

SUPERMAN

Music by
John Williams

I just purchased at Tower Records the newly released Rhino two-disc OST of John Williams' SUPERMAN. This exceptional buy includes a great deal of previously unreleased material. Inspired by this, I decided to add a few notes to Hal's excellent overview of the material in his SUPERMAN cue rundown. Here I will supplement with some of the detailed notation of most of the cues.

Incidentally, the ms sketch score is available for study at Ruth T. Watanabe Special Collections in the Sibley Music Library, Eastman School of Music (Rochester, New York). The sketch score reproduction is within the Alexander Courage Collection (SC1995.10) since at least the Fall of 1995: Motion Pictures Box 27, Folders 7-35; Box 28, Folders 1-17.

<http://ns50.esm.rochester.edu/specialc/findaids/courage.htm>

New 1M1 "Main Titles, Part 1"[Daily Planet Intro] 4/4 time, 1:12.

Rhino OST: Track 1, Disc 1.

A solo *muted* (muted) trumpet sounds *mp* (mezzo-piano) the opening fragment of the famous Superman motif: Line 2 C quarter note to 8th note triplet (C down to F, back up to C) to C half note tied to whole note next bar to dotted half note next bar (3/4 meter) to quarter and 8th note. The muted trombone is sustained middle (Line 1) C whole note tied to full value bar notes following.

At the end of Bar 1, the woodwinds (flute/oboe/clarinet) and celeste play the Eb major 16th note triad (Line 2 Eb/G/Bb) to (Bar 2) the Eb maj dotted 8th triad to the Db maj (Db/F/Ab) 16th triad (this two-chord figure is connected by the beam). Then the same notational figure with the Db/F/Ab dotted 8th to the Eb/G/Bb 16th to the third same notational figure of Eb/G/Bb dotted 8th to the E maj 16th (E/G#/B) to the E maj quarter note chord tied to (Bar 3, now 3/4 meter) the dotted half note chord tied to half notes and 8th notes next bar (followed by an 8th rest).

Meanwhile, the celeste in Bar 2 played quarter note values only. The harp in Bar 2 plucks the middle C half note, followed by a quarter rest, then a bracketed 7 figure of rising 16th notes (extended or irregular grouping of the quarter note value) F-C-F-Ab-C-E-Ab. This ends in the beginning of Bar 3 on the B (bⁿ) half note, followed by another such bracketed 7 harp figure.

At the end of Bar 4, the trumpets play the C note triplet to (Bar 5, back to 4/4 time again) the Bb minor (Bb/Db/F) quarter note triad tied to the quarter notes down to the Eb minor (Eb/Gb/Bb) 8th note staccato chord [the tied Bb min quarter note triad down to that Eb min 8th is part of a "3" triplet value figure]. Then the trumpets go back up the Bb min quarter note chord tied the quarter to Bb min 8th staccato (again the last two figures part of a triplet figure).

In Bar 6, the trumpets rise to the Db minor (Db/Fb/Ab) to C min (C/Eb/G) 8th note triads to descending triad 8th note chords B min (B/D/F#), Bb min (Bb/Db/F), Eb min (Eb/Gb/Bb) up to the Bb min quarter note triad tied to 16th to 16th to (Bar 7) same Bb min quarter note chord to two same 8th triads (part of a triplet) down to the Eb min 8th chord (end of triplet) back up to the Bb min tied to the start of a descending 16th note triad figure (Bb/Db/F, Ab/C/Eb, Gb/Bb/Db, F/Ab/C) to (Bar 8) the Eb minor (Eb/Gb/Bb)

whole note triad tied to next bar.

Meanwhile the bassoon was sustained on whole note middle C for Bars 5-6 into the 8th note value of Bar 7; then down to the F whole note in Bar 8 tied to 8th next bar. The trombone sounds repeated C notes (most are tenuto full value notes, some staccato) until it plays a response figure in Bar 8. The harp strums in Bar 7 half notes F,G,Bb,Db (above middle C) in the bass clef staff; F,Bb,Db,F in the upper treble staff.

Bar 9 is 2/4 meter, and after a quarter rest, the oboes and I believe clarinets play the rising triplet notes Gb, Bb, Eb to (Bar 10, now 4/4 meter) the same overall notational pattern played by the woodwind in Bars 1-2, but this time supplemented by the glock. We find the A min triad (A/C/E) dotted 8th to G minor (G/Bb/D)16th triad to G min dotted 8th to A min 16th chord to next figure of A min dotted 8th to Bb min (Bb/Db/F) 16th triad to Bb min dotted 8th to C min (C/Eb/G)16th triad to (Bar 11) C min dotted 8th chord to Bb min 16th to Bb min dotted 8th to A min 16th to A min 8th staccato to G min(G/Bb/D)dotted quarter note held tenuto and tied to dotted 8th next bar(Bar 12, now 2/4 meter for one bar).

Meanwhile, the horn, after an 8th rest in Bar 10, plays the E quarter note down to A quarter, back up to E (above middle C) back down to A 8th (tied to 8th next bar), etc. The triangle rings a quarter note at the beginning of Bar 10 as well. The violins join in then on sustained whole notes E octaves apart (e', e", e''') soft *p* (piano) sound level. The lowest E at least is bowed tremolo played, I believe (my notes are uncertain), by the violas. The harp also plucks various ascending 16th notes overall.

At the end of Bar 12, the woodwind are now playing the rising triplet 8ths as chords: G min root (G/Bb/D) to G min 1st inversion (Bb/D/G) to G min 2nd inv (D/G/Bb). The celeste is added. Triangle sounds again. The higher strings are now on sustained whole notes G(g', g", g'''). The woodwind continue the melody line with the C min(C/Eb/G)dotted 8th chord to Bb min (Bb/Db/F)16th, etc. The bassoon is added to the horn line. Then in Bar 14 the solo trumpet is prominent again. The music gets more involved in the next 11 bars. In the last three bars, the strings are bowed trem on G, octaves apart. The woodwinds are sustained on the G half diminished chords (G/Bb/Db/F) but largely in the 1st inversion (Bb/Db/F/G), crescendo decrescendo (< >).

This ends the "New 1M1" cue which seques into the start of the Superman March ("alla marcia") in the "New 1M1-Part II" one page cue in 12/8 time that starts in the Rhino Track 1 at 1:13. What we find played by the low strings etc is the delayed triplet pattern of the dotted 8th/16th/8th. They play the solitary C delayed triplet (followed by rest marks) for two bars. The third note of the delayed triplet is staccato. Then in the next bar (given as Bar 28), we hear two consecutive delayed triplets followed by a half bar rest. Repeat again. Then in the next bar of that cue (given as Bar 30), we find more instruments added playing the full rhythmic pattern intended: Two delayed triplets, a single 8th rest, then two 8ths (rest and two 8th part of the third triplet), then a normal fourth triplet in that 12/8 meter. Repeat in the sixth bar. I believe the chord notes in Bar 32 is F/C/F/Bb (hard to read), then expanded upon in Bar 33. Then in Bar 34, the trumpets are "brilliante" playing a rising delayed triplet(Ab/Db/Eb)to high Ab dotted quarter tied to dotted half notes, etc. The piatti(cymbals) sounds. The high woodwind and I believe violins play a rapid seven 16th note figure to the Ab dotted quarter to dotted half note, etc.

Then soon the music swells triumphantly to the actual Superman theme

prominently played by the trumpets *ff* (fortissimo), starting with the G triplet at the end of (given as Bar 38) to (Bar 39) two C 8th up to higher G dotted quarter note tied to quarter (part of triplet to) G 8th, etc. It is too involved to get into here!

By Bar 79, the Lois Flying theme is introduced with rising dotted quarter notes, F, A, C, A to (Bar 80) G, etc. The low strings play the 12/8 ostinato pattern on F. Etc.

The cue ends on the sforzando (forced accent) G major 8th note chord (G/B/D) in Bar 128, *sfz*. The G major sound tends to convey that romantic, optimistic, rousing, sunshiny feeling or sentiment musically.

New 1M1A "Krypton" *Slowly* in 4/4 time, 22 bars, 1:23. Here the Main Title seques eventually into the dissolve of the planet Krypton. The low woodwinds and VC/CB are *p* (piano) on whole notes G (Contra-octave and Great octave registers).

In Bar 2, the timp is rolled *pp* on G, the higher strings and more woodwind are added, playing whole note dyads G/Bb, swelling in crescendo (<) to (Bar 3) the *rinforzando*-marked (>) E/G# whole note dyads. In Bar 4, we find the Bb minor double dotted half note chord, 1st inversion (actual notes Db/F/Bb/F) followed by an 8th breath rest. In Bar 5, we find whole notes C played octaves apart tied to next two bars.

In Bar 7, trumpets I & II play *mf* the Krypton motif: D dotted half note down to a four-note 16th figure of G down to C (c'), back up to G to C (c'') 16th notes. This leads to (Bar 8) the D dotted 8th to E 16th to C dotted half note tied to half and 8th notes next bar (followed by an 8th rest and a D quarter tied to D dotted half in Bar 10). Then the same four-note 16th figure to (Bar 11, now 2/4 meter) D dotted 8th to E 16th to C quarter tied to (Bar 12, back to 4/4 time) dotted half note.

In Bar 10, after a half rest, three trombones sound the D half note tied to quarter next bar (in 2/4 time) to four-note 16th figure of up to G down to C up to G again and up to C higher (middle C or c') to (Bar 12) the D dotted 8th to E 16th to C dotted half note (again the Krypton Theme).

Then in Bar 13, after a quarter rest, six horns play a five-note 16th figure (one G/C/G 16th to four F/C/G 16ths) to the F/C/G half notes tied to next bar, etc. By then, four trumpets are now playing the motif, and four trombones. Then the woodwinds join in by Bar 15.

Soon we arrive at a *molto crescendo*, the piatti crashes, the timp beats forceful 32nd figures, and the orchestra largely plays the C major (C/E/G) chords < *sfzz*. The VC/CB are sustained on low C whole notes, held fermata in Bar 22.

Now: Curiously, years ago at the USC/Warner Bros Archives, I studied another version of this cue used in SUPERMAN II, cue 1M1, music adapted from the Williams score. Interestingly enough, the motif was played a whole tone higher. Instead of starting on D, it started on E, etc.

Instrumentation: 3 flutes, 2 oboes, bass clarinet, E-flat C.B. clarinet, bassoon, contra bassoon, 6 horns, 4 trumpets (in "C"), 4 trombones, tuba, piano, piatti, deep S.D., timp., 12 violins I, 10 violins II, 10 violas, 8 VC, 4 CB.

The VC/CB and low woodwind in the beginning bars, instead of being sustained on low C, they held on D *molto sost*. The cue ends, not on the C major as in the original Williams cue, but on the D major (D/F#/A).

[Kryptonopolis] 1M2. *Maestoso* in 4/4 time. However, this designation is based on the original score, and Bars 1-19 were deleted. On the Rhino CD, Track 2, Disc One, the Krypton segment/cue seques to 1:32 of the Kryptonopolis cue. Though it is marked as a trumpet solo, it was changed at the recording studio to a solo clarinet. At the end of Bar 19, we find the clarinet playing C to D 8th notes to (Bar 20, now 3/4 time) D dotted half note to (Bar 21) E half note, etc. The violins are "Sotto Voce" what looks like dotted half notes D/G/A/D tied to next bars. The soli horns are tenuto playing a version of the Krypton theme in Bars 23-24, 8th notes A down to D up to A to D higher to (Bar 24) E to F# half notes (meter is 4/4 since Bar 22) to (Bar 25) the D whole note tied to next bars. The oboe makes a response figure in Bars 26-28, starting at 1:53 in the Rhino track 2.

Then starting in Bar 30, we come to the Arp Synth, harp and piano figures, muffled drum 32nd note figures, etc.

[The Dome Opens] 1M3 Revised. 3/4 time, This cue overlaps the previous one, starting on the Rhino Track 2 at 4:49. Here we find the timp roll *mp* < *mf*. Looks like a short interval gliss, "pedal down." The low strings are fingered tremolo G to Ab, etc. Then the low horns, trombones and tuba join in starting on Bar 5, *mf* on G dotted half note up Eb dotted half notes *rinforzando*. Etc. Strings are fingered trem on G/Ab, G/F#, Ab/G in Bar 5. Then G/Ab, F#/G, etc.

Some bars are deleted. But starting on Bar 28, the VC starts to play gradually rising 16th note figures (six per figure, 3 figures per 3/4 time), with violas, violins and woodwind joining in with later bars. The rapid swelling of 16ths occur as the scene shows the strange flying monolith coming closer to the three Krypton criminals, eventually snatching them, and imprisoning them in its strange dimensional constraints, flying off into outer space. In Bars 37 thru 39, the 16th are concentrated on notes C/B for one set of strings, and Bb/A (I believe) for another set. The harp is wildly gliss, and the susp cymbal is rolled. The capture by the monolith is depicted by the low brass with the C 16th to (Bar 41) C dotted half note *sforzando* to next bar's B half note tied to 16th, etc. The high woodwind eerily play rising, rather detached, notes Bb to C 8ths to (Bar 44) Db to Eb to F quarter notes to (Bar 45) Gb, Ab, Bb quarter notes to C next bar., *f* > *p*. The strings are sustained on Bb/C. Etc.

2M1 "The Council's Decision" Slowly in 3/2 meter. Track 3 in the Rhino CD, Disc One. Nice, moody cue. Focus on note E. We also have a strange chord sound of what appears to be chord notes E/E/Bb/Eb. The dyad Bb/Eb is also strongly present with some of the low instruments (low harp). In Bar 3, three bassoons are soli, playing a lonely (standing alone) motif. We find quarter notes Eb to Gb to F to Gb tied to half note and tied to next bar. The Arp synth (vocal mode) and women's chorus play *p* (piano) the Eb dotted whole note to (Bar 4, now 2/2 time) the D whole note tied to (Bar 5, again 3/2 time) the dotted whole note tied to half note next bar to the C whole note tied to Bar 7(2/2 time again).The CB is bowed trem on E for several bars. The bassoons play a variation of that previous figure in Bar 5, then 8, etc.

By Bar 18, the bassoons are out and the horns are in at about :58. Low strings are added.

By Bar 57 at about 3:02, when the Godfather scientist raises the crystal, we find a

motif that is later played in 5M3 "Kryptonite Calls." In 2/2 time, we find soli flutes playing a triplet quarter note figure of E down to B (b') up to B higher (b'') to the C half note tied to (Bar 58, now 3/2 time) the C half note to Bb whole note. This passage is played "hauntingly." Then the bassoons/VC/CB play a rapid low ten-note 16th figure. A close version of this is in Superman II, cue 4M2 with fingered trem of the violins sul pont, and bowed trem of II, violas. The vibes are also tremolo; the synth sounds the E/B dyad; the gran cassa sounds a few 8th notes, and the muted trombones play C quarter up to G half note tied to next bar. Etc.

[The Kryptonquake] 2M2. *Maestoso* in 4/4 time. 56 bars, 2:20. Track 4 in the Rhino Disc One CD, titled "Star Ship Escapes."

The horns triumphantly blare *fff* the Superman motif: G# quarter note sforzando to triplet Line 1 G# down to middle C# back up to G# (staccato 8ths last two 8ths) to G# half note sforzando up to (Bar 2) C# quarter sforzando-marked down to G# quarter down to C# half note. The trombones are *sffz* in Bar 2 on C# an octave apart, etc.

[Baby's Trip To Earth] 3M2. 2/2 meter. 96 bars, 2:26. Track 5 in the Rhino Disc One titled "The Trip To Earth."

Fabulous, dazzling cue full of notational gyrations! One of my favorite cues in this exceptional score.

Three flutes play an ostinato figure consisting of the trill on Line 3 C (c''') dotted 8th to B 16th figure to the four-note 16th figure of A#-B-C-Db; repeat this total six-note ostinato in Bar 1, and repeat next six bars. The harps plucks C quarter notes c'' down to c', repeat again same bar. Repeat next 3 bars. The violins join in at the end of Bar 2 with a short melodic figure of C (c'') half note up to (Bar 3) C (c''') dotted half note to B quarter note to (Bar 4) descending quarter notes Bb-Gb-Eb up to Eb higher quarter note to (Bar 5, now 3/2 time) the C (c'') dotted whole note tied to next few bars.

At the end of Bar 5, the harp and clarinet play rising 16th notes middle C-Eb-Gb/C-Eb-Gb-Bb to (Bar 6, back to 2/2 time) the C note. Six horns now play emphatic 8th note chords F/Ab/C (F minor) three times to E/G/B (E minor), then a different set is played. Repeat next bar. The violins continue to play the melody line with the C (c'') quarter note up to (Bar 8) C (c''') < *mf* dotted half note to B quarter to (Bar 9) quarter notes Bb, Ab, down to Eb, up to Eb higher to (Bar 10) F# double dotted half note to 16th triplet F-Gb-F to (Bar 11) E double dotted half note to 16th triplet D#-E-D# to (Bar 12) D half note to E quarter to (Bar 13) F whole note tied to next few bars. The Eb clarinet also plays various associative figures. The flutes are trill dotted 8th notes. Etc.

In Bars 18-26, the flutes and glock play a largely quarter note melody line of the "Floating Baby" sequence, starting at :26. We find Line 3 C-B-C-A quarter notes to (Bar 19) Eb-Db-Eb-C to (Bar 20) F quarter to Eb half note to F quarter to (Bar 21) C double dotted half note, etc. Other instruments play two 8th note figures of four 8th notes per figure: Eb-D-C#-D, repeated in Bar 18, etc. Other players perform Db-Eb-Ab-Db, repeated again in Bar 18, etc. Violins play measured bowed tremolo (one line thru 8th note stems: Gb-F-E-F, repeated again, in Bar 19. Violas, I believe, are pizzicato. Etc. A muted trumpet plays various figures, especially a few quarter note triplets (half note

value).

Etc. Etc. Etc.

[Baby Makes An Entrance] New 3M2. 4/4 meter. Seven bars. Track 6 (0:00 - :35) in the Rhino Disc One cd, titled there as "Growing Up."

Low strings play whole G notes. Interestingly, Williams notates these as both Great octave and Contra-octave G whole notes tied to next two bars. Of course, the VC/CB cannot be written in the Contra-octave register, but *in effect* the CB can *sound* that low. But remember, I am reading from his sketches—not from the full score (which is not available in the Warner Bros. archives). Then trombones in Bar 2 play small octave Eb down to Great octave A half notes to (Bar 3) F# to Eb, etc. The Superman motif is played from Bars 4-7 (6/4 meter in Bar 4): D quarter to 8th triplet of D down to G up to D again, then the D half note tied to half note up to (Bar 5, now 4/4 meter) G down to D quarter notes down to G half note tied to next bar. The flutes etc make a response figure.

[Baby Lifts Lorry] 3M3 Version B. 2/4 and 4/4 meters. Track 6 (:36-1:04) in the Rhino cd. Six horns "hauntingly" play the Superman Theme *mp*: Line 1 G half note in Bar 1 held tenuto (line over the note) to (Bar 2, now 4/4) G quarter note to triplet G, C (c'), G, then to G half note up to C (c'') down to G tenuto quarter now down to C (c') dotted quarter note. Etc. Low strings are bowed (unmeasured) trem on dyads C/G. Later the violins play on G/D sustained dyads. Etc.

[Racing The Train] 4M2. 3/4 meter. Starts at 1:05 in Track 6. Here Clark kicks the football into the next state! This is depicted musically by the slow rising string glissandi. I believe the piano with "pedal" plays rising 8th notes. Then pizzicato violas and measured trem cello play rising 8th notes as well (actually 16th on the trem--line thru 8th note stems).

Then we cut to the train and Clark racing it. Most prominently, the horns play fast 8th note chords: Ab major (Ab/C/Eb) to G maj (G/B/D), repeated figure, to Eb maj (Eb/G/Bb) sforzando to (I believe) D diminished (D/F/A) to C minor (C/Eb/G) to Bb major (Bb/D/F)--but it's difficult at times to read the tiny notation. Etc.

Later the violins play measured bowed trem(16th notes--or line thru stem of 8th notes).

At the end of the cue, the harp is vertical wavy line arpeggiando (rolled chord) on half notes C/G/C/D/C (Let ring), and mid-ranges strings. piano, etc are "non-espr" sustained on whole notes B/C/G/D/C, fading into "a niente." Lower strings pluck descending 8th notes. Etc.

[Jonathan's Death] 4M4-5M1. *Modto* in 4/4 time, 58 bars, 3:22. Track 7 in the Rhino cd Disc One. Poignant and ultimately uplifting, transcendent cue.

The flute and (I believe clarinet ?) play the melody line *p* < starting on F to (Bar 2) G to D 8th notes to D dotted half note tied to quarter note next bar. Then C to D 8ths to E quarter to D to C 8ths to (Bar 4) C to D quarter notes down to G half note tied to 8th next bar. Etc.

By Bar 27 (1:29), the horn plays the melody line "triste" and the harp strums a C# major seven-note rising 16th figure 2nd inversion (ascending notes small octave G#-C#-

E#/C#-E#-G#-C#). Etc.

By the end of the cue in Bar 55 (3:05), the violins passionately play the high C (c''') whole note *rinforzando* to (Bar 56) Bb whole note tied to next bars. The altri strings etc play the sustained Bb major chord (Bb/D/F).

[Kryptonite Calls] 5M3. Slowly in 4/4 time. 68 bars, 4:46. Track 8 in the Rhino cd titled there as "Leaving Home."

Another excellent, atmospheric and ultimately emotionally touching cue as Clark hears the Call of the Wild Kryptonite, and then bids a tearful farewell to mama Kent.

Williams writes "Very subtle changes in timbre *ad lib*" on the sustained C tied to next several bars played by undetermined instruments (synth, organ?). Anyway, VC/CB I assume also play low sustained C, *pp* sound level.

In Bar 2, the voices and violins play on Line 2 C (c'') whole note to (Bar 3) Bb whole note tied to double dotted note next bar. In Bar 4, the harp and piano play the descending/ascending 14-note figure in 32nd notes starting on B just below middle C. So descending notes B-G-F#-E-C-B-G-E to rising G-b-C-E-F#-G, then to the B dotted half note.

Then in Bar 5, the Arp synth is solo playing the kryptonite calls motif that we heard earlier in 2M1 ("The Council's Decision") when Marlon Brandon (as Jor-El) handles the special green crystal. So we find 8th note triplet E down to B up to higher octave to the C (c''') dotted half note to (Bar 6, now 2/4) Bb half note. Etc. The voices and violins are *p* (piano) on E (e') to (Bar 6) F# (for voices) and *divisi* half note dyad E/F# for the violins (E tied from last bar actually).

Skipping to Bar 31 with the dissolve to the cornfield (2:09), the strings are played "simply a poco *rubato*" on E major (E/G#/B) half note chord to the E maj 7th 3rd inversion (D#/E/G#/B). Higher strings play the heart-felt melody line, and the harp plays an *arpeggiando*, etc. In Bar 33, the solo oboe briefly takes over the melody line, then shortly the low violins. A plaintive low horn adds a rising figure in Bars 37-8. Later at 3:18 in Bar 46, the solo clarinet takes over the melody line *poco rubato*, *mp*. The strings play I believe the A major (A/C#/E) half note chord in Bar 47. The clarinet plays A tenuto

quarter note at the end of Bar 46 to (Bar 47) A up to E 8ths, etc.

The cue ends I believe on the C# major (C#/E#/G#) which seems to suggest the wide open spaces and world just ahead of Clark.

[The Fortress of Solitude] New 4M4-5M1. 4/4 time, 102 bars. Track 9 Rhino cd (:00-5:05). The flutes play a rather leisurely-paced string of quarter note chords for four bars as the harp plays triplets. The celeste is indicated, but it doesn't appear to be utilized here (unless it is exceptionally harp-like in tone in this case!).

So the flutes play the F min 2nd inversion quarter note triad (C/F/Ab) to E min 2nd (B/E/G) back to F min 2nd inversion to F# min 2nd inv (C#/F#/A) to (Bar 2) the F min 2nd inversion to B minor (B/D/F#) to Bb min (Bb/Db/F) to A min (A/C/E), etc.

The harp (celeste ?) plays descending 8th note triplets based on the above chords. So we find Ab-F-F triplet to G-E-B triplet, etc. In Bar 2, the voices sing "Awe" *pp* < > on C (c'') whole note tied to next two bars. The violins play C (c'') whole note *pp* < > up to (Bar 3) F half note to C (c''') half note tied to whole note next bar.

In Bar 5, the Arp synth joins in "Deep Echo". The divisi strings are bowed trem on F minor (actual notes C/F/Ab/C). After a half and quarter rest, the solo oboe plays the melody line of F dotted 8th note to G 16th to (Bar 6) G dotted half note. Then we have a four-note 16th figure (all notes tenuto) of C down to F (f) back up to C up to F (f") to (Bar 7) G dotted 8th to Ab 16th down to F dotted half note tied to next bar.

The Kryptonite Calls motif is played in Bars 20-23 as Clark grabs the green crystal, preparing to throw it in the distance. In Bar 24, he actually throws it, rotating rather slowly thru the air. This is depicted musically by the strings playing trill and bowed tremolo figures. All violins play the trill 8th note figures (that is, each 8th note is trill) in Bar 24 (4/4 time) *mf*: Db-C(c")-Eb-D to next figure of Db-C-Eb-C to (Bar 25) E-Db-F#-F to E-Db-Ab-G to (Bar 26) G-F#-Ab-A to F#-F-A#-B, etc. Meanwhile, the violas play quarter note bowed trem on dyad Bb/Db. Celli play 8th notes Gb-F-Gb-F, repeated. etc. The voices are "stagger breath" on F# dotted half to F# quarter to (Bar 25) G whole note tied to next bar, etc. Flutes also sound. etc.

By Bar 29, the violins quit the quarter note trills, and commence on rapidly rising 16th note figures (six 16ths per figure; four figures per bar): E-F#-E-F#-E-F# to G#-A-G#-A-G#-A to B-C#-B-C#-B-C#, etc .

By Bar 37 (2:01), the sketch score indicates "Bubbling Starts" as the crystal creates massive fortress beams of ice. The low register of the strings play four 16th note figures per bar, ascending to descending pattern: rising G-A-Bb, falling C-Bb-A. The bass clarinet and bassoons are fluttered Eb to F, G to F. The horns and trombones sound a pronounced sforzando figure in Bar 38 of Eb 16th (followed by an 8th rest) to Db 8th to Db dotted half note tied to next bar. In Bars 40-41, they play higher octave above middle C. The strings are fingered trem in Bar 39, then back to the ascending/descending pattern in Bars 37-38. Etc.

In Bar 43 (3/2 time), the Arp synth is "Slowly Ascending Whirling Effect." 4 violins are slow gliss starting on D# (d-sharp ") in Bar 43, and 4 violins are slow gliss in Bar 44 on C (c"), and more violins are slow gliss in Bar 45 on lower F#. etc.

By Bar 60 (3:08), the woodwind/piano/etc play descending to ascending 16ths in a rather relaxed manner, depicting the now settled new landscape (Ice Fortress): Bb-Gb-F-B to (below middle C) Bb-Gb, etc. Violas are bowed trem. The xylophone sounds in Bars 65-66. Etc.

[Father's Instruction] New 5M2. *Lento* in $\frac{3}{4}$ time. 29 bars, 1:30. Track 9 (5:06-6:35) in the Rhino cd titled there as "The Fortress of Solitude." Otherworldly sounds in this cue that overlaps the previous cue.

The flute is solo in "deep reverb" and "tape echo effect." We find G# (g-sharp ") dotted half note to (Bar 2) F#. Then, in Bar 3, the 8th note triplet of G# (g-sharp ") up to D# down to A#, then up to high G# half note again. Etc. The voices sing "Ah" on G# dotted half note in "stagger" mode to (Bar 9) F#, etc. The Arp synth plays a mix of 8th notes G#-A#-F#-C#-F# up to higher C#, etc. The strings are softly (*p*) fingered trem. The harp plays rapidly rising 32nd notes with almost the effect of a wavy line arpeggiando (rolled chord), Let ring. Etc.

[Journey Through Time & Space] 5M3. Otherwise untitled cue. 4/4 time. Overlapped from previous cue. Track 9, starting at 6:36. Cue ends with Superman(now

in his famous outfit) flying out of the Fortress. 18-stave cue with intricate notation, strange chord clusters (eg., D/E/F#), violins playing the melody line E (e^{'''}) to D half notes tied to next bar, etc. Violas are fingered trem on D/E/F# to B/D/A, etc. Plenty of harp figures in 16th and 32nd notes.

By Bar 26 (8:45), the cue is *molto maestoso* as the trumpets play forte the Superman theme: D quarter to 8th triplet figure of D-G-G to D half note to (Bar 27) G (g^{''}) quarter note down to D down to G (g[']) dotted quarter notes, *rinforzando*-marked (>) on all three notes that bar. Then the open Pos join in Bar 28, repeating the trumpets figure in Bar 26 (playing along *with* the trumpets now). Then in Bar 29, the horns join in with the other brass to play the climatic part of that figure: 8th triad of C/D/G/B, then an 8th rest, then D/F#/A (D major) 8th note triad to same D major dotted half note chord. The D major suggests a great vigor or clarity of expression--animated, brilliant, even martial (authoritative).

Then in "accel" speed the violins/violas/piccolos/etc play a rapidly rising flourish of 16th notes: D-C-D-E-F#-G, A-B-C-D-E-F# to (Bar 30) G 8th. then in 12/8 time, the Pos/celli/etc are "piu mosso" playing the familiar ostinato pattern heard in the Main title on G notes: delayed triplet to normal triplet, etc. The woodwind and vibe then start to play midway Bar 31 rapidly rising 16th notes. Then the trumpets and high woodwind play an accelerated but fragmented set of Superman motif figures. etc etc.

[More Mugger (Revised)] 7M1 Revised. 3/4 time. 48 bars. 2:08.
Track 10, titled in the Rhino cd as "Welcome To Metropolis." Music begins when the gun of the mugger appears. The low strings are trem on Bb, sf > p, etc.

The oboe and bassoons play 8th notes in Bars 4-5 (C3 for the oboe). In the bar before, the celli is pizz on rising 8th notes C to F#, G to D, etc. The oboe plays a melody figure starting at the end of Bar 6 *mp*: F quarter to (Bar 7) F# dotted half note (clarinet also plays this) up to a five-note 16th figure of C#-A#-F#-D-Db to (Bar 8) the C note, etc. Horns play unusual quarter note chord clusters of Eb/Gb/Ab/D. The oboe continues the rather comedic melody line (considering the awkward ways of Clark Kent and the unbelieving expression of the thief--thinking he must be a Gomer Pyle type!).

After the mugger disappears in Bar 26, the bassoon plays (at 1:06) the Lois/Flying theme in Bar 27 of A to C# to E quarter notes up to C# dotted 8th to B 16th to (Bar 28) B dotted quarter, etc. as "she looks at Clark" [written on the sketch]. The flute (I believe) plays the F# (f-sharp ^{'''}) *acciaccatura* grace note down an octave to the F# tenuto quarter note. The low strings and harp play B major (B/D#/F#) in Bar 28, then B Dominant 7th 3rd inversion (A/B/D#/F#) in the next bar. etc. The clarinet takes over the melody line at the end of Bar 31 with two low C# 8ths to (Bar 32) C# quarter note, etc.

[Introducing Otis] 6M2-7M1. *A la marcia* in 4/4 time. 126 bars, 4:44. Track 11 in the Rhino cd Disc One titled there as "Lex Luthor's lair." Cute, comedic cue, quite playful!

The low strings etc play *mf* > the 8th note ostinato pattern in minor 2nd/minor 3rd interval to the min 3rd/min2nd interval, repeated same bar, and repeated next four bars. We find C/Db/E 8th note triad (C/Db = m2nd; Db/E = m3rd) followed by an 8th rest, then the A/C/Db triad, then repeat the pattern same bar, repeat next bar. In Bar 3, it's the

same pattern except for the last 8th chord of notes B/D/Eb.

At the end of Bar 2, three bassoons begin the Otis motif with the low C (c) 8th to (Bar 3) the C acciaccatura grace note to Db 8th, followed by an 8th rest, down to Ab 16th, another 8th rest, then Ab 16th up to Db 8th. Then two 8th rests, up to Ab 8th (staccato) to (Bar 4) descending staccato 8th notes G-F-E-D-C# to B dotted quarter note *sf* (sforzando). Then repeat Bar 3 except for the last note now on Bb to (Bar 6, now 2/4 time) Ab-G-F-Eb (I believe) to (Bar 7, again 4/4 time) F quarter tied to 8th. Then the muted trombones sound on G half note in Bar 7 tied to quarter note next bar up to Ab dotted 8th, etc. VC/CB also sound on Db.

In Bars 19-20, the muted trumpet plays a fragmented portion of the theme: Db dotted 8th, 16th rest, down to Ab 16th, etc. The flutes play a response figure of descending 8th notes Ab to (Bar 20) F-F-E-D-C# to B. Then the bassoon plays a fragmented theme figure which is then responded to by the bass clarinet playing descending 8th notes, *mp* < >. Then a larger woodwind choir plays the Otis motif in unison for three bars, and the bassoons take over again (:51) in Bars 26-28 followed by the muted Pos notes (underlying threat beneath the comedic surface).

By the end of Bar 35 (1:12), the flute and tuba play the Otis Theme together "jauntily" as the viewer sees the close up of Otis eating the candy bar. Here we find the staccato Db 8th note up to F to F# 16th to (Bar 36) < *mp* the G 8th rinforzando note, followed by the 8th rest, down to the D 16th, 8th rest, D 16th up to G quarter, etc etc. Low strings play descending 32nd notes periodically. Then starting on Bar 44, the strings are pizz for several bars.

By the end of Bar 54, the oboe and bassoon play the Otis theme together. Then from Bars 60-81, the muted Pos and pizz strings interchange.

Starting in Bar 91, the open horns and Pos play the oncoming rail train figures *mf* "with weight." First we find 8th chord notes E/A/C#/E to D/F#/Bb/D/F (I believe), followed by a quarter rest, then repeat the figure and rest. Repeat Bar 92. Then we find faster notation with eight 8th note chords per bar. The top note pattern is Gb to F, Ab to F, repeated again same bar, and repeated next three bars. The chords appear to be G/Bb/Eb/Gb to F#/A#/D/F, A/C/F/Ab, F#/A#/D/F. The woodwinds join in Bar 94 with Bb acciaccatura to Bb 8th, etc.

In Bars 100-101 (3:00), the harp is ascending gliss Bb-C-Db-Eb-F-Gb, it appears. Woodwinds play rising 8th notes, and then triplets in Bar 101, *crescendo molto*. The strings are bowed trem Eb Dom 7th (Eb/G/Bb/Db) dotted half note chord initially. Shortly the tuba is solo playing the Otis theme at 3:44. Etc.

[The Helicopter Sequence] 7M2.3/4 time. 184 bars, 5:54. Track 12 Rhino release, titled there as "The Big Rescue."

High woodwind play a striking Ab-G-Ab 16th to A 8th figure. The violins are on Ab bowed trem (a-flat " and ") *sf* > *p*. Soon the strings etc play (Bars 14-28 in 3/4 time) a steady series of 8th note notion figures, but syncopated--sforzando emphasis on the first and fifth 8th notes. Some figures periodically accentuate the 1st/3rd/5th notes.

Skipping to Bar 86 (2:31 as "Clark Runs," in 12/8 meter) the low strings play the familiar delayed triplet ostinato (but the third beat is silent) on C. the timp beats C dotted quarter notes on the 1st/2nd/4th beats. The Pos etc play the Superman theme in Bars

100-104: G dotted quarter note to 8th triplet G-C-G, to G dotted half note up to (Bar 101) C down to G down to C dotted quarter to (Bar 102) a repeat of Bar 100 to (Bar 103) the climax of 8th chord notes F/G/C/E, 8th rest, G/B/D (G major) 8th chord to G major quarter note chord tied to half, etc. The Lois/Flying music plays briefly in Bars 126-132 (3:45), then fragments later. Etc.

[The Burglar Sequence] 8M2. 4/4 meter, 40 bars. Track 13 (:00-1:22) titled "Super Crime Fighter." Fun, light-hearted cue. VC starts on D whole note sustained (tied) to next bars. Piano/woodwind sound off 8th notes, then horns are stopped on D in Bars 3-4. The CB performs descending gliss notes from D down to Gb, etc. Strings are pizz from Bars 8-14, the horns sound on F, etc. Strings bowed trem on B/F dyad.

In Bars 18-20, as the burglar falls, three flutes play *ff brillante* in 4/4 time descending 8th triplet figures but in measured trem effect with the line thru each stem, so two 16th per note indicated. So we have D-C-C triplet to C-Eb-Eb to Eb-G-G, G-C-C, etc. In Bar 20, the flutes change to rapidly descending 16th notes Bb-A-Bb-A-Bb-A to G-F#-G-F#, etc. Strings are bowed trem on D octave apart notes.

In Bar 28 (1:00), when the scene cuts to the street after Superman catches the thief and flies him down to the ground, the flutes play a nice sounding series of quarter note chords: Bb maj 2nd inv (actual notes F/Bb/D/F) to B min 2nd inv (F#/B/D/F#) to Ab maj 2nd inv (Eb/Ab/C/Eb) to G maj 2nd inv (D/G/B/D). Then, in Bar 29, they descend to play on half notes Line 1 D/E/A/Line 2 E/A/C# tied to half notes down to (Bar 30) F#/C/E/G/C. As he flies away at the end of the cue, the flutes play rapidly rising 16th notes: C-B-C, D-C-D, E-D-E, F-E-F, G-F-G, A-G-A, B-A-B, etc. Strings end on low D.

[The Cat Rescue] 8M4. 4/4 time, 24 bars. Track 14 (:00-:49) Rhino release, titled "Super rescues." The violins are measured bowed trem (again, one line or stroke intersecting each 8th note stem which converts to two 16th per note): G (g")-D (d")-C (c")-D (d"), repeat same bar, etc. The clarinets and oboe play the spritely melody line starting on two C (c') 8th notes to (Bar 3) D dotted quarter note, etc. The harp is gliss in Bars 4-5. The clarinet is solo (:19) in Bars 11-14. Etc

[Chasing Crooks] 9M2. 4/4 time. 62 bars. Track 13(1:23-3:13)in the Rhino release titled "Super Crime Fighter." This cue somehow was spliced with that previous track. Energetic, marcato cue. Includes the bongo.

9M4 "Lex Hawaiian Music" 4/4 time. 36 bars, 2:42. Track 15, Disc One, titled there as "Luthor's Kuau." Hawaiian guitar, uke, bass fiddle, vibe, drums and piano. The Hawaiian guitar fingers C (c' or middle C) quarter note gliss up to (Bar 1) the C (c") half note tied to 8th. Then B to C and B 8ths to (Bar 2) Bb dotted half note to C quarter to (Bar 3) A quarter to A quarter tied to next bar, etc. Guitar chords marked are F in Bar 1, then I believe G min 7 to C7 in Bar 2; F in Bars 3-4; G7-9 in Bar 5; G7-5 in Bar 6 to F in Bar 7, etc.

Bass fiddle plays F quarter, then rest mark, down to C quarter, and another quarter rest in Bar 1. Then G/rest/C/rest, etc. Only the guitar and fiddle are notated. Rest ad libbed.

[Lois's Pad] 10M1. 4/4, 21 bars. Key sig of Bb major (2 flats).
[Not on the Rhino release]. Flugel horn, fender bass, drums, vibes, I believe guitars, etc. The flugel horn is often heard in concert bands, but rarely used in orchestral compositions (a notable exception is "The Pines of Rome" conclusion). The horn plays quarter notes F (f) down to D, F to D again, up to (Bar 2) C (c") dotted quarter to Bb 8th to A and F quarter notes to (Bar 3) Eb to C (c') quarter notes (repeated), etc.

[The Terrace] 10M2. 4/4 time. 32 bars, 1:29. Track 3, Disc Two in the new Rhino release. Lower strings are bowed trem on notes A/D/E/A. The harp is rising and falling gliss. Violins play A (a') quarter note in the grace bar up to two seven-note 16th figures starting on E (e"): E-D-C#, etc., then switching to 8th note trem effects. Low horns play A quarter note up to (Bar 2) D (d') quarter to 8th triplet figure E-C#-A up to A half note tied to next bar, etc. The trumpet plays G 8th to (Bar 3) descending 8th notes F#-E-D-E down to A half tied to quarter next bar, etc. The celeste and woodwind also join in at the end of Bar 3, etc.

The cue ends with the strings playing the sustained D maj (D/F#/A) with the added perfect 5th (D/F#/A/E) or technically the D maj/9 or added (slash mark) 9th from the root note. [the intermediary C# is omitted which would've made the chord a D maj 9 or D/F#/A/C#/E]

[I Like Pink] 10M3. 3/4 time, 46 bars. Track 4(:00-1:47), Disc Two, titled there as "The Flying Sequence."

The strings start off with the low A quarter to A/C# dyad half notes. In Bar 2, we have E quarter up to C# higher (c-sharp ") half note. Part of the string choir play G#/C# dotted half note dyad, creating temporarily the C# min sound (C#/E/G#).

In Bar 3, the passage rests on the F# min 7 (F#/A/C#/E) dotted half note chord with the added perfect 5th (the B note above E) or technically the F# min 7/11 chord (F#/A/C#/E/B). [There is no G# note to make it a min 11th full chord] Part of the strings move in Bar 4 to different pitches, creating the B major sound of B/D#/F#. By Bars 7-8, the lower strings are sustained on the G major sound (G/B/D) with the added perfect 5th (note A above D) or major/9 (G/B/D/A).

The clarinet joins in Bar 8 with the rising five-note figure of 16ths E-A-C#-E-A to E (e") half note tied to half next bar to D quarter down to (Bar 10) D half tied to 8th. Soon the horn makes a gentle appearance briefly, and then the oboe and clarinet play together, while the strings play the D# minor sound (D#/F#/A).

By Bar 229:57), the clarinet plays the love theme, Bb quarter to D (d') half note to (Bar 23) F quarter up to D (d") half note to (Bar 24) C (c") dotted half note tied to next bar. Etc. The horns and low strings in Bar 22 play the Bb maj chord 1st inversion (D/F/Bb), repeated next bar, settling on the C dom7th (C/E/G/Bb) with the added perfect 5th (note F above Bb) or Dom 7/11 (C/E/G/Bb/F).

The cue ends with the bowed trem crescendo of the strings, the roll crescendo of the timp, and the crescendo tenuto notes of the horns on F# quarter up to B down to (Bar 43) B up to A down to E tenuto quarter notes up to (Bar 44) D quarter down to B half note, followed by the ten-note figure of 32nd notes played by the high woodwind, plus the harp gliss. Woodwind play E-F#-G#-A-B-C#-D-E-F#-G# as they sweep to the next cue overlap.

[I Can Fly] 10M4-11M1. 2/2 Cut time, 94 bars. Track 4 (1:48-3:56) Disc two. Fabulous, soaring cue! The Superman II version of this cue (7M3) appears to be pretty close to the original (same pitches, etc). The instrumentation there: 3 flutes, 2 oboes, 2 bassoons, 6 horns, 3 Bb trumpets, 3 Pos (trombones), tuba, triangle, piatti, glock, vibes, piano, celeste, harp, 12 violins I, 10 violins II, 10 violas, 8 celli, 4 CB.

The flutes/oboes/clarinets/celeste/glock play forte the rising 8th note ostinato figure of staccato notes A-B-C#-E played 2X per bar. The violas play it as trem notes. Horns I, II, III play two E half notes per bar for four bars. Horns IV, V, VI play the A-B-C# cluster chords. The piano plays the A major quarter note chord (A/C#/E) with the added perfect 5th (note B above E) or maj/9 (A/C#/E/B). The harp is gliss ad lib. The violins are finger trem on A/E to B/C# (the A major/added perfect 5th sound).

After a quarter rest, the pizz celli pluck forte E to C# quarter notes to B up to D 8ths to (Bar 2) descending C#, A, E quarter notes, etc.

In Bar 5, the unison violins play the Lois/Flying theme melody. We find A (a') up to C# half notes to (Bar 6) E (e") up to C# (c-sharp ") to (Bar 7) B whole note tied to whole note next bar. After a quarter rest in Bar 9, the violins continue with the A (a") to G# 8ths to A quarter, G to F# 8ths down to (Bar 10) A (a') to B half notes to (Bar 11) C# to B 8ths to E (e") dotted half notes tied to whole note next bar. Etc. In Bar 7, the flutes/clarinets and also the violas bowed 8th trem play notes B-C#-D#-F#, etc.

After that melodic passage of the violins, the horns ("bring out") are pronounced with the expansion of the melody line starting in bar 21. The horns play two E (e') 8ths up to (Bar 21) D (d") whole note tied to quarter next bar, down to two E 8ths up to D quarter to C# to B 8ths to (Bar 23) C# whole tied to next bar, etc. Meanwhile the flutes are legato trem between F# to A for flutes I & II (octave lower for II) and C# to A for flute III. Oboes are F# to A legato trem; clarinets C# to A.

The Pos with tuba appear to play the E min 7/11 sound (added perfect 5th above the min 7) or E/G/B/D/A. The pattern played is 8th to dotted quarter to half notes tied to half notes next bar, etc. The violins and celli are measured bowed trem 8th notes (line or stroke thru each 8th stem--or alternately designated by two dots above each 8th note making them 16ths). They play, after an 8th rest, D-C#-D, D-D-A-D to (Bar 22) C#-D-B-D to next figure of A-D-E-G, etc. Violas meanwhile are trem; CB is sustained in A whole note. Etc etc.

[To The Moon] 11M2. Andante in 12/8 time. 20 bars. Track 4 (3:57-5:08), Disc two. This cue seques from the previous one. After two bars, the cue opens with a very beautiful solo flute passage, responded at times by the oboe. The harp and vibe play triplet figures. The flute in Bar 3 plays the melody line with A (a") dotted quarter note up to F# acciaccatura grace note down to Bb up to G down to F# triplet tied to F# quarter and 8th notes up to D 8th etc.

The violins play the Lois/Flying theme with D (d") dotted quarter note tenuto to (Bar 5) rising D, F#, A, F# dotted quarter notes to (Bar 6) E dotted whole note tied to next several bars. The celli play a variation of this starting midway Bar 7, etc. In Bars 17-18, as Lois loses her grip on Superman and begins to fall, the flutes play rapidly descending 32nd notes. We find A (a") quarter note tied to the start of the 32nd note pattern. Midway Bar 19 the violins play rising notes C#-A#-F#-A#, C#-E#-A#-C#- to (Bar 20) D (d") whole note tied to next bar (overlap to next cue).

[Flying, Part III] 11MC-R-1. 4/4 time, 54 bars. Track 4 (start at 5:09) Disc two. Strings are bowed trem on low F#/A dyad to (Bar 3) G/Bb. Alternating woodwind play brief figures of 16th rest to D (d'')-C#-D 16th triplet down to D (d'') dotted half note tied to next bar. In Bar 2, the responding woodwind give the same overall pattern.

In Bar 4, the cue changes to key sig of Eb major (3 flats). The low strings play the Lois/Flying music *mp* with Eb to G quarter notes, Bb quarter to Gb dotted 8th to F (f') 16th to (Bar 5) F whole note. Other low strings play the Eb maj/9 (Eb/G/Bb/F) or added perfect 5th (note F) to the Eb major chord. This turns into the F major (F/A/C) whole note trem, but 2nd inversion (actual notes C/F/A/C) in Bar 5. The flutes in Bar 5, after

a 16th rest, play 16th notes C-B-C down to D up to C-B-C, etc.

Skipping to the ending bars, we hear the plaintive horn (7:50, Bar 51) play *mp* a fragment of the Superman motif: B quarter to triplet B-E-B to E half note. The woodwind and celeste play a rising figure of minor and major tenuto 8th note triads: E min (E/G/B) to F maj (F/A/C) to G maj (G/B/D) to A min (A/C/E). Then the next figure of B min (B/D/F), C maj (C/E/G), D min (D/F/A) to E min (E/G/B). I believe Pos play *mp* < > the F maj 7th 3rd inversion (E/F/A/C) double dotted half note chord (followed by the 8th rest).

In Bar 52, the harp is solo, playing rising 8th notes E (E or Great octave range in bass clef staff) to B, E, G#, to B, E (e'), G#, B to (Bar 53) E (e'') dotted half note, let ring. Meanwhile the low strings are *p* sustained on E major (E/G#/B) or actual notes E/E/B/E/G#/B.

[Clark Loses His Nerve] 11M4. 4/4, 13 bars, :45. Track 5, Disc two titled there as "Lois and Clark." The flutes are highlighted playing *mp* the F quarter note up to (Bar 1) Bb quarter to descending 8th triplet C-A-F up to F (f'') half note tied to full note next bar. Etc.

The cue ends with the low strings on B maj/9 (B/D#/F#/C#) or B maj with the added perfect 5th (C#). So, as Michael Matessino writes in the Rhino booklet on page 11, Williams constantly employs the feature of the upper 5th interval in this score.

[The Truck Convoy] 11M1. 4/4 time. Track 6 (:00-2:32) Disc two, titled there as "Crime of the Century." The strings are fingered tremolo on Bb to Cb in Bar 1 in 3/4 time. Then the cue in Bar 2 erupts (4/4 time) with the brass martial figures focused tenuto on Bb min 7 (Bb/Db/F/Ab), etc. Then the music switches almost abruptly after several bars to the Otis theme "A la marcia." The low tuba is solo on the theme starting on two Ab 16ths up to (Bar 13) Db 8th, etc. The cymbals, bass drum, snare drum play the military rhythmic figures with occasional four-stroke ruffs (in which three notes precede an accented note), etc.

[Miss Teschmacher Helps] New 11M2. Stealthily in 4/4 time. 20 bars. Track 6 (2:33-3:23), Disc Two. The horns are stopped on C#, and the low violins are bowed trem. Lower strings are pizzicato on G to A 8th notes up to E quarter < *sf* >, etc.

[To The Lair] New 12M1. *Modto* in 4/4 time. 62 bars, 2:16. Track 7, Disc Two, titled there as "Sonic Greeting." One of my favorite cues!

The VC/CB play Gb whole notes (octave apart) to (Bar 2) F whole notes to (Bar 3) Ab whole notes. After a half rest, the violas play Bb half note tied to next bar. After a half rest in Bar 3, the clarinets play a Superman Theme fragment with quarter note Bb (just below middle C) to 8th triplet Gb-Eb-Gb to (Bar 4) Bb whole note tied to next bar. After a half rest in Bar 4, the bassoons play that fragment with Eb quarter to triplet Eb-Bb-Eb to (Bar 5) Eb whole note.

By Bar 8, the timp beats a delayed triplet on Db on the 1st beat, then on the 4th beat of Bar 9 to the 1st beat of Bar 10. Then the woodwind and horns play two consecutive delayed triplets in Bar 11 tied to half note (and tied to next bar). Then more instruments join in Bars 13-14, then Bars 15-16. Meanwhile the low strings are steadily rising (largely) half notes E to D# to (Bar 13) F# to G to (Bar 14) A to B to (Bar 15) C to B, then C to D etc. The timp also beats more delayed triplets.

By Bar 22, when Superman starts to fly around the skyscrapers to check out the source of the sonic dog whistle carrier message of Luthor's, the cue is *piu mosso* as the rapid passage of the 16ths played by the violins begin. All violins play (in Bar 22) Eb down to A up to F and Eb 16th note figure. Then the second beat figure in that bar of D-C-B-C to Eb-D-F-Eb to G-F#-A-G etc (if read correctly by me). Horns play 8th notes on the beats: Eb-G-D-G, etc. Violas are bowed trem; VC pizzicato, etc.

By Bar 52 in 3/2 time (1:38), as Superman spins through the sidewalk, the woodwind and violins play three ten-note 16th figures, I believe D-Eb-D-C-Bb-Ab-G-Ab-Bb-C. Violas in Bar 52 are fingered trem Ab/C dyad to G/D, then D/F to C/G, then A/C to G/D, etc. Then in Bars 55-60, the violas play rapid motion 16th figures, I believe G-Ab-G-Gb-F-F#, varying later on. The horns play various stopped half notes starting in Bar 57, C#-F#-C# to (Bar 58) F# up to C# to B, etc. As Superman lands below, the music itself lands on various B notes, held fermata.

[Trajectory Malfunction] New 12M2. 4/4. Track 8 (:00-1:11) Disc two, titled "Misguided Missiles and Kryptonite." Pizz low strings are on D, and the Pos sound on D sustained notes. In Bar 2, the horns play D quarter tied to 8th (part of triplet) of D-C-G up to C (c") half note, etc. In Bar 4, the violins and violas play triplets D-Bb-A, Bb-A-F#, repeated same bar, as woodwind play the Lois theme Bb to D quarter notes to D dotted 8th to C (c") 16ths to (Bar 5, now 2/4 time) C half note. then strings play various figures.

??? Untitled] 43 bars. New 12M3. Track 8, Disc two starting at 1:12. Here Superman is captive of the kryptonite necklace and is pushed into the swimming pool.

[Miss T's Rescue] New 12M1. 3/4 time, 36 bars. Track 9 (:00-1:20) Disc Two, titled "Chasing Rockets." Nice cue and scene in the movie.

Violas are trem, the horns with wood mutes play a restrained figure, the clarinets play a rising figure, as does the flutes two bars later, etc. The piano makes descending 16th five-note figures conveying Superman's helpless position in the swimming pool.

By Bar 13 (:24) *poco meno*, muted Pos play "Sinister" rising half note chords, settling I believe on the Eb minMaj 7 (Eb/Gb/Bb/D) or maybe the Eb maj 7 (Eb/G/Bb/D). the harp is solo playing rising quarter notes D, Bb, G, A, etc. Then in Bar

18 *con amore* in 4/4 time, Miss T leans forward to kiss Superman. Violins play Bb dotted quarter to C 8th, then C# to D# 8ths to 8th triplet E-G-Bb to (Bar 19) C# to D half notes, repeated next bar. The strings play in Bar 19 the combined F# Dom 7 half note chord (F#/A#/C#/E) to, I believe, the G min 7 half note chord (G/Bb/D/F). Then the flutes and celeste play a fast upward figure while the strings are trem.

The Superman theme is played by the horns, then clarinets. Freed from the Kryptonite by Bar 31, the cue becomes *poco accell* as Superman's strength is renewed and he prepares to chase the nuke rockets. The strings are bowed trem on the Superman theme F quarter to triplet F-Bb-F to F to C quarter notes, etc. Etc.

[Chasing Rockets] 13M2. *Energetico* in 4/4 time. 132 bars. Track 9, starting at 1:21. Skipping to Bar 31 at 2:06, the violins and violas play rapid 16th note ostinatos as Superman races for the rocket. We hear C-B-Ab-G to F-E-D-C (repeat last eight notes same bar). Later at 2:39 (Bar 51 in 4/4 time), the violins play the same overall figure last heard in "To The Lair," but higher pitched. So we find measured bowed trem of Bb (b-flat)-A-F#-A to C-Bb-A-Bb to (Bar 52) C#-C-A-Bb, C-C#-D#-E, etc.

[The Golden Gate Bridge] 13M3. 2/2 Cut time. 90 bars. Track 10 (:00-2:11) Disc Two titled "Superfeats."

[The Rescue of Jimmy] 13M4. *Maestoso* in 2/2 Cut time. 101 bars. Track 10, starting at 2:12. Really strange effects starting at 2:39 utilizing the harp, glock, highest pitch of picc, etc.

[Pushing Boulders] 14M1. *Maestoso* in 4/4 time. 62 bars. Track 11 (:00-2:13) disc two titled "Super Dam and Finding Lois." The brass play marcato notes G down to D quarter notes up to Bb etc. By Bar 18 (:35) the violins and violas play high notes with great intensity as Lois faces imminent death. The Pos play ff rising half notes Ab to C to (Bar 19) E to Bb to (Bar 20) A whole note. Then the horns and trumpet III play A to D half notes, etc. Then 3 trumpets play on in Bar 22. etc.

[Flying To Lois] 14M2. 2/2 time. 70 bars. Track 11, starting at 2:14. Skipping to Bars 43-45 at 3/2 time, when Superman discovers Lois's dead body, the horns and Pos play the F# maj # 5 half note chord 3rd inversion (E/F/A/C#) to F maj 7 whole note chord 3rd inv (E/F/A/C) to next bar's dotted whole note F maj sharp 5th again. Then in Bars 47-48 in 2/2 time, the horn solo is triste playing a lovely Superman motif fragment, E half to quarter note triplet E down to A to E to (Bar 48) E whole note tenuto.

The end of the cue, as he kisses her, utilizes the tape echo effect on the Arp synth. The total effect includes the harp, celeste, violins, vibe, etc., fading slowly a niente.

[Turning Back The World] "Turning Back The World" 14M3. 3/4 time. 63 bars. Track 12, Disc Two.. Exceptional, orchestral pyrotechnic cue! Played "with great intensity," the trumpets blare on high G half note to triplet G-B-G to (Bar 2) G dotted half

note tied to 8th next bar. The violins are on G dotted half note tied to next several bars. The flutes play Bb quarter rinforzando tied to a rapidly rising 32nd note figure of Bb-E-G-Ab-Bb-Db-Eb to G 8th. The cymbal crashes, and the triangle sound, harp nearly gliss on 32nd notes, etc.

In Bar 3 ("suddenly slower") with the scene of the "vista of clouds," the flutes (etc) play largely 8th note figures. The harp and piano play descending 32nd note figures. Then in bar 12 the cue is *subito presto* as the Pos sound *sffz* on Db rinforzando. the flutes play rapidly ascending 16th notes. the violins play triplet measured bowed trem figures of C-A-Db, C-Gb-F, A-F-Bb, A-Db-C, etc. Piccolos play highest pitch, etc. Then at :39, six horns *fff* play three two-note figures of 8th notes in major 2nd intervals: Cb/Db to Bb/C played 3X to (Bar 20) A/B to Ab/Bb played 2X followed by a triplet figure. Then in Bar 21 (now rall) we find G/A to Gb/Ab played 2X, etc.

Superman begins to turn back the Earth's rotation in Bar 27 *Prestissimo*. Flutes/piccolo are trill on dotted 8th notes; the violins are measured bowed trem on notes E-G#-B-C, etc. The horns and celli play the Lois/Flying theme E to G# half notes to (Bar 29) B half note to G# dotted quarter to F# 16th to (Bar 30) F# whole. Etc.

[The Prison Yard] 14M4. 32 bars. Track 13. 4/4 time first two bars. Flute I plays the Lois theme with rising quarter notes *mf* D-F#-A-F# to (Bar 2) E (e") whole note tied to next bar. Later in Bar 8 (3/4 time) as Superman flies away, the flutes play rising six-note 16th figures, Bb-A-Bb-C-Bb-C to D-C-D-Eb-D-Eb etc. Meanwhile the oboes and clarinets play the Superman motif of F quarter to 8th triplet figure F-Bb-F to F quarter tied to half note next bar. Etc.

[End Credits]. Cue ends on the Bb notes triumphantly.

I strongly recommend that readers of this cue rundown purchase the new Rhino 2-CD Superman set. It's worth every penny!

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