

LE LAC DES CYGNES
ACT4 No.27 DANSES DES PETITS CYGNES

P. Tchaikovsky

(Les cygnes-jeunes-filles enseignent la danse aux petits cygnes.)

5 Moderato

Piccolo

Flauto I

Flauto II

Oboi

Clarinetti in B

Fagotti

5 Moderato

Corni in F I, II

Corni in F III, IV

5 Moderato

Pistons in B

Trombe in F

5 Moderato

2 Tromboni tenori

Tr. basso e Tuba

5 Moderato

Timpani B,F

Triangolo

5 Moderato

Violini I

Violini II

Viole

Celli

C-Bassi

6

Pic.

Fl. I

Fl. II

Ob.

Cl.

Fg.

Cor. I, II

Cor. III, IV

Pist.

Trbe.

Trbn.

Tuba

Tim.

Tri.

Vn. I

Vn. II

Vle.

Cel.

C-B

12

Pic.

Fl. I

Fl. II

Ob.

Cl.

Fg.

12

Cor. I, II

Cor. III, IV

12

Pist.

Trbe.

12

Trbn.

Tuba

12

Tim.

Tri.

12

Vn. I

Vn. II

Vle.

Cel.

C-B

18

Pic.

Fl. I

Fl. II

Ob.

Cl.

Fg.

18

Cor. I, II

Cor. III, IV

18

Pist.

Trbe.

18

Trbn.

Tuba

18

Tim.

Tri.

18

Vn. I

Vn. II

Vle.

Cel.

C-B

6
 25
 Pic.
 Fl. I
 Fl. II
 Ob. *p* *douce*
 Cl.
 Fg.
 25
 Cor. I, II
 Cor. III, IV
 25
 Pist.
 Trbe.
 25
 Trbn.
 Tuba
 25
 Tim.
 Tri.
 25
 Vn. I
 Vn. II
 Vle.
 Cel. *pizz.*
 C-B. *pizz.*

31

Pic.

Fl. I

Fl. II

Ob.

Cl.

Fg.

31

Cor. I, II

Cor. III, IV

31

Pist.

Trbe.

31

Trbn.

Tuba

31

Tim.

Tri.

31

Vn. I

Vn. II

Vle.

Cel.

C-B

p

p

p

p

p

arco

p

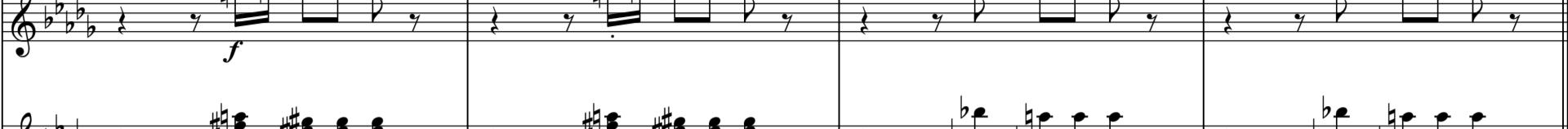
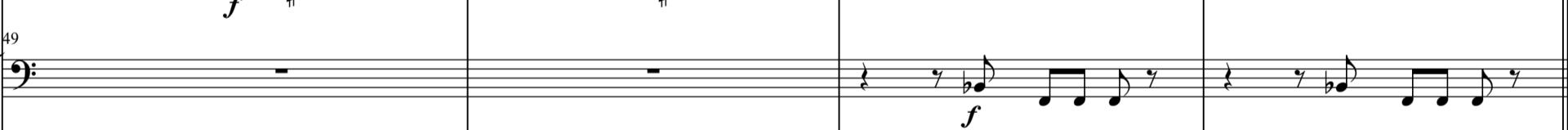
arco

A musical score page featuring 18 staves. The top five staves (Pic., Fl. I, Fl. II, Ob., Cl.) have rests throughout. The next three staves (Fg., Cor. I, II, Cor. III, IV) begin with rests and then play eighth-note chords. The following four staves (Pist., Trbe., Trbn., Tuba) have rests throughout. The next three staves (Tim., Tri., Vn. I) have rests throughout. The final five staves (Vn. II, Vle., Cel., C-B) feature rhythmic patterns: Vn. II and Vle. play eighth-note pairs, while Cel. and C-B play sixteenth-note patterns.

7
 41
 Pic.
 Fl. I
 Fl. II
 Ob.
 Cl.
 Fg.
 Cor. I, II
 Cor. III, IV
 Pist.
 Trbe.
 Trbn.
 Tuba
 Tim.
 Tri.
 Vn. I
 Vn. II
 Vle.
 Cel.
 C-B

7
 41
 Cor. I, II
 Cor. III, IV
 Pist.
 Trbe.
 Trbn.
 Tuba
 Tim.
 Tri.
 Vn. I
 Vn. II
 Vle.
 Cel.
 C-B

Pic. 45
 Fl. I
 Fl. II
 Ob.
 Cl.
 Fg.
 Cor. I, II 45
 Cor. III, IV
 Pist. 45
 Trbe.
 Trbn. 45
 Tuba
 Tim. 45
 Tri.
 Vn. I 45
 Vn. II
 Vle.
 Cel.
 C-B

Pic. 
 Fl. I 
 Fl. II 
 Ob. 
 Cl. 
 Fg. 
 Cor. I, II 
 Cor. III, IV 
 Pist. 
 Trb. 
 Trbn. 
 Tuba 
 Tim. 
 Tri. 
 Vn. I 
 Vn. II 
 Vle. 
 Cel. 

Pic. 53 8
 Fl. I *p*
 Fl. II *p*
 Ob.
 Cl. *p*
 Fg.
 Cor. I, II *pp*
 Cor. III, IV *pp*
 Pist.
 Trbe.
 Trbn.
 Tuba
 Tim.
 Tri.
 Vn. I *p*
 Vn. II *p*
 Vle.
 Cel. *pizz.*
 C-B *pizz.*

Pic. 58
 Fl. I
 Fl. II
 Ob.
 Cl.
 Fg.
 Cor. I, II 58
 Cor. III, IV
 Pist.
 Trbe.
 Trbn.
 Tuba
 Tim.
 Tri.
 Vn. I 58
 Vn. II
 Vle.
 Cel.
 C-B

Musical score for orchestra and piano, page 63. The score consists of two systems of five staves each. The instruments are arranged as follows: Pic., Fl. I, Fl. II, Ob., Cl., Fg. in the top section; Cor. I, II, Cor. III, IV, Pist., Trbe., Trbn. in the middle section; Tuba, Tim., Tri. in the bottom section; Vn. I, Vn. II, Vle. in the second system; Cel. in the third system; and C-B in the fourth system. The key signature is one flat, and the time signature is common time. Measure 63 begins with rests for most instruments, followed by entries from Cor. I, II, Cor. III, IV, and Pist. in measures 64-65. Measures 66-67 show sustained notes from Trbe., Trbn., and Tuba. Measures 68-69 feature eighth-note patterns from Vn. I, Vn. II, and Vle. Measure 70 concludes the section with eighth-note patterns from Cel. and C-B.

68 9
 Pic.
 Fl. I
 Fl. II
 Ob.
 Cl.
 Fg.
 Cor. I, II
 Cor. III, IV
 68 9
 Pist.
 Trbe.
 Trbn.
 Tuba
 Tim.
 Tri.
 68 9
 Vn. I
 Vn. II
 Vle.
 Cel.
 C-B

pizz.

pizz.

pizz.

pizz.

74

Pic.

Fl. I

Fl. II

Ob.

Cl.

Fg.

74

Cor. I, II

Cor. III, IV

74

Pist.

Trbe.

74

Trbn.

Tuba

74

Tim.

Tri.

74

Vn. I

Vn. II

Vle.

Cel.

C-B

80

Pic.

Fl. I

Fl. II

Ob.

Cl.

Fg.

Cor. I, II

Cor. III, IV

Pist.

Trbe.

Trbn.

Tuba

Tim.

Tri.

Vn. I

Vn. II

Vle.

Cel.

C-B

A detailed musical score page from an orchestra and piano piece. The page is numbered 86 at the top left. The score is organized into two systems of six measures each. The instrumentation listed on the left includes Pic., Fl. I, Fl. II, Ob., Cl., Fg., Cor. I, II, Cor. III, IV, Pist., Trbe., Trbn., Tuba, Tim., Tri., Vn. I, Vn. II, Vle., Cel., and C-B. The first system features the Fagotto (Fg.) playing eighth-note patterns with grace marks, while the Horns (Cor. I, II) and Horns (Cor. III, IV) provide harmonic support with sustained notes and dynamic markings of pp. The second system introduces the Violin I (Vn. I) with sixteenth-note patterns and grace marks, the Violin II (Vn. II) with eighth-note patterns, and the Cello (Cel.) with sustained notes. The bassoon (Bassoon, C-B) also contributes with sustained notes. The score uses a common time signature throughout.

92 10
 Pic.
 Fl. I
 Fl. II
 Ob.
 Cl.
 Fg.
 Cor. I, II
 Cor. III, IV
 Pist.
 Trbe.
 Trbn.
 Tuba
 Tim.
 Tri.
 Vn. I
 Vn. II
 Vle.
 Cel.
 C-B

Musical score page 97, measures 1-4. The score includes parts for Pic., Fl. I, Fl. II, Ob., Cl., Fg., Cor. I, II, Cor. III, IV, Pist., Trbe., Trbn., Tuba, Tim., Tri., Vn. I, Vn. II, Vle., Cel., and C-B. The instrumentation is as follows:

- Measures 1-2:** Pic., Fl. I, Fl. II, Ob., Cl., Fg. (pizzicato), Cor. I, II, Cor. III, IV, Pist., Trbe., Trbn., Tuba, Tim., Tri., Vn. I, Vn. II, Vle., Cel., C-B.
- Measure 3:** Pic., Fl. I, Fl. II, Ob., Cl., Fg. (pizzicato), Cor. I, II, Cor. III, IV, Pist., Trbe., Trbn., Tuba, Tim., Tri., Vn. I, Vn. II, Vle., Cel., C-B.
- Measure 4:** Pic., Fl. I, Fl. II, Ob., Cl., Fg. (pizzicato), Cor. I, II, Cor. III, IV, Pist., Trbe., Trbn., Tuba, Tim., Tri., Vn. I, Vn. II, Vle., Cel., C-B.

101

Pic.

Fl. I *pp*

Fl. II *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Cor. I, II

Cor. III, IV

Pist.

Trbe.

Trbn.

Tuba

Tim.

Tri.

Vn. I *p*

Vn. II *p*

Vle. *p*

Cel. *p*

C-B