



MTO 27.1 Examples: Hilewicz, Transcending Time (Feels)

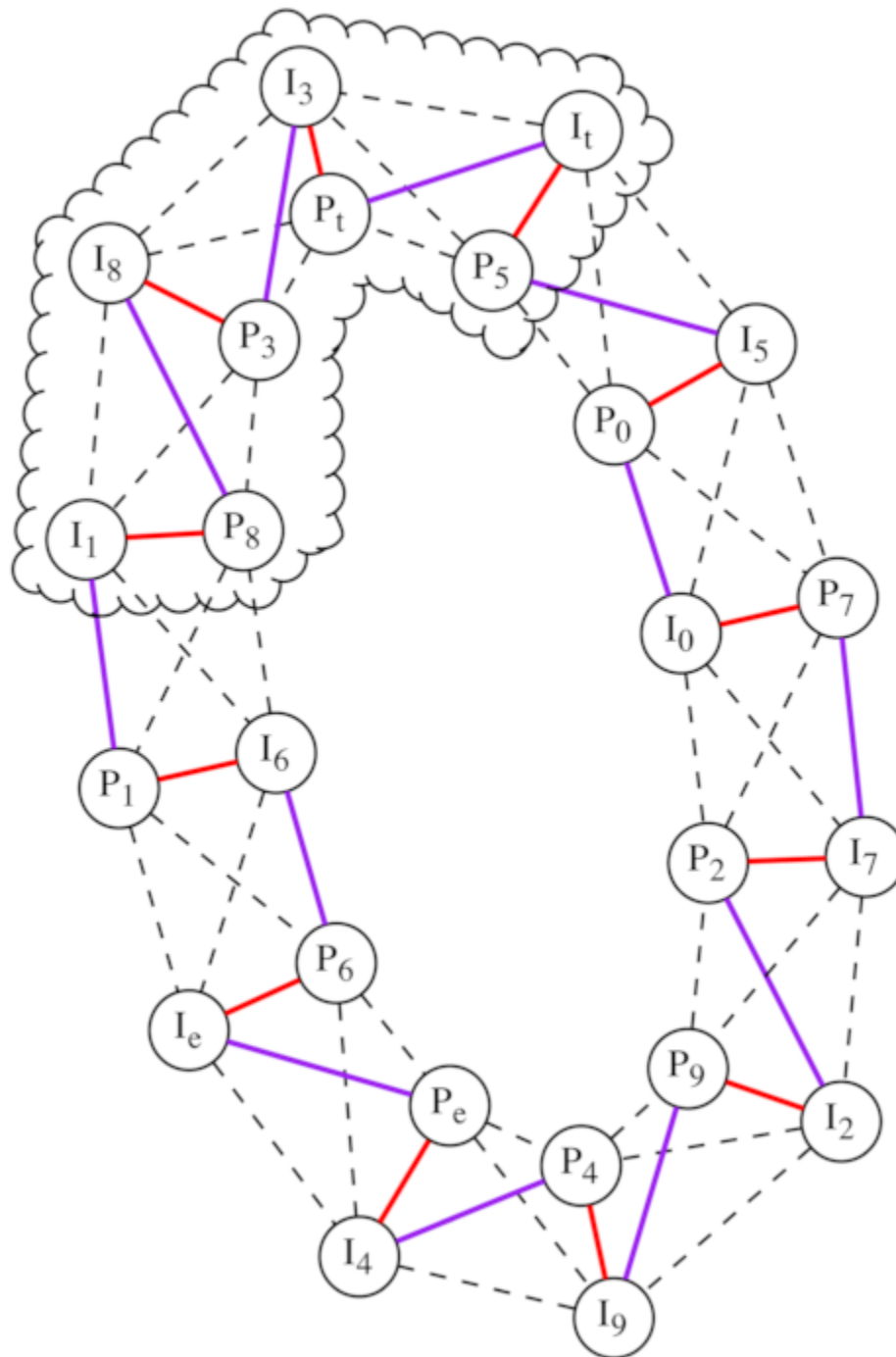
(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.21.27.1/mto.21.27.1.garza.html>

Example 1. Differing segmentations in three analyses

MEASURES	TEMPO	NEUMEYER (1993)	HUSH (1984)		HAIMO (2002)	
			Episode	Label	Episode	Label
1–8	♩ = 60	THREATENING DANGER	I	(N/A)	I	THREATENING DANGER/FEAR
9–17	♩ = 72		II			
18–43	♩ = 96		III			
44–81	♩ = 168	FEAR	IV		IV	
82–103	♩ = 90		V		V	
104–16	♩ = 90		VI		VI	
117–22	♩ = 90		VII		VII	
125–32	♩ = 72		VIII		VIII	
133–44			IX		IX	
145–55			X		X	
156–69	♩ = 100	CATASTROPHE	IX	XI	Arrival at CATASTROPHE	
170–71			X		CATASTROPHE	CATASTROPHE
172–77	♩ = 100			XII	EPILOGUE A	
178–99	♩ = 60		XI			EPILOGUE
200–19				XIII	EPILOGUE B	

Example 2. The space defined by series forms in Threatening Danger



Example 3a. The opening theme in Threatening Danger

Musical score for Oboe and Violin I, measures 9-13. The Oboe part (measures 9-13) is marked *ant.* and *p*, with dynamics ranging from *p* to *sf*. The Violin I part (measures 13-17) is marked *con.* and *mf*, with dynamics ranging from *mf* to *ff*. The Violin I part includes triplets and accents.

Example 3b. The flute foreshadows the section's ending

Musical score for Flute, measures 14-17. The Flute part (measures 14-17) is marked *ff*, *sf*, and *sf*. The Flute part includes triplets and accents.

Example 4. A score reduction of the stinger in mm. 42–43

Musical score for Piano, measures 42-43. The Piano part (measures 42-43) is marked *ff* and *fp*. The Piano part includes triplets and accents.

Example 5. A phrase and its variants in Episode III (Threatening Danger)

The musical score for Example 5 is presented in four staves, each starting with a measure number and containing various annotations:

- Staff 1 (Measures 18-22):** Labeled with I_8 above measures 18-20 and P_8 above measures 21-22. It contains two phrases, *a* and *b*.
- Staff 2 (Measures 23-26):** Labeled with P_8 above measures 23-26. It contains a single phrase *a'*.
- Staff 3 (Measures 27-32):** Labeled with P_t above measures 27-30 and I_3 above measures 31-32. It contains two phrases, *a''* and *b''*.
- Staff 4 (Measures 33-38):** Labeled with P_3 above measures 33-35 and I_8 above measures 36-38. It contains two phrases, *a''* and *b''*.

Example 6. Reduction of the ostinato that opens Fear

The musical score for Example 6 shows the reduction of an ostinato across five staves, grouped into four measures with measure ranges:

- Measure 44-47:** Oboe, Clarinet, Bassoon, Violin, and Cello.
- Measure 48-51:** Oboe, Clarinet, Bassoon, Violin, and Cello.
- Measure 52-55:** Oboe, Clarinet, Bassoon, Violin, and Cello.
- Measure 56-59:** Oboe, Clarinet, Bassoon, Violin, and Cello.

The instruments are Oboe, Clarinet, Bassoon, Violin, and Cello. The score is in 6/4 time. The Oboe and Clarinet parts are in treble clef, while Bassoon, Violin, and Cello are in bass clef.

Example 7. Beginning of the buildup towards Catastrophe, mm. 156–159

P₄ I₇ P₆ I₅

Presto $\text{♩} = 100$

Flute *pp*

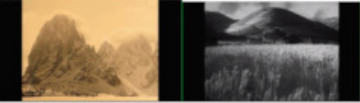







Oboe *p*

Violin I *pp* am Steg

Violin II *pp* am Steg

Cello *pp* col legno

Example 8. The film's outline

PROGRAMMATIC THEMES	EPISODE LABEL (MEASURES)	CINEMATIC THEMES	
INTRODUCTION	I (1-8)		
THREATENING DANGER	II (9-17)		
	III (18-43)		
FEAR	IV (44-81)		
	V (82-103)		
	VI (104-116)		
	VII (117-122)		
	VIII (125-132; 133-144; 145-155)		
	CATASTROPHE	IX (156-169)	
		X (170-171; 172-177)	
EPILOGUE	XI (178-199; 200-219)		

Example 9a. A thematic return in Fear

Musical score for Example 9a, measures 125-131. The score is for Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.) in 4/4 time. The key signature has one flat (B-flat). The first line (measures 125-131) is divided into two phrases, *a* and *b*, both marked with a slur. The second line (measures 128-131) continues the melodic line with slurs over measures 128-130 and 131.

Example 9b. The thematic thread continues in Episode XI, after Catastrophe

Musical score for Example 9b, measures 178-185. The score is for Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.) in 3/4 time. The key signature has one flat (B-flat). The first line (measures 178-185) is divided into two phrases, *a'* and *b'*, both marked with a slur. The second line (measures 184-185) continues the melodic line with slurs over measures 184-185.