

Star-Cross'd Lovers: Shakespeare and Prokofiev's 'pas-de-deux' in *Romeo and Juliet*¹

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It is tempting to perceive, in the conception and development of Prokofiev's famous ballet, *Romeo and Juliet*, a narrative of potentially tragic dimensions that both enacts and parallels Shakespeare's famous tale of emotional awakening through a forbidden liaison. For in the repressive atmosphere of Stalin's regime, composers, like all artists, had to be very careful about the company they kept. No one could risk being caught flirting with art forms or concepts belonging to the 'other side' of the great ideological divide, and those that did were condemned to an exclusion every bit as severe as the banishment meted out to Romeo in Act III Sc.I of Shakespeare's play.

It was not that Shakespeare himself, or this play in particular, were forbidden. One aspect of Soviet cultural policy seems to have been the systematic appropriation of canonical works from the past in order to affirm the veracity of official ideology while simultaneously establishing their own artists as the culmination of a tradition that stretched back into the mists of time, and Shakespeare was in fact very much appreciated as one of the Great Precursors of Communism. However, productions of his works, as all others, were expected 'to show life truthfully' in order to point out 'what was leading it towards Socialism';² consequently, his plays were frequently adapted to the new politics, typically by the introduction of more crowd scenes to represent the proletarian element, by expanding the comic parts of the tragedies to give them a more optimistic tone, and by sharpening the contrast between good and evil characters to reflect social antagonism.³

¹ Published in *Cambridge Quarterly* 32(4), 2003. Postprint reproduced with the kind permission of Oxford University Press.

² Stalin, 1932 (*cit.* Jaffé 1998:131 and Shurbanof & Sokolova, 2001:96)

³ Cf. Shurbanof & Sokolova (2001:101-4)

Romeo and Juliet, alongside *Hamlet*, appears to have been a particular favourite, and there were a number of productions during the Soviet era. There was, however, some resistance to making it into a ballet.⁴ According to Nestyev:

...the thought of putting Shakespeare's great tragedy on the ballet stage seemed little less than blasphemous; it would be impossible...to express the subtle psychological nuances, the entire range of feelings expressed in the tragedy, without the power of the poetic word (1960:267).

As it happens, the idea for this particular work did not in fact come from Prokofiev himself; it was Sergey Radlov, artistic director of the Leningrad State Academic Theatre of Opera and Ballet, who first approached the composer with the project in December 1934. However, a series of unfortunate circumstances prevented performance for a number of years. Shortly after the initial proposal, Radlov was forced to leave the Leningrad State Academic Theatre as part of an administrative reshuffle in the wake of the assassination of Kirov, and the project was shelved. It was taken up some months later by the Bolshoi Company, and Prokofiev composed intensively over the summer of 1935, with his piano score approved in October and performance scheduled for the following spring; but then, in early 1936, Prokofiev learned that it was to be dropped. It is not clear exactly why there was this sudden change of heart, but Jaffé (1998:141) attributes it to a perceived 'lack of socialist realist content' on the part of the authorities. Indeed, this was a very difficult time politically for Soviet composers, for a crisis had just erupted over Shostakovich's opera *Lady Macbeth of Mzensk*, and all sorts of works were being condemned as 'formalistic' in a frenzy of denunciations that eventually resulted in the public 'court-martialing' and ostracism of many great musicians.

It may have been this political climate that almost led to one of the most controversial changes that could have been made in relation to this play, namely the decision to give the ballet a happy ending, with Romeo returning a minute sooner, and finding Juliet alive. 'The reason for taking such a barbarous liberty with

⁴ There had been previous attempts, such as the Schall version performed in Copenhagen in 1811, and the Constant Lambert of the 1920s, but both were considered 'musically trite, unworthy of the great theme' (Nestyev, 1960:267).

Shakespeare's play was purely choreographic,' wrote Prokofiev in his officially sanctioned autobiography,⁵ 'live people can dance, but the dying can hardly be expected to dance in bed'. However, this reasoning is not entirely plausible. Anyone with the minimum of aesthetic sensitivity is fully aware that the ending of a work of art is not arbitrary, but is present at the very beginning, indeed is *determined* by artistic choices inherent to the structure, and it is unlikely that Prokofiev would have gone to all the trouble to build up the emotional tension in his music, only to reduce it to bathos with a happy ending. It seems more probable that, in the light of the recent pronouncements about Socialist Realism, the authors of the work were reluctant to present a narrative that smacked too much of Fatalism; in the absence (as yet) of any model for how to present the play in a way acceptable to the authorities, this may have been the only way they could think of bringing it into line with official ideology.

The decision not surprisingly aroused a furore amongst Shakespearian scholars and was eventually revoked (although ostensibly for other reasons).⁶ In the meantime, Prokofiev reworked much of the material from the ballet into the first of three orchestral suites, and this at least was given a premiere in Moscow, at the Bolshoi in November 1936.

To the embarrassment of the cultural bureaucrats, the first production of the ballet eventually took place in Brno, Czechoslovakia in December 1938, and was a great success. But it was not until 1940 that the Kirov Theatre in Leningrad agreed to produce it in Russia, and even then, things did not run smoothly. The dancers, who were unused to the syncopated rhythms and unusual orchestration, deemed it 'undanceable'. Prokofiev was eventually prevailed upon to make the alterations that the choreographer, Lavrovsky, suggested, and finally on 11th January 1940, the ballet was presented at the Kirov, with the leading roles danced by Galina Ulanova and Konstantin Sergeyev, a production which remained the work of reference for some time.

Narrative Structure

The scenario for the ballet was conceived by Prokofiev together with Radlov, and, in its final version with the tragic ending intact, is largely faithful to the

⁵ *cit.* Seroff (1969:pp202-203) and Gutman (1988:pp111-113)

⁶ *cf.* Seroff (1969:203) and Gutman (1988:112)

Shakespeare play. Of course, owing to the particular requirements of ballet dramaturgy, the play had to be abridged, and Shakespeare's five acts of twenty-four scenes were divided into (originally) fifty-eight short episodes – even shorter than had been the norm with Diaghilev's ballets – with a descriptive title for each. This gave the composer the chance to create sharply contrasting moods in a short period. Scenes are presented in almost the same order as the original, although they are grouped differently, with Act II beginning only after the Balcony Scene in the ballet, for example. Scenes that lend themselves particularly well to dance have been considerably extended (the fights, and the ball scene notably) and a number of folk-dances have been included in order to allow the chorus to demonstrate its virtuosity (even musically speaking, few of these dances play any part in the narrative structure of the whole).

The principal way in which narrative structure is created musically is through the use of Leitmotif, a technique developed by Wagner for opera. This involves the allocation of musical themes to characters and to dramatic ideas, basic melodies which are then altered rhythmically and harmonically to reflect shifting interactions and emotional states. The way in which character is interpreted through these musical themes will be the main focus of my analysis here, and I shall be looking in some detail at the way rhythm, pitch, volume and orchestration contribute to the depiction of complex emotional states.

The fabric of the work is largely constructed through the intricate interweaving of these musical threads. But there are also passages that are not thematic, but clearly designed to be iconic representations (or tone-pictures), of particular events. An example of this is the Quarrel, which deteriorates into the Fight in Act I Sc I. These too will be analysed with a view to determining to what extent they reflect, alter or add to Shakespeare's verbal rendering.

I have chosen to use as reference one particular production of Prokofiev's ballet (namely Nureyev's 1995 production for the Paris Opera Ballet, as seen in the 1997 Warner Music Video), in order to see how Prokofiev's score actually works in practice. It must be pointed out, though, that a ballet production is a very complex work of art in its own right, involving an elaborate system of multiple semiotic codes that in turn add their own interpretation of the musical and linguistic texts, and that there is not the time and space in this work to examine all of these dimensions with the care that they deserve. For this reason, it will be dealt with very superficially,

simply as an example of one concrete manifestation of Prokofiev's score, which is the main objective of this paper.

The chart given in Appendix provides an overview of the basic narrative structures of Shakespeare's play, Prokofiev's score, and Nureyev's production. The score is treated as a 'translation' of the play, and the ballet production as predominantly a 'translation' of the score (although Nureyev's production does of course also make reference back to the play); therefore, the chart should be read from left to right. That is to say, the Shakespearian scenes are presented in the correct order, with Prokofiev's versions of the same slotted in alongside, and with Nureyev's version of Prokofiev presented alongside those. Consequently, any omissions, additions or alterations to the sequencing may be seen at a glance. For example, it is immediately clear that the first part of Act I Sc I has been extensively developed by Prokofiev, extending what is a mere 70 lines or so in Shakespeare into four separate musical episodes. The same is true of the scene at the Capulet Ball, which obviously lends itself to extensive exploitation through dance, and to the fights in Act III. On the contrary, the more explicitly verbal scenes, such as those in which Friar Laurence or the Nurse are providing comfort, have been minimized or cut completely. One or two scenes have been altered sequentially; for example, the scene in which Romeo is alone mooning about his love for Rosaline appears at the beginning of Prokofiev's score, instead of coming after the fight in Act I Sc I, as in the Shakespeare. This suggests a highlighting of the character of Romeo as a romantic-style hero, rather than a mere pawn in a family feud (an interpretation which is borne out in musical terms by the development of his leitmotif, see below).

The Musical Sign System

The question of musical meaning is one that has concerned philosophers and musicologists for a great many years. Nattiez (1990: Ch.5) in his brief survey of the field, presents a panorama that is sharply polarized between the Formalists (or Absolutists), on the one hand, who assert that music is essentially a self-referential art, unable to represent or express anything other than itself, and the Expressionists, on the other, who acknowledge music's capacity to evoke or express feelings, and accept that it may also be capable of referring to the non-musical. Nowadays, however, music is more frequently perceived as a kind of social semiotic - that is, as an internally

consistent sign system that reflects the values of the society that gives rise to it.⁷ Western tonal music is one such system, which, by the end of the 19th century, had developed into an extremely rich semiotic resource; the way in which a composer makes use of this resource - the extent to which he complies with or subverts the norms governing different aspects of it – must thus form the basis of our interpretation of any individual composition.

Over the centuries, the basic signs of *Volume*, *Pitch*, *Rhythm* and *Timbre*, as well as the more complex ones of *Harmony* and *Melody*, have acquired significance within the system that a composer such as Prokofiev is then able to exploit to great effect. In many cases the significance is not completely arbitrary; there is a strong connection with human physiology, as regards the expression of emotional states, for example, which has led some theorists to postulate a universal emotional code expressed by music (see for example Cooke, 1959). While simplistic claims for universalism are untenable today (since, amongst other reasons, the musics of radically different cultures are by no means as semiotically transparent as they would need to be for this argument to be sustained), it may be that the conventionalised signs of Western tonal music have evolved out of earlier simple signs that did indeed have an indexical or iconic relationship with their referents. This is an interesting area but needs to be further researched before it can contribute significantly to our discussions of the semiology of music. It is sufficient here to acknowledge that a certain dimension of meaning does in fact accrue to these musical signs, which may then be combined and contrasted in order to successfully depict highly complex emotional states. This forms the basis of the descriptive dimension of a work such as *Romeo and Juliet*.

The narrative level of this work is transmitted largely through the development and interplay of **Leitmotif**, clearly a much higher level of sign than those listed above. In *Romeo and Juliet*, all musical themes have been created by combining the basic features of Pitch, Rhythm and Volume into melodic and harmonic motifs, which in turn develop and combine according to a logic that has its reflection in the real world of the human emotions. Most of the characters are identified by at least one portrait theme, and there is a clear division between those that develop musically and those that do not (which of course offers another comparison with literature). The Romeo

⁷ Cf. Van Leewen (1999); Scott (Ed, 2000); Leppert & McClary (Eds, 1989); also Adorno (2002)

theme has been extensively developed in order to reflect the maturing of character (see below), while others appear with modal alterations to suggest changes of mood (Mercutio's and Juliet's are exploited in this way, for example). The minor characters, such as the Nurse and Friar Laurence, on the other hand, are presented as fairly static caricatures.

In addition, there are musical themes that do not accrue to character but instead reflect abstract themes such as Love, Death, Strife etc. In some cases, these are very neatly developed out of character themes or motifs, thus providing a very interesting subliminal comment upon the nature of the theme in question.

The Character Themes

a) Juliet's themes (see Fig.1):

Juliet first appears on the stage in Act I Sc II of the ballet (Act I Sc III of the play) and this, the piece entitled 'The Young Juliet' or N° 10 in the Score (sections 50-59 of the whole work), is the main exposition of her themes. Juliet is the only character who is allocated three distinct themes to herself and these are clearly designed to reflect different sides of her nature.

Juliet A (50-52)

This is a very light and fast melody, played on high-pitched instruments (strings, accompanied in places by the piccolo, oboe and bells). The musical instruction is *vivace*, and the melody dances about over the upper registers with the vivacity of a young animal. Harmonically and melodically, it is simple; the melody essentially runs up and down the C major scale, and the phrasing is easily identifiable into basic Initiation/Response patterns of 2 bars each. It is accompanied by a few pizzicato chords all based around the main triads.

The semiotic effect of all of these factors together (speed, pitch, volume, orchestration, and harmonic and melodic simplicity) is of youth, spontaneity and eagerness for life. It is no surprise that, in Nureyev's production, this section shows Juliet playing Hide and Seek with her girlfriends in an exuberant, childish fashion.

Juliet B (53)

At 53, we are given a very brief snatch of a different theme, before the A theme returns in a different key at 54. The B theme is quite different, graceful and elegant, though still with an endearing simplicity. The melody, played on a clarinet, is smooth and *legato*, and the melodic contour undulates in a gentle wave-like motion. Harmonically, it is fuller sounding than A, though still unsophisticated, with the strings providing a simple bowed accompaniment.

This is clearly a more womanly side of Juliet's character than Theme A suggests. It is less breathlessly spontaneous, more measured and dignified, but with a balance and poise that does not yet allow space for tragic passions.

Juliet C (55-56)

This theme is much more complex than the previous two. The initial poignant motif offered in the opening bars by the flute is never developed into a completed melody, but instead gently subsides into the first expression of some as yet unidentified yearning. Then other voices (another flute, the clarinet and then the rich mellow voice of the cello) enter with their own lyrical demands, as if the young girl's previously simple childish world is now being stirred by some unnamed longings. Many of these voices begin down deep, as if emerging from some profound unexplored region of her subconscious, and swell up in a smooth *legato* surge, petering out in the upper regions. The effect is like waves of emotion, gradually appearing in a calm sea, and rolling along up the beach to break gently on the shore. As yet they are little more than ripples; yet we can feel in them the potential to become massive violent breakers if the climate were to change. It is the sheer range of pitch that creates this effect; these surging melodies encompass more than two octaves, and yet they are presented sweetly and expressively, on instruments noted for their mellowness. An additional romantic effect is provided by tremolo violins in 56, which emulate the excited shiverings of sublimated sexuality (an effect which has of course been amply exploited by the creators of ambient music in romantic restaurants, films etc).

In Nureyev's production, Juliet is for the moment left alone by her friends as they run off to hide during their game, and her thoughts clearly turn to love. She briefly sees her mother with Paris in the wings, and encounters the Nurse rollicking with a man on her bed. Tybalt then enters and hands her the Capulet dress, a symbolic initiation both into womanhood and into the clan.

As Fig. 1 shows, the Juliet themes make a number of appearances throughout the work as a whole. The B Theme is first heard in the Overture, and it is this one that is generally used as the 'label' for the character of Juliet; for example, a snatch of it is given at 86, in the midst of the belligerent Knights Theme, when she is encouraged by her family to dance with Paris at the ball. Then, when she first meets and dances with Romeo, we are given an interesting variation; here, the graceful B theme of the womanly Juliet is superimposed with motifs from the excited A theme, creating the effect of a young woman trembling with her first sexual interest, yet desperately trying to contain this excitement within the bounds of decorum.

Theme A is repeated in N° 27 (sections 204-206), when the Nurse hands over Juliet's letter to Romeo (the choice of this one, rather than the more mature B theme, might be making some kind of comment upon the nature of Juliet's infatuation at this point). Then we get a snatch of the B theme in Sections 253-254, when Romeo is trying to resist Tybalt's provocations to fight; this is clearly Juliet in her idealised role as spiritual inspiration to choose love above war.

Later, after Romeo has been banished and Juliet's family are trying to force her to marry Paris, the A theme returns, but in tragically altered form (N° 41). The melody is no longer allowed to develop and fulfil itself as it does in 'The Young Juliet', but instead is truncated into a series of shrill shrieks, each at a slightly higher pitch than the one before and punctuated by heavy assertions from the trombones, like a foot stamping furiously. The emotional intensity is once again indicated by the range of pitch (two octaves), jagged rhythms, and the instrumentation (violins at their most shrill and trombones at their most brassy). At 302, the furious bowing from the violins is reminiscent of a similar effect created for 'The Fight' (N°6); and on the pragmatic level, the instruments appear to be arguing, as one shrill ascending phrase is answered by a descending one, in rapid succession. At 303, this fury suddenly gives way to a motif from the C theme, as if Juliet's energy is all spent, and she collapses in tears. To my mind, this is a musical rendition of her desperate appeal to her mother, and indeed, in Nureyev's production, this is how it is interpreted.

It is in the very final scene of the ballet, N° 52, 'Juliet's Death', that the C theme truly reaches its fruition. As we have seen, motifs from the theme appeared in our first introduction to the character, and elsewhere, but were never fully developed, merely serving as a fleeting evocation of some unnamed yearning. It is now, at the

end, that this motif is allowed to live out its melodic and harmonic potential, swelling into a richly orchestrated tune, full of poignant chords and bitter melodic commentaries from unexpected sources (such as the trumpet's brief descant at bar 351). This in itself is surely an eloquent commentary upon the character of Juliet, whose unidentified yearning may only find fulfilment in death, and also upon the nature of tragedy, present in human nature even before any of the socially engineered events have been set into motion. After the discordant thump from the brass in bar 358 that is surely meant to reproduce the sound of Juliet stabbing herself, and a few nostalgic echoes of the Love Theme from the clarinet, the melody gradually loses its movement, and stabilises around the tonic on a long high drawn-out note. The bass movements slowly sink in the opposite direction, down to the bottom of their range, and thus, the ballet ends, with the instruments at the extreme ends of the pitch spectrum drawn off into their respective poles, leaving the central, human range of sound utterly bare.

b) *Romeo's Theme* (see Fig. 2)

Musically, the development of the Romeo theme seems to be one of the most complex in the whole work. The character first appears right at the very beginning of the ballet, immediately after the overture (representing an important alteration to the Shakespeare play, in which he does not appear until after the fight) and the musical portrait at first bears very little resemblance to the lovelorn young man depicted by Shakespeare. This first rendition of Romeo's theme is not only extremely disjointed and incoherent, but also somewhat comic. It begins with light pizzicato chords from the strings in 2/4 time, and before the measure seems to be complete, the bassoon comes in with a disjointed 'melody' that only just manages to resolve itself in a conventionally tonal manner. A slightly more convincing tune is then taken over by the clarinet and repeated immediately by strings, before the whole thing dies away in the same way as it began. But even this tune can scarcely be deemed a 'theme' in the conventional sense; the melodic line is jerky, with clumsy leaps instead of smooth contours, and full of accidental notes that have no place in the harmonic scheme. As such, it is utterly unmemorable, despite the lyrical potential displayed in the smooth *legato* lines of the clarinet and strings. Even rhythmically the piece is bizarre; the first section has an irregular 13 bars, and second 9, and the 'melodies' begin at utterly unexpected moments.

Despite the similarities between this and some of the examples given in harmony manuals of the work of inexperienced students of musical composition, such musical ineptitude is clearly intentional on the part of Prokofiev. Romeo is being portrayed as immature and uncoordinated, and gawkily clownish, but without the wit and style of Mercutio. Indeed, at this point, the instrumentation is similar to that used in the comic relief passages (the bassoon of course is traditionally a humorous instrument, and Prokofiev makes use of pizzicato strings for comic effect in Mercutio and the Nurse's themes, and in that which I have labelled the 'Flirt' theme). Nureyev's interpretation of Romeo at this point is clearly taken from Prokofiev rather than from Shakespeare. It involves a slightly foppish, light-hearted solo, which, in the next number (N°3 The Street Awakens) is developed into a distinctly bawdy flirtation with Rosaline.

The lyrical potential inherent in the Romeo theme first begins to reveal itself in N° 16 (The Madrigal), when he has just met Juliet and has begun to fall in love. A distinct melody is now beginning to develop, pure and clear, sweetly sung by the strings in a swelling *legato* passage. The first part of the theme now seems complete; the melodic line sweeps upwards in a tender expression of feeling eagerly awaiting an answer in the responding phrase. There is an answer there, of sorts. But this second part of the theme has yet to be fully developed; this only comes later after the Balcony scene.

After the party is over, Juliet, alone with her Nurse, rehearses this melody, played solemnly on a church organ, clearly evoking not only the spiritual nature of her love, but also her hopes for marriage (N° 19 Section 135). The theme then appears again in a dramatically altered form in the section entitled 'Variation Romeo' (N°20), designed to correspond to the Balcony Scene in Shakespeare's play (Prokofiev, clearly aware of the dance potential of this part of the play, extended this scene into three distinct numbers, the Balcony Scene *per se*, Romeo's solo and the Love Dance). This melody is scarcely recognisable as the Romeo theme. Indeed, it bears a strong resemblance to the 'Courtly' theme of the Minuet, and it may be that we are being invited to view Romeo in a new light; it is as if the foolish boy of the first scene has been influenced by the manners and courtesy of Paris, and is trying to develop those qualities in himself. Like the 'Minuet', the melody is now in $\frac{3}{4}$ time (a little awkwardly, as if dressed in garments that do not quite fit it yet) and grows more rhapsodic and exuberant as it progresses, with ever more extravagant

orchestration. Eventually it blossoms into the wonderful pure melody of the Love Theme (N° 21), the *pas-de-deux* that represents the emotional peak of the play, the ecstatic delight of love in its most idealistic form, before the inevitable decline into tragedy.

Superficially, there would seem to be very little similarity between the first jerky rendering of Romeo's theme in N°2, and the gorgeous lyrical swoop of the Love Dance. But if we follow the tune's development from this inauspicious beginning, it becomes clear that the Love Dance has in fact emerged out of the Romeo theme like a butterfly from a chrysalis. In the Madrigal, the tune gains melodic cohesiveness, and whilst no longer as stiff and awkward, has a certain 'uprightness' about it that gives it an almost religious severity. In 'Variation Romeo', the unexpected foray into $\frac{3}{4}$ time, seems to release some lyrical potential – we can hear the Love Theme there, struggling to get out, particularly in the triplets that embellish the melodic line with a new courtly charm. Then at last, in N° 21, the full melody soars free in an ecstatic burst of strings. Having experimented with different rhythms, it now find its true beat in $\frac{4}{4}$ time; and for the first time, the final part of the melody is satisfactorily completed.

The Love Theme, now that it has found its identity, is thenceforth used to evoke the purity of true love that is subsequently so cruelly thwarted. It alternates with the Main Theme in N° 39 ('Farewell before Parting'); with the 'Friar Laurence' theme in N°44 when Juliet is pouring her heart out to the priest; and appears again in N°s 46 and 47 when she is alone after having submissively agreed to the marriage with Paris. In all of these renderings, it is poignant and sad, the rhapsodic ecstasy being now no more than a mere memory.

c) *Knights Theme* (see Fig. 3)

The Knights Theme is partly an identification tag for the Capulets in general, and for Tybalt in particular, but it also evokes the clannish belligerence that has provoked this tragedy. It is first and foremost a martial dance, an example of tribal posturing, designed to keep the enemy at bay. Its most complete rendering comes in N° 13, 'Dance of the Knights', which takes place at the Capulet Ball, and as such, is ritualistic, as yet without any of the wild emotions that characterise its later appearances.

The martial quality is given by many markers: the bass rhythm is very heavily stressed and purposeful, like the stamping of angry feet; volume is loud and *pesante*; and the instrumentation of brass instruments and drums evokes those used in a military band to boost company morale and intimidate the enemy. Superimposed onto this basic martial background, the main melody in the violins is rhythmically staccato and jerky (like the movements of an aggressively tense person), and in terms of pitch, passes up and down a very wide range. Indeed, the overall pitch range over the complete orchestration is vast, and this is accentuated when the violins move in one direction and the trombones in another (as in Section 79). Nureyev has exploited this in his crowd scenes by having the violin passages danced by the women, and the brass by the men.

There is great potential for this music to become hysterical, therefore, and this is indeed what happens later on. There is a section of 'The Fight' where the first bars of the theme are belted out by different instruments at different times, simulating the utter breakdown of group co-ordination that happens when feelings are running high, and this is immediately followed by an utterly discordant version of the theme, full of accidentals that have no place in the natural key, and played by the trumpets, that most aggressive of instruments.

It also appears in N° 41 'Juliet refuses to marry Paris' to indicate the family identity that Juliet is having forced upon her (Nureyev expresses this visually, as Juliet is obliged to put on the red dress used by all the women of her family). It is equally a label for Tybalt, as representative of the Capulet clan. For example, it is shrieked out in N° 16, when Tybalt recognises Romeo at the ball; and alternated with Mercutio's theme in N° 32 ('Tybalt meets Mercutio').

It is interesting from the point of view of Prokofiev's interpretation of character that Tybalt is not identified as an individual separate from the family. He is seen simply as an element of the larger unit, a mere pawn that is sent out onto the front lines; as such, he cannot be considered the satanic provocateur that he is in some interpretations of this play. Thus, it is somewhat difficult to pin down Tybalt's character from Prokofiev's music, a problem acknowledged by Alexei Yermolayev (*cit.* Bok 1978:250), one of the first people to dance the part.

d) Mercutio's Themes (see Fig.4)

Mercutio, on the other hand, is very well defined musically. He has his own character theme, but is also associated with two others (the 'Flirt' theme and Masks B), which reveal different facets of his personality and aspects of his relationship with the other characters.

Mercutio portrait theme

Mercutio's main theme is full of energy, shooting up and down the pitch spectrum with an astounding rapidity, as befits a mercurial nature. There are hints of aggression (eg. the brass instruments provocatively stamping up the scale in Section 99), but these are always resolved stylishly as if into a game (in this case, the brass are answered by playful violins). This music is used for his fight with Tybalt (N°33), thus suggesting that it is he who clearly has the upper hand; consequently, the fact that he, Mercutio, receives a fatal wound must clearly signify the most terrible bad luck.

'Flirty' theme

In the dance that opens the ballet (N°3 'The Street Awakes'), we have the first renderings of a playful motif that I have termed the 'Flirty' theme, since it is light-hearted and flirtatious, clearly designed to accompany the playful bantering between the young men and girls of the Montague clan. It is not exclusively a portrait theme, and seems to be associated with playfulness in general. However, Mercutio, as the chief clown of the party, rapidly appropriates the motif for himself (particularly when it is rendered on the bassoon, giving a slapstick or even bawdy quality).

It is used to good effect when Mercutio is teasing Tybalt (N°32 'Tybalt meets Mercutio'). This number opens with rapid bowings by the violins giving the effect of nervous panting, and an ominous blast from the brass on a chord that augments the tension. The Flirty theme here is presented on the bassoon and saxophone (that can sound very much like the noisy passing of wind), and with melodic embellishments that give it an especially cheeky quality (indeed, Nureyev has Mercutio waggling his bottom provocatively at Tybalt). This assumed laxity contrasts dramatically with the taut, shrill quality of the Knights theme, and we get a very convincing musical picture of a roguish Mercutio deliberately winding Tybalt up to a pitch of nervous fury.

The Flirty theme comes in again later when Mercutio is dying (N°34 'Mercutio's Death'), alternated with the Masks B theme. Here it is slow, losing energy, but still comical (for of course, his friends all think that he is clowning about, and expect him to get up at the end).

Masks themes:

The Masks themes are the group portraits of Romeo, Mercutio, and Benvolio together (indeed, in the score, the episode known as 'Masks', N° 12, is given those three names as a sub-title). Here the individual personalities of the boys are subsumed under a group identity, which is swaggering and 'cool' (the social 'mask' that is, to an extent, belied by the individual theme, at least in Romeo's case). The rhythm is described as *Andante marciale*, but is in fact soft, light and alert, rather than openly belligerent.

Masks A

This theme seems to have been derived melodically from the first version of the Romeo theme (N°2), but is much more coherent than that one was. In its first rendition (which corresponds to the moment in the play when the three boys are on their way to the party in disguise), it is light and staccato, taut with controlled energy, and frivolous with melodic embellishments, a convincing portrait of a group of swaggering young men intent on impressing the world and each other.

Masks B

This melody is jaunty and light-hearted, and perhaps a little more relaxed than Masks A. It maintains the slightly martial rhythm of the other, and the melody shoots up and down the register with wide leaps and dramatic glides between intervals. It is associated with Mercutio in N° 34 'Mercutio's Death'; and is contrasted with Romeo's theme in N° 23 'Romeo and Mercutio', when Mercutio is trying to cajole his friend out of his love-sickness and return him to his 'gang'.

e) Friar Laurence themes (See Fig.5)

Friar Laurence, in Shakespeare's play, is the cool voice of the spirit in the midst of passion and anguish, advisor to both the lovers. As such, we would expect his musical portrait to be calming and sedate, in sharp contrast to the emotional

turbulence of the surrounding passages, and this is indeed the case. Friar Laurence has two themes that are presented initially in N° 28, 'Romeo with Father Lorenzo'.

Friar Laurence A

This theme is noticeably restrained. The tempo is slow and measured, with notes that are rhythmically the same length, and there is very little variation in terms of pitch. This lack of melodic and rhythmic movement creates an effect of stillness. The melody is carried by the bass line, which also adds to the solemnity.

Friar Laurence B

This theme contains a little more rhythmic variation than the previous one, and also has slightly more melodic movement, making it sound lyrical and romantic, though still restrained. One imagines that Prokofiev intended it to represent the priest's sympathy for the lovers and his attempts to ensure that their passion does not become intemperate.

e) Nurse's Theme (see Fig.5)

The melody associated with the Nurse is scarcely more than a motif, but is distinctive enough to identify her in each of her appearances. It has its main exposition in N° 26 ('The Nurse'), when she is looking for Romeo to give him Juliet's message. As befits the character, it is melodically naïve, the first bar scarcely moving off a single note, and the final two bars merely descending the arpeggio. It is also mildly comical, but in a rather slow-witted fashion.

Interestingly, the 'Flirty' theme is also used for the Nurse in N° 9 ('Preparations for the Ball'), which provides a link between her character and that of Mercutio, clearly as Comic Relief.

The Other Themes

As we have seen, there is no clear dividing line between the character themes and those that illustrate some abstract quality: the Romeo theme develops into the Love theme; the Knights theme is simultaneously the mark of Tybalt and the theme of enmity; and while Mercutio has his own theme, he also draws some measure of his identification from the 'Flirty' theme and from 'Masks'.

It may be that all the abstract themes are ultimately derived from character themes, thus providing an interesting musical analogy to the Romantic notion that plot in drama results inevitably out of character. But unfortunately there is no space here to explore this possibility with the attention that it deserves.

a) *The Main (Romeo and Juliet) Theme* (See Fig.6)

A motif from this theme begins the Overture to the ballet, so it is clearly considered to be the title piece. However, it is not fully developed until N° 39 'Farewell before Parting', corresponding to the first part of Act III Sc V of Shakespeare's play. It is a very poignant melody, bittersweet like the emotions that beset the young couple at this first and last consummation of their love. The melody is slow and expressive, with a soulful clarinet answered by trembling violins, but pushes up and down a range of two octaves like the barely-controlled surges of powerful emotion. The rhythm of the first two bars is also irregular, like the spontaneous clenching that occurs when strong feelings must be contained; and in terms of volume, the melody heaves in and out, alternating between gentle tender phrasing and rebellious bursts.

This, we should consider as the musical centrepiece of the ballet. It is the theme of the whole tragedy, containing within it not only the rhapsodic ecstasy of the love dance, but also the unspeakable tragedy of death. This theme speaks of the impossibility of achieving perfect love in this world, and as such is redolent with yearning, passion and revolt.

b) *Death theme* (see Fig.6)

The section of the ballet corresponding to Juliet's lying in state provides an unprecedented example of the musical expression of emotion. At the beginning, Juliet is in her tomb and her family are around her mourning. The Death theme is slow and stately, yet bears the markers of extreme emotionality in the wide range of pitch and volume. It is initially played by the strings, but then is taken over by the brass (the male voices, perhaps), which gives it a hard cutting edge. At 353, all melody is lost in a harsh discordant scream of anguished bowing from the strings and frantic surges up and down the register from the trombones (this corresponds in Nureyev's production to Romeo's sudden bursting upon the scene). Then, following a discordant fragment of the Main theme, there is a burst of the Love theme, *fortissimo*, dying away into nothing. Finally, the Death theme returns with a

vengeance, with full orchestration, and strong accentuation; at 356, the strings shriek up and down two octaves, great screams of anguish that reach heights that our nerves and ears can scarcely bear; then, it all subsides into a dark, deep tolling of the death.

The Descriptive Dimension

Although most of the musical fabric of this ballet is created through the interplay and development of thematic material, Prokofiev does on occasions use a kind of descriptive writing typical of the tone poem, in which he attempts to reproduce in sound events or processes from the real world. The most clear-cut example of this is 'The Quarrel' (N° 5), corresponding to the dispute between Montagues and Capulets that gets out of hand in Act I Sc I.

a) The Quarrel

This is third in a sequence of four musical episodes designed to describe the increase in tension that eventually culminate in the fight in Act I Sc I. To my mind, this is one occasion where music is clearly able to go beyond words, masterfully capturing the way in which sexual energy may be imperceptibly transformed into aggression.

The sequence begins with the light-hearted dance number 'The Street Awakens' (N° 3), in which the 'Flirty' theme is presented for the first time. Predictably, Nureyev presented this as a chorus dance of Montagues, in which the young men and girls are playing and flirting together in an innocuous fashion. The next dance, 'Dance in the Morning' (N° 4), is a little more pugnacious. The tempo has moved up from *Allegretto* to *Allegro*, and the busy bowing from the strings and fairly wide range of pitch indicates a new level of arousal. The melody, when it appears at 16 is quite martial-sounding; it is played by brass instruments, and the determined crotchets sound like the stamping of feet. Nureyev has chosen to interpret this as a show of force on the part of the Montague clan before the Capulets, who have meanwhile appeared in the background, and as such, this melody may be considered a badge for the Montagues in the same way as the Knights theme is a badge of the Capulets.

The tempo increases even more in N° 5, 'The Quarrel', which is labelled *Allegro brusco*, as does the volume, which is now *forte/fortissimo*. It begins with a snatch of the previous dance, played in a very tense staccato fashion, followed by a

series of short angry chords, and a roll on the timpani. The unfinished nature of first phrase suggests that the capacity for coherent thought or dialogue has now been exhausted, and that verbality is deteriorating into empty abuse and body language. Indeed, Nureyev has his Montagues and Capulets openly provoking each other using rude gestures.

In the 6th bar, we get the first example of an ‘accumulated’ chord, used to good effect here and elsewhere to indicate the build-up of tension as more and more voices join into the fray. Musically it is achieved by each instrument coming in one at a time and sustaining their note until the full chord is reached; it is a technique used by bell-ringers (which clearly brings connotations of alarms to this piece). Here, it is particularly evocative, not only because the chord itself is discordant and jarring, but also because it sweeps up from the bass to the top of the treble register like a great wave of anger passing through a crowd, with a corresponding crescendo in volume, culminating in a short sequence of angry quavers, played *fortissimo* and *marcatissimo* by the brass. Then comes a shiver of nervous fury from the high-pitched violins, answered by a similar tremolo effect in the bass.

These various techniques are subsequently repeated throughout the piece, interspersed with a few fragments from the ‘Flirty’ theme (23-24), which, when directed at the enemy, becomes a provocation (as it is in N° 32, ‘Tybalt meets Mercutio’). The tension is gradually increased, until the final angry discords make way for the rapid furious bowing that begin the next number (N°6 ‘The Fight’).

b) The Duke’s Order

Another example of descriptive rather than narrative music is the episode entitled ‘The Duke’s Order’ (N°7). This is redolent with suppressed violence; vast chords accumulate as the entire orchestra one by one is brought into service in a great crescendo passing from *pianissimo* to *fortissimo* and back again in the space of two bars. The chords themselves are harmonically full of tension and cry out for resolution, and as such, this is an excellent musical expression of fear and doom, the terrible calm that comes before a dreadful calamity.

Personally, I feel that the title of this episode is somewhat belied by the sheer emotional power of the music. Moreover, Nureyev clearly felt the same, because in his production, this part of the music has been shifted to the beginning and is played immediately after the Overture, whilst on stage a deathly procession silently passes,

and a black sheet flutters down from the sky. It may have been that the original intention of the composer was indeed for it to express the massive cosmic doom hinted at in the early part of Shakespeare's tragedy, but that unfolding events convinced him that it was wiser to avoid any references to 'consequences hanging in the stars', and instead to make the Duke, as representative of the old feudal order, into the focus of human terror.

The Dances

Apart from the narrative and descriptive parts of the musical score mentioned above, this ballet also includes a number of dance numbers, a concession, of course, to the particularity of this art form. Some of the dances are, in dramatic terms, entirely gratuitous, and do not seem to play any part in the intrinsic structure of the whole; this is the case of N° 22 'Folk Dance', N° 24 'Dance of the Five Couples', and N° 17, the 'Gavotte' (which has actually been lifted wholesale from Prokofiev's Classical Symphony). Others, however, have a multiple functions. The 'Dance in the Morning', as we have seen, is also a stage in a sequence of increasing tension between the opening dance and the Fight, incorporating a previously stated theme and introducing a new one.⁸

The Minuet (N°11) is perhaps the dance number that has the most complex role to play in the ballet. Whilst obviously being a stately dance of the type that might well have been danced at such a ball, it also has a descriptive function, illustrating the behaviour of the guests arriving at the Capulets' mansion. After the initial exposition of the melody, Section 61 contains a simple motif that is repeated by different instruments in a restrained and dignified fashion, exactly as if these were different voices making polite 'small talk'. Later (at 81), we have a graceful and melodic new theme coming in which Prokofiev has labelled as 'Ladies Dance', but which seems to me to function as leitmotif for courtly behaviour in general; it may almost be a portrait theme for Paris (indeed, Nureyev has Paris in a prominent role whenever it appears). Melodically and rhythmically, this theme seems to be influencing Romeo's Theme in N° 20 'Variation Romeo', (just as if Romeo were attempting to assume some of the

⁸ Although Seroff (1969:205) tells us that this was originally a *Scherzo* from the Second Piano Sonata which the choreographer, Lavrotsky, introduced in order to provide more dance material.

courtly graces that characterise Paris' behaviour), ultimately causing it to mutate into the Love Theme.

Prokofiev's Interpretation of Shakespeare's Play

We are finally in a position to look at how Prokofiev interpreted the Shakespeare play that became the greatest ballet he wrote.

First of all, it is clear that he chose to concentrate on the expression of emotion and the development of character at the expense of geographical or historical realism. With the possible exception of the Interludium and No. 25, 'Dance with Mandolins', he has made little attempt to evoke Renaissance Italy in his music. Indeed, as Nestyev (1960: 274-275) has pointed out, in certain passages (the 'Dance of the Knights' for example) the music has a distinctly Russian flavour. It is interesting that the Nureyev production firmly reinstates the location through the unequivocal scenario and costume.

Secondly, the structural reorganisation resulting from the reduction of undanceable scenes and the extension of those with dance potential has meant that the scenes are grouped differently. There are only three acts instead of five. Act I ends with the Balcony Scene, Act II with the death of Tybalt, Act III with Juliet taking the sleeping potion, and the final scenes at the tomb are presented in Epilogue. This means that the balcony scene is now presented as the culmination of the events of the ball, rather than the start of the conflict, just as the fighting that results in the deaths of Mercutio and Tybalt is perceived as the end of phase rather than the beginning.

However, the most important alteration introduced by Prokofiev lies in his shift of focus with regards to character. Romeo, who in the play is little more than a pawn in the hands of his family and Fate, in the ballet is elevated into something resembling the hero of a *bildungsroman*. Shakespeare begins the play with fighting between the two clans, and Romeo, when he appears, is in another world completely, mooning around in love with Rosaline. In the ballet, this is very different. Romeo is foregrounded by being introduced immediately after the Overture, and the personality that emerges from the first rendition of his Theme is flippant and immature, even verging on the bawdy. After he has met Juliet, however, he changes, and, as we have seen, his Theme eventually transforms into the beautiful Love

Theme, passionate, lyrical and aesthetically complete. In other words, the young man finds himself through the love of a woman.

Juliet, on the other hand, is not given a single unified theme, but three, indicating distinctly different facets: there is the playful and innocent ingénue; the idealised young woman whose love is an inspiration to better behaviour, and eventually the voice of tragic passion that culminates in death. Clearly feminists might have something to say about this fragmentation of her character into such recognisable stereotypes.

It is also of interest that Tybalt's part has been minimized by Prokofiev (though it is reinstated by Nureyev, using predominantly visual symbolism). By not allowing him a theme of his own, his potential as free-thinking individual and therefore satanic provocateur is thus dramatically reduced; instead, the role of villain is taken over musically by the whole clan, or rather, by the feudal society that propagates such tribal strife. This might represent another concession by the composer to the demands of Socialist Realism, while interestingly reinforcing the Romantic dimension of the hero at odds with his society.

Indeed, in Prokofiev's ballet, Romeo is the real protagonist. The story is really his story, as none of the other characters have been drawn with anything like the same complexity; and the tragedy is less about the breakdown of law and order than about a young man's private blossoming upon discovering personal love. Despite attempts by the composer's official biographer to reinterpret the ballet as Socialist Realism following its phenomenal success worldwide (Nestyev, 1960), my analysis suggests that it is much more of a Romantic project and that Prokofiev may have been trying to do something Wagnerian. This is not so much because of his use of Leitmotif (which of course is a technique widely employed in film and television music even today); rather, it is because there seem to be strong grounds for seeing his Romeo as a Romantic hero in the Tristan mould, and Juliet's death as a kind of *Liebestod*. If so, then the ballet's initial misfortunes become intelligible as concrete manifestations of the Soviets' ambivalence about a work whose ideological commitment was, to the say the least, unclear.

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Overview of Narrative Structures

Shakespeare's Play	Prokofiev's Score	Nureyev's Production
<p>Prologue: summary of plot</p>	<p>1. Overture: <i>(0-1)</i> Motif from <i>R&J Theme</i> <i>(1)</i> <i>Juliet B</i> followed by variation of same <i>(2-3)</i> Motif from <i>R&J Theme</i> followed by <i>Love Theme B</i> <i>(4)</i> fragment of <i>Juliet B</i></p>	<p>(2:00) dark street; ominous bald figures in cloaks lurk in shadows; single powerful figure pushes apart city walls;</p>
<p>Act I Sc I: a) confrontation between members of rival households</p> <p>b) fight started by Tybalt & Benvolio</p> <p>c) heads of families rebuked by Prince Escalus</p> <p>d) Romeo alone, lovelorn because of Rosaline; found by Benvolio</p>	<p style="text-align: center;">Act I Sc I</p> <p>3. The Street Awakens: <i>Flirty Theme (allegretto)</i></p> <p>4. Dance in the Morning: <i>(15)</i> Variation of <i>Flirty Theme (allegro)</i> <i>(16)</i> <i>Montague Theme A</i> <i>(17)</i> Variation of <i>Flirty Theme</i> <i>(18)</i> <i>Montague Theme B</i> with violin descant Final chords are discordant</p> <p>5. The Quarrel: continues rhythm of dance (<i>allegro brusco</i>); 'bell pealing' effect; shrill tremolo violins answered by bass instruments; jagged staccatos; tympani; <i>(24)</i> <i>Flirty Theme</i> fragment by bassoon;</p> <p>6. The Fight: <i>(26-30)</i> <i>Fight music (presto)</i> <i>(30)</i> opening phrase of <i>Knights Theme B</i> repeated several times <i>(33)</i> <i>Knights Theme B</i> given by different instruments all out of time with each other <i>(34)</i> Chromatic distortion of <i>Knights Theme B</i>; 'bell-pealing' effect; gong; trumpets; sudden shocked silences <i>(41)</i> Sudden slowing of speed; $\frac{3}{4}$ time; trumpet & timpani herald.</p> <p>7. The Duke's Order:</p> <p>8. Interludium: trumpets & drums in heraldic display; ends on 4 unresolved chords</p>	<p>Act I Sc I The Market Place (5:52) Foreground: Romeo courting Rosaline in flirty, almost bawdy way (+ other Montagues dressed in green) Background: shadowy cloaked figures</p> <p>(8:25) Shadowy figures at back illuminated, revealed to be Capulets dressed in red. Posturing on both sides. Finally someone is knocked over.</p> <p>(10:26) Capulets and Montagues now openly provoking one another, using rude bawdy gestures, grabs and blows</p> <p>(12:21) Fully-fledged brawl between rival clans</p> <p>Sudden entrance of Tybalt who ignites conflict even more</p> <p>Brawlers stop and flee at arrival of Duke and retinue</p> <p>(2:38) Deathly procession passes; black sheet flutters down</p> <p>(15:18) Duke reprimands Tybalt & Benvolio; chorus bows to him.</p>

	2. Romeo (5-8): <i>Romeo Theme</i>, clownish and lighthearted	(3:53) Romeo solo, lighthearted
<p>Sc II: a) Paris asks Capulet for Juliet's hand; Capulet announces party</p> <p>b) Benvolio advises Romeo to look out other lovers; they learn of Cap's party & Rosaline's presence</p>		
<p>Sc III: Nurse, Juliet & Lady Capulet.</p> <p>Juliet's mother mentions marriage to Paris</p>	<p>Sc II 9. Preparation for the Ball (Juliet and Nurse): (48) <i>Flirty Theme and Nurse Theme</i></p> <p>10. The Young Juliet: (50-52) <i>Juliet Theme A</i> (53) <i>Juliet Theme B</i> (54) <i>Juliet Theme A</i> (55) <i>Juliet Theme C</i></p> <p>(57) <i>Juliet Themes A and B</i> (58) <i>Juliet Theme A</i> (59) change of mood, <i>Andante</i></p>	<p>(16:35) Romeo and his friends clowning about in street, lighthearted and frivolous.</p> <p>Sc II Juliet's Antechamber (17:53) Juliet playing with girlfriends Nurse – pensive Girls begin playing hide and seek; Juliet alone, dreaming of love (sees Nurse with man; her mother briefly with Tybalt); Mother indicates Paris in wings; Tybalt enters and offers her Capulet dress; Juliet dances with Tybalt, still girlishly. Tybalt insists she accept the Capulet gown.</p>
<p>Sc IV: Romeo, Mercutio & other Montague boys on way to party.</p> <p>Romeo heavy-hearted. Mercutio banter.</p> <p>'Queen Mab' speech – premonition of tragedy</p>	<p>12. Masks (Benvolio, Mercutio and Romeo masked): <i>Masks Theme A (Andante marciale)</i> (73) <i>Masks Theme B</i> (75) Variation of <i>Masks Theme A</i> but with very different mood; slightly wistful.</p>	<p>(25:00) Montague boys clowning about, Romeo merely watches. Mercutio dances in Capulet cloak. Distributes masks. Romeo before leaving gives coin to beggar who promptly dies.</p>
<p>Sc V: a) Capulets welcome guests to party</p>	<p>ScIII. 11. Arrival of the Guests (<i>Minuet</i>) (60) <i>Minuet Theme A</i> (61) 'Conversational' passage between different instruments (62) <i>Minuet Theme</i> (63-64) '<i>Courtly</i>' Theme (65) <i>Minuet Theme A</i> (66-67) <i>Minuet Theme B</i> (68) <i>Minuet Theme A</i> (69-70) <i>Minuet Theme B</i></p> <p>13. Dance of the Knights: (76-80) <i>Knights Theme A</i> with <i>Knights B</i> on brass (81-82) <i>Courtly Theme</i></p>	<p>ScIII. Outside Capulet House (21:37) Capulets receiving guests (Tybalt in central position) Enter Mercutio, Romeo & Benvolio Romeo courting Rosaline. Paris enters, greeted by Capulets. Mercutio is greeted by Lord Cap. At end, Mercutio gives Romeo a Capulet jacket</p> <p>Sc IV The Capulet Ball (27:49) Capulets dancing belligerently, led by Tybalt and Lady Capulet Juliet appears and dances with Paris,</p>

<p>b) Romeo sees Juliet and falls in love</p>	<p>(83) Return to <i>Knights A</i>, but lighter at first, then gradually increasing in intensity (84-85) Capulet Ladies Theme (86) Juliet Theme B. (87) Capulet Ladies Theme (88) Return to Knights A.</p> <p>14. Variation Juliet: (90) Capulet Ladies lighter, fading away. (91-92) Variation of <i>Juliet Theme B</i> lighter, excited (93) Jerky excited variation of <i>Love Theme B</i> (95) Love Theme B (smooth) (96) gradually slows, echoing <i>Juliet Theme B</i></p> <p>15. Mercutio: (97-101) Mercutio Theme (102-103) Variation of same on flute and bassoon (104-105) Mercutio Theme</p> <p>16. Madrigal: (107) Madrigal Theme (108) Juliet Theme B (109) Madrigal Theme (110) Variation of <i>Juliet B</i> (111-112) R&J Theme B (113) Variation of <i>Juliet B</i></p>	<p>at first alone, then with family.</p> <p>Men of family dancing. Lady Cap. gives them swords and dance turns more aggressive: Closes with banner held aloft.</p> <p>(34:15) Nurse emerges from under banner.</p> <p>Juliet enters, and Romeo, masked. They touch. Juliet solo. Romeo solo, then dances with Juliet.</p> <p>Paris asks for her back, but is retrieved by Mercutio who passes her back to Romeo.</p> <p>(37:30) Mercutio solo. Clowning about, pretends to be ill/hurt (foreshadowing his death)</p> <p>(40:08) Romeo solo Juliet solo They dance together; J. removes R's mask. They kiss.</p>
<p>c) Romeo recognised by Tybalt, who tries to confront him but is stopped by Capulet.</p>	<p>17. Tybalt recognises Romeo: (114) Knights' Theme B & A (115) Variation <i>R&J Theme B</i> (116) Knights' Theme A; tremolo chords in violins, echoed by bass, reminiscent of 'The Quarrel'; (120) Variation <i>R&J Theme B</i></p> <p>18. Gavotte (Departure of Guests):</p>	<p>(44:13) Tybalt recognises Romeo. Appeals to Lady Capulet. Lord Capulet rebukes him.</p> <p>Guests begin playing and dancing together</p> <p>(45:55) Guests playing Blindman's Buff. Central white-clad blindfolded female held aloft with cymbals. Romeo accidentally finds himself face-to-face with Tybalt. Flees with Tybalt in pursuit.</p>

<p>e) After guests have gone, Juliet finds out from Nurse who Romeo is – tragic revelation</p>		
<p>Act II Prologue: summary of story until now</p>		
<p>Sc I</p> <p>a) Romeo teased by his companions; leaves them to go back to Juliet’s house</p> <p>b) Balcony Scene: Romeo and Juliet declare their love</p>	<p>ScV.</p> <p>19. Balcony Scene: (134) <i>R&J Theme B</i> (135) <i>Madrigal Theme</i> played on organ</p> <p>(136) fragment of <i>Juliet Theme B</i> urgently; several sharp chords (137) <i>R&J Theme B</i></p> <p>20. Variation Romeo: Variation of <i>Romeo Theme</i> (bearing elements of <i>Love Theme A</i>)</p> <p>21. Love Dance: (142-145) <i>Love Theme A</i> (146-150) <i>Love Theme B</i></p>	<p>ScV. The Capulets’ Garden (49:47) Romeo alone outside J’s house. At back of stage, Juliet and Nurse saying prayers; goodnight Mercutio & Benvolio rush in and out; Tybalt appears briefly. Romeo dancing alone.</p> <p>Solo Romeo.</p> <p>Romeo & Juliet in a <i>pas-de-deux</i>.</p>
<p>Sc III: a) Friar Laurence – soliloquy on plants as metaphor of human nature b) Romeo enters and recounts his new love; Friar L. rejoices, seeing a possible end to feud.</p>		
<p>Sc IV: a) Mercutio & Benvolio enquiring after Romeo b) Romeo enters; Mercutio teases him about his love</p>	<p style="text-align: center;">Act II Sc I</p> <p>22. Folk Dance: <i>Folk Dance Themes A & B</i></p> <p>23. Romeo & Mercutio: (170) <i>Madrigal Theme</i> (171-172) <i>Masks Themes A & B</i> (173) <i>Madrigal Theme</i> played in bass sombrely</p> <p>24. Dance of the Five Couples (174-177) <i>Five Couples A</i> (178) <i>Five Couples Theme B</i></p>	<p style="text-align: center;">Act II</p> <p>Curtain closed (music acts as overture to Act II)</p> <p style="text-align: center;">Sc I. The Market Place (1:03:29)</p> <p>In the square. Romeo sits alone dreaming. Mercutio teasing Nurse. Romeo recognises Nurse and goes after her but she disappears.</p> <p>(1:05:47) Romeo, Benvolio and</p>

<p>c) Nurse appears and is teased by boys;</p> <p>d) Nurse gives Romeo the letter; plans for wedding the next day</p>	<p><i>(179-181) Five Couples A</i></p> <p><i>(182-187) March with trumpets and drums (The Procession marches by)</i></p> <p><i>(188) Five Couples Theme B</i></p> <p><i>(189-191) Five Couples A</i></p> <p><i>(192-193) Five Couples B</i></p> <p>25. Dance with Mandolins:</p> <p>26. The Nurse: <i>(200) Nurse Theme</i> <i>(201-203) Nurse Theme</i> intermingled with variation of <i>Mercutio Theme</i></p> <p>27. The Nurse Hands Juliet's Message over to Romeo: <i>Juliet Theme A</i></p>	<p>Mercutio dance together exuberantly.</p> <p>Enter chorus of young men. General romping about.</p> <p>Mercutio dances alone. Romeo dances alone, then joined by Benvolio and Mercutio. Finish in same clownish position as at the end of opening dance of Sc 2.</p> <p>(1:10:05) Montague boys dance with mandolins and chequered flags.</p> <p>(1:13:00) Nurse appears; teased by Mercutio and Benvolio. At end, Romeo plucks letter from her hand.</p> <p>(1:14:46) Romeo solo.</p>
<p>Sc V: Juliet awaiting Nurse; Nurse enters and gives her new she is to be married the next day</p>		
<p>Sc VI: The Wedding at Friar Laurence's cell</p>	<p>28. Romeo with Father Laurence: <i>(207) Friar Laurence Theme A</i> <i>(208) Friar Laurence Theme B</i> <i>(210) Friar Laurence Theme A</i> <i>(211)</i> Bridge passage ending on ominous chords.</p> <p>29. Juliet with Father Laurence: <i>(212-)</i> fragments of motifs from N° 38 and 44. <i>(215) Friar Laurence Theme A</i> <i>(216) Friar Laurence Theme B</i></p>	<p>Sc II A Chapel (1:15:50) Friar Laurence marries Romeo and Juliet.</p> <p>Friar Laurence goes to altar and picks up a bouquet of flowers and a skull.</p> <p>(omitted)</p>

	<p>Sc V</p> <p>30. The Folk Festival Goes On. <i>(217-224) Folk Dance Themes B/A/B</i> <i>(225) Montagues Theme A</i> <i>(226-227) Montagues Theme B</i> <i>(228-229) Montagues Theme A</i> <i>(230-33) slightly martial/heraldic folk dance music</i> <i>(233) Snatch of Folk dance Theme A.</i></p> <p>31. Another Folk Dance: <i>Folk Dance Themes A/B</i></p>	<p>Sc III The Market Place</p> <p>(1:19:10) <i>(music begins at 225)</i> Montagues and Capulets provoking each other in energetic folk dance</p> <p>(omitted)</p>
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<p>Act III Sc I: a) Mercutio & Benvolio accosted by Tybalt's gang;</p> <p>b) Romeo enters and Tybalt tries in vain to provoke him;</p>	<p>32. Tybalt Meets Mercutio: <i>(247)</i> Nervous strings with ominous chords. <i>Mercutio Theme</i> cheekily <i>(248) Knights Theme A</i> <i>(249) Mercutio Theme</i> counterpointed with <i>Knights A</i>. <i>(250-251) Friar Laurence Th</i></p>	<p><i>(1:21:06)</i> Tybalt strides onto the stage, incensed. Mercutio and Benvolio provoke him and he gets progressively more enraged.</p>
<p>c) Mercutio intervenes and fights with Tybalt;</p> <p>d) Mercutio is killed</p>	<p><i>(252) Knights Theme A</i>; shrill tremolo strings answered by basses, as in 'The Quarrel' <i>(253) Juliet Theme B</i> <i>(254) Knights A</i> distorted</p> <p>33. Tybalt Fights Against Mercutio: <i>(255-261) Mercutio Theme</i> <i>(261) gradual build-up of tension with 'bell-peal' effect. Sharp chords to end.</i></p>	<p>Romeo appears and tries to diffuse situation. <i>(250-251 omitted)</i> Tybalt confronts Romeo. Romeo tries to make peace in vain.</p>
<p>e) Romeo, incensed at death of his friend, fights and kills Tybalt</p>	<p>34. Mercutio's Death: <i>(262)</i> fast bowing accompanied by sustained bass notes. <i>(263) Flirty Theme</i> slowly <i>(264-267) Masks Theme B</i> counterpointed with <i>Flirty Theme</i> gradually losing energy. Long chords at end.</p>	<p><i>(1:22:35)</i> Mercutio leaps in and fights with Tybalt, always cheekily. At one point, he pretends to be badly hurt, but then gets up. He seems to have won. Then, on the final chord, Tybalt throws knife. <i>(1:24:09)</i> Mercutio is hurt but everyone thinks he is still clowning around. When he eventually collapses to the ground on final chord, his friends all clap the performance.</p>
<p>f) The families bewail the death;</p>	<p>35. Romeo Decides to Avenge Mercutio's Death: <i>(269-272)</i> Nervous semi-quavers, gradually quickening. <i>(272-280) Fight music</i> <i>(280)</i> Series of isolated staccato chords.</p> <p>36. Finale Act II: Dirge Theme</p>	<p><i>(1:26:18)</i> With growing nervousness, the friends realise Mercutio is dead. Romeo challenges Tybalt. They wrestle over knife. Tybalt charges like a bull, and Romeo uses red Capulet cloak like toreador. Tybalt is stabbed.</p>
<p>g) Prince announces that Romeo is banished</p>	<p>Act III Sc I 37. Introduction: Repeat of 7. The Duke's Order</p>	<p><i>(1:28:37)</i> Enter the families, bewailing the death. <i>(283)</i> Juliet executes dance of rage and anguish.</p>

		<p style="text-align: center;">Act III ScI. Juliet's Bedroom</p> <p>(1:30:50) Juliet sitting on edge of bed glassy-eyed with dagger in hand. Figure of death appears, picks her up and lays her on bed, then lies on top of her and covers her with his cloak.</p>
<p>Sc II: a) Juliet awaiting Romeo alone, longs for night b) Nurse enters and gives her news of Tybalt's death c) Juliet sends Nurse to find Romeo, with ring</p>		
<p>Sc III: a) Friar Laurence tries to comfort Romeo b) Nurse enters. Friar sends Romeo to Juliet, makes plans</p>		
<p>Sc IV: Paris visits Capulets; the wedding is brought forward.</p>	<p>38. Romeo and Juliet (Juliet's Bedroom): Descriptive bridge passage on flute and violins</p>	<p>(1:32:20) Juliet awakes. At side of stage, Paris is greeted by Lord and Lady Capulet, then he goes quietly away.</p>

<p>Sc V: a) Romeo leaving Juliet's chamber</p> <p>b) Nurse enters to warn that Lady Cap is coming; c) Juliet's premonition of death.</p> <p>d) Lady Capulet tries to convince Juliet to marry Paris</p> <p>e) Lord Capulet bullies Juliet into submission</p> <p>f) Juliet alone with Nurse, overcome with grief</p>	<p>39. Farewell Before Parting: (288-290) <i>R&J Theme A</i> (291-292) <i>Love Theme A</i> (293) <i>R&J Theme A</i> (294-295) <i>Love Theme B</i></p> <p>40. The Nurse: (296) <i>Nurse Theme</i> (297) <i>Minuet Theme A</i> (298) <i>Courtly Theme</i> (298-299) Variation of <i>Courtly Theme</i></p> <p>41. Juliet Refuses to Marry Paris (300-302) <i>Juliet Theme A shrilly</i> (303) <i>Juliet Theme C</i> sadly in cellos (304) <i>Knight Theme A</i></p> <p>42. Juliet Alone: <i>R&J Theme very sadly, interspersed with fragments of Love Theme A, gradually becomes more anguished</i></p> <p>43. Interlude <i>R&J Theme</i> extremely anguished</p>	<p>(music fades out after 287)</p> <p>(1:33:14) Romeo enters and the lovers make love passionately. On final notes, Romeo escapes out the window.</p> <p>(1:38:28) Nurse enters with red Capulet dress. Mother enters and tries to persuade her to put on dress. Paris appears in wings, then leaves. Juliet appeals tearfully to Nurse and refuses to put on dress.</p> <p>(1:39:51) Juliet dances furiously alone. Dance becomes sad and poignant. Lord Capulet enters and bullies her into submission. At the end, she is forcefully bound into the red Capulet dress.</p> <p>(1:42:01) Juliet alone and anguished. Picks up knife.</p> <p>Juliet continues to dance herself into a pitch of anguish.</p>
<p>Act IV Sc I: a) Friar Laurence with Paris b) Juliet enters & Paris leaves.</p> <p>Friar elaborates plan to take sleeping draught</p>	<p style="text-align: center;">Sc II</p> <p>44. With Lorenzo: (312-313) Friar Laurence Theme B <i>interchanged with Love Theme A</i> (314-315) <i>Dream sequence</i> (316--318) extension of <i>Dream</i> (319-320) <i>R&J Theme B</i></p> <p>45. Interlude: (321-322) R&J Theme A (322) <i>Knights Theme B</i> (interspersed with <i>Knights A</i>) (323) <i>R&J Theme</i> Bridge Passage</p>	<p style="text-align: center;">ScII. The Chapel (1:45:10)</p> <p>Paris with Friar Laurence. Juliet enters, and reluctantly dances with him. He leaves. Friar Laurence offers the potion. Romeo & Tybalt appear at side, fighting. At back, scene of her awakening (<i>finishes at 317</i>)</p> <p>ScIV. Juliet's Antechamber (1:47:40) Juliet alone Father enters. Paris is presented to her and she submissively agrees to dance with him</p>
<p>Sc II: a) Capulet servants preparing for wedding</p>	<p style="text-align: center;">Sc VIII</p> <p>46. Again with Juliet (324) <i>Capulet Ladies Theme</i></p>	<p>(1:49:00) Juliet, Paris, Lord and Lady</p>

<p>b) Juliet submissively reports that she is ready for marriage</p>	<p>very slowly and sadly (325) Capulet Ladies, repeated in anguished tone with echoes of R&J Theme A (326) Juliet Theme C (327) Capulet Ladies, submissively (328) Juliet Theme C, wistfully</p>	<p>Capulet dance together slowly. Juliet has moment of rebellion, then submits again.</p>
<p>Sc III: a) Juliet getting ready for bed; turns away Nurse and Mother b) Juliet vacillates before taking potion; afraid of death, ghosts etc Finally drinks potion</p>	<p>47. Juliet Alone: (329-330) Dream sequence interspersed with fragment of Juliet Theme C (331) Love Theme A (332) Dream sequence (333) Juliet Theme C very sadly and slowly</p> <p>48. Morning Serenade</p> <p>49. Lily Dance of the Maidens</p>	<p>(1:52:38) Juliet ready to take potion. Shadowy figures of Romeo and Tybalt appear and struggle for her in dreamy fashion. At end she takes potion and collapses onto bed.</p> <p>(1:56:57) Chorus led by Paris in dance with mandolins</p> <p>(1:59:43) Paris with chorus.</p>
<p>Sc IV: Capulets busy about preparing for wedding</p>	<p>50. At Juliet's Death Bed: (344) Bridge passage with motif from the Nurse Theme and Juliet C Theme</p>	<p>Omitted</p> <p>(2:02:40) Nurse and Lady Capulet discover Juliet. Enter Father and Paris, and Friar Laurence.</p>
<p>Sc V: a) Juliet found by Nurse, who calls Lady C. b) Family and guests mourn and bear her to church</p>	<p>(Repeat of <i>Lily Dance</i>)</p>	<p>(Repeat of <i>Lily Dance</i>) Funeral procession led by Friar Laurence bearing Juliet's body. Balthasar sees and runs off shocked.</p>

<p>Act V Sc I:</p> <p>a) Romeo alone, happy after dreaming of being dead and awoken by Juliet</p> <p>b) Balthasar comes with news of Juliet's death; Romeo's grief</p> <p>c) Romeo goes to Apothecary to get poison</p> <p>Sc II: Friar Laurence sends Friar John to Romeo with message</p>		<p>Sc VI Mantua (2:06:66) Graceful dance of girls in white. (2:07:09) Repeat of <i>R&J Theme</i> as at 137 Romeo sleeping on floor is rocked by girls, who bring Juliet to him. (2:08:03) Repeat of <i>Interlude 43</i>. Balthasar wakes him to tell him the terrible news. They dance together in an anguished way. At end, Romeo runs off.</p>
<p>Sc III: a) Paris at Juliet's tomb b) Romeo enters and sends Balthasar off with letter c) Romeo finds Paris in tomb and kills him d) Romeo mourns Juliet at tomb, then drinks poison</p> <p>e) Friar Laurence enters and finds bodies of Paris and Romeo</p> <p>f) Juliet awakes. Friar Laurence leaves. She finds Romeo dead and kills herself.</p> <p>g) Watchmen arrive on scene, followed by Prince, Capulets and Montagues. Friar Laurence recounts events, supported by letter. h) Prince delivers final word on events.</p>	<p>Epilogue</p> <p>51. Juliet's Lying in State: (347) High-pitched tremolo strings (348-352) <i>Death Theme</i> (353) frantic agitated bowing in strings leading to <i>R&J Theme A</i> harmonically distorted. (354) <i>Love Theme A</i> (355) <i>Death Theme</i> very anguished. (356) Great lurching crescendos of strings (358) Tolling bass.</p> <p>52. Juliet's Death (359-383) <i>Juliet Theme C</i> (363) Subsides into monotone chord sequence. Ends on tolling bass.</p>	<p>Sc V (2.05.00) Friar John on the road to Mantua is set upon by robbers and killed.</p> <p>ScVII The Capulet Crypt (2:09:04) Capulets bowed in grief around Juliet's body. All eventually leave except Paris. Romeo rushes in. He fights with Paris and kills him.</p> <p>Romeo picks up Juliet's body and dances with it desperately.</p> <p>He drinks poison.</p> <p>(2:16:40) Juliet awakens and at first leaps up ecstatic to be alive. Then she finds Paris' body, then Romeo's. Anguished, she grabs his knife and stabs herself with it.</p> <p>Bald cloaked figures claw their way across darkening stage.</p>