Title
THREE DISTINCT APPROACHES TO SCORING A WAR FILM: A philosophical analysis of the music from Patton, Saving Private Ryan, and 1917

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Three Distinct Approaches to Scoring a War Film:

A philosophical analysis of the music from

Patton, Saving Private Ryan, and 1917

A dissertation submitted in partial satisfaction

of the requirements for the degree

Doctor of Philosophy in Music

by

Michael Bryan Stein

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ABSTRACT OF THE DISSERTATION

Three Distinct Approaches to Scoring a War Film:

A philosophical analysis of the music from

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Michael Bryan Stein

Doctor of Philosophy in Music

University of California, Los Angeles, 2021

Professor Ian Krouse, Co-Chair

Professor Richard Dane Danielpour, Co-Chair

The objective in this monograph is to analyze and understand the musical language of three exceptional war films that were made two to three decades apart from one another. Questions that initially arise include: What kind of music belongs in a war film and why? Are there general trends or conventions followed for war film scores and, if so, how do the scores for *Patton*, *Saving Private Ryan*, and *1917* fit or not fit into that mold? The objective here is to not only look at the music itself, but to carefully examine the film to understand the intention of the composer, as well as potential challenges the composer may have been faced with in order to achieve the end result.

A musical survey of sixty war films was completed at the onset to establish commonalities and differences in the music for films in this genre. Some of these films date back to the 1930's while others are from the past few years. Five musical cues from each of the three chosen films were analyzed and engraved reductions were produced. Segments of these reductions are used throughout the main written section of this document, yet the entire collection of fifteen reductions is included in Appendix I. This writer also conducted an interview with Thomas Newman, which is referenced in the *1917* chapter and the entire interview transcript is included in Appendix II.

Patton emerges as containing the most motivic-driven score of the three that also makes extensive use of the march, while *Saving Private Ryan* is structured largely around melodic prose and the hymn. *1917* is intended to feel like a 'thrill ride' and its music often lives in the present tense by varying levels of pulse and ambience. Therefore, this music describes and comments on very little of the action seen on screen, which would be subtly behind the plot. This document addresses the result of each of these three approaches and illuminate's reasons for these compositional choices.

While these three films may ultimately have very little in common, musically, what unifies them is the composers' careful attention to the narrative and its subtext. Given the importance of narrative and that each film contains one of its own, there can be no all-inclusive answer to the question, 'What kind of music belongs in a war film?'

The dissertation of Michael Bryan Stein is approved.

Peter Richard Golub

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2021

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Glossary

Cue – musical piece within a film, often referring to underscore as opposed to diegetic music

Diegetic music – music that is part of the fictional setting and is, presumably, heard by the characters

Digital Audio Workstation (DAW) – an electronic device or application software used for recording, editing, and producing audio files

Echoplex – a tape delay effect, first made in 1959. It works by recording a sound on a magnetic tape, which is then played back; the tape speed or distance between heads determine the delay, while a feedback variable (where the delayed sound is delayed again) allows for a repetitive effect.

Hybrid score – a score that contains a mixture of sonic elements; a score where the orchestra is an element and not the entirety of the sonic palette. There can be a combination of electronics, or rock band, or anything else the composer might want to use. These elements can include the orchestra or an orchestral section but does not have to.

Montage – the process or technique of selecting, editing, and piecing together separate sections of film to form a continuous whole

Motivic – relating to a short musical phrase, a salient recurring figure, musical fragment or succession of notes that has some special importance in or is characteristic of a composition

Score – a musical composition for a film; not referring to a printed score

Spotting - the term spotting is used in the motion-picture and video production industries to refer to the process of deciding where within a film the musical score and sound effects will be located, a process often referred to as "spotting for sound"

Thematic (film score) – a composition technique that relies heavily on melodic writing and often contains several melodies over the course of the film

Timecode – hours, minutes, seconds, frames. For example, 01:19:10:02 means one hour, nineteen minutes, ten seconds, and two frames.

Underscore – in a musical theater or film and television production, underscoring is the playing of music quietly under spoken dialogue or a visual scene. It is usually done to establish a mood or theme, frequently used to recall and/or foreshadow a musical theme important to the character(s) and/or plot point, onstage or onscreen.

Supplemental Materials

A total of six audio-visual .mp4 files have been submitted as the musical composition for this dissertation. Each file contains one reel from the 2018 film, *The Meg*. The six reels comprise the entire film and I composed and produced all of the music heard. This process is called a *rescore* and I am grateful to composer, Harry Gregson-Williams, for allowing me to use this film for these purposes.

Acknowledgements

First, I would like to thank Dr. Peter Golub for all his support and guidance throughout this endeavor. Not only has Dr. Golub been an integral advisor for this monograph, but he has also been equally devoted to my original composition for *The Meg*. He has truly enriched this entire process in an exponential way.

I believe I would not be here in Los Angeles in the first place if it were not for my dear mentor, Dr. Richard Danielpour. Having been my composition teacher from the beginning, Dr. Danielpour has inspired me immeasurably and taught me to believe that anything is possible. This document is truly a testament to that.

Dr. Ian Krouse has also been my composition teacher and mentor for several years and not only has he taught me a tremendous amount about various musical topics and pedagogy, but he has demonstrated time and time again that he cares about and supports his students. This is something I value and vow to uphold within my own moral compass.

I want to thank Drs. Kay Rhie and Howard Suber for their guidance and, above all, their generosity in serving on my Dissertation Committee. I have treasured their vision, all of their input, and I truly could not have done this without them both.

Furthermore, I want to extend a very special thank you to my two musical heroes who both participated in this Dissertation, Mr. Thomas Newman and Mr. Harry Gregson-Williams. Your wisdom, perspective, and generosity are an endless source of inspiration.

Alas, I could not have come this far without the love and support of my wife, Andrea Stein, and our three children, Eli, Charlotte, and Mila. Thank you to my amazing parents, Howard and Lori Stein, for supporting me in the pursuit of my dreams every step of the way. For that I am eternally grateful.

I thank you *all* from the bottom of my heart.

Vita

Michael Bryan Stein has composed music for over sixty short films. He comes from a diverse musical background ranging from rock and roll, to classical, to Balinese Gamelan. He has musical directed and conducted shows featuring many talented artists, including Sally Struthers. Michael has also been an orchestral engraver for the famous band, *Blood Sweat & Tears*. He was co-producer, arranger, and songwriter for legendary drummer, Bernard "Pretty" Purdie, from 2006-2011. In the years to follow Stein performed in several bands, one of which was a Beatles cover band featuring Marshall Crenshaw, Liberty DeVitto, and Glen Burtnik. He has performed with artists such as Denny Laine, Patty Smyth, and Jonathan Cain.

In high school, Michael studied piano with Tom Brislin, keyboardist from the progressive rock band, YES. The instrumental passages and analog synthesizers were very inspiring to Stein and his interests then expanded into the world of jazz. He studied Jazz Piano Performance at The New School for Jazz and Contemporary Music from 2005-2009, earning a Bachelor of Fine Arts degree. It was there that his songwriting and arranging abilities began to grow, which ultimately led to his true passion for composing. In 2013, Stein began studying with Grammy award-winning composer, Dr. Richard Danielpour, and he went on to study Classical Composition at the Manhattan School of Music, earning a Master of Arts degree in 2016.

Michael's passion for film scoring came to the forefront around 2015, when he began scoring student short films, one of which starred Anna Maria Horsford. Quickly learning that Los

Angeles was the epicenter of not only the film industry, but also film composition, Stein pursued his terminal degree at the UCLA Herb Alpert School of Music.

1.0 Introduction

During the last century there have been well over fifteen-hundred war films produced, a number which continues to climb every year. Each of these films contains its own script and is different from the rest, however when a film is based around a historic event there are commonalities that often emerge. To begin to discover how a great film composer might approach scoring a war film in the year 2022, one must assess the music of a diverse collection of war films that span several decades. Trends in filmmaking are always shifting, usually in the direction of hyperrealism, to entertain modern-day audiences.

All Quiet On The Western Front, the 1930 epic anti-war film directed by Lewis Milestone, which was one of the first American films to show what was considered a realistic depiction of warfare in World War I, is perhaps a good place to start. The film has a running time of one-hundred-thirty-four minutes, yet only contains approximately eight minutes of music. Even though the music is so minimal, the way it is used is symbolic. In this film music represents hope and life, and thus having no music for most of the film points to the harsh reality of war and, of course, death. Eighty-nine years later, Sam Mendes decides to make *1917* with his longtime musical collaborator, Thomas Newman. Their film has a running time of one-hundred-eighteen minutes and contains one-hundred-one minutes of music. That is to say that there is music during 6% of *All Quiet On The Western Front,* and 86% of *1917*. Although this data does not speak to the *kind* of music used in both films, it does reflect the enormous range of overall music usage in war films in the last century.

Marches and hymns are two genres of music that often find their way into war films, and for good reason. The march was historically intended to serve military purposes. Whether there

was a single snare drum on the battlefield or a large marching band playing at a ceremony, the roots of the march serve diegetic purposes in war settings. Some people, including Jerry Goldsmith, believe that all wars are also religious in some capacity. While that may or may not be entirely true, death is a common denominator of all wars and with death often comes religion. The most popular and familiar kind of religious musical piece is the hymn. Hymns are often peaceful and spiritual, and therefore bringing a welcomed contrast to the wrath of war and its violence.

Fig.1 presents a survey of musical trends in sixty notable war films spanning several decades. In addition to each films' title and year of release, the survey includes the ratio showing minutes of music and the overall running time. During the screening of these films, certain *kinds* of music began frequently appearing. For instance, music that functions in a diegetic way, as well as the use of songs with vocals are both quite prevalent in war films. Occasionally classical music is used, most famously in *Platoon* and *Apocalypse Now,* but also in *Empire of the Sun, Flags of Our Fathers,* and *Glory*. The column in this survey that is titled "classical" is referring to *pre-existing* music from the classical cannon that was licensed for the film. The term "classical" is loosely used here referring to all time periods of concert music. This survey reveals information about the musical palette used by the composer. Particularly in more recent years there is a rise in the use of electronics, however traditionally the orchestra was the primary palette for composers. In many cases composers combine orchestral elements and electronic elements, making it a *hybrid* score. Some scores only used string orchestra, in which case the survey has a particular column for 'strings.' Undoubtedly the most common musical element is *underscore*. It is somewhat surprising that less often are patriotic anthems heard, given that the military is patriotic by its very existence. Equally interesting is to recognize which films *avoid*

certain commonalities. Often when a film contains neither a march nor hymn, it does contain electronics. This is true of *1917*, *Dunkirk*, *American Sniper*, *Apocalypse Now*, and *Full Metal Jacket*. *Flags of Our Fathers*, *Glory*, *Das Boot*, and *A Bridge Too Far* are the four films that satisfy all but two categories in the survey. That is to say that these films share the most commonalities, whereas *Fear and Desire* has the least commonalities. Occasionally there is a unique instrument used in a score, which has been added to the 'other' column. Some examples of these include the harmonica in *All Quiet On The Western Front*, Jungle, or bamboo, flutes in *Avatar*, bagpipes in *Braveheart*, a jazz band in *Pearl Harbor*, a nylon string acoustic guitar in *The Deer Hunter,* and the Koto in *Tora! Tora! Tora!*

Fig. 1 - War Film Music Survey

Film (Year)	Minutes of music/Running time	March	Hymn	Electronic/ Ambient/ Drone	Anthem	Song/Vocal	Diegetic	Underscore	Classical	Full orchestra	Strings	Other
1917 (2019)	101/118			✓		✓	✓	✓		✓	✓	
A Bridge Too Far (1977)	33/176	✓	✓		✓	✓	✓	✓		✓	✓	
All Quiet On the Western Front (1930)	8/134	✓	✓		✓		✓					Harmonica, Band
American Sniper (2014)	31/132			✓		✓	✓	✓				
Apocalypse Now (1979)	59/147			✓		✓	✓	✓	✓		✓	
Avatar (2009)	139/161		✓	✓		✓		✓		✓	✓	Jungle flutes
Band of Brothers, Ep.1 (2001)	21/74		✓			✓	✓	✓		✓	✓	
Beasts of No Nation (2015)	49/137			✓		✓	✓	✓			✓	
Black Hawk Down (2002)	139/144			✓		✓	✓	✓			✓	
Born on the Fourth of July (1989)	83/144	✓			✓	✓	✓	✓		✓	✓	
Braveheart (1995)	105/177					✓	✓	✓		✓	✓	Bagpipes
Cross of Iron (1977)	34/132	✓				✓	✓	✓		✓	✓	
Das Boot (1982)	103/208	✓		✓		✓	✓	✓	✓	✓	✓	
Downfall (2005)	40/155						✓	✓		✓	✓	
Dr. Strangelove (1964)	25/94	✓				✓	✓	✓		✓	✓	

Film (Year)	Minutes of music/Running time	March	Hymn	Electronic/ Ambient/ Drone	Anthem	Song/Vocal	Diegetic	Underscore	Classical	Full orchestra	Strings	Other
Dunkirk (2017)	98/107		✓	✓				✓		✓	✓	
Empire of The Sun (1987)	79/152		✓			✓	✓	✓	✓	✓	✓	
Enemy at the Gates (2001)	91/131	✓	✓			✓	✓	✓		✓	✓	
Fear and Desire (1953)	20/58							✓		✓	✓	
Force 10 From Navarone (1978)	42/125	✓						✓		✓	✓	
Flags of Our Fathers (2006)	46/131	✓		✓		✓	✓	✓	✓	✓	✓	Band
Full Metal Jacket (1987)	37/116			✓		✓	✓	✓				Band
Gallipoli (1981)	28/111			✓		✓	✓	✓	✓	✓	✓	
Glory (1989)	50/122		✓		✓	✓	✓	✓	✓	✓	✓	
Hacksaw Ridge (2016)	62/139		✓	✓		✓	✓	✓		✓	✓	
Hiroshima Mon Amour (1959)	39/90					✓	✓	✓		✓	✓	
Inglorious Bastards (2009)	40/153					✓	✓	✓			✓	
Jarhead (2005)	69/123	✓		✓		✓	✓	✓	✓			Groove-based
Last of the Mohicans (1992)	83/114	✓	✓			✓	✓	✓		✓	✓	Indigenous woodwinds
Lawrence of Arabia (1962)	57/227	✓	✓				✓	✓		✓	✓	

Film (Year)	Minutes of music/Running time	March	Hymn	Electronic/ Ambient/ Drone	Anthem	Song/Vocal	Diegetic	Underscore	Classical	Full orchestra	Strings	Other
Letters from Iwo Jima (2006)	38/140					✓	✓	✓	✓	✓	✓	
M*A*S*H (1970)	22/115	✓				✓	✓	✓				Band
Paths of Glory (1957)	12/87	✓				✓	✓	✓	✓			Band
Patton (1970)	41/171	✓	✓				✓	✓		✓	✓	
Pearl Harbor (2001)	122/183		✓			✓	✓	✓		✓	✓	Jazz band
Platoon (1986)	39/119					✓	✓	✓	✓		✓	
Ran (1985)	35/154			✓			✓	✓		✓	✓	
Revolution (1985)	58/126	✓				✓	✓	✓		✓	✓	
Sands of Iwo Jima (1950)	55/109	✓				✓	✓	✓		✓	✓	
Saving Private Ryan (1998)	55/169		✓			✓	✓	✓		✓	✓	
Schindler's List (1994)	83/195	✓	✓			✓	✓	✓	✓	✓	✓	
Sgt. Stubby (2018)	82/84	✓	✓				✓	✓		✓	✓	
Stalag 17 (1953)	37/120	✓	✓			✓	✓	✓		✓	✓	Lots of snare drum
Star Wars: Empire Strikes Back (1980)	107/127	✓						✓		✓	✓	
The Big Red One (1980)	49/113						✓	✓		✓	✓	

Film (Year)	Minutes of music/Running time	March	Hymn	Electronic/ Ambient/ Drone	Anthem	Song/Vocal	Diegetic	Underscore	Classical	Full orchestra	Strings	Other
The Bridge on the River Kwai (1957)	39/161					✓	✓	✓		✓	✓	
The Deer Hunter (1978)	69/184		✓			✓	✓	✓	✓	✓	✓	Nylon acoustic guitar
The Dirty Dozen (1967)	60/150	✓				✓	✓	✓		✓	✓	
The Grand Illusion (1938)	39/113	✓	✓			✓	✓	✓	✓	✓	✓	
The Great Escape (1963)	91/172	✓	✓			✓	✓	✓		✓	✓	
The Men Who Stare at Giants (2009)	58/93					✓	✓	✓			✓	
The Pacific, Ep.1 (2010)	45/56			✓			✓	✓		✓	✓	
The Patriot (2000)	103/165	✓	✓	✓		✓	✓	✓	✓	✓	✓	
The Pianist (2002)	39/148				✓	✓	✓	✓	✓		✓	Solo woodwinds
The Thin Red Line (1998)	109/170		✓			✓	✓	✓		✓	✓	
Tora! Tora! Tora! (1970)	33/144				✓		✓	✓		✓	✓	Koto
Tropic Thunder (2008)	64/106					✓	✓	✓		✓	✓	
War Horse (2011)	87/146	✓				✓	✓	✓		✓	✓	
Wicked Spring (2002)	34/102					✓	✓	✓			✓	
Zero Dark Thirty (2012)	69/157			✓		✓	✓	✓			✓	Brass only at the end

Apart from the music specifically, war films often share other similarities, such as a two-part structure: (1) preparation for combat and (2) the actual combat. *Full Metal Jacket*, *Sgt. Stubby*, and *Jarhead* are examples of films containing this two-part structure, although there are many others. There is also what is known as a triangular conflict, which occurs between the members of the squad or platoon, the people in control of "our side" who we see are part of the problem the ordinary soldier faces, and of course, the enemy. *Patton* contains a fine example of a triangular conflict between General Patton, Dwight D. Eisenhower, and the German Army. Furthermore, most films about the Vietnam War contain a triangular conflict between the platoon or squad, the United States Army command, and the Viet Cong. Particularly in cases where there is a strong Anti-War movement, as there was for the Vietnam War, the feeling of conflict usually permeates the storyline.

Increasingly more common over the last few decades is for there to be a love story or some romance element. This tends to produce a sub-genre, the war drama. *Pearl Harbor* is a famous example of this, as is *Braveheart*. Other war film sub-genres, or premises, include documentary, propaganda, submarine, prisoner of war, comedy, animation, and anti-war. It is also possible for there to be a blending of genres, or mixed genres. Films like *Stalag 17* and *Dr. Strangelove* combine comedy with anti-war sentiments.

Another film structure device employed on occasion is flashback. *Saving Private Ryan* is an example of a war film that uses the present tense as bookends and the entire story is essentially a memory told through flashback. In the end of the film when the camera returns to present day, there is an echo of reflection that is reinforced when aged Private Ryan stands at the grave of Captain Miller. It completes the message of the film and when used in this way can be a very powerful storytelling device.

The sensibilities of directors, Franklin J. Schaffner, Steven Spielberg, and Sam Mendes, as well as the stories they are telling, create an interesting contrast in the way music is implemented. *Patton* was released twenty-eight years prior to *Saving Private Ryan,* and *1917* was released twenty-one years after *Saving Private Ryan*. All three composers, Jerry Goldsmith, John Williams, and Thomas Newman created something wonderfully brilliant and evocative, yet different. To begin to understand the musical choices these composers and their directors made, and why they work so well, one must be guided by the story. Not only that, but stylistically it is necessary to go deeper into areas of psychology and understand how the viewing experience is intended to feel.

Elements of the score for *Patton*, particularly those containing the march theme, sound very traditional in that there is a melody, harmony, and rhythm all happening at once. This is a bold approach for film music, which clearly makes a statement, or comments on what is happening. Goldsmith's thematic language is highly motivic, which has become a trademark characteristic of his style. Contrary to Goldsmiths approach is Newman's score for *1917* in that there is very little commenting and instead is intended to feel like a thrill ride, existing in the present tense unless it is absolutely necessary to comment. To achieve this Newman often thinks in terms of pulse and ambience and controlling these parameters as if they were dials on a mixing console. This is also considered a hybrid score as it contains a mixture of instruments rather than solely the orchestra. John Williams' score for *Saving Private Ryan* is distinguished from *Patton* and *1917* in so much that the overarching musical ethos feels lifted from an elegy or hymn. Therefore, there is a great deal of melody in this music that is intended to be memorable yet is stylized in a reverent fashion. These three distinct approaches to scoring war films not only

speak to the generation gap between each film, but also to the intention of the story and the intended experience of the viewer.

The reason this writer chose the subject matter of war films originated from an idea to conduct a study of music in films composed by Thomas Newman and directed by Sam Mendes. However, the decision was made to include three composers in this study because it was felt there was more to gain by analyzing multiple approaches to scoring, rather than just one. It just so happened that Jerry Goldsmith, John Williams, and Thomas Newman all scored war films, and the fact that each of these films were made roughly twenty or thirty years apart reveals how filmmaking has evolved over time.

2.0 Patton

Patton, directed by Franklin J. Schaffner, is a biographical war film about U.S. General George S. Patton during World War II. He was known to be outspoken and the screenplay, written by Francis Ford Coppola and Edmund H. North, included excerpts from actual speeches he gave. "According to Coppola, he designed the [opening] scene to show Patton's character. He combined several speeches that Patton actually gave…McCarthy [the Producer] could vividly remember the enthusiasm Coppola showed when he suggested the scene. It was the first idea he brought to the producer. 'The very first thing,' he recalled. 'The very first day'" (Sarantakes, 2). Certainly, when making a biographical film accuracy is vital, but from a creative standpoint, the idea of beginning a film with a roughly six-minute speech is a bold decision that immediately centers the spotlight on General Patton. The main title sequence does not happen until *after* this speech, which makes the opening scene even more of a statement. From the very beginning, "the introduction captures well the film's metaphors and the contradiction between complex truths and simple ideas. The words that Scott delivered—like the words that the real Patton had delivered—discussed the power of a team" (Sarantakes, 5). General Patton was an interesting character who believed in reincarnation and had a passionate obsession with battle. As a General, he was rarely ever up front engaged in close action combat but was instead positioned far away at a vantage point overseeing his troops, assessing the situation, and giving orders. It is from this perspective, the perspective of Patton, where Jerry Goldsmith drew from for all his musical content.

The opening scene shows the audience much of Patton's persona, which sets the stage for Goldsmith to further explore that territory in a musical way. More generally speaking, Goldsmith

says that he is "basically…looking for the humanistic values. I want to find a character that I can get inside of, my focal point at least. I don't believe in the leitmotif style of composing something for this, something for that. I want a central character which will motivate the score thematically and I want everything out of the score to develop from there. I'm looking for some meaning or emotional values that are not on the screen. We're not set decorators" (Morgan, 13). This statement by Goldsmith is extremely applicable to *Patton*, and of course General Patton is the character he draws from here. "General George S. Patton…was the very definition of psychological complexity. He was a brilliant military tactician and scholar; a martinet, a bully, and a self-glorifying egoist; an avowed Christian who nonetheless believed in reincarnation. He also wrote poetry. That complexity is at the epicenter of *Patton* and of George C. Scott's portrayal, and if composer Jerry Goldsmith had failed to capture it with such eerie precision, the movie would almost certainly not have achieved the stature it enjoys" (Hill, 321).

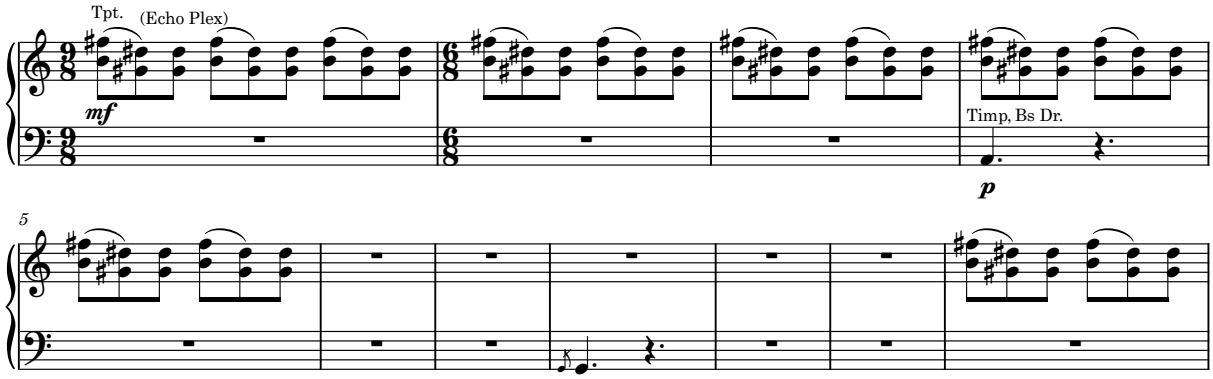
The three primary elements of this score are the Echoplex trumpets, the march, and the hymn. While the use of the Echoplex was perhaps the most inventive and interesting element Goldsmith created in and of itself, they do not occupy the majority of the score. Most of this score is based around the march. After all, a march is a piece of music that was originally intended to bring troops together, in sync with one another, as they march. Patton always appreciated a clean, crisp march and even praised the Moroccan Minister as their soldiers marched before him. In the film, Patton said, "Magnificent. I wish our troops looked that good." We see the march both as diegetic music and as score. *Patton* not only contains an opening Main Titles sequence, but also contains an intermission followed by an Entr'acte, the music of which is quite similar to the Main Titles. The scope of this score, nevertheless, fits entirely within these three areas, all of which are first presented in the Main Titles sequence.

2.1 Main Titles

As with any Jerry Goldsmith score, one can anticipate there being several layers of storytelling built directly within the music. Most, if not all, of the music composed for *Patton* can be traced back to the main titles as three distinct musical elements are introduced and interwoven together: the Echoplex trumpets, the hymn, and the march. The main titles are played over the landscape image of Kasserine Pass, Tunisia set in 1943.

Perhaps the most distinctive and memorable element in the entire score is the three-eighth note figure that is played by two trumpets that are processed through an Echoplex. This motive always outlines a minor seventh chord and the very first notes of the score, which are the "Main Titles," present a G# minor seventh chord as seen in *Fig.2*.

Fig. 1 – Patton: Main Titles; Echoplex Trumpets as well as timpani and bass drum strokes



Adding an Echoplex allows the trumpet to transcend itself and become a more abstract element representing the past, the history of battle, and soldiers who perished. This certainly ties into Patton's character, with his obsession for battle and belief in reincarnation. He, in fact, believed that he was a Roman soldier in a past life, so the Echoplex trumpet really seems to

capture that memory as it is, of course, an *echo*. With each repetition of this three-note motive the sound gets slightly fainter and more distant, as does a memory over time.

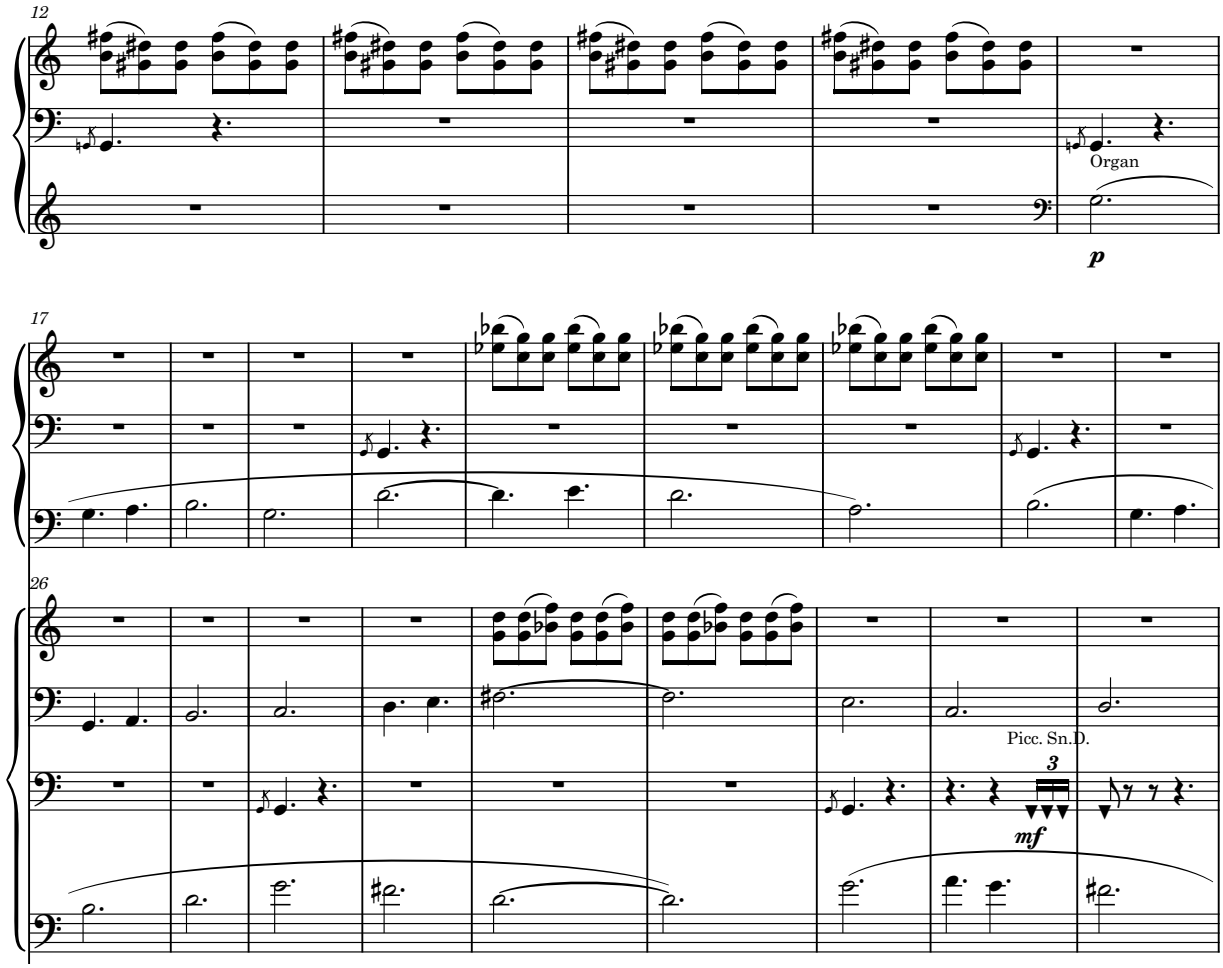
Because it is played by two solo trumpets it also speaks to the remembrance, honor, and memorialization of soldiers who have perished. Traditionally trumpets have been used to play at flag ceremonies and military funerals, as we hear in "Taps" or other bugle calls. In film this is usually a diegetic element, but in *Patton* it is a score element that functions in a slightly abstract manner in that it represents Patton's complex association with war and the battlefield. The trumpets motive is always quietly followed by a soft timpani and bass drum stroke as a reinforcement of its gravity. From a harmonic standpoint, while the Echoplex trumpets in and of themselves are quite consonant, whenever it is heard alongside or superimposed upon another musical idea it functions in a far more dissonance way.

It was Jerry's feeling that the scored needed to contain some religious element, though there was a bit of trial and error that went into arriving how to accomplish that. As Goldsmith recalls, "On *Patton*, Frank and I had a lot of discussions and arguments because the picture was also a political, social statement. There were the three different elements in Patton—the religious, the war, and the archaic—and I wanted the religious side to be conveyed by the Doxology, which I would use as counterpoint to the march (because my feeling is that all wars are religious, anyway). Frank finally came to me, though, and said, 'Uh-uh, it ain't going to work!' It was a bit of a heavy-handed idea, I must admit. So I wrote my own type of hymn for that" (Morgan, 50).

At measure sixteen, as seen in *Fig. 3*, Goldsmith begins this traditional thirty-two-measure hymn in G-major played on the organ, which is heard initially as a having a dissonant relationship to the G# minor-seventh chord that preceded in the trumpets. Although it might

seem cliché, having the organ play the hymn is Goldsmith's way of injected a direct religious reference or connotation.

Fig. 2 – Patton: Main Titles; Hymn melody with superimposed Echoplex trumpets

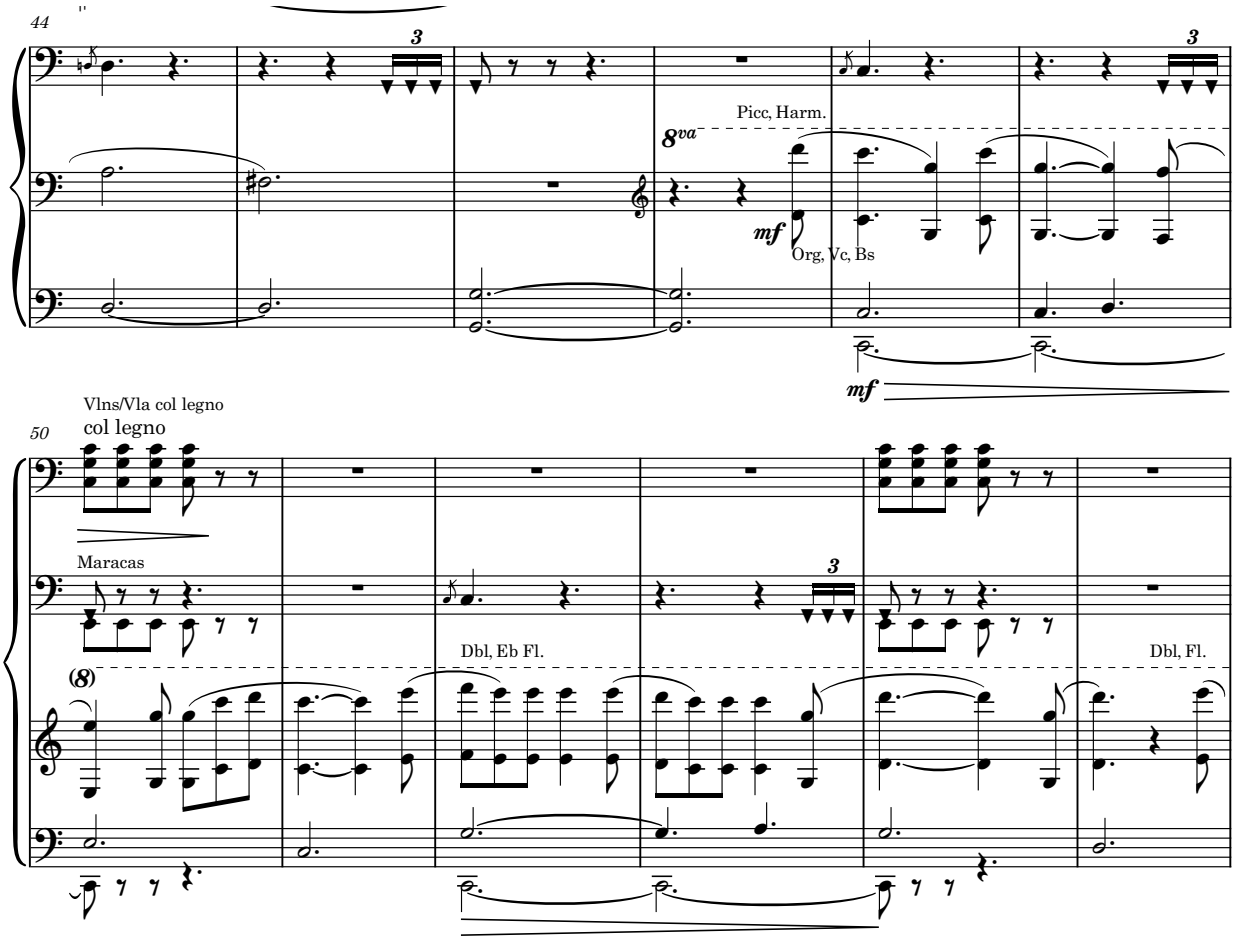


Hymns like this have existed for centuries, however it is the haunting dissonance of the trumpets motive interwoven throughout that make this sound like a twentieth century composition. All superimposed over this G-major hymn, the trumpets go from a G# minor-seventh to C minor-seventh, and on the third iteration it is a G minor seventh played in retrograde. The complex psychology effect this dissonance creates in the score proves that, here, the sum is greater than its parts.

An additional percussive element, the piccolo snare drum, enters in measure thirty-three shortly after the trumpet motive. This is yet another distinct instrument that evokes strong associations with the battlefield and the military. While the trumpet was traditional used to honor a fallen solider, a snare drum was traditionally used to lead soldiers in a march. This entrance of the snare drum in the second half of the hymn signals that perhaps a march is coming, which indeed it is.

The main theme of the film is presented as a march in 6/8 time at the pickup to measure forty-eight. The form of the march is A A^1 B A^2 and it is a nested form within the larger form of the main titles sequence. It is a challenge, certainly, to create unity and cohesion amongst these three contrasting musical types (trumpets motive, hymn, and march) in such close proximity to one another. Goldsmith had a brilliant idea to use the first sixteen measures of the primary melody from the hymn as a cantus firmus for the march, and in doing so successfully bridges together any gaps that existed between this musical material, as seen beginning in measure forty-eight in the lower staves of *Fig 4*.

Fig. 3 – Patton: Main Titles; Hymn as cantus firmus for march theme

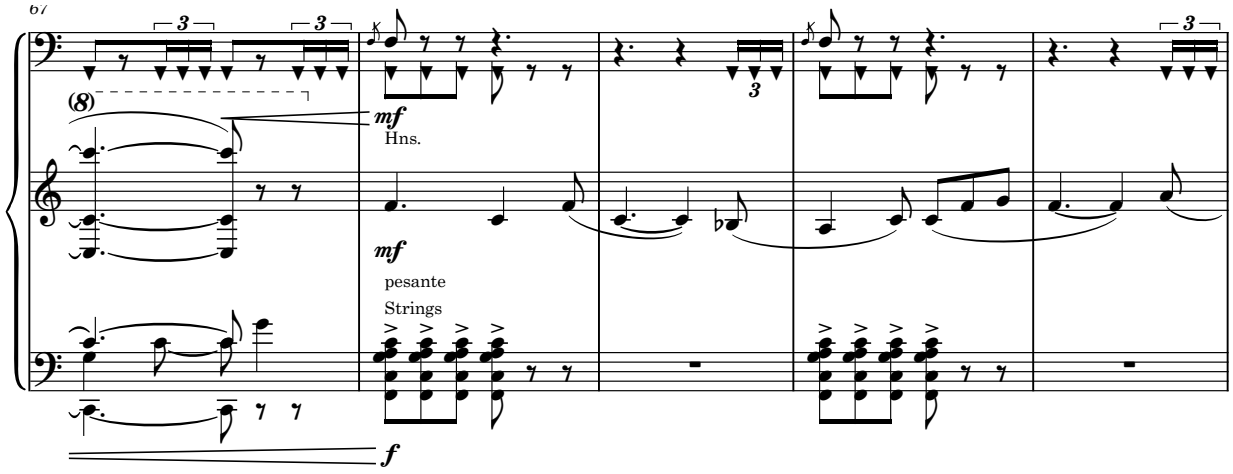


Goldsmith modulates from G major to C major at the start of the march and, here, orchestration is of particular importance. The A section begins with only piccolo and harmonium playing the melody two octaves apart. In measure fifty-two it is joined by an Eb flute, in measure fifty-six it is joined by a concert flute, and in measure sixty it is joined by Bb clarinet and alto clarinet. The gradual entrance of instruments, as seen in this passage, is an architectural device that Goldsmith consistently employs throughout his score.

The cantus firmus, or hymn melody, is played on the organ and there is additional accompaniment that consists of a four-note violin and viola figure played col legno with maracas. While Goldsmith does begin this passage having a small sonic presence, the composition does contain at least three, if not four, distinct musical elements. From this

perspective, Goldsmith's music is rich in texture and contrast. As another woodwind instrument is added to the theme every four measures, aligning with the phrase structure, this allows for a gradual expansion of the sound rather than a sudden shift when the horns enter in measure sixty-seven-a, the start of the A^1 section, as seen in *Fig. 5.*

Fig. 4 – Patton: Main Titles; A' section in F major

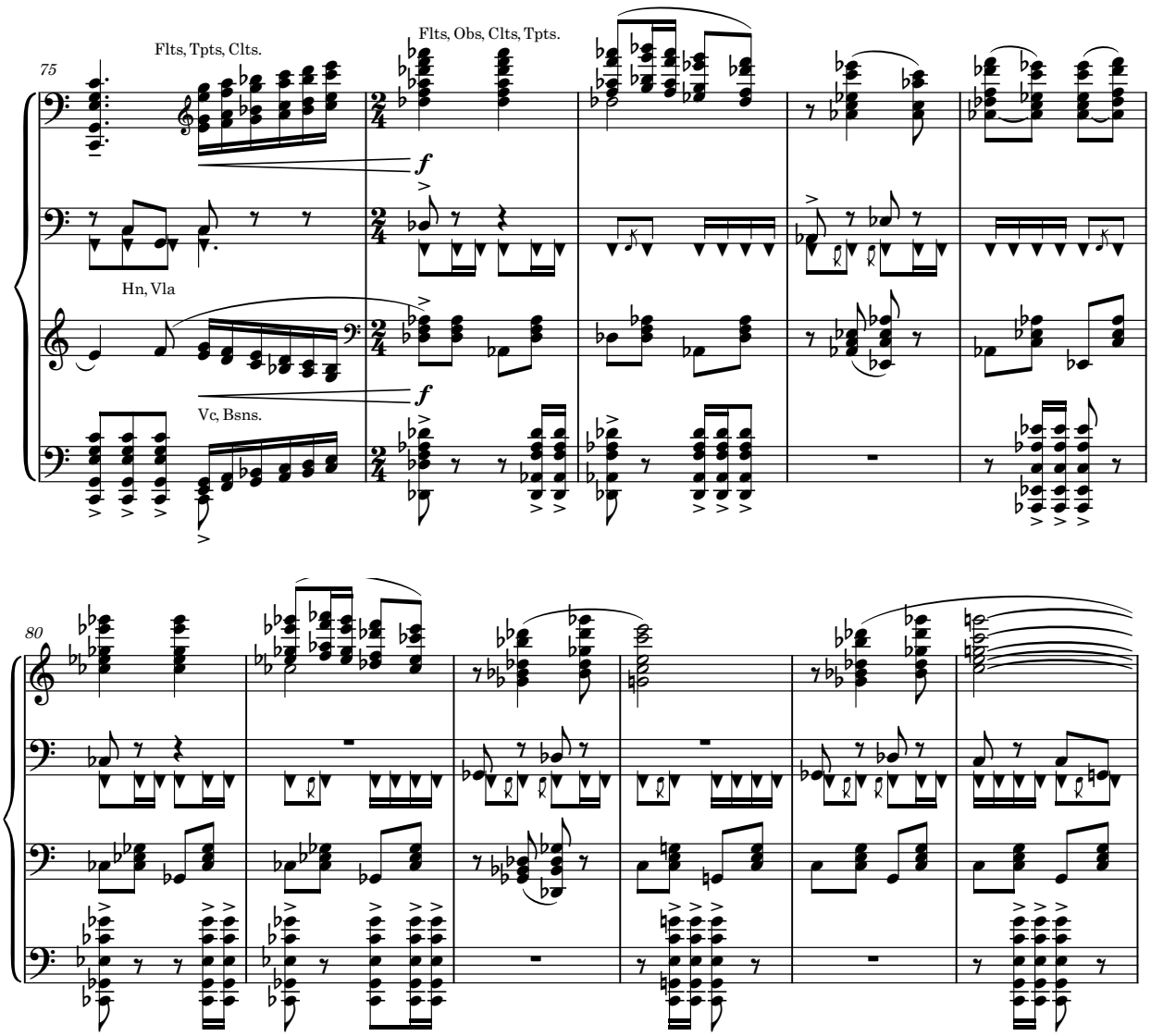


Another significant modulation up a perfect fourth, here to F major, adds to the growing excitement of the 'Main Titles.' The A^1 section begins with horns playing the melody and the accompaniment, which previously was the col legno violins and viola, has now changed to arco and added celli and bass. Again, the music continues to grow in its size and scale as the march develops.

At the B section, shown in *Fig. 6*, the time signature changes to 2/4, which condenses each beat by one eighth note resulting in increased energy. The melody here is played by flutes, oboes, clarinets, and trumpets, and the accompaniment is played by strings, bassoons, horns, and percussion. It has a kind of "oom-pa" feel that contains syncopation, with its harmonic progression moving from Db to Ab, Cb to Gb to C. The C serves as the dominant of F as the B section concludes and gives way to A^2. Although this melody is contrasting to that of the A-section, as is the harmonic progression, it is the meter change that most profoundly signifies

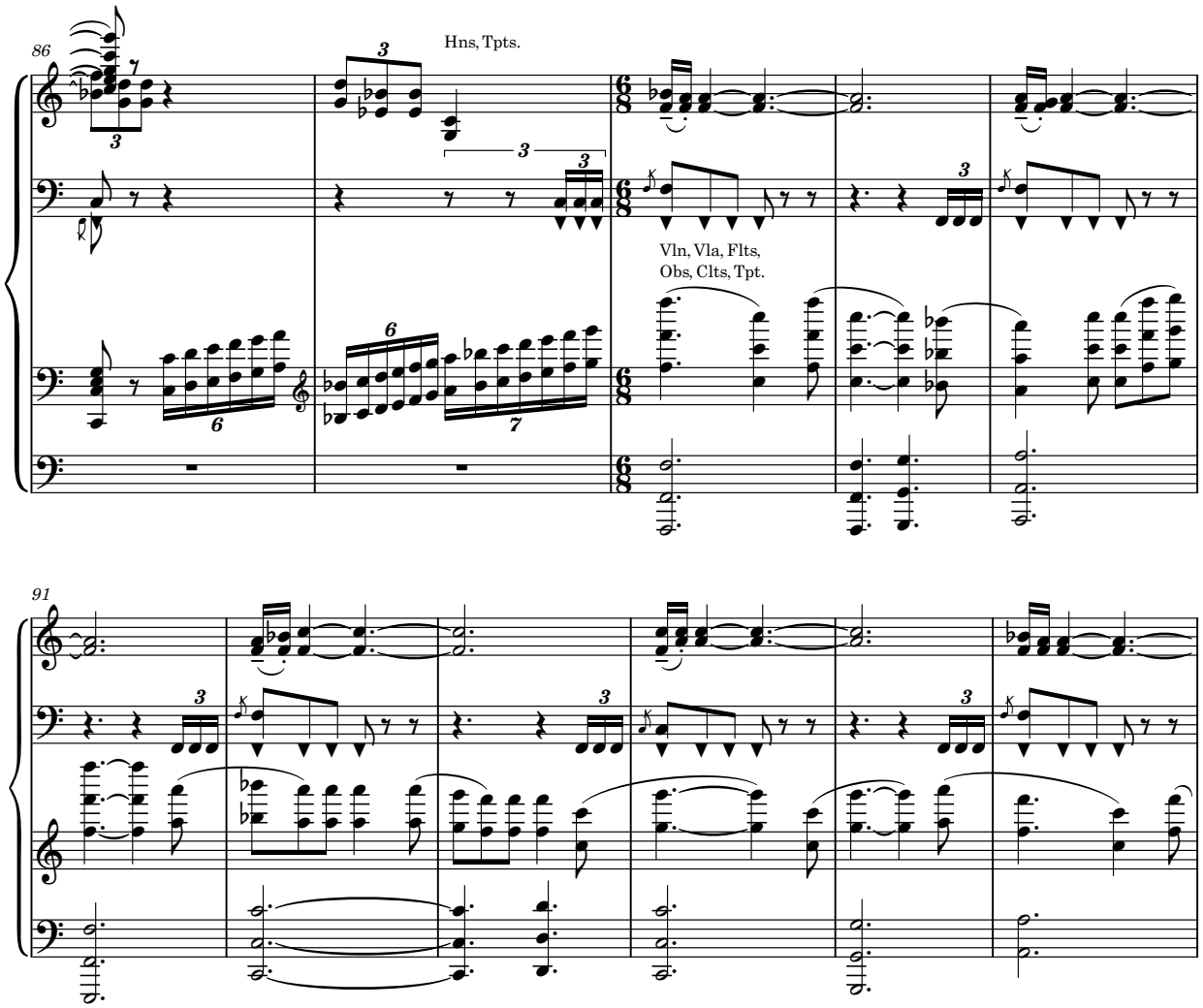
contrast within the B-section because the meter supplies a framework for which melody and harmony to exist.

Fig. 5 – Patton: Main Titles; B section



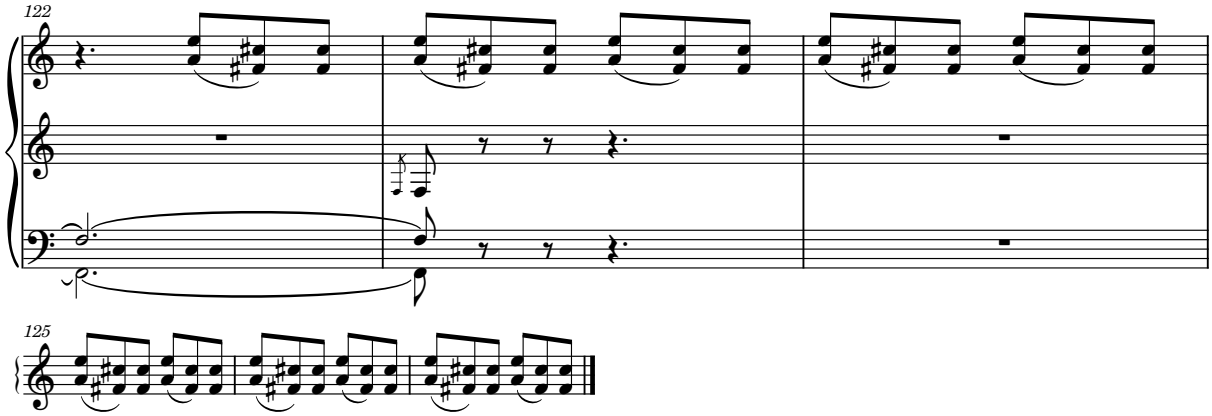
In A^2 the hymn melody is presented as the cantus firmus in its entire thirty-two measure form, however the march concludes after the first sixteen bars allowing for the hymn to continue as it did previously with the Echoplex trumpets and percussion. Up until this point the hymn was a secondary idea, orchestrated to be in the background, and this triumphant moment, shown in *Fig. 7,* now gives deeper meaning to the hymn theme.

Fig. 6 – Patton: Main Titles; A^2 as hymn theme becomes triumphant



On the final measure of the hymn, shown in *Fig. 8*, one last iteration of the trumpet motive is heard playing an F# minor-seventh chord, a half step above key of the hymn. This motive, and its minor second relationship to the hymn, bookends the main titles leaving us with an eerie feeling as the camera cuts to a scorpion-covered dead body after a battle.

Fig. 7 – Patton: 'Main Titles; ending



2.2 The Battleground

'The Battleground,' unlike many of the other cues in the film, is really in the style of a spoken recitative. The music is primarily functioning as underscore to Patton's monologue, which is uniquely peculiar and a bit haunting. One primary purpose of recitative in opera is to move along the plot, yet here, the primary objective is not to move along the plot as much as it is to delve deeper into General Patton's psyche. For this reason, 'The Battleground' is considered by many the most psychological cue in all of *Patton*. Here is what he says in this scene:

> "It was here. The battlefield was here. The Carthaginians defending the city were attacked by three Roman legions. The Carthaginians were proud and brave, but they couldn't hold. They were massacred. Arab women stripped them of their tunics and their swords and lances. The soldiers laid naked in the sun…two thousand years ago…I was here. You don't believe me, do you Brad? You know what the poet said: 'through the travail of ages amidst the pomp and toils of war have I fought and strove and perished countless times upon the star as if through a glass and darkly the age-old strife I see. Where I fought in many guises, many names, but always me.' You know who the poet was? Me."

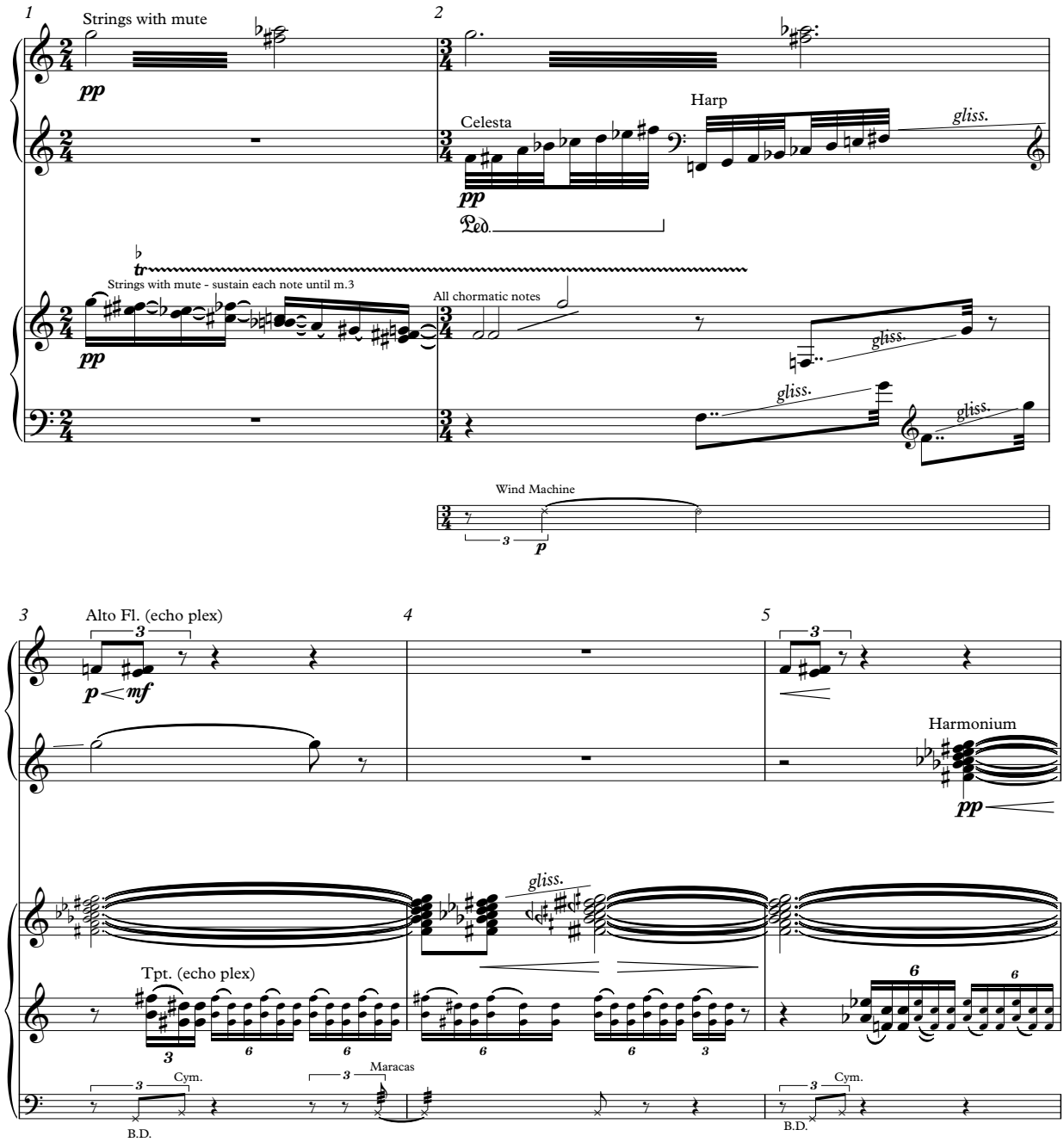
Patton is speaking all of this while standing on an ancient battlefield and, "at first, [the score] will illuminate him from the perspective of the clearly rational Omar Bradley, and the music will be as mystified as Bradley is. But as Patton's vision takes on more and more poetic authority, new colors will enter the musical portrait, and although the cue will remain discordant and multilayered, by its finish we may find ourselves a little hypnotized" (Hill, 325). This is a pivotal moment in the film for understanding who Patton believed he was. The music takes on the perspective of a response to this monologue, in a way that is eerie and haunting and is attributed to both the instrumentation and the harmony.

The cue begins as a twelve-tone piece featuring muted strings, celesta and harp, and lots of glissandi. In measure one, there are sixteen muted violins in divisi pairs that play a rapid descending chromatic run from G-natural, "distilling in the following bar to a pitch stack spanning a [ninth]. Each pair of violins trills pitches a whole step apart, the upper part going a semitone up and the lower part a semitone down, yielding a vibrating cluster of seconds" (325). This is a somewhat blurred gesture, which is perhaps intended to make the audience feel as though they are entering into Patton's myth and mind. Although the bass drum, timpani, cymbals, and maracas are the most prominent percussive elements here, there is also a wind machine used subtly in measure two that enters for the first time in the film adding to the surrealism, or ambient quality. The sustaining chromaticism that begins the cue, as well as the strings harmonics that begin in measure seven, are as close as Goldsmith gets to ambient music in *Patton*.

As expected, this cue is an appropriate place for Goldsmith to use the trumpet motive, however, not only does he use the motive in a similar way to how it was presented in the main titles, but he also develops it even further. First, in measures three and five (see *Fig.9*) he has the

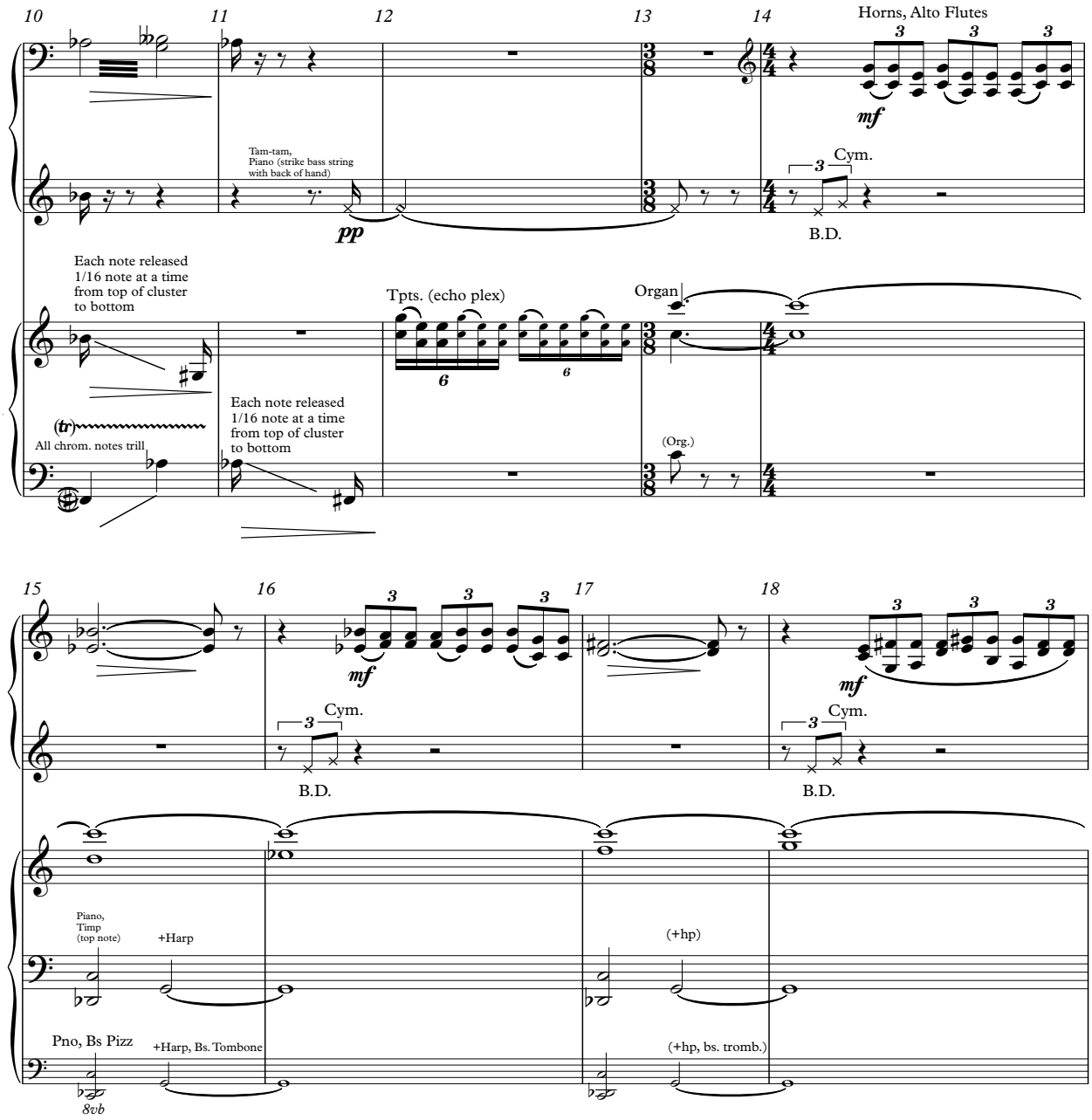
alto flute playing through the Echoplex, one of only a few places in the film where an instrument *other* than trumpet uses the Echoplex.

Fig. 8 – Patton: The Battleground; opening excerpt



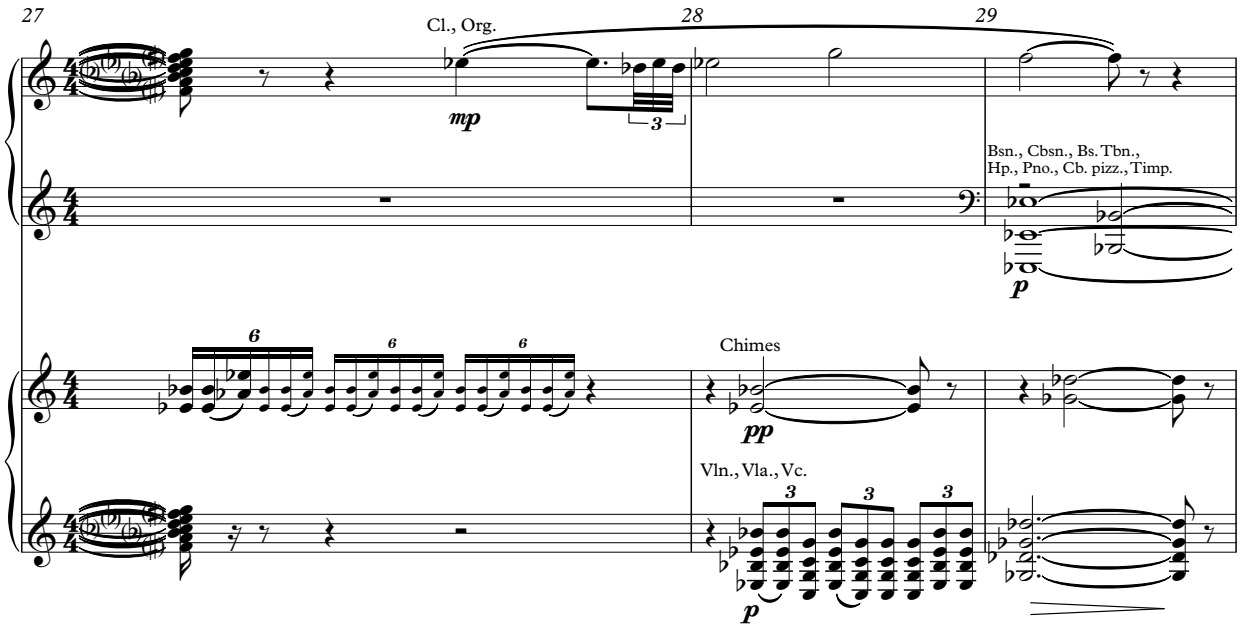
Moreover, the horns and alto flutes that enter in measure fourteen (see *Fig.10*) play a similar triplet-eighth note figure, harmonically, however it is expanded into a new melodic phrase that can be called the B section. This continues through measure twenty-one where Goldsmith returns to the opening material, A^1, though it is not identical.

Fig. 9 – Patton: The Battleground; further development of trumpet motive



The material that follows can be called B[1] as this time the violins, violas, and celli are playing the triplet eighth-note melody (see *Fig.11*). Meanwhile, the clarinet and organ play a contrasting melody in unison, which continues to the end of the cue.

Fig. 10 – Patton: The Battleground; clarinet and organ introduce contrasting melody



Although Hill writes that "the entirety of General Patton's psychological imprint is registered within a single cue: 'The Battleground.' Everything else in the film refers back to this scene" (Hill, 322), this writer argues that all the music, in fact, refers back to the main titles and 'The Battleground' cue develops the material. Although the trumpet motive appears in multiple places throughout the film, this is the most eerie and haunting rendition.

2.3 The Hospital

Perhaps the most immediate question to ask relating to 'The Hospital' cue is why it was cut from the film. It is certainly not uncommon for music to be cut from a film, or for an

entire *scene* to be cut from a film. Nevertheless, the cue was still recorded, and it was certainly part of Jerry Goldsmith's concept for his score.

There are two hospital scenes in the film and the score does not clearly indicate which one it was written for. The first is from 26:18-27:27, which is the scene just before 'The Battleground.' In this scene, which lasts a little over one minute, Patton stops in at the hospital during his walk through the grounds at his new station where he is assuming command. He chastises the doctor for not wearing his helmet, despite the doctor not being able to wear a stethoscope with a helmet on. This scene is an example of General Patton being the strict disciplinarian he was. Although this writer does not think this was the hospital scene the cue was written for, silence seems to work better than music would here because it emphasizes the realism, the uneasiness, of General Patton in this scene. The silence in the room heightens the tension as if everyone is holding their breath around the General. This is somewhat of an introductory scene in that General Patton, who had just been reassigned, is meeting his battalion for the first time and there really is no need to add emotional depth with music. Given Goldsmith's style of composition, choosing to *not* use music throughout much of the film, as Schaffner did in this scene, makes the scenes where score exists much more meaningful and impactful.

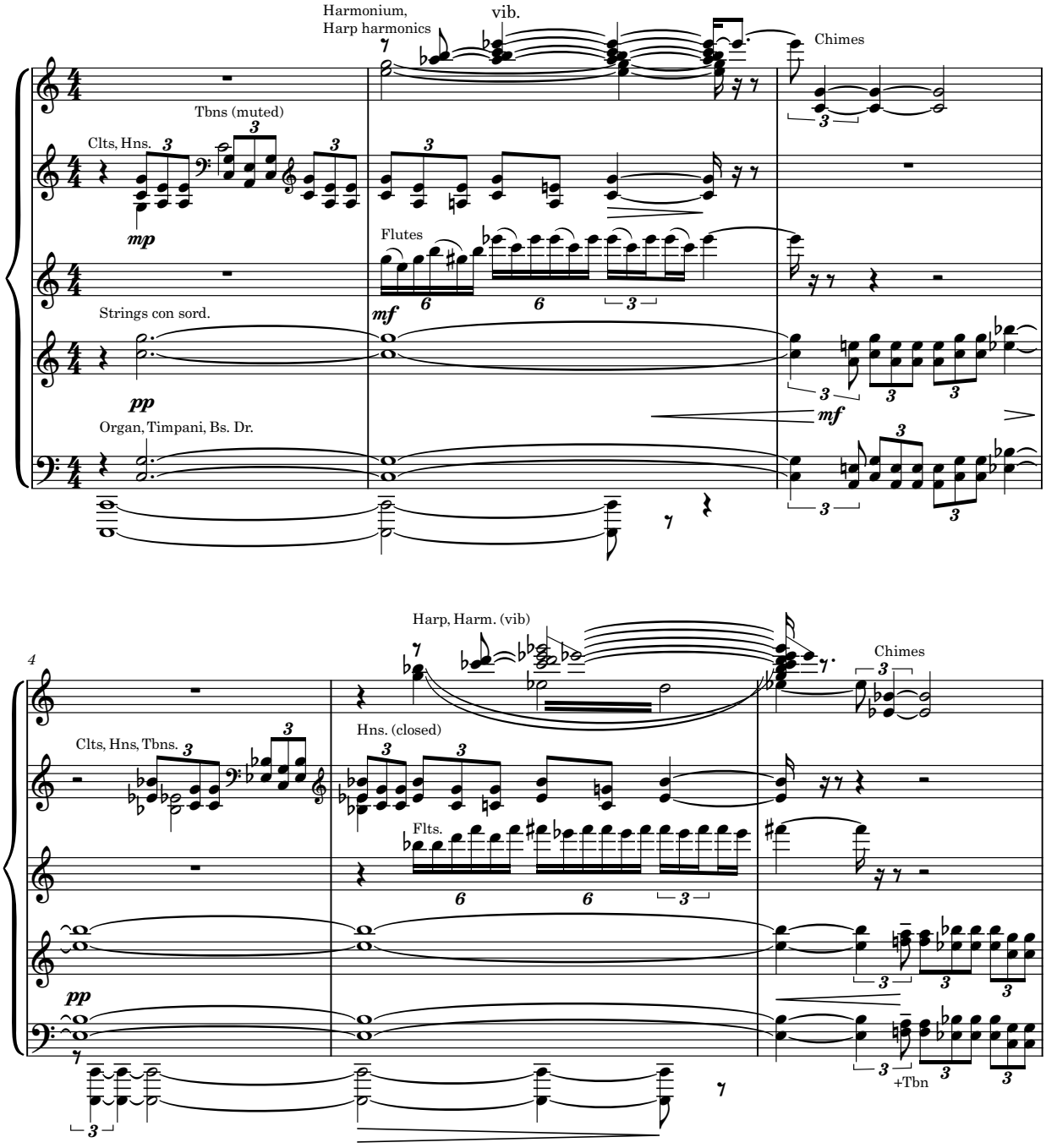
The second and last hospital scene in *Patton* comes from 1:23:40-1:27:56. This scene shows the wounded soldiers after battle and how General Patton felt about the infirmary. He believed it was a place of honor and respect, so much so that he reprimanded a soldier who was there with no physical injury but said his nerves "just can't stand the shelling anymore." Patton exclaimed that he won't have him "stinking up this place of honor," and that he is a coward. He then threatened to send this soldier up to the front lines where he was likely to get injured or

killed. Patton's final spoken line in the scene, before he walks out, is "I won't have cowards in my army." On the one hand General Patton had a profound respect for soldiers, the military, and the sacrifice that comes with performing those duties with honor, while on the other hand he was a strict militant who never hesitated to become verbally and sometimes physically abusive toward a soldier. The emotional nature of this scene, with the sonic space that encompasses the beginning makes it very likely to be the scene 'The Hospital' was originally composed for. Additionally, 'The Hospital' cue is three minutes twenty-two seconds, approximately the same length as this scene. Stylistically, the musical spotting in *Patton* often aligns with the cut into and out of the scene. Less often does the music carry over and connect multiple scenes.

This cue was, indeed, originally recorded at the orchestra sessions and thus it can be assumed that Schaffner watched the hospital scene with music and ultimately decided it would be best without it. Although the cue did not make it into the final edit of the film, the composition itself especially reveals a further development of the original Echoplex trumpet motive. Goldsmith has taken the trumpet motive that was first presented in the 'Main Titles' developed and expanded further in 'The Battleground,' and here this idea is developed further both harmonically and with regard to phrase structure.

The most striking element of this composition is the use of echo, or imitation. On beat two in measure one the horns play the trumpet motive, without Echoplex, which is echoed by muted trombones on beat three and restated by the horns in beat four. The flutes enter in measure two playing a sextuplet sixteenth-note part that is derived from muted trombone part, except it is played in diminution and then transposed up a major third, twice. The final iteration of this, on beat two of measure two, is then repeated, or echoed, similar to the way the Echoplex would function, but rather than using the effect itself, Goldsmith crafted a part that was influenced by it.

Fig. 11 – Patton: The Hospital; opening excerpt derived from Echo Plex trumpet motive

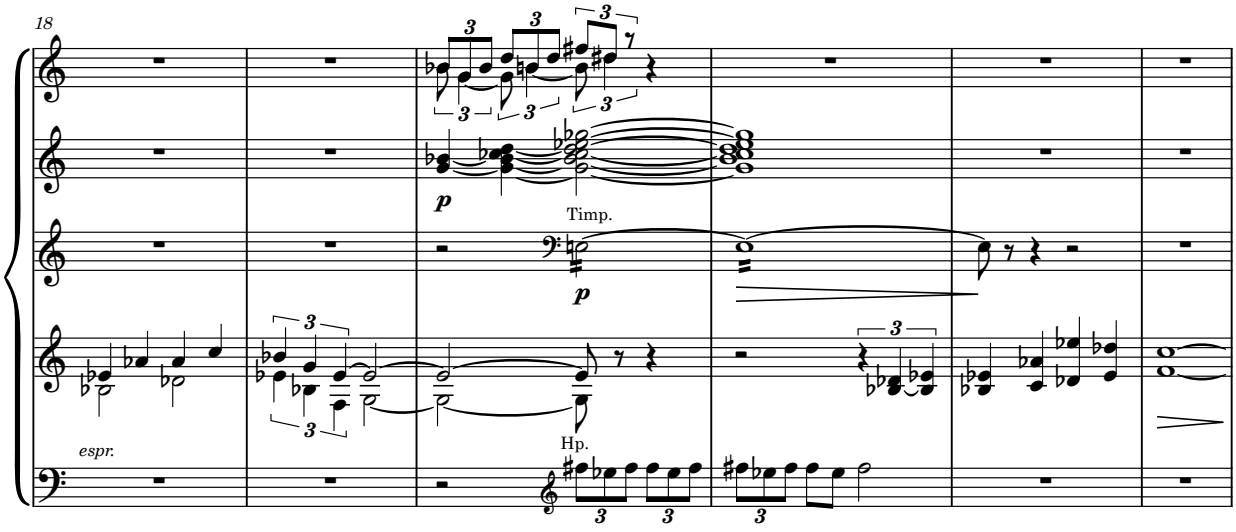


During these first two bars muted strings, along with organ, are sustaining a low C-pedal and realizing a warm C major sixth sonority. This is the first time this motivic material is used in a somewhat consonant fashion, although the harmony gets a bit more dissonant in measure two when the harp harmonics and tremolo vibraphone superimpose an Ab minor-major triad over C

major. Immediately following this, the strings play the triplet eighth note figure that had been developed in 'The Battleground.' The C-pedal remains a significant element in this music up until measure fifteen as the main idea of the triplet eighth note echoing between horns, muted trombones, strings, and flute permeate the section.

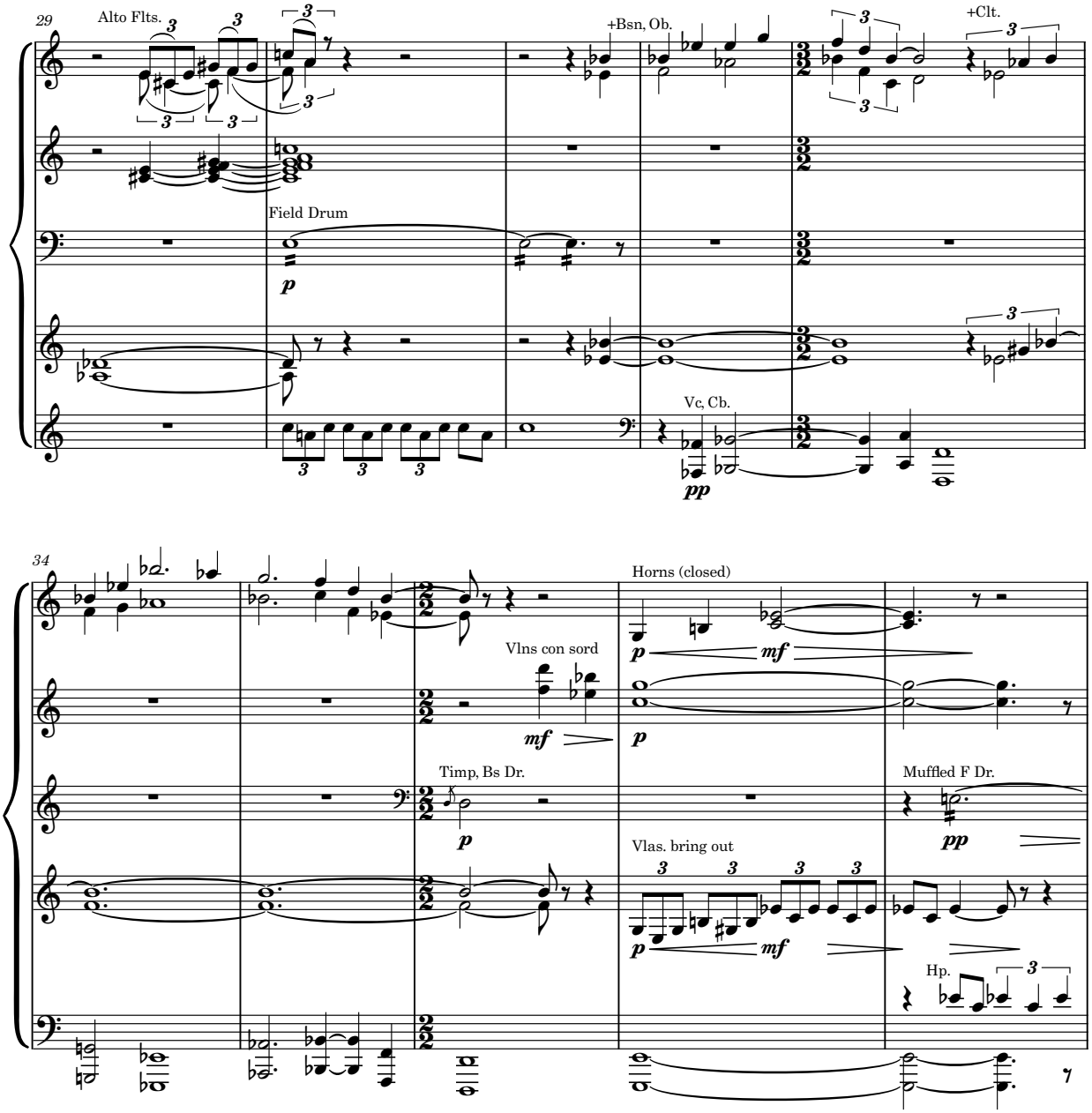
The next notable section of the cue begins with a pickup into measure eighteen and is characterized by legato, *poco espressivo* strings. It is a lyrical part that is always followed by flutes, vibraphone, and harp echoing their eighth-note triplet motive. This gentle section marked with quiet dynamics feels somewhat reflective due to the space Goldsmith provides between each string phrase (see *Fig.13)*. The space here allows the music the breath, and in between the strings phrases the reflection is represented through development of the trumpet motive. Not only is the instrumentation in measure twenty interesting, but the harmony is perhaps even more interesting. The first two beats of this measure realize a G minor-major triad with a major seventh and added flat thirteenth. This is, in fact, a poly chord consisting of G major triad and Eb minor triad superimposed upon each other. The peculiar note here, however, is the E-natural played by timpani that adds a subtle hint of tension as a background element.

Fig. 12 – Patton: The Hospital; Lyrical melody played by strings



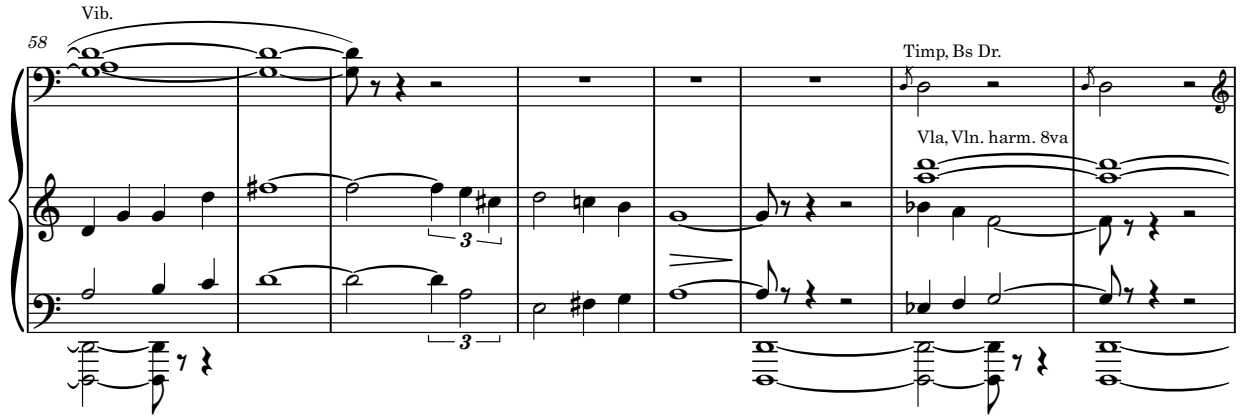
The strings melody is taken over by oboe, alto flute, and bassoon in the pickup to measure thirty-two and at this point, with the absence of the triplet eighth-note echo, the music takes on less of a complex psychological relationship and is more reminiscent to the reverent score from *Saving Private Ryan* (see *Fig.14*). This aura carries through the rest of the cue.

Fig. 13 – Patton: The Hospital; Stylistic shift at the pickup to measure 32



‘The Hospital’ is important, musically, because it reveals the motivic nature of this score and the malleability of Goldsmith’s trumpet idea. It is particularly the harmony and phrase structure that gives this cue a fresh perspective. The way the motivic material is used in ‘The Hospital’ is not nearly as haunting and ominous as it is in ‘The Battleground,’ whereas this setting of the material has a very stately persona. Every now and again there is a timpani and bass drum stroke that adds gravity to the piece, as seen in *Fig.15.*

Fig. 14 – Patton: The Hospital; Excerpt with timpani and bass drum, which add sonic presence



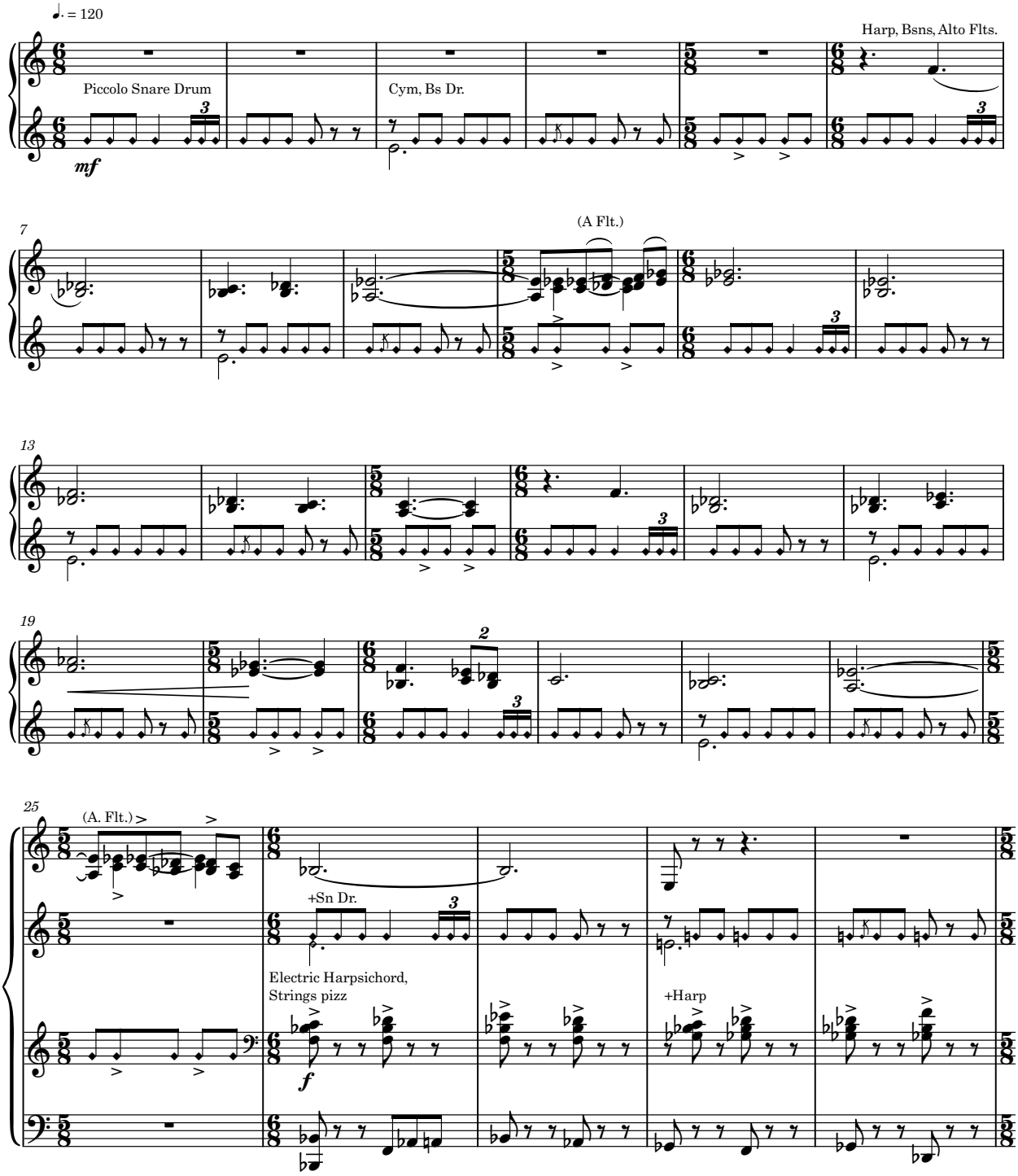
In this scene, Patton is visiting the hospital where some soldiers lay critically wounded while others are dying. From a thematic standpoint, the death of a soldier, the notion of the glory and honor that comes with that sacrifice, and the tradition of battle is really represented through the musical echo. Here we have soldiers that are perhaps on the precipice of death and the music’s purpose is to connect the present with the past and future, speaking to the powerful nature of a motive-driven score. Ultimately silence won out over music, but that does not discount Goldsmith’s compositional process carried out in this scene.

2.4 The German March

'The German March' is, of course, the enemy march and it comes later in the film when the Germans plan a winter attack, which General Patton predicts they will do. According to the orchestral transcripts, the music was written and recorded as a complete piece but for the film was cut and edited together to play only over the shots when we see the German troops advancing in the snow. This sequence of film cuts back and forth between the Germans advancing and Patton planning, all while Goldsmith's cue gradually intensifies particularly through its orchestration and thematic repetition.

Because this music is not *about* Patton it is not derived from the trumpet motive. It is about the enemy advancing and that is why the music is presented as a march, but it also has much to do with the irregular meter and phrase length. 'The German March' is built around a five-measure structure whereas the first four measures are in 6/8 time and the fifth measure is always in 5/8 time (*Fig.16*). This pattern happens twenty-three times in the piece, and the numerology behind five measures and the fifth measure being in 5/8 is to establish an off-beat, or irregular, feeling associated with the enemy. I believe Goldsmith chose the number five as opposed to seven because choosing to contract from 6/8 creates more tension than expansion. The irregular timing does not extend the length of the bar but shortens it and elevates the drama of the enemy getting closer.

Fig. 15 – Patton: The German March; opening

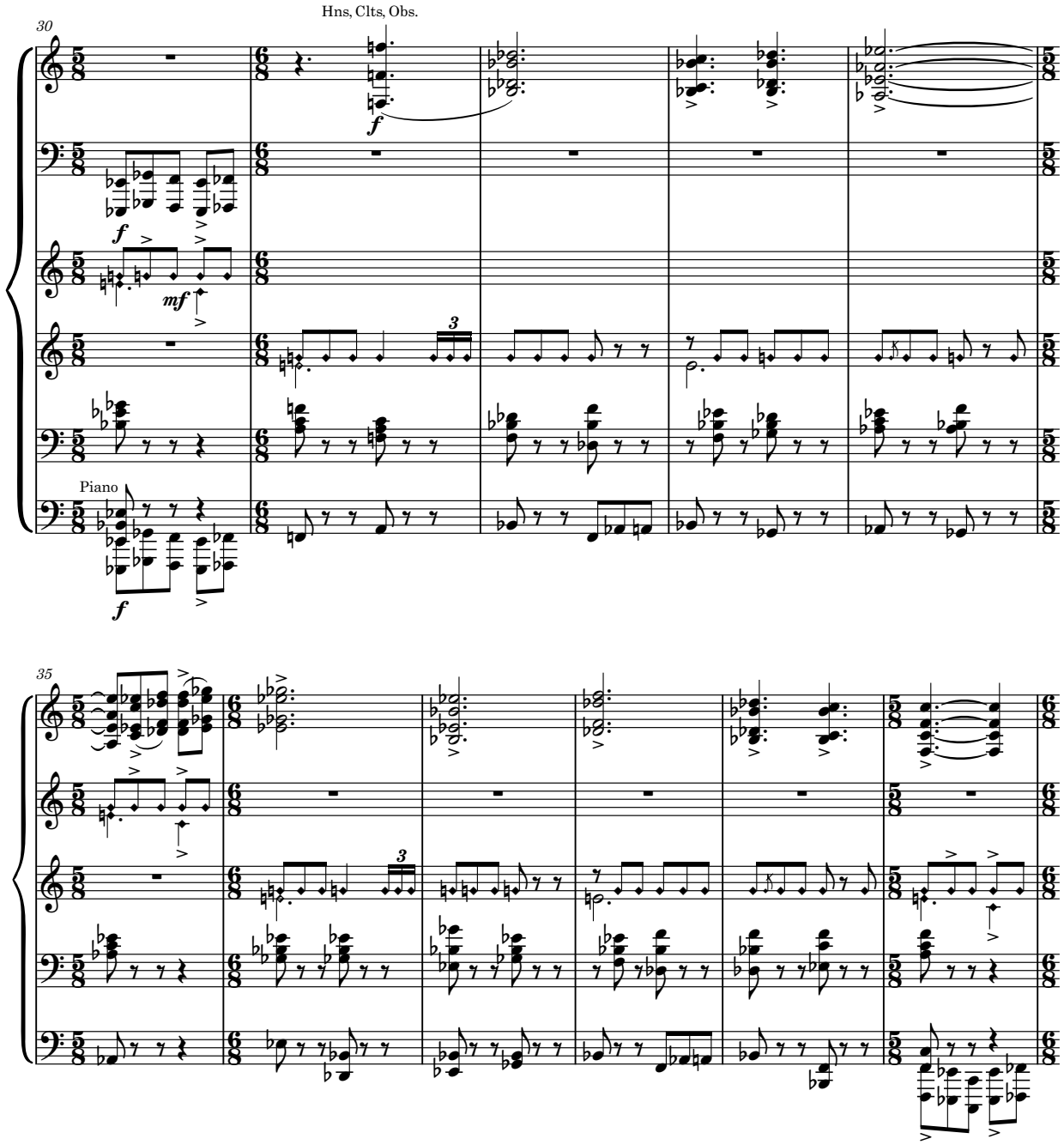


As is the case with many marches, 'The German March' is a melodically driven piece. There is one primary melody in Bb-minor that encompasses twenty-five measures, as seen from measures six to thirty-one in *Fig.9* played by harp, bassoons, and alto flutes. This phrase

structure is quite consistent throughout the entire march as it occurs four times with a coda at the very end.

Due to this being a repetitive piece, the orchestration becomes particularly important. The orchestration is designed to support the growing tension as the scene develops, so naturally Goldsmith begins the first five measures with just a solo piccolo snare drum to establish the underlying rhythm. A two-part melody, the primary theme, is then introduced in measure six. Goldsmith first introduces the bass register in measure twenty-six with pizzicato strings and electric harpsichord serving as the bass and accompaniment to the theme. This register will remain saturated for the rest of the piece as 'The German March' continues to build. In measure thirty-one oboes and clarinets play the melody an octave higher than originally presented while horns and clarinet play the melody in its original range. This is a different treatment as compared to the march in the 'Main Titles,' whereas the melody is first introduced in the upper register leaving a large registral gap between the organ and piccolo. In the 'German March' Goldsmith begins in the lower register and fills the space above it as it develops.

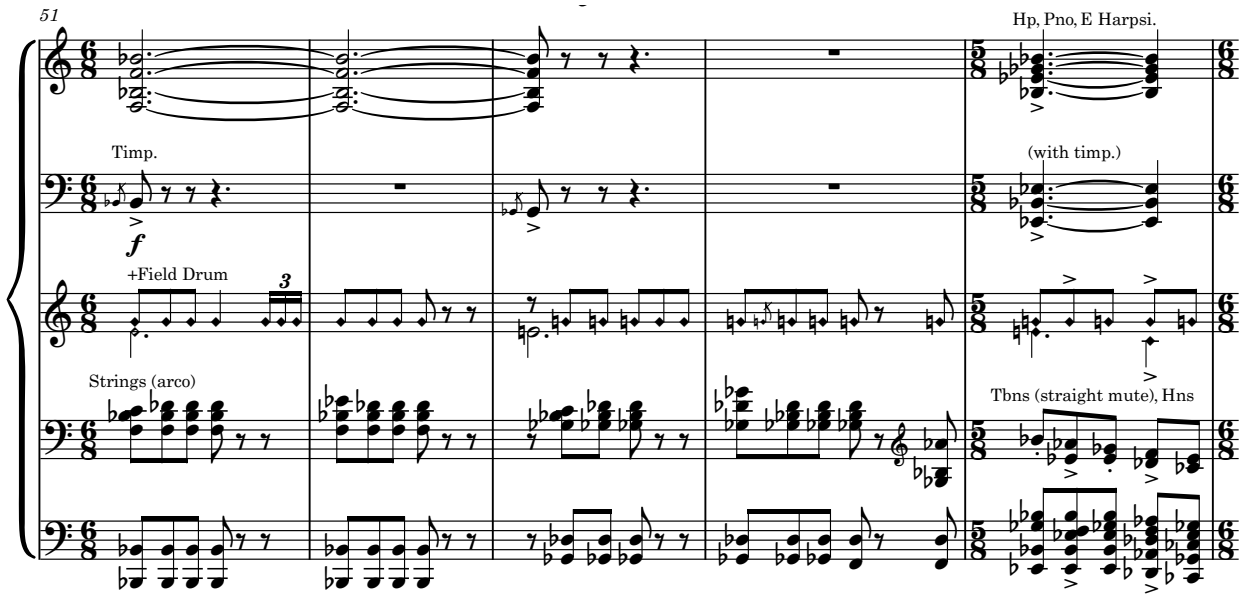
Fig. 16 – Patton: The German March; Melody repeated an octave higher

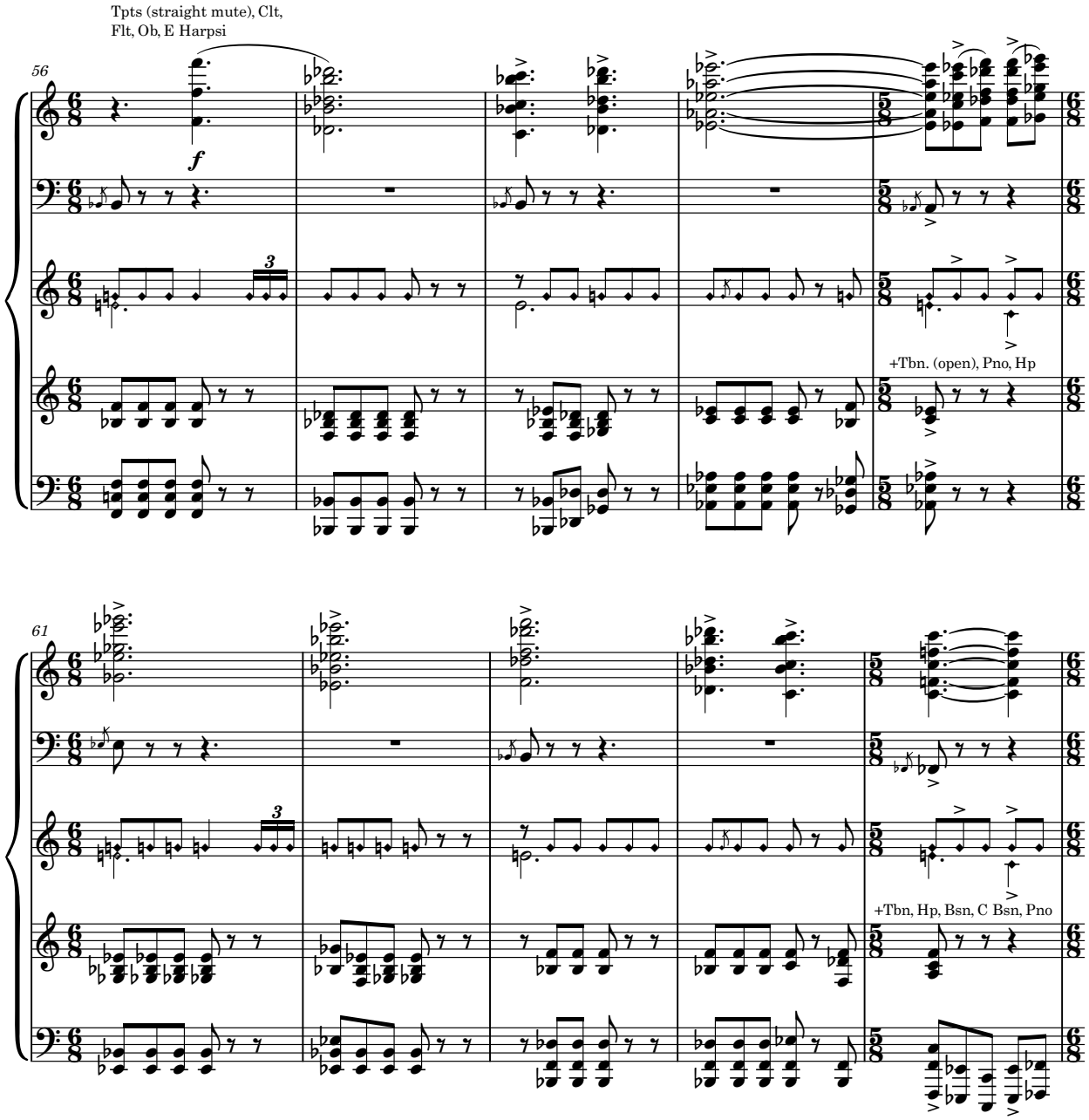


Measure fifty-one is the next structural signpost worth noting, as timpani and field drum are added, also are arco strings. Goldsmith continues to expand the upper register when in measure fifty-six add a second octave above the original statement of the theme played by flute, oboe, clarinet, electric harpsichord, and trumpets with straight mutes all marked *forte*. Horns and

trombones are also added to the strings, which are all playing the bass and accompaniment. This all further supports the notion that Goldsmith is consistently building in size and musical forces throughout this cue.

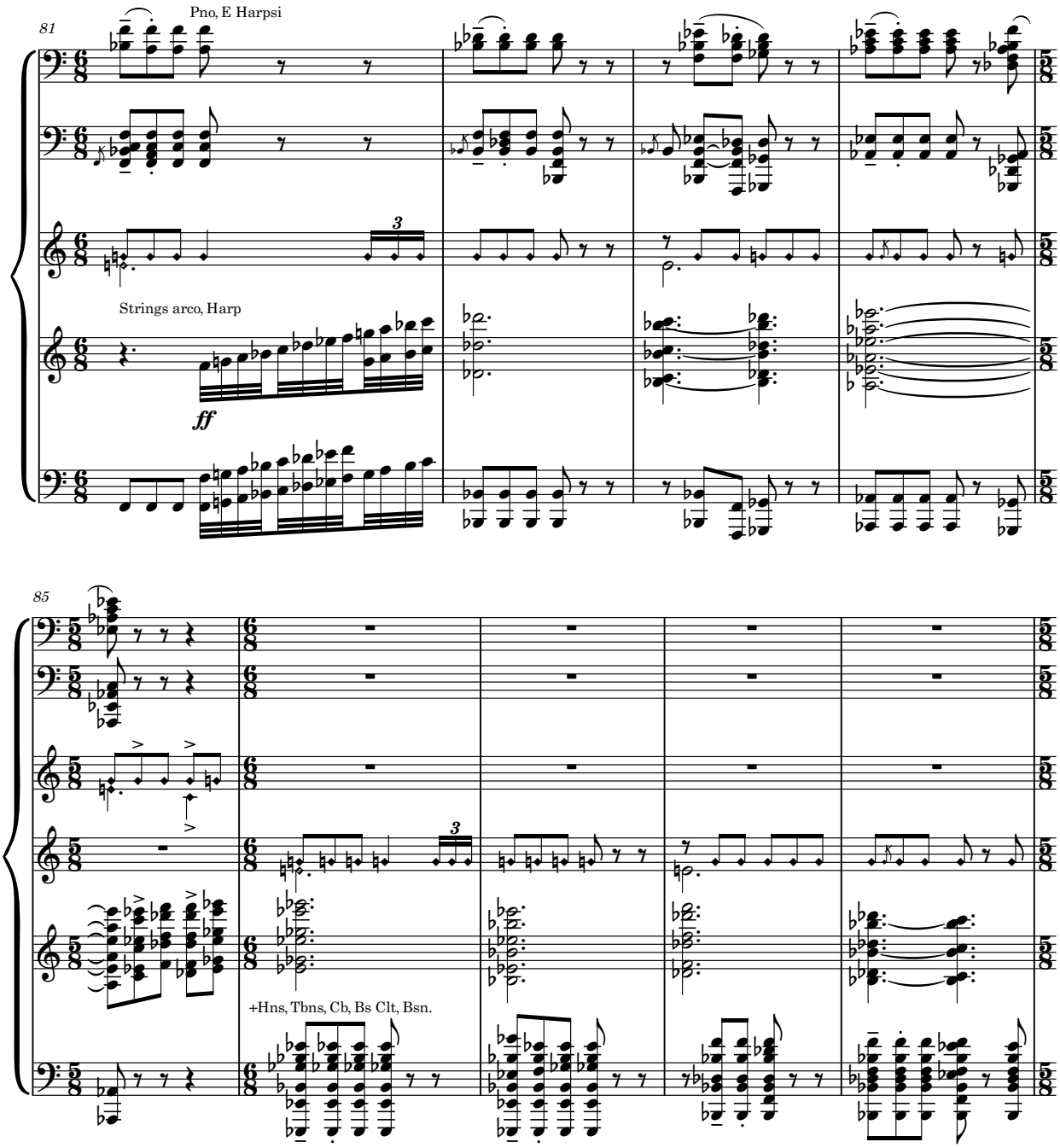
Fig. 17 – Patton: The German March; m.51-65





As the march still continues to grow, a new dramatic level is reached as the strings take over the theme in measure eighty-two. This carries the pieces all the way to the final statement of the theme beginning in measure one hundred-six, however this time the bass is holding a strong Bb pedal, now with the help of the organ, leading to the bold ending.

Fig. 18 – Patton: The German March; m.81-89



The use of repetition, the way Goldsmith's orchestration consistently gets larger, and the numerology associated with phrase length are perhaps the most noteworthy element of this

music. Yet again, Goldsmith proves to build very much out of just a small idea, which is the underlying premise of motivic composition.

2.5 The Payoff

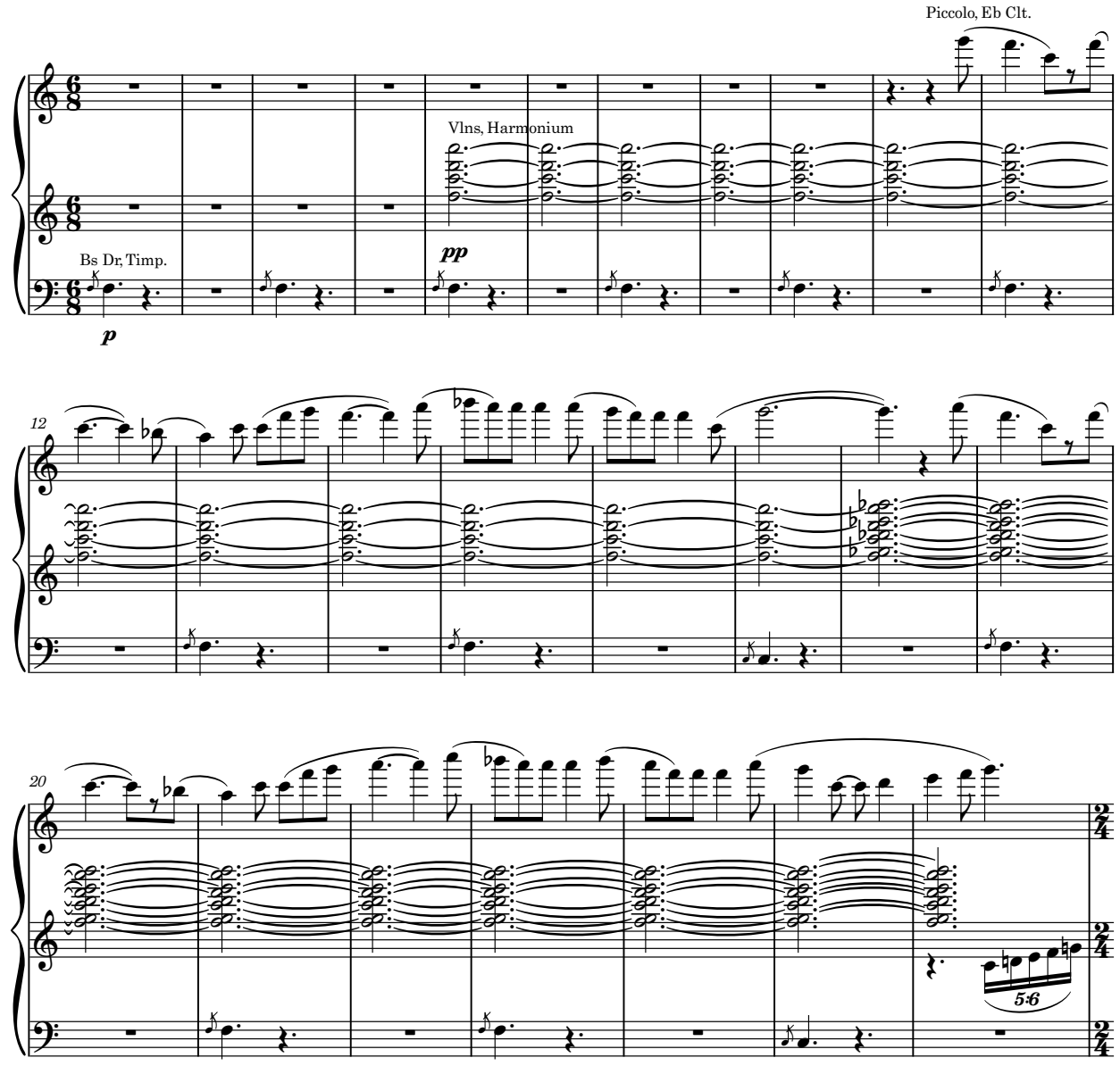
'The Payoff' is mainly an uplifting cue that follows shortly after 'The German March' as General Patton moves his outfit onward after a winter battle, little sleep, little rest, and no hot food. Patton is very proud of his men, and musically this is where Jerry Goldsmith returns to his march and hymn that were introduced in the 'Main Titles.' This cue begins in 6/8 time with the timpani and bass drum playing a quiet stroke on the downbeat of every other measure, a pulse that will remain intact for the duration of the cue.

Next to enter are the perfect fifths doubled at the octave and stacked on pitch, F5. This is played by violins, using harmonics, and doubled with harmonium. These four pitches are duplicated a minor-second above in measure eighteen through twenty-six adding an eerie dissonance when the camera cuts to the German soldiers. These violin harmonics are the longest duration of static music in the entire score and can be seen in *Fig.20*.

The third element, the melody, in this composition enters with a pickup to measure eleven played by an Eb flute and piccolo in the key of F major and continues through measure twenty-six. The theme here is the march that was first introduced in the 'Main Titles,' however instead of presenting the hymn as the cantus firmus, or countermelody, we hear the static string harmonics instead. Goldsmith and Schaffner felt that the hymn should be associated with the

American army and use a static dissonant texture would clearly distinguish between Allies and enemy.

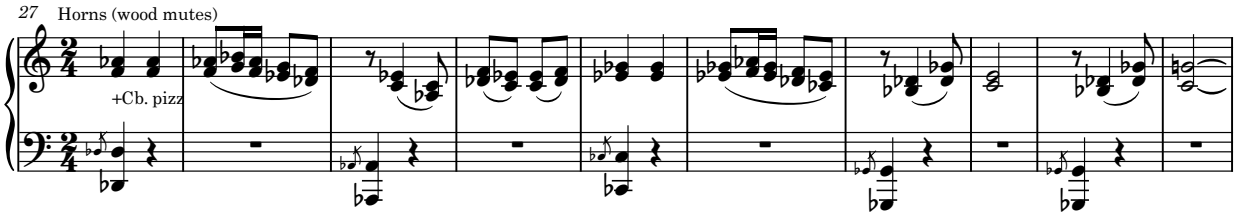
Fig. 19 – Patton: The Pay Off; opening



The next section of this theme enters with its pickup in measure twenty-six played by four horns with wood mutes and lasts for twelve measures (see *Fig.20)*. Brass is the primary orchestral section that plays this B-section whenever it is presented in the film, no matter how

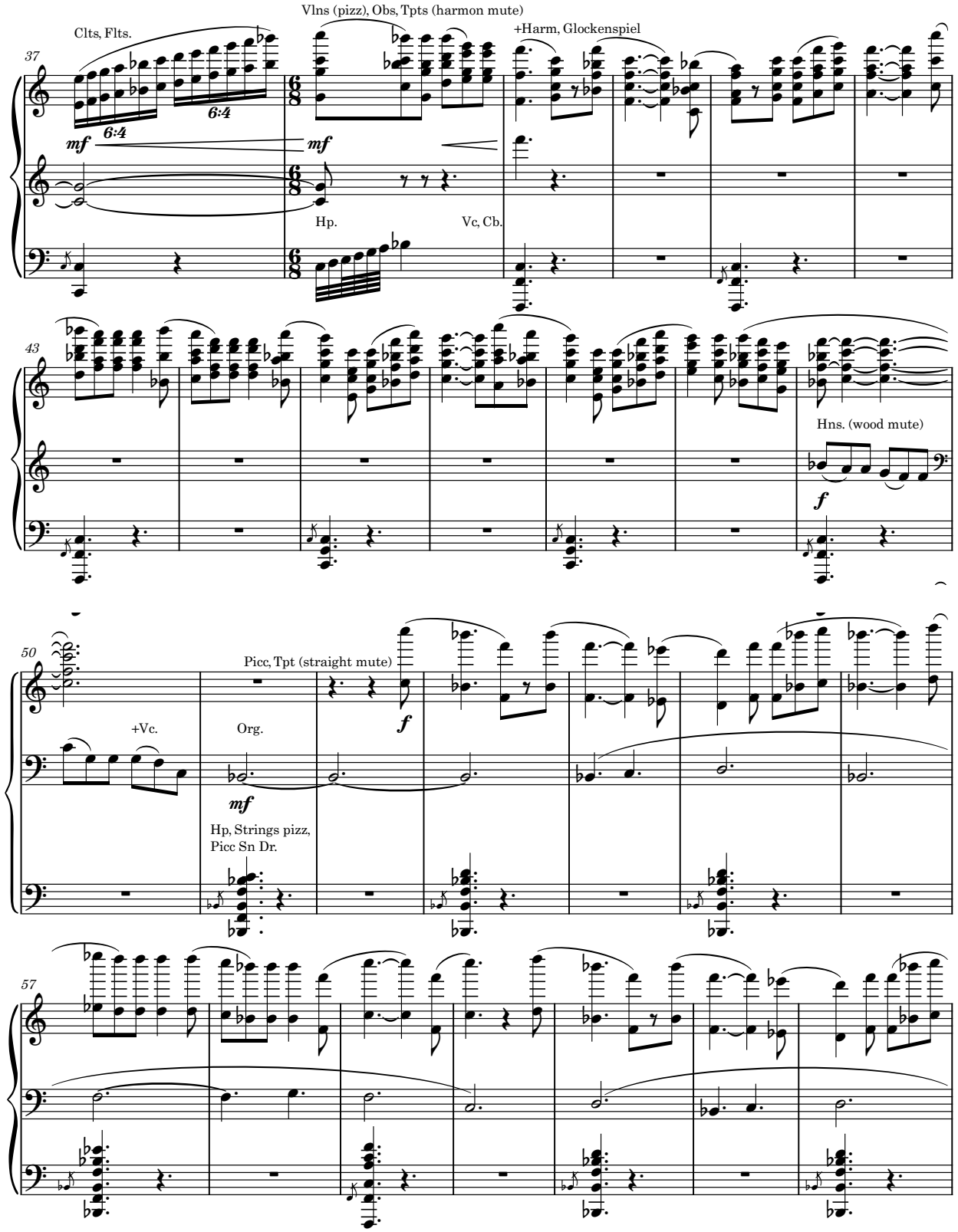
small or large the orchestration. Its character is strong and bold and with lots of forward momentum, which was exactly what Goldsmith was going for when creating a theme to accompany the *boldness* of General Patton and his third army on the frozen road to Bastogne (*Fig.21)*.

Fig. 20 – Patton: The Payoff; B section excerpt



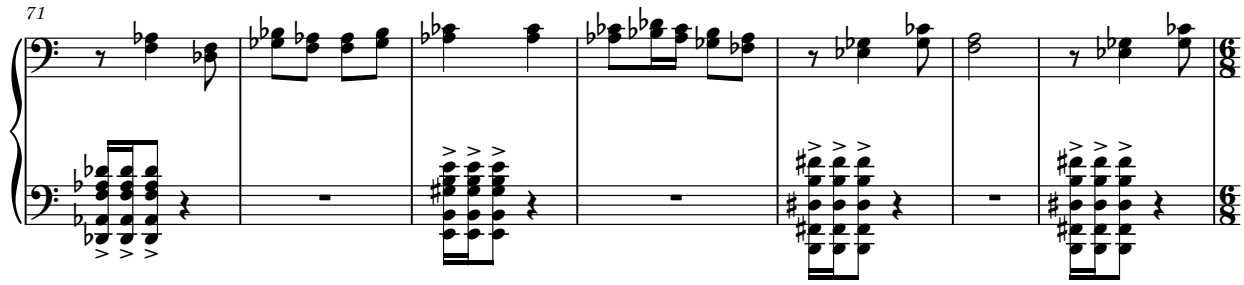
The return to the A section (A^1), another twelve-measure structure in F major, is marked with higher sonorities playing the melody while strings, timpani, and bass drum play the downbeat pulse every other measure. There is a light percussive quality achieved in the presentation of the melody as pizzicato violins and glockenspiel are used to enhance the oboes, harmonium, and trumpets with Harmon mutes. Horns, with wood mutes, enter in measure forty-nine with a descending line derived from the trumpet motive that lands on Bb2, shown in *Fig.22*.

Fig. 21 – Patton: The Payoff: A[1]



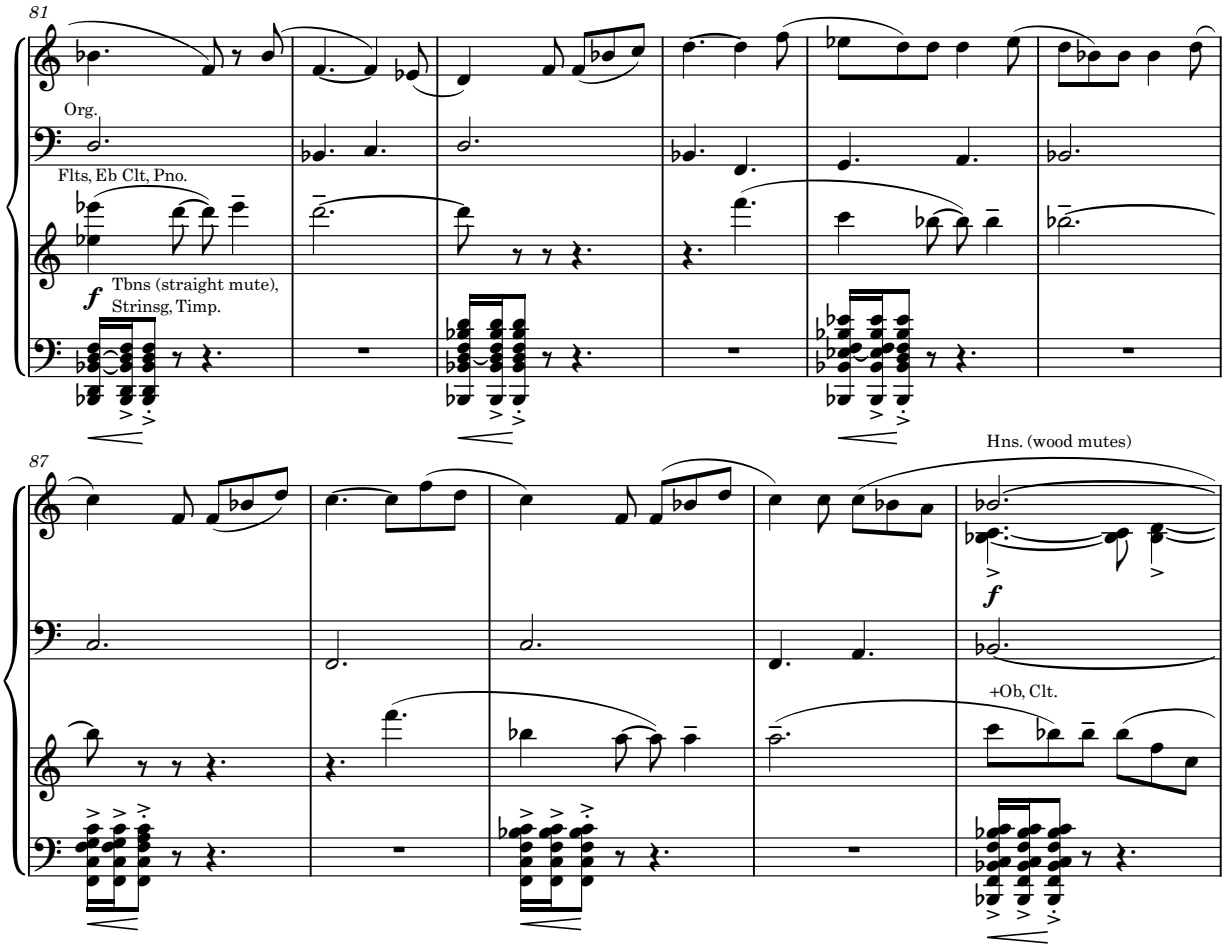
This cue then reaches another B section (B^1), this time also a perfect fourth above its previous iteration and played by horns and muted trombones. The notable difference in B^1 comes in the downbeat pulse, element one, which now is joined by two accented sixteenth-notes followed by an accented eighth note in the strings, as seen in *Fig.23.*

Fig. 22 – Patton: The Payoff; B^2 excerpt



This leads to a flurry of sixteenth notes lasting three full measures serving as a transition to another A section at measure eighty-one, this time lead by trumpets played open. This is the final instance in 'The Payoff' where the march theme is the primary melody heard in the foreground of the musical arrangement (*Fig.24)*.

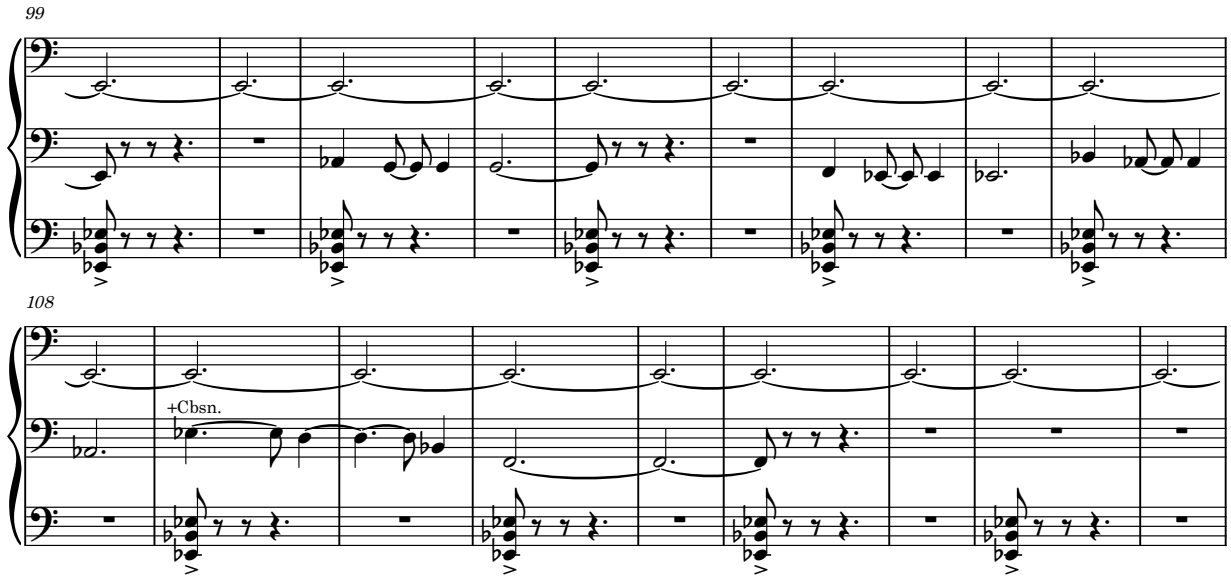
Fig. 23 – Patton: The Payoff; final instance of march theme in foreground excerpt



The arrival at measure ninety-three is a subtractive moment and now the downbeat pulse, as the most resilient element in this cue, is marked *fortissimo*. Celli and bassoons enter in measure ninety-seven playing the trumpet motive in augmentation. This is where Patton says, "This is where it pays off – the training and the discipline. No other outfit in the world could pull out of a winter battle, move one-hundred miles, go into a major attack with no rest, no sleep, no hot food. God… God I'm proud of these men." Goldsmith created ample space in the score at this point for General Patton's lines to be heard and focused on. Just as it has been used all along in the film to represent a glimpse into Patton's psyche, here is yet another example of the trumpet motive, this time varied even further through augmentation and the use of the lower register, and

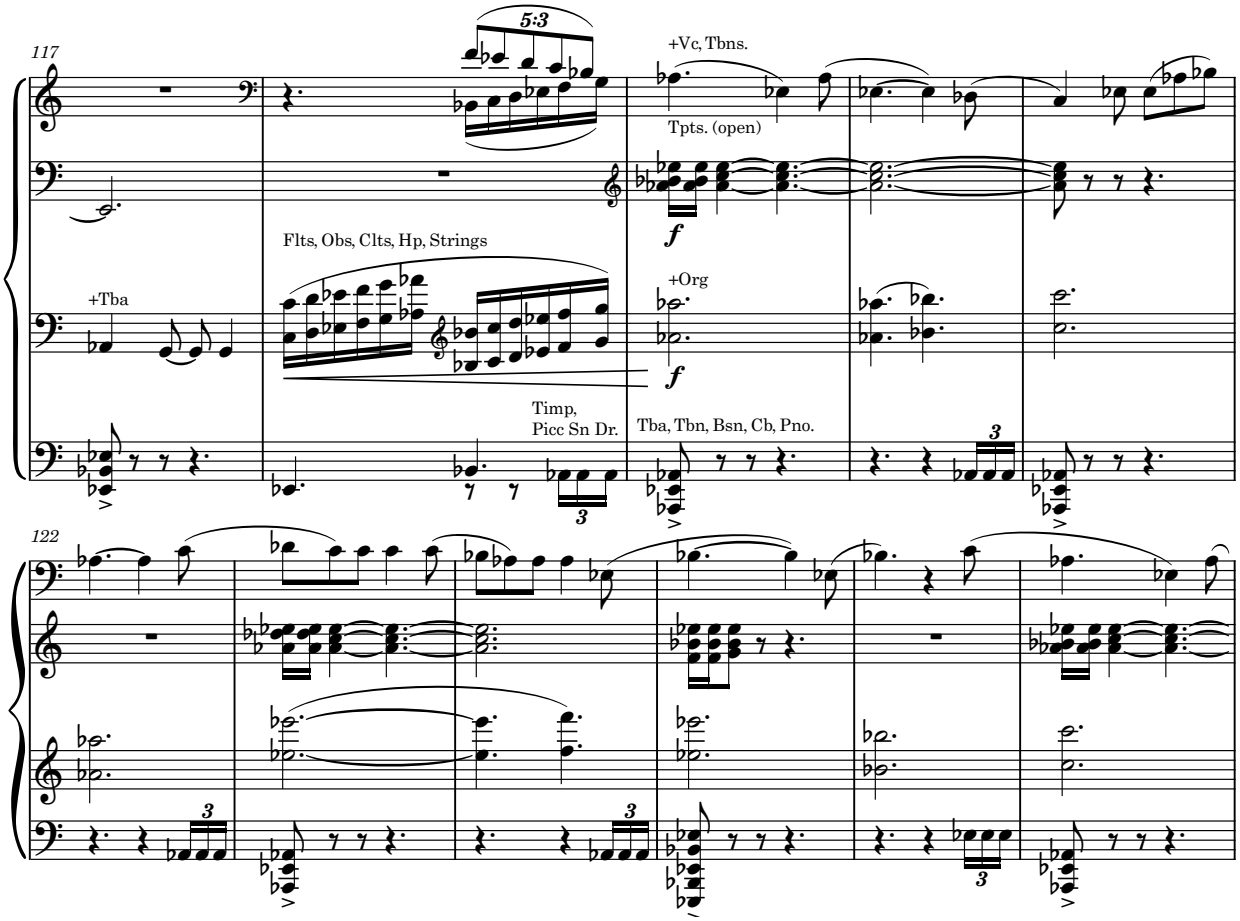
thus different instrumentation. Celli, contrabasses, and bassoon play the motive here, as shown in *Fig.25*.

Fig. 24 – Patton: The Payoff; trumpet motive varied through augmentation, register, and instrumentation



Not only do measures ninety-seven to one hundred-seventeen create space for General Patton's lines, but they also make the arrival at measure one hundred-nineteen significantly more triumphant given its contrast in size and sound. The exultant feeling here (see *Fig.26*) is achieved by now making the hymn the primary melody and allowing the march theme to become secondary. Strings, flutes, oboes, clarinets, harp, and organ are all playing the hymn melody in Ab-major in the upper register as trombones and celli play the march. This is perhaps the musical climax in the film and at this point General Patton has joined his soldiers as they continue to march. The downbeat pulse, which has indeed carried through the entire cue, is now preceded with three triplet sixteenth notes, giving this part a bit more energy and is carried out right up to the end of the cue.

Fig. 25 – Patton: The Payoff; hymn is foreground, march in background



3.0 Saving Private Ryan

Saving Private Ryan, released in 1998, is a strikingly personal and dramatic film, which is not surprising considering its director, Steven Spielberg, feels strongly connected to the World War II era. In an interview, Spielberg said, "I'm closer to the 1940s personally than I am to the 1980s. I love that period. My father filled my head with war stories—he was a radioman on the B-25 fighting the Japanese in Burma. I have identified with that period of innocence and tremendous jeopardy all my life. I collect documentaries, and I think I have every one made during that period" (Jolls, 42). This film marked a major advancement in the war film genre, and it is important to note that up "until *Saving Private Ryan,* Hollywood presented World War II through a prism of social dramas and star-studded epics. The emotional weight of the era has sustained through *Casablanca,* and *The Best Years of Our Lives*, whereas the battle heavy *Sands of Iwo Jima*, *The Great Escape*, and *Patton* haven't aged well when compared to the advancements of special effects—nevertheless, the stories endure as a testament to the American narrative of the 1940s" (49).

Saving Private Ryan impacted the war genre through its enormous commercial success, which in part is related to the fact that "the lead role is not the stereotypical hard knocks soldier (this was Tom Hanks' request), the cinematography was the first to strive for a realism that war pictures hadn't yet captured (as with *Schindler's List*, the handheld aesthetic adds to the realism, as well as the bleach bypass over the entire film (a process in which the color is pulled from the image). For the two main battles, Kaminski shot footage in twelve frames per second, and editor Michael Kahn played the images at twenty-four frames per second, which gave *Saving Private Ryan* the gritty newsreel footage look" (49). Though one of the troubles with confirming realism in a war film is that if you had not been to war yourself, you really do not know what it was like.

Saving Private Ryan, however, "was praised by D-Day veterans for its facility to show 'what it was like' that day on the coast of France" (LaRocca, 32).

It is a film that is not primarily focused on the collective whole but focuses on one individual: Private Ryan. Thus, it makes sense why John William's did not write a single march for the film. Though he did use a deep military snare drum to evoke the sound or memory of battle. A march, as used in *Patton*, would be out of place in *Saving Private Ryan* because it emphasizes the collective and not the individual. Instead, John Williams, with the direction of Steven Spielberg, composed a hymn as the cornerstone musical piece in the film. Williams' piece, 'Hymn to the Fallen' actually does not appear in the film until the ending credits, however it speaks to the ethos of the film as a whole. Williams and Goldsmith both make strong references to the religious aspect of war. Goldsmith plays his hymn on the organ whereas Williams introduces a choir to sing in 'Hymn to the Fallen.'

Saving Private Ryan is really about respecting and honoring the past, and therefore the music follows the same doctrine. There is a moment when members of the squad were disrespecting dead soldiers' dog tags and Williams' cue, "Finding Private Ryan," begins in that moment and feels very judgmental of what the squad is doing. The music is telling the audience to be disappointed in the squad's behavior because it is disrespecting fallen soldiers. The cue does not sound directly related to a hymn, however it functions to support the theme of respecting and honoring the past. Music stays out of the action scenes and enters only when there is an emotional moment with the appropriate space for music to fill. Williams' score as a whole speaks about humanity, most notably sacrifice and the gift of life. According to Spielberg, "Restraint was John Williams' primary objective. He did not want to sentimentalize or create emotion from what already existed in raw form. *Saving Private Ryan* is furious and relentless, as

are all wars, but where there is music, it is exactly where John Williams intends for us the chance to breathe and remember" (Jolls, 76).

As the film starts, Spielberg cuts to an American flag that is heard blowing in the wind, and then cuts to a Steadicam shot behind Ryan's feet as he walks to the gravesite at the Normandy American Cemetery. This, of course, reveals that we are going to be looking back at the war through a flashback. In fact, the entire film, apart from the opening and closing scene are a flashback. Because Spielberg chooses to never cut back to present day until the very end of the film, the audience can possibly forget that it *is* a flashback. Ryan's family is seen following behind as he eventually makes his way to the grave of Captain John Miller (Tom Hanks' character).

3.1 Revisiting Normandy

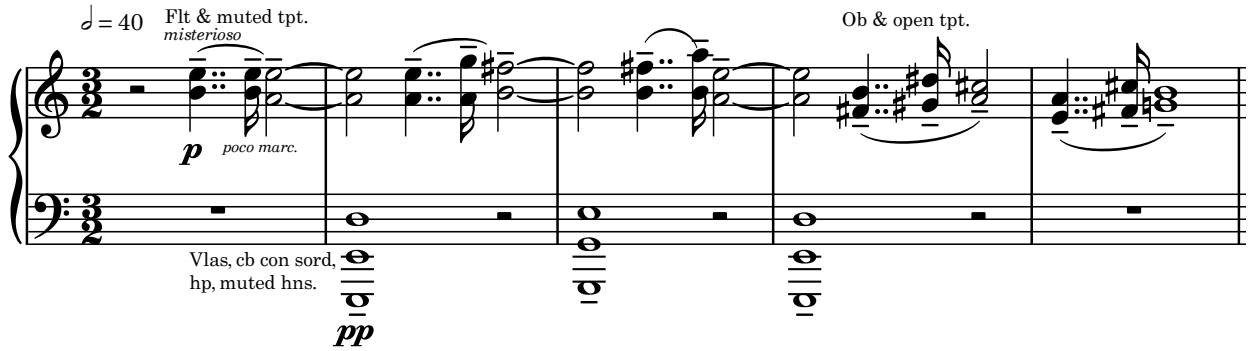
'Revisiting Normandy' is the elegiac cue that begins the film as we see the opening credits. Williams begins the score and film with a single horn motive, which speaks to what this story is about: the individual. The individual in this case is Private Ryan, whom this opening scene centers around. It is fitting that a film primarily focused on one person would be presented, musically, by a single solo instrument. Equally as interesting is the fact that the one-measure percussion figure in measure three is as close as Williams gets to writing music that reflects a march. The very beginning of this cue is somewhat lifted from the famous, "Taps." Though it is of course not played on trumpet, nor is it directly outlining a major triad, there is a strong

association that exists between honoring the military and the sound of a solo trumpet or horn. Given that, in this instance, it is followed by a snare drum, the association is even stronger.

There is a striking similarity between in the kind of music John Williams composed in 'Revisiting Normandy' and Aaron Copland's, *Lincoln Portrait,* particularly in the very opening material. Interestingly enough, Tom Hanks has performed *Lincoln Portrait* as the Narrator on numerous occasions and it's curious to think whether that played into the direction Williams was given for the score.

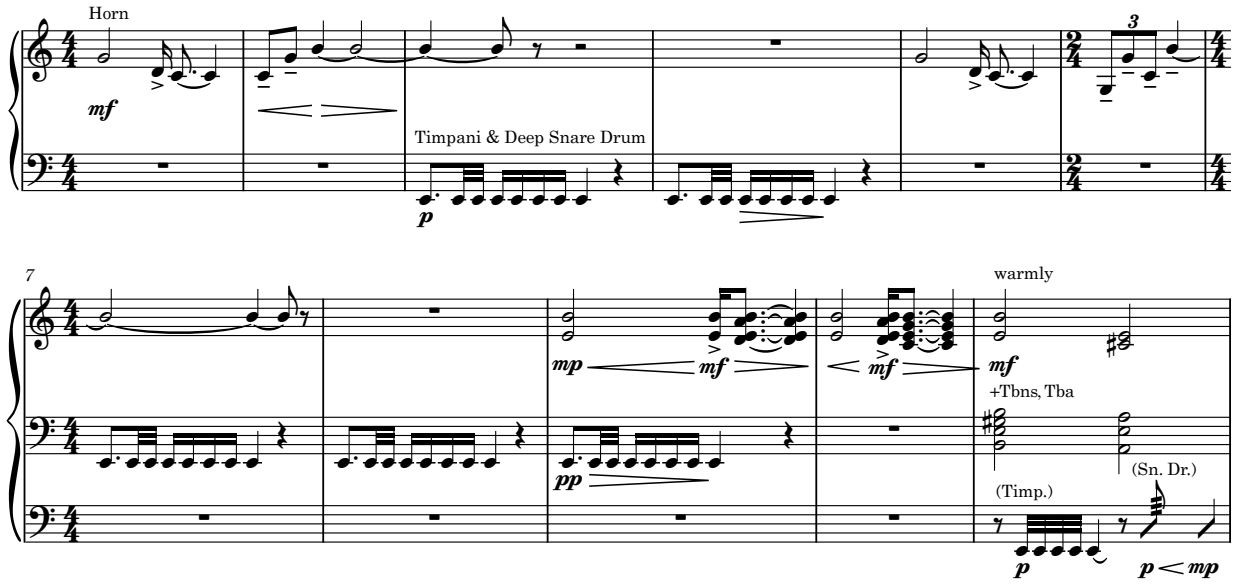
The most notable similarity is the doubled-dotted quarter note, sixteenth note, and half note rhythmic motive as seen in *Fig.*27.

Fig. 26 - Lincoln Portrait (Copland), measures 1-5



While Williams used these three note values with his opening material, the way he arranged them was different. Williams wrote a half note, sixteenth note, and then the double-dotted quarter note. Regardless of how it looks on the page, the gesture consists of a sequence of a long note, followed by a short note and then another long note. This long-short-long rhythmic idea appears in various ways throughout the film. In measures one through eleven (see *Fig. 28)* there are already four examples of this motive.

Fig. 27 – Saving Private Ryan: Revisiting Normandy; m.1-11 containing four examples of the long-short-long motive (top staff of m.1, 5, 9, & 10)

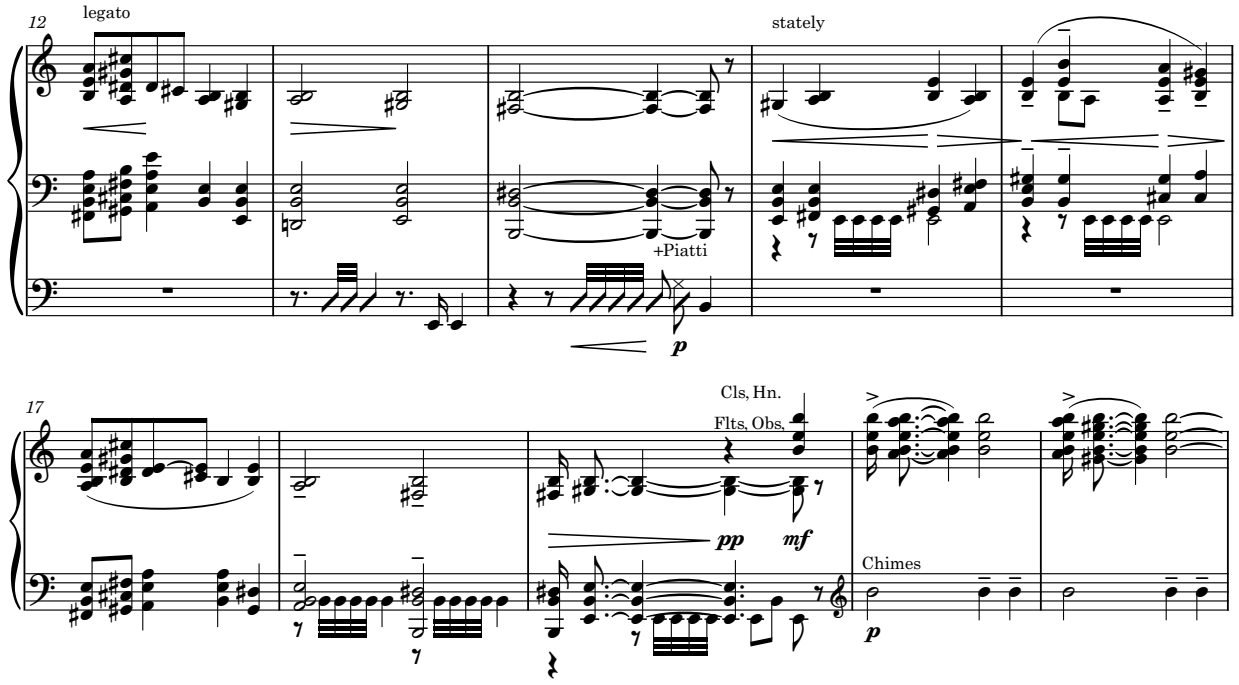


Undoubtedly the narratives of both *Lincoln Portrait* and *Saving Private Ryan* exist within the category of music that is intended to reflect American patriotism, as well as the reverence and honor that is associated with it. *Lincoln Portrait* contains the narrated text of Abraham Lincoln's Annual Message to Congress from December 1, 1862, which states:

> "Fellow citizens, we cannot escape history."
>
> That is what he said. That is what Abraham Lincoln said.
>
> "Fellow citizens, we cannot escape history. We of this congress and this administration will be remembered in spite of ourselves. No personal significance or insignificance can spare one or another of us. The fiery trial through which we pass will light us down in honor or dishonor to the latest generation. We, even we here, hold the power and bear the responsibility." [Annual Message to Congress, December 1, 1862]
>
> He was born in Kentucky, raised in Indiana, and lived in Illinois. And this is what he said. This is what Abe Lincoln said.
>
> "The dogmas of the quiet past are inadequate to the stormy present. The occasion is piled high with difficulty, and we must rise with the occasion. As our case is new, so we must think anew and act anew. We must disenthrall ourselves and then we will save our country." [Annual Message to Congress, December 1, 1862]

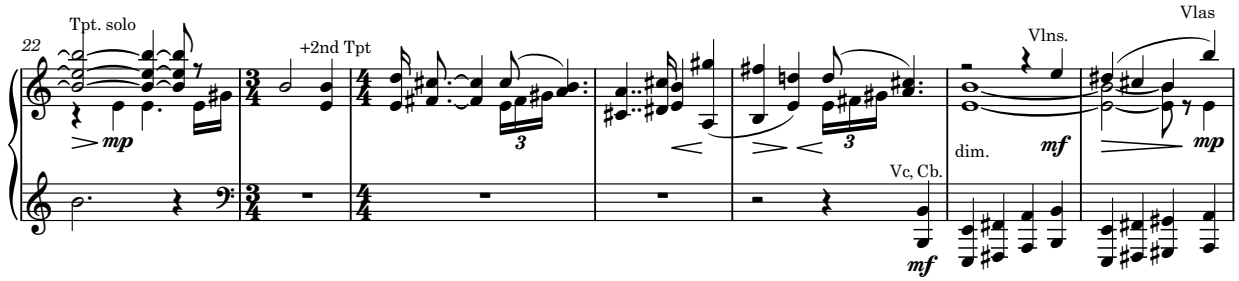
Not only is the content undoubtedly meant to reflect upon, honor, and inspire patriotism, but the phrasing and particularly the use of repetition within the phrasing shares a striking similarity to that of the score. In the text, the first line, "Fellow citizens, we cannot escape history," is repeated again on the third line. In between this, on line two the text is, "That is what he said. That is what Abraham Lincoln said," which is a repetition except that the word "he" is replaced with "Abraham Lincoln." Additionally, the last two phrases before the final stanza read, "And this is what he said. This is what Abe Lincoln said." Again, an exact repetition with the same exception. This repetitive phrase structure is, overall, sparse and its purpose is to serve as a structural signpost and frame the narrative. Lincoln's inspirational text that follows does not contain any repetition and it is this contrast that makes the text structurally balanced. It is true, too, of William's score, particularly in 'Revisiting Normandy,' that the phrase structure contains repetitive motives and is balanced by a through-composed narrative, or melody. *Fig. 28* shows this musical repetition in measures one and five (horn), two and six (close resemblance), and the percussion of measures three and four. Other places where the long-short-long motive appear are measures nine, ten, eighteen to twenty-one, and forty-seven to forty-eight. These listed measures, similar to the repetition of the *Lincoln Portrait* text, function as structural signposts within the form. *Fig. 29* shows how the musical material that plays between these signposts is through-composed, containing very little, if any repetition.

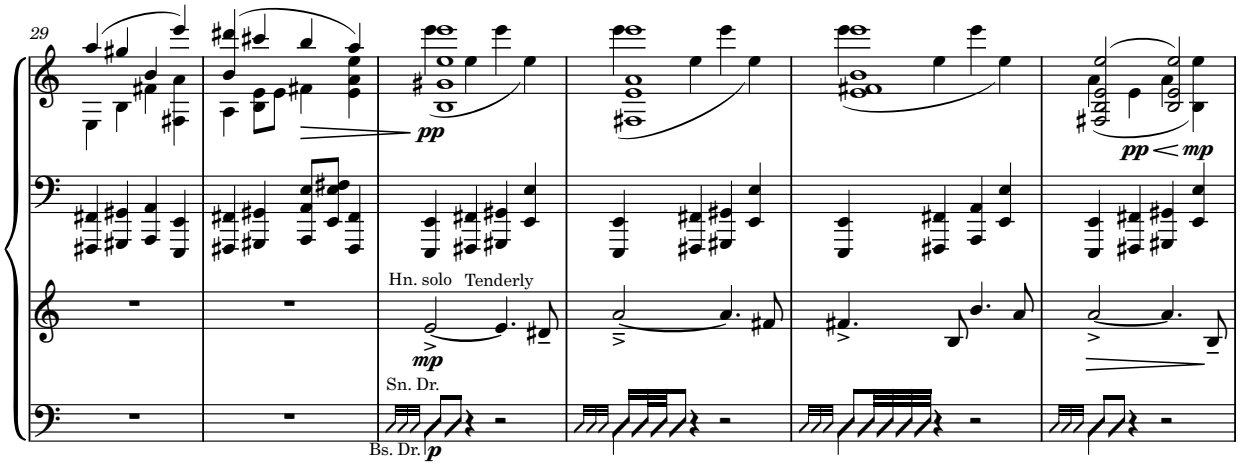
Fig. 28 – Saving Private Ryan: Revisiting Normandy; through-composed material (m.12-18) arriving at structural signpost (m.19-21)



The next section Williams writes features two solo trumpets and is a segue into the E-major legato section that is dominated by strings (*Fig. 30).* The use of solo trumpet, as well as two trumpets in counterpoint, is an idea Williams refers back to, particularly in 'Omaha Beach.' The pickup to measure twenty-seven is in fact the first time we hear strings play in the score. The strings carry this section through measure forty-three, when Williams returns to another two-trumpet segue.

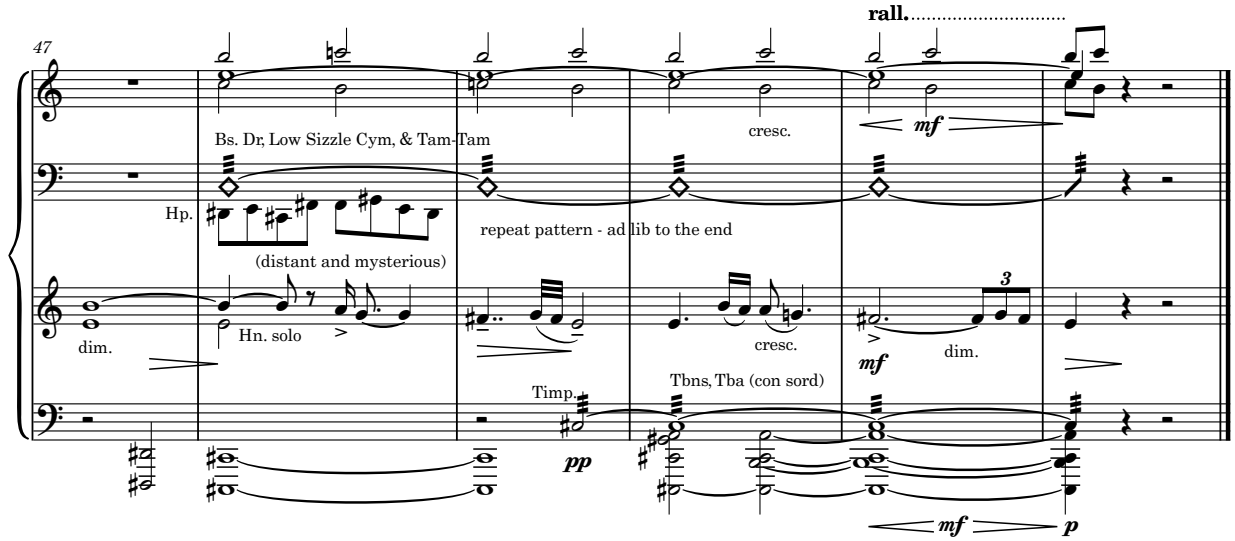
Fig. 29 – Saving Private Ryan: Revisiting Normandy; two-trumpet segue into string entrance (m.22-34)





As this scene and musical cue ends, Ryan is kneeling, and the camera is closeup on his eyes. This is the moment that we begin entering his flashback and at this very moment Williams' writes a roll on a low sizzle cymbal, bass drum, and tam-tam to create an atmospheric presence around the horn solo and high strings alternating between minor sevenths and minor ninths at the half note level (*Fig.31)*. Finally, timpani and low brass join in the last few measures to deepen the orchestration and tie together the cue, as the brass were the orchestral section to carry the first minute and a half. This moment fades into the cut to Captain John Miller and his squad approaching Normandy beach in their watercraft. At this point sound design takes over with the sounds of crashing waves and explosions, allowing for a seamless cutoff of the music.

Fig. 30 – Saving Private Ryan: Revisiting Normandy; The music that accompanies the entrance into Ryan's flashback



3.2 Omaha Beach

'Omaha Beach' is the longest cue in *Saving Private Ryan*, with a running time of nine minutes and fifteen seconds. It follows the epic twenty-three-minute Normandy Invasion scene that has no music. The entrance of this cue is at the point where the beach has been taken over by the Allied forces, and the camera pans closely into Captain Miller as goes to take a sip of water. It is a moment, after prolonged extreme intensity, where Miller's squad can finally take a deep breath. These are the kinds of moments Spielberg was referring to earlier. In these nine minutes of music Williams' scores a scene in which the camera slowly pans across the beach revealing the horror and death of what took place, and then focuses in on one man, Ryan. At this point the scene changes to an office room with dozens of War Department Clerks typing official letters to families of the soldiers who were killed. One clerk makes a finding and brings it to the

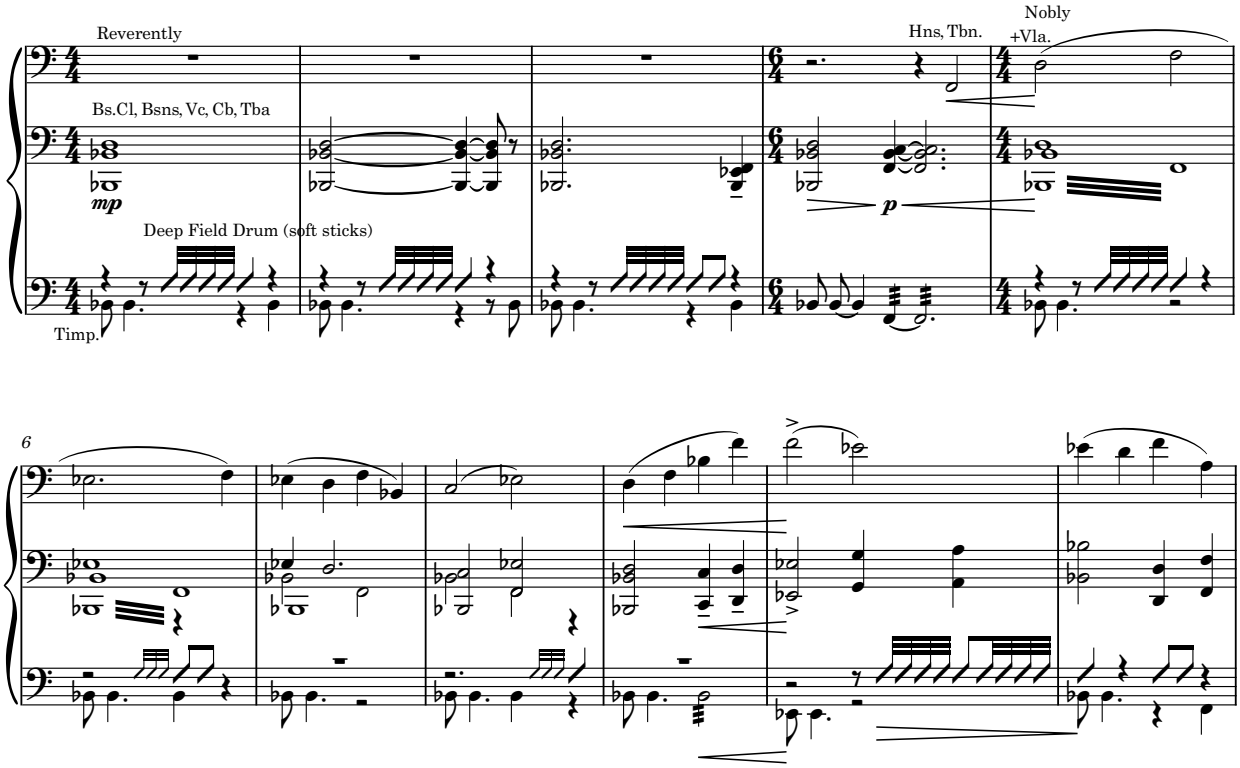
attention of her superior, who then brings it to the attention of *his* superior, the Colonel. The news is that three brothers were killed in battle and there is a fourth brother who might still be alive. Their mother is going to be receiving three telegrams in the same day, an emotional weight that is unbearable. The Colonel wants to bring this to the attention of the General, but before cutting to the General's office, Spielberg cuts to Ryan's mother and shows the scene of her receiving the telegrams. The devastation and sadness felt in this brief section of the film cannot help but touch the hearts of the audience. Not before long, Spielberg cuts back to the General's office where there is a conflict of opinions between a Colonel and the General, at which point the General reads the historic "Bixby Letter." This is yet another connection to Abraham Lincoln in this film and the fact that the General is reading this as Williams' score plays makes it, again, feel narrated and quite similar to *Lincoln Portrait*. The decision is made to send a squad to find Private Ryan and bring him home. The ending of the musical cue is timed to the ending of the scene and cut back to Normandy.

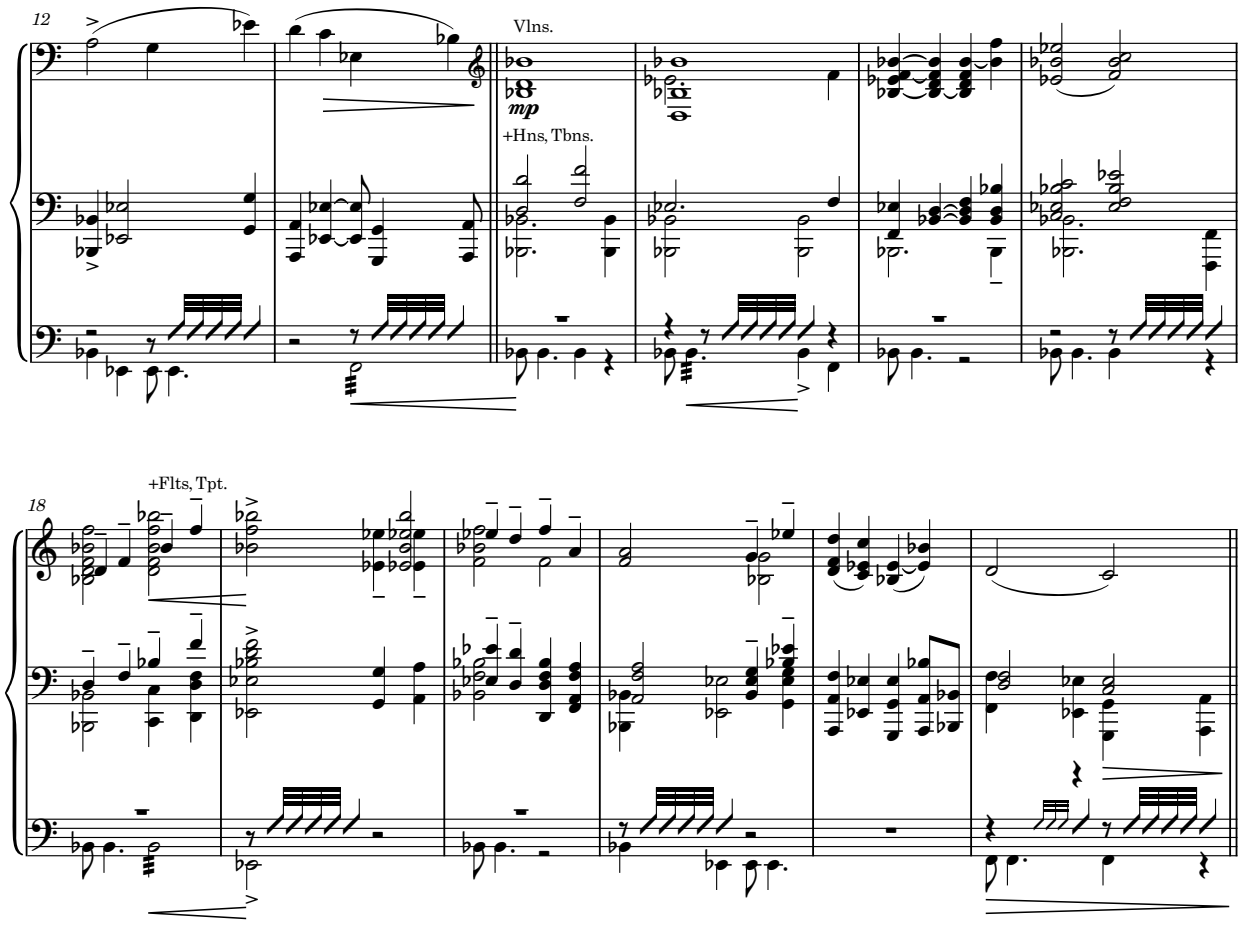
This is an extensive section of film containing plot that is crucial to the understanding and motivation of the entire story. Williams chooses a thematic approach and writes an expansive melodic theme that carries until the segment where the clerks are typing the letters. It begins with an introduction marked Reverently that lasts four measures until the noble theme played by horns, trombones, and violas enters (see *Fig. 32*). The theme (A) is nine measures long and happens twice after the introduction. On the second instance of the theme violins are added to thicken the accompaniment, which already consisted of bass clarinet, bassoons, celli, basses, tuba, timpani, and deep field drum with soft sticks. The melody is doubled at the octave beginning in measure eighteen by flutes and trumpet. Williams, similar to Goldsmith's approach at times, tends to gradually introduce doublings so that the expansion of the orchestra feels

somewhat seamless and subtle. For these first twenty-three measures the score is in the foreground of the films' sonic landscape.

Not only is the orchestral treatment of this theme important, but also worth noting is that this music feels like a hymn. The melody is memorable and is written in the uppermost voice, a common feature of hymn writing. Furthermore, the fact that it plays slowly as the camera pans across the beach brings out feelings of awe, although does not feel overly dramatic given its reverent quality. It is interesting, nevertheless, that these musical characteristics lend themselves to providing a subtle religious undertone in this particular context.

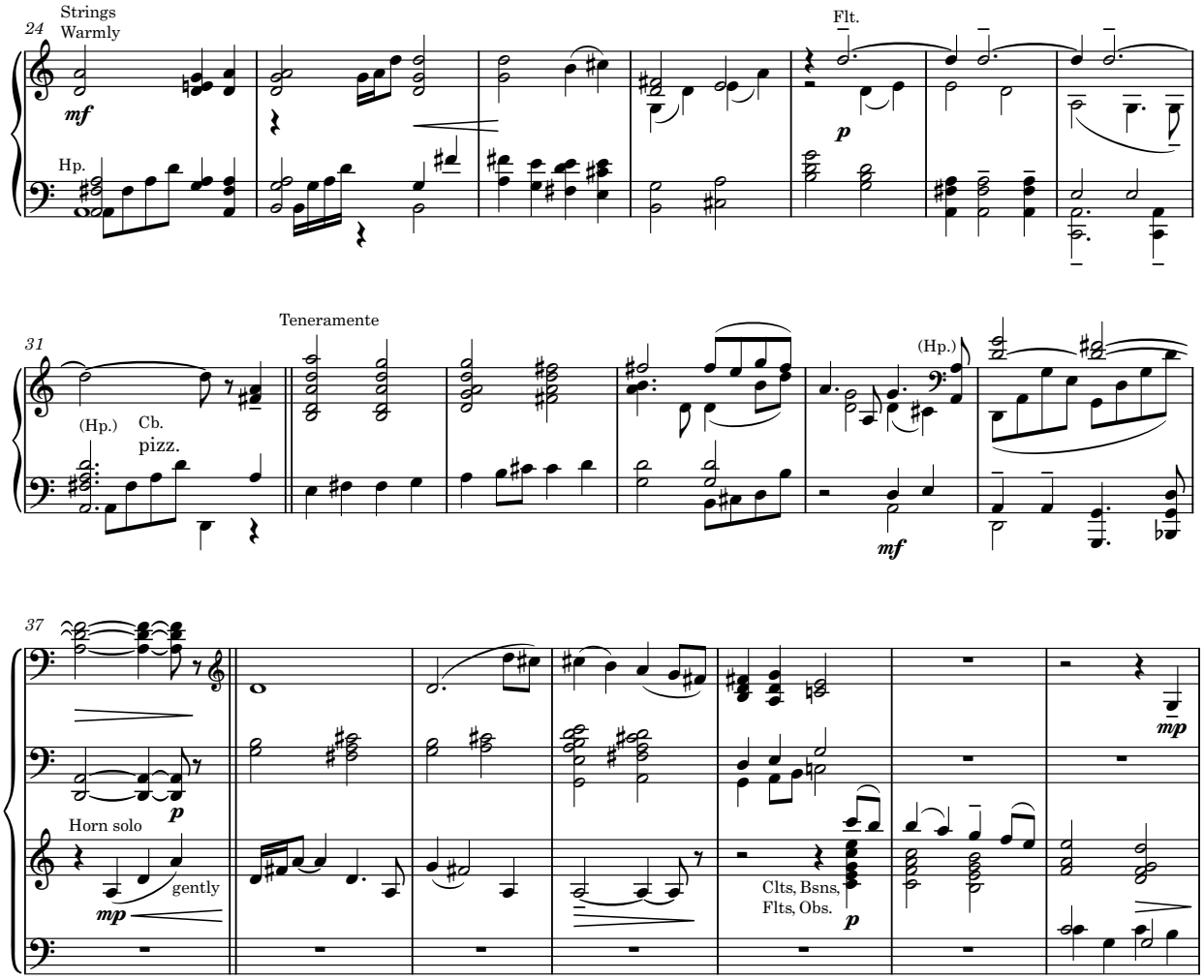
Fig. 31 – Saving Private Ryan: Omaha Beach; introduction and main theme (m.1-23)





At the exact moment when the voiceover begins reading bits and pieces of various letters, Williams arrives in measure twenty-four with a B-section played warmly by strings, harp, and flute. This structural signpost, *Fig.33*, is prompted by a harmonic shift from Bb to D-major, as well as a reduction of instrumentation. The score is now mixed behind the voiceover and Williams is aware, of course, that he needs to make space in his composition for the voiceover to be heard while at the same time not losing the impact and intention of the music. This is accomplished, in part, by the score operating quite consistently at the quarter-note level and never losing its pulse. Again, it is very much like a chorale or hymn.

Fig. 32 – Saving Private Ryan: Omaha Beach; B section played behind voiceover

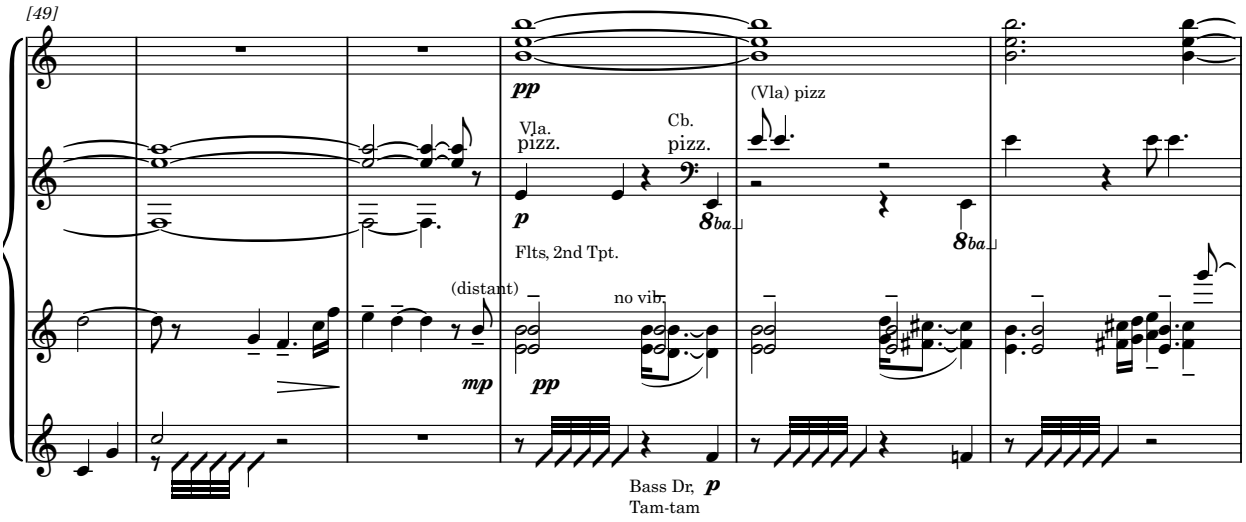


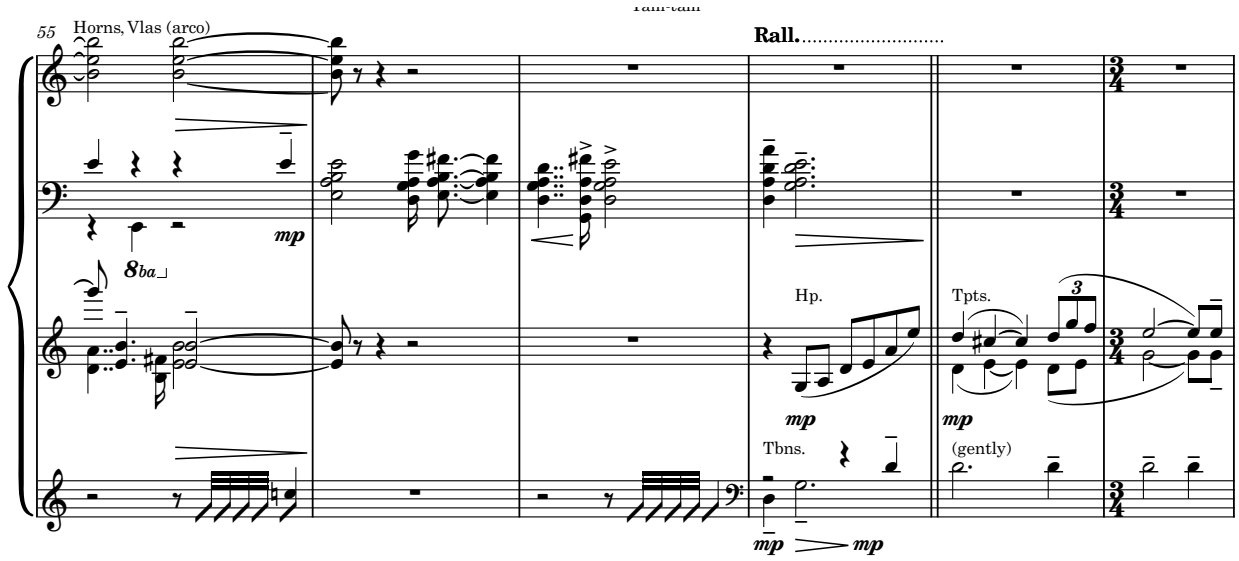
During measures thirty-seven through forty-three the foreground of the orchestration shifts from solo horn to strings and then to woodwinds. At the moment the horn enters in measure thirty-seven, the clerk is discovering the third letter that is going to be delivered to Mrs. Ryan and she makes the ethical decision to bring this to the attention of the Colonel. On beat four of measure thirty-nine the violins come into focus as they leap an octave and then play a descending phrase. On beat four of measure forty-one the woodwinds continue the descending passage, however beginning on pitch, C6. What Williams is doing by shifting the focus on these various orchestral counterparts is shaping a narrative and communicating to the audience that

something is happening in this scene. After all, apart from the voiceover, there has been no dialogue yet making it so very important that the viewer follows the plot with their eyes in this segment and the music is aiding in that effort through this evolving orchestration.

The arrival of the C-section in measure fifty-two is marked by the long-short-long motive played by two trumpets and two flutes (*Fig.34)*. This is the first moment of dialogue in the scene, which is when the Colonel informs another Colonel of this situation, and the audience learns about the three Ryan brothers who were killed and the one who is still perhaps alive. This motive, as heard earlier, is quite stoic and serious. It is a clear contrast to the emotionally driven music of both the A and B sections.

Fig. 33 – Saving Private Ryan: Omaha Beach; C section marked by the long-short-long motive played by trumpets and flutes



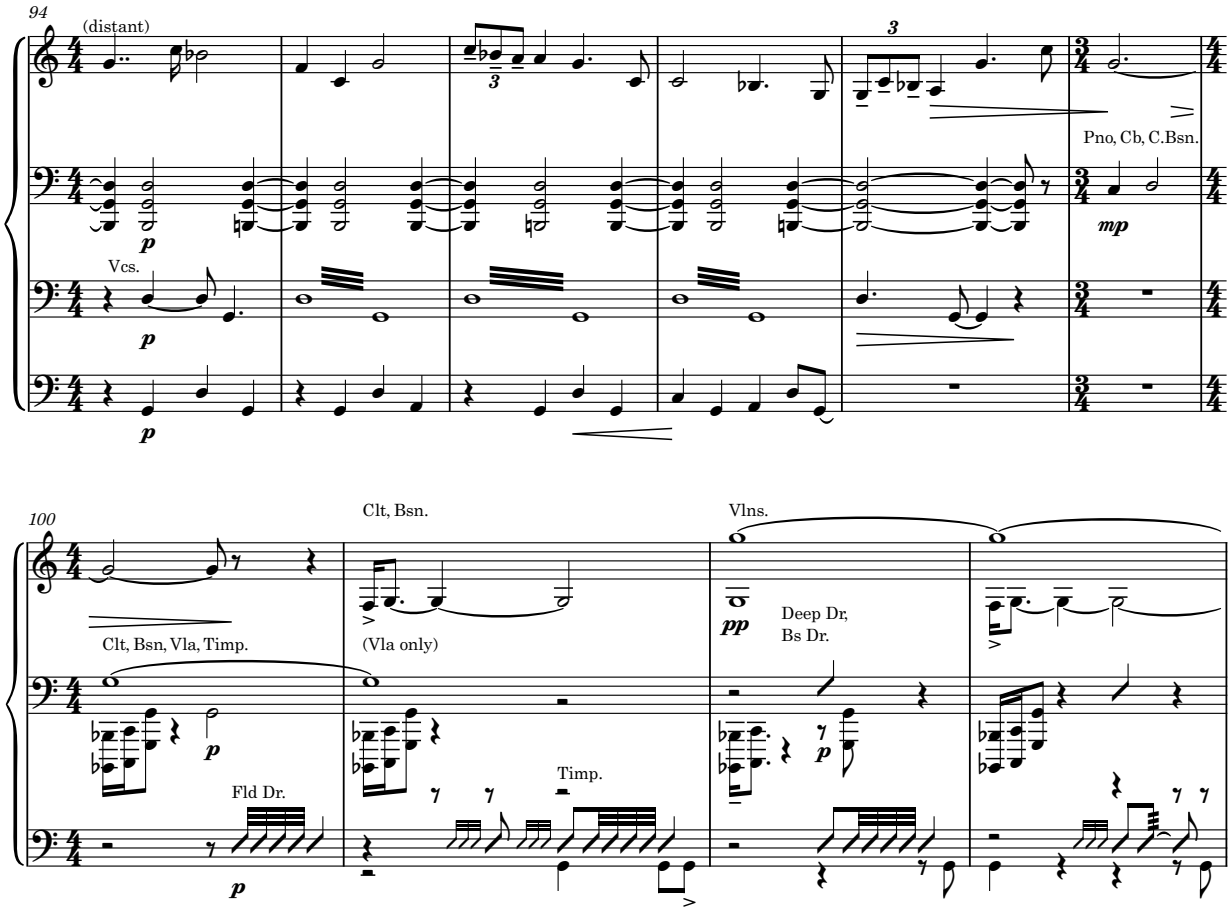


In measure fifty-nine two trumpets play in counterpoint with one another as a segue into A[1], which underscores the scene of Mrs. Ryan receiving the news of her three son's passing. Hearing this theme return and now associated with the delivery of this awful news makes it exponentially more heart-wrenching. There is an added six-measure transition, measures seventy-nine through eighty-four, which is strikingly representative of the hymn writing. Played by clarinets and bassoon, this is a quiet and simple part that creates space for a small crescendo into the restatement of the theme, this time as the Reverend and Officer step out of their vehicle and cross their hands. It is a highly dramatic moment intended to make the audience feel empathy for Mrs. Ryan, as well as invested in the mission to find Private Ryan. The music plays like a hymn in its simplistic melody and harmony, yet deep spiritual connection.

The next structural signpost is when Spielberg cuts back to the Captain and Colonel who have now brought this to the attention of the General. Williams brings in a solo horn in the pickup to measure ninety-four intended to be heard off in the distance (*Fig.35*). This solo embodies the elements of the long-short-long motive in the G-Dorian mode, however it is

reimagined and less repetitive than earlier examples. When clarinet and bassoon enter in measure one-hundred-one their musical figure is yet another iteration of this motive.

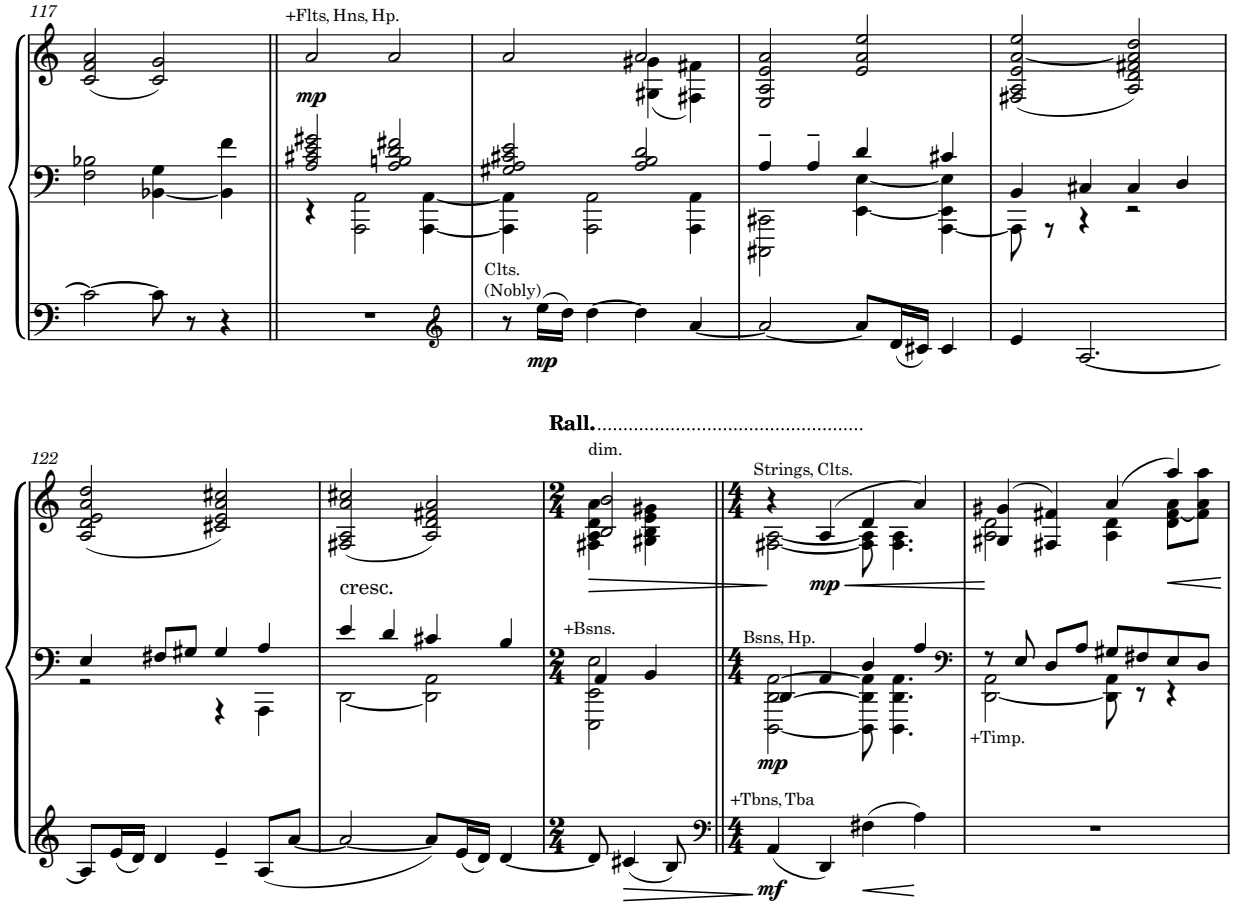
Fig. 34 – Saving Private Ryan: Omaha Beach; Captain, Colonel, and General consider their options (m.94-103)

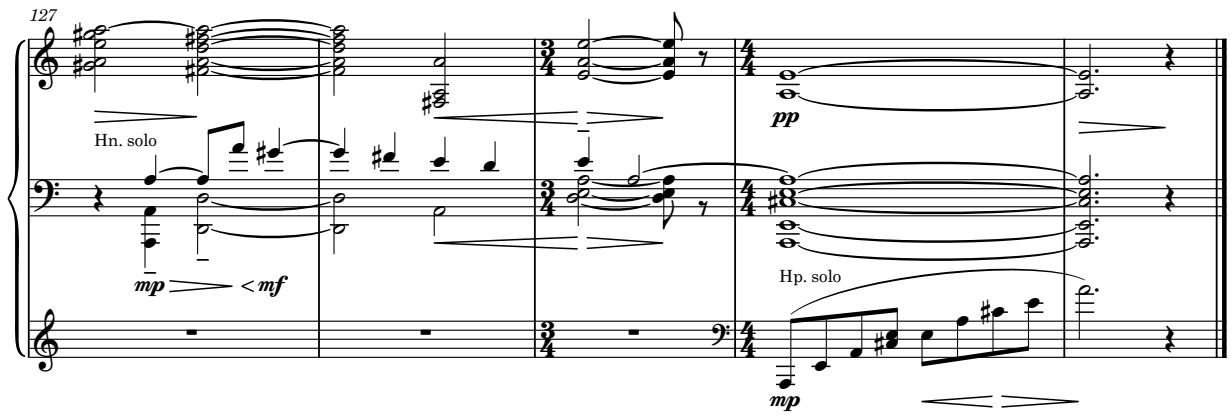


As the General sets out to read the "Bixby Letter" Williams underscores with two trumpets playing in counterpoint within the C-Dorian mode with a G-pedal tone played by the celli. This is in similar fashion to the earlier examples of two-trumpet writing in this cue. It segues, yet again into music that becomes more heartfelt. In measure one-hundred-fifteen strings take over for three measures as the harmony shifts from C-minor to F major, presenting a C major chord in first inversion. This parallel harmonic relationship is only temporary as Williams suddenly modulates to A-major in measure one-hundred-eighteen. It is at this point that the audience gets the sense that the General will decide to find Private Ryan and bring him home

(*Fig.36)*. This is essentially the Coda of the cue in that its content and character feels lifted from the main theme (A) yet is distinctly different in that its purpose here is to conclude this lengthy segment of film leaving the audience with a feeling of empathy and respect for the decision that has been made.

Fig. 35 – Saving Private Ryan: Omaha Beach; ending sequence



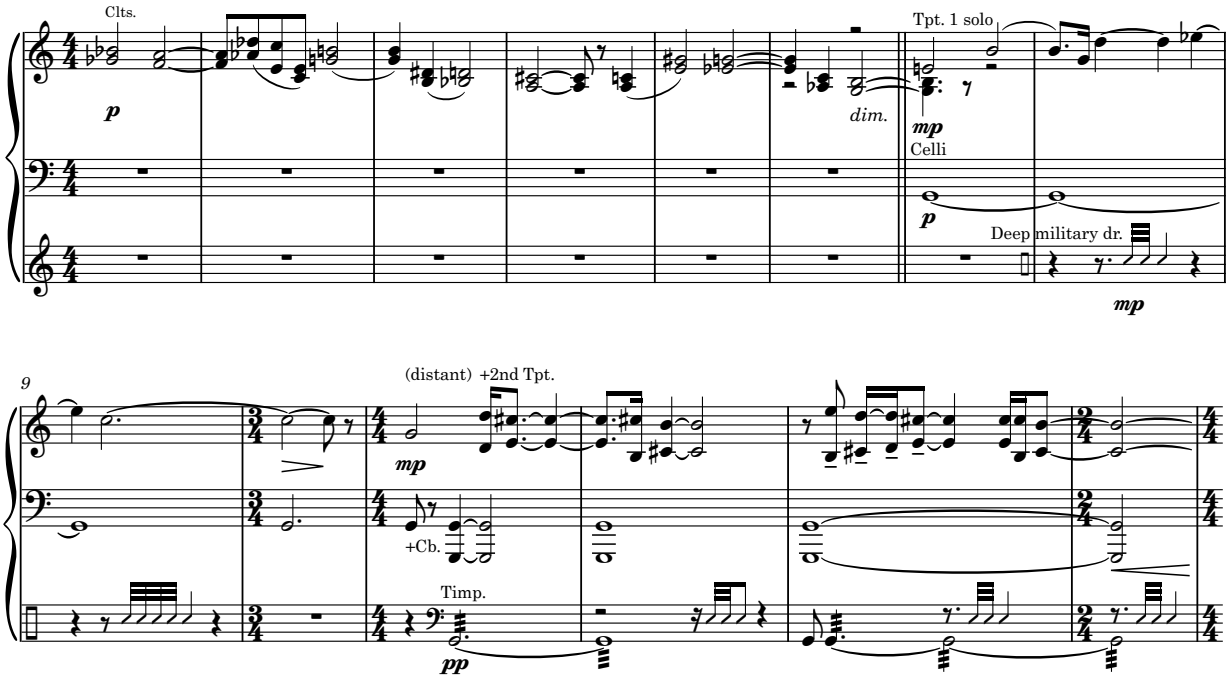


3.3 Finding Private Ryan

'Finding Private Ryan' underscores the roughly four and a half minutes of film beginning as Captain Miller's squad resentfully searches through bags of dog tags searching for Private Ryan's name. They are making jokes and fooling around with the tags as though they are poker chips just as a battalion of the Airborne walk past. Their behavior was quite insensitive and just at this moment Wade, the medic, walks over to reprimand them. The cue begins as Wade walks over and the music here is incongruous with the rest of the score, from a harmonic standpoint. The entire score is diatonic or modal, and this six-measure introduction is the only moment of atonal music in the film. There are two clarinets playing a twelve-tone homophonic sequence just as Wade walks toward the squad. All twelve tones are included in the first three and a half measures (*Fig.37*). This harmonic decision is motivated by the squads' immaturity and foul behavior. Remembering that the heart of this film is preserving respect and honor for the American soldier, here Williams' music defends this principle. The clarinets are, indeed, an aural

suggestion to the audience that, here, there should be negative judgement toward the squad and Captain Miller. All of this is said within measures one through six, the introduction.

Fig. 36 – Saving Private Ryan: Finding Private Ryan; twelve-tone introduction and A section excerpt (m.1-14)

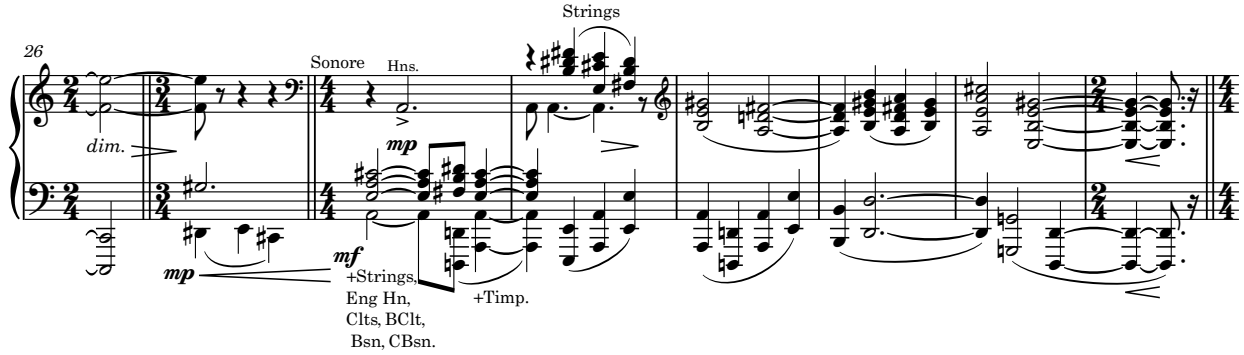


This cue is an A, B, C form including an introduction and an interlude between the B and C sections. The A section, measures seven through twenty-seven, underscores the Airborne battalion walking by and Captain Miller, in a moment of helplessness, desperately shouting Ryan's name in search of anyone who might know him. Williams turns to the long-short-long motive played primarily by trumpet and accompanied with a deep military snare drum (*Fig.37*). The harmony outlined by the solo trumpet that begins this section is still not quite diatonic or modal, as it first outlines an e-minor seventh chord and then a c-minor triad. However, the long-short-long motive is, indeed, present starting in measure seven and carrying over into measure eight. When the second trumpet joins in measure eleven it creates a harmonic shift that can be traced to the G-Lydian mode, with low strings and timpani pedaling on the G. The two trumpets continue to be the primary element in the score through the end of the A-section. This music

functions as underscore as Captain Miller decides that Ryan's name is not on any of the dog tags, and he begins asking if anybody knows a 'Ryan.' When a soldier realizes that a member of his squad, Paratrooper Mendelsohn, hangs out with a guy named Ryan he immediately calls for him to come speak with Captain Miller.

Just as Mendelsohn arrives, the music arrives at measure twenty-eight, the B section. This is a hymn-like section in what is seemingly E-major and is led by strings and supported with woodwinds and timpani (*Fig.38*). However, Williams wrote some dissonant notes in the bass voice of measures twenty-eight, thirty, and thirty-two, which perhaps speaks to the fact that at this point it is still *very* uncertain whether or not this Paratrooper is going to be able to help them. If there was no dissonance here the music would feel too resolved and perhaps be getting ahead slightly ahead of the scene.

Fig. 37 – Saving Private Ryan: Finding Private Ryan; B section (m.28) excerpt, m.26-33

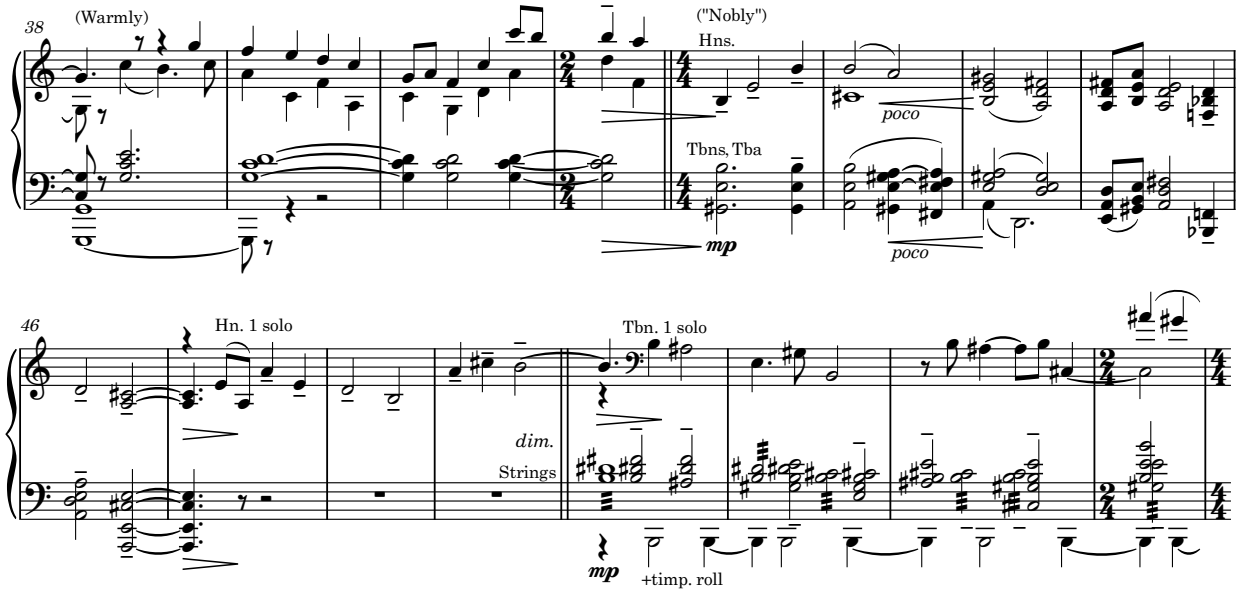


The most striking characteristic of this B section, measures twenty-eight through forty-nine, is its episodic structure. There are five distinct sections, first of which is shown in *Fig.38*. Williams manages to make each episode distinguished from one another by changing the tonal center and the number of polyphonic voices. The A-Dorian harmony of the second section, measures thirty-four through thirty-seven *(see Appendix II)*, immediately distinguishes it from

the quasi-E-major first section. Furthermore, the first section has just two layers of polyphony whereas this second contains at least six. It is the busiest section with the most polyphonic voices and as result, the sound comes across in a more *textural* way that fills the sonic space, but allows for the melody played by horns, flutes, and oboes to still be heard in the foreground. This underscores Captain Miller realizing that he needed to write down his question because Mendelsohn lost most of his hearing from a grenade. As the question is being written on a piece of paper, Spielberg and Williams intend for the audiences' anticipation to grow, which is exactly what is accomplished.

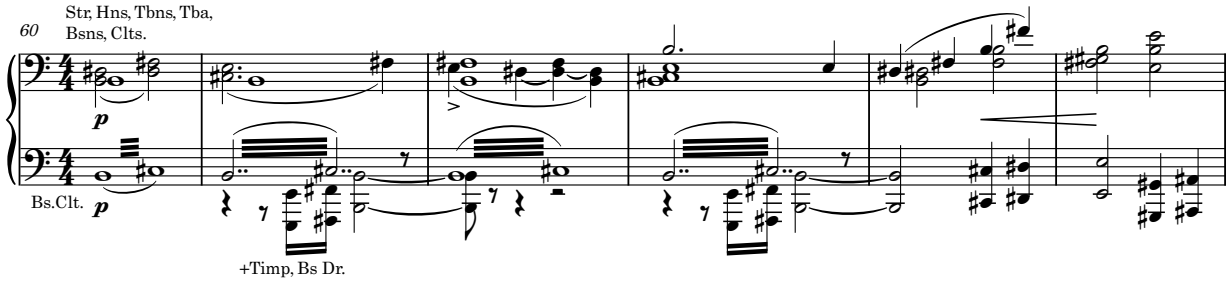
The contrasting third episode, measures thirty-eight through forty-one (*Fig.39*), is a shift to a more delicate and sweeter hymn-like string passage in the upper register, now in C-major. It primarily occupies three polyphonic voices, as opposed to the previous six. At this point in the film Captain Miller says to Mendelsohn, "Ryan, do you know him?" Mendelsohn replies, "Yea!" and Miller asks if he knows where he is. The high two-part string writing above the G-suspended chord plays to the humanity being shown here as troops are trying to help one another.

Fig. 38 – Saving Private Ryan: Finding Private Ryan; B Section excerpt (m.38-49) and Interlude excerpt (m.50-53)



Another tonal shift, now to E-major, marks the beginning of the fourth episode. The rising horn line accompanied by a I-chord moving to a IV-chord is an uplifting musical moment that mirrors the uplifting moment in the film as Mendelsohn said he *does* know where Ryan is. The fourth episode ends when Mendelsohn says the word, 'Ramelle,' the city where Ryan is expected to be. On that word the fifth episode begins, lasting three measures, and is one solo horn playing a phrase in A-major that ends on pitch B4. This note sustains into the first measure of the interlude. The interlude, spanning measures fifty through fifty-nine, is intended to prepare for the 'Omaha Beach' theme that enters in the C-section, also in B major. It feels distinctly closer to the C-section material than the B-section material, not only for harmonic reasons, but also because the timpani figure that enters in measure fifty-four continues through the end of the cue. It is the same timpani part seen in measure sixty-one of *Fig.40.*

Fig. 40 – Saving Private Ryan: Finding Private Ryan; C section excerpt



The ultimate purpose of this scene in the film is to show *hope*. At the start of the scene the squad is feeling exhausted and completely *without* hope as Captain Miller desperately shouts Ryan's name. The entire second half of the scene is essentially a building up of hope, which is mirrored in Williams' music through frequent tonal shifts and varying levels of polyphony. The music reaches a full resolution with a reprise of the 'Omaha Beach' main theme, which again begins with the camera closeup on Captain Miller. This time Miller's hand is shaking uncontrollably, and the squad is all gathered around in silence observing this as yet another

example of Spielberg showing humanity and making it personal. Hearing Williams' theme played over this moment allows the audience to *feel* the humanity in that moment, thereby elevating the scene.

3.4 Wade's Death

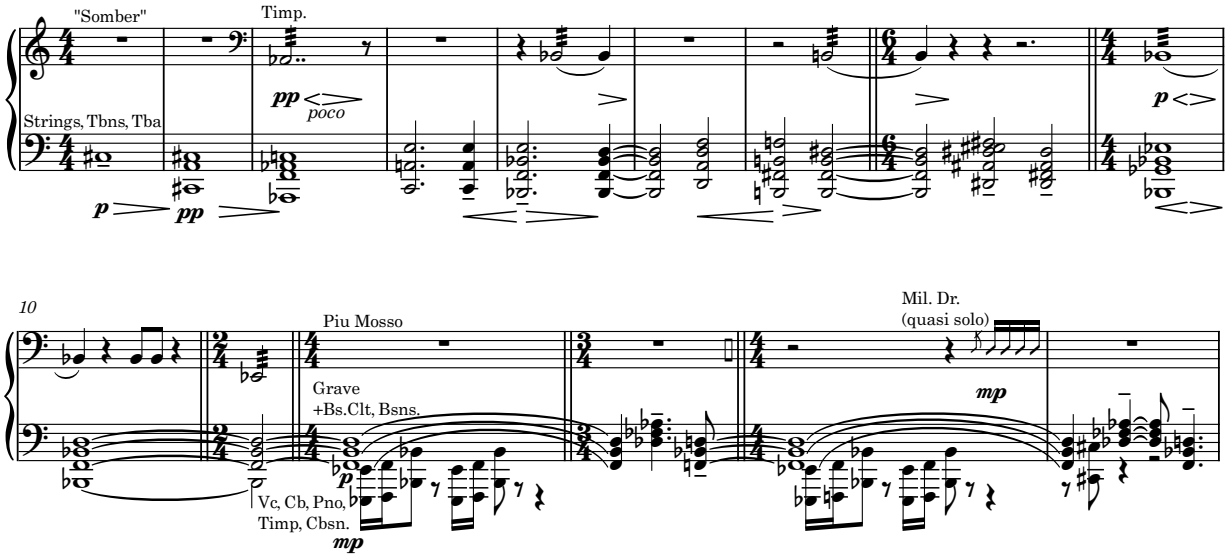
Around an hour and a half into the film Wade gets shot and Williams' cue, 'Wade's Death,' begins to play as the squad huddles around trying to save him. When they realize saving his life is not going to be possible, they give him an additional dose of morphine in his leg, at which point the four and a half-minute cue quietly begins. 'Wade's Death' is a six-part form, A-B-C-B^1-D-E, that mainly occupies the lower and middle registers. It is slow and somber, which is largely linked to the harmonic makeup. This cue features notes of tonal centricity rather than operating with traditional keys.

The A-section begins moments before Wade dies with strings, trombones, and tuba quietly sustaining a series of chords that often crescendo or decrescendo (*Fig.40)*. The low register and the presence of brass is historically symbolic of death. Several examples could be noted supporting the use of brass to symbolize death, an excellent one being the trombones that appear sparsely in the Mozart opera, *Don Giovanni.* Here, these brass and low string chords are usually followed by a timpani roll that gently swells and then diminuendos like the sound of distant thunder. The harmonic content travels through a series of root notes (C#, A, F, A, Bb, D, B, D#, Bb), however never arriving at what feels like a tonic.

The B-section begins at measure twelve as the squad goes after the German soldier that killed Wade and has now surrendered. As they turn their heads to see the soldier the double

sixteenth-eighth-note motive starts (pulse motive). This figure has appeared earlier in the score, including 'Finding Private Ryan.' This section is fourteen measures and the first eight have a strong grip on Bb. Williams alternates here between Bb-major and Db-minor triads while the low strings, piano, timpani, and contrabassoon play the pulse motive, which is centered around the pitch, Eb. Williams is using two tonal centers simultaneously so that there feels like a disconnect emotionally and, of course, aurally. The latter half of the B section operates similarly, however the note of tonal centricity is F# as the chords move back and forth between F#-minor and Bb-major.

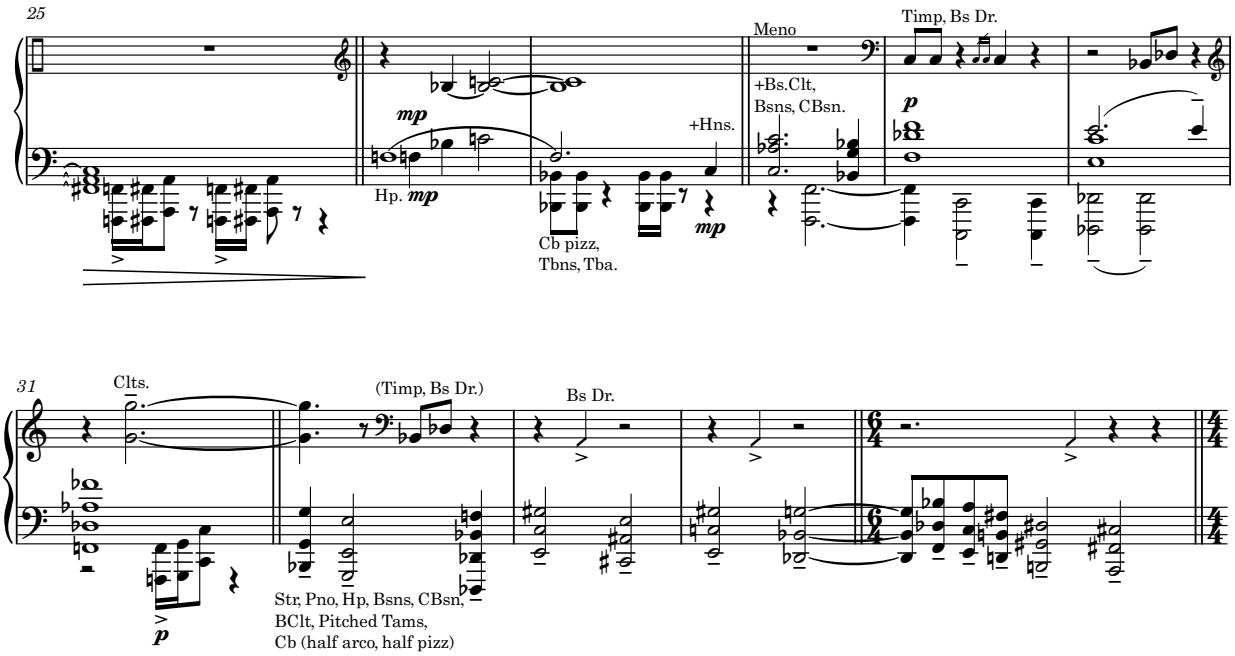
Fig. 39 – Saving Private Ryan: Wade's Death; A-section and B-section excerpt (m.1-15)



The squad holds the German soldier at gunpoint and just before they prepare to shoot him Captain Miller says, "not yet!" This moment, measures twenty-six through forty-six, the C section begins with a brief orchestral shift to just strings and harp spelling out an F-suspended triad (*Fig.41*). Underscoring Miller's order with strings rather than brass certainly plays to the hearts and conscience of the audience, revealing the true character of Captain Miller. It is, indeed, unethical to kill a prisoner of war and Captain Miller honors that law. The strings,

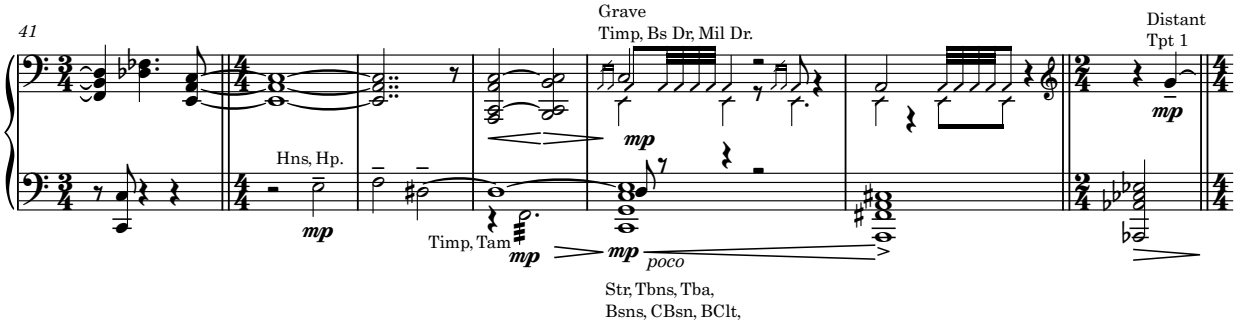
however, are short-lived as two measures later low winds and brass take over again with triad-based harmonies, including a Db major-minor chord in measure thirty-one and a series of augmented and diminished chords in the following measures.

Fig. 40 – Saving Private Ryan: Wade's Death; C-section (m.26-35)



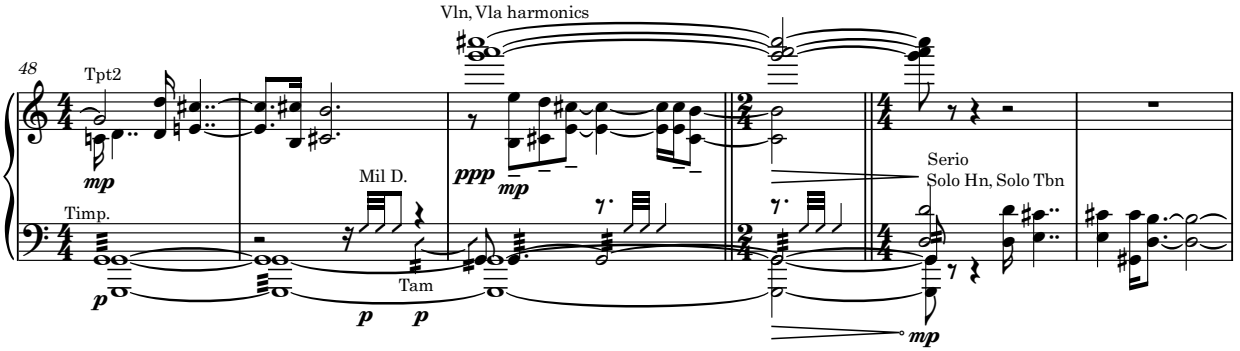
As the squad orders their prisoner to dig a grave for Wade, the score reaches a B^1 section that again alternates between Bb and Db-minor with brass and winds, and the pulse motive is played here by contrabassoon, timpani, and piano. Horns enter, along with a timpani and tam-tam swell, with a three-note chromatic passage when Corporal Upham asks Captain Miller if they are going to let the squad kill him. This dissonant horn motive highlights the horror through the eyes of Upham. Marked *Grave* in the score, these last two measures of B^1 contains a tritone relationship in its harmonic progression, C-major moving to F#-minor (*Fig.42*).

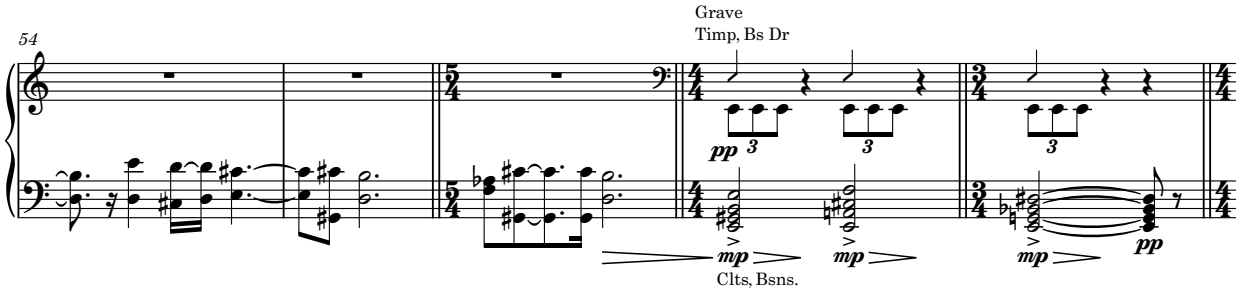
Fig. 41 – Saving Private Ryan: Wade's Death; B[1] ending excerpt



The D-section, measures forty-seven through fifty-six is a return to the short-long-short motive, at first played by two distant trumpets and accompanied by a timpani roll, a G octave-pedal tone, and a military snare drum. The trumpets play as we see the German soldier digging the grave, and Captain Miller finds a place to sit down where he is out of sight of the rest of the squad. As he sits the two trumpets hand the baton to a solo horn and solo trombone who carry the underscore as a homophonic solo during which Miller reads Wade's letter and begins to cry. This is another moment of Spielberg taking the time in this film to show humanity. This private moment, which is marked *Serio* in the score, is a development of the long-short-long motive in that it contains the motive yet has other passing notes that make it different from any of its previous iterations (*Fig.43*).

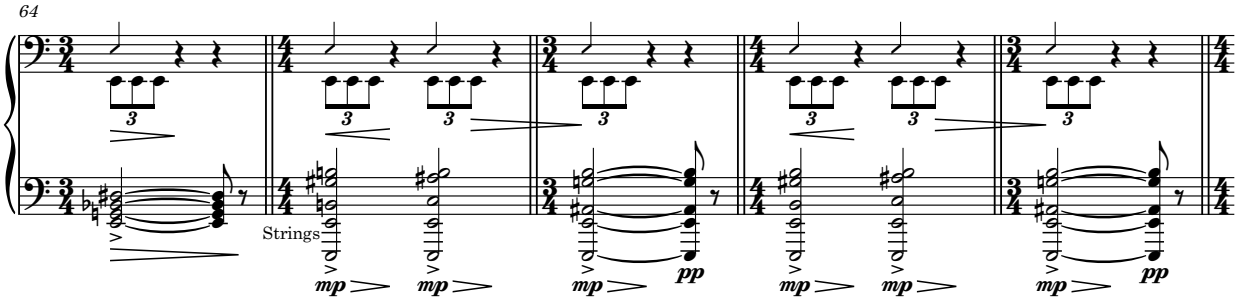
Fig. 42 – Saving Private Ryan: Wade's Death; D-section and first two measures of the E-section





The next minute of film is the scene that most reveals of Captain Miller's internal pain and struggle. Having the camera closeup on Miller breaking down, crying, and shaking for a full minute is intended to leave a lasting impression on the audience. A Captain can never show weakness in front of his troops, and this private moment is a rare opportunity to let his emotions out and allow the score to intensify the drama. During this segment, the E-section, there is a nineteen-measure pedal tone on E, which carries through the end of the cue. This final section of 'Wade's Death' spans measures fifty-seven through seventy-five and the brass are no longer used. Structured in two-measure phrases consisting of three chords of varying dissonance, Williams notated this using a measure of 4/4 and a measure of 3/4. Some of the chords included in this section are an E major triad, E minor-major-seventh, A major triad with an added flat-thirteenth tone, E diminished-major-seventh, and a C dominant-seventh with an added major seventh tone. Again, each harmony contains E in the bass and each series of three chords contains a crescendo and decrescendo, a kind of motion that produces more cinematic drama than a sustained or static dynamic marking. Measure sixty-five is a significant moment as strings join and double what the clarinets and bassoons are playing. Strings always seem to add heart and sensitivity to the orchestration, which is seemingly appropriate here (*Fig.44*). The cue ends as Captain Miller collects himself and returns to his squad.

Fig. 43 – Saving Private Ryan: Wade's Death; strings entrance in the E-section



3.5 Hymn To The Fallen

'Hymn To The Fallen' is Williams' only musical piece from *Saving Private Ryan* that was not written to picture. It appears solely in the credits, starting with measure seven. The fact that Williams wrote a hymn for the film solidifies the claim that the hymn is the overarching musical influence in the film. Many of the musical cues had moments that felt hymn-like and to conclude the score with an expansive hymn for orchestra and chorus seems to reinforce that notion. However, there is very little trace of any motivic material in this hymn that has derived from the rest of the score, contrary to the way many scores are composed. 'Hymn To The Fallen' was intended to be a stand-alone piece and was the one musical piece from this film that was originally published in print form. Because this was not composed to picture, it can therefore be analyzed on the merits of its music alone, as would be done for a piece of concert music.

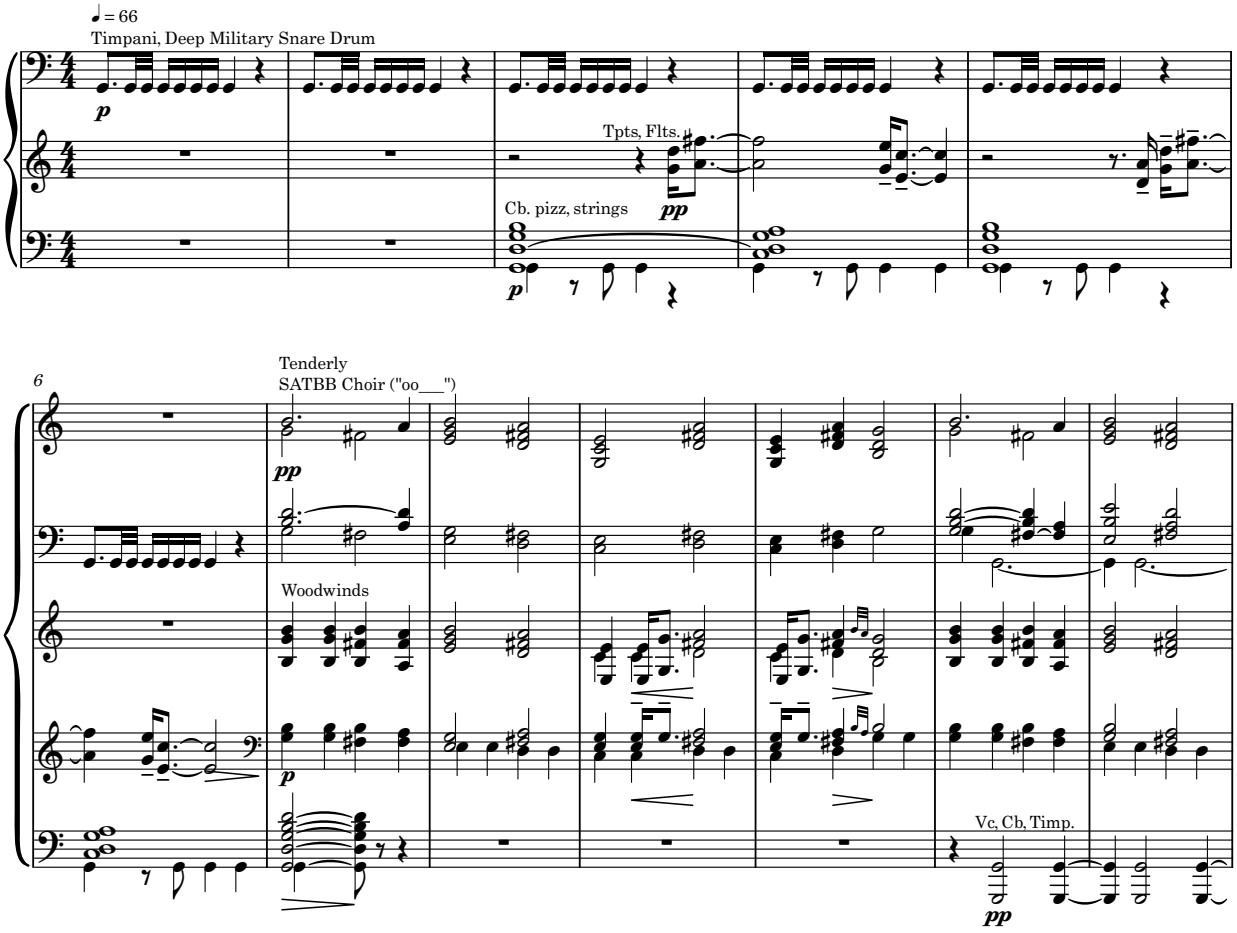
A hymn is, of course, a religious song or poem of praise to God. Many hymns that are sung in religious settings contain an A and a B-section, a binary structure. Usually, the A-section is the refrain, and the B-section is the verse, however there are examples that defy this by having

the verse precede the refrain. It is more unusual to have a C-section in a hymn, which Williams avoids doing here. 'Hymn To The Fallen' is, indeed, a binary structure that contains an introduction, A, B, A^1, B^1, A^2, B^2, A^3, B^3, and Coda. Williams remains in the key of G-major for the entirety of the piece, which is consistent with the lack of modulation that exists in many popular hymns. The tempo is quarter note equals sixty-six beats per minute and there are no legitimate tempo changes that occur other than for A^1 and B^1 that are somewhat rubato and the ending that contains a slight ritardando. Traditionally, tempo changes are problematic in hymns because it requires an entire congregation to be aware of the tempo change. An organist typically plays an introduction to the hymn so that the congregation can hear the beat and then that tempo is then continued for the entire hymn until the ending, where there might sometimes be a ritardando.

The introduction (*Fig.45*) is six measures in duration and consists of the "military motive." This motive includes a timpani and military snare drum playing a one-measure rhythm that gets repeated. In particular, this percussive element is what makes it *feel* linked to the military. Furthermore, this is the same motive that is played at the start of the film in 'Revisiting Normandy.' This motive is what seems to primarily link this piece to the rest of the film. The next component to this military motive could perhaps be derived from the long-short-long motive. Here it is usually presented as a short-long or short-short-long, however another way of looking at it would be that the tied half note in measure four is the "long" that is followed by a short-long on beat three. In that case, a long-short-long *does* exist here and is, again, played by trumpets and flutes. Strings provide the harmony here with a G pedal played by pizzicato contrabass, and arco strings alternating between a G major chord and D-suspended seventh.

The orchestral polyphony is what brings this motive to life. Contrast is perhaps a requirement of creating drama, and thus each element in and of itself is not dramatically interesting enough to carry the musical drama. The way in which each musical element complements and contrasts one another is what brings the music to life, and in this case the rhythm plays a monumental role in unifying each element into a cohesive whole.

Fig. 44 – Saving Private Ryan: Hymn to the Fallen; introduction & A-section excerpt



The A-section is a different length each time it appears with the exception of one instance, A and A^2, which are both eight measures long. There are usually two phrases that make up the A-section, which are similar to each other, but have some subtle difference. The harmony descends from tonic to the four-chord, and then ascends to the dominant. In the first phrase Williams repeats the fourth and fifth chords before resolving to the tonic on beath three of

measure ten. As the second phrase begins there is a G-pedal tone played by celli, basses, and timpani emphasizing weak beats two and four. This second phrase does not resolve to the tonic, yet instead concludes with the dominant on beat four of measure fourteen.

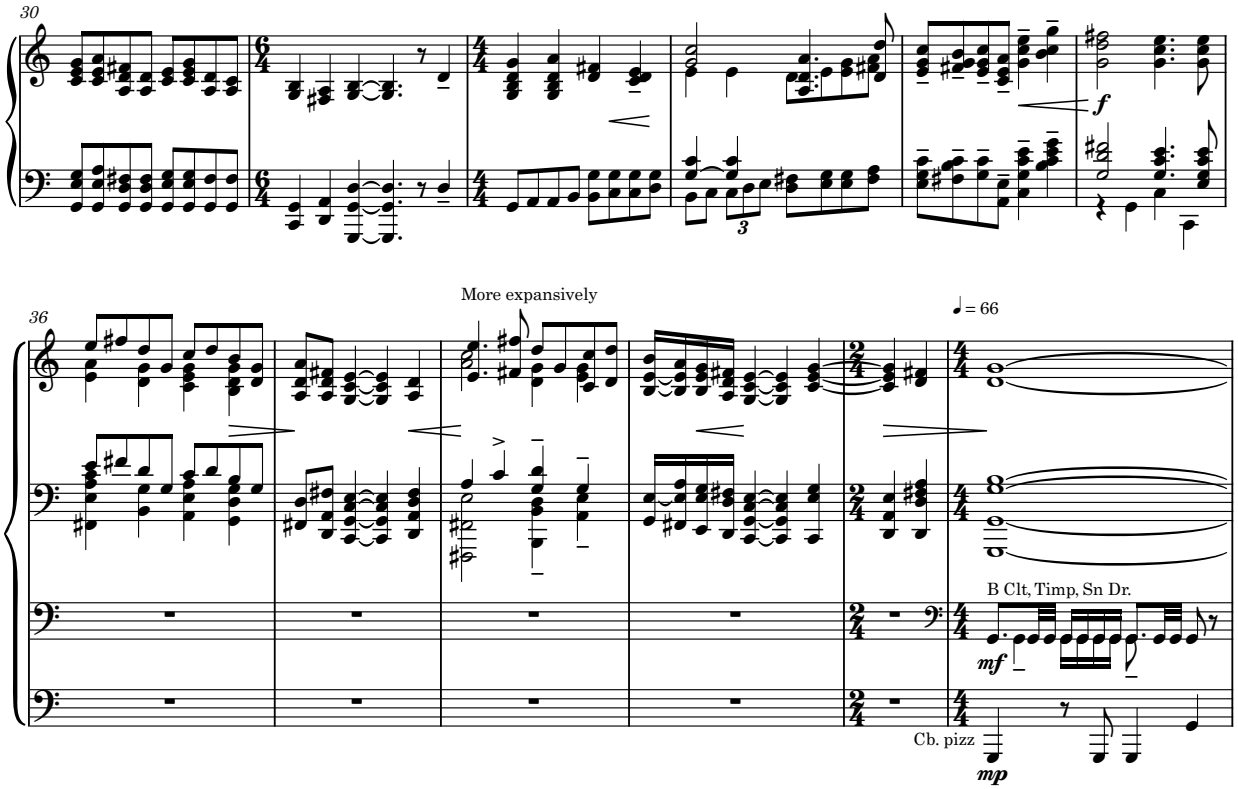
This section is the first instance of choir in the film, and it does seem appropriate given that hymns are sung and the expansiveness that can be achieved by adding choir to the orchestra is especially impactful during the ending credits. In the background the choir sings pianissimo a simplified version of what the woodwinds are playing in the foreground.

The B-section is thirteen measures and, again, with the exception of one instance (B^3) it appears longer or shorter with each subsequent occurrence. This is the one structural element where Williams clearly deviates from what is true of a traditional hymn: phrase length. Phrase length is usually consistent for each verse and refrain of a hymn, specifically for ease of performance, however given that this is not a hymn to be performed by a congregation Williams does not stay strictly confined to the phrase structure he sets forth in the initial A and B-sections. There is a six-measure phrase and a seven-measure phrase that comprise the B-section, measures fifteen through twenty-seven, and the last four measures of the second phrase is the military motive.

In addition to the military motive concluding the B-section, it is the harmonic progression that most notably sets it apart from the A-section. There is a fourteen-chord progression in the first phrases: | iii I vi | IV I | vii iii | ii V I | IV V | IV V |. The second phrase contains three measures of harmonic progression before arriving at the tonic in the military motive:
| vii iii | ii V I | IV V |. Note that the vii-chord in both phrases is a half-diminished chord. Horns, bassoons, and flutes enter doubling the woodwinds in this section.

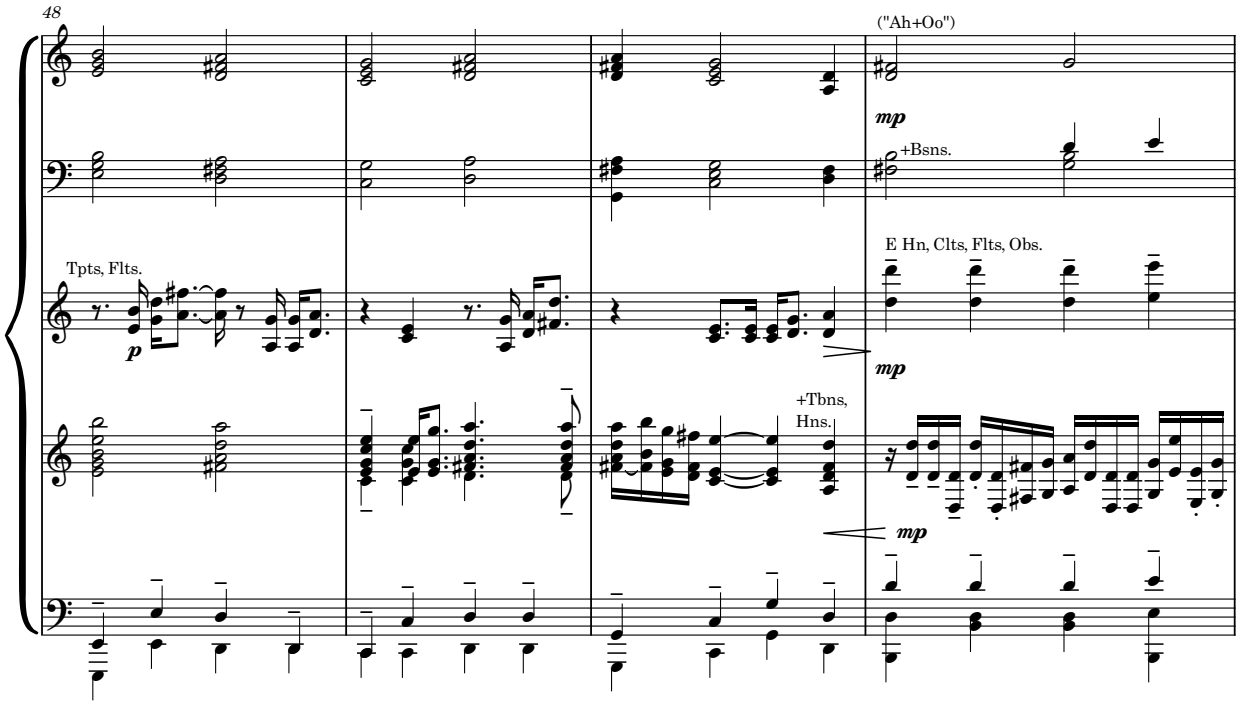
The A^1-section, measures twenty-eight through thirty-seven, has an added two beats at the end of the first four-measure phrase, notated as a measure of 6/4. Here the horns, trumpets, trombones, and tuba carry the homophonic texture. There are also an additional two measures at the end of the second phrase during which a tuba and horn melody is featured (*Fig.46*). These are both examples of Williams being flexible and expressive with his phrase structure. The addition to the two beats in measure thirty-one and the extra two measures, thirty-six and thirty-seven, allow the music space to breath, making each phrase feel more personal than one that is repeated verbatim. Further changes to the phrase structure appear at B^1, measures thirty-eight through forty-two (*Fig.46*), where the first phrase is missing entirely and there is just one phrase leading to the military motive. The military motive is also only two-measures, unlike the original four-measures of the B-section.

Fig. 45 – Saving Private Ryan: Hymn to the Fallen; A^1 excerpt and B^1 excerpt



A^2, measures forty-three through fifty does contain the original two-phrase structure, however this time the G-pedal happens over the first phrase and not the second. This first phrase is played by clarinet, strings, and choir. The trumpet and flute element of the military motive was added into the arrangement of the last three measures of the second phrase to build momentum leading into the next section (*Fig.47*).

Fig. 46 – Saving Private Ryan: Hymn to the Fallen; last three measures of A^2 and first measure of B^2

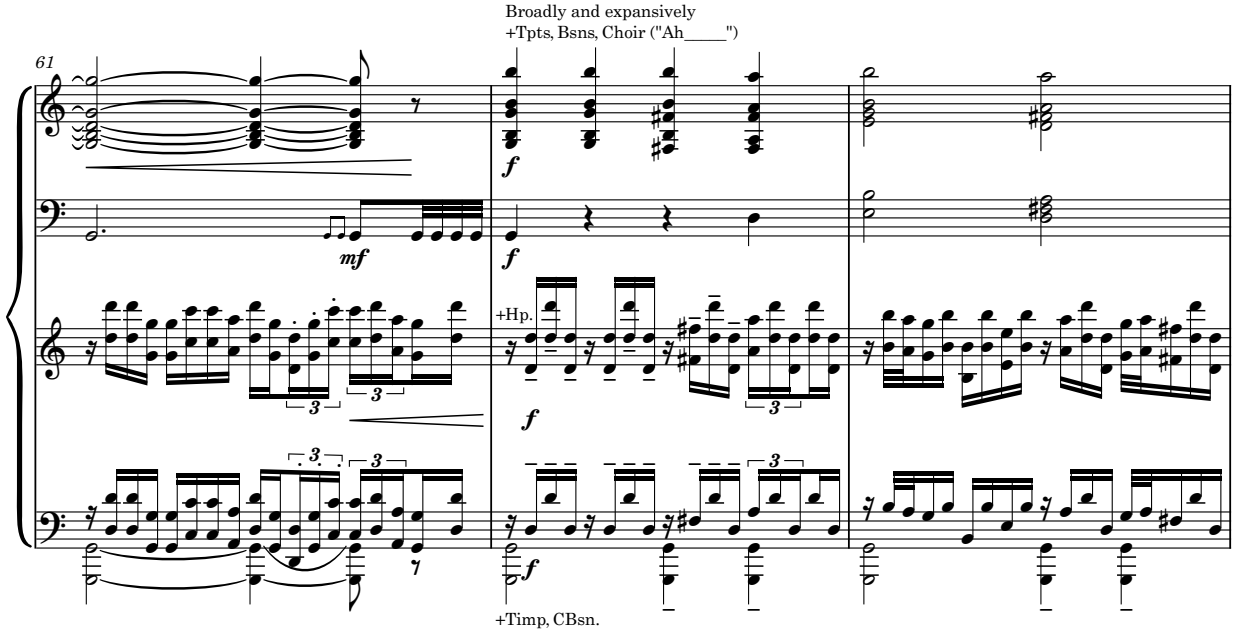


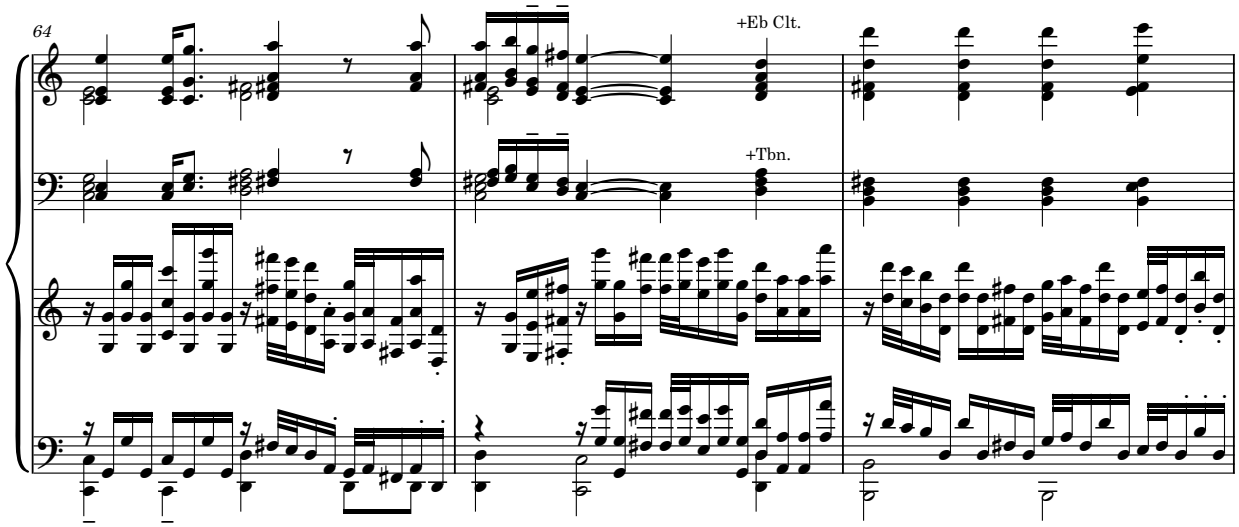
B^2, an eleven-measure section spanning measures fifty-one through sixty-one, introduces the brilliant sixteenth-note accompaniment figure played by violins and violas. Usually when a musical figure contains this much motion it tends to exist in the foreground, however Williams keeps this active part as background to the established hymn melody. The melody here is reinforced in three-octaves so that it resonates enough to cut through the rich orchestral and choral palette. The first of two phrases are six-measures, just like the B-section, and the second phrase is five measures, two measures shorter than in B. It is a particularly striking moment

hearing the high strings sixteenth-note part superimposed on the military motive at measure sixty creating a through line as the feeling of unity mounts upon this motivic and melodic material.

The A^3 and B^3 sections are the full expansion of the orchestral and choral palette in this piece, with B^3 being the climax. A^3, marked broadly and expansively (*Fig.48)*, contains only the second phrase and is thus only four measures, measures sixty-two through sixty-five. B^3 is the lengthier section, measures sixty-six through seventy-eight, which is also the climax of the piece. The sixteenth-note strings accompaniment has evolved here into a figure including thirty-second notes and the occasional sixteenth-note triplets. This section ends with the military motive lasting only two measures.

Fig. 47 – Saving Private Ryan: Hymn to the Fallen; A^3 (m.62-65) and first measure of B^3 (m.66)





The coda is a sixteen-measure section from measures seventy-nine through ninety-four and consists of the first phrase from the A-section played by clarinets and bassoons. It then immediately goes to the military motive for the remaining twelve measures. Williams used a process of subtraction in this coda, which is part of what makes B^3 the clear climax of the piece. 'Hymn To The Fallen' lasts roughly six minutes and the credits of the film extend beyond that, so the 'Omaha Beach' theme, the most memorably melody in *Saving Private Ryan*, immediately follows the military motive that we hear at the conclusion of this hymn.

4.0 1917

1917, the 2019 Sam Mendes World War I film, is centered around two main characters, Lance Corporal Blake and Lance Corporal Schofield. They are sent on a dangerous mission to deliver a message to Colonel Mackenzie to call off the attack that is to take place the following morning. Although Mackenzie believes he has the enemy on the run, the Germans have indeed planned a strategic retreat to create a renewed and stronger front line. If Blake and Schofield do not get the message to Colonel Mackenzie they will lose two battalions, adding up to sixteen-hundred men. Blake has a brother who would be among them to perish.

It is not unlike Sam Mendes to create a character-driven story. According to author, Michael Jolls, "One of the more obvious takeaways from 'a Sam Mendes film' is the powerful acting performances, specifically that his movies are actor oriented. Even in his debut to the filmmaking industry, coming with a theatre background, Mendes specified his attention to acting craft:

> 'I love actors! I have great respect for them. I will go out and find what they need. My language to each of them has to suit their brain. I am not a masterclass director. I am not a teacher. I am a coach. I don't have a methodology. Each actor is different. And on a film set you have to be next to them all, touching them on the shoulder saying, 'I'm with you. I know exactly how you're working. Now try this or that.'" (Jolls, 12).

Sam Mendes is deeply involved in every aspect of his films, and music is no exception. Thomas Newman, composer for *1917*, in an interviewed conducted by this writer on June 22, 2021, says that "he [Mendes] is so smart. He is so switched on and has great ideas and most of what he says makes sense! We do have a great working relationship and that means that he is very comfortable telling me if something doesn't work. He is very much a leader, and he does reject ideas as much as he accepts them, and I think that is really important".

After a lot of experimenting on the tricky opening of this film, Newman discovered that he was more intrigued by music that avoided describing and leaned more in the direction of making the audience feel as though they are right there with Blake and Schofield, music of the present tense. When asked, "what makes a good war film score and what do you connect with in a good war film," Newman responded,

> "I guess a certain kind of honesty, the danger of course is that I've never been to war and if I'm describing it, what gives me the right to describe it? I think for me, it's getting behind the feelings of personality and character that I can relate to that would somehow make it appropriate. But what makes good music in war film, that's tougher to answer, other than it probably doesn't want to describe that much. I guess there are moments of description in *1917*, and I think I got around that notion of 'who am I to be doing something like that' by saying I want to occupy present tense as much as I can with the music, but it has to always live in the present tense, most of the time, 90% of the time. So, it's not 'comment.' *1917* is really designed to be like a thrill ride, so the idea is, 'what is the level of present tense excitement? Does music make it more exciting or less exciting? Does it deepen, or does it not deepen?'"

For *1917*, Newman recalls Mendes describing the music, particularly for the first hour of the film, as wanting to feel "like a dark placid lake, just flatness." A film composer is a master interpreter. Their job is really to elevate a film in accordance with the director's vision. Newman ultimately achieves this music that is "like a dark place lake" by using ambience and/or drones. A distinctive quality of ambience is sustaining and blanketing sonic space without any melodic material. This can be done in a very personal way, as Newman often does, and the tone that is set through the ambience elevates the action on screen just enough to make it feel like the audience is in the present tense. This is, of course, more exciting and feels like a 'thrill ride.' Experiencing the ride is more exciting than having someone tell you about it, and that was key for Newman in navigating this film score. He makes the audience feel as though they are right there with Blake

and Schofield, most of the time. This approach perhaps speaks to an ever-increasing desire in Hollywood to achieve hyper-realism.

Pulse and ambience are the two variables that are used to create a score that feels like it is in the present tense, which is quite a contrast to a composition that develops from motives and themes. For this very reason, the score for *1917* is quite different than *Patton* and *Saving Private Ryan*. Also, the musical palette here is a *hybrid*, containing electronics, piano, and orchestra. In fact, the opening scene after the logos contains an idea with a piano track layered with a reversed-piano sample, on a separate track. Newman uses his digital audio workstation (DAW) in creative ways to produce a composition that could not have been created through traditional hand-written manuscripts. This is what primarily sets Newman apart from Goldsmith and Williams.

Because Newman creatively expands upon the traditional orchestral palette, the places where he *does* choose to bring in an orchestral element is particularly important. With the exception of a few places, for the majority of the first fifty-five minutes of the film there is seldom an orchestral element called upon. Newman leans heavily on electronic material as he very carefully varies the levels and timbre of pulse and ambience.

The soundtrack album for *1917* uses different cue titles than the composer himself used during the composition process. For example, Newman titled one of his cues, 'Tobacco Tin,' whereas the soundtrack chose this cue as the title track naming it '1917.' It is also the very first piece of music on the soundtrack yet does not appear until an hour into the film. This often is the case with soundtrack releases as they are considered a separate production. However, for the sake of familiarity the titles used in this document are as they appear on the commercially released soundtrack album and the composers title will appear in parenthesis.

4.1 A Bit Of Tin (First Truck)

Within these first fifty-five minutes of film Blake and Schofield travel a considerable distance, crossing 'no-man's land,' making it through the enemy trench, surviving a tripwire incident, and arriving at a deserted farm. When a German fighter pilot crashes at the farm, Blake and Schofield save the soldier from his burning airplane. Moments later Blake is stabbed and killed by the German soldier seconds before Schofield kills him. This is a significant moment in the film, in which Schofield is forced to carry on without his partner. When he is discovered by a squad of allies traveling through, Schofield is taken with them because they are heading in the same direction. Schofield boards their truck and as he takes his seat and for the first time has a minute to relax and reflect, Newman's cue, 'A Bit Of Tin,' starts to play.

Blake's death is very much what motivates the need for a cue here. In this author's interview with Thomas Newman, Newman describes how Blake's death played out in terms of the score.

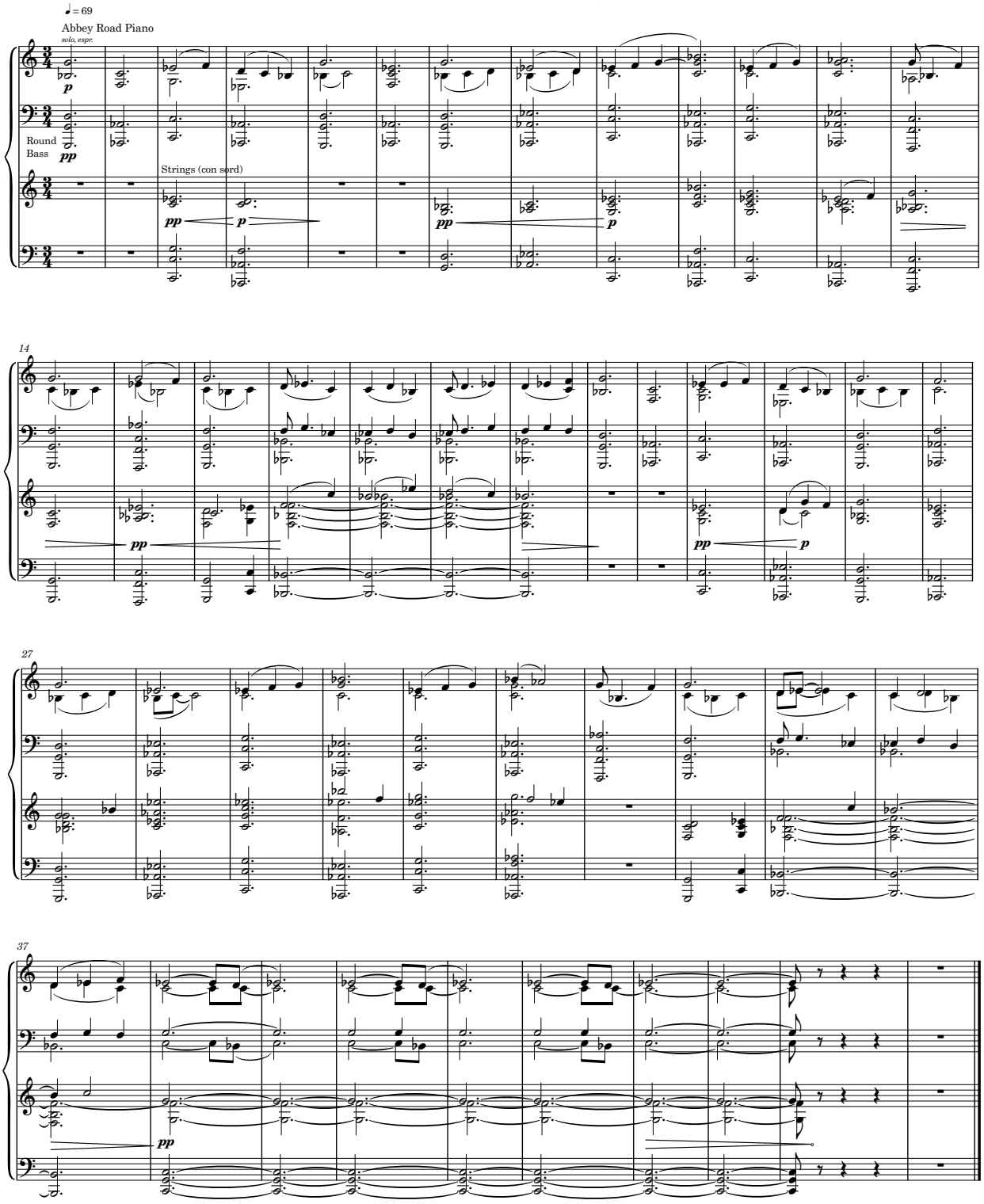
> "The moment when after Blake dies, now this was a moment where we originally scored. It was pretty wicked I thought, too. There was some music as Blake dies, particularly as the embers fall. We did some really cool things with double tongue flutes, but very very ambient. It was really really cool. Sam liked it a lot. There was a moment where I had sent him some music way early on. It was like a drone, it was just flat nothingness. And in the end, he said, 'you know all this cool stuff just was less stark because of its description. There was a moment, too, where we tried to make that a moving, touching moment. And it really, really worked. Suddenly Blake is dead, Schofield's alone, he turns around. It was great, and we played it for Sam, almost as a way of saying, 'you must see this to reject it.' And yes, he rejected it. You got the feeling he had been down that alley. That he had experienced and experimented with that himself and thought, 'No, I want to wait for Schofield to be on the truck, all these soldiers are talking, he's in a world of his own, and that's Schofield's moment of reflection. It's a reflective moment and it's not so much in the present tense.'

'A Bit Of Tin' is a reflective moment for Schofield, just as in *Saving Private Ryan* cues like 'Revisiting Normandy' and 'Omaha Beach' are. Although stylistically these scores are quite different, a characteristic of all three cues are that they are melodically driven. Scenes that are reflective often contain space and in order for a melody to *not* become overpowering in a given scene, there must be sonic and visual space for it to fill.

A general example of this is in the well-known film device, *montage*. Music for montages, more often than not, are melodically driven because there is sonic space created when dialogue and other sound design elements are removed. This scene, however, is not a montage and as Schofield is sitting in the truck the other men are carrying on a conversation. Newman allows melody to carry this cue because Schofield has a moment to reflect, which is what is most important in this scene. The conversation the squad is having is secondary as Schofield, our main character, noticeably stares into spaces and is somewhere within his own thoughts. It is not until the cue ends that Schofield finally engages with the other soldiers in the truck.

Newman is, indeed, "getting behind the feelings of personality and character," which is what allows the impact of this music to be a meaningful and emotional one. *Fig.49* shows a piano reduction of the entire two-minute cue, which is simply played by piano, muted strings, and bass. Thomas Newman is known to use piano in his scores, as it is somewhat universal and neutral, yet has the ability to be emotional and direct. 'A Bit Of Tin' is Newman's primary piano feature in the entire score, apart from the opening reversed-piano idea.

Fig. 48 – 1917: A Bit Of Tin; entire cue



This cue is monothematic with A and A^1 sections beginning at measures one and twenty-one respectively. The A-section can be divided into two parts, the first twelve measures and the second eight measures. A^1 can be divided similarly, except that the second section is four measures longer making it more symmetrical with two twelve-measure phrases. Newman is in the key of C-minor with a meter of three quarter notes per measure. Quarter note equals sixty-nine beats per minute is a relaxed tempo and the dotted half notes that begin the melody of the first two measures of A eases into the cue. When these dotted half notes repeat in the first two measures of A^1 it serves to create space for dialogue to be established. From there the melody develops having more activity both melodically and within the orchestration. Strings are introduced in measures three and four providing harmonic support and dynamic shaping. They then rest for the following two measures, which subtly gives them more presence as they return in measure seven because it is now a familiar element.

Newman is in the key of C-minor yet interestingly seems to avoid stating the C-minor triad. He begins on the dominant, which here is *minor* suggesting the Aeolian mode, and does not reach C-minor until measure three. These first eight measures are structured as two four-measure phrases that begin with G-minor going to F-minor in first inversion. Instead of returning to C-minor again in measure seven, Newman goes back to G-minor before moving to Ab-major. The next four bars contain an alternation between C-minor and Ab-major as the piano plays an ascending melodic idea. The cue then turns a corner harmonically when Newman progresses to F-minor moving to G-minor, twice. On the third beat of measure sixteen Newman interjects a brief C-minor triad for one beat before arriving at the four-measure Bb phrase. These last four measures of the A-section provide contrast in that it is the first time in the cue where there is a

pedal-tone. Also, Newman subtly takes the eighth note followed by dotted-quarter-note rhythm of measure thirteen and uses it as the rhythmic gesture in measures seventeen and nineteen.

The first phrase of the A^1-section is basically identical to the first phrase of the A-section, except for the string accompaniment. Although the strings do begin the first few measures of this section similarly to the A-section, the range of the strings expands higher thereby increasing the intensity. The strings suddenly and dramatically have a rest for the first measure of the second phrase, measure thirty-three. The first five measures of this second phrase contains the same harmonic progression as the third through seventh measure of the A-sections' second phrase. The first two measures are missing here and after three measures on the Bb-major chord, Newman resolves to C-minor where the cue will ultimately conclude. Just as the final C-minor sonority is being sustained, one of the soldiers asks Schofield, "do you have somewhere you need to be?" Schofield does not even have time to answer the question as suddenly the truck goes off the road and gets stuck in the mud.

4.2 1917 (Tobacco Tin)

Shortly after the squad manages to get the truck back on the truck, Schofield is again asked where he is going. He tells the men of his mission and about Blake dying, at which point they begin showing empathy. One of the soldiers offers Schofield a drink from his flask and has Schofield takes a sip, Newman quietly enters with a synth drone playing the interval of a perfect fourth, D and G, doubled at the second octave. This musical element of '1917' fills the space in

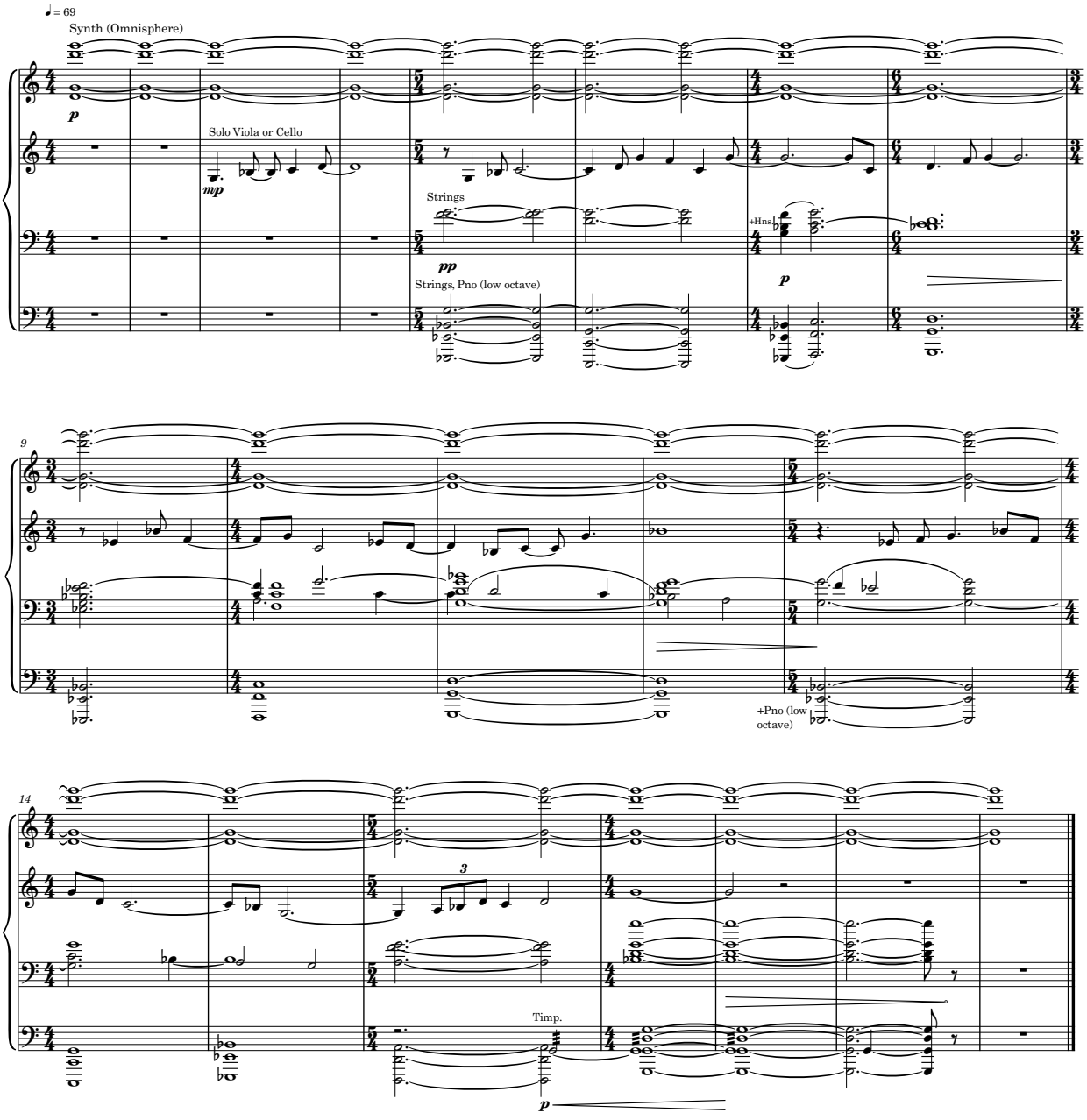
an ambient way, remaining static and sustaining the same pitches for the duration of this one minute seventeen-second cue.

The primary element here, however, is the string solo, which the composer or orchestrator says can be played either by viola or cello. A cello *is* used both in the film and on the soundtrack, begging the question why the score does not just say 'cello.' This solo sounds free of strict and careful rhythm, however it is largely due to the frequent meter changes, a slow tempo, and syncopation (see *Fig.50*). The solo is, indeed, carefully notated and the performer does not really deviate from that.

G-natural minor, or the Aeolian mode yet again, is the scale Newman stays very much inside of for this solo. This cue is not intended to reflect pain and suffering, an emotion that probably would have evoked more dissonant harmony, but rather its purpose is to make the audience feel empathy for Schofield. As the solo plays, Schofield reaches into his pocket for Blake's papers and puts them into his tobacco tin. The music intensifies the drama and emotional impact of this moment for Schofield. The cello solo is softly accompanied by strings and the low register of the piano. Horns enter in measure seven adding heft to the harmonic accompaniment. A soft timpani roll is also called upon leading to the final chord of the cue, subtly intensifying the moment.

Newman restricts his harmonic material to the following four chords: Eb-major (often adding the ninth), Csus2, F-major (often adding the ninth), and G-minor. Though the meter structure is irregular, the harmonic progression aligns with the downbeat in every measure. This music could have all been written in 4/4 time, however Newman decided that the barring should follow the harmonic rhythm.

Fig. 49 – 1917: 1917; complete cue



As the final G-minor chord decays, the sound of a truck honking its horn is heard, followed by an announcement that the bridge is down. This ends the ‘truck scene’ as Schofield now must continue his journey on his own.

This musical material is revisited in the films’ final scene when Schofield goes to the tree. Newman mentioned that the 'tree ending’ scene is one of the more descriptive places in the

film, yet at that point the musical description has been earned and is welcomed. The final cue is significantly longer and develops further as it carries into the credits. This scene, however, introduces the material and ultimately feels like a continuation of Schofield's reflective moment. The tempo here is identical to 'A Bit Of Tin,' which helps the two cues feel somewhat connected.

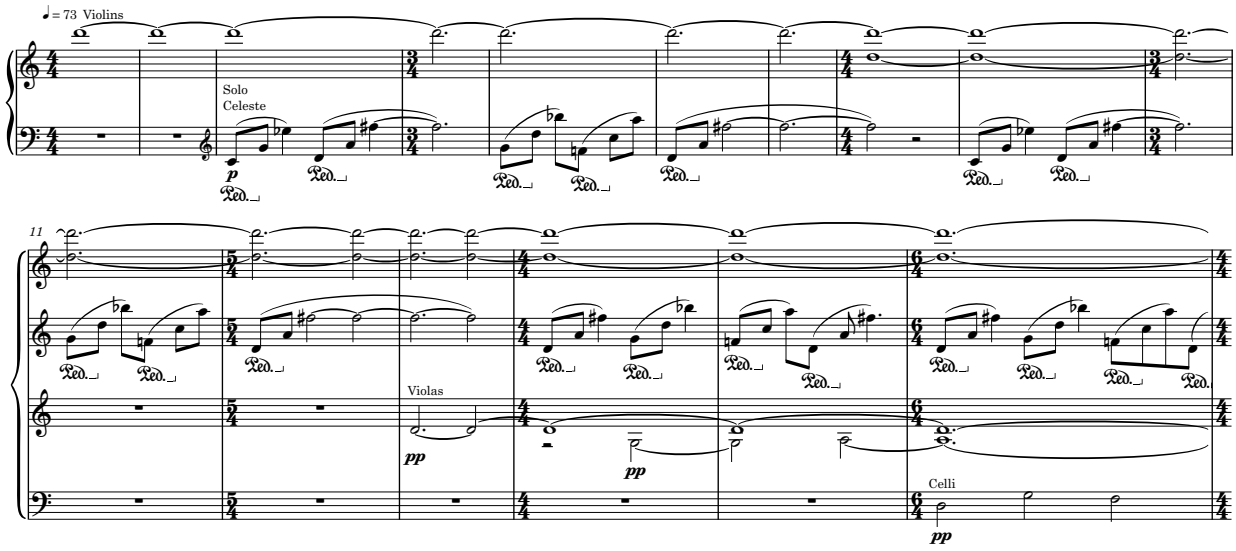
4.3 The Night Window

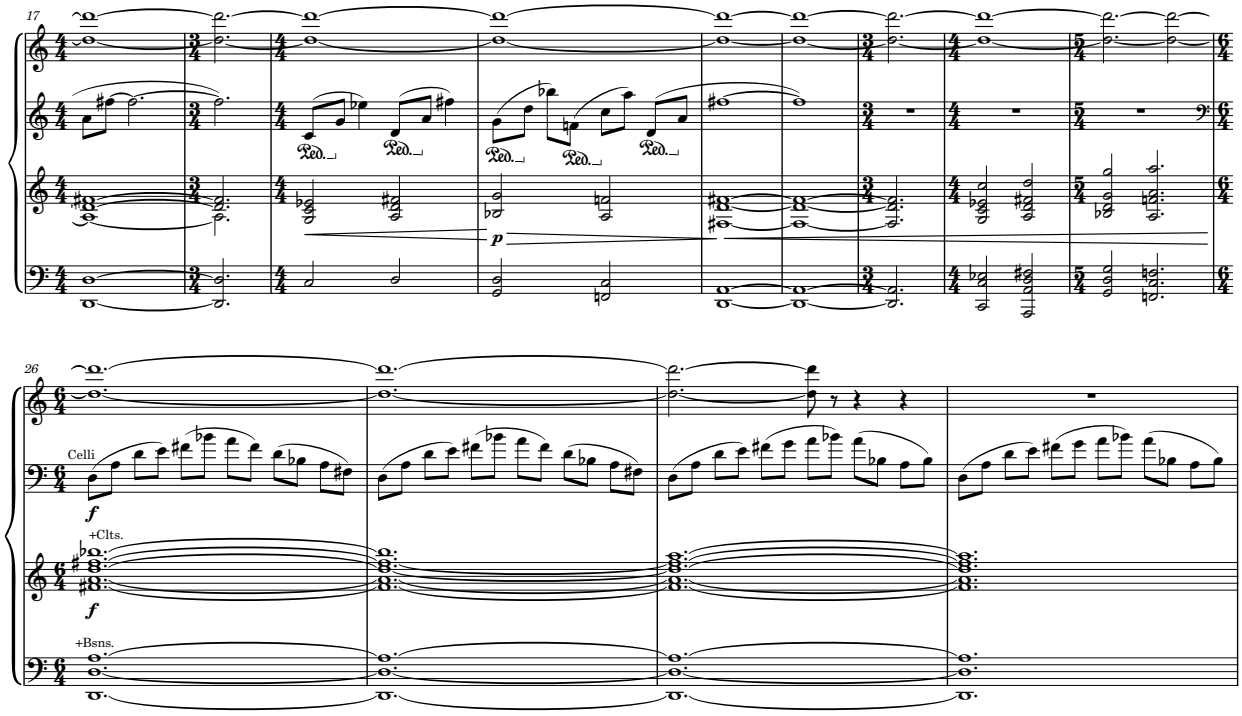
'The Night Window' is possibly the only cue in *1917* that is orchestrally driven and contains the same title in both the composers score and on the soundtrack album. The cue is not entirely descriptive, but it is also not completely occupying the present tense. Therefore, it could be categorized as a mixture of both approaches and falls somewhere in the middle. This is possible because the 'present tense' approach to scoring, consisting of ambience and/or pulse, does *not* contain a melodic element, whereas moments that are descriptive very often do contain a melody. 'The Night Window' does have melodic content and is a strong and powerful cue, which is often contrary to music that lives mainly in the present tense. Meanwhile, there is a significant sustaining and somewhat static texture throughout, which *is* a strong characteristic of music in the present tense. Because this cue seems to satisfy areas of both approaches, it can be considered a mixture of description and present tense.

Shortly after Schofield left the truck, he found himself being shot at by a German soldier from an upstairs window of an abandoned house. Newman returns to the present-tense ambient and pulse-driven music for this dangerous action scene. It culminates with Schofield being shot

in the head and knocked out. This is the first moment in the film where Mendes cuts to black, representing Schofield's consciousness. Apparently, the bullet only skimmed Schofield's head and several hours later he awakes in the dark. As Schofield returns to consciousness Newman begins the musical cue with a high D-pedal sustained by violins and a solo celeste melody that outlines a series of triads in open position as the sound of water dripping on Schofield's head is heard. This celeste idea was originally introduced in the music that underscored Blake and Schofield crossing no-man's land as they got closer to the German front line. The harmonic progression here, C-minor, D-major, G-minor, F-major and D-major is played twice. This progression then loses the C-minor triad and continues onward for two instances of D-major, G-minor, F-major, and D-major. Violas and celli gradually enter during this segment, shortly before returning to the original harmonic progression with the C-minor chord, two more times. This material encompasses the first twenty-five measures in the score, as seen in *Fig. 51*.

Fig. 50 – 1917: The Night Window; excerpt, measures 1-29



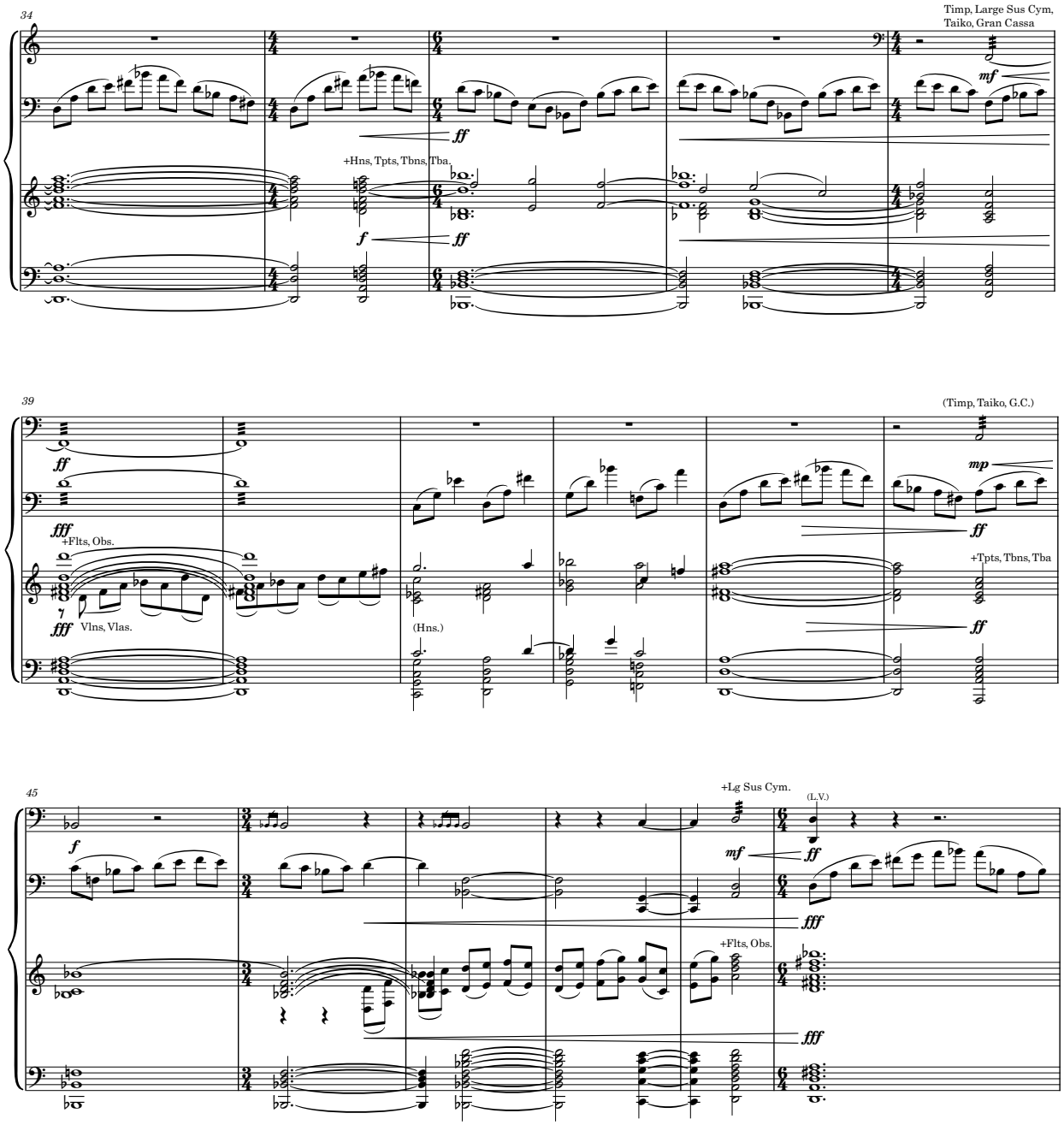


During these first twenty-five measures, Schofield looks up beyond the stairs and sees that he's killed the German soldier. The forty seconds that come after this moment is the only place in the film where the camera does not follow Schofield. The dead enemy soldier is seen sitting beside the window as the camera travels up the steps and ultimately out the window into the night. From measures twenty-six through twenty-nine Newman introduces and sustains a D-major chord with an added flat-thirteenth chord tone. The flat-thirteenth note, the Bb, adds a bit of tension and mystery as the celli arpeggiated figure becomes the primary musical element in focus. The downbeat of measure twenty-six is an impactful arrival that is created by a crescendo on the four chords that precede it. The reason for an arrival at this moment is because the camera is revealing the scary view out the window with occasional flashes of light as bombs go off in the distance. This is a powerful moment of cinematography that is intensified with Newman's score. In particular, the cinematography succeeds in creating continuity without cutting. It appears that

a drone was probably used to capture this shot, which starts inside the stairwell of the house. Schofield has gone down the steps, leaves the house, and is not seen again until he enters the lower portion of the frame as the camera continues outside. By the middle of measure thirty Schofield appears in the camera's frame as he carries on into this enemy-occupied territory. The music underscoring this sequence reflects hope, resilience, and heroism incited by a harmonic shift to the Bb-Lydian mode. Newman then introduces a parallel harmonic relationship as he precedes the returning D-major chord with a D-minor chord. In fact, he continues to return to this harmonic relationship, particularly in the final ten measures of the cue.

There are two notable climaxes that occur as Schofield enters the town and begins getting shot at. He runs, ducks for cover, gets up, and continues onward. During this action the first climactic arrival happens in measure thirty-nine (*Fig.52*). The F-major triad that appears two beats prior adds to the impact of measure thirty-nine, as does the array of percussion used. Upon this arrival, the music has reached a new level of volume and intensity and remains at this level as the strings in measure's forty-one and forty-two bring back the progression and melody heard in the beginning played on the celeste. These two measures assist in unifying the material of this cue. At this point Schofield is now running full speed as flares light up the sky. He finds an area on the side of a building where he can stop for a moment to catch his breath. As another flare is shot into the sky, the D-minor and D-major (adding the flat thirteenth) chords return for the final climax of the cue at measure fifty.

Fig. 51 – 1917: The Night Window; excerpt, measures 34-50



The remainder of the cue is an alternation between D-major and D-minor with the arpeggio figure continuing until the final statement. This cue does end on a D-minor chord as it slowly fades away, however the next cue begins immediately and there is no silence in between cues.

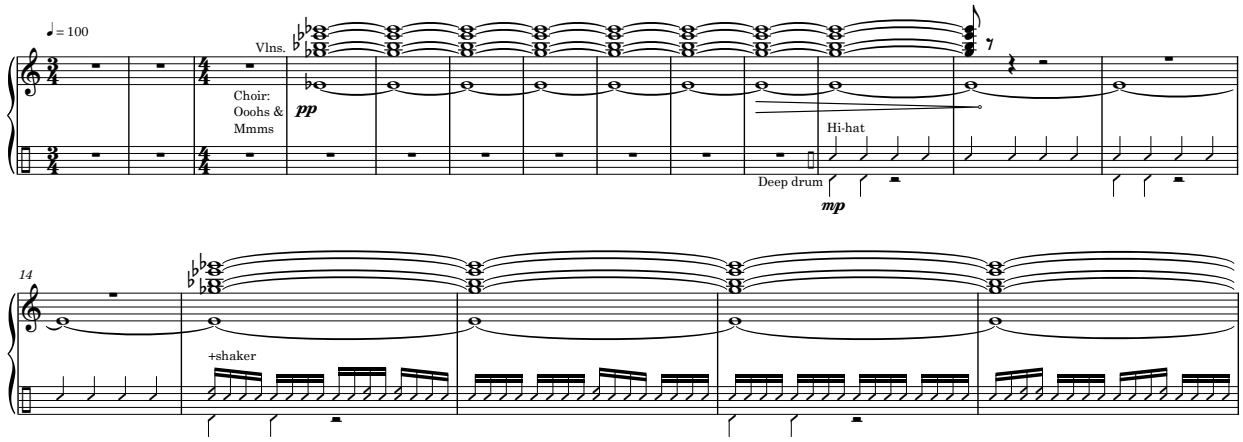
4.4 Engländer (Clock Chime to River Jump)

Schofield ultimately finds a small apartment to hide out in so that he can get away from the German soldiers that were chasing him. There was a French woman living there who was caring for an abandoned baby and she helps Schofield by cleaning and bandaging his wounded head. He then, in turn, offers her and the baby all of his food and, and thankfully had milk for the baby that he had been carrying in his canteen. When asked if he had any favorite moments of the film, Newman replied, "I like that scene with the French girl and the baby a lot, maybe it just makes me sad. You know, it's just a sad dreamy scene and I think when you see characters trying to do the right thing it's so moving, even in the face of not being able to. So that kind of scene moves me, where people are trying to be humane and kind to each other." Not only is this humane moment a welcomed contrast to the rest of the film, but it also tells us more about Schofield's personality. In the midst of this moment a distant clock chime is heard, which reminds Schofield that he must keep moving. The French girl begs Schofield to stay, yet Schofield stands firm and ultimately leaves.

The music for 'Engländer' begins when the clock chime is heard, at approximately one hour and nineteen minutes into the film, at measure three in *Fig.53*. This is an action cue that serves as an excellent example of Newman's use of pulse, ambience, and the orchestra serving as just an element within the hybrid palette. The reduction this writer created shows all orchestral elements and most percussive elements. While it does contain some ambient elements, it does not contain all. It is the percussion, or pulse-oriented elements, that drive this cue and is most often featured in the foreground. Measures four through eleven show the violins and choir

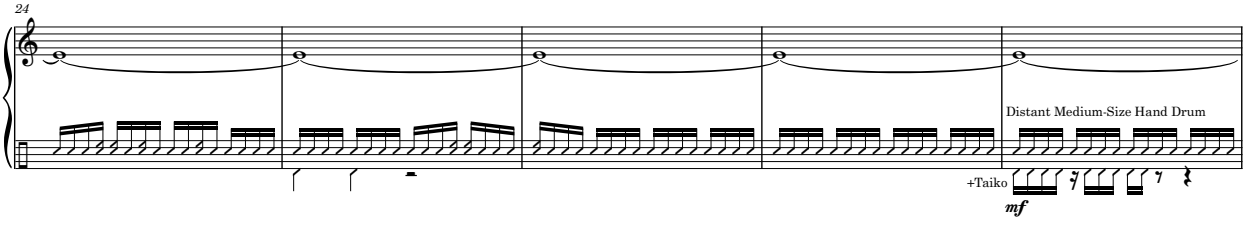
functioning in an ambient fashion, as they simply sustain and do not contain any melodic material.

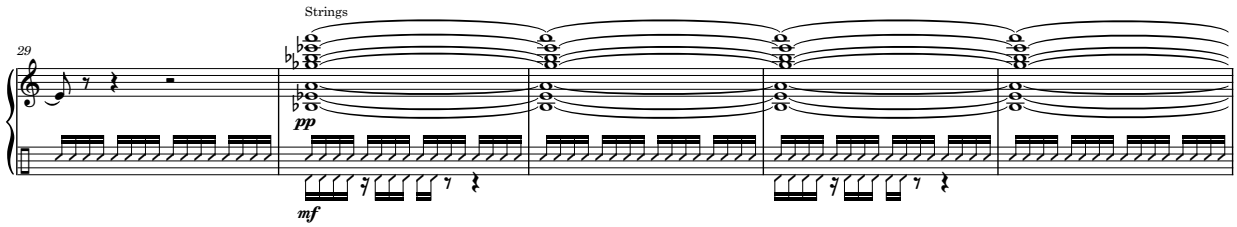
Fig. 52 – 1917: Engländer; opening excerpt, measures 1-18



The deep drum and hi-hat that enter in measure eleven happens as Schofield gets up from the floor and introduces pulse into the cue. While quarter notes are what begin in the hi-hat, by measure fifteen they become sixteenth notes and a subtle shaker is added on select sixteenth notes to emphasize certain beats. Newman could have written accents for the hi-hat, yet instead keeps the sixteenths firm and steady and uses the shaker to accent particular beats. Shaker is notated above the hi-hat in the lower staff. As these sixteenth notes begin, Schofield walks across the room and begins putting his gear on. In measure twenty-five (*Fig.54*) the French girl one last time says, "Please," and by measure twenty-six Schofield replies, "I'm sorry."

Fig. 53 - 1917: Engländer; excerpt, measures 24-33



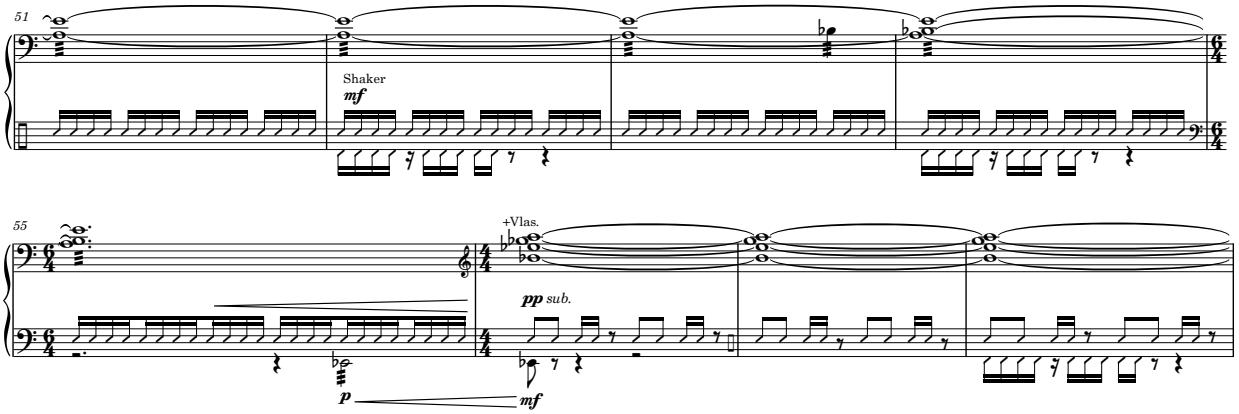


The entrance of the Taiko drum in measure twenty-eight, just as Schofield begins walking up the steps, introduces a rhythmic motive that Newman will use for the next forty-eight measures. It consists of four sixteenth notes, a sixteenth rest, five sixteenth notes, and rest for the duration of the measure. This is followed by a measure of rest, making it a two-measure motive. Paired with this rhythmic motive is a continuation of steady sixteenth notes, however it changes to a distant medium-size hand drum. It is unclear exactly the kind of drum it is, and it is possible it could be a drum sample. However, the distinct quality suggests a medium size drum with a membrane to be played by the hands. While the Taiko's have a measure of rest after their motive, the hand drum continues without rest and on the second instance of the Taiko motive Schofield exits to the street and the sound design of raging flames comes into focus.

From measures thirty-four through thirty-nine ambient elements begin to heighten the suspense. The pulse of the two percussion parts continues and by measure forty the camera pans around Schofield as he turns the corner. Suspense is created as rhythmic repetition permeates this section creating the feeling that something is going to happen, and indeed it does in the middle of measure forty-five. At this moment, a drunken German soldier goes out into the street to vomit and by measure forty-eight Schofield hides beside a building out of sight. Because he is hiding and trying not to be seen, the music decrescendos to *piano* so that it, too, is not recognized. This further pushes the feeling of realism and present tense experience in the music.

In measure fifty-two the shaker takes over the sixteenth-note ostinato making it brighter and more present (*Fig.55*) than the hand drum. Shifting or changing rhythmic timbres is partially what allows this music to maintain its excitement and not lose its zeal.

Fig. 54 - 1917: Engländer; excerpt, measures 51-58

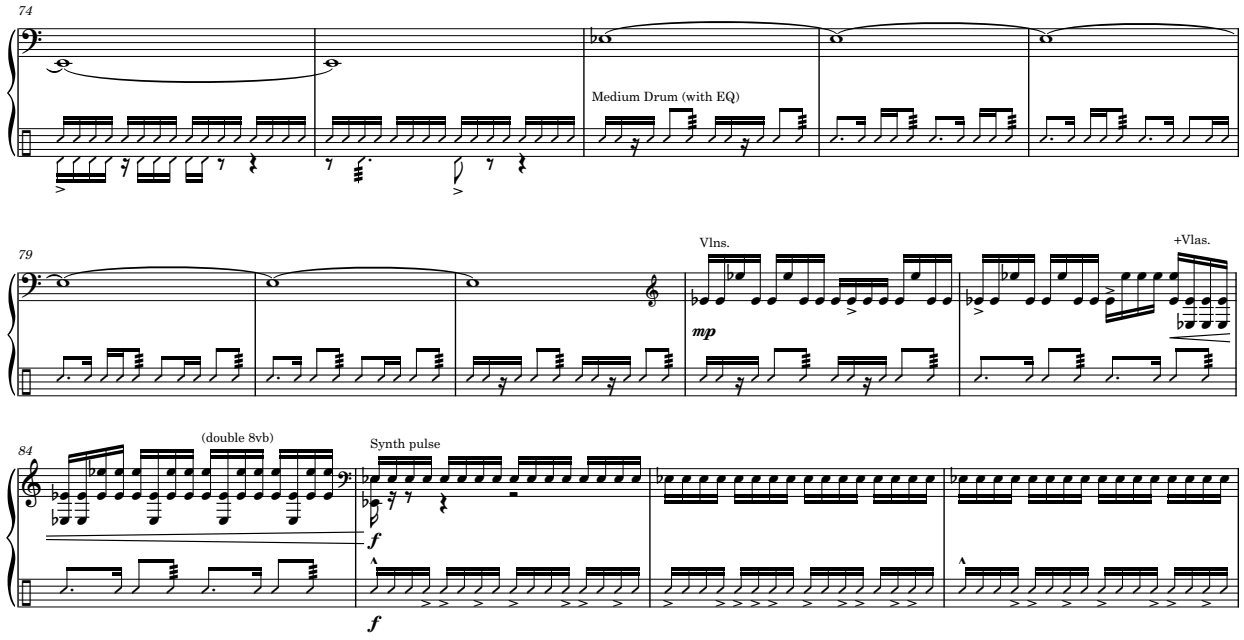


Measure fifty-five contains two extra beats in which a timpani roll is added on pitch, Eb2, as Schofield encounters another German soldier and is forced to restrain him. Schofield covers the enemy's mouth at measure fifty-six, where the shaker establishes a two-beat ostinato consisting of two eighth notes followed by two sixteenth notes and an eighth rest. Meanwhile, the Taiko rhythm continues. There is an extra beat added in measure sixty-three, forcing the shaker rhythm to complete its final iteration on the downbeat of measure sixty-four. Thus, it feels not so much as if a beat is added, but rather that a beat was removed.

At this exact downbeat in measure sixty-four, the German soldier Schofield is grappling with yells forcing Schofield into a situation where he must kill this soldier. They continue to duel and by measure seventy-six (*Fig.56*) Schofield has the enemy in his final death grip. The drunken German soldier has come back, and Schofield is going to have to deal with him as well. At this moment, measures seventy-five through eighty-four Newman yet again shifts the timbre of the pulse to a medium drum that sounds like the upper frequencies have all been equalized out

of the audible range. A distinct characteristic of this rhythmic figure is how the roll occurs mostly on the up beats of two and four.

Fig. 55 - 1917: Engländer; excerpt, measures 74-87



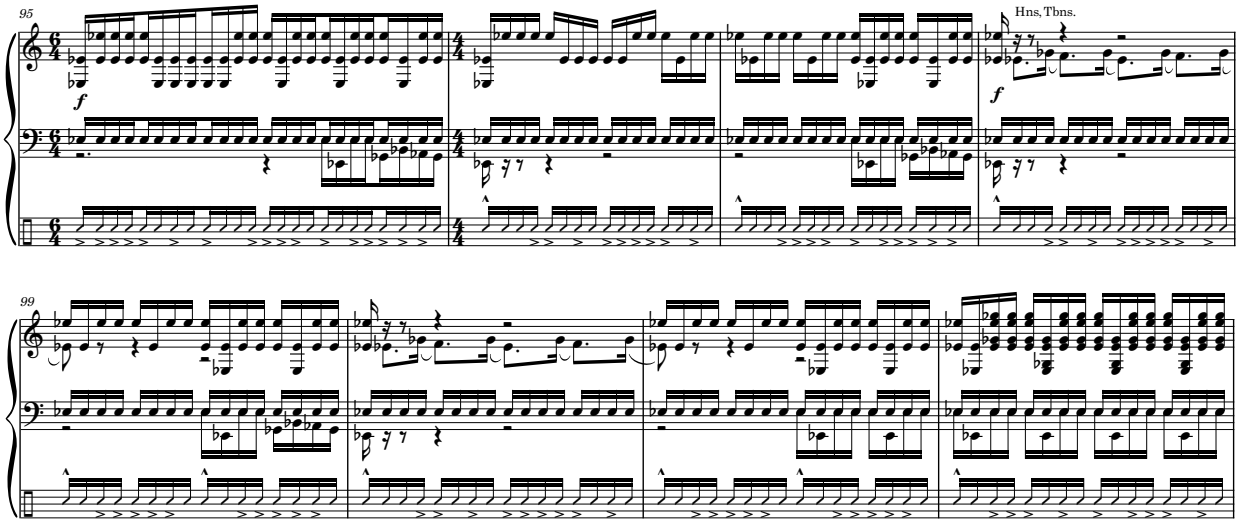
The violins enter in measure eighty-two after nineteen measures of rest at the moment when the drunken enemy soldier begins to walk toward Schofield. There is a crescendo that leads to measure eighty-five where Schofield knocks the soldier down and begins running for the river. Marked *forte* in the score, this sixteenth note figure consists of a variety of drums, either live or sampled, yet what's most important about this part are the accents. The accents are what create the feeling of a groove and elevate this section of film.

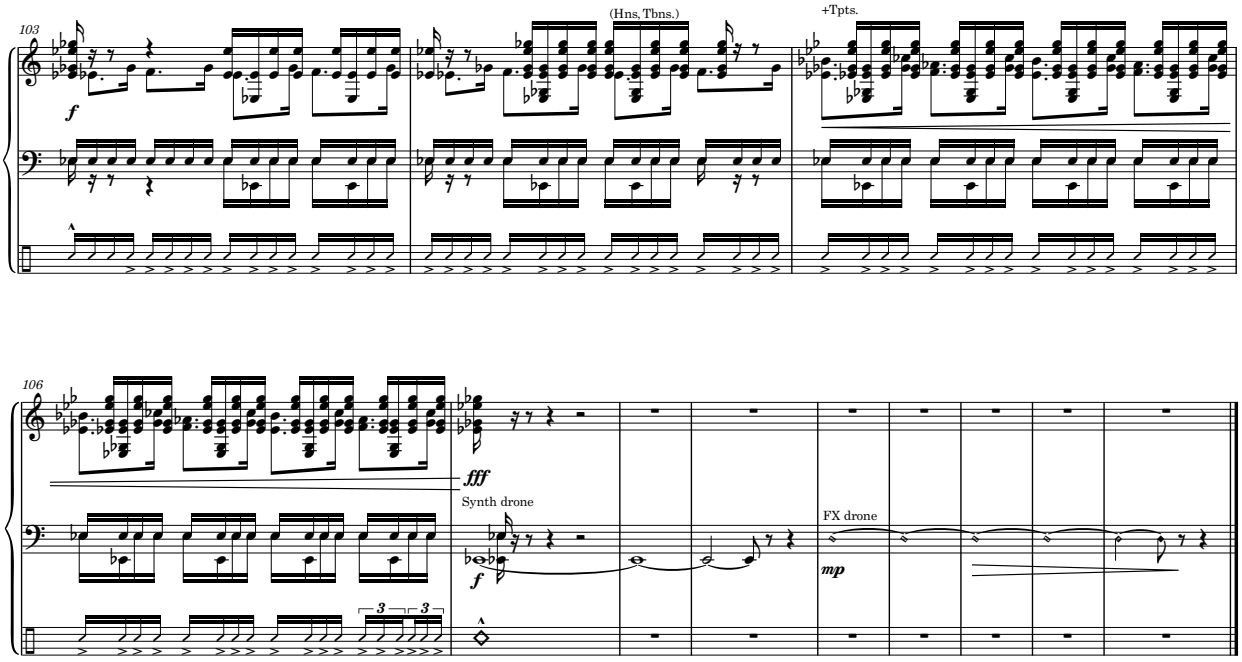
Furthermore, this is the final stretch of this cue, and it is closely choreographed with the movie image and sound design. For example, as Schofield is sprinting for the river he is being shot at by the enemy and the first gunshot we hear happens on the downbeat of measure eighty-eight and the second gunshot we hear happens exactly two measures later on the downbeat of measure ninety. These first two gunshots happening in sync with the music help to propel the

momentum forward and raise the stakes of danger in this scene. A French horn note, Eb4, then begins in measure ninety-one and carries through measure ninety-two, setting the stage for more brass to enter. The question is whether or not Schofield will make it to the river and bringing in more orchestral elements deepen the soundscape beyond the electronic and percussive elements that occupy much of the cue.

As seen in *Fig.57*, horns and trombones enter in measure ninety-eight with a one measure figure that is followed by a measure of rest. This figure gets repeated a second time and is followed by two measures rest. When it returns for the third time trumpets are added and the motive is harmonized and repeated a total of four times before the final chord. This ending is closely choreographed as on the downbeat of measure one-hundred-six Schofield jumps and on the downbeat of the following measure he lands in the river. It is very effective to choregraph these moments with downbeats, as opposed to having them syncing to beat three, for example.

Fig. 56 - 1917: Engländer; ending excerpt, measures 95-114





'Engländer' is not a cue that feels that it has distinctly different sections because the tempo is consistent, and it is very much led by pulse and ambience. However, section labels can be used in which case the A-section could be measures one through fifty-five. The B-section could be measures fifty-six through eighty-four, and the C-section could be measures eighty-five through the end. Using section labels reveal less about the structure of this cue than evaluating its use of pulse throughout. This cue is perhaps the quintessential ambient and pulse-driven action music in all of *1917*.

4.5 Sixteen Hundred Men (Devons to MacKenzie)

While 'Engländer' is the films' quintessential present tense action cue that features a predominant use of pulse and synth-based sounds, 'Sixteen Hundred Men' stands as the films' cornerstone *epic* cue. Lasting a little over six and a half minutes, this cue leans most heavily

upon a cantus firmus, the orchestra, and a quarter note shaker pulse. This is considered an 'epic' cue because of the scene it underscores. It is the most epic, or perhaps heroic, moment of the film. This entire mission, the entire motivation of the film, comes down to this single scene and the music carries the weight of all that has already been earned and all that is at stake.

Schofield, after almost drowning in the river, surviving an enormous waterfall, and then having to climb out over dozens of dead bodies, has just discovered that the battalion he stumbled upon was the Devens and there was still time to deliver the letter to Colonel MacKenzie. He learns that all has *not* been lost. 'Sixteen Hundred Men' underscores the scene as this realization occurs and continues all the way through the trenches, battlefield, and finally into Mackenzie's bunker. When scoring this section of film, Newman recalls:

> "I had a great idea, which Sam loved, but it kind of was too muscular too soon. It worked, again, locally when they started going down that chalk trench, but he thought, 'shoot, this is just going to run out.' We were kind of forced to say, 'Okay, we can't bring too much to the beginning of that cue because it has to go too far.'"

In essence, Newman is speaking to the craft of musical pacing and how it should have reasonable proportions to the overall length of the scene. His solution to pacing here was to create a cantus firmus that will vary a times, however, will always consist of the seven notes of the Eb-major scale.

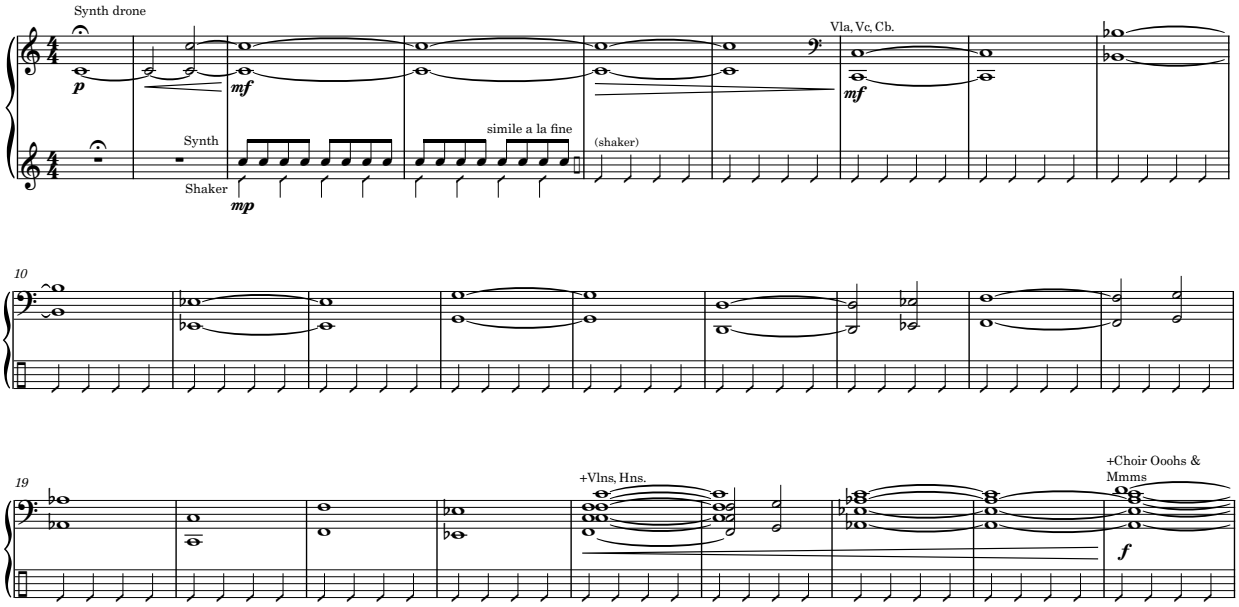
The musical form consists of an introduction, A, A^1, B, A^2, B^1, C, B^2, and A^3. There is a resemblance here to a very popular and standard song form whereas the A sections are the verses, the B sections are the choruses, and the C section is the bridge. It is very common in late twentieth and early twenty-first century popular music to go to a bridge after the second chorus and then return to the chorus again after the bridge. It is somewhat equally as common to have an

introduction and two verses before reaching a chorus. However, what most sets Newman's form apart from that of a popular song is that each of his A and B sections are different from the next.

Pulse is also a consistent element in this cue. Beginning in measure three is an eighth note synth pulse on pitch C5 that continues all the way through measure one-hundred-seventy-six along with a quarter note shaker rhythm. A third rhythmic element begins in A^1, measure twenty-nine, that consists of a dotted quarter note, eighth note, and quarter note. These three notes happen every other measure through measure one-hundred-thirty-two. From measure one-hundred-thirty through measure one-hundred-seventy-six there is a sixteenth note pulse played on multiple Taiko's. Newman spaces out these various rhythmic elements and then continues to stick with them until the final arrival at the end of the cue. The repetition of the same few rhythms over and over again plays to the resilience we see from Schofield, which is ever so present in his heroic sprint to MacKenzie.

Ambience serves as a bookend to this cue as pitches C4 and then C5 are played by a synth drone for just the introduction (*Fig.58*). This introduction begins at the moment when one of the soldiers replies to Schofield, "we're the Devens!" When the violas, celli, and basses enter in measure seven, the A-section, the drone is gone and will not return until around measure one-hundred-seventy-seven. The A-section consists of a cantus firmus that is doubled at the octave and the first four notes appear as a breve. In measure twenty-three the fifth and its octave are added and two measures later the first triad appears and lasts for the remaining four measures of the A-section. By limiting the harmonic material here to octaves and fifths, Newman leaves plenty of room to expand both harmonically and in terms of register. Horns are brought in at measure twenty-three with the violins and four measures later a choir is added, as well.

Fig. 57 – 1917: Sixteen Hundred Men; excerpt, m.1-27

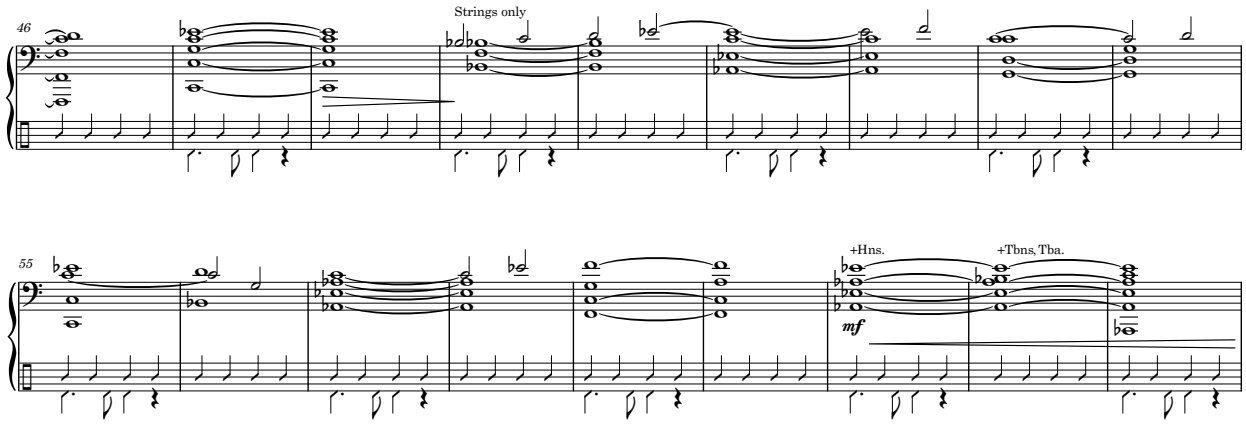


The A^1 section begins in measure twenty-nine just as Schofield begins to enter the chalk trench and a deep drum begins to play the same rhythm seen in measure forty-seven (*Fig.59*). Harp and bassoons are added, and this section continues through measure forty-six. Here, Newman again writes octaves yet has now added a *third* octave in many of these measures. This section is four measures shorter than the A-section, eliminating the progression to Ab-major. During the majority of this section Schofield is pushing his way through the trenches so that he can make it to Colonel MacKenzie. Clarinets are added in measures forty-five through forty-eight, at first implying an F-minor sixth chord. While there is a strong resemblance of C natural minor, or the C-Aeolian mode yet again, there is surprisingly not a single C-minor triad until measure forty-seven, the very first measure of the B-section.

Just as Schofield says to a Captain, "Sir, I have a message from General Erinmore. The attack has been called off," the orchestration returns to just strings. The harmonic progression here differs from the A-section in that it descends from C to Bb, and then Ab to G. Horns are

brought back in measure sixty-one and trombones and tuba enter one measure later. The gradual entrance of the brass here naturally helps the crescendo Newman is going for.

Fig. 58 - 1917: Sixteen Hundred Men; excerpt, measures 46-63

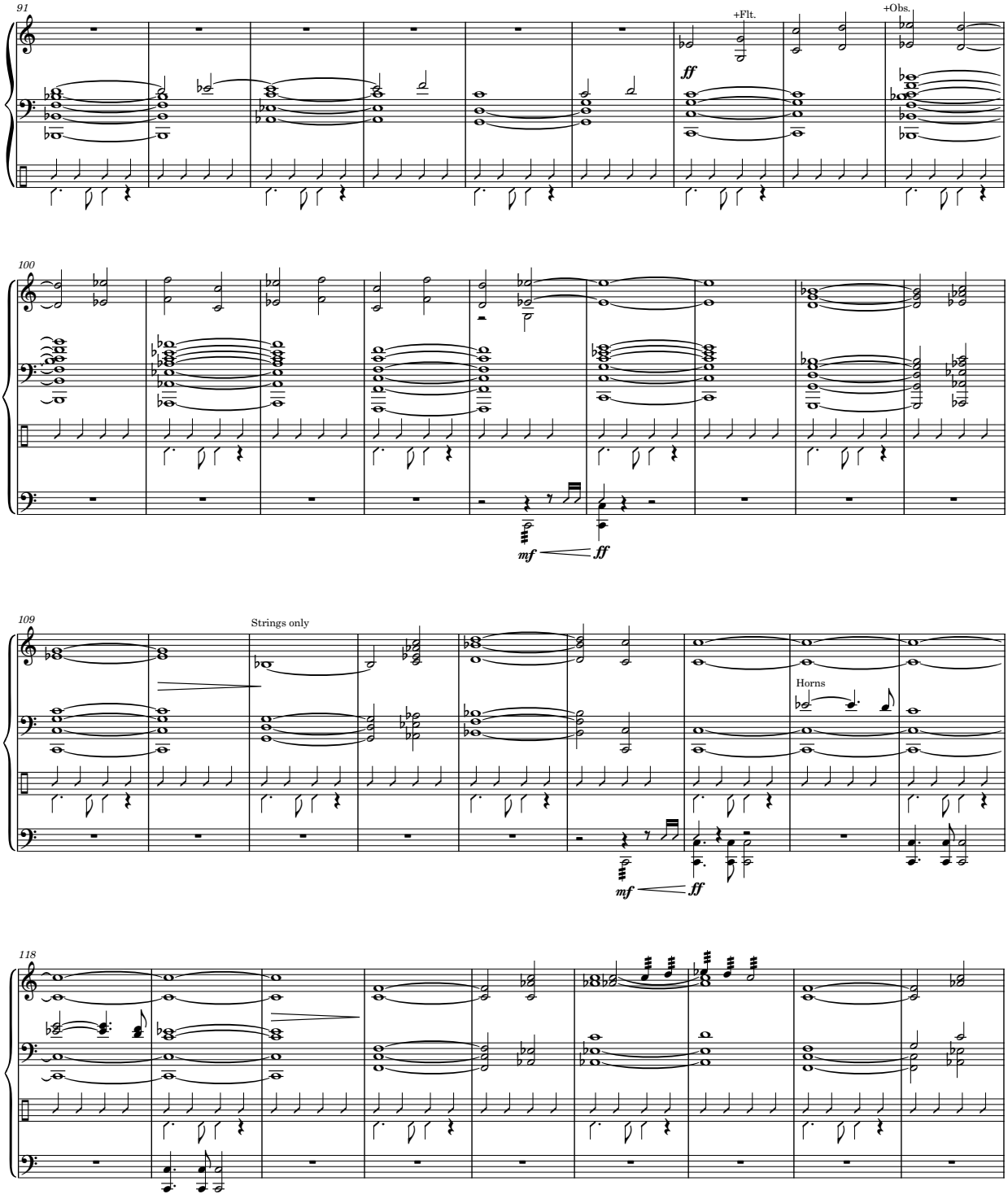


The A^2-section begins in measure sixty-five, exactly when Schofield pushes through and arrives at the front line. To prepare for this moment, rather than making it a subtractive moment like Newman does in the beginning of the film, he instead has a rolled crescendo played by timpani, gran cassa, and large suspended cymbal with soft mallets on the last measure of the B-section. A^2 is twenty-four measures, and this is where things start to get dangerous for Schofield. During the last seven measures of this section there are three explosions that go off right near Schofield, the third of which knocks him to the ground. Newman alternates between F and Ab during these measures, however the rest of A^2 is quite similar to A^1.

As Schofield falls from the third blast, the bassoons and clarinets enter, and Newman arrives at the sixteen-measure B^1-section. Schofield gets up and continues on only to have another blast, in measure ninety-four (*Fig.60)*, knock him to the ground again. Nevertheless, he is resilient and carries onward as the flute and oboe play the *heroic theme* that will later be played by horns and trumpets. The atmosphere intensifies as the camera shows a closeup of a

Lieutenant giving orders as it follows Schofield to another Captain. Just as he says, “I have order to stop this attack,” we arrive at the C-section (*Fig.30*).

Fig. 59 - 1917: Sixteen Hundred Men; excerpt, measures 91-117

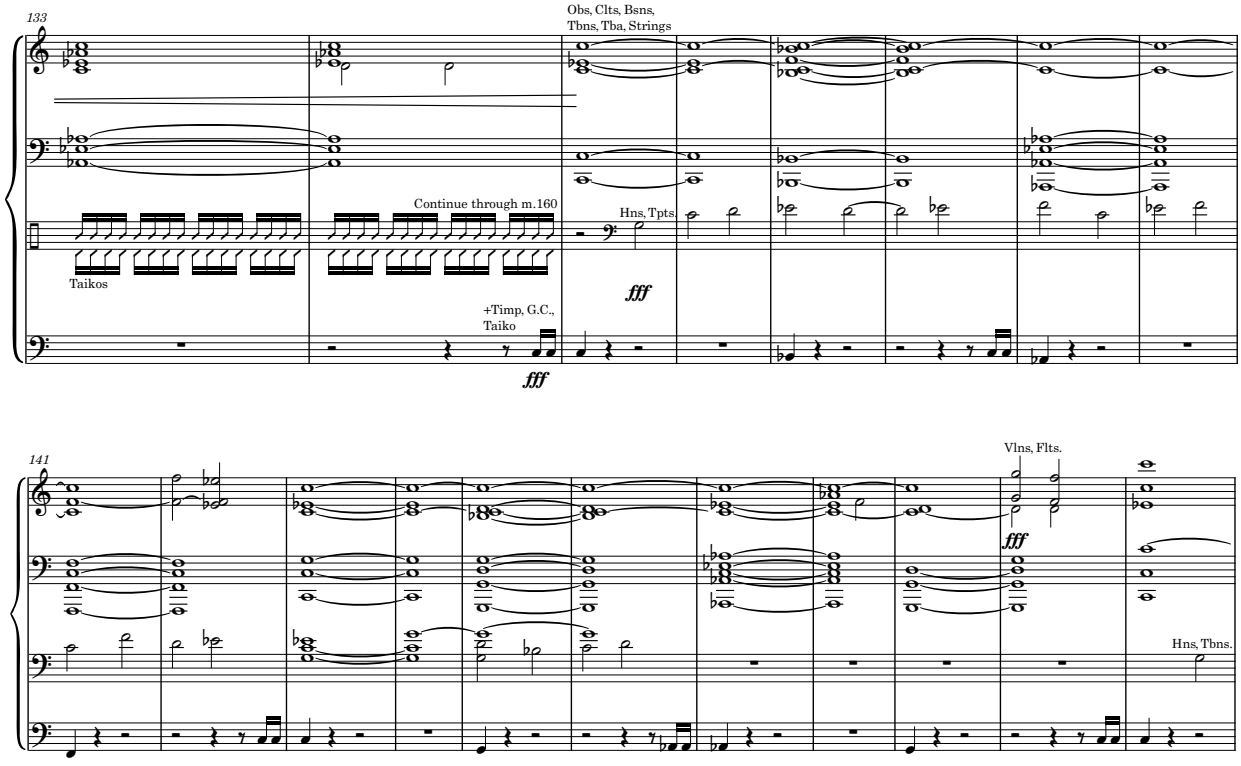


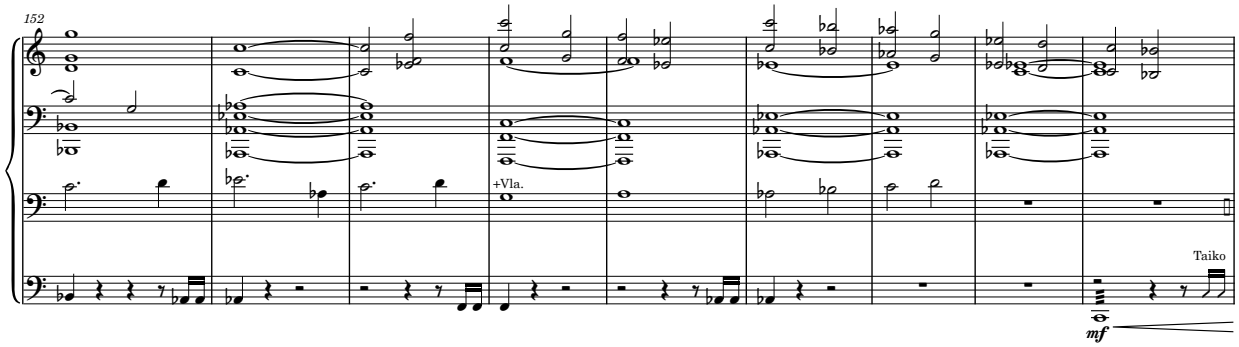
The cantus firmus in the lengthy thirty-measure C-section (*Fig.60*) progresses through the following pitches: C, G, Ab, C, G, Ab, Bb, C, F, Ab, F, Ab, Bb, C, F, Ab. It begins in measure one-hundred-five and continues through measure one-hundred-thirty-four as Schofield comes to the realization that he must climb out of the trench and sprint three-hundred yards in order to get to Colonel MacKenzie. He has a moment of pause in which the French horns enter playing a two-measure descending motive that then gets repeated and harmonized in thirds. These measures, one-hundred-sixteen through one-hundred-twenty signal to the audience, and to Schofield, that this is a critical moment. A few measures later Schofield looks as though he is going to climb out of the trench. This was against the orders of the Sergeant, who at measure one-hundred-twenty-four says, "You can't possibly make it that way. Are you bloody insane?" By measure one-hundred-twenty-nine Schofield commits and the horns, trumpets, trombones, and tubas enter exactly at this moment. In the very next measure, the sixteenth note Taiko part begins and by beat three of measure one-hundred-thirty Schofield is out of the trench. The very first F-minor triad in the cue plays at this very moment. A couple seconds later there is a whistle blow, which prompts Schofield to start running as the first wave of troops goes over. At the whistle blow the chord changes to Ab-major, which carries to the end of the C-section at measure one-hundred-thirty-four (*Fig.61*).

Section B^2 (*Fig.61*) spans measure one-hundred-thirty-five through one-hundred-sixty and is the climax of this cue. It underscores the entire sequence as Schofield is running across the battlefield and ends just as he returns into the trench. Given the magnitude of this scene, oboes, clarinets, bassoons, trombones, tuba, and strings all play the sostenuto accompaniment part as the horns and trumpets play a powerful determined melody. Taikos, bass drum, and timpani continue their parts as well here making this possibly the biggest sonic moment of the film. It is certainly

the most impactful orchestral moment in all of *1917*. When the flutes and violins enter in measure one-hundred-fifty with their part, in octaves, the sound of the soldiers screaming on the battlefield is heard. This sound design element makes the music even more dramatic, and this writer believes measure one-hundred-fifty-one is the central climax point in this cue. Because *1917* is centered around Blake and Schofield carrying out this mission, here Schofield is *so close* to getting there, yet at any point he could be killed in action. The anticipation is at its peak in this moment and thus the music feels climactic, particularly so at this point in the B^2-section. The following musical phrase gradually descends one octave as Schofield takes his final steps and makes it into the trench, concluding the section.

Fig. 60 - 1917: Sixteen Hundred Men; excerpt, measures 133-160





The final section of this cue is A^3 and lasts for twenty-five measures, beginning as Schofield lands into the trench and MacKenzie's bunker can now be seen. Musically, Newman returns to the cantus firmus simply doubled at the octave. Both the sixteenth note and quarter note pulses continue through measure one-hundred-seventy-six, however they get quieter and are heard mainly in the background. From measures one-hundred-sixty-five through one-hundred seventy-six Schofield is held by MacKenzie's guards and they are not letting him through. Just as he throws both guards on the ground and enters into the bunker the pulse stops and all that is left is ambience. A final C octave is sustained and slowly fades out as an ambient synth drone fades in as this marks the end of 'Sixteen Hundred Men.' While the use of ambience is not a primary element in this cue, its ending is a great example of Newman using ambience to continue sonically beyond a cue and into the next.

5.0 Conclusion

Every film, of course, needs its own score, yet the responsibilities of the composer are somewhat the same regardless of the film. When asked what his responsibilities are in contributing a score to a film, Jerry Goldsmith replied,

> "My opinion is, your first obligation is to the film – *and* you want to write a good piece of music…But sometimes the best pieces of music don't always work for the best effect dramatically. I'm sure if one had enough time, you can come up with the perfect compromise, but sometimes that doesn't happen. You really have to go for what's best for the picture" (Morgan, 6).

Many other A-list composers would agree with Goldsmith's remarks, including Thomas Newman, who fundamentally believes that the composer simply needs to try lots of ideas and approaches in order to discover the one that works best. This is no different than Beethoven writing a melody in twelve different ways only to ultimately choose the best option.

The question, "What kind of music does a film need," is closely linked to the premise upon which the film was conceived. Andrew Fiala eloquently writes in his article, "General Patton and Private Ryan: The Conflicting Reality of War and Films About War,"

> "such wide-angle shots and scenic vantage points are mainstays of Hollywood war films. These elevated angles appear to show us the reality of war in Patton's sense, as a movement of collectives. But a rival approach to realism in war films focuses on the point of view of the individual soldier. This approach was perfected in *Saving Private Ryan* in the famous D-Day sequence...In *Saving Private Ryan*, the army shifts its focus toward rescuing one individual soldier, Private Ryan. The general point of view—the point of view of someone like General Patton—is not focused on the individual soldiers. And yet the point of view—the point of view of the individuals who fight—remains the most significant point of view for ethics and for storytelling in film. This is part of the reason the narrative of *Saving Private Ryan* is so compelling: it fits the value we place upon individuality" (Fiala, 338).

Fiala speaks to the core of what motivates each film, which inevitably plays an integral role in the music that was composed for them.

At the time, "The National Board of Review of Motion Pictures named *Patton* the best picture of 1970. Schaffner won the best director's award for 1970 from the Director's Guild of America…*Patton* won best picture at the 43rd Oscar Award's in 1971" (Sarantakes, 157). Furthermore, in 1998, the year *Saving Private Ryan* was released, "Variety reported that [*Patton*] had earned $61.7 million in domestic box office sales, making it the fourth most successful war film since 1970. *Schindler's List* (1993), *Apocalypse Now* (1979), and M*A*S*H* (1970) were the only films to top it during the era" (129). *Patton* became a success largely because

> "it appealed to simple myths while exposing more complex realities about American society. Those myths and realities are about power. The *Patton* story is all about power—how it is acquired, maintained, used, and lost. In American society, power is primarily a function of merit. Americans also believe that power must serve a greater good" (186).

The lasting impact of *Patton* and *Saving Private Ryan* is already self-evident, while it is far too soon to make those assumptions of *1917* it is clear that Newman's compositional approach is a departure from that of Goldsmith and Williams.

Both of these scores contain themes and motives, yet largely, Goldsmith's primary approach is motivic, and Williams' is thematic. What they share in common is that they do not contain a lot of music. With a running time of one-hundred-seventy-one minutes, including diegetic music, *Patton* contains forty-one minutes of music. Relating to quantity of music, Goldsmith says,

> "Some directors like a lot more music, and that's their prerogative – it is a director's medium. I think sometimes you can have too much music. I'm probably more conservative about it than anybody; I don't want to write more than is absolutely necessary. *Patton* had thirty-three minutes of [score], and the movie was two and a half hours long" (Morgan, 11).

Saving Private Ryan, with a running time of one-hundred-sixty-nine minutes, contains fifty-five minutes of music. That translates to 24% of *Patton* having music and 33% of *Saving Private Ryan* having music. When looking at *1917*, there is a running time of one-hundred-eighteen minutes and a total of one-hundred-one minutes of music. That is 86% of the film, a dramatic difference from both *Patton* and *Saving Private Ryan*. This alone is a signifier that Thomas Newman had a different approach altogether. Furthermore, this data reveals that when a composers' score is constructed largely in a motivic and/or thematic way, there will *likely* be less music than a score that is structured around pulse and ambience. It makes sense that a theme and/or motive cannot permeate as much of a film as ambient music can because it is used to tie into specific story points that happen at particular times. The overuse of a theme or motive can reduce its effectiveness, as well. *1917* contains a lot of music that has no thematic or motivic bearing whatsoever, and perhaps this is partly what makes it a modern movie. Many people agree that the score does make the experience of watching the film feel like a 'thrill ride.'

As it turned out, Newman discovered that electronics were needed to create ambience and pulse, which in turn meant that less orchestral elements were needed. He recalls trying out more active orchestral ideas, but felt they got in the way of the present tense experience. When Goldsmith was asked about mixing electronics with orchestra he replied, "A lot of the subtleties with the electronics are eaten up by the orchestra. We're getting into a whole different world of acoustics with electronics, especially when you're applying them to the film medium" (Morgan, 181). Goldsmith is speaking to one of the reasons for Newman using few orchestral elements in his cues that contain a significant amount of electronics.

Patton emerges as containing the most motivic-driven score of the three that also makes extensive use of the march, while *Saving Private Ryan* is structured largely around thematic

material and the hymn. *1917* is intended to feel like a 'thrill ride' and its music often lives in the present tense by varying levels of pulse and ambience. These three distinct approaches are equally effective in their provided context, which confirms the notion that there can be no doctrine that states 'music in this genre must be this, or that.' Commonalities and trends certainly exist, as seen in *Fig.1*, however a careful examination of these three films reveal a variety of compositional approaches.

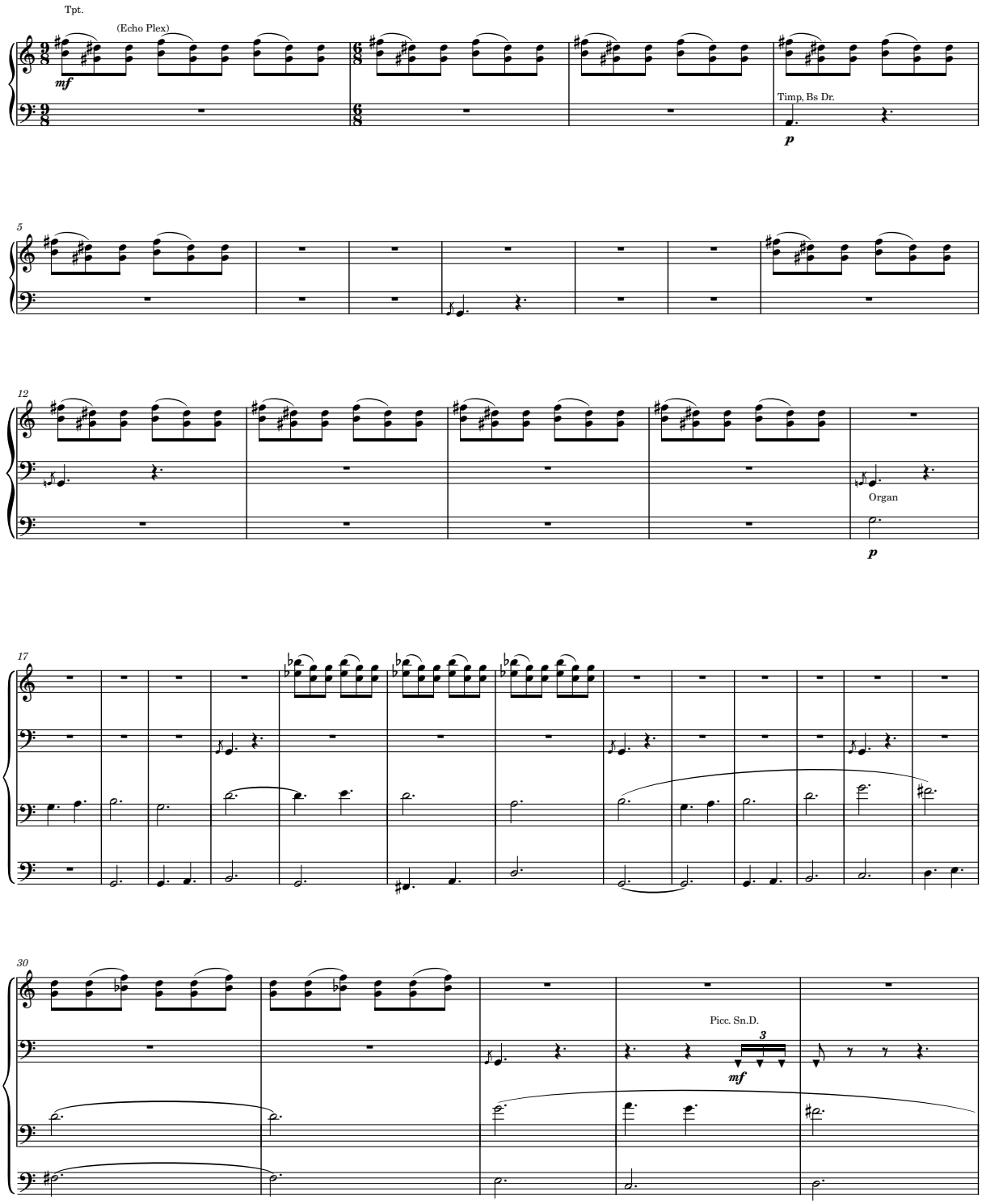
Appendix I

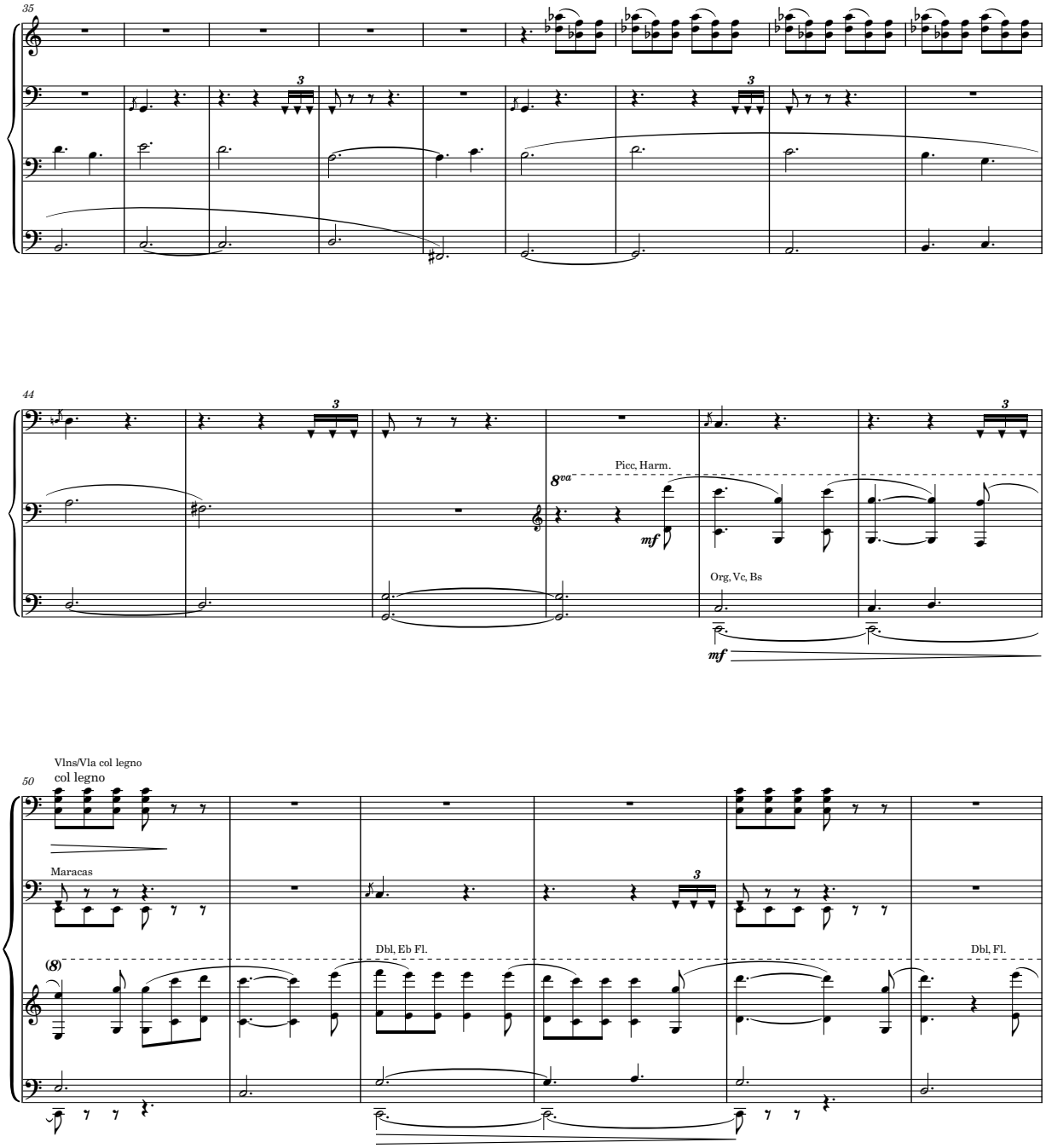
Orchestral Reductions of Selected Cues from *Patton,* *Saving Private Ryan,* and *1917.*

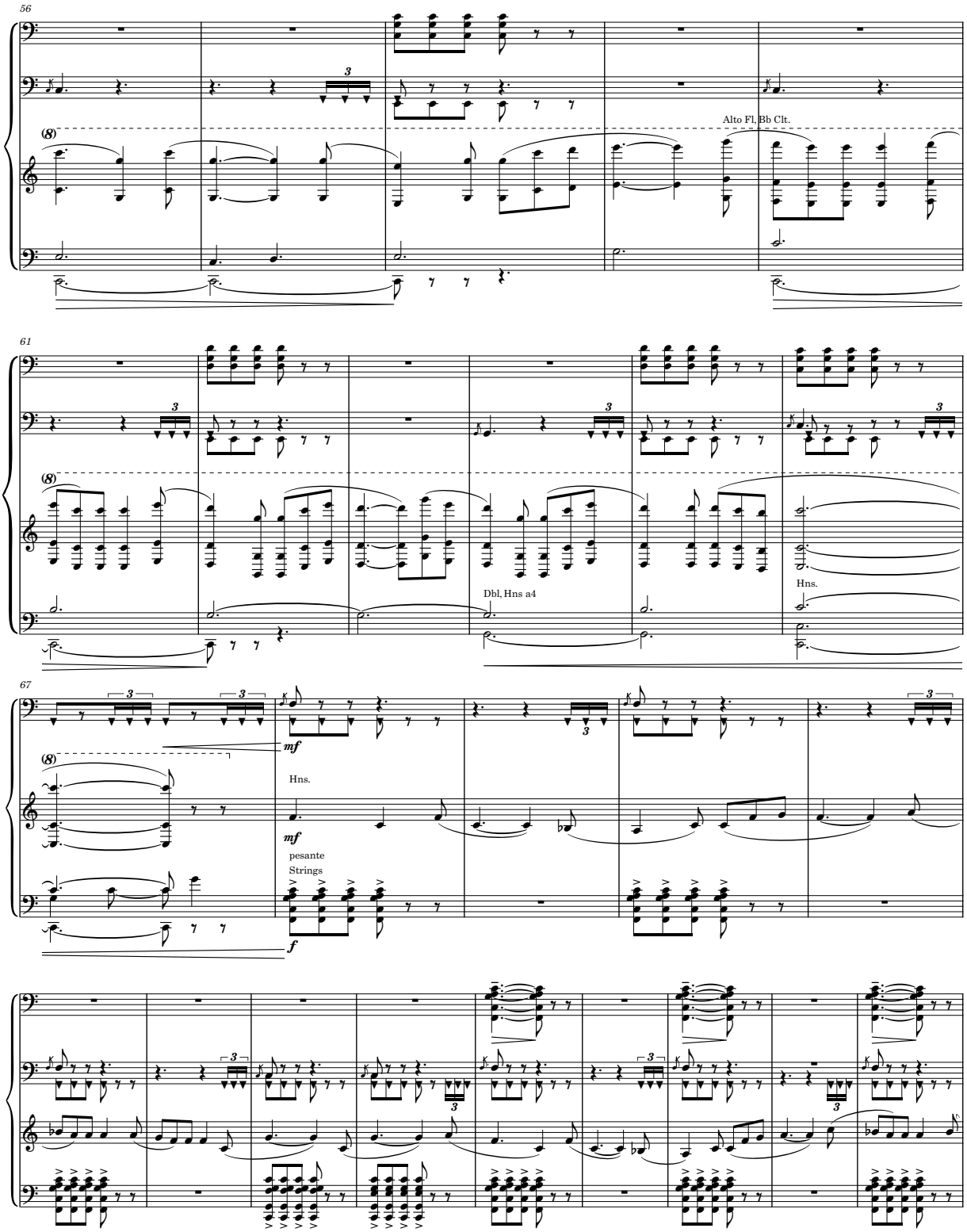
CONTENTS

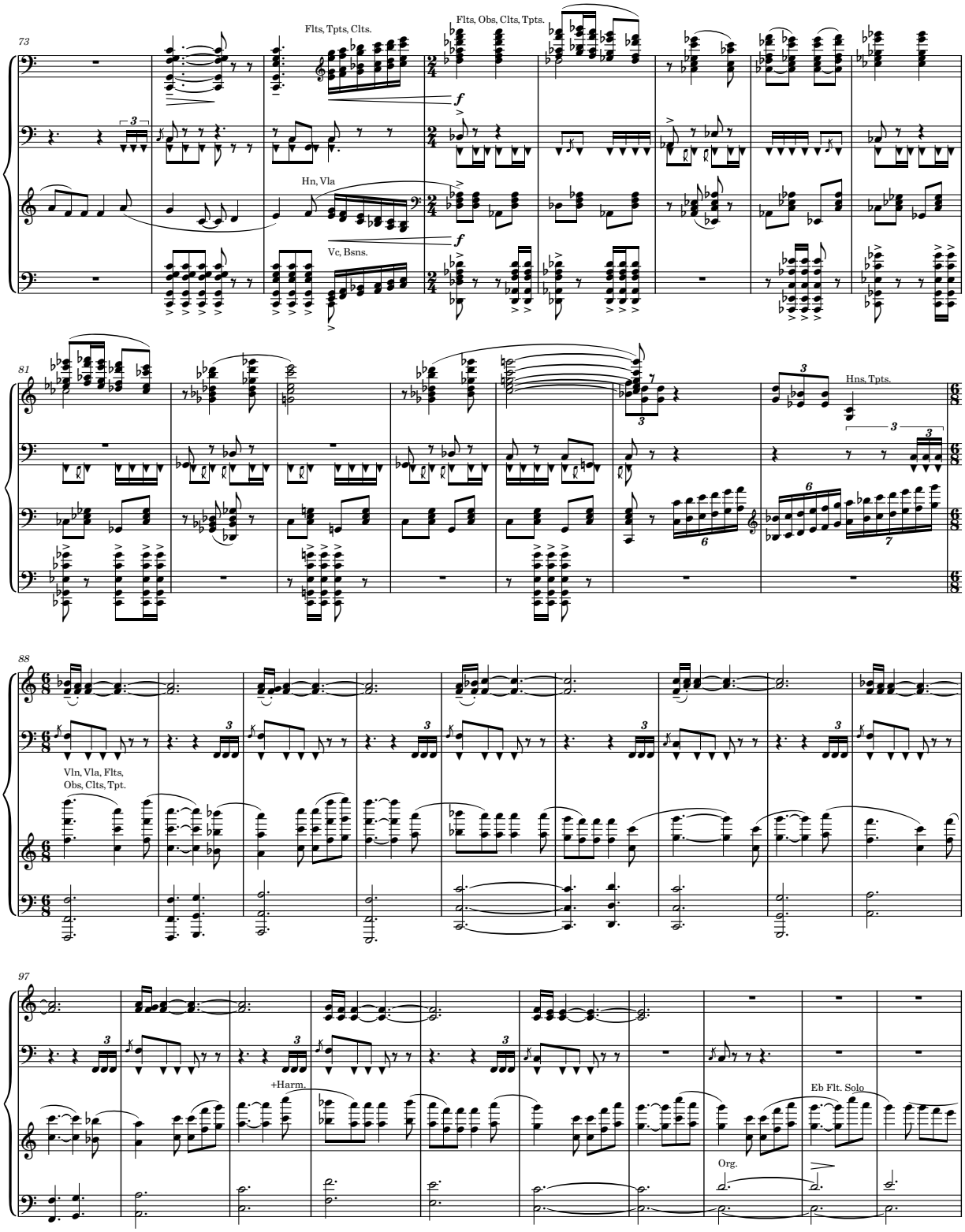
Patton

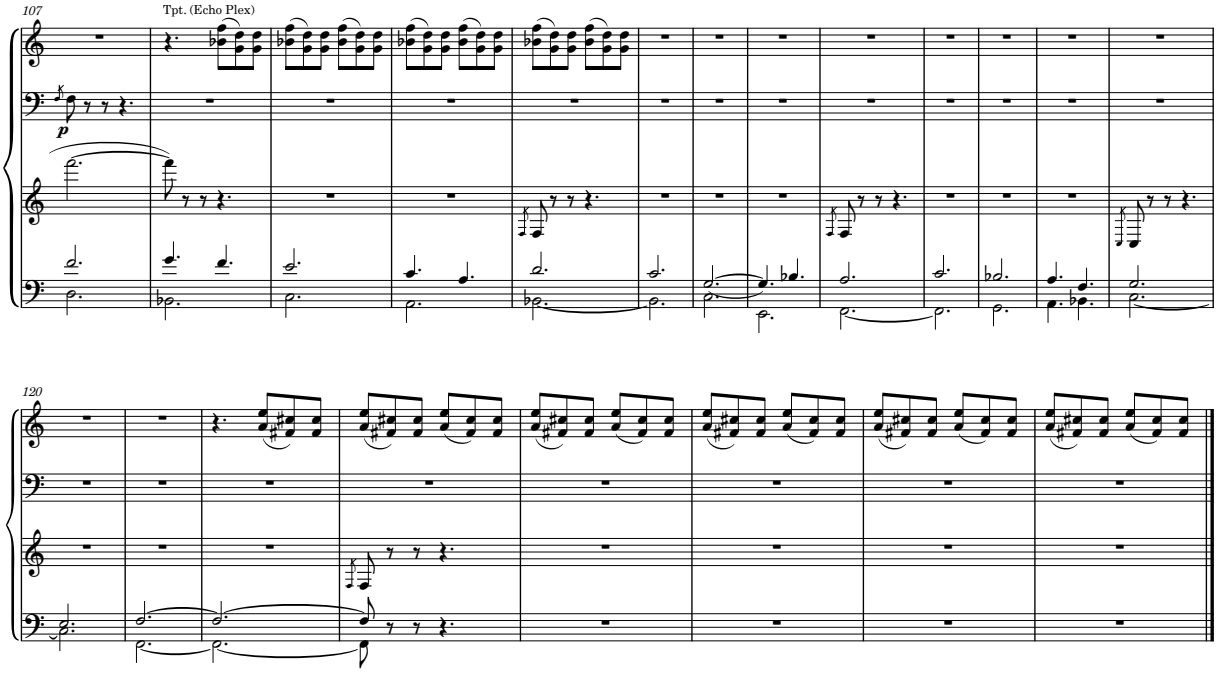
1. Main Title




35
3
3
44
3
3
8va
Picc, Harm.
mf
Org, Vc, Bs
mf
50
Vlns/Vla col legno
col legno
Maracas
3
(8)
Dbl, Eb Fl.
Dbl, Fl.


56
Alto Fl, Bb Clt.
61
Dbl, Hns a4
Hns.
67
mf
Hns.
mf
pesante
Strings
f

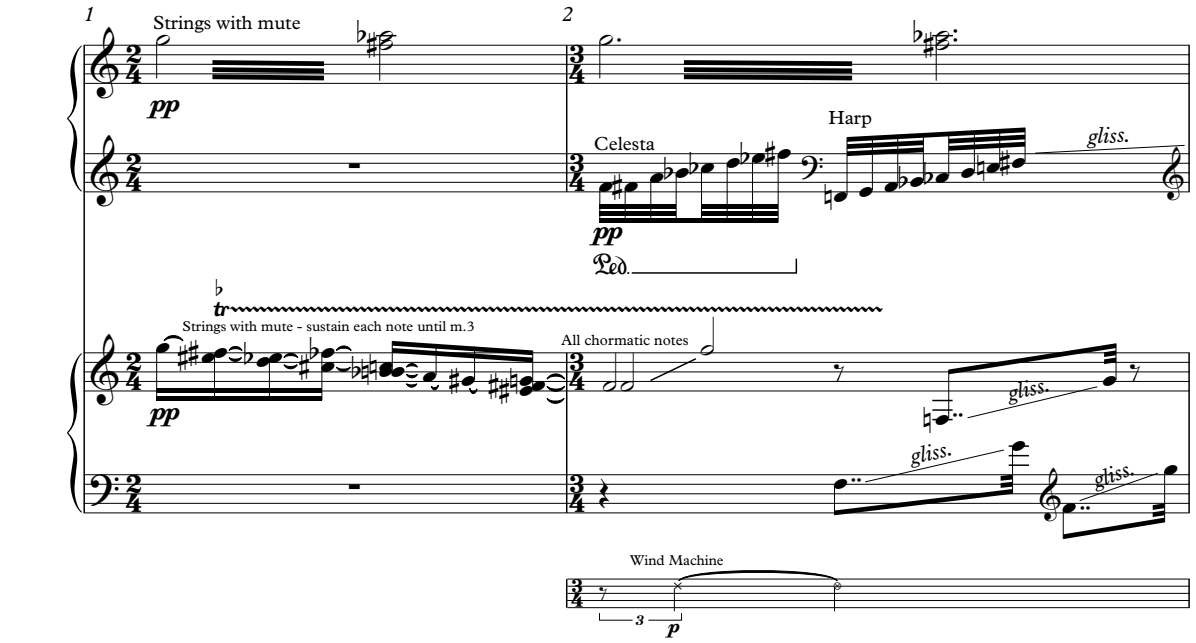

73
Flts, Tpts, Clts.
Flts, Obs, Clts, Tpts.
Hn, Vla
Vc, Bsns.
81
Hns, Tpts.
88
Vln, Vla, Flts,
Obs, Clts, Tpt.
97
+Harm.
Eb Flt. Solo
Org.

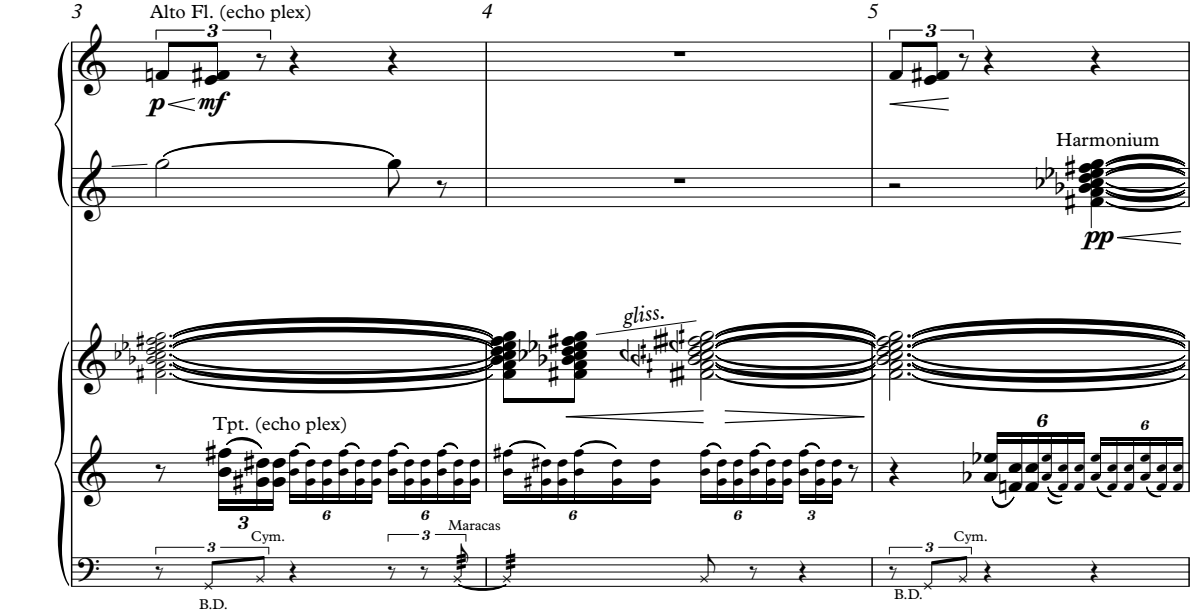

107
Tpt. (Echo Plex)
p
120

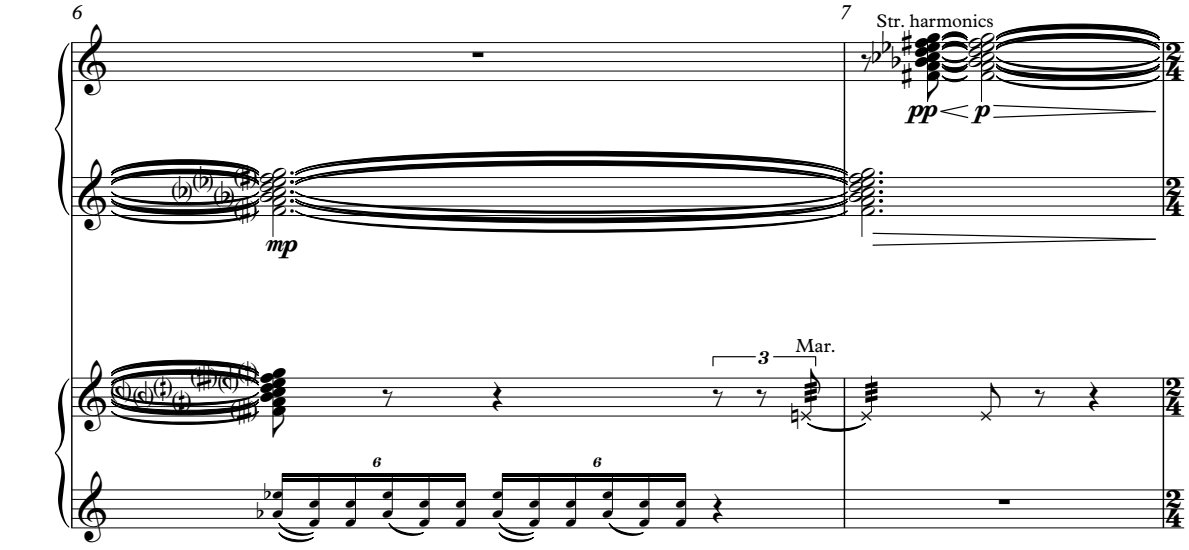
Patton

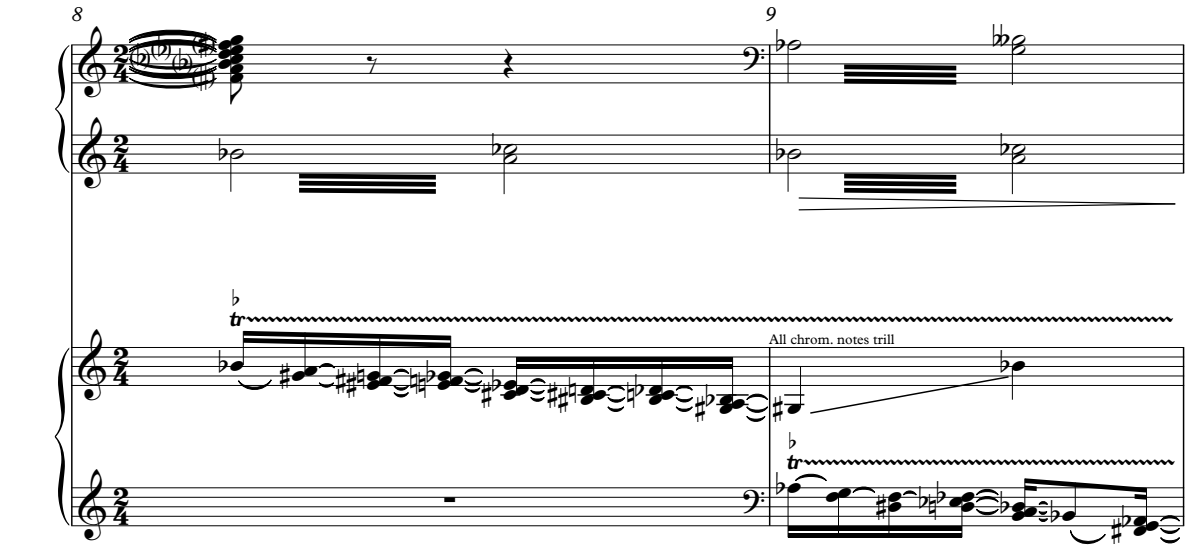
2. The Battle Ground

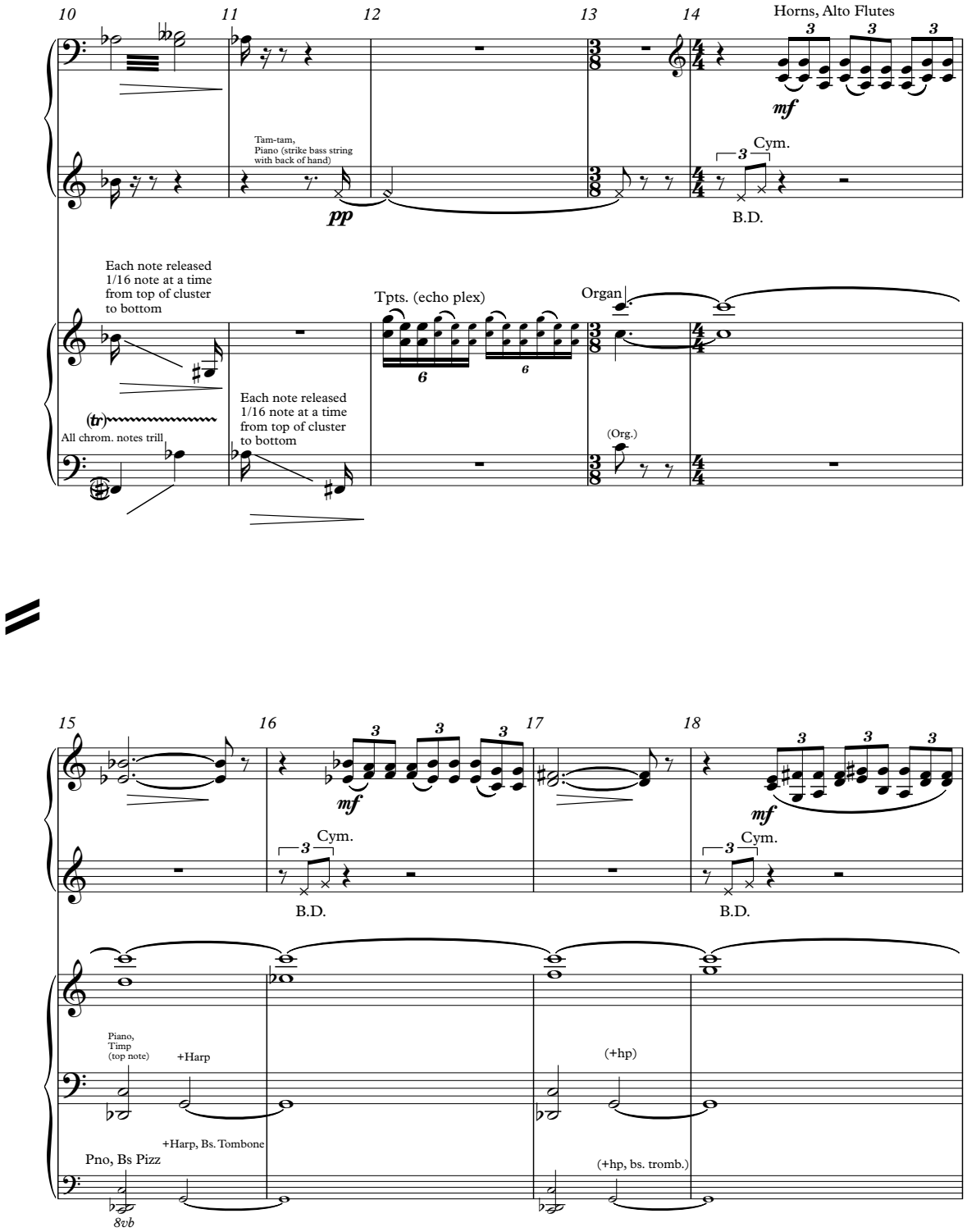
Jerry Goldsmith

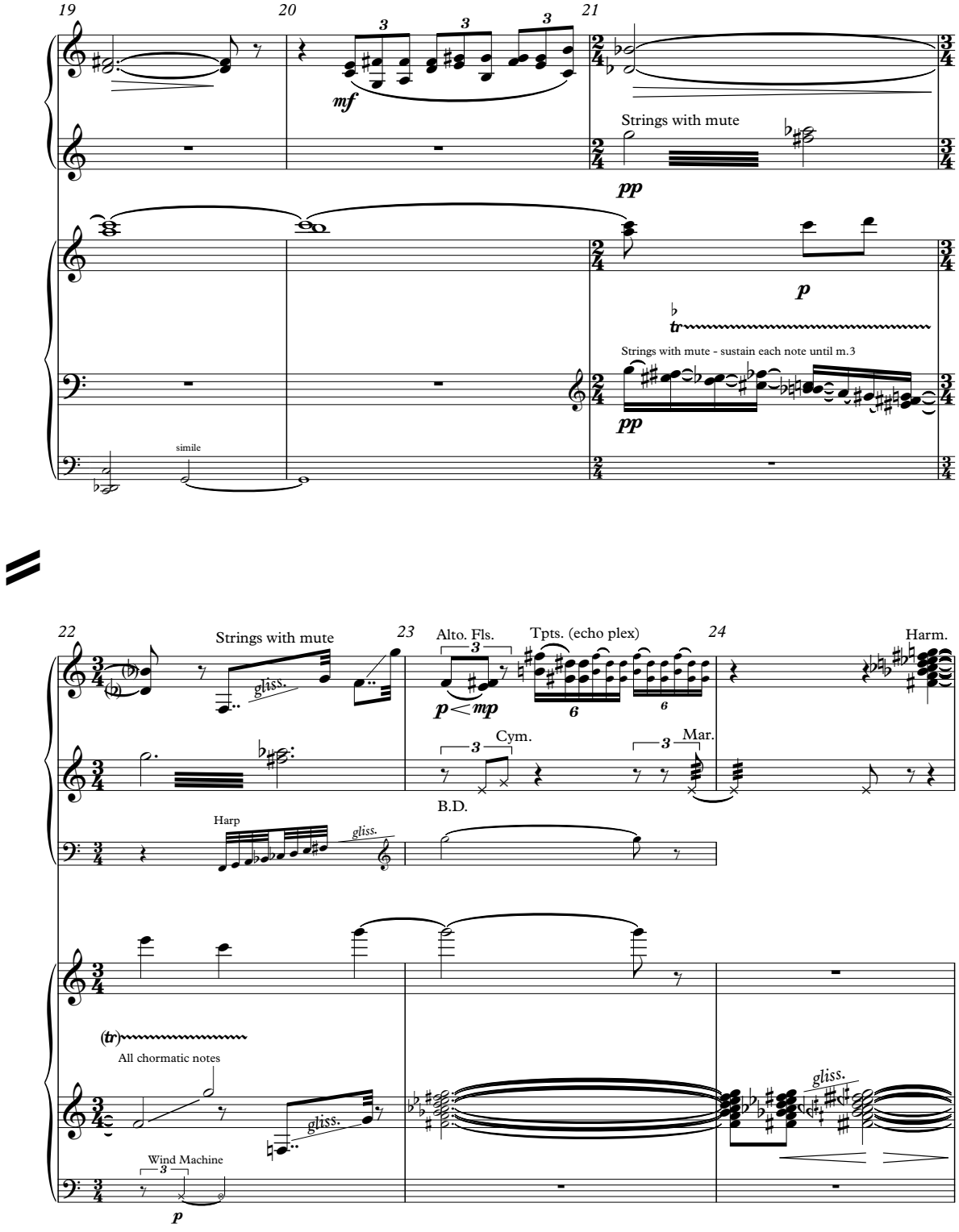


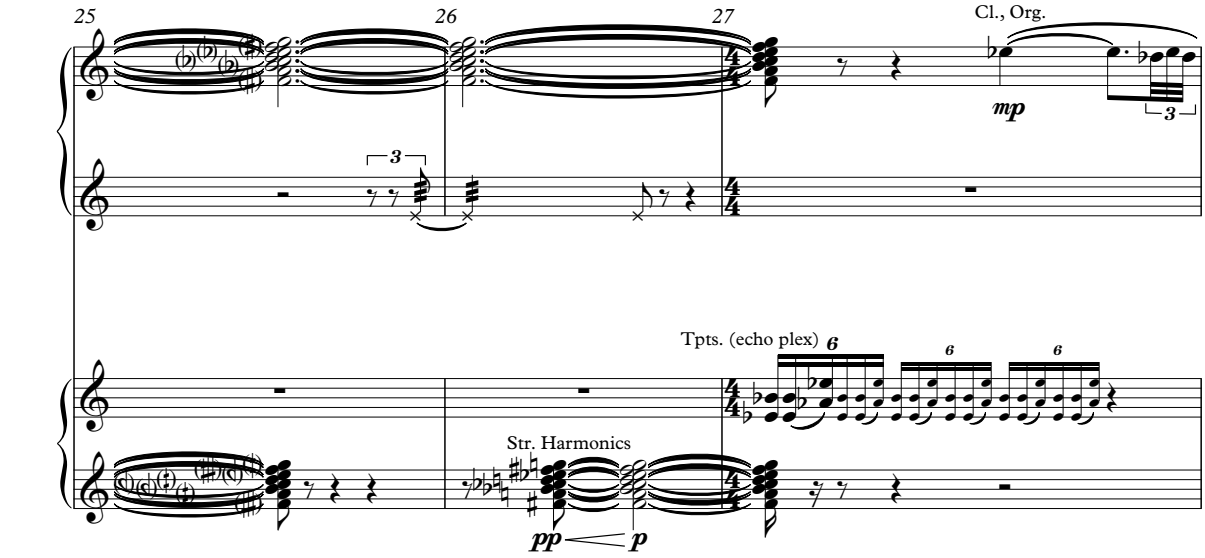


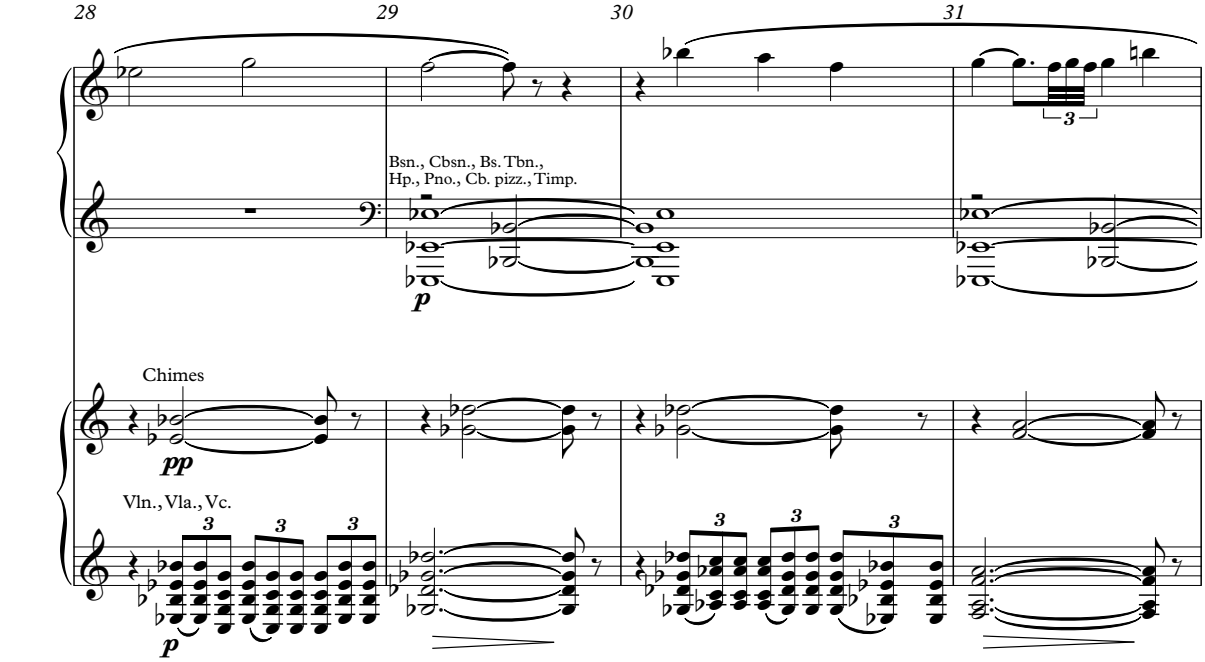

6
7
Str. harmonics
pp
p
mp
3
Mar.
6
6

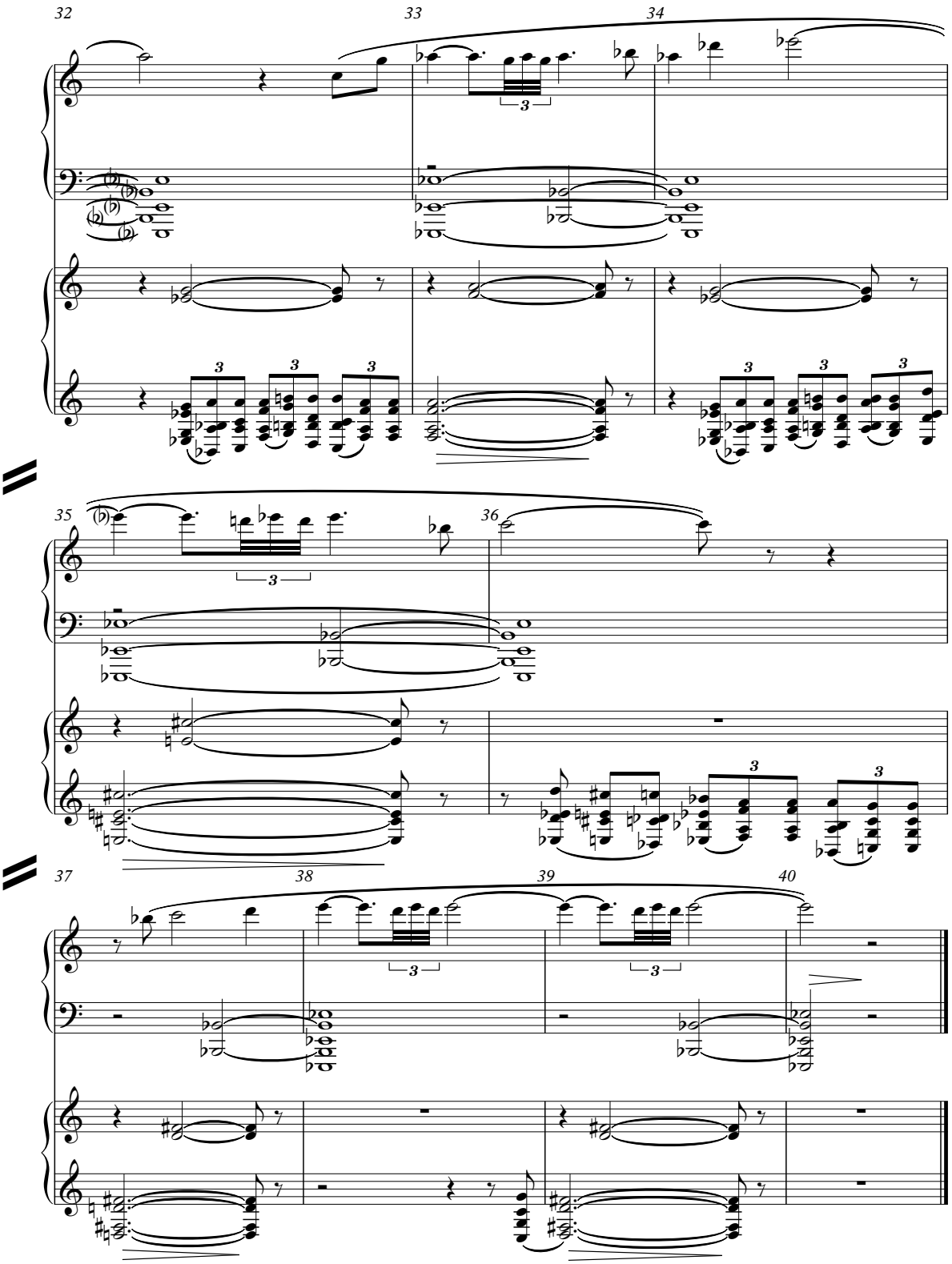

8
9
tr
All chrom. notes trill
tr


10
11
12
13
14
Horns, Alto Flutes
mf
Tam-tam,
Piano (strike bass string
with back of hand)
pp
Cym.
B.D.
Each note released
1/16 note at a time
from top of cluster
to bottom
Tpts. (echo plex)
Organ
(tr)
All chrom. notes trill
Each note released
1/16 note at a time
from top of cluster
to bottom
(Org.)
15
16
17
18
mf
Cym.
B.D.
Piano,
Timp
(top note)
+Harp
(+hp)
+Harp, Bs. Tombone
Pno, Bs Pizz
(+hp, bs. tromb.)
8vb

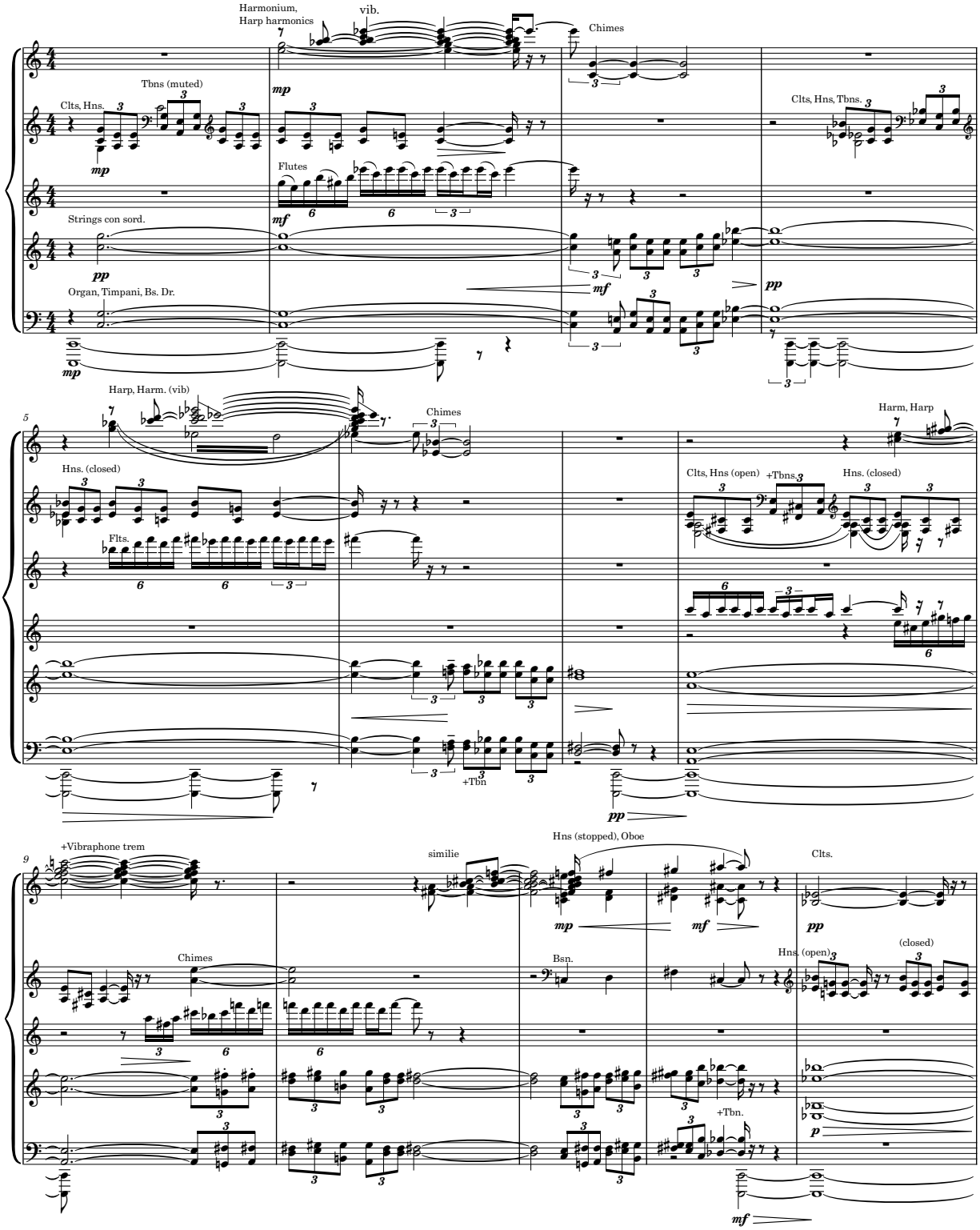

19
20
21
mf
Strings with mute
pp
p
tr
Strings with mute - sustain each note until m.3
pp
simile
22
Strings with mute
23
Alto. Fls.
Tpts. (echo plex)
24
Harm.
p < mp
Cym.
Mar.
B.D.
Harp
gliss.
(tr)
All chormatic notes
gliss.
gliss.
Wind Machine
p

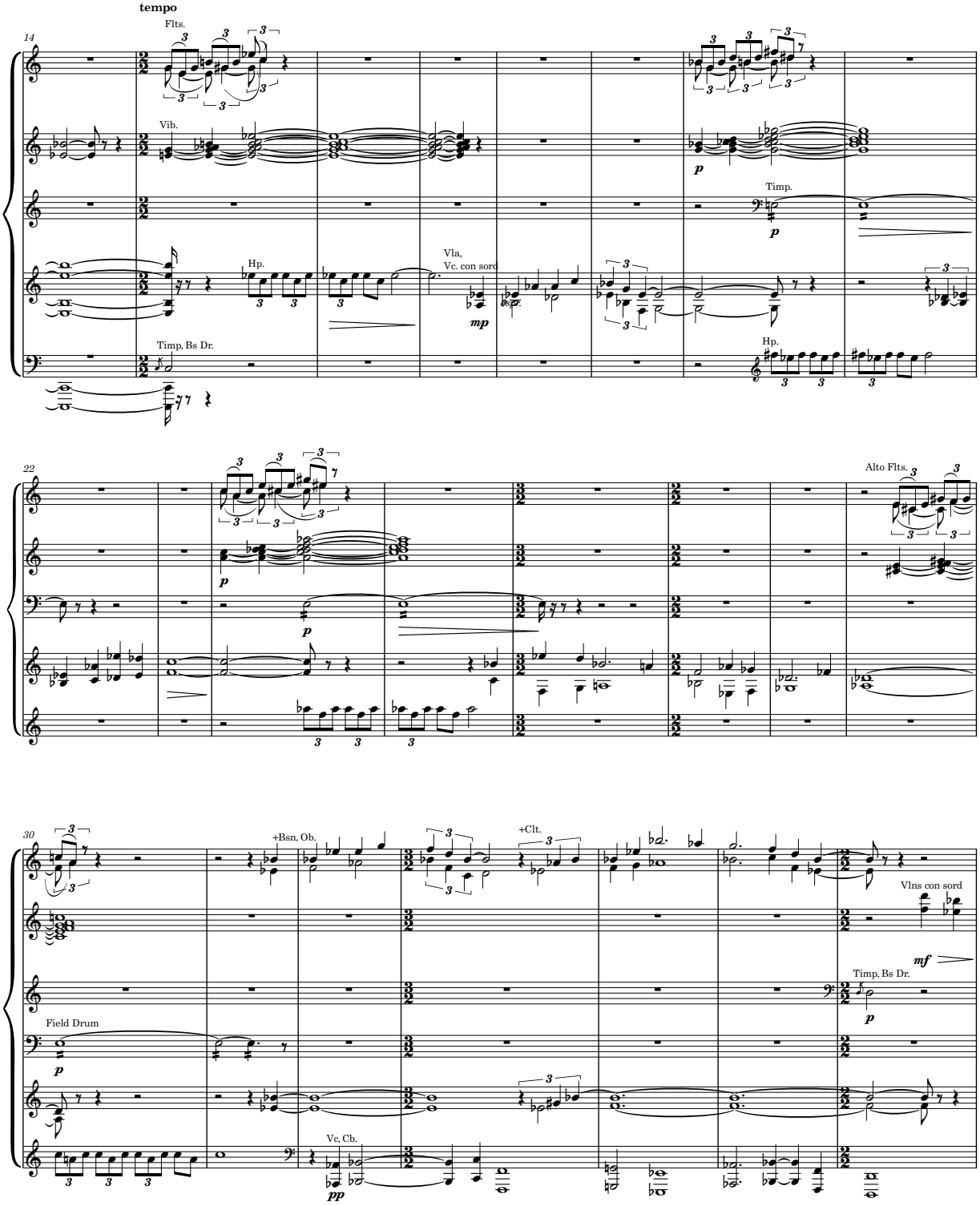

25
26
27
Cl., Org.
mp
Tpts. (echo plex)
Str. Harmonics
pp
p

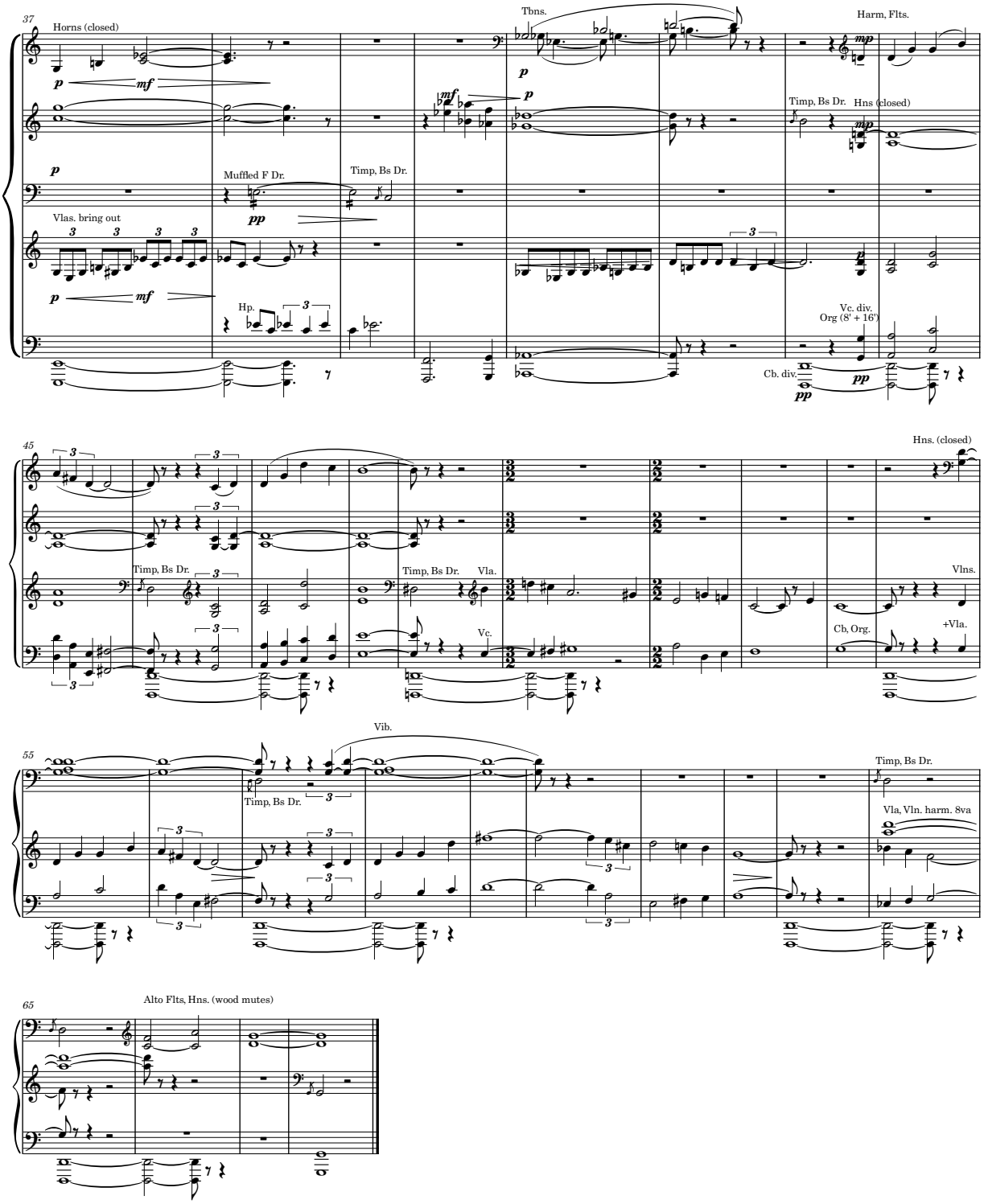

28
29
30
31
Bsn., Cbsn., Bs. Tbn.,
Hp., Pno., Cb. pizz., Timp.
p
Chimes
pp
Vln., Vla., Vc.
p


32
33
34
35
36
37
38
39
40

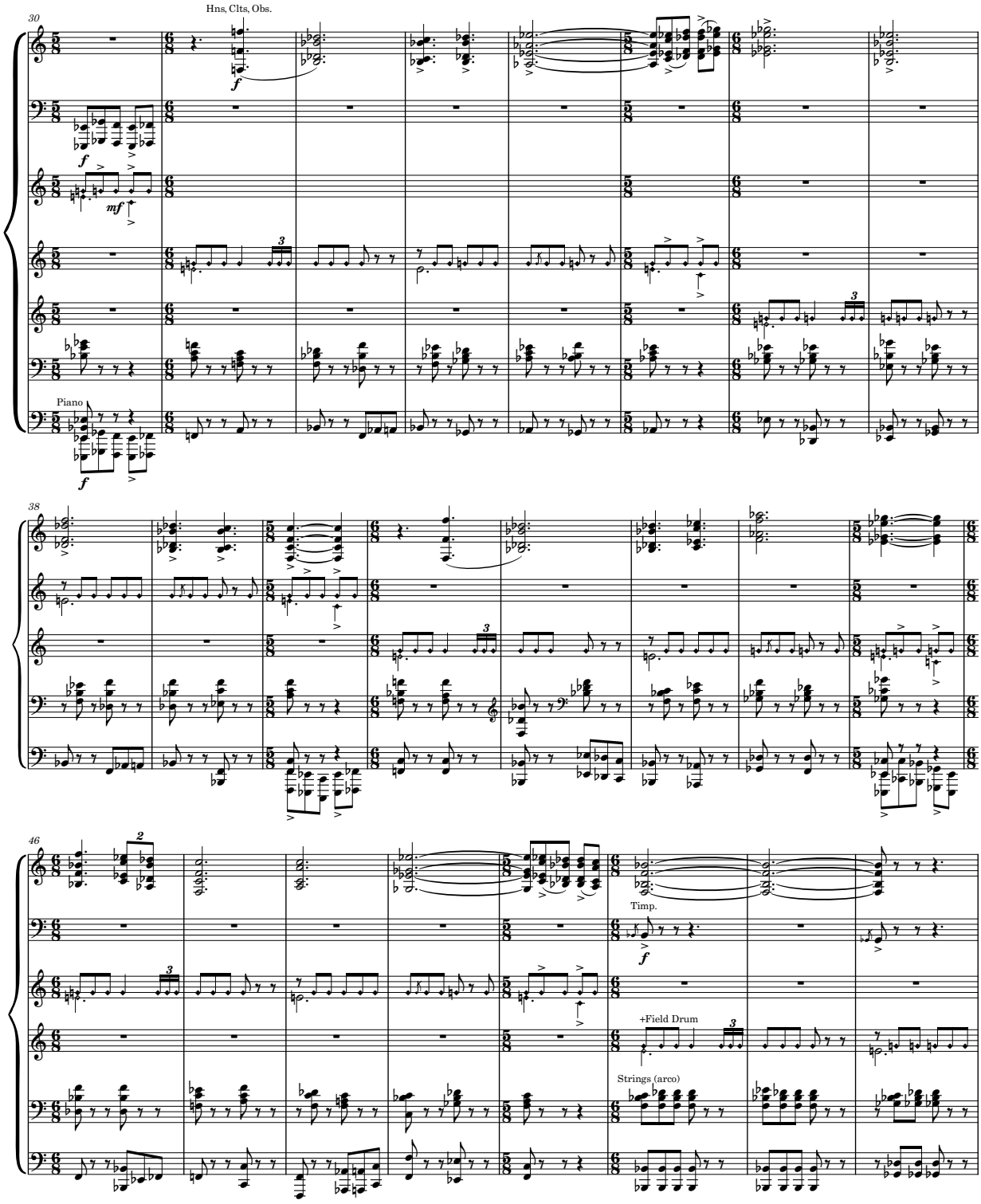
3. The Hospital

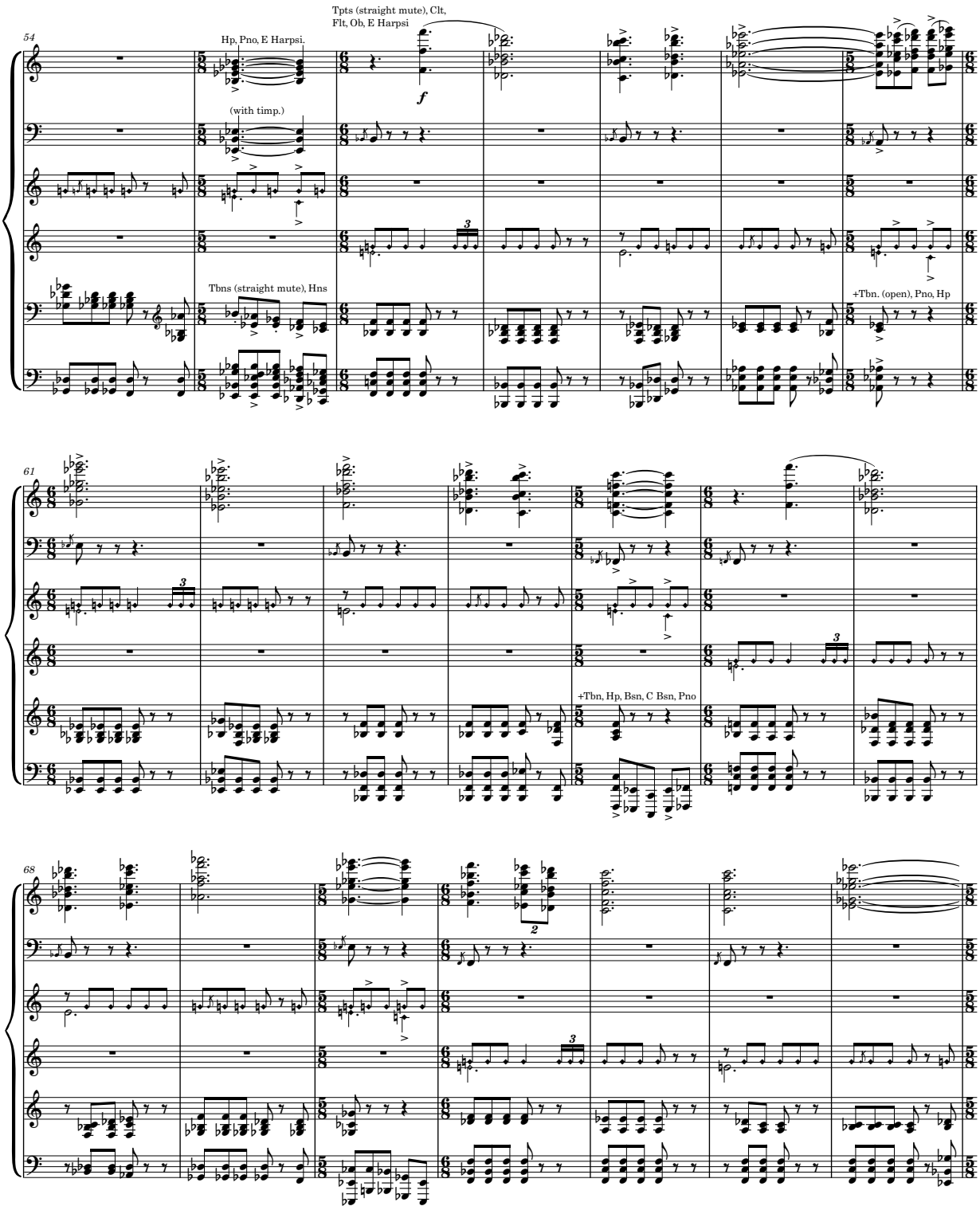


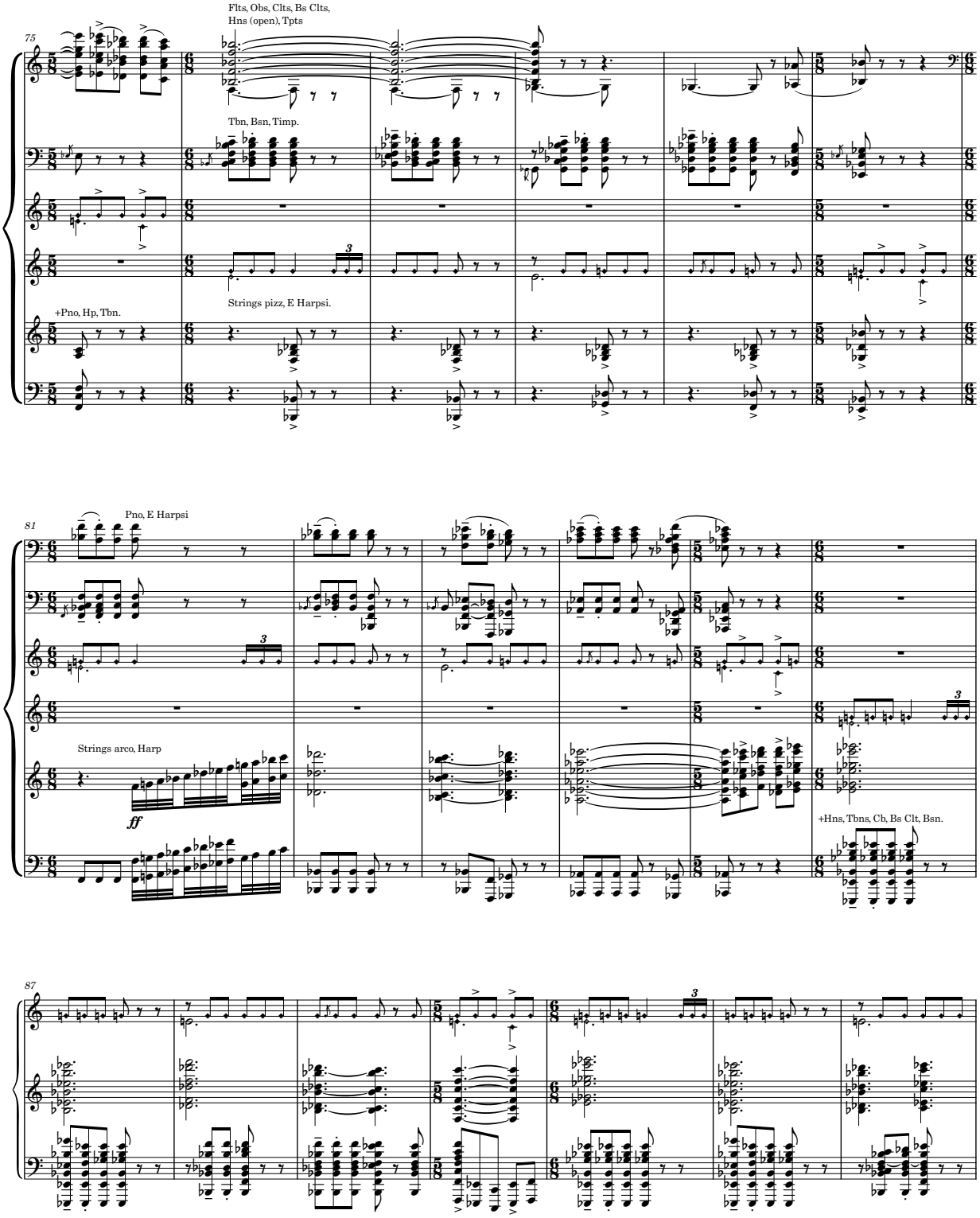

tempo
Flts.
14
Vib.
Hp.
Timp, Bs Dr.
Vla,
Vc. con sord
Timp.
Hp.
22
Alto Flts.
30
+Bsn, Ob.
+Clt.
Vlns con sord
Timp, Bs Dr.
Field Drum
Vc, Cb.

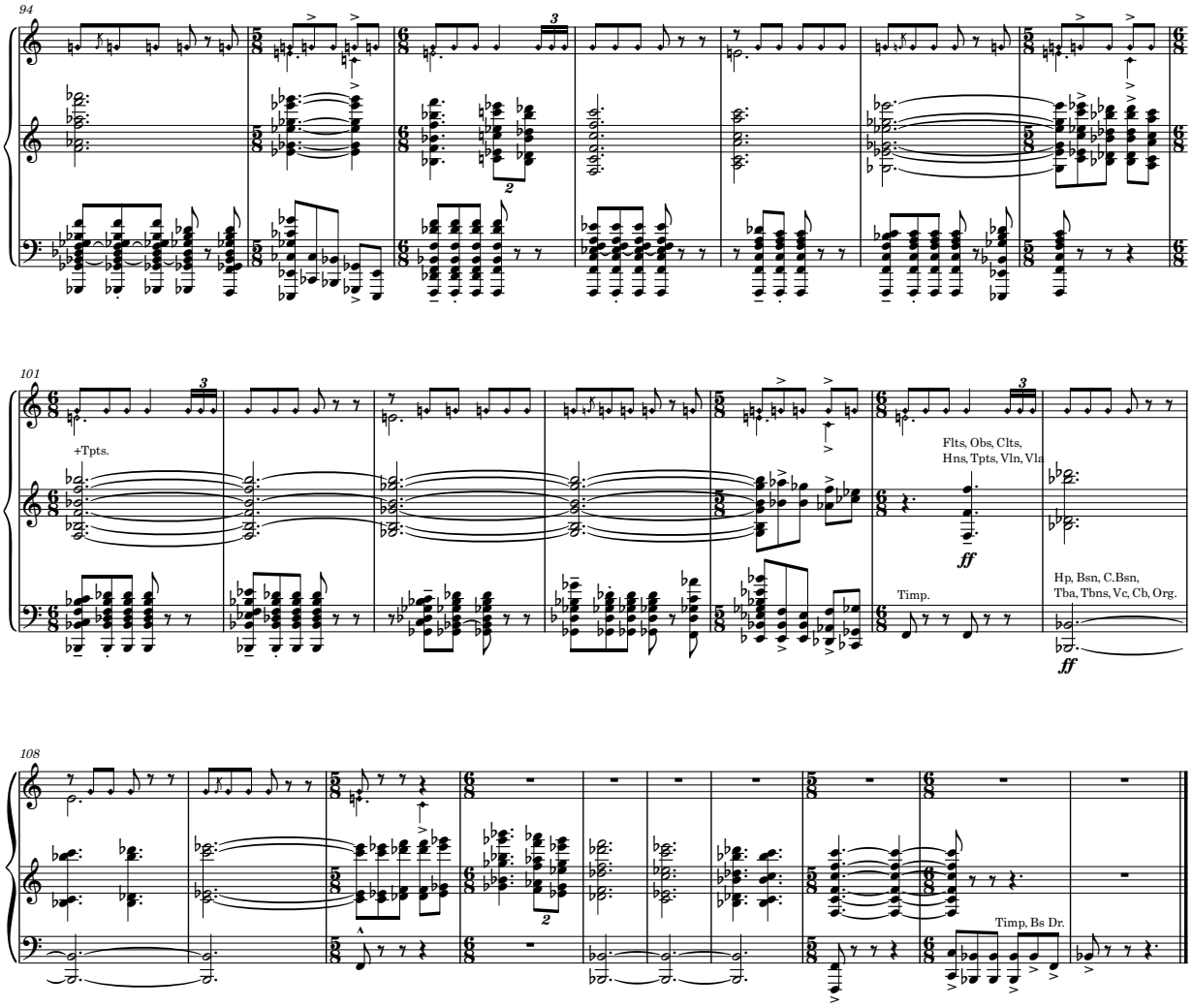

37
Horns (closed)
Tbns.
Harm, Flts.
Timp, Bs Dr.
Hns (closed)
Muffled F Dr.
Timp, Bs Dr.
Vlas. bring out
Hp.
Vc. div.
Org (8' + 16')
Cb. div.
45
Hns. (closed)
Timp, Bs Dr.
Timp, Bs Dr.
Vla.
Vlns.
Vc.
Cb, Org.
+Vla.
55
Vib.
Timp, Bs Dr.
Timp, Bs Dr.
Vla, Vln. harm. 8va
65
Alto Flts, Hns. (wood mutes)

4. German March

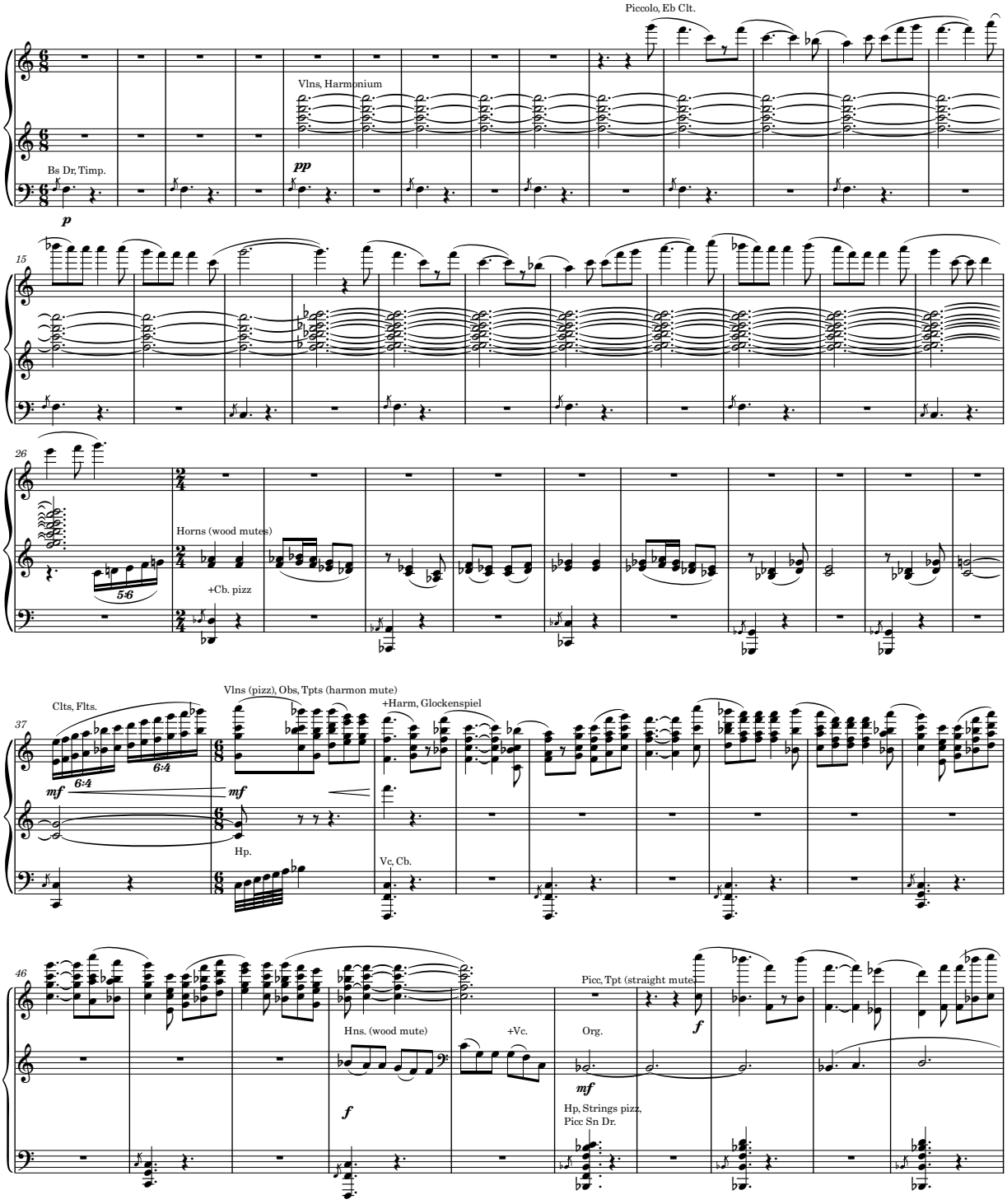

30
Hns, Clts, Obs.
Piano
38
46
Timp.
+Field Drum
Strings (arco)

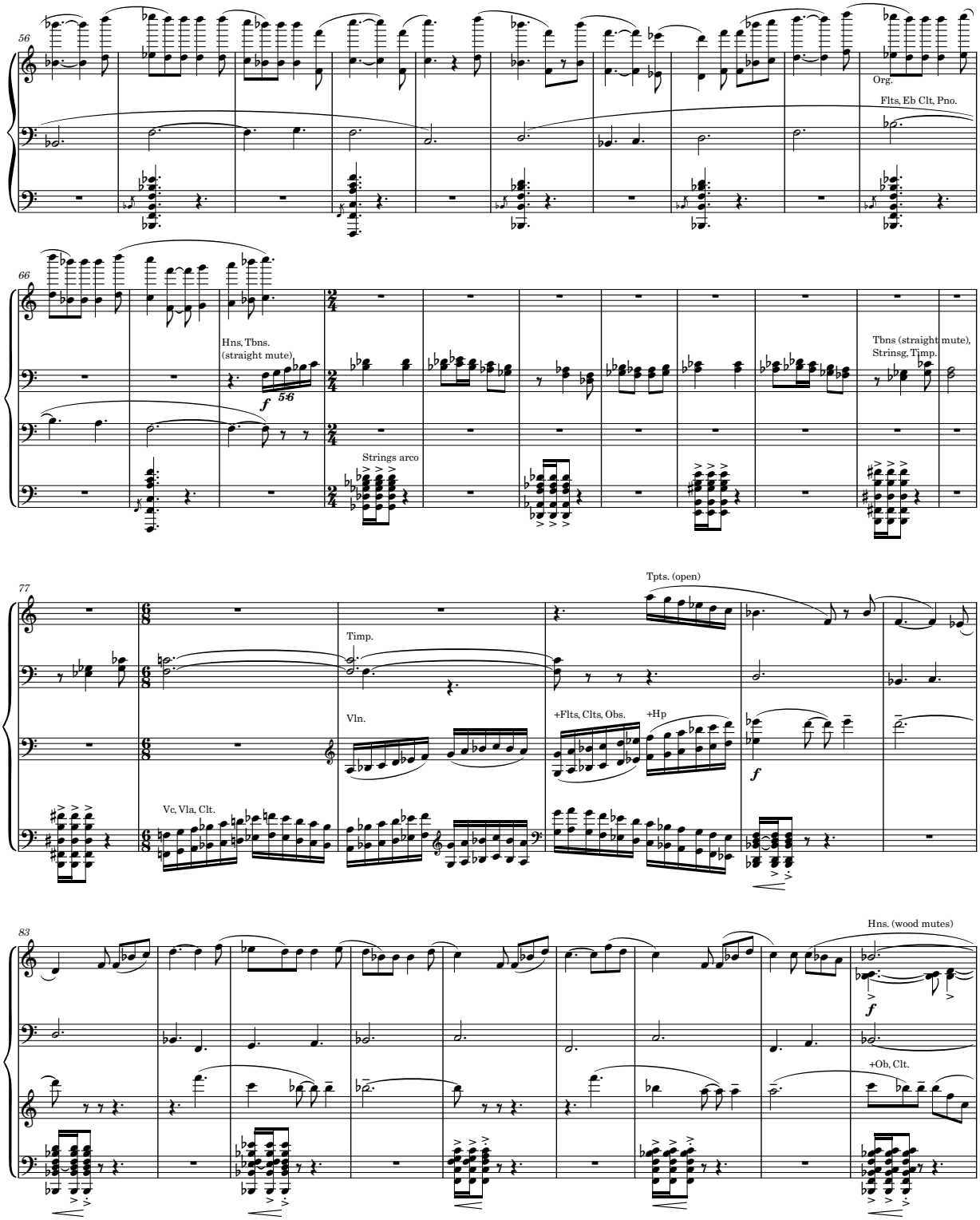

54
Hp, Pno, E Harpsi.
Tpts (straight mute), Clt,
Flt, Ob, E Harpsi
f
(with timp.)
Tbns (straight mute), Hns
+Tbn. (open), Pno, Hp
61
+Tbn, Hp, Bsn, C Bsn, Pno
68

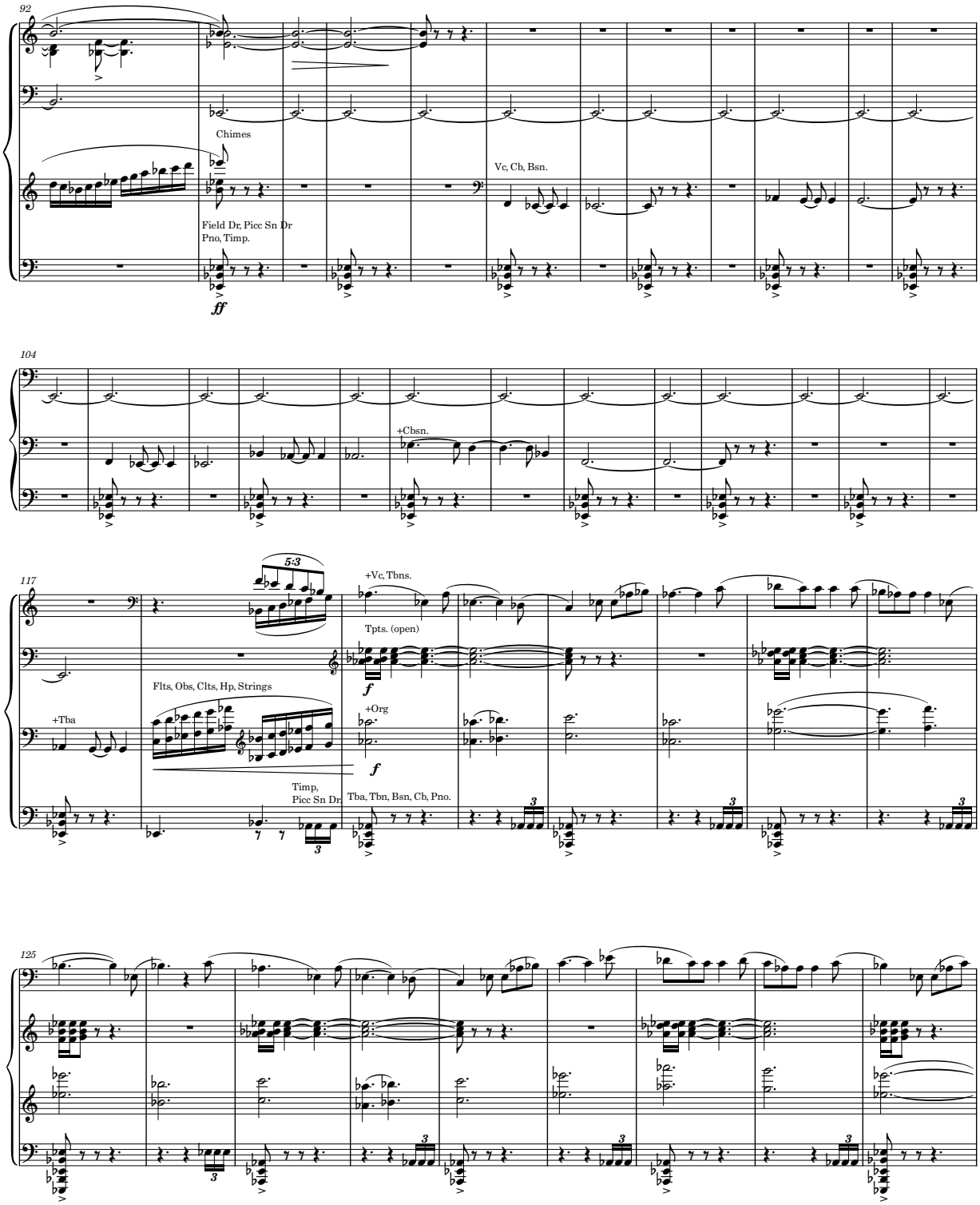

75
Flts, Obs, Clts, Bs Clts,
Hns (open), Tpts
Tbn, Bsn, Timp.
Strings pizz, E Harpsi.
+Pno, Hp, Tbn.
81
Pno, E Harpsi
Strings arco, Harp
ff
+Hns, Tbns, Cb, Bs Clt, Bsn.
87

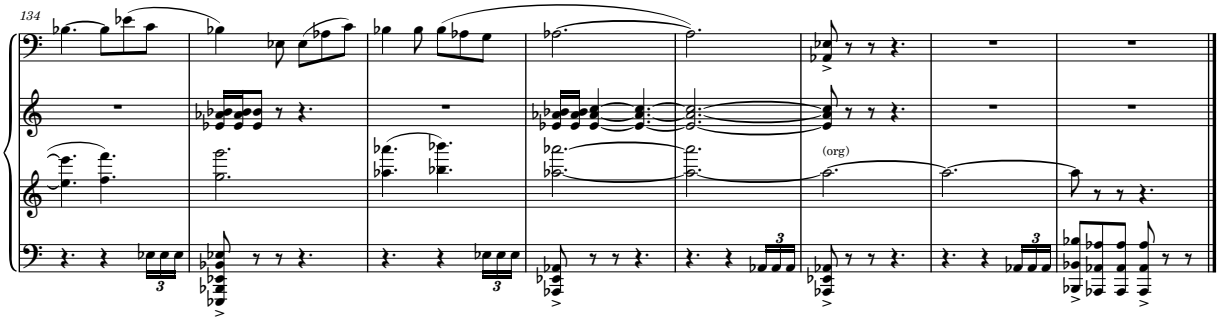

94
101
+Tpts.
Flts, Obs, Clts,
Hns, Tpts, Vln, Vla
ff
Timp.
Hp, Bsn, C.Bsn,
Tba, Tbns, Vc, Cb, Org.
ff
108
Timp, Bs Dr.

5. The Pay-Off


Piccolo, Eb Clt.
Vlns, Harmonium
Bs Dr, Timp.
pp
p
15
26
Horns (wood mutes)
+Cb. pizz
5:6
37
Clts, Flts.
Vlns (pizz), Obs, Tpts (harmon mute)
+Harm, Glockenspiel
6:4
mf
Hp.
Vc, Cb.
46
Hns. (wood mute)
+Vc.
Picc, Tpt (straight mute)
Org.
f
Hp, Strings pizz,
Picc Sn Dr.

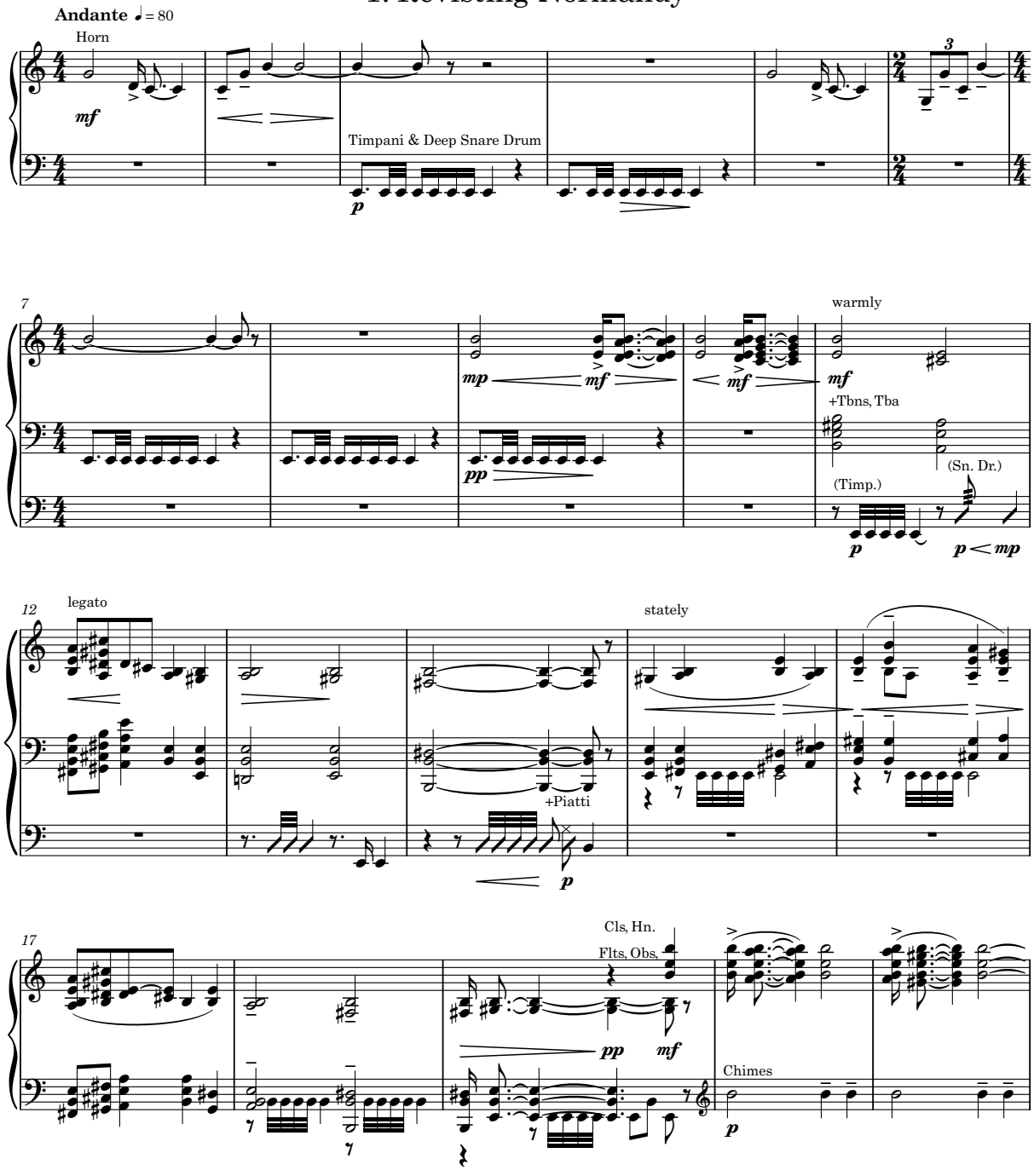

56
Org.
Flts, Eb Clt, Pno.
66
Hns, Tbns.
(straight mute)
5-6
Strings arco
Tbns (straight mute),
Strinsg, Timp.
77
Timp.
Tpts. (open)
Vln.
+Flts, Clts, Obs.
+Hp
Vc, Vla, Clt.
83
Hns. (wood mutes)
+Ob, Clt.

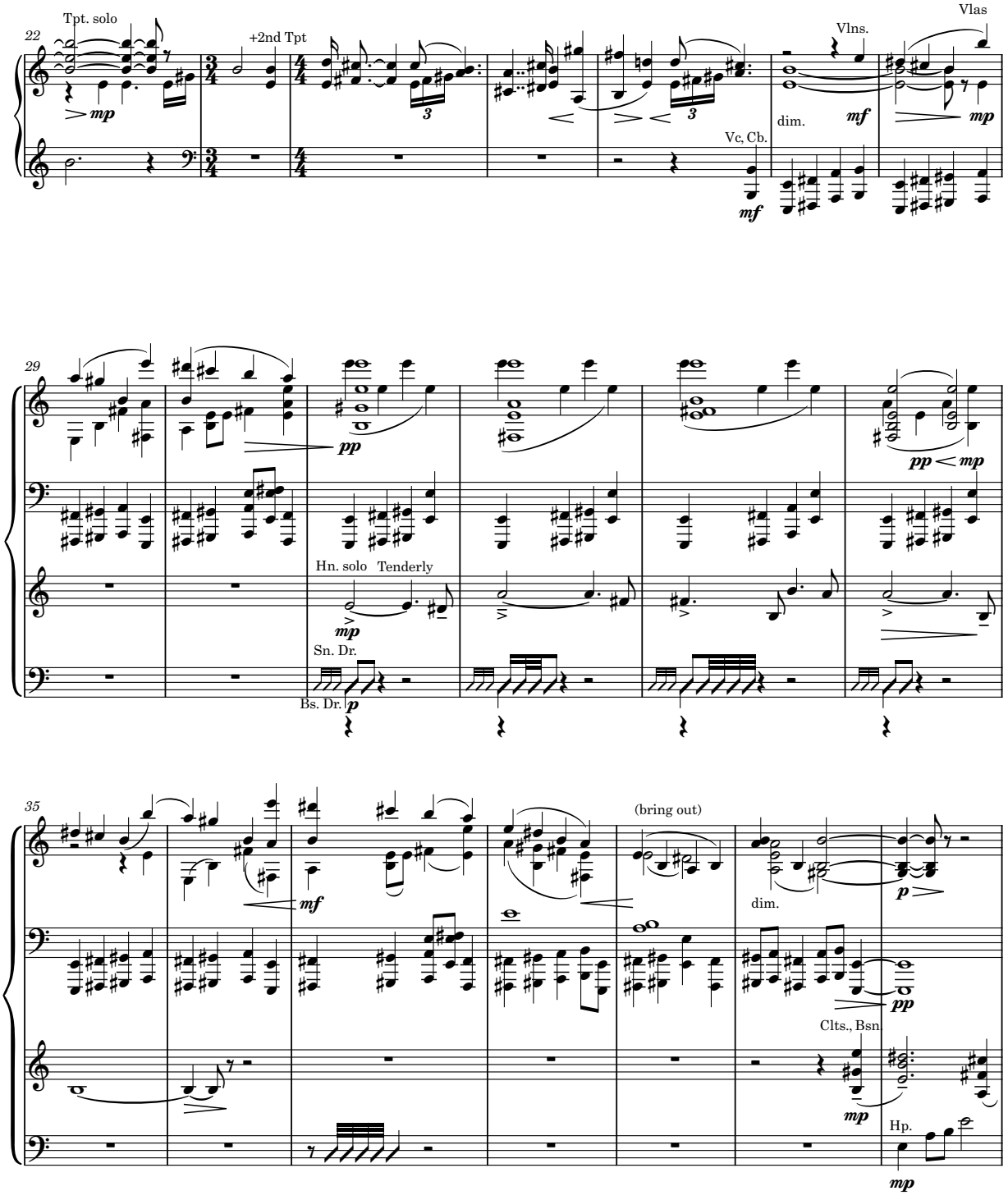

92
Chimes
Vc, Cb, Bsn.
Field Dr, Picc Sn Dr
Pno, Timp.
ff
104
+Cbsn.
117
5:3
+Vc, Tbns.
Tpts. (open)
f
Flts, Obs, Clts, Hp, Strings
+Tba
+Org
f
Timp,
Picc Sn Dr
Tba, Tbn, Bsn, Cb, Pno.
125

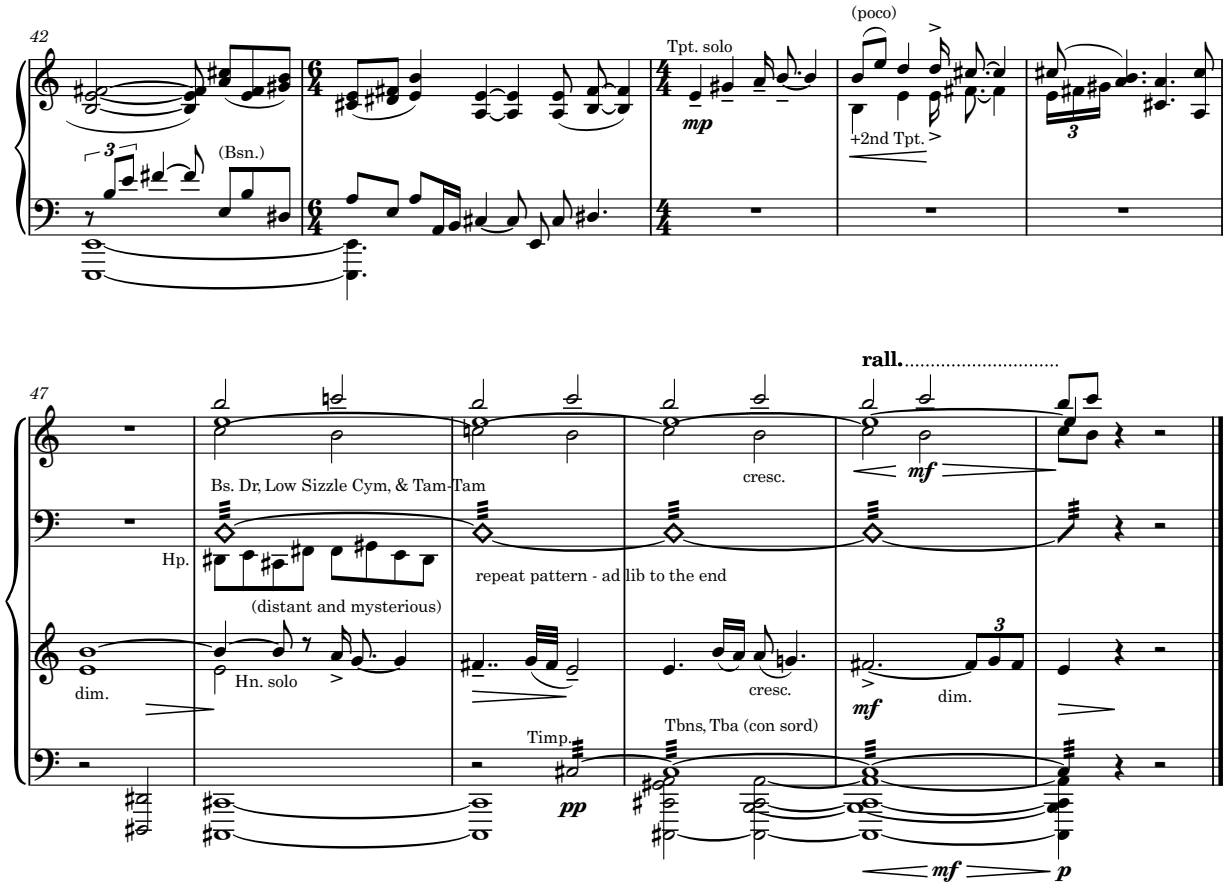

134
(org)

Saving Private Ryan

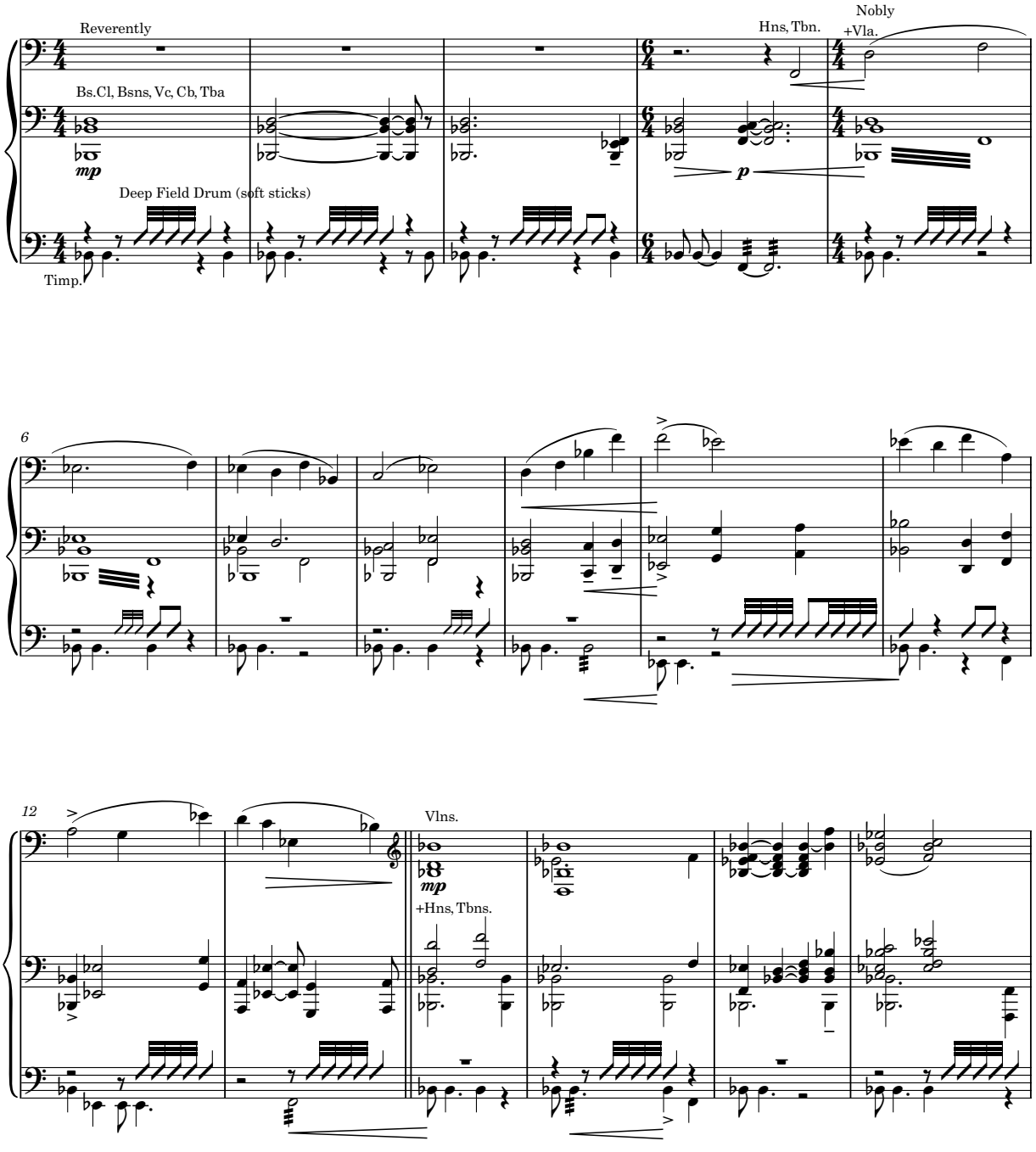
1. Revisting Normandy

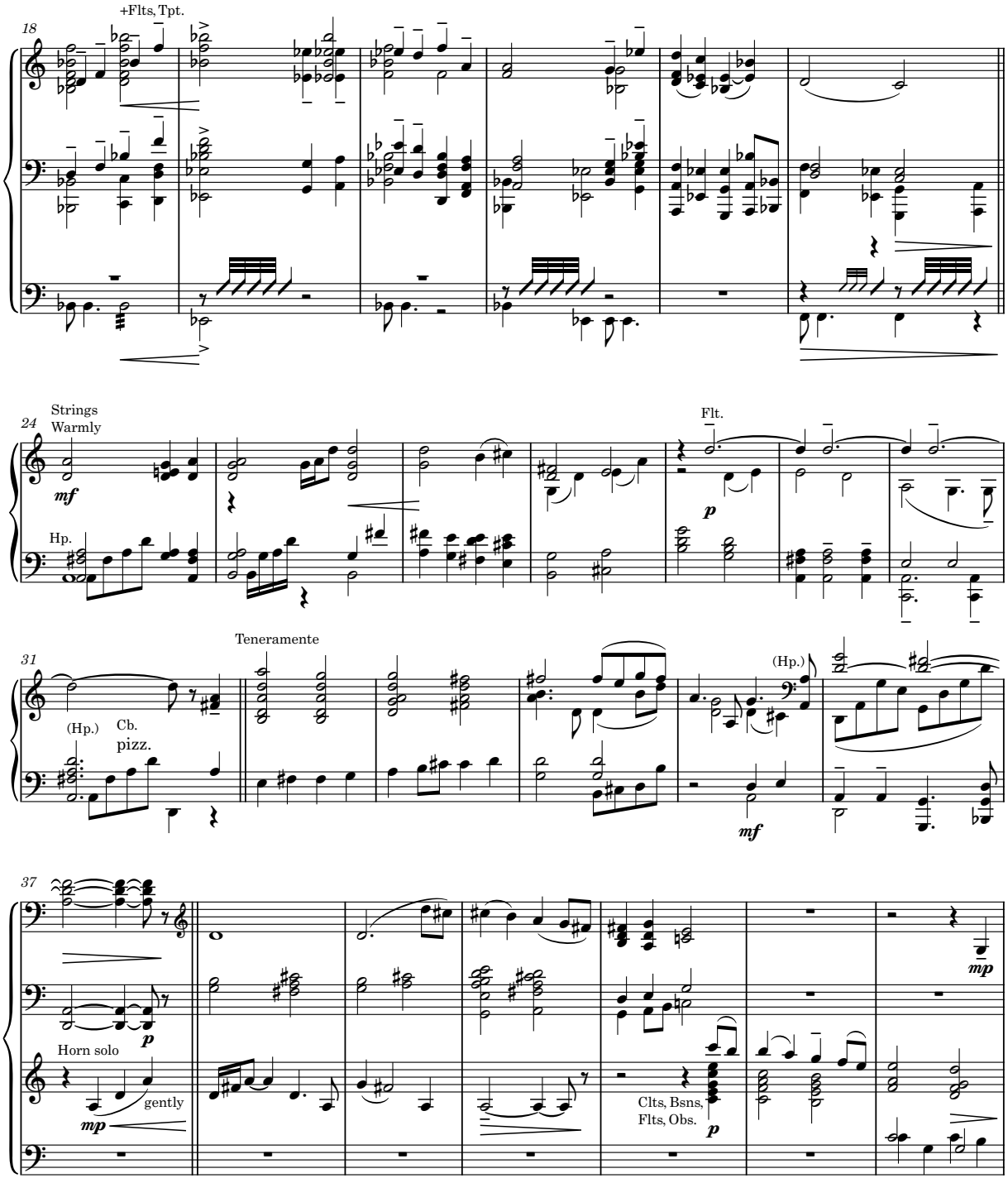


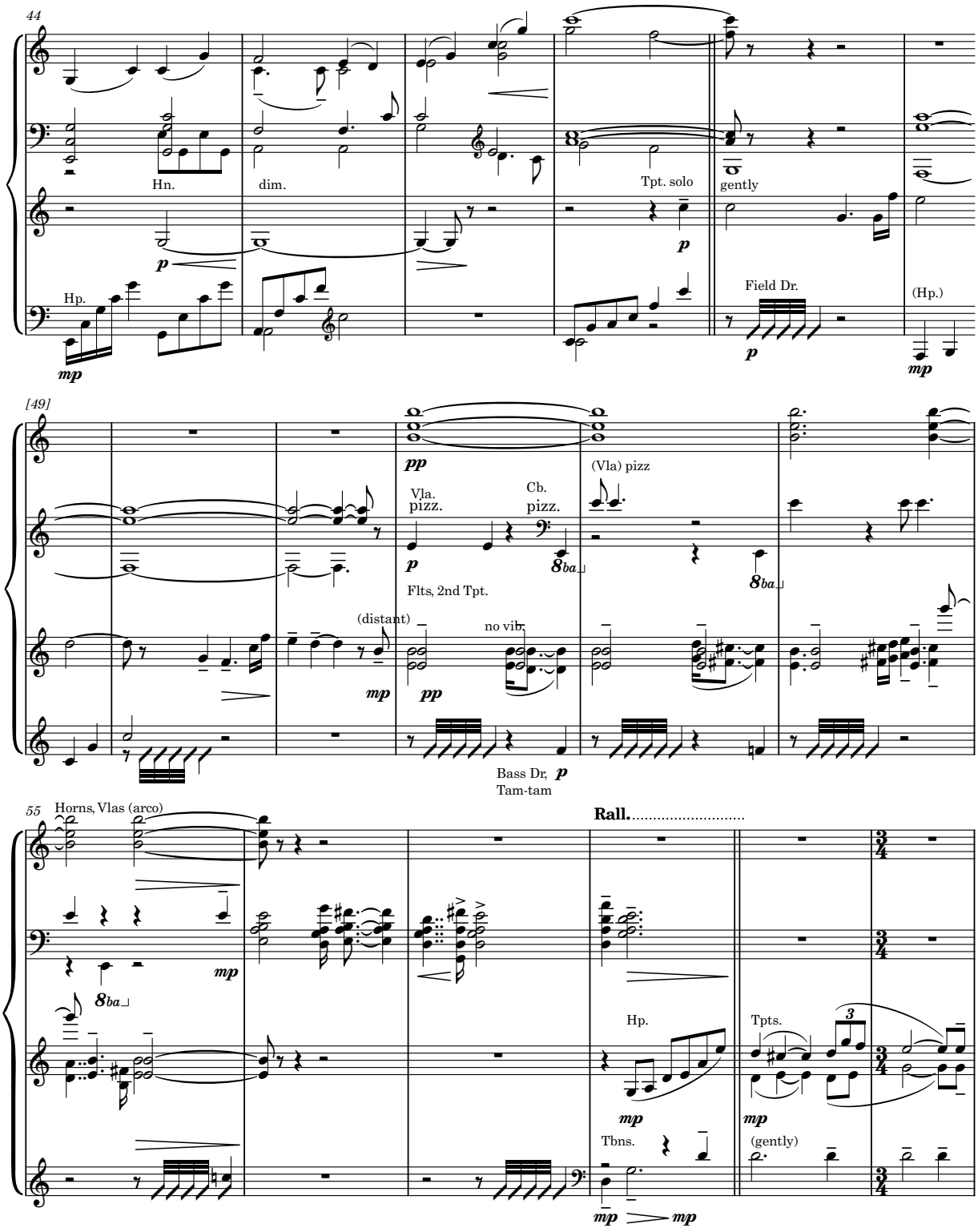

22
Tpt. solo
+2nd Tpt
Vlns.
Vlas
dim.
Vc, Cb.
29
Hn. solo
Tenderly
Sn. Dr.
Bs. Dr.
35
(bring out)
dim.
Clts., Bsn.
Hp.

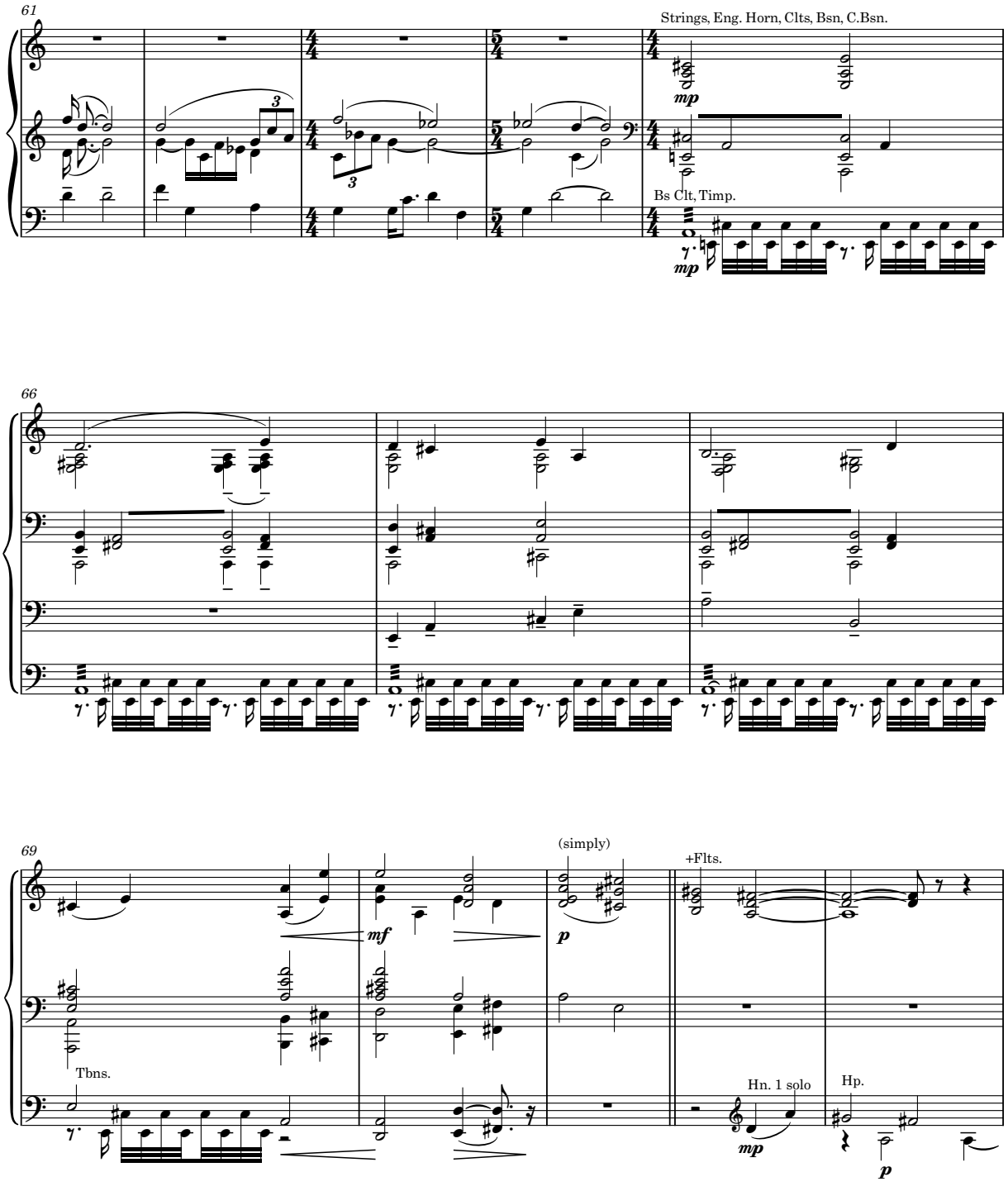

42
(Bsn.)
Tpt. solo
mp
(poco)
+2nd Tpt.
47
rall.
Bs. Dr, Low Sizzle Cym, & Tam-Tam
cresc.
mf
Hp.
repeat pattern - ad lib to the end
(distant and mysterious)
dim.
Hn. solo
cresc.
mf
dim.
Timp.
Tbns, Tba (con sord)
pp
mf
p

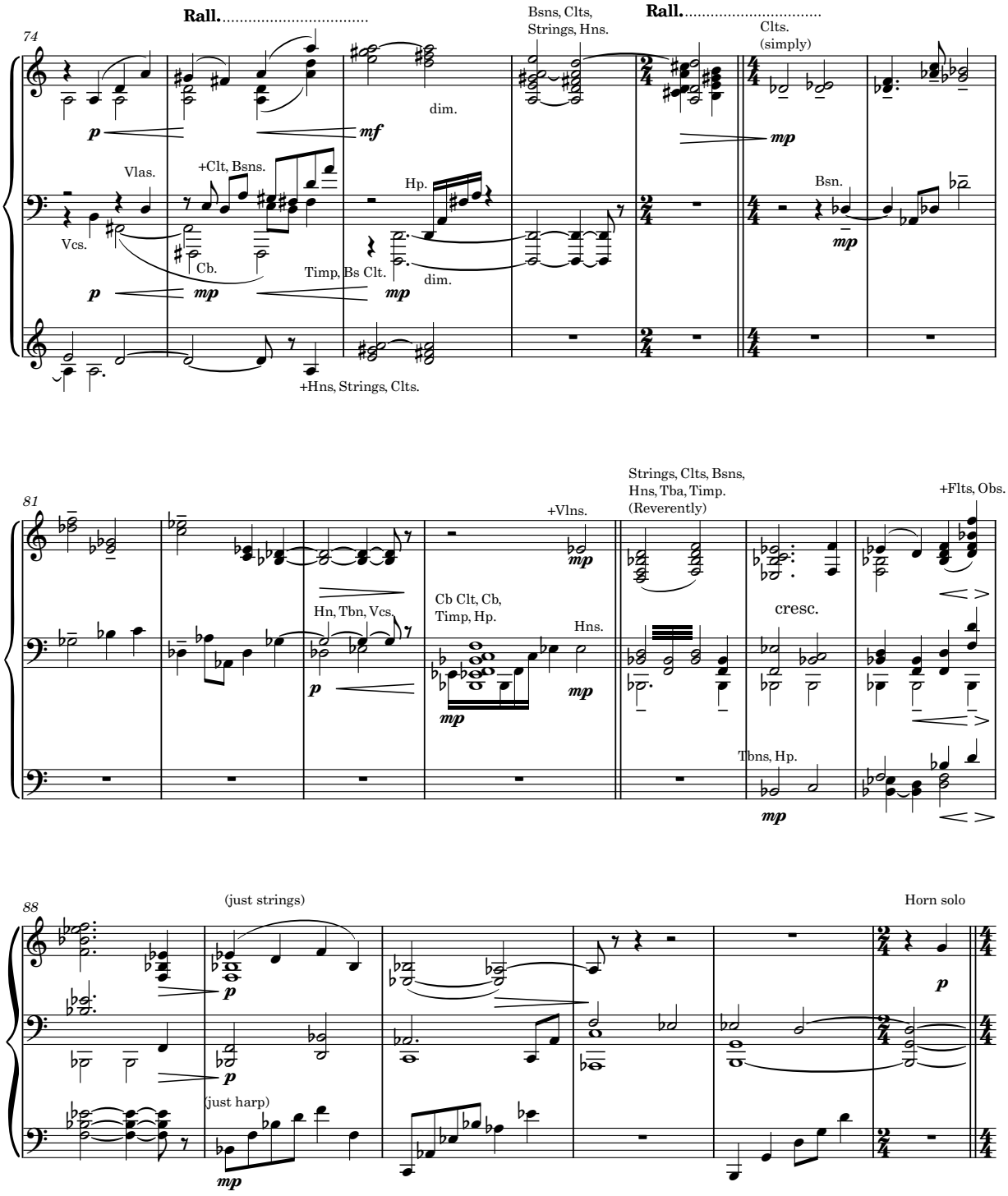
2. Omaha Beach

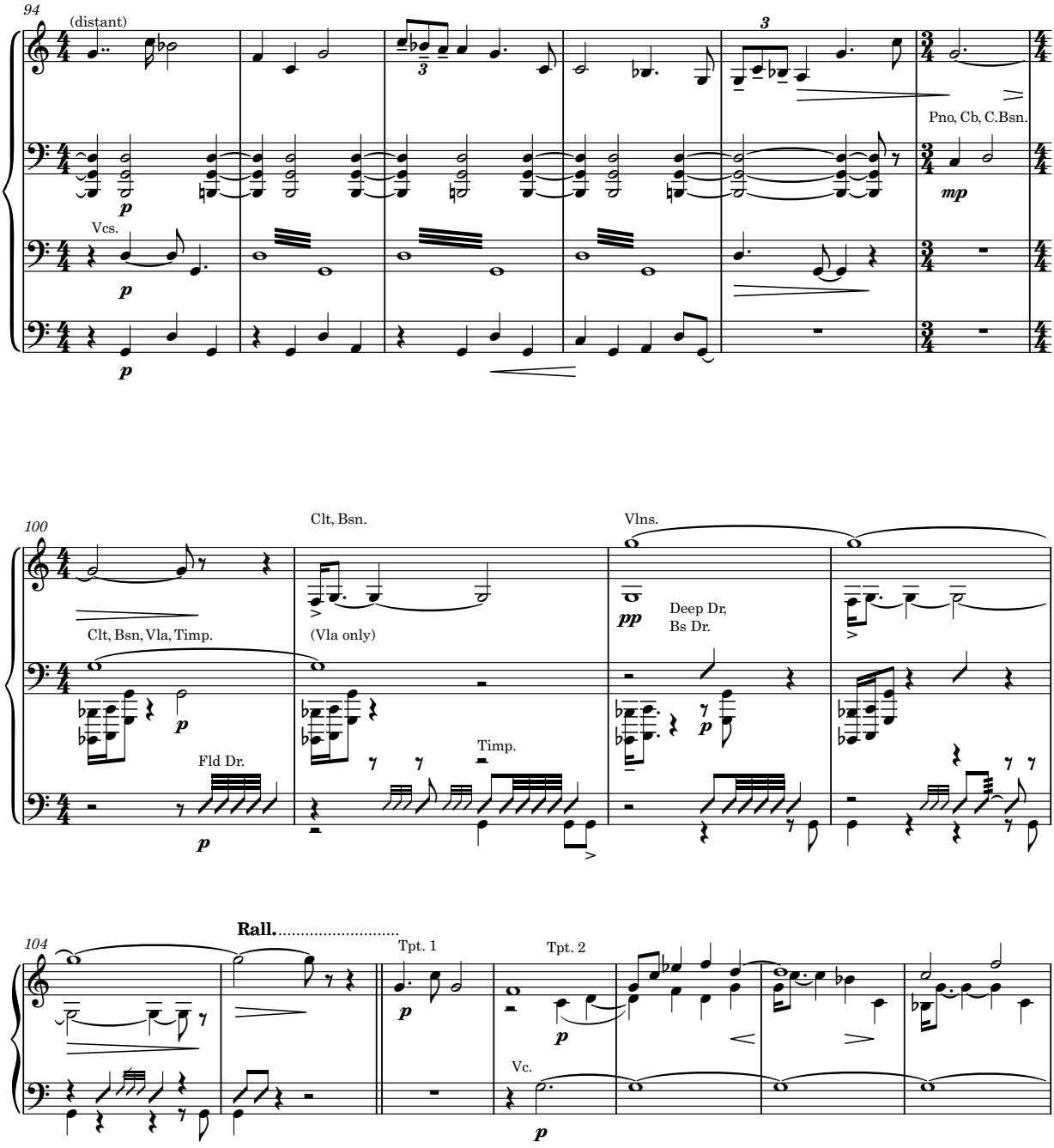


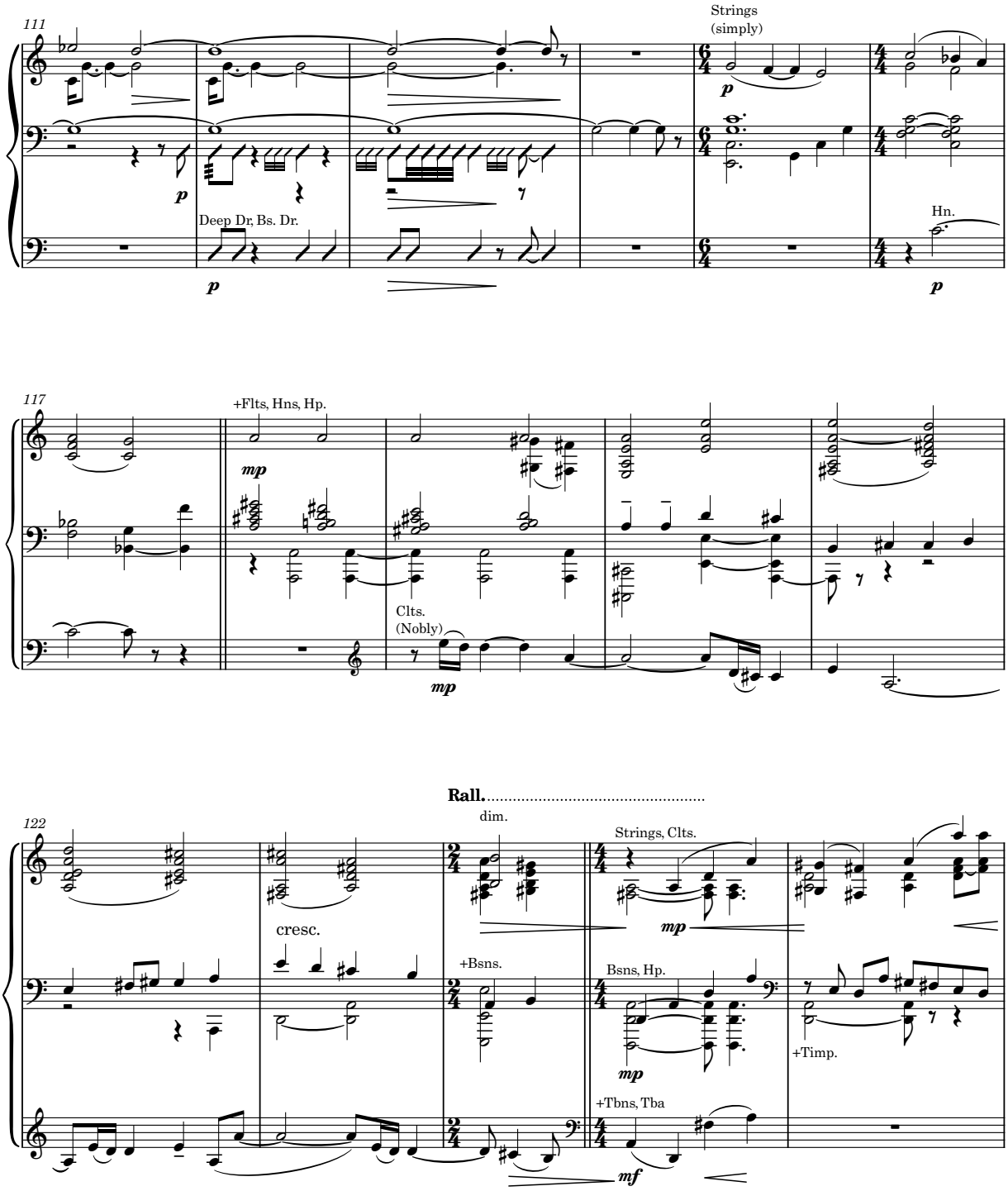

18
+Flts, Tpt.
24
Strings
Warmly
mf
Hp.
Flt.
p
31
Teneramente
(Hp.)
Cb.
pizz.
mf
37
p
Horn solo
gently
mp
Clts, Bsns,
Flts, Obs.
p
mp

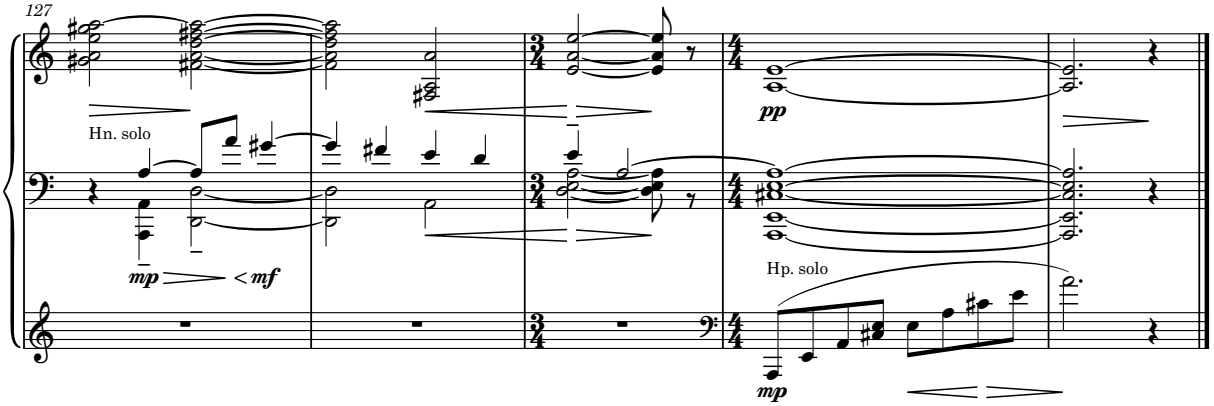

44
Hn.
dim.
Tpt. solo
gently
Hp.
Field Dr.
(Hp.)
[49]
Vla.
pizz.
Cb.
pizz.
(Vla) pizz
Flts, 2nd Tpt.
(distant)
no vib.
Bass Dr,
Tam-tam
55
Horns, Vlas (arco)
Rall.
Hp.
Tpts.
Tbns.
(gently)


61
Strings, Eng. Horn, Clts, Bsn, C.Bsn.
mp
Bs Clt, Timp.
mp
66
69
(simply)
mf
p
+Flts.
Tbns.
Hn. 1 solo
mp
Hp.
p

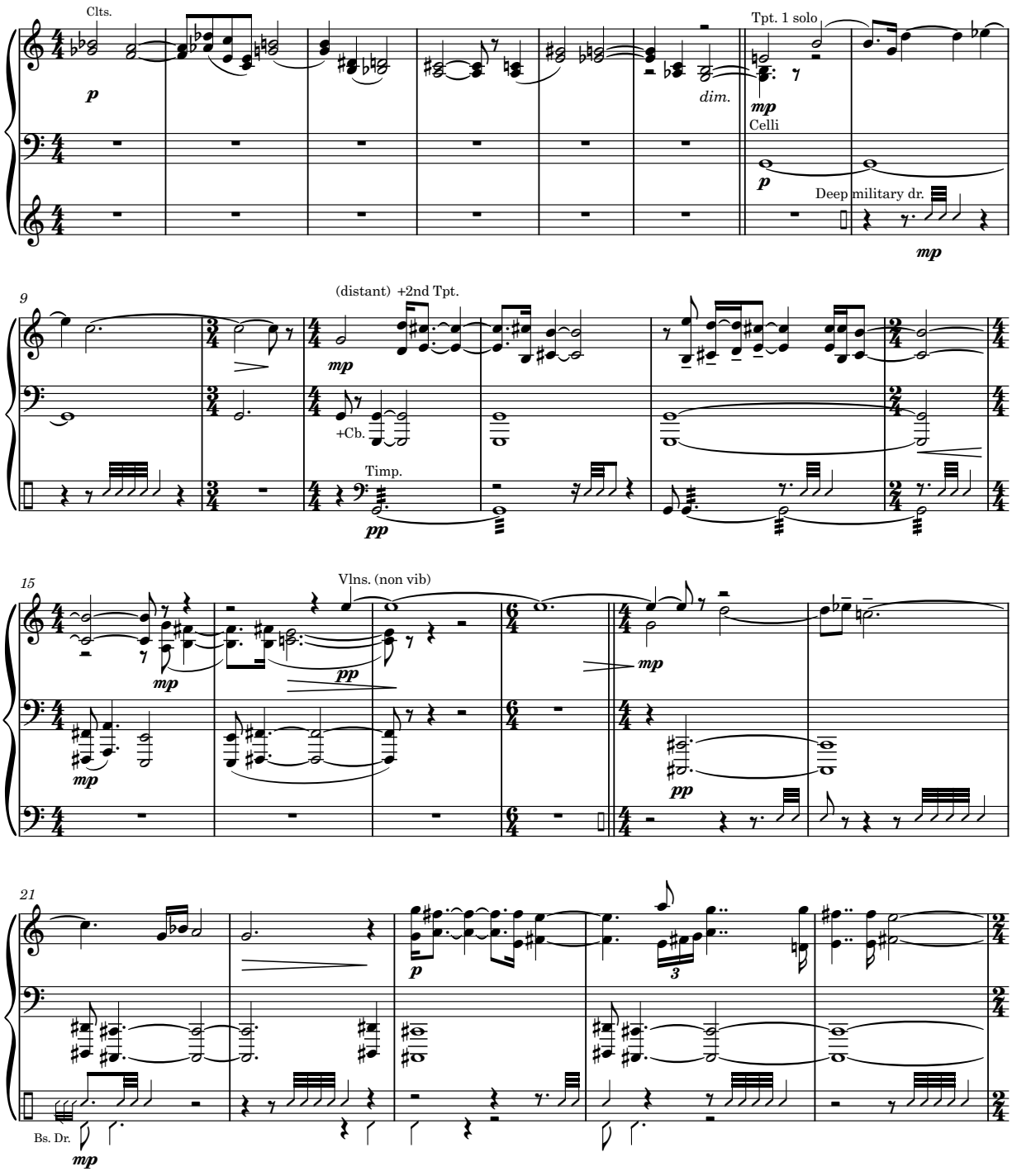

74
Rall.
Bsns, Clts,
Strings, Hns.
Rall.
Clts.
(simply)
dim.
Vlas.
+Clt, Bsns.
Hp.
Bsn.
Vcs.
Cb.
Timp, Bs Clt.
dim.
+Hns, Strings, Clts.
81
+Vlns.
Strings, Clts, Bsns,
Hns, Tba, Timp.
(Reverently)
+Flts, Obs.
Hn, Tbn, Vcs.
Cb Clt, Cb,
Timp, Hp.
Hns.
cresc.
Tbns, Hp.
88
(just strings)
Horn solo
(just harp)

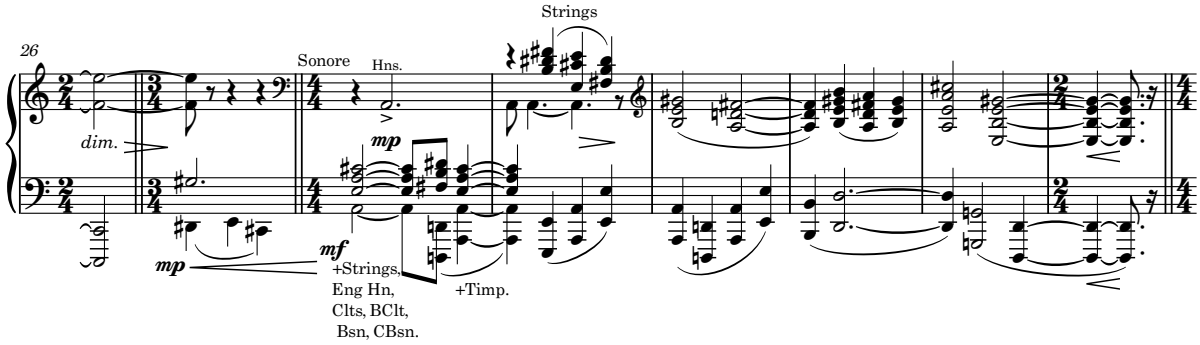

94
(distant)
3
3
Pno, Cb, C.Bsn.
mp
Vcs.
p
p
p
100
Clt, Bsn.
Vlns.
Clt, Bsn, Vla, Timp.
(Vla only)
pp
Deep Dr,
Bs Dr.
p
p
Fld Dr.
Timp.
p
104
Rall.
Tpt. 1
Tpt. 2
p
p
Vc.
p

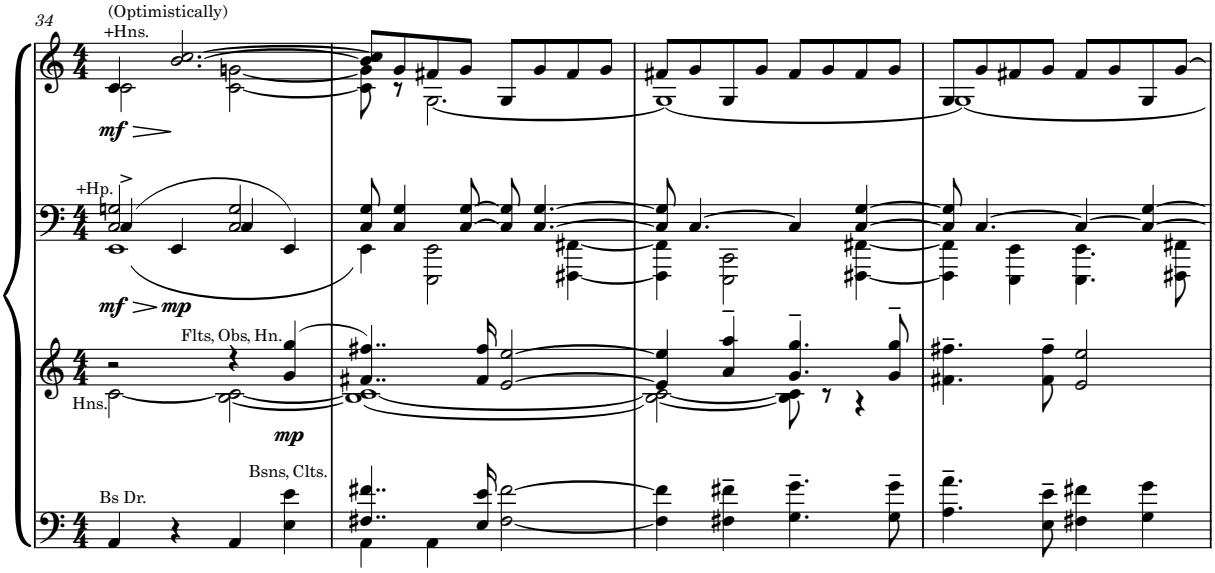

111
Strings
(simply)
p
p
Deep Dr, Bs. Dr.
p
Hn.
p
117
+Flts, Hns, Hp.
mp
Clts.
(Nobly)
mp
Rall.
122
dim.
Strings, Clts.
cresc.
mp
+Bsns.
Bsns, Hp.
mp
+Timp.
+Tbns, Tba
mf

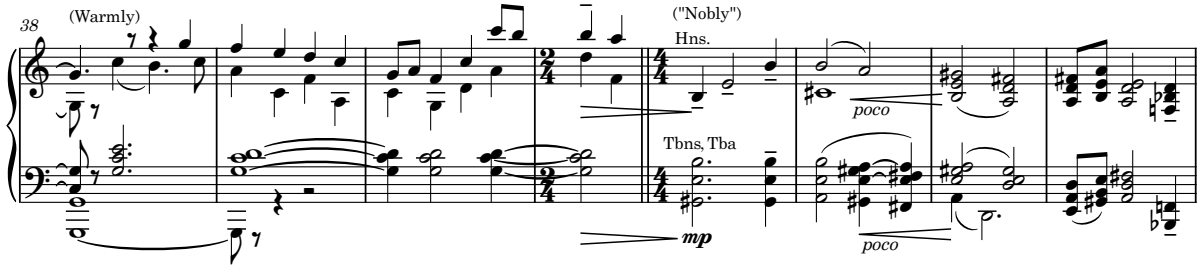

127
Hn. solo
mp
< mf
pp
Hp. solo
mp

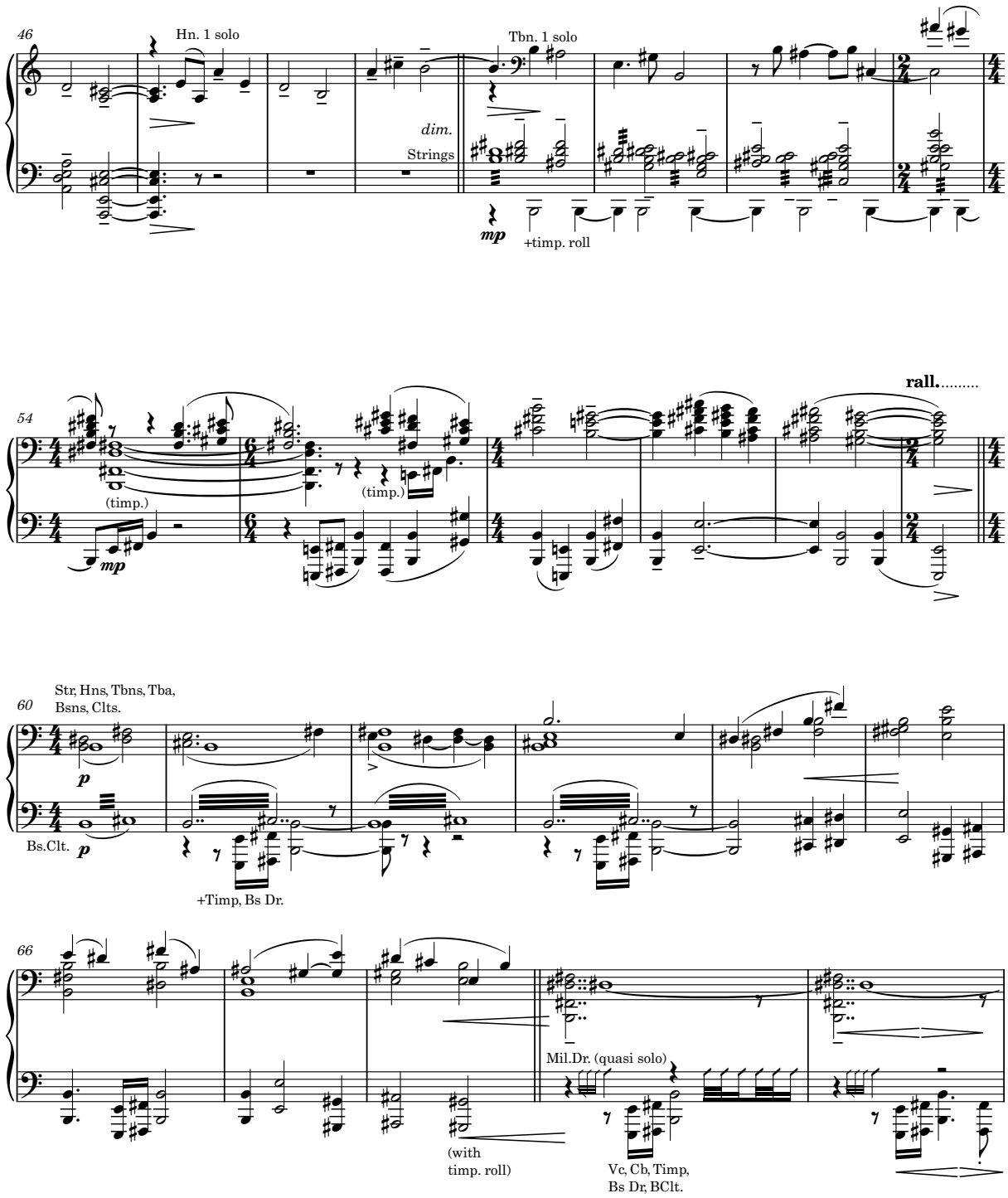
3. Finding Private Ryan

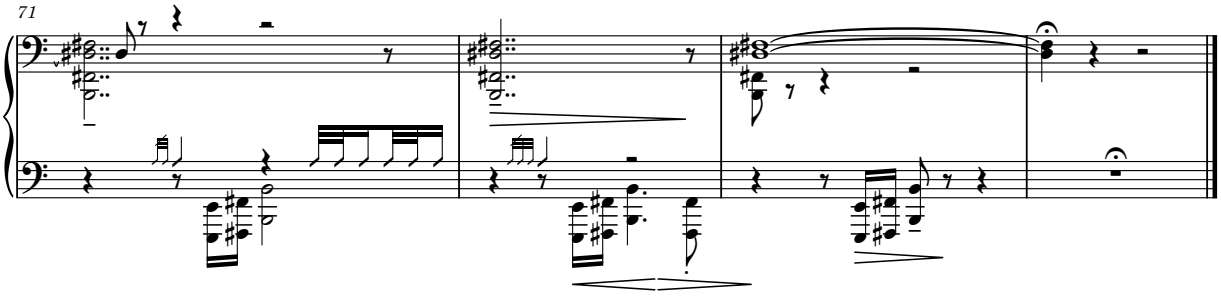



26
Strings
Sonore
Hns.
dim.
mp
mf
mp
+Strings,
Eng Hn,
Clts, BClt,
Bsn, CBsn.
+Timp.

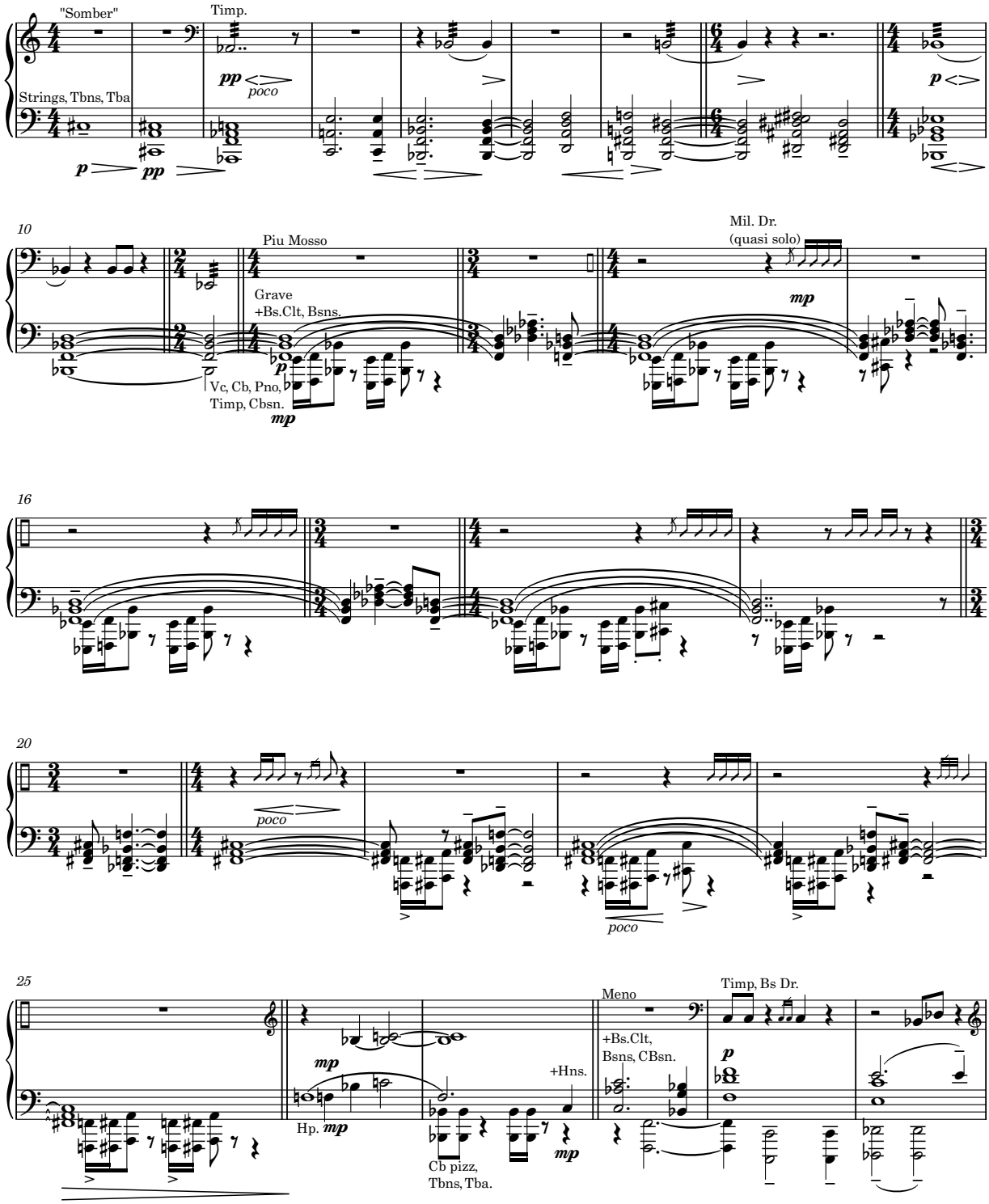

34
(Optimistically)
+Hns.
mf
+Hp.
mf > mp
Flts, Obs, Hn.
Hns.
mp
Bsns, Clts.
Bs Dr.

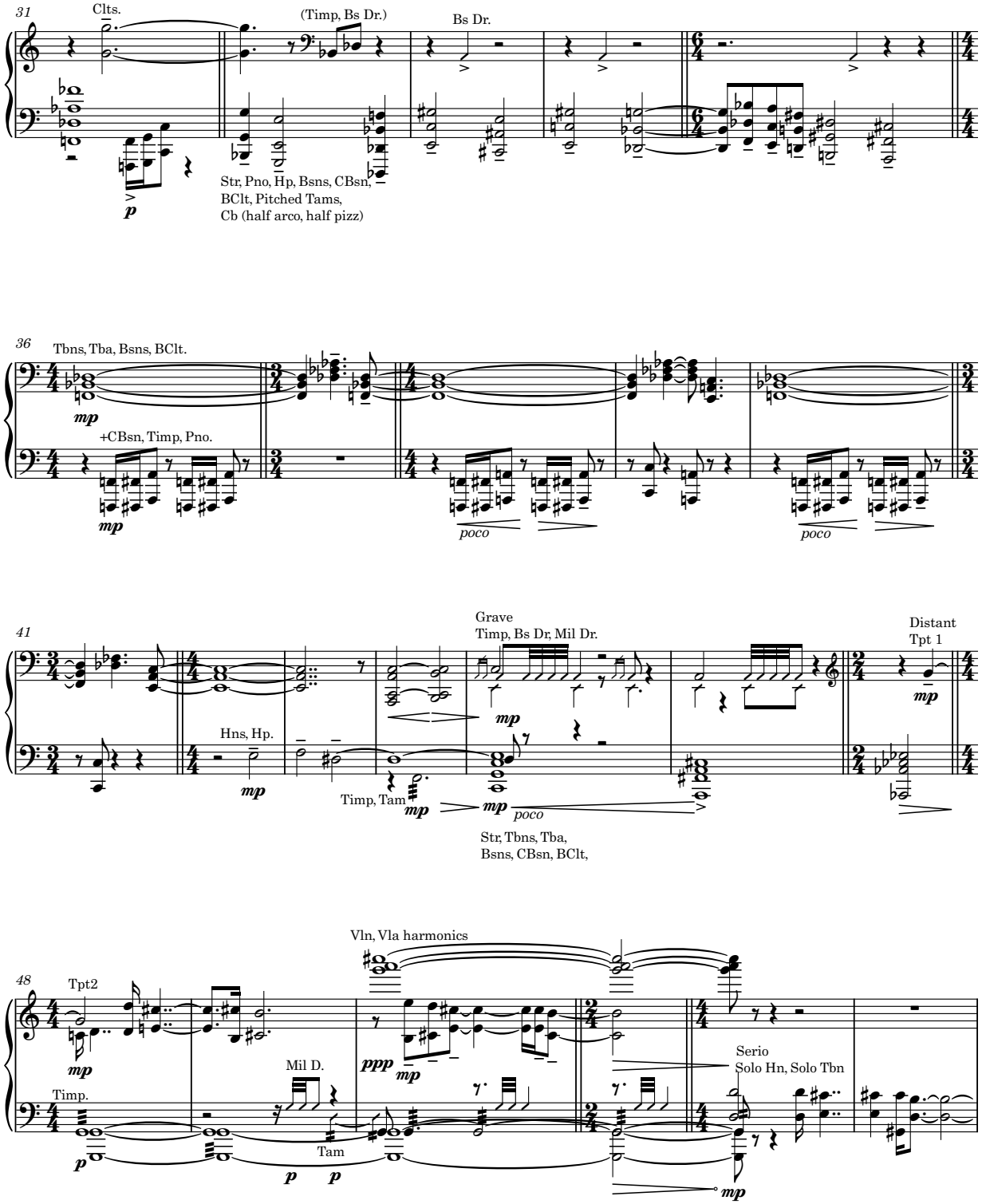

38
(Warmly)
("Nobly")
Hns.
poco
Tbns, Tba
mp
poco

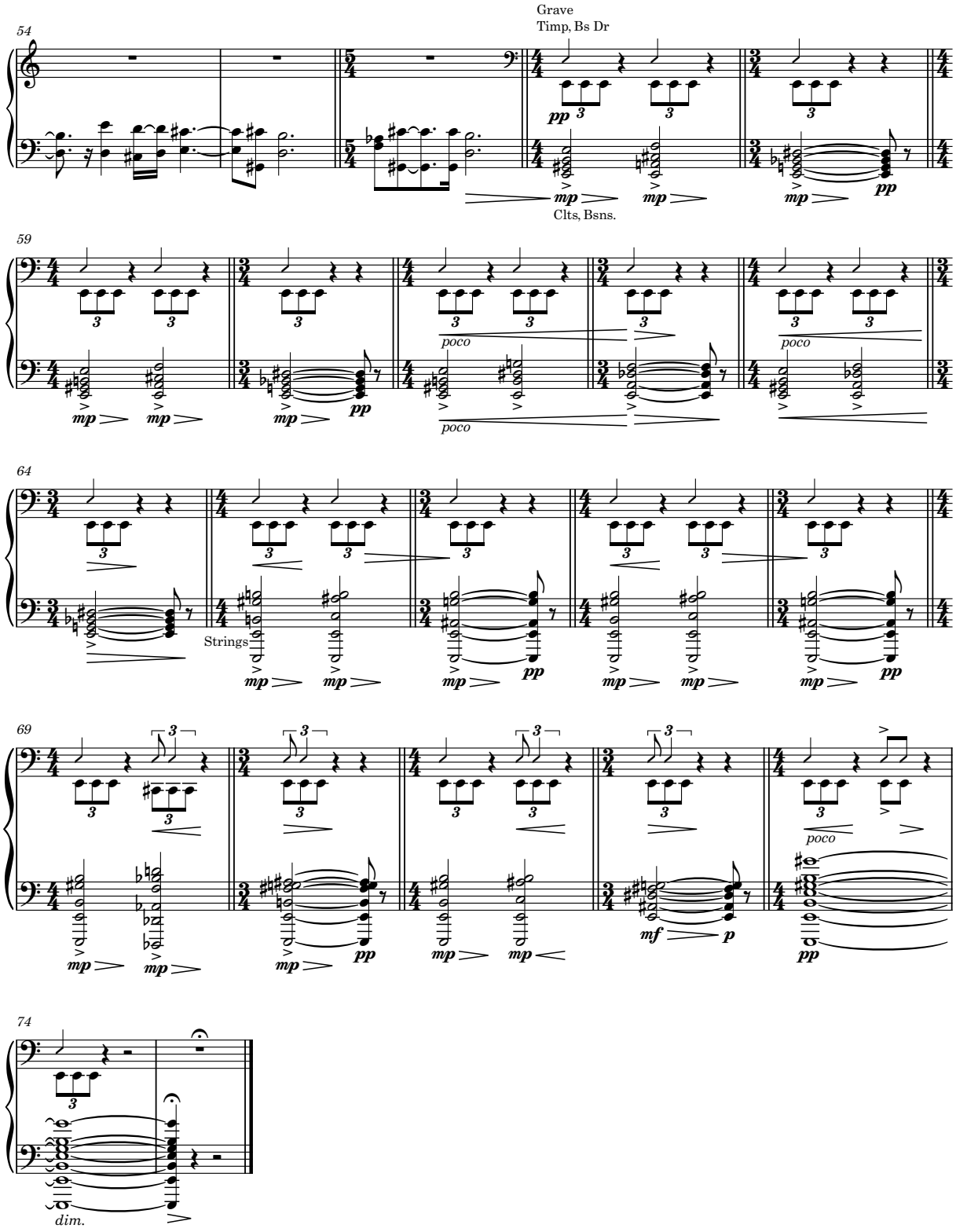

46
Hn. 1 solo
dim.
Strings
Tbn. 1 solo
mp
+timp. roll
54
rall.
(timp.)
mp
(timp.)
60
Str, Hns, Tbns, Tba,
Bsns, Clts.
p
Bs.Clt.
p
+Timp, Bs Dr.
66
Mil.Dr. (quasi solo)
(with
timp. roll)
Vc, Cb, Timp,
Bs Dr, BClt.


71

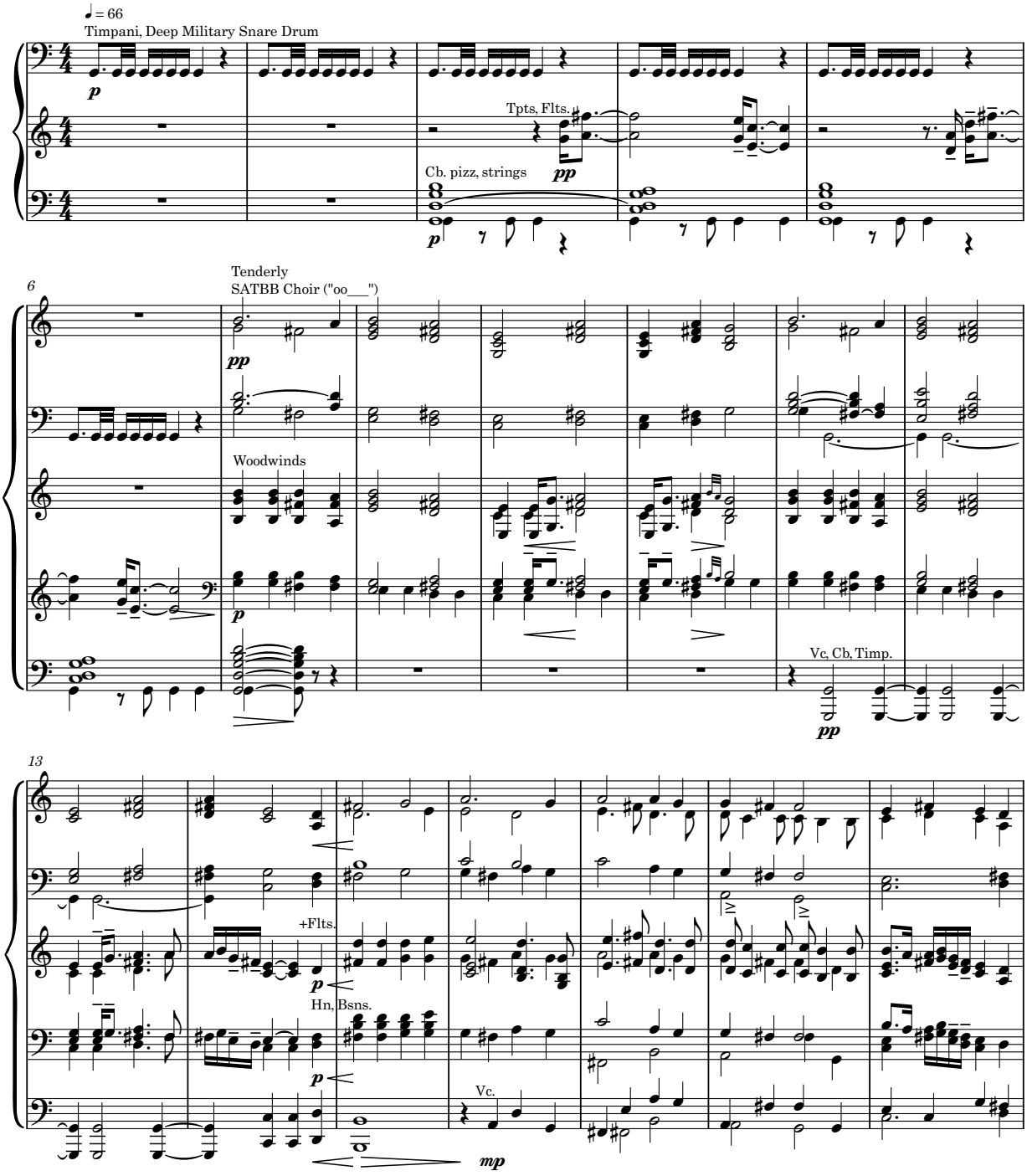
4. Wade's Death

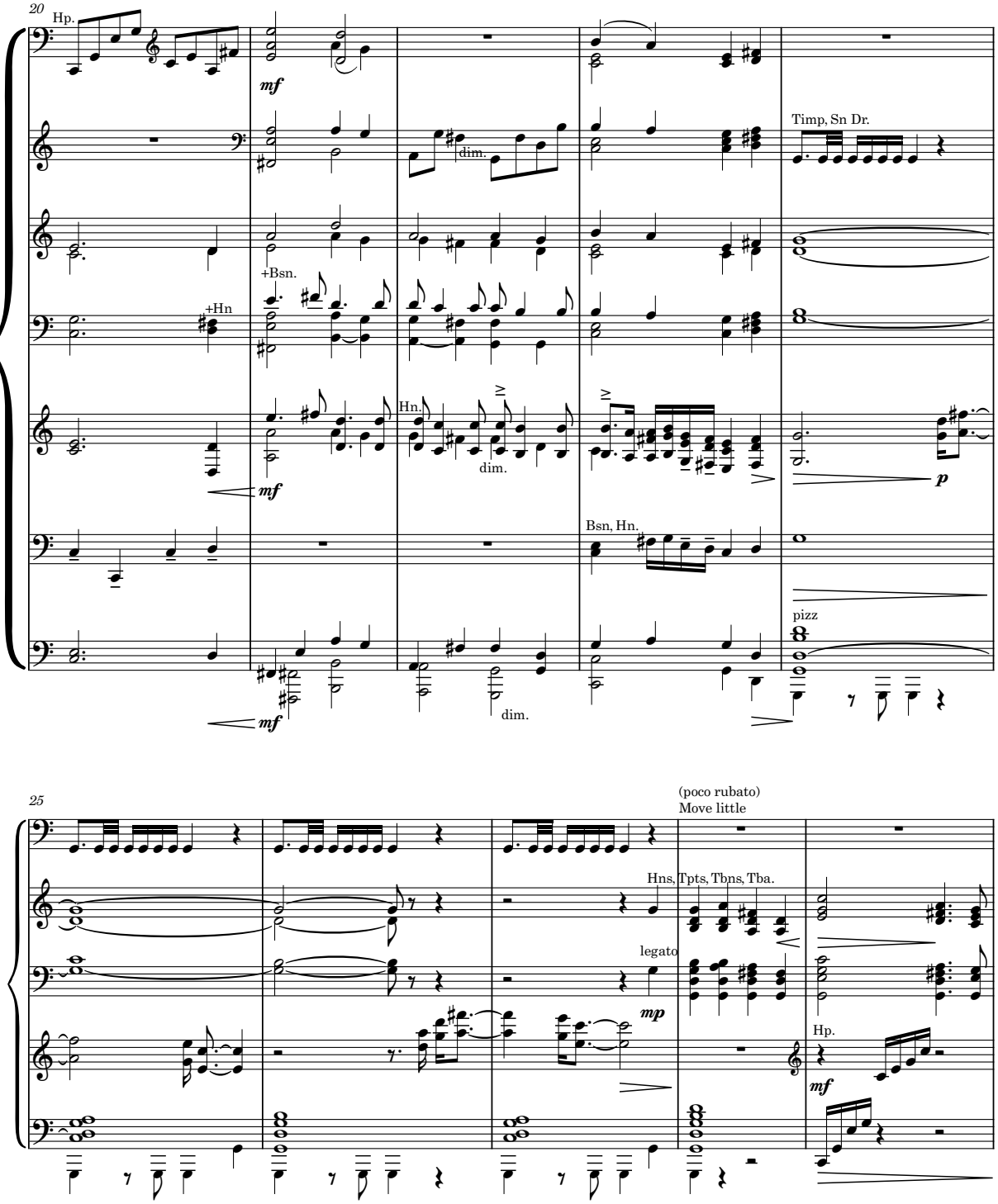


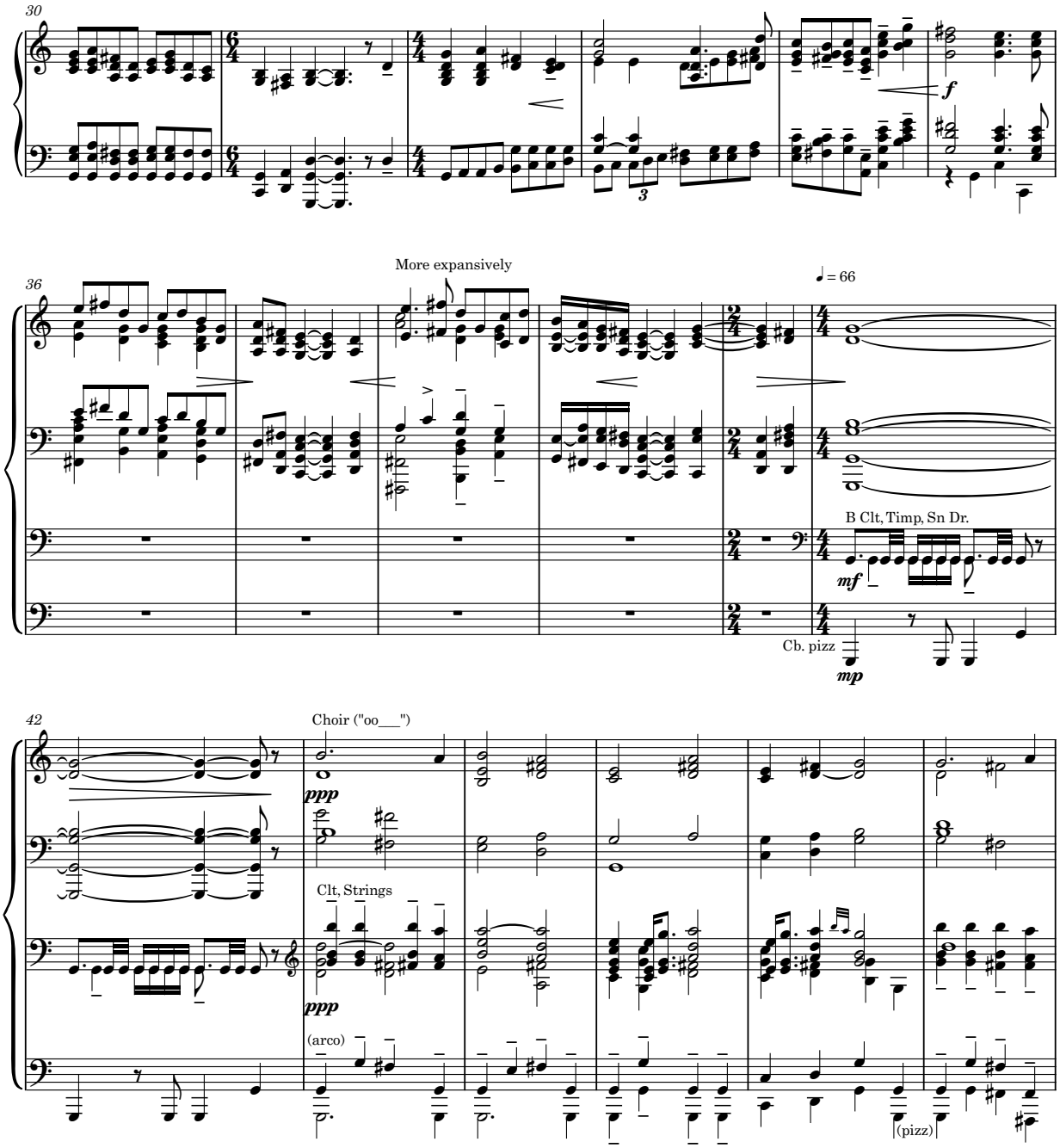

31
Clts.
(Timp, Bs Dr.)
Bs Dr.
p
Str, Pno, Hp, Bsns, CBsn,
BClt, Pitched Tams,
Cb (half arco, half pizz)
36
Tbns, Tba, Bsns, BClt.
mp
+CBsn, Timp, Pno.
mp
poco
poco
41
Grave
Timp, Bs Dr, Mil Dr.
Distant
Tpt 1
Hns, Hp.
mp
mp
Timp, Tam
mp
mp
poco
Str, Tbns, Tba,
Bsns, CBsn, BClt,
48
Vln, Vla harmonics
Tpt2
mp
Timp.
p
Mil D.
Tam
p
p
ppp
mp
Serio
Solo Hn, Solo Tbn
mp

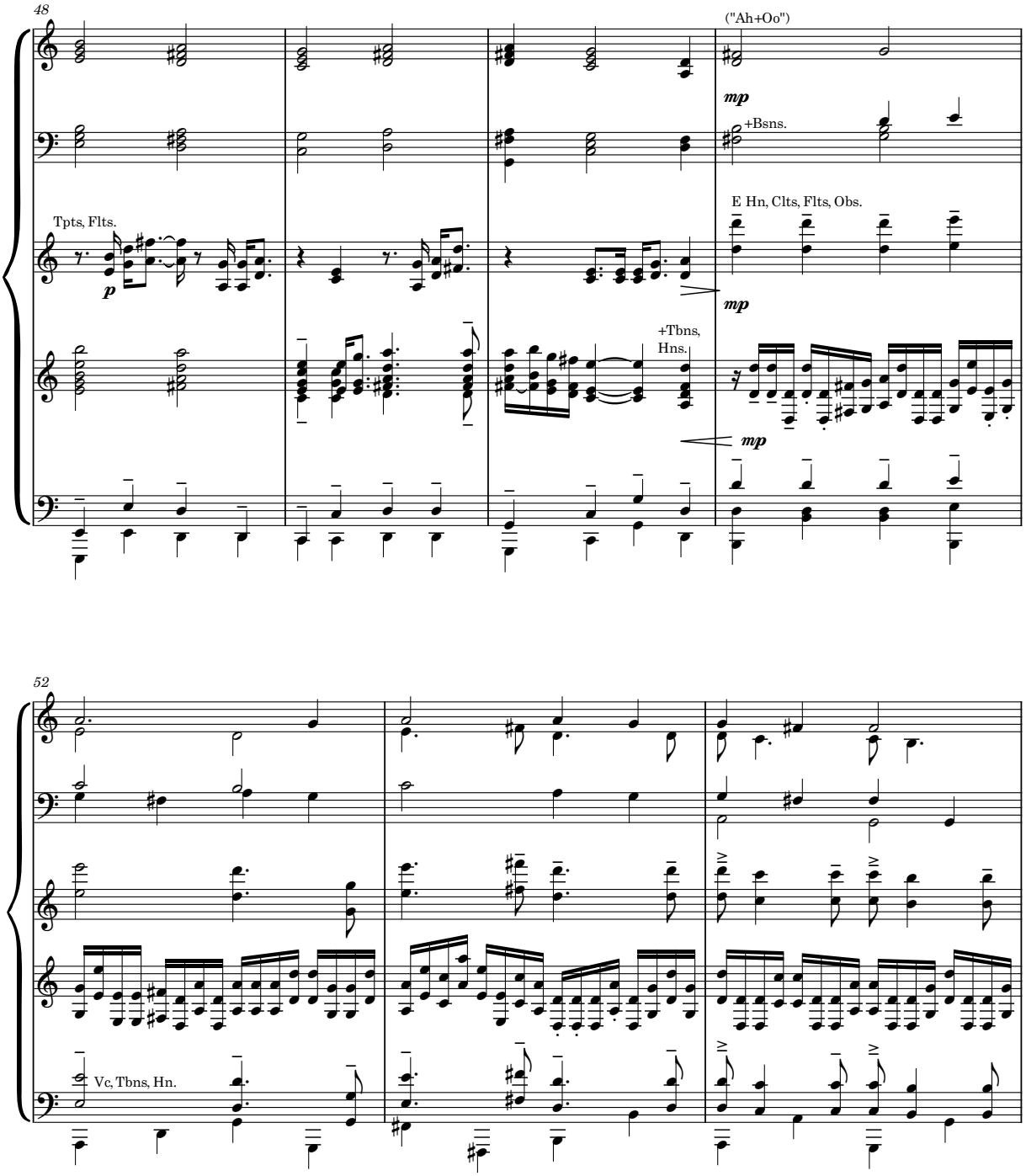

54
Grave
Timp, Bs Dr
Clts, Bsns.
59
poco
64
Strings
69
poco
74
dim.

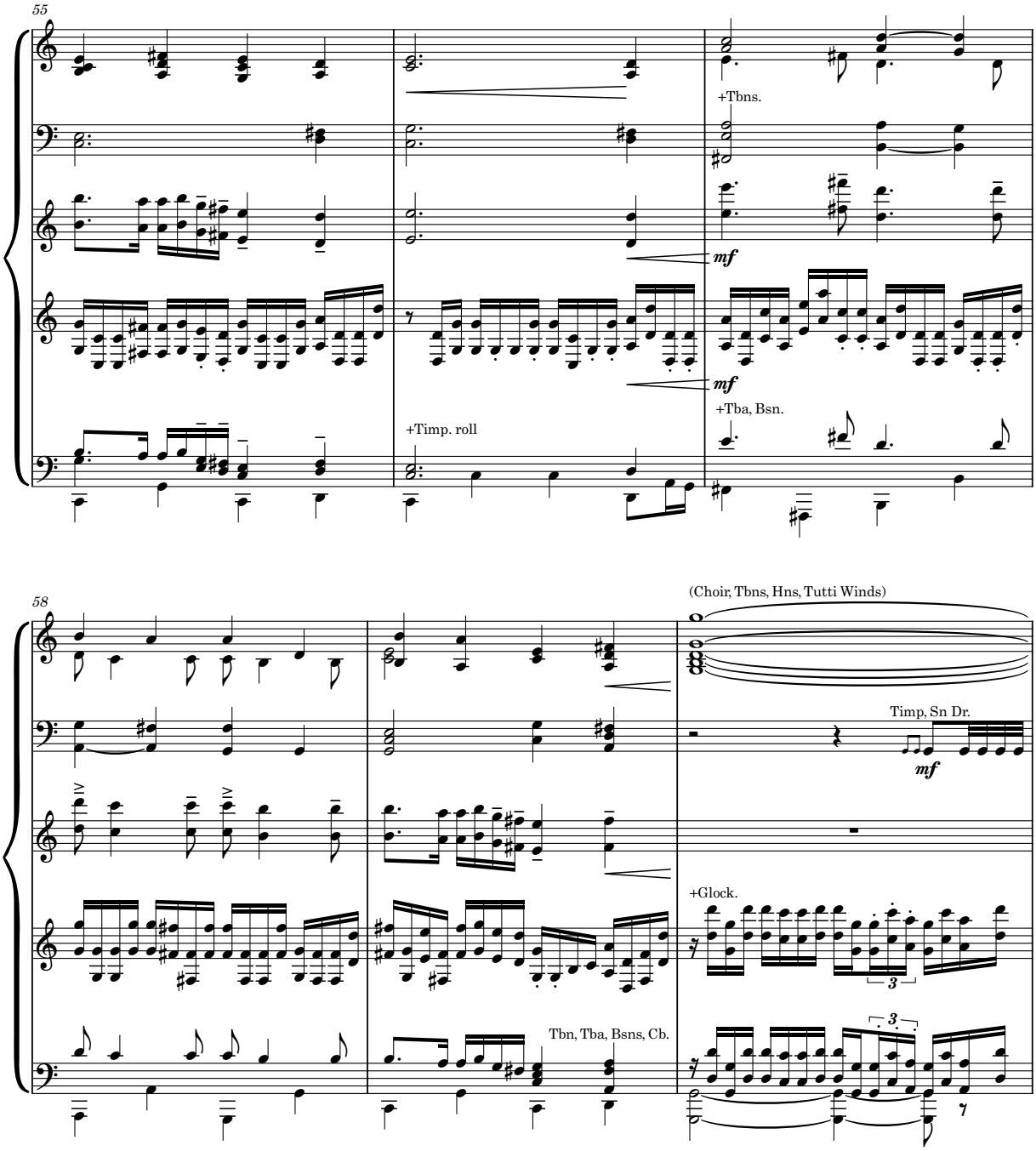
5. Hymn To The Fallen

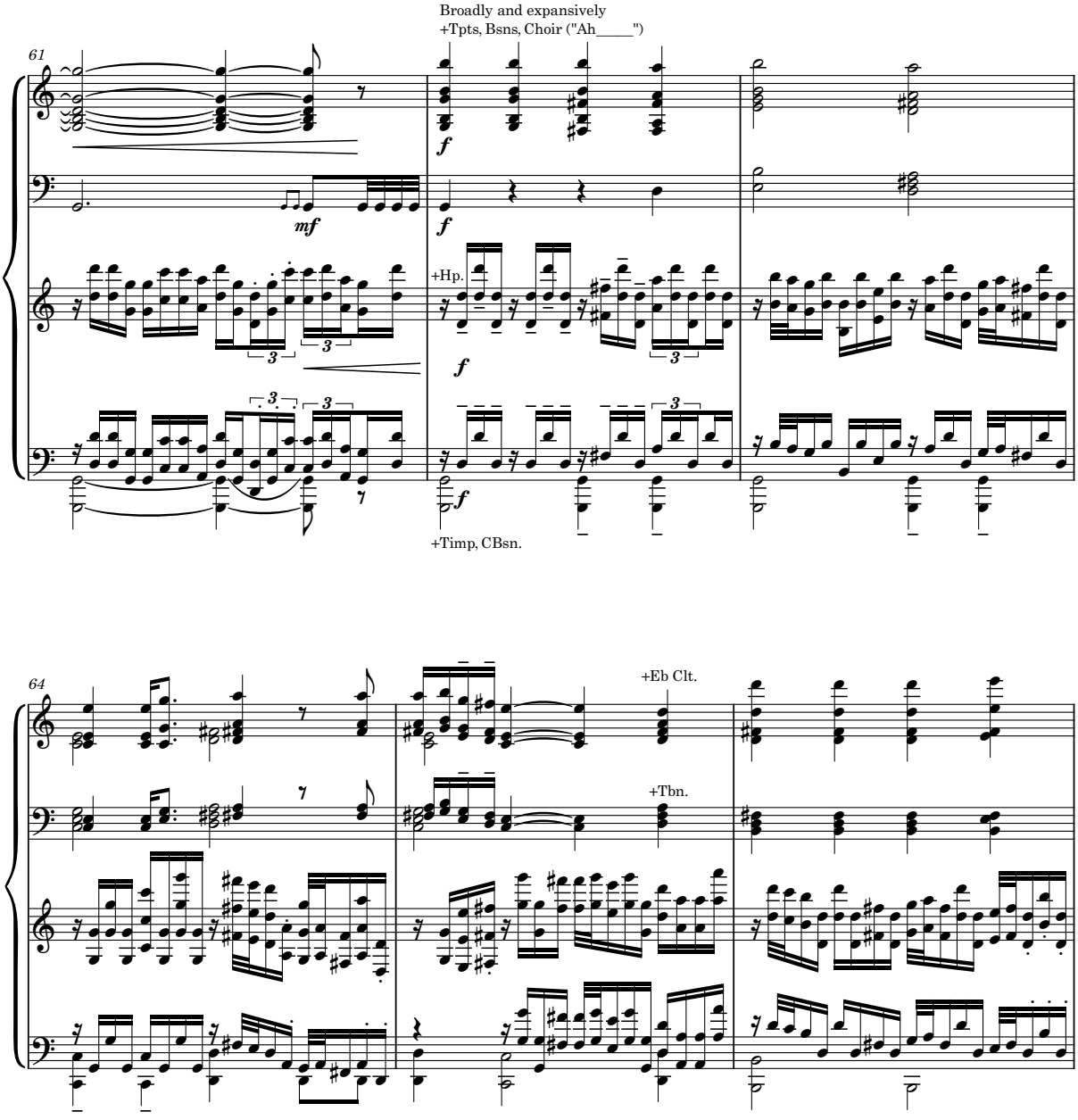


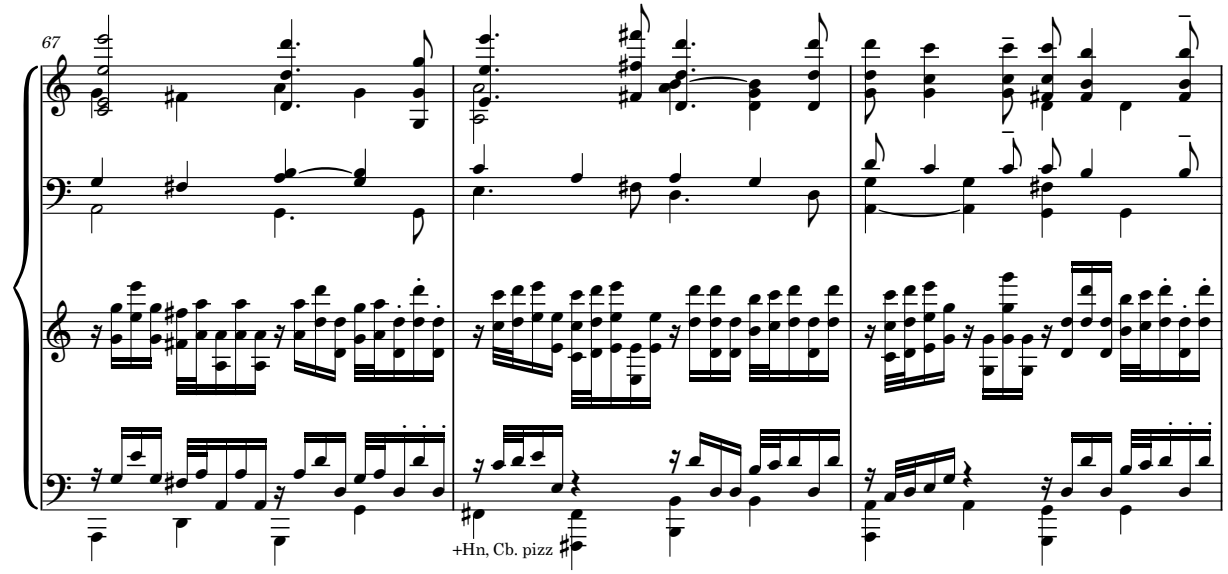

20
Hp.
mf
dim.
Timp, Sn Dr.
+Bsn.
+Hn
Hn.
dim.
mf
p
Bsn, Hn.
pizz
mf
dim.
25
(poco rubato)
Move little
Hns, Tpts, Tbns, Tba.
legato
mp
Hp.
mf

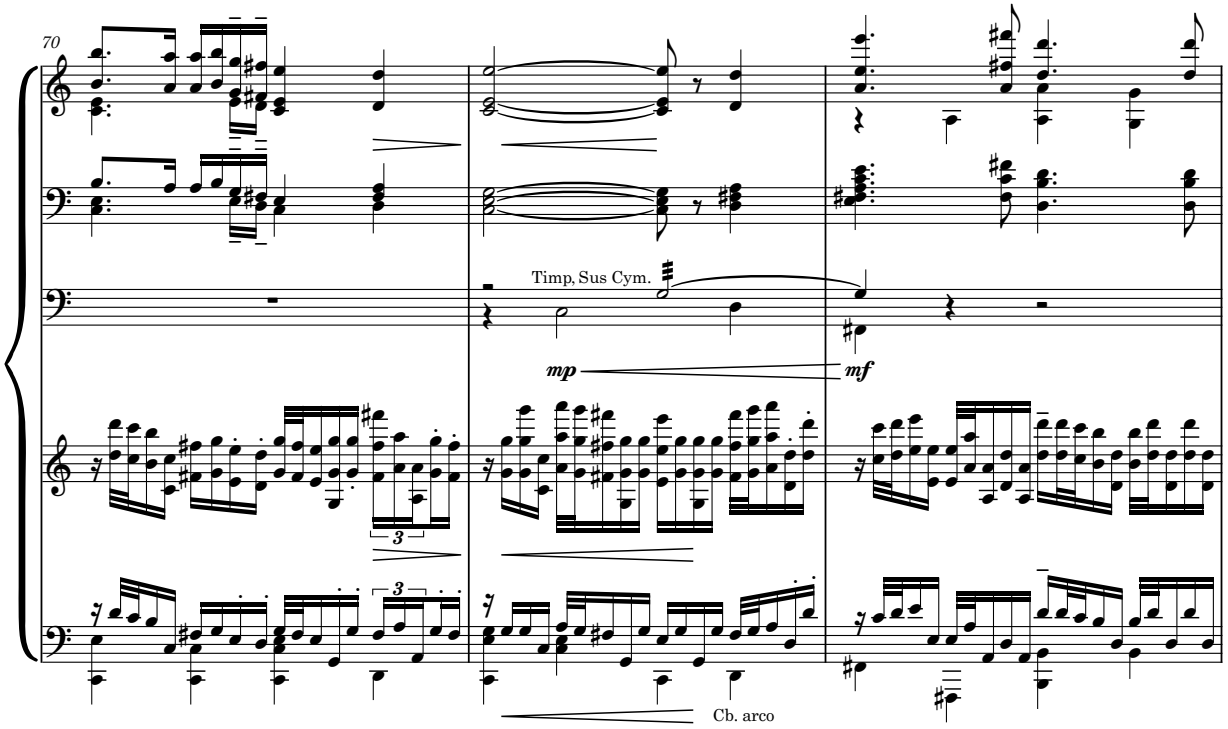

30
f
36
More expansively
♩ = 66
B Clt, Timp, Sn Dr.
mf
Cb. pizz
mp
42
Choir ("oo___")
ppp
Clt, Strings
ppp
(arco)
(pizz)

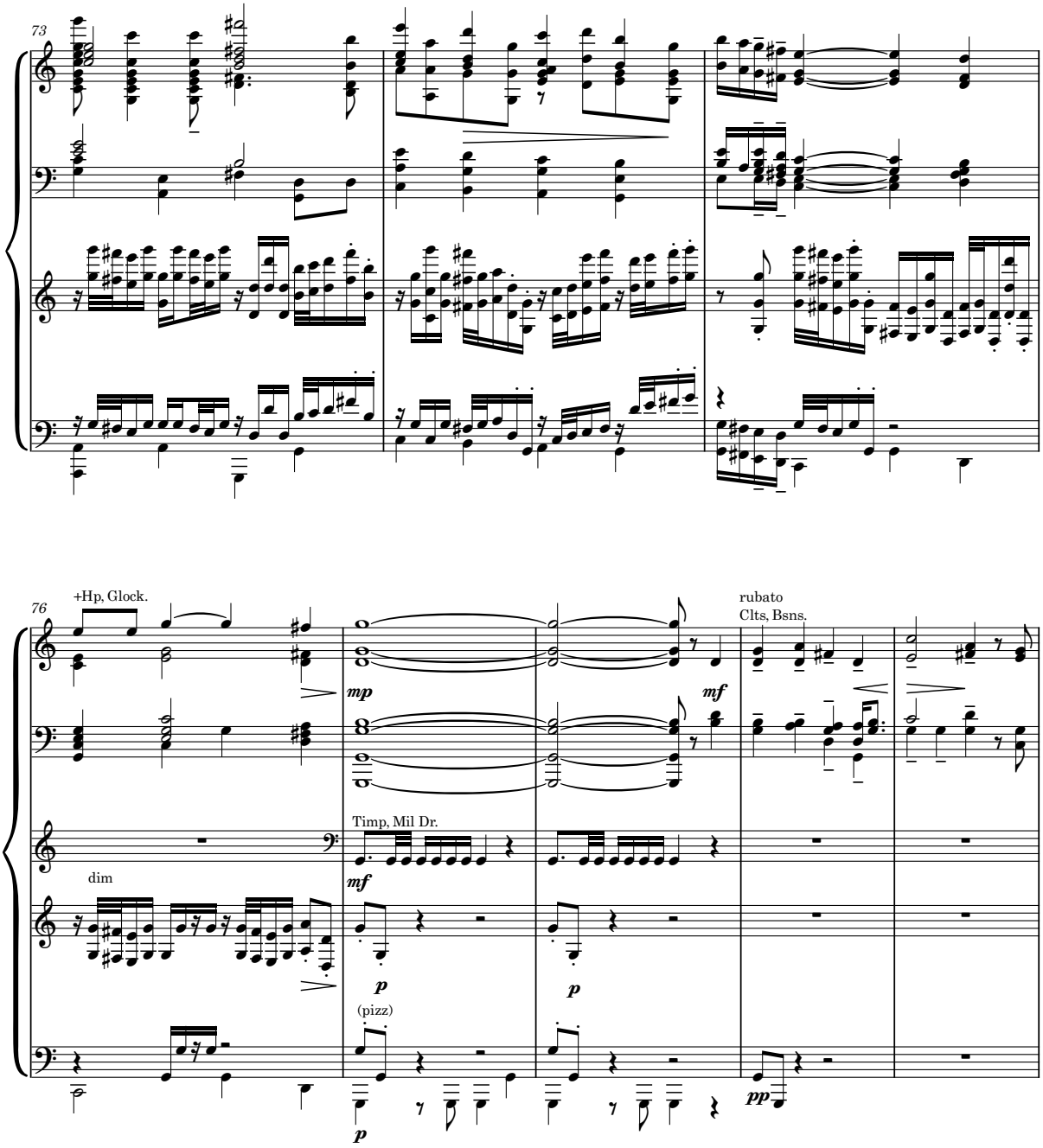

48
("Ah+Oo")
mp
+Bsns.
Tpts, Flts.
p
E Hn, Clts, Flts, Obs.
mp
+Tbns,
Hns.
mp
52
Vc, Tbns, Hn.

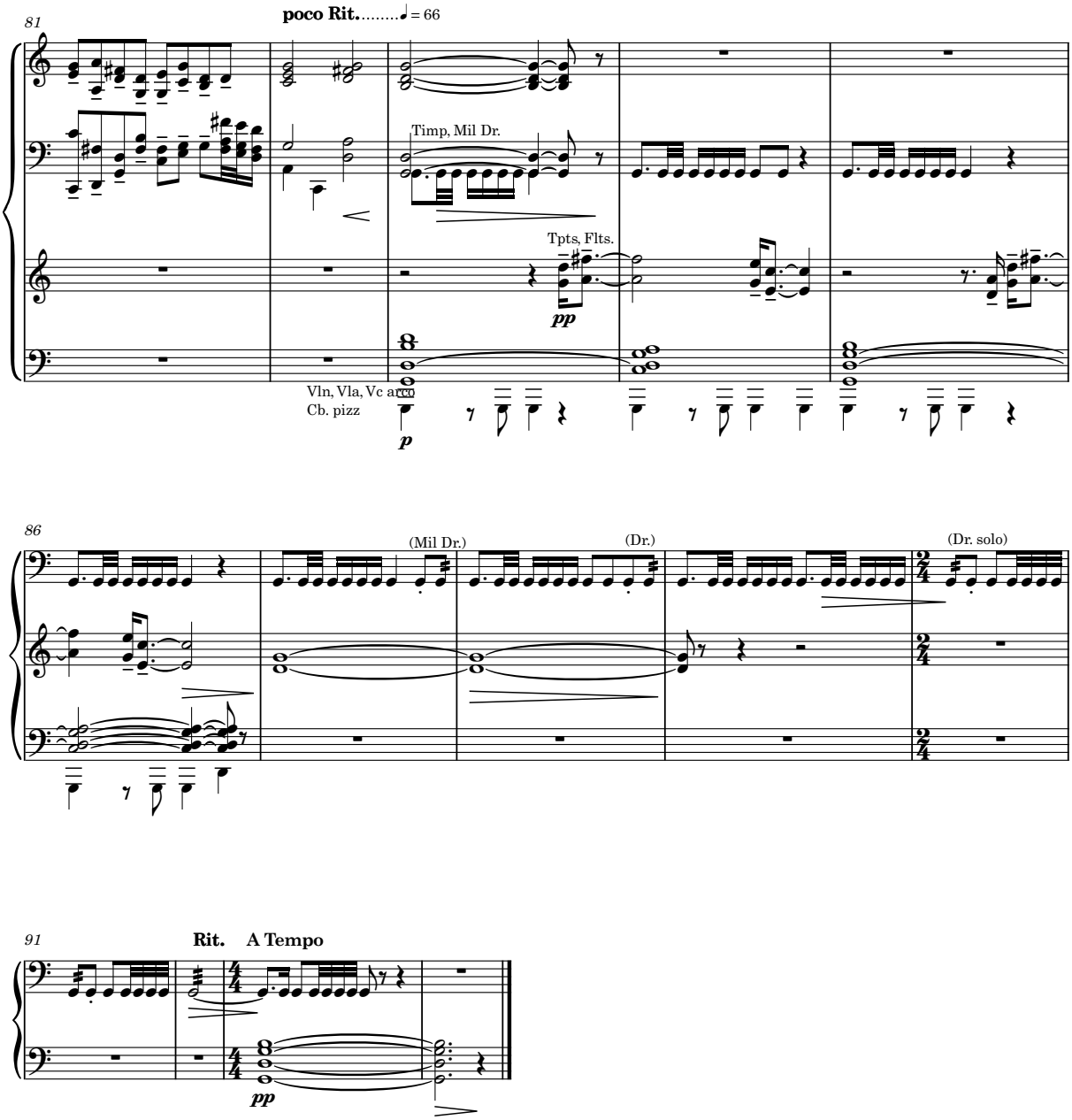

55
+Tbns.
mf
mf
+Tba, Bsn.
+Timp. roll
58
(Choir, Tbns, Hns, Tutti Winds)
Timp, Sn Dr.
mf
+Glock.
3
3
Tbn, Tba, Bsns, Cb.


Broadly and expansively
+Tpts, Bsns, Choir ("Ah_____")
61
mf
f
+Hp.
+Timp, CBsn.
64
+Eb Clt.
+Tbn.


67
+Hn, Cb. pizz

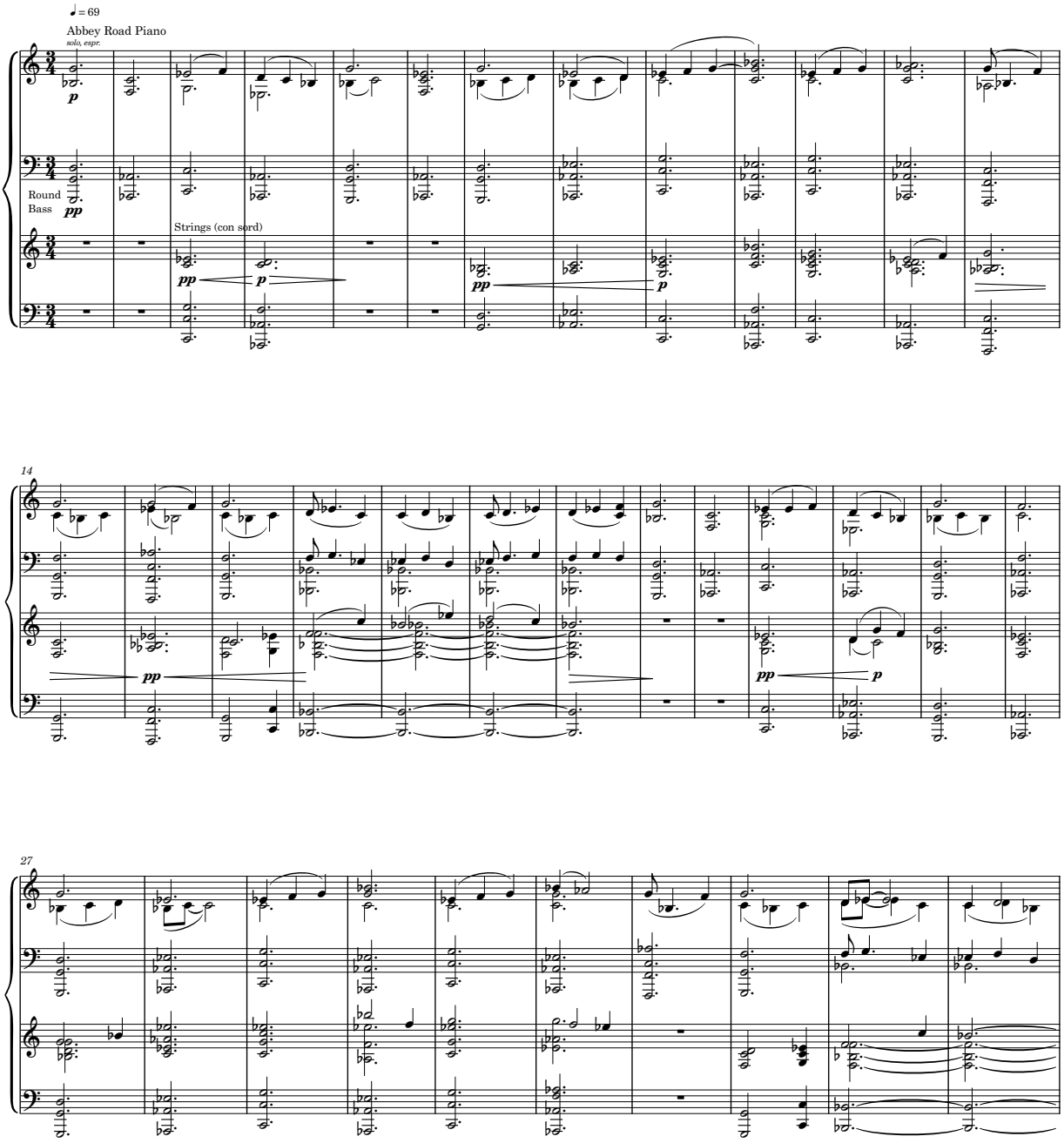

70
Timp, Sus Cym.
mp
mf
3
3
Cb. arco

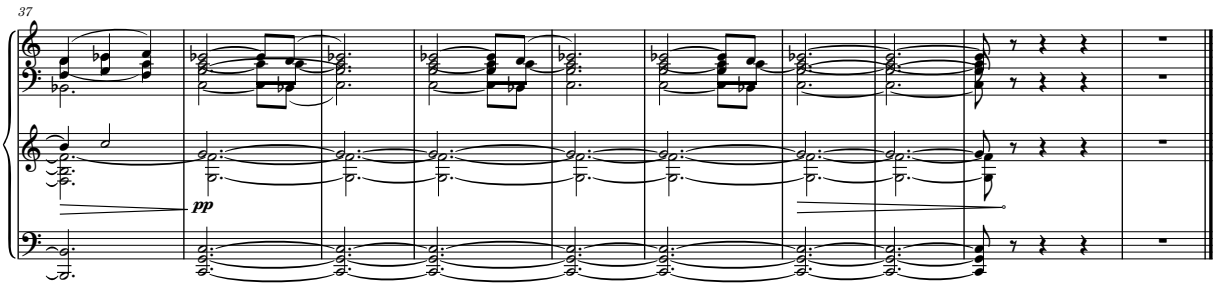

73
76
+Hp, Glock.
mp
mf
rubato
Clts, Bsns.
Timp, Mil Dr.
mf
dim
p
p
(pizz)
p
pp


81
poco Rit. ♩ = 66
Timp, Mil Dr.
Tpts, Flts.
pp
Vln, Vla, Vc arco
Cb. pizz
p
86
(Mil Dr.)
(Dr.)
(Dr. solo)
91
Rit.
A Tempo
pp

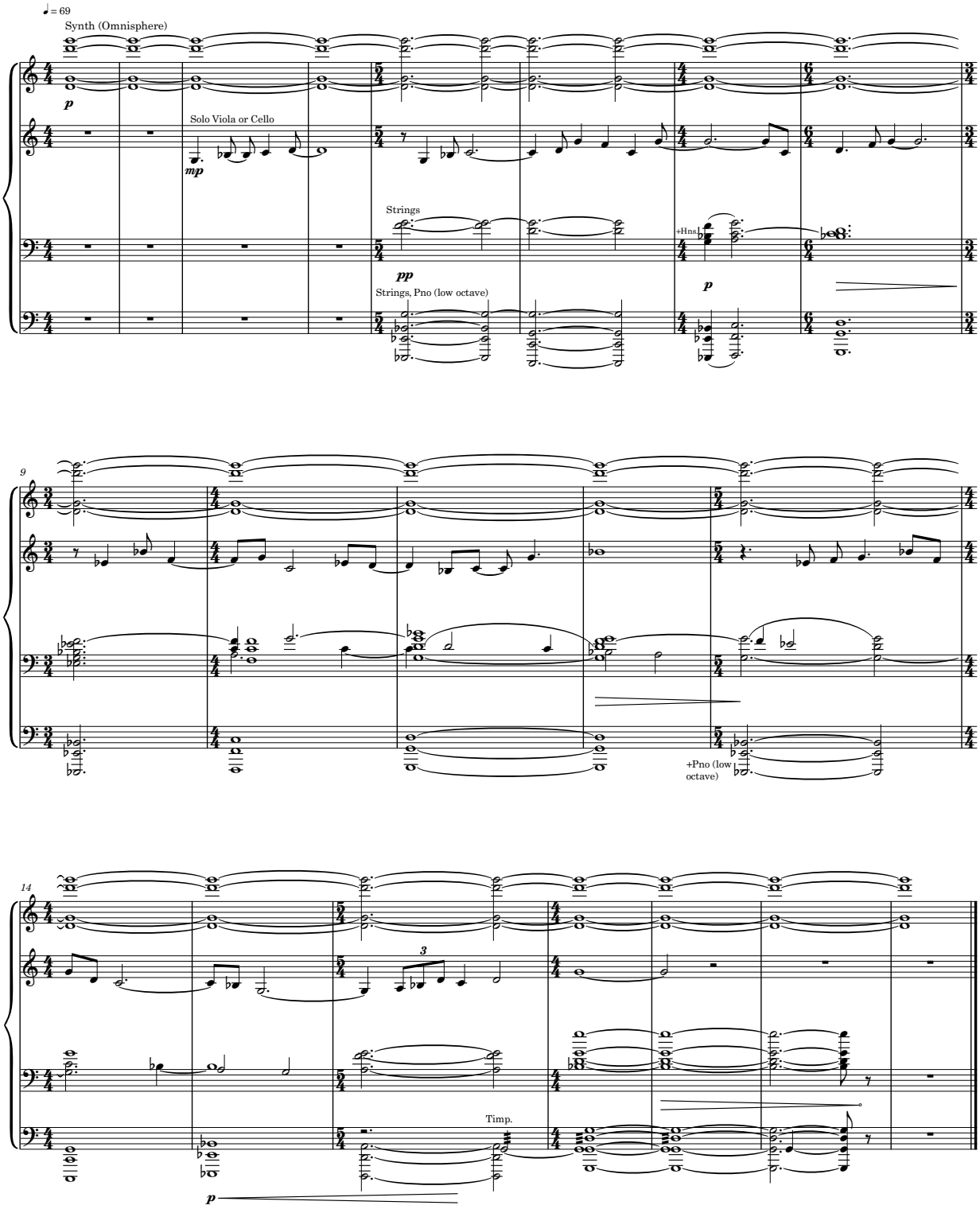
1917

1. A Bit Of Tin (First Truck)

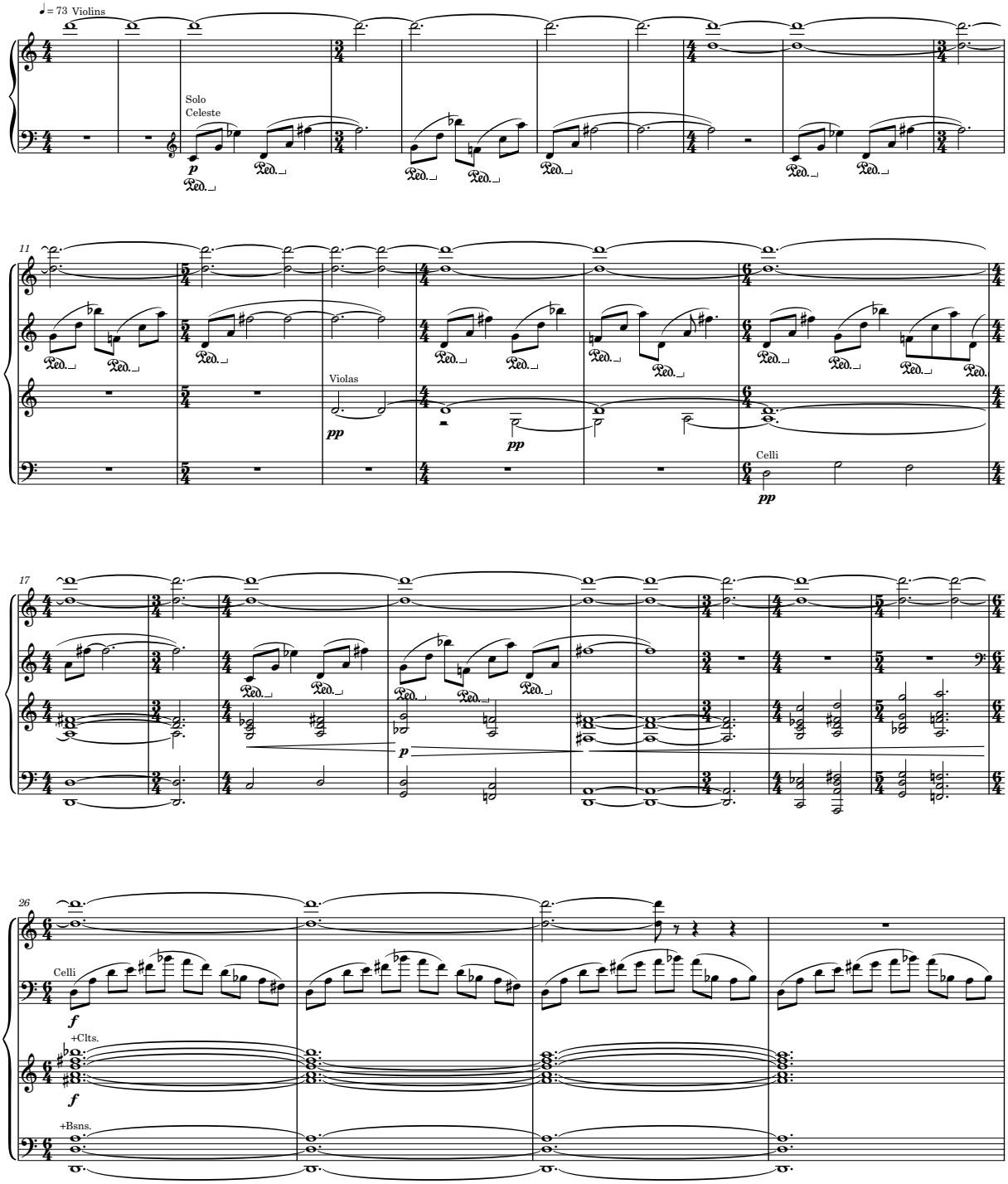


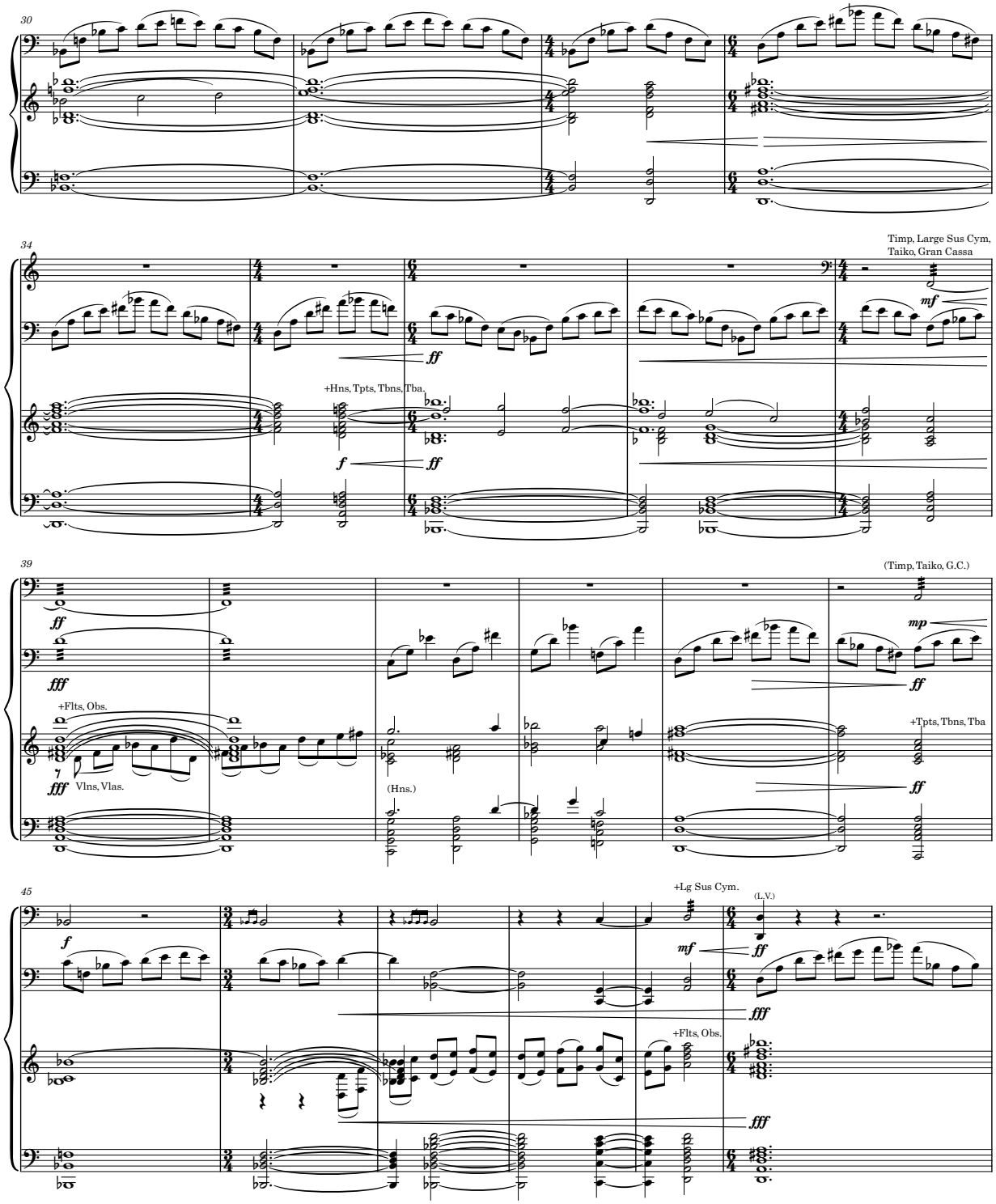

37
pp

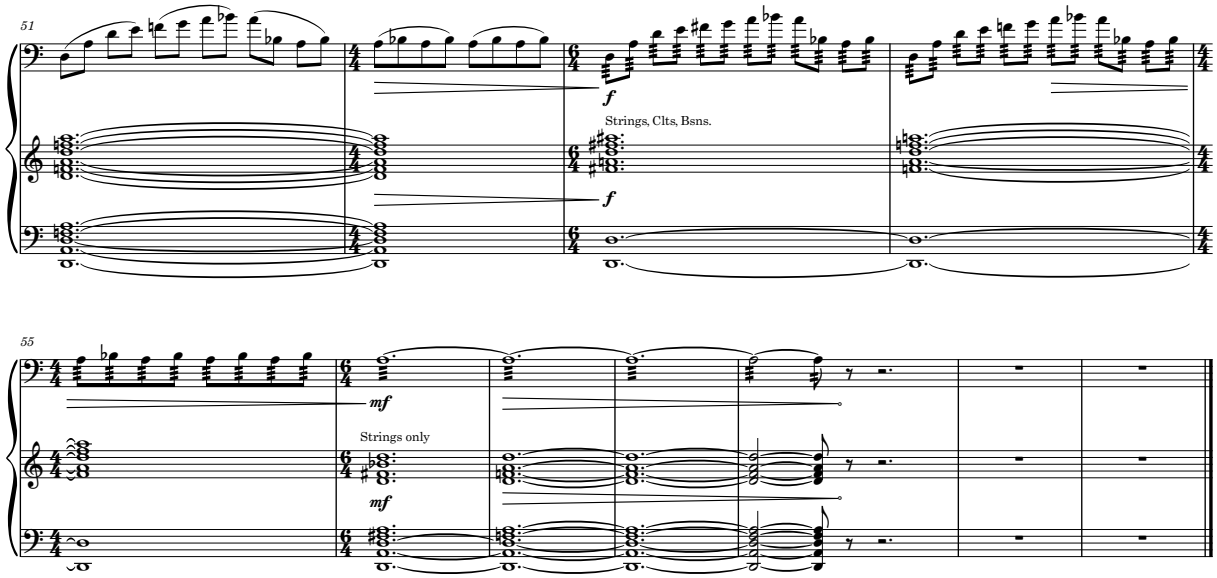
2. 1917 (Tobacco Tin)



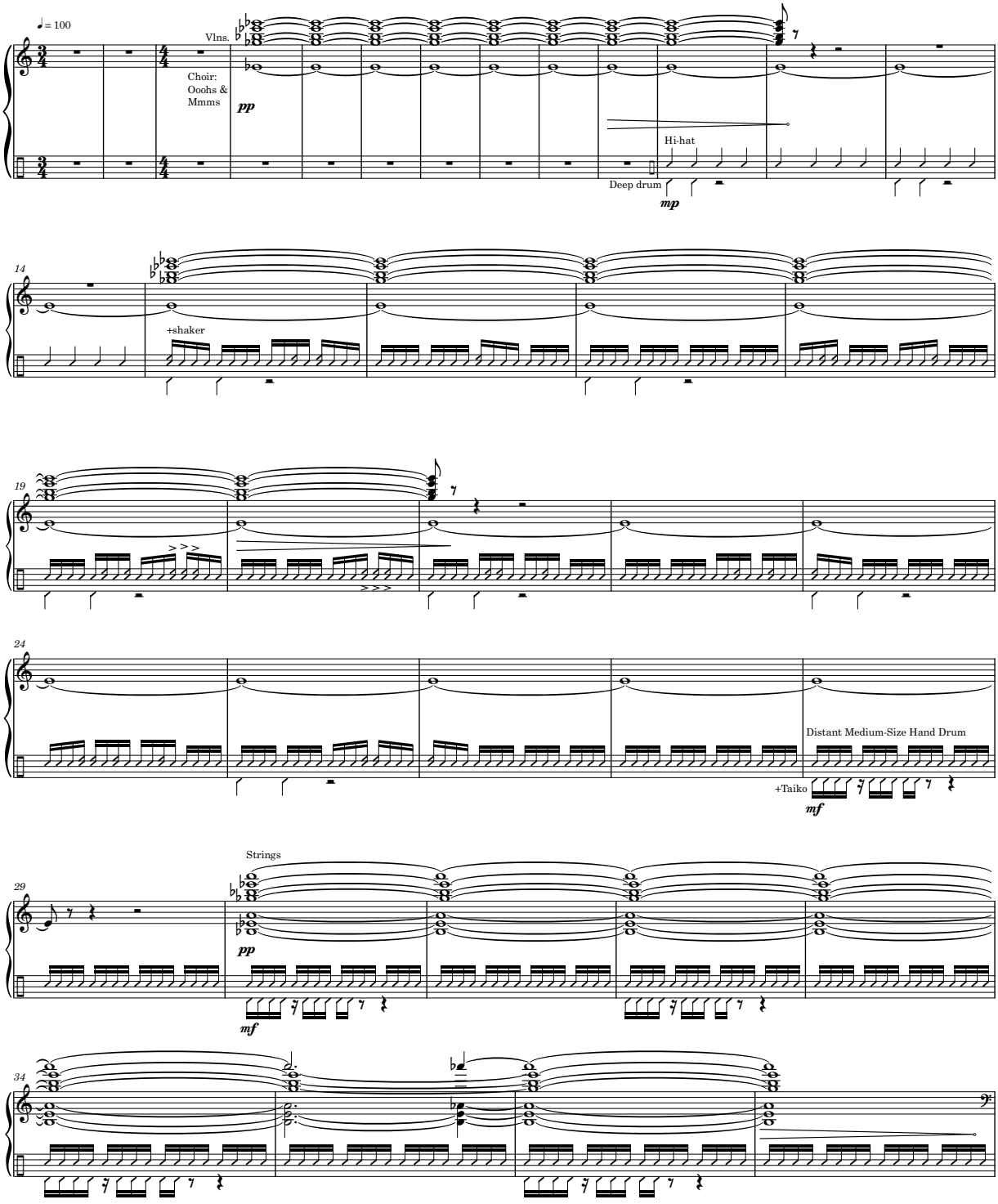
3. Night Window

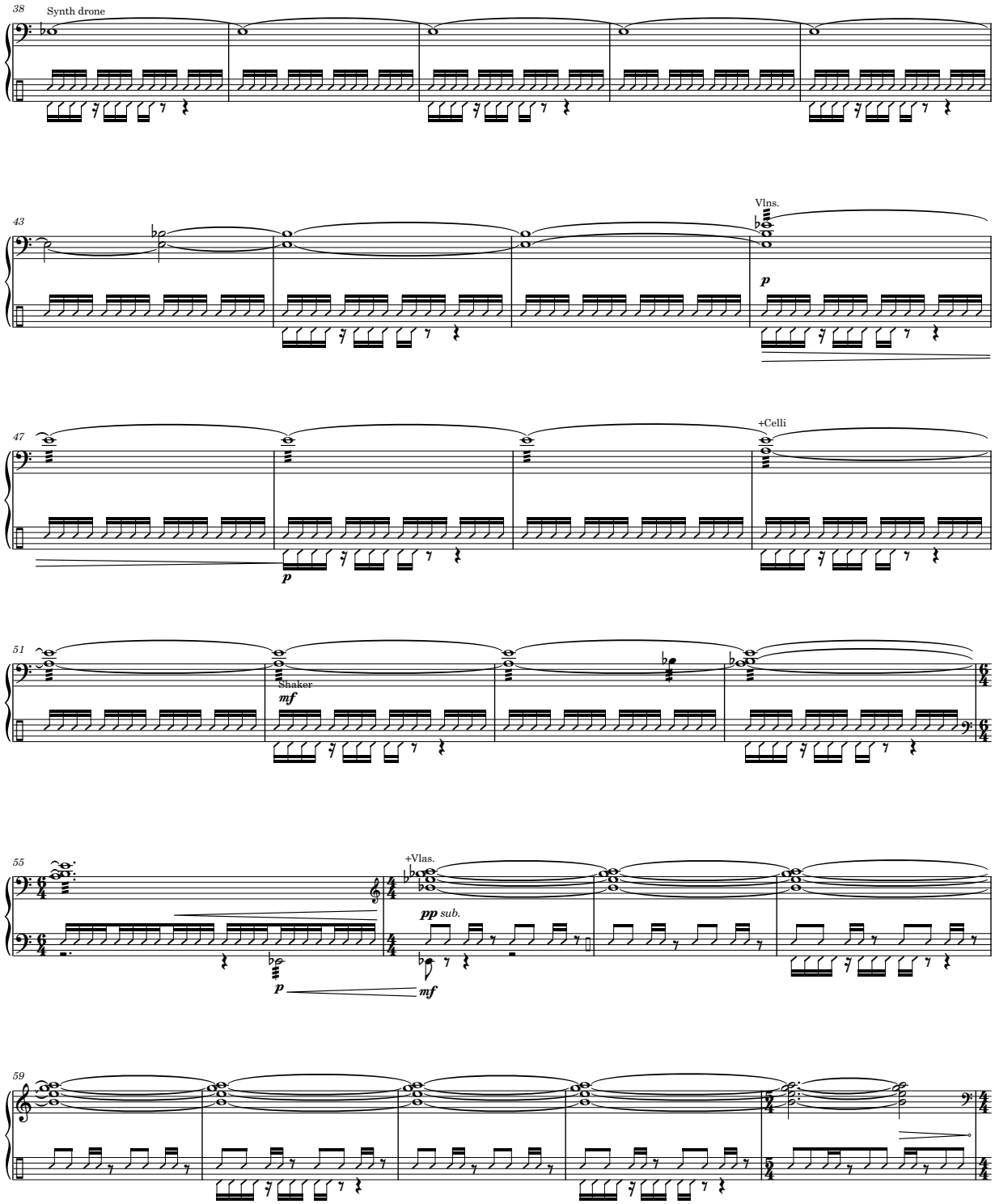


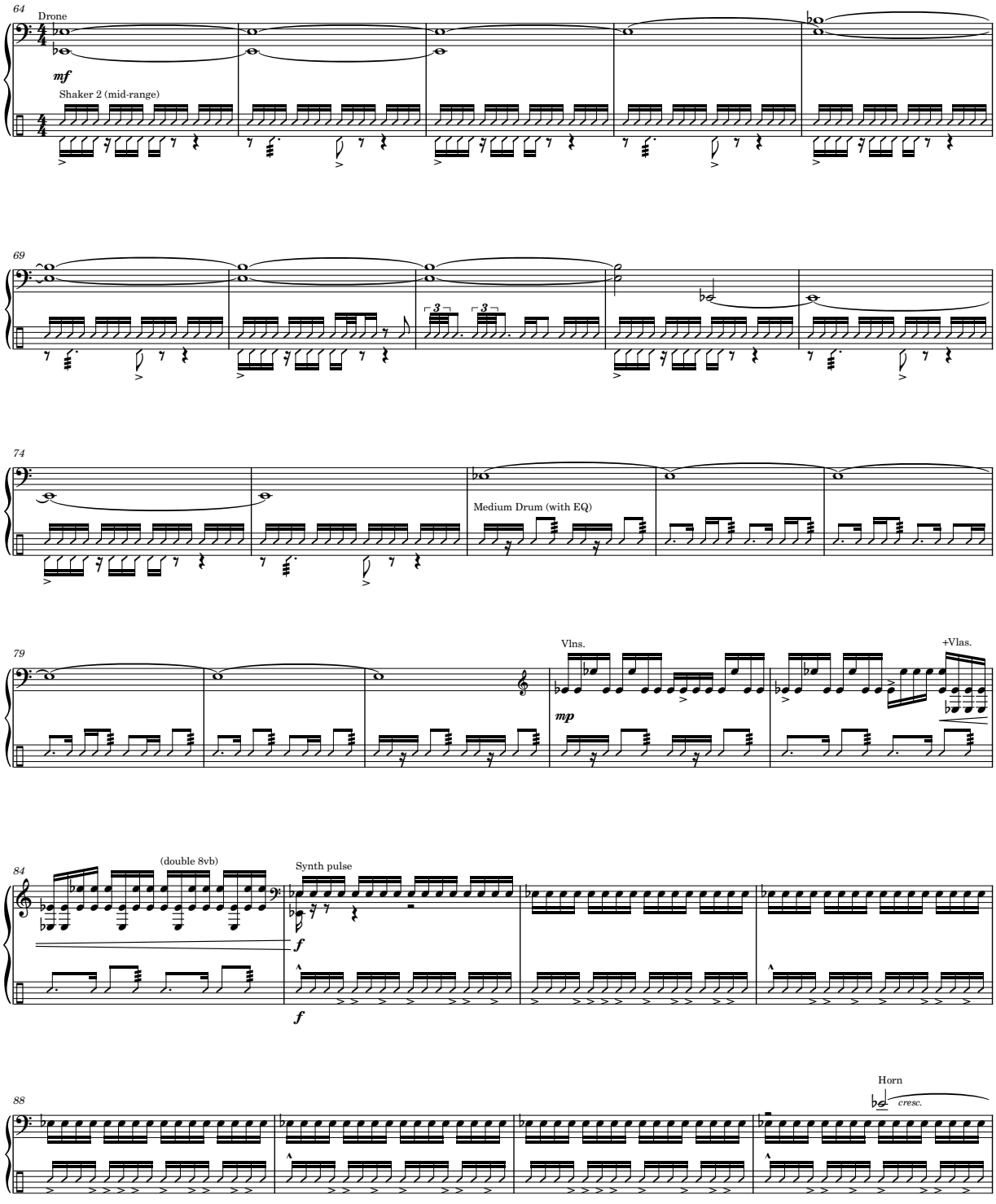

30
34
Timp, Large Sus Cym,
Taiko, Gran Cassa
+Hns, Tpts, Tbns, Tba.
39
(Timp, Taiko, G.C.)
+Flts, Obs.
Vlns, Vlas.
(Hns.)
+Tpts, Tbns, Tba
45
+Lg Sus Cym.
(L.V.)
+Flts, Obs.

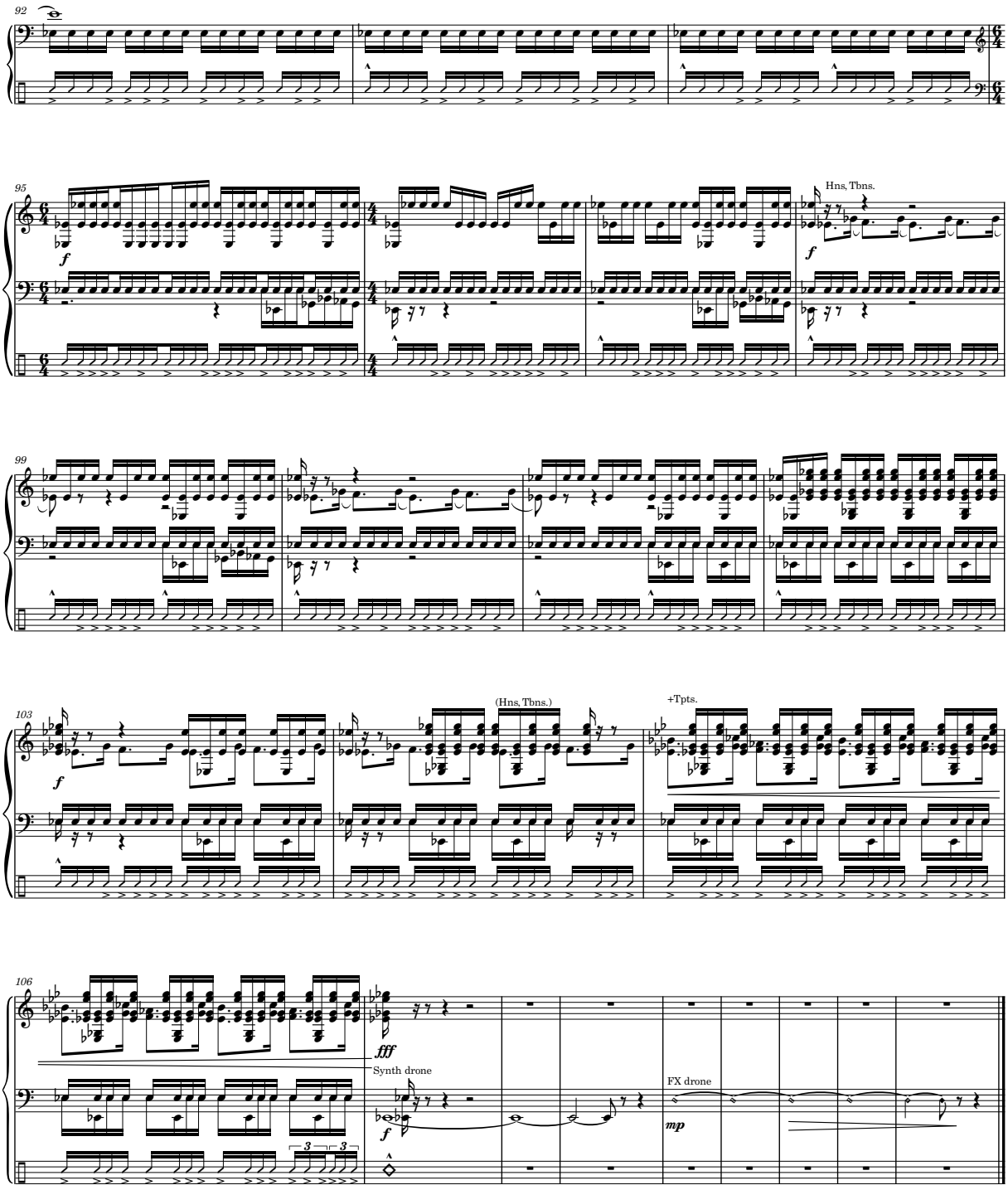

51
f
Strings, Clts, Bsns.
f
55
mf
Strings only
mf

4. Englander (Clock Chime to River Jump)

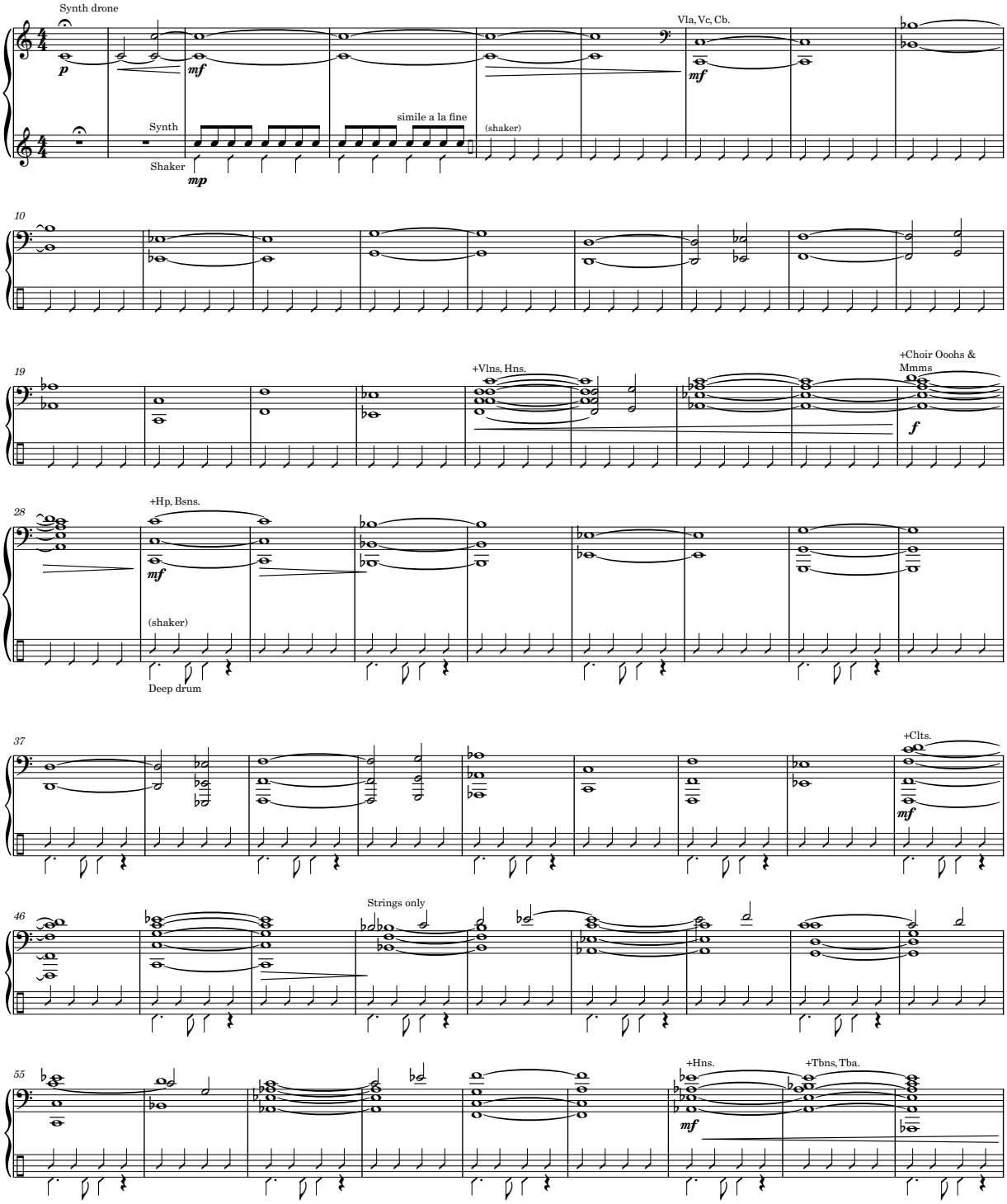


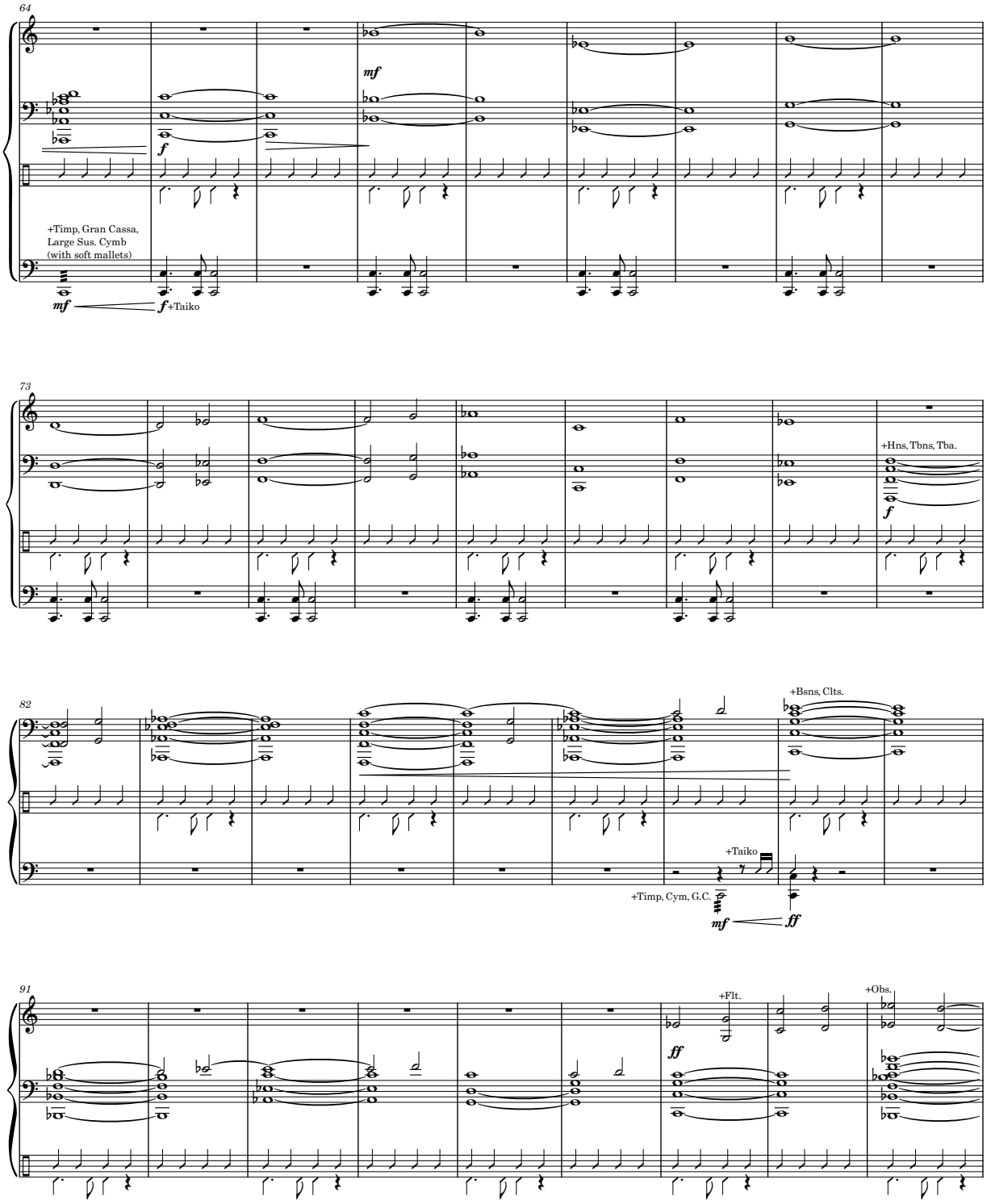

38
Synth drone
43
Vlns.
p
47
+Celli
p
51
Shaker
mf
55
+Vlas.
pp sub.
p
mf
59

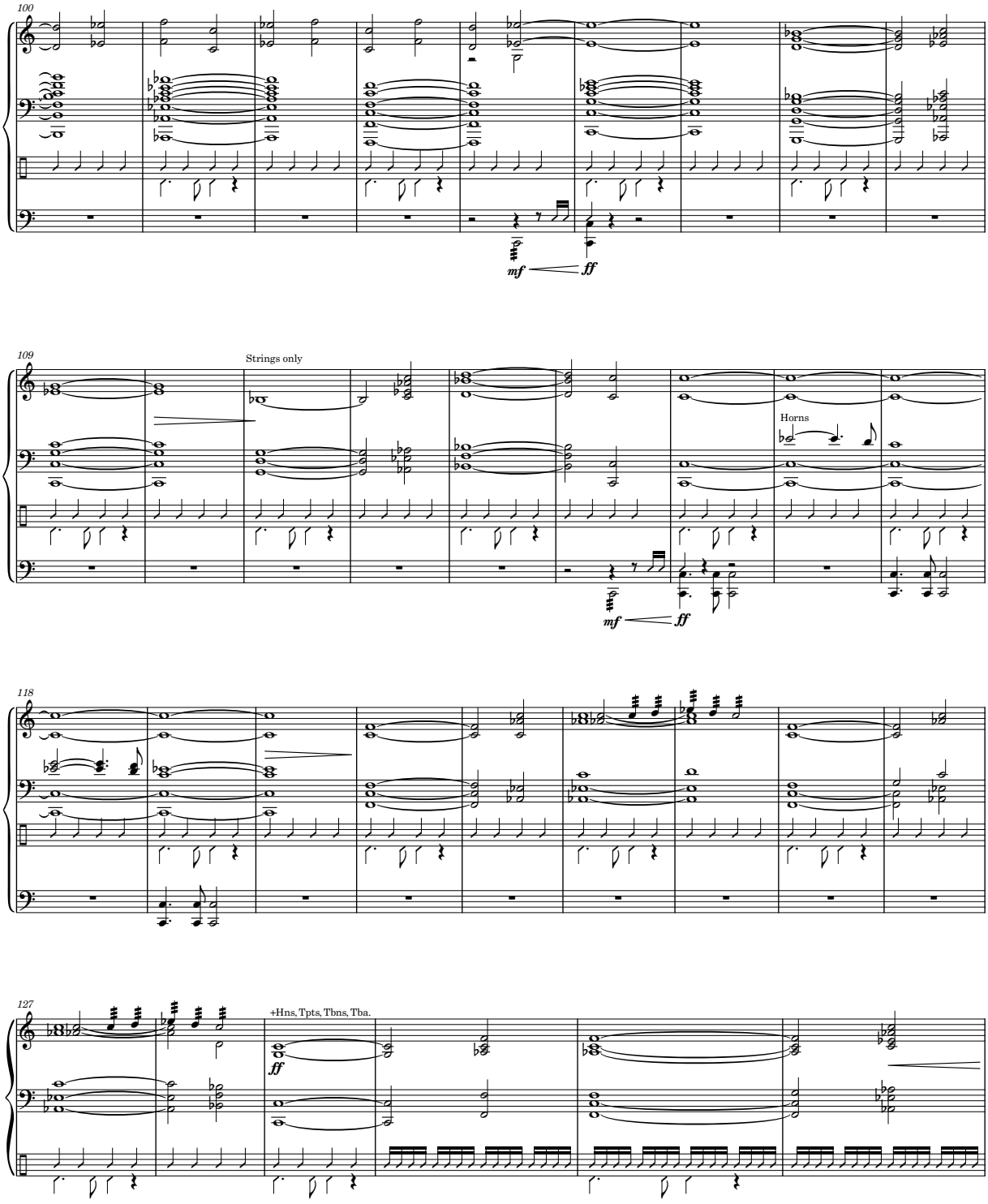

64
Drone
mf
Shaker 2 (mid-range)
69
3
3
74
Medium Drum (with EQ)
79
Vlns.
mp
+Vlas.
84
(double 8vb)
Synth pulse
f
f
88
Horn
cresc.

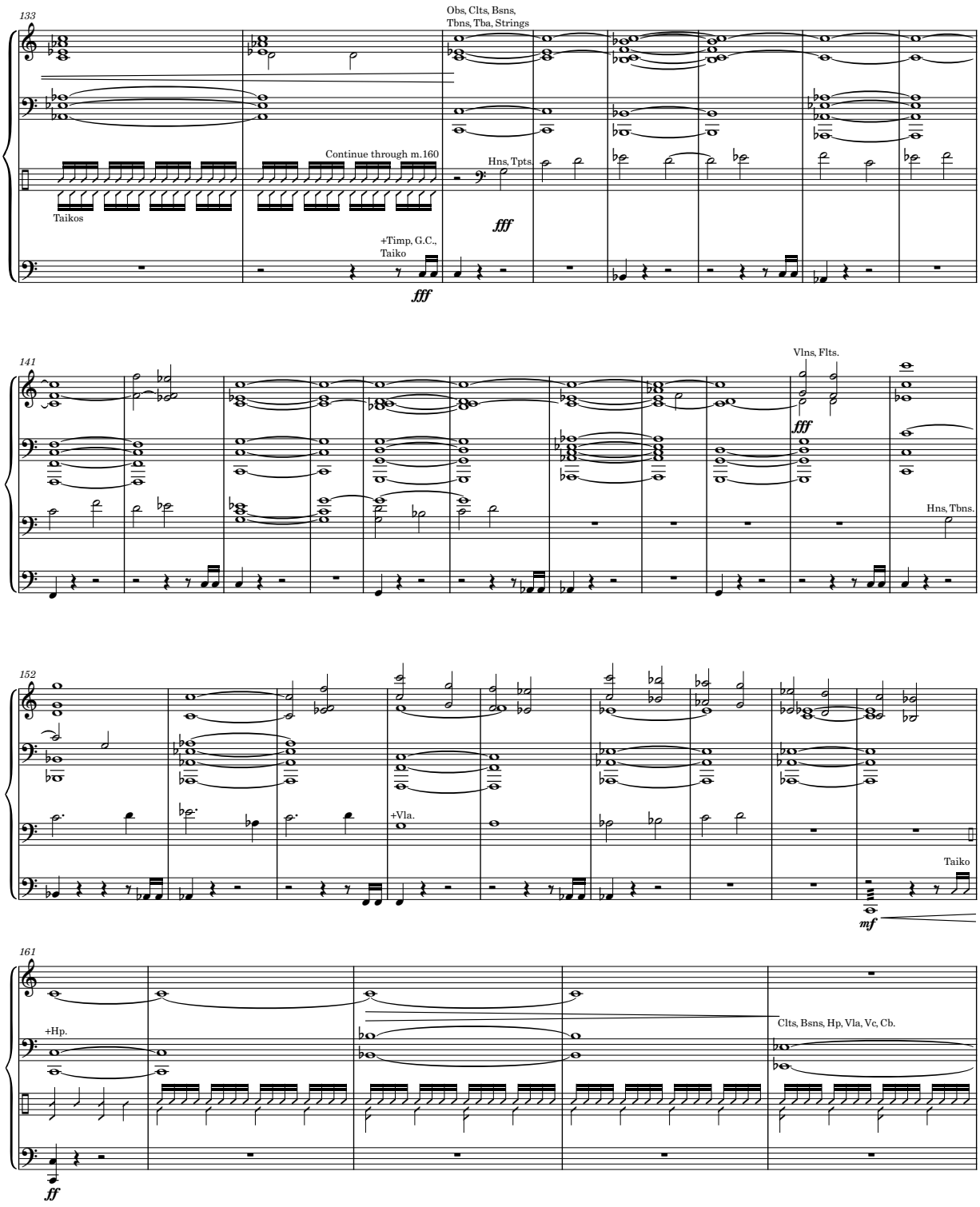

92
95
Hns, Tbns.
99
103
(Hns, Tbns.)
+Tpts.
106
Synth drone
FX drone

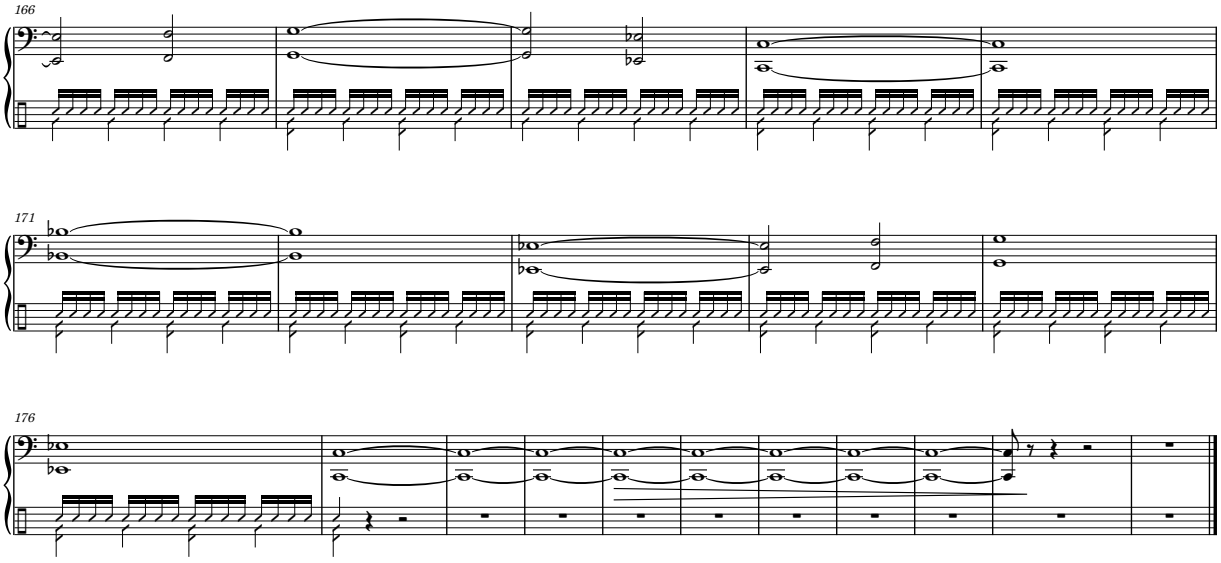
5. Sixteen Hundred Men (Devons to MacKenzie)




64
mf
f
+Timp, Gran Cassa,
Large Sus. Cymb
(with soft mallets)
mf
f +Taiko
73
+Hns, Tbns, Tba.
f
82
+Bsns, Clts.
+Taiko
+Timp, Cym, G.C.
mf
ff
91
+Flt.
ff
+Obs.


100
mf
ff
109
Strings only
Horns
mf
ff
118
127
+Hns, Tpts, Tbns, Tba.
ff


133
Obs, Clts, Bsns,
Tbns, Tba, Strings
Continue through m.160
Hns, Tpts.
Taikos
fff
+Timp, G.C.,
Taiko
fff
141
Vlns, Flts.
fff
Hns, Tbns.
152
+Vla.
Taiko
mf
161
+Hp.
Clts, Bsns, Hp, Vla, Vc, Cb.
ff


166
171
176

Appendix II

Michael Stein Interviews Thomas Newman: Complete Transcript

Tuesday, June 22, 2021

MS: What makes a good war film score? What do you connect with in a good war film?

TN: I guess a certain kind of honesty, the danger of course is that I've never been to war and if I'm describing it, what gives me the right to describe it. I think, for me, it's getting behind the feelings of personality and character that I can relate to that would somehow make it appropriate. But what makes good music in a war film, that's tougher to answer, other than it probably doesn't want to describe that much. I mean, I guess there are moments of description and you know in *1917* there were there were a couple of moments of description, and I think I got around this notion of "who am I to be doing something like that" by saying I want to occupy present tense as much as I can with the music, but it has to always live in in present tense, most of the time, like 90% of the time. So, it's not "comment." I mean you know I guess I can't speak for other war films. I'm not a real student of "film music," ironically, so I don't know that I know much about it. What I remember about "Patton" is the echoplex trumpet and, at the time, I just remember it being psychological and I mean a trumpet plays into this, I guess notion of what an instrument you would find in a war film would be, but the fact that it was an echoplex gave it a sense of psychology that was interesting to me and I could relate to it on a level of character, more so than this character in the situation of war.

MS: What was it like working with Sam Mendes on *1917* and was your process any different from your previous collaboration with him, particularly "Jarhead," because it's another war movie?

TN: Well, you know, he was really in charge of every nanosecond of this movie. At one point I had asked Sam, "do you want me to give you anything that implies tempo or time," because he was having to make sure that he had enough dialogue to literally get from a part of a set to another part of the set, and he said "no." So I thought all right, well, so he knows what he's doing. He understands the rhythm of his movie in terms of putting forth dialogue and setting forth action. So, I knew that he was going to have a lot to say and that the context was always going to be, "Sam here's my opinion," and that he might embrace it but, more often than not, he would have an opinion before my opinion. It was a very much like doing an animated movie in so far that everything in animation is fabrication. He had set lengths of film that were then kind of woven together and dialogue in that. You could divide the movie up into areas, but inside the area there were camera turns and all that, along with dialogue happening. He encouraged me to send music over around May 2019 and Lee Smith, his editor, would put some stuff in. There were some successes some failures, but the successes remained, though. I mean the thing about Sam is that he's very consistent in his liking or not liking something. So often with directors they love something on Wednesday and hate it on Friday and not really give you a reason for that. Sam was pretty consistent the whole way and I guess the idea was I kind of had to live up to his expectations a lot, and there were moments where you would think "man, this would be a great moment for music," and he was not interested. I'm guessing that he and Lee have tried it and then on some levels in these areas, it had worked, but it worked locally and not so much

generally is my guess, so that he may have been ahead of me in terms of how music can be used and what it was going to do.

MS: Sam Mendes seems like one of the best kinds of directors to work with in that he's knee-deep in that process with you, like a real collaboration should be, perhaps.

TN: It's true, I mean you know he's a real triple threat. He has an amazing sense of drama, an amazing sense of the visual, an amazing sense of story, and an amazing sense of what music can do. He's a quadruple threat! He has an intensely specific ear. He hears so well. He can hum a tune, and I mean, he's better than me at that. If he hears something, he can remember it. It's really remarkable.

MS: The iconic war film from 1930, *All Quiet on the Western Front*

TN: Which I saw, by the way! I have seen this movie.

MS: Great! Well, it contains approximately eight minutes of music with a running time of one-hundred-thirty-four minutes. Then, you have *1917* that, including the "Wayfaring Stranger" scene, contains approximately one-hundred-one minutes of music with a running time of one-hundred-eighteen minutes. The proportion of music to no music seems to have actually flipped or switch roles in this example. What do you have to say about the evolution of the genre and how that might have affected scoring?

TN: Oh wow, I mean I can only speak to 1917, which is it's really designed like a thrill ride. So the idea is, what is the level of present tense excitement? Does music make it more exciting or less exciting? Does it deepen, or does it not deepen? And then go from there. I don't think there's any doctrine about what would say, "this is why." I mean I have heard this maybe decades ago that movies are like 45% louder than they were 50 or so years ago. They experienced this kind of hyper-realism. It could be that it's hyper-realism and that there's just this need for emphasis. Now

you know with every one of those examples, though, is an example where no music is insanely great so I don't think you can make a presumption that this is the way it happens so much as this is the way it happens in this in this circumstance. Sam has always loved propulsion and he's always loved music, so I think there's a lot of room in Sam's imagery to add emotion, etcetera, through music.

MS: Your score for *1917* really pushes the envelope of what music can do in a war film. It sounds like a fresh Thomas Newman score and doesn't sound like you're at all interested in the usual musical tropes that go along with a war film, such as some presence of a march or a hymn.

TN: You know part of that goes back to comment and description. Here's what I found myself saying a lot: if you're describing or commenting you're behind the action subtly because it's a comment or description and not present tense. I think that's what drove us in terms of its propulsion, that it was slightly less exciting, those moments that were commenting. Now, again, there were a couple moments of comment where you could reflect, but for the most part it is not a very reflective movie in its emotional and psychological content. The music simply had to follow along with that. That's kind of one of those things that becomes evident as you work on something. You don't come to it with this concept of tropes or anything you just say, "What is this? Why am I not as interested when I when I hear this piece of music, as I am when I hear that piece of music? Oh, it's because I'm right there. I'm right there with them and that's more exciting."

MS: Can you give an example from *1917* where your music commented?

TN: The moment when after Blake dies and Scofield is in the truck. Now this was a moment where we originally scored. It was pretty wicked I thought, too. There was some music as Blake dies, particularly as the embers fall. We did some really cool things with double tongue flutes,

but very ambient. It was really really cool. Sam liked it a lot. There was a moment where I had sent him some music way early on. It was like a drone, it was like just flat nothingness. And, in the end, he said, you know all this cool stuff just was less stark because of its description. There was a moment, too, where we tried to make that a moving, touching moment. And it really, really worked. Suddenly Blake is dead, Scofield's alone, he turns around. It was great, and we played it for Sam, almost as a way of saying, "you must see this to reject it." And yes, he rejected it. You got the feeling he had been down that alley. That he had experienced and experimented with that himself and thought, "No, I want to wait for Scofield to be on the truck, all these other soldiers are talking, he's in a world of his own, and that's that Scofield moment of reflection. It's a reflective moment and it's not so much in the present tense. By the same token, I guess at the end when he goes to the tree there's a bit of comment and description there. I guess it's comment more than description, but I think you've earned it by then.

MS: You sure have.

TN: A big issue was how you open the movie, which is they're sleeping, you don't know them that well, they start to walk, they're talking about nothing in particular that matters that much, so what's the music supposed to be? That was a really tough. The question was, how do you be neutral? You could say a lot of things there. You could anticipate the movie you're going to see. You could paint a picture of these guys, but in the end, it was just saying too much too soon. That was the real tough moment: how do you open this movie, musically.

MS: One of the things I've noticed in a lot of war films, traditionally, is short musical cues that tend to function in a transitionary way. Clearly your score for *1917* is structured with large musical arcs. Can you speak a little bit about how you arrived at that?

TN: For me, movie music is all just, you have an idea, and you just test it out. You hope it's born strong and if not, you try to build it strong, and if it works, it kind of works. I mean, in the case of the opening you know there's so many logo credits and Sam always hates logo credits, because they're like five of them. So, he wanted music to start in credits, and not even credits, in logos, because I don't think there is a credit. But it had to start in a way that didn't catch by accident any of these individual logos, and then just kind of rises up so that you see all this stuff and the way you learn about these characters just kind of happens in an expositional way. I remember one transition was as they enter the trench and there's a kind of feeling, and those soldier's kind of cross in front of them. And then the issue is, how long do you take it? The answer we came up with is you want to take it to the moment where story starts to take place. It's, you know, "the general wants to see you. I don't know, there could be mentions in dispatches." So you think, okay well now the absence of music makes you say: here's our story, here's what's important about what we are listening to, and that's the absence of music. And then, you know, you have that very cool scene with Colin Firth, and he quotes Kipling and boom, they're off and then suddenly boom, they're marching now. That whole scene, which I think is like 10 minutes, had to be scored, but what is it saying? Right? It needed propulsion, but you also have the sludgy mud of their boots and the minute you were in the tempo of the boots you were screwed anyway. The propulsion had to live alongside that muddy boot sound. They get to the front line, and then the camera pans to the left and suddenly things are creepy. That was a big moment for Sam in terms of, what is that? It ended up being a subtractive moment, taking away pulse and leaving ambience. There were moments where I tried to write, I think to Sam's behest, an orchestral element there. But again, that became comment: "Oh my God it's the front line." The minute you describe it, it becomes somehow a little less hideous because it's Tom telling you

what the front line is as opposed to the frontline being its own thing. And then you see the guy coming back on the stretcher, bloody, and that was a moment for Sam to reinvigorate pulse. So there were all these kinds of stop-starts and a moment. Later on, where they say, “it's bloody quiet around here,” that was a cool thing because we're like well, why is it quiet and how can music reflect that quiet and not go away? And, if it does go away, when does it start again? Then there was the moment of the shovels, right, which was another moment of a kind of a drum-like motor, but not drums per se. There’s something about the sounds of shovels in dirt that is so compelling to the ear. But it was stuff like that, and then they get to the Colonel and there's a whole diatribe about, “you know you're going to get over you're going to be dead” and this and that. Then finally kind of stops as they look at each other and they’re going to go up into no man’s land. So there's a small space there, and then what is no man's land? It's flies and dead horses and flesh and barbed wire. How much am I supposed to capture? There's a moment when Schofield’s fingers get stuck in the barbwire. Is that a moment, musically? Tried it, didn't seem to work. In the end, Sam described the music as wanting to be like a dark placid lake, just flatness, which kind of goes against your sense of what it means to compose, right? Meaning, again, I'm doing very little. I'm just raising up the level of expectation enough for the audience hopefully to be involved in the drama. And it goes on and on, but man, it was a marathon.

MS: Another great long musical arc, is Sixteen Hundred Men (Devens To MacKenzie), the cue that begins after the “Wayfaring Stranger” scene.

TN: Oh yeah, the interesting thing about that was I had a great idea, which Sam loved, but it kind of was too muscular too soon. It worked, again, locally when they started going down that chalk trench, but he thought “shoot, this is just going to run out.” We were kind of forced to say, “Okay, we can't bring too much to the beginning of that cue because it has to go too far.”

MS: How excited do you get when Sam delivers a cut of the film, and you see this beautiful (or not so beautiful) imagery for the first time? What sort of goes through your head in that initial moment?

TN: Well, you're always impressed with its excellence, its beauty and its poetry, but pretty quickly thereafter is, holy cow, what can I do with this and how can I not make it a worse movie. I find myself saying that a lot. Can I rise up to the level of excellence of this and Sam and I work together an awful lot, obviously, but you know you could tell this was a really, really meaningful film for him. I mean, he was really pulling the stops out and you just want to come to the table equally you know so, I worked really hard.

MS: Did you work in chronological order? Was there a certain way that you maybe started on certain scenes and then pieced it together? Also, do you have a favorite moment of the score or the film, or anything that really sticks with you when you when you remember this film?

TN: I mean to answer the chronology question, if only it were worked out that way that you started at the beginning and got to the ending. I mean certain things like the ending, that was the last thing I wrote. In the beginning, I think I did start in chronological order, but then you get ideas, and the ideas don't necessarily follow the chronology of the movie. You say, “wow how would this be for the scene with the French woman?” In fact, the music for that scene was the music we use in the opening and I remember sharing that with Sam. I played him that music for the scene with the baby and the girl, and after Blake dies, and then at the beginning, because I wanted him to see the relationship as opposed to just, “here's how your movie begins.” It was as if this if this piece of music that exists here, can it then go earlier and then at the beginning? As for favorite moments, I like that scene with the French girl and the baby a lot, maybe it just

makes me sad. You know, it's just a sad dreamy scene and I think when you see characters trying to do the right thing it's so moving, even in the face of not being able to. So that kind of scene moves me, where people are trying to be humane and kind to each other.

MS: Is there a question that I should have asked you relating to *1917* and/or war films in general that I did not ask?

TN: I mean one question I'm often asked about *1917* is, 'so why are you using the kinds of instruments, motors, colors, etc. that you use', and the answer has always been that you're still making a modern movie. I've done this before with Sam in almost all the movies that don't take place in present time. The question is how do you find vocabulary? What is acceptable vocabulary? The only way you find that out is just by trying things. This is a very modern movie even though it takes place in 1917, and I was very interested in finding a vocabulary that would speak to our time, to us being alive now, as opposed to honoring the time of the past. I wanted to obviously honor the characters and situation, but I wanted to do it in a familiar modern language.

MS: In *Saving Private Ryan*, the Omaha Beach scene, after the big D-Day sequence, John Williams begins with this long theme. That's commenting, right? Would you say that most times when a melody steps forward, it is commenting?

TN: It probably depends. You don't want to generalize that way, but it is a voice you're hearing, and therefore a bias or a disposition. So you're saying a lot, you know? I mean, I guess an example would be at the end of *Platoon* with the Barber Adagio for Strings, which has almost become a trope in itself. When something is hideous and slow motion, you have something that's deeply sad, right? So it's kind of a numerator denominator thing and there's certainly room for that when it's appropriate. Again, you can always try that stuff out, but if you're unbiased and you're not looking to justify the choices you've made, you as composer/audience say, "I don't

buy it," if it rings false. Our biggest value is our joy in drama and in storytelling, and that has to be ahead of our delight in writing a great tune. It would always depend, and you'll obviously get a lot of input from your director.

MS: Is there any sort of advice that you might give to someone like me who is about to graduate with a PhD, has scored 60 short films, and wants to someday be fortunate enough to get to do what you do?

TN: You know it's a hard question I get asked a lot. I've been doing this, like closing in on 40 years and I have altitude and my career is kind of humming along for the most part, you know knock wood. But the idea of how do you stand out, the platforms are so vast now. I mean, the obvious answer would be find a director and rise up together but that's so arbitrary. In the short term, you just have to be as great as you can be at any moment, you can be. Whether it's a three-minute film, or fifteen-minute film, or commercial or a bad film, you know if you stand up and say, "I want to write great music," my hope and wish would be that that would be observed and that you would be of value just by virtue of the excellence of musical and dramatic talent. It doesn't answer the practical question, which is how do you get in? But man, there's so much out there, you know? There's a lot of people doing this now. It seems like there's just tons of people doing film and TV and streaming and for podcasts and stuff like that.

MS: Do you think it's essential that up-and-comers become a Composer's Assistant or Technical Assistant?

TN: I mean, for me, I would have perished in that environment, I think. Again, I'm much older than you, but that would have killed my spirit. I think it depends on you. Do you feel you can learn in that environment? The idea would be you're around it, you sense it, you know what it's like to talk to directors. You're kind of living and breathing it, but you're still plugging in USB

cables and stuff so I guess it depends on the fire you have, forgetting the economics, for a second, which is obvious. It just depends, how much you feel as if you have something to say and then it's worth fighting and struggling to say it, but it'll take years. I mean, I remember talking to James Horner who I've known real early on, and I've been in musical theater and some rock bands, and I was trying to get in. He said, “well you got to give yourself at least five years.” I was like, five years, are you kidding that's just so much time, but I think your interest will bear itself out. Your interest divided by your impatience right, because now is the time for impatience. You've done this a long time, you're ready to take your next step in life. You know, sometimes I say it's the middle of February and I'm done with winter. You know, there's just going to be some cloudy cold days ahead of the kind of temperature you would like. I think your joy in creating, for me, that's probably the best asset you have. It’s the joy you take in making music because it does hurt. You do get kicked to the to the curb sometimes and you just get yourself up and say, “this matters enough to me to go on,” despite feeling kind of crappy. It's no answer, but I know you're standing on a precipice, I know that feeling.

MS: I am sure you do, and it was a wonderful answer. Thank you for being so generous with your time and for sharing all of this amazing information with me. This has been a conversation I will remember forever!

TN: It's my pleasure man, good luck to you. It's a pleasure talking to you. Good luck with your Dissertation.

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