

FULL CONDUCTOR SCORE
(Score Cat.# 012-2451-01)

Selections from the
NUTCRACKER SUITE

1) Chinese Dance, 2) Dance of the Sugar Plum Fairy, 3) Russian Dance

P. Tchaikovsky

Arranged by Robert Longfield

Barnhouse

Classics

For Concert Band

*A series of selected transcriptions
for the modern concert band/wind ensemble
under the editorial supervision of*

ALFRED REED



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THE BARNHOUSE

Classics For Concert Band Series

This new series of transcriptions of standard musical classics represents an attempt to make available to wind groups, at all levels of performance, some of the most enduring music of all time in versions that are specifically conceived as being not just good music, but also good wind music as well.

Especially with arrangements, but also even with note-for-note transcriptions from one medium to another, the responsibility of the re-composer (for that is what the arranger or transcriber really is) to the original composer and his work is the foundation on which a successful such derivative work must rest. The feeling on the part of the listener that what is being heard is actually the original version (or could be the original version) of the work, is the measure of the arranger/transcriber's success, both from the technical and artistic points of view. It is the goal which we seek to attain for each work selected for inclusion in this series.

ALFRED REED

Instrumentation

Full Conductor Score	1
1st & 2nd C Flute	8
C Piccolo - 3rd C Flute	2
1st Bb Clarinet	3
2nd Bb Clarinet	3
3rd Bb Clarinet	3
Eb Alto Clarinet	1
Bb Bass Clarinet	2
Bb Contrabass Clarinet	1
1st & 2nd Oboes	2
1st Bassoon	1
2nd Bassoon	1
1st Eb Alto Saxophone	2
2nd Eb Alto Saxophone	2
Bb Tenor Saxophone	1
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	2
3rd & 4th F Horn	2
1st Trombone	2
2nd Trombone	2
3rd Trombone	2
Baritone T.C.	1
Baritone B.C.	2
1st Tuba	3
2nd Tuba	2
String Bass	1
Percussion I (Celeste, Tamb., B.D.)	3
Mallet Percussion	1
Timpani	1

Selections from the NUTCRACKER SUITE

Arr. Robert Longfield

1. Chinese Dance 2. Dance of the Sugar Plum Fairy 3. Russian Dance

PROGRAM NOTE

The last of Tchaikovsky's three ballets (Swan Lake and the Sleeping Beauty were the first two), The Nutcracker was not, at its 1892 premiere, an immediate success. Tchaikovsky would die the following year (possibly a suicide) and The Nutcracker would not be heard outside Russia for nearly 40 years. Since then, however, it has become one of the most popular ballets in the repertoire, especially at Christmas time, since its setting is that of a family Christmas party.

The subject of the ballet was not particularly favored by the composer, but was insisted on by those who had commissioned the ballet. It was an adaptation by Alexander Dumas of E.T.A. Hoffman's "The Nutcracker and the Mouse King." Tchaikovsky was interrupted in his writing of the music by an invitation to go to America and conduct at the opening of New York City's new concert hall, later to be named after its benefactor, Andrew Carnegie.

The Nutcracker is essentially about a child's dream following a family Christmas celebration. A nutcracker, in the form of a soldier, was given to the daughter of the family, and her older brother broke it in play. The girl later dreams that the nutcracker has come to life as a Prince and has taken her to the Kingdom of Candy, where all of her toys, even the flowers and the candy, have come to life as well, and are dancing.

The three dances in this suite taken from the ballet include the Chinese Dance (often referred to as the Tea Dance, since tea was thought of as Chinese), the Russian Dance, a lively trepak danced by a Cossack, and the magical dance of the Sugar Plum Fairy (a gumdrop figure come to life), which features the Celesta, an instrument Tchaikovsky had recently come across in Paris and very much wanted to use in one of his compositions, so he called for it in this particular dance in his ballet, to represent the diaphanous, melting-like form of this magical creature.

The Nutcracker remains one of the most popular ballets in the world of dance, playing to thousands of people every year all over the world.

Dr. Raymond A. Barr
Professor of Music Literature
University of Miami
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NOTE TO CONDUCTOR

Chinese Dance: All of the accompanying parts in this dance should be played in a very light manner so that the Flute/Piccolo melody is not overpowered. The important Bassoon parts at the beginning are cued for Tubas, with one player on each part. If it becomes necessary to use these cues, the Tubas must strive for a very light staccato style. The Saxophones, Trumpets, Trombones and lower Woodwinds play staccato throughout the movement. Trumpets and Trombones are muted at the beginning and open from measure 19 to the end.

Dance of the Sugar Plum Fairy: The original scoring calls for a Celeste or Piano in this movement. While either of these instruments can be used with this transcription, an electronic keyboard or synthesizer programmed to sound like a Celeste or Piano will make a very satisfactory alternative. This part should remain prominent throughout the movement...note that most of the wind and percussion parts are marked "p" or "pp". Trumpets and Trombones must play in mutes throughout...preferably in cup mutes.

Russian Dance: The Russian Dance should be played at a lively tempo, in a detached style, and with well-marked dynamic contrasts throughout. Note the stringendo beginning at measure 48 which continues from there to the end of the movement.

ROBERT LONGFIELD

THE ARRANGER

ROBERT LONGFIELD

Robert Longfield was born and raised in Grand Rapids, Michigan. He graduated with honors from the University of Michigan where he studied with Jerry Bilik and Dr. Paul Boylan and where he was a member of the band under Dr. William D. Revelli and George Cavender. He studied with Dr. Alfred Reed at the University of Miami, Miami, Florida. From 1969 until 1986 Mr. Longfield was the band and orchestra director at Davison High School, Davison, Michigan. In 1985 he was voted "Teacher of the Year" by the Michigan School Band and Orchestra Association.



A member of ASCAP, Mr. Longfield's arrangements have been played by high school and university bands throughout the United States, including performances at several major bowl games and the 1984 Olympics in Los Angeles.

Mr. Longfield is currently band director at Miami Palmetto Senior High School, Miami, Florida.

Selections from the
NUTCRACKER SUITE
Op. 71a

1. Chinese Dance

P. TCHAIKOVSKY
Arr. by Robert Longfield

Allegro moderato

1. Solo

C Flutes 1 2

C Piccolo

Oboes 1 2

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoons 1 2

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro moderato

F Horns 1 2 3 4

B♭ Trumpets 1 2 3

Trombones 1 2 3

Baritone

Tubas 1 2

String Bass

Timpani

Bells

mf

sempre stacc.

mp

st. mute

mp

sempre stacc.

pizz.

p

St. B. with medium felt mallets

Fls. 1 2 *f*

Picc. *f*

Obs. 1 2

Cls. 1 2 3

A.Cl. *f*

B.Cl. *f*

Cb.Cl. *f*

Bsns. 1 2

A.Saxs. 1 2 *mp* *sempre stacc.*

T.Sax. *mp* *sempre stacc.*

B.Sax. *mp* *sempre stacc.*

Hns. 1 2 3 4

Tpts. 1 2 3 *mp* *sempre stacc.*

Trbs. 1 2 3 *mp* *sempre stacc.*

Bar. *mp* *sempre stacc.*

Tubas 1 2

St.B. *mp* *sempre stacc.*

Timp. *mp* *sempre stacc.*

Bells *mp* *sempre stacc.*

11

Fls. 1 2

Picc. 1 2

Obs. 1 2

Cls. 1 2 3

A.Cl. 1

B.Cl. 1

Cb.Cl. 1

Bsns. 1 2

A.Saxs. 1 2

T.Sax. 1

B.Sax. 1

11

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar. 1

Tubas 1 2

St.B. 1

Timp. 1

Bells 1

4010

4010

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A.Cl. *sempre stacc.*

B.Cl. *sempre stacc.*

Cb.Cl. *sempre stacc.*

Bsns. 1 2

A.Sax. *sim.*

2 *sim.*

T.Sax. *sim.*

B.Sax. *sim.*

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar. *sempre stacc.*

Tubas 1 2 *sempre stacc.*

St.B. *sempre stacc.*

Timp.

Bells

4010

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments. The instruments listed on the left side of the page are: Fls. (Flutes), Picc. (Piccolo), Obs. (Oboes), Cls. (Clarinets), A.Cl. (Alto Clarinet), B.Cl. (Bass Clarinet), Cb.Cl. (Contrabass Clarinet), Bsns. (Bassoons), A.Saxs. (Alto Saxophones), T.Sax. (Tenor Saxophone), B.Sax. (Baritone Saxophone), Hns. (Horns), Tpts. (Trumpets), Trbs. (Trombones), Bar. (Baritone), Tubas, St. B. (Soprano Bass), Timp. (Timpani), and Bells. The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as 'mf' (mezzo-forte). The page is numbered '4010' at the bottom left.

This page of a musical score, numbered 10, is for a large orchestra. It contains staves for the following instruments:

- Fls.** (Flutes): 1 and 2 staves.
- Picc.** (Piccolo): 1 staff.
- Obs.** (Oboes): 1 and 2 staves.
- Cls.** (Clarinets): 1 and 2 staves.
- A.Cl.** (Alto Clarinet): 1 staff.
- B.Cl.** (Bass Clarinet): 1 staff.
- Cb.Cl.** (Contrabass Clarinet): 1 staff.
- Bsns.** (Bassoons): 1 and 2 staves.
- A.Saxs.** (Alto Saxophones): 1 and 2 staves.
- T.Sax.** (Tenor Saxophone): 1 staff.
- B.Sax.** (Baritone Saxophone): 1 staff.
- Hns.** (Horns): 1, 2, 3, and 4 staves.
- Tpts.** (Trumpets): 1, 2, and 3 staves.
- Trbs.** (Trumpets): 1, 2, and 3 staves.
- Bar.** (Baritone): 1 staff.
- Tubas** (Tubas): 1 and 2 staves.
- St.B.** (Soprano Trombone): 1 staff.
- Timp.** (Timpani): 1 staff.
- Bells** (Bells): 1 staff.

The score is written in 2/4 time. It features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The woodwinds and brass sections are marked with *cresc.* (crescendo) and *ff* (fortissimo). The percussion section, including the timpani and bells, also features *cresc.* markings. The string section is not visible on this page. The page number 4010 is printed at the bottom left.

2. Dance of the Sugar Plum Fairy

Andante non troppo

C Flutes 1 2

C Flute 3

Oboes 1 2

Bb Clarinets 1 2 3

Eb Alto Clarinet Bsn.1

Bb Bass Clarinet Bsn.2 St.B.

Bb Contrabass Clarinet

Bassoons 1 2

Eb Alto Saxophones 1 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Andante non troppo

F Horns 1 2 3 4

Bb Trumpets 1 2 3

Trombones 1 2 3

Baritone Bsn.1 (one player)

Tuba Bsn.2, St.B. (one player)

String Bass

Xylophone

Bells

Celeste (or Piano)

(Piano play *delta*)

with medium rubber mallets

pp *sim.* *mf* *mf*

B.C.I. *mf*

pp pizz. *sim.*

(Play only in absence of celeste)

13

Fls. 1 2 *p* *mf* *sf* *pp* 1²

Fl. 3 *p* *mf* *sf* *pp*

Obs. 1 2 *p* *mf* *sf* *pp*

Cl. 1 2 3 *p* *mf* *pp*

A. Cl. *sf*

B. Cl. *p* *mf* *sf*

Cb. Cl. *sf*

Bsns. 1 2 *sf* Hns. 1, 2 *p*

A. Saxes. 1 2 *p* *mf* *sf*

T. Sax. *p* *mf* *sf* Hn. 1 *p*

B. Sax. *p* *mf* *sf* Hn. 2 *p*

Hns. 1 2 3 4 *a2* *sf* *pp* Hns. 1, 2 *p*

Tpts. 1 2 3 *cup mute* *sf* *pp*

Trbs. 1 2 3 *cup mute* *sf* *pp*

Bar. *Solo* *p*

Tuba *sf*

St. B. *arco* *sf*

Xylo. *with plastic mallets* *p*

Bells *f* *mf*

Celeste (or Piano) *f* *mf*

This page of a musical score features the following instruments and parts:

- Fls. (Flutes):** 1 and 2 staves. Part 1 includes *sf* and *pp* markings.
- Fl. (Flute):** 3 staff.
- Obs. (Oboe):** 1 and 2 staves.
- Cl. (Clarinets):** 1, 2, and 3 staves. Part 1 includes *pp* and *p* markings.
- A.Cl. (Alto Clarinet):** 1 staff.
- B.Cl. (Bass Clarinet):** 1 staff.
- Cb.Cl. (Contrabass Clarinet):** 1 staff.
- Bsn. (Bassoon):** 1 and 2 staves. Part 1 includes *Hns. 1, 2 p* and *sf* markings.
- A.Sax. (Alto Saxophone):** 1 and 2 staves. Part 1 includes *Solo mf* and *Tutti sf* markings.
- T.Sax. (Tenor Saxophone):** 1 staff.
- B.Sax. (Baritone Saxophone):** 1 staff.
- Hns. (Horn):** 1, 2, 3, and 4 staves. Part 1 includes *a2* and *sf* markings.
- Tpts. (Trumpets):** 1, 2, and 3 staves. Part 1 includes *sf* and *pp* markings.
- Trbs. (Trombones):** 1, 2, and 3 staves. Part 1 includes *sf* and *pp* markings.
- Bar. (Baritone):** 1 staff. Part 1 includes *Tutti sf* and *Solo p* markings.
- Tuba:** 1 staff.
- St.B. (Soprano Trombone):** 1 staff.
- Xylo. (Xylophone):** 1 staff.
- Bells:** 1 staff.
- Celeste (or Piano):** 1 staff.

The score includes various dynamic markings such as *sf* (sforzando), *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando). It also features performance instructions like *Solo* and *Tutti*. The music is written in a key signature of two flats and a common time signature.

This page of a musical score, page 15, features a large ensemble of instruments. The woodwinds section includes Flutes (Fls.), Flute (Fl.), Oboes (Obs.), Clarinets (Cls.), Alto Clarinet (A.Cl.), Bass Clarinet (B.Cl.), Contrabass Clarinet (Cb.Cl.), Bassoons (Bsns.), Alto Saxophones (A.Saxs.), Tenor Saxophone (T.Sax.), and Baritone Saxophone (B.Sax.). The brass section consists of Horns (Hns.), Trumpets (Tpts.), Trombones (Trbs.), Baritone (Bar.), Tuba, and Stripped Bass (St. B.). Percussion includes Xylophone (Xylo.), Bells, and Celeste (or Piano). The score is written in a key with three flats and a 4/4 time signature. It features a variety of dynamic markings such as *pp* (pianissimo), *sf* (sforzando), *f* (forte), and *cresc.* (crescendo). The bottom of the page contains the number 4010.

Fls. 1 2 *pp* *sf* *pp* *sf* *pp* *sf* *pp*

Fl. 3 *sf* *sf* *sf*

Obs. 1 2 *sf* *sf* *sf*

Cls. 1 2 3 *sf* *sf* *sf*

A.Cl. *sf* *sf* *sf*

B.Cl. *sf* *sf* *sf*

Cb.Cl. *sf* *sf* *sf*

Bsns. 1 2 *sf* *sf* *sf*

A.Saxs. 1 2 *sf* *sf* *sf*

T.Sax. *sf* *sf* *sf*

B.Sax. *sf* *sf* *sf*

Hns. 1 2 3 4 *sf* *sf* *sf*

Tpts. 1 2 3 *pp* *sf* *pp* *sf* *pp* *sf* *pp*

Trbs. 1 2 3 *pp* *sf* *pp* *sf* *pp* *sf* *pp*

Bar. *sf* *sf* *sf*

Tuba *sf* *sf* *sf*

St. B. *sf* *sf* *sf*

Xylo. *cresc.* *f*

Bells *cresc.* *f*

Celeste (or Piano) *cresc.* *sf*

4010

Fls. 1 2

Fl. 3

Obs. 1 2

Cls. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St.B.

Xylo.

Bells

Celeste (or Piano)

4010

37

Fls. 1 2 *a2* *p* *pp*

Fl. 3 *p* *pp*

Obs. 1 2

Cls. 1 2 3

A.Cl. *p* *pp*

B.Cl. *pp*

Cb.Cl.

Bsns. 1 2 *a2* *p* *pp*

A.Saxs. 1 2 *A.Cl.* *pp*

T.Sax. *Bsn.* *p* *B.Cl.*

B.Sax.

37

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St.B.

Xylo.

Bells *f*

Celeste (or Piano) *8va* *f* *8va* *f*

(Piano 15ma)

Fls. 1 2 *sim.* *pp*

Fl. 3 *sim.* *pp*

Obs. 1 2

Cls. 1 2 3 *p* *mf* *pp* *p* *pp*

A.Cl. *sim.* *pp*

B.Cl. *sim.* *pp*

Cb.Cl.

Bsns. 1 2

A.Saxs. 1 2 *play* *pp* A.Cl. *pp*

T.Sax. A.Cl. *sim.* B.Cl. *pp*

B.Sax. B.Cl. *sim.*

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St. B.

Xylo.

Bells *cresc.* *ff* *f*

Celeste (or Piano) *δva* *cresc.* *ff* *f*

4010 (Piano 15ma)

3. Russian Dance (Trepak)

Tempo di trepak, molto vivace

1. 2.

C Flutes 1 2 *f* *f* *mf*

C Piccolo

Oboes 1 2 *f* *f*

B♭ Clarinets 1 2 3 *f* *p* *sf* *f* *p* *mf* *mf*

E♭ Alto Clarinet *f* *p* *mf*

B♭ Bass Clarinet *f* *p* *mf*

B♭ Contrabass Clarinet *f* *p* *mf*

Bassoons 1 2 *f* *p* *sf* *f* *p* *mf*

E♭ Alto Saxophones 1 2 *f* *p* *sf* *f* *p* *mf* *mf*

B♭ Tenor Saxophone *f* *p* *sf* *f* *p* *mf*

E♭ Baritone Saxophone *f* *p* *sf* *f* *p* *mf* A.C.I.

Tempo di trepak, molto vivace

1. 2.

F Horns 1 2 3 4 *f* *p* *sf* *f* *p*

B♭ Trumpets 1 2 3

Trombones 1 2 3

Baritone one player *f* *p* *sf* *f* *p*

Tuba one player *f* *p* St.B. *mf*

String Bass *f* *f* *p* *mf* arco

Timpani

Tambourine Bass Drum

Xylophone

Fls. 1. 2. *mf* *sf* *ff* *mf* *f* *ff* *a2*

Picc. *ff* *mf* *sf* *ff* *mf* *f* *ff*

Obs. 1. 2. *ff* *mf* *sf* *ff* *mf* *f* *ff*

Cls. 1. 2. 3. *mf* *ff* *mf* *sf* *ff* *mf* *f* *ff*

A.Cl. *mf* *ff* *mf* *sf* *ff* *mf* *f* *ff*

B.Cl. *mf* *ff* *mf* *sf* *ff* *mf* *f* *ff*

Cb.Cl. *mf* *ff* *mf* *sf* *ff* *mf* *f* *ff*

Bsns. 1. 2. *mf* *ff* *mf* *sf* *ff* *mf* *f* *ff*

A.Saxs. 1. 2. *mf* *ff* *mf* *sf* *ff* *mf* *f* *ff*

T.Sax. *mf* *ff* *mf* *sf* *ff* *mf* *f* *ff*

B.Sax. *mf* *ff* *mf* *sf* *ff* *mf* *f* *ff*

Hns. 1. 2. 3. 4. *mf* *ff* *mf* *sf* *ff* *mf* *f* *ff* *a2* *1.* *f* *ff*

Tpts. 1. 2. 3. *ff* *ff* *mf* *ff* *mf* *f* *ff*

Trbs. 1. 2. 3. *ff* *mf* *sf* *ff* *mf* *f* *ff*

Bar. *ff* *mf* *sf* *ff* *mf* *f* *ff*

Tuba *ff* *mf* *sf* *ff* *mf* *f* *ff*

St.B. *mf* *ff* *ff* *mf* *f* *ff*

Timp. *with hard felt mallets* *ff* *ff* *mf* *f* *ff*

Tamb. B.D. *ff* *ff* *mf* *f* *ff*

Xylo. *with plastic mallets* *ff* *mf* *sf* *ff* *mf* *f* *ff*

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A.Cl.

B.Cl.

Cb.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St.B.

Timp.

Tamb. B.D.

Xylo.

2.

21

1.

ff

f

a2

cresc.

4010

This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Flutes (Fls.), Piccolo (Picc.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Saxophones (A.Saxs., T.Sax., B.Sax.), Horns (Hns.), Trumpets (Tpts.), Trombones (Trbs.), Baritone (Bar.), Tuba, Snare Drum (St.B.), and Xylophone (Xylo.). The score is divided into two systems, with the first system ending at measure 31 and the second system starting at measure 32. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo) and *a2* (second octave). A large watermark "Copyright © 2014 by Hal Leonard Publishing Corporation" is visible across the page.

Fls. 1 2

Picc. 1 2

Obs. 1 2

Cl. 1 2 3

A.Cl. 1 2

B.Cl. 1 2

Cb.Cl. 1 2

Bsns. 1 2

A.Saxs. 1 2

T.Sax. 1 2

B.Sax. 1 2

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar. 1 2

Tuba 1 2

St.B. 1 2

Timp. 1 2

Tamb. B.D. 1 2

Xylo. 1 2

4010

[illegible]

Fls. 1 2

Picc.

Obs. 1 2

Cls. 1 2 3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1 2

A. Saxs. 1 2

I. Sax.

B. Sax.

Hns. 1 2 3 4

Tpts. 1 2 3

Trbs. 1 2 3

Bar.

Tuba

St. B.

Timp.

Tamb. B.D.

Xylo.

4010