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MTO 24.1 Examples: Horlacher, *Stepping Out*: Hearing Balanchine

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

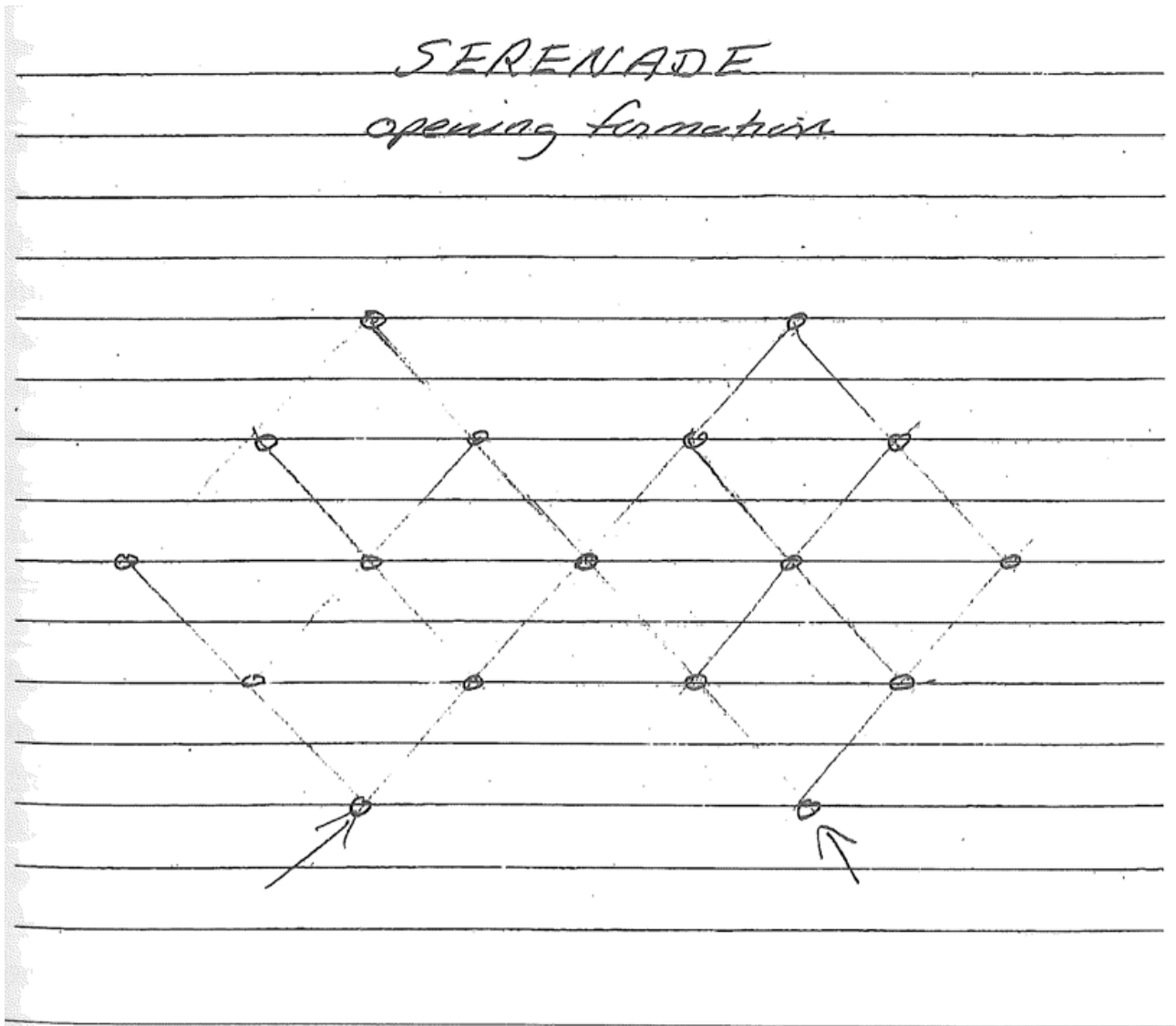
<http://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.horlacher.html>

Figure 1. Dancers at the rise of the curtain in *Serenade*

Photo by Paul Kolnik, Courtesy New York City Ballet



Figure 2. Ruthanna Boris's diagram of *Serenade*'s opening formation



Example 1. Tchaikovsky's op. 48 *Serenade*, I, introduction (bars 1–36)

Andante non troppo (♩ = 126)

Violino I
Violino II
Viola
Celli
Basso

8
16
26

f *sempre marcatissimo* *ff* *f*

f *sempre marcatissimo* *ff* *f*

f *sempre marcatissimo* *ff* *f*

f *sempre marcatissimo* *ff* *f*

f *sempre marcatissimo* *ff* *f*

ff *ff* *ff* *ff* *fff*

f *ff* *f* *f* *f*

mf *dim.* *mf* *dim.* *mf* *dim.* *p*

mf *dim.* *p*

Example 2. Linear sketches for *Serenade's* opening four phrases

1.

C: vi vi I⁶ V I⁶

2.

C: I I⁶ cons. 4 V I

3.

Curtain rises to dancers in formation

C: vi a: V[#] !HC

4.

Dancers' arms begin to move

hand to shoulder arms to hips feet snap into first position

C: vi a: i V[#] HC

all parts of dancers' bodies move at once; feet move into fifth position

Figure 3. Choreographer George Balanchine and composer Igor Stravinsky at rehearsal of New York City Ballet production of "Agon" (New York, 1957)
Photo by Martha Swope © The New York Public Library for the Performing Arts



Example 3. Varied repetition in the opening of Stravinsky's *Orpheus*

The image displays four systems of musical notation, labeled I, II, III, and IV, illustrating varied repetition in the opening of Stravinsky's *Orpheus*. Each system consists of a Harp part (bass clef, 4/4 time) and a Strings part (treble and bass clefs, 4/4 time).

- System I:** The Harp part features a melodic line with a slur over the first four notes and a fermata over the last two. The Strings part has a long note in the treble clef and a long note in the bass clef.
- System II:** The Harp part has a melodic line with a slur over the first four notes and a fermata over the last two. A box labeled "R1" is above the first note. The Strings part has a sustained chord in both treble and bass clefs.
- System III:** The Harp part has a melodic line with a slur over the first four notes and a fermata over the last two. The Strings part has a sustained chord in both treble and bass clefs.
- System IV:** The Harp part has a melodic line with a slur over the first four notes and a fermata over the last two. A box labeled "(2x)" is above the first note. The Strings part has a sustained chord in both treble and bass clefs.

Each system ends with a fermata and a double bar line with an 'X' symbol. The second system includes the text "(next system)" below the Harp staff.

Example 4. *Orpheus* "Apotheosis," opening and closing music

143 **Lento sostenuto** ♩ = 69 144

Corno I
Trumba I in B \flat

Arpa
marc. in mf
près de la table

Violino Solo
p sul ponticello (sempre) sul pont. *mf*

Viola Solo
sul pont. *p*

Violoncello Solo
p

I
Cor. *...maestoso*
...in mezza voce

II
Solo
cantabile maestoso
ma sempre in mezza voce

Tr. I
in B \flat

Arpa

VI. Solo

I
Cor. I

II

Tr. I
in B \flat

Arpa

VI. Solo

diminuendo -----

diminuendo -----

diminuendo -----

diminuendo -----

I

Cor. I

II

Tr. I
in B \flat

Arpa

Solo
VI. I

gli altri

VI. II

Vla.

Vc.

Cb.

poco rall.

poco rall.

ord.

p

Tutti unis. *p*

Tutti unis. *p*

p

p

Example 5. *Orpheus* horn duet in "Apotheosis"

R144 Example 5: *Orpheus* horn duet in "Apotheosis" R145

The image shows a musical score for two horns, Horn I and Horn II, in 4/4 time. The score is divided into two systems. The first system contains measures R144 and R145. Horn I (treble clef) plays a melodic line starting on G4, moving up stepwise to D5, then down to G4, and finally up to A4. Horn II (bass clef) plays a supporting line starting on G2, moving up to B2, then to D3, and finally to E3. The second system shows the continuation of the Horn I line, which moves from D5 down to G4, then to F4, and finally to E4. The Horn II line continues with notes G2, A2, B2, and C3.