Tchaikovsky sleeping beauty pdf

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The Sleeping Beauty (Спящая красавица), Op. 66 (TH 13; ČW 13), was the second of Tchaikovsky's three ballet scores, based on the fairy tale by Charles Perrault. It was composed and orchestrated from October 1888 to August 1889, with minor revisions during stage rehearsals in the last three months of 1889. Instrumentation The ballet is scored
for a large orchestra comprising piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets (in A, B-flat), 2 trumpets (in A, B-flat), 3 trumpets (in A, B-flat), 3 trumpets (in A, B-flat), 2 trumpets (in A, B-flat), 3 trumpets (in A, B-flat), 4 trumpets (in A, B-flat), 3 trumpets (in A, B-flat), 4 trumpets (in A, B-flat), 5 trumpets (in A, B-flat), 4 trumpets (in A, B-flat), 5 trumpets (in A, B-flat), 6 trumpets (in A, B-flat), 7 trumpets (in A, B-flat), 8 trumpets (in A, B-flat),
basses. Movements and Duration Tchaikovsky's original score contains an Introduction and 30 individual numbers as listed below. The titles of numbers in French (italic type) and Russian (Cyrillic) are taken from the published score, with English translations added in bold type. Introduction (Интродукция) Allegro vivo (76 bars) Prologue No. 1 March
(Marche; Марш) Moderato (147 bars) No. 2 Dancing Scene: Entrance of the Fairies (Scène dansante: Entrée des Fées; Сцена с танцами: Выход фей) Moderato con moto—Tempo di Valse (210 bars) Var. I. Candide (Фея искренности). Allegro moderato (36 bars) Var. II. Coulante: The
Fairy of Blooming Wheat (Coulante: Fleur de Farine; Фея цветущих колосьев). Allegro (35 bars)Var. II. Breadcrumb (Miettes qui tombent; Фея, рассыпающая хлебные крошки). Allegro moderato (41 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro (35 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro moderato (41 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro (35 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro (35 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro (35 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro (35 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro (35 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro (35 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro (35 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крошки). Allegro (35 bars)Var. IV. The Singing Canary (Canari qui chante; Фея, рассыпающая хлебные крашки (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. The Singing Canary (Canari qui chante) (35 bars)Var. IV. IV. The Sing
страстей). Allegro molto vivace (76 bars) Var. VI. The Lilac Fairy (La Fée des Lilas; Фея сирени). Tempo di Valse (60 bars) Act I No. 5 Scene (Scène; Сцена) Allegro vivo (215 bars) No. 6 Waltz (Valse; Вальс) Allegro vivo (293 bars) No. 4 Finale (Финал) Andante—Allegro vivo (293 bars) No. 7 Scene
(Scène; Сцена) Andante (71 bars) No. 8 Pas d'action: (a) Adagio ["Rose Adagio "Rose Adagio"] Andante—Adagio maestoso (82 bars) (b) Dances of the Maids of Honour and Pages (Danse des demoiselles d'honneur et des pages; Танец фрейлин и пажей) Allegro moderato (118
bars) (d) Coda (Кода)Allegro giusto (179 bars) No. 9 Finale (Финал)Allegro con spirito (79 bars) No. 11 Blind Man's Buff (Colin-maillard; Жмурки)Allegro vivo (56 bars) No. 12 (a) Scene (Scène; Сцена)Moderato (17 bars) (b) Dance of the
Duchesses (Danse des duchesses; Танец герцогинь) Moderato con moto. Tempo di Menuetto (24 bars) (c) Dance of the Baronesses (Danse des baronesses; Танец графинь) Allegro moderato. Tempo di Gavotte (26 bars) (d) Dance of the Baronesses (Danse des baronesses; Танец герцогинь) Allegro moderato con moto. Tempo di Menuetto (24 bars) (d) Dance of the Baronesses (Danse des baronesses; Танец герцогинь) Allegro moderato con moto. Tempo di Gavotte (26 bars) (d) Dance of the Baronesses (Danse des baronesses) (d) Dance of the Baronesses (D) Dance of the Ba
(Danse des marquises; Танец маркиз) Allegro non troppo (46 bars) No. 13 Farandole (Фарандола) (a) Scene (Scène; Сцена) Poco più vivo (16 bars) No. 14 Scene (Scène; Сцена) Poco più vivo (16 bars) No. 15 Pas d'action: (a) Scene of Aurora and Désiré (Scene d'Aurore
et de Désiré; Сцена Авроры и принца Дезире) Andante cantabile (167 bars) (b) Aurora's Variation (Variation d'Aurore; Bapиация Авроры) Allegro con moto (69 bars) No. 17 Panorama (Панорама) Andantino (78 bars) Scene 2 No. 18 Entr'acte (Антракт) Andante
sostenuto (78 bars) No. 19 Symphonic Entr'acte: Sleep (Entr'acte: Sleep (Entr'acte:
Полонез)Allegro moderato e brillante (158 bars) Var. II. The Sapphire Fairy (La Fée-Or; Фея Солота). Allegro giusto (48 bars) Var. II. The Sapphire Fairy (La Fée-Saphir; Фея Сапфиров). Vivacissimo
(44 bars) Var. IV. The Diamond Fairy (La Fée-Diamant; Фея диамант). Vivace (52 bars) Coda (Кода). L'istesso tempo (49 bars) No. 24 Pas de caractère: Puss-in-Boots and the White Cat (Le chat botté et la chatte blanche; Koт в сапогах и Белая кошечка) Allegro moderato (44 bars) No. 25 Pas de quatre: [a] Adagio (28 bars) [b] Var. I. Cinderella and
Prince Fortuné (Cendrillon et le Prince Fortuné; Золушка и принц Фортюне). Allegro. Tempo di Valse (56 bars) [c] Var. II. The Blue Bird and Princesse Florine (L'oiseau Bleu et la Princesse Florine; Синяя птица и принцесса Флорина). Andantino (25 bars) [d] Coda (Кода). Presto (90 bars) No. 26 Pas de caractère: [a] Little Red Riding-Hood and the
Wolf (Chaperon rouge et le Loup; Kpachaя Шапочка и Волк) Allegro moderato (68 bars) [b] Cinderella and Prince Fortuné; Золушка и принц Фортюне) Allegro moderato (68 bars) No. 27 Pas berrichon: Tom Thumb, His Brothers, and the Ogre (Le petit poucet, ses frères et l'Ogre; Maльчик-с-пальчик, его братья и
Людоед)Allegro vivo (75 bars) No. 28 Pas de deux: [a] Aurora and Prince Désiré (Aurore et le Prince Désiré (Aurora (A
Andantino (56 bars) [f] Coda (Кода). Allegro vivace (92 bars) No. 29 Sarabande (Сарабанда) Andante molto maestoso (68 bars) A complete performance of The Sleeping Beauty lasts around 160 minutes. Libretto The libretto was
compiled by Ivan Vsevolozhsky, after Charles Perrault's story La belle au bois dormant, from the collection Histoires et contes du temps passé (1697). "The subject of the ballet that I am writing was devised by the Director of the theatre, Vsevolozhsky himself. It is based on Perrault's well-known fairy tale La belle au bois dormant. The subject is
extremely likeable and poetic", Tchaikovsky told Nadezhda von Meck on 8/20 January 1889 [1]. Ivan Vsevolozhsky, in a letter of 13/25 May 1888 proposed The Sleeping Beauty to Tchaikovsky as the subject for a ballet. "I am planning to write a libretto on La belle au bois dormant after Perrault's fairy tale. I would like a mise en scène in the style of
Louis XIV, which would be a musical fantasia written in the spirit of Lully, Bach, Rameau, etc. If this idea appeals to you, then why not undertake to write the music? In the last act there would have to be quadrilles for all Perrault's fairy-tale characters—these should include Puss-in-Boots, Hop o' My Thumb, Cinderella, Bluebeard, etc." [2]. The
composer's reply to this letter has not been preserved. On 20 July/1 August 1888, the director of the Theatrical School, I. I. Ryumin, sent the libretto of the ballet to Tchaikovsky. In his accompanying letter he wrote: "Would you be so kind as to examine it and report to Ivan Aleksandrovich, or to me, whether you are inclined to write the music for a
ballet on this theme. If you should find it possible to carry out the wish of Mr Director, your music will ensure the success of the intended ballet" [3]. There was no reply to this letter. It is possible that the letter was received while the composer was absorbed in his work on the Symphony No. 5, the overture-fantasia Hamlet, and in orchestrating the
Overture-Fantasia by Herman Laroche, and that he simply did not have the time to respond, or he did not notice it among the vast correspondence he received. In any event, after Ivan Vsevolozhsky wrote to him again on 9/21 August 1888 [4], Tchaikovsky responded that the subject interested him greatly, but he had not received the libretto [5]. And
only in a letter to Vsevolozhsky of 22 August/3 September 1888 from Moscow did the composer report, "I am hastening to inform you that the manuscript of "La Belle au bois dormant" has finally reached me, just as I was boarding the train going from Moscow to Kiev. I have not been here more than a few hours, but I have managed to read through
the scenario and I very much wanted to tell you forthwith that I am delighted and enchanted beyond all description. It suits me perfectly and I ask nothing more than to make the music for it. This delicious subject could not possibly have been better adapted for the stage, and to you, its author, permit me to express my warmest congratulations. I am
leaving for Kiev, returning home on 2 September, and on the 12th of the same month I will be in Petersburg. I will hasten to come and see you and beg you to bring Monsieur Petipa and I together to settle the details relating to the same letter that in view of its scale the composition of the
ballet could only be finished for the 1889/90 season, Tchaikovsky added: "The idea of this work gladdens me [...] as from today I shall be thinking only about the ballet". "I have received the libretto of the ballet. It is excellent", the composer wrote the same day to Modest Tchaikovsky [7]. Although the authorship of the libretto is normally attributed to
Ivan Vsevolozhsky, it is possible that Marius Petipa also had some involvement, since in the archive of the latter there is a manuscript dated 3/15 July 1888, with a list of characters in the seventeenth century. Prologue. In the
Royal castle, celebrations are in progress for the christening of the infant Princess Aurora. As the gueen enter and prepare to receive the six fairy godmothers. The fairies arrive with their pages, who dance with the royal maids of honour. The
fairies each come forward in turn with their gifts, arranging them around the cradle and accompanying them with promises that the Princess shall grow up beautiful, talented, and kind-hearted. As the Lilac Fairy approaches the cradle and accompanying them with promises that the Princess shall grow up beautiful, talented, and kind-hearted. As the Lilac Fairy approaches the cradle, the wicked fairy Carabosse arrives, in a carriage drawn by rats. She is furious at not having been invited to be a
godmother, and pronounces a curse on the baby: one day Aurora will prick her finger on a spindle and fall into an everlasting sleep. Then the Lilac Fairy, who was about to bestow her own gift, intervenes. She does not have the power to overturn Carabosse's curse, but she mitigates it by saying that the princess shall be awoken after a hundred years
by the kiss of young Prince. The enraged Carabosse drives off in her carriage. Act I. In the gardens of the Royal Castle, visitors are gathered to celebrate Aurora's twentieth birthday. Among the villagers Catalabutte notices some old women threading spindles, which has been strictly forbidden since the day of Carabosse's curse. He confiscates the
spindles and threatens the culprits with death. The King arrives with his Queen, accompanied by four princes, suitors of Princess Aurora. The princes approach the King and Queen as suitors for Aurora's hand. When Aurora enters, they are presented to her.
She dances with the four princes in turn, accepting from each the rose he offers her. First the maids of honour, then the pages, and finally Aurora herself dance again. She sees an old woman who offers her a spindle. Delighted with it, she dances, waving it in the air. Suddenly she pricks her finger. She dances ever faster, but abruptly falls to the
ground. The old woman reveals herself to be Carabosse and, threatened by the princes, she vanishes in a cloud of smoke. Then the Lilac Fairy appears and orders that Aurora be carried into the castle. She must sleep for a hundred years, and the whole court with her. As a mist rises, the peoples grow still, and trees and bushes swiftly grow to
completely hide the castle. Act II. One hundred years has passed. Young Prince Desiré is out hunting with his retinue, and they pause at a clearing in the festivities the Prince remains aloof and uninterested in the girls' attention. His tutor Galifron leads the dancers to their places for more
formal dances. The ladies propose a farandole in which the peasants accompanying the hunt may join. The hunt is resumed by all except the Prince, who remains behind, overtaken by a pensive mood. Suddenly, the Lilac Fairy appears before him, and recounts the story of the Sleeping Beauty, conjuring up a vision of her. The vision of Aurora dances
with the Prince, and then by herself, before finally vanishing. Entranced and overwhelmed by the vision of Aurora, the Prince begs to be led to her. The Lilac Fairy and Prince to the castle (Scene 2), and to Aurora's bedside. He gazes
at the Princess and then, recognizing her as the Sleeping Beauty from his vision, he kisses her. The spell is broken. Aurora awakens and, seeing the Prince of whom she has dreamed, she takes him in her arms. Light floods the castle, the forest vanishes, and the King, Queen and courtiers awaken. Act III. Catalabutte leads in the nobles and courtiers to
greet the King and Queen for the wedding celebrations of Aurora and Desiré. The Silver, Gold, Sapphire and Diamond Fairies arrive, followed by guest characters from fairy-tales: Puss in Boots and the Wolf; Hop o'my Thumb, his brothers and the
Ogre. Then Princess Aurora and Prince Desiré dance together. Roman, Persian, Indian, American, and Turkish guests dance a sarabande. All who have taken part in the entertainment parade around the floor. Finally, the Lilac Fairy appears to bless the marriage, and in true fairy-tale tradition, all live happily ever after. [9] Composition Tchaikovsky
did not start work on the ballet during August or September 1888, since he was occupied with the completion of other works. In answer to a question by Vladimir Pogozhev [10], asking whether he was working well on the music of his new ballet, Tchaikovsky replied on 1/13 October: "Concerning the ballet I will say to you that the subject itself greatly
delights me, and I will work on it with great pleasure. I emphasise the will work, because I have still not written a single note. Before taking up composition it is necessary for me to enter into discussions with the ballet master. I was going to be in Petersburg during September, but this is not now the case, my having been delayed by the completion of
two large compositions which are urgently required [11]. I am planning to remain in the village until the end of October. Around 1/13 November I shall be in Petersburg for a sufficient period of time to have the opportunity of discussing with the balletmaster, how, when and what is required. In any case, in view of my forthcoming travels I could
submit the full score of the ballet to the directors no earlier than the beginning of next season, i.e. a whole year away. Although you evidently understood the music even during this music even during the course of the present season, i.e. a whole year away. Although you evidently understood the music to the ballet was already taking shape, I fear that Ivan Aleksandrovich does not consider me capable of writing this music even during the course of the present season. I trust that through you evidently understood the music to the ballet was already taking shape, I fear that Ivan Aleksandrovich does not consider me capable of writing this music even during the course of the present season.
your good offices, Vladimir Petrovich, you will be careful to report all this to him" [12]. It is not possible to accurately establish when work began on the ballet. On the cover of the fairies' variations in the Prologue, which were
developed into sketches during October (apparently between 11th and 22nd). From the author's notes in the copybook containing the sketches, it is clear that during October Tchaikovsky worked on the ballet for ten days in total [13]. These sketches include: the entrance of the fairies and waltz of pages and girls (No. 2 in the piano score), the fairies'
variations (No. 3) and the start of the finale of the Prologue, where the Lilac Fairy approaches Aurora's Cradle. On 30 October/11 November, Tchaikovsky left for Saint Petersburg, where on 6/18 November his meeting with Ivan Vsevolozhsky and Marius Petipa took place [14], at which time the balletmaster supplied Tchaikovsky with a detailed
scheme for the Prologue [15]. Soon after this Tchaikovsky left for Prague; further meetings with Vsevolozhsky and Petipa gave Tchaikovsky the detailed plan for Acts I and II [17]. On 26 December/7 January Tchaikovsky
returned to Frolovskoye, and for some days The Sleeping Beauty was at the centre of his creative imagination. Almost daily entries in his diary, accounts in his letters, and the form of his sketches reveal an extraordinarily intensive creative process. Before his departure from Frolovskoye three weeks later, on 19/31 January 1889, the composer had
finished the Prologue and written the whole of Acts I and II, as well as the Introduction to the ballet. His progress on the work can be established with some accuracy by comparing the dates on the sketches with the dates from his diary. Up to 1/13 January he worked on the end of the Prologue, starting from the appearance of the fairy Carabosse (end
of No. 4), then the knitting scene (No. 5) and Waltz (No. 6) from Act I. On 1/13 January he noted in his diary: "I don't recall a more timely encounter [with the New Year]. Worked all morning" (Aurora's entrance, No. 7): On 2/14 January he noted in his diary: "The day passed as always, when I'm absorbed in my work. Wrote the big Adagio in the second act [18], which was
hard work!!!" (Adagio for Aurora and the four princes, Act I, No. 8). On 4/16 January the composer worked on the Finale to Act I (according to the author's notes on the sketches). On 5/17 January he recorded in his diary: "Worked generally well today. Finished the second act. Played it through (it lasts half an hour)" [19]. It is apparent from the
sketches that the composer left Act I without its conclusion, which was written later. On the evening of 6/18 January, the composer wrote to Nadezhda von Meck: "I have recently been working with such perseverance and application, that I have already written two whole
acts of the ballet. I have been to Moscow for two days on Musical Society business, and I'm now once again ready for work" [20]. The sketches indicate that Tchaikovsky resumed composition of the ballet from the second scene of Act II. On 10/22 January he noted in his diary: "Work went well. Wrote the whole entr'acte to the Sleep scene without
effort" (No. 19). On 11/23 January he noted: "Worked just as well today as previously. A great deal done. Finished the 2nd act [No. 18], and then even the first scene of Act II" (Nos. 16–17). On 14/26 January he recorded in his diary: "Worked ever so assiduously. Hopeful of
finishing the first four scenes before my departure [21]. On 17/29 January the author noted in his sketchbooks: "Finished everything I intended to do before my departure, i.e. the first four scenes of the ballet!". On 6/18 January, the appointed day for his meeting with Marius Petipa, Tchaikovsky had written to Ivan Vsevolozhsky, "I hope to fulfil my
promise, i.e. at the beginning of the season (not later than 15 August) [O.S.] to deliver the Violin répétiteur to Petipa, and by November, the entire musical score" [22]. On 19/31 January, Tchaikovsky left for Saint Petersburg. On 22 January, Tchaikovsky left for Saint Petersburg.
gave the composer the detailed plan for the final, fifth scene [23]. On 23 January/4 February, Tchaikovsky played through Act I of the ballet for the directors [24], and the following day he left for travels abroad. Several times during his journey he embarked on the composition of the fifth scene of the ballet. On 6/18 March in Hanover he noted in his
diary: "Attempted to compose the ballet. Did a little, but poorly and without inspiration" [25]. Judging by the sequence of the sketches, here he wrote the introduction and march for Act III (No. 21). Later, in the Mediterranean, on board the steamship Cambodge between Marseilles and Constantinople, Tchaikovsky composed the Polonaise for Act III of
the ballet (No. 22) [26]. After the Polonaise, the Act I finale "transformation of the garden into a forest" was completed, the sketches for which are marked: "Tiflis" [27]. The composer travelled here from Constantinople to visit Anatoly Tchaikovsky, and remained here from mid/late April until early/mid May. Despite unfavourable working condition
about which Tchaikovsky reported in his letter to Modest Tchaikovsky of 15/27 April 1889, the ballet continued to progress [28]. In Tiflis he made musical notes in his notebook, and sketches for some scenes in Act III: the variations for the jewel fairies (No. 23); Puss-in-Boots and the White Cat (No. 24); Little Red Riding Hood (No. 26) and Hop o' My
Thumb (No. 27) [29]. In a letter of 26 April/8 May to Marius Petipa, Tchaikovsky reported: "I have almost completed the sketches for the fifth scene of the ballet The Sleeping Beauty. Everything will be finished not later than 1st June" [O.S.] [30]. After visiting Saint Petersburg in May, where he again met with Ivan Vsevolozhsky and Marius Petipa
[31], Tchaikovsky returned to Frolovskoye on 19/31 May and was again absorbed in work on the ballet. Notes in his diary indicate a surge of creativity. On 20 May/1 June, the sketches indicate that he began to compose the variations for Cinderella, Fortune, the Blue Bird and Florine (Pas de quatre, No. 25). On 23 May/4 June he recorded in his diary:
 "Worked intensively and successfully (Pas de deux)" (No. 28—Aurora and Desiré). Sketches for the Sarabande (No. 29) then followed, and on 25 May/6 June he noted: "Finished the composition of the ballet, in spite of a headache and poor spirits" [32]. In
the manuscript sketches after the finale is the author's note: "Finished the sketches 26 May 1889 [O.S.] at 8 o'clock in the evening. Praise God! In all I worked ten days during October, 3 weeks in January, and a week now. And so only about 40 days". In this note the composer did not take into account the time he spent on the sketches while abroad
and in the Caucasus. On 30 May/11 June 1889, Tchaikovsky set about the instrumentation of the ballet, and spend all day at my desk", the composer wrote to Modest Tchaikovsky on 2/14 June [33]. "I am
immersed in work, i.e. the instrumentation of the ballet, which must be finished in September without fail", he reported in a letter to the Grand Duke Konstantin Konstantinovich [34]. On 5/17 June in his diary he recorded: "Worked well (end of Pas de Six)" [35]. On 13/25 June in his diary he noted: "In the evening, waltz orchestrated with pleasure"
(No. 6) [36]. On 15/27, 16/28 and 17/29 June, Tchaikovsky was occupied with adding the final markings to the Prologue to Saint Petersburg, promising to send the following act in ten days[37]. On 2/14 July, Tchaikovsky wrote to the Grand Duke Konstantin Konstantin ovich: "I have already finished
the instrumentation of the first two acts of my ballet (La Belle au bois dormant). The subject of the ballet is appealing to the highest degree, and I carry out this task with pleasure" [38]. The author's date at the end of Act I of the full score is 3/15 July. Then Tchaikovsky began the orchestration of the third act, continuing this work through July, and on
25 July/6 August he completed Act III (date on the manuscript full score). Next. the composer set about the instrumentation of Act II. On 9/21 August. Tchaikovsky wrote to Mikhail Ippolitov-Ivanov: "The end of the ballet is drawing near. It proved to be huge, requiring a great deal of effort. At times I experienced terrible fatigue! But I think that on the
whole, the music has come out successfully" [39]. On 13/25 August in a letter to Nadezhda von Meck, with the ballet in mind, Tchaikovsky reported: "And so this labour draws near its end. For several days I will sigh deeply and experience that rare feeling of having brought a complex work to its conclusion... I lavished particular care on its
instrumentation, and devised several completely new orchestral combinations, which I hope will be very beautiful and interesting [40]. On 16/28 August in a letter to Semyon Kruglikov, we read: "Congratulate me: Today I finished an enormous ballet score. These arms have raised an entire mountain" [41]. On the same day the composer wrote on the
manuscript full score: "End of 2nd act. 16th August 89 [O.S.]. Hurrah!". It is possible that after 16/28 August, Tchaikovsky introduced other corrections into his work, since in a letter to Yuliya Shpazhinskaya of 2/14 September 1889, he referred to 20 August/1 September as the date on which he wrote the "longed-for concluding chord of the last act"
[42]. In October 1889, during the orchestral rehearsals of the ballet, the directors asked Tchaikovsky to write additional music for this number, compiled by Marius Petipa from a synopsis by Riccardo Drigo, was sent to Tchaikovsky at Frolovskoye on 7/19 October [43]. In all probability
this number was written immediately on Tchaikovsky's receipt of the scenario. On 17/29 October, Petipa wrote to Tchaikovsky, apparently with regard to this additional number: "The dance is a little long, and I beg you to permit me to make a small cut" [44]. On 27 December 1889/8 January 1890, Tchaikovsky received a telegram from Ivan
Vsevolozhsky in which, after setting out the schedule for the final rehearsals and first production, went on: "Your presence is desirable all the more because your agreement will probably be required to dispense with Auer's solo: it slows down the action" [45]. Tchaikovsky's reaction to this suggestion is not documented, but the Entr'acte (No. 18)
before the symphonic picture Sleep was not included in the performance [46]. Arrangements On 25 July/6 August 1889, Tchaikovsky wrote to Nadezhda von Meck: "My ballet will appear in print in November or December. The arrangement for piano is being made by Ziloti" [47]. Even during his work on the orchestration, Tchaikovsky approached
Aleksandr Ziloti with a request to make a two-hand arrangement of the ballet. "I am finding work terribly stressful and, probably as a result of old age, am tired in the extreme. I dread to think that, after writing this enormous full score, I still have to do the two-hand arrangement, which is required by the ballet master and Jurgenson, who hopes to
have it in print by early autumn. And so, Sasha, I would be indescribably happy if you were to do the arrangement. Besides Taneyev and yourself there's no one I can trust". Assuring Ziloti that he would not be offended if he declined the proposed work, Tchaikovsky wrote: "I am conscious of the fact that this is not a trivial task, and that nowhere else
is music more essential than in ballet... I will wait until the 28th [O.S.], and if you say yes, then I will prepare you two acts [48]. Aleksandr Ziloti immediately agreed to carry out the request by the composer, who intended to send him the score of the Prologue. However, after receiving a letter from the theatre directorate, Tchaikovsky reported to
Ziloti on 18/30 June that: "I was just preparing to send to you the score of the first act [i.e. Prologue], when I received a letter from Khristoforov, immediately requiring the full score so that it can be copied, the parts written out, and, chiefly, the compilation of the violin répétiteur, which Petipa needs as soon as possible... I must therefore send my
manuscript to Khristoforov, and he, after all the copies have been taken, will return it. This notwithstanding, I urge you not to turn down the work on the arrangement. It's just that it has to begin rather later". Further on, he suggests that the Prologue should be returned "in three weeks" [49]. It might be assumed that arrangements concerning the
Prologue went according to plan, but eventually Aleksandr Ziloti found that he was working faster than the copyists at the Mariinsky Theatre. In a letter from Tchaikovsky of 23 July/4 August we read: "I am at a loss, since I could have sent you part of the third act long ago—this comprised one or two copybooks which only had to be marked up and
sent off. But above all I wanted to finish the entire instrumentation of this act, before inserting the markings and sending everything away. Meanwhile for some reason everything away. Meanwhile for some reason everything away. Meanwhile for some reason everything away.
sending you just one notebook... This act is enormous. Then the remaining two (unfamiliar to you), which are somewhat shorter. They are some of my best work, and I am very glad that out of necessity you've started with the weakest. Did you receive the full score in Petersburg? I think everything will be finished by 15th August" [O.S.] [50]. The
remaining part of Act III was sent to Ziloti on 28 July/9 August [51]. On 17/29 August the composer wrote to Aleksandr Ziloti: "I'm sending you the 2nd act and introduction to the ballet! I cannot express how happy I am that it is finished. If you see any slips of the pen then please correct them. Could you please arrange the introduction to the second
scene so that the pedal in the upper voice is on a separate system, or directly into four hands, since it will not work otherwise"[52]. On 26 January/7 February 1890, Tchaikovsky wrote to Pyotr Jurgenson from Florence: "Would it be possible to arrange the whole of The Sleeping Beauty for four hands? But only entrust such work... to real musicians"
[53]. The arrangement was commissioned from eighteen-year-old Sergei Rachmaninoff. During June 1891, Tchaikovsky dealt with the proofs of this arrangement, to be published by Pyotr Jurgenson [54]. Tchaikovsky found that Sergei Rachmaninoff's work was "absolutely lacking in courage, initiative and creativity!!!", and asked Aleksandr Ziloti to
undertake "a thorough revision and correction of the ballet". Tchaikovsky continued, "I wanted the ballet to be arranged for four hands so that it might be rendered as seriously and skilfully as an arrangement of a symphony. Alas, this is impossible; what has been done cannot be undone; but at least it will be an improvement on what we have now"
[55]. Suite See: The Sleeping Beauty (suite). Early in 1890, the composer considered creating a suite from the ballet. In 1899 a suite of numbers from the ballet took place on the stage of the Mariinsky Theatre in
Saint Petersburg on 3/15 January 1890, conducted by Riccardo Drigo, and choreographed by Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marie Petipa (Lilac Fairy), Enrico Cecchetti (Carabosse) and Pavel Gerdt (Desiré). The ballet was produced for these principal roles were performed by Feliks Krzesiński (Florestan), Giuseppina Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius Petipa (Lilac Fairy), Enrico Cecchetti (Queen), Carlotta Brianza (Aurora), Marius 
first time on the Moscow stage at the Bolshoi Theatre on 17/29 January 1899, under balletmaster Aleksandr Gorsky, with Lyubov Roslavleva as Aurora, and Ivan Khlyustin as Desiré. Outside Russia, The Sleeping Beauty was first staged at the Teatro alla Scala in Milan in 1896, under balletmaster Giorgio Saracco, and Carlotta Brianza reprising her
role as Aurora. The first complete performance in London was given by the Ballets russes on 9 November 1921 at the Alhambra Theatre, conducted by Eugene Goossens, and choreographed by Serge Diaghilev under the title The Sleeping Princess. In the United States the ballet was first produced in its entirety at the Academy of Music in Philadelphia
on 11 February 1937, in a version choreographed by Catherine Littlefield. Critical Reception Tchaikovsky's attitude towards his ballet was consistent; frequently he was enthusiastic towards his ballet was consistent; frequently he was enthusiastic towards his ballet was consistent; frequently he was enthusiastic towards his ballet was consistent; frequently he was enthusiastic towards his works, before becoming disappointed with them, but this was not the case with The Sleeping Beauty. "It seems to me", the composer wrote on 25 July/6
August 1889, while orchestrating the ballet, "that the music from this ballet will be amongst my best works. The subject is so poetical, it is so suited for music, that in composing it I was utterly absorbed, and wrote with a fervour and passion which always result in work of merit" [56]. After the ballet had been staged, his estimation was unchanged.
 "Besides, I confess that I love working in a rush, I love the anticipation and the urgency! And yet this doesn't show itself at all in the quality of my works. Isn't "The Sleeping Beauty" perhaps the best of all my compositions, and yet I wrote it incredibly quickly" [57]. Publication At the end of 1889, Aleksandr Ziloti's arrangement for solo piano appeared
in an edition by Pyotr Jurgenson. On 3/15 January 1890, Tchaikovsky wrote to Aleksey Suvorin: "As you see, the arrangement for piano is already in print" [58]. During February 1890, the same publishing house printed a simplified arrangement for piano by Eduard Langer. Sergei Rachmaninoff's arrangement for piano 4 hands
appeared in print in October 1891. There is some uncertainty regarding the publication of the full score of The Sleeping Beauty is listed among the published compositions. The plate numbers, number of pages and price are also shown. However, neither the
edition nor the plates have been found. The only corresponding plate number, shown in the records of the firm of P. Jurgenson as having been printed, relates to the Polonaise (No. 22). In 1890 the Hamburg music publisher Daniel Rahter submitted a request to the Polonaise (No. 22).
of the ballet. In a letter of 17/29 November 1890 to Nikolay Khristoforov, Tchaikovsky gave his consent to this request [59]. Rahter produced the score by lithography, resulting in a very limited print run, which might not therefore be considered as publication in the traditional sense. The Act II Entr'acte (No. 18) was omitted from Rahter's edition. In
1952 the full score of The Sleeping Beauty was published in volume 12 of Tchaikovsky's Complete Collected Works, edited by Anatoly Dmitriyev. Aleksandr Ziloti's transcription for solo piano was included in volume 57 of the same series (1954). Autographs Tchaikovsky's autograph score of the complete ballet is now preserved the State Academic
Mariinsky Theatre, Central Music Library in Saint Petersburg (VII.1.4.154). Recordings See: Discography Dedication The ballet is dedicated to Ivan Vsevolozhsky [60]. The music of the apotheosis in the final act is based on a popular French song, Marche Henri IV. The Marche was used as the national anthem of the Kingdom of France during the 17th
(and 18th) century in which the ballet takes place. The original melody was written by a French cleric, Thoinot Arbeau (1520 – 1595). External Links Notes and References ↑ Letter 3759 to Nadezhda von Meck, 8/20 January 1889. Perrault's version was itself a retelling of the Italian story Sun, Moon, and Talia (Sole, Luna, e Talia) published in 1634 by
Giambattista Basile (1566-1632). ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 13/25 May 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 22 August/3 September 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky, 20 July/1 August 1888 — Klin House-Museum Archive. ↑ Letter from Ivan Vsevolozhsky to Tchaikovsky to Tchaikovsky to Tchaikovsky to Tchaikovsky to Tchaikovsky to Tchaikovsky to Tchaikovs
3643 to Ivan Vsevolozhsky, 13/25 August 1888. ↑ Letter 3647 to Ivan Vsevolozhsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 12 August/3 September 1888. ↑ Letter 3647 to Ivan Vsevolozhsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 12 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 September 1888. ↑ Letter 3650 to Modest Tchaikovsky, 22 August/3 Sep
Letter from Vladimir Pogozhev to Tchaikovsky, 24 September/6 October 1888 — Klin House-Museum Archive. ↑ i.e. the Symphony No. 5, and the overture-fantasia Hamlet. ↑ Letter 3682 to Vladimir Pogozhev, 1/13 October 1888. ↑ Until 7 October he was occupied with the instrumentation of the overture-fantasia Hamlet, and on the 10th he
completed his Six French Songs, Op. 65. On 22 October he arrived in Moscow where, according to his letters, his time was taken up composing. ↑ See letter from Ivan Vsevolozhsky, 3/15 November 1888. ↑ See Marius Petipa's note on the
duplicate libretto for the Prologue — A. A. Bakhrushin State Central Theatrical Museum, Moscow. ↑ See Letter 3748 to Nadezhda von Meck, 26 December 1889. ↑ See Marius Petipa's note on the duplicate libretto for the Prologue — A. A. Bakhrushin State Central Theatrical Museum, Moscow. ↑ Tchaikovsky referred to Act I as the
second act, and to the Prologue as the first. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), pp. 220-221. ↑ Letter 3758 to Ivan Vsevolozhsky, 6/18
January 1889. ↑ See Letter 3758 to Ivan Vsevolozhsky, 6/18 January 1889; diary entry for 22 January, and Marius Petipa's date on the manuscript scenario of the fifth scene — Klin House-Museum Archive. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 228. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 228. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 228. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники П. И. Чайковского (1873-1891) (1923), р. 229. ↑ See дневники
entries for 4/16 and 5/17 April 1889, and the composer's dates on the sketches. ↑ See Tchaikovsky, 15/27 April 1889. See also diary entries for 18/30 April/2 May 1889. ↑ See sketches in Klin House-Museum Archive. ↑ Letter 3843 to Marius Petipa, 26 April/8 May 1889. ↑ See
diary entry for 15/27 May 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), p. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), p. 242. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 242. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 242. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ Letter 3869 to Modest Tchaikovsky, 2/14 June 1889. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ See Дневники П. И. Чайковского (1873-1891) (1923), р. 241. ↑ See Дневники П. И. Чайковского (1873-1891
p. 244. ↑ Letter 3882 to Nikolay Khristoforov, 18/30 June 1889. ↑ Letter 3919 to Mikhail Ippolitov-Ivanov, 9/21 August 1889. ↑ Letter 3920 to Nadezhda von Meck, 13/25 August 1889. ↑ Letter 3922 to Semyon Kruglikov, 16/28 August 1889. ↑ Letter 3928 to Yuliya
Shpazhinskaya, 2/14 September 1889. ↑ See scenario and letter from Nikolay Khristoforov to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson, 4/16 June 1890. ↑ Telegram from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson, 4/16 June 1890. ↑ Telegram from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson, 4/16 June 1890. ↑ Telegram from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson, 4/16 June 1890. ↑ Telegram from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson, 4/16 June 1890. ↑ Telegram from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson, 4/16 June 1890. ↑ Telegram from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson, 4/16 June 1890. ↑ Telegram from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson, 4/16 June 1890. ↑ Telegram from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson, 4/16 June 1890. ↑ Telegram from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson from Ivan Vsevolozhsky to Tchaikovsky, 7/19 October 1889. ↑ Letter 4134 to Anna Aleksandrova-Levenson from Ivan Vsevolozhsky to Tchaikovsky to Tchaikov
Archive is a poster relating to a concert in Saint Petersburg on 19/31 October [O.S.] the same year, noted that the solo was not performed. ↑ Letter
3909 to Nadezhda von Meck, 25 July/6 August 1889. ↑ See Letter 3974 to Aleksandr Ziloti, 12/24 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 28 July/9 August 1889. ↑ Letter 3907 to Aleksandr Ziloti, 17/29 August 1889. ↑ Letter 3911 to Aleksandr Ziloti, 28 July/9 August 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 28 July/9 August 1889. ↑ Letter 3911 to Aleksandr Ziloti, 28 July/9 August 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 1889. ↑ Letter 3911 to Aleksandr Ziloti, 18/30 June 18/30 
Pyotr Jurgenson, 26 January/7 February 1890. ↑ See Letter 4400 to Aleksandr Ziloti, 11/23 June 1891. ↑ See Letter 4408 to Pyotr Jurgenson, 28 January/9 February 1890. ↑ See Letter 4408 to Pyotr Jurgenson, 28 January/9 February 1890. ↑
Letter 3997 to Aleksey Suvorin, 3/15-4/16 January 1890. ↑ Letter 4257 to Nikolay Khristoforov, 17/29 November 1890. ↑ Letter 3983 to Pyotr Jurgenson, 11/23 December 1889.
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