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"Cinematic Suite for Orchestra" and notable composers in the evolution of film music from Hollywood's golden age to the present

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"CINEMATIC SUITE FOR ORCHESTRA"
AND
NOTABLE COMPOSERS IN THE EVOLUTION OF
FILM MUSIC FROM HOLLYWOOD'S GOLDEN AGE TO THE PRESENT

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The College of Music and Dramatic Arts

by

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To Angela, Jordan, Jessica, Blair, and family

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ABSTRACT

Part I:

The composition *Cinematic Suite for Orchestra* is composed for full orchestra. This Suite, in three parts, was inspired by the works and compositional influences of several select classical and film composers who have greatly inspired my personal aesthetic towards symphonic music. This work borrows from their compositional techniques, aesthetics, and overall sonic influence as needed to serve the purpose of my own personal muses.

The First Movement was inspired by the grand symphonic style of late Romantic composers Richard Wagner, Richard Strauss, and Sergei Prokofiev, but also that of more recent Hollywood composers such as John Williams and Danny Elfman. A reference to Chopin's *Prelude in C Minor* represents a tribute the first significant recital piece I ever performed publically as a young piano student.

The Second Movement finds inspiration from Brazilian music reflecting the merging of African and European aesthetics. My intentions in creating this piece were to reflect the influences of “pop” orchestration as popularized by such composers as Henry Mancini and Quincy Jones.

The Third Movement is influenced by Charles Ives and Bernard Herrmann incorporating dense harmonic clusters, obscure instrumental coloring, highly contrasting ranges and the ostinato.

Part II:

Important Film Composers and The Evolutions of Film Music from Hollywood's Golden Age spans over 75 years of film music and a select group of its most innovative composers in an attempt to demonstrate the most important and lasting influences within this artistic medium.

I will discuss important cultural, technological, and industrial changes that encouraged the direction of music to shift away from predominantly European concert influence towards jazz, popular, world, and computer generated music. I will examine the explicit and implicit characteristics of their music in creating both entertaining music while below the surface working to manipulate the emotional state of the audience.

CINEMATIC SUITE FOR ORCHESTRA INSTRUMENTATION

2 Flutes (Fl. 1,2)
2 Oboes (Ob. 1,2)
English Horn
3 Clarinets in Bb (Cl.1,2,3) Bass Clarinet
2 Bassoons (Bsn. 1,2) Contrabassoon (C.Bsn.)
4 Horns (Hn. 1,2,3,4)
3 Trumpets in Bb (Tpt 1,2,3)
2 Trombones (Tbn. 1,2,)
Bass Trombone (B. Tbn.) Tuba
Timpani (Timp.)
Percussion I (Perc.1): Suspended Cymbal, Pandeiro (tambourine), Cabasa
Percussion II (Perc. 2): Snare Drum, Triangle
Percussion III (Perc. 3): Bass Drum Percussion IV Congas
Harp Strings

(score in C)

PERFORMANCE SUGGESTIONS

Cinematic Suite is designed to evoke the familiar nature of cinematic music without being overly programmatic. The First Movement is specified Maestoso and evokes the full power of the orchestra. Note that the piece does not exceed dynamic markings of forte as to discourage overblowing. The Second Movement is influenced by the romantic, majestic, and exotic nature of Brazil. The solo clarinetist should be familiar with Brazilian Choro and Samba and have the ability to improvise within that style. Pay attention as it evolves from light romantic pop orchestral nature to rehearsal section D where it takes on a more African ritualized nature. This must be accounted for both in brighter tempo alteration and willingness to become a bit less concerned with precision and more towards creating a musical environment reflecting surrender and spiritual freedom. This holds especially true with the percussionist who may improvise freely beyond what is specifically written if they are familiar with the tradition of this music. Regarding the performance approach, the Third Movement should be thought of as a chamber piece for Orchestra allowing for more individualized and expressive playing from select soloist and sections paying more attention to lyricism in an effort to draw out emotion.

I.

Maestoso ♩ = 108

Flute 1
2

Oboe 1
2

English Horn

Clarinet in Bb 1
2

Clarinet in Bb 3

Bass Clarinet

Bassoon 1
2

Contrabassoon

Horn in F 1
3

Horn in F 2
4

Trumpet in Bb 1

Trumpet in Bb 2
3

Trombone 1
2

Trombone 3

Tuba

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Harp

Violin 1

Violin 2

Viola

Cello

Double Bass

3

Cinematic Suite I.

This page of the musical score covers measures 9 through 16. The instrumentation includes woodwinds (Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani, four Percussionists, Harp), and strings (Violins, Viola, Violoncello, Double Bass). The score is written in Bb major (two flats) and includes various musical notations such as dynamics (mf, a2, mp), articulation (accents, slurs), and performance instructions (susp. cymbal). The percussion section includes a suspended cymbal part starting in measure 15.

Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 3
 Hn. 2, 4
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. I.
 Perc. II
 Perc. III
 Perc. IV
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

Measures 25-32 are shown. The score includes woodwinds (Flute, Oboe, English Horn, Clarinets, Bassoon, Contrabassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Timpani, four Percussion parts), harp, and strings (Violins, Viola, Violoncello, Double Bass). Dynamics such as *mf* and *a2* are indicated. Performance markings include slurs, ties, and breath marks.

B

Fl. 1, 2
Ob. 1, 2
E. Hn.
B♭ Cl. 1, 2
B♭ Cl. 3
B. Cl.
Bsn. 1, 2
C. Bn.
Hn. 1, 3
Hn. 2, 4
B♭ Tpt. 1
B♭ Tpt. 2, 3
Tbn. 1, 2
Tbn. 3
Tuba
Timp.
Perc. I.
Perc. II
Perc. III
Perc. IV
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.

33 34 35 36 37 38 39 40

3/4 4/4

[illegible]

57 58 59 60 61 62 63 64

Fl. 1, 2 *mp*

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2 *mp*

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1 *p*

B♭ Tpt. 2, 3 *p*

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II.

Perc. III.

Perc. IV.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

65 66 67 68 69 70 71 72

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

73 74 75 76 77 78 79 80

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *mp*

E. Hn. *mp*

B♭ Cl. 1, 2 *mp* *mf*

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1 *Con sord.* *mf*

B♭ Tpt. 2, 3 *Con sord.* *mf*

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II.

Perc. III.

Perc. IV.

Hp.

Vln. 1 *p*

Vln. 2 *p*

Vla. *mf*

Vc. *mp*

D.B. *mp*

81 82 83 84 85 86 87 88

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

89 90 91 92 93 94 95 96

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

E. Hn.

B♭ Cl. 1, 2 *mf* *mp* *a2*

B♭ Cl. 3 *mp*

B. Cl.

Bsn. 1, 2 *mp*

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp. *mp*

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

14

105 106 107 108 109 110 111 112

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

H

[illegible]

This page of the musical score covers measures 129 through 136. The instrumentation includes a full symphony orchestra with woodwinds, brass, percussion, harp, and strings. The key signature is B-flat major. The score is characterized by its dense orchestration and dynamic markings, including fortissimo (f) and accents (a2). The woodwinds and strings play significant melodic and harmonic roles, while the brass and percussion provide rhythmic support and texture. The harp part is also clearly visible, adding to the overall sound of the passage.

137 138 139 a2 140 141 142 143 dim. 144

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

145 146 *rit.* 147 148 149 150 151 152 **K** *a tempo*

Fl. 1, 2 *pp* *f*

Ob. 1, 2 *pp* *f*

E. Hn. *f*

B♭ Cl. 1, 2 *f*

B♭ Cl. 3 *f*

B. Cl. *f*

Bsn. 1, 2 *p* *a2* *f*

C. Bn. *p* *f*

Hn. 1, 3 *p* *f*

Hn. 2, 4 *f*

B♭ Tpt. 1 *mp* *f*

B♭ Tpt. 2, 3 *mp* *f*

Tbn. 1, 2 *pp* *f*

Tbn. 3 *pp* *f*

Tuba *f*

Timp. *dim.* *pp*

Perc. I. 145 146 147 148 149 150 151 152

Perc. II. 145 146 147 148 149 150 151 152

Perc. III. 145 146 147 148 149 150 151 152

Perc. IV. 145 146 147 148 149 150 151 152

Hp. 145 146 147 148 149 150 151 152

Vln. 1 *pp* *f*

Vln. 2 *f*

Vla. *mp* *f*

Vc. *mp* *f*

D.B. *f*

21 *pp* *f*

Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 3
 Hn. 2, 4
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. I.
 Perc. II.
 Perc. III.
 Perc. IV.
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

Measures 153-160 are shown. The score includes woodwinds (Flute, Oboe, English Horn, Clarinets, Bassoon, Horns), brass (Trumpets, Trombones, Tuba, Timpani), strings (Violins, Viola, Violoncello, Double Bass), and percussion (Percussion I-IV, Cymbal). The key signature is B-flat major (two flats). The time signature is 4/4. The score features various musical notations including triplets, slurs, and dynamic markings.

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

L

170 171 172 173 174 175 176

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

E. Hn.

B♭ Cl. 1, 2 *mp*

B♭ Cl. 3

B. Cl.

Bsn. 1, 2 *mp*

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B.

Detailed description: This is a page from a musical score, specifically measures 169 through 176. The page is marked with a large 'L' in a box at the top left. The measures are numbered 170 through 176 at the top. The instruments listed on the left are: Fl. 1, 2; Ob. 1, 2; E. Hn.; B♭ Cl. 1, 2; B♭ Cl. 3; B. Cl.; Bsn. 1, 2; C. Bn.; Hn. 1, 3; Hn. 2, 4; B♭ Tpt. 1; B♭ Tpt. 2, 3; Tbn. 1, 2; Tbn. 3; Tuba; Timp.; Perc. I, II, III, IV; Hp.; Vln. 1, 2; Vla.; Vc.; and D.B. The score shows various musical notations including notes, rests, and dynamic markings. The woodwinds and brass sections have some activity in measures 173 and 174, while the strings (Vln. 1, 2, Vla., Vc., D.B.) have more continuous lines. The percussion section is mostly silent, with some markings in measures 170-176. The dynamic marking 'mp' (mezzo-piano) is used frequently throughout the score.

Fl. 1, 2
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1, 2
 C. Bn.
 Hn. 1, 3
 Hn. 2, 4
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

Measures 177-184 are shown. The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, B♭ Clarinet 1 & 2, B♭ Clarinet 3, Bass Clarinet, Bassoon 1 & 2, Contrabassoon, Horn 1, 3 and 2, 4, B♭ Trumpet 1, B♭ Trumpet 2 & 3, Tenor Horn 1 & 2, Tenor Horn 3, Tuba, Timpani, four types of Percussion (I, II, III, IV), Harp, Violin 1 & 2, Viola, Violoncello, and Double Bass.

This musical score page covers measures 185 through 192. The instrumentation includes:

- Flutes:** Fl. 1, 2 (Measures 185-186: whole rests; Measures 187-188: melodic line with a triplet of eighth notes; Measures 189-192: melodic line with eighth and sixteenth notes).
- Oboes:** Ob. 1, 2 (Measures 185-186: whole rests; Measures 187-188: sustained chords; Measures 189-192: sustained chords).
- English Horn:** E. Hn. (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests).
- Clarinets:** B♭ Cl. 1, 2 (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests); B♭ Cl. 3 (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests); B. Cl. (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests).
- Bassoon:** Bsn. 1, 2 (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests).
- Contrabassoon:** C. Bn. (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests).
- Horns:** Hn. 1, 3 (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests); Hn. 2, 4 (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests).
- Trumpets:** B♭ Tpt. 1 (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests); B♭ Tpt. 2, 3 (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests).
- Trombones:** Tbn. 1, 2 (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests); Tbn. 3 (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests).
- Tuba:** (Measures 185-186: whole rests; Measures 187-188: quarter notes; Measures 189-192: quarter notes).
- Timpani:** Timp. (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests).
- Percussion:** Perc. I, II, III, IV (Measures 185-186: whole rests; Measures 187-188: whole rests; Measures 189-192: whole rests).
- Harpsichord:** Hp. (Measures 185-186: whole rests; Measures 187-188: eighth notes; Measures 189-192: eighth notes).
- Violins:** Vln. 1 (Measures 185-186: whole rests; Measures 187-188: melodic line with a triplet of eighth notes; Measures 189-192: melodic line with eighth and sixteenth notes); Vln. 2 (Measures 185-186: whole rests; Measures 187-188: sustained chords; Measures 189-192: sustained chords).
- Viola:** Vla. (Measures 185-186: whole rests; Measures 187-188: sustained chords; Measures 189-192: sustained chords).
- Cello:** Vc. (Measures 185-186: whole rests; Measures 187-188: eighth notes; Measures 189-192: eighth notes).
- Double Bass:** D.B. (Measures 185-186: whole rests; Measures 187-188: quarter notes; Measures 189-192: quarter notes).

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

[illegible]

217 218 219 220 221 222 223 224

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

D

susp. cymbal

pp

mf

225 226 227 228 229 230 231 232

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

233 234 235 236 237 238 239 240

Fl. 1, 2 *ff* *mf* *ff*

Ob. 1, 2 *fp* *mf* *ff*

E. Hn. *mf*

B♭ Cl. 1, 2 *fp* *mf* *ff*

B♭ Cl. 3 *fp* *mf*

B. Cl. *fp* *ff*

Bsn. 1, 2 *fp* *ff*

C. Bn. *fp* *ff*

Hn. 1, 3 *p*

Hn. 2, 4 *ff*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2 *f*

Tbn. 3 *f*

Tuba *f* *ff*

Timp.

Perc. I *mp* *mf*

Perc. II *f*

Perc. III

Perc. IV

Hp. *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

E

241 242 243 244 245 246 247 248

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1,2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II.

Perc. III.

Perc. IV.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

crash cymbal

mf

mf

Detailed description: This page of a musical score covers measures 241 through 248. The instrumentation includes woodwinds (Flute 1 & 2, Oboe 1 & 2, English Horn, B♭ Clarinet 1 & 2, B♭ Clarinet 3, Bass Clarinet, Bassoon 1 & 2, Contrabassoon), brass (Horn 1 & 3, Horn 2 & 4, B♭ Trumpet 1 & 2 & 3, Trombone 1 & 2, Trombone 3, Tuba), percussion (Timpani, four different Percussion parts), harp, and strings (Violin 1 & 2, Viola, Violoncello, Double Bass). The score is written in a key with two flats (B♭ major or D minor) and a common time signature. Measures 241-248 show a complex orchestral texture with many triplets and sixteenth-note patterns in the woodwinds and strings. The percussion section includes a crash cymbal in measure 243. The dynamic marking *mf* (mezzo-forte) is indicated at the end of the page.

249 250 251 252 253 254 255 256

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

mf

snare drum

257 258 259 260 261 262 263 264 265

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I.

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

II.

Allegro (♩ = 120)

Flute 1
2

Oboe 1
2

English Horn

Clarinet in Bb 1
2

Clarinet in Bb 3

Bass Clarinet

Bassoon 1
2

Contrabassoon

Horn in F 1
3

Horn in F 2
4

Trumpet in Bb 1

Trumpet in Bb 2
3

Trombone 1
2

Trombone 3

Tuba

Timpani

Percussion I

Percussion II

Percussion III

Percussion IV

Harp

Violin 1
pizz.
mf
3

Violin 2
mp
pizz.

Viola
mp
3

Cello
mf
3

Double Bass

Solo:
mf

simile

simile

9 10 11 12 13 14 15 16

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

B. Cl.

Bsn. 1,2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Solo:

express.

mf

arco

Fl. 1,2
 Ob. 1,2
 E. Hn.
 B♭ Cl. 1, 2
 B♭ Cl. 3
 B. Cl.
 Bsn. 1,2
 C. Bn.
 Hn. 1, 3
 Hn. 2, 4
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp.
 Perc. I
 Perc. II
 Perc. III
 Perc. IV
 Hp.
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 D.B.

Measures 17-24. The score includes woodwinds (Flute, Oboe, English Horn, Clarinets, Bassoon, Contrabassoon), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani, four Percussion parts), harp, and strings (Violins, Viola, Violoncello, Double Bass). The Oboe part has a dynamic marking of *mf* and a fingering of *a2* in measure 18. The woodwinds and strings have various melodic and harmonic lines, while the brass and percussion are mostly silent or have simple rhythmic patterns.

25 26 27 28 29 30 31 32

Fl. 1, 2 *p*

Ob. 1, 2 *p*

E. Hn.

B♭ Cl. 1, 2 *mf*

B♭ Cl. 3

B. Cl.

Bsn. 1, 2 *p*

C. Bn. *p*

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc. *mf*

D.B.

40

41 42 43 44 45 46 47 48

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

E. Hn.

B♭ Cl. 1, 2 *a2* *mf* *ff*

B♭ Cl. 3

B. Cl.

Bsn. 1, 2 *a2* *mf*

C. Bn.

Hn. 1, 3 *a2* *mf*

Hn. 2, 4 *mf*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Tuba

Timp.

Perc. I pandeiro (tambourine)

Perc. II

Perc. III bass drum (surdo)

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B. *mf*

49 50 51 52 53 54 55 56

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

E. Hn.

B♭ Cl. 1, 2 *mp* a2

B♭ Cl. 3 *mp*

B. Cl.

Bsn. 1, 2 *mp*

C. Bn.

Hn. 1, 3 49 50 51 52 53 54 55 56

Hn. 2, 4

B♭ Tpt. 1 Solo: *mf*

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I 49 50 51 52 53 54 55 56

Perc. II 49 50 51 52 53 54 55 56

Perc. III 49 50 51 52 53 54 55 56

Perc. IV 49 50 51 52 53 54 55 56

Hp.

Vln. 1 49 50 51 52 53 54 55 56

Vln. 2

Vla.

Vc.

D.B.

65 66 67 68 69 70 71 72

Fl. 1, 2 *a2* *mf*

Ob. 1, 2 *a2* *mf*

E. Hn.

B♭ Cl. 1, 2 *a2* *mf* *f*

B♭ Cl. 3

B. Cl.

Bsn. 1, 2 *mf*

C. Bn.

Hn. 1, 3 *mf*

Hn. 2, 4

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Tuba *mf*

Timp.

Perc. I *mf*

Perc. II *mf*

Perc. III *mf*

Perc. IV *mf*

Hp.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *f*

73 74 75 76 77 78 79 80

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

mf

mf

1

Detailed description: This page of a musical score covers measures 73 through 80. The instrumentation includes woodwinds (Flute 1 & 2, Oboe 1 & 2, English Horn, B♭ Clarinet 1 & 2, B♭ Clarinet 3, Bass Clarinet, Bassoon 1 & 2, Contrabassoon), brass (Horn 1, 3 and 2, 4, B♭ Trumpet 1, B♭ Trumpet 2 & 3, Tenor Horn 1 & 2, Tenor Horn 3, Tuba), percussion (Timpani, Percussion I-IV), harp (Hp.), and strings (Violin 1 & 2, Viola, Violoncello, Double Bass). Measures 73-74 show woodwinds and brass with *mf* dynamics. Measures 75-78 are mostly rests for woodwinds and brass, with strings and percussion active. Measure 79 features a first ending bracket for the Tenor Horns and a *mf* dynamic marking. Measure 80 concludes the section with various notes across the ensemble.

46

49

50

51

129 130 131 132 133 134 135 136

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

ff

f

a2

arco

145 146 147 148 149 150 151 152

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

ff *f* *ff* *f* *ff* *f* *ff* *f*

153 154 155 156 157 158 159 160

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

B♭ Cl. 3

B. Cl.

Bsn. 1,2

C. Bn.

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

pizz.
mp

pizz.
mp

mp

f

f

mf

Fl. 1, 2: Measures 161-168. Measure 166 features a melodic line with a slur and a fermata. Measure 168 has a final note marked *a2*.
 Ob. 1, 2: Measures 161-168. Measure 166 features a melodic line with a slur and a fermata.
 E. Hn.: Measures 161-168. All measures are rests.
 B♭ Cl. 1, 2: Measures 161-168. All measures are rests.
 B♭ Cl. 3: Measures 161-168. All measures are rests.
 B. Cl.: Measures 161-168. All measures are rests.
 Bsn. 1, 2: Measures 161-168. All measures are rests.
 C. Bn.: Measures 161-168. All measures are rests.
 Hn. 1, 3: Measures 161-168. All measures are rests.
 Hn. 2, 4: Measures 161-168. All measures are rests.
 B♭ Tpt. 1: Measures 161-168. All measures are rests.
 B♭ Tpt. 2, 3: Measures 161-168. All measures are rests.
 Tbn. 1, 2: Measures 161-168. All measures are rests.
 Tbn. 3: Measures 161-168. All measures are rests.
 Tuba: Measures 161-168. All measures are rests.
 Timp.: Measures 161-168. All measures are rests.
 Perc. I: Measures 161-168. Features a rhythmic pattern of eighth notes with accents.
 Perc. II: Measures 161-168. Features a rhythmic pattern of eighth notes with accents.
 Perc. III: Measures 161-168. Features a rhythmic pattern of eighth notes with accents.
 Perc. IV: Measures 161-168. Features a rhythmic pattern of eighth notes with accents.
 Hp.: Measures 161-168. All measures are rests.
 Vln. 1: Measures 161-168. All measures are rests.
 Vln. 2: Measures 161-168. Features a melodic line with eighth notes and slurs.
 Vla.: Measures 161-168. Features a melodic line with eighth notes and slurs.
 Vc.: Measures 161-168. Features a melodic line with eighth notes and slurs.
 D.B.: Measures 161-168. Features a melodic line with eighth notes and slurs.

169 170 171 172 173 174 175 176

Fl. 1,2 *p* *a2*

Ob. 1,2 *p* *a2*

E. Hn.

B♭ Cl. 1,2 *mf*

B♭ Cl. 3 *p*

B. Cl.

Bsn. 1,2 *p*

C. Bn.

Hn. 1,3 *p* 1

Hn. 2,4 *p*

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

Tbn. 3

Tuba *mp*

Timp.

Perc. I

Perc. II go to snare drum

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc. *arco*

D.B.

58

This musical score page covers measures 185 through 192. The instrumentation includes:

- Flutes (Fl. 1, 2):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Oboe (Ob. 1, 2):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Euphonium (E. Hn.):** Remains silent throughout.
- B♭ Clarinets (B♭ Cl. 1, 2):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- B♭ Clarinet 3 (B♭ Cl. 3):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Bass Clarinet (B. Cl.):** Remains silent throughout.
- Bassoon (Bsn. 1, 2):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Contrabassoon (C. Bn.):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Horn 1 (Hn. 1, 3):** Remains silent throughout.
- Horn 2 (Hn. 2, 4):** Remains silent throughout.
- B♭ Trumpet 1 (B♭ Tpt. 1):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- B♭ Trumpet 2 (B♭ Tpt. 2, 3):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Trombone 1 (Tbn. 1, 2):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Trombone 3 (Tbn. 3):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Tuba:** Remains silent throughout.
- Timpani (Timp.):** Provides a rhythmic pattern of eighth notes.
- Percussion I (Perc. I):** Remains silent throughout.
- Percussion II (Perc. II):** Features a complex rhythmic pattern with triplets and sixteenth notes.
- Percussion III (Perc. III):** Features a rhythmic pattern of eighth notes.
- Percussion IV (Perc. IV):** Remains silent throughout.
- Harpsichord (Hp.):** Remains silent throughout.
- Violin 1 (Vln. 1):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Violin 2 (Vln. 2):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Viola (Vla.):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Violoncello (Vc.):** Measure 185 has a melodic line; measure 186 has a chordal entry.
- Double Bass (D.B.):** Measure 185 has a melodic line; measure 186 has a chordal entry.

193 194 195 196 197 198 199 200

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1,2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

209 210 211 212 213 214 215 216

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

E. Hn.

B♭ Cl. 1, 2 *f*

B♭ Cl. 3 *mp*

B. Cl.

Bsn. 1, 2 *mp*

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

63

225 226 227 228 229 230 231 232

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1,2

B♭ Cl. 3

B. Cl.

Bsn. 1,2

C. Bn.

Hn. 1,3

Hn. 2,4

B♭ Tpt. 1

B♭ Tpt. 2,3

Tbn. 1,2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description: This page of a musical score covers measures 225 through 232. The instrumentation includes woodwinds (Flute 1 & 2, Oboe 1 & 2, English Horn, B♭ Clarinet 1 & 2, B♭ Clarinet 3, Bass Clarinet, Bassoon 1 & 2, Contrabassoon), brass (Horn 1, 3 and 2, 4, B♭ Trumpet 1 and 2, 3, Tenor Horn 1, 2 and 3, Tuba), percussion (Timpani, Percussion I, II, III, IV), keyboard (Harp), and strings (Violin 1 and 2, Viola, Violoncello, Double Bass). The score is written in common time. Measures 225-226 show the woodwinds and strings entering with various melodic and harmonic patterns. Measures 227-232 continue these themes, with the brass section providing harmonic support and the percussion section adding rhythmic texture. The woodwinds and strings play sustained notes and moving lines, while the brass plays sustained chords and moving lines. The percussion section features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The harp and keyboard section provides a steady accompaniment. The violin and viola sections play sustained notes and moving lines. The violoncello and double bass sections play sustained notes and moving lines.

233 234 235

Fl. 1,2

Ob. 1,2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1,2

C. Bn.

Hn. 1
3

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Flute 1 2

Oboe 1 2

English Horn

Clarinet in B \flat 1 2

Clarinet in B \flat 3

Bass Clarinet

Bassoon 1 2

Contrabassoon

Horn in F 1 3

Horn in F 2 4

Trumpet in B \flat 1

Trumpet in B \flat 2 3

Trombone 1 2

Trombone 3

Tuba

Timpani

Percussion I, II, III, IV

Harp

Violin [Solo]

Violin 1

Violin 2

Viola [Solo]

Viola

Cello

Double Bass

2 3 4 5 6 7 8

Tacet

Solo

pp

a2

pp

Solo:

p

pp

pp

pp

pp

pp

67

Solo:

[illegible]

Solo:

Fl. 1, 2 *mp* Solo: *mp* *mf* *A tempo*

Ob. 1, 2 *mp* *mf*

E. Hn.

B♭ Cl. 1, 2 *mp* *mf*

B♭ Cl. 3 *mf*

B. Cl.

Bsn. 1, 2 *mf*

C. Bn. *mf*

Hn. 1, 3 *mp* *div.*

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2 *pp* *mf*

Tbn. 3 *p* *mf*

Tuba

Timp. *p* *mf*

Perc.

Hp.

Vln. [S]

Vln. 1 *p* *mp* *mf*

Vln. 2 *p* *mp* *mf*

Vla. [S]

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

D.B. *p* *mf*

Fl. 1, 2 41 42 43 44 45 46 47 48

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2 *sub.p*

C. Bn. *sub.p*

Hn. 1, 3 42 43 44 45 46 47 48 *mf* *a2*

Hn. 2, 4 *mp*

B♭ Tpt. 1 *mp*

B♭ Tpt. 2, 3

Tbn. 1, 2 *sub.p*

Tbn. 3 *sub.p*

Tuba *mf*

Timp. *sub.p* *mf*

Perc.

Hp.

Vln. [S] 42 43 44 45 46 47 48

Vln. 1 *mp*

Vln. 2 *sub.p* *mp*

Vla. [S]

Vla. *sub.p* *mp*

Vc. *sub.p* *mf*

D.B. *sub.p* *mf*

Fl. 1, 2 ^{a2} 49 ^{mf} 50 51 52 53 54 ^{mf} 55 56
 Ob. 1, 2
 E. Hn.
 B♭ Cl. 1, 2 ^{a2} ^{mf} 50 51 52 53 54 55 56
 B♭ Cl. 3
 B. Cl.
 Bsn. 1, 2 1 ^{mf}
 C. Bn.
 Hn. 1, 3 49 50 51 ^{a2} ^{mf} 52 53 54 ^{mf} 55 56
 Hn. 2, 4
 B♭ Tpt. 1
 B♭ Tpt. 2, 3
 Tbn. 1, 2
 Tbn. 3
 Tuba
 Timp. 49 50 51 52 53 54 55 56
 Perc.
 Hp.
 Vln. [S] 49 50 51 52 53 54 55 56
 Vln. 1 49 50 51 52 53 54 55 56
 Vln. 2 49 50 51 52 53 54 55 56
 Vla. [S]
 Vla.
 Vc.
 D.B.

74

73 74 75 76 77 78 79 80

Fl. 1, 2

Ob. 1, 2

E. Hn.

B♭ Cl. 1, 2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2

Tbn. 3

Tuba

Timp.

Perc.

Hp.

Vln. [S]

Vln. 1

Vln. 2

Vla. [S]

Vla.

Vc.

D.B.

Fl. 1, 2 *mf* *a2*
 Ob. 1, 2 *a2*
 E. Hn.
 B♭ Cl. 1, 2 *mf* *a2*
 B♭ Cl. 3 *mf*
 B. Cl.
 Bsn. 1, 2 *f* *a2*
 C. Bn. *f*
 Hn. 1, 3 *f* *a2*
 Hn. 2, 4 *f* *a2*
 B♭ Tpt. 1 *mute* *fp*
 B♭ Tpt. 2, 3 *mute* *fp*
 Tbn. 1, 2 *f*
 Tbn. 3 *f*
 Tuba *f*
 Timp.
 Perc.
 Hp.
 Vln. [S]
 Vln. 1
 Vln. 2
 Vla. [S]
 Vla.
 Vc.
 D.B.

Fl. 1, 2 89 95 96

Ob. 1, 2 *mf*

E. Hn.

B♭ Cl. 1 2 *mf*

B♭ Cl. 3 *mf*

B. Cl.

Bsn. 1, 2 *mf* a2

C. Bn. *mf*

Hn. 1 3

Hn. 2 4

B♭ Tpt. 1 *mf* Solo - no mute

B♭ Tpt. 2 3

Tbn. 1 2 *mf* Soli.

Tbn. 3 *mf* Soli.

Tuba *mf*

Timp.

Perc.

Hp.

Vln. [S]

Vln. 1 *mp*

Vln. 2 *mp*

Vla. [S]

Vla. *mp*

Vc. *mf*

D.B. *mf*

78

Fl. 1, 2 105 106 107 108 109 110 111 112

Ob. 1, 2 *f*

E. Hn.

B♭ Cl. 1, 2 *mf*

B♭ Cl. 3 *mf*

B. Cl.

Bsn. 1, 2 *mf*

C. Bn. *mf*

Hn. 1, 3 105 106 107 108 109 110 111 112

Hn. 2, 4

B♭ Tpt. 1

B♭ Tpt. 2, 3

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Tuba *mf*

Timp. 105 106 107 108 109 110 111 112

Perc.

Hp. 105 106 107 108 109 110 111 112

Vln. [S] 105 106 107 108 109 110 111 112

Vln. 1 *mf*

Vln. 2

Vla. [S]

Vla. *mf*

Vc. *mf*

D.B. *mf*

Fl. 1, 2 113 114 115 116 117 118 = 68 119 120

Ob. 1, 2 *mf* *ff*

E. Hn.

B♭ Cl. 1 2 *ff*

B♭ Cl. 3 *ff*

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1 3 113 114 115 116 117 118 119 120 *ff*

Hn. 2 4 *ff*

B♭ Tpt. 1 *mf* *ff*

B♭ Tpt. 2 3 *ff*

Tbn. 1 2

Tbn. 3

Tuba

Timp. 113 114 115 116 117 118 119 120

Perc. 113 114 115 116 117 118 119 120

Hp. 113 114 115 116 117 118 119 120

Vln. [S] 113 114 115 116 117 118 119 120

Vln. 1 *fp* *ff*

Vln. 2 *fp* *ff*

Vla. [S]

Vla. *fp* *ff*

Vc.

D.B.

81

Fl. 1, 2 *p* 129 130 131 132 133 134 135 136

Ob. 1, 2

E. Hn.

B♭ Cl. 1
2

B♭ Cl. 3

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1
3 129 130 131 132 133 134 135 136

Hn. 2
4

B♭ Tpt. 1

B♭ Tpt. 2
3

Tbn. 1
2

Tbn. 3

Tuba

Timp.

Perc.

Hp.

Vln. [S] Solo: 129 130 131 132 133 134 135 136 *mp*

Vln. 1 Tutti: *pp*

Vln. 2 *pp*

Vla. [S]

Vla. *pp*

Vc. pizz. *p*

D.B. pizz. *p*

[illegible]

PART TWO: IMPORTANT FILM COMPOSERS AND THE EVOLUTION OF FILM CHAPTERS MUSIC FROM HOLLYWOOD'S GOLDEN AGE TO THE PRESENT

CHAPTER I: THE GOLDEN AGE OF HOLLYWOOD AND THE GRAND SYMPHONIC SCORE

The Golden Age of Hollywood of the 1930s and 1940s saw the first generation of cinematic film composers. Max Steiner (1888 –1971) and Erich Korngold (1897-1957) represent two prolific members from a group of Austro H Germanic composers who emigrated from Europe to America in an effort to both escape Jewish persecution and capitalize on their compositional and orchestrational talents in Hollywood. Both under exclusive contracts, and following the industry standard practice of this period, Steiner (MGM) and Korngold (Warner Bros.) earned their reputations working on many of Hollywood's most epic and commercially successful films.

The Influence of European Late Romantic Culture on Hollywood Music: The Education and Early Professional Experience of Max Steiner and Erich Korngold

Both Steiner and Korngold were composers firmly rooted in the late romantic tradition. Steiner, a student at Vienna's *Hochschule für Musik*, studied under Gustav Mahler. Korngold, at Mahler's suggestion, studied under the master composer, conductor, and teacher Alexander von Zemlinsky. As a result of their formal educations and early professional experiences both men developed great orchestrational technique within the Austro-Germanic tradition which developed into a central component of their compositional approach to film. Both pianist-composers were born into musical families. Steiner was the grandson of the owner of several prominent Viennese theaters, and the

son of a prominent opera and concert producer.¹ Korngold was the son of an important musician and music critic.² In addition, early professional experiences working in theater helped each of them to polish their skills as dramatic composers prior to moving to Hollywood. Ray Faiola discusses on chelseairialtostudios.com the prodigious early professional career of Max Steiner in America:

By age 20, having been hailed by no less a musical giant than John Phillip Sousa, Steiner was making a living as a professional conductor. He moved briefly to London and then on to New York, where he became one of the top orchestrators and conductors of Broadway musicals, a celebrity enjoyed by his eventual Hollywood colleague Alfred Newman. Steiner worked for the Schuberts, Florenz Ziegfeld, Victor Herbert and conducted original productions of shows by Berlin, Gershwin and Kern. In his unpublished autobiography, Steiner claims to have collaborated with Ferde Grofé on the orchestration of Gershwin's "Rhapsody in Blue."³

Korngold also found great success at the young age of 19 by writing two highly acclaimed one-act operas in 1916, *Der Ring des Polykrates* and *Violanta* performed by conductor Bruno Water in Munich, Germany. The early affinity of Steiner and Korngold towards dramatic music was also greatly supported by the rich musical culture of Vienna with its musical aesthetic rooted in the contemporary concert music of Verdi, Wagner, Strauss, and Puccini.⁴ Out of this experience the composers developed and codified commercially palatable symphonic film scores that would become the sound of major film productions from MGM, 20th Century Fox, and RKO studios in the 1930s and 1940s.

For composers such as Steiner and Korngold the question becomes, "Were these early film scores representative of their truest and most ambitious creative efforts or did they compromise their efforts with utilitarian and formulaic approaches for the sake of

¹ Ray Faiola, Max Steiner Biography. <http://chelseairialtostudios.com/maxsteinerpages/bio.htm> (accessed April 29, 2012).

² Peter Franklin, *Western Music and its Others: Korngold's Pleasure and Deception* (Los Angeles: University of California Press, 2000), 154

³ Faiola, Max Steiner Biography

⁴ Franklin, 154

commercial need?” With a prolific output of over 200 Hollywood film scores including such epic films as *King Kong* (1933), *Gone with the Wind* (1939), and *Casablanca* (1942), Max Steiner has commonly been credited as the father of modern film scoring.

In a 1967 interview, Max Steiner explains his affinity towards the grand symphonic score. He makes the point that his approach requires that the musical score stand on its own as a complete musical work, without the film.

I tried to be as musical as possible. It's in itself a serious work. The score is symphonic, even if it is in a popular vein here and there. It has to be played everywhere. I played it with the New York Philharmonic. There was just another one with the London Symphony, and now they are going to do it in Tokyo. I have made a suite out of it.⁵

A further validation of film scoring as a significant compositional artistic expression can be found in a New York Times interview with Erich Korngold where he states similar sentiments:

We no longer have to lean on Puccini, Verdi or Mascagni. Producers have realized that public taste has risen and we are now conducting a test that will eventually lead to the writing of entire modern operas for the screen. When that day comes, composers will accept the motion picture as a musical form equal to the opera or the symphony.⁶

Looking beyond the overall symphonic sound of Steiner's scores, he can be credited for introducing and codifying other significant compositional techniques into film scoring. Borrowing directly from Wagner's *leitmotif* model, Steiner uses that thematic approach as a means to create a more unified body of work within the film. In addition Steiner has been credited as the innovator of a technique that became known to film composers as

⁵ Myrl A. Shreibman, "On *Gone with the Wind*, Selznik, and the Art of 'Mickey Mousing': an Interview with Max Steiner," *Journal of Film and Video*, 56, no.1 (Spring 2004) .50

⁶ Brendan G. Carroll, "Erich Wolfgang Korngold-The Maestro of Hollywood," http://www.korngold-society.org/DVD_page/BGC_midsummer.html(accessed June 12, 2012).

“Mickey Mousing”. Here the composer writes segments within a scene to imitate the physical actions or movements of a character or group of characters.

Max Steiner's *Gone with the Wind*: an Example of Leitmotif in Film Music

In the landmark film *Gone With the Wind* (1939) Steiner composed numerous themes to represent the individual characters and their evolution within the story. In a 1967 interview conducted by Myrl Shreibman, Steiner acknowledges and explains his Wagnerian influence.

Richard Wagner would have been one of the greatest picture composers that ever lived because he was underscoring dialogue just like I do. They talk. They have these endless adlibs, if you know what I mean. What the hell is that but underscoring? The same thing I was doing. He was underlining the whole action until he gets to a song, and then he gets to a song and he goes back again and he has the music accompany him to what we call a recitative.⁷

In using this approach he also explains his intention to create memorable themes that will resonate with the audience.

I had 14 themes, I think. In scores, you can always theme yourself-if I can use that word. In other words, you have too many themes and none of them comes off because the people don't remember them. It's too much. So I always try to get one or two that stick.⁸

⁷ Shreibman, 46.

⁸ Shreibman, 46.

Score 1. Max Steiner-Gone with the Wind Suite

Max Steiner

CONTROL

Poco MAESTOSO

Viol. 6

"GONE WITH THE WIND"

Div. p sub.

Piu Mosso

HORN BOUNCE

ALLARGANDO

Creac.

W.V. Cont.

ALLARGANDO, molto

p sub.

P. pure

Score 1. (cont.)

-2- ALWAYS

STR.

10

11

12

13

14

15

16

WW

pd

slow

Handwritten musical score for Score 1 (cont.). The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include "ALWAYS" at the top left, "STR." above the second staff of the first system, "10", "11", "12", "13", "14", "15", and "16" marking specific measures or sections. "WW" is written above the second staff of the fourth system. "pd" is written below the first staff of the fifth system. "slow" is written below the first staff of the fifth system. The score is heavily annotated with handwritten notes and markings, including a large "X" over the first system and a large "H" over the second staff of the first system. The notation is in a mix of treble and bass clefs, with various time signatures and key signatures indicated by flats and sharps.

Score 1. (cont.)

The image displays a handwritten musical score for Score 1 (cont.), consisting of five systems of staves. The notation is in treble and bass clefs, with various musical symbols and annotations.

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Annotations include "EH." and "17".
- System 2:** Continues the melodic and rhythmic lines. Annotations include "HORN", "OB.", "EH.", and "18".
- System 3:** Includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Annotations include "ff", "SEMPRE", "II.", "BCL", "BSN", and "19".
- System 4:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Annotations include "HORN", "TRP", "EH", and "20".
- System 5:** Includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Annotations include "HORN", "TRP", "II.", and "21".

The score is written in a clear, legible hand, with various musical symbols and annotations throughout.

During the same interview Steiner explains his usage and belief in “Mickey Mousing” as a necessary although tedious process for film music. He explains that in writing music that directly mimics the physical movements or characteristics of subjects, the film

must be presented to the composer prior to the music where it can be examined frame by frame. Steiner references Sergei Prokofiev's *Alexander Nevsky* score as an example of the failure between film and film music. He points to the fact that director Eisenstein filmed the scenes to fit Prokofiev's pre-written and recorded score.

Well you can't go by *Alexander Nevsky* because the music didn't fit the picture. Outside of the one place where the German knights advance and you hear the same thing-boom, boom.

He continues...

My technique is entirely different. It is highly specialized and figured out to the last split second. I have cues that are three-second, five-second, ten-second cues...

If you are in the middle of the love scene, you cut away to a barroom someplace where they have a hurly gurdy [sic] or jukebox or a fight, what are you going to do? Keep on with the love theme? You have to play the appropriate music to develop the action.⁹

Erich Korngold: Orchestration Extending Beyond the Two Dimensional Big Screen

Erich Korngold's film work offers yet another example demonstrating the level of orchestrational mastery possessed by him, Steiner, and several other "Golden Age" composers from the Austro-Germanic tradition. With the technical shortcomings of 1940s pre-stereo recorded film music, Korngold uses orchestration to enhance flat screen images and create within them an aural illusion of distance and time. A clear example of this can be found in Howard Koch's 1940s film *The Seahawk*. Preceding Miklos Rozsa's *Julius Ceasar* (1952), the first major Hollywood film recorded in stereo, *Seahawk*, with its dramatic Elizabethan-era sea battle scenes, relies on the use of echoing passages manipulating timbre and dynamic levels. Edward Green, author of the

⁹ Shriebman, 43.

essay *Steiner, Korngold and the Musical Expression of Physical Space-A Preliminary*

Note, explains:

We see the distance between the ships, but Korngold also and very deftly likewise conveys that distance also to our ears. His first means of accomplishing this is through the subtle echo effects he has composed within the orchestral space in an immediate way: every person, in every culture, in every century of human life, has observed this sonic phenomenon and knows that the quieter the echo the greater the distance.¹⁰

I discovered that the influence of these composers would be immediate and profound on the subsequent generation, which would include such notable names as Franz Waxman, Alfred Newman, Miklos Rozsa and Jerry Goldsmith. After venturing off in numerous directions in the following decades, the grand symphonic score would be reintroduced in the 1970s in the works of John Williams. But the 1950s and 1960s found a second generation of film composers emerging who would expand film music beyond the aesthetics of Romantic grand operatic influence.

As two of the most prolific Hollywood composers of the 1930s and 1940s, the compositional works of Max Steiner and Erich Korngold exemplify the “Golden Age” of Hollywood film music. Their scores demonstrate a direct link to the Austro - Germanic

Romantic tradition of opera and theater music. For them, the grand symphonic opera of Wagner was the great model from which to follow with other significant influences including such composers as Puccini, Verdi, Schubert, and Mahler. A combination of extensive musical education and rich cultural exposure to operatic and theatrical music resulted in these film composers’ mastery of orchestration and their familiarity with dramatic symphonic music. Techniques used by Steiner and Korngold and others of the grand symphonic score tradition included the use of grand tutti

¹⁰ Edward Green, “Steiner, Korngold and the Musical Expression of Physical Space-A Preliminary Note,” *International Review of the Aesthetics and the Sociology of Music*, 42, no 1.61

passages, “Mickey Mousing”, and perhaps most importantly the leitmotif. During the 1930s and 1940s the top Hollywood studios incorporated and helped to codify this style of film music as the model for major films. It is this model that future film composers would either embrace or reject as they searched for their own individual compositional styles.

CHAPTER II: MODERNIST FILM SCORES AND A COMPOSER OF “SERIOUS’ MUSIC”: BERNARD HERRMANN AND THE PSYCHOLOGICAL THRILLER OF THE 1950s

Wagner’s thematic leitmotif continued to exist well into the 1950s; however, conscious efforts were made by the next generation of composers to expand and in many cases, escape the film music of the previous generation. Composers such as Bernard Herrmann, Elmer Bernstein, Henry Mancini, and Quincy Jones, as well as studied and visionary artists, continued to borrow from late Romantic influences. They also introduced the more contemporary 20th century influences of Stravinsky, Copland, Delius, Ives, and Ellington among others. In doing so, they pushed the vocabulary of music used in film into the expanded frontiers of serial music, world music, jazz, and popular music.

The Importance of Alfred Hitchcock’s Directorial Vision and the Psychological Thriller

It is clear that the major technological innovations of the 1950s played an important role that also encouraged the expansion of film music beyond the grand opera approach of the 1940s. Stephen Deutsch, author of *Psycho and the Orchestration of Anxiety*, credits the popularity of television and particularly television directors such as Alfred Hitchcock for introducing a new psychologically and emotionally focused approach to film making. Rooted in theater, early black and white television was typically broadcast from within the confines of a studio as opposed to location. Due to smaller budgets and sets, television dramas were dialogue-driven, often accompanied by music whose purpose was to take the audience on a psychological or emotional journey corresponding to the plot. Borrowing from his experience as a director of television

dramas, Hitchcock took this aesthetic and brought it to his directing approach for films.¹¹ As a director in Hollywood, Hitchcock would remain intimately involved with every aspect of his film, carefully choosing composers and closely overseeing the composition of the film score as an integral element of the final production.

During his period as an established director, Hitchcock mainly worked with three composers; Franz Waxman (*Rebecca* [1940], *Suspicion* [1941], *The Paradine Case* [1947], *Rear Window* [1954]); Dimitri Tiomkin (*Shadow of Doubt* [1943], *Strangers on a Train* [1951], *I Confess* [1953], *Dial 'M' for Murder* [1954]); and Bernard Herrmann (*The Trouble with Harry* [1955], *The Man Who Knew Too Much* [1956], *The Wrong Man* [1956], *Vertigo* [1957], *North By Northwest* [1959], *Psycho* [1960], *The Birds* [1963], *Mamie* [1964], and *Torn Curtain* [1966]). Having fully developed his psychological thriller style of directing Hitchcock's selection of Herrmann, a master of creating angst through eclectic chamber music influences, represented a perfect collaboration. Herrmann's work with Hitchcock included many of the director's most acclaimed films including *The Trouble with Harry*, *The Wrong Man*, *The Man Who Knew Too Much*, *Vertigo*, *North by Northwest*, *Psycho*, and as consultant for *The Birds*.

Bernard Herrmann (1911-1965), was trained in composition at Juilliard and was a product of the New York Jewish middle class. Recognized by many accounts as a prodigious talent, he became staff conductor for CBS studios at age 23. While at CBS, Herrmann was responsible for introducing many new works to U.S. audiences, particularly those of friend and mentor Charles Ives. It is Ives' influence that David Cooper, author of *Bernard Herrmann's Vertigo* credits as the source for the composer's

¹¹ Stephen Deutsch, "Psycho and the Orchestration of anxiety," *The Soundtrack*, 3, no. 1 54.

ability to seamlessly and convincingly blend various musical styles within the body of his works.¹²

¹² David Cooper, *Bernard Herrmann's Vertigo: A Film Score Handbook*, (Greenwood Press, 2001). 25.

Herrmann as a composer of “Serious” Music

Much can also be said about Herrmann as a composer of “serious” music, that is, music purposely avoiding pop and commercial sensibilities. Edward Green, in his essay titled *Bernard Herrmann: Pop Composer* suggests that Herrmann was, in a sense, out of sync with the contemporary American music culture of the 1950s and 1960s that was being defined by jazz and rock and roll.¹³ Herrmann would not embrace jazz until composing his 1975 score for Martin Scorsese’s *Taxi Driver* nearly 25 years after Alex North’s pioneering jazz score for *A Streetcar Named Desire*.¹⁴ Bill Wrobel, points to a 1977 interview with Herrmann where Herrmann is quoted as saying about himself:

As a composer I might class myself as a Neo-Romantic, in as much as I have always regarded music as a highly personal and emotional form of expression. I like to write music which takes its inspiration from poetry, art and nature. I do not care for purely decorative music. Although I am in sympathy with modern idioms, I abhor music which attempts nothing more than the illustration of a stylistic fad. And in using modern techniques, I have tried at all times to subjugate them to a larger idea or a grander human feeling.¹⁵

At times, Herrmann’s composition demonstrates a direct link to Wagner much like his post-Romantic predecessors Stein and Korngold. David Cooper points to Herrmann’s “Scene de Amor” cue from *Vertigo* and his very direct reference to Wagner’s “Liebestod” passage from his *Tristan and Isolde*.¹⁶ However, the most distinguishing influence on Herrmann is perhaps that of Charles Ives, a personal hero and friend of Herrmann, who provided a model towards seamlessly blending diatonic, impressionistic, and atonal figures within the body of his works. Regarding the aesthetic approach of Herrmann,

¹³ Stephen Deutsch, “Psycho and the Orchestration of Anxiety,” *The Soundtrack*, 3, no.1.54.

¹⁴ Green pg 20

¹⁵ Bill Wrobel, “The Nature of Bernard Herrmann’s Music,” “The Bernard Herrmann Society, from <http://www.bernardherrmann.org/articles/misc-nature/> (accessed July 1, 2012)

¹⁶ Cooper, 88.

Wrobel compares him to Steiner, describing him as a Neo-Romantic. He labels Herrmann's attention to emotional tension as "mood treatment", a starkly different approach than Steiner's "Mickey-Mousing" where the music shadows the action. Wrobel also points out Herrmann's affinity towards lyricism in contrast to Steiner's melodic approach. Unlike Steiner, Herrmann does not create and assign melodies for each major character in the film.¹⁷

Herrmann as a Modernist Composer and Orchestrator as Demonstrated by *Vertigo* and other Film Works

An analysis of the *Vertigo* score demonstrates a stark departure from the Wagnerian opera model. One of Herrmann's greatest contributions regarding film scoring is in introducing and codifying a new compositional aesthetic free from the considerations of the concert hall tradition. For example, Steiner and Korngold consistently write for the entire orchestra in tutti for emotional impact through powerful sweeping string, winds, and brass fanfares. Herrmann's film music is often much more subdued. Cook demonstrates that in the 40 plus orchestral cues used in *Vertigo*, only 9 are written as tutti. Instead, most are written for select small instrumental groups within the full orchestra, creating more intimate sonorities and chamber-like sounds.¹⁸

Cook describes Herrmann's instrumentation as eccentric, pointing out that he achieves the desired emotional effect for individual scenes. One can look to his scores for often used unique and non-traditional instrumental combinations within the orchestra to *Citizen Kane* (1941), where four bass flutes are used in the opening music. Also, in *Beneath the 12 Mile Reef* (1953) Herrmann scores for nine harps, each with a separate

¹⁷ William Wrobel, "The Nature of Bernard Herrmann's Music," pg 3.

¹⁸ Cooper, 30.

part, to create an “underwater-like” sonic landscape. Also of note is the unused score of *Torn Curtain* (1966) where he writes a passage for 12 flutes.¹⁹ *The Magnificent Ambersons* (1942) is scored for three glockenspiels, two celestas, piano, two harps, triangles and jingles. His most famous score for *Psycho* uses string orchestra where Herrmann meticulously uses timbral, harmonic, and rhythmic effects of the strings to accompany the dark narrative and visuals of the film.

In his orchestration of *Vertigo*, Herrmann uses obscure instrumental selections, often placing instruments in non-traditional settings. He relegates instruments typically used in the foreground, to supportive roles and places those typically used for harmonic coloring in the foreground. For example, the oboe, an instrument known for its melodic qualities, is only used minimally. Only in the two scenes “Madelyn’s car” and “The Necklace” is it allowed to shine in a soloistic manner. Otherwise, it is sonically subdued, being written in its low register in cues for the scenes “Roof-Top”, “Tower”, and “Nightmare”. Cooke suggests that Herrmann shows a far greater appreciation for the tone of the typically more obscure English horn. In “The Forest” scene he writes a very intense passage for three English horns, two bassoons, and contrabassoon. he writes subdued passages for flute, clarinets, and bass clarinet often scored in their lower registers, lending to “darker” sonorities.²⁰

In *Vertigo*, nearly every cue for strings is written muted, providing what Cooper describes as a “colder” and more “distant” effect. He also points out that Herman’s rare use of solo strings suggests that the expressive nature of this family of instruments was not a desired effect in representing the intended emotional context of Hitchcock’s film.

¹⁹ Cooper 30.

²⁰ Cooper 33.

Figure 1. Diegetic and Non-Diegetic Cues from Vertigo

Cue	Title	Recording	Mono/Stereo	Orchestration
1A	Prelude	London	Stereo (ABC)	Tutti
1B	Roof-Top	London	Stereo (ABC)	Tutti
1C	J.C. Bach	Vienna	Mono	Strings
1D/2A	The Window	Vienna	Mono	3 cl, 2 bass cl, 3 trpts, 3 trbn, Hammond organ or novachord
2B	Madeline	London	Stereo (AC)	Hrp, strings
2C/3A	Madeline's Car	Vienna	Mono	Ob, 3 cl, 2 bass cl, hrn, strings
3AI	The Flowershop	Vienna	Mono	4 cl, vlins

Figure 1. (cont.)

Cue	Title	Recording	Mono/Stereo	Orchestration
3B	The Alleyway	Vienna	Mono	3 cl, hrp, strings
3BI	The Mission	Vienna	Mono	4 cl, hrp, strings, Hammond organ or novachord
3C	Mission Organ	Vienna	Mono	Organ
3D	Graveyard	Vienna	Mono	2 bass cl and vlns
3DI	Tombstone	Vienna	Mono	2 cl, 2 bass cl, hrp, 3 cb
3E	Carlotta's Portrait	London	Stereo (ABC)	2 fl, 2 cl, 2 hrns, hrp, vibes, vlns
3F/4A	The Hotel	Vienna	Mono	3 trpts, 3 trbns, vibes, strings
4B	The Hallway	Vienna	Mono	3 trpts, 3 hrns, 3 trbns
4C	The Nosegay	Vienna	Mono	Strings
4D	NO CUE			
4E/5A	The Catalogue	Vienna	Mono	2 cl, hrp, vibes, vlas, vlcs
5B	The Gallery	Vienna	Mono	2 fl, 2 hrns, hrp, vibes, strings
5C	The Bay	London	Stereo (ABC)	Tutti
5D	Sleep	Vienna	Mono	Strings (no basses)
5E/6A	By The Fireside	Vienna	Mono	Strings
6B	Exit	Vienna	Mono	Strings
6C	The Streets	Vienna	Mono	2 fl, ob, 3 cl, 2 bass cl, 2 hrns, strings
6D/7A/7B	The Outing	Vienna	Mono	5 cl, strings

Consistencies regarding the rhythmic design of Herrmann's orchestration should be taken in to account when analyzing his film music as well. Cooper points out Herrmann's avoidance of the modernist tendency towards complex rhythms. Instead, he prefers to write stable ostinato forms in standard meters (simple, duple, triple, quadruple). This prevents the audience from being distracted away from the character

towards the music. Stephen Deutsch also points to the use of the ostinato as a key component in the design of Herrmann's music. He describes Herrmann's film music as "cellular", borrowing from the style demonstrated in Stravinsky's *Petrushka* (1911), where the larger body of work is comprised of small, memorable, and repeated motives. He explains that this cellular approach also allows Herrmann to apply the polytonal ideas found in the music of Charles Ives. This results in layering of phrases in different combinations, allowing tonal shifts within the same space and subtle shifts from consonance to dissonance.²¹

²¹ Deutsch, 58.

Score 2. Bernard Herrmann -Motif Cell Examples from Opening Music of *Psycho*

All extracts Copyright © 1960 Ensign Music Corporation³⁷

Opening Music:

The image displays five musical examples of motif cells from the opening of Bernard Herrmann's *Psycho* score. Each example is presented in a piano score format with a treble and bass clef.
- **cell 1**: A short melodic phrase in the treble clef, consisting of a quarter note, a half note, and a quarter note, with a corresponding bass line.
- **cell 2**: A melodic phrase in the treble clef featuring a triplet of eighth notes, followed by a half note and a quarter note.
- **cell 2a**: A variation of cell 2, showing a different rhythmic arrangement of the same notes.
- **cell 3**: A melodic phrase in the treble clef, starting with a quarter note, followed by a half note and a quarter note.
- **cell 4 (+2a)**: A longer melodic phrase in the treble clef, spanning two measures, with a corresponding bass line.
The notation includes various musical symbols such as notes, rests, and accidentals, and is set against a background of musical staves.

Bill Wrobel points to Herrmann's use of bitonality to obtain a desired musical effect for the popular 1960s *Twilight Zone* television series. A famous example is the *Twilight Zone* theme ("There is a Fifth dimension...") where Herrmann overlaps E minor (E/G/B) and Eb minor (Eb/Gb/Bb) triads and creates a rather hazy, unsettling atmosphere.²²

In an earlier essay, Wrobel describes Herrmann's treatment of both the Minor-Major 7th (1,b3,5,maj7) and the half-diminished 7th (1,b3,b5,b7) chords as two of the

²² Wrobel, The Nature of Bernard Herrmann's Music, <http://www.bernardherrmann.org/articles/misc-nature/> (accessed Nov 3, 2012)

composer's commonly used harmonic devices.²³ Wrobel explains the half-diminished 7th chord as a harmonic sound that lies "somewhere between the most stable major 7th chord and the most dissonant diminished 7th chord" suggesting that its dissonance creates a noticeable tension not immediately in need of resolution. He also points to several examples of the half-diminished 7th chord in late Romantic music in which the well-studied Herrmann would have been exposed to and influenced by during his developmental years. Among them is Wagner's Tristan chord (F, G#,B,D#) where the half-diminished 7th chord becomes firmly established in Late Romantic musical vernacular as a sound associated with yearning for love or fulfillment of desire.²⁴ Much like the half-diminished 7th chord, Wrobel explains the minor-major 7th chord to also represent a middle ground between stability and instability. Royal Brown in *Hitchcock, and the Music of the Irrational* suggests that Herrmann's sustained repetitive use of this chord over passages in *Vertigo* and other later films represented a stylistic breakthrough for film music. By maintaining this chord throughout a passage and not offering the "normal" sort of resolution based on traditional music standards, Herrmann created an atmosphere appropriate for the suspense of the Hitchcock's film. David Cooper gives further support regarding Herrmann's avoidance of resolution in order to create suspense. He points out that even in the composer's most diatonic *Vertigo* cue "The Park", where the two main characters take a romantic and scenic stroll together, Herrmann makes a strict point to avoid any dominant harmonies so as to avoid a sense of cadential resolution and thus suggest a false sense of closure regarding the film's narrative. Although *Taxi Driver* (1976) is Bernard Herrmann's final score, his influence

²³ Wrobel, 4.

²⁴ William Wrobel, "Half-Diminished Seventh: The Bernard Herrmann Chord," [http://www.bitlib.net/view.php?doc=aHROcDovL3d3dy5maWxtc2NvcnVydW5kb3ducy5uZXQvaGVycm1hbm4vaGVycm1hbm5jaG9yZC5wZGY=\(accessed July 10, 2012\)](http://www.bitlib.net/view.php?doc=aHROcDovL3d3dy5maWxtc2NvcnVydW5kb3ducy5uZXQvaGVycm1hbm4vaGVycm1hbm5jaG9yZC5wZGY=(accessed%20July%2010%202012))

continues to be heard in the works of such acclaimed contemporary composers as Graeme Revell and Danny Elfman.

Bernard Herrmann is well known for his role in moving film music beyond the Romantic influences of Hollywood's Golden Age to the post-modern influences of the 1950s. Much like his predecessors, Herrmann's connection to German traditions is obvious, but he also interjects the post-modern techniques of Stravinsky, Schoenberg and Ives. Uniquely different from Steiner and Korngold, Herrmann prefers smaller modernist chamber instrumental configurations, advanced string techniques such as strikes and glissandos, dissonant harmonies and clusters, and ostinato figures.

Herrmann's association with Alfred Hitchcock is legendary. His serial music and Hitchcock's psychological thriller concept share Expressionist influence making them innately complimentary towards each other. The successful partnership of these two artists helped to popularize Herrmann's dramatic compositional approach creating a musical for the realistic, intellectual, and psychological inspired plots of the 1950's as compared to the preceding generations more formulaic and overtly romanticized storylines.

CHAPTER III: "FILM SCORES FOR YOUTHFUL BABYBOOMERS." HENRY MANCINI AND THE AMERICAN POP SCORE OF THE 1960s

There is an immediately noticeable aesthetic shift between popular movies of the 50s and 60s. This change in mainstream film music was the result of internal creative factors but perhaps more importantly the external factors of popular tastes and commercial opportunities, satisfying a rapidly expanding and merging film and music industry. Whereas Herrmann's innovation remained reflective of 20th century music traditions of the concert hall, the 1950s also gave rise to young film composers who would embrace the popular and commercial music of their generation. Henry Mancini represents a continued evolution in film scoring away from Austro-Germanic symphonic influence by using jazz influences and "pop" music sensibilities. Mancini's musical concept was greatly influenced by the post-WWII Big Band sounds of his youth and the rapid expansion of popular music through radio broadcast and phonograph records. His innovations represent the precursor to a generation of popular film composers that include Quincy Jones, Burt Bacharach, and Lalo Schiffrin.

"Cool like the Kennedys": Record Players, Jazz, Martinis, and the Fashionable Middle Class of the 1960s

In an essay, Mervyn Cooke explains that early jazz film scores typically reflected the influence of 1920s dance band jazz.²⁵ However by the 1950s, public desire for a new brand of film and music had developed, fueled by the rapid growth of a youthful post-WWII middle class. This confident and sophisticated consumer group was eager for an identity separate from their parents and modeled themselves after such fashionable figures as John and Jacqueline Kennedy. In addition, the innovation of "high fidelity"

²⁵ Mervyn Cooke, *Anatomy of a Movie*, in *Thriving on a Riff*, ed. Graham Lock (Oxford University Press, 2009), 243.

stereo recordings offered a new delivery process in which music popularized in Hollywood films could be leisurely played in homes.

Born in 1924 in Cleveland, Ohio, Henry Mancini began studying piano at 12 and eventually spent a year at Juilliard before being drafted into the Army. He would later settle in Los Angeles with his wife and two daughters where he struggled as a fledgling big band arranger and composer for radio orchestra. There, he honed his jazz arranging skills with the Tex Beneke orchestra, a popular show band built around the big band jazz aesthetic of such bands as Glenn Miller, Benny Goodman and Artie Shaw with the addition of a small string section and vocal ensemble. He also enrolled at the Westlake School of Music where he studied privately with Dr. Alfred Sendry, a contemporary and classmate of Béla Bartók, Mario Castelnuovo-Tedesco, and Ernst Krenek (who was married to Gustav Mahler's daughter), from whom he credits learning the necessary techniques in counterpoint, romanticism, and atonality that he would use as a film composer.²⁶ Recognized for this unique ability to write for both jazz big bands and orchestras with strings, Mancini was hired and contracted by Universal Studios in 1952 as a staff composer. As a secondary partner to Herman Stein, Mancini was often limited to lighter film cues involving comical or romantic scenes. This first consistent professional opportunity composing for film, however, allowed him to solidify his concepts of blending classical and jazz influences.

“ Pop Jazz”: Mancini Introduces Jazz Elements into Mainstream Film Music

It should be noted that Mancini himself never claimed to be a pure jazz composer. Often blasted by the jazz purist community as lightweight, Mancini's music represented

²⁶ John Caps, *Henry Mancini: Reinventing Film Music*, (University of Illinois Press, 2012), 19.

neither the level of blues-based afro-centricity of composers such as Duke Ellington or Count Basie, nor the highbrow intellectualized improvisational frenzy of East Coast bebop. Mancini's West Coast jazz sound was more influenced by Stan Kenton. John Caps, author of *Henry Mancini ...Reinventing Film Music* explains:

In a sense, Mancini was reinventing the language of film scoring. His personal sound was more than mere pop music while something less than pure jazz: a combination of pop melody and jazz inflections of the so-called West Coast School.²⁷

Mancini's compositions were lyrical and laid back using a mixture of uniquely blended orchestrational colors, light buoyant swing, Latin jazz rhythms, and contemporary harmony. This style created a sophisticated mainstream sound, the perfect accompaniment for the elegant and "cool" nature of 1960s film.

"Peter Gunn , The Breakthrough Success of an Innovative Television Cop Show"

Caps explains that it was the NBC television series *Peter Gunn*, Mancini's first major assignment following his departure from the Universal Studio system, that established him as a major force in Hollywood film music. As Mancini explains, the main character was to be an "easygoing, cool-to-danger, intriguing to the ladies, private investigator". Each episode was to be a stylishly shot mini-movie. The character of Gunn's jazz singer girlfriend would involve the recurring setting of a modern jazz café, suggesting Mancini's West Coast Cool Jazz and soft big band sound as the perfect musical accompaniment to the visual images.²⁸

²⁷ Caps, 2.

²⁸ Caps, 45.

Caps points out that *Peter Gunn*'s \$2,000 per week musical budget didn't allow for a full symphonic orchestra which instead resulted in his using a 12 piece jazz ensemble. Later, as the show became a success and the budget was increased, he was allowed to expand to a slightly larger group. In his essay *Anatomy of A Movie*, David Cooke suggests that by the 1950s the jazz ensemble had become a more popular and economical substitution for the orchestra. Composers such as Elmer Bernstein, Alex North, David Raksin, and Leonard Rosenman welcomed the studio big band, as a vehicle for fresh sounding compositions that still allowed for such modernistic concert approaches as atonality, athematicisms, textural fragmentation, and 1-Htone serialism.²⁹

Although trained in the techniques of 20th century European music techniques, Mancini's composition represents a departure from this aesthetic involving such complex and intellectual musical aspirations. His music instead embraces a populist approach quick to use the fashionable "pop" influences of the time. For example, his aggressive theme for the *Peter Gunn* television series, the first of its kind, combined the sophistication of jazz with the harshness and drive of rock 'n' roll.

"Moon River": *Breakfast at Tiffany's* produces a Grammy\Winning Single

Caps suggests that in addition to Mancini's jazz-influenced musical upbringing, there were economic considerations that encouraged the creation of such pop-influenced film scores. With the advent of stereo recordings and the growing popularity of affordable home phonograph systems, the demand for songs popularized by Hollywood films represented a new frontier of commercial opportunity. As a result, Mancini and many of his contemporaries (Lalo Schifrin, Quincy Jones, et al) began to compose thematic film

²⁹ Caps, 244.

music with the intent of marketing it as a “standalone” product for wider commercial audiences. For example, Mancini’s film score to the popular romantic comedy *Breakfast at Tiffany’s* (1961) was released as a full length phonograph recording on RCA Victor where it went to number one on the Billboard album charts. “Moon River”, the main theme from the movie, became a million-selling single and won a Grammy award as record of the year.³⁰

The Orchestration Behind Mancini’s Commercial Pop Sound

In defining this new “commercial pop” sound in Mancini’s film scores one must look to the symphonic jazz approach to writing that he introduced to film. Borrowing from the example of composer-arrangers such as Stan Kenton and Claude Thornhill, Mancini expanded the classic big band sound of Count Basie, Bennie Goodman, to include symphonic coloring. This was accomplished through the addition of French horns, bass clarinets, clarinets, alto flutes, Latin percussion, organs, and an array of European classical and pop music instruments. In Mancini’s *Winds and Scores: A Practical Guide to Professional Orchestration* the composer/arranger explains his affinity for achieving a wide variety of tonal colors in his compositions. He discusses his orchestrational approach, explaining his use of different instrumental families and how they work independently and collectively. For example, regarding the winds in his jazz studio orchestra, Mancini explains that most traditional big bands might only require a saxophonist to double on a singular instrument such as the clarinet; his four saxophonists can each double on numerous woodwinds. In addition to the alto, tenor, and bari saxophones, he can also compose for, piccolo, C-flute, alto flute, bass flute,

³⁰ Caps, 68.

clarinet, bass clarinet, oboe, and English horn. Thus, his possibilities as a composer regarding instrumental blending and orchestrational color are greatly expanded.

Using his cue “Chime Time” from the *Mr. Lucky* television series as an example, Mancini demonstrates his careful attention to doubling regarding sonorities. The melody is given to two piccolos written in thirds. He then creates uniquely blended sonorities by doubling the melody an octave below with two oboes. As he explains, the range of the piccolo could just have easily worked for the more common flute however for this passage the nature of the piccolo created a “lighter” sound and “more buoyant” effect.³¹

³¹ Henry Mancini, *Sounds and Scores*, (Northridge Music Inc. 1986), 41.

Score 3. Henry Mancini - "Mr. Lucky"

The musical score for "Mr. Lucky" by Henry Mancini is presented for a full orchestra. The score is written in 4/4 time and features a key signature of one flat (B-flat). The instrumentation includes:

- Woodwinds:** 2 Piccolos (labeled "Bright"), 2 Oboes, 4 English Horns (Hn.), and 4 Trumpets (Trb.).
- Strings:** 12 Violins (labeled "2x div. pizz."), 4 Violas (labeled "div. pizz."), and 4 Cellos (labeled "2x").
- Brass:** 4 English Horns (Hn.) and 4 Trumpets (Trb.).
- Other Instruments:** Guitar (Guit.) and Bass (Bass), and Drums (Dr.).

The score shows the first four measures of the piece. The woodwinds and strings play a melodic line, while the brass and drums provide a rhythmic foundation. The guitar and bass play a harmonic line. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

Similar to Bernard Herrmann's work, Mancini also employs unique combinations of woodwinds to achieve interesting sonorities. In his cue "Joanna" from *Mr. Lucky*, the English horn plays the featured melody supported by a harmonic choir of three clarinets and a bass clarinet. He also explains that depending on the composer's taste, variations can be substituted for this such as:³²

Figure 2. "Joanna" Suggested Orchestration, Instrumental substitutions

Oboe /English horn/ clarinet/ clarinet / bassoon English
 horn/clarinet/clarinet/bass clarinet/ bassoon
 Alto flute/ clarinet/ clarinet/ bassoon/ bass clarinet/ bassoon
 Clarinet/ English horn/ clarinet/ bass clarinet/ bassoon English
 horn/ alto flute/ clarinet/ bass clarinet/ bassoon

³² Mancini, 92.

Using examples from his score for the television series *Mr. Lucky*, Mancini demonstrates his pop style of orchestration techniques for strings. Here he shows how the strings can be used either as harmonic support or in creating sweeping melodic lines. The cue “Chime Time” demonstrates a technique for sweeping block style writing for group of 12 violins (6,2,2,2). He discusses the numeric ratio between the string groups explaining that in such a group 4 violas and 4 cellos would be required to attain a balanced sound within the strings. The 1st violins play the melodic line while the 2nd, 3rd, and 4th parts are written in close harmony, utilizing the color tones of the 6th and 9th where applicable. The violas and cellos are written in divisi and double an octave below the violins. As the bass is required to act as part of the rhythm section with the organ, guitar, and drums, it acts independently playing a “walking” bass line as to define the harmonic design of the piece while establishing and maintaining a clear rhythmic pulse. Taking into account the ranges of the brass, the horns and trombones are also written in block form to enhance the strings and create a rich harmonic bed from which the contrasting block style organ can solo.

The “Blue Satin” cue from *Mr. Lucky* demonstrates a string feature approach used by Mancini that became a staple of dramatic television and film music during the 60s and 70s. Here, unison string are written in two octaves between violins and viola-celli except where range limitations in celli result in unios within 3 octaves. Together the strings play a soaring melodic line while supported by a rich and harmonious four-part trombone choir written in “drop two” open harmonic spelling.³³ . In this particular cue

³³ “Drop two” open harmonic spelling is an arranging technique used to create broader sounding chords by re-spelling the chord with its second highest pitch written an octave lower.

the woodwinds (four piccolos) engage the 1st violins through doubling. The horns play a complimentary unison countermelody to the string melody.

Score 4. Henry Mancini – "Chime Time" Block Style Writing

The musical score is written in block style, featuring multiple staves for different instruments. The top staff is for 2 Piccolos, marked "Bright". Below it are 4 Woodwinds (W.W.) and 2 Oboes. The string section includes 12 Violins (2x div. pizz.), 4 Violas (div. pizz.), and 4 Cellos (2x). The horn section consists of 4 Horns (Hn.) and 4 Trumpets (Trb.). The guitar and bass (Guit. Bass) part shows a sequence of chords: G9, C9, F, Cm6, D7, and Ab9. The drum part (Dr.) is indicated by a series of slashes and a final (4) marking.

Score 5. Henry Mancini- “Blue Satin” Melodic Writing Technique for Winds and Strings

Moderate Ballad
3 Piccolos

W.W. *f*

Violins *f*

Stg. *f*

Violas, Cello *f*

Hn. *f* *a4*

Trb. *f*

Cel. Bells *f*

3 Trumpets cue:
Gm7 / C9 / FM7 / / / E7b9 / / / Am9 / / Am7 D7b5b9

Guit. Bass *f* (8) *arco* *sfz*

Dr. Brushes *sfz* Suspended Cymbal

Vibraphone

“The Sound of The City”: A Deeper Look at *Breakfast at Tiffany’s*

Truman Capote’s 1961 film *Breakfast at Tiffany’s* is one Mancini’s more popular full-length film scoring efforts. The romantic comedy represents the perfect vehicle for Mancini’s jazz and pop influenced compositional style. Set in 1960s New York City, the plot concerns a newly arrived country girl (Audrey Hepburn) reinventing herself in the big city within the backdrop of Manhattan’s swinging jazz party culture of that era. Capote and Mancini both wished to escape the overused cliché references of Gershwin’s *Rhapsody in Blue* and *An American in Paris* found in the scores of earlier Hollywood films. Mancini instead used his cool jazz style to reference the “hipness” of

New York using a sophisticated cocktail lounge big band sound consisting of strings, chorus, vibraphones and Latin Rhythms.³⁴

The apartment party scenes and urban sophisticate characters inspired Mancini to create an abundance of catchy jazz-based diegetic music in the backdrop of the film. However, the thematic glue that holds the film together is Mancini's composition "Moon River". Rather than the use of motifs to reflect the evolution of the characters and storyline, Mancini instead relies on this song as a central and recurring romantic and sentimental theme. Modeled in the form of a Gershwin piece, the memorable melody lies within a modest range allowing Audrey Hepburn's singing to introduce and sell the theme early in the picture. Mancini assigned master lyricist Johnny Mercer the responsibility of creating lyrics, which reference a person adrift, suggesting a longing for true love that is the underlying theme of the film. The song is inserted at several points of the film in various forms, reminding the audience of the loneliness and longing of Hepburn's character Holly Golightly, despite the façade of glamour and frivolity with which she has surrounded herself. This approach in building around one central thematic piece can also be found in other popular Mancini scores such as *Pink Panther*.³⁵

Figure 3. Lyrics to Moon River

Songwriters: MERCER, JOHNNY / MANCINI, HENRY

Moon River, wider than a mile
I'm crossing you in style some day
Oh, dream maker, you heart breaker
Wherever you're goin', I'm goin' your way

³⁴ Caps, 68.

³⁵ Caps, 64.

Two drifters, off to see the world
There's such a lot of world to see
We're after the same rainbow's end, waitin' 'round the bend
My huckleberry friend, Moon River, and me

(Moon river, wider than a mile)
(I'm crossin' you in style some day)
Oh, dream maker, you heart breaker
Wherever you're goin', I'm goin' your way

Two drifters, off to see the world
There's such a lot of world to see
We're after that same rainbow's end, waitin' 'round the bend
My huckleberry friend, Moon River, and me

(Moon River, Moon River...)

As a film composer Mancini's profound influence on later generations is further validated by the film and music industry's recognition of his life's work. He has been nominated for 72 Grammy awards (winning 20) and 18 academy awards (winning 4). Additionally, in 1966 the ASCAP publishing company renamed its Golden Soundtrack Award the Henry Mancini Award. The award celebrates the film composer's outstanding achievements in the world of film music.

Henry Mancini's ability to compose for and effectively combine classical, jazz, and rock music allowed him to create populist film music that aligned perfectly with the aesthetic tastes of the 1960's baby boomer generation. Combined with the new affordable medium of phonograph recordings and an aggressive record industry, his film music shared unprecedented commercial success on both the screen and in the living rooms of urban homes.

Turning away from the influence of Herrmann's intellectualized and psychological music, Mancini's more pop oriented film music, built around singable melodies, was

influenced by the cool and stylish sensibilities of the Kennedy era. Although his composition does reflect a more populist approach than the leading film composers of earlier generations, closer analysis of his work reveals Mancini as a master of composition and orchestration respectful towards both European art music and American Popular Music traditions. By introducing and validating jazz, big band, Latin music, and pop vocal song form, Mancini's works redirected the nature of film music and thus opened the door to numerous eclectic and commercial music efforts that currently exist in film today.

CHAPTER IV: JAZZ AS AMERICA'S URBAN NATIONALISTIC FILM MUSIC

Whereas Mancini's West Coast jazz orchestral jazz sound introduced post-WWII or "modern" jazz to film in an easily accessible mainstream manner, Mervyn Cooke explains that edgier, more unadulterated forms would soon follow. In his essay *Anatomy of a Movie: Duke Ellington and 1950s Film Scoring*, Cooke explains that in most pre-1950s Hollywood films, the preferred style of jazz was that of the 1920s popular dance bands. Because of its American origin jazz became a nationalistic music representing American "big city" life whereas film associated this music with skyscrapers, bustling metropolitan streets, and urban sophistication. By the 1950s, however, the inclusion of jazz music in film began to expand and morph so as to represent a darker and more "other worldliness" aspect regarding urban life. Where early Hollywood composers such as Steiner and Korngold had developed their craft on Broadway with its often-romanticized depictions of life, by the 1950s, film and film music began to explore the grittier and "seedier" characteristics of urban America.

Following the Harrison's Narcotic Act of 1914, many narcotics once sold legally and openly in shops and even available in the Sears catalog underwent a major transformation. During the Jazz Age of the 1920s and 1930s primary urban centers such as New Orleans, Chicago, and New York experienced the rapid expansion of organized crime using the nightlife scene to create a lucrative industry based on alcohol and narcotics.^{36 37} The jazz age also promoted a significant cultural shift regarding women and sexuality. Greatly encouraged by struggle for women's suffrage, the right to

³⁶ "A Social History of Americans Most Popular Drugs", PBS Frontline, from <http://www.pbs.org/wgbh/pages/frontline/shows/drugs/buyers/socialhistory.html> (accessed April 2, 2013)

³⁷ Frederick Spencer, *Jazz and Death: Medical Profiles of Jazz Greats*, (University Press of Mississippi 2002), 99.

vote inspired a movement amongst women that encouraged “having fun”. The flapper movement of the 1920’s initiated the modern American women through its glamorous encouragement of more revealing fashions, social drinking and smoking, and overall sexual liberation, much taking place in speakeasies to the backdrop of jazz music.³⁸

Films like *A Streetcar Named Desire* (1951) and *The Man with the Golden Arm* (1955)

began to depict the complex and darker challenges of urban life in such as crime and addiction. Due to jazz’s stereotyped association with drugs, crime, and sex, jazz became seen by Hollywood executives as an appropriate musical language to associate with this darker side of human nature.³⁹

A clear example of this can be seen in Alex North’s breakthrough score for *Streetcar Named Desire* (1951). Here North uses jazz, the music of New Orleans, to create a steamy and sensual musical backdrop synonymous with the lustful storyline and sweaty, exotic characteristics of the city. David Butler, author of *Jazz Noir: Listening to Music from Phantom Lady to The Last Seduction*, credits the influence of composer Duke Ellington to North’s score. Butler attributes North’s orchestrational usage of muted brass in creating a lustful musical atmosphere to Ellington’s “Jungle Music” compositions associated with the sensual nature of his Cotton Club period.⁴⁰

The Otto Preminger film *The Man with the Golden Arm* (1955) starring Frank Sinatra tells the story of a Chicago musician, addicted to heroin, and struggling with his inner demons. In creating the score for this film composer Elmer Bernstein explains: “I

³⁸ “Flappers”, U.S. History Online Textbook, <http://www.ushistory.org/us/46d.asp> (accessed April 2, 2013)

³⁹ Cooke, 244.

⁴⁰ David Butler, *Jazz Noir: Listening to Music from Phantom Lady to The Last Seduction*, (Westport, Praeger Publishers), 98.

wanted an element that could speak readily of hysteria and despair, an element that would localize these emotions to our country, to a large city if possible. Ergo, jazz.⁴¹

⁴¹ Cooke, 247.

CHAPTER V: “BLACK + WHITE = GRAY”, QUINCY JONES AND THE MERGING OF THE NIGHTCLUB AND CONCERT HALL IN FILM MUSIC

A major breakthrough in film music can be credited to composer Quincy Jones with his score for the film *The Pawnbroker* (1965). Here Jones demonstrates a pioneering vision and the rare ability to expand and evolve a singular theme throughout the film utilizing jazz, chamber orchestra, and commercial pop vocal song influence. Like North and Bernstein, his score demonstrates sophisticated post-modern jazz influences, however, his uniqueness in being an African-American film composer allows him to bring a fresh perspective to his compositional work. Through his early developmental years Jones was able to compile a vast formal and practical education with an elite list of classical and jazz teachers including Lionel Hampton, Count Basie, Dizzy Gillespie, Ray Charles, Nadia Boulanger, Olivier Messiaen and others. Through this educational experience Jones possessed a profound understanding of music on classical and jazz terms from a black perspective ranging from rural southern blues and big city jazz to the music of the concert hall. It is perhaps his study with Nadia Boulanger and friendship with mentor Henry Mancini that proved most valuable in giving Jones the needed credibility in 1950s Hollywood as a pioneering African-American composer. Nadia Boulanger, who taught from her home in Paris, had become legendary as a teacher of classical orchestration. Her friends included Igor Stravinsky and her list of students included such notable 20th century composers as Aaron Copland, Michel Legrand, Philip Glass, and Virgil Thomson.⁴² In his autobiography, Jones speaks to her influence regarding him being hired to write the score for *Mirage* (1965) one of his first scores.

⁴² Quincy Jones, *Q: The Autobiography of Quincy Jones*, (New York: Random House, Inc., 2001), 122.

Then he called Henry Mancini, an old and close friend and asked him “Can Quincy Jones handle a score for Gregory Peck and Walter Matthau? Mancini replied, ”This is not a black film.” He continued, “C’mon guys! He just did *The Pawnbroker* and he was a student of Nadia Boulanger. What do you think he is going to write the blues for Greg Peck?... Hire him!”⁴³

Quincy’s Unique Perspective within *The Pawnbroker*

David Butler, in his essay titled *No Brotherly Love*, explains the significance of Quincy Jones as an African-American composer:

Reflecting a developing black consciousness that equally affected black and white America, the score for *The Pawnbroker* is among the first dark drops that would eventually allow film scores to sound overtly jazz and funky. It is notable for its detailed combination of an urban black sensibility with a studied and perfected European-style mode of orchestration. Moments in *The Pawnbroker* deftly and cunningly slide between the two.⁴⁴

Inspired by the successes of his mentor Henry Mancini, Quincy Jones’ *Pawnbroker* score represents a film score with eclectic design pulling from jazz, classical, and commercial pop influences. Much like Mancini’s projects, *The Pawnbroker* theme song was written with the intent of creating songs for wider commercial success through commercial distribution in the record industry. Jack Lawrence , the lyricist and co-writer of *The Pawnbroker* explains.⁴⁵

Quincy and I who had become good friends, found ourselves together in St. Thomas for a few weeks in 1965. Quincy had done a wonderful background score for a dynamic film called "**The Pawnbroker**" and he regretted that he hadn't taken the opportunity to add a popular song to his

⁴³ Jones, 188.

⁴⁴ David Butler, “No Brotherly Love: Hollywood Jazz, Racial Prejudice, and John Lewis’s Score for Odds Against Tomorrow,” in *Thriving on a Riff*, ed. Graham Lock (Oxford University Press, 2009), 231.

⁴⁵ Jack Lawrence, “The Pawnbroker Theme,” http://www.jacklawrencesongwriter.com/songs/pawnbroker_theme.html (accessed July 16, 2012).

score. He suggested that he put together excerpts of music from his score and that I write a lyric.

He continues...

Quincy was able to get a few good records at the time from artists like Sarah Vaughan and Tony Bennett.

The instrumentation of for *The Pawnbroker* represents a unique chamber approach merging classical and jazz orchestration and allowing segments to be written in classical format, jazz format, and unique hybrids of both.

The Pawnbroker: Theme and Variation

A clear example of Jones' ability to comfortably blend the various schools of music into a singular score for *Pawnbroker* can be seen in two variations on the main title theme. Although both arrangements maintain "pop accessibility", in his instrumental version Jones chooses to use more chamber orchestra-like interplay allowing the harpsichord, clarinet, and strings, horns, and female voices to continuously alternate between foreground and background. The resulting arrangement becomes an accessible "torch" pop ballad version of the main theme. Jones orchestrates this using a studio chamber orchestra.

Figure 4. Quincy Jones -Instrumentation for Pop Orchestra

Violins	12
Viola	4
Celli	4
Bass	2
Flutes	3
Horns	3
Percussion	2
Harp	1
Piano/organ	1
Guitar	1
Female vocalists	3

Score 6. Quincy Jones – Pawnbroker Theme Opening Credits (pop orchestral)

CONDUCTOR [] **THE PAWN BROKER** []

VIOLINS	12
VIOLA	4
CELLI	4
BASS	2
FLUTES	3
OBOE	
CLARINETS	
SAXOPHONES	
HORNS	3
TRUMPETS	
TROMBONES	
TUBA - EUPHON	
PERCUSSION	2
WARR	1
PIANO - ORGAN	1
GUITAR	1
CELLO	3

THE PAWN BROKER

BY
QUINCY JONES

Theme From "The Pawnbroker"
from THE PAWNBROKER

Score 6 (cont.)

Handwritten musical score for Score 6 (cont.), measures 9-20. The score is written on three systems of staves. The first system (measures 9-12) includes parts for Harp, Girls, and Piano. The second system (measures 13-16) includes parts for Drums, Girls, and Piano. The third system (measures 17-20) includes parts for Horns, Girls, and Piano. The score is marked with various dynamics and articulations.

Measure 9: Harp (A/E), Girls (9), Piano (9). Dynamics: *Harmon*.

Measure 10: Girls (10), Piano (10). Dynamics: *Harmon*.

Measure 11: Girls (11), Piano (11). Dynamics: *Harmon*.

Measure 12: Girls (12), Piano (12). Dynamics: *Harmon*. Markings: *those*, *Drum Solo*.

Measure 13: Drums (13), Girls (13), Piano (13). Dynamics: *Drum*.

Measure 14: Drums (14), Girls (14), Piano (14). Dynamics: *Drum*.

Measure 15: Drums (15), Girls (15), Piano (15). Dynamics: *Drum*.

Measure 16: Drums (16), Girls (16), Piano (16). Dynamics: *Drum*. Markings: *GIRLS*, *Piano*.

Measure 17: Horns (17), Girls (17), Piano (17). Dynamics: *Horns*, *Stopped*.

Measure 18: Horns (18), Girls (18), Piano (18). Dynamics: *Horns*, *Stopped*. Chords: *Am7*, *D7*.

Measure 19: Horns (19), Girls (19), Piano (19). Dynamics: *Horns*, *Stopped*. Chord: *Gm7*.

Measure 20: Horns (20), Girls (20), Piano (20). Dynamics: *Horns*, *Stopped*. Chord: *F#m7*.

The closing scene of *Pawnbroker* re-introduces the main musical theme this time presented exclusively in the vernacular of big band jazz. This version uses no strings avoiding their classical reference but instead is presented as an upHtempo swinging jazz arrangement in the key of Eb. Here Jones uses the syncopated block style jazz arranging reflective of his experience as musical director of his mentor Count Basie's Jazz Orchestra. Although lacking the power of a full big band, the chosen instrumentation is reflective of a "chamber" big band with trumpets, trombones, saxophones, piano, acoustic upright bass, and drum set, with the additional coloring of organ, marimbas, and congas.

Score 7. Quincy Jones - Pawnbroker Theme Closing Credits (jazz group)

SCORE PAWNBROKER (END TITLE) QUINCY JONES

J=120
 TRUMPETS + FLUTE
 SAXOPHONES
 TROMBONE + BARI SAXOPHONE
 WALKING BASS LINE
 DRUM SET

TRUMPET AND FLUTE (3/4A)
 TRUMPET
 A1 TO SAX.
 A2 TO SAX.
 TENDR SAX.
 TROMBONE
 BARI SAX
 F⁷MAJ D⁷MAJ
 2

TRPTS AND FL.
 SAX.
 TBN AND BARI SAX
 A^{b6/9} G⁷⁽⁴⁵⁾ E^{b/G} F⁷⁽¹²⁾ F⁷⁽¹²⁾ B^bM⁷⁽⁴⁰⁰⁹⁾ C⁷ F⁷MAJ⁹ E^bMAJ⁹
 D. S.
 6

TRPTS AND FL.
 SAX.
 TBN AND BARI SAX
 F⁷MAJ⁹ E^bMAJ⁹ F^{6/9} E⁷ A⁷⁽⁴⁵⁾ D⁷⁽¹²⁾ G^{b7}
 D. S.
 11

© 1965

Score 7 (cont.)

2 **PANNBROKER (END TITLE)**

1 TRUMPET

1 TENOR SAX

TRPTS AND FL.

SAX.

TBN AND BARI SAX

G MI^{7(b5)} E° A^{7(b9)} D MI^{7(9b9)}

D. S.

16

21

21

TBN AND BARI SAX

A MI^{7(9b9)}

D. S.

21

The importance of Quincy Jones in film music exists on many levels. Before discussing his musical innovation, one must first consider the professional vision that positioned him as a pioneering African American composer for major Hollywood films in the 1960's.

The fact that his teachers and mentors ranged from jazz elites Lionel Hampton, Ray Charles, Count Basie, and Henry Mancini, to classical master Nadia Boulanger, gave him incredible range and credibility as a composer. Befriending Henry Mancini as

teacher and mentor was important in helping secure his first film scoring opportunity. Jones carried a unique musical perspective to Hollywood beyond Duke Ellington or any earlier African-Americans given the opportunity to work in film music. Jones not only held the experience but also the relationships to work with the very best musicians responsible for creating jazz and blues. His intricate knowledge of European classical music allowed him to integrate the post-modern techniques of Debussy and Stravinsky as well. Demonstrated by his score for *The Pawnbroker*, Jones shows he could take a theme and write a jazz arrangement reflective of urban city life, then take the same theme and re orchestrate it with a serial chamber influence, and then again in popular song form for consumption by commercial audiences.

CHAPTER VI: JOHN WILLIAMS, REPRESENTING THE FUTURE OF THE PAST

In contrast to the efforts by many significant 1950s and 1960s film composers to move away from post-Romantic symphonic influences and towards more avant-garde and commercial music, the 1970s offered a bold return to the *leitmotif*-modeled symphonic film score. It is ironic that John Williams, a former session pianist for Henry Mancini, became the composer most responsible for the return to the grand symphonic model. With the immense popular success of George Lucas' *Star Wars* science fiction trilogy, William's musical efforts catapulted the symphonic score to a rarely seen level of commercial popularity for orchestral music. Future epic films scores such as Howard Shore's *Lord of the Rings* and John William's *Harry Potter*, would follow this path, using the leitmotif model as a means to capture the audience imagination and manipulate their emotions through music. Williams explains his philosophy towards following the Wagnerian model as the best example for the epic film:

The music for the film is very non-futuristic...It was not the music that might describe *terrain cognita*, but the opposite of that, music that would put us in touch with very familiar and remembered emotions, which for me as a musician translated into the use of a 19th century operatic idiom.⁴⁶

Film music critic Doug Adams further discusses William's significant usage of leitmotifs in *Star Wars*.

Star Wars also confirms the initial intention of both director and composer to speak in a science fiction film myth in the musical language of late Romanticism; doubtlessly, William's cohesive construction of the scores can be pinned on any number of elements: the *pervasive harmonic language*; the *post-modern Neo-Romantic orchestration*; the external, internal, multiple-external arc of the three films. But, first and foremost, these are *thematic creatures*.⁴⁷

⁴⁶ "Williams Versus Wagner or an Attempt at Linking Musical Epics," *International Review of the Aesthetics and Sociology of Music*, 31, no. 2 (December 2000), 154.

⁴⁷ Irena Paulus, Williams Versus Wagner, pg. 154.

Star Wars Themes, Bringing Wagner's Leitmotif to the Sci-Fi Epic

Irena Paulus, in her essay *Williams vs. Wagner* explains the evolution of leitmotif-based scores following Steiner, Korngold, and the like. He says that, over time, the development of a more simplified formulated approach became a common practice in Hollywood, which he simply calls a theme. As he describes, due to the time-sensitive nature of their work, film composers began to strategically plug in “theme music” with very little or no thematic variation or transformation regarding the film’s storyline.⁴⁸

Williams however, follows more closely the Wagnerian leitmotif strategy, taking a theme associated with a character and developing it in a parallel design to the character’s evolution through the story.⁴⁹ A clear entry point for Williams’ leitmotif development can be found in George Lucas’ scripting of the characters into clear example of good versus evil, where he created several themes based on these two conflicting ideals. Paulus explains:

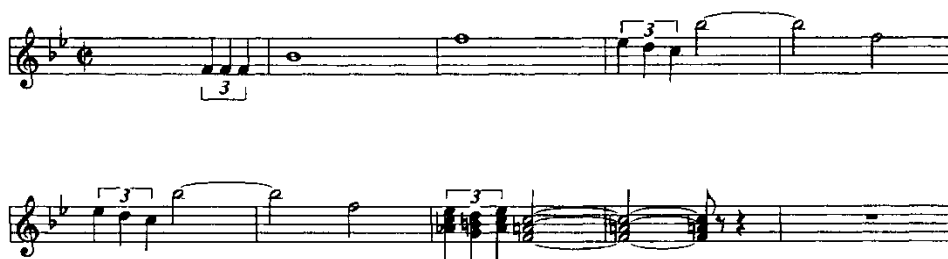
Among the “Good” themes in *Star Wars* are: Luke's theme (the film's main theme, that is), Obi-Wan Kenobi's theme (the Force theme), the Rebellion fanfare, the Princess Leia theme, the Han Solo and Princess Leia love theme, the Luke and Leia, brother and sister motif, the Yoda theme, and minor themes such as the droid theme, the Ewok and the Cloud City themes. “Evil” themes include the Empire theme, the Darth Vader (or Imperial March) theme, the Emperor's theme, the Star Death theme, the Jabba the Hutte and the Bob Fett motif.⁵⁰

⁴⁸ Paulus, 157.

⁴⁹ Irena Paulus, “Williams Versus Wagner or an Attempt at Linking Musical Epics,” *International Review of the Aesthetics and Sociology of Music* 31, no. 2 (December 2000):, 168.

⁵⁰ Paulus, 160.

Score 8. John Williams – Motif from Main Title Theme (Luke's Theme)



Example 1. John Williams, *Star Wars*: Luke's theme / main title theme

The Luke Skywalker theme serves the purpose of representing Skywalker as the main character for good. More important than the singular character of Skywalker, George Lucas explains that the theme represents the heroic idealism behind the Skywalker character. Thus, Luke's theme is musically presented in the score as both the character theme and as the title theme in all *Star Wars* trilogy episodes.⁵¹ The leitmotif approach is evident throughout the saga where thematic transformation is demonstrated in Luke's theme throughout the trilogy. The theme is most often presented as a brazen fanfare in major tonality, however in *The Empire Strikes Back* where Luke is presented as a young unproven Jedi pupil, his theme is rewritten in the minor mode. In *Return of the Jedi* where Luke is seen as a fully-matured leader, the theme is returned to its major tonality and used to represent not just Skywalker but the total rebellion, suggesting that a wiser Skywalker understands his role within the greater effort.⁵²

The commercial success of *Star Wars* in 1978 thrust the Wagnerian grand symphonic score style back to the forefront of film music. Using late Romantic orchestration and Wagner's concept of leitmotifs that develop around the characters and storyline, Williams' work not only paved the way for a series of iconic sequels and

⁵¹ Paulus, 160.

⁵² Paulus, 161.

new film scores under his name, but carved out a niche for future Hollywood epic franchises whereas many next generation film composers would closely follow. By shadowing the character with the leitmotif, Williams, like Wagner, expresses unseen emotion or forecasts unseen events often using tempo, modal relationships, and instrumental color.

CHAPTER VI: “HANZ ZIMMER - VIRTUAL FILM COMPOSER,” PIONEERING AND PUSHING COMPUTER BASED FILM SCORING INTO THE 21ST CENTURY

Hanz Zimmer (born 1957) soared to prominence in the world of film music with the success of Barry Levinson's 1988 blockbuster film *Rain Man*. Using synthesizers and steel drum sounds, *Rain Man* introduced wider audiences to his trademark affinity for computer-generated sounds. Beyond his career's well-documented application of midi and sample-based technology, a deeper analysis of Zimmer reveals his visionary ability to unify many important late 20th century compositional techniques. Important among these is the exploration beyond traditional melody and harmony, and towards greater exploration of timber and color.

Ambience and Atmospheric Music as Tools to Effect Emotions and Psyche

Influences on Zimmer's compositional style include late 20th century composers whose techniques and works have had a great influence on modern dramatic music. One such influence with clear implications to modern film music is Gyorgi Ligeti's 1961 composition

Atmospheres. Written for full orchestra, this work involves the manipulation of timbres of different instrumental groups continually phasing in and out with each other over time, creating the aural illusion of shimmering, stasis, floating and emotional tension.

Creating Modern Sonic Environments by creating Hybrid Orchestral Mixtures of Computer Generated and Natural Instrument Sounds

Vusisizwe Ndebele, in his *Study of Selected Works by Hans Florian Zimmer* describes a similar approach towards timbre in Zimmer's score to *Pirates of the Caribbean* (2003). Ndebele points to Zimmer's merging of computer generated sounds with real instruments and his orchestration navigating between instrumental roles in the foreground and background.

The piece is laden with ambient atmospheric tones, electronic sound effects, reverb effects and pulses of grungy static. A low, distorted guitar tone gives a harsh-sounding rendition of the 'Love Theme'. Zimmer also uses the harpsichord and other plucked strings such as guitars and a banjo to introduce exotic and vernacular sound colours hitherto not heard. The overall effect is a 'modern' sound, which might be seen as being out of place, but in fact highlights the 'other-worldliness' of the scene in which Jack Sparrow finds himself, which is a desolate place and he begins to hallucinate about captaining a ship with a crew of Jack Sparrows.⁵³

Whereas Ligeti's work used unique tonal color derived from the traditional symphonic orchestra, Zimmer's orchestrational approach demonstrates the perspective of a film composer who pulls from a wider instrumental pool including orchestral, world music, pop, and computer-based sounds. His choices in timbre are based on the visual and narrative components of the film.. Also important to the success of this score is vocalist Lisa Girard, whose modal improvisations lend a primitive element to the film. Zimmer goes on to explain that the most important function of his compositional effort is not to create a historically accurate work. In understanding the lack of sophistication of the greater audience, it is most important to create an exotic atmosphere that references the past and has emotional influence over the audience.⁵⁴

⁵³ Ndebele p. 69.

⁵⁴ Ndebele p. 46.

Using the Concept of Muzak in Film Music

Muzak, should also be considered as an important philosophical influence on Zimmer's work. Coined in the 1920s, Muzak, also commonly referred to as "furniture music" or "elevator music", represents music used in corporate environments not for the purposes of listening to with any level of meaningful appreciation, but much like paint color, to create an aesthetically pleasant environment.⁵⁵ Herve Vanel, in his essay *John Cage's Muzk-Plus: the Fu(rni)ture of Music* discusses John Cage's experimentation with Muzak and in doing so demonstrates how it has parallel function to Zimmer's approach. He points out the usage of Muzak as an almost subliminal effort to increase employee morale and productivity.⁵⁶ Similarly Ndebele describes how Zimmer's music is written for the purpose of subliminally affecting the human psyche:

Sometimes the music is in the background and is barely audible in the final mix, and at other times, it is very apparent and plays an explicit foreground role. Either way, it contributes appreciably to the psychological overtones and undertones of a film.⁵⁷

Silence as a Technique for Dramatic Effect

Like predecessor John Cage, Hans Zimmer demonstrates an affinity towards the manipulation of silence to achieve dramatic effect. Cage's highly controversial *4'33"*, composed in 1952, creates an understated tension through his conscious removal of the input of both the conductor and composer. By having the musicians sit in silence during the performance he uses this aural void to both create tension and draw the audience in to take in with clearer focus the environmental sounds and activity in their

⁵⁵ Herve Vanel, "John Cage's Musik-Plus: The Fu(rni)ture of Music," *Representations*, 102, No. 2 (Spring 2008)

⁵⁶ Vanel, p. 97.

⁵⁷ Ndebele, p 24.

presence.⁵⁸ Ndbelle points to a technique used by Zimmer known as “highlighting” where the music builds up to a dramatic climactic point then drops out to silence. Here Zimmer is using silence to draw the audience in and accentuate the visual dramatic action of the film.

Ndebele describes Zimmer as a contemporary romantic composer but different from one such as John Williams. Whereas he sees Williams’ compositional style as coloristic and full of late romantic harmonic complexities and harmonic shifts, he describes Zimmer’s works as more locked in a specific tonality and reliant on rhythmic and motivic repetition for its effectiveness⁵⁹ suggesting the minimalism influence of Philip Glass.

Keeping the Music Cutting Edge through Collaboration

The existence and design of Zimmer’s Southern California based Remote Control studio suggests another aspect of Zimmer’s compositional philosophy. Employing several young upcoming composers, Zimmer encourages the development of cutting-edge music through youthful input and collaboration. Zimmer explains:

It's very hard if you're always isolated. I think John Williams can do it, but he's a singular talent in that he marches to his own drum.⁶⁰

He continues...

Originally I had this idea that it should be possible to create some kind of community around this kind of work, and I think by muddying the titles – not having "you are the composer, you are the arranger, you are the orchestrator" – it just sort of helped us to work more collaboratively.⁶¹

With such global blockbuster films as *Lion King* (1994), *Gladiator* (2000), *Pirates of*

⁵⁸ Alex Ross, *The Rest is Noise: Listening to the Twentieth Century*, (New York: Picador, 2007), 396.

⁵⁹ Ndebele, p. 69.

⁶⁰ Mike Brennan, Anarchy and Justice: Two Sides of a Coin, <http://www.soundtrack.net/content/article/?id=256>, accessed July 26, 2012.

⁶¹ Brennan

the Caribbean I, II and III, (2003, 2006, and 2007), *Inception* (2010) and *Dark Knight Rises* (2012) to his credit, Zimmer's compositional style is a very influential force on the direction of modern cinematic music. This signature compositional sound results not only from the synthesis of computer sounds, sampled instruments, and live recorded instruments, but also from the holistic approach that Zimmer applies to film composition. In a 2008 interview for Soundtrack.net Zimmer explains his compositional philosophy regarding film and film music while discussing his score for the Batman based film *The Dark Knight*. Here he explains the difference in his compositional team's approach in comparison to most other approaches:

The usual way you go about scoring a movie, is you get your orchestra or guitar and you do the music. You're just a small portion of that world. What we do is the whole canvas. We are on the very bottom of the left corner of the screen and the very top of right corner of the screen. We create a sonic world, a whole environment, for this movie to live in.⁶²

The works of Hanz Zimmer represent a monumental leap towards introducing diverse and eclectic mixtures of natural and synthetic-based music to film. The advent of consumer based computer technology has ultimately allowed a much grander pallet of instrumental sounds (samples) ambient sounds, industrial sounds, etc. from which Zimmer was able to help innovate and utilize. As a result Zimmer, like Williams, has opened the door for many composers to follow. By merging world music, symphonic music, industrial music, and computer music into unique hybrid combinations Zimmer has heightened dramatic effect due to the freshness of these sounds to the audience's ear. Whether or not he is the first to do so, Zimmer's technique of incorporating the vacuum of silence as a means to enhance visual dramatic effect has also become a more commonly used technique by film composers today.

The role of a film composer is to enhance the audience's film viewing experience by creating music that supports and enhances the characters or storyline. Since the 1930s and perhaps earlier, Hollywood composers have used a variety of techniques and influences to accomplish this, pulling from the past while simultaneously introducing new ideas. It is also clear that the great film music composers are students of important compositional traditions. From the broad stylistic differences of Max Steiner's 19th century dramatic operatic traditions, to Bernard Herrmann's 20th century psychological expressionistic chamber style, Henry Mancini's populist style, and Hanz Zimmer's

⁶² Mike Brennan, Anarchy and Justice: Two Sides of a Coin, <http://www.soundtrack.net/content/article/?id=256>, accessed July 26, 2012.

eclectic soundscaping; the range of musical styles and sound from these composers suggests that their ultimate intent is very similar. As artistic contributors towards film their goal is to create a more visceral experience for the audience. When the marriage of music with film is masterfully accomplished the sum of the individual components can become greater than its individual parts. Hence, the themes of films such as *Gone With the Wind*, *Vertigo*, and *Star Wars* will not only be associated forever with commercial successes, but also as significant contributions to the musical and cultural landscape that they serve.

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Hello,
I am a PhD candidate at Louisiana State University School of Music in composition. I am scheduled to graduate this May. My thesis is entitled " Important Film Composers and the Evolution of Film Scoring from Hollywood's Golden Age to the Present". One of the chapters is dedicated to Henry Mancini whereas I use examples from his "Henry Mancini - Sounds and Scores" book to demonstrate his orchestration techniques. In my discussion I use scores from the following 3 pages; Joanna pg.42, Mr. Lucky pg. 224, and Blue Satin p230. As this is my doctoral thesis all citations are listed according to Turabian formatting procedure. I am seeking an email confirmation giving me permission to use these for this thesis document.

Thank you
Edward Anderson
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504-430-3886

VITA

Edward Anderson has a broad range of professional experiences and accomplishments. Mr. Anderson holds a Masters in Music degree from the Manhattan School of Music and a Bachelor of Arts degree in Jazz Performance from University of New Orleans where he studied with such notable jazz educators Ellis Marsalis and Harold Battiste. Currently Mr. Anderson is a Louisiana State University doctoral candidate of classical composition under the esteemed tutelage of master composer Dinos Constantinides. As an educator he has served as Assistant Professor of Music and Director of the Jazz Institute at Dillard University in New Orleans. He has also taught as an adjunct professor at Tulane University and has Directed New Orleans Jazz and Heritage foundation based Heritage School of Music. In 2007 New Orleans Magazine named him “all-star” trumpeter. As co-leader of Bleu Orleans along with pianist Darrell Lavigne Anderson leads a stellar contemporary aggregation of musicians inspired to forge a direction for New Orleans modern jazz into the 21st century. Bleu Orleans has performed festivals such as The New Orleans Jazz and Heritage Festival, and concert venues such as the Clarice Smith Center at the University of Maryland. He has performed with numerous nationally recognized artists including Clark Terry, Jason Moran, Patrice Rushen and local favorites Treme Brass Band, Dr. Michael White, Kermit Ruffins Anderson’s musical experiences include writing and arranging music for New York’s Jazz at Lincoln Center and has written works performed by the Louisiana Philharmonic Orchestra, and produced recordings for New Orleans vocalists Leah Chase and Wanda Rouzan. He has worked as Intern/Assistant to Executive Vice President and Head of A&R, Sony Columbia Jazz. Anderson was featured in the movie

Ray starring Jamie Fox portraying a member of the venerated Ray Charles Septet and the HBO Treme Series as a member of the Delfeayo Marsalis Uptown Jazz Orchestra.