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POINT COUNTER POINT: INTERACTIONS BETWEEN PRE-EXISTING MUSIC
AND NARRATIVE STRUCTURE IN STANLEY KUBRICK'S *THE SHINING*

by

LEONARD LIONNET

A dissertation submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts, The City University of New York

2003

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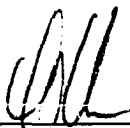
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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

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Abstract

POINT COUNTER POINT: INTERACTIONS BETWEEN PRE-EXISTING MUSIC
AND NARRATIVE STRUCTURE IN STANLEY KUBRICK'S *THE SHINING*
by

Leonard Lionnet

Advisor: David Olan

This dissertation offers close analyses by juxtaposing picture and pre-existing concert music in *The Shining*. This will reveal the unique and unprecedented interplay, interaction, and relationship between music and picture. By analyzing select sequences, I explore the function of music and its interaction with picture while asserting the following proposition: While the traditional methods of Hollywood film scoring were based upon organic developmental practices and representational techniques with respect to the narrative, Kubrick created a contrapuntal relationship between music and picture, one that was mutually reciprocal and where the music was not traditionally subordinate. Thus, while the pre-existing music and picture were independent of each other—both were created separately without the other in mind—these dimensions brought together in *The Shining*, created telling interactions with regard to the entire motion picture.

Chapter One identifies and introduces the music used in *The Shining*. Chapter Two extensively and closely analyzes the use of Bartók's *Music for Strings, Percussion, and Celesta* in *The Shining*. The principles of film/music interaction are defined and investigated. Chapter Three considers the interpolation of pitch specific and non pitch specific musical organizations and provides a thorough film/music analysis of the entire

scene, "Come and Play." Chapter Four considers the impact of the interactive principles discovered in Chapters Two and Three, in the concluding areas of the film.

To Mom and Pop

I will not forget you...I have held you in the palm of my hand

—Isaiah 49:15

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Plot Summary of *The Shining*

Jack Torrance (Jack Nicholson), becomes the caretaker of the Overlook Hotel in up in the secluded mountains of Colorado. Jack, being a family man, takes his wife (Shelley Duvall) and son (Danny Lloyd) to the hotel to keep him company throughout the long, isolated nights. During their stay, strange things occur when Jack's son Danny sees gruesome images powered by a force called 'the shining' and Jack is heavily effected by this. Along with writer's block and the demons of the hotel haunting him, Jack has a complete mental breakdown and the situation takes a sinister turn for the worse.

—Niam Dodd

Introduction

Stanley Kubrick is well known and somewhat notorious for using pre-existing concert music in his films. Beginning with *2001: A Space Odyssey* (1968) and continuing throughout most films up to and including *Eyes Wide Shut* (1999), Kubrick almost exclusively used concert music as scores to his films. The pieces were drawn from all periods of classical music as far back as the mid-thirteenth century (*Dies Irae*) and as recent as 1973 (*The Awakening of Jakob* by Penderecki.)¹ Thus, original music was rare in Kubrick's films after 1968.² Many of the pieces Kubrick used achieved greater notoriety after appearing in his films. The opening of *Also Sprach Zarathustra* is now irrevocably associated with sunrises and beginnings as a result of its use in *2001: A Space Odyssey*. The ballet of revolving spaceships accompanied by Johann Strauss' romantic *The Blue Danube Waltz* was unprecedented and the antithesis of traditional music in science fiction films. The single repeating pitch (G) from an interior movement of Ligeti's little-known piano work, *Musica Ricercata* (1955) used in *Eyes Wide Shut* (and its advertising trailers) haunted a mass audience because of Kubrick.

The Shining is pivotal among Kubrick's films. It follows his most commercially unsuccessful film, *Barry Lyndon*, and is his second genre film following the sci-fi *2001: A Space Odyssey*. It is also his first and only horror film. Because of the lack of commercial success with *Barry Lyndon*, Kubrick additionally needed to make a commercially viable film to maintain his unusually autonomous relationship with Warner

¹ Both the *Dies Irae* and *The Awakening of Jakob* are used in *The Shining*.

² Kubrick hired Wendy Carlos to score two sequences for *The Shining*, *Room 237* and *Rocky Mountains*. Vivian Kubrick as Abigail Mead composed effects sequences for *Full Metal Jacket*. In both cases, the music was minimal and played a traditional role.

Brothers. Faced with commercial demands coupled with his own creative standards and integrity, Kubrick was at a unique creative crossroads in making *The Shining*. This indeed effected his choice of narrative material. *The Shining* was based upon Stephen King's novel of the same name and provided both the substance and international acclaim Kubrick needed in a text. As it turns out, *The Shining* was a major commercial success and was one of the top ten grossing films in 1980 and one of the top fifty for the 1980s.³

My essay will focus on *The Shining* because it is the most spiritual and the most musically elusive of all of Kubrick's films. It deals with a *triadic* family, including a recovering and abusive alcoholic father, a dedicated and supportive wife, and a quite unusually disturbed child with supernatural abilities who is emotionally balanced by an imagined, supernatural friend, Tony. Kubrick responds to critical claims that his films are cold, emotionless, and often nihilistic: "I think the unconscious appeal of a ghost story for instance, lies in its promise of immortality. If you can be frightened by a ghost story, then you must accept the possibility that supernatural beings exist. If they do, then there is more than just oblivion waiting beyond the grave."⁴ Unlike *2001: A Space Odyssey*—Kubrick's only other genre-based picture—space is at best indifferent to man. *The Shining* is ironically a horror film where the family and immortality are the centerpieces of the film, more so than in the novel. The concert music is less known and documented than in Kubrick's other films. *Music for Strings, Percussion, and Celesta* is the only work credited by title with only the names of Penderecki and Ligeti listed in the final credits. *The Shining* soundtrack was released in 1980 concurrent with the release of the film. It

³ James Howard, *Stanley Kubrick Companion*, p. 157.

⁴ Michel Ciment, *Kubrick*, p. 181.

was withdrawn soon after because of copyright issues. Because of the lack of crediting, the withdrawal of the soundtrack, and because of the complex nature of the film, little has been written concerning the music in *The Shining* since the film was released.

My dissertation will offer close analyses by juxtaposing picture and music of select sequences from *The Shining*. This will reveal the unique interplay, interaction, and relationship between music, picture, and narrative. By analyzing select sequences, I plan to explore the function of music in *The Shining* by considering the following: While the traditional methods of Hollywood film scoring were based upon organic and developmental practices and representational techniques with respect to the narrative, Kubrick created a *contrapuntal* relationship between music and picture, one that was mutually reciprocal and where the music did not function as an underscore. Thus, while the pre-existing music and picture were independent of each other—both were created separately without the other in mind—these dimensions brought together in *The Shining*, elevated the role of music in film.

Musical representational in film refers to the practice of associating a musical idea with a part of the film similar to how a leitmotif functions in an opera. Cooke's definition of leitmotif (translated "leading motive") is convincing and appropriate for film music: "In its primary sense, a theme or other coherent musical idea, clearly defined so as to retain its identity if modified on subsequent appearances whose purpose is to represent or symbolize a person, object, place, idea, state of mind, supernatural force or any other ingredient in a dramatic work [film.] A leitmotif may be musically unaltered on its return, or altered in rhythm, intervallic structure, harmony, orchestration or

accompaniment.”⁵ An infamous example is the shark theme by John Williams from *Jaws* (1975.) As a simple oscillating ostinato consisting of the minor second, this motive signals the presence of the shark thus serving as its advertisement. It exceeds our real time expectations by appearing as an emotional representative of the predator itself, manipulating the anxiety of the audience regardless of the shark’s presence. Thus, the theme is a direct *representation* of anxiety and the potential for violence that are associated with the shark.⁶

Music contained within the action is known as diegetic, source, on-screen, intrinsic or realistic music.⁷ Bordwell and Thompson (1993) provide a succinct definition of the diegetic sound including music: “In a narrative film, diegetic sound is any voice, musical passage or sound effect presented [even by inference] as originating from a source within the film’s world.”⁸ I have included the bracketed phrase by Souriau because it broadens definition to include what is not seen but “inferred.” Non-diegetic music is the reverse. It is any musical source that is not substantiated by the narrative world. While sound other than music is generally accepted as part of the diegesis, even by inference, music is privileged in that it can occupy both a diegetic or non-diegetic position in a film. An underscore is background music that amplifies the mood of the

⁵ Arnold Whittal, “Leitmotif,” *New Grove Dictionary of Music and Musicians*, p. 527.

⁶ For a breakdown of the “Classic Hollywood” film score see Claudia Gorbman, *Unheard Melodies*, p. 72.

⁷ Mervyn Cooke, “Film Music,” *New Grove Dictionary of Music and Musicians*, p. 797.

⁸ David Bordwell and Kristin Thompson, glossary. Souriau, p. 7.

scene and/or explicates dramatic developments and aspects of character. It is termed non-diegetic or extrinsic music. Throughout this dissertation, I will refer to the diegetic and non-diegetic uses of music as well as the *underscore* as the traditional method of film scoring.

Chapter One identifies and introduces the music used in *The Shining*. Chapter Two analyses the use of *Music for Strings, Percussion, and Celesta* in *The Shining*. Principles of film/music interaction are defined and investigated. Chapter Three considers the interpolation of pitch specific and non-pitch specific musical organizations and provides a thorough film/music analysis of the entire scene, “Come and Play.” Chapter Four considers the impact of the interactive principles discovered in Chapters Two and Three in the concluding areas of the film with reference to the diegesis.

Ch. 1—Musical Mechanics of *The Shining*

Portions of nine concert pieces by Bartók, Ligeti, and Penderecki occur in *The Shining*. **Figure 1.1** is a list of the sections of the works that were used in the *The Shining*. Six of the nine are pieces were by Penderecki, although Bartók's *Music for Strings, Percussion and Celesta* is often remembered as the hallmark piece of the film. Additional music for the film was scored by Wendy Carlos. Her music appears in two locations, both of which contain the only exterior landscape shots. In the opening sequence, Carlos' score complements the *Dies Irae*, which she orchestrated using the Moog synthesizer, with haunting, shrill voices and effects. In a later sequence, the synthesizer appears again with choral material. Some of the effects during the "Room 237" sequence have also been attributed to Carlos. This information and Carlos' tracks are given on *The Shining* soundtrack recording. Although it was released in 1980, it was soon withdrawn because of copyright litigation. It is currently not commercially available.

Figure 1.1

Work	Composer	Selection	Duration
<i>Dies Irae</i>	n/a	n/a	n/a
<i>Kanon for Orchestra and Tape</i>	Penderecki	mm. 1-?	8:09
<i>Polymorphia</i>	Penderecki	mm. 1-53	11:44
<i>De Natura Sonoris #1</i>	Penderecki	mm. 1-69	7:15
<i>De Natura Sonoris #2</i>	Penderecki	mm. 1-13	9:02
<i>The Awakening of Jakob</i>	Penderecki	Reh. 1-Reh. 10	7:31

<i>Utrenja II: The Resurrection</i>	Penderecki		
a. <i>Ewangelia</i> (movement 6)		m. 1	51:00
b. <i>Kanon Paschy</i> (movement 10)		mm. 1-5	51:00
<i>Music for Strings, III.</i>	Bartok	mm. 1-45	16:35
<i>Lontano</i>	Ligeti	mm. 49-63	12:45

While excerpts are used to begin with and are further excerpted in the film, there was an effort made by the music editor, Gordon Stainforth, to use these without internal alteration. Where alterations were necessary in the music in order to synchronize to the scenes, most of these cuts were made at formal junctures in the music. Stainforth indicates that both he and Kubrick preferred not to edit the works at all but, where it was necessary, both sought to alter the endings and not the internal events of the pieces where the change would affect the flow.¹ This is consistent with Kubrick's use of pre-existing concert music in earlier films. In *A Clockwork Orange*, most of the entire second movement of Beethoven's Ninth Symphony appears. In *2001: A Space Odyssey*, the majority of *The Blue Danube Waltz* appears and ends at a formal juncture. Within *Also Sprach Zarathrusta* the introduction is used. The picture formally follows this form and cadences after its introduction. Essentially, in *The Shining* both music and picture were two immovable forces that would inevitably interact with profound results.

Shawn Martin is a Kubrick enthusiast who was the first to begin research into the music in the *The Shining*. Martin's research and the music editor's personal documentation are the only two dependable sources for verification of the works that are

¹ I constructed the course of post-production of *The Shining* through multiple emails (5/22/02) and a telephone call (5/21/02) with Gordon Stainforth, the music editor. Gordon Stainforth confirmed my claims.

contained in *The Shining* print prior to the research for this dissertation.² With the exception of Martin's website, there is no documentation of the works used in *The Shining*. IMDb.com, the most notable and reliable resource for credit lists of films, contains the credits that are listed in the picture itself.³ These include the composer names—Bartók, Ligeti, and Penderecki—and the specific recording of *Music for Strings, Percussion and Celesta* only. The working materials, including the recordings of concert pieces, are the property of the Kubrick estate and not available to the public for research. Therefore, we do not know what, if anything, currently exists.

Kubrick also included period music, such as ballroom songs from around 1930.⁴ These works, unlike the concert pieces, are diegetic in function, remaining in the world of the film, and help depict the heyday and social atmosphere of the Overlook hotel in the 1920's. The song, "Midnight, the Stars and You" by Ray Noble & his Orchestra (1932), underscores Jack's July 4th 1921 "dream sequence" in the ballroom. Jack enters in street clothes and approaches the bar where his old friend and bartender, Lloyd, is serving drinks. This song also plays during closing credits. "It's All Forgotten Now" by Ray Noble & his Orchestra (1932) plays after "Midnight, the Stars & You" in the ballroom scene as Jack talks with Grady in the bathroom. "Home" by Henry Hall & the Gleneagles

² Martin's findings and other scholarly works are published on his website: www.drummerman.net/shining, (8/14/02.)

³ Internet Movie Database, www.IMDb.com, (8/14/02.) All credit lists in this database are verified and certified before posting.

⁴ *The Shining* soundtrack contains the songs indicated above with dates of publication. Martin confirms the appearance of these songs on his website with pictures of the liner notes. www.drummerman.net/shining, (8/14/02.)

Hotel Band (circa 1929) also plays as Jack and Grady continue talking in the ballroom's bathroom.

After contacting Warner Brothers directly, Martin was able to retrieve the musical documentation submitted by Kubrick. These sheets are the original source of what appeared in the film as far as Kubrick knew. From that, Martin constructed a general diagram of where some works appeared. His diagram did not contain all of the locations where the music was placed, and contained some inaccuracies that I have revised in my diagrams. Shawn Martin confirmed this in a telephone conversation (8/14/02.)

The musical works and their corresponding position in the film are listed on **Figures 1.2a and 1.2b**. While **Figure 1.2a** is a compilation of iterations according to each piece, **Figure 1.2b** lists all iterations of all the pieces used in *The Shining* listed by work and composer in chronological order. The DVD track number and the position in the film are listed to the right. These figures are a combination of my own verification and Martin's research. Since scores and recordings are available for all works, I have independently verified all of the works included on my diagrams, including their precise positioning in the film. (Although *Utrenja II: Auferstehung (The Resurrection)* has not been published, Schott publishers, the sole publisher of Penderecki's work, have a perusal score available.) Much of my verification process included using both the score and/or recording as a resource for identifying the work itself and its precise position in the film. Therefore, I was able to authenticate the works and their position in the film up to the final maze sequence. Because of the intense layering of multiple pieces during the Maze sequence, I was able to verify only the work itself but neither specific location in the film or the specific measure numbers of the piece.

Figure 1.2a—Cue Sheet Based Upon Pieces

<i>Polymorphia</i>			
Composer	Sequence	Track	Start
Penderecki	“All Work and No Play”	28	1:41:20
-	“Into the Storeroom”	30	1:49:35
-	“Snowcat”	30	1:52:52
<i>De Natura Sonoris #1</i>			
Penderecki	“Come and Play Danny”	15	0:49:13
-	“Snowcat Sabotage”	30	1:53:21
-	“Jack Frozen”	39	2:18:45
<i>De Natura Sonoris #2</i>			
Penderecki	“Jack Storms to Ballroom”-short	18	1:01:09
-	“Halloran Drives Snowcat” then “Redrum”	31	1:57:40
-	“Danny Reunited with Wendy	38	2:15:40
<i>The Awakening of Jakob</i>			
Penderecki	“Danny talks to Tony in Bathroom”	4	0:10:30
-	“Jack’s Bad Dream”	17	0:57:05
-	“Danny Dream Sequence in room 237	21	1:11:45
<i>Lontano</i>			
Ligeti	“The Tour”	8	0:21:20
-	“Shines with Halloran”	9	0:27:20
-	“Phones are Down”	13	0:46:10

Figure 1.2a (continued)*Music for Strings, Percussion, and Celesta (III)*

Bartok	"Wendy Chase Danny through Maze"	11	0:38:10
	"Danny First Discovers Room 237"	12	0:41:15
	"Danny and Jack Talk on Bed"	16	0:52:35
Maze Sequence:		38	01:51:00

Utrenja II: Resurrection, Ewangelia (movement 6) and *Kanon Paschy* (movement 10), and *Kanon for Orchestra and Tape, De Natura Sonoris #1, and De Natura Sonoris #2*.

Figure 1.2b—Cue Sheet Based Upon Chronology

<u>Piece (abbr.)</u>	<u>Composer</u>	<u>Sequence</u>	<u>Track</u>	<u>Start</u>
<i>Jakob</i>	Penderecki	"Danny talks to Tony in Bathroom"	4	0:10:30
<i>Lontano</i>	Ligeti	"The Tour"	8	0:21:20
<i>Lontano</i>	Ligeti	"Shines with Halloran"	9	0:27:20
<i>Music for Str.</i>	Bartók	"Wendy Chase Danny through Maze"	11	0:38:10
<i>Music for Str.</i>	Bartók	"Danny First Discovers Room 237"	12	0:41:15
<i>Lontano</i>	Ligeti	"Phones are Down"	13	0:46:10
<i>Sonoris #1</i>	Penderecki	"Come and Play Danny"	15	0:49:13
<i>Music for Str.</i>	Bartok	"Danny and Jack Talk on Bed"	16	0:52:35
<i>Jakob</i>	Penderecki	"Jack's Bad Dream"	17	0:57:05
<i>Sonoris #2</i>	Penderecki	"Jack Storms to Ballroom"	18	1:01:09
<i>Jacob</i>	Penderecki	"Danny Dream Sequence/Room 237"	21	1:11:45
<i>Polymorphia</i>	Penderecki	"All Work and No Play"	28	1:41:20
<i>Polymorphia</i>	Penderecki	"Into the Storeroom"	30	1:49:35
<i>Polymorphia</i>	Penderecki	"Snowcat"	30	1:52:52
<i>Sonoris #1</i>	Penderecki	"Snowcat Sabotage"	30	1:53:21
<i>Sonoris #2</i>	Penderecki	"Halloran Drives Snowcat-Redrum"	31	1:57:40
<i>Sonoris #2</i>	Penderecki	"Danny Reunited with Wendy"	38	2:15:40
<i>Kanon</i>	Penderecki	"Maze"	39	2:16:18
<i>Sonoris #1</i>	Penderecki	"Jack Frozen"	39	2:18:45

Maze Sequence:

38 01:51:00

Utrenja I Resurrection: Ewangelia (movement 6) and *Kanon Paschy* (movement 10), and *Kanon for Orchestra and Tape, De Natura Sonoris #1, and De Natura Sonoris #2*.

With the exception of *Lontano*, the musical excerpts in *The Shining* were extracted from the beginning of a movement. Although the excerpts listed above were included in whole or in part in the *finished* film, during the music and picture-editing process there were many other clips used, especially in the rough, music-editing process. Stainforth acknowledges the enormous number of the music clips in the editing room and how difficult they were to keep track of. Stainforth has no recollection of what other works were tested in the film beyond the choices Kubrick made for the picture. Although there are generally three occurrences of each of the eight pieces listed in **Figure 1.1**, many of the works only partially reappear. Both *De Natura Sonoris #1* and *De Natura Sonoris #2* contain smaller excerpts in their latter two appearances. The last occurrence of *Polymorphia* is very brief, while *The Awakening of Jakob* used in “Danny’s Dream Sequence-Room 237” sequence is accompanied by a heartbeat effect. However, the length of each excerpt is certainly not a measure of its impact in the film. The excerpts from *Lontano*, *Music for Strings*, *Percussion and Celesta*, and *The Awakening of Jakob* are the longest, are used without significant alteration to the score, and appear in full in all three iterations. While the excerpts from *Lontano* and *Music for Strings* are easier to recognize, the sonorities from *The Awakening of Jakob* are more challenging to detect. This is partially because the extended performance techniques used in Penderecki’s scores are easily confused with other sound in the film.

The finale of *The Shining* contains music layered with other music, and at times with powerful sound design. During the finale of *The Shining*, Jack's screaming calls to his son are coupled with loud wind noises and four musical works simultaneously. As a result, it is difficult to distinguish between diegetic and non-diegetic worlds not to mention the actual works being used. Generally, this process begins at 01:51:00. Both the *Kanon for Orchestra and Tape* and *Utrenja II* are consistently layered, as are multiple occurrences of *Polymorphia*, *De Natura Sonoris #1* and *De Natura Sonoris #2*. In these cases, all works involved were edited, while the amplitude of each was altered, creating background and foreground dimensions of sound. **Figures 1.3** and **1.4** are the dubbing charts that Stainforth and Kubrick used during the final stages of music editing. Both charts, **Figures 1.3** and **1.4**, are original documents held by Gordon Stainforth. To my knowledge and based upon his opinion, these are his personal possessions.⁵ These guides were used to keep track of the music being used and where it was located. These sheets represented the final two reels of the film. All of the works used appear on four separate audio tracks. Kubrick's own handwritten notes appear outside the right margin and inside each figure in lighter, grayish pencil. His notes refer to attenuation of tracks, manifesting in foreground and background audio. The left column contains the significant film event, for instance, "Danny writes Redrum" at the top of **Figure 1.3**, and the film location measured in feet. (The numbers beginning with 000 below Fx. No. refer to film feet.) For purposes of identification, excerpts were also given nicknames: *Kanon Chord*, *Utrenja Chords*, *Utrenja Rattle*, *Twitter*, *Utrenja Boom Boom*.

⁵ Both dubbing charts are exhibited on Martin's site, www.drummerman.net/shining (1/21/03.)

Kubrick continually called upon the music editor to “beef up” the tracks to increase the impact of the music in the finale maze sequence. This is why different pieces were combined, sometimes as many as four at once. As a result, the mixing became intricate and the soundtrack took on an entirely new identity. All works used in the maze sequence became part of a highly complex, somewhat distorted collage where the individual identity of each piece was set aside. The finale maze sequence results in an innovative collage of musical textures that reflects the fragmentation at the end of *The Shining*. Essentially, reels 14 and 15 contain Jack’s desperate yet determined pursuit to “correct” his family at the behest of Grady. There is a progressive loss of distinction between musical works throughout these reels as Jacks attempts to annihilate his family. There is also no break in music. The score continues until the final song, “Midnight Under the Stars,” as we approach Jack’s picture in 1921.

It has always been a mystery as to why the credits in *The Shining* did not contain many specifics about the actual works and recordings that were used. Kubrick was known for his thorough work and remained directly in charge of almost every act in the filmmaking process. Why then would something so central to the film, the music, be overlooked? In several interviews, Stainforth acknowledged the hectic finishing schedule of *The Shining*. He also admits that the large number of tracks in the music-editing room was not easy to keep organized, and that there was a potential for mislabeling. Reels 14 and 15 do contain the names of pieces, but only through investigation did I confirm that the listed works are the ones used in *The Shining*. The dubbing sheets cannot be considered authoritative because, (1) Kubrick, more than most directors, was notorious for changes up until the final mix; (2) as all final dimensions of sound are presented and

attenuation levels established in the dubbing process, the director can be forced to make significant changes; and (3) if mishaps in the labeling of the music had occurred, it would have remained unknown to the post-production staff, as their goal was to then finish the film with suitable music. Stainforth additionally stated this in a personal interview. Ultimately, the lack of detail in the credits, in my opinion, was the simple result of not remembering what actually was entered and remained in the picture.

Figure 1.3—Dubbing Sheet of Reel 14

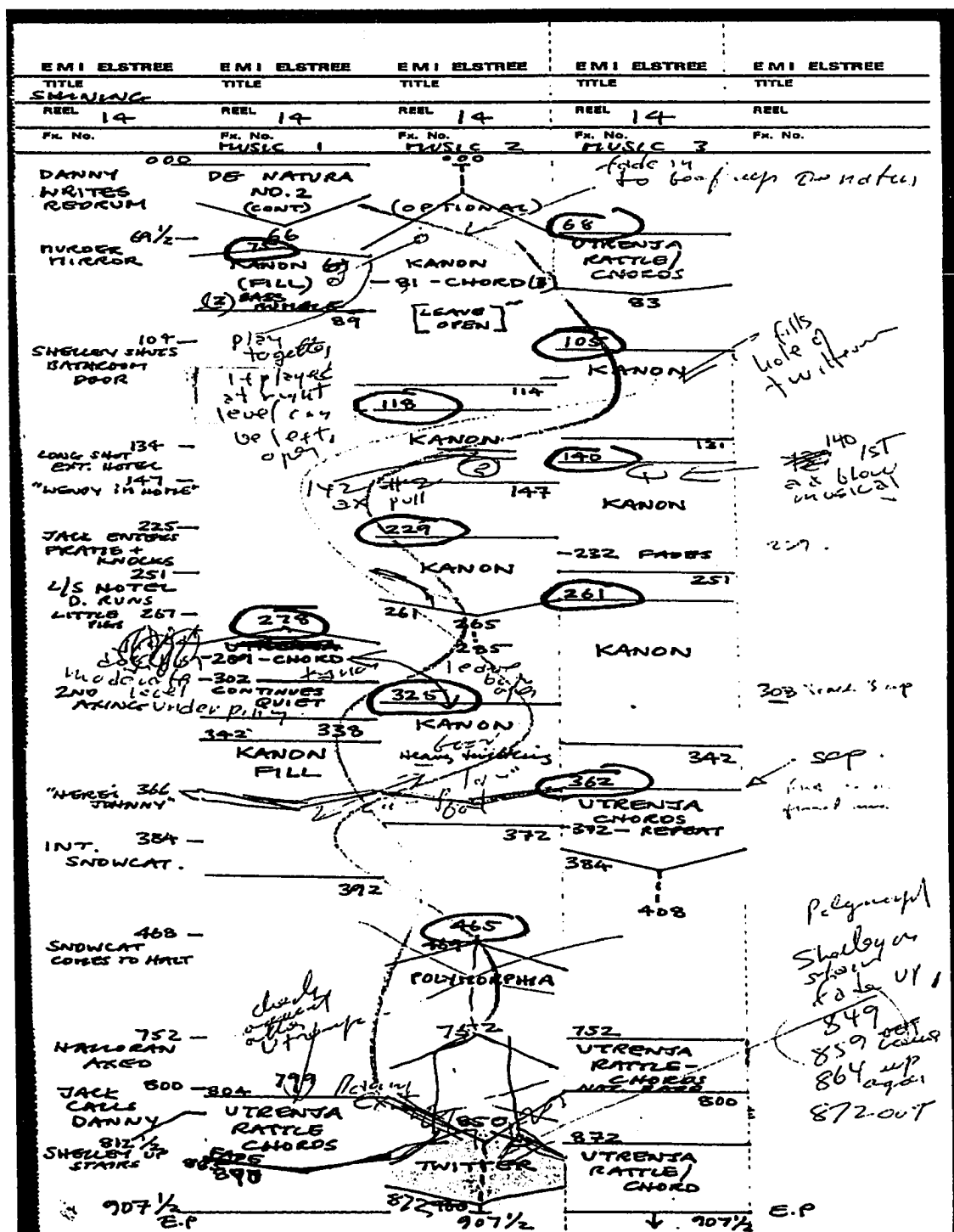
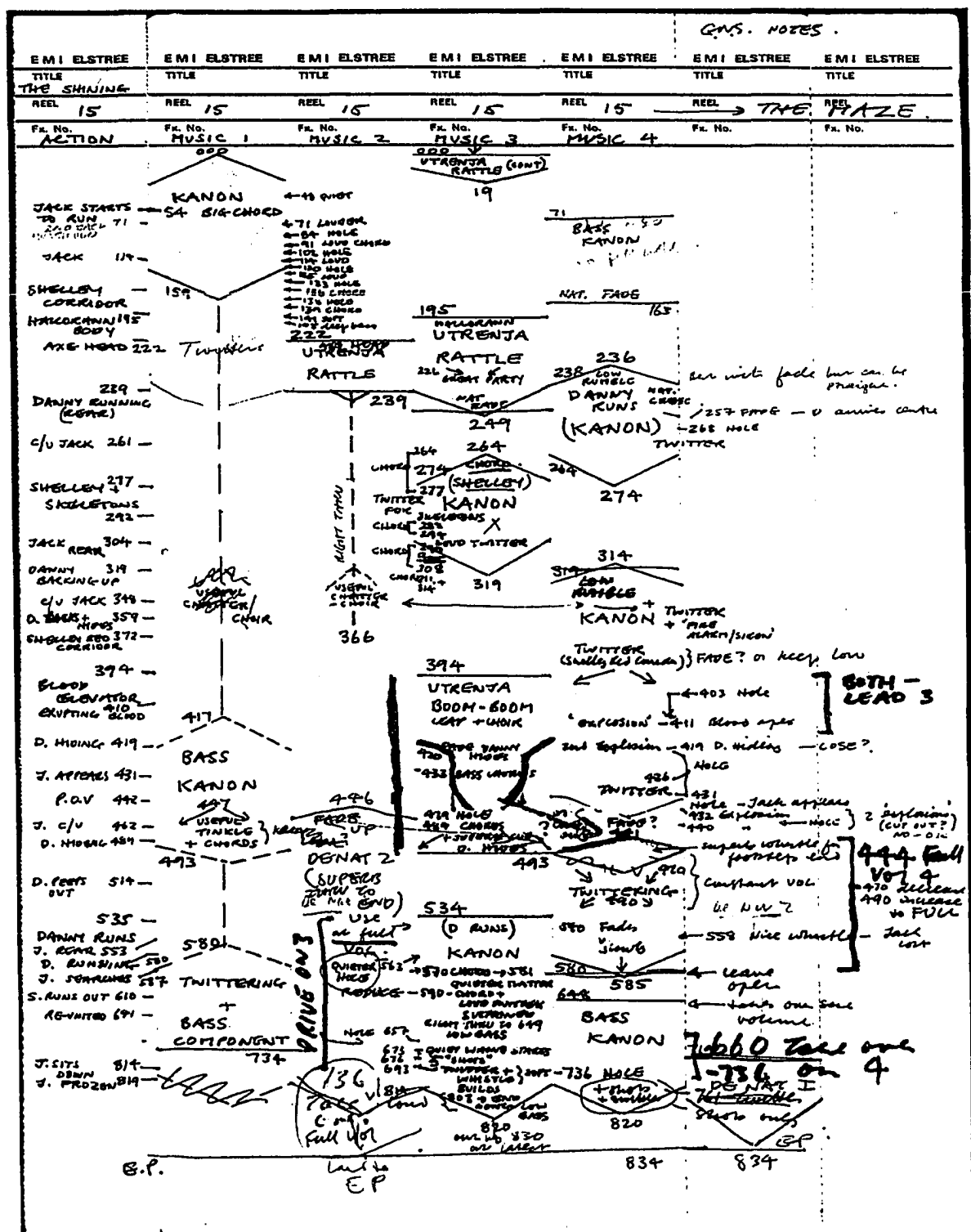


Figure 1.4—Dubbing Sheet of Reel 15



Ch. 2—Interactions and *Music for Strings, Percussion, and Celesta*

The first thirty-four minutes of *The Shining* explore the existence of the supernatural within the hotel, the closing of the hotel coinciding with the family's arrival, and the transition period from in-season to off-season, from life in community to life in isolation. Then, following Halloran's pointed admonition to Danny, provoked by Danny's ability to "shine" about Room 237, the title card "A Month Later" abruptly flashes on screen followed by a shot that establishes the hotel. (A shot that presents a location or setting to the viewer, usually without any narrative development, is called an establishing shot.) Following the same title card, Wendy delivers breakfast to Jack as Danny rides his tricycle up and down halls and across floors and carpets. Mother and son are moving along parallel courses. This sequence leads to the shot of Jack asleep in bed (00:35:28), a shot that zooms out slowly. Eight seconds later (00:35:36), we realize the shot is not of Jack but of his reflection in a mirror. This is the first appearance of Jack's reflection. The following dialogue begins:

"Wendy: I thought it was kinda scary.

Jack: I fell in love with it right away...it was though I'd been here before, I mean, we all have moments of déjà vu, but this was ridiculous. It was as though I knew what was going to be around every corner. Woo-ooo-ooo."¹

-Slow Picture Dissolve -

(slamming sound, five times off screen followed by ball slamming four times on screen)

¹ *The Shining* DVD, 00:35:40. Jack's "Woo-ooo-ooo" is an imitation of a theremin, a standard and stereotypical musical instrument used in science fiction films and thrillers from the 1940s to 1960s. It was used in such films as: *The Day the Earth Stood Still* (1951), *It Came from Outer Space* (1953), and *Spellbound* (1945) and the *Lost Weekend* (1943.) See www.thereminworld.com. "What is a Theremin?" (8/14/02.)

This sequence establishes subtle oddities that are further developed later in this part of the narrative. As Danny and Wendy move along parallel courses in the beginning, the abrasive sound of Danny's tricycle wheels is elevated. The sound hauntingly alternates between silence (carpet) and the thunder (hard floor.) The reflection of Jack as Wendy enters the bedroom is deceptive. The zoom-out is not immediate, so, for a time, we believe we are gazing directly at Jack as he sleeps. After eight seconds of the zoom-out we realize we are watching a reflection of Jack sleeping in a mirror.² As Wendy and Jack talk, Jack responds to Wendy's suggestion about his writing in a condescending and sarcastic tone: "Yep, that's all it is." Jack reveals his déjà vu experience, another reflection. He then sarcastically refers to the haunted house by his theremin imitation. A loud repetitive slamming sound immediately follows this. After five attacks off screen, we realize Jack is playing ball against the wall.

In this 3:20 sequence the family, including the appearance of a normal, yet stoic, child and the aspiring writer, begins to change. We've seen Jack and now we see a reflection of him, a second self. The sounds emanating from the tricycle wheels and a bouncing ball become enhanced and emphasized. Although Jack's ball-throwing seems harmless enough, it is given a dangerous edge by its abrasive sound design. We are aware that Jack has written nothing and left a cigarette burning near the typewriter. His dreamy behavior begins at this point to develop through musical means.

The following discussion is concerned with the portion of *The Shining* following the breakfast sequence (00:38:00-00:54:00.) Musically, this section incorporates three

² I refer to the camera movement in this examples as a zoom-out because it is so minute. An alternative camera movement that could produce similar results is the dolly shot where the camera physically moves away.

iterations of the beginning of the third movement of Bartók's *Music for Strings, Percussion, and Celesta* as well as portions of *De Natura Sonoris #1* by Penderecki and *Lontano* by Ligeti. **Figure 2.1** lists the musical chronology, specifying bar numbers and placement in the film. Although each occurrence of *Music for Strings* starts at a different point, each ends at m. 45; ultimately all of mm. 1-45 are used (**Appendix I.**) For purposes of discussion, throughout this essay the three occurrences of *Music for Strings, Percussion, and Celesta* in *The Shining* will be referred to as Bartók #1, Bartók #2, and Bartók #3.

Figure 2.1

<u>Work</u>	<u>Measures</u>	<u>Start</u>
<i>Bartók #1</i>	mm. 20-45	00:38:10
<i>Bartók #2</i>	mm. 18-45	00:41:15
<i>Lontano</i>	mm. 49-63	00:46:10
<i>De Natura Sonoris #1</i> ³	opening-	00:49:13
<i>Bartók #3</i>	mm. 1-45	00:52:35

Let us look more closely at mm. 1-45 of the Bartók (**Appendix I.**) The formal divisions are as follows: Section A, mm. 1-19; section B, mm. 20-30; transition, mm. 31-34; section C, mm. 35-44. In all instances, the structural divisions include significant changes in orchestration. Section A consists of contrapuntal strings interacting with timpani and xylophone (mm. 1-4, 13-17.) Solo muted strings appear at m. 20, the beginning of section B. The theme is presented at m. 23 and is doubled by multiple

³ *De Natura Sonoris #1* does not contain measure numbers.

octaves in the strings and celesta. A transitional region consisting of timpani and piano appears at mm. 31-33, contrasting with the orchestration of former sections. Section C begins at m. 35 where the musical gestures and orchestration are significantly different. Twenty and ten-note flourishes repeat in the celesta and piano, while two-octave glissandi appear in the harp. These figures continually repeat as tremolo strings gradually and chromatically emerge, forcing the cadence and climax m. 45.

Bartók #1 (mm. 20-45.) This begins with Danny and Wendy's first encounter within the maze. Mother and son both approach it in a playful manner as if expecting to discover and possibly conquer its riddle. In the first shot, Danny and Wendy enter the maze, and we pan to the model of the maze. During this panning shot, the muted/trilling strings slowly grows to an audible level (m. 20.) Following a cut back to Jack bouncing a ball, we return to the maze as the theme at m. 23 begins. Danny and Wendy both wander and begin to feel lost. We cut back to Jack again as he is still bouncing a ball. During this shot, one bounce is marked by the music (m. 31.) During the following measures (mm. 32-33), Jack wanders over to a model of the maze inside the hotel. His gaze descending upon the maze is musically annotated (m. 35) by the arpeggiated celesta. The sudden title card, "Tuesday," is emphatically and cadentially marked (m. 45.)

Bartók #2 (mm. 18-45.) This iteration begins as Wendy is cooking and watching the TV news that tells of an imminent blizzard. Danny continually travels on his tricycle around the hotel. Similar to the maze itself, the carpet, in hallmark 1970s colors, is maze-like as well. As Danny accelerates, we hear the noise from his wheels on the hard floor. These are routinely muffled as the tricycle oscillates between floor and carpet. As Danny slows down after noticing Room 237 the cue begins (m. 18.) The theme begins on the cut

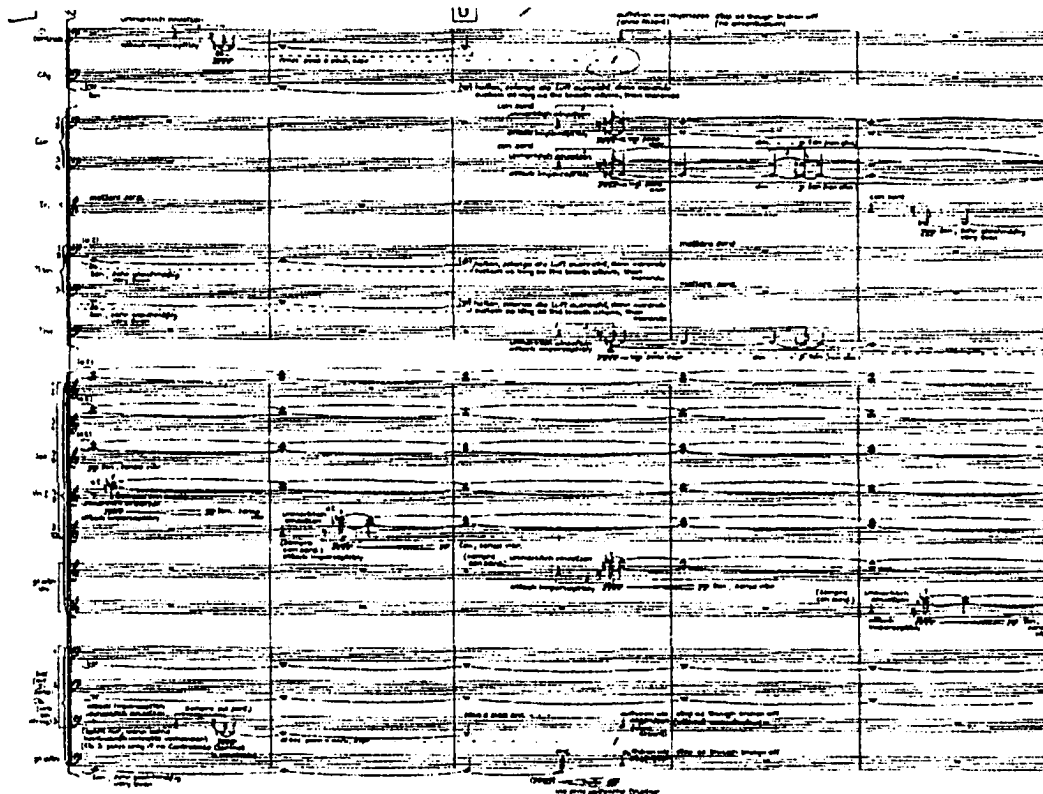
to Danny's point-of-view shot (POV) of Room 237 (m. 23.)⁴ He slowly gets off the tricycle and approaches the knob on the door. Danny's release of the knob, after finding the room locked, is musically marked as well (m. 31.) The dissolve to Jack working at his typewriter is aligned with m. 35. As he continues his work, Wendy approaches him. As Jack suddenly rips the paper out of the typewriter and as we hear her first words, the cadence (m. 45) abruptly ends Jack's work and his concentration.

Lontano (mm. 49-63.) The excerpt is used to highlight the unshaven and unmoving Jack Torrence. The close-up shot is an exaggerated 38 seconds long. The slow dolly in and a slight twitch on Jack's forehead are the only movements in the shot and even these are slight. As the quiet but screeching pedal tones of *Lontano* continue throughout the shot, there is a swell in the brass that emulates a growl by the unshaven and perversely unmoving Jack Torrence (**Figure 2.2.**)

De Natura Sonoris #1. This cue begins as Danny, at a distance, rides his tricycle through the kitchen. As Danny rounds the corner to a dead end hall, the cymbal crashes emphasize the encounter with the Grady girls, one that includes dialogue for the first time. This is actually Danny's third encounter with the Grady girls. As Danny shines after questioning his friend Tony, he sees flashes of the two bloody elevators and the Grady girls. One the next occasion, as Danny is playing darts in the playroom, he turns around and notices the Grady girls. They girls soon walk out of the room together. All three encounters with the Grady girls will be musically investigated in Chapter Three.

⁴ POV shot refers to a *point-of-view* shot where the camera reflects the perspective of a particular performer.

Figure 2.2—*Lontano* (mm.49-53)



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Throughout this sequence selective moments are enhanced by musical changes: (1) the first cut to the bloody Grady girls is met with cymbal crashes; (2) the first inter-cut of the bloody Grady girls (cymbal crash but different); (3) Danny's hand rushing to his face to cover the horror that he sees is marked by an orchestral glissando; and (4) Danny peeks between his fingers and releases his hand (the orchestral forces stop.) Inter-cuts of the Grady girls innovatively appear in this sequence, although most of these are not aligned with musical events.

Bartók #3 (mm. 1-45.) This iteration is the most extended use of the Bartók excerpt. The cue begins as Danny enters his father's room (m. 1.) The contrapuntal area in the music is associated with Danny approaching his father and the two beginning in

dazed conversation (mm. 1-16.) As Danny and Jack begin their “question and answer” sequence, the timpani returns (m. 17) in a similar manner as the opening (m. 1.) As Danny asks of his Father, “You wouldn’t hurt mommy and me, would you?” the transition area begins (mm. 31-33.) Danny’s dialogue, “Dad, do you like this hotel?” is immediately followed by the entrance of the theme (m. 23.) Jack’s dialogue, “I love you, Danny, I wouldn’t do anything to hurt you,” is marked as well (m. 35.) This sequence ends with the same abrupt cadence (m. 45) and the title card, “Wednesday.”

Figure 2.3 shows the music for the starting points of the three Bartók iterations.

Figure 2.4 illustrates the interaction between the Bartók excerpts and the narrative.

Meeting points between music and picture are called “hits.” These hits occur at important structural divisions. In Bartók #1, for example, the three substantial meeting points between music and film are: (1) Jack slams the ball at the floor (m. 31); (2) the dissolve to the Maze (m. 35); and (3) by the title card, “Tuesday” (m. 45.) Read vertically, the different film events are evident against the same measure numbers. The dissolve to the Maze, the dissolve to Jack typing, and the dialogue “I love you Danny” are all marked by the same structural change at m. 35. The three musical points listed align with certain moments in the picture by either marking some physical movement on screen, emphasizing a change of shot, or responding to a nuance in dialogue.

The starting points of all Bartók iterations are alike in that they all gradually emerge and remain unobtrusive in the beginning of the sequences. All three openings also contain some combination of strings and celesta. Although the musical starts are clearly structural divisions in the score, the beginnings of all three cues do not consistently represent anything in the film.

Figure 2.3-Three Starting Points

Bartók #1 (mm. 20-24):

Violin 1 and Violin 2 staves. Violin 1 has a *pp* dynamic marking. Both staves show complex melodic lines with slurs and ties.

Bartók #2 (mm. 18-20):

Score for Tam Tam, Timpani, Xylophone, Viola, Violoncello I, Contrabass I, Violoncello II, and Contrabass II. Dynamics include *pp*, *p*, *mf*, and *p*.

Bartók #3 (mm. 1-4):

Score for Timpani and Xylophone. The tempo is marked *Adagio*. Dynamics include *mf*, *rubato*, and *p*.

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Figure 2.4 (m. 31, m. 35, m.45)

m. 31

Bartók 1: Jack slams ball at the floor



Bartók 2: Danny turns knob on the door



Bartók 3: "You wouldn't hurt mommy and me?"



Timpani

Xylophone

Celesta

Piano

Violin I

Violin II

Cello

Contrabass

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Figure 2.4 (continued)

m. 35

Bartók 1: Dissolve to Maze

Bartók 2: Dissolve to Jack typing

Bartók 3: "I love you Danny"

↓

Più andante (♩ - ca. 66)

The musical score consists of three staves: Cello (Cel.), Harp (Hp.), and Piano (Pno.). The tempo is marked 'Più andante (♩ - ca. 66)'. The Cello staff begins with a first ending bracket over measures 35-40, marked with a first ending '1' and a second ending '20'. The Harp staff has a piano (p) dynamic in measure 35 and a fortissimo (fff) dynamic in measure 38. The Piano staff has a fortissimo (fff) dynamic in measure 35 and includes glissando markings in measures 36 and 39. The score is in 3/4 time and features complex rhythmic patterns and dynamics.

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Figure 2.4 (continued)

m. 45

Bartók 1: "Tuesday"

Bartók 2: Jack yanks paper out of typewriter

Bartók 3: "Wednesday"

↓

The musical score for m. 45 is arranged in a system of 12 staves. The instruments are: Harp, Piano, Violin I, Violin II, Viola, Cello, Contrabass I, Violin II, Violin II, Viola 2, Violoncello, and Contrabass 2. The score shows a crescendo leading to a fortissimo (ff) section. The Harp and Piano parts are in the upper staves, while the string parts are in the lower staves. The string parts include dynamic markings such as (cresc.), f, and ff. The score is in 3/4 time and features a key signature of one flat (B-flat).

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In Bartók #1, the music begins during a shot of Wendy chasing Danny into the maze as the camera pans to the diagram of the maze. In Bartók #3, the music begins as Danny travels along carpet on his tricycle. In both cases, the starts of cues are not the result of a changing shot, a transition to other material, or of some needed musical annotation to the picture. Bartók #3, the most extended of the three, begins on the dissolve to the shot of the door. The solo xylophone is an indicator of some formal change, that is, the changing shot resulting from a new sequence. It is also a reflection of Danny tiptoeing into his father's room, a place up to this point in the picture where only his parents reside.

The musical divisions (mm. 31, 35, and 45) do not directly represent elements in the text, either tangible or inferred; yet each musical point appears to have cinematic relevance by virtue of its alignment (**Figure 2.4.**) In m. 31, where a hard hit occurs as Jack slams the ball down in the floor, Danny lightly turns a knob on the door of Room 237. M. 31 is also used to highlight Danny's important question to his father, "You wouldn't hurt mommy and me, would you?" Similarly, in m. 35, two of the three changes are aligned with shot changes: the dissolve to the maze and the dissolve to Jack typing. In contrast, the third change at m. 35, "I love you Danny," does not coincide with any visual change. It is a response to dialogue. In m. 45, where "Tuesday" and "Wednesday" indicate the conclusion of sequences, Jack pulls the paper from his typewriter reacting to an interruption by Wendy.

It is clear that Kubrick chose structural points of change in the music and committed these to moments in film, yet at the same time they are not consistently associated with anything. Since no musical idea is ever attached to a designated element of the film or ever used to represent a consistent or recurrent mood, greater contrast and

inconsistency are inevitable. The music has a dual purpose: As it retains a structural relationship to picture by virtue of its alignment, the score remains highly autonomous. By sheer virtue of this independence and lack of obvious synchronization with regard to narrative events, the music imparts a contrapuntal dimension to picture, one that is not traditionally subordinate.

The Theme

The traditional *eerie* or *spooky* music in horror or suspense films is a hallmark element of tension, contingency, and suspense. Central to this convention is the use of dissonance to produce contingency or fright. (The theremin that Jack emulates also personifies the spooky music that was typical in the 1950s-60s.)⁵ Musical dissonance in film music typically reflects unrelieved tension that yearns for some form of resolution even if the tension is left unresolved. The minor 9ths in the shower sequence from *Psycho* and the minor 2nds in the ostinato shark figure from *Jaws* are both examples of dissonance used to induce terror. Certain musical factors of *Music for Strings, Percussion, and Celesta* do contribute to a sense of the conventional horror score. Clearly, there are effects, particularly tremolo and glissando, that traditionally add to the hypnotic and spooky atmosphere *Music for Strings, Percussion, and Celesta* imparts to *The Shining* in the horror context. These include the timpani glissando (mm. 31-33), tremolo/trills (mm. 20-45), and the glissando in the harp (mm. 35-42.) According to the cinematic traditions, this combined with the pitch material, indeed creates an unsettling state that is appropriate for this sequence and *The Shining* in general.

⁵ See note one from this chapter.

The identifiable theme from *Music for Strings, Percussion, and Celesta* is central to the musical selection (m. 23.) It is also the only conventionally coherent theme used in the entire picture, except for the *Dies Irae* theme and the pop tunes. As the start of the movement is primarily contrapuntal strings (m. 6-17) and the latter part of the selection is repetitive, less stable and without resolve. The theme, beginning in m. 23, divides the movement, especially this selection. (Figure 2.5.)

Figure 2.5 (mm. 23-25)

Bartók #1
Cut to → Wendy and Danny inside Maze

Bartók #2
Cut to → Room 237

Bartók #3
“Dad, do you like this hotel?”

↓

Celesta

mf espr

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In Bartók #2 and #3, the theme is used to represent the hotel and what we suspect is potentially diabolical or threatening, (m. 23, #2-00:41:49; m. 23, #3-00:55:13.) These instances are precisely aligned and prefaced by glissandi in the strings. The nature of the theme and its placement musically duplicate what is obvious and already known to us.

There is something strange about the hotel. I believe the purpose in these instances is to indicate both the ever-present oddity of the hotel and the film's self-reflective presence within the horror genre, in this instance the representational cliché of horror film music. It is also a reflection of Jack's initial opinion about the hotel. His continued déjà vu coupled with his horror film imitation, sardonically indicate the presence of the horror genre. In Bartók #1, the theme begins following a cut to Danny and Wendy within the Maze. Although this interaction between music and picture is not as significant as those in Bartók #2 and #3, it does emphasize the passageways into the unknown similar to Room 237 and Danny's "Dad, do you like this hotel?"

Significance of the Interactions

The following discussions will analyze the impact of the established structure of the musical work against picture, and will consider what is created as a result: (1) unsettling mood at m. 31; (2) the mechanism of oscillation at m. 35; and (3) Jack's relationship to time. This will be followed by a discussion of Kubrick's use of congruent/non-congruent affect in Bartók #3 and m. 45. By congruent affect I am referring to music that supports the mood of the narrative. For instance, in the shower scene in Hitchcock's *Psycho*, scored by Bernard Hermann, the minor 9th attacks both mimic the stab wounds and create a haunting shrillness. The music in this instance is congruent to the picture. One of the final shoot-out scenes involving the baby carriage in DePalma's *The Untouchables*, scored by Ennio Morricone, is accompanied by a peaceful work for solo chimes, entitled "Machine Gun Lullaby." In this instance, the music is incongruent to picture but equally effective.

M. 31

There are three differing sets of musical material at m. 31 that interact using discreet melodic material; each set is repeated in mm. 32-33. The timpani and the xylophone together, outlining an Eb major triad, contrast with a series of tritones (D-G#, E-Bb, C-F# piano; Eb-A bass.) As the D-G# dyad dominates in mm. 31-33, the Eb-A dyad is in the bass. Melodies, built on major thirds, appear in mm. 31-32 in the piano (Bb-D-F# and E-G#-D.) MM. 31-33 contains the first appearance of a major triad (Eb major.) In addition, this triad at m. 31 is also emphasized by fresh orchestration. While the timpani and xylophone duo returns from the opening of the movement (Eb major triad), the piano an accompanying instrument in mm. 22-30, is predominant (D-G#.) The melodic gesture in the piano is clearly set apart by the dynamic marking and register.

The elements I have traced including reflections (mirroring) and dualities, the real, the imagined, and the blurs in between are present at a variety of levels, as noted earlier. Implicit in reflections are the principles of symmetry, ones that include axis points resulting in constituent configurations on both sides of a given point. The tritone is the only interval that inverts onto itself, and in this sequence (mm. 31-33) there are four sets of tritones: two appear as pedals (D-G#, Eb-A), while the other two function as passing configurations (E-Bb, C-F#.) Within a tonal context, the tritone, the use of “devil’s interval,” also traditionally resolves. In this instance, the tritone is a suggestion that something is amiss. Although there are several tritones, none resolve, making them all the more “diabolical.” Similarly, reflected linearity appears in the quiet piano figures using major thirds in mm. 31-32. Here, D and G# appear as axis points equidistant from Bb-F# and E-C.

Arguably, the Eb triad does not have a notably sonorous voicing. It also contains extreme registral separation of its components and is couched within assorted tritones. Thus, harmonic obscurity is produced, and this contributes to the blur between fantasy and reality. As the harmonies remain obscure, so does Jack's ability to distinguish between fantasy and reality. If the sets of musical forces, the Eb major triad and the tritones, are understood as separate or split entities, they also reflect the nature of Jack Torrence. Where he is complacent and a compliant "caretaker" in the earlier parts of the film, prior to 00:34:00, seemingly without any internal dissonance (Eb major triad), he later develops into a monster (assorted tritones.) It is the meeting of these two forces that mimic the transformation within the narrative of the film.

Although the picture content that coincides with m. 31 is different in all three instances, a contingent atmosphere is always pervasive. The different film images associated with these three measures (mm. 31-33) foreshadow what is to come. As Jack's ball-playing becomes bat-swinging later on, Danny's curiosity ensues about Room 237, the inevitability of violence. The possibility for future physical attacks on Wendy are foreshadowed by Danny to his father, "You wouldn't hurt mommy and me?" The quaint, balanced family, prior to this area of transformation, is beginning to unravel. The past world is becoming transformed into a fatalistic one. More so, the imagined is beginning to infiltrate the real.

M. 35

The meeting points at m. 35 further contribute to Jack's oscillation between delusion and reality. As all three instances involve Jack in some way, and each is

associated with a different part of narrative development. The first two are the results of picture cuts to different locations, while the third is a reaction to Danny's fearful question, "You wouldn't hurt mommy and me, would you?" These three highlighted areas again emphasize three of Jack's roles: predator, writer, and father. As he looks down upon his prey in the first instance (predator), he rapidly types away in the second (writer.) In the third instance, his role as a protecting father is emphasized: "I love you, Danny. I wouldn't do anything to hurt you."

The celesta contains the central pitch material (mm. 35-44.) Two pentatonic planes are presented in inversion form (**Figure 2.6.**) This continually happens until the cadence (m.45.) Meanwhile, the strings move in chromatic lines and the harp glissando emphasizes Eb. The harp re-emphasizes Eb in the bass while the celesta and piano continue with highly ornate gestures. The celesta uses pitch material from both sets (E, G, A, B, D and Eb, Gb, Ab, Bb, and Db) while the harp and piano use pitch material from only one set (Eb, Gb, Ab, Bb, and Db.)

Figure 2.6 (two musical planes of m. 35)



The changes in picture that correlate to this musical section contain extended periods where reality becomes distorted. In Bartók #1, m. 35 begins on the cut to the aerial shot of the maze as Jack looks down. The reality of Danny and Wendy playing outside in the maze model is brought into the room with Jack. Reality is altered. At this cut, there is a collision between the real and the imagined. In Jack's mind, Wendy and

Danny are actually within Jack's maze as he looks on as a cat observing his prey. As the shot tightens and the music continues, the voices of Danny and Wendy are brought forth as well (**Figure 2.4.**) In Bartók #2 (m. 35), Jack is feverishly typing, uninterrupted. It is the first time we see Jack actually working. As the dissolve brings us to a long shot of Jack from behind, we zoom in slowly prior to Wendy's arrival. The chromatic clashing and obscurity add a delusional dimension to this sequence. As Jack seems to be feverishly preoccupied with writing, the music descends into the world of fantasy or delusion. In Bartók #3 (m. 35), the change is a musical reaction to dialogue. Although Jack's love for Danny might marginally be believed without music, the presence of the musical change at m. 35 reemphasizes Jack's tired and delusional state. Appearing drunk and slow-minded, he quotes stereotypical lines of love to his son as the music, without regard for time or reality, oscillates between two musical worlds. In this instance, the music adds an affective dimension to dialogue. The dialogue continues throughout accompanied by the repetitive and unresolved gestures (mm. 35-44.) Verbal interaction wasn't present in the former two instances.

Within the region we are discussing, there are many references to time. At the end of two sequences, the title cards "Tuesday" then "Wednesday" suddenly appear. Prefacing the entire sequence is "One Month Later," the only title card that mentions elapsed time. Therefore, there is no *real* temporal indication, or indication of what amount of time has passed. Both title cards are additionally met with the powerful and immediate musical girding. Both "Tuesday" and "Wednesday" are strongly accentuated by the final cadence of this musical excerpt (m. 45.) Balls (m. 31) and typewriters (m. 45) are the receivers of Jack's aggression during this pivotal sequence and are emphasized by

the structural points in the music. Jack torpedoes the ball towards the ground (m. 31.) He yanks the paper out of the typewriter (m. 45.)

Although title cards and the onslaught of Jack's violence appear unrelated and have no consistent musical association, each is similarly highlighted by a hard and sudden musical hit (m. 31 and 45.) A resulting parallel appears: Jack's expression of aggression towards time mirrors the aggression of time on Jack. Where an ineffectual title card would not in any way provoke the sudden musical emphasis it receives, the brutish hit relates it to what truly threatens and antagonizes Jack—Time. Thus, a symmetrical relationship is born: what Jack possesses in his job as caretaker is time and time is exactly what possesses Jack.

Concentrating on time, contingency (m. 31), and oscillation (m. 35), I have analyzed the structure of the musical materials according to dualities, mirroring in the music and film, the real versus the imagined (supernatural), and all the blurs in between these regions. Oscillation is central to this organization. The fluctuation between dimensions of character and reality, ones that are reflected in shot composition, are implicit in the music as well. I believe there is greater impact because of the deeper mapping of relations between music and cinema beyond simple representation. These relations have accumulated, not as a result of music subordinating to picture or picture relying on music, but as a result of two independent dimensions of film. Film juxtaposes two distinct forms, one derived from the music and one from the visual/narrative. Since there are many immovable elements to a score made up of pre-existing concert works, Kubrick exploits the use of congruent and incongruent affect in relation to pre-existing

form. The following will focus on that aspect of the final cadence at m. 45 and the entire iteration of Bartók #3.

M. 45

The cadence at m. 45 appears in all three instances; it is abrupt and collides with some physical action within the shot. While there are other jolting markings, this sudden cadence at m. 45 is consistently used in this way. The title cards, “Tuesday” and “Wednesday,” have been discussed with regard to the lack of linear time that they suggest. The musical emphasis on these cards has also been viewed as the aggression of time on Jack, as the cadence is clearly powerful. The three film events that appear adjoined to the cadence at m. 45 have additional implications with regard to reality. As it is extremely unusual to mark title cards so strongly, all three musical markers at m. 45 abruptly snap the picture back into reality. After the title card “Tuesday,” we observe Danny on his tricycle. Following Jack pulling the paper out of his typewriter, Wendy and Danny are together watching the film, *Summer of '42*, contently as mother and son. In addition, both title cards (m. 45) are approached in a climactic manner. The two measures prior to m. 45 are dominated by string tremolo leading up to the final cadence. M. 45 is the only one of two climactic areas in the excerpt, and in all three instances the climax is not duplicated in the picture. (The other climax is around m. 17.) Therefore, the use of music in mm. 43-44 adds an unparalleled dimension of surprise and fright, one that would not exist without the climax in the music.

The opening of the third movement of *Music for Strings, Percussion, and Celesta* was reserved for Bartók #3, and appears exclusively in this sequence. While it is unusual

to complement dialogue with intricate counterpoint, in this instance the complication of the counterpoint, an aspect implicit in the music, relays an incongruent affect with regard to picture. Clearly, from mm. 6-17, as the voices enter, the tension is increased. By m. 16, there are at least seven contrapuntal voices not counting the accompanying instruments such as the timpani. There is no parallel for this in the picture. Danny and Jack are seated together on the bed having a slow conversation. Only at m. 17, where Danny asks, “Dad?” does the music begin to more closely relate to the picture. The remaining portion of the third appearance of *Music for Strings, Percussion, and Celesta* uniquely consists of dialogue-driven annotation with respect to the picture (**Figure 2.7.**) Danny’s questions, “Dad, do you like this hotel?” and “You wouldn’t hurt mommy and me” are accented, respectively, by an upward glissando in the violins, the start of theme at m. 23, and chords in the piano (m. 31.) Jack’s responses are additionally responded to: “Yes” is accented by the timpani glissando and “I love you Danny” meets with the structural change at m. 35.

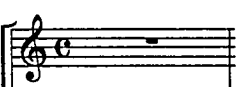
Figure 2.7-Dialogue from the end of Bartók #3 (*Music for Strings*)

(m. 17) → (m. 22) →

Danny: Dad? Jack: Yes? Dad? Yes?

Timpani 

4. VI. 

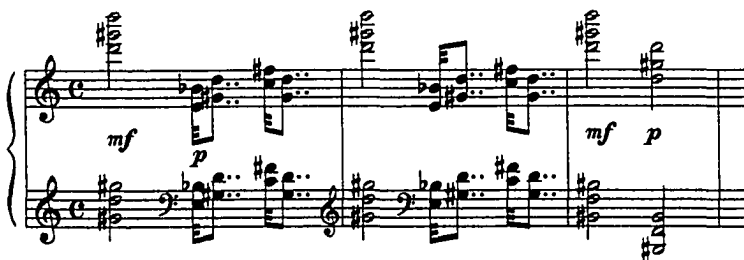
Violin I 

Violin II 

→ (m. 23) → “Do you like this hotel?” →

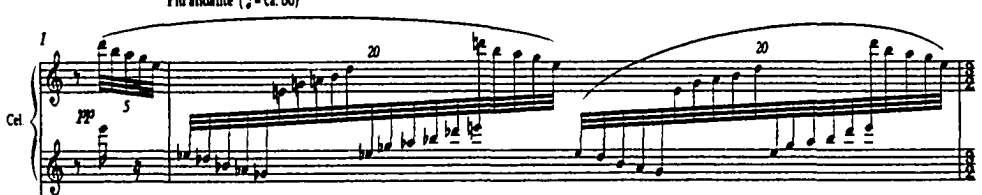
Celesta 

(m. 31) → “You wouldn’t hurt mommy and me?” →

iano 

→ (m. 35) → “I love you Danny.”

Più andante (♩ = ca. 66)

Cel 

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The performance of both actors during Bartók #3 is purposefully ineffectual. Danny seems to be a stoic child, one who seems to simply recite his dialogue. Jack is equally non-reactive. The interaction between father and son in this sequence is unusual as while both actors appear to be emotionally unaware of each other; both seem to be in an internal haze. It is the lack of reaction in this sequence that makes it vacant. There is only one shot for the majority of the scene and barely any physical movement in the performance. Besides the first annotation of Danny entering the room with his father (xylophone), the remainder of the alignments between music and picture are dialogue driven and either questions or responses to questions.

In the third sequence of *Music for Strings, Percussion, and Celesta*, we behold Jack's dreamy regression into a world that is not real. Where both characters are absent of any affect, the music sustains the affect and effectively leads the performance. Both Jack and Danny are puppets on musical strings. In the last Bartók iteration, the musical function of *Music for Strings, Percussion, and Celesta* has been altered. By the end of Bartók #3, the music is not subordinate to the picture; rather it controls the picture.

Conclusion

There is a relationship between Jack's transformation and the appearances of *Music for Strings, Percussion, and Celesta*. This meeting portrays the transformation of Jack Torrence from the appearance of being a loving father and husband, aspiring writer, and reformed alcoholic to determined predator. The distinction between what is real and what is imagined becomes blurred. Yet the real and the imagined are present in this section, and are often indiscernible. It is also where the unseen forces begin to entice

Jack. Prior to this section, Jack has merely heard third-hand accounts of the supernatural happenings at The Overlook. The knowledge of the tragedy of the Grady girls and The Overlook as an Indian burial ground are provocative as we hope for further explanation.

Within the oscillation between the real and the imagined is the presence of the supernatural. In *The Shining*, prior to 00:38:00, we are told of ghostly happenings. There are moments of Danny with Tony, Danny encountering the Grady girls, and Danny shining with Halloran. Yet, both parents are immune and unaffected by the supernatural until we reach *Music for Strings, Percussion, and Celesta* (00:38:00.) As Jack becomes estranged, the synchronization points become more frequent and gradually take over. The synchronization points are congruent to Jack's transformation. These do not emphasize trivial happenings but rather foreshadow what Jack is to become. Bouncing balls will become swinging bats. Danny's encounter and reluctance becomes Jack's sexual encounter in Room 237. The oddly emotionally vacant "I love you" as Danny sits on his father's lap becomes Jack hollering, "I'm coming for you boy!" as he tracks down his son with an ax. The dissolve to the maze becomes Jack's pursuit of his family. Jack yanking the paper out of the typewriter becomes "All work and no play makes Jack a dull boy." The title cards, "Tuesday" and "Wednesday," become musically and similarly annotated in the final scene, as Jack is dead and frozen—as Jack kills time, time kills Jack.

As the matching points between music and picture increase and accumulate, so does the congruency between Jack and what is unseen. The supernatural does not make itself known during this sequence through visual means. Rather, it is audio that begins to announce the induction of the supernatural into Jack. Following Jack's sarcastic line

about haunted houses, “woo-ooo-ooo,” inappropriately loud slamming sounds occur at several points. As the camera pans, we realize it is Jack, not writing but bouncing balls against walls. The heightened audio effect is initially unknown but becomes revealed and attached to Jack directly. The remaining congruencies are similar in that Jack becomes one with the supernatural. I am not asserting that the function of music in this sequence represents, in any way, either the hotel or the supernatural directly. On the contrary, it is the score that is the supernatural especially with regard to its control over Jack.

As the music has increased presence by virtue of the numerous interactions over the course of the transformational area, the non-diegetic score begins to permeate the diegesis itself. The annotations themselves are central. Jack’s torpedoed ball hitting the ground, a seemingly benign moment, is directly attached to m. 31. At the end of Bartók #3, Danny’s question, mimicked by an upward glissando, is answered by Jack’s answer with a downward glissando. There are many interactions in between that have been investigated. All of these are alike in that they are momentary and striking, a split second where picture and music meet. As the music extends over many sequences independent of the picture, these alignments synchronize the audio reality outside of the film, the non-diegetic score, with the reality inside of the film, albeit for a split second. At these junctures, the diegesis is momentarily invaded. Yet, the music returns to its non-diegetic place immediately following these hits. As the number of interactions increases, so does this permeating process. Over time, and during this transformational area, the boundaries of the diegesis become increasingly blurred. It is difficult to tell what is diegetic and what is non-diegetic.

Within this region of transformation (00:38:52-00:54:00) two interpolated means of musical organization are also presented. While *Music for Strings, Percussion, and Celesta* contains definite pitch and meter, *De Natura Sonoris #1* and *Lontano* are sonority oriented. These different types of music have impact in the film. While the repeating iterations of the Bartók create suspense by marking certain elements in the text, the sonorous works, *Lontano* and *De Natura Sonoris #1* induce a type of terror we have not seen prior to this region of transformation. The impact of sonority as an organizing principle will be further analyzed in the following chapter. Chapter Three is exclusively devoted to the “Come and Play” sequence that includes *De Natura Sonoris #1*.

Ch. 3—"Come and Play"

In this chapter, I will investigate the unique relationship between music and picture in three sequences where Kubrick uses flash cutting to create startling disjunctions of space and time. By flash cut, I am referring to an extremely brief shot inter-cut and interpolated within a series of longer shots within a scene. I will place special emphasis on the third sequence, called "Come and Play." (On the DVD, this scene is titled, "Come and Play.") This sequence appears between the second and final Bartók iterations investigated in Chapter 2. In this analysis, I will focus on the organizational practices in "Come and Play" and how these are anticipated in the prior two sequences. Two organizational aspects will be investigated in all three sequences: the independence and interdependence of music, picture and dialogue. I will now identify the editing techniques that are used and the sequences in *The Shining*.

Kubrick's flash cuts are extremely brief and flash on screen as if someone had quickly placed a still picture in front of the camera and then quickly removed it. Kubrick did not actually use stills for the flash cuts. All flash cuts are live-action shots but because of their brevity, they are perceived as stills. This technique, which appears three times in the film, contains shots of blood, the Grady girls, or Danny, and is always accompanied by music. All three sequences containing flash cuts appear to be the result of Danny's shining ability and are matched with different works of music. The first one occurs towards the beginning of the film, accompanied by *The Awakening of Jakob* where the living Grady girls, the murdered Grady girls, and elevators of blood are introduced as flash cuts. The second instance appears a little later in the picture. During Bartók #2, Danny cautiously approaches Room 237. Intermingled with those events are two quick

flash cuts of the living Grady girls and the murdered Grady girls. In the third and final instance, “Come and Play,” the Grady girls invite Danny to join them eternally. **Figure 3.1** lists the compositions used with picture cuts and their placement in the film.

Figure 3.1

Title	DVD Track	Real Time
1. <i>The Awakening of Jakob</i>	track 4	00:11:20
2. <i>Music for Strings, III. (Bartók #2)</i>	track 12	00:42:10
3. <i>De Natura Sonoris #2</i>	track 15	00:49:30

In the first instance, Danny is conversing with Tony in a mirror. He realizes that his father has taken the job at the hotel. Tony knows much more than he’s telling. Danny becomes concerned and inquires further about Tony’s knowledge about the hotel. Tony refuses, and Danny demands to know. The glissando in the timpani accompanies their final dialogue, “Tony, Tell me!” After that, Danny’s shining begins. The growing crescendos of the first two brass chords accompany and symbolize the emergence of the blood from the elevators. The third brass chord is directly matched to the last close-up of Danny. The repetition of harmonies coupled with the flash cuts creates a haunting, dreamlike state. In this instance, these flashes are a result of Danny’s ability to shine. **Figure 3.2** contains the excerpt from *The Awakening of Jakob* and the picture editing coupled with shot content. The squares represent the picture moving from one shot directly to another shot. This movement is known as a *cut*. In my figures, I have also indicated the dialogue, the camera angles, and shot content above the score. Therefore, musical events are juxtaposed with filmic ones as their interaction becomes apparent.

In the second instance, within Bartók #2, Danny approaches the door to Room 237. As he releases the doorknob and gradually steps away, a rapid flash cut appears on the third beat of the second measure. In this instance, there is only one flash cut of a medium shot of the Grady girls. This immediately returns to a medium shot of Danny. In contrast to the other concurrent appearance of music and flash cuts, the flash cuts in Bartók #2 are rhythmically in sync. The shot of the Grady girls followed by the return to Danny is exactly two eighth-notes. **Figure 3.3** contains the musical excerpt from *Music for Strings, Percussion, and Celesta*, the shot content, and the picture editing.

“Come and Play” is the culminating sequence involving the child’s world. The apparent flashes of danger between blood and the Grady twins are a result of the tragedy in “Room 237.” Danny possesses revealed knowledge of the room because of his ability to shine. As he approaches the dead end hallway on his tricycle, *De Natura Sonoris #1* begins. As he rounds the corner and stops, Danny encounters the Grady girls. They greet him: “Hello Danny.” At this point music, picture and dialogue are in play while reality is suspended for Kubrick’s innovative terror. Danny glances down the hall only to find it empty. At the end of the scene, his imagined friend, Tony, comforts him, “It’s just like pictures in a book, Danny. It isn’t real.”

Figure 3.2—The Awakening of Jakob

Dialogue: Tony: No! Danny: Tony, tell me!

Camera: Close-up

Shot: Danny/Tony



Wide
Blood



Med
Grady



Wide
Blood



Close-up
Danny



blc

The musical score is arranged in several systems. The first system includes staves for Clarinet (cl), Flute (fl), Oboe (ob), Bassoon (bsn), and Trombone (tb). The second system includes staves for Trumpet (tr), Trombone (tb), and Tuba (tuba). The third system includes staves for Percussion (pcar, tml, tmp) and a Grand Staff (gr. c). The score is marked with various dynamics and performance instructions. Above the staves, there are four large downward-pointing arrows, each with a number (3, 2, 3, 3) indicating a specific measure or section. The percussion section includes instructions like 'coperto con un piatto' and 'p' (piano).

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Figure 3.3—*Music for Strings, Percussion, and Celesta*

Camera: Med Med Med Danny drives away...
 Shot: Danny/Door Knob Grady Danny

Piano

mf p mf p

Notes: Hit: Danny releases door knob. Editing rhythm in sync with music.

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Unlike many other cues in the film, “Come and Play” is extended and uninterrupted by other works. As mentioned earlier, it is interpolated within the series of Bartók iterations, introducing an additional organizing musical principle and the first full representation of horror within the film.

Figure 3.4 (segments 1-9) is a detailed diagram of the entire “Come and Play” sequence. Dialogue and music excerpts from *De Natura Sonoris #1* are aligned with arrows indicating the precise location where dialogue and music meet. At the bottom, changes in picture (picture cut) are indicated using small squares. Beneath these, shot content and camera angle are located describing each shot and the framing. There are

nine music segments in all, one on each page numbered consecutively. Part 1 includes segments 1-7, and part 2 refers to segments 8-9, Danny and the Grady girls, then Danny and Tony, respectively. The music segments have been slightly reduced to include only the relevant events in the film. These figures are sequential; everything is read from left to right, page 1 to page 2, so that “Come and Play” can be viewed with this figure alongside.

All three flash cut sequences contain music (**Figures, 3.2, 3.3, and 3.4.**) A different musical work is associated with each sequence, although much of the shot content remains the same. Unlike “Come and Play,” the two earlier sequences appear with music that contains repetitive gestures. In Bartók #2 example (**Figure 3.3**), the first two measures are repetitions while the third measure, although not completely duplicated, contains the same harmony and voicing. In *The Awakening of Jakob* example (**Figure 3.2**), following the timpani glissandi, the same chords are repeated three times. Throughout all three sequences the picture and the music also remain independent. Except for a few cases where picture and music are aligned, the flash cuts do not visually parallel the music in rhythm or affect, but add a contrapuntal editing tempo that contrasts the three musical works that coexist with them.

The flash cuts containing the Grady girls, murdered or alive, appear in all three sequences and remain constant. In **Figure 3.2**, there are two wide shots of the blood pouring out of the elevator. These two shots are framed by a shot of the Grady girls. **Figure 3.3** (Room 237) contains only one shot that is flash cut between two shots of Danny. In **Figure 3.4**, the culminating sequence, multiple shots of the Grady girls alive and dead are interpolated among shots of Danny. Musically, these three works are

dissimilar. While *Music for Strings, Percussion and Celesta* contains fixed meter and pitch, *The Awakening of Jakob* contains fixed pitch but without fixed meter. *De Natura Sonoris #1* lacks fixed pitch and fixed meter and uses approximate, less specific gestures.

Figure 3.4 (Part 1: Segments 1-7, Part 2: Segments 8-9)

Part 1: Segment 1

The musical score for Part 1: Segment 1 is presented in two systems. The first system includes staves for Flute (fl), Oboe (ob), and Clarinet (cl). The Flute part has a dynamic marking of *p* (piano). The Oboe part has dynamic markings of *f* (forte) and *p*. The Clarinet part has dynamic markings of *f* and *p*. The second system includes staves for Clarinet (cl) and Trombone (tr), both marked *ff* (fortissimo). Above the woodwind staves, there are wavy lines representing string textures. The score is divided into measures by vertical bar lines.

Picture:



Shot:

Danny

Camera:

Dolly

Figure 3.4: Segment 2

cl.b.

1

fg 2

3

cfg

tn 1-3

tb

tmp

gr.c.

fr

tmt 1

Picture Cut:

Shot:

Grady

Danny

Grady

Camera:

Long

Tight

Tight

Hit

Figure 3.4: Segment 3

Dialogue: "Hello Danny"

"Come and play with us"

The musical score consists of five staves. The first staff is labeled 'cl.b.' and the second '1'. The third staff is labeled 'fg' and the fourth '2'. The fifth staff is labeled '3'. The sixth staff is labeled 'cfg'. The score includes dynamic markings 'f' and 'sub. p'. A picture cut symbol is present on the first staff.

Picture Cut:



Shot Content:

Danny

Camera Angle:

Tight

Figure 3.4: Segment 4

Dialogue: “Come and play with us, Danny” “Forever”

The musical score consists of four staves labeled cflg, cmp, tmt, and pf. The first measure contains notes for cmp, tmt, and pf, with a 'gmg' marking above the tmt staff. The second measure continues the musical progression with similar notation and dynamic markings. Vertical dashed lines separate the two measures, and arrows point from the dialogue text above to the corresponding measures in the score.

Picture:



Shot: Girls

Blood

Grady

Camera: Long

Medium

Long

Notes:

Hit

Figure 3.4: Segment 5

Dialogue:

"And ever"

"And ever"

The musical score for Segment 5 is presented on a system of staves. The dialogue "And ever" is written above the staves, with two arrows pointing down to the first and fifth measures of the music. The instruments listed on the left are: fl (flute), ob (oboe), c.i. (clarinet in C), cl (clarinet in Bb), cl b. (contrabassoon), sxf (saxophone), fg (fagot), and cfg (cello and double bass). The music is written in 4/4 time and features a variety of notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The score is divided into measures by vertical bar lines, and the dialogue is aligned with specific measures of the music.

Picture:

3

4

5

6

7

Shot:

Blood

Danny

Grady

Blood

Girls

Camera:

Medium

Tight

Medium

Medium

Close-up

Notes:

Figure 3.4: Segment 6

⑥

fl 1-4
ob 1-2
cl 1-2
clb 2
xf 1-2
fg 1-2
cig 2

cr 1-2
tr 1-2
tn 2
tb 2

tmf 1

staccato
ff

stg
tmf

ff

vi 1-2
vi 1-2

vi 1-2
vi 1-2

Picture:	8	9	
Shot:	Blood	Danny	
Camera:	Medium	Tight	
Notes:		Hit	

Figure 3.4: Segment 7

meno mosso

The musical score for Segment 7 is written for a large ensemble. The instruments listed on the left are: fl (flute), ob (oboe), cl (clarinet), cl.b. (clarinet in B), sxf (saxophone), fg (fagotto), cfl (contrabbasso), cr (corni), tr (trombe), and tn (tutti). The tempo marking 'meno mosso' is positioned at the top right. The score is divided into measures by vertical bar lines, and each instrument part is represented by a staff with a key signature of one flat and a common time signature.

Picture:

Shot:

Camera:

Notes:



Danny

Tight

Hit

Figure 3.4: Part 2—Segment 8

“Tony-----I’m scared”
↓

Picture:	10	11	12	13 →
Shot:	Hall	Danny	Hall	Danny
Camera:	Long	Close-up	Long	Close-up

Figure 3.4: Segment 9

Dialogue:

“Remember what Mr. Halloran said—It’s just pictures in a book, Danny—It isn’t real”

The musical score for Segment 9 is written for a chamber ensemble. The staves are arranged vertically, with the following instruments from top to bottom: oboe (ob), clarinet (cl), clarinet in bass (cl.b.), saxophone (sxf), flute (fl), trumpet (tr), trombone (tn), and vibraphone (vb). The dialogue is written above the staves, with three arrows pointing down to the first three staves. The music is in 4/4 time and features various dynamics and articulations.

Key musical elements include:

- ob 1-3:** Oboe part, measures 1-3.
- cl 1-3:** Clarinet part, measures 1-3.
- cl.b. 1-3:** Clarinet in bass part, measures 1-3.
- sxf 1-3:** Saxophone part, measures 1-3.
- fl 1-3:** Flute part, measures 1-3.
- tr 1-4:** Trumpet part, measures 1-4.
- tn 1-4:** Trombone part, measures 1-4.
- vb 1-4:** Vibraphone part, measures 1-4.

The score includes various dynamics such as *ppp* (pianissimo), *pp* (pianissimo), *f* (forte), and *sf* (sforzando). It also features articulations like *acc.* (accents) and *stacc.* (staccato). The tempo is marked *Allegro*.

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Let us turn to “Come and Play” (**Figure 3.4**) for a closer look at the organizing principles at work between music and picture. I will examine: (1) the interdependence between music, picture, and dialogue in the form of formal imitation, interaction points between music and picture, and succession between events that linearly combine in the child’s world; and (2) the independence of picture, music, and sound. Together, the independence and interdependence imitate the imagined supernatural and suspend reality.

Interdependence of Music, Picture, and Dialogue

Formal Imitation. Although the entirety of *De Natura Sonoris #1* does not appear in the film, the excerpt that does is unaltered. The excerpt starts at the beginning of the piece and extends through rehearsal 7. As stated earlier, the excerpt from *De Natura Sonoris #1* is in two parts; segments 1-7 comprise part 1 and segments 8-9 comprise part 2. As each part overtly contrasts the other, the climax ending at segment #7 is a dividing point. In the second part, changes in timbre are more subtle and discreet (segments 8-9). The picture sequence of “Come and Play” is also divided into two parts. While the initial section contains the confrontation between the Grady girls and Danny, the latter section is concerned with Danny’s consolation via Tony, his imagined “friend.” The division between these two parts both in the score and the picture is dramatically marked. At segment 7, the release of the orchestral forces are marked by the release of Danny’s hands. Danny cautiously peers down the empty hall. Both the discontinued orchestral force and the following shot of the empty hallway release Danny from the consummate terror he is experiencing. This occurs exactly as the light in Danny’s eye is brought into frame.

Interaction. There are prominent interactions between music and picture. Upward arrows in segments 2, 4, 6, and 7 in **Figure 3.4** indicate these four points. The first example appears using loud percussion as Danny rounds the corner and beholds the Grady girls at the end of the hall at a distance. The second, also using percussion, meets with the first cut to the bloody Grady girls. The third appears as Danny quickly covers his face to avoid what he sees. This is accented by a large, chromatic brass gesture. The fourth occurs as Danny releases his hands from his face and we see the light from his eye. Here, the orchestral forces cease. All four meeting points produce not only terror, but also the immediate shock associated with it. All four annotations are also concurrent with either a drastic picture change or sudden physical movement. In addition, the first two interactions present terror while the last emphasize Danny's protective, albeit childlike measures

Over the entire two-minute sequence these are the only interactions between music and picture. Considering the number of flash cuts, and the emotionally poignant nature of the sequence itself, there was enormous potential for numerous musical markings. Yet, only four were chosen. In the series of nine flash cuts (**Figure 3.4b**), seven include either the Grady girls alive or murdered but only the first one is marked. The remaining six cuts are untouched musically. Similarly, in segments 7-9 (cuts 10-13) four shots appear and alternate between Danny and the empty hallway. In this series, nothing is musically added to any flash cut. Kubrick could have added something musical to each flash cut in each segment of **Figure 3.4b** to intensify the threat implicit in the scene. This could have meant choosing an entirely different excerpt, re-editing the picture, or using a sound effect on each flash cut. He chose not to.

Succession. Although there are many interacting audio tracks occurring in this sequence, the events are choreographed in a linear fashion. No line of dialogue appears concurrent with a musical change. Instead, the picture, dialogue, and music interact in a childlike action-reaction dynamic. The result is a linear thread of successive events. In the first part of the “Come and Play” sequence, the Grady girls confront Danny with steady and somewhat static dialogue. Following the percussion crash as Danny rounds the corner of the hall, the girls introduce themselves with “Hello Danny,” supported by low clustered winds (bass clarinet, bassoon, and contrabassoon). This is followed by the chromatic descent in the contrabassoon. The dialogue “Come and play with us” follows and is marked by a percussion crash. The same is true with the subsequent dialogue, “Come and play with us, Danny.” The dialogue, “Forever,” follows. “And ever” is repeated twice with chromatic interludes. **Figure 3.5** shows dialogue followed by the musical reaction or response.

Figure 3.5—Grady Girls

<u>Dialogue</u>	<u>Instrumentation</u>
“Hello Danny...”	contrabassoon melody
“Come and Play with us...”	campane, tam-tam, piano
“Come and Play with us, Danny...”	gong, piano
“Forever...”	campane, tam-tam, piano
“And Ever...”	chromatic winds
“And Ever...”	chromatic brass—chromatic tutti

In part 2 (segments 8-9) of “Come and Play,” similar alignments occur. Danny’s dialogue with his friend Tony is divided by cluster winds that are subtle. As Danny

pauses after saying, “Tony,” the winds appear. This is followed by, “I’m scared.”

Although the pause is brief, there is enough room for this small yet effective instrumental change. Similarly, using brass instruments, Kubrick introduces a musical change between two lines of dialogue, “Remember what Mr. Halloran said” and “It’s just pictures in a book, Danny.” A final musical change appears prior to Danny’s final line of dialogue in this sequence, “It isn’t real.” **Figure 3.6** summarizes the dialogue and answering musical instrumentation.

Figure 3.6—Danny and Tony

<u>Dialogue</u>	<u>Instrumentation</u>
“Tony?...”	oboe, clarinet, bass clarinet, saxophone
“I’m scared...”	nothing
“Remember what Mr. Halloran said?...”	trumpet, trombone. (swell)
“It’s just like pictures in a book Danny...”	clarinet, saxophone, bassoon (swell)
“It isn’t real...”	(scene ends)

The musical gestures are far louder and more aggressive in the first part than in the second, yet, in both cases, changes in dialogue and music, however subtle, are successive and react to each other. Music subsequently accents all lines of dialogue in part 1 using larger and more aggressive instrumental forces, while in part 2 subtle instrumental color highlights Danny’s lines of dialogue. In part 2, the action/reaction or question/answer dynamic is taken a step farther. Danny’s hollow and at times disturbing interactions with Tony, his friend who lives inside of his mouth, are conversations where Danny seeks crucial information or comfort by way of questions. Tony answers using a guttural voice in part 2. The presence of Danny’s alter self, expressed as Tony, is

reiterated by the subtle interweaving musical changes. As Danny calls upon Tony, the music answers in low, extended and quiet winds. As the question is posed by Tony, “Remember what Mr. Halloran said?” the music answers immediately using brass.

The successive relationship that has been described regarding music and dialogue further extends to the cut of the picture. With one exception, all lines of dialogue by the Grady girls occur with shots that re-establish the presence of the girls. In most instances, the cut back to the girls is followed by the recited line of dialogue. Although the re-establishing shots appear, the dialogue is not synchronized to the lips of the girls. This is generally the result of long shots, where the distance obscures the view. The one exception appears on the dialogue, “Come and Play with us” (segment 3.) Here, the picture remains on the tight shot of the emotionless yet stunned Danny. Ultimately, except for one instance, the picture cuts back to the Grady girls prior to a line of dialogue.

Where a pedal holds, there are more picture cuts. This is true prior to the climax in part 1. While the first quick flash cut of the bloody girls appears exactly marked by percussion, there are four additional flash cuts that accrue until the next line of dialogue appears, “And ever.” The shots oscillate between varying images of the girls and Danny accompanied by low-range, clusters. In part 2, the empty hall is established using four shots that alternate between the hall and Danny. Here as well, there are only extended pedal tones with little musical movement. Once the dialogue begins, the multiple shot changes cease. Changes in each dimension occur simultaneously. Where musical changes are few and there is little dialogue, the picture flash cuts appear. Where the dialogue is prominent, the musical changes interweave between words and lines of dialogue without obstructing or simultaneously occurring on any word. This takes place

in parts 1 and 2. In two areas where dialogue is absent, just prior to the Grady girls' appearance and after Danny's climatic release, the music ascends to the foreground.

In the two earlier sequences, the music also directly interacts with the picture. The growing crescendos of the brass chords in **Figure 3.2** emulate the blood pouring from the elevators while the third chord marks the final close-up of Danny. In **Figure 3.3**, on the fourth beat of the first measure, a shot of the living Grady girls appears. Similarly, this is the only significant interaction in this example. The successive qualities demonstrated in "Come and Play" are also at work in **Figures 3.2** and **3.3**. Where the music extends without change, the picture-edit rhythm tends to accelerate. In **Figure 3.2**, after the first and second chords, there are flash cuts, one containing the bloody elevators followed by two cuts containing the Grady girls and the blood elevators once again. In **Figure 3.3** between the displaced piano chords, one flash cut appears of the Grady girls. In both cases where the music is quieter or diminishing, the flash cut rhythm takes over until the next emphatic musical moment. In **Figure 3.2**, this means the return of the low brass chord and in **Figure 3.3**, the return of the louder piano chords neutralizes the picture cut.

Independence of Music, Picture and Dialogue

Music, sound, and picture are mostly sequential in this sequence and only occasionally aligned. At the same time each dimension persists throughout this sequence in a highly independent way. The following issues that relate to this include: (1) the tone of the dialogue relative to music and picture content; (2) the innovative and controversial flash cuts and the interaction with music; and (3) finally, the impact of the flash cut relationship to music with regard to two other instances where it occurs.

The duet between Grady sisters consists of dialogue interpolated by devastating shots of their deaths (**Figure 3.4.**) As the terror increases throughout the sequence, the Grady dialogue, remaining independent, is not affectively altered. It does not follow or mimic the imminent horror; rather, it remains where it began with the tone of a greeting, “Hello Danny.” In this sequence the dialogue is girded by loud percussion in segment 4, large chromatic sweeps in segments 5-6, and quieter and changing instrumentation in segments 8-9. The music surrounding the lines is either extremely emphatic or virtually undetectable, yet in both cases the affect of the dialogue taken alone remains the same. The emphasis is displaced upon the music. As the words “forever” and “ever” are repeated, the music climaxes but the tone of the Grady girls remains the same.

The flash cuts begin on the first cut to the bloody Grady girls marked by the percussion (**Figure 3.4b**, segment 4.) Dialogue follows, “Come and play with us, Danny.” The series of flash cuts continues alternating not only between shots of Danny and the girls but between levels of depth in shot content. The two shots of Danny have the same intimate depth, and the four cuts of the murdered girls are all of medium depth and remain the same throughout the sequence. Yet each of the three cuts of the living girls becomes increasingly closer moving from long shots to close-ups. As Tony rightly says later on, “It’s just like pictures in a book, Danny.” Towards the end of the series, as the picture edit rhythm stabilizes, the music takes up the mantle and brings the entire sequence to a climax. The music accompanying the first five cuts is unchanging. Pedal tones quietly continue until the sixth and seventh cut. Both cuts 6-7 and 8-9 are split by accelerating and climatic chromatic gestures. Thus, the picture editing combined with the

autonomy of the music and dialogue all independently culminate to increase both the claustrophobia of this sequence and its horrific intensity.

In part two, a series of four cuts (10-13) alternates between a close-up of Danny and a long shot of the now empty hall accompanied by suspended and unchanging horns. These shots are taken from Danny's point-of-view. He checks twice to make sure what he sees is real and that the hallway is indeed empty. Unlike the flash cuts in part one, these are simple repeats of the same long shot of the empty hall without increasing the tempo of the cut or the movement in the music.

There are distinctions to be made between the first instances (**Figures 3.2 and 3.3**) and the culminating "Come and Play" (**Figure 3.4.**) While "Come and Play" contains more flash cuts, it also contains a confrontation between Danny and the Grady girls. Earlier, in the game room, Danny encountered them, not through the picture editing but as real figures: they stood before him, stared, and together walked out. As usual, Danny does not react to their presence. In **Figures 3.2 and 3.3**, in the bathroom and in Room 237, Danny simply experiences the shining episode without dialogue or invitation by the Grady girls. In addition, repetition is a central organizing principle shown in **Figures 3.2 and 3.3**, whereas in **Figure 3.4**, the music is through-composed. In **Figure 3.2**, the glissando in the timpani repeats as Danny demands of Tony, "Tell me!" Then, the low brass chords repeat three times. Prior to this, the same brass chords repeat many times. In **Figure 3.3**, the first two measures repeat, while the third retains the displaced piano harmonies without the internal chords. Ultimately, the same harmonies are held throughout the three measures. In "Come and Play," gestures are not repeated in the any part of the excerpt. The timbre constantly modulates while picture activity continues.

Conclusion

Kubrick employs two seemingly contradictory forms of organization: one that emphasizes dependence between music and picture and one that emphasizes independence. The imitation produces a linear and seamless sequence of events; this is achieved using three equally independent dimensions—music, dialogue and picture: (1) *De Natura Sonoris #1*, as a pre-existing concert work, is clearly autonomous; (2) the affect in the dialogue remains the same throughout regardless of the impending violence; (3) the autonomy of the picture, by virtue of the tempo and rhythm of the quick, independent, flash cuts, is also clearly established. There are vertical moments where picture and music meet. These meeting points clearly emphasize Danny's terror as he rounds the corner and sees the Grady girls, as he sees the first bloody flash cut, and as he shields then releases his face with his hand.

The foreground is occupied by alternating sound, music, and picture. In segments 4-5, as the flash cuts continue at a fast pace, the music does not change. As the music, using chromatic gestures in the winds, repeats three times in segments 5-6, the picture cut changes are few. Similarly, in segment 8-9 (cuts 10-13) the flash cuts of the hallway without the Grady girls quickly appear above accompanied by the unchanging horns. As Danny's conversation begins with Tony the picture does not change. It remains at cut 13, the close-up shot of Danny. Therefore, the dimensions of sound, picture, and music in this sequence oscillate between the foreground and background, yet the independence of one is never sacrificed for the other— music, picture, and dialogue are equal. This recasts the traditional relationship between music and picture in which music is purely subordinate to the dialogue and simply replicates the affects present in the narrative.

In this brief, two-minute encounter, two achievements appear concerning the relationship between music and picture. First, a contrapuntal relationship between music and picture exists where both independent vertical and horizontal dimensions coexist and where each (music and picture) also interact. Similar to counterpoint in music where two or more melodic lines establish an harmonic relationship, their linear individuality is never sacrificed. This is the case in “Come and Play” and is anticipated in the first two flash cuts sequences. Second, the notion of linear time becomes obscured. As each flash cut appears so does a slice of some other time and some other setting. The intrusion of that upon the present interpolates time-past or time-future in such a way as to displace time itself, making it more amorphous, unsettling, and disorienting. The contrapuntal convergence of the elements investigated in this chapter is a kind of invasion of what already exists in the hotel. As Jack was briefed about Delbert Grady and the tragedy at the Overlook, people from a different time were introduced in the past tense. Yet, everyone is present at the Overlook.

Similar to the maze itself, reflected in the maze-like carpets that Danny plays on, “Room 237,” and the numerous hallways that Danny, Jack, and Wendy run and walk on, the hallway in “Come and Play” is a passageway with regards to time. As past, present, and future exist simultaneously, the Grady girls appear in the present requesting that Danny eternally play with them. Danny’s reaction is additionally in the present, yet, the flashes of the dead Grady girls are pivotal in time as they represent past tragedies, they inform Danny of the dread of his potential future. The flash cuts as flashbacks are indeed flashes of the future (flash-future) as well.

It is the pictures that haunt Danny, and these usually appear as Danny begins to shine. The final line of the scene re-emphasizes the supposed reality of the scene, "It's just like pictures in a book, it isn't real." Still pictures are implied, and by virtue of their continued presence in *The Shining*, the Grady girls are omnipotent. Danny confronts images embedded eternally in time, and it is the pictures that create the illusion of violence in this sequence. In addition, the score does not mark the Grady girls and the flash cuts, except in one instance. The hard hits clearly characterize only Danny's reaction to the pending attacks. Although "Come and Play" is terrifying, there is no actual violence, only pictures, music, and dialogue.

Ch. 4—Interactions and The Diegesis

While the interplay between music and picture in “Come and Play” illustrates the supernatural forcefully entering the child’s imagined world like pictures in a book, interactions later in *The Shining* are part of the *real* violent world where music, sound, and image converge into one and are alike in their violent direction. This final chapter will explore the impact and use of the interaction between music and picture on the rest of the film based upon those described in Chapters One, Two, and Three. The issues to be discussed: (1) the use of momentary interactions between music and picture—shock chords—and the increased appearance of violence; (2) how these relate to the Bartók iterations and the “Come and Play” sequence; and (3) the disintegration of the diegetic boundaries. The section of film that will be analyzed begins after the third Bartók iteration and extends to the end. The maze sequence just prior to the end of the film has been investigated in Chapter One to the extent that it can be researched. Because of the layering of many pieces at once and the unavailability of the scores in that region, a close analysis of this culminating end is not possible.

The excerpts used in *The Shining* following the transformational area are drawn from: *De Natura Sonoris #1*, *De Natura Sonoris #2*, *Polymorphia*, and *Utrenja II* (one excerpt from movements 6 and one from movement 10.) The motive from *Utrenja II: The Resurrection*, movement 6, will be referred to in this paper as the *Utrenja Rattle* and the excerpt from movement 10 will be referred as *Utrenja Boom-Boom*. **Figure 1.3** and **Figures 1.4** contain Kubrick’s final mixing sheets where the repetitive motive I am referring to is appropriately nicknamed, *The Utrenja Rattle*. Similarly, the brassy excerpt from movement 10 is referred to as *Utrenja Boom-Boom*. Obviously, other works are

used in the remainder of the picture; however, the four excerpts noted above participate in the sudden marking process of picture by music. These shocking moments sparsely span over the last ninety minutes of the picture beginning and lasting until the end of the film. The use of these hits begins soon after the transformation area ends (00:58:00). Specific parts of each work are used three times; these are not intermixed with other works. **Figure 4.1** is a chronological list of the actions and the musical works that are used. **Figure 4.2** is the list of the hits by piece rather than chronology. The following observations place the interactions within the context of the film (**Figure 4.2.**) **Figure 4.3** groups the interactions according to whether they emulate or react to a violent act. I will describe these instances according to the pieces. With the exception of 6 and 7, all of these are in chronological order. In the following discussions, the numbers in parentheses refer to **Figure 4.2**. **Figure 4.3** will be discussed later.

Figure 4.1

Chronological List of Hits—*De Natura Sonoris #1*, *De Natura Sonoris #2*, *Utrenja*, and *Polymorphia*

1. Danny's neck	<i>De NaturaSonoris #2</i>	1:01:33
2. Jack's reaction to Danny's Neck	<i>De NaturaSonoris #2</i>	1:02:20
3. Jack's Air Swing	<i>De NaturaSonoris #2</i>	1:03:00
4. All Work and No Play	<i>Polymorphia</i>	1:42:50
5. Jack touches stack of paper	<i>Polymorphia</i>	1:44:45
6. Wendy bats Jack	<i>Utrenja Boom-Boom</i>	1:49:05
7. "Big Surprise" for Wendy	<i>Polymorphia</i>	1:52:55
8. "Here's Johnny"	<i>Utrenja Boom Boom</i>	2:04:16
9. Jack Frozen	<i>De NaturaSonoris #1</i>	2:19:00

Figure 4.1 (continued)*—The Utrenja Rattle—*

1. Redrum	<i>Utrenja I</i>	2:00:50
2. Halloran Axed by Jack	<i>Utrenja I</i>	2:08:30
3. Bear and Man	<i>Utrenja I</i>	2:09:50
3. Wendy sees Halloran	<i>Utrenja I</i>	2:12:30

Figure 4.2*—De Natura Sonoris #2—Penderecki*

1. Danny's neck	Chord	1:01:33
2. Jack's reaction to Danny's Neck	Chord	1:02:20
3. Jack's Air Swing	Chord	1:03:00

—Polymorphia—Penderecki

4. All Work and No Play	Sonority	1:42:50
5. Jack touches stack of paper	Chord	1:44:45
7. "Big Surprise" for Wendy	Chord	1:52:55

—Utrenja Boom-Boom—Penderecki

6. Wendy bats Jack	Chord	1:49:05
8. "Here's Johnny"	Chord	2:04:16
9. Jack Frozen	Chord	2:19:00

—Utrenja Rattle—Utrenja

Redrum	trill	2:00:50
Halloran Axed by Jack	trill	2:08:30
Bear and Man	trill	2:09:50
Wendy sees Halloran	trill	2:12:30

Figure 4.3**(1) Jack—Emulation of a Violent Act.**

- Jack's Swings into the Air—not so harmless.
- Jack touches the stack of paper—"Let's Talk"—not so harmless.
- Jack: "Heeeeeeeeeere's Johnny!" —dialogue—use of succession.
- (*Wendy bats Jack—Jack: "Wendy, give me the bat"—use of succession.*)
- Halloran Axed by Jack—**rattle**—cut to.

(2) Wendy—Reaction to a Violent/Disturbed Action.

- *Redrum*—**rattle**—cut to—disturbed and violent.
- Wendy sees Halloran dead—**rattle**—cut to—violent.
- Jack: "Big Surprise. Go check it out!" —violent.
- Danny's neck—"You bastard!"—violent.
- (*Jack's reaction to Danny's neck—disturbed.*)
- "All work and no play" —disturbed.
- Bear and Man—**rattle**—cut to—disturbed.

De Natura Sonoris #2. (1) Following Jack's confession to Wendy, under his writing table, about his dream of hurting Danny and Wendy, Danny walks into the large room at a distance sucking his thumb. Wendy addresses Danny and asks him to leave, which he ignores. She then re-approaches Danny for not minding her wishes. At this point, *De Natura Sonoris* #1 begins. As Danny ignores his mother and only stares back at her, Wendy grows concerned. The string chord attacks meet exactly where Wendy notices the bruising on his neck. (2) Wendy repeatedly yells back across the room at Jack sitting in his writing chair. As Wendy continues to scream at Jack, the picture cuts back to him as he sits with one raised hand and an oblivious facial response. At that moment similar string chords mark Jack's glare. (3) In the next scene, Jack is walking down the

corridors of the hotel angry about being blamed for hitting his son. He gestures violently. The chords exactly meet with his third gesture.

Polymorphia. (4) Later, Wendy seeks Jack in his writing room and notices the stack of paper near his typewriter. Hysterical and with a bat, she notices the numerous sheets all containing some form of “All work and no play makes Jack a dull boy.” As she flips through page after page, her hysteria grows and so do the string effects from *Polymorphia*, in effect imitating the flipping of numerous sheets of paper. (5) Jack creeps up on Wendy, finally announcing his presence with, “How do you like it?” referring to his text. Wendy is nearly hysterical at this point. The *pizzicato* chords from *Polymorphia* do not happen when Jack first touches the manuscript but do happen subsequently to punctuate as he taps the pile of papers. (7) Wendy locks Jack in a freezer after she knocks him unconscious. He attempts to manipulate her into letting him out, but she refuses. Wendy wants to seek help from outside the hotel using the snow-cat. Jack is ecstatic because he’s made the snowcat inoperable. The *pizzicato* chords from *Polymorphia* happen as Jack yells repeatedly to Wendy, “Go check it out!”

Utrenja-Boom Boom (6) Following Jack and Wendy’s “talk” about Danny, Jack slowly pursues Wendy up the stairs. As she grows more and more desperate, Wendy begins weakly swinging the bat. Jack asks Wendy to give him the bat and she refuses. Following Jack’s dialogue, “Wendy, darling, light of my life, I’m not going to hurt you...I’m just going to bash your brains in, I’m going to bash them right the fuck in!,” the *sfz* attacks from *Utrenja* mark Wendy striking Jack on the hand and head with the bat. (8) As Jack continually pursues Wendy later on, he takes an ax to the bathroom door where Wendy is hiding. As she screams hysterically and unable to leave, the *sfz* chords

from *Utrenja* frame Jack's infamous line, "Here's Johnny!" (9) Finally, after Jack pursues Danny through the frozen maze and finally succumbs to exhaustion and the cold, percussive chords accent the cut to the shot of Jack frozen in the ice.

The Utrenja Rattle. (1) After Danny inscribes "Redrum" on the door as his mother sleeps, Wendy awakes hearing Danny scream, "Redrum!" *The Rattle* begins as she grabs Danny to her and sees "murder" written on the door. (2) Delbert Grady alerts Jack concerning the arrival of a third party, Halloran, the Overlook chef. As Jack murders Halloran with an ax the *Rattle* begins. (3) Wendy peers down the hall as Jack is pursuing her. As she notices someone dressed in a bear costume orally servicing a man on the bed, the rattle begins. (4) The rattle marks the shot where Wendy sees Halloran dead. (5) This next instance is similar to one where the party guest with a head wound states, "Great party, isn't it?"

Figures 4.4-4.9 contain each of the sudden interactions listed in **Figure 4.2**. Similar to the other charts, picture, dialogue (where it exists), and narrative action are included. Each example is extracted from the entire excerpt used. The entire scenes are not charted. Where a moment is used in two different places in the film, **Figures 4.7** and **4.8 (a-b)**, the instances are notated above and below the excerpt. These examples contain the actual hits and music in the vicinity. Unlike the Bartók iterations in Chapter 1 and "Come and Play" in Chapter 2, these later annotations incorporate moments from four different works. Repetition is an organizing principle in each of these excerpts, and the interplay between exact and non-exact gestures with regard to pitch occurs throughout. Let us look more closely at the music used in these nine instances and then investigate the nature of the interactions.

Figure 4.4—*De Natura Sonoris* #2 (m. 7-8)

Jack's Swing into Air

The musical score is presented in systems. The first system includes staves for strings and woodwinds. The second system includes staves for brass and woodwinds. The third system includes staves for strings and woodwinds. The fourth system includes staves for brass and woodwinds. The fifth system includes staves for strings and woodwinds. The sixth system includes staves for brass and woodwinds. The seventh system includes staves for strings and woodwinds. The eighth system includes staves for brass and woodwinds. The score shows various musical notations, including notes, rests, and dynamic markings like 'pp' and 'p'. A vertical arrow points down from the text 'Jack's Swing into Air' to measure 8.

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Figure 4.5—*De Natura Sonoris #2*; Danny's Neck (a), Jack's Response (b)

(a) Danny's Neck

Diagram: A square box with a downward-pointing arrow.

Staves: v1, v2, vb. Measure 126.

(b)

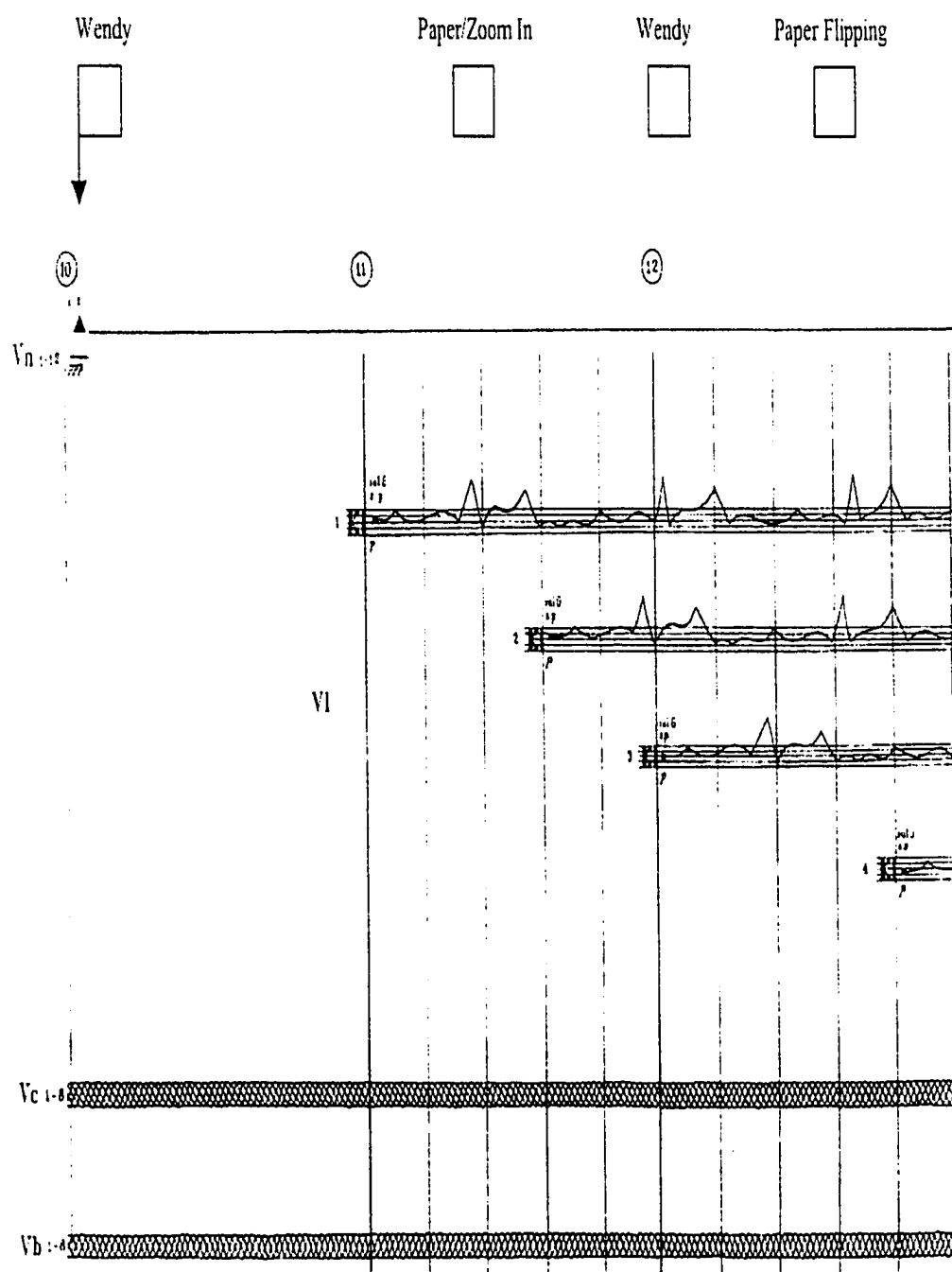
Wendy: "You did this to him, didn't you?" → Jack's Response → "How could you?"

Diagram: A square box with a downward-pointing arrow.

Staves: v1, v2, vc. Measure 5.

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Figure 4.6—Polymorphia, All Work and No Play



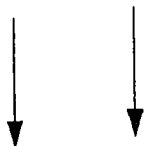
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Figure 4.7—*Polymorphia*, Jack Hits Paper (top), Big Surprise (bottom)

Jack: "Ok, Let's Talk!"



Hand hit text "What do you wanna talk about?"




Jack: "Go check out the snowcat!"



"Go check it out! ——— Go check it out!"



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Figure 4.8a—*Utrenja Boom-Boom*, Wendy Bats Jack

Bat hits Hand

Bat hits Head

Jack Falls Down Stairs

Diagram illustrating the musical score for *Utrenja Boom-Boom*, Wendy Bats Jack. The score is written for a piano and includes a timeline for the events: Bat hits Hand, Bat hits Head, and Jack Falls Down Stairs. The score is divided into measures, with a 6-measure section at the bottom.

Legend:

- (downward arrow) Bat hits Hand
- (downward arrow) Bat hits Head
- (rightward arrow) Jack Falls Down Stairs
- (rightward arrow) (Wendy Screams/Jack Falls)

The musical score consists of a piano part with multiple staves. The piano part includes a 6-measure section at the bottom, marked with a '6' and a '6' below the staff. The piano part is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part includes a 6-measure section at the bottom, marked with a '6' and a '6' below the staff. The piano part is written in a key signature of one flat (B-flat) and a 4/4 time signature.

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Figure 4.8b—*Utrenja Boom Boom-Here's Johnny!*

“Here’s Johnny!” Wendy Screams

Wendy Cuts Jack

The musical score is written for a piano and features a 6-measure phrase. The notation is as follows:

- Staff 1 (Treble Clef):** Measures 1-6 contain a series of eighth notes: G4, A4, B4, C5, B4, A4. The final measure (6) has a forte (*sfz*) dynamic marking.
- Staff 2 (Treble Clef):** Measures 1-6 contain a series of eighth notes: F#4, G4, A4, B4, A4, G4. The final measure (6) has a forte (*sfz*) dynamic marking.
- Staff 3 (Treble Clef):** Measures 1-6 contain a series of eighth notes: E4, F#4, G4, A4, G4, F#4. The final measure (6) has a forte (*sfz*) dynamic marking.
- Staff 4 (Treble Clef):** Measures 1-6 contain a series of eighth notes: D4, E4, F#4, G4, F#4, E4. The final measure (6) has a forte (*sfz*) dynamic marking.
- Staff 5 (Treble Clef):** Measures 1-6 contain a series of eighth notes: C4, D4, E4, F#4, E4, C4. The final measure (6) has a forte (*sfz*) dynamic marking.
- Staff 6 (Treble Clef):** Measures 1-6 contain a series of eighth notes: B3, C4, D4, E4, D4, B3. The final measure (6) has a forte (*sfz*) dynamic marking.
- Staff 7 (Bass Clef):** Measures 1-6 contain a series of eighth notes: A3, B3, C4, D4, C4, A3. The final measure (6) has a forte (*sfz*) dynamic marking.
- Staff 8 (Bass Clef):** Measures 1-6 contain a series of eighth notes: G3, A3, B3, C4, B3, G3. The final measure (6) has a forte (*sfz*) dynamic marking.

Diagrammatic elements above the staff:

- Two empty square boxes are positioned above the first and second measures of the staff.
- A downward-pointing arrow is located below the first square box.
- A second empty square box is positioned above the fifth measure of the staff.
- A downward-pointing arrow is located below the second square box.

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Figure 4.9—*The Utrenja Rattle*¹

Title	Start
1. <i>Redrum</i>	2:00:50
2. Halloran Axed by Jack	2:08:30
3. Bear and Man	2:09:50
4. Wendy sees Halloran Dead	2:12:30
5. "Great Party, isn't it?"	2:12:43

↓

(*quasi senza misura*)

The musical score is arranged in a system with seven staves. The top staff is for Wood Rattle, followed by Marimbaphone, Xylophone basso, Violin, Viola, Cello, and Double Bass. The Wood Rattle part consists of a series of eighth notes with accents, marked *ff*. The other instruments play a continuous eighth-note pattern, also marked *ff*. The tempo/meter is indicated as *quasi senza misura*.

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Pitch. Unlike the Bartók iterations where the music is specifically notated, and in “Come and Play” where most of the music was generally specified with regard to pitch, these examples combine both specific pitch and gesture with unspecified pitch in the same example. **Figures 4.7** and **4.8(a-b)** contain specific pitch. In **Figure 4.7**, stacked fourths appear in the violins 1-4 (E-A-D-G), the celli 1-4 (G#-C#-F#- B) and the basses 1-4 (C-F-Bb-Eb.) Three different tonal planes are established based upon the fourths and are built upon, C-E-G#, respectively, resulting in a complete stacking of fourths to complete the aggregate. The remaining violins, celli, and basses are also articulated as pizzicatos, but only a range is given where the pitches may be chosen. The two alternating regions are also separated by register. As the excerpt progresses both regions interact more closely allowing the specific pitch areas to combine with the non-specific pitch areas. **Figure 4.8 (a-b)** contains accented harmonies in the upper woodwinds. The ensemble contains 2 flutes, 2 oboes, 3 clarinets, trombone, and double bass. The *sfz* chord including the grace notes contains a completed aggregate. In **Figures 4.4** and the latter part of **Figure 4.5**, both contain repeating *sff* chords in the strings. These do not contain exact pitch. **Figure 4.5 (top)** begins inexact but ends on F4. In **Figure 4.6** each viola is delayed but plays the same glissando. The first two entrances begin on D4 while the later two begin on C4 and B3. All are played on the G-string.

Repetition. Most examples also contain some form of repetition. In **Figures 4.4** and **4.5b** and similar *sff* chords are struck and in each instance repeated more than once. In **Figure 4.6** repetition takes place in the form of imitation. Each of the violas enter playing the same glissando. The first two enter on D4 while the latter two begin on C4 and B3. The two regions described above in **Figure 4.7**, repeat constantly on the same

pitch groups, specified or not. In **Figure 4.8** the chords repeat four times without any alteration to the orchestration or pitch material.

Unlike the interactions in the Bartók iterations and the four moments in “Come and Play,” these musical markers immediately characterize some violent physical action or interact with violent dialogue. Except for the *Utrenja Rattle*, each of these interactions lasts less than one second and does not mark benign moments in the film; rather, each interaction musically characterizes a violent act by *emulating* an overt violent act by Jack or by *reacting* to a violent or disturbed action through Wendy’s point of view. Whether the annotations emulate or react, each hit is a *dead-on* annotation (shock chords) of the picture; these alignments are frame-specific.² Techniques that were used in “Come and Play,” specifically succession and action/reaction, participate in the concluding areas of the film as well. Refer to **Figure 4.3** which illustrates the various hits under the two headings described above.

Reaction. In **Figure 4.5**, a glissando spanning approximately a major sixth closes in from the upper and lower register to the unison pitch, F. As the glissando nears the F unison, so does Wendy’s attention to the scars on Danny’s neck. Moments later, Jack’s response is simulated by the three aggressive *sff* string chords. After Wendy angrily asks, “You did this to him didn’t you?” instead of responding, Jack, with his hand in the air, gives an oblivious gaze. The music characterizes his response where Jack is unable to speak. In **Figure 4.6**, as Wendy peers over Jack’s manuscript high, shrill strings begin. As the camera quickly zooms in to what is actually written on the page, the glissando

² See Karlin, *On the Track*, p. 103. *Dead-on* is my term. *Hard hit* is an industry standard term where there is a 2-frame margin of error.

increases by adding violins 2-4. In **Figure 4.7** (bottom), as Wendy cries, Jack's order to check out the snowcat is immediately met with a *sff*-pizzicato chord. As the ostinato of pizzicato chords continues, Jack continues to maniacally yell. "Go check it out!" as Wendy races off. The fast camera pan signaling *Redrum*, the bear and man in the room, and the gentleman with the bloody head ("Great party, isn't it?") are all emphatically marked by the rattle figure. These are reactions by Wendy. In the final shot of the maze sequence, the cut to frozen Jack is marked by a percussion sonority.

Emulation. In **Figure 4.4**, as Jack angrily swings into thin air as he walks down the hall, apparently angry at Wendy for her accusations, two *sff* chords meet with one of his swings. In **Figure 4.7**, after Jack quietly approaches Wendy from behind and scares her, the pizzicato chords meet with Jack's hand lightly touching the stack of pages. Following his dialogue, "What do you wanna talk about?" the pizzicato chords continue as an aggressive ostinato. **Figure 4.8(a-b)** contains two of the most violent and infamous sequences in film. First, as Jack pursues Wendy up the stairs in hopes of "not hurting her," just "bashing her brains in," Wendy finally reacts by hitting Jack twice with the bat, once on the hand and once on the head (**Figure 4.8a.**) The low brass meet exactly with her first hit (hand) while the *sf* chords meet with her second hit (head.) The sequence "Here's Johnny" musically characterizes Jack axing the door down (**Figure 4.8b.**) Following his multiple swings, the violent *sf* chords continue, prolonging the violent affect. In between musical strikes we hear and see Jack through the door, "Here's Johnny!" The second *sf* chord meets exactly with Wendy's hysterical scream and the last *sf* chord meets with Wendy cutting Jack's hand in defense. Later on, Jack murders Halloran.

Jack commits or provokes the violent acts. As he touches his stack of papers and sarcastically engages Wendy in conversation, he later swings aimlessly into the air prior to arriving at the Overlook ball. Although these two instances do not have violent consequences, they imply violence. Bats are used when Wendy swipes Jack twice with the bat on the stairs. Similarly, later on, after axing through the bathroom door, Jack maniacally says, “Here’s Johnny.” In these two instances, although Jack is the predator and Wendy the hysterical prey, she amply defends herself against Jack. In the last instance, accented by the rattle, Jack kills Halloran. The reactive instances accent either a reaction to violent act or a disturbed action. Redrum (murder), Wendy sees Halloran dead, and the “big surprise” are all associated with death. As Jack tells Wendy through the freezer door about her big surprise, Wendy soon realizes that she cannot leave and retrieve any help. It is, in fact, the *death* of her escape. Wendy realizes the murderous reality of life at the Overlook as she sees Redrum in reverse through a mirror. This murderous reality is emphasized once Wendy sees Halloran’s dead body.

These annotations mark action that become increasingly more violent. The first three instances—Danny’s neck, Jack’s reaction to Danny’s neck, and Jack’s air swing—are all three emphatic musical markers, but with no violent consequence. Similarly, ‘All Work and No Play’ reflects Wendy’s confused and hysterical state, again with no violent reaction, just surprise as Jack creeps up behind her. This is true as Jack touches his manuscript. Beginning with Jack’s pursuit of Wendy up the stairs, the violent action become more aggressive. This entire series of annotation ends with the emphatic marking of Jack frozen in ice.

Not only does the music annotate the film in an immediate way, the techniques characterize, or react to, much of the violent action. Using either arco or pizzicato on the strings, the bows strike the strings usually without any definite pitch notated in the score. This is true in **Figures 4.4-4.6**. **Figure 4.7** and **Figure 4.8** contain definite pitch but still with *sf* or *sff* attacks. Similarly, the *Rattle* figure is repetitive and permeating. **Figure 4.8 (a-b)** contains the most violent interaction between Jack and Wendy throughout the film. Both instances contain four *sf* attacks and are combined with swings of a bat, ax, knife and Wendy's penetrating screams. In both instances, Wendy's cries are very similar to the *sf* attacks and the two are often indiscernible.

Relationship to Bartók Iterations and "Come and Play"

Let us now consider the relations between the interactions in this chapter and ones discussed previously. Many of these violent instances that are musically marked relate to earlier interactions in the Bartók iterations and "Come and Play." Where the Bartók iterations rely on metered gestures with specific pitch and melody, the later, more violent episodes rely on jolting avant-garde techniques that are not pitch specific. Suspense is traded for terror. Specific pitch is traded for gesture. Sarcasm is traded for one-liners. Ultimately, the innocuous is traded for the diabolical. How does this occur?

Figure 4.10

<u>Words-Bartók Iterations</u>	<u>Words-Concluding Parts of <i>The Shining</i></u>
"Tuesday"	"All work and no play..."
"Wednesday"	"Big Surprise coming to you!"
"You wouldn't hurt mommy and me?"	"Here's Johnny"
"I love you, Danny, I wouldn't hurt you."	"Let's talk"
	Jack's reaction to Danny's neck (loss for words)

I have divided the interacting points into two main categories. The music marks either an action or a word. In **Figure 4.10**, words take the form of dialogue, title card, and written word. In the Bartók interactions, the following interactions are built upon words: the title cards *Tuesday* and *Wednesday*, Danny's questions to Jack, "You wouldn't hurt mommy and me, would you?", Jack's response "I love you Danny, I wouldn't do anything to hurt you." The word-related interactions in the concluding parts of the film discussed in this chapter include: Jack's text "All work and no play makes Jack a dull boy," Jack's line "You got a big surprise coming to you!" "Here's Johnny," "Let's Talk!" and Jack's reaction after being accused by Wendy of abusing Danny. In this last instance, as Jack reacts to Wendy, he is at a *loss for words* with regard to Danny's injury. The music in this instance responds for Jack. The action-based form of interaction takes place using hands or referencing them. In the Bartók iterations Jacks bounces a ball, types, and pulls the paper from the typewriter. Later on, he touches the stack of manuscript. Wendy accuses Jack of strangling Danny. In the end, Wendy cuts Jack's hand. In "Come and Play," Danny defends himself by placing his hands up to his face and then releasing them. During one Bartók iteration, he attempts to open the door to Room 237 with his hand.

Figure 4.11 provides a similar interpretation of the relationship between early and later annotations. Jack's innocuous bouncing ball becomes "Here's Johnny!" Jack swinging an ax. The title cards of time, "Tuesday" and "Wednesday," become Jack frozen at the end in the photograph from the 1930s and in the snow. His earlier typing becomes Jack's magnum opus, "All work and no play." "I love you, Danny, I wouldn't do anything to hurt you." from Bartók #3 becomes "Wendy's Big Surprise!" later in the freezer, and I'm "Comin for you boy!" in the maze sequence. All the events that are marked, repeat, and are timeless.

Figure 4.11

Jack's Bouncing ball—to—"Here's Johnny!" (Swinging ax.)
 "Tuesday" (Time Possesses Jack)—to—Frozen Jack (Dead).
 Jack Typing (Ideas)—to—"All Work and No Play Makes Jack a Dull Boy."
 "I love you, Danny" (Caring Father)—to—"Big Surprise" and "I'm coming for you boy!"
 (Killer)

The benign, meaningless lies—all talk, no action—annotated during the Bartók iterations become highly dangerous maniacal humor at the end of the *The Shining*. The titles cards that deceptively appear do not imply elapsed time or day. We find out later that although Jack promises not to hurt his family, he indeed tries relentlessly to murder Danny and Wendy. Jack is at a loss for words as Wendy accuses him of hurting Danny. Jack does not know how to respond; yet later he wants to talk with Wendy after she sees his cryptic text. Instead, Jack opts for physical violence as he pursues her up the stairs. The words and actions that are marked by music are indeed concrete. At the end, as Jack

is literally frozen in time outside of the Overlook, his action has been stopped. As he is additionally frozen in time in the 1932 party picture, his words have ceased. The final song, “Midnight, the Stars, and You,” is initially instrumental, a song without words.

The Diegesis

The emulation and reaction discussed earlier and the progressively violent interactions between music and picture are both significant in relation to the diegesis in this part of *The Shining*. The diegetic boundaries early in the film are clear and typical. The musical divisions in *Music for Strings, Percussion, and Celesta* are subtler and only interact with seemingly benign elements in the film. Similarly, Jack’s digressions and his maniacal tendencies are far more discreet and are just beginning. There, the music enters the sound world of the picture momentarily and discreetly. The music is outside of the picture and rarely inside of it. Even within the momentary annotations in the Bartók iterations, most of the music plays through affectively underscoring various montage sequences without directly annotating them.

The boundaries between the sound world of the film and the sound world outside of the film become increasingly blurred as the violent propensity increases; music, sound design, and dialogue become fused and gradually become inseparable. **Figure 4.4**, where a sound effect is placed on Jack’s swing, the music not only accents his motion but replaces the realism of the action. This happens again in **Figure 4.5b**. After Wendy’s angry question, a verbal response is expected yet the three *sff* chords *speak* for Jack. In **Figure 4.6**, the flipping of the pages and Wendy’s dazed/confused reaction are replicated by the accelerated glissando. In this instance, it is difficult to discern the sound inside of

the film with the effects of the music. In both instances in **Figure 4.7**, the pizzicato replaces the sound effect of Jack's hand hitting the paper. The pizzicato chords replicate Jack's pounding on the freezer door coupled by his line "Go check it out!" **Figure 4.8(a-b)** contain the most explicit fusion of sound inside and outside of the film. As these two instances are later in this sequence of annotations, they are the most violent and the most indiscernible. Bats, axes, and knives are violently used and are marked by equally terrorizing musical attacks. Intermixed within events are Wendy screams that appear either congruent to the *sff* attack or relatively close. The shrillness of both Wendy's voice and the musical orchestrations are similar and as a result, it is difficult to distinguish between sound that is within the film and outside of it.

The musical intrusion into the diegetic world of the film culminates with the repeated appearances of the *Utrenja Rattle*, a repetitive and percussive figure that appears five times in the final twenty minutes of the film (**Figure 4.9**.) The most violent action is marked by this figure including the only murder we see, the killing of Halloran. All parts of the film that are marked by the *Utrenja Rattle* relate directly to death, with the exception of the bear and man shot. All instances of the *Utrenja Rattle* are additionally marked by zoom-in camera movement. The first appearance of the *Utrenja Rattle* begins at 02:00:50 before the "Here's Johnny" interaction. As the film unravels, two odd and seemingly unrelated figures are musically marked by the rattle: the bear and man appearing to be having oral sex and the British dinner guest axed in head who comments "Great party, isn't it?" Neither has appeared before or will appear again. Like the rattle figure itself, these are reserved for the latter portion of the film, where havoc is raised and spirits are beginning to control the film and music.

As a result of the continual lack of diegetic distinction towards the end of the film, the synchronization of shock chords and on screen action suggests that the violent acts themselves are musically driven. As the music is controlling the action of the picture, the score is empowered and ascends above the diegetic boundary of the underscore and possesses the action itself. In earlier investigations, I asserted that Jack possessed time as the caretaker and time is what possessed Jack. This parallel was made through musical means by the accented title cards, “Tuesday” and “Wednesday”, using the same cadence. In the third iteration of the Bartók, Danny and Jack appear lifeless. Through musical means, the glissandi and other musical effects animate the scene using the interplay between questions and answers. In **Figure 4.8 (a-b)**, is Wendy screaming out of fear of Jack, Jack’s ax cutting through the door, or the shrill attacks of the music? Since all are intertwined, fear is mapped through all dimensions the film.

Terror and comedy are uniquely attached and uncomfortably close in *The Shining*. Jack is funniest when he about to commit a violent act, and it is the violent acts that are musically annotated in this period of the film. Thus, there is a profound meeting of comedy, musical annotation, and violence, all of which mutually participate in the horror. Jack’s maniacal expressions are anticipated earlier in the picture by sarcasm. As the family drives up to the Overlook, Jack sarcastically states ‘It’s ok, he [Danny] saw it on the television.’ After delivering breakfast to Jack, Wendy suggests that he may have some writing ideas coming to him. Jack responds ‘Yep, that’s all it is.’

The implosion of the diegesis includes the interpolation of humor and violence. These later annotations combine these seemingly opposite emotions. As the musical annotations are transformed and participate in more violent action, Jack’s humor becomes

increasingly maniacal and his grin remains on his face like an evil clown's mask. Two shrill woodwind chords closely frame "Here's Johnny." The dialogue, "What do you wanna talk about?" is followed by the ostinato of pizzicato chords. Jack's profound yet funny text, "All work and no play makes Jack a dull boy," is terrorizing to Wendy, yet humorous. Prior to axing through one door, he comically recites lines from *The Three little Pigs*. Similarly, as Jack axes the door to the bathroom where Wendy is hiding, Jack quotes *The Tonight Show* using Ed MacMahon's notorious introduction, "Hccccccrc's Johnny." After Wendy realizes the nature of Jack's manuscript, he slyly approaches her and asks if she likes it. Jack happily informs Wendy of her big surprise as he happily taps on the freezer door. Prior to being struck by Wendy with the bat in **Figure 4.8a**, Jack taunts her continually as both walk up the stairs.

As elements of the diegesis fuse and all of the separate audio parts converge and become one diabolical force, Jack conversely disintegrates, becomes more murderous and unaware of the consequences of his actions, yet he is more focused and driven than ever before. Much of the unity in the diegesis in the later part of the film reflects Jack's singular state of mind. By correcting his family, encouraged by Delbert Grady, Jack is singularly raising his family the way he sees fit without interference by the cook. In a conversation with the bartender Lloyd, Jack confides that it is Danny's mother who interferes. Jack has found his singular yet delusional mission. In the end, it is not Wendy or Danny that the hotel is interested in, it is Jack. The annotations throughout the film reflect the supernatural or diabolical lurking over Jack's shoulder. Eventually, as the number of interactions increase and lead Jack to violence, he succumbs and becomes one with this unseen force and remains frozen in time.

The interpolated/repeating image is a consistent and timeless element in *The Shining*. There are the multiple shots of the television predicting snow, the idealism of the *Summer of '42*, and the continued pursuit in *The Road Runner* cartoons. There are the long stares by Jack and Danny, the stares by the Grady girls, the murderous flash cuts of blood, elevators, and children—all of these are moving images that are out of linear time. Similarly, the musical annotations investigated in this chapter are consistent and momentary. Whether it is the brief visual moment or the brief musical moment, the visual image and musical image parallel each other in *The Shining* in relaying eternity. As the spirits periodically and momentarily join the living, the score is also supernaturally present and impacts the later parts of the film by possessing the violent behavior enticed by the hotel. While it is clear that Jack is the predator as he continually pursues Wendy and Danny, he is ironically the victim of most of the violence. Wendy bats him down the stairs, locks him in a freezer, and cuts his hand, momentarily disabling him from more attacks—these are all musically marked. Yet the hotel, in an effort to preserve Jack, comes to his rescue.

As the presence of the hotel and its “musical” influence over Jack becomes more controlling in the concluding areas of the film, specifically the maze sequence, the distinction between musical works consistently becomes blurred, creating a dense texture of music and a loss of identity of the pieces, one that mirrors Jack’s grip on reality and the loss of his identity. Where various sound design and musical elements become fused and interpenetrate each other in the later parts of the film, the interpenetration process extends to the music, deteriorating the boundaries between pieces. Thus, as the music takes over the hotel and inspires violence, eventually the music takes over itself in the

maze sequence by *devouring* its own individuality—what the music helps to spiritually unleash on Jack it eventually unleashes on itself.

After a long and passionate pursuit, Jack loses again, finally becoming *immortalized* in the snow and the final shot of the picture from 1921. A frozen Jack, marked by a dead-on percussion hit, is followed by a living Jack from 1921, and not vice-versa. The finality of death is avoided and the omnipotent Jack takes us to the end of the film and negates linear time. For the first time, we realize the prospect of reincarnation and as the song title suggests, Jack is as everlasting as, “Midnight, The Stars, and You.” The immortalization is anticipated in the film. Just prior to Jack’s final fall, the *Utrenja Rattle* was used consistently five times accenting all murderous affairs. The Rattle consisting of castanets is the first movement of the second part of *Utrenja*, entitled, “The Resurrection of Christ.” Ironically, as the *Rattle* marks murderous activity, it in fact foreshadows the inevitability of Jack’s immortality. Others have compared Jack to monsters such as Frankenstein, The Werewolf, and Dracula.³ Each of these became equally immortalized. Frankenstein’s rebirth, Dracula eternal nightlife, and The Werewolf’s immunity to death except through special daggers to the heart, all have eternal life. Jack, as Grady suggests, has always been the caretaker.

In the Bartók iterations, the “Come and Play” sequence, and the final annotations discussed in this chapter, we observe a convergence of independent forces. In the three Bartók iterations, structural points in the music related to elements in the film imparting an affect that at times was not congruent to the picture. This culminated in the last Bartók

³ *The Official Kubrick Web Site*, “Kubrick FAQ.” Most articles on this website are published exclusively for this official website.

iteration, where individual questions and answers were controlled by the musical effects in the score. The score gradually began to infiltrate the diegetic world of sound. In “Come and Play,” the convergence of music, sound, and picture paralleled the intersection of present, past, and future time. The hallway was indeed a type of magical, albeit disturbed, passageway. In the musical attacks that mark the activity in the remainder of the film, music, violence, and comedy uncomfortably converge into the diegesis, motivating Jack and finally devouring him. In this region, the sounds of screams, bats, and dialogue are intimately intertwined.

Dissertation Conclusion

As Kubrick was an avid learner with an untamable curiosity, he was constantly researching potential projects. Similarly, he sought out and *found* music that intrigued him, music that wasn't always readily accessible on the commercial markets. Vivian Kubrick recalls her father often returning home with bags of newly bought records, tapes, CDs, or 8-tracks for his own listening pleasure and for future use in one of his films. She said that after listening to each, he would put them into categories for potential use in his films—music tended to be on Kubrick's mind.¹

Kubrick's seriousness about music in his films was further evident in his pursuit of composers, certain works, down to certain recordings and specific areas of those recordings. No detail was left unattended. During the protracted search for music in *2001: A Space Odyssey*, Kubrick spent endless hours researching and listening to works in a variety of styles.² In his attachment Penderecki's works for *The Shining*, Kubrick gained access to many recordings of the Polish National Radio, ones that were not accessible to the public except through broadcast. Thus, the search for music for Kubrick was as central to his films as the search for a script, an actor, or a shot. Why would he not rely upon or entrust a composer to create a score tailored to his films? In many ways that would have been easier on him. I believe Kubrick chose, instead to search for a *fixed* musical work that was certainly less malleable but also more independent of his visuals. As music in Kubrick's films—and certainly in *The Shining*—was equal in stature, it was

¹ Stainforth stated this in an interview. He was also the editor of Vivian Kubrick's documentary on *The Shining* so he was very close to her and Kubrick during the making of *The Shining*.

² Howard, p. 110-111.

Kubrick who had to remain in control of the musical choices and placement. For Kubrick, I believe music functioned as image.³

There is much to be discovered in the function of music in the films of Stanley Kubrick. My close analytic work in this dissertation is a beginning and deals with the interactions between the musical avant-garde, the film's narrative, and the horror genre. Much remains: the arranged Schubert in *Barry Lyndon*, the two Strauss' in *2001: A Space Odyssey*, the 60's pop song—*Painted Black*— in *Full Metal Jacket*, Ludwig Van Beethoven in *A Clockwork Orange*, and the return the avant-garde with Ligeti circa 1955 in *Eyes Wide Shut*.

³ Brown, *Overtones and Undertones: Reading Film Music*, chapter 8, "Music as Image as Music." Brown specifically discusses Kubrick on p. 239.

Appendix I—Music for Strings, Percussion, and Celesta by Béla Bartók (mm. 1-45)
 (© Boosey & Hawkes. Reprinted by permission of Boosey & Hawkes.)

III.

Adagio, $\text{♩} \approx 66$ allarg.

Xylophon *molto*

5. *dim.* *pp* *Adagio molto, ♩ ca 40*

10

15 *poco ral.*

20

25

30

35

40

45

50

55

60

65

70

75

80

85

90

95

100

105

110

115

120

125

130

135

140

145

150

155

160

165

170

175

180

185

190

195

200

205

210

215

220

225

230

235

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340

345

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355

360

365

370

375

380

385

390

395

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410

415

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795

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805

810

815

820

825

830

835

840

845

850

855

860

865

870

875

880

885

890

895

900

905

910

915

920

925

930

935

940

945

950

955

960

965

970

975

980

985

990

995

1000

U. K. 10088 W. P. V. 201

U. K. 10088 W. P. V. 201

lento - *a tempo*

1. Vl. *dim.* *p*
2. Vl. *dim.* *p*
1. Vlc. *dim.* *p*
2. Vlc. *dim.* *p*
1. Cb. *dim.* *pp*
2. Cb. *pp*

sol. pont.
sol. pont.

[20] Più andante, ♩ ca. 56

Upr. Cb. *pp*
Timp. *pp*
Xyl. *p*
Cel. *mf*
Pte. *p*
1. Vl. *pp*
2. Vl. *pp*
1. Vlc. *pp*
2. Vlc. *pp*
1. Cb. *pp*
2. Cb. *pp*

con sord.
3 Soli

251

Cel.

Flte.

1. Vl.

2. Vl. div.

Vla.

Vcl.

A. Vl.

rallent. - - al più lento, 1 ca. 40

Timp.

Xyl.

Cel.

Flte.

1. Vl.

2. Vl. div.

Vla.

Vcl.

2. Cl.

35 **B) Più andante, 1 c.m. 66**

72

Timp. *p*

Cel. *pp* 5

Arpa *p*

Picc. *ppp* 10

1. Vl. *pp*

1. Vle. *pp*

1. Vle. *pp*

1. Cb. *pp*

2. Vle. *pp*

2. Cb. *p*

73

Timp. *p*

Cel. *pp* 20

Arpa *p*

Picc. *ppp* 10

2. Vl. *pp* *senza cord.*

1. Vle. *pp* *senza cord.*

1. Vle. *pp* *senza cord.*

1. Cb. *pp* *senza cord.*

2. Vle. *pp* *senza cord.*

2. Cb. *pp* *senza cord.*

[illegible]

76. *stringendo*

Temp. *Allegro*

Cel. *20* *30* *20*

Arpa

Picc. *10* *10* *10*

2. Vl. *10*

1. Vlc. *10*

1. Vlc. *10*

4. Vl. *20*

2. Vlc. *10*

2. Vlc. *10*

3. Cb. *10*

77. **10**

Temp. *Allegro*

Cel. *20* *30* *20*

Arpa

Picc. *10* *10* *10*

2. Vl. *10*

1. Vlc. *10*

1. Vlc. *10*

4. Vl. *20*

2. Vlc. *10*

2. Vlc. *10*

3. Cb. *10*

Timp. *mf*
 Arpa
 Poco.
 1. Fl. *mf*
 2. Fl. *mf*
 1. Vln. *mf*
 2. Vln. *mf*
 1. Vla. *mf*
 2. Vla. *mf*
 1. Vcl. *mf*
 2. Vcl. *mf*
 1. Cb. *mf*

45

3) Più mosso, 1^a ed. 1^a

Violino I

Violino II

Viola

Violoncello

Contrabbasso

Organo

Pianoforte

Arpa

Tempo

1. Vln.

2. Vln.

3. Vln.

4. Vln.

5. Vln.

6. Vln.

7. Vln.

8. Vln.

9. Vln.

10. Vln.

11. Vln.

12. Vln.

13. Vln.

14. Vln.

15. Vln.

16. Vln.

17. Vln.

18. Vln.

19. Vln.

20. Vln.

21. Vln.

22. Vln.

23. Vln.

24. Vln.

25. Vln.

26. Vln.

27. Vln.

28. Vln.

29. Vln.

30. Vln.

31. Vln.

32. Vln.

33. Vln.

34. Vln.

35. Vln.

36. Vln.

37. Vln.

38. Vln.

39. Vln.

40. Vln.

41. Vln.

42. Vln.

43. Vln.

44. Vln.

45. Vln.

46. Vln.

47. Vln.

48. Vln.

49. Vln.

50. Vln.

51. Vln.

52. Vln.

53. Vln.

54. Vln.

55. Vln.

56. Vln.

57. Vln.

58. Vln.

59. Vln.

60. Vln.

61. Vln.

62. Vln.

63. Vln.

64. Vln.

65. Vln.

66. Vln.

67. Vln.

68. Vln.

69. Vln.

70. Vln.

71. Vln.

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A

CHILD'S PLAY FOR WOODWIND QUINTET
(Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon)

by

LEONARD LIONNET

**A dissertation submitted to the Graduate Faculty in Music
in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts, The City University of New York**

2003

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LEONARD LIONNET

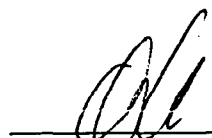
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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

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Abstract

CHILD'S PLAY FOR WOODWIND QUINTET

(Flute, Oboe, Clarinet in Bb, Horn in F, and Bassoon)

by

Leonard Lionnet

Advisor: David Olan

This work consists of eleven character movements based upon events in a child's world. It reflects the omnipotent world of my niece, Sarah Kugler and my nephew, Benjamin "Benny" Kugler.

To My Grandmother, Sabina Spione Carimi

...For Being There

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I. Intrada

Leonard Lionnet

Marcia ♩ = 120

The musical score is for a piece titled "I. Intrada" by Leonard Lionnet, marked "Marcia" with a tempo of 120 beats per minute. The score is in 4/4 time and consists of five staves for woodwind instruments: Flute, Oboe, Clarinet, Horn, and Bassoon. The Flute part is mostly rests. The Oboe part plays a steady eighth-note pattern starting on G4, marked *mp*. The Clarinet part has rests in the first measure, then enters in the second measure with a melodic line starting on G4, marked *mf*, with a "sim." (sforzando) marking above the first measure of the second measure. The Horn part plays a steady eighth-note pattern starting on E4, marked *mp*. The Bassoon part plays a steady eighth-note pattern starting on G3, marked *mp*.

Flute

Oboe *mp*

Clarinet *mf* sim.

Horn *mp*

Bassoon *mp*

4

Fl. *pp*

Ob. *pp* *mp*

Cl. *pp* *mp* *sim.*

Hn. *mp*

Bsn. *pp* *mp* *sim.*

Detailed description: This system contains measures 4 through 7 of a musical score. The key signature has one flat (B-flat), and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The brass section includes Horn (Hn.) and Bassoon (Bsn.). In measure 4, the Flute, Oboe, and Clarinet all play a half-note chord marked *pp*. The Horn and Bassoon play a half-note chord marked *pp*. In measure 5, the Flute and Clarinet continue with their half-note chords marked *pp*. The Oboe plays a half-note chord marked *mp*. The Horn and Bassoon continue with their half-note chords marked *mp*. In measure 6, the Flute and Clarinet continue with their half-note chords marked *pp*. The Oboe continues with its half-note chord marked *mp*. The Horn and Bassoon continue with their half-note chords marked *mp*. In measure 7, the Flute and Clarinet continue with their half-note chords marked *pp*. The Oboe continues with its half-note chord marked *mp*. The Horn and Bassoon continue with their half-note chords marked *mp*. The Horn and Bassoon also have a *sim.* (sustained) marking in measure 7.

8

Fl.

Ob.

Cl. *mf*

Hn.

Bsn.

Detailed description: This system contains measures 8 through 10 of a musical score. The key signature has one flat (B-flat), and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), and Clarinet (Cl.). The brass section includes Horn (Hn.) and Bassoon (Bsn.). In measure 8, the Flute, Oboe, and Clarinet all play a half-note chord marked *mf*. The Horn and Bassoon play a half-note chord marked *mf*. In measure 9, the Flute, Oboe, and Clarinet all play a half-note chord marked *mf*. The Horn and Bassoon play a half-note chord marked *mf*. In measure 10, the Flute, Oboe, and Clarinet all play a half-note chord marked *mf*. The Horn and Bassoon play a half-note chord marked *mf*.

Fl. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Hn. *f*

Bsn. *f*

Measures 11-13 and measures 1-3 of a new system. The score is for a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has one sharp (F#) and the time signature is 3/4. Measures 11-13 show a transition from a 2/4 time signature to 3/4. Dynamics include *f* (forte) and *mf* (mezzo-forte). The Flute and Oboe parts have melodic lines with slurs and accents. The Clarinet part has a melodic line with slurs. The Horn and Bassoon parts have a sustained note in measure 11 and then a melodic line in measure 12.

Fl.

Ob.

Cl.

Hn. *mf*

Bsn. *mf*

Measures 14-16. The score continues with the same woodwind section. Measures 14-16 are in 3/4 time. Dynamics include *mf* (mezzo-forte). The Flute and Oboe parts have a continuous melodic line with slurs and accents. The Clarinet part has a melodic line with slurs. The Horn and Bassoon parts have a melodic line with slurs and accents.

17

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

f

f

f

20

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

sub

pp sub

p

f

f

f

23

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

mp

f

26

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

f

p

29

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

f

f

f

f

f

33

Fl.

Ob.

Cl.

Hn.

Bsn.

p

ff

p

ff

p

ff

p

ff

pp

pp

pp

37

Fl. *mf* *p* *f*

Ob. *mf* *p* *f*

Cl. *mf* *p* *f*

Hn. *p* *f* *mf*

Bsn. *mf*

41

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mf*

Bsn. *mf* *p*

45

Fl. *mf*

Ob. *mf*

Cl. *p* *mf* *f*

Hn. *mf* *f*

Bsn. *mf* *f*

49

Fl. *mf*

Ob. *mf*

Cl. *ppp dolce*

Hn. *mf*

Bsn.

52

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *ppp* *pp*

Hn. *mf*

Bsn. *mp*

56

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

59

Fl.

Ob.

Cl.

Hn.

Bsn.

62

Fl.

Ob.

Cl.

Hn.

Bsn.

65 *8va*-----, Fl.

Ob.

Cl.

65 Hn.

65 Bsn.

ff

f

pp

Detailed description: This is a musical score for five woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score covers measures 65 to 68. The Flute part begins with a melodic line in measure 65, marked with a forte (*f*) dynamic. The Oboe and Clarinet parts have melodic lines in measures 65 and 66, with the Clarinet part in measure 68 marked with a pianissimo (*pp*) dynamic. The Horn part has a melodic line in measure 65, marked with a fortissimo (*ff*) dynamic. The Bassoon part has a melodic line in measure 65, marked with a forte (*f*) dynamic. The score is written in treble clef for Flute, Oboe, and Clarinet, and bass clef for Horn and Bassoon. The key signature has one sharp (F#). The Flute part has a first-octave (*8va*) marking above measure 65. The score ends with a double bar line at the end of measure 68.

II. Pomp

Grandioso ♩ = 60

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *p*

Bsn. *p*

The musical score is for a section titled "II. Pomp" in a "Grandioso" tempo, with a metronome marking of 60 beats per minute. The score is written for five woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one sharp (F#), and the time signature is 2/8. The music is marked with a piano (*p*) dynamic. The Flute, Clarinet, and Horn parts consist of single notes with rests. The Oboe and Bassoon parts feature more complex rhythmic patterns, including eighth and sixteenth notes, often beamed together. The Bassoon part includes a trill in the final measure.

5

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn.

Bsn. *mf*

9

Fl. *p*

Ob. *p* *mp*

Cl. *p*

Hn. *p*

Bsn. *mf*

13

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

Measure 13: Flute (Fl.) and Clarinet (Cl.) are silent. Oboe (Ob.) plays a quarter note G4, followed by an eighth note A4, and a quarter note B4. Bassoon (Bsn.) plays a quarter note G2, followed by an eighth note A2, and a quarter note B2. Horns (Hn.) are silent. Measure 14: Flute (Fl.) and Clarinet (Cl.) are silent. Oboe (Ob.) plays a quarter note C5, followed by an eighth note B4, and a quarter note A4. Bassoon (Bsn.) plays a quarter note G2, followed by an eighth note A2, and a quarter note B2. Horns (Hn.) are silent. Measure 15: Flute (Fl.) and Clarinet (Cl.) are silent. Oboe (Ob.) plays a quarter note G4, followed by an eighth note A4, and a quarter note B4. Bassoon (Bsn.) is silent. Horns (Hn.) are silent. Measure 16: Flute (Fl.) and Clarinet (Cl.) are silent. Oboe (Ob.) plays a quarter note B4, followed by an eighth note A4, and a quarter note G4. Bassoon (Bsn.) is silent. Horns (Hn.) are silent.

17

Fl.

Ob.

Cl.

Hn.

Bsn.

p

Measure 17: Flute (Fl.) is silent. Oboe (Ob.) plays a quarter note G4, followed by an eighth note A4, and a quarter note B4. Clarinet (Cl.) is silent. Horns (Hn.) are silent. Bassoon (Bsn.) is silent. Measure 18: Flute (Fl.) is silent. Oboe (Ob.) plays a quarter note C5, followed by an eighth note B4, and a quarter note A4. Clarinet (Cl.) plays a quarter note G4. Horns (Hn.) play a quarter note G2. Bassoon (Bsn.) plays a quarter note G2, followed by an eighth note A2, and a quarter note B2. Measure 19: Flute (Fl.) is silent. Oboe (Ob.) plays a quarter note G4, followed by an eighth note A4, and a quarter note B4. Clarinet (Cl.) plays a quarter note G4. Horns (Hn.) play a quarter note G2. Bassoon (Bsn.) plays a quarter note G2, followed by an eighth note A2, and a quarter note B2. Measure 20: Flute (Fl.) is silent. Oboe (Ob.) plays a quarter note B4, followed by an eighth note A4, and a quarter note G4. Clarinet (Cl.) is silent. Horns (Hn.) are silent. Bassoon (Bsn.) plays a quarter note G2, followed by an eighth note A2, and a quarter note B2.

21

Fl. *pp*

Ob.

Cl. *pp*

Hn. 21

Bsn. 21 *pp*

25

Fl.

Ob. *pp*

Cl. *pp*

Hn. 25

Bsn. 25 *pp*

29

Fl.

Ob.

Cl.

Hn.

Bsn.

This system of musical notation covers measures 29 through 33. It features five staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B-flat), and the time signature is 4/8. Measures 29-32 contain whole rests for all instruments. In measure 33, the Flute plays a half note G4, the Oboe plays a half note A4, the Clarinet plays a whole rest, the Horn plays a whole rest, and the Bassoon plays a half note G2. Measure 34 is partially visible at the end of the system.

34

Fl.

Ob.

Cl.

Hn.

Bsn.

This system of musical notation covers measures 34 through 38. The instruments and key signature remain the same. In measure 34, the Flute plays a half note G4, the Oboe plays a half note A4, the Clarinet plays a half note G4, the Horn plays a whole rest, and the Bassoon plays a half note G2. In measure 35, the Flute plays a half note A4, the Oboe plays a half note B4, the Clarinet plays a half note A4, the Horn plays a half note G2, and the Bassoon plays a half note A2. In measure 36, the Flute plays a half note B4, the Oboe plays a half note C5, the Clarinet plays a half note B4, the Horn plays a half note A2, and the Bassoon plays a half note B2. In measure 37, the Flute plays a half note C5, the Oboe plays a half note D5, the Clarinet plays a half note C5, the Horn plays a half note B2, and the Bassoon plays a half note C3. In measure 38, the Flute plays a half note D5, the Oboe plays a half note E5, the Clarinet plays a half note D5, the Horn plays a half note C3, and the Bassoon plays a half note D3. Measure 39 is partially visible at the end of the system.

III. Alarm

Allegro ♩ = 120

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *mf* *f*

Bsn. *f*

The musical score is for a section titled 'III. Alarm' in Allegro tempo, with a metronome marking of 120 beats per minute. The score is written for five woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one sharp (F#), and the time signature is common time (C). The Flute, Oboe, and Clarinet parts are in the treble clef, while the Horn and Bassoon parts are in the bass clef. The Flute, Oboe, and Clarinet parts begin with a rest followed by a series of eighth notes, marked with a forte (*f*) dynamic. The Horn part begins with a series of eighth notes, marked with a mezzo-forte (*mf*) dynamic, and then transitions to a forte (*f*) dynamic. The Bassoon part begins with a series of eighth notes, marked with a forte (*f*) dynamic. The score is arranged in a system of five staves, with the instrument names listed to the left of each staff.

2

Fl.

Ob.

Cl.

Hn.

Bsn.

pp *sub*

This musical system covers measures 2 and 3. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent, with measure 3 featuring a *pp* *sub* (pianissimo, sotto voce) passage. The Oboe (Ob.) and Bassoon (Bsn.) parts play a melodic line in measure 2, which continues in measure 3. The Horn (Hn.) part has a melodic line in measure 2 and is silent in measure 3.

4

Fl.

Ob.

Cl.

Hn.

Bsn.

p *mf* *mf* *f* *p* *f*

8va

This musical system covers measures 4, 5, and 6. The Flute (Fl.) part starts in measure 4 with a *p* (piano) dynamic, moving to *mf* (mezzo-forte) in measure 5. The Oboe (Ob.) and Clarinet (Cl.) parts play a melodic line in measure 4, which continues in measure 5. The Horn (Hn.) part is silent in measure 4 and 5, then plays a melodic line in measure 6. The Bassoon (Bsn.) part is silent in measure 4 and 5, then plays a melodic line in measure 6. The dynamic markings are *p*, *mf*, *mf*, *f*, *p*, and *f* respectively. A *8va* (octave up) marking is present in measure 5.

15

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

pp sub

19

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

mp

23

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *f sub*

Bsn. *f*

27

Fl.

Ob.

Cl.

Hn.

Bsn.

31

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical score block contains measures 31 through 34 for a woodwind section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). Measures 31-33 feature a rhythmic pattern of eighth notes with various accidentals (sharps and naturals). In measure 34, the Flute and Bassoon play a descending half-note scale, while the Oboe and Clarinet play a similar pattern. The Horn part in measure 34 consists of a single half-note chord.

35

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical score block contains measures 35 through 38 for the same woodwind section. Measures 35-38 feature a continuous eighth-note pattern across all instruments. The Flute and Bassoon parts are marked with a piano (*pp*) dynamic. The Oboe and Clarinet parts also follow the eighth-note pattern. The Horn part remains silent throughout these measures. The score concludes with a double bar line and repeat signs at the end of measure 38.

39

Fl.

Ob.

Cl.

39

Hn.

39

Bsn.

rit.

The musical score for measures 39-41 of a woodwind section. The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. Measure 39 is marked with a '39' above the staff. The Flute and Oboe parts are mostly rests. The Clarinet part has a half note G4 in measure 39, marked with 'rit.', and a half note F#4 in measure 40, with a slur connecting them. The Horn and Bassoon parts are mostly rests. The score ends with a double bar line at the end of measure 41.

IV. Lyric

Lento $\text{♩} = 50$

Fl.

Ob.

Cl.

Hn.

Bsn.

p

con sord.

pp

p

The musical score is for a section titled "IV. Lyric" in "Lento" tempo, with a metronome marking of 50 quarter notes per minute. The time signature is 8/8. The score is arranged for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute part is mostly silent, with rests in the first three measures and a whole note in the fourth. The Oboe part begins in the first measure with a half note, followed by quarter notes, and ends with a half note in the fourth measure. The Clarinet part is marked "con sord." (con sordina) and is silent for the first three measures, then plays a half note in the fourth measure, marked "pp" (pianissimo). The Horn part plays a half note in the first measure, followed by quarter notes, and ends with a half note in the fourth measure. The Bassoon part begins in the first measure with a half note, followed by quarter notes, and ends with a half note in the fourth measure. Dynamics include *p* (piano) for the Oboe and Bassoon, and *pp* (pianissimo) for the Clarinet in the fourth measure.

Fl. ⁵

Ob.

Cl. *mp*

Hn. ⁵

Bsn. ⁵

pp

Fl.

Ob.

Cl. *mp*

Hn. ⁹

Bsn. ⁹

mp

Fl. ¹³ *mf* (agitato)

Ob. *mf* (agitato)

Cl. *mf* (agitato)

Hn. ¹³ *mf* (agitato)

Bsn. ¹³ *mf* (agitato)

Detailed description: This system contains measures 13 through 20. Measures 13-16 feature a rhythmic pattern of eighth notes in the Flute, Oboe, and Clarinet, and dotted eighth notes in the Horn and Bassoon. Measures 17-20 show a change in dynamics to *mf* (agitato) for all instruments, with the Flute and Bassoon playing a more active eighth-note melody.

Fl. ¹⁷ *p*

Ob. *p*

Cl. *p*

Hn. ¹⁷ *p*

Bsn. ¹⁷ *p*

Detailed description: This system contains measures 21 through 28. Measures 21-24 are marked *p* (piano). The Flute and Horn play a melodic line with a slur, while the Oboe, Clarinet, and Bassoon play a rhythmic accompaniment of eighth notes. Measures 25-28 continue this pattern, with the Flute and Horn playing a more active eighth-note melody.

21

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

pp

pp

pp

25

Fl.

Ob.

Cl.

Hn.

Bsn.

25

25

Fl. 29

Ob.

Cl.

Hn. 29

Bsn. 29

This musical score block contains five staves for woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music spans measures 29 to 32. The Flute part begins with a melodic line in measure 29, featuring eighth and sixteenth notes. The Oboe part has a more sparse, dotted-note melody. The Clarinet part provides a rhythmic accompaniment with eighth-note patterns. The Horn and Bassoon parts enter in measure 29 with a steady eighth-note accompaniment. The key signature has one sharp (F#), and the time signature is 4/4.

Fl. 33

Ob.

Cl.

Hn. 33

Bsn. 33

This musical score block continues the woodwind section with measures 33 to 35. The Flute part is mostly silent in measures 33 and 34, with a few notes in measure 35. The Oboe part has a simple eighth-note melody. The Clarinet part plays a more complex eighth-note pattern. The Horn and Bassoon parts continue their eighth-note accompaniment, with the Bassoon part showing some variation in measure 35. The key signature remains one sharp (F#), and the time signature is 4/4.

36

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical system covers measures 36, 37, and 38. The Flute (Fl.) part begins in measure 36 with a half note G4, followed by a half note A4 in measure 37, and a half note B4 in measure 38. The Oboe (Ob.) part is silent throughout. The Clarinet (Cl.) part begins in measure 36 with a half note G3, followed by a half note A3 in measure 37, and a half note B3 in measure 38. The Horn (Hn.) part begins in measure 36 with a half note G2, followed by a half note A2 in measure 37, and a half note B2 in measure 38. The Bassoon (Bsn.) part is silent throughout.

39

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical system covers measures 39, 40, and 41. The Flute (Fl.) part is silent throughout. The Oboe (Ob.) part begins in measure 39 with a half note G4, followed by a half note A4 in measure 40, and a half note B4 in measure 41. The Clarinet (Cl.) part is silent throughout. The Horn (Hn.) part begins in measure 39 with a half note G2, followed by a half note A2 in measure 40, and a half note B2 in measure 41. The Bassoon (Bsn.) part begins in measure 39 with a half note G2, followed by a half note A2 in measure 40, and a half note B2 in measure 41. The dynamic marking *p* (piano) is present at the start of measures 39, 40, and 41 for the Oboe, Horn, and Bassoon parts.

42

Fl.

rit.

dim.

Ob.

rit.

dim.

Cl.

rit.

dim.

42

Hn.

rit.

dim.

42

Bsn.

rit.

dim.

Detailed description: This is a musical score for five woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score covers measures 42 through 45. The Flute, Oboe, and Clarinet parts are in treble clef, while the Horn and Bassoon parts are in bass clef. The key signature has one sharp (F#). In measure 42, all instruments are marked 'rit.' (ritardando). In measure 43, they are marked 'dim.' (diminuendo). Measures 44 and 45 continue the melodic lines for the Oboe, Horn, and Bassoon. The Flute and Clarinet parts have rests in measures 44 and 45. The score is written on five staves, with measure numbers 42, 42, and 42 appearing above the Flute, Horn, and Bassoon staves respectively.

V. Rush

Presto ♩ = 144

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

mf

mp

4

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

7

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

mf

9

Fl.

Ob.

Cl.

Hn.

Bsn.

p *f* *mp* *mf*

12

Fl.

Ob.

Cl.

Hn.

Bsn.

mp *mf* *mp*

15

Fl. *f* *pp* *mf*

Ob. *f* *mf*

Cl. *f* *pp* *mf*

Hn. *f*

Bsn. *f*

18

Fl. *pp*

Ob. *pp*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

21

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

mf

mf

23

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

mf

mf

25

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

Measures 25-27. Flute and Oboe are silent. Clarinet plays a melodic line in measures 25 and 27. Horns play a rhythmic pattern in measures 26 and 27. Bassoon is silent.

28

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

mf

Measures 28-30. Flute plays a melodic line in measures 28 and 30. Oboe is silent. Clarinet is silent. Horns play a rhythmic pattern in measures 28 and 30. Bassoon plays a melodic line in measures 28 and 30.

31

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

35

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

38

Fl. *mf*

Ob.

Cl.

Hn. *mf*

Bsn. *mf*

40

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn. *mf*

Bsn. *mf*

42

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

f

This musical system covers measures 42 and 43. The Flute (Fl.) part is mostly silent, with a single note in measure 42. The Oboe (Ob.) and Bassoon (Bsn.) parts play a descending eighth-note scale from G4 to B3 in measure 42, followed by a whole rest in measure 43. The Clarinet (Cl.) and Horn (Hn.) parts play a descending eighth-note scale from E4 to G3 in measure 42, followed by a whole rest in measure 43. The dynamic *f* (forte) is indicated for the Oboe, Clarinet, and Bassoon parts.

44

Fl.

Ob.

Cl.

Hn.

Bsn.

ff

ff

ff

ff

This musical system covers measures 44 and 45. All five woodwind parts (Flute, Oboe, Clarinet, Horn, and Bassoon) play a rapid, ascending eighth-note scale from G3 to G5 in measure 44, followed by a whole rest in measure 45. The dynamic *ff* (fortissimo) is indicated for all parts.

VI. Shame

Lento ♩ = 50

The musical score is for a section titled "VI. Shame". It is marked "Lento" with a tempo of 50 beats per minute (♩ = 50). The score is written for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one sharp (F#) and the time signature is 8/8. The Flute part is mostly rests. The Oboe part begins with a *pp* dynamic and plays a series of eighth notes. The Clarinet part is mostly rests. The Horn part begins with a *pp* dynamic and plays a series of eighth notes. The Bassoon part begins with a *pp* dynamic and plays a series of eighth notes. The score is divided into four measures.

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

pp

pp

5

Fl.

Ob.

Cl.

pp

Hn.

Bsn.

This system of musical notation covers measures 5 through 8. The Flute (Fl.) part is mostly silent, with a measure rest in measure 5 and a whole rest in measure 6. The Oboe (Ob.) and Bassoon (Bsn.) parts play a melodic line of eighth notes with slurs. The Clarinet (Cl.) part plays a more complex eighth-note pattern, starting with a *pp* (pianissimo) dynamic marking. The Horn (Hn.) part plays a line of eighth notes with slurs. The key signature has one sharp (F#), and the time signature is 4/4.

9

Fl.

Ob.

Cl.

Hn.

Bsn.

This system of musical notation covers measures 9 through 12. The parts continue from the previous system. The Flute (Fl.) remains silent. The Oboe (Ob.) and Bassoon (Bsn.) continue their eighth-note melodic line. The Clarinet (Cl.) continues its eighth-note pattern. The Horn (Hn.) continues its eighth-note line. The key signature and time signature remain the same.

13

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

This system of musical notation covers measures 13 through 16. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute staff begins with a measure rest in measure 13, then enters in measure 14 with a half note G4, marked *pp*. The Oboe staff has a half note G4 in measure 13, followed by a half note A4 in measure 14, also marked *pp*. The Clarinet staff has a half note G4 in measure 13, followed by a half note A4 in measure 14, marked *pp*. The Horn and Bassoon staves both have a half note G3 in measure 13, followed by a half note A3 in measure 14, marked *pp*. The notation continues with half notes and rests through measure 16.

17

Fl.

Ob.

Cl.

Hn.

Bsn.

This system of musical notation covers measures 17 through 20. It features the same five staves as the previous system. The Flute staff has a half note G4 in measure 17, followed by a half note A4 in measure 18, then a half note B4 in measure 19, and a half note C5 in measure 20. The Oboe staff has a half note G4 in measure 17, followed by a half note A4 in measure 18, then a half note B4 in measure 19, and a half note C5 in measure 20. The Clarinet staff has a half note G4 in measure 17, followed by a half note A4 in measure 18, then a half note B4 in measure 19, and a half note C5 in measure 20. The Horn and Bassoon staves both have a half note G3 in measure 17, followed by a half note A3 in measure 18, then a half note B3 in measure 19, and a half note C4 in measure 20.

21

Fl.

Ob.

Cl.

Hn.

Bsn.

This system contains measures 21 through 24. The Flute (Fl.) part begins with a melodic line in measure 21, which continues through measure 24. The Oboe (Ob.) part has a similar melodic line. The Clarinet (Cl.) part plays a steady eighth-note accompaniment. The Horn (Hn.) and Bassoon (Bsn.) parts provide a harmonic foundation with sustained notes and moving lines.

25

Fl.

Ob.

Cl.

Hn.

Bsn.

This system contains measures 25 through 28. The Flute (Fl.) part has a melodic line in measure 25, followed by rests in measures 26-28. The Oboe (Ob.) part has a melodic line in measure 25, followed by rests in measures 26-28. The Clarinet (Cl.) part plays a steady eighth-note accompaniment. The Horn (Hn.) and Bassoon (Bsn.) parts provide a harmonic foundation with sustained notes and moving lines.

29

Fl.

Ob.

Cl.

p

Hn.

Bsn.

29

29

33

Fl.

Ob.

Cl.

pp

Hn.

Bsn.

33

33

33

37

Fl.

Ob.

Cl.

37

Hn.

37

Bsn.

rit.

rit.

rit.

rit.

The musical score for measures 37-40 features five staves. The Flute (Fl.) staff is empty. The Oboe (Ob.) staff contains a melodic line starting on a half note G4, followed by quarter notes F#4, E4, D4, C4, B3, A3, and G3, with a 'rit.' marking. The Clarinet (Cl.) staff contains a melodic line starting on a half note G4, followed by quarter notes F#4, E4, D4, C4, B3, A3, and G3, with a 'rit.' marking. The Horn (Hn.) staff contains a melodic line starting on a half note G3, followed by quarter notes F#3, E3, D3, C3, B2, A2, and G2, with a 'rit.' marking. The Bassoon (Bsn.) staff contains a melodic line starting on a half note G2, followed by quarter notes F#2, E2, D2, C2, B1, A1, and G1, with a 'rit.' marking. The score is in 2/4 time and ends with a double bar line.

VII. Excuse

Allegro ♩=144

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

mf

The musical score is for a piece titled "VII. Excuse" in Allegro tempo, with a metronome marking of 144 beats per minute. The score is written for five woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute and Oboe parts are in treble clef, while the Clarinet, Horn, and Bassoon parts are in bass clef. The key signature is one flat (B-flat major or E-flat minor). The time signature is common time (C). The score is divided into two measures. In the first measure, the Flute and Oboe have whole rests. The Clarinet enters with a sixteenth-note melody, marked *mf*. The Horn and Bassoon play a steady eighth-note accompaniment, also marked *mf*. In the second measure, the Flute and Oboe remain at rest. The Clarinet continues its melody, and the Horn and Bassoon continue their accompaniment.

Fl. 3

Ob. *mf*

Cl.

Hn. 3

Bsn. 3

Measures 3 and 4 of a woodwind section. The Flute (Fl.) and Oboe (Ob.) parts are in treble clef, while the Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.) parts are in bass clef. The time signature is 3/4. The Flute part has a triplet of eighth notes in measure 3. The Oboe part has a single eighth note in measure 3 marked *mf*. The Clarinet part has a triplet of eighth notes in measure 3. The Horn and Bassoon parts have triplet eighth notes in measure 3. The Flute and Oboe parts are silent in measure 4. The Clarinet part has a triplet of eighth notes in measure 4. The Horn and Bassoon parts have triplet eighth notes in measure 4.

Fl. 5

Ob.

Cl.

Hn. 5

Bsn. 5

Measures 5, 6, and 7 of a woodwind section. The Flute (Fl.) and Oboe (Ob.) parts are in treble clef, while the Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.) parts are in bass clef. The time signature is 3/4. The Flute part has a triplet of eighth notes in measure 5. The Oboe part has a triplet of eighth notes in measure 5. The Clarinet part has a triplet of eighth notes in measure 5. The Horn and Bassoon parts have triplet eighth notes in measure 5. The Flute and Oboe parts are silent in measure 6. The Clarinet part has a triplet of eighth notes in measure 6. The Horn and Bassoon parts have triplet eighth notes in measure 6. The Flute part has a triplet of eighth notes in measure 7 marked *p*. The Oboe part has a triplet of eighth notes in measure 7 marked *p*. The Clarinet part has a triplet of eighth notes in measure 7. The Horn and Bassoon parts have triplet eighth notes in measure 7 marked *p*.

Fl. *f*

Ob. *f*

Cl. *mp sub.*

Hn. *f*

Bsn. *f*

Fl.

Ob.

Cl. *p*

Hn. *mp*

Bsn. *mp*

13

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

mf

mf

mf

8^{va}-----

16

Fl.

Ob.

Cl.

Hn.

Bsn.

f

mp

mf

pp

f

mp

mf

f

f

18

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

mf

Measure 18: Clarinet (Cl.) begins a melodic line with a half note G4, quarter note A4, eighth note B4, eighth note C5, quarter note D5, eighth note E5, eighth note F5, quarter note G5. Horns (Hn.) and Bassoon (Bsn.) play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 19: Clarinet continues the melodic line with a half note A4, quarter note B4, eighth note C5, eighth note D5, quarter note E5, eighth note F5, eighth note G5, quarter note A5. Horns and Bassoon continue the rhythmic pattern.

20

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

mf

Measure 20: Clarinet (Cl.) begins a melodic line with a half note G4, quarter note A4, eighth note B4, eighth note C5, quarter note D5, eighth note E5, eighth note F5, quarter note G5. Horns (Hn.) and Bassoon (Bsn.) play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. Measure 21: Clarinet continues the melodic line with a half note A4, quarter note B4, eighth note C5, eighth note D5, quarter note E5, eighth note F5, eighth note G5, quarter note A5. Horns and Bassoon continue the rhythmic pattern.

22

Fl.

Ob.

Cl.

Hn.

Bsn.

p

f

p

f

p

f

25

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

p

ppp

ff

VIII. Race

Allegro con fuoco ♩ = 144

Fl.

Ob.

Cl.

Hn.

Bsn.

f

mf

mf

The musical score is for a piece titled 'VIII. Race' in 2/4 time, marked 'Allegro con fuoco' with a tempo of 144 beats per minute. The score is arranged for five woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute, Oboe, and Clarinet parts are in the treble clef, while the Horn and Bassoon parts are in the bass clef. The key signature has one sharp (F#). The Flute, Oboe, and Clarinet parts enter in the second measure with a forte (*f*) dynamic, playing a melody of eighth and sixteenth notes. The Horn and Bassoon parts enter in the first measure with a mezzo-forte (*mf*) dynamic, playing a rhythmic accompaniment of eighth notes. The Bassoon part has a *mf* dynamic marking in the first measure.

53

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical score block contains measures 5 through 8 for a woodwind section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). Measures 5-8 are in 4/4 time. The Flute, Oboe, and Clarinet parts feature melodic lines with slurs and ties. The Horn part plays a steady eighth-note accompaniment. The Bassoon part plays a continuous sixteenth-note pattern. The key signature has one sharp (F#).

9

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical score block contains measures 9 through 12 for the same woodwind section. Measures 9-12 are in 3/4 time. The Flute, Oboe, and Clarinet parts continue their melodic lines. The Horn part continues its eighth-note accompaniment. The Bassoon part continues its sixteenth-note pattern. The key signature has one sharp (F#).

13

Fl.

Ob.

Cl.

Hn.

Bsn.

17

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

pp

pp

pp

21

Fl. *f*

Ob.

Cl. *f*

Hn. *mf*

Bsn. *mf*

24

Fl.

Ob.

Cl.

Hn. 24

Bsn. 24

27

Fl.

Ob.

Cl.

27

Hn.

27

Bsn.

Detailed description: This musical score page shows measures 27, 28, and 29 for a woodwind section. The Flute (Fl.) part is in treble clef and plays a continuous eighth-note melody. The Oboe (Ob.) part is in treble clef and remains silent, indicated by whole rests. The Clarinet (Cl.) part is in treble clef and plays a melody with eighth notes and rests. The Horn (Hn.) part is in bass clef and plays a melody with eighth notes and rests. The Bassoon (Bsn.) part is in bass clef and plays a melody with eighth notes and rests. The score is divided into three measures by vertical bar lines, with a double bar line at the end of measure 29.

IX. Solace

Lento ♩ = 60

Fl. *ppp*

Ob.

Cl. *p*

Hn. *ppp*

Bsn. *p*

The musical score for "IX. Solace" is written for five woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The tempo is marked "Lento" with a quarter note equal to 60 beats per minute. The key signature is one flat (B-flat major or D minor), and the time signature is 8/8. The score consists of five staves. The Flute part begins with a *ppp* dynamic and plays a series of eighth notes. The Oboe part is mostly silent, with a few notes in the second and fourth measures. The Clarinet part begins with a *p* dynamic and plays a series of eighth notes. The Horn part begins with a *ppp* dynamic and plays a series of eighth notes. The Bassoon part begins with a *p* dynamic and plays a series of eighth notes. The score is divided into four measures by vertical bar lines.

5

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical system contains measures 5 through 8. The Flute (Fl.) and Horn (Hn.) parts play a steady eighth-note pattern. The Oboe (Ob.) part has a melodic line with a trill in measure 6. The Clarinet (Cl.) part plays a continuous eighth-note accompaniment. The Bassoon (Bsn.) part plays a sustained note with a long slur across measures 5 and 6.

9

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical system contains measures 9 through 12. The Flute (Fl.) part continues with the eighth-note pattern. The Oboe (Ob.) part is silent. The Clarinet (Cl.) part continues with the eighth-note accompaniment. The Horn (Hn.) part continues with the eighth-note pattern. The Bassoon (Bsn.) part continues with the sustained note and slur.

13

Fl.

Ob.

Cl.

Hn.

Bsn.

p

pp

17

Fl.

Ob.

Cl.

Hn.

Bsn.

21

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

pp

pp

pp

25

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

29

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical system contains five staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The music is in 3/8 time. Measures 29-32 show various melodic lines and rests for each instrument. The Flute and Oboe have melodic lines with some rests. The Clarinet has a more active line with many eighth notes. The Horn and Bassoon have lower, more sustained lines.

33

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical system continues the five staves from the previous system. Measures 33-36 show further development of the musical themes. The Flute and Oboe have melodic lines with some rests. The Clarinet has a more active line with many eighth notes. The Horn and Bassoon have lower, more sustained lines.

37

Fl.

Ob.

Cl.

37

Hn.

37

Bsn.

This musical score page contains five staves for woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The score is for measures 37 through 40. The Flute and Oboe staves are mostly empty, with only measure 37 containing a whole rest. The Clarinet staff features a continuous eighth-note pattern across all four measures. The Horn staff begins in measure 37 with a half note, followed by a half rest in measure 38, and then a half note in measures 39 and 40. The Bassoon staff is empty throughout the entire section. The measures are separated by vertical bar lines, and the system concludes with a double bar line at the end of measure 40.

X. Dance

March ♩ = 120

Fl.

Ob.

Cl. *p* *sim.*

Hn.

Bsn. *mp* *sim.*

The musical score is for a march in 4/4 time, marked at 120 beats per minute. It features five staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The Flute and Oboe parts are silent throughout the first four measures. The Clarinet part begins in measure 1 with a piano (*p*) dynamic, playing a rhythmic pattern of eighth notes. The Bassoon part begins in measure 1 with a mezzo-piano (*mp*) dynamic, playing a similar rhythmic pattern. Both the Clarinet and Bassoon parts have a *sim.* (simile) instruction in measure 3, indicating that the pattern should continue. The key signature has one flat (B-flat), and the time signature is 4/4.

Fl. ³

Ob. ³ sim.

Cl.

Hn.

Bsn. ³

Fl. ⁶

Ob. ⁶ *mf*

Cl. ⁶

Hn.

Bsn. ⁶

9

Fl. *p*

Ob.

Cl.

Hn.

Bsn. 9

11

Fl.

Ob. 11 *f*

Cl. 11 *f*

Hn. *f* sim.

Bsn. 11 *f*

13

Fl. *p* sub.

Ob. *p* sub.

Cl. *p* sub.

Hn. *p* sub.

Bsn. *p* sub.

15

Fl.

Ob.

Cl.

Hn.

Bsn. 15

17

Fl.

Ob.

Cl.

Hn.

Bsn.

sfs

f

mp

Detailed description: This system contains measures 17 through 19. Flute (Fl.) has a rest in measure 17 and a half note G4 in measure 18. Oboe (Ob.) has a half note G4 in measure 17 and a half note G4 in measure 18. Clarinet (Cl.) has a half note G4 in measure 17 and a half note G4 in measure 18. Horn (Hn.) has a half note G4 in measure 17 and a half note G4 in measure 18. Bassoon (Bsn.) has a half note G4 in measure 17 and a half note G4 in measure 18. Dynamics: *sfs* (sforzando) is marked for measures 17-18 for all instruments. *f* (forte) is marked for measures 18-19 for all instruments. *mp* (mezzo-piano) is marked for measures 19-20 for all instruments.

20

Fl.

Ob.

Cl.

Hn.

Bsn.

sim.

mp

sim.

Detailed description: This system contains measures 20 through 22. Flute (Fl.) has a rest in measure 20 and a half note G4 in measure 21. Oboe (Ob.) has a half note G4 in measure 20 and a half note G4 in measure 21. Clarinet (Cl.) has a half note G4 in measure 20 and a half note G4 in measure 21. Horn (Hn.) has a half note G4 in measure 20 and a half note G4 in measure 21. Bassoon (Bsn.) has a half note G4 in measure 20 and a half note G4 in measure 21. Dynamics: *sim.* (sustained) is marked for measures 20-21 for all instruments. *mp* (mezzo-piano) is marked for measures 21-22 for all instruments. *sim.* (sustained) is marked for measures 22-23 for all instruments.

23

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mp

27

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

27

30

Fl.

Ob.

mf

Cl.

Hn.

sim.

Bsn.

32

Fl.

mp

Ob.

Cl.

Hn.

Bsn.

35

Fl. *cresc.* *f*

Ob. *f*

Cl. *cresc.* *f*

Hn. *cresc.* *f*

Bsn. *cresc.* *f*

38

Fl. *v*

Ob. *v*

Cl. *v*

Hn. *v*

Bsn. *v*

41

Fl. *p* *mf*

Ob. *p* *mf*

Cl. *p* *mf*

Hn. *p*

Bsn. *p*

43

Fl.

Ob.

Cl.

Hn.

Bsn.

46

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

This block contains the first system of a musical score, measures 46-47, measures 1-4 of a system. It features five staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The dynamic marking *f* (forte) is present at the beginning of each staff. The Flute part has a melodic line with a slur over measures 46-47. The Oboe part has a melodic line with a slur over measures 46-47. The Clarinet part has a melodic line with a slur over measures 46-47. The Horn part has a melodic line with a slur over measures 46-47. The Bassoon part has a melodic line with a slur over measures 46-47.

47

Fl.

Ob.

Cl.

Hn.

Bsn. 47

This block contains the second system of a musical score, measures 47-48, measures 5-8 of a system. It features five staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The Flute part has a melodic line with a slur over measures 47-48. The Oboe part has a melodic line with a slur over measures 47-48. The Clarinet part has a melodic line with a slur over measures 47-48. The Horn part has a melodic line with a slur over measures 47-48. The Bassoon part has a melodic line with a slur over measures 47-48.

49

Fl. *sfz* *pp* sub. *sfz*

Ob. *mp* *pp* *sfz* *pp* sub. *sfz*

Cl. *mf* *mf*

Hn. *mp*

Bsn. *mp*

53

Fl. *pp* sub.

Ob. *pp* *mf*

Cl. *f* *sim.*

Hn.

Bsn. *mf*

56

Fl.

Ob.

Cl.

Hn.

Bsn.

pp

mp

mp

59

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

f

f

f

f

62

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

62

62

mp

62

mp

62

mp

64

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

64

64

mf

64

mf

64

mf

68

Fl. *mp* *cresc.*

Ob. *mp* *cresc.*

Cl. *cresc.*

Hn. *cresc.*

Bsn. *mp* *cresc.*

8^{va}-----

71

Fl. *ff* *p*

Ob. *ff* *p*

Cl. *ff* *p*

Hn. *ff* *p*

Bsn. *ff* *p*

XI. Machine

Allegro Agitato ♩=156

Fl.

Ob.

Cl.

Hn.

Bsn.

f

sf p

f

The musical score for XI. Machine, measures 1-3, is written for five instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The time signature is 6/8. The Flute and Oboe parts are in treble clef and are silent in these measures. The Clarinet part is in treble clef and plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Horn part is in bass clef and plays a single note in measure 2, marked *sf p* (sforzando piano). The Bassoon part is in bass clef and plays a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic.

4

Fl.

Ob.

Cl.

Hn.

Bsn.

sim.

sf

sim.

Detailed description: This system contains measures 4, 5, and 6 of a musical score. The Flute (Fl.) and Oboe (Ob.) parts are silent throughout. The Clarinet (Cl.) part begins in measure 4 with a melodic line. The Horn (Hn.) part begins in measure 5 with a rhythmic pattern, marked with a forte (*sf*) dynamic in measure 6. The Bassoon (Bsn.) part begins in measure 4 with a melodic line, marked with a simile (sim.) dynamic in measure 5. The score is written for five instruments: Fl., Ob., Cl., Hn., and Bsn., in 4/4 time.

7

Fl.

Ob.

Cl.

Hn.

Bsn.

f

f

Detailed description: This system contains measures 7, 8, and 9 of the musical score. The Flute (Fl.) and Oboe (Ob.) parts begin in measure 7 with melodic lines, marked with a forte (*f*) dynamic. The Clarinet (Cl.) part continues its melodic line. The Horn (Hn.) part remains silent. The Bassoon (Bsn.) part continues its melodic line. The score is written for five instruments: Fl., Ob., Cl., Hn., and Bsn., in 4/4 time.

10

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical score block contains measures 10, 11, and 12 for a woodwind section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has one sharp (F#) and the time signature is 3/8. In measure 10, the Flute and Oboe play quarter notes (F#4 and G4 respectively), while the Clarinet plays eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4). The Horn and Bassoon are silent. In measure 11, the Flute and Oboe play quarter notes (A4 and B4), while the Clarinet continues with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4). The Horn and Bassoon are silent. In measure 12, all instruments are silent.

13

Fl.

Ob.

Cl.

Hn.

Bsn.

This musical score block contains measures 13, 14, and 15 for a woodwind section. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has one sharp (F#) and the time signature is 3/8. In measure 13, the Flute and Oboe are silent, while the Clarinet plays eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4). The Horn and Bassoon are silent. In measure 14, the Flute and Oboe are silent, while the Clarinet continues with eighth notes (F#4, G4, A4, B4, C5, B4, A4, G4, F#4). The Horn and Bassoon are silent. In measure 15, the Flute plays a quarter note (C5) marked *mf*, the Oboe plays a quarter note (B4) marked *p*, the Clarinet plays a quarter note (F#4) marked *sf*, the Horn is silent, and the Bassoon plays a quarter note (F#3) marked *sf*.

16

Fl. *f*

Ob. *sim.*

Cl. *p*

Hn. 16

Bsn. 16

19

Fl.

Ob.

Cl.

Hn. 19 *f*

Bsn. 19 *f*

22

Fl.

Ob.

Cl.

Hn.

Bsn.

25

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

mf

mp

mp

29

Fl.

Ob.

Cl.

Hn.

Bsn.

p

f

f

p

f

33

Fl.

Ob.

Cl.

Hn.

Bsn.

p

f

f

f

f

37

Fl. *f*

Ob. *f*

Cl. *p* *f*

Hn. *f*

Bsn. *f*

41

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Bsn. *f*

44

Fl.

Ob.

Cl.

Hn.

Bsn.

p

f

mf

p

mf

mf

48

Fl.

Ob.

Cl.

Hn.

Bsn.

mf

p

mf

p

mf

mf

52

Fl.

Ob.

Cl.

Hn.

Bsn.

mp

56

Fl.

Ob.

Cl.

Hn.

Bsn.

cresc. f

pp sub.

cresc. f

p

cresc. f

cresc. f

60

Fl. *pp*

Ob. *pp*

Cl.

Hn. *mf* sim.

Bsn. *mf* sim.

64

Fl. *p* — *f*

Ob. *p* — *f*

Cl. *p* — *f*

Hn. *p* — *f*

Bsn. *p* — *f*

68 *8va* *f* *p sub.* *f*

Fl.

Ob.

Cl.

Hn.

Bsn.

68 *f* *p sub.* *f*

68 *f* *p sub.* *f*

68 *f* *p sub.* *f*

68 *f* *p sub.* *f*

68 *f* *p sub.* *f*

72 *8va* *ff* *p*

Fl.

Ob.

Cl.

Hn.

Bsn.

72 *ff* *p*

72 *ff* *p*

72 *ff* *p*

72 *ff* *p*

72 *ff* *p*