

# The Ballet Interlude

Harp Solo Music  
by  
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Commissioned by  
Ballet Theatre of Maryland

Choreography by  
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# **The Ballet Interlude**

## **Table of Contents**

Scene Descriptions.....	Page 1
Scene One.....	Page 3
Scene Two.....	Page 5
Scene Three.....	Page 9
Scene Four.....	Page 11
Scene Five.....	Page 14
Scene Six.....	Page 17
Scene Seven.....	Page 20

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## An overview of the story and scenes

(A harpist giving a solo performance without the ballet can read each scene description before playing the music from that scene, helping the audience visualize the story.)

*The Ballet Interlude* consists of seven separate scenes. It tells the story of the push-pull courting relationship between a boy and girl. In addition to these two lead roles, there is an ensemble cast of dancers.

The harpist and harp are an integral part of the ballet. The harp becomes like another dancer on the stage, a key component of the story.

### **Scene 1:**

The ballet opens with a dark stage and a spotlight just on the harpist. There is mist in the air. There is no music. A boy enters and walks over to the harpist, touching her shoulders, which begins the music and the story. The boy is alone, searching, pensive and longing for something. He imagines himself with someone, and dreams of finding a girl. His emotions are a mixture of wistfulness and loneliness as he wonders if he will ever find the love of his life.

### **Scene 2:**

The girl first appears. She is vibrant, bright, playful, positive, and curious. She expresses her enthusiasm for life.

The boy enters the scene joining the girl, trying different ways to woo her, but he is unsuccessful. The boy tries all kinds of techniques to interest her, but to no avail. He becomes increasingly frustrated, while the girl continues to be playful and coy.

### **Scene 3:**

The boy is left alone on stage after the girl exits in the previous scene. Having seen her, watching her disappear off stage, he realizes what is missing from his life. This makes him sad believing he will never find what he is looking for. He imagines being with her, but then discards the idea. He doesn't see her enter at the very end of this scene as she comes on stage towards him.

### **Scene 4:**

Now the boy and girl are both on stage. We see a wooing, a courting, a hesitant flirtation. The couple becomes increasingly infatuated with one another. They take turns showing off for one another. It takes coaxing on both sides, but their dance becomes more intertwined. There is still a barrier in the beginning, but by the end of the scene, the separation is slowly melting away. By the end of the scene, the barriers have been removed and passion has been released.

***Scene 5:***

The boy and girl are infatuated, trusting, and they begin to dance together. They are part of a big celebration including other dancers. They are exuberant. However, other men begin noticing and flirting with the girl, and she enjoys this attention. This continues, much to the chagrin of the boy. The boy watches from the sideline and feels helpless to intervene. At the end of the celebration, he feels confused and less certain of his feelings for her.

***Scene 6:***

Though the celebration continues, there is obvious tension between the boy and girl. The other dancers exit the stage after a short while. The boy and girl are left to deal with the conflict which has entered their relationship. They are drawn to one another, but fear and mistrust cast a shadow over them.

***Scene 7:***

This is a reprieve of the original melody. The boy and girl dance together, but they are separated by the large space on the stage. They mirror each other's motions, wanting to be together, but knowing that it isn't quite right. They come together, and then dance apart. They have a mutual empathy for each other, and mutual attraction, but ultimately what divides them is stronger than what attracts them. Just as in Scene 1, there is wistfulness and dreaminess. The boy exits the stage, leaving the girl alone this time. She is as wistful as the boy was in the first scene. In the end, she walks behind the harpist, touching her on the shoulder, signaling the end of her relationship, the end of the music, and the end of the story.

# The Ballet Interlude

## Scene One

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♩=95

*f*

*ff*

*mp*

*mf*

*p*

*ff*

*mf*

LH

LH

A $\natural$

The Ballet Interlude

19

*f* *mp*

A $\flat$

Detailed description: This system contains measures 19 through 22. Measure 19 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a melodic line in the treble and a bass line in the bass. Dynamic markings include *f* (forte) and *mp* (mezzo-piano). The key signature changes to two flats (A-flat major) in measure 20, which is indicated by the A $\flat$  label below the staff.

23

*ff* *fff*

Detailed description: This system contains measures 23 through 25. Measure 23 begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a melodic line in the treble and a bass line in the bass. Dynamic markings include *ff* (fortissimo) and *fff* (fortississimo).

26

*mp* *f* *mp*

Detailed description: This system contains measures 26 through 29. Measure 26 starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a melodic line in the treble and a bass line in the bass. Dynamic markings include *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano).

30

*f* *ff* *mp* *f*

E $\flat$

Detailed description: This system contains measures 30 through 33. Measure 30 starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The music features a melodic line in the treble and a bass line in the bass. Dynamic markings include *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *f* (forte). The key signature changes to one flat (E-flat major) in measure 33, indicated by the E $\flat$  label below the staff.

34

*ff* *fff*

E $\sharp$  B $\flat$

Detailed description: This system contains measures 34 through 37. Measure 34 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features a melodic line in the treble and a bass line in the bass. Dynamic markings include *ff* (fortissimo) and *fff* (fortississimo). The key signature changes to two flats (B-flat major) in measure 35, indicated by the B $\flat$  label below the staff. The system concludes with a double bar line.