

*THE INTERVIEW WITH
THE VAMPIRE*

A MUSICAL ANALYSIS

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TABLE OF CONTENTS

PLOT SUMMARY	PG. 3
THE USE OF THEMES	PG. 11
INSTRUMENTAL SYMBOLISM	PG. 15
OTHERWORLDLY MUSICAL ELEMENTS	PG. 22
DIEGETIC TIME TRAVEL	PG. 24
THE USE OF SILENCE	PG. 26
CONCLUSION	PG. 28
LIST OF CUES	PG. 29
ADDITIONAL INFORMATION	PG. 38

SUMMARY

INTERVIEW WITH THE VAMPIRE IS THE STORY OF LOUIS' LIFE AS A VAMPIRE. LOUIS ENCOUNTERS A REPORTER, MALLOY, AND INSTEAD OF FEEDING ON HIM, DECIDES TO TELL HIS EPIC LIFE STORY. BEFORE HE BECAME A VAMPIRE, LOUIS WAS A YOUNG WEALTHY PLANTATION OWNER IN NEW ORLEANS IN THE 1790'S. HE FALLS INTO A DEEP DEPRESSION WHEN HE LOSES HIS WIFE AND BABY DURING CHILDBIRTH. LOUIS' REBELLION AND HABIT OF FREQUENTING SEEDY BARS LEADS HIM TO CROSS PATHS WITH THE VAMPIRE LESTAT. LESTAT CAN SENSE THE DESPERATION IN LOUIS' SOUL AND IS DRAWN TO HIM. HE GIVES LOUIS THE CHOICE OF BECOMING A VAMPIRE OR DYING. LOUIS IS INTRIGUED BY LESTAT AND THE ROMANTIC IDEA OF BECOMING IMMORTAL. HE DECIDES TO ALLOW LESTAT TO TURN HIM INTO A VAMPIRE. THE TRANSFORMATION BEGINS WHEN LOUIS DRINKS BLOOD FROM LESTAT'S WRIST. HE EXPERIENCES MORTAL DEATH AS HIS BODY SHUTS DOWN AND IS REBORN A BEAUTIFUL VAMPIRE WITH PALE WHITE SKIN, SHINING EYES, AND NEW SHARP TEETH.

LESTAT IS THE ONLY VAMPIRE THAT LOUIS KNOWS AND IS THEREFORE THE ONLY ONE TO TEACH LOUIS HOW TO SURVIVE AS A VAMPIRE. THE TWO BECOME INSEPARABLE AS LESTAT MENTORS HIS NEW PROTÉGÉ. LOUIS STRUGGLES TO ADAPT TO THE MURDEROUS LIFE OF A VAMPIRE. HE IS STILL CONFLICTED ABOUT NEEDING TO KILL OTHER HUMANS FOR HIS OWN SURVIVAL. HUNTING IS A GAME TO LESTAT AND HE TRIES, UNSUCCESSFULLY, TO TEACH LOUIS HOW TO ENJOY IT. LOUIS AND LESTAT RAVAGE NEW ORLEANS FEEDING ON PROSTITUTES IN BARS, ARISTOCRATS AT HIGH SOCIETY AFFAIRS AND EVERYTHING IN BETWEEN. THE SLAVES AT LOUIS' PLANTATION

BECOME AWARE OF THE EVIL LIVING INSIDE THE MANSION. THEY SEE DEATH EVERYWHERE AND ASSOCIATE IT TO THEIR MASTER'S NEW HOUSEGUEST, LESTAT. THE SLAVE THAT WAITS ON THE VAMPIRES IN THE DINING ROOM, YVETTE, APPEARS TO HAVE A CLOSE RELATIONSHIP WITH LOUIS. SHE CONFRONTS HIM ABOUT LESTAT AND BEGS LOUIS TO SEND HIM AWAY. AS YVETTE PLEADS WITH LOUIS, HE BECOMES OVERCOME WITH TEMPTATION TO FEED ON HER. HE EVENTUALLY LOSES CONTROL AND ATTACKS YVETTE AND THEN FLIES INTO A CONFLICTED RAGE. HE FREES HIS SLAVES AFTER CONFIRMING THEIR FEARS THAT THEIR MASTER WAS EVIL. HE THEN BEGINS TO BURN DOWN HIS MANSION. LESTAT ARRIVES AS THE HOUSE IS BURNING DOWN WITH LOUIS INSIDE AND HE DRAGS HIS FRIEND AWAY. THEY ARE NOW LIVING LIFE ON THE ROAD. THEY MOVE FROM HOTEL TO HOTEL TO AVOID DETECTION. LOUIS CONTINUES TO STRUGGLE WITH HIS GROWING DESIRE TO KILL AND IS CONSTANTLY AT ODDS WITH LESTAT WHO ENJOYS THE THRILL OF THE HUNT. ONE NIGHT LOUIS IS FED UP WITH LESTAT'S CRUELTY AND HE STORMS OUT IN THE RAIN. AS HE WANDERS, LOUIS COMES ACROSS A NEIGHBORHOOD THAT HAS BEEN DEVASTATED BY THE PLAGUE. THERE IS A YOUNG GIRL CRYING INSIDE ONE OF THE HOUSES TOO AFRAID TO LEAVE HER DEAD MOTHER'S SIDE. LOUIS IS DRAWN TO THE GIRL. HIS URGE TO FEED ON HER BECOMES OVERWHELMING AND HE GIVES IN. AS HE IS DRINKING FROM THE GIRL, LESTAT FINDS HIM AND BEGINS TO MOCK LOUIS FOR FEEDING ON A CHILD. MORTIFIED, LOUIS TAKES OFF ONCE MORE INTO THE RAINY NIGHT. LOUIS, LESTAT AND THE LITTLE GIRL ARE REUNITED AFTER ONLY A FEW DAYS. LESTAT HAS FOUND HER IN A HOSPITAL AND TAKES LOUIS THERE. LESTAT CAN FEEL LOUIS YEARNING TO HAVE THE

YOUNG GIRL AND DECIDES TO TURN HER INTO A VAMPIRE. LESTAT ALLOWS HER TO DRINK FROM HIS WRIST THE SAME AS HE DID FOR LOUIS. QUICKLY THE GIRL IS RID OF HER DECAYING PLAGUE RIDDLED BODY AND IS BORN AGAIN AS A BEAUTIFUL VAMPIRE RESEMBLING A CHILD'S DOLL. LESTAT PROVIDES HIS NEW VAMPIRE DAUGHTER, CLAUDIA, WITH THE HOSPITAL'S NURSE AS HER FIRST VICTIM. IT IS CLEAR SHE HAS A TASTE FOR BLOOD AND SHE DEMANDS MORE. LESTAT IS PLEASED THAT HIS NEW PROTÉGÉ HAS MUCH MORE INTEREST IN THE ART OF PREYING ON HUMANS. MANY YEARS PASS AND THE THREE VAMPIRES BECOME A SORT OF FAMILY. LOUIS AND CLAUDIA'S BOND BECOMES PARTICULARLY STRONG. CLAUDIA BECOMES MORE AND MORE FRUSTRATED AS THE REALITY SINKS IN THAT SHE WILL HAVE TO SPEND ETERNITY IN THE BODY OF A CHILD. SHE BECOMES ANGRY WITH LOUIS AND LESTAT FOR TAKING HER FORM HER FORMER LIFE AND TRAPPING HER INTO THE LIFE OF A VAMPIRE BEFORE SHE COULD EVEN UNDERSTAND WHAT WAS HAPPENING. WHEN CLAUDIA LEARNS THAT IT WAS LESTAT THAT ACTUALLY TOOK HER MORTAL LIFE AWAY, SHE FOCUSES HER ANGER ON GETTING REVENGE. SHE DEVELOPS A PLAN TO GET RID OF LESTAT AND LEAVE NEW ORLEANS WITH LOUIS. AN IMPORTANT LESSON THAT SHE LEARNED FROM HER MENTOR, LESTAT, IS TO NEVER DRINK BLOOD ONCE THE BODY IS DEAD. SHE USES THIS KNOWLEDGE TO TRY TO KILL LESTAT. SHE KILLS TWO YOUNG BOYS AND OFFERS THEIR DEAD BLOOD TO LESTAT. SHE DRUGS THEY BOYS SO THAT THE BLOOD WILL STAY WARM AND LESTAT WILL THINK HE IS RECEIVING A GIFT INSTEAD OF A DEATH SENTENCE. THE DEAD BLOOD BEGINS TO TAKE EFFECT AND CLAUDIA TELLS LESTAT WHAT SHE HAS DONE. SHE SLITS HIS THROAT TO SEAL THE DEAL. SHE AND LOUIS WATCH IN

HORROR AS LESTAT'S CURSED BLOOD SPREADS ACROSS THE CARPET. LOUIS APPEARS UPSET WITH CLAUDIA FOR CARRYING OUT HER EVIL PLAN, BUT HE GOES ALONG WITH IT BECAUSE OF HOW MUCH HE LOVES HER. THEY COMPLETE THE DEED BY DUMPING LESTAT'S BLOODLESS BODY IN THE SWAMP.

THE TWO NEWLY FREED VAMPIRES MAKE PLANS TO TRAVEL TO EUROPE IN SEARCH OF OTHER VAMPIRES. IN THEIR MANY DECADES TOGETHER THEY HAVE NOT COME ACROSS A SINGLE OTHER VAMPIRE. THE CURIOSITY ABOUT THEIR TRUE ORIGINS AND PLACE IN THE WORLD DRIVE LOUIS AND CLAUDIA TO MAKE THE MOVE ACROSS THE ATLANTIC. LESTAT DRAMATICALLY RETURNS FROM THE SWAMP AS LOUIS AND CLAUDIA ARE PACKING UP THE HOUSE AND GETTING READY TO SAIL TO EUROPE. HE IS WEAKENED BY HIS ORDEAL IN THE SWAMP, BUT HE IS ANGRY AND LOOKING FOR REVENGE. TO ESCAPE FROM LESTAT, LOUIS SETS THE HOUSE ON FIRE AND HE AND CLAUDIA DASH AWAY LEAVING LESTAT TO BURN WITH THE HOUSE. THEY MAKE IT TO THE BOAT JUST IN TIME AND BEGIN THEIR JOURNEY TO EUROPE WITHOUT LESTAT. THE PAIR SEARCH ALL OVER EUROPE LOOKING FOR SIGNS OF OTHER VAMPIRES. THEY FIND NOTHING BUT URBAN LEGENDS AND DEAD ENDS, UNTIL THEY ARRIVE IN PARIS. IT IS NOW 1870 AND LOUIS IS INFATUATED WITH THE ROMANCE OF PARIS. THEY DO NOT HAVE TO TRY HARD TO FIND WHAT THEY ARE LOOKING FOR ONCE THEY ARRIVE. TWO VAMPIRES APPROACH LOUIS ONE NIGHT ON A DARK LONELY STREET AND INVITE HIM TO AN EXCLUSIVE THEATRE EVENT THAT HAPPENS TO BE RUN BY A SOCIETY OF VAMPIRES. HE BRINGS CLAUDIA TO THE EVENT AND THEY ARE BOTH HORRIFIED BY WHAT THEY FIND. THE BEGINNING OF THE PLAY IS A COMEDY.

LOUIS AND CLAUDIA ARE CLEARLY THE ONLY VAMPIRES IN THE AUDIENCE. THE PLAY IS ABOUT VAMPIRES, BUT THE AUDIENCE IS NOT AWARE THAT THE ACTORS PRETENDING TO BE VAMPIRES ARE ACTUALLY VAMPIRES. THE SECOND HALF OF THE SHOW TURNS INTO A HUMAN SACRIFICE. A YOUNG GIRL IS BROUGHT OUT ON STAGE. THE VAMPIRES CRUELLY TOY WITH HER AS SHE PLEADS WITH THE AUDIENCE FOR HELP. NOBODY MOVES TO HELP THE GIRL BECAUSE THEY BELIEVE IT IS ALL A PART OF THE PERFORMANCE. THE ENTIRE AUDIENCE SITS AND WATCHES AS THE GROUP OF VAMPIRES FEED ON THE FRIGHTENED GIRL. AFTER THE SHOW, LOUIS AND CLAUDIA JOIN THE OTHER VAMPIRES IN THEIR LAIR UNDERNEATH THE THEATRE. THERE ARE MANY VAMPIRES IN THE GROUP AND THEY ARE ALL VERY INTRIGUED BY THE APPEARANCE OF THE TWO VAMPIRES FROM THE NEW WORLD. THEY ARE NOT, HOWEVER, WELCOMED WITH OPEN ARMS. THE GROUPS OF OLD WORLD VAMPIRES REMAIN SUSPICIOUS OF LOUIS AND CLAUDIA. THE VAMPIRE THAT FIRST APPROACHED LOUIS IN THE DARK STREET, ARMAND, APPEARS TO BE THE LEADER OF THE GROUP. HE HAS AN AFFINITY FOR LOUIS AND WILL NOT ALLOW THE OTHERS TO HARASS HIM. ARMAND BELIEVES THAT LOUIS CAN HELP BRING THE GROUP INTO THE NEW WORLD AND REFRESH THEIR ANTIQUATED TRADITIONS. THE OTHER VAMPIRES ARE THREATENED BY ARMAND'S INTEREST IN LOUIS. BECAUSE THE OTHERS ARE CLOSELY SCRUTINIZING LOUIS AND CLAUDIA, THEY ARE ABLE TO PICK UP ON THE TRACES OF GUILT LOUIS FEELS FOR KILLING LESTAT. ARMAND WARNS LOUIS SAYING THAT HE CAN ONLY GUARANTEE PROTECTION FOR LOUIS AND THAT CLAUDIA IS IN DANGER. THE OTHER VAMPIRES WILL TAKE REVENGE ON HER FOR KILLING ANOTHER VAMPIRE. WHILE THE OTHER VAMPIRES ARE FEELING

THREATENED BY LOUIS' RELATIONSHIP WITH ARMAND, CLAUDIA IS FEELING JEALOUS OF LOUIS AND ARMAND AS WELL. SHE FINDS A WOMAN WILLING TO BECOME A VAMPIRE AND ASKS LOUIS TO TRANSFORM THE WOMAN INTO A VAMPIRE SO THAT CLAUDIA WILL HAVE A NEW COMPANION WHEN LOUIS LEAVES HER TO BE WITH ARMAND. LOUIS DOES NOT WANT TO TURN THE WOMAN INTO A VAMPIRE, BUT HE CANNOT SAY NO TO HIS LOVE, CLAUDIA. DESPITE HIS CONFLICTED EMOTIONS, LOUIS GIVES IN TO CLAUDIA'S DEMAND. THE TIME LOUIS HAS TO CONTEMPLATE THE RAMIFICATIONS OF HIS DECISION IS SHORT LIVED. THEY ARE KIDNAPPED BY THE GROUP OF OLD-WORLD VAMPIRES AND DRAGGED DOWN INTO THEIR LAIR SO THAT THE VAMPIRES CAN TAKE REVENGE ON LOUIS AND CLAUDIA FOR KILLING LESTAT. THEY SEPARATE LOUIS FROM CLAUDIA DECIDING THE TWO SHOULD HAVE DIFFERENT PUNISHMENTS. CLAUDIA AND HER NEW COMPANION, MADELINE, ARE PLACED INTO A DEEP PIT WITH AN OPEN ROOF. THE TWO WOMEN QUICKLY REALIZE THAT THEY WILL BE BURNED TO DEATH BY THE SUN WHEN IT RISES. AS CLAUDIA WAITS, DREADING THE RISING SUN, LOUIS IS DRAGGED AWAY AND BURIED ALIVE IN A COFFIN. THE VAMPIRES SEAL HIS COFFIN INTO A WALL WITH BRICKS AND MORTAR AND PLAN TO ALLOW HIM TO ROT IN THE BOX FOR ETERNITY. ARMAND IS ABLE TO RESCUE LOUIS FROM HIS ETERNAL COFFIN, BUT IT IS TOO LATE FOR CLAUDIA. LOUIS SEES CLAUDIA'S BURNT REMAINS AND IS OVERCOME. HE DECIDES TO EXACT HIS OWN REVENGE. WHILE THEY ARE ALL ASLEEP IN THEIR COFFINS, LOUIS RETURNS TO THE LAIR AND SETS IT ON FIRE. THE VENGEFUL VAMPIRES ARE AWAKENED FROM THEIR SLEEP BY THE FLAMES. THEY TRY TO ESCAPE, BUT THEY ARE TRAPPED INSIDE THE BURNING THEATRE. LOUIS BARELY ESCAPES THE

DAMNED BUILDING AND IS RESCUED FROM THE SUNRISE BY ARMAND IN A HORSE DRAWN CARRIAGE.

THE TWO MEN PART WAYS AFTER LOUIS REFUSES ARMAND'S OFFER TO REBUILD TO VAMPIRE SOCIETY TOGETHER. LOUIS IS NOW DISENCHANTED WITH PARIS AND RETURNS TO THE NEW WORLD. NEW TECHNOLOGIES SUCH AS ELECTRICITY, LIGHTS, MOTION PICTURES, AND AUTOMOBILES ARE DEVELOPING. LOUIS ADAPTS TO THE RAPIDLY CHANGING TIMES AND IS ABLE TO THRIVE IN THE NEW ENVIRONMENT. AFTER MANY YEARS BACK IN NEW ORLEANS LOUIS IS REUNITED WITH LESTAT. HE FINDS HIM WEAK AND NEAR DEATH HIDDEN IN AN OLD DECAYING BUILDING. LESTAT HAS NOT BEEN ABLE TO ADAPT TO THE CHANGING TIMES AND APPEARS TO HAVE NEVER FULLY RECOVERED FROM CLAUDIA'S ASSASSINATION ATTEMPT. LESTAT ASKS LOUIS TO HELP HIM RETURN TO HIS FORMER SELF AND LOUIS DECLINES. HE NO LONGER WANTS A COMPANION AND HE LEAVES LESTAT JUST AS HE FOUND HIM, DECAYING INSIDE OF A CONDEMNED BUILDING.

THIS IS WHERE LOUIS ENDS HIS STORY. HE HAS COVERED THE ENTIRE 200 YEARS OF HIS EXISTENCE AND HAS NOTHING LEFT TO TELL. MALLOY, DISAPPOINTED THAT THE STORY HAS COME TO AN END, DECLARES THAT HE WANT TO BECOME A VAMPIRE HIMSELF. LOUIS IS ENRAGED AT THIS REQUEST AND FEELS THAT HIS STORY HAS CONVEYED THE WRONG MESSAGE AND LEAVES, ANGRILY, BEFORE THE REPORTER REALIZES WHAT HAS HAPPENED. MALLOY LEAVES THE HOTEL ROOM IN A PANIC. HE GETS INTO HIS CAR AND IMMEDIATELY BEGINS TO LISTEN TO THE AUDIOTAPE THAT HAD RECORDED LOUIS' STORY. AS MALLOY DRIVES DOWN THE ROAD LESTAT EMERGES FROM THE BACKSEAT OF HIS CAR AND IS MORE THAN WILLING TO GRANT HIS

REQUEST TO BECOME A VAMPIRE. LESTAT FEEDS ON THE REPORTER AND THROWS HIM IN THE BACKSEAT. THE FEEBLE VAMPIRE IS RENEWED AND WE SEE THE OLD GLORIOUS LESTAT RETURNING TO TAKE THE WHEEL OF THE CONVERTIBLE, DRIVING DOWN THE ROAD AS THE MOVIE ENDS.

ELLIOT GOLDENTHAL'S MUSIC MAKES AN EXCELLENT ACCOMPANIMENT TO THIS DARK TALE. THE SCORE APPEARS TO BE STRAIGHTFORWARD UPON FIRST LISTENING, BUT UPON DIGGING DEEPER, IT BECOMES CLEAR HOW INTRICATELY THE MUSICAL STORY IS WOVEN. GOLDENTHAL USES THE SOUNDS OF A TRADITIONAL ORCHESTRA TO CRAFT THE SCORE. THE STRING SECTION IS THE MAIN FOCUS AND IS FEATURED IN NEARLY EVERY CUE. THE WOODWIND SECTION, IN CONTRAST, IS USED VERY SPARSELY AND USUALLY ONLY AS ACCOMPANIMENT. THERE IS A VERY STRONG BRASS PRESENCE IN THE SCORE, BUT THEY ONLY APPEAR DURING HEIGHTENED CLIMACTIC MOMENTS. THERE ARE MOMENTS IN THIS SUPERNATURAL TALE WHERE THE TRADITIONAL SOUNDS OF THE ORCHESTRAL ARE NOT ENOUGH TO SET THE SCENE. ALONG WITH EXTENDED TECHNIQUES ON TRADITIONAL INSTRUMENTS, AUDIO EFFECTS SUCH AS REVERB AND DELAY ARE USED TO MORPH FAMILIAR SOUNDS INTO SOMETHING OTHERWORLDLY. THESE EFFECTS ARE APPLIED CAREFULLY AND DO NOT OVERPOWER THE ORCHESTRAL NATURE OF THE REST OF THE SCORE.

THE SCORE IS RICH WITH THEMATIC MATERIAL AND SYMBOLISM.

GOLDENTHAL FREQUENTLY CONTRASTS VERY HIGH REGISTER INSTRUMENTS WITH INCREDIBLY LOW SOUNDS, LEAVING THE MIDDLE OF THE SONIC PLANE FAIRLY EMPTY. THIS CONTRAST IS A REFERENCE TO THE STRUGGLE BETWEEN

GOOD AND EVIL THAT IS SO PROMINENT IN THE STORY. MULTIPLE THEMES ARE USED TO EMPHASIZE THE DEEPER IDEAS. ALONG WITH USING THEMATIC MATERIAL, GOLDENTHAL HAS CHOSEN AN INSTRUMENT TO REPRESENT EACH OF THE MAIN CHARACTERS. FOR LOUIS HE USES THE STRING SECTION AND THE CONTRABASSOON. LESTAT IS REPRESENTED BY THE HARPSICHORD, AND CLAUDIA IS REPRESENTED BY THE PIANO.

GOLDENTHAL TAKE US ON AN EMOTIONAL JOURNEY, BUT WE MUST JOURNEY THROUGH TIME AS WELL. LOUIS' LIFE STORY SPANS 200 YEARS AND THAT MUST BE REFLECTED IN THE SCORE. THE MAIN WAY THIS IS ACCOMPLISHED IS BY CLEVER PLACEMENT OF DIEGETIC MUSIC. WE START OFF WITH 18TH CENTURY PUB MUSIC AND FINISH WITH LESTAT LISTENING TO THE RADIO IN MALLOY'S CAR. WITHOUT EVEN REALIZING IT, WE ARE TAKEN THROUGH TIME JUST BY LISTENING TO THE MUSIC.

THE USE OF THEMES

THE FIRST THEME WE HEAR IS WHAT I CALL THE "NEW BEGINNINGS THEME". THIS THEME APPEARS ONLY A FEW TIMES BECAUSE IT SYMBOLIZES THE START OF A NEW CHAPTER IN LOUIS' LIFE. THE "VAMPIRE MISCHIEF THEME" IS ALSO USED SPARINGLY, BUT EFFECTIVELY TO ACCOMPANY THE MISDEEDS OF MISCHIEVOUS VAMPIRES. THE MOST USED THEME IS THE "DEATH THEME". DEATH IS A MAIN TOPIC IN THE MOVIE AND THIS THEME IS PRESENT IN ONE FORM OR ANOTHER EVERY TIME WE ARE CONFRONTED WITH THE SUBJECT. THE TWO OTHER MOST PROMINENT THEMES REPRESENT CLAUDIA AND LESTAT. THESE THEMES MARK THE PRESENCE OF THE RESPECTIVE

CHARACTERS AND ARE USUALLY PLAYED ON THE INSTRUMENT THAT SYMBOLIZES EACH CHARACTER.

NEW BEGINNINGS THEME



THE "NEW BEGINNINGS THEME" IS A VERY BEAUTIFUL AND ROMANTIC THEME, BUT IT IS USED VERY FEW TIMES. THE THEME IS ONLY PLAYED FOUR TIMES AND IS THE INDICATION OF A NEW CHAPTER BEGINNING IN LOUIS' LIFE. AS LOUIS BEGINS TO TELL MALLOY THE FIRST CHAPTER HIS INCREDIBLE LIFE STORY, THE STRING SECTION BRINGS THIS THEME TO LIFE. THE STRING SECTION IN GENERAL REPRESENTS LOUIS' CHARACTER, SO IT IS VERY FITTING TO HAVE SUCH AN IMPORTANT THEME OF LOUIS' CHARACTER PLAYED BY THE STRINGS. ABOUT ONE HUNDRED YEARS PASS IN LOUIS' LIFE BEFORE THIS THEME RETURNS. THIS TIME WE HEAR THE THEME AS A LARGE SHIP SAILS ACROSS THE OCEAN CARRYING LOUIS AND CLAUDIA TO EUROPE. LOUIS HAS SEVERED HIS RELATIONSHIP WITH LESTAT AND IS EXCITED TO START A NEW LIFE IN EUROPE WITH CLAUDIA AS THEY SEARCH FOR OTHERS OF THEIR KIND. THE SAME MELODY AND INSTRUMENTATION APPEAR, BUT THIS TIME IN A DIFFERENT KEY. GOLDENTHAL USES THIS TECHNIQUE FREQUENTLY AS A

WAY TO KEEP A THEME FRESH, BUT STILL HAVE IT BE EASILY RECOGNIZABLE. THIS HAPPENS AGAIN THE NEXT TIME THE THEME ENTERS. THE STRINGS SING AS LOUIS LEAVES ARMAND AND EUROPE TO RETURN TO THE NEW WORLD FOR THE NEXT CHAPTER. THE VERY LAST TIME WE HEAR THIS THEME IT HAS RETURNED TO THE ORIGINAL KEY. WE HEAR THE THEME AS MALLOY SPEEDS AWAY FROM THE INTERVIEW AND IMMEDIATELY BEGINS TO LISTEN TO THE TAPE HE RECORDED WHILE LOUIS SPOKE. THE THEME APPEARS IN THIS ORIGINAL KEY BECAUSE IT PLAYS OVER THE EXACT SAME DIALOGUE AS IT DID WHEN WE FIRST HEARD LOUIS TELL HIS STORY.

DEATH THEME



DEATH IS A CENTRAL THEME IN THE MOVIE. DEATH TAKES MANY FORMS ON THE SCREEN, BUT IT IS ALWAYS ACCOMPANIED BY THE DEATH THEME. THIS THEME IS USED THE MOST OUT OF ALL THE THEMES. IT IS A VERY SIMPLE DESCENDING LINE, BUT GOLDENTHAL MANAGES TO GIVE THE THEME NEW LIFE IN EACH SCENE. HE CHANGES THE INSTRUMENTATION AND CONSTANTLY MODULATES THE LINE TO KEEP IT FRESH AND INTERESTING.

CLAUDIA'S THEME



CLAUDIA'S THEME IS INTRODUCED IN THE FIRST SCENE IN WHICH CLAUDIA APPEARS. LOUIS FEELS PITY FOR HER AND AN UNEXPLAINED DEEP CONNECTION. THEN THEME ENTERS IN THE HIGH REGISTER OF THE PIANO AND PLAYS THROUGH THE A SECTION BEFORE DROPPING DOWN AN OCTAVE TO THE MIDDLE REGISTER OF THE PIANO. THEIR TENDER MOMENT IS INTERRUPTED BY LESTAT AND THE ENTRANCE OF HIS HARPSICHORD THEME. WE DO NOT NEED TO WAIT LONG, HOWEVER, FOR CLAUDIA'S THEME TO RETURN. WHEN LESTAT BRINGS LOUIS TO CLAUDIA IN THE HOSPITAL THE THEME ENTERS AGAIN. THIS TIME THE THEME IS TRANSPOSED UP A HALF STEP. THE THEME IS ALSO DIFFERENT THIS TIME BECAUSE WE HEAR THE B SECTION FOR THE FIRST TIME. WHILE THE WHOLE THEME REPRESENTS CLAUDIA HERSELF, THE B SECTION IS ALSO USED AS A LOVE THEME THROUGHOUT THE REST OF THE FILM TO REPRESENT THE TENDER FEELINGS BETWEEN LOUIS AND CLAUDIA.

Piano

Pno.

B Section "Love Theme"

Pno.

INSTRUMENTAL SYMBOLISM

ALONG WITH THEMATIC SYMBOLISM, GOLDENTHAL ALSO USES INDIVIDUAL INSTRUMENTS TO REPRESENT THE MAIN CHARACTERS. LOUIS IS MOSTLY REPRESENTED BY THE CONSTANT PRESENCE OF THE STRING SECTION.

HOWEVER, A CONTRABASSOON PLAYS THE ROLE OF LOUIS' CONSCIENCE. THIS INSTRUMENT APPEARS EVERY TIME LOUIS FEELS THE INTERNAL CONFLICT BETWEEN HIS MORTAL AND VAMPIRE SELVES. LESTAT AND HIS 18TH CENTURY SENSIBILITIES ARE APPROPRIATELY REPRESENTED BY THE HARPSICHORD.

PIANO, THE DESCENDANT OF THE HARPSICHORD, IS USED TO REPRESENT LESTAT'S PROTÉGÉ, CLAUDIA.

CONTRABASSOON

LOUIS AND HIS CONSTANT STRUGGLE BETWEEN GOOD AND EVIL ARE REPRESENTED BY THE CONTRABASSOON. THE FIRST TIME WE HEAR THE CONTRABASSOON IS VERY EARLY IN THE SCORE, IN LOUIS' DINING ROOM. HE AND LESTAT ARE PRETENDING TO DINE ON THE FOOD THAT WAS PREPARED FOR THEM. THE HOUSE SERVANT, YVETTE, COMES TO CHECK ON THEIR MEAL AND LOUIS FINDS HIMSELF DRAWN TO HER. HE IS TEMPTED TO FEED ON HER. THE CONTRABASSOON PLAYS A VERY LOW SLOW MOVING LINE AS WE FEEL THE TENSION GROW IN THE ROOM. STRINGS PLAYING LONG HELD NOTES IN A HIGH REGISTER JOIN THE CONTRABASSOON AS LOUIS STRUGGLES TO CONTROL HIS KILLER INSTINCTS. YVETTE SENSES THAT SOMETHING IS WRONG, BUT DOES NOT KNOW QUITE WHAT IT IS. THE GIRL IS SENT AWAY AND THE MUSIC FADES AWAY AS SHE RUNS FROM THE ROOM. LOUIS IS RELIEVED OF HIS TEMPTATION AND THE TWO MEN CONTINUE TO PRETEND TO EAT DINNER. YVETTE IS NOT SO LUCKY THE NEXT TIME SHE ENTERS THE DINING ROOM. THIS TIME SHE IS ALONE WITH LOUIS AND PLEADS FOR HIM TO SEND LESTAT AWAY. THE CONTRABASSOON ENTERS AS HER PLEAS BECOME MORE IMPASSIONED. SHE GRABS LOUIS HAND AND THE PHYSICAL CONTACT IS TOO MUCH FOR LOUIS TO RESIST. HE BITES HER WRIST AND THE CONTRABASSOON AND HIGH REGISTER STRINGS RISE WITH YVETTE'S SCREAMS. THE NEXT MORAL BATTLE LOUIS MUST WAGE BEGINS WHEN HE FINDS YOUNG CLAUDIA IN A PLAGUE RIDDLED NEIGHBORHOOD. LESTAT SEES

HOW STRONGLY LOUIS IS DRAWN TO THE LITTLE GIRL AND DECIDES THAT HE MUST TURN HER INTO A VAMPIRE AND HAVE HER JOIN THEIR FAMILY. LOUIS IS VERY CONFLICTED ABOUT LESTAT'S PLAN. PART OF HIM IS INEXPLICABLY DRAWN TO HER, BUT THE PART OF HIM THAT IS STILL HUMAN DOES NOT WANT TO HARM THE SMALL GIRL. LESTAT CONVINCES LOUIS THAT TURNING CLAUDIA INTO A VAMPIRE IS BETTER THAN LETTING HER DIE FROM THE PLAGUE. LOUIS STANDS DOWN, BUT IS CLEARLY UNSETTLED BY THE IDEA OF TURNING AN INNOCENT CHILD INTO THE EVIL CREATURE HE BELIEVES HIMSELF TO BE. LESTAT SLITS HIS WRISTS FOR CLAUDIA TO DRINK HIS BLOOD AND THE CONTRABASSOON ENTERS ACCOMPANIED BY HIGH REGISTER STRINGS. THE CONTRABASSOON IS OVERTAKEN BY HEARTBEAT SOUNDS THAT ARE EMPHASIZING CLAUDIA DRINKING LESTAT'S BLOOD WHILE HIS EVIL IS BEING TRANSFERRED TO THE GIRL. CLAUDIA IS TRANSFORMED INTO A VAMPIRE AND LOUIS HAS HIS NEW COMPANION WHETHER HIS CONSCIENCE AGREES OR NOT. LOUIS' MORALS ARE SOON TESTED BY HIS NEW COMPANION. CLAUDIA BECOMES DISENCHANTED WITH LESTAT AND DECIDES THAT HE NEEDS TO BE KILLED SO THAT SHE AND LOUIS CAN LIVE THEIR LIVES WITHOUT HIS INFLUENCE AND OVERBEARING PRESENCE. LOUIS IS AGAIN CONFLICTED ABOUT CAUSING LESTAT ANY HARM, BUT HIS LOVE FOR CLAUDIA OVERRIDES ALL OF HIS LINGERING MORAL OBJECTIONS. CLAUDIA DEVISES A PLAN TO GET RID OF LESTAT BY PRICKING HIM INTO DRINKING DEAD BLOOD: ONE OF THE ONLY FATAL BEVERAGES TO A VAMPIRE. THE CONTRABASSOON ENTERS AS LESTAT STRUGGLES TO THE FLOOR AND REALIZES WHAT IS HAPPENING TO HIM. LOUIS CAN ONLY STAND BACK AND WATCH, KNOWING THAT IT IS TOO LATE TO UNDO WHAT CLAUDIA HAS

DONE. LOUIS IS SAD TO SEE HIS OLD FRIEND'S BODY SINK TO THE BOTTOM OF THE SWAMP, BUT HE SEEMS HOPEFUL AT THE CHANCE OF A NEW LIFE TOGETHER WITH CLAUDIA. THE CONTRABASSOON TAKES A BREAK AS A SYMBOLIC INSTRUMENT AND IS ONLY USED AS ACCOMPANIMENT OF LARGER MUSICAL GESTURES FOR THE MAJORITY OF THE MIDDLE OF THE FILM. THE CONTRABASSOON RETURNS AS A SYMBOLIC INSTRUMENT WHEN LOUIS RETURNS TO AMERICA. LOUIS IS WANDERING THROUGH THE STREETS OF NEW ORLEANS AND CATCHES A FAMILIAR SCENT. LOUIS BEGINS TO EXPLORE AN OLD ABANDONED BUILDING AS HE FOLLOWS THE TRAIL. THE CONTRABASSOON ENTERS WITH THE USUAL LOW, SLOW MOVING LINE ALERTING US TO AN UPCOMING CHOICE THAT LOUIS MUST MAKE. INSIDE OF THE DILAPIDATED HOUSE LOUIS FINDS LESTAT IN AS BAD OF CONDITION AS THE HOUSE IN WHICH HE SITS. LESTAT ASKS LOUIS TO REJOIN HIM AND HELP HIM BECOME HIS GLORIOUS FORMER SELF. LOUIS FEELS OBLIGATED TO HELP LESTAT BECAUSE OF THE CENTURIES OLD BOND THAT THEY SHARE, BUT HE IS ALSO ENJOYING HIS FREEDOM AND DOES NOT WANT TO RETURN TO LIFE WITH A HEARTLESS MURDER. LOUIS AGAIN TURNS HIS BACK ON LESTAT AND LEAVES THE HOUSE.

LOUIS SPENDS MUCH OF HIS LIFE AS A VAMPIRE IN A STRUGGLE BETWEEN GOOD AND EVIL. HE STILL FEELS A CONNECTION WITH MORTALS AND THE PAIN THAT DEATH CAUSES. THE LOW REGISTER FOREBODING SOUND OF THE CONTRABASSOON IS THE PERFECT REPRESENTATION OF LOUIS' EVIL INSTINCTS OVERPOWERING HIS HUMAN MORALS.

HARPSICHORD

LOUIS IS NOT THE ONLY CHARACTER THAT HAS AN INSTRUMENTAL REPRESENTATIVE. LESTAT'S APPEARANCES ON THE SCREEN ARE FREQUENTLY ACCOMPANIED BY A HARPSICHORD. SOMETIMES IT IS ONLY AN ORNAMENTATION OR FEW ROLLED CHORDS ACCOMPANYING A SPARSE LINE AND OTHER TIMES HARPSICHORD IS PLAYING FULL FORCE. NO MATTER HOW EXTENSIVE THE PART, WHEN WE HEAR THIS INSTRUMENT, LESTAT IS ALWAYS PRESENT. THE HARPSICHORD IS THE PERFECT INSTRUMENT TO REPRESENT LESTAT. HE IS AN OLD WORLD VAMPIRE WITH OLD WORLD SENSIBILITIES. HE FEELS AT HOME IN THE HIGH SOCIETY, ARISTOCRATIC CIRCLES AND ALWAYS DRESSES THE PART. THE TIME PERIOD IN WHICH THE HARPSICHORD ENJOYED ITS GREATEST POPULARITY IS ALSO THE TIME PERIOD IN WHICH LESTAT WAS AT HIS PEAK AS A BEAUTIFUL, DEADLY VAMPIRE.

THE FIRST TIME WE HEAR THE HARPSICHORD OCCURS WHEN LESTAT APPEARS IN LOUIS' BEDROOM. THE TWO MET FOR THE FIRST TIME THE NIGHT BEFORE WHEN LESTAT FED ON LOUIS AND DROPPED HIS DYING BODY INTO THE RIVER. LESTAT HAS RETURNED TO FULFILL HIS PROMISE OF RELEASING LOUIS FROM HIS MORTAL SUFFERING BY TURNING HIM INTO A VAMPIRE. THE HARPSICHORD ENTERS SLOWLY ACCOMPANIED BY LOW STRINGS. THE LOW STRINGS PLAY A DRONE AND A SINGLE LINE OF NOTES DANCE ON THE HARPSICHORD AS LESTAT CIRCLES LOUIS' BED. AFTER LESTAT TRANSFORMS LOUIS INTO A VAMPIRE, HE MUST TEACH LOUIS HOW TO SURVIVE AS A VAMPIRE. WE HEAR THE HARPSICHORD IN THE BACKGROUND AS LESTAT TAKES LOUIS TO A HIGH SOCIETY PARTY FOR A HUNTING LESSON. LESTAT IS AT HIS BEST AT THIS PARTY, SO IT IS FITTING THAT HIS REPRESENTATIVE

INSTRUMENT SHOULD ACCOMPANY HIM. THE HARPSICHORD ACCOMPANIES LESTAT DURING HIS NEXT HUNTING LESSON AS WELL. HE FREQUENTLY PREYS ON PROSTITUTES AND ENJOYS THE CRUELTY OF PLAYING WITH HIS VICTIMS BEFORE KILLING THEM. THE HARPSICHORD THEME ALTERNATES WITH THE STRING SECTION AS LOUIS AND LESTAT HAVE AN ARGUMENT ABOUT HIS CRUEL KILLING GAMES. AFTER LESTAT IS KILLED THE HARPSICHORD DISAPPEARS TOO. IT DOES NOT RETURN UNTIL THE STRAINED REUNION BETWEEN LOUIS AND LESTAT BACK IN NEW ORLEANS MANY DECADES LATER. LOUIS FINDS LESTAT IN A VERY FEEBLE STATE. HE IS HIDING IN AN ABANDONED PLANTATION HOUSE STILL WEARING HIS TATTERED 18TH CENTURY FRILLS. LESTAT IS VERY WEAK AT THIS POINT AND SO IS THE SOUND OF THE HARPSICHORD. WE ONLY HEAR A FEW SPARSE NOTES AND A ROLLED CHORD DURING THIS SCENE. THE HARPSICHORD DOES NOT RETURN IN FULL FORCE UNTIL THE VERY END OF THE MOVIE WHEN LESTAT SNEAKS UP ON MALLOY AND FEEDS ON HIM. THE OLD POWERFUL LESTAT IS BACK, AND SO IS THAT HARPSICHORD.

PIANO

THE PIANO IS USED TO REPRESENT CLAUDIA. THIS INSTRUMENT IS A VERY FITTING REPRESENTATIVE FOR THE YOUNG GIRL. THE PIANO IS THE DESCENDANT OF THE HARPSICHORD, THE INSTRUMENT USED TO REPRESENT LESTAT, AND CLAUDIA IS A DESCENDANT OF LESTAT. CLAUDIA HAS MUCH MORE IN COMMON WITH LESTAT THAN DOES LOUIS. SHE ENJOYS HUNTING HUMANS AND DOES NOT FEEL THE MORAL STRUGGLE ASSOCIATED WITH HER MORTAL PAST. CLAUDIA IS BEING GROOMED BY LESTAT TO CARRY ON HIS

LEGACY AS A BEAUTIFUL, ELEGANT KILLER. CLAUDIA FIRST APPEARS AS A FEARFUL CHILD CLUTCHING HER DEAD MOTHER'S BODY IN A PLAGUE INFESTED NEIGHBORHOOD. LOUIS IS STRANGELY DRAWN TO THE GIRL AND AS HE PINES FOR HER "CLAUDIA'S THEME" ENTERS SOFTLY IN THE HIGH RANGE OF THE PIANO. THE TIMBRE OF THE PIANO'S HIGH REGISTER TINKLES LIKE A MUSIC BOX AND PORTRAYS THE INNOCENCE AND YOUTH OF CLAUDIA AT THAT TIME. THIS THEME FOLLOWS HER THROUGH THE WHOLE MOVIE AND IS ALWAYS PLAYED USING THE PIANO. CLAUDIA'S THEME IS NOT THE ONLY PIANO MELODY THAT REPRESENTS CLAUDIA. AS LESTAT IS TEACHING CLAUDIA HOW TO BE A VAMPIRE, HE IS ALSO TEACHING HER HOW TO ACT LIKE A LADY SO THAT SHE CAN FIT INTO HIS HIGH SOCIETY WORLD. ONE OF THE WAYS THAT LESTAT BRINGS CULTURE TO CLAUDIA IS BY HAVING HER LEARN TO PLAY THE PIANO. LOUIS NARRATES A MONTAGE DEPICTING CLAUDIA HONING HER HUNTING SKILLS. THE DARK MOOD OF THE SCENE IS CONTRASTED BY THE LIGHT-HEARTED SONATA IN F BY ANTONIO SOLER PLAYED ON THE PIANO. THE MUSIC ACCOMPANYING THIS MONTAGE TURNS OUT TO BE CLAUDIA PLAYING THE PIANO DURING A LESSON. INTERESTINGLY, THIS SONATA WAS ORIGINALLY WRITTEN FOR THE HARPSICHORD. SHOWING CLAUDIA PLAY AN OLD HARPSICHORD PIECE ON THE PIANO REPRESENTS, MUSICALLY, HOW LESTAT IS TEACHING AND GROOMING CLAUDIA TO CARRY ON THE VAMPIRE TRADITIONS HE HOLDS SO DEAR. ANOTHER CLASSICAL PIANO PIECE IS USED TO REPRESENT CLAUDIA AND SPECIFICALLY HER RELATIONSHIP WITH LESTAT. THE TWO CHARACTERS BEING TO BUTT HEADS WHEN CLAUDIA DISCOVERS HOW LESTAT WAS RESPONSIBLE UNPLEASANT DETAILS FROM HER PAST. CLAUDIA APPROACHES LESTAT TO MAKE PEACE AS

HE PLAYS THE ADAGIO E CANTABILE MOVEMENT FROM HAYDN'S PIANO SONATA IN E FLAT. CLAUDIA IS ACTUALLY TRYING TO TRICK LESTAT AND HAS HIM DRINK DEAD BLOOD IN AN ATTEMPT TO KILL HIM. SHE AND LOUIS THINK THAT THE DEED IS DONE AND THEY DUMP LESTAT'S BODY IN THE SWAMP. UNEXPECTEDLY, LESTAT RETURNS FROM THE DEAD AND ANNOUNCES HIS PRESENCE BY PLAYING HIS SONATA THAT CLAUDIA ORIGINALLY INTERRUPTED. CLAUDIA IS HORRIFIED TO SEE LESTAT RETURN AND SHE AND LOUIS FLEE THE HOUSE AND ESCAPE. THE PIANO IS ALSO USED AS AN ACCOMPANYING INSTRUMENT DURING A FEW OF CLAUDIA'S MORE INTENSE SCENES. LESTAT BECOMES ANGRY WITH CLAUDIA WHEN HE FINDS A DEAD BODY IN HER BED. CLAUDIA FLIES INTO A RAGE AND THE MUSIC MATCHES HER EMOTIONS. THE VIOLINS, WOODWINDS AND PIANO JOIN TOGETHER TO CREATE A FRANTIC MOOD AS CLAUDIA UNLEASHES HER WRATH.

OTHERWORLDLY MUSICAL ELEMENTS

ON THE SURFACE, THIS SCORE APPEARS TO BE ENTIRELY ORCHESTRAL. THE MELODIC STRINGS AND STINGING BRASS SHARE THE FOREGROUND WITH THE PIANO AND HARPSICHORD. HIDDEN IN THE BACKGROUND, HOWEVER, ARE SOME INTERESTING ELEMENTS. GOLDENTHAL USES A MIX OF EXTENDED TECHNIQUES AND ELECTRONIC MANIPULATION OF ORCHESTRAL SOUNDS TO ADD TO THE DARK MOOD HE HAS CREATED FOR THE FILM.

THE FIRST TIME THESE ELEMENTS SNEAK INTO THE FILM IS VERY EARLY ON. WE SEE LESTAT IN THE SHADOWS OF A SEEDY PUB AND A STRANGE SOUND THAT APPEARS. THIS SOUND IS CREATED BY ADDING REVERB TO A SYMBOL SCRAPE SOUND. THE SOUND IS VERY LOW IN THE MIX AND DOES NOT STAND

OUT. IT SITS IN THE BACKGROUND ENFORCING THE FEELING OF FOREBODING WHILE BEING INTRODUCED TO LESTAT.

ANOTHER EXAMPLE OF GOLDENTHAL STRETCHING THE USE OF ORCHESTRAL INSTRUMENTS OCCURS WHEN LOUIS, CLAUDIA, AND MADELINE ARE BEING TRANSFORMED INTO VAMPIRES. GOLDENTHAL USES SLIDES AND GLISSANDI IN THE LOW BRASS AND STRINGS TO CREATE A WOBBLING SOUND THAT FEELS UNSTABLE. THERE IS A LOT OF REVERB ADDED TO THESE SOUNDS AND THEY SOUND SMALL AND FARAWAY, BUT DRAMATICALLY AFFECT THE FEELING OF UNCERTAINTY AS THE CHARACTERS EXPERIENCED THEIR TRANSFORMATIONS. AS THEIR HUMAN BODIES DIE AND THE VAMPIRES COME TO LIFE, TO WOBBLING CALMS, THE GLISSANDI SETTLE ON THEIR FINAL NOTE, THE REVERB FADES, AND A CLEAR CHORD COMES INTO FOCUS TO SIGNAL THE TRANSFORMATION IS COMPLETE.

THERE ARE A FEW OCCURRENCES OF STRANGE SOUNDS BEING USED WHEN LOUIS AND CLAUDIA VISIT THE VAMPIRE LAIR UNDER THE THEATRE IN PARIS. THERE ARE LOW RUMBLING PERCUSSION NOISES ACCOMPANIED AGAIN BY A QUIETLY RINGING METALLIC SOUND. THERE ARE ALSO INSTANCES OF WHAT SOUNDS LIKE PIANO STRINGS BEING STRUMMED. THERE IS A LOT OF REVERB ADDED TO THESE SOUNDS TO MAKE THEM MORE BLURRY AND HARDER TO DISTINGUISH AS ACTUAL INSTRUMENTS. THESE STRANGE NOISES ARE SIGNALING TO THE AUDIENCE THAT THE LAIR IS AN UNSAFE PLACE FOR LOUIS AND CLAUDIA. THE UNSETTLING SOUNDS ARE MEANT TO MAKE THE AUDIENCE AS UNCOMFORTABLE AS CLAUDIA AND LOUIS WOULD HAVE BEEN AS THEY ENTERED THE LAIR. THIS LAIR IS WHERE CLAUDIA ULTIMATELY

MEETS HER DEATH AND LOUIS BARELY ESCAPES HIS PUNISHMENT GIVEN BY THE VAMPIRES IN PARIS.

ANOTHER TECHNIQUE GOLDENTHAL USES IS WHAT SOUNDS LIKE A NOTE CLUSTER TREMOLO IN THE STRINGS. THE STRINGS PLAY A FRENZIED UNMEASURED TREMOLO DURING QUITE A FEW TENSE SCENES IN THE MOVIE. THE STRING SECTION IS OUT OF CONTROL AND SO ARE THE CHARACTERS ON THE SCREEN WHEN WE HEAR THIS NOISE. THE FIRST APPEARANCE OF THIS SOUND IS WHEN LESTAT IS TURNING LOUIS INTO A VAMPIRE AND HE FIRST BITES HIS NECK. THE FRANTIC TREMOLOS APPEAR AGAIN AS LESTAT IS DYING FROM BEING FED DEAD BLOOD BY CLAUDIA. THE STRINGS COME IN AS LESTAT REALIZES THAT SOMETHING IS WRONG. HE IS CAUGHT OFF GUARD BY SUCH A BETRAYAL AND IS TOO WEAK TO FIGHT BACK. THE AUDIENCE IS EQUALLY SURPRISED THAT CLAUDIA COULD CONCEIVE OF AND CARRYOUT SUCH AN EVIL PLAN. SHE HAS THE BODY OF A CHILD, BUT BY THIS POINT IN THE MOVIE SHE IS NO CHILD. THIS SOUND IS HEARD MANY MORE TIMES THROUGHOUT THE MOVIE DURING TENSE AND AGITATED SCENES. THE ENERGY IN THE MOVEMENT OF THE STRINGS REINFORCES THE AGITATION OF THE CHARACTERS.

DIEGETIC TIME TRAVEL

GOLDENTHAL FACED A CHALLENGE TO REPRESENT THE 200 YEAR JOURNEY OF LOUIS LIFE SONICALLY. THE WAY HE CHOSE TO FACE THIS CHALLENGE IS THROUGH THE USE OF DIEGETIC MUSIC. HE USES THE BACKGROUND MUSIC HEARD BY THE CHARACTERS IN THE MOVIE TO HELP ESTABLISH AND SENSE OF TIME AND PLACE WITH THE STORY. THERE IS A TON OF MUSIC IN THE

SCORE THAT ONLY THE AUDIENCE CAN HEAR, BUT THERE IS A LOT OF DIEGETIC MUSIC ALONG THE WAY TO HELP KEEP TRACK OF WHERE IN TIME THE CHARACTERS ARE. STUPID FIX THAT. THE VAMPIRE'S LIVES ARE FILLED WITH MUSIC. MUSIC IN PUBS, AT PARTIES, PLAYED ON THE PIANO THAT WAS ALWAYS IN THEIR HOME, IN THE THEATRE, AND FINALLY PLAYING THROUGH THE SPEAKERS OF MALLOY'S. THE FIRST THING WE HEAR IS BACKGROUND MUSIC IN A PUB. THERE IS A SOLO FIDDLE PLAYING A DANCEABLE TUNE AS A DEPRESSED LOUIS GAMBLES IN A SEEDY BAR. THE SOUND OF THE FIDDLE AND THE STYLE OF THE TUNE TAKE US BACK IN TIME. THIS IS NOT OVERT, BUT IT GIVES THE AUDIENCE A CLUE THAT THE STORY IS NOT TAKING PLACE IN PRESENT DAY. THIS IS DEFINITELY NOT THE MUSIC YOU WOULD HEAR IN A BAR TODAY. THERE IS NO RADIO OR POPULAR MUSIC PLAYING. THERE IS NO BAND AND NOTHING REQUIRING ELECTRICITY. WE CONTINUE FEELING LIKE WE'RE IN ANOTHER TIME AS LOUIS AND LESTAT ATTEND HIGH SOCIETY EVENTS. THE ARISTOCRATIC WALTZ THAT ACCOMPANIES THE DANCING PARTY GUESTS LEAVES NO QUESTION AS TO THE TIME PERIOD AND STYLE OF THE EVENT.

AS TIME PASSES, THE ATMOSPHERE OF NEW ORLEANS CHANGES. THE PLAGUE HAS PASSED AND MORE PEOPLE ARE COMING TO THE VIBRANT CITY. THE MUSIC IN THE STREETS REPRESENTS THIS CHANGE IN MOOD. INSTEAD OF SOLO FIDDLE AND OLD TIMEY DANCE MUSIC, WE HEAR "N'ORLEANS" STYLE BIG BAND MUSIC PLAYED IN THE STREETS. LESTAT LAMENTS THE LACK OF GOOD OLD CREOLE BLOOD AS THE BAND WAILES AWAY IN THE BACKGROUND, THIS IS THE FIRST HINT THAT HE IS NOT ADJUSTING WELL TO THE CHANGING TIMES. ANOTHER VERY SUBTLE CLUE THAT TIMES ARE CHANGING

COMES THOUGH WHEN CLAUDIA IS PLAYING HER PIANO SONATA. THIS SONATA COMPOSED BY ANTONIO SOLER WAS ORIGINALLY WRITTEN FOR HARPSICHORD. THIS IS A PIECE THAT LESTAT IS ENCOURAGING CLAUDIA TO LEARN, BUT SO MUCH TIME HAS PASSED SINCE IT WAS WRITTEN, THAT IT IS ONLY POSSIBLE TO PLAY IT ON THE HARPSICHORD'S DESCENDANT, THE PIANO.

WHEN LOUIS AND CLAUDIA GO TO PARIS THE FEEL OF THE MUSIC CHANGES AGAIN. THEY ATTEND FORMAL EVENTS AS LOUIS AND LESTAT DID MORE THAN 100 YEARS IN THE PAST, BUT THE MUSIC IS NOTICEABLY DIFFERENT. INSTEAD OF THE STIFF STYLE OF THE CLASSICAL WALTZ, THE EVENTS IN PARIS DANCE MUSIC WITH A MUCH MORE ROMANTIC FEEL. THEY ARE STILL DANCING AT PARTIES, BUT THE MUSIC HAS EVOLVED AND DEVELOPED. THE VERY LAST CUE OF THE MOVIE LEAVES NO DOUBT THAT THE STORY HAS PROGRESSED INTO MODERN TIMES. AFTER LESTAT FEEDS ON MALLOY IN THE CONVERTIBLE, HE CRANKS THE RADIO AND ENJOYS LISTENING TO A GUNS'N'ROSES SONG AS HE DRIVES DOWN THE ROAD PROBABLY FOR THE FIRST TIME IN HIS LIFE. THIS SONG "SYMPHONY FOR THE DEVIL" IS ACTUALLY A COVER OF AN OLDER ROLLING STONES SONG. IT IS NO ACCIDENT THAT A COVER SONG WAS USED FOR THIS SCENE. IT IS PERFECTLY FITTING THAT LESTAT'S REBIRTH INTO THE MODERN WORLD IS ACCOMPANIED BY A SONG THAT HAS ALSO BEEN GIVEN NEW LIFE IN MODERN TIMES.

THE USE OF SILENCE

THIS MOVIE IS COMPLETELY PACKED WITH MUSIC. THE MOVIE IS ALMOST 120 MINUTES LONG AND THERE IS MUSIC PLAYING NEARLY THE

ENTIRE TIME. THE MUSIC IS NOT ALWAYS MELODIC OR IN THE FOREFRONT, BUT IT IS ALMOST ALWAYS THERE. THIS MAKES THE SCENES THAT ARE SILENT REALLY STAND OUT. THERE IS ALSO A VERY AWKWARD AND INTENSE REUNION OF LOUIS AND LESTAT NEAR THE END OF THE MOVIE. LOUIS HAS RETURNED TO AMERICA AND FINDS A FRAIL AND WEAK LESTAT IN A CRUMBLING PLANTATION STYLE HOUSE. THE LAST TIME THE TWO MEN WERE IN THE SAME ROOM WAS MORE THAN 100 YEARS IN THE PAST AND LOUIS AND CLAUDIA HAD TRIED TO KILL LESTAT TO ESCAPE HIS TYRANNY. IN THE MODERN ERA THE TABLES HAVE TURNED. LOUIS IS THE STRONG VAMPIRE AND LESTAT NEEDS HIS HELP TO REGAIN HIS STRENGTH AND LEARN TO COPE AS THE WORLD CHANGES DRASTICALLY AROUND HIM. LESTAT'S STATELY HARPSICORD MUSIC IS NO LONGER DANCING IN THE BACKGROUND AS LESTAT WITHERS IN AN OLD CHAIR, TOO WEAK TO STAND. NO MELODIC THEMES ARE PRESENT IN THE BACKGROUND TO TELL THE AUDIENCE HOW TO FEEL. JUST THE VOICES OF THE TWO OLD FRIENDS TALKING. LOUIS DECIDES TO ABANDON LESTAT THE MUSIC RESUMES AS HE LEAVES LESTAT. THE LONGEST SCENE WITH NO MUSIC IS ALSO THE MOST DISTURBING SCENE IN THE WHOLE MOVIE. WHEN LOUIS AND CLAUDIA TRAVEL TO PARIS THEY MEET A GROUP OF OLD WORLD VAMPIRES . THESE VAMPIRES AMUSE THEMSELVES BY HAVING A THEATRE AND PERFORMING COMICAL SKITS FOR MORTALS THAT HAVE NO IDEAL THEY ARE SURROUNDED BY THE UNDEAD. ON THE NIGHT THAT LOUIS AND CLAUDIA VISIT THE VAMPIRES BEGIN THE SHOW WITH THEIR USUAL LIGHT, HUMOROUS MATERIAL. THE JOVIAL ACCOMPANIMENT FROM THE PIPE ORGAN FADES AWAY AS THE CURTAIN DROPS AND THE HOST VAMPIRE, SANTIAGO BRINGS A VERY FRIGHTENED YOUNG WOMAN ON STAGE.

SHE IS VERY AFRAID AND PLEADS FOR THE AUDIENCE TO HELP HER. THE AUDIENCE STAYS IN THEIR SEATS BECAUSE THEY BELIEVE THEY ARE STILL WATCHING A PLAY. THE THEATRE REMAINS SILENT AS THE VAMPIRES TOY WITH HER. WE HEAR ONLY SANTIAGO'S MOCKING VOICE AND HER URGENT SCREAMS AND TERRIFIED SOBS. THE AUDIENCE IN THE VAMPIRE THEATRE SITS AS UNCOMFORTABLY AS THE AUDIENCE OF THE MOVIE. THE LACK OF MUSIC ADDS TO THE DISCOMFORT AND MAKES THE VIEWER ALMOST HOLD THEIR BREATH, WAITING FOR WHAT IS GOING TO HAPPEN TO THIS HELPLESS WOMAN. OUT OF FOCUS IN THE BACKGROUND, ARMAND RISES FROM BELOW THE STAGE. STILL THERE IS NO MUSIC. ARMAND FULLY APPEARS AND THE AUDIENCES' ATTENTION IS DRAWN TO HIM AND AWAY FROM THE GIRL BY AN EXPLOSION WITH FLAMES AND SMOKE. STILL THERE IS NO MUSIC. FINALLY, AFTER WHAT SEEMS LIKE AN ETERNITY, VERY HIGH REGISTER VIOLINS SNEAK INTO THE SCENE AS ARMAND BEGINS TO WALK TOWARD THE FRONT OF THE STAGE.

CONCLUSION

ELLIOT GOLDENTHAL HAS MASTERFULLY COMBINED ALL OF THE AFORE MENTIONED TECHNIQUES INTO AN INCREDIBLY EFFECTIVE SCORE. HIS MUSIC CAPTURES THE BEAUTY AND GRACE OF THE VAMPIRES WHILE STILL INFUSING A DARKER EDGE TO THE SOUND. HE MANAGES TO USE A TRADITIONAL ORCHESTRA TO CREATE AN OTHERWORLDLY ATMOSPHERE THAT SEAMLESSLY SUPPORTS THE ACTION ON SCREEN. THE MUSIC IS NOT INTRUSIVE, BUT IT STILL MAKES A GRAND IMPACT ON THE OVERALL FEEL OF THE MOVIE. IT IS NO WONDER THIS SCORE HAS BEEN SO HIGHLY ACCLAIMED.

LIST OF CUES

<u>TIME</u>	<u>DURATION</u>	<u>DESCRIPTION</u>
00:00-3:10	3:10	Main Title. Overhead City Scene Strings with boys choir and solo viol and glass harmonica
4:26-4:46	00:20	Louis tells Malloy that he is a vampire. Metallic effects accompanied by strings accented with brass and percussion hits.
5:50-15:18	9:28	Louis begins to tell his life story The New Beginnings Theme begins this section and transitions to otherworldly sounds as Lestat is introduced.
16:10-18:18	00:18	Louis sleeps for the first time as a vampire Noise
16:18-17:40	1:22	Louis and Lestat are hunting in a bar Solo fiddle playing a danceable tune
17:40-18:12	00:32	Lestat feeds on the prostitute and the scene cuts to Louis and Lestat sitting in Louis' dining room pretending to eat dinner. Orchestral music fades in as the fiddle fades out. Music fades as we enter the dining room.

18:29-19:00	00:31	<p>Yvette, one of Louis' slaves, is clearing the table and making conversation with Lestat and Louis</p> <p>Contrabassoon plays solo in a very low register symbolizing Louis' temptation to prey on Yvette</p>
20:32-23:25	2:53	<p>Louis and Lestat attend a high society aristocratic party. Lestat is teaching Louis how to hunt people as his prey. Music ends abruptly when Lestat breaks a lady's neck</p> <p>Small ensemble plays a stately waltz.</p>
24:34-26:20	01:46	<p>Daylight, a woman presumed to be a slave is mourning a death. We move through Louis property and notice that the slaves have realized Louis and Lestat are evil.</p> <p>Tribal sounding drums play in a frantic rhythm.</p>
26:20-27:00	00:40	<p>Louis and Lestat are arguing in the dining room of Louis' house. Lestat leaves angrily.</p> <p>Strings enter quietly and gain volume as the men argue</p>
27:34-30:15	2:41	<p>Yvette enters to clear the dinner table and urges Louis to get rid of Lestat and the evil he has brought to the house. Louis is tempted to feed on Yvette and cannot control himself. Louis becomes angry after feeding on Yvette and in a rage begins to set his house on fire.</p> <p>Contrabassoon in low register enters quietly as Louis fights his urge to feed on Yvette. As he give in to his vampiric urges, orchestral</p>

		music comes in and intensifies with the addition of the brass section as Louis burns down the house.
31:04-36:05	5:01	<p>Louis and Lestat are on the run and are staying in a hotel. Lestat has two prostitutes in the room and intends to feed on them.</p> <p>Harpsichord ornamentation alternates with chordal movement in the strings.</p>
36:20-39:10	2:50	<p>After arguing with Lestat, Louis leaves the hotel and wanders the streets of New Orleans while it rains. Louis wanders down a plague infested street and finds Claudia. Louis begins to feed on her. Lestat arrives and begins mocking Louis for feeding on a child. Lestat picks up the mother's corpse and begins dancing with her body. Louis is upset by how lightly Lestat is taking the situation and runs away in the rain again.</p> <p>At first, the music is orchestral and mostly strings. A high register piano theme enters as Louis sees the girl for the first time. Claudia's Theme. The theme continues in a lower register until a harpsichord enters. Lestat sings a line from The Marriage of Figaro as he dances the mother's corpse. The orchestral music returns as Louis flees.</p>
41:07-44:32	3:25	Lestat finds finds Claudia and brings Louis to her. Lestat takes him to the hospital where where Claudia is recovering from Louis' attack. Lestat has decided to turn Claudia into a

vampire. Louis is conflicted, but Lestat proceeds anyway. Lestat drinks Claudia's blood and then lets her drink his to begin her transformation into a vampire. After Claudia awakes as a vampire, Lestat provides her with her first Victim, the nurse from the Hospital. Claudia is happy to take her victim.

Orchestral strings with piano accompaniment are present as Lestat takes Louis to the hospital. The contrabassoon enters under The other music, symbolizing the evil desires of the vampires. Strange noises are present as Claudia transforms. The blurry Sounds come into focus and return to playing Claudia's theme in the high register piano.

45:39-47:47 2:08

Louis begins to tell the story of his new vampire family as a montage of the vampires' daily life plays

Source Music. Harp Concerto in B Flat by Handel

48:06-49:27 1:21

A montage is Claudia playing the piano and stalking victims while being mentored by Lestat.

Source music. Sonata in F by Antonio Soler

49:27-50:25 0:58

Louis begins to describe the changing times and the difficulty of being immortal and adapting

The piano source music fades as the new music rises.

52:25-57:13 4:48

Claudia realizes that she is trapped in the body of a child. She becomes

angry and blames Lestat. As the fight ends, Louis comforts Claudia and she reluctantly accepts her future. She convinces Louis to take her to the place where he first found her. Claudia is overcome and runs away.

Piano and frantic strings with brass hits. Chordal strings return as the fight ends and Louis comforts Claudia. Claudia's theme on the piano returns as she laments her unchangeable future. Orchestral music comes in as Louis and Claudia visit the place where Louis found Claudia as a vulnerable child.

57:33-58:19 0:46

Louis finds Claudia and they discuss killing Lestat and living the rest of their eternity without his dark influence.

Claudia's Theme plays on the piano. The B section of the theme is accompanied by stings.

58:19-59:28 1:10

Claudia and Lestat argue as Lestat plays the piano.

from

Source music. Adagio e Cantabile from Sonata in E Flat by Haydn.

60:58-64:15 3:13

Claudia tricks Lestat into drinking blood from dead boys. She offers them to Lestat appearing to be a peace offering after their argument, but she is actually trying to kill him with the dead blood. Lestat begins to struggle and Claudia slits his throat to quicken the process. Louis appears disapproving, but still supports Claudia dispose of the Lestat's body in the swamp.

Gentle strings and bells enter as Claudia offers Lestat the boys. The music stays sweet before the audience learns that Claudia is tricking Lestat. The harpsichord comes in and out as Lestat begins to struggle and it becomes clear that Claudia has betrayed Lestat. High pitch frantic stings come in as Claudia slits his throat. The music becomes more dramatic with a larger group as Louis and Claudia race to the swamp to dump Lestat's body. Brass stings punctuate the action. Strings take over as Lestat's body sinks into the water.

64:20-65:11 0:51

Louis and Claudia plan to travel to Europe in search of more vampires.

Source music. Sonata in F by Antonio Soler.

65:33-65:53 0:20

Lestat returns. Claudia's assassination has failed. Lestat is angry.

Brass stings with frantic high range violins playing unmeasured tremolos

65:53-66:56 1:03

Lestat is playing the piano to announce his return.

Source music accompanied by the string section. Adagio e Cantabile from Sonata in E Flat by Haydn.

66:56-70:02 3:06

Lestat leaves the piano and begins to attack Louis and Claudia. The house catches on fire and Louis

and Claudia are able to escape and catch their boat to Europe.

Orchestral music with frantic piano accompaniment. The music intensifies with the addition of the brass section playing the Death Theme as the house catches fire. music slows and settles into a chordal texture as Louis and Claudia escape to the transatlantic ship.

70:30-71:44 1:14

Louis and Claudia set sail to Europe. They are ready to begin their new life together. They are the old world to learn the secrets of the history of vampires.

Orchestral. Main theme in the strings.

71:44-72:48 1:04

Louis and Claudia arrive in Europe. They are dressed in their finest 19th century clothes and attending high society events.

Orchestral music playing. Sounds familiar..maybe marriage of figaro.

72:48-74:28 1:40

Louis wanders the streets of Paris and encounters a playful vampire and the much more serious vampire, Armand.

A playful solo violin line introduces the first vampire and is replaced by a low drone and chordal movement in the brass as Armand enters.

74:42-75:55 1:13

Louis and Claudia attend a performance at the vampire theatre.

		Diegetic music. Pipe organ accompanies the performance.
77:42-79:35	1:53	Armand enters the stage. Something about killing the girl. The performance ends and music cuts as the curtain drops. Low strings replace the pipe organ. Brass enters as Armand feeds on the girl.
79:56-80:05	0:09	Claudia and Louis enter the vampire's underground lair. An obscured tam-tam strike with reverb.
82:37-84:35	1:58	Armand and Louis discuss the secrets of vampires. Cello solo punctuated by glass harmonica and high strings
85:10-85:40	0:30	Claudia and Louis fight because Claudia is jealous of Armand. Chordal strings accompany Claudia's Theme on the piano and the Love Theme in strings and oboe
85:40-86:00	0:20	Louis returns to the vampire theatre. Diegetic snare drum.
86:00-86:45	0:45	Armand and Louis discuss Claudia's fate. Claudia's Theme plays on the piano.

87:55-89:40

1:45

Armand asks Louis to stay in Paris and help bring the group of vampires into the new era.

Low strings play augmented Death Theme. The brass section joins and the theme is played in its original version.

91:39-96:25

4:46

Claudia begs Louis to turn her new friend, Madeline, into a vampire. Louis reluctantly agrees after an argument. As soon as Madeline's transformation is complete the old world vampires arrive to punish Louis and Claudia.

Strings play the Death Theme. The brass section joins as Louis begins to transform Madeline. The Love Theme enters in strings and piano, but is interrupted by the Vampire Mischief Theme as the old world vampires kidnap Louis, Claudia, and Madeline.

ADDITIONAL INFORMATION

MUSIC PRODUCER: MATTHIAS GOHL
ORCHESTRATION: ROBERT ELHAI AND ELLIOT GOLDENTHAL
CONDUCTOR: JONATHAN SHEFFER
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ELECTRONIC MUSIC PRODUCTION: RICHARD MARTINEZ
ADDITIONAL MUSIC EDITOR: CHRISTOPHER BROOKS
SOURCE MUSIC CONSULTANT: ELIZA THOMPSON
SOURCE MUSIC SUPERVISOR: GEORGE FENTON

SOURCE MUSIC

TERPSICHORE AND HARP CONCERTO IN B FLAT – HANDEL –
ADAPTED BY GEORGE FENTON
SONATA IN F SHARP – SOLER –
ADAPTED BY GEORGE FENTON
SONATA IN E FLAT ADAGIO E CANTABILE – HAYDN (1732-1809) –
ADAPTED BY FENTON
SYMPATHY FOR THE DEVIL – WRITTEN BY JAGGER AND RICHARDS
COVER PERFORMED BY GUNS'N'ROSES