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Symphonic Expressions of the Female Voice: An Analysis of Bernard Hermann's Scores for *Jane Eyre* (1943) and *The Ghost and Mrs. Muir* (1947)

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ABSTRACT

This Honors thesis discusses an area of film score analysis that has been overlooked in scholarship. The author musically analyzes the work of Bernard Herrmann, revealing from his scores a hidden layer of connotative emotions and inner life of the female protagonists in the gothic melodrama films *Jane Eyre* (1943) and *The Ghost and Mrs. Muir* (1947). The female voice in classical Hollywood was forced into submission due to the cultural ideology of Westernized gendered thought. Herrmann provides the female protagonists with a sounding board for their sequestered minds, allowing the audience the opportunity to peer into the souls of these filmic women and help to understand their oppression. Using feminist scholarship and arguments regarding the semiotics of Western musical thought, the author successfully identifies that Herrmann's leitmotifs provide a voice for the female protagonists separate from the visual and narrative structure. The author presents her argument on the basis of Claudia Gorbman's theory of the metadiegesis, a third aural category that connects nondiegetic musical score with the inner life of the troubled female protagonist. This symbolic explanation of the female's lost inner thoughts allows the audience to further identify with the woes of the protagonist on screen, which furthers the conversation of the continued oppression of women and the importance of their individual voices.

SYMPHONIC EXPRESSIONS OF THE FEMALE VOICE:
AN ANALYSIS OF BERNARD HERRMANN'S SCORES FOR *JANE EYRE* (1943)
AND THE GHOST AND MRS. MUIR (1947)

The use of music to provide insight on character dates back to operatic works of the Renaissance era and continues into the twentieth century and beyond. The opera composer Richard Wagner epitomized the practice of distilling character as well as mood, emotion, and theme into the leitmotif, a musical motive that is presented to the audience as a means of symbolic recognition. Wagner's leitmotifs were developed and expanded upon through variation in melodic, rhythmic, orchestral, and harmonic structure to comment on its subject's own development in the opera, which in some cases lasted for five hours or more. The leitmotif thus served as a narrative reminder for the audience as it made its subject recognizable within the texture of the orchestration, and ultimately endowed the subject of the leitmotif with a certain prestige.

Primarily influenced by Wagner, silent film accompanists and later classical Hollywood film composers adapted the leitmotif for use in film scores. Lessened in its grandeur, the leitmotif became a short, simple musical fragment associated with a specific character, setting, or theme. These leitmotifs, or as Justin London names them, "sonic tokens,"¹ are repeated throughout the score and are often varied in instrumental texture, rhythmic quality, or tonality, and aurally respond to the presented situation. The leitmotif should be easily recognizable to the spectator and texturally malleable to fit within specific scenes that require its presence. Its structure and musical properties should not only interact with the visual, but as London argues, should "fulfill the

narrative cueing functions such as giving point of view, indicating formal demarcations, and establishing setting and characters,"² which ultimately enlightens the spectator's judgement of the visual. The spectator's overall reception of a subject, whether a physical being, object, setting, emotion, or cognitive thought is solidified through the use of this recurring musical phrase.

In the classical Hollywood studio era, leitmotifs became a prevalent stylistic choice to aurally aid characterization by reflecting upon a character's outward persona, or by revealing insight on their inner psychological state. Film composers often expose elements of the leitmotif's subject that would not be realized from the image track. The connection of leitmotif to character further envelop spectators within the film's diegesis, allowing them to tap into the very minds of the characters on screen and, as James Buhler claims, "to believe that they experience moment to moment something like the feel of a character's fluctuating emotions, emotions that are beyond the mastery of rational thought, not to mention language."³ This musical connection is crucial to the spectator's relationship with and perception of the characters on screen.

Bernard Herrmann provides a complex case study of the classical Hollywood film score and leitmotifs. He was classical Hollywood's most experimental composer, repeatedly resisting the typical conventions of the film score, including the leitmotif. Herrmann's own debate over its use haunted his musical career in Hollywood. On the one hand, Graham Bruce claims that to Herrmann, the leitmotif was "unsuited to the form of the film, its obligatory span providing an inflexible unit."⁴ Herrmann believed that the leitmotif and its lengthy melodic phrasing could not accommodate the abrupt changes of

a film's editing or adapt to the plasticity of a film's structure. Ideally, Herrmann asserts, “film should be based on phrases no longer than a second or two.”⁵ On the other hand, Herrmann claimed to have utilized leitmotifs if the narrative necessitated its usage. In 1941, Herrmann proclaimed that he was “not a great believer in the leitmotif as a device for motion picture music,’ but went on to say that its utilization in *Citizen Kane* was ‘practically imperative, because of the story itself and the manner in which it is unfolded.’”⁶ Ultimately, the film scores which Herrmann produced for 1940s melodramas fell under this category of narratives for which leitmotifs were “practically imperative.”⁷

One could argue—and Herrmann scholars have—that when Herrmann lost interest in a project, his work could be less than stellar. Herrmann's choice of the leitmotif for *Jane Eyre* (Robert Stevenson, 1941) and *The Ghost and Mrs. Muir* (Joseph L. Mankiewicz, 1947) could arguably be the result of his disinterest in these melodramas with female protagonists and thus he used the leitmotif to quickly produce these scores and meet the audience's (and the studio's) expectations. Yet Herrmann himself claimed that *The Ghost* was his favorite film score and its intricate and complicated structure belies a quick and careless job. *Jane Eyre* and *The Ghost* focus on female protagonists and their individual points of view. Thus, Herrmann's score assumes the role of elaborating and adding depth to each woman by musically bringing her to the forefront. I will argue that Herrmann's utilization of the leitmotif in his scores for *Jane Eyre* and *The Ghost and Mrs. Muir* was deliberate, since it is clear that he used such a conventional classical Hollywood device in attempt to tap into the protagonists' internal psyche, thus

lending each woman a musical voice that expresses her innermost emotions and perspective.

Leitmotifs in classical Hollywood film traditionally have tethered women to stereotypes of femininity at work in larger culture. Women are objectified by the male gaze and fetishized to lessen their threat of "otherness" not only by a film's image track but through its musical themes. According to E. Ann Kaplan, it is quite common for the woman to lack a leitmotif, since her "opinion and perspective is not necessary."⁸ Instead, James Buhler writes, in classical Hollywood films, love themes "generally refer both to the heroine and the romantic relationship between hero and heroine."⁹ Kaplan asserts that this pairing reduces the woman to a compliment of the male protagonist, a representation of his desire, "presented as what she represents for man, not in terms of what she *actually* signifies."¹⁰ Buhler reinforces this notion through his description of the musical differences between gendered leitmotifs:

The fact that the love theme doubles the signification in this way reinforces the male-dominated point of view that characterizes most narrative film—at least in classical Hollywood. This is especially the case where the male character has a well-defined theme of his own. The love theme defines the heroine in terms of the relationship. In a sense, the music suggests that she *is* essentially identical to that relationship, whereas the theme for the hero establishes a musical identity for him that cannot be reduced in the same way.¹¹

While the man is paired with a heroic, jubilant juxtaposition of notes and militaristic orchestration to create a sense of victory and dominance, the woman is associated with what Kathryn Kalinak describes as musical conventions of the love theme: "dramatic upward leaps in the melodic line; sustained melodic expression in the form of long phrases; lush harmonies; and reliance upon the expressivity of the strings."¹² Thus

through the use of leitmotifs, women become reduced to the side interest of the male while he accomplishes his heroic destiny.

When women do have their own leitmotifs in classical Hollywood film, the music is constructed along stereotypical lines. Timothy Scheurer, following the line discussed by Susan McClary in *Feminine Endings: Music, Gender and Sexuality*, points out that the frequent use of thirds in women's leitmotifs (the "mediant" interval, two notes that have a distance of four semitones, *do* to *mi*) connotes weakness and vulnerability as opposed to the male characteristics of strength and heroism presented typically by fifths (the "dominant" interval, two notes that have a distance of seven semitones, *do* to *sol*).¹³ Although the woman's leitmotif constructed of thirds ultimately reinforces the degrading ideological stereotypes, it also provides her with a more significant musical characterization than her common connection to the love theme.

Further, women's leitmotifs in classical Hollywood film scores encourage judgment. According to Kalinak, women in film are often judged by their sexuality alone, the characteristics of their leitmotifs divided into two categories: the virtuous wife and mother, or the fallen woman.¹⁴ A woman who adheres to the stereotype of the domestic partner, who remains an unquestioning, passive subject to the patriarchal culture who upholds the ideal of the nuclear family, remains an accepted feminine role. Thus the characteristics of her leitmotif include "musical practices with strong positive associations,"¹⁵ "violins usually carrying the melody,"¹⁶ lush harmonies "based on late nineteenth century models,"¹⁷ with "even and lyrical"¹⁸ rhythms, and melodies with "upward movement, or included upward leaps in the melodic pattern."¹⁹ If the virtuous

wife and mother fails to uphold her responsibility with submissive adherence to patriarchal order, she risks the judgment of the spectator and a change in her musical persona.

On the other hand, the fallen woman challenges the control of the patriarchy. Kalinak reveals that a woman who maintains "a free spirit, a sense of independence, a successful career, or a defiance of a traditional role,"²⁰ who takes control of her sexuality acquires the fallen woman label. Her leitmotifs include musical styles with "indecent implications through an association with so-called decadent musical forms such as jazz, the blues, honky-tonk, and ragtime,"²¹ with muted horns, saxophones, chromaticism, dissonance, syncopation, dotted rhythms, blue notes and portamento.²² A fallen woman can only redeem herself if she "[makes] restitution for her sins,"²³ by sacrificing her control and independence over her body and submitting herself to the male gaze and male dominant culture.²⁴ Categorizing women on screen on such a narrow basis lessens the female characters' depth and insists on the spectator's immediate judgement based on her sexuality. Like "signposts,"²⁵ these musical stereotypes within a woman's leitmotif directs the spectator's judgment of her.

The musical representation of women is more complicated in the classical Hollywood melodrama, a genre, according to Kaplan, "geared specifically to women"²⁶ which "functions both to expose the constraints and limitations that the capitalist nuclear family imposes on women and, at the same time, to 'educate' women to accept those constraints as 'natural,' inevitable— as 'given.'"²⁷ The melodrama stirs up the silent conflicts the woman might feel and reassures her that in the end she must remain

submissive and participate in the masochistic recognition of her oppression.²⁸

Melodramas lull the female spectator into passively accepting her real domestic conflicts by depicting the formation of the happy couple as the resolution to the female protagonist's perils. Feminist scholars have acknowledged how the connection of women with Romantic music, the designated musical form utilized in classical Hollywood film scores, reinforces patriarchal stereotypes of women as emotional and even irrational, both of which work to keep women in their place. Musical Romanticism attempts to depict the emotional, irrational, and ultimately unexplainable qualities of the soul. In classical Hollywood melodramas, Romantic music is especially associated with women.

According to Catherine Haworth, "whilst male characters are most frequently associated with control of the camera, the use of subjective sound is commonly reserved for women, where it emphasizes fear, stress, or volatility. The soundtrack therefore reinforces the cultural connection between femininity and irrationality."²⁹ Heather Laing describes the perception of women across music history "as subject to the biologically dictated 'hysteria' rather than the more masculine and potentially inspirational 'melancholy'."³⁰

Although the leitmotifs in melodrama connect female protagonists to irrational, illogical and hysterical qualities of character, these same leitmotifs can potentially give women a voice. Feminist scholars such as Laing and Claudia Gorbman have pointed out that in the melodrama, both from classical Hollywood and beyond, women dominate the soundtrack. It is their leitmotifs that are heard throughout the film, that constitute the Main Title, and that underscore important scenes. Men, in melodrama, typically do not even have leitmotifs, and, in an inverse of the situation in most classical Hollywood film,

they are typically represented by the love theme. In the British melodrama *Brief Encounter* (David Lean, 1945), for instance, the leitmotif of Laura Jesson (Celia Johnson) is the main melody from Sergei Rachmaninoff's Piano Concerto No. 2. Since the entire film is a flashback, constituted by Laura's memories, her leitmotif, the Rachmaninoff, dominates the film. Neither Dr. Alec Harvey (Trevor Howard), with whom she has fallen in love, nor her husband have their own leitmotifs. Similarly, in *Now, Voyager* (Irving Rapper, 1942), Charlotte Vale (Bette Davis) has her own leitmotif but her love interest Jerry Durrance (Paul Henreid) does not. He is instead accompanied by the love theme. Lastly, in *Mildred Pierce* (Michael Curtiz, 1945), Mildred's (Joan Crawford) love interest Monty (Zachary Scott) does not have his own leitmotif, and instead is represented either by the love theme or by another leitmotif that represents Mildred's business, a restaurant that Mildred runs without his help. Mildred's ex-husband Bert (Bruce Bennett) has a leitmotif since he represents the nuclear family and reinforces cultural expectations of women to uphold the family unit; however, it is not frequently heard and is not vital to the soundtrack. The dominance of the female protagonists' leitmotifs heightens the audience's connection with female protagonists and encourages identification with them rather than with their male counterparts. According to Laing, "[t]he predominant associations of music with the principal female character renders our experience of her story distinct from that of all other characters and marks her emotions as particularly important."³¹

Further, leitmotifs can grant a voice to a female character to allow her state of mind to be understood by the spectator. As argued by Mary Ann Doane, "the voice

appears to lend itself readily as an alternative to the image, as a potentially viable means whereby the woman can ‘make herself heard.’”³² The soundtrack and the female character’s dominant leitmotifs provide this same source of power. According to Peter Franklin, music opens up “a possibility of a partially liberating representation of ‘feminine’ emotionality,”³³ to “‘speak through’ the mechanisms of official social control.”³⁴ The leitmotifs paired with the melodrama’s female protagonists signal emotional upheavals and critical explanations of character. Laing argues that this “allows the film audience to actually ‘hear,’ and therefore interpret, what the other characters can only guess at or, in truly melodramatic fashion, completely fail to understand”³⁵ about the woman who is either muted by physical disability, psychological trauma, or masculine-dominated society. If the melodramatic film score is heavily controlled by the female protagonist’s leitmotif(s), then her perspective is brought to the forefront. Thus, Laing asserts that a “[c]lose examination is therefore necessary of not only the meaning that the music appears to carry, but also its relationship to the actions of female characters and their narrative, filmic and generic context.”³⁶ The audience is thus given a tool to understand the female’s point of view and to empathize with her emotional qualities that the image track and dialogue do not represent.

Bernard Herrmann’s musical contributions to *Jane Eyre* and *The Ghost and Mrs. Muir* are exemplary models of melodramatic film scores that are dominated by the main female protagonists’ leitmotifs. In fact, the leitmotifs that are presented within these scores are an extension of the protagonist’s perspective. These films are a subset of the classical Hollywood melodrama itself: the gothic melodrama. According to Haworth,

gothic melodramas “focus upon the victimization of [their] heroines”³⁷ who “are generally reliant on men for rescue,”³⁸ and “are sometimes revealed to have imagined their persecution.”³⁹ These gothic melodramas are typically set in prison-like houses with supernatural elements as catalysts. The gothic melodrama’s score, like the melodrama itself, functions “to supplement the image of woman with music that purports to tell us what she is feeling, and thereby what, or who, she is.”⁴⁰ I am prepared to argue that Herrmann’s scores represent the inner workings of each female’s internal thoughts and emotions that ultimately drive the narrative forward.

Scholarship on Bernard Herrmann and his musical representations of women is extremely limited. Most published scholarship on Herrmann resides in the shadow of Alfred Hitchcock and their collaboration on nine films, especially *Vertigo* (Alfred Hitchcock, 1958) and *Psycho* (Alfred Hitchcock, 1960). Scholarship regarding Herrmann’s film scoring career apart from Hitchcock focuses almost exclusively on his first film score, *Citizen Kane* (Orson Welles, 1941), and his collaboration with its director Orson Welles. There is a noticeable gap in the scholarship between this point in Herrmann’s career and his collaboration with Hitchcock, a seventeen-year span of musical endeavor that is barely analyzed in any level of detail, and hardly mentioned in the major studies of Herrmann’s filmic works. There are some scholars that have included small sections of analysis (a paragraph, a page or two) of information regarding some films, but I did not come across any extensive analyses of *Jane Eyre*. Most scholars reference Herrmann’s other film scores only when introducing a larger analysis of *Vertigo* or *Psycho*. There are only two scholarly studies relevant to my topic, both for *The*

Ghost: David Cooper's *Bernard Herrmann's The Ghost and Mrs. Muir: A Film Score Guide*, and a short chapter in Frieda Grafe's film-titled publication in *BFI Film Classics*. Cooper's book provides an extensive and precise analysis of Herrmann's musical score with particular attention to the musical structure of its leitmotifs while Grafe's publication does not offer a sustained argument but rather brief insights on *The Ghost*. While there is a plethora of scholarship regarding women and music in the melodrama itself and the treatment of women in Hitchcock, none of the scholarship I found, including Cooper and Grafe attended to Herrmann's contribution to melodrama or to his musical treatment of female characters.

JANE EYRE (1943)

Jane Eyre marked the beginning of Bernard Herrmann's career at Twentieth Century-Fox. David O. Selznick bought the rights to the novel in 1941 for his own studio with a release planned through United Artists. He began pre-production in March, and according to Herrmann's biographer Steven Smith, "commissioned Orson Welles's partner at the Mercury Theatre John Houseman and an Englishman named Robert Stevenson to adapt the Charlotte Brontë novel for the screen,"⁴¹ and offered the role of Rochester to Welles. In 1942, Selznick decided to sell off all his literary properties and sold the completed screenplay and the production designs to Twentieth Century-Fox. Welles remained attached to the project. In regards to the musical score, Herrmann was not the first choice. In fact, Twentieth Century-Fox production chief Darryl F. Zanuck hoped to hire Igor Stravinsky to make his musical debut in Hollywood with *Jane Eyre*. It was "the influence of Welles and Selznick that led to Herrmann being hired,"⁴² as stated

by Smith. Over lunch, Welles convinced Selznick to ask Zanuck to commission Herrmann. At the time Welles was attempting to keep his Hollywood presence alive by pursuing an acting career after two box-office disappointments (*Citizen Kane* [1941] and *The Magnificent Ambersons* [1942]). Herrmann felt leery about accepting the job of scoring *Jane Eyre* after the end-run around Alfred Newman, head of Fox's music department, whose prerogative it was to assign a composer, or to have scored it himself. In a letter to his wife Lucille, Herrmann wrote that "'Al Newman will first resign from the studio before he lets me be brought in.'"⁴³ According to Smith, however, "Newman's support was perhaps the key factor in sustaining Herrmann's career in Hollywood."⁴⁴ Further, Newman "always allowed 'Beenie' the rare privilege at Fox of conducting his own scores,"⁴⁵ including for *Jane Eyre*.

In scoring *Jane Eyre*, Herrmann applied his previous experience composing for the CBS Radio series *Mercury Theatre on the Air*, which, as pointed out by David Cooper, helped Herrmann "develop an understanding of the requirements of dramatic music."⁴⁶ Moreover, his radio work allowed him to experiment with the use of tone color to produce certain emotional attributes through his orchestration. Of particular relevance was his radio score for the gothic melodrama *Rebecca* (1938). For *Jane Eyre*, Herrmann combined his radio background with conventional elements of the classical Hollywood film score, particularly the leitmotif and the full symphony orchestra. In fact, Herrmann's score for *Jane Eyre* is considered by Smith to be one of his most stylistically traditional scores due to his utilization of these elements. I agree with Smith that Herrmann uses traditional elements of the classical Hollywood film score in *Jane Eyre*. However, I will

argue that Herrmann's use of leitmotifs in *Jane Eyre* reflects the importance of the female within the gothic melodrama and works in conjunction with the female protagonist's narrational voice-over to provide the audience access into the female protagonist's perspective and inner life.

The film is narrated by Jane (Joan Fontaine) as a recollection of her memories, written down in a book that first opens after the Main Title. At times the book visually accompanies her narration in re-establishing shots of its pages, and it ends the film by closing at the End Title. Jane begins her story as an orphan sent away by her merciless Aunt Reed (Agnes Moorehead) from the family estate, Gateshead Hall, into the care of Henry Brocklehurst (Henry Daniell) at Lowood, a religious educational institute for young women. After ten years, she refuses Brocklehurst's demand for her to become a teacher there. Instead she acquires employment on her own as governess for a young Adele (Margaret O'Brien), the ward of wealthy guardian, Edward Rochester (Orson Welles) at his estate, Thornfield. Jane dedicates her life to Adele all the while becoming suspicious of and intrigued by Rochester's secretive behavior. They form a kinship and Jane falls in love with him which she assumes is unrequited. After Jane professes her love and gives her resignation to Rochester, he admits his love and proposes. Their marriage is stopped due to Rochester's failure to annul his first marriage, his insane wife secretly imprisoned in Thornfield's towers. Jane leaves Thornfield and returns to Aunt Reed's estate where, after her aunt's death, she is visited by memories of Rochester, strong enough to force her to return. She returns to find Thornfield in ruins, Rochester suffering

from blindness, and his wife dead by suicide. They again profess their love and remain together at Thornfield.

Jane holds particular influence over the audience's perception of the narrative. Due to her voice-over narration, Jane has the power to shape the narrative and convince the audience of its truth. After the Main Title, Jane is introduced as narrator before she is presented on screen, a full twenty minutes into the film. Withholding Jane's presence causes the audience to invest more in her voice, making a woman's voice more powerful than it might typically have been. Jane's narrational dominance is also reinforced through Herrmann's score. According to Gorbman, there are three divisions of sound in film: diegetic, non-diegetic, and metadiegetic. Gorbman argues that non-diegetic leitmotifs, when they are used in melodrama, are in fact metadiegetic, where a theme "'wordlessly ... 'takes over' part of the film's narration and we are privileged to read [the character's] musical thoughts.'"⁴⁷ Furthering Gorbman's argument, Helen Hanson notes that metadiegetic music is "particularly allied with musical themes or variations that mark character memory."⁴⁸ The leitmotifs in *Jane Eyre* are metadiegetic, musical representations of Jane through her memories, providing an aural depiction of her point of view (her estimations of others, her surroundings, and her own opinion of herself), and her inner emotions.

Jane's leitmotif follows her throughout the film and operates to assert her narrational trustworthiness to the audience as it reveals her character's psyche and provides a musical description of her emotional states through its conventional elements of the woman's leitmotif. It functions as an extension of her narration, where it develops

her wordless thoughts, emotions, and anxieties. Her leitmotif also designates her as an unconventional woman due to its departure from conventional instrumentation. Her leitmotif is first heard when her narration begins, the oboe prominently featured, labeling it her musical voice while strings, harp glissandi, and French horn reiterate the theme. Herrmann's choice of strings and harp are entirely conventional for a female protagonist. But Herrmann's decision to include oboe and French horn to introduce her theme is not. This instrumentation not only lends a melancholic aspect, it also presents Jane as an unconventional female protagonist.

The first appearance of Jane's leitmotif is slightly different melodically compared to its future repetitions. Herrmann writes its first two notes one semitone apart (F# to G natural), while other variations are heard two semitones apart (F# to G#). The use of the more conjunct interval at the beginning of Jane's narration provides a feeling of gloom since it incorporates a dissonant minor second. The minor second is the smallest tonal relationship within the diatonic scale used by Western musicians, and emits an uncomfortable, unharmonious tone. This dismal musical phrase accompanies Jane as she says that she was born in "a harsh time of change in England," which ultimately sets the tone of the setting and readies the audience for her tumultuous childhood. The leitmotif also ends with a minor third (B to D, 3 semitones, *do to me*), instead of the major second (B to C#, 2 semitones, *do to re*), the more expected interval. The major second leading to C# is sonically expected since it provides more of a resolution to the musical phrase than D, which is the seventh tone of E major, making it the most unstable tone in the scale.

This leaves the ending more open and ambiguous musically, as Jane begins to tell her story.



Figure 1: Jane's Leitmotif first heard when Jane is visually introduced.⁴⁹

The leitmotif that represents Jane throughout the rest of the film is first heard when she is visually represented as a child, stowed in a dark, crowded storage closet. Herrmann cues the oboe for her leitmotif, its tone faint and wavering, evoking the audience's sympathy for poor Jane as it describes her child-like vulnerability, quiet demeanor, and clear familial abuse. It is accompanied by plucked arpeggiated chordal structures from the harp, presenting Jane with a musical quality of grace and innocence. Herrmann's orchestral choice to use the oboe again for her leitmotif reinforces Jane's unconventionality. Here her leitmotif is beautifully tonal in E major, and easily recognizable, particularly the doubled tenuto (notes that are held a bit longer than their rhythmic beats for emphasis) C# at its end. In this iteration, the first three notes of Jane's leitmotif outline a major third (F#, G#, E) before reaching downward a fourth (five semitones) to B and resolving on C#. Herrmann's use of a major third echoes the Hollywood convention to use this "weaker" interval for female characters. The use of the third rather than the dominant fifth in their leitmotifs reinforces this connection. Throughout Jane's narration of her time in Gateshead Hall, Herrmann includes a doubled tenuto notation as he accompanies Jane's memory. This small musical figure marks the presence of her leitmotif throughout the film. The use of this doubled note at the end of

her leitmotif secures its tonality, while the usage of the major third meets musical expectations. Jane's leitmotif conforms to audience expectations in terms of tonality and structure which confirms the audience's trust in Jane's voice and thus her reliability while the use of the oboe reminds the audience of her unorthodox femininity.

As the film continues, Jane's leitmotif indicates her inner emotions. With few exceptions, most of Jane's time spent at Lowood is not scored by Herrmann, suggesting her repression of its memory to the audience. When Jane's leitmotif is heard, it indicates moments of intense emotionality from her most traumatic memories. One such instance accompanies Helen's (Elizabeth Taylor) entrance into Jane's life. As Jane stands on a stool alone in a deserted and spacious cellar, punished for her allegedly deceitful and sinful behavior, her leitmotif is heard in a new variation by the string section that laboriously outlines D minor. Her leitmotif could be mistaken as a new theme due to Herrmann's inverted outline of a minor third interval (D, F, E) reaching upwards a fourth (E to A); however, Herrmann's reiteration of the tenuto doubled notes at the end of its phrase marks it as the same leitmotif. Herrmann pays particular attention to dissonance in this section, articulating leaps of sevenths. Jane's embarrassment and sadness from her obscene punishment is felt by the audience through Herrmann's variation. Jane's leitmotif is heard again after Helen's death, a reiteration of the somber, conjunct theme heard at the very beginning of Jane's narration with oboe and strings. The oboe plays in a lower register, its melodic line dramatically slow in tempo as it musically describes Jane's grief while she weeps over Helen's grave. Herrmann carefully articulates Jane's

emotional states through variations in her leitmotif, allowing the audience to understand and empathize with her during this harsh time.

Jane's leitmotif reappears after her assignment as governess and helps musically represent her fear towards her employer, Rochester. When Mrs. Fairfax (Edith Barrett) leads Jane to her chamber, she warns her of Rochester's peculiarities. After she leaves the room, Jane's eyes fall to the ground, a wave of concern washing over her face. Herrmann accompanies her reaction with another variation of her leitmotif. He sets the first three notes to outline a minor third (G, Ab, F) before resolving into dissonance with muted trumpets. This dissonance allows the audience to understand Jane's fear. According to Haworth, "[t]he female gothic film can be understood as offering a specifically 'feminine' perspective"⁵⁰ where "the intimidating houses where the heroine's persecution frequently takes place function as a kind of prison, and have been linked with anxieties about the societal demands and expectations placed upon women in occupying domestic and professional roles in the years around World War II."⁵¹ Jane is beginning a new chapter in her life where her expectations of her employer are filled with trepidation. Herrmann thus articulates her feminine vulnerability by outlining a minor third, the conventional interval of feminine weakness, reinforced by the dissonance which now enters her leitmotif. The music is uncomfortable to listen to by communicating to the audience trepidation over what will happen to Jane, how Rochester will treat her, and if her choice to leave Lowood may not have been the best for a woman with no experience in the outside world. After Jane meets Rochester, her leitmotif changes, and along with

Rochester's leitmotif is first heard in the film itself when his character is introduced at a hastened tempo with woodwinds, horns, and percussion when Jane notices an obscure figure racing toward her in the darkness. Herrmann develops Rochester's theme into a percussive, machismo collection of brass and timpani, ultimately capturing Jane's fear of this strange, unknown, menacing man. Jane's fascination and anxiety over Rochester is elucidated by the woodwinds. The piercing tonal quality of the flutes reinforce Jane's shocked facial expression as she watches him regain control of his horse. This musical representation of Jane's first encounter with and judgement of Rochester continues throughout the film. Rochester's leitmotif tells the audience as much about Jane's perceptions of him as it does about his character, which fortifies Jane's prominence in the narrative.

Rochester's leitmotif recurs when he explains his past to Jane, which again musically embodies her perceptions of him. Hanson reasserts Fred Botting's argument that the gothic's male characters are "gloomy, isolated, sovereign, they are wanderers, outcasts and rebels condemned to roam the borders of social worlds, bearers of a dark truth or horrible knowledge ... [they] are transgressors who represent the extremes of individual passion and consciousness."⁵² Rochester's characterization as a gothic male is quite clear in his response to Jane who advises he not take out his anger on Adele. Rochester agrees with her, and turns to his own misfortunes, explaining his narcissistic and sadistic tendencies of his past. The audience shares Jane's perspective, as the camera pans the room from Jane's point of view as she follows Rochester's movements. Now when his leitmotif is heard, it is slowed in tempo and played by oboe, like Jane's

leitmotif, with accompanying low strings. Jane's empathy can be inferred through their leitmotifs' shared rhythmic and orchestral qualities. They have both been through tumultuous pasts that have affected their present selves, and the orchestration, particularly the oboe, and tempo of Rochester's leitmotif suggests that Jane recognizes this connection.

Jane's realization of Rochester's problematic temperament is reflected in her leitmotif following Rochester's narrative. Full of gloom over his reflection upon his past self, Rochester allows Jane to leave his presence. Herrmann's thematic development of Rochester's leitmotif is heard with an abruptly dissonant, thin-sounding chordal accompaniment of a broken major third interval (Bb to Gb) played by woodwinds. Suddenly, when Rochester calls out for Jane to remain, Herrmann orchestrates a lush chordal structure with low strings that provides a musical sigh of relief before Jane's leitmotif enters. An axial cut captures her reaction as she looks behind her toward Rochester in surprise. This immediate change in Rochester's state from melancholy over his story to concern over Jane's emotional state stirs a thrilling feeling that the audience feels along with the governess. This would have been a perfect moment for Herrmann to introduce a love theme; however he instead orchestrates Jane's leitmotif with strings and oboe. The return of Jane's leitmotif reinforces Jane's centrality in this scene while the oboe musically connects her to Rochester and the string texture hints at her growing connection to Rochester. However, Jane cannot imagine that Rochester shares the same feelings. Therefore there is no love theme, reflecting Jane's inability to imagine that Rochester could love her.

Later, during a conversation with Rochester about Adele, Jane's leitmotif again provides a musical description of her feelings when there is no indication of them in the dialogue or image track. As Rochester confesses the truth about Adele's family, Jane looks away from Rochester, deep in her thoughts. Her emotions are revealed through a variation of her leitmotif with the more "feminine" strings and harp glissandi rather than the oboe. Instead of the original opening third, Herrmann executes a slow step-wise upward passage before landing on the leitmotif's signature double tenuto notes. This step-wise upward motion in the violins suggests that Jane has come to a realization: that both she and Adele have experienced difficult childhoods at the hands of unfeeling guardians. This connection to Adele, is musically realized in both the choice of strings and the rising musical trajectory.

Instead of a love theme for Rochester and Jane, their leitmotifs are used interchangeably as accompaniment to their interactions, thus reinforcing Jane's sense of her unrequited love. Jane's romantic interest in Rochester is confirmed through the placement of her leitmotif immediately after she is subjected to his soon-to-be-wife, Blanche Ingram (Hillary Brooke). Jane is offended by Blanche and her mother, who openly express their distaste for governesses. When Jane leaves the room silently crying, her leitmotif swells within the string section. It is a musical convention for strings to signify the love theme, a musical connection of the feelings a character experiences while interacting or thinking about the one they desire. But when she is found in the corridor by Rochester, her leitmotif is repeated by the oboe. Jane maintains her composure with tears in her eyes. The violins do not take over her leitmotif at this time, thus revealing to the

audience Jane's perception that her love for Rochester is unrequited. The oboe suggests that Jane is hiding her true feelings. She believes that Blanche is the one Rochester loves, and does not have the confidence to stand up for herself and ask him for the truth.

Through Herrmann's orchestration, the audience is able to comprehend that Jane is still hiding her true feelings from Rochester for fear of disappointment.

Later, when Rochester and Jane converse in the garden, Rochester's leitmotif is used, consequently reflecting Jane's admiration and awe as she intently follows his ambiguous storytelling. Rochester asks Jane for her advice and tests her trust in him. His leitmotif is played by violins and low string accompaniment as he recounts the story of his past. His story is vague and obscure, yet explains that he made an enormous mistake that changed his life forever. Now an older man, he finds hope in an unnamed opportunity that has reared its head, but he struggles with this fact due to hidden secrets in his past. According to Florett Robinson, in gothic melodramas, "kindness and cruelty make up the strange personality of the lovable bad man."⁵³ Jane is unable to properly advise Rochester, instead insisting that he must make his own decisions. Herrmann's use of Rochester's leitmotif musically describes Jane's judgement of Rochester's character as strong and admirable. It is impossible for her to make Rochester's decisions for him when she is only a lowly governess while he is a stately, formidable man. Jane's indecision and confusion over this puzzle of a man is reinforced by an ostinato pattern hanging underneath the string iteration of Rochester's leitmotif. The ostinato is played by the oboe and the passage simultaneously signifies Jane's emotional upheavals (the

ostinato) as well as her continued connection to Rochester (the oboe). Again, since Jane cannot imagine that her love is requited, there is no love theme.

When Rochester and Jane finally confess their love, their words and final embrace are not met with a love theme, but by their two leitmotifs. The lack of a love theme continues to reinforce Jane's prominence in the narrative while it also reflects her uncertainty. First, Jane's leitmotif accompanies her confession that she would miss Rochester if she had gone away to a new assignment. It is subtly played by the string section, its arrangement similar to a love theme. Jane has finally revealed her feelings. Rochester is indeed important in her life, yet she still does not admit the intense love she feels. She is still unsure over Rochester's sentiments, as he only responds with "We've been good friends, Jane, haven't we?" It seems quite clear that Rochester is simply unable to feel love, since he sits Jane down and explains in a metaphorical fashion that he indeed feels something strange for her. His leitmotif, orchestrated for violin, appears as he describes his emotion, reinforcing masculine strength rather than feelings of love. His leitmotif musically encodes Jane's confusion through its major seventh leap in the violins and its descending line. It is implied that Rochester is as confused about their situation as Jane when he claims that she would forget him after she leaves Thornfield. The validity of their love is suggested through the sweeping violins reiterating Rochester's leitmotif, which Jane has now finally realized but still cannot fully believe.

Herrmann's choice not to include a love theme in *Jane Eyre* ultimately underscores Jane's importance to the narrative and relegates her love story with Rochester to a secondary register, thus setting the film up for an unconventional

Hollywood ending. The audience expects a sweeping last iteration of a love theme, where it is understood that both man and woman will remain together in love. In *Jane Eyre*, the audience does not get this satisfaction. Instead, the ending privileges Jane, providing a sense of resolution to her life's story, but disappointing the audience. Further, I would argue that Herrmann's failure not to use a love theme actually undercuts Jane and Rochester's love and calls the ending into question. Both Jane and Rochester have spent the film in a constant state of uncertainty over each other's emotions, a situation reflected in their leitmotifs. Without a love theme, the satisfactory resolution of Jane and Rochester's puzzling love story remains in question. Herrmann chose to privilege the woman's narrative instead, confounding audiences who expect the woman's story to dissolve into the heterosexual couple.

THE GHOST AND MRS. MUIR (1947)

The gothic melodrama *The Ghost and Mrs. Muir* was produced at Twentieth Century-Fox four years after *Jane Eyre*, with Herrmann under contract to produce and orchestrate its score. Before its release, Herrmann had written the film scores for two other Twentieth Century-Fox productions: *Hangover Square* (John Brahm, 1945) and *Anna and the King of Siam* (John Cromwell, 1946). There is little known pertaining to Newman's choice in commissioning Herrmann for *The Ghost*. Although Rita Grafe points out that director Joseph L. Mankiewicz may have wanted Herrmann for his film in order to "match the achievements"⁵⁴ of his elder brother Herman who was screenwriter of *Citizen Kane*, it seems just as likely that Herrmann was commissioned due to his previous experience with *Jane Eyre*. Having formerly written such a stylistically beautiful score

for another gothic melodrama, Herrmann may have been the most likely choice at Fox for Mankiewicz's production.

The Ghost was an adaptation of Josephine Aimee Campbell Leslie's novel, published after World War II under the pseudonym R. A. Dick. Cooper asserts that although the novel is set in the early 20th century, it depicts the hardships of women in England who experienced trauma from World War II. According to Margaret Stetz, "for the women of Britain, 1945 must have been a year filled with ghosts: ghosts of dead sons, brothers, fathers, husbands and lovers; ghosts of the lives they had led before the war, smashed into atoms ... ghosts of their own former selves-- selves that had believed in peace and security."⁵⁵ The film was under the directorial control of Mankiewicz, who had previous experience directing gothic melodramas including *Dragonwyck* (1946), and who would later direct the melodramas *A Letter to Three Wives* (1949) and *All About Eve* (1950).

The novel and film encapsulated the Romantic idiom that Herrmann admired, including what Smith lists as "death, romantic ecstasy, and the beautiful loneliness of solitude."⁵⁶ It is a narrative that deals directly with death and its influence on those still alive. According to Smith, Herrmann's own interests ultimately fueled his musical motivations, especially those concerning the sea with "its deathlike, romantic inescapability."⁵⁷ The Romantic style in music and literature sought to encapsulate the mystical connection of art and the soul. The arts were viewed as a direct window into the infinite, indefinable, divine spiritual world that surpassed the expressivity of everyday life. Herrmann considered his score for *The Ghost* as first-rate and his encapsulation of

the Romantic style musically is unquestionably captured in his writing. Herrmann's influences also incorporated other musical styles, including stylistic choices similar to the Impressionist manner of Claude Debussy's *La Mer* (1905) and the 20th-century approach of Benjamin Britten's *Peter Grimes* (1945).⁵⁸

Herrmann's score for *The Ghost* is considered by scholars to be his most conventional score. Smith quotes Herrmann himself, who jokingly nicknamed the film his "Max Steiner score."⁵⁹ Although the framework of the composition is constructed along conventional lines, there are elements in it, especially within its leitmotifs, that deviate from convention. Smith describes that "[s]ome motives, like the rushing sixteenth notes for woodwinds to evoke the sea's turbulence and beauty, ... are oriented more to evoking color than serving as actual themes,"⁶⁰ while others are considered melodically lyrical. Some of Herrmann's leitmotifs for *The Ghost* are not easily sing-able, yet are extraordinarily recognizable in the symphonic texture. These leitmotifs are also narratively malleable in the sense that they identify specific characters or settings while also providing a window into the main female protagonist's perspective. Much like in *Jane Eyre*, the leitmotifs in *The Ghost* function metadiegetically, providing a layer of connotation to describe the inner workings of the female protagonist's mind, the various leitmotifs being a musical expression of her unexpressed thoughts and emotions. The score's metadiegetic qualities assert Lucy's prominence in the film and direct the audience to empathize and thus understand her perspective. Herrmann's score is an extension of Lucy Muir's own psyche presented to the audience in the guise of various leitmotifs.

Much like *Jane Eyre*, *The Ghost* follows the story of a woman who has dealt with a tumultuous past and has decided on a life of independence, changing her life to accommodate her own goals. Although the film underplays her husband Edwin's death, it can be supposed that his death has caused Lucy much grief. Lucy maintains a resilient demeanor throughout the film, which causes her character to lack a certain dramatic appeal that is so vital to the melodramatic film. This is compounded by Gene Tierney's lackluster acting. Cooper asserts that Tierney was "undoubtedly exquisitely beautiful, though at times her acting has been seen as rather wooden."⁶¹ Herrmann attempts to describe Lucy's innermost emotions and truths of her character by pairing her most emotional upheavals throughout the film with musical leitmotifs. The film's vital melodramatic characteristics are illuminated through his scoring and orchestration. Herrmann's creation of various leitmotifs including those associated with the sea, the ghost of Daniel, Lucy, and others provide a musical depiction of the workings of Lucy's mind.

The Ghost follows the story of Lucy Muir (Gene Tierney) and her decision to move away from her oppressive in-laws and urban life after her husband's death with her daughter, Anna (Natalie Wood), and their housekeeper Martha (Edna Best). They rent Gull Cottage, a beautiful home near the sea which Lucy discovers is haunted by Captain Daniel Gregg (Rex Harrison), a disgruntled sailor who allegedly committed suicide there. Daniel attempts to spook Lucy out of his house to no avail, which leads to a growing friendship. He explains that his death was an accident, and that he wished for his home to be of use to retired seamen, but he died before he could write his will. When Lucy's

financial stability is jeopardized, Daniel convinces her to write his memoir, *Blood and Swash*, for a steady source of income. She, in turn, would keep Gull Cottage safe, and after her death leave the house to retired seamen. Daniel and Lucy develop a romantic relationship, which troubles Lucy and causes her to seek refuge in Miles Fairley (George Sanders). Heartbroken, Daniel disappears out of respect for her newfound relationship, but when Lucy learns that Miles is married and with children, she ends their relationship and decides to remain alone at Gull Cottage for the rest of her life, and when she dies, is reunited with Daniel.

Three of the primary leitmotifs heard in *The Ghost* are presented in the Main Title. All have a similar descending structure which suggests that all three are related. The first leitmotif represents the sea, and can be broken into two sections: an exquisite rising set of arpeggiated chords (a succession of three note groupings played separately rather than simultaneously) matched with a beautiful descending melodic line. According to Cooper, this leitmotif musically paints the “shape of a wave”⁶² within its melodic structure. The sea leitmotif develops into a descending passage of what Cooper terms “‘glittering’ arpeggios”⁶³ which introduces the next leitmotif. The horns and cellos play this leitmotif associated with the ghost of Captain Daniel Gregg, a short motive that outlines a major seventh (eleven semitones, Gb to F), major third (four semitones, F to Db), and a minor second (one semitone, Db to C). Daniel’s leitmotif is hidden beneath a step-wise descent of notes that connects his leitmotif with Lucy Muir’s leitmotif. This descent gradually fades into a beautiful development of the second section, which includes a succession of a major fifth (Db to Ab) to major second (Ab to Gb), a smaller

descending passage, then a minor third (Db to Bb) to a major second (Bb to C), and lastly a slow ascending passage before developing into Lucy's leitmotif. It is important to note that the second section of Daniel's leitmotif is the only moment where a fifth, the intervallic convention of strength and masculinity, is used. At first glance, Lucy's leitmotif sounds like an extension of Daniel's leitmotif. It unfolds in a descending passage that is "underpinned by the same arpeggios in flutes and harps."⁶⁴ Both leitmotifs also share the same three opening pitches. Lucy's leitmotif aids in transitioning from the Main Title into the opening establishing shot of London before fading into a gradual tracking shot to Lucy's urban dwelling. This connection of pitch and descending melodic lines among these three leitmotifs and others later introduced in the film can be regarded as an extended single theme that represents the psyche of the most important character in this melodrama: Lucy Muir.



Figure 3: The Sea Leitmotif, first and second fragments⁶⁵

The sea leitmotif is an extension of Lucy's inner emotions as she is shown the vacant and haunted Gull Cottage by its rental agent. The sea becomes prominently attached to Lucy's admiration of the cottage's location. As Lucy and her rental agent Mr. Coombe (Robert Coote) approach the cottage, Herrmann cues the full sea leitmotif with strings, clarinet and flute with a decreased tempo from what was heard in the Main Title. The leitmotif steadily rises through four octaves, and rests not on a perfect octave from

portrait inside the cottage. The major seventh and minor second in the leitmotif connote feelings of anxiety through teeth-grinding dissonance which musically represents the presence of a supernatural phenomenon. Herrmann's inclusion of a major third in-between the two dissonant intervals, however, connects Daniel's character with the feminine. Again, like the sea leitmotif, Daniel's leitmotif is ultimately connected to Lucy as an extension of her feelings of curiosity. As she continues her tour, Daniel's leitmotif is presented in variations, played first by flutes in their low registers and then by screeching strings. Cooper notes that the violins mimic the tonal quality of the theremin due to their muted yet piercing jumps between dissonant pitches. Once Lucy learns that the previous owner allegedly committed suicide and the cottage is presumably haunted, Lucy becomes particularly fascinated by him. She decides to rent the cottage despite Mr. Coombe's claims that it is haunted. As Lucy leaves the cottage, we hear Daniel's leitmotif, which musically underscores Lucy's assertion of independence over Mr. Coombe.



Figure 5: Anger Leitmotif 67

Lucy's first encounter with Daniel's ghost prompts the entrance of three new leitmotifs that aid in describing her innermost thoughts. Cooper entitles them Anger, About Ships, and Sea Shanty, which are Herrmann's original cue titles.⁶⁸ Daniel's first appearance to Lucy, which takes place during a rainstorm, is prefaced by multiple repetitions of the Anger leitmotif. As transcribed by Cooper, this leitmotif outlines a

major third (D# to G) and ends with a minor third (F# to D#). This incorporation of thirds connects the leitmotif to Lucy as the female protagonist while also alluding to an uncanny feeling connected to Daniel's presence due to its minor-key tonality. As Lucy peers through the door of the living room to catch a glimpse of Daniel's portrait, she is underscored by a stinger in the horns and timpani with a piccolo playing a fast-tempo variation of the Anger leitmotif. Herrmann's stinger pairs the leitmotif to Lucy, since it joins her notice of the portrait. Although Herrmann later pairs the leitmotif with Daniel's rage over Lucy's rental of Gull Cottage, the leitmotif's emotional and musical connection is to Lucy. This becomes apparent when Lucy later expresses her frustration with Daniel's ghostly tricks and the Anger leitmotif is heard describing Lucy's own emotional upheaval over the presence of an apparition in her home.



Figure 6: About Ships Leitmotif 69

The About Ships and Sea Shanty leitmotifs are introduced after Daniel's appearance to Lucy. Both not only characterize the sea through the cascading descending line in About Ships and the jaunty sailor tune rhythm of Sea Shanty, but underscore Lucy's distress after Daniel's brutish behavior. Daniel's manifestation to Lucy in the kitchen is not scored by Herrmann. Daniel demands she leave, challenging her new-found, strong-willed demeanor enough to provoke an onslaught of frustrated tears. Daniel's abrasive behavior resurrects memories that are clearly painful to her. She asserts, "I won't be shouted at. Everyone shouts at me and orders me about and I'm sick

of it, do you hear?” Was her first marriage to Edwin emotionally abusive? As Lucy cries, About Ships underscores her explanation to Daniel of her fondness for the cottage and her eagerness to remain by the sea. Arpeggiated harp and strings play the descending melody of the leitmotif. Although Cooper argues that the first three pitches of About Ships indicate an intervallic connection to the beginning of the second section of the sea leitmotif, there is more of a musical connection to Lucy’s leitmotif. Both leitmotifs have a similar descending pattern. The first section of About Ships begins with a descent from a major second (F natural to Eb) while Lucy’s leitmotif begins on an F# and descends a minor second (F# to E#). Both leitmotifs also descend and ascend in a similar fashion. Lastly, Lucy’s leitmotif mimics the waltz-like quality of About Ships due to its utilization of triplets (a grouping of three notes played within one note length). About Ships musically evokes Lucy’s emotions that have overwhelmed her after her irate discussion with Daniel, its descending gestures suggesting Lucy’s fear and trepidation, and its waltz-like meter encoding feminine tenderness beneath her air of confidence and strength.



Figure 7: Sea Shanty Leitmotif 70

The third leitmotif Herrmann introduces in this lengthy sequence, Sea Shanty, is initially paired with Daniel, specifically his empathy toward Lucy. However, its musical construction connects more strongly to Lucy. After Lucy expresses her love of Gull Cottage and her reasons to remain by the sea, Daniel compares her love of his house to his love of a ship he once refurbished. Herrmann underscores his memory with the Sea

Shanty leitmotif played by clarinet and accompanying strings. Daniel's story is dull and lacking in emotionality while Lucy's reaction says otherwise. As soon as he begins, she stops crying and slowly turns to face him with somber fascination. The Sea Shanty leitmotif is made up of minor thirds (Gb to Eb, Db to Bb, Ab to Cb, and Bb to Db), thus connecting it to femininity. This is ironic given that the motif is initially paired with Daniel. Rex Harrison portrays him as a burly, unemotional seaman who copes with troubles through spurts of anger. The feminine thirds as well as its waltz-like rhythm in Sea Shanty seem closer to Lucy since it encapsulates her love of the sea through its rhythmic quality. I also think that the connection between Lucy and Daniel is reinforced through the way they share the Sea Shanty leitmotif, which could also signify their budding relationship.

Lucy's connection with these three leitmotifs is further demonstrated in a later conversation with Daniel about her late husband, Edwin. Herrmann underscores her dialogue with About Ships as she describes her memories of their relationship. She realizes that their bond was only a romantic transfer from a novel she was reading at the time which made her believe that she was truly in love. The descending gesture of the About Ships leitmotif musically describes her disappointment. When Daniel asks if she was ever physically abused by Edwin, she demurely denies it. However, Herrmann underscores her response with the Anger leitmotif. Cooper describes the Anger motif here as a musical representation of Daniel's hidden concern for Lucy. Yet since the leitmotif is heard while Lucy speaks, I would argue that it functions to connect Lucy to Anger as she reacts to Daniel's suggestion that Edwin physically abused her. She is

The Sea Shanty returns to abruptly end Lucy's leitmotif and with it, the tenuous connection between Lucy and Daniel. Lucy fumbles over her terminology by calling a ship's sails "sheets," which elicits Daniel's bombastic correction. Cooper states that Herrmann orchestrates trombones and tuba for this iteration, this time raised a semitone to begin on D rather than Db. This unusual instrumentation adds a humorous tone to Daniel's outburst, undercutting his annoyance. After Daniel's blaring rebuttal, Lucy does not flinch with embarrassment. She merely states with a shrug, "I don't know anything about the sea, except that it is romantic." She holds her poise and seems unbothered. However, Herrmann's melodic variation of the Sea Shanty states otherwise. Herrmann has altered the Shanty's melodic contour here with its second intervallic relationship. After presenting its perfect fourth (D to G), the melody drops down a major third to Eb. Although the major third is considered a more joyous interval when compared to the minor third, in this instance its presence is unexpected and alters the melodic quality of the leitmotif in a negative fashion. This variation of the Sea Shanty provides a musical suggestion that what Lucy shows on the surface is not what she actually feels.



Anger leitmotif orchestrated for violins and alto flutes. The Lucia/Anger leitmotif begins with a minor third an octave higher than when it was first heard during the storm prelude Daniel's first appearance to Lucy. According to Cooper, "it becomes clear that the 'anger leitmotif' is intended to reinforce her [Lucy's] point of view, her disquiet about feeling 'frightened and confused--and wondering what the future will bring.'" ⁷²

The leitmotif's first outline of a major third from F# to D# and minor third from E to G musically signify Lucy's feminine weakness in this instance of uncertainty, while the three minor second intervals (D# to E, G to F#, D# to E) surrounding the thirds provide a uneasy musical connotation due to their conjunct spacing and dissonant relationships.

The second variation of the Lucia/Anger leitmotif brought down two semitones exemplifies this uneasiness due to its minor third intervals (E to C#, D to F). These note relationships sound oddly similar to the tritone when heard out of context from a musical transcription due to the violins' shrill higher register. The connection of Lucia to the Anger leitmotif, especially its unpleasant and discomfoting connotations of anxiety, reveal more about Lucy's anger and anxiety than Daniel's depiction of an idealized Lucy in Lucia.

In the same scene after Daniel renames Lucy Lucia, a variation of About Ships leitmotif accompanies Lucy's expression of her financial anxieties and inner fears to Daniel. Previously, Herrmann used About Ships when Lucy expressed her most honest thoughts or feelings. In this instance, the leitmotif sounds when Lucy admits to Daniel that it is taking a lot of effort for her to trust "someone who isn't real" with her financial stability by publishing his memoir. Here the violins pick up the first two notes of the

About Ships leitmotif (F to Eb). This variation includes the About Ships rhythmic style but in a more rubato, freer rhythm. The variation drops down a major sixth (nine semitones, Eb to Gb) before picking up the familiar melodic structure from Bb to Ab. The About Ships leitmotif provides an in-depth portrayal of what Lucy is feeling beneath the surface. She is unable to label Daniel as an apparition due to her growing affection for him. Realizing this truth would force Lucy to accept the fact that their romantic relationship is impossible. Daniel's response only raises more questions, since he replies "I'm here because you believe I'm here. And keep on believing, and I'll always be real to you." Does this imply that he is a figment of Lucy's imagination? Nevertheless, the usage of About Ships in this intimate conversation between Lucy and Daniel help to signify elements of Lucy's hidden and complex psyche.

When Lucy commences the writing of Daniel's memoir, *Blood and Swash*, Herrmann underscores her interactions with Daniel with the Sea Shanty leitmotif. As in the kitchen scene, the Sea Shanty leitmotif reveals Lucy's perspective and innermost emotions. Before the image track displays Lucy's disgust with Daniel's vulgar word choices, the Sea Shanty provides a sense of her distaste. While Lucy types the pages from his handwritten memoir, Daniel picks up pages to read, leans over Lucy's shoulder to supervise her typing, and laughs as he paces the bedroom with a pipe in hand. First, a slightly varied Sea Shanty played by piccolo and bass clarinet is heard. The upbeat and happy-sounding dotted-rhythms from the piccolo as the Sea Shanty develops into a full theme mimicks Daniel's laughter. However as the Sea Shanty continues, it becomes rather dissonant. The piccolo outlines a tritone by playing two minor third intervals (F to

D, D to B) before returning to F. This transformation occurs as Lucy glances at the handwritten pages, stops typing, and furrows her brow. The dissonant Sea Shanty variation musically represents Lucy's feminine modesty and her repugnance at continuing to type what Daniel has written; particularly one word that she despises. Daniel forces her to type the word, to which she complies with four violent keystrokes on her typewriter. The variation of the Sea Shanty leitmotif here not only accurately sets up the tone of the scene but reveals Lucy's consternation, a musical portrayal of her inner thoughts.

Lucy's conflicting emotions over her growing romantic relationship with Daniel are also heard in the music underscoring their conversation on the cottage's balcony, specifically the sea and Daniel's leitmotifs. Lucy and Daniel finished writing *Blood and Swash*, causing Daniel to digress into conversation about how seamen are misjudged. Lucy longingly watches Daniel speak, and they share an intimate moment, looking into each other's eyes before Daniel abruptly looks away, redirecting the conversation back to the book's publishing. Lucy in turn walks out onto the balcony with Daniel not far behind. Now the sea leitmotif with harp and woodwinds is reintroduced, underscoring their conversation about the perils of the sea as they watch a distant boat lost in the fog. While Daniel empathizes with the boat and its captain, Lucy empathizes with the sea, mentioning that although the sea is treacherous, it is still honest, and "makes you face things honestly." Here the sea leitmotif is paired with Lucy, not Daniel. When Daniel asks if something is on Lucy's mind, she honestly expresses her troubles to Daniel accompanied by a fragmented version of Daniel's leitmotif. This variation includes the

opening four notes as well as a small fragment of a minor third and minor second (Db, Gb, C) that occurs before the ascending section heard in the Main Title. Daniel's fragmented leitmotif musically represents Lucy's own conflicted inner thoughts over being in love with a ghost. When Daniel admits that he is attracted to Lucy, his leitmotif, including fragments of its second intervallic motif, now is heard in the violins. His confession is transformed into grief over their impossible love due to the leitmotif's dissonant qualities met with the romantic tone of the violins. At the end of this scene, a fragment of Lucy's leitmotif played by violin and flute can be heard. Her leitmotif focuses the scene on Lucy, since the fate of her relationship with Daniel is placed in her hands. She is to take a trip into town the following day to meet the publisher, and there she is expected to keep her mind open to interactions with other men, which she has not experienced since she moved into Gull Cottage.



Figure 10: Miles Fairley's Leitmotif

While on her way to the publishers in London, Lucy is introduced to her love interest, Miles Fairley, and Herrmann accompanies him with a complex leitmotif that encapsulates Lucy's perception of him. Miles is introduced with a small upbeat leitmotif played in succession by strings, flutes, clarinet, and oboe. The leitmotif is first heard when Lucy passes Miles on the stairway to the publisher's office. On the surface, the leitmotif's whimsical rhythmic pattern elicits feelings of excitement as Miles fawns over Lucy. The violin's ascending motif seems to foreshadow a love theme and suggests that

Miles and Lucy are destined to be together. However, Herrmann undercuts those impressions through the leitmotif's melodic structure. The first two repetitions of the leitmotif outline a minor third (Bb to Db), then the clarinet and oboe play a descending line. Considering the conventions of the Hollywood classical score, a male protagonist's leitmotif should include the perfect fifth, or dominant interval, due to its symbolic tonal qualities of strength and stability. However, Miles is instead musically represented by the minor third, an interval that encapsulates feminine qualities, and used here for Miles suggests weakness or perhaps, effeminacy. Miles's leitmotif is also orchestrated without brass instruments, which is the conventional instrumentation that is so often paired with male protagonists. What starts out with intimations of a love theme is quickly transformed into a character study of Fairley connecting him musically to unmanly implications. Here the leitmotif reflects Lucy's overall impression of him. She is not impressed by Miles in any sort of way, refusing to interact with him until he offers her his appointment time with the publisher. She later engages in conversation with him only due to her gratitude for his help in getting "her" novel published. Yet it is obvious that Lucy feels invaded by Miles, particularly due to his unnecessarily uncomfortable physical closeness. Lucy's initial evaluation of Miles, the "perfumed parlor snake," according to Daniel, is embodied in Herrmann's leitmotif for Miles.

Later, Lucy's inner connection and love of the sea is reinstated through Herrmann's use of her leitmotif instead of the sea leitmotif while she and her daughter spend time on the beach. The audience is introduced to this new setting through Lucy's daughter Anna, who has not been seen since Lucy's in-laws visited the cottage.

Herrmann scores Lucy's leitmotif, which is surprising considering each time the sea has been visible previously, its own leitmotif can be heard. Herrmann orchestrates Lucy's leitmotif for flutes and arpeggiated harp accompaniment before adding strings once Lucy is in view. This choice to include Lucy's leitmotif instead of the ominous sea leitmotif connects Lucy with the sea, while its lush love-theme-like melodic line provides a musical representation of Lucy's love for the sea. However, this connection between Lucy and the sea is disrupted by her encounter with Miles.

Lucy's second surprise encounter with Miles is accompanied by the leitmotifs paired with Lucy, Miles, and Daniel in symphonic versions, which ultimately tap into her inner thoughts as she converses with Miles. As Lucy walks the grounds surrounding the sands, she finds her handkerchief in a nearby bush that Miles took from her on the train. Her leitmotif continues with full strings and harp arpeggios. It would make sense for Herrmann to provide Miles's leitmotif in this moment, since it is obvious that Lucy has thought of their first encounter. However, Lucy's leitmotif continues until she notices his presence, with easel and drawing supplies. Her theme transforms into a slower rendition of Miles's leitmotif, beautifully orchestrated by Herrmann with strings, including upward leaps in the violins. In this moment Miles's leitmotif bears musical similarities to a love theme. While they exchange flirtatious conversation, Lucy's leitmotif returns with strings and flute when Miles calls her by her name. It is the first time that she has been called her real name since Daniel renamed her Lucia. Miles then shows Lucy his artwork, a portrait of her by the sea, before kissing her. Lucy's leitmotif swells with arpeggiated harp yet quickly decrescendos as she pulls away, her gaze toward the ground. Within her

leitmotif's texture, the second section of Daniel's leitmotif is heard in counterpoint. It is evident through this inclusion of his leitmotif that Lucy is thinking about Daniel, perhaps transferring her romantic feelings for the apparition onto Miles. Lucy is feeling conflicted emotions for both men. However her desire for intimacy and a true romantic relationship is only possible with Miles, even if her heart is stopping her from pursuing him. In the end, it is Daniel who makes the decision to cut off his ties with Lucy in order for her to seek true happiness with a live suitor, causing Lucy to only remember their encounter and time together as a dream.

With Daniel out of the picture and the development of Lucy's budding relationship with Miles, Lucy's leitmotif depicts her confusion and trepidation when she visits Miles's home in town. After being told via letter that he would soon be away in London, Lucy decides to take a surprise trip to his home. As her cab pulls up to his door, Miles's leitmotif plays joyfully, signifying Lucy's excitement. However as she is welcomed into his home, Herrmann transforms Miles's leitmotif into Lucy's leitmotif with oboe, strings and arpeggiated harp as she glances at a painted portrait of a woman very similar in style to the one Miles gave to Lucy. As she walks across the room to another painting of the same woman with two children, a dissonant chordal structure embedded within her leitmotif sounds. Instead of the expected octave leap from A# to A#, Herrmann varies it to include a minor 6th instead (7 semitones) from A# up to F#. This variation emphasizes the minor second to F natural, which occurs three times before Lucy's leitmotif resolves to D#. This minor second musically suggests that something is wrong and mirrors Lucy's confusion as she gazes at another woman's portrait in the

home of the man whom she expects to marry. She discovers that Miles is married and has two children after she meets his wife. Lucy's expectation of finding true love has been destroyed by Miles's wanton lasciviousness. Herrmann's interpretation of Lucy's inner despair becomes apparent to the audience through the orchestration and variation of her leitmotif while Lucy holds her composure visually.

As time moves forward, Daniel and Lucy's leitmotifs begin to converge, signifying her constant thoughts about the apparition as she ages. While Lucy walks on the beach sometime after she ends her relationship with Miles, a mixture of fragments from her leitmotif and Daniel's leitmotif are heard with strings, flute, and arpeggiated harp. Herrmann emphasizes the descending gestures of each leitmotif and their comparable orchestration to depict the two leitmotifs' similarities. Lucy's leitmotif contains a descending gesture (F#, F, F#, D#, C#) as does Daniel's (a descending line of F#, F, D# and C#). Both Lucy and Daniel's descending moments in their leitmotifs include the same pitches in the same tonality. While Lucy walks the shoreline, Herrmann's usage of this descending portion of both of their leitmotifs musically represent Lucy's inner thoughts about Daniel as she searches the beach for signs of his presence. Lucy's connection to Daniel is only further exemplified through the way Herrmann uses their leitmotifs.

Lucy's inner thoughts about Daniel are further exhibited through Herrmann's use of the sea and Daniel's leitmotif after she awaits Daniel's return one year after his first dream-like appearance. While Lucy sits in her bedroom, the clock chimes four times on the fireplace mantel. When Lucy had first moved into Gull Cottage, Daniel had appeared

while she lay asleep in that same chair at the same time exactly one year ago. After the clock chimes, the sea leitmotif plays the same opening ascending phrase as in the Main Title. Lucy glances at the clock then looks down, deep in thought. Herrmann cues Daniel's leitmotif in the bassoon, which musically explains to the audience that Lucy is thinking about Daniel. The sea leitmotif continues its second iteration of its ascending line. Lucy quickly sits up in her chair to face the window, her eyes wide. It is assumed that she sees Daniel, his leitmotif sounding again as the sea leitmotif swells into its second section. However the audience is as disappointed as Lucy when Daniel does not appear. Herrmann's inclusion of Daniel's leitmotif sets the audience up to empathize with what Lucy is thinking.

Herrmann's use of Daniel's leitmotif as well as a variation of the About Ships leitmotif return when the now adult Anna recounts her childhood memories of Daniel many years later. Anna explains to her mother that she had also seen Daniel's apparition, and that she always thought that it was her childish imagination that had conjured up his existence in Gull Cottage. Herrmann cues the low strings to play Daniel's leitmotif as Lucy looks off into the distance while Anna describes her memories. His leitmotif is accompanied by a descending line with a similar rhythmic pattern from About Ships played by strings in a higher register with descending leaps. Now an older woman, Lucy has spent her life alone at the cottage believing that her feelings about Daniel were only a figment of her imagination, a dream which helped her write *Blood and Swash*. Although she reassures Anna that Daniel was only a dream they had both coincidentally experienced, she looks away from her daughter. Herrmann's variation of About Ships

speaks for Lucy, explaining her hopes that it was not just a dream after all. About Ships reminds the audience of their past conversations, including their meeting in the kitchen, discussing Lucy's first marriage by the bedroom window, and conversing about Lucy's intimate fears over their impossible love after Daniel renames her Lucia. About Ships forces the audience to empathize with Lucy, and hope that she will remember these moments as true memories and not just figments of her imagination. But in the end she denies to Anna that she had actually fallen in love with him, saying that she "did nothing of the sort," since she was destined to be alone. She may have been trying to keep her daughter safe from the truth, or Lucy may have been still in denial. Regardless, Herrmann's inclusion of both leitmotifs help the audience understand Lucy's inner conflict over her memories of Daniel.

After a large ellipses of time, Lucy's final moments are underscored by Herrmann with reiterations of the sea and Daniel's leitmotifs. As Lucy, now advanced in age signified by her white hair, peers off into the fog from the balcony of Gull Cottage, the sea and Daniel's leitmotifs intertwine. A distant ship's horn is heard, signaling Lucy's memory of her conversation with Daniel out on the balcony many years before. Herrmann orchestrates the sea leitmotif for horns with string accompaniment and Daniel's leitmotif sequentially with the bassoon, oboe, and flute. Use of horns and bassoon, which signify Daniel's masculinity, also reinforce Lucy's affection for Daniel, a desire which she was robbed due to his untimely death. The violins fortify the strength of her love for Daniel, while the oboe and flute provide an effeminate touch. After Lucy's life ends, she is pulled from her chair by Daniel. Herrmann cues Lucy's leitmotif as she

comes into view, now not an old woman, but in her youth. Their joyful reunion would have been an unmistakable moment for Herrmann to place a love theme. Yet he cues Lucy's leitmotif instead with the full symphony orchestra, including sweeping violins and arpeggiated harp. As they exit the cottage, Herrmann cues the sea leitmotif, the dense fog from the sea seen through the opened door. Herrmann's decision to conclude the last scene with the sea leitmotif only further reinforces Lucy's connection to the sea and her own final acknowledgement of her life's successes.

Herrmann's choice not to include a love theme in *The Ghost* is similar to his choice in *Jane Eyre*. Neither film includes a love theme, thus they do not conclude with them. Herrmann's unconventional musical decision leaves the film focused on the female protagonist and not the conventional happy couple. The score does not validate Lucy's reunion with Daniel as her life's goal. By ending with Lucy's leitmotif, Herrmann focuses on what Lucy accomplished: a life she created for herself in a realistically independent fashion. The choices that Lucy made throughout her life were for herself. She successfully removed herself from her past life with Edwin, decided to live on her own with her young daughter and housekeeper in a cottage she adored, wrote a novel that kept her financially stable for life, ended a toxic relationship with a married man, and remained content by the sea until her death. In the end, her reunion with Daniel was only a part of her life and the use of her leitmotif after her death reinforces her centrality in the narrative, a woman who realized her purpose.

Bernard Herrmann's relationship to gothic melodrama and his musical depictions of their women has been largely unrecognized. Although Cooper provides an in-depth

analysis of Herrmann's lush score for *The Ghost*, his argument was not centered on the score's narrative connection to the female protagonist. In regard to *Jane Eyre*, scholarly analysis pertaining to the function of Herrmann's leitmotivic score is nonexistent.

Herrmann's scores for *Jane Eyre* and *The Ghost and Mrs. Muir* successfully provide a musical voice for the films' female protagonists. Through his use of leitmotifs, Herrmann has developed a layer of connotation that allows the audience to empathize fully with the female protagonists and connect more deeply with their emotional upheavals.

Herrmann's leitmotifs in *Jane Eyre* present a secondary narration to Jane's own story, allowing the audience to understand her point of view when she fails to admit her own thoughts. In *The Ghost*, leitmotifs help the audience empathize with Lucy's inner struggles and comprehend the emotions of a resilient, persistent woman in a film where the visual imagery or dialogue do not provide any cues. Herrmann's leitmotifs are a window into the psyche of the films' female protagonists and exemplify Gorbman's argument of a metadiegetic score in the gothic melodrama, where a third diegetic plane of musical content specifically depicts the inner thoughts and emotions of the woman concealed from the other characters in the film.

It is important to note that although Herrmann uncharacteristically uses leitmotifs in *Jane Eyre* and *The Ghost and Mrs. Muir*, he does not use them conventionally. His leitmotifs are lengthy, sometimes non-melodic, and at times so similar to other leitmotifs that they are difficult to differentiate. These melodramatic leitmotifs, at a point early in his career, are a musical homage to Wagner's leitmotifs, which so obviously influenced Herrmann. However, as Herrmann continued his career in Hollywood, he began to

experiment with his leitmotifs, creating a new modular form. He transformed his extended musical phrases into short, sometimes only measure-long motifs that could be built upon, varied, and inverted indefinitely. As he continued his career with Hitchcock's *Marnie* (1964) and later with Brian DePalma's *Sisters* (1972), his scoring style changed dramatically from his extended, complicated musical leitmotifs to a more mechanical and intricately puzzle-like style. Herrmann produced significant film scores for gothic melodramas that have captured the thoughts and emotions of its female protagonists, a perspective ultimately missing from the dialogue and image track. Ultimately, the perspective of these women would be lost from the narrative due to the expectation of passivity and submissiveness of women in Western culture.

¹ Justin London, "Leitmotifs and Musical Reference in the Classical Film Score," in *Music and Cinema*, eds. James Buhler, Caryl Flinn, and David Neumeyer (Hanover: Wesleyan University Press, 2000), 85.

² *Ibid.*, 89.

³ James Buhler, "Gender Sexuality and the Soundtrack," in *The Oxford Handbook of Film Music Studies*, ed. David Neumeyer (New York: Oxford University Press, 2014), 369.

⁴ Graham Bruce, "A Tradition of Music for Film," in *Bernard Herrmann: film music and narrative* (Michigan: University Microfilms International, 1985), 32.

⁵ Herrmann quoted in Bruce, 32.

⁶ Herrmann quoted in David Cooper, *Bernard Herrmann's The Ghost and Mrs. Muir: A Film Score Guide* (Lanham, MD: The Scarecrow Press, Inc., 2005), 14.

⁷ *Ibid.*

⁸ Ann E. Kaplan, "Introduction," in *Women and Film: Both sides of the cinema* (New York and London: Methuen, 1984), 18.

⁹ James Buhler, "Music, Film Form, and Film Style," in *Hearing the Movies: Music and Sound in Film History* (New York: Oxford University Press, 2015), 198.

¹⁰ Kaplan, 18.

¹¹ Buhler, *Hearing the Movies*, 198.

¹² Kathryn Kalinak, "'Every character should have a theme,' *The Informer*: Max Steiner and the Classical Film Score," in *Settling the Score: Music and the Classical Hollywood Film* (Madison: The University of Wisconsin Press, 1992), 88.

¹³ Timothy E. Scheurer, "'I always thought I was': Heroism and Music in Three Women's Films," in *Music and Mythmaking in Film: Genre and the Role of the Composer* (London: McFarland & Company, 2007), 226.

¹⁴ Kathryn Kalinak, "The Fallen Woman and the Virtuous Wife: Musical Stereotypes in *The Informer*, *Gone with the Wind*, and *Laura*," *Film Reader*, no. 5 (1981): 76.

¹⁵ *Ibid.*, 77.

¹⁶ *Ibid.*

¹⁷ *Ibid.*

¹⁸ *Ibid.*

¹⁹ *Ibid.*

²⁰ *Ibid.*, 76.

²¹ *Ibid.*

²² *Ibid.*, 77.

²³ *Ibid.*, 79.

²⁴ *Ibid.*

²⁵ *Ibid.*, 76.

²⁶ Ann E. Kaplan, "Is the gaze male?" in *Women and Film: Both sides of the cinema* (New York and London: Methuen, 1984), 25.

²⁷ *Ibid.*

28 Ibid., 26-7.

29 Catherine Haworth, "'Something beneath the flesh': Music, Gender and Medical Discourse in the 1940s Female Gothic Film," *Journal for the Society for American Music* 8, no. 3 (2014): 345.

30 Heather Laing, *The Gendered Score: Music in 1940s Melodrama and the Woman's Film* (New York: Routledge, 2016), 4.

31 Laing, 29.

32 Mary Ann Doane, "The Voice in the Cinema: The Articulation of Body and Space," in *Yale French Studies*, 60 (1980): 49.

33 Peter Franklin, *Seeing Through Music: Gender and Modernism in Classic Hollywood Film Scores* (New York: Oxford University Press, 2015), 5.

34 Franklin, 34.

35 Laing, 29.

36 Laing, 4.

37 Haworth, 340.

38 Ibid.

39 Ibid.

40 Ibid.

41 Steven C. Smith, *A Heart at Fire's Center: The Life and Music of Bernard Herrmann* (Berkeley: University of California Press, 2002), 104.

42 Ibid., 105.

43 Ibid., 105-06.

44 Ibid., 106.

45 Ibid., 107.

46 Cooper, 8.

47 Claudia Gorbman quoted in Helen Hanson, "Men in the Woman's Film: The Gothic Male, Representation and Female Discourse," in *Hollywood Heroines: Women in Film Noir and the Female Gothic Film* (London and New York: I.B. Tauris, 2007), 117.

48 Ibid.

49 Musical dictation for *Jane Eyre*'s leitmotifs are from my own musical notation.

50 Haworth, 341.

51 Ibid.

52 Fred Botting quoted in Hanson, 127.

53 Florett Robinson quoted in Hanson, 128.

54 Frieda Grafe, "*The Ghost and Mrs. Muir*," *BFI Film Classics* (London: British Film Institute, 1995), 43.

55 Margaret Stetz quoted in Cooper, 45.

56 Smith, 131.

57 Smith, 54.

58 Smith, 131.

59 Herrmann quoted in Smith, 132.

60 Smith, 132.

61 Cooper, xvii.

62 Cooper, 25.

63 Ibid., 32.

64 Ibid., 33.

65 Figures in melodic dictation for *The Ghost*, including the first half of the Sea and the full notated leitmotifs for Lucy, Anger, Sea Shanty, and About Ships are borrowed from David Cooper's analysis. All other fragments/leitmotifs are from my own dictation. Cooper, 25.

⁶⁶ Cooper, 84.

⁶⁷ *Ibid.*, 34.

⁶⁸ In the introduction to David Cooper's book, he thanks Mrs. Herrmann, Twentieth-Century Fox and International Music Publishers for providing him the opportunity to access a copy of the holograph of Herrmann's score for *The Ghost*. He uses Herrmann's own cue titles for his analysis on leitmotifs.

⁶⁹ *Ibid.*, 97.

⁷⁰ *Ibid.*, 21.

⁷¹ *Ibid.*, 33.

⁷² Cooper, 106.

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