

20,000 Leagues Under the Sea

Music by Paul Smith

[rundown initiated Thursday, November 19, 2009 at 8:56 pm PST]

The following is a descriptive cue rundown of the written music score of the classic 1954 Walt Disney live action feature film based on the Jules Verne novel, *20,000 Leagues Under the Sea*. I had permission to research the written score at Disney Studios in about four hours of the afternoon on Thursday, October 16, 2003 (the morning hours I spent working on Disney's *Sleeping Beauty*). I thank Booker White for allowing me the opportunity to research the score at the Disney music library. I do not know if he is still there (I believe he still is involved at Disney as head of music preparation), but he took the position once held by Dominic Fidelibus (who retired).

Since I had very limited time during my research, I cannot now give a full rundown of the score cue by cue (let alone bar by bar!). However, I can at least give the reader an idea of what Paul Smith was up to in several cues. The orchestrator was Joe Durbin. The Production number is 2087. For the audio reference I will be using the Special Edition dvd (#27327). There is a featurette on the musical legacy of Paul Smith. I liked it but unfortunately they did not have any archival film or interviews of him, just still photos and other people talking about him (except for a view of him as a violinist in a recording session for *Fantasia* I believe). Below are useful Internet links:

<http://www.dvdjournal.com/reviews/00/20000leagues.shtml>

<http://goldenscores.com/?a=reviews&id=84>

<http://www.imdb.com/title/tt0046672/>

<http://www.filmscoremonthly.com/board/posts.cfm?threadID=50094&forumID=1&archive=0>

Incidentally, several years ago when I composed a Herrmannesque score for *The Birds*, I also started one for Disney's *20,000 Leagues Under the Sea*. The jpeg images can be found in the "Herrmann" page under the jpeg images for *The Birds*.

20,000 Leagues Under The Sea

"Main Title" Reel 1/A. 4/4 time, 9 pages, 27 bars. Dvd location: 00:00:00. There is no tempo-marking here; in fact, I don't believe there is a tempo-marking in any of the cues! This is rather odd. Perhaps he had them in his sketches but I did not have access to the sketches or Conductor score. Based on my notes at the time, there are two parts to the Main Title. Part I includes grace Bar A and then Bars 1 & 2. That's it. Part II

encompasses the rest of the Main Title. Bar 1 in this Part in effect is Bar 3 of the total cue; Bar 2 is Bar 4, and so forth. Initial instrumentation: 2 flutes, piccolo, oboe, 3 clarinets, bass clarinet, 3 horns, 3 trumpets, 3 trombones, tuba, bass marimba, cymbal, timp, harp, 14 violins (designated ABC and then DEFG with each letter or stand having two violinists), 6 violas (ABC stands), 6 celli (ABC) and two contrabasses.

The *sound* of the Disney orchestra is not terrific. The 20th Century Fox and Warner Bros. “sound” was far better in this general period, as was MGM in large part. Paramount, Columbia and Disney recordings in my opinion did not sound anywhere as powerful and dynamic and full. The brass choir especially seemed diminished. I especially liked the Warner Bros. Orchestra but 20th Century under Alfred Newman was excellent nevertheless. As far as the opening credits scene itself, I really enjoyed the setup with the stage and the scintillating waves cascading across, the credits in sea blue, and so on. Very nice atmosphere.

Personally I would’ve preferred that Herrmann had done the score. I heard the rumor somewhere that he was at least considered by Disney (if not actually approached) but stayed with the in-house composer, Paul Smith. I’ll try to nail down that speculation and see if it was based on truth. I liked what Smith composed but wondered how Herrmann would’ve approached the project (especially after just coming from *Beneath the 12 Mile Reef*) or even Max Steiner! Herrmann and Steiner were “bigger guns” (or harpoons!) than Smith, artistically and historically speaking from the present perspective. Smith did a perfectly able job here but I feel that Herrmann would’ve done a more memorable score.

Bar A in 4/4 time starts the Buena Vista/Disney logo music that runs for this grace bar thru Bars 1 and 2. The harp is pedal preset on A, B, C, D, E, F#, G#. The harp sounds *ff* small octave A quarter note *gliss* wavy line up to (Bar 1) Line 3 E 8th note (followed by an 8th, quarter, half rest marks). Violins sound *ff* Line 1 A-B-Line 2 C-D 32nd notes to “7” septuplet 32nd notes E-F#-G#-A-B-Line 3 C-D (the flutes and oboe play the same 32nd run notes). Violas play this an octave lower register as well as the clarinets. The clarinets are transposed (this is not a “C” or Concert-written full score). So we find the clarinets playing small octave A-B-Line 2 C-D [written small octave B-Line 2 C#-D-E] 32nd notes, and so forth (see violins). The cymbal in grace bar A sounds an x-headed quarter note (notated on the second line from the top of the staff) trem *mf* <.

In Bar 1, the brass section plays the Disney log or opening music. The tonality is A min (A/C/E) to D maj (D/F#/A). Trombone (or Pos) I plays *ff* small octave A “3” triplet value quarter note to B triplet value 8th note to middle (Line 1) C half note down to small octave A tenuto-marked quarter note to (Bar 2) A to B “3” triplet value quarter note to 8th note to middle C dotted half note. Pos II (with its own staff) plays “3” triplet value small octave E quarter note to E 8th note to E half note to F# tenuto quarter note to (Bar 2) E quarter note to E 8th once again (“3” triplet value notes) to E dotted half note. Pos III (with its own staff) plays “3” triplet value Great octave A quarter note to A 8th to A half note up to small octave D tenuto-marked quarter note down to (Bar 2) Great octave A quarter note to A 8th (triplet value once again) to same A dotted half note. The tuba in Bar

1 sounds *f* (forte) Contra-octave A dotted half note up to Great octave D tenuto quarter note back down to (Bar 2) Contra-octave A whole note.

All three horns in Bar 1 play *ff* Line 1 C [written Line 1 G] “3” triplet value quarter note to D [written A] triplet value 8th to E [written B] half note up to descending “3” triplet value 8ths Line 1 F#-D-small octave A [written Line 2 C#-Line 1 A-E] to (Bar 2) Line 1 C quarter note to D 8th (“3” triplet value) to E dotted half note. Trumpet I plays *ff* Line 2 C [written D] “3” triplet value quarter note to D [written E] 8th to E [written F#] half note to “3” triplet value descending 8th notes F#-D-Line 1 A up to (Bar 2) Line 2 C quarter note to D 8th (“3” triplet value) to E dotted half note. In this same pattern, trumpet II (with its own staff) plays Line 1 A triplet value quarter note to B triplet value 8th note to Line 2 C half note to D-Line 1 A-F# “3” triplet value descending 8ths to (Bar 2) Line 1 A quarter note to B 8th (triplet value notes) to Line 2 C [written D] dotted half note. In the same pattern, trumpet III plays Line 1 E [written F#] triplet value quarter note up to A [written B] triplet value 8th note to same A half note to A-F#-D descending triplet value 8th notes to (Bar 2) E quarter note to A 8th (triplet value notes) to same A dotted half note.

Violins in Bar 1 play Line 3 E down to Line 2 B to A down to E 16th notes (connected as a figure by two crossbeams) up to “3” triplet value 8ths Line 3 E-Line 2 B-A up to Line 3 E-Line 2 B-A-E 16ths figure once again up to Line 3 D-Line 2 A_F#-D (D maj tonality) 16ths up to (Bar 2) Line 3 E-Line 2 B-A-E 16ths up to “6” sextuplet 16ths Line 3 E-Line 2 B-A=E-D-C down to “7” septuplet largely ascending 16ths Line 1 A down to E up to A-Line 2 C-E-A to Line 3 E tenuto-marked quarter note. Violas in Bar 1 play “3” triplet value Line 2 E 8th (followed by a triplet value 8th rest) down to small octave B triplet value 8th to middle (Line 1) C half note to small octave F#/Line 1 D side-bracketed double-stopped quarter notes to (Bar 2) small octave A quarter note to B 8th (both triplet value notes) to middle C dotted half note. VC sound *ff* Great octave A/small octave E dotted half notes *non-divisi* to unison small octave D quarter note to (Bar 2) Great octave A/small octave E whole notes. CB play Great octave A dotted half note up to small octave D quarter note down to (Bar 2) Great octave A whole note.

The timp in Bar 1 is trem rolled *mf* on Great octave A dotted half note up to small octave D 8th note beat (followed by an 8th rest) down to (Bar 2) Great octave A trem roll (notated like the bowed trem of the strings). The cymbal in Bar 1 sounds forte an x-headed quarter note that is also *rinforzando*-marked (> over the note) followed by a quarter and half rest mark (whole rest mark in Bar 2). The bassoon in Bar 1 plays Great octave A dotted half note down to D quarter note up to (Bar 2) A whole note. The bass clarinet plays *ff* Line 1 E [written Line 1 F#] dotted half note to D [written E] quarter note to (Bar 2) E whole note. Clarinets play Line 2 E 8th (followed by an 8th rest) to Line 1 A/Line 2 C/A [written Line 1 B/Line 2 D/B] half notes to A/Line 2 D/A quarter notes to (Bar 2) “3” triplet value quarter notes A/Line 2 C/A to A/B/A triplet 8ths to A/Line 2 C/A dotted half notes. After a quarter rest in Bar 1, the oboe plays Line 2 E half note to F# quarter note to (Bar 2) “3” triplet value E quarter note to D 8th to E dotted half note. The piccolo plays Line 3 E 8th (followed by an 8th rest) down to Line 2 E half note to F# quarter note to (Bar 2) E quarter note to D 8th note (triplet value notes) to E dotted half note. Flutes play Line 3 E 8th (followed by an 8th rest) to Line 3 C/E half note to D/F#

quarter notes to (Bar 2) C/E quarter notes to Line 2 B/Line 3 D triplet values 8ths to C/E dotted half notes.

Now we come to Part II (page 1 of Part II or in effect Bar 3 of the Main Title) located 00:00:09 on the dvd. The tonality in Bars 3-4 is F min (F/Ab/C) to (Bar 5) Db maj (Db/F/Ab) with F as the bass note as played by the low register instruments in all three bars as whole notes. Trumpets and horns play the primary melody line of the Main Title (or certainly dominant the sound because the lonely oboe and bassoon also play it). Trumpet I plays Line 2 (horns Line 1) F [written G for the trumpet; written Line 2 C for the horns) half note tied to “3” triplet value 8th note to E down to C triplet 8ths up to Eb dotted 8th down to Line 1 B (small octave for the horns) 16th to (Bar 4) same B quarter note legato to Line 2 C half note to Eb [written F natural] quarter note to (Bar 5) “3” triplet value 8th notes Db-C-Db down to Line 1 Ab [written Bb for the trumpet; Line 1 Ab for the horns] up to Db-C tenuto 8th notes. Back in Bar 3, trumpet II plays the same four notes as trumpet I to Cb dotted 8th down to Ab 16th to (Bar 4) Ab quarter note tied to half note to same Ab quarter note re-sounded to (Bar 5) Ab-F-Ab triplet value 8ths to F half note to A-A tenuto 8ths. Trumpet III in Bar 3 play the same initial four notes as the other two trumpets to Line 1 Ab dotted 8th down to Eb 16th to (Bar 4) E quarter note legato to F half note to F quarter note re-sounded to (Bar 5) “3” triplet value 8th notes F-Ab-F down to Db half note to F-F tenuto 8th notes. The bassoon is *col* trumpet I but played an octave lower register. The oboe is *col* trumpet I (same register).

Trombone I in Bar 3 sounds *ff* small octave Ab to Bb 8ths to middle C half note down to Ab dotted 8th to Ab 16th to (Bar 4) Ab whole note to (Bar 5) Ab-Ab-Ab “3” triplet value 8ths to Ab half note down to F quarter note. Trombone II plays small octave C up to G 8ths to Ab half note down to Great octave B dotted 8th to B 16th to (Bar 4) B quarter note legato to small octave C dotted half note up to (Bar 5) F-F-F triplet value 8ths to F half note down to Db quarter note. Trombone III plays Great octave F up to small octave C 8th notes up to F half note down to Great octave F dotted 8th to F 16th to (Bar 4) F whole note up to (Bar 5) small octave Db-C-Db “3” triplet 8ths to Db half note down to Great octave Ab quarter note. The tuba sounds F Contra-octave whole note [written Great octave F but with the *8va lower* designation underneath the note] and repeated next bar. Apparently in Bar 5 the tuba then sounds Great octave F whole note.

The violins in Bar 3 play a counter-melody line or counterpoint phrasing. They play “6” sextuplet ascending 16ths Line 1 C-F-Ab-Line 2 C-F-G up to Line 3 C half note down to B quarter note to (Bar 4) same B quarter note up to C quarter note tied to 16th down to Line 2 C 16th to “3” triplet value 16ths F-Ab-Line 3 C up to Eb quarter note to (Bar 5) Line 3 Cb/Ab dotted half notes to unison Line 2 Ab quarter note. Violas play a different phrasing. We find small octave C/Ab 8ths to C/G 8ths to C/Ab half notes to unison Ab quarter note to (Bar 4) Ab whole note down to (Bar 5) F dotted half note to F quarter note. VC/CB all play Great octave F whole note in Bar 3 (repeated next two bars). The harp in Bar 3 is gliss starting on written out 32nd notes small octave C-D-E#-F-G-Ab-B# gliss line up to Line 3 C quarter note (followed by a half rest). The cymbal in Bar 3 sounds *mf* a diamond-headed half note with the let vibrate extension curve line (followed by a half rest).

The flutes in Bar 3 play *ff* Line 2 F/Ab 8ths to G/Bb 8ths to Ab/Line 3 C half notes to Ab/Cb dotted 8ths to Ab/Cb 16ths to (Bar 4) Cb/Eb down to Ab/Db tenuto 8ths to Ab/Line 3 C down to F/Ab 8ths legato to Ab/C to F/Ab 8ths to C/Eb to Ab/C 8ths to (Bar 5) “3” triplet value 8ths Ab/Db-Ab/C-Ab/Db to normal value 8ths Line 3 Db/F down to Line 2 F/Ab 8ths to “3” triplet value 8ths Db/F-Ab-Db-F/Ab to normal value tenuto 8ths Ab/Db to Ab/C. The piccolo in Bar 3 plays Line 2 C up to F 8ths to same F half note to F dotted 8th to F 16th up to (Bar 4) Ab-F tenuto-marked 8ths to F down to C 8ths legato to F down to C 8ths once again up to Ab to F 8ths to (Bar 5) F-F-F “3” triplet value 8ths to Ab down to Db 8ths to “3” triplet value descending 8ths Ab-F-Db to F-F tenuto 8ths. The oboe is *col* trumpet I. Clarinet I is *col* flute I but an octave lower register. Clarinet II is *col* flute II but an octave lower register. Clarinet III is *col* the piccolo but an octave lower register.

Etc.

[The Beast and Explosion] Note: You could conceivably also title this cue “Alarming Rumours.” Reel 1/B. Dvd location: Starts 00:01:40. Scene: The unknown beast under the waves (actually the submarine, Nautilus) rises up to destroy a ship in a fiery explosion. Note: This cue was not available in the materials pulled for me. Also note that this exact same music was used later on in the film (I believe Reel 8/A or 7/D) located 1:03:34 in the dvd. Effectively dramatic music (and atmospheric scene) but unfortunately I cannot give a detailed description of it as I had hoped.

[Street Fight] Reel 1/C, 7 pages, 24 bars. The date designation given for this cue is 8/28/54. Dvd location: 00:04:04. Note: There was no cue title given for this cue on the full score (I did not have the sketches to see if the composer had given a title originally) hence the cue name in brackets instead of quotation marks.

Woodwinds and gliss trombone I are soli in the first bar in 3/4 time as our protagonist (played by Kirk Douglas) is hit over the head on the crowded street. Two flutes in Bar 1, after an initial “3” triplet value 8th rest, play Line 3 Bb down to G triplet value 8ths to “3” triplet value 8ths E-C#-Line 2 Bb to next figure of four 16ths G-E-C#-Line 1 Bb (connected by two crossbeams) to (Bar 2 in 5/4 time) F# 8th note (followed by an 8th and two half rests). All notes are played legato under the phrase curve line. In the same fashion, after an initial triplet value 8th rest, the oboe plays Line 3 Cb to Line 2 Ab triplet 8th notes to F-D-Cb triplet value 8ths to D-Line 1 B-G#-F 16ths to (Bar 2) F# 8th note (followed by rests). Similarly, after an initial triplet 8th rest, the first clarinet plays Line 2 G to E [written A-F#] triplet value 8ths to C#-Line 1 Bb-G triplet 8ths to Ab-F-D-small octave B 16ths to (Bar 2) I believe G# 8th (unclear) followed by an 8th and quarter rest. After an 8th rest, clarinet II plays Line 2 D-Line 1 B triplet value 8ths to G#-F-D “3” triplet 8ths to E-C#-small octave Bb-G 16ths to (Bar 2) Line 1 C# 8th (followed by an 8th and quarter rest). The bass clarinet play Line 2 Ab-F triplet value 8ths to D-Cb-Line 1 Ab triplet 8ths to F-D-Cb-small octave Ab 16ths to (Bar 2) E 8th (followed by an 8th and quarter rest). After two quarter rests in Bar 1, the bassoon plays forte small octave B-G#-F-D 16ths legato to (Bar 2) Great octave Bb 8th (followed by an 8th and quarter rest).

After a triplet value 8th rest, the first trombone is gliss effect on small octave Bb quarter note (triplet value) gliss line down to normal value D quarter note down to Great octave Bb quarter note gliss line and crescendo hairpin down to (Bar 2) E 8th note rinforzando-marked (followed by an 8th and two half rests). In Bar 2, Pos II-III sound Great octave Bb/small octave G 8ths followed by rests. The piano in Bar 2 sounds *sfz* Great octave E/Bb 8ths (bottom staff) and (top staff) small octave G/Line 1 C#/F# 8ths (followed by rests).

After those 8th and quarter rest marks in Bar 2, the clarinets and bass clarinet (and bassoon) continue unison on Line 1 C# down to small octave G [written D#-A] staccato-marked 8ths (crossbeam connected) followed by an 8th rest to small octave G-F# 16ths legato to G-A staccato 8th to (Bar 3 in 3/4 time) G down to E staccato 8ths (followed by two quarter rests). The horns in Bar 2 sound *sfz* small octave G/Line 1 C#/F# [written Line 1 D/F#/Line 2 C#] 8ths (followed by an 8th and two half rests) to (Bar 3 in 3/4 time), after an initial quarter rest, Line 1 C# down to small octave G staccato 8ths (followed by a quarter rest). Pos in Bar 2 play Great octave Bb/small octave G/middle C rinforzando 8ths (followed by rests). The timp in Bar 2 sounds *mf* small octave E whole note trem roll tied to quarter note and tied to (Bar 3) half note trem tied to non-trem 8th note (followed by an 8th rest). The piano in Bar 2 sounds *sfz* Great octave E/Bb/small octave G/Line 1 C#/F# 8ths followed by rest marks. Notice the jarring effect with the dissonant tritone intervals there (such as the diminished 5th of E up to Bb and the augmented 4th of the G up to #).

Eight violins in Bar 2 in 5/4 time sound *mf* Line 1 C#/F# whole notes bowed trem tied to trem quarter notes and tied to (Bar 3 in 3/4 time) dotted half note. Three violas are bowed trem on small octave G notes tied similarly, and three celli are bowed trem on Great octave Bb tied notes. Two CB are bowed trem on small octave E tied notes in the same pattern.

In Bar 4 (*Faster*) the bassoon starts to play a spirited section (along with the piano, clarinets and bass clarinet) as the street fight erupts en masse. The bassoon plays small octave E to E-D# 16ths three-note figure legato to E staccato 8th to F 8th (crossbeam connected) to E legato down to C# 8ths (crossbeam connected), and so forth. Clarinet I plays Line 1 C 8th to C down to B 16ths to C staccato 8th to Db 8th to C down to small octave A 8ths. Clarinet II plays small octave Bb 8th to Bb-A 16ths to Bb-Cb 8ths to Bb down to G 8ths. The bass clarinet plays small octave G 8th to G-F# 16ths to G staccato 8th to Ab 8th to G down to E 8ths. The piano plays Great octave G/small octave Bb/middle C 8ths to G/Bb/C 16ths to F#/small octave A 16ths to G/Bb/C staccato 8ths to Ab/Line 1 Cb/Db 8ths to G/Bb/C to E/G/Ab 8ths. In Bar 4 violins I (A-B) play middle C 8th (followed by an 8th and quarter rest) while violins C-D (in effect violins II) play small octave Bb 8th followed by rests. Violas play small octave E 8th followed by rests, while double-stopped celli play Great octave G/small octave E 8ths followed by rests. Contrabasses play small octave G 8th followed by rests.

Skipping to the end of Bar 20 we come to the carriage scene in the distance transporting the Professor and his companion (Peter Lorre) to the shipping company. The

solo English horn plays small octave F# [written middle C#] quarter note legato up to (Bar 21) C# [written G#] 8th note up to F# [written Line 2 C#] quarter note to G# [written D#] 8th down to E [written B' 8th down to C#-small octave B [written G#-F#] 16ths to C# quarter note to (Bar 22) C [written G natural] 8th up to F quarter note to A 8th to B 8th (followed by an 8th rest) to G 8th to A down to E 8ths. After a half rest in Bar 21, the *solo* clarinet I starts to play a counter-line phrase as the English horn plays its own phrasing. We find Line 2 C# [written D#] 8th note up to F# [written G#] quarter note to G# [written A#] 8th to (Bar 22) E [written F#] 8th to C to Line 1 B 16ths to C dotted half note. Clarinet II plays small octave A [written B] whole note (repeated next bar) while the bass clarinet play small octave F# [written G#] whole note to (Bar 22) F whole note. The bassoon plays small octave C# whole note to (Bar 22) C whole note. Horns I-II play small octave C#/A [written small octave G#/Line 1 E] whole notes to (Bar 22) C/A whole note. The piano plays *mp* Great octave F#/small octave C#/A/middle C# (F# min) whole notes to (Bar 22) Great octave F/small octave C/A/C (F maj) whole notes.

After a quarter rest in Bar 21, violins I play Line 2 A/Line 3 C# dotted half notes to (Bar 22) A/C notes. Violins II play Line 1 A/Line 2 C# dotted half notes in Bar 21, and violas on middle C# dotted half note. Celli are *pizz* on “3” triplet value ascending 8th notes figure Great octave F#-small octave C#-A (repeated three more times) to (Bar 22) F-C-A 8ths played 4X. CB play small octave F# whole note to (Bar 22) F whole note.

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

[The Journey Begins] Reel 1/D-2/A, 9 pages, 29 bars. Dvd location: 00:09:25.

Note: I did not work on this cue except for Bar 16 (dvd 00:10:47) in 3/4 time when the crew spot dolphins skimming along the warship. The initial tonality appears to be E min (E/G/B). Three contrabasses play small octave E whole note (so the E chord is definitely indicated here by the basses). Six celli play Great octave E/B dotted quarter notes to stand-alone 8th notes to E/B 8ths to Eb 8ths (crossbeam connected) with the B 8th legato mini-slur to A quarter note. Six violas play Line 2 E quarter note to D quarter note to B quarter note to A 8th (followed by an 8th rest). Violins II Line 3 E quarter note to D quarter note to Line 2 B quarter note to A 8th to “7” septuplet flourish 32nd figure notes Line 1 A-B-Line 2 C#-D-E-F#-G. Violins I sound *mf* the “7” 32nd notes Line 1 B-Line 2 C-D-E-F#-G-A to B 8th (repeat this eight-note figure on the second or middle beat) to “7” 32nd note figure A-B-Line 2 C#-D-E-F#-G to A 8th. Of course these fast figures mimic the leaping of the dolphins.

The harp plays Great octave E/B/small octave G/B (bottom staff) and (top staff) Line 1 E 8ths up to Line 1 E/G/B 8ths (crossbeam connected) to G/G/D down to E/G/B 8ths (crossbeam connected) to another such two-note figure down to C#/E/A 8ths down to small octave A/Line 2 C#/E 8ths. After a quarter and 8th rest, the timp beats small octave E-E-E “3” triplet value 16ths figure to E-E 8ths (followed by a quarter rest). Horns play small octave G/B/Line 1 E [written Line 1 D/F#/B] quarter notes legato mini-slur to B/G/A half notes to A/middle C#/E quarter notes. The bassoon plays small octave E quarter note legato to G half note back to E quarter note. Clarinets play Line 2 E [written F#] quarter note to D-E tenuto 16ths to next figure of D-Line 1 B 16ths down to

G 8th tied to quarter note up to A 8th to G-E tenuto 16ths. The english horn plays exactly as the clarinets (and the same register).

[The Explosion] Note: The downloaded iTunes track # 5 describes this cue as “The Monster Attacks.” Reel 2/F, 4/4 time, 16 pages, 60 bars. Dated 8/28/54. Note: This orchestral cue seques almost immediately after the “Whale of a Tale” song sung by Kirk Douglas. Note: I did not work on this cue.

[Crippled Warship] Note: The iTunes download track # 6 describes this cue as the first part of “Deserted Trip.” Reel 3/A, 4/4 time, 2 pages, 8 bars. Dvd location: 00:19:28. Scene: professor Aronnax and Conseil (Peter Lorre) are abandoned in the ocean as the disabled Abraham Lincoln warship moves off. Conseil yells “Help! Don’t leave us!” The music’s style reminds me somewhat of Leith Stevens.

The tonality appears to be D half-dim 7th (D/F/Ab/C) although it could conceivably be F min 6 (F/Ab/C/D) since the F tone is especially accentuated. Eight violins play *mf poco apass*. Line 2 D-E 8ths (crossbeam connected) up to G-F# 8ths (crossbeam connected) with that F# 8th tied to a half note. Three violas and three celli play the same (but an octave lower register). Two contrabasses are silent. They continue the forlorn phrasing in Bar 2 on G-F# 8ths legato up to Bb down to F# 8ths to G-F# 8ths with that F# 8th tied to quarter note. The dispirited theme continues in Bar 3 on A-G# 8ths legato up to Line 3 (Line 2 for violas/celli) C down to G# 8ths to A-G# 8ths (with the G# 8th tied to a quarter note). Flute I is *col* the violins, and also the oboe, while flute II and two clarinets play the theme an octave lower register. The bass clarinet and bassoon are silent until Bar 4.

Trumpets and Pos play *Broadly, no vibrato* in Bars 1-3. Trumpet I plays Line 2 D [written E] half note tied to “3” triplet value 8th note to D-D triplet value 8ths to Eb legato to D 8ths to (Bar 2) D half note to “3” triplet value 8ths Eb-Eb-Eb to E-Eb 8ths to (Bar 3) E legato to F half notes. Pos I also plays this (but an octave lower register) although that end 8th note in Bar 2 is notated as Line 1 D# instead of Eb (trumpet I notated it as Eb). Trumpet II plays Line 2 C [written D] half note tied to “3” triplet value 8th note to C-C triplet value 8ths (those three triplet 8ths are connected as a figure by a crossbeam) to C tenuto quarter note to (Bar 2) C half note to Db-Db-Db [written Eb-Eb-Eb] “3” triplet value 8ths to Db tenuto-marked quarter note to (Bar 3) D legato to Eb half notes. Pos II plays the same an octave lower register but uses the enharmonic D# notes instead of Eb. Trumpet III plays Line 1 Ab [written Bb] half note tied to “3” triplet value 8th to Ab-Ab triplet 8ths to Ab tenuto quarter note to (Bar 2) Ab half note to A-A-A “3” triplet 8ths to A tenuto quarter note to (Bar 3) Bb legato to B half notes. Pos III plays the same as trumpet III but an octave lower register.

In Bar 4 in 2/4 time, the lower woodwinds and horns are soli. Clarinet II sounds *mf* small octave F [written G] quarter note legato to E [written F#] quarter note. The bass clarinet plays small octave B [written Line 1 C#] quarter note legato mini-slur to Bb [written C natural] quarter note. Horn III plays Line 1 C# [written Line 1 G#] quarter note legato to C quarter note. The bassoon plays small octave A 8th legato to Ab dotted

quarter note *mf*. Horns I-II (sharing the same staff) play small octave B/Line 1 A 8ths legato to Bb/Ab dotted half notes.

This is as far as I got in my hand-copy.

[Deserted Nautilus] 8 pages, 30 bars. Date notated was 9-4-54. Dvd location: 00:20:03. Scene” The Professor and his aide stumble across the surfaced sub in the still, foggy sea. I did not work on the first fifteen bars but I made a note that the composer had a “meta mute” trumpet play *mf* in the beginning.

In Bar 16 (dvd 00:21:27), the Professor and Conseil start to descend into the apparently abandoned Nautilus. The marimba in the bass clef sounds a series of two-note 8th figures. We find Great octave F# up to small octave C# 8ths (crossbeam connected) back down to F# up to D 8ths (crossbeam connected) back down to F# up to small octave E# 8ths (crossbeam connected) down to F# up to small octave E 8ths down to F# up to D# 8ths and back down to Great octave F# up to small octave D 8ths. This pattern continues in Bar 17 on F# up to E# 8ths to F#-E to F#-E# to F#-E to F#-E to F#-E to (Bar 18) F#-D3 to F#-E and then Great octave Ab up to small octave G 8ths down to Ab up to F# and then Ab-F to Ab-Eb.

Back in Bar 16, the alto flute (in G) plays a series of legato quarter notes small octave G# [written Line 1 C#] to A [written D] to middle C [written F] to small octave B [written Line 1 E] to Bb to A. The alto flute continues in Bar 17 on middle C down to B back to C quarter notes down to B dotted half note to (Bar 18) Bb-B-Line 1 D-C#-D-small octave B legato quarter notes. Flute II is *col* flute I (I assume also an alto flute) while flute III is *cue*. Clarinet I plays the same quarter note pattern on small octave Eb [written F] to D to Eb to F to F to Fb to (Bar 17) Eb-E-F quarter notes to E dotted half note to (Bar 18) F-E-G-F#-G-F quarter notes. The bass clarinet plays this quarter note pattern on small octave Bb [written middle C] to A to Bb to B to middle C to Cb to (Bar 17) Bb-B-C quarter notes to B dotted half note to (Bar 18) middle C-small octave B-Line 1 D-C#-D-C# quarter notes.

Back in Bar 16, after a half rest, the harp plays small octave A half note let vibrate (followed by a half rest) and repeated in bar 17 to (Bar 18) B half note in that same rest pattern.

Violins I are harmonics on Line 2 C# dotted half note with the four-sided diamond glyph located on the Line 2 F# line location, while violins II are harmonics on Line 1 F# dotted half note (with the diamond glyph above on B. Repeat in Bar 17. In Bar 18, violins I are harmonics on Line 2 C# half note legato to D# whole note (diamond on G# location) while violins II play Line 1 F# half note to G# whole note (diamond on Line 2 C#). Divisi violas play small octave G#/middle C# 8ths in Bar 16 followed by rests in this bar and next. VC play *mp* Great octave F# dotted whole note (repeated next bar) to (Bar 18) F# half note to G# whole note tied to dotted whole note next bar.

This as far as I hand-copied for this cue.

[Ned Arrives] Reel 3/C, 4/4 time, 9 pages. Dvd location: 00:22:49. Scene: Ned Land (Kirk Douglas) shows up at the Nautilus.

Flutes in Bar 1 sound *mp* Line 2 F/B/Line 3 F quarter notes legato mini-slurs to E/A#/Line 3 E dotted half notes (repeated next two bars) to (Bar 4) F/B/F quarter notes to F#/B/F# dotted half notes. Clarinets play Line 1 A/Line 2 Db [written B/Eb] quarter notes legato to G#/C dotted half notes (repeated next two bars) to (Bar 4) A/Db quarter notes to F#/Cb dotted half notes. The bass clarinet plays Line 2 Eb quarter note to D dotted half note (repeated next three bars). Violins I (A-C-E) play *div mp* Line 2 F/Line 3 F quarter notes legato to E/C dotted half notes (repeated next two bars) to (Bar 4) F/F quarter notes to F#/F# dotted half notes. Violins II (B-D-F) play Line 2 C#/B quarter notes to C/A# dotted half notes (repeated next two bars) to (Bar 4) C#/B quarter notes to Line 1 B/Line 2 B dotted half notes. Violas play Line 1 Eb/A quarter notes to D/G# dotted half notes (repeated next two bars) to (Bar 4) A quarter note to A quarter note to F# dotted half note. VC/CB are silent here.

In Bar 1, the harp plays ascending “3” triplet value 8th notes Line 1 D#-A-Line 2 C# up to E-Bb-Line 3 E triplet 8ths with that E 8th tied to a half note (repeated next two bars)> The harp in Bar 4 plays Line 1 D#-A-Line 2 C# triplet value 8ths up to F#-B-Line 3 F# 8ths with that F# 8th tied to half note. After a quarter rest in Bar 1, the vib sounds Line 2 E/Line 3 E dotted half notes (repeated next two bars) to (Bar 4), after a quarter rest, Lines 2 & 3 F# dotted half notes.

After a half and quarter rest in Bar 1, *solo* horn I sounds *mf sordino* the Ned Land theme that is heard so often in this score, and in many variations (the Whale of a Tale theme). We find Line 2 Bb [written Line 3 F] dotted 8th legato to Ab [written Eb] 16th to (Bar 2) G [written D] quarter note down to E-E [written Line 1 B-B] 8ths to E to E quarter notes to (Bar 3) C# [written G#] quarter note up to E quarter note down to small octave Bb [written Line 1 F natural] dotted quarter note to Bb 8th to (Bar 4) B quarter note to B-B 8ths up to Line 1 D [written A] quarter note up to F# [written Line 2 C#] quarter note to (Bar 5) A quarter note to G# half note tied to 8th note and tied to 16th note (followed by a 16th rest mark).

That’s as far as I got with this beginning section of the cue. The tonality in the first three bars are rather ambiguous with the A#/C/E/G#/D dotted half notes, although Bar 4 shows the simple B minor (B/D/F#) chord.

Skipping now to Bar 23 (dvd 00:24:38) in page 6 of the full score (*Slower* in 4/4 time), just the strings and the marimba play for the next several bars. Scene: Peter Lorre insecurely calls, “Professor?” a few time as he slowly walks the metal corridor. The violins are divided into three separate staves. Combined they sound *mp* small octave Ab/Line 1 D/G dotted half notes legato slur to A/Eb/Ab quarter notes . In Bar 2, the top staff violins continue on Line 1 G down to E to F to E quarter notes, while middle staff violins play D half note to Eb to D quarter notes, and bottom staff violins play small octave Ab-Bb-Cb-Bb legato quarter notes. Repeat Bar 23 in Bar 25. VC in Bar 23 play *p* Great octave F quarter note to E quarter note tied to 8th note up to Bb 8th to B-small

octave C 8ths to (Bar 24) C quarter note down to Great octave Ab quarter note tied to 8th note to G 8th to F# quarter note to (Bar 25) a repeat of Bar 23. CB are *col VC*. After an 8th rest in Bar 23, the marimba sounds *mf* Great octave F quarter note to E 8th tied to half note to (Bar 24), after an 8th rest, small octave C quarter note down to Great octave Ab 8th tied to quarter note to F# quarter note to (Bar 25) a repeat of Bar 2 to (Bar 26), after an 8th rest, small octave D quarter note down to Great octave Bb 8th tied to quarter note to A quarter note. Violins in Bar 4 play Line 1 Cb/F/Bb quarter notes legato to C/E/F# quarter notes to Db/F/G quarter notes to C/E/F quarter notes.

Skipping slightly to Bar 29 (dvd 00:25:12), flutes II-III play Line 1 F/Bb 8ths to E/A 8ths tied to dotted half notes while flute I (an alto flute here) plays small octave B 8th to Bb 8th tied to dotted half note. Repeat next bar. The A clarinet, Bb clarinet, and bass clarinet also play in this pattern. After a quarter rest in Bar 29, violins are bowed trem *sul pont* and *mf* < > on small octave Bb/Line 1 E/A half notes tied to 8th notes (followed by an 8th rest). Repeat next bar. After a quarter rest, violas are bowed trem on small octave F# half note tied to 8th note, and celli are bowed trem on Great octave G/small octave C# half notes tied to 8ths.

This is as far as I got with this cue.

The Burial” [Undersea Burial] Reel 3/D, 4/4 time, 10 pages, 38 bars. Key signature of Amaj/F# min (Three sharps). Dvd location: 00:25:42. Scene: The Professor from the vantage point of the Captain’s quarter in the Nautilus observes the underwater burial led my Captain Nemo.

[“The Fight”] 4/4 time, 4 pages, 14 bars, dated September 4, 1954. Dvd location: 00:27:18. I did not work on this cue except indicating that the violins initially play Line 3 Eb dotted half note *rinforzando*-marked to D-Line 2 B *rinforzando* 8ths to (Bar 2) to a “3” triplet 8th note descending figure. Etc.

[Nautilus Enroute] Reel 4/B, 4/4 time, one page. Dvd location: 00:33:41. Scene: transition scene of the Nautilus moving along fully underwater. The bass marimba plays “6” sextuplet 16th note figures repeated. The gong sounds, etc.

[Isle of Crespo Underwater] Reel 5/A, 4/4 time, one page, start of reel 5. Dvd location: 00:38:42. Scene: The Nautilus settles on the submerged section of Crespo island to stock supplies.

“The Ocean Floor” Reel 5/B, ¾ time, 8 pages, 25 bars. Dvd location: 00:40:36. Scene: The food & supply-gathering expedition commences. Flutes, clarinets and bass clarinet play “6” sextuplet descending 16ths figure to four 16ths figure to “3” triplet value 8ths figure to next bar (in 6/4 time).

“Farming” Reel 5/C, 6/4 time, 6 pages, 16 bars. Dvd location: 00:43:32.

“The Lagarette” Reel 5/D, 10 pages, 35 bars, dated 9/11/54. Dvd location: [not sure] I believe, however, the solo English horn starts the cue. Scene: Ned and Conseil start off to an abandoned ship and find treasure...and a shark finds them!

Skipping to near end Bar 33 (dvd 00:47:29) we come to the scene when Ned falls further down into the depths because of the treasure chest’s weight. The music predictably mickey-mouses the falling by the descending 16th note figures played by the woodwinds and strings.

Violins are separated into three staves. The top staff violins sound *f* “3” triplet value 8ths Line 3 Db-C-Line 2 B (crossbeam connected) to the next figure of four 16ths Bb-A-Ab-G (connected by two crossbeams) to F#-F-E-Eb legato to D-Db-C-Line 1 B 16ths to (Bar 34) Bb-A-Ab-G 16ths to F# dotted half note tied to end Bar 35. Middle staff violins play this same pattern on “3” triplet value 8ths Line 2 G-F#-E to E-Eb-D-Db 16ths legato to C-Line 1 B-Bb-A to Ab-G-F#-F 16ths to (Bar 34) E-Eb-D-Db 16ths to middle C dotted half note tied to next bar. Bottom staff violins play Line 2 Eb-D-Db “3” triplet value 8ths to C-Line 1 B-Bb-A 16ths to Ab-G-F#-F 16ths to E-Eb-D-Db 16ths to (Bar 34) B-small octave B-Bb-A 16ths to G# dotted half note tied to next bar. Violas play Line 1 A-Ab-G triplet value 8ths to F#-F-E-Eb 16ths to D-C#-C-small octave B 16ths to Bb-A-Ab-G 16ths to (Bar 34) F#-F-E-Eb 16ths to D dotted half note tied to next bar. VC top staff in Bar 33 play Great octave F whole note up to (Bar 34) Bb-A-Ab-G 16ths to (Bar 34) F# dotted half note tied to next bar. VC bottom staff play Great octave F whole note to (Bar 34) E-Eb-D-Db 16ths to C dotted half note tied to next bar. CB play Great octave B whole note to (Bar 34) small octave E 16th (followed by rests).

Flute I plays Line 3 A-Ab-G “3” triplet value 8ths to F#-F-E-Eb 16ths to D-Db-C-Line 2 B 16ths to Bb-A-Ab-G 16ths to (Bar 34) F#-F-E-Eb 16ths to D dotted half note tied to next bar. Flute II is *col* bottom staff violins but played an octave higher—also the end note dotted half note is notated as Line 1 Ab instead of G# (as the bottom staff violins). Flute III plays Line 2 B-Bb-A “3” triplet value 8ths to Ab-G-F#-F 16ths to E-Eb-D-C# 16ths to C-Line 1 B-Bb-A 16ths too (Bar 34) Ab-G-F#-F 16ths to E dotted half note tied to next bar. Three clarinets play Line 2 F-E-Eb [written G-F#-F] triplet value 16ths to D-Db-Cb-B [??written as E-Eb-Db-C#??] 16ths to Bb-A-Ab-G 16ths to Gb-F-E-Eb 16ths to (Bar 34) D-Db-C-Cb 16ths to Bb dotted half note tied to next bar. Note: I think the orchestrator made a few errors there. The bass clarinet in Bar 34 sounds *mf* small octave Bb-A-Ab-G [written C-B-Bb-A] 16ths to F# [written G#] dotted half note tied to next bar. The bassoon in Bar 34 plays Great octave E-Eb-D-Db 16ths to C dotted half note tied to next bar. The marimba in Bar 33 is rolled between Contra-octave B-Great octave F whole notes, and the cymbal is trem *mp* whole note.

After a quarter rest in Bar 34, the marimba is trem between Great octave C-F# (tritone interval) dotted half notes (notated like the fingered trem of the strings) tied to next bar. The cymbal in Bar 34 sounded an x-headed quarter note crescendo hairpin to diamond-headed dotted half note *rinforzando*-marked. After a quarter rest, the harp is gliss *ff* from Line 3 D dotted half note gliss line downward. Note the various tritons in the end tonality such as C to F#, Ab (or enharmonic G#) to D, B to F, etc. There are no

consistencies with the pattern of accidental notes. For instance the descending 16ths are a mix of flats and sharps.

“The Storm” Reel 6/B, one page, 3 bar. Dvd location: 00:52:14. Once again this is a very brief underwater shot of the Nautilus serenely moving beneath the turbulent waves of the surface storm. Violins start off with the rapidly ascending “7” septuplet 16ths.

[???] Reel 6/F, 2 pages. I believe the dvd location is 00:56:41 but I’ll have to consult the dvd again. I had problems with condensation the other day so hopefully the machine will now work properly. My generalized notes suggest that instruments played two quarter notes legato to a half note.

“Strange Man of the Sea” Reel 7/A, 4 pages, 13 bar. Dvd location: 00:57:11.

In Bar 1 in 6/4 time, the 14 violins are divided once again into three staves. Top staff violins (A-D-C; namely, two violinists per stand A, two per stand D, and two on stand C) sound *mp* Line 1 E quarter note legato mini-slur to F# half note back to E quarter note legato to F# half note (repeated next two bars) to (Bar 4) Line 1 G quarter note legato down to D half note up to A quarter note down to E half note. Middle staff violins (B-E or four violinists) play small octave B quarter note legato up to Line 1 D half note back down to B quarter note up to D half note (repeated next two bars) to (Bar 4) D quarter note down to small octave Bb half note up to Line 1 E quarter note down to middle C half note. Bottom staff violins (C-F) play small octave A quarter note to B half note back to A quarter note to B half note (repeated next two bars) to (Bar 4) Bb quarter note legato down to G half note up to middle C quarter note legato down to A half note. Six violas in Bar 1 play small octave E quarter note to F# half note, and so forth (see top staff violins but of course played an octave lower register). VC play Great octave D/A to D/A tenuto 8ths to D/A half notes and back to two D/A tenuto-marked 8th dyads to D/A half notes (repeated next two bars) to (Bar 4) C/G to C/G tenuto 8ths to C/G tenuto half notes (repeated again in the second half of this bar). Three CB play small octave D-D tenuto 8ths to same D tenuto half note (repeat same bar and repeat Bar 1 in Bars 2-3) to (Bar 4) C-C tenuto 8ths to C tenuto half note to C-C 8ths to C half note.

Smith essentially opted for the minor seventh tonalities here. The half-note chords in the first three bars are B min 7th (B/D/F#/A) and the ending chord in Bar 4 is A min 7th (A/C/E/G).

Back in Bar 1, the bass clarinet sounds *mf* small octave D legato up to A 8ths down to D half note to same D up to A 8ths down to D half note (repeated next two bars) to (Bar 4) C-G 8ths to C half note (repeated same bar). After a quarter rest in Bra 2, the english horn is *solo* playing (dvd 00:57:20) Line 1 E to F# [written Line 1 B-Line 2 C#] 8ths up to B [written F#] quarter note tied to 8th note down to F# 8th and then F# up to A 8ths (cross beam connected) down to E-D 8ths (crossbeam connected). The E.H. continues in Bar 3 on Line 1 E quarter note to F# down to small octave B 8ths with the B 8th tied to a quarter note and also tied to a half note up to Line 1 D quarter note tied to

(Bar 4) quarter note and then resounding a D 8th up to E 8ths up to A quarter note tied to 8th down to E 8th to E-G 8ths down to D-C 8ths.

That's as far as I got with this cue. [Sunday, December 27, 2009 at 9:22 am]

“Rorapandi” Reel 7/B, 7 pages, 27 bars. Dvd location: 00:58:32. The piano (no pedal) sounds, and the gong. Etc.

[Nautilus Waits at Sunset] Reel 7/C, one page, 3 bars, dated 9-11-54. Dvd location: 1:01:23. Scene: Nice scene as the surfaced Nautilus waits stationary off the isle of Crespo at Sunset (before Nemo destroys the supply ship). The clarinets, bass clarinet, horns and piano play “3” triplet value 8ths to half note figures. Immediately heard after this tiny cue is the Bach Toccata & Fugue played by Nemo.

[Collision Speed] Reel 7/D or 8/A. Dvd location: 1:03:34. Scene: Nemo orders the Nautilus for collision speed against the Crespo ship. Note: As given earlier, this cue is the same as Reel 1/B. Since that cue was missing, then it was missing in this placement as well.

“Justified Hate” Reel 8/B. 4/4 time, 3 pages, 10 bars. Dvd location: 1:06:46. Scene: Nemo and Aronnax argue over the justification of the attack.

Violas and celli are soli in the first two bars. Towards the end of this cue (dvd 1:07:23), there is a nice and rather Herrmannesque sonority as the Professor states, “it is a bitter substitute.” The cue transitions at 1:07:30 to the cut of Conseil reading the Professor's notes. In end Bar 10, three horns play small octave Ab/Db/F to Gb/Bb/Eb to F/Ab/Db “3” triplet value 8th notes to Ab/Db/Ab [written Line 1 Eb/Ab/Line 2 Eb] dotted half notes. The chords are Db maj (Db/F/Ab) and Eb min (Eb/Gb/Bb). The bassoon sounds *mf* small octave Db quarter note to Eb 8th to F 8th tied to half note < > (crescendo-decrescendo hairpins). The violas are *cue* (cued in or optional at time of the recording dependent on the situation or preference) and “play” exactly as the bassoon. The bass clarinets sound *mf* small octave Db/Ab whole notes (unless the clarinet plays Db and the bass clarinet plays Ab). The cued VC top staff play Great octave Ab whole note. The bottom staff celli (cued in) are side-bracketed double-stopped on Great octave Db/Ab whole notes, and the CB on small octave Db whole note.

“Narrow Escape” Reel 8/C, 4/4 time, 6 pages, 24 bars. Dvd location: 1:10:25. Scene: Ned and Conseil start off to find the exact location of Volcania where Nemo plans to go. The music starts as Ned crosses his hand over Conseil's head (and Conseil reverses the motion!).

The clarinet is *solo* sounding *mf* a five-note “3” triplet value figure of Line 1 A-Bb-B-C triplet value 16ths to Db [written Eb] triplet value 8th (followed by a quarter and half rest). After a half rest in Bar 1, the two flutes sound *mf* a descending version of that five-note figure (as Conseil crosses his own hand over his head in the opposite direction of what Ned just did)—so of course we have musical “mickey-mousing” here. Flute I plays Line 3 C#-C-Line 2 B-Bb triplet value 16ths to A triplet value 8th (followed by a

quarter rest). The legato phrase-curve line is over these five notes. The violins are fingered trem between Line 1 A down to F whole notes and (for violins II) F up to A whole notes. After a half and quarter rest, the three trumpets in straight mutes start to play the comical Ned theme (Whale-of-a-Tale melody). Trumpet I sounds *mf* Line 2 E dotted 8th down to D [written F#-E] 16ths to (Bar 2) C [written D] 8th followed by an 8th rest, while trumpet II plays C down to B to (Bar 2) A notes, and trumpet III on Line 1 A to G to (Bar 2) F notes. Then the trumpets play “3” triplet value quarter notes Line 1 D/F/A to triplet value D/F/A (D minor) 8ths to normal value D/F/A quarter notes to “3” triplet value D/F/A quarter notes to 8th notes once again to (Bar 3) C/E/G [written D/F#/A] quarter notes to D/F/A quarter notes to small octave A/middle C/E half notes tied to notes next bar, and so forth. The bass marimba in Bar 2 (after an initial quarter rest) is trem on I believe small octave A half note tied to 8th note (followed by an 8th rest) and repeated next bar.

“Nemo’s Cabin” Reel 8/D, 4/4 time, 6 pages, 23 bars. Dvd location: 1:12:23. Ned and Conseil enter Nemo’s quarters and find the chart coordinates for Vulcania. I did not work on this cue.

[Ned’s Bottles] Reel 9/A, 6 pages, 21 bars, dated 9-18-54. Dvd location: 1:17:46. When the Nautilus surfaces again, Ned goes atop and tosses away several bottles with help messages inside (along with the coordinates of Vulcania).

[Break Out the Skiff] Reel 9/B, 4 pages, 13 bars, dated 9-11-54. Dvd location: 1:20:55. Here we have the comical Ned theme again.

“Ashore at New Guinea” Reel 9/C, 10 pages, 35 bars. Dvd location: 1:21:16.

“Ned in Jungle” Reel 10/A, 4 pages, dated 9-18-54. Dvd location: 1:23:08.

[The Cannibals] Reel 10/C, 4/4 time. 19 pages, 64 bars. Dvd location: 1:25:12. Scene: the New Guinea natives (cannibals) chase after Ned. I did not have time to work on this busy cue but the trombones are gliss, the trumpets are flutter-tongued (as also I believe the flutes and clarinets). Etc. Or perhaps that was Reel 10/B immediately after the Ned in Jungle cue—the alarm sequence.

[Nautilus Hit] Reel 11/A. Indicated as “#1.” One page, 2 bars. There are “3” triplet value quarter notes here. I am not sure the precise location of this tiny cue.

[Nautilus Stops Sinking] Reel 11/B. Indicated as “#2.” One page, 2 bars. Dvd location: 1:35:04.

“Giant Squid” Reel 11/C, 6/4 time, 9 pages, 30 bars, dated 10-2-54. Dvd location: 1:35:42.

“Squid Fight Part I” Reel 11/D, 12/8 time, 14 pages, 40 bars. Dvd location: 1:37:41.

“Squid Fight Part II” Reel 11/E, 7 pages, 18 bars.

[???] Reel 12/A. Dated 10-9-54, 12 pages, 48 bars. I am not sure of the precise dvd location. The Pos and tuba start with a delayed triplet figure of 8th to dotted 8th to 16th and then to two 16ths to quarter note tied to 8th to “3” triplet value 16ths, and so forth.

[???] I believe this is the Esmeralda scene with Ned. Reel 12/D, 3 pages. Dvd location: 1:46:20.

“Ambushed” Reel 12/E, 4/4 time, 2 pages. Dvd location: 1:50:16.

“Arrival at Vulcania” Reel 13/A, 10 pages, 30 bars. Dvd location: 1:50:39. In Bar 1, the contra-bassoon in 4/4 time plays Great octave F# quarter note to G quarter note tied to 8th note to Bb 8th up to small octave Db down to Great octave Bb 8ths to (Bar 2 in 6/4 time) “3” triplet value three-not figure of Great octave Bb-Ab triplet value 16ths to G triplet value quarter note to another such figure but with that G note tied to half note to, once again, Bb-Ab 16ths to G quarter note triplet figure tied to G normal value quarter note. Bass clarinet I is cued in on this exact same pattern (but in the small octave range). Six VC and 3 CB are *col* the C. Fag. Etc.

“Nemo Wounded” Reel 13/B, 7 pages, 24 bars. This is Part I.

“Nemo Wounded” Reel 13-B continued. Part II cue. Six pages. I believe this is the section when critically wounded Nemo maneuvers the Nautilus out of the underwater caverns beneath Vulcania.

“Suicide Pact” Reel 13/C, 4/4 time, 7 pages. I am not precisely sure of the dvd location of the start of this cue since it appears to have sequed immediately from the previous cue. I believe it begins at 1:57:44 or 1:58:35 (when Nemo addresses the crew). A ship-wide suicide pact scenario is rather ridiculous to my mind. Fortunately Esmeralda, the seal, did not agree to this defeatist pact (now that’s a sensible creature! :)

[Ned Breaks Free] Dvd location: 2:01:17. Like Esmeralda, Ned Land has no inclination to join the suicide pact—and certainly not be forced into it against his will.

Note: I did not have time for this cue and the rest of the score. The music library was starting to close—pretty much like the movie at this point!

I posted on Talking Herrmann about this movie. Here is much of the text:

“Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?
Reply by: Bill Wrobel ()

Incidentally, the same Disney animators who did the blue electrical charges (see the 1 hr.28 min on the dvd) against the cannibals on the Nautilus hull also did the animation for Forbidden Planet--and to immense credit (especially the Creature from the Freudian ID!). So I'm glad Avie brought up that later movie. While not a great sci-fi movie, it had terrific visuals and art design. The "score" attempted to be futuristic avant-garde as well but did not succeed as well as the visuals (obviously, as Avie pointed out). If I had to choose between that movie and 20,000 Leagues Under the Sea, I would pick Forbidden Planet--although the former had many credits to it. But overall the sci-fi movie made a greater impression upon me as a kid. Needless to say, both movies needed a score by Herrmann!

Avie made good comments but I would not necessarily call it cartoon music per se--although Smith does "mickey-mouse" the music fairly often. A lot of the music sequences involve the Ned Land motif, which is essentially the Whale of a Tale song-melody. It's not cartoon music per se but definitely COMICAL in nature, and a bit overdone in this movie in terms of frequency. While I think Kirk Douglas was a big plus in the movie, and gave it a lot of energy (and I wonder what leit-motif Max Steiner would've given the Ned Land character!), Avie is right when he hints that there is no characterization or deepness here, except perhaps for the Nemo character to some extent (excellently cast by James Mason). I enjoyed the Abbott & Costello great chemistry between the Kirk Douglas and the Peter Lorre characters, but once again it diminishes the dramatic potential of the movie. The writers did not practice a moderate discretion here: Enough & Not Too Much. The Professor Aronnax character is okay but I don't think casting Paul Lukas for the part was ideal! I loved the matte painting effects, the Nautilus ship itself, and many other features in this movie. The score itself is competent, and at times quite good or effective. There are even a few isolated Herrmannesque points...“Justified Hate” Reel 8/B. 4/4 time, 3 pages, 10 bars. Dvd location: 1:06:46.Scene: Nemo and Aronnax argue over the justification of the attack. Violas and celli are soli in the first two bars. Towards the end of this cue (dvd 1:07:23), there is a nice and rather Herrmannesque sonority as the Professor states that “it's a bitter substitute.” There are other sections in the score I liked and appreciated, so I would not label Smith's work as atrocious, especially after researching the actual written score. But he seemed in many cases to lack the dramatic instinct necessary for a memorable score, a quality that Herrmann had in spades, and also Max Steiner and other film music Top Guns. At times Smith's music reminded me in character to Leith Stevens' music, and I was not terribly impressed by his music--although he was quite capable and intelligent and even "interesting" with his choices. For instance, I liked the War of the

Worlds score. But their music never really moved me in most cases. Not terribly distinct and impressive (as Herrmann's music was, or Steiner's, Goldsmith in many cases, etc.). I would definitely STUDY all of their music if I had the time and opportunity, but I would normally care to listen to their music as a steady musical diet. Herrmann's music was "meat & potatoes" in dramatic substance, while Steven's and Smith's music for me would be the occasional desert. Herrmann's music is the main course meal. Of course that is my own personal tastes.

I was just watching the opening scene music (after the Main Title) of the Alan Ladd movie, The Iron Mistress that I bought as part of the ten-dvd deal at Thanksgiving. Fantastic, energising music! This is when the three brothers chase and fight over the bag of money to see who goes to New Orleans. Max Steiner did a memorable piece of work here at this point, although the film itself is weak. The music animates again when the famous Bowie knife is made. Anyway, while I "appreciate" what Smith did in the Disney movie, none of it really "excited" me as Steiner's music did in that one opening scene.

12-28-09:

Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

Reply by: Bill Wrobel ()

Back in September 2003, after my Herrmannesque score for Hitchcock's The Birds (see images on my site), I decided to start a Herrmannesque score for Disney's film as well. I started with the Main Title sketch (and the first four bars orchestrated) and the sketch for "The Drawing" (Smith did not compose music for that scene). My approach in part was to simulate, especially with the Main Title, the same overall approach Herrmann took on Journey to the Center of the Earth-but applied to the depth of the ocean instead of the depths of the earth! I did not want to replicate the approach Herrmann took just earlier on Beneath the 12 Mile Reef, and I am confident Herrmann would have done the musical design differently as well. He might have two harps at least, maybe four, but not nine! I employed three english horns, 4 clarinets, 2 bass clarinets, 4 bassoons, 2 Contra bassoons, 8 horns, 6 trumpets, 6 Pos, 4 tubas, 2 timp, 2 cymbals, bass drum, Tam Tam, chimes, 4 harps, vibes, strings. I avoided the organ(s).

Perhaps I will revisit this score project. If completed I'll put it online just as I did for The Birds.

{Image <http://img709.imageshack.us/img709/5594/img0003nm.jpg>

<http://img709.imageshack.us/img709/5594/img0003nm.jpg>

{Image <http://img94.imageshack.us/img94/505/img0004rfq.jpg>
<http://img94.imageshack.us/img94/505/img0004rfq.jpg>

Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

Reply by: Bill Wrobel ()

{Image <http://img109.imageshack.us/img109/4343/img0013dk.jpg>
{Image <http://img686.imageshack.us/img686/7481/img0014eq.jpg>

<http://img109.imageshack.us/img109/4343/img0013dk.jpg>
<http://img686.imageshack.us/img686/7481/img0014eq.jpg>

Above are the top and bottom halves of my own hand-copied version of the beginning of the Main Title meant for personal research study. You can see that Smith used a pretty conventional orchestra. Herrmann, on the other hand, would predictably use a fairly unconventional orchestra in terms of augmented instrumentation of certain instrumental choirs. Herrmann would certainly use more than one harp, unlike Smith. He would also use instrumentation that would signify (to him) a liquid sensibility to the score, and of course "deepness" especially when the Nautilus is very deep underwater. I think he would have augmented the brass section for sure. He would've come up with an instrument(s) that would have a special significance for the nature of the film (just as he did with the Serpent woodwind for JTTCOTE). His probable score would also not be as light or comical as Smith's score, de-emphasizing the Whale of a Tale melody! Of course Max Steiner would, like Smith, emphasize it up to the mast!

Time for bed.

12-29-09:

Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

Reply by: Bill Wrobel ()

It's not all that risky to intelligently predict what an established composer would've done. After all, much of what a composer does in his busy career is habitual, and it shows in his scores if you are fortunate enough to be able to study most of them (as in the case of Herrmann). First you get to know the general approach of a composer. In Max Steiner's case, we all know his approach: leitmotifs for the

major characters, "mickey-mousing" actions, and so forth. I had already discussed Herrmann's approach in my online essay on the matter. You cannot of course always specify the precise details of how Herrmann would implement his generalized style/ The theme can be expressed in any of many details in terms of choices of instruments, for instance, but one can make educated guesses if one studies Herrmann's scores long enough so that you get into the subjective "feel" or world view of his approach. A composer may creatively change a standard approach for the sake of the film's subject matter. Jerry Goldsmith, for example, was far more adaptable and willing to change than Herrmann in most cases (freely doing both tonal and atonal scores, being highly experimental with percussive effects, asymmetrical meters, etc). Herrmann was quite unique in his voicing but he was also quite predictable because he tended to "stay the course" (tonal composer 98% of the time; a fondness for minor chords/half-diminished 7ths; fondness of lower register instruments; tendency for slow moving and parallel chords, etc etc). So it's not risky business trying to capture Herrmann's style if you can get into his music and had studied his written scores for years.

Herrmann would not have avoided all "underwater" associations in LEAGUES musically speaking. He certainly didn't with REEF and those nine harps. Harps have long been associated with water (I think of Tchaikovsky's SWAN LAKE ballet, for example) and other-dimensional subjects (being underwater is considered "other-dimensional" in certain respects)...."

First draft completed Sunday, December 27, 2009 at 2:41 pm PST.

Completed Saturday, January 09, 2010 at 9:03 am

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