

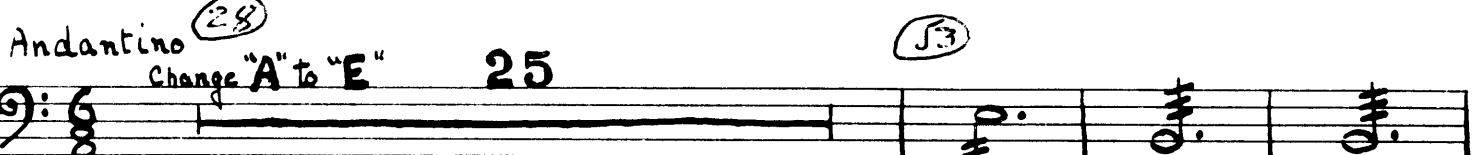
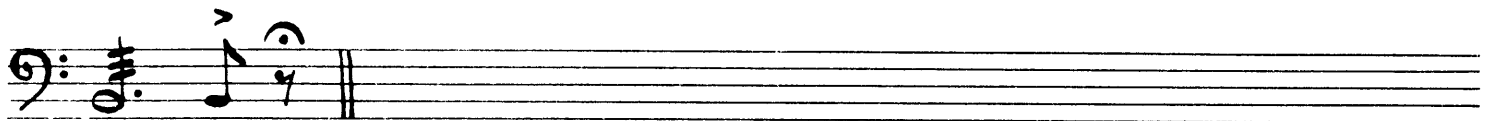
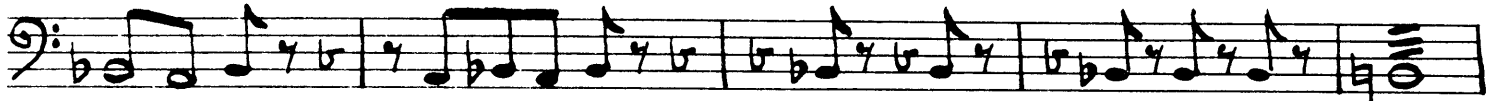
2.

Peter Ilyich Tchaikovsky
Sleeping Beauty, Op. 66

TIMPANI

in A. B. B^b INTRODUCTION

Allegro Vivace



in A. E. C# No. 1 MARCHE



Tchaikovsky — Sleeping Beauty
Timpani

Musical score for Timpani in Tchaikovsky's Sleeping Beauty, measures 10-140. The score is written in bass clef with a 3/4 time signature. It includes various dynamics such as *ff*, *p*, and *f*, and includes performance markings like *IND* and *ff*. Measure numbers are indicated above the staff, and some are circled (31, 36, 60, 68, 79, 104, 115, 120, 130, 140). The score consists of ten staves of music, with the final staff ending with a double bar line. Below the main score are three empty staves.

Three empty musical staves, each consisting of five lines, provided for additional notation or practice.

Tchaikovsky — Sleeping Beauty
Timpani

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4

No. 2 SCÈNE DANSANTE

in D. A.

Modto con moto

22 (23) 32 2

(57) Poco più animato 31 (88) Vln. I

Hns. I. II (94) Timp ALLO Modto 4

(102) Tempo di Valse 24 (126) 16

(142) 3 (150) 3 3

ff (155) 8 (163) 30 (193) 18

in F. E. C. No. 3 PAS DE SIX

Adagio

6 (7)

Andante (9) 9 (18) 6

(26) 1 2 3 4 (30) 2 3 4

pp mf

Tchaikovsky — Sleeping Beauty

TIMPANI

Change: F to E: E to Eb:

Handwritten notes: (50) C to F low

Allegro vivo

VARIATION 1 CANDLE

Allegro

VARIATION 2 COULANTE, FLEUR DE FARINE

Allegro

Handwritten notes: (26)

change F to G

VARIATION 3 MIETTES QUI TOMBENT

Allegro moderato

VARIATION 4 CANARI QUI CHANTE

Moderato

Tchaikovsky — Sleeping Beauty
Timpani

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6

VARIATION 5 VIOLENTE

Allegro molto vivace

Musical score for Variation 5, Timpani part. The score is written in bass clef with a 2/4 time signature. It consists of three staves. The first staff begins with a fermata and a circled measure number 7. The second staff starts with a circled measure number 41, followed by a fermata and a circled measure number 48. The third staff starts with a circled measure number 53, followed by a fermata and a circled measure number 32. Dynamics include *f* and *mf*. The piece concludes with a double bar line.

In D. G. C. VARIATION 6 LA FÉE DES LILAS

Tempo di Valse

Musical score for Variation 6, Timpani part. The score is written in bass clef with a 3/4 time signature. It consists of six staves. The first staff begins with a circled measure number 2. The second staff starts with a circled measure number 10, followed by a circled measure number 1. The third staff starts with a circled measure number 19, followed by a circled measure number 1. The fourth staff starts with a circled measure number 31, followed by a circled measure number 12. The fifth staff starts with a circled measure number 43, followed by a circled measure number 50, and then circled measure numbers 3, 4, 5, 6, and 7. The sixth staff starts with a circled measure number 56, followed by a circled measure number 1, and then a circled measure number 60. Dynamics include *ff* and *mf*. The piece concludes with a double bar line.

Tchaikovsky — Sleeping Beauty

Timpani

7.

in A. B. D **CODA**

Allegro giusto

20 (21)

5 (30) pp 4

f pp f (45)

4 5 6 7 (52) Poco più animata mf p 7

(60) ff

2 (71)

in B flat & A **No. 4. FINALE**

Andantino

7 (8) Allegro vivo ff pp cresc.

(17) f cresc. ff 17

Tchaikovsky — Sleeping Beauty
Timpani

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8. (37) *L'istesso tempo*

ff (41) 14 (55) 1

Change to G. C. D.

(60) **ff**

G to B^b; C to B; D to E

(71) 10 (81) *Moderato assai* *Andantino* (91)

All^o vivo (96) 16 (112) 44 (156) 20

All^o risoluto (176) in B^b, B, E. (180) 6 (186) 18

All^o **ff** vivo (204) 28 Andante (232) 14 (246) 11

(257)

sf p sf pp pp cresc. poco a poco ff

(270) 2 7

fff (280) 1 2 3 4 5 6 7 8 9 10 (290) 11 12

fff 13 **fff** End of Introduction

Tchaikovsky — Sleeping Beauty
Timpani

No. 5 ACT 1

in D. C. E. SCENE

All^o vivo 34 (35) (37)

2 3 4 5 6 7 8 (45) 27

(72) 20 (92) 1 1

(101) 11 (112) *pp* Change to G. C# E. (119) *ff* Moderato 13

Change: G to F#: C# to B: E to C

All^o vivo (133) 3 Moderato 3 (140) All^o Vivo 12

(153) 10 (163) 11

(174) 2 3 4 5 6 7 8

(184) *fff* Mod^o con moto (192) 9

Tchaikovsky — Sleeping Beauty
Timpani

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10.

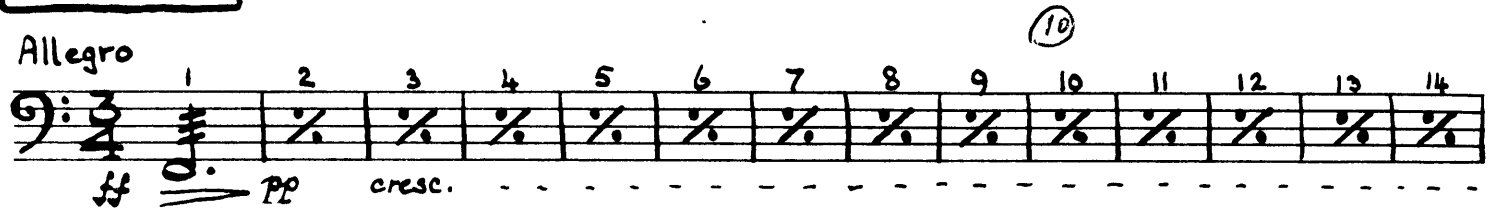
202



in F. B \flat D No. 6 VALSE

Allegro

10



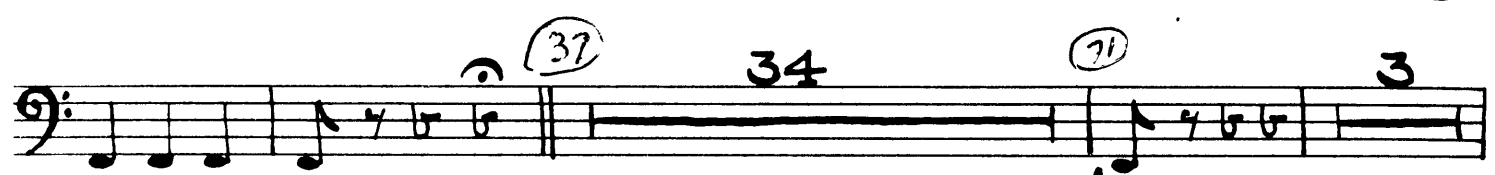
15 16



1 2 3 4 5 6 7 8 9



37 34 71 3



76 7 83 7 91



7 100 35



Tchaikovsky — Sleeping Beauty
Timpani

Musical score for Timpani, measures 135-355. The score is written in bass clef with a key signature of one flat (B-flat). It consists of six staves of music. Measure numbers 135, 146, 207, 212, 228, 236, 271, 286, and 290 are circled. Dynamic markings include *ff* and *f*. Rehearsal marks with numbers 3, 7, 7, 7, and 35 are present. The score ends with a double bar line.

Musical score for Timpani, measures 14-19. The score is written in bass clef with a key signature of one flat (B-flat). It consists of two staves of music. The first staff begins with a box containing the text "in G. Bb. D" and "No. 7 SCENE". The tempo marking "Andante" is above the first staff, and "Poco più animato" is above the second staff. Measure numbers 14 and 15 are circled. Dynamic markings include *ff*. The score ends with a double bar line.

12.

Timpani

(30) 20 L'istesso tempo (50)

change G to F#: Bb to A: D to E

(61)

(70)

in B^b.F.E^b No. 8(a) PAS D'ACTION **ADAGIO**

Andante

16 (17) 1

Adagio maestoso

(19) 10 (29) 9 stringendo 5 più mosso

(44) ff RIT 1

Tempo I

(50)

(62) 10 pp mp f

..... sim.

ff ff ff ff

Tchaikovsky — Sleeping Beauty

Timpani

65
Molto sostenuto

Poco stringendo

Tempo I

13

Handwritten musical notation for the first section of the timpani part. It consists of two staves. The first staff begins with a **fff** dynamic marking and contains notes with stems pointing up. The second staff begins with a **fff** dynamic marking and contains notes with stems pointing down. There are several bar lines and repeat signs. Handwritten annotations include circled numbers 65, 76, and 80, and the word "cresc." written above the second staff.

B^b.F.E^b No. 8(b) DANSE DES DEMOISELLES

Allegro mod^o

Handwritten musical notation for the beginning of the second section. It starts with a circled number 83 and a measure containing a whole rest. This is followed by a circled number 103 and a measure with a bass clef and a whole note. The rest of the staff contains seven measures with repeat signs. Handwritten annotations include circled numbers 83, 103, and 20.

Handwritten musical notation for the middle of the second section. It starts with a circled number 110 and a measure with a bass clef and a whole note. This is followed by a circled number 8 and a measure with a bass clef and a whole note. The rest of the staff contains two measures with repeat signs. Handwritten annotations include circled numbers 110, 8, 119, and 10.

Più mosso

Handwritten musical notation for the end of the second section. It consists of a single staff with a bass clef and a whole note. The rest of the staff contains several measures with repeat signs. Handwritten annotations include circled numbers 130 and 140, and a **ff** dynamic marking.

Handwritten musical notation for the end of the second section. It consists of a single staff with a bass clef and a whole note. The rest of the staff contains several measures with repeat signs. Handwritten annotations include circled numbers 130 and 140, and a **ff** dynamic marking.

Handwritten musical notation for the end of the second section. It consists of a single staff with a bass clef and a whole note. The rest of the staff contains several measures with repeat signs. Handwritten annotations include circled numbers 130 and 140, and a **ff** dynamic marking.

Tchaikovsky — Sleeping Beauty
Timpani

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14.

in G. D. E. No. 8(c) VARIATION 3' AURORE

Allegro mod^{to}
146 3 Vln. Solo 18 168 Tutti Strgs. 16

184 W.W. 15 199 Meno Mosso 4 3

208 3 4 216 Tempo I 15 1. 2.

All^o vivace 233 11 244 2 Stringendo

250

259

in G. D. F# No. 8(d) CODA

Allegro giusto 264 284 300

Strings 20 W.W. 16 mf

310

314 Poco più mosso 16 330 20

350 Tempo I 355 16

Tchaikovsky — Sleeping Beauty
Timpani

Handwritten musical score for Timpani, measures 371 to 425. The score is written on five staves in bass clef. Measure numbers 371, 380, 390, 400, 409, 425, and 15 are circled. Dynamics include *f* and *ff*. The key signature has one sharp (F#). The time signature is 3/4. Measure 409 is marked "L'istesso tempo". Measure 400 has a circled "8" above it. Measure 425 has a circled "18" above it. The score ends with a double bar line.

in F.B.E No. 9 FINALE

Handwritten musical score for Timpani, measures 27 to 32. The score is written on one staff in bass clef. Measure numbers 27 and 32 are circled. The tempo is "Allegro giusto" for measures 27-31 and "Allegro vivo" for measure 32. The key signature has one sharp (F#). The time signature is 2/4. Measure 32 has "Mus. Stop" written below it. The score ends with a double bar line.

Handwritten musical score for Timpani, measures 61 to 68. The score is written on one staff in bass clef. Measure numbers 61 and 68 are circled. The tempo is "Allegro giusto". The key signature has one sharp (F#). The time signature is 2/4. The score consists of seven measures of rests, followed by a final measure with a circled "68" above it. The score ends with a double bar line.

16.

Timp.

ANDANTE CON MOTO 10

Tempo

Allegro Vivo

Rit. MOLTO

Horn

Poco String

GRAVE

Poco più vivace

Change E to C

Andantino

Change C to E

79

84

91

100

110

20

Musical score for the end of Act 1, featuring bass clef staves. The score includes measures 131-141, 149, 158, and 160. Dynamics include *mp*, *fff*, *f*, and *ff*. Tempo markings include *Andante sostenuta* and *molto rit*. A large number '34' is written above the staff. The section concludes with the text "End of Act 1".

ACT 2

in B^b C. F. No. 10

Allegro con spirito

Musical score for Act 2, No. 10, featuring bass clef staves. The score includes measures 10, 16, 30, and 41. Dynamics include *ff*, *p*, and *cresc*. Tempo markings include *Allegro con spirito* and *Un poco più tranquillo*. The score concludes with the instruction "change to G. B^b. F.".

Tchaikovsky — Sleeping Beauty

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18.

Timpani

Hns. 4 Trombs. 8

Handwritten musical score for Timpani, measures 18-25. The score is written on a single bass clef staff. It includes dynamic markings such as *mf* and *ff*. Circled numbers indicate specific measures: 53, 61, 68, and 75. The notation includes various rhythmic values and rests.

in G.C.F. No. 11 COLIN MAILLARD

Allegro vivo

Handwritten musical score for No. 11 by Colin Maillard, measures 12-49. The score is written on a single bass clef staff. It includes dynamic markings such as *f*, *mf*, *p*, and *ff*. Circled numbers indicate specific measures: 12, 16, 29, 40, and 49. The notation includes various rhythmic values and rests. There are also some markings like "Vln. I Pizz" and "ff" with a hairpin.

No. 12 (a) SCÈNE

Moderato

17

This block contains the musical notation for No. 12 (a) SCÈNE. It features a single staff with a bass clef and a common time signature (C). A horizontal line with a fermata above it spans the entire staff, with the number '17' written above the line. The staff ends with a double bar line.

No. 12 (b) DANSE DES DUCHESSES

Moderato con moto

17 7

This block contains the musical notation for No. 12 (b) DANSE DES DUCHESSES. It features a single staff with a bass clef and a 3/4 time signature. A horizontal line with a fermata above it spans the entire staff, with the number '17' written above the line. The staff is divided into two sections by a vertical line, with the number '7' written above the second section. The staff ends with a double bar line.

No. 12 (c) DANSE DES BARONNES

Allegro mod^{to}
(Tempo di Gavotte)

24

Violas Wood Wind

This block contains the musical notation for No. 12 (c) DANSE DES BARONNES. It features a single staff with a bass clef and a common time signature (C). A horizontal line with a fermata above it spans the entire staff, with the number '24' written above the line. The staff is divided into two sections by a vertical line, with the number '2' written above the first section. Below the staff, the words 'Violas' and 'Wood Wind' are written under the first and second sections respectively. The staff ends with a double bar line.

No. 12 (d) DANSE DES CONTESSSES

Allegro non troppo

2 8 16

Strings Hns. Trpls

This block contains the musical notation for No. 12 (d) DANSE DES CONTESSSES. It features a single staff with a bass clef and a 6/8 time signature. A horizontal line with a fermata above it spans the entire staff. The staff is divided into three sections by two vertical lines, with the numbers '2', '8', and '16' written above the sections. Below the staff, the words 'Strings', 'Hns.', and 'Trpls' are written under the first, second, and third sections respectively. The staff ends with a double bar line.

No. 12 (e) DANSE DES MARQUISES

Allegro non tanto

15 26

Clart. Vln I. pizz

This block contains the musical notation for No. 12 (e) DANSE DES MARQUISES. It features a single staff with a bass clef and a 2/4 time signature. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). A horizontal line with a fermata above it spans the entire staff. The staff is divided into two sections by a vertical line, with the numbers '15' and '26' written above the sections. Below the staff, the words 'Clart.' and 'Vln I. pizz' are written under the first and second sections respectively. The staff ends with a double bar line.

Tchaikovsky — Sleeping Beauty
Timpani

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20.

No. 13 FARANDOLE

Poco più vivo

14 segue Danse

In F. B. C DANSE

Allegro non troppo

20

Wood wind

28

Vln. I

38

Vln. Fl.

44

Timps.

52

Presto

61-69

90

Tchaikovsky — Sleeping Beauty
Timpani

No. 14 SCENE

Allegro con spirito

11

mf

2 3 4 5 6 7 8 9 10 11 12 13 14 15

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

dim

Andantino

32

16

change to G#

50

ppp

Hns.

61

Tromb. III

64

Timp 1 2

10

70

76

23

in G# Bb C

Allegro vivace

3

5

110

f

2

3

4

5

6

121

3

2

130

4

Tchaikovsky — Sleeping Beauty
Timpani

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22.

in G. D. No. 15 (a) PAS D'ACTION (SCENE AUBRE ET DESIRE)

Andante cantabile 18 Più animato 15 Cor Ang. rit a tempo

6 42 6 f w.w. 12

62 FL. 13 76 Brass 7 83 Timp. 7

91 Più mosso 5 97 Allegro 16

114-130 16 146 21

No. 15 (b) VARIATION D'AUBRE

TACET

CODA

Presto 24 25 27 18

No. 16 SCENE

in D. Eb
Allegro agitato C sq_1 2 W.W 14 (17) 3

Tromb. III. Tuba Timp (21) f

G. D
NO. 17 - PANORAMA

Andantino Violin HP. 15

(19) ppp (28) 12 (40) $Vln.$

ppp (60) 10 (70) 4

ppp 4

(80) Harp pp

pp

24.

Temp.

No. 18 - ENTR'ACTE

- TACET -

Ab - A9 C

No. 19. ENTR'ACTE SYMPHONIQUE (LE SOMMEIL) ET SCENE

Andte MISTEIOSO

Handwritten musical score for No. 19. The score is written in bass clef with a 4/4 time signature. It includes various dynamics such as *pp*, *mp*, *pppp*, *ppp*, *mf*, and *fff*. Performance instructions include *Allegro*, *Poco più mosso*, *Change C to D*, and *crese poco-a-*. The score is annotated with circled measure numbers (13, 33, 60, 70, 70A, 71, 77, 85, 96, 99, 110, 119, 128, 141) and boxed measure numbers (15, 17, 10, 8, 4, 11, 2, 3, 4, 5, 2, 3, 4, 5, 4, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22). Instrument parts for Flute and Oboe are indicated. The score concludes with a fermata over a whole note chord.

Tchaikovsky — Sleeping Beauty

Timp.

25.

in B^b. D. E^b NO. 20 FINALE

Allegro agitato

fff p p f

f p ff

Un pochettino più tranquillo

V.S.

Tchaikovsky — Sleeping Beauty

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26.

Impart

Tempo I

Handwritten musical notation for the first staff, including a circled measure number 30 and dynamic markings: *f p cresc*, *f*, *pp cresc molto*, *f*, *ff*. The staff contains seven measures with repeat signs and a key signature change to one sharp.

Handwritten musical notation for the second staff, including a circled measure number 40 and dynamic markings: *f*, *f*. The staff contains two measures with repeat signs and a key signature change to one sharp.

Handwritten musical notation for the third staff, including a circled measure number 50 and dynamic markings: *f*, *f*. The staff contains two measures with repeat signs and a key signature change to one sharp.

Handwritten musical notation for the fourth staff, including a circled measure number 60 and dynamic markings: *f*. The staff contains two measures with repeat signs and a key signature change to one sharp.

Handwritten musical notation for the fifth staff, including a circled measure number 70 and dynamic markings: *ff*. The staff contains two measures with repeat signs and a key signature change to one sharp.

Handwritten musical notation for the sixth staff, including a circled measure number 70. The staff contains a single measure with a key signature change to one sharp.

Handwritten musical notation for the seventh staff, including a circled measure number 70. The staff contains a single measure with a key signature change to one sharp.

Handwritten musical notation for the eighth staff, including a circled measure number 70. The staff contains a single measure with a key signature change to one sharp.

Two empty musical staves at the bottom of the page.

Tchaikovsky — Sleeping Beauty

Timp.

27.

ACT 3

in A.D.E No. 21 MARCHE

Allegro non troppo

ff

1

17

6

f

25

p

mf

33

ff

40

15

Vln I

57

6

Tchaikovsky — Sleeping Beauty

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28.

Timpani

65-73

70-78

81

90

100

In D.A. No. 22 POLACCA

Allegro mod^{to} brillante

11

12

13

14

15

16

22-30

38

10

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Tchaikovsky — Sleeping Beauty

Timp.

29.

Tchaikovsky — Sleeping Beauty

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30.

Timpani

Tromb 3

Timp (50)

Musical staff 1: Trombone 3 and Timpani (50). The staff shows a melodic line in bass clef with dynamic markings *ff* and *ff*.

Musical staff 2: Trombone 3 and Timpani (61). The staff shows a melodic line in bass clef.

Musical staff 3: Trombone 3 and Timpani (70). The staff shows a melodic line in bass clef with dynamic marking *mf*.

Musical staff 4: Trombone 3 and Tambourine (79). The staff shows a melodic line in bass clef with dynamic marking *mf* and a measure rest of 9.

Musical staff 5: Trombone 3 and Tambourine (89). The staff shows a melodic line in bass clef with dynamic marking *ff* and a measure rest of 5.

Musical staff 6: Trombone III and Timpani (103-111). The staff shows a melodic line in bass clef with dynamic marking *ff* and a measure rest of 10.

Musical staff 7: Trombone III (119). The staff shows a melodic line in bass clef with dynamic marking *ff* and a measure rest of 8.

Musical staff 8: Trombone III (131). The staff shows a melodic line in bass clef with dynamic marking *ff*.

Musical staff 9: Trombone III (140). The staff shows a melodic line in bass clef with dynamic marking *ff*.

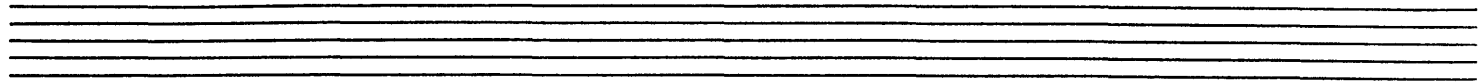
Musical staff 10: Trombone III (150). The staff shows a melodic line in bass clef with dynamic marking *ff*.

Musical staff 11: Trombone III (150). The staff shows a melodic line in bass clef with dynamic marking *ff*.

Musical staff 12: Trombone III (150). The staff shows a melodic line in bass clef with dynamic marking *ff*.

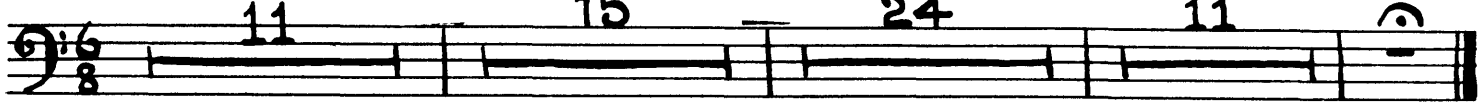
Tchaikovsky — Sleeping Beauty
Timpani

31.



No. 23 PAS DE QUATRE

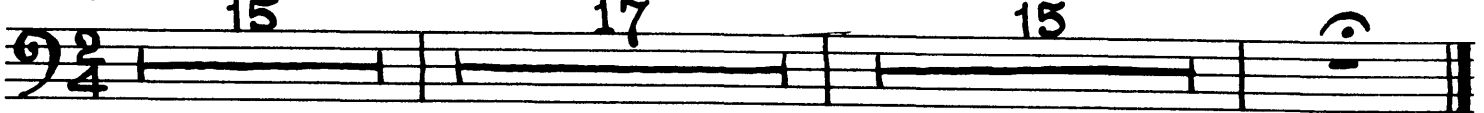
Allegro non tanto



VAR. I - LA FEE - OR
- TACET -

VARIATION II LA FEE - ARGENT

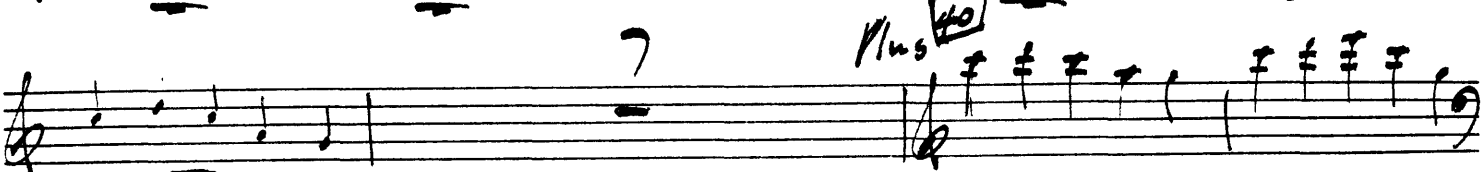
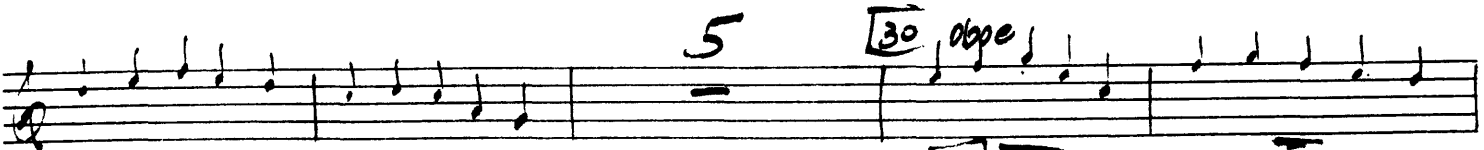
Allegro giusto



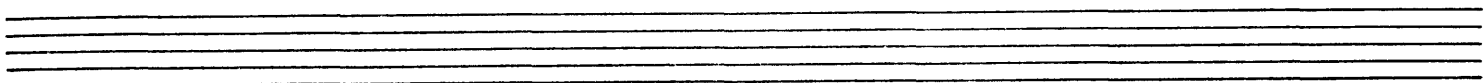
G-C-E

VAR. 3 - LA FEE - SAPHIR

VIVACISSIMO



Timp.



32. **VARIATION 4 - LA FEE-DIAMANT:**
 in A-B-E
 Vivace
 11 (12) 24 (36) 12
 48
 TIMP.
 ff

CODA
 in A.B.E.
 L'istesso Tempo
 12 (13) 3
 21 5 (31)
 ff
 5 (40)
 ff



No. 24 PAS DE CARACTERE

— TACET —

No. 25 PAS DE QUATRE

— TACET —

in G.C.D. VAR. 1 - CENDRILLON ET FORTUNE

Allegro

Handwritten musical notation for the first staff of the first variation. It includes a circled measure number (5-21), a first ending bracket, and a dynamic marking of *ff*.

Handwritten musical notation for the second staff of the first variation. It includes a circled measure number (12-28) and a dynamic marking of *ff*.

Handwritten musical notation for the third staff of the first variation. It includes a first ending bracket, a circled measure number (35), and a dynamic marking of *ff*.

Handwritten musical notation for the fourth staff of the first variation. It includes a circled measure number (40) and a dynamic marking of *ff*.

Handwritten musical notation for the fifth staff of the first variation. It includes a circled measure number (45) and a dynamic marking of *ff*.

Handwritten musical notation for the sixth staff of the first variation, ending with a double bar line.

VAR. 2 - L'OISEAU BLEU ET LA PRINCESSE FLORINE
- TACET -

in F.C.D. CODA

Presto

Handwritten musical notation for the first staff of the coda. It includes circled measure numbers (6-22), (45), and (24), and a dynamic marking of *ff*.

Handwritten musical notation for the second staff of the coda. It includes circled measure numbers (69), (77), and (80), a dynamic marking of *ff*, and the instruction *1st Tromb.* and *TIMP.*

Handwritten musical notation for the third staff of the coda, ending with a double bar line. It includes a dynamic marking of *ff*.

Tchaikovsky — Sleeping Beauty
Timpani

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34

No. 26 PAS DE CARACTERE

TACET

CENDRILLON ET LE PRINCE FORTUNE
-TACET-

in A.E. No. 27 PAS BERRICHON

All. vivo
w.w.

Musical score for No. 27 Pas Berrichon, featuring three staves. The first staff is for Violin I (labeled '11' and 'Vin. I'), the second for Violin I (labeled '19' and 'Vin. I') and Oboe (labeled 'ob.'), and the third for Woodwind (labeled '39' and 'W. Wind'). The score includes various musical notations such as notes, rests, and dynamic markings. Measure numbers 8, 9, 30, 39, 47, and 5 are indicated. The key signature has one sharp (F#).

Musical score for the Coda section, featuring two staves. The first staff is for Timpani (labeled 'in A.E. TIMP.' and '63') and the second for Woodwind (labeled '70'). The score includes notes, rests, and dynamic markings. Measure numbers 1, 70, and 76 are indicated. The key signature has one sharp (F#).

in G. A. No. 28 PAS DE DEUX (AURORE ET DESIRE)

Allegretto

(A) ENTREE

All. 2 MODTO

(B) ADAGIO

Andante non troppo

Tchaikovsky — Sleeping Beauty

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36.

Timp.

Handwritten musical score for Tchaikovsky's Sleeping Beauty, Timp. part, measures 63-76. The score is written on three staves. The first staff begins with a circled measure number (63) and contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests, including dynamic markings such as *ff*, *f*, and *ff*, and a *Cresc.* marking. The third staff contains a bass line with notes and rests, including a circled measure number (76) and a double bar line. The score is written in a cursive, handwritten style.

Three empty musical staves, each consisting of five horizontal lines, arranged vertically. They are intended for additional musical notation.

Tchaikovsky — Sleeping Beauty
Timpani

37.

in F.A.D.E No.28 VARIATION 1 **DESIRÉ**

Vivace

Musical score for Variation 1, Desiré, Timpani part. The score is written in bass clef with a 6/8 time signature. It begins with a 3-measure rest, followed by a triplet of eighth notes (4-12) and a 5-measure rest. The piece features a first ending (1^o) and a second ending (2^o). A circled measure number 20 is present. The score includes dynamic markings such as *f* and *ff*. The piece concludes with a 3-measure rest and a circled measure number 30.

in F.A.E No.28 VARIATION 2 **AURORE**

Andantino

Musical score for Variation 2, Aurore, Timpani part. The score is written in bass clef with a 2/4 time signature. It starts with a 28-measure rest, followed by a circled measure number 29. A section marked "Solo Vln." begins with a 10-measure rest. The score includes dynamic markings such as *mf*. A circled measure number 39 is present. The score continues with a circled measure number 49 and a circled measure number 61. The piece concludes with a circled measure number 61.

Tchaikovsky — Sleeping Beauty
Timpani

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38.

in F# B. E CODA

Allegro vivace

Musical score for Timpani part, measures 16 to 90. The score is written in bass clef with a 2/4 time signature. It includes various dynamics such as *ff* and *f*. The score is divided into measures with circled measure numbers: 16, 26, 33, 44, 57, 60, 70, 81, and 90. Instrument labels include Hns. (Horns), Trpt. (Trumpets), Vln. Fl. (Violins and Flutes), Tromb. I. (Trumpets I), and Tuba. The score concludes with a double bar line and repeat signs.

Empty musical staff.

No. 29 SARABANDE

TACET

Empty musical staff.

Empty musical staff.

in G.A.D No. 30 FINALE

All^o brillante
(Tempo di Mazurka)

10-26

ff

18-34

ff

3 11 1 12 42 4

ff

50 4

ff

60 4

f

69 5 74

f

78 4 82

ff

90 12

ff

102

Violin ff

110 7

Vln. ff

V.S.

Tchaikovsky — Sleeping Beauty

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40.

Timp.

(122)

Tymp.

Musical staff 1: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A dynamic marking *ff* is present. A circled measure number (122) is above the staff.

Musical staff 2: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (130) is above the staff.

Musical staff 3: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (140) is above the staff. A dynamic marking *ff* is present.

Musical staff 4: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests.

Musical staff 5: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (150) is above the staff. A first ending bracket with a circled measure number (158) and a '4' below it is present. A dynamic marking *ff* is present.

Musical staff 6: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (158) is above the staff. A dynamic marking *ff* is present.

Musical staff 7: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (170-186) is above the staff. A first ending bracket with a circled measure number (15) and a '1' above it is present. A second ending bracket with a circled measure number (201) and a '2' above it is present. A dynamic marking *ff* is present.

Musical staff 8: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (210) is above the staff. A dynamic marking *f* is present.

Musical staff 9: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (220) is above the staff. A dynamic marking *ff* is present.

Musical staff 10: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (230) is above the staff. A dynamic marking *ff* is present.

Musical staff 11: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (241) is above the staff. A dynamic marking *ff* is present.

Musical staff 12: Bass clef, treble clef, key signature of one sharp (F#), 2/4 time signature. Contains notes and rests. A circled measure number (250) is above the staff. A dynamic marking *ff* is present.

Tchaikovsky — Sleeping Beauty

Timp

41.

Handwritten musical score for Tchaikovsky's *Sleeping Beauty*, page 41, featuring Timp (Tympani) parts. The score is written in bass clef with a key signature of one sharp (F#). It includes various musical notations such as dynamics (e.g., *f*), articulation (accents), and performance markings (e.g., *Presto*). Measure numbers 269, 270, 278, 290, 300, 310, 320, and 326 are circled in the original image. The score consists of ten staves of music, followed by two empty staves at the bottom of the page.

Tchaikovsky — Sleeping Beauty

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42.

Timp.

Handwritten musical score for Tchaikovsky's *Sleeping Beauty*, measures 339-380. The score is written in bass clef with a key signature of one sharp (F#). It includes parts for Horn, Triangle, and Timp. (Tympani). Measure numbers 339, 350, 360, 370, and 380 are circled in the original image. The score consists of 11 staves of music, with the final measure ending with a double bar line.

Five empty musical staves for notation.

Tchaikovsky — Sleeping Beauty

Timp.

43.

APOTHEOSE

Andante molto maestoso

381 8 393 15 408 Piano, Ob. Fl. *p*

1 TIMP. 416 *ff*

420 (424-431)

1' 2' 437 *ff*

440

450

Peter Ilyich Tchaikovsky
Sleeping Beauty, Op. 66

Percussion

2.

Pratti e Cassa

INTRODUCTION

Allegro vivace

B.D.

Musical notation for the first part of the introduction, measures 1-28. The notation is written on a grand staff with two staves. It features a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo is marked *Allegro vivace*. There are circled measure numbers 9, 19, and 28. A dynamic marking *ff* is present.

Andantino

2/6

Musical notation for the second part of the introduction, measures 29-66. The tempo is marked *Andantino* and the time signature is 2/6. The notation continues with rhythmic patterns and rests. There are circled measure numbers 54, 60, and 66. A dynamic marking *ff* is present.

Moderato

Allegro

Musical notation for the final part of the introduction, measures 67-71. The tempo is marked *Moderato* and the time signature is 2/4. The notation concludes with a final cadence. There is a circled measure number 71.

Perc.

3.

NO. 1 - MARCHE

MODERATO

Vlns. TRIANGLE

Cornet 30 Triole

Cym. 3 40 Cym. 50

Triole

Cym. 3

Tchaikovsky — Sleeping Beauty

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Perc.

4

Tri'gle 60

Cym. *f*

Tri'angle 69

Cornet *f*

Tri'gle 79

Cym. *f*

B.O. *f*

100 Vln. Flute

Cym. 110

Colla bacchetta *f*

Tri'gles *mp* *f* Cym. *f*

Timpani 4

120 *Picc.* *ff*

Tri'gle *ff*

Cym. *ff*

B.O. *ff*

21

2

Perc.

5.

Tr'gle 130

Cym. 2

B.D.

140

Cym.

B.D.

NO. 2 SCENE DANSANTE

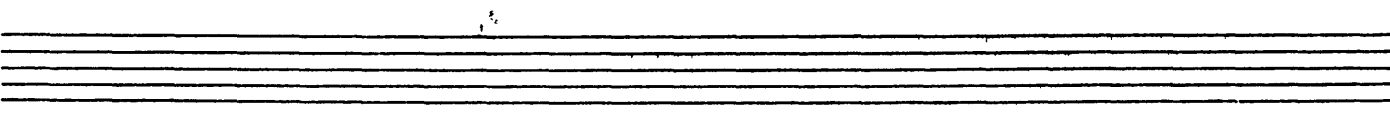
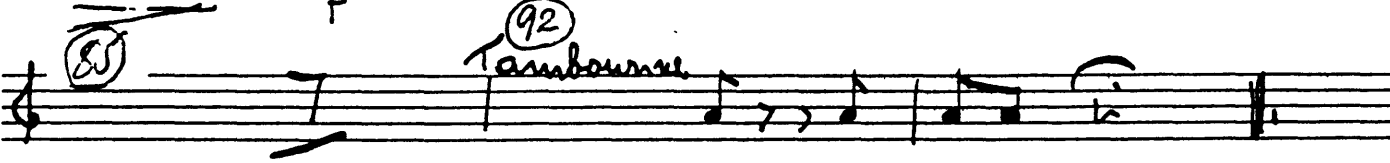
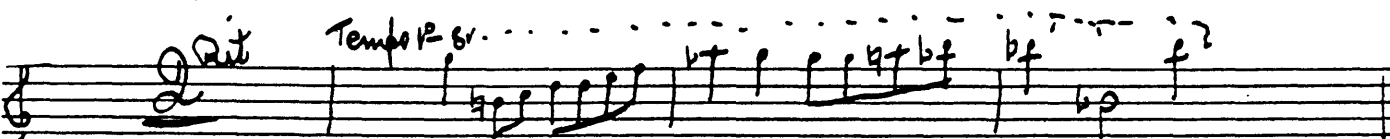
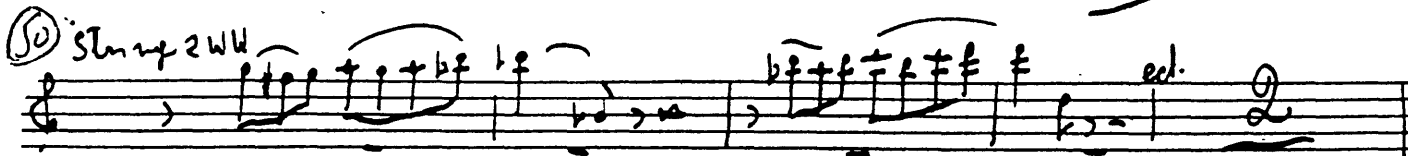
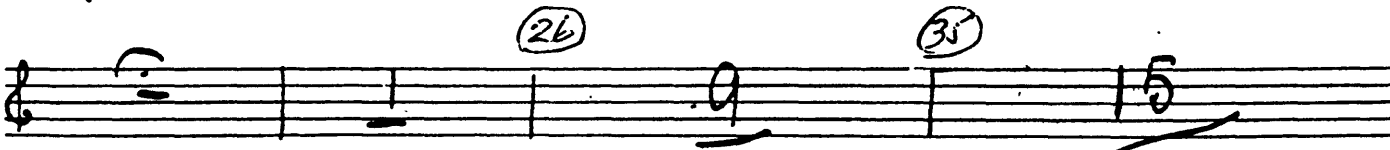
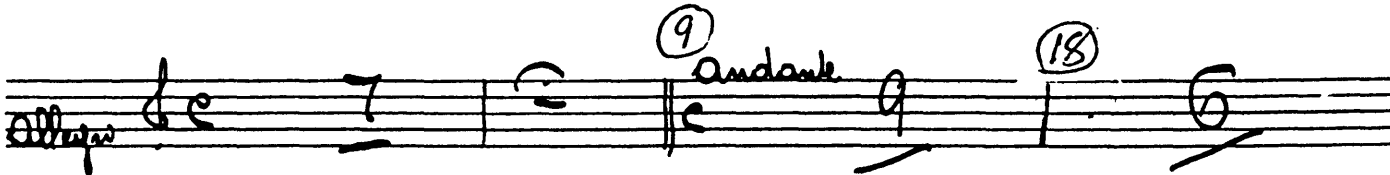
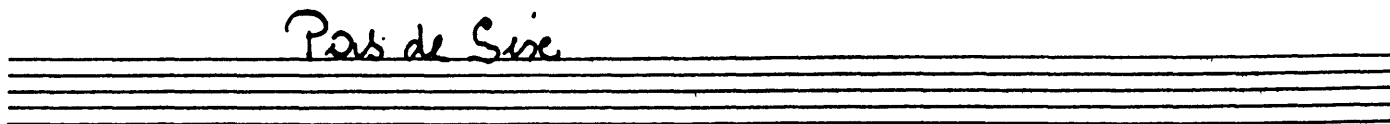
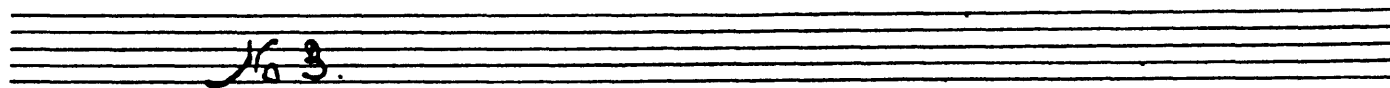
- TACET -

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6

TRIANGLE + TAMBOURINE



Perc.

7.

VAR. 1 - CANDILE - TACET

VAR. 2 - COULANTE FLEUR DE FARINE - TACET

VAR. 3 - MIETTES QUI TOMBENT - TACET

VARIATION 4. CANARI QUI CHANTE

BELLS

Moderato $\frac{2}{4}$

10 20

f

VAR. 5 - VIOLENTE

TAMBOURINE

ALL^o MOLTO VIVACE $\frac{2}{4}$

Tamb. 9 32 41 4 Tromb.

2 Flute 50 Tamb.

mf f pp mf pp

mf f 70 4

8

Perc.

TAMBOURINE VAR. 6 LA FEE DES LILAS

Tempo alla Polka 3/4 Tamb. 1 2 3 4 5 6

7 10 2 3 4 5 6 7

19 2 3 4 5 6 7

31

39 43 3

49 Bassoon 2 2 2 2 2

TAMB. 60

Flute

TRIANGLE all'quarto p. 4 7

8 4

17 4 mf

Perc.

9.

TRIANGLE + TAMBOURINE

The musical score is written on seven staves. The first staff begins with a circled measure number (21) and a circled measure number (37) above it. The word "Tamb." is written above the staff, and "cres." is written below it. The second staff has circled measure numbers (41), (44), and (49) above it, and circled measure numbers (62) and (71) above it. The word "p." is written below the staff, and "f" is written above it. The third staff has the word "poco più animato" written above it. The fourth staff has the word "f" written above it. The fifth staff has a circled measure number (71) above it. The sixth staff has a circled measure number (71) above it. The seventh staff is empty. The score includes various musical notations such as notes, rests, and dynamic markings.

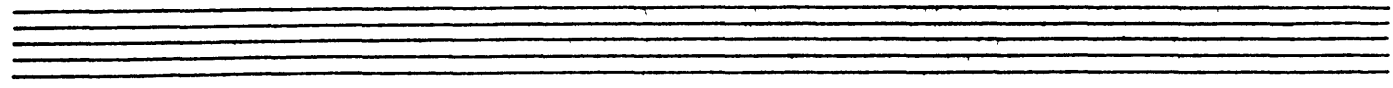
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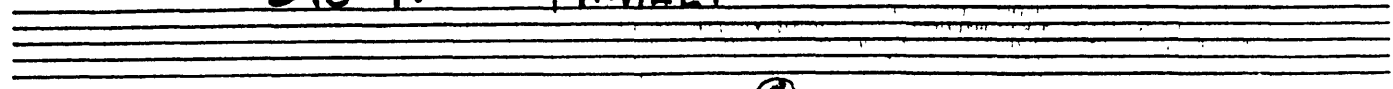
Perc.

10.

CYMBAL + GRAN CASSA



No 4. FINALE.



Andantino 3/4 ⁸ all' vivo ¹⁷

³⁶ ⁴¹ *lo stesso tempo*

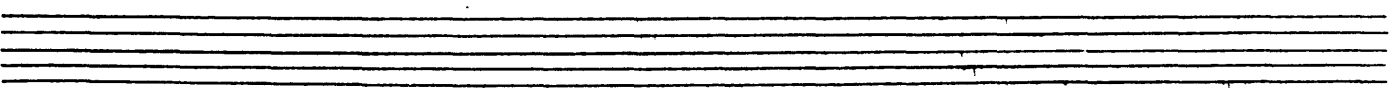
⁵⁵ ⁶⁷

⁷¹ ⁸¹ *mod. assai* *And.^{mo}* *Viol. f*

⁹⁰ *sv.* *act.*

Oboe ⁹⁶ *all' vivo*

Colla bacchetta da Timpano ¹⁰⁰



Perc.
Cymbal + SOAN CASSA

11.

(110) (112) 64

Allegro Piolub (176) *Piatti* (183) *Colla bacchetta*
Simile (191) *ff*

(200) *all vivo* (204)

(220) *Ordinario*
p Cresc. poco a poco
1 2 3 4 5 6 7
8 9 10 (230) 11 *ff*

Andante (246) (258)

(264) (272)

(289) *g.c.*
sf *fff*

END OF INTRODUCTION.

Tchaikovsky — Sleeping Beauty

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12.
TRIANGLE
B.DR.
CYMB.

Perc.

NO. 5 - SCENE

ALL^o VIVO 22

(23) Flute sua

(26) Flute sua

(40) Fl. sua 2 Tr'gle
mf

(52) Tr'gle
mf

(60) Tr'gle
mf

(70)

(82) 12 (94) f

(98) 14 Horn 112 Temp. 6

MODERATO (120) 12 (132) ALL^o VIVO Oboe

MOD^o 3 (140) ALL^o VIVO (153) Tromb.

Tchaikovsky — Sleeping Beauty

Perc.

13.

Handwritten musical score for Percussion, measures 166-184. The score is written on five staves. The first staff is labeled 'Cym.' and contains rhythmic notation with accents. The second staff is labeled 'B.D.' and contains rhythmic notation. The third staff is labeled '170' and contains rhythmic notation with a '3' below it. The fourth staff is labeled '177' and contains rhythmic notation with a '6' below it. The fifth staff is labeled '184 Mod^{to} Cond MOTO' and contains rhythmic notation with a '32' below it. The score includes various percussion symbols and dynamic markings.

Four sets of empty musical staves, each consisting of five lines, arranged vertically.

PERC.

14.

BELLS

No. 6 - VALSE

ALLEGRO (Tempo di Valse)

36

37 4 Vln.

49 22 72 Vln.

100 32

132 Vln.

140 BELLS

160

170

199 120

Perce.

15.

Perc.

16.

No. 7 - SCENE - TACET

SN. DR.
CYM.
B.P.

No. 8 - PAS D'ACTION (A) ADAGIO

ANDANTE

Adagio Maestoso

16 2 2 12 19

7:6 8 4 8

(38) Poco Stringendo 9 (47) rit. Tempo I Plus. (63) Vln.

(70) SN.D. Cym. F B.D. ff

2 P. P. Cresc. Cym. D. f f

Poco Stringendo

Handwritten musical score for Percussion. The score is written on two systems of staves. The first system includes a snare drum (S.N.D.) part with a treble clef and a cymbal (Cym.) part with a bass clef. The second system includes a bass drum (B.D.) part with a bass clef and a snare drum (S.N.D.) part with a treble clef. The notation includes various rhythmic patterns and rests.

168 (B) Danse des Dameselles d'honneur
et des Pages

Handwritten musical score for Percussion, starting at measure 168. The score is written on five staves. The first staff is for the Triangle, marked 'All. modto' and 'p'. The second staff is for the Snare Drum, marked 'mf' and 'Cresc.' leading to 'f'. The third staff is for the Bass Drum, marked 'f'. The fourth and fifth staves are for the Snare Drum, marked 'ff'. The score includes various rhythmic patterns and dynamics.

18

Perc.

NO. 8 (C) VARIATION D'AUREORE — TACET

TAMBOURINE
CYMBAL
ALL 2 GIUSTO

CODA

264 16 280

286 10 296

300 Tambourine

310

Cym. Poco Più Mosso 323

Tamb. 330

342

346

Perc. 19.

(355) Tempo I 12 (367) Vln.

(371) Cymb. 4 8

(379) f 4 8

TAMBOURINE (390)

f Cymb. 4 8

4 5 6

(401) 8 L'ISTESSO TEMPO 21

(430) 13 4 4

Perc.

NO. 9 - FINALE

20. Cymbal
B. Dr.
Tam-Tam

ALLO GIUSTO

Cymbal

Colla bacchetta

6 23

29 ALLEGRO VIVO 7

Stringendo 13

44 Sempre Stringendo 8

57 PRESTO 12

69 ANDANTE CON MOTO 4

73 Flute

Poco String 2

Tempo

Rit. MOLTO

Cello

GRAVE

86 All. vivo 3

Vln.

90 Cym. Solo

Violin

100 Cym. Piu vivace

B. Dr.

Perc.

21.

Vln.

Cymb. **f**
B.D. **f**

ANDANTINO 16 **f** [131] Flute

6 [140] Vln. Fl.

Cym. **f**
B.D. **f** TAM-TAM

[151]

B.D. Solo ANOTE SOSTENUTO [160] 34

Tchaikovsky — Sleeping Beauty

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22.

Perc.

Sleeping Princess.

Act. II

Tchaikovsky.

No 10

Entr'acte & Scene.

Tacet.

No 11.

Colin mailland.

"

No 12 a

Scene.

"

B.

Danse de Duchesses

"

C

Danse de Baronne

"

D

Danse de Courtenes

"

E

Danse de Marquis

"

No 13 a

pasodoble

B

Danse

"

No 14

SCENE

No 15 a

Pas d'action (SCENE D'AUBORE)

"

B

(VARIATION D'AUBORE)

"

C.

coda

"

Perc.

23.

No. 16 - SCENE - TACET

No. 17 - PANORAMA - TACET

No. 18 - ENTR'ACTE - TACET

No. 19 - ENTR'ACTE SYMPHONIQUE (LE SOMMEIL) ET SCENE

TAM-TAM

And^{te} MISTERIOSO

31

Handwritten musical score for measures 17-19. The score is in 4/4 time. It features two staves: the upper staff is for Oboe (labeled 'oboe') and the lower staff is for Flute (labeled 'Flute'). The oboe part has notes with accidentals (b, bb, b) and dynamics (f). The flute part has notes with accidentals (F, G, A, B) and dynamics (f). There are handwritten annotations in boxes: '31' above measure 17, '17', '60', '10', '70', '70A', '71', '7', '80', and '19' below the staves. The tempo/mood is marked 'And^{te} MISTERIOSO'.

All^o Vivace

8

107 Vln.

Handwritten musical score for measures 110-135. The score is in 4/4 time. It features four staves: the upper staff is for Violin (labeled 'Vln.'), the second staff is for Oboe (labeled 'oboe'), the third staff is for Flute (labeled 'Flute'), and the fourth staff is for Piccolo (labeled 'Piccolo') and Flute (labeled 'Flute'). The violin part has notes with accidentals (F, G, A, B) and dynamics (f). The oboe part has notes with accidentals (F, G, A, B) and dynamics (f). The flute and piccolo parts have notes with accidentals (F, G, A, B) and dynamics (f). There are handwritten annotations in boxes: '110', '11', '121', '127', '8', '135', and '2' below the staves. The tempo/mood is marked 'All^o Vivace'. The percussion part is marked 'TAM-TAM' at the end.

No. 20 - FINAL - TACET

24.

PERC.

ACT 3

TRIANGLE
CYMBAL
B. DR.

NO. 21 - MARCH

ALLEGRO NON TROPPO

Triangle

4/4 f Cym. B. Dr. ff

10 Triangle ff Cym.

10 Triangle ff Cym.

14 Flute ff

18 Triangle ff cymb.

Perc.

25.

43

Musical score for Percussion, measures 19-20. The score consists of two staves. The top staff contains a melodic line with a triplet of eighth notes in measure 19. The bottom staff contains a rhythmic accompaniment with a '20' written above it in measure 20.

Musical score for Violin, measure 21. The staff is marked with a circled '21' and 'Vln.'. It features a melodic line with a triplet of eighth notes in measure 21.

Musical score for Percussion, measures 22-23. The score consists of two staves. The top staff is marked with a circled '22' and 'Trigle'. The bottom staff is marked with a circled '23' and 'Cym.'. There are '1' and 'f' markings in the bottom staff.

Musical score for Percussion, measures 24-25. The score consists of two staves. The top staff is marked with a circled '24' and 'Trigle'. The bottom staff is marked with a circled '25' and 'Cym.'. There are '2', 'f', and 'B.D.' markings in the bottom staff.

Musical score for Percussion, measures 26-27. The score consists of two staves. The top staff is marked with a circled '26' and 'Trigle'. The bottom staff is marked with a circled '27' and 'Cym.'. There are 'f' and '14' markings in the bottom staff.

26.

Perc.

93 Flute

Tr'gle

100

Cym. D

B.D.

Tr'gle

Cymb.

B.D.

TAMBOURINE
CYMBAL
B. DR.

NO. 22 - POLACCA

ALLEGRETTO MOD^{to} E BRILLIANTE

33

124 Vln.

TAMBOURINE

mf

Perc.

27.

④⑥

2

4

5

Tamb.

Cym.

20

60

5

70

17

87

Vln.

TAMBOURINES

2

96

7

Timpani

12

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Perc.

28.

Vln.

TAMBOURINE *mf* **120**

f **131**

ff *Cym.*

140

The score consists of several systems of staves. The top system has a Violin part and a Tambourine part. The middle system includes a Cymbal part and a Bells part. The bottom system continues the percussion parts. The score is marked with various dynamics and articulations, and includes measure numbers 120, 131, and 140 circled in red.

Perc.

29.

150

Handwritten musical notation for the first system of percussion. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef. The music is written in a rhythmic style with various note values and rests.

Handwritten musical notation for the second system of percussion. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef. The music is written in a rhythmic style with various note values and rests.

Handwritten musical notation for the third system of percussion. It consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef. The music is written in a rhythmic style with various note values and rests.

NO. 23 - PAS DE QUATRE - TACET

VAR. 1 - LA FÉE - OR - TACET

VAR. 2 - LA FÉE - ARGENT

Handwritten musical notation for the Glock solo section. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a bass clef. The bottom staff has a bass clef. The music is written in a rhythmic style with various note values and rests. The tempo is marked 'Allegro giusto' and the dynamics range from 'p' to 'mf'. The section is numbered 1 through 15, with circled numbers 10, 16, 21, 25, and 33. The tempo is marked 'Loco' at the end.

30.

PERC.

TRIANGLE

VAR. 3 - LA FEE - SAPHIR

VIVACISSIMO

VAR. 4 - LA FEE - DIAMANT

Vivace Triomphe.

Perc.

3/.

NO. 24 - PAS DE CARACTERE - TACET

NO. 25 - PAS DE QUATRE - TACET

VAR. 1 - CENDRILLON ET FORTUNE - TACET

VAR. 2 - L'OISEAU BLEU ET LA PRINCESSE FLORINE - TACET

CODA - TACET

NO. 26 - PAS DE CARACTERE - TACET

CENDRILLON ET LE PRINCE FORTUNE - TACET

NO. 27 - PAS BERRICHON - TACET

CODA - TACET

32.

Perc.

No. 2B - PAS DE DEUX (AUREORE ET DESIRE) - TACET

(A) ENTREE - TACET

(B) - ADAGIO

TAMBURO

AND^{TE} NON TROPPO

26

Piano

(29)

3

4

Poco Più Mosso

2

(40) Flute

(46)

7

(53)

2

Tempo I

9

(64) tutti

RIT.

Trpts

(70) TAMBURO

Cresc.

13

Perc.

33.

TAMBURO

VAR. 1 - DESIRÉ

VIVACE

Cassoon

TAMBURO

Musical staff with bass clef, 6/8 time signature, and notes. Includes a dynamic marking 'f' and a circled measure number '10'.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes, rests, and a circled measure number '20'. Includes a '6' above the staff and a 'HORN' label.

Musical staff with notes, rests, and a circled measure number '30'. Includes a 'Vln' label and a 'TAMBURO' label.

Musical staff with notes, rests, and a circled measure number '40'. Includes a '2' above the staff and a '4' below the staff.

40 PRESTISSIMO

Musical staff with notes, rests, and a circled measure number '50'. Includes a dynamic marking 'ff sempre'.

Musical staff with notes and rests.

Musical staff with notes and rests.

Empty musical staff.

Empty musical staff.

34.

Perc.

VAR. 2 - AURORE

TAMBURO

ANDANTINO 28

Vln. Solo

30

34

10

44

Vln.

51

TAMBURO

60

Handwritten musical score for the Tamburo part of the Andantino section. The score is written on a grand staff with two staves. The time signature is 2/4. The tempo is marked 'ANDANTINO' and the starting measure is 28. The key signature has one sharp (F#). The score includes a 'Vln. Solo' part and a 'Vln.' part. There are several measures of music, with some measures marked with circled numbers: 30, 34, 44, and 60. The score ends with a double bar line.

TAMBURO

CODA

ALLEGRO VIVACE 16

20

Horn

Handwritten musical score for the Tamburo part of the Codetta section. The score is written on a grand staff with two staves. The time signature is 2/4. The tempo is marked 'ALLEGRO VIVACE' and the starting measure is 16. The key signature has one sharp (F#). The score includes a 'Horn' part. There are several measures of music, with the first measure marked with a circled number 20. The score ends with a double bar line.

Perc.

35.

Handwritten musical score for Percussion and Tamburo. The score consists of five staves. The first three staves are for Violins (Vln.), with measures 37, 66, and 70 circled. The fourth and fifth staves are for Tamburo, with measures 80 and 90 circled. The music includes various rhythmic patterns and rests.

No. 29 - SARABANDE - TACET

Four empty musical staves, likely for the Sarabande - Tacet section.

Perc.

Handwritten musical notation for Percussion, measures 16 and 20. Measure 16 is circled. Measure 20 is underlined.

Handwritten musical notation for Tamburo, measures 28 and 32. Measure 28 is circled. Includes dynamic markings *mf* and *f*. Includes the number 4.

Handwritten musical notation for Tamburo, measures 36 and 40. Measure 36 is circled. Includes dynamic markings *mf* and *f*.

Handwritten musical notation for Triangle, measures 44 and 48. Measure 44 is circled. Includes dynamic markings *mf* and *f*.

Handwritten musical notation for Percussion, measures 52 and 56. Measure 52 is circled. Includes the number 4.

Handwritten musical notation for Percussion, measures 60 and 64. Measure 60 is circled. Includes dynamic markings *mf* and the number 4.

Handwritten musical notation for Percussion, measures 68 and 72. Measure 68 is circled. Includes the number 3.

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Perc.

38.

(121) TAMBURO

Handwritten musical score for Tamburo, measures 121-151. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The music is in 2/4 time, with a '2' above the staff at the end of each system. The notation includes various rhythmic patterns, rests, and dynamic markings such as *mf*, *ff*, and *f*. Measure numbers 121, 131, 141, and 151 are circled in the original manuscript. The score is divided into systems by double bar lines with repeat signs. The first system (measures 121-124) includes a *mf* marking and a *ff* marking. The second system (measures 125-130) includes a *ff* marking. The third system (measures 131-136) includes a *f* marking. The fourth system (measures 137-142) includes a *f* marking. The fifth system (measures 143-148) includes a *f* marking. The sixth system (measures 149-151) includes a *f* marking.

Perc.

39.

162

Musical notation for measures 162-166. The top staff contains a melodic line starting with a *mf* dynamic. The bottom staff contains a rhythmic accompaniment with a *f* dynamic. A handwritten '4' is written in the center of the system.

Musical notation for measures 167-171. The top staff contains a melodic line starting with a *mf* dynamic. The bottom staff contains a rhythmic accompaniment with a *f* dynamic.

170 TRIANGLE

Musical notation for measures 172-176. The top staff contains a melodic line starting with a *f* dynamic. The bottom staff contains a rhythmic accompaniment with a *f* dynamic. A *Cym.* marking is present in the final measure.

TRIANGLE

180

Musical notation for measures 177-181. The top staff contains a melodic line starting with a *f* dynamic. The bottom staff contains a rhythmic accompaniment with a *f* dynamic. A *Cym.* marking is present in the final measure.

191

Musical notation for measures 182-186. The top staff contains a melodic line starting with a *f* dynamic. The bottom staff contains a rhythmic accompaniment with a *f* dynamic. A handwritten '2' is written in the center of the system.

200

Cymb.

Musical notation for measures 187-191. The top staff contains a melodic line starting with a *f* dynamic. The bottom staff contains a rhythmic accompaniment with a *f* dynamic. A *Cymb.* marking is present in the final measure.

9

An empty musical staff at the bottom of the page.

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40.

Flute

Perc.

Handwritten musical notation for the Flute part, measures 218-229. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with various ornaments and slurs.

(218)

TAMBURO

Handwritten musical notation for the Tamburo part, measures 218-229. It consists of two staves: the top staff for Cymbals (Cym.) and the bottom staff for Bass Drum (B.D.). The notation includes rhythmic patterns and dynamic markings such as *mf* and *f*.

(230)

Handwritten musical notation for the Tamburo part, measures 230-249. It consists of two staves: the top staff for Cymbals (Cym.) and the bottom staff for Bass Drum (B.D.). The notation includes rhythmic patterns and dynamic markings such as *mp* and *f*.

16

Handwritten musical notation for the Violin (Vln.) part, measures 230-249. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with various ornaments and slurs.

(250)

TAMBURO

Handwritten musical notation for the Tamburo part, measures 250-259. It consists of two staves: the top staff for Cymbals (Cym.) and the bottom staff for Bass Drum (B.D.). The notation includes rhythmic patterns and dynamic markings such as *f*.

4

(260)

Handwritten musical notation for the Tamburo part, measures 260-269. It consists of two staves: the top staff for Cymbals (Cymb.) and the bottom staff for Bass Drum (B.D.). The notation includes rhythmic patterns and dynamic markings such as *ff*.

4

Handwritten musical notation for the Violin (Vln.) part, measures 260-270. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with various ornaments and slurs.

(270)

Handwritten musical notation for the Tamburo part, measures 270-279. It consists of two staves: the top staff for Cymbals (Cym.) and the bottom staff for Bass Drum (B.D.). The notation includes rhythmic patterns and dynamic markings such as *ff*.

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Perc.

Vln. **280**

TAMBURO

mf cresc

287

Cym.

B.Dr.

300

TAMBURO

TRIANGLE

CYMBAL

B.DR.

310

PRESTO

321

2

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42.

Perc.

330

TAMBURO

TRIANGLE

341

TAMBURO

TRIANGLE

TAMBURO

TRIANGLE

CYMBAL

B. DR.

350

TAMBURO

TRIANGLE

CYMBAL

B. DR.

360

TAMBURO

TRIANGLE

CYMBAL

B. DR.

370

TAMBURO

TRIANGLE

CYMBAL

B. DR.

Perc.

43.

Handwritten musical score for Percussion. The score consists of two systems of staves. The first system has two staves, and the second system has three staves. The notation includes rhythmic patterns, rests, and dynamic markings. A circled measure number '380' is present in the second system. The piece concludes with a double bar line and repeat dots.

APOTHEOSE

Handwritten musical score for Apotheose. The score begins with the tempo marking 'ANDANTE MOLTO MAESTOSO' and a circled measure number '385'. The time signature is 2/4. The score includes parts for Oboe and Flute. A circled measure number '399' is present at the start of the Flute part. A circled measure number '410' is present in the Flute part. The score includes a double bar line and a fermata. The piece concludes with a double bar line and repeat dots.

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44.

Perc.

Handwritten musical score for Percussion in Tchaikovsky's Sleeping Beauty, measures 44-45. The score is written on a grand staff with four staves: TAMBURO, TRIANGLE, CYMBAL, and B.DR. The music is in 3/4 time and features complex rhythmic patterns and dynamics. Key markings include 'P Cresc' and 'Cresc.' for the cymbal part. Measure numbers 420, 430, and 440 are circled in the original manuscript. The notation includes various rhythmic values, accidentals, and articulation marks.