

# Swan Lake

Peter Tchaikovsky, Op. 20  
(1840 - 1893)

## No. 7 Danse Neopolitaine

(Reh. 1 - 2) ●

Take time and use various degrees of rubato throughout the *Andantino* section of this dance. Linger on the first two sixteenth-notes slightly, then more so on the first of the slurred sixteenth-notes. Quickened as you pass through the rest of the sixteenths toward the next downbeat so that the entire figure (while in *rubato*) fits within the timeframe of the measure. Lift each eighth-note downbeat and land with a vibrant spin on the following accented note. Take a little time to phrase down the last grouping of sixteenths before the fermata and place the last note with a nice ring to it. Start the *Molto più mosso* slowly, but build speed almost immediately, accelerating to your top speed by the fourth bar of the section. On every fourth beat with four sixteenths, I think of flipping these forward toward the next bar to help shape the line and propel things ahead. Without a trace of heaviness, let the gliding leggiero feel and warmth of the cornet assist in achieving at first a suave and then an upbeat character. As with all parts specifying cornet/piston, I use a cornet when performing this.

**1 Andantino quasi moderato**  
in A

Piston 1

1 Andantino quasi moderato

in A

solo

*p*

*più f*

Molto più mosso

*mf*

*poco più f*

2 Presto