

Tchaikovsky

Romeo and Juliet Fantasy Overture

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THE ROMANTIC ERA

1800–1900

The Romantic era was a time when there was considerable political upheaval in Europe and in Russia. It was also a time of liberation and of cultural change. In this industrial age is seen the emergence of the large symphony orchestra and the modern grand piano. Painters, poets and composers took Europe by storm with new ideals of individualism and freedom. This was a time of revolution and protest.

The importance of self-expression became a major concern for the Romantic composers as did a preoccupation with nature. Nationalism began to take musical shape. The imaginative is stressed rather than the formal. Romantic music conveys an extensive range of feeling. It suggests freedom and expression.

The Romantic movement in music began some time later than the Romantic movement in literature. The earliest moves towards Romanticism came in the later works of Beethoven. The emphasis was no longer placed on the principles of form, as in the Classical era, but on dramatic expression which was often dependant on the imagination. Many Romantic sonatas and symphonies received titles. Beethoven called his Sixth Symphony his *Pastoral* symphony. He had a great love of the countryside. Liszt was one of the first Romantic composers to write music in a new, innovative style entitled symphonic or tone poem. The symphonic poem, while often being in a type of free sonata form, relies on a programme for its musical ideas.

There is a basic continuity between the style of music written in the preceding Classical era and the music written in the Romantic era. It is possible to find features of both eras in either one. Music has been said to be the most Romantic of the arts. Music by its very nature is detached from the real world and therefore disposed towards expressing Romantic thoughts and feelings. Instrumental music has been acknowledged as being the ideal Romantic art. It should be remembered, however, that the instrumental music of a number of Romantic composers was influenced by the *Lied*. Programme music was instrumental music which aimed to absorb an imagined subject and even to surpass it. Many composers of the Romantic era wrote programme music including Mendelssohn, Schumann, Liszt, Berlioz and Tchaikovsky.

Programme Music

The origins of programme music can be traced back to the word-painting of the seventeenth century. The pictorialism of the eighteenth century is seen in works such as *The Four Seasons* by Vivaldi. Beethoven's *Eroica* symphony provides a similar example in the early nineteenth century. Liszt was the first composer to use the term 'programme music'. Programme music is music which is based on a story, a picture or a mood. Many pieces of programme music were written in the nineteenth century, during the Romantic era. The orchestral possibilities at this time, and the varieties of tone colour possible, provided composers with the necessary resources to create this expressive music. Tchaikovsky's *Romeo and Juliet* Fantasy Overture and Berlioz' *Symphonie Fantastique* portray good examples of Romantic programme music.

Overture

In the early seventeenth century the overture consisted of a short instrumental piece of music, preceding an opera, which called the audience to attention. In the later seventeenth century the overture became a more substantial instrumental piece of music. Lully (1632–1687) popularised the French Overture. This type of overture had a slow introduction with a dotted rhythm, then a fugal

section and then sometimes one or two dance movements. The Italian Overture, popularised by Scarlatti (1660–1725), had three movements: quick, slow and quick. Sometimes these overtures were performed independently (not preceding an opera) and are thus seen to be the predecessors of the symphony. In the eighteenth century a one-movement overture evolved, usually in sonata form. Overtures which were written to precede operas began to be played by themselves, and thus evolved the concert overture. The concert overture was frequently based on programme music and did not precede an opera but was an independent composition. Mendelssohn's *Hebrides Overture* and Tchaikovsky's *Romeo and Juliet Fantasy Overture* are two such concert overtures.

Russian Music: Composers

A long tradition of folk music exists in Russia. From the twelfth to sixteenth centuries the Church dominated the arts in Russia. Many of the beautiful chants of the Russian Orthodox Church date from this time. The seventeenth century saw the importation of harpsichords, clavichords and organs. Russian culture was subject to a programme of Westernisation under Peter the Great in the eighteenth century. In the second half of the eighteenth century a reaction set in against Russian music under Catherine the Great. Thus, a national tradition began.

Glinka (1804–1857) was the first major Russian composer to use national music for his inspiration. He is considered to be the father of Russian music. Dargomizsky followed the nationalist path as laid down by Glinka. Glinka and Dargomizsky dominated the first period of the Russian school. Dargomizsky became the inspiration for a group of self-taught composers: Mily Balakirev, César Cui, Alexander Borodin, Modest Mussorgsky and Nikolai Rimsky-Korsakov. These composers became known as 'The Five' and they constituted the second period of the Russian school. Their aim was to have a distinctive Russian style in their writing. In 1862 when The Five had formed as a group Rubinstein became the director of the first Russian conservatory which was founded in St. Petersburg. Tchaikovsky became one of the first students to attend the St. Petersburg Conservatory. Rubinstein founded a series of Russian conservatories, including one in Moscow in which Tchaikovsky subsequently became a professor of composition. The Five were opposed to these rival, conservative academic musicians. The members of the conservatories were likewise opposed to The Five.

Balakirev (1837–1910), however, became an adviser and friend of Tchaikovsky. He conducted a number of Tchaikovsky's works. The most famous of Balakirev's compositions is the piano fantasia *Islamey*, a great virtuoso piece for the concert pianist. The many compositions of César Cui (1835–1918) are seldom performed. His music is considered to be limited despite the fact that he was the only one of The Five to receive academic music tuition. Borodin (1833–1887) wrote many beautiful melodies, as did Tchaikovsky subsequently, but Borodin did not develop a theme or integrate it fully into a work. Borodin's greatest work was his unfinished opera *Prince Igor*, a masterpiece which was finished by other composers, including Rimsky-Korsakov, after his death. Mussorgsky (1839–1881) was largely self-taught. His harmonies are free and he considered music to be a means of communication with others. He drank heavily and on his death left much of his music unpublished. His work *Pictures from an Exhibition* was written for piano solo. It was arranged for orchestra by Ravel and it is this version which is frequently heard today. Rimsky-Korsakov arranged some of his music after his death. Rimsky-Korsakov (1844–1908) having been self taught initially, eventually went on to study Western European styles and subsequently became professor of composition at the St. Petersburg Conservatory. In his music Rimsky-Korsakov sought to portray fairy tales and folk legends using a Russian idiom. He was the most prolific Russian composer of this period. The suite *Scheherazade* is an example of one of his most popular compositions.

Tchaikovsky

Peter Ilych Tchaikovsky was born in Votkinsk, Russia, in 1840. His father was an engineer and his mother was a governess. He showed his talent as a pianist at a young age. He received his early education from his mother and his later education, studying law, in St. Petersburg. In 1859 he began employment as a civil servant. In 1861, however, he began his musical career by studying at the St. Petersburg Conservatory. There he studied composition under Anton Rubinstein. In 1865 he graduated and took a position as professor of harmony at the Moscow Conservatory.

In 1876 Nadia von Meck, a wealthy widow, heard of Tchaikovsky's financial difficulties. She wrote to him and commissioned him to write a number of pieces of music. Tchaikovsky was well paid for his work. She sponsored him until 1890, ensuring that he need not concern himself with financial pressures. Nadia von Meck insisted that she and Tchaikovsky would never meet. However, they exchanged over 1,000 letters and she provided great encouragement for him in his composition. In 1889 Nadia cut off her support, for unknown reasons, causing much grief to Tchaikovsky.

Tchaikovsky married Antonia Milyukova in 1877. They separated within a year. Tchaikovsky began to suffer from depression and attempted suicide. Among other works, Tchaikovsky completed his Fourth Symphony around this time. In 1878 he wrote the Violin Concerto in D, and the opera *Eugene Onegin*.

Tchaikovsky's music became more famous in Europe and America in the 1880s and early 1890s, and as a result his financial situation continued to improve. During this time he wrote the opera *Pique Dame*, the ballets *Nutcracker* and *Sleeping Beauty* and a further three symphonies, including the Symphony No. 6 (*Pathétique*). The *Pathétique* symphony was performed ten days before Tchaikovsky's death in 1893. In 1891 and 1892 he conducted concerts of his music in America and in Europe to great acclaim. The circumstances of his death on 6 November, 1893 are uncertain. Different beliefs exist, including the fact that he may have contracted cholera, or that he may have been murdered. Others believe that he may have committed suicide.

Tchaikovsky is renowned for his *Romeo and Juliet* Fantasy Overture, the *1812* Festival Overture, *Francesca da Rimini* Symphonic Fantasia, *Swan Lake*, *Sleeping Beauty* and the *Nutcracker* ballets, his symphonies, his concertos and the opera *Pique Dame*.

Composers who provided an early influence on Tchaikovsky were Mozart, Chopin and Glinka. He was greatly enthused by the wonderful orchestral textures of Berlioz. The nationalist composers known as The Five, especially Balakirev, provided Tchaikovsky with much support. The music of Tchaikovsky influenced successive generations of Russian composers including Prokofiev, Rachmaninov and Stravinsky.

Tchaikovsky's beautiful melodies, his command of structure, and his rich harmonies and instrumental textures place him among the greatest of composers.

Some of Tchaikovsky's main compositions

Ballets

<i>Swan Lake</i>	Op. 20	1876
<i>Sleeping Beauty</i>	Op. 66	1889
<i>Nutcracker</i>	Op. 71	1892

Concertos

Piano Concerto No. 1 in B flat minor	Op. 23	1875
Violin Concerto in D	Op. 35	1878
Piano Concerto No. 2 in G	Op. 44	1880

Operas

<i>Eugene Onegin</i>	Op. 24	1878
<i>Pique Dame</i> (The Queen of Spades)	Op. 68	1890

Orchestral

<i>The Tempest</i> Symphonic Fantasia	Op. 18	1873
<i>Francesca da Rimini</i> Symphonic Fantasia	Op. 32	1876
<i>Capriccio Italien</i> ,	Op. 45	1880
Serenade in C major for String Orchestra	Op. 48	1880

Overtures

<i>Romeo and Juliet</i> Fantasy Overture		1869, 1870, & 1880
1812 Festival Overture	Op. 49	1880
<i>Hamlet</i> Fantasy Overture	Op. 67a	1888

Symphonies

No. 1 in G minor <i>Winter Daydreams</i>	Op. 13	1866 & 1874
No. 2 in C minor <i>Little Russian</i>	Op. 17	1872 & 1880
No. 3 in D minor <i>Polish</i>	Op. 29	1875
No. 4 in F minor	Op. 36	1877
Symphony in B minor <i>Manfred</i>	Op. 58	1885
No. 5 in E minor	Op. 64	1888
No. 6 in B minor <i>Pathétique</i>	Op. 74	1893

Shakespeare and *Romeo and Juliet*

Many composers have been drawn to the works of William Shakespeare (1564–1616). In the nineteenth century this interest was widespread among the Romantic composers. As well as writing the *Romeo and Juliet* Fantasy Overture, Tchaikovsky also composed music for other works by Shakespeare. In 1873 he composed the Symphonic Fantasia, *The Tempest*, and in 1888 he composed the Fantasy Overture *Hamlet*.

Shakespeare's *Romeo and Juliet* is a play which outlines the tragic love story of Romeo, son of Lord Montague, and Juliet, daughter of Lord Capulet. Romeo and Juliet meet at a ball and fall in love with each other. An ongoing feud between their two rival families means that their love must be kept secret. Friar Lawrence, a former tutor of Romeo marries the young couple secretly. Juliet's father insists on her marrying another man. Friar Lawrence gives her a sleeping drug and sends a message to Romeo to take her away after her supposed death. Romeo does not receive the message and on his return he thinks Juliet has died and as a result commits suicide by taking poison. Juliet, on awakening, is distraught and kills herself with Romeo's dagger. The Montagues and the Capulets realise the tragedy which has been caused by their ongoing feud. As a result they enter into peace with each other.

Berlioz wrote a *Romeo and Juliet* symphony in 1839. This seven-movement work uses soloists and a chorus in four of its seven movements. Prokofiev wrote a *Romeo and Juliet* ballet in 1936. Bernstein wrote *West Side Story*, a musical which is based on Shakespeare's *Romeo and Juliet* in 1957. The musical is a modern day version of the play, with young American teenagers called Tony and Maria in the place of Romeo and Juliet. The warring families are replaced by opposing street gangs. The music for Zeffirelli's *Romeo and Juliet* 1968 film was written by Nino Rota. The music for the more recent film *Romeo and Juliet* in 1996 was written by Nellee Hooper. The song *Romeo and Juliet* was recorded by Dire Straits in the Album *Making Movies* in 1980 and a cover version was recorded by the Indigo Girls in the album *Rites of Passage* in 1992. The fine plays of Shakespeare continue to appeal to composers.

SONATA FORM

Tchaikovsky preferred to use classical forms as a result of having received a Western education. Romantic composers adapted the classical sonata form in writing their compositions. Tchaikovsky's *Romeo and Juliet* Fantasy Overture is written in sonata form.

	Exposition				Development	Recapitulation			
Intro	1st subject in the tonic key	Transition	2nd subject in a related key	Codetta	themes developed rhythmically & harmonically — Episodes	1st subject in the tonic key	Transition	2nd subject in the tonic key	Coda

Sonata Form is an ABA form, consisting of three main sections: Exposition, Development and Recapitulation. There may be an introduction at the beginning, and a coda at the end.

Introduction

The tempo is usually slower than the tempo of the exposition. The material is usually independent from that of the exposition but it can be related.

Exposition

First subject This theme is generally rhythmical, in the tonic key.

Transition Modulation usually takes place here to the dominant or to the relative major key.

Second subject This theme, in the new key, is usually lyrical and can be in one or more sections.

Codetta The codetta completes the exposition.

The exposition may be repeated.

Development

Material from the exposition may be developed by the composer as he or she wishes. Frequent modulation to new keys is often a factor. An episode occurs where new material is added. Techniques which are regularly used in a development section include melodic and/or rhythmical variation, and changes in dynamics and texture.

Recapitulation

First subject The first subject is played in the tonic key as it was in the Exposition.

Transition This time the transition retains the music in the tonic key.

Second Subject In the recapitulation the second subject is played in the tonic key.

Codetta The codetta completes the recapitulation in the tonic key.

Coda

A coda may be added to complete the movement in the tonic key.

Not all composers conform rigidly to a regular plan. While using sonata form, it is possible for a composer to include something unexpected and this is often the case. Within the overall structure there is scope for irregularities. Romantic composers, in using more complicated harmonic progressions and more chromaticism than did the composers of the Classical era, would have found the boundaries of Classical sonata form more restricting. In *Romeo and Juliet* Tchaikovsky skilfully provided an excellent example of Romantic composition using sonata form.

TCHAIKOVSKY: ROMEO AND JULIET *FANTASY OVERTURE*

Romeo and Juliet Fantasy Overture is a concert overture, written in sonata form. By calling the overture a Fantasy Overture Tchaikovsky encourages the listener to use his / her imagination regarding the personalities and the events in the play. Tchaikovsky's intention was to produce the general mood of the Shakespearean play.

Tchaikovsky dedicated the *Romeo and Juliet* Fantasy Overture to Balakirev as it was on his suggestion in the Spring of 1869 that Tchaikovsky composed the work. Balakirev also suggested an outline plan of the work. In supervising Tchaikovsky's composition of *Romeo and Juliet* Balakirev provided him with much needed confidence to compose using his own style. This newly-found confidence meant that the following years were very productive. Tchaikovsky first presented *Romeo and Juliet* towards the end of 1869, at which time it was ruthlessly criticised by Balakirev. This version of the work was first performed in Moscow in 1870, under Rubinstein's direction, but was not successful. Tchaikovsky subsequently revised the work twice more, in 1870 (meeting with varied success), and in 1880. The 1880 version is the one which is heard today.

The musical themes in Tchaikovsky's *Romeo and Juliet* are related to the characters in Shakespeare's play. They clearly express personalities, situations, relationships and feelings. Tchaikovsky called the introductory theme (Friar Lawrence theme) a chorale. As well as sounding tranquil and peaceful in the overture, this theme was also used to portray great tension and unease. The first subject (Strife theme) portrays the battling of the opposing families to great effect, especially in the development. The second subject *a* and *b* illustrates the love of Romeo and Juliet to perfection. Tchaikovsky uses the love theme with great effect at the end. The funereal atmosphere for the dead lovers is established and the harp chords herald peace. The final syncopated B major chords of the last four bars create just a hint of unease that all may not be absolutely peaceful yet between the two families.

Orchestration

Tchaikovsky uses a large orchestra for *Romeo and Juliet*:

String	Woodwind	Brass	Percussion
violins 1 & 2	2 flutes	4 french horns	3 timpani
violas	(flute 2/ piccolo)	2 trumpets	cymbals
cellos	2 clarinets	2 trombones	bass drum
double basses	cor anglais	bass trombone / tuba	harp
	2 bassoons		

Transposing instruments used in *Romeo and Juliet*

Instrument	Actual Pitch
piccolo	sounds an octave higher
clarinet in A	sounds a minor third lower
cor anglais	sounds a perfect fifth lower
trumpet in E	sounds a major third higher
horn in F	sounds a perfect fifth lower
cello when using treble clef	sounds an octave lower
double bass	sounds an octave lower

Extracts from *Romeo and Juliet* are given below of music written for transposing instruments and of the actual sound of these extracts.



Example 1: bars 90–91, piccolo
written pitch



Example 2: bars 90–91, piccolo
sounding pitch



Example 3: bars 1–2, clarinet in A
written pitch



Example 4: bars 1–2, clarinet in A
sounding pitch



Example 5: bars 91–92, cor anglais
written pitch



Example 6: bars 91–92, cor anglais
sounding pitch



Example 7: bars 159–60, trumpet in E written pitch



Example 8: bars 159–160, trumpet in E sounding pitch



Example 9: bars 88–89, horn in F
written pitch



Example 10: bars 88–89, horn in F
sounding pitch



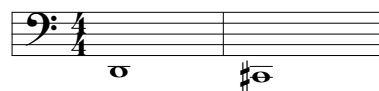
Example 11: bars 78–79, cello
(treble clef) written pitch



Example 12: bars 78–79, cello
(treble clef) sounding pitch



Example 13: bars 90–91, double
bass written pitch



Example 14: bars 90–91, double
bass sounding pitch

<i>Instruments which use the C clef in <i>Romeo and Juliet</i></i> (a clef which fixes the position of middle C)	
Violas using alto clef	middle C on third line of stave
Trombones using tenor clef	middle C on fourth line of stave

Harp

The harp is sometimes written in a different key. The player alters the pitch of the notes chromatically by using foot pedals. By using the appropriate pedals the harp can be changed from C flat major (its original key) to any other key.

Percussion

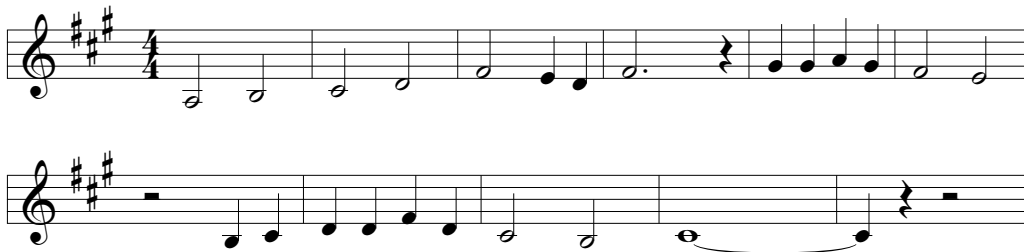
Three timpani drums are used in *Romeo and Juliet*. These are tuned to E, B and F sharp. The rhythms for the cymbals and the bass drum are written on a single stave line as these instruments are unpitched.

ANALYSIS

ROMEO AND JULIET FANTASY OVERTURE

Introduction

The main theme used in the Introduction is the Friar Lawrence/ Ecclesiastical theme.



Example 15: Introductory theme

Fragments of this theme occur throughout the introduction leading expectantly to the Allegro section. The introduction centres around the key of F sharp minor, leading eventually to the key of B minor.

Bars 1–10 *Romeo and Juliet* opens with the **introductory theme** played by the clarinet, accompanied by the second clarinet and two bassoons. The key is F sharp minor. However chord IV, B minor, is heard frequently (seven times) in this ten-bar theme.



Example 16: Introductory theme, clarinet in A

Bars 11–20 Variations of motif *b* are heard on strings.



Example 17: motif *b*

Bars 21–26 An augmented version of motif *a* is played by flutes and clarinets, while divided cellos play in counterpoint.



Example 18: motif *a*

The dominant C sharp played by the cellos and double basses at the end of bar 20 is a D flat pedal, also played by the double basses in bar 21.

Bar 28–37 Modulation to F minor. Harp and woodwind alternate, flutes play motif *c* (note the augmented second).



Example 19: motif c



Example 20: harp motif

Bars 38–40 Pizzicato strings leading to:

Bars 41–77 A repetition of bars 1–37, this time a semitone lower, ending in E minor. The introductory theme is played by the upper woodwind above contrapuntal pizzicato strings. The texture is fuller.

Bars 78–90 The music becomes more agitated. Timpani are added. A chromatic version of the introductory theme reaches a climax at bar 90 (Allegro).

Bars 90–96 An agitated, chromatic version of motif *d* is heard:



Example 21: motif *d*

Timpani crescendo helps to increase the tension. The tonality is moving towards F sharp (dominant of B minor).

Bars 105–111 Alternations of the first inversion of B minor are heard between the woodwind and the strings. The tension increases and in bar 112 the Exposition begins (Allegro giusto).



Exposition

There is a clear contrast between the first and second subjects. The first subject is in B minor. It contains differing rhythm and orchestration. The lyrical second subject has a flowing melody and always sustains its texture. The second subject, which is in D flat major, is tonally more stable than the first subject.

Bars 112–115 The exposition begins with an orchestral tutti playing the first subject (Strife theme theme). The entrance of the first subject is strong and forceful.



Example 22: first subject

A wealth of rhythms, melodies and textures abounds.

Bars 115–118 Motif *e* is heard. The harmony centres around the flattened supertonic.



Example 23: motif *e*

Bars 118–120 Motif *f* (semitone motif) is heard.



Example 24: motif *f*

Bars 122–126 The modulation begins with the interchange of motif *g* (link theme) between the strings and the woodwind.



Example 25: motif *g*

Bars 126–135 A rhythmically altered version of the first subject is played in canon by the cellos and double basses, and the woodwind. The accompaniment, played on the violins, has its origins in motif *e*. Bars 126 to 130 are in D minor. The following sequence in bars 131–135 is in G minor.

Bars 135–143 An interchange of motif *g*, shortened and also inverted, is again heard between the strings and the woodwind. A chain of dominant sevenths form a modulation back to B minor.

Bars 143–150 The tension is increased by rushing scale passages, which again have their origins in motif *e*, heard along with isolated, syncopated, second inversion B minor chords.

Bars 151–164 Full texture. The first subject is played fortissimo in B minor by the full orchestra, including all of the percussion. Motif *e* follows, as does a fuller motif *f*. The rushing scale passages (bars 161 and 162) lead to the transition in bar 164.

Bars 164–183 Transition. A shortened motif *g* is played above an A pedal. Solo woodwind instruments are featured. This gentle passage seems to be anticipating a new theme in the key of D major (the relative major key).

Bars 184–192



Example 26: second subject *a*

The love theme, second subject *a*, is played by the cor anglais and the muted violas in the key of D flat major (not D major).



Example 27: second subject *a*, cor anglais

Pizzicato cellos and double basses, and horns playing syncopated chords provide the accompaniment.

Bars 192–212 Second subject *b* is played pianissimo by divided and muted strings.



Example 28: second subject b

Motif *h* is developed sequentially from bars 205–212.



Example 29: motif h

Bars 213–243 Second subject *a* is played by flutes and oboes with a full accompaniment being provided. Violins and violas provide an arpeggio type accompaniment while the horn features motif *i*, a two-note motif which was derived from second subject *b*.



Example 30: motif *i*

Bars 221–234 show a sequential development of motif *j*, played above the dominant A flat pedal of the cellos, double basses and bassoons.



Example 31: motif j

Second subject *a* returns, again played by woodwind, in bars 234–243.

Bars 243–272 The harp refers to motif *h* while strings, cor anglais and bassoon engage in a question and answer type of dialogue, using many long sustained notes, which is derived from motif *a* and motif *k* of the introductory theme.



Example 32: motif *k*

While chromatic colouring is present the music remains in the key of D flat major. The exposition concludes with the violas playing a semibreve F natural.



Development

The tonal uncertainty of the introductory theme and of the first subject are highlighted in the conflict which ensues. The mood is aggressive and tense, hence the almost virtual exclusion of the second subject.

Bars 273–279 Extracts from the first subject open the development in the key of B minor. The key signature is not present, creating uncertainty. The crescendo build up creates a sense of anticipation.

Bars 280–285 Extracts from the first subject and from motif *e* are played by the strings while the introductory theme is played by the horns. The key is F sharp minor.

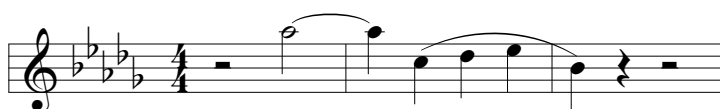
Bars 285–292 Derivatives of motif *i* alternate between brass and woodwind while a sustained B flat pedal is played by the violins.

Bars 293–297 The introductory theme is played by doubled horns, imitated three bars later by woodwind over a pizzicato D pedal played by cellos and double basses.

Bars 298–319 The material in bars 275–296 is repeated a semitone higher.

Bars 320–325 Motif *g* is played by the cellos and double basses. The first two bars of the first subject alternate between the strings and the woodwind.

Bars 326–330 A descending version of motif *e* is played by the violins, and motif *l* (from second subject *a*) is played by the flute while the crescendo increases.



Example 33: motif *l*

Bars 331–334 The first subject is developed. Motif *m* features prominently in this fortissimo section, played repeatedly by woodwind, brass and strings.



Example 34: motif *m*

A variation of motif *l* is played by strings.

Bars 335–344 The climax is reached with the fortissimo playing of the introductory theme by the trumpets while the crashing sounds of motif *m* are heard played by the rest of the orchestra on the weak beats of the bar. A sequential repetition begins at bar 339.

Bars 344–352 The tension increases, as in bars 143–150, with rushing scale passages, which have their origins in motif *e*, heard along with isolated, syncopated, second inversion B minor chords again. The key of B minor is established.



Recapitulation

The lyrical second subject, which was absent from the development, features prominently in the recapitulation in the key of D major.

Bars 353–365 The first subject is played fortissimo by the full orchestra with percussion, as it was in the exposition at bar 151.

Bars 365–367 Descending scale passages form the transition between the first and the second subject.

Bars 367–388 Second subject *b* is played by woodwind in the key of D major while the strings play running scale passages which have their origins in motif *e*.

Bars 389–418 Second subject *a* is played by strings an octave apart and by the piccolo. The woodwind instruments provide a triplet accompaniment and the horns provide a counter melody. The double bass provides a dominant pedal at bar 396.

Bars 419–435 Fragmentary treatment of second subject *a* takes place in the woodwind and cello with variations of motif *l* being played in imitation.

Bars 436–440 Second subject *a* is played fortissimo by the strings, imitated in bar 438 by the woodwind.

Bars 441–445 The first subject, played by the full orchestra, is interrupted by variations of motif *j*, from the second subject, creating greater intensity and unease.

Bars 446–449 The entire first subject is played fortissimo by the full orchestra.

Bars 450–453 The introductory theme is played by wood wind and brass, while the music of the strings, flute, piccolo and clarinet has its origins in motif *e*.

Bars 454–461 The first subject is played again by the full orchestra, this time a semitone higher. As in bars 450–453 the introductory theme follows in a similar manner.

Bars 462–472 In this *sempre fortissimo* section the tension is further increased by the interaction of motifs, especially motif *m*. The full orchestra combines to increase the tension.

Bars 473–482 The climax is reached at bar 473. The *fff* interaction of the opening of the first subject and variations of motif *l* combine to mark the climax.

Bars 483–484 The recapitulation ends on the dominant F sharp with the *ff* timpani, and *sf* bassoons, cellos and double basses, in bars 483 and 484, marking the death of Romeo and Juliet.



Coda

The coda establishes the atmosphere of a funeral and focuses on second subject *a*.

Bars 485–493 The coda opens in the key of B major with the funeral rhythm of the timpani and the pizzicato tonic pedal of the double basses. Bars 486–493 provide variations of second subject *a* played sorrowfully by the bassoon and the strings.

Bars 494–518 A long sustained passage which has its origins in second subject *a*. The harp enters in bar 508, recalling the harp chords of the introduction. Against this background second subject *a* is played peacefully by the strings.

Bars 519–522 The overture concludes with fortissimo timpani and syncopated tonic chords, derived from the first subject.

Themes/ Subjects/Motifs

Introductory Theme/Friar Lawrence Theme/Ecclesiastical Theme/Thanksgiving Theme

- Motif *a*
- Motif *b*
- Motif *d*
- Motif *k*

Motif *c*

Harp Motif

First Subject/Strife Theme/Montagues and Capulets

- Motif *m*

Motif *e*

Motif *f*

Motif *g*/Link Theme

Second Subject *a*/Love Theme

- Motif *l*

Second Subject *b*/Love Theme

- Motif *h*
- Motif *i*
- Motif *j*

COMPOSERS OF THE ROMANTIC ERA

European

Beethoven — *Germany*
Berlioz — *France*
Brahms — *Germany*
Chopin — *Poland*
Dvorak — *Czechoslovakia*
Grieg — *Norway*
Liszt — *Hungary*
Mahler — *Austria*
Mendelssohn — *Germany*
Saint-Saens — *France*
Schubert — *Austria*
Schumann — *Germany*
Wagner — *Germany*

Russian (contemporary with Tchaikovsky)

Borodin
Balakirev
Mussorgsky
Rimsky-Korsakov

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