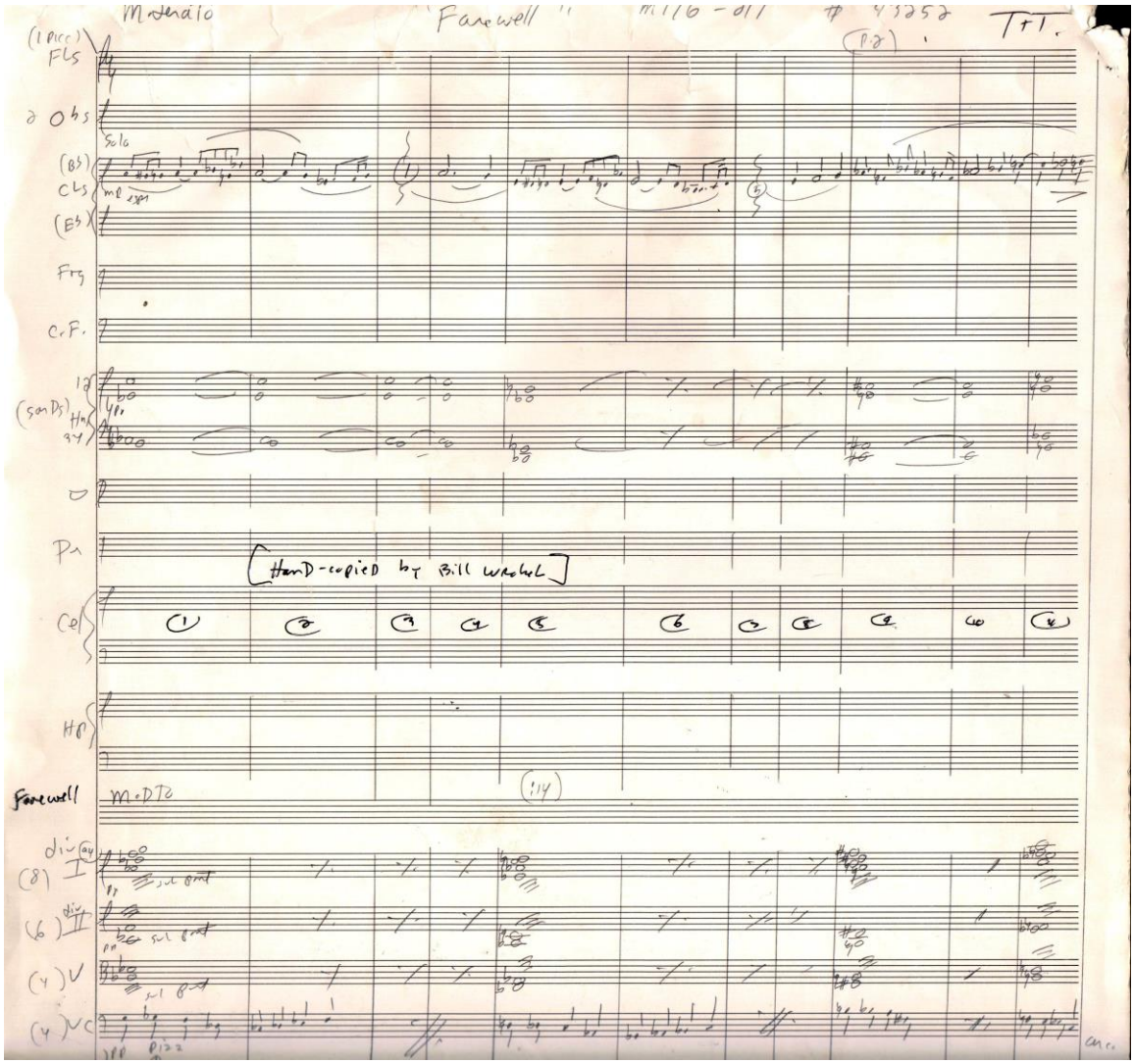
"FAREWELL" [M1/6-2/1] *Moderato* in 4/4 time. 13 bars, 2 pages, :46. On the mono tracks it is located on track # 1 starting at 2:10. This cue is not within the stereo tracks cd. Scene: Big Ben strikes midnight (although it is only about 11:50 pm!). Besides this goof, it is poor editing because the scene cuts to Well's dining room. Is his home somewhere within Big Ben? Hellish home to try to get a good night's sleep! That's probably why Wells had a dinner with friends so late into the night. Not only that, he decides to wait for his friend Stevenson (the Ripper), even though John does not arrive until suspiciously late. When Stevenson arrives, Wells is ready to bid his "Farewell."

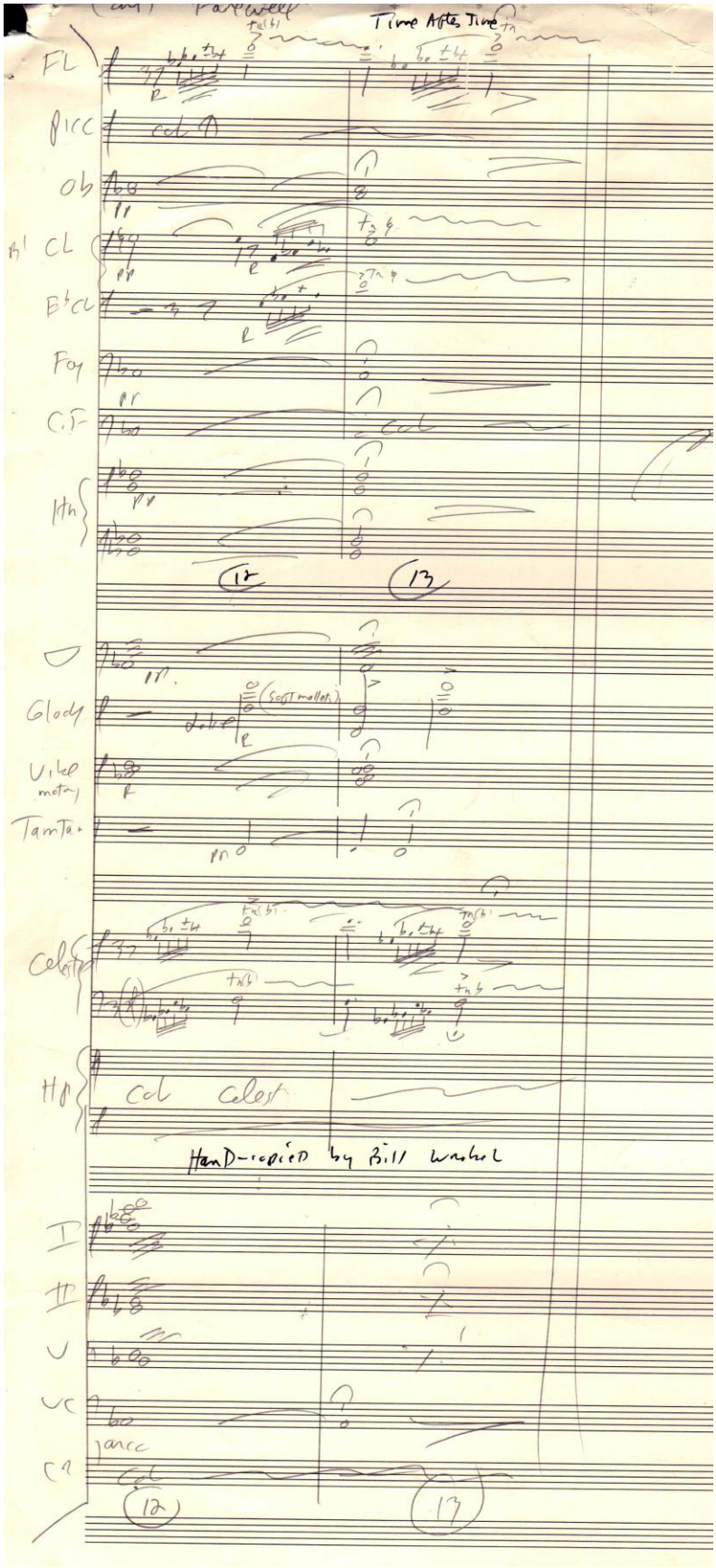
This cue is *dominated* by the Dominant seventh chord. We find in Bar 1 four muted ("sords") horns sounding pp on Ab/Cb/Db/F whole notes (Db Dom 7th second inversion) tied to whole notes through Bar 4. Eight violins I are bowed trem *sul pont* on whole notes Ab/Db/F (f'')/G. Repeat next three bars. Six violins II are bowed trem *sul pont* on Line 1 register whole notes Cb/F (repeat next three bars). Four viole are bowed



trem on Ab/Db (repeated next three bars). Four celli and two CB are *pizz* (pizzicato) pp (pianissimo) quarter notes small octave register G-Gb-F-Db to (Bar 2) Cb-Db-Eb-F (repeat next two bars).

Clarinet I is solo mp *espr* playing the melody line. We find Line 1 G 8th note to F#-F 16th notes (all three notes crossbeams connected as a three-note figure) to G quarter note tied to G 8th to Ab-F-Cb 8th notes (all 8th notes connected by a crossbeam). In Bar 2, this continues on the G half note tied to G 8th to F 8th (both 8th crossbeam connected) down to Db 8th to Eb-F 16ths (all three notes connected as a three-note figure). Bar 3 repeats Bar 1. In Bar 4, the phrase continues on the G dotted half note to F quarter note.

In Bar 5 (:14), the horns sound the Eb/Gb/Ab/C (Ab Dom 7th second inversion) whole notes tied to whole notes thru Bar 8. Violins I are bowed trem whole notes Eb/Ab/Line 2 C/D (d''), repeated next three bars. Violins II are bowed trem on Ab/C (c'), and viole are bowed trem on Eb/Gb. VC/CB pluck *pizz* quarter notes D-Db-C-Ab to (Bar 6) Gb-Ab-Bb-C (these two bars repeated in Bars 7 & 8).


Time After Time
FL
Picc
Ob
B♭ Cl
E♭ Cl
Fag
C.F.
Hrn
Glock
Vibe
Tam Tam
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Hp
Cel Celest
Hand-copied by Bill Wachel
I
II
V
Vc
Db
12
13

The solo clarinet continues the melody line in Bar 5 on D 8th to C#-C 16th figure to D quarter note tied to D 8th to Eb-C-Gb 8ths down to (Bar 6) D half note tied to D 8th to C 8th to Ab double-dotted 8th note to Bb-C 32nd notes. Bar 7 repeats Bar 5, and then we find D quarter to Eb half note to F (f') quarter note.

In Bar 9, the horns sound whole notes F#/A/B/D# (B Dom 7th second inversion) tied to whole notes next bar. Violins I are bowed trem whole notes A/B/D#/F# (repeated next bar), while violins II are bowed trem on whole notes B/D# (repeated next bar) and viole play F#/A (repeated in Bar 10). VC/CB pluck *pizz* quarter notes B-Bb-A-F# to (repeated in Bar 10).

The solo clarinet continues the melody line on Gb dotted quarter note down to Eb 8th up to Ab 8th to Gb quarter note to F-Eb 16ths up to (Bar 10 Gb half note to Ab quarter to Bb quarter tied to quarter note in Bar 11 to Cb half note to C quarter note to (Bar 12) D half note tied to quarter note (followed by an 8th rest). Then it plays 16th notes Eb-Gb-C-Ab to (final Bar 14) Line 2 D whole note trill (to natural).

In Bar 11, the horns sound the A/Cb/Eb/F (F Dom 7th 1st inversion). In Bar 12, they play Ab/C/Eb/Gb (root position Ab Dom 7th) whole notes tied to whole notes next bar and held fermata. Back in Bar 11, violins I are bowed trem on whole notes C/Eb/F/A, violins II on Eb/F, and viole on A/C (c'). VC/CB pluck *pizz* quarter notes F-E-Eb-C.

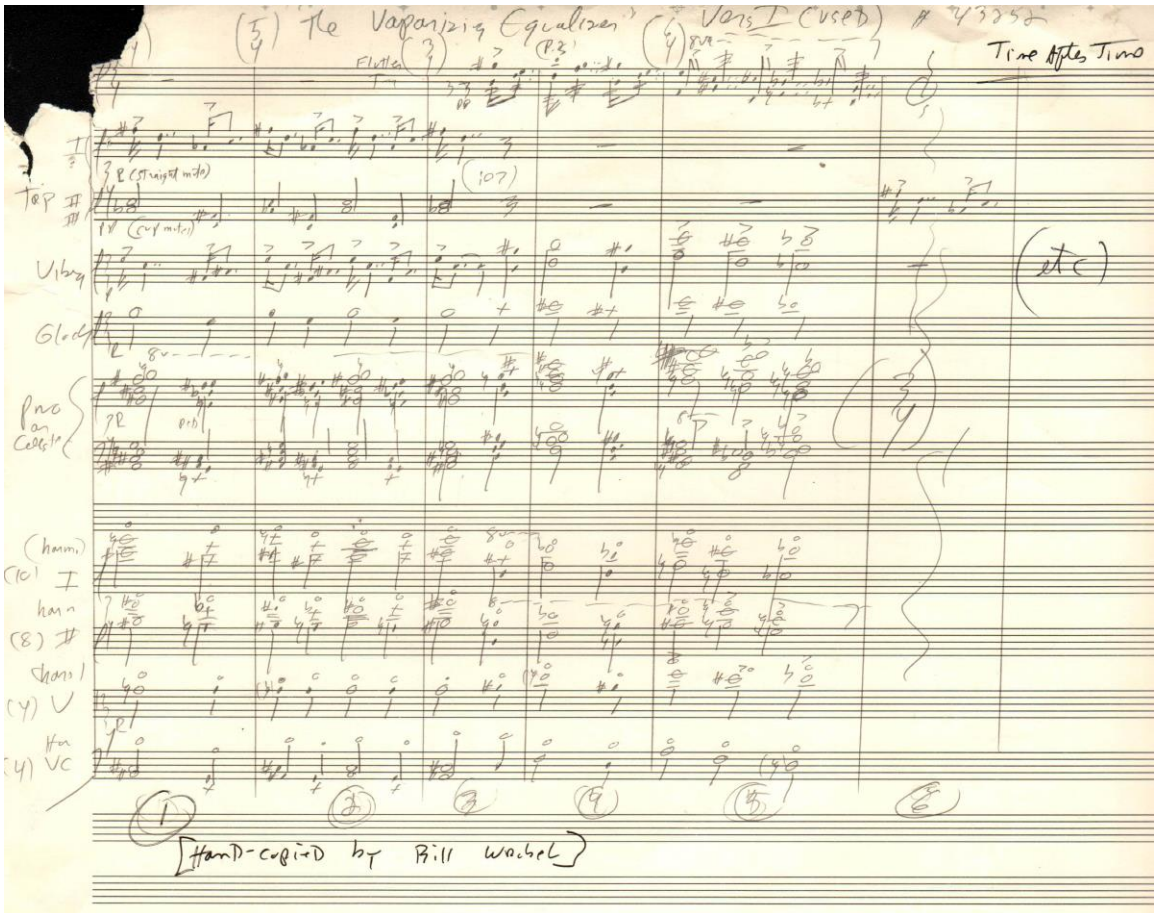
In Bar 12 (when the time machine is first seen when Wells descends the cellar stairs to show his friends the means of his "Farewell") we hear again the time machine figurations. After a quarter and 8th rest, the flute plays p Line 2 32nd notes Eb-Gb-C-Ab to Line 3 rinforzando D half note trill (to flat) to dotted quarter note in Bar 13 to 32nd note figure Eb-Gb-C-Ab again to D half note trill held fermata. The piccolo is col flute. The oboes play Ab/C (c'') whole notes tied to whole notes in Bar 13, held fermata. The Bb clarinet we discussed already. After a half/quarter/8th rest, the Eb clarinet plays (like the Bb clarinet) the Eb-Gb-C-Ab 32nd note figure to (Bar 13) D whole note trill held fermata. The Fag plays the Great octave Ab whole note tied to whole note next bar (ditto contra bassoon). The horns were discussed above. The timp is rolled pp on whole note Ab tied to next bar and held fermata. After a half rest, the celeste plays (soft mallets) *dolce* on Lines 2 & 3 half notes down to (Bar 13) Lines 1 & 2 D half notes rinforzando back up to Lines 2 & 3 D half notes. After a half rest, the tam tam plays pp a half note tied to quarter note to dotted half note.

The celeste plays Lines 1 & 2 figurations (after a quarter & 8th rest) as also played by the flute & piccolo. The harp is *col* celeste. Violins I are bowed trem in Bar 12 on Line 2 Eb/Ab/C/D (repeated next bar). Violins II play bowed trem on Line 1 Eb/Gb (repeated next bar) while viole play on Ab/C whole notes. Finally, the VC/CB (now *arco*) play Great octave Ab whole note tied to whole note in Bar 13, and held fermata.

End of cue. Although I will discuss the role of the *tritone* in the next cue, I should briefly mention its role here in this cue. In the figurations noted at the end of this cue, note that the final Ab 16th note leaps up to the D half note. This is actually the augmented 4th version of the tritone interval. If Rozsa had written G# (enharmonic Ab) to D instead, then it would've been the diminished 5th version of that tritone interval. There is a strongly dissonant and *unsettling* quality to the tritone interval. Note also that in the Dominant seventh intervals Rozsa used throughout this cue there is an inherent tritone interval. For example, in Bars 1-4 we heard the Db Dominant seventh (Db/F/Ab/Cb). There is a tritone between the major third (F in this particular chord) and

the seventh (Cb in this case). Here it is the diminished 5th variety. In the 2nd inversion played by the horns (Ab/Cb/Db/F) there is a tritone between Cb-F (augmented 4th version).

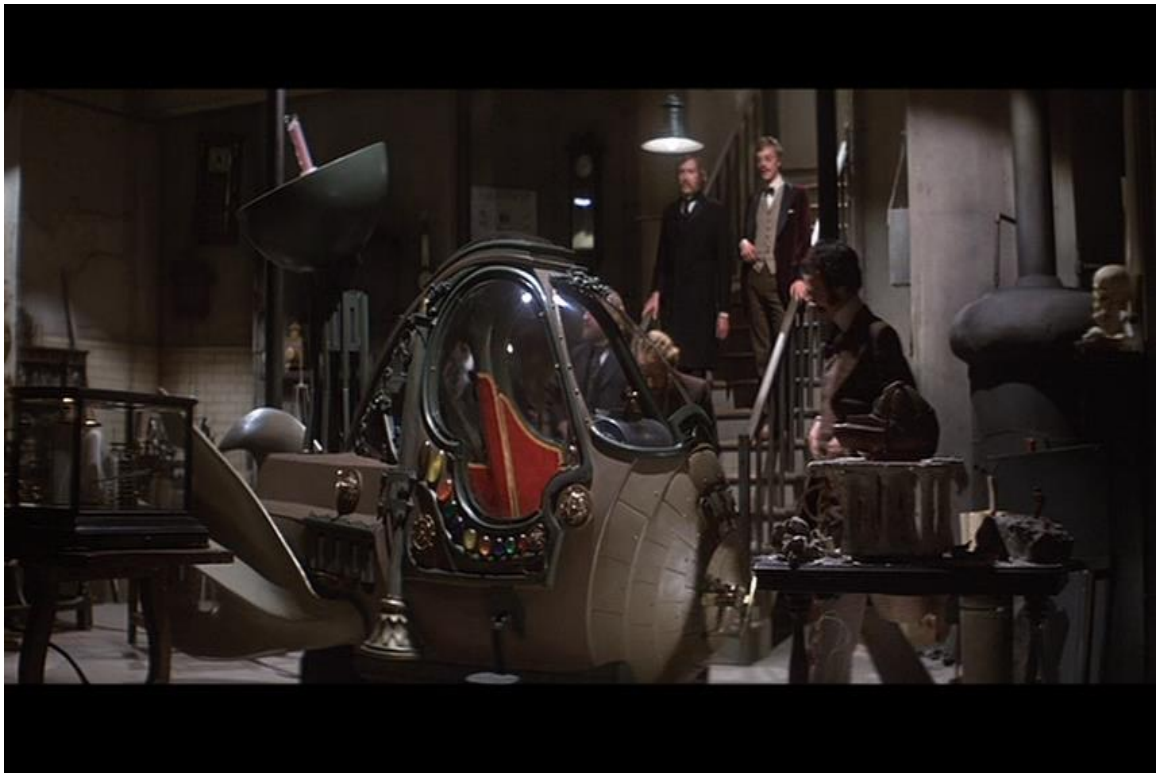
"THE VAPORIZING EQUALIZER" [Version I] M2/2. *Moderato* in ¾ time. 7 bars. Instrumentation: 2 flutes, 3 trumpets, vibe, glock, piano (or celeste), 10 violins I, 8 violins II, 4 viole, 4 celli. Scene: Naïve Wells tells all about his machine and its secrets to his dinner guests. Wells then explains to John that the vaporizing equalizer enables the time traveler to travel with the machine; otherwise without it he travels thru time without the machine and cannot return to the point of departure. Our dear friend H.G. (in this rendition) was a blabbermouth, but this character flaw also was a key action in the domino of effects that eventually led him to Amy.



Frank DeWald in his *Pro Musica Sana* article mentioned how this score is "rife" with tritones" (page 6, specifically discussing the "Ripper!" cue). That cue is not necessarily dominated with tritones, but this cue ("The Equalizing Vaporizer") is indeed, as I'll explain shortly.

The "melody line" is initially played by trumpet I with a straight mute and the vibe. We find Line 2 rinforzando E stand alone 16th note to C double-dotted quarter note, then rinforzando Gb 16th up to Bb dotted 8th note (both notes crossbeam connected). The

vibe, however, has that figure written as enharmonic F# 16th to A# dotted 8th. In Bar 2 (in 5/4 time), they play E 16th down to dotted C 8th figure to next figure of Gb 16th up to Bb dotted 8th (F# to A# for the vibe) to E 16th down to C double-dotted quarter note down to Gb 16th up to Bb dotted 8th (F#-A# for the vibe). In Bar 3 (back to ¾ time), the trumpet plays the phrase solo very briefly with the E 16th down to C double-dotted quarter note (followed by a quarter rest). The flutes take over (flutter-tongued) with the B/G# 16th up to D/E dotted 8th figure to (Bar 4, start of page 2) D/B rinforzando 16ths to F/G double-dotted quarter note to B/G# 16th to D/E dotted 8th figure. In Bar 5 (in 6/4 time) the flutes play (8 va higher) Line 2 F/Line 3 E 16th to G#/C# double-dotted quarter note to D/C# 16ths to F/Bb double-dotted quarter notes to Cb/Bb 16ths to D/G double-dotted quarter notes. Bar 6 = Bar 1.



Back in Bar 1, trumpets II & III (in cup mutes) play pp on Gb/Bb half notes to C/E quarter notes up to (Bar 2 in 5/4 time) Gb/Bb down to C/E quarter note dyads up to Gb/Bb half notes down again to C/E quarter notes up to (Bar 3 in ¾ time) Gb/Bb half notes (followed by a quarter rest and whole rests in Bars 4 & 5).

Returning to the vibe, we find in Bar 3 the E 16th down to C dotted 8th figure tied to C quarter note to B/G# quarter note dyad up to (Bar 4) D/B Line 2 register half notes to B/G# quarter notes up to (Bar 5 in 6/4 time) F/E (e’’’) half notes down to D/C# half notes to Cb/Bb half notes. The Glock in Bar 1 plays p on Line 2 G half note down to E quarter to (Bar 2 in 5/4 time) G to E quarter notes to G half note to E quarter note to (Bar 3 in ¾ time) G half note to A quarter to (Bar 4) C# half to A# quarter to (Bar 5 in 6/4 time) E half to C# half to B half notes.

The piano ("or celeste") plays top treble staff largely Line 3 G#/C#/F#/G half notes to F/Bb/D#/E quarter notes, while bottom bass clef plays A#/C#/E/G half notes to E/G/A#/C# quarter notes. In Bar 2 they play the same pitches but as quarter note to quarter note chord, then half note to quarter note chords. In Bar 3 (in ¾ time) the top staff plays the same as a half note chord, then B/D/G/A# quarter note chord while the bottom staff plays the quarter note chord on D/F/E/B#. In Bar 4 the top staff plays D/F#/A#/C# half notes to B/D/G/A# quarter notes, while bottom staff plays F/A/B/D half notes to F/F/G/B# quarter notes. Etc.

Violins I play harmonics (tiny circle above notes) Line 3 C#/G half notes to A#/E quarter notes (tritone intervals here, incidentally, between C# to G and A# to E). In Bar 2 in 5/4 time) vlns I play C#/G to A#/E quarter note dyads to C#/G half notes to A#/E quarter notes. In Bar 3 (in ¾ time) they play C#/G half notes to D/A# quarter notes to (Bar 4) F/Db half notes to D/Bb quarter notes. In Bar 5 (in 6/4 time) they play F/E to D/C# to Cb/Bb half note dyads. Back in Bar 1, violins II play (harmonics) on G#/F# half notes to F/Eb quarter notes to (Bar 2 in 5/4 time) G#/F# to F/Eb quarter note dyads to G#/F# half notes to F/Eb quarter notes to (Bar 3 in ¾ time) G#/F# half notes to B/G quarter notes to (Bar 4) D/Bb half notes to B/G quarter notes to (Bar 5 in 6/4 time) A#/D# to G/C to E/A half note dyads.

I neglected to check the viole for the clef sign. If the normal alto clef, they play Line 1 G half to G quarter note to (Bar 2) two G quarters to G half to G quarter. If treble clef, then they play on F. I'll now switch to the celli playing (harmonics) on A#/C# half notes down to Great octave E/G. Incidentally, those intervals between C# to G and A# to E are tritones. In Bar 2 (in 5/4 time) they play A#/C# to E/G quarter note dyads to A#/C# half notes to E/G quarter notes to (Bar 3 in ¾ time) A#/C# half notes to unison D quarter note to (Bar 4) F half note to D quarter note up to (Bar 5) A-F-D half notes.

Now: As mentioned above, there are plenty of tritone intervals in this cue. A# to E and C# to G are examples of the diminished 5th variety of tritones, while E to A# and G to C# are augmented 4th versions. Incidentally, the tritone interval is part of the Dominant seventh structure (if you recall, he used only Dom 7th in the earlier "Farewell" cue). The tritone was once considered the "diabolus in musica" interval and it was never used in Gregorian music. The tritone is considered the most dissonant interval, bestowing an unsettling, restless, sometimes ambiguous quality that yearns for resolution or rest. It splits up an octave exactly in the middle (3 whole tones) and its presence is quite conspicuous. If the dim 5th version, then it is minor third related and tends to be interpreted as "heavy" or "dark." If the aug 4th version, it is major third related and tends to be brighter" yet somewhat biting and certainly adds "spice" to the tonality.

Rozsa was an astute musician because he immediately saw the connection between the tritone and the villain in this movie (Jack the Ripper). The tritone is the "devil's note" or the "wolf" and with Rozsa's associative/musical mind, he saw that Jack was a devilish character, a rather demonized figure (portraying evil). So with his typical "harmonic acerbity," Rozsa employed the use of the tritone to depict various aspects of the storyline. He did not want to use minor seventh chords to depict Jack because there is

no tritone interval in a min7th chord. However, dissonant Dominant seventh chords do indeed include tritones. There is a great deal of *tension* generated with the frequent use of tritones that at least subtly fosters a restless feeling, and so Rozsa's music in this score masterfully "sets-up" the listening audience for an unsettling experience through various chapters of this movie.

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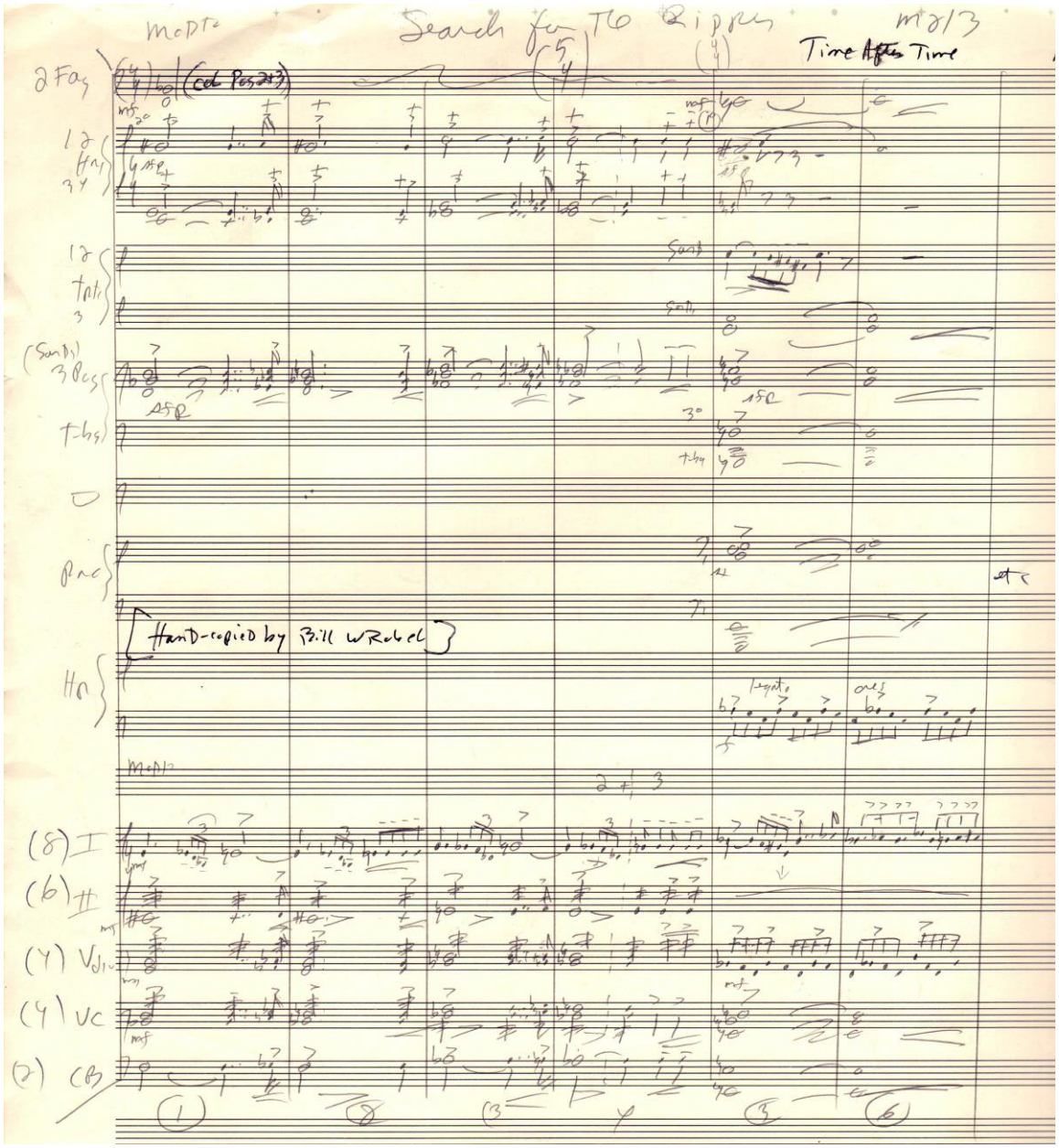
"SEARCH FOR THE RIPPER" [M2/3] *Moderato* in 4/4 time signature. 27 bars, 1:20. Located on the mono cd in track # 1 starting at 3:29. Scene: The police arrive and search the premises. The music starts when a constable finds Stevenson's bag.

Eight violins I play the melody line mf of Line 1 E dotted quarter note to Eb-D-Bb descending 16th note triplet figure back up to E rinforzando half note tied to (Bar 2) dotted quarter note to Eb-D-Bb 16th note figure to four tenuto E 8th notes (crossbeam connected) and crescendo. In Bar 3, violins I continue a new phase of the phrase a major third interval higher with the G dotted quarter note to Gb-F-Db 16th note triplet "3" figure up to G rinforzando half note tied to (Bar 4 in 5/4 time) quarter note. The bar is marked as "2 + 3" in terms of structure. So we see that quarter note tied from the previous bar, then Gb-F-Db 16th note triplet figure. At this point there is the broken vertical line through Bar 4 signifying the "3" section. The violins continue with the tenuto notes of G 8th to G quarter to G stand alone 8th to G-G 8ths (crossbeam connected) to (Bar 5 in 4/4 time signature) up to Bb rinforzando quarter note tied to 16th note, part of a 16th note figure connected by two crossbeams of that Bb 16th then tenuto A-G#-E 16ths up to Bb double-dotted and rinforzando quarter note to Cb 16th. In Bar 6, they play Bb dotted 8th to Cb 16th to Bb dotted 8th to Db 16th (all four notes crossbeam connected) to rinforzando 8th notes Bb-B-Cb-C#. Etc.

Fags/horns/Pos/altri strings (bowed trem) play response phrases. Interestingly, this pattern starts with bichordal half note tonalities of Bb maj 2nd inversion (F/Bb/D) and F augmented (F/A/C#). Stopped horns (I & II play the top note or C#) and viole/violins II (vlns II play the top or C# note) play the F/A/C# half note chord tied to double-dotted quarter notes to Gb/Bb/D (Gb aug) 16th chord to (Bar 2) F/A/C# dotted half note chord to F/A/C# quarter note chord to (Bar 3) Ab/C/E (Ab aug) half note chord tied to double-dotted quarter notes, etc. Meanwhile, Pos (2 Fags col Pos II & III) and CB/VC (celli are bowed trem Bb/D notes) play in Bar 1 the F/Bb/D half note chord tied to double-dotted quarter notes to Gb/Cb/Eb (Cb maj 2nd inv) 16th note chord to (Bar 2) F/Bb/D half note chord to quarter note chord to (Bar 3) Ab/Db/F (Db maj 2nd inv) half note chord tied to double-dotted quarter notes, etc. The Pos are sfp initially and then crescendo and rinforzando on the 16th chord in Bar 1.

In Bar 5, the muted first trumpet plays most of the melody line played by violins I. Trumpets II & III play D/G whole notes tied to whole notes next bar. Pos play B/D/E whole notes tied to next bar (tuba ob Contra-octave E). The piano plays similarly with both staves. The basses play Great and small octave E whole notes tied to whole notes next bar. Celli play E/B/D whole notes tied to next bar. The harp plays forte and *legato*



Ab-G-E-Ab (crossbeam connected) to G-E-Ab-G. Rinforzando or accent marks are placed to make the passage syncopated (first 8th note, 4th note, and 7th note). In Bar 6 the harp plays 8th notes E-Ab-G-E to Ab-G-E-A (accented on the 2nd 8th note and the 5th note). Viole also play this pattern but as 16th notes instead of 8th notes.

Etc.

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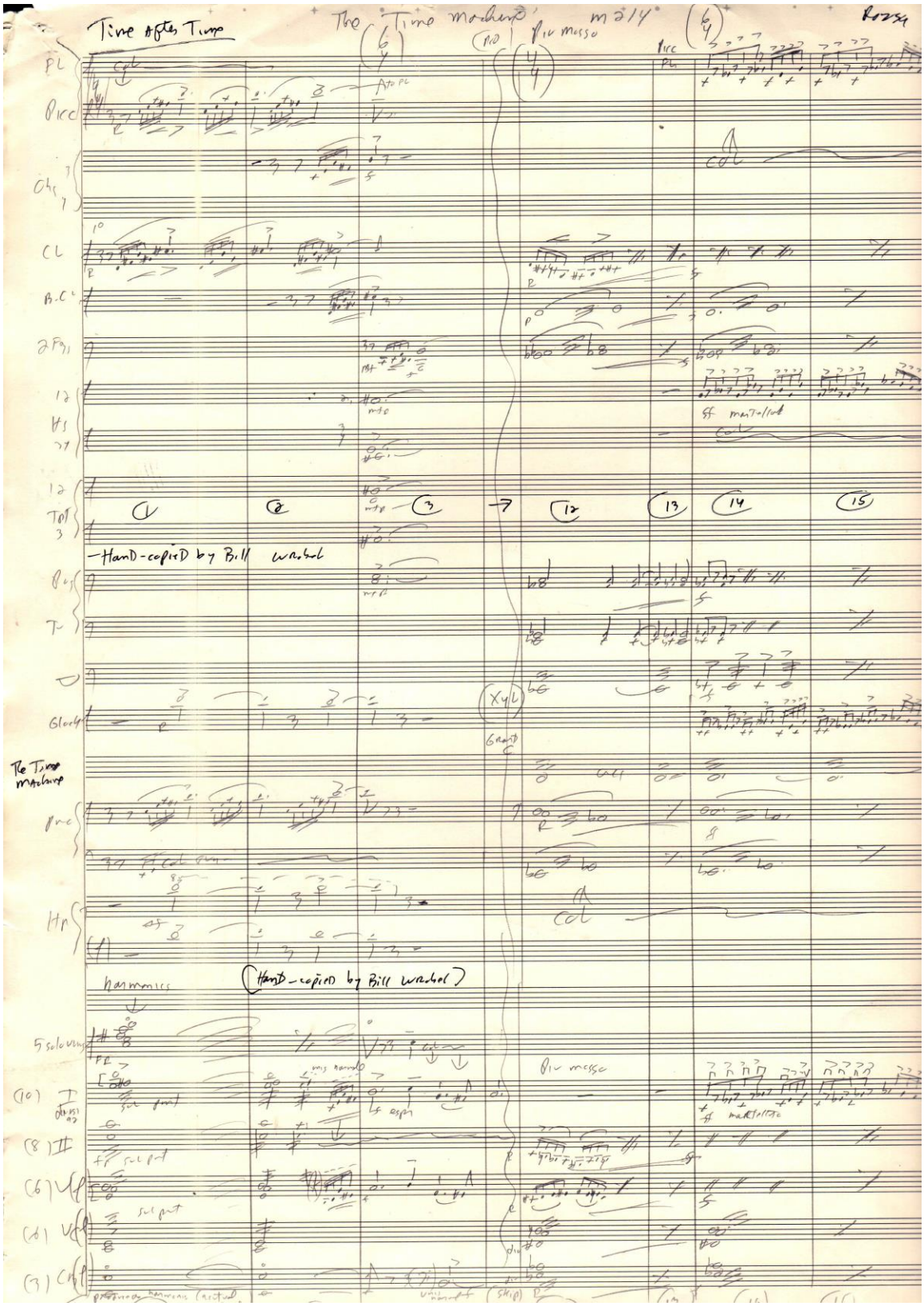
"THE TIME MACHINE" [M2/4] 4/4 time signature. 31 bars, 1:25. Located on the mono cd on track # 1 starting at 4:54. Scene: The housekeeper tells the contemplative Wells at the fireplace that everybody was standing by the front door all the time when the


Time after Time
The Time Machine
Piu mosso
Hand-copied by Bill Wachel
Glock
The Time Machine
Hp
harmonics
(Hand-copied by Bill Wachel)
Piu mosso

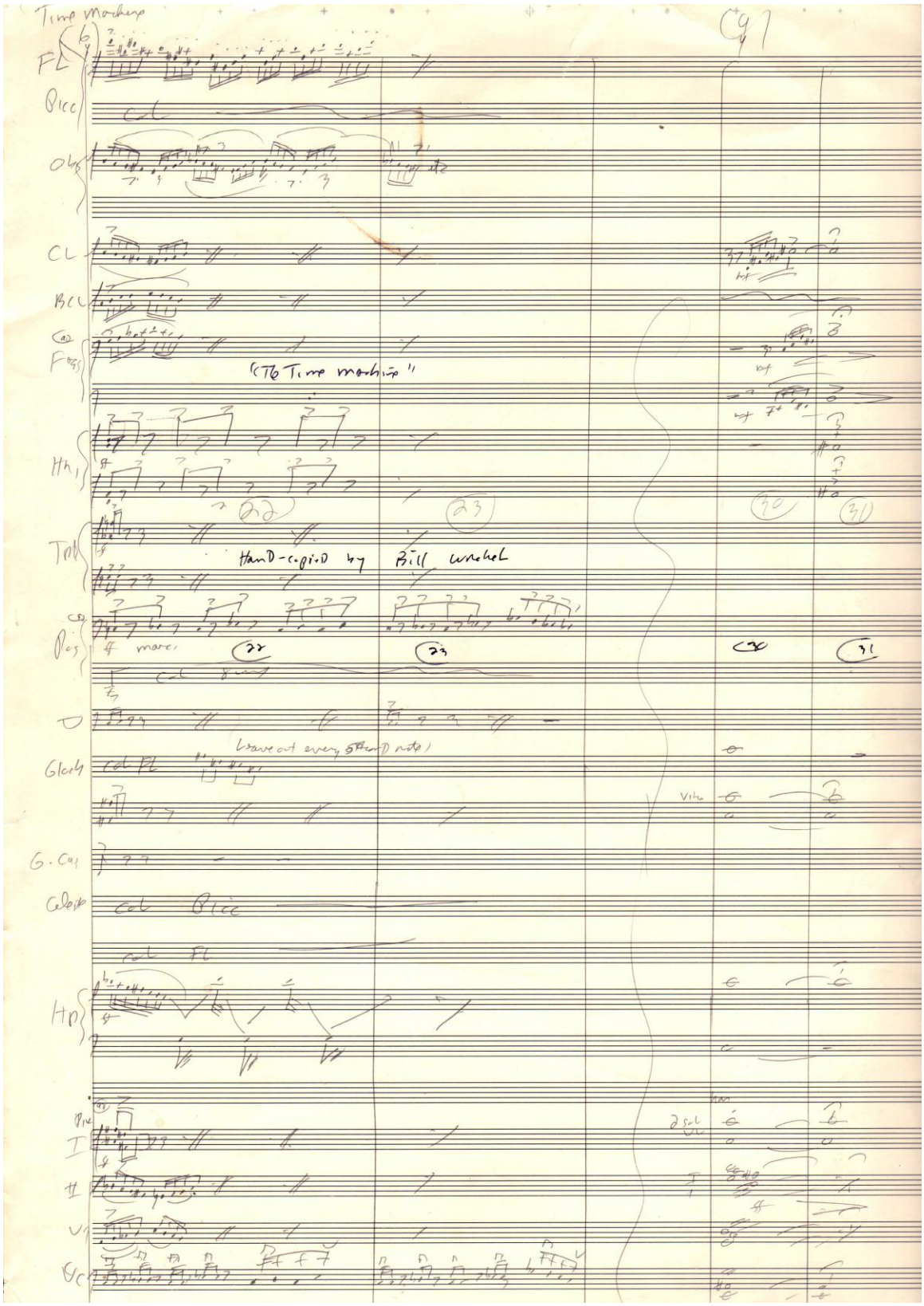
police arrived. He then realizes a startling possibility and hurries down in the cellar to discover that the time machine is missing.

Five solo violins are harmonics playing fp on Line 2 register C/E/F#/A/B cluster of whole notes tied to next bar and tied to 8th notes in Bar 3 (followed by an 8th & quarter rest). Ten violins I are *sul pont* on rinforzando whole notes Line 2 register E/F#/B tied to half notes next bar and then dotted quarter notes down to Line 1 C-E-A-F# 32nd note figure (each note tenuto) crescendo to (Bar 3 in 6/4 time) forte B dotted half note rinforzando to *espr* Line 2 tenuto C quarter note down to G dotted quarter to F# 8th to (Bar 4) A dotted half note, etc. Eight violins II are *sul pont* bowed trem also on Line 2 C/A whole notes tied to half notes in Bar 2 to C/A dotted quarter notes and then it follows the violins I line. Six viole (treble clef) are similarly *sul pont* bowed trem on Line 1 E/A/B whole notes tied to half notes next bar to dotted quarter note trem and then back to the alto clef following the melody line played by the violins (but small octave register). The celli are *sul pont* (treble clef) on Line 1 C/E whole notes tied to next bar, etc. Three basses in the treble clef play harmonics on Lines 1 I 2 C tied to whole notes next bar to 8ths in Bar 3 (followed by an 8th & quarter rest) and then (bass clef) unison (normal tones) Great octave B half note tied to next bar, etc.

After a quarter & 8th rest in Bar 1, the flute/piccolo/clarinet I/piano play the time machine figurations (32nd note figure to dotted quarter note). So we find Line 2 (Line 1 for clarinet and bottom staff of piano) C-E-A-F# 32nd notes (that figure alone is the linear/melodic F# half-diminished 7th tonality or F#-A-C-E) p < (piano level and crescendo) to the B dotted quarter note decrescendo. Then they play another C-E-A-F# crescendo to (Bar 2) B dotted quarter note to C-E-A-F# again to B rinforzando half note tied to 8th note in Bar 3 (followed by rests). The bass clarinet plays at the end of Bar 2 the C-E-A-F# figure to (Bar 3) the B rinforzando quarter note (followed by rests).

In Bar 3 (in 6/4 time), three horns sound mfp on the F#/A/B rinforzando dotted whole notes tied to next bar. Trumpets sound on Line 1 C/E/F#, and Pos on small octave C/E. After a quarter & 8th rest, two Fags play the Great octave register C-E-A-F# 32nd note figure to divisi B/B whole notes tied to next bar. Back in Bar 1, after a half rest, the glock strikes softly p on Line 2 B half note tied to quarter note next bar (followed by a quarter rest) and then B half note tied to quarter note in Bar 3 (followed by a quarter & half rest).

Skipping to Bar 12 (:42), we come to the segment of the scene/cue when the basement vibrates in anticipation of the automatic return of the time machine. Marked *piu mosso*n in 4/4 time, the clarinet and violins II play descending-ascending 16th note motion figures of C-B-Bb-A (a) (rinforzando on the first 16th note followed by the legato slur line) to ascending G#-A-Bb-B. These two figures are repeated in the same bar and repeated in Bar 13 and repeated in Bar 14 in 6/4 meter, etc. The viole play the fast figures in contrary motion so that we find rising 16th notes small octave D#-E-F-F# to falling G-F#-F-E, repeated same bar and next bar (steadily crescendo) to (Bar 14 in 6/4 time) forte level played three times in that meter, etc.


Time machine
FL
Picc
Obs
CL
BCL
Fgs
"The Time machine"
Hn 1
Tpt
Hand-copied by Bill Winchel
Pcs
4 more
Leave out every other note)
Glock
Vibe
G. Cas
Celesta
Hp
Vn I
Vn II
Vla
Vc

The bass clarinet is legato trem (notated like the fingered trem of the strings) between whole notes C to D, repeated next bar and repeated in Bar 14 in 6/4 time (notated as dotted C to dotted D whole notes). The bassoons are similarly notated between Great octave Gb/Ab whole note dyad to Ab/C) whole note dyad. The piano is also similarly notated. The top staff is trem between small octave C/D to Ab, and the bottom staff Eb up to Gb. The harp is col piano. The celli are fingered tremolo on divisi whole notes F#/C/D while basses are bowed trem on small octave Eb/Ab. The timp is rolled on whole note Eb tied to next bar. The grand cassa is also rolled. The Pos and tuba combined sound Eb/Gb/Ab/C (Ab half-dim 7th tonality) half note chord to quarter note chord to another quarter note chord tied to quarter note next bar (half note duration) to quarter note chord to half note chord.

In Bar 14 (in 6/4 time), the flute/piccolo/clarinet/horns/violins I start a punctuation phrase played *martellato* (hammered effect). We see Line 1 or middle C rinforzando 6th (followed by an 8th rest) up to Eb rinforzando 8th (with an 8th rest) back to C 8th (with 8th rest) up to Gb 8th (with an 8th rest). All four 8th notes are rinforzando and crossbeam connected. This is followed by C-Eb-C-Gb 8th notes (no 8th rests in between notes) rinforzando (connected by two crossbeams). Violins play the phrase largely with each note on the downbow (and rinforzando-marked) except for the very last 8th note (on the upbow or "v" symbol). In Bar 15, they play the first C-Eb-C-Gb figure (8th rests between each note) followed by descending 8th notes Ab-Gb-F-E. The glock plays a variation of this phrase. Instead of 8th notes, it strikes 16th notes so that we have C-C 16ths (followed by an 8th rest) to Eb-Eb 16ths (followed by an 8th rest), and so forth. Tuba & Pos play the same Eb/Gb/Ab/C chord as an 8th note chord (followed by an 8th rest) to same 8th chord (with an 8th rest) played three times in the 6/4 meter bars. The timp is strikes forte on the Eb quarter note followed by the Eb half note roll (repeat two-note pattern same bar and next bars).

Skipping to Bar 22 in 6/4 time (when the time machine begins to really materialize) the orchestra provides a tutti expression of the dynamic phrases. The flute and piccolo are staccato on 16th note figures starting Line 3 F# down to Line 2 B# up to Line 3 D# down to Line 2 A# to next figure (connected by two crossbeams) of B#-F#-A#-D# to F#-B#-D#-F# up to A#-D#-F#-A# to B#-F#-A#-B# to Line 3 D#-A#-B#-D# (repeat next bar).

Oboes I & II alternate the 16th note figures (played legato, not staccato). So we find oboe I starting off with descending 16th notes Bb-A-G-F# to ascending E-F#-G-A to Bb 16th (followed by a dotted 8th and quarter rest). At this point oboe II overlaps with the descending figure notes of Bb-A-G-F# to ascending E-F#-G-A to stand alone Bb 16th (followed by rests). At this point oboe I returns with the same two-figure pattern, and so forth. The clarinet plays the same descending to ascending motion figures, while the bass clarinet plays contrary motion of rising G-A-Bb-C to descending D-C-Bb-A. The Fags and viole play the same rising to falling figures as the bass clarinet. Violins II follow the oboe line of descending Bb-A-G-F# to ascending E-F#-G-A. Violins I play A#/F# down to F#/D# 16ths (followed by an 8th & quarter rest). Repeat this pattern two more times in Bar 22, repeated next bar, and so forth. VC/CB play C-C 16ths on the downbow

(followed by an 8th rest) then Db-Db (with an 8th rest) to C-C again to Eb-Eb, and so forth.

Pos I & II are ff *marcato* on small octave (Pos III octave lower on Great octave register C) C rinforzando 8th (followed by an 8th rest) to Db 8th (both 8ths are crossbeam connected), followed by an 8th rest, then C up to Eb (with an 8th rest) then C-Db-C-Eb rinforzando 8th notes (no 8th rests between the notes). In Bar 23 the Pos play the same first figure to the second crossbeam connected figure of descending 8th notes Gb-F-Eb-Db (no 8th rests between notes).

The timp beats two C-C 16ths followed by an 8th & quarter rest (played 3X per bar in 6/4 time). The glock is col flute except that every other note is left out (8th notes, not 16ths). Horns are in the same pattern as the violins I but on 8th note chord notes G/Bb/C/E (C Dominant 7th tonality). Trumpets play 16th note pattern of two Gb/Bb/Eb 16ths (followed by an 8th & quarter rest), played 3X per bar. The harp is descending to ascending glisses of Bb-A-G-F#-E-D-C. The celeste is col piccolo and flute.

In Bar 30 in 4/4 time (when the machine fully materializes and the room is settled down (as also the music), we find two solo violins in harmonics on A (a')/A (a'') whole notes tied to next bar (end Bar 31). Violins I are fingered trem between whole notes Line 2 E/A/B to C/F# tied to next bar and held fermata. Viole are bowed trem on E/A/B, and celli on C/F#. The vibe and harp play Lines 1 & 2 A whole notes tied to Bar 31 (glock on Line 2 A). After a quarter & 8th rest, the clarinet and bass clarinet play the now-familiar figure of C-E-A-F# 32nd notes up to B rinforzando half note tied to whole note in the final bar (and held fermata). After a half/quarter/8th rest, Fag I plays small octave and Fag II Great octave C-E-A-F# 32nd notes up to (Bar 31) B rinforzando whole note, held fermata. The horns are stopped in Bar 31 on small octave B [written F# Line 1 a perfect 5th higher] whole note and held fermata.

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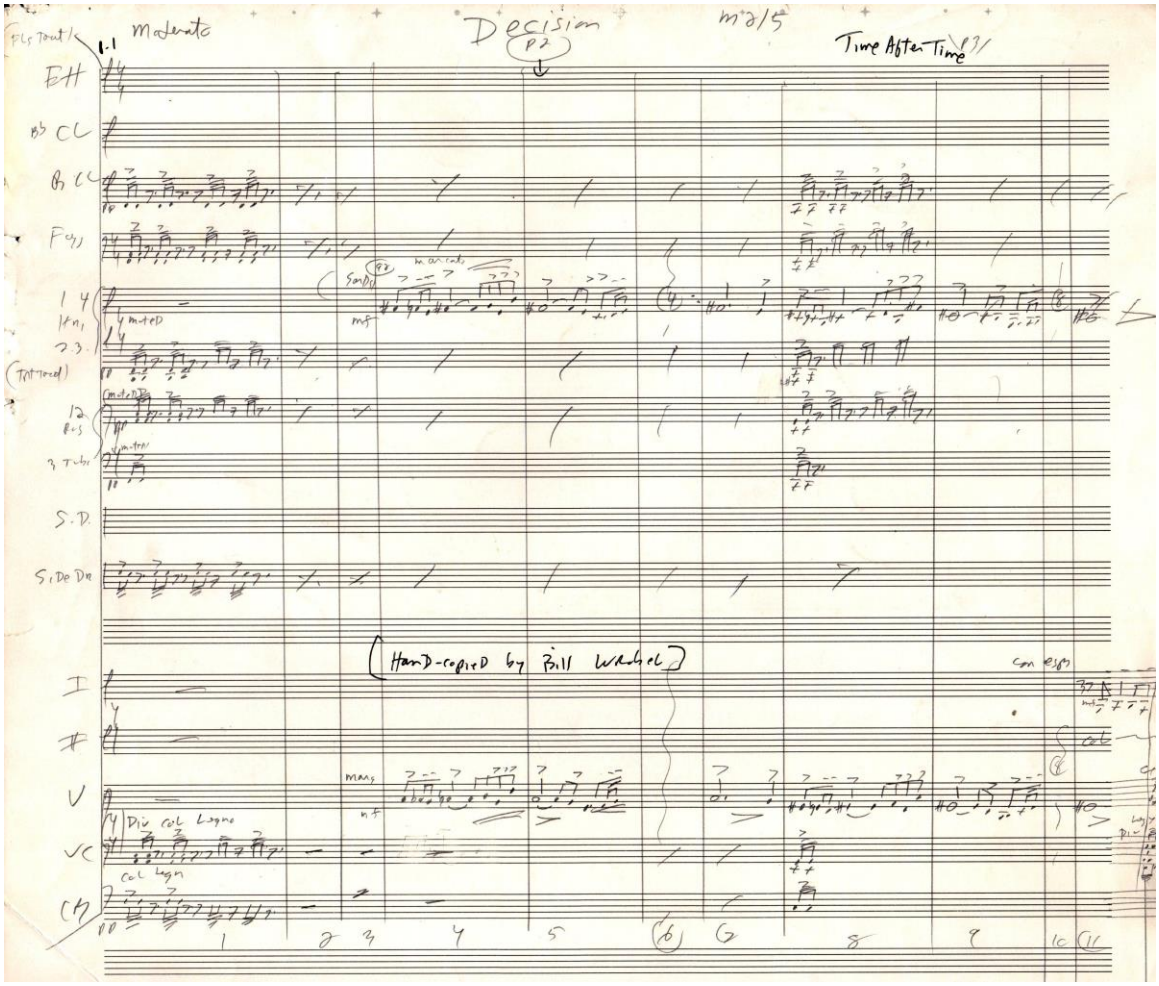
"DECISION" [M2/5] *Moderato* in 4/4 time signature. 18 bars, :45. Located on the mono cd on track # 1 starting at 6:25. Scene: H.G. makes a resolute "decision" to overcome his initial fear of time travel and to follow Jack into the future. He hurriedly assembles money and jewelry. The bass clarinet/Fags/horns II & III/Pos/side drum//VC/CB play an ever-present ostinato pattern. Muted Pos play pp on largely Great octave register two F/A/C (F maj) rinforzando 32nd note triads (followed by a dotted 8th rest) to two more such 32nd triads (followed by a dotted 8th and 8th rest) to two more F/A/C 32nds (followed by a 16th rest) to two more such triads (followed by a dotted 8th rest). Repeat thru Bar 7. Muted horns II & III play the ostinato on small octave E/G, Fags on F/A, and bass clarinet on middle C. The divisi celli play the ostinato *col legno* (on the wood) on A/C (c) while the CB play similarly on small octave F (f).

In Bar 4, horns I & IV and the viole begin to play mf the time traveler theme (first heard in "Farewell" when prospective first time traveler H.G. announces his plans). So we find the B rinforzando 8th note to tenuto Bb-A 16ths figure (crossbeam connected) to B quarter note tied to B 8th, part of a crossbeam connected figure of 8th notes (rinforzando-



marked on the last three notes) B-C-A-E (e') crescendo to (Bar 5) B rinforzando half note tied B 8th to rinforzando A 8th (both 8ths crossbeam connected) down to F dotted 8th to tenuto G-A 16ths figure and crescendo. Bar 6 = Bar 4, then rinforzando B dotted half note to A quarter note, decrescendo.

The melody line continues in Bar 8 on a new tonality starting on F# rinforzando 8th note to tenuto F-E 16ths figure to F# rinforzando quarter note tied to 8th to G-E-B 8ths to (Bar 9) F# half note tied to 8th to E 8th down to C dotted 8th to D-E 16ths figure. Bar 10 = Bar 8 and then we find the F# whole note decrescendo. Back in Bar 8, the ostinato pattern remains the same but now the Pos play on C/E/G, Fags on C/E, bass clarinet on G, horns on B/D (I believe), VC on E/G, and CB on small octave C. After a quarter & 8th rest, violins I are *espr* on small octave G tenuto 8th to A tenuto quarter note to B-A tenuto 8th notes, and so forth. The celli are *col legno* on F/A/C/E (F maj 7) figurations in Bar 12, etc.

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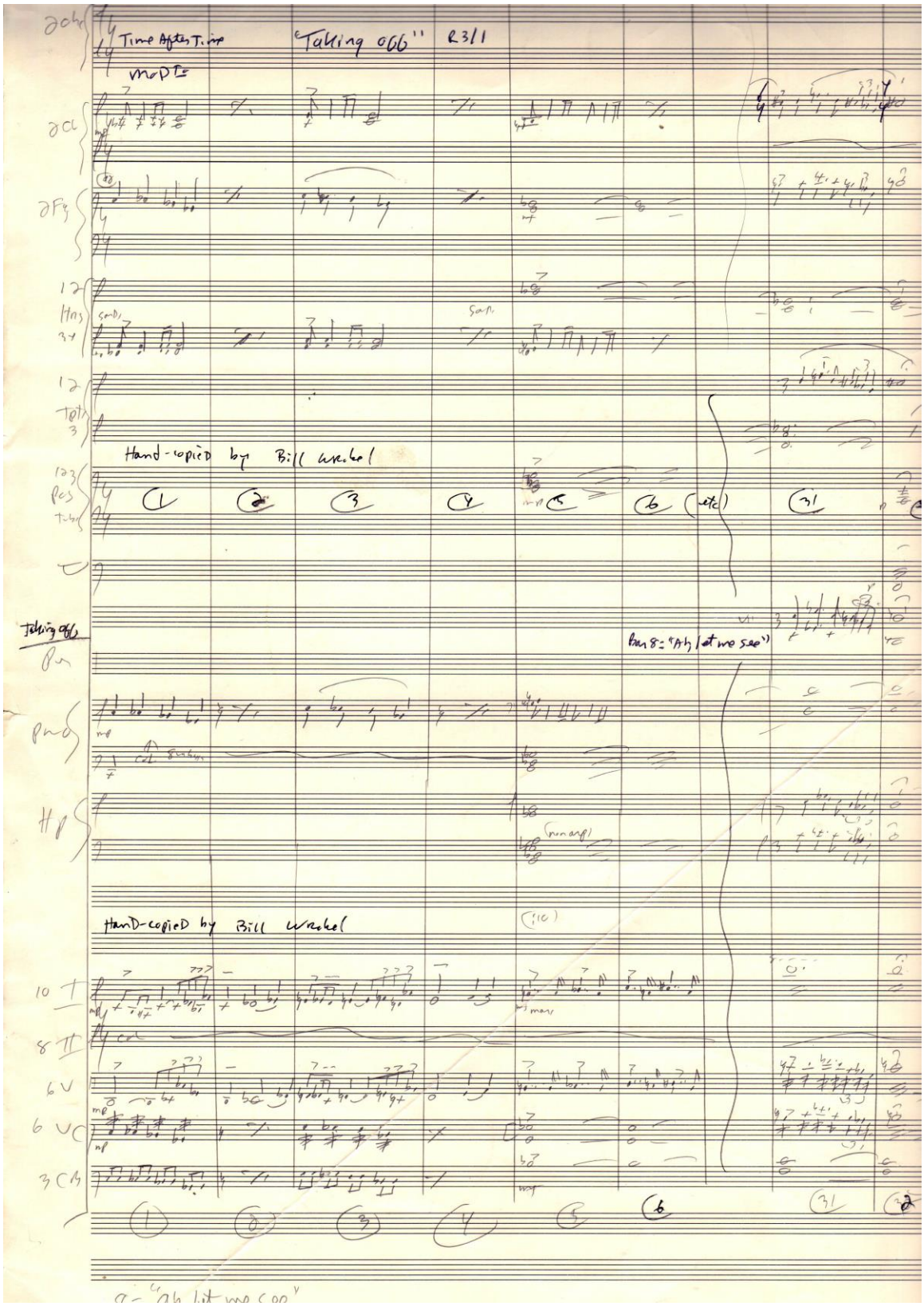
"TAKING OFF" [M3/1] *Moderato* in 4/4 time, 32 bars, 1:25. Located on the mono cd on track # 1 starting at 7:10. Scene: H.G. races down the stairs and looks at the machine


Time After Time
"Taking off" R311
Hand-copied by Bill Wrobel
Taking off
Hand-copied by Bill Wrobel

(the music starts). He puts in the red key (odd—Jack didn't have the red key…) and bravely pushes forth (into the future).

Another (slightly different) variation of the time traveler theme is played by the violins and violas. Violins play mp middle C rinforzando 8th note down to B-A# 8ths figure back up to C quarter note tied to 8th, part of a crossbeam connected figure of C-Db-Bb-Fb 8ths to (Bar 2) C tenuto quarter note to Db half note legato to Eb quarter note. The viole play the small octave C rinforzando half note tied to C 8th to (col violins line). In Bar 3, the violins & viole play the E rinforzando 8th to tenuto Eb-D 16ths figure to E quarter note tied to E 8th to F-D-Ab rinforzando 8th notes down to (Bar 4) E tenuto half note to F legato to G quarter notes. In Bar 5 (:10), they play mf *marcato* Line 1 (small octave for viole) A double-dotted and rinforzando quarter note to A 16th to Bb double-dotted quarter note back to A 16th to (Bar 6) C double-dotted quarter note to A 16th to C# double-dotted quarter note to A 16th, and so forth.

Back in Bar 1, the Fags & piano play descending quarter notes C-Cb-Bb-Gb (repeated next bar) to (Bar 3) E-Eb-D-Bb (repeated next bar). Two clarinets and two *sords* (muted) horns play a different pattern of Gb/Bb rinforzando 8th note dyad to Gb/Bb quarter note dyad to two Gb/Bb 16ths to Gb/Bb half notes (repeated next bar) to (Bar 3) Bb/D in that same pattern. Six celli are bowed trem on quarter notes (see Fags/piano notes above). Three basses play small octave C-C 8ths to Cb-Cb 8ths to Bb-Bb 8ths to Gb-Gb 8ths (repeated next bar), and so forth (as shown above).

In Bar 5 (page 2), the clarinets/horns/top staff of piano play G/A 8ths to quarter to two 16ths (repeated same bar and repeated next bar). Bassoons play the G/Bb whole notes tied to next bars. Pos/bottom staff of piano play whole notes B/Bb/Eb (Eb maj) tied to next bars. The celli are double-stopped on whole notes G/Eb tied to next bars, and CB on small octave BB whole note tied to next bars.

The cue ends in Bars 31-32 with the housekeeper asking the now empty room, "Mr. Wells?….." In Bar 31 in 6/4 time, the clarinets/Fags/bowed trem viole/celli conclude the time traveler phrase of the B to C quarter notes to Eb dotted quarter note to C 8th to tenuto value (bracketed "3") quarter notes B-Ab-F up to (Bar 32 in 4/4 time) the B whole note, held fermata. Ten violins I are bowed trem on Line 3 register B dotted whole note in Bar 31 tied to (Bar 32 in 4/4 time) the B whole note (held fermata). I believe violins II play the Line 2 B notes. Basses play the F/C (c') dotted whole notes to whole notes in the end bar. Trumpets also play most of the concluding time traveler phrase (after a quarter rest in Bar 31), and similarly for the vibe and harp.

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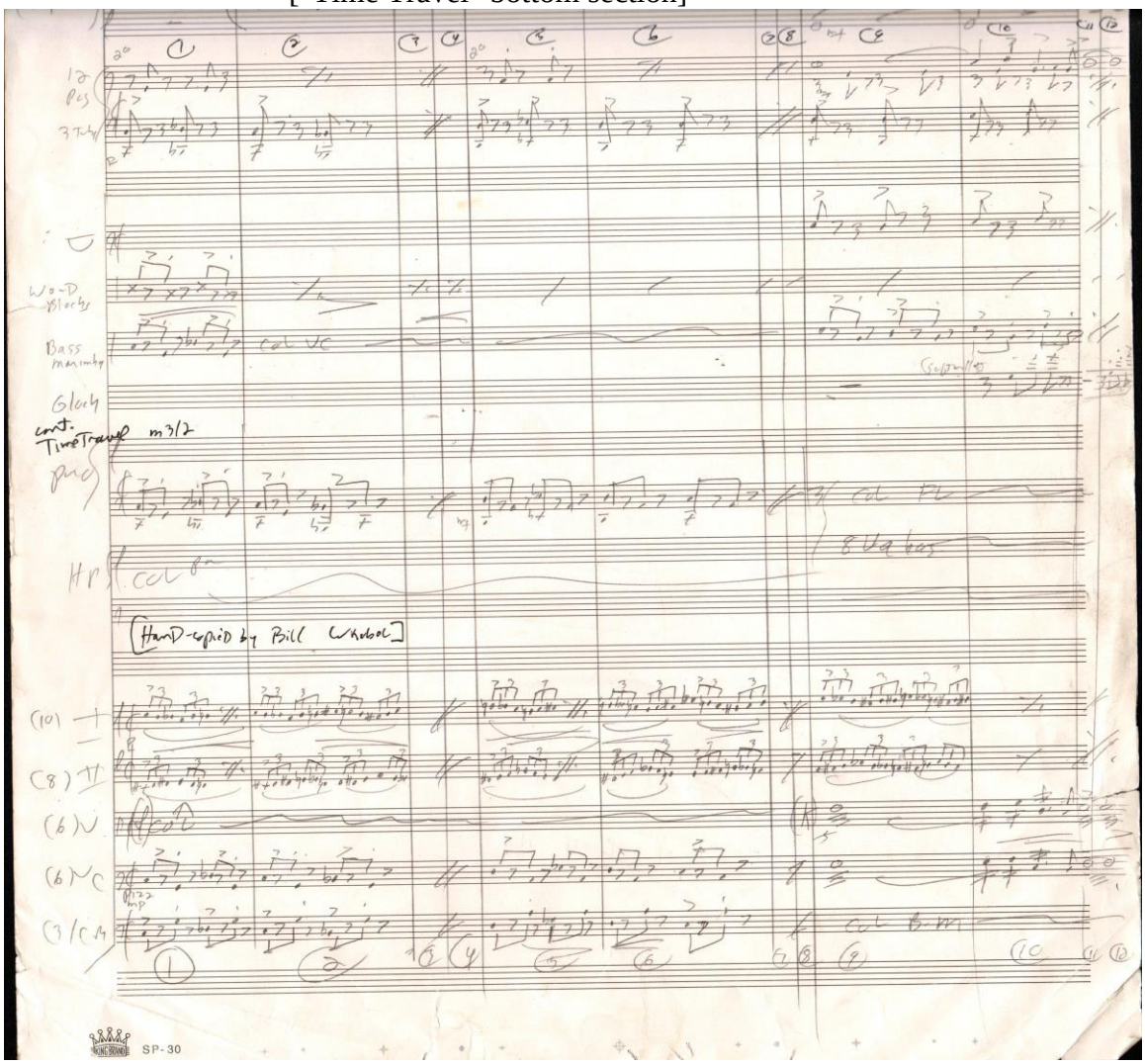
"TIME TRAVEL" [M3/2] *Con moto* in Cut time (C with the vertical line thru the middle). 77 bars, 1:14. Located on the mono cd on track # 1 starting at 8:40. Scene: The music starts (seque from the previous cue) when you see the dial pushing forth in years, beginning a series of not-too-terrific special effects (but with a charm all their own!).

The two-bar ostinato motion figures (*con moto* or with movement) remind me of the figures used in Rozsa's *Tumult & Commotion* piece used several times in the first season of the 1951 Superman series on television. Ten violins I play p descending to ascending triplet 8th figures starting on Line 2 rinforzando C-B-Bb to rising A-Bb-B with the legato curve/slur line underneath both triplet figures (repeat the two figure phrase in the same bar) to (Bar 2) same C-B-Bb to A-Bb-B to new triplet figures of rinforzando C#-C-B to A#-B-C. Bars 3-4 = Bars 1-2. Eight violins II and viole (treble clef) are contrary motion. So we find middle C#-D-D# to descending E-D#-D (repeat two-figure phrase same bar) to (Bar 2) same C#-D-D# to E-Eb-D (written enharmonic Eb instead of D# this time) to new triplet figures D-D#-E to F-E-Eb. Bars 3-4 = Bars 1-2. Six celli play mp and *pizz* small octave C rinforzando 8th (followed by an 8th rest) down to G staccato 8th (followed by an 8th rest) up to Db rinforzando 8th (followed by an 8th rest) down to G 8th (with 8th rest). In Bar 2 they pluck C down to G in the same pattern and then Bb down to G. Repeat next two bars. Three basses pluck contrary motion on small octave C up to G, then Db up to G in the same pattern, and then (in Bar 2) C to G and then Bb up to G.

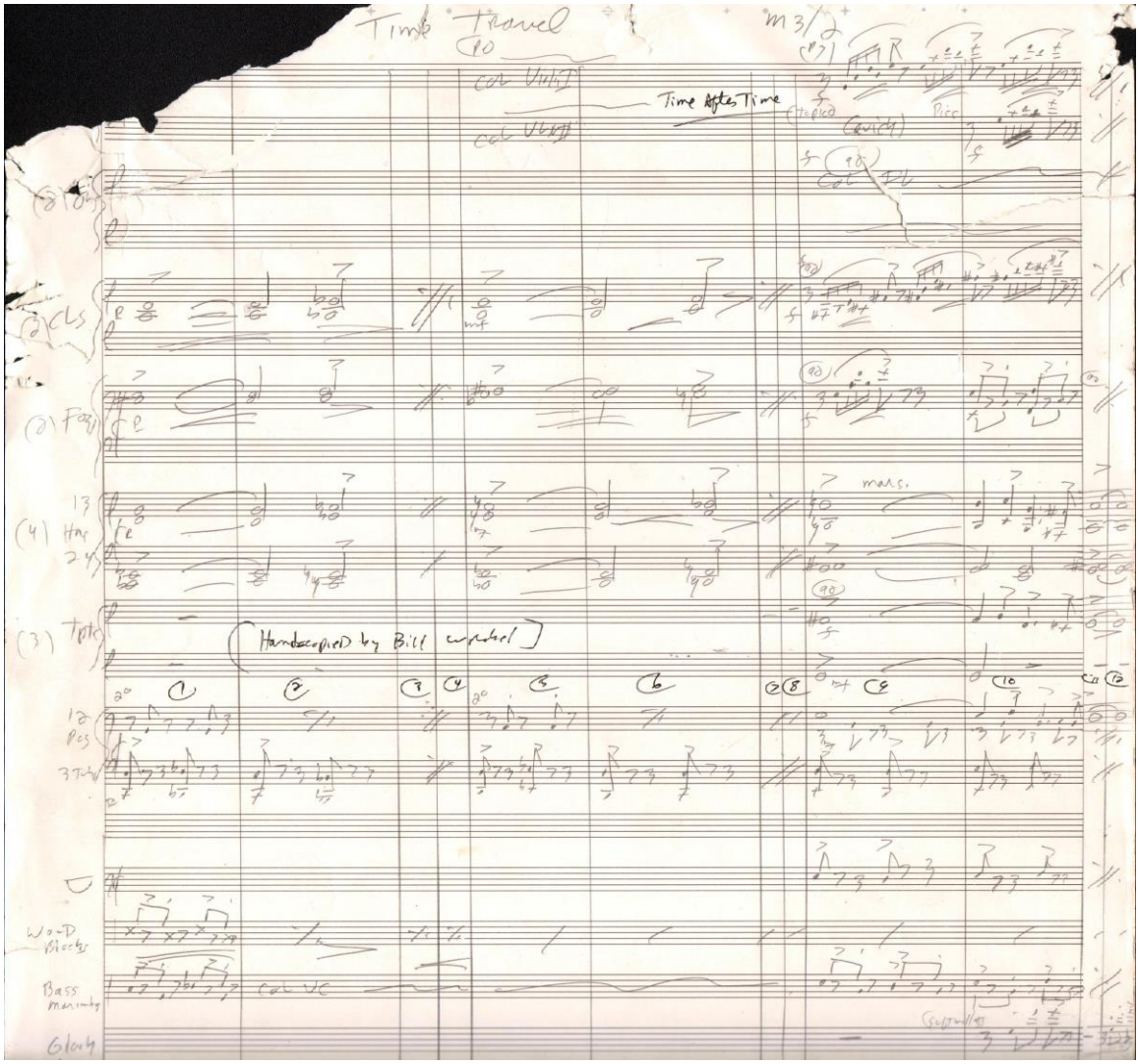
["Time Travel" bottom section]



Repeat in Bars 3-4. The bass marimba plays the same pattern as the celli. Ditto the piano & harp except we find Great and small octave C down to single G Great octave register 8th, and so forth. The wood blocks are distinctive playing the same pattern as the pizzicato celli.

Trombone III & tuba sound p the respective small and Great octave C rinforzando 8ths (followed by an 8th and quarter rest) to Db 8ths (followed by an 8th & quarter rest) to (Bar 2) C to Bb in that pattern. Meanwhile, Pos II plays the response beat 8ths. So, after an 8th rest, Pos II plays the Great octave G 8th (followed by a quarter & 8th rest) to another G 8th (followed by a quarter rest). Repeat next bar, and repeat Bars 1-2 in Bars 3-4.

Two clarinets play p *chalumeau* (lowest and rich register) whole notes C/C tied to half notes in Bar 2, and then Ab/Db rinforzando half notes. Repeats Bars 1-2 in Bars 3-4. Bassoons play small octave register C#/E whole notes tied to half notes next bar, and then D/F. Horns play Db/Fb/G/C tied to half notes next bar, and then D/F/Ab/Db. Repeat in Bars 3-4.



These patterns start on new pitches in Bar 5, and now the flutes join in (flute I col vlns I, and flute II col vlns II). Violins I play the motion triplet 8th note figures as D-Db-C to rising B-C-C# (repeated same bar) to (Bar 6) same D-Db-C to B-C-C# to Eb-D-C to B#-C#-D. Bars 7-8 repeat Bars 5-6. Violins II and viole are contrary motion on rising D#-E-F to descending Gb-F-E (repeated same bar) to (Bar 6) same D#-E-F to Gb-F-E to E-F-F# to G-Gb-F. Celli play D down to A 8ths (with 8th rests between the notes) and then Eb down to A to (Bar 6) D down to A followed by C down to A (repeat next two bars). Basses are contrary motion on D up to A (a) and then Eb up to A to (Bar 6) D to A and C to A. Pos & tuba are col CB. Marimba is col VC, etc. Clarinets sound the A/D whole notes to half notes in Bar 6, followed by the Bb/Eb half notes. Repeat next two bars. Fags sound on Eb/F# whole notes tied to half notes next bar, followed by the rinforzando E/G half notes. Horns play Eb/Gb/A/D whole notes to next bar, then E/G/Bb/Eb half note chord. Repeat in Bars 7-9.

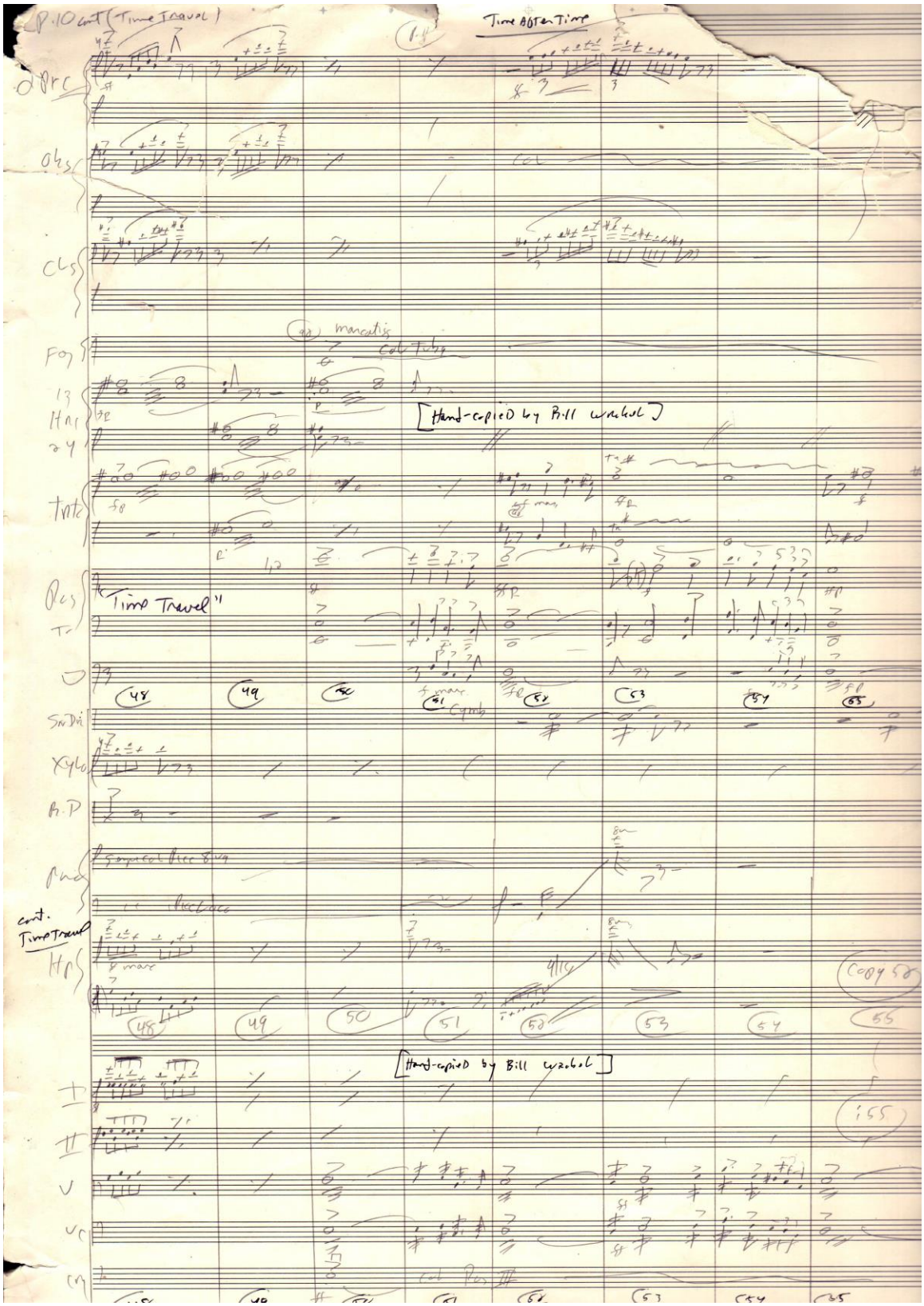
In Bar 9 (page 7), after a quarter rest, the flute/oboes/clarinets/piano play the time machine figurations forte crescendo but as E-A-D-B 16th notes (starting on Line 1 E for

flute/piccolo, and small octave E for the clarinets) up to E rinforzando 8th note (followed by an 8th rest) then octave higher E-A-D-B 16ths crescendo (<) to (Bar 10) Line 3 E 8th. After another 8th rest, they play same figure but now the piccolo (after a quarter rest in Bar 10) plays it as well, starting on Line 2 E-A-D-B 16ths to Line 3 E 8th (followed by an 8th & quarter rest. Bars 11-12 repeats Bars 9-10. Back in Bar 9, two clarinets play the figure starting in on small octave E, then Line 1 E, and finally Line 2 E in Bar 10. After a quarter in Bar 9, two bassoons play small octave E-A-D-B 16ths to Line 1 E rinforzando 8th (followed by an 8th & quarter rest) but in Bar 10 they play Great & small octave rinforzando E 8ths (followed by an 8th rest) to unison Great octave B (followed by an 8th rest) to F/F 8ths (with an 8th rest) to unison small octave C staccato 8th (followed by an 8th rest). Repeat these two bars in Bars 11-12.

In Bar 9, vlns I continue the motion figure triplets of Line 2 E-Eb-D to rising C#-D-D# (repeat same bar and repeat next bar). Violins II play contrary motion figures on Line 1 F-F#-G to descending Ab-G-Gb (repeat same bar and next bar). The bass marimba & VC/CB play E down to B and then D down to B 8ths (with an 8th rest after each note) to (Bar 10) E down to B up to F down to C.

The horns/trumpets I & II/Pos I/bowed trem viole & VC play the *marcato* time machine theme (first heard of course in the Prelude). Horns I & III play small octave and Line 1 E whole note rinforzando tied to quarter notes in Bar 10, and then F half notes down to C dotted quarter notes to B rinforzando 8ths up to (Bar 11) D whole notes rinforzando tied to whole notes next bar. Horns II & IV play A/B wholes tied to half notes in Bar 10 to F/A half notes to (Bar 11) A/B whole notes tied to next bar. Trumpet III sounds mf whole note D rinforzando tied to half note next bar (tacet in Bars 11-12). Pos III and tuba play small octave and Great octave respectively the E 8th notes (followed by an 8th & quarter rest) to D 8ths (with rests) to (Bar 10) E and then F 8ths (with rests). After a quarter rest, Pos II plays the response beats of B 8th (followed by an 8th & quarter rest) to B 8th again (with a quarter rest) to (Bar 10 and after a quarter rest) the B 8th (with quarter/8th rest) to C 8th. Repeat next two bars. The timp beats on the same pattern as Pos III & tuba on E 8th (with 8th/quarter rest) to D 8th (with rests) to (Bar 10) E 8th to F 8th.

Skipping to Bar 48 (page 10), we hear the horns and trumpets quite pronounced playing legato tremolos (notated like the fingered trem of the strings). Horns I & III sound between whole notes F/B [tritone interval] and A/C with the slur/curve lines to (Bar 49) the F/B 8ths (followed by rests). Horns II & IV take over the trem in Bar 49 to 8ths in Bar 50, and so they alternate as such for several bars. Trumpets I & II are trem between whole notes D/E and E/F (repeated next three bars). In Bar 49, trumpet II plays between B and D (repeat next two bars). The piccolos/oboes/clarinets/piano play the time machine figurations on E/A/D/B 16ths to E 8th. The xylophone strikes 8th notes starting on Line 3 E-B-D-A to stand alone Line 2 B 8th (followed by an 8th and quarter rest). Repeat next several bars. The harp plays the same notes but continues on. So Lines 2 & 3 *marcato* ff 8th notes E down to B up to D down to A and then B-F-A-B (repeated next two bars). The top line of violins I play the same while the other stands play E-E-E-E to E-E-E-E (repeated next several bars). Violins II play D-B-D-B and also E-E-E-E. Viole play unison F-A-F-A in Bars 48-49.


p.10 cont (Time Travel)
Time After Time
Fl
Cls
Fg
Hrn
Trtc
Perc
Time Travel"
Sus Cym
Xylo
B.P
Pno
cont. Time Travel
Hp
[Hand-copied by Bill Wrachel]
[Hand-copied by Bill Wrachel]
Vl I
Vl II
Va
Vc
Db

Starting in Bar 50, the Pos/tuba/bowed trem viole/VC/non-trem CB (col Pos III) play the time machine theme again. Pos I & II and viole play Line 1 E rinforzando whole note (Pos III/VC/CB play small octave and tuba on Great octave E. So E whole note tied to quarter note in Bar 51 to F rinforzando quarter down to C dotted quarter to B 8th up to (Bar 52) D whole note tied to 8th note next bar. After an 8th rest, they play E half to F quarter to (Bar 54) A dotted quarter down to F 8th to triplet value bracketed "3" quarter notes E-D-B to (Bar 55) D whole note ffp. The timp beats those triplet value quarter notes rinforzando to (Bar 55) the rolled D whole note.

Back in Bar 52, the piano & harp play rising to falling glisses. The harp starts off with D-E-F-G-A-B-C (etc.) crescendo up to (Bar 53) Line 4 E gliss down (and decrescendo). After a half rest in Bar 52, the piano starts the glissando on Line 1 E up to Line 4 E in Bar 53, then a descending gliss. After a half rest in Bar 52, the piccolos/oboes/clarinets play rising to falling figures in conjunction with the piano glissandi. So we see triplet "3" 8th notes Line 2 E-F-G crescendo to A-B-C-D (d''') 16ths to (Bar 53) descending triplet 8ths rinforzando E-D-C to 16ths B-A-G-F to stand alone E 8th (followed by an 8th and quarter rest). In Bar 52, the trumpets on the third beat play a response Time Machine Theme figure of Lines 1 & 2 F quarter down to C dotted quarter to B 8th up to (Bar 53) D whole note trill (to sharp) tied to whole note next bar and to 8th note in Bar 55.

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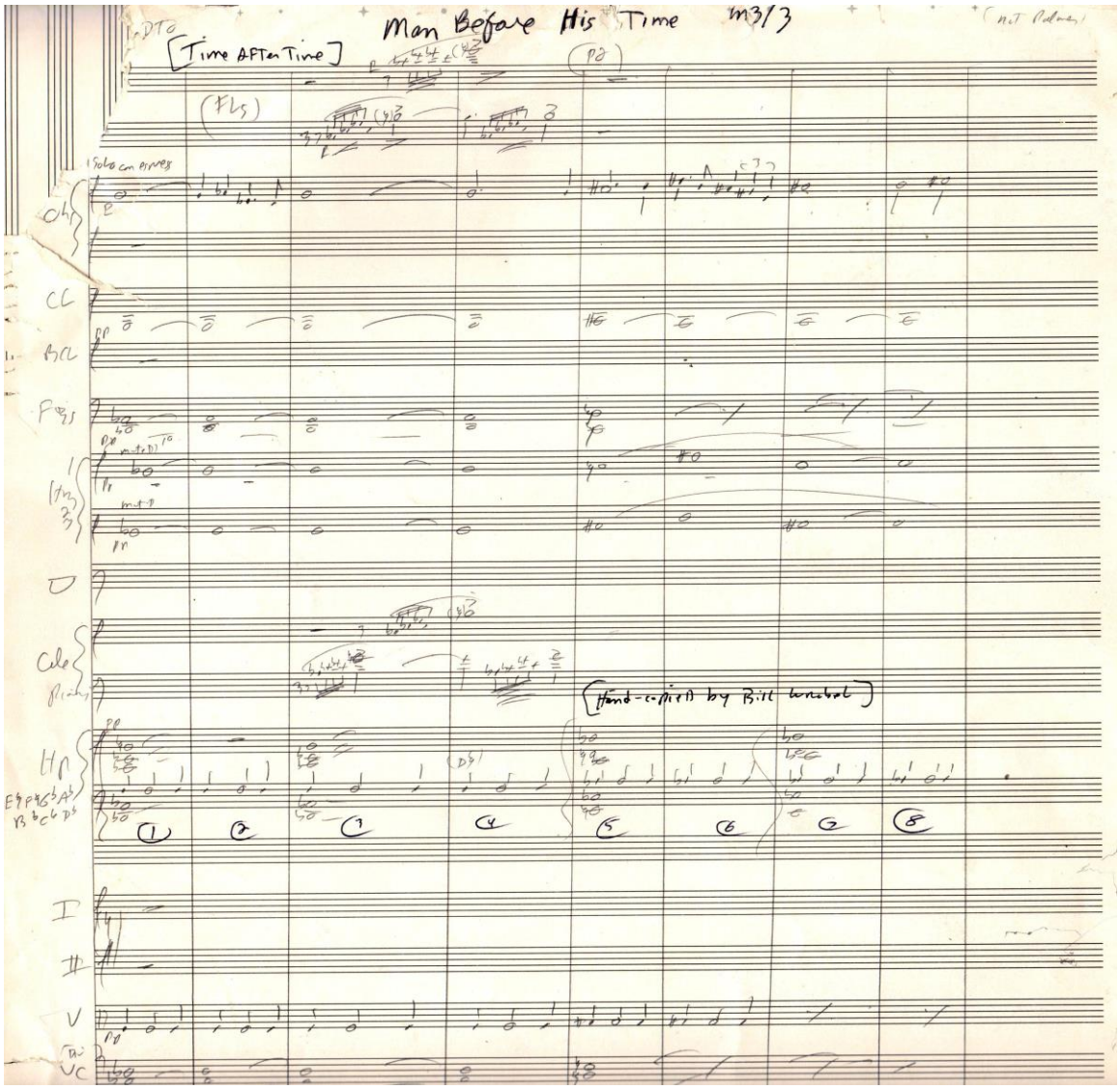
"MAN BEFORE HIS TIME" [M3/3] *Moderato* in 4/4 time. 35 bars, 1:46. Located at the beginning of track # 2 on the mono tracks. Scene: Wells simply awakens quietly within a room in a San Francisco museum honoring the life of, yes, H.G. Wells. There appears to be a plot detail flaw here (arriving unnoticed by the museum visitors since the machine was red hot and about ready to burst apart during transit!) but since physical time travel is an absurdity, it's okay to suspend realism or logic in this trivial matter (in other words, suspend critical judgment and just enjoy the movie!).

To musically depict the quiet scene, Rozsa provides a rather *tranquillo* rendition of the time travel or time traveler theme played "solo con espr" by oboe I. So we find it playing p on Line 1 G whole note tied to quarter note next bar to Ab quarter note down to Eb dotted quarter note up to (Bar 3) the G whole note again tied to dotted half note in Bar 4. After a quarter & 8th rest in Bar 3, flute II plays the familiar time machine figuration of Line 1 p crescendo Ab-Cb-Eb-Cb 32nd notes up to G rinforzando half note (I wonder if the rinforzando glyph is really necessary in this quiet cue?) tied to dotted quarter note in Bar 4 and then a repeat of the phrase. The piano plays the same pattern and notes. After a half and quarter rest in Bar 3, flute I and celeste plays the same 32nd note figure (starting Line 2 Ab for flute, Line 1 for celeste) to (Bar 4) G rinforzando whole note and decrescendo.

Back in Bar 1, the clarinet is pp on *chalumeau* register F whole note tied to next three bars. Fags play on Db/Ab whole notes thru Bar 4. Muted horns I and III sound on whole notes Ab/Cb thru Bar 4. Divisi VC play on Ab/Db whole notes thru Bar 4, and CB sounds on small octave Db. The top staff of the harp plucks (let ring) Ab/Cb/G (g')



whole notes (repeat in Bar 3). In the bottom staff the Db/Ab whole notes are plucked but also there is a separate rhythm of small octave F quarter to F half to F quarter (repeated next several bars). The viole also play this pattern on F notes.

Back to the solo oboe, we find at the end of Bar 4 the G quarter note to (Bar 5, page 2) the A# dotted half note to B quarter note up to (Bar 6) D# dotted quarter down to B 8th to triplet value (bracketed "3") quarter notes A#-G#-E up to (Bar 7) A# whole note to (Bar 8) B to C# half notes. The clarinet sounds the G# whole note tied thru Bar 8. The bassoons sound on E/B whole notes thru Bar 8, VC on B/E (e) and CB on E. The two horns play B/D whole notes to (Bar 6) E/G# to (Bar 7) B/D again tied to Bar 8. The harp is arpeggiando (rolled chord) on E/Cb/Cb/D/Bb, but also it plucks the Ab quarter to Ab half to Ab quarter (repeat thru Bar 8). It is arpeggiando again in Bar 7 with the same E/Cb/Cb/Db/Bb whole notes.

Skipping to Bar 11 (:30) the cue enters a new phase where the viole play the melody line. Just prior in Bar 10 the viole play the D dotted quarter note (tenuto) to (Bar 11) D rinforzando 8th to C#-B# tenuto 16ths figure up to D quarter note tied to 8th, part of crossbeam connected 8th notes D-Eb-C-G crescendo back down to (Bar 12) Line 1 D rinforzando half note tied to 8th to C 8ths to new figure of Ab dotted 8th to Bb-C 32nd notes, etc. The CB plays the small octave G whole note tied to Bar 12. The VC are bowed trem "sempre pp" on G/D whole notes (repeated next bar). Violins II are bowed trem on Line 1 Eb/Line 2 C (c'') and violins I on Ab/Eb (Line 2 Eb). The bottom staff of the harp is arpeggiando on Great octave G/small octave D/ G (g) whole notes. The top staff plucks a new rhythm of Line 1 rinforzando notes Eb 8th to Eb quarter to 8th to 8th to quarter to 8th (repeat next bar). The horns are sustained on small octave G, and Fags on G/D whole notes.

Skipping to Bar 19, clarinet I is now "solo con espr" playing the melody line *mf* < > (crescendo-decrescendo). So we find Line 1 E dotted quarter down to small octave B 8th up to F 8th to E quarter to D-C 8ths up to (Bar 20) E quarter down to B dotted quarter note (all the notes up to here are played under the legato slur/curve line). Then it plays crescendo on the small octave Ab 8th to F-A-B-C 16ths. The Fags are sustained thru Bar 22 on whole notes F/C (as also the celli). The horns play on F. The top staff of the harp plucks the rhythmic pattern previously described on Line 1 F notes thru Bar 22. Violins I are quietly bowed tremolo on Line 1 Ab/Line 2 E (e'') whole notes while vlns II play Line 1 F/B. The CB pluck the Great octave F quarter note (followed by rests) repeated thru Bar 22.

The clarinet in Bar 22 continues the melody line (Bar 21 is much like Bar 19) with the E quarter down to B dotted quarter to C 8th to triplet "3" 8th notes D-E-F to (Bar 23) G quarter down to D dotted quarter to E 7th to triplet 8ths F-G-Ab to (Bar 24) Bb dotted quarter down to F 8th to G quarter to Ab-Bb 8ths, etc. The harp top staff in Bar 23 plays the ostinato rhythm on Ab notes and then on Line 2 Cb in Bar 24. The bottom staff is arpeggiando on Ab/Fb/Cb whole notes and then Cb/Gb/Ab/D in Bar 24. Violins I are bowed trem on B/Line 2 G (g'') in Bar 23 and then D/Bb in Bar 24, while vlns II play Line 1 Ab/Line 2 D (d'') to Cb/F. Etc.

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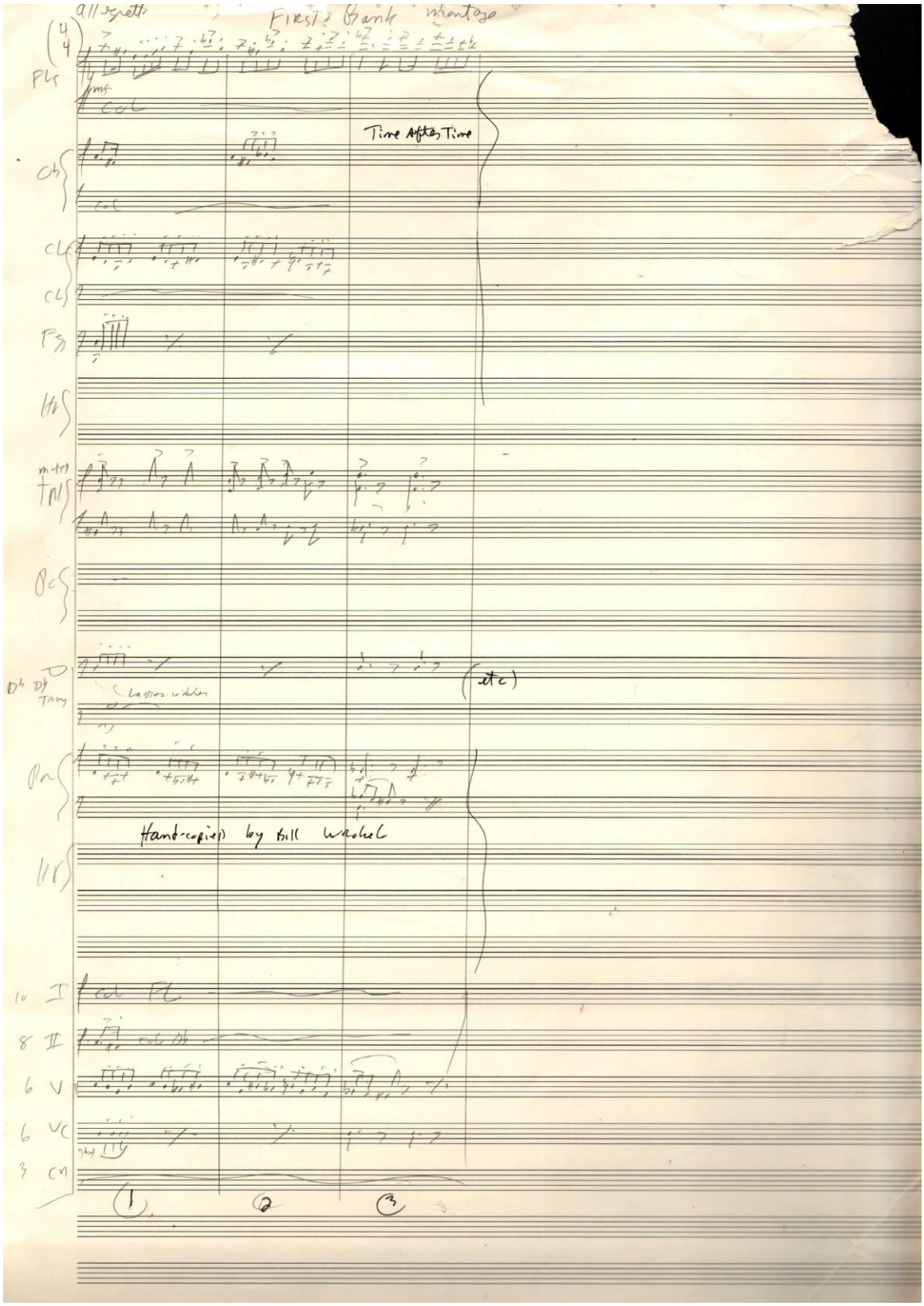
"FIRST BANK MONTAGE" [M3/5] *Allegretto* in 4/4 time.11 bars, :18. Located in the mono cd on track # 2 starting at 1:55. Scene: Wells visits many banks in search of the one Jack may've gone to in order to exchange currency. Very bouncy, upbeat little sequence.

The flutes, oboes, 10 violins I (col flutes) and 8 violins II (col oboes) play the melody line. The flutes and violins I play mf Line 2 A rinforzando dotted A 8th down to F# 16th (both notes connected by a crossbeam) to rising staccato 16th notes D-E-F-G (connected by two crossbeams) to A rinforzando 8th down to F 8th figure up to rinforzando Bb down to G staccato 8th figure. The melody continues in Bar 2 with rinforzando A down to F# staccato up to Bb rinforzando down to G staccato 8th notes (crossbeam connected) to new


Allegretto
First Bank Montage
Fl
Ob
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Time After Time
(etc)
Hand-copied by Bill Wrobel
1
2
3

figure of 8th notes Line 2 C down to A up to D down to B to (Bar 3) Line 3 Eb rinforzando dotted quarter note to D staccato 8th to Eb-D 8ths to new figure of Eb-D-C-Bb 16ths, etc. The oboes and violins II play this pattern starting an octave lower (Line 1 A, and so forth).

Clarinets, piano, and viole play a run of staccato 8th notes. We find D-C-A-C to D-C-Bb-C# to (Bar 2) D-A-C#-Bb to C-A-Bb-G to (Bar 3) Ab-G non-staccato 8ths to stand alone F# 8th (followed by an 8th rest) to Ab-G to F# 8ths again. VC/CB play a string of staccato 8th notes on small octave D-D-D-D thru Bar 2 and then (in bar 3) D dotted quarter (followed by an 8th rest) to D dotted quarter note (with an 8th rest). The timp plays that pattern as well. Fags play the D-D-D-D on Great octave and small octave registers. The triangle sounds a whole note let vibrate in Bar 1. Muted trumpets sound the D/F#/A (D maj) rinforzando 8th note chord (followed by an 8th & quarter rest) to D maj 8th triad again (with an 8th rest) and another D maj triad (followed by an 8th rest). In Bar 2, they sound the D maj 8th triad (followed by an 8th rest) to Eb/G/Bb (Eb maj) rinforzando 8th triad (with an 8th rest) to F/A/C (F maj) 8th chord (followed by an 8th rest).

That is as far as I had time for this cue but it should suffice to know the basis of the musical recipe for this music.

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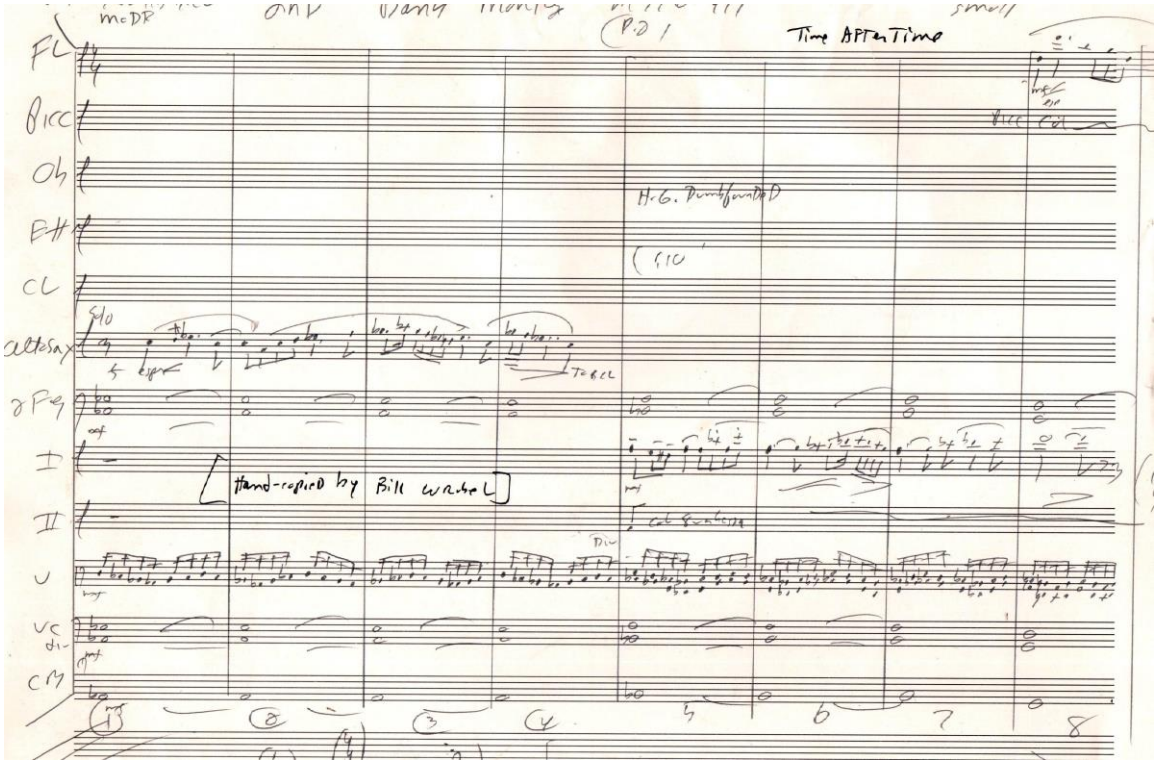
"SECOND BANK MONTAGE (REVISED)" [M3/6-4/1] *Moderato* in 4/4 time. 16 bars, :39. Located on the mono cd in track # 2 starting at 2:15. Scene: After eating his fries at McDonald's, he is outside a store looking at a turned-on television on display for $440. A commercial is playing ("Constipated?") similar to Pepto Bismol that seems, by association, to comment on the food at McDonald's (previous scene)! This is a delightful diversion of a cue in the movie that I managed to complete hand copying.

On the title page is written "alto sax doubles bass clarinet." We find the alto (Eb) saxophone playing f (forte) *espr*, after a quarter rest, Line 1 Eb quarter note [written Line 2 C quarter note a sixth above] crescendo (<) up to F [written D] acciaccatura (grace note) to Gb dotted quarter note [written Gb a sixth above] down to Eb 8th tied to 8th note in Bar 2. That tied Eb 8th is part of an 8th note figure of four 8ths (crossbeam connected) of Eb-C-Eb-F to Gb dotted quarter note to Ab 8th to (Bar 3) A (actually Bbb) dotted 8th to Cb 16th figure to descending 16ths A-Ab-Gb-F to Gb dotted quarter down to Eb 8th up to (Bar 4) A-Ab 32nd notes to Gb double-dotted quarter note down to the Eb quarter note decrescendo. Then it's written "to bass clarinet).

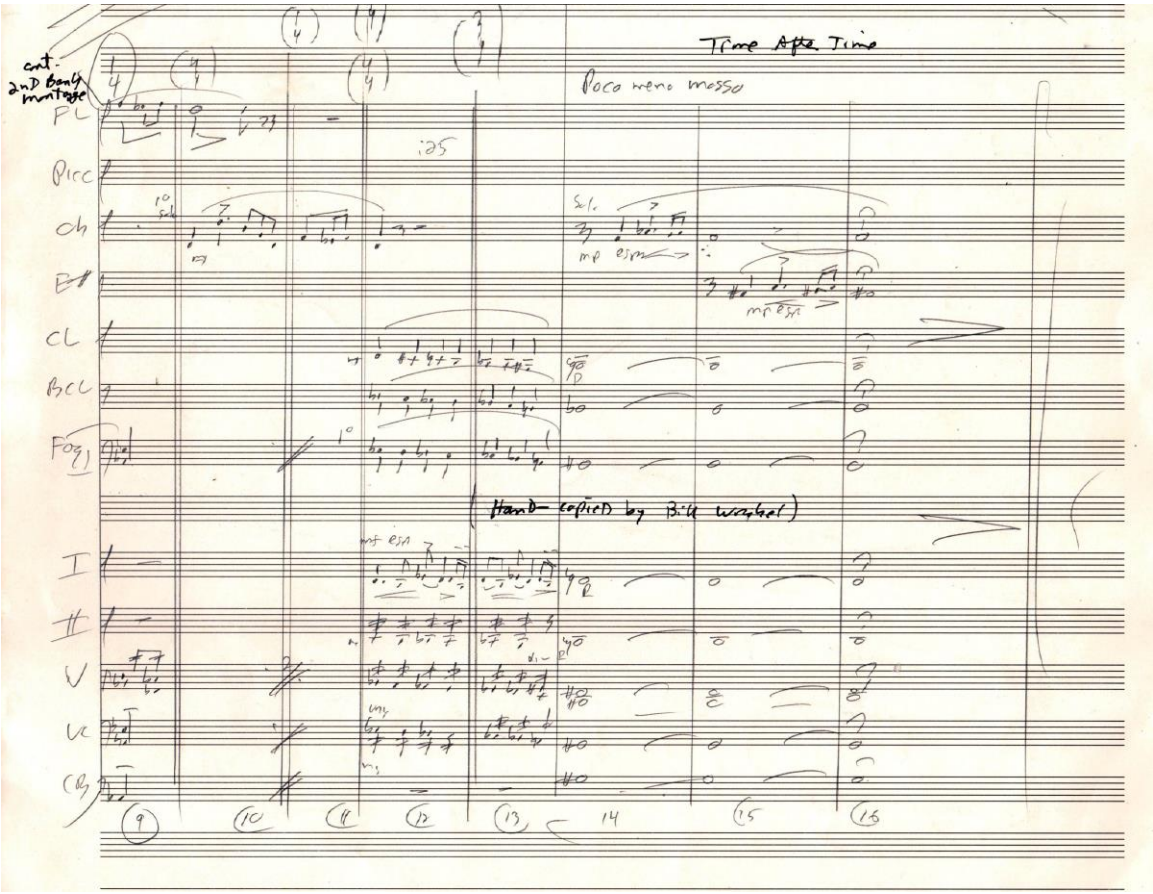
Back in Bar 1, the bassoons and divisi celli play mf on Ab/Eb whole notes tied thru Bar 4. The CB play mf on Great octave Ab whole note tied to next three bars as well. The viole play a string of bowed 16th note figures notated as 8th notes but with the tiny horizontal bar thru each stem. We see middle C-Bb-Ab-Gb (heard as C-C-Bb-Bb-Ab-Ab-Gb-Gb) to next crossbeam-connected figure of Ab-Bb-C-Bb to (Bar 2) Ab-Gb-Ab-Bb



to C-Bb-Ab-Gb. In Bar 3, they play 16th notes Ab-Bb-C-Bb to Ab-Gb-Ab-Bb to (Bar 4) C-Bb-Ab-Gb to Ab-Bb-C-Bb.

In Bar 5 (:10) the orchestrator wrote "H.G. Dumbfounded." The Fags and celli play the Bb/F (f) whole notes tied to whole notes thru Bar 8 and to quarter notes in Bar 9 (in unusual ¼ meter). The CB plays on Bb. A light version of the time traveler theme is played by the violins mf. Violins I play on Line 2 F (violins II are col but an octave lower on Line 1 F) tenuto 8th note to E-D# tenuto16ths figure up to F quarter note tied to 8th, part of a crossbeam connected figure of 8th notes F up to staccato 8ths Ab-F-C down to (Bar 6) F dotted quarter note tied to stand alone 8th. Then they play Ab dotted 8th to Bb 16th figure to descending 16ths C-Bb-Ab-G decrescendo to (Bar 7) F dotted quarter tied to stand alone 8th. Then they play Ab 8th to Bb quarter to C 8th to (Bar 8) D (d'' d''') half notes tied to D 8ths (followed by an 8th and quarter rest). The viole are now divisi playing 16th dyad notes (written as 8th notes but with the horizontal bars on the stems) Bb/D-Ab/C-F/Bb-Eb/Ab to next figure of F/Bb-Ab/C-Bb/D-Ab/C to next bar's figures. To simplify in the Bar 6 sequence, let's separate the stands. The top line of viole play D-C-Bb-Ab to Bb-C-D-C, while the bottom line play Bb-Ab-F-Eb to F-Ab-Bb-Ab. In Bar 7, the top line of viole play Bb-C-D-C to Bb-Ab-Bb-C, while the bottom line play F-Ab-Bb-Ab to F-Eb-F-Ab. In bar 8, the top line of viole play B-A-G-A to B-A-G-A, while the bottom line play G-E-D-E to F-E-D-E. In Bar 9 in ¼ time, the top line play C-Bb while the bottom line play Ab-Eb.

Back in Bar 8, the flute and piccolo play a new melody line. MF crescendo, they play Line 2 D quarter note up to Line 3 D dotted quarter note down to B-G-D (d'') 8th notes to (bar 9) F 8th to Eb-F 16th note figure to (Bar 10 in 4/4 time) D (d'') half note tied to D



8ths (followed by an 8th & quarter rest). In Bar 10, solo oboe I takes over that melody line. So we find Line 1 D quarter up to Line 2 D dotted quarter note down to B-G-D 8ths up to (Bar 11 in ¼ time) F 8th to Eb-F 16ths figure down to (Bar 12 in 4/4 time) D quarter note (followed by a quarter & half rest). The Fags/viole/VC/CB in Bars 10-11 repeat Bars 8-9.

In Bar 12 (:25) violins I are mf *espr* playing the melody line of Line 1 D dotted quarter note down to B 8th crescendo up to Eb rinforzando 8th to D quarter to D-B tenuto 16ths up to (Bar 13 in ¾ time) D-B 8ths (crossbeam connected) to stand alone Eb 8th to D quarter to D-B tenuto 16ths to (Bar 14) D whole note p and tied to whole notes in Bars 15 & 16 (held fermata in Bar 16).

Back in Bar 12, the clarinet play descending quarter notes played legato starting on Line 1 C-B-Bb-A to (Bar 13 in ¾ time) Ab-G-F# to (Bar 14 in 4/4 time) F whole note tied to whole notes next two bars and held fermata. The bass clarinets plays similarly on Ab-G-Gb-F to (Bar 13) Fb-Eb-D to (Bar 14) Db whole note tied to next two bars. Fag I plays similarly on Eb-D-Db-C quarter notes to (Bar 13) Cb-Bb-A to (Bar 14) G# whole note tied to next two bars. The violins II are bowed trem (I believe measured trem with the two horizontal bars across the stems). They play middle C-B-Bb-A to (Bar 13) Ab-G (followed by a quarter rest) to (Bar 14) non-trem small octave B whole note played p and tied to next two bars. Viole are bowed trem on Ab-G-Gb-F to (Bar 13) Fb-Eb to divisi

D/F# to (Bar 14) C#/E# whole notes tied to next two bars. Celli are bowed trem on small octave Eb-D-Db-C quarter notes to (Bar 13 in ¾ time) Cb-Bb-A to (Bar 14 in 4/4 time) G# whole note tied to next two bars. The basses are silent in Bars 12-13, and then play the small octave G# whole note tied thru Bar 16.

Back in Bar 14 (*poco meno mosso*), after a quarter rest, the solo oboe plays mp *espr* < > Line 1 F quarter note up to Ab dotted quarter note rinforzando to G-Ab 16ths down to (Bar 15) F whole note tied to whole note in Bar 16 and held fermata. In Bar 15, after a quarter rest, the English horn plays the same pattern but on the B quarter note up to D dotted quarter to C#-D 16ths down to (Bar 16) B whole note (held fermata).

The descending quarter note pattern that started in Bar 12 is a chromatic descent of major triads in 2nd inversions starting with the Ab maj 2nd inv (Eb/Ab/C). SO we find:

Eb/Ab/C
D/G/B (G maj)
Db/Gb/Bb (Gb maj)
C/F/A (F maj)
Cb/Fb/Ab (Fb maj)
Bb/Eb/G (Eb maj)
A/D/F# (D maj)

The final chord (whole note) is the C# maj triad 2nd inversion (G#/C#/E#). That final chord has added notes played by the violins, bass clarinet and clarinets of B/D/Db/F respectively. Perhaps I copied a note wrong…but apparently Rozsa intended a bichordal tonality.

End of cue.

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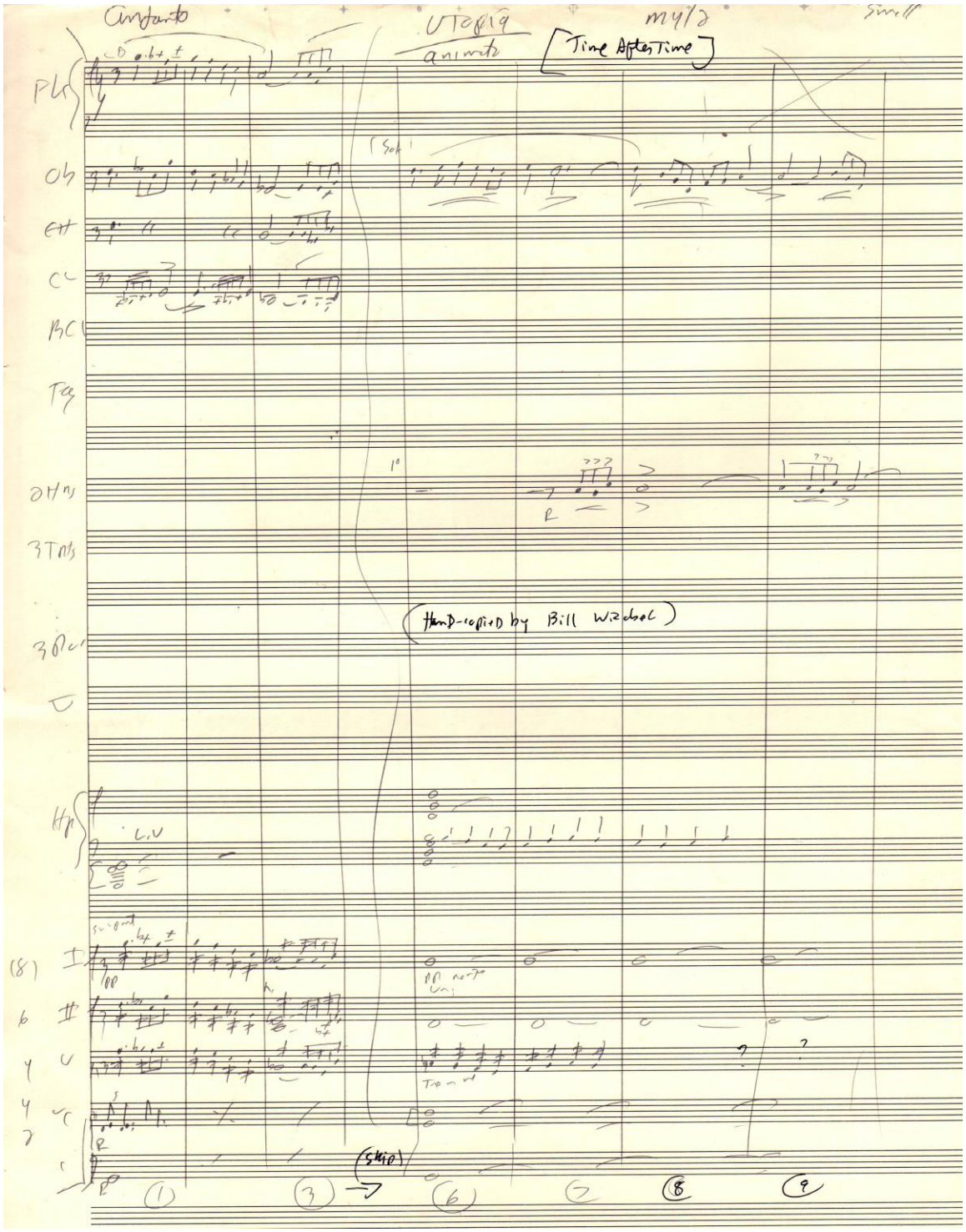
"UTOPIA" [M4/2] *Andante* in 4/4 time. 34 bars, 1:18. Located on the mono cd in track # 2 starting at 2:57. Scene: H.G. mutters "Utopia" sarcastically to himself on a park bench at night as he prepares to sleep there. By Bar 6 the music is now *animato* for the morning scene.

The harp is plucked Contra octave G/Great octave F/G whole notes (L.V.). Two CB sounds p on the Great octave register G whole note tied to following bars. 4 celli play an ostinato pattern on Great octave F/G 8ths to F/G dotted quarter notes (repeat same bar and following bars). After a quarter rest, 8 violins I are pp bowed tremolo *sul pont* on Line 2 G dotted quarter note to Ab-G-C (c''') 8th notes down to (Bar 2) descending quarter note bowed tremolos of G-F-D-C (c'') to (Bar 3) Ab half note trem tied to 8th to Ab-F-C 8ths, and so forth. Four viole play the same notes but an octave lower. Six violins I play the pattern but on Line 2 D dotted quarter note to Eb-C-G 8ths down to descending quarter notes D-C-Ab-G to (Bar 3) divisi C/Eb half notes tied to 8ths to C/Eb 8ths to Ab/C 8ths to Eb/G 8ths, and so forth.
After a quarter rest in Bar 1, the flute plays the same phrase as violins I, while the oboe is col the violins II line. The English horns play the viole line. After a quarter & 8th rest,



the clarinet plays an auxiliary figure (reprised time machine figuration) of *chalumeau* register G-Ab-Bb-C 32nd notes to D rinforzando half note tied to dotted quarter note next bar, etc.

In Bar 6, the solo oboe plays Line 2 D dotted quarter note to E 8th to F 8th to E quarter to D-C 16ths crescendo to (Bar 7) E quarter to D dotted half note tied to 8th in Bar 8 to B-G-D descending 8th notes (crossbeam connected) up to F-G 8ths to A quarter tied

to half and quarter note next bar, etc. After a half & 8th rest in Bar 7, two horns make a bucolic morning response played p < > on rinforzando Line 1 D-C-F 8ths to (Bar 8) D rinforzando whole note decrescendo and tied to 8th note in Bar 9 to D-C-F 8ths to D half tied to next bar, and so forth.

Back in Bar 6, the harp is arpeggiando (I believe) on Great octave G/small octave D/G/B/Line 1 D/G/Line 2 D (d'') whole notes (G maj). It also plucks descending to ascending quarter notes small octave B-A-G-F to (Bar 7) G-A-B-A to (Bar 8) G-F-G-A, and so forth. Violins I are pp on Line 1 G whole note tied to next several bars, while violins II are sustained on Line 1 D. VC are double-stopped on G/D whole notes thru next bars. Viole are bowed trem on quarter notes (see harp notes above).

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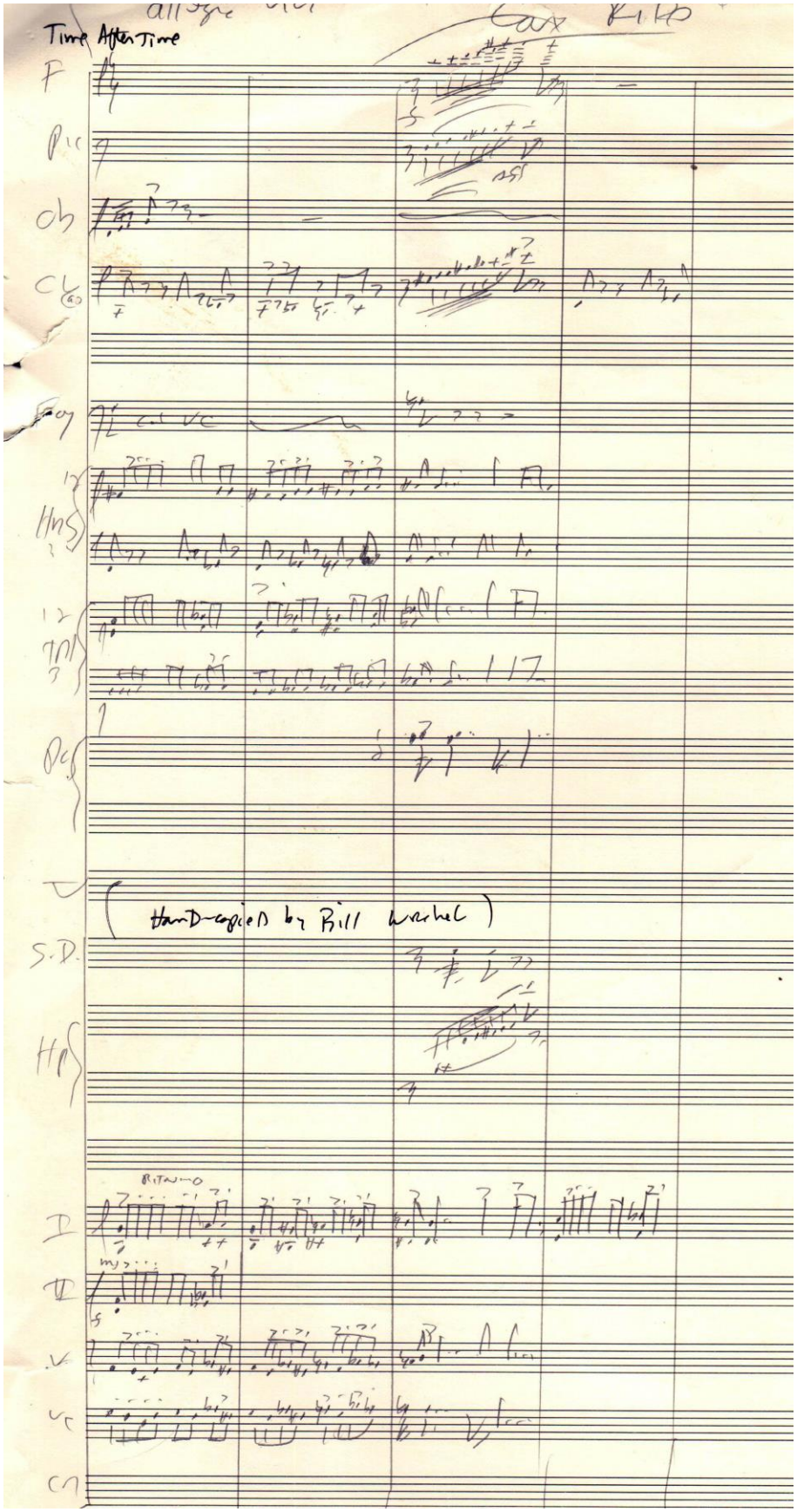
"CAR RIDE" [M5/1] *Allegro* vivo in 4/4 time signature. 18 bars, :23. Located on the mono cd in track # 2 starting at 4:24. Scene: Apparently this cue was meant for the short scene when H.G. gets a blue cab to drive him a short ways to Stevenson's hotel. The cabbie gives Wells a wild ride down the steep San Francisco hill! While it was recorded, the cue was not used in the final version of the movie.

First you hear the Line 1 D-E-F 32nd grace notes to G rinforzando 8th of the oboe (followed by an 8th/quarter/half rest). Then you principally hear the horns/trumpets//strings playing largely staccato 8th note motion figures. Fags/viole/VC play small octave register rinforzando G 8th to staccato F-D-F (all four notes crossbeam connected) to G-G 8th note figure to rinforzando Ab-F# figure to (Bar 2) G-F-Ab-F# crossbeam connected 8th note figure (1st & 3rd notes are rinforzando; 2nd & 4th notes are staccato) to A-G-Bb-Ab. In Bar 3, they play I believe A/B/C 16ths to dotted quarter notes (repeat same bar). Violins in Bar 1 play small octave B and Line 1 G rinforzando 8ths to staccato notes. So B/G-B/G-B/G-B/G figure to B/G-B/G 8ths (crossbeam connected) to middle C/Ab rinforzando to C/Ab staccato 8th notes. In Bar 2, they play B/G-B/G to B#/G#-B#/G# to C#/A-C#/A to E/B-E/B to (Bar 3) D#/B rinforzando 16ths to D#/B double-dotted quarter note to same quarter notes to 16th to dotted 8th notes. In Bar 4, they play the first pattern of E/C(c'') 8ths played $X as a figure to a two-note figure to F/Db-F/Db 8th note figure, and so forth. Vlns II play in Bar 1 forte Line 1 rinforzando D/F to s\three staccato dyads to next figure of D/F-D/F to Eb/Gb-Eb/Gb, and so forth. So combined you hear the G Dom 7th first inversion (B/D/F/G) played by the violins in Bar 1 in the first six 8th note dyads to two Ab Dom 7 first inversion chords (C/Eb/Gb/Ab).

In Bar 1, the clarinets play lowest G rinforzando 8th (followed by an 8th & quarter rest) to G 8th (with 8th rest) to G 8th again (with an 8th rest following) to (Bar 2) G 8th (8th rest) to Ab 8th (with 8th rest) rinforzando figure (crossbeam connected) to A-Bb in that pattern. After a quarter rest in Bar 3, they sound an ascending sweep of 32nd notes largely Line 2 of B-C-D-E-F#-G-A to Line 2 B rinforzando 8th (followed by rests). The flute and piccolo also make this sweep starting Line 1 B (for piccolo) and Line 2 B (for flute). The harp also is seven-note gliss to Line 2 B 8th.


Time After Time
Fl
Pic
Ob
Cl
Bsn
Hns
Tpt
Perc
(Hand-copied by Bill Wachel)
S.D.
Hp
I
II
Vl
Vc
Cb

In Bar 1, the horns are like the violins on 8th notes G/D-G/D-G/D-G/D figure to G/D-G/D to Ab/D-Ab/D, and so forth. Trumpets play this on D/F/G eventually to Eb/Ab-Eb/Ab, etc.

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"CARTOON" [M5/2] *Allegretto* in 4/4 time. 5 bars. Located on the mono cd in track # 2 starting at 4:53. This music was also deleted. Scene: Apparently when H.G. was sitting next to Jack in the hotel room watching a clip on the television. I have no other notes on this cue.

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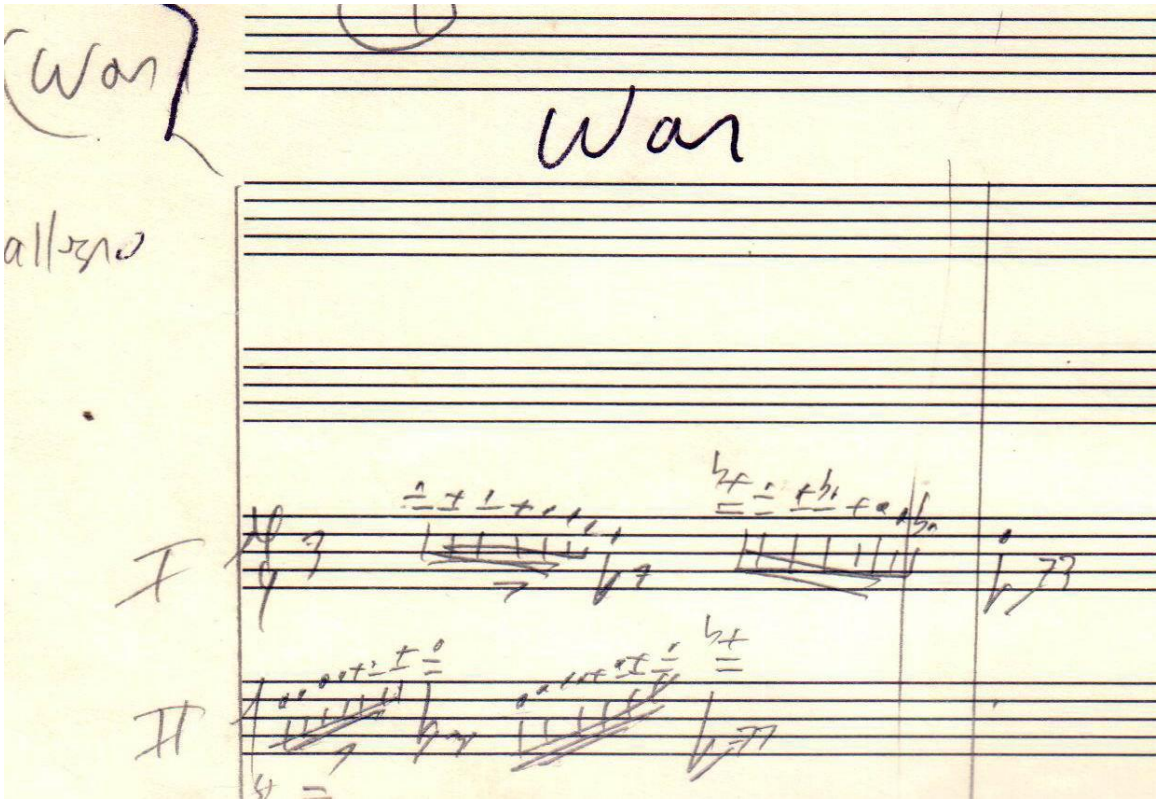
"WAR" [M5/3] *Allegro* in 4/4 time. 6 bars. Located in track # 2 starting at 5:02. This tiny cue was used but barely heard, and cut/edited a bit. Scene: When H.G. saw a war clip on the boob tube.



Viole play *ff* on F/A-F/A 32nd notes (followed by a dotted 8th rest)and then more of these figures while violins II play ascending 16th note followed by the downward sweep of violins I. So vlns II play fortissimo on Line 2 D-E-F-G-A-B-C 16th note figure to Line 3 D 8th (followed by a rest) while vlns I (after a quarter rest at the start of Bar 1) plays descending 16ths Line 3 D-C-B-A-G-F-E to Line 2 D 8th (followed by a rest), and so forth.

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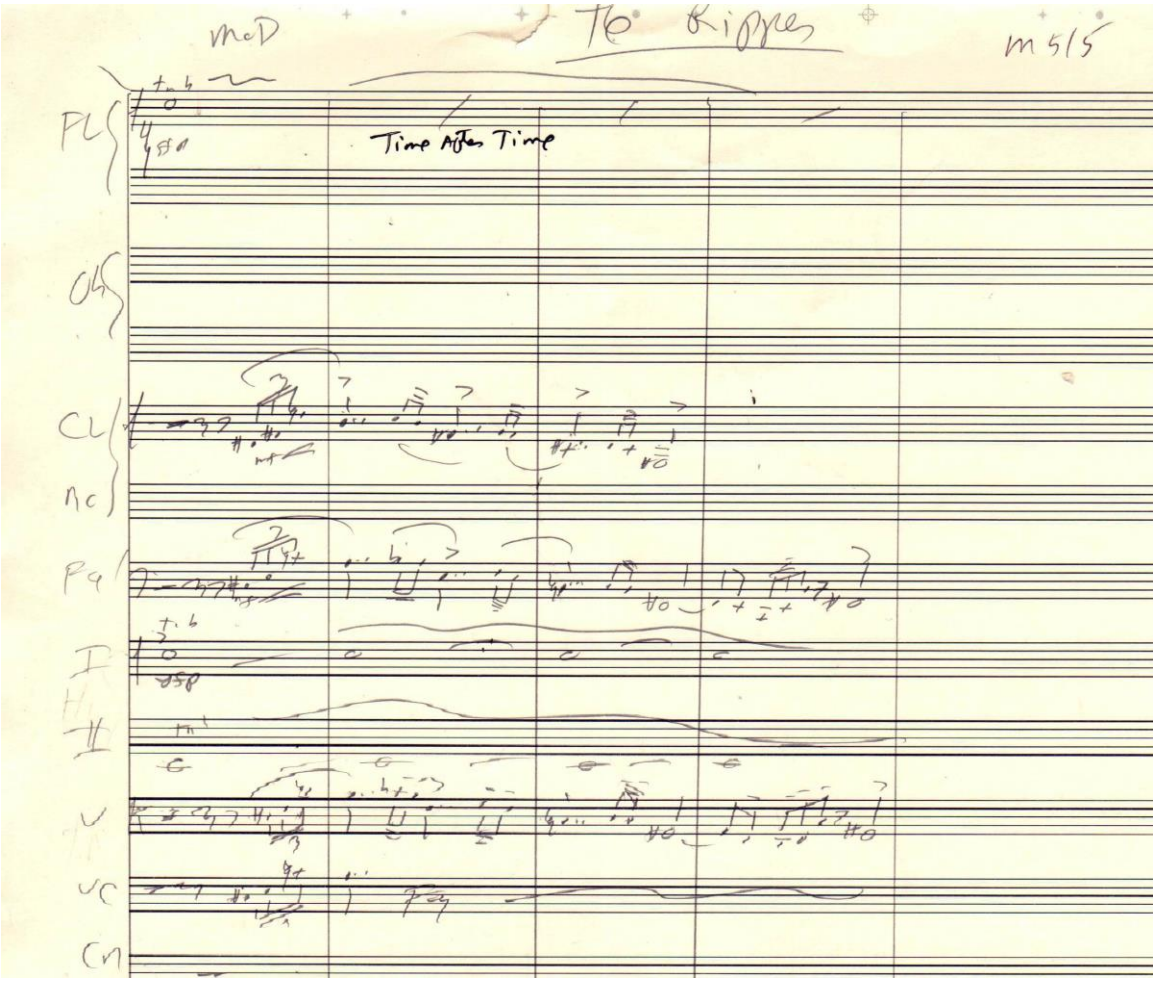
"THE RIPPER" [M5/5] *Moderato* in 4/4 time. 23 bars (1:01) and then overlap to M5/5A (the next cue, "Pursuit"). Located on the mono cd on track # 2 starting at 5:16. Scene: The music starts when John says, "Well, are you going to give it to me?" (referring to the time machine key).



The flute and violins I sfp on Line 2 C (to flat) trill thru the next several bars (violins II are Line 1 or middle C trill). After a half/quarter/8th rest, the clarinet/bassoon/viole/celli play the Jack/Ripper theme starting on the A double-dotted quarter note instead of the G note in "Jack!" (the cue after the "Prelude"). So we find *mf* < (cres) rising C#-E-C (Line 1 C or c' for Fag/celli, and c'' for the clarinet/viole) triplet "3" 16th notes down to (Bar 2) A double-dotted quarter note to Bb-A 32nd notes down to rinforzando E double-dotted quarter note to F-E 32nd notes to (Bar 3) B double-dotted quarter note to F# half note tied to 8th in Bar 4 to E 8th to new figure of C-E-B rising 16ths (followed by a 16th rest) down to F# rinforzando half note, and so forth.

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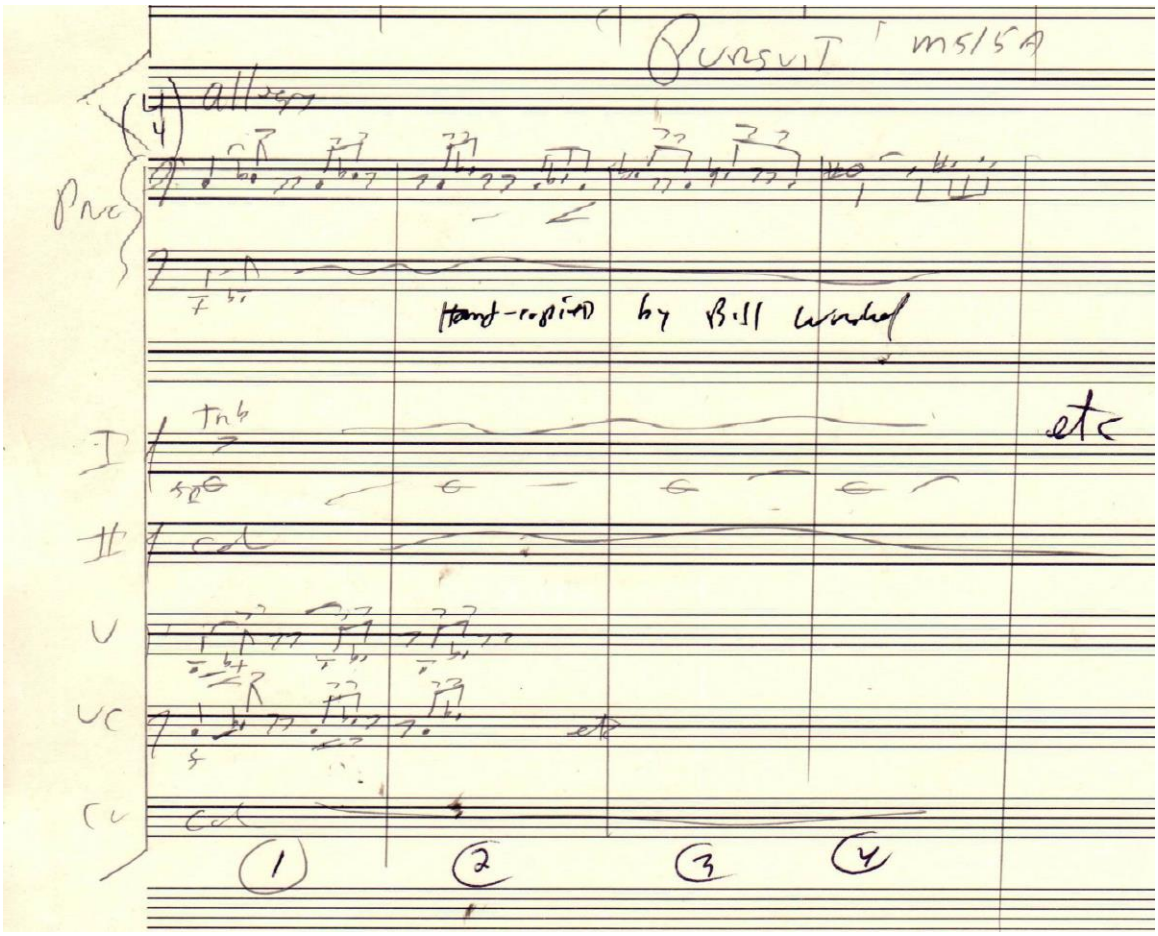
"PURSUIT" [M5/5A] *Allegro* in 4/4 time. 87 bars, 2:04. Located on track # 2 starting at 6:17. It is not included in the stereo cd. Scene: The music seques here with the shot of the external elevators descending to the ground floor.



The violins are fp trill (to flat) on middle C whole note thru next several bars. The piano/viole/VC/CB play the pursuit phrases starting on small octave C quarter note (Great octave C for the bottom staff of the piano). So we find < > C quarter forte and legato to Db rinforzando 8th note for the piano. However, the strings play it as *portamento*, notated as a short slanted line from A to Db that means a smooth slide on one string. After two 8th rest marks, they play C to Eb rinforzando 8th notes (connected by a crossbeam) and followed by an 8th rest. In Bar 2, after an 8th rest, they play C up to Fb rinforzando 8ths (followed by two 8th rests) to C-Db-C 8ths crescendo to (Bar 3) Eb rinforzando 8th (followed by two 8th rests) down to C rinf 8th up to E 8th (with two 8th rests) down to C 8th to (Bar 4) F# half note tied to 8th to G#-A-G# 8ths, and so forth.

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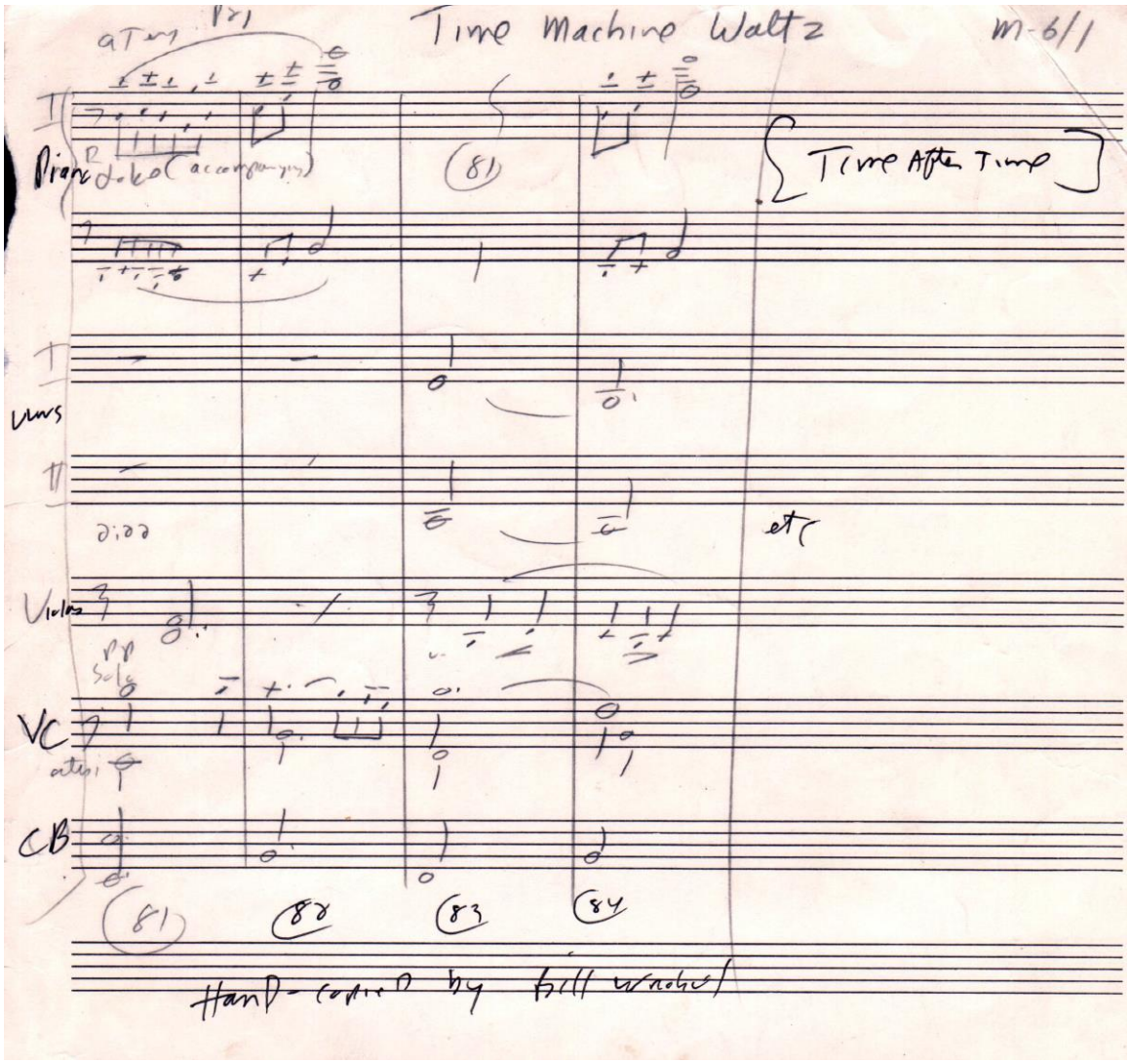
"THE TIME MACHINE WALTZ" [M6/1] *Tempo di Valse-Lento* in ¾ time signature. 116 bars, 5 pages (sketch) or 29 pages (full score), 4:24 duration. Located on the mono cd at the start of track # 3. Scene: Amy and H.G. have lunch on a rotating restaurant on top of a building. Instrumentation: solo piano, 8 "sords" (muted) violins I, 6 "sords" violins II, 4 viole, 4 VC, and 2 CB.



The music provides a preliminary set-up sequence for fifteen bars before the actual waltz motif starts at the end of Bar 16. Focusing on the piano first, the bottom staff plays Contra octave and Great octave dotted half notes down to (Bar 2) D/D dotted half notes to (Bar 3) A/A dotted half notes up to (Bar 4) Great and small octave D dotted half notes. Bars 5-8 repeats Bars 1-2. The top staff plays *p* (after a quarter rest) small octave G/B half notes but also rinforzando small octave and Line 1 E quarter note to D quarter notes (the small octave notes reach into the bottom staff rather than added leger lines beneath the top staff). So combined with the bottom staff we hear the G maj (G/B/D) tonality. In Bar 2, after a quarter rest, small octave B/Line 1 D (d') half notes but also small octave F/Line 1 F to small octave E/Line 1 E quarter notes. In Bar 3, after

a quarter rest, Line 1 C/E half notes but also G/G to F/F quarter notes legato. In Bar 4, after a quarter rest, C/D/F half notes but also Line 1 B to A quarter notes (no small octave notes this time). In Bar 5 (page 2), the top staff of the piano plays G/B dotted half notes and also small octave & Line 1 rising quarter notes D-E-F crescendo to (Bar 6) B/D dotted half notes and also small octave and Line 1 G quarter notes to F dotted quarter notes to G 8ths (the small octave notes extend into the bottom staff in Bars 5-6). In Bar 7, we see small and Line 1 register E dotted half notes, and so forth.

Back in Bar 1, the VC/CB sound p on Great octave G dotted half notes. The VC goes down to the D dotted half note in Bar 2 while the CB rises up to small octave D dotted half note. Both play Great octave A dotted half note in Bar 3 to (Bar 4) small octave D dotted half note. Repeat next 4 bars. After a quarter rest in Bar 1, violins I play the small octave B half note to (Bar 2, after a quarter rest) Line 1 D half note to (Bar 3, after a quarter rest) to Line 1 E half note to (Bar 4, after a quarter rest) double-stopped (bracketed) Line 1 D/F half notes. In Bar 5, violins I play *espr* rising Line 1 quarter notes D-E-F legato to (Bar 6) G quarter to F dotted quarter to G 8th down to (Bar 7) E dotted half note tied to dotted half note in Bar 8.

Back in Bar 1, after a quarter rest, violins II play small octave G half note to (Bar 2, after a quarter rest) the B half note to (Bar 3) middle C half note to (Bar 4) middle C half note again. In Bar 5, violins II are divisi playing small octave G/B dotted half notes to (Bar 6) same notes to (Bar 7), after a quarter rest, middle C half note (repeated in Bar 8). After a quarter rest in Bar 1, the viole play small octave E rinforzando quarter note to D quarter note to (Bar 2, after a quarter rest) F rinf to E quarter notes to (Bar 3, after a quarter rest) G to F quarter notes to (Bar 4, after a quarter rest) B to A quarter notes. In bar 5, the viole play *espr* rising quarter notes (like violins I) D-E-F to (Bar 6) G quarter to F dotted quarter to G 8th to (Bar 7), after a quarter rest, G to F quarter notes to (Bar 8), after a quarter rest, G to F again.

In Bar 9 (page 3), the bottom staff of the piano plays Contra and Great octave Bb dotted half notes to (Bar 10) F to (Bar 11) C up to (Bar 12) F(F, f). In Bar 13 the bottom staff plays Bb to (Bar 14) D, etc. The top staff in Bar 9 plays Bb/D half notes after a quarter rest and also small octave & Line 1 G to F quarter notes. In Bar 10, they play small octave D/F half notes and also A to G quarter notes, then Eb/G half notes in Bar 11 and also Bb to A quarter notes to (Bar 12, after a quarter rest) F/A half notes and D to C quarter notes. In Bar 13, the top staff plays Bb/D dotted half notes and also rising quarter notes F/G/A to (Bar 14) F dotted half and also Bb quarter to A dotted quarter to G 8th to (Bar 15, *ritard*) A/A dotted half notes tied to half notes in Bar 16, and also E/G dotted half notes to (Bar 16) A/C/E half notes. The bottom staff in Bar 15 plays the Great octave C# dotted half note to (Bar 16) D/A dotted half notes, and also small octave quarter notes C#-D-D# to (Bar 16) E-G-F#.

Back in Bar 9, the VC/CB play the Great octave Bb dotted half note down to (Bar 10) F up to (Bar 11) small octave C to (Bar 12) small octave F to (Bar 13) Great octave Bb up to (Bar 14) D to (Bar 15) C# to (Bar 16) Great octave A dotted half note for the VC and small octave D for the CB.

After a quarter rest in Bar 9 (:14), violins I play Line 1 D half note to (Bar 10), after a quarter rest, F half note to (Bar 11) G half note to (Bar 12) A half note. In Bar 13, they play *espr* rising quarter notes F-G'A to (Bar 14) Bb quarter to A dotted quarter to G 8th to (Bar 15) small and Line 1 register dotted half notes to (Bar 16) D dotted half note and also E half note to D quarter note decrescendo. After a quarter rest in Bar 9, violins II play unison on small octave Bb to (Bar 10) Line 1 D half note to (Bar 11) Eb to (Bar 12) F down to (Bar 13) divisi Bb/D dotted half notes to (Bar 14) D/F to (Bar 15) E/G to (Bar 16) A/C (c') dotted half notes. After a quarter rest in Bar 9, viole play small octave G rinforzando quarter note to F quarter note to (Bar 10), after a quarter rest, A to G quarter notes to (Bar 11) Bb to G to (Bar 12) D to C. In Bar 13, the viole are *espr* playing the violins I line (see above) for two bars and then (in bar 15) small octave C#-D-D# quarter notes legato to (Bar 16) E-G-F# quarter notes.

At the end of Bar 16, the top staff of the piano begins to play the main Theme/Waltz. We see starting Line 1 D/A/C/D (d'') quarter notes (bottom octave plays the small octave F#). Combined this is the D Dom 7th tonality (D/F#/A/C).

In Bar 17 (page 5, *a tempo), the top staff play* p espr the B/D (d'') dotted half notes and also Lines 1 & 2 A half notes to G quarter notes to (Bar 18) F/B/D/F(f'') dotted quarter notes to G down to D up to E 8th notes to (Bar 19) F/B/D quarter notes (and also F (f'') half note) and then Line 1 F/B/D (d'') half notes tied to quarter notes in Bar 20 to F/B/D quarter notes to D/A/B/D quarter notes. Back in Bar 17, the bottom staff plays Contra and Great octave G quarter notes up to small octave D/G/B half notes to (Bar 18) Great octave D quarter note up to D/G/B half notes again to (Bar 19) Contra & Great octave G quarter notes up to D/G rinforzando half notes tied to next bar and also B-C-C# 8th notes to (Bar 20) Line 1 D half note down to B quarter note decrescendo.

Back in Bar 17, the VC is pizz p on Great octave G quarter note (followed by two quarter rests) down to (Bar 18) D quarter note (repeat this two-bar pattern in Bars 19-20). The CB are pizz on Great octave G quarter note (with rests) to (Bar 18) small octave D (repeat next two bars). After a quarter rest in Bar 17, violins I are pp on small octave B half note (repeat thru Bar 20) while vlns II play of small octave G thru Bar 20, and viole on small octave D.

In Bar 21 (page 6) the piano returns to the Waltz Theme in different pitches. We find the top staff playing Lines 1 & 2 F half note to Eb quarter notes to (Bar 22) G min tonality dotted quarter notes D/G/Bb/D (d'') to Eb-Bb-C 8th notes to (bar 23) D/A/B quarter notes to same half notes tied to quarter notes in Bar 24 to same quarter notes to B/E/G/B (E min) quarter notes. The bottom staff in Bar 21 plays Contra and Great octave Eb quarter notes up to small octave Eb/G/Bb (Eb maj) half notes to (Bar 21) Contra octave Bb quarter up to Bb/Eb/G half notes to (Bar 23) G quarter notes up to D (d) half and also G-A-G# small octave 8ths to (Bar 24) B half to G quarter.

The CB is pizz in bar 21 on small octave Eb quarter note down to (Bar 22) Bb quarter, while VC is pizz on Great octave Eb up to (Bar 22) Bb quarter. In Bar 23, they

are both *arco* on Great octave G dotted half note tied to next bar. Viole, after a quarter rest in Bar 21, play the small octave Eb half note (repeated next bar) to (Bar 23) descending quarter notes A-G-F# to (Bar 24) E quarter to D half notes. Violins play small octave G/Bb half notes after a quarter rest (repeated in Bar 23) and then only violins II play the small octave B dotted half note in Bar 23 tied to next bar.

In Bar 25 (page 7) the top staff of the piano continues the melody line with Line 1 C/E/G/C (c'') dotted quarter notes to three tenuto 8th note chords of those same notes to (bar 26) B/C/E/B dotted quarter notes to A dotted quarter note and also descending 8ths Line 2 A-F-C to (Bar 27) B dotted quarter note to three D/F/B tenuto 8th triads to (Bar 28) A/B/D/A dotted quarter notes, etc.

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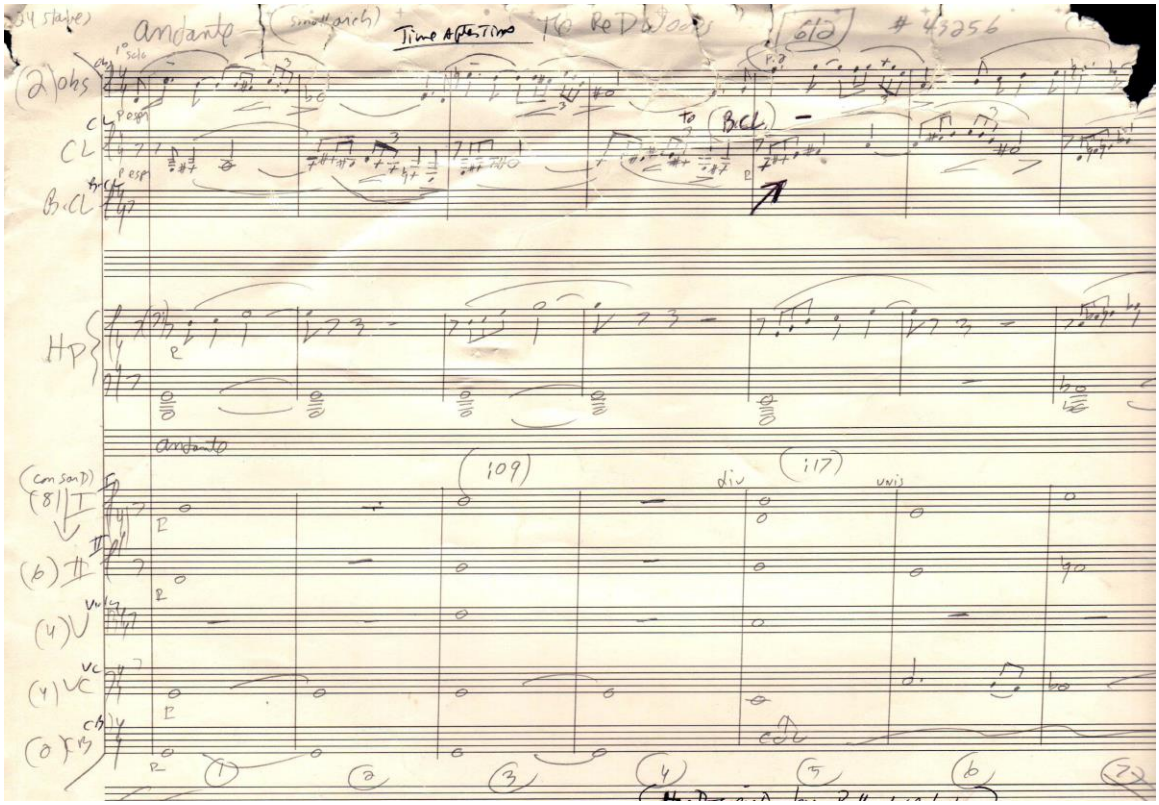
"REDWOODS" (Revised) [M6/2] *Andante* in 4/4 time signature. 30 bars, 2 pages (sketch) or 6 pages full score. Duration is 2:05. End of reel 6. Marked as "small orchestra" on 24 stave paper. Located on the mono cd original tracks in track # 3 starting at 4:02. On the stereo rerecording, it is located on track # 10 at 2:30 duration (somewhat slower speed than the original tracks). Scene: Amy & H.G. stroll through the nearby redwoods with the cue ending with a poignant touch of Wells declaring that he is indeed lost.

This is probably my favorite cue in the score (as it probably is for most people). It introduces the Love Theme or Amy Theme. Instrumentation: 2 oboes, clarinet, bass clarinet, harp, triangle, 8 violins I, 6 violins II, 4 violas, 4 celli, 2 basses.

In the grace bar, the solo oboe I plays *p espr* the delightful melody starting on Line 1 D 8th crescendo up to (Bar 1) Line 2 tenuto C dotted quarter note. Then it plays the stand alone B 8th tied to B 8th (the phrase/curve line over these prior notes), part of a three-note figure of that B 8th to B-A# 16ths crescendo up to descending triplet "3" value 8th notes C-B-G decrescendo to (Bar 2) the Eb half note tied to dotted quarter note. After an 8th rest in Bar 1, the clarinet plays *p espr* on a parallel melody line slightly secondary to the oboe line but in a call and response type of interaction. So we find (after that initial 8th rest) lowest (rich *chalumeau* register) D 8th to E quarter notes to G half note tied to G 8th in Bar 2 (phrase line over all these notes up to here), part of the three-note figure of G 8th to B-A# 16ths up to descending "3" triplet value 8th notes C-B-G crescendo to Eb to D quarter notes decrescendo (phrase line over these last seven notes).

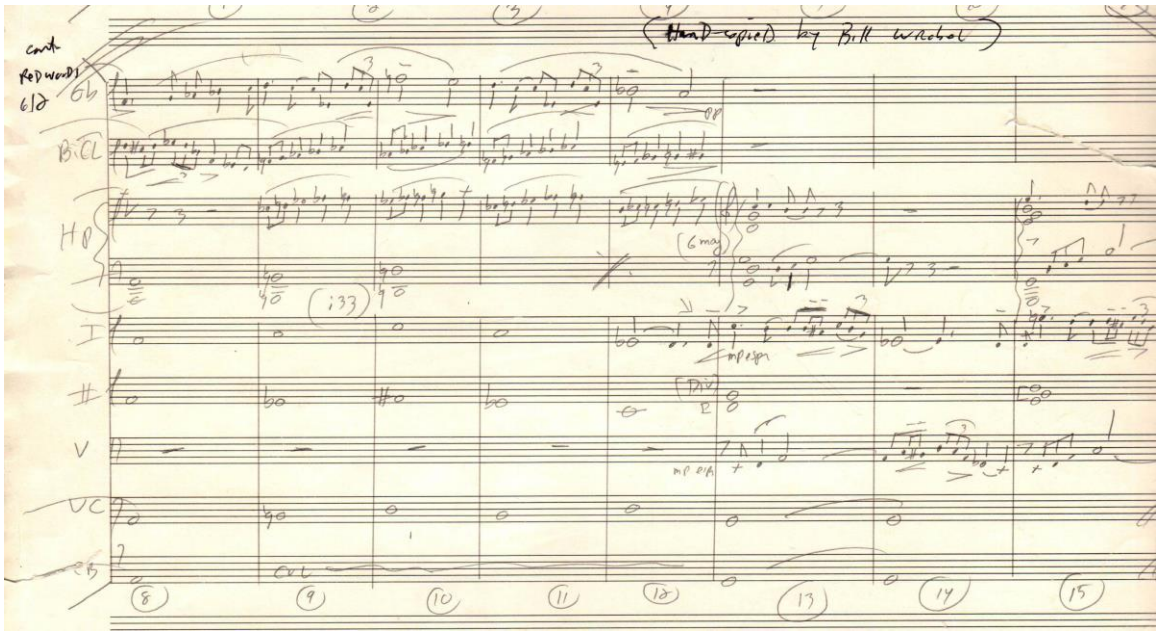
REDWOODS cue



Back in Bar 1, the bottom staff of the harp is plucked Contra and Great octave G whole notes tied to next bar (repeat next two bars). After an 8th rest, the top staff plays small octave D 8th to E quarter to G half tied to 8th next bar. In Bar 3, after an 8th rest, the top staff plays D-E-G 8ths to B half note tied to 8th next bar. Vlns I play *p* on Line 1 G whole note (silent next bar). Then B in Bar 3. Vlns II play the D whole note, and then G in Bar 3. Viole are silent the first two bars. They play Line 1 E whole note in Bar 3 (silent in Bar 4). Celli and basses play Great octave G tied to next bar (repeat in Bars 3-4).

At the end of Bar 2 the solo oboe continues the melody line with Line 1 D 8th up to (Bar 3) Line 2 tenuto E dotted quarter note to D stand alone 8th tied to 8th, part of a three-note figure of that D 8th to D-C# 16ths crescendo to descending triplet “3” 8ths E-D-B decrescendo to (Bar 4) F# half note tied to dotted quarter note. After an 8th rest in Bar 3, the solo clarinet plays small octave D 8th to E-G 16ths figure to B half note tied to 8th in Bar 4 and then Line 1 D-C# 16ths to new figure of "3" triplet value 8th notes E-D-small octave B down to F-E quarter notes. At this point the bass clarinet takes over that line starting in Bar 5.

At the end of Bar 4, the solo oboe plays Line 1 G 8th up to (Bar 5, page 2) Line 2 F dotted quarter note to stand alone G 8th tied to 8th (phrase line ends and new one commences) to F-G 16ths figure to triplet value 8th notes A-G-E crescendo to (Bar 6) A dotted quarter note (phrase line ends) decrescendo. Then we see stand alone Lin 1 B 8th up to stand alone Line 2 C 8th to D quarter notes to E 8th up to (Bar 7) F dotted quarter note to Eb 8th tied to 8th (phrase line ends) to D-Eb 16ths to F-E-C triplet 8ths to (Bar 8) Line 1 F dotted quarter now (phrase ends). Then we find G 8th to Ab 8th to Bb quarter to Line 2 C 8th to (Bar 9) D dotted quarter note to C stand alone 8th tied to 8th (phrase ends) down to Line 1 Eb 8th (these last two 8ths are crossbeam connected) up to Line 2 D-C down to Line 1 Eb triplet 8ths up to (Bar 10) Line 2 tenuto F half note to E half note (phrase ends). Finally, in Bar 11, is the repeat of Bar 9 up to (Bar 12) Bb to A half notes. The oboe is now silent for three bars.



After an 8th rest in Bar 5, the bass clarinet plays small octave G-B-Line 1 D 8th notes to E quarter note to G quarter note tied to 8th note in Bar 6 (end of first phrase/curve line for the bass clarinet), part of a three-note figure of that Line 1 G to B-C 16ths to triplet value 8ths D-C-A down to Line 1 E half note crescendo-decrescendo (phrase line ends). After an 8th rest in Bar 7, the bass clarinet plays C-Eb-F 8ths up to Ab quarter to Line 2 C quarter tied to 8th in Bar 8 to B-C 16ths to triplet value 8ths Db-C-Ab down to

Line 1 Eb quarter to Db-C 8ths up to (Bar 9) Eb-F 8ths to Gb-Ab-Bb quarter notes. In Bar 10, the bass clarinet plays Line 1 Gb-Ab 8ths to Bb-Cb-C quarter notes. In Bar 11, it repeats Bar 9 and then (in Bar 12) D-Eb 8ths to Fb-F-F# quarter notes decrescendo.

Back in Bar 5, after an 8th rest, the top staff of the harp (still bass clef instead of treble clef) plays Great octave G-B-D 8ths to E quarter to G (g) quarter tied to 8th next bar (followed by rests). The bottom stag plays Contra and Great octave E whole notes in Bar 5 only. In Bar 7, after an 8th rest, top staff plays C-Eb-F 8ths to Ab quarter to middle C quarter tied to 8th next bar (with rests). Bottom staff plays Ab whole notes in Bar 7 and tied to Bar 8. In Bar 9 (:33), the top staff plays small octave Eb-F 8ths to Gb-Ab-A quarter notes legato to (Bar 10) Gb-Ab 8ths to A quarter to B quarter to middle C quarter notes legato. In Bar 11 it plays Eb-F 8ths to Gb-Ab-A quarter notes to (Bar 12) D-Eb 8ths to E-F-Gb quarter notes. The bottom staff in Bar 9 plays Contra and Great octave B whole notes to (Bar 10) Great & small octave D whole notes (repeat these bars in Bars 11-12).

Back in Bar 5, divisi violins I play Line 1 D/B whole notes to (Bar 6) unison E whole notes to (Bar 7) divisi F/C (c'') whole notes to (Bar 8) unison Line 1 F whole notes. Violins II play Line I G whole note down to (Bar 6) E to (Bar 7) F tied to (Bar 8) F whole note. Viole play small octave B whole note in Bar 5, then they are silent until Bar 13. VC/CB play in Bar 5 the Great octave E whole note up to (Bar 6) small octave C dotted half to B-A 8ths to (Bar 7) Ab whole notes tied to next bar.

In Bar 9, violins I play Line 1 A whole note to (Bar 10) Line 2 C down to (Bar 11) A down to (Bar 12) Eb half note to D dotted quarter to D 8th (start of the Theme again as I'll describe shortly). Violins II play Line 1 Eb whole note to (Bar 10) F# to (Bar 11) Eb to (Bar 12) middle C whole note. VC/CB play Great octave B whole notes to (Bar 10) small octave D down to (Bar 11) B again to (Bar 12) D again.

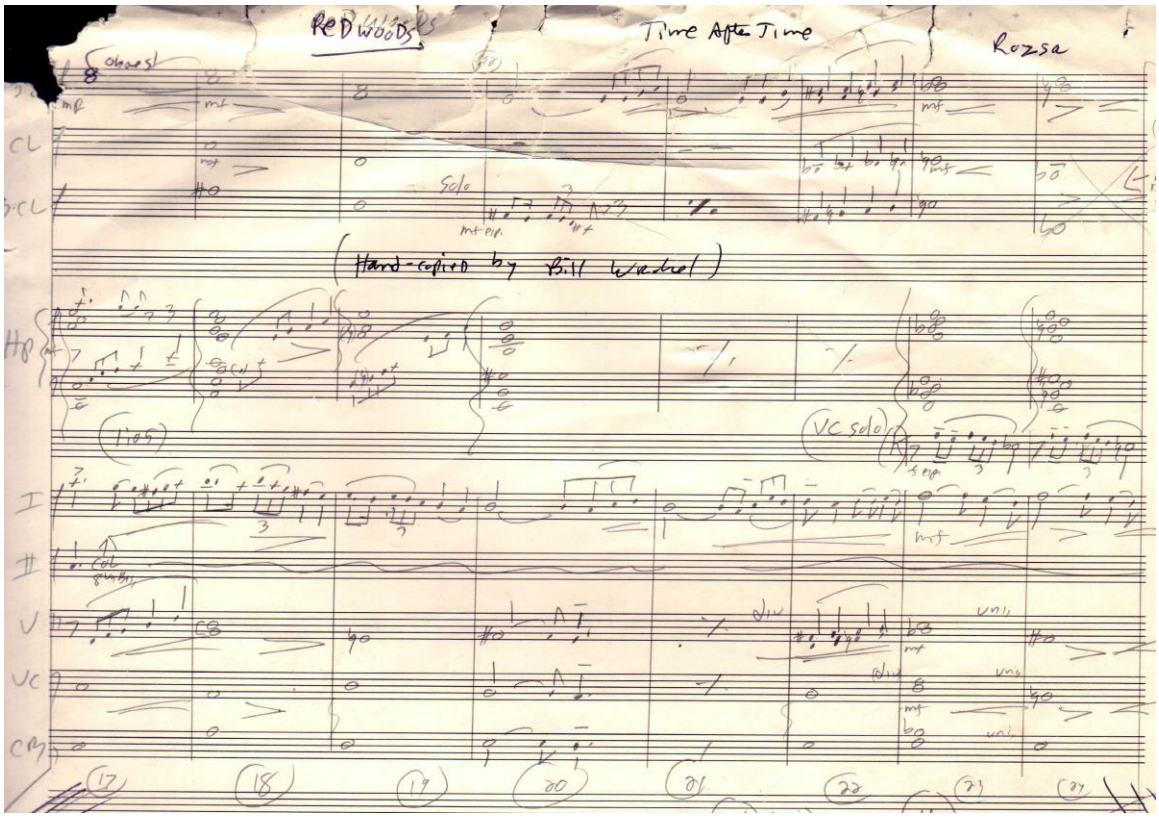
Violins I take over the melody line with that Line D 8th in Bar 12 crescendo to (Bar 13) *mp espr* Line 2 C rinforzando dotted quarter note to B stand alone 8th tied to 8th, part of the three-note figure of that B 8th to B-A# tenuto 16ths to triplet "#" value 8th notes C-B-G crescendo-decrescendo to (Bar 14) Eb half note tied to dotted quarter note. Violins II are divisi playing p on Line 1 D/G whole notes (silent next bar). VC/CB play Great octave G whole note tied to whole note next bar. After an 8th rest in Bar 13, the viole play the secondary counterpoint melody of small octave D 8th to E quarter to G half note tied to 8th next bar to B-A# tenuto 16ths to triplet value 8th notes middle C-B-G down to Eb-D quarter notes.

The harp is arpeggiando starting on Great octave G/D/G (g)/D/G (g') whole notes. The top staff (treble clef) also plays the Line 2 C dotted quarter note to B 8th tied to 8th (followed by an 8th & quarter rest). The bottom staff also plays after an 8th rest the small octave D 8th to E quarter to G half tied to 8th next bar (followed by rests).

The harp is arpeggiando again in Bar 15 on Contra and Great octave G whole notes and Line 1 E/G/B whole notes (E min). The top staff also plays Line 2 E dotted

quarter to D 8th tied to 8th. The bottom staff plays (after an 8th rest) small octave D-E-G 8ths to B half tied to 8th next bar. Violins II play Line 1 E/G/B whole notes (silent in bar 16). VC/CB play the Great octave G whole note tied to Bar 16.

The melody line continue at the end of Bar 14 with the Line 1 tenuto D 8th to (Bar 15) D grace note up to Line 2 E rinforzando dotted quarter note to D 8th tied to 8th to tenuto D-C# 16ths figure to triplet value 8ths E-D-B down to (Bar 16) F# half note tied to dotted quarter note. After an 8th rest in Bar 15, the viole play D-E-G 8ths to B half note tied to 8th in Bar 16 and then to D-C# tenuto 16ths to triplet 8ths E-D-B to F#-E quarter notes.



In Bar 17 (page 3), the harp is arpeggiando (vertical wavy line rolled chord) on Great and small octave C whole notes and Line 1 A and Line 2 C/E whole notes. The top staff also plays Line 2 A dotted quarter to G 8th tied to 8th (with rests). The bottom staff, after an 8th rest, plays E-G-A 8ths to middle C quarter to E quarter. In Bar 18, the harp is arpeggiando again on whole notes A/E/A (a)/C/E/G/C (c'')/E. Also we hear small octave A to middle C 8ths (crossbeam connected) to Line 1 E-G 8ths to A quarter to Line 2 C quarter note played legato and decrescendo. There is another arpeggiando in Bar 19 on whole notes Line 1 F/A/Line 2 E (e'') and also the legato arpeggio of 8th notes D-F-A-C to Line 1 E-F 8ths to A quarter.

The oboes return in Bar 17 (1:05) and sound mp crescendo on Line 2 C/E whole notes tied to Bar 18 mf decrescendo, and then play Line 1 F/A whole notes in Bar 19.

The clarinet returns in Bar 18 on Line 1 G whole note mf > and then middle C in Bar 19. The bass clarinet returns in Bar 18 on Line 2 E whole note down to (Bar 19) Line 1 A. The VC/CB play on small octave C whole note in Bar 17. In Bar 18, the celli play Great octave A whole note decrescendo and then small octave D in Bar 19. The basses play small octave A whole note in bar 18 down to D in Bar 19. The viole play, after an 8th rest, small octave E-G-A 8ths to middle C to E quarter notes to (Bar 18) double-stopped A/C (middle C) whole note decrescendo and then F whole note in Bar 19.

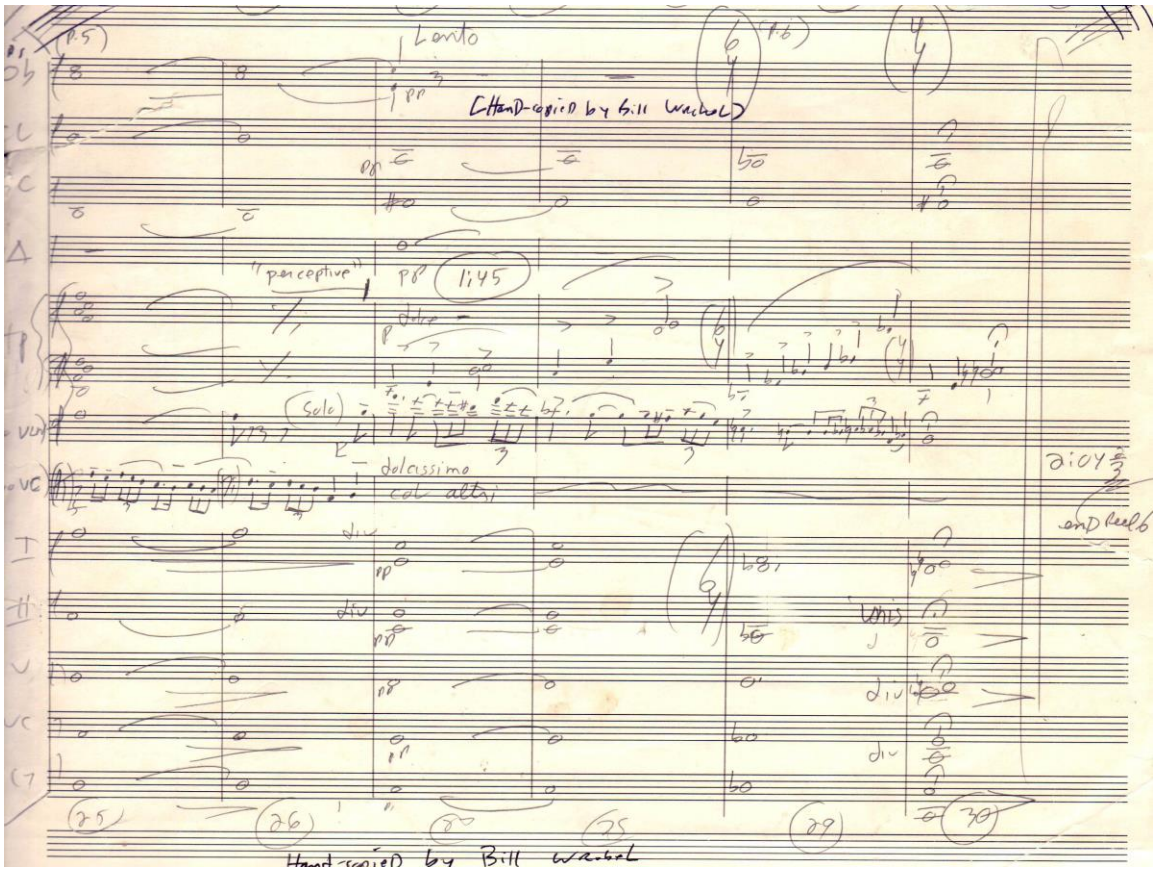
The melody line continues at the end of Bar 16 with violins I playing Line 1 G 8th up to (Bar 17) rinforzando Line 2 A dotted quarter note (violins II now play the melody line at this point but an octave lower starting on Line 2 A). So we have that A dotted quarter to G 8th tied to 8th, part of rising 8th figure notes (crossbeam connected) G-F#-G-A to (Bar 18) B dotted 8th to A 16th figure to triplet value 8ths B-A-G to F# to E quarter notes decrescendo. The phrase continues in Bar 19 on E dotted 8th to D 16th to E-D-C triplet 8ths to B to A quarter notes to (bar 20) B half note tied to 8th, part of 8th figure notes B-A-C-D crescendo to (Bar 21) B half tied to 8th to A tenuto 8th to C-E-D triplet 8ths to (Bar 22) D tenuto 8th to C quarter to D 8th tied to D 8th to E quarter to D 8th, steady crescendo for two bars.

Back in Bar 20, the harp is arpeggiando on whole notes E/B/G#/B/E/B (b') or E major tonality, repeated next two bars. The oboes play as the violins for two bars but on Line 1 E half note tied to 8th to E-G-A 8ths to (Bar 21) E half tied to 8th to E 8th to G quarter to (Bar 22) E/G# to F/A to G/B to A/C (c'') quarter note dyads. The clarinet returns in Bar 22 on rising quarter notes small octave Ab-Bb-Cb-C. The bass clarinet in Bar 20 is solo *mf espr* on Line 1 E dotted 8th to D 16th figure to E-D-C triplet 8ths to B 8th (followed by an 8th & quarter rest), and repeat in Bar 21. In Bar 22, the bass clarinet plays rising quarter notes E-F-G-A played legato.

In Bar 20, the viole play G# half note tied to 8th to F tenuto quarter note (repeat next bar) to (Bar 22) divisi quarter notes (see oboes above). The celli play B half note tied to 8th to tenuto G dotted quarter note (repeated next bar) to (Bar 22) B whole note. The CB play small octave E half tied to 8th to tenuto D dotted quarter (repeat next bar) to E whole note in Bar 22.

In Bar 23, the harp is arpeggiando on whole notes starting Great octave F/Bb/D/F/F/Bb/Line 2 D/F (f'') or Bb major tonality. In Bar 24, the harp is arpeggiando on whole notes E/B/E/G#/F/F/D/F (I believe Dom 7 flat 9th). In Bar 25, the harp is arpeggiando on D/A/D/F/F/A/C/F (D min 7th), repeated next bar.

Back in Bar 23, the oboes play mf < on Bb/D (d'') whole notes to (Bar 24) B/D decrescendo then crescendo again to (Bar 25, page 5) A/C whole notes tied to next bar and tied to quarter notes in Bar 27 (followed by a quarter and half rests). The bass clarinet and clarinet play Bb/D to Cb/Ab. In Bar 25 the clarinet plays F whole note tied to next bar, and the bass clarinet plays on lowest A.



Violins II play Line 1 Ab/Line 2 C (c'') whole notes to (Bar 24) unison Line 1 F# to (Bar 25) F whole note tied to next bar. Viole play Bb/D to (Bar 24) unison F to (Bar 25) F whole note tied to next bar. VC play D/F to (Bar 24) unison B to (bar 25) A whole note tied to next bar. CB play F/Bb to (Bar 24) unison E to (Bar 25) D whole note to next bar.

Violins I and solo cello play the melody line interchange dynamics. Vlns I play Line 2 F half note tied to 8th to E quarter to D 8th up mf crescendo (repeated next bar but > <) to (Bar 25) F whole note tied to next bar. After an 8th rest in Bar 23, the solo cello ("K" tenor clef) plays *f espr* tenuto Line 1 E-D 16ths to E-D-C triplet 8ths to Bb half note (all notes played legato). This is repeated next bar except that the half note is now B (not Bb). After an 8th rest in Bar 25, the solo cello continues with the tenuto E-D 16ths to E-D-C triplet 8ths to B dotted 8th to A 16th to B-A-G triplet 8ths to (Bar 26, normal bass clef) small octave F dotted 8th to tenuto E 16th to F-E-D triplet 8ths down to Great octave A quarter to B tenuto quarter notes.

At the end of Bar 26, the solo violin takes over the poignant melody line (when H.G. says he is indeed lost in this world) in prominent position, played *dolcissimo.* So we see Line 2 G tenuto 8th played p up to (Bar 27) Line 3 F dotted quarter note to E 8th tied to 8th to E-D# 16ths to F-E-C triplet 8ths to (Bar 28) Line 2 Ab rinforzando dotted quarter note to G 8th tied to 8th to tenuto G-F# 16ths figure to Ab-G-E triplet 8ths to (Bar 29 in 6/4 time) Line 2 C rinforzando dotted quarter note to B 8th tied to 8th to B-Bb 16ths

to C-Cb-Bb triplet 8ths down to F to Ab quarter notes to (Bar 30 in 4/4 time) Line 1 G whole note, held fermata.

Back in Bar 27, the clarinet plays pp on lowest G whole note tied to next bar, and then Ab whole note in Bar 29 (page 6) to G whole note in Bar 30, held fermata. The bass clarinet plays Line 1 E tied to next bar, and then F to (Bar 30) E whole note, held fermata.

The triangle sounds a whole note pp in Bar 27.

The harp plays Great octave rinforzando C up to G quarter notes to D/E half notes. Then, in Bar 28, small octave C to G quarter notes to Line 1 D/E rinforzando half notes. In Bar 29 (in 6/4 meter) the harp plucks rinforzando quarter notes Great octave Db-Ab-small octave Db-F (f)-Ab-Db down to (Bar 30 in 4/4 time) Great octave C to G quarter notes to small octave D/E whole notes, held fermata.

Back in Bar 27, violins I are divisi playing pp on E/C (c'') whole notes tied to next bar. In Bar 29 (in 6/4 time), they play Line 1 Db/F dotted whole note to (Bar 30 in 4/4 time) D/E whole notes, held fermata. Violins II play Line 1 C/G whole notes tied to next bar. In bar 29 (in 6/4 time) they play unison small octave Ab dotted whole note to (Bar 30 in 4/4 time) G whole note, held fermata and decrescendo. Viole play pp on small octave E whole note tied to next bar. Then they play in Bar 29 the F dotted whole note to (Bar 30) D/E whole notes. VC play Great octave G tied to next bar, and then Ab dotted whole note to (Bar 30) divisi whole notes Great octave C/G, held fermata. Finally, the basses play small octave C tied to next bar, and then Db dotted whole note to (Bar 30) divisi whole notes Great octave C/small octave C.

So the combined strings play the C maj (C/E/G) tonality in Bars 27-8, the Db maj (Db/F/A) in Bar 29, and finally the C maj/9 (C/E/G/D) chord in end Bar 30.

End of cue!

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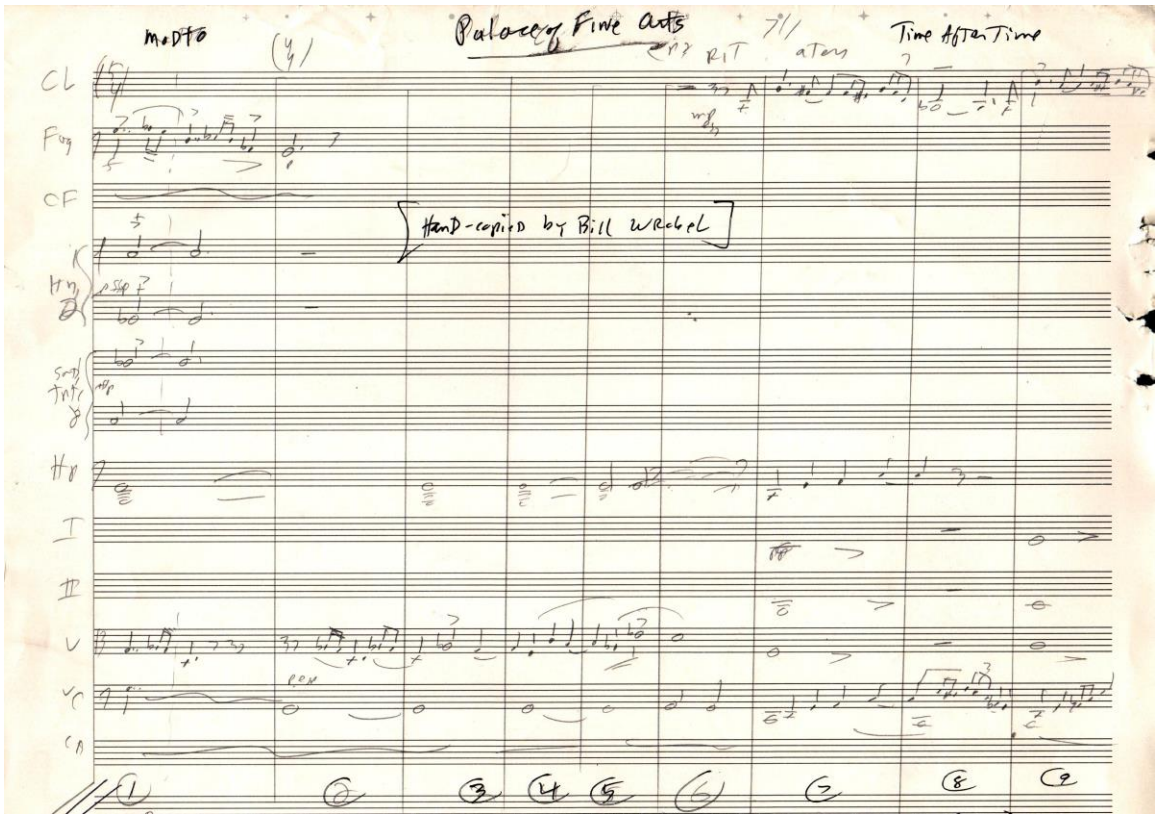
"PALACE OF FINE ARTS" [M7/1] *Moderato* in 5/4 time. 14 bars, :45. Located on the mono cd on track # 3 starting at 6:08. Scene: Music commences when Amy & H.G. pass by a newspaper rack with the headlines that a prostitute was murdered in a brutal slaying. The music continues as they carry groceries past the Palace of Fine Arts.



The Ripper/Jack theme is played in the opening bars as the grim newspaper headlines are seen on the screen (but unseen by Amy and Wells). The Fags, viole, VC/CB play the theme forte on small octave register G double-dotted quarter note rinforzando to Ab-G 32nd notes down to D double-dotted quarter note (the viole stop here on the F dotted quarter note, followed by rests for the rest of Bar 1) to Eb-D 32nd notes down to Great octave Ab rinforzando quarter note decrescendo to (Bar 2) G dotted half note played p (followed by a quarter rest). VC/CB play the Great octave G whole note in Bar 2 (in 4/4 time) tied to next bar (repeated next two bars). Horns are stopped in Bar 1 sffp on rinforzando Ab/D half notes tied to dotted half notes while *sords* trumpets play G/Ab rinforzando half notes tied to dotted half notes. The harp sounds Contra and Great octave G whole notes tied to next bars.

The viole, after a quarter & 8th rest in Bar 2, continue the "melody" line *p espr* on Great octave Ab-G 32nd notes down to D dotted quarter note played legato up to Ab-G 32nd notes down to (Bar 3) D quarter note up to Ab rinforzando half note to G quarter

note tied to quarter note in Bar 4, and then F up to C to B quarter notes tied to quarter note in Bar 5 to An quarter up to Line 1 Eb half note to (Bar 6) D whole note.

In Bar 6, the VC/CB play A to G half notes. After a half/quarter/8th rest in Bar 6 (page 2, *rit*), the solo clarinet plays *mp espr* lowest G 8th up to (Bar 7, *a tempo*) F dotted quarter note to E 8th tied to 8th to E-D# 16ths to F-E-C triplet 8ths to (Bar 8) Ab half note tied to dotted quarter note. Then it plays G 8th up to (Bar 9) A dotted quarter note to G 8th tied to 8th to G-F# 16ths to A-G-E triplet 8ths, and so forth. In Bar 7, the celli play rising quarter notes Great octave C-G-A-C tied to 8th next bar to E-D# 16ths to F-E-C triplet 8ths down to Ab to G quarter notes, etc.

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"THE DINNER" [M7/2] 13 bars, :43. Located on track # 3 starting at 6:57. [Sorry. I do not have detailed notes on this cue]

"SEARCH FOR VICTIM" (Revised) [M7/4] *Molto Moderato* in 4/4 time. 20 bars, :48. Located on track # 3 starting at 7:43. [Sorry. I have no further notes on this cue]

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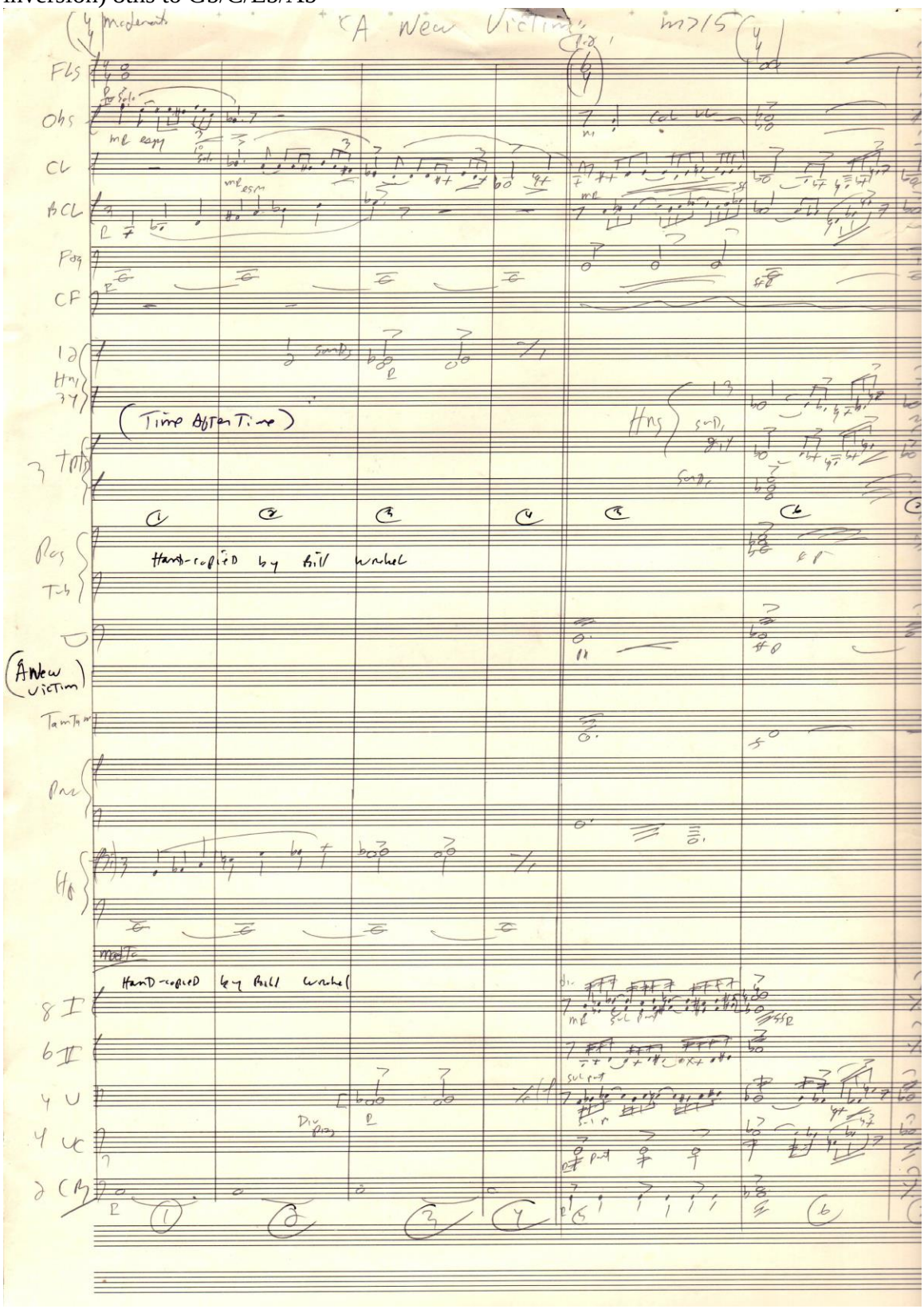
"A NEW VICTIM" [M7/5] *Moderato* in 4/4 time. 7 bars, :21. Located on the mono cd in track # 3 starting at 8:37.

The Amy Theme is played in fragmented variation played by the solo oboe *mp espr*. We find Line 2 F dotted quarter note to E 8th tied to 8th to E-D# 16ths figure to F-E-C triplet 8ths to (Bar 2) Ab dotted quarter note (followed by rests). In Bar 2, the clarinet takes over the theme on Line 1 Ab [written Bb] dotted quarter note to G 8th tied to 8th to G-F# 16ths to Ab-G-E triplet 8ths to (Bar 3) Db rinforzando quarter note to C 8th tied to 8th to C-B 16ths to Db-C-B triplet 8ths to (Bar 4) Ab rinforzando half note to Bb quarter note. In Bar 3, two muted horns sound *p* two rinforzando small octave G/Ab [written Line 1 D/Eb] half note dyads (repeated next bar).

Back in Bar 1, the bass clarinet and harp playing, after a quarter rest, ascending quarter notes G-Ab-C to (Bar 2) E-G-Ab-C (middle C for harp, and Line 2 C for bass clarinet). In Bar 3, the bass clarinets finishes the ascent on Db dotted quarter note (followed by rests). The harp and viole play two G/Ab rinforzando half notes (as the horns). Repeat in Bar 4. The bottom staff of the harp & bassoon and basses play the C whole note tied thru Bar 4.

In Bar 5 (in 6/4 time), the timp is trem rolled on Great octave G dotted whole note crescendo to (Bar 6 in 4/4 time) Ab whole note tied to end Bar 7 and held fermata. The piano is trem between Great and Contra octave G dotted whole notes. The Fag plays three Great octave G rinforzando half notes crescendo to (Bar 6) Great octave C whole note ffp and tied to next bar. The VC plays similarly but bowed trem *pont*. CB play six G quarter notes to (Bar 6) Ab/C whole notes trem and repeated next bar (and held fermata). The oboes/clarinet/bass clarinet/ bowed trem (*sul pont*) violins and viole play

the furious or agitated 8th note figures. We find, after an 8th rest, F/B/D/G (G Dom 7th 1st inversion) 8ths to Gb/C/Eb/Ab



(Ab Dom 7th 1st inv) to Ab/D/F/Bb (Bb Dom 7th 1st inv) 8th chord tied to 8ths back to Ab Dom 7th 1st inv 8th chord to Bb Dom 7th to A/D#/F#/B (B Dom 7th 1st inv) 8th tied to 8th to G#/Cx/E#/A# (A# Dom 7th 1st inv) 8th chord and so forth.

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"FRIGHTENED" [M8/1] *Moderato* in 4/4 time. 28 bars, 1:22. This cue is located at the start of track # 4 on the mono cd original tracks. Scene: Jack returns to the bank where Amy works to exchange more money. Amy is "frightened."

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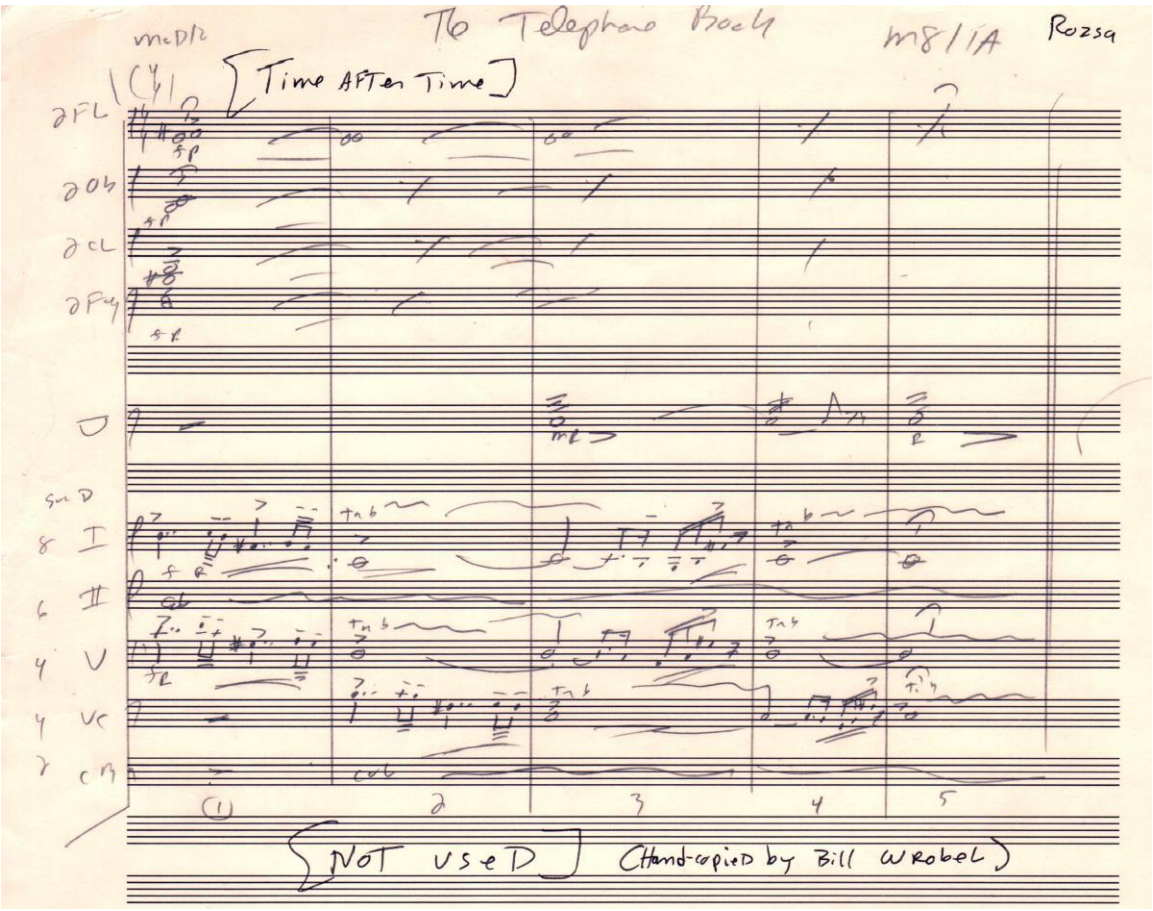
"THE TELEPHONE BOOK" [M8/1A] *Moderato* in 4/4 time. 5 bars, :14 bars. This cue is neither in the cd original tracks nor in the movie. Scene: Jack is at a telephone book and looks for Amy Robbins home address. I believe the intended scene was cut somewhat and so the decision was made to forget the music.

Muted violins and viole play forte the Ripper theme in Bar 1 on Line 1 B double-dotted rinforzando quarter note to tenuto C-B 32nd notes down to F# double-dotted rinforzando quarter note to tenuto G-F# 32nd notes (the phrase played p crescendo) to (Bar 2) middle C rinforzando trill (to flat) and tied to half note next bar. 4 VC and 2 CB take over the Ripper theme on small octave B rinforzando double-dotted quarter note, and so forth (see Bar 1) to (Bar 3) C whole note trill tied to half note next bar.

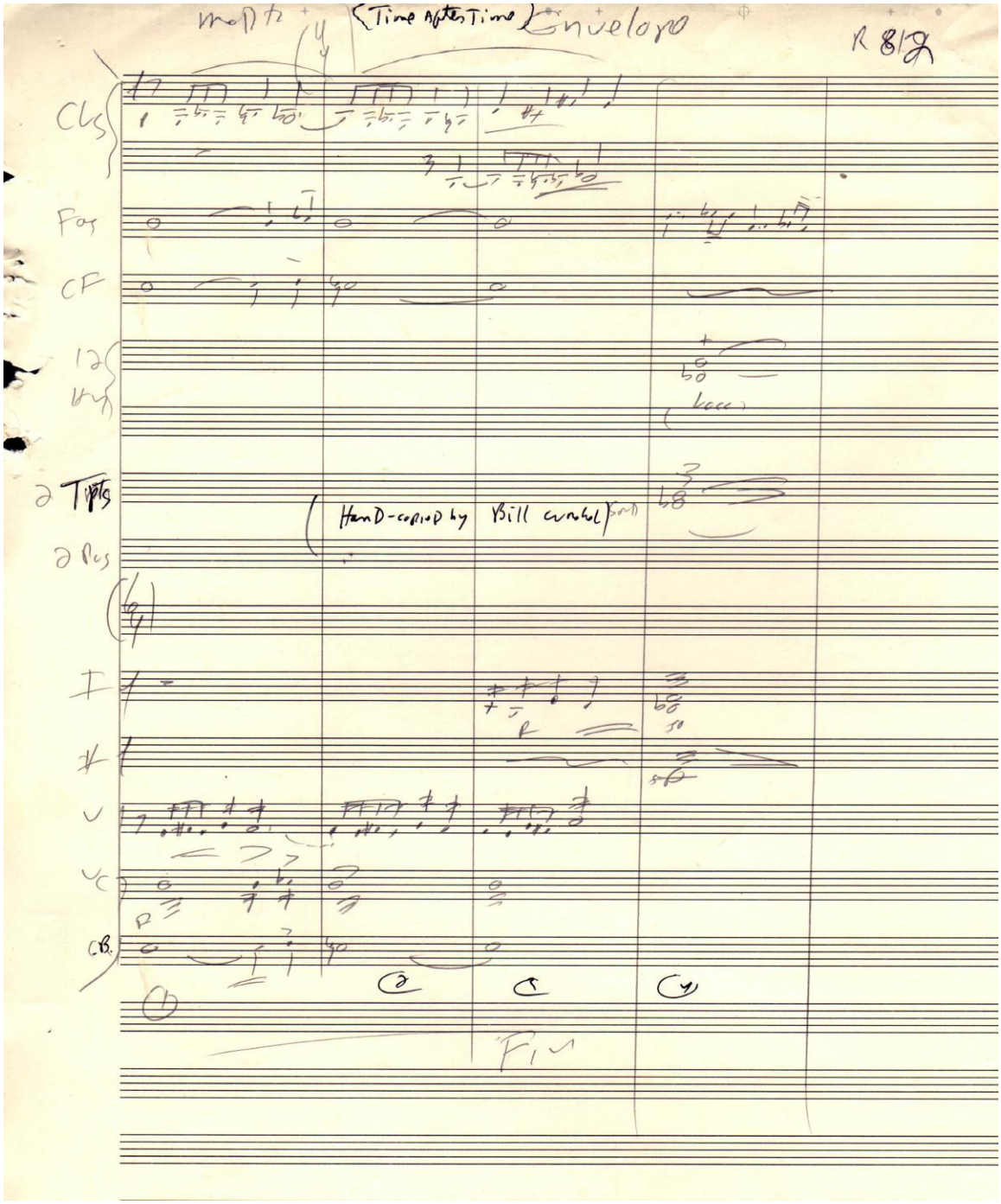
Back in Bar 1, two flutes play *fp* on Line 1 E/F# whole notes tied thru end Bar 5 and held fermata. Two oboes play small octave B/Line 1 C whole notes tied to next bars, and two clarinets play small octave F#/A[written G#/B] tied whole notes. In Bar 3, the timp is rolled on C whole note mp > and tied to half note next bar to 8th note (followed by an 8th and quarter rest). It is rolled in Bar 5 on C whole note p >. In Bar 3, the violins and viole are still sounding that middle C half note tied to dotted 8th to B tenuto 16th down to rising 16th notes G-B-F# (the F# is rinforzando-accented), followed by an 8th rest down to (Bar 4) middle C whole note trill tied to whole note next bar (held fermata). In Bar 3, the celli and basses are trill on small octave C whole note tied to half note in Bar 4 and tied to dotted 8th. Then they play the B 16th to G-B-F# 16ths crescendo (F# is rinforzando), followed by an 8th rest. In Bar 5, they play the C whole note trill held fermata.

End of cue.



"THE ENVELOPE" [M8/2] *Moderato* in 6/4 time. 6 bars, :20. This cue is located in track # 4 starting at 1:31. A letter is at Amy's apartment door floor addressed to "H.G." Wells spots it before Amy and reads it (it's from Jack threatening to kill Amy if H.G. does not give him the time machine key).

First you hear the bassoon/contra-bassoon/bowed trem celli/basses sounding p the small octave D whole note tied to quarter note. After an 8th rest, the clarinet and bowed trem viole play < > the melody/phrase line. The clarinet plays F-Ab-F 8th notes to A quarter to Ab dotted half note tied to 8th note in Bar 2 (in 4/4 time), part of a crossbeam connected figure of 8th notes Ab-F-Ab-B to Ab quarter to A quarter notes up to (Bar 3) middle C to B up to E to D quarter notes (all newly sounded notes from Bar 2 to here are played under the legato/slur/phrase/curve line!). Clarinet II joins in at the end of Bar 2 with the A quarter note tied to 8th note in Bar 3 to F-A-Ab 8ths to Cb half note crescendo. The viole play F-G# [enharmonic to the Ab the clarinet played] to F 8th notes to A quarter note to G dotted half note tied to 8th next bar to F-G#-F 8ths to A to G quarter notes to (Bar 3) G-F-A-G# 8ths to B half note. Back in Bar 1, the bassoon continues with the Eb tenuto quarter note to (Bar 2) D whole note tied to whole note next bar. The C.F. continues with the F tenuto quarter note to E whole note tied to next bar. The celli play the Eb quarter note trem to (Bar 2) D whole note trem tied to next bar. The basses play (as the C.F.) the F quarter note to (Bar 2) E whole note tied to whole note next bar. In



Bar 3, the violins make their appearance in this cue with the bowed trem of quarter notes middle C-B-E-D to p < to (Bar 4) Db/E whole note fp bowed trem.

In Bar 4, the horns are both stopped and *loco* on whole notes Gb/C tied to next bar. The muted trumpets sound Db/F whole notes (as also the bowed trem violins I). Violins II are bowed trem on middle C whole note. The bassoon and lower strings play the Jack motif of F double-dotted quarter note to Gb-F 32nd notes down to C double-dotted quarter note to Db-C 32nd notes, and so forth.

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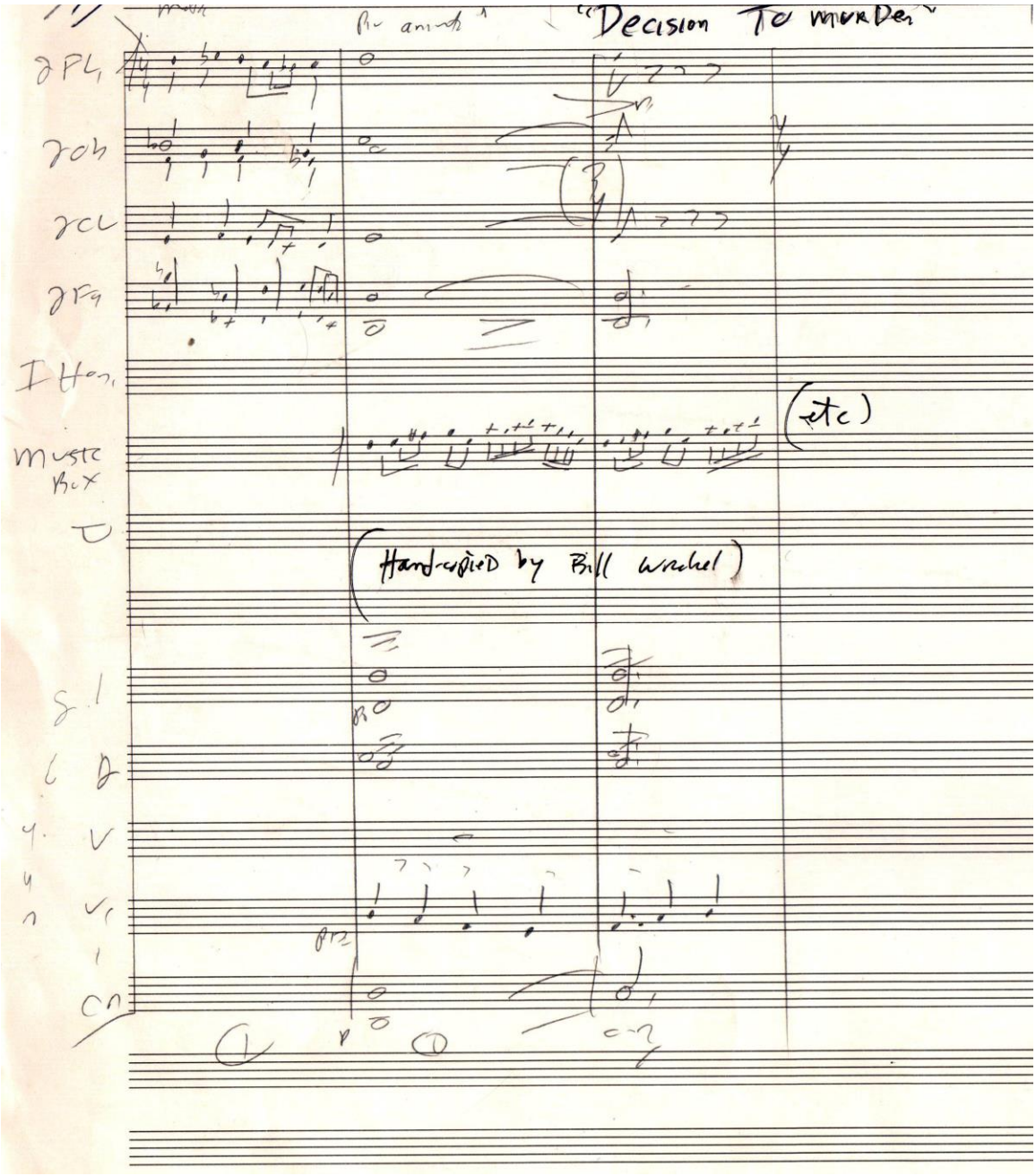
"DECISION TO MURDER" (Note that there is both a "Revised" and a "New" version. [M8/3] *Moderato* in 4/4 time. 4 bars, :15 (5 bars, :15). Located in track # 4 starting at 1:57. Scene: Just before the cue begins, we see H.G. telling Amy (Golden Gate bridge in the distance) that he's 130 years old! The scene cuts to I believe an outdoors clock on a building (5:34 pm) with Jack listening to his gold watch with the chimes. He closes it: it's a decision to murder again!



Woodwinds play soli in the first bar. Two flutes and two clarinets play the principal melody line of Line 2 (Line 1 for clarinets) D up to Eb quarter notes to D 8th to C-Bb 16ths figure to C quarter note to (Bar 2, *animato*) D whole note tied to 8th note in Bar 3 (followed by rests). Two bassoons play Great & small octave Bb down to Eb up to F quarter notes to G 8th to F-Eb 16ths figure to (Bar 2) D whole notes tied to (Bar 3 in ¾ time) dotted half notes. Oboe I plays Line 1 Bb half note to Bb to G quarter notes up to Line 2 C whole note tied to 8th next bar. Oboe II plays Line 1 F-G-F-Eb quarter notes up to (Bar 2) A whole note tied to 8th next bar.

In Bar 2 (when the music watch is seen), Rozsa places a "Music Box" staff just below horn I. It plays Line 2 D 8th to E-F# 16ths figure to G down to E 8ths figure (crossbeam connected) up to A-G-A-B 16ths figure to A-G-F#-E 16ths to (Bar 3 in ¾ time) the same first three figures given in Bar 2, and so forth. 8 violins I in Bar 2 are bowed trem on Lines 1 & 2 D whole notes to (Bar 3) dotted half note tremolos. 6 violins II play A/C (c'') whole notes trem to (Bar 3) A/C dotted half note tremolos. 4 celli are pizzicato plucking descending quarter notes small octave D-C to Great octave A-G to (Bar 3) A up to C up to D quarter notes. The basses play p on whole notes Great and small octave D whole notes tied to dotted half notes next bar.

Etc.

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"MURDER" (Revised) [M9/1] 36 bars, 1:36. Located in track # 4 starting at 2:15.

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"THE PRISM" (Version I & Version II) Moderato in ¾ time. 4 bars, :14. Located in track # 4 starting at 3:55. [Sorry. I have no further notes on this cue]

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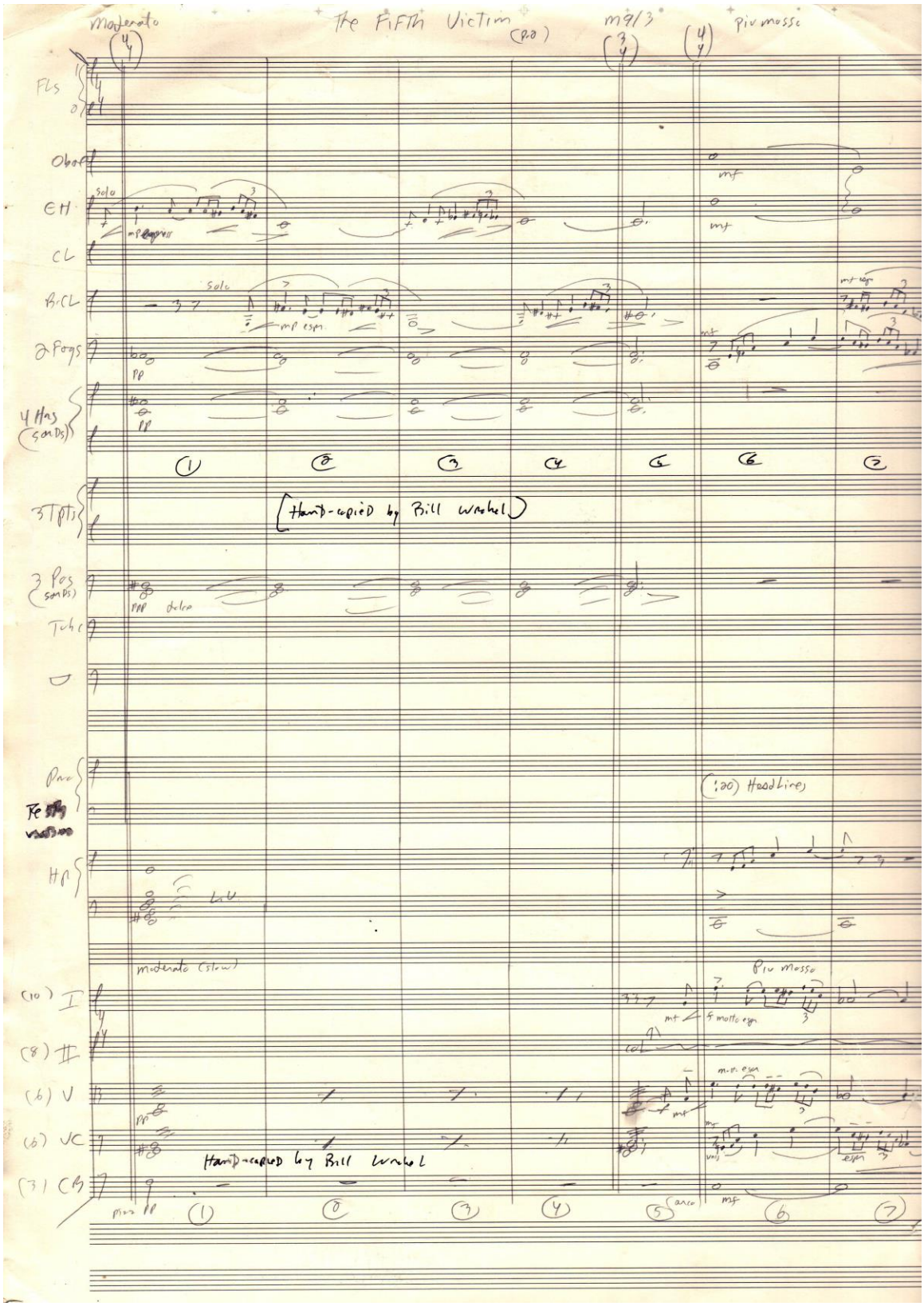
"THE FIFTH VICTIM" [M9/3] *Moderato* in 4/4 time. 30 bars, 1:41. Located in track # 4 starting at 4:15. Scene: H.G. takes Amy on trip to the future (three days only to Saturday, November 10, 1979). She is disbelieving—until she sees a newspaper of that date in the lobby. She soon turns over the paper to see her own photo depicted as being the "5th victim" of the Ripper!

This is a lovely, expansive rendition (at least temporarily) of the Amy/Love Theme. First, however, we hear (as Amy starts to walk into the lobby) the solo English horn playing the small octave F [written middle C a perfect 5th interval above] 8th crescendo in the grace bar up to (Bar 1 *mp espr*) Line 1 E dotted quarter note to D stand alone 8th tied to 8th note (the phrase/curve line ends here and a new one starts) to D-C# 16ths crescendo to E-D-B triplet value 8ths decrescendo back to (Bar 2) small octave F whole note tied to 8th next bar. Two bassoons play pp on Great octave F/Ab whole notes tied thru Bar 5, while two "sords" horns sound pp on F/B whole notes thru Bar 5. Pos play *ppp dolce* on


Moderato
The Fifth Victim (pa)
Più mosso
Flts
Oboes
EH
CL
B.CL
2 Fgs
4 Hns (sonDs)
3 Tpts
[Hand-copied by Bill Wachel]
3 Pos (sonDs)
Tuba
Perc
(:20) Headlines
Hp
moderato (slow)
Più mosso
(10) I
(8) II
(6) V
(6) VC
(3) CB
Hand-copied by Bill Wachel

Great octave F/G/B# whole notes thru Bar 5. The harp is plucked (L.V) on whole notes F/G#/B/D/F/B. Six viole are bowed trem pp on small octave D/E whole notes (repeated thru Bar 4) while 6 celli are bowed trem on Great octave F/G#/B. Three basses are *pizz* pp plucking small octave F half note (followed by a half rest), tacet thru Bar 5.

At the end of Bar 1, the solo bass clarinet overlaps the tail end of the English horn solo and takes over the melody line. We see the lowest (*chalumeau* register) F 8th crescendo to (bar 2) Line 1 E rinforzando dotted quarter note *mp espr* [written F# a major 2nd interval above] to D stand alone 8th tied to 8th, part of the three-note figure of that 8th to D-C# 16ths to new figure of triplet value 8ths E-D-B crescendo to (Bar 3) small octave F whole note decrescendo tied to 8th in Bar 4.

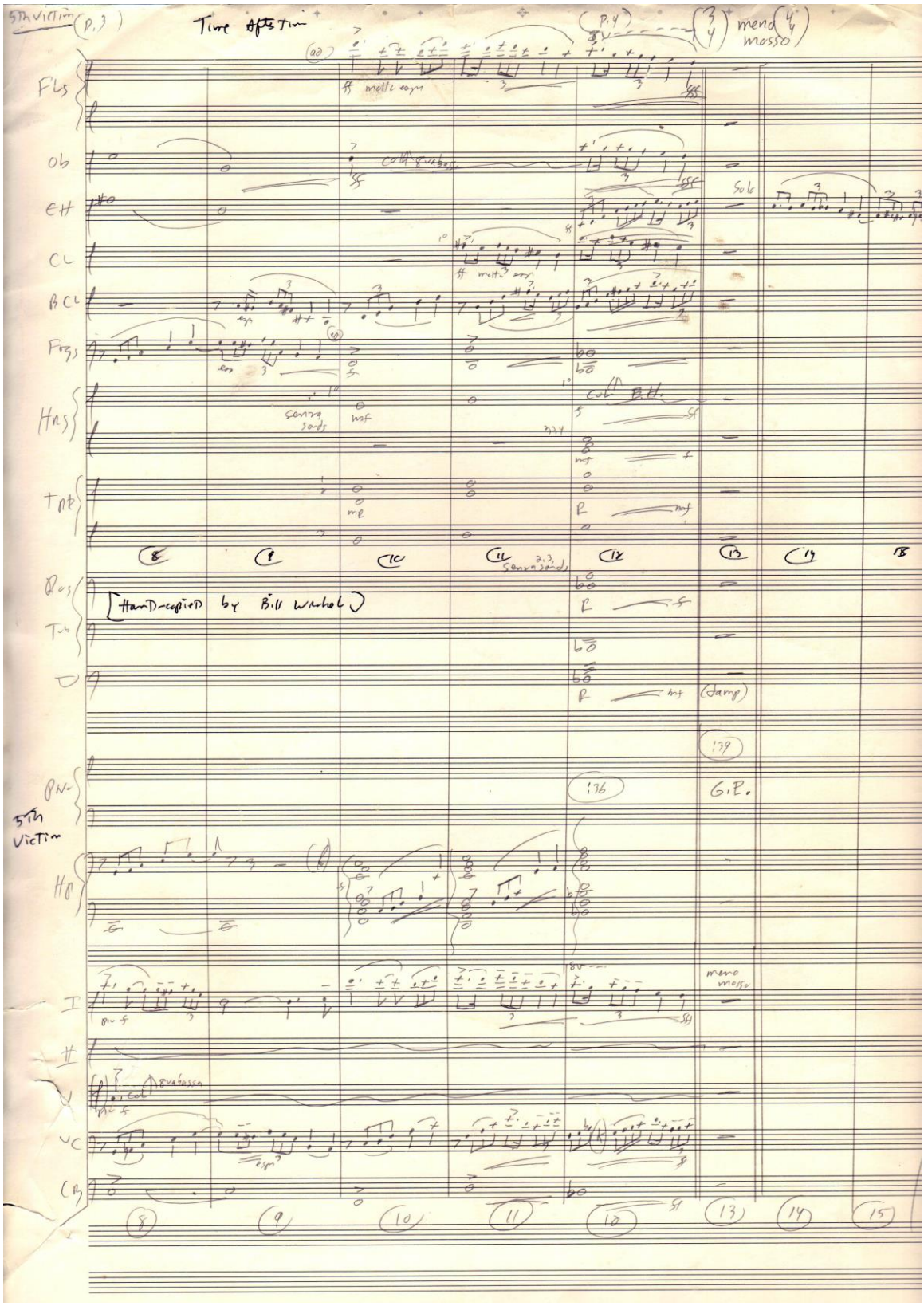
Returning to the English horn in Bar 3, we see that small octave F 8th (tied from whole note in Bar 2) to G quarter note to F 8th up to Ab quarter note crescendo to triplet value 8ths B-Bb-Ab decrescendo to (Bar 4) F whole note again tied to (Bar 5 in ¾ time) the dotted half note.

Returning to the bass clarinet in Bar 4, we see that small octave F 8th (tied from whole note in Bar 3) up to C# quarter note to B 8th up to D quarter note to "3" triplet value 8th notes F-E-D to (Bar 5 in ¾ time) the B dotted half note. In Bar 5, the viole are still bowed trem on small octave D/E half notes tied to 8th notes. Then they play (as well as Line 1 ten violins I and 8 violins II) the start of the Amy Theme mf < on tenuto G 8th note up to (Bar 6 in 4/4 time and *piu mosso*) marked "Headlines" and :20. So we see in Bar 6 *f molto espr* the violins and violas playing Line 2 (Line 1 for the violas) rinforzando F dotted quarter note to E stand alone 8th tied to 8th to E-D# 16th (three-note) figure up to "3" triplet value 8ths F-E-C to (Bar 7) the Ab half note tied to quarter note to G tenuto 8th. After an 8th rest, the basses in Bar 6 are mf on small octave C whole note tied to whole note next bar. "Unis" (unison) celli play the secondary responding melody (counterpoint) line of Great octave rising 8th notes G-A-C legato up to small octave E quarter note and then G quarter note tied to 8th in Bar 7 down to tenuto E-D# 16ths figure *espr* up to triplet value descending 8ths F-E-C down to Great octave An to G quarter notes legato (the bar a steady crescendo).

After an 8th rest in Bar 6, the harp plays Great octave 8ths G-A-C up to small octave E quarter to G quarter tied to 8th in Bar 7 (followed by an 8th/quarter/half rest). The harp also plays Great octave C rinforzando whole note tied to Bar 7. Bassoon II plays Great octave C whole note as well. After an 8th rest, Fag I plays the same line as the celli discussed in the previous paragraph. The oboe plays Line 2 C whole note mf down to (Bar 7) Line 1 E whole note. The English horn plays Line 1 G to (Bar 7) C whole notes.

After an 8th rest in Bar 7, the bass clarinet plays *mf espr* Line 1 E-D# 16ths to triplet value 8ths F-E-C down to small octave Ab to G quarter notes.

The violins and viole continue the melody line in Bar 8 on Line 2 (Line 1 viole) A dotted quarter note rinforzando-marked (>) to G stand alone 8th tied to 8th to tenuto G-F# 16ths


5th victim
Time after Time
Flts
Ob
Eh
Cl
B Cl
Frgs
Hrns
Tpt
Qns
Tm
Perc
Hp
I
II
V
Vc
Cb
Solo
[Hand-copied by Bill Warhol]
(damp)
G.P.
5th Victim

to A-G-E triplet 8ths down to (Bar 9) B half note tied to dotted quarter note to C tenuto 8th. The oboe plays E down to Line 1 G whole notes, and the English horn plays Line 2 B down to E whole notes in Bars 8-9. After an 8th rest in Bar 8, the Fag/VC plays rising 8th notes Great octave G-A-C up to small octave E quarter to G quarter tied to 8th to G-F# 16ths to A-G-C triplet 8ths to Great octave B to A quarter notes. After an 8th rest in Bar 9, the bass clarinet plays the same notes as the bassoon. The harp in Bar 8 plays as the bassoon but the G quarter is tied to the G 8th only in Bar 9 (followed by rests). The CB plays small octave rinforzando C whole note tied to next bar.

In Bar 10, the violins & viole play Line 3 (Line 2 for viole) D dotted quarter note to C stand alone 8th tied to C stand alone 8th to 8th notes played under the legato slur to new legato slur of triplet 8ths (not triplet value 8ths) B-C-D to (Bar 11) E rinforzando dotted 8th to D 16th figure to new figure of "3" triplet value 8ths all tenuto E-D-C to B to A quarter notes up to (Bar 12) Line 3 A rinforzando dotted 8th to G 16th figure to triplet value tenuto 8ths A-G-F to E to D quarter notes. There is a steady crescendo from Bar 11 to this point on fff (after which the music abruptly stops as she sees her photo as the 5th victim).

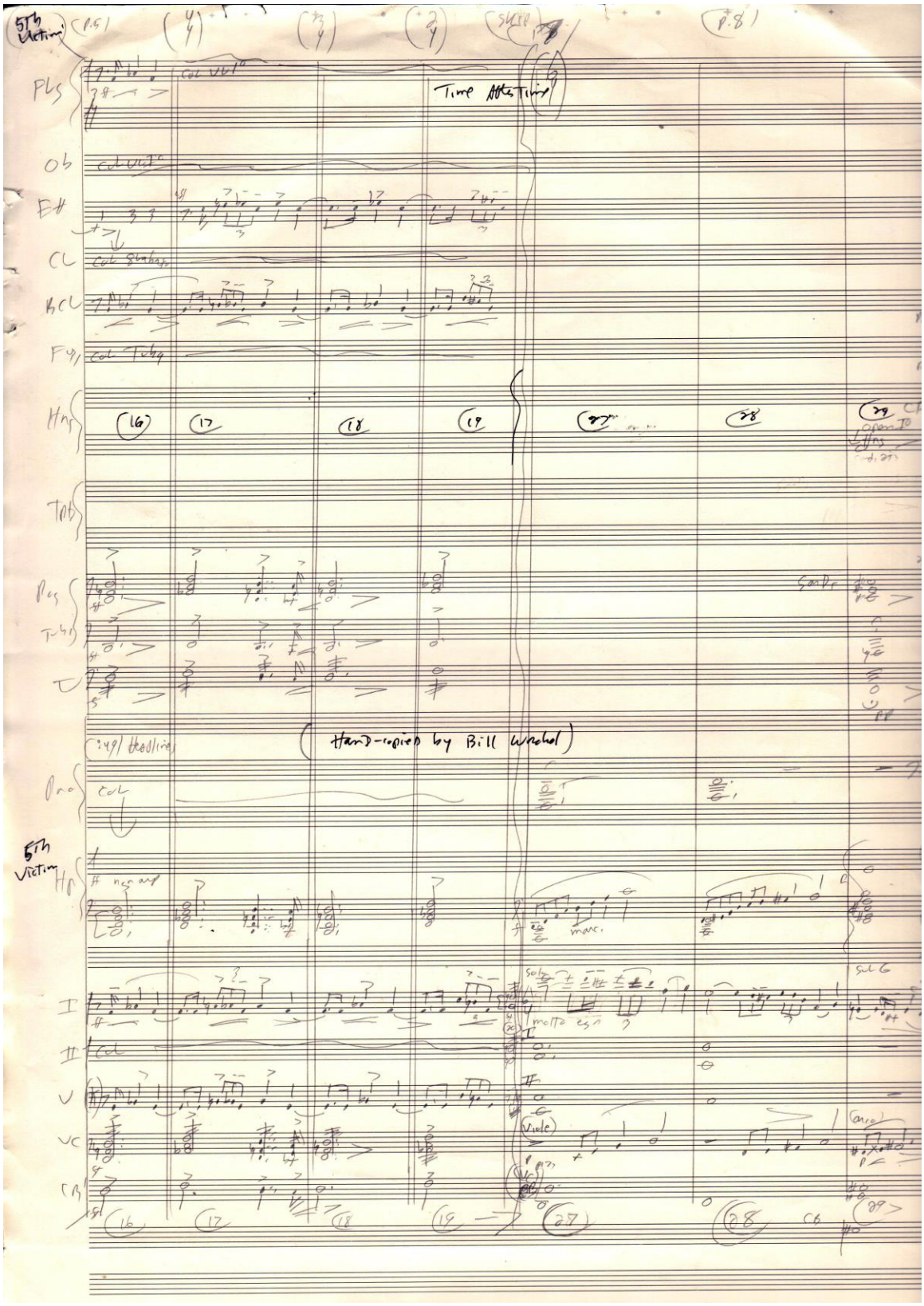
Back in Bar 10, two flutes are *ff molto espr* and col the violins I line. The oboes are col but 8 va basso. After an 8th rest, the bass clarinet plays triplet 8ths C-D-F to A to C quarter notes. The Fags play rinforzando Great octave F whole note forte to (Bar 11) divisi Great and small octave D whole notes crescendo to (Bar 12) Bb/Bb crescendo. Horn I (*senza sord*) plays mf in Bar 10 small octave A whole note to (Bar 11) middle C. In Bar 12, altri horns play Bb/D/F whole notes crescendo. The trumpets in Bar 10 play mp on whole notes C/F/A to (Bar 11) F/A/D to (Bar 12) A/D/F p < mf. In bar 12, Pos II & III (without mutes) play Bb/F (f) whole notes p < f. The tuba plays Contra octave BB in Bar 12, and the timp is rolled on Great octave Bb whole note *p < mf*.

Back in Bar 10, the harp is arpeggiando (vertical wavy line rolled chord) starting Great octave F/C/F/A and middle C/F/A (F maj). After an 8th rest, the harp also plays rising 8th notes starting small octave C-D-F to A quarter note to middle C quarter note. In Bar 11, the harp is arpeggiando on D/A/D/F/C/F/A/C (D min 7th). After an 8th rest, it also plays small octave F-A-C 8ths crescendo to E to F quarter notes. In Bar 12 (:36), the harp is arpeggiando on Bb/F/Bb/D F/A/D/F (D maj 7th).

The celli is col the bass clarinet line.

So we come to Bar 13's "G.P." (General Pause) at the :39 point. The time signature is 3/4.

In Bar 14 in 4/4 time (*meno mosso*), the English horn is truly solo for two bars playing Line 1 F dotted 8th to E 16th figure to F-E-Eb triplet 8ths down to D quarter to B quarter note tied to (Bar 15) B 8th that is part of the triplet value 8ths B-B-A# to triplet 8ths B-Bb-A# (??) to Ab quarter to F quarter note tied to quarter note in Bar 16 (followed by rests).


5th Victim
Time After Time
Ob
E♯
CL
BCL
Hns
Tpts
Perc
Tuba
T
headline
(Hand-copied by Bill Winchel)
Pno
5th Victim
Hp
I
II
V
VC
CB
Viola

In Bar 16 (in ¾ time), the flutes/oboe/bass clarinet/violins/viole play the agitated melody line. After an 8th rest, they play *ff* < Line 1 F 16th up to Ab quarter back down to F quarter note tied to (Bar 17 in 4/4 time) dotted 8th to F 16th up to triplet 8ths A-Ab-F crescendo to A rinforzando quarter note down to F quarter tied to (Bar 18 in ¾ time) dotted 8th to F 16th up to Ab rinforzando quarter down to F quarter tied to (Bar 19 in 2/4 time) dotted 8th decrescendo to F 16th up to triplet value 8ths Line 2 C rinforzando down to tenuto B –F crescendo to (Bar 20) bowed trem G/D notes ff, and so forth.

Back in Bar 16 (:49 "Headlines") the celli are ff bowed trem on Great octave F/A/D rinforzando (D min 1st inversion) dotted half notes to (Bar 17 in 4/4 time) Ab/C/F (F min 1st inv) rinforzando bowed trem half note chord down to F/A/D double-dotted quarter note trem to Eb/G/C (C min) 16th chord to (Bar 18 in ¾ time) F/A/D dotted half note triad bowed trem decrescendo to (Bar 19) Ab/C/F half note bowed trem chord. The CB plays small octave D rinforzando dotted half note in Bar 16 to (Bar 17) F half note down to D double-dotted quarter note to C 16th to (Bar 18) D dotted half note to (Bar 19) F rinforzando half note, and so forth.

Back in Bar 16 in ¾ time, the harp is "nonarp" ff on Great octave D/F/A/D dotted half notes to (Bar 17 in 4/4 time) F/Ab/C/F half notes down to D/F/A/D double-dotted quarter notes to C/Eb/G/C 16ths, and so forth. The piano is col harp. The timp is rolled (see CB notes). The tuba plays the same but an octave lower. Pos sound ff > on F/A/D dotted half notes to (Bar 17 in 4/4 time) Ab/C/F and so forth (see VC line). Fags are col tuba. The English horn and clarinet start to play that agitated melody line in Bar 17 after a dotted 8th rest.

Skipping to Bar 27 in 6/4 time (when H.G. consoles Amy), the solo violin is *molto espr* playing the touching scene with touching music. We see Line 3 E half note tied to 8th to tenuto D-C# 16ths to E-D-B triplet value 8ths down to F to G quarter notes to (Bar 28) Line 2 E half note (see previous bar's notes) to (Bar 29 in 4/4 time) Line 1 E *sul* G quarter note tied to 8th to D/C# 16ths to triplet value quarter notes (not 8ths) E-D-B (b) decrescendo to (end Bar 30) B rinforzando whole note played p and held fermata.

Back in Bar 27, the harp plays rising 8th notes D-F-A-C-D-F (D min 7) to A quarter to middle C half note played legato. In Bar 28, it plays F-G#-B-D-E-F 8ths to G# quarter to A half note (Dom 11 flat 9th I believe). In Bar 30, the harp is arpeggiando on whole notes F/G#/C#/F/B/E (I believe). The viole in Bar 27, after a half rest, plays pizz on small octave D to F 8ths to A quarter to middle C half note. After a half rest in Bar 29, the viole play E-F 8ths to G# quarter to B half note. In Bar 29, the now *arco* viole play E# to Fx (double sharp) 8ths to G# dotted half note to (Bar 30) bowed trem whole notes F/Ab.

Etc.

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"THE LAST VICTIM" [M10/2] *Con moto* in 4/4 time. 40 bars, 1:30. Located in track # 4 starting at 5:59.

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"AFTERMATH" [M10/3] *Adagio* in Cut time. 15 bars, :40. This cue is located in track # 4 starting at 7:44.

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"VALIUM" (Revised) [M10/4] *Moderato* in 6/4 time. 14 bars.

****

"H.G.ARRESTED" [M10/4A] *Allegro* in 4/4 time. 19 bars, :33.

****

"3:20 PM" 4 bars.

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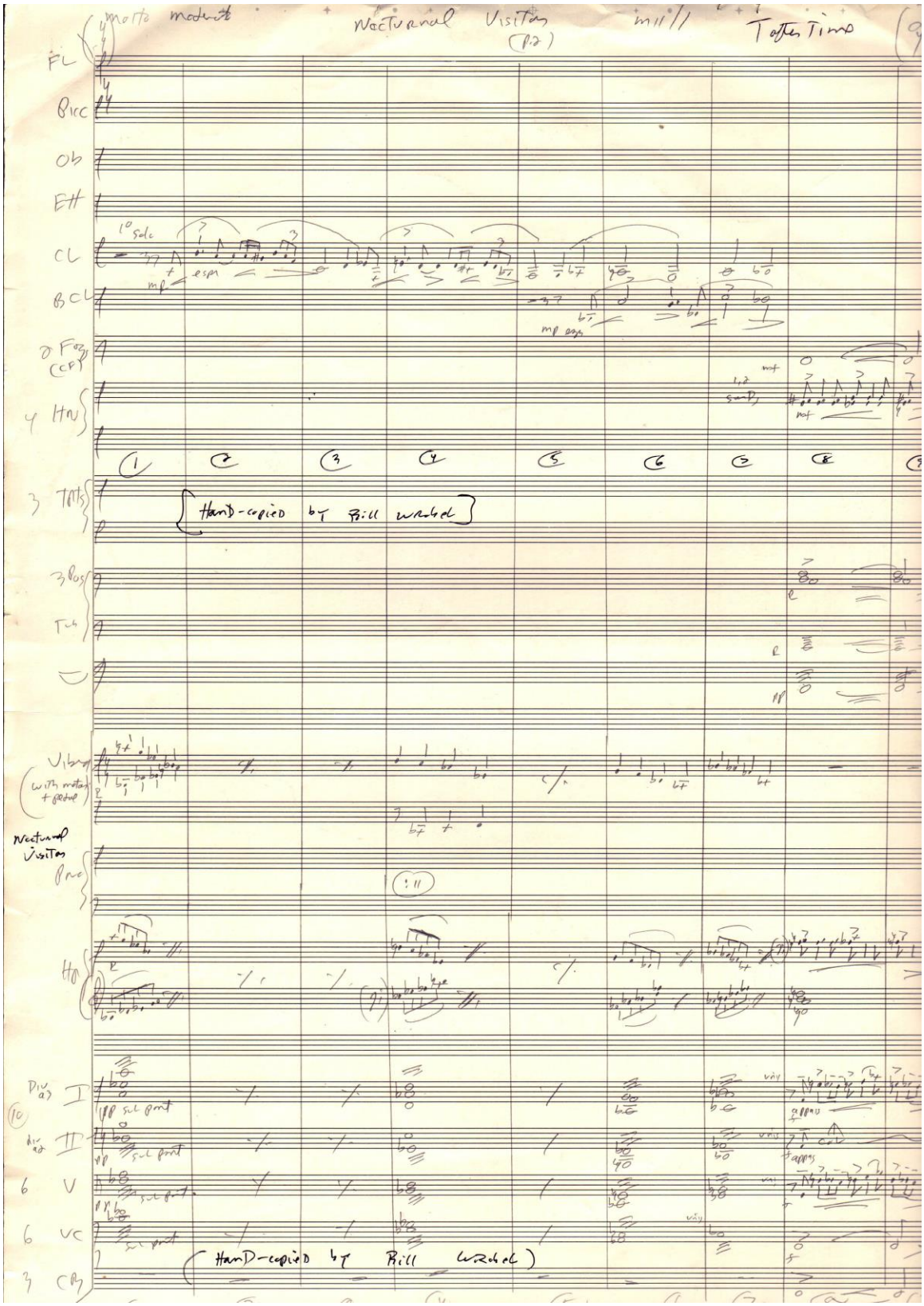
"NOCTURNAL VISITOR" (Revised) [M11/1] *Molto moderato* in 4/4 time. 35 bars, 1:54. This cue is not included in the mono cd tracks, but you can hear it in the stereo rerecording (track # 15). Scene: It is 6:17 pm on the digital clock next to Amy's bed when she awakens sluggishly from her valium-induced over-sleep. Jack is quite near!

This cue has a very Herrmannesque opening. An ostinato pattern is heard in Bar 1. First we see the vibe ("with motor and pedal") playing p contrary motion quarter notes. The top line plays descending notes A-G-Eb-Bb (repeated thru Bar 3) and the bottom line plays ascending notes starting small octave Bb-Db-Eb-A (repeated thru Bar 3). In Bar 4, the vibe plays descending quarter notes starting Line 2 D-C-Ab-Eb and ascending (after a quarter rest) small octave Ab-C-D (d'), repeated next bar. In Bar 6, it plays descending Line 1 quarter notes G-F-Db-Ab and ascending notes Ab-Cb-Db-F. In Bar 7, it plays descending notes Bb-Ab-Fb-Cb and ascending Cb-D-Fb-Ab.

The harp top staff plays descending 8th notes starting Line 2 A-G-Eb-Bb (repeated same time and thru Bar 3) while the bottom staff (also treble clef) plays ascending 8th notes starting small octave Bb-Db-Eb-A. In Bar 3, they continue with the same pattern (see the notes given for the vibe but here as 8th notes).

Ten violins I are divisi a3 playing pp *sul pont* starting on Line 1 A/Eb/A (a'') whole notes bowed trem (repeat thru Bar 3). [Note that we see the dissonant tritone interval here of Eb up to A, and of course Eb backward to small octave A]. Then they play D/Ab/D in Bars 4-5 [Rozsa maintain the tritone pattern now with Ab up to D, and Ab back to D], Ab/F/G in Bar 6, and finally Cb/Ab/Bb in Bar 7. Violins II are div a3 bowed trem *sul*


molto moderato
Nocturnal Visitors
Tattoo Time
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Nocturnal Visitors
Pno
Hp
Div a3
div a2
V
Vc
Cb
1° Solo
esp
mp
mp esp
mf
sempre
Hand-copied by Bill Wrobel
(with motors + pedal)
sul ponti
vibr
Hand-copied by Bill Wrobel

pont on Bb/G (g'') for three bars, then Eb/C in Bars 4-5, G/Db [tritone interval] in Bar 6 , and finally Bb/Fb [tritone interval] in Bar 7. Six viole play similarly on Line 1 Eb/G for three bars, Ab/C (c') in Bars 4-5, small octave Db/F in Bar 6, and Fb/Ab in Bar 7. VC play similarly on Bb/Db (Line 1) for three bars, small octave Eb/Gb in Bars 4-5, Ab/Cb in Bar 6, and unison small octave Cb in Bar 7.

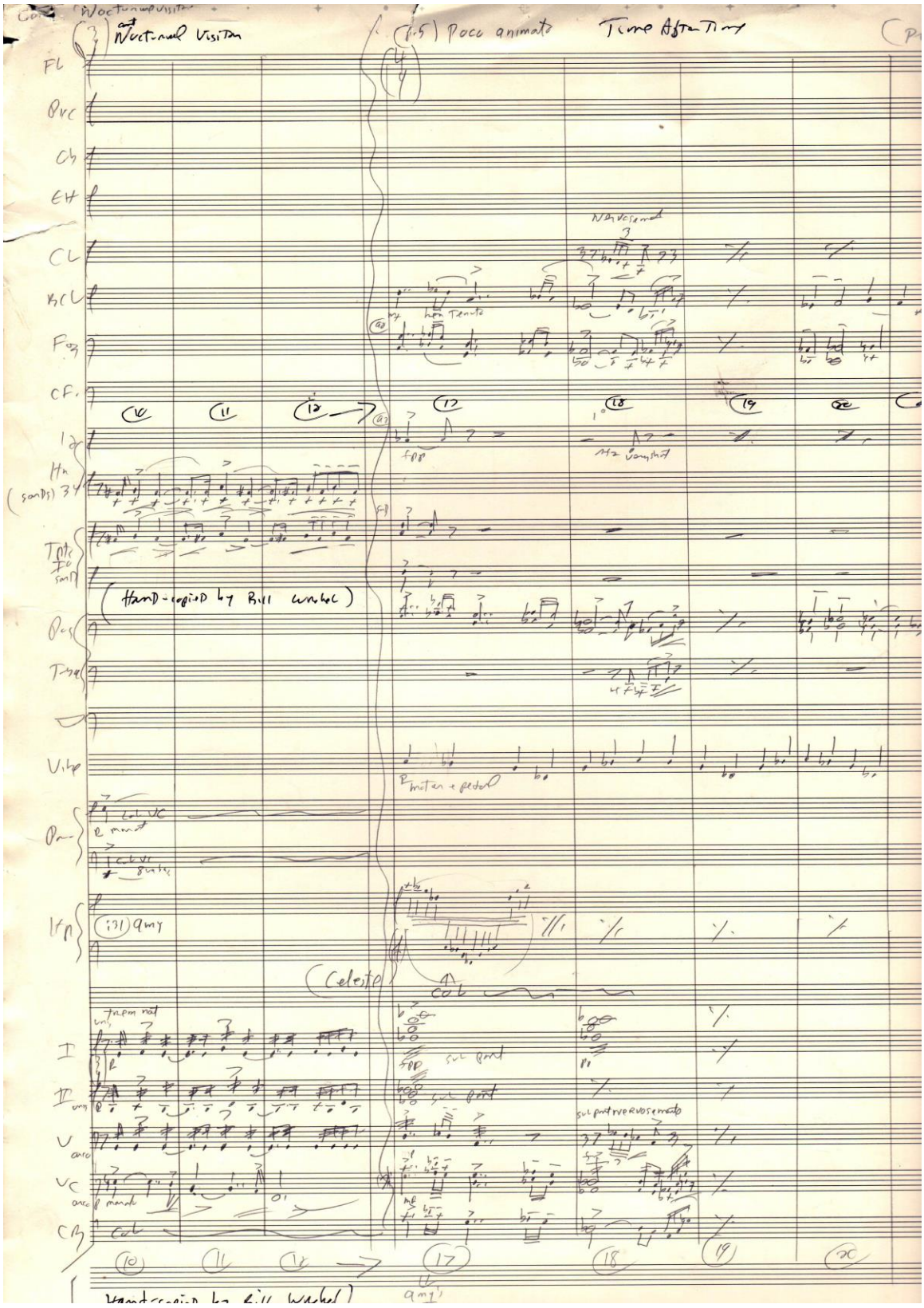
After a half/quarter/8th rest in Bar 1, the solo clarinet plays the Amy theme on small octave Bb 8th crescendo up to (Bar 2) *mp espr* A rinforzando dotted quarter note to G stand alone 8th tied to 8th to G-F# 16ths figure crescendo to triplet 8ths A-G-Eb decrescendo down to Bb half note to C quarter to Db down to lowest Eb 8th. In Bar 4, it plays crescendo up to Line 1 D rinforzando D dotted quarter note to C stand alone 8th tied to 8th to C-B 16ths to triplet 8ths D-C-Ab down to (Bar 5, page 2) Eb half note. Then it plays F to Gb half notes to (Bar 6) G to F small octave half notes to (Bar 7) Bb half note to Ab half note. At the end of Bar 5, the bass clarinet joins in *mp espr* with the small octave Ab 8th crescendo up to (Bar 6) Line 1 G rinforzando half note to F dotted quarter note decrescendo down to Cb 8th crescendo up to (Bar 7) Bb to Ab Line 1 half notes.

In Bar 8, two "sords" horns play mf < a rhythmic pattern of A/B rinforzando 8ths to quarter to 8ths to Ab/C rinforzando 8ths to quarter notes to 8ths to (Bar 9 in 2/4 time) A/B 8ths to quarter notes to 8ths decrescendo. The Pos are rinforzando (yet p level) on whole notes C/D/F tied to half notes in Bar 9, while the tuba plays contra octave F tied to next bar, and timp is rolled on Great octave F tied to next bar. The bottom staff of the piano plays F/C/D/F whole notes tied to next bar while the top staff plays the same rhythmic pattern (and notes) of the horns. VC/CB play Great octave F tied to next bar.

After an 8th rest in Bar 8, the violins and violas play the melody line *appass* crescendo of Line 1 (small octave for the viole) F tenuto 8th up to Line 1 E rinforzando 8th to tenuto Eb-D 16ths figure to E rinforzando 8th to F quarter to Ab 8th legato and crescendo to (Bar 9) E rinforzando 8th to tenuto Eb-D 16ths to E quarter note decrescendo.

In Bar 10 (:10) in ¾ time, and after a dotted 8th rest, violins I are *trem nat* playing p bowed trem Line 1 E 16th to F quarter to E quarter tied to dotted 8th in Bar 11 to E 16th to G rinforzando quarter down to E quarter tied to dotted 8th in Bar 12 to E 16th to F-E-G-E 8ths, and so forth. Violins II play similarly on small octave B 16th to C quarter to B quarter tied to dotted 8th in Bar 11 to B 16th to D quarter rinforzando to B quarter tied to dotted 8th next bar to B 16th to C-B-D-B 8ths, etc. Viole play similarly on small octave F 16th to F quarter to (rest of the line are all F notes). VC are *arco* and *p marcato* of small octave E rinforzando quarter tied to double-dotted quarter to D rinforzando 16th down to Great octave B quarter note tied to double-dotted quarter to A 16th to (Bar 12) F dotted half note tied to next bar, etc. CB are col VC. The piano is col VC (bottom staff is col also but 8 va basso).

Back in Bar 10, muted trumpet I and horns III & IV (*sords*) play the agitated melody line phrase. After an 8th rest, the horns play F/B 16ths [our friend the tritone interval again!] to F/C quarter notes back to F/B quarter notes tied to dotted 8th notes in


Nocturnal Visitor
Poco animato
Time After Time
Fl
Perc
Cb
Eh
Cl
Bcl
Fag
Cf
Hn
Tpt
Perc
Vibe
Pno
Hp
Celesta
I
II
V
Vc
Cb
(Hand-copied by Bill Winkel)

Bar 11, and so forth. The trumpet plays E 16th to F quarter to E quarter tied to next bar, and so forth.

Skipping to Bar 17 at Amy's apartment (Bar 16 was the police station where H.G. was being interrogated) in 4/4 time and *poco animato*, the opening bars are revisited in a far more active manner. The vibe (motor and pedal) plays descending quarter notes starting Line 2 C-Bb-G-Db to (Bar 18) rising notes G-Bb-C-Bb to (Bar 19) descending G –Db up to G-Bb to (Bar 20) repeat Bar 17. The harp and celeste plays descending to ascending 32nd notes starting Line 3 C-Bb-G-Db-C-Bb-G-Db to rising G-Bb-C-Db-G-Bb (repeat same bar and repeat next several bars). Violins I are bowed ffp trem sul pont on Line 2 Db/G/Bb/C (repeat next bars). Vlns II play similarly on whole notes Line 1 Db/G/Bb/C.

The bass clarinet/Fags/Pos/viole/VC/CB play the Jack theme. Fags & VC play it as G/C (c') double-dotted quarter note to Ab/Db to G/C 32nd notes to D/G double-dotted quarter notes to Eb/Ab to D/G 32nd notes to (Bar 18) Ab/Db half notes (bowed trem celli), and so forth. Bar 18 has indicated *sul pont nervosament* for the responding viole and clarinet. So, after a quarter and dotted 8th rest, they play Db-C-Bb triplet 32nd notes crescendo to G rinforzando 8th (followed by an quarter rest).

Etc.

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"DESPAIR" (Revised) *Moderato* in 4/4 time. 13 bars, :59. Scene: Jack has Amy with a knife to her throat. He tells H.G. to give him the time machine key and he'll let her go. He agrees (but Jack lied!). Instead Jack takes her with him on a "Dangerous Drive" to the museum where the time machine is on exhibit. [Note: I would think that if H.G. was more clever, he would've earlier made a fake time machine key and bargain with Jack]

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"DANGEROUS DRIVE PT I" [M11/4] *Grave* in 4/4 time. 26 bars.

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"DANGEROUS DRIVE PT II" [M11/4A] *Allegro vivace 2:02.*

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"THE JOURNEY'S END" (Revised) [M12/3] 11 bars, :36.

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“FINALE” [M12/4] *Moderato Appassionato* in 4/4 time. 58 bars, 2:53. Located in track # 6 starting at 6:21. Note: The orchestrated pages for this end cue were not available for research (probably couldn't be found in time).

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Completed Friday, May 17, 2002 , 7:30 pm PDT
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[images inserted Monday, January 25, 2016]

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