

now rises up on the sound track as the young man explores the room. What is its source and meaning?

There are several questions, and several possibilities: Is the music an echo emanating from the room's walls, representing Delius's work in the room, or is it an arbitrary external effluence added by the filmmakers for our benefit? Is the music from Fenby's aural point of view, or the wife's? Are they hearing it in their heads? On a gramophone? Does it represent Fenby's relation to the fame of its composer, or the new circumstances that are now inflecting that relation? Does this lyrical burst represent Mrs. Delius's perception of her husband's artistry, or given the complications of character and marital relations that are soon to be portrayed, is it an ironic statement about the gaps between talent and the lives of the talented, between ideals and the real? Each possibility is intriguing, and none eliminates any of the others. The film itself doesn't answer these questions, nor does it seem to have a need to.

As the discussions of Michel Chion and Claudia Gorbman have demonstrated, conventional diegetic discussions cannot really address film music's ability to permeate different narrative spaces, or account for the complexity of quotation. Nor can they account for musical motivation: the source of the musical interpolation, whether it be a character's action, an implied or explicit editorial from a narrator, or the author, and so on). Musical subjectivity and irony, especially in source music, are also beyond the reach of the standard terminology. I find Gorbman's metadiegetic formulation to be most useful, especially in this critical context. As she suggests, inside and outside, text and intertext, sound and picture, are mutually implicated, the result of that implication being a rich, swirling "*combinatoire* of expression."<sup>4</sup> As I proceed and interpret on a case-by-case, issue-by-issue basis, I will continue to be open to the permeable, multivalent nature of musical placement and signification.

Still, the task of scholarly inquiry is not just to admire impressionistic swirls, nor less to make them. It is rather to make at least some attempt at definition and understanding, and this can be accomplished in the area of film music's multifarious programs. Programmatic sites can be plotted along a kind of inter-