



THE NUTCRACKER

(Casse-Noisette)

Suite de Ballet

By

P. I. TSCHAIKOWSKY

Adapted for

TWO PIANOS, FOUR-HANDS

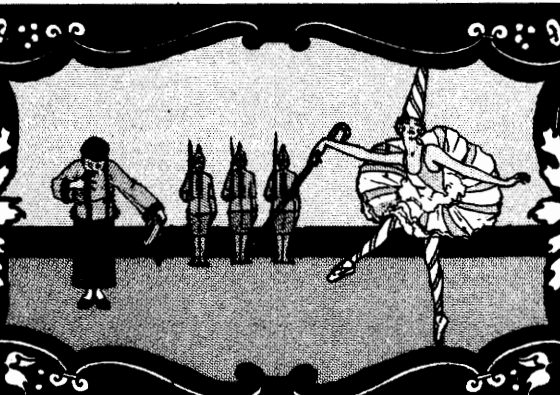
By

EDOUARD HESSELBERG

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The Nutcracker

(Casse Noisette) Suite de Ballet

Peter Ilyitch Tschaikowsky
Transcribed by Edouard Hesselberg

II March

Tempo di Marcia vivo (♩ = 144)

Piano I

Piano II

Tempo di Marcia vivo (♩ = 144)

I

II

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System 1: First system of music. It consists of two grand staves, I and II. Staff I has a treble clef and a key signature of one sharp (F#). It begins with a *mf* dynamic and a slur over the first two measures, followed by an *f* dynamic. Staff II has a bass clef and the same key signature. It starts with a *mf* dynamic and features several triplet markings (indicated by a '3' over the notes) and a circled measure number '10' above the staff.

System 2: Second system of music. Staff I has a treble clef and a key signature of one sharp. It begins with a *p* dynamic and a *cresc.* marking. Staff II has a bass clef and the same key signature. It starts with a *mf* dynamic and includes a *p* dynamic and a *cresc.* marking. Both staves feature melodic lines with slurs and accents.

System 3: Third system of music. Staff I has a bass clef and a key signature of one sharp. It begins with a *f* dynamic and a *mf* dynamic, and includes a triplet marking. Staff II has a treble clef and the same key signature. It starts with a circled measure number '15' above the staff and an *f* dynamic. Both staves feature melodic lines with slurs and accents.

I

mf f

20

II

mf f f

I

mf mf f p³

25

II

f mf mf f f p

I

mf p p

II

mf p p

I

II

30

p *cresc.* *f*

I

II

35

p *mf* *p* *mf*

I

II

40

p *cresc.* *f* *ff*

I

II

mf

I

II

I

II

(45)

I

II

I

II

50

I

II

I *mf*

II *mf*

I *cresc.*

II *cresc.*

(55)

f ff

I *f ff*

II

I

f *ff*

3

60

System I consists of two staves. The upper staff is in treble clef and the lower in bass clef. It begins with a forte (*f*) dynamic and features a triplet of eighth notes in the bass staff. The system concludes with a fortissimo (*ff*) dynamic. A circled number '60' is positioned above the second measure of the lower staff.

I

II

mf

System II consists of four staves. The top two staves are in bass clef, and the bottom two are in treble clef. The system begins with a mezzo-forte (*mf*) dynamic. It features a complex rhythmic pattern with many eighth notes and rests, and includes a fermata over the final measure of the top staff.

I

II

ff

System III consists of four staves. The top two staves are in bass clef, and the bottom two are in treble clef. The system concludes with a fortissimo (*ff*) dynamic. It features a complex rhythmic pattern with many eighth notes and rests, and includes a fermata over the final measure of the top staff.

I

65

mf

II

I

f

II

70

I

mf

f

p

ff

II

First system of musical notation, measures 73-75. The score is for two pianos, labeled I and II. The key signature has one sharp (F#) and the time signature is 3/4. Measure 73 features a forte fortissimo (*ff*) dynamic. Measure 74 features a forte (*f*) dynamic. Measure 75 features a forte (*f*) dynamic and includes a circled measure number 75. The notation includes various articulations such as accents and slurs.

Second system of musical notation, measures 76-79. The score is for two pianos, labeled I and II. The key signature has one sharp (F#) and the time signature is 3/4. Measure 76 features a forte fortissimo (*ff*) dynamic. Measure 77 features a mezzo-forte (*mf*) dynamic. Measure 78 features a mezzo-forte (*mf*) dynamic. Measure 79 features a mezzo-forte (*mf*) dynamic. The notation includes various articulations such as accents and slurs.

Third system of musical notation, measures 80-83. The score is for two pianos, labeled I and II. The key signature has one sharp (F#) and the time signature is 3/4. Measure 80 features a crescendo (*cresc.*) dynamic. Measure 81 features a forte (*f*) dynamic. Measure 82 features a forte (*f*) dynamic. Measure 83 features a fortissimo (*sfz*) dynamic. The notation includes various articulations such as accents and slurs.

2 PIANOS—4 HANDS

Standard and Recent Publications

Books and sheet music for ensemble playing, ranging from the medium-difficult to advanced grades. The following list is exclusive of concertos written for piano with the orchestra accompaniment arranged for second piano. Unless otherwise stated, two copies are necessary for performance

- Adams, Mrs. Crosby.** Album of Piano Duos
- Arensky, A.** Suite, Op. 15 (*Library 1300*)
—Suite in Canon Form, Op. 65 (*Library 1482*)
- Bach, J. S.** Concerto in G minor
(Arranged by Harold Bauer)
- Beethoven, L. van.** Grosse Fugue, Op. 133
(Harold Bauer)
—Sonata in D major, Op. 6 (C. C. Dean)
—Turkish March (Thern)
- Chopin, F.** Rondo, Op. 73 (Edwin Hughes)
—Four Concert Pieces for 1st piano (*Library 38*)
—The same for second piano (*Library 1352*)
- Franck, C.** The Djinns (*Library 1383*)
—Variations Symphonic (*Library 1407*)
- Grainger, Percy A.** Hill Songs, I & II
—Eastern Intermezzo
—Children's March
—In a Nutshell. Suite
—Hermunder Illi
—As Sally Sat A-weeping
- Grieg, E.** Accompaniments for second piano for four sonatas by Mozart, edited by Carl Deis
—Sonata No. 3 in C (*Library 1440*)
—Sonata No. 4 in F (*Library 1441*)
—Sonata No. 5 in G (*Library 1442*)
—Sonata No. 18 in C-minor (*Library 1443*)
- Gurlitt, C.** Eight Melodious Pieces, Op. 174
(Three Volumes)
—Three Rondos, Op. 175:
No. 1 in D (*Library 739*)
No. 2 in E \flat (*Library 740*)
No. 3 in E-minor (*Library 741*)
- Hill, E. B.** Jazz Study
- Liszt, F.** Fantasia on Hungarian folk-melodies (Joseffy) (*Library 1056*)
—Fantasia on motives from Beethoven's "Ruins of Athens" (*Library 1038*)
—Spanish Rhapsody (*Library 1252*)
- Loeffler, C. M.** A Pagan Poem, Op. 14
- Mendelssohn, F.** Capriccio Brillante, Op. 22 (*Library 1187*)
—Rondo Brillante, Op. 29 (*Library 1188*)
- Menter, Sofie.** Ungarische Zigeunerweisen
- Mozart, W. A.** Double Concerto in E \flat (L. V. Saar)
—Sonata and Fugue in D (*Library 1504*)
—Suite (Arranged and adapted from Serenade No. 7. L. V. Saar)
- Paderewski, I.** Fantaisie-polonaise, Op. 19
- Pattison, L.** Arkansaw Traveller
- Powell, John.** Rhapsody Nègre (Edwin Hughes)
- St.-Saëns, C.** Variations on a Theme by Beethoven, Op. 25 (*Library 1449*)
- Schubert, F.** Fantasia, Op. 15 (Liszt-Joseffy) (*Library 1046*)
—Andantino Varié, Op. 84, No. 1 (H. Bauer)
—Rondo Brillante, Op. 84, No. 2 (H. Bauer) (to be released May, 1928)
- Schumann, Robert.** Andante and Variations, Op. 46 (*Library 1489*)
—Introduction and Allegro Appassionato, Op. 92 (*Library 1271*)
—Concert Allegro and Introduction, Op. 134 (*Library 1270*)
- Weber, Carl M. von.** Perpetuum Mobile (Hollaender)
—Polonaise Brillante, Op. 72 (*Library 1382*)
—Concertstück, Op. 79 (*Library 1189*)
- Whiting, A.** Fantasy in B \flat -minor, Op. 11

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