A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

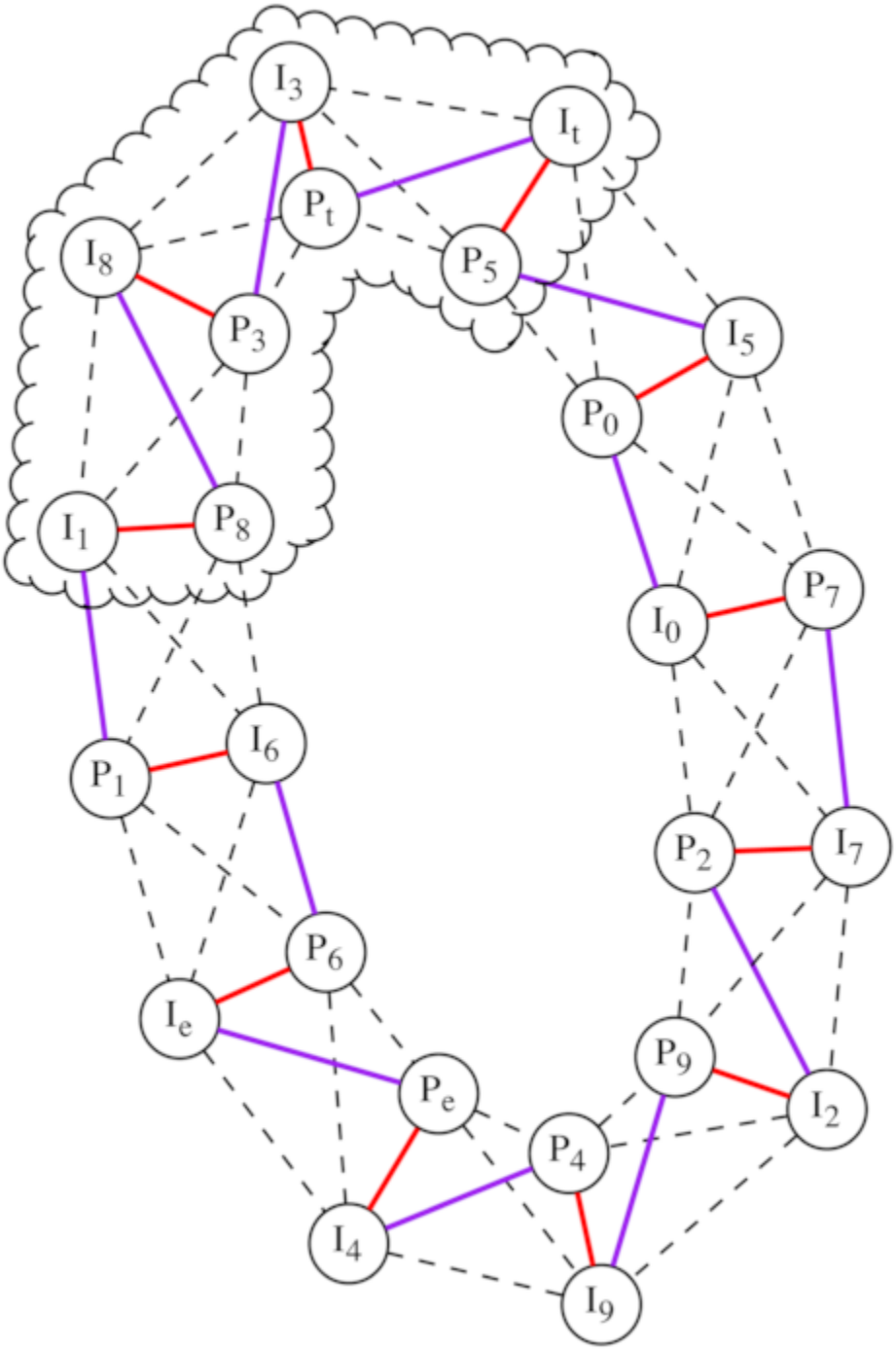
MTO 27.1 Examples: Hilewicz, Transcending Time (Feels)

(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

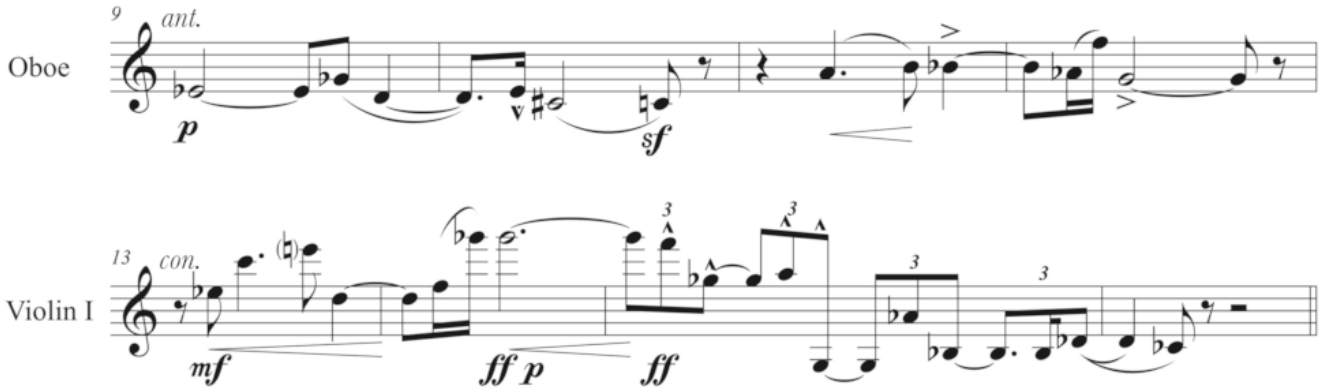
Example 1. Differing segmentations in three analyses

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		II	
18–43	♩ = 96		III		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	
145–55					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

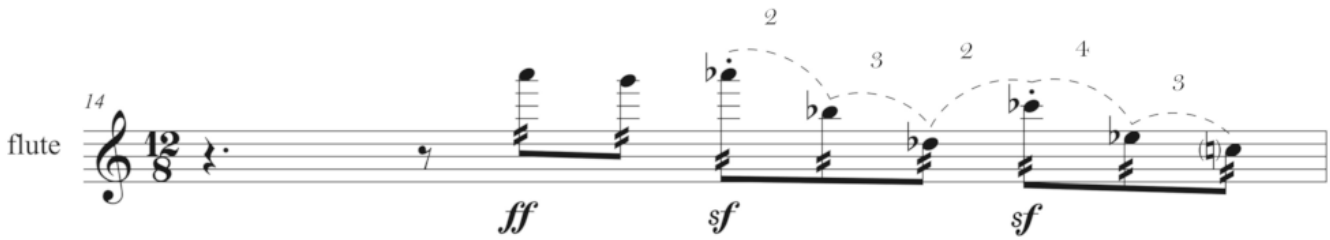
Example 2. The space defined by series forms in Threatening Danger



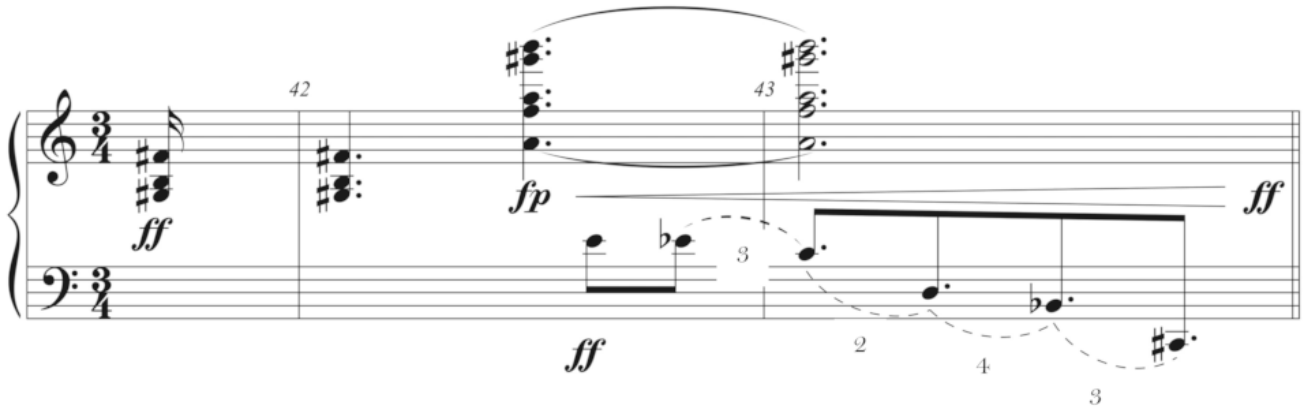
Example 3a. The opening theme in Threatening Danger



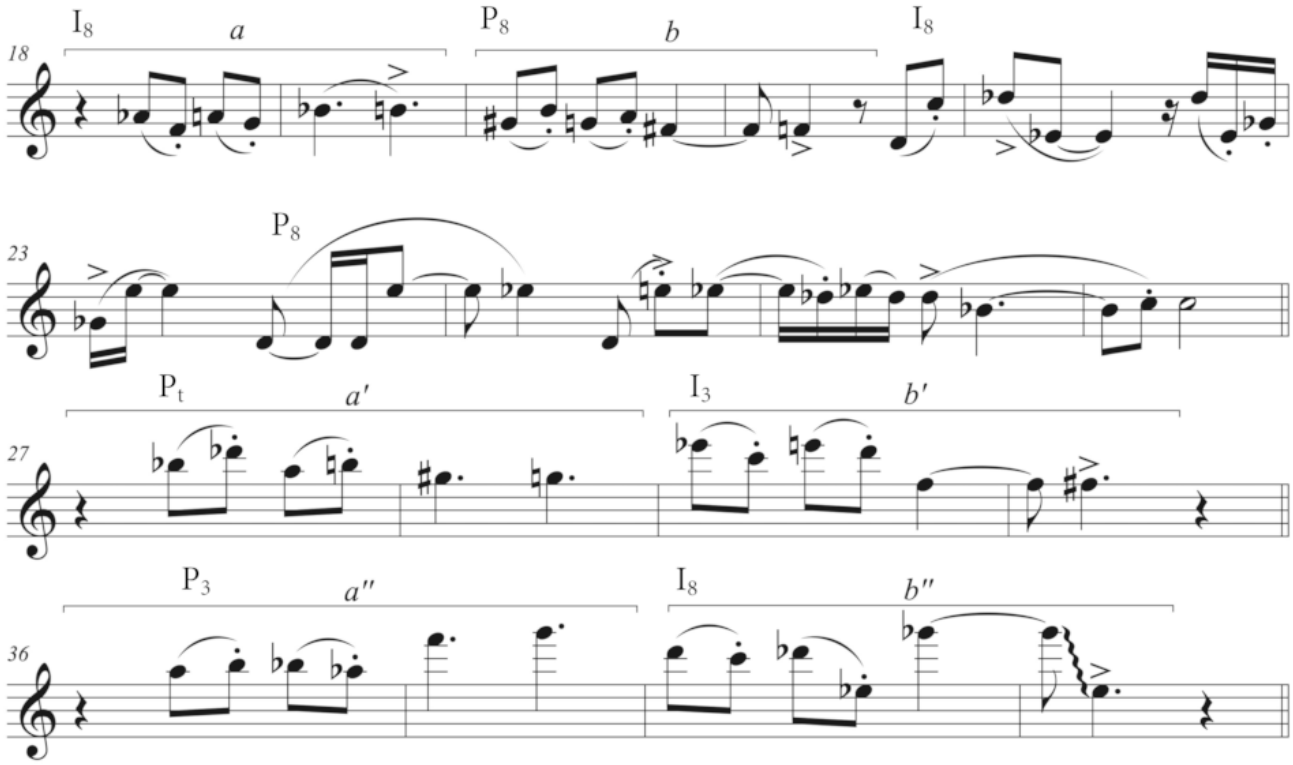
Example 3b. The flute foreshadows the section's ending



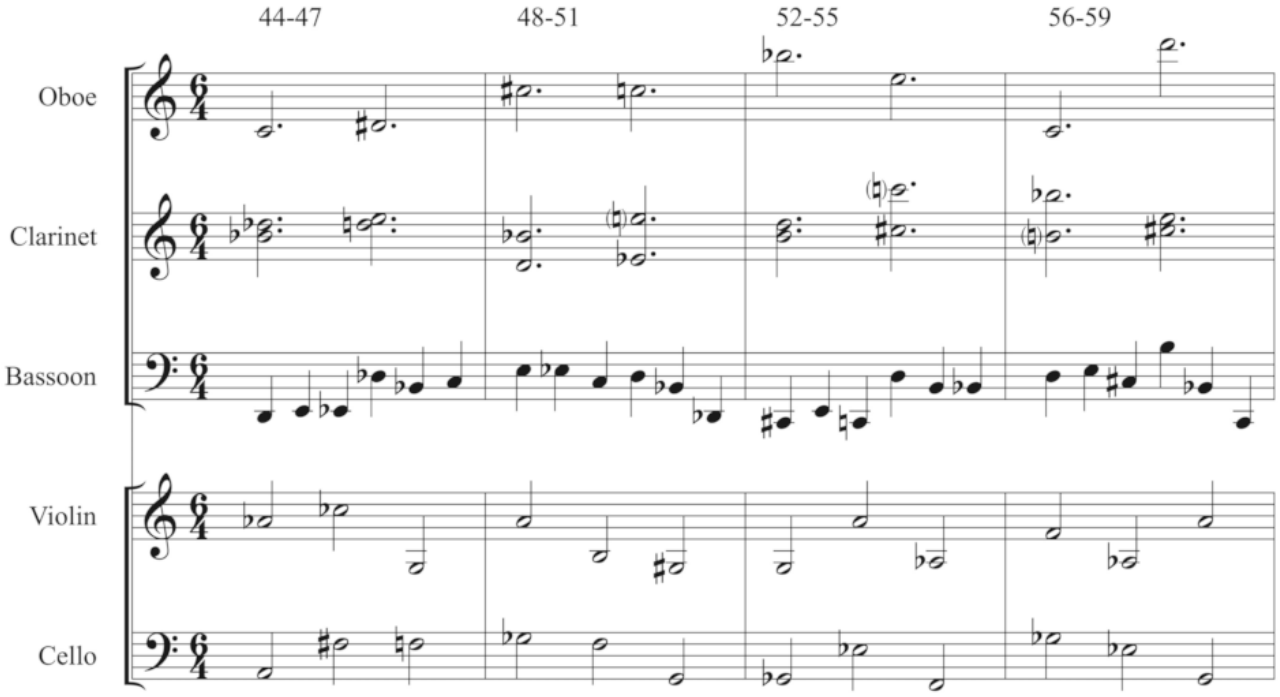
Example 4. A score reduction of the stinger in mm. 42–43



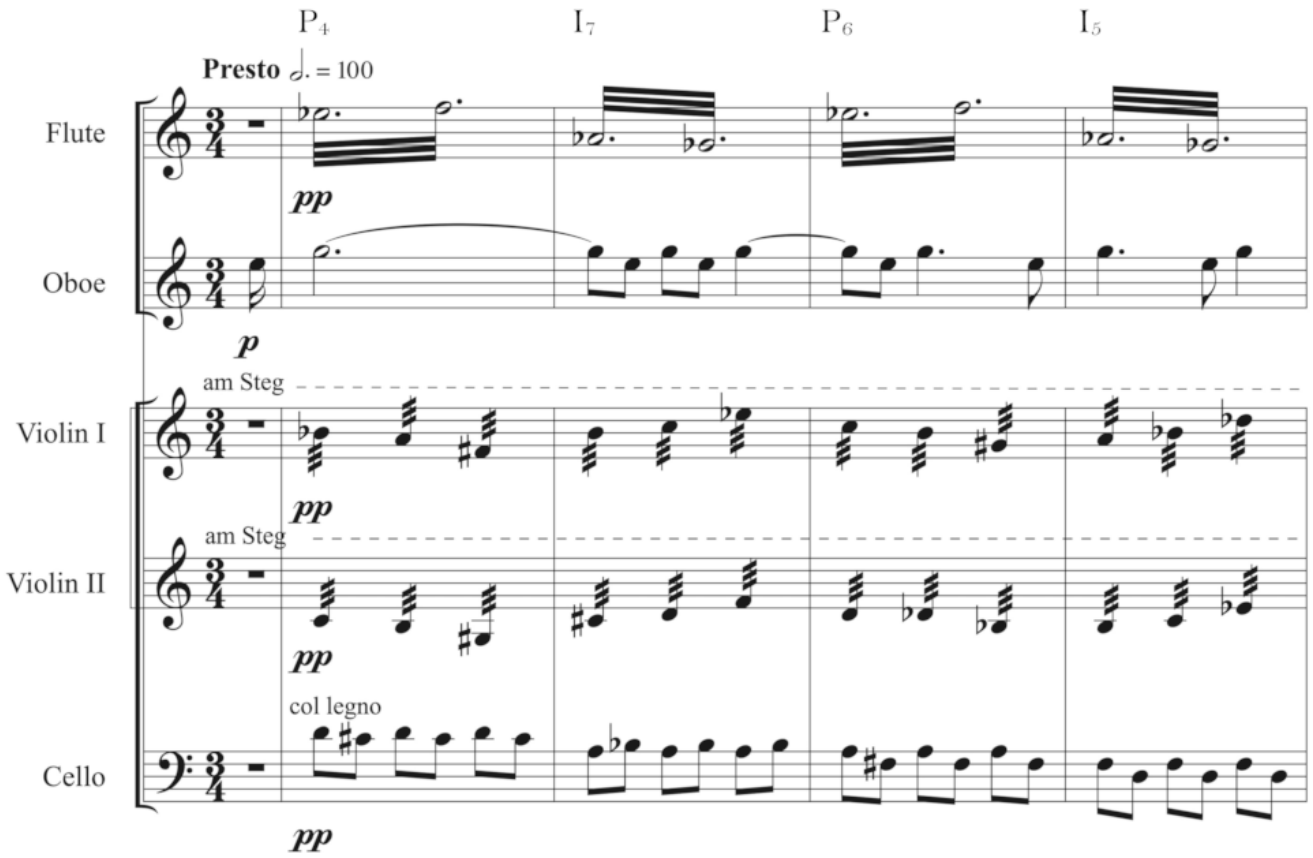
Example 5. A phrase and its variants in Episode III (Threatening Danger)



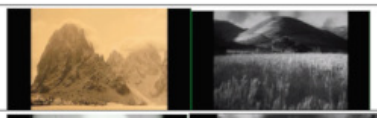
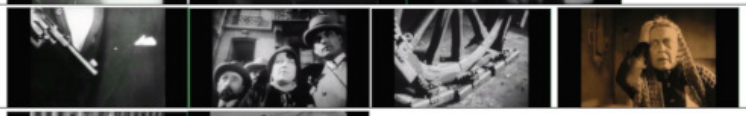
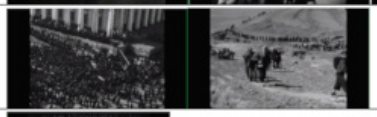
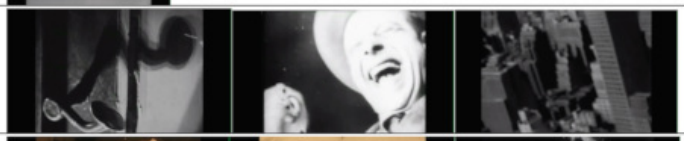
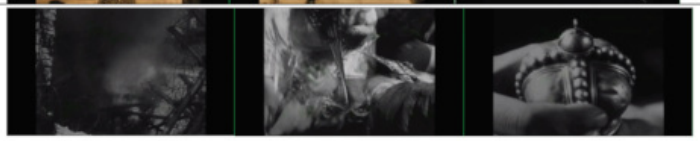
Example 6. Reduction of the ostinato that opens Fear



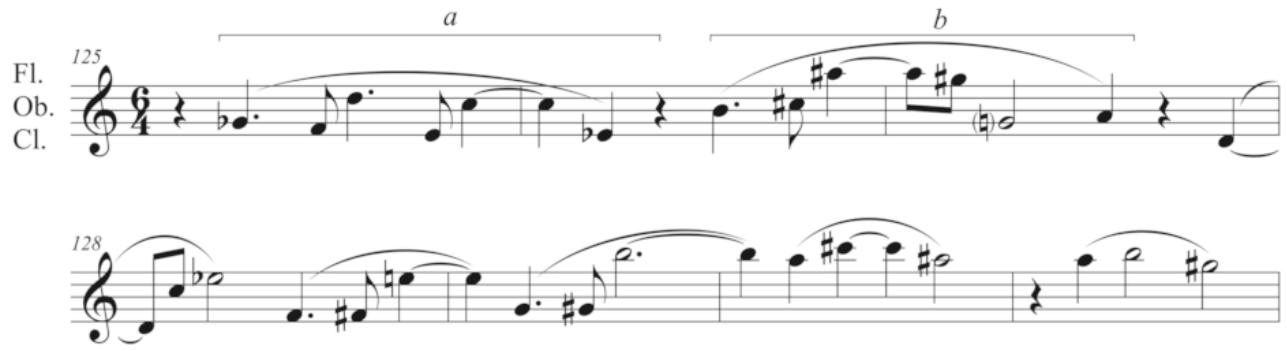
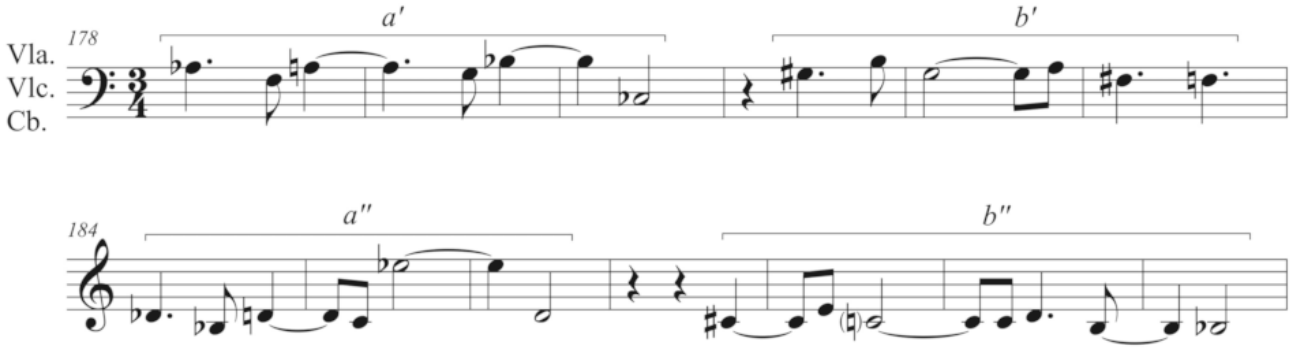
Example 7. Beginning of the buildup towards Catastrophe, mm. 156–159



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



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