



Kalmus Orchestra Library

PETER

TCHAIKOVSKY

SWAN LAKE

Suite from the Ballet

Edited by Carl Simpson

Op. 20a

FULL SCORE

EDWIN F. KALMUS, CO.

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PREFACE

Although Tchaikovsky seriously considered extracting an orchestral suite from *Swan Lake* in 1882, there is no evidence that this idea was brought to fruition in the composer's lifetime. The ballet's premiere had been more or less successful, remaining in the Bolshoi Theatre's repertoire until 1883. Tchaikovsky's publisher issued a piano reduction of the complete ballet prepared by Nikolai Kashkin to coincide with the opening night (Feb. 20, 1877). Overall, an impressive achievement for an emerging composer in Alexander II's Russia.

Tchaikovsky was nevertheless quite aware of the fleeting success of ballet scores, and thought that an orchestral suite might help to preserve some of the outstanding music found in the complete ballet score. Thus on September 20th 1882, with the Bolshoi performances in their final season, the composer wrote his publisher, Pyotr Jurgenson, suggesting a suite from *Swan Lake*.

"You know that the French composer *Delibes* has written ballets. Since ballet is a thing without firm foundations, he made a concert *suite* from it. The other day I thought about my own *Swan Lake*, and I wanted very much to save this music from oblivion, since it contains some fine things."

[Letter 2113, English translation by Brett Langston, published on page 404 of Poznansky and Langston's *The Tchaikovsky Handbook*. Bloomington, Indiana University Press, 2002.]

Jurgenson agreed to the idea and responded shortly thereafter by sending him a copy of both the full score (in manuscript at the time) and of the piano reduction. There is no evidence of further correspondence mentioning a suite, and certainly no publication of one, for the remainder of Tchaikovsky's life.

The revival of *Swan Lake* at St. Petersburg's Maryinsky Theatre in January 1895, with a revised libretto by the composer's brother Modest, brilliant new choreography by Marius Petipa and Lev Ivanov, and a considerably re-arranged score by the Maryinsky's resident conductor Riccardo Drigo (1846-1930), propelled the ballet into the permanent repertoire. Jurgenson issued the full score the same year in the composer's original version, though Modest's revised libretto and the three Op. 72 piano pieces orchestrated by Drigo are included.

The orchestral suite for *Swan Lake*, designated as Op. 20a, appeared for the first time in November of 1900. Jurgenson issued the suite in four different formats: Full score (Plate No. 25803, 102 pages), parts (Plate No. 25804), an arrangement for piano four-hands (Plate No. 25805B, 61 pages), and an arrangement for piano solo (Plate No. 25262, 33 pages). As first published, Op. 20a consisted of six movements:

1. Scène (No. 10 – Act II)
2. Valse (No. 2 – Act I)
3. Danse des Cygnes (No. 13, Var. IV – Act II)
4. Scène (No. 13, Var. V: "Pas d'Action" – Act II, abridged)
5. Czardas – Danse Hongroise (No. 20 – Act III)
6. Scène (No. 28, plus the first 26 bars of No. 29 Finale – Act IV)

The fact that No. 4 was cut to 100 measures (the "Pas d'Action" is 146 measures in the original ballet) with a new 7-bar codetta added, plus the merging of No. 28 and the first 26 measures of the Finale is evidence that the suite's compilation was more than a simple mechanical action of the publisher extracting sections from a large score, renumbering movements and pages, etc.

A musician of some ability would have been required to compile the suite as first published. It is presently unknown whether the musician in question was the composer himself or another, perhaps Riccardo Drigo. An examination of the score for the 1895 Petipa/Ivanov/Drigo re-working, published only in a piano arrangement by Eduard Langer, reveals a different abridgement of the "Pas d'Action" – now retitled "13. Scène" (pages 81-87): Instead of being cut to 100 measures, the movement in the Petipa/Ivanov/Drigo score omits four additional bars (38-39 and 60-61) from the original work – leaving only 96 measures. An altogether different 7-bar codetta was added. Drigo's supposed arrangement of the 1900 suite is therefore open to question.

To make matters even more complicated, Muzgiz (the Soviet State Music Publisher) issued a different, eight-movement suite from *Swan Lake* in 1954. This score was clearly reproduced from the original Jurgenson plates, though a fair number of typographical modifications were made. (The complete ballet was re-engraved in 1957 for the Tchaikovsky *Collected Works*.) This score stands at 125 pages of music in contrast to the original suite's 102. The compiler of this second version is anonymous, and the rationale for its compilation unknown. This score was the one reprinted and issued by Kalmus as No. A2185 prior to the present edition. While the first five movements are identical with those of the original suite, the final movement was omitted and three dances from the ballet were added:

6. Danse Espagnole (No. 21 – Act III)
7. Danse Napolitaine (No. 22 – Act III)
8. Mazurka (No. 23 – Act III)

The present edition is based upon the composer's autograph of the ballet score (in microfilm), an early published edition of the ballet full score (Jurgenson, Plate No. 4432), the first edition of the suite (Jurgenson, Plate No. 25803), and the Kalmus reprint of the 1954 Soviet version of the suite. The two-volume 1957 Soviet *Collected Works* full score of the ballet was also consulted. The editor of the present edition has elected to restore the final movement of the original suite to its rightful place at the end while retaining the three wonderful dance movements that were added to the Soviet score. Movement titles from the original ballet score have been restored, with the last movement (No. 9) now designated as "Scène et Finale." While the duration for all nine movements in the present suite adds up to approximately 35 minutes, it is easily possible to perform either of the two previous versions of the suite from the present edition via the simple omission of selected movements.

January, 2006

Carl Simpson

INSTRUMENTATION

New edition keys are shown; original transpositions also included.

Piccolo
2 Flutes
2 Oboes
2 Clarinets in B flat
2 Bassoons

2 Cornets in B flat
4 Horns in F
2 Trumpets in B flat
3 Trombones
Tuba

Timpani
2 Percussion
Triangle, Tambourine
Bass Drum, Cymbals, Castanets

Harp

Strings
(9.8.7.6.5)

Duration:
approx. 35 minutes

MOVEMENTS

No. 1	Scene.....	5
No. 2	Valse	13
No. 3	Danse des Cygnes.....	42
No. 4	Pas d'Action	46
No. 5	Czardas - Danse Hongroise	55
No. 6	Danse Espagnole	67
No. 7	Danse Napolitaine	82
No. 8	Mazurka.....	93
No. 9	Scene et Finale.....	110

SWAN LAKE

5

Suite from the Ballet

Op. 20a

1. Scène

Pyotr Ilich Tchaikovsky (1840-1893)

Edited by Carl Simpson

Moderato

Piccolo

Flute 1/2

Oboe 1/2

Clarinet (A) 1/2

Bassoon 1/2

Horn 1/2

*Cornet (B) 1/2

*Trumpet (C) 1/2

Trombone 1/2

Trombone 3

Tuba

Timpani

Triangle

Tambourine

Cymbals

Bass Drum

Castagnets

Harp

(Harp: Bars 1-6 are missing in the autograph)

Moderato

Violin I

Violin II

Viola

Violoncello

Double Bass

* Original keys: Trumpets in F, Cornets in A

A 2185

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6

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hp.

I

Vn. II

Va.

Vc. arco p pizz.

D. B.

12

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bn. 1 2

Hp.

I

Vn. II

Va.

Vc. cresc.

D. B. cresc.

SWAN LAKE

Violin I

Suite from the Ballet

Op. 20a

1. Scène

Peter Ilich Tchaikovsky (1840-1893)

Edited by Carl Simpson

Moderato

9 19 20 29 36 38 41 45 51 52 60 61

sf *p* *cresc.* *f* *ff* *stringendo* *Piu mosso* *fff* *f* *mf* *dim.* *p*

2. Valse

INTRADA
Tempo di valse

15 VALSE 6 4 (9-14) (15-18)

19 *pizz.* *f* *arco* *p*

31 35

42 51

53 *p* *cresc.* *ff*

63 *p* *cresc.*

74 *ff* 83 8 (83-90)

91 *mf*

99 *mf* *pizz.* *p*

110 *arco*

120 121 *ff*

128

136 137 *p*

147 153 *p*

158 *V.S.*