

# Three Pieces from Swan Lake

## Scene

P. I. Tchaikowsky (1840-1893)

arr. David Stone

Moderato

The score is for a scene from 'Three Pieces from Swan Lake' by P. I. Tchaikowsky, arranged by David Stone. The tempo is Moderato. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The instruments are arranged in the following order from top to bottom: Flute, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet, Tenor Sax, Horn in F, Trumpet in B♭, Trombone, Timpani, Piano, Violin 1, Violin 2, Viola, Cello, and Double Bass. The Piano part features a prominent triplet melody in the right hand and a supporting bass line in the left hand. The strings (Violins, Viola, Cello, and Double Bass) play a rhythmic accompaniment, with dynamic markings ranging from *sf* (sforzando) to *p* (piano). The Cello and Double Bass parts include *pizz.* (pizzicato) and *arco* (arco) markings. The Clarinet in B♭ 1 part has a *p espress.* (piano, expressive) marking. The Flute, Bass Clarinet, Tenor Sax, Horn in F, Trumpet in B♭, Trombone, and Timpani parts are mostly silent, indicated by rests.

6 A

Fl. *p*

B $\flat$  Cl. 1 *p*

B $\flat$  Cl. 2 *p*

B. Cl. *p*

T. Sx. *p*

Hn. *p*

B $\flat$  Tpt.

Tbn.

Timp.

Pno. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. pizz.

D.B. pizz.

This musical score is for the third page of the Swan Lake score. It features a variety of instruments including woodwinds (Flute, Clarinets, Bass Clarinet, Saxophone, Horn, Trumpet, Trombone, Tuba), strings (Violins, Viola, Violoncello, Double Bass), and Piano. The score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The woodwinds and piano parts feature complex rhythmic patterns, including many triplets. The strings play a steady accompaniment with some melodic lines in the violins and cellos. The score is divided into two systems, with a double bar line and repeat sign at the beginning of the first system.

16

Fl. *cresc.* *f* *ff* **B**

B $\flat$  Cl. 1 *cresc.* *ff*

B $\flat$  Cl. 2 *cresc.* *ff*

B. Cl. *cresc.* *f* *ff*

T. Sx. *cresc.* *f*

Hn. *cresc.* *f*

B $\flat$  Tpt. *p* *f*

Tbn. *f*

Timp. *f*

Pno. *cresc.* *f* *ff*

Vln. 1 *cresc.* *f* *ff*

Vln. 2 *cresc.* *f* *ff*

Vla. *cresc.* *f* *ff*

Vc. *cresc.* *f* *ff*

D.B. *cresc.* *f* *ff*

21

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sax.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

21

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

V

26

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Cello & Bass

*mf*

*p*



6

To Coda  $\Theta$

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl. *Play*

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Fl. **A**

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p*

*v*

16

1.

2.

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*p*

*p*

*p*

*V*

*V*

*V*

*V*





8

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sax.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

8

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

16

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

A

*p*

*V.*

23

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

23

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

30

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

*p*

Pno.

30

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

37 **B**

Fl. *ff*

B $\flat$  Cl. 1 *ff*

B $\flat$  Cl. 2 *ff*

B. Cl. *ff*

T. Sx. *ff*

Hn. *ff*

B $\flat$  Tpt. *ff*

Tbn. *ff*

Timp. *ff*

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

45

Fl. *8va - ad lib.*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

1.

53 <sup>2.</sup> (8<sup>va</sup>) -

To Coda  $\Theta$   $\square$  C

Fl. *p*

B $\flat$  Cl. 1 *p*

B $\flat$  Cl. 2 *p*

B. Cl. *p*

T. Sx. *p*

Hn. *pp*

B $\flat$  Tpt. *pp*

Tbn. *pp*

Timp.

Pno.

53 Vln. 1

Vln. 2

Vla.

Vc.

D.B.

61

Fl. *mp*

B $\flat$  Cl. 1 *mp*

B $\flat$  Cl. 2 *mp*

B. Cl. *mp*

T. Sx. *mp*

Hn. *p*

B $\flat$  Tpt. *p*

Tbn. *p*

Timp.

Pno. *mp*

61

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf* pizz.

*mf*



74

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sax.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

F

*mp*

*mf*

*p*

pizz.

*p*

*p*

*p*

*p*

81

Fl.

*p* *f* **G**

B $\flat$  Cl. 1

*mf*

B $\flat$  Cl. 2

*mf*

B. Cl.

*mf*

T. Sx.

*mp*

Hn.

*mp*

B $\flat$  Tpt.

*mf*

Tbn.

*mp*

Timp.

Pno.

*mp*

81

Vln. 1

arco

Vln. 2

arco

*f*

Vla.

*f* *arco*

Vc.

*f*

D.B.

*f*

D.S. al Coda

88

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sax.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

88

Vln. 1

Vln. 2

Vla.

Vc.

D.B.



99

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

1.

2. tr

tr

tr

tr

tr

107

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

T. Sx.

Hn.

B $\flat$  Tpt.

Tbn.

Timp.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

1 2 3 4 5 6

Fl.  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B. Cl.  
T. Sax.  
Hn.  
B $\flat$  Tpt.  
Tbn.  
Timp.  
Pno.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
D.B.