

That Herrmann felt the influence of *Tristan* strongly is established from the very beginning of the second movement, in which the allure of idealized love is especially powerful. The camera pans slowly around Scottie's apartment, revealing Madeleine's wet clothes hanging in the kitchen and then Madeleine herself, asleep in Scottie's bed.²¹ The accompanying cue, "Sleep," scored, like "Madeline," for strings only, consists of a series of Tristan chords, each resolving to a C-minor chord. The vertiginous descent that foreshadows the ultimate fate of Scottie's obsession is very much in evidence here, the registral compass of four octaves traversed by violins, violas, and finally cellos coming to rest on the cello's lowest note, the open C string.

The same descending gesture begins the next cue, "By the Fire-side," although this is interrupted by a variant of "Madeline," as Madeleine appears in the doorway dressed in Scottie's robe. When she leaves his apartment while he is on the phone ("Exit"), the gesture is repeated, but this time with a slightly altered resolution, the highest voice of the divisi violins reaching upward to C; this subtly emotive effect recalls Schoenberg's comment on the manipulation of themes for expressive purposes. The sforzando articulation imbues the Tristan chord with the quality of a stinger, a signifier of Scottie's anguish at her leaving and an indication of his deepening obsession with Madeleine (see Ex. 6).²²

By invoking *Tristan*, Herrmann anticipates musically a narrative element that arises only in the latter part of the film, and then only implicitly: the potential for the fulfillment of love in death. This is borne out by the few subsequent appearances of the Tristan chord in the second movement, which, placed with great precision vis-à-vis the dialogue, firmly establish a connection between love and death. In "The Forest," Scottie directs Madeleine to a cross-section of a tree that has been cut down. As she peruses the dates, a single statement of the Tristan chord is heard as the inscription "1066 Battle of Hastings" comes into view. Shortly thereafter Madeleine points to the cross-section: "Somewhere in here I was born . . . and there I died. It was only a moment for you . . . you took no notice." Later in the same cue, having stressed vehemently the inevitability of her death, another Tristan chord is heard as Madeleine pleads, "Promise me something . . . promise you won't ask me again. Promise me that." Yet the most explicit connection between the Tristan chord and death is in the next cue, "The Beach," in which a downwardly spiraling sequence accompanies Madeleine as she recalls for Scottie her recurring nightmare. At the words, "It's an open grave . . . and I stand by the gravestone looking down into it . . . it's my grave," the sequence abruptly ends, replaced by the Tristan chord, a musical non sequitur emphasized by the displacement of strings by low [winds].