

# HARRY POTTER

Music by

JOHN WILLIAMS

The following is a partial cue rundown of the first two imaginative *Harry Potter* feature films, music composed by John Williams. Perhaps one can fancifully say it is Williams' *Nutcracker* score for modern times. It seems to have the spirit of such Tchaikovsky at any rate. The only other rundown I did of a John Williams score was for *Superman*, and I was limited to the sketch score in Williams' rather poor (IMHO) handwriting (at least in comparison to, say, Bernard Herrmann) available for study at Eastman in Rochester, New York (close to my home town of Syracuse):

<http://sibley.esm.rochester.edu/specialc/findaids/courage1.htm#B27>

Gaining access to Williams' full scores is difficult, although I had success years ago to study a few of his Columbia Pictures full scores at Sony Studios (*Hook* and *Close Encounters of the Third Kind*). Recently I had the very rare opportunity to study the first two *Harry Potter* scores at Warner Bros. During my vacation, I had three days to study the music materials in four very large white boxes. However, I wanted to take an opportunity to peruse other scores (including Goldenthal's *Interview With A Vampire* and Williams' *Artificial Intelligence*) so I barely scratched the surface in my research! I am hoping to go back a few more times if I still have the luck (or *magic!*) to do so.

Originally I went to Warner Bros. to see if I can study the full score to *Superman* (not *Harry Potter*) because I felt that it was one of Williams' very best and memorable scores. Because I know somebody in the studio who knew me for 15 years (and knew I am a serious film music researcher), I was given the opportunity to come in. So Boxes 329B, 330A, 330B, and 331B were pulled for me—boxes that in their system claimed were the *Superman* music materials. Unfortunately, I found out there that these boxes only held the parts to the adapted music for *Superman II*. The Parts, full scores, and copy of the sketches of the original movie score are not there. Nobody seems to know exactly where they are, except that probably Williams has the autograph full score (but this is not verified, just a logical assumption). The only full score cues available in one of those boxes were the “source cues” of various parts of the movie:

4M1 “Kansas High School” orchestrated by Herb Spencer in yellow 35-stave paper. Inscribed with that title is “Heavy 50’s Rock.” Instrumentation: tenor sax, trumpet, tambourine, electric guitar, rhythm guitar, fender, piano, and drums.

4M7 “Kansas Kids” (Heavy Bubble Gum Rock). 26 bars.

5M2 “Late Night Country Music.” Instrumentation: Hawaiian steel guitar, electric guitar, acoustic guitar, drums, vibe, piano, and bass.

9M4 “Another Navy Grog, Please” (Tempo Di “Trader Vic”). 36 bars.  
Instrumentation: Ukelele, Hawaiian guitar, electric guitars, drums, vibe, piano, bass.

10M1 “Lois’s Pad” Instrumentation: flugel horn (“sexily”), fender Rhodes, drum kit (“soft rock”), vibe, electric guitar, rhythm guitar, fender, bass.

16M1 “Kids on the Bus”

16M2 “Lois’s Vocal” (Heavy Rock). 22 bars.

Though I was initially disappointed, I quickly immersed myself in another Warner Bros. film score, Miklos Rozsa’s *The Green Berets* (the results of my research are given in my partial rundown available in this Film Score Rundowns site that webmaster Matt Gear put up in the last update in early January 2004). Still wanting to see a John Williams score, I asked to see if *A.I.* and if one or both of the *Harry Potter* scores were available. Initially they thought *Harry Potter* would not be in Burbank (probably still in London), especially the more recent *Harry Potter & the Chamber of Secrets*. But, like magic, they were both available! The music materials for the first feature film are stored in Box 985 (includes the full score) and Box 984 (all Parts).

To be quite honest, when I originally saw *Harry Potter & the Sorcerer’s Stone* (or *Philosopher’s Stone* in Great Britain) in its opening weeks with my wife, I did not like the movie! Although my wife enjoyed it, I thought at the time it was silly (I never read the books either) and not nearly as enchanting as the subject matter. I thought of *Excalibur* and how far superior a movie it was in comparison about magic and growing up (“living and learning”). I felt that, like the old commercial about the breakfast cereal *Kix* that *Harry Potter* was, well, strictly for kids, juvenile fare. The Quidditch match section of the movie thoroughly bored me (been there, seen that before, and many times). I wondered why an allegedly esteemed school for magic would glorify such crass competition and dirty tricks! The metaphysics behind the movie are quite distorted and laughable, I felt. The hero (young Harry) is named “Harry,” but why? I wonder if the author subconsciously (or deliberately?) picked it because of the obvious association with another famous magician named Harry (Harry Houdini). Also, at the time, I was not particularly impressed with the music. I felt it was fine but that certain other Williams score such as, say, *Superman*, was more interesting, noticeable, and superior.

Once the first movie started being broadcast on HBO, I watched it again. On succeeding days over the months, I would occasionally watch sections of it again. Slowly I began to appreciate the movie more and more, especially the music. I say this particularly *in comparison* to that other series of “popular” movies, *The Lord of the Rings* trilogy (that also dealt with the concept of magic). My wife and I commented amongst us how (once again, in comparison) that the *Harry Potter* movies are so much more enjoyable than the *Rings* movies. The first Tolkien movie we could tolerate, but the other two movies were really draggy, overly-serious, pretentious, and violent. She said if we saw another horde of ugly Orks killing everything in their path, she would scream! And we both agreed that Williams’ music in *Harry Potter* is definitely more interesting and thoroughly enjoyable than most of the music in the *Rings* trilogy (although I would study the score if I had the opportunity). Let’s put it this way: If I had the Either/Or scenario presented to me that I could either study the *Potter* scores or the *Rings* scores (but not both), I would not hesitate for an instant (I would pick *Potter*).

JoAnn Kane Music Services worked on the full score of *S.S.* (job #1629). Project: H.P. The music materials were transported by Airborne Express on October 5, 2001 (date out 10/5/01). There was marked on the data sheets (of cues) the total number of bars:

Total Bars : 4291

Total Time: 132:17

Besides the over-fifty number of cues in the movie itself, included in Box 984 was “Hedwig’s Theme” that John Neufeld orchestrated (8 pages) as well as Conrad Pope (6 pages). Combined we have 58 bars. Also included was something titled “MX 8 & 10” that totaled 10 pages and 36 bars. Also I found “Trailer # 2” (20 pages, 79 bars), “Trailer # 2 Intro” (5 pages, 20 bars), and “New Trailer Intro” (4 pages).

The two data sheets from Kane provide a wealth of detail about each cue. Besides the cues in the film, the following cues were also handled:

“Diagon Alley (Children’s Suite)” : 122 bars, 12 musicians. Instrumentation: 1 violin, 1 viola, 1 cello, 1 bass, 4 flutes/recorder, 4 percussion. Orchestrated by JW. Date : 9/8/01 recorded.

“End Credits Pt. 1” : 205 bars, 5:30 duration, 101 musicians. Instrumentation: 30 violins, 14 violas, 8 VC, 8 CB, etc. orch. By Conrad Pope. 3/9/01 recorded.

“Family Portrait (Children’s Suite)” : 39 bars, 3:35 duration, 13 musicians (12 VC, 1 clarinet). Orch. By JW. 3/9/01.

“Hedwig Tries A Cookie” : 38 bars, :59 duration, 97 musicians. Instrumentation: 30 violins, 14 vln, 12 VC, 8 CB, flutes (etc).

“Hedwig’s Theme (Children’s Suite)” : 103 bars. Orch’s JW. 9/8/01.

“Hedwig’s Theme (with inserts)” : 212 bars, 5:00 duration, 75 musicians. Orch’s JW. 9/11/01.

“Hogwarts Forever” (Children’s Suite)” : 14 bars, 65 musicians (all strings, celeste, 26 alt., etc. Orch’d JW. 9/12/01.

“Hogwarts Forever (Children’s Suite)” : 20 bars, 4 musicians (4 horns). JW. 9/12.

“Nimbus 2000 (Children’s Suite)” : 87 bars, 2:18 duration, 13 musicians (2 flutes, picc., 2 oboes, English horn, 2 clarinets, etc. Orch’d Conrad Pope. 8/30/01.

“Potter Logo Lead-In Version 2” : 7 bars, :37. 30 violins, 6 horns, celeste. JW. 9/11/01.

“Potter Logo” Version 1” : 6 bars, :45. 30 violins, 14 vln, celeste. JW. 9/11/01.

“Quiddith (Children’s Suite)” : 79 bars, 1:57, 11 musicians (4 horns, 3 trumpets, 3 trombones, tuba). JW. 9/3/01.

“Voldemort (Children’s Suite)” : 36 bars, 2:00, 4 musicians (2 bassoons, contra bassoon and ??). JW. 9/14/01.

[end session Monday, February 2 at 10 pm]..[resume Tuesday, 2/3/04 at 1:42 pm]

The score is indeed magical and works very well with the film. I am amazed with the synth’s celeste keyboard and strings’ toccata (fast) passages with its rapidity of performance (especially at the rather lively tempo). The members of the LSO are indeed quite good to pull off the virtuoso sections of the score.

The sketches are generally in sections of 8 staves. Since I usually do not work on hard-to-read sketches and prefer the full score, I hardly looked at the sketches (so far). If I get the opportunity and free time after my F.S. work, I may attend to the sketches more. I did indeed double-check the sketches in *Chamber of Secrets* to see if William Ross (who was given some sort of credit billing) actually composed cues. At first I thought he did because several full score cues were missing in that sequel. I assumed that perhaps Ross adapted the music of Williams. These missing cues included the two scenes right after “Dobby Warns Harry,” the Weasley household scene (“Magical Household”) right after the “Escape From the Dursley’s” cue, etc (I will elaborate on these specifically

much later in this rundown). However, when I looked at the sketches, I discovered that Williams did indeed compose all of the music. So what Ross did exactly besides some conducting work, I am not sure. It is possible he adapted some of the cues to the final edit of the film (??) but I do not know. I do not understand why about twenty of the cues are not available in full score format for *C.O.S.*, but hopefully I'll get a chance to look thru the boxes far more closely (including going thru the Parts folders).

The full scores I studied were not the autograph full score cues but simply 11 x 17 xeroxed reproductions. The pages were loose. It was held together as a unit by a tied rope (that I simply untied and put aside each time I perused the pages). Even with the slimmer pages due to Xeroxes, the score was huge! I took my ruler and measured its thickness (5 inches minimum, perhaps a bit larger). The same applies for the *C.O.S.* score.

Let's now focus on the first *Harry Potter* score. Remember that I had very limited time to work on the score. I loved the 6M4 cue "Hedwig's Time Transition," so I spent precious time hand-copying the complete cue of 28 bars. Otherwise I could only hand-copy fragments of all the other cues so far. Also I managed only to work up to 6M1 "Hagrid's Christmas Tree." Hopefully I can go back to take notes on the rest of that score and also to continue work on *C.O.S.* I was highly enthusiastic about my three-day stay with the scores. I generally spent the complete time from 9 am thru almost 6 pm working with them, and hurried to eat or snack right in the immediate area, and to take an occasional Potter break! I cannot name the people who directly assisted me, but they were enormously helpful and accommodating in my mission of discovery (that I wish now to share with you, the reader).

As an audio reference/timing source, I will use the officially released dvd since complete (or near-complete) audio tracks were not made available (except for some rare For-Your-Consideration Academy copies that also occurred with *A.I.*). However, I will also occasionally use the official cd 83491-2 as a reference-timing source when certain tracks (or sections of tracks) actually do replicate the original movie tracks (as heard on the dvd).

[Postscript: This is written Monday February 9<sup>th</sup> at 6:10 pm and inserted here in this beginning section of the rundown. Today I received (ordered January 25<sup>th</sup>) via free media mail from The-Sheet-Music-Store.com two "John Williams Signature Edition" collection of Harry Potter & the Sorcerer's Stone cues published by Hal Leonard. First is the Suite for Orchestra (code # 04490214) with the list price of \$48 (I received my copy for \$44.39 from the Sheet-Music-Store). Second is the Children's Suite for Orchestra (code # 04490216) with the list price of \$60 (my copy was \$54.88). Due to a promotion for purchasing items over \$25, I received free shipping. Also, since I bought the items on the Internet from an out-of-state location, there was no sales tax.

The Children's Suite contains: (I) "Hedwig's Flight" (103 bars); (II) "Hogwarts Forever" (32 bars) played by soli four horns; (III) "Voldemort" (36 bars) played by 2 bassoons and a Contra Bassoon; (IV) "Nimbus 2000" (87 bars) played by woodwinds; (V) "Fluffy and His Harp" (51 bars) played by the harp and C. Fag; (VI) "Quidditch" (84 bars) played by 4 horns, 3 trumpets, 3 Pos, and a tuba; (VII) "Family Portrait" (89 bars) played by a clarinets and celli; (VIII) "Diagon Alley" (153 bars) played for 122 bars by a recorder and optional flute/oboe/clarinet, and also played by the harp, percussion, solo

violins, solo viola, and solo cello. Then the full orchestra comes to play. Finally we come to (IX) “Harry’s Wondrous World” (198 bars) played by full orchestra.

The Suite for Orchestra contains : (I) “Hedwig’s Theme” (212 bars) played by the full orchestra; (II) “The Sorcerer’s Stone” (50 bars); (III) “Nimbus 2000” (87 bars); (IV) “Harry’s Wondrous World” (198 bars). Both the “Nimbus 2000” and “Harry’s Wondrous World” cues are exactly the same ones presented in the other score (Children’s Suite). You can hear “Harry’s Wondrous World” (and read the music if you buy the Hal Leonard score) in the cd track # 2. “Hedwig’s Flight” in the Children’s Suite score exactly duplicates “I. Hedwig’s Theme” in the Suite for Orchestra but only up to Bar 74. The former cue only lasts up to 103 bars, whereas the latter cue continues on over twice as much. In fact, you can *hear* this cue (and read it if you buy the score) in end track #19 in the cd! However, if you wish to hear the complete “Hedwig’s Flight” cue (and also read it if you buy the Children’s Suite), go to track # 1 on the cd (“Prologue”). Though it is given a different name, they are identical. I was hoping that the cue title of “Hedwig’s Flight” meant that it was that beautiful cue in the movie called “Hedwig’s Time Transition” (6M4) when Harry release the owl in the castle courtyard and it slowly flies upward. Alas it wasn’t (misleading title) but I am thankful I hand-copied it when I had the chance. The “Sorcerer’s Stone” cue is not available on that official cd but perhaps it’s now available in another cd compilation. I’ll check.

“Hogwarts Forever” in the Children’s Suite score can also be heard on the cd (track # 9). “Fluffy and his Harp” can be heard as well on the cd (track # 14 “Fluffy’s Harp” but only up to 1:14).

## HARRY POTTER & THE SOCEROR’S STONE

1M1 “The Prologue” *Magico* in 2/4 time, 29 pages, 114 bars. Orchestrated by Conrad Pope. Instrumentation: 3 flutes (piccolo doubling flute III), 2 oboes, english horn, 2 Bb clarinets, bass clarinet (Bb), 2 bassoons, contra bassoon, 6 horns, 3 Bb trumpets, 3 trombones, tuba, 2 synths (especially “celeste”), piano, 2 harps, women’s voices, 30 violins, 30 violas, 12 VC, 8 CB. It was recorded I believe on 8/29/01. Note that this cue is kept predominantly intact (except for the end) in track # 3 in the cd.

[Note: I did not see the very opening Lead-In score/music played by the synth celeste, violins, and horns. It may be included in the sketches, however, and I hopefully can double-check this at a future date]

It is interesting (and highly appropriate) that Williams would write for his opening cue the tempo marking of *Magico*. I do not believe I ever saw that specific tempo word before in a score I studied (never in Herrmann, Steiner, etc.). I believe Williams simply inserted it for a clever associative effect since “magico” does not by itself indicate speed. Williams was having fun! And this is a good, healthy sign for doing a score for a movie like this.

You hear (Chapter 1 at :18) a slight overlap from the Lead-In music depicting the Warner Bros. logo and then (the 1M1 cue) synth I in the “celeste” mode along with the VC/CB. Scene: Slow fade-in of a night scene. You see a moderate close-up shot of a sign “Privet Drive” with an owl perched on it. The camera pans slowly right down the street

where in the distance you see Dumbledore “magically” and slowly fade-in, walking along the sidewalk.

The synth/celeste plays *mf* and *col ped* Line 2 G up to Line 3 C (two octaves higher than Line 1 or middle C) down to G up to Ab 8<sup>th</sup> notes (connected by a crossbeam) down to (Bar 2) F# down to D 8<sup>th</sup> notes (crossbeam connected). In Bar 3, the synth/celeste plays G up to Line 3 C down to G up to Line 3 Eb 8<sup>th</sup> notes crescendo hairpin (< *pochiss*), a superlative meaning “the least little bit.” Usually in scores I study I see instead the word *poco* (a little, somewhat, a bit). Then the celeste plays Line 3 D rinforzando-marked (> above the note) quarter notes decrescendo hairpin down to C quarter note. Back in Bar 1, VC/CB play *p* on Great octave C (two octaves below or lower than middle C) half note tied to half notes thru Bar 4.

In Bar 5 (start of page 2), the synth continues with the melody line (not the official “Harry” celeste melody line that is memorized by or familiar to most devotees of the score). We find Line 2 G up to Line 3 C down to G 8<sup>th</sup> notes to Ab-G 16ths to (Bar 6) F# down to D 8ths up to G quarter note. It continues in Bar 7 on G up to Line 3 Eb back to G up to Line 3 Eb quarter notes crescendo hairpin (< underneath the notes) to (Bar 8) D rinforzando quarter note to C quarter note *L.V.* (*Lasciare Vibrare* or *Laissez Vibrer* [Fr.]) meaning in effect “Let Vibrate” (not dampen the strings but let the sound decay away naturally). VC/CB once again play Great octave register of C half note tied thru Bar 8. At this point, the harp settings (in standard diagrammatic format of a long horizontal line or middle notch with marks above/below/or on the horizontal line signifying flats, naturals, and sharps. In this case, we find D-C-E, and then Eb, F, G, Ab.

In Bar 9 (:39 on the dvd or :18 on the cd track # 3), we come to an interesting eight-bar passage of four sets of rising to falling legato-played 16<sup>th</sup> note figures. We hear this again much later in the score (Chapter 24 at 2:03) and in *C.O.S.* early on when Harry sees the flying car in the distance coming to his room, and when Nearly-Headless Nick is hanging in mid-air in a slow spin.

In the first four bars, the violins, viole and synth celeste play the passage but the same figures are written in for the flutes, piccolo, oboes, and bassoons (sometimes I’ll more easily call them *Fags*, the Italian shorthand for fagotti (plural). These woodwinds are marked in these four bars (Bars 9-12) as “Cue” (cued in) meaning that they are not actually played in most cases but written in case the composer decides to go ahead and play them during the recording session in case he changes his mind. In Bars 13-16, however, they are played (the word “Play” is written just above their staves).

So we find violins I playing *p* (*misterioso*) under the legato curve arc or umbrella Line 2 Eb-E-F-F# 16<sup>th</sup> notes (connected by two crossbeams as a separate figure) to G-G#-A-A# 16ths crescendo hairpin (increased volume or louder) connected by two crossbeams to (Bar 10) descending 16<sup>th</sup> notes B-Bb-A-Ab (connected by two crossbeams) down to G-Gb-F-Fb decrescendo hairpin (all eight notes are played under the legato umbrella). Violins II play *p* ascending Line 2 C-C#-D-D# 16ths (crossbeams connected) to E-E#-F#-Fx (F double-sharp or enharmonically G) crescendo to (Bar 10) descending G#-G-F#-G to E-Eb-D-Db 16ths. It is interesting that there is no consistency in the accidentals for violins II (mixture of sharps and flats in Bar 10, say). Violas play ascending Line 1 G-G#-A-A# 16ths (crossbeams connected) up to B-Line 2 C-C#-D crescendo to (Bar 10) descending D#-D-C#-C to B-Bb-A-Ab decrescendo.

When you align the notes vertically as played by the viole/violins II/violins I, you will see chords (three-note triads) usually in inversion form. So first you hear G/C/Eb 16ths (C minor 2<sup>nd</sup> inversion) to G#/C#/E (C# min 2<sup>nd</sup> inv) to A/D/F (D min 2<sup>nd</sup> inv) to A#/D#/F# (D# min 2<sup>nd</sup> inv). Then for the next ascending 16<sup>th</sup> note figure in Bar 9 we find B/E/G (E min 2<sup>nd</sup> inv) 16ths triad to C/E#/G# to C#/F#/A (F# min 2<sup>nd</sup> inv) to D/Fx/A#. I am not sure what to make of that C/E#/G# and also similarly constructed 6-4 pattern of D/Fx/A#. They both *sound* as the aug Sus (augmented suspension) triad except that it is written incorrectly. Instead of the “properly” written C/F/G#, we have here the C/E#/G# (E# is the enharmonic equivalent of F). Instead of the “properly” written D/G/A#, we have here D/Fx/A# (F double-sharp being the enharmonic equivalent of G). The tonalities certainly add a certain spice to the chord progression or pattern.

[end session 5:30 pm. Time to go out to order Carta No.32 music paper at Morey’s, go to 99 Cents Only store across the way, eat at Soup Plantation in Lakewood, go to Best Buy to buy today’s release of Steiner’s/Disney’s *Those Calloways*, and then do our taxes with Ulla]

[resume Wednesday, Feb 4 at 7:30 pm. Watching Harry Potter dvd Chapter 4 in the background to get “in the mood”]

In Bar 10, we find descending 16<sup>th</sup> note triads of D#/G#/B (G# min 2<sup>nd</sup> inversion) to D/G/Bb (G min 2<sup>nd</sup> inv) to C#/F#/A (F# min 2<sup>nd</sup> inv) to C/F/Ab (F min 2<sup>nd</sup> inv) to the next figure of triads of B/E/G (E min 2<sup>nd</sup> inv) to Bb/Eb/Gb (Eb min 2<sup>nd</sup> inv) to A/D/F (D min 2<sup>nd</sup> inv) to Ab/Db/Fb (Db min 2<sup>nd</sup> inv).

The cued (not actually played in this sequence) plays (or rather follows) the violins I line but an octave register lower (Line 1 Eb-E-F-F# and so forth). The cued in flute I follows the violins II line (as is) while flute II follows the viole line (as is). Oboe I is col flute I. The cued in clarinet I follows the violins I line, while cued in clarinet II follows the viole (as is). Remember this when we get to Bar 13 because it is then that these instruments actually *play* the notes (except the clarinets, still cued in thru Bar 16).

Synth II (celeste sound) top staff plays the violins II & I lines while the bottom staff (treble clef) plays the viole line. Harp II in Bar 9 plays *pp* an ascending *gliss ad lib* from Line 2 C half note (with three note flags or 32<sup>nd</sup> hooks) up to (Bar 10) Line 3 G half note (with added flags) gliss line back down to (Bar 11) Line 2 C half note up to (end of same Bar 11) G quarter note let vibrate (then silent thru Bar 16). It is interesting that the gliss is notated with half notes in 2/4 time. Other conventions (including Herrmann’s) is to simply notate as a 32<sup>nd</sup> note with the gliss line.

In Bar 10, four horns (*a4*) are *con sord (fiber mute)* playing *mp (ominously)* small octave C [written G a perfect 5<sup>th</sup> above] *rinforzando* half note. However, upon listening to the cd, the horns do not play until Bar 11 (half note tied to 8<sup>th</sup> note in Bar 12). So either I wrote the horns note incorrectly (should’ve just been in Bar 11 into Bar 12) or the horns were made silent as a decision in the recording session. When or if I study the score again, I will double-check.

Bar 11 repeats Bar 9. Four horns play small octave C *rinforzando* half note tied to 8<sup>th</sup> note in Bar 12 (followed by an 8<sup>th</sup> and quarter rest). This is actually heard in the cd at this point (:22)

In Bar 12, violins finish the four-bar sequence with *decrescendo* 16<sup>th</sup> notes Line 2 B up to Line 3 D down to Line 2 A to Ab (all four notes connected by two crossbeams) to G quarter note. Violins II play Line 2 G#-B-F#-F 16ths to E quarter note. Violas play

Line 2 D#-F#-C#-C 16ths to B quarter note. Combined we have D#/G#/B (G# min 2<sup>nd</sup> inv) to F#/B/D (B min 2<sup>nd</sup> inv) to C#/F#/A (F# min 2<sup>nd</sup> inv) to C/F/A (F min 2<sup>nd</sup> inv) 16<sup>th</sup> note triads to B/E/G (E min 2<sup>nd</sup> inv) quarter note chord. The synth II celeste continues to play the same notes.

In Bar 13, the flutes and piccolo now “Play” the notes as given earlier. Clarinets are still marked as “Cue.”

Violins and violas play as given earlier but now, in this four-bar sequence, the notes are played an octave register lower. So violins I play Line 1 (not Line 2) Eb-E-F-F# 16ths, and so forth. As a result, Bars 13-15 repeat Bars 9-11 (except for the register change). In Bar 16, violins I play ascending 16<sup>th</sup> notes Line 1 B-Line 2 D-F-Ab up to stand alone Line 3 C dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest). Violins II play Line 1 G#-B-Line 2 D-F 16ths to G dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest). Viols play Line 1 D#-F#-A-Line 2 C 16ths up to Eb dotted 16<sup>th</sup>. Combined we have D#/G#/B to F#/B/D to A/D/F to C/F/Ab 16<sup>th</sup> note chords to Eb/G/C (C min 1<sup>st</sup> inversion) dotted 8<sup>th</sup> chord. Moreover, VC (celli) now join in plucking *mp pizz* in Bar 13 small octave C down to Great octave C 8<sup>th</sup> notes (crossbeam connected) followed by a quarter rest. This is repeated in Bar 15 (for all instruments except the four horns Bar 15 repeats Bar 13). Then, in Bar 16, VC plucks small octave G# down to Great octave D up to small octave C down to Great octave C 8<sup>th</sup> notes. Flute I plays the violins II line but an octave higher, while violins II play the violas line but an octave higher, and the piccolo plays the violins I line (as is). The cued clarinet I follows Line 2B-Line 3 E 16ths (followed by rests). The cued clarinet II follows Line 2 Eb-Gb-A [enharmonic D#-F#] 16ths followed by rests.

Silent in Bar 13, the horns returns (now in the bass clef) playing a very low tone of apparently the same small octave C [written Great octave G] half note tied to half note next bar and tied to C 8<sup>th</sup> in Bar 16 (followed by an 8<sup>th</sup> and quarter rest). Apparently Williams is using the old custom of notating a concert pitch on the horn (in the bass clef) a perfect 4<sup>th</sup> below. This is an odd custom only when the bass clef is used (rarely) for the horn. So if the intended concert pitch is small octave C, then you notate a perfect 4<sup>th</sup> below (to G Great octave). In the “new” notation method, one would write a perfect 5<sup>th</sup> above the intended concert pitch note. In this case, the intended concert pitch would have to be Great octave C (with the *written* note G Great octave) but this is obviously incorrect since that would be way too low and out of range for the horn. So the old system applies. Why he decided to notate the exact same-pitched note differently in this case, I do not know. I think it would’ve been simpler to be consistent and stay with either the bass clef or the treble clef in both cases. I also noticed when I listened to the cd at this point

At any rate, I enjoyed what Williams did in Bars 9-16, particularly in lowering the strings’ lines an octave register in the second sequence and having the flutes and piccolo actually playing in that second sequence (and an octave register higher overall). In the first four-bar sequence, the higher register strings and synth/celeste were soli. Nice effect, and makes the passages interesting. [end session 9:46 pm]...[resume Thursday 5:09 pm]

In Bar 17 (:52 on the dvd, or :34 on the cd track # 3 “The Arrival of Baby Harry”) in  $\frac{3}{4}$  time, the *cor anglais* (english horn) is *solo* playing a rather nondescript or neutral melody (unimportant in terms of the scheme of the total score). Scene: Dumbledore takes out his pez-like thingamagig (a close-up of it immediately follows). We find the CA playing *mp* Line 1 G [written Line 2 D] legato up to D [written G] 8<sup>th</sup> notes (crossbeam



connected) back down to stand alone G 8<sup>th</sup> up to Ab [written Line 2 Eb] dotted quarter note down to (Bar 18 in 2/4 time) F# down to D [written C#-A] 8<sup>th</sup> notes up to G quarter note tied to half note next bar and tied to 8<sup>th</sup> note in Bar 20 (in 3/4 time) followed by rest marks. These three “quiet” bars are intermediary bars between highly active bars (especially starting in Bar 20).

Back in Bar 17, the celeste synth plays *mp* G-Ab grace notes to G rinforzando dotted half note to Ab dotted half note legato trem or roll (notated like the fingered tremolo of the strings) to (Bar 18 in 2/4 time) G half note to Ab half note trem (repeated next bar). This is played *w/ped.* Harp II plays 32<sup>nd</sup> notes Line 1 G-Ab-B-Line 2 C to D-Eb-F-G down to middle C quarter note down to small octave G quarter note (all notes are allowed to vibrate). Violins II play Line 1 G quarter note let vibrate (followed by two quarter rests).

In Bar 20 (:42 on the cd track # 3, or :59 on the dvd), we come to the scene where Dumbledore begins to magically suck the light out of the street lamps with the aid of his pez-like instrument! Of course he could've just waved his hand and shut the lights but that wouldn't have been dramatic enough on the screen!

Divisi violins I play *pp* ascending 32<sup>nd</sup> notes Line 1 G#/B to Line 2 C#/D to E/G to E#/G# (connected by three crossbeams) to G#/B 8<sup>th</sup> note (connected to that 32<sup>nd</sup> note figure). Repeat crescendo the five-note figure again in the same bar but with the G#/B 8ths tied to dotted 8<sup>th</sup> notes (followed by a 16<sup>th</sup> rest). Violins II play the same pattern but on Line 1 D#/G to G/B to B/Line 2 D# to C/E 32<sup>nd</sup> notes to D#/G 8<sup>th</sup> figure, repeated again but tied to dotted 8<sup>th</sup> notes (followed by a 16<sup>th</sup> rest). Viole (treble clef and *sul G*) play *pp* a different pattern. They play Line 1 D# 8<sup>th</sup> note with either a portamento or gliss straight but slanted line up to Line 2 G 8<sup>th</sup> note natural harmonic (tiny circle above the note). The two notes are connected by a crossbeam and a slur/arc/umbrella. Repeat in the same bar but with that G 8<sup>th</sup> tied to quarter note. I stated earlier either a portamento effect or glissando effect. I cannot tell because of the other instruments playing, and also because it is not marked as *gliss* or *port.* next to the figures. That would've helped! Perhaps on the Parts pages it is so indicated as portamento or glissando. I cannot tell if the sliding is done immediately (taking up the complete time allotted each of a quarter note duration). If so, then it's a gliss. If the sliding is done after the initial Line 1 D note is held nearly its complete duration value followed by a hastened playing of intervening notes, then it's a portamento. My feeling is that because of the large interval, it's probably a gliss, but I may be wrong. The difference is subtle. I like the convention (not universally used) where the wavy slanted line is the gliss, whereas the straight slanted line is the portamento. Herrmann would use both slants but almost always indicated *gliss* (normal effect he used) or, when he rather infrequently used the portamento, then he would indicate *portamento*.

After a 16<sup>th</sup> rest, VC play *pp* > < artificial harmonics on Line 2 E 8<sup>th</sup> to another E 8<sup>th</sup> to E dotted quarter note. Above each note a perfect 4<sup>th</sup> interval is a diamond shaped note on the A position. So actually we hear Line 4 E notes as given due to the harmonics.

Continuing the interesting potpourri of musical effects for this single bar (Bar 20), we come to the two flutes. They are (*cue*) but I will indicate the effect anyway in case they were actually played in the recording session. WE find, after a 16<sup>th</sup> rest, Line 1 A-Ab 32<sup>nd</sup> notes too G 8<sup>th</sup> figure (followed by a 16<sup>th</sup> rest) to another A-Ab 32nds to G 8<sup>th</sup> note figure (followed by a quarter rest). It is likely only flute II was cued in while flute I

was actually playing. Muted horn I (fiber mute) plays (back to the standard treble clef) Line 1 Eb [written Bb above] rinforzando quarter note to same Eb dotted quarter note (followed by an 8<sup>th</sup> rest). The vibre makes its entrance in this cue playing (after an 8<sup>th</sup> rest) *pp* (*w/ped*) Line 2 D#/F/G#/B 8ths tied to quarter notes followed by the gentle striking of D#/F/G#/B dotted quarter notes let vibrate. The synth/chimes plays *ped* ascending 32<sup>nd</sup> notes Line 1 G-G#-B-Line 2 D#-Fx-G# up to B 8<sup>th</sup>. Repeat again but tied to a quarter note.

In Bar 21 (start of page 6), we now come to the main fireworks as Dumbledore collects the other street lights into his magical pez dispenser! The piano and synth-celeste play *w/ped* two “11” 64<sup>th</sup> figures to 8<sup>th</sup> notes. So we find Line 1 or middle C-D#-G-Ab-Line 2 E-Ab-B-Line 3 C-E-Ab-B 64<sup>th</sup> notes (connected by four crossbeams) to Line 4 C 8<sup>th</sup> note. Repeat same bar. I may’ve forgotten to put a quarter rest on the third beat (in  $\frac{3}{4}$  time) or else that C note was tied to a C quarter note. Another synth-celeste plays an arpeggiando (vertical wavy line rolled chord) *pp* of Line 1 Eb/G-Line 2 C/Ab/B dotted half notes let vibrate. Wind chimes and the bell tree are interesting little instruments that happen to share the same staff in this cue. I do not know when the bell tree was created but definitely Herrmann never used it that I am aware of. It consists of about a couple dozen cup-shaped bells in ascending or descending order mounted on a rod. The smallest bell is at the top, the largest at the bottom and is stroked lovingly with a brass or metal mallet/beater. Very distinctive, sparking, ringing effect. You’ll notice it in this cue. Wind chimes are hollowed-out cylinders (whether wood, metal, etc). They sound randomly when you stroke them by hand, say. The wind chimes are placed on the top space of the staff while the bell tree is notated on the space below that. In Bar 21, we find two quarter notes in these spaces with wavy gliss-like lines extending downward followed by another pair of quarter notes (let vibrate). Repeat next two bars.

The chimes and bells also share the same staff playing *mp* (*sonore*) Line 2 C quarter note to B half note to (Bar 22) D# quarter note down to B quarter note to A quarter note to (Bar 23) Line 2 E quarter note to D# half note (silent next bar). Harp II plays Line 2 D# 32<sup>nd</sup> note with the wavy gliss line down to (bottom staff) I believe small octave Db note gliss line up to Line 2 D# note (followed by a quarter rest).

Flute I plays *pp* (*non espr*) Line 2 B dotted half note up to (Bar 22) Line 3 D# dotted half note to (Bar 23) C dotted half note tied to dotted half note next bar. Flute II plays Line 2 G# dotted half note up to (Bar 22) B# enharmonic Line 3 C] dotted half note to (Bar 23) the G# dotted half note again tied to next bar. Flute III plays Line 2 C dotted half note up to (Bar 22) G# dotted half note to (Bar 23) E dotted half note tied to next bar. Oboes play Line 2 C/B dotted half notes to (Bar 22) C/G# dotted half notes to (Bar 23) Line 1 A/Line 2 E dotted half notes tied to next bar. The English horn plays Line 1 G [written Line 2 D] dotted half note to (Bar 22) A [written E] dotted half note to (Bar 23) G# dotted half note tied to next bar. Clarinets play Line 1 Eb/Line 2 C/G# dotted half notes to (Bar 22) middle C/G#/Line 2 E [written D/A#/F#] dotted half notes to (Bar 23) Ab/B/C half notes tied to next bar. I believe all six horns play *open* Line 1 D# [written A#] dotted half note to (Bar 22) G# [written Line 2 D#] quarter note legato down to D# half note up to (Bar 23) B [written Line 2 F#] quarter note to A [written E] half note to (Bar 24) B dotted half note.

The *Women's voices* sing (*ah-oo* mezzo-piano on Line 1 D# dotted half note up to (Bar 22) G# quarter note legato down to D# half note (*ah-oo*) up to (Bar 23) B quarter note to A half note to (Bar 24) B dotted half note.

[end session 10:30 pm]...[resume Friday, Feb 6 at 5:06 pm]

Violins are fingered trem unison between Line 2 *rinforzando* B legato slur to Line 3 C quarter note followed by *rinforzando* B half note to Line 3 C half note fingered trem. Violins II are *divisi* playing fingered trem patterns. The top line play Line 2 G# to Fx quarter note trem and then G# *rinforzando* half note to Fx half note fingered trem, while the bottom line of violins II play Line 2 C up to E fingered trem to same as half notes. Viole are also *divisi* fingered trem. The top line play Line 2 F *rinforzando* to Gb quarter notes and then to same as half notes, while the bottom line play Db down to Line 1 B notes in the patterns given. VC/CB play the Great octave C dotted half note.

In Bar 22, the piano and synth/celeste play ascending 64<sup>th</sup> notes middle C-D#-G#-A-Line 2 E-G#-B#-Line 3 C# to D# 8<sup>th</sup> and then back down to play the next figure this time "9" C-D#-G#-A-E-G#-B#-C# 64ths up to G 8<sup>th</sup> tied to G quarter note. Synth II/arp plays once again an *arpeggiando* (as in Bar 21) but on dotted half notes middle C/G#/A-Line 2 E/G#/B#/D#. Harp II is silent in this bar but harp I plays the descending gliss *mp* from Line 2 G# down to I believe small octave G# up to Line 2 G# (followed by a quarter rest).

Violins I are unison and fingered trem on *rinforzando* Line 3 C 8<sup>th</sup> to Db 8<sup>th</sup> and then C to D half notes trem. Violins II are *divisi* fingered trem. The top line are fingered trem between G#-A quarter notes and then as half notes, while the bottom line are fingered trem between E-Fx quarter notes and then as half notes. Viole top line are fingered trem between Gb-G as quarter notes and then half notes, while the bottom line are fingered trem Db down to B once again.

Skipping to Bar 31 (1:27 on the dvd, or 1:14 on the cd), we come to the transformation of the gray cat into Professor Maggie Smith! *Women's voices* are *unis* singing "Ah" middle (Line 1) C# to D# quarter notes to (Bar 32) E to F# quarter notes (these four notes are played under the legato umbrella), and then A quarter note in Bar 33 to G# quarter note crescendo to (Bar 34) A quarter note to Line 2 C quarter note decrescendo hairpin to (Bar 35 in  $\frac{3}{4}$  time) D# 8<sup>th</sup> note (followed by an 8<sup>th</sup> and two quarter rests).

Violins I are *div a3* playing *mp* Line 1 G/Bb/Line 2 Eb quarter notes on the up-bow to A/C/Line 2 F# quarter notes to (Bar 32) Bb/Line 2 Db/G quarter notes to Line 2 C/F#/B quarter note (all four triads are played under the legato slur/arc/umbrella). In Bar 33, violins I continue the progression of quarter note triads on Line 2 Gb/Bb/Line 3 Eb (this time on the more forceful down-bow) to A/Line 3 Db/F crescendo to (Bar 33) B/Line 3 E/G quarter notes to Db/Gb/Bb decrescendo (all four triads are played legato) to (Bar 35) Eb/Ab/Line 4 Db 8ths (followed by an 8<sup>th</sup> and two quarter rests).

Violins II are also *divisi a3* playing in Bar 31 small octave A/middle C/E quarter notes to B/Line 1 D#/E quarter notes to (Bar 32) C/E/F to Eb/F#/A (all triads played under the legato umbrella). In Bar 33, violins II continue on Gb/A/Line 2 D quarter notes on the down-bow to G#/A/Eb to (Bar 34) A/D/F# to C/D#/A to (Bar 35 in  $\frac{3}{4}$  time) Line 2 D#/F#/Line 3 C 8<sup>th</sup> notes (followed by rests). *Divisi viole* play small octave C#/F# to E/A quarter notes to (Bar 32) F/Bb to G/middle C (legato played) to (Bar 33) B/Db/Eb on the down-bow to middle C/Eb (*divisi a2*) to (Bar 34) C#/F# to E/G quarter notes to (Bar 35)

G/A 8ths (followed by rests). VC (celli) play a different pattern. We find small octave C down to Great octave A-Ab-G 32<sup>nd</sup> notes to F# 8<sup>th</sup> figure up to next figure of small octave B-A-Ab-G legato 32<sup>nds</sup> to F# 8<sup>th</sup> to (Bar 32) Bb-Ab-G-Gb 32<sup>nds</sup> to F 8<sup>th</sup>, and then F#-E-D-Db 32<sup>nd</sup> notes to C 8<sup>th</sup>. In Bar 33, celli play small octave Eb dotted 8<sup>th</sup> to D-Db 32<sup>nd</sup> notes, and then C 8<sup>th</sup> tied to C 32<sup>nd</sup> note to Great octave B-Bb-A 32<sup>nd</sup> notes to (Bar 34) G# quarter note with a gliss straight (not wavy) slanted line down to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). This time, incidentally, the *gliss* term is inserted just below the slanted line. After a quarter rest in Bar 34, CB play small octave C quarter note *mp* gliss line down to (Bar 35) Great octave F# 8<sup>th</sup> (followed by rests).

Starting in Bar 31, synth I/celeste and the piano play a series of arpeggiando quarter note chords. We find small octave C#/F#/A/middle C (bottom staff) and (top staff) Line 1 D/G/Bb/Line 2 Eb quarter notes to E/A/B/Line 1 D# (bottom staff) and (top staff) E/A/Line 2 C/F# quarter notes (and so forth). The synth/harp setting play”7” septuplet 32<sup>nd</sup> notes starting small octave C# to Great octave C-B-Bb-A-Ab-G down to F# 8<sup>th</sup> note tied to quarter note. The marimba (bass clef) plays *mp* on small octave C#/F#/A/middle C# quarter notes to E/A/B/D# quarter notes to (Bar 32) F/Bb/C/E quarter notes to (treble clef) G/middle C/E/F# quarter notes (and so forth). The triangle sounds two quarter notes let vibrate (notated as a line in the middle between the marimba staff and the vibe staff above it. The vibe softly strikes (as the top staff of piano and synth I) Line 1 D/G/Bb/Line 2 Eb quarter notes *L.V.* (let vibrate) to E/A/C/F# quarter notes to (Bar 32) F/Bb/Line 2 Db/G to A/C/F#/B quarter notes (and so forth). Above the vibraphone staff is the orchestra bells staff that shows small octave Bb/Line 1 Eb quarter notes let vibrate to middle C/F# quarter notes let vibrate to (Bar 32) Db/G to F#/B quarter notes (and so forth).

Horns III & IV are also shown on the same staff. However, horn III is actually played (with a metal mute) while horn IV is “cue.” So we find small octave F/middle C# [written middle C/G#] quarter notes to (I believe since the note placement was unclear) A/D# [written E/A#] quarter notes (and so forth). The bass clarinet plays the same first five-note figure played by the VC (but an octave higher), followed by a quarter rest. After a quarter rest in Bar 31, clarinet II takes over the pattern (playing the second VC figure) in the same register to (Bar 32) the same first figure played by the VC (as already discussed), followed by a quarter rest. After a quarter rest in Bar 32, the bass clarinet returns to play the 2<sup>nd</sup> VC figure in this bar (but an octave higher).

I am not sure about precise chords or tonalities here since there appears to be polychords here. For instance, the first quarter notes in Bar 32 are (arranged for analysis here as stacked thirds) C/E/G/Bb/Db/F. If that were a strung-out chord, it would be the C Dom 11 b 9 (C Dominant 11<sup>th</sup> flat 9<sup>th</sup>). Rather unusual! Perhaps it’s intended to be a C maj (C/E/G) with a Bb min (Bb/Db/F) chord attached on top of it. Perhaps, as given by the actual order of notes struck by the vibe and marimba, we have the G half diminished 7<sup>th</sup> (G/Bb/Db/F) but struck as F/Bb/Db/G (not even an inversion). So I am uncertain as to the intended tonalities, but it appears rather sophisticated and interesting to hear! There tends to be more complexity and multi-layered inner lines movements in Williams’ music than, say, Herrmann’s music. Herrmann tended to be simpler and yet this simplicity made the music very interesting because one can *savor* the sonorities more, not usually drowned out if the music is a bit *too* busy (as in Williams’ music sometimes).

In Bar 36 (1:39 on the dvd, or 1:26 on the cd), Professor M is fully transformed back to her human state complete with her witch's hat (the cat didn't wear a tiny witch's hat, however!), stating "Good evening, Professor Dumbledore." The strings are highlighted here and the harp. We find violins I playing *mp* Line 2 D# to E dotted half notes fingered trem. After a quarter rest, violins II play *mp* < > Line 1 G# quarter note legato slur down to D# dotted 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) while viole play small octave A quarter note to B dotted 8<sup>th</sup> (followed by a 16<sup>th</sup> rest). After a quarter rest, the harp plays middle C/G# quarter notes legato to B/D# dotted 8ths (followed by a 16<sup>th</sup> rest). Once again, it's not very easy to identify the intended tonality here. If stacked, then we have A/C/E/G#/D# for the first heard tones (the B note comes with the dotted 8ths). This appears to be the A minMaj 7<sup>th</sup> (A/C/E/G#) with the added sharpened 11<sup>th</sup> (D#). I feel like muttering with Williams' music sometimes (like the scene with the talking hat when selecting the proper school for Harry at Chapter 12 at 3:37), "Hmmm....difficult. Very difficult...." His music is not necessarily easy to pin down at times (unlike Herrmann in most cases, or Steiner, and so forth). So, perhaps I should say that indeed Williams' music tends to be more sophisticated than Herrmann's music? Perhaps more busier than Herrmann's music?

Let's skip now to Bar 43 in 3/8 time (2:05 on the dvd, but not there on the cd). Actually the timing is not really precise because what is written in Bars 43-44 is not actually played on the screen. Those bars and perhaps part of Bar 45 appear to have been deleted (scene edit) or simply changed in the recording studio. Moreover, it is at this point on the cd (1:43) that the music diverges from the actual cue for the movie. So Bars 1 thru 42 are intact on the cd (identical to the movie/dvd) but the scene-music where Hagrid motorcycles from the sky down to Privet Drive carrying Baby Harry is not on the cd at the 1:44 point as it "should" be. That is why you cannot usually rely on the "original" soundtrack cd because they are not actually the "original" tracks but a variation in many cases.

Anyway, in Bar 43 we find the violins and synth celeste playing the rapid legato 32<sup>nd</sup> note figures *mp* of Line 1 E-F#-E-F# up to B-Line 2 C-B-C to Line 1 A-B-A-B. Each of the three figures is connected by two crossbeams but with a unifying top crossbeam covering all three figures in an unbroken line. In Bar 44, the legato phrase ends on descending 32<sup>nd</sup> notes C-B-A-G up to (new legato passage of two figures) Line 2 F#-E-D-C up to B-A-G-F# to (Bar 45 where all three figures are played under the legato umbrella) Line 3 C-D-E-D to C-B-A-G to (Line 2) F#-E-D-C to (Bar 46) B-Line 2 C-D-Eb to descending D-C-B-A down to (Line 1) G-F#-E-D# decrescendo.

Back in Bar 43, harp II plays *mp* Line 1 E dotted quarter note let vibrate down to (Bar 44) small octave E dotted quarter note up to (Bar 45) G dotted quarter note to (Bar 46) F# dotted quarter note decrescendo. VC pluck *pizz* same notes and registers as the harp but each note is *rinforzando*-marked. After an 8<sup>th</sup> rest in Bar 43, oboe I plays Line 1 F grace note (acciaccatura) to E staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 44) F grace note to E staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another E staccato 8<sup>th</sup>. Harp I is set at D#-C-B (left foot) and E-F#-G-A (right foot). After an 8<sup>th</sup> rest in Bar 45, it plays a gliss from Line 1 E gliss line and crescendo hairpin up to (Bar 46) Line 2 B down to small octave B 8<sup>th</sup> note (start of the innocent Harry motif as I call it).

After two 8<sup>th</sup> rests in Bar 46, the Harry theme of innocence (Note: This theme evolved or was later classified "officially" as Hedwig's Theme) is played *solo* (*mist*) and

*mp* by the alto flute and also by the English horn, cued in clarinet I (not actually played) and also vibe and harp I. So we find small octave B [written E for the alto flute and F# for the English horn] up to (Bar 47) E dotted 8<sup>th</sup> up to G 16<sup>th</sup> to F# 8th note (crossbeam connected notes with the flag/short bar extending from the stem of the G note denoting a 16<sup>th</sup> duration). Incidentally this figure is a delayed triplet pattern, a favorite figure and also rhythmic pattern (ostinato patterns) used by Bernard Herrmann, especially when combined with a regular triplet after each delayed triplet (for example, the famous “The Nets” cue in *Jason & the Argonauts*). In Bar 48, the melody continues on Line 1 E quarter note up to B 8<sup>th</sup> to (Bar 49) A dotted quarter note down to F# dotted quarter note in Bar 50 (and so forth).

In Bar 47, VC and harp II (and now also viole) play *pp* on Line 1 E dotted quarter notes repeated next few bars (tied for the viole). Meanwhile, violins and the synth celeste sound *pp* the continuation of the rapid-fire 32<sup>nd</sup> note figures played by very tired fingers! We find Line 1 descending 32<sup>nd</sup> notes A-G-F#-E up to B-A-G-F# up to C-B-A-G (all notes played under the legato slur/arc) to (Bar 48) ascending to descending notes A-B-Line 2 C-D to E-F-E-D down to C-B-A-G (and so forth).

Skipping to Bar 67 (2:25 on the dvd), we come to the scene where Hagrid has settled down, shut off the motorcycle engine, and bids hello to the Professors. It’s interesting that he has to arrive to the scene via a very noisy motorcycle in the middle of the night, especially after Dumbledore went thru the trouble of snuffing out the streets lights so as to avoid being detected! Don’t you think that would’ve awakened a few of the neighbors? But, oh, I forgot—this is a fantasy story in a Hollywood setting! : )

[end session 10:09 pm]

[resume Saturday, Feb 7, 2004 at 6:37 pm after having buffet dinner with Susan at Arnold’s at 3925 Atlantic Avenue (15% off between 4-5 pm)]

Bar 67 = C# Dom 7<sup>th</sup> (C#/E#/G#/B) to B Dom 7<sup>th</sup> (B/D#/F#/A)

Set in 4/4 time, horn I finishes the passage from the previous bars with the Line 1 F [written C] dotted half note tied from the previous bar (followed by an 8<sup>th</sup> and half rest). The celli (VC) play *mp* < > small octave E-F# 8<sup>th</sup> notes (crossbeam connected) to F quarter note (these three notes have the legato phrase/arc curve above them) up to B legato mini-slur to A quarter notes (silent in bar 68). After a half rest in Bar 67, violas play decrescendo Line 1 E# legato to D# quarter notes. After a half rest, violins II play Line 1 G# to F# quarter notes, while violins I play Line 2 C# down to B quarter notes.

I am not sure about the intended tonalities in Bar 68 (unless I hand-copied the notes wrong) but I would’ve expected more Dominant sevenths (as they also show up clearly in Bar 69). The clarinet plays *mp* “3” triplet value descending 8<sup>th</sup> notes Line 2 E-Line 1 B-E [written F#-C#-F#] down to small octave B [written middle C#] quarter note, and then up to F# [written G] legato to E [written F#] quarter notes. After a half rest, horns II-III-IV play E/Bb/middle C# [written B/F/G#] quarter notes legato to small octave D/Ab/B [written A/Eb/F#] quarter notes.

Bars 69-70 = G Dom 7<sup>th</sup> (G/B/D/F) to F Dom 7<sup>th</sup> (F/A/C/Eb)

Strings are soli in Bar 69. Violins I play Line 1 B half note to A half note tied to whole note next bar, while violins II play G half note to F half note tied to whole note next bar. Violas play Line 1 D half note to middle (Line 1) C half note tied to whole note next bar, while celli play small octave F half note to Eb half note tied to whole note next bar. In Bar 70, synth II (celeste) play *mp* small octave D up to Line 1 E 8<sup>th</sup> notes to

D quarter note, and then middle C# down to small octave D quarter notes (all notes let vibrate). Double bar lines traverse the entire cue at this point along with a change to  $\frac{3}{4}$  meter.

In Bar 71 (2:38 on the dvd), we come to Hagrid's line as he hands over Baby Harry to Dumbledore, "Try not to wake him." Violas play *p* on Line 1 E half note bowed trem (of course notated with three short horizontal bars across the stem of the note) down to small octave B quarter note bowed trem back to (Bar 72) E half note bowed trem down to A# quarter note bowed trem to (Bar 73) E half note bowed trem to B quarter note bowed trem (repeated next four bars). Back in Bar 71, celli pluck *pizz* on Line 1 E quarter note (followed by a quarter rest) down to small octave B quarter note back up to (Bar 72) E quarter note (followed by a quarter rest) down to small octave A# quarter note up to (Bar 73) E quarter note (followed by a quarter rest) down to B quarter note (repeated next four bars). Back in Bar 71, after a quarter rest, violins II play fingered trem between Line 1 G to A# quarter notes back to G quarter note (non-trem). Repeat next bar. In Bar 73, after a quarter rest, violins II play G-A# quarter note fingered trem to F# quarter note. In Bars 74-77 (at least) they repeat Bar 73. After a quarter rest in Bar 73, violins I play B to Line 2 C quarter note fingered trem to B quarter note (repeated next bar) and then (in Bar 73), after a quarter rest, B-C fingered trem to A# quarter notes. After a quarter rest in Bar 74, they play once again B-C fingered trem to B quarter note (repeated next three bars at least). Synth I (celeste mode) plays *pp* exactly the same notes and pattern as violins I & II. After a quarter rest in Bar 71, harp I plays Line 1 E-F#-G-A 32<sup>nd</sup> notes to B 8<sup>th</sup> note tied to quarter note. After a quarter rest in Bar 72, the harp plays Line 2 E-F#-G-A 32<sup>nd</sup> notes to B 8<sup>th</sup> tied to quarter note. Repeat Bar 71 in Bar 73.

After two quarter rests in Bar 73, the orchestra bells and oboe I play the innocent baby Harry theme ("Hedwig's Theme") within the framework of  $\frac{3}{4}$  time. So they play *mp* on Line 1 E quarter note (followed by double bar lines thru the entire cue) to (Bar 74) same E dotted quarter note (for the orchestra bells, but now Line 2 E for the oboe) to G 8<sup>th</sup> to F# quarter note to (Bar 75) E half note up to B quarter note to (Bar 76) A dotted half note down to (Bar 77) F# dotted half note. In Bar 74, after a quarter rest, harp II plays *pp* harmonic notes (indicated by tiny circles above the notes). We find Line 1 B to A quarter notes (I assume the harmonics are meant to sound an octave higher) to (Bar 75) G-F#-E quarter notes down to (Bar 76), after a quarter rest, middle C-B 8ths up to E quarter note down to (Bar 77) small octave E quarter note (etc).

Let's skip now to page 27 on Bar 105 in 6/8 time (3:52 on the dvd) where we come to the scene of Dumbledore saying, "Good luck, Harry Potter!" as the camera closes up on Harry's not-so-unique Zorro-style scar on his forehead (over his right eye). This is the start of the climax of this cue for ten bars (to the end of the cue in Bar 114). You can also go to the 3:52 point of track # 3 for this music because the cd from this point faithfully reproduces the actual tracks as far as I can tell.

The synth (celeste) finishes the innocent Harry theme and now plays in Bar 105 Line 2 F dotted half note and also underneath Bb up to F down to Db 8ths (crossbeam connected) down to Line 1 F up to Line 2 F down to Line 1 Bb 8ths (crossbeam connected) to (Bar 106) descending 32<sup>nd</sup> notes A-Ab-G-Gb to F-E-Eb-D (connected by three crossbeams) to middle C# quarter notes (all notes let vibrate), followed by a quarter rest. After an 8<sup>th</sup> rest in Bar 105, violas play *mp* on bowed tremolo 8<sup>th</sup> notes Line 1 F-Eb (crossbeam connected) to Db-middle C-Bb 8<sup>th</sup> notes (crossbeam connected) to (Bar 106)

small octave A to G# dotted quarter notes (still bowed trem) to (Bar 107) F# to G# dotted quarter notes *cresc* to (Bar 108) A dotted quarter note bowed trem to *div* G#/B dotted quarter notes bowed trem and crescendo hairpin.[Wife on ebay]. End session 8:30 pm]

[resume Sunday, Feb 8 at 9:12 am.]

After a dotted quarter rest in Bar 106, VC play small octave D dotted quarter note to (Bar 107) C# to Great octave B dotted quarter notes down to (Bar 108) F# dotted half note. In Bar 106, flutes I & II play *mp* Line 2 A to G# dotted quarter notes to (Bar 107) A to B dotted quarter notes up to (Bar 108) Line 3 C# to D dotted quarter notes. Flute III plays Line 2 F# to E# dotted quarter notes to (Bar 107) F# to G# dotted quarter notes crescendo to (Bar 108) A to G# dotted quarter notes. In Bar 108, oboes play *mp* < Line 2 C#/A dotted quarter notes to B/G# dotted quarter notes. Back in Bar 106, clarinets play F#/A to Ex/G# dotted quarter notes to (Bar 107) F#/A to Ex/B dotted quarter notes to (Bar 108) F#/C# to Ex/B dotted quarter notes. In Bar 108, the bass clarinet plays small octave F# rinforzando 8<sup>th</sup> up to middle C# quarter note tied to dotted quarter note crescendo. In Bar 108, bassoon II plays Great octave dotted half note while C.F. plays small octave F# dotted half note.

Back in Bar 106, the high susp cymbal plays *p* < *mp* > a dotted quarter note trem tied to dotted quarter note (notated on the bottom space of the staff). The Tam Tam plays similarly but *pp* < *p* > (repeated next two bars). Harp I plays a *gliss ad lib gently* from Line 3 A down and crescendo to (Bar 107) Line 1 F# up (and decrescendo-crescendo) to Line 3 A down (and decrescendo). Harp II plays contrary motion glisses from small octave F# up to (Bar 107) Line 2 A down to (Bar 108) small octave F#, and then gliss upward again.

The women's voices sing "OO-AH" middle C#/F#/A (F# min 2<sup>nd</sup> inversion) dotted quarter notes down to B/D/G# to (Bar 107) C#/F#/A# (I believe A#) dotted quarter notes to D/G#/B dotted quarter notes to (Bar 108) F#/A/C# dotted quarter notes to G#/B/D quarter notes tied to 16ths (followed by a quick 16<sup>th</sup> rest for a hasty breath intake!).

In Bar 106, violins play rising to falling bowed trem 32<sup>nd</sup> notes but as measured tremolo values (not the more usual unmeasured bowed trem). To explain, what we see written are ascending middle C#-F#-A-Line 2 CE-F#-A 16<sup>th</sup> notes (connected by two crossbeams) to descending notes in the new figure of B-G#-D-B-G#-D (connected by two crossbeams). However, crossing each stem is a slanted short line that calls for a repeat of each note as 32<sup>nd</sup> notes. So, starting with the C#, we do not have a single-played C# 6<sup>th</sup> note but instead C#-C# 32nds notes followed by F#-F# 32<sup>nd</sup> notes, and then A-A 32<sup>nd</sup> notes (and so forth). These are a definite number of repeated notes (measured tremolo) but if the tempo is fast enough, the effect may not be all that distinguishable (more subtle). So, continuing this direction, we find in Bar 107 the violins playing ascending C#-F#-A-C#-F#-A to descending G#-D-Line 1 B-G#-E#-B to (Bar 108) middle C#-F#-A-Line 2 C#-F#-A to next figure of B-down to Line 1 B-Line 2 D-E#-G#-B. So, in Bar 106, we find the F#-A-C# tonalities melodically (or F# min) to G#-B-D (G# aug), and so forth.

In Bar 108, *sords* trumpets play *mp* < F#/A/C# [written G#/B/D#] dotted quarter notes to G#/B/D quarter notes tied to 16ths (followed by a 16<sup>th</sup> rest). Pos III play Great octave F# 8<sup>th</sup> up to C# quarter note tied to dotted quarter note crescendo. After an 8<sup>th</sup> rest, Pos I-II play small octave C# quarter note tied to dotted quarter notes crescendo.



The tuba plays Great octave F# dotted half note crescendo. Back in Bar 107, the sizzle cymbal plays  $p < mp >$  a dotted quarter note trem tied to dotted quarter note (notated on the second space from the top on the staff). In Bar 108, both sizzle cymbal and high susp cymbal play, and also now the orchestra bells (notated just above the top staff line on F).

After a dotted quarter rest in Bar 108, the English horn, Fag I, and six horns start to play the broad and noble Potter theme thru Bar 111. On the dvd, go to 3:59 for the start of the melody line, or on the cd go to 4:06 in track # 3. You'll hear the prominent horns right off. So the horns/E.H./Fag I play Line 1 F dotted quarter note [written Line 2 C for the horns & E.H.) crescendo. Scene: The *Harry Potter and the Sorcerer's Stone* title is seen just after Harry's Zorro scar bursts into light.

In Bar 109, the horns and English horn play (along with Fag I and now the orchestra bells) the main thrust of the theme (played *legato tongue* by the horns) Focusing on the horns/English horn, they play  $f$  (forte) Line 1 E [written B] quarter note down to middle C [written G] 8<sup>th</sup> back up to E quarter note down to C 8<sup>th</sup> crescendo hairpin up to (Bar 110) F rinforzando-marked (extra emphasis) F quarter note down to E 8<sup>th</sup> to D# [written A#] quarter note to same D# 8<sup>th</sup> to (Bar 111) the delayed triplet figure of E dotted 8<sup>th</sup> down to C 16<sup>th</sup> down to small octave A 8<sup>th</sup> (crossbeam connected notes) down to Eb quarter note up to middle C 8<sup>th</sup> to (Bar 112 in 9/8 time where double bar lines traverse the whole cue) small octave A dotted half notes (played now by the horns only) and tied to dotted quarter note decrescendo and tied to 8<sup>th</sup> note in Bar 113 (followed by two 8ths and two dotted quarter rests). The horns staff in end Bar 114 show a whole rest held fermata. In Bar 111, the English horn plays the E 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to Eb dotted quarter note (and then silent for the two end bars). In Bar 112, the orchestra bells finish the melody on A dotted quarter note let vibrate (followed by rests).

Another prominent section of this cue's end is precisely at the point when the horns settle on the small octave A note of the melody line. The flutes, clarinet I, and synth (celeste) now take over in prominence with a rapid run of 32<sup>nd</sup> notes (ascending overall). "Magically ringing synth bells" is written above the synth line (but the synth/oboes/clarinet II do not jump into the run until the third beat of Bar 112 (in 9/8 time). So we find the three flutes/clarinet I playing the first beat figure of "9" 32<sup>nd</sup> notes Line 1 B up to Line 2 C down to B-A-G#-A-B-C-D (connected by three crossbeams) up to Eb-D-C-B-C-D-Eb-F (normal "8" figure). On the third beat, the flutes are no longer unison but divisi. Flute I (and oboe) play *dim* > the "10" run of Line 2 G#-G-A-A#-B-Line 3 C-C#-D-D#-F# (not sure about the notes between C#/F#) to (Bar 113) Line 3 E 8<sup>th</sup> (followed by rests). Flute II and clarinet I plays Eb-D-Eb-E-F-F#-G-G#-A-A# 32<sup>nd</sup> notes to (Bar 113) Line 3 C 8<sup>th</sup> (followed by rests). Flute III plays Line 1 B-A#-B-C-C#-D-D#-E-F-F# to (Bar 113) A 8<sup>th</sup> (followed by rests). Clarinet II plays this enharmonically with Cb-Bb-Cb-C-C#-D-D#-E-F-F#. to (Bar 113) Line 2 A [written B] 8<sup>th</sup> followed by rests.

Back in Bar 109, the women's voices sing "Ah" A/Line 2 C/E dotted half notes down to (Bar 110) A/C dotted quarter notes (also F quarter note to E 8<sup>th</sup>) to D#/A/B dotted quarter notes decrescendo. In Bar 111, they sing "OO" E/A/C (A min 2<sup>nd</sup> inversion) dotted quarter notes down to middle C/F/A (F maj 2<sup>nd</sup> inv) dotted quarter notes down to (Bar 112) B/D#/A dotted quarter notes to C/D#/A dotted quarter notes to Eb/F/A dotted quarter notes decrescendo to (Bar 113) C/E/A 8ths (followed by rests).

Violins play a series of 8<sup>th</sup> note trills (but only 1/2 of them) marked as *tr* 1/2. So violins I play forte Line 3 C 8<sup>th</sup> note (to Db) down to E 9to F) up to A (to Bb) 8th notes

(these three 8ths are crossbeam connected) to C down to A up to Line 3 E 8ths (half trill) to (Bar 110) in the same pattern (*sim*) F-C-E 8ths to Eb-A-B 8ths to (Bar 111) C down to Line 2 C up to I believe E and then F-A-C. Violins II play Line 2 E unison 8ths down to Line 1 A/Line 2 C divisi 8ths up to C/E 8ths, and then the next crossbeam connected figure of Line 2 E/A down to C/E up to A/Line 3 C to (Bar 110) A/C-F/A-A/C to A/B-Eb-F-F/A to (Bar 111) E/A down to Line 1 E/A up to A/C (c'') to A/B-C/E-F/A. Viole play standard unmeasured bowed trem of small octave A up to Line 1 E to middle C 8ths (crossbeam connected) down to E up to Line 1 E to middle C (crossbeam connected) to (Bar 110) A up to Line 1 F to E 8ths to next figure of D#-small octave B down to D# 8ths to (Bar 111) A up to Line 1 E to middle C, and then down to Eb up to B to middle C trem 8ths. VC/CB play Great octave A rinforzando dotted half note tied to next bar and tied to (Bar 111) 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) down to F dotted quarter note tied to 8<sup>th</sup> note next bar (followed by two 8ths and dotted quarter rests, and then up to small octave A dotted quarter note gliss line down to (Bar 113) Great octave A 8<sup>th</sup> (followed by rests).

In Bar 109, harp I plays 8<sup>th</sup> note figures of small octave A up to Line 1 E to middle C (follow the viole line). Harp II finishes the gliss on Line 3 E 8<sup>th</sup> forte in Bar 109 (followed by rests thru Bar 111). After a dotted quarter rest in Bar 112 (in 9/8 time), it plays *mf* small octave D# dotted half note gliss line decrescendo up to the end of this bar. In Bar 109, the tuba plays Contra-octave A dotted quarter note tied to 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) up to (Bar 110) Great octave A dotted half note (silent then to end of cue). Pos play *mf* on Great octave A/small octave E/middle C dotted half notes. In Bar 110, Pos I plays middle C dotted quarter note legato to B dotted quarter note, while Pos II-III plays small octave F quarter notes to E 8ths to D# dotted quarter notes. IN Bar 111, they play A/E/C rinforzando 8ths (followed by two 8<sup>th</sup> rests) down to F/small octave Eb/A dotted quarter notes tied to 8ths next bar (followed by rests). Trumpets in Bar 109 play *mf* on A/Line 2 C/E rinforzando dotted half notes (silent for the rest of the cue). C. Fag plays Great octave A dotted half note (repeated next bar) to (Bar 111) A rinforzando 8<sup>th</sup> (followed by rests). Fag II plays small octave E dotted half note (as Fag I plays the melody line) and then both play the melody line in Bar 110) small octave register for Fag II, and then unison in Bar 111. The bass clarinet plays small octave A [written B] dotted half note (repeated next bar) to (Bar 111) A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to F dotted quarter note tied to quarter note next bar. Clarinet II plays forte on Line 1 A dotted half note down to (Bar 110) small octave F quarter note to E 8<sup>th</sup> down to D# dotted quarter note to (Bar 111) E 8th note (8<sup>th</sup> rests following) to Eb dotted quarter note. Clarinet I plays Line 2 E dotted half note down to (Bar 110) middle C dotted quarter note legato to small octave B [written middle C#] dotted quarter note to (Bar 111) C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to A dotted quarter note decrescendo. Oboes play Line 1 A/Line 3 C dotted half notes to (Bar 110) A/Line 2 F tenuto quarter notes to C/E 8ths to B/Eb staccato 8<sup>th</sup> notes (followed by two 8<sup>th</sup> rests). Flutes play Line 3 C/E dotted half notes (two flutes on E) to (Bar 110) A/C/F tenuto quarter notes to A/C/E tenuto 8ths, then flute I plays staccato 16<sup>th</sup> notes Line 2 Eb down to B up to F-A-B-Line 3 D#, while flute II plays B-A-Line 2 Eb-F-A-B, and flute III plays A-F-A-Line 2 Eb-F-A. In Bar 111, after an 8<sup>th</sup> rest, flute I plays Line 3 E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Line 1 (I believe) B quarter note to C 8<sup>th</sup> (or C tied to C 8<sup>th</sup>). After an 8<sup>th</sup> rest, flute II plays Line 3 C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to A dotted quarter note. Flute II plays the A 8<sup>th</sup> down to Line 1 Eb dotted quarter note in that pattern.

Finally, in Bar 113, synth II and piano and harp play Line 1 A/Line 2 E/A/Line 3 C/A dotted half notes tied to dotted quarter notes and tied to dotted half notes held fermata in Bar 114.

End of cue. The tonality ends on A min (A/C/E).[end session noon. Time to go to the Farmer's Market before it closes at 1 pm, and to have lunch somewhere and shop]

1M3 "The Friendly Reptile" 21 pages, 82 bars. Orchestrated by Eddie Karan. Recorded 9/8/01, 98 musicians, 2:50 duration. Dvd location: Chapter 2 starting at 2:20, and cd location is track # 4 ("Visit to the Zoo"). Note, however, that the cd version is not a complete faithful version of the original tracks. The first four bars are the same, but then skip several bars to the glass-disappearing music scene. I will focus on the movie/dvd version (at least on what I managed to hand-copy). My wife really enjoys this section of the movie, especially when the giant Burma snake says "Thanks" in a hissy voice to Harry. It's fun and has a quiet, magical charm to it.

In Bar 1 (in 2/4 time), the small triangle sounds *mp* rinforzando-marked x-headed quarter note let vibrate (followed by a quarter rest). The note is notated below the vib staff on a separate line in the space between the staves. Also violins I (the exact number are not indicated but of the thirty violins I & II I assume at least 16). Play *mp* > Line 3 C rinforzando half note fingered tremolo to D half note legato to (Bar 2, now in 4/4 time) C-D whole notes (three short slanted lines underneath and between the whole notes) played *p* and legato to next three bars (a repeat of Bar 3 thru Bar 6).

In Bar 2, the synth (celeste) and oboe I play *p* and "shy" Line 2 D up to Ab tenuto half notes (short horizontal line just above each note) down to (Bar 3) Line 1 Ab tenuto half note up to Line 2 E acciaccatura (grace note) legato slur to D half note > *pp* and tied to whole notes thru Bar 5 and then (for the synth) tied to D 8<sup>th</sup> in Bar 6 (followed by an 8<sup>th</sup>/quarter/half rest) while the oboe continues a tied to D whole note in Bar 6 and tied to dotted quarter note in Bar 7 (followed by an 8<sup>th</sup> and half rest).

Back in Bar 2, after a half rest, harp I plays a five note figure of "3" triplet value 16<sup>th</sup> notes E-F-G to Ab 8<sup>th</sup> note, with that 8<sup>th</sup> note tied to a quarter note (all notes are let vibrate with the extending tiny arc lines). After a half rest in Bar 3, the harp plays "3" triplet value 16ths F-G-Ab to Bb 8<sup>th</sup> tied to quarter note (all notes vibrating). In Bar 4 (2:28), 12 VC and horn I play middle C half note legato slur up to F half note. In Bar 5, VC (now in "k" tenor clef) and also the horn play G to Ab half notes to (Bar 6) Bb to Line 2 C half notes.

In Bar 5, after an 8<sup>th</sup> rest, 14 violas and harp II play *p* > "3" triplet value descending 16ths Line 1 Eb-D-C up to F-Eb-D (followed by an 8<sup>th</sup> and half rest). In Bar 6, after an 8<sup>th</sup> rest, they play the same notes and pattern but an octave lower register. Violins II join in the fingered trem pattern in Bar 6 on (I believe) G to F whole notes (my notes are unclear).

In Bar 7 (2:38), Harry asks the snake, "Do you talk to people often?" Violins I play Line 3 D whole note tied to whole note next bar and tied to dotted half note in Bar 9 (followed by a quarter rest) while violins II play Line 2 G whole note tied to next bar and to dotted half note in Bar 9. After a quarter rest, some of the VC play *arco* on Bb-middle C 8<sup>th</sup> notes (crossbeam connected) to stand alone C 8<sup>th</sup> to D dotted quarter note. After a half rest, altri VC pluck pizzicato middle C-D 8ths (followed by a quarter rest) to (Bar 8) F-G 8ths (followed by a quarter and half rest). After a half rest, violins play *pp* on middle C

8<sup>th</sup> to D dotted quarter note to (Bar 8) F 8<sup>th</sup> to G dotted quarter note to Bb 8<sup>th</sup> to Line 2 C dotted quarter note (all notes legato). In Bar 7, the synth (celeste) and harp I play “3” triplet value ascending 32<sup>nd</sup> notes Line 1 D-G-Line 2 D up to G 8<sup>th</sup> tied to quarter note and then back down to middle C 8<sup>th</sup> to D dotted quarter note to (Bar 8) F 8<sup>th</sup> to G dotted quarter note to Bb 8<sup>th</sup> to Line 2 C dotted quarter note. In Bar 7, flutes are legato trem (notated like the fingered trem of the strings) *mp* between Line 1 G-A whole notes (repeated next bar).

Skipping to Bar 10 in 6/4 time (2:47), there is mild poignancy in the strings as the reptile replies to Harry’s question (about being from Burma and wondering if he missed his family) by pointing to the “Bred-in-Captivity” sign. Marked “warmly,” violins I play *mp* on Line 1 F half note down to rinforzando-marked middle C 8<sup>th</sup> back up to F dotted quarter note to G half note to (Bar 11) B dotted half note tied to 8<sup>th</sup> note. Violins II play Line 1 D half note down to rinforzando-marked small octave Ab 8<sup>th</sup> back up to D dotted quarter note to middle C half note to (Bar 11) Ab dotted half note tied to 8<sup>th</sup> note. Viole play small octave Ab half note to G rinforzando 8<sup>th</sup> note to Ab dotted quarter note to (I believe) G half note to (Bar 11) Eb dotted half note tied to 8<sup>th</sup> note. VC play small octave Eb half note to F rinforzando 8<sup>th</sup> note to En dotted quarter note down to Great octave Bb half note down to (Bar 11 in ¾ time) G quarter note to F dotted quarter note up to C 8<sup>th</sup>. After rests in Bar 10, CB pluck pizzicato small octave Bb quarter note down to (Bar 11) G to F quarter notes (followed by a quarter rest).

I did not yet hand-copy Bars 12 thru 18 but the violins and probably viole play high bowed trem notes in gathering mild suspense as the snake slithers free. Skipping to Bar 19 (3:16 on the dvd, or :25 on the cd), we come to the playful melody line played by the woodwind that is heard again in later cues (including “Mr. Longbottom Flies” 4M4 cue). Eventually this very theme evolved into the “official” classification as the Nimbus 2000 theme.

Bar 19 = A min (A/C/E) to G# min (G#/B/D#) to A min

Flute I plays *mp* on Line 2 E 8<sup>th</sup> up to Line 3 E-E-E 8<sup>th</sup> notes (all four 8ths are connected by a crossbeam) to E-E-D#-E 8ths (crossbeam connected) to (Bar 20) F rinforzando quarter note legato to E-D# staccato 8ths to E down to C staccato quarter notes. Flute II plays Line 2 C up to Line 3 C-C-C 8ths to next figure of C-C-B-B 8ths to (Bar 20) Db rinforzando quarter note to C-B staccato 8ths to C down to Line 2 A staccato quarter notes. Flute III plays Line 1 A up to Line 2 A-A-A 8ths to A-A-G#-A 8ths to (Bar 20) Bb rinforzando quarter note to A-G# staccato 8ths to A down to E staccato quarter notes. Oboes play A/Line 2 C 8ths to C/E-C/E-C/E 8ths to C/E-C/E-B/D#-C/E 8ths to (Bar 20) Db/F rinforzando quarter notes legato to C/E to B/D# staccato 8ths to C/E down to A/C staccato quarter notes. The English horn plays E [written B] up to A-A-A [written Line 2 E] 8ths to A-A-G#-A 8ths to (Bar 20) Bb [written Line 2 F] rinforzando quarter note to A-G# staccato 8ths to A down to E staccato quarter notes. Clarinet I plays (see flute I line but an octave lower register). Clarinet II plays the flute II line an octave lower, and clarinet III plays the flute III line an octave lower. Combined they play in Bar 20 the Bb min (Bb/Db/F) rinforzando quarter note tonality to A minor (A/C/E) to G# min (G#/B/D#) 8<sup>th</sup> note chords to A min quarter note chords in inversions.

The synth I (celeste) also plays this melody line. We find A/middle C/E/A/Line 2 C/E 8ths up to A/Line 2 C/E/A/Line 3 C/E 8ths played 3X to same notes played 2x to G#/B/Line 2 D#/G#/B/Line 3 D# 8ths back to the former 8ths (and so forth). Horn I plays

*mp* small octave A [written Line 1 E] whole note tied to whole note next bar. After a half rest in Bar 18, harp I plays small octave F half note gliss up to (Bar 19) E 8<sup>th</sup> (followed by rests). After a quarter rest in Bar 19, harp II plays middle C/E staccato quarter notes (followed by a quarter rest) to C/E quarter notes (repeat next bar). After a quarter rest in Bar 19, violas play middle C/E staccato quarter notes (followed by a quarter rest) to C/E staccato quarter notes (repeat next bar). VC pluck *pizz* small octave E quarter note down to Great octave A quarter note (followed by a quarter rest) back up to E quarter note down to (Bar 20) C down to Great octave A down to E quarter notes (followed by a quarter rest). CB plucks small octave E down to Great octave A quarter notes (followed by a quarter rest) up to Line 1 E quarter note to (Bar 20) C down to A down to E down to C quarter notes.

Skipping to Bar 26 (3:37 on the dvd, or :37 on the cd), we find the CB plucking middle C down to F quarter notes (followed by a quarter rest) to E quarter note. After a quarter rest, violas play middle C/F quarter notes (followed by a quarter rest) down to G#/B quarter notes. Harp I plays small octave G# up to Line 1 E half notes. After a half and quarter rest, violins play *mf* and *brillante* the start of another run of descending and ascending 16<sup>th</sup> notes. We find Line 1 E-D-C-B 16ths figure (notes connected by two crossbeams) followed by double bar lines traversing the cue. In Bar 27, violins continue on ascending 16ths starting small octave A-middle C-E-A (connected by two crossbeams) up to Line 2 C-E-A-Line 3 C (connected by two crossbeams) up to descending 16ths E-C-A-E to Line 2 C-E-C-Line 1 A (these four figures are played under the legato umbrella). In Bar 28, violins continue on Line 2 F-Db-Line 1 Bb-Line 2 Db to next figure of D-E-D-Bb up to descending E-C-Line 1 A-E down to ascending middle C-E-A-C to (Bar 29) descending D-Line 1 A-F-D down to ascending small octave A-Line 1 D-F-G# to A up to descending D to Line 1 A down to F to next figure of D-A-F-D to (Bar 30) ascending 16ths starting small octave A-middle C-E-A to Line 2 C-E-A-Line 3 C to D# half note. Bar 31 repeats Bar 27, and so forth.

After a half rest in Bar 27, VC/CB play *p* Great octave A half note tied to whole notes next two bars and tied to (Bar 30) A half note and tied to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave E staccato quarter note to (Bar 31) same E quarter note down to Great octave A dotted half note tied to whole note next bars (etc). After a quarter rest in Bar 27, harp I plays small octave A staccato quarter note (followed by a quarter rest) to same A quarter note (repeated next two bars) to (Bar 30), after a quarter rest, A-F-E staccato quarter notes to (Bar 31) a repeat of Bar 27.

After a quarter rest in Bar 27, two bassoons (*a2*) play *mp* the melody line on Line 1 E-E 8ths to E quarter note to D# to E quarter notes to (Bar 28) F rinforzando quarter note legato to E-D# staccato 8<sup>th</sup> notes to E to C staccato quarter notes to (Bar 29) E grace note to D tenuto quarter note to D-C# staccato 8ths to D staccato quarter note down to small octave F quarter note legato to (Bar 30) E staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to A-middle C staccato 8ths to D# half note crescendo and legato to (Bar 31) E staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and then E-E staccato 8ths to E staccato quarter note to D#-E 8ths (and so forth).

Bar 35 = A min (A/C/E) to F min (F/Ab/C)

Skipping to Bar 35 (3:41 on the dvd, or :51 on the cd), we come to a bar where the six horns are highlighted playing all rinforzando-marked 8<sup>th</sup> notes. We find horns I &

II (sharing the same staff) playing *mf* Line 1 E-E-E-E [written B-B-B-B] rinforzando 8ths (connected by a crossbeam) up to Ab-Ab-Ab-Ab [written Line 2 Eb]

As a digression for those unfamiliar with transposing notation, I'll copy a section from my "Chord Formulas" paper that is available online in my FSR site:  
"Next we will focus on the "F" transposing instruments, horns and english horns (Fr., *cor anglais*). The reason they are called "F" instruments is because the *written C* for the horns, say, is *heard* as the "F" note/tone in concert pitch (8 steps or P5 interval below). Conversely, to convert a concert pitch note to horns written, you need to *go up* 8 steps (again, starting with the note in question). So, to convert the written C note of the horn to concert pitch, descend 8 steps: C-B-Bb-A-Ab-G-Gb-F. You end up with the F tone actually heard.

The following is a list of F instrument notes as written converted to concert pitch:

Written Horn = Concert Pitch

Cb	= Fb
C	= F
C#	= F#
Db	= Gb
D	= G
D#	= G#
Eb	= Ab
E	= A
E#	= A#
F	= Bb
F#	= B
Gb	= Cb
G	= C
G#	= C#
Ab	= Db
A	= D
A#	= D#
Bb	= Eb
B	= E

Back to Harry, let's focus on horns III-IV (sharing the same staff). They play middle C-C-C-C [written G above] rinforzando 8<sup>th</sup> note that are crossbeam connected, and then up to F-F-F-F [written Line 2 C] 8<sup>th</sup> notes. Horns V-VI (sharing the same staff) sound small octave A-A-A-A [written Line 1 E] 8ths up to middle C-C-C-C [written G] 8ths. I believe I heard a similar horns display in *Close Encounters With The Third Kind*, and perhaps *Superman*, to name a few. The horns will be highlighted to a far greater extent in the opening bars of 3M2 "Platform Nine & Three-Quarters" which definitely reminds me of the chain-chasing cue in the early reels of *Superman*.

Back to Bar 35, after a quarter rest, the timp sounds *mf* Great octave A rinforzando quarter note let vibrate (followed by a half rest). VC/CB also play as the timp (but plucked pizzicato). After a half rest, violas pluck middle C quarter note (followed by a quarter rest). After a half rest, violins II pluck *mf* Line 1 F quarter note (followed by a quarter rest), while violins I pluck Ab quarter note in that pattern. [8:56 pm]

Bar 36 = G# min (G#/B/D#) to A min (A/C/E) to F min (F/Ab/C) to Bb min (Bb/Db/F) to C min (C/Eb/G) to E maj (E/G#/B)

In this bar, the woodwinds and synth (celeste) take over the general pattern. Flute I plays *mf* Line 1 B staccato 8<sup>th</sup> up to Line 2 E-E-E staccato 8ths (these four notes are crossbeam connected) up to Ab staccato 8<sup>th</sup> up to Line 3 F 8<sup>th</sup> legato mini-slur to G staccato 8<sup>th</sup> to G# staccato 8<sup>th</sup> crescendo (these four notes connected as a figure by a crossbeam). As usual, each flute has its own staff. Flute II plays G# up to Line 2 C-C-C staccato 8ths and then up to F staccato 8<sup>th</sup> up to Line 3 Db legato to Eb to E staccato 8ths. Flute III plays Line 1 D#-A-A-A staccato 8ths (dot above each note) up to Line 2 C staccato 8<sup>th</sup> up to Bb 8<sup>th</sup> legato to Line 3 staccato 8<sup>th</sup> down to B (natural) staccato 8<sup>th</sup>. These last three notes have the crescendo hairpin (<) underneath the staff). Oboe I plays Line 1 D#-E-E-E staccato 8ths to Ab staccato 8<sup>th</sup> up to Line 2 F legato to G-G# staccato 8ths. Oboe II (sharing the same staff) plays small octave B-middle C-C-C staccato 8ths to F staccato 8<sup>th</sup> up to Line 2 Db 8<sup>th</sup> legato to Eb to E staccato 8ths. The English horn plays small octave G#-A-A-A [written Line 1 D#-E-E-E] up to middle C [written G] up to Bb [written Line 2 F] 8<sup>th</sup> legato to Line 2 C [written G] to B [written F#] staccato 8ths. Clarinet I plays the flute I line but an octave lower register. Clarinet II plays small octave G#-middle C-C-C 8ths up to F-Bb-C-B 8ths. The bass clarinet plays small octave D#-A-A-A staccato 8ths up to middle C staccato 8<sup>th</sup> up to F 8<sup>th</sup> legato to G to E staccato 8ths.

The synth (celeste setting) plays the same notes and pattern. We find small octave D#/G#/B/Line 1 D#/G#/B staccato 8ths up to A/middle C/E/A/Line 2 C/E staccato 8ths played 3X to middle C/F/Ab/Line 2 C/F/Ab staccato 8ths up to F/Bb/Line 2 F/Bb/Line 3 D/F 8ths legato to G/Line 2 C/G/Line 3 C/Eb/G staccato 8ths to Line 1 E/B/Line 2 G#/B/Line 3 E/G# staccato 8ths.

After a half rest in Bar 36, harp II plays middle C half note gliss line up to (Bar 37) Line 3 C 8<sup>th</sup> note (followed by rests). Violins I pluck Line 1 B quarter note (followed by a quarter rest) crescendo up to Line 2 Ab quarter note (followed by a quarter rest). In the same pattern, violins II pluck G# up to Line 2 F quarter notes, and viole pluck Line 1 D# up to Line 2 C quarter notes. After a quarter rest, VC pluck *pizz* on small octave E quarter note (followed by a half rest). The basses are silent in this bar.

In Bar 37, the woodwinds (except Fag I and bass clarinet) are silent. Fag (bassoon) I and horns I-II play the noble Harry motif on “3” triplet value small octave A rinforzando quarter note (followed by a triplet value 8<sup>th</sup> rest\_ up to middle C triplet value 8<sup>th</sup> note legato down to B triplet value quarter note (these notes are bracketed with that “3” duration/figure) to next “3” figure of A staccato 8<sup>th</sup> (followed by a triplet value quarter rest) to Line 1 E staccato quarter note (triplet value). Horns III-IV play *sfz* Line 1 A [written Line 2 E] whole note in stopped fashion (+ sign over the note) tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup>/quarter/half rest). Trumpets play Line 1 A [written B] whole note tied to whole note next bar. Pos are *col* the bassoon. The timp beats small octave E rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave A rinforzando 8<sup>th</sup> (followed by rests). The now *arco* VC/CB play as the timp. Viole (half of them) are bowed trem on Line 1 A half note tied to half note trem and tied to whole note trem next bar. Altri viole pluck Line 1 A quarter note let vibrate (followed by rests). I do not know how it fits (unless I hand-copied incorrectly) but violins are set in 6/4 time (??) playing six “3” triplet value 8<sup>th</sup> notes starting Line 1 A-G-F to E-F-G to Ab-G-F to E-F-G to A-G-F to E-F-G. This is repeated next bar.

In Bar 38, the Fag/horns I-II continue the melody line on Line 1 D down to small octave B half notes. After a half rest in Bar 38, the flutes and oboe play forte on “8” 16<sup>th</sup> notes Line 1 G#-A-B-Line 2 C-D-E-F-G (connected by two crossbeams) to next figure of “9” 16ths G#-A-G#-G-F-E-D-C-B to (Bar 39) A 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/half rest). Clarinet I plays the same rising “8” figure up to G# rinforzando 8<sup>th</sup> (followed by rests) while clarinet II (after a half and quarter rest) plays the descending “9” figure.

Skipping to Bar 46 (3:58 on the dvd, or 1:14 on the cd), we come to the scene where Uncle Vernon (Richard Griffiths) scowls at Harry sitting on the floor (laughing at Dudley Dursley being all wet). I liked Griffiths playing that role but I always wondered what if Peter Ustinov played that role! Griffiths already did a bit of a Ustinov imitation I felt. The Pos/tuba/timp/VC/CB play a “sinister” F whole note. Specifically, the Pos (actually cued-in but I’m not sure if it was played or not) sounds *mp* on Great octave F whole note tied to double-dotted half note decrescendo next bar (followed by an 8<sup>th</sup> rest). The tuba actually plays Contra-octave F whole note tied to double-dotted half note next bar. The timp is rolled crescendo-decrescendo on Great octave F half note tied to quarter note (followed by a quarter rest and silent next bar). The arco VC/CB play *mp* rinforzando Great octave F whole note tied to next bar (whole note tie for the basses). After a half rest, violins I play Line 2 B half note tied to whole note next bar and tied to 8<sup>th</sup> note in Bar 48 (followed by rests) while violins II play Line 1 B notes in that pattern. After a half/quarter/8<sup>th</sup> rest in Bar 46, the *solo* English horn plays small octave A [written Line 1 E] 8<sup>th</sup> to (Bar 47) same A dotted quarter note up to C-B 16ths down to G# dotted quarter note to A 8<sup>th</sup> (silent next bar). In Bar 48, after an 8<sup>th</sup> rest, the clarinets and Fags play a rather mischievous phrase. We find (again, after an 8<sup>th</sup> rest) clarinets and Fags playing Line 1 (small octave for bassoons) G/B-G/B 16ths (connected by two crossbeams) to next four-note figure of G/B staccato 8<sup>th</sup> to G/B 8ths legato to F#/A back to G/B staccato 8ths. Then they play Ab/C 8ths (followed by an 8<sup>th</sup> rest) down to F#/A 8ths (followed by an 8<sup>th</sup> rest). The synth also plays this pattern. This music occurs with the cut back to the Dursley’s home and very soon Uncle Vernon grabs Harry’s hair and demands, “What happened?!”

This is as far as I hand-copied with the cue.

1M4 “Don’t Burn My Letter” 14 pages, 53 bars, 96 musicians, 1:56 duration. Recorded 9/8/01 and orchestrated by Larry Rench. He actually writes on the top left hand side of the title page “transposed score” to make sure copyists do not think it is a “C” concert orchestration. [end session 10:30 pm. Time for bed! Must wake up for work in the morning!]

[resumed Monday, June 9<sup>th</sup> at 6:10 pm but spent time writing additional material in page 4 above to insert detailed new about how I received two *John Williams Signature Edition* scores today of Harry Potter scores ordered from the-Sheet-Music-Store.com. Then I spent time on the Internet, especially musicnotes.com and downloading several sample sheets from the Potter movies]

Dvd location: Chapter 3 starting at 1:07. Scene: Uncle Vernon has Harry’s unopened letter from Hogwarts and says, “Who’d be writing to *you* ?!”

[resume Tuesday, Feb 10 at 6:05 pm]

Set in 2/4 time in Bar 1, the flutes and synth play *mf* > Line 2 Eb/Gb/Bb (Eb minor) half notes legato down to (Bar 2 in 4/4 time) Line 1 F/A/Line 2 D (D min1st



inversion) staccato 8<sup>th</sup> notes (followed by 8<sup>th</sup>/quarter/half rest marks). In Bar 2, they play Line 1 Gb/Bb/Line 2 Eb (Eb min 1<sup>st</sup> inv) quarter notes legato down to D/F/A (D min root position) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and half rest). In Bar 2, horn I plays *mp* Line 1 D [written A] tenuto quarter note down to small octave A [written Line 1 E] tenuto dotted half note tied to 8<sup>th</sup> note next bar (followed by rests).

Back in Bar 1, VC/CB play < *mp* Great octave A half note legato (or probably a short gliss line, as given in 1M7 “Escape From the Dursley’s” cue from C.O.S.) up to (Bar 2 in 4/4 time) small octave D-D-D-D 16<sup>th</sup> notes (connected by two crossbeams) to D-D-C#-D 16ths (connected by two crossbeams) to Eb rinforzando quarter note legato down to Great octave Bb quarter note to (Bar 3) D-D-D-D to D-D-C#-D 16<sup>th</sup> note figures once again to D# rinforzando half note. You will notice that this is a variation of that playful “snake” scene melody (or later referred to as the “Nimbus 2000” motif) heard earlier (starting in Bar 19 of the previous cue). After a half rest in Bar 3, the harp plays “3” triplet value ascending 16<sup>th</sup> notes Great octave A up to small octave Eb up to G up to middle C# 8<sup>th</sup> note tied to C# quarter note. After a half rest, violins II play *mp* a fingered trem between middle C#-D half notes, while violas are fingered trem between Line 1 F down to Db half notes.

Skipping to Bar 24 (1:31 on the dvd), Uncle Vernon picks up and rips apart three more Hogwarts invitation letters. In Bar 23, the violins (and synth/celeste) are finishing the run of notes on “5” (quintuplet) descending 16<sup>th</sup> notes Line 1 A-G-F-E-D to (Bar 24) Db 8<sup>th</sup> note (followed by 8<sup>th</sup>/quarter/half rest marks). Viols in Bar 24 play small octave F/Bb 8ths (followed by rests). VC play “3” triplet value 16<sup>th</sup> note figures Great octave Bb-A-G to F#-G-A to Bb 8<sup>th</sup> (followed by rests). CB play the same (followed by two quarter rests) and then F down to Great octave Bb pizzicato 8<sup>th</sup> notes. Muted trombones play *p* (although I don’t seem to hear them in the dvd) Bb/small octave Db/F (Bb min) tenuto dotted 8<sup>th</sup> notes (followed by a 16<sup>th</sup> and quarter rest) to another such chord (followed by rests). At the end of Bar 23, the bassoons are highlighted playing small octave F/Bb/Db staccato 16ths to (Bar 24) same F/Bb/Db rinforzando quarter notes legato down to A/C/E (A min) quarter notes back up to F/Bb/D dotted quarter notes to “3” triplet value 16<sup>th</sup> notes chords E/A/middle C down to C/E/A down to A/C/E (all inversions of the A minor tonality) crescendo to (Bar 25 in 2/4 time) Ab/small octave Cb/Eb (Ab min) rinforzando quarter notes legato down to C/Ab/D (?) quarter notes to (Bar 26 in C time) F#/A/small octave C# (F# min) 8<sup>th</sup> notes (followed by rests). Upon hearing the music in the dvd in this section, however, it appears there were edits because at least a quarter note value/duration was missing in Bar 24.

In Bar 26 (1:35), the dvd cuts to a cute scene where poor Harry is in his cupboard under the stairs playing with a toy horse soldier (or knight) and he then peeks out of the door to see Uncle Vernon with his power tool shutting tight the mail slot on his door to prevent more invitations getting through! Then Harry slowly closes the door probably thinking Uncle Vern is really going mental! We hear violins I playing *pp* > Line 2 C# double-dotted half note (followed by an 8<sup>th</sup> rest) Also written above the staff for the violins is the indication “very quiet non-espr” (not expressive, not warm, rather neutral). Viols are pizzicato *mp* on small octave C#/A rinforzando quarter notes to F/Ab quarter notes (followed by a half rest). VC are *pizz* on Great octave F# rinforzando quarter note up to small octave C quarter note (followed by a quarter rest) to A up to small octave F# 8<sup>th</sup> note. In Bar 27, viols return to pluck A up to Line 1 F# 8<sup>th</sup> notes (followed by a

quarter and half rest). After a quarter rest, VC pluck middle C#-C 8<sup>th</sup> notes (followed by a half rest).

Skipping to page 9 in Bar 33 (1:51) in 6/8 time, six horns/bass clarinet/clarinet II play (legato tongue for the horns) the noble Harry theme (later to be classified as the *Harry's Wondrous World* theme) of small octave (Line 1 for the bass clarinet) Bb 8<sup>th</sup> note (from the end of Bar 32) up to (Bar 33) D quarter note back to Bb 8<sup>th</sup> up to D quarter note to Bb 8<sup>th</sup> (and so forth). Flute I (other flutes are cued in), clarinet I, synth (celeste), and violins I play an interesting rhythmic pattern. We find, after an 8<sup>th</sup> rest, Line 1 D 32<sup>nd</sup> note legato to C# dotted 16<sup>th</sup> and then up to Eb 32<sup>nd</sup> note to D dotted 16<sup>th</sup> (these two figures are connected by a top connecting crossbeam), and then up to G 32<sup>nd</sup> note to F# dotted 16<sup>th</sup> up to Bb 32<sup>nd</sup> note legato to A dotted 16<sup>th</sup>, and finally Line 2 D 32<sup>nd</sup> note legato to C# dotted 16<sup>th</sup>. Harp I is *ad lib* rolling gliss. Harp II plays Line 1 D down to small octave BB down to D 8<sup>th</sup> notes (crossbeam connected) to another such figure. Viols play the same but as bowed trem notes. VC/CB play Great octave G dotted half notes.

Skipping to Bar 47 (2:20), we come to the scene where Uncle Vern is next to the fireplace smiling mischievously while burning more Hogwarts invitation letters. In 9/8 time for the strings (but equivalent 3/4 time for the other instruments), we find violins I playing Line 2 D dotted half note tied to dotted quarter note down to (Bar 48, now in 6/8 time) Line 1 G dotted half note tied to next bar and tied to dotted quarter note in Bar 50 and also tied to 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests). Violins II play Line 1 E#/G# dotted 8ths to F#/A dotted 8ths tied to dotted half notes decrescendo down to (Bar 48) unison small octave G dotted half notes tied to next two bars in the pattern as given for violins I. Viols play small octave G#/middle C dotted 8ths to A/D dotted 8ths tied to dotted half notes to (Bar 48 in 6/8 time) G dotted half note tied to next two bars as given. VC play small octave E# dotted 8<sup>th</sup> note to F# dotted 8<sup>th</sup> tied to dotted half note decrescendo, and then down to (Bar 48) Great octave G dotted half note tied to next bars. After two dotted quarter rests, CB plucks small octave D dotted quarter note to (Bar 48) G dotted quarter note down to Great octave G dotted quarter note (not sure if this final note was actually played).

After two quarter rests and an 8<sup>th</sup> rest, the Fags, C. Fag, and synth-celeste play a rather macabre color melody line. The C. Fag plays small octave C#-D 16ths up to (Bar 48 in 2/4 time) G-G staccato 16ths to G tenuto 16<sup>th</sup> to Ab rinforzando 16<sup>th</sup> (these four notes connected by two crossbeams) legato to G-G-G-Ab 16ths in that same pattern to (Bar 49) G dotted quarter note down to Eb 8<sup>th</sup> note to (Bar 50) G-G-G-Ab 16ths down to C rinforzando 16<sup>th</sup> to C# dotted 8<sup>th</sup> to (Bar 51) Great octave B rinforzando 16<sup>th</sup> up to C dotted 8<sup>th</sup> tied to quarter note decrescendo to (Bar 52) Great octave G half note tied to quarter note in end Bar 53 decrescendo and held fermata (followed by a quarter rest). In the same pattern, Fag II plays small octave E#-F# 16ths to (Bar 48) Bb-Bb staccato 16ths to Bb tenuto 16<sup>th</sup> to Cb rinforzando 16<sup>th</sup> legato to another such figure to (Bar 49) Bb dotted quarter note down to Gb 8<sup>th</sup> up to (Bar 50) Bb-Bb-Bb-Cb 16ths as given down to Great octave Ab rinforzando 16<sup>th</sup> to A dotted 8<sup>th</sup> to (Bar 51) F rinforzando 16<sup>th</sup> to F# dotted 8<sup>th</sup> tied to a quarter note decrescendo to (Bar 52) Great octave G half note tied to quarter note held fermata next bar. In like manner, Fag I plays small octave G# to A 16ths to (Bar 48 in 2/4 time) Line 1 D-D-D-Eb 16ths in the pattern given to another such figure to (Bar 49) D dotted quarter note down to Bb 8<sup>th</sup> to (Bar 50) the 16ths figure as given up to Line 1 Bb rinforzando 16<sup>th</sup> down to G dotted 8<sup>th</sup> to (Bar 51) Eb 16<sup>th</sup> to D

dotted 8<sup>th</sup> tied to quarter note down to (Bar 52) Great octave G half note tied to 8<sup>th</sup> note held fermata next bar. The synth (bottom staff) plays the same thru Bar 49. After an 8<sup>th</sup> rest in Bar 49, the top staff (as well as the oboe) play *mp* > a response figure of Line 2 Eb legato to D 16ths (connected by two crossbeams) down to Line 1 D to C# 16ths (both are then silent to end of cue). After a quarter rest in Bar 50, the clarinet, bass clarinet, and Eb contra bass clarinet join in with the patterns given already for the Fags and C. Fag. So the clarinet plays small octave Bb rinforzando 16<sup>th</sup> legato to G dotted 8<sup>th</sup> to (Bar 51) Eb 16<sup>th</sup> to D dotted 8<sup>th</sup> tied to quarter note decrescendo (silent next two bars). The bass clarinet plays small octave Ab 16<sup>th</sup> (see fag II). The Eb contrabass clarinet plays small octave C [written A] 16<sup>th</sup> to Db [written Bb] dotted 8<sup>th</sup> (enharmonic C# as played by the C. Fag) to (see C.Fag).

In Bar 52, harp I has the last word in the score playing *rit* > Great octave G 16<sup>th</sup> up to small octave D dotted 8<sup>th</sup> (crossbeam connected) to C# 16<sup>th</sup> up to Bb dotted 8<sup>th</sup> to (end Bar 53) Line 1 G quarter note held fermata and decrescendo (followed by a quarter rest).

At the end of Bar 47, the Fags/C.Fag/synth play the C# maj (C#/E#/G#) to D maj (D/F#/A) 16ths to (Bar 48) three G min (G/Bb/D) 16ths to Ab min (Ab/Cb/Eb) 16ths, and so forth.

End of cue.

[resume Wednesday, Feb 11<sup>th</sup> at 8 am]

1M5 “Mail Delivery” *Misterioso* in 3/8 time, 19 pages, 77 bars, 1:34 duration. Orchestrated by Conrad Pope. Recorded (or finished) 8/28/01 pm.

The synth I (celeste) plays *mf* the innocent Baby Harry (or later known as the *Hedwig Theme*) motif. The first 14 bars are precisely the first 14 bars seen in the Hal Leonard scores of (I) “Hedwig’s Theme” in the Suite for Orchestra (o4490214) and also (I) “Hedwig’s Flight” in the Children’s Suite for Orchestra (04490216). So, in the grace bar, the top staff plays Line 1 B 8<sup>th</sup> note up to (Bar 1) Line 2 E dotted 8<sup>th</sup> up to G 16<sup>th</sup> to F# 8<sup>th</sup> note to (Bar 2) E quarter note up to B 8<sup>th</sup> note to (Bar 3) A dotted quarter note down to (Bar 4) F# dotted quarter note. The bottom staff plays in Bar 1 Line 1 E dotted quarter note (repeated thru Bar 4). Skipping to Bar 11 (2:58 on the dvd Chapter 3), the top staff plays Line 2 D/G dotted quarter notes while the top line plays Line 3 D quarter note to Db 8<sup>th</sup>. The bottom staff plays Line 1 D/G/Bb dotted quarter notes. All dotted quarter notes are played arpeggiando (vertical wavy line rolled chord).

In Bar 15 (3:03), the synth top staff plays Line 2 E dotted quarter note tied thru Bar 18. The bottom staff plays Line 1 E quarter note to G 8<sup>th</sup> up to (Bar 16) B quarter note down to small octave B 8<sup>th</sup>. Also in Bar 15, the bottom staff plays Line 1 E dotted quarter note. Repeat these bars in Bars 17-18. Violins make their entrance in this cue in Bar 15 playing very softly *ppp* Line 1 E dotted quarter note tied to dotted quarter notes thru the next several bars (crescendo in Bar 19). In Bar 17, VC are pizzicato *pp* on Line 1 E dotted quarter note down to small octave B dotted quarter note back up to (Bar 19) Line 1 E dotted quarter note (but now rinforzando-marked and *mffz* < down to (Bar 20) small octave B dotted quarter note *sfz* >.

In Bar 19 (3:06), the violins and synth are highlighted playing *mf* < *sfz* the run of rapidly ascending and descending 32<sup>nd</sup> notes. This run is precisely duplicated in those Hal Leonard scores starting in Bar 35. The Hal Leonard scores indicate that violins II also play the run but this is not indicated in movie score (perhaps I forgot to include the col).

So we find the violins playing on the up-bow legato 32<sup>nd</sup> notes Line 1 E-D#-E-F# up to G-A-B-Line 2 C and then up to D#-E-F#-G (each of the three figures are connected by two crossbeams but with the top crossbeam connecting all of them, and the legato arc is drawn underneath the notes). In Bar 20, the violins (and synth) play *sfz* > (decrescendo) descending 32<sup>nd</sup> notes (initial note is rinforzando-marked) Line 2 A-Bb-A-G to F#-E-D#-C to Line 1 B-A-G-F#. In the Hal Leonard version, the synth plays the run *mf* < *sfz* > while the violins play it *p* < >. However, in the movie score, both the synth and the violins play *mf* < *sfz* >.

There is only one harp in the Hal Leonard version of the piece. That harp (and the one in the movie score) both play a rising to galling *gliss ad lib* (*mp* < > in the score; *p* < > in the Hal Leonard version). We find Line 1 E-F#-G-A#-B-Line 2 C-D# (etc) up to (Bar 20) Line 2 A# gliss down to (Bar 21) middle C up to (etc). Harp II in the original score plays Line 1 E rinforzando dotted quarter note let vibrate down to (Bar 20) B dotted quarter note rinforzando (let vibrate). Not included in the Hal Leonard version (but included in the original score), we find the “synth percussion” just below the synth I (celeste) staves playing (or *not* playing!) *pp* the “synth cymbal—wind effect” of an x-headed 32<sup>nd</sup> not followed by wavy lines thru the next bars. There is also another synth with the “color” strings effect that creates another wind effect. Also (cued in) is the “sampled” harp playing (or not?) the harp II line.

At the end of Bar 26 (3:14), as a mass of invitation letters fly out of the fireplace, the alto flute (in G), English horn, bassoon, vibe, and harp I play the Hedwig theme (see the beginning of the cue). So, after two 8<sup>th</sup> rests, the alto flute plays *mp* small octave B [written Line 1 E] 8<sup>th</sup> note up to (Bar 27) Line 1 E [written A] dotted 8<sup>th</sup> note up to G [written Line 2 C] 16<sup>th</sup> to F# [written B] 8<sup>th</sup> note. The english horns plays the same but transposed with its own series of written notes. So it plays small octave B [written Line 1 F#] 8<sup>th</sup> up to (Bar 27) E [written B] dotted 8<sup>th</sup> to G [written Line 2 D] 16<sup>th</sup> to F# [written Line 2 C#] 8<sup>th</sup> note. The bassoon/vibe/harp play as given (notated of course in “C” concert notes). Violins play three figures of 16<sup>th</sup> notes Line 1 A-G-F#-E to B-A-G-F# to C-B-A-G, and so forth.

Skipping to right near the end of the cue in Bar 75 (4:02), we hear Dudley exclaiming, “Daddy’s going mad, isn’t he?!” The Hal Leonard version nearly duplicates this in Bar 73 (except that in the score, the flutes join the violins in the upward run of 32<sup>nd</sup> notes, and the harp and synth/celeste do the does a gliss in the score ). So we find the violins and flutes playing decrescendo Line 1 G-A#-B-Line 2 C to D#-E-F#-G to A#-B-Line 3 C-D# 32<sup>nd</sup> notes to (Bar 76) E 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests). Violins II play (pluck pizzicato) Line 1 E 8<sup>th</sup> up to G 8<sup>th</sup> to divisi A#/Line 2 E 8ths to (Bar 76) *non-div* (all strings playing side-bracketed quadruple stopped notes) on Line 1 E/B/Line 2 G/Line 3 E 8ths (followed by two 8<sup>th</sup> rests). Viole pluck Line 1 G down to E down to small octave G 8ths to (Bar 76) D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). After two 8ths rests in Bar 75, CB pluck *p* > Great octave Bb 8<sup>th</sup> down to (Bar 76) E 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). The harp and synth gliss from Line 1 E up to (Bar 76) Line 4 E 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). In end Bar 77, VC/CB pluck (“optional” but I believe I hear them on the dvd track) Great octave E 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests).

End of cue. [10:46 pm. Time very soon to eat with Susan at Peking Wok on PCH and do a bit of shopping]

2M1 “The Beach and the Arrival of Hagrid” 6/8 time, 9 pages, 36 bars, 99 musicians, 1:20 duration. Orchestrated by Larry Rench. Recorded 9/4/01. [Sorry, I did not have time yet to work on this busy cue]

2M2 “You’re A Wizard, Harry” *Misterioso* in 6/8 time, 20 pages, 80 bars, 3:29 duration. Orchestrated by Conrad Pope. Recorded 9/8/01. Dvd location: Chapter 4 starting at 2:50. Scene: Hagrid is sitting by the fireplace that he lit by magic, trying to explain that Harry is a wizard deep down.

In the grace bar, the synth-celeste and violins start to play *mp* the noble Harry theme (aka *Harry’s Wondrous World*) on Line 1 Bb 8<sup>th</sup> up to (Bar 1) Line 2 D quarter note down to Bb 8<sup>th</sup> up to D quarter note back down to Bb 8<sup>th</sup> up to (Bar 2) Eb quarter note to D 8<sup>th</sup> to C# quarter note to same C# 8<sup>th</sup> to (Bar 3) D dotted 8<sup>th</sup> to Bb 16<sup>th</sup> down to G 8<sup>th</sup> delayed triplet figure (crossbeam connected) down to middle C# quarter note up to Bb 8<sup>th</sup> to (Bar 4) G dotted half note tied to dotted quarter note and quarter note next bar (etc). As given, violins I (violins II are cued in) play the same notes and pattern but in tremolo special effect fashion and, moreover, (*flaut.*) or ”flautando ” (same as *sul tasto* – drawing the bow above or near the fingerboard).

After an 8<sup>th</sup> rest in Bar 4, the harp/trem violas/pizzicato celli play *p* on Line 1 D down to Bb 8<sup>th</sup> notes to middle C# 8<sup>th</sup> down to small octave A quarter note down to (Bar 5) D 8<sup>th</sup> up to Line 1 D 8<sup>th</sup> down to Bb 8<sup>th</sup> (these three notes are crossbeam connected) to stand alone C# 8<sup>th</sup> down to A quarter notes. Then the Harry theme is played again but with the fags playing in Bar 6 small octave G/Bb dotted half notes (etc).

Bar 11 = G min (G/Bb/D) to F# min (F#/A/C#) to Ab min (Ab/Cb/Eb) to G min.

In Bar 11(3:18), the flutes are especially highlighted playing a variation of the theme. Flute I (and violins I bowed trem) play Line 3 D quarter note legato to C# 8<sup>th</sup> up to Eb quarter note to D 8<sup>th</sup> to (Bar 12) C# quarter note to C 8<sup>th</sup> to B quarter note to C 8<sup>th</sup>. Flute II (and the top line of divisi violins II) play Line 2 Bb quarter note to A 8<sup>th</sup> to Line 3 C quarter note to Bb 8<sup>th</sup> to (Bar 12) A quarter note to Ab 8<sup>th</sup> to G quarter note to Ab 8<sup>th</sup>. Flute III (and bottom line violins II tremolo) play Line 2 G quarter note to F# 8<sup>th</sup> to Ab quarter note to G 8<sup>th</sup> to (Bar 12) F# quarter note to F 8<sup>th</sup> to E quarter note back to E 8<sup>th</sup>. The synth/celeste (top staff) also plays this. The bottom staff plays (actually cued in) and harp II plays Great octave G quarter note up to small octave D 8<sup>th</sup> up to Bb quarter note back down to D 8<sup>th</sup> to (Bar 12) Great octave G quarter note up to D 8<sup>th</sup> up to middle C# quarter note down to D 8<sup>th</sup>. Celli play exactly the same pattern but as bowed trem *sul tasto*. CB pluck Great octave G 8<sup>th</sup> (followed by rests). After two 8<sup>th</sup> rests, violas pluck pizzicato small octave D 8<sup>th</sup> up to Bb quarter note back to D 8<sup>th</sup>. In Bar 12, after two 8<sup>th</sup> rests, viole pluck D 8<sup>th</sup> up to middle C# quarter note down to D 8<sup>th</sup>. Harp I plays *mp* “3” triplet value 16<sup>th</sup> note figures Line 1 G-A-Bb to C-Bb-A (followed by rests).

Skipping to Bar 47 (5:08), we actually discover an interesting fact: the music written between 3:45 and 5:08 was cut out, dialed out, or whatever you wish to call it. There’s no music there as the characters were busy talking away. Bars 16 thru 46 were not used in the final edit of the movie. The music resumes when Hagrid points his magic umbrella at Vernon stating “Never insult Albas Dumbledore in front of me.” Then he spots gluttonous Dudley eating Harry’s birthday cake and proceeds to give him a pig’s tail! We will find more instances in the movie where music was written but never used.

We find stopped horns I-II play *mf* and (*with menace*) small octave Bb [written Line 1 F] dotted half note tied to dotted half note next bar, and then (in Bar 49 starting page 13, and now in 4/4 time) the horns play Bb/D stopped (+ sign over the notes) whole notes tied to 8<sup>th</sup> notes next bar. Back in Bar 47, *sords* trombones play *mf* and also “with menace” B (not B-flat) and small octave D/Eb dotted half notes tied to next bar, and then B/D/Eb whole notes tied to 8ths next bar. Violins II are bowed trem (“with menace”) on small octave Bb dotted half note *rinforzando* and tied to next bar. In Bar 49, they play Bb/Line 1 D whole notes tied to 8ths next bar. Viole play D/Eb small octave dotted half notes bowed trem tied to next bar. VC play Great octave B [not B-flat] dotted half note bowed trem and tied to next bar. In Bar 49, they play the notes as whole notes tied to 8ths next bar.

After a quarter rest in Bar 47, violins play *non espr* the “melody” line *mf* of small octave Bb legato to A quarter notes. In Bar 48, after a quarter rest, violins I play A quarter note up to Line 1 F# quarter note tied to quarter note next bar up to Bb quarter note to A half note tied to 8<sup>th</sup> note in Bar 50 (in ¾ time) followed by rests. After a half rest in Bar 49, harp I plays “3” triplet value 16<sup>th</sup> notes small octave Cb/Eb up to Eb up to Line 1 D, and then up to A 8<sup>th</sup> tied to quarter note let vibrate. In Bar 50, the celeste synth plays legato trem between Line 2 C-Db dotted half notes (notated like the fingered trem of the strings). Harp II and the piano play descending 16ths starting Line 2 A-C-A-Bb down to small octave Bb 8<sup>th</sup> tied to quarter note (all notes let vibrate).

That’s all I worked on in this cue.

2M3 “The Wizard’s Pub” 34 bars, 4 musicians (mandolin, 2 percussion, and ??). Orchestrated by John Williams. Recorded 9/12/01. [Sorry, I did not work on this cue]

2M4 “Diagon Alley” 6/8 time, 31 pages, 122 bars, 103 musicians, 4:19 duration. Orchestrated by Eddie Karan. Dvd location: Chapter 5 starting at 1:59. Here’s another cue where music was written but not used. Specifically, Bars 93 thru 103 were deleted (starting dvd Chapter 6 at 1:27). The music resumes at 1:59 when the gold coins in vault 687 is seen by Harry.

I did not yet work on the first 69 bars of this cue. There is a “Diagon Alley” in the Children Suite but this is not the same music given in the movie. In fact, I cannot spot it anywhere there! But I’ll have a closer look (or hear) later on (perhaps it’s a background piece).

Skipping to Bar 70 (Chapter 6 starting at :24), we come to the scene in Diagon Alley where Hagrid and Harry walk into Gringotts Bank. Harry asks, “Hagrid, what exactly are these things?” and Hagrid replies, “Goblins, Harry. Clever as they come goblins, but not the most friendly of beasts.” Williams chooses the solo oboe to depict the odd creatures. The oboe plays *mf* Line 1 G# 8<sup>th</sup> at the end of Bar 69 to (Bar 70 in page 18 in 4/4 time) G#-G#-G#-G# 8<sup>th</sup> notes (crossbeam connected) to A up to Line 2 D 16ths legato down to G# staccato 8<sup>th</sup> note to next figure of G# legato to Fx staccato 8<sup>th</sup> (in effect G natural). In Bar 71, the oboe continues on descending “3” triplet value 16ths Line 2 Eb-D-C to B 8<sup>th</sup> note figure to next figure of B-B 8ths (these two 8ths are crossbeam connected) up to Line 2 G *rinforzando* half note tied to 8<sup>th</sup> note next bar and then to “3” triplet value descending 16ths Eb-D-B down to E dotted 8<sup>th</sup> up to B *rinforzando* 16ths

down to F dotted 8<sup>th</sup> up to Line 2 Eb rinforzando 16<sup>th</sup> down to F quarter note tied to (Bar 73 in 2/4 time) F 8<sup>th</sup> note and then back up to “3” triplet value descending 16ths Eb-D-B down to E 8<sup>th</sup> legato up to Line 2 D staccato 8<sup>th</sup> down to (Bar 74 in 4/4 time) Line 1 B whole note.

Back in Bar 70, after a quarter rest, clarinets play small octave B/D [written middle C#/E] 8ths (followed by an 8<sup>th</sup> and quarter rest) to B/D 8ths (followed by an 8<sup>th</sup> rest). Repeat next few bars. Fags play small octave F# half note to Eb half note (repeated next bars). Horn IV plays small octave F# to Eb half notes [written middle C# to Bb], repeated next two bars at least. Viole play as the clarinets. VC play F# quarter note (followed by a quarter rest) to Eb quarter note.

Skipping to Bar 105 (1:59), we curiously hear for the first time the so-called Voldemort motif (although there’s absolutely no reference or connection to that evil magician in this scene). I think the motif eventually evolved into that dark theme associated with Voldemort but was not initially *intended* to be so connected. At any rate, we find flute I playing *p* Line 2 Db legato to E quarter notes down to C half note (repeated next bar). Synth I (celeste) and synth II (glock) play the motif in that register as well, as also solo cello I but as harmonics (tiny circles above the notes) on Line 1 Bb-E quarter notes to C half note (*sound 8va*). Harp I also plays as the solo cello. The bass clarinet plays Line 1 Eb [written F] whole note tied to double-dotted half note next bar (followed by an 8<sup>th</sup> rest). Fag I plays Great octave Eb whole note tied to next bar in that manner, and C.F. plays Great octave G. The tuba plays Contra-octave G in that fashion, while Pos III plays Great octave Eb. The glock is *gliss ad lib*. The bell tree is also *ad lib glissando*. Etc.

In Bar 109 (2:14), the scene cuts to the goblin declaring “Vault # 713.” This time the alto flute plays *mp* < the “Voldemort” theme as well as muted horn I on Line 1 E up to G tenuto quarter notes [written B-D for the horn, and A-C for the alto flute] down to D# tenuto half note. The bass clarinet plays Line 2 C whole note tied to next bar, and Fag on small octave E, and C.F. on Ab. Viole are bowed trem on E/middle C whole notes tied to next bar, and all celli are trem on Great octave Ab. CB play Great octave F to E half notes (non trem).

In Bar 114, chimes and crotales (and clarinets) play A up to Line 2 C quarter notes down to G# half note (repeat next few bars) while six horns play this an octave register lower. The women’s voices sing “AH” *mp* on middle C whole note tied to whole note next bar. In bar 116, they sing Line 1 A half note to G#/B/Line 2 C rinforzando half notes *f* >. Men’s voices now join in to sing A half note to I believe A/B/Line 2 E half notes. Violins in Bar 114 play Line 1 A half note legato to G# half note crescendo to (Bar 115) A whole note crescendo up to (Bar 116) Line 2 A half note to divisi G#/B/Line 3 C half notes. Violins II play small octave A half note to B half note to (Bar 115) B/Line 1 G# whole notes crescendo to (Bar 116) A to B half notes. Violas play small octave A to divisi G#/A half notes to (Bar 115) G#/A whole notes crescendo to (Bar 116) A half note forte and crescendo to A/Line 1 G# half notes. VC play Great octave C# whole note crescendo to (Bar 115) same C# whole note crescendo to (Bar 116) forte small octave A up to middle C quarter notes crescendo down to G# rinforzando half note. CB play the same in Bars 114-115 and then (in Bar 116) Great octave C#/small octave C# whole notes. In Bar 116, the trumpets join in to play A up to D quarter notes down to D# half

note *mf*. After a half rest in Bar 114, the synth celeste and piano play ascending “8” 32<sup>nd</sup> notes A-middle C-F-G#-A-C-E-G# to descending B-G#-E-C-Line 1 A-G#-E-C.

This is as much as I managed to do with this cue.

2M5 “Harry Gets His Wand” *Magico* in 6/8 time, 12 pages, 47 bars, 97 musicians, 2:02 duration. Orchestrated by E.K., and recorded 8/29/01. Dvd location: Chapter 7 starting at 2:07. Scene: A rather *alienating* magic wand owner (played by a chest-bursting famous actor) takes out a special wand for Harry and mutters to himself, “I wonder...”

In Bar 1, the glock with soft mallets sound *pp* a legato trem between Line 1 E-F# dotted half notes (notated like the fingered trem of the strings), repeated next bars. The violins are similarly notated (fingered trem) but an octave register higher on Line 2 E to F# dotted half notes. The triangle sounds *p* a dotted quarter note (circled an x-headed) let vibrate, followed by a dotted quarter rest.

In Bar 2, the tuned crotales play *mp* Line 1 E dotted quarter note legato up to B dotted quarter note to (Bar 3) C down to A dotted quarter notes, and so forth. The *solo* synth celeste (top staff) plays the same but an octave higher register. The bottom staff plays Line 1 E up to B down to small octave B 8<sup>th</sup> notes (connected by a crossbeam) to another such figure (repeated next bar). The *ped* is also used. After an 8<sup>th</sup> rest in Bar 3, harp II plays Line 1 E-D 8ths (crossbeam connected) to middle C-B-A 8ths. Harp I is tuned by diagram on D-C-Bb-Eb-F#-G-A.

Skipping to Bar 11 (2:32), we come to the scene where the room lights up and wind rustles after Harry is handed his Phoenix-feather (special ingredient!) wand. The violins are high-lighted playing rising to falling 16<sup>th</sup> notes figures, and also the women’s chorus sing AH-OO dotted quarter note chords. Let’s start with those *misterioso* women’s voices (women are usually magical and mysterious!). They sing *mf* AH Line 1 G/Bb/Line 2 D (G min) dotted quarter notes legato to (sung OO) F/A/C (I wonder if it’s supposed to be F-sharp instead but forgot to write in the accidental?) dotted quarter notes. In Bar 12, they sing G/Bb/D AH dotted quarter notes legato down to D/G/Bb dotted quarter notes to (Bar 13) F#/A/C# (*there’s* the earlier anticipated F# note!) to D/F#/A (D maj) dotted quarter notes up to (Bar 14) G/BB/D dotted half notes *dim* > and sung “AH.”

Back in Bar 11, violins I play *mp* ascending and crescendo 16ths starting small octave Bb-Line 1 D-G-Bb-Line 2 D-G (connected by two crossbeams) to next figure of descending 16ths A-F#-Eb-C-Line 1 A-Eb. Note that the second figure is essentially the F#/A/C/Eb tonality (F# dim 7<sup>th</sup>). The first figure is the G min (G/Bb/D). In Bar 12, they play (starting a decrescendo) ascending 16ths Line 1 D-G-Bb-D-G-Bb to next figure of descending Line 3 D-Line 2 Bb-G-D-Line 1 Bb-G. In Bar 13, they play ascending F#-A-Line 2 C-Eb-F#-A to descending 16ths Line 3 C-Line 2 A-F#-Eb-C-Line 1 A. In Bar 14, they play ascending 16ths D-G-Bb-D-G-Bb up to Line 3 D dotted quarter note decrescendo hairpin.

Back in Bar 11, violins II play ascending 16ths starting small octave G-Bb-Line 1 D\_G-Bb-Line 2 D up to descending Eb-C-A-F#-Eb-middle C. In Bar 12, they play ascending Bb-Line 1 D-G-Bb-D-G up to descending Bb-G-D-Bb-G-D decrescendo. Etc.

Back in Bar 11, 14 violas play bowed trem 8<sup>th</sup> notes Bb-Line 1 D down to small octave D (crossbeam connected) up to next figure of A-middle C down to D 8ths to (Bar 12) Bb-D-D to G-Bb-D, and so forth. 12 VC/CB play *p* Great octave G dotted half note



crescendo and tied to dotted half note next bar (decrescendo there). Repeat next two bars but tied to a note in Bar 15. Harp II plays the same notes as the viole. Harp I plays a *gliss ad lib (not fast)* starting on small octave G 32<sup>nd</sup> note. The sizzle cymbal sounds *mp* an x-headed (in a circle) dotted half note trem tied to next bars. Muted trumpet I plays Line 2 D dotted quarter note legato to C dotted quarter note to (Bar 12) D down to Bb dotted quarter notes. Trumpet II is cued in while trumpet II apparently is played (?). Anyway, follow the women's voices here. The fag plays as the VC. Clarinet II plays *p* small octave D to Eb dotted quarter notes to (Bar 12) D dotted half note decrescendo, while clarinet I plays Bb to A dotted quarter notes to (Bar 12) BB dotted half note.

The flutes are legato trem (notated like the fingered trem of the strings). Flute I plays *mp* between Line 2 D-Eb dotted quarter notes to C-D dotted quarter notes to (Bar 12) D-Eb again to Bb-C to (Bar 13) C-D and then Line 1 A-Bb dotted quarter note trem to (Bar 14) staccato 16<sup>th</sup> notes Line 2 D down to G up to Bb up to D up to G up to Bb (followed by a dotted quarter rest). Flute II is legato trem between Line 1 Bb to Line 2 C dotted quarter notes down to A-Bb to (Bar 12) Bb-C and down to G-A (etc). Flute III is legato trem between Line 1 G down to F# dotted quarter notes and then F# to G dotted quarter notes followed (in Bar 12) by G-F# to C-middle C# (etc).

Skipping to Bar 26 (3:14), we come to the scene just after John Hurt says, "It is curious that you should be destined with this one when its brother gave you that scar!" This "sinister" theme itself would be the likely candidate for the Voldemort motif since he is the subject matter here. Bass clarinet II, 2 Fags, and 4 muted ( *sords* ) horns play "sinister" this theme. Set in 2/4 time (dotted quarter note = quarter note). They play small octave (Line 1 for the bass clarinet) F# dotted 8<sup>th</sup> note to E# 16<sup>th</sup> (crossbeam connected) to same F#-E# figure to (Bar 27) F# down to B quarter notes to (Bar 28) Db dotted 8<sup>th</sup> down to Bb 16<sup>th</sup> to C 16<sup>th</sup> to A dotted 8<sup>th</sup> up to (Bar 29) F# half note.

Bass clarinet I plays *mf* small octave F# legato to G quarter notes to (Bar 27) F# half notes, while the C.F. plays Great octave B to A# quarter notes to (Bar 27) B half note. Muted trombone III plays Great octave F# legato to G quarter notes to (Bar 27) F# half note, while the tuba plays Contra-octave B to A# quarter notes to (Bar 27) B half note. The timp beats *p* on Great octave A-A quarter notes to (Bar 27), after a quarter rest, A quarter note. VC pluck pizzicato Great octave F# to G quarter notes to (Bar 27) F# quarter note (followed by a quarter rest). CB pluck Great octave B to A# quarter notes to (Bar 27) B quarter note (followed by a quarter rest).

That is as far as I went with this cue.

3M1 "Hagrid's Flashback" *Moderato* in 3/4 time, 16 pages, 64 bars, 101 musicians, 2:39 duration. Orchestrated by Conrad Pope. Recorded 9/1/01. Dvd location : Chapter 8 starting at :51. [Note: I did not yet work on this very busy cue] Scene: In the tavern at mealtime, Hagrid tells Harry about Voldemort and how he killed his parents and tried to kill Harry (but it backfired).

3M2 "Platform Nine and Three Quarters" 2/4 time, 24 pages, 96 bars, 98 musicians, 2:18 duration. Orchestrated by Conrad Pope. Recorded 9/3/01. Dvd location: Chapter 9 starting at 1:18. CD location: Track # 6.

[end session 10:20 pm]

[resume Thursday, February 12<sup>th</sup> at 7 pm]

Four horns (initially) and pizzicato strings are highlighted in this cue about Harry trying to find a magical train going to Hogwarts. This cue is heard again almost verbatim, so to speak, in the 2M2 “The Train Station” cue in the C.O.S. sequel of Harry Potter. Some of the intended tonalities/chords I am not sure of, but let’s try for the first two bars:

Violins I play *mf* (in *pizz* or pizzicato fashion) 8<sup>th</sup> notes small octave B up to Line 1 D to Eb to middle C# (crossbeam connected notes) to (Bar 2) D-G-G-G 8ths (with a sforzando mark above the 2<sup>nd</sup> note). That Line 1 G note is also written *sfz* underneath the note (even more added emphasis because normally in 4/4 time the first beat is the strongest and the third beat is next in emphasis). Violins II pluck small octave B-B 8ths to divisi Bb/C# 8ths to Bb 8ths to (Bar 2) B 8<sup>th</sup> up to sforzando-marked F# 8<sup>th</sup> to divisi D/F 8ths to divisi Db/E 8ths. Violas pluck small octave G-G-A-A 8ths to (Bar 2) Line 1 D-D-C#-C 8ths. After a quarter rest, VC/CB pluck Great octave G quarter note let vibrate (silent in Bar 2). The first 8<sup>th</sup> note pattern in Bar 1 is simply the G/B interval. In the next 8<sup>th</sup> note beat, we have G/B/D (G maj). The third 8<sup>th</sup> note chord appears to be the Eb Dom 7<sup>th</sup> (Eb/G/Bb/Db) but here we find the C# (enharmonic Db). In Bar 9 (when the flutes play the notes), we have the Db note written instead. To keep consistency and to write the chord “properly,” that C# should’ve been changed to Db (the other notes in accidentals are flat—Eb and Bb). The 4<sup>th</sup> beat notes are A/Bb/C# (certainly not a standard chord!) of a rather cluster (dissonant) nature.

The horns are played *Legg.* (or “leggiero” meaning lightly or almost staccato-like, certainly not pesante!). So we find the four horns playing small octave G/B [written Line 1 D/F#] 8<sup>th</sup> notes (the top staff of two horns play G/B as well as the bottom staff of two horns playing G/B). Then the top staff horns play B/D [written F#/A] 8ths to Bb/Eb [written F/Bb] 8ths to A#/C# [written E#/G#] 8ths. The bottom staff plays (after the initial G/B 8ths) same G/D 8ths to A/C# to A/C# again. The G maj (G/B/D) tonality is clearly there in the 2<sup>nd</sup> beat, but in the 3<sup>rd</sup> beat we also have that oddball note A (not included in the strings), so that would seem to throw out the supposition initially that we have only the Eb Dominant 7<sup>th</sup>. So I do not know what exactly to make of this mixed, ambiguous tonality except that perhaps Williams simply wanted some interesting dissonance there. In Bar 2, the top staff horns play B/D 8ths up to F#/G [written Line 2 C#/D] 8ths sforzando-marked and *sfz* to D/G 8ths to middle C#/G 8ths. The bottom staff plays B/D to D/G to middle C#/F to C/E. Incidentally, you can hear the triangle beating notes in the audio tracks but for some reason they are not marked in my notes except in Bar 9. The most likely explanation is that in my hurry I simply forgot to insert the triangle notes, so hopefully I can double check at a future date.

Skipping to Bar 9 in page 3 (dvd at 1:27, or :09 in the cd), we hear the flutes and synth I (celeste) playing the train/platform figures, as well as the pizzicato strings again (the horns are taking a smoke break). The strings in bars 9-10 repeat Bars 1-2 except that CB pluck small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another G 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 10) G 8<sup>th</sup> down to Great octave G 8<sup>th</sup> crescendo (followed by a quarter rest). The triangle sounds a quarter note (followed by a quarter rest, and silent in Bar 10).

Flute I plays *mf* the same notes and pattern as violins I but sounded an octave higher register (Line 1 B up to Line 2 D 8ths, and so forth). Flute II plays as violins II essentially but with a few minor changes (besides the octave register higher playing). We find B-B-Db-Bb (D-flat instead of C-sharp) to (Bar 10) B up to Line 2 F# sforzando 8<sup>th</sup> to D-Db 8ths. Flute III plays Line 1 G-G-Bb-A to (Bar 10) G-Line 2 D-C#-C.

Skipping to page 17 to Bar 68 in 3/8 time (Chapter 9 at 2:54 in the dvd, but not present in the cd track # 6), we come to the scene where Harry has already gone thru the magic portal into the alternate universe platform (it seems!). The music in this bar starts precisely when the 9 & 3/4 Hogwarts Express sign is seen close-up. The chimes Line 1 E dotted quarter note is struck with soft mallets down to (Bar 69) small octave B dotted quarter note to (Bar 70) E again to (Bar 71) B note again. All notes are let vibrate. The bell tree plays *mf* an ad lib gliss from an x-headed note located on the top space of the staff followed by squiggly lines down to an x-headed note at the bottom space of the staff. The top staff of the synth (celeste) plays a legato trem (notated like a fingered trem) on Line 2 G/B dotted quarter notes to F#/A# dotted quarter notes legato to G/B non-trem 8<sup>th</sup> notes (probably should be grace notes but I forgot to include the slash across the flag attached at the bottom of the note stem) down to (Bar 69) E dotted quarter note. Then it repeats Bar 68 in Bar 70 to (Bar 71) Line 1 A# dotted quarter note. The bottom staff of the synth (treble clef) plays Line 1 E up to B to A 8<sup>th</sup> notes down to (Bar 69) small octave B up to Line 1 B down to G 8ths (repeat these bars in the next two bars). Harp I also follows the synth bottom staff line of notes. Harp II plays *mp* descending to ascending *gliss* "high" gently starting from Line 3 G. Violins I are fingered trem *mp* between Line 2 B dotted quarter note to A# dotted quarter notes down to (Bar 69) non-trem tenuto E dotted quarter note. Repeat Bar 68 in Bar 70 to (Bar 71) Line 1 A# tenuto dotted quarter note. Violins II are divisi fingered trem between Line 2 E/G dotted quarter notes to D#/F# dotted quarter notes down to (Bar 69) Line 1 G/B tenuto dotted quarter notes. Repeat Bar 68 in Bar 70 and then (in Bar 71) Line 1 E/G tenuto dotted quarter notes. After a quarter rest in Bar 68, violas pluck pizzicato Line 1 B-G 8ths down to (Bar 69) small octave B up to Line 1 B down to G 8ths. Repeat these bars in the next two bars. VC pluck small octave E dotted quarter note down to (Bar 69) Great octave E dotted quarter note (repeat next two bars).

Skipping to Bar 93 (Harry in the train compartment), the cue ends with violins on Line 1 E dotted quarter note tied to such notes to end Bar 96 held fermata, while viole play as such on small octave E, and VC/CB play on Great octave E notes.

End of cue.

3M3 "Escaping Frog" 2/4 time, 4 pages, 16 bars, 92 musicians, :44 duration. Orchestrated by E.K. Recorded 9/8/01. Dvd location: Chapter 10 starting at 1:44. Scene: Harry opens up the "Chocolate Frog" blue & gold box and the magic spell frog leaps out to the windowpane and then flies out the train carried by the wind.

In Bar 1 (in 2/4 time), viole are *mp/p* fingered trem between B half note and middle Cb half notes (repeated next two Bars) to (Bar 4 in 3/4 time) B-Cb dotted half notes crescendo-decrescendo. I may've misread the writing and the viole should be in the treble clef playing (as synth I) Line 1 A half note to Bb trem. I'll have to double check if I have the opportunity. After a quarter rest in Bar 1, flute I plays (as the frog leaps) Line 1 A 8<sup>th</sup> note up to Bb-Line 2 Eb-Gb-Bb-Line 3 "5" 16ths up to (Bar 2) F rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After a quarter and 8<sup>th</sup> rest in Bar 1, harp I plays *mp* a gliss from middle C 32<sup>nd</sup> note up to (Bar 2) Line 3 A 8<sup>th</sup> note *dampen* (followed by an 8<sup>th</sup> and quarter rest). Also after a quarter and 8<sup>th</sup> rest, the triangle is rolled *mp* < to (Bar 2) x-headed 8<sup>th</sup> note *mf* (followed by an 8<sup>th</sup> and quarter rest).

In Bar 2, the vibe strikes A/Line 2 D/Bb/Line 3 F half notes let vibrate, while the glock strikes G#/Bb/G half notes let vibrate. After a quarter rest, synth II (celeste) and harp II and bowed trem violins play *p* small octave G quarter note up to (Bar 3) Line 1 D up to A to G# up to Line 2 F 8<sup>th</sup> notes. In Bar 4 (in ¾ time), the harp plays Line 3 C# half note but the divisi violins and the synth play < > Line 1 A/Line 2 F/A/Line 3 C# 8ths (bowed trem for the violins) to Bb/Line 2 F#/A#/Line 3 D 8ths to Line 2 D/G/B/Eb 8ths to C#/G#/Line 3 C/E 8ths to (unclear for the other two 8<sup>th</sup> note chords). VC (in the tenor clef) play divisi *mp* < > Bb/Line 1 C# quarter notes with a *port* (portamento) line or glide up to Bb/Line 2 C# 8ths. Also (in Bar 4) the “mark tree” (???perhaps “bell tree” was meant) sounds a half note trem *mp* to x-headed quarter note let vibrate. Flute I (in Bar 4) plays Line 2 C# half note legato up to Line 3 C# to Line 2 Bb 8<sup>th</sup> notes. Flute II plays Line 1 Bb half note up to Line 2 F# to Eb 8ths. Flute III plays *poco accell* A half note up to Line 2 D-Db 8<sup>th</sup> notes.

Skipping to Bar 10 (2:04), the holographic image of Dumbledore on the card is now gone. In 4/4 time and a *little slower*, the woodwinds are highlighted playing tenuto quarter notes. We find flute I playing Line 2 G# up to B back to G# up to B tenuto quarter notes to (Bar 11) G#-B-G# tenuto quarter notes to Fx dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest). Flute II plays Line 2 G#-Fx-G#-Fx tenuto quarter notes to (Bar 11) G#-Fx-G# quarter notes legato to Fx dotted 8<sup>th</sup> note. Flute III plays Line 2 E-D#-E-D# quarter notes to (Bar 11) E-D#-E quarter notes to D# dotted 8<sup>th</sup>. Oboes play G# to divisi Fx/B to G# to divisi Ex/B quarter notes (ending at the end of Bar 11 on Fx dotted 8<sup>th</sup>). The English horn plays Line 1 A-G#-A-G# notes in the pattern given. The clarinet plays Line 1 G#-G# half notes (repeated next bar) while Fag I plays Line 1 E half notes. The synth I top staff plays Line 2 E/G# to D#/Fx/B tenuto quarter notes (etc) in the same pattern as the woodwinds, while the bottom staff plays Line 1 E/G# half notes in the pattern of the clarinet and bassoon. Harp II plays “3” triplet value 16<sup>th</sup> notes Line 1 G#-Fx-A up to Bb 8<sup>th</sup> (followed by a quarter and half rest). Violins I play “3” triplet value 16ths Line 1 G#-Fx-A to A# (enharmonic Bb) 8<sup>th</sup> (followed by rests), while violins II play Line 1 E-Eb-D 16ths to middle C# 8<sup>th</sup>. After a half rest in Bar 11, violins I play small octave A# to B quarter notes.

In Bar 12, violins I play Line 1 G# to Fx half notes, while divisi violins II play B/Line 1 E half notes to A#/Line 1 D# half notes. After a quarter rest, VC play *p* on Great octave E half note up to small octave E quarter note. After a quarter rest, a solo bass plucks small octave E quarter note (followed by a quarter rest) up to Line 1 E quarter note. After a quarter rest, the clarinet plays “3” triplet value 16ths Line 1 D-Db-C to B 8<sup>th</sup> (followed by a half rest), while I believe oboe I (or flute I ??) plays G#-Fx-A 16ths to A# 8<sup>th</sup> note.

Skipping to Bar 15, flute I plays (non tenuto) Line 2 G#-E-G# quarter notes to E quarter note tied to (end Bar 16) E half note and tied to E 8<sup>th</sup> note, followed by breath/pause (two slashes) followed by an 8<sup>th</sup> rest and then a quarter rest held fermata. Flute II plays E-C#-E quarter notes to C# quarter note tied to (Bar 2) C# half note (also push”) and crescendo and tied to 8<sup>th</sup> note (followed by rests). Flute II plays Line 1 B-A#-B quarter notes to A quarter note tied to half and 8<sup>th</sup> note “push” next bar. Clarinet play the same pattern on middle C#/E quarter notes to E/F# notes, and so forth. The Fag plays I believe small octave B half note to another half note tied to half note and 8<sup>th</sup> next bar. The synth plays B/Line 2 E/G# quarter notes to A#/C#/E quarter notes (and so forth).

Synth celeste II plays as the clarinets. Harp I plays the half notes as the Fag. Violins I play decrescendo Line 2 G# quarter note legato down to E dotted 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) up to G# quarter note to E quarter note tied to half note and 8<sup>th</sup> note next bar crescendo (followed by the double slash break-silence marks and then rests). Violins II play B/Line 2 E quarter notes to A#/C# dotted 8ths, and so forth. Violins I play D#-E 8ths to F# dotted 8ths, and so forth. VC play small octave B whole note tied to (Bar 16) half and 8<sup>th</sup> note.

End of cue. [end session 10:32 pm]...[resume Saturday 9 pm]

3M4 “Arrival At Hogwarts” 6/8 time, 14 pages, 54 bars, 101 musicians, 1:57 duration. Orchestrated by E.K. Dvd location: Chapter 11 starting at :00. CD location: track # 6 starting at 1:11.

Skipping to Bar 15 (:28), Hagrid motions for the students to follow him to the boats. Women’s voices sing “OO-AH” legato middle C#/F#/A (F# min 2<sup>nd</sup> inversion) dotted quarter note (“OO”) to small octave B/Line 1 D/G# dotted quarter notes (“AH”) to (Bar 16) C#/F#/A dotted quarter notes once again to D/G#/B dotted quarter notes. The harp (pedal set on B-C#-B-E#-F#-G#-A) is gliss rising to falling starting from I believe small octave B 32<sup>nd</sup> note. The Tam Tam sounds crescendo-decrescendo an x-headed dotted quarter note trem tied to dotted quarter note trem (repeated next bar). The synth-celeste plays Line 1 A-Ab-G-Gb 32<sup>nd</sup> notes down to F-E-Eb-D 32nds to C# 8<sup>th</sup> note (followed by a dotted quarter rest).

Flute I plays *mp* Line 2 A dotted quarter note legato to G# dotted quarter note to (Bar 16) A dotted quarter note legato to B dotted quarter note. Flute II plays Line 2 F# dotted quarter note down to D dotted quarter note to (Bar 16) a repeat of Bar 15. Clarinet I plays Line 1 A [written B] dotted quarter note to G# [written A#] dotted quarter note to (Bar 16) A dotted quarter note to B [written Line 2 C#] dotted quarter note. Clarinet II plays Line 1 F# [written G#] dotted quarter note down to D [written E] dotted quarter note (repeat next bar).

Violins play ascending to descending measured (it appears measured) tremolo *mp* on middle C#-C# to F#-F# to A-A to Line 2 C#-C# to F#-F# to A-A 32<sup>nd</sup> notes to descending B-G#-D-Line 1 B-G#-D (that is, B-B to G#-G# and so forth). Repeat the first figure in Bar 16 followed by descending G#-D-Line 1 B-G#-F-small octave B dual 32<sup>nd</sup> notes. Violas are standard unmeasured trem on small octave A dotted quarter note to G# dotted quarter note to (Bar 16) F# dotted quarter note to G# dotted quarter note. After a dotted quarter rest, VC play non-trem on small octave D dotted quarter note legato to (Bar 16) C# to B dotted quarter notes.

[end session 9:43 pm] ....[resume Sunday, Feb 15 at 9 am]

Skipping to Bar 21 (:40 on the dvd, or 2:07 on the cd), six horns and 2 bassoons are prominent playing *mf* < the noble Harry motif (Wondrous World) *legato tongue* Line 1 E quarter note to middle C 8<sup>th</sup> to E quarter note to middle C 8<sup>th</sup> to (Bar 22) F rinforzando quarter note to E 8<sup>th</sup> to D# quarter note to same D# 8<sup>th</sup>. Flute I plays Line 2 E dotted half note to (Bar 22) F quarter note to E 8<sup>th</sup> to D# quarter note to same D# 8<sup>th</sup>. Flute II plays Line 2 C dotted half note to (Bar 22) C quarter note to C 8<sup>th</sup> to B quarter note to B 8<sup>th</sup>. Clarinet I plays G [written A] dotted half note to (Bar 22) G quarter note to G 8<sup>th</sup> to G quarter note to G 8<sup>th</sup>. Trumpets play A/Line 2 C/E [written D/F#] dotted half notes (silent next bar). Pos I plays middle C dotted half note to (Bar 22) C dotted quarter

note to B dotted quarter note. Pos II plays small octave E dotted half note to (Bar 22) F quarter note legato to E 8<sup>th</sup> to F dotted quarter note. I believe the C. Fag plays the Pos II line as well. Pos III plays Great octave A dotted half note (repeated next bar). The timp sounds the Great octave A dotted quarter note let vibrate (followed by a dotted quarter rest). The cymbal sounds an x-headed 8<sup>th</sup> note on a line (followed by rests). The women's voices sing A/Line 2 C/E dotted half notes to (Bar 22) A/Line 2 C dotted quarters while the bottom line sing Line 1 F quarter note to E 8<sup>th</sup>, and then they sing D#/A/B dotted quarter notes.

Violins I are trill on 8<sup>th</sup> notes Line 3 C down to Line 2 E up to A (crossbeam connected) to Line 3 C down to A up to Line 3 E (crossbeam connected) to (Bar 22) D-C-E 8<sup>th</sup> note trills to Eb-A-B notes. Violins II are divisi playing trill 8<sup>th</sup> notes Line 2 E/A down to I believe A/C up to Line 2 C/E and then E/A down to C/E up to A/Line 3 C. In bar 22 they are trill on A/Line 3 C to F/A to A/C and then A/B down to Eb/F to F/A. Violas are bowed trem on small octave A up to Line 1 E to middle C (crossbeam connected) down to E up to Line 1 E to middle C to (Bar 22) A up to Line 1 G to G and then D#-middle C down to I believe E#. VC/CB play Great octave A dotted half note tied to next bars.

Skipping to page 11 in Bar 44 (1:21 on the dvd, or 2:33 on the cd track # 6), the kids in the boats are awestruck looking up at the model castle with the miniature lights! We come to the end of this nice fanfaresque section in 2/4 time. A variation of this will be played in the next cue ("Entry Into The Great Hall" starting in Bar 25). So we find the trumpets, glock, and synth celeste prominent in playing this melody line, as well as the flutes and oboes. Flute I plays Line 3 G-Eb 16ths to same Eb 8<sup>th</sup> note figure (repeated same bar) to (Bar 45) G 8<sup>th</sup> to F-E 16ths figure to Db-Bb 16ths up to Line 3 D 8<sup>th</sup> figure. Flute II plays Line 3 E-C 16ths to C 8<sup>th</sup> figure (repeated same bar) to (Bar 45) E 8<sup>th</sup> D-C 16ths figure to Line 2 Bb-Gb 16ths up to B 8<sup>th</sup>. Flute III plays Line 3 C down to Line 2 Ab 16ths to Ab 8<sup>th</sup> figure (repeated same bar) to (Bar 45) C 8<sup>th</sup> to B-A 16ths figure to Gb-Eb 16ths to G 8<sup>th</sup>. Oboes and trumpets (and synth) play the same but an octave lower register (and trumpets are *mp*). The glock plays the flute I line but an octave lower.

Fags play Great octave C/G dotted quarter notes to C/G 8<sup>th</sup> notes (repeated next bar) while the C. Fag plays Great octave C dotted quarter notes to C 8<sup>th</sup> (repeated next bar). Horn I plays small octave G [written Line 1 D] half note tied to next bars. Pos play as the bassoons. Two triangles sound four x-headed 8<sup>th</sup> notes (repeated next bar). Sleigh bells similarly play four x-headed 8<sup>th</sup> notes. After a quarter rest, violins I play Line 3 C dotted quarter note on the up-bow (v symbol above the note) down to (Bar 45) G quarter note down to Db down to Line 1 G 8<sup>th</sup> notes (all notes played legato). Violas play bowed trem *mp* on Line 1 G down to middle C 8ths (repeated same bar) to (Bar 45) G-C 8ths again to same small octave G up to middle C 8ths. Divisi celli pluck *pizz* Great octave C/G quarter notes (followed by an 8<sup>th</sup> rest) to C/G 8ths (repeated next bar). CB pluck small octave C notes in that pattern.

Skipping to Bar 49 (1:32 on the dvd, or 2:42 on the cd), we find the mass of eager students inside Hogwarts castle climbing stairs. Professor Minerva McGonagall (Maggie Smith) is there waiting for them, fingers tapping on the stone banister on top of the stairs. Williams' use of solo violin grabbed my attention after the tutti performance. First, in Bar 49 (in 2/4 time), the horns finish their chord from the previous bar of middle C/E/G (C maj) half notes tied to (Bar 50 in 4/4 time) 8<sup>th</sup> notes (followed by an 8<sup>th</sup>/quarter/half rest).

After a quarter and 8<sup>th</sup> rest, the solo violin plays “witch-like” (written as such above the notes) “3” triplet value 16<sup>th</sup> notes *mf* B-Line 2 C-D to (Bar 50 after two bar lines traverse the cue denoting a section change in the music) Line 2 C# *rinforzando* half note decrescendo. Then it plays Line 1 G 16<sup>th</sup> note legato to F# 8<sup>th</sup> (these two notes are crossbeam connected) with that F# 8<sup>th</sup> tied to F# 8<sup>th</sup> in the next figure up to “3” triplet value 16ths B-Line 2 C-D crescendo to (Bar 51) double-stopped EB/Line 2 C# *rinforzando* half note followed by the same figures just described in the second half of Bar 50. After a quarter rest in Bar 50, altri violins I play artificial harmonics on Line 1 Ab dotted half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to Ab dotted half note tied to whole note in Bar 52. We see the diamond-shaped note above that Ab note on the Line 2 Db line showing that the harmonics are to be heard as Line 3 Ab. VC play *mp* on Great octave C quarter note to a fingered trem pattern between F# dotted half note and G dotted half note crescend0-decrescendo (repeated next bar). Viols and CB are silent.

After a quarter rest in Bar 50, the bass clarinet plays a legato trem between Line 1 D#-E dotted half notes tied to 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) and then another legato trem. After a half and 8<sup>th</sup> rest in Bar 50, the synth (autoharp) on the bottom staff plays small octave G-A-B-middle C 32<sup>nd</sup> notes to Line 1 Db quarter note (*all ring*). After a half and 8<sup>th</sup> rest in Bar 51, the top staff plays Line 1 G-A-B-Line 2 C 32<sup>nd</sup> notes to Db quarter note let vibrate. Harp I plays exactly the same. After a quarter rest in Bar 50, harp II plays a legato trem between small octave D# -E dotted half notes tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) and then another trem pattern.

This is as far as I got with this cue! [10:51 am]

3M5 “Entry Into The Great Hall” 4/4 time, 15 pages, 60 bars, 101 musicians, 1:48 duration. Orchestrated by E.K. Recorded 9/3/01. Dvd location: Chapter 11 starting at 3:25. [Note: Actually, as originally written, it would’ve started perhaps a minute earlier. However, Bars 1-13 were not used during the scene when Blondie-boy Draco Malfoy speaks with Harry in front of everyone. The music finally appears when Draco extends his hand for a handshake but Harry declines saying that he can figure out “the wrong sort” for himself.]

Skipping to Bar 23 (start of Chapter 12 on the dvd) with the actual entry into the Great Hall, we find two trumpets playing Line 1 and Line 2 F [written G] 8<sup>th</sup> notes to F-F 16ths (repeated same bar) to F 8ths to F-F 16ths to next figure of F-F 8ths. Horns I plays *mf* on F [written Line 2 C] 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 24) F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F-F 8ths. Synth I celeste and I believe at this point synth II glock play *mf ring* Lines 1-2-3 F quarter notes to F quarter notes (repeated next bar). Harp I plays similarly. Harp II in Bar 24 plays a rapidly ascending gliss from I believe Great octave F note up to (Bar 25) Line 2 F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

In Bar 25 (start of page 7) we come to the start of the *ala marcia* (in march style) passage, a variation of the Arrival at Hogwarts theme discussed earlier. Flutes are silent until Bar 28. We find the oboes playing *mf* “joyously” Line 2 Ab 8<sup>th</sup> down to Db-Db 16<sup>th</sup> figure (repeated same bar) to (Bar 26) G-F staccato 8ths (crossbeam connected) to E down to Line 1 Ab 16ths legato to G staccato 8<sup>th</sup> to (Bar 27) a repeat of Bar 25 and then (in Bar 28) divisi Line 2 Db/F/Bb (Bb min 1<sup>st</sup> inversion) staccato 8ths to C/E/G (C maj) staccato 8ths down to A/Line 2 C/F (F maj 1<sup>st</sup> inversion) tenuto quarter notes.

The clarinet also follows the oboes line, as well as the synths and the piano. In bar 28, the flutes join in to play the same notes as the oboes. After an 8<sup>th</sup> rest in Bar 25, horn I (horn II is cued in) plays small octave Ab-Ab [written Line 1 Eb-Eb] 16ths to Ab quarter note tied to half note next bar. It repeats Bar 25 in bar 27 and tied to 16<sup>th</sup> note in Bar 28 (followed by a 16<sup>th</sup> rest) to G staccato 8<sup>th</sup> to F [written middle C] quarter note. Pos I follows horn I exactly. The real glock plays Line 3 (written Line 2 but with the ottava *8va* above the notes) Ab-F-G-E 16ths (repeated same bar) to (Bar 26) G-E-F to Ab/C 16ths to next figure of Line 2 G-F-E down to Line 1 G 16ths. Repeat Bar 25 in Bar 27 to (Bar 28) Line 2 Db 8<sup>th</sup> to Ab/C 8ths to C down to Ab 8ths down to F quarter note. Chimes in Bar 25 play forte Line 1 Ab-Ab quarter notes to (Bar 26) G-F 8<sup>th</sup> notes to E quarter note to (Bar 27) Ab-Ab quarter notes to (Bar 28) Ab-G 8ths to F quarter note. Sleigh bells play *mf* two x-headed quarter notes to (Bar 26) two 8<sup>th</sup> notes to a quarter note. Repeat these bars in the next two bars. Harp I plays *mf* ascending 16<sup>th</sup> notes Line 1 F-G-Ab-Bb-Line 2 C-Db-Eb-G-G (notes connected by two crossbeams) to descending 16ths Ab-G-F-Eb-Db-C-Bb-Ab-G to (Bar 26) F-Eb 8ths to Db quarter note. After repeating bar 25 in Bar 27, the harp plays in Bar 28 F-G 8ths down to middle C quarter note.

After an 8<sup>th</sup> rest in Bar 25, violins I play *mf* Line 1 Ab quarter note to Ab 8<sup>th</sup> tied to (Bar 26) 8<sup>th</sup> note to Ab quarter note to Ab 8<sup>th</sup> (repeat Bar 25 in Bar 27) to (Bar 28) Ab 8<sup>th</sup> tie to G staccato 8<sup>th</sup> down to small octave C-middle C 8<sup>th</sup> notes. After an 8<sup>th</sup> rest, violins II play Line 1 G quarter note to F 8<sup>th</sup> tied to 8<sup>th</sup> next bar to G quarter note to F 8<sup>th</sup> (etc) to (Bar 28) F 8<sup>th</sup> tied to E staccato 8<sup>th</sup> down to small octave A quarter note. After an 8<sup>th</sup> rest, violas play small octave Ab quarter note to Ab 8<sup>th</sup> (and so forth, applying the violins I line) but ending on small octave F quarter note. VC play Great octave Db/Ab quarter notes to Db/Ab quarter notes tied to 8ths next bar to Db/Ab 8ths to Db/Ab quarter notes to (repeat of Bar 25 in Bar 27) to (Bar 28) Db/Ab 8ths tied and to C/G to Db/Ab staccato 16ths to E/B to Gb/small octave Db 16ths legato to F/C staccato 8ths. CB plucks small octave Db-Db quarter notes to (Bar 26), after an 8<sup>th</sup> rest, Db 8<sup>th</sup> to Db quarter note to (Bar 27, a repeat of Bar 25) to (Bar 28), after an 8<sup>th</sup> rest, C-D staccato 16ths up to E-Gb 16ths to F staccato 8<sup>th</sup>.

This is as far as I got with this cue!

3M6 “House Selection” 4/4 time, 20 pages, 79 bars, 100 musicians, 3:20 duration. Orchestrated by E.K. Recorded 9/4/01. Dvd location: Chapter 12 starting at 1:30. It’s rather amusing to me to hear the students’ introduction to Dumbledore with remarks such as (besides never entering the Dark Forest)“...the third floor corridor on the right hand side is out of bounds to everyone who does not wish to die a most painful death.” And then he adds, “Thank you.” Probably he should’ve said, “Thank you, and have a pleasant stay at Hogwarts!” Also I wonder who did the voice for the Sorting Hat? I thought perhaps it might be John Hurt in a somewhat disguised voice, but probably not.

In Bar 1, the flutes and clarinets are highlighted playing a rapidly ascending “7” septuplet 16ths. Flute I plays *mp* Line 2 F-E-F-G-Ab-Bb-C (c’’) legato 16ths (connected by two crossbeams) to D 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). Flute II plays Line 2 D-C#-D-E-F-Ab-Bb 16ths to Line 3 C 8<sup>th</sup> note (followed by rests). Flute III plays C-B-C-D-E-F-G 16ths up to Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). Clarinets play Ab-G-Ab-Bb-C-D-E 16ths to F 8<sup>th</sup>.



Combined we hear an interesting run of chords. The initial 16<sup>th</sup> chord is D/F/Ab/C (D half-dim 7<sup>th</sup>) to C#/E/G/B (C# half-dim 7<sup>th</sup>) back to D half-dim 7<sup>th</sup> to E/G/Bb/D (E half-dim 7<sup>th</sup>) to F/Ab/C/E (F minMaj 7<sup>th</sup>) to Bb/D/F/Ab (Bb Dom 7<sup>th</sup>) to C/E/G/Bb (C Dom 7<sup>th</sup>) and then to the D half-dim 7<sup>th</sup> (D/F/Ab/C) 8<sup>th</sup> note chord followed by rests.

After a half rest in Bar 1, oboe I and horn I plays *mp* Line 2 C [written Line 2 G for the horn] half note down to (Bar 2) G [written Line 2 D for the horn] half note legato down to middle C half note tied to dotted quarter note next bar decrescendo (followed by an 8<sup>th</sup> and quarter rest). Synth I celeste plays *mp* (*pedal*) Ab/Line 2 C/F quarter notes let vibrate up to F/Ab/C/Line 3 D dotted half notes let vibrate. Violins I play Line 2 F quarter note bowed trem on the down-bow *mp* > and then non-trem up to Line 3 D dotted half note on the up-bow and tied to the D whole note next bar and tied to (Bar 3 in  $\frac{3}{4}$  time) D dotted quarter note decrescendo (followed by an 8<sup>th</sup> and quarter rest). Violins II are divisi (not double-stopped) playing Line 2 C/D quarter note tremolos on the down-bow and then non-trem up to Ab/Line 3 C dotted half notes on the up-bow and tied to next two bars as just given. 14 viole (in the treble clef) play Line 1 Ab quarter note trem up to Line 2 F dotted half note tied to next bars.

In Bar 3 (1:37), Hermione Grainger is selected first. 12 celli play *mp* small octave F dotted quarter note up to Ab 8<sup>th</sup> to G quarter note to (Bar 4) F half note decrescendo (these four notes are played under the legato/phrase umbrella) and then up to middle C quarter note (and so forth). The harp also plays these notes.

In Bar 9 (1:50), the Sorting Hat says, “Ah! Right then....” The oboe plays *mp* Line 2 F staccato 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) up to Ab 16<sup>th</sup> legato to G 8<sup>th</sup> note back down to F 8<sup>th</sup> tied to half note and tied to (Bar 10) dotted half note and also tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Synth I celeste also plays this melody line with the oboe. After a half and 8<sup>th</sup> rest, the clarinet plays a response shadow melody phrase of Line 1 F [written G] staccato stand alone 8<sup>th</sup> note up to a Line 2 three-note figure of C staccato 8<sup>th</sup> up to F-E legato 16ths to (Bar 10) D 8<sup>th</sup> to C dotted quarter note tied to quarter note decrescendo and also tied to an 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The harp also plays this short response phrase.

The glock plays Line 2 G-E-G-E quarter notes to (Bar 10) G-F-Eb-D quarter notes. The vibe top line (right hand) and top line (right hand) piano play Line 2 Ab-G-Ab-G quarter notes to (Bar 10) Ab-G-F-Eb quarter notes. The bottom line piano and vibe play Line 1 G-Ab-G-Ab quarter notes to (Bar 10) G-Ab-C-Bb quarter notes. The pedal is used for both. The marimba plays Line 1 C/G quarter notes up to F/Ab quarter notes to C/G to F/Ab notes again to (Bar 10) C/G to D/Ab to G/Line 2 C down to F/Bb quarter notes. Violins II are pizzicato on (see bottom line vibe/piano). Violas pluck *pizz* on middle C-F-C-F quarter notes to (Bar 10) C-D-G-F quarter notes.

Skipping to Bar 21 (2:11), it is now Malfoy’s turn. The melody line is played “Dark” by two bass clarinets, 3 Fags, 12 VC, and pizzicato CB. Bass clarinets play small octave Gb/Line 1 Eb [written Ab/F] half notes to F/D [written G/E] half notes to (Bar 22) Ab/G half notes to A/F# quarter notes legato to middle C/A quarter notes up to (Bar 23) Eb/Line 2 C half notes downward plunge to small octave E/middle C# [written F#/D#] half notes < *poco* (slight crescendo) up to (Bar 24) middle C#/E [written D#/F#] whole notes decrescendo. Fags play Great octave Eb/Gb/small octave Eb half notes to D/F/D half notes to (Bar 22) F/Ab/F half notes to F#/A/F# quarter notes legato to A/small octave C/A quarter notes up to (Bar 23) C/Eb/middle C half notes diving down to Great octave

C#/E/small octave C# half notes crescendo up to (Bar 24) E/small octave C#/E rinforzando whole notes. In Bar 24, six horn join in to play small octave G# [written Line 1 D#] rinforzando half note down to C# [written G#] rinforzando half note. Back in Bar 21, *arco div.* Celli play Great octave Eb/Gb half notes legato to D/F half notes (see Fags III-II lines thru Bar 23) to (Bar 24) small octave C#/E quarter notes plucked pizzicato (followed by a quarter and half rest). CB pluck small octave Eb quarter note (followed by a quarter rest) to D quarter note (followed by a quarter rest) up to (Bar 22) F quarter note (followed by a quarter rest) to F#-A quarter notes to (Bar 23) middle C quarter note (followed by a quarter rest) down to small octave C# quarter note (followed by a quarter rest) to (Bar 24) E rinforzando quarter note (followed by rests).

Skipping to Bar 37 (2:48) in page 10, it is now Ron Weasley's turn. Clarinet I, marimba, celeste/synth, and harp I play the Weasley melody line. They play *mp* and *jauntily* small octave B up to Line 1 D staccato 8<sup>th</sup> notes (crossbeam connected) to middle C# quarter note back to B half note. In Bar 2, they continue on B staccato 8<sup>th</sup> up to E-D legato 16ths figure to C# down to A staccato 8ths (crossbeam connected) to stand alone A 8<sup>th</sup> legato to B dotted quarter note to (Bar 3) B up to F# staccato 8ths to E-D-C# tenuto quarter notes. In Bar 39, the piano joins in at this point of the melody plays small octave and Line 1 B up to Lines 1 & 2 F# 8ths (and so forth). Also in this bar, violins I play the melody line as bowed trem notes (small octave B up to Line 1 F#, etc.). Also in this bar, the glock and vibe play these notes as given. After a half and quarter rest in Bar 37, harp II and pizzicato celli play small octave F# quarter note down to (Bar 38) Great octave B quarter note (followed by two quarter rests) up to small octave F# quarter note down to (Bar 39) B quarter note (followed by a quarter rest) to same B up to F# 8ths to E quarter note.

Skipping to Bar 56 (3:38) in  $\frac{3}{4}$  time, it is Harry's turn with the Mad Hatter. The hat is put on Harry's head at this bar. Clarinet I plays Line 2 Bb [written Line 3 C] quarter note legato down to C [written D] dotted quarter note up to F# 8<sup>th</sup> note. After a quarter and 8<sup>th</sup> rest, the English horn plays *pp* on small octave Bb-A [written Line 1 F-E] legato 16ths (followed by a 16<sup>th</sup> rest) to D-Eb down to small octave G legato 16ths. The synth celeste plays Line 2 A/Bb/Line 3 C#/D cluster of dotted half notes. The harp is gliss ad lib ascending. CB are bowed trem *ppp* on Great octave C/Bb dotted half notes, while VC play (non-trem) Great octave E/F# dotted half notes. After a quarter rest, violins I are written as Line 3 D natural harmonics half note (with the tiny circle above the note) and with the (*8va harm*) written above, while violins play as such on Line 2 Ab half note.

That's all the time I had to work on this cue.

4M1 "The Banquet" 28 pages, 112 bars, 101 musicians, 3:45 duration.

Orchestrated by Conrad Pope. Dvd location: Chapter 13 starting at :09.

In bar 1, flutes play descending trill quarter notes. Flute I plays Line 3 E (to sharp) quarter note trill to Line 2 B (to sharp) down to F# quarter note trill (to sharp). Flute II plays Line 3 C# down to Line 2 F# down to D quarter note trills. Flute III plays Line 2 A (to natural) trill down to D# (to natural) quarter note trill down to Line 1 A trill. The orchestra bells play ascending 16<sup>th</sup> note figures Line 1 E-F#-G#-A (two crossbeams connected) to B-Line 2 C#-D#-E (connected by two crossbeams) to F#-G#-A-B. Double bar lines are lined thru the cue at this point.

In Bar 2, the trumpets are highlighted playing the melody line *mp* (*lightly*). We find A/Line 2 C#/E 8ths to D/C# to E/B/D 16ths figure to A/C#/E 8ths to Eb/Line 2 F#/A to small octave Bb/Line 2 E/G 16ths to (Bar 3) D/F# rinforzando 16ths legato to /C#/E staccato 16ths to /B/D 16ths to A/C# 16ths, and so forth. Synth II (“Bright”) plays A/Line 2 C#/E 8ths down to D/F#/A 8ths up to A/C#/E quarter notes. Violins I are pizzicato on Line 2 A-G# 8ths to A stand alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Divisi violins II pluck *mp* A/Line 2 C# to same A/C# 8ths to stand alone A/C# 8ths (followed by an 8<sup>th</sup> rest). Violas pluck Line 2 C# down to F# 8ths to same F# 8<sup>th</sup>. VC play Great octave A/small octave E/middle C# 8ths to small octave D/B 8ths back to A/E/C# 8ths. CB plays Great octave A quarter note (followed by two 8<sup>th</sup> rests) to small octave E 8<sup>th</sup>.

This is as much as I had time for the cue.

4M2 “Lonely First Night” 6/8 time, 3 pages, 12 bars, 99 musicians, :52 duration. Orchestrated by C.P. Recorded 9/11/01. Dvd location: Chapter 13 starting at 3:27. [Note: The first four or five bars were not used in the final edit of the pic (I only worked so far on Bars 1-4). I calculate about 41 or 42 seconds of music were used, so about ten seconds are missing from the beginning. In the film/dvd, you hear strings but the cue actually starts with clarinet I and harp I. The music fits the complete scene in the final edit, so I suspect that the scene was originally longer but was trimmed]

We find in deleted Bar 1 clarinet I playing *mp* (*wistfully*) Line 2 A [written B] dotted quarter notes to G [written A] quarter note to E [written F#] 8<sup>th</sup> down to (Bar 2) G dotted quarter note to E quarter note plunging down to small octave D to E 16<sup>th</sup> notes to (Bar 3) G to E dotted quarter notes up to (bar 4) A 8<sup>th</sup> up to Line 1 D to middle C quarter notes to small octave B [written middle C#] 8<sup>th</sup> note. Harp I top staff plays Line 1 D 8<sup>th</sup> up to A quarter note tied to quarter note (followed by an 8<sup>th</sup> rest). After by a dotted quarter rest and two 8<sup>th</sup> rests, the bottom staff plays small octave G-A 16ths legato up to (Bar 2) D down to small octave D to E 8ths (crossbeam connected) to G-middle C-Great octave A 8ths, and so forth.

4M3 “Mail Drop” 6/8 time, 47 bars, 1:20 duration. Orchestrated by E.K. Recorded 8/28/01. Dvd location: Chapter 14 starting at 3:14.

Flutes by ½ *trill* effect of 8<sup>th</sup> note figures. Flute I plays Line 3 D-C#-D 8ths (crossbeam connected) to Eb-D-C# 8ths (crossbeam connected). Flute II plays Line 2 Bb-A-Bb to Cb-Bb-A. Flute III plays G-F#-G to Ab-G-F# 8ths half trill. Violins play “13” descending 32<sup>nd</sup> notes Line 2 D-Eb-D-C-Line 1 Bb-A-G-F-Eb-D-C-Bb-A to G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). After a dotted quarter rest and an 8<sup>th</sup> rest, VC play Line 1 D-C# 8ths.

Skipping to Bar 42 (4:30), we come to the scene at the meal table where Harry reads out loud to Ron and Hermione from the “Daily Prophet” the front page news item of a break-in at Gringotts. Vault 713 was broken into (the one Hagrid and Harry entered).

We find the violins and violas playing descending portamento effects (I believe) because the straight and slanted lines between the notes are not marked either *gliss* or *port*. However, upon listening to the dvd at this point, it certainly *sounds* portamento because of the slight hold of the dotted quarter notes before the descending slide. Violins I play Line 2 Bb dotted quarter note portamento line down to Db dotted quarter note to

(Bar 43) Line 3 C dotted quarter note slide down to Line 1 Gb dotted quarter note to (Bar 44) Line 2 Ab tenuto quarter note down to (obviously no slide) D tenuto dotted note. Violins II play Line 2 Gb dotted quarter note down slide to Line 1 Ab dotted quarter note up to (Bar 43) Ab dotted quarter note slide down to Line 1 Eb dotted quarter note up to (Bar 44) Line 2 Eb tenuto dotted quarter note down to Line 1 tenuto F# dotted quarter note. Violas play Line 2 Eb dotted quarter note slide down to I believe Line 1 Fb dotted quarter note to (Bar 43) Line 2 F dotted quarter note slide down a short way to D dotted quarter note to (Bar 44) unclear notes. Divisi celli play Great octave Bb/small octave Gb dotted quarter notes legato to Ab/Fb dotted quarter notes to (Bar 43) small octave C/Ab dotted quarter notes down to Ab/C dotted quarter notes (the C note is tied to 8<sup>th</sup> note next bar followed by rests, while the Great octave Ab dotted quarter note is gliss down to C 8<sup>th</sup> note. CB play small octave Eb to Db dotted quarter notes to (Bar 43) F dotted quarter note up to Gb dotted quarter note gliss line down to (Bar 44) C 8<sup>th</sup> (followed by rests). In Bar 44, the clarinet plays Line 2 Eb 8<sup>th</sup> legato down to Line 1 G quarter note up to Line 2 D 8<sup>th</sup> legato down to F# quarter note.

This is all I have on this cue.

4M4 “Mr. Longbottom Flies” 28 pages, 107 (or 101) bars, 3:19 duration. Orchestrated by C.P. [Note: I did not work yet on this cue. However, it begins with the melody pattern given in “The Friendly Reptile” cue starting in Bar 19. As a reminder, this melody later officially became the “Nimbus 2000” motif (perhaps partly because of this broomstick flying sequence).]

4M5 “The Moving Stairs” 4/4 time, 11 pages, 42 bars, 100 musicians, 1:42 duration. Orchestrated by E.K. Recorded 9/6/01. Dvd location: Chapter 15 starting at 5:41.

Skipping to Bar 37 (Chapter 16 at 1:22), we come to the scene where the Moving Stairs have already deposited the trio to that forbidden third floor corridor. They see Filches cat and run for it (:51) down the dungeon-like corridor. Hermione uses a standard spell to open a locked door (you would think Dumbledore would install a door resistant to Standard Book of Charms, Chapter 7!). The scene I am citing here in Bar 37 is when Filches with his lantern asks the cat if anyone is here.

The English horn and clarinet play “Dark” Line 1 Bb [written Line 2 C for the clarinet, and F for the E.H.] quarter note tied to dotted 8<sup>th</sup> note up to Db 16<sup>th</sup> legato to C quarter note to (Bar 38) Bb half note up to Line 2 F quarter note to (Bar 39) Eb dotted half note to (Bar 40) C dotted half note. Fag I plays *pp* on Line 1 F-E to Gb-F to F-E 16ths (each pair of notes have the legato mini-slur arc over them) to next figure of Gb-F to F-E to Gb-F 16ths (followed by a quarter rest). Repeat in Bar 39. Fag II plays the same pattern on middle C-Db-C-Db-C-Db to another such six-note figure (repeated in Bar 39). Horn I is stopped on Line 1 F [written Line 2 C] dotted half note tied to next bar and tied to 8<sup>th</sup> note in Bar 39 (followed by rests). Pos play “Sinister” Great octave F/small octave C/Db dotted half notes tied to next two bars and into Bar 40. The tuba plays Contra-octave Bb dotted half note tied to next bars. The synth-voice plays “dark” the same melody line as the English horn and clarinet. CB pluck Great octave Bb quarter note let vibrate (followed by rests).

In Bar 39, violins I play *mp* Line 2 C/Eb half notes on the down-bow gliss line (or portamento since it's not indicated as it should and I can't immediately tell—though I suspect it's a portamento slide effect) up to Line 3 C/Eb quarter notes tied to (Bar 40) C/Eb quarter notes followed by a slide line down to Line 2 C/Eb half notes on the up-bow with the slide lines up. Violins II play this pattern on Line 1 Bb/Line 2 Db half notes on the down-bow to B/Db quarter notes an octave above and tied to quarter notes next bar with the slide following down to Bb/Line 2 Db half notes and then a slide up again. Violas play Line 1 F/A half notes with a contrary motion slide down to middle C/E quarter notes tied to quarter notes next bar and then slide up to F/A half notes, and so forth. After a quarter rest in Bar 40, VC play Great octave F/small octave C/Db half notes, while CB plays Great octave Bb half note. *Sords* (muted) horns play *mp* < *push* small octave F/Gb/A/Bb dotted half note cluster.

This is as far as I got so far with this cue.

4M6 (Rev.) “It’s Guarding Something”  $\frac{3}{4}$  time, 3 pages, 12 bars, 81 musicians, :28 duration. Orchestrated by C.P. Recorded 9/11/01. Dvd location: N/A. [Note: Apparently this short cue was not used in the scene where Hermione tells Harry & Ron that the three-headed giant dog was guarding a trap door]

Clarinet II plays *mp* small octave Eb-F-E legato quarter notes to (Bar 2 in 4/4 time) G-Bb-A-middle C# quarter notes crescendo. The bass clarinet plays small octave C-D-C# quarter notes to (Bar 2) E-G-F#-A quarter notes. Harp I plays small octave D#-F-E quarter notes to (Bar 2) G-Bb-A-middle C# quarter notes. Harp II plays Contra-octave B# [enharmonic C] quarter note to Great octave D to C# quarter notes to (Bar 2) E-G-F#-A quarter notes. Violas play small octave Eb-F-E quarter notes to (Bar 2) G-Bb-A-middle C# quarter notes. VC play Great octave C-D-C# quarter notes to (Bar 2) E-G-F#-A quarter notes.

This is as far as I got with the cue.

4M7 “Introduction To Quidditch” 13 pages, 52 bars, 102 musicians, 1:29 duration. Orchestrated by E.K. Recorded 8/19/01. Dvd location: Chapter 17 starting at :44.

5M1 “Hermione’s Feather” 3 pages, 14 bars, 52 musicians, :34 duration. Orchestrated by C.P. Recorded 8/30/01. Dvd location: Chapter 17 starting at 3:14. Instrumentation includes 30 violins, 8 basses (CB), 4 horns, 2 harps, 2 synths, etc.

5M1X “Troll in the Dungeon” 4/4 time, 2 pages, 7 bars, 92 musicians, :13 duration. Orchestrated by C.P. Recorded 9/11/01. Dvd location: Chapter 18 starting at 1:20.

5M2 “Fighting The Troll” 12/8 time, 31 pages, 123 bars, 3:22. Orchestrated by C.P. Recorded 9/1/01 am. Dvd location: Chapter 18 starting at 1:45.

5M3 “Nimbus 2000” 4/4 time, 11 pages, 42 bars, 93 musicians, 1:12. Orchestrated by E.K. Dvd location: Chapter 19 starting at :35.

5M4 (Pt I) “Let The Games Begin” *Ala Marcia* in 4/4 time, 18 pages, 71 bars, 101 musicians, 2:07 duration. Orchestrated by E.K. Dvd location: Chapter 19 starting at 1:42.

5M4 (Pt II) “The Scoring Begins” 2/2 time, 17 pages, 65 bars, 101 musicians, 1:32. Orchestrated by C.P. Recorded 9/3/01.

5M4 (Pt III) “Slytherin Scores” 2/4 time, 27 pages, 106 bars, 102 musicians, 2:22 duration. Orchestrated by C.P. Recorded 8/3/01.

5M4 (Pt IV) “Harry’s Great Victory” 22 pages, 86 bars, 101 musicians, 2:17. Orchestrated by E.K. Recorded 8/28/01.

6M1 “Hagrid’s Christmas Tree” 4/4 time, 5 pages, 18 bars, 1:34. Orchestrated by C.P. Recorded 9/3/01. Dvd location: Chapter 21 starting at :46.

Skipping to Bar 9 (1:17), we come to the scene where Hagrid drags along the Xmas tree along the courtyard. In 2/2 time and “quicker, joyously,” flute I/synth I celeste top staff/orchestra bells/violins I play *mp* Line 2 G-E-G-E staccato 8<sup>th</sup> notes (crossbeam connected) up to A-G legato 16ths to F staccato 8<sup>th</sup> figure to next figure of A down to G staccato 8<sup>th</sup> notes (crossbeam connected). Flute II/synth bottom staff/violins II play the same pattern on 8<sup>th</sup> notes E-C-E-C staccato 8ths to F-E legato 16ths to D staccato 8<sup>th</sup> to F-E staccato 8ths. The bassoon and VC play small octave F-G-middle C-G staccato 8<sup>th</sup> notes (crossbeam connected) to D-E-F-A staccato 8<sup>th</sup> notes. Sleigh bells play two crossbeam connected figures each of four 8<sup>th</sup> notes (notated on a line between the orchestra bells staff and the synth top staff. After a quarter rest, the harp and viole play Line 1 E/G to C/E 8ths (crossbeam connected) followed by another quarter rest and then F/A to D/F 8ths.

That’s as far as I got with this cue!

6M1A “Christmas Music Box” 6/8 time, 4 pages, 14 bars, one musician. Orchestrated by C.P. Recorded 9/12/01. Synth I (19<sup>th</sup> century music box).

6M1A Alt. “Cast A Christmas Spell” A.T.B soli singers. 40 bars. Orchestrated by J.W. Recorded 9/12/01.

6M2 “Christmas Morning” 2/2 time, 15 pages, 59 bars, 90 musicians, 1:59. Orchestrated by C.P. Recorded 9/1/01.

6M2A “The Library Scene” 4/4 time, 28 pages, 110 bars, 100 musicians, 5:15. Orchestrated by C.P. [Note: Synth I “ghostly atmosphere,” theremin and “airy” flute “like a hovering presence.” Synth II set to ghost wind effect.

6M3 “Dumbledore’s Advice” ¾ time, 10 pages, 40 bars, 93 musicians, 2:19. Orchestrated by C.P. Recorded 9/8/01.

[resume Monday, President’s Day (day off from work) at 8:30 am]

6M4 “Owl’s Flight”  $\frac{3}{4}$  time, 9 pages, 34 bars, 72 musicians, 1:13.  
Orchestrated by E.K. Recorded 8/28/01. Dvd location: N/A. [Note: This cue was apparently discarded in favor of its alternate cue, “Hedwig’s Time Transition.”]

In Bar 1, violins I play *pp* on Line 1 E dotted half note thru the next several bars. In Bar 2, the oboe and chime sound *mp* on Line 1 D tenuto quarter note up to tenuto A half note to (Bar 3) B half note to Line 2 D quarter note to (Bar 4) C quarter note to B half note (and so forth). In Bar 3, harp I plays “3” triplet value 16ths Line 1 B-Line 2 C-D to E 8<sup>th</sup> note with all notes let vibrate (followed by two quarter rests).

Skipping to Bar 7 in 4/4 time, the woodwinds play the melody line. The flute sounds *mp* on Line 2 A legato to G 8ths to A quarter note down to D back up to A quarter notes to (Bar 8 in 2/2 time) E half note tied to a half note decrescendo. The oboe plays Line 2 F-E 8ths to F quarter note down to Line 1 G# up to E quarter notes to (Bar 8) Line 1 B half note tied to half note. The clarinet plays Line 2 C down to B [written D-C#] 8<sup>th</sup> notes to C down to F# up to C quarter notes to (Bar 8) G# [written A#] half note tied to half note. Bassoon I (treble clef) plays Line 1 F-E 8ths to F to middle C to F quarter notes to (Bar 8) D half note tied to half note. Combined we hear the F maj (F/A/C) to E min (E/G/B) 8<sup>th</sup> note tonalities to F maj quarter note chord to D Dom 7<sup>th</sup> (D/F#/A/C) quarter note chord back to F maj to (Bar 8) E Dom 7<sup>th</sup> (E/G#/B/D) half note chord tied to half notes.

At the end of Bar 8, the synth I celeste starts to play the Nimbus 2000 theme (first heard in “The Friendly Reptile” cue Bar 19. We find Line 1 E quarter note crescendo to (Bar 9) mezzo-piano A/Line 2 C/E 8ths played 4X (crossbeam connected) to A/C/E 8ths played twice to G#/B/D# 8ths to A/C/E 8ths, and so forth. Skipping to Bar 26, the synth plays Line 2 C/Eb half notes up to G#/Line 3 E half notes to (Bar 27) Line 2 A up to Line 3 E down to C down to Line 2 E quarter notes to (Bar 28) Bb/Db/F quarter notes to E-D# staccato 8ths down to A/C/E quarter notes down to E quarter note. The bottom staff in Bar 26 plays Line 1 F half note to E/B half notes (and so forth).

After a half and quarter rest, 30 violins play *mp* “*magico*” the by-now-familiar run of notes usually played by the violins and also the solo synth celeste. Here we find Line 1 E-D-C-B legato 16ths to (Bar 27) A-Line 1 D-E-A 16ths up to Line 2 C-E-A-Line 3 C up to descending E-C-Line 2 A-E down to C-up to E back to C down to Line 1 A 16ths to (Bar 28) Line 2 F-Db-Bb-D to E-D-Bb-D to descending E-C-Line 1 A-E to ascending middle C-E-A-Line 2 D.

That’s as far as I went with this cue!

6M4 alt. “Hedwig’s Time Transition”  $\frac{3}{4}$  time, 7 pages, 28 bars, 99 musicians, 1:13. Dvd location: start of Chapter 24. CD location: Track # 10 starting at 1:34. This is one of Williams’s very best cues in the score.

In Bar 1, 12 VC (celli) play *mp* Great octave B quarter note legato to small octave C half note followed by double bar lines traversing the entire cue signifying a section change in the music. This first bar is actually a transition one, connected with the overlap from the previous cue “Dumbledore’s Advice.” In the dvd, you actually do not hear this bar as far as I can tell.

In Bar 2, the English horn/clarinet I/harp I play a section of the noble Harry theme (or later known as “Harry’s Wondrous World” themes). They play *mp* small octave G quarter note legato up to Line 1 D quarter note to another D quarter note to (Bar 3) D

legato to middle C quarter notes up to G quarter note up to (Bar 4) B legato down to G quarter notes down to small octave B quarter note to (Bar 5) B quarter note legato slur to A half note. This ends this particular melody line. Back in Bar 2, harp II plays *mp* legato 8<sup>th</sup> notes Great octave G up to small octave D (crossbeam connected) up to G to B 8ths (crossbeam connected) followed by a quarter rest. In Bar 3, harp II plays Great octave G up to small octave E 8ths up to middle C half note (all notes are let vibrate). In Bar 4, the harp plays Great octave G up to small octave D 8ths (crossbeam connected) up to stand alone B 8<sup>th</sup> up to Line 1 D dotted quarter note. In Bar 5, harp II finishes this passage on Great octave G up to small octave E 8ths up to middle C quarter note down to small octave E quarter note (this harp is then silent until Bar 9).

Back in Bar 2, 14 viole small octave B dotted half note *mp* to (Bar 3) middle (Line 1) C dotted half note back to B in Bar 4 down to (Bar 5) G dotted half note decrescendo hairpin. Twelve divisi celli play Great octave G/small octave D dotted half notes to (Bar 3) G/E dotted half notes to (Bar 4) G/D dotted half notes to (Bar 5) G/E dotted half notes decrescendo. Viole and celli are then silent until Bar 10.

After two quarters and 8<sup>th</sup> rest marks, flute I and synth I play legato and crescendo 32<sup>nd</sup> notes Line 1 E-F#-G-A. In Bar 6, flute I plays *mp* B-A 8ths up to C rinforzando quarter note down to A quarter note (repeated next bar) to (Bar 8) B-A 8ths to C quarter note to B quarter note to (Bar 9, start of page 3) G quarter note legato to A half note crescendo. Flute II plays Line 1 G-G 8ths to G rinforzando quarter note to G quarter note (repeated next two bars) to (Bar 9) middle C quarter note legato to D half note crescendo. Oboe I follows the flute I line, and oboe II follows the flute II line. Clarinets play Line 1 D-D 8ths to D rinforzando quarter note to D quarter note (repeated next two bars) to (Bar 9) middle C/G quarter notes legato to D/A half notes crescendo. Fag I follows the flute I line but an octave lower register. Fag II follows the flute II line an octave lower except that in Bar 9 it plays E small octave quarter note legato to F# half note.

The synth plays small octave G/B (bottom staff) and (top staff) Line 1 D/G/B 8ths to G/A/D/G/B 8ths to G/middle C/D/G/Line 2 C rinforzando quarter notes back to G/B/D/G/A quarter notes (repeated next bar) to (Bar 8) G/B/D/G/B 8ths to G/A/D/G/A 8ths to G/middle C/D/G/B rinforzando quarter notes to G/B/D/G/B quarter notes to (Bar 9) E/G/middle C/G quarter notes to F#/A/Line 1 D/A half notes.

Harp I plays arpeggiando (vertical wavy line rolled chords) notes. We find G/B (bottom staff) and (top staff) D/G/B quarter notes to G/middle C/D/G half notes and also on the top line of the top staff Line 2 C rinforzando quarter note down to A quarter note. Repeat in Bar 7. In Bar 8, the harp is arpeggiando on G/B/Line 1 D/G/B quarter notes to G/C/D/G/Line 2 C rinforzando quarter notes back to G/B/D/G/B quarter notes to (Bar 9) E/G/middle C/G quarter notes to F#/A/D/A dotted quarter notes (followed by an 8<sup>th</sup> rest).

After a quarter rest in Bar 7, violins I play (:13 on dvd or :50 on the cd) *pp* on Line 3 D half note tied to dotted half note next bar and tied to half note and 8<sup>th</sup> note in Bar 9 (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 9, harp II plays *mp* an ascending gliss from small octave G 32<sup>nd</sup> note up to (past two double bar lines traversing the cue signifying a section change) Bar 10's Line 2 B 8<sup>th</sup> note *mf* (followed by an 8<sup>th</sup> and two quarter rests). After two quarter rests in Bar 9, four horns (*a4*) start to play *legato tongue* part of the noble yet poignant Harry theme on small octave A quarter note [written Line 1 E] < *mf*.



In Bar 10 (:19 on the cd or 1:56 on the cd track #10), we come to the start of the very beautiful violins passage thru Bar 17 in the lower to moderate registers (nicely textured or warm sonoric) as Harry releases Hedwig in the courtyard, flying slowly upward in freedom. I don't know why this scene is here or how it fits the plot line just after Dumbledore advises Harry on the magic mirror, but I'm glad it's there to inspire Williams to compose this yearning music.

Violins play *mf* descending "3" triplet value 8<sup>th</sup> notes Line 1 B-F#-D# (crossbeam connected) to next "3" triplet figure of 8<sup>th</sup> notes F#-D#-F# up to descending B-F#-D# to (Bar 11) *sim* (same "3" triplet figures throughout without the need to insert the "3" every time) A#-F#-E# (I believe it is E#) 8ths to F#-D#-F# up to B-F#-D (all nine notes are played under the legato umbrella) to (Bar 12) D down to small octave A#-B 8ths up to E-D-G# to A#-B down to D 8ths. They continue in Bar 13 on Line 1 B-D#-G# 8ths to A#-B-Line 2 D# 8ths up to descending G#-Line 1 B-G# up to (Bar 14) Line 2 G# down to Line 1 A# to B 8ths followed by a plunging leap to small octave A#-B-Line 1 E 8ths up to G#-B-Line 2 E 8ths to (Bar 15) Line 2 E down to D-E 8ths up to F-A#-Bb 8ths up to Line 2 D-F-Bb 8ths. After a triplet value 8<sup>th</sup> rest in Bar 16, the violins play small octave G#-B 8ths (crossbeam connected) up to Line 1 E-G#-B (crossbeam connected) up to Line 2 D#-E-G# 8ths. With this melodic/arpeggio harmony, we have in effect the E maj 7<sup>th</sup> (E/G#/B/D#) tonality. Finally, after a triplet value 8<sup>th</sup> in Bar 17, they play small octave A-Bb 8ths up to Line 1 Db-Eb-G 8ths up to Bb-Line 2 Eb-G 8<sup>th</sup> notes crescendo.

Back in Bar 10, violas play *mf* small octave F# half note legato to B quarter note to (Bar 11) A# dotted half note to (Bar 12) G dotted half note. In Bar 13, violas are now *divisi*. Probably six or seven of them play B dotted half note while the other violas play descending small octave quarter notes B-A#-G# crescendo. In Bar 14, they are unison again playing Line 1 G# down to small octave A#-B triplet 8ths to A#-B-Line 1 E 8ths up to G#-B-Line 2 E 8ths. They follow the violins precisely (including register) in Bar 15. In Bar 16, after a triplet value 8<sup>th</sup> rest in Bar 16, violas play G#-B 8ths (crossbeam connected) up to Line 1 E down to small octave G#-B 8ths (crossbeam connected) up to Line 1 D#-E-G# 8ths. After an 8<sup>th</sup> rest in Bar 17, violas finish the passage on small octave A-Bb 8ths up to Line 1 Db-Eb-G to (now *divisi*) small octave and Line 1 Bb-Eb-G legato 8ths.

Back in Bar 10, twelve *divisi* cellos play *mf* Great octave F#/small octave D# dotted half notes up to (Bar 11) B/F# dotted half notes to (Bar 12) small octave D/E dotted half notes to (Bar 13) Great octave G#/small octave D# dotted half notes crescendo to (Bar 14) B/G# dotted half notes down to (Bar 15) F/small octave D dotted half notes. In Bar 16, the top line VC play small octave G# dotted half note while the bottom line play small octave C 8<sup>th</sup> to Great octave B dotted quarter note tied to quarter note. In Bar 17, they play small octave Db/G half notes to Eb quarter notes crescendo.

Back in Bar 10, CB play *mf* Great octave Bb dotted half note tied to quarter note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> and quarter rest). Silent in Bars 12-13, they return in Bar 14 to play small octave E dotted half note down to (Bar 15) Great octave Bb dotted half note up to (Bar 16) E dotted half note (and then silent next bar).

Back in Bar 10, harp I plays *mf* ascending to descending arpeggio (and legato umbrella) 16<sup>th</sup> notes starting Great octave B up to small octave F# up to (top staff) B up to Line 1 D# (these four 16ths are connected by two crossbeams) up to F#-B-Line 3 D# back to B 16ths (connected by two crossbeams) down to F#-D-small octave B-F# 16ths.

In Bar 11, the harp plays (bottom staff) small octave A#-F#-Great octave B up to F# 16ths up to (top staff) A#-middle C#-F#-A# up to descending 16ths Line 2 D#-Line 1 A#-F#-D to (Bar 12, bottom staff) G# quarter note to E half note. In Bar 13, the harp plays ascending 16ths Great octave F#-small octave D#-B-Line 1 D# up to (top staff) G#-B-Line 2 D#-Line 1 B down to G#-D#-small octave B-G# 16ths crescendo. In bar 14, the harp continues on Great octave E up to B 8ths (crossbeam connected) to “3” triplet value 8ths G#-B-Line 1 D up to B quarter note. After a quarter rest in Bar 15, the harp plays small octave G# down to D quarter notes to (Bar 16) C down to Great octave B 8ths down to E half note (silent in Bar 17). In Bar 13, harp II plays a *B maj* upward gliss starting from small octave B 32<sup>nd</sup> note. In Bar 17, harp II plays a gliss (set to Bb-Eb-Db) from small octave F.

Back in Bar 10, four horns and the English horn (cor anglais) play *mf* and *legato tongue* quarter notes small octave B [written Line 1 F#] to middle C# [written Line 1 G#] to D# [written A#] to (Bar 11) D# to C# to B quarter notes to (Bar 12) A#-B-middle C# quarter notes down to (Bar 13) B-A#-G# quarter notes crescendo up to (Bar 14) Line 1 G# [written Line 2 D#] dotted half note down to (Bar 15) D [written A] dotted half note to (Bar 16) E [written B] half note legato to D# [written A#] quarter note to (Bar 17) small octave G dotted half note (for the english horn). For horns in Bar 17, horns I-II (sharing the same staff) play small octave G [written Line 1 D] half note up to Line 1 G [written Line 2 D] quarter note crescendo. Horns III-IV (sharing the same staff below the horns I-II staff) play small octave G half note to same small octave G and also Line 1 G quarter notes crescendo. After two quarter rests, horns V-VI (sharing the same staff below the horns III-IV staff) play small octave G quarter note. Two oboes and clarinet I also play *mf legato tongue* the same quarter note passage played by the horns and E.H., but played an octave register higher. Clarinet II plays in the same register as the horns and English horn.

Back in Bar 10, the bass clarinet plays small octave F# [written G#] dotted quarter note up to (Bar 11) B [written middle C#] dotted half note to (Bar 12) Line 1 D [written E] dotted half note to (Bar 13) D# [written E#] dotted half note crescendo to (Bar 14) small octave B [written C#] dotted half note down to (Bar 15) F dotted half note to (Bar 16) middle C 8<sup>th</sup> down to B dotted quarter note tied to quarter note to (Bar 17) Line 1 Db [written Eb] dotted half note. Back in Bar 10, Fags play small octave D#/F# dotted half notes to (Bar 11) F#/A# dotted half notes to (Bar 12) E/G# dotted half notes. In Bar 13, Fag I plays B dotted half note while Fag II plays B-A#-G# quarter notes crescendo. In bar 14, the bassoons continue on G#/B dotted half notes to (Bar 15) D/Ab dotted half notes to (Bar 16) G#/B dotted half notes to (Bar 17) Eb/G dotted half notes. Back in Bar 10, the C. Fag plays *mf* on Contra-octave B dotted half note up to (Bar 11) Great octave B dotted half note up to (Bar 12) small octave D dotted half note down to (Bar 13) Great octave G# dotted half note crescendo down to (Bar 14) E dotted half note down to (Bar 15) Contra-octave Bb dotted half note up to (Bar 16) Great octave E dotted half note up to (Bar 17) small octave Db dotted half note. Double bar lines traverse the cue at the end of Bar 17. [2:49 pm Monday]

In Bar 18 (:37 on the dvd, or 2:14 on the cd), we come to the final and climatic section of this soaring cue. The flutes play forte Line 3 (written Line 2 with the ottava *8va* above the notes) staccato 16<sup>th</sup> note figures Eb-D-G-C (connected by two crossbeams) to “3” triplet value 16ths E-Eb-D up to Eb- down to C normal value 16ths to the next

figure of D-C-Eb-Line 1 Ab 16ths. Synth I celeste is also col the flutes, and glock is also (but *loco* or as written in the Line 2 register). After an 8<sup>th</sup> rest in Bar 19, they play G-F-Eb-D 32<sup>nd</sup> notes to C-B-C-Ab 16ths to C-Bb-A-G 32<sup>nd</sup> notes to F 8<sup>th</sup>. After a 16<sup>th</sup> rest, they play Line 2 (Line 1 for the glock) G-F-Bb 16ths to next figure of Ab-Line 3 Cb-B up to Line 3 Eb 16ths (followed by a quarter rest). After an 8<sup>th</sup> rest in Bar 21 (start of page 6), they play G-F legato 16ths (connected by two crossbeams) followed by an 8<sup>th</sup> rest, and then Ab-G legato 16ths (followed by an 8<sup>th</sup> rest) to Bb-Ab 16ths.

Back in Bar 18, oboe I and clarinet I play *f* Line 2 Ab-Bb-Line 3 C quarter notes to (Bar 19) C-Bb-Ab quarter notes to (Bar 20) G-Ab-Bb quarter notes to (Bar 21) Ab-G-F quarter notes. Horns I-II-III play the same quarter note passage in the Line 1 register while horns IV-V-VI play the passage in the small octave register. Trumpets I-II are also *legato tongue* on this passage *mf* (not forte) playing it predominantly Line 1 register. VC play the passage in the small octave register.

Back in Bar 18, the bass clarinet plays *mf* Line 1 Eb dotted half note to (Bar 19) G dotted half note to (Bar 20) F dotted half note to (Bar 21) middle C dotted half note. Fags play middle C/Eb dotted half notes (repeated next bar) to (Bar 20) small octave G/B dotted half notes to (Bar 21) Ab/middle C dotted half notes. The C.F. plays Great octave Ab dotted half note (repeated next bar) to (Bar 20) Db dotted half note up to (Bar 21) F half note legato to Eb quarter note. Trumpet III plays *mf* Line 1 Ab dotted half note to (Bar 19) G dotted half note to (Bar 20) F dotted half note to (Bar 21) middle C dotted half note decrescendo. Pos I-II follow the bassoons. Pos III (separate staff) plays small octave Eb dotted half note to (Bar 19) G dotted half note to (Bar 20) F dotted half note to (Bar 21) C dotted half note decrescendo. The tuba follows the Contra bassoon line. The bell tree plays an ad lib string of rising to falling glisses in Bar 18 only.

Back in Bar 18, the women's voices sing "AH" *mf* Line 1 Ab dotted half note to (Bar 19) G dotted half note. In Bar 20, they are *div* singing F dotted half note and also G-Ab-Bb legato quarter notes. In Bar 21, they sing middle C dotted half note and also descending quarter notes Ab-G-F.

Back in Bar 18, violins I play forte Line 2 Ab dotted half note up to (Bar 19) Line 3 Eb dotted half note to (Bar 20) F dotted half note tied to half note next bar and then down to Line 2 G quarter note. Violins II play the same passage but an octave lower register. Divisi viole play the passage in both registers in Bars 18-19. In Bars 20-21, they play exactly as the women's voices. CB play Great octave Ab dotted half note tied to dotted half note next bar, and then up to (Bar 20) small octave Db dotted half note up to (Bar 21) F half note legato to Eb quarter note. [3:32 pm]

In Bar 22 (:46 on the dvd, or 2:22 on the cd), violins I are highlighted playing 32<sup>nd</sup> note figures (measured trem) but once again notated as 16<sup>th</sup> note figures with a slash bar on each stem signifying that each note is played twice. So we find Line 2 F-F-Ab-Ab-F-F-G-G 32<sup>nd</sup> notes (notated in first glance as F-Ab-F-G 16ths connected by two crossbeams. So we find once again F-Ab-F-G to F-Bb-Ab-G to Ab-G-F-Bb to (Bar 23) Ab-G-Line 3 C-G to Ab-G-F-Bb to Ab-G-C-F to (Bar 24) Line 2 C-Ab-G-F to Line 3 Db-C-Line 2 C-Db up to Ab-G-C-F to (Bar 25, start of page 7) Line 2 E-Eb-G-C to Db-C-Eb-Line 1 Bb to A-Ab-Line 2 C-Line 1 F decrescendo. The synth (celeste) is col the violins (but I believe as 16ths notes). Similarly, the glock is col violins but *8 basso*.

Back in Bar 22, violins II play Line 2 F dotted half note to (Bar 23) Eb dotted half note down to (Bar 24) Line 1 F half note legato to Eb quarter note to (Bar 25) small

octave Bb dotted half note decrescendo. Violins II are then silent to end of cue. Viola play Line 1 Ab/Line 2 F half notes to Ab quarter notes to (Bar 23 in the standard alto clef) small octave Bb dotted half note down to (Bar 24) Db quarter note legato to Eb half note to (Bar 25) Ab dotted half note decrescendo. VC play Line 1 F dotted half note to (Bar 23) Eb dotted half note down to (Bar 24) small octave F half note legato to Eb quarter note to (Bar 25) Db-C-Great octave Bb quarter notes. CB play small octave Db dotted half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> and quarter rest) up to Bb-C 8ths note legato to (Bar 24) Line 1 Db 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) down to G-Ab 8ths up to (Bar 25) Line 1 Db 8<sup>th</sup> (followed by rests).

Back in Bar 22, flutes play Lines 2 & 3 F half notes legato down to Lines 1 & 2 quarter notes up to (Bar 23) Lines 2 & 3 Eb half notes legato down to Lines 1 & 2 Eb quarter notes to (Bar 24) unison Line 2 F half note to Eb quarter note to (Bar 25) Line 1 Bb dotted half note decrescendo and tied to dotted 8<sup>th</sup> note next bar (followed by rests to end of cue). Clarinets follow the flute II line. The bass clarinet plays small octave Ab dotted half note up to (Bar 23) Eb dotted half note (repeated next bar) to (Bar 25) Db dotted half note. Fags play small octave F/Ab dotted half notes to (Bar 23) Ab/Bb dotted half notes (repeated next bar) to (Bar 25) Eb/Ab dotted half notes decrescendo. The C.F. plays Great octave Db dotted half note up to (Bar 23) small octave Db half note down to Bb-C 8ths to (Bar 24) Db half note down to Great octave G-Ab 8ths to (Bar 25) small octave Db-C-Great octave Bb legato quarter notes decrescendo. Horn IV-V-VI plays Line 1 F quarter note tied to 8ths followed by rests thru rest of cue. Horns I-II-III play Line 1 F dotted half note to (Bar 23) Eb dotted half note to (Bar 24) F half note to Eb quarter note down to (Bar 25) small octave Bb [written Line 1 F] dotted half note decrescendo.

Back in Bar 22, trumpets I-II (III is silent) play Line 1 F dotted half note to (Bar 23) Eb dotted half note to (Bar 24) F half note legato to Eb quarter note down to (Bar 25) small octave Bb [written middle C] half note tied to 8<sup>th</sup> note decrescendo (followed by an 8<sup>th</sup> rest). The trumpets are silent next three end bars (whole rest held fermata in end Bar 28). Pos play Great octave Ab/small octave F/Ab dotted half notes up to (Bar 23) Eb/Ab/Bb dotted half notes (repeated next bar) to (Bar 25) Db/Eb/Ab dotted half notes decrescendo. The tuba plays Great octave Db dotted half note up to (Bar 23) small octave Db half note down to Bb-C 8ths to (Bar 24) small octave Db half note down to Great octave G-Ab 8ths up to (Bar 25) small octave Db-C-Great octave Bb legato quarter notes decrescendo. The last figure in Bar 25 for the glock is actually small octave A-Ab 16ths up to middle C 8<sup>th</sup> (otherwise, before that, it follows the violins an octave register lower).

The final three bars (Bars 26-18) end in the simple C major (C/E/G) tonality. The bass clarinet plays small octave G [written A] dotted half note tied to dotted half note next bar and tied to (end Bar 28) G quarter note decrescendo and held fermata (followed by two quarter rests). Fags play small octave C/E dotted notes in that pattern, while the C.F. plays Great octave C. Three horns play middle C [written G] dotted half note tied to next bar and tied to quarter note in end Bar 28 held fermata (followed by rests). Pos play Great octave G/small octave C/E notes in that pattern, and the tuba plays Great octave C. Harp I plays *mp* ascending and legato arpeggio 16<sup>th</sup> notes starting Great octave C-G-small octave E-G (connected by two crossbeams) up to (top staff) middle C-G 16ths down to E up to Line 2 C (connected by two crossbeams) and also *riten.* In that figure, and then to Line 2 G half note let vibrate. After a quarter rest, violins I play small octave G half note tied to 8<sup>th</sup> note next bar (followed by rests into Bar 28).

Violins II are silent in these three bars. Viole play small octave G dotted half note tied to next bar and tied to quarter note in end Bar 28 held fermata (followed by two quarter rests). Divisi celli play Great octave G/small octave E dotted half notes in that pattern, while CB play small octave C notes.

End of cue.[5:46 pm]

6M5 (rev) “Hermione’s Reading” *Misterioso* in 4/4 time, 6 pages, 22 bars, 89 musicians, 1:06. Orchestrated by C.P. Recorded 9/4/01. Dvd location: Chapter 24 starting at 1:19. Note: The Voldemort motif is played by selected woodwinds. A synth voice setting is played as well as antique cymbals. That is all the information I presently have of this cue until I get an opportunity to return and research it (and this applies to the rest of the score!).

6M6 “The Norwegian Ridgeback” 4/4 time, 10 pages, 39 bars, 90 musicians, 1:33. Orchestrated by C.P. Recorded 9/8/01. Dvd location: Chapter 24 starting at 3:31. CD location: start of track # 10.

7M1 “Filch’s Fond Remembrance” 6 pages, 23 bars, 88 musicians, 1:06. Orchestrated by E.K. Recorded 9/4/01. Dvd location: Chapter 24 starting at 5:30. Scene: The trio (and Malfoy) are put into detention, along with Hagrid, ordered to enter the Dark Forest to find a hurt unicorn.

7M2 “The Blue Forest” {“Blue” ?? I think the intended name was “Dark” for the forest but somehow this was put in its place. Of course, on the screen, it does appear blue} 4/4 time, 27 pages, 105 bars, 102 musicians, 5:01 duration. Orchestrated by E.K. Recorded 9/6/01. Dvd location: Chapter 25 starting at 1:32. [Note: This five minute piece was originally written to go completely thru the scene right into the very opening of Chapter 25 on the dvd. However, the music stops 42 seconds into the cue (at the 2:14 point) and then restarts at the 3:05 point. So about 51 seconds of the music was deleted in the final edit of the film]

7M3 “Three Note Loop” 4/4 time, 12 pages, 48 bars, 103 musicians, 3:39 duration. Dvd location: Chapter 26 starting at :44. [Note: I am assuming at this point (without seeing the cue) that it starts here because that’s the next instance of music after “The Dark Forest” cue. However, if it was originally written and recorded at 3 minutes and 39 seconds, then it was radically shortened to only 45 seconds (ends as Hagrid’s flute is playing in the distance). So presumably the scene intended for the music was shortened considerably] More Voldemort theme music is played here.

7M3A “Hagrid Plays The Flute” 36 bars, 1 musician (flute-recorder). Dvd location: Chapter 26 starting at 1:27. Orchestrated by J.W. Recorded 9/11/01.

7M4 “Running To McGonagall” 13 pages, 51 bars, 101 musicians, 2:02 duration. Orchestrated by C.P. Dvd location: Chapter 26 starting at 2:28.

[???? Longbottom Immobilized] [Note: I did not catch this cue (nor do I have the precise or official cue title) when I looked through the score. Possibly it was missing or I overlooked it. Hopefully I will have a chance to seek it out] Dvd location: Chapter 27 starting at :38.

7M7 “In The Vinesnakes” 4/4 time, 15 pages, 58 bars, 101 musicians, 2:13. Orchestrated by C.P. Recorded 8/28/01. Dvd location: Chapter 27 starting at 2:33. Scene: The fearless trio opens the trap door but have to jump in when the three-headed giant dog awakens. They jump down into entangling vinesnakes.

7M8 “The Flying Keys” 4/4 time, 16 pages, 67 bars, 101 musicians, 1:52. Orchestrated by E.K. Recorded 8/30/01. Dvd location: Chapter 30 starting at :23.

8M1 “The Chess Board” 12 pages, 46 bars, 102 musicians, 2:38. Dvd location: Chapter 28 at 2:18.

8M2 “The Game Begins” 33 pages, 130 bars, 2:58. Orchestrated by E/K. Recorded 9/3/01. Dvd location:

8M3 “Checkmate” 14 pages, 54 bars, 101 musicians, 2:02. Orchestrated by C.P.

8M4 “The Mirror Scene” 40 pages, 159 bars, 101 musicians, 5:50 duration. Orchestrated by C.P. Recorded 9/6/01. Dvd location: Chapter 30 starting at 1:30.

8M5 “Love, Harry” 19 pages, 36 bars, :42 (?). Dvd location: Chapter 32 starting at 1:57.

9M1 “Gryffindor Wins” 36 bars, 1:10 (?). Orchestrated by C.P. Recorded 9/3/01. Chapter 33 starting at 1:51.

9M2 “Leaving Hogwarts” 17 pages, 67 bars, 2:07. Dvd location: Chapter 34 starting at :17.

[Note: I did not at the time see any End Credits cue, so perhaps it’s available as a sketch cue. If I have a chance to check it out, I will next time (unless Voldemort prevents it!). So, at this writing (6:55 pm Monday, Feb 16<sup>th</sup>), I will leave the first Harry Potter score and hope I can finish the job in the near future. Meanwhile, let’s delve into the second Potter movie, *Harry Potter and the Chamber of Secrets*. I managed to work a bit on this one, and I do have the basic cue rundown of the complete score, although I did not have time to hand copy segments of many cues]

\*\*\*\*\*

# HARRY POTTER & THE CHAMBER OF SECRETS

Music by

John Williams

While I am not quite as fond of this score as the original Harry Potter (since, after all, it adapts much of the music from the first score), it nevertheless boasts of what I think of as exceptional cues, especially the “Fawkes The Phoenix” music. The excellent adaptation of the Fawkes motif is available on Track # 2 on the official cd. Moreover, this adaptation is available to study in its full score format thru Hal Leonard code # 4490266: Harry Potter and the Chamber of Secrets - Deluxe Score (HL.4490266), one of the esteemed John Williams Signature Edition scores. I already discussed two of them much earlier: Suite for Orchestra (04490214) and Children’s Suite for Orchestra (04490216). I just this morning ordered the C.O.S. deluxe score thru sheetmusicplus.com. It includes “The Chamber of Secrets” (apparently track # 3 on the cd), “Fawkes the Phoenix” (apparently track #2 on the cd), “Gilderoy Lockhart” (track #4), and “Dobby the House Elf” (track # 9). The other three cues are fine, but “Fawkes the Phoenix” is the real standout piece. The beginning certainly reminds me of some classical piece that escapes my memory at the moment (probably Wagner’s *Magic Fire Music!*).

I also enjoyed “The Flying Car” cue, “The Spiders” cue, and I loved the rare moody and atmospheric “Borgin and Burkes” and “Knockturn Alley” cues.

Also I found great delight in a new character or two. Kenneth Brannagh stole the show as the fancy pants & phony magician Gilderoy Lockhart (thankfully Hugh Grant never got the part, although I enjoy his acting). Excellent casting was given by giving the role of Blondie Lucius Malfoy to Jason Issacs. Lucius is rather the Nazi pureblood among the wizards there, exuding hostile snobbishness. So overall I enjoyed the movie, certainly in comparison to that other popular fantasy series *Lord of the Rings!* There are probably even far less spiders in C.O.S. (a multitude of them irregardless scurrying thru the Dark Forest!) than the Orks rampaging the scenes in the RINGS movies!

Let’s now break the musical Chamber of Secrets of this Harry Potter movie and make available for free educational/research purposes the complete rundown information of the cues:

# HARRY POTTER & THE CHAMBER OF SECRETS

(USA release November 14, 2002)

1M1 “Prologue: Book II” 6/8 time, 9 pages, 36 bars, orchestrated by Conrad Pope. Apparently revised sketches (9/9/02) resulted in 43 bars. Pope used score paper of 41 staves.

In the grace bar (Bar A), synth I (celeste) starts to play the innocent Harry motif (or “Hedwig Theme”) of Line 1 B 8<sup>th</sup> up to (Bar 1) E dotted 8<sup>th</sup> to G 16<sup>th</sup> to F# 8<sup>th</sup> (delayed triplet figure) to E quarter note up to B 8<sup>th</sup> to (Bar 2) A dotted quarter note legato down to F# dotted quarter note, and so forth. The bottom staff in Bar 1 plays Line 1 E up to B down to small octave B 8ths (crossbeam connected), repeated same bar and next bars. Also the bottom staff plays the Line 1 E dotted half note.

The written music here after Bar 3 does not precisely equate to the music heard. A harp gliss is heard (but not written) in Bar 4, and the synth continues the melody line as most fans are already used to it, but a different pattern is given in the full score cue. In Bar 4, the top staff of the synth now plays a legato trem between B and Line 2 C dotted half notes (repeated next bar) while the bottom staff plays E up to B to A 8ths to F#-G- Line 2 E 8ths to (Bar 5) Line 1 A-G-F# 8ths to G-F-small octave B 8ths (that B 8<sup>th</sup> tied to quarter note next bar). Also I believe I hear flutes here in the audio but not present in the written full cue.

In Bar 4 (should be Bar 5 if equating the audio), violins play a series of virtuosic 32<sup>nd</sup> note runs *pp* Line 1 “6” sextuplet B-A-G-F#-E-D# to ascending E-F#-G-A-B-A up to descending D-C-B-A-G-F# to ascending “7” septuplet G-A-B-C-B-A-G to “6” ascending F#-G-A-B-C, and so forth! At the end of Bar 6, three horns and the English horn start to play (*legato tongue*) *mf* the noble Harry motif of Line 1 G [written Line 2 D] 8<sup>th</sup> note. The “G” alto flute also plays G 8<sup>th</sup>. Violins I in Bar 6 (in 3/8 time) plays “6” 32<sup>nd</sup> notes descending Line 2 B-A-G-F#-E-D# to ascending “5” figure of 32<sup>nd</sup> notes E-F#-G-A-B to A-B-Line 3 C-D-E-F# crescendo. After two 8<sup>th</sup> rests, violins II play ascending “6” 32<sup>nd</sup> notes *pp* Line 2 C-D-E-F#-G-A.

In Bar 7 (:24 on the dvd) in 6/8 time, we have the term “Floating” above the top staff (flute I) and above the violins I staff. Violins I play (and flute I is cued in or “cue”) *p* on Line 3 G-E-G-E-G-E 16ths (connected by two crossbeams) and repeating the same six-note figure in this bar and next two bars to (Bar 10) another such figure to F#-C#-F#-C#-E-Line 2 B 16ths to (Bar 11) Line 2 B-G-B-G-B-G 16ths to fingered trem B down to G dotted quarter notes to (Bar 12) Line 3 D down to Line 2 Bb to D-Bb-C#-A 16ths figure, and so forth! Back in Bar 7, violins II play (flute II cued in) Line 2 B-G-B-G-B-G 16ths figure (repeated same bar and next two bars) to (Bar 10) same figure again to A#-F#-A#-F#-G-E 16ths to (Bar 11) E down to Line 1 B to E-B-E-B 16ths to E down to B dotted 8ths fingered trem, and so forth. The synth top staff plays the violins I figures, while the bottom staff plays the violins II figures.

The three horns, English horn, and alto flute continue the melody line on Line 1 B quarter note down to G 8<sup>th</sup> to B quarter note to G 8<sup>th</sup> to (Bar 8) Line 2 C quarter note to B 8<sup>th</sup> to A# quarter note to F# 8<sup>th</sup> to (Bar 9) G dotted 8<sup>th</sup> to B 16<sup>th</sup> to A# 8<sup>th</sup> figure down to small octave A# quarter note up to Line 1 G 8<sup>th</sup> to (Bar 10) E dotted quarter note tied to quarter note, and then G 8<sup>th</sup> up to (Bar 11) a repeat of Bar 7), and so forth.

After a dotted quarter rest in Bar 7, VC/CB play *p* Great octave E dotted quarter note tied to dotted quarter note next bar, and then up to small octave C dotted quarter note down to (Bar 9) Great octave E dotted quarter note up to C 8<sup>th</sup> to B quarter note down to (Bar 10) E dotted quarter note tied to quarter note to B 8<sup>th</sup> down to (Bar 11) Great octave



E dotted half note. After a dotted quarter rest in Bar 10, harp II is gliss ad lib from Line 1 F# up to (Bar 11) Line 3 B 8<sup>th</sup> (followed by rests).

[resume Tuesday, Feb 17<sup>th</sup> at 5:01 pm]

Skipping to Bar 35 (1:23), Hedwig in the cage makes a ruckus to get out. Uncle Vernon yells from downstairs, and Harry says to Hedwig, "Now you've done it." Actually, in Bar 34, violins I play Lines 2 & 3 F# dotted half note > *niente* and tied to 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest and two quarter rests). In bar 35, viole play Line 1 D#/F# dotted half notes tied to half notes in end Bar 35 held fermata and followed by a quarter rest. VC play small octave A#/B dotted half notes tied to dotted half notes next bar decrescendo and held fermata. CB pluck *p* Great octave B 8<sup>th</sup> up to small octave F# 8<sup>th</sup> note let vibrate (followed by two quarter rests, and then a whole rest next bar held fermata. The synth celeste plays small octave A#/B (bottom staff) and (top staff) Line 1 D#/F# quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest and then a whole rest held fermata in end Bar 36).

In Bar 35 (in ¾ time), flutes I & II (and oboe) play Line 1 F# quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest and then a whole rest in end Bar 36 held fermata, while flute I plays D# notes in that pattern. The alto flute plays small octave A# [written Line 1 D#] quarter note tied to 8<sup>th</sup> note (followed by rests). The English horn also plays small octave A# [written Line 1 E#] quarter note tied to 8<sup>th</sup> note (followed by rests). The clarinets play Line 1 D#/F# quarter notes tied to 8<sup>th</sup> note (followed by rests) while the bass clarinet plays Line 1B [written Line 2 C#] notes. Finally, the bassoons play A#/B/Line 1 D# quarter notes tied to 8<sup>th</sup> notes (followed by rests).

Combined we have the B maj 7<sup>th</sup> (B/D#/F#/A#) tonality in these two end bars.  
End of cue.

1M3A "Gather Around" 19 bars, :46. [Note: Only the sketch cue (not the full score cue) was available for this cue (and also the Parts that I did not open). At first I assumed that this short cue was perhaps written by William Ross, and that's why no Williams full score of it was available. However, when I eventually looked at the sketches, I saw that Williams did indeed write it (and every other cue that was not available to full score version)] Dvd location: Chapter 1 starting at 2:22. Scene: Vernon gathers the family around and asks what each person's job is to do once the guests arrive.

1M3 "Introducing Dobbie" [Note: This is how the Lucius' house elf was spelled (instead of "Dobby")] *Breezily* in 4/4 time, 8 pages, 31 bars, 1:14 duration. Orchestrated by Conrad Pope. Dvd location: N/A. [Note: This cue was not used in the final edit of the film. Apparently it was meant to be inserted as a seque right after the end of the previous cue (when Harry enters the room and sees Dobby). You can, however, hear most of it in the close adaptation of the cue in the official cd Track # 9 called "Dobby The House Elf." That written cue is also available in the Hal Leonard published score of the "John Williams Signature Edition" of H.P. & C.O.S. (as I indicated above). I should be receiving the Suite within a few weeks and can compare it with "Introducing Dobbie." Meanwhile, I can spend some time now delineating perhaps the first twenty bars (or at least in part)]

The orchestrator used score paper PS-1521 v.3. I believe it is 41 staves.

In Bar 1, clarinet II plays *pp* small octave F [written G] dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> and quarter rest) to Eb [written F] dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> and quarter rest). Repeat next bar. In Bar 3, the clarinet plays F 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) down to D 8<sup>th</sup> (these two 8ths are crossbeam connected) legato to Eb dotted 8<sup>th</sup> (followed by a 16<sup>th</sup> and quarter rest) to (Bar 4) a repeat of Bar 1. In fact, repeat Bar 1 in Bars 5 thru Bar 8 to (Bar 9) F dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup>/quarter/half rest marks).

Back in Bar 1, and following the same pattern, the bass clarinet plays small octave Bb [written middle C] dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> and quarter rest) down to Gb dotted 8<sup>th</sup> note (followed by same rests). Repeat in Bar 2. In bar 3, the bass clarinet plays Bb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to F 8<sup>th</sup> legato to Gb dotted 8<sup>th</sup> (followed by a 16<sup>th</sup> and quarter rest) to (Bar 4) a repeat of Bar 1 thru Bar 8 to (Bar 9) Bb dotted 8<sup>th</sup> (followed by rests).

Back in Bar 1, after a quarter rest, harp I is *non arp (secco)* playing *p* small octave Bb/Line 1 D/F quarter notes (followed by a quarter rest) to middle C#/E/A quarter notes. Repeat thru Bar 6. After a quarter rest in Bar 7, the harp plays Bb/D/F quarter notes (followed by a quarter rest) to C#/F quarter notes to (Bar 8) a repeat of Bar 1). After a quarter rest in Bar 9, the harp plays Bb/Line 1 Eb quarter notes (followed by a quarter rest) to G/middle C quarter notes.

Back in Bar 1, after a quarter rest, violins I pluck (*pizzicato*) *p* Line 1 F quarter note (followed by a quarter rest) to A quarter note (repeat this bar thru Bar 6). In Bar 7, after a quarter rest, violins I play F quarter note (followed by a quarter rest) to another F quarter note to (Bar 8) a repeat of Bar 1 to (Bar 9), after a quarter rest, Eb quarter note (quarter rest following) to middle C quarter note.

In Bar 1, after a quarter rest, divisi violins II pluck small octave Bb/Line 1 D quarter notes (followed by a quarter rest) to middle C#/E quarter note (repeat thru Bar 6). In Bar 7, after a quarter rest, they play Bb/D quarter notes (followed by a quarter rest) to unison C# quarter note to (Bar 8) a repeat of Bar 1 to (Bar 9), after a quarter rest, unison small octave Bb quarter note (followed by a quarter rest) down to G quarter note.

Back in Bar 1, violas play (just as in the cd version) *p* on small octave F to Eb half notes to (Bar 2) F to Eb half notes once again (these four half notes are played under the legato arc/umbrella). In Bar 3, violas play (again just as in the cd version) legato F dotted quarter note down to D 8<sup>th</sup> to Eb half note to (Bar 4) F legato to Eb half notes to (Bar 5) F-Eb half notes to (Bar 6) F-Eb half notes (these last four half notes are under the legato slur), repeated in Bars 7-8, to (Bar 9) F down to C half notes.

Back in Bar 1, VC play *p* Great octave Bb down to Gb to (Bar 2) Bb to Gb half notes (all four notes under the legato slur) to (Bar 3) Bb dotted quarter note down to F 8<sup>th</sup> to Gb half note to (Bar 4) Bb legato to Gb half notes. In Bars 5-6 and 7-8, they repeat Bars 1-2. In Bar 9, the celli play Bb down to Eb half notes. Finally, the solo CB plucks *pizzicato* small octave Bb quarter note (followed by a quarter rest) to Gb quarter note (followed by a quarter rest). Repeat thru Bar 8 to (Bar 9) Bb quarter note (quarter rest following) down to Eb quarter rest (followed by a quarter rest).

The Dobby (or Dobbie) theme or melody line is first played in Bar 5 by the English horn and synth I celeste. They play *mf* < > Line 1 D [written A for the E.H.] quarter note legato mini-slur up to F [written Line 2 C for the E.H.] quarter notes, and then GB quarter note legato down to E dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest). In Bar 7, they return to play D quarter note legato and crescendo up to F quarter note, and then up

to Bb quarter note legato down to F quarter note decrescendo to (Bar 8) D double-dotted half note (followed by an 8<sup>th</sup> rest). In Bar 9, they now play (*legato tongue* for the English horn) middle C up to Eb quarter notes to D-E 8<sup>th</sup> notes back to C quarter note up to (Bar 10) F legato down to small octave A quarter notes to G quarter note tied to dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest).

In Bar 10, the clarinet now plays *p* small octave D-A quarter notes to G half note. Fag I plays small octave D legato down to Bb half notes while Fag II plays Great octave A quarter note to G-F 8ths to Eb half note. After a quarter rest, harp I plays A/Line 1 D/F quarter notes (followed by a quarter rest) to G/Bb/Eb quarter notes. After a quarter rest, violins I play Line 1 F quarter note (quarter rest following) to Eb quarter note, while violins II play A/D to small octave G/Bb quarter notes in that pattern. Viols play the clarinet line. VC play the bassoons line. CB plucks small octave A quarter note (followed by a quarter rest) down to Eb quarter note (followed by a quarter rest).

So far in the delineation of the first ten bars, much of the music appears to be quite identical to the cd/Signature Edition version. I do not have the written music yet of that track, but my ears tell me that the synth celeste was definitely not used. Moreover, I believe the alto flute played isolated figures in the beginning bars (unlike “Introducing Dobbie”). I am not too sure yet if the dotted 8<sup>th</sup> notes played by the clarinet and bass clarinet were used in the cd version.

[Postscript written Friday, February 20 at 5 pm: In today’s mail I received that “John Williams Signature Edition” of the *Chamber of Secrets* cues. It was fast service for free delivery—only four days received after ordering it! Cue II is “Dobby The House Elf,” as indicated earlier. Overall the cues are adaptations of the original score cues, music that Williams wanted to expand and develop on. One change was the addition of four-note figures in the first four bars played by three flutes. After a quarter rest in Bar 1, the flutes play “3” triplet value 16ths Line 1 F-Fb-Eb legato to D 8<sup>th</sup> figure (followed by a quarter rest) to E-Eb-D triplet value 16ths to D# 8<sup>th</sup>. The celeste also plays these figures (of course unlike the original cue). The clarinet and bass clarinet play the same notes as shown in the original cue. Harp I (after a quarter rest) plays the same Bb/Line 1 D/F *non arp* quarter notes (followed by a quarter rest). Then it plays (unlike the middle C#/E/A notes of the original cue), it plays here on small octave A/B/middle C#/E quarter notes. Repeat next bar, but in Bar 3 it repeats the notes of Bar 1 from the original cue, and then in Bar 4 it repeats the Bar 1 of the cd version. The pizzicato notes of violins I are changed a bit. After a quarter rest, they pluck (as in the original cue) Line 1 F quarter note (followed by another quarter rest). However, instead of the A quarter note (as played in the original cue) we find here *divisi* small octave Bb/Line 1 E quarter notes (repeated next bar). In Bar 3, however, it repeats the original cue Bar 1 but then in Bar 4 returning to the “new” version. The same applies for violins II. After a quarter rest, they pluck (as in the original cue) Bb/Line 1 D quarter notes (followed by a quarter rest) but then play (unlike the original cue’s C#/E notes) A/C# quarter notes. The violins/VC/CB play the same as the original cue. In Bar 5, the melody line is still played by the English horn and celeste (but not indicated to be a synth celeste as in the original cue). So there are subtle changes only—except for the noticeable addition of the four-note figures played by the flutes. Another difference is shown starting in Bar 13 with the melody development. In the original cue, it is played by the alto flute, English horn, clarinet I, and celeste. In this version, oboe I also plays the melody line. In Bar 15 in the cd version, there is the

addition of a four-note figure not too dissimilar to the one played by the flutes in the first four bars. So, after an 8<sup>th</sup> rest, the bass clarinet and harp play Line 1 (small octave for the bass clarinet) “3” triplet value 16ths Eb-F-Gb legato to Ab 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). After a quarter and 8<sup>th</sup> rest in Bar 17, they play E-F-G triplet 16ths to A 8<sup>th</sup>. Once again, this is an additional little flourish or embellishment that is not included in the original cue. Everything else seems to be the same in these bars.]

After a half and quarter rest in Bar 13, the “G” alto flute/English horn/clarinet I/synth start to play *mf* the continuation of the Dobby melody line. We find Line 1 E legato to F 8<sup>th</sup> notes (followed by double bar lines traversing the cue) to (Bar 14) Gb-F-Ab-F legato 8<sup>th</sup> notes (crossbeam connected) to Gb-F-middle C-Db 8ths (crossbeam connected) to (Bar 15) E dotted half note up to A-Bb 8<sup>th</sup> notes up to (Bar 16) C legato to Bb down to E legato to F 8<sup>th</sup> notes (all four notes are crossbeam connected) to F# stand alone tenuto 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to small octave A legato up to Line 1 F 8ths to (Bar 17) D half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). At this point, the woodwinds continue the melody line with G#-C 8ths but the synth is now “cue” (or cued in). Also, after a half and quarter rest, the piano joins in with the melody on Line 2 G#-A legato 8ths (etc).

Back in Bar 14, Fag I/harp I bottom staff/VC play *p* small octave F legato to Eb half notes to (Bar 15) F down to C half notes to (Bar 16) F up to A half notes to (Bar 17) E to F half notes to (Bar 18) FE to F half notes to (Bar 19) F# half note to D dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> and quarter rest). Back in Bar 14, after a quarter rest, harp II bottom staff plays small octave F#/B quarter notes let vibrate (followed by a quarter rest) to G/B quarter notes to (Bar 15), after a quarter rest, G#/Bb quarter notes (followed by a quarter rest) to F#/Bb quarter notes (and so forth). After a quarter rest in Bar 14, divisi viole play small octave Gb/Bb quarter notes (followed by a quarter rest) to G/Bb quarter notes to (Bar 15), after a quarter rest, Ab/Bb quarter notes (followed by a quarter rest) to Gb/Bb quarter notes (and so forth).

This should give a pretty good idea of how the cue was constructed and how it would differ from the cd revised version. Just now [10:01 pm] I received an e-mail notification: “Hello from Sheet Music Plus! Your order #02162004144544442039 shipped today. This shipment completes your order. Your package shipped Budget Delivery via USPS (United States Postal Service), which usually takes 1 to 3 weeks...”

1M4 “Dobby Warns Harry” 4/4 time, 3 pages, 16 bars, :43 duration. Dvd location: Chapter 2 starting at 1:59.

Both harps are pedal set for D-C-Bb-Eb-F-Gb-A. Harp I plays *p* Line 1 Gb-Eb-small octave A-Bb 8ths note (crossbeam connected) and (*all ring*) followed by a half rest. Repeat thru Bar 9. After a half rest in Bar 1, harp II plays the same four-note figure (repeated thru Bar 8).

[end session 10:17 pm]...[resume Wednesday, Feb 18<sup>th</sup> at 5:07pm]

In Bar 1, violins II play *pp* Line 1 Eb/Gb whole notes tied to whole notes thru Bar 8 and tied to dotted half note in Bar 9 to unison small octave A-Bb-Line 1 D-Eb legato 16ths to (Bar 10) Gb 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/half rest marks). Viole plat small octave Bb whole note tied to whole notes thru Bar 9. In Bar 10, they play *mp* Line 1 Gb-F-D-F 16ths figure (connected by two crossbeams) and played 4 X.

In Bar 3, the vibe with soft mallets play *w/pedal down* and *ad lib not fast all ring* descending 8<sup>th</sup> notes Line 1 Bb-Gb-D-Eb-small octave Bb-D-small octave A (appears to be one 8<sup>th</sup> note missing!). Ad lib thru Bar 8, and then start again in Bar 9 with the pedal for two bars.

In Bar 3, flute I and violins I play *p* on Line 2 D half note legato to F half note to (Bar 4) Gb half note down to E half note decrescendo and tied to 8<sup>th</sup> note next bar (followed by 8<sup>th</sup>/quarter/half rest marks. Also in Bar 5, the bass clarinet and cello play *ppp* small octave (Great octave for VC) whole note crescendo to (Bar 6) A whole note *pp* > and tied to dotted quarter note next bar (followed by an 8<sup>th</sup> and half rest). IN Bar 7, flute I and violins I return to play Line 2 D legato up to F half notes up to (Bar 8) Bb half note down to F half note tied to double-dotted half note next bar (for the flute, and followed by a 16<sup>th</sup> rest) while violins have that F half note tied to whole note next bar and tied to quarter note in Bar 10 (followed by rests). In Bar 9, after a quarter rest, the bassoon plays *p* < > small octave E-F 8ths (crossbeam connected) to Gb-F 8ths (crossbeam connected) followed by a quarter rest. The bass clarinet is cued in on the same pattern and notes (but Line 1 register).

After a half and quarter rest in Bar 9, clarinet I plays *mp* ascending 16<sup>th</sup> notes small octave A-Bb-Line 1 D-Eb [written B-middle C-E-F] legato to (Bar 10) Gb [written Ab] 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to D-F 16ths (connected by two crossbeams) to Gb-F-D-F 16ths figure played twice. In Bar 10, clarinet II plays Gb-F-D-F 16ths figure to Gb-F-D 16ths (followed by a 16<sup>th</sup> and half rest). Also in Bar 10, the synth and piano play *mp w/pedal* Gb/Line 2D/F whole notes (and also harp II). After a half and quarter rest in Bar 10, CB plucks pizzicato small octave Eb down to Great octave Bb 8<sup>th</sup> notes.

In Bar 11, flute I and oboe I plays *mp* Line 2 D-F-Gb 8ths to E 8<sup>th</sup> tied to half note and tied to dotted quarter note decrescendo in the next bar (followed by an 8<sup>th</sup> rest) to D-F-Bb-F legato 8ths. Clarinet I plays Gb-F-D 16ths (followed by a 16<sup>th</sup>/quarter/two 8<sup>th</sup> rests) to D-F 16ths to (Bar 12) Gb-F-D-F 16ths figure played twice to Gb-F-D 16ths (followed by a 16<sup>th</sup> and quarter rest). Clarinet II, after an 8<sup>th</sup> rest, plays D-F 16ths to Gb-F-D-F 16ths figure played twice to Gb-F-D 16ths (followed by a 16<sup>th</sup> rest) to (Bar 12), after a half and 8<sup>th</sup> rest, D-F 16ths to Gb-F-D-F 16ths. The synth celeste follows the flute and oboe line. Harp I plays Line 1 Gb-F-D-F 8ths figure played twice and repeated next bars. Viole continue the ostinato 16<sup>th</sup> figures given in Bar 10. After a half rest, VC play small octave A-Eb-Great octave Gb up to Eb 8ths to (Bar 12) A down to Eb 8ths (followed by a quarter and half rest). Etc. [6:06 pm]

1M5 “Unsent Letters/Cake” 47 bars. Sketch available only.

1M5B “Unsent Letters/Cake Ending” 8 bars. Sketch only.

1M7 “Escape From The Dursley’s” 27 pages, 104 bars, 3:10 duration. Orchestrated by Conrad Pope (23 & ½ pages) and E. Karan (2 & ½ pages). This cue is a clone of the “Don’t Burn My Letter” cue in the first Potter score, at least initially.

So Bars 1-3 as delineated in that 1M4 cue are exactly the same as in this cue. However, one noticeable difference is that in the clone cue opening, instead of flute III, we have the alto flute playing the notes of flute II given earlier. So the alto flute in Bar 1 plays Line 2 Eb [written Ab] half note down to Line 1 F [written Bb] staccato 8<sup>th</sup> note in

Bar 2 (etc). Since I did not hand-copy Bar 4 of that cue (but did here), let's focus on that briefly. The flutes and synth celeste play Line 2 F/Ab/Line 2 C 8ths legato to E/G/B staccato 8ths (crossbeam connected) down to stand alone E/G/B tenuto 8ths (followed by an 8<sup>th</sup> rest) up to F#/A/C# tenuto dotted 8ths to F/Ab/C 16ths down to Ab/Line 2 C/F staccato 8ths (followed by an 8<sup>th</sup> rest). VC/CB play small octave E-E-E-E 16ths to E-E staccato 16ths to D# legato to E 16ths to F rinforzando quarter note legato down to C quarter note.

In Bars 9-12 (*magico, slowly* in 2/4 time), the synth celeste and VC/CB are soli playing precisely the same opening bars of 1M1 "The Prologue" from the first Potter movie. I did not hand copy anymore from this cue but noted that more *com a sopra* bars from 1M1 were used in this cue. Moreover, bars were lifted from 1M3 (starting Bar 29 in 1M3), and then starting in Bar 85 of this C.O.S. cue we find it duplicates Bar 69 in 4M4 of the first Potter movie (actually Bars 68-78).

1M8 "Magical Household" 17 bars, :49. This cue is only available in sketch format; that is, the full score cue was not available as a Xeroxed copy. The autograph full score cue is probably held by Williams, I would assume (Warner Bros. doesn't have it). This applies to all the other cues not available in xeroxed full score format.

1M9 "Letters From Hogwarts/ Floo Powder" 3/8 time, 12 pages, 48 (or 49) bars, 2:03. Dvd location: Chapter 4 starting at 2:42.

Harp I is gliss in the grace bar (Bar A) from small octave B up to (Bar 1) Line 3 E 8<sup>th</sup> *mf* (followed by rests). Flute I is *trill* 1/2 on Line 2 B (to C) 8<sup>th</sup> note to Line 3 C (to Db) 8<sup>th</sup> back to B 8<sup>th</sup> to (Bar 2) descending 8<sup>th</sup> notes (still half trill) G (to Ab) down to E (to F) down to Line 1 B 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest). Flute II plays (half trill) Line 2 G-Ab-G to (Bar 2) E down to B 8<sup>th</sup> notes down to A 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). Clarinet I (not flute III or alto flute) plays half trill on Line 1 E-F-E to (Bar 2) Line 1 B to G 8ths to (clarinet II joining in) F#/A 16ths (followed by a 16<sup>th</sup> rest). The synth celeste II also plays those notes and pattern. Also the piano plays it as well. VC pluck pizzicato on descending 8<sup>th</sup> notes Line 1 E to small octave B to E up to (Bar 2) B-G-A 8ths to (Bar 3) a repeat of Bar 1 to (Bar 4) B-F#-Great octave B.

After two 8<sup>th</sup> rests, the alto flute/English horn/Fag I/vibe play *mf* (but I believe *p* for the vibe) small octave B 8<sup>th</sup> note up to (Bar 3) E dotted quarter note to (Bar 4) D dotted quarter note). Synth I in Bar 3 plays *mp* 32<sup>nd</sup> notes Line 1 A-G-F#-E up to B-A-G-F# up to C-B-A-G to (Bar 4) B-Line 2 D-C#-B to C#-A-B\_C# to Line 2 D-F#-E-D.

In Bar 8 (2:51) in 4/4 time, the eldest Weasley son fetches clumsy Errol's letters (after crashing into the window pane). Oboe I and synth I play *mp* the light-hearted melody line. We find Line 2 E staccato 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to G 16<sup>th</sup> legato to F# staccato 8<sup>th</sup> legato to E 8<sup>th</sup> tied to dotted quarter note down to Line 1 B 8<sup>th</sup> up to (Bar 9) E staccato 8<sup>th</sup> up to A-G 16ths figure to F# 8<sup>th</sup> legato to D staccato 8<sup>th</sup> (these two notes are crossbeam connected) to D tenuto 8<sup>th</sup> to E dotted quarter note tied to 8<sup>th</sup> note next bar (followed by rests). In Bar 10, flute I takes over the melody line *mp* on Line 2 E quarter note legato up to B staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A staccato 8<sup>th</sup> to G-F# legato 16ths figure to E-G 8ths to (Bar 11 in 2/4 time) F# half note tied to (Bar 12 in 3/4 time) half note and tied to 8<sup>th</sup> note decrescendo (followed by an 8<sup>th</sup> rest). After a half/quarter/8<sup>th</sup> rests in Bar 10, clarinet I is now *solo* playing *mp* the melody line on Line

1 E [written F#] 8<sup>th</sup> up to (Bar 11) B [written Line 2 C#] 8<sup>th</sup> up to E-D legato 16ths figure to C#-A 8ths to (Bar 12) B half note down to small octave B quarter note.

Back in Bar 10, the simple rhythmic pattern beat is played by the vibe, marimba, piano, and pizzicato violins II and violas. The piano and vibe play *p* on Line 1 F#/Line 2 G quarter notes to G/Line 2 F# quarter notes back to F#/G to G/F# (repeat next bar) to (Bar 10) F#/G to G/F# to A/Line 2 E to A/D quarter notes. The marimba plays small octave B/Line 1 F# quarter notes to E/G to B/F# to E/G (repeated next bar) to (Bar 10) B/F# to E/G to D/A to middle C/G. Violins II pluck *pizz* on Line 1 F#-G-F#-G quarter notes (repeated next bar) to (Bar 10) F#-G-A-G quarter notes to (Bar 11 in 2/4 time) D (now *arco*-played D) quarter note legato down to small octave A quarter note. Violas pluck B to Line 1 E back to B to E quarter notes (repeated next bar) to (Bar 10) B up to Line 1 E-D-C to (Bar 11 in 2/4 time and now *arco*) G to A quarter notes. In bar 8, the finger cymbals sound an x-headed quarter note let vibrate (followed by a quarter and half rest).

That's as far as I got with this cue!

1M9 Insert "Errol Delivers The Mail" 7 bars, :05 (segue Bar 7 of 1M9). Another note indicates "alternate into of Errol."

1M10 "Borgin and Burkes" 4 pages, 15 bars, :48. Orchestrated by Eddie K. Dvd location: Chapter 5 starting at 1:29. Scene: Harry garbles the term "Diagon Alley" when he used the green-flashing fire floor powder, and ends up at the Borgin & Burkes shop along nefarious Knockturn Alley. As given earlier, I really liked this relatively rare (for this score) atmospheric and rather atonal cue. Instrumentation: 3 alto flutes, oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, horns, marimba, waterphone, "jungle" toms, gong, two synths, piano, harp, strings.

In Bar 1 in 4/4 time, the strings are temporarily *sol* playing *N.V.* (no vibrato) crescendo whole notes. Violins I play *pp* Line 2 Bb whole note crescendo *poco* hairpin to (Bar 2 in 6/4 time) A dotted whole note decrescendo. Violins II play Line 2 C/F whole notes to (Bar 2) B/E dotted whole notes. Violas play small octave G whole note to (Bar 2) Ab dotted whole note. VC play Great octave E/B whole notes to (Bar 2) F small octave C dotted whole notes decrescendo hairpin.

Now: It is interesting what Williams did here to create this unsettling musical effect because in part he employs quartel harmony or fourth chords (a very 20th century type of sound or harmony. This is especially seen (or heard!) with the violins while celli and violas have their own grouping. If you stack the violins whole notes in Bar 1, you will find not a "traditional" harmony based on stacked thirds (every other note) but stacked 4<sup>th</sup>. C to F is a P4 (perfect 4<sup>th</sup>) interval, and F to Bb is also a P4 interval. In Bar 2, they play B up to E (P4) and E up to A (P4). So you can see the design or consistency here. Moreover, you have the strings playing with no vibrato indicating the absence of warmth, the establishment of a cool or detached quality to the sonorities. Also a sense of disorientation is partly engendered when you have these mixed meters (4/4 to 6/4 to 4/4 to 6/4). In Bar 3 (as I'll delineate shortly), the violins play Bb/Eb/C, a combination of the P4 (Bb to E) and a M6 or major 6<sup>th</sup> interval (Eb to C). The same applies in Bar 4 with the A to D (P4) and D to B (M6). The VC/viola grouping shows a different pattern, however. Consistently they play P5 (perfect fifth) and m6 (minor sixth) intervals. So, in Bar 1, we

find E to B (P5) and also that B to G (m6). In Bar 2, they play F to C (P5) and C to Ab (m6). In Bar 3, they play F#/C# (P5) and C# to A (m6). In Bar 4, they play G to Eb (m6) and Eb to Bb (P5).

So, in Bar 3 (back to 4/4 time), violins I play Line 3 C whole note crescendo to (Bar 4 in 6/4 time) Line 2 B dotted whole note decrescendo. Violins II play Line 1 BB/Line 2 Eb whole notes to (Bar 4) A/D dotted whole notes. Viola play small octave A whole note to (Bar 4) Bb dotted whole note. Divisi celli play Great octave F#/small octave C# whole notes to (Bar 4) G/Eb dotted whole notes.

In Bar 2, the piano is highlighted playing some very interesting detached effects. There are extended notes written in empty Bar 1 just to the left of the notes in Bar 2 detailing the effect: *Ad lib*, very “eerie” like “drops” of sound; different rhy in each hand (*mist.*, not fast).

So, after a quarter rest in Bar 2, the piano top staff plays a series of x-headed quarter notes starting on Line 3 B down to Line 2 G up to Line 3 C up to E to Line 2 B down to G tied to (Bar 3) a diamond-shaped half note value (??) up to Line 3 A down to Line 2 G down to C up to G (odd notation since the half note presumably and the four quarter notes would not give a 4/4 strict time—but once again we are “ad lib” here!) with that G x-headed quarter note tied to (Bar 4) diamond-shaped half note to B-G-A-F quarter notes.

After a quarter rest in Bar 2, the bottom staff of the piano (*ped*) plays small octave x-headed quarter notes E-B-G-A to E tied to diamond-shaped half note next bar to E-B-E-B-E quarter notes down to C tied to (Bar 4) diamond-shaped half note up to A-E-A-E-D-C (and so forth).

In Bar 2 (in 6/4 time), the jungle toms play *ad lib feel* (after an initial quarter rest) “3” triplet value descending x-headed 8<sup>th</sup> notes notated for convenience on bass clef E-D down to Great octave B (remember, not actual tones) down to “3” triplet value G 8<sup>th</sup> up to D triplet value quarter note (followed by a quarter and half rest) to (Bar 3 in 4/4 time) “3” triplet value 8<sup>th</sup> notes Great octave G-B-G (followed by a quarter and half rest). After a half and quarter rest in Bar 2, the waterphone sounds a diamond-shaped dotted half note trem (silent next two bars).

After a quarter and 8<sup>th</sup> rest, the English horn plays *p* on Line 1 Gb [written Line 2 Db] grace note to F [written C] 8<sup>th</sup> tied to half note to (Bar 4 in 6/4 time) E [written B] quarter note tied to 8<sup>th</sup> note to Eb down to C# 16ths to D [written A] whole note decrescendo. In Bar 4, the gong plays *slow rvb efx* on a diamond-shaped whole note with a slanted wavy line extending out (followed by a half rest). The marimba plays *pp < > pp* a legato trem between small octave A-Bb half notes to A-Bb whole notes.

In Bar 7 (*Faster* in 2/2 time), as the skeleton hand on the mantle grabs Harry’s hand, two stopped horns are initially prominent. Horn I plays marcato and rinforzando *mf* small octave B [written Line 1 F#] half note to another rinforzando half note (repeated next bar). Horn II plays B rinforzando quarter note to B rinforzando half note to B rinforzando quarter note tied to quarter note next bar (half note value) to F# half note to F# quarter note. The grabbing motion is depicted by the bass clarinet/Fags/ C.F./CB playing *sfz >* quickly descending 16<sup>th</sup> notes to 8<sup>th</sup> note (followed by rests). So the bass clarinet and Fag I plays (initial 16<sup>th</sup> note is rinforzando-marked) Line 1 (small octave for the bassoon) E-Eb-D-Db [written F#-F-E-Eb for the bass clarinet] 16<sup>th</sup> notes (connected by two crossbeams) legato to C 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). Fag II plays



Great octave Gb-G-F#-F 16ths to E 8<sup>th</sup> note. The C.F. and CB play small octave Bb-B-C-C# 16ths to D 8<sup>th</sup> (followed by rests).

In Bar 6 in ¾ time, violins I play Line 2 Bb dotted half note tied to 8<sup>th</sup> note in Bar 7 (followed by rests). Violins II play Line 1 G/Line 2 C dotted half notes tied to 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest). Then they play rinforzando fingered trem between Line 1 D#-E half notes to rinforzando D#-E quarter notes fingered trem (also rinforzando-marked) tied to quarter note fingered trem next bar to D#-E half notes fingered trem to quarter note trem tied to next bar (and so forth). Violas are fingered trem between Line 1 E to F half notes (repeated same bar and repeated next bar). VC are col the bassoons.

In Bar 8, the oboes, English and two clarinets are spotlighted with rather disjointed (or skeletal!) figures as Harry tries to free himself from the bony hand. They play “3” triplet value Line 1 E to D# quarter notes up to G-G staccato 8<sup>th</sup> to next “3” value figure of Ab quarter note to G 8<sup>th</sup> (followed by a triplet value 8<sup>th</sup> rest) down to E-D# staccato 8ths.

This is all I had time to work on for this cue. The scene was meant to last much longer (and it can be seen in the deleted scenes section of Disc Two). In the final edit version, Harry frees himself and hurries out the door to Knockturn Alley. Once out there appraising the creepy denizens, the music of the next cue commences.

1M11/2MA “Knockturn Alley/Diagon Alley” 4/4 time, 14 pages, 55 bars, 1:37. Orchestrated by E.K. Dvd location: Chapter 5 starting at 2:17.

Violins I play *pp* (*Harm*) or natural harmonics on written Line 3 D (but *8va* marked) whole note (with the tiny circle above the note) tied to whole note next bar crescendo hairpin to (Bar 3) written Line 3 C# whole note (with the tiny circle above it) tied to whole note next bar and to 8<sup>th</sup> note in Bar 5 (in ¾ time). After an 8<sup>th</sup> rest, they play harmonics on Line 3 C half note legato to (Bar 6) D half note to C# quarter note tied to whole note in Bar 7 tied to half note next bar, etc. Violins II play written Line 2 Ab whole note harmonics tied to whole note next bar crescendo to (Bar 3) G whole note tied to next bar and to 8<sup>th</sup> note in Bar 5 in ¾ time). After an 8<sup>th</sup> rest, they play *p* Ab half note tied to half note next bar to G quarter note tied to whole note in Bar 7 tied to half note next bar, and so forth. Divisi VC play *pp* on Great octave E/F# whole note tied to whole notes thru at least Bar 8 (that’s as far as I hand-copied!) while CB play divisi on Great octave E/Bb whole notes in that sustained fashion.

After a half and quarter rest in Bar 1, the alto flute plays *mp* the melody line starting on Line 1 D [written G] acciaccatura (grace note) to E [written A] quarter note tied to (Bar 2) dotted quarter note to D# stand alone 8<sup>th</sup> up to “3” triplet value 8<sup>th</sup> notes G [written Line 2 C] to F# to D 8<sup>th</sup> tied to quarter note and tied to (Bar 3) “3” triplet value 8<sup>th</sup> note to F 8<sup>th</sup> to Db triplet 8<sup>th</sup> tied to quarter note and tied to 16<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then it plays C [written F] 8<sup>th</sup> legato leap up to B [written Line 2 E] quarter note tied to (Bar 4) “3” triplet value 8<sup>th</sup> to G# to Bb 8ths to A [written Line 2 D] dotted quarter note crescendo (followed by rests).

After a half rest in Bar 3, Fag I plays a counter line on small octave G# grace note to A quarter note tied to dotted 8<sup>th</sup> note to middle C 16<sup>th</sup> legato to (Bar 4) G# whole note tied to 8<sup>th</sup> note in Bar 5 (followed by an 8<sup>th</sup> and two quarter rests). Also after a half rest in Bar 3, the timp sounds *pp* < Great octave A half note roll tied to next bar’s half note

(followed by a half rest). In Bar 3, the piano and harp II play *p* (*all ring*) “7” septuplet ascending 16ths Great octave F#-G-A#-B-small octave C#-D-E# (followed by a quarter and half rest).

In Bar 5 (*faster* with a quarter note = 86), harp I plays *mist.* ad lib gliss ascending-descending-ascending-descending thru at least Bar 8. The gong sounds *mf* a dotted half note (diamond-shaped). The bell tree plays *mf* a diamond shaped dotted half note ascending tones. After a quarter and 8<sup>th</sup> rest, the English horn plays *p sotto voce* small octave Bb-A [written Line 1 F-E] 16ths (followed by a 16<sup>th</sup> rest) to D-Eb down to small octave G 16ths. At least one clarinet in Bar 5 (2:30) plays *mp* Line 2 Bb quarter note legato down to C dotted quarter note up to F# 8<sup>th</sup> down to (Bar 6) “3” triplet value G up to Line 2 Eb down to Line 1 D 8ths (followed by an 8<sup>th</sup> rest) to “3” triplet value 8ths middle C up to Ab up to Line 2 E 16ths to F# quarter note.

In Bar 6, three bassoons play *pp* and “dark” Great octave Bb half note to A quarter note tied to (Bar 7) quarter note up to small octave C half note to C# quarter note up to (Bar 8) E half note to D# quarter note. Four *sords* (muted) Pos also play these notes and pattern (and same register).

Poor Harry meets a hag who looks like the Wicked Witch from the West (*Wizard of Oz*) who insists on helping him. More odd inhabitants start to crowd in on him when finally Hagrid appears at the top of the stairs and saves the day!

Skipping to Bar 17 (2:53 on the dvd Chapter 5), Hagrid escorts Harry thru a narrow alley out of Knockturn Alley into the more decent and proper and socially acceptable Diagon Alley! I really like this brief scene. Very moody and stylistically attractive. Along the end of the passageway is a window of a bookstore (presumable Flourish & Blotts). Apparently (though not really distinctively visible or readable) along that window are all the Harry Potter hardcover books! Go to about 3:03 for the best view before Harry and Hagrid block the view as they pass by. Chapters 5 & 6 in the dvd are one of my favorite parts of the movie (predominantly Knockturn Alley and Diagon Alley adventures). It is in Chapter 6 when we are introduced to Gilderoy Lockhart in Flourish and Blotts Bookstore. Nice quiet character interaction, cozy settings, absence of annoying and loud action scenes! I hope there are more moody scenes as in Chapter 5 in the third movie to be released in the United States on June 4<sup>th</sup> 2004 (“Harry Potter and the Prisoner of Azkaban”).

In Bar 17 (*Slightly faster*), harp II plays Great octave D/A/small octave D/A dotted half notes let ring (repeated in Bar 19). Harp I plays legato (smoothly) Line 1 A down to F 8<sup>th</sup> notes down to C# down to small octave A quarter notes (repeated thru Bar 20) to (Bar 21) Line 1 B up to F down to Line 1 F quarter notes (repeated next three bars). Violins I play *p* on Line 1 A dotted half note tied to dotted half note next bar up to (Bar 19) Line 2 F dotted half note legato down to (Bar 20) C# dotted half note and then (Bar 21) A dotted half notes tied thru Bar 24. Divisi violins II play middle C#/F dotted half notes tied to next bar up to (Bar 19) A/Line 2 C# dotted half notes legato down to (Bar 20) F/A dotted half notes down to (Bar 21) unison D dotted half note tied to dotted half notes thru Bar 24. Violas play small octave A dotted half note tied to dotted half notes thru Bar 20, and then repeating the same A sustained tone thru Bar 24. VC play small octave D dotted half note tied thru Bar 20, and then again D dotted half note in Bar 21 tied thru Bar 24. CB plucks pizzicato on small octave D quarter note let vibrate (followed by two quarter rests). After two quarter rests in Bar 18, CB pluck A quarter

note down to (Bar 19) D quarter note (followed by two quarter rests). Repeat Bars 18-19 in Bars 20-21 and in Bars 22-23.

In Bar 17, the bass clarinet plays *p* small octave A [written B] dotted half note tied to dotted half notes thru Bar 20 (decrescendo in the last two bars), and then silent in the next bars. Fags play small octave D/A dotted half notes tied thru Bar 20, and the C.F. plays Great octave D dotted half notes thru Bar 20. Horns (muted) I and V play *p* small octave A [written Line 1 E] dotted half note tied thru Bar 20, while muted horns III-IV play B/Db [written F#/Ab] notes.

After two quarter rests in Bar 20, the alto flute plays *p* a soft expression of the Noble Harry theme Line 1 F [written Bb above or a perfect 4<sup>th</sup> above] quarter note up to (Bar 21) A [written Line 2 D] half note back to F quarter note up to (Bar 22) A half note to F quarter note once again to (Bar 23) Bb [written Eb] half note to A quarter note down to (Bar 24) middle C# [written F#] dotted half note. The English horn plays the same melody line and notes of Line 1 F [written Line 2 C] quarter note up to (Bar 21) A [written Line 2 E] half note back to F quarter note (repeat this bar next bar) to (Bar 23) Bb [written Line 2 F] half note to A [written E] quarter note down to middle C# [written Line 1 G#] dotted half note.

This is as far as I got with this cue!

2M1A “Flourish and Blotts” 4/4 time, 4 pages, 14 bars, 78 musicians, :32. Orchestrated by E.K. Dvd location: Chapter 6 starting at :19. [Note: I did not yet work on this cue in terms of hand copying]

2M1B “Harry Meets Lucius” 41 bars, 2:35. Available only as a sketch cue (xeroxed copy of Williams’ sketch). Dvd location: Chapter 6 starting at 1:47.

2M2 “The Train Station” *Moderato* in 2/4 time, 18 pages, 72 bars, 1:47. Orchestrated by Conrad Pope. Dvd location: Chapter 7 starting at :04.

2M2 Insert 4 bars. Sketch only.

2M3 “The Flying Car” 4/4 time, 45 pages, 180 bars. Orchestrated by E.K. Dvd location: Chapter 7 starting at 1:20.

2M4 “Whomping Willow” 2/2 time, 11 pages, 43 bars, 1:08. Orchestrated by Conrad Pope. Dvd location: N/A. [This cue was apparently not used in the final edit of the film] When I first looked at this cue, I had assumed there was music in that scene (I was not that familiar with the movie at the time since I did not yet purchase the dvd and indulged in repeated viewings). To my surprise, there was not music there (apparently edited out). Actually it is not quite so surprising since the sound effects were so loud and chaotic that they would overwhelm any music except the most blaring *ff* trumpets and piercing piccolos!

In Bar 1 in 2/2 time, divisi violins I play *mf* (“tense”) Line 3 C/Db whole notes tied thru at least Bar 7 (that’s as far as I got with the cue!). Violins II play Line 2 A/Bb

whole notes tied thru at least Bar 7. The synth voice plays the same A/Bb/C/Db whole note cluster.

In Bar 5, violas play forte on Line 1 A-A#-B-Line 2 C 16ths to Db to C dotted half notes fingered trem to (Bar 6) Db to C whole notes fingered trem (repeated next bar). CB play *ad lib fast (w/energy)* four figures (each comprised of four 16ths) of x-headed 16<sup>th</sup> notes notated Great octave F-E-F-E (and so forth), repeated next bar. The tuba plays small octave C whole note sforzando-marked tied to whole notes next two bars to (Bar 7) dotted half note (followed by a quarter rest). Six horns also play small octave C# whole note tied to next bars. Three clarinets are legato trem between middle C#/D/Eb whole notes and D/Eb/Fb whole notes (repeated next bar) to (Bar 7) F to Gb whole notes legato trem.

In Bar 5, flute I plays *ad lib energetic, frenetic—vary speed, do not synchronize* forte on sforzando-marked 8<sup>th</sup> notes Line 3 C#-C#-C#-Line 2 B# (crossbeam connected) up to D-C#-Eb-D sforzando 8<sup>th</sup> notes (crossbeam connected) to (Bar 6) B-C-C#-D 16<sup>th</sup> notes to Line 3 Eb to D half notes legato trem (followed by a quarter rest). The piccolo plays Line 1 E-G-Ab-F# sforzando 8<sup>th</sup> notes to A-Ab 8ths to E-E#-F#-G# 16ths to (Bar 6) Ab to G dotted half notes legato trem (followed by a quarter rest) to E-F-F# “3” triplet value 16ths. In Bar 7, Pos I & II play *sfz* middle C sforzando-marked whole note tied to next bar, and the bass Pos plays similarly.

That’s as far as I got with this cue!

2M4A “Car Escapes” 4/4 time, 4 pages, 16 bars, :23. Orchestrated by E.K.  
Dvd location: Chapter 8 starting at 2:37.

2M5 “Filches Warning” 4/4 time, 2 pages, 8 bars, :20. Orchestrated by  
Conrad Pope. Dvd location: Chapter 9 starting at :20.

2M6 “Boys Receive Detention” 10 pages, 40 bars, 1:28. Orchestrated by  
E.K. Dvd location: Chapter 9 starting at 1:22.

2M8/2M8A “Introducing Colin/ Mail Delivery” *Light and Festive* in 2/4  
time, 9 pages, 33 bars, :53. Dvd location: Chapter 10 starting at 2:06.

2M8A “Mail Delivery Insert” 13 bars, :13. Sketch only.

2M9 “Howler Letter For Ron” 33 seconds. One musician (viola). Sketch.

2M10 “Gilderoy Lockhart” 4/4 time, 12 pages, 48 bars, 2:00. Orchestrated  
by E.K. Dvd location: Start of Chapter 11.

2M11A “Cornish Pixies” 4/4 time, 4 pages, 16 bars, :42. Orchestrated by  
E.K.

2M11B “Flying Pixies” 3/8 time, 16 pages, 57 bars, 1:16. Orchestrated by  
E.K.

“Flying Pixies Revised Ending” 1:27 (2 bars). Sketch only.

3M1 “Eat Slugs” 34 bars, 1:31. Sketch.

“Hermione and the Mudbloods” 22 bars, 1:08. Sketch.

3M3 “The Writing On The Wall” *Misterioso* in 4/4 time, 18 pages, 74 bars, 3:11. Orchestrated by Conrad Pope.

3M4 “Dumbledore’s Caution” 4/4 time, 6 pages, 22 bars, 1:05. Orchestrated by E.K.

3M5 “Night Corridor” 36 bars, 1:46. 0 musicians (???). Sketch.

3M6 Insert “Transformation (Class Ending)” 5 pages, 17 bars. Orchestrated by E.K.

3M6 “Transformation” 46 bars, 3:15.

3M7 “The Library” 17 bars, :46. Sketch only.

4M1 Pt 1 “Quidditch Stadium Part I” 75 bars, 1:47. Sketch only.

4M1 Pt 2 “Quidditch Stadium Part II” 63 bars, 1:21. Sketch only.

4M1 Pt 3 “Chasing The Snitch” 4/4 time, 21 pages, 81 bars, 2:17. Orchestrated by C.P.

4M1 Pt 4 “Harry Catches The Snitch” 32 bars, 1:02. Sketch only.

4M2 “Petrified Colin” 36 bars, 2:32. Sketch only. Dvd location:

4M3 “Moaning Mrytle” *Magico* in 6/8 time, 9 pages, 35 bars, :38. Orchestrated by C.P. Dvd location: Chapter 17 starting at :35.

4M4 “Dueling Club” 33 pages, 131 bars, 4:48. Orchestrated by E.K. Dvd location: Chapter 17 starting at 1:35.

5M1 “Harry Is A Parselmouth/The Mountain” 9 pages, 29 bars, :39. Dvd location: Chapter 18 starting at 2:06.

5M2 “Harry on the Mountain” 24 bars, :43. Sketch only.

5M4 “Petrified Justin” 15 pages, 57 bars, 2:26. Note: page 1 of the full score was missing, but the sketch cue is still there. Dvd location: Chapter 18 starting at 3:33.

5M4A “The Introduction of Fawkes” *Misterioso* in 4/4 time, 9 pages, 36 bars, 1:22. Orchestrated by C.P. Dvd location:

5M5 “Fawkes Is Reborn” 6/8 time, 3 pages, 13 bars, :31. Orchestrated by C.P. Dvd location: Chapter 19 starting at 3:49.

5M6 (or 5M7) “”Christmas Break” 51 bars, 2:07. Sketch only.

5M8 “Cakes For Crabbe and Goyle” 32 bars, 1:13. Sketch only. Dvd location: Chapter 20 starting at 1:15.

5M9 Insert “Polyjuice Intro” 79 bars, 3:02.

5M10A “Worse Than Dumbledore” 4/4 time, 16 pages, 60 bars, :57. Orchestrated by E.K. Dvd location: Chapter 21 starting at 1:39.

6M2 “The Diary” ¾ time, 4 pages, 13 bars, :22. Orchestrated by E,K. Dvd location: Chapter 22 starting at 1:35.

6M4B “Meeting Tom Riddle” 4/4 time, 27 pages, 96 bars, 4:12. Otchestrated by C.M. Pope.

6M5 “Ransacked Dormitory” ¾ time, 8 pages, 30 bars, :50. Orchestrated by C.P. Dvd location: Chapter 24 starting at 1:09.

6M6 “Petrified Hermione” ¾ time, 5 pages, 18 bars, :40. Orchestrated by C.P. Dvd location: Chapter 24 starting at 2:32.

7M1 “Hagrid’s Arrest” 76 bars, 5:01. Sketch only. Dvd location: Start of Chapter 25.

7M2 “The Spiders” Part I 12 pages, 48 bars, 1:00. Orchestrated by E.K. Dvd location: Chapter 25 starting at 4:52.

In Bar 1, flutes I & II play *mp* < > the spidey theme of legato 16<sup>th</sup> note figures. We find Line 2 Bb-A-Bb-A 16ths (connected by two crossbeams) to (rinforzando-marked on the first 16<sup>th</sup> note) A-G#-A-G# 16ths to (Bar 2) Ab-G-Ab-G to G-F#-G-E 16ths (silent next two bars). In Bar 3, flutes III-IV take over that pattern, repeating in these bars the same notes played by flutes I-II in Bars 1-2. Horn I and I believe horns III & V play small octave Bb [written Line 1 F] stopped half note rinforzando and tied to half note next bar.

In Bar 3, horns II-IV-VI join in on that Bb half note tied to next bar crescendo-decrescendo. The xylophone plays with soft sticks *mp* and also *gently*, “*silvery*” on the same flute I notes but played an octave lower register, and crescendo hairpin on the second figure in Bar 3 and then decrescendo in Bar 4. Synth I celeste is also col flutes (same register). Synth II xylophone also is written as such but cued in (octave lower too). Harp I plays *p* let vibrate on 8<sup>th</sup> notes small octave Bb up to Line 1 F# to G back to F# to (Bar 2) Bb-F#-A-F. Repeat these bars in Bars 3-4.

After an 8<sup>th</sup> rest in Bar 1, 14 viole play *p* Line 1 F#-G-F# bowed trem 8<sup>th</sup> notes to (Bar 2), after an 8<sup>th</sup> rest, F#-A-F# bowed trem 8ths (repeated next two bars). Divisi VC play small octave Bb dotted quarter note bowed trem (followed by an 8<sup>th</sup> rest) while altri celli pluck pizzicato on Bb 8<sup>th</sup> note. Repeat next three bars at least (I only worked on the first four bars!). In Bar 3, divisi violins are bowed trem *pp* < on Line 1 F#/A half notes tied to half notes next bar (decrescendo hairpin). Divisi violins II *a8* play Db/Eb/F# bowed trem half notes tied to next bars. So Williams employs tightly compacted cluster notes to convey the dissonance or suspense of the scene.

7M3 “Aragog” 2.4 time, 19 pages, 75 bars, 3:14.

7M4 “The Spiders” Part II 48 pages, 192 bars, 3:46. [Note: there is also an insert of 9 bars]

7M5A/B “Car Drives Off”/”It’s A Basilisk” 4/4 time, 11 pages, 41 bars, 2:12. Orchestrated by E.K.

7M6/8M1 “Ginny Gets Snatched” 12 pages, 42 bars, 2:09. Orchestrated by C.P.

8M2 “Myrtle’s Tale” 2/4 time, 11 pages, 41 bars, 1:20. Orchestrated by E.K. Dvd location: Chapter 29 starting at 1:16.

8M2A Insert “The Chamber Door Opens” 10 bars, 1:44. 0 musicians.

8M2B “Goodbye To Memories” 11 pages, 42 bars, 2:14.

8M2B Pt II “Harry Goes To Find Ginny” ¾ time, 2 pages, 9 bars, :31. Orchestrated by C.P.

8M3 “Fawkes Delivers The Hat” 25 pages, 101 bars, 2:37.

8M5 “Dueling The Dragon” 23 pages, 91 bars, 2:19. Orchestrated by E.K.

8M7/9M1 “Fawkes Heals Harry” ¾ time, 11 pages, 41 bars, 1:17. Dvd location: Chapter 33 starting at 2:18.

9M2 “Dumbledore and Harry” 50 bars, 2:50. Sketch only. [Note: I believe that Bars 5-10 from 5M5 “Fawkes Is Reborn” was used here] Dvd location: Chapter 34 starting at :48.

9M3 “Lucius Visits Dumbledore/Dobby Is Freed” 85 bars, 3:51. Sketch only.

9M4 “A Reunion of Friends” 6/8 time, 30 pages, 120 bars, 5:03.  
Orchestrated by C.P.

9M4 Alt. Ending V.S. Bars 108 on. 27 pages, 112 bars.

“The Chamber of Secrets” *Misterioso* in 12/8 time, 27 pages, 107 bars. [Note: This music is available in the “John Williams Signature Edition” available from Hal Leonard: Harry Potter & the Chamber of Secrets: Suite for Orchestra (# 04490266. Cost : \$48]

“End Credits” Pt I *Broadly* in 6/8 time, 51 pages, 205 bars, 8 minutes.

“Dobbie” CD Version. [Once again, this cd version cue is available in the Signature Edition Suite for Orchestra as described above]

“Fawkes The Phoenix” 112 bars, 3:39. [Note: Once again—or is it twice again?!—this cd version cue is available in the Signature Edition score]

Total Bars = 3,651  
Total Time= 136:35

At this point in the rundown (Thursday, Feb 19<sup>th</sup> at 6:30 pm), I am finished. I have no additional material to comment on. It appears I will not be able to revisit the scores on the 27<sup>th</sup> as I had hoped. Perhaps in April sometime or no later than May (I have a vacation at the end of May), I will be able to finish my notes of these scores (if I am allowed back in). Then I will include the new material in the next update. If not, then what you see is what you get! It should suffice, however, and give the reader an excellent idea of how the music was constructed with such magical excellence!

(C) Copyright 2004 Bill Wrobel  
Completed Thursday, February 19, 2004 at 6:37 pm PST  
You are welcome to reprint, copy, archive, quote or re-post this analysis, but please retain the source and copyright.

\*\*\*\*\*









