Bill Wrobel's Herrmannesque Score to
20,000 Leagues Under the Sea

PART II

[Monday, July 25, 2016 at 9:21 am PDT]

Back on May 23 I completed what turned out to be essentially "Part I" of my rundown of my Herrmannesque score for Disney's 20,000 Leagues Under the Sea (1954). I wanted at that point to update my original Film Score Rundown site. I stopped on cue XXII "See How Beautiful It Is Here" (written May 18) and immediately started to work on the rundown paper. On May 24 (the day after my Part I and other papers and newest blog were put online by Sarah, my Webmaster) I jumped back into writing music for the score, completing that day cue XXIII "Rorapandi Prison Camp." I will resume my rundown here in Part II on this cue. I completed the score on Sunday, June 12 with cue XXXVII "Finale."

You can access my Part I paper of this score here:

http://www.filmscorerundowns.net/herrmann/20000-leagues.pdf

Very soon after my May 23 update, Gaetano Malaponti created audio midi constructions of the first five cues of this Herrmannesque score. I made YouTube presentations of them. Go to this site:

https://www.youtube.com/user/FilmScoreRundowns

Specifically, go to:

https://youtu.be/zsFBMt5nIOM   Cue I Prelude

https://youtu.be/9DOeEiDRefI   Cue II The Explosion

https://youtu.be/pHwwcFXuOx8   Cue III The Street Fight
Many thanks to Gaetano for his fine renditions. It was very kind of him to take such an interest in my Herrmannesque music for this score.

By the way, yesterday (Sunday, July 24) I finished a rundown/analysis paper on my newest Herrmannesque score, *The Exorcist* (1973). You will find it on the Front paper of my Film Score Rundowns site sometime in late August or early September. I first still need to write *this* Part II paper, type up a new blog entry, and perhaps other items before I can update the site.

Now to continue with the rest of the cues I wrote for *20,000 Leagues Under the Sea*....[NOTE: In postscript I wrote cue VIB "Bananas" not included in my Part I rundown (will do it here in Pt II much later)....]

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XXIII "Rorapandi Prison Camp"  *Grave e solenne* in C time, 11 bars, 1 minute duration. Quarter note = 45. Dvd location = 00:58:59.

The basic template for this Herrmannesque cue is his own "The Burial" cue from *The Egyptian* but I added some features (Fags & C. Fags) and deleted others (such as the violins & violas). Of course the motif is my own based on the Bb minor to Eb min and so forth. The chimes sound softly *pp* Line 1 Bb whole note in Bar 1 while the muffled timp softly beats Great octave A-A-A-A quarter notes thru Bar 10. The organ pedal in Bar 2 sounds Great octave Bb whole note tied to end of cue. The Tam Tam sounds in Bars 2 & 4. In Bar 2, the Pos (trombones) sound *pp* < Bb min (Bb/Db/F) to Eb major in inversion back to (Bar 3) Bb min in root position. After a quarter rest in Bar 3, the clarinets and bass clarinet play descending quarter notes Line 1 Db-C-small octave Bb [written Line 1 Eb-D-middle C]. In Bar 4, the Pos then play small octave Gb/Bb/Line 1 Eb (Eb min 2nd inv) half notes down to Gb/Bb/Eb (Eb min 1st inv) half notes to (Bar 5) Bb/Db/F (Bb min) dotted half notes decrescendo hairpin. Etc.

The cue ends on Bb maj (Bb/D/F).
Below is the direct postim.org link to this image:

https://s31.postimg.org/cei56328r/XXIII_Rorapandi_Prison_Camp.jpg
XXIV "Waiting" Quarter note = 55. Dvd location = 1:01:20.

After spending many, many hours of composing, here is the huge cue XIV "Waiting" located right after when Nemo tells the Professor, "I said go below! And stay in your quarters!" The vibe is solo playing the sunset waiting scene.

The vibe sounds pp Line 1 Bb/Line 2 D/F/Bb half notes (Bb maj) to Line 2 D/F/A (D min) half notes down to Line 1 F/Bb/D whole notes to (end Bar 2) Bb/D/F/Bb half notes to D/F/A half notes tied to whole notes. End of cue.

https://s32.postimg.org/5nl801iat/XXIV_Waiting.jpg

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XXV "Nemo's Sorrow" Adagio lamentoso in C time, 11 bars, 45 seconds. Quarter note = 60. Dvd location = 1:06 45.

As I wrote on my Facebook site on May 25: "Just completed cue XXV "Nemo's Sorrow" that starts (on the dvd) at 1:06:45 when Nemo sorrowfully talks about how his son and wife were tortured and killed by the arms merchants.

I decided NOT to write music for the Nautilus attack of the arms ship at sunset. Even Paul Smith did not write music right after the ship was hit. I don't believe Herrmann would've written music for the Nautilus fast attack approach when Nemo orders "collision speed!"

Probably I will NOT write music for that semi-comic stealth scene when Ned & Conseil sneak to Nemo's quarters to find out about Nemo's plans. There are a few cuts to Nemo's men working underwater to repair the rudder but even then I don't think one needs to tile
on music there. Maybe I might write a short piece when Nemo's men finish the job and slowly trudge back to the sub (ending at 1:13:33 when the seal barks an appearance) but I'll look at the scene again in the next few minutes and decide upon it. Maybe there will be too much dead time and virtual silence to necessitate a transition piece of moody music.....Otherwise the next big cue will be at 1:21:17 when Ned and Conseil reach the coast of New Guninea (where cannibals reside!). "

https://s31.posting.org/80m12efyj/XXV_Nemo_s_Sorrow.jpg

In Bar 1, the Fags (bassoons) softly sounds pp small octave F/Ab/middle (Line 1) C (F min) half notes to E min (E/G/B) half notes to (Bar 2) Eb/G/Bb (Eb maj) half notes (followed by a half rest). The english horn plays solo on Line 1 C [written Line 1 G] quarter note down to small octave Ab [written Eb] quarter note to B [written Line 1 F#] quarter note to G [written D] quarter note to (Bar 2) Bb [written Line 1 F] half note to "3" triplet value quarter notes Ab-G-Ab down to (Bar 3) E [written B] whole note decrescendo. Fags in Bar 3 play A min (A/C/E) dotted half notes decrescendo hairpin. Skipping to Bar 10, the clarinets play E/G/Bb whole note while, after a half rest, the bass clarinet plays Line 1 D (E half-dim 7th). End Bar 11 sounds the E min (E/G/B) tonality.

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XXVI "Rudder Repaired"  

* Lento  

in 4/2 time, 6 bars, 29 seconds duration. Half note = 60. Dvd location = 1:13:01.

https://s31.postimg.org/o1ceuqun/XXVI_Rudder_Repaired.jpg

I decided it was best to fill in that "dead zone" of silent underwater repair activity for half a minute with music. Of course I once again employed the 20,000 Leagues basic motif from the Prelude and other cues, but instead of cascading legato harps, I used the clarinets to play the major seventh descending quarter note figures. Three clarinets play descending 8th notes Line 1 Bb-A-F-D (crossbeam connected) sounded 4X in Bar 1 to (Bar 2) same descending figure down to ascending 8ths Bb up to D-F-A (repeated same bar). Horns play Bb/D/F/A [written Line 1 F/A/Line 2 C/E] tied whole notes and tied to next bar. This of course is the Bb maj 7th chord. The Tam Tam sounds ppp. Horns then play in Bars 3-4 Ab/C/Eb/G (Ab maj 7th) tied whole notes. Then in Bars 5-6 the horns play Gb/Bb/Db/F tied whole notes (Gb maj 7th). Etc.

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XXVII "South Seas Beach"  

* Adagio tranquillo  

in 3/4 time, 20 bars, one minute duration. Quarter note = 60. Dvd location = 1:21:17. Scene: Ned and Conseil go ashore to the beautiful south seas sandy beach and palm trees of New Guinea. I accentuated woods (palm trees, etc) by the claves playing the rhythmic pattern, the low marimba, strings, etc.
Violins I are very temporarily soli in the grace bar starting the seven-note melody that is a variation of the sailing motif from cues VI & VII. We find them sounding \( pp < \) Line 2 Bb down to F 8ths to (Bar 1, now joined by violins II) Line 3 D quarter note down to Line 2 Bb quarter note to same Bb down to F 8th notes up to (Bar 2) Bb half note decrescendo hairpin. The divisi violas in Bar 1 (in the treble clef) play Line 1 Bb/Line 2 D/F (Bb maj) dotted half notes tied to half notes next bar. The vibe here sounds this chord in the 2nd inversion (F/Bb/D) dotted half notes let vibrate. Log drums sound in succession from large to medium to small on the beats in that order (repeated thru Bar 12). The claves sound the rhythmic pattern of dotted 8th to 16th to four 8ths to (Bar 2) dotted 8th to 16th to two 8ths to the final figure of two 16ths to single 8th (repeat these two bars thru Bar 12). The clarinets play descending notes in every-other bar.

The chords in Bars 3-4 are Ab maj (Ab/C/Eb) and then Gb major (Gb/Bb/Db) in Bars 5-6; E maj (E/G#/B) in Bars 7-8; C maj (C/E/G) in Bar 9 to F maj (F/A/C) in Bar 10 (repeated next two bars). The final bars are tied on the serene & restful C major chord as well. The end bar simply sounds note C. The music ends right when Ned starts to talk to Conseil about how he spotted a trail into the island. Ned wants to follow it; Conseil decides to remain with the Nautilus. So Ned and Conseil part ways (but not for too long! : ).....

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XXVIII "The Skulls" _Lento_ in C time, 7 bars, 30 seconds duration. Quarter note = 60. Dvd location = 1:23:42.

I completed this cue on Memorial Sunday here in the United States at 1 pm placed when Ned (Kirk Douglas) is at the watering hole just a little way from the idyllic New Guinea beach when he looks up and spots the five skulls on posts (message: Cannibals Alert! : )......

The cue starts with a timp trill roll on Db whole note crescendo hairpin to (Bar 2) Great octave Bb 8th note sounded _sf_. It was simply an ominous roll at first because the music starts when Ned becomes aware of the stakes across from him with the skulls on them!
Then the *sords* (muted) trumpets sound the alarm figure initially of three 32nd notes (in effect grace notes) to Bb/Db/F (Bb min) whole notes *sff*. After a quarter rest, the horns forcefully *ff* play Line 1 Eb [written Line 1 Bb] grace note up to Ab [written Line 2 Eb] stopped (+) dotted half notes. After a half rest, the muted Pos (trombones) sound *ff* < *sff* small octave D-D#-E-F grace notes to F#/A/C# (F# min) rinforzando-marked half notes. After a half and quarter rest, the clarinets come in to play trill quarter notes E/G/B [written F#/A/C#].
In Bar 3, the english horns sound forte small octave E/G/B [written small octave B/Line 1 D/F#] quarter notes played 4 times in this bar and twice next bar. Clarinets play "3" triplet value repeat two-note figures of E/G/B [written F#/A/C#] triplet value quarter notes to D/F/A 8ths (played 4 X this bar and 2X next bar). The two figures in Bar 4 are mf instead of f because the initial shock is starting to subside in the still serene locale (despite the skulls being there). The birds are chirping, the gentle wind is blowing, and there are no cannibals in sight yet. However, very soon afterwards, Ned hears distant drums being played....

The horns also play these E min to D min figures starting in the second half of Bar 3 into the first half of Bar 4. Then the trombones start to play them, and then the bassoons; again, successively in lower volume. The cue ends on the E minor whole note chord held fermata by the bassoons soli (except also for the C. Fags sounding Great octave B whole note).

End of cue.

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This is one of my longest and busiest cues in this score, but the next one on the Giant Squid will pygmy "The Cannibals"! Two challenging cues to do in a row. To mimic the threatening approach of the cannibals, I utilized rhythmic figures and accentuations of the timp, toms toms, tenor drum and bass drum. Also later on the claves return to make their distinctive sound. For a change in this score, I also used the percussive piano. We hear a very basic and insistent and almost relentless beat of four quarter notes per bar in C time thru Bar 12, and then 3X in 3/4 time starting in Bar 13. The beats are both tenuto and rinforzando because there is something very large and powerful coming--the swarm of cannibals first appearing in Bar 13. Each beat is not a chord but the strong perfect 5th intervals of Bb/F. The first twelve bars has Ned running fast towards the not-so-idyllic shore. Conseil, upon hearing the natives beating, drops his coconuts and scurries to the boat. It's too much to get into this busy cue so the images will have to suffice. The cue ends on the Bb minor (Bb/Db/F).
XXXA "The Giant Squid" (Part I) Largo in 4/2 time, 17 bars, 1 minute 23 seconds duration. Half note = 50. Dvd location = 1:35:42. NOTE: In this cue I introduce the exotic Serpent woodwind, the same instrument Herrmann used for the giant lizard in Journey to the Center of the Earth.

The 20,000 Leagues basic motif is again utilized here with the first appearance of the Giant Squid coming from the great depths. The chords arrive in Bar 5 on Bb min to Eb min inversion to (Bar 6) Bb min to Ab min to (Bar 7) Bb min to A min to (Bar 8) Bb min to G min. The music erupts somewhat in Bar 9 when the electrical charge is applied to the underwater beast. The same chords are used here but the horns are abruptly sff stopped on Bb min (Bb/Db/F) and the trumpets sound Bb min to Eb min inversion, and so on. The harps are gliss descent on Eb min (all seven flats). The sords strings are ponticello effect bowed trem on Bb dotted whole notes (followed by a half rest) and repeated thru Bar 16. The timp is trem rolled on Bb as well. The Serpent is especially highlighted playing a slight variation of the 20,000 Leagues "melody" line originally from the "Prelude." Fags (bassoons) also join in as well as the deep tubas. All three together should sound quite menacing! : )...
XXXB "The Giant Squid" (Part II) *Lento* in C time, 102 bars, 9 pages, 6 minutes 5 seconds duration. Quarter note = 65. Dvd location = 1:37:41.

This is the "Big One"!.....eh, I mean, the cue is the big one at over six minutes length--although the squid is pretty darn big too! : )

https://s32.postimg.org/pnzdevcw5/XXXB_Giant_Squid_Pt_II_page_1.jpg
https://s32.postimg.org/wdjlq93gl/XXXB_Giant_Squid_Pt_II_page_2.jpg
https://s31.postimg.org/flvj4n8ln/XXXB_Giant_Squid_Pt_II_page_3.jpg
https://s32.postimg.org/rv3faex7p/XXXB_Giant_Squid_Pt_II_page_4.jpg
https://s32.postimg.org/jpe417p6t/XXXB_Giant_Squid_Pt_II_page_5.jpg
https://s31.postimg.org/kzubc6ybv/XXXB_Giant_Squid_Pt_II_page_6.jpg
https://s32.postimg.org/6tvvx3kx1/XXXB_Giant_Squid_Pt_II_page_7.jpg
https://s31.postimg.org/g5u2aajl7/XXXB_Giant_Squid_Pt_II_page_8.jpg
https://s32.postimg.org/s5othei211/XXXB_Giant_Squid_Pt_II_page_9.jpg

Once again, there is far too much going on in this multi-faceted and multi-tentacled cue! Pretty much the same basic tonalities are involved such as the central Bb min and also the Eb min chords. The music starts with the overview rough seas scene as the Nautilus surfaces. By Bar 7 the tentacles are entering the ship with the hard muted and cup muted trumpets musically exclaiming the action. There is a lot of trading off of instrumental colors to make the music more interesting (that Herrmann really excelled in) as well as interesting instrument combinations. By Bar 14 we see the men scrambling on the stormy deck to start fighting the nasty and tenacious giant squid. This section thru Bar 37 is actually self-borrowed in structure from a 1991 piece I titled "Waltz Fantastique." I initially wrote a preliminary sketch of this and called it "Giant Squid Fantastique" (image immediately below):

https://s32.postimg.org/9rxks1k5h/Giant_Squid_fantastique.jpg
Note that I also used a Giant Squid formula diagram (see below):
This is based on my "Chord Formulas" logical sequence of chords I devised.

Here is the very short transition cue located when you see the Nautilus leisurely cruising towards the secret island headquarters of Nemo, the volcanic island of Vulcania. I reprised the sailing motif first used in cue VI "Warship at Sea"—after all, here is another warship at sea! But as in the previous cue and scene, the seas are calm, so we have a very tranquil motion of the vessel, and tranquil sense of the music depicting the scene. The cue ends on B maj (B/D#/F#).

https://s32.postimg.org/lowe009o5/XXXI_Near_Vulcania.jpg

https://s31.postimg.org/5ahdn7irf/XXXII_Underwater_Grotto_page_1.jpg

https://s32.postimg.org/do9hju55x/XXXII_Underwater_Grotto_page_2.jpg

Here is a signature cue (perhaps my favorite in this score) located when, alerted by warships surrounding the island, the Nautilus submerges and starts to go thru the underwater grotto of Vulcania. Nice atmospheric scene that lends itself to promising music potential! Wait until page 2 because it will remind you somewhat of the "Sunrise" music by Herrmann in JTTCOTE that inspired so many Herrmann fans (rather similar volcano scene too!). The majestic ending of "Underwater Grotto" utilizes the full organ, now back after a long silence from the Prelude. The four harps gloriously swirl of contrary motion triplet 8th figures in Bars 14-15. Of course the chord I sounded fortissimo for these two end bars is the Bb maj (Bb/D/F)--the keynote or signature chord for the score itself. The chord principally used for the first 13 bars was its counterpart, the Bb min (Bb/Db/F) but also that Bb min to Ab min (Ab/Cb/Eb). I also utilized the Bb min 6 (Bb/Db/F/G) for the harps that, when looked differently, is an inversion of the G half-dim 7th (G/Bb/Db/F). In fact, the root chord in Bar 6 for the horns is the G/Bb/D/F [written Line 1 D/F/Ab/Line 2 C] whole notes crescendo to (Bar 7) F/Ab/Cb/Eb notes (F half-dim 7th).

The scene (and hence the music) is somewhat stressful or agitato in the long lead-up of the climax overview scene because the Nautilus has to delicately navigate thru the rocks of the grotto in order to reach the safety of the surface inside Vulcania. The music started in Bar 1 with the deep contra Fags, Pos and tubas sounding descending half notes as the Nautilus starts to descend underwater into the grotto. Then the harps play legato 8th note repeat figures once underwater on Bb-Db-F-A and then Ab-Cb-Eb-F notes in alternate bars. Different instrumental choirs are accentuated in succession such as the trumpets in Bars 4-5, horns in Bars 6-7, and bassoons in Bars 8-9. From Bar 10 on there is a dynamic build as the Nautilus gets closer to the surface of the grotto, climaxing in Bars 14-15 when it finally _does_ reach the surface in a glorious presentation on the screen as an overshot.
XXXIII "Rifle Shots"  _Lento_ in 6/8 time, 21 bars, 45 seconds duration. Dotted quarter note = 60. Dvd location = 1:53:11.

https://s31.postimg.org/5nrlvm16j/XXXIII_Rifle_Shots_page_1.jpg

https://s31.postimg.org/kkpnhkovf/XXXIII_Rifle_Shots_page_2.jpg

The scene is within the interior of Vulcana, and the warship men are volleying rifle shots on the Nautilus, including Ned!

The first twelve bars is a logical successive run of minor chord sequences played by alternating orchestral choirs that starts with the Pos and clarinets sounding four 8th notes and answered by two 8th notes by horns and english horns. So, for instance, _sords_ Pos (trombones) sound _mf_ in staccato fashion small octave G/Bb/Line 1 D 8ths four times (followed by two 8th rests) and followed by the horns and english horns answering with F#/A/C# 8th notes twice in forte (more accentuated) level. Of course this is the G min to F# min chords. Then in Bars 3-4 we have the same pattern with the F min (F/Ab/C) to E min (E/G/B) chords. In Bar 5, the violins and violins combined play the Eb min (Eb/Gb/Bb) 8ths 4X responded to by the Fags and harps on D/F/A (D min) 8ths twice. Etc. This continues on with Db min (Db/Fb/Ab) to C min (C/Eb/G) chords in this pattern. Then in Bars 9-10 we hear B min (B/D/F#) to Bb min (Bb/Db/F) chords. Finally, in this anticipated sequence, we have A min (A/C/E) to Ab min (Ab/Cb/Eb) chords sounded by first the Pos and then the trumpets.

Then we have a different pattern configured on the stacked registers of notes/chords. Violins in Bar 13 play _mf_ G/Bb/Line 1 D dotted half notes tied to dotted quarter notes next bar. After a quarter and 8th rest in Bar 13, violins I sound _f_ Line 1 G/Bb/Line 2 D dotted quarter notes tied to next bar. After a quarter and 8th rest in Bar 14, violins I play Line 2 G/Bb/D dotted quarter notes _ff_. The same sequence occurs in the next two bars on F# min, then F min in Bars 17-18, then E min in Bars 19-20, and finally in end Bar 20 Eb minor to D minor.

End of cue.
XXXIV "Nemo Shot"  _Adagio (molto agitato)_ in C time, 37 bars, 2 minutes and 20 seconds duration. Quarter note = 65. Dvd location = 1:55:05. 

https://s32.postimg.org/usa0hzwj9/XXXIV_Nemo_Shot_page_1.jpg  
https://s31.postimg.org/th17q0ma3/XXXIV_Nemo_Shot_page_2.jpg  
https://s31.postimg.org/vz8o25kd7/XXXIV_Nemo_Shot_page_3.jpg  
https://s32.postimg.org/gtu3mxp11/XXXIV_Nemo_Shot_page_4.jpg  

The first three bars suggests a "yearning" quality of the movie as the dynamic build of the soli strings emerge. Captain Nemo is alone on the bridge dodging bullets, running towards the steps down into the nautilus. Just as he was on near the top of the stairs, Nemo is finally shot by a lucky bullet (depending on who you ask! :). The Nemo shot section starts on Bar 4 where the violins play descending inversions of the Bb min (Bb/Db/F) half note chords. Then in Bars 6-7 the natural horns take over that pattern, and then the clarinets and bass clarinet in Bars 8-9, then the Fags in Bars 10-11, Pos/tubas in Bars 12-13, and finally VC/CB in Bars 14-15 as Nemo slowly and in excruciating pain enters the interior of his ship. 

Starting in Bar 15 we resume some of the same patterns given just earlier in "Underwater Grotto" since Nemo is now making a reverse trip out of Vulcania--except this time, being critically wounded, he is smashing into rocks. Harps again interchangeably playing 8th note figure on Bb-Db-F-G and Ab-Cb-Eb-F. Sords horns sound the Bb minor in Bars 16-17 as harps III-IV play, and then the clarinets in Bars 18-19. 

The cue ends with the clarinets and bass clarinet playing _pp < > _ small octave Bb/Line 1 Db/F [written middle C/Eb/G] whole notes to Ab/Cb/Eb [written Bb/Db/F] whole notes held fermata. The only other instrument that plays here is the Tam Tam that sounds _ppp_ the whole note after two half rests. 

End of cue.  

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XXXV "Nemo Collapses" _Lento e mesto_ in C time, 3 bars, 14 seconds. Quarter note = 60. Dvd location = 2:03:57.

https://s32.postimg.org/5lx8yfibp/XXXV_Nemo_Collapses.jpg

This is a short cue for a short scene but I wrote four versions of the same music (differing instrumentation). Version A utilizes one english horn, 3 Fags, and 2 contra Fags. Fags in the grace bar play _pp_ Great octave G/Bb/small octave Bb (G min) dotted half notes to (Bar 1) Ab/Cb/Eb quarter notes to G/Bb/D half notes (followed by a quarter rest) up to (Bar 2) small octave Cb/Eb/Ab quarter notes (Ab min 1st inversion) down to Bb/D/G (G min 1st inv) (followed by a quarter rest). In end Bar 3, the Fags play Great octave Eb/Gb/Bb rinforzando half notes _sf_ (as Nemo collapses) followed by a half rest. C. Fags here show up finally to play Great octave Eb/Bb half notes.

Back in the grace bar, after two quarter rests, the english horn plays _solo_ and _triste_ on Line 1 D [written Line 1 A] crescendo and down to small octave Bb [written Line 1 F] 8ths up to (Bar 1) Line 1 Eb [written Line 1 Bb] quarter note to D half note decrescendo. Then it continues crescendo hairpin on D down to Bb 8ths again up to (Bar 2) Eb to F 8ths down to D half note decrescendo and then small octave G to A 8ths to (Bar 3) Bb half note _sf_.

Version B still has the sad-sounding english horn (Nemo collapsing) but here had the far more resonant clarinets and bass clarinets. The notes and chords are exactly the same in all four versions. Version C has the english horn again but also the F horns.

Version D no longer has the english horn. Instead it is replaced by the solo violin. The rest of the strings round out the instrumentation. Which version would I most prefer? Not sure, either version B with the clarinets or version D (strings).

I considered doing a version E with solo tuba and accompanying trombones but later reconsidered.....just kidding! : )

https://s32.postimg.org/n3uwv7379/XXXVI_Nemo_s_Death.jpg

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R.I.P. Nemo......

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XXXVII "Finale" Largo in 4/2 time, 11 bars, 50 seconds.
Half note = 50. Dvd location = 2:06:02.

https://s31.postimg.org/6apliral7/XXXVII_Finale.jpg

The Finale brings back the very start of the Prelude but as a variation. The organ (absent in the Prelude) this time plays it solo. By Bar 5 the Nemo voiceover is heard so I could not write anything stronger than pianissimo. I simply had the Tam Tam sounding ppp while the clarinets and two bass clarinets play the Bb major double whole note chord 2nd inversion (F/Bb/D) to (Bar 6) to Gb/Bb/Db (Gb maj) whole notes tied to half notes (followed by a half rest). Repeat next two bars. Once the ghostly voice of Nemo is gone, gone is the pp level to ff level! Strings/horns/Fags/clarinets play rising inversions of the Bb major half note chords to (next-to-end Bar 10) the final inversion of Bb major. For the violins it is Line 2 F/Bb/Line 3 D double whole notes--actually breve notes (double whole notes notated as one set of whole notes with two vertical bars on each side of the note) since this is 4/2 time. Etc.

After two half rests in end Bar 10, the timp is trem/trill rolled forte on Bb whole notes crescendo hairpin to (end Bar 11) same Great octave Bb whole note sff. This timp sound is actually quite solo, the only instrument sounding (except perhaps for some decaying resonance from the rest of the orchestra).

End of cue and almost end of score. I say "almost" because I had after the Finale decided to write the final (though not "Finale") cue as an after-thought. This is cue VI B "The Banana" that I decided to add to the 20,000 Leagues Herrmannesque score. Technically I was finished but felt inspired to add this comic relief music located at 00:10:11 when Ned comes out at night on the warship eating a banana, and comes upon sick Peter Lorre, offering him a banana as well! At the time in May I frowned on the idea of doing a comic-relief cue for a comic-relief scene--rather un-Herrmannesque on first though. But then I though better of it and came up with a good idea for the music.

Immediately below, however, is the image for the Finale, and then I will peel away my banana cue!
VIB "The Banana" Allegretto in C time, 8 bars, 22 seconds duration. Quarter note = 90. Dvd location = 00:10:11.

https://s32.postimg.org/9kklpstet/VI_B_The_Banana.jpg

In certain terms, this music is a playful variation of the sailing theme from the previous cue VI as the warship leisurely goes out to sea in search of a "monster." Plus it has characteristics of a classic shanty tune. The basic (and ending) chord is the C major (C/E/G).

End of cue and now end of score! : )

Now, a few more thoughts I forgot to mention earlier on this score. Regarding the Giant Squid cue, I mentioned in passing how I set up a mathematical chord formula for it (see image). With it I could have a lot of fun mixing and matching, switching around, and even include dissonant
bitonality or even polytonalities for even greater dissonance. After all, fighting a giant squid in the dead of night on stormy seas has to be at least a little bit dissonant! : )....Herrmann had thought out what he wanted in some complex cues in various scores, including "The Snake" cue for *Naked & The Dead*, and I believe the "Octopus Fight" in *Mysterious Island*. He knew exactly what he wanted. He didn't just throw in a random hodgepodge of chords. He had a prepared pattern for the effect he wanted.

The sketch for my Giant Squid cue took about three days to do roughly, maybe three & a half days. As I am most oft to do, I utilized the full sketch format (not a short form format with just a few or several staves). That way I can far more easily and spontaneously "flesh out" the instrumentation where they belong, erase if I need to, and so forth. Generally if I keep the same overall tempo, I can predict almost precisely how many bars I need to do for the scene. Moreover I make timings for these upcoming bars when certain events happen (such as when Nemo is ensnared by the Giant Squid).

Total score duration = 41.4 minutes. The number of master pages is 76. Total time spent on its creation: approximately 2 months (perhaps 9 weeks).

Of course this music has to stand the test of time. If it's not good or simply not generally known about, then it may just end up in Davy Jones' Locker! : )....

Thank you for your time and interest!

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[completed Tuesday, July 26, 2016 at 9:05 pm PDT]
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