



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)

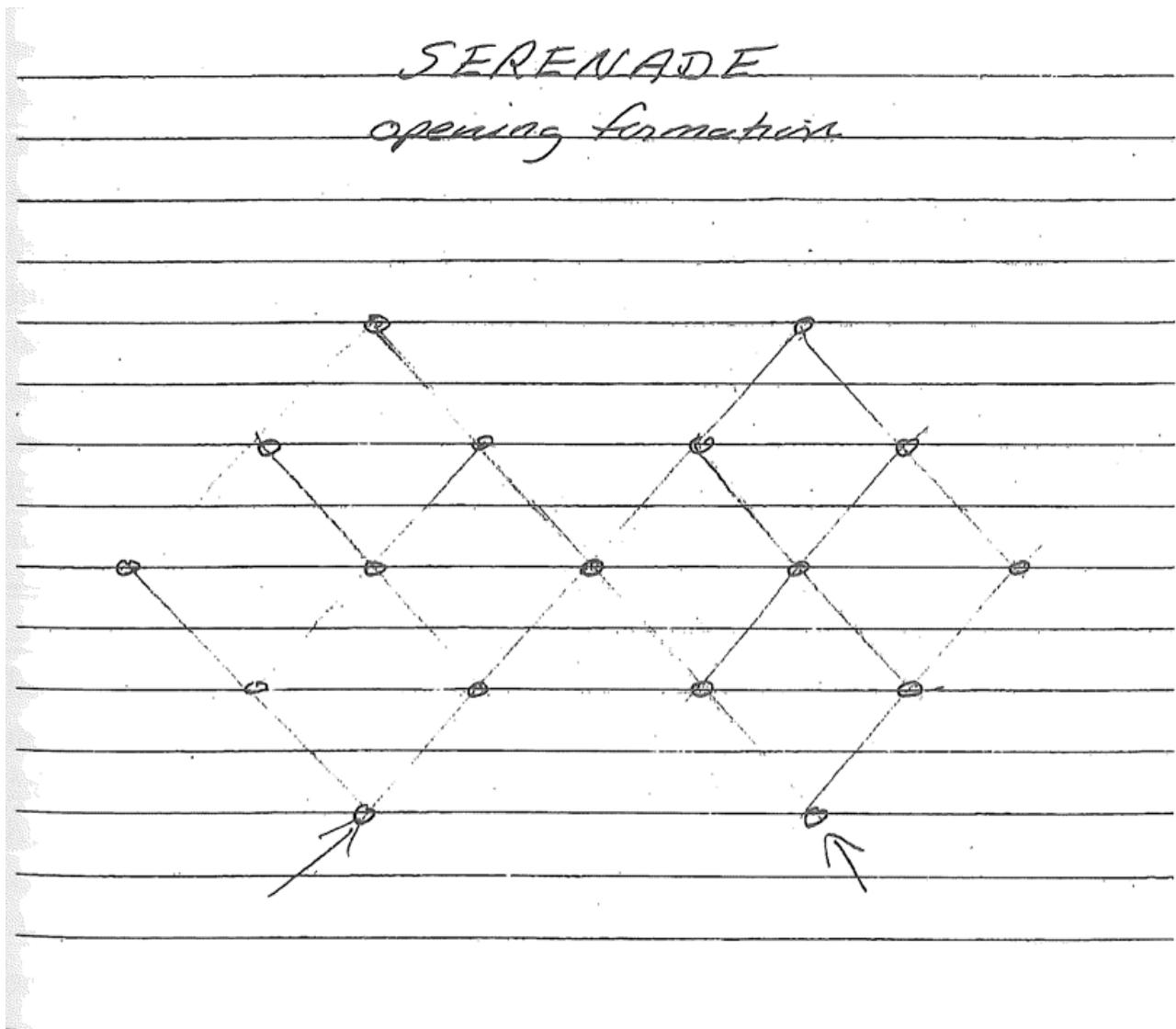
<http://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.horlacher.html>

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)

Andante non troppo ($\text{♩} = 126$)

Violino I

Violino II

Viola

Cello

Basso

8

16

26

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*

The musical score consists of four systems of music, labeled I, II, III, and IV, separated by vertical bar lines. The music is in 4/4 time and uses bass clef for the top two systems and a bass clef for the bottom two systems. The score includes the following parts:

- Harp:** The top system, starting with a descending eighth-note scale. It features a bracket over the first four notes and a fermata over the fifth note. The score ends with a large 'X' and an exclamation mark.
- I:** The second system, featuring a melodic line in the treble clef. It includes a bracket over the first two notes and a fermata over the third note. The score ends with a large 'X' and an exclamation mark.
- Strings:** The third system, featuring a melodic line in the bass clef. It includes a bracket over the first two notes and a fermata over the third note. The score ends with a large 'X' and an exclamation mark.
- II:** The fourth system, featuring a melodic line in the treble clef. It includes a bracket over the first two notes and a fermata over the third note. The score ends with a large 'X' and an exclamation mark.
- R1:** The fifth system, featuring a melodic line in the bass clef. It includes a bracket over the first two notes and a fermata over the third note. The score ends with a large 'X' and an exclamation mark.
- (next system):** The sixth system, featuring a melodic line in the treble clef. It includes a bracket over the first two notes and a fermata over the third note. The score ends with a large 'X' and an exclamation mark.
- III:** The seventh system, featuring a melodic line in the bass clef. It includes a bracket over the first two notes and a fermata over the third note. The score ends with a large 'X' and an exclamation mark.
- (2x):** The eighth system, featuring a melodic line in the bass clef. It includes a bracket over the first two notes and a fermata over the third note. The score ends with a large 'X' and an exclamation mark.
- IV:** The ninth system, featuring a melodic line in the treble clef. It includes a bracket over the first two notes and a fermata over the third note. The score ends with a large 'X' and an exclamation mark.

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

143 **Lento sostenuto** $\text{♩} = 69$

Corno I

Trumba I in B♭

Arpa *marc. in **mf**
près de la table*

144 **Solo**
*cantabile...
ma sempre...*
Solo con sord.

143 **Lento sostenuto** $\text{♩} = 69$

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

Viola Solo

Violincello Solo *p* sul pont. *p*

144

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

II

Tr. I in B♭ *Solo
cantabile maestoso
ma sempre in mezza voce*

Arpa

Vi. Solo

149

Cor. I

Cor. II

Tr. I in B \flat

Arpa

Vl. Solo

diminuendo -----

diminuendo -----

diminuendo -----

diminuendo -----

poco rall.

Cor. I

Cor. II

Tr. I in B \flat

Arpa

poco rall.

Solo

Vl. I

gli altri

Vl. II

Vla.

Vc.

Cb.

ord.

p

Tutti unis. *p*

Tutti unis. *p*

p

p

Example 5. *Orpheus* horn duet in “Apotheosis”

Example 5: *Orpheus* horn duet in “Apotheosis”

R144

R145

Horn I

Horn II