

BALLET
for
CELLO
and
ORCHESTRA

- I. Walking
- II. Working
- III. Wondering

For
Hannah Holman

Rebecca Burkhardt
(2025)

Composer's Note

When cellist Hannah Holman asked me to write a concerto for her, I asked what was important about where she lived and worked. I wanted this piece to reflect her life and the lives of other women in those places. The locales she thought were most important to her life were: a suburb near Detroit where she grew up, Iowa where she lived, raised her son and still works, and New York City where she currently resides and plays in the NYC Ballet. *Ballet for Cello and Orchestra* is a tribute to her and to those like her who walk, dance, survive, fail, create, toil and aspire to achieve wonderful things. Sometimes we take on this dance alone, and sometimes with a partner or a community. The three movements reflect the sounds, landscapes and essences of Iowa, Detroit, and New York City.

Movement I, *Walking*, conjures the cry of indigenous ancestors who walked the plains of this country, the migration of settlers, the harshness of conflict between peoples and the starkness of a life enveloped by wilderness and winter.

Movement II, *Working*, begins with a day breaking into the howl of a factory whistle. Motives of the Motown sound mix with the low grind of factory mechanisms and end in a continuously rising treble shout between the cello and the orchestra.

Movement III, *Wondering*, continues from movement II with an exploration of dance in the performance wonderland of Manhattan. The sounds of early Harlem and Puerto Rican rhythms combine with classical balletic melodies to invoke the euphoria of creative success, the exasperation of inequity and failure, and a hope and wonder for what might come next.

Duration: approximately 30 minutes

Ballet for Cello and Orchestra

I. Walking

Flute 1

Rebecca Burkhardt (2025)

With Power ♩ = 80 **Freely** ♩ = 56

11 **Pulsingly** ♩ = 60

15

21

28

43

46

51

start as fast as possible
decreasing to 1/8th notes.

54 *rit.*

p *pp*

58 **Freely** ♩ = 56 **In time** (♩ = 112)

3

65 *p*

p

67 **Fast** ♩ = 132

f

75 **23**

98 *f*

f

103 *f* *ff*

f *ff*

109 *p*

p

4

115 *fp* *f*

fp *f*

121

Musical notation for measures 121-125. Measure 121 starts with a dynamic marking of *p*. The notation includes a half note with an accent (>) and a dotted quarter note. Measure 125 ends with a fermata and a '2' above the staff.

Musical notation for measures 126-131. Measure 126 starts with a dynamic marking of *p*. The notation includes a half note with an accent (>) and a dotted quarter note. Measure 131 ends with a fermata and a '2' above the staff.

$\text{♩} = \text{♩}$

132

Musical notation for measures 132-147. Measure 132 starts with a dynamic marking of *f*. The notation includes a half note with an accent (>) and a dotted quarter note. Measure 147 ends with a fermata and a '15' above the staff.

148

Musical notation for measures 148-155. Measure 148 starts with a dynamic marking of *p*. The notation includes a half note with an accent (>) and a dotted quarter note. Measure 155 ends with a fermata and a '2' above the staff.

Musical notation for measures 156-178. Measure 156 starts with a dynamic marking of *p*. The notation includes a half note with an accent (>) and a dotted quarter note. Measure 178 ends with a fermata and a '3' above the staff.

164

179

Musical notation for measures 164-178. Measure 164 starts with a dynamic marking of *p*. The notation includes a half note with an accent (>) and a dotted quarter note. Measure 178 ends with a fermata and a '2' above the staff. The text 'stagger breathing' is written above the staff.

187

Musical notation for measures 187-204. Measure 187 starts with a dynamic marking of *p*. The notation includes a half note with an accent (>) and a dotted quarter note. Measure 204 ends with a fermata and a '2' above the staff. The text 'poco rit.' is written above the staff.

205 Freely $\text{♩} = 56$

Musical notation for measures 205-208. Measure 205 starts with a dynamic marking of *p*. The notation includes a half note with an accent (>) and a dotted quarter note. Measure 208 ends with a fermata and a '5' above the staff. The text '(solo vc.)' is written below the staff.

212 Slowly ♩ = 60

bend pitch

pp

216

6

227

12

pp

Attacca

II. Working

Slowly ♩ = 60

p *cresc.* *legato* *accelerando*

Driving (♩ = ca. 126)

15 *ff* *bend pitch* **19**

24 *f* *p*

31 *mf* *p* *f* **36** *Faster* (♩ = ca. 132)

37 *p*

44

51 *pp* *mp* *mp* *p* *mp* *mp*

59

mf *p* *mp* *p* *mp* *p*

66

p *mp* *p*

76

p *mp* *p*

85

mp

91

89

ff

95

p *mp* *p* *mp*

107

p *mp* *p* *mf* *p*

123

p

131

p

142 *mf*

147 *mf*

151 *f* 167

15 8

175 *mf* *p*

182 *p* *mf*

9

196 *poco rit.* *long* //

10 2

211 Laboriously ♩ = 56 (strictly, no accel.) 245

34 4

249 *mf*

253 *mp* *mf* 257

259 *mp*

5 5 5 5 5 5 5 5 5

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262 *mf* *ff*

265 *sub. p*

268 *f*

271 *mf*

276 *mp*

278

280 *p*

288 *pp*

291 *Attacca*

III. Wondering

♩ = 108

14

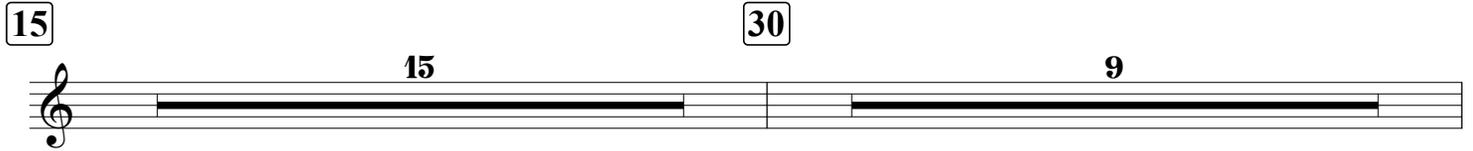


15

15

30

9



39

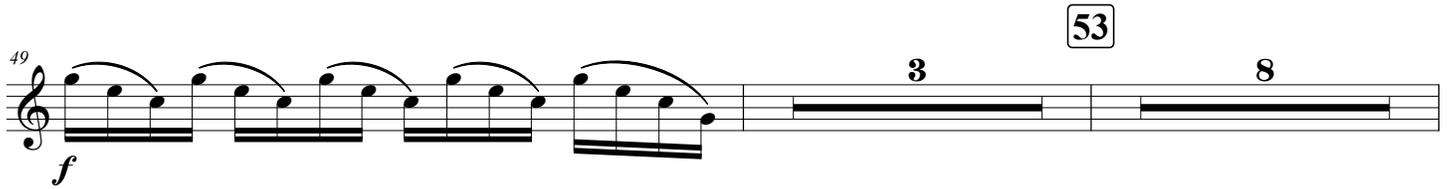


44



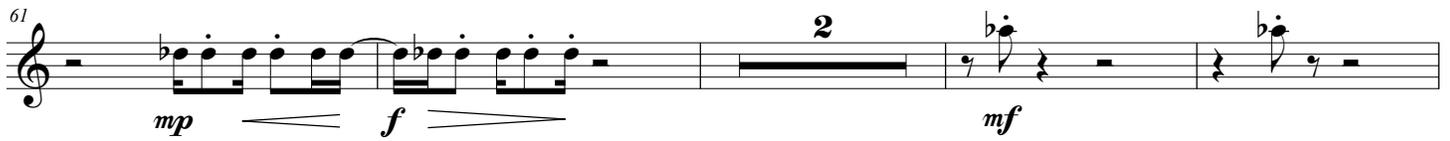
49

53



61

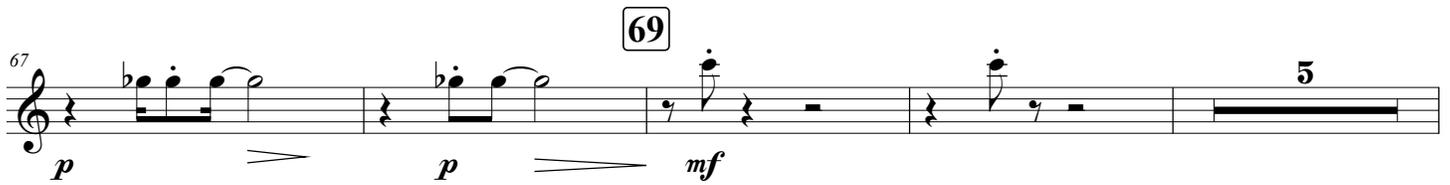
mp *f* *mf*



67

69

p *p* *mf*



76

mp



81 *poco accel.* $\text{♩} = 112$

p *mf* *p* *mf*

86

p *mf*

91

p *p* *fff*

96

110

112

p *p* *mf*

116

p *mf*

123

125

rallentando

mf *f* *p* *pp*

136 With ease $\text{♩} = 56$

149

Musical notation for measure 149. The staff is in treble clef. The time signature changes from 3/2 to 4/2, then to 3/2, and finally to 4/2. The music begins with a half rest in 3/2, followed by a quarter rest in 4/2, and then a quarter note in 3/2. The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The dynamic is *p* (piano) and there is an accent (>) over the final note.

158

Musical notation for measure 158. The staff is in treble clef. The time signature changes from 3/2 to 2/2, then to 3/2, then to 2/2, and finally to 4/2. The music consists of rests of 2, 3, 2, and 4 measures. The dynamic is *mf* (mezzo-forte) and there is a crescendo leading to *n* (normal).

169 Freely (Cello cadenza) $\text{♩} = 50$

Musical notation for measure 169. The staff is in treble clef. The time signature changes from 4/2 to 12/2, and finally to 3/2. The music consists of a single rest of 5 measures. The dynamic is *rit.* (ritardando).

175 $\text{♩} = 56$
a tempo

Musical notation for measure 175. The staff is in treble clef. The time signature changes from 3/2 to 4/2, then to 3/2, and finally to 4/2. The music consists of rests of 3 and 3 measures. The dynamic is *p* (piano) and there is a *cresc. molto* (crescendo molto) leading to *f* (forte).

180

Musical notation for measure 180. The staff is in treble clef. The time signature changes from 4/2 to 3/2, then to 4/2, and finally to 3/2. The music consists of rests of 3 and 3 measures. The dynamic is *f* (forte) and there is a *mf* (mezzo-forte) and *mp* (mezzo-piano).

188

f *sub. p*

190

mf *mp*

195

mp

199

f *poco rall.*

204

a tempo

ff *pp*

213

poco rall. *a tempo* *rit.*

n *p* *pp*

219

a tempo *rallentando*

fp *fp* *fp* *mf* *p* *ff*