


Romeo and Juliet Overture

By Piotr Ilyich Tchaikovsky
Arranged by Richard Meyer (ASCAP)

INSTRUMENTATION

1 — Conductor Score	1 — Tuba
1 — Flute	1 — Timpani/Bells (A-D)
1 — Oboe	4 — Percussion (Snare Drum, Bass Drum, Crash Cymbals, Suspended Cymbals)
1 — B♭ Clarinet I	8 — Violin I
1 — B♭ Clarinet II	8 — Violin II
1 — Bassoon	3 — Violin III (Viola )
1 — B♭ Bass Clarinet	5 — Viola
1 — E♭ Alto Saxophone	5 — Cello
1 — F Horn	5 — String Bass
1 — B♭ Trumpet I	1 — Piano
1 — B♭ Trumpet II	
1 — Trombone	

Enjoy this fabulous arrangement of this classic by Tchaikovsky, the *Romeo and Juliet Overture*. It is perfectly set for early full orchestra by Richard Meyer.

PROGRAM NOTES

When he completed the score to his *Romeo and Juliet Overture* in 1869, Tchaikovsky was only 29, almost the same age Shakespeare was when he finished writing the play. It was the young composer's fourth published orchestral piece and stands out among his works as a sudden blaze of inspiration, revealing for the first time the unique genius that the young composer would become.

The overture begins with a peaceful hymn-like introduction, representing the kindly Friar Lawrence, friend and advisor to Romeo and Juliet. The peace is soon broken, however, by a fiery "Allegro" depicting the ancient feud between the Montagues and the Capulets. This leads into the famous love music of Romeo and Juliet. After a return to previous themes, a final coda is heard in which the love music is transformed into a tragic lament.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Romeo and Juliet Overture

CONDUCTOR SCORE
Duration - 5:45

By Piotr Ilyich Tchaikovsky (1840-1893)
Arranged by Richard Meyer (ASCAP)

Andante (♩ = 90)
2nd time only

Flute

Oboe

I
B♭ Clarinets

II

Bassoon
(B♭ Bass Clarinet)

E♭ Alto
Saxophone

F Horn

I
B♭ Trumpets

II

Trombone

Tuba

Timpani/Bells
(A-D)

Percussion
(Snare Drum, Bass Drum,
Crash Cymbals,
Suspended Cymbals)

Andante (♩ = 90)
2nd time only (pizz.)

Violins

I
II

Viola
(Violin III)

Cello

String Bass

1

2

p 3

4



Fl. *mf* *p*

Ob. *mf* *p*

Cl. I *mf* *p*

Cl. II *mf* *p*

Bsn. (B \flat B. Cl.) *mf* *p*

E \flat A. Sx. *mf* *p*

Hn. *mf* *p*

Tpts. I *mf* *p*

Tpts. II *mf* *p*

Tbn. *mf* *p*

Tuba *mf* *p*

Timp./Bells *mf* *p*

Perc.

Vlns. I *mf*

Vlns. II *mf*

Vla. (Vln. III) *mf* *p*

Cello *mf* *p*

Str. Bass *p*

1. Play

Fl. *p* Play *pp*

Ob. *p* Play *pp*

I Cls. *pp*

II Cls. *pp*

Bsn. (B \flat B. Cl.) *pp*

E \flat A. Sx. *pp*

Hn. *pp*

I Tpts. Play *pp*

II Tpts. *p* Play *pp*

Tbn. *p* Play *pp*

Tuba *p* Play *pp*

Timp./Bells To Timp. Timp. Play

Perc. Sus. Cym. *p* *mf* *p*

I Vlns. 1. Play pizz. *mp*

II Vlns. 2. Play pizz. *mp*

Vla. (Vln. III) Lo 1 Play arco *mp*

Cello x1 *p* Play arco *pp*

Str. Bass *p* *pp*

44854S 10 *p* 11 12 13 14 *pp* 15



19

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

E \flat A. Sx.

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp./Bells

Perc.

pp

mf

19

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p

p

p

pizz.

p

-2

4

4

4

2. stringendo e crescendo

Fl. *pp*

Ob. *pp*

Cl. I *pp*

Cl. II *pp*

Bsn. (B \flat B. Cl.) *pp*

E \flat A. Sx. *pp*

Hn. *pp*

Tpts. I *pp*

Tpts. II *pp*

Tbn. *pp*

Tuba *pp*

Timp./Bells To Timp.

Perc.

2. stringendo e crescendo

Vlns. I *pp* arco

Vlns. II *pp* arco

Vla. (Vln. III) *pp* arco

Cello *pp* arco

Str. Bass *pp* arco

29 ♩ Allegro giusto (♩ = 126)

Fl. *f*

Ob. *f*

I Cls. *f*

II Cls. *f*

Bsn. (B♭ B. Cl.) *f*

E♭ A. Sx. *f*

Hn. *f*

I Tpts. *f*

II Tpts. *f*

Tbn. *f*

Tuba *f*

Timp./Bells *f*

Perc. *f*

S.D. *f*

B.D. *f*

Cr. Cyms. *f*

Choke

29 ♩ Allegro giusto (♩ = 126)

I Vns. *f*

II Vns. *f*

Vla. (Vln. III) *f*

Cello *f*

Str. Bass *f*

4

x1

-1

Lo 1

1

29 30 31 32 33

35

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.)

E♭ A. Sx.

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Timp./Bells

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

34 35 36 37

Lo 1

-1

44854S

Fl. *ff*

Ob. *ff*

I *ff*

Cl. II *ff*

Bsn. (B♭ B. Cl.) *ff*

E♭ A. Sx. *ff*

Hn. *ff*

I *ff*

Tpts. II *ff*

Tbn. *ff*

Tuba *ff*

Timp./Bells *ff*

Perc. *ff* Choke

I *ff*

Vns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

38 39 40 41 42

44854S

2. 44

Fl. *mp*

Ob. *p*

I Cls. *p*

II Cls. *p*

Bsn. (B♭ B. Cl.)

E♭ A. Sx.

Hn.

I Tpts.

II Tpts.

Tbn.

Tuba

Timp./Bells *To Bells*

Perc.

I Vlns. *mp* *p*

II Vlns.

Vla. (Vln. III) *mp*

Cello *mp* *p*

Str. Bass *p*

Preview Only
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Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

E \flat A. Sx.

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp./Bells

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

f

f

f

f

mp

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

mp

Sus. Cym.

p

sim. *cresc.*

p *sim.* *cresc.*

p *sim.* *cresc.*

cresc.

2 3

-3

cresc. 51

52

53



54

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.)

E♭ A. Sx.

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Timp./Bells

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

The musical score consists of 13 staves. The top section (measures 54-58) includes Flute, Oboe, Clarinets (I and II), Bassoon, E♭ Alto Saxophone, Horns, Trumpets (I and II), Trombone, Tuba, Timpani/Bells, and Percussion. The bottom section (measures 54-58) includes Violins (I and II), Viola (Violin III), Cello, and String Bass. Dynamics include *f*, *mf*, and *sim.* (sustained). Articulation includes accents (>) and slurs. A large red watermark 'Preview Only' is overlaid diagonally across the score.

Fl.

Ob.

Clars. I II

Bsn. (B♭ B. Cl.)

E♭ A. Sx.

Hn.

Tpts. I II

Tbn.

Tuba

Timp./Bells

Perc.

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

62

p *f*

62

mf *f*

mf *f*

4

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

mf *f*

div.

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

E \flat A. Sx.

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp./Bells

Perc.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

70

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B \flat B. Cl.)

E \flat A. Sx.

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Timp./Bells

Perc.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

p

p

p

p

Lo 1

3

-1

V

69

p

70

71

72

73

74

To Coda ⊕

Fl.

Ob.

I
Cls.

II

Bsn.
(B♭ B. Cl.)

E♭ A. Sx.

Hn.

I
Tpts.

II

Tbn.

Tuba

Timp./Bells

Perc.

To Timp.

pp

To Coda ⊕

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Lo 1

(V)

(V)

pp

D.S. % al Coda

81

Fl. *p* *mf*

Ob. *p* *mf*

I Cls. *p* *mf*

II Cls. *p* *mf*

Bsn. (B \flat B. Cl.)

E \flat A. Sx.

Hn.

I Tpts. *p* *mf*

II Tpts. *p* *mf*

Tbn.

Tuba

Timp./Bells

Perc. *p* *mf*

81

D.S. % al Coda

I Vlns. *p* *cresc.* *mf*

II Vlns. *p* *cresc.*

Vla. (Vln. III) *p* *cresc.*

Cello *p* *cresc.*

Str. Bass *p* *cresc.*

Coda

87 Moderato assai (♩ = 72)

Fl. *mf* *sim.*

Ob. *mf* *sim.*

I Cls. *mf* *sim.*

II Cls. *mf* *sim.*

Bsn. (B♭ B. Cl.) *mf*

E♭ A. Sx. *mf*

Hn. *mf*

I Tpts. *mf*

II Tpts. *mf*

Tbn. *mf*

Tuba *mf*

Timp./Bells *mf*
Change (D to C)

Perc. *mf*

Coda

87 Moderato assai (♩ = 72)

I Vlns. *pp* *mf* *div.*

II Vlns. *pp* *mf*

Vla. (Vln. III) *pp* *mf*

Cello *pp* *mf* -1 4 3 2 1

Str. Bass *pp* *mf* -4

Fl.

Ob.

Clars. I

Clars. II

Bsn. (B♭ B. Cl.)

E♭ A. Sx.

Hn.

Tpts. I

Tpts. II

Tbn.

Tuba

Timp./Bells

Perc.

Vlms. I

Vlms. II

Vla. (Vln. III)

Cello

Str. Bass

Hi 3

Lo 1

-1

4

1

-2

V

V

V

p

mf

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Choke

44854S

92

93

94

95

96

97