



Molenaar Edition

# Romeo and Juliet

Serge Prokofieff

Johan de Meij

Art.Nr: 012124100

Difficulty: F

Concert Band

## Masterpieces

Colofon

### Molenaar Edition BV

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Mini - Score

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Molenaar Edition

## Romeo And Juliet

Composer: S. Prokofieff  
Arranger: Johan de Meij

1. Introduction: The Montagues and Capulets
2. Tableau: The street awakens
3. Morning Dance
4. At Friar Laurence's
5. Departure of the Guests (Gavotte)
6. The Montagues and Capulets

For Band  
Concert Band  
01.2124.10



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Mini Score

## Romeo And Juliet

Composer: S. Prokofieff  
Arranger: Johan de Meij

01.2124.10

- |   |                    |   |                            |
|---|--------------------|---|----------------------------|
| 1 | Full Score         | 1 | Trombone I Bb (BC)         |
| 1 | Piccolo            | 2 | Trombone II C              |
| 8 | Flute              | 1 | Trombone II Bb (TC)        |
| 1 | Oboe I             | 1 | Trombone II Bb (BC)        |
| 1 | Oboe II            | 2 | Trombone III C             |
| 1 | Oboe III           | 1 | Trombone III Bb (TC)       |
| 2 | Bassoon            | 1 | Trombone III Bb (BC)       |
| 1 | Bassoon Contra     | 2 | Baritone C                 |
| 1 | Clarinet Eb        | 2 | Baritone Bb (BC)           |
| 4 | Clarinet Solo      | 4 | Baritone Bb (TC)           |
| 4 | Clarinet I         | 2 | Bas Bb (TC)                |
| 4 | Clarinet II        | 2 | Bas Bb (BC)                |
| 4 | Clarinet III       | 2 | Bas Eb (TC)                |
| 1 | Alto Clarinet Eb   | 2 | Bas Eb (BC)                |
| 1 | Bass Clarinet      | 4 | Tuba C                     |
| 2 | Alto Saxophone I   | 1 | Stringbass                 |
| 2 | Alto Saxophone II  | 1 | Keyboard/Piano/Synthesizer |
| 2 | Tenor Saxophone    | 1 | Harp                       |
| 1 | Baritone Saxophone | 1 | Cello                      |
| 2 | Cornet I           | 2 | Percussion                 |
| 2 | Cornet II          | 1 | Xylophone                  |
| 2 | Trumpet I          | 1 | Timpani                    |
| 2 | Trumpet II         |   |                            |
| 2 | Horn I Eb          |   |                            |
| 1 | Horn I F           |   |                            |
| 1 | Horn II Eb         |   |                            |
| 1 | Horn II F          |   |                            |
| 1 | Horn III Eb        |   |                            |
| 1 | Horn III F         |   |                            |
| 1 | Horn IV Eb         |   |                            |
| 1 | Horn IV F          |   |                            |
| 2 | Trombone I C       |   |                            |
| 1 | Trombone I Bb (TC) |   |                            |



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Mini Score

### SUITE FROM THE BALLET "ROMEO & JULIET"

#### I: INTRODUCTION: The MONTAGUES and CAPULETS

Allegro Moderato (♩ = 100) Sergei S. Prokofieff  
arr.: Johan de Meij

Mini Score

I: The MONTAGUES and CAPULETS

Flute  
Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bass. 1+2  
D. Bass.  
Bb Clar.  
Soprano Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Horn (F) 1+3  
Horn (F) 2+4  
Cor. 1 (Bb)  
Cor. 2 (Bb)  
Tpt. 1+2 (Bb)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano  
Harp

01.2124.10

I: The MONTAGUES and CAPULETS

Flute  
Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bass. 1+2  
D. Bass.  
Bb Clar.  
Soprano Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Horn (F) 1+3  
Horn (F) 2+4  
Cor. 1 (Bb)  
Cor. 2 (Bb)  
Tpt. 1+2 (Bb)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano  
Harp

01.2124.10

I: The MONTAGUES and CAPULETS

Flute  
Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bass. 1+2  
D. Bass.  
Bb Clar.  
Soprano Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Horn (F) 1+3  
Horn (F) 2+4  
Cor. 1 (Bb)  
Cor. 2 (Bb)  
Tpt. 1+2 (Bb)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano  
Harp

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I: The MONTAGUES and CAPULETS

Flute  
Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bass. 1+2  
D. Bass.  
Bb Clar.  
Soprano Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Horn (F) 1+3  
Horn (F) 2+4  
Cor. 1 (Bb)  
Cor. 2 (Bb)  
Tpt. 1+2 (Bb)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano  
Harp

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1- The MONTAGUES and CAPULETS

Musical score for page 6, featuring various instruments including Flute, Oboe, English Horn, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Saxophone, Trumpet, Trombone, Baritone, Bass Trombone, Violin, Viola, Cello, Double Bass, Percussion, Piano, and Harp. The score includes dynamic markings such as *pp*, *f*, and *ff*.

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1- The MONTAGUES and CAPULETS

Musical score for page 7, featuring various instruments including Flute, Oboe, English Horn, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Saxophone, Trumpet, Trombone, Baritone, Bass Trombone, Violin, Viola, Cello, Double Bass, Percussion, Piano, and Harp. The score includes dynamic markings such as *pp*, *f*, and *ff*.

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1- The MONTAGUES and CAPULETS

Musical score for page 8, featuring various instruments including Flute, Oboe, English Horn, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Saxophone, Trumpet, Trombone, Baritone, Bass Trombone, Violin, Viola, Cello, Double Bass, Percussion, Piano, and Harp. The score includes dynamic markings such as *pp*, *f*, and *ff*.

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1- The MONTAGUES and CAPULETS

Musical score for page 9, featuring various instruments including Flute, Oboe, English Horn, Bassoon, Clarinet, Alto Clarinet, Bass Clarinet, Saxophone, Trumpet, Trombone, Baritone, Bass Trombone, Violin, Viola, Cello, Double Bass, Percussion, Piano, and Harp. The score includes dynamic markings such as *pp*, *f*, and *ff*.

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Flc.  
Fl. 1+2  
Ob. 1+2  
Engl. Hrn. (F)  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+3  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Cel. Bass  
Xyl.  
Perc.  
Piano  
Harp

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Flc.  
Fl. 1+2  
Ob. 1+2  
Engl. Hrn. (F)  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+3  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Cel. Bass  
Xyl.  
Perc.  
Piano  
Harp

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Flc.  
Fl. 1+2  
Ob. 1+2  
Engl. Hrn. (F)  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+3  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Cel. Bass  
Xyl.  
Perc.  
Piano  
Harp

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Flc.  
Fl. 1+2  
Ob. 1+2  
Engl. Hrn. (F)  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+3  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Cel. Bass  
Xyl.  
Perc.  
Piano  
Harp

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II: TABLEAU: THE STREET AWAKENS

Picc. *Poco Più Animato*

Fl. 1+2

Ob. 1+2

Engl. Hrn. (F)

Basn. 1+2

D. Basn.

E♭ Clar.

Sub-Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

Alto Sax. 1+2

Ten. Sax.

Bas. Sax.

Hrn. (F) 1+3

Hrn. (F) 2+4

Corn. 1 (B♭)

Corn. 2 (B♭)

Tip. 1+2 (B♭)

Trum. 1+2

Trum. 3

Bas. (C) 1+2

B.T. (C) 1+2

Vcl.

Str. Bass

Xyl.

Perc.

Piano

Harp

Mini Score

01.2124.10

II: TABLEAU: THE STREET AWAKENS

Picc. *Poco Più Animato*

Fl. 1+2

Ob. 1+2

Engl. Hrn. (F)

Basn. 1+2

D. Basn.

E♭ Clar.

Sub-Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

Alto Sax. 1+2

Ten. Sax.

Bas. Sax.

Hrn. (F) 1+3

Hrn. (F) 2+4

Corn. 1 (B♭)

Corn. 2 (B♭)

Tip. 1+2 (B♭)

Trum. 1+2

Trum. 3

Bas. (C) 1+2

B.T. (C) 1+2

Vcl.

Str. Bass

Xyl.

Perc.

Piano

Harp

Mini Score

01.2124.10

II: TABLEAU: THE STREET AWAKENS

Picc.

Fl. 1+2

Ob. 1+2

Engl. Hrn. (F)

Basn. 1+2

D. Basn.

E♭ Clar.

Sub-Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

Alto Sax. 1+2

Ten. Sax.

Bas. Sax.

Hrn. (F) 1+3

Hrn. (F) 2+4

Corn. 1 (B♭)

Corn. 2 (B♭)

Tip. 1+2 (B♭)

Trum. 1+2

Trum. 3

Bas. (C) 1+2

B.T. (C) 1+2

Vcl.

Str. Bass

Xyl.

Perc.

Piano

Harp

Mini Score

01.2124.10

III: MORNING DANCE

*Allarg. (♩ = 152)*

Picc.

Fl. 1+2

Ob. 1+2

Engl. Hrn. (F)

Basn. 1+2

D. Basn.

E♭ Clar.

Sub-Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

Alto Sax. 1+2

Ten. Sax.

Bas. Sax.

Hrn. (F) 1+3

Hrn. (F) 2+4

Corn. 1 (B♭)

Corn. 2 (B♭)

Tip. 1+2 (B♭)

Trum. 1+2

Trum. 3

Bas. (C) 1+2

B.T. (C) 1+2

Vcl.

Str. Bass

Trum.

Perc.

Piano

Harp

Mini Score

01.2124.10

III. MORNING DANCE

Flc. Fl. 1+2 Ob. 1+2 Engl. Hrn. (F) Bsn. 1+2 D. Bsn. Eb Clar. Solo Clar. Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Hrn. (F) 1+3 Hrn. (F) 2+4 Cor. 1 (Bb) Cor. 2 (Bb) Trp. 1+2 (Bb) Tromb. 1 Tromb. 2+3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano Harp

01.2124.10

Mini Score

III. MORNING DANCE

Flc. Fl. 1+2 Ob. 1+2 Engl. Hrn. (F) Bsn. 1+2 D. Bsn. Eb Clar. Solo Clar. Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Hrn. (F) 1+3 Hrn. (F) 2+4 Cor. 1 (Bb) Cor. 2 (Bb) Trp. 1+2 (Bb) Tromb. 1 Tromb. 2+3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano Harp

01.2124.10

Mini Score

III. MORNING DANCE

To Coda

Flc. Fl. 1+2 Ob. 1+2 Engl. Hrn. (F) Bsn. 1+2 D. Bsn. Eb Clar. Solo Clar. Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Hrn. (F) 1+3 Hrn. (F) 2+4 Cor. 1 (Bb) Cor. 2 (Bb) Trp. 1+2 (Bb) Tromb. 1 Tromb. 2+3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano Harp

01.2124.10

Mini Score

III. MORNING DANCE

Flc. Fl. 1+2 Ob. 1+2 Engl. Hrn. (F) Bsn. 1+2 D. Bsn. Eb Clar. Solo Clar. Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Hrn. (F) 1+3 Hrn. (F) 2+4 Cor. 1 (Bb) Cor. 2 (Bb) Trp. 1+2 (Bb) Tromb. 1 Tromb. 2+3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano Harp

01.2124.10

Mini Score

III: MORNING DANCE

Full orchestral score for page 26 of "III: MORNING DANCE". The score includes parts for Flute 1 & 2, Oboe, English Horn, Bassoon, Double Bass, Eb Clarinet, Solo Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1-3, Horns (F) 2-4, Cor Anglais 1 & 2, Trombones 1-3, Baritone (C) 1 & 2, Bass Trombone (C), Violins, Viola, Cello, Double Bass, Percussion, Piano, and Harp. A large "Mini Score" watermark is overlaid on the page.

III: MORNING DANCE

Full orchestral score for page 27 of "III: MORNING DANCE". The score includes parts for Flute 1 & 2, Oboe, English Horn, Bassoon, Double Bass, Eb Clarinet, Solo Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1-3, Horns (F) 2-4, Cor Anglais 1 & 2, Trombones 1-3, Baritone (C) 1 & 2, Bass Trombone (C), Violins, Viola, Cello, Double Bass, Percussion, Piano, and Harp. A large "Mini Score" watermark is overlaid on the page.

III: MORNING DANCE

Full orchestral score for page 28 of "III: MORNING DANCE". The score includes parts for Flute 1 & 2, Oboe, English Horn, Bassoon, Double Bass, Eb Clarinet, Solo Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1-3, Horns (F) 2-4, Cor Anglais 1 & 2, Trombones 1-3, Baritone (C) 1 & 2, Bass Trombone (C), Violins, Viola, Cello, Double Bass, Percussion, Piano, and Harp. A large "Mini Score" watermark is overlaid on the page.

III: MORNING DANCE

Full orchestral score for page 29 of "III: MORNING DANCE". The score includes parts for Flute 1 & 2, Oboe, English Horn, Bassoon, Double Bass, Eb Clarinet, Solo Clarinet 1, Clarinet 2, Clarinet 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1-3, Horns (F) 2-4, Cor Anglais 1 & 2, Trombones 1-3, Baritone (C) 1 & 2, Bass Trombone (C), Violins, Viola, Cello, Double Bass, Percussion, Piano, and Harp. A large "Mini Score" watermark is overlaid on the page.



III: MORNING DANCE

Musical score for page 30 of 'III: MORNING DANCE'. The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1 & 3, Horns (F) 2 & 4, Cor Anglais 1 & 2, Trumpets 1 & 2 (Bb), Trombones 1, Trombones 2 & 3, Baritone (C) 1 & 2, Baritone (C) 1 & 2, Violoncello, Double Bass, Timpani, Percussion, Piano, and Harp. The score features various musical notations including dynamics (pp, p, mf, f, sf, sfz, sfz), articulation (acc, stacc, marc), and performance instructions (Subito all. dim., E. in.).

III: MORNING DANCE

Musical score for page 31 of 'III: MORNING DANCE'. The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1 & 3, Horns (F) 2 & 4, Cor Anglais 1 & 2, Trumpets 1 & 2 (Bb), Trombones 1, Trombones 2 & 3, Baritone (C) 1 & 2, Baritone (C) 1 & 2, Violoncello, Double Bass, Timpani, Percussion, Piano, and Harp. The score features various musical notations including dynamics (pp, p, mf, f, sf, sfz, sfz), articulation (acc, stacc, marc), and performance instructions (Subito all. dim., E. in.).

III: MORNING DANCE

D.C. al Coda

Musical score for page 32 of 'III: MORNING DANCE'. The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1 & 3, Horns (F) 2 & 4, Cor Anglais 1 & 2, Trumpets 1 & 2 (Bb), Trombones 1, Trombones 2 & 3, Baritone (C) 1 & 2, Baritone (C) 1 & 2, Violoncello, Double Bass, Timpani, Percussion, Piano, and Harp. The score features various musical notations including dynamics (pp, p, mf, f, sf, sfz, sfz), articulation (acc, stacc, marc), and performance instructions (Subito all. dim., E. in.).

III: MORNING DANCE

Musical score for page 33 of 'III: MORNING DANCE'. The score includes parts for Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Clarinet in Bb 1, Clarinet in Bb 2, Clarinet in Bb 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1 & 3, Horns (F) 2 & 4, Cor Anglais 1 & 2, Trumpets 1 & 2 (Bb), Trombones 1, Trombones 2 & 3, Baritone (C) 1 & 2, Baritone (C) 1 & 2, Violoncello, Double Bass, Timpani, Percussion, Piano, and Harp. The score features various musical notations including dynamics (pp, p, mf, f, sf, sfz, sfz), articulation (acc, stacc, marc), and performance instructions (Subito all. dim., E. in.).

IV: AT FRIAR LAURENCE'S

Andante espressivo (♩ = 54)

Flc.

Fl. 1+2

Ob. 1+2

Engl. Horn (F)

Basn. 1+2

D. Basn.

E♭ Clar.

Solo Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

Alto Sax. 1+2

Ten. Sax.

Bar. Sax.

Hrn. (F) 1+3

Hrn. (F) 2+4

Corn. 1+2 (B♭)

Trp. 1+2 (B♭)

Tromb. 1+2+3

Bar. (C) 1+2

B.T. (C) 1+2

Vcl.

Vcl.

Vcl.

Sx. Bass

Bass Drum

Perc.

Piano

Harp

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IV: AT FRIAR LAURENCE'S

Flc.

Fl. 1+2

Ob. 1+2

Engl. Horn (F)

Basn. 1+2

D. Basn.

E♭ Clar.

Solo Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

Alto Sax. 1+2

Ten. Sax.

Bar. Sax.

Hrn. (F) 1+3

Hrn. (F) 2+4

Corn. 1+2 (B♭)

Trp. 1+2 (B♭)

Tromb. 1+2+3

Bar. (C) 1+2

B.T. (C) 1+2

Vcl.

Vcl.

Vcl.

Sx. Bass

Bass Drum

Perc.

Piano

Harp

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IV: AT FRIAR LAURENCE'S

Flc.

Fl. 1+2

Ob. 1+2

Engl. Horn (F)

Basn. 1+2

D. Basn.

E♭ Clar.

Solo Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

Alto Sax. 1+2

Ten. Sax.

Bar. Sax.

Hrn. (F) 1+3

Hrn. (F) 2+4

Corn. 1+2 (B♭)

Trp. 1+2 (B♭)

Tromb. 1+2+3

Bar. (C) 1+2

B.T. (C) 1+2

Vcl.

Vcl.

Vcl.

Sx. Bass

Bass Drum

Perc.

Piano

Harp

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IV: AT FRIAR LAURENCE'S

Flc.

Fl. 1+2

Ob. 1+2

Engl. Horn (F)

Basn. 1+2

D. Basn.

E♭ Clar.

Solo Clar. 1

Clar. 2

Clar. 3

Alto Clar.

Bass Clar.

Alto Sax. 1+2

Ten. Sax.

Bar. Sax.

Hrn. (F) 1+3

Hrn. (F) 2+4

Corn. 1+2 (B♭)

Trp. 1+2 (B♭)

Tromb. 1+2+3

Bar. (C) 1+2

B.T. (C) 1+2

Vcl.

Vcl.

Vcl.

Sx. Bass

Bass Drum

Perc.

Piano

Harp

37 01.2124.10

IV AT PRIAR LAURENCE'S

Picc.  
Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bass. 1+2  
D. Bass.  
Eb Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bass Sax.  
Hrn. (F) 1+2  
Hrn. (F) 3+4  
Cor. 1+2 (Bb)  
Tpt. 1+2 (Bb)  
Tronb. 1+2  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Vcl.  
Vcl.  
Str. Bass  
Bass Drum  
Perc.  
Piano  
Harp

38 01.2124.10

IV AT PRIAR LAURENCE'S

Picc.  
Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bass. 1+2  
D. Bass.  
Eb Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bass Sax.  
Hrn. (F) 1+2  
Hrn. (F) 3+4  
Cor. 1+2 (Bb)  
Tpt. 1+2 (Bb)  
Tronb. 1+2  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Vcl.  
Vcl.  
Str. Bass  
Bass Drum  
Perc.  
Piano  
Harp

39 01.2124.10

V: DEPARTURE of the GUESTS (Gavotte)

Allarg. (♩ = ca. 138)

Picc.  
Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bass. 1+2  
D. Bass.  
Eb Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bass Sax.  
Hrn. (F) 1+2  
Hrn. (F) 3+4  
Cor. 1 (Bb)  
Cor. 2 (Bb)  
Tpt. 1+2 (Bb)  
Tronb. 1+2  
Tronb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Vcl.  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano  
Harp

40 01.2124.10

V: DEPARTURE of the GUESTS (Gavotte)

Picc.  
Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bass. 1+2  
D. Bass.  
Eb Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bass Sax.  
Hrn. (F) 1+2  
Hrn. (F) 3+4  
Cor. 1 (Bb)  
Cor. 2 (Bb)  
Tpt. 1+2 (Bb)  
Tronb. 1+2  
Tronb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Vcl.  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano  
Harp

41 01.2124.10



V. DEPARTURE of the GUESTS (Cavatia)

Fl. 1+2  
Ob. 1+2  
Engl. Horn  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+3  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bsn. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Temp.  
Perc.  
Piano  
Harp

46 01.2124.10

V. DEPARTURE of the GUESTS (Cavatia)

Fl. 1+2  
Ob. 1+2  
Engl. Horn  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+3  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bsn. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Temp.  
Perc.  
Piano  
Harp

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V. DEPARTURE of the GUESTS (Cavatia)

A Tempo  
Fl. 1+2  
Ob. 1+2  
Engl. Horn  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+3  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bsn. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Temp.  
Perc.  
Piano  
Harp

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V. DEPARTURE of the GUESTS (Cavatia)

Fl. 1+2  
Ob. 1+2  
Engl. Horn  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+3  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bsn. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Temp.  
Perc.  
Piano  
Harp

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V: DEPARTURE of the GUESTS (Gavotte)

Flc. Fl. 1+2 Ob. 1+2 Engl. Horns Op. Bass. 1+2 D. Bass. Eb Clar. Solo+Clar. 1 Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Horn (F) 1+2 Horn (F) 2+4 Cors. 1 (Bb) Cors. 2 (Bb) Trp. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vid. Str. Bass. Timp. Perc. Piano Harp

V: DEPARTURE of the GUESTS (Gavotte)

Flc. Fl. 1+2 Ob. 1+2 Engl. Horns Op. Bass. 1+2 D. Bass. Eb Clar. Solo+Clar. 1 Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Horn (F) 1+2 Horn (F) 2+4 Cors. 1 (Bb) Cors. 2 (Bb) Trp. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vid. Str. Bass. Timp. Perc. Piano Harp

V: DEPARTURE of the GUESTS (Gavotte)

Flc. Fl. 1+2 Ob. 1+2 Engl. Horns Op. Bass. 1+2 D. Bass. Eb Clar. Solo+Clar. 1 Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Horn (F) 1+2 Horn (F) 2+4 Cors. 1 (Bb) Cors. 2 (Bb) Trp. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vid. Str. Bass. Timp. Perc. Piano Harp

V: DEPARTURE of the GUESTS (Gavotte)

Flc. Fl. 1+2 Ob. 1+2 Engl. Horns Op. Bass. 1+2 D. Bass. Eb Clar. Solo+Clar. 1 Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Horn (F) 1+2 Horn (F) 2+4 Cors. 1 (Bb) Cors. 2 (Bb) Trp. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vid. Str. Bass. Timp. Perc. Piano Harp



V. DEPARTURE of the GUESTS (Gevotte)

Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+2  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Trbn. 1+2  
Trbn. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano  
Harp

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V. DEPARTURE of the GUESTS (Gevotte)

Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+2  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Trbn. 1+2  
Trbn. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano  
Harp

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VI: The MONTAGUES and CAPULETS

Andante (♩ = 80)

Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+2  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Trbn. 1+2  
Trbn. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano/Cel. con.  
Harp

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VI: The MONTAGUES and CAPULETS

ritocco

Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
Bsn. 1+2  
D. Bsn.  
E♭ Clar.  
Solo Clar. 1  
Clar. 2  
Clar. 3  
Alto Clar.  
Bass Clar.  
Alto Sax. 1+2  
Ten. Sax.  
Bar. Sax.  
Hrn. (F) 1+2  
Hrn. (F) 2+4  
Cor. 1 (B♭)  
Cor. 2 (B♭)  
Tpt. 1+2 (B♭)  
Trbn. 1+2  
Trbn. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano/Cel. con.  
Harp

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Allegro Passato (♩ = 100)

VI: The MONTAGUES and CAPULETS

Fl. 1+2, Ob. 1+2, Engl. Horn, Bass 1+2, D. Bass, Eb Clar., Solo Clar., Clar. 2, Clar. 3, Alto Clar., Bass Clar., Alto Sax. 1+2, Ten. Sax., Bar. Sax., Horn (F) 1+2, Horn (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Tpt. 1+2 (Bb), Tromb. 1+2, Tromb. 3, Bar. (C) 1+2, B.T. (C) 1+2, Vcl., Str. Bass, Timp., Perc., Piano/Cel., Harp

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VI: The MONTAGUES and CAPULETS

Fl. 1+2, Ob. 1+2, Engl. Horn, Bass 1+2, D. Bass, Eb Clar., Solo Clar., Clar. 2, Clar. 3, Alto Clar., Bass Clar., Alto Sax. 1+2, Ten. Sax., Bar. Sax., Horn (F) 1+2, Horn (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Tpt. 1+2 (Bb), Tromb. 1+2, Tromb. 3, Bar. (C) 1+2, B.T. (C) 1+2, Vcl., Str. Bass, Timp., Perc., Piano/Cel., Harp

63 01.2124.10

VI: The MONTAGUES and CAPULETS

Fl. 1+2, Ob. 1+2, Engl. Horn, Bass 1+2, D. Bass, Eb Clar., Solo Clar., Clar. 2, Clar. 3, Alto Clar., Bass Clar., Alto Sax. 1+2, Ten. Sax., Bar. Sax., Horn (F) 1+2, Horn (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Tpt. 1+2 (Bb), Tromb. 1+2, Tromb. 3, Bar. (C) 1+2, B.T. (C) 1+2, Vcl., Str. Bass, Timp., Perc., Piano/Cel., Harp

64 01.2124.10

VI: The MONTAGUES and CAPULETS

Fl. 1+2, Ob. 1+2, Engl. Horn, Bass 1+2, D. Bass, Eb Clar., Solo Clar., Clar. 2, Clar. 3, Alto Clar., Bass Clar., Alto Sax. 1+2, Ten. Sax., Bar. Sax., Horn (F) 1+2, Horn (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Tpt. 1+2 (Bb), Tromb. 1+2, Tromb. 3, Bar. (C) 1+2, B.T. (C) 1+2, Vcl., Str. Bass, Timp., Perc., Piano/Cel., Harp

65 01.2124.10

VI: The MONTAGUES and CAPULETS

Flc. Fl. 1+2 Ob. 1+2 Engl. Horn 02 Bsn. 1+2 D. Bsn. Eb Clar. Solo Clar. 1 Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Horn (F) 1+3 Horn (F) 2+4 Cor. 1 (Bb) Cor. 2 (Bb) Tpt. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano/Cel. Harp

66 01.2124.10

VI: The MONTAGUES and CAPULETS

Flc. Fl. 1+2 Ob. 1+2 Engl. Horn 02 Bsn. 1+2 D. Bsn. Eb Clar. Solo Clar. 1 Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Horn (F) 1+3 Horn (F) 2+4 Cor. 1 (Bb) Cor. 2 (Bb) Tpt. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano/Cel. Harp

67 01.2124.10

VI: The MONTAGUES and CAPULETS

Flc. Fl. 1+2 Ob. 1+2 Engl. Horn 02 Bsn. 1+2 D. Bsn. Eb Clar. Solo Clar. 1 Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Horn (F) 1+3 Horn (F) 2+4 Cor. 1 (Bb) Cor. 2 (Bb) Tpt. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano/Cel. Harp

68 01.2124.10

VI: The MONTAGUES and CAPULETS

Flc. Fl. 1+2 Ob. 1+2 Engl. Horn 02 Bsn. 1+2 D. Bsn. Eb Clar. Solo Clar. 1 Clar. 2 Clar. 3 Alto Clar. Bass Clar. Alto Sax. 1+2 Ten. Sax. Bar. Sax. Horn (F) 1+3 Horn (F) 2+4 Cor. 1 (Bb) Cor. 2 (Bb) Tpt. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano/Cel. Harp

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VI: The MONTAGUES and CAPULETS

Full orchestral score for page 70, including parts for Flute, Oboe, English Horn, Bassoon, Double Bass, Clarinet, Saxophone, Trumpet, Trombone, Baritone, Bass Trombone, Violin, Viola, Cello, Double Bass, Percussion, Piano/Celostat, and Harp.

Mini Score watermark

VI: The MONTAGUES and CAPULETS

Full orchestral score for page 71, including parts for Flute, Oboe, English Horn, Bassoon, Double Bass, Clarinet, Saxophone, Trumpet, Trombone, Baritone, Bass Trombone, Violin, Viola, Cello, Double Bass, Percussion, Piano/Celostat, and Harp.

Mini Score watermark

VI: The MONTAGUES and CAPULETS

Full orchestral score for page 72, including parts for Flute, Oboe, English Horn, Bassoon, Double Bass, Clarinet, Saxophone, Trumpet, Trombone, Baritone, Bass Trombone, Violin, Viola, Cello, Double Bass, Percussion, Piano/Celostat, and Harp.

Mini Score watermark

VI: The MONTAGUES and CAPULETS

Full orchestral score for page 73, including parts for Flute, Oboe, English Horn, Bassoon, Double Bass, Clarinet, Saxophone, Trumpet, Trombone, Baritone, Bass Trombone, Violin, Viola, Cello, Double Bass, Percussion, Piano/Celostat, and Harp.

Mini Score watermark

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76 01.2124.10

77 01.2124.10

## ROMEO AND JULIET -

### Sergej Prokofiev/arr. Johan de Meij

Het ballet Romeo en Julia, met de choreografie die Leonid Lawrowsky (1905-1967) maakte op de gelijknamige muziek van Serge Prokofiev geldt als een mijlpaal in de dansgeschiedenis. Het is niet alleen één van de hoogspannen van het sovjetrealisme in de dans, maar het kan tevens beschouwd worden als één van de allerbelangrijkste vertelende balleten uit de 20ste eeuw: in minder dan een halve eeuw is het ballet Romeo en Julia even klassiek geworden als de 19de-eeuwse meesterwerken De schone Stapsater (Choreografie van Petipa/musiek van Peter Tsjchaikowski) en Het Zwamencor (Petipa en Iwanow/Tsjchaikowski). De eerste uitvoering vond plaats in 1940 door het Kirov Ballet in Leningrad. Hiervoor had Lawrowsky nauw samen gewerkt met de componist die al enkele jaren eerder veel bijval had geogen met twee orkestraties en tien pianostukken over hetzelfde enderwerp. Bij deze premiere werd Julia vertolkt door de legendarische ballerina Galina Oelanowa, die hiervan een glansrol maakte welke als model geldt voor andere vertolksters.

Voor Prokofiev was Romeo en Julia de eerste grote compositie die hij schreef na zijn definitieve terugkeer in de Sovjet-Unie, en het was bovendien zijn eerste avondvullende balletmuziek. Later componeerde hij onder meer ook de muziek voor Aspoester en De Stenen Bloem, twee avondvullende balleten die in de Sovjet-Unie even populair zijn geworden als Romeo en Julia. Bij het werk zijn componist en choreograaf uitgegaan van Shakespeares gelijknamige trageedij. Bij de theatrale vormgeving wordt het choreografische handelingsverloop functioneel en efficiënt ondersteund door Prokofieffs muzikale stemmingsbeelden. Opmerkelijk zijn de tegenspanningen in de schiedelingen van de vrolijke volkstafelreën op de markt van Verona en die van de feodale heersersfamilie, welke met die van Romeo, de Montagues, in een wrede machtsstrijd is verwickeld.

(tekst: Luuk Utrecht - Preludium)

In deze suite voor harmonie-orkest ben ik niet uitgegaan van de bestaande orkestraties maar heb een eigen suite samengesteld uit delen van het ballet die zich goed lenen voor een bewerking. Terwille van een goede muzikale spanningsoog opende de suite met een gedeelte uit "The Montagues en Capulets" dat als "leitmotief" dient en waarmee de suite tevens besluit.

- I Introduction: The Montagues and Capulets.
- II Tableau: The street awakens
- III Morning Dance
- IV At Friar Laurence's
- V Departure of the Guests (Gavotte)
- VI The Montagues and Capulets

Het vijfde deel (Gavotte) gebuikte Prokofiev eerder als derde deel in zijn 1ste symfonie in D dur, opus 25 ("De Klassieke") uit 1917, in een iets andere orkestratie. Mijn bewerking, die tot stand kwam tussen 1982 en 1985, ging op 15 december 1987 (in manuscript) in premiere tijdens een radioconcert vanuit de grote BRT-studio te Brussel, uitgevoerd door het Orkest Harmoniekoest van de Gidsen onder leiding van Norbert Nozy.

Johan de Meij, Amsterdam, februari 1990.

Johan de Meij (geb. te Voorburg, 1953) verwierf in korte tijd een internationaal reputatie als componist en arrangeur. Hij overnam bewerkingen van filmsmuziek, musicals, amusementsmuziek, vocale en instrumentale begeleidingen en arrangementen van klassieke werken zoals American Suite (Antonin Dvornak), Chanson de Malin (Edward Elgar), Bercosse (Peter Tsjchaikowski) en Pavane pour une Infante délicate (Maurice Ravel). Zijn eerste grote compositie voor harmonieorkest, de symfonie nr.1 "The Lord of the Rings" (1984-1988), won de eerste prijs in de prestigieuze Sudler International Wind Band Composition Competition 1989 in Chicago. Hij heeft ook gecomponeerd voor Loch Ness (1988), Pentagram (1989) en Aquarium (1990). Johan de Meij speelt de trombone en de euphonium in vier groepen: The Amsterdam Wind Orchestra, the orchestra "De Vohlandring" (ensemble for contemporary music), the Amsterdam Trombone Quartet and the Dutch Brass Sextet, an ensemble which he founded himself. He is often invited to conduct or introduce his own compositions.

viertal ensembles: het door hem opgericht Dutch Brass Sextet, The Amsterdam Wind Orchestra, Orkest "De Vohlandring" (tendenzgevoerd Muziek) en het Amsterdams Trombone Kwartet. Hij wordt regelmatig uitgenodigd voor gastdirecties bij presentaties en uitvoeringen van eigen werken.

## ROMEO AND JULIET -

### Sergej Prokofiev/arr. Johan de Meij

Le Ballet Romeo et Juliette, avec une chorégraphie de Leonid Lawrowsky (1905-1967) sur une musique de Serge Prokofiev a été une époque importante de l'histoire de la danse. Ce fut non seulement l'un des sommets du réalisme soviétique dans la danse, mais il peut également être considéré comme l'un des plus importants ballets narratifs du 20ème siècle: en moins d'un siècle le ballet Romeo et Juliette a réussi à faire partie des grands classiques au même titre que les chefs-d'oeuvre du 19ème siècle tels que La Belle au Bois Dormant (chorégraphie de Petipa/musique de Piotr Tchaikovsky) et Le Lac des Cygnes (Petipa et Ivanov/Tchaikovsky). La première eut lieu en 1940 par le Ballet Kirov à Leningrad. Lawrowsky avait collaboré étroitement avec le compositeur qui avait déjà composé un grand succès quelques années plus tôt avec deux suites d'orchestre et dix morceaux pour piano, basés sur le même sujet. Lors de la première le rôle de Julia fut interprété par la danseuse étoile légendaire Galina Oulanova; son interprétation splendide en fait un modèle pour toutes les autres interprètes. Pour Prokofiev Romeo et Juliette fut sa première grande composition après son retour au pays natal, de même que sa première grande musique de ballet. Plus tard il composera la musique pour Condition et La Fleur de Pierre, deux grands ballets qui deviendront aussi populaires en Union Soviétique que Romeo et Juliette. Le compositeur et le chorégraphe se sont basés sur la tragédie du même nom de Shakespeare. Lors de la mise en scène théâtrale le déroulement de l'action chorégraphique est soutenu de façon fort efficace et fonctionnelle par les évocations musicales de Prokofiev. Egalement remarquables sont les contrastes entre la description des scènes populaires au marché de Vérone et celle des événements à la cour impotante des Capulets, la famille de seigneurs féodaux à laquelle appartient Juliette, et qui même une lutte sanglante contre la famille des Montagues, celle à laquelle appartient Romeo.

(Text: Luuk Utrecht - Preludium)

Pour cette suite pour orchestre d'harmonie, l'arrangeur Johan de Meij ne s'est pas basé sur les suites d'orchestres existantes, mais il a composé une nouvelle suite en choisissant ces morceaux du ballet qui se prêtent bien à la transcription. Afin d'obtenir un effet d'ensemble la suite débute par une partie des "Montagues en Capulets" qui fait fonction de leitmotif et qui forme également le final. Les différentes parties sont les suivantes:

- I Introduction: Les Montagues et les Capulets.
- II Danse matinale.
- III Tableau: la rue s'éveille.
- IV Chez le Frère Laurent.
- V Départ des invités (Gavotte).
- VI Les Montagues et Capulets.

Dit en 1917 Prokofiev avait utilisé la cinquième partie (Gavotte) dans une orchestration légèrement différente comme 7ème mouvement de sa 1ère Symphonie en Ré Majeur, opus 25 "La Classique". Les Montagues et Capulets est un arrangement-ci a été réalisé entre 1982 et 1985. Cette suite a été écrite pour le concert de la radio de Bruxelles le 15 décembre 1987. Johan de Meij, Amsterdam, février 1990.

d'harmonie, la symphonie "The Lord of the Rings" (Le Seigneur des Anneaux) (1984-1988) a obtenu le premier prix du prestigieux concours de composition Sudler International Wind Band Composition Competition en 1989 à Chicago. Depuis il a également composé Loch Ness (1988), Pentagram (1989) et Aquarium (1990). De Meij joue le bariton et le trombone dans quatre ensembles: le Amsterdam Wind Orchestra, l'Orchestre Vohlandring (ensemble de musique contemporaine), le Quatuor de Trombones d'Amsterdam et le "Dutch Brass Sextet" dont il est le fondateur. Il est régulièrement invité pour diriger et présenter ses oeuvres.

## ROMEO AND JULIET -

### Sergej Prokofiev/arr. Johan de Meij

Das Ballet Romeo und Julia, mit der Choreographie die Leonid Lawrowsky (1905-1967) auf der gleichnamigen Musik Prokofieffs schuf, wird als ein Meilenstein in der Geschichte der Tanzkunst betrachtet. Es ist nicht nur ein Höhepunkt des Sowjetrealismus in der Tanz, sondern es kann bestimmt auch als ein der wichtigsten erbliebenden Ballette des zwanzigsten Jahrhunderts betrachtet werden. In kaum fünfzig Jahren ist das Ballett Romeo und Julia ebenso klassisch geworden wie die Meisterwerke aus dem neunzehnten Jahrhundert Donnerschein (Choreographie von Petipa/Musik von Tschchaikowski) und Schwaneensee (Choreographie von Petipa und Iwanow/Musik von Tschchaikowski). Das Ballett wurde 1940 in Leningrad vom Kirov Ballett uraufgeführt. Lawrowsky hatte eng mit dem Komponisten zusammengearbeitet. Letzterer hatte schon, vor einigen Jahren, mit zwei Orchesteruiten und zehn Klavierstücken, die auf dasselbe Thema gegründet waren, viel Erfolg gehabt. Bei der Welterstausführung spielte die legendäre Ballerina Galina Oelanowa die Rolle von Julia und schuf eine Glanzrolle, die ein Modell wurde für alle späteren Interpretinnen.

Es war die erste große Komposition die Prokofiev nach seiner definitiven Rückkehr nach der Sowjetunion schrieb. Später komponierte er auch die Ballettmusik für Aschenbrödel und Das Märchen von der steinernen Blume, zwei Ballette die in der Sowjetunion ebenso beliebt geworden sind wie Romeo und Julia.

Der Choreograph und der Komponist sind von der gleichnamigen Tragödie von Shakespeare ausgegangen. Prokofieffs musikalische Atmosphärebilder unterstützen auf funktioneller und effektiver Weise den choreographischen Verlauf der Handlung. Bemerkenswert sind bestimmt die Kontraste zwischen den Darstellungen der fröhlichen Szenen auf dem Markt von Verona und den Darstellungen der Ereignisse am imponierenden Hof der Capulets. Die Familie der Capulets, zu der Julia gehört, ist eine feudale Familie von Herrschern und diese hat sich verwickelt in einen grausamen Machtkampf mit der Familie der Montagues, zu der Romeo gehört.

(Text: Luuk Utrecht - Preludium)

In dieser Suite für Bläserorchester bin ich nicht von den bestehenden Orkestraturen ausgegangen, sondern ich habe mit verschiedenen Teilen des Balletts, die für ein Arrangement gut geeignet sind, eine eigene Suite zusammengestellt. Wegen der Spannung habe ich am Anfang wie am Ende dasselbe Thema verwendet; es handelt sich um "Die Montagues und Capulets", welches Thema auch das Leitmotiv ist. Die Suite lautet:

- I Introduction: Die Montagues und die Capulets
- II Szene: Die Straße erwacht
- III Morgenanzug
- IV Bei Bruder Laurent
- V Abfahrt der Gäste (Gavotte)
- VI Die Montagues und Capulets

Das fünfte Teil (Gavotte) hatte Prokofiev schon 1917 in einer anderen Instrumentation verwendet als dritter Teil seiner 1sten Symphonie in D dur, Opus 25. Mein Arrangement wurde zwischen 1982 und 1985 geschaffen und wurde am 15 Dezember 1987 von dem Großen Harmonieorchester der Gidsen unter der Leitung von Norbert Nozy während eines Rundfunkkonzertes in Brüssel uraufgeführt.

Johan de Meij, Amsterdam, Februar 1990

Johanne Meij (Voorburg 1953) bekam in kurzer Zeit einen internationalen Ruf als Komponist und Arrangeur. Er bearbeitete Musik aus Filmen und Musical, Unterhaltungsmusik, und klassische Werke wie American Suite (Antonin Dvornak), Chanson de Malin (Edward Elgar), Bercosse (Peter Tschchaikowski) und Pavane pour une Infante délicate (Maurice Ravel). Mit seiner ersten großen Komposition für Harmonieorchester, der Symphonie "The Lord of the Rings" (1984-1988), bekam er den Ersten Preis des Sudler International Wind Band Composition Wettbewerbs 1989 in Chicago. Andere Originalwerke sind Loch Ness (1988), Pentagram (1989) und Aquarium (1990). Johan de Meij spielt Posaune und Trombone im Dutch Brass Sextet, im Amsterdam Wind Orchestra, im Orchester De Vohlandring (zeitgenössische Musik) und im Amsterdamer Posaunen Quartett. Er wird oft im Ausland eingeladen um seine Kompositionen zu dirigieren oder vorzustellen.

## ROMEO AND JULIET -

### Sergej Prokofiev/arr. Johan de Meij

Le ballet Romeo and Juliet, the choreography of which was made by Leonid Lawrowsky (1905-1967) to Prokofiev's music, can be considered as a milestone in the history of the ballet. It is not only one of the highlights of the Soviet Realism as far as dancing is concerned, but it can be considered as one of the most important narrative ballets in the 20th century. It took less than half a century for this ballet to become as classical as the nineteenth century masterpieces, such as The Sleeping Beauty (choreography by Petipa/music by Tchaikovsky) and Swan Lake (Petipa and Ivanov/Tchaikovsky). The ballet was premiered in 1940 by the Kirov Ballet in Leningrad. It was the result of a close collaboration between Lawrowsky and the composer; the latter had already been very successful with two orchestral suites and ten piano pieces based on the same subject. It was the legendary prima ballerina Galina Oelanowa who performed the part of Julia at the premiere performance; her creation was so sublime that she made a star part of it which was to be imitated by all next performers. Romeo and Juliet was Prokofiev's first big composition after his return to the Soviet Union and moreover it was his first ballet lasting a full evening. Later he also composed ballet music to Cinderella and The Stone Flower, two full evening's ballets that became as popular and classical as Romeo and Juliet in the Soviet Union.

Both the composer and the choreographer used Shakespeare's drama. Prokofiev's musical setting is a most efficient and functional support to the choreographical and theatrical plot. Most remarkable are the contrasts between the descriptions of the cheerful popular scenes at the market of Verona and those of the events at the impressive court of the Capulets. The feudal rulers family of the Capulets to which Julia belongs is involved in a merciless struggle for power with Romeo's family, the Montagues.

(Text: Luuk Utrecht - Preludium)

In this suite for symphonic band the arranger did not use the existing orchestral suites, but composed a new suite of his own with those parts of the ballet music that were best suited for a transcription. In order to obtain a well-balanced musical composition, the suite begins with the "The Montagues and Capulets", which comes back later as kind of leitmotif and which also concludes the suite.

The different parts are:

- I Introduction: The Montagues and Capulets
- II Scene: The street awakens
- III Morning Dance
- IV At Friar Laurence
- V Departure of the Guests (Gavotte)
- VI The Montagues and Capulets

Das fünfte Teil (Gavotte) hatte Prokofiev schon 1917 in einer anderen Instrumentation verwendet als dritter Teil seiner 1sten Symphonie in D dur, Opus 25. Mein Arrangement wurde zwischen 1982 und 1985 geschaffen und wurde am 15 Dezember 1987 von dem Großen Harmonieorchester der Gidsen unter der Leitung von Norbert Nozy während eines Rundfunkkonzertes in Brüssel uraufgeführt.

Johan de Meij, Amsterdam, februari 1990

