



THE NUTCRACKER

(Casse-Noisette)

Suite de Ballet

By
P. I. TSCHAIKOWSKY

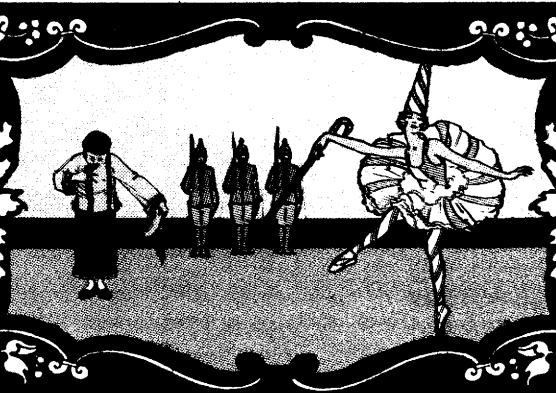
Adapted for
TWO PIANOS, FOUR-HANDS

By
EDOUARD HESSELBERG

Miniature Overture	net	\$1.00
March75	
Dance of the Candy-Fairy50	
<i>(Danse de la Fée-Dragée)</i>		
Trepak (<i>Russian Dance</i>)50	
Arab Dance60	
Chinese Dance50	
▶ Dance of the Orange Tarts50	
<i>(Danse des Mirlitons)</i>		
Flower Waltz	1.25	

(Prices apply to U. S. A.)

G. SCHIRMER (INC.), NEW YORK



The Nutcracker

(Casse Noisette)

Suite de Ballet

Peter Ilyitch Tschaikowsky

Transcribed by Edouard Hesselberg

VII

Dance of the Orange Tarts*

(Danse des Mirlitons)

The musical score is divided into two systems. The first system includes Piano I and Piano II parts. Piano I is in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. It begins with a *Moderato assai* tempo marking and a quarter note equal to 76 (♩ = 76). The music starts with a *p* (piano) dynamic and includes a *mf* (mezzo-forte) dynamic later. Piano II is in bass clef with the same key signature and time signature. It also begins with a *Moderato assai* tempo marking and a quarter note equal to 76. The music starts with a *p* dynamic and includes a circled number 5 in the fifth measure. The second system continues the Piano I and Piano II parts. Piano I includes dynamics of *sf* (sforzando), *mf*, and *p*. Piano II includes a *cresc.* (crescendo) marking and a *mp* (mezzo-piano) dynamic.

*The title of this number has been frequently translated as "Dance of the Reed Flutes," the French term *mirliton* being the name of a type of flute as well as that of a kind of confection. The composer evidently had this double meaning in mind when he orchestrated this piece, since the wood-winds play an important part in it. The choreographic action in the original ballet, takes place in the Castle of Sweets and the dance is one of a group presenting personified sweetmeats. Tschaikowsky quite possibly intended the number as a musico-choreographic pun.

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I

8va
f
p
mf
10

I

cresc.
p
mf
cresc.
15

I

espress.
f
f
mf
20

I

p

(25)

I

p

p

sfz

I

più f

sfz

p

cresc.

(30)

poco più f

p

cresc.

I

II

f *p*

35

I

II

poco più f *sfz* *mf*

mf *più f* *sfz*

39

I

II

p *cresc.* *f*

40

I

II

f *p*

(45)

I

II

p

I

II

p

(50)

I

p

55

II

p

I

p

60

II

p

I

p

poco più f

sfz

65

II

p

sfz

I

p *cresc.* *f*

II

f *cresc.* *f*

I

p *mf* *poco più f* *sfz*

II

p *poco più f* *p*

(70)

I

p *cresc.* *f* *f*

II

cresc. *f* *f*

(75)

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

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—Suite in Canon Form, Op. 65 (*Library 1482*)
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(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*)
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—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*)
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(Three Volumes)
—Three Rondos, Op. 175:
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- Powell, John.** Rhapsody Nègre (Edwin Hughes)
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—Rondo Brillante, Op. 84, No. 2 (H. Bauer) (to be released May, 1928)
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—Introduction and Allegro Appassionato, Op. 92 (*Library 1271*)
—Concert Allegro and Introduction, Op. 134 (*Library 1270*)
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—Polonaise Brillante, Op. 72 (*Library 1382*)
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