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AN AUSTRIAN IN HOLLYWOOD: LEITMOTIFS, THEMATIC TRANSFORMATION & KEY RELATIONSHIPS IN MAX STEINER'S 1942 FILM SCORE, NOW, VOYAGER

by

Charles Francis Leinberger

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A Dissertation Submitted to the Faculty of the SCHOOL OF MUSIC AND DANCE In Partial Fulfillment of the Requirements For the Degree of DOCTOR OF PHILOSOPHY WITH A MAJOR IN MUSIC THEORY In the Graduate College THE UNIVERSITY OF ARIZONA

1996
As members of the Final Examination Committee, we certify that we have read the dissertation prepared by Charles Francis Leinberger entitled An Austrian in Hollywood: Leitmotifs, Thematic Transformation & Key Relationships in Max Steiner's 1942 Film Score, Now, Voyager and recommend that it be accepted as fulfilling the dissertation requirement for the Degree of Doctor of Philosophy.

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SIGNED: Charles Feinberg
ACKNOWLEDGEMENTS

Andrea Leinberger, and every member of the Leinberger and Taylor families, who supported the author in so many ways during this project.

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Dr. James D'Arc, Max Steiner Collection, Arts and Communications Archives, Harold B. Lee Library, Brigham Young University, Provo, Utah.

Maxine Fleckner Ducey, The Wisconsin Center for Film and Theater Research, co-sponsored by the University of Wisconsin-Madison and the State Historical Society of Wisconsin, Madison, Wisconsin.

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DEDICATION

This study is lovingly dedicated to the memory of Margaret Gertrude Leinberger, who loved opera as much as one person possibly could and who took her children to see the Metropolitan Opera Company whenever they came to town.
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ABSTRACT

Austrian-born composer Max Steiner (1888-1971), who moved to Hollywood, California (U.S.A.) in 1929, brought to the American cinema a style of composition inspired by the works of Richard Wagner, Gustav Mahler and Richard Strauss. In spite of his profound influence on this new style of American music, very little detailed analysis of his film scores has been done.

Biographical information is presented here with emphasis on the events leading up to and including the composition of the Academy-Award-winning score for the 1942 Warner Brothers film, *Now, Voyager*. The process of film score analysis is also briefly discussed, as well as the availability of unpublished film scores at various film archives in the United States.

The body of this paper presents a detailed analysis of the harmonic, melodic and rhythmic elements that make up the seven main themes in the *Now, Voyager* score, as well as the transformation of those themes throughout the film. Leitmotifs and changes in tonality are an important part of this style, and they demonstrate a strong late-nineteenth-century romantic influence. These seven themes are consistently associated with the specific characters and situations as the film's narrative progresses. The relationship between these themes and the narrative of the film is discussed.

Like Wagner and Strauss, Steiner has assigned themes to each main character and situation, and he applies the leitmotif technique to each of these themes. The consistency with which these themes occur simultaneously with their corresponding characters or situations on the screen is obviously intentional. The timing of these musical events in synchronization with the
visual images is always very precise. Attempting such precise timing, however, could have easily resulted in a score that lacks any kind of unity or structure. The fact that all of these musical events are put together to form a logical and coherent score clearly exhibits a great sense of craftsmanship.
INTRODUCTION

Statement of Primary Thesis

The author intends to demonstrate that Austrian-born, Academy-Award-winning film composer Max Steiner applied a refined style of late-nineteenth-century programmatic musical composition, including the use of leitmotifs, thematic transformation, sophisticated key relationships, Wagnerian-style chromatic harmony, modulations to distant keys and complex orchestration techniques, to the music of the early American cinema, and that this style is evident in, and can be shown from, his 1942 film score, Now, Voyager.

Methodology

Two conditions exist which make the analysis of a film score such as this one uniquely difficult. First, film scores, unless rewritten as symphonic suites, always remain unpublished, so that the film studios can maintain greater control over the commercial use of their music. Second, the works usually exist in two similar, but possibly different forms: the sketches in the composer's own hand, and the complete orchestral score written in the orchestrator's hand but under the composer's close supervision.

Also, the works of Steiner have been distributed to several different locations over the years, including archives at the University of Southern California (Warner Brothers scores), Austin, Texas (David O. Selznick Productions scores), Brigham Young University (sketches and an autobiography) and RKO Pictures. In addition, to complete a meaningful analysis of any film score, it is necessary to obtain a copy of the film for
viewing. Obtaining a copy of a film is made easier by the availability of the film on video tape or laser disk. In general, older films on video tape or laser disk do not stay in production very long. Fortunately, however, *Now, Voyager* has been readily available in recent years because of the ongoing star status of Bette Davis, and not necessarily because of the film's Academy-Award winning score.

In 1977 Warner Brothers Pictures donated several collections of various unpublished materials to the University of Southern California, in Los Angeles. These include a Film Music Collection which contains almost all of the works that Steiner composed during his long association with Warner Brothers. The author made a trip to the Warner Brothers Archive in January of 1995, and found the Steiner scores to be in excellent condition. In addition, he has obtained non-exclusive permission from Warner/Chappell Music Inc., which holds the copyright to Warner Brothers Pictures film music, to reproduce the *Now, Voyager* score in its entirety for research purposes only, after which time the reproduction must be destroyed. The author took delivery of a photocopy of this score in June of 1995.

Steiner's unpublished autobiography, *Notes to You*, and many of his personal sketches for his scores are located in the Max Steiner Collection, Arts and Communications Archives, Harold B. Lee Library at Brigham Young University in Provo, Utah. In July of 1995, the author visited the Archive, where he studied the pencil sketches for *Now, Voyager*, which include a significant amount of information which the composer wrote for the orchestrator, Hugo Friedhofer, such as directions for mood and style based on the events in the film's narrative. Had Steiner orchestrated the score himself,
he might never have been written down this information. In addition, archivist Janet Bradford gave the author a floppy-disk copy of the computer file containing *Notes to You*, Steiner’s unpublished autobiography.

Also important to this project is the availability of this film on VHS-formatted videocassettes. Musical and narrative analysis would be impossible without viewing this film, and using the rewind, fast-forward and freeze-frame features of a videocassette recorder (VCR).

Much of the additional biographical data necessary for this project can be found in numerous published sources available at the University of Arizona Main Library and Music Collection. These sources include books on film music, by such authors as Claudia Gorbman and Christopher Palmer, and scholarly articles on music theory as it relates to film music, by such authors as Kathryn Kalinak and David Neumeyer.

Divisions in a Film Score

Unlike compositions written for the concert stage which might be divided into several movements, or dramatic works for the stage which are divided into several acts or scenes, film scores are divided into “reels” and “parts.” According to Steiner, “A reel is a thousand feet [of film] and takes about ten minutes.” The music for each reel is divided into several parts, each division resulting from the placement of the music in the film’s time frame. Usually each part begins after a period of time when there has been no music under the action or dialogue. *Now, Voyager*, the film in this study, is approximately two hours in length (120 minutes), and therefore the score is divided into twelve

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reels. Reel and part numbers appear as Roman numerals in this film score.

When referring to a specific measure and beat, the measure number will appear as a 12-point Arabic numeral followed by the beat number as a 10-point subscript Arabic numeral. For example, when referring to reel 4, part 5 measure 27, first beat, the label “Reel IV, Part V, m. 271” is used.

The Now, Voyager Score

The pencil sketches for the Now, Voyager score are written in the composer's own hand. The orchestral score for Now, Voyager, from which the examples in this study are transcribed, is written, also in pencil, in orchestrator Hugo Friedhofer's hand. Friedhofer was a prolific film composer himself.

In some situations, Steiner, and Friedhofer as well, would write out a complete theme and harmonization only once. Subsequent occurrences of a theme, which are merely transpositions of the original, show only the melody along with the indication "come sopra," the key of the transposition, and the reel, part and measure numbers of the original. However, most other recurrences of the themes must be written out in more detail to include changes in orchestration, meter, tempo and dynamics. In other words, both the composer and orchestrator would take as many shortcuts as possible in notating these themes, however, due to the thematic transformations which are so prevalent in this score, such shortcuts often are not possible.

When a transposition is indicated in a subsequent occurrence of a theme, a transposed realization of the orchestral score has been produced by the author, based on the original example by the composer and orchestrator. Examples in this study represent the final orchestral score, in condensed form, and are not intended as piano reductions. It is the author's intention to provide
examples which represent the orchestral score as accurately as possible.

Notation

It is hoped that the analysis in this document will be of interest not only to music theorists, but to readers in other areas as well, especially film studies, the media arts and the liberal arts. Therefore, much of the information provided here concerning the notation, and subsequent analytical techniques used in this document, will be of use to the reader who has only a basic knowledge of music theory.

Musical examples in this document are condensed by the author from the orchestral score and are notated at sounding pitch. When referring to specific pitches, the following octave designations are used: an octave below middle c is “c,” middle c is “c1,” an octave above middle c is “c2,” etc. (Figure 0.1).2 When no specific octave is being referred to, an italicized upper-case letter is used.

Figure 0.1: Examples of Octave Designations

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2Gardner Read, Music Notation (Boston: Crescendo Publishers, 1969) 44.
Keys

Major keys are identified in the musical examples by an upper-case letter name followed by an upper-case “M,” and minor keys are identified by a lower-case letter name followed by a lower-case “m,” each followed by a colon (Table 0.1). In the text, however, they are identified by an upper case letter name followed by the word “major” or “minor.”

Table 0.1: Keys

<table>
<thead>
<tr>
<th>gm:</th>
<th>Indicates the key of G minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>B♭M:</td>
<td>Indicates the key of B-flat major</td>
</tr>
</tbody>
</table>

Sonorities

Major and minor triads are identified using the letter-name of the root of the chord (in upper case letters) accompanied by one of the following labels identifying their quality (Table 0.2). Seventh chords and beyond include additional letters identifying the quality of those chord members in ascending order.

Sonorities with one or more missing chord members are labeled based on their harmonic context. If the context indicates the quality of a missing chord member, that quality appears parenthetically. If the context does not indicate the quality of a missing chord member, a hyphen (-) is used in its place, and its corresponding number (7th and beyond) is omitted.

Similar labels are used for other ninth, eleventh and thirteenth chords (Figure 0.2). Bass notes which are not chord members appear under a horizontal line with the note name in quotation marks.
Table 0.2: Examples of Sonority Types

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>M</td>
<td>major triad</td>
</tr>
<tr>
<td>m</td>
<td>minor triad</td>
</tr>
<tr>
<td>+</td>
<td>augmented triad</td>
</tr>
<tr>
<td>o</td>
<td>diminished triad</td>
</tr>
<tr>
<td>MM(^7)</td>
<td>major triad with major 7th</td>
</tr>
<tr>
<td>Mm(^7)</td>
<td>major triad with minor 7th</td>
</tr>
<tr>
<td>mM(^7)</td>
<td>minor triad with major 7th</td>
</tr>
<tr>
<td>mm(^7)</td>
<td>minor triad with minor 7th</td>
</tr>
<tr>
<td>ø(^7)</td>
<td>diminished triad with minor 7th</td>
</tr>
<tr>
<td>o(^7)</td>
<td>diminished triad with diminished 7th</td>
</tr>
<tr>
<td>ddm(^9)(_7)</td>
<td>diminished triad with diminished 7th, and minor 9th</td>
</tr>
<tr>
<td>dmm(^9)(_7)</td>
<td>diminished triad with minor 7th, and minor 9th</td>
</tr>
<tr>
<td>(M)m(^7)</td>
<td>implied major triad (without 3rd) with minor 7th</td>
</tr>
<tr>
<td>M(m)m(^9)(_7)</td>
<td>major triad with implied minor 7th, and minor 9th</td>
</tr>
<tr>
<td>M-m(^9)</td>
<td>major triad without 7th, with minor 9th</td>
</tr>
<tr>
<td>MmM(^9)(_7)</td>
<td>major triad with minor seventh and major ninth</td>
</tr>
</tbody>
</table>

Whenever possible, these sonority labels are accompanied by their harmonic functions, based on the prevailing key.

Figure 0.2: Examples of Sonority Labels
Functions

Harmonic functions are identified by Roman numerals (upper case for major and augmented triads, lower case for minor and diminished triads) and Arabic numerals indicating inversion. In situations where no key is clearly established, sonorities are identified, but harmonic functions are not. Diatonic functions are represented only by Roman numerals. Chromatic functions are listed below (Table 0.3). Finally, third-related sonorities are indicated with the following symbol between the two chords: \[ \text{—} \text{3} \text{—} \].

| \[ V^7/V \] | Secondary dominant 7th (Mm7 chord on supertonic) |
| \[ vii^6/V \] | Secondary leading tone 7th (77 chord on raised subdominant) |
| \[ \rightarrow \] | Other secondary relationships |
| Fr6 | French sixth (ii^63 with raised 3rd) |
| Gr6 | German sixth (iv^65 with raised root) |
| It6 | Italian sixth (iv^6 with raised root) |
| N | Neapolitan (Major triad on lowered supertonic) |
| N.F. | Non-functional sonority (No function in specified key) |
| \[ \text{—} \text{3} \text{—} \] | Third-related sonorities |

Modulation Types

There are nine possible modulation types (Table 0.4). Some of these require a "pivot chord," a sonority which is functional in both the old and new keys, either diatonically or chromatically. Others do not require a pivot chord, even though there may be one present. There is one modulation type which is applicable only when no pivot chord is present.
Examples of these modulation types will be discussed as they occur throughout this score. The composer's preference for some modulation types, as well as his avoidance of others, will be discussed.

Table 0.4: Modulation Types

<table>
<thead>
<tr>
<th>Pivot Chord is Required</th>
<th>Diatonic</th>
<th>Diatonic Pivot Chord</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diatonic or Chromatic</td>
<td>Deceptive Cadence</td>
<td>Enharmonic °7th</td>
</tr>
<tr>
<td>Chromatic</td>
<td>Chromatic Pivot Chord</td>
<td>Enharmonic Mm7th</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No Pivot Chord is Required</th>
<th>°7th - Mm7th</th>
<th>Third Relation</th>
</tr>
</thead>
<tbody>
<tr>
<td>No Pivot Chord, Third Relation or Other Means of Logical Connection is Possible</td>
<td>Linear Motion</td>
<td>Pivot Note</td>
</tr>
</tbody>
</table>

Motivic Analytical Techniques

Steiner has been recognized for his use of the Wagnerian leitmotif, a motive or theme associated with a particular character, thing, place or situation. Generally, each character in this film is associated with a theme of four or eight measures in length. On occasion, the composer uses motives from these themes, often one or two measures in length, independently of the complete theme.

His use of the leitmotif technique, the recurring association of motives and themes with elements in the story and the subsequent transformations of these motives and themes, as applied to this score demonstrates a strong late-
nineteenth-century Wagnerian influence.

In the following chapters, the seven themes which are used for each main character or situation in this score are examined. In addition to applying the sonorities, functions and modulation types described above, transformations of the seven main themes in this film score are discussed as they relate to the ongoing narrative of the film.

Thematic Transformation Techniques

Changes in Harmonization, Tonality and Mode

Very often, the themes in this score do not come to a final cadence. Many of the examples here end on a dominant complex. Occasionally a theme recurs in the same key as it did previously, but with different harmonization, possibly ending with an authentic cadence. The use of keys to represent characters and events in the film's narrative is discussed.

Changes in Rhythm and Meter

Thematic transformation can be effectively accomplished through metrical and rhythmic changes. These include changes of meter, tempo and duration.

Changes in Orchestration and Dynamics

Thematic transformation can also be effectively achieved by changes in timbre, by reorchestrating the theme using different instruments and different registers. In this score, the addition of instruments is often used to create an increased dynamic level. Likewise, fewer instruments are used for a decreased dynamic level.
The orchestra for *Now, Voyager* consists of two flutes, two oboes (oboe 2 doubles English horn), two clarinets, one bass clarinet, two alto saxophones, two tenor saxophones, two bassoons (bassoon 2 doubles on contrabassoon), four horns, three trumpets, three trombones, tuba, cymbal, timpani, maracas, snare drum, tomtom, marimba, two vibraphones, celeste, two harps, two pianos, guitar, eight first violins, eight second violins, six violas, six cellos and at least four double-basses. Assuming that clarinetists double on saxophones and percussionists double on various instruments, this represents an orchestra of approximately sixty people. This orchestra is smaller than a nineteenth-century symphonic orchestra. Steiner had a preference for large orchestras, but in the film industry, budgetary constraints often limit their size.

Effectiveness of Film Music

Film music, when composed effectively, relates directly to, and strongly affects, the visual image as perceived by the audience. Ideally, the music will evoke a mood similar to that being displayed visually, yet will not detract the audience's attention from the story. It is possible that the passive audience member may not be aware of this relationship between the film's music and its visual image. One purpose of this study is to help the reader understand the effect which the music has, in relation to the visual image, on the audience.

Typically, a film score is composed after the film itself is complete. Once the film footage has been shot and the final editing has taken place, the composer views the film and draws his or her own conclusions concerning how to write an appropriate score. These conclusions can be affected by the mood of the story itself and the people and things on the screen as well as more practical considerations such as the amount of dialogue in the film and whether
or not to have music along with the dialogue.

Very often, the most difficult decision a film composer makes concerns when music should be used, and when it shouldn't. Music can enhance an emotional scene but if used inappropriately it can be distracting during certain kinds dialogue. Unlike an opera, dialogue is spoken in a film, and therefore the composer may choose to let a scene, or several scenes, remain with little or no music. The composer of this film, at the time of its composition, had a reputation for including more music than many of his contemporaries. As will be shown, some of the music he composed for this film was later omitted in its final version.
1. MUSIC IN AMERICAN FILM

Technology and Synchronized Sound

From a musical perspective, the twentieth century is unique in many ways. Never before has technology been so influential in determining within what parameters a composer may work. The various electronic media have changed the way in which music is created, performed and received.

Film music represents the most effective blend of sophisticated compositional styles and electronic media technology. It is in film music of the early American cinema that the complexity of nineteenth-century romanticism, such as in Steiner's scores, coexists with the unique ability of twentieth-century media to provide audiences worldwide with dramatic performances.

Of course, these performances would not be possible without the technology to record music in such a way that it could be consistently reproduced in synchronization with the film's visual image. Such technology came into being in the 1920s. Although experimentation with synchronized sound took place in several countries during that period, this study will focus on the developments in Hollywood.

Several different attempts at synchronized sound were made. Some of them included a separate machine, such as a phonograph, which would play along with a projector. The obvious disadvantage of such a system is the margin for error in starting the recording at the precise instant to insure synchronization, as well as maintaining an accurate playback speed. Another, more successful, approach was to place the sound recording on the film itself,
but in a separate space, or track, alongside the frames of film. According to Manvell and Huntley:

The true arrival of the sound film was the arrival of sound-on-film. This came after a brief interim period when sound was provided in the form of gramophone discs synchronized with what was really a silent picture and amplified in the theaters.³

Although both systems coexisted briefly, the advantage of sound-on-film soon became clear. "Eventually a sound-on-film rather than a sound-on-disc system became the standard and continues so to the present."⁴

The transition from silent film to sound film was neither rapid nor smooth. Hollywood filmmakers moved slowly when it came to including music in their new sound films. According to Irwin Bazelon, "By trial and error it was discovered that, acting in a catalytic way, music [in a film] could evoke emotional response; that it could alter a viewer's perception of the dramatic links between words and images; that it could stimulate feelings and reactions."⁵ What was discovered by trial and error in Hollywood of the 1920s seems plainly obvious to filmmakers, composers and audiences today.

By the late 1920s, Hollywood was poised to move ahead into sound film as a new and exciting art form. Economic turmoil and employment difficulties for musicians made the transition a slow and difficult one. Christopher Palmer


⁵Irwin Bazelon, Knowing the Score: Notes on Film Music (New York: Van Nostrand Reinhold Company, 1975) 22.
describes the state of the sound-on-film technology, as well as other economic
factors, at the time of Steiner's move to Hollywood:

Nineteen twenty-nine was, of course, the year of the Wall Street
Crash and the beginning of the Depression. Two years earlier, the
coming of sound to films with the Al Jolson vehicle *The Jazz
Singer* had marked the beginning of a swift decline in the fortunes
of theatres and consequently theatre musicians. Vaudeville
theatres were soon closing all over the country, and by 1931 45%
of Broadway was shut. This was the background to Steiner's
move, but the irony was that the use of sound in pictures did not
at first provide the opportunities for the development of the film
score that might have been expected.6

Even though Steiner was working for RKO pictures in 1929, he did not
write an original score until *Cimarron* in 1931. It took several years before
Hollywood would realize the potential of its new technology as an avenue for
original composition. During that time, other technological improvements took
place which improved the visual style of Hollywood filmmaking as well.

The "Classic" Hollywood Film Style

During the late 1930s and 40s Hollywood experienced what has been
described by many film scholars, critics and moviegoers as its "golden age."
During these years of great productivity, film studios maintained a style of
production based mainly on the technology of the day. This technology included
the moving camera and soft focus.

Moving Camera

Although a moving camera was used throughout the silent film era, the addition of sound to film created a problem in that the new sound microphone would pick up noise from the camera’s motor. In order that camera noise was not picked up by the microphone, the camera was placed in a sound-proof booth, which made it impossible for the camera to move freely about the actors and other subjects being filmed. Once a portable sound-proof enclosure for the camera was invented, the moving camera was once again part of the Hollywood film style as it had been during the silent era.

Soft Focus

Typically, soft focus means that objects in the foreground are in focus and objects in the background are slightly out-of-focus, or vice-versa. Often referred to as part of the Hollywood “invisible” style, this technique is widely used as a way of directing the viewer’s attention to certain objects within the frame of the picture, without the viewer being made aware of such a device.

Music

Diegetic Music

The term “diegetic” refers to anything belonging to the diegesis of the film. Bordwell and Thompson define diegesis as “the world of the film’s story. The diegesis includes events that are presumed to have occurred and actions and spaces not shown onscreen.” In other words, people, places and things which exist in the world created by the film’s story are diegetic. Therefore, any

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7 Bordwell and Thompson 382.
music coming from a source which is visually represented or implied in the film is considered diegetic. The relatively small amount of diegetic music that does occur in *Now, Voyager* is never subject to thematic transformation. On occasion, however, diegetic music is used in this score to serve as an identification tag, which is one of the more important aspects of the leitmotif technique.

**Non-Diegetic Music**

Based on the above definition, any music whose source is not part of the film's diegesis is considered non-diegetic, and is typically referred to as "background music" or "underscoring." With the exception of the diegetic music mentioned above, all of the music included in this study is non-diegetic.
2. THE LIFE AND CAREER OF MAX STEINER

Vienna

Childhood

Max Steiner was born in Vienna on May 10, 1888, the only child of Gabor ("Gabriel") Christian Steiner, whose family came from Temezvar, Hungary, and Maria ("Mitzi") Hollman Steiner. Max grew up surrounded by show business. Through his family's business, he was able to meet many of the most popular performers of the day. He began piano lesson at the age of six. When he was eleven, he was a student at the Franz Josef Gymnasium (the equivalent of a preparatory or high school) and started composing songs and marches. Steiner recalls:

During the years at the Gymnasium I wrote two hit songs which Papa used in his shows. One song was inspired by Charles Dana Gibson's art creation, 'The Gibson Girl.' His sketch portrayed a beautiful girl with an hour glass figure in a long black velvet dress with a sweeping train. One of his sketches was entitled 'Swing Song' and my own song, inspired by it, sold over 500,000 copies of sheet music.8

Steiner continued composing, but eventually conducting became one of his greatest passions.

8Steiner, Notes to You N. pag.
Teachers

At the age of fifteen, he entered the Imperial Academy of Music, where he finished a four-year course of study in one year. He credits his teachers for his success:

My instructors to whom I owe such a large debt of gratitude were:

Herman Graedener, Harmony; Robert Fuchs, Counterpoint;
Felix Weingartner, Composition and chorale [sic] work (Professor Weingartner later became Director of the Imperial Opera House).
Then, too, there was Professor Josef Brenner, Organ; Professor Wottawa, Brass; and Arnold Rosee, who was the first violinist of the famous Austrian String Quartet.9

In addition to piano, his primary instrument, Steiner also found time to learn violin, horn, trumpet, trombone and organ. Upon completion of the final exam at the academy, Steiner was awarded the Emperor's Medal.

Musical Activity

After finishing at the academy, he learned more about conducting by watching the conductors at his father's theaters. Eventually, he was to conduct at one of these theaters as well. "Here at the age of sixteen I conducted an operetta by an American composer, Gustave Kircker. This was 'The Belle of N.Y.'..."10 About the same time he composed his first complete operetta, entitled The Beautiful Greek Girl. Steiner recalls the experience:

9Steiner, Notes to You N. pag.
10Steiner, Notes to You N. pag.
Julius Wilhelm, who wrote the book for me, took the finished manuscript to my father and offered it to him for production. Papa turned it down. He thought it was no good at all. We then went to my father's competitor, Carl Tuschl, the Managing Director of the Orpheum Theater. Mr. Tuschl accepted it. It was a success and ran in Vienna for a full year.\textsuperscript{11}

At age eighteen he went to Moscow with his own opera company. After returning to Vienna, his father's business experienced financial difficulties, and his father was publicly accused of criminal bankruptcy. Max had trouble finding work under these conditions and decided to go to England. After arriving in London, the first work he found was as a rehearsal pianist, and eventually as a conductor, for operettas.

Other Artistic Influences

Throughout his childhood, Max was fortunate to meet numerous well-known composers, conductors and performers. Many of these were friends of his father. Steiner recalls his fondness for one Viennese composer.

As a small boy I loved Johann Strauss dearly and he loved me. Papa has told me how at the age of four I used to sit on the piano bench next to him while he played. He would say to my father, 'You leave Maxie alone. He will be a wonderful composer someday.' Little did he know I would end up in Hollywood!\textsuperscript{12}

A German composer, whose influence would later be evident in Steiner's

\textsuperscript{11}Steiner, \textit{Notes to You} N. pag.

\textsuperscript{12}Steiner, \textit{Notes to You} N. pag.
own compositional style, was Richard Strauss, who, according to Christopher Palmer, was Steiner's godfather.\(^{13}\) Steiner reminisces:

Still another Strauss who was close to our family but no relation to those already mentioned, was Richard whom I always called Uncle Richard. It was this Strauss who conducted the initial performance in my father's theater in the amusement park. He played *Hero's Life*, *Till Eulenspiegel*, and *Death In Transfiguration*.

One time Uncle Richard invited me to attend the world premiere of his opera, *Salome in Dresden* [sic]. I was so excited by this performance that after my return to Vienna the next day, I could neither sleep nor eat for days.\(^{14}\)

Steiner has also made several references to studying composition with Gustav Mahler, but unfortunately never specified when, or for how long, the two were associated. He has commented that "Mahler predicted that I was going to be one of the greatest composers that ever lived."\(^{15}\)

New York

While Steiner was in England, he neglected to become a naturalized citizen. On August 4th, 1914, England declared war on Germany. He was declared an enemy alien and needed a passport to leave the United Kingdom.


\(^{14}\)Steiner, *Notes to You* N. pag.

With the help of an old friend, the Duke of Westminster, Max obtained his passport and left England for America.

Upon his arrival in New York, Steiner was met by his uncle, “Doc” Steiner and aunt, Anna Steiner. His uncle left Vienna when Steiner was only four months old. Steiner was expecting to start work right away. He remembers:

For the first few days after my arrival I was unable to see anyone about a job due to the Christmas holidays. As soon as I could I headed for the office of my old producer, Ned Wayburn. Ned had become a producer for Flo Ziegfeld and it was partly on the strength of his cable to me in London offering me a job as a musical director for Ziegfeld that I had the courage to set out for New York. But while I was on the high seas, Ziegfeld had fired him, so when I arrived, he had no job and neither had I.16

Steiner found work as a music copyist for several publishing companies. Eventually, he earned a little more money as a rehearsal pianist and orchestrator, but he was not able to conduct until he joined the Musician’s Union, and he needed to wait six months to become a union member.

Conducting

Steiner eventually joined the union and found work conducting in New York. “From 1916 to 1929 I conducted so many musical shows in New York and on the road that I have lost count or forgotten some of them.”17 These

16Steiner, Notes to You N. pag.
17Steiner, Notes to You N. pag.
included musicals which would tour to such cities as Baltimore, Boston, Chicago, Los Angeles, Philadelphia and San Francisco. Steiner adds, "Before I left New York for the Coast, I conducted and orchestrated quite a few shows for Jerome Kern and for George Gershwin."18

Composition

During his fifteen years in New York, Steiner was active as an orchestrator and conductor, and produced only one original composition, which opened on the road but never played in New York City.

The only show I did as a composer in those days was a musical comedy entitled *Peaches* which producer George Lederer had commissioned me to write. The book and lyrics were by Harry Smith who had been the book writer for Victor Herbert for many of his shows. We opened in Philadelphia. The music and I had great notices, but the show itself was no go. It only lasted about two weeks there. Then we went to Baltimore and played for another two weeks. We never reached New York at all.19

Steiner continued conducting and orchestrating in New York. He was in New York during, but apparently not present at, an event which would eventually lead to his move to Hollywood, the beginning of sound film. It would be two years after the debut of *The Jazz Singer* in 1927, Warner Brothers' first talking picture, that the innovation of sound-on-film would indirectly result in an invitation for Steiner to orchestrate for RKO Pictures in Hollywood.

18Steiner, *Notes to You* N. pag.
19Steiner, *Notes to You* N. pag.
Hollywood

In 1929, with the advent of synchronized sound in cinema, Steiner moved from New York to Hollywood to begin orchestrating and composing for RKO Pictures. According to Janet Bradford, "Steiner's introduction to Hollywood came in 1929, when RKO Radio Pictures bought the rights to the musical *Rio Rita*. Harry Tierney, for whom he had orchestrated and conducted the stage version, insisted that Steiner be hired to provide the same services for the screen version." Steiner confirms this, "So I came out as an orchestrator for Harry Tierney, who was also my great friend. He had written the song[s] 'Rio Rito' [sic] and 'Alice Blue Gown.' I came out to do the movie *Rio Rita*, which was then supposed to be done as a musical at RKO." However, Steiner had earlier written in his autobiography, "Harry Tierney was working on a picture called *Dixiana* starring Bebe Daniels and Ben Lyon. This was my first orchestration job." *Dixiana* may have been his first orchestration job, but apparently it was the studio's interest in *Rio Rita* that prompted Steiner's move to Hollywood.

RKO Radio Pictures

Steiner arrived in Hollywood in December, 1929, two months after the stock market crash. Although he had a one-year contract with RKO, the economic situation, combined with Hollywood's cautious attitude toward music in film, made the future appear gloomy. Steiner recalls:


21Steiner, "The Music Director" 390.

22Steiner, *Notes to You* N. pag.
By this time even Hollywood began to feel the big slump. The studio decided that they didn’t want any music in dramatic pictures. This was motivated not only by the economic factor, but they had decided that you could not have any background music unless you showed the source. In other words, you had to actually photograph an orchestra, a phonograph, a piano, a singer or whatever or people would wonder where the music was coming from and why. The presence of the music had to be logical to the action of the picture. They felt, therefore, that they had no use for a full Music Department.23

Steiner’s output for his first two years in Hollywood was as an orchestrator for RKO. His first original composition in Hollywood was for Cimarron (RKO, 1931). RKO had wanted other composers for the job, each of whom had turned it down (Leopold Stokowski, George Gershwin and Percy Grainger). With less than four weeks before the film opened, Steiner was asked to “Write just a few lousy things.”24 Steiner recalls the experience:

The picture opened. The next morning, the papers came out and reported that the picture was excellent. And what about the music - it said it was the greatest music that was ever written. Their faces dropped, and I got a raise of fifty dollars.25

Steiner’s years at RKO were productive and helped him to refine his

23Steiner, Notes to You N. pag.
24Steiner, “The Music Director” 392.
25Steiner, “The Music Director” 392.
style even further. He stayed with RKO until 1936, by which time he had scored 111 films, including *King Kong* (RKO, 1933) and the film which earned him his first Academy Award, *The Informer* (RKO, 1935).

Selznick

After leaving RKO, Steiner went to work for David O. Selznick. Steiner had worked with Selznick at RKO. Steiner recalls their meeting, "I once asked him: 'How much music do you want in the picture?' He answered: 'For my money, you can start on the first frame and finish on the last.'" Selznick's fondness for music in film became evident in many of the films which he would later make. In spite of Steiner's new contract with Warner Brothers which began the following year, he was able to work for Selznick again on what would become his best-known film score, *Gone with the Wind* (Selznick-MGM, 1939). Steiner comments on all of the awards which that film earned:

> At the Academy Awards the following year, a curious thing happened. *Gone with the Wind* won in every possible category even down to set dresser. The only one who didn't win was Max Steiner, although I had been nominated. The Oscar for music was won by *Stage Coach*, which had only a lot of more or less commonplace Western tunes in it. It still remains a mystery how *Stage Coach* could have copped the award that year.\(^{27}\)

Steiner remained under contract with Selznick, during which time he received invitations to be "loaned out" to other studios, including Warner Brothers.

\(^{26}\)Steiner, *Notes to You* N. pag.

\(^{27}\)Steiner, *Notes to You* N. pag.
Warner Brothers

In 1937, Warner Brothers contacted Selznick asking if Steiner would compose the score to *Charge of the Light Brigade*. The film was a success and marked the beginning of an association that would last the rest of Steiner's career. “Leo Forbstein, Musical Director for Warner Bros., was responsible for bringing me to that studio.”28 Forbstein would later orchestrate and conduct many of Steiner's scores. Forbstein also conducted the Warner Brothers studio orchestra for the recording of the score for *Now, Voyager* in 1942, the film included in this study, which earned Steiner his second Academy Award.

In 1944, while under contract with Warner Brothers, Steiner had a chance to work with Selznick again. “Five years after *Gone with the Wind*, David O. Selznick again borrowed me from Warner Bros. to do his wartime picture, *Since You Went Away*. This time I was the only one to win an Academy Award for my work, so I guess there is retribution.”29 This was to be Steiner's third and final Academy Award.

Other Studios

Throughout his career, the practice of "loaning out" talent from studio to studio enabled Steiner to occasionally work for other studios. At one point, Steiner found himself without a long-term contract. He explains:

> In August 1953, at the end of my second 7-year contract, I left Warner Bros. At that time all the studios had decided not to renew contracts, sign new ones or take up options . . . I went to

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28Steiner, *Notes to You* N. pag.

29Steiner, *Notes to You* N. pag.
New York to see my old friend, Max Dreyfus, the head of Chappell music publishers . . . While I was in New York I received a call from Columbia Pictures to score *The Caine Mutiny*, a Stanley Kramer production.30

Steiner's accomplishments have earned him the praise of many film critics and theorists, as well as a lasting reputation among film music aficionados that may well endure throughout the history of filmmaking. Scholars in areas other than music theory and musicology have been quick to describe Steiner's influence. Kathryn Kalinak, (Professor of Film Studies, Rhode Island College) writes, "The development of the classical Hollywood film score parallels the early career of Max Steiner, one of its most influential practitioners and clearly its most prolific."31 Others have made scholarly attempts at describing Steiner's compositional style. According to Randall D. Larson,

Steiner once described himself as belonging to what he called the 'leitmotif school' of film composers, referring to his penchant for creating specific leitmotifs (or themes) which were assigned to individual characters, locales, abstract ideas and emotions of the story. They served as musical identification tags, easily perceptible to the ears of the audience. Almost all of Steiner's film scores have been built from this approach -- many of them being quite complex in their development of and intermingling with

30Steiner, *Notes to You* N. pag.

the many diverse thematic elements.\textsuperscript{32}

In addition to his three Academy Awards, Steiner received twenty-three other Academy Award nominations, including one for his score to \textit{Casablanca} (Warner Brothers, 1943). During his long and prolific career, Steiner was directly responsible, as either orchestrator or composer, for the music of more than two hundred and fifty films. Max Steiner's last film score was \textit{Two on a Guillotine} (Warner Brothers, 1965).

He enjoyed collecting guns and clocks. He was fond of swimming, photography, card games, beer, bourbon and cigars. On December 28, 1971, at the age of 83, Max Steiner died in Hollywood. There is a plaque in his honor at his birthplace, Praterstrasse 72 in Vienna, and he was posthumously awarded a star on the Hollywood Walk of Fame on December 30, 1975.

3. SYNOPSIS OF NOW, VOYAGER'S NARRATIVE

Narrative

In the following chapters, the seven themes which represent each of the main characters and situations are examined. This film score also includes numerous introductions, transitions and codas, which, because they are not treated as leitmotifs or subject to thematic transformation, are not included in this study. Since these seven themes occur at points throughout this film, it is necessary to first understand its narrative form. Bordwell and Thompson define "narrative form" as "A type of filmic organization in which the parts relate to each other through a series of causally related events taking place in a specific time and space." In this sense, "form" describes a style of filmmaking in which events take place in progressing chronological order, which is only slightly different than "form" in the musical sense of the term. In other words, it is important to understand the order in which the events, which are related to each of these themes, take place in the presentation of the film's story line.

Briefly, this film tells the story of Charlotte Vale, a young woman in her twenties or thirties, in 1940s Boston, who is the youngest of three or four children (the film makes reference to three boys and later to two boys, a continuity error). Her mother is over-protective, overbearing and insists on making decisions for her "ugly duckling." In return, her mother expects complete devotion and obedience. It is because of her mother's behavior that

33Bordwell and Thompson 384.
Charlotte is on the verge of a nervous breakdown. She has her breakdown, and throughout the film, gradually recovers with the help of a psychiatrist, Dr. Jaquith.

After her stay at the hospital, she takes a cruise, gradually gains independence from her mother, and falls in love with an architect, Jerry Durrance. He is married and has a daughter, Tina (Janice Wilson), who is also an “ugly duckling,” very much like Charlotte was in her youth. The changes in Charlotte’s life, and her influence on the lives of the other main characters (Mrs. Vale, Jerry Durrance and Tina Durrance), are reflected in the ongoing transformations which take place in this score.

Characterizations

Charlotte’s Mother, Mrs. Henry Windle Vale

Mrs. Vale (Gladys Cooper), an elderly widow, has taken over control of a large Boston household after her husband has passed away. Her sons have grown up, are married and have homes of their own. She represents an extreme example of overbearing matriarchal authority, and she uses her authority to control all of the details of her daughter’s life, including choosing her clothes, shoes and the books that she reads.

She has servants under her control for all of the household tasks, a butler, chauffeur, maids and, later in the film, a nurse. She often points out that she is running the house and paying the bills. She is often shown sitting down in a throne-like chair.

Charlotte Vale

Charlotte (Bette Davis) is an “ugly duckling” living under her mother’s
tight-fisted authority. She is slightly overweight, wears glasses, wears conservative clothes and sensible shoes. She locks her bedroom door, behind which she has hidden cigarettes and other secrets from her mother. With the help of Dr. Jaquith, she escapes the emotional effects of her life with her mother. She suddenly becomes a "beautiful swan" and falls in love. After her mother’s death, she continues to mature, and eventually takes her place as the new head of the Vale household. Of all the characters in this film, Charlotte is by far the most important one, as well as the one who changes the most. Therefore, her theme also changes more than any other.

Jerry Durance

Jerry (Paul Henreid\textsuperscript{34}) is a married "gentleman" who is always witty and charming. He has a slight accent and is fond of studying butterflies. He is well dressed and smokes cigarettes, which was very fashionable at the time. Several times in the film, he lights two cigarettes in his mouth simultaneously, and then hands one to Charlotte, which soon became a highly romantic and well-remembered gesture. He wants to be an architect, but his wife won't permit him to do so. He lives under his obligation to his wife, yet is thoughtful enough to send flowers to his true love, Charlotte.

Tina Durance

Tina (Janis Wilson), Jerry's daughter, is another "ugly duckling" who is also transformed into a "beautiful swan." Unlike Charlotte, she is not controlled by her mother, but is sent away from home as often as possible.

\textsuperscript{34}Paul Henreid is best remembered for his portrayal of Victor Lazlo in \textit{Casablanca} ( Warner Brothers, 1943).
Like Charlotte was in her youth, Tina is unwanted and feels like a misfit who isn't liked by others her age. In addition, she has braces on her teeth until after her transformation, but there is no mention of her braces in the film's dialogue.

Dr. Jaquith

Dr. Jaquith (Claude Rains\textsuperscript{35}), the psychiatrist, is usually seen in a three-piece suit and is often smoking a pipe. We never find out his first name. His character represents science and stability for both Charlotte and Tina, and therefore, he does not change much. It is appropriate that his theme does not change much either. He is logical, unemotional, and when he gives advice, he is always right.

Elliot Livingston

Elliot (John Loder) is a wealthy Bostonian. He is widowed and has two sons. He is characterized as a well-dressed man, always a nice person, but unromantic and somewhat of a fool when it comes to his relationship with Charlotte. He always tries to do what he thinks is proper but is not a great decision maker.

Dramatic Issues

Charlotte's Mental Health

We know that Charlotte is at least in her twenties when we first see her, and yet she is the victim of years of a type of emotional child abuse. Her lack of independence from her mother, her resulting lack of confidence and her

\textsuperscript{35}Claude Rains is best remembered for his portrayal of Captain Renault in \textit{Casablanca} (Warner Brothers, 1943).
struggle to overcome these difficulties are the main focus of the film's narrative.

Charlotte's Romantic Affairs

Throughout the film, Charlotte is involved with three men. The first is Leslie Trotter, the Wireless Officer on an African cruise she took when she was twenty. The next is Jerry, whom she meets on her first outing after being at Cascade, Dr. Jaquith's hospital. Finally, there is Elliot, to whom she is briefly engaged. Each relationship has something wrong with it.

Leslie is a crewman on a cruise ship, and openly compares Charlotte to other girls. Jerry is married, but not happily, and is too proper to leave his wife. Elliot is by far the least romantic of all, and still has memories of his deceased wife. Relationships are generally portrayed as complex and imperfect situations, to be dealt with in various ways throughout the film.

Matriarchal Authority

The authority of both Charlotte's mother and Tina's mother is presented here as unhealthy and destructive. Charlotte's mother's authority is clearly portrayed as destructive, however, Tina's mother is never seen, except in a photograph. The positive mother figures in this film are Charlotte, who is a surrogate mother figure to Tina, and, to a lesser degree, Lisa, Charlotte's sister-in-law, who has a good relationship with her daughter, June. Lisa, however, has very little control over June, who is a fun-loving single young woman.

Unwanted Children

Early in the film, Charlotte's mother says that all late children are
“marked.” Jaquith points out that such children usually are not wanted, and that can “mark” them. The fact that both Charlotte and Tina were late, unplanned and unwanted children give them a mutual perspective upon which to create their relationship.

Extramarital Relationships

Shortly after Charlotte and Jerry meet, we learn from Jerry’s friend, Deb McIntyre, that Jerry doesn’t have affairs with other women. Events which follow, however, strongly suggest that Jerry and Charlotte have become lovers. This is the only extramarital relationship in the film, and it’s between its two main characters. It is presented as romantic and somehow more proper than Jerry’s relationship with his wife, or Charlotte’s relationship with Elliot.

Synopsis

Boston

The film opens with an outside view of the Vale house in Boston. Inside, we see servants preparing for company. Charlotte’s sister-in-law, Lisa, has brought Dr. Jaquith to meet Charlotte, without Charlotte knowing that he is a psychiatrist. They arrive, and Charlotte’s mother sends for Charlotte, who is upstairs. Charlotte comes down, meets Dr. Jaquith and, without saying a word, leaves the room feeling intimidated.

Jaquith follows her upstairs and visits her room. Charlotte gives him a cigarette box that she has made. This scene includes a flashback to when Charlotte was twenty and on an African cruise with her mother. Her mother and the ship’s captain find her kissing one of the ship’s officers late at night.
Thereafter, her mother tightens her grip on Charlotte's activities.

The events which Charlotte describes during the flashback bring her to tears. Jaquith returns downstairs and Charlotte soon follows. Lisa's daughter, June, who is an attractive young woman with a bubbly personality, arrives and makes fun of Charlotte, pushing her emotionally over the edge. Jaquith informs Mrs. Vale that Charlotte is having a nervous breakdown and recommends that Charlotte go to Cascade, his hospital in Vermont.

Cascade

When this scene opens, Charlotte has been at Cascade for three months and is about to leave. She is dreading the thought of returning home, but she doesn't know that Lisa has arranged for Charlotte to go on a South American cruise in place of Lisa's friend, Renee Beauchamp. Dr. Jaquith gives Charlotte a quote from "The Untold Want," one of Walt Whitman's poems in the collection, *Leaves of Grass*: "The untold want by life and land ne'er granted, Now voyager sail thou forth to seek and find." It is from this poem that the film, and the novel by Olive Higgins Prouty upon which the film is based, get their titles.

The South American Cruise

Charlotte goes on the cruise, and immediately meets Jerry Durance. Because of a shortage of cars, they are asked to share a ride while going sightseeing on shore. This port of call is never identified by name in the film, but a reference is later made by one of Jerry's friends to having been in Nassau, in

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the Bahamas. This would be consistent with an Atlantic ocean cruise from New York to South America.

At this point he thinks that she is Renee Beauchamp, Lisa's friend who booked the cruise. He finds out later that Renee is in Arizona, and that the person he thinks is Renee is actually Charlotte Vale, but that most of the ship's crew still thinks that she is Renee. He asks her to help pick out souvenirs for his wife, Isabel, and his daughters, Beatrice and Tina.

After returning to the ship, they meet for cocktails and plan to have dinner. Jerry runs into his friends Frank and Deb McIntyre and introduces Charlotte as "Camille Beauchamp." Charlotte confides in Jerry, telling him of her illness and her three months in the hospital. They say goodnight. The next day Deb tells Charlotte about Jerry's life at home. At this point, Deb knows Charlotte's real name, but it is never made clear how Deb finds out this information.

South America

The ship's next port of call is Rio de Janeiro, where Jerry has planned to stay behind on business. After Jerry and Charlotte spend the day on shore together, they are forced to spend the night together in a cabin in the mountains because of a car accident, and Charlotte misses the ship's departure. The ship's next port of call is Buenos Aires, but it will not arrive for five days. Charlotte decides to stay in Rio de Janeiro for a few days with Jerry. They go sight-seeing and stay at an oceanside hotel. She later takes a seaplane to Buenos Aires in time to meet the cruise ship.
Boston

After meeting her sister-in-law and niece when the ship docks in New York, Charlotte returns home to Boston. Charlotte hopes to exercise her new independence, but her mother expects Charlotte to be a devoted daughter again. The confrontation between her and her mother is intense and gradually builds. While in Boston she meets Elliot Livingston, a wealthy widower with two sons. Elliot asks her to marry him, and she agrees.

Her engagement to Elliot is the only thing she has done which has won her mother's approval. By chance, she meets Jerry again at a dinner party and they realize how much they still love each other. Jerry tells her that Tina has been sent to Cascade.

She breaks the engagement with Elliot, which results in an argument with her mother. During the argument, her mother has a heart attack and dies. Charlotte inherits the Vale family fortune and immediately becomes one of the wealthiest and most powerful women in Boston.

Cascade

Charlotte returns to Cascade to see Jaquith for help in dealing with her mother's death. Upon her arrival, she meets Tina, Jerry's daughter, who is at Cascade for the same reason that Charlotte originally went there. As was already stated, Tina is an "ugly duckling" with little or no self-confidence who was a late and unwanted child. Charlotte and Tina quickly become friends. Charlotte helps Tina deal with the difficulties of her lack of self confidence. Jaquith lets Charlotte become Tina's nurse, and eventually they go camping together and move into the Vale house in Boston together. Tina doesn't realize
that Charlotte knows her father.

Boston

Charlotte has an informal dinner party at the Vale house in Boston. Both Jaquith and Jerry are at the party. For the first time, Charlotte, Jerry and Tina are together, but Jerry is still married and will soon need to go home. He plans on taking Tina with him, but Charlotte protesting. The argument concerning where Tina should live is the final conflict in the film’s narrative. The resolution of this conflict, as Charlotte and Jerry eventually agree on Tina’s future, brings this film to a close.
4. MOTHER AND DAUGHTER THEME

This film score, like many of the scores that Steiner wrote for Warner Brothers, begins with the Warner Brothers Fanfare (not shown here). He originally composed this fanfare for the film Gold is Where You Find It (Warner Brothers, 1938) and used it for the opening of his film scores throughout the late 1930s and 40s, including Jezebel (1938), Casablanca (1942), Key Largo (1948), The Big Sleep (1948), Treasure of the Sierra Madre (1948) and many others.

Although we will be focusing on the seven main themes of this film, this fanfare is of interest here, in that it is the first music that the audience hears. Throughout these many films, the fanfare appears in various transpositions and is always cleverly incorporated into each film's Main Title. It is heard as the Warner Brothers logo appears on the screen.

The theme that makes up this film's Main Title is used throughout the film to represent Charlotte's mother or, more specifically, the mother-and-daughter relationship as seen from Charlotte's point of view. Here, we hear it as the opening credits are rolling. At this point, therefore, no association can be made with any of the film's yet-to-be-introduced characters.

The theme is in an \( a-b-a \) ternary form. The melody of the first \( a \) section seems to imply the key of G minor, as it contains \( B_\flat s, E_\flat s \) and \( F#s \) (Figure 4.1). The only tonic chord to appear, however, is major. This device is used to create uncertainty in the theme's modality as well as helping to make this theme the most chromatic one in the score. Later, the theme will appear to be clearly in a major or minor key. There are two main motives in the
Figure 4.1: Mother and Daughter Theme

Max Steiner: Now, Voyager, "Main Title," Section a, mm. 5-8.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Broadly

Motive X

Motive Y

theme: Motive X, in the strings and woodwinds in measures 5-6, and Motive Y, in the horns in measure 6. On later occasions, these motives are used
separately.

The German 6th at 5\textsubscript{3} moves to a ii\textsuperscript{7} in measure 6 before moving to the dominant in following measure. The sonority root movement, from measure 5 to 6, is that of an augmented fourth (E\textsubscript{G}\textsuperscript{3} to Amm\textsuperscript{7}), which, as we shall see, is one of the composer's more favored root-progressions.

The chord in the second half of measure 7 is actually more complex than a typical embellishment of the dominant. The D in the bass, the dominant, is embellished by pitches from an octatonic scale on C\textsharp, the leading tone to the dominant (C\textsharp, D\textsharp, E, F\textsharp, G, A, B\textsubscript{b} and C\textsharp). All of the notes in the melody and accompaniment (C\textsharp, D\textsharp, E, F\textsharp, G, B\textsubscript{b}) are taken from this scale. Only the sixth and eighth pitches, A and C\textsharp, are not used. This chord is followed by a tonic chord for most of measure 8, a chord which is embellished by an e\textsubscript{b}\textsuperscript{1} and e\textsubscript{b}\textsuperscript{2}, creating a dissonant augmented sonority, enhancing the tonic. The GM

Figure 4.2: Mother and Daughter Theme
Max Steiner: *Now, Voyager*, "Main Title," Section b, mm. 9-12.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
sonority at the end of the measure becomes the pivot chord which connects the \(\alpha\) section in G major to the \(\beta\) section in F\# major. The two keys, G major and F\# major, are, of course, distantly related.

The \(\beta\) section emphasizes the tonic and supertonic chords in F\# major (Figure 4.2). The supertonic never moves to the dominant, as might be expected. Instead, it returns to the tonic each time. In measure 11, however, the key abruptly shifts to G major. The secondary dominant at 12\(^3\) sets up the return of the \(\alpha\) section.

The melody of the return of the \(\alpha\) section is a sequence of the melody of the original \(\alpha\) section, up one tone (Figure 4.3). The harmonization, however, is not a sequence, but reestablishes the original key of G major and emphasizes that key's dominant.

There is a cymbal crash at the downbeat of measure 13, which helps to call attention to the return of the \(\alpha\) section. It is also at this climactic moment that Steiner's name appears on the screen, which was a common practice.
among film composers at that time.

Figure 4.3: Mother and Daughter Theme
Max Steiner: *Now, Voyager*, "Main Title," Section a, mm. 13-20.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
The return to G major in measure 12 is by a Linear Motion modulation, as there is no pivot chord, third relation or any other means of connection. This abrupt modulation helps to create some tension as the theme returns to G major, and the opening credits continue.

The dominant in measure 14 does not resolve to the tonic. Instead, it is followed by another C#°7/"D" which moves to an F#°43, another dominant chord in the key of G major. The next sonority, C#M is the tonic in the new key of C# major. It is stressed both by the "Meno Mosso" in measure 17 as well as by the extreme length of the chord, as the Main Title ends. This abrupt change of tonality, like the previous one, helps to increase the tension as the first scene of the film begins. We hear a clock strike four times as the image fades into an exterior view of the Vale house on a rainy afternoon in Boston. The mood is tense, as we soon see the servants inside the house frantically preparing for company. Mrs. Vale is on her way downstairs, and the servants are obviously fearful of her. This fearful mood is intensified by the abrupt
changes of key that we just heard.

Lisa, Charlotte's sister-in-law, and Dr. Jaquith, the psychiatrist, arrive at the Vale house, and Dr. Jaquith meets Mrs. Vale. We first see him emptying ashes from his pipe. They discuss the children in the Vale family, and Mrs. Vale says that there were three boys and a girl. Later in the film, however, Charlotte makes a reference to "two boys" when talking with her mother. This is a continuity error; her mother should have said that there were two boys.

Mrs. Vale tells Dr. Jaquith that Charlotte, who has been in her room, is on her way downstairs. The butler, William, knocks on Charlotte's door and says "Miss Charlotte, your mother's waiting in the downstairs drawing

Figure 4.4: Mother and Daughter Theme
Max Steiner: *Now, Voyager*, "Reel I, Part II," mm. 1-5.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Andante Espressivo

\[ \text{\textit{G}} \quad \text{F}_{1} \text{Octatonic} \]

\[ \text{gm: } i \quad (\text{vii}^{7}) \]
As he does so, we hear the Mother and Daughter theme twice (Figure 4.4).

As we hear the theme, the image suddenly changes to a shot of Charlotte inside her room. We do not see her face, but rather we see her hands as they carve a design in ivory on the top of a cigarette box. We find out later that the chisel slipped, damaging the design. She puts out a cigarette that she has been smoking, empties the ashes into the trash, hides the ash tray and covers up the ashes with a tissue.

An octatonic scale again helps create tension in measure 2. However, this time the octatonic scale ($F\#$, $G$, $A$, $B\flat$, $C$, $C\#$, $E\flat$ and $E$), which appears to be an embellished leading tone chord, begins with a semitone. Again the sixth

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37 *Now, Voyager*, dir. Irving Rapper, with Bette Davis, Paul Henreid and Claude Rains, Warner Brothers, 1942.
and eighth steps of the scale are omitted. Measures 3-4 are a sequence of 1-2, transposed up a minor second. Charlotte's mother doesn't know that she smokes in her room, and this secretiveness is represented in the music by its light orchestration, change of register, use of a sustained dissonance, the minor mode and sudden shift of tonality.

The next time this theme appears is when Charlotte and Dr. Jaquith are upstairs in her room (Figure 4.5). He notices the cigarette boxes she has been making and, due to his interest in her hobby, she gives him one as a gift. He looks in the trash for a piece of paper in which to wrap it. He sees the cigarette ashes, and asks if she has a cigarette. He looks at her and explains "I seem to have left my tobacco downstairs." Charlotte becomes defensive about her secret life that she leads behind her bedroom door. She asks "Do you think I hide cigarettes in my room?" He apologizes, saying that "It was only the box

Figure 4.5: Mother and Daughter Theme

38Now, Voyager.
39Now, Voyager.
that reminded me.\textsuperscript{40}

The theme appears here, with Motive X in the solo cello and Motive Y in the alto flute and harp. Motive Y emphasizes d\#\textsuperscript{1}, which is dissonant against the C#m\textsuperscript{7} sonority. The scene is still a stressful one as Charlotte decides whether or not to conceal her secrets from the doctor, and her stressful situation is represented in the music by the recurring dissonances. This is followed by a short transition before we hear the theme again.

After asking Dr. Jaquith if he thinks she hides cigarettes and medicated sherry in her room, she angrily opens up a photo album, which she was about to hide, and tells him about one of her conflicts with her mother. She tells him

Figure 4.6: Mother and Daughter Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

\textit{Meno Mosso}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{mother_daughter_theme.png}
\end{figure}

\textsuperscript{40}\textit{Now, Voyager.}
about an African cruise that she and her mother took when she was twenty. He explains that he doesn't mean to pry. She responds that he must pry, saying "I insist that you do." This leads into a flashback of the African cruise. We hear the theme, accompanied by the tuba, timpani and basses on the dominant and tonic, which takes the place of Motive Y (Figure 4.6). This example is clearly in the key of B♭ minor.

Here, the minor mode represents Charlotte's unhappiness, and the composer's emphasis on the key's dominant and tonic, the half-diminished sonority and the addition of bass instruments strengthen the unhappy mood. The slower tempo also helps to emphasize her unhappy mood. The passage ends on a D₄⁷ sonority, which is made more dissonant by an appoggiatura on G in the melody to sustain the melancholy mood.

41 *Now, Voyager.*

42 Director Irving Rapper uses the superimposed image of pages in a book being turned backward to indicate that a flashback is taking place.
Figure 4.7: Mother and Daughter Theme
Max Steiner: *Now, Voyager,* "Reel II, Part II," Section a, mm. 1-4.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Appassionato - Molto Espressivo

The complete theme appears again almost immediately as the image changes to a happier, more carefree, twenty-year-old Charlotte on the African
cruise. We hear this theme in the new key of A major (Figure 4.7), and it is similar to the film’s Main Title (Figure 4.1). The first image we see is of Charlotte kissing the ship’s Wireless Officer, Leslie Trotter, a handsome young man who openly compares her to other girls on the cruise. Leslie smiles and says to her as they end a kiss, “Oh, I say, that was a scorcher.”

This time the theme is played “Appassionato - Molto Espressivo.” The harmonization of the theme here is similar to the Main Title. The dominant in measure 3 is likewise embellished by an octatonic scale, now on D#, E#, F#, G#, A, B, C and D#. As before (Figure 4.1), two notes of the scale are not used (B and D♯). This chord helps to increase the dramatic effect at the end of measure 3, which smoothly eases into the next chord. The augmented triad which enhanced the harmonization of the Main Title (Figure 4.1, measure 8) does not appear here, making the theme somewhat less tense. Rather, the tonic chord in measure 4 is embellished by a more optimistic-sounding added 6th. Charlotte’s healthier state of mind at the time shown in the flashback is depicted here by the theme’s slightly reduced dissonance. Both the a and b sections are presented in A major. The key of A major will be used again to represent Charlotte’s happiness (Figures 4.13, 9.12 and 9.36).

During the b section (Figure 4.8), Charlotte asks Leslie why he is acting so funny. Charlotte has no experience in romantic relationships and instead uses an idea she read in a novel, saying, “I thought that men didn’t like girls who were prudes.”

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43 Now, Voyager.

44 Now, Voyager.
The b section is similar to the b section of the Main Title through the chord at $s_1$. In measures 7-8, at the end of the b section, the theme progresses to F major. There is a C#M sonority at $s_1$, which slides down a semitone through two varieties of dominant sevenths in the new key of F major, C+m$^7$ and CMm$^7$. 
The \( b \) section ends with a solo cello, unlike the Main Title, which includes a glissando-like ascending line to the downbeat of the return of the \( a \) section (Figures 4.2 and 4.3). The texture is lighter than that of the Main Title as there are no flutes, oboes, clarinets, trumpets or trombones. Charlotte is happier and healthier, but somewhat nervous about her new relationship. The lighter texture creates a mood which is more cheerful than before.

As we hear the return of the \( a \) section, Leslie returns to duty, and Charlotte teases him with plans of going ashore together that evening (Figure 4.9). Unlike the Main Title (Figure 4.3), the theme moves to D major, a minor third away.

The change to D major is not as abrupt as the ones in the Main Title from G major to F# major (Figure 4.2), or from G major to C# major (Figure 4.3), as the mood here is more optimistic. The theme cadences on the tonic in

Figure 4.9: Mother and Daughter Theme  
Max Steiner: *Now, Voyager*, "Reel II, Part II," Section \( a \), mm. 10-14.  
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
D major, in measure 13. The use of less dissonant harmonies, lighter orchestration and a less abrupt change of key, make this appearance of the theme more pleasant-sounding than before, depicting the younger Charlotte's happier and healthier state of mind.

After a brief transition, the theme appears again. There is no motive Y this time; a solo violin takes its place (Figure 4.10). The appearance of the solo violin, rather than motive Y, gives the theme a surprisingly pleasant and charming quality which was not present in earlier examples of the theme. In film music of the 1930s and 40s, the solo violin is often used to depict love scenes and more intimate moments, such as this. As we hear it, we also hear Charlotte's voice explaining how Leslie prefers her lovemaking over all of the other girls, who seem like "silly schoolgirls" by comparison. We see Charlotte

---

\(^{45}\)Now, Voyager.
strolling along the deck towards her cabin. She appears to feel proud and excited about her intimate relationship with Leslie. Her excitement is reflected in the use of the solo violin, and in the new key of C major. The key of C major
will later be used to represent Charlotte's independence (Figures 4.12 and 9.3).

As Charlotte returns to meet her mother, the theme shifts to A minor. They begin to argue as Charlotte asks to go ashore that evening, and she tells her mother that the Wireless Officer is teaching her Morse Code. Her mother tells her not to socialize with others on board. The music then becomes more dissonant to reflect the increasing bitterness between the two characters. After three different dominant preparations in A minor (measures 22-24), we again hear motive X in measure 25 against a dissonant minor second (E\textsubscript{b}−D) in the violins. The key of A minor, as well as the added sustained dissonance in the violins, reflects this bitterness.

We soon hear a distorted version of motive X in the flute, oboe and celeste over an A\#\textsubscript{4,2} sonority (Figure 4.11). The melody contains numerous non-harmonic tones. As we hear this, Charlotte's mother raises her voice and

**Figure 4.11: Mother and Daughter Theme**
Max Steiner: *Now, Voyager*, "Reel II, Part II," mm. 30-33.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

![Musical notation](image)
says "Could we try to remember that we're hardly commercial travelers?"\textsuperscript{46}

The recurring dissonant diminished and half-diminished chords highlight the bitterness between these two characters as her mother tries to tighten her grip on Charlotte's social affairs. This is a scene which we will see and hear again in another flashback later in the film.

Moments later, we hear the theme once more in C major. C major is always used when Charlotte is feeling good about gaining some independence from her mother. This time (Figure 4.12), we also hear Charlotte’s voice talking about sneaking out late at night and meeting Leslie in a limousine, which is being shipped on board, on the deck of the ship.

\textbf{Figure 4.12: Mother and Daughter Theme}
\textit{Max Steiner; Now, Voyager, "Reel II, Part II," mm. 46-52.} (© 1942, Warner/Chappell Music, Inc. Used by Permission.)

\begin{quote}
\begin{tabular}{c}
\textbf{Faster} \\
\textbf{Violins} \\
\textbf{Solo Cello} \\
\textbf{Violas} \\
\textbf{Cello}
\end{tabular}
\end{quote}

\begin{tabular}{c|c|c|c}
\hline
CM\textsuperscript{4} & GMM\textsuperscript{7} & CM\textsuperscript{4} \\
\hline
I\textsuperscript{4} & V\textsuperscript{9} & I\textsuperscript{4} \\
\hline
am: III\textsuperscript{4} & \\
\end{tabular}

\textsuperscript{46}\textit{Now, Voyager.}
The theme ends abruptly, however, as Charlotte and Leslie are discovered by her mother and the ship's captain. As before (Figure 4.10), motive X is followed here by the solo violin. There also is a shift to A minor as before, but this time the theme ends on a minor tonic 6-4 chord that is accented *sforzando*. A crescendo on this chord dramatically ends the example, in no uncertain terms, as the two lovers are discovered. Leslie defends Charlotte by saying that they're going to get married. Charlotte feels proud because of Leslie's surprise statement, but, as a result, he's now in serious trouble with his captain.

There is a short transition, during which time her mother and the ship's captain continue to confront Charlotte and Leslie, following which the theme is heard again (Figure 4.13). Charlotte goes to her cabin, and we hear her voice saying that this was the proudest moment of her life.

As before, when Charlotte is happy, the theme is in A major. However, as the flashback ends at 623, we hear a dissonant partial octatonic scale on D# (D#, E#, F#, G#, A, B, C and D#) over the dominant pedal (E and EE). This is
followed by a dissonant and unresolved D#°/E" chord. This lack of resolution creates a need for continuation as the scene changes. The unresolved dissonances help to portray Charlotte's increasing frustration and anger towards her mother.47

After the flashback, the scene changes to Charlotte's room as Charlotte turns to Dr. Jaquith in tears, telling him that her proud moment didn't last very long, her mother not approving of her relationship with Leslie, and she asks

Figure 4.13: Mother and Daughter Theme

47Director Irving Rapper uses a similar technique to show the forward movement of time as he did for the beginning of the flashback: pages in a book being turned forward.
him for help. He replies "You don't need my help" and proceeds downstairs. He tells her mother of the emotional damage that she's caused, neglecting Charlotte's right to make her own decisions and her own mistakes. Charlotte follows, but before she returns to the drawing room, her niece, June, arrives. June mercilessly makes fun of Charlotte out of ignorance of the situation. Charlotte breaks down and screams "You think it's fun making fun of me, don't you?" The Mother and Daughter theme begins again (Figure 4.14) as she leaves the room. The theme continues as we see and hear the reactions of her mother, Lisa, June and Dr. Jaquith. Dr. Jaquith then suggests that she go to Cascade, his hospital in Vermont.

48Now, Voyager.

49Now, Voyager.
This time, the theme appears in the key of A minor, with the dominant and tonic punctuated in the trombones, cellos and basses, that together take the place of Motive Y. The slower tempo and minor mode are used as before.
(B♭ minor in Figure 4.6) to show Charlotte's unhappiness. The key of A minor was also used in earlier examples as her mother regained control of her. Charlotte's miserable state of mind, as well as her mother's tight-fisted control over her, are highlighted by the appearance of the theme in this minor key.

Later in the film, after Charlotte has spent three months at Cascade and is on the South American cruise, she meets Jerry. Jerry is telling her that he is a "typical tourist" and wants to see everything. She smiles, and he asks why she is smiling. She says "I was thinking of my mother." After a brief appearance of Jerry's theme (Figure 7.2), a solo horn plays a stopped, fluttered-tongued (Figure 4.15), poking fun at Charlotte's memory of her

Figure 4.15: Horn Solo
Max Steiner: *Now, Voyager*, "Reel III, Part II," mm. 80-82.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

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50 *Now, Voyager.*

51 *Now, Voyager.*
mother.

This is one of Steiner’s most clever moments, as this sarcastic-sounding horn solo is followed by a distorted version of Motive X of the Mother and Daughter theme (Figure 4.16). The mood is a humorous one as Charlotte relishes her new independence and her freedom to go where she pleases.

Figure 4.16: Mother and Daughter Theme

Instead of the usual visual device of the image of pages in a book to suggest a flashback, the image here is one of her mother’s face superimposed over her own. Both women are wearing hats and the similarity in their images is striking. We see and hear her mother saying once again “Could we try to remember that we’re hardly commercial travelers?”52 After this flashback, we

52Now, Voyager.
see Charlotte smile as she tells Jerry "I'll be glad to see anything you like."\(^{53}\)

This example is similar to Reel II, Part II, mm. 30-33 (Figure 4.11), the music which we hear the first time we see this flashback. Here, the melody is a semitone higher, and so is the harmonization for the first two measures (mm. 83-84). The harmonization for the last two measures, however, is different (mm. 85-86). All of these sonorities fit into C minor. Similarly, C major has been used for this theme when Charlotte was feeling good about herself as well as her freedom from her mother, as she is here.

So far, each occurrence of this theme has been very early in the film. This theme occurs only once more, but much later, after Charlotte returns home to Boston (Reel VI, Part II, mm. 22-25, not shown here). She has met Dora, her mother’s new nurse, and is about to enter her mother’s room for the first time since leaving for Cascade. Dora tells Charlotte that her mother is sitting in her room, ready for that evening’s dinner party. Charlotte cautiously anticipates her first meeting with her mother in several months. She was at Cascade for three months, but her mother later mentions that Charlotte was gone for six months. We never find out the length of the cruise.

This is a transposition of the previous example (Figure 4.16), one tone higher, in the key of D minor. The instrumentation is the same, but the tempo is now marked “Misterioso con moto.” We do not yet know what will happen when she enters her mother’s room. The mood is suspenseful as she slowly opens the door. The only transformations, however, are a change of key and a new tempo marking. This example is followed by Dr. Jaquith’s theme (Figure 4.12).

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\(^{53}\)Now, Voyager.
Steiner's association of this theme with the relationship between Charlotte and her mother, as well as specific keys associated with this theme, is obviously intentional. Such consistent association with the characters in the visual image is demonstrative of late-nineteenth-century influences. Certain keys are given distinct programmatic meanings. Throughout the examples of this theme, the key of G major (or minor) is used for the typically unpleasant relationship between Charlotte and her mother. The key of A major represents Charlotte when she is happy, and in the case of this theme, also when she is with Leslie. C major, as already stated, is used when Charlotte is feeling independent and victorious over her mother, but both times this theme appears in this key, it shifts to A minor as her mother regains control over her. The one time that the theme appears in C minor, when Charlotte is on the South American Cruise, she continues to enjoy her independence. D minor is used as Charlotte returns to face her mother again.

Varied orchestration techniques are consistently used throughout the examples of this theme. The main part of the theme, including both Motive X and Motive Y, is usually in the violins or cellos. Motive X is in the woodwinds and brass when it appears by itself. The timpani are added for more dramatic moments, such as when Charlotte and Leslie are discovered by Charlotte's mother and the ship's captain. Each time the timpani is used, the theme is in a minor key.

The different harmonizations of this theme have more and varied dissonances than the other themes in this film. These dissonances are used to represent the consistent unpleasantness of the relationship between Charlotte
and her domineering mother. The repeated use of these dissonances, such as added sixths (Figures 4.7 and 4.11), augmented triads (Figures 4.1 and 4.4), as well as ninth, eleventh and thirteenth chords (Figure 4.1, 4.7, 4.9 and 4.15), demonstrates a strong late-nineteenth-century influence.

The composer's use of sonorities derived from an octatonic scale, which occurs several times in this theme (Figures 4.1, 4.7 and 4.13) and only once in another theme (Figure 10.5), is more modern. Such sonorities are relatively uncommon, especially in genres of music intended for popular audiences, before 1900. These sonorities are used here as part of a process of creating different levels of tension and the subsequent release of that tension.

The composer's association of this theme with the relationship between Charlotte and her mother is consistent throughout the film. After Charlotte's mother dies, we never hear this theme again.
5. SYNCOPATED THEME

In this film score, the main character, Charlotte Vale, has her own main theme (see Chapter 9). However, she is also associated with, and included in, many of the other themes. In the previous chapter, we saw how the Mother and Daughter theme always represented the relationship between Charlotte and her mother from Charlotte’s point of view. The “Syncopated” theme also involves Charlotte every time it is heard, but it is not her main theme.

It is common in film scores for composers to use a theme to represent motion, which might accompany, for example, a hero riding away on a horse, a cliché often used in westerns. The Syncopated theme is used in this film very often when Charlotte is walking up or down a flight of stairs, but it is also heard when Charlotte is going through other personal transitions. These could include meeting somebody new or sharing personal feelings with somebody. In a melodrama such as this, much of the action is not physical movement as much as it is emotional changes in the lives of the characters.

This theme is first heard near the beginning of the film (Figure 5.1). Dr. Jaquith, Charlotte’s mother and Lisa are waiting for Charlotte downstairs in the drawing room. We have just heard the Mother and Daughter theme (Figures 4.4 and 4.5), and now Charlotte is on her way downstairs. This theme is always heard as Charlotte walks down this staircase until later in the film when, as we shall see, her mother has died. We still do not see her face, only her feet as she walks down the flight of stairs.

While we see Charlotte’s feet as she is walking, we hear her mother asking Jaquith, “Is it facts about my daughter you want or just Lisa’s
fancies?"54. He replies, "Oh, just anything interesting."55 Her mother describes Charlotte as a "late child."56 The mood is suspenseful as we anticipate Charlotte's arrival.

Figure 5.1: Syncopated Theme
Max Steiner: *Now, Voyager*, "Reel I, Part II," mm. 6-9.
(C) 1942, Warner/Chappell Music, Inc. Used by Permission.
Slow

Here, in mm. 6-8, a tritone root movement is used as part of a harmonic ostinato. The root movement of an ascending perfect fourth, the most tonal of all root movements, however, in not used in this theme until later. Although the sonorities in this example suggest the key of D major (as IV97 and vii65) or possibly B minor (as VI97 and ii65), neither key is ever established in the conventional sense, by emphasizing the dominant and tonic. The syncopation is such that it creates a dissonance for the first two eighth

54 *Now, Voyager*.
55 *Now, Voyager*.
56 *Now, Voyager*. 
notes, which resolves on the third eighth note, of every group of three. There is a 4-3 suspension on the GMMM\textsuperscript{9}7 (C\# to B). The syncopation over the C\#65 (B to C\#) appears to contain two chord tones, however, the B does not move downward, as an essential seventh should. These syncopations create a constant tension in this theme, which produces a continuous need for resolution. Instead of resolving the tension, the four-measure theme is usually presented again, sequenced down a major third.

As we hear the four-measure theme sequenced (Figure 5.2), we continue to see Charlotte's feet as she slowly walks down the steps. We also hear her mother as she describes Charlotte to Jaquith as “a child of my old age.”

Figure 5.2: Syncopated Theme
Max Steiner: Now, Voyager, "Reel I, Part II," mm. 10-13.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

As this example is an exact transposition of the previous one, the pattern of syncopation, the 4-3 suspension and the seventh moving upward

\footnote{Now, Voyager.}
are repeated. The root-movement of a tritone is maintained in this sequence. These sonorities might imply a key, as before, but this time it is key of B♭ major (or G minor). The previous four measures might imply D major (or B minor). This abrupt transposition helps to maintain tension throughout this theme. This technique makes the establishment of a tonal center much more improbable. The avoidance of a tonal center, along with the constant need for resolution, enhances the suspense as we continue to anticipate Charlotte's arrival.

Figure 5.3: Syncopated Theme
Max Steiner: Now, Voyager, "Reel I, Part II," mm. 14-16.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

As her mother continues to talk to Jaquith about her, it becomes obvious that Charlotte can hear the conversation. She hears her mother refer to her as "my ugly duckling." This happens on the fermata in measure 16 (Figure 5.3). Charlotte stops, pauses for a moment and begins to walk back

58 Now, Voyager.
upstairs. We hear her mother continue, "It's true that all late children are marked." 59

The theme is sequenced again down a major third, however, the sonority on the first half of measures 14 and 15 is C♭, and not C♭, and not F♯6, as might be expected. Likewise, the sonority on the second half of those measures is B♭, and not F♯6. Therefore, the root movement of a tritone is avoided, as well as the more dissonant and half-diminished sonorities in the first two measures, as the theme comes to a weak cadence in measure 16, on the words "ugly duckling." This example is less dissonant than the previous two examples, which makes the cadence more convincing. The repeated use of sequences of a descending major third create implied keys which outline an augmented triad. These sonorities suggest G♭ major, completing the augmented triad which these implied keys outline (D, B♭ and G♭ major). Again there is no smooth connection between this example and the previous four measures.

After a slight pause, the theme continues (Figure 5.4). We hear Jaquith as he replies, "Often such children aren't wanted; that can mark them." 60 Her mother continues expressing her opinion, saying that she thinks that Charlotte would "wish to repay a mother's love and kindness." 61 Charlotte then enters the drawing room, on the F♯, sonority in measures 22-24. We see her face for the first time as she is greeted by Lisa, who introduces her to Jaquith.

59 Now, Voyager.
60 Now, Voyager.
61 Now, Voyager.
This is another sequence, with the original root movement of a tritone, which this time implies the key C\(_b\) major. The return of the tritone root movement, dissonant ninth chords and half-diminished chords enhance the tension as she enters the room. It ends on an F\(_b\)MM\(_M^9\)/G\(_b\) with a dissonant 4-3 suspension (augmented fourth to major third). The resolution of this dissonance reflects the releasing of the suspense as we see Charlotte enter the...
This example is followed by a brief transition and, according to Steiner’s pencil sketches and Friedhofer’s orchestral score, the original four-measure theme appears again, beginning on a C\(_5\)MM\(_9\)-7 sonority (Figure 5.5). However, something very unusual has happened in the production of this film. The music which appears in the score for Reel I, Part II mm. 36-56 does not appear in the final version of the film. This omission not only includes the Syncopated theme in mm. 36-45 (Figures 5.5 and 5.6), but the theme which immediately follows (mm. 46-56), the first presentation of Dr. Jaquith’s theme (Figures 6.1 and 6.2). Fortunately, Steiner wrote cues from the dialogue into the pencil sketches for his scores. Therefore, it is possible to determine at which point this music should have occurred, according to the composer’s original intentions.

The scene for which this missing music was written contains dialogue which is spoken quickly and demonstrates the sharply contrasting attitudes of the two characters involved, Charlotte’s mother and Jaquith. It may be speculated, therefore, that this music may have been considered too distracting, in the opinion of director Irving Rapper. It is possible that, by eliminating this music, the director was attempting to focus the audience’s attention on the dialogue. In the opinion of the present writer, however, this music would have served only to enhance the dialogue.

Up until this point, Lisa and Jaquith were planning on concealing the fact that Jaquith is a psychiatrist. In response to Charlotte’s silence, however, her mother looks at him and says, “I apologize for my daughter’s bad manners,
Doctor!" Charlotte is surprised and appears to become more defensive (Figure 5.5). Lisa apologizes, explaining "Charlotte dear, believe me, I was only trying to help."  

Figure 5.5: Syncopated Theme
Poco Agitato

For the first time, the theme begins with a root movement of a perfect fourth for the first two-and-a-half-measures. This progression gives the theme less tonal ambiguity than previous examples. The instrumentation also changes, as the English horn, bassoon and muted horn are heard here. It is surprising that this example appears more tonal. The conversation between these characters is becoming increasingly unpleasant. However, now that Charlotte knows that Jaquith is a psychiatrist, much of the tension in this scene has been released. This lower level of tension is reflected in the more

62 Now, Voyager.
63 Now, Voyager.
tonal root-progression of this theme. There are no half-diminished seventh chords here, however, the dissonant \( MMM^7 \) chords are included.

As the theme begins (Figure 5.6), her mother tells Charlotte that Jaquith has a hospital in Vermont, a place that she describes as “probably one

Figure 5.6: Syncopated Theme
of those places with a high wire fence and yowling inmates."\textsuperscript{64}

The root movement for the first two measures of the theme (mm. 40-41) is that of a semitone, similar to mm. 14-15 (Figure 5.3). Measure 45 is followed immediately by the first presentation of Dr. Jaquith's theme (Figure 6.1), which is also omitted from the film. The harmonic ostinato does not continue through this example, as the audience's attention becomes focused less on Charlotte and more on Jaquith.

All of the following examples of this theme appear in the final version of the film. The Syncopated theme appears again after Charlotte leaves the drawing room and Jaquith follows her (Figure 5.7). He tries to change the subject and break the ice by saying, "Miss Vale, I wonder if I might ask you a favor. Would you be nice and show me around this house? One doesn't often

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{syncopated_theme.png}
\caption{Syncopated Theme}
\end{figure}

\textit{Figure 5.7: Syncopated Theme}
Max Steiner: \textit{Now Voyager}, "Reel I, Part II," mm. 67-70.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Moderato

\textsuperscript{64}\textit{Now, Voyager.}
get the chance." As they walk up the steps, we hear the theme.

This example is a transposition of the original with the tritone root-
movement that we see used in many of the themes in this score, this time
implying the key of E major (or C# minor). As before, a key is never firmly
established. The constant tension in this example is the same as when we first
heard this theme (Figure 5.1). Charlotte and Jaquith are walking up the
staircase, which is usually associated with this theme. There is still
uneasiness as the doctor tries to earn Charlotte’s trust.

The theme is heard again as their conversation continues (Figure 5.8).
Jaquith cleverly has encouraged Charlotte to lower her defenses by appearing
more as a friend than as a doctor. He refers to the old Boston homes as

Figure 5.8: Syncopated Theme
Max Steiner: Now Voyager, "Reel I, Part II," mm. 71-79.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

65Now, Voyager.
Charlotte, who hasn’t spoken a word up to this point, responds, as if expecting a doctor’s point of view, “Introverted, doctor?” He cleverly replies, as the theme ends in measures 75-77, “I wouldn’t know about that. I don’t put much faith in scientific terms. I leave that to the fakers and writers of books.” At this point, Charlotte begins to open up and trust her new friend. She shows him her mother’s room, where she was born, and eventually they go to her room.

The four-measure theme is sequenced again beginning in measure 71, a major third lower than the previous four measures. The sonorities FMMM and B⁷⁶⁵ suggest the key of C major, and once again the sequencing continues in measure 75 where the theme begins again, a major third lower. This example also shows the theme as it ends with a plagal cadence in A♭ major, completing another augmented triad of implied tonal centers (E, C and A♭).

---

⁶⁶Now, Voyager.
⁶⁷Now, Voyager.
⁶⁸Now, Voyager.
The cadence gives the theme a release of its tension as we see the two characters become acquainted. The mood is quickly becoming more pleasant, now that the two can converse without her mother’s interference. The original augmented triad was outlined by the keys D, B♭, and Gb major. When combined, these keys form a whole-tone scale (C, D, E, G♭, A♭ and B♭). As will be shown later in this chapter, this theme is not limited just to these six keys.

Figure 5.9: Syncopated Theme
The next occurrence of this theme is when Charlotte and Jaquith are inside her room. As he enters the room, the theme begins (Figure 5.9). He compliments her on the furniture in the room, saying, "You know, stuff like this was built to last a lifetime, solid." She offers her less optimistic perspective, saying, "enduring and inescapable."

The sonorities in this example fit the new key of G major. The tension resumes as the tritone root movement continues from measure 10 through 15. The orchestration is the same as it was in Reel I, Part II, mm. 36-42 (Figures 5.5 and 5.6). Although Charlotte is beginning to trust Jaquith, she appears to be nervous, and her nervousness is enhanced by the return of the harmonic ostinato.

The theme is heard again as their conversation continues (Figure 5.10). He asks her if she's comfortable. She replies "I try to be, a good part of the time."

As the theme continues, the melody is sequenced, as before, however the sonorities continue to suggest the key of G major, including one chromatic chord, an A♭ at 17, which is borrowed from G minor. The theme is more tonal as Jaquith is pleasantly surprised as he discovers Charlotte's hobby of carving ivory designs on cigarette boxes. This example leads smoothly into Dr. Jaquith's theme (Figure 6.3).

---

69 *Now, Voyager.*

70 *Now, Voyager.*

71 *Now, Voyager.*
The scene in Charlotte's room leads into the flashback of the African cruise. Following the flashback, Jaquith recommends that Charlotte go to Cascade. The scene changes to an exterior view of Cascade, and we hear Dr. Jaquith's theme (Figure 6.5). Lisa has arrived to tell Charlotte that Lisa's friend, Renee Beauchamp, has given her a ticket for a South American cruise, and that she is giving the ticket to Charlotte. We then see Charlotte, after three months at the hospital, weaving at a loom inside her room, and we hear the Syncopated theme again (Figure 5.11). Lisa and Jaquith enter the room and greet Charlotte.

The harmonization of the theme is quite different here. The new key of B major is clearly established by a cadential pattern in mm. 32-73. The sonorities in mm. 1-31 also fit into the key of B major. This "Molto Espressivo" example is the most tonal and expressive presentation of this theme thus far, and the establishment of a definite key represents Charlotte's emotional
stability, her condition having greatly improved. She has been at the hospital for three months, and we find out that she is nervous as she anticipates returning home. Dr. Jaquith, however, says that she is now ready to "get out of
the nest and try her own wings."

We do not see Charlotte as she finds out about the surprise cruise. After a view of the ocean, and a ship's steam whistle, the next scene is a striking one of Charlotte, the "ugly duckling" now transformed into a "beautiful swan," as she walks down the gangplank from the cruise ship to a tender about to go ashore (Figure 5.12). She has lost weight, no longer wears glasses (Jaquith broke them in two), has a new hair style and is dressed much more fashionably than her mother would ever allow.

The first four measures use the root movement of the original presentation of this theme (mm. 35-38), but as the theme continues, this time

Figure 5.12: Syncopated Theme
Max Steiner: *Now, Voyager,* "Reel III, Part II," mm. 35-41. (© 1942, Warner/Chappell Music, Inc. Used by Permission.)

A Tempo

```
35

Violins

Celeste

Violas

Cellos

BbMM7 E5
IV 7

BbMM7 E5
IV 7

BbMM7 Gm

FM: iv 7 vii6 iv 7 vii6 iv 7 ii
```

Now, Voyager.

A tender, in nautical terminology, is a small ship that services larger ones.
without a sequence, all of the sonorities suggest F major. Measures 38-41 are unusual in that the root movement is a series of descending steps, mostly whole steps, ending on the dominant in F major. Once she has made her way to the bottom of the ramp, in measure 39, the theme becomes more tonal, as the anticipation of this scene is released.

After Charlotte meets Jerry, they spend the day ashore sight-seeing and shopping. That evening, after returning to the ship, Jerry gives Charlotte a bottle of perfume, and thanks her for her help in picking out the gifts for his wife, Isabel, and two daughters, Beatrice and Tina. Jerry shows her a picture of his family, and explains that Tina, his younger daughter, doesn't smile and is convinced that she is an “ugly duckling.” As Charlotte gives the photo back to Jerry, she asks him, having been reminded of herself at Tina's age, “Does Tina know she wasn't wanted?”

Jerry comments on her remark and explains that
it is "odd because it hits so close to the truth." As they discuss Tina and her feelings, we hear the Syncopated theme again (Figure 5.13).

The sonorities here might suggest the key of A major, a key which, as

\[75^\text{Now, Voyager.}\]
before, is never established. The theme is not sequenced here, but ends on a
dissonant DMMM\(^7\) sonority. The sustained g\# and g\#\(^1\) in the violins in
measures 23 and 24, which are suspended from the previous theme (Figure
8.2), make this example unusually harsh. The dissonance enhances the
sadness that Jerry feels as he talks about Tina. Charlotte also understands
how Tina feels. This example is followed by a brief transition which leads into
Jerry's theme (Figure 7.3).

Later, Charlotte and Jerry have just met for cocktails and are planning
to have dinner together. They meet Frank and Deb McIntyre, who are friends
of Jerry, and he introduces her as “Miss Beauchamp . . . Camille
Beauchamp.”Charlotte leaves the room as Jerry says good-bye to his
friends and chases after Charlotte. He catches up with her outside on the deck
and, similar to the previous example, we hear the theme as Charlotte is
showing Jerry a photograph of her family (Reel IV, Part V, mm. 8-11, not
shown here). He asks about her family, starting with her mother.

The sonorities in the first four measures imply the key of F major this
time, the same key which was used for this theme as Charlotte was walking
down the gangplank of the ship. The theme is marked “Triste,” to be performed
in a sad and mournful manner. It is Jerry's mention of her mother that creates
the sad mood.

Jerry continues asking about the people in the photograph, her brothers
and their wives (Reel IV, Part V, mm. 12-15, not shown here). He then asks,

\(^{76}\text{Now, Voyager.}\)
"Who's the fat lady with the heavy brows and all the hair?" She replies, "A spinster aunt." There conversation continues to be intense as they discuss Charlotte's family. This theme is well suited for the sustained stress that Charlotte is experiencing. Continuing the pattern which was established earlier, the theme is sequenced down a major third, implying the key of $D_b$ major.

Charlotte tells Jerry that she is the "fat lady with the heavy brows and all the hair" (Reel IV, Part V, mm. 16-18, not shown here) and tells him of her illness and her three months in a hospital. The mood is still intense, but Charlotte seems to be feeling better as she expresses her feelings. These sonorities suggest the key of $B_b$ major, completing an augmented triad of $F$, $D_b$ and $B_b$. This theme has now included major-third sequences to imply keys which outline three, of the possible four, augmented triads, $D$, $B_b$ and $G_b$; $E$, $C$ and $A_b$; and now $F$, $D_b$ and $B_b$. As might be predicted, this theme is not limited to these nine implied tonalities.

Charlotte tells Jerry of her three months in the hospital and remarks, "And I'm not well yet." She cries and Jerry tries to comfort her. She thanks him for making her feel better. As she is crying, she walks over to the railing of the ship and we see that the sun has just set (Reel IV, Part V, mm. 19-26, not shown here).
The sonorities here imply the key of C₇ major. There is no sequence, rather the theme ends on an F₆MMM⁹₇ sonority in mm. 22-26, with a 4-3 suspension. The cadence of this theme, although still dissonant, releases much of the tension between Charlotte and Jerry. This example is followed in measure 27 by the first presentation of Charlotte's theme, in her main key of G major (Figure 9.1). Her theme, which begins in a bright key with few dissonances, is a stark contrast to the ongoing harshness of the Syncopated theme. These last four examples (Reel IV, Part V, mm. 8-26) are the same as Reel I, Part II, mm. 6-24 (Figures 5.1-5.4) transposed up a minor third.

After Charlotte has gone to bed, we see Jerry, in his cabin, writing a letter to Tina. This time the theme does not represent events from Charlotte's point of view, rather it represents Charlotte from somebody else's point of view (Figure 5.14). There is no dialogue, but we see what Jerry has written,

I was sorry to see you in tears when I left but Daddy understood.
You were crying because you were being left alone. But today I made a discovery; all people are alone in some ways and some people are alone in all ways. Even after someone is grown up she can be alone.⁸¹

The theme is transformed both harmonically and rhythmically. It is not in 6/8 meter as before, but in 4/4, and marked "Con Schmaltz." This change of meter will later be used to represent Charlotte's state of mind as seen from somebody else's point of view. The c¹ and c² in the oboes, English horn and violins in measures 63 and 64 are dissonant over the G₆MMM⁹₇ sonority (an

⁸¹Now, Voyager.
appoggiatura in measure 63, an upper neighbor in 64), which is repeated.

From measure 65 to 69, there is only one sonority per measure, not two. The sonorities suggest the key of B♭ minor. After an altered dominant in measure 68, the theme cadences on a major tonic in 69.
The next day, Jerry and Charlotte are ashore in Rio de Janeiro, and because of a car accident, are forced to spend the night together (Figure 5.15). Jerry kisses Charlotte as the theme begins in measure 11. It is a goodnight kiss as he pulls the blanket up for her while she is sleeping.

Figure 5.15: Syncopated Theme

Dolce

The root-movement is that of a perfect fourth for the first two-and-a-half measures. Alternating $B_b\text{mm}^6_5$ and $E_b\text{mm}^6_5$ sonorities are used, rather than the more dissonant $M M M^9_7$ and half-diminished sonorities as before, to help make the theme sound more relaxed. These sonorities suggest the key of $D_b$ major, which is used to represent tranquillity, the key of the preceding example of Charlotte’s theme (Figure 9.7) and the transition which connects it to this example. The mood is peaceful, and this peacefulness is enhanced by the tonal root-progression and lack of dissonance in this example.

The scene fades out, and we see Jerry and Charlotte the next day (Figure 5.16). Jerry is making travel plans for Charlotte to rejoin the cruise, as...
Figure 5.16: Syncopated Theme
Max Steiner: *Now, Voyager*, "Reel V, Part I," mm. 15-22.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

well as contacting Frank and Deb McIntyre to let them know where they are.

The theme continues, but is not sequenced down a major third. The melody is sequenced down a major second, with an added counter-melody in the clarinets, sometimes doubled in the oboe or bassoon. No key is established, but measure 17 suggests the key of B♭ major, and the last two sonorities, FMm⁷ and EMmM₆⁴³₂ are functional in A major as a German 6th and a third-
inversion V³7 respectively. This strong suggestion of the key of A major, which is used in this score to represent happiness (Figures 4.7, 4.8, 4.13, 9.12 and 9.36), draws our attention to Charlotte’s new-found peace of mind. This is followed by Jerry’s theme, which begins on an A♭M⁶⁴ sonority, to which the chord in measure 22 is a German 6th.

The theme appears again after Charlotte returns home from the cruise and is about to walk up the stairs to her mother’s room (Figure 5.17). She meets the nurse, Dora Pickford, who tells her that her mother heard the doorbell and that “We better not stand here gabbing, she’s got ears like a cat and she heard that bell as sure as preaching.” They proceed up the stairs together, the same staircase we saw when we first heard this theme.

Figure 5.17: Syncopated Theme
Max Steiner: Now, Voyager, “Reel VI, Part II,” mm. 5-11.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

82 Now, Voyager.
The theme is not sequenced here. The sonorities in this example seem to establish F major. Measures 8 through 11 are a coda which brings the theme to a weak cadence on the supertonic. The dominant is avoided, and the only tonic chord present is a ninth chord at 92 and 102. Dissonant chords and the root-progression of a tritone are again used, as the mood is one of increasing suspense as we see Charlotte walk up the stairs to face her mother again.

As the theme continues (Figure 5.18), Charlotte asks Dora how long a nurse has been necessary. Dora replies, "Well, I wouldn't say a nurse has ever been necessary. Mostly she's used us to fetch and carry."\textsuperscript{83}

The sonorities here work in the new key of Eb major. There is more emphasis on the A\textsubscript{b} MMM\textsuperscript{9} sonority which is heard in each of the first three measures, as well as being sustained from measure 15 to 17. It is also made more unpleasant by the long non-harmonic tone, d\textsuperscript{1} and d\textsuperscript{2}, in the violins.

\textsuperscript{83}Now, Voyager.
Charlotte is about to open the door to her mother's room, and the mood is one of suspense and anticipation. Before she opens the door, we briefly hear the Mother and Daughter theme and Dr. Jaquith's theme.

At this point, the Syncopated theme has now appeared in, or has implied being in, all twelve possible transpositions. In addition to the sequences which
outline augmented triads ($D, B\flat$ and $G\natural$; $E, C$ and $A\flat$; and $F, D\flat$ and $B\flat\natural$), $C\flat$ major (Figures 5.4), $G$ major (Figures 5.9 and 5.10) and $E\flat$ major (Figure 5.18) have already been used. This theme is transposed almost every time it appears, and rarely is a transposition repeated once it has been used, making this theme unique, in this way, among the themes in this film. By contrast, the other themes generally establish specific keys to represent people or things in the narrative of the film.

The next time this theme appears, Charlotte and her mother have confronted each other (Reel VI, Part III, mm. 1-4, not shown here). Charlotte has found out that all of her furniture and other belongings have been moved into the room across the hall from her mother's, which was her father's room, and she turns around and leaves her mother's room. The sonorities suggest the key of $D$ major. The root movement of a tritone is used again. The theme is again marked “Triste,” sad and mournful, as before when Charlotte was showing Jerry her family's picture and he asked about her mother. The mood is sad as Charlotte feels defeated, and the return of the original harmonic ostinato reminds us of her earlier state of mind.

We hear the theme again as she leaves her mother's room and walks across the hall (Reel VI, Part III, mm. 5-8, not shown here). Charlotte enters the room to which her belongings have been moved while she was away from home. The mood continues to be tense, and the sustained recurring dissonances enhance this constant level of unpleasantness.

The theme continues as she throws her coat, gloves and hat onto a chair in the room (Reel VI, Part III, mm. 9-11, not shown here). She appears to be somewhat intimidated by her mother, but also somewhat angry, as if to be
contemplating how to respond to her mother's lack of understanding.

Measures 9-11 are another sequence, also down a major third, completing the augmented triad from the tonal centers $D, B, and G$, which was the augmented triad outlined the first three times this theme was heard, as Charlotte was first walking downstairs. These last three examples (Reel VI, Part II, mm. 1-11) are the same as Reel I, Part II, mm. 6-16 (Figures 5.1-5.3). The return to the original implied keys and harmonic ostinato are reminiscent of the first time this theme was heard, when Charlotte was at her unhappiest.

Charlotte, in an attempt to exercise some of her newly-found independence, decides to stay in her old room (Reel VII, Part II, mm. 22-26, not shown here). This example is the same as Reel I, Part V, mm. 10-13, transposed up a minor third (Figure 5.2). Her mother discovers her plans, and uses her authority over Charlotte in an attempt to take away such freedom. After Charlotte explains her need for freedom, she asks her mother to meet her halfway. Her mother responds, "They told me before you were born that my recompense to having a late child was the comfort the child would be to me in my old age, especially if she was a girl, and on your first day home after six months absence you behave like this." The tension between the two women has escalated, and the confrontations which follow continue to be intense.

Her mother turns to leave the room and then go downstairs. Charlotte tells her mother to wait and she will go downstairs with her (Reel VII, Part II, mm. 27-30, not shown here). This example is the same as Reel III, Part IV, mm. 23-29 (Figure 5.13). Her mother, in an angry tone of voice replies, "I

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84 *Now, Voyager.*
prefer to go down alone.\textsuperscript{85}

As the theme ends, her mother begins walking down the stairs. She stops to look back towards Charlotte's room, falls down the stairs and, in the coda which follows (see Chapter 11), tumbles to the bottom of the steps. These sonorities suggest the key of in F major. The tonal center of $D_b$, A and $F$ complete an augmented triad which was used before.

The next time this theme appears, it is in $\frac{4}{4}$ meter (Figure 5.19).

Charlotte has been entertaining guests, and she says good-bye as they prepare to leave. As they are leaving, Justine, Charlotte's other sister-in-law, invites

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure5.19.png}
\caption{Syncopated Theme}
\end{figure}


\begin{verbatim}
Moderato
\end{verbatim}

\textsuperscript{85}Now, Voyager.
Charlotte to play bridge. Lisa tells Charlotte how proud she is of her, and that Dr. Jaquith would be too. June, who so mercilessly teased Charlotte earlier asks, “Will you ever forgive me?” Charlotte replies, with a warm smile and a big hug, “Never.”

Up until this point, the only appearance of the theme in $\frac{4}{4}$ meter occurred when Jerry was describing Charlotte in his letter to Tina (Figure 5.14). Here we also see Charlotte’s state of mind from somebody else’s point of view, as her guests compliment her on the progress she has made. The harmonization here is embellished by chromatic passing tones which have the effect of creating an augmented triad at $I_3$ and a secondary-leading-tone chord

\[ D\text{Mm}^7 \, E\text{m}m^2 \, D\text{Mm}^2 \, G\text{m}^6 \, A\text{mm}^2 \, E\text{M} \]

\[ G\text{M}: \quad V^7 \quad I\frac{6}{4} \quad V^4 \quad v^{6}\text{r}_5 \rightarrow \text{ii}^4 \frac{2}{2} \quad (\text{added 6th}) \quad \text{EM}: \quad \text{iv}^4 \frac{2}{2} \quad I \]

86 *Now, Voyager.*

87 *Now, Voyager.*
at 23, making this example more complex. Unlike the previous example in 4/4 meter (Figure 5.14), however, Charlotte's state of mind is healthier now as she engages in more social activities. The emotions that result from the new complexities of her life, as seen by the audience, are enhanced by the chromaticism of the theme.

As Elliot Livingston leaves, we hear the theme continue in E major, still in 4/4 (Figure 5.20). He remarks, “I still can’t get over our not having met.” Charlotte responds, “Well as a matter of fact we have, once, and almost

Figure 5.20: Syncopated Theme

Faster

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88 Now, Voyager.
twice."\textsuperscript{89} Elliot, somewhat surprised, looks at her and says, "I'm mystified."\textsuperscript{90} Charlotte answers "Well, when we were children you were the only boy who danced with me at dancing school, and the 'almost' is when you were supposed to usher at my coming out party and didn't show up."\textsuperscript{91} Elliot apologizes and asks if he may telephone sometime. She says that he can, and they say goodnight.

The theme is clearly in E major, from measure 10 until it ends on a climactic tonic $E_4$ chord in measure 20, and includes the chromatic chords which were in the previous example. This example is one of the most tonal of this theme thus far. Its clear tonality and climactic ending highlight Charlotte's new social activities.

We immediately hear the theme again as Charlotte goes upstairs to her mother's room (Figure 5.21). This theme is used consistently every time Charlotte walks up or down that staircase. As has been noted, the only exception occurs later in the film, after her mother has died.

The theme is once again in its original meter of $\frac{6}{8}$. It begins with the tritone root movement and sonorities which are functional in G\# major. The $a_1\textsuperscript{1}$ and $a_1\textsuperscript{2}$ in the violins from measure 21 through 25, the 13th of the $C_p$ MMM-M\textsuperscript{13}G\# sonority, is suspended from measure 20, where they were written as G#. The theme is not sequenced, but ends on a $C_p$ MM\textsuperscript{7} in measures 29-31, which is embellished by a 4-3 suspension. The $f_1$ in the English horn, bassoon,

\textsuperscript{89}Now, Voyager.

\textsuperscript{90}Now, Voyager.

\textsuperscript{91}Now, Voyager.
horn, violin and viola is an augmented fourth above the root of the chord, and resolves down to the major third at 302. As hostess of the dinner party, Charlotte has taken many liberties of which her mother does not approve, including lighting a fire in the drawing room fireplace. The mood is again tense as Charlotte prepares to enter her mother's room after entertaining company.

Figure 5.21: Syncopated Theme

Moderato
downstairs. The sudden change from the pleasantness of the previous example to the harshness of this one draws attention to the bitter feelings that Charlotte and her mother have for each other.

After arriving in her mother's room, the two women discuss Charlotte's independence (Figure 5.22). Her mother threatens to discontinue Charlotte's

Figure 5.22: Syncopated Theme
Max Steiner: *Now, Voyager,* "Reel VII, Part IV," mm. 1-5.
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Moderato

<table>
<thead>
<tr>
<th>BM</th>
<th>C#mm(^4)</th>
<th>BM</th>
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</tr>
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<tbody>
<tr>
<td>EM: V</td>
<td>I(^6) (added 6th)</td>
<td>V</td>
<td>I(^6) (added 6th)</td>
</tr>
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allowance. Charlotte's mother says, "I'm very glad to give a devoted daughter a home under my roof and pay all her expenses, but not if she scorns my authority." After her mother has continued to threaten her, Charlotte responds, "I'm not afraid, mother."

The theme is clearly in the key of E major once again, this time emphasizing only the dominant and a climactic tonic $E_4$, which is further emphasized by the crescendo in measure 3. The establishment of E major enhances the pleasure that Charlotte is experiencing as she proudly proclaims her independence and lack of fear to her mother.

The next time we hear the theme is after Charlotte and Elliot have broken off their engagement. Charlotte's mother has died, and Charlotte returns to Cascade, where she meets Tina, Jerry's daughter (Figure 5.23).

92 *Now, Voyager.*

93 *Now, Voyager.*
Everybody at Cascade calls her Christine; only her father calls her Tina. She thinks that Charlotte is actually her new nurse. Charlotte denies it, but Tina thinks that Charlotte is trying to fool her and is there only to make sure that she doesn’t run away again.

Figure 5.23: Syncopated Theme

The theme is harmonized with sonorities that strongly suggest the key of G major. The melody is sequenced down a major third, but the harmonization is different from previous examples. There is tension in this scene, but it is not Charlotte who is experiencing sadness; it’s Tina. For the first time, this theme enhances somebody else’s troubled state of mind, and Charlotte is merely an observer. Charlotte is still disturbed by her mother’s death, but she appears to be in better spirits since having arrived at Cascade. Tina however, is obviously depressed, and her state of mind will only improve, as we shall see.
Charlotte asks Tina her name (Figure 5.24). Tina replies, “You know my name.” She says this because she saw Charlotte staring at her when she entered the room.

Figure 5.24: Syncopated Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

This example is clearly in the key of Eb major. The theme comes to a half-cadence on the V7 in Eb major in measures 30-31. The clear tonality of this example leads us to believe that Tina's state of mind has been improving since Charlotte's arrival.

Next, Charlotte explains that it’s because Tina reminded her of herself when she was younger that she was staring at her (Figure 5.25). Charlotte asks how old Tina is. Miss Trask, Dr. Jaquith's assistant, enters the rooms and reminds Tina that she is supposed to play ping-pong in a few minutes.

This time the 6\textsuperscript{th} version of the theme is followed immediately by the 4\textsuperscript{th}
version. The change to $\frac{3}{4}$ meter is used when the theme describes Charlotte's state of mind from somebody else's point of view. Here, we see Charlotte from Tina's point of view. Several changes make this occurrence of the theme unique. There are none of the dissonant $\text{MMM}97$ chords; the only $9$th chords are the more pleasant-sounding $\text{MmM}97$ chords. Also, beginning in measure
35, there is a series of parallel ascending $MmM^7$ sonorities, one with an added 11th. This ascending motion is enhanced by the accelerando which begins in measure 38. The combined effect is one of increasing excitement as Charlotte and Tina start to become friends.

The theme appears next when Charlotte and Tina go into town and have ice cream in what appears an ice cream parlor (Figure 5.26). Charlotte gives Tina her change purse and lets her use a pay phone to call her father, but he doesn't know that it is Charlotte who is with Tina. During the phone call, her father asks her who it is who let her use the phone. She replies, "the nice light lady." Tina thanks Charlotte, and asks Charlotte her name. Charlotte

Figure 5.26: Syncopated Theme
Max Steiner: *Now, Voyager*, "Reel X, Part V," mm. 32-35.  
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Dolce

Now, Voyager.
replies, "Don't you think secrets are fun?" Tina, therefore, does not find out Charlotte's name until later.

This time, the theme begins with the root movement of a perfect fourth. The theme is more tonal and helps to establish the key of D♭ major, the key of Charlotte's theme which follows these two examples (Figures 5.26 and 5.27). A more tonal root-progression is used here to represent somebody's improved emotional state. Tina is trusting Charlotte more and more, and we anticipate that they will become close friends.

Charlotte asks Tina not to tell anyone at Cascade about the phone call (Figure 5.27). Tina says, "I'd sooner sicken and die than put you in the

Figure 5.27: Syncopated Theme

![Syncopated Theme Sheet Music]

Now, Voyager.
Charlotte, who is surprised, responds, "Tina, really?" Tina answers, "You called me Tina." Up until this point, only her father has called her Tina, and she appears to be surprised by what Charlotte has said.

The theme begins and ends in $D^\flat$ major, with modulations to and from $B^\flat$ major. It ends on a $D^\flat M^6_4$ sonority in measures 41-42, which is arrived at by a third relation. This example is very tonal and is followed by Charlotte's theme, which ends on a perfect authentic cadence, also in $D^\flat$ major (Figure 9.29). $D^\flat$ major is used throughout this film to represent tranquillity.

That night, Charlotte hears Tina crying in her bed. She goes to see her, talks with her, and tells her a story (Figure 5.28). Tina falls asleep in her arms, and we hear Charlotte's voice say, "This is Jerry's child in my arms. This is

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97 Now, Voyager.
98 Now, Voyager.
99 Now, Voyager.
Jerry’s child clinging to me."\textsuperscript{100} We see a clock indicating that over two hours have passed.

Figure 5.28: Syncopated Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

\textbf{Quite Slow}

\begin{verbatim}
46 Celeste
Violins

Vibraphone
Harp
Violins

Violas

 Cellos

DMM\textsubscript{M7}\textsuperscript{9}  \text{G}\textsuperscript{6}_{5}  DMM\textsubscript{M7}  Bm  DMM\textsuperscript{7}  CMM\textsuperscript{7}
\end{verbatim}

These sonorities suggest the key of A major, the key of happiness. The theme here is not sequenced or repeated, but ends on the CMM\textsuperscript{7} at 49\textsubscript{2}, as the scene ends. The slower tempo and change in timbre enhance the more relaxed mood of the scene as Charlotte and Tina fall asleep.

A few days later, Charlotte and Tina go camping (Reel XI, Part II, mm. 100-103, not shown here). This example is the same as Reel III, Part IV, mm. 23-26 (Figure 5.13), one of the more dissonant examples of this theme, transposed up one tone. Tina asks Charlotte if she can call her something other than "Miss Vale."\textsuperscript{101} Charlotte replies, "Well, would you like to call me

\textsuperscript{100}Now, Voyager.

\textsuperscript{101}Now, Voyager.
some nickname, sort of a special name of our own, as if we were kind of chums?" Charlotte gives her several suggestions, and Tina decides to call her "Camille." Here, the sonorities suggest the key of C\textsubscript{b} major. It is surprising that this example is so dissonant. Although this is a more joyful moment, there is great anticipation as Tina picks out a nickname for Charlotte. After a short transition, we hear Jerry's theme. It was Jerry who first called her "Camille."

The last time this theme occurs, which is in the film's final scene, Jerry and Charlotte are in the library of the Vale house (Figure 5.29). Jerry has just told her that he wants to take Tina home, and that he can't go on taking from Charlotte all the time. He says, "Why didn't you marry Livingston? I'll tell you why. Because I came along and ruined it for you. And now my child comes along and claims all your attention and takes your whole life, when you should be trying to find some man who'll make you happy." She answers, "Some man who'll make me happy? Oh, so that's it. That's it. Well I've certainly made a great mistake."

Here, the theme modulates from G major to E minor. This example is almost the same as Reel VII, Part III, mm. 1-9 (Figure 5.19), when Charlotte is saying goodnight to her dinner guests. The previous example was a time of excitement as Charlotte was becoming more socially active. Here, the mood is uncomfortable as Charlotte and Jerry discuss Tina's future. The seriousness

\textsuperscript{102} \textit{Now, Voyager.} \\
\textsuperscript{103} \textit{Now, Voyager.} \\
\textsuperscript{104} \textit{Now, Voyager.}
Figure 5.29: Syncopated Theme
Max Steiner: *Now, Voyager*, "Reel XII, Part IV," mm. 9-17.
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Moderato

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Oboes, Clarinets & Vibraphone  
with Flute I

Celeste & Violins

Violas

Cellos

DM D+ Emm^2 D(M)mMPM_13 F#^4 GMM^6 AMmM^9

GM: V V+ I^6 vii9/V V^11_7 vii3^4 I^6 V^9_7/V
(added 6th)

Meno Mosso

with Flute I

with Bassoon I

with Horns

with Basses

DMm^7 Emm^4 Dmm^2 G#^5 Amm^4 Em

GM: V^7 I^6 V^4 vii^6-> ii^4_2
(added 6th)
em: iv^4_2 i
```
of the conversation is enhanced by the use of E minor in the latter, as opposed to E major in the former. As in the former example, the theme is in $4_4$ meter as we hear Jerry talk about Charlotte's relationship with Elliot. This example is followed by Charlotte’s theme (Figure 9.33).

The Syncopated theme is unique in several ways. The composer has designed the theme to maintain a constant and steady level of tension. Although he often avoids the establishment of keys, the sonorities can be understood to suggest certain major and, less often, minor keys. However, he makes a point to present the theme in so many transpositions that all possible tonalities are utilized. Very often, in other themes, he depends on specific keys to identify the purpose of a theme at a particular point in time. Here, he avoids any such device.

The theme is not very melodic, but is easily remembered and recognized. This theme creates a certain amount of monotony, which is relieved as soon as another theme appears.

The dissonances are important in this theme in that recurring dissonances create a constant level of tension. Sometimes, these dissonances are essential ones, made up of chord members and not simply embellishments which resolve to a chord member. Examples of essential dissonances include ninth, eleventh and thirteenth chords. Other dissonances are non-essential, they are added notes which resolve to chord members, such as appoggiaturas and suspensions. Very often, as soon as one dissonance is resolved, another one is introduced. Other themes, by contrast, appear more consonant and less tonally ambiguous. This device also makes the transition to the these other themes a more pleasant musical event.
The composer's use of meter is interesting only in that the change to $4_4$ meter represents Charlotte or, more specifically, her state of mind, from somebody else's point of view. The orchestration is consistently that of strings and occasionally woodwinds and horns. Steiner rarely writes changes in dynamics here, as the orchestration is always light enough to insure nothing more than *mezzo piano*. 
6. DR. JAQUITH'S THEME

Steiner has chosen to give this character, the psychiatrist, one of the most lyrical melodies in this score. Dr. Jaquith represents consistency, stability and science. To Charlotte, he means hope for a better future. This theme is often used to represent Jaquith from Charlotte's point of view, or to show that she is thinking about him.

The melody of his theme is often simple and triadic, giving it an optimistic, almost fanfare-like, quality. The harmonization, however, is usually complex, often involving a chromatically descending bass line. As the doctor is the character who changes least in this film, fewer changes are made to this theme than others.

As mentioned in the previous chapter, the music in Reel I, Part II, mm. 36-56 of the score, which includes the first appearance of Dr. Jaquith's theme, does not appear in the final version of the film, probably due to the director's desire to focus the audience's attention on the dialogue. Fortunately, Steiner's cues from the dialogue, which he included in his pencil sketches, make it possible to determine when this music should have occurred.

The first time Dr. Jaquith's theme occurs in the score is near the beginning of the film, after Charlotte has come downstairs to the drawing room where her mother, Lisa and Jaquith have been waiting for her (Figure 6.1). Charlotte's mother has addressed Jaquith as "Doctor," and Charlotte has suddenly become intimidated. Her mother has also just made a reference to Cascade, his hospital in Vermont, as "probably one of those places with a high
His theme appears (in the score only) for the first time as he calmly responds to Charlotte's mother's comments, "Well now, I wouldn't want anyone wire fence and yowling inmates."\(^\text{105}\)

\(^{105}\text{Now, Voyager.}\)
to have that mistaken notion. Cascade is just a place in the country. People come to it when they're tired. You go to the seashore, they come there."  

Next, on the Agitato in measures 49-51, her mother remarks, in an elitist tone of voice, "The very word 'psychiatry,' Dr. Jaquith, doesn't it fill you with shame? My daughter, a member of our family!"  

Here, the theme begins with two chromatically descending root position major chords. The descending pattern is interrupted by the Agitato which begins in measure 49 (f#m sonority). The original pattern of descending root position chords in mm. 46-48 (E, E_b) is continued in mm. 51-53 (D, D_b, C).  

Measures 47 and 48 (played "Broadly") represent Jaquith's calm explanation of his profession. The "Agitato" (mm. 49-51), which represents the mother's dislike for Dr. Jaquith's profession, is intended to create tension by increasing the rhythm of a descending chromatic pattern to eighth notes, as well as the addition of an ascending chromatic counter melody of sixteenth notes in the cellos. The contrast between the lyrical theme in mm. 46-48 and the frantic Agitato in mm. 49-51 is used to highlight the contrast between these two characters and their views of psychiatry.  

Following the Agitato, the theme appears again (Figure 6.2) as Dr. Jaquith calmly continues, "There's nothing shameful about my work or frightening or anything else. It's very simple really what I try to do. People walk along a road, they come to a fork in the road, they're confused, they don't

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106 *Now, Voyager.*

107 *Now, Voyager.*
know which way to take. I just put up a signpost, 'not that way, this way.'" 108

The mood changes as he speaks, and the camera angle also changes as we see him from Charlotte's point of view.

The theme is once again calm, marked "Meno Mosso," as Jaquith speaks, defending his occupation. As the descending chromatic pattern arrives on the C major sonority in mm. 53-56, the melody repeats a simple, triadic pattern until it ends at the "Rallentando" in measure 56. Clearly, the inclusion of the music in mm. 36-56 would have enhanced this scene, as well as associating Jaquith with his theme as the viewer first becomes familiar with his character.

All of the following examples of this theme are included in the final version of the film. The next time this theme appears (Figure 6.3) is when

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108 *Now, Voyager.*
Charlotte and Jaquith are upstairs in her room. He has just discovered her cigarette-box carvings and compliments her on the her skill. As the theme begins, he says, "You know, this is very good detail. I have a great admiration for people who are clever with their hands. I was always so clumsy with my own."109

Figure 6.3: Dr. Jaquith’s Theme

Moderato Espressivo

The orchestration is much lighter here, as the melody is given to a solo cello, and later to the solo violin. The mood is more personal as Charlotte begins to trust him. This personal quality is highlighted by the lighter orchestration, lower register and the marking of “Moderato Espressivo.”

We hear the theme continue (Figure 6.4) as Charlotte replies, “I should think you are the least clumsy person I’ve ever met.”110 Jaquith, continuing to

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109 *Now, Voyager.*

110 *Now, Voyager.*
admire her skill, remarks, "This is excellent."\textsuperscript{111} She thinks for a moment,

\textsuperscript{111}Now, Voyager.
smiles, and says, “You may have one if you like.” She explains, however, that he may not have the one that she was working on when her mother sent for her because the chisel had slipped.

The less ambiguous establishment of tonality and the lighter orchestration of this example enhance the personal quality of this scene as Charlotte and Jaquith become better acquainted. Jaquith admires her skill, and she is beginning to trust him more.

The theme appears again immediately following the flashback of the African cruise (Reel II, Part III, mm. 4-7, not shown here). This example is the same as Reel I, Part III, mm. 25-28 (Figure 6.3). Charlotte is in tears, and Jaquith says, “You’ll never get another pair of eyes, as your mother says, if you spoil them with tears.” The orchestration is the same as when Jaquith was admiring her cigarette boxes, but the theme and its accompaniment is transposed up a semitone. She is starting to depend on Jaquith for emotional support, and her feelings are intensified by the lighter orchestration and solo cello as before.

As the theme continues (Reel II, Part III, mm. 8-14, not shown here), Charlotte asks the doctor for help. This example is similar to Reel I, Part III, mm. 29-35 (Figure 6.4), also transposed up one semitone. He responds “Help you?” She continues, “When you were talking downstairs, when you were talking about the fork in the road, there are other forks further along the road,

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112 *Now, Voyager.*

113 *Now, Voyager.*

114 *Now, Voyager.*
The transposition of the earlier example continues. As before, this example is very tonal, enhancing the trust that she is developing for Jaquith and the sincerity of their new friendship.

We hear the theme again (Reel II, Part III, mm. 15-18, not shown here) as Jaquith answers, “You don’t need my help. Here are your glasses. Put away your book. Come downstairs. I’ll go ahead.” He thanks her for the box and leaves the room. This example is almost identical with Reel I, Part II, mm. 52-56 (Figure 6.2), when Jaquith is explaining his work at Cascade to Charlotte and her mother. However, as has been pointed out, the former example does not appear in the final version of the film. The orchestration in the latter is thicker, with additional clarinets and bassoons, and the melody is doubled, occurring in three octaves. The thicker orchestration enhances the increasing intensity of Charlotte’s emotions as she prepares to go downstairs to face her family again.

The theme appears next after June has arrived, and she makes fun of Charlotte, who leaves the drawing room a nervous wreck. Charlotte’s mother remarks, “A nervous breakdown! No member of the Vale family has ever had a nervous breakdown.” Jaquith observes, “Well, there’s one having one now.” He recommends a few weeks at Cascade. As the theme begins, (Figure 6.5) the scene changes to an exterior view of his hospital, a large old

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115 Now, Voyager.
116 Now, Voyager.
117 Now, Voyager.
118 Now, Voyager.
country house, surrounded by tall trees.

Apparently, more editing took place after this example was written. Measure 13, which is merely a repeat of measure 12, is cut from the version
we hear in the film. Also, the last two beats of measure 16 are cut from the final version as well. There are no markings in the score to indicate these cuts. Steiner had a reputation for precise timing of his music in synchronization with the visual image. It can therefore be speculated that this is a result of editing of the film footage, as well as the music that accompanied it, which took place after the score was composed.

The orchestration of this example is the thickest of all of the examples, adding flutes, oboes and horns. The heavier orchestration, and the more definitely implied tonality, make a striking transition as the scene changes, and the film moves into the future, to a happier and healthier Charlotte. She has been at Cascade for three months, and her recovery is almost complete.

The theme appears next moments later as Jaquith gives Charlotte a piece of paper with the Walt Whitman poem, "The Untold Want" from *Leaves of Grass*, on it (Reel III, Part II, mm. 1-4, not shown here). She reads aloud, "The untold want by life and land ne'er granted, Now voyager sail thou forth to seek and find." The example is the same Reel I, Part III, mm. 25-28 (Figure 6.3), when Jaquith was admiring her cigarette boxes. As before, the solo cello is used to enhance the personal quality of this gesture.

We see Charlotte contemplating the meaning of the poem (Figure 6.6). The scene changes in measure 7 to a view of the ocean and a cruise ship's steam whistle. The abrupt change in texture on the downbeat of measure 7 (the addition of tenor saxophone, trombones and tuba) is accompanied by the sound of the ship's loud steam whistle at approximately 83.

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119 Whitman 502.
Figure 6.6: Dr. Jaquith's Theme
Max Steiner: *Now, Voyager*, "Reel III, Part II," mm. 5-12.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Molto Moderato

This example is similar to Reel I, Part III, mm. 29-35 (Figure 6.4), when Charlotte gives the doctor a cigarette box, however, the texture is quite
different, and a slightly different harmonization is used. The theme ends on an \( F^\#_2 \) in the former example and a more pleasant-sounding \( Fmm^4_2 \) sonority in the latter, intensifying Charlotte's improved state of mind.

After Charlotte meets Jerry, the ship's cruise director asks her if she would share a car with Jerry when they go ashore. Jerry says, "I know it's an inconvenience. If it's too much, just say so."\(^{120}\) There is a flashback to when Jaquith was seeing Charlotte off on the cruise.\(^{121}\) We hear Dr. Jaquith's theme as we see him and Charlotte near the gangplank of the cruise ship (Figure 6.7).

**Figure 6.7: Dr. Jaquith's Theme**

Max Steiner: *Now, Voyager*, "Reel III, Part II," mm. 69-73.  
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<table>
<thead>
<tr>
<th>Harp, Piano &amp; Celeste</th>
<th>Lento</th>
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<tbody>
<tr>
<td>68</td>
<td></td>
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</tbody>
</table>

| gm: |
|     |

\[ C^\#7 \]

\[ vii^7/V \]

\(^{120}\) *Now, Voyager.*

\(^{121}\) As with most other flashbacks in this film, director Irving Rapper uses the superimposed image of pages in a book being turned backward. The flashback ends, predictably enough, with the superimposed image of pages in a book being turned forward.
Jaquith says to her, "Now, pull your own weight; I've taught you the technique, use it. Forget you're a hidebound New Englander, and bend, take part,
contribute. Be interested in everything and everybody.”

Augmentation and a tempo of “Lento” are used to draw the theme out, almost beyond recognition. The glissandos in the harp, piano and celeste give the flashback a dream-like quality. The use of the C#\(^9\)\(^7\) sonority over a pedal d and the DMmm-m\(^{13}\)\(^9\)\(^7\) creates a need for resolution; however, there is no resolution during this theme as the flashback ends.

The day after she has met Jerry on the cruise, they go ashore in Rio de Janeiro, the cruise’s second port of call. Because of a car accident, they miss the ship’s departure and stay there for a few days. The first night, they stayed in a cabin in the mountains, and this night they are at a hotel. The theme is heard again after Jerry surprises Charlotte by coming to the balcony of her room late at night (Reel V, Part III, mm. 17-20, not shown here). This example is the same as Reel I, Part III, mm. 25-28 (Figure 6.3), transposed up a major third. We have just heard Charlotte’s theme (Figure 9.12) and she and Jerry are talking about happiness. During Dr. Jaquith’s theme, Jerry mentions the previous night in the cabin, and she replies, “You call that happiness?” He answers, “Only a small part. There are other kinds.” Charlotte is discussing her happiness, and we know that the doctor has helped her to find some happiness. Obviously, the music tells us she is thinking of him.

It’s not completely unusual that Jaquith is not in the scene or mentioned by name. Themes in this score are occasionally used to give the viewer

122Now, Voyager.
123Now, Voyager.
124Now, Voyager.
information which is not present in the film's narrative. This device is also used with Jerry's Theme (Figure 7.8) when Charlotte is thinking about him.

The theme continues (Reel V, Part III, mm. 21-27, not shown here) as Charlotte and Jerry continue talking about happiness. This is the same as Reel I, Part III, mm. 29-35 (Figure 6.4), also transposed up a major third. Jerry talks about "Having fun together, getting a kick out of simple little things, out of beauty like this. Sharing confidences you wouldn't share with anybody else in all the world. Charlotte, won't you be honest and tell me you're happy too?" The personal nature of Jerry's questions is similar to her conversation with Jaquith, when he was in her room in Boston, and the music here reminds us of that earlier meeting.

We hear this theme again after Charlotte has returned home from the cruise (Reel VI, Part II, mm. 26-30, not shown here). This example is the same as Reel III, Part II, mm. 69-73 (Figure 6.7). She has met the nurse, Dora, and has walked upstairs. As she is about to enter her mother's room, she pauses, and we hear Dr. Jaquith's theme accompany his voice as he says, "Just remember that honoring one's parents is still a pretty good idea. You're going to be a shock to her. I advise you to soften the blow. Give her time to get used to you. Remember that whatever she may have done, she's your mother." There is no visual flashback as before, as we continue to see the image of Charlotte standing outside her mother's door. Similarly to the first time we heard this example, Charlotte is recalling advice that Jaquith gave her. As

\[\text{Now, Voyager.}\]

\[\text{Now, Voyager.}\]
before, the memory is made dream-like by the use of arpeggios in the harp, piano and celeste.

Later in the film, Charlotte has met Elliot, and they are now engaged. She writes to Jaquith to tell him about her new life at home. We hear her voice as she begins reading what is in the letter, and we hear Dr. Jaquith's theme again (Figure 6.8). "Dear Dr. Jaquith: Summer, winter, now spring again. I won't say time flies, but it doesn't crawl as it used to. Between mother and me there's still an armed truce. She threatens but she doesn't act." 127

The theme begins in B♭, major and eventually shifts to D♭ major, the key

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127 *Now, Voyager.*
of tranquillity. The mood is relaxed as she reads; the harp arpeggios makes it somewhat dream-like, as we see Jaquith reading the letter.

Charlotte continues reading (Reel VIII, Part II, mm. 5-8, not shown here), "I follow your advice: I stick by my guns but don't fire. There's a man here who's been nice to me. In fact he's proposed to me, and there are no arguments I can think of why I shouldn't marry him. Most every woman wants a man of her own, a home of her own and a child of her own." Measures 5-7 in this example are similar to Reel I, Part III, mm. 31-33 (Figure 6.4), transposed up a perfect fourth, with added arpeggios in the harp and solo cello. The dream-like quality continues as we still see Jaquith reading but we hear Charlotte's voice.

Figure 6.9: Dr. Jaquith's Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

128 *Now, Voyager.*
She continues (Figure 6.9), "His name is Elliot Livingston. He's from a fine Boston family and is a fine man too, a widower with two half-grown sons. I don't know why I tell you this, but I tell you almost everything."\textsuperscript{129}

Similarly to measures 5-7, which is the same as Reel V, Part III, mm. 23-25 transposed up a semitone, the theme continues in measures 9-11 and is the same music now transposed up one tone. Like the previous example, this one includes the arpeggios in the harp and solo cello. The transposition of this theme up a semitone, and again up a tone, serves to enhance Charlotte's excitement at sharing the news of her engagement with Jaquith.

After Charlotte's mother dies, we hear Dr. Jaquith's theme again (Figure 6.10). Charlotte is on a train to Cascade. The scene changes to one of Cascade at dusk, and we see Charlotte's car as she drives up to the building.

\textsuperscript{129}Now, Voyager.
The theme begins with chromatically descending sonorities on $D$ and $C#$, which might suggest the key of F# major. These sonorities, $\text{DmmM}_7$ and $\text{C#M}$, function as a German 6th ($D, F#, A, B#$) and a dominant, respectively. The theme is slower than before. It begins with very thick orchestration but soon changes to a lighter texture. The slower tempo and gradually lighter orchestration give the theme a somber quality, enhancing the sad emotions that Charlotte is experiencing after her mother's death.

After Charlotte arrives at Cascade, she meets Tina. Charlotte asks Miss Trask, Dr. Jaquith's assistant, if she may take Tina with her into town to get her car washed. Miss Trask agrees but reminds Charlotte, "I thought you were too tired to do anything but crawl into bed." The theme is heard again (Figure 6.11) as Charlotte responds, "Cascade has performed another miracle".

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130 *Now, Voyager.*
on me. Miss Trask tells Charlotte about Tina’s fits of crying.

This is the same as Reel I, Part III, mm. 25-28 (Figure 6.3), transposed down a semitone. The mood is tranquil, as Charlotte is optimistic about her new friendship with Tina. The use of the solo cello, as before (Figure 6.3), gives the theme a very personal quality.

The theme continues as Miss Trask asks Charlotte to see that Tina gets something to eat (Figure 6.12). Charlotte agrees, and she and Tina leave for town as the theme ends.

The harmonization here is unusual in that the sonorities in mm. 69-71 appear with dissonant pedals. The theme is made more dissonant, and this dissonance heightens Mrs. Trask’s characterization as a strict disciplinarian. She is Jaquith’s assistant, who must see that things run smoothly at Cascade
Figure 6.12: Dr. Jaquith's Theme

(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Dr. Jaquith knows about us. When he said I could take Tina, he said, "You're on probation." Do you know what that means? That means that I'm on probation because of you and me. He allowed this visit as a test. If I can't stand such tests, I'll lose Tina, and
we'll loose each other. Jerry, please help me.¹³²

Jerry smiles and answers, “Shall we just have a cigarette on it?”¹³³ This leads into the final appearances of Charlotte’s theme (Figures 9.36 and 9.37), which end the film.

Similarly to Reel I, Part III, mm. 29-35 and Reel II, Part IV, mm. 11-17 (Figures 6.4 and 6.5), this example modulates from C major to A₇ major. The abrupt modulation to G major in measure 51 sets up the return of Charlotte’s theme in her main key of G major. The mood is intense as Charlotte and Jerry discuss the future.

Figure 6.13: Dr. Jaquith’s Theme
Max Steiner: Now, Voyager, “Reel XII, Part IV,” mm. 46-54.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

¹³²Now, Voyager.

¹³³Now, Voyager.
Dr. Jaquith's theme is often used as an identification device, rather than a means of expressing changes in the doctor's character. The transformation of Dr. Jaquith's Theme is usually limited to slight changes in orchestration (usually by the addition of instruments as the film progresses) and
transpositions (usually in a higher key than earlier examples). Such changes in this theme, as in others in the film, are usually represented from Charlotte's point of view. The doctor is a constant throughout the film with whom the other characters, mostly Charlotte, and to a lesser degree, Tina, interact and subsequently change. It is therefore appropriate that his theme change as little as possible as the narrative of the film progresses.

Throughout the film, Charlotte, Jerry and Tina go through many emotional changes. Dr. Jaquith, on the other hand, is characterized as an unemotional and unchanging personality. The other characters depend on his stability, consistency and emotional objectivity as they turn to him for guidance again and again.

It is not surprising, therefore, that the composer reserves the most interesting transformations for the theme which, as we will see in Chapter 9, represents the film's main character, Charlotte.
7. JERRY'S THEME

Jerry D. Durrance is the lead male character in this film. He is a gentleman who dresses well, loves architecture and enjoys studying butterflies. He is not the typical masculine "hero," and his theme reflects his gentleness. The entire theme is quite tonal and is usually harmonized diatonically. We often hear this charming theme, like many themes in this score, as it describes somebody or something from Charlotte's point of view, as well as describing her feelings for, in this case, Jerry.

The first time a motive from this theme appears (Figure 7.1), Charlotte has been at Cascade for three months and is now on the South American cruise. She has walked down the gangplank onto the tender which is going ashore to the ship's first port of call. The cruise director introduces her to Jerry and explains that there is only one shore vehicle left.

Figure 7.1: Jerry's Theme
Max Steiner: Now, Voyager, "Reel III, Part II," mm. 67-68. (© 1942, Warner/Chappell Music, Inc. Used by Permission.)

The cruise director, who thinks that she is Lisa's friend, Renee Beauchamp, asks, "Would you be so kind as to share your carriage with this
gentleman?" \textsuperscript{134} She responds by saying only, "Really..."\textsuperscript{135} The cruise
director rattles on, "That's splendid of you, Miss Beauchamp, splendid. You're
traveling alone, and he's traveling alone and so that's splendid, splendid."\textsuperscript{136} We
hear the first motive from the theme as Jerry politely says, "I know it's an
inconvenience. If it's too much, just say so."\textsuperscript{137}

This is slightly different from the first motive of the complete theme as
it appears later (Figure 7.3). This example leads into a flashback of Jaquith
and Charlotte at the ship's gangplank as she's leaving on the cruise (Figure
6.7). This brief appearance associates Jerry with his theme when we first see
him.

Their conversation continues as we hear the first motive again (Figure
7.2), a semitone higher than the previous example, and Jerry says, "Are you a
typical tourist? I am. Not that you wouldn't know, but I say it's foolish not to
be if you're going to see something you haven't seen before. I want to see
everything, the Queen's staircase... Why are you smiling?"\textsuperscript{138} Charlotte
responds, "I was thinking of my mother."\textsuperscript{139}

Here, the motive ends on an FMm\textsuperscript{4}3 sonority which is followed, by root-
movement of a tritone, by a B\textsuperscript{6}7 in measure 83 (Figure 4.16). Therefore,
neither of these short examples establishes a key. This example leads into the flashback of Charlotte’s mother on the African cruise (Figures 4.15 and 4.16).

The first time we hear the complete theme, Charlotte and Jerry have
returned to the ship, and Jerry gives Charlotte a bottle of perfume as he thanks her for helping him shop for gifts for his daughters (Figure 7.3). Charlotte says, “Thank you very much. I'll put some on my handkerchief tonight.” Jerry responds, “Will you? Good. Oh, let's meet in the bar for a cocktail before dinner.”

The theme begins clearly in A♭ major, emphasizing that key's I₆⁴ and V⁹⁷ chords, and it progresses to E major in measure 38. Root-movement of a tritone is again used as the supertonic 7th chord in measure 37 moves to the pivot chord in measure 38. The clear tonality of this theme enhances the stability that Charlotte experiences as she eagerly prepares for her dinner date.

Before the theme appears again, in a sequence, there is an interlude as

[Musical notation image]

140 *Now, Voyager.*

141 *Now, Voyager.*
Figure 7.4: Jerry's Theme
Max Steiner: Now, Voyager, "Reel III, Part IV," mm. 39-44.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

we see Charlotte in her cabin picking out clothes for her date with Jerry (Figure 7.4). The interlude begins in E major, the key in which the theme ended.

The interlude is harmonized entirely by the $V^9_{11}$ in E major. This
follows the tonic $6_4$ chord which was in measure 38.

The theme returns, sequenced up a semitone as Charlotte gets evening

Figure 7.5: Jerry's Theme
Max Steiner: Now, Voyager, "Reel III, Part IV," mm. 45-52.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
clothes, which belong to Renee Beauchamp, out of the closet and finds that Lisa has left notes for Charlotte suggesting what to wear (Figure 7.5). Charlotte reads aloud, "Silver slippers and silver evening bag will be found in
accessory closet." The theme ends as the image gradually fades to one of Charlotte entering the bar, implying the passage of time, and we hear a band playing in the background.

The theme appears here as a sequence in A major, a semitone higher than the original. Sequences of themes a semitone higher are used in this and in other themes in this score to enhance the increasing excitement of a scene. The key of A major is used in other themes as well to represent happiness (Figures 4.13, 9.12 and 9.36). The theme ends on a CMmM7 sonority. A new key is not established, but this example implies a change to F major by emphasizing that key's V7 chord.

The next time the theme appears, Jerry and Charlotte have gone ashore in Rio de Janeiro and have been in a car accident which prevents Charlotte from returning to the ship on time. Jerry has planned to stay in Rio de Janeiro on business. The next day, after the ship has left without Charlotte, we see Jerry on the phone making other travel arrangements for her so that she can return to the ship. He returns to the table at the outdoor cafe where Charlotte is sitting. We hear the theme (Reel V, Part I, mm. 24-27, not shown here), as he says, "You can rejoin your cruise in Buenos Aires. There's a plane going down there first thing in the morning. There's another plane going down in five

142 Now, Voyager.

143 Now, Voyager.
days. It'll get there the same day as your ship."¹⁴⁴ She responds, "Oh."¹⁴⁵
This example is the same as Reel III, Part IV, mm. 35-38 (Figure 7.3), when
Jerry and Charlotte are planning to meet for cocktails before dinner on the
ship.

As the interlude begins (Figure 7.6), Jerry asks her, "Do you know
anybody in Buenos Aires?"¹⁴⁶ She answers, "No."¹⁴⁷ He replies, "It seems a
shame to rush down there to spend five days alone."¹⁴⁸ Charlotte comments,
"But you'll be busy."¹⁴⁹ Jerry quickly responds, "Oh, my business can wait,
and we did start off on a tour."¹⁵⁰ Charlotte smiles and says, "We started off
somewhere."¹⁵¹ Jerry looks at her and says quietly, "If I promise to sit at a
different table in a dining room and say 'Good morning Miss Vale, I hope you
slept well . . ."¹⁵²

Unlike the first example of the interlude (Figure 7.4), the first four
measures are sequenced up a whole tone before the interlude continues. The
abrupt modulation and the higher key highlight Charlotte's excitement about

¹⁴⁴Now, Voyager.
¹⁴⁵Now, Voyager.
¹⁴⁶Now, Voyager.
¹⁴⁷Now, Voyager.
¹⁴⁸Now, Voyager.
¹⁴⁹Now, Voyager.
¹⁵⁰Now, Voyager.
¹⁵¹Now, Voyager.
¹⁵²Now, Voyager.
her new relationship as well as her nervousness about the emotions that she is experiencing.

As we hear the next section of the interlude (Figure 7.7), Jerry continues, “Some people will hear me and never guess that I’m head-over-heels
Figure 7.7: Jerry's Theme

Max Steiner: *Now, Voyager,* "Reel V, Part I," mm. 36-39.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
in love with you. Don't say 'No,' Camille; say, 'I'll see.' On the fermata in measure 39, she answers, "I'll see."

The next two measures of the interlude are also sequenced here. Measures 36 and 37 are one tone higher than the original (Figure 7.4). Measure 38 is a sequence of measure 36 a semitone higher, and measure 39 is, likewise, another tone higher, as Charlotte's excitement increases. We expect to hear the theme again, but, instead, Steiner has written a bolero (not shown here), as the image fades to one of Jerry and Charlotte sight-seeing in Rio de Janeiro.

The next time this theme appears (Figure 7.8), Charlotte has returned home and has confronted her mother. Her mother has had Charlotte's furniture and other belongings moved into her father's old room, but Charlotte has moved back into her own room. Charlotte receives a box containing a corsage of camellias from a New York florist. Earlier, while on the cruise, after Jerry introduced her to Frank and Deb McIntyre as “Camille,” he told her that she looked like a camellia in her evening dress.

Charlotte’s mother enters the room where she is getting ready for a dinner party. Her mother confronts Charlotte again, asking, “Where did these flowers come from?” The theme begins as Charlotte answers, “From New

\[153\text{Now, Voyager.}\]

\[154\text{Now, Voyager.}\]

\[155\text{Camellias are white or red, rose-shaped flowers, native to Asia.}\]

\[156\text{Now, Voyager.}\]
York."157 Her mother continues, "Who sent them?"158 Charlotte, being

157 Now, Voyager.

158 Now, Voyager.
somewhat evasive, responds, “I’ve forgotten the name of the florist. I think it’s on the box.” Charlotte answers, “There wasn’t any card.” The confrontation intensifies as her mother says, “In other words you don’t intend to tell me.”

This is one of Steiner’s more clever moments, as this theme is used here in much the same way that Wagner occasionally used leitmotifs to give the audience information that the characters do not have. Although Charlotte doesn’t answer her mother’s question about the person who sent the flowers, the music tells the audience the answer. We know that Charlotte is thinking about Jerry, because we hear his theme, even though he is not mentioned by name. Because film scores are composed after the film is complete, it is possible that the film’s director was not intending to give the audience this information, except for providing some clues in the visual image.

As we hear the interlude (Figure 7.9), Charlotte says, “Mother I don’t want to be disagreeable or unkind. I’ve come home to live with you again here in the same house, but it can’t be in the same way.” She is not referring directly to Jerry in this example, but Jerry has helped her to find some of her

\[159\text{Now, Voyager.}\]

\[160\text{Now, Voyager.}\]

\[161\text{Now, Voyager.}\]

\[162\text{Now, Voyager.}\]

\[163\text{Now, Voyager.}\]
Figure 7.9: Jerry's Theme
Max Steiner: *Now, Voyager,* "Reel VII, Part II," mm. 7-10.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
Poco Piu Mosso (sostenuto)

As in the original, the first four measures of the interlude are not sequenced here. The mood is not as exciting as when Charlotte was preparing to stay in Rio de Janeiro with Jerry. The theme has already given the audience the answer to her mother's question and does not need to be expanded.

The interlude continues (Figure 7.10), and Charlotte walks into the next room to change as she explains to her mother, "I've been living my own life, making my own decisions for a long while now. It's impossible to go back to being treated like a child again. I don't think I'll do anything of importance that will displease you."\(^{164}\) Again, she seems to be referring indirectly to her relationship with Jerry.

The next two measures of the interlude are again sequenced. There is a

\(^{164}\)*Now, Voyager.*
Figure 7.10: Jerry's Theme
Max Steiner: *Now, Voyager*, "Reel VII, Part II," mm. 11-14.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

shift to the key of $A_b$ major, which, unlike previous examples, sets up the return of the theme in its original key.

The theme returns in $A_b$ major (Figure 7.11). Charlotte continues expressing her feelings to her mother: “But mother, from now on, you must
give me complete freedom, including deciding what I wear, where I sleep, what I read." As Charlotte comes back into the room, having put on a new dress.

Figure 7.11: Jerry's Theme
Max Steiner: *Now, Voyager,* "Reel VII, Part II," mm. 15-22.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

165 *Now, Voyager.*
for that evening's dinner party, her mother asks, "Where did you get that dress?" Charlotte answers, "Lisa and I bought it in New York today." Her mother continues to argue with her about the way she is dressing, as well as her general behavior since returning home.

The chord in measures 19-22 is a half-diminished sonority built on the subdominant. Although such an unusual chord does not typically fit into a key, it is very similar to the $B\flat_7$ sonority which the composer uses in the final cadence of the film (Figure 9.37).

The return of the theme in its original key is not as exciting as a sequence in a higher key. Charlotte's mood is not one of excitement here, as her conversation with her mother becomes more unpleasant. Unlike the previous examples, a coda is added to the theme which follows the interlude. This is followed by the Syncopated theme. The theme becomes more intense

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166 *Now, Voyager.*

167 *Now, Voyager.*
as the two women express their feelings. This intensity is enhanced by the abrupt appearance of the Syncopated theme.

The next time this theme is heard (Figure 7.12), Charlotte has been to a dinner party and a concert with Elliot Livingston and has unexpectedly seen Jerry at the same party. Later that night, Jerry telephones her to tell her that he's leaving Boston, and he knows that she is engaged to marry Elliot. He says, “I'll hope you'll be very happy.”

She goes to the train station, and she talks with him about their feelings for each other and her feelings for Elliot. She talks about what it was like returning home and says, as the theme begins in measure 34, “And your camellias arrived, and I knew you were thinking

Figure 7.12: Jerry's Theme
Max Steiner: Now, Voyager, "Reel IX, Part I," mm. 34-39.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

168 Now, Voyager.
about me. Oh, I could have walked into a den of lions. As a matter of fact I did, and the lions didn't hurt me. Please take back what you said."}^{169} Jerry

---

^{169} *Now, Voyager.*
responds, “If you marry that man and have a full and happy life, I will.”
Charlotte answers, “I’ll try.”

The theme appears for the only time in the key of C major. However it changes to the original key of A♭ major in measure 37, very much like the original example modulated from A♭ major to E major. There is no interlude this time; rather, this example is followed by Charlotte’s theme (Figure 9.27). The lack of the interlude and sequence makes the theme less optimistic, enhancing the seriousness of the scene.

This theme appears only once more in the film. Charlotte and Tina have been camping and Tina has always called her Miss Vale. Charlotte has asked Tina if she would like to call her a nickname (Reel XI, Part II, mm. 109-11, not shown here). This example is the same as Reel III, Part IV, mm. 45-47, transposed up a semitone (Figure 7.5). As the theme begins, Charlotte suggests, “a name I was called once in fun, ‘Camille,’ or even ‘Aunt Charlotte.’” Tina answers, “I guess I’ll call you ‘Camille.’ It’s kind of a funny name though.”

The theme tells us that Charlotte is thinking about the night when Jerry introduced her to Frank and Deb McIntyre, as “Camille Beauchamp.” The theme is in the new key of B♭ major, and only three measures are heard here. It is followed immediately be the Power and Wealth theme in E♭ major (Figure 9.27).
10.9) as the scene changes to the Vale house in Boston.

Similar to Dr. Jaquith's theme, this theme is used mostly for identification rather than a means of depicting changes in the character's life. Like Dr. Jaquith, Jerry does not change much throughout the narrative of the film, therefore, his theme is not developed with as much complexity as others. It usually appears in A♭ major, and changes in key usually involve an ascending sequence of either the theme or part of the interlude.

The interlude is varied more than the theme itself, as it is usually heard when Charlotte is anticipating spending time with Jerry or thinking about him. The interlude happens once as she is getting ready to meet him for cocktails on the cruise. A much longer interlude occurs when she is deciding to spend five days in Rio de Janeiro with him, and there is one more example which is slightly longer than the original, after she returns home and is confronted by her mother about Jerry's flowers.

This theme always includes at least one eleventh chord, usually a MmMP\(^{11}7\) sonority. Very often, the theme ends on such a chord. A dissonance, such as the eleventh, adds a quality to the chord which, unlike a suspended fourth, is presented in such a way that it is not expected to resolve until the next chord. This "essential" dissonance makes this theme more harmonically complex, reflecting the complexity of Jerry's life, that of a married man with two children who is in love with another woman.
8. TINA'S THEME

Tina is Jerry's 12-year-old daughter and, much like Charlotte did at that age, she thinks of herself as an "ugly duckling." She wears glasses and has braces on her teeth. Steiner has given her the most simple and diatonic of all the themes in this score. This theme reflects some of the simplicity of childhood, but not without some occasional dissonance.

Tina's theme is first heard relatively early in the film, when we see her photograph, even though we do not meet Tina until much later. Charlotte is on the South American cruise, she has met Jerry, and they have just returned to the cruise ship after going ashore sight-seeing and shopping. Jerry tells Charlotte that the gifts which he has bought are perfect for his daughters, including a sweater they have picked out for Tina. We hear the theme (Figure 8.1) as Jerry shows her a picture of his family, and Charlotte asks "How old is Tina?" This first four measures of the theme are built on a two-measure phrase. The harmonization of the first two phrases is simple and diatonic. This is embellished by a 4-3 appoggiatura (B,,-A) in the melody at 9\textsubscript{1} and 11\textsubscript{1}, however the b,,-a dissonance in the violas in measure 11 is suspended from the C\textsc{m\textsc{m}}\textsuperscript{7} sonority in measure 10.

The second half is harmonized more chromatically as it includes a secondary-leading-tone seventh chord from 13\textsubscript{3} through 14\textsubscript{1}. This is made more dissonant by the pedal B, in the cellos. This phrase also ends on the dominant, which is made more dissonant by the addition of the minor ninth.

\footnote{\textit{Now, Voyager.}}
Figure 8.1: Tina's Theme
Max Steiner: *Now, Voyager*, "Reel III, Part IV," mm. 9-16.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Lento

Enharmonic spelling is used in measure 16, where the ninth of the CMmm\(^9\)\(^7\), db\(^5\), is spelled as c\(^#1\) in the violas.

In the next example (Figure 8.2), the theme is sequenced up a semitone.

The CMmm\(^9\)\(^7\) in measure 16 moves by root movement of a tritone to F#M, in
Figure 8.2: Tina's Theme

Max Steiner: *Now, Voyager*, "Reel III, Part IV," mm. 17-22.
(C) 1942, Warner/Chappell Music, Inc. Used by Permission.

measure 17. The F#M sonority functions as a Neapolitan in the old key of F major and the tonic in the new key of F# major.

The sequence begins as Charlotte says, "And that must be Tina sitting
cross-legged on the grass." Jerry responds, "I hope she won't have to wear her glasses all her life. Tina won't smile for me either. She's convinced she's an 'ugly duckling.'

The harmonization and melodic dissonances are the same as the previous example. The theme ends in measure 22 on the supertonic chord. This is followed by the Syncopated Theme, beginning on a $D_M M^+G M^7$ sonority in measure 23 (Figure 5.13) using root movement of a tritone once again.

The theme does not appear again until much later in the film (Figure 8.3). After Charlotte's mother dies, Charlotte goes to Cascade to see Jaquith.

Figure 8.3: Tina's Theme

Lento  Solo Violin

\[
\begin{align*}
&FM \\
&\text{Violins} \\
&\text{Violas} \\
&\text{FM: I vi$^6$ ii$^7$ V$^7$ I vi$^6$ ii$^7$ V$^7$}
\end{align*}
\]

---

175 *Now, Voyager.*

176 *Now, Voyager.*
Jerry has already told her that Tina has also gone to see Jaquith. Upon her arrival, Charlotte sees Tina working on a jigsaw puzzle. Charlotte walks over to her and asks “How’s it coming?” Tina answers, without looking up, “Alright.” Charlotte continues, “What’s it supposed to be?” She answers, “I don’t know.”

This is exactly like the previous example, transposed up one octave, and re-orchestrated with the addition of a solo violin and the omission of the cellos. In this example, unlike a previous one (Figure 8.1), the ninth of the CMmm in measure 8 is spelled correctly as $c_b^2$, in the violins.

As before, the theme is sequenced (Figure 8.4). As Charlotte joins Tina

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177 *Now, Voyager.*

178 *Now, Voyager.*

179 *Now, Voyager.*

180 *Now, Voyager.*
Figure 8.4: Tina's Theme
(C) 1942, Warner/Chappell Music, Inc. Used by Permission.

at the table, she continues questioning her, "Here's the little girl's other slipper. Do you mind if I join you? What's the title of the picture? Oh, *The Proposal*. I'll collect all the pink pieces, that is if you don't mind. Of course, some people
prefer to do a puzzle alone.”¹⁸¹ Tina responds, “I know who you are.”¹⁸² Charlotte says, “You do? Who am I?”¹⁸³ Tina continues, “You’re my new nurse.”¹⁸⁴ Charlotte responds, “No I’m not; you’re quite wrong.”¹⁸⁵

The harmonization of this sequence is the same as the original sequence. A short coda is added which includes a dominant complex from 15₃ through 17₃ and an imperfect authentic cadence on a I₆ chord.

After Miss Trask enters the room and tells Tina that there is a ping-

Figure 8.5: Tina’s Theme

Appassionato (in 2)

\[
\begin{align*}
\text{AM} & : \\
F_6 & : B_m7 \\
E_M7 & : \\
\text{AM:} & \quad \text{I vi } 6 \quad \text{ii } 7 \quad \text{V } 7
\end{align*}
\]

¹⁸¹Now, Voyager.
¹⁸²Now, Voyager.
¹⁸³Now, Voyager.
¹⁸⁴Now, Voyager.
¹⁸⁵Now, Voyager.
pong game waiting for her with the others youngsters at Cascade, Charlotte offers to take Tina into town instead. Tina thinks about it for a moment (Figure 8.5) and says, “Oh please let me go with this lady. I promise to drink all my cocoa tonight if you will.” Miss Trask agrees and tells Tina to get her coat.

The theme appears in the new key of A major, a major third higher than previously. The orchestration is thicker, as flutes, oboes, English horn and horn are added. The new meter and faster tempo, Appassionato (in 2), along with the new key and thicker orchestration, add excitement to the theme, which enhances Tina’s excitement about going into town with Charlotte.

The theme appears again (Figure 8.6) after Charlotte and Tina have gone into town. Charlotte lets Tina use the pay phone at the ice cream parlor to call her father, Jerry. Charlotte makes the call and hands the receiver to

\[ \text{AM Fm}\, Bmm,\, EMm,\, AM\, Bm,\, Cc\, D,\, Bm } \]

\[ \text{AM: I vi } 6\, ii7\, V7,\, I\, ii6\, vii4,\, ii6 } \]

\[ ^{186} \text{Now, Voyager.} \]
Figure 8.6: Tina's Theme
Max Steiner: Now, Voyager, "Reel X, Part V," mm. 6-13.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
Tempo di Valse (in 1)

Tina. We hear Jerry's voice answer, "Hello, yes, hello . . . hello, hello?"187 We
hear the theme again as Tina says, "Hello . . . hello, daddy!" Their conversation continues as we hear Tina ask her father when he is coming to visit her at Cascade.

The theme begins very much like Reel X, Part III, mm. 1-8 (Figure 8.3), when Charlotte first saw Tina. However, this example is transposed up one tone from that example, in the key of G major. Like the previous example, the theme is sequenced up a semitone.

As we hear the sequence (Figure 8.7), Tina tells her father how lonely she is. We see Charlotte's face as she sits at the table thinking about Jerry, and the visual image slowly fades back to Tina, implying the passage of time.

Figure 8.7: Tina's Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
Meno Mosso (in 3)

Figure 8.7: Tina’s Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
Meno Mosso (in 3)
She says good-bye to her father, hangs up the telephone and returns to the table.

For the first time, the theme ends with a perfect authentic cadence in $A_b$ major, in measure 21, as the phone call between Tina and her father ends. As was demonstrated in the previous chapter, $A_b$ major is the original key of Jerry's theme. This cadence gives the scene a sense of closure which we have not experienced in previous examples of Tina's theme. This cadence enhances her piece of mind as she is now looking forward to seeing her father.

Later the same night, after everyone has gone to bed, Charlotte hears Tina crying in her room. She enters Tina's room, lies down next to her, embraces her and they talk about their relationships with other people. We hear Tina's theme again (Reel XI, Part I, mm. 31-38, not shown here) as Charlotte tells Tina that she likes her and also thinks that she is pretty. This example is the same as Reel X, Part III, mm. 1-8 (Figure 8.3), in the original key and orchestration.
The theme is once again sequenced by a Chromatic Pivot Chord modulation (Reel XI, Part I, mm. 39-45, not shown here). We hear Tina as she asks Charlotte, "Why are you so good to me?" Charlotte answers, "Because somebody was good to me once when I needed somebody." Charlotte tells Tina to close her eyes, and she tells Tina a story as she falls asleep. This example is similar to Reel X, Part III, mm. 9 through 152 (Figure 8.4), when Charlotte offers to help Tina with the puzzle. The coda is not used as before; the theme is instead followed by a series of descending first-inversion diatonic triads, ending on a G#m6 sonority. This is followed by the Syncopated theme (Figure 5.28) which begins, by root movement of a tritone, on a DMMS7 sonority.

The next example of Tina's theme (Reel XI, part I, mm. 54-61, not shown here) was composed for a scene, or part of a scene, in which both the music and the film footage were omitted from the film. This scene also included an example of Charlotte's theme (Figure 9.30). In this situation, the music and the scene, or part of the scene, it accompanied have been omitted.

The theme is presented in A major, the key of happiness. The only previous example in A major was Reel X, Part III, mm. 59-63 (Figure 8.5), which was in 6^2 meter with a faster tempo and thicker orchestration. This is more comparable to the first appearance of the theme, when Jerry shows Charlotte Tina's picture, in Reel III, Part IV, mm. 9-16 (Figure 8.1), transposed up a major third. The theme continues (Reel XI, Part I, mm. 62-67, not shown

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189 *Now, Voyager.*

190 *Now, Voyager.*
here) as a sequence, but in the original key from Reel III, Part IV, mm. 17-22 (Figure 8.2), F# major, making this the only time that this theme is sequenced in a key lower than its original.

Unfortunately, we do not know precisely for what scene Steiner had intended this example. There are only two cues from the dialogue in Steiner’s pencil sketches. First, according to Steiner, somebody says, “This is the way”\(^{191}\) in measure 62, but we don’t know for certain who says it. Secondly, somebody, most likely Charlotte, says “This is Jerry’s child”\(^{192}\) in measure 68, during Charlotte’s theme, which was also omitted. However, in the film, we hear Charlotte say “This is Jerry’s child”\(^{193}\) much earlier in the scene, during the Syncopated theme in measures 46-50 (Figure 5.28).

Therefore, it can be concluded that the scene in Tina’s room was longer in the original edition of the film, and that it included Steiner’s music for measures 54-70. It can further be concluded that, because the original edition includes Charlotte’s voice talking about holding Tina in her arms as late as measure 68, the scene ends there, since the next scene, where we see Charlotte and Tina playing tennis, begins in measure 71 (not shown here). Obviously, more information about this scene would be valuable, considering the uniqueness of the key relationships, A major to F# major.

The theme appears next when Tina is once again on the phone with her father (Reel XI, Part II, mm. 5-12, not shown here). As in the earlier scene

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\(^{191}\)Max Steiner, *Now, Voyager*. ms. 1547, box 7, folder 27, volume 117. Brigham Young University, Provo, N. pag.

\(^{192}\)Steiner, *Now, Voyager*. Brigham Young University, N. pag.

\(^{193}\)Now, Voyager.
when she talks with him on the phone (Figure 8.6), the theme begins in G major. Charlotte is with her each time, and it will be shown in Chapter 9 that G major is Charlotte’s main key, the key in which her theme is usually heard when she is with Jerry. Tina is talking on the phone, and Charlotte is standing next to her as she says, “And I’m not going to have a nurse, I’m just going to have her. She’ll be my... What are you?” Charlotte answers, “Your friend.” Tina tells her father, “She’s going to be my friend.” The tempo is faster than during Tina’s first phone call, reflecting Tina’s excitement. The theme is again sequenced up a minor third, not up a semitone as before (Reel XI, Part II, mm. 13-19, not shown here).

As the conversation continues, Tina tells her father Charlotte’s name, “I can tell you her name now, she said I could. It’s Miss Vale... no not the kind you wear on your face, but V-A-L-E. And she’s from Boston, oh, and she’s ever so nice.” Her father tells her to thank Charlotte, and Tina tells him that they’re going camping soon. The sequence is in the key of B♭ major for the first time. There is a Third Relation modulation from measure 12 to measure 13, which will be used again when Charlotte’s theme also modulates from G major to B♭ major (Figures 9.1 and 9.2).

Charlotte and Tina go camping. We see them running through the woods, fishing and canoeing. A shorter version of the theme occurs as they go

194 Now, Voyager.
195 Now, Voyager.
196 Now, Voyager.
197 Now, Voyager.
Figure 8.8: Tina’s Theme
Max Steiner: *Now, Voyager*, "Reel XI, Part II," mm. 60-63.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Andante

<table>
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<tr>
<th>60</th>
<th>Clarinets, Violas &amp; Cellos</th>
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     DMMm7       Bm6       DMMm7       GM6       Emm2
     GM: V79       iii6         V79         I46       I46
```

(added 6th)


to sleep that night (Figure 8.8). The theme is in G major, Charlotte’s main key, without a sequence and ends on the tonic 6/4 chord, with the addition of a sixth (G, B, D, E).

The next day, Tina is cooking at the campfire and Charlotte is writing a letter to Jaquith (Figure 8.9). Charlotte has just told Tina that she wrote to Jaquith asking if she could take Tina home to Boston with her. She asks Tina if she would like that. Tina says, “Why, I’d love it. It’ll be just like playing house.”

Tina gives Charlotte a hot potato, and Charlotte burns her fingers. Tina kisses Charlotte’s fingers to make them feel better and asks her, “Are you

---

198 Now, Voyager.
Figure 8.9: Tina’s Theme

Max Steiner: *Now, Voyager,* “Reel XI, Part II,” mm. 86-93.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Sentimentale

86 Violins

Violas

Cellos

old enough to be my mother?" Charlotte replies, “Good heavens, Tina, of
course I am."²⁰⁰

This is similar to the previous G major examples when Tina is on the phone to her father (Figure 8.6). It is transposed down one octave and the orchestration includes cellos. It is marked "Sentimentale," slower than the previous G major examples, both of which were marked "Tempo di Valse (in 1)." The mood is relaxed as Charlotte and Tina enjoy their camping trip. Next, the theme is sequenced again, up a semitone.

Their conversation continues (Figure 8.10). Tina surprises Charlotte by saying, "I wish you were my mother."²⁰¹ Charlotte replies, "No you don't, Tina.

Figure 8.10: Tina's Theme
Max Steiner: Now, Voyager, "Reel XI, Part II," mm. 94-99.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
Poco Appassionato (in 1)

²⁰⁰Now, Voyager.

²⁰¹Now, Voyager.
You mustn’t even think that.”

Tina continues, “You’re not like most mothers. You don’t tell me what to do, what not to do all the time. I wish I didn’t have to call you Miss Vale. It sounds as if we didn’t know each other very well.”

The next time this theme appears, Charlotte and Tina are at the Vale house in Boston. It is evening, and Charlotte’s family and friends are at the house for a party. Jaquith and Jerry have just arrived, and Jerry sees Tina at the top of the stairs (Figure 8.11). We see that she no longer wears glasses. She runs down the stairs and they embrace. Jerry says, “Can this be Tina?” She says, “Do I look nice? It’s my first party dress.” Tina smiles,
and we see that she also no longer has braces.

Up until this point, every time the theme appeared in the key of F# major, it was a sequence following the theme in F major. This time, the theme
starts in F# major and is sequenced in G major, Charlotte's main key. The higher key of the original theme helps to intensify Tina's transformation.

In response to Tina's question, Jerry says, "You look lovely." As the theme continues (Figure 8.12), Tina smiles and asks, "Do you really like me?" What happens next is a rather complex visual image. Jerry is hugging his daughter, but we see that he has made eye contact with Charlotte. He says, "I love you" as if saying it to both of them, but we know that Tina doesn't see him making eye contact with Charlotte.

Figure 8.12: Tina's Theme
Max Steiner: *Now, Voyager*, "Reel XII, Part II," mm. 21-24. (© 1942, Warner/Chappell Music, Inc. Used by Permission.)

- **Violins**
- **Violas**
- **Cellos**

<table>
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<th>GM</th>
<th>Em⁶</th>
<th>Amm⁷</th>
<th>DMm⁷</th>
<th>GM</th>
<th>Em⁶</th>
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<td>ii⁷</td>
<td>V⁷</td>
<td>vi⁶</td>
<td>ii⁷</td>
<td>V⁷</td>
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206 *Now, Voyager.*

207 *Now, Voyager.*

208 *Now, Voyager.*
In this example, we hear only the first four measures of the theme, ending on a half cadence in F# major. This is followed by Charlotte's theme (Figure 9.32).

Charlotte’s theme is then followed by the last appearance of Tina’s theme (Figure 8.13). Tina leads her father upstairs to show him her room and studio. Charlotte reminds her not to keep him too long.

Figure 8.13: Tina’s Theme
Max Steiner: *Now, Voyager*, "Reel XII, Part II," mm. 32-36.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

The theme ends on a climactic tonic $6_4$ in F# major as Tina and her father, whom she loves so much, walk up the stairs together. The next music we hear is the diegetic music being played in the background as Charlotte’s guests are roasting wieners in the fireplace.

It is surprising that Tina’s theme, which represents a character who changes almost as much as Charlotte, doesn’t change very much throughout
the film. Her theme is used to identify her more than to describe the changes in her life. The fact that she is a minor character, compared to Charlotte or Charlotte's mother, is probably the reason for the simplicity of this theme's transformations. It appears in different keys, and occasionally in a different octave with slightly different instrumentation.

It first appears in F major with a sequence in F# major. When it appears in G major, with a sequence in A♭ major, she is on the phone with her father and Charlotte is with her. G major is the same key Steiner uses for Charlotte's theme when she is with Jerry, and A♭ major is the main key for Jerry's theme. It appears once in B♭ major, as Tina is telling her father that her friend's name is Miss Vale, another key that Steiner will use for Charlotte's theme. Only once, when we first see Tina and her father together, does it begin in F# major with a sequence in G major. As Tina and her father walk upstairs, it appears in F# major only, but a sequence to G major might be expected.

Except for one sequence which was omitted from the final version of the film, all of the sequences are arrived at by a Chromatic Pivot Chord modulation. In these sequences, the Neapolitan chord in the old key becomes the tonic in the new key. The repeated use of this device creates the expectation for such a sequence each subsequent time the theme appears. Therefore, the audience's expectations are surprisingly unrealized in the few times when there is no sequence (Figures 8.5, 8.8 and 8.13).
9. CHARLOTTE'S THEME

The theme which Steiner gives to the film's main character, Charlotte Vale, is subject to more thematic variation than any other theme in this score. Throughout all of its appearances, it changes key, mode, meter, tempo, timbre and dynamics more than any other. These changes are appropriate as it represents the character who changes the most throughout the film.

Saving the best almost for last, this theme is not heard until approximately thirty-five minutes into the film. Charlotte has had her nervous breakdown, has been at Cascade and is now on the South American cruise. She has met Jerry, and they have gone ashore sight-seeing and shopping. That evening, after returning to the ship, they meet for cocktails, and are planning to have dinner together. Jerry has just introduced her to Frank and Deb McIntyre as “Camille Beauchamp.” After showing Jerry her family photograph, she tells him about her three months at the hospital and that she is not completely well. She begins to cry, and after a moment Jerry asks, “Feeling better?”209

As the theme begins (Figure 9.1), Charlotte answers, “Much. Thanks to you, oh many, many thanks to you.”210 Jerry smiles and says, “Thanks for what?”211 As she stops crying, she responds, “Oh, for sharing my carriage today and for walking my legs off sight-seeing; for lunch and for shopping and

209 *Now, Voyager.*

210 *Now, Voyager.*

211 *Now, Voyager.*
Figure 9.1: Charlotte’s Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Tempo di Valse Amoreuse (Beaucoup de Schmalz)

for helping my feel that there were a few moments when I ... From the first time we hear this theme, therefore, it is associated with Charlotte and her feelings of gratitude toward Jerry, as well as her improved self-esteem.

The theme begins in G major and features the strings. The tempo is

---

212 *Now, Voyager.*
that of a waltz, the harmonies are mainly diatonic, and the dynamics are *pianissimo*. The humorous marking of the waltz, "Beaucoup de Schmalz," appears in the orchestral score but not in Steiner’s pencil sketches. This marking was probably the idea of orchestrator Hugo Friedhofer.

The harmonic rhythm is much faster than any other theme in this score. Because many of these sonorities have commons tones with those adjacent to them, the following observations may be made: the first six measures (mm. 27-32) emphasize the tonic, the next three (mm. 33-35) emphasize the supertonic and the last four (mm. 36-39) emphasize the dominant. Here, the harmonization of the theme ends on a dominant complex, but the dominant does not resolve to the tonic, as one might expect. Instead the theme is sequenced a minor third higher.

There is a brief, but dramatic, pause at the end of measure 39, and Charlotte, who has been speaking, also pauses. The dominant in G major (Figure 9.1, measure 39) moves to the tonic in B♭ major (Figure 9.2, measure 40). After the pause, the theme is sequenced in the key of B♭ major (Figure

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**Figure 9.2: Charlotte's Theme**

9.2), and Charlotte continues thanking Jerry for their wonderful day together, "... when I almost felt alive. Thank you." Jerry responds, "Thank you,
who?" Charlotte continues, "Thank you, Jerry. I must go in now." Jerry, continuing to conceal her true identity, says, "Goodnight, Camille." The key of B♭ major will be used later as they once again say good-bye.

More complex sonorities are used when the theme appears in B♭ major. The theme shifts to C major as Charlotte returns to her cabin. The key of C major was used earlier, in a similar situation on another cruise ship, for the Mother and Daughter theme, when Charlotte was first gaining independence from her mother (Figures 4.10 and 4.12).

As the theme is heard in C major (Figure 9.3), Jerry asks her, "Will you

Figure 9.3: Charlotte's Theme
Max Steiner: *Now, Voyager,* "Reel IV, Part V," mm. 53-55.
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214 *Now, Voyager.*
215 *Now, Voyager.*
216 *Now, Voyager.*
meet me for breakfast?" As she begins to walk away, she answers, "Yes." Jerry says, "Sleep well," and she responds, "Goodnight."

The meter is now $12_8$, however, the first measure of the former is augmented to become two beats of the latter. One four-measure phrase of the former example becomes a one-measure phrase in the latter, harmonized with only one sonority. The slower harmonic rhythm gives the theme a more relaxed quality as Charlotte goes to her cabin to sleep. The texture is different, as the melody now features the solo clarinet, as well as an added counter-melody in the flutes. The solo clarinet helps give the theme a distinctly feminine quality, as opposed to the strings which we hear when she is with Jerry.

There is a brief transition, during which the visual image changes to a shot of the ship's steam whistle followed by the ship's engine room and the water in the ship's wake. As the theme begins again, moments later (Figure 9.4), we see the image of Charlotte in bed, sleeping restlessly.

The melody appears to imply the key of G major, as before, but the harmonization does not establish this or any other key. Charlotte appears to be having a bad dream, and her restlessness is represented by the Agitato and the frantic sixteenth-note chromatic figure in the clarinets, piano and violas. This example is followed by the Syncopated theme (Figure 5.14).

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217 *Now, Voyager.*

218 *Now, Voyager.*

219 *Now, Voyager.*

220 *Now, Voyager.*
The next day, Jerry, Charlotte, Frank and Deb are on deck. Jerry and Frank are playing shuffleboard, and Deb is telling Charlotte about Jerry's life at home. After the shuffleboard game, Jerry asks Charlotte about her conversation with Deb. As the theme begins (Figure 9.5), Charlotte says, "Jerry, you mustn't miss this moment. There's only one first sailing into Rio
Jerry, obviously concerned about Charlotte’s feelings for him after her conversation with Deb, informs her, “This is my getting off place. Your boat goes on in three days. Will I see you?” Charlotte turns to him and says, “Not unless you pay more attention to your guide.” Jerry smiles and gratefully says, “Thank you.”

Figure 9.5: Charlotte’s Theme

The theme is clearly in G minor, the parallel minor of Charlotte’s main key and the relative minor of the good-bye key. The change to the minor mode reflects the seriousness of their conversation. Jerry is afraid that he may not
see Charlotte again, but Charlotte reassures him that he will. This is followed by a short coda (not shown here) which is built almost entirely on a Bb major triad. The mood is peaceful and tranquil, and this is reflected in the marking of “Appassionato” as well as the addition of the harp and the tremolo in the strings.

The f#1 in measure 2 creates a major seventh over a Gm triad. This unusual minor-major 7th sonority is reminiscent of a similar one used by one of Steiner’s teachers and major influences, Gustav Mahler, in his *Symphonie Number 3* (Figure 9.6). Like Mahler, Steiner has written the 7th as part of the

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**Figure 9.6: Mahler**

Gustav Mahler: *Symphonie Number 3*, "Abtheilung," mm. 41-44.

Trumpet, immer mit Dämpfer

- Trumpet
- Oboes, Clarinets
- Trombones, Tuba Timpani
- Bassoons
- Contrabassoon
- Violin I
- Violin II
- Violas, Cellos, Basses
- Dm4
- DmM3
- DmM7
- Dm6

---
melody (Figure 9.5) and, after establishing it as a sustained dissonance, resolves it up to the root of the chord (g1 in the Steiner example, d2 in Mahler). After resolving the dissonance, the chord in the Steiner example is made more interesting by the added e1 on the 2nd eighth note of the last beat. Here, the E⁴₃ is a tonic chord with an added 6th.

In measure 2 of the Steiner example, the dissonance is a major 7th, which can be recognized as a chord member in tertian harmony. At 3₁ and 4₁, the melodic note is also dissonant. In each of these cases, however, the dissonance is an augmented 4th above the root of the chord, which resolves down to the major third of the chord. Charlotte's theme appears in G minor four times in the film (Figures 9.5, 9.7, 9.23 and 9.33); the harmonization of measures 1-5 is the same each time.

The theme appears again, also in G minor, when Jerry and Charlotte are ashore in Rio de Janeiro (Figure 9.7). Jerry has hired a driver for a road tour, and they are planning to meet Frank and Deb for dinner. The driver appears to be lost, and Jerry asks him to turn the car around. While backing up, the car rolls off the road and crashes to the bottom of the hill. Jerry and Charlotte are left behind as the driver goes for help. As the theme begins, the scene changes to one of Jerry and Charlotte in a cabin that night, where they have built a fire. Jerry says, "You know, we're either going to have to bundle or freeze tonight." Charlotte replies, "They say that bundling is a New England custom both reverenced and honored." They both laugh, and turn to look at

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225Now, Voyager.

226Now, Voyager.
the fire. The camera pans over to the fireplace. The image then fades from one of the fire burning in the fireplace to one of smoldering ashes, indicating the passage of time.

Figure 9.7: Charlotte’s Theme
Max Steiner: *Now, Voyager*, "Reel V, Part I," mm. 1-5.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Slowly

The harmonization is the same as the earlier G minor example. The GbMM7 sonority in measures 4 and 5 fits into the new key of Db major, which is established by the transition which follows. As we hear the transition (see Figure 9.8), the camera pans back to Jerry and Charlotte. Charlotte is asleep, and Jerry pulls the blanket up for her and gives her a goodnight kiss. The mood is intimate and tranquil. The key of Db major will again be used to represent tranquillity. This example is followed by the Syncopated theme (Figure 5.15).

The transition is shown here because of its unusual chord progression. These sonorities, which occur over a pedal A♭, bear a strong and recognizable similarity to the harmonization that Richard Wagner used in the duet in Act II of his opera, *Tristan und Isolde* (Figure 9.9). In both situations, the drama involves two lovers who have been brought together by circumstances which
Steiner has created two third relations by using an F⁰M⁶ sonority in measure 6₄, as compared to the Fm⁶ at 1123-24 in the Wagner example. Also, the Steiner example omits the A♭₃m sonority in measure 1125 of Wagner’s score. The fact that both of these examples occur over a pedal A♭ in the bass helps to make the similarity more convincing. In the Wagner example, Tristan sings the pitches of the “Tristan chord” (F, A♭, C♭ and E♭) in measures 1123-26. The same pitches can be found in measures 6-8 of the Steiner example by combining the solo violin and first violin parts. It can therefore be speculated that Steiner, aware of the similarities in the lives of the characters in these two dramas, chose to follow Wagner’s example and to do so without transposing the sonorities of the earlier work.
Figure 9.9: Wagner

1121  Tristan

Violins (mit Dämpfern)

1125  Isolde

Clarinets & Horns

Horns, Bassoon & Bass Clarinet

Abm  DbMmM6

G5 \(^{4}\) \(_{3}\)
Late the next night, Charlotte and Jerry are staying in separate rooms at a hotel, since Charlotte has not yet returned to the ship. Charlotte is standing outside her room, and she sees Jerry as he walks up to her. She asks, "How did you get here?" Jerry responds, "Along the balcony; my room is down there. The whole hotel has gone to bed." Charlotte begins to walk towards the door to her room as she says, "So must I, it's disgracefully late."

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227 Now, Voyager.
228 Now, Voyager.
229 Now, Voyager.
Figure 9.10: Charlotte’s Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Molto Moderato

Jerry takes her by the arm as he says, “Not by your Boston clocks.”

230 *Now, Voyager.*
Charlotte's theme appears again, in the original register and key of G major with the original harmonization, except the meter is changed to $\text{9}_8$ and the dynamics to piano (Figure 9.10). The mood is one of excitement because Jerry has surprised Charlotte by sneaking down to her room after everyone else is asleep. The change back to the major mode, the faster tempo and the higher register intensify this excitement.

The transformation from $\text{3}_4$ to $\text{9}_8$ (three measures of $\text{9}_8$ plus one measure of $\text{12}_8$) is like the original, in that three measures of the former are now one measure of the latter. The original thirteen-measure theme is now thirteen beats (3+3+3+4). The earlier transformation to $\text{12}_8$ (Figures 9.3-9.5 and 9.7), however, clearly alters the rhythmic structure of the theme, the first measure of the original being augmented to become two beats of the compound meter.

The theme is heard twice but is not sequenced. It repeats in the original key of G major. Therefore, the dominant complex in measure 4 resolves to the tonic in an elided cadence as the theme repeats. The key of B♭ major, the good-bye key, is cleverly avoided in this example, since we do not see Charlotte and Jerry separate.

As the theme repeats (Figure 9.11), Jerry continues, "It's only a little before dinner in Boston, you know. Please, don't yet." Charlotte stops and says, "Well I'm not going to struggle with you." Jerry responds, "That's

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231 Now, Voyager.

232 Now, Voyager.
Figure 9.11: Charlotte’s Theme
Max Steiner: *Now, Voyager*, “Reel V, Part III,” mm. 5-8.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

right. [There’s] no telling what primitive instincts you might arouse.”233

233 *Now, Voyager.*
After the second time, the theme ends in D\(_b\) major, which is the key of tranquillity. This example is followed by a transition (not shown here) which begins on a D\(_b\)M\(^6\)\(_4\) sonority.

The transition is followed by another appearance of the theme as Jerry and Charlotte talk about happiness (Figure 9.12). As we hear the theme, Jerry lights a cigarette for Charlotte and asked her if she believes in immortality. She pauses and answers, "I don't know, do you?" He responds, "I want to believe that there's a chance for such happiness to be carried on

Figure 9.12: Charlotte's Theme
Max Steiner: *Now, Voyager*, "Reel V, Part III," mm. 13-16.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
somehow, somewhere. She turns toward him and asks, "Are you so happy then?" He sits on the railing of the balcony as he says, "Close to it. 'Getting warmer and warmer,' as we used to say as kids. Remember?" She answers, "Look out or you'll get burned,' we used to say." Jerry looks at her and asks, "Are you afraid of getting burned if you get too close to happiness?"

The mood is intimate, and the conversation is somewhat spiritual in nature. The addition of the chimes highlights this spiritual quality. Up until this point, the first note of the theme was also the tonic of the key. Here, the theme begins on G#, but the key is not G# major or minor. This example is in A major, the key of happiness. The harmonization is more complex due to the bichordal situations at the end of each of the first three measures. These unusual dissonances are appropriate here, as Jerry and Charlotte discuss happiness which they have not yet found. The theme ends on an EMm\(^7\) sonority as they continue talking about happiness. It is followed by Dr. Jaquith's theme, which begins on a D(M)mM\(^9\) sonority.

Dr. Jaquith's theme is followed by another appearance of Charlotte's theme as their conversation on the balcony continues (Figure 9.13). Jerry says, "If I were free, there would be only one thing I want to do: prove you're not immune to happiness. Would you want me to prove it, Charlotte? Tell me

\(^{235}\text{Now, Voyager.}\)
\(^{236}\text{Now, Voyager.}\)
\(^{237}\text{Now, Voyager.}\)
\(^{238}\text{Now, Voyager.}\)
\(^{239}\text{Now, Voyager.}\)
Figure 9.13: Charlotte's Theme
Max Steiner: *Now, Voyager, *"Reel V, Part III," mm. 29-37.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
you would, and then I'll go. Why darling, you're crying." She turns to him, crying, and says, "I'm such a fool, such an old fool."

Typically, the second measure of the melody is a diatonic sequence of the motive in the first measure, one scale degree lower. Here, the theme is made more interesting by the addition of a third measure (measure 32) which is another diatonic sequence of the first motive of the melody. This time, the

Figure 9.14: Charlotte's Theme
Max Steiner: Now, Voyager, "Reel V, Part III," mm. 38-43.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

240Now, Voyager.
241Now, Voyager.
theme starts on the tonic in the key of $D_b$ major. The dominant in $E$ major, in measure 37, resolves to the tonic in an elided cadence.

As we hear the theme again in $E$ major (Figure 9.14), Charlotte continues confiding in Jerry as they embrace each other, "These are only tears of gratitude, an old maid’s gratitude for the crumbs on the . . . "242 Jerry interrupts her, saying, "Don’t talk like that."243 She responds, "You see, no one ever called my ‘darling’ before. Let me go."244 He doesn’t let her go. Instead, he passionately kisses her.

The theme begins in $E$ major and progresses to $C$ major. For the first time, the theme comes to a perfect authentic cadence, in $C$ major, as he kisses

\[242 \text{Now, Voyager.}\]

\[243 \text{Now, Voyager.}\]

\[244 \text{Now, Voyager.}\]
her, and the scene soon fades to black. The next scene takes place the following day, indicating that they have spent the night together. This is the strongest cadence for this theme thus far. The key of C major is used here, as well as in the Mother and Daughter theme, to represent her independence.

A few days later, we see Charlotte as she is leaving to rejoin the cruise. Jerry is seeing her off at the seaplane port, as the complete theme is heard in B♭ major. We hear the first motive of the theme in B♭ minor in measures 7-9 (Figure 9.15). He lights a cigarette for her and asks, “We may see each other, sometime?” Charlotte replies, “No, we promised. We’re both to go home.”

Measure 8 is almost an exact repeat of measure 7. There is a dramatic

Figure 9.15: Charlotte’s Theme
Max Steiner: *Now, Voyager*, “Reel VI, Part I,” mm. 7-9.
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*Moderato Espressivo*

<table>
<thead>
<tr>
<th>Flutes, Oboes &amp; Celeste</th>
<th>Molto Ritard English Horn &amp; Harp</th>
</tr>
</thead>
<tbody>
<tr>
<td>EbmmM7♭9</td>
<td>FM V</td>
</tr>
<tr>
<td>b♭7, m: iv9</td>
<td></td>
</tr>
</tbody>
</table>

245 *Now, Voyager.*

246 *Now, Voyager.*
pause at the end of measure 9, highlighting the sadness the two are feeling, followed by the complete theme in B♭ major, the good-bye key.

As the theme begins (Figure 9.16), the conversation continues, and Jerry asks, "Will it help you to know [that] I'll miss you every moment?" Charlotte replies, "So will I, Jerry, so will I." They kiss as the theme ends in measure 13.

This example is similar to Reel V, Part III, mm. 1-4 (Figure 9.8), transposed up a minor third; however, pedals are added on B♭ and F. This addition alters the harmonic structure by slowing down the harmonic rhythm and emphasizing the key of B♭ major, the good-bye key. As in Reel V, Part III,

Figure 9.16: Charlotte’s Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Very Slow

Solo Violin, Violin I

Violin II

Bassoons, Basses

Even M: I

B♭M 7

B♭M

Gmm 4

[^247]Now, Voyager.

[^248]Now, Voyager.
there is an elided cadence as the theme is repeated, rather than being sequenced.

As the theme repeats (Figure 9.17), Jerry and Charlotte continue to say their good-byes. She says, "Bye." As she walks to the gate, he replies, "Darling." She stops for a moment and says, "Jerry." They kiss, and then they kiss again. She eventually walks out the gate to board the seaplane.

Similarly to the previous four measures, the theme ends on an F\textsubscript{MM\textsuperscript{7}} sonority, the dominant in B\textsubscript{b} major. The V\textsuperscript{7} in B\textsubscript{b} major, in measure 17, also works in A major as a German 6th. It resolves to the V in the new key, in measure 18. The composer fails to avoid the parallel fifths between the F\textsubscript{MM\textsuperscript{7}}

\footnote{249}{\textit{Now, Voyager}.}
\footnote{250}{\textit{Now, Voyager}.}
\footnote{251}{\textit{Now, Voyager}.}
sonority and the EM sonority.

As they kiss for the last time, and Charlotte boards the seaplane and leaves, we hear the melody in a series of descending sequences, harmonized by
sonorities which continue to suggest A major (Figure 9.18), a key which is usually used to represent happiness.

The scene changes from one of Charlotte’s seaplane taking off to one of Jerry inside the window at the port (Figure 9.19). We hear the theme beginning
Figure 9.19: Charlotte's Theme

Max Steiner: *Now, Voyager*, "Reel VI, Part I," mm. 22-25.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Meno Mosso

22 Flute I, English Horn, Horn I (half-stopped) & Bassoon I

\[ \text{AbM}_{7} \quad \text{A}\# \quad \text{E} \]

Con Moto

\[ \text{AbM} \quad \text{D}_{4} \quad \text{GM} \]

with Trombones & Tuba

on C\#\#,, but harmonized with the an AbM7 sonority. This is made even more dissonant by the pedals on AA and E.

The added dissonance strengthens the heartache that we see Jerry experience as Charlotte, his true love, leaves. He expects never to see her again. This example ends on a GM sonority, the tonic in Charlotte's main key.
It is followed by the tune Yankee Doodle (not shown here), also in G major, as the scene changes to New York harbor. We see the Statue of Liberty and Charlotte's ship at the dock.

After Charlotte has gone home, and has confronted her mother, she goes into the room to which all of her furniture and other belongings have been moved. Hilda, the maid, brings her a box and says, "Hello, Miss Charlotte. This just came by air express from New York." Charlotte thanks her, and the maid leaves the room. The theme is heard as Charlotte opens the box, and we can see that she pauses to think about the gift that she has received (Reel VII, Part I, mm. 9-21, not shown here). She reaches in the box and we see that she has been sent a corsage of camellias. When she was on the South American cruise, Jerry told her that, in her evening dress, she looked very much like a camellia. This is the same as the first time this theme was heard, Reel IV, Part V, mm. 27-39 (Figure 9.1), when Charlotte was thanking Jerry for a wonderful day sight-seeing and shopping. Here, Jerry is thanking her, and the return of the theme in its original key, meter, tempo, register and orchestration, reminds us of the earlier scene.

As we hear the theme sequenced, the image changes to one of the flowers, and the box they came in, sitting on Charlotte's dresser, in her own room, as she gets ready for that evening's dinner party (Reel VII, Part I, mm. 22-35, not shown here). The theme ends as her mother enters the room to question why she's in her old room and to ask her about the flowers. This sequence of the theme is similar to the sequence which was heard after the...

252Now, Voyager.
theme's first appearance (Figure 9.2). Here, it is followed by the Power and Wealth theme (Figure 10.1), which is also in Bb major.

The next time the theme appears, later in the film, Charlotte has met Elliot, they are engaged, and Jerry has found out about the engagement. He has been in Boston and is about to leave. Charlotte has been to a dinner party and a concert with Elliot. She saw Jerry at the same party and concert and has now returned home. Jerry telephones her from the train station. As the phone rings, we hear the interlude from Jerry's theme, and Charlotte answers the phone. Jerry tells her that he's leaving. As this theme begins (Figure 9.20), he says, "Mrs. Weston told me the news: you're engaged to marry her brother." Charlotte replies, "I wanted to tell you." He continues, "I just wanted to say that I thought he was a grand person, and I hope that you'll be

Figure 9.20: Charlotte's Theme

Slowly

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Solo Violin, Cello
sordini
mf
Violins, Violas (tremolo)
```

```
\( \text{Gm}^6 \)  \( \text{GmM}_5^6 \)  \( \text{E}_3^4 \)  \( \text{AbMM}_7^7 \)
\( \text{gm:} \)  \( \text{6} \)  \( \text{1} \)  \( \text{6} \)  \( \text{1} \)  \( \text{6} \)  \( \text{7} \)  \( \text{N} \)  
(added 6th)
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\(^{253}\) Now, Voyager.

\(^{254}\) Now, Voyager.
very happy." Charlotte passionately says, "Jerry, where are you now, I've got to see you." Jerry responds, before he hangs up the phone, "No, Charlotte, I think it's best if we don't. Good-bye."257

Reel VIII, Part IV does not appear in the orchestral score. Fortunately, Steiner indicated in his pencil sketches that this example is from Reel V, Part I, mm. 1-3, one octave higher. Unlike Reel V, Part I (Figure 9.7), this example ends on the A♭MM7 sonority. These sonorities suggest the key of G minor, Charlotte's serious key; however, those which follow do not. Charlotte is experiencing anxiety as she frantically tries to keep Jerry from leaving.

There is a dramatic pause during which time Charlotte is trying to guess

Figure 9.21: Charlotte's Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

255 *Now, Voyager.*

256 *Now, Voyager.*

257 *Now, Voyager.*
from where Jerry was calling. As the theme begins again (Figure 9.21), Charlotte calls the maid, “Hilda, Hilda, call a taxi, quickly.” We see her rush out the door, and the scene changes to one of her arriving at the train station. As she arrives at the station, there is a short transition, reminiscent of the interlude from Jerry’s theme. During the transition (measures 7-8), Charlotte sees him and says, “Jerry!” He replies, “Charlotte. You shouldn’t have come.” She looks at him and says, “I had to see you. I wanted to talk to you about Elliot.”

In measure 8, the G# is spelled as A♭ to avoid confusion with the G♭ in the melody. The lack of tonality and the added dissonance of the harmonization highlight the tension of the scene as Charlotte races to find Jerry before he leaves.

258 *Now, Voyager.*
259 *Now, Voyager.*
260 *Now, Voyager.*
261 *Now, Voyager.*
As the theme begins again in measure 9 (Figure 9.22), Jerry asks, "Why are you marrying him? Do you love him?"\footnote{Now, Voyager.} She answers, "Not like we do, not like us. I thought it might grow to be, or something like it. I thought I was getting over you, Jerry. I didn't think I'd ever see you again. We made our pact
and we were living up to it." He continues to question her, "About Livingston, what sort of man is he?" She answers, "Like you in many ways."

The melody is sequenced in descending whole tones in each measure from 9 through 12, and the harmonization follows a similar pattern. The establishment of a key is avoided, however the B♭M sonority in measures 12 and 13 seems to imply the key of G minor, Charlotte's serious key, which follows. The scene is frantic as Charlotte desperately tries to keep from losing Jerry, the only man she has ever really loved.

As the theme is heard again (Figure 9.23), Charlotte continues her answer to his question about what sort of man Elliot is, "Oh, not your sense of

Figure 9.23: Charlotte's Theme

Con Moto

![Musical notation]

263 Now, Voyager.
264 Now, Voyager.
265 Now, Voyager.
humor, nor your sense of beauty, nor your sense of play, but a fine man, and a kind of refuge I thought I could never have. Oh, you’re not angry with me?" He answers, “No, only with myself.”

This example is similar to other examples in G minor (Figures 9.5 and 9.7). In this case, the \( G_{b}\text{MM}_7 \) sonority in measure 17 suggests the key of \( B_b \) minor, the key which follows.

As the theme is sequenced in \( B_b \) minor (Figure 9.24), he continues, “I was a cad to make you care for me and then, because of some noble sense of duty, to leave you to get over it the best you can. But there isn’t a thing I could do about it. Isabel depends on me more and more. She’s ill and getting worse;

Figure 9.24: Charlotte’s Theme
Max Steiner: *Now, Voyager,* "Reel IX, Part I," mm. 18-21.
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Meno Mosso

\[
\begin{align*}
&| B_{b}m^6 | B_{b}mM_6^5 | G_{5}^4 | C_{b}\text{MM}_7 | B_{b}#M_7 | G_{b}\text{MM}_7 \\
&| \text{b}_b \text{m: } i^6 | i^6 | i^6 | N^7 | \text{N.F.} | \text{N.F.}
\end{align*}
\]

(added 6th)

266*Now, Voyager.*

267*Now, Voyager.*
Measures 18-21 are a sequence of measures 14-17, up a minor third. The orchestration is slightly different, as the melody is given to the flutes and English horn. The higher key and brighter texture highlight the increasing tension as Charlotte and Jerry sense their time running out before Jerry's train leaves.

Following a short transition, during which Charlotte explains that she knew Jerry was married from the start, and Jerry thanks her for her help in his returning to his work in architecture, the theme appears again (Figure 9.25). As we hear the theme, Jerry says, "I have more understanding for Tina;"
I'm even kinder to Isabel. So don't blame yourself."269 She responds, "Then don't you."270 He tries to explain, "It's different."271 She argues, "It's not. Shall I tell you what you've given me?"272

This example is similar to Reel V, Part III, mm. 1-4 (Figure 9.8), transposed up a semitone. This time it's in A♭ major, the main key of Jerry's theme. The mood is one of urgency as this lengthy good-bye scene continues.

As the theme is sequenced (Figure 9.26), Charlotte continues to tell Jerry how she feels: "On that very first day, a little bottle of perfume made me feel important. You were my first friend, and then when you fell in love with me, I was so proud. And when I came home I needed something to make me

269 Now, Voyager.

270 Now, Voyager.

271 Now, Voyager.

272 Now, Voyager.
Figure 9.26: Charlotte's Theme
Max Steiner: *Now, Voyager*, "Reel IX, Part I," mm. 30-33.
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Solo Violin, Violin I

Violas, Solo Cello

feels proud."^273

^273*Now, Voyager.*
This example is similar to Reel V, Part III, mm. 1-4 (Figure 9.8), transposed up a major third. It is followed by Jerry's theme (Figure 7.12), which begins on a CM64 sonority, by root movement of a tritone.

During Jerry's theme, Charlotte tells Jerry how proud she felt when his camellias arrived. This reminds us of the earlier appearance of Jerry's theme as her mother was questioning from where the flowers had come (Figure 7.8). We then hear Charlotte's theme again (Figure 9.27). Jerry's train is about to leave, and he turns and walks toward the train. He stops and says to Charlotte, "I look for you around every corner. Good-bye, darling." She responds, "Good-bye, darling." Jerry boards the train as it leaves the

Figure 9.27: Charlotte's Theme
Max Steiner: *Now, Voyager*, "Reel IX, Part I," mm. 40-46.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

| Flutes, Oboes, English Horn, Violin I & Cellos |
| Clarinets, Violin II & Violas |
| Horns |
| Trombones |
| Bass Clarinet, Bassoons, Tuba & Basses |

Dm

DmM7

274 *Now, Voyager.*

275 *Now, Voyager.*
station, the camera zooms in for a close shot of Charlotte's corsage of camellias, which are wilted and dying, and the scene fades to black.

This example includes three mM7th sonorities: one on D (measure 41), one on B♭ (measure 43) and a dissonant GmM7 sonority (measure 46), which was introduced in an earlier example of Charlotte's theme (Figures 9.5, 9.7 and
This time, however, the chord is in root position following the first motive of Charlotte's theme, which is punctuated by the horns and trumpets in measures 44-45. Up until this point, this theme has appeared in the key of B♭ major each time the two lovers say good-bye. It is surprising that this key isn't used here. Rather, the key of G minor, Charlotte's serious key and the relative minor of the good-bye key, is emphasized as this lengthy good-bye scene comes to a close.

The theme appears again later in the film; Charlotte's mother has died, and Charlotte is on the train to Cascade to see Jaquith (Figure 9.28). We hear her voice as she thinks aloud, "Oh, Jerry, Jerry, where are you now when I need

Figure 9.28: Charlotte's Theme
Max Steiner: Now, Voyager, "Reel X, Part II," mm. 14-17.

\[ \text{Flutes, Violins & Cello I} \]
\[ \text{Oboes & Clarinets} \]
\[ \text{Horns & Violas} \]
\[ \text{Bassoons} \]
\[ \text{Piano, Cellos & Basses} \]
\[ \text{Emm}_2 \]
\[ \text{GM: } 1_4^6 \text{ (added 6th)} \]
This example is made more energetic by the sixteenth-note rhythm in the horns and violas, which actually begins in measure 8, during the Power and Wealth theme (Figures 10.7 and 10.8). This rhythm is juxtaposed with the triplet rhythm of the melody, creating a vertical hemiola. This rhythmic activity highlights the intense grief that Charlotte is experiencing as she seeks help in dealing with her mother's death.

After Charlotte arrives at Cascade, she meets Tina, and they go into town for ice cream. Charlotte lets Tina use the pay phone to call her father, Jerry. After the phone call, Charlotte asks Tina not to tell Miss Trask about the phone call. Tina says, "Oh, no, nor Dr. Brown nor Dr. Jaquith. I won't tell a

\[ \text{GM: vii}^{7}_{2}/V \]

\[ \text{C}^{\text{IV}}_{2} \]

---

\(^{276}\text{Now, Voyager.}\)
single living soul. Oh, I'd sooner sicken and die that put you in the wrong." Charlotte says, "Tina, really?" Tina replies, "You called me 'Tina.'" As the theme begins in measure 42 (Figure 9.29), Charlotte says, "Did I? How stupid of me, but then it is a nickname for Christine, isn't it?" Tina explains, "But nobody calls me that now except my daddy." Charlotte politely says, "Well, I won't then." Tina smiles, and tells her, "No, please. I want you to

Figure 9.29: Charlotte's Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

![Music notation](image)

277 *Now, Voyager.*
278 *Now, Voyager.*
279 *Now, Voyager.*
280 *Now, Voyager.*
281 *Now, Voyager.*
282 *Now, Voyager.*
call me Tina."^283 They continue to eat ice cream as the scene ends.

We hear the theme end on an imperfect authentic cadence in D♭ major.

In what is one of the less tonally ambiguous examples of this theme, the key of D♭ major, which is used to represent tranquillity, is strongly established by the emphasis on the I\(_6^4\) and V\(_{11}\)\(_7\). The cadence in measure 46 is one of the strongest for this theme thus far.

As was mentioned in Chapter 7, the music for Reel XI, Part I, mm. 54-70 are for part of a scene which was cut from the final version of the film. This includes two examples of Tina's theme and the following example of Charlotte's theme (Figure 9.30).

Apparently, this is a continuation of the scene when Charlotte, hearing Tina crying late at night, enters the child's room at Cascade. Because film footage has been cut from the original version of the film, it is difficult to

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^283 Now, Voyager.
speculate on the mood of the scene during which this example was intended to occur. According to Steiner’s cues, which he wrote in his pencil sketches, somebody, probably Charlotte, says, “This is Jerry’s child” as the theme begins in measure 68.

The theme appears next, after Dr. Jaquith has given Charlotte permission to take Tina camping. Tina telephones her father to tell him. We hear Tina’s theme during part of the phone call. Tina then asks Charlotte if she would like to talk to him. We hear Charlotte’s theme (Figure 9.31) as she answers, “No, thank you.” Tina tells her father, “She won’t talk to you. I think she’s quite shy. You know something daddy? Pretty soon, when the doctor says it’s alright, she’s going to take me away, camping, just her and

284Steiner, Now, Voyager. Brigham Young University, N. pag.

285Now, Voyager.
Figure 9.31: Charlotte's Theme  
Max Steiner: Now, Voyager, "Reel XI, Part II," mm. 23-27.  
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

me. The image fades to one of Charlotte's car traveling in the country as the two of them go camping.

286Now, Voyager.
The theme appears here in the new key of G\textsubscript{b} major. This example is followed by a short transition in measures 28 and, in measures 29-51, is followed by music from another one of this composer's film scores. As we see images of Charlotte and Tina camping, music from *Four Daughters* (Warner Brothers, 1938), Reel IV, Part II, mm. 10-32 (not shown here), is heard, transposed up one tone. Only the melody from this theme appears in the *Now, Voyager* score.

Near the end of the film, after Charlotte has returned to Boston and Tina has moved into the Vale house, Jerry and Jaquith come to visit. Jerry sees Tina at the top of the stairs, and she runs down to see him. We hear Tina's theme (Figures 8.11 and 8.12) as they embrace. Tina asks him, "Do you really like me?"\footnote{Now, Voyager.} We hear Charlotte's theme begin (Figure 9.32) as Jerry answers, "I love you."\footnote{Now, Voyager.} He says this in answer to Tina's question, however he is making eye contact with Charlotte. Charlotte walks down the stairs, as her theme continues. This is also the only time that Charlotte walks down this staircase at home without the Syncopated theme. This is because the house has become hers since her mother's death. Charlotte asks, "Tina, don't you think it would be nice to show your father your room and your studio and everything?"\footnote{Now, Voyager.} Tina asks her father, "Would you like to see my room, daddy?"\footnote{Now, Voyager.} Jerry politely answers, as they begin to climb the stairs, "Very
much, if Miss Vale will pardon us.” Tina stops and asks him, “How long are
you going to call her Miss Vale?” He pauses and, on the very dissonant
Bdim\(^7\)_6\(_5\) sonority (9th chord in first inversion) in measure 29, asks Tina,
“What should I call her?” Tina answers, as she turns to Charlotte, “I don’t
know. Would it sound too funny if daddy should call you my name for you . . .

Figure 9.32: Charlotte’s Theme
Max Steiner: Now, Voyager, “Reel XII, Part II,” mm. 25-31.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
Dolce

25

Violin I

Violin II

Violas

Cello, (arco) & Basses (pizzicato)

\[ \text{Amm}^7 \quad \text{FMM}^9_{11} \]

\[ \text{FMM}^9_{11} \]
'Camille?" Charlotte answers, "I think it would sound very nice indeed." This is the first time in the film that Charlotte, Jerry and Tina are together.

The sonorities here do not seem to establish a key; however, the melody begins on C, and the theme comes to a half cadence on the V\(^9\) in C major in measure 28. Measures 29 to 31 suggest the key of D minor. The glissando-like figure in the piano and celeste in measures 25-27, along with flute, oboe or clarinet, is reminiscent of, but not identical to, the piano and celeste sixteenth-note figure in Jerry's theme. This example is followed by another appearance of Tina's theme in F\(#\) major (Figure 8.13).

In the film's final scene, Charlotte and Jerry are in the library of the Vale house. Jerry has told Charlotte that he's planning on taking Tina back home. They talk about how much time and attention Charlotte has been giving Tina, and Jerry thinks that he shouldn't let Charlotte continue doing so without giving her something back. He is still married, and his wife, who is ill, will make him feel guilty if he doesn't take care of her. Charlotte tells him that he is giving her something back; he's giving her Tina every day. She asks him if he thinks Tina is happy. He replies, "Happy? She confessed to me upstairs [that] she thought she loved you almost as much as she loves me." Charlotte responds, "Well, what is the reason? Is it something about us?"

As the theme begins (Reel XII, Part IV, mm. 1-8, not shown here) Jerry

\(^{294}\) Now, Voyager.
\(^{295}\) Now, Voyager.
\(^{296}\) Now, Voyager.
\(^{297}\) Now, Voyager.
gets up out of his chair and shouts, "Of course it's about us. What else could it be?"298 Charlotte gets up out of her chair and follows Jerry, who has walked over to the grand piano. During the Ritard in measure 8, Charlotte says to him, "Jerry, I wish you'd tell me what it is."299

This is the same as Reel IX, Part I, mm. 1-8 (Figure 9.21), when Charlotte received Jerry's phone call from the train station. The mood is agitated and the dissonant harmonization enhances this mood. In this scene, however, measure 6, a repeat of measure 5, which is included in the score, has been omitted from the final version of the film. Apparently, more editing took place after the original version of this film, for which the score was composed, resulting in this omission. This example is followed by the Syncopated theme, (Figure 5.29), as Jerry tells her why he thinks she didn't marry Elliot.

As the theme returns (Figure 9.33), their conversation continues and Charlotte says,

Here I have been laboring under the delusion that you and I were so in sympathy, so one, that you'd know without being asked what would make me happy. And you come up here to talk about "some man." Apparently, you haven't the slightest conception of what torture it is like to love a man, and to be shut out, barred out, to be always an outsider, and extra.300

298 *Now, Voyager.*

299 *Now, Voyager.*

300 *Now, Voyager.*
Jerry interrupts, “Charlotte, let me ...” Charlotte, however, continues her criticism of Jerry during a transition which begins in measure 26.

This example is similar to Reel IX, Part I, mm. 14-21 (Figures 9.23 and 9.24), when they are at the train station, and he is telling her what a cad he's been. The former example, however, is in $4_4$ (12g) and the latter is in $9_8$. This
example moves from G minor, Charlotte's serious key, to B♭ minor and is reminiscent of the original theme which modulated from G major to B♭ major (Figures 9.1 and 9.2).

Following the transition in measures 26-31, part of the theme appears again (Figure 9.34). Charlotte has told Jerry about her fantasy, the two of them together, loving Tina, and doing whatever is best for her. As we hear the theme begin in measure 32, she says, "But I see no such fantasy has occurred to you. Again I've been a big sentimental fool. It's a tendency I have." He holds her in his arms and says, "Wait a minute. I was afraid you were keeping Tina out of pity, but there was no note of pity in your ridicule of me just

Figure 9.34: Charlotte's Theme
Max Steiner: *Now, Voyager*, "Reel XII, Part IV," mm. 32-34. (© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Tranquillo

Flutes, Oboes & Celeste

Violins

Violas

Cellos

DmmM7

am: iv9

EM

V

302*Now, Voyager.*
This example in A minor, which uses the first motive of the theme, is in preparation of the complete theme in A major, the key of happiness. This example is the same as Reel VI, Part I, mm. 7-9 (Figure 9.15), transposed down one semitone.

As we hear the complete theme in A major (Reel XII, Part IV, mm. 35-38, not shown here), Jerry continues, "Now I know you still love me, and it won't die, what's between us. Do what you will, ignore it, neglect it, starve it. It's stronger than both of us together." Charlotte tries to resist him as she says, "Please let me go." The theme repeats with an elided cadence. This example is the same as Reel VI, Part I, mm. 10-13 (Figure 9.16) transposed down a semitone. The former example is in B♭ major, the good-bye key, and the latter is in A major, the key of happiness. Although Charlotte and Jerry do not appear happy at this point, the acceptance of their unending love brings them to the verge of making up.

As the theme repeats (Reel XII, Part IV, mm. 39-42, not shown here), Jerry says, "Charlotte!" He tries to kiss her, but she continues to resist, and once again she says, "Please let me go." This is also the a transposition of an earlier example in B♭ major (Figure 9.17), now in A major.

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303 Now, Voyager.
304 Now, Voyager.
305 Now, Voyager.
306 Now, Voyager.
307 Now, Voyager.
As the theme begins in $A_b$ major (Figure 9.35), Jerry's key, we see him as he turns away from her and walks toward the window. Charlotte tells him, "Jerry, Dr. Jaquith knows about us." This example is followed by Dr. Jaquith's theme (Figure 6.13) which begins on a CM sonority, as Charlotte tells Jerry what Jaquith has said.

Figure 9.35: Charlotte's Theme
Max Steiner: *Now, Voyager*, "Reel XII, Part IV," mm. 43-45. (© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Appassionato (con stufa)
Flutes, Oboe, English Horn, Horn I, Solo Violin, Solo Cello
Horns, Vibraphone
Violins & Violas (tremolo)
Bassoon, Cellos, Basses

$A_b$: V  $D_b$: IV  $F_b$: 6 (added 6th)

She explains that Dr. Jaquith has put her on probation, and she asks Jerry for help. She is afraid that she will lose Tina and never see Jerry again. He responds, "Shall we just have a cigarette on it?" As the theme begins

---

308 *Now, Voyager.*

309 *Now, Voyager.*
(Reel XII, Part IV, mm. 55-58, not shown here), she answers, "Yes." She opens a cigarette box and hands him two cigarettes, which he lights.

This example is the same as Reel V, Part III, mm. 1-4, when Jerry surprised Charlotte by sneaking down to her hotel room in Rio de Janeiro (Figure 9.8). The return to G major, Charlotte's main key, represents a return to Charlotte's feelings when she first met Jerry. As in the former example, the theme is also repeated in the latter, with an elided cadence. As the theme repeats, he hands her one of the cigarettes and they gaze in each other's eyes (Reel XII, Part IV, mm. 59-62, not shown here). She turns and walks to the window, and he follows her. This example is the same as Reel V, Part III, mm. 5-8 (Figure 9.11). As in the former, the latter is followed by a brief transition.

During the transition, she talks about Jerry coming to visit her and Tina. He talks about visiting her and Tina, sharing peace and contentment. As the theme begins (Reel XII, Part IV, mm. 67-70, not shown here), Charlotte says, "And just think, it won't be for this time only. That is if you'll help me keep what we have, if we both try hard to protect that little strip of territory that's ours." This example is the same as Reel V, Part III, mm. 13-16 (Figure 9.12), when Jerry and Charlotte were talking about immortality. In this case, they are also discussing how to perpetuate their happiness.

We hear the theme again as they continue talking about Tina (Figure 9.36), and Charlotte says, "We can talk about your child . . . "}

\footnote{Now, Voyager.}

\footnote{Now, Voyager.}

\footnote{Now, Voyager.}
interrupts her by saying, "Our child." Charlotte smiles and says, "Thank

313Now, Voyager.
you.'

Charlotte, in the final line of dialogue in the film, answers, "Oh, Jerry, don't let's ask for the moon, we have the stars."

This example is the same as Reel VI, Part I, mm. 10-13 (Figure 9.16), transposed a semitone lower, to the key of A major, the key of happiness. When it appeared in the former example in B♭ major, the good-bye key, Jerry was seeing Charlotte off at the seaplane port.

During the theme's final appearance (Figure 9.37), the camera slowly...

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Figure 9.37: Charlotte's Theme
Max Steiner: *Now, Voyager*, "Reel XII, Part IV," mm. 75-79. (© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Violins, Violas, Cellos, Flutes, Bassoons, Solo Horn
Oboes, Clarinets
Horns
Trumpets
Trombones
Basses
Bass Clarinet
Tuba

AM: \( \text{VI}_4 \)
FM: \( 1_4 \)

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314 *Now, Voyager.*

315 *Now, Voyager.*

316 *Now, Voyager.*
moves outside, through the open window of the library, and the image gradually changes to one of a starry night sky as the film ends.

The V\(^7\) in measure 74 resolves deceptively to a bVI\(^6\)\(_4\) in measure 75, which becomes the I\(^6\)\(_4\) in the new key of F major. F major is the main key of Tina's theme. In measure 77, this submediant 7th chord is followed by a half-diminished 7th on the subdominant (B\(_b\), D\(_b\), F\(_b\) spelled as the leading tone E\(_b\), and A\(_\#\)), and finally the root-position tonic in F major.

The final cadence of the film, from the B\(_b\)\(^9\)\(_7\) sonority in measure 77 to the FM sonority in measure 78, is quite unusual. More significant, however, is its similarity to the final cadential situation in a tone poem by one of Steiner's major influences, Richard Strauss. In *Till Eulenspiegel's Lustige Streiche*, which also ends in F major, Strauss uses a B\(_b\)\(^9\)\(_7\) sonority throughout the tone poem to represent the main character, Till Eulenspiegel. The chord appears in the final cadence (Figure 9.38), much the way it does in Steiner's score.
The main difference in these two examples is that, in the Strauss example, the b\(b\), moves stepwise to a, putting the FM sonority in first inversion. In the Steiner example, BB\(b\) moves to FF, creating a root-position tonic chord.

The transformations of Charlotte's theme are the most complex in the score. Steiner uses unusual harmonies and cadences which can also be found in the works of his major influences. Other themes use transformations which are common in nineteenth-century composition and may not demonstrate the influence of a particular composer.

This theme usually appears in G major, Charlotte's main key. Parallel minor is used in serious situations. B\(b\) major, which is often arrived at by a Third Relation modulation, usually represents the two lovers as they say good-
bye. Only once do they say good-bye in G minor, relative minor to B♭ major and parallel minor to G major, Charlotte's main key. C major is used in this theme, as well as the Mother and Daughter theme, to represent Charlotte's independence. D♭ major usually represents tranquillity.

When the theme appears in a major key, the melody is usually in the violins. These major-key situations accompany Charlotte and Jerry when they are together. Other solo instruments, such as the clarinet, English horn or cello, are usually featured when Charlotte's theme appears in minor keys. Often, these other instruments are used when Charlotte is not with Jerry. The theme originally appears as a waltz in $\frac{3}{4}$ meter, and only one of its subsequent appearances is also written in $\frac{3}{4}$. It appears in $\frac{9}{8}$ most often (three measures of $\frac{9}{8}$ plus one of $\frac{12}{8}$), and less often in $\frac{12}{8}$.

The melody from Charlotte's theme was also used in a popular song, *It Can't be Wrong*, which included words by Kim Gannon. The marketing of film music as popular songs has become a common practice to help popularize a film's music, as well as the film itself.
10. POWER AND WEALTH THEME

Of the seven themes that are used for the important characters or situations in this film, the Power and Wealth theme is the last one to make its first appearance. This theme is used to represent the power that Charlotte's mother has over the Vale household, and the wealth of the Vale family. This theme, of course, also describes the power and wealth that will later become Charlotte's, when she is in charge of the Vale household. The theme is majestic in character, displaying some typically Baroque characteristics, and represents the majesty of the Vale house in Boston, as well as the vastness of the Vale fortune.

The first time this theme appears, slightly more than halfway through the film, Charlotte has returned home from the South American cruise and has confronted her mother. Her mother has had all of Charlotte's things moved into Charlotte's father's old room. Charlotte, however, has decided to move into her old room. Charlotte is getting ready for that evening's dinner party. Her mother has found out that Charlotte has moved into her old room, and comes to remind her who is in charge. She enters the room and says, "What are you doing in this room?" Charlotte answers, while looking at her mother through the mirror above the dresser, "I'm going to sleep here." 317

Her mother quickly dismisses the maid who is also in the room and, as the theme begins (Figure 10.1), asks, "Didn't you understand that I wish

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317 Now, Voyager.

318 Now, Voyager.
someone to sleep on the same floor with me?" Charlotte answers, "We can
get one of the maids, mother, or perhaps we can get the nurse back."\textsuperscript{320} Her mother, obviously becoming displeased with Charlotte's attempt to exercise some independence, responds, "We? So long as I'm paying the bills, I'm running this house. Pleased to remember you're a guest, Charlotte."\textsuperscript{321}

This example is preceded by Charlotte's theme, also in B\textsubscript{b} major. This theme is unusual because of its stepwise parallelism in the first seven chords. The composer fails to avoid parallel fifths between the violas and cellos. In measure 38, which consists of parallel first-inversion triads, there are also parallel fifths between the violins and violas. There is a Phrygian cadence from the Fm\textsuperscript{6} sonority in measure 38 to the GM sonority in 39.\textsuperscript{322} This is very much like the Phrygian cadence which Johann Sebastian Bach used in his Brandenburg Concerto No. 3 (not shown here). The second movement of that work consists of a Phrygian cadence in E minor. In that example, the V in the minor mode resolves, in the next movement, to the tonic in relative major by a third relation, as it does here also.

The theme is sequenced (Figure 10.2) as Charlotte responds, "Well, if I am one, then please treat me like one, mother."\textsuperscript{323} Charlotte turns around to face her mother, and continues, "Your guest prefers to sleep in this room, if you don't mind."\textsuperscript{324} Her mother walks towards her and says, "This is no time for

\textsuperscript{320} \textit{Now, Voyager.}

\textsuperscript{321} \textit{Now, Voyager.}

\textsuperscript{322} In a Phrygian cadence, the iv\textsubscript{6} moves to the V. The sixth in the first chord (A\textsubscript{b} to F) expands to an octave (on G). This is similar to a 6-8 cadence in the Phrygian mode.

\textsuperscript{323} \textit{Now, Voyager.}

\textsuperscript{324} \textit{Now, Voyager.}
Figure 10.2: Power and Wealth Theme
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

This theme does not reflect the emotions that these two women feel.

325 *Now, Voyager.*
towards each other. Rather, it is used to show Charlotte's mother as the dominant authority figure in the Vale family. It is stately and regal, and gives the mother's character a sense of superiority. This example is followed by Jerry's theme (Figure 7.8).

Later that evening, after a party in the downstairs drawing room, Charlotte goes up to her mother's room. Her mother has been in bed with a torn ligament. They argue about money and Charlotte's independence. Her mother says, "Charlotte, sit down. I want you to know something I've never told you before. It's about my will." As the theme begins (Figure 10.3), she continues, "You'll be the most powerful and wealthy member of the Vale

Figure 10.3: Power and Wealth Theme
Max Steiner: *Now, Voyager*, "Reel VII, Part IV," mm. 6-10. (© 1942, Warner/Chappell Music, Inc. Used by Permission.)

Moderato

\[
\begin{align*}
\text{AM} & \quad Bmm^7 \quad C#mm^7 \quad Bmm^7 \quad \text{AM} \quad Bmm^7 \quad C#mm^7 \quad F^#m \quad \text{DM} \quad \text{EMm}^4 \\
\text{AM:} & \quad I \quad ii^7 \quad iii^7 \quad ii^7 \quad I \quad ii^7 \quad iii^7 \quad \text{vi} \quad \text{IV} \quad V^4_2
\end{align*}
\]

326 *Now, Voyager.*
family, if I don't change my mind. I advise you to think it over."\textsuperscript{327} The theme continues as she calls for the nurse, “Where’s Dora? I want Dora.”\textsuperscript{328}

The theme begins in A major, which is a transposition of Reel VII, Part I, mm. 36-39 (Figure 10.1), down one semitone. Therefore, this transposition maintains the majestic character which, as before, associates her mother with a sense of superiority. The horn entrance in measure 39 of the former, however, does not occur in the latter.

During the long pause in measure 10, the nurse arrives, and Charlotte’s mother tells the nurse, “I want the back of my head rubbed, my ankle rebandaged, my pillows fixed and another cup of that hot toddy.”\textsuperscript{329} The nurse

\textsuperscript{327}Now, Voyager.

\textsuperscript{328}Now, Voyager.

\textsuperscript{329}Now, Voyager.
humorously replies "Which first, Queen Elizabeth?"\(^{330}\) She answers, "Head rubbed."\(^{331}\)

As the theme begins again (Figure 10.4), the nurse walks over to her bed and rubs the back of her head. Charlotte’s mother tells the nurse, "That’s good. Don’t stop."\(^{332}\)

Measures 11-12 are the same as Reel VII, Part I, mm. 40-41 (Figure 10.2), also transposed down a semitone. Measure 14 is a sequence of measure 13, down a semitone. This descending sequence creates a relaxed and somber mood as her mother begins to fall asleep.

Figure 10.4: Power and Wealth Theme

\(^{330}\) *Now, Voyager.*

\(^{331}\) *Now, Voyager.*

\(^{332}\) *Now, Voyager.*
We hear the theme continue (Figure 10.5) as Charlotte's mother continues having the back of her head rubbed, and talking to the nurse, "You're a good girl, Dora, a good devoted girl. You wouldn't stick your nose up at a pot of

**Figure 10.5: Power and Wealth Theme**
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)
The nurse replies, "You're talking absolute nonsense. Nobody's listening. Charlotte's gone to bed." The nurse is not telling the truth. After she says this, Charlotte then gets up and leaves the room and the nurse continues, "You're groggy, granny dear."

The theme gradually becomes more dissonant, as Charlotte's mother slowly falls asleep. The pitches which make measures 17 and 18 unique are derived from an octatonic scale, apparently on E. The only other octatonic harmonies are found in the Mother and Daughter theme (Figures 4.1, 4.7 and 4.13). Here, as before, the octatonic harmony is associated with Charlotte's mother. The sustained pitches in the horns, vibraphone, violins and violas suggest an EM\(^6\)\(^4\) sonority. A bichordal situation is found in measures 19-20.

\[\text{\textsuperscript{333} Now, Voyager.}\]
\[\text{\textsuperscript{334} Now, Voyager.}\]
\[\text{\textsuperscript{335} Now, Voyager.}\]
The C#mm\(^7\) sonority, in the horns, vibraphone I, violins and violas, occurs simultaneously with the E\(_7\)M\(^6\) in the flutes, bassoons, vibraphone II, cellos and basses. Although this is a very dissonant situation, the dissonance fades away as the scene ends with Charlotte’s mother falling asleep. As she does so, she is no longer able to exercise her authority over the household. Her lack of authority at this point is enhanced by the theme’s lack of its former majestic character.

The complete theme appears once more in the film. Charlotte has met Elliot and they have been engaged. She and Elliot decide to break off their engagement, and Charlotte goes up to her mother’s room to tell her after Elliot leaves. They argue, and her mother has a heart attack and dies. As we hear the theme (Figure 10.6), the next scene begins with the visual image of a black wreath on the front door of the Vale house. The scene moves inside, where we see her mother’s portrait on the wall, and a man, presumably a lawyer, reading her mother’s will to a gathering of Charlotte and her relatives. He reads,

To these household servants who are still serving me at the time of my death, I bequeath to each of the above mentioned the sum of three thousand dollars. And all the rest, residue and remainder of my estate, real, personal or mixed, I give, devise and bequeath to my beloved daughter, Charlotte Vale.\(^{336}\)

Here, the theme represent the passage of power and wealth to Charlotte from her mother. It reminds us of the earlier example (Figure 10.3) as Charlotte’s mother first told Charlotte about her will.

\(^{336}\)Now, Voyager.
For the first time, this theme appears in a minor key. The parallel stepwise chord progression is maintained, which here includes a borrowed mediant chord from D major. As with Charlotte's theme, the minor mode is used for more serious situations. Although other occurrences of this theme are also somewhat serious, this is by far the most intense of these scenes so far. The tempo is much slower, and the rhythm appears in augmentation as each note value is doubled. Chimes are again added to give the theme a more spiritual quality, as was done with Charlotte's theme (Figure 9.12). The spiritual quality is appropriate, as we see the members of the Vale family grieving because of Mrs. Vale's death.

On the "Rallentando" in measure 8 (Figure 10.7), the scene changes to one of Charlotte on the train to Cascade. We hear her as she thinks aloud, "I
Figure 10.7: Power and Wealth Theme
Max Steiner: *Now, Voyager*, "Reel X, Part II," mm. 7-10.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

**Rallentando**

Oboe, English Horn & Violins

Flutes, Chimes & Solo Cello

Bassoons & Trombones

Cellos & Basses

Dm\(^6\) B♭MM\(^6\) Am\(^m\)_\(^3\) Gmm\(^3\) FMM\(^4\)

dm: 6 VI\(^5\) V\(^4\) iv\(^3\) ii\(^4\) I\(^{6}\) (added 7th)

**A Tempo**

with Solo Cello (no Chimes)

Gmm\(^7\)

FM: ii\(^7\) CMmm\(^9\)

V\(^9\)
did it. I did it. I did it. I did it.\textsuperscript{337} The mood is still serious, as she remembers her mother's death. She appears to feel responsible and in need of help to deal with her feelings.

As the scene changes to the moving train, the theme is made more frantic by the sixteenth-note rhythm in the horns, piano and violas. Charlotte's feelings of guilt are intensified by the faster rhythm. The "A Tempo" further enhances the serious mood.

As the theme continues (Figure 10.8), Charlotte says, "I never did anything to make my mother proud. I must see Dr. Jaquith."\textsuperscript{338} The mood is still frantic, but Charlotte seems to gradually become more optimistic as she

Figure 10.8: Power and Wealth Theme
Max Steiner: \textit{Now, Voyager}, "Reel X, Part II," mm. 11-14.
(© 1942, Warner/Chappell Music, Inc. Used by Permission.)

\textsuperscript{337}\textit{Now, Voyager}.

\textsuperscript{338}\textit{Now, Voyager}.
plans to meet Jaquith.

In the earlier examples, the theme is sequenced at this point. In this example, however, the theme changes mode from D minor to D major. Charlotte stops looking back on her mother's death and begins to optimistically look forward to help from Jaquith. Her optimism is reflected in the theme's change of mode. This example is followed by Charlotte's theme (Figure 9.28), which begins at measure 142 in the flutes, violins and cello I.

A fragment of the theme appears near the end of the film (Figure 10.9). Charlotte has been at Cascade and has met Tina. They have been camping, and after we see them expressing their feelings of friendship, there is then a change of scene to the outside of the Vale house. Jerry and Jaquith arrive in a taxi. It appears at the end of Jerry's theme.

This fragment of the theme serves as a reminder of the Vale family fortune, which is now under Charlotte's control. This fragment is easily recognized by the parallel ascending chords, which appear here in E₆ major.
This theme is unusual, as is the Syncopated theme also, in that it does not represent a character as much as it does an abstract idea, which is an important factor in the film's narrative. This theme appears a relatively small number of times, usually in a major key with a sequence a perfect fourth higher. Its appearance in a minor key, highlighted by the rhythmic augmentation of the theme, therefore, is quite dramatic. Minor keys are used here and elsewhere in this score to represent more serious moments, not necessarily sad ones.
An important feature of many film scores and, in the opinion of the author, Steiner scores in particular, is the music which is heard diegetically, that is, music whose source is within the world created by the film's story. As such, this background music might have an orchestra, a radio, a phonograph or a jukebox as its source. Such sources may be included in the visual image, but very often, their existence is merely implied by the visual image. All of the diegetic music in this film appears only once, with the exception of Tchaikovsky's *Sixth Symphony*, which appears twice and each time is associated with Elliot.

Elliot's Theme: Tchaikovsky's *Sixth Symphony*

The music of Tchaikovsky, which is used in this film, is the most obviously diegetic music in the score. Unlike other diegetic music, it occurs twice, Reel VII, Part IV and Reel IX, Part II (not shown here), and each time its source is visible, or strongly implied, in the visual image.

The first time it appears, Charlotte, Elliot, Jerry and several friends are in a concert hall. We see the conductor and the music on his stand, although we do not see any members of the orchestra. The music for this scene begins with Tchaikovsky's *Sixth Symphony*, first movement, exposition, second theme, measure 1342, and ends at 1571. During this scene at the concert hall, Charlotte is holding hands with Elliot, who is seated to her left. While holding hands with Elliot, Charlotte turns to Jerry, who is seated to her right, and Jerry says, "Camille, I must see you. May I come to your house tonight?"
won't stay but ten minutes. I must talk to you." Charlotte answers, "Yes, do." The scene changes to one of Charlotte at home. The music continues until we hear the telephone ring.

Tchaikovsky's music appears again, when Charlotte and Elliot are in the front room of the Vale house, apparently the next day. The music is again diegetic, as we see a radio or phonograph cabinet along one wall of the room, but only for a moment, at the beginning of the scene. This time, the music begins in measure 953 of Tchaikovsky's *Sixth Symphony* score and ends in measure 153. Steiner wisely chooses to present Tchaikovsky's music exactly as the master himself composed it.

The music here serves as a reminder of the earlier scene, where Charlotte's love for Jerry is drawing her away from Elliot. In this scene, Charlotte and Elliot agree to break off their engagement, continuing what began in the earlier scene. Charlotte walks Elliot to the door, they say goodbye, she goes upstairs and we hear her voice talking about what a fool she's been. This monologue also includes her thoughts on her father's death. Because this happens moments before her mother's death, this part of the monologue seems out of place. It is possible that this part of the monologue was originally meant to take place after Mrs. Vale dies.

Charlotte starts to walk up the flight of stairs to her room but suddenly stops and turns towards her mother's room. The music fades out as she enters her mother's room. She argues with her mother, who then dies of a heart

\[\text{339} \text{Now, Voyager.}\]

\[\text{340} \text{Now, Voyager.}\]
attack as a result of their argument.

A humorous result of Steiner's use of Tchaikovsky's music in this film occurred when a reviewer for the Newark N.J. Family Circle wrote, "... and the music (by Max Steiner) is some of the most melodic ever heard in a movie theatre. Much of it is based on Tchaikovsky's 'Symphonie Pathetique.'" To say that much of the music in this film is based on Tchaikovsky is inaccurate, as it implies that most of this film score was not original music by Steiner. Perhaps this reviewer was late in arriving to the theater.

"Mickey Mousing" in Now, Voyager

"Mickey mousing" is a term which describes the technique of synchronizing the rhythm of the music with specific actions on the screen. The name obviously comes from the humorous, cartoon-like effect which this creates. The most dramatic example of this technique occurs after Charlotte's mother has discovered that Charlotte, who has returned from the South American cruise, has moved into her old room. She confronts Charlotte and, after the confrontation, falls down the stairs. The visual image of her falling is accompanied by a descending glissando in the harp and piano (Reel VII, Part II, mm. 33-34, not shown here). There is a gong which we hear on the downbeat of measure 34 as she lands at the bottom of the steps.

Another example of this technique is when we hear the two glissandos which accompany the coins dropping into the pay phone at the ice cream parlor. Still another example is the music which accompanies Tina's walk down the stairs in the Vale house when she sees her father. As she changes

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the speed of her steps, the rhythm of the music speeds up to match. Steiner has been credited with developing this technique, which has been used for comic effect in many films.

Sources of Diegetic Music in *Now, Voyager*

The cleverness with which the sources of the diegetic music in this film are visually represented is remarkable. Even after several screenings of the film, the spectator may not be aware of many such momentary images. Some inconsistency exists, however, as some scenes do not include a visual representation of the music's source, but may imply a source contextually.

The fact that director Irving Rapper uses these visual images to provide the viewer with information about the music's sources is indicative of the attitude which Steiner has described concerning the visual representation of the sources of film music (see Chapter 2). Early in the history of sound film, as well as later, when westerns were popular, many directors were hesitant to include music from a source unknown to the viewer.
12. SUMMARY AND CONCLUSIONS

Summary

*Now, Voyager's Seven Main Themes*

**Mother and Daughter Theme**

As the film begins, it quickly becomes apparent that the Mother and Daughter theme, which is heard throughout the Main Title, is going to be one of the most important themes in this score. After the Main Title, this theme is heard again several times before any other theme first appears. It represents the troubled relationship between Charlotte and her mother. As we see Charlotte at happier moments as well as sad ones, the theme is transformed to enhance these changes in her life. It is unusual among these seven themes as it is the only one, with the exception of the Power and Wealth theme (Figure 10.5), which uses harmonies derived from an octatonic scale, giving it a more modern quality (Figures 4.1, 4.7 and 4.13).

Very often, it involves a root-movement of a tritone, usually to achieve an abrupt change of tonality to help create more tension as we see Charlotte and her mother continue to repeatedly confront each other. These abrupt changes, along with numerous added dissonances, enhance Charlotte's more intense moments, both happy and sad ones, as they are depicted on the screen. Its varied harmonizations and orchestrations make it one of the most meaningful themes in this score, as it intensifies the frequent and ever-changing confrontations in the lives of these two women.

The relationship between Charlotte and her mother is complex. At
times it is turbulent, and at other, it is more calm. As has been demonstrated previously, this theme is designed such that it can harmonized diatonically (Figures 4.10 and 4.12) or with more sophisticated chromatic harmonies (Figures 4.3 and 4.9). These changes in harmonization, along with transformations in orchestration, register, dynamics and tempo, help to enhance the ever-changing events which take place in the relationship between these two characters.

Syncopated Theme

The Syncopated theme, which is heard at numerous points throughout the film, represents the tension that Charlotte, and later Tina, live with everyday. With the exception of Charlotte's theme, this one appears almost twice as often as any other theme in this score. Rarely does this theme's harmonization involve triads; however, seventh and ninth chords, usually MMM^9 sonorities, are used more often. With its constant level of dissonance and consistently soft dynamics, it serves as a dark and murky background upon which all of the other themes, which are much more melodic, are presented. The contrast between this somber and depressing theme and the other themes in the score is dramatic. The transition from this theme to another is usually perceived as a more pleasant and optimistic moment.

It has been designed to avoid the establishment of a tonal center, and its repeated transpositions help to accomplish this effect. This theme rarely comes to a cadence, which might be a plagal cadence (Figure 5.8) or an imperfect cadence involving an altered dominant (Figure 5.14). On occasion, it is presented with fewer dissonances as we see Charlotte gradually mature, gain independence and eventually become the new head of the Vale household.
Dr. Jaquith's Theme

Used more for to identify a character than to represent emotional change, Dr. Jaquith's theme was intended to be heard when the audience first becomes acquainted with his character (Figures 6.1 and 6.2). However, it is not heard in the final version of the film until a later scene, when he and Charlotte are upstairs in the Vale house (Figures 6.3 and 6.4). Unlike the Syncopated theme, the ninth chords in this theme are less-harsh-sounding MmM^7 or Mmm^9 sonorities. Although there are slight transformations of this theme, these transformations appear to enhance changes in Charlotte's state of mind as she is thinking about, talking about or talking with the doctor.

Jerry's Theme

Similar to Dr. Jaquith's theme, Jerry's theme is also used mainly as an identification tag. It is first heard, in part, when the audience first meets him. The interlude that usually separates this theme from its sequence always includes an eleventh chord (Figures 7.4, 7.6, 7.7, 7.9 and 7.10). Transformations usually consist of transpositions and slight changes in instrumentation. Like Dr. Jaquith, Jerry changes very little during the film, and the changes in his theme represent his character from Charlotte's ever-changing point of view.

Tina's Theme

Tina, Jerry's daughter, goes through a transformation almost as significant as Charlotte's. Like Charlotte, she thinks of herself as an "ugly duckling" when we first see her. It is surprising, therefore, that her theme changes very little. In this way, it is similar to Dr. Jaquith's and Jerry's theme.
The composer has reserved more interesting thematic transformations for only the most important themes. However, the keys in which transformations of this theme appear are significant. Tina's main keys are F major (Figures 8.1, 8.3 and 8.11) and F# major (Figures 8.2, 8.4 and 8.12). When she is with Charlotte, talking on the phone with her father, her theme is in G major, the same key which is used for Charlotte's theme when she is with Jerry. When it appears in G major (Figures 8.6 and 8.9), it is followed by a sequence in A♭ major (Figures 8.7 and 8.10), the main key of Jerry's theme. The harmonization of this theme is always simple and mainly diatonic. It usually ends on V⁹7 chord, but rarely is anything else more complex than a triad used to accompany the melody of this theme.

Charlotte's Theme

Even though Charlotte's theme does not appear until more than a quarter of the way through the film, it is by far the most important theme, as it represents the main character. It is transformed to enhance the numerous emotional events which take place as we see her go through one emotional experience after another. It has been composed as a lyrical theme which is easily remembered by the audience and is well suited for thematic transformation.

It appears in several major keys, G major is her main key, which signifies her romantic feelings for Jerry (Figures 9.1, 9.10 and 9.11). She describes Jerry as her "first friend" and she tells him that no ever called her "darling" before. G major always reminds us of the first time we hear the theme, when she is expressing her deep appreciation for Jerry's affection. Other keys are consistently used to represent happiness (A major, Figures
9.12, 9.18 and 9.36), saying good-bye (D♭ major, Figures 9.2, 9.16 and 9.17), independence (C major, Figure 9.3) and tranquillity (D♭ major, Figures 9.13 and 9.29). The harmonization usually begins with triads, and gradually includes seventh, ninth, eleventh and thirteenth chords. Minor keys are used for the more serious moments in Charlotte's life (Figures 9.5, 9.7, 9.20, 9.23 and 9.33). This theme's numerous changes in meter, tempo, instrumentation, register, dynamics and harmonization make it unique among the themes in this score.

Had the composer made the transformations of the other six themes as complex as this one, this score could have easily provided the audience with such an overwhelming amount of musical information related to the characters that the result would be too confusing for even the most attentive viewers. It is possible that the decision to use some themes merely for identification was a practical one based on the limited amount of time available in which to complete the score. Most likely, the composer wisely decided to simplify the score by using some themes mainly for identification, and only the most important ones, which are Charlotte's theme and the Mother and Daughter theme, to enhance the unfolding drama of the film's narrative by numerous transformations.

Power and Wealth Theme

Like the Syncopated theme, this theme does not represent a character, rather, it is used consistently at points throughout the film to represent an idea, the power that comes with the Vale family fortune. This includes authority over the household, its servants and the numerous social activities that take place there. It also represents the freedom of Charlotte's mother to make decisions which affect Charlotte's everyday life, and later, Charlotte's
freedom to live her life as she pleases. It is majestic in character, and gives the person who controls the power and wealth a sense of royalty and supremacy. It contains some typically Baroque characteristics, but also includes one octatonic harmony which, as before, is associated with Charlotte’s mother.

**Romantic Influences in the *Now, Voyager* Score**

The preceding chapters demonstrate many of the compositional techniques which this composer employed generally in his film scores, and specifically in the *Now, Voyager* score. Some of these techniques are quite common among late-nineteenth-century romantic composers, and others are much more unusual.

The most unusual evidence of Steiner’s romantic influences have been demonstrated here. These include the unique minor-major seventh sonorities (Figures 9.5, 9.7, 9.23, 9.24, 9.27 and 9.33), which are reminiscent of Gustav Mahler’s *Symphonie Number 3* (1893-96; revised 1906), the final cadence of the film, $B♭_9^7$ to $F_M$, in the key of F major (Figure 9.37), which is similar to that of Richard Strauss’ *Till Eulenspiegels Lustige Streiche* (1894-5) and a transition (Figure 9.8), which pays tribute to Richard Wagner’s *Tristan und Isolde* (1865).

Other evidence of this composer’s use of late-nineteenth-century romantic compositional techniques is less specific. His themes are lyrical and tonal, and are written and orchestrated in a style which exhibits many romantic characteristics. These characteristics include techniques which were widely used by a large number of late-nineteenth composers, as well as early twentieth-century composers who wrote in a similarly romantic style. For example, chromatic harmonies are common in this score, including borrowed
chords, secondary dominants, secondary leading-tone chords, German 6ths and Neapolitan 7ths. However, the French 6th is rarely used here and, in this score, there are no Italian 6ths.

Steiner's orchestra is typical of composers of the romantic era, with some modern innovations. Violins and cellos are always prominent in his melodies. Woodwinds offer a change of texture for more intimate moments. Brass and percussion are reserved for the most dramatic moments. Harp glissandos are used regularly, however, these are usually omitted from the orchestral reductions included here.

As in Mahler's orchestra, the piano often plays an important part in Steiner's orchestra. The celeste adds a more cheerful quality to these themes, and the chimes create a more spiritual mood. The vibraphone, however, is quite modern by romantic standards, and adds a mystical and somewhat contemporary quality. This composer's use of percussion instruments in his nondiegetic music is quite conservative by late-nineteenth-century standards, unless he is depicting the music of Latin America.

Steiner uses standard jazz band instrumentation, including saxophones and guitars, for diegetic big-band music. This is consistent with his use of authentic percussion instruments for the music of the Bahamas and South America.

Leitmotifs

Like Wagner and Strauss, Steiner has assigned themes to each main character and situation, and he applies the leitmotif technique to each of these themes. The consistency with which these themes occur simultaneously with their corresponding characters or situations on the screen is obviously
intentional. The timing of these musical events in synchronization with the visual images is always very precise. Attempting such precise timing, however, could have easily resulted in a score that lacks any kind of unity or structure. The fact that all of these musical events are put together to form a logical and coherent score clearly exhibits a great sense of craftsmanship.

At this composer's more clever moments, these themes represent a character, not visually present, of whom another character, who is present, is thinking. He exercises great skill in composing themes which are appropriate for each character, as well as transforming them to meet the changes experienced by the corresponding characters in the film's narrative.

Many of these themes do not come to a final cadence, avoiding the establishment of a specific tonality, as well as creating the need for repetition of one theme, or continuation to the next theme. To further emphasize the avoidance of tonalities, some nonfunctional sonorities are included. Another device which is used throughout many of these themes is the root movement of a tritone, particularly between major sonorities, which also postpones the establishment of tonalities. These compositional techniques are also evident in many Wagner operas.

Steiner consistently uses Wagnerian-sounding non-harmonic tones to add dissonance, which represents tension in the film's narrative. These include non-essential dissonances, such as an augmented fourth above a sonority's root (Figures 9.5, 9.7, 9.17, 9.20, 9.23, 9.24, 9.31 and 9.33), which eventually resolves down to the major third of the chord, and sustained dissonances, such as a tonic or dominant pedal, or both (Figures 9.16 and 9.17). He also employs essential dissonances, including ninth, eleventh and thirteenth chords.
Thematic Transformation

Melodic transformation in the *Now, Voyager* score includes changes in instrumentation and register. When Charlotte's theme first appears in G minor (Figure 9.5), the melody begins on g\(^1\) in the English horn and solo cello. Later, the theme appears again in G minor (Figure 9.23). This time, the melody, which also begins on g\(^1\), is in the solo clarinet. The change in instrumentation is the only transformation between these two examples. Both of these example features woodwinds, which are used here when we see Charlotte alone, giving these examples a more feminine quality than they had originally.

Tina's theme first appears in F major (Figure 8.1), the first note of the melody being b\(_\flat\)^1 in the violin. It appears again in F major in a different register (Figure 8.3), the first note of the melody is now b\(_\flat\)^2 in the violin. The change in register is the only transformation between these examples. The instrumentation is the same, except for the omission of cellos in the later example, the part being for suitable for the violas. This transformation makes the theme more brilliant-sounding, enhancing the excitement of the scene.

Harmonic transformation in this score is more complex than the melodic or rhythmic transformation. For example, when the Syncopated theme first appears, (Figure 5.1), the melody in the violins alternate between c\#^2 and b\(^1\) from measure 52 to 81. It is harmonized by GMMM\(^9\)\(_7\) and C\(#\#6\)\(_5\) sonorities in the violas and cellos, which are suggest D major or B minor. The theme appears again later (Figure 5.11) with the same pitches in the violin melody from measure 1 to 31, however, the harmonization is made up of G\(#\#6\)\(_5\) and more pleasant-sounding C\#mm\(^6\)\(_5\) sonorities, also in the violas and cellos.
These sonorities fit into A major or F# minor. These sonorities make the theme less harsh, and the perfect fourth root-progression makes it much more tonal, depicting a more cheerful mood.

When Charlotte's theme first appears (Figure 9.1), the harmonization is completely diatonic. Subsequent harmonizations of this theme include chromatic harmonies, such as Neapolitan 7ths (Figure 9.5), secondary leading-tone chords (Figure 9.14) and borrowed chords (Figure 9.35), in addition to nonfunctional sonorities. These subsequent harmonizations, however, occur along with other transformations. These chromatic harmonies make the theme more interesting, often creating moods of tension, excitement or tranquillity.

Rhythmic transformation in this score includes augmentation, diminution and changes of meter. The Power and Wealth theme first appears in 4/4 meter, with the rhythm: \( \cdot \cdot | \cdot \cdot | \cdot \cdot | \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot \cdot 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theme appears later in the same key, but in a different register. There are no two examples in this score of a theme transformed only by diminution.

Charlotte’s theme changes meter more than any other theme in this score. Its first appearance in G major is in $\frac{3}{4}$ (Figure 9.1). It appears later in the same key and tessitura in $\frac{9}{8}$ (Figures 9.10 and 9.11). The change in meter, along with diminution, is the only transformation between these examples, making the theme more energetic. Charlotte’s theme also appears in $\frac{12}{8}$ (Figures 9.3-9.6, 9.12, 9.18, 9.23, 9.24, 9.27 and 9.32), however, these transformations also include changes in key, mode, tessitura and instrumentation.

Key Relationships

The melodies in this score are often lyrical and easy for the audience to remember. They have a quality of lending themselves well to sequencing, a technique of which this composer takes full advantage. Many themes are sequenced up a semitone. These include Tina’s theme, which usually appears in F major with a sequence in F# major, and Jerry’s theme, which usually appears in A$b$ major with a sequence in A major. Sequencing a theme to a key a major or minor third away, such as in Charlotte’s theme, usually involves a Third Relation modulation.

Modulations in this score often involve distantly-related keys. Third Relation modulations appear to be the most common in this score (Charlotte’s theme), as well as Linear Motion (Mother and Daughter theme), and Chromatic Pivot Chord modulations (Tina’s theme). Modulation types which are usually involved with closely-related keys, such as the Diatonic Pivot Chord and Deceptive Cadence, are rarely used here.
Certain keys are associated with various transformations of those themes. The Mother and Daughter theme is usually in G major or G minor. Early in the film, when she is with Leslie, this theme appears in A major, the key of happiness. C major represents Charlotte’s independence, but its relative minor, A minor, represents the subsequent loss of that independence.

For Charlotte’s theme, G major is always her main key, and it represents her feelings for Jerry. G minor, G major’s parallel minor, is used for Charlotte’s more serious moments, both happy and sad. Bb major, G minor’s relative major, represents Charlotte and Jerry saying good-bye. A major, a semitone away from the good-bye key, represents happiness, and Db major, a tritone away from her main key, represents tranquility. In this theme, C major again represents independence.

Conclusions

Steiner, the Composer

In his youth, Steiner was recognized by all of his teachers as a gifted music student to whom composing came easily. After finishing school in Vienna, however, he composed very little. Although he spent much of his adult life conducting, he returned to composition only after moving to Hollywood. As an adult, composing continued to be rather effortless for him. He had a reputation for working long hours composing film scores. His pencil sketches, like Mozart’s, contain few, if any, corrections and revisions. He seems to have possessed the capacity to mentally construct complete musical ideas before writing them down on paper.

Whether or not he possessed musical genius, however, is another
matter. He seemed to do his best work when composing within very limiting
guidelines, such as synchronizing specific musical events with specific visual
images, or trying to evoke an emotion which is determined by the mood of a
story and not by his own inspiration. There are very few examples of absolute
music written by Steiner, and these are, with no known exception, all from his
youth. He composed very little after leaving Vienna in 1912 until his first
Hollywood film score in 1931 (two years after arriving in Hollywood as an
orchestrator) and apparently wrote nothing after his last film score in 1965. In
his thirty-four years as a Hollywood composer, however, he wrote more music
than many composers do in their lifetimes.

Although he was extremely prolific and showed great craftsmanship, in
the opinion of this author, his film music would not be as effective without the
visual images for which it was intended. The inspiration for his many film
scores seems to have come from the films themselves and not from within his
own creative mind.

It is possible, without the opportunities presented by this new
compositional style, that he might have continued to successfully earn a living
as a conductor for the rest of his career. Other, more innovative, composers,
some of whom were also in or near Hollywood early in this century, such as
Stravinsky and Schönberg, seem to have had little interest in film music. It
may be concluded that Steiner's apparent inability find inspiration within
himself may have helped to make him a much better and more prolific film
composer than many of his contemporaries, being better suited to the
limitations within which a film composer must work. For the music of the
early American cinema, he was clearly the right composer at the right time.
It is very likely that, had Steiner not brought a composition style influenced by the music of late-nineteenth-century Europe to the American cinema, another composer would have eventually done the same. It is a style that is effective and esthetically pleasing when combined with a film's visual image. It is a style that, in this writer's opinion, should continue.

If film music, as a unique style of composition, is to continue into the twenty-first century, film composers would do well to study the models which Steiner has given us in his many cleverly-designed film scores. Ennio Morricone and John Williams have been successful using the techniques which Steiner first brought to his film scores. One alternative to creating an original and well-crafted score is to construct a soundtrack by inserting popular songs into a film. Another alternative is to use well-known classical music. It is not surprising that after Steiner, who was clearly influenced by Wagner and Strauss, retired from composing in 1965 that filmmakers chose to simply insert the music of Wagner and Richard Strauss in their films' soundtracks. Such is the case with 2001: A Space Odyssey (MGM, 1968), which includes music from Strauss' Also Sprach Zarathustra, and Apocalypse Now (MGM/UA, 1979), which uses music from Wagner's Die Walküre.

Diffusion of Late-Nineteenth-Century Techniques

Much has been written about Steiner's strong nineteenth-century influence upon other Hollywood composers. Randall D. Larson, commenting on Steiner's style of film composition, has said, "Max Steiner, the reputable 'Dean of Film Music,' paved the way for original music in films more than any other composer, recognizing the need and opportunity for a new kind of
composition."³⁴² Such an observation would indicate that this composer was innovative, with the style of film music composition, in his use of numerous romantic compositional techniques.

Other composers, with firm western-European roots, followed Steiner to Hollywood. Steiner, of course, came to America during the World War I, arriving in New York in 1914 and Hollywood in 1929. Many composers, as well as performers and other artists, came to America just before, or during, World War II. Steiner's style helped to set the stage for these composers, many of them also Viennese, such as Erich Wolfgang Korngold, whose first Hollywood film score was Captain Blood (Warner Brothers, 1935), Hans Salter, who started composing for Hollywood with the film Call a Messenger (Universal, 1939) and Ernest Gold, who begin composing in Hollywood with the film Girl of The Limberlost (Columbia, 1945).

Final Summary and Conclusions

Very often in research, the researcher does not know what he or she will discover until the research is complete. The author of this study feels fortunate that Steiner's score for Now, Voyager is so rich with numerous and complex compositional techniques. This information gives an exciting glimpse into a new understanding of this composer's intentions. The cleverness which this composer employs throughout this score demonstrates a high level of sophistication and, at times, a brilliant sense of humor.

The great majority of Steiner's compositional output while in Hollywood has not been analyzed in detail. Some of it has been described by scholars

³⁴²Larson 8.
whose specialties are in areas such as film studies and liberal studies. This type of purely descriptive analysis does not require a written score. Rather, it involves studying the effect of the music on the viewer as it relates to the narrative form of the film. Unfortunately, much of this style of analysis involves describing musical concepts in nonmusical terminology, making it difficult for the music theorist to fully appreciate the analyst's observations. Clearly, the type of functional harmonic analysis included here can serve to enhance these other styles of analysis.

It is the intention of this study to make a small contribution to a more detailed discussion of this composer's contribution to a unique American art form. Much more of the type of analysis included here is possible. In addition to the Warner Brothers and Max Steiner archives which helped make this study possible, other archives exist which preserve the music of other film composers and other film studios. Unfortunately, much American film music has not survived in written form, its preservation not being a priority for film studios whose intention it is to make as much financial profit as possible.

It is hoped that the type of analysis included here will continue in search of more definite conclusions concerning the artistic intentions of film composers.
### APPENDIX A

**Table A.1: Formal Structure of Max Steiner's Film Score, *Now, Voyager***

Roman numerals indicate reel and part numbers. Arabic numerals indicate measure numbers. Established keys are indicated. Implied keys are followed with a question mark (?).

#### MAIN TITLE

<table>
<thead>
<tr>
<th>WB Fanfare</th>
<th>Transition</th>
<th>Mother &amp; Daughter theme</th>
<th>Mother &amp; Daughter theme</th>
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</thead>
<tbody>
<tr>
<td>1-2</td>
<td></td>
<td>A</td>
<td>B</td>
</tr>
<tr>
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<td></td>
<td></td>
<td>GM: 5-8</td>
<td>F#M: 9-12</td>
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<thead>
<tr>
<th>Mother &amp; Daughter theme</th>
<th>Coda</th>
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<tbody>
<tr>
<td>A'</td>
<td>22-32</td>
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<td>GM:</td>
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<tr>
<td>C#M:</td>
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#### REEL I, PART II

<table>
<thead>
<tr>
<th>Mother &amp; Daughter theme</th>
<th>Syncopated theme</th>
<th>Transition</th>
<th>Syncopated theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Motive X</td>
<td>DM?: 6-9</td>
<td>25-35</td>
<td>G-flat M?: 36-41</td>
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<tr>
<td>1-5</td>
<td>B-flat M?: 10-13</td>
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<tr>
<td>gm:</td>
<td>G-flat M?: 14-16</td>
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<td></td>
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<tr>
<td>a-flat m: 3-5</td>
<td>C-flat M?: 17-24</td>
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<table>
<thead>
<tr>
<th>Dr. Jaquith's theme</th>
<th>Syncopated theme</th>
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<tbody>
<tr>
<td>46-66</td>
<td>EM?: 67-70</td>
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<tr>
<td></td>
<td>CM?: 71-74</td>
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<tr>
<td></td>
<td>A-flat M?: 75-79</td>
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#### REEL I, PART III

<table>
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<th>Dr. Jaquith's theme</th>
<th>Mother &amp; Daughter theme</th>
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</thead>
<tbody>
<tr>
<td>1-9</td>
<td>10-24</td>
<td>25-35</td>
<td>A</td>
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<td></td>
<td>GM: 10-15</td>
<td>CM: 29-31</td>
<td>36-39</td>
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<td>A-flat M?: 32-35</td>
<td>F#M: 36-39</td>
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<th>Sequence (Agitato</th>
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<th>Coda</th>
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<td>Motive X</td>
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<td>49-52</td>
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<td></td>
<td>b-flat m: 49-52</td>
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#### REEL II, PART II

<table>
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<th>Mother &amp; Daughter theme</th>
<th>Mother &amp; Daughter theme</th>
<th>Transition</th>
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<tbody>
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<td>A</td>
<td>B</td>
<td>A'</td>
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<td>10-14</td>
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<td>AM: 5-8</td>
<td>FM: 10-12</td>
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<tr>
<td>FM: 8-9</td>
<td>DM: 13-14</td>
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</tr>
<tr>
<td>REEL II, PART III</td>
<td>Introduction</td>
<td>Dr. Jaquith's theme</td>
<td>Coda</td>
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<td>1-3</td>
<td>4-18</td>
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<th>Intro</th>
<th>Mother &amp; Daughter theme</th>
<th>Transition</th>
<th>Dr. Jaquith's theme</th>
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<tbody>
<tr>
<td>1-5</td>
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<td>10</td>
<td>11-17</td>
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<td>Motive X</td>
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<td>CM: 11-13</td>
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<td>6-9</td>
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<tr>
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<th>Dr. Jaquith's theme</th>
<th>Transition</th>
<th>Syncopated theme</th>
<th>Transition</th>
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<tbody>
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<td>1-12</td>
<td>13-34</td>
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<td>35-41</td>
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<tr>
<td>CM: 5-6</td>
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<td>FM: 35-41</td>
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<td>42-66</td>
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<td>A-flat M: 7-12</td>
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<th>Jerry's theme</th>
<th>Transition</th>
<th>Jerry' theme</th>
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<tbody>
<tr>
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<th>Tina's theme</th>
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<tbody>
<tr>
<td>1-8</td>
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<td>30-34</td>
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<tr>
<td>FM: 9-16</td>
<td>AM?: 23-29</td>
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<td>F#M: 17-22</td>
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</table>
Jerry's theme
35-52
A-flat M: 35-38
EM: 39-47
AM: 48-50
FM: 51-52

REEL IV, PART III
Perkins
1-112

REEL IV, PART IV
Coda
1-36

REEL IV, PART V
Introduction
1-7
Syncopated theme
8-26
FM?: 8-11
D-flat M?: 12-15
B-double-flat M?: 16-18
C-flat M?: 19-26
Charlotte's theme
27-55
GM: 27-39
B-flat M: 40-52
CM: 53-55
Transition
56-59

REEL IV, PART VI
Charlotte's theme
60-62
Syncopated theme
63-69
gm?: 60-62
b-flat m: 63-69
Coda
1-5
6-10
B-flat M: 4-5

REEL V, SEQUENCE A
Bolero
1-94

REEL V, PART I
Charlotte's theme
1-5
Transition
6-10
D-flat M: 4-5
Syncopated theme
11-23
D-flat M: 11-16
B-flat M: 17-21
AM: 22-23
EM: 28-31
AM: 22-23
F#M: 32-37
CM: 38-39
Jerry's theme
24-39
A-flat M: 24-27

REEL V, PART III
Charlotte's theme
1-8
Transition
9-12
Charlotte's theme
13-16
Dr. Jaquith's theme
17-29
GM: 1-8
AM: 13-16
EM: 21-23
CM: 24-27

Charlotte's theme
29-43
D-flat M: 29-33
EM: 34-40
CM: 40-43
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<td>Yankee Doodle</td>
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<td>26-32</td>
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<td>B-flat M: 10-17</td>
<td>GM: 26-32</td>
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<td>AM: 18-21</td>
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<td>Transition</td>
<td>Mother &amp; Daughter theme, Motive X</td>
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<td>18-21</td>
<td>22-25</td>
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<td>FM: 5-11</td>
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<td></td>
<td>E-flat M: 12-17</td>
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<td>DM: 22-25</td>
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<td>Dr. Jaquith's</td>
<td>Coda</td>
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<tr>
<td>theme</td>
<td>31-32</td>
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<td>gm:</td>
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<td>B-flat M?:</td>
<td>5-8</td>
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<tr>
<td>G-flat M?:</td>
<td>9-11</td>
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<tbody>
<tr>
<td>Introduction</td>
<td>Charlotte's theme</td>
<td>Power &amp; Wealth theme</td>
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<td>9-35</td>
<td>36-45</td>
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<td>E-flat M: 40-45</td>
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<td>23-32</td>
<td>33-36</td>
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<td>D-flat M?: 23-26</td>
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<td>CM:</td>
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<td>AM?: 27-30</td>
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<td>FM?: 31-32</td>
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<td>EM:</td>
<td>8-20</td>
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<td>G-flat M?:</td>
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<td>Power &amp; Wealth theme</td>
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<td>1-5</td>
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<td>EM:</td>
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<td>6-20</td>
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<td>AM:</td>
<td>6-10</td>
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<tbody>
<tr>
<td>Dr. Jaquith's</td>
<td>Coda</td>
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<td>theme</td>
<td>14-19</td>
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<td>1-13</td>
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<td>D-flat M:</td>
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<td>DM:</td>
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<tr>
<td>Tchaikovsky: Sixth Symphony, First movement, Second theme</td>
<td>134-157</td>
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| REEL IX, PART I |
|-----------------|-----------------|-----------------|
| Charlotte's theme | Transition | Charlotte's theme | Jerry's theme |
| 1-21            | 22-25          | 26-33           | 34-39          |
| gm: 14-17       | A-flat M: 26-29| CM: 34-37       |
| b-flat m: 18-20 | BM: 30-33      | A-flat M: 38-39 |

| REEL IX, PART II |
|------------------|-------------------|-----------------|
| Tchaikovsky: Sixth Symphony, First movement, Second theme | 95-153 |

<table>
<thead>
<tr>
<th>REEL X, PART IV</th>
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<tr>
<td>Sequence (Agitato)</td>
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<td>Power &amp; Wealth</td>
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<td>3-14</td>
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<tr>
<td>theme</td>
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<td>Transition</td>
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<td>19-23</td>
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<td>GM: 24-27</td>
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<td>E-flat M: 28-31</td>
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<td>C-flat M?: 32-33</td>
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<th>REEL X, PART IV</th>
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<td>In an Old Dutch Garden</td>
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<td>6-21</td>
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<tr>
<td>GM: 6-13</td>
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<tr>
<td>Transition</td>
</tr>
<tr>
<td>22-31</td>
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<tr>
<td>D-flat M: 32-37</td>
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<td>D-flat M: 41-42</td>
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<td>42-48</td>
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<td>D-flat M: 42-48</td>
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<td>31-45</td>
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<td>6-21</td>
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<tr>
<td>Transition</td>
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<td>51-53</td>
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<tr>
<td>46-50</td>
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<td>54-67</td>
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<td>AM: 54-61</td>
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<td>F#M: 62-67</td>
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<tr>
<td>Coda: Allegro</td>
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<td>Grazioso</td>
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**REEL XI, PART II**

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<td>Transition</td>
<td>Charlotte's theme</td>
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<td>5-19</td>
<td>20-23</td>
<td>24-27</td>
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<td>GM: 5-12</td>
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<td>G-flat M: 24-27</td>
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<td>Camping theme</td>
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<td>Transition</td>
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<td>(From <em>Four Daughters</em>, WB 1938)</td>
<td>52-59</td>
<td>60-63</td>
<td>64-85</td>
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<td></td>
<td>GM: 60-63</td>
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<td>Transition</td>
<td>Jerry's theme</td>
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<td>86-99</td>
<td>100-103</td>
<td>104-108</td>
<td>109-111</td>
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<td>GM: 86-93</td>
<td>C-flat M?: 100-103</td>
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<td>B-flat M: 109-11</td>
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<td>A-flat M: 94-99</td>
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<td>Power &amp; Wealth theme</td>
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<td>112-14</td>
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<td>E-flat M: 112-13</td>
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**REEL XII, PART II**

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<td>Charlotte's theme</td>
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<tr>
<td>1-12</td>
<td>13-24</td>
<td>25-31</td>
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<td>F#M: 13-20</td>
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**REEL XII, PART III**

*I'm getting Mighty Lonesome for You*

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<thead>
<tr>
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**REEL XII, PART IV**

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<td>Charlotte's theme</td>
<td>Syncopated theme</td>
<td>Charlotte's theme</td>
<td>26-34</td>
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<td>1-8</td>
<td>9-17</td>
<td>18-25</td>
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<td>GM: 9-15</td>
<td>gm: 18-20</td>
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<td></td>
<td>em: 16-17</td>
<td>b-flat m: 21-25</td>
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<td>Charlotte's theme</td>
<td>Dr. Jaquith's theme</td>
<td>Charlotte's theme</td>
<td>63-66</td>
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<td>35-45</td>
<td>46-54</td>
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<td>CM: 46-48</td>
<td>GM: 55-62</td>
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<td>D-flat M: 52-53</td>
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<tr>
<td></td>
<td>GM: 54</td>
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<td>AM: 67-74</td>
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<tr>
<td>FM: 75-79</td>
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GLOSSARY

Diegesis: In a narrative film, the world of the film's story. The diegesis includes events that are presumed to have occurred and actions and spaces not shown onscreen.343

Dominant Complex: A series of dominant-functioning sonorities, such as tonic 6/4 chords, dominant seventh, ninth and eleventh chords, as well as dominant preparations, such as secondary dominants, secondary leading-tone chords and augmented-sixth chords.

Editing: 1. In filmmaking, the task of selecting and joining camera takes. 2. In the finished film, the set of techniques that cue the spectator's understanding of the relations among shots.344

Flashback: An alteration of story order in which the plot moves back to show events that take place earlier than ones already shown.345

Modulation: The establishment of a new tonal center which differs from one previously established.

Narrative Form: A type of filmic organization in which the parts relate to each other through a series of causally related events taking place in a specific time and space.346

Phrygian Cadence: A 6-8 cadence, a sixth expanding stepwise to an octave, in which the bass voice moves down by a semitone, and an upper voice moves up by a whole tone, as in the Phrygian mode.

Synchronous Sound: Sound that is matched temporally with the movements occurring in the images, as when dialogue corresponds to lip movements.347

343 Bordwell and Thompson 382.
344 Bordwell and Thompson 382.
345 Bordwell and Thompson 382.
346 Bordwell and Thompson 384.
347 Bordwell and Thompson 385.
REFERENCES


“Now, Voyager.” *Variety* 19 August 1942.


—, *Now, Voyager*. ms. 1547, box 7, folder 27, volume 117. Brigham Young University, Provo. N. pag.


