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PETER ILICH

TCHAIKOVSKY

SLEEPING BEAUTY

Ballet in a Prologue and Three Acts

Edited from All Available Sources by Carl Simpson

Op. 66

FULL SCORE

Volume 1 - Prologue and Act I

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First Performance
January 3 (O.S.) / January 15, 1890
St. Petersburg: Mariinsky Theatre Orchestra
Riccardo Drigo, conductor
Leopold Auer, violin solo
Marius Petipa, balletmaster

PREFACE

In contrast to its predecessor *Swan Lake, Op.20*, the origins of Tchaikovsky's second ballet, *Sleeping Beauty, Op.66*, are relatively straightforward. Charles Perrault's "La Belle au bois dormant" was first published in 1697 as part of the collection of fairy tales entitled *Histoires ou contes du temps passé*. The brothers Jacob and Wilhelm Grimm published a truncated variant of Perrault's tale using the German title "Dornröschen" in the first volume of their famous collection *Kinder- und Hausmärchen* (1812). Perrault's tale was first used as the subject of a ballet in 1829; a four-act ballet-pantomime with a libretto by Eugene Scribe set to music by Ferdinand Hérold. The genesis of the present ballet is found in a letter to Tchaikovsky from the libretto's author, Director of the Imperial Theatres Ivan Vsevolozhsky, dated May 13/25, 1888:

I am planning to write a libretto on *La belle au bois dormant* after Perrault's fairy tale. I would like a *mise en scène* in the style of Louis XIV, which would be a musical fantasia written in the spirit of Lully, Bach, Rameau, etc. If this idea appeals to you, then why not undertake to write the music? In the last act there would have to be quadrilles for all Perrault's fairy-tale characters—these should include Puss-in-Boots, Hop o' My Thumb, Cinderella, Bluebird, etc.

Vsevolozhsky's scenario, although loosely based upon the Grimm brothers' version of the tale, includes a number of original additions. The Lilac Fairy figure appears to have been an Vsevolozhsky's creation. Likewise, the idea for the appearance of several other figures from the Perrault collection of fairy tales appears to be his own idea. The libretto was finished by July 20/August 1, when Director of the Theatrical School I. I. Riumin dispatched a manuscript copy to Tchaikovsky. The composer, occupied with the *Symphony No.5* and the *Hamlet Overture*, did not peruse the manuscript until receiving a second letter (dated August 9/21) from Vsevolozhsky asking about the libretto's receipt. His reply was nevertheless enthusiastic:

I hasten to inform you that the manuscript of *The Sleeping Beauty* finally reached me, just as I was taking my seat in the railway carriage in order to travel to Moscow and Kiev. I have only had a few hours to take in the scenario, but I wanted to say to you now that I find it charming, and I am delighted beyond words. This is absolutely suited to me, and there is nothing I desire more than to write the music for this scenario. The scenes for this charming fairy tale could not have been improved upon, and if you are the author then permit me to express to you my warm congratulations. I am traveling to Kiev, returning around 2/14 September, and on 12/24th of the same month I will be in Petersburg. I look forward to seeing you, and would be grateful if you could arrange for me to meet with M. Petipa, in order to work out details in relation to the music in your scenario. (Poznansky & Langston: Letter 3646)

COMPOSITION AND COLLABORATION

Tchaikovsky started sketching the music in the latter part of October 1888 while staying in Moscow. As late as October 1/13, writing in reply to an inquiry about the score's progress from the manager of the Maryinsky Theatre Vladimir Pogoshev, the composer noted:

Concerning the ballet I will say to you that the subject itself greatly delights me, and I will work on it with great pleasure. I emphasize the 'will work', because I have still not written a single note. Before taking up composition it is necessary for me to enter into discussions with the ballet master. I was going to be in Petersburg during September, but this is not now the case, my having been delayed by the completion of two large compositions which are urgently required. I am planning to remain in the village until the end of October. Around 1/13 November I shall be in Petersburg for a sufficient period of time to have the opportunity of discussing with the balletmaster, how, when and what is required. In any case, in view of my forthcoming travels I could submit the full score of the ballet to the directors no earlier than the beginning of next season, i.e. a whole year away. Although you evidently understood the music to the ballet was already taking shape, I fear that Ivan Aleksandrovich does not consider me capable of writing this music even during the course of the present season. I trust that through your good offices, Vladimir Petrovich, you will be careful to report all this to him. (Poznansky & Langston: Letter 3682)

Over the course of ten days later that month, the very first items for *Sleeping Beauty* (Nos. 2, 3 and part of the Prologue finale) appear in the composer's sketchbooks. Tchaikovsky departed for St. Petersburg on October 30/November 11, finally meeting with Petipa and Vsevolozhsky on November 6/18 – shortly before his trip to Prague to conduct the first performance outside Russia of his opera *Eugene Onegin*. The balletmaster handed the composer his detailed instructions for the Prologue. Stopping in Petersburg on his return, he again met with the librettist and balletmaster between December 12/24 and December 25/January 6, receiving the instructions for Acts I and II from Petipa on December 18/30. In the course of this visit, Tchaikovsky also managed to compose the music for the Prologue. Although the formal contract for the ballet was not drafted and signed until after the premiere a year later, Ivan Vsevolozhsky requested an advance payment of 3000 rubles for Tchaikovsky on January 12/24 of 1889.

Returning to Frolovskoe, the composer settled in for an extended period of work on the new ballet. In the snow-covered, sunny days of early January 1889, the music came rapidly. Interrupted only by a two-day conducting engagement in nearby Moscow, Tchaikovsky was able to compose the music for Act I and all but the last scene of Act II before his departure for Petersburg for additional meetings with Petipa and Vsevolozhsky (January 22-23/February 3-4), where the balletmaster delivered his instructions for Act III and the composer played through Act I of his new score for the directors. After leaving Petersburg the next day for an extended overseas trip, Tchaikovsky managed to compose some of the music for Act III. From his dairies and sketchbooks, it appears that the Introduction and March to Act III (No.21) was composed in March during his visit to Hanover between conducting engagements in Hamburg and Paris. The Polacca (No.22) was written in the Mediterranean aboard the steamship *Cambodge* between Marseille and Constantinople, with the music for Nos. 23, 24, 26 and 27 completed while he was staying at the residence of Mikhail Ippolitov-Ivanov in Tbilisi (April 12/25 – May 2/14). Upon

his return to Russia, Tchaikovsky met again with Vsevolozhsky and Petipa in Petersburg (May 15/27), finally arriving in Frolovskoe to complete the short score on May 26/June 7. Orchestration commenced soon thereafter (May 30/June 11) and the composer wrote Alexander Ziloti on June 12/24 to request that he prepare the piano reduction. On June 18/30, he wrote Ziloti to describe his plan for sending sections of the full score as they were completed:

I was just preparing to send to you the score of the first act [the Prologue], when I received a letter from Khristoforov, immediately requiring the full score so that it can be copied, the parts written out, and, chiefly, the compilation of the violin répétiteur, which Petipa needs as soon as possible... I must therefore send my manuscript to Khristoforov, and he, after all the copies have been taken, will return it. This notwithstanding, I urge you not to turn down the work on the arrangement. It's just that it has to begin rather later. (Poznansky & Langston: Letter 3881)

The orchestral score for the Prologue was finished on June 18/30, that for Act I on July 3/15, Act III on July 25/August 6 with Act II on August 16/28. In each instance, scores were sent to Khristoforov in Petersburg, who returned them to the composer once the various copies required for rehearsals and performance were made. Tchaikovsky forwarded the sections of score to Ziloti to prepare the piano reduction for Jurgenson as they were returned from Peterburg.

Much has been written over the years concerning the Petipa document widely known as the *Balletmaster's Plan for Sleeping Beauty*. As Roland Wiley explained in his invaluable 1985 book *Tchaikovsky's Ballets*, there were actually two sets of instructions drawn up by Petipa for the ballet. The more famous *Balletmaster's Plan* was prepared in early July of 1889, about six weeks after Tchaikovsky finished composing the music. This actually represents Petipa's plan for the rehearsal and staging of the work rather than composition directions for the composer. The instructions which were delivered to the composer in sections from November 1888 to January 1889 are quite different from the more famous version of July. The notion, spread by the composer's brother Modest after the fact, that Petipa gave meticulous detailed instructions to the composer which were followed to the letter is an exaggeration of the actual situation. The two plans are printed in full as Appendix D of *Tchaikovsky's Ballets*. Simple examination of the score along with Petipa's original plan will show that the balletmaster's original plan was very much a general outline and that Tchaikovsky often was inspired to provide more material than what was requested.

PREPARATIONS AND ALTERATIONS

With the balletmaster's latest plan in circulation, rehearsals for the new ballet started on August 23/September 3, barely a week after the composer completed the orchestration for Act II. As mentioned above, the orchestral score was sent to the Maryinsky Theatre in four sections in the following sequence: Prologue, Act I, Act III and Act II. The librarian Khristoforov arranged for the preparation of at least two violin répétiteurs, parts and conductor's copy of the full score (Tchaikovsky's holograph, with its numerous pages of repetition schemes and assorted abbreviations, was not really ideal for conducting).

The holograph was nevertheless marked by Riccardo Drigo with cuts, interpolations, expressions and tempo indications, probably for the copyists making the performing score and parts. These markings might also indicate that Drigo was considering using the holograph as a conducting score for rehearsals and performance at some stage. Tchaikovsky was in attendance for orchestra rehearsals held over a ten-day period in late September. As is often the case in large stage works like operas and ballets, cuts and changes were made during the course of rehearsals. The composer was present for a number of these. Others were communicated to him via letters and telegrams from Khristoforov (letter dated October 7/19) and Vsevolozhsky. The following major changes were made in the composer's holograph score before the first performance – all with the composer's approval:

PROLOGUE

No. 3. Pas de six, Var. V: Violente – bars 298-301 are cut.

ACT I

No. 8. Pas d'action, Adagio – the winds are cut in bars 7-10.

No. 8. Pas d'action, Variation d'Aurore – bars 259-60, 262 cut and the final bar modified.

No. 9. Finale I – bars 69-85 are cut.

ACT II

No. 12. Danses des demoiselles nobles, e. Danse des marquises – bars 124-31 are cut.

No. 15. Pas d'action, Scène d'Aurore et Désiré – ending modified for interpolation.

No. 15. Pas d'action, Variation d'Aurore – cut altogether in first performance, marked "Segue variation Mlle. Brianza". Act III, No. 23: Pas de quatre, Var. I: La fée-or was interpolated here.

No. 17. Panorama – ending modified due to the following number being cut.

No. 18. Entr'acte – cut altogether (a week before the premiere)

No. 20. Finale II – bars 38-58 cut.

ACT III

No. 23. Pas de quatre, Var. I: La fée-or – moved to Act II (see above)

No. 23. Pas de quatre, Var. II: La fée-Arget – now Var. I

No. 23. Pas de quatre, Var. II: La fée-Saphir – cut altogether

No. 23. Pas de quatre, Var. II: La fée-Diamant – now Var. II

No. 24. Pas de caractère – Tchaikovsky composed the 10-bar introduction (Entrée des chats) in October, which was inserted into the holograph. It is absent from the early editions of the piano score, which was issued in November or December of 1889.

No. 25. Pas de quatre – changed to a "Pas de deux" for L'Oiseau bleu and La Pincesse Florine as Cendrillon and Prince Fortuné were moved to the next number.

No. 25. Pas de quatre, Entrée (Adagio) – bar 28 is modified and an extra bar added.

No. 25. Pas de quatre, Var. I – bars 47-62 and 76-83 are cut, ending slightly modified to accommodate the cut.

No. 26. Pas de caractère, b. Cendrillon et Prince Fortuné – bars 89-104 are cut.

No. 27. Pas berrichon – this number was extended from 75 to 119 bars by repeating measures 55-62, then 27-62 without the repeat of bars 55-62.

No. 28. Pas de deux, Entrée – cut altogether (bars 6-47).

No. 28. Pas de deux, Adagio – bars 55-64 are cut.

No. 28. Pas de deux, Var. II – an introductory bar was added, bars 236-40, 244-51, 257-28 are cut.

No. 30. Finale III, Mazurka – bars 42-57, 90-105, 122-37, 227-58, 266-77 and 306/3-384 are cut.

No. 30. Finale III, Apotheose – bars 393-415 are cut.

As one can see from the above list, changes increased steadily from the Prologue to Act III. The Prologue was practically untouched, while Act III saw the most drastic changes. This suggests that the rehearsal order was more or less sequential, even though Act II was the last section delivered by Tchaikovsky. As rehearsals progressed, the balletmaster probably became concerned over the sheer length of the project. Petipa ended up cutting a dance he specifically requested: the Sapphire fairy's striking 5/4 variation in Act III. In light of the massive size of the ballet, the number of amendments is relatively small – a circumstance most likely thanks to the extensive consultation between composer and balletmaster. The notion, repeated by the editor of the 1952 Soviet score, that these changes were unauthorized, or made by Petipa and Drigo without the composer's approval, is simply not supported by the available evidence. The composer was on hand for numerous rehearsals and was likewise present at the premiere.

PREMIERE

The ballet's first performance was originally scheduled for November 22/December 4, 1889. The premiere date was delayed three times due to difficulties of working out scene changes and changes in the dances and music, which continued into late December. According to one account, the transformation scene at the end of the second act was especially problematic for the stage machinery and set designers. A "general rehearsal" open to the public and attended by Tsar Alexander III and members of the imperial family was held in the afternoon of January 2/14, 1890, with the official premiere given the following evening. By all accounts, these performances went extremely smoothly and the public's response was very enthusiastic. The set designers were Heinrich Levogt (Prologue), Ivan Andreyev (Act I), Mikhail Bocharov (Acts I, II) and Matvei Shishkov (Act III) and the costumes were designed by Vsevolozhsky. The orchestra was conducted by Riccardo Drigo, and the violin soloist was Leopold Auer.

Despite a successful performance of one of the most elaborate ballets ever staged in Russia, the reviews of the premiere were mixed. Prima ballerina Carlotta Brianza's performance was largely praised. Tchaikovsky himself reportedly remarked that her dances "yielded nothing to the finest watch mechanism." Apart from the typical complaints from Russian nationalists about the use of a French fairy tale, most of the criticism was directed at the lavish, over-the-top nature of the production itself. Konstantin Skalkovsky, writing in *Novoe vremya* on Jan. 5/17, 1890, was typical:

The costumes are perhaps too luxurious in their material ... they seem too heavy for ballet. While ballet demands lavish productions because such productions enjoy more performances, larger audiences and pay for themselves sooner, the great number of expensive costumes and numerous transformations create nothing but a huge spectacle. Such events draw crowds, especially in the capitals where the public numbers in the millions, but they fail to attract a loyal following or educated audiences.

The comments on the score were typical of ballet critics of the era, the usual complaints about the music being of an insufficiently *dansante* character.

...the music is melodious, easily listened to, elegantly orchestrated, and pleased the audience, who called out the composer several times. At places, for example in variations for the prima ballerina, the rhythm is not sufficiently precise and very disadvantageous for the performer. Of course rhythm can cause banality in the music but is necessary in the dances. The rhythm gives them clear definition and concentrates the audience's attention in the desired place.

Sleeping Beauty, while quite successful in Russia, did not enter the international ballet repertoire immediately. The first performance outside Russia took place in 1896 at La Scala in Milan. The London premiere was in 1921, and the first American performance took place in Philadelphia in 1937 – 47 years after the premiere

PUBLICATION

The first *Sleeping Beauty* score to appear in print was the piano reduction prepared by Alexander Ziloti, which was made available for sale about a month before the premiere by Tchaikovsky's primary publisher P. Jurgenson (plate 15895). This score was obviously in the final stages of production during rehearsals, as there are a number of changes mentioned above which are not present – notably the 10-bar introduction to the Act III, Pas de caractère 'Puss-in-Boots and the White Cat' (No.24) and the shorter version of the Pas berrichon (No.27). The numbering is slightly different from the start of Act III due to the Entracte symphonique et scène (No.19) and Act II Finale (No.20) being listed as 19a and 19b. Also, the number composed by Tchaikovsky in October of 1889, Cenrillon et Prince Fortuné (No.26b) was inserted after the Pas berrichon rather than before. A number of the cuts listed above are present as well. The original piano score thus represents an interim stage of the work as it existed in late 1889. Jurgenson additionally issued a simplified piano reduction by Eduard Langer, though this was not available until after the premiere (February 1890).

Of even greater interest is the first edition of the full score, which was first issued by the Hamburg publisher Daniel Rahter in late 1890 or early 1891 in autolithographed copies reproduced from a professional manuscript copy in the hand of a Hamburg copyist. In the spring and summer of that year, Rahter was attempting to secure a performance of *Sleeping Beauty* in Berlin, which is the likely reason for this issue of the full score. That fall, Rahter wrote Khristoforov requesting the music department of St. Petersburg theatres withdraw their scores of the ballet, which request was approved by the composer in a letter dated November 17/29. The Hamburg score is very close to the ballet as it was first performed though it features a couple of unique oddities, the most striking of which is the bizarre interpolation of the Gold fairy's variation (No.23b) into Act I (after No.5) instead of Act II (after No.15) as in the first performance. Jurgenson also printed a few copies of this score, and it is even listed in their 1897 catalog of Tchaikovsky's works as being available for sale (plate 15896, 701 pages, 150 rubles). The plate number does not appear on either of the two scores examined, but it was employed for the separate printing of the Polacca (No.22). Copies bearing the imprint of either publisher exist, but all are extremely rare. The

total number of autolithograph copies issued from 1890 until Jurgenson's demise in 1918 was probably fewer than 50.

Also listed in Jurgenson's 1897 catalog is an arrangement for piano duet made by the young Sergei Rachmaninoff. In February of 1890 the composer wrote Jurgenson from Italy suggesting a four-hand arrangement be made. Ziloti was requested initially but declined and recommended his student Rachmaninoff for the job. Reviewing the proofs in June 1891, Tchaikovsky was not pleased with Rachmaninoff's arrangement, finding it "absolutely lacking in skill, initiative and creativity!!!" He requested that Ziloti should make "a thorough revision and correction of the ballet". The arrangement appeared in print in October 1891 (plate 17015, 365 pages). In another letter to Jurgenson from February of 1890, Tchaikovsky mentioned the desirability of extracting one or even two orchestral suites, recommending Ziloti for the job. By October of that year he was even suggesting specific numbers from the ballet but rejected the idea of selecting them himself, again recommending Ziloti, then suggesting that individual numbers be issued. The proposed suite never came to fruition, though Ziloti finally put together the familiar six-movement suite a few years after Tchaikovsky's death. This was ultimately published in December 1899 by Jurgenson as Op. 66a.

Along with the items mentioned, Jurgenson issued several excerpts in separate editions: the Waltz (No.6), full score and parts (plates 17154, 17155); the Polacca (No.22); nine excerpts arranged for piano solo by Theodor Kirchner (1823-1903) and a "Potpurri" arrangement by Theodor Kleincke in various transcriptions. The Rahter/Jurgenson full score was never reprinted. The first full score to be made available in significant quantity was that issued by Muzgiz (the Soviet state music publishers) in 1952 as volume 12 (A, B, V, G) of the *Polnoe Sobrannie Sochinenii*, edited by Anatoly Dmitriyev. This score was reprinted by E. F. Kalmus as A2184 prior to the present edition. The Soviet state publishers, under their last imprint Muzyka, had the *Complete Works* score re-engraved in a reduced-size format in East Germany by the Leipziger Druckerei in 1970 (2 vols., plate 6252). Dmitriyev's score was based almost entirely on the holograph. He deliberately omitted the numerous changes listed above, along with numerous tempo markings – even though they were for the most part present in the holograph. Dmitriyev's argument was that the changes were illegitimate because they were not made in the composer's hand, but rather that of the Maryinsky Theatre's principal conductor Riccardo Drigo. The Soviet editor's approach fails to take into account the composer's approval of the changes which is well-documented in the correspondence.

THE NEW EDITION

The present edition is primarily based upon two sources: a) the autolithographed full score issued by Rahter in 1890 or 1891 (two copies were examined, one at the Newberry Library in Chicago, the other at the Library of Congress); b) the full score issued by Muzgiz as Vol. 12 of the *Complete Works* in 1952 (both in the original Muzgiz printing, the Leipzig re-engraving of 1970 and the Kalmus reprint). The editor of the 1952 score had access to Tchaikovsky's holograph, which is also described in

considerable detail in the appendices and footnotes to Roland John Wiley's 1985 book *Tchaikovsky's Ballets*, which also provides detailed descriptions of the surviving violin répétiteur and two printed copies of the piano reduction used in later St. Petersburg performances. Additional items consulted for the present score include the first edition of the piano reduction prepared by Ziloti and the first edition of orchestral suite. A major unanswered question with respect to the first performance concerns the score actually used. Was it the holograph, which indeed contains a large number of markings in Drigo's hand, or was a new score copied by Khristoforov's staff at the music library for the St. Petersburg theatres? Was the holograph sent to Rahter in 1890 to serve as the source for the first edition full score, or was it the hypothetical Maryinsky copy? What happened to the orchestral parts used in the premiere?

While the present edition places considerably greater emphasis upon the first edition of the full score than on the Soviet edition, all variants have been preserved and are placed within the score itself instead of being relegated to an appendix. This way, performers can make their own choice of which version is to be used for a particular movement. Obviously, additional scholarship and free access to manuscript and archival material is sorely needed if a completely definitive score is to be produced. Unfortunately, access to the composer's holograph (even in microfilm form) and other primary source material remains severely limited due to arbitrary bureaucratic restrictions imposed by libraries and archives which treat works of composers dead over a century no differently than those of a recently-deceased master like Stravinsky. This behavior is even less excusable when the institution in question receives funding from the public treasury. Worse, restrictions of this nature impede efforts to make exquisite masterworks like this one accessible to a broad musical public. One of the great benefits of preparing such an edition in the digital age is the ability to update scores and parts in the wake of new discoveries much more rapidly than in the age of zinc plates and lead type. Performers, Tchaikovsky scholars and all those interested in this amazing score are therefore invited and encouraged to bring to our attention any errors or oversights in the present edition.

September, 2012

Carl Simpson

DRAMATIS PERSONÆ

(With names of the original principal performers)

THE ROYAL COURT

King Florestan XIV	Felix Krzesinski
The Queen	Giuseppina Cecchetti
Princess Aurora, their daughter	Carlotta Brianza
Catalabutte, Master of Ceremonies	T. F. Stukolkin

FAIRIES

Candide (Candor).....	A. G. Nedremskaya
Coulante, Fleur de farine (Flowing wheat-flower)	M. K. Anderson
Miettes qui tombent (Breadcrumbs).....	K. M. Kulichevskaya
Canari qui chante (Singing Canary).....	A. H. Johannson
Violente (Force)	V. V. Zhukova
The Lilac Fairy.....	Marie Petipa
Carabosse	Enrico Cecchetti
Gold Fairy.....	K. M. Kulichevskaya
Silver Fairy.....	E. K. Krüger
Sapphire Fairy	M. F. Tistrova
Diamond Fairy	A. H. Johannson

THE FOUR SUITORS

Prince Chéri	A. F. Bekefi
Prince Charmant	E. A. Oblakov
Prince Fortuné.....	P. K. Karsavin
Prince Fleur de Pois.....	S. A. Gillert

THE PRINCE'S HUNTING PARTY

Prince Désiré.....	Pavel Gerdt
Galifron, his tutor.....	S. I. Lukyanov

FAIRY-TALE CHARACTERS

Puss-in-Boots.....	A. F. Bekefi
The White Cat.....	M. K. Anderson
Princess Florine.....	Varvara Nikitina
Bluebird	Enrico Cecchetti
Little Red Riding Hood	V. V. Zhukova
The Wolf.....	S. I. Lukyanov
Cinderella.....	Marie Petipa

Ladies and Gentlemen of the Court, Maids of Honor, Pages, Servants,
Friends of the Prince, Duchesses, Baronesses, Countesses, Marchionesses,
Tom Thumb and his brothers, Ogre, Peasants, Villagers, Knitters

ORCHESTRA

Piccolo, 2 Flutes, 2 Oboes, English horn, 2 Clarinets, 2 Bassoons
4 Horns, 2 Cornets, 2 Trumpets, 3 Trombones, Tuba
Timpani
Percussion
(Triangle, Tambourine, Snare Drum, Bass Drum, Cymbals, Tam-Tam, Glockenspiel)
Harp, Piano
Violins I, Violins II, Violas, Violoncellos, Basses

Duration: ca. 160 minutes

THE SLEEPING BEAUTY

Op. 66

INTRODUCTION

Pyotr Ilich Tchaikovsky (1840-1893)

Edited by Carl Simpson

Allegro vivo

Piccolo *fff*

Flute 1/2 *fff* a2

Oboe 1/2 *fff*

English Horn *fff*

Clarinet 1 (A, B \flat) 2 *fff* a2 (in A)

Bassoon 1/2 *fff* a2

Horn (F) 1/2 *fff*

3/4 *fff* a2

*Cornet (B \flat) 1/2 *fff* a2

*Trumpet (B \flat) 1/2 *fff* a2

Trombone 1/2 *fff* a2

3 *fff*

Tuba *fff*

Timpani (A, B \flat , B \sharp) *fff*

Triangle

Tambourine

Cymbals *fff*

Bass Drum *fff*

Glockenspiel

Harp/Piano

Violin I *fff*

Violin II *fff*

Viola *fff*

Violoncello *fff*

Double Bass *fff*

*Original: Cornets, Trumpets in A

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9

Picc. *fff*

Fl. 1/2 *fff*

Ob. 1/2 *fff*

E. Hn. *fff*

Cl. (A) 1/2 *fff*

Bn. 1/2 *fff*

Hn. 1/2 *fff*

Hn. 3/4 *fff*

Cnt. 1/2 *fff*

Tpt. 1/2 *fff*

Tbn. 1/2 *fff*

Tbn. 3 *fff*

Tuba *fff*

Timp.

Cymb. B.D.

Vln. I *fff*

Vln. II *fff*

Va. *fff*

Vc. *fff*

D.B. *fff*



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PETER ILICH

TCHAIKOVSKY

SLEEPING BEAUTY

Ballet in a Prologue and Three Acts

Edited from All Available Sources by Carl Simpson

Op. 66

FULL SCORE
Volume 2 - Act II

EDWIN F. KALMUS, CO.

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Act Two

10. ENTR'ACTE ET SCÈNE

Allegro con spirito (♩. = 132)

Allegro con spirito (♩. = 132)

10.1) Hns., mm. 4-5 (also 19-20): Ties absent in JRFS.

6

Picc.

Fl. 1/2

Ob. 1/2

E. Hn.

Cl. 1/2

Bn. 1/2

Hn. 1/2

Hn. 3/4

Cnt. 1/2

Tpt. 1/2

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Vn. I

Vn. II

Va.

Vc.

D.B.



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Act Three

21. MARCHE

Allegro non troppo (♩ = 116)

Musical score for Act Three, 21. MARCH, measures 1-4. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn in F (1 & 2), 3 & 4, Cornet in Bb 1 & 2, Trumpet in Bb 1 & 2, Trombone (1 & 2), 3, Tuba, Timpani, Triangle, Cymbals, and Bass Drum. Dynamics include *ff* and *f*.

Allegro non troppo (♩ = 116)

Musical score for Act Three, 21.1, measures 1-4. The score includes parts for Violins I & II, Viola, Violoncello, and Double Bass. Dynamics include *ff*.

21.1. Violins, mm. 2-16: JRFS has slurs parallel to those in Flutes, Clarinets.

10

Picc.

Fl. 1/2

Ob. 1/2

E. Hn.

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Cnt. 1/2

Tpt. 1/2

Tbn. 1/2

Tbn. 3

Tuba

Timp.

Trgl.

Cymb. B.D.

Vns. I

Vns. II

Va.

Vc.

D.B.

THE SLEEPING BEAUTY

FLUTE 1

Op. 66

Pyotr Ilich Tchaikovsky (1840-1893)

Edited by Carl Simpson

INTRODUCTION

Allegro vivo

fff

4

9

fff

14

17

18

fff

22

28 **Andantino** **2**

(28-29) **p dolce espressivo**

35

40

p **p** **mf**

46

47

più f **mf** **cresc.**

54

52

f cresc. **fff**

66 **Moderato (Tempo di marcia)**

11

(66-76)

Apotheose

385 **Andante molto maestoso** (♩ = 69) **393**

8 (385-392) 3 (393-395) ff 2 (398-399)

6 (402-407) ff

415 **fff** 416

422 **fff** 416

430 **fff** 416

fff 437

445 **fff**



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VIOLIN I

Book 1 - Prologue and Act I

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VIOLIN I

THE SLEEPING BEAUTY

Op. 66

Pyotr Ilich Tchaikovsky (1840-1893)

Edited by Carl Simpson

INTRODUCTION

Allegro vivo
fff

4
8 *fff*
12
15 17
18
21
26 28 **Andantino**
pp
31
35 *pp*
38
42 *p*

VIOLIN I

165

166

167

168

176

177

178

179

182



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TCHAIKOVSKY

SLEEPING BEAUTY

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VIOLIN I

Book 2 - Act II and Act III

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VIOLIN I

Apotheose

385 **Andante molto maestoso** (♩ = 69)

393

ff *pizz.* *ff*

395

404 *arco* *ff*

411

416 *fff*

421

426

431

436 *fff* 437

445