A Comparison of Leonard Bernstein's Incidental Music for the Film "On the Waterfront" and the Subsequent "Symphonic Suite" for the Film, and an Original Composition: Symphony No. 1: "Music for Theater".

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A COMPARISON OF LEONARD BERNSTEIN'S INCIDENTAL MUSIC FOR THE FILM ON THE WATERFRONT AND THE SUBSEQUENT SYMPHONIC SUITE FROM THE FILM, AND AN ORIGINAL COMPOSITION: SYMPHONY NO. 1 - "MUSIC FOR THEATER"

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 Musical Arts

in

The School of Music

by

Stephen Lias
B.S., Messiah College, 1988
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ABSTRACT

The first portion of this dissertation compares Leonard Bernstein's incidental music to the film On the Waterfront with the subsequent concert suite that was derived from this score. By exploring the content of the film score, as well as the manner in which this music was adapted for the suite, some excellent insight can be gained into Bernstein's approach to both works, as well as the many requirements that the cinematic idiom places on the composer. Special attention is paid to the degree to which the dramatic content of the film influenced the construction of the incidental music. In the end it is demonstrated that those sections of the film score that rely most heavily on intrinsic cinematic content for their effectiveness, are often the most difficult to incorporate effectively into a concert work.

The remainder of the study consists of a large-scale composition in four movements for symphony orchestra. The basic thematic material of this symphony is drawn from some of the author's original incidental music for live theatrical productions. These themes have been removed from their disparate, theatrical origins, and recomposed to form a new, unified symphonic work conforming to more abstract musical conventions. An optimistic and energetic work, this symphony assimilates a variety of the compositional techniques, while at the same time employing a similar harmonic vocabulary to create continuity. Some of the more obvious
influences include Igor Stravinsky, Bela Bartok, John Williams, Aaron Copland, and Leonard Bernstein.

The movement structure of this work falls roughly into the traditional symphonic form. The first movement consists of a large-scale sonata, the second (the darker and most dissonant of the sections) serves as the adagio, the third presents a lively scherzo in triple meter, followed by an aggressive final movement exhibiting a multilevel ABA structure. The instrumentation includes three flutes (the third doubling on piccolo), two oboes, English horn, three clarinets, bass clarinet, two bassoons, four horns, three trumpets, two trombones, tuba, timpani, three percussionists, harp, piano, and strings. The duration of the work is approximately twenty-five minutes.
Leonard Bernstein (1918-1990) enjoyed one of the most public lives of any musical figure in the twentieth century. Through his involvement in conducting, opera, musical theater, and composition, he gained fame as a dynamic, if sometimes controversial, force in music making. He pursued the musical education of the masses through his Omnibus television broadcasts, his publications such as The Joy of Music¹ and Findings,² and Young People's Concerts with the New York Philharmonic. But it was his activities in the realm of dramatic music, perhaps more than any other area, that have remained central to the legacy he has left behind.

Among his most enduring dramatic works are West Side Story (1957), Candide (1956), Trouble in Tahiti (1952), On the Town (1944), and Wonderful Town (1953). He directed opera at The Metropolitan Opera in New York as well as La Scala in Milan, and provided songs for a new Broadway production of Peter Pan in 1950. Even his first symphony, "Jeremiah," is deeply theatrical in nature. Considering all of these successes in the realm of dramatic music, one would think that the medium of film music would be a natural outlet for a composer so adept at


matching musical material with dramatic context. And yet Leonard Bernstein only scored one film in his lifetime, and openly professed his disappointment in both the process and the product.

The film was *On the Waterfront* (1954) and, by examining the incidental music that Bernstein supplied for the film, a great deal can be learned not only about the sources of Bernstein's frustrations with this medium, but also about Bernstein's music itself. An additional step, providing even more illumination, is a comparison between this music and the subsequent concert suite that Bernstein adapted from the score and premiered in 1955. Only by evaluating both versions of the work can a proper assessment be made of the music in question concerning musical structure, dramatic impact, and cinematic appropriateness.

When producer Sam Spiegel first approached Bernstein to score *On the Waterfront* in 1953, Bernstein declined for a number of reasons. Foremost among these was his overall objection to the genre of film music. In his own words,

I had thereto resisted all such offers on the grounds that it is a musically unsatisfactory experience for a composer to write a score whose chief merit ought to be its unobtrusiveness. It has often been said that the best dramatic background music for a motion picture is that which is not heard. At least, not consciously [sic] heard. If it is heard, something is wrong: it is in the way; it is no longer background music. Little inducement indeed for a composer.³

Whether he took this position out of conviction, or because he had not yet been offered a film of sufficient caliber is uncertain. In any case, after much pleading, he was persuaded to view the 'rough-cut' of Spiegel's film. Immediately impressed with Marlon Brando's captivating performance, as well as the compelling story of New York's dockside corruption, he changed his mind and agreed to score the film.  

Little documentation remains of the actual scoring process, which lasted from February to May of 1954. It is interesting that, despite his considerable experience at the podium, Bernstein did not conduct his music for the sound track. The only existing records of the compositional procedure are those that Bernstein himself chose to recount rather parenthetically in all too few of his published writings and interviews. 

More than any other aspect of this project, Bernstein has repeatedly discussed his frustration with the final stages of production: the ultimate mixing of the music with all other audio elements in the film. In his *The Joy of Music*, he includes a detailed description of the anxiety he went through as the creator of a component part of a much larger work of art.

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4 A synopsis of the plot of *On the Waterfront* is supplied in Appendix A. It may be helpful to review this synopsis before proceeding, as the details of the entire story line will not be addressed, as such, in the body of this paper.


6 Author Humphrey Burton, in his book *Leonard Bernstein*, relates that this was due to unspecified contractual considerations (237).
By this time I had become so involved in each detail of the score that it seemed to me perhaps the most important part of the picture. I had to keep reminding myself that it is really the least important part, that a spoken line covered by music is a line lost, and by that much a loss to the picture, while a bar of music completely obliterated by speech is only a bar of music and not necessarily a loss to the picture.\(^7\)

This account goes on to describe specific moments in the film where, through executive decision he had no power to override, sections of music were shortened, eliminated, or faded in and out to accommodate sound effects or dialogue. Foremost among his objections was the case of the romantic rooftop scene that occurs approximately halfway through the film between the "inarticulate hero and inhibited heroine."\(^8\) Rather than allowing the growing music to overwhelm the dialogue, as had been agreed upon earlier in the production process, it was, according to Bernstein, decided at the last minute to slowly fade out the music just as it was reaching its climax in order to clearly hear Brando's final line. Bernstein continues:

> And so the composer sits by, protesting as he can, but ultimately accepting, be it with heavy heart, the inevitable loss of a good part of his score. Everyone tries to comfort him. "You can always use it in a suite." Cold comfort. It is for the good of the picture, he repeats numbly to himself; it is for the good of the picture.\(^9\)

\(^7\) Bernstein, *Joy of Music*, 63.

\(^8\) Ibid., 63.

\(^9\) Ibid., 64.
Although he seems to disdain the attempted comfort offered him, this statement became a self-fulfilling prophecy. Just over a year later, in August of 1955, Bernstein premiered *On the Waterfront: Symphonic Suite from the Film* at Tanglewood.¹⁰

This suite provided an opportunity for Bernstein to reevaluate those elements of the film music with which he was dissatisfied, and to reorganize the musical material in a manner more suited to the concert stage and less encumbered by the constraints of the dramatic context. By examining which sections of the film music were retained, rewritten, and discarded in the transition to the *Symphonic Suite*, a great deal of new information is revealed, providing some valuable indicators regarding Bernstein's practices as a film composer, his attitudes about film music as compared to concert music, and the reasons for his dissatisfaction with the overall cinematic composition process.

COMPARISON BETWEEN THE FILM MUSIC
AND THE SYMPHONIC SUITE

Prerequisite to any evaluation of such complex issues as
compositional choice, dramatic influence, cinematic appropriateness,
adaptational concerns, and musical autonomy is the need for a basic
familiarity with each of the fundamental contributing elements. By far the
preferred method of achieving this is for the reader to view *On the
Waterfront* in its entirety, as well as to listen (preferably with a score) to a
recording of the *Symphonic Suite*. This will provide the necessary frame
of reference for the detailed discussions that follow.

For clarity and consistency, the music will be discussed on a
cue-by-cue basis, in the order that it appears in the film. Since the
original conductor's score of the film's incidental music was unavailable,
musical examples supplied within this study were drawn either from the
corresponding material in the *Symphonic Suite*, or the author's own
transcriptions of the film soundtrack. Following the analysis of each
musical cue in the film score, the adaptation of that cue into the
*Symphonic Suite* will be addressed, including any changes that were made.
After the entire film score has been addressed in this manner, and
additional issues regarding the formal construction of the *Symphonic Suite*
have been raised, the final section will tackle the more subjective task of
assembling and interpreting the findings into useful conclusions regarding the complex issues listed above.

The incidental score for *On the Waterfront* consists of approximately forty-two minutes of music broken into twenty-seven individual sections ranging in length from eleven seconds to four and a half minutes. Of these, twenty-one fall into the category of true 'incidental' music: that is, music which is imposed on the film for the purposes of increasing the dramatic impact of a given portion of the film.\(^\text{11}\) The other six fall into a category referred to as 'prop' music (musical materials that are either required by the screenplay, or intrinsic to the setting of a given scene).\(^\text{12}\) The examples of prop music in this film include such items as jukebox music in a saloon and organ music at a church. Although it is often Hollywood practice to hire a separate composer to provide the prop music for a film, Bernstein had a hand in both types, as will be demonstrated.

The first music cue of *On the Waterfront* is divided into two main sections. The initial portion (1-a, lasting 1:23) covers the title and opening credits of the film, and the remaining material (1-b through 1-e) accompanies the scenes leading up to the murder of Joey Doyle. The

\(^{11}\) For an overview of the structure of either the film score or the Symphonic Suite, Appendices B and C may be consulted at any time.

\(^{12}\) For a more complete description of this, and many other terms and names addressed in this paper, consult the glossary in Appendix D.
theme Bernstein presents during the credits is to play a crucial role throughout the film. In this, its opening statement, it is presented as a simple and dignified horn solo. For the purposes of this study, this will be referred to as the 'Main Theme.'

Musical Example 1 - Main Theme

-One of the first things that most musicians will notice is the striking similarity between this melody and Bernstein's famous "I Feel Pretty" melody from *West Side Story* (see Musical Example 2). Not only are the opening phrases obvious modal variations of each other (both centered on F), but they are each constructed of a group of ascending gestures answered by corresponding descending movement. The similarity between these two works is an understandable by-product of the fact that Bernstein was working on both projects simultaneously. Although *West Side Story* did not premier until September of 1957, the creation process began as

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13 All musical examples are shown at concert pitch.
early as 1949 and Bernstein's concurrent involvement in these, as well as a few other projects, was bound to produce a certain amount of cross-pollination. In fact, as will be shown, there are additional examples of this phenomenon within the incidental music to *On the Waterfront*.

Musical Example 2 - "I Feel Pretty"

Aside from its similarities to other works, the Main Theme also contains some valuable information that may prove useful in the ongoing exploration of the film score. By examining the structure of this melody, a number of devices can be seen that Bernstein uses throughout the entire score. One of the most notable is the manner in which this theme is constructed from small cells. Beginning with a two note ascending group \((F, A')\), he then adds two more notes to that to form a four note ascending group \((C, E, F, A')\). Adding two more notes, the six note ascending pentatonic group is formed \((C, E, F, A, B', C)\). These three cells, stated

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one after the other create an antecedent phrase. In the consequent phrase, the same rhythm and note grouping structure is used (2-4-6), however this time the collection is neither additive nor pentatonic. The answer effect is achieved through employing entirely descending rather than ascending gestures.

Two individual notes of the second half of the theme are worth pointing out. The first is the 'blue' note of C in the penultimate measure of the phrase. Virtually all of Bernstein's works exhibit some evidence of jazz influence, and given the colloquial nature of this film's material, it seems appropriate that this work should be no exception. The other important note is the striking A natural in the last measure. This sort of mode mixture is also a characteristic trait in Bernstein's music.¹⁵

Following the solo horn statement, the entire theme is presented again in canon by flute and trombone. Muted trumpets restate the second half of the theme twice, and then clarinets end the section with a slightly modified echo of the first half. Thus the form of the music that accompanies the opening credits is: ABABBBBA.

As the credits end and the actual film begins, the music shifts to an aggressive, syncopated rhythm in the percussion (see Musical Example 3). Beginning with timpani and piano, then expanding to include a second

¹⁵ More examples of mode mixture in Bernstein's music can be found in "Lonely Town" (On the Town), "Simple Song" (Mass), and the final phrases of "Make Our Garden Grow" (Candide).
timpanist and multiple tuned drums playing the rhythm in counterpoint, this idea grows for just over twenty seconds, then continues for another twenty under new melodic material presented first by the alto saxophone, then by the winds. This new theme, referred to by Bernstein as a "... tugging, almost spastic, motive of pain," is one of the most important motivic ideas in the film score (see Musical Example 4). Not only is it used frequently in slow, legato sections, but it is also transformed to become the basic material for a wider variety of musical situations.

Musical Example 3 - Fugato Theme

Musical Example 4 - Pain Theme

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Once again the theme has been constructed out of a series of small cells. Rather than employing the additive method used earlier to generate material, this time the duration between statements of the two-note motive is progressively shortened over the period of the phrase, creating a sense of acceleration. Other similarities with the opening material include a clear antecedent/consequent structure and tonal ambiguities introduced in the second half of the phrase.

Throughout this section (lasting approximately forty-six seconds) the texture remains quite thick and the volume loud. The contrast between the high level of activity in the music and the relatively low level of activity contained in the visual material has been a source of some contention among writers on the subject. Although the dramatic motivation for the violence of this music is obviously to build tension toward the murder that will occur just over a minute later, Roy M. Prendergast, in his book *A Neglected Art*, disagrees with the disparity between the barbaric rhythms of the musical cue, and the relative inactivity of the visual content.

In the opening sequence of the film, for example, the sound track is filled with a crescendo of frantic percussion figures, but the visual merely shows some men coming from a dockside building toward an automobile. The music here is obviously intended to be asynchronous with the picture, speaking as it does to the violent personalities of the men shown on the screen. Without any foreknowledge of the characters of these men, however, the music is confusing rather than enlightening.  

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17 Roy M. Prendergast, *A Neglected Art: A Critical Study of Music in*
This issue that Prendergast raises concerning the relationship between Bernstein's music and the visual content of the film is an important one. By carefully studying the suggested connections between action and score, light can be shed on the various processes, objectives, and biases by which the composer may be motivated. As opportunities arise in subsequent sections of the film, this topic will be addressed again to see if any patterns emerge in Bernstein's approach.

In this particular case, however, Prendergast's argument is weakened by the fact that he, himself, albeit with the benefit of hindsight, correctly identifies the intended effect of this music. In all likelihood, most viewers would come to a similar conclusion regarding this opening material. At very least, the effect of the music will create a sense of suspense and impending violence. To expect to achieve more with the opening musical cue of the film would, perhaps, be demanding too much from an essentially nonrepresentational design element.

Just over two minutes into the first musical cue, the first lines in the film are encountered as Terry Malloy (Marlon Brando), calling up to a window, persuades Joey Doyle to meet him on the roof. In order to accommodate the thirty-seven seconds of dialogue, Bernstein employs a contrapuntal presentation of the last three notes of the previous theme. These three notes are transposed and inverted freely over a moving bass.

giving hints at what will later emerge as the lovers' theme for the film (see Musical Example 9). The allusion to the Love Theme at this point is not accidental. The viewer will later learn that Joey Doyle is the brother of the girl who is to become Malloy's love interest.

As this is the first section encountered in which the music underscores spoken text, a closer look at Bernstein's technique is warranted. The use of sustained notes, broken by quick melodic gestures, is a common film scoring device for 'writing around' dialogue. In fact, according to film composer Elmer Bernstein (no relation to Leonard), it can become something of an occupational hazard for those who write for the concert stage as well as film. "The composer who wishes to use films as a laboratory for any length of time . . . will become very, very confused in his serious work and will begin to write these same truncated phrases, which indeed most of these people write."18

Although Bernstein does use short, fragmentary melodic gestures to accompany this section, he seems to have decided not to allow for the particular placement of the lines by positioning the music between the spoken phrases. Instead, he creates a section of relatively static music that matches the general tone of the scene, and waits for the dialogue to be completed. As a result of this approach, a significant amount of rhythmic and melodic activity occurs simultaneously with spoken lines. This

inevitably results in the music being mixed at an even lower level so as not to overpower the dialogue.

After the conversation ends, there is a short transitional section in which the entire orchestra plays the aggressive rhythm from the Fugato Theme. The music then moves once again to sustained chords with sudden melodic movement interspersed as dialogue resumes. This time the gestures are comprised of widely spaced fragments of the Pain Theme presented by the woodwinds and strings. This continues under another twenty seconds of dialogue ending in a quick crescendo and fortissimo three-note conclusion as Joey Doyle is thrown from the roof.

Including the music over the opening credits, the complete opening cue has the following form: ABCDBC. This turns out to be the fourth longest musical cue in the film, and one of the most thematically diverse. If the music accompanying the first dialogue section is considered to be related to the Love Theme (this will be explored in greater depth in relation to the fifth music cue), then Bernstein has presented, at least in part, four out of the six primary themes of the work in the first three and a half minutes. It will further be demonstrated that the remaining two themes are derived directly from the Pain Theme.

For the purposes of comparing the film score with the *Symphonic Suite*, arbitrary labels have been assigned to each of the large musical cues in the film. In cues of considerable thematic complexity, subsections will
also be labeled. More complete cue information for the entire film can be found in Appendix C. Table 1 shows the primary divisions and labels of the first cue, as well as the corresponding measures in the *Symphonic Suite*.

**Table 1 - Cue 1**

<table>
<thead>
<tr>
<th>Film</th>
<th>Total Cue Length</th>
<th>3:22</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Sections</td>
<td>1:23</td>
<td>1:59</td>
</tr>
<tr>
<td>Film Content</td>
<td>Credits</td>
<td>Images</td>
</tr>
<tr>
<td>Theme</td>
<td>Main</td>
<td>Fugato/ Pain</td>
</tr>
<tr>
<td>Suite</td>
<td>Measures</td>
<td>1-19</td>
</tr>
<tr>
<td>Label</td>
<td>1-a</td>
<td>1-b</td>
</tr>
</tbody>
</table>

As in the film, Bernstein uses this first full musical cue as the opening portion of the *Symphonic Suite*. This comprises measures 1-106 with formal divisions at measures 20, 62, 78, and 88 (see Table 1). Section 1-a contains no apparent changes from the movie score, although a number of optional parts have been added in the event that the material that is written is too high for the originally intended instruments (measures 1-6 optional trumpet and measures 13-18 optional oboe).

The only revisions in section 1-b are the elimination of repetitions of measures 24-25 and 40-41 that were performed in the film score. This may be an indication that the repeats were not originally intended, but
rather, were added during the recording session to fill the appropriate amount of time. This type of last-minute addition and deletion of measures is common practice in the film scoring process, especially when a scene has been edited after the music has already been composed.

In the creation of the suite, section 1-c was altered somewhat more than the other sections of cue 1. Foremost among these changes is the fact that the first fifteen seconds have been removed. This was the segment that made use of fragments from the Love motive. The portion of 1-c that was retained presents the descending 3-note motive, but not the ascending one, which is more closely related to the Love Theme. Beginning at measure 62, the suite appears to match the film except that measures 66-69 are played twice in the film. This again raises the question of whether the four measures were added during the recording process, or removed during adaptation.

As with section 1-b, section 1-d moves from the film score to the Symphonic Suite completely intact except for the removal of a repeat of measures 84-85. This same music is also used a second time in measures 172-200. The final portion of the first cue (1-e) seems to be unaltered as well. There may have been some revisions in the percussion parts. This is difficult to verify because, in order to establish the dialogue as the primary material, the incidental music (especially the percussion) was mixed down at an extremely low volume level. This serves to obscure
many of its subtler aspects, and makes it extremely difficult to isolate discrete musical events from the louder ambient sound and dialogue.

Cue 1 in its entirety constitutes almost one-fourth of the Symphonic Suite and exhibits a number of important characteristics that will be relevant throughout the analysis. First, by presenting so many of the musical themes in the opening section, Bernstein establishes his 'sonic palette' for the listener and shows hints of the directions some of these themes may take, both in the film, as well as in the suite. It is important to note that the music that will come to be the Love Theme of the film is noticeably absent thus far in the suite. As will be discussed later, this is undoubtedly a result of the organizational structure that Bernstein chose to use in assembling the suite.

Another intriguing point to consider is that, of the five sections that comprise the opening cue, the only portion that was revised in any appreciable way for the Symphonic Suite was a section originally written to support dialogue (1-c). There are two possible readings of this fact. First, it is reasonable to infer that if, in the film, the primary material was the dialogue, then a concert version would require some sort of reevaluation to render it self-sufficient. Film composer John Williams would seem to support this viewpoint when he says, "I think a composer should think of the dialogue as part of the score; he could write it as accompaniment for a violin concerto rather than compose a score to exist
on its own.\textsuperscript{19} On the other hand, another interpretation might be that Bernstein was somehow less satisfied, or perhaps recognized some weakness, with the music he created to accompany dialogue, and this led to the rewriting.

The difference between these two viewpoints is subtle but important. In the first view, both the film and the \textit{Symphonic Suite} are satisfactorily complete works of art, appropriate for their individual contexts. In the second view, Bernstein's method of dealing with the compositional challenges of accompanying dialogue is somehow flawed and must be improved upon. As the exploration of these two works continues, this subject will arise as additional relevant information presents itself.

The second cue of incidental music in \textit{On the Waterfront} begins approximately eleven minutes into the film, as we see a young boy appear on the rooftop. This short cue (which underscores all of this one minute scene) is scored simply for harp and oboe. The thematic material begins as a variation of the Pain Theme, but then departs and develops the melodic figure freely (see Musical Example 5).

Cue 2 underscores sparse dialogue between Terry Malloy and the young boy who assists him in caring for the pigeons Terry keeps. As in the earlier example, Bernstein does not make any apparent attempt to

\textsuperscript{19} Ibid., 200.
conform to existing formal divisions intrinsic in the dialogue, but instead, creates a section that moves forward based on self-contained musical construction. The three legato phrases of the melody run concurrently, rather than cooperatively with the dialogue which comes in quick, dry statements alternating between the boy and Terry.

Musical Example 5 - Cue 2

There are, however, at least two elements of the incidental music for this scene that are clearly rooted in the content of the film. First, the prevailing mood of the piece is one of solitude mixed with melancholy and nonchalance. This is very much in keeping with both the character of Terry throughout the film, as well as the particular setting in which he is discovered in this scene -- alone on the rooftop early in the morning. Secondly, the choice to use only two instruments might be rooted in the

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20 This melodic example was extracted from the copy of the conductors short-score provided in Roy M. Prendergast's book *A Neglected Art* (134-135).
presence of only two actors in the scene. This supposition is further confirmed by the fact that the harp begins with the boy's appearance, and the oboe enters exactly at the moment that Terry is revealed. From that point on, both harp and oboe are present (as are both characters) until the end of the scene.

In its cinematic context, this is one of the most effective cues in Bernstein's score. It not only helps establish mood and setting admirably, but it proceeds with charm and simplicity on a path that is, at least in part, firmly grounded in the visual and dramatic content of the film. By and large, all of the most effective musical contributions to this film exhibit a similar connection between the structure of the music and the existing material in the picture.

Turning attention once again to the *Symphonic Suite*, it becomes apparent that, although the theme from which this section is derived (the Pain Theme) is used repeatedly throughout the work, this particular incarnation of the theme does not appear at all. This may indicate that Bernstein was simply not able to find an opportune moment to use it. On the other hand, it might also serve to reinforce the notion that Bernstein found the music he supplied for dialogue somewhat less successful in its effect, or perhaps less appropriate for the concert stage. The argument that the dialogue was the intended foreground material and that, in its

21 The score for this cue in Mr. Prendergast's book also includes some soft background material played by the flutes.
absence, the music is incomplete, would not seem to apply here. Not only is the musical construction of the section unrelated to the dialogue's structure, but the music contains its own independent melody and accompaniment.

Considering, however, this music cue's integration with the non-dialogue elements of the scene, as well as its relative cinematic effectiveness, a third, more far-reaching hypothesis might be formed. This would assert that, for the most part, the more firmly rooted a section of music is in the dramatic and visual content of a film, the more difficult it will be to adapt this music to an effective and independent work for the concert stage. Through this theory, the beginnings of an important paradox begin to emerge -- that the very qualities that constitute excellence in cinematic incidental music, often render that same music inappropriate for the concert hall. Equally intriguing is the notion that, for these same reasons, film music that, as such, is intrinsically weak or flawed, may make good, or even excellent concert music.

The next scene in the film is set at the dockside as the daily work assignments are being made. The inequitable practices of the foreman lead to hostilities and a fistfight breaks out. As the fight begins, so also does the third musical cue of the film. In this cue the music plays a more prominent role in infusing the confused visual action with rhythmic energy. Consequently, the music is not only much more active and heavily
orchestrated, but also mixed considerably louder in relation to the other audio elements.

Thematically, this fifty-two second section uses the basic expanding tetrachord idea found in the Pain Theme and transforms it into a new highly marcato and energetic theme. This will be referred to as the 'Allegro non Troppo Theme.'

Musical Example 6 - Allegro non Troppo Theme

Its connection to the Pain Theme can be clearly seen by examining the first four notes (E, F#, D, G). These notes, used as the basic idea for the whole theme, form a clear melodic inversion of the first four notes of the Pain Theme (B, A, C, G). As is shown in Musical Example 7, both fragments move first by step, then by third, and finally by fourth, presenting an expanding tetrachord that finishes a minor third away from its starting point. By inverting the direction of these intervals and assigning them a completely new rhythmic structure, the theme takes on a character that is considerably more aggressive and violent than its predecessor.
Musical Example 7 - Derivation of the Allegro non Troppo Theme

After being presented by the full ensemble, this theme is answered by yet another variant on the theme by the lower instruments in each family. This procedure is then repeated, creating two antecedent and consequent phrases. By now the visual focus of the fight has shifted from the entire crowd of workers to the struggle between Terry Malloy and Edie Doyle. Accordingly, the music shifts to a more restrained statement of the theme in the high woodwinds and strings. This continues until the moment when Terry realizes who he is fighting with, whereupon the music ends with two short statements of the rising figure D, C, D. Bernstein's use of these three notes to end the section is worth noting as they provide yet another reference to the still unrevealed Love Theme for the film. Although this fragment has been used earlier, this is the first time it is used in association with Edie Doyle.
The music that forms this third music cue in the film was transferred into the Symphonic Suite with a minimum of alteration. If the film score is compared with measures 368 through 398 of the suite, it can be seen that the only differences appear to be the very beginning and the very end. In both cases, the changes made for the suite can be interpreted as mere transitional adjustments to facilitate the incorporation of this section into a larger work. The absence of the ascending Love Theme motive at the end of the section (if it had been retained, it would appear around measure 400) can be easily explained by the fact that, in the film, the viewer has not yet encountered the full Love Theme. In the suite, on the other hand, the Love Theme is presented considerably prior to this section (measure 229). Rather than restate a fragment of it here, Bernstein chooses to withhold this important theme for its final climactic statement in the first trumpet at measure 450.

The next cue of incidental music does not begin until approximately twenty-four minutes into the film. A meeting has been convened in the basement of the church and Father Barry is attempting to convince some of the workers to stand up for their rights. Just as they are about to adjourn, the meeting is ambushed by some of Johnny Friendly’s men, and another fight ensues. Bernstein uses this opportunity to create yet another variation on the Pain Theme. As in the Allegro non Troppo Theme, this
new variation is arrived at by means of a series of simple transformations to the first four notes of the Pain Theme.

Musical Example 8 - Derivation of the Allegro Molto Agitato Theme

Much like he did in the previous fight sequence, Bernstein conceals the exact beginning of the music under ambient sound present in the scene -- in this case, the sinister pounding of pipes and bats on the sidewalk by Johnny Friendly's men. Blending the music entrance with the existing natural material allows a film composer to minimize the aural discontinuity that can be caused when music begins overtly, drawing the focus of the viewer's attention away from the very thing that the music is intended to reinforce.

An agitated running pattern, centered primarily in the strings and woodwinds, serves as an unbroken accompaniment throughout most of this cue. After this pattern is established, the brass enter with two statements of the Allegro Molto Agitato Theme. As the running pattern continues, the
original Pain Theme (this time starting on G) appears in the woodwinds, strings, and horns. This is followed by a second tutti presentation of the Allegro Molto Agitato Theme.

The final portion of cue 4 differs somewhat from the earlier material in a number of ways. First, the running pattern that has continued unbroken from the beginning of the cue is suddenly absent. In its place, the rising and falling three-note figure that will become the Love Theme returns and is employed through the end of the cue. This marks the third and longest time these short gestures have been used. Once again, as it is used, the visual material focuses on Terry and Edie. The prominence with which this gesture is employed here serves as a fitting prelude to the next cue, which contains the first full presentation of the Love Theme.

Before moving ahead, however, it may be useful to once again make note of Bernstein's compositional practices as they relate to the existing visual material in the film. Throughout this sequence (lasting nearly two minutes), the action is punctuated by occasional bursts of dialogue and numerous abrupt visual changes in perspective. Bernstein appears to have used only a few of these visual shifts to determine placement of formal divisions in the music. This is most evident in the return of the primary material as Terry and Edie emerge from the building, and the discontinuation of the running motive as they exit the gate to the churchyard.
On the other hand, Bernstein has made little or no concessions to the requirements of the dialogue interspersed throughout this scene. While he uses the short gestures so typical of underscoring in film, he does not take advantage of their flexible nature by molding them around the existing dialogue. With the exceptions of the general emotional tone and the formal divisions referred to earlier, the music seems to have little specific relationship with the structure of the scene. The result of this is that even the most casual of listeners is bound to notice the sudden shifts in volume required to accommodate the dialogue.

But manipulating the relative loudness of the music may not be the only modification the engineer made on this cue. There is even a point when a sudden awkward change in the music, concurrent with a visual shift, suggests that the music itself might have been re-edited during post-production to meet the director's wishes for the scene. This happens when the scene jumps from exterior to interior shortly before Father Barry instructs the attendees to leave in pairs. While the metrical pattern remains constant, the sudden change in volume, combined with the immediate repetition of musical material, raises the question of whether this was intended by the composer, or imposed on the score in post-production through technical means.

At least a partial answer to this question can be found by turning attention to the Symphonic Suite. Cue 4 appears essentially intact as
measures 116 through 168. As might be expected, there are some cosmetic differences in how the section begins and ends due to the necessity of creating transitional material to combine the many sections into a concert piece. Additionally, measures 149-50 are not present in the film. By far the most interesting difference, however, is the repetition of measures 127-30 that occurs in the film, but not in the score. This repetition coincides exactly with the section that was identified in the film as possibly having been edited. The fact that the additional material does not appear in the suite, in a section where the surrounding material seems to have remained completely intact, serves to confirm the notion that it was altered after recording. It seems likely that the portion of film music corresponding with measures 116-30 was used, and then a second copy was used that corresponds with measures 127-168. The result of splicing these two sections end to end is that measures 127-130 are presented twice.

One final confirmation can be achieved through modern digital audio technology. By copying both sections of the film score and playing them simultaneously, it can be seen that they fail to exhibit subtle distinguishing characteristics (timing, timbre, articulation, etc.) that would be expected of two performances of the same few measures. Instead they line up perfectly, creating a clear impression of a single performance.

While it may seem unnecessary to devote so much attention to proving or

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22 For more information on this, see the discussion of cue 19 on pages 55-61.
disproving the presence of post-production editing, it should be remembered that, if a clear picture is to be created of the adaptation of the film music to the concert stage, it is important to differentiate between those changes that are Bernstein's and those that are not.

With the next cue of incidental music, the viewer is finally presented with the Love Theme for the film (see Musical Example 9). Following their flight from the violence outside the church, Terry walks Edie home and, as they talk, they begin to take an interest in each other. The music begins as she admits that she remembers him from years ago, and continues for nearly two minutes through the transition into the Doyle apartment. This melody, more than any other in the film, exhibits the traits so typical of Bernstein's lyrical writing.

Musical Example 9 - Love Theme

The wide leaps, particularly the initial ascending minor seventh, are reminiscent of such other melodies as "There is a Garden" (Trouble in Tahiti, 1952), "A Little Bit in Love" (Wonderful Town, 1952), "Make Our
Garden Grow" (Candide, 1956), and especially "Somewhere" (West Side Story, 1957). The connection to this last melody is illustrated in Musical Example 10. Bernstein composed all of these works, including the film score, within a spread of only about six years. As was mentioned earlier, it is only reasonable to assume that, with so many projects in such close proximity, some basic musical ideas would arise in more than one work.

Musical Example 10 - Comparison of Love Theme and "Somewhere"

* Both themes were transposed to make the similarities more apparent

In spite of the melodic resemblances, Bernstein's harmonic treatment of this theme is far simpler than in most of his work. In fact, the entire section is placed over a dominant pedal tone (D in this case) that only moves in the final measure of each statement. Although subtle harmonic implications can be inferred in places, the entire section may be viewed as an extended deceptive cadence moving from the dominant seventh to the submediant.

Scored with sparse fragility for flute, clarinet, harp, and strings, the full cue consists of an initial presentation with the theme in the flute, a
subsequent statement with the melody shared between flute and strings, and a coda that serves as transitional material into the next scene. Bernstein's approach to writing for dialogue in this case is consistent with what has been seen thus far: he creates a musical whole, complete with melody and accompaniment, that matches the dramatic and emotional needs of the scene, and has formal divisions that coincide roughly with dramatic shifts in the scene. As before, there is no attempt to structure the musical material in such a way so as to reinforce or highlight individual spoken lines.

The material of cue 5, minus the coda section, can be found unaltered in the *Symphonic Suite* in measures 229-253. The pattern that seems to be developing regarding the moving of material from film to suite is maintained in this instance as well. The extreme beginning of the cue (measures 228-9) is altered by removing the clarinet introduction. These two measures, which are necessary in the film to facilitate a musical entrance from silence, are superfluous in the suite where the preceding material achieves this function adequately. Similarly, the end of the cue (measures 254-60) is rewritten to lead smoothly to the subsequent musical section rather than to silence.

It is interesting, at this point, to consider the surprising disparity between the analogous proportions of the film score and suite. Although less than one fifth of the musical cues in the film have been discussed thus
far, their corresponding sections in the *Symphonic Suite* account for more than half of the work. In fact, as Appendices B and C illustrate, with the exception of cues 14 and 18, the suite does not include excerpts from any cue between 7 and 26. Admittedly, some of these cues are prop cues, and others are repetitions of material presented earlier.

The sixth cue of incidental music in *On the Waterfront* occurs just over thirty-three minutes into the film, covering the transition from the interior of the Doyles' apartment to the rooftop where Terry keeps pigeons. Lasting just under a minute, this cue begins boldly with a striking statement of the Pain Theme in the strings (see Musical Example 11). Employing a minimum of materials during this short passage, Bernstein restates the first four notes of the theme five times, each progressively lower than its predecessor. The strings are accompanied tenuously by angular staccato gestures in the piano and plucked strings. The music dissolves into traffic noises just as the dialogue between Terry and Edie begins.

This simple and effective section serves to further demonstrate the protean nature of the Pain Theme. The dissonant, open voicings in the violins achieve a sort of melancholy sweetness that makes a surprising contrast to the garish brashness of the original statement at the outset of the film. Minor ninths and major sevenths dominate the intervalic content both in the vertical sonorities, as well as in the melodic staccato lines.
Musical Example 11 - Cue 6

The first two-thirds of this short cue finds a home in the *Symphonic Suite* in measures 261 through 270. The final section, a transposed repetition of measures 266-270, has been removed and replaced with transitional material. The only other modification is that, in the film, some of the staccato material is presented *pizzicato* in the cello. In the suite, the piano plays these passages alone.

The next cue in the film, underscoring the conversation that leads up to Terry asking Edie out for a drink, is a slow waltz built on the Love Theme. Without question, more has been written concerning this single cue than any other portion of the musical score to *On the Waterfront*. This is undoubtedly because it serves as the example of exasperation that Bernstein chose to present both in a 1954 article in *The New York Times*,\(^\text{23}\) as well as in his book *The Joy of Music*.\(^\text{24}\) This, in turn, has led a number


of subsequent biographers and writers on the subject of film music to respond to his published grievances. In order to fully comprehend the evolution of this cue, the first, and most important, source must be Bernstein's own comments.

... there is, in *On the Waterfront*, a tender, hesitant love scene on the roof between the inarticulate hero and the inhibited heroine, surrounded by cooing pigeons. It was deliberately underwritten, and there are long, Kazan-like pauses between the lines -- an ideal spot, it would seem, for the composer to take over. I suggested that here I should write love music that was shy at first and then, with growing, *Tristanish* intensity, come to a great climax which swamps the scene and screen, even drowning out the last prosaic bits of dialogue, which went something like this:

"*Have a beer with me?*"
*(Very long pause)*
"*Uh-huh.*"

The music here was to do the real storytelling, and Kazan and company agreed enthusiastically, deciding to do it this way before even one note was written. So it was written, so orchestrated, so recorded.

But then, in Upper Dubbing, Kazan decided he just couldn't give up that ineffably sacred grunt which Brando emits at the end: it was, he thought, perhaps the two most eloquent syllables the actor had delivered in the whole script. And what happened to the music? As it mounts to its great climax, as the theme goes higher and higher and brasses and percussion join in with the string and woodwinds, the all-powerful control dials are turned, and the sound fades out in a slow *diminuendo*. Musically ridiculous, of course; and to save a grunt, the tension on the screen is lessened in precisely the proportion that it mounts in my own pummeled psyche. *Uh-huh.*

Bernstein's account, although obviously sincere, reveals decided bias in at least two ways. First, his dismissal of the final lines of the

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25 Ibid., 63-64.
scene as "the last prosaic bits of dialogue" suggest that his dramatic instincts may have been clouded by his excitement about the scoring possibilities of the scene. Far from building toward a sweeping, inevitable climax, the dialogue progresses with awkward fragility. Everything in Edie Doyle's upbringing has prepared her to resist exactly such advances as this, and the viewer is quite aware of the distinct possibility that she may decline. Her final decision, made only seconds before the end of the scene, is clearly a pivotal instant, establishing a new direction both for her as well as the film. Terry's reaction is one of happiness mixed with surprise. Undoubtedly, Kazan felt it would have been a serious dramatic error to drown out these pivotal changes in the development of the lovers' relationship.

Additionally, Bernstein exaggerates when he says "the sound fades out in a slow diminuendo." While the volume of the music is unarguably kept beneath the dialogue at a level far below what Bernstein envisioned, it is always obviously present. Upon the completion of the dialogue, in fact, the music is faded up in a short crescendo that leads to the next scene. Bernstein's implication that the end of the piece was in some way truncated is misleading. The music, lasting over two minutes, is noticeably present for the entire section. Kazan's post-production solution to the problem was a necessary compromise that served to bring out much
of the suspense of the scene, while retaining an incidental music sequence that clearly had a musical agenda of its own.

The biases found in Bernstein's account, however, are minor compared with the errors that subsequent writers have made with respect to this event. In his book Soundtrack: The Music of the Movies, Mark Evans goes so far as to say, "... Bernstein's music was allowed to reach its high point only to be cut off so that the grunt, unaccompanied, could punctuate the soundtrack." It seems obvious that Evans made these comments based on assumptions inferred from Bernstein's account rather than on a viewing of the film. The assertions that the music of this section is ever "cut off" for a line to be heard "unaccompanied" is baseless.

Yet another error regarding this quote appears in Humphrey Burton's recent biography of Bernstein. His confusing claim that, "... despite Bernstein's complaint that his contribution was sacrificed to the dialogue at the dubbing session, the music rises to a Tristan-like climax" can only be understood by realizing that he had his scenes mixed up. He mistakenly identifies this scene as the "rooftop night scene" which will be discussed later as cue 15. Once again, a more careful viewing of the film would have made it clear that it is this earlier (daytime) rooftop scene to which Bernstein's comments apply.

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27 Burton, Leonard Bernstein, 237.
Indeed, the story has passed through so many variations over time as to become apocryphal. In the introduction to their book *American Film Music: Major Composers, Techniques, Trends, 1915-1990* William Darby and Jack Du Bois actually assert that Leonard Bernstein's score "... was interrupted at the behest of director Elia Kazan, who felt the audience would be better served by clearly hearing a belch from Marlon Brando."\(^{28}\)

To support this absurd account of the event, the authors cite Roy Prendergast's book *A Neglected Art: A Critical Study of Music in Films*.\(^{29}\) Prendergast, in turn, cites the "Interlude: Upper Dubbing, Calif." chapter of Bernstein's *The Joy of Music*, which is itself a reprint of the Bernstein's original, albeit flawed, account which appeared in the *New York Times* in May of 1954. That errors and exaggerations of this type continue to propagate is all the more appalling when one stops to consider that the primary source material, that is, the film itself, is available at video rental stores throughout the country.

In light of the professed care with which Bernstein created (and subsequently advocated) this section of music, it is not surprising that it appears completely intact in the *Symphonic Suite*. As he described, the


\(^{29}\)Compounding one error with another, the citation in the Darby and Du Bois text incorrectly lists Prendergast's book as titled "Film Music: A Neglected Art".
section begins softly at measure 277, and increases gradually in both ensemble and volume until it finishes with a *tutti fortississimo* at measure 317. The lyrical material is seamlessly woven together to create a very effective impression of unending melody. Before the tune is satisfactorily resolved in any given statement, another instrument moves to the fore with a new presentation of it (examples can be found at measures 288, 298, and 308). Because of its linear and additive construction, this is arguably one of the most effective sections of the suite. It clearly moves beyond what one typically expects from film music, and displays an extended eloquence usually associated with longer symphonic works.

That this one piece of music can generate such disparate results, depending on the context of its presentation, is a paradox worth exploring. As Bernstein and others have correctly pointed out, the materials he created for *On the Waterfront*, for better or for worse, were conceived as complete works of musical art. Unfortunately, his undeniable skill at creating self-sufficient musical entities was, to the Hollywood world, a liability.

Bernstein's lack of experience in the area of film composition tends to destroy the effect, in terms of the picture, of what is some very beautiful music. However, the same material as *film music*, becomes, in many places, intrusive and inept-sounding from a dramatic standpoint.31

30 See Musical Example 20 for a bass-line sketch of this section.

A composition that has a "beginning, middle and end" implies a composition of a highly linear quality . . . most linear music is unsuited to films for it competes with the dramatic action by drawing too much attention to itself.  

It was with just such a linear approach that Bernstein scored this scene. Given his professed tendency to prefer music over the dialogue, it is little wonder that he was disappointed with the outcome. It is equally unsurprising that the music works extremely well in the suite.

Continuing to move through the film, the crescendo at the end of cue 7 leads directly into the interior of the saloon where a jazz piano can be heard in the background (cue 8). This constitutes the first example of 'prop' music in the film. As was mentioned earlier, prop music is any musical material that is either called for in the script, or that might reasonably be present in the location of a given scene. In this case, the ambient piano music does not appear to have any direct relationship to themes encountered thus far in the incidental score. This conforms with standard Hollywood practice due to the fact that composers of incidental music are rarely involved in the selection or performance of prop music. Interestingly enough, however, the performer of this elegant, twenty second jazz piece was none other than Leonard Bernstein himself.

Not surprisingly, neither this, nor any other prop music from this film, has been adapted for the Symphonic Suite. This renders much of the

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32 Ibid., 132.

33 Burton, Leonard Bernstein, 237.
prop music peripheral to the central issues of this paper. Consequently, no musical examples will be supplied for these sections, and discussion regarding them will be limited to those aspects that pertain to the comparison at hand in a more substantive manner.

Following a drink and a short discussion of personal philosophies, the conversation between Terry and Edie returns to Joey Doyle's death. As Edie pleads for his help in exposing the killers, the ninth musical cue in the film begins. Returning to incidental music, Bernstein uses sustained strings to support the melancholy Love Theme played first by a solo bassoon, then by the celli (refer back to Musical Example 9). As with all examples of dialogue underscoring in the film so far, the approach is one of mood only. The dialogue and the melody exist concurrently, but do not interact or form a relationship. As Edie rises to leave, the music swells, but then is cut off by the next cue as the scene shifts. This short cue, as with the other short cues in this section, does not appear anywhere in the Symphonic Suite.

Cue 10 interrupts cue 9 just before it resolves with a short prop music rendition of "Here Comes the Bride." While no musicians are shown, one would assume this is played by a small group of performers that have been retained for the wedding. In any case, it lasts just over twenty seconds, accompanying a chaotic sequence of bar room jostling. As it ends, Terry catches up with Edie and takes her to another room in the
saloon. As they enter, another prop cue begins (cue 11), consisting of a slow dance number being played on the jukebox.

This is the first prop cue to provide obvious evidence of Bernstein's involvement in its creation. It is a sentimental big band arrangement of the Love Theme. Since Bernstein saw a rough cut of the film before he started composing, it can be assumed that this scene had been filmed with some different music (or possibly no music at all), and the new arrangement added in post-production. Since the dancers do not seem to be in sync with either the music or each other, this change would have had very little effect on the visual impact of the scene. Interestingly enough, this is the only cue in the film that is referred to directly in the script. Edie says, "That's a pretty tune," and Terry, after offering her a stick of gum, responds with, "Do you like that music? If I had my tuxedo, I'd ask you to dance." This cue lasts approximately one minute, and then crossfades with another prop cue (cue 12).

This next section, lasting just over thirty seconds, is another dance piece performed by roughly the same small ensemble that played the earlier "Here Comes the Bride" (cue 10). A lighthearted reel, it is thematically unrelated to the material included in the incidental material. It is uncertain whether Bernstein had any hand in this piece, but as it is extremely short, and does not appear in the Symphonic Suite, it does not warrant further investigation.
Cue 13, beginning just seconds after cue 12 ends, serves as the final piece of prop music in this section. Once again filling the function of dance music, muted trombones and baritone saxophones play a quiet blues-style arrangement of Bernstein's Pain Theme. The choice to use this theme is a logical outgrowth of the developments on screen. Breaking the spell of their growing romance, Terry is first approached by some of Friendly's men, and then served with a subpoena by the detectives from the crime commission. This leads to more difficult questions from Edie and an argument. As the music ends and the patrons applaud, Edie rushes from the room and the scene ends. Cue 13 lasts two minutes and twenty-five seconds and, as with the other prop sections, this music has not been retained in the suite.

Before moving away from this series of cues, it is useful to step back and look at the broader picture of how the saloon sequence was handled from a organizational point of view. Of the six cues that comprise this larger section, only one (cue 9) is purely incidental. Yet Bernstein seems to have been unwilling to turn the matter of prop music over to another party. In his effort to infuse the film with a high sense of thematic unity, and perhaps partly due to his well-known penchant for dabbling in a wide variety of stylistic idioms, Bernstein found a way to adapt two of the primary themes of the film into sections appropriate for use as prop music. So as not to make this connection too obvious, however, he did not rely on
his own themes exclusively, but mixed them with unrelated themes that were indigenous to the scene itself. In fact, as Table 2 illustrates, the mixture itself exhibits remarkable organization through alternation.

Table 2 - Saloon Sequence

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<thead>
<tr>
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<th>Thematically Related</th>
<th>Thematically Unrelated</th>
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<tbody>
<tr>
<td>Cue 8</td>
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<td>X</td>
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<tr>
<td>Cue 9</td>
<td>Love Theme</td>
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<td>Cue 10</td>
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<td>Cue 11</td>
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<td>Cue 13</td>
<td>Pain Theme</td>
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Beginning with an unrelated theme in the jazz piano of cue 8, Bernstein then moves to an incidental section using the Love Theme. The music switches to an unrelated theme in cue 10 ("Here Comes the Bride") and returns to the Love Theme in cue 11. This strict alternation continues in cues 12 and 13 as well, with the former unrelated and the latter based on the Pain Theme.

The use of incidental musical material in prop music (and vice versa) is a device often employed by film composers as a means of blurring the lines between the two types, and providing the film with a greater sense of compositional and thematic unity. Sometimes, as in Max Steiner's score to *Casablanca* (1943), a theme in the prop music is expanded to become incidental music. John Williams' score to *Close*
Encounters of the Third Kind (1977) is another excellent example of this technique. Other times, as in the 1956 Hitchcock thriller The Man Who Knew Too Much (scored by Bernard Herrmann) or the 1980 version of The Jazz Singer (music by Leonard Rosenman), elements of the incidental music coalesce to form a section of prop music.

While the direction of thematic influence in On the Waterfront seems to be clearly from incidental to prop, the viewer with more romantic sensibilities could make a tenuous argument for the fact that the Love Theme for the film might have grown organically out of the music to which the lovers first danced, and the Pain motive was developed from the music that accompanied their first fight. While this interpretation admittedly stretches the range of plausibility, it nevertheless remains clear that Bernstein was being extremely careful to use his limited thematic material in a manner so as to eliminate any ambiguity about the representational nature of the various themes.

Upon the conclusion of the saloon sequence, the scene shifts to the empty night streets, where Terry Malloy can be seen in the distance walking slowly to his meeting with Johnny Friendly. As he walks, his whistling can be heard echoing down the dark street. The unusual element here is that the tune he is whistling is Bernstein's Pain Theme. Since this theme was written considerably after the scene had been filmed, it is obvious that the whistling was added after the score was completed. Since
Brando is barely visible in darkness far from the camera, it is impossible to see whether he is whistling or not. In any case, this serves as yet another example of blurring the lines between incidental and prop music.

The film then continues without music of any variety for almost ten minutes. The next incidental music (cue 14) is encountered fifty-six minutes into the film following Father Barry's lengthy speech from the hold of the ship. This marks the first return of the Fugato Theme established by the percussion at the beginning of the film. This time, though it is rescored for legato strings and somber percussion evocative of a dirge.

Musical Example 12 - Cue 14

The ambiguous harmonic writing seen here is typical of Bernstein's style. Characteristically, every sonority shown contains a seventh of some variety, though none of them resolves in a functional sense. Even the cadences in the second and fourth bar are carefully constructed to avoid
stability. Although the dominant tritone F-B is present in the first chord of the second measure, the chord of resolution lacks a tonic pitch. In its place is the tonally disruptive bass note F. The resulting sonority is an open voicing of the tetrachord D, E, F, G. Although the connection is deeply concealed, Bernstein no doubt took pleasure in the fact that this is the very collection, albeit transposed and reordered, that forms the Pain motive.

Taking advantage of the fact that there is very little dialogue, and some very long, introspective camera shots in this section, Bernstein employs a highly rigid formal structure to organize his material in this transitional section lasting just over a minute. The body of the cue is comprised of eight phrases of identical length, with a clear change in orchestration and harmony halfway through. Following the eighth statement, the oboes and clarinets present a codetta which finishes the cue. Throughout cue 14, the musical material does not appear to have been structured in such a way so as to coincide with a particular cinematic event such as dialogue or change in camera angle.

This section of music can be found in the Symphonic Suite from measure 206 through 219. As has come to be expected, the end of the cue has been replaced with new material that leads more effectively into the horn statement of the Main Theme at measure 224. Otherwise, there do not seem to have been any noticeable alterations made to the content or
orchestration of the cue. In the overall organization of the suite, these measures serve as the transitional material between the violent end of the Fugato section in measure 200, and the first entrance of the Love Theme at measure 229.

At the conclusion of cue 14, there is a direct segue into the music of the following scene (cue 15). Whether intentionally or by accident, the new cue begins in the same key as the previous one, creating a sense of musical continuity between scenes. The setting is nighttime on the rooftop and the scene opens with Edie calling for Terry. As this is the first scene in the film in which the lovers finally give in to their romantic feelings for one another, the obvious thematic choice is the Love Theme. Following a brief introduction in the celli and clarinet, a solo flute presents the theme unaccompanied. As the romantic tension on the screen heightens, the theme is taken over by the strings, rising slowly in intensity to a peak that occurs at the moment the lovers kiss.

Unlike cue 7, where the music progressed with its own agenda, Bernstein seems to have taken great care in this instance to ensure that the music directly supports what is clearly the most pivotal event in the scene (the kiss). But beyond simply building to a peak of intensity to supply this support, there are subtleties in the harmonic treatment of the moment that warrant further scrutiny.
In a cue marked by its simplicity and predominance of unaccompanied melody, the climactic measure (the middle measure of Musical Example 13) stands out as containing not only the loudest volume and the thickest texture, but also the most dissonance in the entire cue. Having heard this theme four times previous to this cue, the listener has learned to expect the relative consonance of a deceptive cadence at this point. By building toward this anticipated resolution, and then replacing the expected E minor chord with the more dissonant B♭ and then A♭, Bernstein creates a sense of tonal ambivalence that deftly affects the impact of the scene. Careful not to create too obvious a departure, the dissonance is resolved in the next measure to a consonant G major. Thus, in volume and texture, the kiss is acknowledged as the focal point of the scene, but harmonically, it is treated in such a manner as to leave the viewer unsure whether it is a climax of fulfillment, or a climax of frustration.
By creating a musical cue that not only matches the emotional tone of the scene, but also conforms to its dramatic structure, Bernstein manages to construct one of the most effective musical/dramatic moments in the film. Interestingly enough, this section does not appear at all in the *Symphonic Suite*. Undoubtedly, this is because of the extent to which its effect is dependent upon its integration with the visual and dramatic material. Bernstein no doubt realized that, in the absence of this material, the eloquence of the solo lines would come across instead as insufficient to carry the listener's interest.

The end of cue 15 leads directly into the beginning of the following cue. There is relatively little to be said concerning cue 16 apart from the fact that it is the final and clearest examples of prop music in the film. Lasting just over thirty seconds, it consists of organ music being played in the interior of a church. The innocuous musical material is unrelated to the principal themes of the film score, and is further obscured by dialogue between Father Barry and Terry Malloy. The result is that the viewer is aware only of a sense that the ambient sound is correct, authentic, and unobtrusive. The fact that it is music is a secondary matter.

The next cue (cue 17) has been repeatedly identified as one of the most effective moments in the film. The high impact of this scene is largely the result of the level of integration that Elia Kazan achieved between the direction, acting, sound design, camera work, and musical
score. The dramatic context of the scene focuses on the pivotal moment in which Terry reveals to Edie that he unwittingly participated in the murder of her brother. Further supporting the tension of the moment, the camera shots alternate between close-ups of the actors and distant images showing them in stark contrast with the imposing landscape of waterfront industry. The sound design capitalizes on this setting by establishing a number of industrial sounds including a steam whistle, and the ominous repeated concussion of some unseen dockside machine. These imposing noises were intentionally used to drown out the bulk of the dialogue in this short section, leaving the visual images and the sound to tell the story. As Edie turns to run away, the music of cue 17 begins. In a brilliant piece of integration between sound and music, this dramatic statement of the Pain Theme is played in the strict meter established by the distant machinery.

Musical Example 14 - Cue 17

After stating the first four notes of the theme (C', B', D', A') two times, the content of this cue begins freely restating various altered
versions of the two-note motive on which this theme is built. The variations range from different harmonic treatment and transposition to altering the instrumentation. While the bulk of the cue is dominated by the string section, as the intense angst of the beginning of the cue begins to dissipate, the material is occasionally taken over by muted brass and woodwinds.

If Bernstein's practice of disregarding visual and dramatic structural points in the creation of incidental music has been looked on with a critical eye, then this scene change would seem to be a vindication of his technique. A brief plot of the principal visual shifts in this section would read something like:

0:00 - Edie turns and runs
0:04 - Cut to close-up of frustrated Father Barry
0:13 - Cut to long shot of Terry alone
0:19 - Fade to rooftop some time later
0:39 - Boys run across roof to Terry
0:43 - Boy's first line
1:10 - Terry's first line

Contrast this with the fact that Bernstein's music has only one clear structural change, and it occurs thirty seconds into the cue, not, apparently, coinciding with any discrete element in the scene. The remarkable effectiveness of this musical cue results from the fact that it is connected to the dramatic material at a number of even deeper levels. First, Bernstein saw that it was important to show that even though some time has passed between Terry's confrontation with Edie, and the
subsequent scene on the roof, the memory of the incident is still foremost in Terry's mind. This is accomplished through carrying the anger and frustration of the first portion of the cue a full ten seconds into the next scene.

Another possible connection relates to the character of the crime investigator. When he is first revealed, the music is still quite dissonant and exudes feelings of frustration and anger. This influences the viewer to fear that he has come to confront Terry with even greater force. After a few seconds, though, the emotional tone of the music mellows noticeably. This change foreshadows the dramatic direction of the following scene. Undoubtedly, Terry thinks that the investigator has come to continue his attempts to coerce a confession out of him. As the scene progresses, however, the subject of waterfront crime does not even come up. The investigator makes friendly conversation with Terry about his former boxing career, and leaves without any provocation. Terry's former callous attitude toward the man is visibly softened by the exchange. By moving to a more melancholy musical language after the investigator has entered, Bernstein sets the viewer up to more readily accept him as a genuine person rather than the two-dimensional law enforcer seen previously.

Bernstein chose not to include this section of music in the symphonic adaptation. A closer look at the nature of the music reveals the logical reason for this decision. As has been described, the effectiveness
of this cue is measured largely by its connection to elements internal to
the film. Even the tempo is determined by the ambient sound present in
the scene. If one imagines this section as part of a symphonic work it
becomes obvious that, although still moderately interesting, it losses much
of its intensity and sense of purposeful direction that it portrays in the
film. Simply put, this piece of music is dependent on its cinematic, rather
than its musical, context for its effectiveness. Does this mean it is in
some way inferior to other music? Certainly not -- it is merely a question
of appropriateness. Considering the fact that this piece of music was
written for a specific moment in a film, its high level of integration with
the visual, audio, and dramatic elements of that moment can be seen as its
most basic strength, rather than as a liability. To attempt to measure the
quality a piece of cinematic incidental music by its ability to stand
autonomously on the concert stage is not only inappropriate, but exhibits a
fundamental lack of understanding of the very nature of film music.

Following Terry's conversation with the investigator the scene shifts
to the interior of Johnny Friendly's headquarters where Terry's brother
Charley is being pressured to bring Terry into line. Musical cue 18 begins
at the end of this scene as Charley rises to leave. This short cue (lasting
only thirty seconds) occupies a peculiar position in the film as the only
section of incidental music that is not based on one of the four primary
themes established in the opening cue of the film. It consists of two
dramatic repetitions of cascading brass entries punctuated by three quick repeated notes played by all the winds and percussion. Counterbalancing the anger of these three-note percussive attacks, the string section sustains a quiet, mysterious chord *sul ponticello* (see measures 106-113 in the *Symphonic Suite*). This short cue covers the scene change from Charley's exiting Johnny Friendly's headquarters, to Terry getting into a cab with his brother a short time later.

The reasons behind Bernstein's choice to employ music that was unrelated to the established themes are unclear. Had he chosen to use it, the Fugato Theme would have been a logical choice, as it has been associated with Johnny Friendly and his men from the beginning of the film. Whatever the rationale, however, Bernstein was satisfied enough with this music to include it without alteration in the *Symphonic Suite*. It appears in measures 106 through 113 and serves as the connecting material between the end of the opening cue and the start of the Allegro Molto Agitato section (drawn from cue 4). Although this short motive is unrelated to the other themes, it will be designated the 'Charley' Theme since both here and in its one subsequent presentation it is connected with Terry Malloy's brother.

Cue 19 is the most thematically complex cue in the entire film, as well as being the fourth longest. It also contains the first portions of music to be exactly repeated from an earlier cue in the film. Table 3
illustrates the thematic content, relative length, and labels that apply to each of the sections of this cue.

**Table 3 - Cue 19**

<table>
<thead>
<tr>
<th>Film Content</th>
<th>Dialogue</th>
<th>Action</th>
<th>Dialogue/Struggle</th>
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</thead>
<tbody>
<tr>
<td>Theme</td>
<td>Charley</td>
<td>Pain</td>
<td>Love</td>
</tr>
<tr>
<td>Suite Measures</td>
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<td>Absent</td>
<td>Additional Material</td>
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<tr>
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<td>19-a</td>
<td>19-b</td>
<td>19-c</td>
</tr>
<tr>
<td></td>
<td>19-d</td>
<td></td>
<td>19-e</td>
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</table>

* - These sections were presented previously as part of cue 4.

Beginning midway through the tense interchange between Terry and Charley, this cue starts with a soft echo of the previous cue, this time using *pianissimo* muted brass and strings. After just over thirty seconds of this, a solo alto saxophone enters with a simple statement of the Pain Theme that serves as a transition into 19-b. This second subsection, comprising almost half of the cue, transforms the Pain Theme into a melancholy undercurrent presented by the strings. Bernstein's harmonic and melodic approach throughout this portion bears a remarkable resemblance to Samuel Barber's "Adagio for Strings." In fact, the resemblance is so striking that it seems unlikely that it occurred
accidentally. As a conductor of national stature it is certain that Bernstein was familiar with this most famous of Barber’s works. In creating this section of the film score, Bernstein may have been influenced by his knowledge of the piece in spite of the fact that Bernstein was purported to have had a standing dislike for Samuel Barber and his music.³⁴

Musical Example 15 - Excerpt from Cue 19-b

Musical Example 16 - Excerpt from "Adagio for Strings"³⁵

By comparing the portion of cue 19-b shown in Musical Example 15 with the excerpt from Barber's "Adagio" displayed in Musical Example 16,


a number of important similarities become apparent. Both melodic lines are constructed of even quarter notes that rise and fall almost entirely by stepwise motion, finishing with a descending third at the end of the phrase. Likewise, both pieces have a predominance of minor- and major-seventh chords in the accompaniment. Combine this with similar tempo and instrumentation, and it is clear why this section of Bernstein's score calls the Barber work to mind so readily.

After Terry gets out of the car, the music shifts to the Allegro Molto Agitato Theme. Here, with the exception of a single cut in the central section, Bernstein chose to present the music exactly as it existed in cue 4. This was an unusual choice on Bernstein's part. Literal repetition is a relative rarity in film composition. Even in those films which contain conspicuous recurring musical themes (*Casablanca* or *Laura*, for example), it is extremely uncommon for the composer to recycle material verbatim from elsewhere in the score. This is because it is assumed that the structure of a given piece of incidental music is a direct outgrowth of the scene for which it is written. It would be highly unlikely for another scene within the same film to have content which suggests the same series of thematic ideas, as well as exactly the same structure over time.

It is only Bernstein's tendency to occasionally overlook the cinematic structure in favor of the musical organization that allows him to engage in this uncommon practice. In examining the earlier incarnation of
this theme (cue 4) it was pointed out that Bernstein's construction of the material seemed ill-fitting to the dialogue and scenic elements of the fight at the church. This forced the engineer to perform a number of noticeable shifts in the music's volume in order to facilitate the dialogue. Likewise, in this second use of the music, it once again matches the emotional tone well enough, but disregards the individual shifts in the scene.

This is best seen by looking at the music from 19-c through the end of the cue. Using first the Allegro Molto Agitato Theme, then the Love Theme, and finally more of the Allegro Molto Agitato Theme, Bernstein's music matches the anger, frustration and suspense of the scene well. The running figures in the strings combined with the sharp chords in the brass infuse the action with energy and a sense of urgency. On the other hand, the arrangement of the thematic ideas confuses, rather than clarifies the dramatic content. When the scene shifts from Charley Malloy being driven into the ominous house on River Street to Terry banging on Edie's door a short time later, the music fails to mark the change at all and proceeds with the Allegro Molto Agitato Theme a full twelve seconds into the scene before changing to the Love Theme, again without visual or dramatic impetus. The Love Theme continues for about forty seconds under the argument between Terry and Edie, eventually replaced by a short reprise of the Allegro Molto Agitato that concludes suddenly as Edie's resistance is overpowered. Although the musical conclusion works quite
well, the overall effectiveness of the entire second half of cue 19 is compromised by a formal structure containing strong demarcation points that lack a discernible connection with the drama. Either the Allegro Molto Agitato Theme should have been used throughout the entire cue, or the change to the Love Theme should have been placed at the scene shift to Edie's apartment. Obviously, there are many other ways this scene could have been scored as well, but either of these two solutions would remedy the distracting and unsupported entrance of the Love Theme so late in the scene.

An even better solution to the problem would have been for Bernstein not to have attempted to reuse exact sections of music from elsewhere in the film. Since the music in question here was presented only twice, neither of which were highly integrated with the structure of the scene, it is difficult to determine for which setting the music was originally written. From the viewer's perspective, however, the film must be experienced chronologically. Consequently, the first exposure to a theme in the context of the film will always be perceived as the 'original' and subsequent presentations as repetitions even if these sections were arrived at by the composer in some other order.

An inspection of how this music was, or was not, incorporated into the *Symphonic Suite* reveals fairly little. Sections 19-a and 19-b are both completely absent in the concert suite. This is somewhat surprising as
19-b is one of the longest, and most thoughtfully constructed sections from a musical standpoint. On the other hand, about a third of the suite is comprised of either the Pain Theme or one of its offspring (Allegro Molto Agitato and Allegro non Troppo), and it is possible that Bernstein decided that any more variations on this theme would diminish the importance of the Love and Main themes in the suite. In this he was probably correct. One last possibility is that he recognized the similarities with Barber's piece and did not want his work to appear in any way derivative.

As Table 3 illustrates, the remainder of cue 19 is either repetition of material from cue 4 (occurring in the suite in measures 116-168) or new material that does not appear in the suite at all. One interesting fact to be noticed here is that, just as in cue 4, measures 149 and 150 of the suite are absent in the film score. The fact that this section is presented twice, both times without these two measures, would seem to confirm that they were not present at all in the original score, but were added later during the adaptation.

It has been discussed that literal musical repetition is comparatively rare in film scoring, and some of the intrinsic difficulties in engaging in this practice have been pointed out. These facts notwithstanding, Leonard Bernstein is a clever composer and often finds ways of 'beating the odds' when it comes to dramatic music. This is exactly the case with regards to the next cue in the film. Cue 20 includes, with very little alteration,
almost all of the material of cue 1 including at least three dramatic shifts in musical material. Incredibly, though, by careful and subtle manipulation of tempo, and a little inconspicuous editing, Bernstein is able to match the music, structural points and all, to the entirely new demands placed on it by a completely different dramatic context. Table 4 illustrates the connection between these two cues, as well as the subtle differences in timing. A review of Musical Examples 3 and 4 may also be helpful.

Table 4 - Comparison of Cue 1 and Cue 20

<table>
<thead>
<tr>
<th></th>
<th>1-a</th>
<th>1-b</th>
<th>1-c</th>
<th>1-d</th>
<th>1-e</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>Main</td>
<td>Fugato</td>
<td>Fugato/Pain</td>
<td>(Love)/Fugato</td>
<td>Fugato</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
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<th>20-c</th>
<th>20-d</th>
<th>20-e</th>
<th>20-f</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>Fugato/Pain</td>
<td>(Love)/Fugato</td>
<td>Fugato</td>
<td>Pain</td>
<td>Pain</td>
<td>(slow) Fugato (slow)</td>
</tr>
<tr>
<td>Length</td>
<td>:27</td>
<td>:34</td>
<td>:12</td>
<td>:21</td>
<td>1:34</td>
<td>:49</td>
</tr>
</tbody>
</table>

Although Bernstein still makes little or no allowances for dialogue, this cue once again clearly demonstrates his abilities in matching music to the emotional and dramatic needs of a scene, as well as following the structure of the scene by allowing the shifts in the music to support the dramatic or visual shifts in the film. The cue begins as Terry is looking out the window toward the ominous voices that are calling to him from
below. This time, instead of an alto saxophone, a muted trumpet presents the tugging Pain Theme which continues as Terry, followed by Edie, leaves the apartment to find out what has happened down in the street. A neighbor comes out into the alley to warn Edie of danger and the music shifts to a fragmented echo of the Love Theme. As in the first cue, this section is used under dialogue, and has to be lowered in volume considerably so as not to interfere with the text.

Perhaps the most dramatic musical and cinematic shift so far in the film occurs as the picture cuts to the truck headlights and the full orchestra begins hammering out the ferocious rhythms of the Fugato Theme. As the tension mounts and Edie runs down the alley toward Terry, the music shifts to a suspenseful statement of the Pain Theme in the strings. This change does not occur, as might expected, when the truck first enters the alley behind her, but instead, comes an instant later as Terry realizes the danger she is in. This subtle, but important delay helps the viewer experience the scene more from Terry's perspective, making the situation all the more frightening. The next structural point in the music occurs as Terry and Edie narrowly escape being hit, and the truck passes to reveal the dead body of Charley Malloy hanging from an alley wall. Bernstein eloquently segues from the violent gesture that ended cue 1 into the adagio variation of the Pain Theme used during the previous cue.
The final thematic shift in cue 20 occurs while Terry kneels over his brother's dead body. As he draws out a gun and resolves to seek revenge on Johnny Friendly, the theme shifts to the adagio version of the Fugato motive (see Musical Example 12). This continues to grow until it ends suddenly as Terry enters the bar where he expects to find Johnny Friendly.

From the information in Table 4, one can see that, in order to render the reused material from cue 1 appropriately for this new situation, each individual section within the cue had to be either lengthened or shortened to fit the new scene. Still, none of the sections differ from their original lengths by more than five seconds, and the musical content seems to have remained virtually unchanged.

There is another important parallel between this scene and the opening scene of the film that adds an additional level of significance to Bernstein's choice to reuse this material -- the issue of plot similarities. Both scenes highlight a murder that was perpetrated by Johnny Friendly's men against someone who has failed to conform. But the similarities do not stop there. In the opening scene a voice (in this case Terry's) calls up to the window to the victim. In the later scene a turnabout has occurred and it is Terry who is being called to the window by ominous voices from below. Even more interesting is the fact that, at the opening of the film, the victim was Edie's brother, and now it is Terry's brother. From these connections, as well as other more subtle ones, it becomes clear why it
was a logical choice for Bernstein to attempt to score the two scenes with
the same musical material.

Sections 20-a through 20-d correspond to measures 40-106 of the
*Symphonic Suite*. Since, as has been mentioned, their content has not been
modified in any appreciable way, any further analysis of these measures
would be redundant. Section 20-e, which is essentially the same as 19-b,
does not occur anywhere in the suite. 20-f is also absent in the suite,
although in form and content, it bears a close relationship with the
material at measures 206-216.

Moving onward, cue 21 in *On the Waterfront* begins almost an hour
and a half into the film as Father Barry is trying to talk Terry into
testifying. Lasting just over a minute, this cue consists of a slowly
growing contrapuntal presentation of the Pain Theme starting in the low
strings and building to include most of the orchestra. Unlike the previous
two cues, this one does not include multiple themes or structural points. It
is quite consistent with the rest of the film, however, in terms of how the
dialogue is treated. As before, the spoken material and the musical
material bear no discernible relationship to one another. Once Bernstein
identified the emotional tone he wanted to establish, it would seem that he
simply determined what the starting and ending points were, and filled the
intervening period with music. The dramatic percussive chords at the
ending of this cue bear a resemblance to the conclusions of the previous
two cues as well. The material from this short, dissonant cue does not appear anywhere in the *Symphonic Suite*, and does not take the thematic development of the Pain theme in any significant new direction. For these reasons, no musical example from this cue is necessary.

Following the conclusion of cue 21 the scene shifts to the courtroom where the televised hearings are being held by the Waterfront Crime Commission. This pivotal four minute scene, in which Terry finally makes public his knowledge of Johnny Friendly's activities, is left unscored. It is not until Terry is returning to his apartment that incidental music is employed again. Beginning shortly after Terry is rebuffed by a neighbor on the stairs, cue 22 is the longest single music cue in the entire film, as well as being one of the clearest examples of Bernstein's unique approach to film music.

Before considering the particulars of Bernstein's score for this section, however, it would be useful to review the dramatic and visual content of the scene. As with cue 17, one of the best ways to do this is to construct a simple timeline beginning with the instant that the music begins.

0:00 - Terry is standing alone on stairs
0:07 - Terry enters apartment
0:31 - Dialogue between Terry and Edie
1:00 - Terry climbs to roof
1:24 - Boy throws dead pigeon at Terry
2:02 - Terry discovers that all his birds are dead
2:24 - Dialogue between Terry and Edie
2:58 - Terry looks across river at the ship leaving port
3:40 - Terry says "I ain't a bum, Edie."
4:09 - Scene fades to waterfront
4:30 - Foreman blows his whistle

While these are undeniably the specific details that make up the scene, Bernstein's music seems to follow a different course altogether. Perhaps the best way to understand the motivation behind his approach is to imagine that Bernstein saw in this scene a much simpler plot at work below the surface details listed above. This alternate plot, focusing more on the emotional content, might look something like:

0:00 - 2:57 Terry encounters a number of disheartening events that add to his overall sense of pain and melancholy.
2:58 - 4:08 Strengthened by his newfound integrity and love, Terry slowly comes to grips with his own value and decides to stand up for his rights.
4:09 - 4:30 Terry arrives at the waterfront for the daily work assignments.

The differences between these two accounts of the same scene are fundamental and go to the heart of Bernstein's successes, as well as his difficulties in the realm of cinematic music. By boiling down the content of the scene to its most basic elements, Bernstein eliminates many of the 'hit points' that exist in the scene, and is consequently left with longer sections of music to work with. Composers who choose to reserve some aural space for the dialog as well as the other surface details of a scene, must necessarily come to grips with the way in which this will fragment the music. As has already been discussed, this approach has become the de facto standard in film scoring, especially during the middle of the
century when this film was produced. By consciously resisting this
tendency and writing in larger, more linear sections, Bernstein does
indeed, in many instances, increase the emotional impact of the music and
the scene as well. Far too often, however, this comes at the expense of the
dialogue and other surface materials of the film. Where this surface
material is fragile or filled with nuance, such an approach runs the risk of
diminishing the effect significantly as was discussed regarding cue 7. On
the other hand, when the surface material of the scene is merely
symptomatic of a more important underlying theme, Bernstein's approach
can be extremely illuminating and effective.

This is exactly the case with cue 22. Choosing to minimize the
importance of numerous individual events, Bernstein set aside a section of
almost three minutes as being essentially about Terry's sadness and
melancholy concerning his new situation. By choosing not to musically
support any of the individual events during this time, he allows himself the
luxury of organizing his three minutes of material purely on a
self-contained musical basis. Using the Pain Theme as his point of
departure, he creates a somber, elegy-like section, primarily using the
string section. This thirty second section is followed by a loose repetition
with some alterations in register and sonority. Just over a minute into the
cue, a contrasting section is presented, still based on the Pain motive, but
this time in the woodwinds. The attentive listener will notice brief
references to the Allegro non Troppo Theme in this material. The music then returns to the first idea, and repeats all of the material heard thus far. Thus, the form of the first three minutes of cue 22 is AABAAB. The regularity of the phrase length, combined with the highly organized structure, make it clear that this cue was constructed from a linear, musical perspective rather than a highly integrated cinematic one.

As the cue continues, the rationale for Bernstein's approach becomes increasingly clear. Three minutes into the music, as Terry looks out toward the waterfront, a pivotal change takes place in Terry's mind and, concurrently, in the music. Bernstein marks this important change by reintroducing the Main Theme (refer back to Musical Example 1) for the first time since the opening credits. Bernstein himself said that this melody was "... a quiet representation of the element of tragic nobility that underlies the surface crudity and violence of the main character." Since this is the first time in the film that this theme has arisen, its importance in connection to the change that is taking place in Terry's character should not be underestimated. In spite of this, Bernstein does not parade the moment by bringing the theme to the foreground, but instead allows it to begin subtly underneath Edie's dialogue. The effect, however, is unmistakable, largely because of the manner in which the moment was prepared. By ignoring the surface details of the moments

36 Bernstein, "Bernstein Expounds," 12.
leading up to the change, and focusing on Terry's internal condition, the
viewer is led to accept any change in the music as a manifestation of some
change in that condition.

As Terry's resolve becomes stronger, Bernstein combines the Main
Theme with the Love Theme as if to underscore Edie's role in bringing
about Terry's elevation of consciousness (see Musical Example 17). The
final phrases of the Main Theme are repeated with muted trumpets,
strings, and flute as the scene fades to the dockside.

Musical Example 17 - Combination of Love and Main Themes

It is an interesting fact that this cue, the longest one in the film and
the first in which the Main Theme reappears, should be completely absent
in the Symphonic Suite. On the other hand, there are a number of valid
arguments that might support its exclusion. Assuming that Bernstein
already had much of the existing material assembled for the suite, it would
be difficult to find an appropriate role for this section. The predominance
of the Pain Theme in the suite has already been discussed, and an
additional incarnation of it, especially a slow one, would be a dubious contribution to a suite in which the Love and Main Themes were already providing the bulk of the slower material. The duet between the Love and Main Themes that is contained in the final moments of the suite (measures 450-454), is considerably more useful to the work in terms of thematic development and climax than the more subdued duet found in cue 22. Add to this the additional consideration that the dramatic impetus that contributes to this cue's success would be absent in the concert hall, and Bernstein's probable reasons for excluding this section become clear.

Cues 23 and 24 are best discussed together as they actually form a single cue with a thirty second interruption. As the foreman turns Terry away and the other dock workers stand in the warehouse door watching for Terry's reaction, a solo horn presents the first phrase of the Main Theme just as it occurred at the beginning of the film. As these twelve notes (cue 23) are played, Terry turns toward the union headquarters as if contemplating a confrontation with Johnny Friendly. The scene then cuts to the interior of the union building for a short scene depicting Friendly's anger at Terry and the degree to which he is now in trouble with the police. During this interim Terry makes up his mind to confront his oppressor and, when the picture shifts back to him, he begins walking toward Friendly's headquarters. Underscoring his resolution, the horn repeats the last six notes of the Main Theme's antecedent phrase (cue 24).
There is relatively little to be said concerning these two cues. Their combined length is less than forty seconds, and the thematic material is transferred exactly from the opening of the film. In the suite, this music can be seen in measures 1-4. Even the thematic and dramatic rationale for this music is so clear as to require little comment. As Terry's realization of his own dignity deepens, so also does Bernstein's use of the Main Theme become more pronounced.

The heated exchange that follows between Terry and Johnny Friendly ultimately results in a bloody fistfight first between Terry and Friendly, and then a group of Friendly's thugs. This fight is accompanied by the Allegro non Troppo Theme -- the same music that was used for the waterfront fight near the beginning of the film. In fact, as was the case with the Allegro Molto Agitato Theme in cue 19, Bernstein chose to recycle the exact music from cue 3 for this fight. Of the musical sections that are reused from earlier portions of the film, this one is both the last, and (arguably) one of the most awkward.

It begins well enough with the fist fight between Terry and Johnny Friendly, using the music found in the suite at measures 368-390. But as the film content becomes more and more fragmented, shifting from the fight to comments made by onlookers, and then back to the fight, the effectiveness of the music becomes more and more compromised. To accommodate the lines of dialogue, not only are shifts necessarily made in
the volume of the music, but some awkward cuts are made as well. Compared with cue 3 which presented measures 368-395 from the suite essentially unaltered, cue 25 is considerably more fragmented. Working backwards, if one attempted to recreate the entire cue out of material that exists in the suite, one would have to combine measures 368-390, a repetition of 379-386, 392-395, and 399-401. Clearly a new musical cue, constructed more specifically to the needs of this section might have better complemented the dramatic and visual material while retaining a greater sense of musical continuity.

Almost immediately after the abrupt ending of cue 25, cue 26 begins. This short cue, lasting only twenty-one seconds, uses yet another variation of the Pain Theme presented in the strings to accompany the somber visual images of the onlookers on the dock. Musical Example 18 illustrates how, much as in Musical Example 12, virtually every vertical sonority contains a seventh or a ninth.

Musical Example 18 - Pain Theme as Harmonized in Cue 26
Over the somber string choir, the woodwinds and percussion recall echoes of the fight through short repeated note patterns on the pitch F-sharp, ending as Father Barry and Edie Doyle arrive on the scene and force their way through the crowd. This short cue appears virtually unchanged in the *Symphonic Suite* (measures 404-414) although the repeated F-sharp pattern is used as transitional material and, consequently, begins sooner.

As Edie and Father Barry attempt to revive Terry, the workers inform Johnny Friendly that if Terry doesn't work, neither will they. There is a short tussle and Friendly, much to the delight of the onlookers, gets pushed into the river. As the workers rush around the corner of the building and see Terry, badly injured and only half conscious, the final musical cue of the film begins.

The slow progression of themes, from the initial mournful Pain Theme to the final climactic chords of cue 27, is one of the most masterful accomplishments of Bernstein in the entire score. A short structural plot of the approach Bernstein has taken to the scene would look something like this:

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>The workers come around the corner and see Terry.</td>
</tr>
<tr>
<td>0:20 - 1:08</td>
<td>Father Barry tries to convince Terry to walk to the warehouse.</td>
</tr>
<tr>
<td>1:09 - 1:55</td>
<td>Terry agrees to try and is helped to his feet.</td>
</tr>
<tr>
<td>1:56 - 3:05</td>
<td>Terry walks up the plank and across the dock to the door to the warehouse.</td>
</tr>
<tr>
<td>3:06 - 3:13</td>
<td>Terry arrives at the warehouse and the foreman calls everyone to go to work.</td>
</tr>
</tbody>
</table>
3:14 - 3:54 All of the workers follow Terry into the warehouse, leaving Johnny Friendly outside as the door slowly closes and "The End" appears on the screen.

3:55 The picture fades to Columbia Pictures Logo.
4:05 The picture fades to black.

From the moment that the workers come around the building and see Terry until he decides to attempt the walk, Bernstein uses only soft variations on the Pain Theme and the Allegro non Troppo Theme under the dialogue. With Terry's decision, just over a minute into the cue, the Main Theme enters clearly but softly in the alto saxophone. This continues during the time it takes them to get him on his feet. As he begins the walk, however, the music shifts to a slow processional with the Main Theme in the vibraphone (see Musical Example 19), continuing until he reaches the top of the plank to the pier, whereupon muted brass and woodwinds take up the theme a little faster. The tempo, ensemble size and volume continue to increase until they reach a climax just over three minutes into the cue concurrent with Terry's arrival at the warehouse door. The brass section briefly recalls the Pain motive as the foreman calls the men to work. To accompany their triumphal entrance into the warehouse, Bernstein combines the Love Theme in the first trumpet with the Main Theme which continues in the rest of the brass. As the door to the warehouse closes, the entire orchestra takes up what has now become an extremely climactic Main Theme. With one last brilliant gesture, as the
picture fades to the final logo, Bernstein combines the Love Theme with the Pain Theme to create the dissonant chords of the final few measures.

Musical Example 19 - Cue 27

From a dramatic and thematic perspective, Bernstein's treatment of these final few moments is almost inevitable. Since the first scene the Fugato Theme has been used to represent the violence of Johnny Friendly's grip on the waterfront. Its absence at the end of the film clearly parallels Friendly's loss of power. The Main Theme, both by its use during Terry's painful walk to the warehouse as well as by Bernstein's own comments, is clearly a musical manifestation of Terry's long-hidden integrity. One might even take the thematic idea to a deeper level and say that it was his introduction to both pain and love that gave rise to his integrity, and that only through integrity, love, and pain, could the corruption of the waterfront be broken. This is, at least, the impression that is given by the final combination of the themes that represent these three traits.
The music of cue 27 can be found in the *Symphonic Suite* from measure 414 through the end at measure 463. The content has remained unchanged with the exception of some minor changes in instrumentation in measures 414-430. Before evaluating the position that this section holds in the suite, however, a more detailed look should be taken at the overall form of the suite from a purely musical perspective.

From the beginning of this study, one of the focuses has been Bernstein's preference for organizing his material on musical terms rather than dramatic ones. A logical extension of this assertion would be to expect that a suite derived from such a film score would contain evidence of internal musical organization superior to that which most film scores contain. An inspection of the *Symphonic Suite* along these lines reveals that, although the work eschews traditional musical forms such as sonata or variation form, there are, in fact, a number of interesting structural features that exceed what one might expect from material gleaned from a film score. The most important of these are: the predominance of linear melodies, some individual sections in which the bass line movement is surprisingly sequential, and an overall structure that exhibits clear traits of organizational forethought.

By far the best clear examples of Bernstein's linear melodic writing can be found in the Main and Love Themes (refer back to Musical Examples 1 and 7). As was mentioned earlier in the context of the film,
these themes are rarely stated in anything other than their full form. They both have a duration of at least twenty seconds and develop throughout the suite as complete units rather than fragmented gestures. An interesting parallel between these two themes that has not been addressed as yet is Bernstein's careful use of rising and falling gestures. The entire antecedent phrase of the Main Theme amounts to a single rising gesture that is answered by a similar falling pattern in the consequent phrase. Similarly, the Love Theme alternates between rising and falling gestures as well, but on a much smaller scale. Here the melody is made up of four pairs of short ascending and descending gestures, followed by a final section in which the ascending material is lengthened to create the climax near the end of the melody. Bernstein cleverly creates this climax by repeating the second phrase of the tune with the final note displaced up an octave, delaying the cadence unexpectedly and creating the need for the final falling gesture. This sort of linear melodic development is comparatively rare in film music where conventional wisdom dictates that the composer use only the briefest of musical ideas to provide the required flexibility to the score.

The large-scale organization of tonal centers was clearly not a high priority in Bernstein's construction of this work. The first and most obvious evidence of this is the fact that the piece does not begin and end in the same key. Indeed, even the best attempt at a bass-line sketch of the
work yields very little in terms of structural relationships. There are, however, at least two points concerning this that reveal some careful planning regarding harmonic relationships. First, and most obviously, the Main Theme begins the work with the implied tonal center of F-minor. Over four hundred measures later, when this theme returns for its last, climactic build to the end, it enters once again in the key of F-minor (measure 433 in the vibraphone).

By far the most highly structured section of the suite, in terms of harmony, is found in measures 277 through 317 (see Musical Example 20). Throughout this entire section, Bernstein presents four consecutive statements of the Love Theme, each in a different key. By carefully blending the end of each statement with the beginning of the next, each in the same manner, he creates an unbroken sequential bass-line of falling fourths over the course of forty measures.

Once again, the focus here is on musical, rather than dramatic organization. One could hardly expect a section of music lasting over two minutes to exhibit such thematic and tonal regularity if it had been constructed to conform to the specifics of the film's dramatic content. This is borne out by the fact that this section corresponds exactly with cue 7 of the film -- the very cue that gave rise to such frustration on Bernstein's part.
Musical Example 20 - Sequential Pattern in Measures 277-317

The *Symphonic Suite* also demonstrates an internal organization at a higher level that gives it an intrinsic unity while still avoiding traditional musical forms. To illustrate the structural integrity of the work, Table 5 presents a graph of the locations of the various themes within the work.

Table 5 - Locations of Themes within the *Symphonic Suite*

<table>
<thead>
<tr>
<th>Theme</th>
<th>Main</th>
<th>Pain</th>
<th>Love</th>
<th>Fugato</th>
<th>Allegro non Troppo</th>
<th>Allegro Molto Agitato</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>50</td>
<td>100</td>
<td>150</td>
<td>200</td>
<td>250</td>
<td>300</td>
</tr>
</tbody>
</table>

Legend: • = partial statement ■ = full statement

Upon first inspection of this graph, the most obvious major division appears almost exactly halfway through the work, at measure 224. The
factors supporting this division are threefold. First, this marks an important return to the Main Theme in the work. Second, the Love Theme, which has remained almost entirely absent until this point, is finally presented in its entirety. Third, the theme that has dominated the piece thus far, the Fugato Theme, suddenly ceases to play any role in the work.

Much as the whole piece is divided at the midpoint, so also are the halves divided as well. At measure 114, midway through the first half of the suite, the first appearance of the Allegro Molto Agitato Theme creates a marked change in the music. Likewise, at measure 334, very close to the midpoint of the second half of the piece, the Main Theme reappears for the second time followed by the only presentation of the Allegro non Troppo Theme. To summarize, the work is divided into two halves, the first dominated by the Fugato and Pain Themes, while the second favors the Love and Main Themes. Midway through each of these halves, a contrasting section is encountered comprised of new material.

So it can be seen that, far from merely linking a series of musical cues from the film, Bernstein has constructed a new, independent musical work that retains much of the character and emotional power of its original cinematic context. As a result of the careful manner in which Bernstein constructed the piece and imbued it with intrinsic musical strengths On the Waterfront: Symphonic Suite from the Film effectively fulfills the role of a purely symphonic concert work.
CONCLUSIONS

From this study, a number of valuable conclusions can be drawn concerning both Leonard Bernstein's general compositional processes, as well as his specific practices with regard to the film On the Waterfront as well as On the Waterfront: Symphonic Suite from the Film. Additional issues that arise naturally out of this exploration include possible explanations for Bernstein's professed dissatisfaction with the cinematic process, and even some common misconceptions regarding the often misunderstood genre of film music.

One of the first observations made was the noticeable similarity between Bernstein's musical materials for On the Waterfront, and a number of themes from West Side Story. While the Main and Love Themes provide the best examples of this, there are other, more subtle connections between the two works. The pounding dominant-tonic pitches in the tutti presentation of the Fugato Theme easily call to mind a similar angry gesture sung by the gang members in the "Tonight Ensemble" of West Side Story (see Musical Example 21). The short, stabbing rhythms of the Pain motive are echoed in the climactic moments of "Somewhere" (see Musical Example 22). Both scores display pervasive violent rhythms, syncopations, and jazz influence, and even the final measures of the two
works bear a striking resemblance both in the rhythmic and harmonic treatment, and also in the manner in which themes are combined.

Musical Example 21 - Excerpt from "Tonight Ensemble" \(^{37}\)

Musical Example 22 - Excerpt from "Somewhere" \(^{38}\)

All of these similarities lead to the inescapable conclusion that Bernstein, whether consciously or not, was drawing on the same core of musical materials for both projects. Some of these materials, such as the violent rhythms and the rising and falling lyrical melodies, are characteristic traits that can be found in all of Bernstein's music. Others, the stabbing Pain/"Somewhere" rhythm for example, are more specific to these two works.

Maintaining a separation between the two compositions was, no doubt, further hampered by the similarities in their dramatic themes. Both

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\(^{37}\) Bernstein, *West Side Story*, 112.

\(^{38}\) Ibid., 157.
are set in poor areas of New York City and tell the story of forbidden love, the violence of hatred, and the desire for a better world. Clear parallels can be made between the deaths of Joey Doyle (brought on in part by Terry Malloy) and Charley Malloy (at the hands of the mobsters) in *On the Waterfront* and Maria's loss of Bernardo (by Tony's hand) and the stabbing of Riff (by a member of the rival gang). There is even a point in *On the Waterfront* where Edie says "Terry, I'm frightened. Let's get out of here . . . please, Terry . . . someplace where we can live in peace." The parallels here with the beginning of the ballet sequence in *West Side Story* are unmistakable.

Another area in which some valuable conclusions may be drawn from this study is the adaptation of the film music into a concert piece. Some of the most obvious issues to resolve include whether any significant rewriting was done to the material during the adaptation, what percent of the music for the film is included in the suite, and whether any inclusion/exclusion pattern can be detected.

In light of the material presented in Appendix B, it can be seen that for the most part, Bernstein did not rewrite the film music in any appreciable manner. Over eighty percent of the suite is comprised of music that was drawn, with little or no alteration, directly from the film. Furthermore, with one important exception, the remaining twenty percent
is made up of newly composed connecting material designed simply to smooth the transition from one of the film cues to the next.

The exception to this can be found between measures 318 and 367. This represents the only portion of the *Symphonic Suite* where more than nine consecutive measures of new material can be found. Quite unlike the many short transitional sections that constitute much of the newly composed material, this area contains full presentations of some of the primary themes of the piece and progresses with an internal musical logic that implies that it was not, in fact, newly written for the suite, but composed, along with the rest of the larger sections, for the film.

Bernstein himself acknowledged that, during the post-production and editing process, it was occasionally necessary to "... cut an entire piece of music out of the picture..." for various reasons. In light of the length and content of this particular section, it seems likely that this was one of the pieces that was removed from the film but retained for the *Symphonic Suite*.

Another area of interest is the unusually lopsided manner in which cues from the film were incorporated into the concert piece. Of the 463 measures in the suite, the vast majority (63%) were drawn from the music of the first seven cues in the film. In fact, if one adds the final two cues of the film, it becomes apparent that over three-fourths of the *Symphonic Suite*.

Suite is comprised of material drawn from only eight of the twenty-seven cues included in the film. This can be misleading, however, if one does not take into account the fact that, of the twenty-seven musical cues in the film, six (cues 8, 10, 11, 12, 13, and 16) are inappropriate for inclusion because of their function as prop music. Another four (cues 19, 20, 23, and 24) are repetitions of material already contained in the suite as part of another cue. Taking these adjustments into account, only six incidental cues (2, 9, 15, 17, 21, and 22) are completely missing from the Symphonic Suite.

A look back at the analysis of these sections reveals some startling information. Four of the six cues (2, 15, 17, and 22) have been identified as examples of Bernstein's best writing in terms of cinematic effect. In each of these cases, the reason given for the effectiveness of the cue was its high level of integration with the dramatic and visual content of the scene it supported. Throughout this study, allusions have been made to the fact that, although film and concert music need not be mutually exclusive, they have distinctly different functions and require separate tools and methods of analysis. Here, at last, can be seen the first pieces of evidence to support such an assertion.

That four of the most effective sections of the film score, in terms of dramatic and visual integration, are absent from the subsequent concert suite, implies that cinematically organic forms of musical organization
may be significantly less effective in an abstract context than they are in a more representational environment. Among both film composers and critics it is generally agreed upon that, for cinematic music to be effective, it must derive much of its structure and content from the dramatic context it accompanies. Composer David Raksin (Separate Tables, The Secret Life of Walter Mitty) says:

If there is not some perceptible connection between the film and the music, if it does not look and sound as though the composer saw the picture before writing the score, then there's a big mistake somewhere. . . . But there are many, many times when I see television films and theatrical films where the music goes on, and very significant things which absolutely have to be acknowledged by a composer just go by without any attention being paid to them at all. . . . It's a foolish conceit that you gain sophistication by pretending to be unaware of action on the screen that should be helped by the music.40

Similarly, in his article "The Materials of Film Music: Their Nature and Accessibility," H. Stephen Wright says of film music that "... it necessarily derives its form from the sequence of events in the drama itself."41

In order to see these theories satisfactorily borne out in the concert suite, one must turn to the sections that were chosen to be included in the suite. It has been shown that the majority of the cues that functioned

40 Bazelon, Knowing the Score, 241-2.

extremely well in the film are absent from the suite. Based on this line of reasoning, one would expect the suite to be made up of cues that either functioned poorly in the film because of their linear construction, or more successful cues in which the cinematic context allowed the music to be constructed on a more abstract basis without sacrificing dramatic impact.

Without question, the two cues that exhibit the most apparent lack of cinematic effectiveness as a result of intrinsic musical organization are cues 4 (the fight at the church) and 7 (the notorious rooftop scene). As was hypothesized, both of these sections are conspicuously present in the suite, providing some of the strongest material. Where, in the film, the regularity of their musical organization diminished their dramatic usefulness, in the more abstract environment of the Symphonic Suite, these same traits provide substantial strength and continuity to the work.

Of the remaining film cues that are included in the suite, virtually every one comes from a scene wherein the context allowed the composer to infuse the music with intrinsic structural integrity. Sometimes, as in the opening and final cues, this musical organization serves the scene quite well. In other instances, such as cues 3 and 14, the effect is merely adequate. In all cases, though, once the cue becomes part of the concert work, its underlying structure becomes its most essential strength.

This paradox -- that a high level of abstract structural integrity can be a great asset or a terrible liability, depending on the musical context --
is fundamental to an understanding of the reasons behind Bernstein's frustration with the entire cinematic process. Indeed, though many 'serious' composers have made forays into film scoring, few have found lasting success or fulfillment there because of this very issue and the aesthetic complications that arise out of it.

When Bernstein set out to score this film he was clearly aware of the pitfalls that such an endeavor would present to a traditionally trained composer. He wrote:

"The very nature of film music is fragmentary, almost by definition. There are exceptions, of course, such as music for films which are pageant-like, or short on dialogue and long on visual effect; in these cases extended musical sections are possible. "On the Waterfront" is not such a picture. Depending, as it does, on highly realistic dialogue, the opportunities for long developed musical sequences are few. In spite of this, I was so intrigued by the atmosphere and power of the film when I saw it in "rough-cut" that I decided to write the score hoping to compensate for the necessary fragmentary quality of the music by strong thematic integration." 42

In his attempt at a high level of thematic integration, Bernstein was unquestionably quite successful. In spite of this, however, in cue after cue he is unable to resist his desire to lengthen a phrase, state an entire theme, or otherwise infuse the music with intrinsic linear direction. Where these modifications serve the dramatic context, the result is positive. On the other hand, when these efforts at musical unity work in opposition to the needs of the scene, the results can be counterproductive and damaging to

42 Bernstein, "Bernstein Expounds," 12.
the film. It being ultimately the director's task to ensure that all design elements of a film coalesce to form a cohesive and unified final product, it is little wonder that Kazan was forced to lower the volume, or even eliminate, some of Bernstein's cues in order to serve the unity of the overall picture.

Leonard Bernstein is by no means alone in his frustrations with the film idiom. Few traditionally trained or 'serious' composers have been able to adjust to the unique challenges that this specialized discipline demands. The reasons for this are threefold. First, there is the erroneous, but widely held belief among those in the traditional musical establishment that composing for film is synonymous with creating 'background music' and that such a field would provide little creative outlet for a composer of any appreciable talent. Second, there is the problem that many composers lack an adequate understanding of drama and the ways in which music can enhance or heighten an audience's response to dramatic material. Finally, and perhaps most importantly, most composers are imbued with a unique (and often necessary) form of egocentrism that often prevents them from being a productive member of a collaborative team.

In the opening pages of this paper a quote was included in which Leonard Bernstein described his attitude toward film scoring. In light of the issues mentioned above, it is worth reexamining this statement.
I had thereto resisted all such offers on the grounds that it is a musically unsatisfactory experience for a composer to write a score whose chief merit ought to be its unobtrusiveness. It has often been said that the best dramatic background music for a motion picture is that which is not heard. At least, not consciously [sic] heard. If it is heard, something is wrong: it is in the way; it is no longer background music. Little inducement indeed for a composer.43

Similarly, Sir Arnold Bax (Malta G. C., Oliver Twist) wrote, "I do not think the medium is at present at all satisfactory as far as the composer is concerned, as his music is largely inaudible, toned down to make way for -- in many cases -- quite unnecessary talk.44

Imbuing composers with an understanding of the many ways in which music can support drama is a complex and thorny issue. The traditional study of composition focuses primarily on ways by which a musical idea can be strengthened from within to create a more cohesive and/or effective unit. By its nature, this is a self-sufficient model -- i.e. one musical element supports and promotes other musical elements to create a satisfying musical whole. Cinematic music, on the other hand, calls upon music to be much more generous in its support. Melody may be called upon to intensify emotional impact, accompaniment may need to enhance suspense, orchestration may be required to help establish time of day or even temperature.

43 Bernstein, Joy of Music, 62.

And then there is the issue of form. More than any other element, traditional composers who become involved in writing for film bemoan the 'fragmentary nature' of the idiom. More often than not, however, this assessment is made on the grounds that the structure of most film music, both at the phrase level as well as the larger cue level, is based on something other than established traditional musical forms. Because the trained ear is thwarted in its attempts to classify incidental musical material in terms of formal norms, the composer is often mistakenly faulted with writing 'fragmented' music. The truth of the matter is that, in order to be most effective, film music must conform to very strict formal organization -- often considerably more exacting than traditional forms.

Abstract organization of musical material (i.e. musical form) is, at its most basic level, simply a manifestation of the composer exerting control over the passage of time in a work of music. The importance of this skill cannot be overestimated, as it is ultimately form that shapes the direction and momentum of the piece, as well as guiding the expectations and attention span of the audience. And yet this is the very element that the composer must completely surrender in scoring for film. By the time a composer begins work on a project, the form will have been already determined by the director and fixed in temporal units of frames-per-second. Each scene, and even individual moments within each scene, will have an intrinsic dramatic form that is not elastic in any sense. It is the
The supreme artistic challenge of the film composer to create a cohesive musical statement that not only complements the dramatic needs of the moment, but conforms to these very rigid temporal requirements. This is not an easy skill to foster as there are very few musical environments where it is necessary or desirable. Even the highly dramatic fields of opera and ballet allow the theatrical content to be elastic enough to meet the phrasing and structural needs of the music. Not so in film. Composers must meet the specific cinematic demands of length and structure much like they would adhere to a commission for a specific instrumentation.

This leads, in turn, to the final issue of compositional egocentricity. There is, among many composers, the persistent and enigmatic belief that music only has value if it is the focus of attention, that working within the confines of an idiom such as film would compromise a composer's integrity by limiting freedom of expression, and that collaboration is a form of subservience. The idea that the power of music might be used as a contributing element of a composite art-form is somehow unacceptable. An example, albeit an extreme one, can be found in Arnold Shoenberg's response when he was asked what his terms would be to score a film. He said, "I will write music and then you will make a motion picture to correspond with it."\(^{45}\) This shows the degree to which some composers are unwilling to relinquish control over any aspect of their work.

\(^{45}\) Ibid., 42.
And so the topic returns to Leonard Bernstein and his single foray into film composition. It would be wrong to suggest that the music to *On the Waterfront* was unsuccessful, or even that it diminished the impact of the film -- quite the contrary. There are many moments throughout the score that are extremely moving and, overall, his music admirably complements the violent, lyrical, and colloquial tones of the film. The fact remains, however, that Bernstein was largely unprepared for the many extra-musical demands that film places upon a composer, and his inexperience is clearly evidenced not only by his published remarks on the topic, but also by the number of subtle weaknesses in his score. He fell prey, in varying degrees, to all three of the pitfalls described above. He entered the project with the preconceived notion that he would be composing 'background' music. He frequently chose to organize his musical material on abstract musical terms, even when the scene might have been better served by a more integrated dramatic structure. And he deeply resented subjecting his final musical product to the necessary process of post-production, even though, by all accounts, he was granted far more creative input than was typical.

In the end, though, he achieved the best of both worlds. Not only did he make an invaluable contribution to an award-winning film that has become an American classic, but through the subsequent *Symphonic Suite,*
he was able to give his score an independent voice through which its intrinsic musical strengths could be clearly heard.
SYMPHONY NO. 1 "MUSIC FOR THEATER"

Title Page and Instrumentation

I. Overture
II. Interlude
III. Entr'acte
IV. Bows & Chaser

Score in C

ORCHESTRA:

2 Flutes (Fl. 1, 2)
Third Flute / Piccolo (Fl. 3 (picc))
2 oboes (Ob. 1, 2)
English horn (Eng. Horn)
3 Clarinets in B-flat (Bb Cl. 1, 2, 3)
Bass Clarinet (Bass Cl.)
2 Bassoons (Bsn. 1, 2)
4 Horns in F (Horn 1, 2, 3, 4)
3 Trumpets in B-flat (Bb Tpt. 1, 2, 3)
2 Trombones (Tbn. 1, 2)
Tuba
Timpani - 25", 28", 30" (Timp.)
Percussion 1 - Triangle, Snare, Floor Tom-tom, 2 Woodblocks (Perc. 1)
Percussion 2 - Sus. Cymbal, Crash Cymbal, Bass Drum, 2 Congas (Perc. 2)
Percussion 3 - Marimba, Glockenspiel, Xylophone, Chimes (Perc. 3)
Harp
Piano
Strings
II. Interlude

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III. Entr'acte
IV. Bows & Chaser
BIBLIOGRAPHY


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APPENDIX A - PLOT SYNOPSIS OF *ON THE WATERFRONT*

Set in the 1950s in the crime-ridden world of New York's dock workers, *On the Waterfront* portrays the struggle of a young man faced with a choice between continuing to enjoy an easy life as a freeloading favorite of a local mob-boss, or giving in to his growing conscience by cooperating with the police and helping to expose the crime ring to the public.

The film opens with Terry Malloy (Marlon Brando) unwittingly becoming an accessory to the murder of Joey Doyle. Doyle, who is one of the few who have been standing up against crime on the waterfront, is thrown from a rooftop by the henchmen of Johnny Friendly (portrayed by Lee Cobb), a waterfront mob-boss and leader of the local workers union. As a crowd gathers around the body, the viewer is introduced to Edie Doyle (Eva Marie Saint), 'Pop' Doyle (John Hamilton), and Father Barry (Karl Malden). Although the police question a number of the bystanders, fear of further mob retaliations causes everyone, including Joey's father, to remain silent. Only Joey's sister, Edie, pursues the issue. She has been away at a parochial school in the hopes of becoming a teacher, and is unaware of the danger she may bring on herself. In her anger, she upbraids Father Barry for remaining in the safety of the church, rather than becoming more involved in the welfare of his parishioners.
The scene then shifts to a local bar where Johnny Friendly and his associates do business. The viewer learns that Terry was once a smalltime professional boxer and, since his early retirement, he has enjoyed the special protection of Johnny Friendly. This protection takes the form of such things as plenty of pocket money and preferential treatment in the daily work assignments. When Terry exhibits some signs of sympathy for Joey Doyle, he is reprimanded by his brother Charley (Rod Steiger) who serves as Friendly's accountant and lawyer.

The next morning finds Terry and a young boy alone on the rooftop looking after the pigeons that Terry keeps. After a short conversation, Terry heads to the shipyards for the day's work. Shortly after arriving, he is approached by two investigators from the waterfront crime commission who make some unsuccessful attempts to get Terry to answer a few questions, and then leave as the daily work assignments begin. Edie Doyle, intent on finding out more about the death of her brother, arrives at the pier along with Father Barry, who is responding to Edie's reprimand of the night before.

As some men are chosen for work and others are passed by, tempers begin to flare and a fistfight erupts. After a moment, Terry finds himself struggling with Edie over a small work tab that her father dropped in the fight. Once Terry realizes who she is, he relents and the workers depart. Father Barry asks some of the remaining men why they continue to put up
with such inequitable treatment, and offers the basement of the church as a safe meeting place to discuss the issue. When Friendly's men find out about the meeting, they enlist Terry to attend and report back to them regarding what transpires.

That evening at the church, Father Barry pleads with the few that have shown up to take the first step by exposing the killers of Joey Doyle. Still afraid for their own safety, everyone remains uncooperative. The meeting is about to adjourn when a rock is thrown through the window. Realizing that they have been watched, the workers attempt to leave the building only to be attacked by a group of Johnny Friendly's thugs armed with metal pipes and baseball bats. As the fight ends, Kayo Doogan, one of the dock workers, agrees to stand up with Father Barry and go to the police.

In the meantime, Terry has assisted Edie, who also attended the meeting, in escaping from the church unharmed. As he walks her home, the beginnings of a romance start to form between them. She sees more in him than the tough exterior he tries to maintain, and he is fascinated by her simple and naive outlook on life.

Upon arriving at home, Edie's father begs her to go back to the school and discontinue her involvement with Terry, as well as her inquiries into the murder of her brother. Edie refuses, saying that, for the first time in her life, she feels she is involved with something that really
matters. Later that day she visits Terry on the roof. After exchanging pleasantries about the pigeons, Terry asks her if she would like to go out and have a drink with him. Although obviously nervous and reluctant, she finally agrees.

At the bar, they discuss their different philosophies of life. Edie's feelings of 'everybody should care about everybody' stand in stark contrast to Terry's 'do it to them before they do it to you' stance. Frustrated by his reluctance to help her, she tries to leave, but he catches her and persuades her to dance with him. While they are dancing, they are interrupted first by one of Johnny Friendly's men who tells Terry that 'the Boss' wants to see him right away, and then a moment later by the two investigators from the crime commission, who serve him with a subpoena to testify at the upcoming public hearings on waterfront crime. By now, Edie realizes that he is in some way connected with the crime ring, and suspects that it was Johnny Friendly who had her brother killed. She confronts Terry with this and, when he does not deny it, leaves in anger and frustration.

Meanwhile, Johnny Friendly has found out that Doogan, along with Father Barry, went to the police with a great deal of damaging testimony. Upon finding Terry walking back to the union headquarters, Friendly reprimands him for failing to prevent the confession, and warns him to discontinue his relationship with Edie. He is also told that he will no
longer be given preferential treatment by the dock foremen, but instead, will be assigned to harder work in the ship's hold.

The next day at the dock, an 'accident' is staged that kills Kayo Doogan as he works in the hold of a ship. Outraged by the blatancy of the crime, Father Barry stands over the dead body and confronts the entire assembly, including Friendly and his men, with a lengthy diatribe on morality, justice, and personal responsibility. Terry, listening nearby in the hold, shows obvious sympathies toward him -- a fact that does not go unnoticed by Johnny Friendly. Edie Doyle also notices the change and, later that night, comes to Terry on the rooftop and breaks down in his arms.

Terry's mounting frustration over his divided loyalties leads him to visit Father Barry the next morning. He confesses that he was an accessory to Joey's murder and asks the priest's advice. Father Barry convinces him to reveal this information to Edie. As Terry tries to explain it to her, amidst the machinery noises and steam whistles of the waterfront, the revelation becomes too much for her and she runs from him in horror. The priest watches in disappointment from a distance.

The scene returns to the rooftop where Terry has another conversation with one of the crime commission investigators. In an attempt to disarm Terry, the investigator talks only of Terry's career as a prize fighter -- drawing him out into descriptions and demonstrations of
his fighting technique. Although Terry still reveals nothing of significance, he is no longer hostile toward the man. Not wanting to push his luck, the investigator leaves him alone with his pigeons.

Johnny Friendly has become more and more worried about Terry's sympathies for Father Barry, and his conversations with members of the crime commission, not to mention his relationship with Edie Doyle. Finally he confronts Terry's brother Charley with the problem. Charley argues for leniency, saying that Terry's involvement with the girl has clouded his judgment and that soon he will come to his senses. Johnny Friendly, however, is not convinced and implies to Charley that, unless Terry is brought back into line right away, he will have to be silenced.

Charley, driven by both loyalty and fear of his boss, takes Terry for a car ride and tries to convince Terry to stop making waves. He offers him a high-paying job with little work if he will keep his mouth shut. In the end he even turns a gun on Terry to try and pressure him into conforming. If anything, Charley's efforts have the opposite effect on Terry. Terry realizes that his fighting career was sacrificed so that Johnny Friendly could make money, and that his brother is not the ally he thought he was. Reaching a stalemate, Charley gives Terry a gun and as much as tells him he is on his own.

Having nowhere else to turn, Terry goes to Edie's apartment. When she refuses to admit him he breaks the door open. Insisting that she loves
him, he struggles with her until her anger dissolves. The lovers are suddenly interrupted by a voice from below calling for Terry. The ominous voice says that Terry's brother Charley is down in the street and wants to talk to him. Fearing the worst, Terry runs down into the alley, pursued by Edie. After narrowly escaping being hit by the getaway truck, they discover Charley's dead body hanging on the alley wall by a grappling hook.

Enraged by the loss of his brother, Terry takes the gun and goes off to find Johnny Friendly. Edie immediately warns Father Barry of what Terry intends to do, and the priest is able to get to the bar where Terry is waiting before Friendly arrives. After a heated exchange in which the priest is forced to punch Terry, Father Barry manages to calm him down enough to see that the best way to hurt Johnny Friendly is to testify to what he knows at the public hearings.

The scene then shifts to the next day in the courtroom where one of Friendly's men is trying to explain why all the financial records of the union headquarters have mysteriously disappeared. When it is Terry's turn to testify, he confirms publicly that Johnny Friendly participated in the murder of Joey Doyle. Friendly is so angered by this that he threatens to make sure that Terry is never able to find work again.

Following the hearing, uncomfortable with his police escort, and unable to shake the feeling that he has betrayed his friends, Terry seeks
refuge with his pigeons on the roof, only to find that the young boy who helps him has killed all the birds. As if to finally take responsibility for his life, Terry resolves to go down to the waterfront and stand up for his right to work.

Although the public hearings have forced Johnny Friendly to clean up his public image, the hiring practices of the waterfront remain unchanged. Predictably, everyone on the dock is assigned work for the day except Terry. Experiencing for the first time what many others have faced for years, Terry now fully comprehends the injustices that Johnny Friendly has enforced in his reign over the waterfront workers.

Terry turns and walks resolutely to Friendly's headquarters. Curious to see what the outcome will be, the other workers follow him. Terry calls Johnny out from inside and, in front of the entire assembly of workers, accuses and insults him with the truth until Friendly is drawn into a fistfight. Outmatched by Terry's boxing ability, Friendly maneuvers him behind the building and has some of his thugs beat Terry until he is unconscious. As Father Barry and Edie Doyle arrive on the scene, a badly bruised Friendly faces the crowd and tells them that if they want Terry, they can have him.

Edie and Father Barry rush to Terry and help revive him as Friendly tries to order the crowd back to work, only to find that they no longer obey him. Becoming even angrier, he turns to Pop Doyle and begins physically
pushing him in order to get him to go back to work. Doyle has finally had enough and gives a shove in return that is sufficient to send Johnny Friendly off the dock and into the water. The workers all break out in cheers and laughter and inform the foreman that they won't work unless Terry does. Hearing this, and on Father Barry's encouragement, Terry, badly injured and barely able to speak, struggles to his feet and makes the long walk back up the dock to the warehouse with the other workers following him. As they go into the warehouse, accompanied by the triumphal final music, the door comes down leaving a wet, beaten Johnny Friendly alone on the outside.
Table 7 - Location of Film Score Cues Within the *Symphonic Suite*

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237

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Table 8 - The Main Theme in the Symphonic Suite

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Table 9 - The Fugato Theme in the Symphonic Suite

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Table 10 - The Pain Theme in the Symphonic Suite

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### Table 12 - The Allegro non Troppo Theme in the Symphonic Suite

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
| 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
| 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 |
| 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
| 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |

### Table 13 - The Allegro Molto Agitato Theme in the Symphonic Suite

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 |
| 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 |
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| 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
| 101 | 102 | 103 | 104 | 105 | 106 | 107 | 108 | 109 | 110 | 111 | 112 | 113 | 114 | 115 | 116 | 117 | 118 | 119 | 120 |

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APPENDIX C - CONTENT OF THE FILM SCORE

Table 14 - Incidental Music Cues in the Film *On the Waterfront*

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<tr>
<th>Cue No.</th>
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<td>yes</td>
<td>Love</td>
<td>1:29</td>
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<td>Pain</td>
<td>1:13</td>
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<td>Charlie</td>
<td>:30</td>
<td>106-113</td>
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<tr>
<td>19</td>
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<td>Charlie / Pain / Love / Allegro Molto Agitato</td>
<td>3:55</td>
<td>115-124*</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>145-157&quot;</td>
</tr>
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<td>partial</td>
<td>Pain / Fugato</td>
<td>3:58</td>
<td>40-106*</td>
</tr>
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<td>1:09</td>
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</tr>
<tr>
<td>22</td>
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<td>Pain / Main / Love</td>
<td>4:34</td>
<td>absent</td>
</tr>
<tr>
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<td>:28</td>
<td>1-3&quot;</td>
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<td>:11</td>
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<td>:21</td>
<td>404-414</td>
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<td>partial</td>
<td>Pain / Main / Love</td>
<td>4:06</td>
<td>415-463</td>
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</table>

* - Denotes sections that are repetitions of material presented earlier in the film.
APPENDIX D - GLOSSARY OF NAMES AND TERMS

Ambient Sound - Natural or mechanical noises that would, under normal circumstances, be present in a given location. Since the microphones used during the filming of a scene are designed to eliminate as much background noise as possible, it is often necessary to re-introduce ambient sounds back into the film during post-production in order to give the location a natural feel.

'Blue' Note - An outgrowth of American blues, this originally referred to a note, usually a third or a seventh, that was performed with a colloquial freedom of intonation that defied notational standards. Over time, the term has come to refer to any lowering of the third or seventh scale tone to produce a jazzy quality.

Brando, Marlon - American stage and film actor whose most memorable roles have included *A Streetcar Named Desire* (1951), *Mutiny on the Bounty* (1962), and *The Godfather* (1972). He won a Best Actor Oscar for his portrayal of Terry Malloy in Elia Kazan’s *On the Waterfront* (1954).

Cobb, Lee J. - An actor who is, perhaps, most remembered for having created the role of Willy Loman in the original stage production of Arthur Miller's *Death of a Salesman* (1949). Elia Kazan, who directed that production, later asked Cobb to portray the role of Johnny Friendly in *On the Waterfront* for which he received an Oscar nomination. His extensive film career also included roles in such films as *12 Angry Men* (1957), *Exodus* (1960), and *The Exorcist* (1973).

Cue - In film scoring, this refers to a discrete portion of uninterrupted music. These can be anywhere from a few seconds in length to three or four minutes. *On the Waterfront* contains twenty-seven musical cues ranging in length from eleven seconds to over four and a half minutes.

Hit Points - Specific events in the content of the film that are simultaneously reinforced by corresponding events in the musical score. Once these events are identified, their location in time is pinpointed and marked in the music so that, during the recording process, the conductor is able to make the music 'hit' the event exactly.

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Incidental Music - Music that has been included in a film but is extrinsic in nature. In other words, any music that would not, under normal circumstances be present in the ambient sound of a given location. There are many reasons that incidental music is used in film. These include: to heighten dramatic effect, to provide continuity, to help establish a geographical or historical setting, etc.

Kazan, Elia - Director and Producer of films from the 1930s through the 1970s. His most noted films include *A Tree Grows in Brooklyn* (1945), *A Streetcar Named Desire* (1951), and *East of Eden* (1955). He won a Best Director Oscar for *On the Waterfront* (1954). It is a widely held belief that he chose to create this film as a vindication of his unpopular testimony before the House Committee on Un-American Activities in 1952.

Malden, Karl - Having worked with both Elia Kazan and Marlon Brando already in the highly successful film version of *A Streetcar Named Desire* (1951), Karl Malden was a natural choice to portray the fiery priest, Father Barry in *On the Waterfront*. His later roles included Zebulon Prescott in *How the West Was Won* (1962), and General Bradley in *Patton* (1970),

'Mickie Mousing' - The most extreme form of musical integration with film content. The term refers to the cartoon idiom where virtually every movement, statement, gesture, or thought is reinforced by a corresponding musical event. While this practice is extremely common in animated features, as well as comedies, it is considered too obvious and distracting for traditional dramas.

Post-Production - The period after all the elements of a film have been completed, but are not yet assembled into the final product. It is during this period that small flaws in the work are fixed, levels are set to coordinate the mixing of sound effects, music, and dialog, and final editing is done.

Prop Music - Ambient sound that is music, or, musical material that is intrinsic to a given setting or locale. For instance, a scene that is set in a roller-skating rink would be expected to have music in the background. This term borrows its meaning from the theatrical term 'prop' (short for property), which refers to objects that are placed in the scene to enhance authenticity.

Rough-cut - After filming has been completed, but before any sound effects or music have been added to the film, a preliminary version or 'rough-cut' of the film is assembled from which the director and
others can determine what changes, additions, and enhancements may be necessary. Since incidental music is one of the last elements added to a film, a viewing of the 'rough-cut' is often the first exposure a composer gets to a film.

Saint, Eva Marie - Having had some experience on the Broadway stage, Eva Marie Saint portrayal of Edie Doyle in On the Waterfront was her first foray into film acting. She went on to play roles in such films as North by Northwest (1959), Exodus (1960), and The Russians Are Coming! The Russians Are Coming! (1966).

Segue - From the Italian verb 'seguire' meaning 'to follow.' This term, used first in music, and then spreading to other artforms has come to mean 'continue to the next section without a pause.'

Sound Design - A relative newcomer to the realm of cinematic design, the sound designer attempts to create overall sonic unity in a film much as a composer seeks to achieve musical or thematic unity. The materials of sound design may include traditional sound effects, invented noises, ambiant music, and incidental music.

Spiegel, Sam - A Hollywood producer active from 1946 through 1983. Some of his most memorable films include, The African Queen (1951), The Bridge on the River Kwai (1957), and Lawrence of Arabia (1962). His On the Waterfront (1954) was awarded the Best Picture Oscar as well as seven other Oscars and four additional Oscar nominations.


Structural Point - Any moment in a film, or a scene within a film, when a significant event occurs that affects the direction of the drama. This can take the form of a sudden scene change, a mental realization or decision, a surprize, etc. If it is decided that a structural point warrants musical support, then it becomes a 'hit point.'
Stephen Lias received his Bachelor's degree in Music Education from Messiah College (Grantham, Pennsylvania), and his Master of Music degree from Stephen F. Austin State University (Nacogdoches, Texas). He has studied composition with Richard Roberson, Darrell Holt, Dan Beatty, Stephen David Beck, and Dinos Constantinides.

The compositions of Stephen Lias span a wide variety of idioms including theatrical incidental music, sacred choral works, art songs, electronic and mixed media projects, opera, and both chamber and symphonic instrumental pieces. His works have been performed by university and professional ensembles and recitalists around the country including The Louisiana Sinfonietta, The Louisiana State University New Music Ensemble, and The New York University New Music Ensemble. A number of his compositions are published by The Sacred Music Press and Conners Publications. His original opera Forbidden Earth was premiered in Pennsylvania in 1993, and his theatrical incidental music has been featured at the Alabama Shakespeare Festival, as well as the Texas Shakespeare Festival where he is serving in his sixth year as Resident Composer and Music Director.

Mr. Lias' additional activities include teaching masterclasses in the area of theatrical sound and music, developing new computer-based software solutions for the live presentation of sound and music in theaters,
serving as an adjunct instructor at Tyler Junior College (Tyler, Texas), and maintaining a number of sites on the World Wide Web including The Center for the Promotion of Contemporary Composers (CPCC).
Candidate: Stephen Lias

Major Field: Music

Title of Dissertation: A Comparison of Leonard Bernstein's Incidental Music for the Film On the Waterfront and the Subsequent Symphonic Suite from the Film, and an Original Composition: Symphony No. 1 - "Music for Theater"

Approved:

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

Date of Examination: December 12, 1996