

Tchaikovsky: “The Sleeping Beauty”

CONCORDANCE

There are two editions of Sleeping Beauty with which I am familiar:

Royal Opera House, Covent Garden: This edition uses rehearsal numbers. The rehearsal numbers start over again at the beginning of each act.

Kalmus edition: This edition uses measure numbers. Each scene has the measures numbered by tens (10, 20, 30, etc.). The measure numbers start over again at the beginning of each scene.

If the two editions are mixed together, you must use the concordance below to justify the two numbering systems in order to know where you are.

PLEASE NOTE: This concordance refers only to the Houston Ballet/Ben Stevenson production of Sleeping Beauty. Some of the rehearsal numbers will be missing from the concordance because of cuts taken in the music. This concordance can otherwise be applied to any production using these editions.

Conventions:

R1 means “rehearsal number 1” (Royal Opera House)

m 1 means “measure number 1” (Kalmus edition)

WARNING: There are some older editions of “Sleeping Beauty” that use a slightly different system for numbering the scenes. (This is especially true of older editions of piano reduction scores).

Beginning in Act II, No. 20, the old system calls this scene No. 19b rather than No. 20, and Act III then begins with No. 20, rather than No. 21. So, if you have the old system, all the scene numbers in Act III will be off by one number!

PROLOGUE

INTRODUCTION: There are no rehearsal numbers used in the introduction.

No. 1-MARCH:

R1=m 20

R4=m 79

R5=m 104

R6=m 115

R7=m 136

No. 2-SCENE DANSANTE:

R8=m 24

R9=m 55

R10=m 88

R11=m 126

R12=m 163

R13=m 193

No. 3-PAS DE SIX:

Adagio;

R14=m 18

R15=m 26

R16=m 35

R17=m 50

R18=m 56

Allegro molto;

R19=m 85

Variation I; Candide; no rehearsal numbers

Variation II; Fleur de Farine

R20=m 26

Variation III; Miettes qui tombent

R21=m 18

Variation IV; Canari qui chante; no rehearsal numbers

Variation V;

R22=m 41

R23=m 53

Variation VI;

R24=m 19

R25=m 43

Coda;

R26=m 21

R27=m 45

R28=m 68

No. 4- FINALE:

R29=m 17

R30=m 41

R31=m 55

R32=m 67

R33=m 91

R34=m 112

R35=m 156

R36=m 186

R37=m 200

R38=m 220

R39=m 246

R40=m 258

R41=m 272

ACT I

(No. 5- Scene is cut entirely from Houston Ballet version)

No. 6- VALSE:

R9=m17

R10=m 139

R11=m 273

No. 7=SCENE:

R12=m 30

No. 8-PAS D'ACTION:

8a; Adagio

R13=m 30

R14=m 52

R15=m 64

R16=m 76

8b; Danse des Demoiselles d'Honneur et des Pages

R18=m 121

R19=m 148

8c; Variation d'Aurore

R20=m 244

Coda;

R21=m 330

R22=m 371

R23=m 425

No. 9- FINALE:

R24=m 16

R25=m 45

R26=m 95

R27=m 119

R28=m 143

ACT II

No. 10-ENTR'ACTE ET SCENE:

R1=m 16

R2=m 37

R3=m 61

R4=m 75

No. 11-COLIN MAILLARD:

R5=m 9 (there is no R6)

R7=m 49

No. 12

12a; Scene (no rehearsal numbers)

12b; Danse des Duchesses

R8=m18 (there is no R9)

(cut 12c, 12d, and 12e)

No. 13-FARANDOLE

No. 13a Scene (no rehearsal numbers)

No. 13b; Danse

R10=m 40

No. 14-SCENE:

R11=m 18

R12=m 50

R13=m 70 (there is no R14 or R15)

No. 15-PAS D'ACTION:

15a; andante cantabile

R16=m 42

R17=m 62

R18=m 114 (there is no R19)

15b; Variation d'Aurore

Caution! No. 15b and the Entrée following it have their own distinct rehearsal numbers, separate from the rest of Act II. The normal rehearsal numbers in No. 15a resume again in the Coda following the Entrée.

R1=m 19

R2=m 35

R3=m 46

R4=m 61

Entrée; (this was No. 28a in Act III)

No rehearsal numbers in the Entrée; only measure numbers.

15c; Coda

R20=m 24

R21=m 50

R22=m 77

No. 16-SCENE:

R23=m 17

No. 17-PANORAMA:

There are no rehearsal numbers in No. 17; only measure numbers

(cut No. 18; ENTR'ACTE. No R24-R27)

No. 19-ENTR'ACTE:

R28=m 31 (no R29)

R30=m 62 (no R31)

R32=m 95

R33=m 110

R34=m 128

No. 20-FINALE:

R35=m 50

ACT III

(cut No. 21; MARCHE. There is no R1-R4)

No. 22-POLACCA:

R5=m 18

R6=m 60

R7=m 79

R8=m 94

R9=m 103

R10=m 145

No. 23-PAS DE QUATRE

Intrada;

R11=m 12

R12=m 27

(cut Variation I; La Fee d'Or. There is no R13-15)

Variation II; La Fee Argent

R16=m 16

R17=m 33

Variation III; La Fee Saphir

N.B. This is the only part of the score which might have rehearsal letters!

R18 or letter "A"=m 20

R19 or letter "B"=m 37

Variation IV; La Fee Diamant

R20=m 12

R21=m 36

Coda;

R22=m18

R23=m. 34

No. 24-PAS DE CARACTERE: (Puss in Boots)

R24=m 24

R25=m 36

No. 25-PAS DE QUATRE:

Adagio;

R26=m 10

R27=m 19 (there is no R28)

Variation I; Cendrillon et Fortune

R29=m 41

Variation II; Blue-Bird et Princesse Florine

R30=m 18

Coda;

R31=m 14

R32=m 45 (there is no R33)

No. 26-PAS DE CARACTERE: (Little Red Riding Hood)

R24=m 21

R35=m 45

No. 27-PAS BERRICHON: (Hop-'o-my-Thumb)

R36=m 19

R37=m 35

R38=m 47

(coda)

R39=m 63 (There is no R40 or R41)

No. 28-PAS DE DEUX:

Introduction; Allegretto (no rehearsal numbers)

(cut No. 28a; Entrée. See Act II, No. 15b)

28b; Adagio: andante non troppo

R42=m 16

R43=m 29

R44=m 46

R45=m 72

Variation I; Desire

R46=m 23

R47=m 48

Variation II; Aurore

R48=m 29 (there is no R49)

Coda;

R50=m 17

R51=m 41

R52=m 65 (there is no R53)

(Cut No. 29)

No. 30-FINALE:

Allegro brillante; Mazurka

R54=m 34

R55=m 74

R56=m 106 (there is no R57)

R58=m 154

R59=m 186

R60=m 202

R61=m 218 (there is no R62)

R63=m 278

Apotheosis (there is no R64-R68)

R69=m 424

Fin du ballet