

Sleeping Beauty

Waltz

Pjotr Tchaikovsky

*arranged by Paul De Bra for
accordion orchestra
(1, 2, 3, 4, bass, timpani)*

Sleeping Beauty is a ballet (opus 66) from which the music forms a suite (opus 66a) which contains a famous waltz. Although the arrangement can be played with a quintet it is better suited for accordion orchestra (plus timpani). There are places where diviso is indicated and recommended. Note: I know there are parallel fifths in the accompaniment, but these are present in the original as well.

Professor P made a recording available on YouTube (played with 4 different accordions, also using diviso, bass accordion, and with the timpani part generated by Musescore).

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

Waltz from Sleeping Beauty

Pyotr Tchaikovsky
arr. Paul De Bra

Allegro (Tempo di Valse)

Opus 66a

♩ = 200

⦿ light tremolo (or diviso ⦿ and ⦿)

Acc. 1

Acc. 2

Acc. 3

Acc. 4

Basson

Timp.
in F, Bes, D

ff light tremolo *p*

ff *p*

ff *p*

ff *p*

ff *p*

cre - *scen* - *do* *mp*

cre - *scen* - *do* *mp*

ff *p* *cresc.* *mp*

ff *p* *cresc.* *mp*

ff *p* *cre* - *scen* - *do* - *mp*

ff *p* *cre* - *scen* - *do* - *mp*

6

I

II

III

IV

B

T

cre - *scen* - *do* *mf*

cre - *scen* - *do* *mf* light tremolo

cre - *scen* - *do* *mf*

cre - *scen* - *do* *mf*

cre - *scen* - *do* *mf*

cre - *scen* - *do* *mf*

Waltz from Sleeping Beauty

11

I *cresc.* *f* *cresc.*

II *cresc.* *f* *cresc.*

III *cresc.* *f* *cresc.*

IV *cresc.* *f* *cresc.*

B *cresc.* *f* *cresc.*

T *cresc.* *f* *cresc.*

16

I *ff* (div. if possible)

II *ff*

III *ff*

IV *ff* alternate 2sp if needed

B *ff*

T *ff*

Waltz from Sleeping Beauty

20

I

II

III

IV

B

T

24

I

II

III

IV

B

T

Waltz from Sleeping Beauty

28

I

II

III

IV

B

T

diviso

This musical score segment covers measures 28 to 32. It is written for six parts: I, II, III, IV, B, and T. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measures 28-32 show a melodic progression in the upper parts and a rhythmic accompaniment in the lower parts. A 'diviso' marking is present above measure 30 in part IV.

33

I

II

III

IV

B

T

This musical score segment covers measures 33 to 36. It is written for six parts: I, II, III, IV, B, and T. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. Measures 33-36 show a melodic progression in the upper parts and a rhythmic accompaniment in the lower parts.

37

I *cantabile*

II *p cantabile*

III *p cantabile*

IV *p*

B *p*

T *p*

45

I *mf*

II *mf*

III *mf*

IV *mf*

B *mf*

T *mf*

53

Score for measures 53-60. The score is for a piano and a vocal soloist (T). The key signature is B-flat major (two flats). The time signature is 3/4. The piano part consists of four staves (I, II, III, IV) and a bass staff (B). The vocal part is on a single staff (T). The piano part features a melody in the upper staves and a harmonic accompaniment in the lower staves. The vocal part has a single line of music. Dynamics include *f* (forte) and *p* (piano). The score is divided into two systems of four measures each.

61

Score for measures 61-68. The score is for a piano and a vocal soloist (T). The key signature is B-flat major (two flats). The time signature is 3/4. The piano part consists of four staves (I, II, III, IV) and a bass staff (B). The vocal part is on a single staff (T). The piano part features a melody in the upper staves and a harmonic accompaniment in the lower staves. The vocal part has a single line of music. Dynamics include *pp* (pianissimo). The score is divided into two systems of four measures each.

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68

I *f*
 II *mf*
 III *f*
 IV *f*
 B *f*
 T *f*

(flute) *ff* (violin) *ff*

75

I *ff*
 II *ff*
 III *ff*
 IV *ff*
 B *ff*
 T *ff*

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80

I

II

III

IV

B

T

86

I

II

III

IV

B

T

1.

2.

ff

92

I *f* *pp*

II *mf* *pp*

III *mp* *p*

IV *mf* *pp* pizz. *p* pizz.

B *p*

T

98

I *mf*

II *mf*

III *mf*

IV *mf*

B *mf*

T

104

I II III IV B T

mf *mf* *f* *f*

109

I II III IV B T

pp *pp* *p* *p*

115

I *mf* *ff*

II *mf* *ff*

III *f* *ff*

IV *f* *ff* *arco*

B *f* *ff* *arco*

T

121

I *mf* *pizz.*

II *mf*

III *f*

IV *pizz.* *mf* *pizz.*

B *mf*

T *ff*

Waltz from Sleeping Beauty

128

dolce

p

arco (2 players alternating if possible)

mf

pp

pp

arco

pp

I

II

III

IV

B

T

133

I

II

III

IV

B

T

Waltz from Sleeping Beauty

138

I

II

III

IV

B

T

143

I

II

III

IV

B

T

Waltz from Sleeping Beauty

148

I

II

III

IV

B

T

153

I

II

III

IV

B

T

Waltz from Sleeping Beauty

158

div. or upper note in 



I

II

III

IV

B

T

163

I *cantabile*

II *cantabile*

III *cantabile*

IV *p*

B *p*

T

171

Score for measures 171-178. The score is for six parts: I, II, III, IV, B, and T. The key signature is B-flat major (two flats). The time signature is 3/4. The dynamics are marked as *mf* (mezzo-forte), *f* (forte), and *p* (piano). The parts are arranged in a grand staff with five systems. The first three parts (I, II, III) are in treble clef, and the last three parts (IV, B, T) are in bass clef. The parts are connected by a brace on the left. The score shows a progression of chords and melodic lines across the measures.

181

Score for measures 181-188. The score is for six parts: I, II, III, IV, B, and T. The key signature is B-flat major (two flats). The time signature is 3/4. The dynamics are marked as *pp* (pianissimo). The parts are arranged in a grand staff with five systems. The first three parts (I, II, III) are in treble clef, and the last three parts (IV, B, T) are in bass clef. The parts are connected by a brace on the left. The score shows a progression of chords and melodic lines across the measures, including a key change to D-flat major (three flats) in measure 185.

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190

I

II

III

IV

B

T

197

I

II

III

IV

B

T

ff

202

First system of musical notation (measures 202-207). The score is for six parts: I (First Violin), II (Second Violin), III (First Viola), IV (Second Viola), B (Cello/Double Bass), and T (Tuba). The key signature is B-flat major (two flats). The time signature is 3/4. The music features a waltz rhythm with a mix of eighth and sixteenth notes, often beamed together. Measures 202-207 show a melodic development in the upper strings, with the tuba providing a steady bass line.

208

Second system of musical notation (measures 208-213). This system includes first and second endings for measures 208-210. Measure 208 begins with a first ending, followed by a repeat sign and a second ending. The music continues through measures 209 and 210 with the second ending. Measures 211-213 continue the waltz melody. The tuba part in measure 211 includes a *ff* (fortissimo) dynamic marking. The score concludes with a repeat sign and a final measure.

214

I *f* *pp*
 II *mf* *pp*
 III *mp* *p*
 IV *mf* *pp* pizz.
 B *p*
 T

220

I *mp*
 II *mp*
 III *mf*
 IV *mf*
 B *mf*
 T

226

I

II

III

IV

B

T

mf

mf

f

f

231

I

II

III

IV

B

T

pp

pp

p

p

p

237

I *mf* *ff*

II *mf* *ff*

III *f* *ff*

IV *f* *ff* *arco*

B *f* *ff* *arco*

T

243

I

II

III

IV

B

T *ff*

251

I

II

III

IV

B

T

258

I

II

III

IV

B

T

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264

I

II

III

IV

B

T

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