



Molenaar Edition

# Romeo and Juliet

Sergei Prokofiev  
Johan de Meij

# F

Concert Band  
01.2124.10.0  
16:31  
Recorded on Oasis (311126720)

Colofon

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Molenaar Edition Mini - Score

## 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

Sergei S. Prokofieff  
arr.: Johan de Meij

Allegro Presto (♩ = 100)

Mini Score

I: The MONTAGUES and CAPELETS

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01.2124.10



I: The MONTAGUES and CAPULETS

Musical score for page 6, measures 27-31. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1-3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1-3 and (E) 2-4, Cor Anglais 1 & 2, Trumpets 1-2 (B-flat), Trombones 1-3, Baritone (C) 1 & 2, Bass Trombone (C), Bassoon (C) 1 & 2, Bassoon (B-flat), Violin, Viola, Cello, Double Bass, Percussion, Piano, and Harp. A large blue watermark 'Mini Score' is overlaid on the page.

I: The MONTAGUES and CAPULETS

Musical score for page 7, measures 32-36. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1-3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1-3 and (E) 2-4, Cor Anglais 1 & 2, Trumpets 1-2 (B-flat), Trombones 1-3, Baritone (C) 1 & 2, Bass Trombone (C), Bassoon (C) 1 & 2, Bassoon (B-flat), Violin, Viola, Cello, Double Bass, Percussion, Piano, and Harp. A large blue watermark 'Mini Score' is overlaid on the page.

I: The MONTAGUES and CAPULETS

Musical score for page 8, measures 37-41. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1-3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1-3 and (E) 2-4, Cor Anglais 1 & 2, Trumpets 1-2 (B-flat), Trombones 1-3, Baritone (C) 1 & 2, Bass Trombone (C), Bassoon (C) 1 & 2, Bassoon (B-flat), Violin, Viola, Cello, Double Bass, Percussion, Piano, and Harp. A large blue watermark 'Mini Score' is overlaid on the page.

I: The MONTAGUES and CAPULETS

Musical score for page 9, measures 42-46. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1-3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1-3 and (E) 2-4, Cor Anglais 1 & 2, Trumpets 1-2 (B-flat), Trombones 1-3, Baritone (C) 1 & 2, Bass Trombone (C), Bassoon (C) 1 & 2, Bassoon (B-flat), Violin, Viola, Cello, Double Bass, Percussion, Piano, and Harp. A large blue watermark 'Mini Score' is overlaid on the page.

Allegretto (♩ = 120)

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Picc.

Fl. 1+2

Ob. 1+2

Engl. Hrn. (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 (B♭)

Corn. 2 (B♭)

Trp. 1+2 (B♭)

Tromb. 1+2

Tromb. 3

Bar. (C) 1+2

B.T. (C) 1+2

Vcl.

Str. Bass

Xyl.

Perc.

Piano

Harp

14

01.2124.10

Picc.

Fl. 1+2

Ob. 1+2

Engl. Hrn. (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 (B♭)

Corn. 2 (B♭)

Trp. 1+2 (B♭)

Tromb. 1+2

Tromb. 3

Bar. (C) 1+2

B.T. (C) 1+2

Vcl.

Str. Bass

Xyl.

Perc.

Piano

Harp

15

01.2124.10

Picc.

Fl. 1+2

Ob. 1+2

Engl. Hrn. (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 (B♭)

Corn. 2 (B♭)

Trp. 1+2 (B♭)

Tromb. 1+2

Tromb. 3

Bar. (C) 1+2

B.T. (C) 1+2

Vcl.

Str. Bass

Xyl.

Perc.

Piano

Harp

16

01.2124.10

Picc.

Fl. 1+2

Ob. 1+2

Engl. Hrn. (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 (B♭)

Corn. 2 (B♭)

Trp. 1+2 (B♭)

Tromb. 1+2

Tromb. 3

Bar. (C) 1+2

B.T. (C) 1+2

Vcl.

Str. Bass

Xyl.

Perc.

Piano

Harp

17

01.2124.10

II: TABLEAU: THE STREET AWAKENS

Poco Più Animato

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  
Cort. 1 (B♭)  
Cort. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Xyl.  
Perc.  
Piano  
Harp

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II: TABLEAU: THE STREET AWAKENS

Poco Più Sostento, Pogliando Calando

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  
Cort. 1 (B♭)  
Cort. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Xyl.  
Perc.  
Piano  
Harp

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II: TABLEAU: THE STREET AWAKENS

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  
Cort. 1 (B♭)  
Cort. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2  
Tromb. 3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Xyl.  
Perc.  
Piano  
Harp

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III: MORNING DANCE

Allargato (♩ = 152)

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  
Cort. 1 (B♭)  
Cort. 2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1  
Tromb. 2+3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Str. Bass  
Timp.  
Perc.  
Piano  
Harp

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III. MORNING DANCE

Musical score for page 22 of 'III. MORNING DANCE'. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet, 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 (Bb), Cor Anglais 2 (Bb), Trumpet 1 & 2 (Bb), Trombone 1, Trombone 2 & 3, Baritone (C) 1 & 2, Baritone (C) 1 & 2, Violoncello, Viola, String Bass, Timpani, Percussion, Piano, and Harp. A large blue watermark 'Mini Score' is overlaid on the page.

III. MORNING DANCE

Musical score for page 23 of 'III. MORNING DANCE'. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, 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 (Bb), Cor Anglais 2 (Bb), Trumpet 1 & 2 (Bb), Trombone 1, Trombone 2 & 3, Baritone (C) 1 & 2, Baritone (C) 1 & 2, Violoncello, Viola, String Bass, Timpani, Percussion, Piano, and Harp. A large blue watermark 'Mini Score' is overlaid on the page.

III. MORNING DANCE

Musical score for page 24 of 'III. MORNING DANCE'. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet, 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 (Bb), Cor Anglais 2 (Bb), Trumpet 1 & 2 (Bb), Trombone 1, Trombone 2 & 3, Baritone (C) 1 & 2, Baritone (C) 1 & 2, Violoncello, Viola, String Bass, Timpani, Percussion, Piano, and Harp. A large blue watermark 'Mini Score' is overlaid on the page.

III. MORNING DANCE

Musical score for page 25 of 'III. MORNING DANCE'. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, 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 (Bb), Cor Anglais 2 (Bb), Trumpet 1 & 2 (Bb), Trombone 1, Trombone 2 & 3, Baritone (C) 1 & 2, Baritone (C) 1 & 2, Violoncello, Viola, String Bass, Timpani, Percussion, Piano, and Harp. A large blue watermark 'Mini Score' is overlaid on the page.

Fl. 1+2, Ob. 1+2, Engl. Hrn. (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., Bar. Sax., Hrn. (F) 1+3, Hrn. (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Tpt. 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



Fl. 1+2, Ob. 1+2, Engl. Hrn. (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., Bar. Sax., Hrn. (F) 1+3, Hrn. (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Tpt. 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



Fl. 1+2, Ob. 1+2, Engl. Hrn. (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., Bar. Sax., Hrn. (F) 1+3, Hrn. (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Tpt. 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



Fl. 1+2, Ob. 1+2, Engl. Hrn. (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., Bar. Sax., Hrn. (F) 1+3, Hrn. (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Tpt. 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





III: MORNING DANCE

Musical score for page 30 of 'III: MORNING DANCE'. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet 1, Clarinet 2 & 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 & 2, Baritone (C) 1 & 2, Bass Trombone (C) 1 & 2, Violoncello, Viola, Double Bass, Timpani, Percussion, Piano, and Harp. The page number 30 and the code 01.2124.10 are visible at the bottom.

III: MORNING DANCE

Musical score for page 31 of 'III: MORNING DANCE'. The score continues from page 30, including parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet 1, Clarinet 2 & 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 & 2, Baritone (C) 1 & 2, Bass Trombone (C) 1 & 2, Violoncello, Viola, Double Bass, Timpani, Percussion, Piano, and Harp. The page number 31 and the code 01.2124.10 are visible at the bottom.

III: MORNING DANCE

D.C. al Coda

Musical score for page 32 of 'III: MORNING DANCE', marked 'D.C. al Coda'. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet 1, Clarinet 2 & 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 & 2, Baritone (C) 1 & 2, Bass Trombone (C) 1 & 2, Violoncello, Viola, Double Bass, Timpani, Percussion, Piano, and Harp. The page number 32 and the code 01.2124.10 are visible at the bottom.

III: MORNING DANCE

Musical score for page 33 of 'III: MORNING DANCE'. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Bassoon 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet 1, Clarinet 2 & 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 & 2, Baritone (C) 1 & 2, Bass Trombone (C) 1 & 2, Violoncello, Viola, Double Bass, Timpani, Percussion, Piano, and Harp. The page number 33 and the code 01.2124.10 are visible at the bottom.

IV: AT FRIAR LAURENCE'S

Andante espressivo (♩ = 54)

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+3  
Hrn. (F) 2+4  
Cort. 1+2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2+3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Vcl.  
Vcl.  
Str. Bass  
Bass Drum  
Perc.  
Piano  
Harp

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IV: AT FRIAR LAURENCE'S

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+3  
Hrn. (F) 2+4  
Cort. 1+2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2+3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Vcl.  
Vcl.  
Str. Bass  
Bass Drum  
Perc.  
Piano  
Harp

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IV: AT FRIAR LAURENCE'S

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+3  
Hrn. (F) 2+4  
Cort. 1+2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2+3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Vcl.  
Vcl.  
Str. Bass  
Bass Drum  
Perc.  
Piano  
Harp

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IV: AT FRIAR LAURENCE'S

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+3  
Hrn. (F) 2+4  
Cort. 1+2 (B♭)  
Tpt. 1+2 (B♭)  
Tromb. 1+2+3  
Bar. (C) 1+2  
B.T. (C) 1+2  
Vcl.  
Vcl.  
Vcl.  
Str. Bass  
Bass Drum  
Perc.  
Piano  
Harp

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38 01.2124.10

39 01.2124.10

V: DEPARTURE of the GUESTS (Gavotte)

Allarg. (♩ = ca. 138)

40 01.2124.10

V: DEPARTURE of the GUESTS (Gavotte)

41 01.2124.10

V: DEPARTURE of the GUESTS (Gavotte)

42 01.2124.10

V: DEPARTURE of the GUESTS (Gavotte)

43 01.2124.10

V: DEPARTURE of the GUESTS (Gavotte)

44 01.2124.10

V: DEPARTURE of the GUESTS (Gavotte)

45 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. 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. Tmp. Perc. Piano Harp

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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. 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. Tmp. Perc. Piano Harp

47 01.2124.10

V. DEPARTURE of the GUESTS (Gavotte)

A Tempo 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. 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. Tmp. Perc. Piano Harp

48 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. 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. Tmp. Perc. Piano Harp

49 01.2124.10

V. DEPARTURE of the GUESTS (Gavotte)

Musical score for measures 50-51. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet, Clarinets 2 & 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1 & 2, Horns (F) 3 & 4, Cor Anglais (Bb), Cor Anglais (Bb), Trombones 1 & 2, Trombone 3, Baritone (C) 1 & 2, Bass Trombone (C), Violin, Six Basses, Timpani, Percussion, Piano, and Harp. The score features various dynamics such as *pp*, *mp*, and *ppp*, and includes performance instructions like *rit.* and *rit. mos.*. A large blue watermark reading "Mini Score" is overlaid on the page.

V. DEPARTURE of the GUESTS (Gavotte)

Musical score for measures 52-53. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet, Clarinets 2 & 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1 & 2, Horns (F) 3 & 4, Cor Anglais (Bb), Cor Anglais (Bb), Trombones 1 & 2, Trombone 3, Baritone (C) 1 & 2, Bass Trombone (C), Violin, Six Basses, Timpani, Percussion, Piano, and Harp. The score features various dynamics such as *pp*, *mp*, and *ppp*, and includes performance instructions like *rit.* and *rit. mos.*. A large blue watermark reading "Mini Score" is overlaid on the page.

V. DEPARTURE of the GUESTS (Gavotte)

Musical score for measures 54-55. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet, Clarinets 2 & 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1 & 2, Horns (F) 3 & 4, Cor Anglais (Bb), Cor Anglais (Bb), Trombones 1 & 2, Trombone 3, Baritone (C) 1 & 2, Bass Trombone (C), Violin, Six Basses, Timpani, Percussion, Piano, and Harp. The score features various dynamics such as *f*, *mp*, and *pp*, and includes performance instructions like *rit.* and *rit. mos.*. A large blue watermark reading "Mini Score" is overlaid on the page.

V. DEPARTURE of the GUESTS (Gavotte)

Musical score for measures 56-57. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Bassoons 1 & 2, Double Bassoon, Eb Clarinet, Solo Clarinet, Clarinets 2 & 3, Alto Clarinet, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone, Horns (F) 1 & 2, Horns (F) 3 & 4, Cor Anglais (Bb), Cor Anglais (Bb), Trombones 1 & 2, Trombone 3, Baritone (C) 1 & 2, Bass Trombone (C), Violin, Six Basses, Timpani, Percussion, Piano, and Harp. The score features various dynamics such as *f*, *mp*, and *pp*, and includes performance instructions like *rit.* and *rit. mos.*. A large blue watermark reading "Mini Score" is overlaid on the page.



V. DEPARTURE of the GUESTS (Gavotte)

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., Bar. Sax., Horn (F) 1+3, Horn (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Trp. 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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V. DEPARTURE of the GUESTS (Gavotte)

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., Bar. Sax., Horn (F) 1+3, Horn (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Trp. 1+2 (Bb), Tromb. 1+2, Tromb. 3, Bar. (C) 1+2, B.T. (C) 1+2, Vcl., Str. Bass, Timp., Perc., Piano, Harp

55 01.2124.10

V. DEPARTURE of the GUESTS (Gavotte)

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., Bar. Sax., Horn (F) 1+3, Horn (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Trp. 1+2 (Bb), Tromb. 1+2, Tromb. 3, Bar. (C) 1+2, B.T. (C) 1+2, Vcl., Str. Bass, Timp., Perc., Piano, Harp

56 01.2124.10

V. DEPARTURE of the GUESTS (Gavotte)

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., Bar. Sax., Horn (F) 1+3, Horn (F) 2+4, Cor. 1 (Bb), Cor. 2 (Bb), Trp. 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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V: DEPARTURE OF THE GUESTS (Gavotte)

104 105 106 107 108

Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
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.  
Hrn. (F) 1+2  
Hrn. (F) 2+4  
Cort. 1 (Bb)  
Cort. 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

58 01.2124.10

V: DEPARTURE OF THE GUESTS (Gavotte)

110 111 112 113 114 115

Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
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.  
Hrn. (F) 1+2  
Hrn. (F) 2+4  
Cort. 1 (Bb)  
Cort. 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

59 01.2124.10

VI: The MONTAGUES and CAPULETS

Andante (J = 50)

Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
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.  
Hrn. (F) 1+2  
Hrn. (F) 2+4  
Cort. 1 (Bb)  
Cort. 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/Celista  
Harp

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VI: The MONTAGUES and CAPULETS

10 11 12 13 14 15 16

Fl. 1+2  
Ob. 1+2  
Engl. Horn (F)  
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.  
Hrn. (F) 1+2  
Hrn. (F) 2+4  
Cort. 1 (Bb)  
Cort. 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/Celista  
Harp

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VI-The MONTAGUES and CAPELETS

Allegro Piccato (♩ = 100)

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VI-The MONTAGUES and CAPELETS

63 01.2124.10

VI-The MONTAGUES and CAPELETS

64 01.2124.10

VI-The MONTAGUES and CAPELETS

65 01.2124.10

VI: The MONTAGUES and CAPULETS

66

01.2124.10

Fl. Pic. Fl. 1+2 Ob. 1+2 Engl. Horn (F) 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) Trp. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano/Celista Harp

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

VI: The MONTAGUES and CAPULETS

67

01.2124.10

Fl. Pic. Fl. 1+2 Ob. 1+2 Engl. Horn (F) 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) Trp. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano/Celista Harp

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

VI: The MONTAGUES and CAPULETS

68

01.2124.10

Fl. Pic. Fl. 1+2 Ob. 1+2 Engl. Horn (F) 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) Trp. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano/Celista Harp

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score

VI: The MONTAGUES and CAPULETS

69

01.2124.10

Fl. Pic. Fl. 1+2 Ob. 1+2 Engl. Horn (F) 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) Trp. 1+2 (Bb) Tromb. 1+2 Tromb. 3 Bar. (C) 1+2 B.T. (C) 1+2 Vcl. Str. Bass Timp. Perc. Piano/Celista Harp

Mini Score - Mini Score - Mini Score - Mini Score - Mini Score



Musical score for page 70, measures 50-69. The score includes parts for Piccolo, Flutes (1+2), Oboes (1+2), English Horn, Bassoons (1+2), Double Bassoons, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horns (F) (1+3), Horns (F) (2+4), Cor Anglais (1), Cor Anglais (2), Trombone (1+2), Trombone (3), Baritone/Cornet (1+2), Bass Trombone, Violins, Viola, Cello/Double Bass, Timpani, Percussion, Piano/Celesta, and Harp. A large blue watermark with the text "Mini Score" is overlaid diagonally across the page.

Mini Score

Musical score for page 71, measures 69-78. The score includes parts for Piccolo, Flutes (1+2), Oboes (1+2), English Horn, Bassoons (1+2), Double Bassoons, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horns (F) (1+3), Horns (F) (2+4), Cor Anglais (1), Cor Anglais (2), Trombone (1+2), Trombone (3), Baritone/Cornet (1+2), Bass Trombone, Violins, Viola, Cello/Double Bass, Timpani, Percussion, Piano/Celesta, and Harp. A large blue watermark with the text "Mini Score" is overlaid diagonally across the page.

Mini Score

Musical score for page 72, measures 72-81. The score includes parts for Piccolo, Flutes (1+2), Oboes (1+2), English Horn, Bassoons (1+2), Double Bassoons, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horns (F) (1+3), Horns (F) (2+4), Cor Anglais (1), Cor Anglais (2), Trombone (1+2), Trombone (3), Baritone/Cornet (1+2), Bass Trombone, Violins, Viola, Cello/Double Bass, Timpani, Percussion, Piano/Celesta, and Harp. A large blue watermark with the text "Mini Score" is overlaid diagonally across the page.

Mini Score

Musical score for page 73, measures 81-90. The score includes parts for Piccolo, Flutes (1+2), Oboes (1+2), English Horn, Bassoons (1+2), Double Bassoons, Clarinets (1, 2, 3), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horns (F) (1+3), Horns (F) (2+4), Cor Anglais (1), Cor Anglais (2), Trombone (1+2), Trombone (3), Baritone/Cornet (1+2), Bass Trombone, Violins, Viola, Cello/Double Bass, Timpani, Percussion, Piano/Celesta, and Harp. A large blue watermark with the text "Mini Score" is overlaid diagonally across the page.

Mini Score

VI: The MONTAGUES and CAPULETS

Allegro Pesante (♩ = 100)

83 84 85 86 87 88 89 90 91 92

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VI: The MONTAGUES and CAPULETS

89 90 91 92 93 94

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VI: The MONTAGUES and CAPULETS

99 100 101 102 103 104 105 106 107 108

01.2124.10

VI: The MONTAGUES and CAPULETS

109 110 111 112 113 114 115 116 117 118

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 hoogpunten van het sovjetclassicisme in de dans, maar het kan tevens beschouwd worden als één van de allerbelangrijkste verhalen 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 Slaapster (Choreografie van Petipa/muziek van Peter Tschaikowski) en Het Zwanenmeer (Petipa en Ivanow/Tschaikowski). De eerste uitvoering vond plaats in 1940 door het Kirov Ballet in Leningrad. Hiervoor had Lawrowsky nauw samengewerkt met de componist die al enkele jaren eerder veel bijval had geogenot met twee orkestsuites en tien pianostukken over hetzelfde onderwerp. 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 in zijn definitieve terugkeer in de Sovjet-Unie, en het was bovendien zijn eerste avondvullende balletmuziek. Later componeerde hij onder meer ook de muziek voor Asspoester en De Sienen Bloem, twee avondvullende balleten die in de Sovjet-Unie even populair als klassiek 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 handlingsverloop buitengewoon functioneel en efficiënt ondersteund door Prokofieffs muzikale stemmingsbeelden. Opmerkelijk zijn ook de tegengestelde in de schilderingen van de vrolijke volkstactelen 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: Lauk Utrecht - Pseudium)

In deze suite voor harmonie-orkest bin ich niet uitgegaan van de bestaande orkestsuites maar heb een eigen suite samengesteld uit delen van het ballet die zich goed lenen voor een bewerking. Tervilke van een goede muzikale spanningsoop open de suite met een gedeelte uit "The Montagues en Capulets" dat als 'leitmotiv' 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) gebakste 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 Groot Harmonieorkest 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 internationale reputatie als componist en arrangeur. Zijn oeuvre omvat bewerkingen van filmmuziek en musicals, amusementsmuziek, vocale en instrumentale begeleidingen en arrangementen van klassieke werken zoals American Suite (Antonin Dvorak), Chanson de Matin (Edward Elgar), Berceuse (Peter Tschaikowski) en Pavane pour une Infante défunte (Maurice Ravel). Zijn eerste grote compositie voor harmonieorkest, de symfonie "The Lord of the Rings" (1984-1988), won de eerste prijs in de prestigieuze Sudler International Wind Band Composition Competition 1989 in Chicago. Andere werken van zijn hand zijn Loch Ness (1988), Pentagram (1989) en Aquarium (1990). Als trombonist/enor-tubaïst maakt Johan de Meij deel uit van een

viertal ensembles: het door hem opgerichte Dutch Brass Sextet, The Amsterdam Wind Orchestra, Orkest "De Volharding" (Icelandagse 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

Het Ballet Roméo et Juliette, avec une chorégraphie de Leonid Lawrowsky (1905-1967) sur une musique de Serge Prokofiev a été une étape 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 Roméo et Juliette a réussi à faire partie des grands classiques au même titre que les chefs-d'œuvre du 19ème siècle tels que La Belle au Bois Dormant (chorégraphie de Petipa/musique de Piotr Tchaïkovsky) et Le Lac des Cygnes (Petipa et Ivanov/Tchaïkovsky). La première eut lieu en 1940 par le Ballet Kirov à Leningrad. Lawrowsky avait collaboré étroitement avec le compositeur qui avait déjà connu 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 a fait un modèle pour toutes les autres interprètes. Pour Prokofiev Roméo et Juliette fut sa première grande composition après son retour au pays natal, de même que sa première grande œuvre de ballet. Plus tard il composera la musique pour Cendrillon et La Fleur de Pierre, deux grands ballets qui deviendront aussi populaires en Union Soviétique que Roméo 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. Également remarquables sont les contrastes de la description des scènes populaires au marché de Vérone et celle des événements à la cour impositive des Capulets, la famille de seigneurs féodaux laquelle appartient Juliette, et qui mène une lutte sanglante contre la famille des Montagues, celle à laquelle appartient Roméo. (Texte: Lauk Utrecht - Pseudium)

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 et Capulets" qui fait fonction de leitmotiv et qui forme également le final. Les différentes parties sont les suivantes:

- I Introduction: Les Montagues et les Capulets.
  - II Tableau: la rue s'éveille.
  - III Danse matinale.
  - IV Chez le Frère Laurent.
  - V Départ des invités (Gavotte).
  - VI Les Montagues et Capulets.
- Déjà en 1917 Prokofiev avait utilisé la cinquième partie (Gavotte) dans une instrumentation légèrement différente comme troisième mouvement de "Die Symphonie en Ré Majeur, opus 25". La Symphonie en Ré Majeur est un arrangement-ci a été réalisé entre 1982 et 1985 et est paru chez Harmonie Muziek opus 25. Le cinquième mouvement de "Die Symphonie en Ré Majeur" a été réalisé en 1917, dans une instrumentation légèrement différente comme troisième mouvement de "Die Symphonie en Ré Majeur, opus 25". Le cinquième mouvement de "Die Symphonie en Ré Majeur" a été réalisé entre 1982 et 1985 et est paru chez Harmonie Muziek opus 25. Le cinquième mouvement de "Die Symphonie en Ré Majeur" a été réalisé entre 1982 et 1985 et est paru chez Harmonie Muziek opus 25.

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 bariaton et le trombone dans quatre ensembles, notamment le Amsterdam Wind Orchestra, l'Orchestre Volharding (ensemble de musique contemporaine), le Quartet de Trombones d'Amsterdam et le "Dutch Brass Sextet" tout il est le fondateur. Il est régulièrement invité pour diriger et présenter ses œuvres.

## 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 erzählenden Ballette des zwanzigsten Jahrhunderts betrachtet werden. In kaum fünfzig Jahren ist das Ballet Romeo und Julia ebenso klassisch geworden wie die Meisterwerke aus dem neunzehnten Jahrhundert Don Quixote (Choreographie von Petipa/Musik von Tschaikowski) und Schwanensee (Choreographie von Petipa und Ivanow/Musik von Tschaikowski). Das Ballet wurde 1940 in Leningrad vom Kirov Ballet 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 Weltpremiere 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 Aschenputtel 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: Lauk Utrecht - Pseudium)

In dieser Suite für Blasorchester bin ich nicht von den bestehenden Orchestersuiten ausgegangen, sondern ich habe mit welchen Teilen des Ballette, 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 Teile sind:

- I Introduction: Die Montagues und die Capulets
  - II Szene: Die Straße erwacht
  - III Morgenanzug
  - IV Bei Bruder Laurence
  - V Abfahrt der Gäste (Gavotte)
  - VI Die Montagues und Capulets
- Das fünfte Teil (Gavotte) hatte Prokofieff schon 1917 in einer anderen Instrumentation verwendet als dritter Teil seiner Ersten Symphonie in D dur, Opus 25. Mein Arrangement wurde zwischen 1982 und 1985 geschaffen und wurde am 15 Dezember 1987 vom Grooten Harmonieorkest der Gidsen unter der Leitung von Norbert Nozy während eines Rundfunkkonzertes in Brussel uraufgeführt. Johan de Meij, Amsterdam, Februar 1990

Johan de Meij (Voorburg 1953) bekam in kurzer Zeit einen internationalen Ruf als Komponist und Bearbeiter. Er bearbeitete Musik aus Film und Musical, Unterhaltungsmusik, und klassische Werke wie American Suite (Antonin Dvorak), Chanson de Matin (Edward Elgar), Berceuse (Peter Tschaikowski) und Pavane pour une Infante défunte (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 Posacon und Tenorhorn im Dutch Brass Sextet, im Amsterdam Wind Orchestra, im Orchester De Volharding (zeitgenössische Musik) und im Amsterdamer Posacon Quartet. Er wird oft im Ausland eingeladen um seine Kompositionen zu dirigieren oder vorzustellen.

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The 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 rivalry of the Capulets to which Julia belongs is involved in a merciless struggle for power with Romeo's family, the Montagues. (Text: Lauk Utrecht - Pseudium)

In this suite for symphonic band the arranger did not use the existing orchestral suites but composed another suite of his own with those parts of the ballet music which are suited for a transcription. In order to obtain a well-balanced musical composition, the suite begins with the same theme at the beginning and at the end. This theme is later leitmotiv and which also concludes the suite. The different parts are:

- 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
- The fifth part (Gavotte) had Prokofiev already used in 1917, in a slightly different orchestration. My arrangement was made between 1982 and 1985 and was first performed on December 15, 1987 at the Brussels Concert Hall by the Groot Harmonieorkest van de Gidsen, conducted by Norbert Nozy. Johan de Meij, Amsterdam, February 1990

Johan de Meij (Voorburg 1953) turned in a rather short time into an internationally known and admired composer and arranger. He wrote arrangements of film music, musicals and entertainment music, accompaniments to vocal and instrumental music, and arrangements of classical masterpieces, such as American Suite (Antonin Dvorak), Chanson de Matin (Edward Elgar), Berceuse (Peter Tschaikovsky) and Pavane pour une Infante défunte (Maurice Ravel). His first major composition for symphonic band, the symphony nr.1 The Lord of the Rings (1984-1988) was awarded a First Prize at the prestigious Sudler International Wind Band Composition Competition in 1989 in Chicago. He also composed Loch Ness (1988), Pentagram (1989) and Aquarium (1990). Johan de Meij plays the trombone and the euphonium in four groups: The Amsterdam Wind Orchestra, the orchestra "De Volharding" (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.

