



DIVE 009 - SEA ESCAPES

The **SEA ESCAPES** genre comprises the popular “we’ve got to get out of here” syndrome in which a film’s protagonists, facing potential doom, scramble to escape from a not-so-seaworthy vessel stranded fathoms deep or on the verge of sinking to a watery grave. Suspense is driven by the uncertainty of whether the film’s protagonists will escape in time before their oxygen runs out, the water outside breaks in, or some mysterious and malevolent force consumes them.



1962 – The Underwater City (Ronald Stein)



[Ronald Stein](#)



Trailer: <https://www.youtube.com/watch?v=wlfA9R1vWkQ>

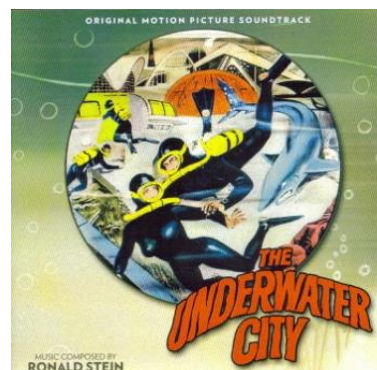
Tagline: The amazing truth about tomorrow’s universe.

Plot Summary: Marine engineer Bob Gage is hired to supervise the construction of an underwater city being built by Dr. Halstead of the Institute of Oceanography. Gage would prefer to devote his energies to the conquest of outer space and is at first skeptical that the project might eventually provide a haven in the event of an atomic war. Nevertheless, he gradually becomes more enthusiastic over the underwater effort, largely because of his growing love for Dr.

Halstead's niece, Dr. Monica Powers. When frogmen have completed assembling the prefabricated parts and cells of the city, Gage, Monica, and several others prepare for the arrival of an inspection team from Washington. Gage then learns that the city has been built at the edge of a subterranean chasm that is slowly being washed away, and he orders an immediate evacuation. Although Dr. Halstead and several others lose their lives when the city collapses, Gage discovers that one of the city's cells has survived the disaster. Now convinced that a new underwater city can be satisfactorily built, he makes plans with Monica to begin another project ([Source](#)).



Posters



CD-R (bootleg)

CD: The Underwater City (bootleg)

Aqua Cues: Underwater Main Titles / Ocean Danger / Buoy Ascent / Amphibia City / Fish Farming / Chuck Descends / An Octopus! / Monica Descends/Monica Stuck / Monica and the Octopus / Monica, the Octopus and the Eel / Amphibia City Destroyed / One Cell Remains

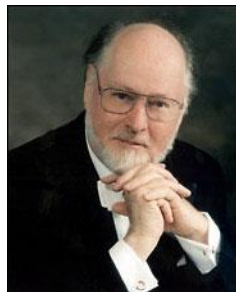
Ronald Gordon, the film's producer, relates how Ronald Stein came to score **The Underwater City**:

Ronald Stein did the [film's] music score – I remember I had to put up a little bit of a fight for him, but I'm glad I did. [Irving] Briskin [head of second-level productions at Columbia Studios] said, "Look, we've got George Duning here at Columbia, he's our music director. Why not use *him*?" I said, "It would be very expensive to do it the way Duning would do it, with a big orchestra and 'scoring to picture' and so on. [Editor's note: When 'scoring to picture,' the orchestra performs the score while the scene for which each piece of music was written is projected on a screen behind them.] Ronnie Stein does it without 'scoring to picture.' He looks at the movie on a Moviola and he times every sequence where he will write music, and then he goes away and he does it all. He doesn't have to 'score to picture.'" I won Briskin over that way, I said, "We just don't have the budget," and he gave in. Briskin insisted, though, that we use a studio orchestra – Ronnie couldn't go down to Mexico or anywhere else on **The Underwater City**, Columbia being a signatory to the guilds and all that. So Ronnie Stein conducted the studio orchestra" (as told to Tom Weaver - <http://www.bmonster.com/cult38.html>).

Unfortunately, Stein's score for **The Underwater City** did not receive a commercial soundtrack LP release; fortunately, a non-commercial CD-R of the score recently surfaced with 25 tracks and a running time of 44:58 minutes—and with excellent sound!



1972 – **The Poseidon Adventure** (John Williams)



[John Williams](#)

Trailer 1: <https://www.youtube.com/watch?v=CP0wV7IvSiI>

Trailer 2: <https://www.youtube.com/watch?v=dd03qev59Jo>

Trailer 3: <https://www.youtube.com/watch?v=pYLuZ-3OzBY>

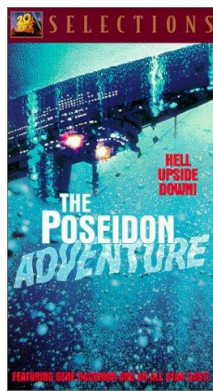


Tagline: Hell, Upside Down – At midnight on New Year's Eve the S.S. Poseidon was struck by a 90 foot tidal wave and capsized – Who will survive – in one of the greatest escape adventures ever!



Posters

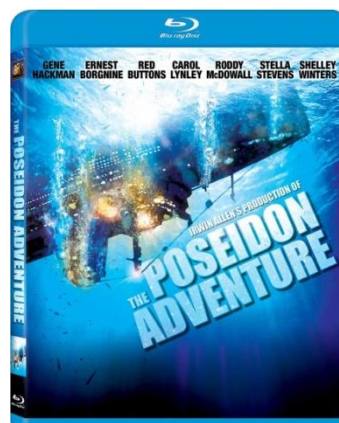
Plot Summary: When a passenger ship is struck by a tidal wave that flips the ship upside down, a priest leads a small group of survivors from the ship's grand ballroom through steam, fire, and rising water in a race to reach the ship's stern (possibly yet floating above the ocean's surface) and escape before the ship plunges to ocean's bottom (www.imdb.com).



VHS



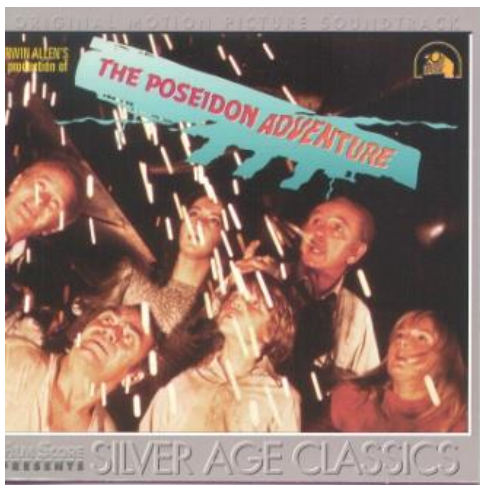
DVDs



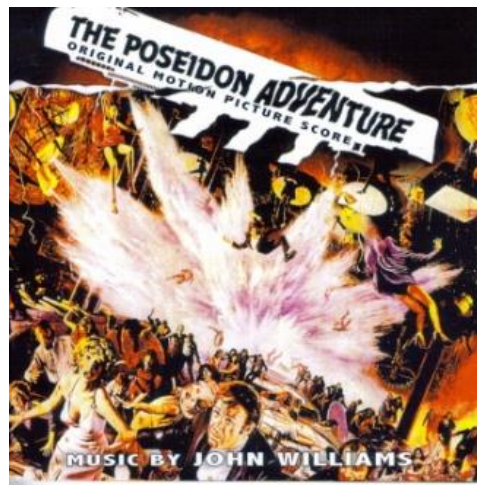
Blu Ray



45



CD 1



CD 2

45: Japan - Seven Seas FM-1043 (The Morning After / Midnight Storm)

CD 1: FSM Vol. 1, No. 2

CD 2: La-La Land Records LLLCD 1133

Aqua Cues:

Main Title - <https://www.youtube.com/watch?v=3DxZFFsmdKk&index=1&list=PL54AC9CF8D06C0E61>

The Big Wave - <https://www.youtube.com/watch?v=ydSzQxTZ3g>

The Search for the Engine Room - <https://www.youtube.com/watch?v=kNKtW9I9GMk>

Death of Belle - <https://www.youtube.com/watch?v=hj1ISwfxsqg>

Search for the Engine Room - <https://www.youtube.com/watch?v=kNKtW9I9GMk>

Hold Your Breath - <https://www.youtube.com/watch?v=yDu6cutenAg>

End Title - <https://www.youtube.com/watch?v=i8xW90eiy9s>

While the score for **The Poseidon Adventure** includes the Oscar-winning song “The Morning After” (Al Kasha and Joel Hirschhorn), the score’s highlight is John Williams’ “thrilling main and end theme that captures all of the melodrama...with a kind of miraculous, hummable dignity” (Andy Dursin, *FSM*, 2/98, Vol. 3, No. 2, p. 30). However Dursin deemed the “rest of the score is a plodding, interior affair underscoring the dramatic (and claustrophobic) situations.”

As an overall characterization of the film’s score, Jeff Bond writes:

Williams book-ended *The Poseidon Adventure* with two powerful melodies for horns: a bittersweet opening fanfare that becomes an elegiac motif for the noble sacrifices made by the film’s central characters, and a variation played over a surging, six-note rhythmic motif that speaks to their indomitable spirit. The title music compellingly combines the movie’s themes of heroism and tragedy on an epic scale. On the whole, Williams avoids scoring action in the movie, primarily providing atmospheric tension in scenes where the film’s characters explore the strange environment of the upturned ocean liner. With the actors plainly visible onscreen performing some quite dangerous-looking stunts, the film is often so effective that it has no need of underscoring, and indeed some cues Williams wrote were either dropped or partially dialed out of the film. (Jeff Bond, liner notes for CD 2)

The following provides score analysis for selected cues, drawing on various film music reviewers; unless specifically cited otherwise, reviewer comments are provided from the liner notes penned by Jeff Bond and Jeff Eldridge for CD 1 (FSM release) or by Jeff Bond for CD 2 (La-La Land release).

- “[Main Title](#)” – The score “begins with rumblings from low in the orchestra which emerge out of the film’s sound effects. Unison horns intone a fateful fanfare. A repeated triplet figure suggests the undulations of the sea; against this, the duple-meter principal theme (built from the fanfare and a rising minor scale) creates a rhythmic unsteadiness which mirrors the passengers’ attempt to steady themselves aboard the rocking ship. The fanfare reappears over a low, *Close Encounters*-like string figure.” The music starts with “low metallic rumblings in the orchestra followed by an imposing theme on horns over a heavy regular ostinato figure illustrating the big powerful ship riding majestically over the undulations of the sea. ... Within this opening music there is also a parallel rhythmic unsteadiness which forecasts disaster (Ian Lace, <http://www.musicweb.uk.net/film/1998/Oct98/FSM12.HTM>, Film Music on the Web, October 1998).

In Jeff Bond’s liner notes for CD 2 (La-Land release), Bond provides the following analysis of this cue:

As the aging *S.S. Poseidon* muscles its way through heavy waves, Williams’ score begins with a throbbing, surging motif voiced by double basses and low brass. An 8-note fanfare erupts in a powerful statement for horns and is repeated with a slight variation before giving way to the primary melody, another permutation of the fanfare carried over a six-note rhythmic motif for harp, brass and strings, with swirling string glissandos and sustains. The throbbing motif continues, doubling as both an accompaniment to the onscreen storm and as a suggestion of the force of will that will allow most of the film’s primary characters to survive.

- [“The Big Wave”](#) – This cue is first heard right before the ship’s captain utters a deadpan, “Oh my God.” The wave’s arrival “is marked by a crescendo followed, for much of this evocative cue, by eerie, bleak, dead-sounding, atonally-tinged music that seems to hang suspended over the aftermath in which cabins and state rooms are submerged when the sea rushes in to claim the vessel. The orchestration, using harps, muted brass and high sustained string chords or regular bass strings and surging, watery rhythms etc. is most impressive” (Ian Lace, <http://www.musicweb.uk.net/film/1998/Oct98/FSM12.HTM>, *Film Music on the Web*, October 1998).

Describing this same section of the film’s score, Didier C. Deutsch wrote: “With some eerie chord changes signaling the ominous danger posed first by ‘The Big Wave,’ then by the precarious position of the ship, filling with water, and about to go down at any moment, the score is a long series of cues in which there is little music activity (an occasional arpeggio on the piano here, the sketch of a theme there) but a lot of tension that builds up to communicate a sense of uneasiness” (Didier C. Deutsch, *musicHound Soundtracks*, 2000, pp. 437-438). For this cue as presented on CD 2, Jeff Bond wrote that Williams provides:

a brief string of percussion and bubbling contrabass clarinets for a shot from the Captain’s POV of the wave bearing down on the *Poseidon*. The first half of Williams’ grim, atmospheric scoring of wounded passengers recovering from the capsizing went unused; the music is dialed in at around 2:30 into the track, as Gene Hackman’s character tends to one of the wounded. Williams’ unused music is marked by glassy, sustained colors created by flute and woodwind clusters, which gradually give way to low harp and strings—all accentuating the atmosphere of darkness, fear and vulnerability.

- [“Search for the Engine Room”](#) – “presents slithery string figures to suggest both the movement of water and the remembered beat of the engines; low percussion, including percussive piano, indicating the uncertainty of the questing passengers” (*op cit*, Ian Lace). As described by Jeff Bond: “The fanfare theme returns to underscore Scott’s solo search for the ship’s engine room, while the others stay behind to talk. Staccato piano rattles as the Reverend climbs through a dark, frightening chamber, with horn sustains and percussion adding notes of danger.”

- [“Hold Your Breath”](#) – For this cue, Jeff Bond provides the following analysis:

Williams again subtly quotes the ‘Morning After’ melody as the ever-fearful Nonnie insists to Martin that she can’t swim through the underwater passage the other survivors have escaped through. Williams chose to leave the bulk of the impressive underwater swimming sequence (with each of the big name stars executing a complex and dangerous swim through a submerged set on camera) unscored, saving his ammo for Carol Lynley’s character [Nonnie] because she, like the audience, is terrified. Williams leaves the soothing song melody behind, building tension with a rhythmic figure on strings and harp as Martin and Nonnie prepare to make the swim.

- [“End Title”](#) – The score’s “Main Title” music returns in the closing “End Title.” This time the music, growing in ascending figures, becomes more aspirational, more positive, as the survivors find the propeller shaft and thence their salvation” (*op cit*, Ian Lace).

As an overall assessment of Williams' score, Jeff Bond and Jeff Eldridge highlight that the score's:

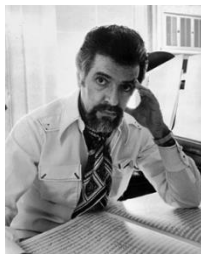
opening title music ingeniously establishes the threatening power of the ocean (with a rumbling, repeating double-bass figure), the majesty of the ocean liner (with a soaring fanfare for French horns), and the desperate pathos of the adventure ahead. The theme recurs throughout the score, urging the passengers on through the various deathtraps devised by [producer Irwin] Allen and screenwriters. Most of the interior score is dark and atmospheric, with staccato low piano playing and overpowering attack cues for some of the more violent situations. . . . Williams' motivic use of harps and atonal effects...foreshadow his scoring of some of the more terrifying sequences in *Jaws*. ...for the most part his score for *The Poseidon Adventure* drives home a single-minded approach befitting a film whose characters are interested in only one thing: getting out alive. Williams seldom scores onscreen action, but instead communicates the claustrophobia and distortion felt by the protagonists (Jeff Bond and Jeff Eldridge, CD 1 liner notes).

Analyzing the score for **The Poseidon Adventure**, Randall Larson wrote that:

Williams' provided a mesmerizing orchestral score, rich in deep timbres and a main theme that captured an undulating rhythm suggestive of the surging liquid masses of the open sea while also suggesting the courageous spirit of the heroes as they struggled against the odds to survive. The theme, its elegiac main fanfare as well as its more rhythmic variation allowed for plenty of dramatic variations in its wavelike, rising/falling melodic structure. Williams' music associated with the wave that overturns the ocean liner is especially provocative, but its echoes are felt throughout the remainder of the film as he accompanies the attempts of the survivors to reach safety and await rescue with the same depths of rhythm and texture, continuously associating the characters and the threats they confront with the omnipresent character of water, and lots of it. When the dangers our heroes face become more mechanical and industrial as they climb deeper into the overturned vessel, the score assumes a harsher, more atonal and shrill sensibility, although the water motif is frequently reprised ("Hold Your Breath," etc.), but the score is a massive composition from the awesome encounter with the rogue wave to the triumphal, concluding rescue and Williams' music is simply thrilling from start to finish ([Soundtrax: Episode 2010-8 October 23, 2010](#)).



1979 – **Beyond the Poseidon Adventure** (Jerry Fielding)



[Jerry Fielding](#)

Trailer 1: <https://www.youtube.com/watch?v=idqx10TP21o>

Trailer 2: <https://www.youtube.com/watch?v=ELYBQJyGzHk>



Tagline: Terror Beyond Imagination. Before her fate is sealed by the deep, the superliner Poseidon will reveal one last secret.

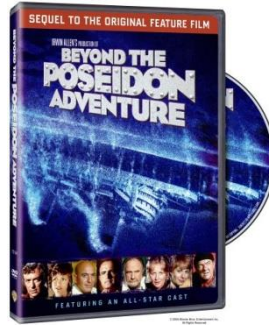


Posters

Plot Summary: After "The Poseidon Adventure", in which the ship got flipped over by a tidal wave, the ship drifts bottom-up in the sea. While the passengers are still on board waiting to be rescued, two rivaling salvage parties enter the ship to search for money, gold and a small amount of plutonium (www.imdb.com).



VHS



DVD



CD

CD: Intrada Special Collection Volume 245 (24 cues / 66:52 & extras: 6 cues / 12:06)

Aqua Cues:

Main Title - http://www.intrada.net/sound/JFbeyondpos_01.m3u

They Go Aboard - http://www.intrada.net/sound/JFbeyondpos_04.m3u

Conversations While Waiting - http://www.intrada.net/sound/JFbeyondpos_17.m3u

End Credits - http://www.intrada.net/sound/JFbeyondpos_24.m3u

Irwin Allen, producer of 1972's **The Poseidon Adventure**, returned in 1979 with a Jerry Fielding-scored sequel titled **Beyond the Poseidon Adventure**. Just the year before Fielding had scored **Gray Lady Down**, a score one [reviewer](#) found to be “appropriately dirge-like at times and eerie other times (though certain elements were interpolated into his awful score for **Beyond the Poseidon Adventure**.” Fielding’s score for **Beyond the Poseidon Adventure** is similarly serious, if not “dirge-like”, signaling danger afoot combined with elements of hope for escape and rescue. In 2013, some 34 years after the film’s 1979 release date, Intrada released a CD of Fielding’s score for **Beyond the Poseidon Adventure**.

While much of the score is comprised of specific themes associated with the film’s protagonists, their quest for wealth aboard the Poseidon, and the conflict among protagonists in the action scenes, Field used “[s]trings, woodwinds (in fluttering, sinuous gestures) and muted brass [to]

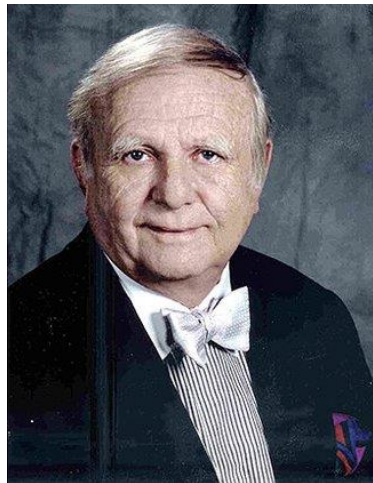
create an uneasy, claustrophobic atmosphere, suggesting the surging ocean outside (around three minutes into '[They Go Aboard](#),' in 'Move It Out Sarge,' 'Sprague Pumps' and late in '[Conversations While Waiting](#)')” (Jeff Bond, CD liner notes).

Late in the film for a scene in which the protagonists have to swim through a submerged corridor using scuba equipment (the first half of “Great Corridors”), Fielding “created a drifting, underwater atmosphere with trembling string effects, bubbling percussion and (appropriately) water gong to create eerie pitch blends” (*ibid*).

End Title - <https://www.youtube.com/watch?v=DMkWvtz-L70>



1977 – Airport '77 (John Cacavas)



[John Cacavas](#)

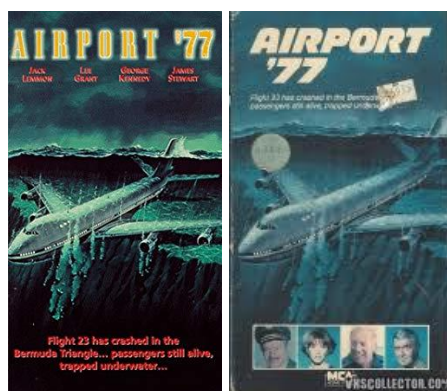
Trailer: <https://www.youtube.com/watch?v=gZUkfmBCsrE>



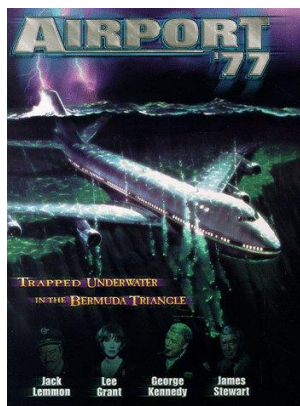
Tagline: Flight 23 has crashed in the Bermuda Triangle... passengers still alive, trapped underwater... / Trapped underwater...in the Bermuda Triangle



Plot Summary: Art thieves hijack a 747, hit fog and crash into the ocean, trapping them and the passengers under one hundred feet of water (www.imdb.com).



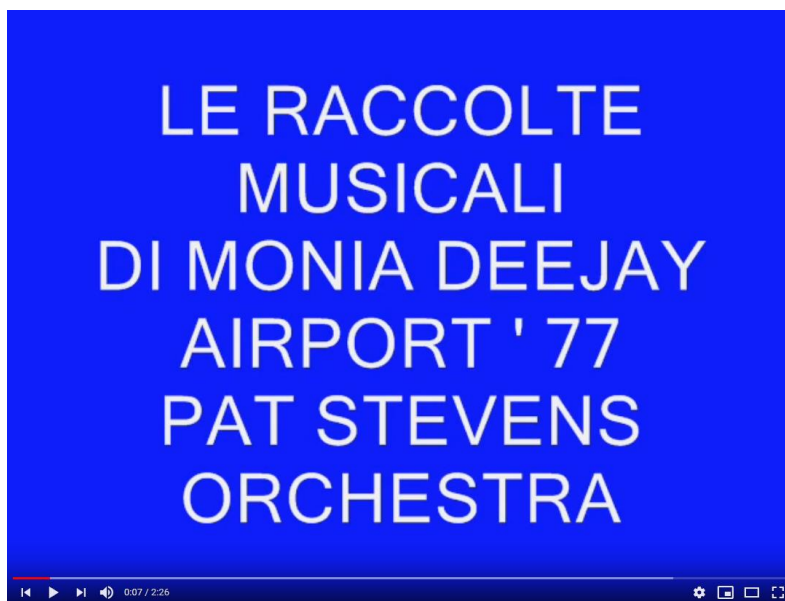
VHS



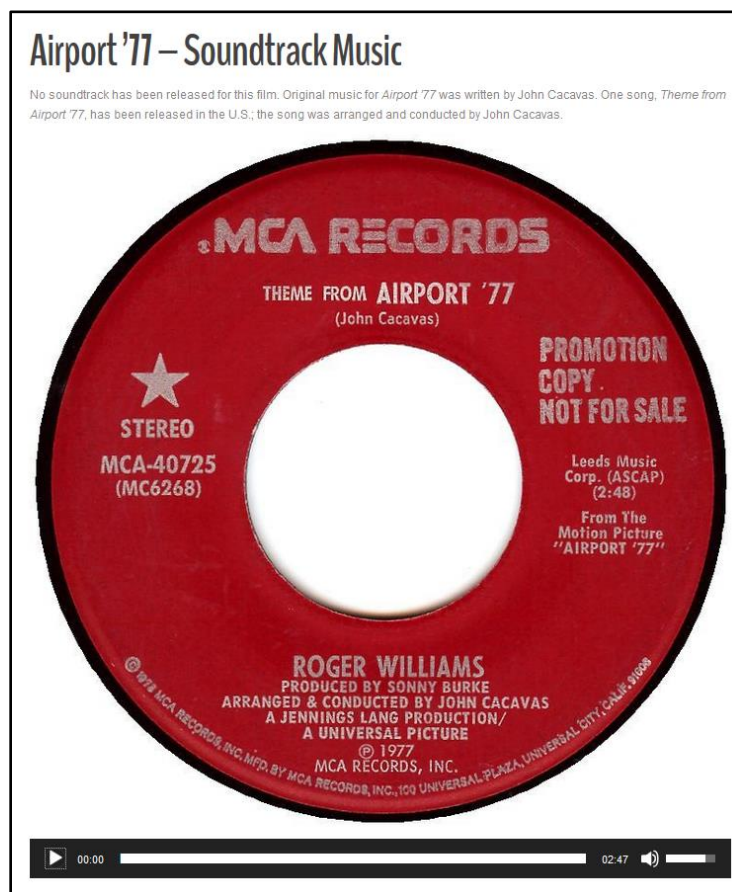
DVD



Blu Ray (France)



[Click Here Pat Stevens Orchestra Cover of “Airport ’77” Theme](#)



[Click Here for Roger Williams' Cover of “Airport ‘77” Theme](#)



[Click Here for Chris Carpenter Cover of “Airport ’77” Theme](#)



CD

45: *Theme from Airport '77* by Roger Williams (Canada MCA-40725)

45: *Theme from Airport '77* by Chris Carpenter (Japan Philips SFL-2184):

CD: *Airport '77* (14 cues) (La-La Land Records LLLCD1491)

Aqua Cues: Plane Down / Leak in Ceiling / Skin Divers At Work / Securing the Plane / Plane Saved



[Airport 77 \(Please Fasten Your Seatbelts\)](https://www.amazon.com/Airport-Please-Fasten-Your-Seatbelts/dp/B004HGOFEA/ref=sr_1_1?ie=UTF8&qid=1393790931&sr=8-1&keywords=airport+77+soundtrack) - https://www.amazon.com/Airport-Please-Fasten-Your-Seatbelts/dp/B004HGOFEA/ref=sr_1_1?ie=UTF8&qid=1393790931&sr=8-1&keywords=airport+77+soundtrack

[Airport '77 \(Theme from the Film\)](#)



[23 Sierra](#)

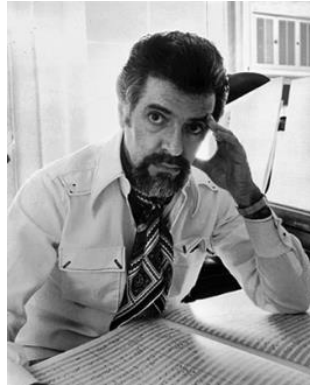


[John Cacavas Score for End Titles of “Airport ’77”](#)

A search of the Internet turned up relatively little in the way of reviews of Cacavas’ score for Airport ’77, with the exception of one review that noted: “John Cacavas provides a suitably melodramatic score, as he did with the predecessor *Airport 1975*.... He creates tension and drama in the right places (**Source:** [Multitude of Movies](#)). Perhaps La-La Land releasing the film’s score on CD in 2018 will foster reviewers to revisit and comment on the score. In the meantime, while the score is serviceable, with Cacavas complementing the traditional orchestra with sounds from a moog (synthesizer), the score also was in tune with the times (1977) by including some disco arrangements.



1978 – Gray Lady Down (Jerry Fielding)



[Jerry Fielding](#)

Trailer: <https://www.youtube.com/watch?v=E3-BMvW4Rss>

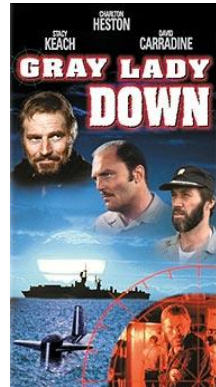


Tagline: A collision at sea. 41 men trapped in a Nuclear Submarine on ocean ledge 1,450 feet beneath the sea. The most exciting rescue adventure ever filmed.

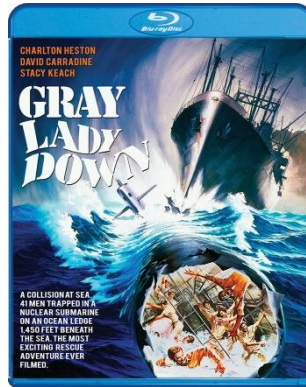


Poster

Plot Summary: After a collision with a Norwegian cargo ship, the nuclear submarine USS Neptune is sunk and stuck 1450 feet down on an ocean ledge off the coast of Connecticut. A Navy Captain must use his experimental Snark to attempt a potentially dangerous rescue of the Neptune's crew (www.imdb.com).



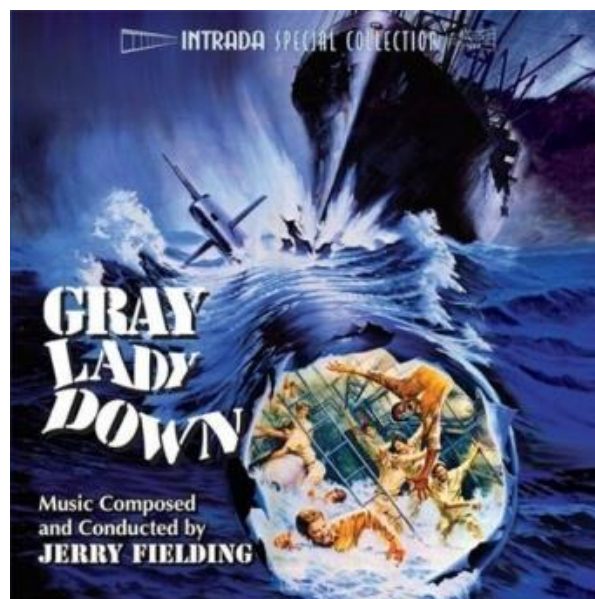
VHS



Blu Ray



DVDs



CD

CD: Gray Lady Down (21 cues / 46:30) (Intrada Special Collection Volume 114)

Aqua Cues:

Main Title - http://www.intrada.net/sound/gRaY_jF_01.m3u

First Surface - http://www.intrada.net/sound/gRaY_jF_02.m3u

Leveling Off - http://www.intrada.net/sound/gRaY_jF_04.m3u

Leaky Hatch - http://www.intrada.net/sound/gRaY_jF_08.m3u

Visual Inspection of Hatch - http://www.intrada.net/sound/gRaY_jF_09.m3u

Snark Lowered for Mission #1 - http://www.intrada.net/sound/gRaY_jF_10.m3u

Finding the Sunk Sub - http://www.intrada.net/sound/gRaY_jF_12.m3u

The Launch - http://www.intrada.net/sound/gRaY_jF_18.m3u

The fate of a ship's crew trapped in a sunken submarine at ocean's bottom has provided the plot for many a Hollywood film. Jerry Fielding's score **Gray Lady Down** was described by one [reviewer](#) as "appropriately dirge-like at times and eerie other times." Nick Redman, in his liner notes for the soundtrack CD, wrote that **Gray Lady Down** was

a tricky film to score, because much of the action takes place in extremely confined spaces. Fielding's "[Main Title](#)" sets the tone admirably with an insistent motif that bespeaks the ocean's limitless scope and power. For "The Collision," his explosion of vibrant brass instrumentation veritably shatters the sub's hull as it drops perilously into the murky deep. Album producer Doug Fake enthusiastically notes, "This score has some of Fielding's most extensive use of brass writing... ...the underwater collision music is particularly aggressive, with a considerable amount of low brass. . . . Several cues— "[Snark Lowered for Mission #1](#) and [#2](#)," "Count Down," "[The Launch](#)," "First Rescue," and "Gate's Sacrifice" marry the...symphonics with the eerie strains of a synthesizer, echoing like its own sonic radar in the dark, obscure depths" (Redman, CD liner notes).

Fielding's score, writes [Christopher Jenkins](#), explores:

the dark side of the synthesizer with "[Leveling Off](#)" and a "[Visual Inspection of Hatch](#)," Fielding comments on the dire situation with quivering synth abstractions and imposing strings. Enhancements for brass, subtle percussion, and low string stirrings all combine seamlessly. The brief "[Leaky Hatch](#)" employs chimes and subtle strings in a deftly rendered atmospheric composition not unlike his music for *Escape From Alcatraz*. Continuing in a similar vein, "[Finding the Sunk Sub](#)" features a mix of light woodwinds fusing with extended, somber strings and repeating brass.

End Title - <https://www.youtube.com/watch?v=8YS0L0HI9TQ>



1981 – Goliath Awaits (TV) (George Duning)

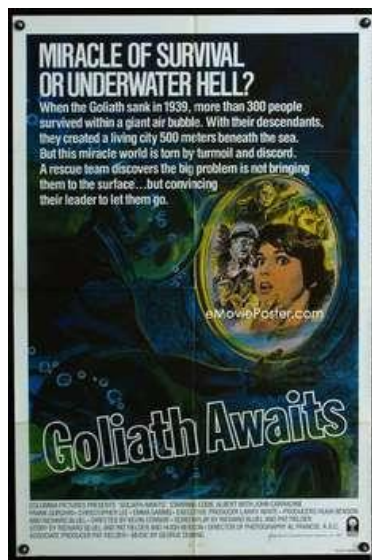


[George Duning](#)

Movie: <https://www.youtube.com/watch?v=Pyn-JQqb1TY&list=PLwlbEnrZl8-sNBbaIC7UGwFGkCH236JTl>

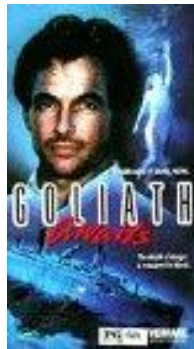


Tagline: 40 years ago it sank, now... Goliath Awaits.

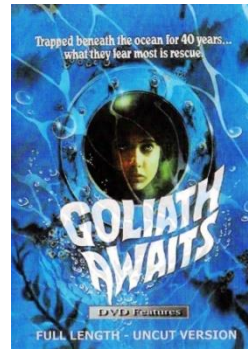


Poster

Plot Summary: During World War II the passenger liner “Goliath” is sunk by a German submarine. Portions of the ship’s hull remain airtight, and some of the passengers and crew survive. Over the decades they build a rigidly regulated society completely isolated from the surface world, until in contemporary times a diving team begins to explore the wreck (www.imdb.com).



VHS



DVD



CD (bootleg)

CD: RareScores RTCD-0604-8 (2 CD bootleg)

Aqua Cues: CD 1 (The Divers Descend / Tapping and Music from Inside / Someone in the Porthole / Descending into the Ocean Depths) / CD 2 (The Submarine)



1997 – **Titanic** (James Horner)



[James Horner](#)

Trailer: <https://www.youtube.com/watch?v=zCy5WQ9S4c0>



Tagline: Collide with Destiny

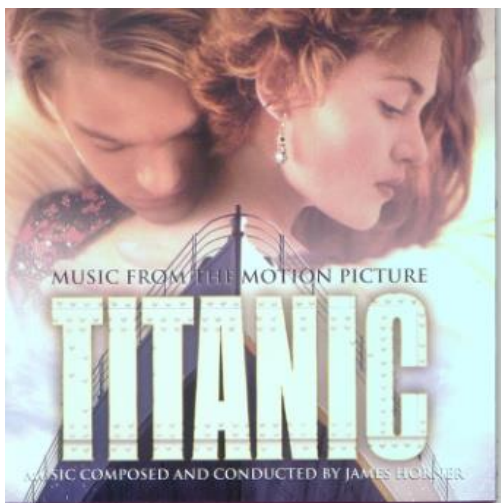


Posters

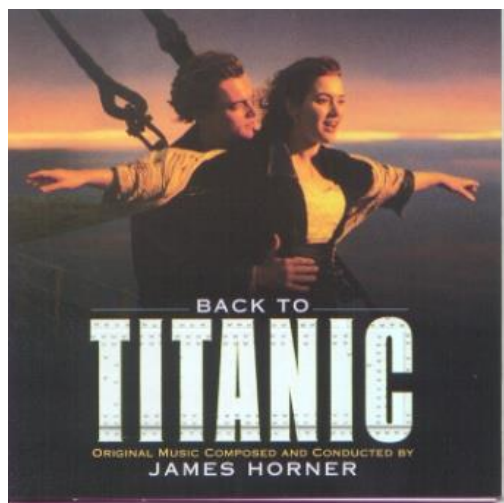
Plot Summary: A treasure hunter is looking among the Titanic debris for a famous blue diamond believed to have been lost with the sinking of the Titanic. After finding a safe box containing a sketch that shows a young woman wearing the diamond on a necklace, the sketch is shown on a TV program and is seen by an old woman, Rose Dawson, who comes forward claiming to be the woman in the drawing. When she is brought to the explorer's vessel to help find the diamond's location, she reveals the "real" story of the Titanic's sinking. She was a 17 year-old rich girl sailing to the USA, to be married to a fiancé she didn't love. During the trip she tries to commit suicide but is saved by Jack Dawson, a third-class passenger who draws sketches in pencil. When they fall in love, Rose's mother and the fiancé try to separate them. Then, amidst this turmoil, the Titanic hits an iceberg and starts to sink (www.imdb.com).



DVD & VHS / Blu-Ray



CD 1



CD 2



CD 3

CD 1: Sony Classical SK 63213

CD 2: *Back to Titanic* - Sony SK 60691

CD 3: *Titanic - Anniversary Edition* – 4 CD Collector's Anniversary Edition - Sony MSWK192386)

Aqua Cues:

Distant Memories - <https://www.youtube.com/watch?v=DFsti7TFAD0&index=2&list=PLBxBmZcJbX0zqia9f70L-PDLQvkU0Oxdf>

Hard to Starboard - https://www.youtube.com/watch?v=lfBGJ_9_lzM&list=PLBxBmZcJbX0zqia9f70L-PDLQvkU0Oxdf&index=7

Unable to Stay, Unwilling To Leave -
<https://www.youtube.com/watch?v=5NQjtZ7GZTE&list=PLBxBmZcJbX0zqia9f70L-PDLQvkU0Oxdf&index=8>

The Sinking - https://www.youtube.com/watch?v=kPhnNS1A_mg&list=PLBxBmZcJbX0zqia9f70L-PDLQvkU0Oxdf&index=9

Death of Titanic - <https://www.youtube.com/watch?v=slxY2jiCWho&index=10&list=PLBxBmZcJbX0zqia9f70L-PDLQvkU0Oxdf>

Tony Buchsbaum broke the score into three motifs: shipwreck/memory music, pounding action-film music, and soaring adventure music. The first motif (shipwreck/memory) is introduced in “[Distant Memories](#)” which “brings to the fore all the mystery of the ship that lies two and a half miles below the Atlantic’s surface. It’s a quiet, introspective piece that builds into grandeur and wonder” (*Soundtrack*, 3/98, Vol. 17 No. 65, p. 34).

Of greatest interest here, is the second third of the CD which presents the music Horner composed, over four tracks, for the sinking of the Titanic: “[Hard to Starboard](#),” “[Unable To Stay, Unwilling To Leave](#),” “[The Sinking](#),” and “[Death of Titanic](#).” This portion of the score is:

mostly exciting, loud and well composed action music. ... The crashing pianos...make a welcome appearance a few times. ... The rumbling, growling piano figure also appears several times.... One small calm moment occurs in “Unable to Stay, Unwilling to Leave” where the love theme appears in a quite beautiful version as the two lovers must abandon their sinking vessel. Of course, it doesn’t stay quiet for long and the pulsing action music with dissonant brass chords [returns] as well as the twanging Morse-code motif. Another impressive moment of this track is when a huge glissando moves up through the entire orchestra, as though something huge (the sea I guess) swallows up the ship...produces an incredible effect. The track ends with an almost Michael Nyman like piano figure which is unbelievably haunting.... The rest of the action music is more of a continuation and perhaps begins to outstay its welcome, although it never becomes unbearably untuneful ([Source](#)).

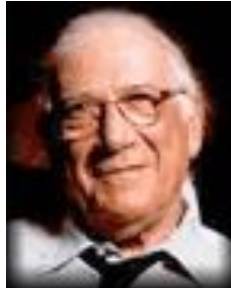
James Southall, looking less kindly on the score, described the action music as “rather bland—violin runs...over repeated orchestral crashes, over and over again” ([Source](#)).

Beyond these cues score reviewer John Williams wrote that, overall, Horner provided “a standard symphonic score, merged with synthesized sounds and modernistic vocals, presumably to suggest the sea and the unearthly power it can unleash” (John Williams, *Music from the Movies*, Issue 18, Winter 97, p. 16). Reviewer Lyn Williams wrote that here is also “a great feeling here of departures, and an even greater feeling of the vastness of the ocean” (Lyn Williams, *Legend*, Issue 25, 1997, p. 35). Reviewer [Andreas Lindahl](#) noted that Sissel Kyrkjebø delivers Enya-like vocals on several cues (e.g., “[Never An Absolution](#),” “[Southampton](#),” “[Rose](#),” “[A Promise Kept](#),” and “[An Ocean of Memories](#)”), her voice creating “a very haunting and beautiful sound.”

So popular was the **Titanic** CD (**CD 1**) that Sony released a sequel -- **Back to Titanic** (**CD 2**). Although half of this CD is comprised of source cues, Horner reprises the original CD’s score in “[Titanic Suite](#)” which incorporates some themes not included in the original CD. Additional score cues are provided including “[A Building Panic](#),” “[Lament](#),” and “[A Shore Never Reached](#).” Other nice touches include “[The Portrait](#)” (piano solo by James Horner), “[My Heart Will Go On](#)” (performed by Celine Dion with dialogue from the film) and “[Epilogue-The Deep and Timeless Sea](#).”



1989 – Leviathan (Jerry Goldsmith)

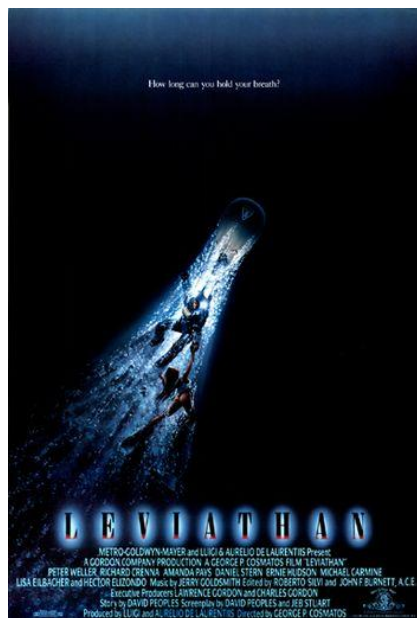


[Jerry Goldsmith](#)

Trailer: <http://www.youtube.com/watch?v=V7FskSgAQis>



Tagline: Welcome to your worst nightmare, welcome to Leviathan

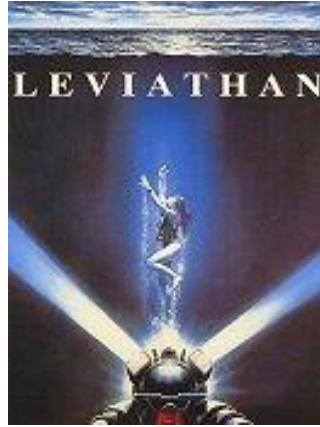


Poster

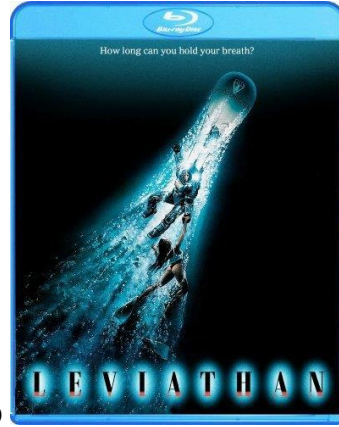
Plot Summary: Underwater deep-sea miners encounter a sunken Russian freighter that harbors a horrendous experiment in genetic engineering. After bringing dangerous cargo back to their base on the ocean floor, the miners are suddenly fighting to survive against a genetic mutation that is hunting them down one by one (www.imdb.com).



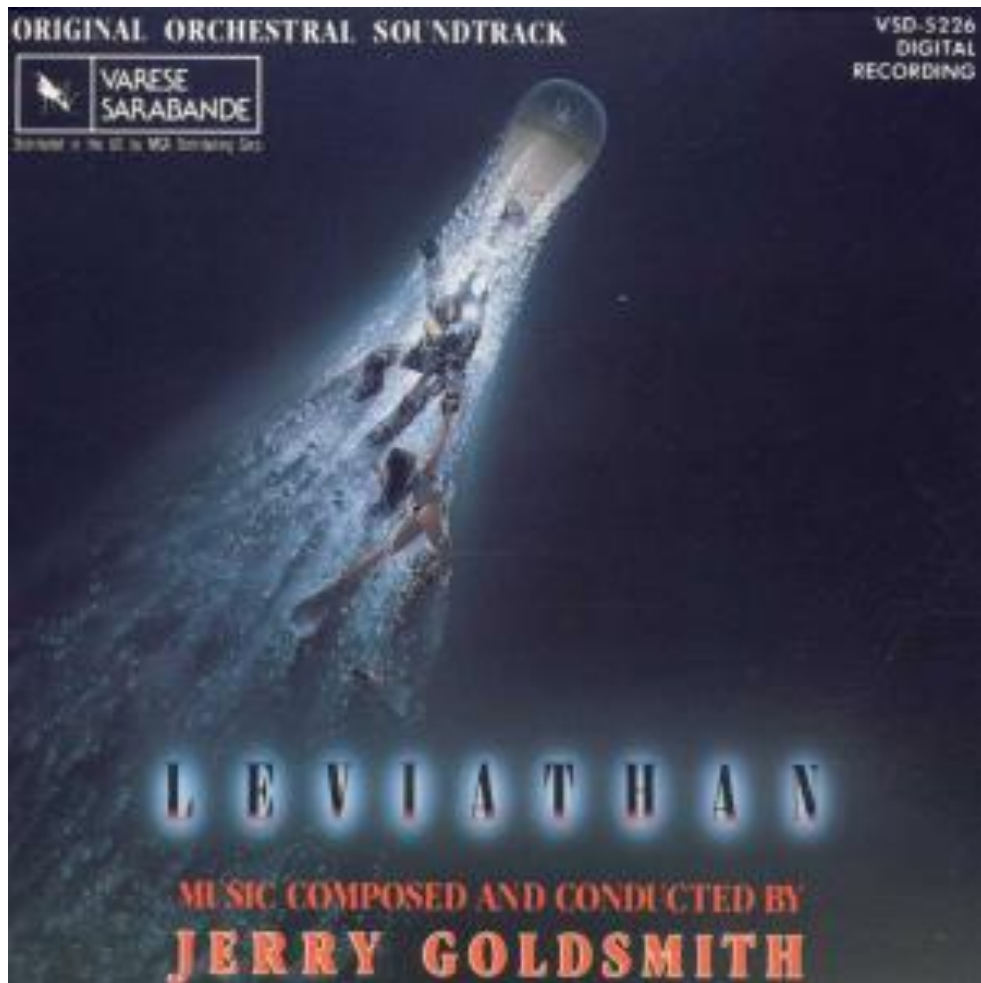
VHS



DVD



Blu Ray



CD

CD: Varese Sarabande VSD 5226

Aqua Cues:

Underwater Camp - <https://www.youtube.com/watch?v=eU8XFzkn2N8&list=PL0957843D792F1D19&index=1>

Decompression - <https://www.youtube.com/watch?v=0qnARV9uwvs&list=PL0957843D792F1D19&index=2>

Discovery - <https://www.youtube.com/watch?v=xKuVplnAAto&list=PL0957843D792F1D19&index=3>

The Body Within - <https://www.youtube.com/watch?v=c0el8k0EUP8&index=5&list=PL0957843D792F1D19>

Escape Bubbles - <https://www.youtube.com/watch?v=c0el8k0EUP8&index=5&list=PL0957843D792F1D19>

Can We Fix It - <https://www.youtube.com/watch?v=c0el8k0EUP8&index=5&list=PL0957843D792F1D19>

Too Hot - <https://www.youtube.com/watch?v=c0el8k0EUP8&index=5&list=PL0957843D792F1D19>

While Jeff Bond felt Goldsmith's score has "at least two good melodies working for it, [the score] was a woefully monotonous effort that clearly proved that underwater monster movies do not inspire the composer overmuch" (*FSM*, 2/98, Vol. 3, No. 2, p. 41). In a later review of the score, Bond characterized the film as a "lifeless and gratuitously crass underwater monster thriller"—"Even Goldsmith grumbled that this movie was better the first time he scored it ten years before—when it was called *Alien*" (*FSM*, Vol. 4, No. 3, March 1999).

The main title cue accompanies "the camera's decent to the murky depths and [the] under water lab. Goldsmith's cue actually seems to ascend, and as we get nearer to the bottom explodes in a triumphant but elegant trumpet fanfare" ([Source](#)). Guy Tucker felt that Goldsmith made the score distinctive by the use of "a whale-call-like effect in several cues, most effectively in the main title ['[Underwater Camp](#)' and 'Situation Under Control']" (p. 8, *Soundtrack!*, 9/89, Vol. 8, No. 31). Graham Vassie noted that the "synthesized whale call...adds mystery and majesty to...suggest...the vastness of the depths and the intelligence and life it harbors. ... The tender use of harp convey[s] light falling from above to the sea below dulling into darkness as the surface recedes and the abyssal waters exert their hold" (*Swept by the Sea*, *Legend* 31, pp. 11-12).

Bond acknowledges that "[Underwater Camp](#)" "with its distorted whale calls and melancholy woodwind theme, works well enough.... But the...cues ('[Decompression](#),' '[Discovery](#),' '[Too Hot](#)') rely on a maddening two-note rhythmic device that just repeats and repeats without any of Goldsmith's usual complex development and ornamentation" (p. 327, *musicHound Soundtracks*, 2000). Goldsmith makes "no attempt to characterize the monsters acoustically", resorting to "glistening shock chords [that] erupt every time a CGI tentacle jumps into the frame" (*FSM*, 2/98, Vol. 3, No. 2, p. 41).

Another [reviewer](#) wrote that "[Decompression](#)" provides "tension...for a crewman almost out of air." while "[Too Hot](#)," "[The Body Within](#)," and "[Can We Fix It](#)" "introduce wild thrashing synth effects backed up by big orchestral brass as the creature lets loose" (*ibid*) during the chase

sequences. “[Decompression](#),” writes Vassie, is an “effective suspense cue, building in detail and tempo, with some left-to-right stereo effects (*op cit*, Vassie, p. 12). James Southall notes that “[Can We Fix It](#)” has “some growling, underwater synth effects that are...quite appropriate” (<http://www.moviewave.net/titles/leviathan.html>). The score’s elegant main theme returns in “[Escape Bubbles](#)” and “builds steadily as the survivors escape to the surface” (*op cit*, www.jerrygoldsmithonline.com).

[Clemmensen](#) writes that the score’s “opening track [[“Underwater Camp”](#)] features one of Goldsmith’s most unique electronic experiments: he mixed whale calls in with his worldly underwater theme and the resulting combination is different from anything else I’ve heard from Goldsmith.” ... Track 4 [[“One of Us”](#)] “has a fine piano tune that represents the softer love interest in the film. The final track [[“A Lot Better”](#)] is absolutely superb; it takes the previously hinted themes of **Leviathan** and accelerates them to an exciting, **Hoosiers**-like pace. ... The horrific chase sequences underwater are scored with some of Goldsmith’s finest action music. The ‘[escape bubbles](#)’ sequence (track 6) has one of the most heroic outbursts of theme I’ve ever heard from his hand” (*op cit*, Christian Clemmensen).



1989 – **The Abyss** (Alan Silvestri)



[Alan Silvestri](#)

Trailer: <http://www.youtube.com/watch?v=4zbpL3LeW7k&feature=related>

Movie: <https://www.youtube.com/watch?v=3scd7OrLUAQ>

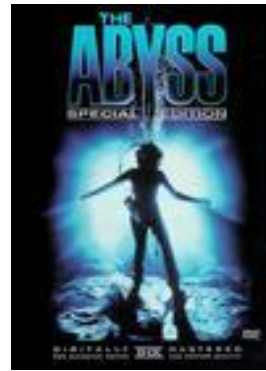


Tagline: A place on earth more awesome than anywhere in space

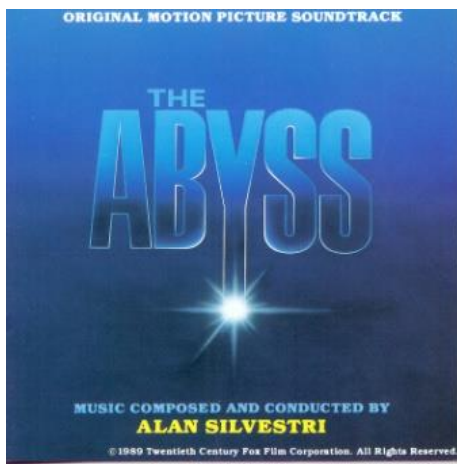
Plot Summary: It is the height of the Cold War and the United States Government believes the Russians are responsible for sinking the USS Montana, an American nuclear ballistic submarine, into an ocean abyss. To recover the submarine's nuclear missiles before the nearby Russians do, the USG enlists the aid of an underwater oil rig crew, attached to a submersible drilling platform not far from the crash site, to assist Navy SEALs in locating the crash site. As they near their destination, friction grows between the two teams. During the operation freak weather conditions damage the platform and sever its communication with the surface. As World War III looms above and tensions rise between the divers and a deployed SEAL team, the rescuers discover that there is something else besides the submarine in the Abyss. When some of the oil rig crew report seeing UFOs underwater, the SEALs are suspicious and suspect a Russian mini-sub. After some near-fatal disasters, the crew discovers that there is a strange and mysterious force living in the deep, while strange things are happening back at the surface (www.imdb.com).



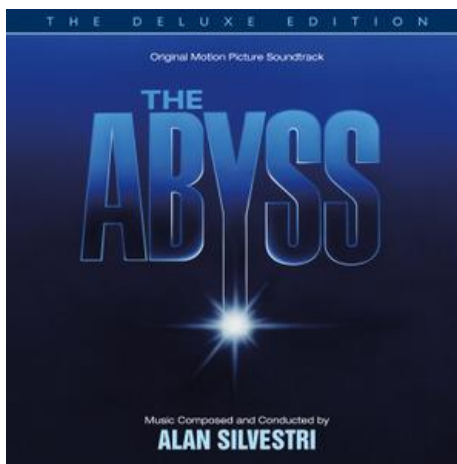
VHS



DVD



CD 1



CD 2

CD 1: Varese Sarabande VSD-5235

https://www.youtube.com/watch?v=fF_qp4oMx6c

CD 2: *The Abyss: The Deluxe Edition* (Varese Sarabande VCL 1213 1144) (2 CD)

Aqua Cues:

Main Title - https://www.youtube.com/watch?v=x6G6DPITq4o&list=PL5sC7brCHHaeqK1paZwSlQ_FMM53Uz4f4&index=1

Sub Battle - https://www.youtube.com/watch?v=djsknCDAJuE&list=PL5sC7brCHHaeqK1paZwSlQ_FMM53Uz4f4&index=7

Lindsay's Drowns -

https://www.youtube.com/watch?v=UMNjJ_ExM8o&list=PL5sC7brCHHaeqK1paZwSlQ_FMM53Uz4f4&index=5

The Pseudopod - https://www.youtube.com/watch?v=UMNjJ_ExM8o&list=PL5sC7brCHHaeqK1paZwSlQ_FMM53Uz4f4&index=5

Bud on the Ledge - https://www.youtube.com/watch?v=px2OwGmaPoQ&list=PL5sC7brCHHaeqK1paZwSlQ_FMM53Uz4f4&index=11

If beauty lies in the eye of the beholder, then ultimately it must be the listener's ear that determines whether Silvestri's score for a film whose plot largely plays out underwater conveys a sense of being underwater. "Almost unique among movies set underwater," the score for **The Abyss**, argued Guy Tucker, "never evokes the ocean" (*Soundtrack!*, 12/89, Vol. 8, No. 32, p. 18). Tucker found most of Silvestri's score for **The Abyss** to be "of a suspenseful or ethereal nature. The former cues are merely dull; the latter ones often tax the patience" (*ibid*).

David Hirsch found that Silvestri's score deftly mixes three distinct styles, with each style representing one of the film's three protagonists:

Standard scoring techniques, in particular the composer's own trademarked bombastic horn punches, are used to represent the human elements of the film. As the protagonists penetrate deeper into the undersea trench, a New Age-style electronic theme is used to express the overall mystery that builds throughout the film. Finally, a choir personifies the delicate translucent alien life form hiding below. As the film builds to its climax, all three motifs merge into one chorus, a hymn for an uncertain future. The music tells us there's still a mystery, but perhaps a better world will come of it all (*musicHound Soundtracks*, 2000, pp. 1-2).

A third reviewer found Silvestri's score "subdued and uninspiring relying on electronic bass noises and percussion. However, this all changes for the final...tracks on the album. *Bud on the Ledge* starts quietly with the heavenly choir being introduced properly. The angelic harmony adds the correct feeling to the final act of the movie. The aliens are revealed and the sense of awe and wonder is ably carried by Silvestri's music. It's beautifully harmonic and uplifting.... It's also a sobering and noble theme" (Graham Vassie, "Swept by the Sea," *Legend*, 31, pp. 8-14).

Finally, [Christian Clemmensen](#) provided this analysis:

The main theme, performed by an impressive choir, only is heard in full during [the CD's last three tracks]--with the exception of the blast of music at the very beginning. The first track is dominated by a not-so-impressive snare drum solo, and what follows for nine tracks is a depressing droning of electronic bass noises and other uninspiring percussion noises. Then, almost as if the score took on a life of its own (or at least the light bulb hit full brightness in Silvestri's head), the last three tracks are orchestrally immense, with full, multi-level choral accompaniment and thematic intensity (they

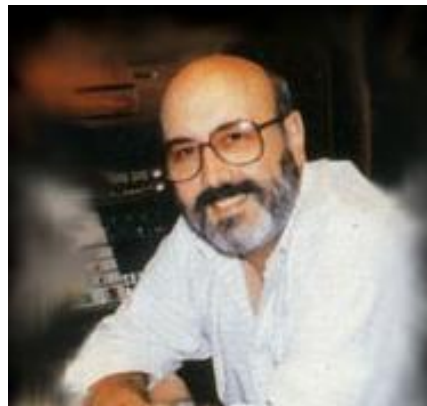
constitute about 12 minutes of music together). Granted, the scene of alien contact was the pivotal part of the film, but I wish Silvestri had employed some of that choral and orchestral music into the first hour of it as well.

In 2013, Varese Sarabande, which originally released a single CD of selected tracks of Silvestri's score for **The Abyss**, issued a 2 CD "deluxe edition" of the complete score (CD 2). A key example of one element the film's underwater-themed scoring occurs with "Lindsay's Close Encounter" which

gives us our first full fledge look at the creatures sharing the undersea environment with the baffled humans; her response...morphs from fear to astonishment to awe, and the music tracks her fluid emotions expertly, blending synth, orchestra, and choir with stunning adroitness. Note, particularly, the bird-call flute and liquid harp decorating the wavering siren call of human voices – sublime. As the rig's crew has their first communal encounter with the aliens ("[The Pseudopod](#)"), Silvestri begins with sinister-sounding synth scrapes and rumbles; then, as initial suspicion evolves into delight, he gives us a delicate Williams-esque passage of woodwind-led whimsy (liner notes of "Deluxe Edition" CD),



1989 – **DeepStar Six** (Harry Manfredini)



[Harry Manfredini](#)

Trailer: <https://www.youtube.com/watch?v=pouTM3jqZCM&list=PLfNi6t6ouAz5XsCgN8VRemzvJZblqmETB&index=1>

Opening Titles: <https://www.youtube.com/watch?v=2Ke-5O2q14k>

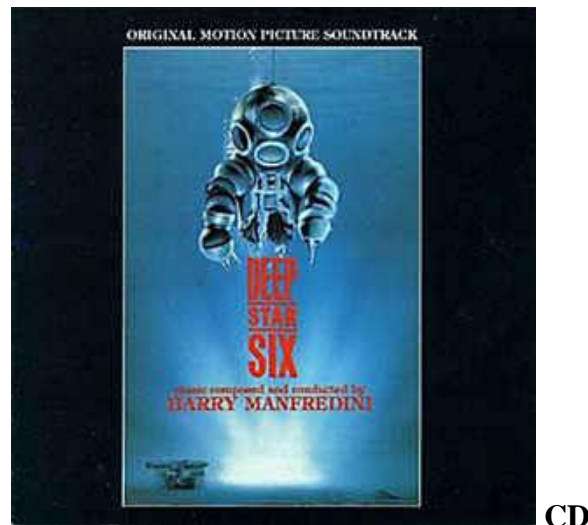
Tagline: Not All Aliens Come From Space. Save Your Last Breath...To Scream.

Plot Summary: Far below the surface of the unforgiving sea, the DeepStar Six crew explores a forbidding world of impenetrable darkness and unimaginable pressure. They have invaded the icy fathoms into which no human has ever ventured. Their mission is to establish a top secret

Navy base on the ocean floor” (VHS liner notes). But something’s down there and the crew is about to make a startling discovery—they’ve blasted open an underwater cavern, unleashing a vicious sea monster that threatens to destroy the base, forcing the crew to struggle for their lives (www.imdb.com).



VHS & DVD – Blu Ray



CD

CD: Intrada MAF 7004D

Aqua Cues:

Main Title - <https://www.youtube.com/watch?v=t3bHqLzC54>

While the underwater motifs of Manfredini’s score are well represented on the soundtrack CD, the CD’s sequencing of the cues does not follow the film’s plot development. To be consistent with the film, the CD’s cues would be sequenced as follow: Main Title (cue 1 on CD); That Morning (6); The Saga of Osborne and Hodges (13); Seatrack Attack (5); The Rescue (7); On the Edge (3); Alone (8); Shock Wave (2); Our Baby’s Heartbeat (4); The Plan (9); Shark Darts (10);

Snyder Snaps (11); Swim to the Mini-Sub (12); Final Encounters (14); and Deep Star Six (15). Of these cues, the following cues, with Manfredini's annotations from the CD liner notes, are the highlights:

- “Main Title” - The opening credit music combines ocean motives with a heroic theme played by French horn: “In many respects,” wrote Manfredini, “the depths of the ocean are as amazing and mysterious as outer space. There is a strange beauty and calm, yet there seems to be a constant motion.”
- “The Saga of Osborne and Hodges” - This track includes “a driving rhythmic cue as the entire sea floor collapses around them [Osborne and Hodges]. The [next] sections are based on the ocean theme...as we see the underwater caverns. The final section enters with the monster theme as it is about to attack.”
- “Seatrack Attack” - “the monster theme hits hard and drives us forward. This is one of my favorites because it combines both scored and aleatoric elements that create energy and power. ... When the monster attacks the Seatrack, heroic triad structures accompany Collins and Burciaga as they react. As the monster continues his barrage, the brass section reaches their highest range.”
- “The Rescue” - In this cue, the “second section relates to the monster attack of Laidlaw and McBride as they approach in the sub. Because they turn off the lights, the monster stops his assault. The tension in the high strings is slowly resolved as the monster loses interest in the attack.”
- “Swim to the Mini-Sub” - “This is one of my favorite cues in the score. The opening is based on the heroic theme as McBride swims across the station to secure the mini-sub.”

While reviewer Guy Tucker didn't find Silvestri's score for **The Abyss** as evoking the ocean, Tucker felt that Manfredini's score for **DeepStar Six** “never forgets about the water surrounding the characters”, with the score's “central theme [being] marvelous, evoking the beauty of the ocean floor more completely than Goldsmith or Silvestri did [in **Leviathan** or **The Abyss**, respectively]” (Guy Tucker, *Soundtrack!*, 12/89, Vol. 8, No. 32, p. 18).



1998 – **Sphere** (Elliot Goldenthal)



[Elliot Goldenthal](#)

Trailer: http://www.youtube.com/watch?v=pRdPs7tLZ_A&feature=related



Poster

Tagline: A thousand feet beneath the sea, the blackest holes are in the mind.

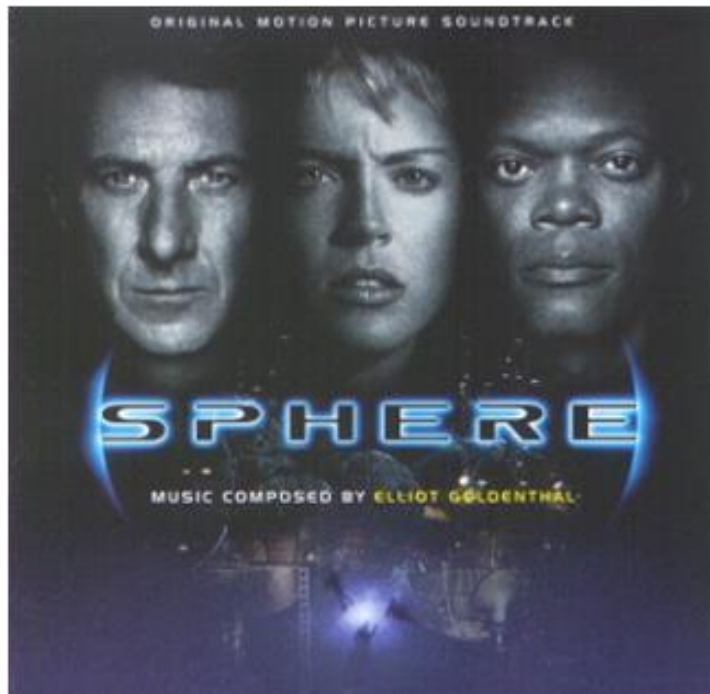
Plot Summary: Navy divers have discovered a huge vessel, a half mile in length, 1000 feet below the surface of the South Pacific. A team of American scientists descends to the vessel. What they find defies their imagination, boggles the mind, and mocks their attempts to provide a logical explanation. A massive spaceship, undamaged from its fall from the sky—and at least 300 years hold—houses a perfect metal sphere. What is the sphere's secret? Who or what is creating the mysterious manifestations and will the scientists survive? Will they live to find out? (www.imdb.com)



DVD



Blu-Ray



CD

CD: Varese Sarabande VSD-5913

Aqua Cues:

Pandora's Fanfare - https://www.youtube.com/watch?v=ZuXIr4vwm1E&index=1&list=PLs3zr5PjZhVjHMS7xhipQfuP_ohGbJB73

Main Titles - https://www.youtube.com/watch?v=qvYilW7-X_s&list=PLs3zr5PjZhVjHMS7xhipQfuP_ohGbJB73&index=2

The Gift - https://www.youtube.com/watch?v=Any0lrDrmT8&index=4&list=PLs3zr5PjZhVjHMS7xhipQfuP_ohGbJB73

Sphere Discovery - https://www.youtube.com/watch?v=WpRN7hRnwK8&list=PLs3zr5PjZhVjHMS7xhipQfuP_ohGbJB73&index=5

Water Snake - https://www.youtube.com/watch?v=CxqXweYBQ2A&list=PLs3zr5PjZhVjHMS7xhipQfuP_ohGbJB73&index=7

For this underwater thriller, [Doug Adams](#) notes that almost all of Goldenthal's music "is flavored by water-inspired writing meant to evoke the undersea setting." "Cleverly," he adds, Goldenthal

opts to mostly use minimalistic music rather than aleatoric music to represent this aspect. Aleatoric music—which allows the musicians to improvise with a handful of pitches or a repeated phrase—can be very effective at portraying tension spun out of control, but it also has a very free, bottomless sense to it. It's essentially non-metered, but its drifting essence is more expansive than minimalism. Minimalism is more obsessive, more closely knit and controlled. So while aleatoric effects certainly could have built up an appropriate tension for the stuck-under-the-sea or whodunit side of the story, the use of minimalism makes it that much more constricting and effective. Most of its usage in this score is tightly reigned and somewhat terse which helps both in reinforcing the claustrophobia of living in a bubble at the bottom of the ocean, and in contrasting the very expressive 'wonderment' music. It's a small choice, but ultimately a very clever one ([Doug Adams](#)).

Adams identifies three different dramatic angles from which Goldenthal approached the film's score: the ambience of the underwater setting, the beauty of the space ship, and the rawness of the action. Of these, the first (the ambience of the underwater setting) was accompanied by what Adams describes as the score's "underwater-style music," first heard accompanying the film's opening credits ("[Main Titles](#)"). This, Adams opined, is both

a smart choice and a slightly frustrating one. By starting with this music, Goldenthal wisely sets up the mysterious drifting mood of the submerged setting a good 15 to 20 minutes before the characters take the plunge. It also keeps a nice lid on things so that when we cut directly to the punchier cues under the helicopter trip, there's a notable shift in moods. I'd imagine that the temptation to dole out some sort of screaming overture during this essentially silent sequence had to have been pretty great, and it's impressively sidestepped. My small complaint, however, is that this music, which features Goldenthal at the most minimalistic he's been since *Heat*, doesn't ever develop into anything more than a kind of burbling pad of repeated thirds and pedal tones. So its extensive use in the score is a bit wearying after a while. It's pretty obvious that Goldenthal was required to fill in the atmosphere that the direction was so sorely lacking, but he has to do it in an entirely non-dramatic way—the music has to be a directionless mood. He does his best to provide this, and it does help some scenes, but by its nature, this is only interesting for so long. To Goldenthal's credit, he does come up with some other music-as-immersion ideas that are more interesting, most noticeably a nervous pizzicato figure in the low strings that provides a welcome reprieve in styles ([Doug Adams](#)).

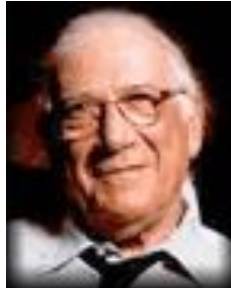
Whether one takes to the score of **Sphere** like a duck to water, most of the film's plot unfolds underwater and, thus, most of the film's score accompanies the film's underwater action. Of the 14 score cues on the soundtrack CD, the best underwater cues are: "[The Gift](#)"; "[Sphere Discovery](#)"; and "[Water Snake](#)". These cues were musically described by "*Scoresheet*" ([Source](#)) as follows:

- As the crew descends to the space ship, "[The Gift](#)" is a variation on the theme first stated in "[Pandora's Fanfare](#)" but this time played by full orchestra—the "effect is quite graceful, and sets a beautiful, yet alien tone".
- The desolate, ominous theme from the main titles returns in "[Sphere Discovery](#)" as the scientists realize the size of the alien spacecraft.
- "[Water Snake](#)" well represents the score's action music: "It starts with thudding percussion and a string ostinato. Eventually, the trumpets and low brass join the ostinato, and later there is a drum solo. The trumpets come back in, this time bending pitches with the French Horns. Weird percussion work ends the track. This action music is characteristic of the rest of the score."

Compared with Doug Adams' review of the score for **Sphere**, the [Filmtracks](#) review was less favorable, stating that the opening fanfare ("[Pandora's Fanfare](#)"), while being "appropriately eerie, with low, bubbling water noises and a solo trumpet" isn't much of a fanfare at all.



1998 – **Deep Rising** (Jerry Goldsmith)

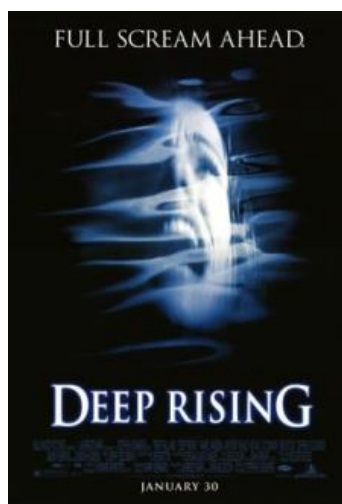


[Jerry Goldsmith](#)

Trailer: <https://www.youtube.com/watch?v=Q5NKwvTxr-g>



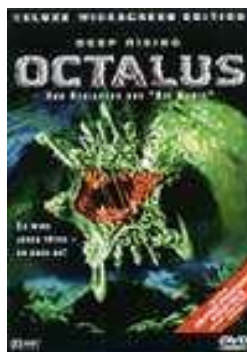
Tagline: Full scream ahead. This ain't no pleasure cruise.



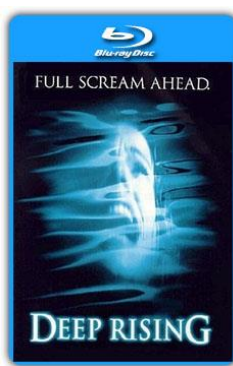
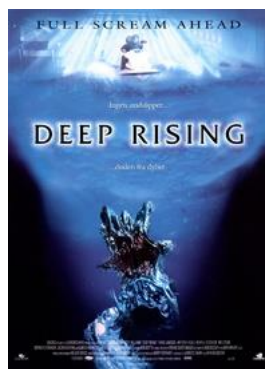
Poster



DVD

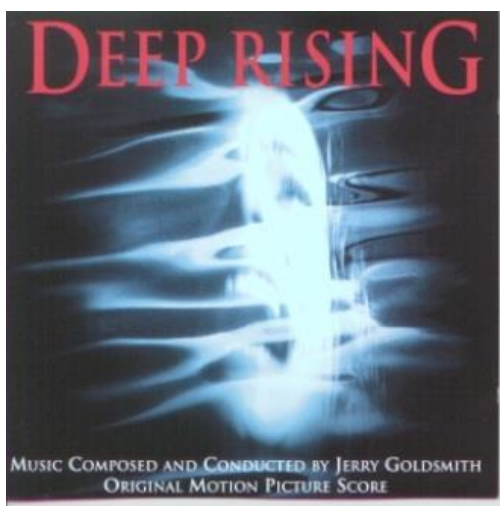


DVD (Germany)

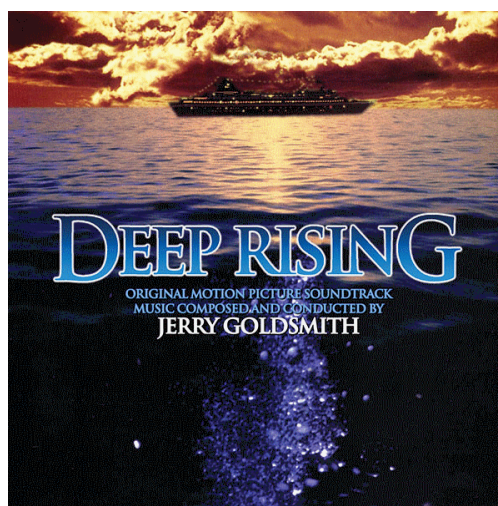


Blu-Ray

Plot Summary: A gang of jewel thieves board a luxury cruise on its maiden voyage in the South China Sea only to discover there is no sign of the ship's passengers or crew. They soon discover that terrifying creatures, from the ocean's unexplored depths, are snatching the intruders one by one! The monsters look like a cross between a giant squid and the monster from "Aliens" (www.imdb.com).



CD 1



CD 2

CD 1: Hollywood HR 62120-2

CD 2: Intrada Special Collection Volume 278 (33 tracks plus 2 extra cues)

Aqua Cues:

Underwater Grave – https://www.youtube.com/watch?v=gVUfulQxJ3I&index=1&list=PLDmdF1ma6cZoRueqw_kJ_rje-vkZ52ReY

Let's Make a Deal - https://www.youtube.com/watch?v=MFz1WaiADfI&list=PLDmdF1ma6cZoRueqw_kJ_rje-vkZ52ReY&index=10

Wall of Water - https://www.youtube.com/watch?v=r2KHICAj7v0&index=11&list=PLDmdF1ma6cZoRueqw_kJ_rje-vkZ52ReY

Hang On - https://www.youtube.com/watch?v=JUTEj9v3gdI&index=16&list=PLDmdF1ma6cZoRueqw_kJ_rje-vkZ52ReY

Suite - <https://www.youtube.com/watch?v=XWvVumWFH9k>

Goldsmith's main theme, first heard in "[Underwater Grave](#)", "opens with an atmospheric synth section and moves to a statement of the primary theme, a brassy horn line over pounding drums" (Kjell Neckebroek, *Soundtrack*, 3/98, Vol. 17, No. 65). [James Southall](#) described this cue as "delightfully trashy (presumably - hopefully! - deliberately so), an anthem-like piece for brass backed with drum machines that is catchy and camp." This theme is reprised in "[Hang On](#)."

The score's balance is more serious, "building the suspense with low-key writing for strings backed with atmospheric synth noises" (*ibid*). "Wet Repairs" is "a particularly effective suspense cue, full of creeping-around music which builds up to a loud and fairly scary brass burst." The most thrilling action music is in the seven-minute "[Let's Make a Deal](#)" cue that provides a "driving piece that no other composer could have come up with for a film like this" (*ibid*). It's followed by the breathlessly exciting "[Wall of Water](#)" cue.

Reviewing Goldsmith's score, Graham Vassie asked: "how does this music suit a movie about pulsating slimy multi-tentacle equipped eating machines?" ("Swept by the Sea," *Legend*, 31, p. 11). Generally, the score is "dominated by overly harsh brass and a generous helping of synths and electronic drums. Weird synth generated noise helps build some suspense but overall not music to swim or relax by the pool to" (*ibid*). Another reviewer found the score as dominated by "brassy effects and sudden orchestral spurts" (Didier C. Deutsch, *musicHound Soundtracks*, 2000, p. 132). Yet [Jeff Bond](#) commented: "The abundance of twangy, mid-range '80s-style electronics is downright shocking, from the fast-paced percussion effects of the opening to the glistening shock chords that erupt every time a CGI tentacle jumps into the frame."

However, Jeff Bond found the score coming up short by not characterizing the monster acoustically as Goldsmith did in *Alien* (Jeff Bond, *FSM*, 2/98, Vol. 3, No. 2, p. 41); indeed, Bond later wrote that "Goldsmith has yet to demonstrate that he has any aesthetic interest in scoring movies about mutated, octopus-like sea creatures" (*FSM*, Vol. 4, No. 2, February 1999). Yet, in a *Filmtracks* score review, [Christian Clemmensen](#) described the monster motif as having been scored with a menacing two-note repetition of the trombones. Similarly, [Jonathan Broxton](#) noted this musical allusion in a "menacing descending brass motif for the sea monster" that appears in three cues: "Lost Communication," "Wet Repairs," and "[Wall of Water](#)".

Mikael (<http://www.musicfromthemovies.com/review.asp?ID=309>) also noted the monster motif in the “[Underwater Grave](#)” track that opens the soundtrack CD “with atmospheric electronic sounds, followed by the brassy 50's style monster motif (utilizing the tritonius interval) before the percussive, surprisingly modern, main theme occurs. ... The most charming aspect of the score is Goldsmith’s straightforward monster theme, which reminds me of the brassy cult classics of the fifties.”

In 2014 Intrada released an expanded edition of Goldsmith’s score for **Deep Rising**, with the following additional score analysis:

Goldsmith’s *Deep Rising* score is full of his characteristic, asymmetrical-meter action writing, with the composer taking a number of different rhythmic approaches in different scenes and often with cues. The score is heavy on electronics, but Goldsmith worked to keep the synthesized elements carefully integrated to allow the large group of orchestral players to dominate. The composer’s characteristically jagged, furious horror writing is showcased throughout the score, but particularly in two sequences. In “[Let’s Make A Deal](#),” one of Hanover’s men rises up in the middle of being digested by the creature, with half of his body eaten away, and strings and brass clash in ugly statements to underscore the horrific imagery. “Let’s Make A Deal” was included on the original album, but oddly Goldsmith elected to omit his lurching monstrous march for the full reveal of the ottoio (“Not Every Day”) and its capture of Finnegan—that stark, stabbing cue makes its debut here.

Goldsmith faced both sound-mix and editorial challenges in tackling the film’s climatic action. “[E Ride](#)” plays as Finnegan and Trillian board a jet ski and race through the flooded corridors of the ocean liner with the monster in pursuit – Goldsmith added a cascading trumpet glissando to the frenetic action material to cut through the heavy sound mix. (Jeff Bond, liner notes to Intrada Special Collection Volume 278).



1999 – **Deep Blue Sea** (Trevor Rabin)



Trevor Rabin

Trailer: <http://www.youtube.com/watch?v=M-493KsbW6g>

Tagline: Bigger. Smarter. Faster. Meaner.



Posters

Plot Summary: Scientists working at an abandoned off-shore submarine facility search for a cure to Alzheimer's disease. But the project's medical biologist has used illegal gene manipulation techniques to enhance the brain size of the sharks to speed up production and harvesting of cancer-battling enzymes. The result is a breed of Mako that is bigger, stronger, faster, smarter, more aggressive, and fiercer than any shark man has ever seen. During a severe storm, the newly intelligent sharks attack their captors in a bid to escape. As a result of the storm and the sharks attack strategy, the research facility suffers a catastrophic structural integrity failure and begins to submerge. For the facility's crew, the situation becomes a deadly race to prevent the sharks from escaping at the same time that the crew is trying to reach the surface before they run out of air, and as the facility continues to flood and the killer sharks hunt their prey (www.imdb.com).



VHS – DVD – Blu Ray



CD 1



CD 2



CD 3

CD 1: Warner Brothers 9362-47485-2 (Music – pop songs – from the Motion Picture - one score track: “Deep Blue Sea Montage”)

CD 2: Varese Sarabande 302 066 063 2 (Original Motion Picture Score)

<https://www.youtube.com/playlist?list=PL8726EBE6CC83AE94>

CD 3: Rare Scores RTCD-6508-03 (Special Expanded Edition - 13 cues / 14:36)

<https://www.youtube.com/playlist?list=PLDmdF1ma6cZqdIVxaQQTtFnZxIwHGBw0s>

Aqua Cues:

Main Title – <https://www.youtube.com/watch?v=nZnvAw-rvxY&list=PL8726EBE6CC83AE94&index=5>

Aftermath - <https://www.youtube.com/watch?v=Owzo3K9SbkA&list=PL8726EBE6CC83AE94&index=8>

Journey - <https://www.youtube.com/watch?v=y92JiHVCyNE&list=PL8726EBE6CC83AE94&index=7>

Hunting in Packs - <https://www.youtube.com/watch?v=d0PpHjZXQPI&list=PL8726EBE6CC83AE94&index=2>

Experiment - <https://www.youtube.com/watch?v=k4R2lb1WxRg&list=PL8726EBE6CC83AE94&index=6>

Shark Side - <https://www.youtube.com/watch?v=L7tqq3iZ0S8&list=PL8726EBE6CC83AE94&index=3>

Anarchy - <https://www.youtube.com/watch?v=8Ehvat8PdTY>

Deep Blue Sea Montage (6:12)

Trevor Rabin scored **Deep Blue Sea**, a film with “the now standard plot device of an isolated group at the mercy of the evil force..., this time genetically enhanced super sharks let loose on a storm ravaged research base” in the middle of the ocean (Graham Vassie, p. 12, *Swept by the Sea, Legend* 31). The CD’s fourth track provides the main title: “otherworldly synths build and pound louder and louder with a chorus in the background. Something is amiss, something is present, it is unseen.... ...things get scarier as the music progresses, the chorus and orchestra burst forth crying and shouting, the pounding beat continues gaining tempo, what can survive such an attack?” (*ibid*, p. 12).

One aspect of any film with an underwater plot is whether the composer provides a score that conveys a sense of being underwater. Roy Donga did not find the score for **Deep Blue Sea** uniquely reminiscent of having “something to do with water, or maybe even sharks”: “The Media Ventures School of film scoring has often been criticized for creating similar sounding music, and this score is certainly not going to help any defense. Trevor Rabin even scores these genetically modified super sharks with similar sinister tones to the asteroid in *Armageddon*” (*Music from the Movies*, Winter 1999, Issue 25, p. 36). On the other hand, Jostein Hakesstad posting to rec.music.movies) described this film’s score as having an “aquatic” sound.” Responding to this writer’s email query whether that description was based on the score’s choral element, Hakesstad elaborated:

The choir does add a certain “aquatic” feeling to the score but in addition to the choir, I was talking about Rabin’s synthesizer effects. He uses these effects for the shark-motif (or theme), and can be particularly heard at the beginning of track 4 [[Main](#)] on the score CD. I think these effects sound “cold”, just like the sea itself is cold. I’m not saying the entire score sounds “aquatic”, but whenever Rabin uses these electronic elements, I am reminded of a cold, seawater environment. Even if you hadn’t seen the movie, and did not know the title of the score, you could still guess that it had something to do with water, or maybe even sharks. I think...Rabin has succeeded in creating the proper “sound” for this movie. ...By using a real orchestra and choir, and letting the electronics stay somewhat in the background, I have much greater respect for Trevor Rabin (personal communication, Jostein Hakesstad).

[Eric Bowling](#) provided one of the best reviews for **Deep Blue Sea** for SoundtrackCentral.com:

Deep Blue Sea is a motion picture score that is truly unique from others in its genre. It comes from composer Trevor Rabin...who delightfully surprises with a score that has many more orchestral elements in it to temper the synthesized ones. ... It’s alienating to the senses with its combination of

so many kinds of musical sources used in conjunction with each another. The movie itself was about technology (genetically enhanced sharks) versus man, and in the soundtrack we get a dichotomy of technological synthesizers and the man-made sounds of the L.A. Master Chorale. This isn't your father's "Jaws". In some ways it is much better.

The songs on the [score] CD are not in the order as they appear in the movie. In fact, as best as I can tell, the first track "[Aftermath](#)" is the closing credits music...and one of the best choral works I've ever heard, with a beautiful synthesized piano opening the piece, followed by horns and synthesized strings. There's a simply beautiful guitar solo meshed with the chorus, ending the track with a brief orchestral/choral flourish. The solemn piano makes several appearances throughout the album, along with the theme presented, which helps to cement the album together and add cohesion. ...

The mood of the album picks up tempo and intensity, starting halfway through '[Journey](#)', which kicks in with the aquatically aligned chants of the L.A. Master Chorale and pounding percussion along with soothing synthesized strings and horns. It gains in intensity quickly from there, exploding, the chorus screaming while a steadily increasing synthesized string accompaniment rhythmically beats into an animalistic fury. Then a very strange whistling is heard, punctuating the alienation effect that the music has on your senses. ...

There will be soothing, peaceful segments that are suddenly, horribly destroyed by the musical cataclysm that represents the attacking sharks. You can tell exactly when...the sharks appear by the sudden synth flourishes that sometimes knock you out of your seat, they're so sudden and effective. It is as if sharks are trying to eat their way through your speakers, and it can be very scary. 'Anarchy' is just that, complete anarchy. It starts out with a blaring shark attack in synth brass and percussion, then segues into an excellent melodic theme with violins, horns, and sharp percussion strikes, glissading downward and upward in intensity several times before an appearance by the chorus, which ends the song amidst a [cacophony] of synth instrument flourishes. The track is one of the best on the album, and one that can best be characterized as a chase theme.

The big highlight of the album is the choral elements provided by the L.A. Master Chorale. The complete opposite of the synthesized elements, music-wise, the very live and mystical chorus adds the real life to this album. ... I was so surprised by this album, in that it had a way of evoking imagery and emotion in a way that no other album ever has. If you're an orchestral purist then you should definitely stay away, but if you're into more experimental, off-the-beaten-path type mood music, then **Deep Blue Sea** is a must have. It'll get your blood pumping!

[Christian Clemmensen](#) provided the following score review:

The score opens with perhaps the best track of thematic music I've heard all year. It features a main theme that is not much different than the anthem from **Armageddon**, but it completely does away with the electric guitars and replaces them with more traditional orchestral elements. Carried over from his previous scores is the inclusion of a light choir, and the performances by the L.A. Master Chorale here make all the difference for an otherwise average score. The second track continues the thematic development with solo additions by non-abrasive guitars and the piano/keyboard (which you will also recognize from **Armageddon**). After these two incredible tracks, the score degenerates to an extent. After all, we're talking about a score for a film with a smart, vicious shark that's eating people

whole. The attack sequences aren't entirely pleasant to listen to, but to Rabin's credit, they refrain from simply blasting away with the guitars. After several minutes of harsh brass crashing and thrashing, the album settles into a very entertaining action motif (almost from the likes of the better half of **The Rock**) and adds one more sensitive statement of the theme during the last two tracks.

Perhaps the most commendable aspect of this effort by Rabin is that he never falls into a simple "**Jaws** imitation" mode. His action music, though difficult to tolerate as any shark-inspired score can be expected, takes a fresh approach. And, of course, the opening tracks (though they are completely jumbled and mislabeled on the album) are unforgettable and almost seductive in their allure. The album was an enormous surprise for me, especially because of my hesitation when it comes to those who venture directly from the Hans Zimmer camp into second-rate filming assignments. Even the biggest cynics will find worthy qualities in this score, and Rabin fans will be rolling around in delight like a shark that's just eaten a nice, plump human for lunch.

Music Video - <http://www.youtube.com/watch?v=tLHW1tSho5c&feature=related>

A more recent review of Rabin's score for **Deep Blue Sea** was provided by [Danny Gonzalez](#):

Oscar Winner John Williams practically defined the genre with his unforgettable score for "Jaws" and writing a great sequel score for "Jaws 2", that I feel was a lot broader and exhilarating much like the original score. It was a very tough task for the composer of [**Deep Blue Sea**] to write an original score that wouldn't be compared or considered to be a rip off of...Williams' opuses. While the score eventually was an homage, Trevor Rabin wrote one of his finest and most exciting scores for the film and of 1999. ...this film was Rabin's opportunity to create a frenetic, terrifying and exciting score that not only made the film better but also was a lot of fun! Rabin utilized the full power of the Hollywood Symphony Orchestra and Chorus along with his cool rock guitar sensibilities to create this terrifying underwater world filled with horror and total terror that grabs you from the first musical stinger.

This score is a true powerhouse and filled with many exciting and propulsive action moments that easily make this one of Rabin's best solo score efforts from this time period. This score also displayed that he could easily make a film that much better with his very unique voice.... This album...has been one of [my] all-time favorites of the [Varese Sarabande] label...and still is to this very day. The album is a solid [30-minute] representation of the 80 plus minute score that is truly grander in scope than the album doesn't quite show. This album and I will admit this with a smile was practically worn out within two weeks after listening to it constantly after I got it. That's how you know a score is that good especially when it instantly grabs you from the word go. The "Anarchy" track is an absolute masterpiece!

"DEEP BLUE SEA" is a slam bang, rocking powerhouse score that really does charge up your senses and doesn't let go. Its power and memorable aspects make it that much special. This is all due to the sensational work of Trevor Rabin, who really knocked it out of the park with one of his best scores of 90's."



2005 – The Cave (Johnny Klimek and Reinhold Heil)

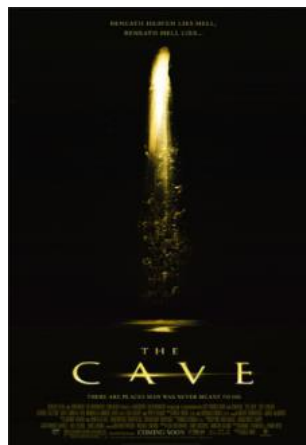


[Johnny Klimek](#) and [Reinhold Heil](#)

Trailer: <https://www.youtube.com/watch?v=Q5AHUMpBtCE>

Tagline: There are places man was never meant to go.

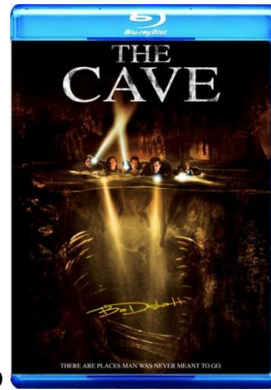
Plot Summary: A sexy bunch of underwater explorers are summoned to Romania's Carpathian Mountains, where scientists have found a gigantic cave containing an underground river. Cutting-edge breathing gear gets unpacked, camaraderie and budding romances develop, and then everyone becomes trapped in the depths where monsters start picking off cast members, one by one ([Source](#)).



Poster



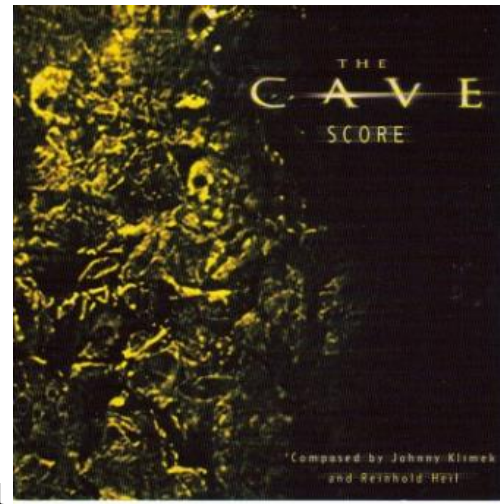
DVD



Blu-Ray



CD 1



CD 2

CD 1 (songs): Lakeshore Records LKS 33816 (songs)

CD 2 (score): Lakeshore Records LKS 33830 (score – 40 cues)

Aqua Cues: Team Enters the Water / Underwater Search / There's Something in the Water - Sound clips of all cues available at:

Saving Katherine (1:47) - <https://www.youtube.com/watch?v=hfpY5jof1uo>

Reviewer [Mike Brennan](#) observed that the Heil and Klimek scores for **The Cave** and **Land of the Dead** share a common attribute—they both have a “droning sound and numerous short cues”:

The majority of the 40 cues on the score album [of **The Cave**] are ambient electronics, sometimes dissonant, that work well in the film to bring out a creepy sense of dread in the dark places beneath the surface. But beyond the soundscape for the underwater cave setting for the film, the score does very little else. The cues are very short and never have much chance to build into anything besides background music. The few moments when the music adds to the events on screen are times when low strings perform moving bass lines that punctuate the action on-screen (“Team Enters the Water”, “Underwater Search” and “Tyler’s Mission”).

While embodying electronics as well as acoustics, [Randall D. Larson](#) wrote that the film's score is primarily "orchestral sounding" for a film about a descent into a Romanian cavern where:

very earthy horrors lie dormant and hungry. The dominating Gothic textures of strings and horns and heavy percussion evoke the kind of organic, ancient European horrors better than a cacophony of synth programming, and the score works well in sustaining a haunting tonality of subterranean unease. It's an effective if overlong score; there is no thematic unity to the score, instead a variety of multi-layered, brooding atmospheres that provoke a number of suspenseful moments in the progression of the film; yet there's something provocative about the score's massively measured ambiances and sustained musical strategies that resonates well on one's home speakers; an onrush of textured tonality and moody misterioso that serves up a haunting heap of miasmic music, well intentioned and well crafted.



2005 – Umizaru Evolution (TV)



[Naoki Sato](#)

Trailer 1: <https://www.youtube.com/watch?v=0JT7xag6jkQ>

Trailer 2 (Umizaru 3 - "The Last Message"): <https://www.youtube.com/watch?v=aOp39luVOzo>

Trailer 3: (Umizaru 4 – "Brave Hearts"): <http://www.youtube.com/watch?v=Q5AHUMpBtCE>

Episode 1: <https://www.youtube.com/watch?v=Qq6xNbqQ75A>

Clip: <https://www.youtube.com/watch?v=Ju7wmybqQLc>

Plot Summary: This Japanese TV-series is a story of friendship, love and the brutal training of 14 Japan Coast Guard officers becoming rescuer divers. The rescuer divers, on the front line in rescue activities in heavy seas and always one step away from death, are a group of specialists in a profession that only 1% of all Coast Guard officers qualify for. To receive that qualification they have to undergo 50 days of grueling training in rescue activities. The young Coast Guard officers take on the challenge of that hellish training. The story concentrates on the lives of the divers after having passed their examination.



Poster



DVD / Blu Ray



CD

CD: Japan - Vermillion Records, Inc. BMCV-8016

Aqua Cues

Courage - <http://www.youtube.com/watch?v=l7bnte4XdP0I/youtube>

Ocean - <https://www.youtube.com/watch?v=zVQBCnL0tro>

The plotlines for this eleven episode TV series were drawn from incidents and accidents which actually happened. Sato's score, as heard on the CD is composed in a western dramatic style.



2006 – Poseidon (Klaus Badelt)



[Klaus Badelt](#)

Trailer 1: <https://www.youtube.com/watch?v=Z9f3HePJl4k>

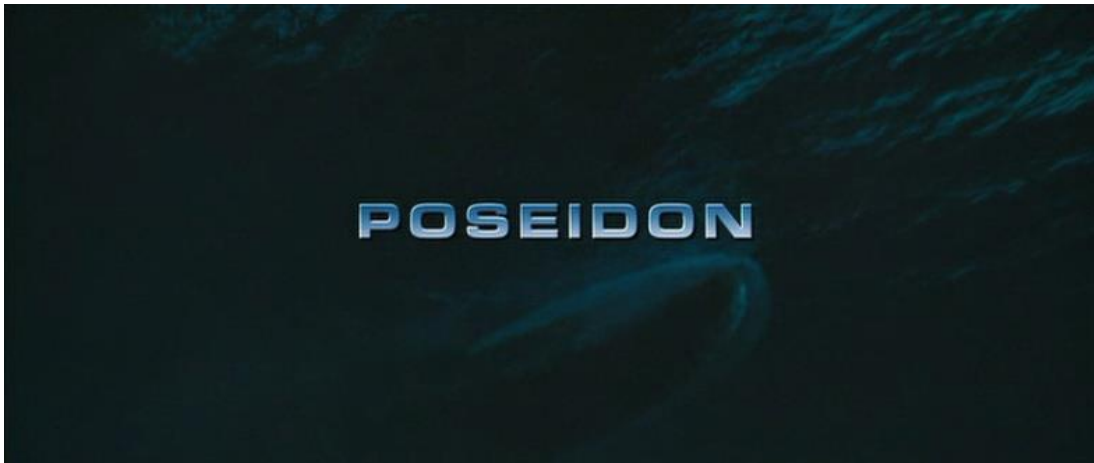
Trailer 2: <https://www.youtube.com/watch?v=wXvubYRnVWE>

Clip (Capsizing Scene): <https://www.youtube.com/watch?v=qdOBjf33K5I>

Clip (Poseidon Sinking): <https://www.youtube.com/watch?v=nduoVkAtcaU>

Poseidon Scoring Session: <http://scoringsessions.com/2006/03/18/klaus-badelt-records-poseidon-at-todd-ao/>

Klaus Badelt Interview: <http://www.soundtrack.net/podcast/detail/?id=37>



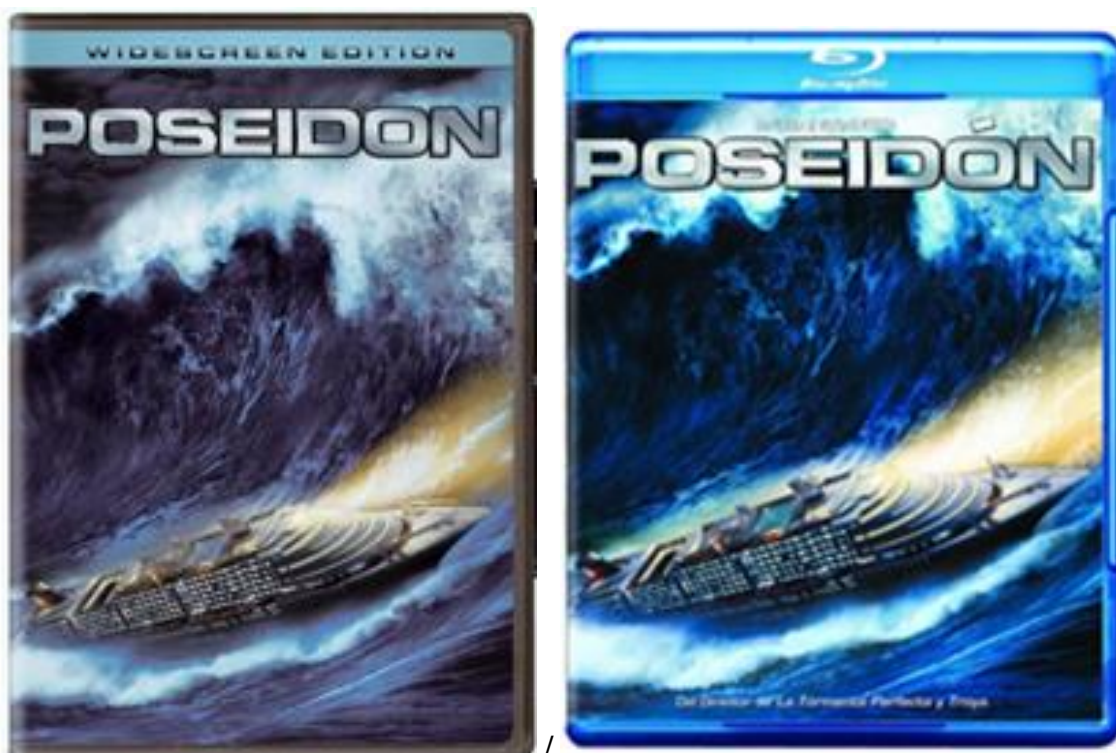
Tagline: Mayday....

Plot Summary: On New Year's Eve, the luxury ocean liner, Poseidon, capsizes after being swamped by a rogue tidal wave. The survivors are left to fight for survival as they attempt to escape the sinking ship (www.imdb.com).

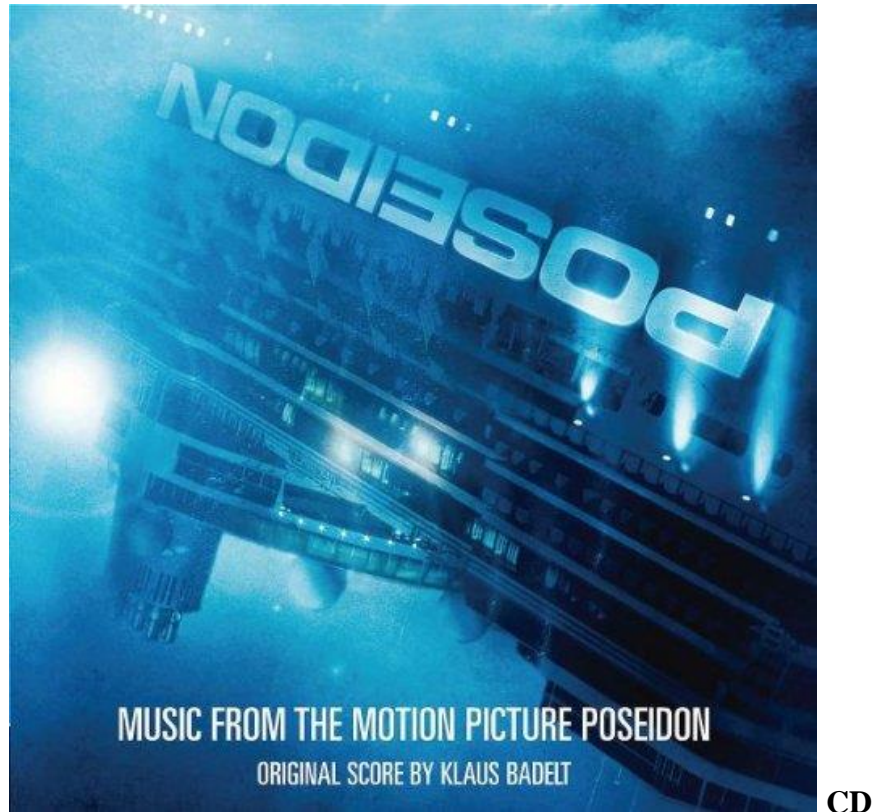
Official Film Website: <http://www2.warnerbros.com/poseidon/>



Posters



DVD - Blu Ray



CD: A&M B0006811-02

<https://www.youtube.com/playlist?list=PLEA5F94410F7FD12C>

Aqua Cues:

The Poseidon - <https://www.youtube.com/watch?v=mRVi0GoxhEo&list=PLEA5F94410F7FD12C&index=4>

The Wave - <https://www.youtube.com/watch?v=gnUn7k7GDmg&index=5&list=PLEA5F94410F7FD12C>

Drowning - <https://www.youtube.com/watch?v=TgWbwUHJxdw&list=PLEA5F94410F7FD12C&index=9>

Escape - <https://www.youtube.com/watch?v=FGUFoF88SGQ&index=11&list=PLEA5F94410F7FD12C>

For the task of composing the score for **Poseidon**, a remake of 1972's John Williams'-scored **The Poseidon Adventure**, producer Wolfgang Peterson turn to composer Klaus Badelt who had previously scored the 2002 submarine thriller titled **K-19: The Widowmaker**. In his review of Badelt's score for **Poseidon**, [Jonathan Broxton](#) writes that the only score cues worth mentioning:

are the first and last: "[The Poseidon](#)" introduces a rousing, noble theme for the ill-fated yacht, anchored by bright horn performances, swelling strings, a strumming acoustic guitar, and underpinned by a mass of synth beats and percussion effects; "[Escape](#)"...has a sense of triumphant victory coupled with a sense of relief to depict the survivors' success against the odds, and a nice performance of a stately, reflective string theme.

Unfortunately, the six cues in the middle are...boring: interminable action and suspense cues which bluster on, creating a misleading sense of tension and kinetic energy, without ever doing anything really musically interesting. ...part of the problem is that Badelt's orchestral parts are completely overwhelmed by the chugging, thumping, scraping electronic 'enhancements' laid on top, so much so that you can't hear any of the detail of [the] orchestrations.... Instead, it sounds like someone recorded the sound of the ship's machinery in mechanical pain.... Once or twice you'll hear some elaborate horn trill, a big orchestral chord, or interesting ostinato peeking through the mix, as in the 7-minute set-piece "Claustrophobia".... Probably the best of the action cues is '[The Wave](#)', which has a palpable sense of impending doom as it builds to its dissonant finale....

All in all, Poseidon is something of a disappointment. It's not that I had particularly great expectations of Badelt's score in the first place...but I at least hoped he would attempt something large scale and impressive, as the scale of the disaster depicted in the film deserves. It's true that, buried deep within Poseidon, a great orchestral score is trying desperately to emerge, but is forever diluted by Badelt's incessant, irritating electronics. If you like Badelt's modern action scores, you may find something to your liking; personally, I found it to be as flat as the seabed under the boat.

The [moviemusic.com reviewer](#) had a more positive view of Badelt's score, commenting that he had delivered "a superior, lively action score", with the brass and strings creating "a fantastic portrait of the huge ship cruising along in the opening sequence." Then: "Sharp percussion and brass punctuate the crashing and rolling as the huge rogue wave turns the Poseidon upside down.... Strings portray the panic-stricken passengers as they are flung into a dizzying abyss in the ballroom." Overall, reviewer [Cole Smith](#) felt that Badelt's "pitch-perfect score works like an invisible gear within the film's clockwork to increase its at times nearly unbearable tension."



2011 – Sanctum (David Hirschfelder)



[David Hirschfelder](#)

Official Film Website: <http://www.sanctummovie.com/>

Trailer: <https://www.youtube.com/watch?v=jaZHjv3ASfw>

Tagline: The only way out is down.

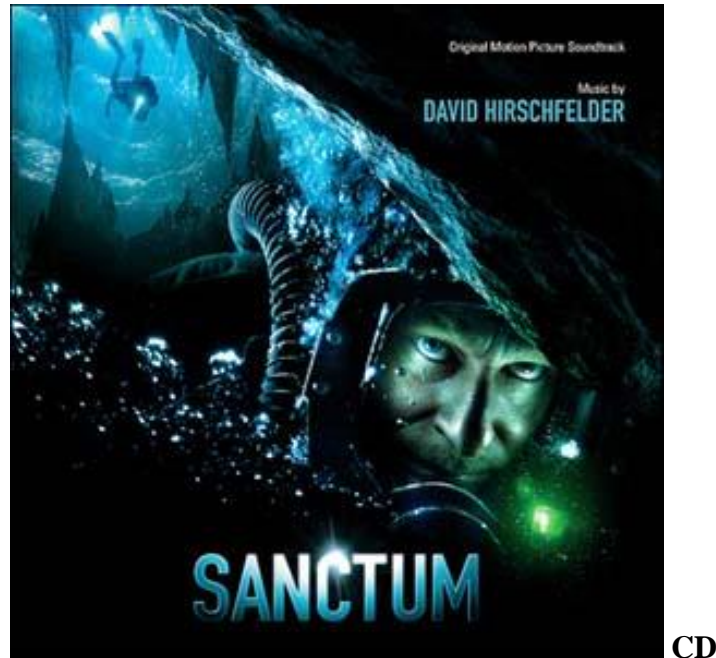
Plot Summary: Sanctum follows a team of underwater cave divers on a treacherous expedition to the largest, most beautiful and least accessible cave system on Earth. When a tropical storm forces them deep into the caverns, they must fight raging water, deadly terrain and creeping panic as they search for an unknown escape route to the sea. Master diver Frank McGuire has explored the South Pacific's Esa-ala Caves for months. But when his exit is cut off in a flash flood, Frank's team-including 17-year-old son Josh and financier Carl Hurley are forced to radically alter plans. With dwindling supplies, the crew must navigate an underwater labyrinth to make it out. Soon, they are confronted with the unavoidable question: Can they survive, or will they be trapped forever? (www.imdb.com)



Posters



DVD – Blu Ray



CD: Varese Sarabande VAR67063

<https://www.youtube.com/playlist?list=PLsfWEjgWnhjWZsiee0qp9c92jqyXn3KE>

Aqua Cues:

A Sacred Place - <https://www.youtube.com/watch?v=TMp18zdcBSY>

Espiritu Esa Ala - <https://www.youtube.com/watch?v=uNHCfvIfOm4>

The Doline - <https://www.youtube.com/watch?v=KKcOCG1aLEs>

The Dive - <https://www.youtube.com/watch?v=tADBeCs9snc&list=PLsfWEjgWnhjWZsiee0qp9c92jqyXn3KE>

St. Jude's Cathedral - <https://www.youtube.com/watch?v=A4o-pJC1PtI&index=5&list=PLsfWEjgWnhjWZsiee0qp9c92jqyXn3KE>

Listen! The River Is Returning -

<https://www.youtube.com/watch?v=S1GtpFUsnD8&list=PLsfWEjgWnhjWZsiee0qp9c92jqyXn3KE&index=6>

Flow Stone Falls - <https://www.youtube.com/watch?v=8QTDjb3vDbc&list=PLsfWEjgWnhjWZsiee0qp9c92jqyXn3KE&index=7>

Through the Restriction -

<https://www.youtube.com/watch?v=-1nPczSCXhk&list=PLsfWEjgWnhjWZsiee0qp9c92jqyXn3KE&index=9>

The Sacred River - <https://www.youtube.com/watch?v=RTj6txVoJZM>

Down To A Sunless Sea - <https://www.youtube.com/watch?v=FPsPAXNSHx8>

Help Me Into the Water -

<https://www.youtube.com/watch?v=5M7agbv9eVA&list=PLsfWEjgWnhjWZsiee0qp9c92jqyXn3KE&index=15>

Are We Home Yet? - <https://www.youtube.com/watch?v=cngAb3FMS6g>

In reviewing the score for **Sanctum**, [Daniel Schweiger](#) wrote that Hirschfelder's

uncompromisingly thematic score is there every step of the way, pummeling its way through the constant din of dripping water and sonic booms of falling stone. It's a musical **SANCTUM** that's a workout in the idea of writing to the rafters, but with an intelligence that never makes this mother of all cave diving scores crash into swooning macho cheesiness.

In "[Espiritu Esa Ala](#)," the score's second major theme, "the orchestra's brass [rotors] the viewer to the cave, complete with that stalwart, spectacle-inducing rise of the orchestra for the reveal of a gigantic black mouth punched into the New Guinea rain forest" (*ibid.*). In "[The Doline](#)" and "[The Dive](#)," Hirschfelder

slams the theme home with a native chorus, strings and a mix of ethnic and western percussion. While these might be danger junkies rappelling down rock as opposed to Robert and Meryl flying over the African savannah, the composer gets across that same, swooning rush of jumping into undiscovered territory (*ibid.*).

As the film's protagonists

enter a space the size of "[Saint Jude's Cathedral](#)," Hirschfelder's bright voices start sensing that things will become very dark indeed, though not quite yet as harp glissandos establish a shimmering atmosphere that brings on another musical metaphor to traveling in Captain Nemo's submarine. Then with alarmed bursts of percussion and electric guitar, it's off to the danger races, and the beginning of **SANCTUM**'s body count as an eerie sustain and mournful theme introducing nature as the ultimate slasher. Suddenly, all of the musical elements that Hirschfelder was at first playing nice with turn against our divers to ominous, and always exciting effect. Hirschfelder dumps water with grand, throttling symphonic runs in "[Listen! The River is Returning](#)," while "[Flow Stone Falls](#)" hits clanging orchestral panic, using Glass-ian repetition for his orchestra to lay down breathless, heroic beats (*ibid.*).

The balance of Hirschfelder's score "becomes an increasingly desperate, inch-by-inch struggle for musical survival. Music howls wildly, the brass grows with militaristic determination, and the action swings about at points with the anticness of animation scoring" (*ibid.*). As with John Barry's scoring, "theme and melody are the vital components of **SANCTUM**'s score, with every seeping, crazed movement given us a familiar sense of where we've gone before, and the excitement of just where it's going to venture next as we squeeze through the cave system- a thematic swell sure to be around the next stalactite" (*ibid.*).

A score highlight is "a seven-minute journey '[Through the Restriction](#),' a cue whose aura of unearthly majesty for voice, subtle electronics and strings would be just as home aboard a space ship approaching another planet – which is certainly the idea for divers going where no man has gone before" (*ibid.*).



2015 – Pressure (Benjamin Wallfisch)



Benjamin Wallfisch

Trailer 1: https://www.youtube.com/watch?v=MtpE_HHMoJw

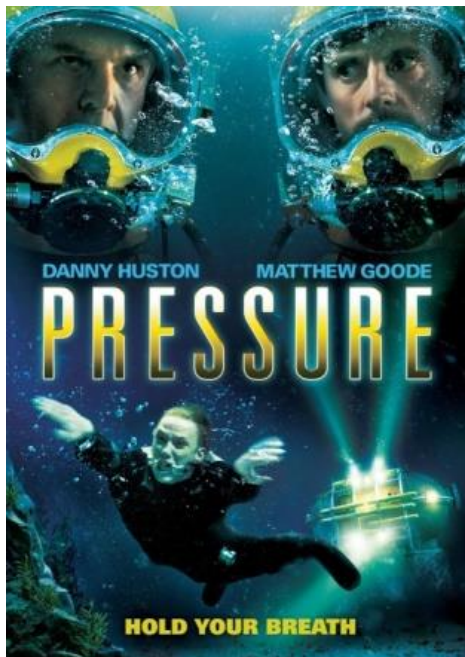
Trailer 2: <https://www.youtube.com/watch?v=doEriZxhcBY>



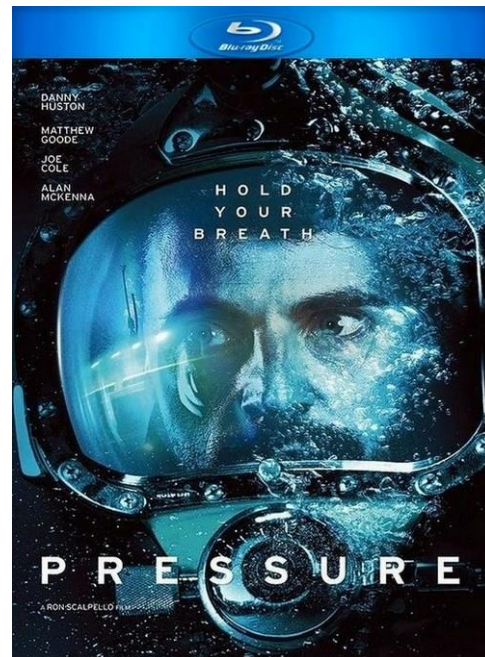
Posters

Tagline: Hold Your Breath

Plot Summary: Off the Somalia coast, the veteran divers Engel, Mitchell, Hurst and the rookie Jones are assigned to repair an oil pipeline on the bottom of the sea by the Vaxxilon representative Karsen. They are advised that a storm is coming, but the Diving Support Vessel Lorimer lowers the bell with the team. They succeed to weld the pipeline but the storm comes and the vessel sinks, killing the whole crew. Short of the oxygen, the divers try to communicate with the surface and the leader Mitchell keeps the hope that they will be saved. But will the oil company send another vessel to rescue them? (www.imdb.com)



DVD



Blu Ray



CD

CD: Moviescore Media MMS 15025

Aqua Cues: Depths / Ocean Emergency / Jellyfish / Descent Ascent / Final Swim

Hear Samples: <https://www.amazon.com/Pressure-Original-Motion-Picture-Soundtrack/dp/B014V941QO?tag=soundtonline-20>

In the CD liner notes, Gergely Hubai notes that the score for **Pressure**

Covers a wide range of emotions and develops tension with the triangle of man, machine and nature. The opening shots scored with “Rain” still show the serene majesty of the Indian Ocean before diving into the thriller material. The first half of “Ocean Emergency” highlights the composer’s method of

creating claustrophobic ambience within the diving bell while the second half of the track conjures images of the endless ocean that swallowed the ship and is about to consume our heroes as well. The four divers create various plans to escape their confines and while “Preparation” presents their bravado, cues like “Jellyfish” or “Depths” underscore their failed attempts of escape. The sacrificial heroism of “final Swim” as well as “Descent Ascent” round out the score by showcasing man’s victory over adversary as one survivor emerges from the depths at the end.

Benjamin Wallfisch’s score for **Pressure**

conjures the majesty and perils of underwater exploration.... *Pressure* follows the adventures of four men who are tasked with fixing an oil pipeline under the sea. Once they get separated from their ship, the group must first survive in a small pod on the bottom of the Indian Ocean, then figure out a way to get back to the surface with no outside assistance. ...

Wallfisch’s score...balances between sketching out the four main characters’ pasts and motivations while also creating tension stemming from personal conflicts and natural causes. The hybrid solution of mixing orchestral elements with electronics portrays the battle of man, machine and nature, ranging from the claustrophobic ambience of “Ocean Emergency” through the sacrificial heroism of “Final Swim” to the serene and reflective “Rain” ([Source](#)).

At Soundtrack Dream, [Mihnea Manduteanu](#) provides the following review of this score:

The mix of orchestral and electronic takes my hand right from the start. This is an almost unique sound that Benjamin Wallfisch has developed and which I can instantly recognize. “Rain” makes sure that I know who wrote this score. It’s that dark silence that always gets to me. It’s the silence that says more than 1000 words. I feel comfortable with this music, I like it and I want to spend time with it.

Soon it...disappears in a bunch of purely electronic cues that seem to smother the emotion the score had when it started. My expectations are very high and this means I frown at some cues. Luckily something like “Ocean emergency” comes on and makes me feel uncomfortable and claustrophobic and it reminds me of the “Alien” score. ... The atmosphere the cue creates is dense and overwhelming and I feel like part of the story.

The horror mood continues and the score gets interesting. I hear crackling sounds and I feel all sorts of creatures crawling around me, trying to get to me. Under that electronic surface lies a world of atmospheric wonders I am happy to discover. Cues are like glowing jellyfish that make me dislike what I see when they are gone. I’m not fond of all the cues but when something like “Descent ascent” comes along I bow to the brilliance of this composer. This is the kind of epilogue cue that makes any score worthwhile. Space or the deep sea, this cue evokes a vast and mysterious territory through which we are flying in a rush.

The film and score of **Pressure** close with a vocal (“[Satellite](#)”) composed and sung by Joanna Wallfisch (Benjamin’s sister):

This last element of the score is most beautifully expressed in the end credits song [“Satellite” that] continues the water theme with its metaphors about skipping stones and lyrics that reflect Jones’

previous visions of a mermaid. It may be an unorthodox choice to close a thriller, but “Satellite” not only offers a lyrical conclusion to the film, but is also a welcome addition to the end of the soundtrack program. (CD liner notes)



2018 –Deep Blue Sea 2 (Sean Murray)



[Sean Murray](#)

Trailer 1: https://www.youtube.com/watch?v=Zz2IQ8hj_-s

Trailer 2: <https://www.youtube.com/watch?v=0SMfPFFtcjQ>



Posters

Tagline: Stronger. Wiser. Deadlier.

Plot Summary: A brilliant billionaire named Carl Durant is experimenting on bull sharks, which soon rebel to cause havoc for a group of scientists.

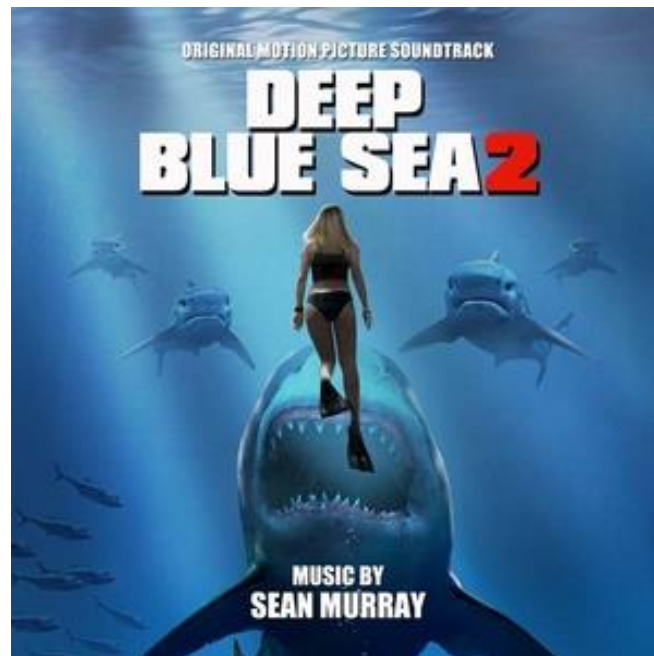
Nineteen years ago, the Aquatica Project used genetically altered sharks in hopes of developing a cutting-edge cure for Alzheimer's disease. They came close to achieving their goal, but an unforeseen tragedy derailed the experiment.

Now, pharmaceutical billionaire Carl Durant is determined to revive the research of the undersea laboratory. With former Navy SEAL Trent Slater and scientists Daniel and Leslie Kim already on board, Durant hopes to enlist shark conservationist Misty Calhoun onto the team. But Calhoun is shocked to learn that the company is using unpredictable and highly aggressive bull sharks, the most lethal predators in the sea, as its test subjects.

Before long, the drug-enhanced sharks, led by den mother Bella, are growing smarter, quicker and much, much deadlier. Brace yourself for unyielding suspense in this bloodthirsty return to the deep blue sea!



DVD / Blu-ray



CD

CD: Buysoundtrax BSXDDR657

1. [Deep Blue Sea 2 - Into The Blue](#) 2:27
2. Nevu/Selfie Fools/Bloodbath/School Kids 6:54
 3. The Advocate/Trainer 2:42
 4. Net Breach/Akhelios 2:27
 5. The Landing/Scuba Works 1:44
 6. Bull Sharks/Bad Pool Party 3:44
 7. Wet To Dry/Super Drug 3:16
 8. Bella Watching 2:32
 9. We The Gods 3:32
10. Bella Pregnant/Dock Disaster 3:55
11. Jaws of Death/Explosive 4:24
12. Faceless/Mother of Sharks/Baby Sharks 3:02
 13. Hugs 1:48
 14. Hero Envy 2:44
15. [Revive/Headless](#)/It's Gonna Blow 3:19
16. Lucid Again/Hell Babies 4:22
17. Door Break/Calm Leslie/Face Lift 6:30
18. [Welder](#)/Yellow Fin 3:41
19. Eat My Flames 2:30
20. Kid's Got Guts/Misty's Race 3:09
21. Last Ditch/The Big Gulp/Killing Bella 5:35
22. Last Man Out/Burn It 2:26
23. Beach Babes/[Fish Food](#) Too 1:23

Total Time: 79:0

Aqua Cues: Click above on hyperlinked tracks from the Buysoundtrax CD.



DECOMPRESSION

Let's hope the air in our scuba tank holds out long enough to pick the best score in the **SEA ESCAPES** genre. We narrow down the field by eliminating **Umizaru Evolution** (2005 Japanese TV series) as I've not viewed this TV series other than clips on the Internet and am not all that familiar with its score. Next, we'll pull from the running not only Ronald Stein's score for **The Underwater City** and George Duning's score for **Goliath Awaits** as both have yet to have a commercial CD release.

Finally, we'll scrub four films that have serviceable, albeit not in all cases, memorable scores – **Deep Rising** (Jerry Goldsmith), **Titanic** (James Horner), **Deep Blue Sea** (Trevor Rabin), and **Deep Blue Sea 2** (Sean Murry). Let's also scratch **The Cave** (Johnny Klimek and Reinhold Heil) which is more about being trapped in a cave than trapped underwater.

The competition heats up with the three Poseidon-themed films about passengers on an ocean liner trying to escape from a ship turned upside down below the ocean's waves: **The Poseidon Adventure** (John Williams), **Beyond the Poseidon Adventure** (Jerry Fielding), and **Poseidon** (Klaus Badelt). While Badelt provides a majestic opening theme for **Poseidon**, I found the film's overall score as well Fielding's score for **Beyond the Poseidon Adventure** not memorable. This leaves us with John Williams' **The Poseidon Adventure** as the best of these three scores – but not the best overall score in the **SEA ESCAPES** genre.

That honor goes to one of the following four scores, three released in 1989 – **DeepStar Six** (Harry Manfredini), **Leviathan** (Jerry Goldsmith), and **The Abyss** (Alan Silvestri) – and 1998's **Sphere** (Elliot Goldenthal), this latter my least favorite of these four scores. This leaves three finalists: Jerry Goldsmith's score for **Leviathan** (which I'd put in 3rd place); Harry Manfredini's score for **DeepStar Six** in 2nd place, and Alan Silvestri's **The Abyss** coming in at 1st place as the best score (or at least my favorite score) in the **SEA ESCAPES** genre.

Up (or down) to this point in our dives, we've explored nine genres of "underwater" films. While some of these films ring with a note of historical accuracy, most have plots woven around themes of fantasy or horror, not reality. In our tenth dive, however, we focus on the one reality-oriented **SEA GENRE**, specifically, the **SEA DOCS** (or Sea Documentaries) presenting sea tales about real-life watery worlds.

[Click here to access the Table of Contents page where you can click on the link to the – **SEA DOCS** – chapter.](#)

