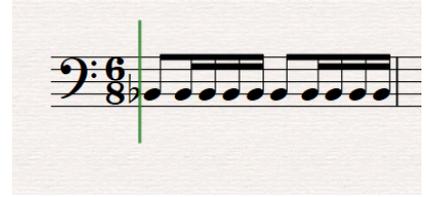


North by Northwest Music analysis.

Geoffrey Cloke

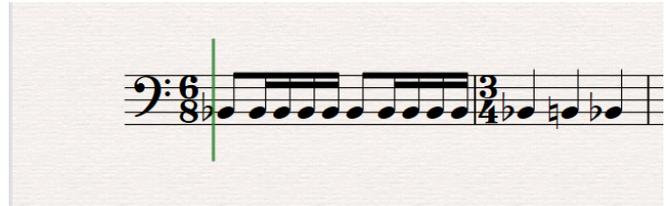
Summary of the Music: The main elements:

Much of the music for North by North West is based on a **quaver and four semi-quaver motif**. This first appears on the Timpani under the title sequence at 0m 0s and is seen right as extract A.



Technically therefore, the movie is 'In Bb' (or based on Bb) but be careful of broad statements. Herrman often uses B Naturals (sometimes next to Bb s) which obscure the tonality.

This quickly develops to the pattern regularly used (with **Hemiola**) of B:



Quickly the motif is taken by the orchestra as the title sequences develop, becoming C (0m 16s):

Much of the music is motivic (like this) and often consists of overlay of **motifs**, **melodic development** of motifs, **harmonisation** of motifs, different **juxtaposition** of motifs and **sequence** of motifs. Motifs combine (as Stravinsky does) but don't gradually move against each other or '**phase**' (as Stravinsky does).



This music is often used in chase or action sequences. It is more used when Thornhill is in danger, than when he initiates a chase or action (see pursuit music below).

The initial rhythm (A) is varied throughout the film, usually in 6/8, examples being:



The music is **tonal** (orientated on pitches rather than scales), but each moment can shift. C (above) for example moves from Bb Minor to B Major in adjacent bars. Traditional **tonal or harmonic movement** is not adhered to.

Throughout the movie, there is a contrast between scenes with Music and those with none (like other Hitchcock Movies). Lack of music leaves clarity for dialogue and music occurs where there is a reasonable gap between scenes with dialogue. Music rarely punctuates specific moments (no 'dramatic' chords), is rarely simply happy or sad, but accompanies tension, movement, intensity.

Herrmann Quotes other music, or imitates styles. When Thornhill enters the hotel lobby (4m 25s) there is the sound of strings and a piano playing a waltz. Is the waltz written by Herrmann, or a quote from someone else's music? The music fades out again (about 4m 48s) as the dialogue starts.

In movement or action we often see D Below, but it is not Chase or pursuit Music – often emphasising tension, but not urgency. It regularly combine with other elements. It emphasises Herrmann’s freedom to move around all 12 pitches, even if the music is anchored to a Tonic. Herrmann often bases his music around the Semitone, Third, Augmented 4th and 5th.

D:



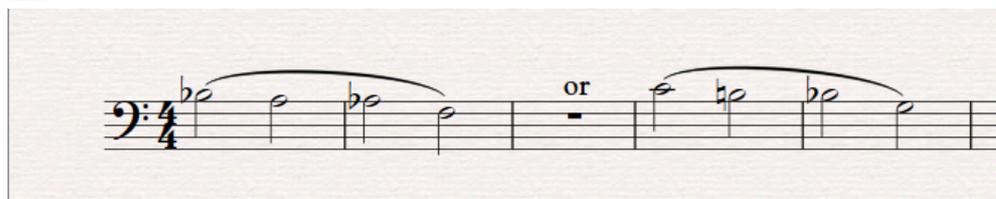
It should also be stated that the recurrence of the 5th, 4th or **Augmented 4th** is regular in the music of the themes or ideas. They are important in the construction (moving away from the third).

The music of the spies, or their influence or direction is emphasised by descending semitones. Late this is developed by the addition of a Minor third between the third and 4th note.

E1

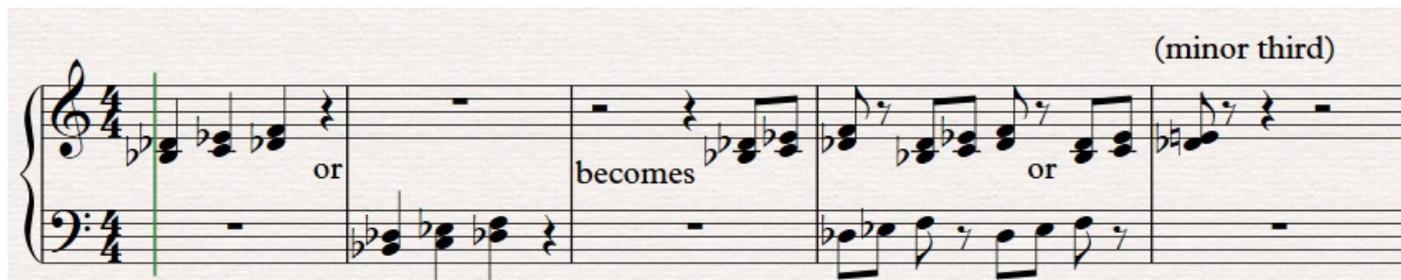


E2



This next music is heard at 13m 41s as Thornhill is forced to drink:

F



This doesn't seem important and is not regularly used – although the rising scale in tones recurs.

Herrmann regularly uses single pitch melodies. Often intervals between notes uses the intervals mentioned above. At 21m48s for example we hear a melody of descending single pitches on the strings (C, B, Bb, F, E, F, Eb, D, Db, C, B, Bb – repeating the last three so resolving on the Tonic

When Thornhill leaves the room with his mother we hear a variety of A  and then G:



Later we also hear H (arguably a variety of D): This is seen at the arrival at the UN Building.

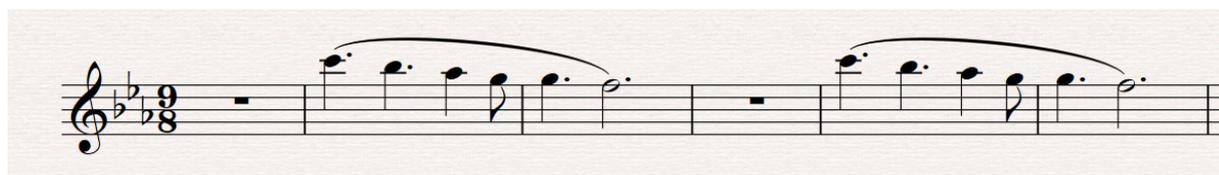


At 36m 20s, Townsend is stabbed, and the accompanying brass chords 'mickey mouse' the event – something rare in this film. The initial two chords descend a semitone – possibly attributing the blame to the spies. They are echoed at the Octave and the Fifth and lower. Essentially, they are J (right):



The Eve Kendall or Love Theme:

It starts in the Oboe, with a gentle string accompaniment of quaver then semiquavers. The pitches are stated as below, although the rhythm is open to question.
K



The music is clearly in key, with standard chordal accompaniment underneath. It moves to the clarinet, the dynamics remain gentle It cadences on 49m 05s with two held Eb chords. This theme is often static – staying in the same key (does their love have any direction). It is usually harmonised with standard **diatonic** triads (albeit often with suspensions and reolutions).

Pursuit:

The music at 59m 45s is another one for which names vary. The French website labels it the 'Theme of Pursuit', but it seems to be when Thornhill is in action rather than pursuit by the spies. It is often when he is escaping. It occurs on several occasions

L1



As can be seen, the semiquavers suggest urgency, but perhaps without the drive and impetus (the direction) that the first quaver on the original rhythm provides. It suggests, too, G Minor, although Hermann provides the B Natural to cast doubt. Often it is accompanied by string rising arpeggios.

On one occasion (in the hospital), we first hear an accompanying figure L2 (seen right): This is quickly overlaid by L1 still on the pitches above.



New

We also hear the music on the right when Thornhill attempts to rescue Eve. This occurs only a few times in this scene (nowhere else) but adds new instruments and elements to the film. It alternates with music from the above ideas.



At 2h 04m 50s there is a dramatic 3 note-cluster proclamation of the Mount Rushmore monument using 5ths, Octaves and at least one Augmented 4th in harmonisation. This then alternates with the music of the chase, and is only heard in the vicinity of the monument. The chase music resumes, and as they climb down the music returns more clearly to that of the introduction (2h 05m 21s). This time the monument theme is mixed in with it. The 'Monument' motif contributes to the idea of the sharp descent.



Essentially, these are all of the motifs, and all of the other music in the film is constructed through a combination of these, overlaying them, or alternation between them.

Some of the musical idea in this document also appear in a document called 'La Mort Aux Trousses' (the French title for 'North by Northwest' a musical analysis of themes that appears at:

<http://musique.ac-montpellier.fr/musaca/images/pdf/lmat-cj.pdf>

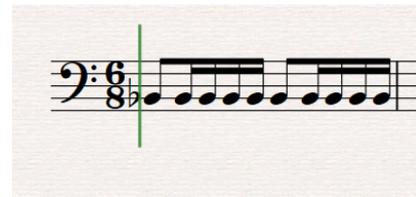
This site has some of the main themes of the film and sound clips. I recommend a visit to it, although the text of the document is all in French, and labels of the Themes can be disputed.

Glossary of Words used in the Analysis Above or Below

Arco
Arpeggio and Arpeggiated
Augmented and Augmentation
Beats and Rhythms (detailed)
Cadence
Canon
Chromatic
Conjunct
Consonant
Diatonic
Disjunct
Dissonant
Dominant
Harmonisation (with specifics) and Harmonic Movement
Hemiola
Intervals
Major, Minor, Diminished
Melody
Mickey Mousing
Modulation
Monodic or Monophonic
Mordent
Muted
Motif
Note Cluster
Note values
Pastiche
Pedal and Inverted Pedal
Phase or Phasing
Pizzicato
Scales or Scalic
Sequence
Sforzando
Suspension
Syncopation
Texture
Timbre
Tonal (and Tonally Ambiguous)
Transposed or Transposition.
Tremolo
Triads

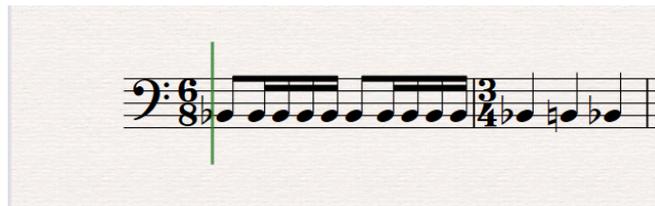
Music in Scene and Time Order

Much of the music for North by North West is based on a **quaver and four semi-quaver motif**. This first appears on the Timpani under the title sequence at 0m 0s and is seen right as extract A.



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This quickly develops to the pattern regularly used (with **Hemiola**) of B:



Quickly the motif is taken by the orchestra as the title sequences develop, becoming C (0m 16s):

Much of the music is motivic (like this) and often consists of overlay of **motifs, melodic development** of motifs,



harmonisation of motifs, different **juxtaposition** of motifs and **sequence** of motifs. Motifs combine (as Stravinsky does) but don't gradually move against each other or '**phase**' (as Stravinsky does).

The music is **tonal** (orientated on pitches rather than scales), but each moment can shift. C (above) for example moves from Bb Minor to B Major in adjacent bars. Traditional **tonal or harmonic movement** is not adhered to.

The title sequence is based around two or four bar sections, all with this Hemiola feel until 1m 05s when the pattern changes to 4 bars of 6/8 followed by 4 of 3/4. It returns, and continues until 2m 08s when the pace changes and the music has four chords (stabs) based on Eb before resolving to a sustained **note cluster** based on F (F, A, B, Eb, F).

The first pitches (on the Timps) are Bb, and the music therefore suggests that this finish is on the **Dominant**, although an unresolved cluster and a non-standard **cadence** (IV – V) where neither chord is a standard triad. The music leaves the screen open for the dialogue, rather than resolving.

Throughout the movie, there is a contrast between scenes with Music and those with none (like other Hitchcock Movies). Lack of music leaves clarity for dialogue and music occurs where there is a reasonable gap between scenes with dialogue. Music rarely punctuates specific moments (no 'dramatic' chords), is rarely simply happy or sad, but accompanies tension, movement, intensity.

Herrmann Quotes other music, or imitates styles. When Thornhill enters the hotel lobby (4m 25s) there is the sound of strings and a piano playing a waltz. Is the waltz written by Herrmann, or a

quote from someone else's music? The music fades out again (about 4m 48s) as the dialogue starts.

At 5m 21s comes the key moment of the movie. Thornhill beckons to a page boy who is asking for 'Kaplan' and so is mistaken for Kaplan by the 'baddies'. No music here, though – too simplistic.

5m 52s is the next musical section as Thornhill is ushered to the car. A four note descending **scale** (C, Bb, Ab, G) with a **mordent** or **shake** on the first note is followed by three more descending four notes where the first interval is replaced by a third, and each is lower (**sequence**). They use the Bass Clarinet and strings, and the effect is menace.

This is a rare moment where dialogue is accompanied by music. The music continues (on the strings) as the car moves away. It is sparse and distant, and alternates between single notes and chords. It becomes more **dissonant** at the use of the word 'Kidnapping' moving to note clusters rather than the more **consonant** chords.

New and Significant

There is a sudden held note (slightly louder) when Thornhill tries and fails to get out of the car (6m 51s) which could be considered '**Mickey Mousing**' and the music becomes louder and more prominent when the camera moves outside the car and the dialogue is discontinued (7m 01s). The music here is more agitated, and moves in three note groups suggestive of a whole tone scale.

D



It should also be stated that the recurrence of the **5th**, **4th** or **Augmented 4th** is regular in the music of the themes or ideas. They are important in the construction (moving away from the third).

Quickly the music dies for dialogue, and then rises again to be harmonised in thirds on the first note of each three. The harmonisation disappears as the car reaches the house, and the last statements are **monodic** or **monophonic**. There are two final descending three note motifs – again with Bass Clarinet - as Thornhill enters the house (7m 58s).

Again, this motif reappears later (and is adapted, superimposed, developed etc). It is associated with tension or developing the plot. Action, but not of the high speed chase or movement version.

New and Significant

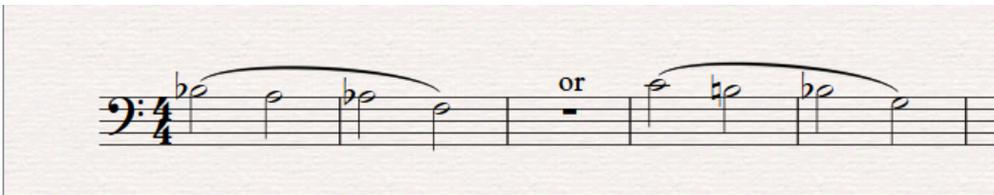
Descending chromatic scales: It has been suggested that these descending scales are the theme of the spies (see E1 and 2 below). At least, these descending notes in tones or semitones recur with the spies. There is evidence, too, that when the spies are 'wrong footed', Herrmann uses rising semitones instead.

E1



Later, Herrmann add a minor third between the third and fourth pitches.

E2



The next music (8m 28s) is when Thornhill is left alone in the library. Starting on F (the 'dominant') it consists of single pitches followed by thirds on quiet strings. The whole emphasising uncertainty by shifting between expect centres and the unexpected (for example the first F is followed by D# over B). Further – thirds are **tonally ambiguous** as they can belong to various chords. This idea develops into triads (at least one minor chord). A final F note diminuendos away to nothing as James Mason enters the room (9m 02s).

New

The next music is heard at 13m 41s as Thornhill is forced to drink. A low **sforzando** Bb with a Db (a Third based on the 'Tonic') is followed by a series of rising thirds firstly all major, and then using minor as well, as the scene changes to the car. Tremolo strings also overlay some of these, and the thirds alternate from low to higher pitches with a more rhythmic feel (♪♪♪ etc) before returning to the initial notes as Thornhill is dragged to the car. As he is pushed in the rising thirds are stated on **pizzicato** strings at a lower pitch (around middle C) and become more percussive and urgent. They are imitated in **canon** by the cellos an octave lower (also pizzicato) on a single note (see example below. As is often the case, this gives a Hemiola effect. Again the music dies at 14m20 as Thornhill starts singing.

F

(minor third)

As the car moves off, the music of the introduction returns at 14m 31s (the initial rhythm and the 6/8 and 3/4 juxtaposition) – low pitched and menacing. Low pitched notes are obviously associated with menace (or challenge) in the movie.

The music develops as the introduction music does (layering, polyrhythms, deeper texture – fully orchestra) as the car journey gets wilder – overcoming more significant obstacles. Again it culminates on F, but this time after several alternations between single F and B Major chord on F# (so chromatically altered Bass note) or ‘Stab’ Note clusters (quavers) at 17m 10s. This is 2 m 40, so obviously the Introduction elements have been extended (by repetition) in this section.

The next music is at 21m 48s after the court hearing. Here, a single held low C (moving away from the Tonic) starts a melody of descending single pitches on the strings (C, B, Bb, F, E, F, Eb, D, Db, C, B, Bb – repeating the last three so resolving on the Tonic) which is punctuated by octaves above, and rising semi-tone pairs on the strings. This lasts until 22m 10s when the car draws up at the house. Again, this music relates to that of the spies.

At 25m 08s we hear the original motif (A0 from the introduction and the transformed version (B). This time, A is in the form of an **inverted pedal** on G# (it is above the music), and the three notes in ‘B’ are changed to a rising fifth then descending semitone. This transformation robs these elements of danger and tension. They are slower, and played on Flute and Oboe, double by Clarinets, and the effect is a humorous waltz (or 6/8 rhythm from the arpeggios)

They are accompanied by rising six note **arpeggiated** figures on pizzicato strings, using the notes of **standard triads** starting on C# (so making the pedal a **dominant**) and descending then rising. For about 17 bars this is humorous as the car leaves the house – but changes to tremolo strings and more angular three figure motifs involving the rising rising 5th and falling semitone, fuller instrumentation, and the descending notes we associate with the bad guys. This change happens when one of those men is seen in the background. This more menacing music accompanies Thornhill back to the hotel and stops at 25m 48s.

Once again, the entry to the hotel is accompanied by a **pastiche** ‘30’s style string and piano group. This takes on a bit more of a ‘Ivor Novello’ flavour while Thornhill uses the phone.

New

The music starts again in earnest at 31m 31s when Thornhill leaves the room with his mother. It starts with a change/ development to motif A at top, this time being  instead of 4 semiquavers.

This (repeated) in the wind alternates with lower quavers in the strings (G, right), accompanied by falling semitone figures.



seconds and is immediately followed by the **Hemiola** version of the introduction theme in muted brass and strings. This new theme appears below:

L



As can be seen, the semiquavers suggest urgency, but perhaps without the drive and impetus (the direction) that the first quaver on the original rhythm provides. It suggests, too, G Minor, although Hermann provides the B Natural to cast doubt. Often it is accompanied by string rising arpeggios.

The music above is quickly superseded by the original music – bringing this into the chase, but L comes back again at 1h 00m 02s for 15s until 60m 18s when Thornhill is in the washroom.

New

At 1h 00m 54s there is more music when Eve is in the phone booth. There is a repeated **C Pedal** on the Timpani over which **descending semitones harmonised in thirds** (in the woodwind) identify something relating to the spies. A suggestion of **Major, Minor and Diminished triads** is made by the movement of these thirds against a static bass (which indicates lack of action or progress – but adds tension) This music continues until 1h 02m 03s.

At 1h 02m 51s the love music returns briefly (Eb again). Eve and Thornhill are parting for maybe the last time. She knows that she should not see him – although whether she knows she is sending him to his death is not clear. The harmonies here are unsettled, but the music finishes clearly on A Minor then B Major Chords (a b7-1 Cadence in B, or a #4 - #5 in Eb). The music (too), dies at 1h 03m 33s.

The vastness of the prairie and the lack of people are illustrated (initially) by a high camera, but also by the complete lack of music. The panning of the vehicles is also cleverly done. The chase has no music (as might be expected) – and still emphasises the emptiness of the scene.

New

The next music is at 1h 11m 52s as the plane crashes. The music is based on Motif A (on C#) stated twice followed by **two punctuated quavers** (so a development of the motif) and then repeated. Over this is a 5 note descending scale (also starting on C# and using B, A, G#, F#) in **dotted crotchets** (and two quaver final notes). This then repeats at pitch, and then up a tone.

This then mutates to agitated rising triplet figures (or quavers in 6/8) relating to D or H, but using the octave. This also uses the 6/8 to 3/4 Hemiola with G#m Muted Brass Chords (with alternating Root note from G# to G suggesting uncertainty and tension). These are repeated, **transposed**, before the music returns to the first idea, and then to the music of the introduction as the famer chases his stolen car. The music finishes by alternating between B and Bb (which it often does) at 1h 12m 52s. The last two seconds are in the new scene, an octave lower and in **augmentation** (♩ becomes ♪).

At 1h 14m10s the Love theme starts again (in Eb again) as Eve Kendall sees Thornhill again. Possibly the fixed tonality of this Theme relates to their possible relationship – is it going anywhere? The theme continues (unusually) under the dialogue for a bit, (the chords shading the characters words) and stops at 1h 15m 58s. It resumes at 1h 18m 21s and stops at 1h 19m 13s. On this occasion it is easy to see the Harmony as more shadowed by Minor or Diminished chords as Eve asks Thornhill to leave.

At 1h 20m 27s, uneasy notes accompany the words ‘Kill anyone?’ There is a series of dissonant intervals between the pitches. They are sometimes the opposite of **resolutions** (they move away from consonant). Again this music continues under the dialogue. It is suggestive of some harmonies to the ‘love theme’ but without the theme. It dies at 1h 21m 06s when Thornhill starts whistling (he whistles “I’m Singing in the Rain”).

At 1h 21m 35s the ‘Pursuit’ music re-starts. It clearly identifies that the Chase is on as Thornhill copies the address that Eve is headed for. Although the music doesn’t change, there are changes in instrumentation and octave. At 1h 22m 11s the music suddenly moves to help pitches and intervals for the auction room scene, and this continues until 1h 22m 35s. As with 1h 00m 54s, the intervals and Major or Minor feel is dictated by the rise and fall over the static B (not C) Bass.

At 1h 23m 54s, Van Damm takes his hand from Eve, and she realises she is in danger. No Music.

At 1h 26m 07s held pitches resume on B Natural and G# until the pursuit music resurfaces at 1h 26m 19s. The music changes, pitch, instruments, extends a bit and develops until Thornhill realises there is no escape and at 1h 27m 06s it resolves to single pitches and stops 6 seconds later.

Again at 1h 29m 56s the pursuit music starts as Thornhill is taken away by the police, and settles to Eb pedals at 1h 30m 04s with descending semitones, dying at 1h 30m 19s

At 1h 31m 59s the pursuit music resumes, albeit in **augmentation** (quavers not semiquavers) or at least slower tempo indicating a lack of urgency or possibly a lack of clarity. It is more clearly **accented** with the accompaniment on the first of each 8 notes. Again it resolves to held notes at 1h 32m 40s, dying at 1h 32m 45s.

Some parts of the following dialogue are hidden by airplane noise. Thornhill is being persuaded, but the audience is not to find out why or how for a while. The scene shifts quickly to Mount Rushmore, but again there is no music to assist the transition.

1h 37m 39s: The music uses the rising and falling pitch motif starting C, E, F, B, F#, F that we saw in Music D on page 2, but not as clearly rhythmic as before. It is crotchets or slower quavers this time. This is then overlaid with an Inverted Bass (notes before in the Bass, and now over the top) - The C, B, Bb typical of the spies, as they arrive with Eve. The ‘melody’ (or motifs) become **pizzicato** on the strings, then return to **arco**. The music dies at 1h 38m 48s with the dialogue.

1h 41m 08s: Eve shoots Thornhill. As with Townsend, the moment is ‘Mickey moused’ dramatically to emphasise the tension of the moment. The timpani roll and the brass start a rising scale. This is taken up by other instruments but there is a change to descending A, F#, F, Eb motif (repeated) before returning to rising motifs. The music continues, emphasised or even ‘timed’ to Sfz and Crescendo-ing Timpani Rolls (F and B emphasising the **Tritone**) and **Accented** notes in the Brass. Again, the notes in thirds are often **dissonant** with the Bass. The movement of the two

obscures the tonality and mixes up the nature of the **Triads or Note clusters** heard. Unusually, the music continues to play over the events. The brass become **muted** as the ambulance drives away, the rising motifs dominate, and rise in pitch as the music dies at 1h 42m 11s.

Thornhill meets Eve again, and there is no music until it becomes clear that they both still love each other. At 1n 44m 50 the music returns – an initial Bb acting as the dominant for the Eb of the love theme. Here the theme is in the strings (more traditional for a film love theme). The theme starts **descending sequences** as the characters discuss the future, but the ending is an **augmented triad** on the Dominant (Bb) conveying the message that the professor has not explained.

A held Bass F at 1h 46m 54s starts the next music as Eve runs to her car. It is overlaid by a dissonant Eb, Db, F#, quaver motif. It is repeated in octaves and then sequenced as Thornhill tries to stop Eve. As he is punched, **muted** repeated (Eb and B) brass triad '**stabs**' accompany his fall and a G makes the final chord **Augmented** as the music dies at 1h 47m 10s. Again this is '**Mickey Mousing**'.

Note: All of the music on this page takes place over 4 minutes and 13 seconds:

What appears to be new music starts at 1h 49m 04s as the professor leaves. Characterised initially by alternating Bass and thirds: M:

It becomes quickly clear that this is the accompaniment for the pursuit music L, which we saw earlier. Again, this is Thornhill's pursuit. This third or triad **syncopation** on off-beat quavers rises and falls in prominence as the pursuit music continues, and Thornhill escapes.



The music is quiet (mezzo piano?). It becomes overlaid with a tremolo 'tune' emphasising key pitches as Thornhill tries the door, and the syncopation is double in higher pitches (strings and wind) as he leaves through the window. A bass motif is introduced on the beat in the Bass Clarinet. All of these changes appear to 'develop' the music or make it change. It suddenly ends at 1h 50m 06s on a held G (the 7th) when he enters an occupied room, and the music stops at 1h 50m 10s.

The scene ends, but the music almost immediately resumes at 1h 50m 14s, suddenly much louder, and based on the descending motif we have heard before B, Bb, A, F. It covers the tritone interval and suggests danger. It is overlaid with  rhythms suggestive of the opening.

The music moves towards the dissonant triplets of D, possibly inverted as the taxi arrives at the house, and the Bass moves to **Tritone** emphasis of accented dotted crotchets. The music quietens down again as Thornhill gets out (suggesting the need again for quietness or discretion).

Triplet quavers (or 6/8 quaver rhythms) underlay rising and falling dissonant thirds over the music as he walks up the driveway. For the first time we hear the cor anglais. These notes move to the Bass – the uncertainty of events is portrayed by a lack of clear tonality or resolution. There are four sets of three thirds with Bass Clarinet before three pairs and then held Bass F at 1h 51m 11s, before the music moves to the opening A Motif on Eb.

This motif is repeated and becomes a **pedal** (sometimes with **octave transposition**), although other notes (mainly **scalic** including the Harp for the first time) move around it. At 1h 51m 33 there

pedal, but on Eb Minor from Ab Minor (Ab, Cb, Eb). In fact possibly the first regular **Plagal Cadence**.

At 2h 00m 06s, Leonard picks up the match book and puts it where Eve can see it. An F quaver pedal on the Timps starts to add Tension. 'Will she see the message?' Rising semitones harmonised (in thirds) add to this mood. Does rising mean optimism (as traditionally it can)? Major and Minor thirds, Brass and Muted Brass thirds mix. Eve sees the message and the motifs start to rise and fall instead of just rise. The music stops at 2h 00m 57s.

At 2h 02m 04s the music starts again. The descending semitones (and minor third) of the spies overlies the F Pedal of the Timps in the rhythm  (again a slight variation of the rhythm). The descending pitches rise and fall using tone, semitone and minor thirds. This dies at 2h 02m 38s as Thornhill is confronted with the gun. At 2h 02m 57s we hear descending three note arpeggios in the strings. These start ascending as well as descending as the tension rises. Instruments change, and Bass note semitones resume, then above the arpeggios as well. The arpeggios move to using the pitches of idea D and the music moves to the background under 2h 02m 34s under the dialogue.

At 2h 02m 46s the music picks up again and speeds up as Eve moves to the aeroplane. It stops suddenly at 2h 03m 53s with the gunshots, but doesn't resolve. Thornhill arrives with the car, and at 2h 04m 06s the music starts. This time we hear again the descending motifs of the spies with the strong 6/8 rhythms underneath. At 2h 04m 17s the Timps start a more urgent punctuation, overlaid with semitone motifs in pairs over the top. These pairs and the four note motifs with the rhythm A prominent in the Brass accompany the pair as they flee the car.

At 2h 04m 50s there is a dramatic 3 note-cluster proclamation of the monument using 5ths, Octaves and at least one Augmented 4th in harmonisation. The music returns to that of the chase. Timpani pitches seem to vary between 5th and the augmented 4th in rhythms. There are single note melodies. The descending motif has rhythms added to it. The motifs in this sequence alternate (they are not all simultaneously played all of the time).

Music P:



The monument motif returns as Thornhill and Eve stand on the top of the monument. The chase music resumes, and as they climb down the music returns more clearly to that of the introduction (2h 05m 21s). This time the monument theme is mixed in with it. The mixed music of these ideas continues. The 'Monument' motif contributes to the idea of the sharp descent.

The music continues. It moves to dissonant triplet motifs as they take a breather on the cliff edge (around 2h 6m), and then to more consonant pairs of thirds (rising a tone) as they discuss marriages. Eve slips and the music returns to that of the chase. They pause again (2h 06m 36s), and the pairs of thirds return. These repeat up the octave, and in **texture** and **timbre** the music is similar to the love theme. Then it is back to the chase (2h 36m 57s), and the introduction music mixed in with all of the elements. This is the final major scene, and most of the musical elements are present. There is full orchestration, and rapid alternation between the instruments and the music.

The music slows at 2h 08m 34s as the spies close in, and pedal Fs are heard. Dissonant chords punctuate the leap onto Thornhill, the wait for the leap, and the fight. The chords or note clusters are off-beat, irregular, and continue as the second spy arrives (despite the death of the first). We

hear pedals, and the chords rise to a fever pitch as Eve is forced off the edge. Note clusters overlap each other in an almost **Bitonal** way as Thornhill struggles to rescue her.

Again we hear Pedals (Db this time) in various octaves as Thornhill asks for help, and crescendoing Timpani (and accented notes) as the spy tries to crush Thornhill's fingers. He dies and there is a dissonant note-cluster as the statue hits the ground, and the spy, too, dies. Rising brass chords accompany Thornhill's struggle to pull up Eve, and they segue seamlessly into the love theme, and there is a long held Bb chord before the final cadence onto a rhythmic Eb finish.