

Lullabies and the Labyrinth: Music as Psychological Expression in *Pan's Labyrinth*

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### Hypothesis

The purpose of this paper is to provide a thorough analysis of Javier Navarrete's score for *Pan's Labyrinth*, as well as a researched argument for the use of music as psychological expression in the film.

### Setting and the Film's Purpose

Guillermo del Toro's harrowing fantasy *Pan's Labyrinth* "attempts to move between parallel worlds of reality and fantasy in order to depict and deconstruct" the harsh realities of the aftermath of the Spanish Civil War (Clark & McDonald, 2010, p. 53). The opening scene of *Pan's Labyrinth* paints a vivid, historical backdrop in which the realistic side of the story will take place. Set in 1944, five years after end of the Spanish Civil War, Republican guerrillas have retreated into the mountains as a last line of defense against the now victorious Fascist Regime. The main antagonist of the film, Captain Vidal, and his Nationalist soldiers are fighting against a small band of Republican guerrillas. Contrary to his physician's orders, Vidal transports his pregnant wife Carmen and her daughter Ofelia (from her previous marriage) to his operational headquarters, housed in a ruined mill deep inside the forest of the mountains. Ofelia and her mother soon find themselves subject to Vidal's true nature and must endure the consequences in the midst of the crumbling world around them. This picture of reality is immediately followed by the portrayal of a second realm, one of fantasy. We are told that "long, long ago," Princess Moanna, the long lost Princess of the Underworld, fled her home and escaped to earth. But the sun erased her memory, and the Princess forgot who she was and where she came from. She grew cold, and suffering sickness and pain, the Princess died. Knowing that her soul would one day reappear, the King opened portals all over the earth to allow her return. The last of these

portals is a labyrinth guarded by a faun and otherworldly beings, waiting to guide the Princess back to her rightful throne whenever her soul reappears. But to ensure that she has not become fully mortal, she must complete three tasks before the moon is full.

As the story develops, a cause and effect battle between these two, more increasingly intertwined worlds, takes place within Ofelia, our main protagonist. In her struggle for reconciliation between the physical horrors taking place around her, Ofelia retreats into the fantasy realm in efforts to cope with her surroundings and survive in a world filled with brutality and devoid of imagination. Del Toro describes his use of the labyrinth as a “constant transit of finding” for Ofelia, in which she journeys “towards her own center...her own, inside reality, which is real.” His story of Ofelia’s self-discovery exposes “the transit that Spain goes through, from a princess that forgot who she was and where she came from, to a generation that will never know the name of a fascist,” each culture ascribing a different weight to it (Roberts, 2006).

**Tracing the Story and the Score’s Function:**  
*(Psychological Expression and Instrumentation)*

**Pt. 1: Establishment of Main Theme and Opening Sequence**

The first few moments of *Pan’s Labyrinth* introduce us to the parallel worlds of reality and fantasy within the film, as well as to the main theme from which the film’s entire score will follow. Del Toro surprises the viewer by forcing them to listen first to the woman’s hum of a sweet lullaby accompanied by a dark screen. As the lullaby continues, now accompanied by strings and piano, the audience reads in black and white text a recounting of the historical backdrop of the film (as discussed earlier), and then, with the sound of a child struggling to breathe, the first image of the film appears. The choice of tangible and acoustic instruments is

notable, as Navarrete immediately associates these elements with the realistic world being portrayed. We then behold a dead Ofelia, lying at the edge of the labyrinth, with a stream of blood trickling from her nose. As the blood appears to retreat back into her nostrils in a sense of reversal, the continuing lullaby and accompanying visuals usher the viewer into the fantasy realm, and an ancient male's voice recalls the fairytale of Princess Moanna. As this fantastic tale develops, so does Navarrete's opening cue, and with the additions of harp, vocals, and percussion to the instrumentation, he establishes foundational auditory associations with the fantasy realm as well.

In an interview with Del Toro discussing the film's music, he reveals that he clearly instructed Navarrete on the role of music in the movie to ensure that "the melody echoed the fairytale... We should find a lullaby to be the central motif of the movie, and have everything come out of that melody" ("The Melody Echoes the Fairytale"). And as a result, Navarrete confirms the importance of the lullaby as he structures and composes the entire score around this leitmotiv. As a leitmotiv is defined as reoccurring, reinforcing in dramatic action, and providing psychological insight into the characters, a deeper glimpse into the form of the lullaby can provide us with a deeper understanding of the music's function in the film (Britannica Online).

A lullaby is most widely defined as a gentle, soothing song sung by a mother to 'lull,' or send her child to sleep. The lullaby finds its origins in the mid 16<sup>th</sup> century, derived from the words "lull" and "bye-bye." Being simple in pitch contour and consonant in intervals, most lullabies alternate between tonic and dominant harmonies. The lullaby is most often structured with repetitive phrases, slow tempos, and triple meters, mimicking the rocking of a cradle or swaying of a mother's arms. Though lullabies are usually peaceful and hypnotic in quality, others are mournful or dark, like a lament. In the 1920s, poet Federico García Lorca studied

various Spanish lullabies and found that many possessed a sense of "poetic character" and "depth of sadness" (Perry, 2013). Music therapists have also observed that when combined with lament, the lullaby can have "restorative resounding" properties, providing an expressive outlet for "attachment/detachment, sadness/tears and happiness/laughter, privilege and loss, nurturance and grief, deterioration, stasis and moving forward" (O'Calaghan, 2008, p. 93-99). In her paper on lullabies and post memory, Irene Gómez-Castellano agrees that while "lullabies are known for their calm rhythm and gentle sweetness...most contain the seed of hidden, repressed violence that is repeated as a reminder of what lies behind the walls of the nursery or the mother's arms" (2013, p. 1). Thus, while lullabies serve as a means of comfort and healing, they can also function as a means of suppressing emotions elicited by the violence of what exists beyond the safety of a mother's arms. Established before the onset of the first visual frame, the use of the lullaby form for the leitmotiv of the score serves to convey the psychological turmoil of the story's main characters. As Navarrete develops and weaves this theme throughout the score, the music itself takes on this same function.

Navarrete's main theme, resembling a "lullaby with lament" in nature, possesses many of the common aspects of the lullaby mentioned above. Originally written in A minor tonality, the lullaby moves in simple, step-wise yet dissonant motion and is set in a  $\frac{3}{4}$  meter. It is repetitive in nature and moves at a slow tempo with breath-like pauses. It resembles the Spanish lullabies referred to above in its sense of poetic character and deep sadness. Its minor tonality and dissonance lend to our fantastical and imminently horrific setting.

Main Theme, Leitmotiv, from 1M1 - “Long, Long Time Ago”

Lullaby

*p*

\*additional content of main theme - used throughout score

In this opening sequence, the theme is accompanied by minor harmony, beginning with a chordal spread in the violins and violas. As the theme develops behind the unfolding of our story, “a mixture of haunting voices and minimalistic orchestrated accompaniment creates a joyfully melancholy mood that sets the stage for what is to come,” familiarizing our ears with the realistic and fantastical elements of the score (IGN, 2007, p. 1). This large orchestral and choral palette, rich with thematic material and grand tonal schemes, will continue to be backed by a lingering dissonance, imparting an overarching sense of dread throughout the music. Note that the additional content of the theme (shown above), does not appear in the initial cue of the film, but is included on the soundtrack version. This portion of the theme was most likely edited out of the initial cue, due to the placement of dialogue, but is used as a definitive element in the score in

various places throughout the film. The entire theme itself will be “interpolated well throughout the two storylines, serving as a strong identity for the score” (Filmtracks, 2007, p. 1). This leitmotiv’s repetition and variation “enriches the meaning of the fairytale while serving the structural function of framing and organizing the story of Ofelia, its protagonist” (Gómez-Castellano, 2013, p. 2).

### **Part 2: Real-life to Fantasy**

The setting now in place, our visual moves to group of black town cars travelling through a ruined Spanish village. We behold Ofelia and her mother for the first time, as they slowly make the journey towards their new home at the Captain’s headquarters. Ofelia is introduced to us with a book of fairytales in hand, perhaps a subtle hint of how she has coped in the past with her biological father’s death and a foreshadowing of what this story might hold. We immediately learn that Carmen frowns upon Ofelia’s preoccupation with fairytales through her comment, “Fairy tales – You’re a bit too old to be filling your head with such nonsense.” When Carmen’s impending sickness, due to her pregnancy, forces a halt in their journey, Ofelia distances herself from the situation at hand and wanders down the forest path. An apparent transition takes place here that provides the foundation for a cause and effect relationship between the horrors of Ofelia’s current reality and her escape to the fantasy realm. It is very important to note that at this point in the film, a clear delineation exists between these two worlds, reality and fantasy. Gómez Castellano explains that *Pan’s Labyrinth* “creates the illusion and escapism that is portrayed in the universe of fairytales that Ofelia lives into and offers this escape as a valid way to deal with trauma” (2013, p. 12). In accompanying fashion, the lullaby theme, both soothing

and masking violence, will “get richer and more impassioned in expression as [Ofelia’s] story progresses” (NPR, 2007, p. 2).

As she journeys down the path, Ofelia discovers a stone bearing an engraved image of an eye, and here, Navarrete’s second cue, termed the “Labyrinth 1,” begins with piano voicing the “additional content” of the theme in the film for the first time. As Ofelia curiously walks towards what appears to be a large monolith a few steps away, the theme appears to be major, as our ears detect the major harmony of the third degree of the A minor scale. But in a few measures, she reaches the terrifying face of the image (closely resembling the faun of the labyrinth) and our theme quickly returns to the minor tonic, with the celli and basses echoing our leitmotiv. As Ofelia approaches the statue and slowly replaces the stone “eye,” the cue continues with another vocalization of the leitmotiv in piano, backed by high strings, harp, and percussion. Tremolo in the strings then leads us into a slight moment of terror, when a “fairy” suddenly appears out of the statue’s mouth. Here the cue ends, and Ofelia is momentarily called back into reality by the voice of her mother. Ofelia is pulled back into the unpleasant reality at hand, as her mother requests she call the Captain “Father,” claiming “It’s just a word, Ofelia.” As they return to the cars and continue down the path in the forest, the viewer sees the fairy follow closely behind them. This cue reassociates the leitmotiv with Ofelia’s fantasy realm, and uses a blend of more realistic and fantastic orchestral techniques to expertly support Ofelia’s first encounter with this parallel world.



## Main Theme, Additional Content and Leitmotiv from 1M2 - "The Labyrinth 1" (m. 1 – 12)

The musical score is presented in three systems. The top system is for Piano, featuring a treble and bass staff. The tempo is marked  $\text{♩} = 64$  *8va*. The key signature has one sharp (F#), and the time signature is 3/4. The piano part begins with a *mp* dynamic. The bass staff includes Roman numeral chord markings: III, iv, ii°, and i. The middle system is for Violoncello (Vc.) and Double Bass (D.B.), with a bass staff for each. The Vc. part starts with a *mf* dynamic. The D.B. part also starts with a *mf* dynamic. The Vc. part has a 4/4 time signature, while the D.B. part has a 3/4 time signature. The score concludes with double bar lines on both the Piano and Vc./D.B. staves.

As the town cars pull into the ruined mill, the audience is first introduced to Captain Vidal. He welcomes Carmen, but seems to acknowledge his son in her belly more than his new wife. His forcing of Ofelia's mother to take a wheelchair, despite her objections, combined with his rejection and crushing grasp of Ofelia's greeting handshake, leave the child visibly hurt. Ofelia's experience is witnessed by Mercedes, a worker at the mill, and elicits a visible sense of compassion from the woman. A way of escape is provided as the fairy soon catches Ofelia's gaze, as it waits on a nearby cloth sack to lead her to the labyrinth. As he takes flight to guide her, Navarrete's third cue in the film begins, ushering us into "The Labyrinth 3." Whimsical and curious in nature, this cue begins with a low bass piano pedal that ushers us into pizzicato double basses, running piano phrases, sweeping legato phrases, trills, and tremolo in the strings, flute runs, clarinet, chimes, trumpet solos, horn and brass. Filled with triplet and sextuplet figures, this

cue follows Ofelia’s curious path towards the labyrinth, swelling to a climax with the entrance of low male voices when she reaches the entrance. The music dies back down, and we hear the first sound of the “Labyrinth’s Theme” sung by harp and bassoon, almost as a foreboding afterthought, filled with anticipation and dread. This theme is one of the few other explicit motifs used throughout the score, apart from the lullaby, and is always associated with Ofelia’s transition into the fantasy realm. Set in f minor, its “1 – 3b – 5 – 6b” dissonant and dream-like arpeggiating movement symbolizes her entrance into the fantasy realm. IGN describes this ongoing theme as characteristically dark and swelling, unveiling “the fact that like classic fairytales...this one is not only filled with wonder, but danger and doom as well” (2007, p. 1).

The Labyrinth Theme – 1M4 “Labyrinth 3”

The musical score for the Bassoon and Harp parts of the Labyrinth Theme is presented in 3/4 time, f minor, with a tempo of quarter note = 63. The Bassoon part (top staff) features a melodic line with triplets and dynamic markings of *p* (piano) and *mp* (mezzo-piano). The Harp part (bottom staff) features a similar melodic line with triplets and dynamic markings of *p* and *mp*. The bassoon part concludes with a dynamic marking of *p*.

But as soon as Ofelia enters the labyrinth, Mercedes' voice calls her back to reality yet again: "It's a labyrinth. Just a pile of old rocks that have always been here. Better to not go in there. You may get lost." As an officer calls Mercedes back to the mill per Captain's orders, Mercedes tells Ofelia, "Your Father needs me." Ofelia replies, "He is not my father. The Captain is not my Father." As the two exit the labyrinth and Mercedes comforts Ofelia in mother-like fashion, mournful strings accompany their stride, as the screen pans towards a last look at the entrance to the labyrinth. Our fairy looks on, while harp and low male voices foreshadow what lies ahead.

In the following scenes, the events of real-life horror that drive Ofelia to her first encounter with the Labyrinth begin to unfold. "Ofelia gains access to a transformative world in which fantasy acts both as an escape and also as a means of making sense of her situation...in doing so she gains a fuller perspective on the whole" (Clark & McDonald, 2010, p. 56). We witness Vidal in his inner chamber, plotting his strategy against the rebels. We behold the doctor treating Carmen's condition and entrusting Ofelia with a bottle of medicine to help her mother sleep. We watch the doctor and Mercedes talk quietly in the hallway and discover that they are secretly aiding the rebellion. It is here that Navarrete's next cue "Rose, Dragon" begins, with a slight variation of the melody heard in the strings, piano, and minimalistic percussion, providing a small sense of hope to their plight. We see Ofelia looking on from the bedroom door, then hurrying back to bed with her mother. As the old house creaks and Carmen seeks to comfort Ofelia, we catch a glimpse into the aching heart of the little girl, wondering why her mother had to remarry. It is here that the "Rose, Dragon" continues, with a lamenting string movement beneath their conversation. Carmen replies, "I was alone too long." Though Ofelia tries to assure her mother, "I'm with you. You weren't alone. You were never alone," Carmen replies "When

you're older you'll understand. It hasn't been easy for me either." And suddenly, Carmen experiences pain again from the child inside her and Ofelia's words are soon forgotten. Carmen encourages Ofelia to tell her brother one of her stories, and Ofelia, laying her head on her mother's stomach, begins to comfort her brother with a fairytale. As the visual guides the viewer through Carmen's womb, to her unborn brother, and then into Ofelia's fantasy world, piano, angelic female voices, harp, horns, brass, and light percussion mark the transition. French horn echoes the additional content of our main theme, while trumpet echoes the leitmotiv at the climax of Ofelia's tale.

As Carmen and Ofelia drift to sleep, the Captain receives news of Carmen's condition from the doctor. He ignores the doctor's professional opinion regarding Carmen's now worsened state (due to travelling at the Captain's wishes) and curses at the doctor's inquiry regarding the sex of the child. Vidal is then beckoned outside, where we behold his cruel violence firsthand, as he brutally murders two local hunters, who are afterwards discovered innocent. Navarrete accompanies this scene with the cue "Prisoners," filled with high tremolo strings and percussion, effectively introducing us to the first horror cue of the score. IGN notes Navarrete's keen ability to shift from whimsical to menacing at a moment's notice (2007, p. 1). This scene, seemingly coincidental, thrusts the film forward into Ofelia's first venture into the depths of the labyrinth.

The screen returns us to Carmen and Ofelia's bedroom, where Ofelia is awakened by the creaking noise of the old house. As she starts to step out of the bed, the noise of a scurrying insect scares her back. The fairy then appears at the foot of the bed and Navarrete's next cue "The Fairy and the Labyrinth" begins to take shape. Harp, tremolo violas, and pizzicato cello back a whimsical solo violin during the fairy's appearance. As it gestures her to follow, "plucking string's illuminate" its flight. Triplet movement ensues in the harp and woodwinds and

brass, percussion, and trilling violins join the crescendo into the scene change to the entrance of the labyrinth, echoing “the mystery and potential danger of the labyrinth itself” (IGN, 2007, p. 2).

As Ofelia begins her journey towards the depths of the labyrinth, angelic female voices enter. Triplet figures in the harp and pizzicato celli and basses provide movement, while the violas and alternating woodwind voices echo the “Labyrinth’s theme.” As she ventures closer to the final descent into the labyrinth’s opening, tinkling percussion, piano, horns, and chromatic ‘running’ violas and celli provide contrast, sustain movement, and intensify the uncertainty of the moment. As Ofelia reaches the labyrinth’s opening, flute and violins echo the leitmotiv, alluding to a sense of finding for our protagonist. Fading voices, low strings, and brass follow Ofelia’s descent into the labyrinth, as she speaks “Hello” into the unknown darkness. Here Ofelia meets the unsettling, faun-like creature Pan, who exclaims, “It’s You. You’ve returned.” And referring to Ofelia as “Your highness,” he begins to tell her the story of her forgotten past as Princess Moanna, the daughter of the King of the Underworld. Pan claims she bears the mark of the moon on her shoulder, as she was born of it. He reveals that before returning to her rightful throne, she must complete three trials to prove that her essence is still intact. Pan gives Ofelia the Book of Crossroads, explaining that this now empty-paged book, will reveal to her the path she must take whenever she is alone. A low, chordal and dissonant attack on the piano marks the appearance of the book, while minimalist string lines support the final words of Pan’s instructions to Ofelia. Upon speaking these words, Pan disappears and Ofelia is left alone in the labyrinth.

### **Pt. 3: The Lines Begin to Blur**

Our visual transitions to the Captain's quarters, where ironically, the traditional Spanish song "Soy un pobre presidiario" plays from his record player, accompanying a meticulous face shave and the shining of his shoes. He indifferently gives the now deceased hunter's rabbits to Mercedes to prepare them for dinner and subliminally suggests she keep her eye on the 'burnt' coffee from this point on. These interactions with the Captain, though not witnessed by Ofelia, are presented as directly relating factors in her transition between worlds.

After communicating the Captain's wishes to the kitchen staff, Mercedes climbs the stairs to help prepare Ofelia's water for her bath. Carmen gifts Ofelia with a hand-sewn emerald dress made of satin, explaining, "Your father is giving a dinner party tonight." Ofelia's unenthusiastic response is not what Carmen had hoped for, and Ofelia trudges into the bathroom to take her bath. Having disappointed her mother and faced with pleasing the Captain, she extracts the hidden Book of Crossroads from behind the pipes and retreats into her fantasy world. Ofelia now "has the ability to flee from reality to fantasy." This ability does not solely offer an escape, but also "suggests a means of unifying the two realms in a more consistent way," through which she will gain a "fuller perspective on the whole" (Clark & McDonald, 2010, p. 56).

Navarrete's next cue "The Moribund Tree and the Toad 1," introduces a new theme for the Book of Crossroads, continuing to build upon the fantastical elements of his score. Accompanied by piano, solo violin, sustained and pizzicato strings, and harp, this melody is passed back and forth between the piano and clarinet. In a curious and exploratory nature, the theme moves back and forth between D and C minor harmonies, and like a story being told, it is developed as the words of the Book appear and reveal to Ofelia her first task.

Book of Crossroads Theme from 2M1 – “The Moribund Tree and the Toad 1”

The image displays two systems of musical notation. The first system features a Clarinet in Bb (top staff) and Piano (bottom staves). The Clarinet part begins with a tempo marking of quarter note = 78 and a dynamic of *mp*. The Piano part has a dynamic of *mf*. The second system features a Bb Clarinet (top staff) and Piano (bottom staves). Both systems are in 4/4 time and consist of four measures.

Carmen’s voice jolts Ofelia back into reality yet again: “Hurry up. I want to see the dress on you. I want you to be beautiful for the Captain. You’ll look like a princess.” After hiding the book, Ofelia looks for the mark of the moon on her shoulder. She discovers his words were true, and backed by a hope-filled string swell, Ofelia quietly replies in confirming belief, “A princess.” The scene changes, following Ofelia as she shows off her beautiful dress to the women workers in the kitchen. We watch Mercedes fold a cutting knife into her apron, then taking Ofelia outside to have a treat of milk and honey. Here, the music enters again (“The Moribund and the Tree Toad 2”) with a supportive yet uncertain tone as Ofelia begins to

question Mercedes' belief in fairies and begins to reveal her secret world. But the Captain calls Mercedes away to the supply room and demands the supposed 'only copy' of the key from her. The troops spot a cloud of smoke billowing from up the mountain, immediately setting the music in motion.

It is here that our score leaves its romantic quality behind and begins to function as a crossover between reality and fantasy, flowing effortlessly between the two worlds. This scene serves as a simultaneous timeline, transitioning back and forth both visually and musically between the troops' pursuit of the rebels up the mountain and Ofelia's first trial from the Book of Crossroads. The music, Part 3 of "The Moribund and the Tree Toad," begins with sustained upper strings and pizzicato celli and basses, providing the foundation for the intensity that will follow. Staccato string lines and sporadic piano and woodwind lines lead the listener into alternating measures of rhythmic strings, brass, and percussion (reality) and fluid harp, woodwinds, and pizzicato strings (fantasy). The theme for the Book of Crossroads is woven throughout, climaxing in the strings once Ofelia reaches the entrance to the Moribund Tree. Navarrete surprises us with a slight turn to major tonality in the piano as Ofelia hangs her dress upon the tree's branches before entering. Light instrumentation, taken from parts 4 and 5 of this cue, follows Ofelia's journey into the muddy, bug infested, roots of the tree and the rebels' escape of the troops pursuit. The music takes on a "horrific" nature with low woodwinds, string hits, and low piano clusters. This instrumentation expertly supports the Captain's anger in discovering the rebels' escape and Ofelia's fearful and terrifying task of facing the toad to retrieve the golden key. This trial mirrors the parasitic nature of the Captain's influence on Ofelia and her mother's life and her struggle to cope with the situation. "Guerrilleros 1" provides supporting action and suspense, as we witness the rebels of the Resistance look upon the Fascist



Captain and his troops riding off empty-handed. Ofelia emerges from the tree victorious, key in hand, only to find her beautiful dress blown into the mud in the midst of a rainstorm.

The Captain's dinner provides a further glance into the Captain's selfish 'use' of Carmen, as he dismisses her comments as silly in the presence of his guests. We realize his plans to eradicate all those who remain in resistance to Franco's New Spain and his own agenda, foreshadowing a grim fate for our protagonists. Tremolo string patterns, horn and clarinet from Part 3 of "Guerrilleros" accompany Mercedes as she leaves the kitchen, in hopes of signaling the rebels in the forest. Instead, she finds a cold, wet, and fearful Ofelia exiting the woods. Ofelia's absence from the Captain's dinner elicits disappointment from both her mother and the Captain, which only serves to bring a smile to Ofelia's face. Her fairy returns to lead her back to the Labyrinth, and Navarrete's "The Book of Blood 1" inserts uneasiness into Ofelia's second visit. Swelling male voices, low woodwinds and brass, trilling violins, glissando basses, harp, celesta, and percussion lend us further towards fear than fantasy. As Pan reappears praising Ofelia's efforts and dodging her question regarding the baby in the statue, we sense there is more than meets the eye. Similar to her entrance into the Moribund Tree, the music ends with major tonality as Ofelia ascends from the labyrinth. Ofelia's internal separation between reality and fantasy has disappeared, as the two worlds now flow interdependently inside her mind. This amalgamation of reality and fantasy serves to "[write] herself into existence as an autonomous being, employing the realm of imagination as a retreat from trauma as well as a space for self-actualization and resistance" (Clark & McDonald, 2010, p. 57).

#### **Part 4: The Path to Horror**

The following morning begins a series of events that will plunge our protagonist into a world of full-fledged horror on both ends of the spectrum. “As the horrors of the real-life storyline continue to unfold in the film, and the connections between them and the fairytale expose themselves,” the score slowly shifts from its whimsical tone “to one of horror...leading to dissonant confusion” (Filmtracks, 2007, p. 2). As Ofelia returns to the Book of Crossroads to find her next task, Navarrete’s “Book of Blood 2” takes shape in the background. Dissonant strings, piano lines, harp, and brass, seem to flow like water as the book paints its pages red, climaxing with faint screams as Ofelia shuts the book. A lament-like solo violin enters as we hear items falling to the floor in the bedroom followed by Carmen’s scream. Ofelia runs into the bedroom to find her mother’s body drenched in blood. Our scene moves to Ofelia fetching the Captain, and in a series of events, the doctor treats Carmen and convinces the Captain that though she is stable, Ofelia must move into the attic bedroom to give her mother rest.

Our visual moves to Ofelia’s new bedroom in the attic. Mercedes, in a mother-like fashion, moves to comfort Ofelia, and in this exchange of compassion and kindness, she begins to hum “Mercedes Lullaby,” a piece reinforcing the encompassing leitmotiv of Navarrete’s score. Backed by delicate strings and piano, this soothing song provides an escape for both women from the impending horrors that surround them and those they love. “Both female protagonists are in deep need of consolation and lullabies: Mercedes because she is at the same time the housekeeper of the Captain and [his] fascist soldiers...and the helper of the rebels...Ofelia, because she lives in constant fear that her mother, pregnant with a son from Captain Vidal...will die and leave her alone with him” (Gómez Castellano, 2013, p. 9). As Ofelia drifts to sleep, our visual turns to Mercedes and the doctor, and they secretly undertake

sneaking supplies to the rebels under the cover of night. It is during this scene that we discover Pedro, Mercedes brother, is part of the Resistance. Ofelia receives a visit from Pan in her bedroom, and must explain why she has not begun the next task. The faun scolds her for her negligence, but gives her a mandrake root to place beneath her mother's bed in a bowl of milk. Everyday she must feed the root two drops of blood in order to keep her mother well. He also explains the gravity of her next task, as she will travel to a very dangerous place. Navarrete's cue "The Hourglass" softly fills the sonic landscape of this cue. With reappearances of the Labyrinth Theme in harp and low strings, low chords in the piano, choir, and tremolo strings, the listener perceives the impending danger ahead, implicit in the faun's words. We return to the rebel's hideout, as the doctor treats one of the sick men, accompanied by Navarrete's cue "The Refuge," rich with emotion, woodwind lines, swelling legato strings and pizzicato basses, as if we all are tip-toeing under the Captain's nose. This cue brings out the last significant and reoccurring theme within the score, "The Rebel's Theme." Set in A minor, with step-wise harmony that walks from subdominant to tonic, this theme is poignant and a bit waltz-like in nature. Voiced in the strings, it evokes a sense of empathy for the rebels' cause and mirrors the 'cat and mouse' play with the Fascist regime.

The Rebel's Theme from 3M3 – "The Refuge" (m. 19 – 34)

Violins I / II  $\text{♩} = 91$   
*mf*

Vla. *mf*

Vc. *mf*

The visual returns to Ofelia holding the Book of Crossroads, poised for her next task. As instructions from the Book come to life, Navarrete's "Not Human" vocalizes the Book's Theme in piano form. As this dissonant and disturbing cue develops, Ofelia draws a chalk door on the wall and enters into the Pale Man's lair. Celesta, harp, trilling strings, brass, and low male voices guide her passage. Surrounded by violent, Fascist-driven allusions, Ofelia's next foe proves the most terrifying yet, as this starving monster lies dormant before a sumptuous feast, only fed by the blood of innocents. These vivid scenes are characteristic of the film's tendency of "[recurring] to fantasy and sometimes horror in order to portray a traumatic moment" in Spanish history" (Gómez Castellano, 2013, p. 2). Faced with the temptation of a delicious feast at hand, Ofelia's disobedience of the Book's warnings leads to his awakening and disaster. Minor second glissandos in the strings, Bartok pizzicatos and harp glissandos mark the this moment of terror, as staccato low strings, brass, string/brass swells, and rhythmic percussion crescendo to accompany her fleeing exit from his lair. Ofelia barely escapes his grasp, causing the death of

two fairies and leaving her task unfinished. Captain Vidal clearly “serves as both the real-world, real-life villain within the film’s ontology of Franco’s Spain, and also the cipher by which the monstrosities of the fairy can be understood” (Perschon, 2011, p. 2).

Our scene changes back to the forest, where the doctor washes his surgical utensils in the river, and Mercedes gives Pedro the other existing key to supply room at the mill. Here, the “Rebel’s Theme” is reprised in Navarrete’s cue, “The River.” Ofelia quickly obeys the faun’s instructions regarding the mandrake root, and our ears delight in a slight return to the whimsical in the second half of this cue. Light, running piano and harp accent soft string swells, as the mandrake root awakens and is placed beneath Carmen’s bed. This momentary relief from reality is soon interrupted by the Captain and doctor’s entrance, as the doctor remarks on Carmen’s sudden change in state. The Captain’s selfish agenda continues to unravel before our eyes as he tells the doctor, “If you have to choose, save the baby.” A sudden explosion takes place outdoors, and we soon learn that the rebels have blown up the nearby train station in efforts to distract the fascist troops while they ravage the mill’s supply house. Ofelia begs her brother to spare her mother when he comes, promising him a place in her kingdom, as a piano-voiced reprise of the leitmotiv softly fills the background with Navarrete’s “The Tale,” and leads us to the site of the explosion, while a familiar “dark waltz centered around the main theme” accompanies the scene (IGN, 2007, p. 2). This skirmish results in the execution of many of the rebels and one’s capture and brutal torture at the hand’s of the Captain. Navarrete’s cue “Deep Forest” backs the scene, inspiring tension and anticipation through the use of chromatic piano and string runs, tremolos, blaring brass, and rhythmic bass. Ofelia’s failure and the rebel’s capture usher the story into a continuous state of horror, enhanced by the darkening accompaniment behind them, as, Navarrete’s score naturally responds to the picture at hand. As “every twist and development of

Ofelia's world is bound up with and shaped by her experiences, she can never escape life's horrors," and "[her] fantasy world begins to mirror Spain's brutal reality," causing the two worlds to meet (Bond, 2007, p. 1).

### **Part 5: Full-Fledged Horror**

Del Toro's stunning scene change takes us from the blunt fist of the Captain to Ofelia's bedroom. The underscore of other worldly voices and the faun's laugh awaken the child. As Navarrete's "Waltz of the Mandrake" provides unsettling color with dissonant chords in the strings and choir, Ofelia confesses her 'accident' to the faun. Learning of her failure, Pan's rage flares as he screams "You can never return." He curses her remaining time on earth, as well as the fate of her kingdom and his kind, and then disappears into the darkness. Ofelia is left tearful and alone. As the visual returns to the Captain's interrogation room, we find he has called the doctor in to treat his tortured victim. Recognizing the antibiotics in the doctor's case as those discovered in the raids of the rebels' camp, Vidal hurries back to his chambers to confirm the doctor's 'betrayal.' The rebel begs the doctor to mercifully end his life, and the doctor complies. As Vidal enters the house, he is deterred by a noise coming from Carmen's bedroom. We behold Ofelia as she finds the mandrake withered beneath her mother's bed. Suddenly, Vidal grabs her leg and pulls her from underneath the bed, scolding her actions in a fury of anger. Carmen jumps out of bed to defend her daughter, begging the Captain to leave. A tearful Ofelia begs her mother to take her away, but her mother replies, "Things are not that simple...soon you'll see that life isn't like your fairy tales. The world is a cruel place. And you'll learn that, even if it hurts...Magic does not exist. Not for you, me or anyone else." And after throwing the mandrake root in the fire, we hear the creature's screams as Carmen collapses to the floor in pain. We

return to Vidal's torture chamber, only to witness him murder the doctor for disobeying.

Navarrete's cue "The Funeral" begins, paying tribute to the doctor with a pianistic reprise of "The Rebel's Theme." Meanwhile, Carmen has gone into labor, and moments later, we witness her struggle end after her son is born. Carmen's funeral scene, narrated by a priest reading the comforting yet seemingly unattainable words of liturgy is accompanied by a string movement of the same nature, delivering "its forlorn message of sadness" (IGN, 2007, p. 2). We watch Ofelia pack up her mother's belongings, take her mother's medicine for safekeeping, and take one last glance at her mother's wheelchair.

As Mercedes lays the Captain's son in his cradle and moves to leave his chambers, the Captain begins his interrogation of her connection with the doctor, 'the informer,' and his supposed only copy of the supply room's key. Navarrete's cue "Mercedes" quietly pierces the tense moments of silence with brief string lines, adding to the suspense of the moment. When he is satisfied, the Captain dismisses Mercedes to fetch him more liquor and begins to play the Spanish classic "En los jardines de Granada" on his record player. Mercedes and Ofelia seek to flee to the rebel's camp, but are apprehended by Vidal in the processes. The rhythmic low string pulse, pedal piano, timpani hits, trilling violas, and violin swells mark their capture in Navarrete's cue "Raining." Vidal forcefully returns Ofelia to her bedroom, scolding her disobedient actions with verbal curses and a slap to the face, commanding the guards to kill her if anyone tries to get in. Ofelia is left weeping in the darkness. It is here that the "real becomes more frightening and more grotesque than the imaginary despite the literal monsters in the latter" (Tanvir, 2008, p. 2). The scene shifts to the Captain's torture chamber, where Mercedes has been tied up and the Captain prepares to torture her for information regarding the rebels. But Mercedes secretly extracts her cutting knife from her apron, and at just the right moment, stabs

the Captain repeatedly, slices his cheek, and escapes to the forest. Part 2 of “Mercedes” backs the scene with high trilling violins, low piano clusters, timpani and bass drum hits, and random pizzicato strings. As part 3 of “Mercedes” ensues with a developing, staccato string engine and brass, the troops pursue her into the forest. Just as her capture seems imminent, gunshots fill the air and the rebels appear to rescue her. Pedro takes Mercedes in his arms, as poignant strings echo the leitmotiv.

We return to Ofelia’s bedroom for one last time, as the faun reappears to give her one last chance. Navarrete’s cue “Last Chance” fills this hopeful scene with angelic vocals and strings, as our leitmotiv is echoed yet again. Pan instructs Ofelia to fetch her brother and bring him to the labyrinth immediately, no questions asked. We watch Ofelia creep into the Captain’s chamber, as he attempts to stitch his cheek back together. As he exits the room upon his troops return from fighting the rebels, Ofelia laces his glass of liquor with her mother’s sedation medicine. She picks up her baby brother and hides at the Captain’s return. Navarrete’s final cue “Pan and the Full Moon,” creeps in with dissonant low string movement and high sporadic piano, putting forth “an overwhelming sense of dark terror” (IGN, 2007, p. 2). As Vidal drinks the sedation-laced liquor, an explosion occurs outside the house. Tremolo strings and brass swell, as he turns to see Ofelia, attempting to flee with her brother in arms. Vidal seeks to follow Ofelia to the labyrinth, as the rebels overtake the mill. The Captain manages to follow her, though she is aided by the labyrinth’s magic. Navarrete employs “the use of almost malevolent vocals and an undercurrent of intense percussion” to highlight the chase, while rapid string movement and glissando techniques mark their entrance into the labyrinth (IGN, 2007, p. 2). As Ofelia reaches the opening, the faun meets her, knife in hand, urging her to hand over her brother so they may open the portal. Low strings and ascending/chromatically expanding intervals in the brass,



accompanying the scene. When Ofelia refuses to perform this final task of sacrificing her brother and offers to sacrifice herself instead, the faun smiles and replies “As you wish, your highness” disappearing into thin air. The Captain appears behind her, and unable to see the realm of fantasy before them, grabs the child from Ofelia and proceeds to leave. The main theme swells with *accelerando* in the strings, as Ofelia protests “No,” and the Captain turns and shoots her. The music reaches a climax and echoes the leitmotiv as our protagonist falls to the ground. Ofelia lies bleeding into the mouth of the labyrinth, and we are returned to the horrific first scene of the movie. As Vidal walks out of the labyrinth with his son, he is met by Mercedes and the soldiers of the rebellion. Low strings paired with a reworking of multiple themes in the high strings mark Vidal’s final moments, as Mercedes takes the child, and at his request to tell his son the time of his father’s death, Mercedes replies, “No, he won’t even know your name.” At her words, Pedro shoots Vidal.

Our story ends as Mercedes finds Ofelia’s body, dying and dripping the sacrificial ‘blood of an innocent’ on the portal’s opening. The music echoes the thematic material of the opening cue (“Long, Long Ago”), as a weeping Mercedes hums the lullaby over Ofelia’s body. Here, the lullaby echoes the “voice of resistance...speaking without words” to “those whose mouths are covered and whose words are silenced by those in power,” serving as “a testimony of both the internalization of repression and its avoidance” (Gómez Castellano, 2013, p. 12). The scene shifts, and we witness Ofelia’s return to the fantasy realm of her father and mother. Navarrete engages the characteristic elements of the fantasy world, as angelic choir voices, piano, harp, and brass return to accompany this scene. Her final and most important task completed, she is praised by her parents and welcomed back into her father’s kingdom. We return to reality, and Mercedes’ humming voice turns to weeping as she watches a smiling Ofelia take her last breath

in the physical world. Angelic voices, strings, harp and light percussion accompany the narrated end of our fairy tale, and the audience is returned to a final view of the Moribund Tree. We are told that the Princess “returned to her father’s kingdom [and] reigned there with justice and a kind heart for many centuries. That she was loved by her people. And that she left behind small traces of her time on earth, only visible to those who knew where to look.” We behold these traces of hope in the form of a beautiful flower springing out of the tree’s roots, as the fairy lands close by its side.

### Conclusion

“A reality that so closely borders on horror requires fantastic means to comprehend it” (Tanvir, 2008, p. 2). In the chilling, adult fairy tale *Pan’s Labyrinth*, Del Toro offers the audience “a corrective and more realistic vision of the world, in contrast to the diversionary and myopic manner in which many people see reality” (Zipes, 2008, p. 1). Through the struggle of one little girl to cope with the personal and national trauma taking place around her, we witness the horrors of the Franco regime and imagine the real-life struggle of those who lived in the midst of it. Ofelia’s navigation through the realistic and fantastic worlds of the film, takes the audience through a similar ‘transit of finding,’ exposing the true brutality of human nature at its worst and inspiring a nation to rise from the ashes. While the visuals of Del Toro’s work serve to expose historical and personal truths, the music functions as a direct expression of the psychological terror taking place within the minds of the characters. Our understanding of Ofelia’s inner turmoil is enhanced and extended by the constant transformation of the score’s identity – “The Lullaby Theme.” As we enter Ofelia’s mind and traverse the realms of reality and fantasy, witness their union, and descend into nightmare, the accompanying changes in

theme mark each step of her path. Navarrete comments that his method of composing relied solely on musically responding to the visuals at hand, such as evoking the whimsical nature of Ofelia's first encounters with the fantasy realm, the uncertainty of her relations with the faun, and the darkness following her mother's death (J. Navarrete, personal communication, June 30, 2015). His score, "rich with conflicting emotions, [captures] the ever so shifting landscape of dreams and nightmares...causing them to collide with [the] musical themes of reality" (IGN, 2007, p. 2).

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**Javier Navarrete's Final Cue List for *Pan's Labyrinth*, Original Score**  
*(listed by consecutive run-time)*

Reel 1:

1M1 – “Long, Long Time Ago”.....	00:00:59
1M2 – “The Labyrinth 1”.....	00:04:08
1M3 – “The Labyrinth 2”.....	00:07:08
1M4 – “The Labyrinth 3”.....	00:08:53
1M5 – “Rose, Dragon 1 & 2”.....	00:09:57
1M6 – “Rose, Dragon 3”.....	00:10:53
1M8 – “Prisoners”.....	00:17:09
1M9 – “The Fairy and the Labyrinth 1”.....	00:18:45
1M10 – “The Fairy and the Labyrinth 2”	
1M11 – “Three Trials”.....	00:24:08

Reel 2:

2M1 – “The Moribund Tree and the Toad 1”.....	00:26:49
2M2 – “The Moribund Tree and the Toad 2”	
2M3 – “The Moribund Tree and the Toad 3”	
2M4 – “The Moribund Tree and the Toad 4”	
2M5 – “The Moribund Tree and the Toad 5”	
2M6 – “Guerrilleros 1”.....	00:34:49
2M7 – “Guerrilleros 2”	
2M8 – “Guerrilleros 3”	
2M9 – “Guerrilleros 4”	
2M10 – “A Book of Blood 1”.....	00:43:28

2M11 – “A Book of Blood 2”.....00:46:44

Reel 3:

3M1 – “Mercedes Lullaby”.....00:50:09

3M2 – “The Hourglass”

3M3 – “The Refuge.....00:54:04

3M4 – “Not Human 1”.....00:55:48

3M5 – “Not Human 2A”

3M6 – “Not Human 2B”

3M7 – “The River”

3M8 – “Mirror”.....00:104:21

3M9 – “The River 2”.....00:104:46

3M10 – “A Tale”.....00:106:48

Reel 4:

4M1 – “Deep Forest 1A”.....00:111:45

4M2 – “Deep Forest 1B”

4M3 – “Tartaja”

4M4 – “Waltz of the Mandrake 1”.....00:116:45

4M5 – “Waltz of the Mandrake 2”

4M6 – “Deep Forest 2”.....00:119:42

4M7 – “The Funeral 1” ”.....00:124:13

4M8 – “The Funeral 2”

4M9 – “Mercedes 1”.....00:127:11

4M10 – “Raining”.....00:130:33

4M11 – “Mercedes 2” .....	00:132:32
4M12 – “Mercedes 3” .....	00:133:42
4M13 – “Mercedes 4” .....	00:135:49
4M14 – “Last Chance” .....	00:137:02

Reel 5:

5M1 – “Pan and the Full Moon 1” .....	00:138:36
5M2 – “Pan and the Full Moon 2”	
5M3 – “Pan and the Full Moon 3”	
5M4 – “Pan and the Full Moon 4”	
5M5 – “Pan and the Full Moon 5”	
5M6 – “Ofelia”	
5M7 – “A Princess”	
End Credits – “Pan’s Labyrinth Lullaby” .....	00:152:20

**\*Note:** *The composer’s final cue list reflects the order in which the cues were written and recorded, as well as his personal cue divisions (not the final order of the score’s edit within the film). Run time has been added to this list as best possible to reflect chronological order, but is missing in some places due to the rearranging of certain cues in the final edit. The attached soundtrack mp3 files also reflect a different music edit from the film. This paper’s evaluation of the score is based on the chronological order of music within the film.*