

**Of Music and Magic: Macro and Micro Narrative
Threads in the Music of the Harry Potter Series**

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Declaration

I, Amy Biniaries, hereby declare that this submission is my own work and that it contains no material previously published or written by another person except for the co-authored publication submitted and where acknowledged in the text. This thesis has not been submitted for any other degree or purpose.

Signed: _____ Date: _____

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Abstract

The *Harry Potter* series is a cultural phenomenon and has received much recognition for its unique and captivating storytelling. Its film music, however, has rarely been explored, particularly in terms of its contribution to the narrative. This thesis explores the role of music in shaping the narrative of the *Harry Potter* series, introducing the concept of micro and macro narrative structures. A micro narrative, or individual film, serves a purpose to the macro narrative, the series as a whole sum of its parts. When directors have varying perspectives and interpretations of a series, crucial narrative elements such as tonality, mood, and music change over the course of the series, disrupting continuity. The *Harry Potter* series is therefore relevant in exploring the threads of music that combine micro and macro narrative contexts.

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1 Introduction

1.1 Outline and Relevance of the Topic

The use of film music as a narrative device revolutionised the cinematic experience, its semiotic function supporting the story on screen and communicating deeper ideas to the audience. Royal S. Brown, author of *Overtones and Undertones: Reading Film Music*, describes the shift in the role of music to be ‘dramatically motivated...to heighten the emotional impact of the significant moments of a given show...involving [audiences] more deeply in the movie.’¹ Film music can reveal the inner emotions of characters and direct the audience’s perspectives in a particular direction. Jessica Green, in her article *Understanding the Score: Film Music Communicating to and Influencing the Audience*, explores the thematic functions of film music, including its ability ‘to create and connect the overarching themes of the film and help audiences understand the purpose or meaning.’²

Furthermore, the *Harry Potter* series, inclusive of the novels and their film adaptations, is a cultural phenomenon which has received much public and recognition.³ Following the journey of a young boy discovering a sense of home and belonging in a world of magic, the story progresses from something fun and imaginative to a tale of darkness and tragedy. The allegorical message of the *Harry Potter* series is that love

¹ Royal S Brown, *Overtones and Undertones: Reading Film Music* (Berkeley, California: University of California Press, 1994), 15.

² Jessica Green, “Understanding the Score: Film Music Communicating to and Influencing the Audience,” *The Journal of Aesthetic Education* 44, no. 4 (2010): 83, <https://doi.org/10.5406/jaesteduc.44.4.0081>.

³ Jamie Lynn Webster, “The Music of Harry Potter: Continuity and Change in the First Five Films.” ProQuest Dissertations & Theses, 2009, <https://www.proquest.com/dissertations-theses/music-harry-potter-continuity-change-first-five/docview/304976734/se-2?accountid=14757>.

overpowers evil, an idea that evolves over each individual instalment. This narrative trajectory is supported by its film music which has received almost as much recognition as the films themselves. As Dr Jamie Lynn Webster discusses, John Williams' "Hedwig's Theme" is so wide-reaching and recognisable that informal social interactions alone provide enough testament to its familiarity in public spheres.⁴

Where academic discourse is lacking, however, is in the evolution of film music over a series, particularly one involving various directors and composers. The present thesis explores the role of film music as a narrative device, presenting the *Harry Potter* series as a case study. When directors have varying perspectives and interpretations of a series, crucial narrative elements such as tonality, mood, and music change over the course of the series, disrupting continuity. While a director's reasoning for continuity or variation in their score is not always understood, these decisions can have significant impacts on an audience's interpretation of the narrative. There has been one study, *The Music of Harry Potter: Continuity and Change in the First Five Films* by Webster (2009), which analyses the evolution of music in the *Harry Potter* series. The present thesis, however, with the benefit of all eight films, focusses on the contributions of music within an individual film to the greater allegorical message of the series.

I would posit that it is important to study a film series as a whole. In recent years, film franchises are becoming more prevalent than standalone films, with trends suggesting sequels (particularly adaptations of existing work) generate higher gross earnings.⁵ Individual films belonging to a franchise may require different pacing and

⁴ Webster, *Continuity and Change*.

⁵ Dam Hee Kim, "What Types of Films Are Successful at the Box Office? Predicting Opening Weekend and Non-Opening Gross Earnings of Films," *Journal of Media Business Studies* 18, no. 3 (2021): 1–21, <https://doi.org/10.1080/16522354.2021.1887438>.

structural formats to tell a cohesive story than a standalone film, in which the narrative starts and ends definitively. The pacing and structure of a narrative are crucial to an audience's engagement with a story and understanding of the underlying themes taking place. Therefore, it is important to filmmakers, writers, and researchers that studies of film and literature distinguish standalone works and series as separate narrative mediums to ensure cohesiveness. For the purposes of this thesis, the rhetoric used to describe the elements of a film series addresses the narrative contexts as either "micro" or "macro". The micro narrative refers to an individual film within a series, while the macro narrative refers to the overarching narrative of a film series as a sum of its parts. Each individual film in a series has its own complication and resolution. It serves a purpose to the macro narrative while having a complete narrative arc of its own.⁶ A micro narrative's contribution to the macro narrative might involve allusions to the series' allegorical messages, or foreshadowing events and revelations that occur later in the series. Decisions for continuity and variation of film devices across a series therefore have significant implications upon an audience's perception of the macro narrative, for one micro narrative should feel familiar or connected to the others, and the overarching allegory should be set up in a manner that is believable. In the case of the *Harry Potter* series, different composers introduce new thematic material to their respective films, as they each have different approaches to the musical narrative. This change becomes inevitable when there is also a changeover of director. The music of *Harry Potter* is, therefore, a relevant study that informs contemporary film practice, serving as a model to filmmakers

⁶ With the possible exception of films that are broken into parts, for example the film adaptations for *Harry Potter and the Deathly Hallows* written by JK Rowling, *Twilight: Breaking Dawn* by Stephanie Myers, and *Hunger Games: Mockingjay* by Suzanne Collins. Each of these novels were the final instalments in their respective series but were adapted into two separate films.

and composers in crafting musical approaches that interweave micro narratives within the macro context of a franchise.

1.2 Methodology

To analyse music's role as a narrative device in the *Harry Potter* series, this thesis explores the musical representations of the series' allegorical message that love conquers evil. I use musical analysis alongside a thematic examination of narrative concepts in particular scenes and their accompanying scores that represent the two literary ideas The Importance of Love and The Rise of Evil, which are the two significant concepts making up the macro narrative allegory.

The analysed scenes are chosen for their significance to the micro narrative. Once the narrative implications of musical elements (such as harmony, instrumentation, and leitmotifs) are understood in a micro context, I discuss the extent to which the score contributes to the macro narrative in terms of its continuity with the other films in the series, foreshadowing of future events, and representations of the allegorical message.

I have undertaken continuous engagement with the films and their scores, in isolation and in synchronisation, to understand how the music functions in the films. While musical analysis yields concrete conclusions, the analysis of narrative concepts can be more interpretational, and I have incorporated an exploration of other film devices, such as camera angles, lighting, sound design, and recognised literary symbols, to strengthen the analysis of these narrative concepts.

To solidify Harry's newfound sense of home in the magical world, the "Family–Belonging" leitmotif concludes the film in Williams' piece "Leaving Hogwarts" as they board the school train.¹⁰ In contrast to the Mirror of Erised scene, the melody here is triumphant and carried by the brass section, which signifies Harry's sense of wholeness now, rather than longing. The music therefore portrays the same message as the dialogue when Harry tells his friends, 'I'm not going home, not really,' and they gaze at the castle in the distance. This audio–visual consonance emphasises Harry's discovery of home and belonging at Hogwarts.

The narrative arc of *Chamber of Secrets* is very similar. The film begins with Harry at the Dursley's house in the Muggle¹¹ world, isolated from the wizarding world. "Family–Belonging" is heard in the opening scene while Harry looks at a photo album.¹² The first photo depicts Harry as a baby with his parents, and the scene cuts to an extreme close-up of Harry's eyes where we see the reflection of the photo album in his glasses. This camera angle is supported by the now-familiar "Family–Belonging" leitmotif to provide a glimpse into Harry's inner thoughts of reflection and nostalgia. When Harry turns to a photo of Ron and Hermione, "Family–Belonging" turns into the "Friendship" leitmotif. This emphasises Harry's feelings of nostalgia and reminds the audience that Harry's true sense of home and family is in the wizarding world, as he soon tells Dobby: 'I don't belong here. I belong in your world, at Hogwarts. It's the only place I've got friends.'¹³

¹⁰ PS DVD 02:17:37.

¹¹ "Muggle" meaning "non-magical". See Appendix A for full glossary.

¹² *Harry Potter and the Chamber of Secrets* (CoS) DVD 00:00:49.

¹³ CoS DVD 00:05:52.

Later in the film, after Harry and Ron save the school and the petrified students return to the Great Hall, the “Friendship” leitmotif plays when the boys reunite with Hermione and Hagrid. It begins when the camera pans to Hermione at the entrance to the hall and is played by a flute. When Harry and Ron turn to see her, the music crescendos and texture builds, and the strings take over the melody while she runs to embrace them. During Hagrid’s return, however, the melody is played by the horns. The contrast in instrumentation provides characterisation of Hermione and Hagrid: Hermione’s flutes are light and clear, and Hagrid’s horns are rich and warm.

Similarly to *Philosopher’s Stone*, the “Family–Belonging” leitmotif concludes *Chamber of Secrets*, but with a slightly evolved narrative implication. The leitmotif plays during William’s piece “Reunion of Friends”, and is first heard while Hagrid thanks Harry, Ron, and Hermione for their help in solving the mystery and Hagrid’s subsequent vindication.¹⁴ The dialogue is used to clearly emphasise the sense of community, particularly when Harry responds, ‘There’s no Hogwarts without you, Hagrid,’ and the leitmotif repeats. The use of the “Family–Belonging” leitmotif in this scene therefore represents a conflation of friends and family, suggesting that Harry’s relationships at Hogwarts are a found family¹⁵. The melody here is played by a clarinet, which supports the emotional connection between Harry and Hagrid that we see on screen as they embrace. As they stand up to applaud Hagrid, a series of eye-level camera angles depict several students cheering, the camera rising with them as they stand to celebrate which is consonant with the emotionally elevated atmosphere. The “Family–Belonging” leitmotif repeats, carried triumphantly by the brass section with

¹⁴ CoS DVD 02:29:29.

¹⁵ A chosen family made up of non-relatives.

dynamic swells and crashing cymbals that are not only characteristic of their victory, but also of their sense of wholeness now that the community is reunited.

2.3 The Rise of Evil

In *Philosopher's Stone*, Harry learns of Lord Voldemort, the dark wizard who killed his parents and attempted to kill Harry as a baby. Voldemort's involvement in the titular mysteries of *Philosopher's Stone* and *Chamber of Secrets* is not immediately suspected by Harry, despite the various musical suggestions throughout the films. Williams uses two leitmotifs to represent Voldemort, which I refer to as "Danger–Evil" (Figure 3) and "Voldemort" (Figure 4).

Figure 3: "Danger–Evil"



Transcription by Amy Biniaries

Figure 4: "Voldemort"



Transcription by Amy Biniaries

Both in duple meter and martial dotted rhythms, their chromaticism supports the malevolent characteristics of Voldemort. "Danger–Evil" tends to be used when Voldemort is addressed indirectly, while "Voldemort" is used more for his physical

presence.¹⁶ An example in *Philosopher's Stone* is the flashback scene when Hagrid recounts the deaths of Harry's parents, and the "Voldemort" leitmotif begins when Hagrid mentions the 'dark side'.¹⁷ While Harry and Hagrid discuss whether Voldemort survived, the "Danger–Evil" leitmotif plays instead, a musical foreshadowing of Voldemort's movements in the rest of the micro narrative.

Another significant scene is when Professor Quirrell reveals Voldemort on the back of his head at the end of *Philosopher's Stone*.¹⁸ Table 1 lists the chronology of leitmotifs in this scene.

Table 1: Voldemort's reveal in *Philosopher's Stone*

Leitmotif	Repetitions According to Visual Cues
"Danger–Evil"	<ol style="list-style-type: none"> 1. A mysterious voice tells Quirrell 'Let me speak to him,' (referring to Harry). Quirrell replies, 'Master, you are not strong enough.' 2. Quirrell unwraps his turban 3. Voldemort's face is revealed on the back of Quirrell's head, in the reflection of the Mirror of Erised
"Voldemort"	<ol style="list-style-type: none"> 1. Occurs after Voldemort is revealed and Harry says his name aloud 2. When Voldemort says he must 'live off another' in order to survive 3. The camera pans around Quirrell's head and Voldemort's face is shown clearly for the first time

The presence of the mysterious voice in the first instance of the "Danger–Evil" leitmotif illustrates that Quirrell is acting on behalf of a greater force of evil. Even after Voldemort's face is revealed, it is only once Harry says his name aloud that the "Voldemort" leitmotif plays. This is a musical representation of the canonical fear of saying Voldemort's name. Referred to instead as 'You Know Who' or 'He Who Must

¹⁶ See Appendix C for all instances.

¹⁷ PS DVD 00:28:34.

¹⁸ PS DVD 02:04:32.

Not Be Named’, the hesitancy to acknowledge Voldemort’s presence through the strategic use of leitmotifs resembles the fearful reluctance to acknowledge his power.

Another leitmotif shared between *Philosopher’s Stone* and *Chamber of Secrets*, is the “Mystery” leitmotif (Figure 5).

Figure 5: “Mystery”



Transcription by Amy Biniaries

This leitmotif represents the The Rise of Evil in relation to the films’ titular mysteries, for example, in *Philosopher’s Stone*, when the “Mystery” leitmotif first plays at Gringotts¹⁹ while Hagrid collects a mysterious package from Vault 713. The leitmotif repeats several times, played by a horn as they approach the vault while Hagrid tells Harry that it’s ‘Hogwarts business, very secret.’ As the door to the vault opens, the texture thickens with the choir supporting harmonically, and a glockenspiel emphasising the rhythm. The strings swell dramatically with a tremolo when Harry looks at the package, and the melody’s chromaticism gives the seemingly harmless actions on screen a curious and unpredictable feeling. The suspense created here supports the narrative, as the musical dissonance implies that this is a significant plot point that will be returned to, in need of resolution.

All three leitmotifs come together when Tom Riddle spells his name in the Chamber of Secrets to reveal the anagram ‘I am Lord Voldemort’,²⁰ as shown in Table 2.

Table 2: Voldemort’s reveal in *Chamber of Secrets*

Leitmotif	Repetitions According to Visual Cues
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¹⁹ The wizard bank. See Appendix A for full glossary.

²⁰ CoS DVD 02:07:55.

“Mystery”	<ol style="list-style-type: none"> 1. Riddle says, ‘Voldemort is my past, present, and future,’ and spells ‘Tom Marvolo Riddle’ in the air 2. The letters move around
“Danger–Evil”	<ul style="list-style-type: none"> • The anagram ‘I am Lord Voldemort’ is revealed
“Voldemort”	<ul style="list-style-type: none"> • Harry says ‘You, you’re the heir of Slytherin. You’re Voldemort.’

Once again, the music hesitates to play Voldemort’s leitmotif until his presence is verbally acknowledged. Tubular bells emphasise the rhythm of the “Mystery” leitmotif, emblematic of the impending reveal and suggesting that Riddle is more dangerous than he originally appears. The brass section carries the melody and crescendos into the “Danger–Evil” leitmotif. Still in duple meter, there is a slight ritardando which disrupts the momentum of the music created by the tubular bells. Once Riddle reveals himself as Voldemort, split lighting is utilised as he stands with shadow cast over half his face, to create a dramatic atmosphere and emphasise the sinister side of Riddle we didn’t see before. This is synchronised with the “Voldemort” leitmotif as he stares menacingly at Harry.

2.4 Contributions to the Macro Narrative

Philosopher’s Stone and *Chamber of Secrets* explore the idea that love overpowers evil as Harry thwarts Voldemort’s attempts to return to power with the help of his friends. It is a simple, childish idea that appropriately matches the mood and setting of these first two films. Its naivety is consistent with Harry’s emotional maturity at this stage of the series, and as the films progress, the idea develops into something more sophisticated to reflect Harry’s growing maturity as well as the accreting gravity of his situation.

The musical depiction of this narrative is equally simple, as there is a stark contrast between music for *The Importance of Love* and music for *The Rise of Evil*. As shown in the analysis, music for family and friendship is lilting and diatonic, while music for evil and mystery is more chromatic and rhythmically militaristic. This is a dichotomic interpretation of the relationship between good and evil, which is significant to the discussion of music's role as a narrative device, because this dichotomy is not explicitly communicated by the dialogue in either film. Instead, the music can explore narrative ideas through characterisation, instrumentation, and leitmotifs which guide the audience's perception towards love as "good" or Voldemort as "evil" personified.

Furthermore, the musical narrative in *Philosopher's Stone* and *Chamber of Secrets* can only foreshadow a limited extent of the macro narrative, because these films were released before JK Rowling finished writing the series. This means that the existence of horcruxes²¹ and the reason for the connection between Harry and Voldemort were unknown at the time of the films' releases. The music for *The Rise of Evil* in these films therefore cannot consider the future direction of the narrative, which is that Harry's capacity for love is what ultimately conquers Voldemort's dark forces in the end. The only foreshadowing of this occurs at the end of *Philosopher's Stone* when Harry discovers the reason that he survives Voldemort's killing curse. Dumbledore explains that Lily Potter's sacrifice created a magical protection over Harry so that evil cannot touch him. The Family–Belonging leitmotif accompanies the dialogue in this scene, but with little bearing upon the rest of the series, as it is never used beyond *Chamber of Secrets* (except for the final sequence of *Deathly Hallows Part 2*), and its function is

²¹ A dark object in which a person conceals part of their soul. See Appendix A for full glossary.

more closely related to the micro narrative in demonstrating a moment of emotional connection to family. Therefore, while this scene gives the audience some insight to The Importance of Love as a foil to The Rise Evil, the greater significance of this message to the macro narrative is unknown.

3 *Harry Potter and the Prisoner of Azkaban*

3.1 Introduction

Harry Potter and the Prisoner of Azkaban (2004) is the third instalment in the *Harry Potter* franchise, directed by Alfonso Cuarón and composed by John Williams. This micro narrative takes a considerable departure from Columbus’s films in both its visual aesthetics and its musical score. It focusses less on Harry’s friendships with Ron and Hermione, and more on his experience of existential suffering as he reflects upon his tragic past.

3.2 The Importance of Love

The Importance of Love in this film is about connection to family and emotional reflection, as Harry longs for his family and learns more about his past. Forced to relive his parents’ deaths as the Dementors²² feed upon his worst memories, Harry must reflect inward to produce positive emotions strong enough to protect himself. John Williams’ piece “A Window to the Past” contains a poignant and emotive theme I call “Reflection” (Figure 6), which replaces the leitmotifs for love that are used in the previous films.

Figure 6: “Reflection”



²² A cloaked figure which sucks the soul from its victims. See Appendix A for full glossary.

denotes that this is an emotional turning point for Harry as he welcomes Sirius, the only person since his parents to love him unconditionally, into his found family.

Most importantly, “Reflection” plays when Harry uses the Time Turner and casts the Patronus to ward off the Dementors.²⁶ The Patronus takes the form of a stag,²⁷ symbolic of Harry’s father, James, whose Animagus²⁸ form was a stag.²⁹ The Patronus acts as a guardian, and thus James Potter is metaphorically protecting his son. The “Reflection” theme is played softly by a horn, accompanied by the choir. While the horn provides a subtle idea of triumph, as Harry successfully casts the Patronus, the thin texture and mellow tone sets a more reflective mood, and the choir’s intonation is visually-consonant with the pulsing of light that overcomes the darkness.

3.3 The Rise of Evil

Voldemort is not present in *Prisoner of Azkaban*, which instead explores evil in more complex forms, such as the soul-sucking Dementors as a metaphor for depression, and the fated return of darkness. The main theme, arguably, is not the familiar “Hedwig’s Theme”, but “Double Trouble”, a piece written by Williams and Cuarón using the chant of the Weird Sisters from Shakespeare’s *The Tragedy of Macbeth*.³⁰ Central narrative ideas to *Macbeth* are power, fate and prophecy, and hamartia. The Wicked Sister’s

²⁶ PoA DVD 01:56:28.

²⁷ PoA DVD 01:40:00.

²⁸ An “Animagus” is a wizard who can transform into an animal. See Appendix A for full glossary.

²⁹ Although, this never actually explained in the films and is assumed knowledge from the novel. Remus Lupin, Peter Pettigrew, Sirius Black, and James Potter named themselves the “Marauders” while they were at school. Their nicknames are Moony, Wormtail, Padfoot, and Prongs respectively. Moony is so named for being a werewolf, Wormtail is named for his rat Animagus form, Padfoot is named for his dog form, and Prongs for his stag form.

³⁰ Shakespeare, William, and Nicholas Brooke. *The Tragedy of Macbeth*. Oxford ; Oxford University Press, 1990.

incantations are a curse against Macbeth which foreshadows his downfall. Williams's piece "Double Trouble" (Figure 8) sets the text to music.

Figure 8: "Double Trouble"

Chorus

Dou - ble, dou - ble toil and trou - ble; Fire burn and caul-dron bu - bble;

Dou - ble, dou - ble toil and trou - ble; Some-thing wi - cked this way comes.

Verse 1

Eye of newt and toe of frog. Wool of bat and tongue of dog.

A - dder's fork and blind worm's sting. Li - zard's leg and how - let's wing.

Verse 2

In the caul-dron boil and bake; Fi - llet of a fe - nny snake;

Scale of dra - gon, tooth of wolf; Wi - tches' mu - mmy, maw and gulf.

Transcription by Amy Biniaries

Various melodic sections are used as leitmotifs throughout the film, appearing more frequently than any other piece of music in the film including "Hedwig's Theme", which is the most frequent piece in both *Philosopher's Stone* and *Chamber of Secrets*.³¹ This assigns notable weight to the "Double Trouble" theme, suggesting it is a significant feature to pay attention to; and indeed, it acts as a musical foreshadowing of the

³¹ See Appendix C for all occurrences of major themes and leitmotifs.

narrative's twists and turns. The only time the lyrics are heard is when they are sung diegetically by the school choir to welcome the students to Hogwarts,³² warning 'something wicked this way comes'.³³ This musical welcome to Hogwarts foreshadows the reveal of Peter Pettigrew's betrayal, as well as his escape at the end of the film. The theme is repeated throughout the film to foreshadow different characters' fates, and always "tells the truth", meaning that every time the music is heard, its implied meaning is accurate. For example, when an oboe plays the "Double Trouble" theme as Hagrid introduces his first class,³⁴ it is because his Hippogriff, Buckbeak, is about attack Draco and be consequently sentenced to death.

Other music used to represent The Rise of Evil includes a leitmotif I call "Dark Omen" (Figure 9) which, unlike "Double Trouble", is not always truthful.

Figure 9: "Dark Omen"



Transcription by Amy Biniaries

It is sometimes played with rhythmic variations such as augmentation or diminution, and is often accompanied by either a diegetic bell toll or non-diegetic tubular bells to replicate the bell-tolling effect as an implication of doom. This musical idea is strongly tied to fate and prophecy, and plays when "The Grim"³⁵ is ostensibly present or when Harry is seemingly in danger of Sirius Black. This is where the "Dark Omen" leitmotif is deceptive, because the dog that Harry continually sees which is supposedly a death omen

³² PoA DVD 00:22:55.

³³ This is also the tagline to the film.

³⁴ PoA DVD 00:30:33.

³⁵ A 'dark spectral dog [that] is an omen of death,' (PoA DVD 00:29:35). See Appendix D for full glossary.

is in fact Sirius in his Animagus form, and unlike the original suspicions, Sirius has no intentions of harming Harry.

Another leitmotif that is incorrectly tied to Sirius is that for Peter Pettigrew (Figure 10).

Figure 10: “Peter Pettigrew”



Transcription by Amy Biniaries

The first leitmotif provided is the original form, while the second is a variation used as a musical warning of danger. The original leitmotif is always played by a harpsichord. Its most notable use is when Pettigrew’s name appears on the Marauders Map,³⁶ when Pettigrew is thought to be dead.³⁷ The scene takes a suspenseful turn when Pettigrew’s name moves closer to Harry’s on the map, but Harry cannot see down the dark corridor, and this is when the variation plays. This is significant, as the “Dark Omen” leitmotif is present in last three notes of Pettigrew’s leitmotif. Pettigrew’s leitmotifs, arguably, always “tell the truth”, even when we are misled to believe that they signify the presence of Sirius Black. This is because whenever the leitmotifs are played, Pettigrew has an underlying presence, even though it is not known by the characters or the audience. An alternative interpretation is that the leitmotif *switches* its characterisation once it is revealed that Pettigrew framed Sirius for his crimes. This would mean that the leitmotif

³⁶ A magical object that depicts the movement of people on the grounds of Hogwarts. See Appendix A for full glossary.

³⁷ PoA DVD 01:10:54.

begins as a lie and becomes truthful. The handover of characterisation is solidified when the leitmotif plays during Pettigrew's transformations into a human in the Shrieking Shack, and back into a rat when he escapes.

3.4 Contributions to the Macro Narrative

The music of *Prisoner of Azkaban* demonstrates little continuity between its precursors and its sequels, and in doing so, sets new precedents for the *Harry Potter* series that imply that the once bright and magical series is headed towards darkness. The stark contrast between this film and its precursors is immediately evident in the opening titles. The Warner Brothers emblem and title card appear at night in icy silver text, as opposed to the first two films in which the texts are golden. The prevalence of "Double Trouble" over "Hedwig's Theme" has the same macro narrative implication. Moreover, the Macbethian ideas of fate and prophecy in the "Double Trouble" theme ('something wicked this way comes') foreshadow the return of Voldemort in the next film, *Harry Potter and the Goblet of Fire*, as Pettigrew's escape in *Prisoner of Azkaban* is the catalyst for Voldemort's return, fulfilling Professor Trelawney's prophecy that 'servant and master shall reunite once more.'³⁸

Furthermore, the use of the "Reflection" theme when Harry successfully casts his Patronus supports the overarching allegory that love conquers evil. To conjure a Patronus, Harry must think of a powerful positive memory. Harry, as he tells Professor Lupin,

³⁸ PoA DVD 01:18:02.

imagines himself with his parents.³⁹ Harry is finally able to overcome the Dementors with reflection on his family, evoking feelings of love and happiness.

³⁹ The “Reflection” theme is also heard during this conversation (PoA DVD 01:08:26).

4 *Harry Potter and the Goblet of Fire*

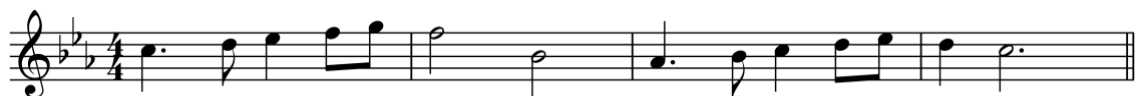
4.1 Introduction

Harry Potter and the Goblet of Fire (2005) is directed by Mike Newell and scored by Patrick Doyle. This film's purpose in the macro narrative is to mark the return of Voldemort as well as the first death in the series. It is also the first film to have both a new director and composer, and so the visual aesthetics and musical narrative are vastly different to the first three films.

4.2 The Importance of Love

Harry's relationship with his friends has moments of trial in *Goblet of Fire*. The music supports this narrative with a theme I call "Love—Community" (Figure 11), which is used in times of both connection and division between Harry and his friends and family.

Figure 11: "Love—Community"



Transcription by Amy Biniaries

There are several variations to the theme throughout the film which are each still recognisable by their melodic contour, but with no apparent implication upon the narrative as Williams' variations of "Reflection" have. Its first two occurrences resemble Harry's sense of home and community, shown in Table 3.

Table 3: The first two visual cues for “Love–Community” in *Goblet of Fire*

Visual cue	Narrative implication of the music
<ul style="list-style-type: none"> • Harry and his friends hold onto a Portkey⁴⁰ (00:05:05) • They are transported to the Quidditch World Cup together 	<ul style="list-style-type: none"> • Melody carried by brass section • Accompanied by string section • Triumphant representation of friendship
<ul style="list-style-type: none"> • Harry, Ron, and Hermione are on the train⁴¹ • The train arrives at Hogwarts 	<ul style="list-style-type: none"> • Melody by horns • Thinner texture, rich and warm timbre • Consolidates the “Love–Community” theme as a representation of friendship • Depicts Harry’s sense of home at Hogwarts

The next time the theme is heard, however, Harry and Ron argue in the dormitory after Harry’s name is mysteriously drawn from the Goblet of Fire.⁴² The melody is augmented and played by a clarinet, with a mellow timbre and a wistful quality. When Hermione snaps at Harry later, the first three notes of the “Love–Community” theme are played by a cor anglais, but they repeat back upon themselves before the theme can form completely (Figure 12).⁴³

Figure 12: “Love–Community” variation



Transcription by Amy Biniaries

Instead of reaching up like the contour of the original theme, this short melody implies that the relationship is stagnant.⁴⁴

⁴⁰ An object enchanted to transport anyone touching it from location to another. See Appendix A for full glossary.

⁴¹ GoF DVD 00:14:47

⁴² GoF DVD 00:36:28

⁴³ GoF DVD 00:44:50

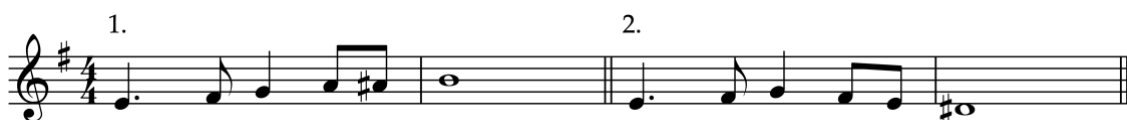
⁴⁴ This returning to the tonic plays in three other instances of division between friends (See Appendix D).

Most importantly, “Love–Community” is heard during the battle between Voldemort and Harry. As their wands connect, spirit “echoes” of Harry’s parents appear beside him and encourage him, cueing “Love–Community”. Doyle’s track here is titled “Voldemort” which underscores the entire sequence of Voldemort’s return until Harry escapes using the Portkey. When Harry’s parents appear, it cues a dramatic tonal shift from the previously dark and suspenseful theme. Legato strings play the “Love–Community” melody with sweeping gestures, and the chimes and piano arpeggios provide a magical, shimmering quality. Without the visuals, there is nothing about the music to suggest sinister things are happening and Harry is in a fight for his life. The music sounds beautifully ignorant, with a plagal cadence while Lily tells Harry to ‘let go’, and it sounds as if Harry has already emerged from the battle victorious. There is nothing triumphant about Harry’s reality: Voldemort has returned to full power, Cedric is dead, and there is still an unknown betrayer among them. Nevertheless, Harry’s family guides his escape.

4.3 The Rise of Evil

Goblet of Fire is introduced with the concept of The Rise of Evil, as for the first time in the series, “Hedwig’s Theme” is not the first piece heard in the opening title sequence. Doyle uses a new leitmotif to represent Voldemort in *Goblet of Fire*, that I call “Rise of Evil” (Figure 13), which precedes “Hedwig’s Theme”.

Figure 13: “Rise of Evil”



Transcription by Amy Biniaries

The first example shown is the leitmotif in its original form, which visually depicts The Rise of Evil with its ascending contour symbolic of Voldemort’s rise to power, and the second is a variation, which falls back upon itself after the third note similarly to Figure 12, its contour using snake-like imagery. Both are slippery-sounding and overtly chromatic, applying the same malevolent characteristics to Voldemort as Williams’ “Danger–Evil” and “Voldemort”. Doyle’s “Rise of Evil” leitmotif introduces the film, playing after the reflection of Voldemort’s snake, Nagini, is seen on the Warner Brothers emblem, as though the audience is viewing its perspective.⁴⁵ The leitmotif can also be heard while the Imposter-Moody demonstrates the Cruciatius Curse⁴⁶ in class, which supports the narrative by hinting that this is not the Alastor Moody that Dumbledore knows and trusts.⁴⁷

A key instance occurs when Harry has another dream⁴⁸ of Voldemort after the Yule Ball⁴⁹. A bell tolls and a raven flies to Harry’s dormitory window, a symbol both of prophetic vision and death, which cues the “Rise of Evil” leitmotif. In Harry’s dream, when Barty Crouch Jr reveals his Dark Mark to Voldemort, the leitmotif and its variation play at the same time as one another. The original leitmotif is played by violins in the high register in unison with a piccolo, and its variation is played by the horns in the middle and high registers. The timbral contrast provides a certain aural “depth” which allows both leitmotifs to be heard clearly, the brass sounding mellow and distant, like a thematic backdrop to the signature leitmotif which pierces at the forefront.

⁴⁵ GoF DVD 00:00:19

⁴⁶ One of the three “Unforgiveable Curses”. See Appendix A for full glossary.

⁴⁷ GoF DVD 00:25:35

⁴⁸ These “dreams” are really a glimpse into Voldemort’s mind, as revealed in *Harry Potter and the Order of the Phoenix*.

⁴⁹ GoF DVD (01:19:05)

The contrary motion of the leitmotif and variation also supports the narrative with its sense of movement and expansion, like an opening jaw, suggesting Voldemort's reach is soon-to-be widespread as his plans are in motion.

4.4 Contributions to the Macro Narrative

Goblet of Fire places emphasis on division—between Triwizard champions, quarrelling friends, and between good and evil forces with the new threat of Death Eaters.⁵⁰ Consequently, love does not conquer evil at the end of the film in the same ways it has done in previous films. The use of the “Love–Community” theme during the battle scenes demonstrates the Importance of Love in overcoming evil, as Harry's parents allow him to escape. However, Voldemort succeeds in his plans to return to power. This is a critical point regarding The Rise of Evil, as Voldemort is at full strength having regained corporeal form and reassembles the Death Eaters. The musical narrative emphasises the lack of unity, and thus strength, due to similarities between music for The Importance of Love and music for The Rise of Evil. Looking closely at Figures 11 and 13, “Love–Community” and “Rise of Evil” start in the same way, and the variation of “Love–Community” in Figure 12 that plays during scenes of conflict between Harry and his friends is almost identical to the second variation of “Rise of Evil” in Figure 13. These parallels make it unclear which piece of music is about to play, and this metaphorical uncertainty is reflective of Harry's emotions.

The music foreshadows this trajectory of the narrative in the opening sequence of the film with the “Rise of Evil” leitmotif and its variation. They play one after the other

⁵⁰ Voldemort's followers. See Appendix A for full glossary.

as the camera follows Nagini to the grave of Voldemort’s father, where Harry becomes trapped at the climax of the film. Once the title card is displayed, a variation of “Hedwig’s Theme” plays (Figure 14).

Figure 14: “Hedwig’s Theme” as heard in *Goblet of Fire*



Transcription by Amy Biniaries

In quadruple meter and similarly chromatic to the music for Voldemort, it has a more mysterious and foreboding quality than the original theme. The impact of delaying “Hedwig’s Theme” and then providing such a stark contrast to the familiar theme dismantles the expectations set up by the previous films, setting up the story for something far more sinister.

5 *Harry Potter and the Order of the Phoenix*

5.1 Introduction

Harry Potter and the Order of the Phoenix (2007) has a new director, David Yates, and a new composer, Nicholas Hooper, therefore bringing new thematic perspectives to the series. Similarly to *Goblet of Fire*, the focus of this film is the power of community in the face of adversity, and despite the allure of evil.

5.2 The Importance of Love

Harry's emotional world in *Order of the Phoenix* is characterised by loneliness. Dumbledore and Harry are demonised by the Ministry of Magic after their claims of Voldemort's return.⁵¹ Harry writes to Sirius, 'Despite being back at Hogwarts, I feel more alone than ever.'⁵² Hooper's theme "Loved Ones" (Figure 15) is introduced in this scene, while Harry walks the Hogwarts grounds and a voice over reads the letter.

Figure 15: "Loved Ones"



Transcription by Amy Biniaries

⁵¹ Dumbledore is accused of warmongering and sedition, and Harry of seeking more fame and attention (*Harry Potter and the Order of the Phoenix* (OotP) DVD 00:14:30).

⁵² OotP DVD 00:40:00

Dissonance between the horns and strings occurs when Harry spots a Thestral,⁵³ resembling Harry's emotional dissonance between his wish for human connection and his reality. The melody ascends, away from the of comfort of the tonic, until Harry experiences a moment of connection and relatability in Luna Lovegood, and it returns to the tonic. Like Harry, Luna sees the Thestrals because she witnessed someone die. Luna, the eccentric; Harry, the outcast; and the Thestrals, symbols of death, are all connected by loss, and for being 'different'.⁵⁴ The music's resolution indicates that Harry's plea for connection has been answered. Furthermore, Luna further validates Harry's isolation when she says 'I suppose that's how [Voldemort] wants you to feel...cut off from everyone else. Because if it's just you alone, you're not as much of a threat.' At this realisation, the melody returns to the tonic, symbolising their mutual understanding. The piece concludes, however, on a V chord. This use of an imperfect cadence implies that there may be emotional tension yet to be resolved.

This is in direct contrast to the only other occurrence of the "Loved Ones" theme, while the students leave Hogwarts at the end of the film and Harry delivers the final line, 'Even though we've got a fight ahead of us, we've got one thing that Voldemort doesn't have...something worth fighting for.'⁵⁵ Harry refers to the power of friendship and their 'something worth fighting for' is each other. In this instance, the theme resolves with a perfect cadence, symbolising the resolution of emotional tension in the micro narrative: Dumbledore and Harry are vindicated, and Harry recognises that love, unity, and human connection are their strengths against Voldemort's evil forces. The perfect cadence

⁵³ A skeletal winged horse that can only be seen by those who have witnessed somebody die. See Appendix A for full glossary.

⁵⁴ OotP DVD 00:41:23

⁵⁵ OotP DVD 02:00:40

reflects Harry’s emotional clarity and the support of his friends, reinforcing that love as empowerment through community, is their greatest weapon and defence.

5.3 The Rise of Evil

Order of the Phoenix explores evil in greater complexities than the embodiment of Voldemort, which differs from many of the previous films.⁵⁶ In this micro narrative, evil is portrayed as a seductive slippery slope. The leitmotif I call “Return of Voldemort” (in Figure 16) is subtle with enticing slurs, the texture thickening as the melody evolves, ending in a crescendo of string tremolos.

Figure 16: “Return of Voldemort”



Transcription by Amy Biniaries

It plays during Harry’s visions of the Department of Mysteries, as Voldemort’s thoughts inexplicably invade Harry’s. This leitmotif, initially signalling Voldemort’s threat, evolves into the “Possession” theme (Figure 17), which symbolises the existential suffering as a result of evil forces.

⁵⁶ *Prisoner of Azkaban* is, by my interpretation, the only film in which evils other than Voldemort are explored (see Chapter 3).

by the rejection of association with Voldemort. This interpretation suggests that the musical narrative extends beyond the personification of Voldemort, portraying evil as a dormant yet ever-present threat.

5.4 Contributions to the Macro Narrative

While Hooper's *Order of the Phoenix* score lack continuity to connect it to its predecessors, it effectively fulfils its role as a narrative device in the micro context. Perhaps Hooper's most significant contribution to the macro narrative occurs when Harry is possessed by Voldemort and forced to relive the loss of his loved ones. The same "Possession" theme that represents evil evolves as Harry takes command of it, transforming it into a representation of love. "Possession" repeats similarly to the false vision of Sirius's torture. The slow-moving notes and suspensions create a dark and mournful atmosphere, implying that Harry is losing this mental battle. The texture is thin, and the melody is played by low-register strings, with soft violin tremolos to support the sombre mood. When his friends rush in, however, Harry drags himself out of his grief by focussing on their shared happy memories, evoking feelings of love that drive Voldemort from his mind.⁵⁹ The "Possession" melody remains intact, but shifts to a more evocative and hopeful mood. This is gestured by the thickening of texture and progressive rise of the melody from low- to high-register strings. The ascending musical sequence and contour, which initially signalled the encroaching of darkness, now contrastingly implies that Harry has the upper hand. This evolution of the music aligns with the visuals, as we

⁵⁹ With the same effect that a Patronus has on a Dementor, as discussed in Chapter 3, Voldemort cannot tolerate possessing a mind capable of such profound love.

see a montage of flashbacks that not only highlights the characters on screen but evokes nostalgia for the audience by reminiscing moments of love and connection from previous films. The resolution to the tonic as Voldemort withdraws creates another audio-visual consonance that reinforces the idea that love overpowers evil. Where love exists, evil cannot prosper, both in the embodiment of Voldemort and in its poisonous manifestations in the mind.

6 *Harry Potter and the Half-Blood Prince*

6.1 Introduction

Harry Potter and the Half-Blood Prince (2009), directed by Yates and composed by Hooper, is the only film since *Chamber of Secrets* to retain the same director and composer as its predecessor. The film culminates with Dumbledore’s murder, ostensibly betrayed by Snape. Once again, composer Nicholas Hooper introduces new musical ideas to support the trajectory of the micro narrative, including leitmotifs for evil that foreshadow Dumbledore’s death, along with themes for family and friendship.

6.2 The Importance of Love

Half-Blood Prince reiterates unity in the face of adversity, as the war begins and tensions are high. Hooper uses what I call the “Yearning” theme (Figure 18) similarly to Doyle’s “Love–Community”, celebrating relationships amid their trials.

Figure 18: “Yearning”



Transcription by Amy Biniaries

The first line, in quadruple meter, serves as a leitmotif where Ron and Hermione's blossoming romance. When, for instance, Hermione jokes at Ron's frustration with Ginny and Dean, saying, 'If she looked over here and saw you snogging me, would you expect her to get up and leave?'⁶⁰ The celeste cues the romantic tension as Ron points out the Butterbeer foam around Hermione's mouth, directing the viewer's attention to Hermione's lips and she awkwardly wipes it away. The theme continues when Ron mutters to Harry, 'Did you hear what she said about her and me snogging?' and Hermione then wraps her arms around both their shoulders. During this scene, the melody is taken over by flutes with a sweet and airy and sweet-sounding quality to evoke notions of love and tenderness.

The second line of the theme, in triple meter, is also used as a leitmotif for both positive and negative reflections. The melody is usually played by woodwind instruments, accompanied by harp arpeggios plucked on each beat. For example, when Harry arrives at The Burrow (the Weasleys' house) and sees Ginny in the windowsill,⁶¹ the melody is played by an oboe in the high register, with which its rich and warm timbre and the leap up to the 5th sounds delicately yearning and bittersweet. Rather than returning to the tonic in its the 8th measure (as shown in Figure 18, Bar 14), it moves straight to the 4th degree. This is another metaphorical representation of the narrative, as it has a dulcet quality while still needing resolution. This repeats when the Death Eaters burn down The Burrow.⁶² The melody leaps to 4th degree and then the 6th before finally resolving at the octave. This gradual reaching up to the octave symbolises the need for home, as the Weasleys stand around their burning house.

⁶⁰ *Harry Potter and the Half-Blood Prince* (HBP) DVD 00:48:00

⁶¹ HBP DVD 00:11:56

⁶² HBP DVD 01:17:24

6.3 The Rise of Evil

The Rise of Evil in *Half-Blood Prince* is manifested in the rise of Voldemort, the death of Dumbledore, and Draco Malfoy's character arc. Hooper's theme "Malfoy's Mission" (Figure 19) follows Draco's attempts to kill Dumbledore on Voldemort's orders.

Figure 19: "Malfoy's Mission"



Transcription by Amy Biniaries

A significant occurrence is when Harry notices Draco entering the Room of Requirement, where Draco sends a white bird through the Vanishing Cabinet,⁶³ only for it to return dead. Draco is then heard crying off-screen. His melancholy theme, played by a flute and accompanied by strings, features evocative dynamic swells culminating in a climactic piano passage that crescendos to the iv chord, lingering before resolving to i. This sombre music suggests that Malfoy is struggling and is being influenced by greater forces of evil. The piano crescendos when Draco sends the bird through and examines a feather it left on his robes. The white bird represents hope and freedom and returns dead to symbolise both Draco's failure to complete his mission as well as his emotional suffering.⁶⁴ This representation of The Rise of Evil therefore is not embodied in Draco but resembles Voldemort's coercive influence.

⁶³ A magical cabinet that transports a person from one place to another. See Appendix A for full glossary.

⁶⁴ When Harry and Ginny are in the Room of Requirement to dispose of the Half-Blood Prince's book, they find the Vanishing Cabinet and a black bird flies out of it. The black bird, in contrast to the white bird, is a symbol of death and dark omens. It represents Draco's success in his mission and forebodes the infiltration of the Death Eaters.

Another manifestation of The Rise of Evil is in the death of Dumbledore. As the only wizard Voldemort fears, seemingly omniscient and omnipotent, and Harry's benevolent mentor, the death of Dumbledore marks the loss of hope in the Wizarding World and is a triumph for Voldemort's evil forces. The theme that plays as the school grieves his death, "Dumbledore's Farewell", is first heard during the opening titles of the film.⁶⁵ Figure 20 depicts the melody that is interwoven throughout the piece, first played by the choir and imitated in various string parts.

Figure 20: "Dumbledore's Farewell"



Transcription by Amy Biniaries

The strings are slow-moving and lamenting, and the choir begins when the title is displayed on the screen, followed by a crescendo of the string section. This sombre introduction to *Half-Blood Prince* sets the tone for the rest of the film, the music posing as a narrative foreshadowing the tragedy to come.

The choir and string instrumentation is used with the same effect in Hooper's piece "In Noctem". "In Noctem" is Latin for "Into the Night", and the piece is a requiem which foreshadows the coming of darkness.⁶⁶ A significant occurrence is when Draco prepares to bring the Death Eaters through the Vanishing Cabinet.⁶⁷ At the same time as "Malfoy's Mission", the lyrics 'Cantate vitae canticum; Sine dolore actae,' are sung. The translation is, 'Sing a song of life; Lived without regret.' This juxtaposes life and death as Draco

⁶⁵ HBP DVD 00:00:21.

⁶⁶ The full rendition of "In Noctem" is not in the film, as the sequence was cut and can only be found in the DVD extras. In the deleted scenes, it is sung diegetically by the school choir, similarly to Williams' "Double Trouble" in *Prisoner of Azkaban*.

⁶⁷ HBP DVD 02:03:44.

prepares for the murder Dumbledore, symbolic of choices and consequences. The combination of themes therefore foretells the culmination of Draco’s mission.

In some instances where “In Noctem” is heard, so is Hooper’s “Possession” from *Order of the Phoenix*. For example, when Dumbledore gives his speech in the Great Hall, telling the story of Tom Riddle.⁶⁸ Table 4 lists all occurrences of “Possession”.

Table 4: “Possession” in *Half-Blood Prince*

Visual Cue	Narrative implication
1. Dumbledore gives a speech in the Great Hall (00:29:27) <ul style="list-style-type: none"> • Music begins when he tells the story of Tom Riddle, who became Lord Voldemort • Plays at the same time as “In Noctem” 	<ul style="list-style-type: none"> • Dumbledore describes young Voldemort as ‘a boy like any other’ when the “Possession” theme begins • Aligns with the representation in <i>Order of the Phoenix</i> that evil can manifest itself in anyone • Reinforced by the dialogue again when Dumbledore says to the students, ‘...their greatest weapon is you.’
2. Dumbledore instructs Harry to persuade Professor Slughorn to divulge the real memory (01:20:25) <ul style="list-style-type: none"> • Plays at the same time as “In Noctem” 	<ul style="list-style-type: none"> • Slughorn is hiding valuable information from Dumbledore which could help them defeat Voldemort • Slughorn’s intentions are not evil, but selfish, as he is ashamed of inadvertently aiding Tom Riddle in his rise to power as Voldemort • “Possession” is used to represent the internal struggle • Slughorn, in a sense, is possessed by his fears • Knowledge is power: ignorance to the truth enables the rise of evil
3. Harry uses the spell “Sectumsempra” on Draco, not knowing what it does (01:35:06) <ul style="list-style-type: none"> • Draco bleeds out on the floor, dying, and Snape rushes in to save him 	<ul style="list-style-type: none"> • Parallel to the scene in <i>Order of the Phoenix</i> when Harry attacks Bellatrix • Evil is a slippery slope that can manifest itself in anyone
4. Dumbledore drinks the potion in the cave and relives his most painful memories (01:58:49)	<ul style="list-style-type: none"> • Parallel to the scene in <i>Order of the Phoenix</i> when Harry is possessed by Voldemort

⁶⁸ HBP DVD 00:29:27.

<p>5. After drinking the potion, Dumbledore conjures a firestorm to fight off the Inferi⁶⁹ (02:02:37)</p>	<ul style="list-style-type: none"> • Dumbledore’s affection for Harry allows him to temporarily overcome the effects of the potion to save them
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When Dumbledore succumbs to the potion in the cave, the melody is carried by high register strings and is emotionally evocative, the tremolo giving the scene an urgent and unstable feeling. This gives insight to the characters’ emotional states and heightens the tension of the scene. It repeats majestically when Dumbledore manages to temporarily overcome the effects of the potion to conjure a firestorm, saving himself and Harry from Voldemort’s Inferi. The choir now sings the melody powerfully with the strings, sounding more solid with a thicker texture. The timbral evolution highlights the contrast between vulnerability and strength.

6.4 Contributions to the Macro Narrative

The allegory that love overpowers evil is limited in *Half-Blood Prince*, as it is portrayed that evil wins in the climax of the film with the death of Dumbledore. However, the idea that love is a source of strength is explored when the “Yearning” theme plays while The Burrow burns down. Although they have lost their house, the music conveys that their sense of home is still alive through one another.

Hooper’s score also demonstrates some continuity from *Order of the Phoenix*, as the “Possession” theme is utilised with similar narrative implications. When Harry curses Draco in the bathroom, “Possession” parallels *Order of the Phoenix* when Harry curses Bellatrix. His regret is immediately evident when he realises what he has done, but the

⁶⁹ Reanimates corpses. See Appendix A for full glossary.

use of the theme in this scene emphasises the philosophy that darkness is a slippery slope that can influence good people.

Furthermore, the use of “Possession” in the cave while Dumbledore drinks the potion and then fights the Ineri resembles Harry’s possession by Voldemort in *Order of the Phoenix*, as Dumbledore’s affection for Harry allows him to overpower the potion’s effects long enough to save him. Similarly to its usage in *Order of the Phoenix*, the instrumentation denotes the emotional shift as Dumbledore takes command. This exalted, powerful rendition is also characteristic of Dumbledore.

“Family–Friendship” appears far less frequently than “Journey”, and its usage (see Table 5) suggests a closer resemblance to Harry’s relationship with the Order of the Phoenix. It also appears during the intimate moment between Harry and Ginny before Bill and Fleur’s wedding.

Table 5: “Family–Friendship” in *Deathly Hallows Part 1*

Visual Cue	Narrative Implication
<ul style="list-style-type: none"> • The Order of the Phoenix comes to take Harry away from Privet Drive (00:10:52) • Repeats when Lupin and Tonks enter 	<ul style="list-style-type: none"> • These members of the Order of the Phoenix are Harry’s found family • The repetition consolidates the use of the leitmotif as a representation of emotional connection, love, and trust
<ul style="list-style-type: none"> • Bill announces that Alastor Moody has been killed (00:21:39) 	
<ul style="list-style-type: none"> • Harry and Ginny have a romantic moment in the kitchen at The Burrow (00:25:43) 	<ul style="list-style-type: none"> • The music also represents love in a romantic context as well as the original platonic context

“Journey” is introduced in the piece “Obliviate” as Harry, Ron, and Hermione prepare to leave home and begin their search for horcruxes together. This provides insight into the characters’ emotions, with an ascending contour that conveys promise as they embark on their journey, but never resolving the tension.

The burden of carrying the locket horcrux symbolises the flaws of each character. It highlights Harry’s difficulty in teamwork, and Ron’s insecurity of being perceived as second to Harry, particularly in Hermione’s eyes. While Hermione does the heavy-lifting—sourcing resources and shelter, and casting protective—Harry and Ron struggle with responsibility and snap under the tension. Under the locket’s influence, Ron acts aggressively upon his fears for the safety of his family, telling Harry ‘No, you don’t know

how it feels. Your parents are dead, you have no family.’⁷⁰ Here, the “Journey” leitmotif appears in retrograde—a metaphorical representation of the fractured relationship and the stagnation in their journey. When Ron returns, after rescuing Harry from the lake, he explains to Harry and Hermione how he is able to find them again,⁷¹ and the “Journey” leitmotif re-emerges in the piece titled “Ron’s Speech” (Figure 23).

Figure 23: An excerpt of “Ron’s Speech”



Transcription by Amy Biniaries

It plays in an ascending sequence and is now in B-flat major, as opposed to the previous D minor in Figure 22. This reflects Ron and Hermione’s romantic connection, suggesting that their love for each other has resolved the tension and reunited the group.

Although the three Deathly Hallows⁷² are largely unrelated to Harry’s relationships, the Hallows’ theme contains an augmentation of the “Journey” leitmotif (Figure 24).

⁷⁰ *Harry Potter and the Deathly Hallows Part 1* (DHP1) DVD 01:14:04.

⁷¹ Ron hears Hermione’s voice from the Deluminator (the magical object left to Ron by Dumbledore, See Appendix A), saying his name. After clicking it, he is able to Apparate (teleport) to their location. The adaptation makes it clear that Ron’s love for Hermione guided him back to them. However, the reason is unclear, and it is more about their romantic relationship than the platonic relationship between the three friends. In the book, Ron hears Hermione in the Deluminator because it is the first time his name is uttered by either Harry or Hermione since he abandoned them. In the film, however, dialogue does not depict either of them saying Ron’s name until he returns. Therefore, the concept that their love brought them back together is clear in the film adaptation, but not as strong as the book intended.

⁷² The three Deathly Hallows are the Elder Wand, the Resurrection Stone, and the Cloak of Invisibility, which together ‘make one the Master of Death’ (DHP1 DVD 01:49:19). See Appendix A for full glossary.

Figure 24: “Deathly Hallows”



Transcription by Amy Biniaries

In the *Deathly Hallows* novel, the Hallows significantly impact Harry’s emotional journey as he grapples between pursuing Hallows or horcruxes. The film places little significance on the Hallows beyond Voldemort attaining the Elder Wand⁷³, but the music subtly acknowledges this aspect of the books by connecting the “Journey” leitmotif to the mystery surrounding the Hallows.

7.3 The Rise of Evil

Harry and his friends must destroy all the fragments of Voldemort’s soul to vanquish him for good. Desplat uses a theme for the horcruxes (Figure 25), which resembles Voldemort’s snake-like characteristics in its chromaticism.

⁷³ One of the three Hallows, the most powerful wand in existence. See “Deathly Hallows” in Appendix A.

Figure 25: “Horcruxes” in *Deathly Hallows Part 1*



Transcription by Amy Biniaries

In this micro narrative, the theme is specifically associated with the locket horcrux (see Table 6).

Table 6: Visual cues for the “Horcruxes” theme in *Deathly Hallows Part 1*

1. Discovering that Sirius’s brother Regulus Black is the mysterious R.A.B. they’ve been looking for⁷⁴ (00:41:45)
2. When Kreacher (the elf) explains that Regulus attempted to destroy the locket horcrux, which was stolen (00:43:01)
3. When Mundungus Fletcher says he gave the locket to Dolores Umbridge (00:47:24)
4. In the Ministry of Magic courtroom, when Harry senses the presence of the horcrux (00:56:45)
5. When Harry stares down Dolores Umbridge while his Polyjuice Potion disguise wears off (00:57:58)

The raised 3rd in the accompaniment creates an eerie dissonance. Voldemort’s horcruxes are an important factor in his rise to power, making him almost invincible. The creeping, ascending contour therefore supports the narrative as its imagery is symbolic the rise of evil.

⁷⁴ The person who found the real locket horcrux left a fake replica in the cave that Dumbledore and Harry travelled to in *Half-Blood Prince*, along with a note signed ‘R.A.B.’

Another leitmotif representing The Rise of Evil is one I call “Death Eaters” (Figure 26).

Figure 26: “Death Eaters”



Transcription by Amy Biniaries

One significant instance is when Harry and Ron enter the Ministry courtroom in their Polyjuice Potion disguises⁷⁵. Umbridge is wearing the locket horcrux, and Dementors are waiting to prey on them. The placement of the leitmotif supports the narrative that Death Eaters are controlling the Ministry. Notably, the leitmotif is sung by a choir, which in *Prisoner of Azkaban* accompanied the protective light of Patronus. This instrumentation further symbolises the infiltration of dark forces, as the Dementors have appropriated the Patronus instrumentation to signify their power.

While “Horcruxes” and “Death Eaters” demonstrate the usual characteristics of evil such as chromaticism and dissonance, their implications in the narrative are relatively limited. Apart from its use in the Ministry scenes, the music tends to signify the physical presence of evil on screen rather than advancing the narrative.

7.4 Contributions to the Macro Narrative

The music in *Deathly Hallows Part 1* establishes continuity for *Deathly Hallows Part 2* (discussed in Chapter 8), with clear themes and leitmotifs that emphasise The Importance of Love and The Rise of Evil. The retrograde technique used to convey relationship

⁷⁵ DHP1 DVD 00:56:35.

tension parallels Doyle's variation of "Love–Community" in *Goblet of Fire*, reinforcing the overarching message of the macro narrative that evil—symbolised by conflict and the horcrux's influence—prevails amid tension and division, while that strength is found in love and unity, as indicated by the change to a major key when the friends reunite. The music for *The Rise of Evil*, however, does not communicate this macro narrative as effectively. Interestingly, the sound design has a greater role in foreshadowing the existence of Voldemort's unintentional horcrux, which is Harry himself.⁷⁶ A chittering sound effect is heard not only when horcruxes are present, but also whenever Harry and Voldemort are physically together or invading each other's minds. Sound-design is beyond the scope of the present thesis, however, explains the limited use of leitmotifs representing *The Rise of Evil*.⁷⁷

⁷⁶ See Chapter 8.

⁷⁷ All occurrences of the horcrux sound effect can be found in Appendixes G, H, and I.

8 *Harry Potter and the Deathly Hallows Part 2*

8.1 Introduction

Deathly Hallows Part 2, directed and composed by Yates and Desplat, is the climax of the *Harry Potter* series, where love physically and figuratively defeats Voldemort and his evil forces. Desplat repeats some familiar themes from *Part 1*, but also introduces new themes to communicate macro narrative elements, including significant plot points in Rowling's novel which are omitted from the film. Since the final film, by nature, is the fruition of the overarching allegory, the analysis of macro narrative contributions is combined with the micro narrative analysis.

8.2 The Importance of Love in Micro and Macro Narrative Contexts

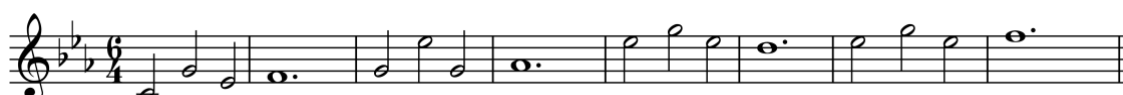
Deathly Hallows Part 2 is about sacrifice for loved ones, and for the greater good. Desplat's "Family–Friendship" leitmotif makes a return in *Part 2*, but now belongs to Neville Longbottom. The awkward and unassuming Everyman, his character arc is subtly suggested throughout the series (though not by the music).⁷⁸ Neville finally finds the courage to lead others, spearheading the resistance against the Death Eaters at Hogwarts and destroying the final horcrux, Nagini, with the Sword of Gryffindor. "Family–Friendship" plays when Neville regains consciousness in the Great Hall after attempting

⁷⁸ In *Philosopher's Stone*, it is Neville's 10 points to Gryffindor for standing up for himself which leads them to win the House Cup. In *Goblet of Fire*, though not confident in his knowledge, he advises Harry to take Gillyweed to allow him to compete in the Second Task of the Triwizard Tournament, for which Harry was otherwise unprepared. Finally, in *Order of the Phoenix*, Neville tells Harry that his parents (who were members of the Order of the Phoenix) were tortured into insanity by Death Eaters, and that he wants to live up to their heroism.

to attack Voldemort.⁷⁹ An extreme close-up shot of his eyes cues the leitmotif, consolidating that the music is now associated with Neville’s perspective. The melodic leaps suggest he is rising, ready to battle again.

Furthermore, a variation appears while Harry and Voldemort battle, before Neville kills Nagini (Figure 27).

Figure 27: A variation of “Family–Friendship” during the final battle



The leitmotif is cued as their spells collide. The narrative of the “Journey” leitmotif has evolved to reflect Harry’s experience of love and death (Table 7).

Table 7: Three examples of “Journey” in *Deathly Hallows Part 2*

Visual Cue	Narrative Implication
1. During Snape’s memories (01:16:48) <ul style="list-style-type: none"> • The truth of Dumbledore’s death is revealed⁸¹ • Dumbledore explains that Harry is a horcrux, and so in order for Voldemort to die, Harry must die 	<ul style="list-style-type: none"> • Harry learns that Snape was loyal to Dumbledore up until he died, and that Snape’s death is a sacrifice for the greater good • Harry learns that his journey must now come to an end for the greater good
2. Harry walks to the forest to meet Voldemort (01:21:39) <ul style="list-style-type: none"> • He has seen Snape’s memories • Goes on to sacrifice himself 	<ul style="list-style-type: none"> • Harry has accepted his fate, his journey is at apparently an end • Incidentally, Desplat’s score in this scene is titled “Harry’s Sacrifice”
3. Harry taunts Voldemort about the Elder Wand (01:42:22) <ul style="list-style-type: none"> • They battle after Harry is resurrected • Harry says, ‘You were right...when you told Professor Snape that wand was failing you, it will always fail you.’ 	<ul style="list-style-type: none"> • The “Journey” leitmotif is also used to represent the mystery hallows in <i>Part 1</i>, and now reveals Harry is master of the Elder Wand • Harry calls Snape ‘Professor’, a rare sign of respect for him • He has learned that Snape loved his mother Lily and has been loyal to her, and therefore Harry, from the beginning

The music no longer depicts death as an enemy, but as a natural part of life. This can be seen in almost every other occurrence of the leitmotif in *Deathly Hallows Part 2*.⁸² Harry accepts he must die for the greater good to defeat Voldemort. The “Journey” leitmotif re-emerges, echoing its presence throughout Harry’s emotional journey in *Deathly Hallows Part 1*.

⁸¹ Dumbledore was dying after being cursed by Voldemort’s ring horcrux. Dumbledore then organised his death with Snape, who is a spy for the Order of the Phoenix, so that Snape would gain Voldemort’s trust.

⁸² The only exception is the variation heard in the Chamber of Secrets when Ron and Hermione kiss after destroying the goblet horcrux (00:50:07). This is because it plays in a major key, like in the excerpt of “Ron’s Speech” in Figure 23, consolidating the idea that the major variation depicts Ron and Hermione’s romantic relationship (see Chapter 7). For this reason, it is not included in Table 7 above.

Desplat’s most significant contribution to *Deathly Hallows Part 2*, and the macro narrative, is arguably “Lily’s Theme” (Figure 29), a sombre theme for Harry’s mother that introduces the film.

Figure 29: “Lily’s Theme”



Transcription by Amy Biniaries

“Hedwig’s Theme” is absent from the opening for the first time in the series, replaced by “Lily’s Theme”. Notably, this theme also belongs to Snape. It is first sung by a female voice, embodying Lily as a maternal guardian and symbol of sacrifice. While “Lily” sings, Snape gazes at the bleak grounds of Hogwarts, watching students march in. When Snape dies, and he tells Harry, ‘You have your mother’s eyes,’ and the female voice returns.⁸³ At this stage, the audience has no reason to connect the theme to Lily (see Table 8).

Table 8: Visual cues for the “Lily’s Theme” in *Deathly Hallows Part 2*

1. During the Warner Brothers emblem and the title card (00:00:35)
2. After Harry, Ron, and Hermione break out of Gringotts on the dragon and it takes flight (00:21:10)
3. While Snape dies and gives Harry his memories, repeated by the female vocalist when he says, ‘You have your mother’s eyes.’ (01:07:05)
4. When Harry uses the Resurrection Stone to see his dead family, beginning after Lily tells him, ‘We never left.’ (01:24:00)
5. Voldemort dies (01:45:15)

⁸³ DHP2 DVD 01:07:05

As seen in Table 8, it is not until the Resurrection Stone scene that the theme's association with Lily becomes evident. Prior to this, it appears to represent Snape (with the exception of Item 2). Once Snape's memories are revealed, however, "Lily's Theme" reappears during the scenes for the Resurrection Stone scene and Voldemort's death, illustrating that Lily's theme shares its ownership. The music supports the narrative that both Harry and Snape mourn her death, which motivates them to vanquish evil.

Furthermore, the use of "Lily's Theme" during Voldemort's death represents the ultimate allegory that love conquers evil. The film adaptation omits key information from Rowling's novels that clarifies the significance of this scene. Harry's sacrifice in the forest cast the same protection over his friends at Hogwarts, parallel to Lily's sacrifice for Harry. The music therefore exclusively communicates this narrative, emphasising the cyclical nature of the story, beginning and ending in sacrifice for loved ones. Without the knowledge of the novels, this scene can also be interpreted as Lily—along with the rest of Harry's family momentarily returned through the Resurrection Stone—serving as a source of strength for Harry as he faces Voldemort. Their conversation in the forest supports this connection:

Harry: 'You'll stay with me?'

James: 'Until the end.'

Harry: 'And he won't be able to see you?'

Sirius: 'No. We're here, you see.' (gesturing to Harry's heart)

Harry: 'Stay close to me.'

Lily: 'Always.'⁸⁴

⁸⁴ This dialogue draws another parallel between Lily and Snape, for when Dumbledore realises that Snape never stopped loving Lily, he asks, 'After all this time?' to which Snape responds, 'Always.' (DHP2 DVD 01:19:06).

Both interpretations of the scene demonstrate that the meaning behind Voldemort's downfall is only communicated by the music, highlighting the power of Desplat's score in not only supporting the idea of The Importance of Love, but also shaping the audience's perspective.

Finally, Williams' piece "Leaving Hogwarts" from *Philosopher's Stone* which contains the "Family–Belonging" leitmotif is cued in the "19 Years Later" sequence at the end of *Deathly Hallows Part 2*.⁸⁵ It is the only return of the leitmotif since *Chamber of Secrets*, now accompanying Harry's children as they board the Hogwarts Express. The cyclical nature of the story is highlighted once again, as the piece that first introduced the ideas of love and community now concludes the series. Harry stands on the platform with his wife, Ginny, and Ron and Hermione—happy families with children of their own—the music conveys the message that love has prevailed.

8.3 The Rise of Evil in Micro and Macro Narrative Contexts

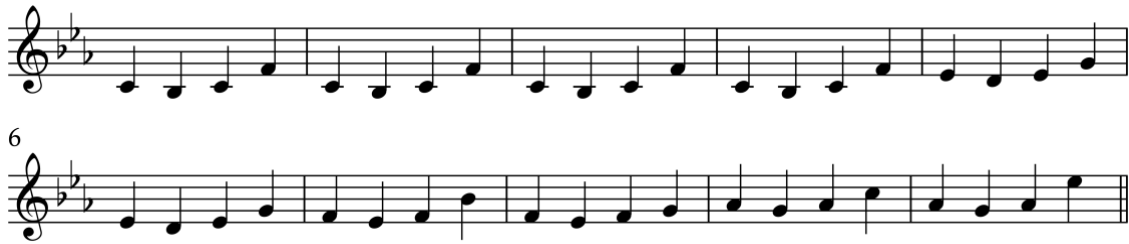
In *Deathly Hallows Part 2*, the musical representation of The Rise of Evil is limited, as this film's focus is primarily on the downfall of Voldemort. The "Horcruxes" theme is heard only when Harry finds the goblet horcrux in Gringotts,⁸⁶ and the diadem horcrux in the Room of Requirement.⁸⁷ One theme I refer to as "Battle" appears when evil forces attack the castle (Figure 30).

⁸⁵ DHP2 DVD 01:54:45.

⁸⁶ DHP2 DVD 00:16:44.

⁸⁷ DHP2 DVD 00:56:02.

Figure 30: “Battle”



Transcription by Amy Biniaries

A significant occurrence is in the piece “Statues”, where Professor McGonagall enchants the suits of armour to come to life and protect the castle.⁸⁸ Here, the music is fast-paced and martial, with momentum created by the percussion as Hogwarts prepares for battle. A starkly different implication of “Battle” appears in the piece “Courtyard Apocalypse” once the Death Eaters have infiltrated the grounds.⁸⁹ In this iteration, Harry, Ron, and Hermione flee from monsters and Death Eaters, witnessing death and destruction all around. Now slow-moving and mournful, the change in mood implies to the audience that the dark forces is winning. Several eye-level shots of Harry, Ron, and Hermione give further insight to their perspective, particularly after finding Lavender Brown’s⁹⁰ lifeless body. Here, the melody ascends away from the tonic, evocatively stretching beyond reach of comfortability to communicate the sorrow and gravity of the situation. The significance of the music for The Rise of Evil, in a micro narrative context, therefore, lies in its ability to portray the unpredictability of the battle, where the outcome can change direction at any moment. The emotional tone of the “Battle” theme aligns the depictions of evil in Half-Blood Prince, in which the lamenting “Dumbledore’s Farewell” represents the triumph of dark forces. “Dumbledore’s Farewell” reappears in *Deathly Hallows Part 2*,

⁸⁸ DHP2 DVD 00:40:20.

⁸⁹ DHP2 DVD 01:02:50.

⁹⁰ Ron’s ex-girlfriend in *Half-Blood Prince*.

playing during the scenes for Snape's memory, cued by his line, 'So when the time comes, the boy must die?'⁹¹ This immediately transitions into the visual of Snape discovering Lily's lifeless body, reinforcing the connection between loss and evil, as Snape's misjudgement in following Voldemort results in the devastation of the Potter family.

⁹¹ DHP2 DVD 01:17:58

9 Conclusion

The study of a film score is significant to understanding of narrative structure. While existing literature overlooks the distinction between micro and macro narrative contexts, the present thesis builds the foundation for future research by introducing a new framework that analyses the contributions of musical themes and leitmotifs to the overarching ideas of a series.

Furthermore, The *Harry Potter* series deserves critical study for its widespread influence, but also for the complexity of its narrative. While “Hedwig’s Theme” is familiar across many public spheres, there is limited study on the *Harry Potter* musical narrative. The findings of the present thesis offer significant insight into the narrative impacts of musical changes that occur when there are multiple directors and composers over a series.

Harry Potter and the Philosopher’s Stone and *Harry Potter and the Chamber of Secrets*, directed by Chris Columbus with musical scores composed by John Williams, establish a bright magical landscape with diatonic harmonies for loving “good” and overt chromaticism for Voldemort’s looming “evil”. The allegory of love conquering evil is conveyed through Harry’s relationships at Hogwarts, which are instrumental in his ability to solve the central mysteries of both films.

Harry Potter and the Prisoner of Azkaban, under the direction of Alfonso Cuarón and retaining composer John Williams, marks the dark turn of the series by foreshadowing the return of Voldemort and reflecting on Harry’s experiences of existential suffering. The idea of love overpowering evil is demonstrated when Harry evokes powerful memories of his family to produce a Patronus. The Patronus that Harry conjures is a stag, symbolic of his father, “Prongs”, who guards against the Dementors.

Harry Potter and the Goblet of Fire, directed by Mike Newell with composition by Patrick Doyle, sees the beginning of the rise of Voldemort, and foreshadows this by strategically delaying the delivery of “Hedwig’s Theme”, preceding it with leitmotifs for Voldemort. Music for love and community also depicts where tension weakens the bonds of friends, and its similarities to Voldemort’s leitmotifs highlight the idea that evil thrives amongst division and uncertainty. This contributed to the macro narrative allegory, as evil prevails at the end of the film due to the fragility of love and community.

Harry Potter and the Order of the Phoenix, directed by David Yates and musical scores explores Harry’s loneliness and emotional isolation. Through Harry’s experiences of grief, the music portrays the idea that evil is a slippery slope, as he desires to avenge Sirius’s death. In a significant reflection of the macro narrative allegory, music representing The Rise of Evil transforms into a representation of love as Harry reflects upon positive memories of his friends and family to overcome Voldemort’s possession.

Harry Potter and the Half-Blood Prince, also directed by Yates with composition by Hooper, foreshadows the death of Dumbledore and the rise of darkness. The macro narrative allegory that love conquers evil is delivered in more subtle ways. Music for The Importance of Love plays during the destruction of the Weasleys’ house, resembling unity in the face of adversity, and family as a source of strength.

Harry Potter and the Deathly Hallows Part 1, directed by Yates with musical scores composed by Alexandre Desplat, returns to the concept that evil prospers through division and uncertainty. The music for love and friendship uses variations of leitmotifs to denote the direction of the emotional narrative, whether it is advancing or regressing. This is seen when Ron abandons Harry and Hermione due to the influence of the horcrux, which exemplifies his fears and insecurities. When the friends reunite, another variation of the

music for love occurs, this time in a major key, which supports the macro narrative allegory that love overpowers evil as the tension has been resolved.

Harry Potter and the Deathly Hallows Part 2, once again directed by David Yates and scored by Alexandre Desplat, serves as the culmination of the macro narrative. This final instalment of the series explores themes of sacrifice for the sake of loved ones and the greater good, with music that represents The Importance of Love prevailing over music associated with evil, signalling the downfall of evil forces. “Lily’s Theme” effectively summarises the series, and is the final manifestation that love overpowers evil when it plays during Voldemort’s demise. The return of Williams’ leitmotif for family in the final sequence creates a cyclical gesture, concluding the series in the magical place it first began.

The music of the *Harry Potter* series communicates the overarching ideas of love and sacrifice, and the triumph of good over evil, as well as emotional conflict and character development. Ultimately, music serves as a narrative thread that binds the micro and macro contexts together, allowing for deeper understanding of the allegory, making it a crucial component of the series’ enduring cultural impact.

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Appendix A: Glossary of *Harry Potter* terminology

Term	Definition
Animagus	A wizard who can transform into an animal
Death Eaters	The name used for Voldemort's followers
Deathly Hallows	The three objects that make one the Master of Death: the Elder Wand, the Resurrection Stone, and the Cloak of Invisibility
Deluminator	The magical object left to Ron by Dumbledore that can control light
Dementor	A cloaked figure which sucks the soul from its victims
Grim (The)	An omen of death in the form of a dog.
Gringotts	The wizard bank
Horcrux	An object in which a person conceals a part of their soul
Inferius (plural: Inferi)	A reanimated corpse
Marauder's Map	A magical object that depicts the movement of people on the grounds of Hogwarts
Muggle	A non-magical person
Patronus	A guardian that protects the caster from Dementors
Portkey	An object enchanted to transport anyone touching it from location to another
Thestral	A skeletal winged horse that can only be seen by those who have witnessed somebody die
Unforgiveable Curses	The three "Unforgiveable Curses" are the Imperius Curse used for mind control, the Cruciatius Curse used for torture, and the Killing Curse.
Vanishing Cabinet	A magical cabinet that transports a person from one place to another

Appendix B: Key Leitmotifs and Themes in *Harry Potter and the Philosopher's Stone*

Harry's Theme	Family-Belonging	Friendship	Mystery	Danger-Kill	Voluntarism	Gryffindor	Victory	
Table of occurrences	41	16	2	13	7	8	7	
Instances	00:00:00 Section 1 plays during the WB logo 00:12:07 In the hat on the rock while Harry draws a birthday cake with the dust on the floor	01:18:56 Plays when Gryffindor wins the Quidditch match, continuing into the second phase and then repeating the leitmotif 06:17:34 When Harry decides to follow Hagrid out of the hat 06:47:53 Plays when Harry sits at the window on his first night at Hogwarts, continuing into the next morning	01:18:56 Plays when Gryffindor wins the Quidditch match, continuing into the second phase and then repeating the leitmotif 01:32:47 Plays when Harry takes Hedwig out into the snow before the change of season, including the second phase, followed by the "Family-Belonging" leitmotif 02:11:52 Plays when Harry greets Hermione and Ron outside the hospital wing	00:22:44 Plays when Harry sees all the gold in his Gringotts vault, continuing while they travel to Vault 713, repeating when the dust opens to the Philosopher's Stone 00:58:49 When Harry, Ron, and Hermione accidentally enter the forbidden third floor corridor 01:11:21 While Harry tells Ron and Hermione he suspects Snape is dumping because he tried to get past Fluffy	00:26:47 Plays when Olivander says that the "brother" wad of Harry's is what gave him his scar. Repeats when Olivander says "After all, He Who Must Not Be Named did great things, terrible, but great." 00:20:17 Plays when Harry asks "What happened to... You-Know-Who?" 01:07:21 A variation of this occurs in the scene that plays while the troll attacks Hermione in the bathroom	00:28:34 Plays during the flashback scene while Hagrid tells Harry about how Voldemort killed his parents and tried to kill him too 01:07:21 A variation of this occurs in the scene that plays while the troll attacks Hermione in the bathroom 01:17:29 A slight variation plays when Hermione opens Snape's envelope when she thinks it is a curse (Quirell is shown behind Snape, the troll's eye)	00:42:49 Plays when Ron is sorted into Gryffindor 00:47:57 Plays when Harry is sorted into Gryffindor 00:48:05 When Percy guides the first year to the grand staircase. Repeats when they start to walk up. 01:18:41 Plays as a father when Harry gets back on the jinxed broomstick	01:13:08 Plays as a father when players fly over some field at start of Quidditch match. Repeats after the "Gryffindor" leitmotif when the players take their positions. 01:19:48 Plays when Gryffindor is announced to win the match, followed by the "Friendship" leitmotif
00:02:01 Section 1 plays when Hagrid arrives on the flying motorcycle	01:29:28 When Harry touches his parents' reflections in the Mirror of Erised	02:14:50 When Harry wins his 60 points from Dumbledore	01:21:12 When Hagrid lets slip to Harry, Ron, and Hermione about Nicolas Flamel	01:42:31 When Quirell/Voldemort approaches Harry in the Forest	01:42:44 Plays after Harry falls in the trap in the Forest while backing away from Quirell/Voldemort	00:58:15 When Harry sees his father's old Quidditch badge		
00:03:25 Section 1 plays when Dumbledore places the letter on baby Harry, until the ink card is shown and Section 2 takes over	01:33:02 After the "Friendship" leitmotif, this plays when Hedwig takes off during winter, and then repeats in the new season	02:15:24 Plays when Gryffindor wins house cup, continuing throughout celebration. The second phase is heard when Hagrid and Harry exchange looks.	01:25:23 When Harry breaks into restricted section looking for Nicolas Flamel, repeating until he opens the crevice book	02:04:32 When Voldemort tells Quirell "let me speak to him"	01:41:55 Plays after Firenze rescues Harry and he realizes that thing was Voldemort, repeated as a fragment when Harry says "The Philosopher's Stone."	01:15:20 When Lee Jordan begins commenting the Quidditch match. Repeats after the "Victory" leitmotif as Harry prepares to start the game.		
00:07:03 Section 2 plays when the snake escapes from the zoo, continuing until Dudley teaches the class and Section 1 takes over	02:01:12 When Hermione encourages Harry to go on		01:34:01 When Hermione reads about Nicolas Flamel and Philosopher's Stone in the library	02:04:53 Plays when Voldemort's face is revealed on the back of Quirell's head	02:05:04 Plays after Voldemort's face is revealed on the back of Quirell's head, but only once Harry actually says "Voldemort", repeating until Voldemort says the Philosopher's Stone is in Harry's pocket	01:15:59 When Gryffindor wins their second lot of points in the Quidditch match		
00:08:14 Section 1 plays when an owl arrives at Privet Drive, and continues once Harry picks up the mail	02:06:03 When Voldemort says Harry can see his mother and father again, and we see their faces in the reflection of the Mirror of Erised		01:45:19 Plays when Hermione says Dumbledore is the one who "Voldemort" always hated, and continues as the trio walk outside and Harry sees his scar there	02:07:42 Plays after Quirell collapses into dust on the floor in front of Harry	02:05:40 Plays over the top of the "Victory" leitmotif when Voldemort says "Don't be a fool. Why rather a horrific death, when you can join me and live!"	02:14:03 When Ron wins his 50 points for Gryffindor from Dumbledore		
00:08:57 A fragment of Section 1 plays when Uncle Vernon sees Harry's first Hogwarts letter	02:11:07 Plays when Dumbledore says the mark his teacher left that lives inside his skin is love		01:47:27 When Harry tells McGonagall that someone is going to try and steal the Stone. Repeats when Harry talks about Snape before he appears behind him.		02:06:14 After Voldemort says "all I ask is for something to return", and Harry tells the Philosopher's Stone is in his pocket			
00:09:10 Section 1 plays when another owl delivers letters, before Uncle Vernon drille the mailbox shut	02:16:28 When Hagrid gives Harry the photo album		02:03:54 Plays when Quirell looks into the Mirror of Erised, and continues as Harry approaches					
00:09:37 Section 2 plays when owls surround their car and bounce with more letters	02:17:37 When Harry, Ron, and Hermione get on the train after Harry says "I'm not going home, not really." After a while, it repeats greater than ever as the train pulls out of the station.		02:04:21 Plays again when Harry lies to Quirell about the Mirror of Erised					
00:10:20 Section 1 plays when Harry notices more owls outside in Uncle Vernon's attic, no owl in the attic, and continues while they hear out of the fireplace. Section 2 takes over when Vernon catches Harry in the corridor			02:05:30 Plays with the "Voldemort" leitmotif when Voldemort says "Don't be a fool. Why rather a horrific death, when you can join me and live!"					
00:14:39 Section 2 plays after Hagrid tells Harry that he is a wizard			02:07:00 Plays when Quirell's hands begin to bare around Harry's neck. Repeats when Quirell's face begins to crumble					
00:15:13 Section 1 plays while Harry reads his letter aloud			02:08:34 Plays as the scene transitions to Harry in hospital wing					
00:14:55 Section 1 plays when Hagrid gives Dudley a pig tail								
00:19:45 Section 1 plays while the bricks move, with subtle variation as Hagrid says "Welcome, Harry, to Diagon Alley"								
00:29:41 Section 2 plays when Hagrid tells Harry that he's famous because he's "The Boy Who Lived"								
00:32:41 Section 1 plays when the Hogwarts Express takes off								
00:34:20 Section 1 plays when the Hogwarts Express arrives at the station								
00:34:34 Section 2 plays when the first years travel to Hogwarts in the boats across the Black Lake. Repeats when the castle comes into view.								

Book's Theme	Family-Belonging	Friendship	Mystery	Danger-Evil	Valiant	Gryffindor	Victory
00:41:22 Section 1 plays when McGonagall asks Hermione to be sorted, with slight variations while the Sorting Hat decides							
00:51:38 Section 1 plays when all the owls arrive in the Great Hall to deliver the mail, continues into Section 2							
00:52:30 Section 2 plays when Harry reads from the Daily Prophet that there was a break-in at Gringotts							
00:54:04 Section 2 plays when Neville accidentally takes off on the broomstick							
00:55:55 Section 3 plays when Malfoy flies off with Neville's Remembrall. Continues into Section 4 when Harry follows him. Section 3 repeats when Harry chases the Remembrall. Section 4 repeats when the Gryffindors cheer for Harry after catching it and returning to the ground.							
00:59:34 Section 1 plays when Hermione uses Achamora to unlock the door on the third floor, and repeats when Filch enters the corridor							
01:05:10 Section 2 plays during Halloween feast in the Great Hall							
01:08:42 Section 1 plays subtly when Ron knocks out the troll with Wingardium Leviosa							
01:11:46 Section 1 plays when Hedwig delivers Harry his Nimbus 2000							
01:14:52 Section 3 plays when the Quidditch match starts							
01:15:02 A variation of Section 3 plays when Snape and Quirrell are shown in the crowd at the Quidditch match.							
01:15:25 Another variation of Section 3 plays during the Quidditch match							
01:18:08 A variation of Section 1 plays when Hermione sets Snape's table on fire							
01:26:33 When Harry sneaks past Filch in the restricted section							
01:28:07 Section 2 plays as Harry approaches the Mirror of Erised, and Section 1 plays as he reads the writing on top							
01:31:55 A variation of Section 1 plays when Dumbledore explains the Mirror of Erised to Harry, and that his greatest desire is to see his family again							
01:45:30 Hagrid plays Section 2 on the meadow diagonally							
01:48:42 Section 2 plays when warts is shown at night after Harry resolves to go down the trapdoor							
01:49:34 Section 1 plays after Harry, Ron, and Hermione leave Neville in the common room							
01:59:38 Section 1 plays as Ron sacrifices himself and his knight approaches H3 square							

Appendix E: Key Leitmotifs and Themes in *Harry Potter and the Goblet of Fire*

Harry's Theme	Love-Community	Mystery 1	Mystery 2	Suspense	Rise of Evil	Dark Mark (DMK)	Diagon Alley
00:00:51 Variation of Section 1 plays over title card	00:01:05 When they returned the Portkey	00:01:39 As Frank approaches the light in the house	00:01:41 When Harry Crouch (Sr) and Impostor Moody enter the Hall before the ceiling begins to stave	00:01:59 As Frank approaches the light in the house	00:02:00 Opening before "Harry Potter" title card	00:02:00 Opening before "Harry Potter" title card	00:02:00 Opening before "Harry Potter" title card
00:14:28 Section 1 plays when Harry sends a letter to Sirius from the Hogwarts Express	00:14:47 On the Hogwarts Express after Harry sends the letter to Sirius, before Beauchamp and Dromedary arrive	00:11:54 While Ron and Hermione call out for Harry at the World Cup and Harry Crouch Jr runs away	00:19:41 When Harry Crouch (Sr) and Impostor Moody enter the Hall before the ceiling begins to stave	00:12:30 When Harry tells Harry Crouch (Sr) and the other Ministry wizards that he saw a man cast the Dark Mark	00:01:35 Frank sees the light in the house. Descending variation plays at the same time.	00:11:26 When Harry Crouch Jr casts the Dark Mark at the World Cup	00:26:50 As they leave Impostor Moody's class
01:02:07 Section 1 plays after Harry and Ron make up and we see the landscape of Hogwarts before we see the Great Hall at breakfast, then Section 2 plays	00:50:53 While Harry and Ron fight in the dormitory	00:42:28 When Sirius tells Harry about Karkaroff and Harry Crouch (Sr), followed by the "Rise of Evil" leitmotif again	00:20:40 When Harry Crouch (Sr) says forward to give the rules	00:20:00 While Impostor Moody enters the Hall after fixing the ceiling	00:03:13 When Nagini tells Voldemort that Frank is standing by the door. Descending variation plays at the same time.	00:24:15 When Impostor Moody casts the Killing Curse in front of Harry	01:19:05 After the Yule Ball
00:44:50 A combination of this theme and "Rise of Evil" plays after Hermione yells "I'm not an owl!"	00:45:44 After Harry's conversation with Sirius in the fireplace and the scene transitions to a new day	00:22:43 When Karkaroff enters the Great Hall after dark with the "Rise of Evil" leitmotif	00:21:41 When Karkaroff enters the Great Hall after dark with the "Rise of Evil" leitmotif	00:21:41 Once the Goblet of Fire is revealed	00:12:04 When Harry, Ron, and Hermione look up at the Dark Mark and Harry's scar hurts	01:37:00 Before Harry finds Harry Crouch (Sr) dead in the Forest	
00:45:44 When Hagrid and Madame Maxime meet in the forest	01:19:30 After the Yule Ball, the bell tolls and the crowd goes right up to the dormitory where Harry is having another "dream". Plays with the "Rise of Evil" leitmotif.	00:23:21 When Impostor Moody talks to Ron about the Impostor Curse	00:23:21 When Impostor Moody talks to Ron about the Impostor Curse	00:42:00 When Harry tells Sirius (in the DMK) about the "dream" he had about Voldemort	00:13:00 When the camera pans up to the Dark Mark for the first time	01:58:10 When Voldemort summons the rest of the Death Eaters, with the "Rise of Evil" leitmotif	
00:46:48 A combination of this theme and "Rise of Evil" plays when Harry tells Hagrid that Ron didn't say anything about the dragons.	01:21:39 When Hermione talks to Harry about the Second Task on the bridge.	00:34:46 When Harry Crouch (Sr) says "He is, as of tonight, a Triwizard champion" and plays with "Rise of Evil"	00:34:46 When Harry Crouch (Sr) says "He is, as of tonight, a Triwizard champion" and plays with "Rise of Evil"	00:46:10 When Harry sees the dragons in the forest	00:22:03 When Karkaroff enters the Great Hall after dark with the "Mystery 2" leitmotif	02:11:22 When Harry Crouch Jr shows his Dark Mark, reporting when Dumbledore holds out Harry's arm	
00:57:07 When Harry jumps on his Firebolt during the First task, repeating while Harry flies from the dragon after it breaks free of its chains	01:45:47 While Harry recounts the "dream" to Dumbledore, along with the "Rise of Evil" leitmotif.	00:40:25 While Sirius's voice over reads the letter reply to Harry in the Odeley and plays with "Rise of Evil"	00:40:25 While Sirius's voice over reads the letter reply to Harry in the Odeley and plays with "Rise of Evil"	01:57:45 When Voldemort tells "Wanted" to hold out his arm	00:23:15 Plays in fragments when Impostor Moody approaches Ron to talk about Impostor Curse		
01:00:09 When Harry holds the Golden Egg up to the Gryffindor common room after the First Task	01:54:50 When Harry recognizes the graveyard	00:52:24 When Hermione tries to get Harry's attention from the champion's tent before the First Task	00:52:24 When Hermione tries to get Harry's attention from the champion's tent before the First Task	02:11:40 When Dumbledore says to send an owl to Adalind for Harry Crouch Jr	00:25:35 The descending variation plays while Impostor Moody casts the Cruciatus Curse in front of Neville		
01:01:00 A combination of this theme and "Rise of Evil" plays while Ron and Harry make up in the common room	02:01:19 Plays after Voldemort touches Harry for the first time in their graveyard	02:09:20 While Impostor Moody reveals to Harry that he is the culprit	02:09:20 While Impostor Moody reveals to Harry that he is the culprit		00:26:15 When Impostor Moody talks about the Killing Curse after performing it in class, repeating with a variation when he says Harry is the only person known to survive it		
01:09:15 Change of music as Harry walks up to the Odeley. Stops abruptly when they run into each other, and resumes when Cho tells Harry about.	02:10:33 When Snape recognizes the poisonous potion after finding the real Albus Moody				00:30:20 When Dumbledore prepares to show the names from the Goblet of Fire		
01:13:30 Plays Harry sees Cho in the Entrance Hall, and repeats when he turns to see Hermione	02:11:31 When Harry Crouch Jr says that Voldemort has returned				00:12:00 Plays when Snape stands up to see the Goblet drawing a Death name, repeating until Dumbledore takes the parchment		
01:14:19 When the champions enter the Great Hall for the Yule Ball					00:33:02 When Harry takes the parchment from Dumbledore		
00:21:18 A combination of this theme and "Rise of Evil" when Hermione talks to Harry about the Second Task on the bridge.					00:34:46 When Harry Crouch (Sr) says "He is, as of tonight, a Triwizard champion" with the "Mystery 2" leitmotif. A variation takes over when the scene transitions to Dumbledore's office.		
01:31:52 When Harry bursts out of the Blood Lake at the end of the Second Task					00:39:53 While Sirius's owl flies up to the Odeley to deliver Harry his letter reply. Repeats while Sirius's voice-over reads the letter with "Mystery 2". At 00:40:20 The descending variation plays.		
01:55:13 When Harry is awarded 2nd place after the Second Task					00:41:37 When Sirius (in the fire) asks Harry if he put his name the Goblet of Fire.		
02:04:02 When Harry's parents appear in the Prior Incantatem scene in the graveyard					00:42:45 When Harry asks Sirius "do you think one of them put my name in the Goblet of Fire?" Repeats after Ron leaves and Harry watches the Daily Prophet burn in the fire.		
02:05:12 While Harry mounts Cedric, and continues after Harry is dragged away and the rest of the school stands around his dead body					00:44:50 A combination of the descending variation and "Love-Community" plays after Hermione yells "I'm not an owl!"		
02:15:49 Variations of these play throughout concluding scenes as everybody says farewell, and repeats for the final time before credits					00:46:48 A combination of the descending variation and "Love-Community" plays when Harry tells Hagrid that Ron didn't say anything about the dragons.		
					00:52:30 When Harry pulls the Unbreakable Vow from the show while preparing for the First Task		

Hedwig's Theme	Love-Community	Mystery 1	Mystery 2	Suspense	Rise of Evil	Dark Mark (SFX)	Diagonis Bull Tail
					00:57:17 When the dragon breaks free of its chains during the First Task.		
					01:01:00 A fragment of this leitmotif and "Love-Community" plays while Ron and Harry make up in the common room.		
					01:10:10 While Harry is having another "dream" after the Vile Hall. Plays at the same time as the descending variation, as well as the "Mystery 1" leitmotif.		
					01:21:18 A combination of the descending variation and "Love-Community" plays when Hermione talks to Harry about the Second Task on the bridge.		
					01:33:06 While Harry is attacked by Crabby/Weas during the Second Task.		
					01:33:55 While Harry slowly sinks in the Black Lake before hearing out of the water at the end of the Second Task.		
					01:43:26 While Harry recounts the "dream" to Dumbledore. Plays at the same time as the descending variation and the "Mystery 1" leitmotif.		
					01:48:37 When Harry enters the Maze in the Third Task.		
					01:51:25 When Harry finds Fleur being taken by the bridge.		
					01:52:29 When Cedric inspects the Death in the Maze.		
					01:54:44 In the graveyard when Harry recognizes the graveyard and Cedric says "the cup is a Pottery".		
					01:56:58 When Voldemort regains his body.		
					01:58:01 When Voldemort summons the rest of the Death Eaters.		
					02:06:01 While Imposter Moody drags Harry away from dead Cedric.		
					02:08:20 When Imposter Moody slips up about the graveyard, repeating what Harry says "It was you. You put my name in the Goblet of Fire."		
					02:11:18 Before Barry Crouch Jr reveals his Dark Mark.		

Appendix H: Key Leitmotifs and Themes in *Harry Potter and the Deathly Hallows Part 1*

Harry's Theme	Family-Friendship	Death Eaters	Deathly Hallows	Journey	Dumbledore	Horcruxes	Horcrux Chaser (SFX)
00:00:25 Section 1 plays at the WB logo	00:10:52 When the Order comes to take Harry away from Privet Drive. Repeats when Lupin enters.	00:03:25 The piano "Suite to Malfoy Manor", containing the "Death Eaters" leitmotif, begins at the title card	00:32:38 When Harry talks to Sirius and Marauder at the wedding and Marauder mentions Sirius's dog and Sirius's "Journey" leitmotif	00:01:25 Leaving home montage	00:25:18 When Harry sees the portrait of Dumbledore in the Daily Prophet	00:41:45 When they find R.A.B. in Grimmoard Place and talk about the Locket Horcrux	00:00:00 Opening WB
00:10:39 Section 1 plays when Harry looks inside his old cupboard under the stairs and picks up a toy	00:21:29 When Bill tells them that Moody is dead	00:07:40 Plays subtly when Voldemort takes Lucius Malfoy's wand	01:19:29 When the Hitch in his legs and the montage "Lopes at the End" appears. Continues as Hermione talks about the Deathly Hallows cryptid in the book. Contains the "Journey" leitmotif.	00:20:12 When Ron arrives at The Burrow after the battle and reunites with Hermione and Harry	00:28:25 When they receive Dumbledore's will, noting when Sirius' name is given. Hermione the book. Repeats at 00:29:39 when Harry takes the attack from Sirius, and repeats when they discuss the Sword of Gryffindor	00:43:01 When Kreacher tells them about the Locket Horcrux and Bagshot's post	00:09:02 "Nagini, please", followed by the flashback to Dumbledore's death
00:14:17 Section 1 plays when Hagrid tells Harry he'll be expecting him to The Burrow. It repeats when Hagrid flies off for the last time from Privet Drive, before she dies	00:25:43 When Harry and Ginny have a moment in kitchen	00:09:02 When Nagini moves across the table to eat Charity Burbage.	01:22:42 Plays when they enter the graveyard, reporting when Hermione uncovers the cryptid on Ignatius Prewitt's grave, and again when she reads the name on the tombstone.	00:23:40 When Harry wants to leave The Burrow early and Ron talks him out of it	00:40:36 Plays when Harry looks around Sirius's old bedroom	00:47:24 When Mundungus tells Harry, Ron, and Hermione how he gave Umbridge the Locket Horcrux	00:17:07 When Voldemort appears at the city battle, with the "Death Eaters" leitmotif
00:16:27 Section 1 plays while Harry and Hagrid are pursued by Death Eaters in the tunnel when Hagrid is knocked out, repeating as a variation when Hedwig tries to protect them and dies		00:17:07 When Voldemort appears at the city battle	01:24:12 In the graveyard, when Hermione notices someone watching them.	00:32:38 Plays the "Deathly Hallows" theme when Harry talks to Sirius and Marauder at the wedding and Marauder mentions Sirius's dog and Sirius's "Journey" leitmotif	00:55:05 Plays when Harry sees the files of his friends in Umbridge's office, and when he finds Dumbledore's file.	00:56:43 In Ministry courtroom after Harry says "It's here", talking about the Locket Horcrux	00:22:10 During Harry's flashback at The Burrow
02:03:58 Section 1 plays when Dudley dies as Harry arrives		00:20:49 When the family surround George after he has lost an ear	01:42:53 Plays when Hermione says they should see Xenophilius Lovegood, and they discuss the Deathly Hallows cryptid again	00:34:18 When the Death Eaters crash the wedding	01:30:29 A variation plays when Hermione says she'd discussed Grimmoard in the dead Harry case as his vision	00:37:59 When Harry, his Polyjuice disguise wearing off, staves down Umbridge	00:56:43 In Ministry courtroom before Harry says "It's here", talking about the Locket Horcrux, followed by melody
		00:43:30 When Kreacher tells Harry that Mundungus stole the Horcrux Locket, at the same time as "Horcruxes"	01:40:18 Plays after The Tale of the Three Brothers, while Xenophilius draws the Hallows. Contains the "Journey" leitmotif	00:37:09 After they defeat the Death Eaters in the office shop on Shalobury Avenue, and Hermione performs another necessary charm	02:00:20 While Voldemort approaches Dumbledore's dead body		01:03:40 While Harry sits quietly in detention the Locket Horcrux
		00:43:43 When the Death Eaters stop the Hogwarts Express on its journey to Hogwarts. Repeats when the Death Eaters have taken over the Ministry. Repeats at "You have nothing to fear if you have nothing to hide". Repeats when some come to Mundungus.	01:51:34 When Xenophilius Lovegood says that the Death Eaters kidnapped Luna. Contains the "Journey" leitmotif	00:48:17 Plays when they knock out Malfoy's dog, planning to break into the Ministry. Repeats when Ron says "we've got a key to find and they say it's in the Polyjuice disguise, and continues with variation to the melody.			01:04:30 While Harry listens to the radio, further noting the vision of Voldemort and Sirius. The effect continues throughout the vision, repeating only when Hermione speaks.
		00:56:33 When Harry and Ron enter the Ministry courtroom in Polyjuice disguises		01:14:12 Plays in retrospective when Ron and Harry fight after Ron says "Your parents are dead. You have no family."			01:06:36 Starts again when Harry yells at Hermione that she's "not doing enough", and stops when he takes off the Locket Horcrux
		02:03:00 Plays in Malfoy Manor when Lucius prepares to summon Voldemort before Dudley murders		01:14:45 Plays when Ron asks Hermione to choose between him and Harry, and they leave them			01:11:07 In the montage of their travels, when Ron mopes at the radio, wearing the Locket Horcrux and gradually turning against Harry
			01:19:29 Plays in the "Deathly Hallows" theme when Hermione talks about the Deathly Hallows cryptid in the book				01:25:30 In Bellatrix Bagshot's house with the disguised Nagini
			01:20:52 When Hermione talks about going to the Forest of Dean with her parents as a child				01:26:48 Plays again against when the disguised Nagini sees the Locket Horcrux around Harry's neck and starts speaking Parseltongue
			01:34:38 Plays when the Locket Horcrux catches Harry in the lake, before Ron pulls him out.				01:27:29 Plays again when Nagini starts to strangle Ron with a snake.
			01:40:00 Plays when Ron explains he was able to return when he heard Hermione's voice in the Deluminator. It is a variation in a major key.				01:34:20 When Harry goes into the lake for the Sword of Gryffindor and the Locket Horcrux catches him
			01:43:40 Fragments play when Harry, Ron, and Hermione travel to see Xenophilius Lovegood.				01:56:00 While Ron and Harry prepare to open the Locket. It continues throughout the scene, but only when Harry is shown on screen.
			01:49:18 Plays after The Tale of the Three Brothers, while Xenophilius draws the Hallows. Contains the "Journey" leitmotif.				
			01:51:34 Plays in the "Deathly Hallows" theme when Xenophilius Lovegood says that the Death Eaters kidnapped Luna				
			01:56:07 Plays when the Snatchers look at Harry's scar				
			02:02:00 Plays when Bellatrix's hair lands on Hermione, who has just been tortured				
			02:04:54 Plays while Dudley's dies				
			02:06:28 During Dudley's burial scene				

