

# Spiashaja krasavitsa (Doornroosje)

Ballet

P.I. Tchaikovsky

Corni in Fa

# Spiashaja krasavitsa (Doornroosje)

## Ballet

### Prologue

#### 1 a. Introduction

Allegro vivo

P.I. Tchaikovsky, Op. 66

Cor1/2

*fff*

Cor3/4

*a 2*



5

C1/2

*a 2*

C3/4

*fff*



10

C1/2

C3/4

*3*

*3*



14

C1/2

C3/4

*3*

*3*

*fff*

18

C1/2

C3/4



22

C1/2

C3/4



27

Andantino

C1/2

C3/4



38

C1/2

C3/4

Fl. 1

Corno 1

Corno 3

sons bouché *p*

44 Corno 1

C1/2 *p* *mf*

C3/4

48

C1/2 *cresc.* *f cresc.*

C3/4

54

C1/2 *fff*

C3/4

61

C1/2

C3/4

Moderato (Tempo di marcia)

66 Corno 1

C1 *mf* *p*

72 (Corno 1)

C1 *pp* *attacca*

1 b. Marche  
Moderato

Musical score for measures 1-8. The score is for two parts: C1/2 (top) and C3/4 (bottom). Both parts are in common time (C). A 4-measure rest is indicated above the C1/2 staff at the beginning. The C1/2 staff starts with a *pp* dynamic and includes *f*, *sf*, and *sf* dynamics with hairpins. The C3/4 staff starts with a 4-measure rest and includes a *pp* dynamic. A *Corno 3* marking is present above the C3/4 staff.

Musical score for measures 9-13. The score is for two parts: C1/2 (top) and C3/4 (bottom). Both parts are in common time (C). The C1/2 staff starts with *sf p* and *sf p* dynamics, followed by *cresc.* and *ff* dynamics with a hairpin. The C3/4 staff starts with a *a 2* marking. The key signature changes to one sharp (F#).

Musical score for measures 14-19. The score is for two parts: C1/2 (top) and C3/4 (bottom). Both parts are in common time (C). The key signature is one sharp (F#). The C1/2 staff starts with a *f* dynamic. The C3/4 staff starts with a *f* dynamic.

Musical score for measures 20-23. The score is for two parts: C1/2 (top) and C3/4 (bottom). Both parts are in common time (C). The key signature is one sharp (F#). The C1/2 staff starts with a *ff* dynamic. The C3/4 staff starts with a *ff* dynamic.

Musical score for measures 24-27. The score is for two parts: C1/2 (top) and C3/4 (bottom). Both parts are in common time (C). The key signature is one sharp (F#). The C1/2 staff starts with a *ff* dynamic and ends with a 3-measure rest. The C3/4 staff starts with a *ff* dynamic and ends with a 3-measure rest.

31 *3*

C1/2 *Corno 2* *3*

*p ff ff ff*

C3/4 *Corno 4* *3*

40 *Corno 2* *4* *Corno 1*

*ff p*

C3/4 *Corno 4* *4*

51 *2*

C1/2 *mf* *mf < f sf > < sf > < sf p sf p*

C3/4 *2*

57 *mf cresc.* *ff*

C3/4 *mf cresc.* *3 3 3 3*

61 *f*

C3/4 *3 3 3 3*

66

C1/2

*ff*

C3/4



71

C1/2

*ff*

C3/4



78

C1/2

*p* *ff*

C3/4

*mf* *mf*



84

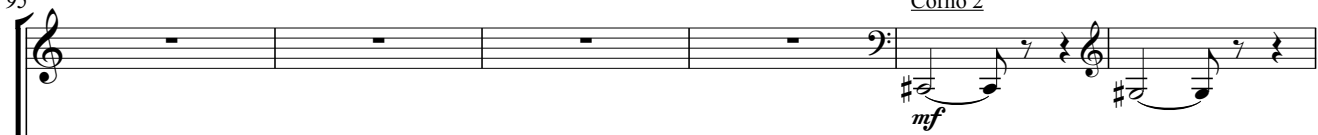
C1/2

C3/4

*mf* *mf*

3

95 Corno 2

C1/2 

C3/4 Corno 4



*mf*

101 a 2

C1/2 

*ff marcato*

C3/4 a 2



108

C1/2 

C3/4 

113

C1/2 

*ff*

C3/4 

118

C1/2 

C3/4 



122

C1/2

C3/4

*fff*

127

C1/2

C3/4

*a 2*

132

C1/2

C3/4

*a 2*

137

C1/2

C3/4

2 3 4

2 3 4

144

C1/2

C3/4

2. Entrée des fées (Scène dansante)  
Moderato con moto

C1/2

2 5 *Corno 1 Solo* 4 *Corno 1 Solo*

*pp dolce* < >

---

18 *Corno 2* 3 4

*pp* < >

C3/4 3 4

---

31 *Corno 1* 4 *Corno 1 Solo* 4

*pp dolce* < >

C3/4 *Corno 4* 4 4

*pp dolce*

---

46 *Corno 1 Solo* 5 **Un poco più animato**

*pp* (<) (>) *f*

C3/4 5

---

59 *f*

C3/4

68

C1/2

C3/4

*f* *f*

78

C1/2

C3/4

*f*

86

C1/2

C3/4

3 *a 2* *f* *ff*

**Allegro moderato**

95

C1/2

C3/4

*ff* *mf* *mf > p*

Corno 1

**b. Scène dansante**  
**Tempo di Valse**

102

8 Vi. I 12

126

Clar. 6 Clar. 6

**6**

142

C1/2 *ff*

C3/4

150

C1/2 *ff*

C3/4

157

C1/2 8

C3/4 8

171

Clar. 15 C.A.

190

10 C.A.

205

C1/2 3 *pp*

C3/4 3

3 Pas de Six  
Adagio

Corno 1/2

C1/2

*f*

*riten.*

Andante

C1/2

*ff*

*pp*

*p*

C3/4

*p*

C1/2

*mp*

*mf*

*cresc.*

*f*

*p*

*sim.*

*p*

C3/4

C1/2

*cresc.*

C3/4

C1/2

*f*

C3/4

C1/2

*f dim.*

C3/4

**4**

46 *Corno 2*

*pp* *p* *p cresc. poco a poco* *poco accel.*

C1/2

C3/4

53

*f cresc.* *fff* *rit.*

C1/2

C3/4

58

*dim.* *p* *pp*

C1/2

C3/4

**a. Grand adage**  
**Allegro vivo**

64

*ff* *Picc./Clar. 1*

C1/2

C3/4

80

*f* *Corno 3*

C1/2

C3/4

88

*ff*

C1/2

C3/4

**b. Variation 1 - Candile**  
**Allegro molto**

(Corni tacet)

**c. Variation 2 - Coulante - Fleur de Farine**  
**Allegro**

**d. Variation 3 - Miettes - qui tombent**  
**Allegro moderato**

**e. Variation 4 - Canari - qui Chante**  
**Moderato**

Musical notation for Variation 4, measures 6-7. The Piccolo (Picc.) part has a rest in measure 6 and a triplet of eighth notes in measure 7. The Flute (Fl.) part has a rest in measure 6 and a triplet of eighth notes in measure 7.

Musical notation for Variation 4, measures 17-18. The Piccolo (Picc.) part has a rest in measure 17 and a triplet of eighth notes in measure 18.

**f. Variation 5 - Violente - échevelée**  
**Allegro molto vivace**

Musical notation for Variation 5, measures 5-8. The Trumpet (Trbne) part in C1/2 has a rest in measure 5 and a melodic line starting in measure 6. The Clarinet (Clar.) part in C3/4 has a rest in measure 5 and a melodic line starting in measure 6. Dynamics include *ff*.

Musical notation for Variation 5, measures 12-15. The Clarinet (Clar.) part in C3/4 has a rest in measure 12 and a melodic line of eighth notes in measures 13-15.

Musical notation for Variation 5, measures 33-35. The Flute (Fl.) part has a rest in measure 33 and a melodic line of eighth notes in measures 34-35.

Musical notation for Variation 5, measures 43-46. The Trumpet (C1/2) part has a rest in measure 43 and a melodic line in measures 44-46. The Horn (Corno 4) part in C3/4 has a rest in measure 43 and a melodic line in measures 44-46. Dynamics include *ff* and *p*.



51

C1/2

C3/4

*ff*

Fl.



64

C1/2

C3/4

*ff*



72

C1/2

C3/4

*ff*

**g. Variation 6 - La Fee des Lilas - voluptueuse**  
**Tempo di Valse**

C1/2  
Fl.  
*ff*

9

C1/2

C3/4

18

C1/2  
*ff*

C3/4

27

C1/2

C3/4

35

C1/2

C3/4

42

C1/2

Corno 2

2 3 Corno 2 2

*f* *f* *f*

C3/4

Corno 4

2 3 Corno 4 2

53

C1/2

Corno 2

3

*f* *ff*

C3/4

Corno 4

3

**h. CODA générale**  
**Allegro giusto**

4

(Tri.) FL/Ob. FL/Ob.

15

4

FL.

24

C1/2

*ff* *p* *ff*

3

C3/4

3

35

C1/2

6

*p* *ff* *p*

C3/4

6

6

VIDE

**6**

**Poco più animato**

51

C1/2

C3/4

*ff* *sf p* *f* *sf p* *f*

60

C1/2

C3/4

*fff*

68

C1/2

C3/4

*a 2*

74

C1/2

C3/4

**4. FINALE**

**Andantino**

**Allegro vivo**

C1/2

C3/4

7 6 3 3

Ob.

*f cresc.* *ff*

18

3 4 4 4

(Ob.) (Clar.)

33

C1/2

F1.

*ff*

C3/4

**a. Entrée de Carabosse**  
L'istesso tempo

37

C1/2

*f*

*f*

C3/4

41

*con sord.*

*ff*

*con sord.*

*via sord.*

*via sord.*

C1/2

C3/4

46

*senza sord.*

*mf*

*mf*

*f*

*senza sord.*

C1/2

C3/4

54

C1/2

*f*

*ff*

C3/4

59

C1/2

C3/4

63

C1/2

C3/4

*ff*

69

C1/2

C3/4

*con sord.*

*ff*

*con sord.*

74

C1/2

C3/4

*via sord.*

*fff*

*via sord.*

*fff*

Corno 1  
*senza sord.*

Moderato assai

80

C1/2

*mf*

*mf*

Andantino

84

C1/2

C3/4

*mf*

*senza sord.*

*mf* *p* *mf*

**2**

89

C1/2

C3/4

Corno 4

*mf cresc.* *f*

*mp cresc.*

3 3 *sim.*

**b. Scène mimique de Carabosse**  
**Allegro vivo**

93

C1/2

C3/4

Corno 1

Corno 3

*p*

15 15

112

Picc./Fl.

Fag.

10 2

130

Picc./Fl./Ob./Clar.

Picc./Fl./Ob./Clar.

Ob.

8 2 7 4

157

C1/2

C3/4

*ff* *ff* *f* *mf* *pp*

3 6 2

3 6 2

**Allegro risoluto**

176

C1/2

C3/4

*ff* *ff*

2 2



183

C1/2

Corno 2

*ff*

C3/4

Corno 4

*ff*

191

C1/2

Corno 2

Corno 2

C3/4

Corno 4

Corno 4

*ff*

198

C1/2

C3/4

**Allegro vivo**

204

C1/2

*f*

C3/4

*f*

*f*

212

C1/2

C3/4

Corno 3/4!

219

C1/2

C3/4

*p* *cresc. poco a poco*

### c. Scène mimique de la Fée des Lilas

Andante

229

C1/2

C3/4

10 11

*ff*

Ob. 1

Corno 3

*p*

239

C1/2

C3/4

3

FL. I

*p dolce*

Solo

7

Picc./Fl./Ob./Clar.

253

C1/2

C3/4

*mp* *p* *p* *mf* *f* *ff* *mp*

*p* *mp*

260

C1/2

C3/4

*mp* *mf* *f* *ff*

266

C1/2

*ff* *fff* *f*

C3/4

2

273

C1/2

C3/4

Corno 3

280

C1/2

*ff*

C3/4

*a 2*

285

C1/2

C3/4

290

C1/2

*fff*

C3/4

## Akte I

N. 5 Introduction  
Allegro vivo

C1/2 *f*

C3/4 *f*



8 C1/2 *f marcato* Corno 1

C3/4 *f marcato* Corno 3



14 C1/2 *f* (Corno 1)

C3/4 (Corno 3)



20 C1/2 *f marcato* Corno 1

C3/4 *f marcato* Corno 3



24 C1/2 *f* (Corno 1)

C3/4 (Corno 3)

31 (Corno 1)

C1/2

(Corno 3)

C3/4

*f*



36

C1/2

*a 2*

C3/4

*ff*

*marcatissimo*

*a 2*



**b. Scène des tricoteuses**

43

C1/2

Ob.

3

3

C3/4

7

7



54

14

2

Fl.

4

72 Corno 1

C1/2 *f* *f marcato*

C3/4 Corno 3

79 (Corno 1)

C1/2

C3/4 (Corno 3)

85

C1/2 *f* *mf < f* *mf < f*

C3/4

91

C1/2 *ff* *mf < ff* *mf < ff*

C3/4

97

C1/2

C3/4

102

C1/2

*ff* *ff*

C3/4

109

C1/2

*fff*

C3/4

114

C1/2

C3/4

Moderato

119

C1/2

*f* *a 2?*

C3/4

*f*

Allegro vivo (come il Tempo precedente) Moderato

125

C1/2

7 3

C3/4

7 3

*f* Ob.

## Allegro vivo

141 Corno 1/2

C1/2 

*f*

C1/2 

*cresc.* *ff*

C3/4 

*f*

C1/2 

*fff* *a 2*

C3/4 

*a 2*

C1/2 

*a 2* *a 2*

C3/4 

*a 2* *a 2*

C1/2 

*a 2*

C3/4 

*a 2* *a 2* *a 2*

C1/2 

*ffff*

C3/4 



176

C1/2

C3/4

181

Moderato con moto

C1/2

C3/4

*mp*

2

188

C1/2

C3/4

Corno 3

*mf*

*f*

194

C1/2

C3/4

*f*

200

C1/2

C3/4

*p*

Corno 3

*mf*

*mf*

8

8

211

Fl. I

G.P.

6. Grande valse villageoise  
Allegro (Tempo di Valse)

C1/2

*ff* *p* *cre - - - scen - - - do* *poco* *a* *poco*

C3/4

---

10

C1/2

*f* *cresc.* *ff*

C3/4

---

19

C1/2

*a 2*

C3/4

*a 2*

---

27

C1/2

2 3 4

C3/4

2 3 4

---

35

C1/2

2 3 4 5 6 7 8

*p*  
Corno 3 *sempre*

C3/4

2 3 4 5 6 7 8

---

45

C1/2

2 3 4

C3/4

2 3 4

53

C1/2

C3/4

*f* *p*

2 3 4 5

62

C1/2

C3/4

*cresc.*

6 7 8

71

C1/2

C3/4

*f* *ff*

74 (90)

Corno 3

79 (95)

C1/2

C3/4

86 (102)

C1/2

C3/4

105

1. 2.

19

19

125

C1/2

(Vi.)

*f*

*ff*

C3/4

134

C1/2

C3/4

144

C1/2

(Fl.1/Ob.1)

*pp*

*pp*

Corno 1 Solo

C3/4

156

C1/2

*pp*

*pp*

Corno 1 Solo

C3/4

171

C1/2

*pp*

*f*

*p*

Corno 2

Corno 3 sempre

C3/4

180

C1/2

4 5 6 7 8

C3/4

189

C1/2

*f* *p*

2 3 4 5

C3/4

198

C1/2

6 7 8

*cresc.*

C3/4

207

C1/2

*f* *ff*

210 (226)

C3/4

Corno 3

215 (231)

C1/2

C3/4

222 (238)

C1/2

1. 2.

241

19

C3/4

19

261

C1/2

C3/4

musical notation for measures 261-266, including dynamics *f* and *ff*, and a *(vi.)* marking.



270

C1/2

C3/4

musical notation for measures 270-276.



277

C1/2

C3/4

musical notation for measures 277-284.



285

C1/2

C3/4

musical notation for measures 285-290, including dynamic *ff*.



291

C1/2

C3/4

musical notation for measures 291-296.

7. Entree Aurore  
Andante

The musical score consists of two systems of staves. The first system includes staves for C1/2 and C3/4. The C1/2 staff begins with a *p* dynamic, followed by a *mf* dynamic. The C3/4 staff has a *mf* dynamic. The second system includes staves for C1/2 and C3/4. The C1/2 staff starts with a *mf* dynamic, followed by a *f* dynamic with an accent (>), and ends with a triplet of eighth notes. The C3/4 staff has a *mf* dynamic and also ends with a triplet of eighth notes. Dynamics include *pp* with accents (<) and *mf* with accents (<). The tempo is marked *Andante*.

3

*un poco stringendo*

**Poco più animato**

13

C1/2 *f* *ff* *ff* *a 2*

C3/4 *a 2*



**Allegro giusto**

19

C1/2 *p* 1 2 3 4 5 6 7

C3/4 1 2 3 4 5 6 7



26

C1/2 8 9 10 11 *f* *ff* *ppp* 3

C3/4 *cresc.* 8 9 10 11 *f* 3



39

C1/2 *cresc.* *mf* *f* *ppp* *cresc.*

C3/4



**L'istesso tempo** (♩. = ♩)

50

C1/2 *ff*

C3/4 *ff*



55

C1/2

C3/4

*ff*

60

C1/2

C3/4

65

C1/2

C3/4

2 3 4

**8. a. Gran pas d'action**  
Andante

C1/2

C3/4

*pp* *p* *mp* *mf* *f* *dim.*

7

C1/2

C3/4

*p* *pp*

5

5+2

Adagio maestoso

19

C1/2

C3/4

*f* *Corno 3* *cresc.* *ff*

25

C1/2

C3/4

*f* *Corno 3* *cresc.* *f*

30

C1/2

C3/4

*f*

33

C1/2

C3/4

*f* *ff*

37

C1/2

C3/4

*p cresc. poco a poco*

*poco stringendo*

40

C1/2

C3/4

**==**

**Più mosso**

42

C1/2

C3/4

*f*

*ff*

**==**

*ritenuto*

**Tempo I**

46

C1/2

C3/4

*f*

**==**

49

C1/2

C3/4

*f*

*f*

**==**

51

C1/2

C3/4

*ff*

*f*

Corno 1

Corno 3

6

6

**b**

60

C1/2 *mp* < > *mf* < *mf* <

C3/4 *mp* < > *mf* < *mf* <

63

C1/2 *mf cresc.* *a 2* *fff*

C3/4 *a 2* *fff*

65

C1/2 *a 2* *fff* *fff*

C3/4 *a 2* *fff* *fff*

67

C1/2 *a 2* *fff*

C3/4 *a 2* *fff*

**Molto sostenuto, quasi più andante**

69

C1/2 *poco stringendo* 3 3 3 3

C3/4 *a 2* 3 3 3 3

Tempo I

72

C1/2

C3/4



76

C1/2

C3/4



**b. Danse de demoiselles d'honneur et des pages**  
**Allegro moderato**

81

C1/2

C3/4

Fl.



92

C1/2

C3/4

*p*

Corno 4



103

C1/2

C3/4

Corno 2

Corno 4

4

115

C1/2

*mf*

*mf*

Corno 3

*f*

*ff*

C3/4

121

C1/2

*ff*

*ff*

*ff*

3

C3/4

3

**Pages**  
**Più mosso**  
 Corno 2

129

C1/2

*ff*

*f*

*f*

Corno 2

Corno 4

C3/4

Corno 4

136

C1/2

*f*

*ff*

C3/4

141

C1/2

*ff*

C3/4

**c. Variation d'Aur0ore**  
**Allegro moderato**

146

C1/2

*f*

16

C3/4

16

Meno mosso, quasi andantino

168 **16** **15**

(Archi) (Fl./Clar.Fag.) Ob.

203 **3** **3** **3**

*ff* *ff* *ff*

212 **3** **15** 1. 2.

*stringendo* **Tempo I**

Arch. Fl.

233 **Allegro vivace**

*pp cresc.* *ff* *p cresc.*

244 **Corno 2** **Corno 1** **Corno 4** **Corno 3**

*ff* *ff*

252

259 **d. CODA** **Allegro giusto** **20** **20**

(Archi)

284 Fl. **10** *mf cantabile*

C1/2

C3/4



302

C1/2

C3/4



**Poco più mosso**

314 *p*

C1/2

C3/4



321 *p* *mf*



328

C1/2

C3/4

*ff*

335

C1/2

C3/4

*ff*

*a 2*

344

C1/2

C3/4

352

Tempo I

C1/2

C3/4

**16**

**4**

Fl.

379 *8va*

C1/2 **4** Fl. *ff*

C3/4 **4**

395

C1/2 **2** *fff* *dim.*

C3/4 **2**

L'istesso tempo

409

C1/2 *p* *p* *cresc. poco a poco*

C3/4

417

C1/2 *mf* *f* *dim.*

C3/4

425

C1/2 *p* *mp* *mf*

C3/4

434

C1/2

C3/4

*mf* *cresc.*



9. Finale  
Allegro giusto

C1/2

C3/4

*ff* *f* *f* *ff*

Corno 4

*mf*



7

C1/2

C3/4

*f* *ff* *ff*



14

C1/2

C3/4

*f* *ff* *f* *mf*

Corno 2

Corno 4



20

C1/2

C3/4

*mp* *p*

(Corno 2)

(Corno 4)

6

6

vi. I

VIDE

8

a. Danse d'Aurore avec le fuseau

Allegro vivo

29

C1/2

C3/4

*p*



*stringendo poco a poco*

36

C1/2

C3/4

*mp*



*sempre stringendo*

42

C1/2

C3/4

**3** **4**

**3** **4**

1

Presto

53

C1/2

*f* *cresc.* *ff*

C3/4

*cresc.*

Andante con moto

61

C1/2

*ff* *ff*

C3/4

70

Corno 1

*f* *f* *ff*

Corno 3

*f* *ff*

*poco stringendo*

76

C1/2

*ff* *dim.* *ff*

C3/4

*f* *ff* *dim.* *ff*

Tempo

*ritenuto molto*

Grave

81

C1/2

*ff* *ff* *f* *mf* *p* *pp*

C3/4

## b. Le Charme (niet zeker)

Allegro vivo

86

C1/2

*ff*

C3/4

*ff*

90

C1/2

C3/4

*fff* *fff* *fff*

94

C1/2

C3/4

*fff* *fff* *fff* *fff* *fff*

Poco più vivace

98

C1/2

C3/4

*fff*

104

C1/2

C3/4

108

C1/2

C3/4

c. l'Arrivee de la Fée des Lilas  
Andantino (come sopra in Andantino I)

112

C1/2

C3/4

Corno 2

*p*

Corno 4

5

124 Corno 2 2 Corno 1 3 Corno 1

C1/2 *ppp* < *p* < *mp* *pp* *p* < *mf*

C3/4 2 3

135

C1/2 *mf*

C3/4 *mf*

141

C1/2 *mf cresc.* *ff* *ffff*

C3/4

151 Corno 1/3 *ffff*

C2/4 Corno 2/4

157 *ritenuto molto* *Andante sostenuto*

C1/3 8

C2/4 8



168 *8<sup>va</sup>*

Fl. 6 2



Corno 1/2

180

*p* *pp*

Corno 3/4

C2/4



187

Arpa 3

Akte II  
Scène I - La chasse du Prince Désiré

10. a. Entr'acte  
Alllegro con spirito

The musical score is written for two staves: C1/2 (Corns in F) and C3/4 (Corns in C). The time signature is 12/8. The piece is marked *f* (forte) and *ff* (fortissimo). The score is divided into measures 1-6, 7-9, 10-12, 13-15, and 16. Measure 7 includes the marking *a 2*. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are dynamic markings *f* and *ff* throughout. The score is separated into systems by double bar lines with repeat signs.

19

C1/2

C3/4

*ff*

*ff*

23

C1/2

C3/4

*ff*

*ff*

27

C1/2

C3/4

31

C1/2

C3/4

*p*

*mp*

34

C1/2

C3/4

*mf*

*cresc.*

38

C1/2

C3/4

*f cresc.*

*ff*

**b. Scène de la choise Royale**  
**Un poco più tranquillo**

7

7

1

49

C1/2

*p* *mp*

Corno 3

C3/4

2



55

C1/2

*f* *ff*

C3/4

3



62

C1/2

C3/4

3



69

C1/2

*p* *p*

Corno 1

C3/4

Corno 4

*p*



75

C1/2

*ff*

C3/4

11. Colin-maillard  
Allegro vivo

C1/2  
*ff* *mf* *<f* *<f* *mf*

C3/4



C1/2  
*cresc.* *ff*

C3/4



C1/2 5

C3/4 5



C1/2 Corno 2  
*f* *p* 7 7

C3/4 7 7

1

37

C1/2

C3/4

2 3 4 5 6 7 8

45

C1/2

C3/4

*ff*

49

C1/2

C3/4

*fff*

53

C1/2

C3/4

12. Danses des demoiselles nobles

a. Scène

Moderato

Vi. I

7

Clar.

3

11

Corno 1/2

C1/2

C3/4

4

*f*

*ff*

*ff*

**b. Danse des duchesses**  
Moderato con moto (tempo di Minuetto)

C1/2 <sup>Vi. I</sup>

*f*

C1/2

*f* *f* *ff*

C1/2 <sup>Corno 1 Solo</sup>

*f*

C3/4 <sup>Corno 4</sup>

*ff*

C1/2 <sup>(Corno 1)</sup>

*ff*

C3/4 <sup>(Corno 4)</sup>

*ff*

**c. Danse des baronesses**  
Allegro moderato (tempo di Gavotte)

2 8 8 6

(Ob./Clar./Fag.) (Picc./Fl.)

Ob. 1

**d. Danses des comtesses**  
Allegro non troppo

C1/2 C3/4

Musical notation for the first system of 'Danses des comtesses'. The C1/2 part is in treble clef with a 2-measure rest followed by eighth notes. The C3/4 part is in treble clef with a 2-measure rest followed by eighth notes. Both parts have a dynamic marking of *f* and repeat signs.

C1/2 C3/4

Musical notation for the second system of 'Danses des comtesses'. The C1/2 part continues with eighth notes and repeat signs. The C3/4 part continues with eighth notes and repeat signs.

C1/2 C3/4

Musical notation for the third system of 'Danses des comtesses'. The C1/2 part is labeled 'Corno 1/3' and has a dynamic marking of *f*. The C3/4 part is labeled 'Corno 2/4'.

C1/3 C2/4

Musical notation for the fourth system of 'Danses des comtesses'. The C1/3 part has a dynamic marking of *ff*. The C2/4 part continues with eighth notes.

**e. Danse des marquises**  
Allegro non troppo

C1/2 C3/4

Musical notation for the first system of 'Danse des marquises'. The C1/2 part is labeled 'Corno 1/2' and includes a 'Vi.' (Violin) part with a dynamic marking of *p*. The C3/4 part is labeled 'Corno 3/4' and 'Corno 4' with a dynamic marking of *p*.



10 Corno 2

C1/2 *p*

C3/4 *p* *poco cresc.*

18 Clar.

(Corno 2) 8

C1/2 *mp poco cresc. mf*

C3/4 *mf* 8

31

C1/2 *p*

C3/4 Corno 4 *p*

39 Corno 2

C1/2 *p*

C3/4 *p* *mp* *mf* *poco cresc.*

**13. Coda - Farandole**  
Poco più vivo

C1/2 *f* 3 10 Fl.

C3/4 *f* 3 10

**Danse**  
Allegro non troppo

17 3 5 6

Vi.

6

28

C1/2

C3/4

2 3 4 5 6 7

37

C1/2

C3/4

Corno 2

Trbe

Corno 4

7

51

C1/2

C3/4

2 3 4 5 6 7

*ff*

60

C1/2

C3/4

*ff*

66

C1/2

C3/4

*ff*

73

C1/2

C3/4

*ff*

78

C1/2

C3/4

2 3 4 5 6 7

**Presto**

85

C1/2

C3/4

*ff*

89

C1/2

C3/4

**14. a. Départ des chasseurs**  
**Allegro con spirito**

C1/2

C3/4

(Timp.)

*f*

4

C1/2

C3/4

2

2

2

10 Corno 2

C1/2

Corno 4 *mf*

C3/4

13 Corno 1

C1/2

C3/4

19 *a2?*

C1/2

*mp*

Corno 3 *p*

C3/4

**b. Entrée de la Fée des lilas**  
Andantino

22

C1/2

9 2 5

Fl.

C3/4

9 2 5

41

C1/2

7

Fl.

C3/4

7

*p*

51

C1/2

C3/4

56

C1/2

*p cresc. mf cresc. f cresc.*

C3/4

64

C1/2

*ff ff fff mf*

C3/4

*3 3 3 3 4*

Corno 3

75

C1/2

*p p < mf > p < mp < mf*

C3/4

84

C1/2

*mf mf mf*

C3/4

89

C1/2

*mf f*

*5*

C3/4

*5*

Allegro vivace

98

C1/2

C3/4

*ff*

*ff*

103

C1/2

C3/4

*ff*

107

C1/2

C3/4

*ff*

112

C1/2

C3/4

*ff*

*mf*

117

C1/2

C3/4

*f*

*cresc.*

*ff*

*f*

122

C1/2

C3/4

*ff*

126

C1/2

C3/4

*ff*

129

C1/2

C3/4

*ff dim. p*

**15. Pas d'action**  
**a. Scène d'Aurore et de Désiré**  
 Andante cantabile

7 5

Ob. 1

Vc.

19

C1/2

C3/4

*mf mp p p mf mp p mf*

28

C1/2

C3/4

*mp p mf mp p*

*ritenuto* **Tempo I**

36

C1/2

C3/4

*p pp*

7

72 **b. Grand Adage?**

C1/2 Fl. Corno 1  
C3/4

*p* *cresc.*

C1/3 Corno 1/3  
C2/4 Corno 2/4

*p* *cresc.*

C1/2 Corno 1/2 Corno 2  
C3/4 Corno 3/4 Corno 4

*f* *mf*

C1/2  
C3/4

*mp* *mf cresc. un poco*

82 **Più mosso**  
C1/2  
C3/4

*f* *mf* *f* *f* *mf* *ff*

92 **c. Valse des nymphes**  
**Allegro**  
C1/2  
C3/4

*ff* *mf* *f* *mf*



107

C1/2

C3/4

*f* *ff* *f*

*a2*

3 2

120

C1/2

C3/4

*f* *f* *f* *ff* *f*

*a2*

4

134

C1/2

C3/4

*f* *f* *mf*

*a2*

2 4

148

C1/2

C3/4

*f* *mf*

*a2*

3

157

C1/2

C3/4

*f* *f*

*a2*

3

d. Variation d'Aurore  
Allegro con moto

The musical score is divided into six systems, each with a C1/2 (treble clef) and C3/4 (bass clef) staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4.

- System 1 (Measures 1-9):** Features two measures of rests for both staves, followed by a nine-measure rest. The first measure of the C1/2 staff contains a dynamic marking of *pp*. The instrument is identified as *Ob. 1*.
- System 2 (Measures 10-19):** The C1/2 staff has a *p* dynamic marking. The instrument is identified as *Corno 3*. The C3/4 staff contains a series of eighth-note chords.
- System 3 (Measures 20-27):** The C1/2 staff shows a dynamic progression from *mp* to *mf* to *f*. The C3/4 staff continues with eighth-note chords.
- System 4 (Measures 28-35):** The C1/2 staff has a *f* dynamic marking. The C3/4 staff has a *mf marcato* dynamic marking. Both staves feature eighth-note chords.
- System 5 (Measures 36-49):** The C1/2 staff has a *f* dynamic marking. The C3/4 staff has a *cresc.* dynamic marking. Both staves feature eighth-note chords.
- System 6 (Measures 50-59):** The C1/2 staff has a *ff* dynamic marking. The C3/4 staff continues with eighth-note chords.

65

C1/2

Corno 2

Corno 1

C3/4

Corno 4

*f*

Corno 3

**CODA**  
Presto`

4 8 12

(Clar.) (Clar.) Fl.

30

C1/2

9

Fl.

Corno 1

*sfp* *cresc.* *mp* < *mf* > *p* *cresc.*

C3/4

9

47

C1/2

*mp* < *mf* > *p*

*p* *cresc.*

7

C3/4

*p* *cresc.*

7

61

*a 2*

7 2

C1/2

*f*

*a 2*

7 2

C3/4

*f*

74

9 6 3

C1/2

9 6 3

C3/4

*mf*

16. Scène  
Allegro agitato

1

C1/2  $\frac{2}{4}$  *f* *sf*

C3/4  $\frac{2}{4}$

Detailed description: This system contains measures 1 through 6. The C1/2 part (top staff) starts with a dynamic of *f* and features a melodic line with eighth notes and quarter notes, often beamed together. The C3/4 part (bottom staff) provides a harmonic accompaniment with chords and eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

7

C1/2 *f* *ff* *f*

C3/4

Detailed description: This system contains measures 7 through 11. The C1/2 part continues with a melodic line, showing a dynamic increase to *ff* in measure 9. The C3/4 part continues with a steady accompaniment. The key signature changes to two flats (B-flat and E-flat) in measure 7.

12

C1/2 *f*

C3/4

Detailed description: This system contains measures 12 through 16. The C1/2 part features a melodic line with a dynamic of *f*. The C3/4 part continues with a harmonic accompaniment. The key signature remains two flats.

17

C1/2 *f* *ff* *ff*

C3/4

Detailed description: This system contains measures 17 through 20. The C1/2 part has a melodic line with a dynamic of *f* in measure 17, increasing to *ff* in measures 18 and 20. The C3/4 part continues with a harmonic accompaniment. The key signature remains two flats.

21

C1/2

C3/4

Detailed description: This system contains measures 21 through 24. The C1/2 part features a melodic line with a dynamic of *f*. The C3/4 part continues with a harmonic accompaniment. The key signature remains two flats.

17. Panorama  
Andantino

5

C1/2 *p*

C3/4 *p*

Detailed description: This system contains measures 1 through 4. The C1/2 part (top staff) starts with a dynamic of *p* and features a melodic line with eighth notes and quarter notes. The C3/4 part (bottom staff) provides a harmonic accompaniment with chords and eighth notes. The key signature has two sharps (F# and C#), and the time signature is 6/8.

12

C1/2

C3/4

*p* *mf*

19

C1/2

C3/4

Corno 2

Corno 4

*p* *mf*

28

C1/2

C3/4

*p*

34

C1/2

C3/4

*p*

40

C1/2

C3/4

Corno 2

Corno 4

*mf* *p*

46

C1/2

C3/4

Corno 2

Corno 4

*mf*

V.S.

**2**

54 **60**

C1/2

C3/4

*p*

64 **2**

C1/2

C3/4

*p* *mf*

70 **74-79** **80**  
bestaan niet

C1/2

C3/4

*p*  
Corno 3

82 **Corno 1** **4**

C1/2

*p*

**18. Entr'acte symphonique**  
Andante sostenuto

**9** C.A. (in Fa)

14 **3** **3**

C1/2

C3/4

*mf* *mp*

19 **5** **Corno 2**

C2

*pp*

31 **7** **4**

C.A. (in Fa) Fl.

44

C1/2 *f*

C3/4

50 **7** **2**

Corno 1/2 Picc. *p*

66 **3** **3** **3** **3**

C1/2 *p* *pp* Corno 2

### Scène II - Le Château de la belle au bois dormant

#### 19. Entr'acte symphonique (Le sommeil) et scène

Andante misterioso

Trba I (con sord.)

**2** **8** **8**

Trba I (con sord.)

22 Corno 1/2 **6** **8**

*p* *mf* *pp*

39 Trba I (con sord.) **11** **3**

Ob. 1

57 Corno 1 **4** **3**

*p* *pp*

66 70A Corno 2

Fl. *mf* *p* *ppp*

77 Corno 2

*pp* *p* *pp*

95 Corno 3

*pp* *p*

Allegro vivace (♩ = ♩ del precedente)

99 Corno 1 Corno 3

*p* *mp* *mf*

104

107

*mf* *cresc.* *ff*



114

C1/2

C3/4

*pp*  $\triangleleft$  *ff*

*sfpp*  $\triangleleft$  *f*

*pp*  $\triangleleft$  *f*

121

C1/2

C3/4

*p*

*mp*

126

C1/2

C3/4

*mf*

131

C1/2

C3/4

*f*

*cresc.*

135

C1/2

C3/4

*fff*

20. Finale - Le réveil d'Aurore  
Allegro agitato

C1/2 *a 2*

C3/4 *fff* *a 2* *a 2*

C1/2 *5*

C3/4

C1/2 *9* *a 2* *a 2*

C3/4 *a 2* *a 2*

C1/2 *13*

C3/4

Un pochettino più tranquillo

C1/2 *17*

C3/4 *ff*

C1/2 *24*

C3/4

Tempo I

29

C1/2

Corno 1

C3/4

*ff*

*p* Corno 4

36

C1/2

*f cresc.*

*ff*

*fff*

*a 2*

C3/4

*a 2*

40

C1/2

*a 2*

C3/4

*a 2*

44

C1/2

*a 2*

C3/4

*a 2*

48

C1/2

*a 2*

C3/4

*a 2*

52

C1/2

C3/4

*I.S*

1

58

C1/2

C3/4

*sempre fff*

62

C1/2

C3/4

66

C1/2

C3/4

71

C1/2

C3/4

3

3

Akte III  
Les Noces de Désiré et d'Aurore

21. Marche  
Allegro non troppo

The musical score is for Corni in Fa (C1/2) and C3/4. It consists of five systems of music, each with a double bar line on the left. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *ff*, *f*, *mf*, and *V.S.* (Vivace). There are also triplets and accents indicated throughout the piece.

Measure 1: C1/2 starts with *ff*, C3/4 with *f*.  
Measure 6: C1/2 starts with *f*, C3/4 with *f*.  
Measure 11: C1/2 starts with *ff*, C3/4 with *f*.  
Measure 16: C1/2 starts with *mf*, C3/4 with *ff*.  
Measure 21: C1/2 starts with *f*, C3/4 with *ff*.  
Measure 25: C1/2 starts with *mf*, C3/4 with *ff*. The system ends with *V.S.*

1

30

C1/2

C3/4

*f* *ff* *f*

35

C1/2

C3/4

*ff* *ff* *ff*

40

C1/2

C3/4

*mf* *mf* *cresc.*

47

C1/2

C3/4

*f* *Corno 4* *mf*

55

C1/2

C3/4

*f* *Corno 1/3* *(Corno 4)* *Corno 2/4*

60

C1/3

C2/4

*cresc.* *ff*

Corno 1/2

65

*ff*

*f*

*ff*

3

Corno 3/4

70

*f*

*f*

*ff*

*ff*

*f*

3

75

*ff*

*f*

*f*

3

80

*mf*

*ff*

3

85

*f*

*ff*

89

*mf*

*f*

*ff*

V.S.

94

C1/2

*f* *ff* *f*

C3/4

99

C1/2

*ff* *ff*

C3/4

104

C1/2

*3* *3*

C3/4

*3* *3*

107

C1/2

C3/4

**22. Polacca**  
**Allegro moderato e brillante**  
 Corno 2

C1/2

*mf*

Corno 4

C3/4



10 1 2 3 4 5 6 7

C1/2

C3/4

*p cresc. poco a poco*

*ff* *ff*

21

C1/2

C3/4

*ff*

26

C1/2

C3/4

31

C1/2

C3/4

36

C1/2

C3/4

*mf*

*mf*

41

C1/2

C3/4

*mf cresc.* *ff*

*mf* *mf*

4

50

C1/2

*ff*

C3/4

*fff*

55

C1/2

C3/4

61

C1/2

*ff* *f* *ff* *ff*

C3/4

70

C1/2

*f*

C3/4

77

C1/2

*f*

C3/4

Corno 4

89

C1/2

Corno 2

*ff* *ff*

C3/4

96

C1/2

C3/4

102

C1/2

C3/4

107

C1/2

C3/4

112

C1/2

C3/4

117

C1/2

C3/4

122

C1/2

C3/4

4

131

C1/2

*ff*

*fff*

C3/4

136

C1/2

C3/4

141

C1/2

C3/4

145

C1/2

*fff*

C3/4

150

C1/2

C3/4

154

C1/2

C3/4



**23. Pas de quatre**  
**a. Entrée**  
**Allegro non tanto**

C1/2

C3/4

*p*

*p*

*p*

*mp*



7

C1/2

C3/4

*> mf*

*f*

*p*

*mf*

*f*

*mp*



13

C1/2

C3/4

*p cresc.*

*mf*

*f*

*mf cresc.*



17

C1/2

C3/4

*f*

*f*

1

27

C1/2

C3/4

*f* *f* *f*

35

C1/2

C3/4

*p* *p* *mf*

*cresc.* *mf*

41

C1/2

C3/4

*f* *p* *p* *mp*

*f* *mp* *p*

47

C1/2

C3/4

*> mf* *mf* *f*

51

C1/2

C3/4

*ff* *ff*

9

**b. Variation I de la Fée - Or**  
Allegro (Tempo di Valse)

4 12 Fl.

21 11 Fl.

37 *a 4*  
*ff*

46 7

60 *mp cresc.* *ff*

C1/2

C3/4

**c. Variation II de la Fée - Argent**  
Allegro giusto

7 13 Fl.

(Camp.)

Corno 1/2

24 *mf*

32 11 8va  
*f* Picc./Fl.

11

C1/2

C3/4

**d. Variation III de la Fée - Saphir**  
**Vivacissimo**

C1/2 (2+3) 2 3 4

C3/4 2 3 4

C1/2 9

C3/4

C1/2 17 6 Fl.

C3/4 6

C1/2 29 *f*

C3/4

C1/2 37 4 *ff*

C3/4 4



e. Variation IV - de la Fée Diamant  
Vivace

The musical score is divided into five systems, each separated by a double bar line. The first system (measures 1-9) features a triplet of eighth notes in both staves, with a forte (*f*) dynamic. The second system (measures 10-16) has a *f* dynamic in the C3/4 staff and a *f* dynamic in the C1/2 staff. The third system (measures 17-24) includes a *f* dynamic in the C1/2 staff and a *f* dynamic in the C3/4 staff. The fourth system (measures 32-46) features a *f* dynamic in the C1/2 staff and a *f* dynamic in the C3/4 staff. The fifth system (measures 47-54) includes a fortissimo (*ff*) dynamic in the C1/2 staff and a fortissimo (*ff*) dynamic in the C3/4 staff. The score includes various articulations such as slurs, accents, and dynamic hairpins.

**f. CODA**  
L'istesso tempo

8

C1/2

*ff*

*ff*

C3/4

15

C1/2

C3/4

22

C1/2

*ff*

2 3

C3/4

2 3

30

C1/2

2 3

C3/4

2 3

37

C1/2

C3/4

44

C1/2

C3/4

**24. Pas de caractère - Le Chat botté et la Chatte blanche**  
*Allegro moderato*

Corn - tacet

27

Clar.

Vi.

**25. Pas de quatre**  
**a. Entrée**  
*Adagio*

C1/2

C3/4

*p*

18

Clar. 1

*f*

26

*ff*

b. Variation I - de Cendrillon et Fortuné  
Allegro (Tempo di Valse)

5

*ff* *ff*

12

19

*ff* *ff*

27

34

41 *fff* *a 2*

C1/2

C3/4

49

C1/2

C3/4

**c. Variation II - L'oiseau Bleu et La princesse Florine**  
**Andantino**

8

C2

Corni 1, 3, 4 tacet

Clar. 1

6

18

C2

Corno 2

4

*mf*

**CODA**  
**Presto**

4

9

7

7

(Fag.)

Clar.

(Fag.)

Clar.

32

C1/2

Corno 2

14

14

14

14

Clar.

*mp cresc.*

*f*

Corno 4

C3/4

54

C1/2

7

7

*f*

*cresc.*

C3/4

66

C1/2

7

7

*ff*

C3/4

1

77

C1/2

*ff*

C3/4

83

C1/2

3

C3/4

3

**26. Pas de caractère - chaperon Rouge et le Loup**  
Allegro moderato

15

14

2

Vi. I

Ob. 2

35

Corno 2

2

Corno 2

4

2

C1/2

(D)

*ff*

*fff*

*mf*

Corno 4

2

Corno 4

4

2

C3/4

(D)

49

*mf*

*p*

*cresc.*

*stringendo*

2

2

C1/2

C3/4

Più mosso

57

C1/2

*ff*

C3/4

63

C1/2

C3/4



**Cendrillon et Prince Fortuné**  
**Allegro agitato**

C1/2

C3/4

*mf*

*mf*



9

C1/2

C3/4

*mf*

*cresc.*

Corno 3

*mf cresc.*

*f*

*mf*



19

C1/2

C3/4

*f*

Corno 4

*pp cresc.*

*mf*



29

C1/2

C3/4

Corno 4

*pp cresc.*

*mf*

***δ***

45 Corno 2 Corno 2

C1/2 *mf* *f* *mf*

C3/4 *f* *mf* *f*

Corno 4

57 *poco ritenuto* **Tempo di Valse (Moderato)**

C1/2 *f* *ff* *p*

C3/4 *f* *ff* *p*

72

C1/2

C3/4

81

C1/2 *tr*

C3/4

Ob.

98 Corno 1 Corno 4

C1/2 *f* *ff*

C3/4 *f* *ff*



107

C1/2

C3/4

*ff*

*ff*

117

C1/2

C3/4

*f*

Vivace assai

137

C1/2

C3/4

*f*

146

C1/2

C3/4

*f*

157

C1/2

C3/4

*stringendo*

*ff*

165

C1/2

C3/4

Presto

27. Pas berrichon - le Petit Poucet, ses frères et l'Ogre  
Allegro vivo

The musical score is for two Corni in Fa (C1/2 and C3/4) in 2/4 time. It is divided into several systems, each marked with a double bar line and a repeat sign.

- System 1 (Measures 1-9):** Both staves start with a whole rest. From measure 2, the C3/4 staff plays a rhythmic pattern of eighth notes. The C1/2 staff has rests until measure 2, then plays a melodic line. Dynamics are *mf*.
- System 2 (Measures 10-19):** Continuation of the previous system. The C1/2 staff has a *Corno 2* marking above it. Dynamics are *f*.
- System 3 (Measures 20-29):** Both staves play a series of chords marked with a slash and a number (2, 3, 4, 5, 6, 7). Measure 15 is a whole rest. Dynamics are *f*.
- System 4 (Measures 30-42):** Both staves play a rhythmic pattern of eighth notes. Dynamics are *f*.
- System 5 (Measures 43-51):** Continuation of the previous system. Measure 51 is a whole rest. Dynamics are *ff*.
- System 6 (Measures 52-62):** Continuation of the previous system. Measure 62 is a whole rest. Dynamics are *ff*.
- System 7 (Measures 63-66):** Labeled **CODA**. Both staves play a rhythmic pattern of eighth notes. Dynamics are *ff*.

69  
C1/2  
C3/4

**28. Pas de deux - Aurore et Désiré**  
Allegretto

**a. Entrée**  
Allegro moderato

C1/2  
C3/4

*ff* *mf*

2 2

9  
C1/2  
C3/4

*f* *f*

19  
C1/2  
C3/4

Corno 2

*mf* 7 7

35  
C1/2  
C3/4

*mf* *cresc.* *f* *cresc.*

Corno 4

*mf* (D)

42  
C1/2  
C3/4

*ff* *dim.* *p* *ff*

**b. Grand adage**  
Andante non troppo

C1/2 **9** Ob. 1 *f*  $\triangleright$

C3/4 **9**

C1/2 **15** **5** *mp* *cresc.* *f*  $\triangleright$  **4**

C3/4 **5** *mp* *cresc.* *f*  $\triangleright$  **4**

C1/2 **29** *mf* *ff* *mf*

C3/4 *mf* *ff* *mf*

**Poco più mosso**

C1/2 **34** *ff*

C3/4 *ff*

C1/2 **39** *a 2* *ff*

C3/4 *a 2* *ff*

C1/2 **44** *a 2* *fff*

C3/4 *a 2* *fff*

*ritenuto*

50

**Tempo I**

55

58

61

65

72

Corno 1

80

C1/2

*mf*

*mf*

Corno 4

*f*

C3/4

c. Variation I - Désiré  
Vivace

C1/2

2

2 3 4 5 6

C3/4

2

*f*

2 3 4 5 6

C1/2

7 8 2 3 4 5 6 7

C3/4

7 8 2 3 4 5 6 7

C1/2

4

*f*

C3/4

4

Corno 2

C1/2

*ff*

Corno 4

*ff*

C3/4

C1/2

35

C3/4

**Prestissimo**

40

C1/2

C3/4

*ff sempre*

47

C1/2

C3/4

*fff*

53

C1/2

C3/4

**d. Variation II - Aurore**  
**Andantino**

10

2

8

Clar. 1

6

Vi. I

24

5

10

2

4

Vi. I

**4**

47

C1/2 *ff* Corno 1

C3/4 Corno 3

54

C1/2

C3/4

61

C1/2

C3/4

**e. CODA**  
**Allegro vivace**

8 3 Corno 1

Ob. *f marcato*

8 3 Corno 3

19

C1/2 *ff*

C3/4



30

C1/2

C3/4

*ff*

38

C1/2

C3/4

*ff marcato*

47

C1/2

C3/4

*f*

54

C1/2

C3/4

*fff*

61

C1/2

C3/4

67

C1/2

C3/4

**3**

3

77 *a 2*

C1/2 *ff*

C3/4

85

C1/2

C3/4

29. Sarabande - quadrille pour Turcs, Éthiopiens, Africains et Américains  
Andante

C1/2 *Corno 2*

C3/4

17

C1/2 *f f p mf f*

C3/4 *f f*

24

C1/2

C3/4

*f* *f*

*f* *f*

5

5



33

C1/2

C3/4

*f* *f*

*p* *mf* *f*

2

2



40

C1/2

C3/4

*f* *f*

*f* *f*

5

5



**30. Finale**  
**a. Coda générale**  
Allegro brillante (Tempo di mazurka)

C1/2

Vi. 1

*ff*

3

V.S.

C3/4

3

**3**

9  
C1/2 Picc./Fl. *ff*

C3/4 *mf sf sf*

17  
C1/2 *ff f sf*

C3/4 *sf*

25  
C1/2 *ff ff*

C3/4 *mf sf sf*

33  
C1/2 *ff f sf*

C3/4 *sf*

41  
C1/2 *ff ff* **2**

C3/4 *ff ff* **2**

49  
C1/2 *ff*

C3/4 *ff*

56

C1/2

C3/4

*ff*

2

64

C1/2

C3/4

*ff*

72

C1/2

C3/4

*ff*

*mf sf sf*

81

C1/2

C3/4

*ff*

*sf*

88

C1/2

C3/4

*f*

3

98

C1/2

C3/4

*f*

3

V.S.

3

109

C1/2

*f*

*f*

3

C3/4

3

121

C1

*fff*

C2

*fff*

C3

C4

129

C1

*fff*

C2

C3

C4

138

C1

C2

C3

C4

146

C1

C2

C3

C4

154

Corno 1/2

*ff*

Corno 3/4

*mf* *f* *f* *f*

*ff*

163

C1/2

C3/4

170

C1/2

8 8 8 4 3

(Fl./Clar.)

*ff*

C3/4

8 8 8 4 3

2

205

C1/2

*ff* *ff* *ff* V.S.

2 2 2 3

C3/4

2 2 2 3

3

218

C1/2

*ff*

*ff*

C3/4

*mf* *f* *f*

228

C1/2

*f* *fff* *fff* *fff*

C3/4

236

C1/2

2

*ff*

C3/4

2

244

C1/2

*ff*

C3/4

252

C1/2

*ff* *fff*

C3/4

*mf* *f* *f* *f*

261

C1/2

C3/4



268

C1/2

C3/4

*fff*

276

C1/2

C3/4

283

C1/2

C3/4

291

C1/2

C3/4

*fff*

299

C1/2

C3/4

*fff*

2 3

306

C1/2

C3/4

Picc./Fl.

V.S.

## Presto

311

C1/2

*fff*

C3/4

*fff*

320

C1/2

(kan ook gelijk maat 316 zijn)

*a 2*

C3/4

329

C1/2

C3/4

338

C1/2

*fff*

C3/4

347

C1/2

*fff*

C3/4

356

365

372

378

G.P.

**b. Apothéose**  
Andante molto maestoso

385

3

396 *f* **2** Corno 1

C1/2

C3/4

406 *ff*

C1/2

C3/4

413 *fff*

C1/2

C3/4

420

C1/2

C3/4

427

C1/2

C3/4

433

C1/2

C3/4

*fff*

440

C1/2

C3/4

446

C1/2

C3/4

*Fine*

## Doornroosje inhoud

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