

MOONLIGHT IN MOVIES: AN ANALYTICAL INTERPRETATION OF CLAUDE
DEBUSSY'S "CLAIR DE LUNE" IN SELECTED AMERICAN FILMS

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ABSTRACT

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Scholars Theodor Adorno and Hans Eisler criticize the use of pre-existing music in film, asserting that this usage strips the music of its original meanings. They accuse directors of using the music only to accompany stock events. Alternatively, Kristi Brown argues

that music can retain references from its origins along with its cultural connotations. Similar to Brown's approach, this thesis examines "Clair de lune" of Claude Debussy's *Suite Bergamasque* in four American films: *Fantasia* (1940), *Frankie and Johnny* (1991), *Ocean's Eleven* (2001), and *Man on Fire* (2004). The objectives of the study are to determine if meanings from the poetic origins of "Clair de lune" can co-exist with the cultural meanings. Methods of analysis use elements from Claudia Gorbman and Anahid Kassabian's roles of film music in addition to Nicolas Cook's classifications of multimedia interactions. Overall, "Clair de lune" consistently projects both poetic and cultural meanings in films, but the cultural association of romance prevails in every scene.

I. INTRODUCTION

The use of pre-existing music in multimedia traces back to the silent film era. Cue sheets consisting of suggested musical excerpts were used by keyboard accompanists for performance during certain points in the visual action. Compilation books of music for these accompanists, including *Gordon's Motion Picture Collection* (1914), included both original cues and popular classical or folk tunes to accompany specified events for an assortment of different genres of film. An example from *Gordon's* is Mendelssohn's "Spring Song," labeled as accompaniment for a love scene in a society drama.¹ Writing in the 1940s, Theodor Adorno and Hanns Eisler attacked this practice of using familiar musical quotations during "stock dramatic events," their contention being that this usage robbed such masterpieces of original meanings.² More recently, in 2005, the editors of *Changing Tunes: The Use of Pre-existing Music in Film* assembled analyses of musical selections ranging from classical music³ such as Pietro Mascagni's *Cavalleria rusticana*, to popular songs including Heart's "Magic Man," in films ranging from *2001: A Space Odyssey* (1968) to *Rat Race* (2001).⁴ For example, Kristi Brown's essay "The Troll

¹ Sol Levy, *Gordon's Motion Picture Collection Part I* (New York: Hamilton S Gordon, 1914), 22.

² Theodor Adorno and Hanns Eisler, *Composing for the Films* (New York: Oxford University Press, 1947), 15. Cited from Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (Bloomington: Indiana University Press, 1987), 107.

³ This thesis uses the term 'classical' to encompass all Western art music before 1950.

⁴ Phil Powrie and Robynn Stilwell, ed., *Changing Tunes: The Use of Pre-existing Music in Film* (Burlington: Ashgate Publishing Company, 2006).

Among Us” examines Edvard Grieg’s “In the Hall of the Mountain King” (from the *Peer Gynt Suite*) in three films.

Similar to Brown’s approach, this thesis studies instances of Claude Debussy’s “Clair de lune” in *Fantasia* (1940), *Frankie and Johnny* (1991), *Ocean’s Eleven* (2001), and *Man on Fire* (2004).¹ Objectives of this study include observing deployment patterns of “Clair de lune” and interpreting meanings from “Clair de lune” projected in each film. This study divides into three sections: a musical analysis of “Clair de lune” (Chapter 2), including an interpretation of the poem of the same name that inspired Debussy’s piece, commentary on its interaction with film (Chapter 3), and conclusions on the intertextuality² of the music and the film (Chapter 4). The rest of this introduction deals with film terminology, Claudia Gorbman’s discussion of principles of film scoring, Nicolas Cook’s method of multimedia analysis, and contemporary philosophies on the use of pre-existing music in film.

Terminology of film music varies from scholar to scholar, but a few terms or ideas are common to every study. The first terms are diegetic and non-diegetic music. Diegetic music emanates from radios, speakers, or performers on-screen: diegetic music exists in the realm of the visual. Conversely, non-diegetic music exists outside of the diegesis and supports the narrative from a third-person perspective.³

Film scholars including Anahid Kassabian and Claudia Gorbman also describe the role of music in film. According to Kassabian, in her book *Hearing Film*, “film music

¹ Debussy set Verlaine’s poem *Clair de Lune* twice for voice and piano in 1882 and 1891, but the focus of this thesis is the solo piano work in the *Suite Bergamasque*.

² Intertextuality is defined as a term describing the parallel relationship between music and its cultural meanings. [Pwyll Siôn, *The Music of Michael Nyman: Texts, Contexts and Intertexts* (Burlington: Ashgate, 2007), 62.]

³ Gorbman, *Unheard Melodies*, 18.

serves three broad purposes: identification, mood, and commentary.”⁴ Identification is similar to *leitmotif* and relates music to characters despite their presence in a scene or not. Mood music is often in the background of the soundtrack, and it sets the emotional tone for the scene. Commentary music supports feelings and action the film displays. Kassabian also utilizes several literary terms, such as quotation and allusion, in order to describe film music. She defines quotation as borrowing from a musical text or song, and allusion as a type of quotation in which the narrative action matches the preset meanings of the music.⁵

Claudia Gorbman, in *Unheard Melodies*, writes about both a set of principles that evolved for classical film scoring and codes for music based on studies of prolific film composer Max Steiner, a dominant force in the world of composition during the golden age of American film (1930s-1950s). The classical scoring principles are invisibility, inaudibility, signifier of emotion, narrative cueing, continuity, unity, and the allowance to violate any principle in service of another.⁶ Film music’s source is usually not seen on screen unless it is diegetic, thus it is invisible.⁷ Viewers may perceive invisible music as diegetic if its volume is low and mixes with the ambient sounds, similar to music playing in restaurants or at parties. The principle of inaudibility is defined as placing music below the dialog and visual action in the hierarchy of auditory focus.⁸ Inaudible music for film is not meant for conscious auditory recognition and often is far in the background of the soundtrack. Music, as a signifier of emotions, can represent such things as the irrational

⁴ Anahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (New York: Routledge, 2001), 56.

⁵ Kassabian, *Hearing Film*, 50.

⁶ Gorbman, *Unheard Melodies*, 73.

⁷ Ibid.

⁸ Ibid., 76.

or fantastical, indicate the presence of women, and create an ‘epic’ feeling of grandeur.⁹ Narrative cuing is when music becomes part of the plot, whether it is in the form of a *leitmotif* or is being recognized by characters in the diegesis.¹⁰ Gorbman lumps credit music, identification themes, mood music, illustrative music (similar to Kassabian’s commentary), the technique known as mickey-mousing (mimicking actions onscreen with music), and the stinger (or *sforzando*) into the category of narrative cueing.¹¹ Continuity is the use of music that continues through a scene change, bridging the gap between scenes.¹² Finally, unity is achieved when the same music is used in different parts of the film, tying the film together aurally.¹³

Gorbman, following the model of Max Steiner, identifies three codes for film music: pure musical codes, cultural musical codes, and cinematic musical codes.¹⁴ Pure musical code pertains only to the music and disengages itself from the interaction of music and film. Cultural musical codes, such as the use of Baroque music to signal the 17th century or rock-and-roll to indicate the 1950s, play an important part in identifying characters, time, or places.¹⁵ Other examples of cultural musical codes include the use of major modes to connote happiness or peace and minor modes to convey grief or sadness. Cinematic musical codes involve the principles of classical film scoring and establish specific formal relationships between elements within the film.¹⁶ Cultural musical codes are important to this study, since “Clair de lune” is a popular classical musical work and

⁹ Ibid., 79-82.

¹⁰ Ibid., 83-86.

¹¹ Gorbman, *Unheard Melodies*, 83-88.

¹² Ibid., 89-90.

¹³ Ibid., 90-91.

¹⁴ Ibid., 13.

¹⁵ Ibid.

¹⁶ Ibid.

has intertextual value that is exploited in film. More discussion of “Clair de lune’s” intertextual relationships follows later.

Gorbman also writes about a model of anempathy, in which music and visual action project opposing meanings or emotions.¹⁷ The music is indifferent to the visual narrative, and an example would be a peaceful piece of music accompanying a chaotic sequence in the film. Anempathy is similar to Nicolas Cook’s idea of contest in his philosophical approach to the interaction between film and music in his book *Analysing Musical Multimedia*.¹⁸ Cook separates multimedia into categories of conformance, complementation, and contest.¹⁹ Cook argues that visual multimedia and music cannot conform to each other, since the creation of the two mediums is not simultaneous.²⁰ Therefore, most multimedia qualifies for complementation or contest. Complementation occurs between audio and visual experiences that strive for the same meanings, and either music or visual serves the other (similar to Kassabian’s notion of commentary).²¹ On the other hand, contest applies to instances in which auditory and visual information project different meanings.²² Cook asserts contest provides the more dynamic examples for study. The ideas of Cook aid in the analysis of *Fantasia* and help determine intertextuality and functions of “Clair de lune” in the other films.

Adorno and Eisler propose that quotations of familiar classical music not composed for film “rob such overworked pieces of any of their original meaning or *éclat*²³; they act as mere signposts to accompany stock dramatic events.”²⁴ They believed

¹⁷ Ibid., 151-161.

¹⁸ Nicholas Cook, *Analysing Musical Multimedia* (New York: Oxford University Press, 1998).

¹⁹ Gorbman, *Unheard Melodies*, 99.

²⁰ Ibid., 102.

²¹ Ibid., 102-105.

²² Ibid., 103.

²³ The original meanings are directly related to intertextuality.

such usage degrades the value of the pre-existing music. Although meanings attributed to a quoted musical work may be due to cultural associations, devoid, perhaps, of its original meanings, Kristi Brown argues that quotations in film carry both the baggage of cultural and original meanings. Brown's essay "The Troll Among Us" interprets the function of Grieg's "In the Hall of the Mountain King" as projecting greed, destruction, and corruption in *Birth of a Nation*, *M: Eine Stadt sucht einen Mörder*, *Needful Things*, and *Rat Race*.²⁵ Brown concludes that each film assimilates and combines meanings developed from the music's origins in *Peer Gynt* along with its intertextuality. She comments on the transition of "In the Hall of the Mountain King" from a serious connotation in *M* to its slapstick use in *Rat Race*. "In the Hall of the Mountain King," although associated with German folklore and the Ibsen play, appears in "spooky, 'classical-pop' [favorites] via symphony Halloween concerts, beginner piano books and online guitar tabs, [as well as] popular covers... by Duke Ellington, The Who, and Erasure."²⁶

Claude Debussy's music is vastly popular in multimedia. "Clair de lune" appeared in several cartoons in the last twenty years and even in video games.²⁷ American society associates "Clair de lune" with relaxation, the night, and romance, as is evidenced by its placement on multiple 'mood' albums as well as appearances on Muzak and other mainstream vendors for classical music.²⁸ While many films deploy "Clair de lune" in

²⁴ Adorno and Eisler, *Composing for the films*, 107.

²⁵ Brown, "The Troll Among Us," in *Changing Tunes: The Use of Pre-existing Music in Film*, 74-87.

²⁶ *Ibid.*, 81.

²⁷ Video games include *Gran Turismo 4* (2004) and *Peggle Nights* (2008), and television cartoons include *Ren and Stimpy* (1991-1993), *Animaniacs* (1993), and *The Simpsons* (2003-2007).

²⁸ *Clair de lune: Classical Favourites for Relaxing and Dreaming*, © 2001, by Naxos, 8.556601, CD; *The Ultimate Relaxation Album II*, © 2001, by Decca, B00005RRLF, CD; *Classics for Relaxation*, © 2005, by Tower, 106450012, CD; *Moonlight Moods*, © 2002, by Vox, B00007FE2T, CD; *Immortal Romance: Tunes Of Timeless Passion From Bach To Rachmaninov*, © 2010, by Berlin Classics, 300104, CD; *Best Romantic*

night settings, a literal tracking of its title, its use in other films seems to represent ideas of romance, togetherness, and ultimately relaxation of tension. Conversely, deployments of “Clair de lune” can function in contest by appearing in scenes with danger and tension. Analyses of the four films included here suggest that the use of “Clair de lune” fuses its meanings to the visual information while retaining both original and cultural connotations. “Clair de lune” functions as a sign for romance in each narrative film. Other cultural references of “Clair de lune” exploited in film include associations with relaxation and moonlight, and exist in most of the examples.

II. BACKGROUND AND ANALYSIS OF "CLAIR DE LUNE"

"Clair de lune" (translated "Moonlight") is arguably the most famous movement of *Suite bergamasque*. It stands alone as a representation of Debussy's music on many different "classical favorite" compilation recordings. This chapter will discuss the circumstances surrounding "Clair de lune" and Debussy during the writing and publication process. This, in combination with a musical analysis, makes for a better understanding of its original meanings and its cultural musical codes.

II.1. DEBUSSY'S LIFE 1890-1905

Claude Debussy (1862-1918) composed *Suite bergamasque* for piano over a fifteen-year period (1890-1905); its movements include "Prélude," "Menuet," "Clair de lune," and "Passepied." Debussy transitioned into the role of a respected composer with works such as *La damoiselle élue* (1893), *Prélude à l'après-midi d'un faune* (1895), and *Pelléas et Mélisande* (1902). At this time, Debussy became drawn to the use of symbolism in fellow Frenchman Paul Verlaine's poetry.¹ Debussy set Verlaine's poem "Clair de lune" (1869) twice for voice and piano, and it is the inspiration for the solo piano pieces *Suite*

¹ Paul Verlaine, "Clair de lune," in *Fêtes galantes* (Paris, France: Léon Vanier, 1869), 1.

bergamasque and *Masques* (1903-1904).¹ *Suite bergamasque* was released in a revised form under Lockspeiser Publications in 1903, but was not officially set for release until its 1905 Fromont publication.² There are indications Debussy changed the titles of the last two movements of *Suite bergamasque* from “Promenade sentimentale” and “Pavane” to “Clair de lune” and “Passepied,” respectively.³ The rapid succession of many solo piano publications that include *Suite bergamasque* was Debussy’s attempt to overcome financial burdens incurred from his first divorce. Debussy had an affair with vocalist and future second wife Emma Bardac during his first marriage. He married Bardac in 1905, shortly after the final publication of *Suite bergamasque*.⁴

II.2. VERLAINE’S “CLAIR DE LUNE”

An interpretation of Paul Verlaine’s poem “Clair de lune” from *Fetês galantes* depicts it as “a vision of long-dead dancers in the moonlight dancing forever to a ghostly music.”⁵

The poem reads as follows:

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques,
Jouant du luth et dansant, et quasi
Tristes sous leurs déguisements fantasques!

¹ Frank Dawes, *Debussy Piano Music* (London: British Broadcasting Corp., 1969), 22.

² Robert Schmitz, *The Piano Works of Claude Debussy* (New York: Dover Publications, 1966), 47.

³ Leon Vallas, *Claude Debussy: His Life and Works*, translated by Maire O'Brien, and Grace O'Brien (New York: Dover Publications, 1933), 74.

⁴ *Ibid.*, 155.

⁵ Dawes, *Debussy Piano Music*, 21.

*Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune.
Ils n'ont pas l'air de croire à leur bonheur,
Et leur chanson se mêle au clair de lune.*

*Au calme clair de lune triste et beau,
Qui fait rêver, les oiseaux dans les arbres,
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.*

The following is a translation into English by Peter Low, the professor of French studies at the University of Canterbury:⁶

*Your soul is a chosen landscape
Charmed by maskers and revellers
Playing the lute and dancing and almost
Sad beneath their fanciful disguises!*

*Even while singing, in a minor key,
Of victorious love and fortunate living
They do not seem to believe in their happiness,
And their song mingles with the moonlight.*

⁶ Peter Low, "Fauré's Cinq Mélodies and the Poet Verlaine," *Journal of Singing*, vol. 61, no. 4 (2005), 353-358.

*The calm moonlight, sad and beautiful,
Which sets the birds in the trees dreaming
And makes the fountains sob with ecstasy,
The tall slender fountains among the marble statues!*

My reading of Verlaine's *Clair de lune* is that it depicts the sad life of many people as they mask their true selves. Humans desperately strive to find others, the basis for relationships. The person truly alone finds solace and sympathy in objects such as moonlight and fountains. The reader's life (or soul) is a sad masquerade. The second stanza describes the lifeless singing that mingles happiness with sadness, and song with moonlight. Verlaine goes on to paint fountains "sobbing" like the participants of the masquerade. He associates moonlight with three words in the final stanza: calm, sad, and beautiful. Arguably, these three adjectives apply to the tempo, melodic figures, and overall quality of Debussy's "Clair de lune." These associations may be the source of some cultural music codes of "Clair de lune."

II.3. ANALYSIS OF "CLAIR DE LUNE"

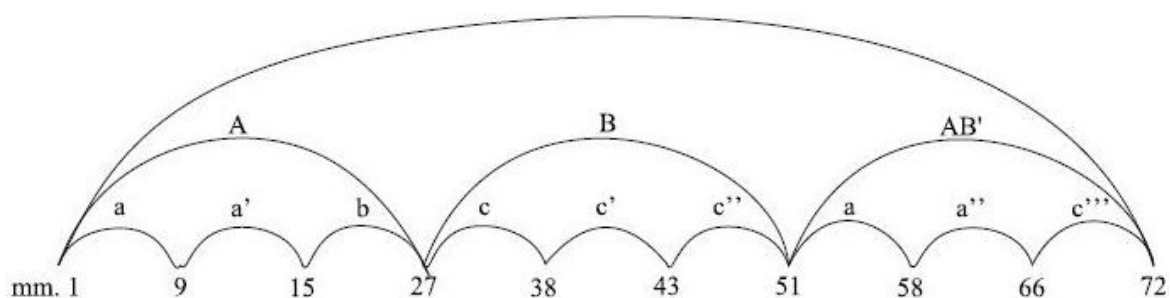
Theorist Paul Roberts suspects that Debussy intended to mimic Verlaine's poetic style, rather than create an image of moonlit scenery.⁷ Whatever the intended imagery, the emotional content of "Clair de lune" is expressed through its tonality, rich harmonies, singing lines, and rising and falling contours. Lacking a published complete harmonic

⁷ Paul Roberts, *Images: The Piano Music of Claude Debussy* (Portland: Amadeus Press, 1996), 93-94.

analysis, an original analysis of “Clair de lune” follows which focuses on themes and harmony. Musical elements of the piece consist of a 9/8 time signature and the key signature of D-flat major (C-sharp minor in mm. 38-43). The key never modulates away from the D-flat/C-sharp tonal center. Musical form, in addition to dynamics, does not usually play an important role in film due to the fact that, as Gorbman states, “functional music subordinates its *form and volume* to the context in which it is deployed.”⁸

However, a formal analysis of “Clair de lune” (Example 1) is important to this study as a tool to identify the various excerpts the films deploy. Aspects of macroform are of less importance, since the piece in its entirety rarely appears in film. The musical analysis (Example 2) contains the original score with a textural reduction that serves to show harmonic function and textural variation, as well as voice leading in the opening phrase. Capital letters in boxes represent sections, and lower-case letters denote smaller phrases. Both examples function as an aid for the analysis that follows.

Example 1. Formal analysis of “Clair de lune”



⁸ Gorbman, *Unheard Melodies*, 56.

Example 2. Score and textural reduction for “Clair de lune”

A

Andante très expressif

Original Music

pp con sordina

Textural Reduction

$D_b: I^6$ vii^{o4}/vi vi_3^4 V_3^4

ii_2^4 V_5^6 ii_3^4 V_3^6/vi vi_2^4 ii_5^6

Example 2. (cont.)

8

a')

8

12

12

vi₃⁴ V⁷ I ii₅⁶ I⁶

ii₅⁶ V₃⁴/IV vi^(add11)

Detailed description: The image shows a musical score for piano, consisting of four systems of staves. The first system (measures 8-11) features a melodic line in the right hand with a slur and a fermata over measures 9-11, and a bass line with a slur and a fermata over measures 9-11. The second system (measures 8-11) shows chord voicings in the right hand and bass line. The third system (measures 12-15) features a melodic line in the right hand with a slur and a fermata over measures 13-15, and a bass line with a slur and a fermata over measures 13-15. The fourth system (measures 12-15) shows chord voicings in the right hand and bass line. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

Example 2. (cont.)

Tempo rubato

The musical score is presented in three systems. The first system (measures 15-17) features a piano part with a *pp* dynamic and a *Tempo rubato* marking. The right hand plays a melodic line with a fermata over measures 15 and 16, and a second fermata over measure 17. The left hand provides harmonic support with chords and a bass line. The second system (measures 18-20) includes the instruction *peu à peu cresc. et animé*. The right hand continues with a melodic line, and the left hand features a sixteenth-note bass line in measure 19. The third system (measures 21-23) shows further melodic and harmonic development. Chord symbols are provided below the bass staff: (ii^9) under measure 21, V^9 under measure 22, and vi^9/vi under measure 23.

15

pp

Tempo rubato

18

peu à peu cresc. et animé

21

(ii^9)

V^9

vi^9/vi

Example 2. (cont.)

The musical score is divided into two systems, each with a piano part and a harmonic analysis part.

System 1 (Measures 21-23):

- Measure 21:** Melody in the right hand features a dotted quarter note followed by eighth notes. The bass line has a dotted half note. Chord analysis: IV^6 .
- Measure 22:** Melody in the right hand has a dotted quarter note followed by eighth notes. The bass line has a dotted half note. Chord analysis: $vii^{\circ 7}$.
- Measure 23:** Melody in the right hand has a dotted quarter note followed by eighth notes. The bass line has a dotted half note. Chord analysis: IV^6_4 .

System 2 (Measures 24-27):

- Measure 24:** Melody in the right hand has a dotted quarter note followed by eighth notes. The bass line has a dotted half note. Chord analysis: ii^7 .
- Measure 25:** Melody in the right hand has a dotted quarter note followed by eighth notes. The bass line has a dotted half note. Chord analysis: I^6 .
- Measure 26:** Melody in the right hand has a dotted quarter note followed by eighth notes. The bass line has a dotted half note. Chord analysis: $i^{\text{add}6}_6$.
- Measure 27:** Melody in the right hand has a dotted quarter note followed by eighth notes. The bass line has a dotted half note. Chord analysis: $V^{\text{sus}4}_3$.

Additional markings include 8^{va} with a dashed line above measures 25-27, and the dynamic marking *dim. molto* above measure 26.

Example 2. (cont.)

B

c) *un poco mosso*

pp

The musical score is presented in two systems. The first system (measures 27-30) features a piano part with a melodic line in the right hand and a bass line in the left hand, both marked *pp*. The piano part is in a minor key and includes a fermata over the final measure. The harmonic part below shows chords in the right and left hands, with Roman numerals *I*, *iii*, and $\flat\text{III}^6$ indicated. The second system (measures 29-30) continues the piano part with a melodic line in the right hand and a bass line in the left hand. The harmonic part shows a chord in the right hand and a chord in the left hand, with Roman numerals *I* and V^9/V indicated.

27

27

29

29

I *iii* $\flat\text{III}^6$ *I* *iii* $\flat\text{III}^6$

I V^9/V

Example 2. (cont.)

The image displays a musical score for Example 2 (continued) on page 18. It consists of three systems of music, each with a piano part and a harmonic part.

System 1 (Measures 31-32):
The piano part (top staff) features a melodic line with a long slur over measures 31 and 32. The bass part (bottom staff) plays a rhythmic accompaniment of eighth notes. The dynamic marking *p* is present. The harmonic part (middle staff) shows chords labeled V^9 , IV, iii, V^9 , IV, and iii.

System 2 (Measures 33-34):
The piano part continues with a melodic line, including a triplet in measure 33. The bass part has a melodic line with a slur. The dynamic marking *p* is present. The harmonic part (middle staff) shows chords labeled ii and V^+ .

Example 2. (cont.)

En animant
c')

più cresc.

37

37

c#:m: i_2^4 7 $\overset{6}{\underset{5}{}}$ VI_2^4 iv

39

39

iv_2^4 $ii^{\circ 7}$ VI^6 VII^9 iv_5^6 VI_2^4

The image displays a musical score for Example 2 (continued) on page 20. The score is written for piano and includes harmonic analysis. It is divided into two systems, each with three staves: a single treble staff for the melody, a grand staff (treble and bass) for the piano accompaniment, and a separate grand staff for chordal analysis. The key signature is C major (one sharp, F#). The first system (measures 37-42) is marked 'En animant' and 'c')'. The piano part features a 'più cresc.' instruction. The chordal analysis for the first system shows the following chords: i_2^4 , 7, $\overset{6}{\underset{5}{}}$, VI_2^4 , and iv. The second system (measures 39-44) continues the piece with a similar piano accompaniment style. Its chordal analysis shows: iv_2^4 , $ii^{\circ 7}$, VI^6 , VII^9 , iv_5^6 , and VI_2^4 .

Example 2. (cont.)

(climax)

41

f

dim.

41

iv¹³
Calmato
c^{''})

43

pp

43

D_b: V¹¹

Example 2. (cont.)

The image displays a musical score for Example 2 (continued), consisting of four systems of music. Each system includes a grand staff (treble and bass clefs) and a figured bass line.

- System 1 (Measures 45-46):** The piano part features a complex texture with multiple voices and a dense bass line. The figured bass line is labeled V_{13} .
- System 2 (Measures 47-48):** The piano part continues with intricate melodic lines and a steady bass line. The figured bass line includes the following figures: ii_5^6 , (3) , (2) $vii^{\sigma 7}$, ii_5^6 , (3) , and (2) $vii^{\sigma 7}$.

Example 2. (cont.)

49

49

ii_5^6 $ii_5^{\circ 6}$

AB' a Tempo 1 *8^{va}*
a")

ppp

51

51

iii V_7/vi vi_3^4

Detailed description: The image shows a musical score for Example 2 (cont.) on page 23. It consists of two systems of music. The first system (measures 49-50) features a piano accompaniment with a treble clef staff containing a melodic line with slurs and a bass clef staff with chords. The second system (measures 51-53) includes a vocal line starting at measure 51 with a box labeled 'AB' and 'a")', and a piano accompaniment. The piano part in the second system has a *ppp* dynamic marking and includes a *8^{va}* instruction. The score is in a key with three flats (B-flat major/C minor) and a 3/4 time signature. Chord symbols ii_5^6 , $ii_5^{\circ 6}$, iii , V_7/vi , and vi_3^4 are provided below the piano staves. The vocal line in the second system has slurs and fingerings (2, 2) indicated.

Example 2. (cont.)

Musical score for Example 2 (cont.), showing piano and harmonic parts. The score is in a key with three flats (B-flat major or D-flat minor) and a common time signature.

System 1 (Measures 54-56):

- Piano Part:** Treble clef. Measure 54 starts with a chord marked (8^{va}) and a dashed line. The melody features eighth-note patterns. Measure 55 continues with similar eighth-note patterns. Measure 56 concludes with a final chord.
- Harmonic Part:** Treble and Bass clefs. Chords are indicated by figured bass notation: V_3^4 , ii_2^4 , iii_3^4 , $vi_7^{\sigma 7}$, and V_7/vi .

System 2 (Measures 57-59):

- Piano Part:** Treble clef. Measure 57 continues the eighth-note melody. Measure 58 features a *pp* dynamic marking. Measure 59 includes a first ending marked *a')* and a fermata.
- Harmonic Part:** Treble and Bass clefs. Chords are indicated by figured bass notation: vi_2^4 , ii_3^6 , vi_3^4 , V^7 , and V^7/IV .

Example 2. (cont.)

The image displays a musical score for Example 2 (continued), consisting of two systems of piano and chordal parts. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4.

System 1 (Measures 60-62):

- Measures 60-62:** The piano part features a melodic line with eighth-note patterns and slurs. The bass line provides harmonic support with chords and single notes. The chordal part shows the following chords:
 - Measure 60: ii_5^6
 - Measure 61: V_3^A/IV
 - Measure 62: $vi^{(add11)}$

System 2 (Measures 63-65):

- Measures 63-65:** The piano part continues with similar melodic patterns. The chordal part shows the following chords:
 - Measure 63: I^6
 - Measure 64: ii^7
 - Measure 65: V^7

Example 2. (cont.)

66 ^{c^m)} *pp* *morendo jusqu'à la fin*

The image displays a musical score for Example 2 (cont.), consisting of two systems of piano and harmonic parts. The key signature is three flats (B-flat major/C minor), and the time signature is common time (C). The first system covers measures 66 and 67. The piano part features a melodic line with slurs and a bass line with a steady eighth-note accompaniment. The harmonic part shows chords in the right and left hands. The second system covers measures 68 and 69, continuing the melodic and harmonic development.

66 I iii I iii \flat III⁶

68 I iii I

Example 2. (cont.)

The musical score consists of three systems of staves. The first system (measures 69-70) shows a piano accompaniment with a descending melodic line in the right hand and a rising melodic line in the left hand. The second system (measures 71-72) shows a piano accompaniment with a descending melodic line in the right hand and a rising melodic line in the left hand. The third system (measures 73-74) shows a piano accompaniment with a descending melodic line in the right hand and a rising melodic line in the left hand. The score is in 3/4 time with a key signature of three flats (B-flat major/C minor). The chords are labeled as iii, $\flat\text{III}^6$, and enh. V^+ .

Thematic material in “Clair de lune” consists of descending phrases in the A section, the evolution of a rising three-note motive in the B section, and a combination of both in its final section (AB’). The first two phrases (a, a’) in addition to the first two measures of

the third phrase (b) exhibit the contour of a constant downward slope, decorated by suspensions and neighbor tones. Associations with this downward motion, with emphasis on the opening phrase (a), resemble that of a *lamento* motif. Roots of the *lamento* motif lie partly in funeral songs sung by women in Transylvania.⁹ An exemplar of the *lamento* motif is the finale of Purcell's *Dido and Aeneas* where falling lines and the sighing motive (descending, usually minor, seconds, in which the first note is often a suspension) combine to express grief.¹⁰ The opening phrase and its restatement both descend in the top voices, while liting and sighing with non-chord tones.

Example 3. Lamento motif from top voice in the opening phrase of "Clair de lune"



Descending sixths, shown in the textural reduction of the first eight measures (refer to Ex. 2), illustrate a clear, even doubled, *lamento* motif. The melody (a') mimics the opening line with a more foundational bass accompaniment, building towards the monumental, four-octave descent in measures 15-18. Harmonic motion stops for the non-interrupted descending octaves and resumes in measure 19. Debussy here creates the antithesis to the opening phrase by having all voices gradually ascend. Motion stops

⁹ Jeffery Bossin, "Gyorgi Ligeti's New Lyricism and the Aesthetic of Currentness: The Berlin Festival's Retrospective of a Composer's Career," *Current Musicology* vol. 37, no. 38 (1984), 237.

¹⁰ Denys Bouliane, "Six Etudes pour piano' de Ligeti," *Contrechamps* vol. 12, no. 13 (1990), 98-132.

again in measure 25, while the harmony pivots to the dominant on the third beat of measure 26.

The contrasting section (B) begins with a rising melody (c), exploiting a three-note motive, involving many skips, over a clear and strong harmonic progression. Debussy abandons functional tonality in this section, opting for modal planing in his chord structures. Each harmony exists, in arpeggiation, within the mode of the moment.¹¹ Texture thickens in the second section towards the climax at measures 41-42, utilizing loose planing. The first three-note set (A-flat, C-flat, D-flat) is the main motive for much of the section (as shown in Example 4) and repeats a whole step higher, with slight alteration, in measures 31-32 and an octave higher in measures 35-36. Melodic gestures in measure 37 may be heard as fragmented bits of the three-note motive statements that precede them.

Example 4. Thematic repetition and development in the second section of “Clair de lune”

The musical notation for Example 4 is presented in two staves. The first staff contains measures 27 & 28, 31 & 32, 35 & 36, and m. 37. The second staff contains measures 39 (8va) & 40, 43 & 44, and 47 & 48. The key signature changes from three flats (B-flat major) to three sharps (F# major) between the staves. The notation shows a three-note motive (A-flat, C-flat, D-flat) in the first staff, which is repeated and developed in the second staff.

A shift to the C-sharp Aeolian mode occurs at measures 37-42 (c’); the melody descends over the minor subdominant harmony in the climax (mm. 41-42). This climactic descent is yet another example of the *lamento* motif. The final two notes of the three-note motive

¹¹ Mode of the moment is a jazz term referring to music only existing according to the mode coordinating with the harmony at the time.

are inverted in measure 37, rising to the G-sharp, which resolves down to an F-sharp in measure 38, and this is followed by the original rhythm and contour of the three-note set on F-sharp (a whole step below its original level). This thematic exaggeration continues during the pseudo-retransition (c''') on E-flat, leading to the third section (AB'). Instability plays a central role in this section due to the 'jumpy' nature of the contour in contrast to the stepwise motion of the first section.

Functional harmony is reestablished in the restatement of the opening melody (m. 51), an octave higher than the original. The restatement displays attributes of the *lamento* motif, although this time without the parallel sixths. Arpeggios embellish the opening melody here. Harmonic stability falters at the repetition of the supporting material (a'') with an early insertion of C-flat in the tonic harmony, but reestablishes when C-natural returns before the final phrase (c'''). The first measure of the rising melody extends in this phrase without the first note of the three-note motive. This figure repeats until it reaches the final F on top of the tonic chord. Harmony in the ending mimics the harmonic material in measure 27, with exception of the penultimate altered dominant in measure 70.

There are a few instances where it may be possible that Debussy inserted musical allusions to Verlaine's poem. These representations include imitation of lute strumming in the second section (B) to the imitation of tall, slender fountains in measures 15-18 and measures 41-42, respectively. The poem becomes the first intertextual reference and culture adds more intertextual 'baggage' to "Clair de lune." Its cultural codes (as mentioned before) include implications of romance, relaxation, and moonlight. Emotional musical elements displayed in "Clair de lune" include the lamento line, minor modes, and

slow tempos. These elements, often found in funeral marches and laments, have strong associations with grief and sadness, but the harmonies and the use of thick textures manage to help retain beauty. Calm, sad, and beautiful are the words Verlaine use to describe moonlight, and Debussy might have attempted to project these ideas through his music. The next chapter discusses how “Clair de lune” conveys original and cultural meanings in each instance.

III. “CLAIR DE LUNE” IN SELECTED AMERICAN FILMS

III.1. METHODOLOGY

The use of “Clair de lune” in narrative cinema dates back to early films such as *Bolero* (1934) to its latest installment in the popular David Slade directed *Eclipse* (2010). This study includes three narrative films, *Frankie and Johnny* (1991), *Ocean’s Eleven* (2001), *Man on Fire* (2004), and one music film, *Fantasia* (1940); they represent four different deployments. Table 1 shows where “Clair de lune” appears in the film, whether it is

Table 1. Selected American films in chronological order using “Clair de lune”

Films	Time of instance	Diegetic/Non-Diegetic	Measures
<i>Fantasia</i> (1940) ¹	Deleted Scene	Diegetic/Non-Diegetic: Orchestra	mm. 1-72
<i>Frankie and Johnny</i> (1991) ²	93'20"	Diegetic: Radio	mm.9-41
	103'20"	Diegetic/Non-Diegetic: Radio	mm.1-72*
<i>Ocean's Eleven</i> (2001) ³	28'11"	Non-Diegetic	mm. 51-67
	45'55"	Non-Diegetic	m. 27*
	86'06"	Non-Diegetic	mm. 19-72*
<i>Man on Fire</i> (2004) ⁴	26'53"	Non-Diegetic	mm. 3-8
	47'19"	Non-Diegetic	mm. 1-8*
	63'55"	Non-Diegetic	mm. 1-14

* Denotes special arrangement

¹ *Fantasia 2000*, DVD, directed by Sam Armstrong. 2000 (Los Angeles, CA: Walt Disney Video, 2000). Scene can also be accessed online <http://www.youtube.com/watch?v=fLSzIBaU3jM>, (accessed on June 2, 2011).

² *Frankie and Johnny*, DVD, directed by Garry Marshall. 1991 (Los Angeles, CA: Paramount Pictures, 2001).

³ *Ocean’s Eleven*, DVD, directed by Steven Soderbergh. 2001 (Los Angeles, CA: Warner Home Video, 2007).

⁴ *Man on Fire*, DVD, directed by Tony Scott. 2004 (Los Angeles, CA: 20th Century Fox, 2004).

diegetic or non-diegetic (including the source), and measures of “Clair de lune” deployed in each film included in this discussion. Cook’s ideas of contest and complementation, Kassabian’s classification of film music’s purposes and Gorbman’s principles of classical film scoring provide terminology, and Kristi Brown’s essay provides the analytical model.¹ Short analyses of each example make up the remainder of this chapter, and the films are presented in chronological order in accordance with Table 1. Examples accompany each analysis (with the exception of *Fantasia*), with screenshots synchronized with the musical score. These examples include any rearrangement and original transcriptions of newly-composed material added to “Clair de lune.” Examples refer to “Clair de lune” by its original measure numbers. Phrase and section designations are from the score analysis in the previous chapter.

III.2. *FANTASIA* (1940)

Fantasia (1940) set animation to music, rather than the other way around, signaling what Leonard Maltin calls “a new dawn for the animated cartoon.”² Nicholas Cook explains that the film provided an excellent opportunity for Walt Disney to use new video and audio equipment available to the studio at the time in addition to “the prospect of bringing works of the high art tradition to the mass audiences.”³ Although the film was not a great success when it first came out due to its “highbrow connotations” in a

¹ Cook, *Analyzing Musical Multimedia*, 99; Kassabian, *Hearing Film*, 56; and Gorbman, *Unheard Melodies*, 73; Brown, “A Troll Among Us,” from *Changing Tunes*.

² Leonard Maltin, *Of Mice and Magic: A History of American Animated Cartoons*, Rev. ed. (New York: New American Library, 1987), 63.

³ Cook, *Analyzing Musical Multimedia*, 174.

recovering economy and the beginning of the Second World War,⁴ its re-release in the early 1970s appealed to the younger audience as “the ultimate visual experience.”⁵ A sequel to the film, *Fantasia 2000* (1999), released on New Year’s Eve, includes new interpretations of classical masterpieces as well as deleted scenes from the original film, including an animation set to “Clair de lune.”

A look at Table 2 reveals synchronization of changes in shot with the beginnings of phrases. In addition to close synchrony of scene changes with the beginnings of measures and themes, it provides a glimpse of how Disney’s animators brought “Clair de lune” to life. Several instances of ‘mickey-mousing’ are present in this interpretation of

Table 2. Audio-Visual Synchronization of “Clair de lune” in *Fantasia*

Visual Action	Camera Action	Measures	Time Code
Orchestra		mm. 1-8 (a)	0'28"
Scene Change: Moon in a cloudy sky		mm. 9-14 (a')	1'04"
Scene Change: Pond	Zoom In	mm. 15-24 (b)	1'36"
Crane 1 revealed standing on pond	Zoom Stops	mm. 25-26	2'22"
Crane 1 walking across pond	Pan following Crane 2	mm. 27-34 (c)	2'32"
Crane 1 in flight		mm.35-36	3'03"
Crane 1 circles the moon and heads for pond		mm. 37-42(c')	3'14"
Crane 1 lands, shift of focus to ripples on pond	Pan stops, Zoom in on pond	mm. 43-48 (c'')	3'31"
Moon's reflection revealed on pond	Zoom stops	mm. 49-50	3'55"
Ripples sweep through reflection		mm. 51-57 (a'')	4'04"
	Pan up	m.58	4'39"
Crane 1 starts to take flight again	Pan following Crane 1	mm. 59-64 (a')	4'43"
Crane 1 flies off-screen	Pan stops	m. 65	5'17"
Scene Change: Crane 2 on pond below Crane 1's shadow		mm. 66-67 (c''')	5'21"
Crane 2 takes flight to join Crane 1	Pan following Crane 2	mm. 68-70	5'30"
Focus changes to moon	Pan stops	m. 71	5'51"
Scene Change: Conductor of orchestra		m. 72	6'00"

⁴ Maltin, *Of Mice and Magic*, 63.

⁵ Maltin, *Of Mice and Magic*, 347.

“Clair de lune.” Examples of ‘mickey-mousing’ in this animation include matching camera pans and zooms and cloud movement to the music at measures 9-14. Other examples include the dotted-quarter note setting the tempo for the steps of Crane 1 (mm. 27-29) and ripples mimicking the first and third beats of the opening melody restatement (mm. 51-58). This tight synchronization, in addition to the moonlight in the visual realm (matching the title “Clair de lune”), provides examples of Cook’s idea of complementation of visual information to the auditory material.⁶

Disney’s *Fantasia* provides a setting of “Clair de lune” in line with its cultural association with night and relaxation. Commentary and mood are the principal roles of the music.⁷ Disney’s animators drew on the original title of “moonlight.” Even Verlaine’s imagery of dancers in the moonlight is suggested by the two cranes tiptoeing through the water and soaring in the sky. Relaxation is present in the *Fantasia* setting through its lack of tension and calm scenery making it unlike other excerpts of the film such as the turmoil in Mickey’s sequence, the strife between natural and living forces in the Creation sequence, and the chaos of the Ballet scene. This aligns with the cultural perception of “Clair de lune” as music for relaxation.

III.3. *FRANKIE AND JOHNNY* (1991)

To accompany romantic, moonlit scenes, the movie *Frankie and Johnny* also utilizes Debussy’s “Clair de lune.”⁸ The film’s screenplay by Terrance McNally adapts his stage

⁶ Cook, *Analysing Musical Multimedia*, 105.

⁷ Kassabian, *Hearing Film*, 56.

⁸ Janet Maslin, “Frankie and Johnny (1991),” *New York Times*, 11 Oct. 1991, <http://movies.nytimes.com/movie/review?res=9C04EED7123AF932A25753C1A967958260>, (accessed January 11, 2011).

play “Frankie and Johnny in the Clair de Lune,” which opened in 1987 in New York.⁹ The two-character play depicts the relationship of a waitress and a short-order cook, but for the film McNally adds other characters mentioned in the play. Action in the play starts as the title characters make love after their first date and the two dedicate the rest of the night to learning about each other. The film follows the story of their relationship from their first meeting. *Clair de lune* plays a role in the narrative of both the play (several excerpts are played on Frankie’s radio throughout the night) and the film by becoming a love theme for the two. Two instances of “Clair de lune” occur very close together at the end of the film, both taking place within the same scene.

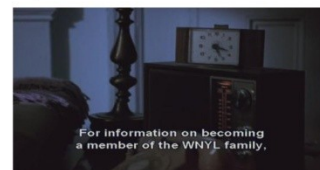
The first instance (Example 5) of “Clair de lune” begins at measure nine, playing on a radio as Frankie and Johnny start to kiss in her apartment. Already, cultural references of night and romance from “Clair de lune” dominate the visual realm. Moving forward, the camera angle changes (m. 11) to face the radio, and the couple comment on the beauty of the music. The camera focuses on the radio reinforcing it as diegetic music, and their commentary about beauty matches the cultural perception of “Clair de lune.” Marvin, the off-screen radio DJ, interrupts their descriptions of grace (m. 14) with an advertisement for the station. Frankie asks Johnny (mm. 17-18) why he wants to kill himself. The film now shifts to Johnny’s depression and suicidal tendencies, fitting the connotation of sadness within the music. Johnny speaks about loneliness, but he believes Frankie will cure him of his tendencies. He believes her to be his only redemption. Frankie has trouble replying to Johnny (mm. 25-26), and finally says she “feels protective” (on the downbeat of m. 27). Suddenly, her demeanor changes,

⁹ Frank Rich, “Theater: Frankie and Johnny,” *New York Times*, 28 Oct. 1987, <http://theater.nytimes.com/mem/theater/treview.html?res=9b0de3da153af93ba15753c1a961948260>, (accessed June 19, 2011).

Example 5. First instance of “Clair de lune” in *Frankie and Johnny*



Musical score for the first instance of “Clair de lune” in *Frankie and Johnny*. The score is in 9/8 time, key of B-flat major, and features a piano (*pp*) dynamic. The music is written for piano and includes a first ending bracket.



Musical score for the second instance of “Clair de lune” in *Frankie and Johnny*. The score is in 9/8 time, key of B-flat major, and features a piano (*pp*) dynamic. The music is written for piano and includes a first ending bracket.



Musical score for the third instance of “Clair de lune” in *Frankie and Johnny*. The score is in 9/8 time, key of B-flat major, and features a piano (*pp*) dynamic. The music is written for piano and includes a first ending bracket. The tempo is marked *Tempo rubato*. The score includes a *m.d.2* marking in the bass line.

Example 5. (cont.)



10 *peu à peu cresc. et animé*

13



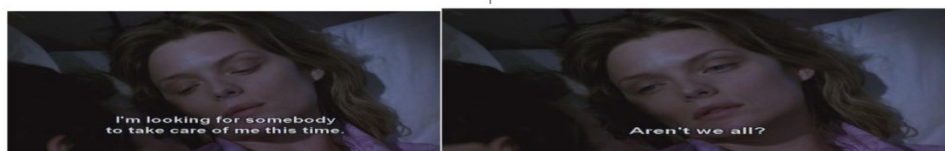
16 *dim. molto*

Example 5. (cont.)



19 **un poco mosso**

pp



21



23

p

Example 5. (cont.)

25

Musical score for measures 25-26. The score is in a key with three flats (B-flat major or D-flat minor) and a common time signature. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The melody in the right hand consists of eighth notes with some ties and slurs.



Besides, I wasn't talking about you.
Not everyone thinks life is a picnic.

cresc.

27

Musical score for measures 27-28. The key signature changes to two flats (B-flat major or D-flat minor). The piano accompaniment continues with a similar eighth-note pattern. The melody in the right hand becomes more complex, featuring sixteenth notes and slurs.



Some of us have problems.
Some of us have sorrows.

En animant

29

Musical score for measures 29-30. The key signature changes to three sharps (F# major or C# minor). The piano accompaniment features a more active eighth-note pattern. The melody in the right hand consists of eighth notes with slurs. The overall mood is more energetic.

più cresc.

Example 5. (cont.)



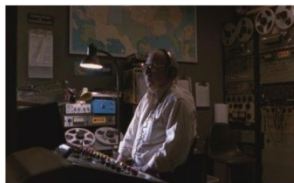
and she begins to become reclusive. He is comfortable with the idea of being protected, but she objects, because she wants someone to look after her this time. The tension of the scene no longer matches the music's relaxing quality, temporarily creating an anempathetic effect. Johnny begins to frustrate Frankie (m. 27); she tells Johnny life is not always a picnic, and people have sorrows (mm. 37-40). Frankie gets up and turns off

the radio (m. 41), stopping the music. The tension between them drives “Clair de lune” away.

Frankie and Johnny’s second instance (Example 6) of “Clair de lune” begins diegetically again, ten minutes after its previous instance, and slowly moves towards the non-diegetic realm throughout the scene due to an apparent passage of time. Johnny calls the station frantically to request that “Clair de lune” be played again when Frankie locks herself in the bathroom. “Clair de lune,” Johnny believes, will make Frankie realize that she loves him. The camera shows Marvin beginning the music from the start, and then switches to Frankie in the restroom. At this point, strings intertwine with the piano at the beginning of the arrangement at measure 5. Johnny grabs his coat (m. 7) to walk to the restroom door but does not attempt to knock. He has nearly given up, while Frankie is in deep thought (mm. 9-14), waiting for Johnny to knock on the door. He begins to head for the front door (mm. 9-14 again), and the contrasting phrase (m. 15-25) accompanies Frankie opening the restroom door, brushing her teeth. Frankie offers Johnny a brush, and he jumps at the offer. She has finally shown love for him. The camera switches between Frankie opening the window and Johnny entering the restroom to brush his teeth, accompanied by the second section (B) of “Clair de lune.” Orchestration thickens with the addition of woodwinds and brass, signifying their bond becoming stronger.

Frankie looks to see her neighbor, an abusive husband (mm. 37-40) angry over his wife leaving him (as she had suggested to her earlier in the film). The climax of “Clair de lune” (mm. 41-42) accompanies Frankie smiling at the abusive husband’s anger. Despite her irate neighbor, this scene represents relaxation of the tension between the couple in the apartment across from Frankie’s. In the next scene change, Johnny finds a robe

Example 6. Second instance of “Clair de lune” in *Frankie and Johnny*



Andante très expressif

pp



4



7

Example 6. (cont.)



Musical score for Example 6, measures 10-12. The score is in G minor (three flats) and 3/4 time. It features a piano accompaniment with a treble and bass clef. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure numbers 10, 11, and 12 are indicated at the start of their respective staves.



Musical score for Example 6, measures 13-14. The score continues from the previous system. The right hand features a melodic line with eighth notes and quarter notes, including some doublets marked with a '2'. The left hand continues with a harmonic accompaniment. Measure numbers 13 and 14 are indicated at the start of their respective staves.



Musical score for Example 6, measures 15-16. The score concludes with two more measures. The right hand plays a melodic line with eighth notes and quarter notes. The left hand provides a harmonic accompaniment with chords and single notes. Measure numbers 15 and 16 are indicated at the start of their respective staves.

Example 6. (cont.)

17

Tempo rubato

pp

20

m.d.2

23

peu à peu cresc. et animé

You wanna brush?

That means you want me to brush?

Example 6. (cont.)



26



29

dim. molto

pp



32

Example 6. (cont.)



34

p

Musical score for measures 34 and 35. The score is in G major (one sharp) and 4/4 time. Measure 34 features a piano introduction with a treble clef staff containing a half note chord (F#4, A4) and a bass clef staff with a descending eighth-note line. Measure 35 continues with a treble clef staff containing a half note chord (A4, C#5) and a bass clef staff with a descending eighth-note line. A dynamic marking of *p* (piano) is present in measure 35.



36

p

Musical score for measures 36 and 37. The score is in G major (one sharp) and 4/4 time. Measure 36 features a treble clef staff with a half note chord (A4, C#5) and a bass clef staff with a descending eighth-note line. Measure 37 continues with a treble clef staff containing a half note chord (B4, D5) and a bass clef staff with a descending eighth-note line. A dynamic marking of *p* (piano) is present in measure 36.

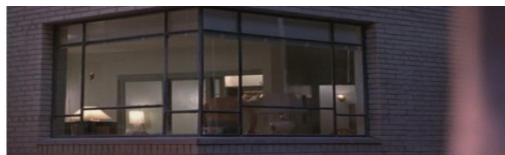


38

cresc.

Musical score for measures 38 and 39. The score is in G major (one sharp) and 4/4 time. Measure 38 features a treble clef staff with a half note chord (A4, C#5) and a bass clef staff with a descending eighth-note line. Measure 39 continues with a treble clef staff containing a half note chord (B4, D5) and a bass clef staff with a descending eighth-note line. A dynamic marking of *cresc.* (crescendo) is present in measure 38.

Example 6. (cont.)



40

più cresc.

42



44

f

Example 6. (cont.)



46

dim.

pp



48

dim.

pp



50

dim.

dim. molto

8va

dim. molto

Example 6. (cont.)



53

pp



55

57

p

Example 6. (cont.)



Musical score for measures 59-61. The score is in a key with three flats and a common time signature. Measure 59 features a melodic line in the right hand and a bass line in the left hand. Measure 60 contains a complex chordal texture with multiple accidentals and dynamic markings including *pp*. Measure 61 continues the chordal texture with dynamic markings *pp* and *ppp*.



Musical score for measures 62-64. Measure 62 is marked *8va* and *dim. molto*. Measure 63 continues the *8va* texture. Measure 64 is marked *ppp* and features a melodic line in the right hand and a bass line in the left hand.



Musical score for measures 65-67. Measure 65 is marked *8va* and features a melodic line in the right hand and a bass line in the left hand. Measure 66 continues the *8va* texture. Measure 67 continues the *8va* texture with dynamic markings *pp* and *ppp*.

Example 6. (cont.)



68



71

pp



74

Example 6. (cont.)



77

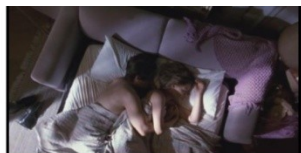
pp

80



83

Example 6. (cont.)



86



89



92

(during m. 43 and an arranger-added repetition of the measure an octave higher). The music jumps to measures 49-50, omitting four bars, and then jumps back to the

transitional passage (mm. 25-26). The camera then switches to fellow waitress and Frankie's friend Neddie's house and shows her sleeping in bed next to pictures of the cook staff from the restaurant. Even though Neddie is alone romantically, her friendships satisfy her social needs. The setting changes again (m. 29) to the home of Frankie's best friend Tim, cuddling in bed with his partner Bobby. Their dog becomes visible (m. 31), and the screen fades again at the next measure. Both scene changes are focus on happy, satisfied people suggesting relaxation and both connote dreaming and nighttime. The scene then changes to the apartment of Cora, another waitress, a sexually-liberated character. New material is introduced, utilizing mode mixture (after m. 31) during her sequence. The newly-composed measure then transitions to measures 15-16 to reveal a lonely Cora sitting next to a sleeping man. True loneliness cannot exist within the realm of "Clair de lune," so a minor sub-dominant is interpolated.

The scene transitions to the owner of the restaurant, Nick, and his family sleeping in his single bed. The contrast to Cora's sequence reinforces the relaxation motif throughout the character montage. Frankie continues to brush her teeth in the next scene change, and the restatement of the opening melody (a''; mm. 51-58) begins. Johnny comes out to the living room and begins to talk; however, Frankie quickly quiets him to listen to the music at the restatement of the variation (a'; mm. 59-65). With this comment, the music returns to the diegesis despite an apparent lapse in time. She makes him promise (m. 63) to love her forever, and finally reveals her true age before the opening melody is stated again with stronger orchestration. Strong orchestration, in this case, represents a now solid bond between the title characters. The music is rearranged to have the restatement of the variation (a', mm. 59-65) follow the strong statement of the

opening melody (a, mm. 1-8). During this mixture of opening themes, the camera pans from Frankie's elephant dolls on the wall to the couple in bed. As measures 63-65 play again, the camera begins to pan to the sunlight coming through the window. Johnny told Tim, earlier in the film, that it is good luck if the elephant dolls face the window. Suddenly, the music ends on a tonic chord with the piano stating beats two and three from the first measure, and the screen fades to the credits.

“Clair de lune” represents love between the title couple of *Frankie and Johnny*. During its first instance, where the music sounds from a solo piano on the radio, Frankie argues with Johnny because of his forcefulness and eventually turns off the music. The second instance of “Clair de lune” is not reinforced with strings until Johnny approaches the restroom door. At this point, Frankie realizes she is in love with Johnny. “Clair de lune” continues over a montage of main characters who have found love (or peace with loneliness in the case of Neddie). Cora is the only truly lonely character, and she is accompanied by a measure of music that is not present in Debussy's “Clair de lune.” The strongest statement of the opening material comes after Frankie trusts Johnny enough to tell him her real age. Afterwards, the audience views a happy Frankie and Johnny smiling and holding each other in bed. An orchestration of strings, winds, and the piano accompany the couple's happiness until ending on the final tonic harmony.

The conflict before and during the first instance of the music sets it against the argument that ensues between the two. Even during the beginning of the second instance, the couple is still not together. Although the music adheres to cinematic codes, such as surrendering its form (including new material and rearrangement) and volume, it plays a strong role in the narrative. Frankie must ask Johnny one more time if he will be true to

her before the richest orchestration is used. He is in love with her almost to the point of obsession, and it takes her hearing “Clair de lune” again to realize her love for him. Although “Clair de lune” accompanies tension for a brief moment, cultural associations of romance, relaxation, and night prevail in both instances, and original meanings of beauty and even sadness are present during the first instance. The usage of “Clair de lune” in *Frankie and Johnny* mostly represents a typical interpretation of the piece, while employing both original meanings and cultural codes.

III.4. *OCEAN’S ELEVEN* (2001)

The next film I will discuss, *Ocean’s Eleven* (2001), is a remake of a 1960 movie of the same name, featuring Frank Sinatra and the “Rat Pack.” Just like the original movie, the 2001 remake features a cast full of stars-of-their-generation. The film is about a ragtag group of thieves who complete a multi-million dollar heist at the Bellagio casino and hotel in Las Vegas, Nevada. David Holmes composes contemporary jazz grooves to fit the constant ‘cool’ atmosphere.¹⁰ “Clair de lune” is the only departure from the otherwise upbeat score and dominates the soundtrack (with the exception of sound effects) for the finale of the film.

The first instance (Example 7) of “Clair de lune” accompanies Danny’s crew gathering to discuss the Bellagio heist. It begins with the crew waiting at the mansion of their financier Reuben Tishkoff in the evening. “Clair de lune” begins at measure 51 at a very low volume, with the Chinese acrobat Yen relaxingly stacking a house of cards on

¹⁰ Elvis Mitchell, “Ocean’s Eleven (2001),” *New York Times*, 7 Dec. 2001, <http://movies.nytimes.com/movie/review?res=9F03E5D8123CF934A35751C1A9679C8B63>, (accessed January 11, 2011).

Example 7. First instance of “Clair de lune” in *Ocean’s Eleven*

8^{va}

pppp



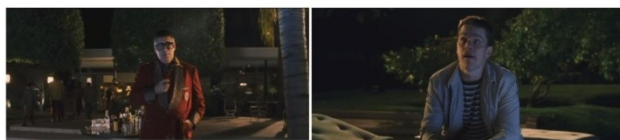
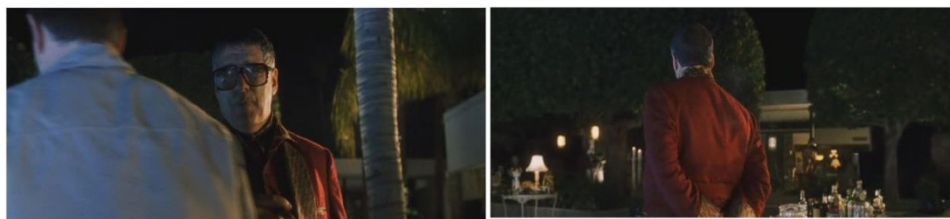
3

(8^{va})



6

Example 7. (cont.)

Tishkoff's diving board. Already, associations with relaxation and the night are present.

The calm is interrupted when the camera angle changes to impersonator Saul Bloom

having an awkward conversation with driver Turk Malloy about Provo, Utah

(mm. 53-55). Danny enters the scene (m. 56) to announce that anyone with doubts should leave at that moment. Everyone stays and enters the mansion with the exception of Tishkoff and pickpocket Linus. Reuben makes small talk with Linus until his face turns cold to ask him to “get in the goddamn house.”

“Clair de lune” in this scene mostly represents the night. As an example of “high art” classical music, it brings with it highbrow cultural associations that suit the mansion setting. It could also represent togetherness (or lack thereof) amongst members of Danny’s crew. The first instance of “Clair de lune” is barely audible, suggesting it might be diegetic music coming from the mansion, and the instrumentation is for solo piano. Only a few phrases are present: the opening restatement (a’; mm. 51-58), its variation restatement (a’; mm. 59-65), and the first two measures of the final phrase (c’’, mm. 64-72). The volume of “Clair de lune” is low for the dialogue and never reaches the foreground of the soundtrack before the scene changes. Despite adhering to cinematic codes and the concepts of inaudibility and invisibility, the phrases chosen, along with the low volume and solo piano instrumentation, could represent the frailty of Danny’s group. Some know each other, but most are meeting for the first time. The awkward conversation between Saul and Turk, as well as the confrontational exchange with Reuben and Linus, represent a lack of togetherness. As the film progresses, their bonds grow stronger.

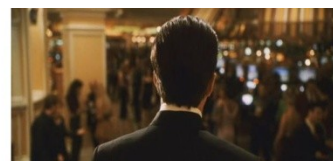
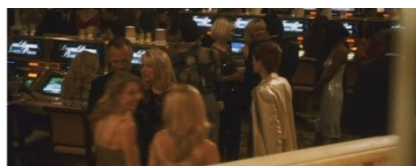
David Holmes takes the first three-note motive (m. 27) out of context, orchestrates it for strings, and loops it over a jazzy drum and bass rhythm when the character Tess appears. Danny Ocean attempts to fix his broken relationship with his wife Tess throughout the film, but she has started anew with Terry Benedict, the owner of the

Bellagio. Tess comes down a staircase as Rusty and Linus are scoping out the Bellagio. Rusty identifies her, and he leaves upset. He now knows why Danny wants to perform the heist at the Bellagio. Danny is not in this only for the money, but to get Tess back. “Clair de lune” also appears here in its most fragmented form with a new ‘cool’ instrumentation. Its fragmentation and coolness combine perhaps to suggest her current feelings for Danny. This is accentuated, in retrospect, through the more complete, yet still fragmented, version of “Clair de lune” near the beginning of the film, which may represent Danny’s feelings for Tess. Thus, “Clair de lune” is starting to form as the love theme for Danny and Tess.

There is a large gap between the first two occurrences at the beginning of the film and the third near the end, after the heist is complete. Terry asks Danny once more where the money is, and this is the moment the feed from the area’s security camera projects onto Tess’s television. Danny asks Terry to give up Tess if he really wants to know, and Terry agrees. This turns out to be a trick by Danny, and he tells him to give him two days to find out who performed the heist. She witnesses this act from her room’s television, which is being manipulated by Danny’s gang. Terry is waiting for Tess when she emerges from the elevator on the casino floor. She attempts to walk right past him and recites a line he told her earlier in the film: “In your hotel, someone is always watching.”

The third instance (Example 8) of “Clair de lune” begins at measure 19 after she begins to walk away from Terry. The music starts with piano on the contrasting phrase (b; mm. 19-26), and changes to full orchestra for the rest of the excerpt. From the beginning of the instance, music sets the pace for Terry’s sad, lonely walk to the elevator,

Example 8. Third instance of “Clair de lune” in *Ocean’s Eleven*



peu à peu cresc. et animé

ppp



4



7

8va

dim. molto

pp

Example 8. (cont.)



10

12



14

Example 8. (cont.)



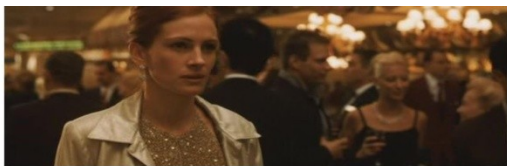
16 *cresc.*



18 **En animant** *più cresc.*

20

Example 8. (cont.)



22

f



24

dim.

pp

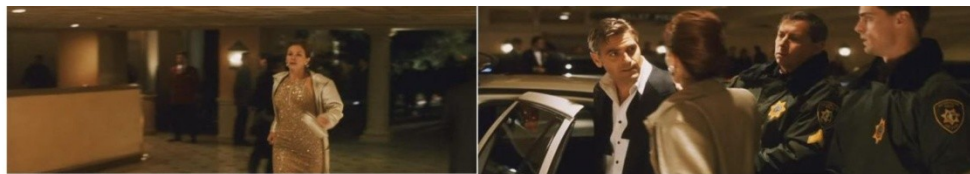
Calmato



26

pppp

Example 8. (cont.)



28

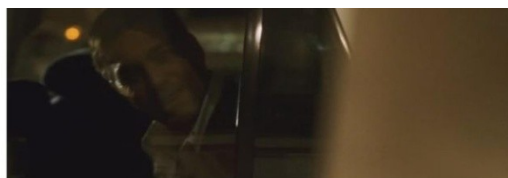
30



32

a Tempo 1 *8va*-----

Example 8. (cont.)



34 (8^{va})

ppp



36 (8^{va})



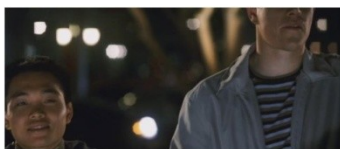
39

pp

Example 8. (cont.)



42



45



48 *pp*

Example 8. (cont.)



50

pp



52



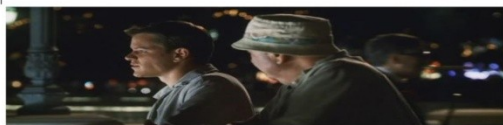
54

p

Example 8. (cont.)



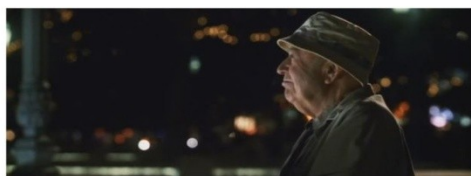
56



cresc.

58

pp *morendo jusqu'à la fin*



60

Example 8. (cont.)



The image displays a musical score for piano, consisting of two systems. The first system, starting at measure 62, features a treble clef with a key signature of three flats and a common time signature. The melody is marked with a fermata over a dotted half note. The bass clef part has a similar melodic line. The second system, starting at measure 64, continues the melody with a fermata over a dotted half note. A video still is overlaid on the score, showing a woman in a dark coat standing in front of a large fountain at night. A text overlay on the right side of the video still reads "Three to six months later".

and the downbeat of measure 24 marks the elevator doors closing. “Clair de lune” on solo piano, similar to the first instance, represents the loss of romance for Terry. Darkness from the closing of the elevator doors signals a scene transition to Danny’s crew driving the ‘getaway’ van into a garage. The dominant harmony at the end of measure 26 occurs exactly as the driver turns off the lights to envelop the screen with darkness again. Danny’s crew emerges from the darkness of the garage (m. 27) with a full orchestra playing the second section (B). This moment is an ultimate relief in tension projected

throughout the film, and shows a strong bond among the group. The camera begins to pan away from the crew to the fountains at the Bellagio casino in the distance. Suddenly, the scene changes back to Tess walking through the casino (m. 34). Tess is at first confidently walking out on Terry, but then realizes the police are taking her husband (and one true love) away. In a display of love, she begins to walk faster towards the exit (m. 37), and her pace follows the sixteenth notes as they become faster during the *animate* tempo change. Earlier, a solo piano accompanies her leaving Terry, but she is now accompanied by a full orchestra. The angle changes to Tess exiting the hotel (m. 43), and she turns to see the police escorting Danny towards their car. Tess runs to him, and she forgives Danny when she reaches him (m. 45). The volume of the music is lowered to make room for the dialogue at this point, adhering to cinematic musical codes. She asks Danny how long he will be incarcerated, and he replies “three to six months.” The volume of “Clair de lune” rises to normal after these words, and the car door is shut (m. 53). Tess smiles at Danny, and the car drives off (m. 55). This orchestral swelling of “Clair de Lune” underscores the resumption of Tess and Danny’s relationship.

The scene changes to a close shot of the Bellagio fountains (m. 55), and the camera pans and fades to a farther away view (m. 56). “Clair de lune” continues through a pan across the entire crew, one by one (mm. 57-65). A measure of music accompanies each member starting with Turk’s brother Virgil. The pan ends with Reuben, and the camera angle switches to Rusty looking to his right. Each member of Danny’s crew is shown in this pan, reinforcing their bond. Section B restarts after measure 67, as Rusty looks to his left and leaves (m. 30). Turk leaves (m. 31), as does the technical genius, Basher (m. 32). The rest of the group starts to walk away (mm. 33-34), leaving only

Reuben, Saul, and Linus. “Clair de lune” jumps to measure 66 as Reuben and Linus exit. Saul gets the rest of the last phrase until he leaves (m. 70). The downbeat of measure 71 lines up with the diegetic noise of the fountains.

The third instance of “Clair de lune” provides commentary on the relationships between the key characters in *Ocean’s Eleven*, with particular interest in Tess and Danny.¹¹ The re-orchestration of “Clair de lune,” with its dominance in the soundtrack, represents a brotherhood within Danny’s group. This bond is now strong and ultimately successful. Earlier in the instance, “Clair de lune” begins at measure 19 on solo piano, as Tess is walking away from Terry. The meetings between Danny and Tess are mostly not accompanied by audible music, and diegetic noise dominates the soundtrack in each instance they meet. However, a re-orchestrated “Clair de lune” accompanies their meeting outside of the Bellagio. Tess shows love for Danny for the first time in the film. Danny’s crew exhibits a strong bond, and Terry is left with a lonely walk to his elevator accompanied by Danny’s solo piano version of “Clair de lune.”

The associations with night and relaxation exhibit a complementation role for “Clair de lune.” However, an argument for contest fits with the scenes depicting tension between Terry and Tess, Terry and himself, and Danny and the American justice system. Overall, tension releases in the third instance of “Clair de lune” with Danny’s success at getting his wife back and the crew’s success at robbing the Bellagio. “Clair de lune” is also the only non-jazz (or non-popular) music on the soundtrack. “Clair de lune” establishes itself in contrast with the rest of the original music by Holmes and is a monumental departure from the soundtrack the third time it appears. More importantly, the solo piano accompanying Danny’s meeting near the beginning of the movie and the

¹¹ Kassabian, *Hearing Film*, 59.

strings during Tess's entrance combine when they fall back in love during its last instance in the film. Therefore, "Clair de lune" serves as love theme for Danny and Tess.

III.5. *MAN ON FIRE* (2004)

Man on Fire (2004), the last film in this study, follows ex-CIA operative John Creasy. He is hired as the bodyguard for Pita Ramos, the daughter of a Mexico City industrialist.¹² An alcoholic, suicidal Creasy carries emotional scars of a botched assignment. However, his time with Pita helps to cure him of his addictions and depression. Everything changes when crooked officers kidnap and ransom Pita while wounding Creasy in the process. Creasy martyrs himself to set Pita free after eliminating the kidnapers one by one. *Man on Fire* contains three instances of "Clair de lune," all of which are non-diegetic in use.¹³ "Clair de lune" is starkly different from anything else on the non-diegetic soundtrack, most of which consists of electronic music by Harry Gregson-Williams featuring drum machines and synthesizers.

The first instance of "Clair de lune" occurs during a night scene immediately after Creasy fails to commit suicide (Example 9). Harry Gregson-Williams' electronic music complements chaotic sequences in which Creasy is having a relapse. The music intensifies until Creasy puts the gun to his head and pulls the trigger. A gunshot is audible, and the camera switches to a helicopter view of Creasy's house.

¹² A.O. Scott, "Man on Fire (2004)," *New York Times*, 21 Apr. 2004, <http://movies.nytimes.com/movie/review?res=9E01E0DF1F3BF932A15757C0A9629C8B63> (accessed January 11, 2011).

¹³ The second instance starts in the diegesis, but falls out of the diegesis as the scene continues.

Example 9. First instance of “Clair de lune” in *Man on Fire*



The image displays a musical score for the piano piece "Clair de lune" from the film *Man on Fire*. The score is presented in two systems, measures 3 through 8. The key signature is three flats (B-flat major/D-flat minor) and the time signature is 9/8. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The first system (measures 3-5) shows the beginning of the piece with a melodic phrase starting on a dotted half note. The second system (measures 6-8) continues the melodic development. Three film stills are interspersed with the score: the first still (above measure 3) shows a man holding a gun to his head; the second still (above measure 6) shows a hand holding a gun; the third still (above measure 8) shows a man in a bedroom setting.

“Clair de lune” starts at measure 3 as the camera switches back to Creasy holding the jammed gun to his head. He takes the gun down and unloads the bullet, and the setting changes to the bedroom of Creasy’s close friend Rayburn as his cell-phone ringer mixes in with Debussy’s music. Creasy calls Rayburn, and he reaches out to his friend, revealing a bond between the characters. Both the music and the cell-phone ringer end simultaneously as Rayburn answers the phone to console Creasy. This excerpt of “Clair de lune” ends on the dominant harmony at the third beat of measure 8 and does not allow the phrase to resolve to the tonic harmony in measure 9. Contest is established relating to tension in the mind of Creasy. The usual connotation of “Clair de lune” is music for relaxation, but here it is set against a tense, suicidal Creasy. He removes the gun from his

head at the end of the first musical phrase (m. 4). He unloads the pistol as the harmonic rhythm doubles, and upward skips of a fourth interrupt the downward motion. Creasy reaches out to his friend Rayburn (m. 6), and the music reaches out a third time (m. 7) with yet another upward skip. This scene projects chaos and instability and shows “Clair de lune” in contest with it.

Gunfire becomes real in the second instance (Example 10) of “Clair de lune” in *Man on Fire*. The scene starts with Pita taking piano lessons off-screen, and her playing is audible to Creasy in the street below. Creasy and Pita have grown very close at this point in the film as she helps him cope with his past failures. “Clair de lune” is apparently diegetic as it starts with the camera angle facing the apartment where Pita is taking lessons. The camera switches to Creasy walking Pita’s dog to the car (m. 2), and he opens the door to let the dog in (m. 3). “Clair de lune” dictates the rhythmic pacing of the characters footsteps and speed of the camera in an example of mickey-mousing. A police car passes Creasy (during the second half of m. 3), and the camera angle switches to behind the now stopped official’s car (m. 4). Creasy notices the police car, as non-diegetic drum machine music interrupts “Clair de lune.” At this point, “Clair de lune” fights for space on the soundtrack, building tension. The camera switches to a bird’s-eye view of the police car backing-up past Creasy again to park down the block, an action accompanied by the ring of a church bell. Creasy realizes something is amiss (m. 7).

The non-diegetic music becomes more intense, and the camera focuses and zooms chaotically around Creasy. “Clair de lune” becomes almost inaudible (starting over from measure 1) when another suspicious car enters the scene. By this time, Creasy’s mindset is far from relaxed. Contest is established as the main role of “Clair de lune” during this

Example 10. Second instance of “Clair de lune” in *Man on Fire*

The image displays a piano score for the second instance of “Clair de lune” in the film *Man on Fire*. The score is written for piano and is in 9/8 time, with a key signature of three flats (B-flat major or D-flat minor). The score is divided into three systems, each with a corresponding film still.

System 1: The score begins with a treble clef and a bass clef. The right hand starts with a series of chords and a melodic line, marked with a fermata and a slur. The left hand provides a harmonic accompaniment. The score is marked *pp* (pianissimo) and *con sordina* (with mutes). A film still above the score shows a man in a red shirt looking out a window.

System 2: The score continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. A film still above the score shows a man in a red shirt looking out a window, and another film still shows a car accident scene with several cars involved.

System 3: The score concludes with a melodic line in the right hand and a harmonic accompaniment in the left hand. A film still above the score shows a man in a red shirt looking out a window, and another film still shows a car with a license plate that reads “C5T-K89”.

The score includes various musical notations such as slurs, fermatas, and dynamic markings. The film stills provide context for the music's placement in the film.

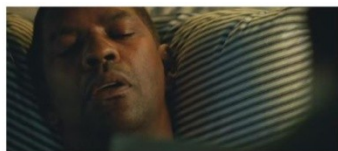
Example 10. (cont.)

sequence: the relaxing, beautiful strains of “Clair de lune” contrast with scenes of violence and extreme tension. Creasy knows that a kidnapping attempt is about to take place (m. 2). The piano music is apparently no longer in the diegesis when Pita enters the scene leaving her lesson (m. 3). Then, Creasy begins to jog towards an oblivious Pita, as the kidnapers begin to exit their vehicles. Creasy begins to yell to Pita, but Creasy’s scream is not on the soundtrack (m. 6). The non-diegetic music halts as Creasy raises his gun to the sky, and the seventh measure of “Clair de lune” is heard clearly. Creasy fires, and Debussy’s music ends to make room for Gregson-Williams’ score to take full force during the shootout. The only diegetic sounds in the scene include church bells, car horns, and the gunshot.

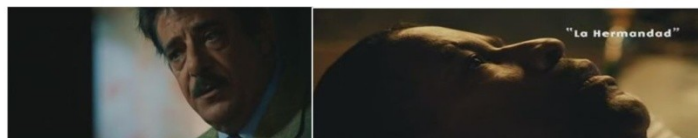
Despite starting from what seems like Pita's lesson, the music identifies with Creasy's failures once more. Thus far, the theme relates to Creasy's failures and problems, but now it functions in a new role as an identifier for the relationship between Pita and Creasy. "Clair de lune" is in contest with intense electronic music and sporadic camera action. The third measure of "Clair de lune" serves to introduce the antagonist for the first time on screen. Measure 3 accompanies the appearance of the kidnapper's car and reveals Pita to be in harm's way. The serenity of the piano music yields to the chaotic music by Gregson-Williams as the tension increases; this is quite the opposite effect than that of the first scene where serenity arises from chaos. Creasy not only fails to prevent the kidnapping, but is almost killed in the process. The second instance of "Clair de lune" in *Man on Fire* directly associates itself with the first appearance due to proximity (about 20 minutes later). This anempathetic use of "Clair de lune" fits Cook's idea of contest.

By the third instance, Creasy is at his lowest point in the film. He seems doomed. "Clair de lune" begins with Creasy in a hospital bed recovering from his wounds (Example 11). A week has passed since the kidnapping, and a Mexico City detective comes to show Creasy a suspect list. Creasy asks to see pictures of the Mexican police, and the music begins. Detective Manzano begins to explain why it is not possible to show Creasy those photos (mm. 1-2). Manzano tells Creasy the Mexican police are protected by a brotherhood. The word brotherhood falls on the downbeat of the third measure, the synchronization underlining the tension. Manzano continues, telling him the name of the brotherhood, and the words *La Hermandad* appear on the screen (m. 5). *La Hermandad* literally means *brotherhood*. The music continues through a scene change to a pan over

Example 11. Third instance of “Clair de lune” in *Man on Fire*



Piano *pp*



4



7

Example 11. (cont.)



The image displays a musical score for the piece "Clair de lune" in G-flat major, 3/4 time. The score is presented in two systems, each with a piano accompaniment and a vocal line. The first system begins at measure 10, marked with a fermata. The piano part features a steady accompaniment of chords, while the vocal line consists of a melodic line with a fermata. Above the first system, two film stills are shown: the left one depicts two men, one in a patterned shirt and the other in a light green shirt, standing in a dimly lit room; the right one shows a dark Chevrolet Suburban driving away from a building. The second system begins at measure 13, also marked with a fermata. The piano part continues with a similar accompaniment, and the vocal line features a melodic line with a fermata. Above the second system, a film still shows a green Volkswagen Beetle driving on a street, with a man standing on the sidewalk in the background.

Mexico City at sunrise. Creasy rises out of bed with the help of his only friend Rayburn (m. 9), who helps Creasy to stand on his own (m. 11). The scene then switches to a Chevrolet Suburban driving out of the hospital grounds and guards closing its front gate. Another scene change accompanies the fourteenth measure of “Clair de lune,” ending with a D-flat major chord on beat three. Creasy notices that undercover officers are following him to make sure he leaves the country. This scene is the last time the audience hears “Clair de lune” in the film.

The intention of “Clair de lune” becomes clear after its third entry in *Man on Fire*, though it was hidden by an empathetic use throughout the film. The piece is generally

perceived as beautiful and relaxing, meanings that contrast with the images of violence. But these cultural meanings do align with Creasy's desires. "Clair de lune" is a theme of redemption and peace. It represents an unsettled score, one that haunts Creasy throughout the film. "Clair de lune" begins the first time after Creasy fails to commit suicide, but only measures 3 through 8 are played. It is seconds later when the kidnappers appear that "Clair de lune" falls back in the hierarchy of the soundtrack to make room for electronic music. The piece gets one last moment alone in the soundtrack, as Creasy fires a bullet into the sky. This moment shatters the peace in his already crumbling world, and Pita, his chance at redemption, is taken from him. The third instance of "Clair de lune" shows Creasy, during the second phrase of "Clair de lune," to be healthy enough to walk on his own, and he is already aware of his surroundings as he leaves the hospital. Creasy realizes that finding the people behind Pita's kidnapping is a suicide mission, and his redemption turns to cold-blooded revenge. Creasy is only redeemed when he martyrs himself for Pita's safety, a death in which he was not granted in the first two instances.

Anempathy helps to highlight this important theme for Creasy throughout the film. Unlike most other films of this thesis, the meanings of "Clair de lune" do not align with visual image at the time of instance. Instead, the redemption theme evolves over the span of the film. The meanings become clear at the end when Creasy is finally granted death.

IV. CONCLUSIONS

Romance, relaxation, and affiliations with the night and dreaming are meanings bestowed upon “Clair de lune.” Each film featuring “Clair de lune” follows a recurring theme of building the human relationship. The night prevails in almost every instance besides the latter two in *Man on Fire*. Relaxation is present in each film except for, once again, *Man on Fire*. The concept in every instance is the idea of romance whether it is brotherly, fatherly, or intimate. Frankie loves Johnny, Tess loves Danny, and, in a sense, Pita loves Creasy. “Clair de lune” displays love between the character relationships in both *Frankie and Johnny* and *Ocean’s Eleven*.

Instrumentation could be perceived as playing a vital role by differentiating between togetherness and aloneness. Both *Frankie and Johnny* and *Ocean’s Eleven* make use of orchestral arrangements of “Clair de lune” to signify the strengthening of the bonds between the lovers and Danny’s crew members, respectively. In *Frankie and Johnny*, Frankie at first does not return the love Johnny has given her. This is why the first instance uses the solo piano instrumentation, whereas during the second, an orchestral ensemble. Frankie returns the love Johnny has attempted to give by letting him stay for the night. In *Ocean’s Eleven*, “Clair de lune” represents the bonds between groups of characters with either a solo piano, strings, or both combined. The solo piano represents Danny’s love for Tess, and may also allude to loneliness among the members

of the group. “Clair de lune” depicts each member of Danny’s group as his own entity without a sense of togetherness in the first instance, and together with a strong bond to a full orchestra in the second. Tess is introduced with a looped fragment of “Clair de lune” in her first appearance in the film. Orchestration in *Man on Fire* does not play a similar role, because “Clair de lune” is always presented in its original piano instrumentation.

The use of specific phrases and sections of “Clair de lune” also helps define the roles of togetherness versus solitude. *Frankie and Johnny* portrays Cora’s aloneness during the second instance of “Clair de lune” by adding new material. Every other character gets an excerpt from the music. Her facial expression defines her detachment from the other characters happily sleeping. *Ocean’s Eleven* uses the restatement of the opening melody (a’’) during the first instance of “Clair de lune.” This frail statement of the melody represents the weak of the relationships between each member of Danny’s group, and, more importantly, his relationship with Tess. This section (a’’) also accompanies Tess and Danny’s meeting, representing their delicate but revived relationship. *Man on Fire* only employs the first two phrases of “Clair de lune,” and each instance accompanies varying degrees of loneliness for Creasy. The first instance displays “Clair de lune” at Creasy’s low point, but he reaches out to his only friend at the end of the music. Pita and Creasy grow close, but kidnappers take her away during the second instance of “Clair de lune.” Others are present in the third instance, and this is the only other, and last, time the audience views Creasy’s friend Rayburn.

Some aspects of the imagery of Verlaine’s poetry are present with each instance of “Clair de lune” playing a complementation role in films. This correspondence may be coincidental, not intended by the film editor. *Ocean’s Eleven* takes poetic implications

several levels beyond the love story. The film displays an adventurous story of fortunate lives. Recalling the last stanza of the poem, fountains are present in the second instance, with Danny's crew looking over them in wonderment. *Man on Fire* receives the opposite treatment. Creasy is never allowed a fortunate life. Pita becomes the most important figure in his life, and she is taken from him. He believes her dead at one point in the film. "Clair de lune" fits only one poetic implication: sadness. It gives Creasy depth, suggesting why he becomes a cold, almost soulless, vessel. The unattainable peace of "Clair de lune" haunts him every time his past (and present) haunts him.

Romance remains dominant in every instance of "Clair de lune." It plays a major role in *Frankie and Johnny* and in *Ocean's Eleven*. "Clair de lune" even becomes the main couple's 'song' in both films. Relaxation and tension are key elements in every instance. Verlaine's poetry describes the human condition as a search for love. In *Man on Fire*, "Clair de lune" represents Creasy's redemption, and also suggests that part of his redemption lies in his love for Pita. This love is not just sexual, but includes that among friends and family. *Frankie and Johnny* is nothing without the relationship between its two title characters. *Ocean's Eleven* cannot move forward without the heist team and their bond. *Man on Fire* would be a hollow shell if Creasy's relationship with Pita were not present. Even if an unintended consequence, "Clair de lune" complements and contests meanings in the visual realm using its own original and cultural meanings. Those not familiar with its original meanings, or even the original music, develop common notions through the music. Music identifies people, places, and ideas. In this case, "Clair de lune" identifies a struggle everyone goes through. Romance, the most important meaning of "Clair de lune," is the main role in every film. Frankie falls in love with

Johnny. Tess falls back in love with Danny. Creasy gives his life out of love for Pita.

Thus, whether serving as complementation or contest, cultural associations of “Clair de lune” with moonlight, relaxation, or romance prevail in each deployment in these films.

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