

General Revision Areas For Listening/Written Paper

Candidates should be able to recognise and describe (where appropriate) the musical features on the following list. This list is not exhaustive, but is intended to provide a clear indication of the range of knowledge expected in this paper. In particular, extracts may come from any genre, but candidates will only be expected to identify the genres shown.

Rudiments

Standard European staff notation including dynamic, tempo and expression markings, simple ornaments and articulation signs, treble, bass and alto clefs, key signatures up to 4 sharps and 4 flats in major and minor keys, time signatures, intervals.

Melody and Rhythm

Major, minor, chromatic and pentatonic scales. Melodic movement by step or leap. Phrasing. Duple, triple or irregular metre, syncopation, polyrhythm.

Harmony

Primary chords: I, IV, and V₍₇₎; secondary chords: II and VI. Perfect, imperfect, plagal, and interrupted cadences. Modulations to related keys.

Ensembles and instruments/voices

Orchestras, wind and jazz bands, choirs and chamber ensembles. The main instruments and voices used in the above ensembles. Piano, harpsichord, organ. Gamelan, *rabab*, *kora*, xylophone, *'ud*, sitar, *sarangi*, *tabla*, *ch'in*, *erh-hu*, *shakuhachi*, *koto*, *bandoneon*, *quena*, pan-pipes, guitar, un-tuned percussion instruments.

Instrumental and/or vocal effects

Arco, pizzicato, glissando, tremolo, harmonics, double stopping, strumming, pitch bending, mute, roll, melisma, blue notes.

Structure

Binary, ternary, rondo, theme and variations, ground bass.

Compositional devices

Repetition, imitation, sequence, canon, inversion, ostinato, drone, Alberti bass, pedal, contrary motion.

Texture

Melody and accompaniment, homophonic, polyphonic, monophonic, heterophonic.

Style

Baroque, Classical, Romantic, Twentieth Century (including impressionism, serialism, neo-classical, jazz).

Genre

Opera, oratorio (including recitative, aria and chorus), musical, symphony, concerto, string quartet, sonata, march, waltz, minuet and trio.

Prescribed Focus for 2012:

Indian Music

Candidates must be able to identify the following instruments: *Sitar* (equal credit will be given for *Sarod* and *Tambura*), *Sarangi*, *Santur*, *Harmonium*, *Tabla* (but no other drums), Flute and Voice.

Candidates should be aware of and able to identify the texture and structure of the music – the use of melody, drone and rhythm, and sections called *alap*, *jhor* (also known as *jod*) and *jhala*. The term *gat*, which is widely used in Indian music, is not mentioned in the prescribed text and will not, therefore, be used in the examination.

Candidates should understand and be able to use the terms *raga* and *tala*, but will not be expected to identify specific types of each.

The following text is prescribed as a source for the study of this topic:

Elizabeth Sharma: *Music Worldwide*

The music of India, pages 34–43 (NB this excludes folk, bhangra, religious and film music.)

You have a copy of the relevant pages in your notes

Western Set Work for 2012

Tchaikovsky: *Romeo and Juliet*, Fantasy Overture in B minor

Candidates are expected to have prepared one set work.

For their chosen work, candidates will hear one or two extracts (played twice). A skeleton score of the extract(s) will be provided in the question paper. Candidates will be expected to answer questions on any aspect of the music in the extract (whether or not it is shown in the skeleton score); there may also be questions on the music which comes before or after the extract itself.

General Observations

It is most important that candidates are able to hear their Prescribed Work as often as possible, so that they become thoroughly familiar with the music primarily through listening. A recording is available to them in school but they also have access to the Naxos Music Library via the CLS password which has been issued to them. The importance of experiencing the sound of the music at first hand cannot be stressed too much. In the examination, candidates will be tested on a range of knowledge and understanding of their chosen work. Although the precise nature of questions will depend upon the individual characteristics of the work concerned, candidates should be prepared to answer questions under the following main headings:

- structure and terminology
- themes and their transformations
- key centres and modulations
- identification of chords
- instruments
- transposition
- score markings, performance directions, instrumental effects
- general background information about the composer and about the genre of each work.

These detailed notes below are a copy of the notes you already have. They should be used in conjunction with the yellow miniature score and the recording.

Pyotr Tchaikovsky (1840 – 1893)

Romeo and Juliet (Fantasy Overture)

1 Background

Until the nineteenth century, music in Russia was almost entirely Italianate in style. Several Italian composers lived and worked in Russia, and many young Russian composers were sent to study in Italy. Among their number was Mikhail Glinka (1804 – 1857), who studied not only in Italy but also in Germany in the early 1830s. Glinka was the first significant composer to break with the fashion for Italianate music. His two famous operas, *A Life for the Tsar* (1836) and *Ruslan and Ludmilla* (1842), had texts in the Russian language and music that used Russian folk melodies as an integral part of their musical structure. Between them, these two operas established a new and distinctively **nationalist** voice in Russian music, that was to be emulated by many later composers.

In the generation following Glinka the most important Russian nationalist composers were the members of a group known as the *Kutchka* (the 'Mighty Handful' or more briefly 'The Five') – Balakirev, Borodin, Cui, Mussorgsky and Rimsky-Korsakov. With the exception of Balakirev they had no formal training in music but were largely self-taught; it was therefore Balakirev who became their principal mentor and who was in many ways the leader of the group.

Tchaikovsky's background was similar in some ways to that of most of the Five. Before he decided to make his career in music he trained as a lawyer and worked for some time in the Ministry of Justice. His musical talents had been evident from an early age, however, and in 1863 he resigned from the Ministry and enrolled as a full-time student at the St Petersburg Conservatory, where he studied composition with Anton Rubinstein. Three years later he moved to take up a position as professor of harmony at the newly established Moscow Conservatory. In 1867 he met Balakirev for the first time and for a few years allowed himself to be guided by Balakirev's suggestions and criticisms.

The initial idea that Tchaikovsky should compose an orchestral work based on Shakespeare's *Romeo and Juliet* came from Balakirev, who suggested it to him in 1869. At first Tchaikovsky seemed reluctant to begin, so Balakirev wrote to him with an outline of how the music might be planned, with an Introduction describing the character of Friar Laurence, an *Allegro* depicting the feud between the Montague and Capulet families and a theme for the love between Romeo and Juliet. He described the kind of music that each section should contain, even including details of the main keys he thought appropriate. Tchaikovsky then set to work and completed a first version of the piece within a few months, though he did not allow Balakirev to see any of the music until he had finished. Even then he did not send a copy of the complete score, but only some quotations of the main themes, added as a postscript to a letter in which he acknowledged that he had followed Balakirev's outline in almost all particulars. Balakirev replied with his opinion of the themes. He approved of the *Allegro* and especially of the Love Theme, but thought the Introduction was too much like a Haydn string quartet. What it needed, he said, was the character of Orthodox church music, in a **chorale** texture similar to ones in certain works by Liszt.

The first version of *Romeo and Juliet* was performed in Moscow on 16 March 1870. Although Tchaikovsky believed it to be the best work he had yet written, he regarded some parts of it as inadequate. During the summer that year he rewrote it, substituting a new Introduction and revising much of the subsequent music. Balakirev was pleased by the new Introduction but still had reservations, particularly about the last section of the work. Nevertheless, Tchaikovsky thought he had done all that was necessary; the second version was published in 1871 and first performed in St Petersburg on 17 February 1872. Tchaikovsky made one further revision to *Romeo and Juliet* some years later, in 1880. This time, again following Balakirev's criticisms, he rewrote the last section to provide an improved climax to the **Recapitulation** and a more satisfactory **Coda**. This is the version which is now regarded as definitive. It was published in 1881 but did not receive its first performance until it was given in Tbilisi, the capital city of Georgia, on 1 May 1886.

Tchaikovsky's *Romeo and Juliet* is an example of **programme music** – music that tells a story or describes a scene. The term was first used by Liszt, but it has since been found extremely useful as a way of categorising music written much earlier, including such works as Vivaldi's *Four Seasons* or Beethoven's *Pastoral Symphony*. It is normally expected that a piece of programme music will have some kind of verbal annotation (a **programme**) attached to it, to explain the story that it portrays or to define what is being described. In the case of *Romeo and Juliet*, however, there are no verbal annotations as such. Because Shakespeare's play is so well known, Tchaikovsky could assume that his audience would understand the music without providing any additional programme. Any IGCSE candidates who do not know the basic story of the play may therefore need to be introduced to it as part of the course.

During the Romantic Period all the arts shared a preoccupation with subjects drawn from nature, history or literature (in its broadest sense, including mythology, legend and fairy tale). Favourite authors included Byron, Schiller, Goethe or Scott, but Shakespeare occupied a special place in the Romantic imagination and several nineteenth-century composers wrote works based on his plays. Some of these were operas, but many were pieces of orchestral programme music in which a careful selection of characters, themes or incidents from the play could allow the composer freedom to capture the essence of the drama without the need for words. Tchaikovsky's *Romeo and Juliet* is just such a piece. It makes no attempt to tell the story, but instead presents a series of musical themes which characterise important elements of the drama, structured as a movement in **Sonata Form**.

Tchaikovsky returned to Shakespearean subjects on four further occasions. *The Tempest* (1873) and *Hamlet* (1888) were purely orchestral works; the Incidental Music for *Hamlet* (1891), written for a production of the play in St Petersburg, uses solo voices as well as a small orchestra; and a Duet for *Romeo and Juliet*, scored for Soprano and Tenor voices with orchestra, was incomplete when Tchaikovsky died in 1893 and was finished by Taneyev. Other works inspired by literature that was popular among Romantic artists include the operas *Eugene Onegin* (1877/8, based on Pushkin) and *The Maid of Orleans* (1878/9, based on Schiller); the ballets *The Sleeping Beauty* (1888/9, based on fairy tales by Charles Perrault) and *The Nutcracker* (1891/2, based on a version by Alexandre Dumas of a story by E. T. A. Hoffman); and the orchestral works *Francesca da Rimini* (1876, based on Dante) and *Manfred* (1885, based on Byron).

Tchaikovsky is not generally classified as a Nationalist composer, unlike Balakirev and the other members of The Five. The cosmopolitan nature of his music, which placed him more in the main stream of nineteenth-century European music than any of The Five, meant that he did not whole-heartedly ally himself to the Russian nationalist movement. There is nevertheless a distinctly Russian side to his music, in its colourful orchestration, its references to a particular kind of modality and especially in its moments of deep melancholy. All these characteristics can be clearly observed in *Romeo and Juliet*.

Instruments

Tchaikovsky's *Romeo and Juliet* is scored for a large orchestra, typical of the late 19th century, consisting of piccolo, 2 flutes, 2 oboes, Cor Anglais, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings.

Transposing instruments in this work are rather complicated, because there are several of them and they do not always use the transpositions that are nowadays regarded as normal. It may be helpful to teach candidates that the expression '*in F*' means that the note F is produced when the player fingers a C, or that '*in A*' means that the note A is produced when the player fingers a C; this principle applies to all such transpositions. The only other factor that needs to be taught is whether the note produced is higher or lower in pitch than the C that is fingered. Candidates may be curious to know why transpositions are used at all (for reasons concerning the history and acoustic design of the instruments), but they do not need this knowledge for the purposes of the examination and will not be tested on it.

The following are the transposing instruments in *Romeo and Juliet*:

Piccolo: this part is written an octave lower than it sounds (but candidates will not be expected to transpose any of this part). In some performances players transpose sections of this part an octave higher again, since the instrument produces its most penetrating tone only in its highest register.

Cor Anglais (shown in the score by its Italian name of *Corno inglese*): this instrument has a rather misleading name, which translates literally into English as *English Horn*. It is important that candidates realise that it is not a horn at all, but the lowest instrument of the Oboe family. Its parts are always written in F, a perfect 5th higher than they sound (so candidates need practice in transposing small fragments of this part down a perfect 5th).

2 Clarinets: these are pitched in A throughout the work, written a minor 3rd higher than they sound (so candidates need practice in transposing small fragments of this part down a minor 3rd).

4 Horns: these are pitched in F throughout, written (like the Cor Anglais) a perfect 5th higher than they sound (so candidates again need practice in transposing small fragments of these parts down a perfect 5th).

2 Trumpets: these are pitched in E throughout, written a major 3rd *lower* than they sound (so candidates need practice in transposing small fragments of these parts *up* a major 3rd). It is important to note that these are the only transposing instruments in the score where the transposition goes up, not down.

Double Bass: this part is written an octave higher than it sounds (but candidates will not be expected to transpose any of this part).

In addition to the transposing instruments, there are some parts which use clefs other than the familiar treble and bass clefs. The Tenor Trombones are written in the tenor clef (where middle C is on the second line from the top of the staff) and the Violas are written in the alto clef (where middle C is on the middle line). Candidates should also practise writing small fragments of these parts in either the bass clef (for the Trombones) or the treble clef (for the Violas).

The Bassoon part is occasionally written in the tenor clef, when it goes too high to be written on the normal bass clef without an excessive number of leger lines. For the same reason, the Cello part is sometimes written in the tenor clef, or even the treble clef. It should be noted that Tchaikovsky uses the old convention that when the cello part is in the treble clef it is also written an octave higher than it is intended to sound. This convention gradually died out later in the nineteenth century; since then composers have notated cello parts at their sounding pitch, whichever clef is in use.

Directions in the Score

Tchaikovsky wrote his **tempo** markings and other directions in Italian. There are relatively few tempo indications, most of which occur in the first section of the score, and they show that Tchaikovsky was careful to make his intentions as clear as possible. He was not always content to use simple, single-word indications, but often qualified them: the result is that some of them need explanation.

Andante non tanto quasi Moderato (at the start) This literally means 'fairly slow, but not too much, as if at a moderate speed'. It implies that Tchaikovsky was concerned that the initial tempo might be taken too slowly.

Poco a poco string. accel. (bars 78 – 90) This is an instruction that the music should get faster: '*accel.*' is an abbreviation for *accelerando*, which simply means increasing the speed. However '*string.*' is an abbreviation for *stringendo*, which means that there should also be an increase in tension, leading to the *Allegro* at bar 90.

Molto meno mosso (bar 96) Literally 'a lot less movement', i.e. much slower. The music at this point is based on two earlier passages (bars 11 – 20 and 51 – 60), which may imply a return to the original tempo at this point, or it may mean that the tempo here should be even slower. This is one example of a slightly ambiguous marking.

String. al... (bars 106 – 111) Another *stringendo*, increasing both tension and speed, leading to

Allegro giusto (bar 112) This has two meanings. The word *giusto* means that the *Allegro* should not be too fast, but it also implies that the music should be played in strict time. It was normal in Tchaikovsky's time for music to be played with a certain amount of *rubato*, especially (but not exclusively) in slow sections. In keeping with the dramatic content of the music at this point, Tchaikovsky clearly does not intend that *rubato* should be used in this section.

Moderato assai (bar 485) This is the only other tempo indication in the score. It means 'at a very moderate speed' and applies to the short **Coda** at the end of the work. The really significant point is that no changes of tempo are marked anywhere in the main body of the movement: everything from the beginning of the **Exposition** until the Coda (including the highly expressive Love Theme) is to be played at the same underlying tempo. Most conductors do, however, allow the tempo to fluctuate quite significantly, but this may not be exactly what Tchaikovsky had in mind!

Candidates also need to understand the main abbreviations found in the score which relate to some of the conventions used in notating an orchestral score. These include:

The abbreviation **a 2** in the woodwind and brass parts, meaning that both instruments written on a single staff play the same notes;

The abbreviation **1.** in the woodwind and brass parts, meaning that only the 1st player should play the phrase that has this marking. The similar numbers in the Horn parts show how many of the four horns should play, and which ones;

The abbreviation **con Sord.** in the string parts, which means that the instruments should be played with the mute. This is invariably followed by the abbreviation **senza Sord.** at the point where the mute should be removed.

The abbreviation **pizz.** (short for '**pizzicato**') in the string parts, meaning that the strings should be plucked with the finger until this marking is cancelled by the term **arco**, meaning that the players should resume using the bow;

Techniques

Tchaikovsky's music is **tonal** but often uses an extended vocabulary of chords, typical of the nineteenth century, which involves significant use of **chromaticism** and **enharmonic** changes. In the opening section of *Romeo and Juliet* the main melody and much of the harmony are **modal**, evoking the traditions of Russian Orthodox church music.

There are extended **pedal points** in some passages, especially in the Love Theme. The **development** of themes frequently involves **sequential** repetitions and there is much use of **syncopation** as a means of generating excitement. **Contrapuntal** techniques are employed sparingly, but include **imitation** and **inversion**.

Structure and Form

Tchaikovsky followed Balakirev's initial outline of *Romeo and Juliet* very closely, preserving it through all the revisions. He even adopted Balakirev's suggestions about the main keys of the overture, with the **First Subject** in B minor and the **Second Subject** in D Flat major (Balakirev had a particular fondness for keys with two sharps or five flats). In this respect *Romeo and Juliet* does not follow the normal classical key structure of a Sonata Form movement, where the Second Subject would normally be in either the **Dominant** (for a movement in a major key) or the **Relative Major** (for a movement in a minor key). Such a departure from the usual expectations of **Sonata Form** is one of the features of *Romeo and Juliet* that marks it out as a Romantic reinterpretation of the structure. Another is the way in which Tchaikovsky does not restrict the development of themes to the formal **Development Section**. In some cases he begins to develop the themes almost as soon as they have been introduced; in fact there are developmental passages in every section of *Romeo and Juliet*, including the **Exposition** and **Recapitulation**, and even the **Introduction**.

In order to understand how Tchaikovsky modified the form, candidates need to know that the main outlines of traditional Sonata Form are as follows:

EXPOSITION (which introduces the main themes in a particular order)

First Subject in the Tonic key;

Transition (also called the *Bridge Passage*), which modulates to the Dominant key if the main key of the symphony is major (or to the Relative Major if the main key is minor);

Second Subject in the Dominant (or Relative Major) key;

Codetta (which finishes this section in the key of the Second Subject)

The Exposition is marked to be repeated – although the repeat is often missed out in modern performances. However, this changes the proportions of the structure very significantly.

DEVELOPMENT (during which themes may be extended, fragmented or combined, and the music modulates frequently and extensively. Classical composers used the Development to explore the latent possibilities of their themes)

RECAPITULATION (returning to the music of the Exposition, but with significant modifications)

First Subject in the Tonic key; **Transition** adjusted so that it does not modulate except in passing;

Second Subject in the Tonic key. **CODA** (which finishes the whole movement in the Tonic key). The Coda often uses similar music to the Codetta, but it is normally longer. In addition to the above, some Classical movements in Sonata Form have a slow **Introduction** at the beginning, which may be (but often is not) related to one or more of the themes used in the main body of the movement.

Analysis

INTRODUCTION (bars 1 – 111)

This is meant as a musical description of the character of Friar Laurence. There are four main ideas: The Chorale theme, played initially by clarinets and bassoons (bb 1-10), in a **modal** F sharp minor; A motif in the bass (bb 11-15) with **chromatic** harmony; repeated in the treble (bb 15-18), modulating towards D major and linking to a further motif (bb 21-27), with a change of **key signature** at the point where the bass C sharp from b20 is enharmonically changed to D flat. The motif consists of a rising **sequential** pattern with a chain of **suspensions** in the woodwind, with a descending pattern of 3rds in the cellos, over a **pedal** D flat that falls to C in b26 (**modulating** towards F minor);

A highly characteristic sequence of sustained chords (bb 28-37), some with rising harp **arpeggios**, and a rising motif played by the flutes that repeats the last few notes of the previous passage. After a 3-bar link (bb 38-40) derived from the descending 3rds of the third motif, the Chorale theme returns at b41 in F minor: a varied repeat, more fully scored, with an additional scalic accompaniment played by **pizzicato** strings. The second motif follows (b51), then the third (b61), this time over a pedal C that falls to B in b66 (modulating towards E minor). The fourth idea returns (b68), this time with the rising motif played by violins instead of flutes. There is another change of key signature (b78), and a marking of **stringendo** and **accelerando**. A short passage of development follows, based on the second motif (over a pedal E that began in b76 and is now continued in the timpani). The key is A minor. The Chorale theme reappears in a modified form (b86), leading to a climax at b90. Over the next six bars the music modulates, arriving (b97) on a chord of F sharp major (the Dominant of B minor). The passage marked **Molto meno mosso** acts as a link to the start of the main body of the movement. It is based on the second motif. From b105, where the key of B minor is finally established, a series of repeated Tonic chords, played alternately by woodwind and strings over a Dominant pedal, with another stringendo, leads directly into the:

EXPOSITION (bars 112 – 272) Main key: B minor

First Subject (bb 112 – 161)

This is meant as a musical description of the feud between the Montagues and Capulets, and of the street fighting between the two families. The main theme (A₁) is presented in a **tutti** and is characterised by strong, syncopated rhythms. A subsidiary idea (A₂) (b115) consists of rising semiquaver scales in the violins, imitated chromatically and in **inversion** by the lower strings. A brief third idea (A₃) (b118₃) leads to a repeat of A₁ at b120.

A section of development follows (b122), based on a motif (A₄) in the violins that rises through a minor 3rd with a syncopated accompaniment (this is in fact taken from A₁ – the last two notes of b112 and the first note of b113). A₁ reappears in a slightly modified version, played in imitation between lower strings and woodwind, in D minor (b126) and G minor (b130), with more semiquaver 'rushing about' (Tchaikovsky's own description) in the upper strings. From b135 motif A₄ dominates, alternating between woodwind and strings with further inversions, gradually modulating back to the Tonic. From b143 a passage of semiquaver scales in the strings based on A₂ is punctuated by Tonic chords in the wind and brass, often played on weak beats or on the second quaver of the beat. A₁ reappears (b151), followed by a modified version of A₂ (b154) and A₃ (b157), leading to a repeat of A₁ (b159).

Transition (bb 161 – 183)

More semiquaver scales lead to a modulating progression in b163 which leads onto the Dominant chord of D major (b164₁). The rest of the Transition is based on A₄, over a pedal A. There is a gradual *diminuendo* and longer note values in the accompanying chords, together with a gradual smoothing-out of the syncopation, create the effect of a *rallentando* even though no change of tempo is marked. At b180 the music comes to rest on the Dominant 7th chord of D major, so that it appears as if the Second Subject is going to be in the 'normal' key of D (the Relative Major).

Second Subject (bb 184 – 243₁) Main key: D flat major

This is known as the Love Theme, and is meant to describe the love between Romeo and Juliet. The music slips into this highly unusual key in a simple but most ingenious way. The A₇ chord is reinterpreted as an Augmented 6th, allowing it to resolve onto the 2nd inversion of D flat major, thus neatly sidestepping the expected resolution (care needs to be taken over the transposition of the horn parts to see exactly which notes are being played in these chords).

The Second Subject has two main ideas. The first one (b184) is the famous Love Theme melody (B₁), played by cor anglais and muted violas with a gently syncopated accompaniment in the horns and a bass line played by bassoon and *pizzicato* cellos and basses. The second one (B₂) follows at b192₄, and consists of a quiet chord progression played by muted strings over a D flat pedal. This develops with chromatic harmony and a *crescendo*, leading to a varied repeat of B₁ at b213. The melody is now in the woodwind, with the addition of a yearning *appoggiatura*, accompanied by quaver movement in the upper strings and a sighing motif in the 1st horn. The music rises to a climax (b234), then makes a rapid *diminuendo* in readiness for a third repeat of B₁ at b235.

Codetta (bb 243 – 272)

The harp plays a chordal figure, gradually descending through chromatic harmonies, with fragments of melody played by bassoon and cor anglais. There are further references to the Augmented 6th chord, marked out by markings of *sforzando* in the bass.

DEVELOPMENT (bars 273 – 352)

This is mainly based on material from the First Subject, combined with appearances of the Chorale theme. The principal motifs involved are A₁ (b273); A₂ (b278); Chorale (b280) in combination with a rising phrase based on the rhythm of A₁; A₃ (b285); Chorale (b293); A₂ (b300), with the Chorale (b302); A₃ (b309); Chorale (b315); A₄ interspersed with fragments of A₁ (b320) and joined by the descending version of A₂ (b326). The music then rises to a massive climax (b335) where the Chorale, played by the two trumpets in unison, is accompanied by snatches of A₁ in the rest of the orchestra. This eventually leads (b345) to a repeat of bb143-150, complete with the Dominant pedal, preparing for the:

RECAPITULATION (bars 353 – 484)

Although it begins with the expected return of A₁ in something close to its original form, this Recapitulation does not follow the standard procedure and includes a great deal of further development. Initially A₁, A₂ and A₃ reappear in their expected order (bb 353 – 362 are equivalent to bb 112 – 121, despite some significant differences in detail). In bb 363 and 364 the phrase is extended, then three bars based on A₂ lead quite unexpectedly to a return of B₂ at b367₄, now over a pedal D natural. At this point the semiquavers continue in the violins, giving the theme a much more unsettled feel than it originally possessed. This continues, with a gradual *crescendo*, until b389, where B₁ returns, in D major (in the version with the *appoggiatura*); the *crescendo* continues as B₁ undergoes an extended development, reaching a big climax at b 410. Even when the climax subsides the development continues, with B₁ presented in imitation (bb419/420). Another long *crescendo* leads to a further climax at b 436. Fragments of A₁ are introduced from b441, and A₁ in its entirety returns once again at b446, in B minor, followed by more development of A₂ in combination with the Chorale (bb449/450). The key shifts up a semitone to C minor for the next appearance of A₁ (b454), followed as before by A₂ and the Chorale. There is still more development of First Subject material from b 462, in yet another extended climax. This gradually subsides from b475 and the section ends with a unison phrase in the bass instruments, finishing on an expectant Dominant note, with a pause (b484). The fortissimo on the timpani at b483 is assumed by several commentators to mark the moment of the lovers' death.

CODA (bars 485 – 522) Main key B major

The first part of the Coda (bb 485-493) is a kind of funeral march, with a pedal B sustained by the tuba, repeated *pizzicato* Bs in the double bass part and an ominous drum-beat in the timpani. Above this the strings play two fragmentary reminiscences of the Love Theme. The woodwind then play a mournful Chorale (bb 494-509), which includes an inversion of the A₃ motif from the First Subject (note the characteristically Russian alternation of B major and G major chords). A final appearance of the Love Theme follows (bb 510-518), soaring gently above a chromatic bass line, with syncopated accompanying chords in the upper woodwind. The repeated B major chords that end the work recall the repeated B minor chords from the end of the Introduction, or from bb 143-147 of the Exposition, but now they convey something entirely different from their original meaning. In the memorable words of the Tchaikovsky specialist, David Brown, the '...succession of fierce tonic chords harshly recalls that fatal feud on which these young lives have been broken; the warring families now stand transfixed, the repeated chords no longer suggesting, as at the end of the Introduction, an imminent explosion of ferocious strife, but a stunned horror at what has been done'.