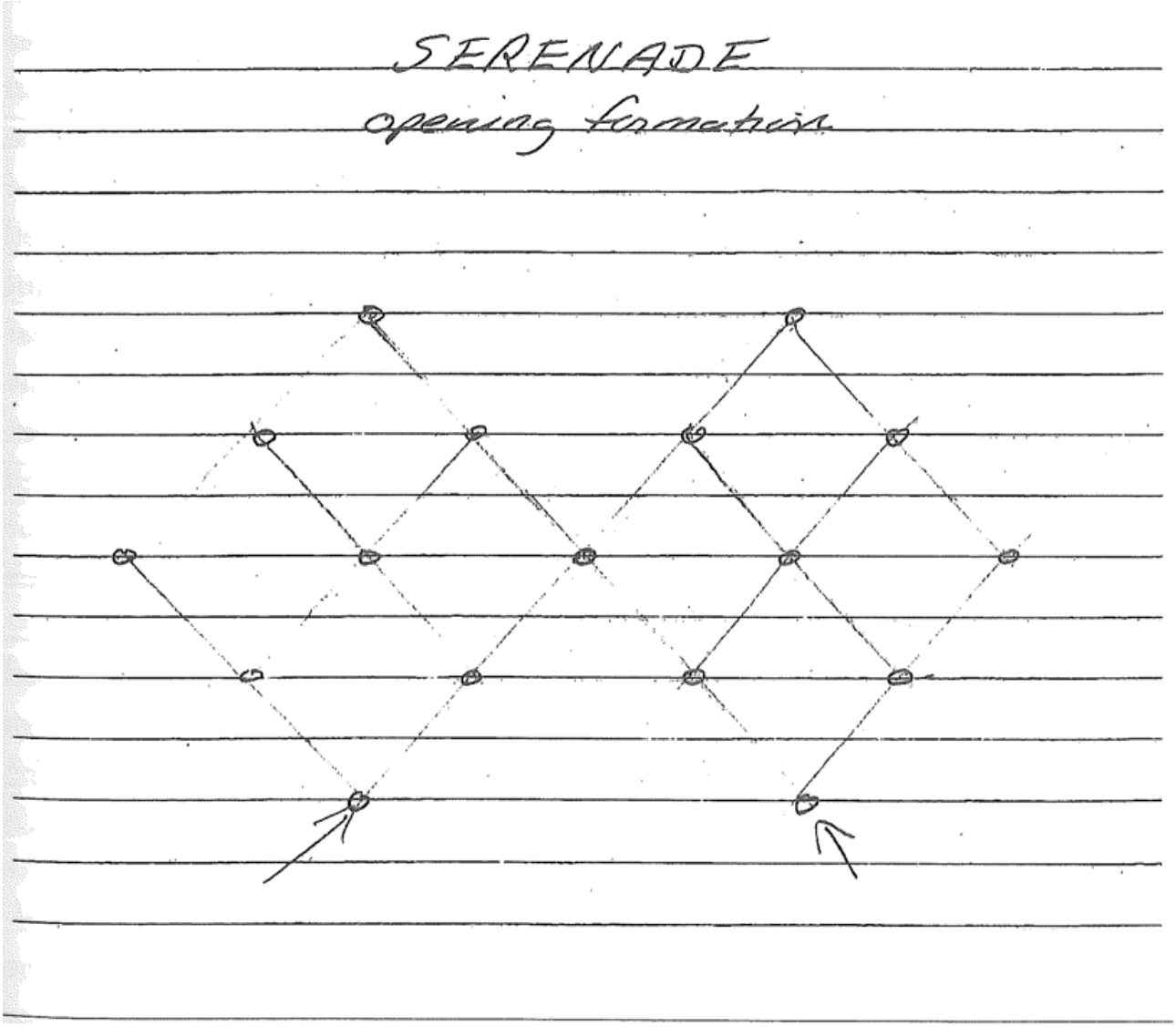
A JOURNAL OF THE SOCIETY FOR MUSIC THEORY

MTO 24.1 Examples: Horlacher, Stepping Out: Hearing Balanchine

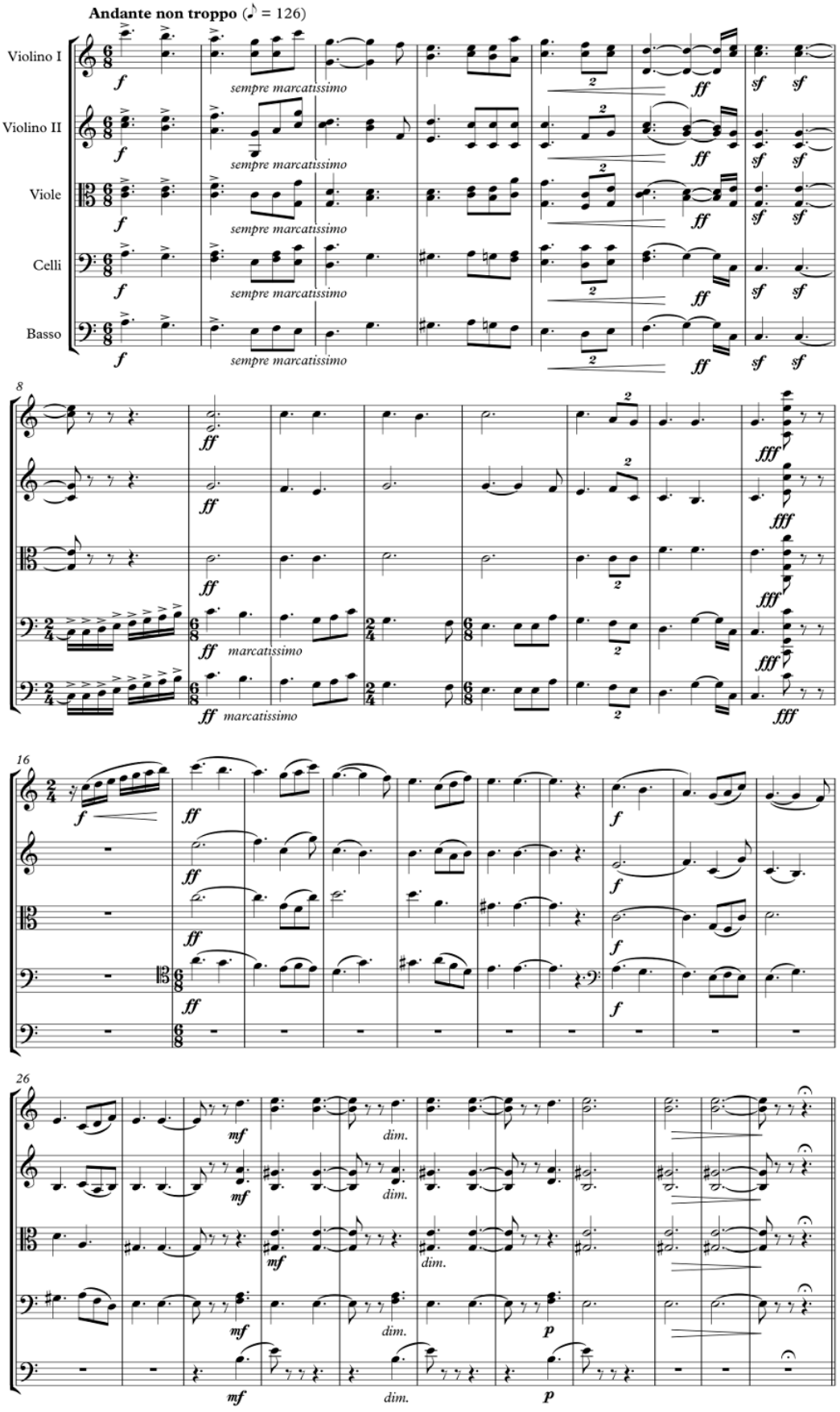
(Note: audio, video, and other interactive examples are only available online)
http://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.horlacher.html

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)



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

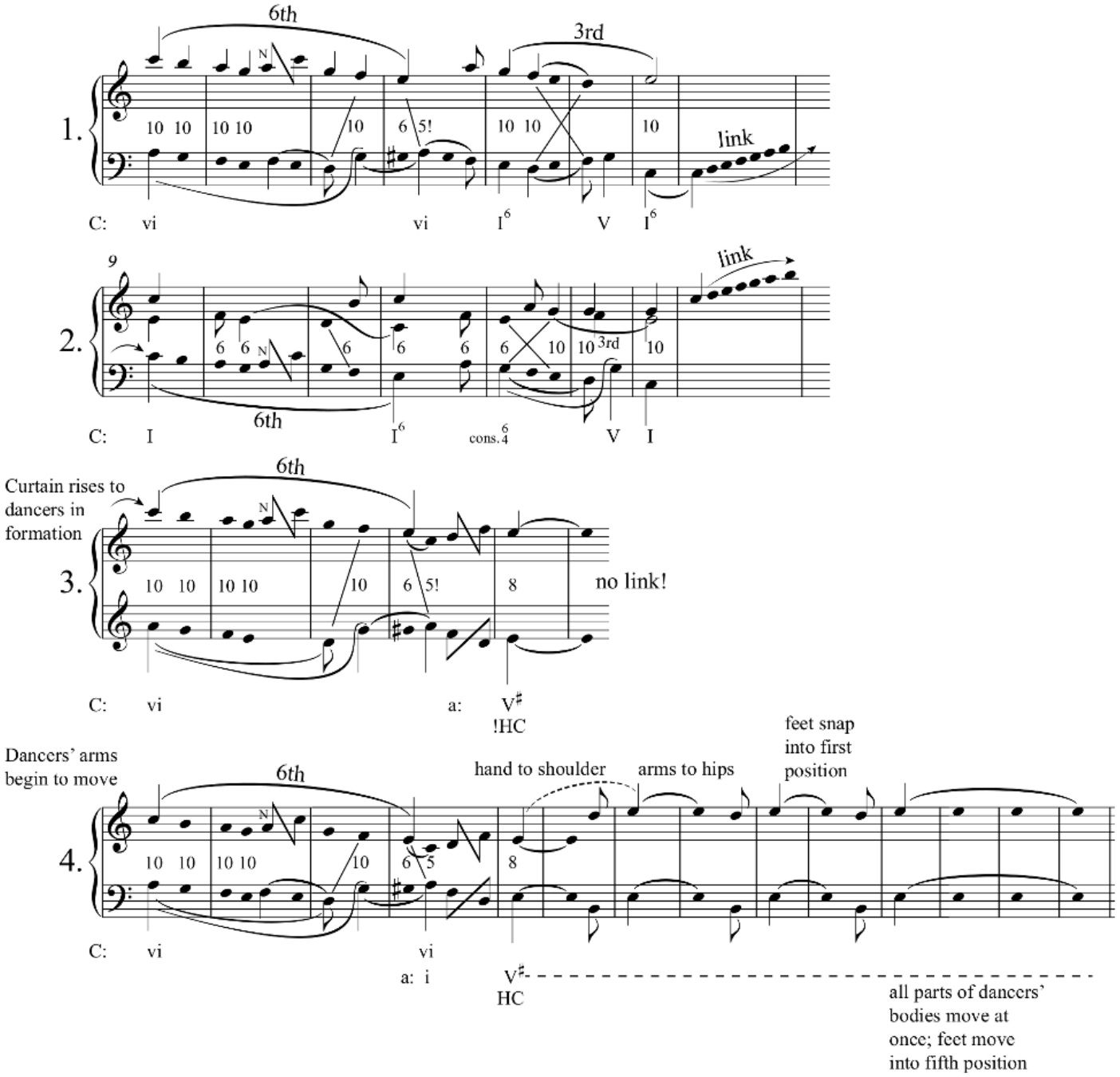
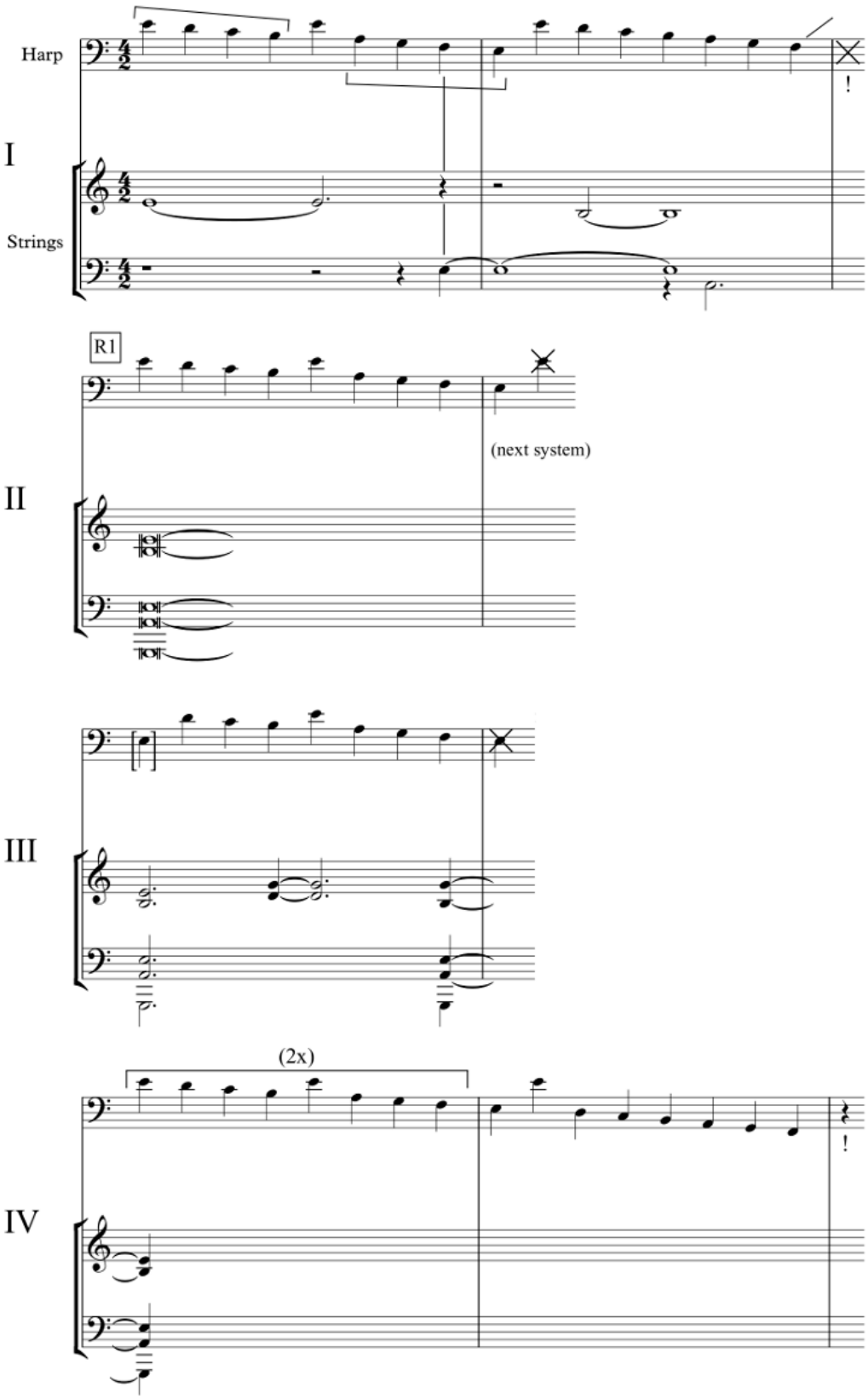
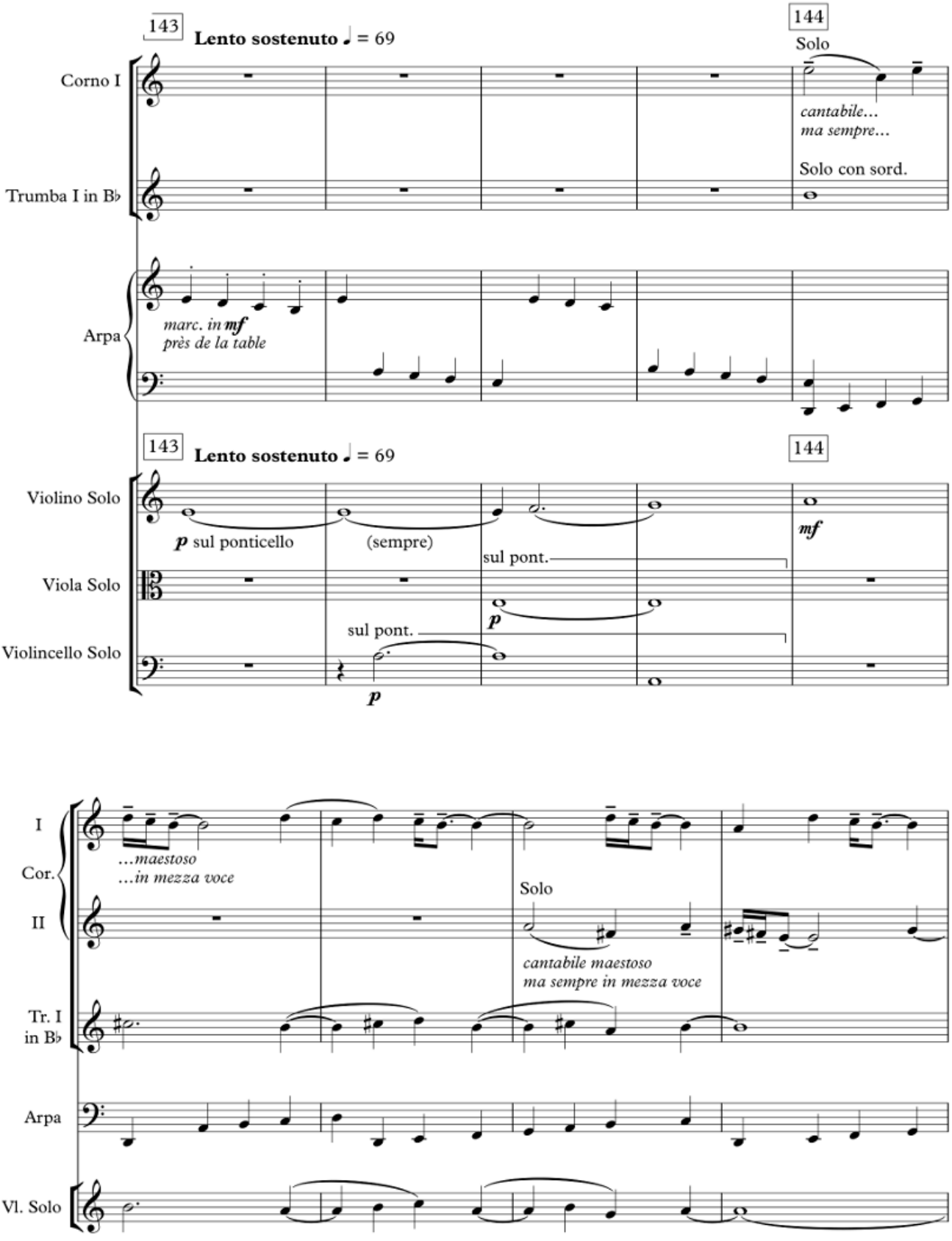


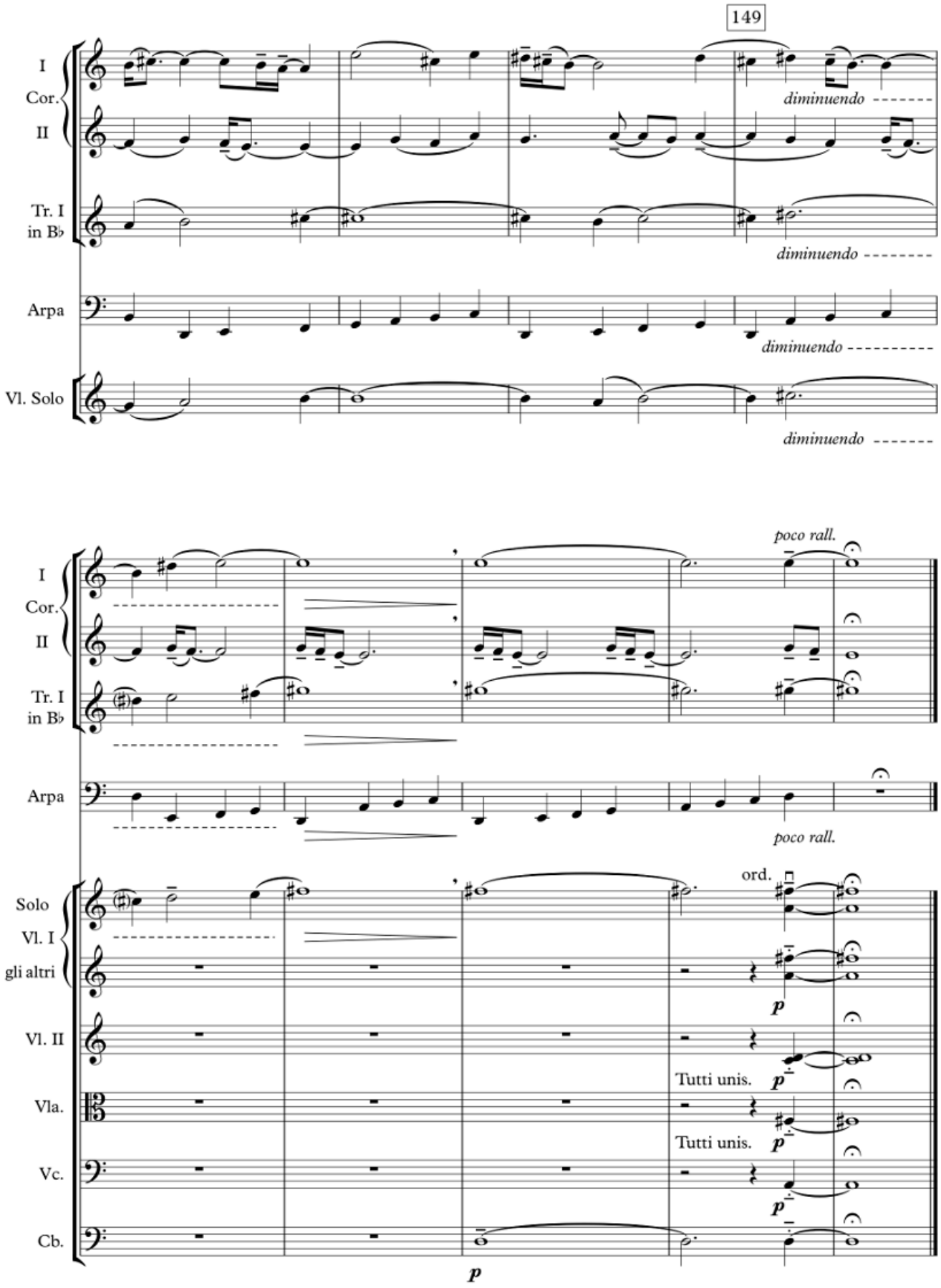
Figure 3. Choreographer George Balanchine and composer Igor Stravinsky at rehearsal of New York City Ballet production of "Agon" (New York, 1957)
Photo by Martha Swope © The New York Public Library for the Performing Arts

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



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

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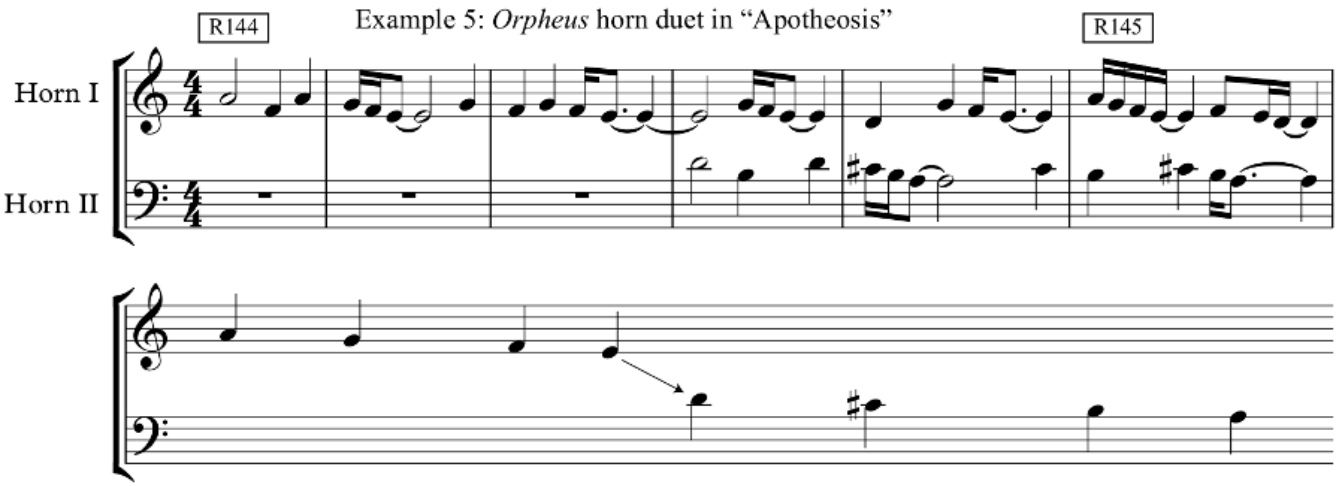
I
Cor.
II
Tr. I
in B♭
Arpa
Vl. Solo
diminuendo
diminuendo
diminuendo
diminuendo
poco rall.
poco rall.
Solo
Vl. I
gli altri
Vl. II
Vla.
Vc.
Cb.
ord.
Tutti unis.
Tutti unis.
p
p
p
p
p
p

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