

Pride & Prejudice:
Musical Treatment of the Classical Literature Story
Preserving the Spirit of The Historical Époque While
Reaching a Contemporary Flavor to Touch Present Day
Audiences

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1. DARIO MARIANELLI AND PRIDE AND PREJUDICE INTRODUCTION

The award winning Italian composer Dario Marianelli has worked with the prominent British director Joe Wright on four films so far. The movie *Pride and Prejudice* was released in 2005 and its music received an Oscar nomination in the Best Original Score category. Besides *Pride and Prejudice* the collaboration between Dario Marianelli and Joe Wright also includes notable movies as *Anna Karenina*, *Atonement* and *The Soloist*. For *Atonement* Dario Marianelli was awarded the Oscar, Golden Globe and Ivor Novello Award in the Best Original Score category.¹

The story of *Pride and Prejudice* is based on Jane Austin's 1813 novel which leads the viewer back to the late 18 century society. In relation to this fact and classical conception of the movie Beethoven's early piano sonatas became a point of reference for the score to *Pride and Prejudice*. Nevertheless, Dario Marianelli abandons historical correctness for a more intimate and emotional treatment of the story when needed. The spirit of the historical époque is thus preserved while a contemporary flavor intended to touch present day audiences is pursued. The architecture of the score and the employment of themes and their character will be analyzed in the following text. This will bring a closer insight of how Dario Marianelli uses classical musical material while giving it a contemporary character when desirable.

¹ Air Edel, "Dario Marianelli," accessed May 10, 2015, <http://www.air-edel.co.uk/representation/composers/6/dario-marianelli/>.

The score was recorded by pianist Jean-Yves Thibaudet and the English Chamber Orchestra.² The main characters of the movie are portrayed by Keira Knightley and Matthew Macfadyen, and the script was written by Deborah Moggach.³

A subtle work with details is a noticeable feature of Marianelli's score. Therefore a special attention to details in terms of orchestration, scene transitions and use of themes will be given in the music analysis chapters. Numbering and naming of the cues and themes was designed to demonstrate the structure of the score in the clearest way possible.

² Dan Goldwasser, "[Interview with Dario Marianelli]," *soundtrack.net*, last modified 2006, accessed May 10, 2015, <http://www.soundtrack.net/content/article/?id=187>;
for review of the music check William Ruhlmann, "AllMusic Review", *allmusic.com*, accessed May 10, 2015, <http://www.allmusic.com/album/pride-prejudice-original-score-mw0000704072>.

³ IMDb, "Pride and Prejudice (2005)," accessed May 11, 2015, <http://www.imdb.com/title/tt0414387/>.

2. PLOT SUMMARY

The movie opens with the scenery of the countryside at dawn, later the main female character Elisabeth Bennet is shown reading a book while walking on her way home. The camera walks the viewer slowly through the house and the conversation of Mr. and Mrs. Bennet can be overheard talking about a young wealthy man (Mr. Bingley) buying the neighboring Netherfield Park Estate. As all five Bennets daughters are unmarried, Mrs. Bennet perceives this event as an occasion to have one daughter married tackling the general truth expressed in Jane Austin's novel: "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife". When opening the door Mr. Bennet discovers all five daughters listening to the conversation. As the curiosity about Mr. Bingley and desire to be introduced to him raises, Mr. Bennet reveals that he has already talked to him and confirms the participation of the family in the upcoming ball organized to welcome Mr. Bingley's arrival to town.

The following part brings us to the 18th century public ball. People are in the middle of a party when the music suddenly stops and new coming guests, who are obviously representatives of the higher society, enter the ball room. It's Mr. Bingley with his sister Caroline and his close friend Mr. Darcy who appears to be closed and unsympathetic at first glance compared to agreeable and smiling Mr. Bingley. We learn about Mr. Darcy's being a very wealthy man as is informed by Elisabeth's close friend Charlotte. Typical ball music of the given period starts again and the amusement continues. Mrs. Bennet doesn't hesitate to introduce her daughters to the new guests and a delightful conversation between Jane Bennet (the eldest Bennets daughter and the closest one to

Elisabeth) and Mr. Bingley develops. The sympathy between the two young people is noticeable as Mr. Bingley also admits to his friend Mr. Darcy later on. A less delightful conversation develops between Elisabeth and Mr. Darcy, who refuses to dance even though not a single lady is sitting down. Mr. Darcy considers Elisabeth barely tolerable and not handsome enough to tempt him. Nevertheless, Elisabeth's wit and elegant way of expressing her opinion strikes Mr. Darcy at the end of the ball.

Elisabeth and Jane are talking about the ball and Mr. Bingley's attachment to Jane before falling asleep. A soft transition to the Bennet's house in the morning follows. A letter arrives while the Bennet's family is having their breakfast, Jane is invited to come to dine with Mr. Bingley's sister Caroline while Mr. Bingley would dine out. As Mrs. Bennet wants Jane to meet Mr. Bingley again, she sends her to Netherfield on the horseback although it's very possible that it is going to rain which will strategically prevent Jane from coming back home the same evening. Jane arrives at Netherfield totally soaked and stays ill there. Elisabeth decides to walk to visit her sister and stays with her at Netherfield too. This occasion gives an opportunity for Mr. Darcy to better picture Elisabeth's character and wit through conversations lead during her stay in the house.

Mr. Collins, a clergyman who is given a parsonage to administer by Mr. Darcy's aunt Lady Catherine, comes to visit the Bennet's family with the clear purpose of choosing a wife. Nevertheless, he is a rather awkward and ridiculous person hiding behind the wisdom of literature and study.

The Bennet's sisters walk to town where they make a new acquaintance with Mr. Wickham who is a soldier in a regiment residing currently in the town. When meeting Mr. Bingley and Mr. Darcy on the way back, it is obvious that

there is a tension between Mr. Wickham and Mr. Darcy. Mr. Wickham being connected to Mr. Darcy's family since infancy claims that Mr. Darcy denied to give him a rectory which he should have inherited according to the will of Mr. Darcy's father. This fact should have made him become a poor soldier. Elisabeth believes him as he is a persuasive narrator and her interest in him becomes noticeable.

The Bennets prepare themselves for the ball. A splendid arrival of guests to the ball follows. Mr. Bingley and his sister Caroline welcome the guests, Elisabeth searches for Mr. Wickham and learns that he is not coming to the ball. Mr. Collins who intends to propose Elisabeth marriage asks her for a dance, and she is even more surprised when Mr. Darcy asks her to dance with him. An invigorating sarabande is played for their dance. Elisabeth teases Mr. Darcy on his lack of conversation skills and advises him on possible topics of conversation. Their talk also tackles Mr. Wickham and thus becomes more and more tense. Mr. Darcy hopes to afford Elisabeth more clarity on this matter in the future. Their conversation ends and music takes over the scene as if we were suddenly watching the couple from distance. They both leave the dance tense. The other scenes show Jane and Mr. Bingley happy together, Mrs. Bennet expecting soon the marriage proposal, Charlotte talking to Elisabeth and the bustling of the ball.

Mr. Collins demands a private audience with Elisabeth in order to make her a marriage proposal. She refuses him supported by his father. Right after, Elisabeth finds Jane crying with a letter from Caroline Bingley in her hands. Mr. Bingley leaves Netherfield suddenly. Jane leaves for London to visit her uncle and aunt with the hope of meeting Mr. Bingley there. Charlotte comes to see Elisabeth to tell her news about her being engaged to Mr. Collins, Elisabeth

cannot understand her choice as she considers Mr. Collins ridiculous. Charlotte explains her motives of her being burden to her parents at her age and not having any other prospects and asks not to be judged. Elisabeth stays alone on the swing thinking, the time passes and a transition to Charlotte's new home is made.

Elisabeth comes to visit Charlotte and Mr. Collins and is also invited to come to dine with Lady Catherine together with the newly married couple. On this occasion she happens to meet Mr. Darcy again as he is visiting his aunt. Elisabeth is inquired by Lady Catherine about her family and education. Lady Catherine is surprised by Elisabeth giving her opinions very decidedly for such a young person. Later Elisabeth is asked to play the piano by Lady Catherine which she feels obliged to do despite her admitting to play rather poorly. Mr. Darcy comes close to listen to her performance and starts a conversation. The following day Mr. Darcy surprises Elisabeth at Mr. Collins's house and appears to want to express something but is interrupted by Charlotte coming back home. Mr. Darcy leaves abruptly.

Mr. Collins leads a mass during which Elisabeth has an opportunity to talk to Mr. Darcy's friend Fitzwilliam who claims Mr. Darcy being the most loyal companion and as an example he mentions that Mr. Darcy has saved his closest friend Mr. Bingley from an imprudent marriage recently. Elisabeth runs furiously in the rain to hide in the pavilion, she does not notice that she is followed by Mr. Darcy. Ignoring Elisabeth's current state of mind he impatiently uncovers his feelings to her and despite his better judgment and inferiority of her birth he asks her to end his agony of the past months and marry him as he loves her. Elisabeth still hit by the news she learnt from Mr. Darcy's friend refuses him

rather coldly pointing at his insulting her by judging the origin of her family. But she has other reasons for her refusal which she declares directly into his face. She could never marry a man who has probably forever ruined the happiness of her most beloved sister. A fierce exchange of opinions finishes with Elisabeth asking about Mr. Wickham and claiming that she knows about his misfortunes. Mr. Darcy outbursts in anger as well realizing a bad opinion Elisabeth formed about him and after Elisabeth claims that he is the last man she would ever be prevailed upon to marry, he leaves. Elisabeth is in her room thinking, day passes and night comes. She looks at herself in the mirror when Mr. Darcy appears bringing a letter for her. She doesn't look back at him and continues looking into the mirror. In the letter, he doesn't intend to renew sentiments which were so disgusting to her but he would like to address the two offences lead against him. When Elisabeth turns, Mr. Darcy is not there any more. She starts reading his letter. He explains that his father loved Mr. Wickham as his son which is why he left him a generous living. Mr. Wickham gambled it away within weeks and demanded more money which he was refused. Later on he declared a passionate love to Mr. Darcy's sister Georgiana and tried to persuade her to elope with him. After it was made clear that he would never receive any money from her inheritance, he disappeared. As for Jane Elisabeth learns that Mr. Darcy considered Jane indifferent to his friend which lead him to advise Mr. Bingley accordingly.

Elisabeth comes back home and meets Jane who has just arrived from London. Elisabeth's youngest and the most uneducated and wild sister Lydia is offered to visit her relatives in Brighton. Elisabeth tries to persuade her father about not letting her go as it is too dangerous but he insists as he thinks it is a

way how to tame her and teach her of her own insignificance. Elisabeth is offered to accompany her aunt and uncle to visit the Peak District and admire the beauties of nature. Later she is shown sleeping and a transition to the Peak District follows as if everything was happening in her dream.

She enjoys the wonderful view of the landscape and her hair and dress are floating in the wind. As the travelers are close to Mr. Darcy's home Pemberley, they decide to visit the house as it is open to visitors and known for its arts collections. Elisabeth hesitates at first but then is overruled by curiosity. The visitors are amazed by the collections of fine arts when taking a tour through the house, Elisabeth's change of opinion about Mr. Darcy can be perceived and when they approach his statue, Elisabeth even admits he is a handsome man. Elisabeth is left alone in the house and follows the sound of the piano, it's Mr. Darcy's sister Georgiana playing. Elisabeth listens to her, unseen. Suddenly Mr. Darcy appears at the piano and surprises his sister who welcomes him warmly. Mr. Darcy notices Elisabeth who runs away. However, Mr. Darcy stops her and an awkward conversation follows. She thought he would come back from London only the following day and apologizes for havening intruded. Mr. Darcy wants to accompany her to the hotel but she prefers walking. When joining her aunt and uncle again, Elisabeth learns that they are all invited to Pemberley to meet Mr. Darcy and his sister Georgiana the following day. The meeting appears to be very pleasant and Elisabeth's opinion of Mr. Darcy continues changing considerably. On the return home, Elisabeth receives a letter from Jane with the most dreadful news. Her youngest sister Lydia ran away with Mr. Wickham having no money and no connections and it appears that she is lost forever and that all the Bennet's daughters are ruined by their sister's behavior. Mr. Darcy claims he

should have exposed Mr. Wickham publicly to prevent this from happening and Elisabeth blames herself for not being open to her sisters. Mr. Darcy declares his wish to help and then leaves as the situation is grave.

A letter from London reaches the Bennet's house which states that Lydia is married to Mr. Wickham. Lydia arrives with her new husband and a family dinner follows during which Lydia reveals to Elisabeth that it was Mr. Darcy who found her and Mr. Wickham and it was also he who paid for the wedding. Mrs. Bennet is happy to have a daughter married regardless of the man whom she married.

The news arrives that Mr. Bingley is coming back to Netherfield. Soon after his arrival, he comes unexpectedly to the Bennet's house together with Mr. Darcy. As the situation is very awkward, he leaves right away. A cut to the lake follows, where Mr. Bingley is shown practicing a marriage proposal with Mr. Darcy. Mr. Bingley comes back and asks the privilege to talk to Jane alone in order to propose her marriage. She accepts with tears in her eyes. Elisabeth is sitting alone outside thinking, and Mr. Darcy leaves. The night comes. Various rooms of the house and conversations are shown, Mrs. Bennet talking to Mr. Bennet, Marry reading a book aloud, Jane talking to Elisabeth. Lady Catherine visits the Bennets late at night and demands to talk alone with Elisabeth as a matter of urgency. She declares that a report of an alarming nature has reached her that Elisabeth intends to be united with her nephew Mr. Darcy. Lady Catherine insults Elisabeth in various ways and when she asks her to promise she would never enter in an engagement with Mr. Darcy, Elisabeth refuses and asks Lady Catherine to leave.

The night conversation with Lady Catherine does not allow Elisabeth to sleep which is why she heads for a walk early in the morning before the dawn. The scenery reminds us of the beginning of the movie. Learning about Lady Catherine talking to Elisabeth, Mr. Darcy allows himself a hope that Elisabeth's opinion of him might have changed and that her marriage refusal might not be definite. As he cannot sleep either that night, he leaves his home early in the morning as well. Elisabeth and Mr. Darcy meet in the countryside, Elisabeth admits she should make amends revealing that she knows what he has done for Lydia and probably for Jane also. Mr. Darcy claims that it was all for her and that his affections and wishes to her have not changed but that one word from her will silence him forever. He renews his marriage proposal which she accepts. The sun is rising in a similar way as it was in the very beginning of the movie.

Mr. Darcy asks Mr. Bennet's approval for the marriage. Elisabeth talks to her father, who cannot believe her decision and considers her to be out of senses because he thought she hated Mr. Darcy. Elisabeth explains all the circumstances and the fact that she has misjudged him. Mr. Bennet gives his consent to the marriage. The very last scene of the movie shows Mr. Darcy and Elisabeth at Pemberley close to the lake at night after their marriage.

3. MUSIC OVERVIEW

As the movie is set at the end of the 18th century society and the classical conception is kept, the music generally tries to evoke the atmosphere of the given period. This happens mainly by employing the typical dance music of the period for both balls that appear, as well as by using music that could have

potentially been heard in the streets at the given époque. This music is related especially to the militia marching in the town. The dances and street music are always an integral part of the story. Some of the piano pieces are reminiscent of Beethoven's early sonatas and play the role of an integral element of the story too. The whole score finds its roots in the late classicist style. Nevertheless, the music is allowed to abandon the historical correctness when needed to create a more intimate atmosphere mainly in order to highlight states of minds of the characters and their changes. The music has thus various functions in the movie: evoking the spirit of the époque, depicting the inner world of the main character and providing smooth and elegant transitions between scenes.

In terms of orchestration the main role is exclusively assigned to piano which either appears as a solo instrument or accompanied by an ensemble of instruments or orchestra. The piano can be perceived as an element which both recalls the classical spirit of the given historic époque and brings an intimate chamber atmosphere when needed. The piano thus represents a bridge between the classical and contemporary worlds included in the score. Solo piano music appears as an integral part of the story when characters are performing, either practicing or for amusement of the society. When the piano is accompanied by orchestra it is often reminiscent of classical piano concertos. The prominent use of piano corresponds to the idea of finding the source of esthetics for the score in the early Beethoven piano sonatas. Moreover, piano as a solo instrument or as a part of an ensemble contributes to evoke the intimate atmosphere when needed. Solo violin and violoncello also play an important role in the given scenes. A very subtle balance in the use of the mentioned solo instruments and the orchestra is noticeable. The size of the orchestra corresponds to the size of an orchestra of

Mozart's time (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, Violins 1, Violins 2, Violas, Violoncellos, Double basses)⁴ and is complemented by harp.

⁴ English Chamber Orchestra, accessed May 12, 2015, <http://www.englishchamberorchestra.co.uk/about/eco>.

4. THEMES

My analysis will mainly be based on transcription of the soundtrack itself, however some scores have tried to be found as reference materials but only a couple of piano reductions were available.⁵ These scores were published for commercial purposes and don't follow entirely the original score so they were only used as a reference.

In order to evoke the atmosphere of the historical period of the story especially in terms of ball music, various **dance music pieces** are used throughout the score. The themes and motives related to dance music are, in most of the cases, used only once, each according to the occasion and type of the dance. However, this chapter will focus mainly on **non-dance music** related themes, their use in various situations, the architecture of their employment and the overlapping and combining within their particular scenes.

- *Theme 1*

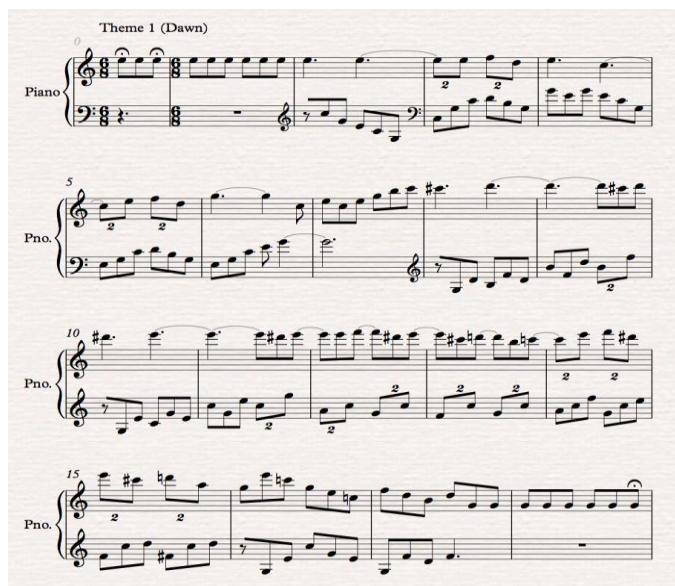


Figure 1: Theme 1 (Dawn)

⁵ Dario Marianelli and David Hawkins, *Dawn From Pride and Prejudice*, Thunder Bay, Ont: David Hawkins Music and Graphics, 2008; Dario Marianelli, *Pride & prejudice: music from the motion picture soundtrack*, Milwaukee, WI : distributed by Hal Leonard, 2006.

Theme 1 (Dawn) is the opening theme of the film which sets the classical mood of the movie right from the beginning as it reminds the listener of Beethoven's piano sonatas. The theme is used in 5 cues which are spread throughout the score quite regularly. Cue 1 introduces the theme purely in piano and is related to the general introduction of the Bennet's family and the main character Elisabeth Bennet. The theme returns in piano, strings and winds in cue 3 to provide a transition between the scenes at the moment that the night dialogue between Elisabeth and Jane ends. Music acts as an integral part of the story in cue 16 when Elisabeth plays the theme on piano, as well as in cue 21 in which Mr. Darcy's sister Georgiana performs the theme. The use of the theme at the end of the movie in cue 27 provides the logical arc to the story: it reminds the viewer of the sunrise and landscape at the very beginning of the movie as well as of the Bennet's house and the story setting in the first scene. The theme appears only in piano similarly to the beginning.

- *Theme 2*

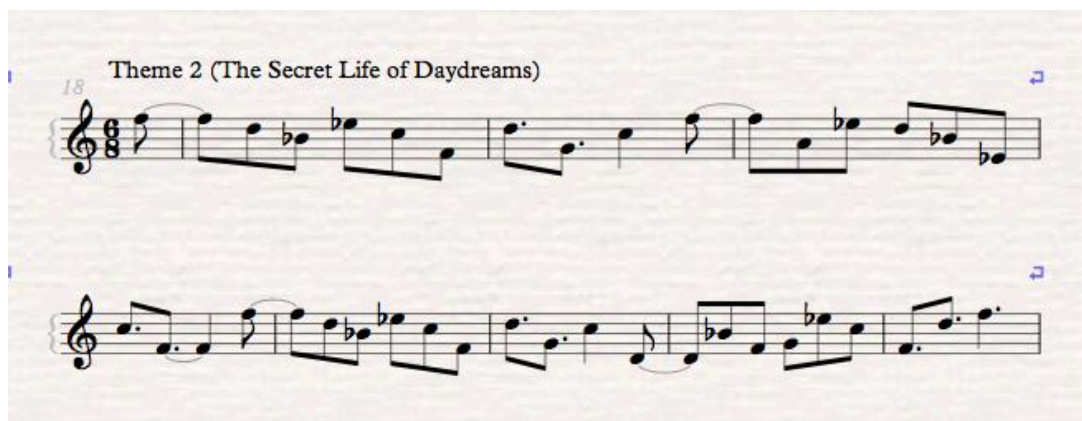


Figure 2: Theme 2 (The Secret Life of Daydreams)

Theme 2 is the most frequently used one. It appears in different situations and in contrasting contexts and moods. Compared to the other themes, theme 2 undergoes a variety of modifications according to the mood of the given scene in terms of orchestration or tempo, sometimes it is even presented as a solo line of one single instrument. The theme also provides the source of material to be combined with other themes and thus creates an element giving unity to the whole score. Theme 2 is used in 6 cues all together. It first appears in cue 4 in piano in medium tempo as it accompanies Elisabeth walking to Netherfield to see her ill sister. Cue 7 uses the theme in piano in faster tempo. It is complemented by the random vocal line. The fast energetic piano version of the theme nicely highlights the bustling and slight nervousness of preparation for the ball at Netherfield. Music accompanying the arrival at the ball begins with the same piano accompaniment as the one related to the theme 2 so the expectation of appearance of the theme is created but then the music takes a different direction. At the end of cue 13 theme 2 appears in slow motion as a melody of clarinet solo. This combination evokes a nostalgic and calm mood corresponding to the end of the ball and leaving for home in contrast to the festive energetic music accompanying the arrival to the ball. Cue 15 brings the theme in slow motion in piano and later in high strings which come in counterpoint to the piano melody. The theme here evokes a nostalgic and thoughtful mood which nicely underlines the flow of thoughts of the main character, the slow motion of the swing and the passing time. In the second part of cue 19 (Elisabeth in Derbyshire), theme 2 represents the leading characteristic melody of high strings. The melody is thus given a new sense in terms of musical context as well as storytelling by being set into a new harmony pattern and orchestration

context. The combination of the elements mentioned results, therefore, in creating a unique dream-like fresh mood, highlighting the splendid view of the landscape as well as the effect of the wind on Elisabeth's hair. We might expect appearing of theme 2 as the main melody in cue 26 (Mr. Darcy's second proposal) because the same music, harmony structure and orchestration as in cue 19 is used. However, a different melody in high strings that is only specific for this cue appears. Theme 2 dominates cue 28 which is the last cue of the movie. It is introduced by high string solo line, later a counterpoint in strings comes in which then smoothly results in the same harmony and orchestration pattern as in cue 19 and 26 with the melody of the theme leading the passage. Piano motion is not included in this cue which results in a more serene atmosphere, yet remains dreamy, as in previous cues.

- *Theme 3*



The image displays a musical score for 'Theme 3 (Leaving Netherfield)' in piano. The score is written for a grand piano, with a treble clef and a key signature of one flat (B-flat major). The tempo is marked 'Piano'. The score consists of three systems of music. The first system shows the beginning of the piece, with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the melody and accompaniment. The third system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 3: Theme 3 (Leaving Netherfield)

Theme 3 is a slow sad adagio which evokes a nostalgic mood related to situations of leaving something the protagonists liked and enjoyed. It's only used in 2 consecutive cues – cue 13 (The ball at Netherfield) and cue 14 (Mr. Bingley leaving). In cue 13 the serene theme 3 appears in strings and creates a contrast with dance music of the ball. Music allows the audience to perceive the ball and its end from a more distant perspective and creates thus a transition between the very end of the ball and the moment of leaving. Theme 3 seamlessly leads into theme 2 played by clarinet solo, which concludes the cue. Theme 3 appears again in cue 14, which accompanies Mr. Bingley's departure from Netherfield. In contrast to the previous cue where the theme only appears in strings, this time the theme gently spreads throughout the whole orchestra. Nonetheless, the leading role belongs mainly to the piano.

- *Theme 4a*



Figure 4: Theme 4a (Darcy's Letter, fast and dramatic)

Theme 4a represents the most dramatic and strong musical element of the score, which highlights the most tense scenes of the movie. It first appears in the second half of the movie in cue 17 (Mr. Darcy's First Proposal) when Elisabeth runs over the bridge in the rain to the Pavilion unknowingly followed by Mr. Darcy. The theme underlines the physical motion as well as psychological state of mind (anxiety) of the main character after learning about Mr. Darcy separating Mr. Bingley from her sister Jane. It enters softly in clarinet and oboe and later is taken by high strings accompanied by the rhythmic motion of the orchestra. The theme appears again in cue 23 (Learning about Lydia's running away) where it accompanies the dramatic moment of sudden departure home from home at the point of the trip to Derbyshire when they learn of Lydia's running away with Mr. Wickham. It depicts the danger of ruining the name of the Bennet's family. Similarly to cue 17, the theme highlights the physical motion of the carriage on the way home together with anxiety of the characters provoked by the dreadful news. The orchestration remains the same as in cue 17 except from the line of violoncello solo, which represents the continuation of music of theme 4b used under the dialogue between Elisabeth and Mr. Darcy before the departure.

- *Theme 4b*



Figure 5: Theme 4b (Darcy's Letter, slow and thoughtful)

Theme 4b is a slow motion meditative modification of the material of theme 4a. It's combined with simple counter melody highlighted in blue in the example Theme 4b. Similarly to theme 4b, it only appears in the second part of the movie. It exclusively appears in connection with the relationship between Elisabeth and Mr. Darcy. Cue 18 follows the most dramatic dialogue of the movie and leads us consequently into a contemplative scene in which Elisabeth thinks of the past event and reads Mr. Darcy's letter addressing her offences against him. The theme develops in piano, violoncello solo and strings. It's used again shortly in cue 23 to accompany the dialogue between Elisabeth and Mr. Darcy after learning of Lydia running away. The theme is given obscure colors by being set to violoncello solo and violoncello ensemble. It subsequently provides a smooth transition to dramatic motion-like theme 4a and continues in counterpoint to it in violoncello solo. Cue 26 (Mr. Darcy's second proposal) is a combination of theme 4b and theme 5. Theme 4b brings Elisabeth's to contemplative mood and then accompanies the dialogue between Elisabeth and Mr. Darcy, which finally clears their relationship. The musical content corresponds to the one used in cue 18 but subtle alternations in orchestration in cue 26, mainly use of flute and harp, give the cue brighter character and highlight morning serene mood.

- Theme 5

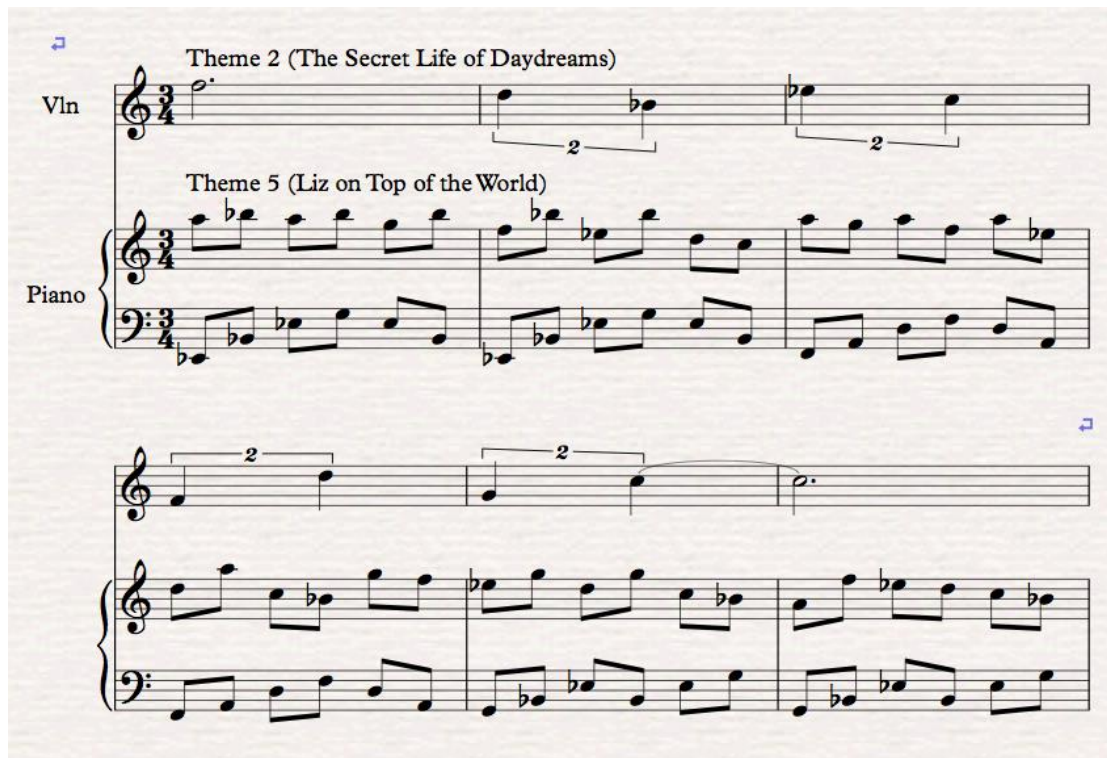
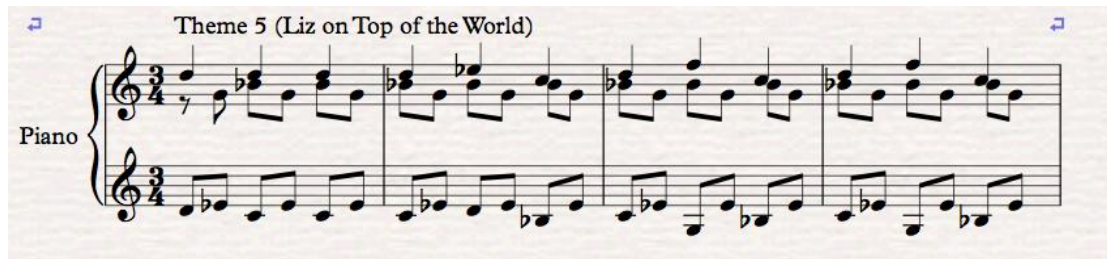


Figure 6: *above*, Theme 5 (Liz on Top of the World); *below*, combination of Theme 5 with Theme 2

Theme 5 is used in the most emotional scenes of the movie and only appears in the very last part of the movie. The axis of the theme lies in the piano although the sustained notes in lower strings and the brass supporting the harmony together with the melody line in strings play an essential role as well. The theme is first introduced in cue 19 where Elisabeth enjoys the nature of Derbyshire and which gives an impression of unreality and dreaminess. Theme 5

is combined here with theme 2 which comes in as a melody in high strings. Almost the same music in terms of structure and orchestration is used in cue 26, however, the melody in high strings is slightly different than the one in cue 19. As in cue 19, the moment seems to border between reality and a dream which theme 5 perfectly evokes. Theme 5 in cue 26 stands as a middle part of the cue where beginning and the end of the cue belong to theme 4b. The harmony structure, orchestration and the atmosphere of the second part of cue 19 and 26 - except for the piano part - is used in the very last cue of the movie. Although theme 5 doesn't appear explicitly in piano here as in previous cues, the harmony and the melody evoke implicitly its presence.

- *Theme 6*

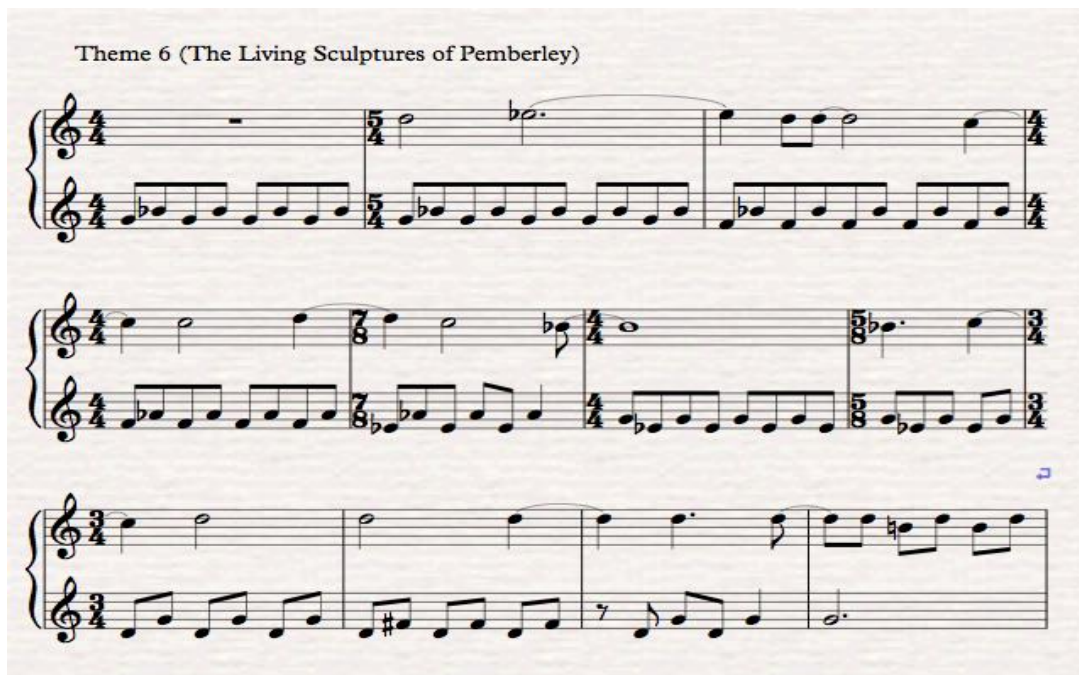


Figure 7: Theme 6 (The Living Sculptures of Pemberley)

Theme 6 is serene and calm and is only used twice in the score. It first appears in the second part of the movie as a new music material bringing forward Mr. Darcy's positive character traits, which had been unrevealed previously. The theme also accompanies Elisabeth's changing attitude towards Mr. Darcy. The theme is used in Cue 20 (Mr. Darcy's home), which accompanies Elisabeth visiting Mr. Darcy's home at Pemberley and showing the beauty of his family's arts collections. The theme is introduced in piano and then developed in orchestra. A great variety of orchestral colors reminding the listener subtly of Ravel's orchestrations are used. In cue 25 (Montage) the theme only appears in piano and accompanies a montage showing the Bennet's house at night.

- *Theme 7*



Figure 8: Theme 7 (Georgiana playing the piano)

Theme 7 is reminiscent of classical Beethoven's sonatas and is used as an integral part of the story when Mr. Darcy's sister Georgiana performs the piece on piano (Cue 22). In cue 24 (Mr. Bingley's proposal) the theme appears in piano

accompanied by the orchestra bringing to mind a classical piano concerto accompanying Mr. Bingley's practicing a marriage proposal. Theme 7 only appears in the second part of the movie similarly to theme 6.

An interesting element to observe is the way of spreading the thematic material over the score. Theme 1 is spread throughout the score regularly. Theme 2 is the most frequently used one and appears in various modifications, orchestrations and in combination with other themes during the entire score: it works as the main melody of the movie. Serene and nostalgic theme 3 is only used in the first part of the movie. The new significant thematic material (theme 4 a and b) appears in the most dramatic moment of the movie and is only used in the second part of the movie in analogically similar situations. Theme 5 brings a new dreamy emotional music material to the second half of the movie and works in combination with theme 2. Theme 6 also appears only in the second part of the movie as well as theme 7.

Dance music and the themes used as an integral part of the movie evoke the atmosphere of the époque whereas the other themes are developed in a way that brings more intimacy to the score and thus the main storylines are underlined.

5. CUES ANALYSIS

The individual cues will be analyzed according to the thematic material used in relation to the mood and the story. The cues with similar thematic material will be compared in terms of the story context and orchestration. A special attention will be dedicated to transitions between the scenes. The cues will be presented in the following way: cue (name), start and end of the music, scene description and the dramatic context, theme used, orchestration.

Cue 1 (Introduction) 0:47 - 5:00

0:47 - 3:14

- Dawn. Birds are singing and the landscape is shown, the sun rises (similarly to the scene at the end of the movie when Elisabeth and Mr. Darcy meet). Elisabeth is shown walking and reading a book. Cut to the village and the Bennets house. Music fades out and the dialogue that brings the story context follows. Music comes back at the end of the cue and underlines the enthusiasm of the upcoming ball.

- **Theme 1 (Dawn)** is introduced softly in piano and its nature is reminiscent of Beethoven's sonatas. When the camera enters the house, the theme becomes gradually richer. When the dialogue starts, music fades out through the chords that provide less dense and intrusive structure allowing the dialogue to come out.

4:27 – 5:00

- **Theme 1 (Dawn)** is coming back with the sentence “Are we coming to the ball? I believe so.” Music then flows until the end of the scene and blends directly into the dance music of the following scene.
- The theme is only developed in **piano** throughout the whole cue.

Cue 2 (Ball) 5:00 – 13:27

- The ball at Meryton Townhall. People are dancing, the Bennet family is introduced to Mr. Bingley, his sister and Mr. Darcy. Several dances of similar characters alternate throughout the scene.
- **Dance music 1 (Meryton Townhall)** evokes the atmosphere of a public ball of the end of the 18th century where the story is situated. Music is an integral part of the story.
- **Chamber orchestra** (period instruments)
- The ball music is faded out using a very long reverb that evokes a flavor of a dreamy memory of the ball when both sisters are shown talking in the bed about the ball events before falling asleep.

Cue 3 (Dialogue in bed after the ball)

14:14 – 14:51

- Elisabeth and Jane talk about the ball events in bed. Music only enters at the end of the scene when the dialogue finishes and thus provides an elegant transition to the following scene.
- **Theme 1 (Dawn)** softly comes in when the dialogue ends and brings a transition into the next morning scene. Music is used as a bridge between the

two scenes, the dialogue from the beginning of the following scene enters into music, the music subtly finishes with the end of the musical phrase.

- The theme appears in **piano, strings and winds**.

Cue 4 (Elisabeth walking to Netherfield)

16:59 - 17:37

- Elisabeth walks to Netherfield to see her sister Jane.

- **Theme 2 (The Secret Life of Daydreams)**. Music starts with Elisabeth's sudden standing up when she decides to head for Netherfield. When the short dialogue appears, we can only hear accompaniment without the melodic line. Music ends with Mr. Darcy's abruptly and noisily standing up from his chair.

- The theme only appears in **piano**.

Cue 5 (Regiment)

19:10 - 19:57

- The regiment is coming to the town.

- **Military music (The Militia Marches In)** abruptly stops with the cut to the following interior scene.

- **Drums, whistles**

Cue 6 (The city, regiment, meeting Mr. Wickham)

29:27 - 31:00

- The regiment is in the town of Meryton. The Bennet sisters walk to Meryton and in this occasion they make the acquaintance of Mr. Wickham. There is a violinist playing in the street.

- solo **Violin melody** evokes music that could have been heard in the street in the given historical époque. It starts at the end of the previous scene. There are 3 dynamic levels of violin music in the scene. Full dynamics corresponds to being in exterior with no dialogue. The dynamics is slightly lowered when the dialogue starts as if the source (the violinist) was further away. When going into interior (the shop) the dynamic level is lowered to minimum as the source is outside. The violin line completely disappears with the cut to the Bennet sisters walking home in the countryside accompanied by Mr. Wickham.

- **Violin solo.**

Cue 7 (Preparation for the Ball at Netherfield)

33:19 – 33:53

- The Bennet family is getting prepared for the Ball at Netherfield.

- **Theme 2 (The Secret Life of Daydreams).** Music starts at the end of the previous scene when the dialogue ends with Elisabeth breathing. The following scene opens. The tempo is faster and more impatient than in cue 4. The vocal line appears together with piano. The line is sung by a servant in the Bennets' house and stands as an integral part of the story. Music fades out with the dialogue between Elisabeth and Jane.

- The theme only appears in **piano** and is accompanied by the **singing** of a servant.

Cue 8 (The Ball at Netherfield, Arrival)

34:14 – 35:11

- The guests arrive to the ball at Netherfield.

- Music of **theme 2** appears very shortly at the end of the previous scene, and creates a transition into the following scene. When the camera shows the coming guests, material of theme 2 transforms into another **music (Arrival at Netherfield)** with a strong reminiscent of a classical piano concerto of Beethoven's era. Its character underlines nicely the festive atmosphere of the upcoming event. Music fades out slowly when getting into the interior.

- **Piano** accompanied by **the chamber orchestra**.

Cue 9 and 10 (The Ball at Netherfield, Dance music)

35:33 - 38:18

- Elisabeth is looking for Mr. Wickham but Mr. Collins asks her for dance. She accepts.

- **Dance music 2 and 3** has the character of English dances that could have been heard in the époque the story is set to. Music ends sharply with Elisabeth and Charlotte leaving the dance laughing.

- **Chamber orchestra, period instruments**.

Cue 11 (The Ball at Netherfield, Dance music)

38:52 - 41:25

- Elisabeth dances with Mr. Darcy, the conversation is getting more and more tense towards the end of the dance when it tackles Mr. Wickham.

- **Dance music 4 (Sarabande, A Postcard to Henry Purcell)** starts with solo violin accompanying the conversation while the couple is dancing. Very soft entrances of high strings are to be noticed, which accompany the solo violin especially during the pauses in conversation. The detail of high string entrances

adds a dreamy and more distant dimension to the whole scene at certain moments. When the conversation ends, solo violoncello enters in counterpoint to the violin melody and strings enter in a more decisive way. Music thus assumes a dominant role and takes the viewer to a dreamy distant view of the scene. This effect nicely underlines the fact that the conversation is over and both characters are left with their own thoughts separate from each other. The Sarabande is built on the theme by Henry Purcell that brings us back in time to the given historical époque but the way Marianelli works with strings and violoncello counterpoint gives the whole cue contemporary character and more intimacy.

- The cue keeps the soft mood of **solo violin, violoncello and strings**.

Cue 12 (The Ball at Netherfield, Dance music)

42:38 - 44:21

- Diverse events and conversations happening at the ball.

- **Dance music 5** evokes the mood of English dances related to the period of the story. The dance ends by fading directly into the following adagio music.

- **Chamber orchestra, period instruments**.

Cue 13 (The Ball at Netherfield, The end of the ball and leaving)

- 44:21 - 45:37

- The very end of the ball. Mrs. Bennet is already counting on Jane marrying Mr. Bingley, Mr. Collins is looking for Elisabeth, disappointed Mary is crying, Elisabeth is alone hiding from the bustling of the ball.

- The previous dance directly fades into a slow thoughtful adagio **theme 3 (Leaving Netherfield)** that leads towards the end of the ball scene and creates a

more distant dreamy view of the events. The adagio theme is transformed into the melody of the **theme 2 (The Secret Life of Daydreams)** featuring a nostalgic clarinet solo in slow tempo. The solo brings the cue towards the end.

- **Strings, solo clarinet.**

Cue 14 (Mr. Bingley leaving)

51:49 – 52:45

- The letter arrives announcing that Mr. Bingley is leaving Netherfield. We can see him and his companions leaving Netherfield and servants closing the house.

- The nostalgic adagio **theme 3 (Leaving Netherfield)** enters with sad Jane's face and creates a transition to the following scene depicting Mr. Bingley's departure. The music evokes the mood of a romantic piano concerto of Chopin's character.

- **Piano** accompanied by **orchestra and harp**. Melody alternates softly between piano, oboe, clarinet and strings.

Cue 15 (After Charlotte telling Elisabeth she is engaged, swing)

55:48 – 57:36

- Charlotte comes to announce Elisabeth that she is engaged to Mr. Collins. After a tense talk Elisabeth is shown sitting on the swing drowned in her thoughts. The swing turns around slowly and gives the notion of passing time. At the end of the cue the camera shows Charlotte's new house, where Elisabeth has come to visit her.

- **Theme 2 (The Secret Life of Daydreams)** enters in slow tempo with the cut to Elisabeth's surprised face. The speed of music corresponds to the slow motion of

the swing turning around, the flow of Elisabeth's thoughts and to passing time. Music transports in time and serves also as a bridge between the scenes.

- The theme enters in **piano** but later **violins** bring the theme again in counterpoint to the continuing piano line. The music slowly fades out with the dialogue.

Cue 16 (Visiting Lady Catherine)

1:03:13 – 1:05:14

- Lady Catherine asks Elisabeth to play the piano. Mr. Darcy comes to listen closer to her performance.

- **Theme 1 (Dawn)** is performed by Elisabeth on piano. The quality of her performance corresponds to her abilities. Music is an integral part of the story. It fades out slowly into the following scene providing a soft bridge between the scenes.

- **Piano.**

Cue 17 (Mr. Darcy's First Proposal)

1:08:10 – 1:08:41

- After a church mass where Elisabeth learns about Mr. Darcy separating Jane and Mr. Bingley, she runs in agony over the bridge to the Pavilion despite the rain. Mr. Darcy follows her intending to propose her marriage. An argument between them follows.

- **Theme 4a (Darcy's Letter)** comes as a new strong thematic material. It is characteristic by its dramatic form and fast tempo and it highlights the most dramatic and tense moment of the movie.

- The theme is introduced by soft but dramatic alternating between **clarinet** and **oboe** at the moment when Elisabeth realizes it was Mr. Darcy who separated Jane from Mr. Bingley. With Mr. Darcy's sudden look at Elisabeth the theme is taken by **strings** and spreads throughout **the orchestra** to provide an engine while Elisabeth runs over the bridge. The music thus expresses physical motion together with inner disharmony and excitement of the main character. Music ends with Elisabeth's surprised reaction when she notices Mr. Darcy standing close to her.

Cue 18 (Elisabeth reads Mr. Darcy's letter)

- **1:12:34 – 1:15:52**

- Elisabeth is shown thinking about the past events. The whole day passes. In the evening Mr. Darcy comes to leave a letter for Elisabeth explaining the addressed misunderstandings. She starts reading it.

- **Theme 4b (Darcy's Letter)** is a slow meditative adagio in contrast to its dramatic modification used in the previous cue. Music starts at the end of the previous scene showing Elisabeth in the pavilion from distance at the moment she leans on the wall. It creates a connection to the following contemplative scene. The atmosphere is mostly gloomy with some sparkles of hope. The music stops at once when Charlotte appears.

- The melody is lead by **piano** and **solo violoncello**. Then **strings section** softly enters supporting the harmony with its entrances. Subtle play with harmony tension enhanced by orchestration and play with silence are to be noticed in the cue.

Cue 19 (Elisabeth in Derbyshire)

1:19:20 – 1:20:31

- Beautiful dreamy transition from Elisabeth's bedroom to the nature of Derbyshire. Elisabeth appears on the top of the hill in the wind, it is not clear whether it happens only in Elisabeth's dream or whether it is already part of the trip to Derbyshire with her aunt and uncle.

- **Theme 5 (Liz on Top of The World) combined with Theme 2 (The Secret Life of Daydreams)**. Music provides an elegant transition between two scenes and different environments. Theme 5 in piano comes after Elisabeth blows out the candle. Music evokes a dream-like mood depicting nicely the scenery. Melody of theme 2 in higher strings joins the piano after a harp pick up at the moment when the view of landscape appears.

- Theme 5 is set to **piano** while the melody of theme 2 is set to **strings**. **Harp arpeggios** amplify the splendor of the view. Harmony, highlighted by **lower strings and soft brass sound**, is an important element in mood creation of the scene.

Cue 20 (Mr. Darcy's home)

1:22:00 – 1:24:59

- Elisabeth visits Mr. Darcy's house (Pemberley) with her aunt and uncle. She is amazed by collections of paintings and statues in the house as well as by Mr. Darcy's statue. The dialogue points on Mr. Darcy's good features. We can feel Elisabeth's change of attitude towards Mr. Darcy.

- **Theme 6 (The Living Sculptures of Pemberley)** evokes a serene, calm atmosphere bringing positive mood. Music starts with Elisabeth appearing in the

hallway and underlines Elisabeth's changing attitude towards Mr. Darcy as well as the beauty of the collections in the house.

- The cue is rich in **various orchestral colors** that highlight the tasteful richness of the collection of the house of Pemberley. The theme travels throughout variety of instruments: **piano, strings, woodwinds, horns, harp**. The soft pulse of the cue alternates between piano and harp. The cue evokes some of Ravel's works by its mood and use of orchestral colors. At the moment of dialogue the orchestration is reduced to soft high strings.

Cue 21 (Georgiana playing the piano)

1:25:08 – 1:25:08

- Elisabeth can hear someone playing the piano. It's Georgiana Darcy. Elisabeth silently listens to her performance. Suddenly Mr. Darcy unexpectedly appears and surprises his sister who welcomes him joyfully. Elisabeth is watching them when Mr. Darcy notices her presence.

- **Theme 1 (Dawn)** which Elisabeth performed in Mrs. Catherine's house is now performed by Georgiana. Music is thus the integral part of the story. When Georgiana notices the presence of her brother, she stops playing and music ends.

- **Piano.**

Cue 22 (Georgiana playing the piano)

1:28:57 – 1:29:24

- Georgiana plays the piano and Mr. Darcy listens to her performance while waiting for the visitors. Elisabeth enters the room with her aunt and uncle.

- **Theme 7 (Georgiana)** is performed on piano by Georgiana. Music evokes a mood of a classical piano sonata and brings thus to the given époque. Music is integral part of the story as well. When Georgiana notices the guests, she stops playing and welcomes them, music ends.

- **Piano.**

Cue 23 (Learning about Lydia's running away)

1:31:41 – 1:32:43

- Elisabeth reads a letter from Jane and learns about Lydia running away with Mr. Wickham. She explains crying what happened to her aunt and uncle and to Mr. Darcy. The situation is grave, Mr. Darcy leaves, Elisabeth returns home with her aunt and uncle.

- **Theme 4a and 4b (Darcy's Letter).** The slow and gloomy theme 4b is combined with its dramatic fast motion form 4a and is thus able to depict both – the seriousness and sadness of the situation together with a dramatic moment of necessity to solve the situation. The theme can also be associated with physical motion. Music provides a transition between scenes leading from the hotel in Derbyshire back home to the Bennets' house.

- Theme 4b is brought in by a **violoncello solo**, then a **violoncello ensemble** repeats the same melody in counterpoint to the continuing violoncello solo melodic line. The tempo is slow and the atmosphere evoked is gloomy, which supports the story well. With Mr. Darcy leaving the room, the dramatic fast motion theme 4a is brought in by **clarinet and oboe** similarly to cue 17. With the cut to the carriage moving at night the motion theme is taken by **strings** and music is spread into **the whole orchestra**. Slow solo violoncello line from the

beginning of the cue continues in counterpoint to the main dramatic melody until the end of the cue.

Cue 24 (Mr. Bingley's proposal)

1:42:33 – 1:43:17

- Mr. Bingley comes to the Bennets' house with the intention to propose marriage to Jane. He practices the way of how to approach the task at the lake with Mr. Darcy.

- **Theme 7 (Georgiana)** which we could first hear performed by Mr. Darcy's sister Georgiana on piano brings a lighter atmosphere and suggests the positive development of successive events.

- The theme appears in **piano** accompanied by the **orchestra**. Music evokes the atmosphere of a classical piano concerto.

Cue 25 (Montage)

1:45:37 – 1:47:48

- Elisabeth sits alone outside the house drowned in her thoughts, Mr. Darcy leaves. Later the Bennets' house is shown at night: Mr. and Mrs. Bennet are talking, Mary is reading a book aloud, the servant is singing, Jane is enjoying her happiness talking to Elisabeth.

- **Theme 6 (The Living Statues of Pemberley)** comes in with the cut to Elisabeth shown sitting under the tree. Music creates an intimate atmosphere and fits the scene of montage-like character. It ends gradually with Jane' and Elisabeth's dialogue.

- The theme is only developed in **piano**, short **singing** of a servant.

Cue 26 (Mr. Darcy's second proposal)

1:51:48 – 1:56:56

- Elisabeth cannot sleep because of an unexpected visit of lady Catherine and her argument with her. Therefore she goes walking early in the morning before the sunrise. A silhouette appears far away in the fog, it is Mr. Darcy who also could not sleep having learnt about the visit of lady Catherine. The two of them meet and reveal their feelings to each other. Elisabeth accepts Mr. Darcy's hand.

- **Theme 4b (Darcy's letter), theme 5 (Liz on Top of The World), theme 4b (Darcy's letter)**. Slow motion meditative theme 4b starts slightly before the cut to Elisabeth drowned into her thoughts walking in the dark before the sunrise. When she notices Mr. Darcy walking towards her, dreamy theme 5 takes the main role. This reminds us of Elisabeth standing on the top of the hill in Derbyshire as if everything was happening in a dream. When the dialogue starts, the dreamy theme gradually ends, a tiny moment of silence giving a slight tension in conversation follows and the slow theme 4b comes back accompanying the dialogue. At the end of the scene theme 4b is directly transformed into the theme 1 to provide a bridge to the following scene.

- Theme 4b is brought by **harp, strings and flute**, then it spreads slowly into the **orchestra**. The orchestration with **melody in flute** and a **soft pulse in harp** is brighter than the one in Darcy's letter scene. Theme 5 is brought by **piano, high strings** bring melody, which flies above the pulse of piano and **harp glissandos**. Harmony is supported by **lower strings and brass**, which give special power to the music. Theme 4b is brought back by **harp, soft entrances of strings and flute melody**, which is doubled by **violoncello solo** at the moment when Mr.

Darcy steps closer to Elisabeth. The music ends with strings harmony and a piano taking the role.

Cue 27 (Mr. Bennet's approval)

1:55:55 – 1:56:35, 1:59:23 – 2:00:02

- Mr. Darcy comes to ask Mr. Bennet for Elisabeth's hand. Then discussion between Elisabeth and her father follows.

- **Theme 1 (Dawn)** is brought by piano at the end of the previous scene. Music thus creates an arch that brings the viewer back to the beginning of the movie. The cue is ended by a long note in high strings that provides a transition to the following scene.

- **Piano, Orchestra.**

Cue 28 (At Pemberley)

2:00:02 – 2:01:48

- Mr. Darcy and Elisabeth are sitting together close to the lake at Pemberley.

- **Theme 2 (The Secret Life of Daydreams) and theme 5 (Liz on Top of the World).**

- Theme 2 is brought by **high strings** at the end of the previous scene. Then **lower strings** enter in counterpoint to the main melody. The harmony scheme of cue 26 is used with **low strings and brass**, including **harp glissandos** and excluding the piano.

6. CONCLUSION

The film director Joe Wright based his movie on Jane Austin's novel *Pride and Prejudice*. He managed to keep the classical touch of the story while being able to bring the characters and their emotions closer to present day public. Dario Marianelli's music for *Pride and Prejudice* fulfills the demands to create a classical score underlining the spirit of the given époque but at the same time it doesn't lack the intimacy needed for depicting the emotions and inner perception of main characters.

An important element helping to achieve this unique symbiosis is the piano, which functions as means of evoking the classical époque in which the story is set as well as means of giving the score more intimacy. Dance music and street music together with solo piano pieces, which are used as integral parts of the story, evoke persuasively the atmosphere of the given époque. Some of piano solo entrances remind us of Beethoven's classical sonatas which corresponds to the original idea of finding the source of esthetics for the score in the early Beethoven's piano sonatas. Themes 2-6 present the material derived from classical musical language but modified in a way to reach the intimate atmosphere necessary for depicting the story itself. Solo violin and violoncello play often an important role in supporting the intimate impact of the score.

Last but not least, subtle details applied in the score on various levels including orchestration, work with scene transitions and use of themes contribute to giving the score unity and maximize emotional impact. The score can be considered a great example of marrying the tradition with needs for contemporary expression.

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