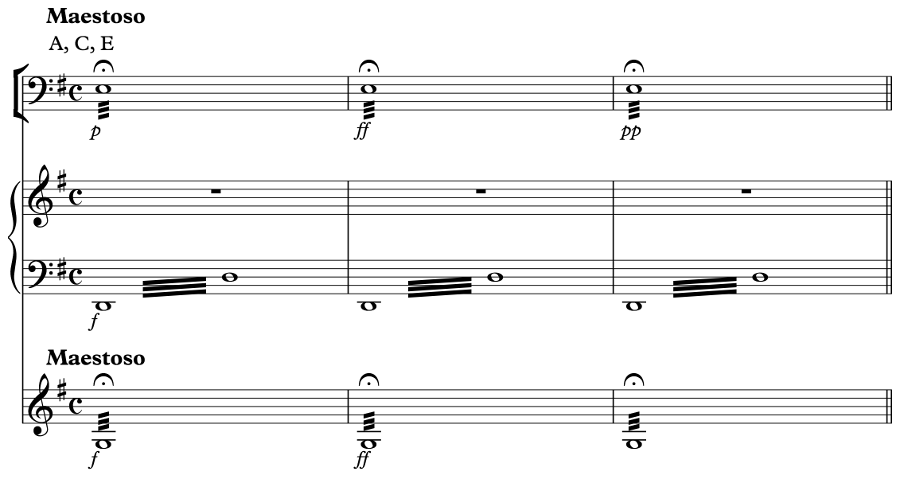
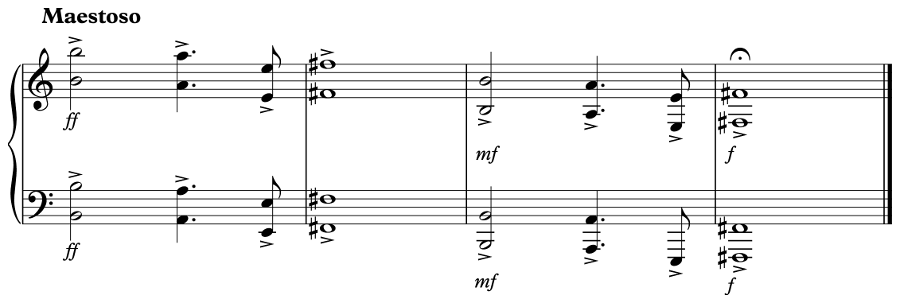
|  |
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| MTO banner  **MTO 24.2 Examples: Leonard, Musical Mimesis in Orphans of the Storm**  (Note: audio, video, and other interactive examples are only available online) http://mtosmt.org/issues/mto.18.24.2/mto.18.24.2.leonard.html |

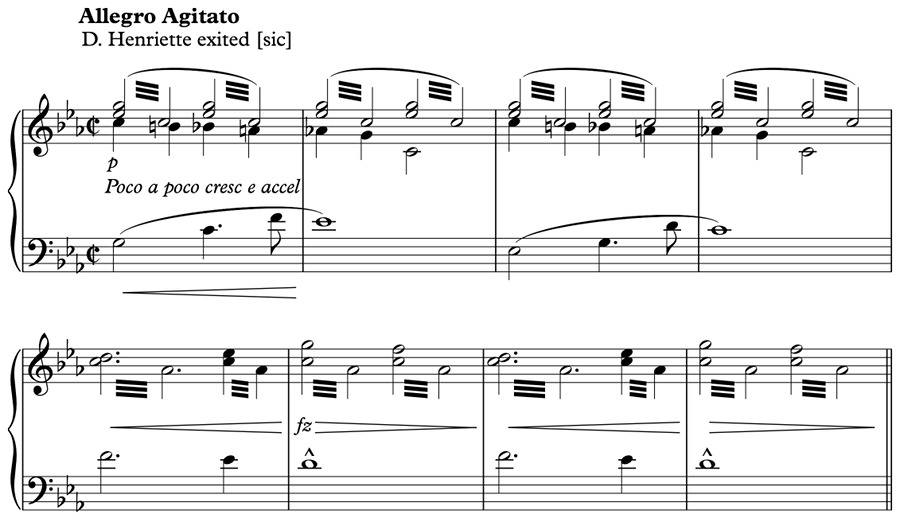
**Example 1.**Opening tremolo



**Example 2.**Overture, mm. 4–7; the “warning motif”



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



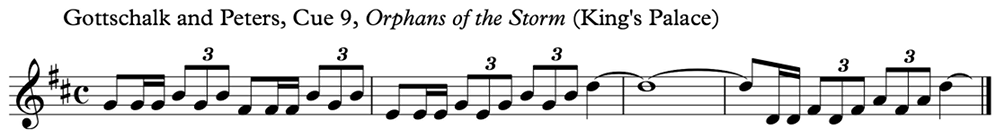
**Example 4.**Cue 31, mm. 1–8; pathos is trumped by fear: Louise is terrified of Mother Frochard, who keeps her captive in a cellar



**Example 5.**The cornet line from M. L. Lake’s 1914 “Hurry,” mm. 1–4



**Example 6.**The motif for royalty from Orphans of the Storm, cue 9, mm. 1–4, “King’s Palace”



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



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



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



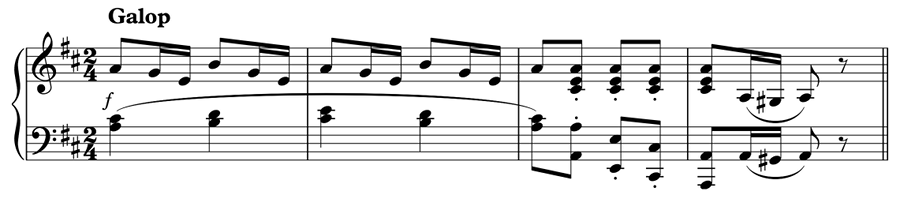
**Example 10.**Cue 11, mm. 1–8; Louise’s B theme



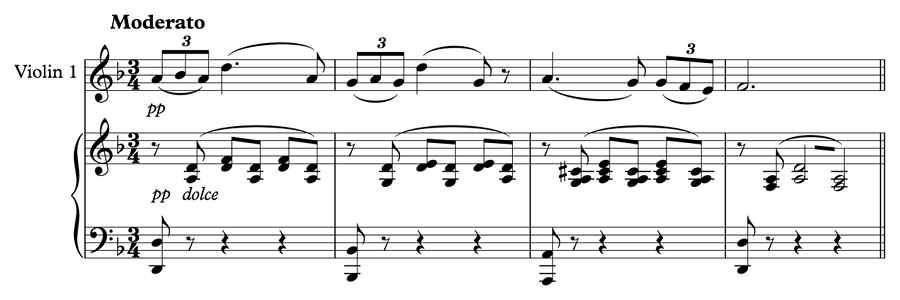
**Example 11a.**Cue 15, mm. 1–6; Henriette’s A theme



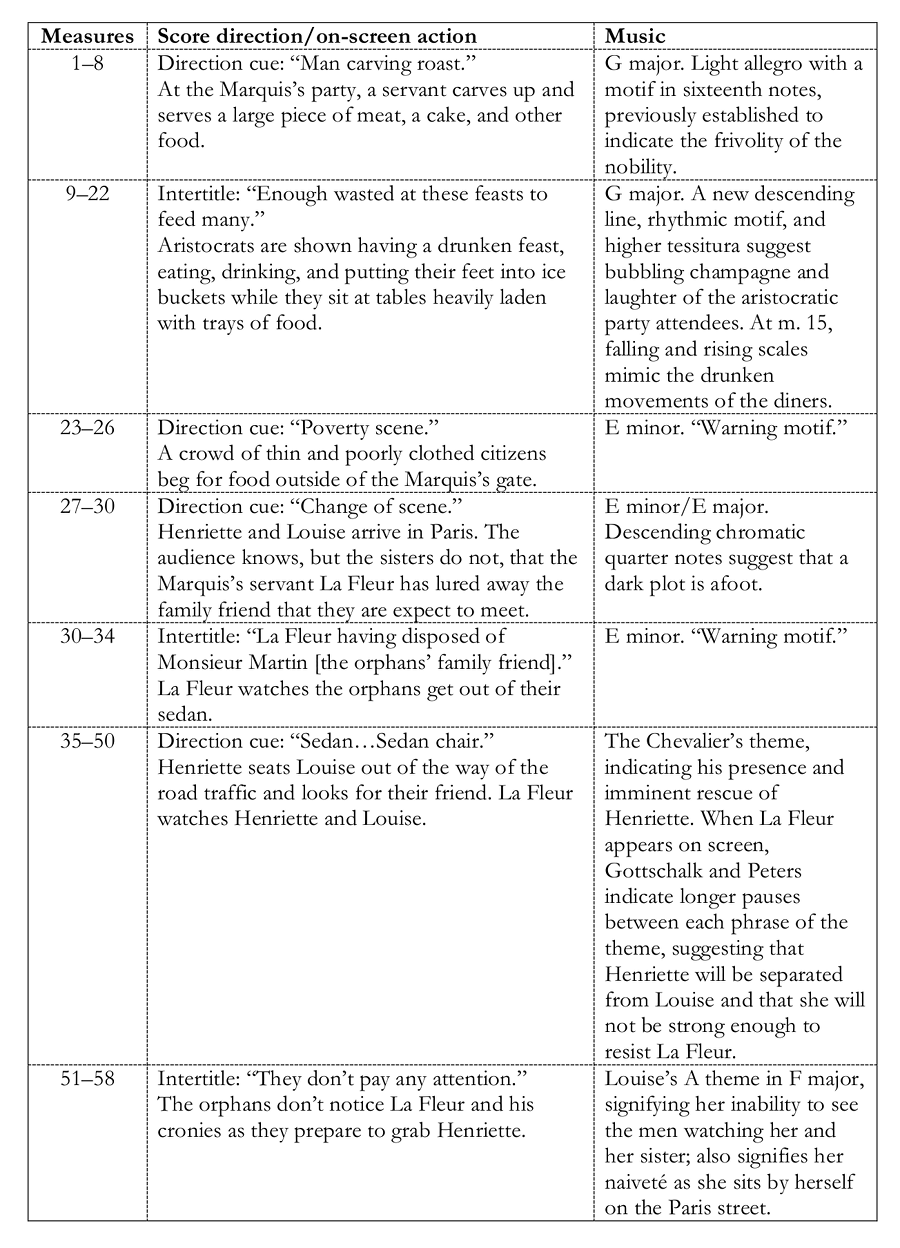
**Example 11b.**A typical “Allegro,” a generic piece to be used to suggest quick and decisive movement (Langey 1918)



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



**Example 13a.**Cue 22, mm. 1–58



**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

