

Film Composition— "behind you"

adagio — fast walking pace
softly with grace

ppp
una corda

pp

opening credit

Fm

$Fm^7 add 4$ "mimicks rippling water"

Bb ostinato

$Bb^7 add 2 / F$ (IV/i)

$\flat 6$ dorian sound

8

11

$Fm^7 add 4$ (i)

pedal point adds harmonic depth & creates anticipation

14

$Bb 6/9 / F$, dominant add $\flat 6$ sound

The image shows a handwritten musical score for a film composition titled "behind you". The score is written in 4/4 time and features a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "adagio" with the instruction "fast walking pace" and "softly with grace". The dynamics range from *ppp* (pianississimo) to *pp* (pianissimo). The score is divided into measures, with some measures containing triplets. Handwritten annotations in pink ink provide additional context and analysis. These include: "Fm" (F minor) and "Fm^7 add 4" (F minor 7 with added 4th) for the first system; "Bb ostinato" for the second system; "Bb^7 add 2 / F (IV/i)" and "b6 dorian sound" for the third system; "Fm^7 add 4 (i)" for the fourth system; and "Bb 6/9 / F, dominant add b6 sound" for the fifth system. A note about a "pedal point" is also present. The score includes a "una corda" marking and a "ppp" marking. The overall mood is described as "mimicks rippling water".

IV; movement to bVI in Fm
 ↓ $Db\ maj\ 9$ (subverts established $b6$)

17

poco rall.

stacked 5ths

20

foreshadows $\#4/\#11$ in harmony

melody in broken octaves

23

more stacked 5ths

26

$Ab\ maj\ 7/C$ ($bVI \rightarrow II^{maj7}/i$) creates slightly more harmonic momentum

gorgeous $maj\ 7^{th}$ interval voicing

still grounded in this Fm^7 ostinato

29

$Db\ maj\ 9$ (back to bVI)

drop-3 of tonic over IV

lush, open voicing in 5ths with a stack of 6ths in middle

(tonic in relative major Ab) in this drop-3 voicing over its IV)

32

broken octaves graduate to octaves as piece builds anticipation

Wholestep modulation to Gb maj

Wholestep modulation to Gb maj

Girl leaves indoors

III of Gb

Cb maj 9 (add 13)

broken octaves graduate to octaves as piece builds anticipation

Wholestep modulation to Gb maj

Girl leaves indoors

III of Gb

Cb maj 9 (add 13)

pentatonic scale of tonic Gb maj

melody swaps hands

in-between notes add extra color

movement to 6 from #4 relieves dissonance

38

inner triad resolves V -> I over IV

tritone

more stable than half-step

#4 in previous part sets up this move

Man in Black Appears

41

Lydian mixolydian (#4, b7)

Cb 9 (add #11)

E#7 chord

F#7 clash

more rhythmic variety

voices in contrary motion

Eb #7 in clever voicing

43

tritone

wide voicing leads into next bit

same chord

4

Cb⁹

Sustained dominant in wide, unorthodox voicing

Another whole step modulation from Cb mixolydian to A mixolydian

After momentarily disappearing, Man is seen again

wide 9th, 10th chords clashing diatonically with A⁷ and outlining a B⁷ in the top voice

these chords outline the b2, #4, b6 scale degrees over A⁷

almost sounds atonal or whole-tone

poco rall. -----

recontextualizes to F#m7(b9)

muddiness in lwr register

bobbling rhythm with dissonant intervals

F#⁷(b9)

settles into the dominant chord

descends to a F# pedal point

F# grows closer

extremely dissonant LH

Girl Calls Friend

rest

Girl Crossing Street, No Man in Sight

Em b6/9

magic V⁷ to IV⁶ cadence

E Dorian

Whole-step modulation to Dorian

Dm b6/9

this beginning motif develops a moving innerline
Stepwise movement back to E Dorian - Em b6/9

60

(i⁶ - V⁷)

A⁷(b9) played as E⁷/A

62

Camera Pans to Man

Same A⁷ → F⁷m movement as before

A⁷(b9)/F⁷ → sounds like F⁷(b9 & #9)

melody/movement fades upward

65

8

Same chord sequence over a tritone substitution for A⁷

E^b7 alt

E^b7

tritone

tritone

tritone

67

f

E⁷ tritone A

E⁷ tritone A

fades out with film