

MTO 24.2 Examples: Leonard, Musical Mimesis in Orphans of the Storm

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

<http://mtosmt.org/issues/mto.18.24.2/mto.18.24.2.leonard.html>

Example 1. Opening tremolo

Maestoso
A, C, E

The score for Example 1 consists of three measures. The top staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains three half notes: A2, C3, and E3. The dynamic markings are *p*, *ff*, and *pp* respectively. The middle staff is a grand staff with a treble clef and a bass clef, both with a key signature of one sharp and a common time signature. The treble clef staff is empty. The bass clef staff contains a tremolo over a half note A2 in each measure. The dynamic markings are *f*, *f*, and *f*. The bottom staff is in treble clef with a key signature of one sharp and a common time signature. It contains three half notes: A2, C3, and E3. The dynamic markings are *f*, *ff*, and *p*.

Example 2. Overture, mm. 4-7; the "warning motif"

Maestoso

The score for Example 2 consists of seven measures. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains notes: A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6. The dynamic markings are *ff*, *mf*, and *f*. The bottom staff is in bass clef with a key signature of two sharps and a common time signature. It contains notes: A2, B2, C3, D3, E3, F#3, G#3, A3, B3, C4. The dynamic markings are *ff*, *mf*, and *f*.

Example 3. Cue 29, mm. 1&8; Henriette quivers with fear over the “pathetic” theme, pleading for her release

Allegro Agitato
D. Henriette exited [sic]

p
Poco a poco cresc e accel

fz

Example 4. Cue 31, mm. 1–8; pathos is trumped by fear: Louise is terrified of Mother Frochard, who keeps her captive in a cellar

Listesso [Allegro Agitato]

ff

ff

sf

Example 5. The cornet line from M. L. Lake's 1914 "Hurry," mm. 1-4

M. L. Lake, "Hurry (Battle Scenes)"



Example 6. The motif for royalty from Orphans of the Storm, cue 9, mm. 1-4, "King's Palace"

Gottschalk and Peters, Cue 9, *Orphans of the Storm* (King's Palace)



Example 7. Cue 37, mm. 1-8; the military march genre is used to evoke Danton and Robespierre's revolutionary zeal

D. Danton & Robespierre

Tempo di Marcia

Musical notation for Example 7, showing two staves in common time. The top staff is in G major and features a melody with chords and triplets, starting with a *ppp* dynamic marking. The bottom staff is in G major and features a bass line with a rhythmic pattern of eighth notes and chords.

Example 8. Cue 7, mm. 1–8; the Chevalier's theme

Rubato

5

Example 9. Cue 12, mm. 1–4; Louise's A theme

Andante

pp

8

Example 10. Cue 11, mm. 1–8; Louise's B theme

Andante sostenuto

ppp

Example 11a. Cue 15, mm. 1–6; Henriette’s A theme

Allegro Agitato



Example 11b. A typical “Allegro,” a generic piece to be used to suggest quick and decisive movement (Langey 1918)

Galop



Example 12. Cue 44, mm. 1–4; Henriette’s B theme, after Schubert’s “Ständchen” (D957, no. 4)

Moderato

Violin 1



Example 13a. Cue 22, mm. 1–58

Measures	Score direction/on-screen action	Music
1–8	Direction cue: “Man carving roast.” At the Marquis’s party, a servant carves up and serves a large piece of meat, a cake, and other food.	G major. Light allegro with a motif in sixteenth notes, previously established to indicate the frivolity of the nobility.
9–22	Intertitle: “Enough wasted at these feasts to feed many.” Aristocrats are shown having a drunken feast, eating, drinking, and putting their feet into ice buckets while they sit at tables heavily laden with trays of food.	G major. A new descending line, rhythmic motif, and higher tessitura suggest bubbling champagne and laughter of the aristocratic party attendees. At m. 15, falling and rising scales mimic the drunken movements of the diners.
23–26	Direction cue: “Poverty scene.” A crowd of thin and poorly clothed citizens beg for food outside of the Marquis’s gate.	E minor. “Warning motif.”
27–30	Direction cue: “Change of scene.” Henriette and Louise arrive in Paris. The audience knows, but the sisters do not, that the Marquis’s servant La Fleur has lured away the family friend that they are expect to meet.	E minor/E major. Descending chromatic quarter notes suggest that a dark plot is afoot.
30–34	Intertitle: “La Fleur having disposed of Monsieur Martin [the orphans’ family friend].” La Fleur watches the orphans get out of their sedan.	E minor. “Warning motif.”
35–50	Direction cue: “Sedan...Sedan chair.” Henriette seats Louise out of the way of the road traffic and looks for their friend. La Fleur watches Henriette and Louise.	The Chevalier’s theme, indicating his presence and imminent rescue of Henriette. When La Fleur appears on screen, Gottschalk and Peters indicate longer pauses between each phrase of the theme, suggesting that Henriette will be separated from Louise and that she will not be strong enough to resist La Fleur.
51–58	Intertitle: “They don’t pay any attention.” The orphans don’t notice La Fleur and his cronies as they prepare to grab Henriette.	Louise’s A theme in F major, signifying her inability to see the men watching her and her sister; also signifies her naiveté as she sits by herself on the Paris street.

Example 13b. Graphic representation of Cue 22, showing the oscillation of moods, or meta-tremolo, of the scene; green represents positive emotions or actions on the part of the character; blue represents a transition between positive and negative; and red represents a negative event or emotion

