



# Arianna Cunningham

États-Unis

## Le cygne (From Carnival of the Animals) Saint-Saens, Camille

### A propos de l'artiste

Musicien, le plus souvent arrangeur, parfois compositeur, travailleur à temps partiel.

**Qualification :** Middle School et High School Music

**Sociétaire :** NMPA

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_ariannac87.htm](https://www.free-scores.com/partitions_gratuites_ariannac87.htm)

### A propos de la pièce



**Titre :** Le cygne  
[From Carnival of the Animals]

**Compositeur :** Saint-Saens, Camille

**Arrangeur :** Cunningham, Arianna

**Droit d'auteur :** Copyright © Arianna Cunningham

**Editeur :** Cunningham, Arianna

**Instrumentation :** Violoncelle et Orchestre

**Style :** Romantique

**Commentaire :**

The Swan (From Carnival of the Animals) Le seul mouvement que Saint-Saens voulait être publié avant que quelqu'un ne publie tous les mouvements. C'est un arrangement pour violoncelle et orchestre. Vous pouvez tous effectuer cela en m'envoyant des liens vidéo à [cunningar0807@gmail.com](mailto:cunningar0807@gmail.com). Prendre plaisir!

### Arianna Cunningham sur [free-scores.com](https://www.free-scores.com)

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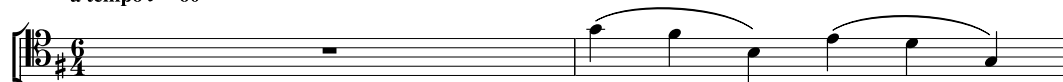
# The Swan

From the Carnival of the Animals

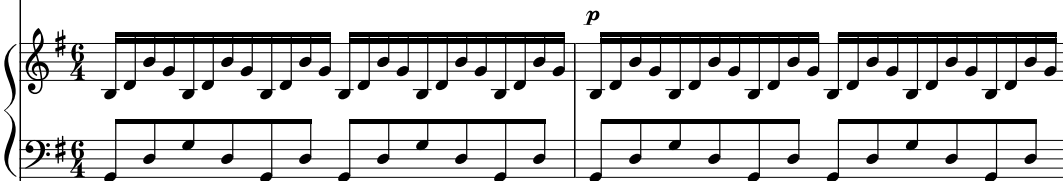
Arr. for Cello and Orchestra by Arianna Cunningham

a tempo  $\text{♩} = 60$

Violoncello Solo or Principal  
(Mic'd / Amplified)



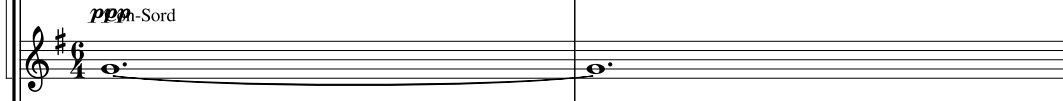
Harp or Opt. Piano  
(Opt. Piano with Pedal Though).



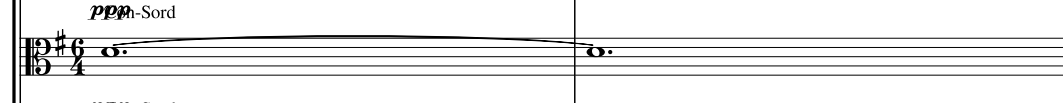
Violins I



Violins II




Violas



Violoncellos



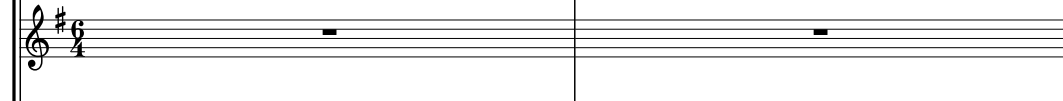
Contrabass



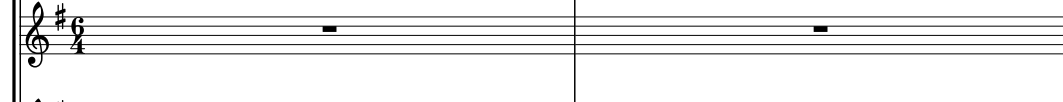
Flute



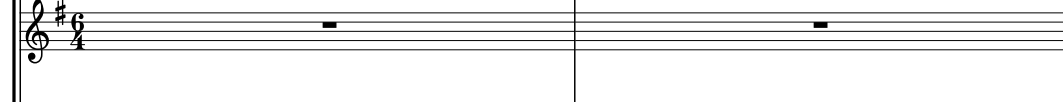
Oboe



English Horn



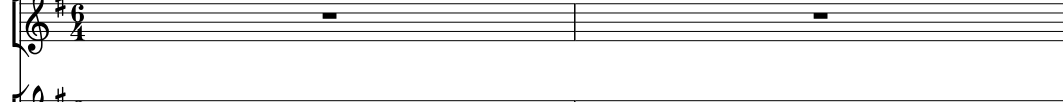
C Clarinet



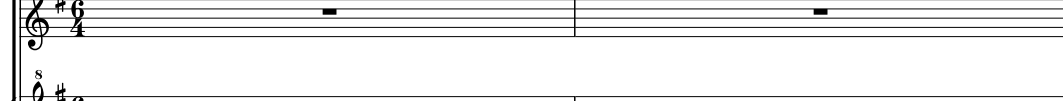
Bassoon



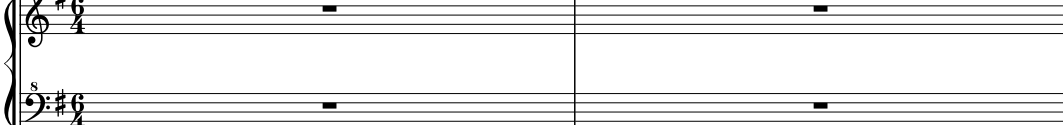
Horn in G



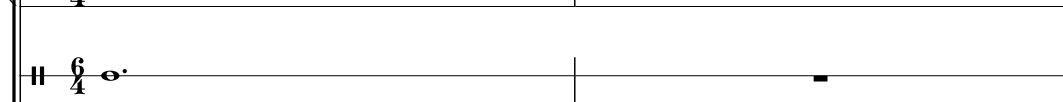
Glass Harmonica or Glockenspiel  
(Glockenspiel in Higher Octave Though).



Celesta



Metal Wind Chimes



Suspense Cymbal  
(Roll)



3

Vc.

Hrp., or Pno.

Vlins. I.

Vlins. II.

Vlas.

Vcs.

Cb.

8

Detailed description: This is a page of a musical score for a chamber ensemble. The score is written for seven instruments: Violin (Vc.), Harp or Piano (Hrp., or Pno.), Violin I (Vlins. I.), Violin II (Vlins. II.), Viola (Vlas.), Violoncello (Vcs.), and Contrabass (Cb.). The music is in the key of D major (one sharp) and 3/8 time. A fermata is placed over the first measure of the entire score, which contains a whole note chord. The number '3' is written above the first measure of the Violin part. The number '8' is written below the first measure of the Contrabass part. The Harp or Piano part features a continuous eighth-note accompaniment. The Violin I and II parts are mostly silent, with some faint markings. The Viola and Violoncello parts have long, sustained notes. The Contrabass part has a long, sustained note.

5

Vc.

Hrp., or Pno.

Vlins. I.

Vlins. II.

Vlas.

Vcs.

Cb.

Fl.

Ob.

E. Hn.

C Cl.

Bsn.

Cel.

Met. Wn Ch.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

7

Vc.

Hrp., or Pno.

Vlns. I.

Vlns. II.

Vlas.

Vcs.

Cb.

Fl.

Ob.

E. Hn.

C Cl.

Bsn.

Cel.

The musical score for page 7 is a full orchestral score. It begins with a measure number '7' at the top left. The instruments listed on the left are: Vc. (Violoncello), Hrp., or Pno. (Harp or Piano), Vlns. I. (Violins I), Vlns. II. (Violins II), Vlas. (Viola), Vcs. (Violoncello), Cb. (Contrabasso), Fl. (Flauto), Ob. (Oboe), E. Hn. (Fagotto), C Cl. (Clarineto in Sol), Bsn. (Basson), and Cel. (Cembalo). The score is written in a key signature of one sharp (F#) and a common time signature (C). The Vc. part starts with a half note G2, followed by a quarter note A2, and then a series of eighth notes. The Hrp., or Pno. part features a complex rhythmic pattern with many sixteenth notes. The Vlns. I and II parts play a sustained note (G#2) for the first measure, followed by a half note G#2 in the second measure. The Vlas. part plays a half note G#2 in the first measure, followed by a half note G#2 in the second measure. The Vcs. part plays a half note G#2 in the first measure, followed by a half note G#2 in the second measure. The Cb. part plays a half note G#2 in the first measure, followed by a half note G#2 in the second measure. The Fl. part plays a half note G#2 in the first measure, followed by a half note G#2 in the second measure. The Ob. part plays a half note G#2 in the first measure, followed by a half note G#2 in the second measure. The E. Hn. part plays a half note G#2 in the first measure, followed by a half note G#2 in the second measure. The C Cl. part plays a half note G#2 in the first measure, followed by a half note G#2 in the second measure. The Bsn. part plays a half note G#2 in the first measure, followed by a half note G#2 in the second measure. The Cel. part plays a complex chordal pattern in the first measure, followed by a half rest in the second measure. The score is written in a standard musical notation with a staff for each instrument.

9

Vc.

Hrp., or Pno.

Vlins. I.

Vlins. II.

Vlas.

Vcs.

Cb.

Fl.

Ob.

E. Hn.

C Cl.

Bsn.

Gla. Har., or Glk.

Cel.

Met. Wn Ch.

Sus. Cym.

*pp*

*p*

11

Vc.

Hrp., or Pno.

Vlns. I.

Vlns. II.

Vlas.

Vcs.

Cb.

Gla. Har., or Glk.

Cel.

The musical score consists of ten staves. The top staff (Vc.) has a treble clef and a key signature of one sharp (F#). It begins with a whole note chord (F#, C, G) and continues with a melodic line. The second staff (Hrp., or Pno.) has a grand staff with treble and bass clefs, featuring a continuous sixteenth-note arpeggiated pattern. The third staff (Vlns. I.) has a treble clef and contains a whole note chord (F#, C, G) with a fermata. The fourth staff (Vlns. II.) has a treble clef and contains a half note (F#) with a fermata. The fifth staff (Vlas.) has a bass clef and contains a whole note chord (F#, C, G) with a fermata. The sixth staff (Vcs.) has a bass clef and contains a whole note chord (F#, C, G) with a fermata. The seventh staff (Cb.) has a bass clef and contains a half note (F#) with a fermata. The eighth staff (Gla. Har., or Glk.) has a treble clef and contains a series of chords. The ninth and tenth staves (Cel.) have a grand staff with treble and bass clefs and contain a series of chords. At the bottom of the page, there are two fermata symbols with horizontal lines extending to the right.

13

Vc. *pp*

Hrp., or Pno.

Vlns. I. *pp*

Vlns. II. *pp*

Vlas. *pp*

Vcs. *pp*

Cb. *pp*

Fl. *pp*

Ob. *pp*

E. Hn. *pp*

C Cl. *pp*

Bsn. *pp*

Gla. Har., or Glk.

Cel.

pp



15

Vc.

Hrp., or Pno.

Vlins. I.

Vlins. II.

Vlas.

Vcs.

Cb.

Fl.

Ob.

E. Hn.

C Cl.

Bsn.

G Hn.

*mp*

Detailed description: This is a page of a musical score, page 15, showing measures 15 and 16. The score is for a full orchestra and piano/strings. The key signature has one sharp (F#) and the time signature is 3/4. The instruments listed on the left are: Violin (Vc.), Harp or Piano (Hrp., or Pno.), Violin I (Vlins. I.), Violin II (Vlins. II.), Viola (Vlas.), Violoncello (Vcs.), Contrabass (Cb.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Clarinet in C (C Cl.), Bassoon (Bsn.), and Horn in G (G Hn.). The piano part (Hrp., or Pno.) has a complex rhythmic pattern of eighth and sixteenth notes. The strings (Vlins. I, Vlins. II, Vlas., Vcs., Cb., G Hn.) play sustained notes, often with slurs. The woodwinds (Fl., Ob., E. Hn., C Cl., Bsn.) also play sustained notes. The dynamic marking *mp* (mezzo-piano) is indicated at the bottom of the page.

17 rit, ♩ = 58 accel ♩ = 48 a tempo ♩ = 60

Vc.

Hrp., or Pno.

Vlins. I.

Vlins. II.

Vlas.

Vcs.

Cb.

Fl.

Ob.

E. Hn.

C Cl.

Bsn.

G Hn.

Gla. Har., or Glk.

Cel.

Met. Wn Ch.

Sus. Cym.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*pp*

*pp*

*pp*

*mp*

19

Vc.

Hrp., or Pno.

Vlins. I.

Vlins. II.

Vlas.

Vcs.

Cb.

Fl.

Ob.

E. Hn.

C Cl.

Bsn.

G Hn.

Gla. Har., or Glk.

Cel.

21 rit, ♩ = 58 accel ♩ = 48 a tempo ♩ = 60

Vc.

Hrp., or Pno.

Vlins. I.

Vlins. II.

Vlas.

Vcs.

Cb.

Fl.

Ob.

E. Hn.

C Cl.

Bsn.

G Hn.

Gla. Har., or Glk.

Cel.

Met. Wn Ch.

Sus. Cym.

*mf*

24  $\text{♩} = 55$   $\text{♩} = 50$  a tempo  $\text{♩} = 85$

Vc.

Hrp., or Pno.

Vlins. I.

Vlins. II.

Vlas.

Vcs.

Cb.

Fl.

Ob.

E. Hn.

C Cl.

G Hn.

Gla. Har., or Glk.

Met. Wn Ch.

Sus. Cym.

*dim.* *pp* *ppp* *pp* *ppp* *ppp* *pp* *ppp* *ppp* *ppp* *ppp* *pp* *p*

rit, ♩ = 35

a tempo, ♩ = 60

27

Vc.

Hrp., or Pno.

Vlins. I.

Vlins. II.

Vlas.

Vcs.

Cb.

Fl.

Ob.

E. Hn.

C Cl.

Bsn.

G Hn.

Gla. Har., or Glk.

Cel.

Met. Wn Ch.

Sus. Cym.

*pppppp*

*pp*

*pp*