

STRING EXPLORER SERIES

Sleeping Beauty Waltz

Piotr Ilyich Tchaikovsky

Arranged by Andrew H. Dabczynski (ASCAP)

INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Viola.....	5
Violin III (Viola 	3
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

PROGRAM NOTES

The *Sleeping Beauty* ballet—the second of three ballets composed by Tchaikovsky (1840–1893)—was reputedly completed in forty days in 1889, and first performed in St. Petersburg, Russia in 1890. It since has become a standard of the classical ballet repertoire. The first dance in Act I is the grand “Sleeping Beauty Waltz” (or “Garland Waltz”), certainly among Tchaikovsky’s most memorable melodies. Some sixty years later, when creating his animated version of the story, Walt Disney chose to include Tchaikovsky’s expressive ballet music rather than an original film score. Disney’s interpretation of the fairy tale—with words added to Tchaikovsky’s waltz to become “Once Upon a Dream”—has made “Sleeping Beauty Waltz” even more familiar to an ever-increasingly wider world audience.



NOTES TO THE CONDUCTOR

The melodies of Tchaikovsky's celebrated ballets are beloved world-wide, and no more so than this famous waltz. In this Romantic-era masterpiece, young string students will discover beautiful musical figures with rhythms, bowings, and fingerings achievable even by students in their first year of study. A moderate waltz tempo is suggested, but it should not drag ($\text{♩} = 52$). While the meter is $\frac{3}{4}$, an overarching pulse "in 1" should be maintained. In general, detached bowings should be played legato, and especially the dotted half notes. If possible, eighth notes with staccato "dots" are more effective if played off the string; regardless, they should be contrastingly short. Dynamic markings should be exaggerated to emphasize the Romantic-era spirit of the piece. After a 4-measure introduction, "Sleeping Beauty Waltz" begins with the famous melody appearing in the first violins (mm. 5–37); the firsts predominate throughout the arrangement. Cello/bass outline the familiar bass line—which should be treated as a melody in itself—while second violins/violas provide harmony and rhythmic drive. Attention should be drawn to the wonderful 2-against-3 hemiola sections (mm. 29–34, 37–38, 65–70) that characterize this waltz. The "B" theme appears (mm. 39–51) in the first violins, with the other instruments providing strong, accented "punches." The transition (mm. 52–56) that leads to the *dal segno* (at m. 5) should provide a stereophonic effect as the eighth notes cascade across the string sections. The repeated opening fulfills the arrangement's A-B-A form, before leading to the coda (m. 57). After a final hemiola section (mm. 65–70), the piece crescendos to close with a final 2-measure unison tag (mm. 71–72) in fortissimo.

Sleeping Beauty Waltz

CONDUCTOR SCORE

Duration - 2:30

Piotr Ilyich Tchaikovsky

Arranged by Andrew H. Dabczynski (ASCAP)

Moderato (♩ = 52) 5 

Violins
I *p* *mf cantabile*
II *p*

Viola (Violin III)
p

Cello
p

String Bass
p

Piano Accompaniment
Moderato (♩ = 52) 5 
p (*p*)

1 2 3 4 5 6

Vlins.
I *cresc.*
II *sim.* *cresc.*

Vla. (Vln. III)
sim. *cresc.*

Cello
cresc.

Str. Bass
sim. *cresc.*

Piano Accomp.
cresc.

7 8 9 10 11 12 13

To Coda ⊕

Vlns. I *f*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

Piano Accomp. *mf*

14 15 16 17 18 19 20

Vlns. I *mf*

Vlns. II *p*

Vla. (Vln. III) *p*

Cello *p*

Str. Bass *p*

Piano Accomp. *p*

21 22 23 24 25 26 27 28

29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

cresc.

p

f

29 30 31 32 33 34

37

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

ff

37 38 39 40

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.

41 42 43 44 45

ff

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Piano
Accomp.

46 47 48 49 50 51

52 *D.S. % al Coda*

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

52 53 54 55 56

mp

Coda

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

57 58 59 60 61 62

p

sim.

cresc.

4

65

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

63 64 65 66 67

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

68 69 70 71 72