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The 2002 film *The Hours*, directed by Stephen Daldry, with a screenplay by David Hare, closely follows Michael Cunningham's 1998 novel of *the* same name. Cunningham's novel in turn bears a close affinity to Virginia Woolf's novel *Mrs. Dalloway* (1925), so that a brief account of all three works is called for to clarify what *the* film embeds. *Mrs. Dalloway* recounts a day in *the* life of Clarissa Dalloway as she prepares for a fashionable evening party. Her thoughts and actions are counterpointed against those of Septimus Warren Smith, a shell-shocked and delusional war veteran, whose day ends in his suicide. Cunningham's Pulitzer Prize-winning novel *The Hours* takes *the* original working title of *Mrs. Dalloway* and uses Woolf herself as one of *the* characters. Both *the* novel *The Hours* and *the* screenplay based on it depict *the* intertwined lives of three women of different times and places. Woolf's life (England, 1923) is paralleled with *the* suburban domesticity of Laura Brown (California, 1951) and with publisher Clarissa Vaughan (New York, 2001). All three are dealing with depression and thoughts of suicide.(FN1) At *the* end of both novel and film, two of *the* lives coalesce in *the* meeting of Laura Brown and Clarissa Vaughan. Laura's estranged son Richard, who proves to be Clarissa's dying friend (see note 1), further links *the* California and New York narratives, though that connection is not immediately made.

Permeating *the* film is a soundtrack by Philip Glass, which relates music to three main female figures.(FN2) Our analysis locates this nonprogressive music as an apt vehicle for conveying *the* time patterning of *the* film. *The* nonlinearity, even circularity, of *the* music matches *the* film's dramatic constellation, which moves like *the* crystals of a kaleidoscope. Beyond surface-level thematic overlap across *the* three narrative strands, it is *the* music that creates an underlying connection.(FN3) It is uniquely equipped to do this, since for all *the* visual links across *the* stories, *the* mise-en-scène for *the* Richmond of Virginia Woolf has to be more dated than Clarissa Vaughan's New York City, whereas *the* music can consistently remain oblivious to jumps across time frames.(FN4) In this it functions far more like associative memory itself, like "another stream of consciousness, another character," as Daldry himself puts it.(FN5) *The* aesthetic and philosophical content of *the* film *The Hours* is thus informed by music that plays an almost literary role or else functions like visual editing.(FN6)

What of music in *the* two novels that underpins *the* film? In *Mrs. Dalloway*, Septimus imagines he hears "Evans... singing behind *the* screen" (MD155).(FN7) Otherwise, only occasional scenes in *Mrs. Dalloway* involve music.(FN8) *The* two most prominent musical effects are as part of Septimus's delirium:(FN9) and *the* bells of Big Ben and other London clocks. *The* chimes that are such an integral part of a London soundscape provide an outer, socially anchored regulator of time, order, and mortality. In *The Hours*, on *the* other hand, Richmond features "clocks striking *the* hours in empty rooms";(FN10) this is a further price paid for isolation from London. Sound is present from *the* outset, and *the* prism of memory lends music supreme value. Laura Brown at one point lingers over a passage from *Mrs. Dalloway* about *the* onset of Big Ben's chime: "First a musical warning; then *the* hour, irrevocable" (41). In *the* second half of Cunningham's novel, music is far less prominent. It is as though its strong presence earlier gives way to a comparable irrevocability of *the* hours in *the* second half, as *the* tide of life recedes for Richard. Thus, music is present in both novels(FN11) but not in *the* foreground. Simply in terms of adaptation issues from novel into film, nothing in *the* sources prepares for *the* prominence of Glass's score in *the* film *The Hours*.

In this film, music(FN12) keeps suggesting an inner realm, almost a poetic spirit, particularly on *the* "bad days" against which Virginia Woolf and Richard both struggle. Historically and dramatically porous, music operates like a stream of consciousness, with transitions between levels of consciousness matched by that between identities. Consistent with its minimalism, Glass's film music operates in less linear fashion than either literary narrative. It, too, functions as warning, as reminder and anticipation of *the* hours, as a millennial memento mori. It plays a structural role, functioning not unlike *the* editing of visual material, as it relates *the* three separate stories to one another. It is a film (soundtrack's) equivalent for *the* literary intertwining of characters, such as in *Mrs. Dalloway*. This film then yields insights both into a retrospective view of *the* historic Virginia Woolf and her legacy, as well as into *the* patterning of narratives across literary, visual, and musical forms.

The time structure of Cunningham's novel, to which *the* film conforms, focuses on (a) *the* years 1923 and 1941 in *the* life of *the* historical Virginia Woolf, including *the* poetic process of conceiving *Mrs. Dalloway*; (b) *the* early 1950s in *the* life of Laura Brown, who is overwhelmed by her roles as mother and wife in suburban Los Angeles; and (c) Clarissa Vaughan, addressed with affectionate irony as "Mrs. Dalloway" by her ex-lover Richard, living in end-of-*the*-millennium New York City. As part of her inner emigration from *the* pressures of a domesticity she is unable to relate to, Laura Brown reads *Mrs. Dalloway* so that *the* triptych of women presents three links to this particular novel, itself *the* dramatic centerpiece of Cunningham's novel. Those links are respectively *the* creation, *the* reception, and an enactment of *Mrs. Dalloway*. All these inflections to *Mrs. Dalloway*, both evoking its origins and transposing it to new social contexts while retaining a continuous emotional lode, pose challenge enough to *the* novelist Cunningham. In a film that retains so much of *the* novel, what might be an adequate music, and could any music capture *the* sense of a cyclical substratum?

ANALYSIS OF THE OPENING SCENES

Perhaps *the* most striking aspect of Philip Glass's music for this film is that, despite *the* three parallel narratives of quite distinct characters, time, and place, he does not attempt to differentiate these characters and

scenarios by any kind of leitmotif or distinct musical style. As *Glass* himself has acknowledged, *the* music serves as an underlying connection between *the* narratives aided by *the* use of *the* piano, which he describes as "a personal instrument, which can cross periods easily." (FN13) While there are, of course, shifts in *the* musical character, these mostly occur midscene, as *a* means of dovetailing, rather than at *the* points of dramatic change from one narrative to another. Thus, *the* score creates *a* continuity of narrative beneath *the* frequent visual shifts across *the* three narratives.

The overall style of *the* musical score enhances this capacity for blending and suggesting connections between scenes. There are few melodies as such: rather *the* thematic material tends to be triadic in repeating patterns, or scalar. Harmonic patterns are mostly cyclic rather than developmental. Rhythms, too, fall into repeating patterns. *The* metre is predominantly quadruple, though it is triple metre for Woolf's suicide, and shifts between *the* two at points of crisis (Laura's near-suicide and Richard's suicide). On *a* microlevel, *the* small changes within *the* melodic/harmonic/rhythmic/metric patterns are of most interest; on *a* larger level, *the* overriding interest and most notable change is *the* texture. Susan McClary has noted *the* "piano concerto" texture of *the* score and *the* significance of this choice. (FN14) This in itself provides quite dramatic textural change (for instance, *the* first entry of *the* piano with *the* beginning of *the* opening titles of *the* film after *the* scene of Woolf's suicide). Shifts of register are also widely used (for instance, low strings accompany Woolf's suicide, whereas *a* high violin melody -- theme B -- is heard as Laura's husband Dan looks in on *the* sleeping Laura), as is *a* cyclic thickening and thinning of texture.

The minimalist patterning of melody, rhythm, and harmony seems not to demand closure, therefore lending itself either to fading out midstream or to *the* superimposition -- or subtraction -- of another melodic layer. Both tactics are frequently used, and cadence in *the* usual sense is avoided either by overlapping (for instance, *the* link between *the* first two scenes -- LA/London -- analyzed below) or by *the* dramatic intervention of diegetic sound (*the* second and third scenes, where *the* cadence of *the* scene in London is subverted by *the* deafening roar of *the* NY subway) or by delay (in its final appearance *the* "Bell" theme dramatically reaches its penultimate note, then there is silence through rapid cuts from Clarissa to Virginia, and then *the* final chord is heard piano with *the* image of Virginia alone in her drawing room). As Susan McClary has pointed out, *the* musical resolution that accompanies *the* kiss between Clarissa and Sally (toward *the* end of *the* film, after Richard's death) is accompanied by *a* rare moment of musical "repose." (FN15)

The film begins with two sequences of quite rapid crosscuts between scenes with little if any dialogue. *Philip Glass's* music plays *a* crucial role in maintaining continuity through these sequences, *the* first of which leads up to Woolf's suicide in 1941. This sequence is *a* complex series of cuts backward and forward (not in chronological order) of Virginia Woolf in her study writing to Leonard and her sister Vanessa, hurrying through *the* garden down to *the* riverbank, wading out into *the* water, and drowning. Interspersed are shots of Leonard Woolf arriving home, finding *the* letters, and rushing to *the* river. *The* final shot is of Virginia Woolf's drowned body being carried along under water by *the* current, and this is followed by *the* film's title and opening credits. *The* music that accompanies this introductory scene begins with *the* first voice-over (reading *the* content of the letter Virginia is writing to Leonard); up to this point we have heard *the* diegetic sounds of footsteps, birdsong, *the* river, and so on. *The* music is characterized by an underlying accompaniment figure (strings only) of oscillating thirds in triple metre, and two melodies, both played by cello. It resembles *the* ostinati used in *the* opening of *the* third movement of *Glass's* Third Symphony (1995), but *the* soaring violin melody that is overlaid in that symphony is here replaced with *a* more somber cello melody.

More virtuosic still, both in its music and its cinematography, is *the* second sequence, which is overlaid by *the* film's title and opening credits, starting at *the* 3:36 mark, and lasts about 5 minutes, 20 seconds (see Tables 1-3, which summarize *the* principal events and their musical accompaniment). *The* technique of rapid cuts established in *the* introductory scene is continued here and indeed throughout *the* film. This sequence is more complex than *the* first and introduces *the* three narrative threads of *the* film: Los Angeles in 1951 (Laura Brown), London in 1923 (Virginia Woolf), and New York City in 2001 (Clarissa Vaughan). Our initial introduction to each time, place, and set of characters is relatively long, with roughly *a* minute each devoted to Laura and Dan Brown, Virginia and Leonard Woolf, and Clarissa Vaughan and Sally Lester (in that order). This is followed by *a* series of rapid crosscuts from narrative to narrative, some as short as two seconds, others quite *a* bit longer. We see *the* three principal female characters in their homes, with their partners, and waking up, preparing to face *the* day. *The* whole sequence is underpinned by continuous music that ends as one of *the* principal characters (Virginia Woolf) speaks for *the* first time: having prepared herself for *the* day ahead, she comes downstairs and converses with Leonard. (FN16) Ahead of this, *Philip Glass's* music plays *a* crucial role throughout *the* first sequence in establishing and maintaining continuity.

The very first shot after *the* title (*a* modern suburban street) signals *a* complete shift of time and place, from 1941 rural England to postwar Los Angeles. This shift is supported by *a* marked change in musical texture and style, from *the* low strings and triple metre of *the* introductory scene to *the* midregister piano theme: *a* stop-start triadic melody in quadruple metre (designated in Tables 1-3 as theme A).

There is only one brief exchange of dialogue throughout this sequence (between Leonard Woolf and *the* doctor); despite *the* rapid shifts of time and place, *the* music is continuous throughout and ends with *a* distinct cadence as all three characters commence *the* day's action. In this sense *the* sequence is *a* closed structure, with *the* disparate narratives bound together by one musical structure.

The first part of this musical structure (see Table 1) introduces *the* characters and might be seen as variations on *the* distinctive stop start midregister "piano" theme that opens *the* sequence (theme A). In its first appearance (Dan and Laura) at 3:36, *the* theme is in eighth notes; in its second (Leonard and Virginia at 4:40), it is in eighth-note triplets; in its third appearance (Sally and Clarissa at 5:40), it is in sixteenth-note quadruplets. *The* narrative parallels of *the* three scenes are also marked by musical variations. In each case, it is *the* woman's partner we see first, coming down *the* street, arriving home. For each of these images *the* theme is initially tentative -- it stops and starts again. When *the* camera shows *the* women in bed, *the* melody becomes more continuous, and *the* rhythmic pace slows in each case: for Laura there is *a* switch from eighth notes to quarter notes for *a* high string countermelody (theme B).

For Virginia triplets change to duplets; for Clarissa *the* sixteenth-note quadruplets slow to triplets as Sally gets

into bed. Each scene ends with a variant of stop start midregister piano theme A that merges into a cadential scale, which in turn provides a link with the following scene.

The use of variation techniques here seems to be a clever solution to the problem of at once connecting the scenarios, yet clearly distinguishing one from another for the sake of the audience -- particularly important given the rapid shifts that are to come. In each case the musical breaks between the scenes are sufficiently distinctive to separate them yet nevertheless make the parallelisms clear from the start. In the case of the first switch (LA to London) there is a degree of overlap as the piano scale is continued as the shot changes from Laura to Leonard Woolf, but then the piano drops out, leaving only strings. The piano theme resumes as Leonard arrives at Hogarth House and opens the gate. The second change (from London to NY) is far more dramatic and immediate: we see Virginia lying awake in bed, a falling scale in the piano in broken octave cadences with the change in scene, and the final note of the scale is replaced by the roar of the NY subway. Noteworthy throughout this opening sequence is the increasing rhythmic and textural complexity, from solo piano (midregister) in eighth notes (Dan arrives home 3:36) to polyrhythms and the contrast between low strings and upper-register piano (Sally hurries along the NY street 5:40).

The following section (Table 2) brings a musical and narrative transition.

In the previous sequence, the visuals established the individuality of the characters and their circumstances, while the music subtly emphasized some of the parallels. Here the women are drawn together visually as the camera cuts from one to the other, and the musical materials, too, are drawn together, restated more or less simultaneously under the unifying continuous high trill in the piano. This brief, aurally static interlude prepares us for the virtuosic visual interplay that is to come.

Table 3 shows the pace of the action being dramatically stepped up with rapid scene-shifts -- the last only a few seconds -- and a series of "matchcuts" (Virginia bends over the basin to wash her face, but it is Clarissa's face that we see coming up from the basin; Clarissa goes to pick up the vase of flowers, Dan puts the vase down, Nellie rearranges the flowers).(FN17) Despite the increase in tempo, musically the parallel actions are bound together by a much slower rate of change than that of the visuals. Indeed, the visual cuts are masked to an extent by the continuity of the musical texture, with the onset of action or change of scene only rarely corresponding with musical change. Thematic and textural changes occur for the most part in the middle of scenes rather than at the shifts from one scene to the other.

The three significant musical events in this sequence are all thematic, and all the more noticeable for the generally nonthematic nature of Glass's minimalist textures.

Theme C (6:59), a determined marchlike theme (which seems to be an elaboration of theme A), emerges in a series of rapid crosscuts from Clarissa to Virginia as they wash their faces -- it is difficult to pinpoint the precise image it matches.

Theme D (7:46) -- syncopated eighth notes oscillating over the interval of (mostly) a third, and by far the most energetic of the themes -- coincides precisely and dramatically with Clarissa opening the curtains, and is retained for the following five scene changes. Theme C reappears as Clarissa notices the vase of flowers, and continues as Dan and Nellie in turn deal with the flowers. Here, as before, the music binds the actions together, draws parallels between the three locations, and serves to mask the effect of the rapid pace of visual change. The final minute or so of the sequence focuses on the Woolf household: Virginia pauses at her bedroom door, Leonard works at the table downstairs. As in the first sequence, closure is marked by a piano-scale passage (as Virginia walks down the stairs); they speak, the texture thins, and the dynamics drop through p to ppp. The understated cadence effects the transition between the musical soundtrack and the extended section of dialogue that follows. It also marks the end of this extended musical structure that has introduced the principal characters, underlined the parallels in their circumstances, and effectively bound their actions together in a way that the camera alone never could. This sequence is unique in the film for the length of the musical structure and for the almost complete absence of dialogue. Nevertheless the approach taken here -- the dovetailing of music and scene changes, the use of variation techniques, and the carrying of one musical theme across different scenarios -- operates to varying degrees throughout the film.

An interesting example of thematic recurrence is the strikingly distinctive theme that appears first after Dan Brown has left for work, leaving Laura and Richie alone in the house. It is prepared at the 12:51 mark of the film, with the Bell theme itself appearing at 13:15. Like the other themes, this one is more a repeating melodic pattern than a conventional melody: it is a succession of falling fourths (A-E-F-C-D-G-sharp-A etc.). But while the other themes tend to be rhythmically active, triadic in nature, and of limited range, this one is rhythmically static, has a much larger span and, in its extended form, covers as many as four octaves.

Given the film's title and content, the theme's resemblance to a chime is surely intentional -- in fact there is more than a passing resemblance to the "quarters" chimes of Big Ben, which in turn inevitably recalls the striking of Big Ben throughout Mrs. Dalloway.(FN18) In the film *The Hours*, this recurring musical motive -- the Bell theme -- appears four times in all. We hear it first in a truncated version as Dan Brown leaves for work, and second as Clarissa leaves Richard's flat for the first time, continuing through the following scene of Virginia at work in her study before she is interrupted by Nelly. The theme's third appearance is at the end of Kitty's visit to Laura (again she and Richie are left alone in the house). In its final appearance it again cuts across two scenes: Vanessa and her children leaving Hogarth House, and Louis leaving Clarissa's apartment. In all four scenes the theme marks a departure that -- except perhaps for the first case -- follows some sort of emotional disruption. In nearly every case the departure is preceded by a kiss -- not a casual, habitual kiss, but one that is lent deliberate significance. Laura kisses Dan as a rather awkward "happy birthday," perhaps aware that she may not see him again; Clarissa kisses Richard after their heated exchange; Laura kisses Kitty on the mouth, and Virginia passionately kisses Vanessa. The emotional turmoil that precedes each of these kisses and their deliberate nature suggest also a change in the dynamic of the various relationships, which has a significant bearing on the outcome of the plots. Laura is aware of her awkwardness with her husband, and Kitty's visit opens her eyes both to her inadequacy as a housewife and to the fact that even someone as apparently successful in the role as Kitty is, at bottom, miserable. Richard has told a shocked Clarissa that he is staying alive only for her and indirectly warned her that he intends to die soon. For Virginia Woolf, seeing her sister from London has brought home to her the nature of her imprisoned existence: she asks, "You think I may one day escape?" Each woman is suddenly aware

of **the** perceived limitations of their current existence.

Related to this theme is another with connotations of **a** bell. It begins with **a** resounding "**chime**" -- **a** sustained note in **a** low register and then, in **a** high register, **a** slower, rather wistful melody. **The** theme alternates between **the** low **chime** and fragments of this upper melody. It is first heard in **the** florist's shop (**the** lead-in starting at 15:55), where Clarissa buys her flowers. It emerges under **the** conversation with **the** florist, after **the** florist has confessed that she has tried to read Richard's novel and then says, rather abruptly, "It's you, isn't it" (meaning **the** principal character in **the** novel is **a** thinly disguised Clarissa). **The** recurring theme is itself recycled **Glass**, having appeared in **the** composer's score for **the** Errol Morris film **The Thin Blue Line** (1986). But **the** quality of his music is such that this quotation is not remotely intrusive, even if registered by **the** viewer. It is as amorphous and as suggestive as "existential dread," Morris's description of what **Glass** can convey better than anyone else. (FN19)

The theme remains, as **the** visuals shift backward and forward from **the** florist's shop to Woolf's study, where she is writing, to Laura and her son Richie, in their kitchen, preparing to make **the** cake. With **the** first scene change there is **a** voice-over ("Just one day. And in that day, her whole life"). This is presumably what Woolf is thinking as she plans her novel, but it carries over into **the** following scene shift to **the** Browns' kitchen -- like **the** music, it binds **the** characters together while showing **the** disparity in their lives and circumstances. **The** theme is still there as Clarissa leaves **the** shop, walks along **the** street to Richard's flat, is greeted by him ("Mrs. Dalloway!"), and ends (18:06) with Clarissa opening **the** curtains, letting more light into **the** room ("It's still morning?" Richard asks).

SYNTHESIS

The foregoing analyses are intended to demonstrate **the** ways in which **Philip Glass**'s score subtly marks both **the** similarities and **the** differences among **the** three narratives. **Glass**'s music binds them together in **a** way that reinforces their commonalities, yet paradoxically in no way detracts from **the** individuality of each of **the** narratives and **the** characters involved. There can be no question in **the** viewer's mind that Laura Brown, Clarissa Vaughan, and Virginia Woolf are highly distinctive characters. Indeed **the** scene in which Clarissa Vaughan and Laura Brown come together is quite uncomfortable and hardly **a** meeting of kindred spirits. Rather it shows two very different women who seem surprised to find **a** common, circumstantial thread to their lives, and perhaps neither recognizes **the** psychological level of this connection. **The** planned sixty guests for **the** dinner Clarissa has been preparing do not materialize, and **the** guest of honor has absented himself definitively; Richard's mother, **the** person never contemplated as guest, and in her fictitious embodiment "killed" in **the** novel to be celebrated, alone sits opposite Clarissa in **a** kitchen cluttered with empty chairs. **The** details of their individual stories somehow remain distinct from one another while **the** cyclic nature of **the** underlying tensions of their lives is laid bare to **the** audience.

To express **the** cyclic, **the** choice of **Philip Glass** was of course inspired. In **a** DVD featurette on **the** advent of **the** music (see note 3), director Stephen Daldry speaks of how **the** temp track (FN20) referred to **Glass** in elaborate attempts to find an appropriate score. While **the** film's "layered, subtextual emotions" (Daldry) resisted most music, Daldry was delighted when **Glass** took on **the** assignment, and feels that what he produced provided "another stream of consciousness in **the** film." **Glass**'s music for this film thus reflects one of **the** defining characteristics of **the** writer (and her afterlives, so to speak: both **the** characters in Cunningham's novel and Cunningham's novel itself) in **a** different artistic medium and in **a** very different era, where **the** points of convergence are nonetheless what prevail.

Formalistically, **the Glass** music can correspond to **the** contemplative, generally creative process in appropriate sections of **the** film -- **the** very first entry of **the** music is synchronized with **a** close-up of Virginia Woolf's hand writing her suicide note to Leonard. It can imply **the** presence of this process even when **the** figure is not writing or thinking creatively. It does this through being nondiegetic, not related to any identifiable source in **the** image. This does not apply to **the** only other musical presence, **a** brief appearance of "Beim Schlafengehen" from Richard Strauss's Four Last Songs, as an early arrival of **a** guest (Louis) distracts Clarissa from her party preparations. While this music initially fills **the** screen space with **a** surge of color akin to director Andrei Tarkovsky's use of Bach, (FN21) it is ultimately seen to emanate from Clarissa's CD player when she switches it off. **The** Strauss functions tellingly as Romantic aspiration of **the** heroine, grounded by **the** incursion both of everyday reality and of **the** past. Its counterpoint effect against **the Glass** music presents **a** Janus face on contemplating death and on recalling **the** Indian summer of Clarissa and Richard, when she was eighteen and he nineteen, disturbed by **the** intrusion of Louis.

The music's transcendent view of mortality means it will be **a** constant companion, **the** viewer senses, once Clarissa needs to come to terms with Richard's death. **The** reception of this music outside Daldry's film brings **a** further context of **a** flux of time; **a** resplendent late flowering of Romanticism in **the** immediate postwar period. It also possibly implies its companion piece in Strauss's cycle, "September," where sadness at **the** departure of summer parallels **the** passing of that youthful summer that remains indelibly etched in **the** memory of Richard and Clarissa. And **the** cycle indirectly pays tribute to **the** four deaths registered in **The Hours**: Virginia Woolf, Richard, and **the** offstage deaths of Richie's father and sister. **The** use of "Beim Schlafengehen" in this film is far more effective than **the** similar dramatic weighting of **the** 1999 Marlene Gorris film Mrs. Dalloway. In **the** latter, **the** sole classical music within **a** largely original **soundtrack** is **the** La Traviata death scene immediately before Septimus plunges to his doom, robbing his shell shock of its social moorings and rendering him **a** figure of melodramatic excess.

The Strauss excerpt is **the** sole exception to **the** otherwise dominant **Glass soundtrack** (alongside often long stretches without music). **Glass**'s music seems to guide **the** every movement of **the** on-screen characters as though they were aware of it, not simply as **the** doubling effect of mood music, but almost as **a** spiritus loci et tempi. This choreographic function is equally remote from classical Hollywood notions of an "invisible" **soundtrack** underpinning images as it is from Adorno/Eisler notions of film music as **a** conscious counterpoint to what **the** images convey. It defies such reduction partly because it relates not to images, but to **the** amorphous flux (of emotions, creativity, identity) behind **the** images. Such music certainly seems indispensable to **the** progression of

the story and above all to **the** suturing of its joins. These it combines across time and space, and across characters, even as it implies and embodies **the** continuous spectrum among **the** players. It bonds three sisters with an elegiac quality akin to Chekhov.

It is telling that, of **the** three, Clarissa Vaughan alone hears music, and then turns it off, in **the** course of **the** film. Richard upbraids her gently: "Oh Mrs. Dalloway, always giving parties to cover **the** silence" (creating **a** further link between Clarissa and Leonard, whom Virginia Woolf advises, "You cannot find peace by avoiding life"). Richard's astute observations of her elsewhere mean we have to take this seriously rather than as his own projected approach to **the** void. Silence is what none of **the** three is accorded by **the soundtrack**, or rather (for we of course alone hear it) their scenes of aloneness, whether of isolation or self-sufficiency, are generally accompanied by music. At this level **the Glass** score seems to be **a** vindication of their stances rather than of Richard's assessment, either of life in general, or of **the** woman he knows best. Elsewhere music links **the** three, from **the** acute sensitivity of Virginia Woolf through to **the** superficially prosaic Clarissa. (FN22) It endows them all with **the** potential, without **the** accompanying mental disintegration, of **the** first figure. **The** silences of Daldry's overall conception are also telling: note how **the** kiss between Laura and Kitty has no music at all, barely conceivable by standard Hollywood conventions.

Cunningham's novel, again **a** homage to its model, typically mixes inner musings of **a** character with an omniscient narrator presenting **the** inner life. **The** film largely avoids voice-over. Much of **the** Clarissa-Richard relationship, for instance, emerges in direct dialogue between her and him in reminiscing vein. **The** dimension of interiority is then regained by **a** music score, and in particular through **the** qualities of this **Glass** score. In **the** film Clarissa's vulnerability is largely expressed by body language, especially her collapse in tears when she slumps down in her kitchen, in **the** presence of Louis. So **the** visuals and **the** music, in combination, frequently translate **the** novelist's word when states of mind are foregrounded. At **a** more technical level, **the** music functions as sound bridge across **the** three time realms, functioning like **a** match shot in **the** visual sphere (cf. **the** three vases of flowers) or creating transitions between characters. (FN23) Classical Hollywood attempted to hide editing by seamless realism, creating an illusion of continuity of time and place. **The** ongoing links created by **Glass's** score reinforce that illusion at **the** acoustic level of film music.

By **the** end of **the** novel **The Hours**, **a** paragraph like **the** following is characteristic: "Laura reads **the** moment as it passes. Here it is, she thinks; there it goes. **The** page is about to turn" (208). **The** whole process of reading is inbuilt as an ongoing metaphor, totally appropriate to Cunningham's reflective and self-reflective book. In **the** film, **the** multiple variations of **the** motifs of book, author, reader, and character are captured by **Glass's** circling score, generating its own ongoing metaphors. **The** historical Virginia Woolf and her contemporaries (e.g., Faulkner, Joyce) strove to privilege individual consciousness in **the** wake of **the** nineteenth-century omniscient narrator, however challenged that convention came to be during **the** century and beyond. At **the** end of **the** millennium, **Glass's** score replaces **the** anachronism of an omniscient narrative perspective with omniscience.

The classical Hollywood score, with David Raksin's *Laura* (1944) at **the** peak, reinforced **a** unique individuality and used **a** leitmotif technique derived from Wagner to shore up that individuality dramatically. **Glass's** score here forsakes individuality, even that of **the** exceptional historical individual Virginia Woolf, in merging predispositions and blending states of consciousness across individuals and their places and times. **The** stream-of-consciousness technique here becomes **a** stream (very much **the** effect of **Glass's** minimalism) of **a** broader consciousness, beyond any one individual, yet without **the** hubris of some latter-day Weltgeist. With two of **the** three female figures coming from **the** New World, **the** class-ridden society that further marginalizes Virginia Woolf is in turn **a** phenomenon of **the** past.

Mrs. Woolf, Laura Brown, and Clarissa Vaughan are far from being pale figures. But their cross-linkages and dramatic weighting ensure that **The Hours** does not compress three female leads into **a** single, overwrought work. **Philip Glass's** score is crucial to **the** intricacies of that structure, while its submerging of more individual musical identities enhances **the** panoramic, millennial perspective of Cunningham's reader and Daldry's viewer, **a** perspective that contrasts strikingly with Strauss's "Beim Schlafengehen," **a** last, brief afterglow of Romantic self-transcendence.

ADDED MATERIAL

Our thanks to Jeongwon Joe of **the** College-Conservatory of Music, University of Cincinnati, for helpful comments and encouragement. Thanks to Australian National University colleague Lucy Neave for feedback on an earlier version.

Table 1: **The** characters are introduced

3:36	Dan Brown arrives home; he looks into the bedroom where Laura is still sleeping	piano solo -- theme A alternates with oscillating 3rds accompaniment (8th-notes); theme B in high strings (3/4); theme A (4/4) leads into scale passage in piano
4:40	Leonard Woolf walks home from the railway station; talks with the doctor; camera pans upstairs; Virginia is lying awake in bed	(overlaps with scale passage); a fragment of theme A in triplets alternates with oscillating 3rds (duplets) -- strings only; theme B (fragment) in piano with strings; triplet pattern (piano); theme A leads into descending scale passage (in 16-note broken octaves -- piano)
5:40	Sally Lester walks home along the New York streets; undresses, gets into the bed where Clarissa is sleeping;	(descending scale cut off by noise of subway); triplet/duplet polyrhythm in strings alternates with repeated piano broken chord pattern in 16th-notes (theme A); theme A (piano in triplets) leads into descending scale passage (in 16th-note broken octaves).

Table 2: **The** characters awake

6:19	Clarissa starts to wake up and looks at the clock	Theme A (piano) and theme B (high strings) over oscillating 3rd string accompaniment (duplets) in unstable metre (quadruple/triple); high piano trill throughout, and successive sounds of mechanical alarm clock, grandfather clock and digital clock. The segment ends with an ascending scale (in 16th-note broken octaves)
6:25	Laura's alarm clock sounds	
6:30	Virginia's clock chimes	
6:35	Clarissa's alarm clock sounds	

Table 3: **The** characters prepare for **the** day

6:41	Clarissa gets up and walks out into the hallway	tempo increases from 104 to 120 (quarter note) oscillating thirds in eighth notes (strings only); (continued)
6:55	Virginia does her hair in front of the mirror	
6:59	Clarissa looks in the mirror, bends down to the basin	theme C in piano over piano accompaniment; (continued)
7:04	Virginia goes to the dresser, pours water, washes hands, bends down to basin	
7:22	Clarissa lifts her head from the basin, having washed her face.	oscillating thirds and theme C replaced by triadic pattern in triplets (piano)
7:24	Laura picks up Mrs Dalloway from the pile of books by the bed, sits up...	(continued)
7:33	... listens to sounds of Dan looking for something in the kitchen (shots from bedroom to kitchen)	piano drops out, triadic pattern in strings in duplet/triplet polyrhythm.
7:46	Clarissa opens the curtains	theme D (syncopated) in piano over triplet pattern in strings; (continued)
7:48	Laura sits up straighter, still listening to Dan	
7:51	Clarissa stands by the window, thinking	(continued)
7:53	Virginia stands in front of the full-length mirror, then walks to the door	(continued)
7:59	Laura sits in bed, listening	(continued)
8:03	Virginia pauses before the door	(continued)
8:07	Clarissa stands by the window, notices a vase of dead flowers and goes to pick them up	theme C returns (piano) above triplets in strings
8:15	Dan picks up the vase of roses, and takes it to the bench	(continued)
8:19	Nellie adjusts the cornflowers in the vase and walks out to the kitchen.	(continued)
8:30	Virginia comes downstairs; begins conversation with Leonard	dynamic level drops to piano, descending piano scale in triplets, then texture thins to broken octave accompaniment (strings) and high countermelody in strings (theme B); understated cadence in low strings (ppp).

FOONTOTES

- 1 Laura's attempt is unsuccessful, and in Clarissa's case it is her friend Richard, dying of AIDS, who suicides.
- 2 Virginia Woolf is played by Nicole Kidman, Laura Brown by Julianne Moore, and Clarissa Vaughan by Meryl Streep. Characteristic for **the** film is a blurring of **the** distinction between **the** historical Virginia Woolf and Cunningham's fictitious rendering of her. In **the** rest of this essay, either of both parts of **the** name "Virginia Woolf" refers to **the** fictional character in Daldry's film or **the** Cunningham novel. **The** real personage will be prefixed by "**the** historical." On issues of transposition, from **the** Virginia Woolf original to Cunningham to Daldry, see Hermione Lee, *Virginia Woolf's Nose: Essays in Biography* (Princeton: Princeton University Press, 2005), 37-62.
- 3 "**The** Music of **The Hours**," included as additional material on **the** DVD **The Hours** (Hollywood: Paramount Pictures and Miramax Films, 2003). Time indications throughout relate to this version.
- 4 Susan McClary observes that **the** "flat-line procedures of minimalism frequently seem to have pulled **the** plug not only on that particular outmoded language [**the** symphonic tradition of Max Steiner and other Hollywood composers], but also on **the** very notion of signification in music" ("**Minima** Romantica," in **Beyond the Soundtrack: Representing Music in Cinema**, ed. Daniel Goldmark, Richard Leppert, and Lawrence Kramer [Berkeley: University of California Press, 2007], 52).
- 5 "**The** Music of **The Hours**."
- 6 Michael LeBlanc notes how "**the** motifs of **Glass**'s score are able to loosen themselves from identificatory bonds so that they might take on **the** dreamwork function of condensing and displacing interconnections between character subjectivities, visual metaphors, and thematic content" ("**Melancholic Arrangements: Music, Queer Melodrama, and the Seeds of Transformation in The Hours**," *Camera Obscura* 61, vol. 21, no. 1 [2006]: 117).

- 7 For Daldry's viewer, **the** music of *Glass* has **the** same dramatic but not thematic function, "singing" behind **the** cinema screen. Hereafter, "MD" plus a number in parentheses refers to page numbers in Virginia Woolf, *Mrs. Dalloway* (Harmondsworth, UK: Penguin Modern Classics, 1971).
- 8 There is a mention of Peter's interest in Wagner (MD9), and one senses **the** narrator's skepticism when reporting of Clarissa as hostess that "she said she loved Bach" (MD195). Further examples: **the** song of a female beggar (MD90-91), music as part of Miss Kilman's conversion (MD137-38), and military music on Fleet Street, foremost among Elizabeth's impressions of **the** big city.
- 9 This matches Richard's "voices" in *The Hours*.
- 10 Michael Cunningham, *The Hours* (London: Fourth Estate, 1999), 83. Hereafter, page references in parentheses are to this edition.
- 11 Further examples in *The Hours*: Clarissa muses upon an image of a branch knocking against a window, as a catalyst of music inside her childhood house: "**The** branch and **the** music matter more to her than do all **the** books in **the** store window" (23). When Clarissa first visits Richard, he is heard off stage, and then **the** initial visual impression is of him with "eyes closed, as if listening to music" (57).
- 12 **The** dramatic weighting of **the Glass soundtrack** does not derive from any of **the** three female figures. Unlike **the** historical Virginia Woolf, Daldry's fictional representation of her made no comments on music.
- 13 "**The Music of The Hours.**"
- 14 "As did Nyman, *Glass* opted for **the** luxuriant orchestra of classic cinema, along with **the** piano in a concerto texture that pits **the** heroic, slightly alienated solo instrument against **the** social group" (McClary, "Minima Romantica," 57). In **the** same article, she provides a detailed analysis of **the** interaction between music and dialogue in one scene of *The Hours* to demonstrate **the** affective potency of *Glass's* music.
- 15 *Ibid.*, 61-62.
- 16 This second sequence echoes **the** strategy used in **the** first section of *Mrs. Dalloway*. In **the** novel, **the** London morning is seen first through **the** eyes of **the** principal character, Clarissa Dalloway. Through her musings we meet also Hugh and Evelyn Whitbread, Peter Walsh, Clarissa's daughter Elizabeth, and Elizabeth's companion Miss Kilman. At **the** arrival of a VIP car outside **the** florist's (**the** onlookers speculate on who it might be: **the** Queen, **the** Prime Minister, **the** Prince of Wales?), **the** first-person narrative suddenly and seamlessly switches to Septimus Warren Smith, then to his wife, Lucrezia, then back to Mrs. Dalloway. For **the** rest of this scene, **the** narrative oscillates among these three and various people in **the** street.
- 17 LeBlanc has noted also **the** camera angles here-in particular **the** clever alternation of left and right views, and observes, "There is a musicality in **the** rhythmic intercutting of **the** characters in this waking-up sequence, a lyricism that intermediates across historical periods through a sort of dream logic" ("Melancholic Arrangements," 115).
- 18 One of **the** most poetic images of **the** novel, **the** recurring sentence ("**The** leaden circles dissolved in **the** air") aptly captures **the** resonating of **the** metallic sounds of **the** bells. It first appears in **the** fourth paragraph of **the** novel (MD6) and is subsequently used as a device to link **the** various characters-for example: "[T]welve o'clock struck as Clarissa Dalloway laid her green dress on her bed, and **the** Warren Smiths walked down Harley Street" (MD104).
- 19 In director Scott Hicks's film *Glass: A Portrait of Philip* in Twelve Parts (2007), **the** director interviews both *Glass* and Morris in **the** wake of a clip from *The Thin Blue Line* that employs this particular music.
- 20 On **the** temp track, see Ronald H. Sadoff, "The Role of Music Editor and **the** 'Temp Track' as Blueprint for **the** Score, Source Music, and 'Source' Music of Films," *Popular Music* 25, no. 2 (2006): 165-83.
- 21 One instance is **the** return of "Erbarne dich, mein Gott" from Bach's St. Matthew Passion, at **the** end of Tarkovsky's *The Sacrifice* (1986). But **the** prime example is **the** flood of sound (rising volume) and golden light transfiguring **the** final sequence of Tarkovsky's *The Mirror* (1974), with "Herr, unser Herrscher, dessen Ruhm" from **the** St. John Passion carrying all before it. Altogether, **the** fusion of past and present in this remarkable ending bears comparison with **the** challenges faced by representing **the** triptych of women in *The Hours*.
- 22 In this, too, she reflects Mrs. Dalloway in Virginia Woolf's novel.
- 23 These are ruled out for **the** novelist (whether Woolf or Cunningham) by chapter breaks, even when **the** end of one section is repeated by **the** first words of **the** next (e.g., Virginia Woolf penning **the** words "Mrs. Dalloway said she would buy **the** flowers herself" [35], followed by one and a half blank pages, followed by **the** new section "Mrs. Brown" beginning with **the** same sentence, now read by Laura).

