



# Swan Lake

PIOTR ILYICH TCHAIKOVSKY  
Arranged by JACK BULLOCK (ASCAP)

## INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass
- 1 Piano Accompaniment

## NOTES TO THE CONDUCTOR

The theme from this famous ballet has become one of the most beloved melodies that Tchaikovsky composed, with its running melody and unusual harmonic structure. While lovely played by strings alone, the piano accompaniment plays an important role in the harmonic structure of this arrangement, but should not dominate the performance. Dynamic levels have been carefully notated, but these, along with the tempo, may be adjusted to the ability of the ensemble. Notice the *Del Segno* sign at measure 9 and the *D.S. al Coda* at measure 16. The *Coda* starts at measure 26. For young performers, it would be wise to outline the performance structure to the ensemble before the first rehearsal of the arrangement.

## NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

*Bob Phillips*  
Belwin/Pop String Editor

# Swan Lake

CONDUCTOR SCORE

Duration - 2:30

Piotr Ilyich Tchaikovsky

Arranged by Jack Bullock (ASCAP)

Adagio (♩ = 70)

Violins

Viola  
(Violin III)

Cello

String Bass

Piano  
Accompaniment

Vlns.

Vla.  
(Vln. III)

Cello

Str. Bass

Piano  
Accomp.

9 %

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*mp*

*mp*

*mp*

*mp*

*mp*

8 9 10

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

*f*

*f*

*f*

*f*

*f*

*mf*

*mp*

*mp*

*mp*

*mp*

11 12 13 14

To Coda ⊕

**Vlns.**  
I  
II

**Vla.  
(Vln. III)**

**Cello**

**Str. Bass**

**Piano Accomp.**

**ff**

**ff**

**ff**

**ff**

**ff**

**To Coda ⊕**

15 16 17

**Vlns.**  
I  
II

**Vla.  
(Vln. III)**

**Cello**

**Str. Bass**

**Piano Accomp.**

**mp**

**mp**

**mf**

**mp**

18 19 20 21

*D.S. % al Coda*

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

**Piano Accomp.**

22 23 24 25

*D.S. % al Coda*

**Vlns.**  
I  
II

**Vla.**  
(Vln. III)

**Cello**

**Str. Bass**

**Piano Accomp.**

*Coda*

*ff* *f* *ff* *f* *ff* *f*

26 27 28

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Piano  
Accomp.

29 30 31 32

I  
Vlns.

II

Vla.  
(Vln. III)

Cello

Str. Bass

Piano  
Accomp.

rall. molto rit. mp p

33 34 35 36