

Camille Saint-Saëns

(1835 – 1921)

Le Cygne

from the Carnival of the Animals

Arranged for Violin and Guitar

by

Andrew Forrest

*In the event of a public performance,
please include the arranger's name on the programme.*

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Adagio

Violin

Guitar

p

1

3

5

7

9

Measures 9-10 of the score. The upper staff features a melodic line with a fermata over the first measure and a slur over the second. The lower staff contains a rhythmic accompaniment of eighth notes with a fermata over the first measure.

11

Measures 11-12 of the score. The upper staff continues the melodic line with a slur over the second measure. The lower staff continues the rhythmic accompaniment with a fermata over the first measure.

13

Measures 13-14 of the score. The upper staff has a melodic line with a slur over the second measure. The lower staff continues the rhythmic accompaniment with a fermata over the first measure.

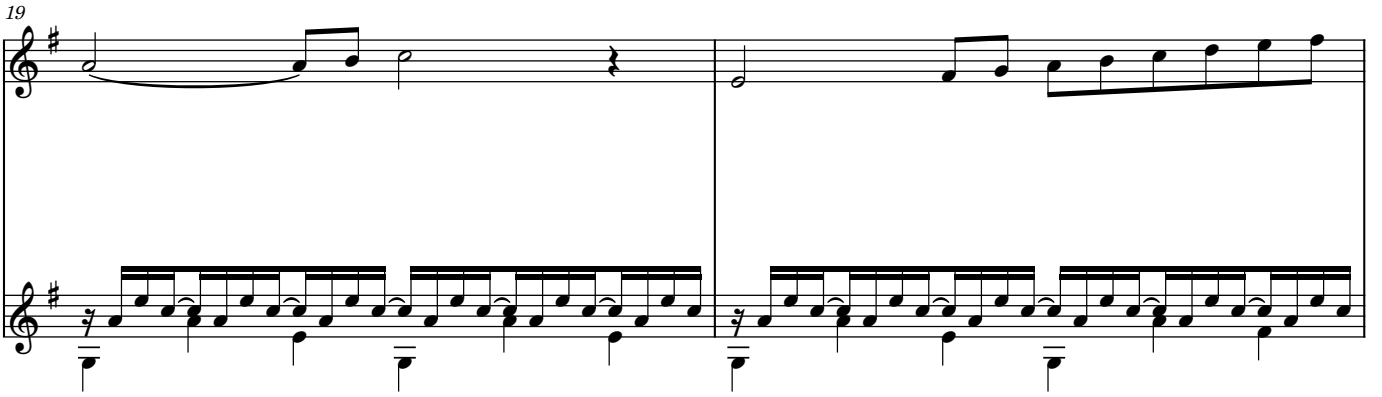
15

Measures 15-16 of the score. The upper staff has a melodic line with a slur over the second measure. The lower staff continues the rhythmic accompaniment with a fermata over the first measure.

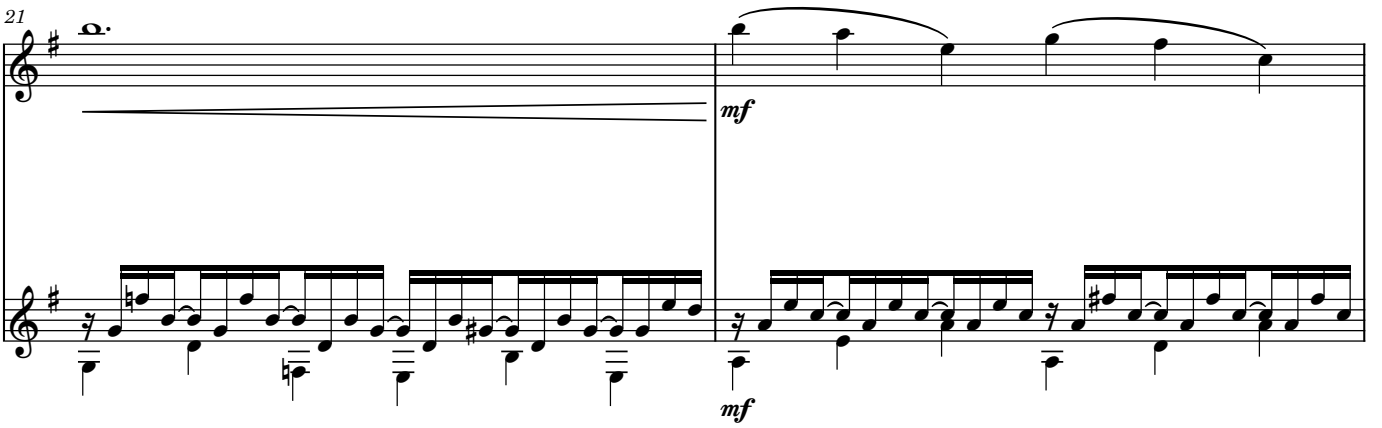
17

Measures 17-18 of the score. The upper staff has a melodic line with a slur over the second measure. The lower staff continues the rhythmic accompaniment with a fermata over the first measure. A dynamic marking of *p* (piano) is present in both staves at the beginning of measure 18.

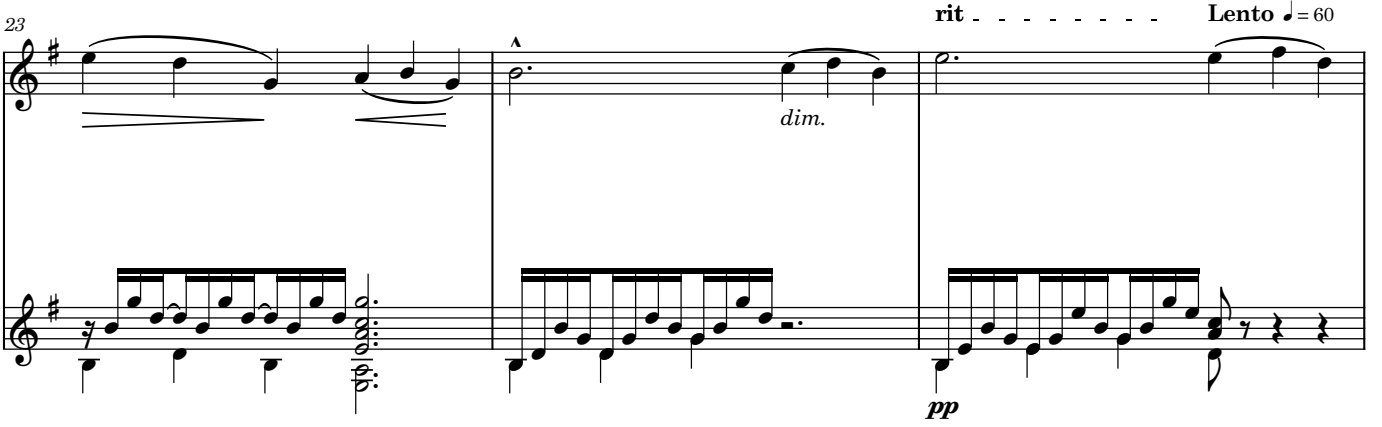
19



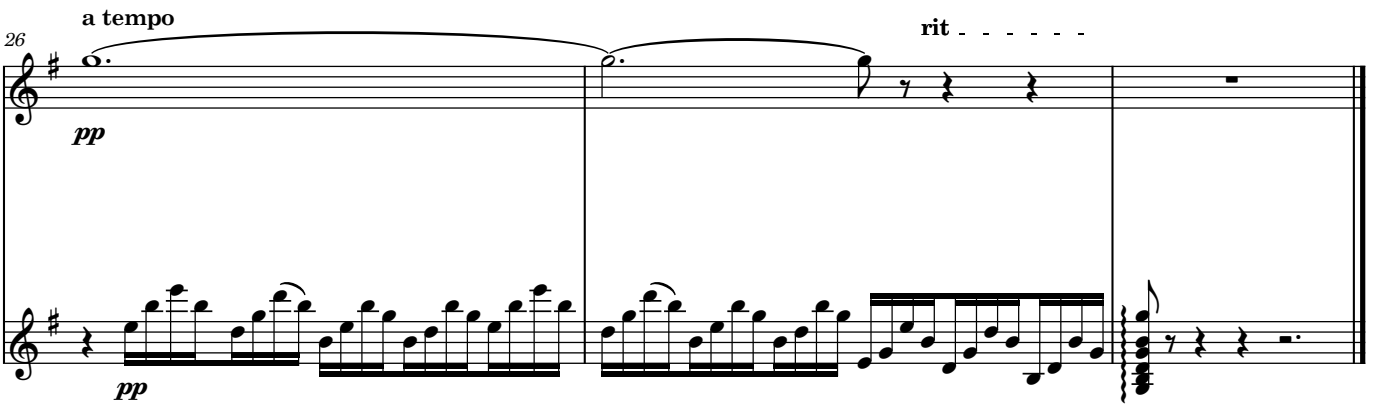
21



23



26



Violin

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Adagio

p

4

7

10

14

18

p

22

mf *dim.*

25 rit . . . Lento ♩ = 60 a tempo rit

pp

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Adagio

The score is written for Viola and Guitar in 6/4 time, with a key signature of one sharp (F#). The tempo is marked 'Adagio'. The piece begins with a piano (*p*) dynamic. The Viola part features a melodic line with long, sweeping phrases and some rests. The Guitar part provides a rhythmic accompaniment with a steady eighth-note pattern. The score is divided into four systems, with measures 3, 5, and 7 marked at the beginning of their respective systems.

9

Measures 9-10 of the score. The upper staff (bass clef) features a melodic line with a slur over measures 9 and 10. The lower staff (treble clef) contains a rhythmic accompaniment of eighth notes with a steady pulse. The key signature is one sharp (F#).

11

Measures 11-12 of the score. The upper staff continues the melodic line with a slur. The lower staff maintains the eighth-note accompaniment. The key signature remains one sharp.

13

Measures 13-14 of the score. The upper staff shows a melodic phrase with a slur. The lower staff continues the accompaniment. The key signature is one sharp.

15

Measures 15-16 of the score. The upper staff has a melodic line with a slur. The lower staff continues the accompaniment. The key signature is one sharp.

17

Measures 17-18 of the score. The upper staff has a melodic line with a slur. The lower staff continues the accompaniment. The key signature is one sharp. A dynamic marking of *p* (piano) is present in both staves at the beginning of measure 18.

19

Musical score for measures 19-20. The upper staff is in 12/8 time with a key signature of one sharp (F#). It features a melodic line with a half note followed by a quarter note, a quarter rest, and a half note. The lower staff is a piano accompaniment with a continuous eighth-note pattern. The piano part has a 7/8 time signature.

21

Musical score for measures 21-22. The upper staff has a half note followed by a quarter note, a quarter note, and a half note. The lower staff continues the eighth-note piano accompaniment. Dynamics include *mf* in both staves.

23

Musical score for measures 23-25. The upper staff has a half note, a quarter note, a quarter note, and a half note. The lower staff continues the eighth-note piano accompaniment. Dynamics include *dim.* and *pp*. Performance markings include *rit* and *Lento* with a tempo marking of ♩ = 60.

26

Musical score for measures 26-28. The upper staff has a half note, a quarter note, and a quarter rest. The lower staff continues the eighth-note piano accompaniment. Dynamics include *pp*. Performance markings include *a tempo* and *rit*.

Viola

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Adagio

p

4

7

10

13

17

p

20

mf

24

dim. *pp*

rit . Lento ♩ = 60 a tempo rit . . .

Guitar

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Adagio

iam

p

I

3

4

2

3

4

5

3

CII

7

3

2

3

2

3

CVII

9

2

3

4

3

4

4

⑥

⑤

-1

0

I

11

4

3

2

3

2

1

2

3

3

1/2CI

13

3

3

2

1

4

4

3

2

15

17

CII I

p

19

21

mf

23

CIII

rit

pp

[25] Lento ♩ = 60 a tempo ½CVII

pp

27

rit