

# Nussknacker Suite

## Nutcracker Suite

### 1. March.

Peter Tschaikowsky

Tempo di marcia viva.

Zusammenstellung und Arrangement: Uwe Prochnow

Violine

Bratsche

Violoncello

Kontrabass

Klavier

*mp* *mf* *mp* *mf*

*p*

5

VI.

Bra.

Vc.

Kb.

Flgl.

*p* pizz.

*p* pizz.

*p*

7

VI. *mf* *f*

Bra. *mf* *f*

Vc. *mf* *f*

Kb. *mf* *f*

Flgl. *p* *mf* *f* *mp* 3 3

10

VI. *p*

Bra. *p* pizz.

Vc. *p* pizz.

Kb. *p* pizz.

Flgl. *mf* *mp* 3 3 *mf*

14

VI. *cresc.* *f*

Bra. *cresc.* *f*

Vc. *cresc.* *f*

Kb. *cresc.* *f*

Flgl. *cresc.* *f*

17

VI. *mf*

Bra. *mf*

Vc. *mf*

Kb. *mf*

Flgl. *mf*

20

VI. *f* *mf*

Bra. *f* *mf* Arco

Vc. *f* *mf* Arco

Kb. *f* *mf*

Flgl. *f* *mf*

23

VI. *f*

Bra. *f*

Vc. *f*

Kb. *f*

Flgl. *f* *mp*

26

VI.

Bra.

Vc.

Kb.

Flgl.

*p*

*p* pizz.

*p* pizz.

*p*

*mf* *mp* *mf*

3 3

30

VI.

Bra.

Vc.

Kb.

Flgl.

*p*

32

VI. *mf* *f*

Bra. *mf* *f*

Vc. *mf* *f*

Kb. *mf* *f*

Flgl. *mf* *f* *mp* *mf* *mp*

*mf*

3 3

36

VI. *p* *cresc.*

Bra. *p* *pizz.* *cresc.*

Vc. *p* *pizz.* *cresc.*

Kb. *p* *cresc.*

Flgl. *mf*

39

VI. *(cresc.)* *f* *ff*

Bra. *cresc.* *f* *ff*

Vc. *(cresc.)* *f* *ff*

Kb. *(cresc.)* *f* *ff*

Flgl. *(cresc.)* *f* *ff*

41

VI. *mf*

Bra. *mf*

Vc. *Arco* *mf*

Kb. *Arco* *mf*

Flgl. *mf* *mf*

43

VI. *mp* *mf*

Bra. *mp*

Vc. *f* *ff* *f*

Kb. *f*

Flgl. *mf* *f*

45

VI. *mf*

Bra.

Vc. *Arco*

Kb. *mf* *Arco*

Flgl. *mf* *mf*



47

VI.

Bra.

Vc.

Kb.

Flgl.

*mp*

*f*

*f*

*mf*

*f*

*f*

49

VI.

Bra.

Vc.

Kb.

Flgl.

*ff*

*f*

3

3

3

3

5

5

5

50

VI.

Bra.

Vc.

Kb.

Flgl.

5

51

VI.

Bra.

Vc.

Kb.

Flgl.

*f*

*f*

*f*

*f*

3

3

3

3

5

5

5

52

VI.

Bra.

Vc.

Kb.

Flgl.

*mf*

*mf*

*mf*

*mf*

5

54

VI.

Bra.

Vc.

Kb.

Flgl.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

56

VI. *f* *ff*

Bra. *f* *ff*

Vc. *f* *ff*

Kb. *f* *ff*

Flgl. *f* *ff*

57

VI. *f*

Bra. *f*

Vc. *f*

Kb. *f*

Flgl. *f*

58

VI.

Bra.

Vc.

Kb.

Flgl.

59

VI.

Bra.

Vc.

Kb.

Flgl.

60

VI.

Bra.

Vc.

Kb.

Flgl.

*mf*

*mf*

*mf*

*mf*

5

62

VI.

Bra.

Vc.

Kb.

Flgl.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

64

VI.

Bra.

Vc.

Kb.

Flgl.

*(cresc.)* *ff* *mf*

*(cresc.)* *ff* *mf*

*f* *ff* *mf*

*(cresc.)* *ff* *mf*

*(cresc.)* *ff* *mf*

3

3

3

67

VI.

Bra.

Vc.

Kb.

Flgl.

70

VI.

Bra.

Vc.

Kb.

Flgl.



73

VI.

Bra.

Vc.

Kb.

Flgl.

*f*

5

3

3

5

5

5

74

VI.

Bra.

Vc.

Kb.

Flgl.

5

75

VI.

Bra.

Vc.

Kb.

Flgl.

3

3

3

3

5

5

5

76

VI.

Bra.

Vc.

Kb.

Flgl.

*mf*

*mf*

*mf*

*mf*

*mf*

5

*mf*

78

VI.

Bra.

Vc.

Kb.

Flgl.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

80

VI.

Bra.

Vc.

Kb.

Flgl.

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

81

VI.

Bra.

Vc.

Kb.

Flgl.

82

VI.

Bra.

Vc.

Kb.

Flgl.

83

VI.

Bra.

Vc.

Kb.

Flgl.

84

VI.

Bra.

Vc.

Kb.

Flgl.

85

VI. 

Bra. 

Vc. *mf* 

Kb. *mf* 

Flgl. *mf* 

87

VI. 

Bra. *cresc.* 

Vc. *cresc.* 

Kb. *cresc.* 

Flgl. *cresc.* 

*f* *ff* *f* *ff* *f* *ff* *f* *ff*

## 2. Chinese Dance.

Allegro moderato.

Violine

Bratsche

Violoncello

Kontrabass

Klavier

VI.

Bra.

Vc.

Kb.

Klav.

*pizz.*

*mf*

*f*

*mf*

*pizz.*

*mf*

*pizz.*

*mf*

6

Vl.

Bra.

Vc.

Kb.

Klav.

7

8

Vl.

Bra.

Vc.

Kb.

Klav.

5



10

VI.

Bra.

Vc.

Kb.

Klav.

6

9

12

VI.

Bra.

Vc.

Kb.

Klav.

5

14

VI.

Bra.

Vc.

Kb.

Klav.

6

9

16

VI.

Bra.

Vc.

Kb.

Klav.

5

18

VI.

Bra.

Vc.

Kb.

Klav.

*mf*  
Arco

*mf*  
Arco

*mf*

*f* 7

*tr*

20

VI.

Bra.

Vc.

Kb.

Klav.

5

22

VI.

Bra.

Vc.

Kb.

Klav.

7

tr

24

VI.

Bra.

Vc.

Kb.

Klav.

5

26

VI.

Bra.

Vc.

Kb.

Klav.

restez

*f*

3

3

3

3

3

28

VI.

Bra.

Vc.

Kb.

Klav.

3

3

3

29

VI.

Bra.

Vc.

Kb.

Klav.

30

VI.

Bra.

Vc.

Kb.

Klav.

31

VI.

Bra.

Vc.

Kb.

Klav.

*ff*

*ff*

*ff*

*ff*

*ff*

### 3. Trepak.

Tempo di trepak, molto vivace

Violine

Bratsche

Violoncello

Kontrabass

Klavier

The musical score is for a piece titled '3. Trepak' in 2/4 time, marked 'Tempo di trepak, molto vivace'. It is arranged for Violine, Bratsche, Violoncello, Kontrabass, and Klavier. The Violine part features a melodic line with dynamic markings *f p*, *sf*, and *f p*. The Bratsche part provides harmonic support with dynamics *f*, *p*, *sf*, *f*, and *p*. The Violoncello and Kontrabass parts play a rhythmic pattern with dynamics *f*, *p*, *sf*, *f*, and *p*. The Klavier part consists of chords and arpeggios with dynamics *f*, *p*, *sf*, *f*, and *p*.



7

VI. *mf* *f* *p* *sf* *f* *p*

Bra. *mf* *f* *p* *sf* *f* *p*

Vc. *mf* *f* *p* *sf* *f* *p*

Kb. *mf* *f* *p* *sf* *f* *p*

Klav. *mf* *f* *p* *sf* *f* *p*

14

VI. *mf* *f* *mf* *sf* *ff* *mf*

Bra. *mf* *f* *mf* *sf* *ff*

Vc. *mf* *f* *mf* *sf* *ff*

Kb. *mf* *f* *mf* *sf* *ff*

Klav. *mf* *f* *mf* *sf* *ff* *mf*

20

VI. *f ff*

Bra. *mf f*

Vc.

Kb.

Klav. *f ff*

25

VI. *mf sf ff mf*

Bra. *ff mf sf ff mf*

Vc. *ff mf sf ff*

Kb.

Klav. *ff mf sf ff mf*

31

VI.

Bra.

Vc.

Kb.

Klav.

36

VI.

Bra.

Vc.

Kb.

Klav.

40

VI. *f*

Bra.

Vc.

Kb.

Klav. *ff* *f*

45

VI. *ff*

Bra. *ff*

Vc. *ff*

Kb. *ff*

Klav. *ff*

50

VI.

Bra.

Vc.

Kb.

Klav.

56

VI.

Bra.

Vc.

Kb.

Klav.

62

VI.

Bra.

Vc.

Kb.

Klav.

*ff* <sup>3</sup> *sf*

*ff* <sup>3</sup> *sf*

*ff* *sf*

*ff* *sf*

*ff* *sf*

*ff* *sf*

68

stringendo.

VI.

Bra.

Vc.

Kb.

Klav.

The musical score for measures 68-72 is marked 'stringendo.' and is in 2/4 time with a key signature of one sharp (F#). The score consists of five staves: Violin I (VI.), Viola (Bra.), Violoncello (Vc.), Kontrabaß (Kb.), and Klavier (Klav.). The Violin I, Viola, and Violoncello parts feature a continuous eighth-note pattern with slurs. The Kontrabaß part has a more sparse eighth-note pattern. The Klavier part is a complex accompaniment with many beamed sixteenth and thirty-second notes in both hands. The measure numbers 68, 69, 70, 71, and 72 are indicated at the beginning of their respective staves.

73

VI.

Bra.

Vc.

Kb.

Klav.

*fff*

*fff*

*fff*

*fff*

*fff*

77

VI.

Bra.

Vc.

Kb.

Klav.

81 Prestissimo.

VI.

Bra.

Vc.

Kb.

Klav.

The musical score for measures 81-84 is marked 'Prestissimo.' and is in the key of one sharp (F#). It features five staves: Violin (VI.), Trombone (Bra.), Violoncello (Vc.), Double Bass (Kb.), and Piano (Klav.). The Violin, Trombone, and Violoncello parts play rapid sixteenth-note passages, slurred together. The Double Bass part plays a simpler eighth-note pattern. The Piano part has a complex texture, with the right hand playing rapid sixteenth-note runs and the left hand playing eighth-note patterns. The score ends with a double bar line and repeat dots.



## 4. Dance of the Sugar Plum Fairy.

**Andante non troppo.**

Violine

pizz.  
*p*  
pizz.

Bratsche

*p*  
pizz.

Violoncello

*p*  
pizz.

Kontrabass

*p*

Klavier

*mp*

The musical score is for the 'Dance of the Sugar Plum Fairy' in 2/4 time, marked 'Andante non troppo'. It features five staves: Violine (Violin), Bratsche (Viola), Violoncello (Cello), Kontrabass (Double Bass), and Klavier (Piano). The key signature is one sharp (F#). The Violin, Viola, Cello, and Double Bass parts are written in 2/4 time and feature a pizzicato (pizz.) texture with a piano (p) dynamic. The Piano part is written in 2/4 time and features a mezzo-piano (mp) dynamic. The Piano part includes a melodic line in the right hand and a harmonic accompaniment in the left hand, both starting in the fifth measure.

7

VI.

Bra.

Vc.

Kb.

Flgl.

Arco

*mp* *fp*

*mf*

11

VI.

Bra.

Vc.

Kb.

Flgl.

*p* *pp*

*mp*

15

Vl.

Bra.

Vc.

Kb.

Flgl.

Arco

*p*

23

VI. *mp* *p* *sf* *pp*

Bra. *pp* *p*<sup>3</sup>

Vc. *sf* *pp* *p*

Kb. *sf* *p* *p*

Flgl. *mp*

27

VI. *mp* *p* *sf* *sf* *sf*

Bra. *p*

Vc. *sf* *p*

Kb. *sf* *p*

Flgl. *mp* *sf* *sf* *sf*

31

VI.

Bra.

Vc.

Kb.

Flgl.

*cresc.*

*f*

*f*

*Red.*

\*

33

VI.

Bra.

Vc.

Kb.

Flgl.

*Red.*

\*

*Red.*

\*

*Red.*

\*

*Red.*

\*



36

VI.

Bra.

Vc.

Kb.

Flgl.

*p*

*p*

*p*

8

8

*mp*

*Red.* \* *Red.* \* *Red.* \*

38

VI.

Bra.

Vc.

Kb.

Flgl.

*mp* *mf*

8

8

42

Vl. 
 Bra. 
 Vc. 
 Kb. 
 Flgl.

46

Vl. 
 Bra. 
 Vc. 
 Kb. 
 Flgl.



49

VI.

Bra.

Vc.

Kb.

Flg.

Arco

*p*

8

8

52

VI.

Bra.

Vc.

Kb.

Flg.

*mf*

*f*

*f*

*f*

*f*

pizz.

pizz.

pizz.

8

8

## 5. La mère Gigogne et les polichinelles.

**Allegro giocoso.**

Violine

Bratsche

Violoncello

Kontrabass

Klavier

*f*

*f*

*f*

*f*

*f*

*f*

7

VI.

Bra.

Vc.

Kb.

Flgl.

*sf* *sf* *sf* *sf* *f*

13

VI.

Bra.

Vc.

Kb.

Flgl.

*sf* *sf*

19

VI.

Bra.

Vc.

Kb.

Flgl.

*sf sf ff*

*sf sf ff*

*ff*

23

VI.

Bra.

Vc.

Kb.

Flgl.

*sf*

*sf*

27

VI.

Bra.

Vc.

Kb.

Flgl.

31

VI.

Bra.

Vc.

Kb.

Flgl.

35

*ff*

VI.

Bra.

Vc.

Kb.

*ff*

*ff*

Flgl.

39

VI.

Bra.

Vc.

Kb.

Flgl.

43

VI.

Bra.

Vc.

Kb.

Flgl.

47

VI.

Bra.

Vc.

Kb.

Flgl.



51

VI.

Bra.

Vc.

Kb.

Flgl.

*ff*

*ff*

*ff*

*ff*

8

57

VI.

Bra.

Vc.

Kb.

Flgl.

8

63

VI.

Bra.

Vc.

Kb.

Flgl.

8

68

VI.

Bra.

Vc.

Kb.

Flgl.

8

71

VI. 

Bra. 

Vc. 

Kb.   
*mf*  
*pesante*  
*p*

Flgl.   
*sf*  
*mf*

74

VI. 

Bra. 

Vc. 

Kb.   
*pesante*  
*sf*

Flgl. 

77

VI. *pizz.*

Bra. *fff pizz.*

Vc. *fff pizz.*

Kb. *fff pizz.*

Flgl. *ff* 3

80

VI.

Bra.

Vc.

Kb.

Flgl.

82

VI.

Bra.

Vc.

Kb.

Flgl.

84

VI.

Bra.

Vc.

Kb.

Flgl.

Arco

*f*

3

86

VI.

Bra.

Vc.

Kb.

Flgl.

3

3

3

3

88

VI.

Bra.

Vc.

Kb.

Flgl.

3

3

3

3

90

VI.

Bra.

Vc.

Kb.

Flgl.

92

VI.

Bra.

Vc.

Kb.

Flgl.

94

VI.

Bra.

Vc.

Kb.

Flgl.

97

VI.

Bra.

Vc.

Kb.

Flgl.





112

VI.

Bra.

Vc.

Kb.

Flgl.

118

VI.

Bra.

Vc.

Kb.

Flgl.

124

VI.

Bra.

Vc.

Kb.

Flgl.

*fff*

*fff*

*fff*

*fff*

8

130

VI.

Bra.

Vc.

Kb.

Flgl.

*mf*

*mf*

*mf*

*sf*

8

135

VI. *fff* *mf* *fff*

Bra. *> >> >*

Vc. *fff* *mf* *fff*

Kb. *fff* *mf* *fff*

Flgl. *fff* *sf* *fff*

140

VI. *fff* *mf* *fff*

Bra. *> >> >*

Vc. *fff* *mf* *fff*

Kb. *fff* *mf* *fff*

Flgl. *fff* *sf* *fff*

145

VI.

Bra.

Vc.

Kb.

Flgl.

149

VI.

Bra.

Vc.

Kb.

Flgl.

ossia: solo le note basse

153

VI.

Bra.

Vc.

Kb.

Flg.

The musical score for measures 153-156 is as follows:

- VI. (Violin):** Measures 153-155 contain rapid sixteenth-note passages, each spanning four measures. Measure 156 contains a half note G#4 with a fermata.
- Bra. (Bracon):** Measure 153 has a quarter rest. Measure 154 has a quarter note G#2 with fingerings 3 and 1. Measure 155 has a quarter note G#2 with fingerings 1 and 2. Measure 156 has a half note G#2 with a fermata.
- Vc. (Violoncello):** Measures 153-155 contain sixteenth-note passages, each spanning four measures. Measure 156 contains a half note G#2 with a fermata.
- Kb. (Kontrabaß):** Measures 153-155 contain eighth-note passages, each spanning four measures. Measure 156 contains a half note G#1 with a fermata.
- Flg. (Flöte):** Measures 153-155 contain chords and single notes. Measure 156 contains a half note G#4 with a fermata.

## 6. Waltz of the Flowers.

Tempo di Valse.

Violine

Bratsche

Violoncello

Kontrabass

Klavier

The musical score is for a waltz in D major, 3/4 time. The first four staves (Violine, Bratsche, Violoncello, Kontrabass) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and a sforzando (*sf*) accent on the second measure. The fifth staff (Klavier) features a piano introduction with a forte-fortissimo (*ff*) dynamic and a 'Ped.' (pedal) marking. The piano part includes triplet figures in both hands, with the right hand playing a descending triplet and the left hand playing an ascending triplet, both marked with a '3' and a slur. The score is written for a full orchestra and piano.

5

VI.

Bra.

Vc.

Kb.

Klav.

*f* *sf* *sf*

(Red.)\*

Red.

\*

10

VI.

Bra.

Vc.

Kb.

Klav.

*dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p*

Red.



17

VI.

Bra.

Vc.

Kb.

Klav.

(Ped.)

Detailed description: This system contains measures 17 through 19. Measures 17-19 are marked with a piano (p) dynamic. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The strings (VI, Bra, Vc, Kb) have whole rests in measures 17-19. In measure 20, the strings enter with whole notes.

20

VI.

Bra.

Vc.

Kb.

Klav.

(Ped.)

Detailed description: This system contains measures 20 through 22. Measures 20-22 are marked with a piano (p) dynamic. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The strings (VI, Bra, Vc, Kb) have whole notes in measures 20-22. In measure 23, the piano part continues with a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The strings (VI, Bra, Vc, Kb) have whole notes.

23

VI.

Bra.

Vc.

Kb.

Klav.

(Red.)

25

VI.

Bra.

Vc.

Kb.

Klav.

(Red.)

28

VI.

Bra.

Vc.

Kb.

Klav.

(And.)

8

12

12

8

riten.

32

a tempo

dolce cantabile

*p*

dolce cantabile

*p*

dolce cantabile

pizz.

*p*

*pp*

42

VI. *pp* *cresc.*

Bra. *p* *cresc.*

Vc. *pp* *cresc.*

Kb. *pp* *cresc.*

Klav. *pp* *cresc.*

49

VI. *(cresc.)* *mp* *pp* *p*

Bra. *(cresc.)* *mf* *p*

Vc. *(cresc.)* *mp* *pp* *p*

Kb. *(cresc.)* *mp* *pp* *p*

Klav. *(cresc.)* *mp* *pp* *pp*

56

VI. *p* *cresc.*

Bra. *pp* *cresc.*

Vc. *pp* *cresc.*

Kb. *pp* *cresc.*

Klav. *pp* *cresc.*

64

VI. *(cresc.)* *f*

Bra. *(cresc.)* *mf*

Vc. *(cresc.)* *mf* *Arco*

Kb. *(cresc.)* *mf*

Klav. *(cresc.)* *mf*

69

VI.

Bra.

Vc.

Kb.

Klav.

*f*

*f*

5

5

75

VI.

Bra.

Vc.

Kb.

Klav.

5

5

81

1. 2.

VI.

Bra.

Vc.

Kb.

Klav.

87

VI.

Bra.

Vc.

Kb.

Klav.

93

VI.

Bra.

Vc.

Kb.

Klav.

*mf*

*mp*

99

VI.

Bra.

Vc.

Kb.

Klav.

*cresc.*

*mf*

*f*

*mf*

*f*

*ff*

*dim.*

*mp cresc.*

*mf*



104

VI.

Bra.

Vc.

Kb.

Klav.

*(dim.)* *p* *mp* *mf*

*p* *mp*

*p*

109

VI.

Bra.

Vc.

Kb.

Klav.

*p* *p* *mf* *p*

*p*

*p*

115

VI. *cresc.* *ff*

Bra. *cresc.* *mf*

Vc. *cresc.* *mf* Arco

Kb. *cresc.* *mf*

Klav. *cresc.* *mf*

120

VI. *f*

Bra. *f*

Vc. *f*

Kb. *ff*

Klav. *f*

126

VI.

Bra.

Vc.

Kb.

Klav.

133

VI.

Bra.

Vc.

Kb.

Klav.

139

VI.

Bra.

Vc.

Kb.

Klav.

*sf* *ff* *p*

*sf* *ff* *p*

*sf* *ff* *pp* pizz.

*sf* *p* dolce 4 5 *p* 5 4

145

VI.

Bra.

Vc.

Kb.

Klav.

*pp* *p*

*pp* *p*

*p* *pp*

150

VI.

Bra.

Vc.

Kb.

Klav.

*pp*

155

VI.

Bra.

Vc.

Kb.

Klav.

*p*

*pp*

*p*

*p*

*pp*

160

VI.

Bra.

Vc.

Kb.

Klav.

*pp*

*p*

*pp*

*p*

165

VI.

Bra.

Vc.

Kb.

Klav.

170

VI.

Bra.

Vc.

Kb.

Klav.

*mf*

*f* Arco

*mf*

*mf*

175

VI.

Bra.

Vc.

Kb.

Klav.

*p*

*mf*

*p*

*p*

180

VI.

Bra.

Vc.

Kb.

Klav.

This musical system covers measures 180 to 185. The Violin I (VI.) and Viola (Bra.) parts feature a rhythmic pattern of eighth and sixteenth notes, often beamed together. The Violoncello (Vc.) part has a more melodic line with some slurs and accents. The Kontrabaß (Kb.) part consists of a steady eighth-note pulse. The Klavier (Klav.) part provides harmonic support with chords and single notes in both hands.

186

VI.

Bra.

Vc.

Kb.

Klav.

This musical system covers measures 186 to 191. The Violin I (VI.) and Viola (Bra.) parts continue their rhythmic patterns. The Violoncello (Vc.) part has a more melodic line with some slurs and accents. The Kontrabaß (Kb.) part consists of a steady eighth-note pulse. The Klavier (Klav.) part provides harmonic support with chords and single notes in both hands.



188

VI. *mf*

Bra. *mf*

Vc. *f*

Kb. *mf*

Klav. *mf*

VI. *mf*

Bra. *mf*

Vc. *f*

Kb. *mf*

Klav. *mf*

194

VI. *p* *cresc.*

Bra. *p* *cresc.*

Vc. *p* *cresc.*

Kb. *mf* *ff* *ff*

Klav. *p* *cresc.*

VI. *p* *cresc.*

Bra. *p* *cresc.*

Vc. *p* *cresc.*

Kb. *mf* *ff* *ff*

Klav. *p* *cresc.*

*cresc.*

200

VI. *(cresc.)* *f* *p dolce*

Bra. *(cresc.)* *f* *p dolce*

Vc. *ff* *pizz.* *p*

Kb. *(cresc.)* *f* *p*

Klav. *(cresc.)* *f* *p* 3 3 3

*(cresc.)*

205

VI.

Bra.

Vc.

Kb.

Klav. 3 3 3 3 3 3 3 3 3

208

VI.

Bra.

Vc.

Kb.

Klav.

3 3 3 3 3 3 3 3 3

211

VI.

Bra.

Vc.

Kb.

Klav.

213

VI.

Bra.

Vc.

Kb.

Klav.

Arco

215

VI.

Bra.

Vc.

Kb.

Klav.

Arco



228

VI. 

Bra. 

Vc. 

Kb. 

Klav. 

233

VI. 

Bra. 

Vc. 

Kb. 

Klav. 

238

VI.

Bra.

Vc.

Kb.

Klav.

*ff*

*ff*

5

242

VI.

Bra.

Vc.

Kb.

Klav.

*mf*

*mf*

*mf*

*mf*

*mf*

247

VI. *mf*

Bra. *mp* *cresc.*

Vc. *mp* *cresc.*

Kb. *mp* *cresc.*

Klav. *mf* *cresc.*

252

VI. *f* *ff*

Bra. *f*

Vc. *f*

Kb. *f*

Klav. *f* *ff*



257

VI.

Bra.

Vc.

Kb.

Klav.

*f*

*f*

*f*

258

VI.

Bra.

Vc.

Kb.

Klav.

*ff*

*f*

5

5

265

VI.

Bra.

Vc.

Kb.

Klav.

271

VI.

Bra.

Vc.

Kb.

Klav.

277

VI.

Bra.

Vc.

Kb.

Klav.

*ff* *ff* *fff* *ff*

*ff* *ff* *fff* *ff*

283

VI.

Bra.

Vc.

Kb.

Klav.

*fff* *ff* *p* *dolce*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

288

VI.

Bra.

Vc.

Kb.

Klav.

293

VI.

Bra.

Vc.

Kb.

Klav.

297

VI. *(cresc.)* *mf* *cresc.*

Bra. *mf* *cresc.*

Vc. *(cresc.)* *mf* *cresc.*

Kb. *(cresc.)* *mf* *cresc.*

Klav. *(cresc.)* *mf* *cresc.*

301

VI. *(cresc.)* *sf* *sf* *fff*

Bra. *(cresc.)* *sf* *sf* *fff*

Vc. *(cresc.)* *ff* *fff*

Kb. *(cresc.)* *ff* *ff* *ff*

Klav. *(cresc.)* *ff* *ff* *ff*

305

VI.

Bra.

Vc.

Kb.

Klav.

*ff*

*fff*

*ff*

*fff*

*ff*

*fff*

310

VI.

Bra.

Vc.

Kb.

Klav.

*ff*

*ff*

3

3

3

315

VI.

Bra.

Vc.

Kb.

Klav.

320

VI.

Bra.

Vc.

Kb.

Klav.

324

VI. *(cresc.)* *ff*

Bra. *(cresc.)* *ff*

Vc. *(cresc.)* *ff*

Kb. *(cresc.)* *ff*

Klav. *(cresc.)* *ff*

329

VI. *ff*

Bra. *ff*

Vc. *ff*

Kb. *ff*

Klav. *ff*



334

VI. *p* *cresc.*

Bra. *p* *cresc.*

Vc. *p* *cresc.*

Kb. *p* *cresc.*

Klav. *p* *cresc.*

339

VI. *(cresc.)* *fff*

Bra. *(cresc.)* *fff*

Vc. *(cresc.)* *fff*

Kb. *(cresc.)* *fff*

Klav. *(cresc.)* *fff*

343

VI. 

Bra. 

Vc. 

Kb. 

Klav. 

347

VI. 

Bra. 

Vc. 

Kb. 

Klav. 

353

VI.

Bra.

Vc.

Kb.

Klav.

The musical score for measures 353-355 is written for a chamber ensemble. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 4/4. The score includes staves for Violin (VI.), Brass (Bra.), Violoncello (Vc.), Kontrabaß (Kb.), and Piano (Klav.). The music features a rhythmic pattern of eighth and sixteenth notes, with a fermata over the final note of each staff. The piano part is written in grand staff notation, with the right hand playing a chord of D major and the left hand playing a single note of D. The score ends with a double bar line.

# 7. Pas De Deux.

**Andante maestoso**

pizz.

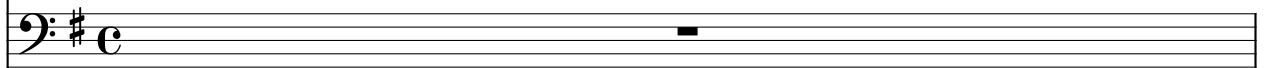
Violine



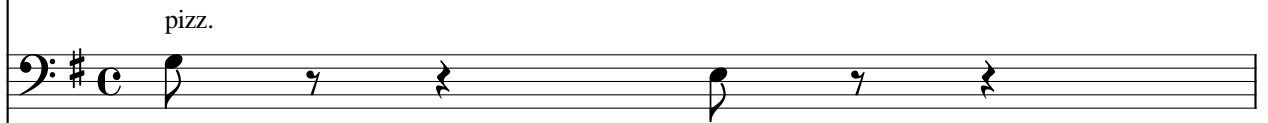
Bratsche



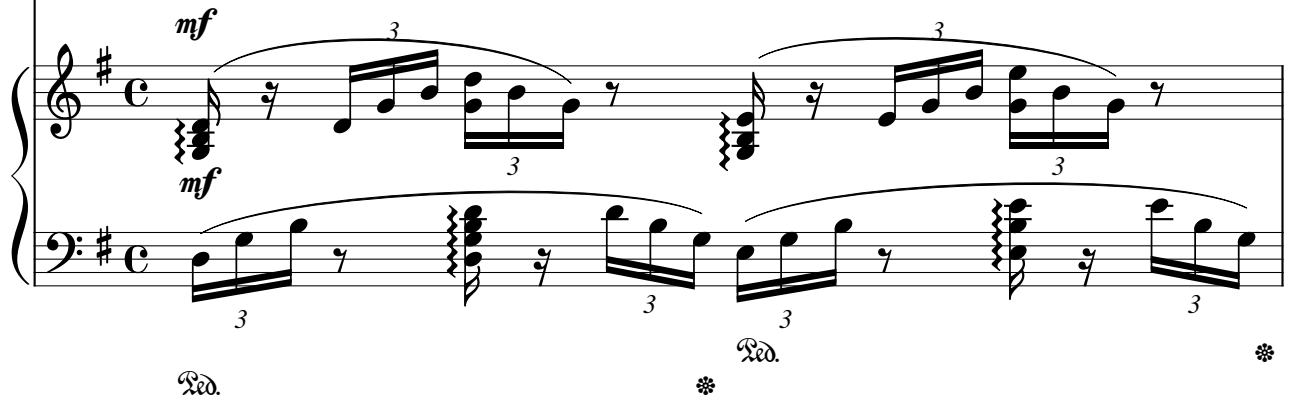
Violoncello



Kontrabass



Klavier



2

VI.

Bra.

Vc.

Kb.

Klav.

*Red.* 3 \* *Red.* \*

3

VI.

Bra.

Vc.

Kb.

Klav.

*Red.* 3 \* *Red.* 3 \*

[illegible][illegible]

6

VI.

Bra.

Vc.

Kb.

Klav.

Ped. \* Ped. \*

7

VI.

Bra.

Vc.

Kb.

Klav.

Ped. \* Ped. \*

8

Vl.

Bra.

Vc.

*ff*

Kb.

Klav.

9

Vl.

Bra.

Vc.

Kb.

Klav.

*mf*



10

VI.

Bra.

Vc.

Kb.

Klav.

Red. \* Red. \*

11

VI.

Bra.

Vc.

Kb.

Klav.

Red. 3 \* Red. 3 \*

12

VI.

Bra.

Vc.

Kb.

Klav.

*f*

*ff*

*f*

*f*

*Red. 3*

*\* Red. 3*

*\**

13

VI.

Bra.

Vc.

Kb.

Klav.

*Red. 3*

*\* Red. 3*

*\**

14

Arco

VI.

Bra.

Vc.

Kb.

Klav.

Red.

Red.

Red.

The image shows a page of a musical score for measures 14 through 17. The score is for a string quartet (Violin I, Violin II, Viola, Cello) and a piano. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, slurs, and triplets. The piano part features a prominent triplet figure in the right hand. The string parts provide harmonic support and melodic lines. The page is numbered 14 in the top left corner.

15

VI.

Bra.

Vc.

Kb.

Klav.

pizz.

Red.



18

Vl. *ff*

Bra.

Vc. *ff*

Kb.

Klav. *f*

Red.

\* Red.

\*

[illegible]

[illegible][illegible]

22

Vl. *ff*

Bra. *f*

Vc. *ff*

Kb. *f*

Klav. *f*

Red. \* Red. \*

Musical score for measures 23-26. The score includes staves for Violin I (Vl.), Trombone (Bra.), Viola (Vc.), Cello (Kb.), and Piano (Klav.).

- Vl.**: Measures 23-24 have whole notes G#4 and A#4. Measure 25 has a half note G#4. Measure 26 has a half note A#4. Dynamic: *mf*.
- Bra.**: Measures 23-24 have whole notes G#3 and A#3. Measure 25 has a whole rest. Measure 26 has a whole note G#3. Dynamic: *mf*.
- Vc.**: Measures 23-24 have whole notes G#3 and A#3. Measure 25 has a half note G#3. Measure 26 has a half note A#3. Dynamic: *mf*.
- Kb.**: Measures 23-24 have eighth notes G#2, F#2, E2, D2, C2, B1, A1, G1. Measure 25 has eighth notes G#2, F#2, E2, D2, C2, B1, A1, G1. Measure 26 has eighth notes G#2, F#2, E2, D2, C2, B1, A1, G1. Dynamic: *mf*. There are slurs over measures 23-24 and 25-26, each labeled with a "9".
- Klav.**: Measures 23-24 have a complex piano accompaniment starting with a quarter note G#4, followed by sixteenth notes. Measure 25 continues the pattern. Measure 26 continues the pattern. Dynamic: *mf*. There are slurs over measures 23-24 and 25-26, each labeled with a "9".





26 Poco piu mosso

VI.

Bra.

Vc.

Kb.

Klav.

*pp*

5 5

5 5

(Red.) \*

27

VI.

Bra.

Vc.

Kb.

Klav.

3 3 3 3

Red. \*

28

VI.

Bra.

Vc.

Kb.

Klav.

29

VI.

Bra.

Vc.

Kb.

Klav.

30

VI.

Bra.

Vc.

Kb.

Klav.

pizz.

*pp*

5

5

3

3

3

3

*Red.*

\*

31

VI.

Bra.

Vc.

Kb.

Klav.

*mp*

*p*

3

3

3

3

3

3

*Red.*

\*

32

VI.

Bra.

Vc.

Kb.

Klav.

Arco

3

3

3

3

Red.

\*

Red.

\*

33

VI.

Bra.

Vc.

Kb.

Klav.

espr.

*p* espr.

*p*

*mp*

5

*p*

3

3

3

3

3

3

3

3

3

3

Red.

\*

Red.

\*

35

VI.

Bra.

Vc.

Kb.

Klav.

*p*

*And.*

36

VI.

Bra.

Vc.

Kb.

Klav.

*And.*



39 Animando.

VI. *(cresc.)*

Bra. *(cresc.)*

Vc. *(cresc.)*

Kb. *(cresc.)*

Klav. *(cresc.)*

Detailed description: This page of a musical score, numbered 39, is marked 'Animando.' and features a crescendo for all instruments. The Violin I (VI.) and Viola (Bra.) parts play a melodic line with eighth-note triplets and slurs. The Violoncello (Vc.) part has a whole note chord. The Kontrabaß (Kb.) part plays a rhythmic pattern of eighth notes with rests. The Klavier (Klav.) part consists of a dense texture of chords and triplets in both hands. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4.

The image displays a page from a musical score, specifically measures 41 and 42. The score is written for five instruments: Violin I (VI.), Trombone (Bra.), Violoncello (Vc.), Double Bass (Kb.), and Piano (Klav.).

**Measure 41:**

- VI.:** Treble clef, key of D major. The first half of the measure contains a triplet of eighth notes (D4, E4, F#4) beamed together, with a crescendo hairpin and a dashed line leading to a fortissimo (*ff*) dynamic. The second half contains a half note D4.
- Bra.:** Bass clef, key of D major. The first half contains a triplet of eighth notes (D3, E3, F#3) beamed together, with a crescendo hairpin and a dashed line leading to a fortissimo (*ff*) dynamic. The second half contains a half note D3.
- Vc.:** Bass clef, key of D major. The first half contains a whole rest. The second half contains a half note D2, which is the start of a long, sustained line that continues through measure 42.
- Kb.:** Bass clef, key of D major. The first half contains a half note D2 with a first inversion (6) and a first finger (1) marking. The second half contains a half note D2 with a first inversion (6) and a first finger (1) marking.
- Klav.:** Grand staff, key of D major. The right hand plays a series of chords (D4-F#4, E4-G#4, F#4-A4) in a rhythmic pattern. The left hand plays a complex rhythmic pattern with many sixteenth notes. The dynamic is fortissimo (*ff*).

**Measure 42:**

- VI.:** Treble clef, key of D major. The first half contains a whole rest. The second half contains a half note D4.
- Bra.:** Bass clef, key of D major. The first half contains a half note D3 with an accent (>). The second half contains a half note D3 with an accent (>).
- Vc.:** Bass clef, key of D major. The first half contains a half note D2 with an accent (>). The second half contains a half note D2 with an accent (>).
- Kb.:** Bass clef, key of D major. The first half contains a half note D2 with a first inversion (6) and a first finger (1) marking. The second half contains a half note D2 with a first inversion (6) and a first finger (1) marking.
- Klav.:** Grand staff, key of D major. The right hand plays a series of chords (D4-F#4, E4-G#4, F#4-A4) in a rhythmic pattern. The left hand plays a complex rhythmic pattern with many sixteenth notes. The dynamic is fortissimo (*ff*).

Below the piano part, there are markings for "Rit." (Ritardando) and "Ritenu" (Ritardando).



43

VI.

Bra.

Vc.

Kb.

Klav.

*ff*

3

6

(Red.)

\*

44

VI.

Bra.

Vc.

Kb.

Klav.

*fff*

3

6

(Red.)

\*

8

[illegible][illegible]

48

VI.

Bra.

Vc.

Kb.

Klav.

simile

9

9

9

9

5

5

49

VI.

Bra.

Vc.

Kb.

Klav.

9

9

9

9

Red.

\* Red.

\*

Red.

\*

50

VI.

Bra.

Vc.

Kb.

Klav.

5

9

9

9

9

*And.*

*Poco stringendo.*

*\* And.*

*\* And.*

*\* And.*

51

VI.

Bra.

Vc.

Kb.

Klav.

9

9

9

9

*And.*

*\* And.*

*\* And.*

*\* And.*

52

VI.

Bra.

Vc.

Kb.

Klav.

Red.

\*

Red.

\*

53

VI.

Bra.

Vc.

Kb.

Klav.

Red.

\*

Red.

\*

54

VI.

Bra.

Vc.

Kb.

Klav.

3 3 3 3 3 3

3 3 3 3 3 3

*fff*

55

VI.

Bra.

Vc.

Kb.

Klav.

7 7

*fff*

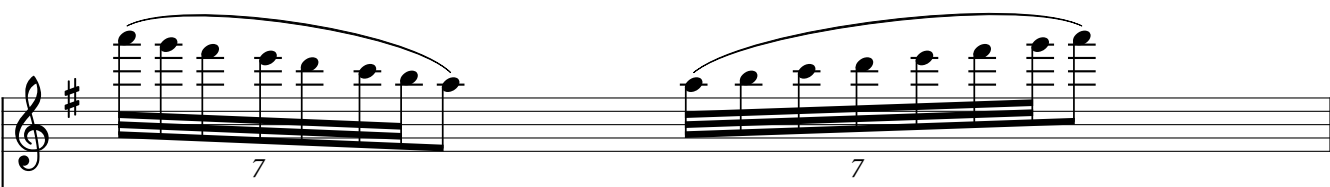
*fff*

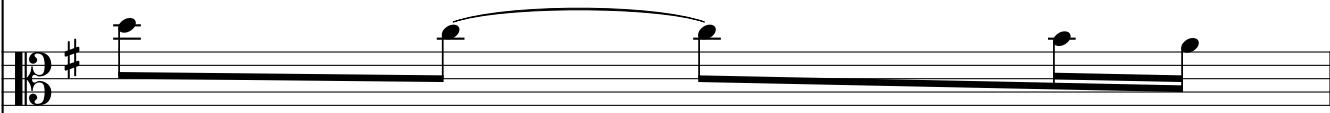
3 3 3 3

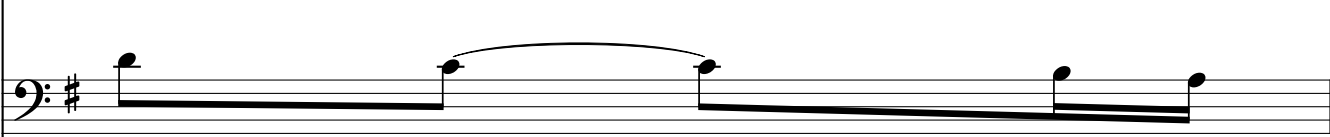
*fff*


*fff*

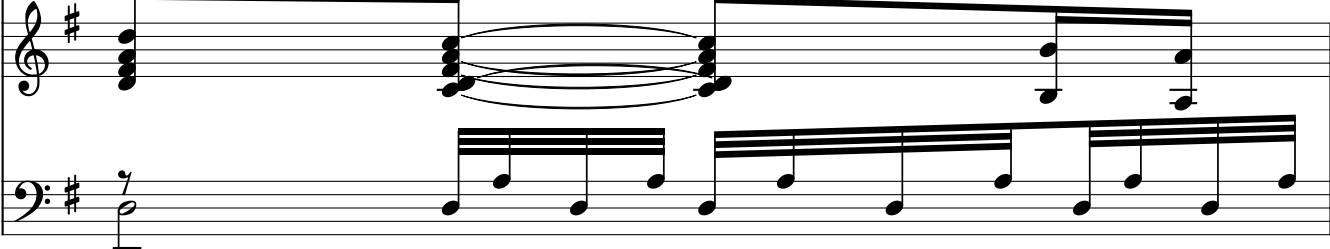




VI. 

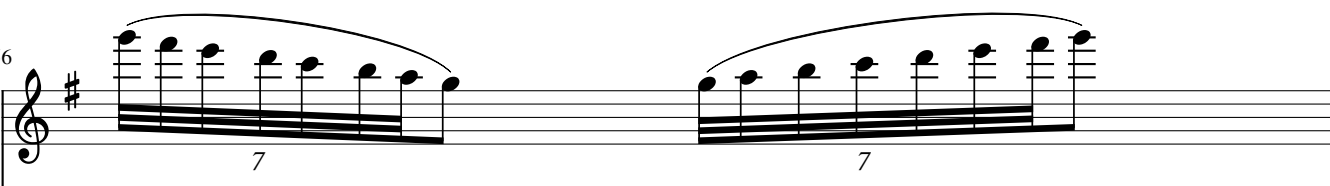
Bra. 

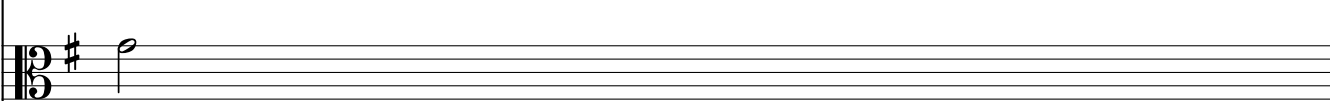
Vc. 

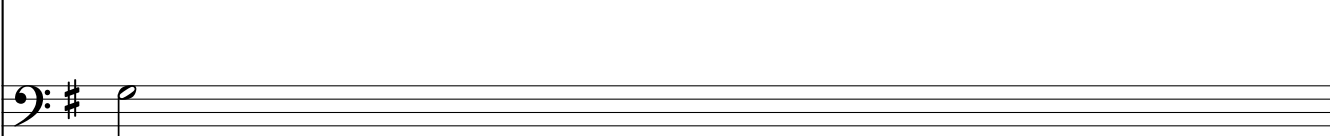
Kb. 

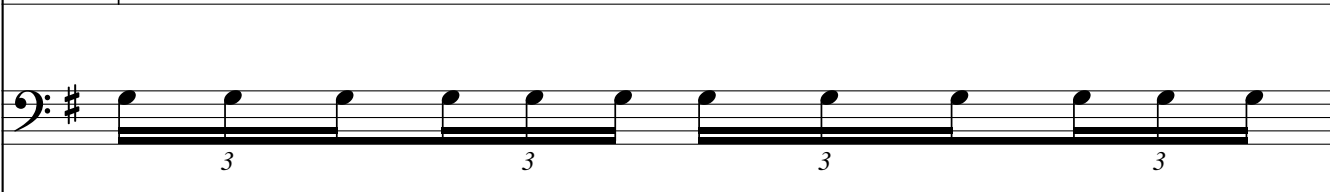
Klav. 

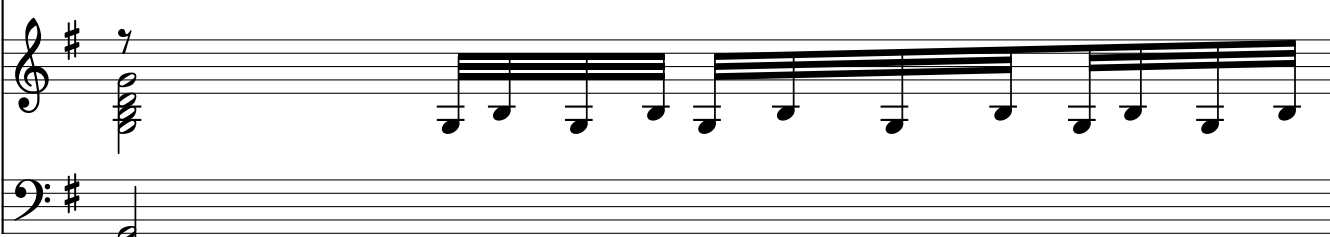
*Red.*  



56 VI. 

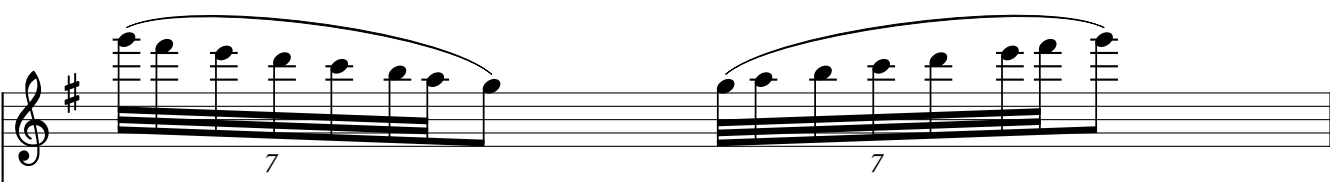
Bra. 

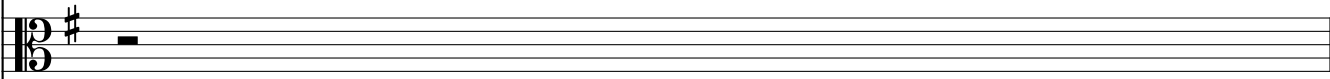
Vc. 

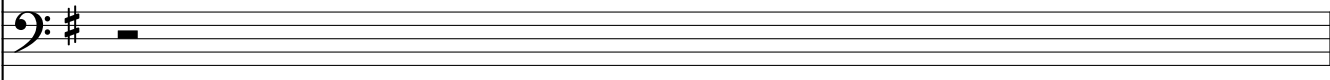
Kb. 


Klav. 

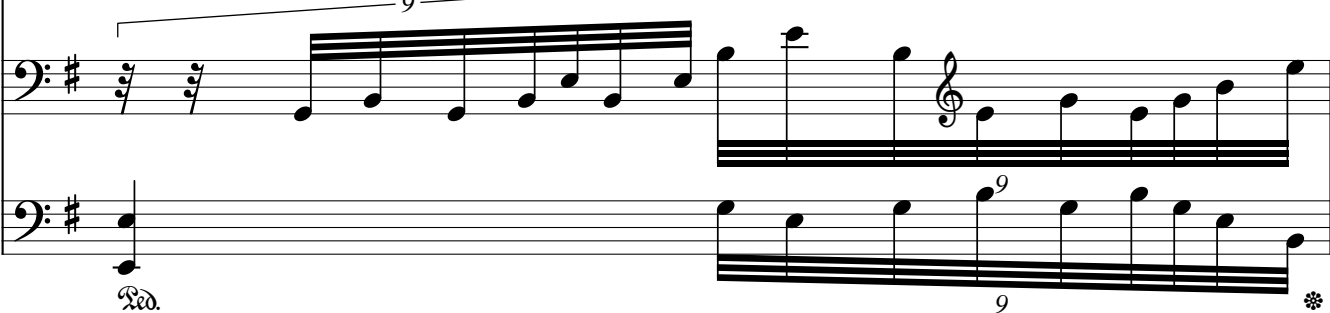
*Red.*  

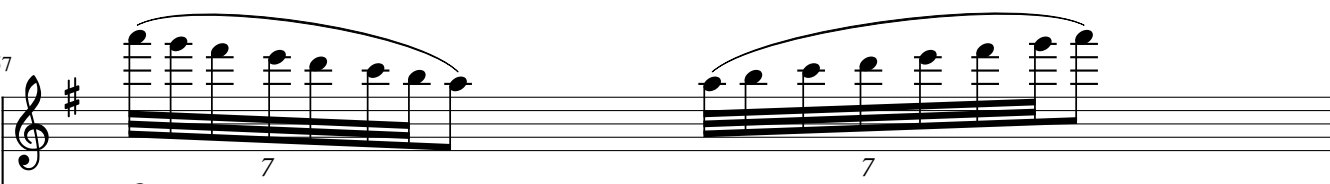
VI. 

Bra. 

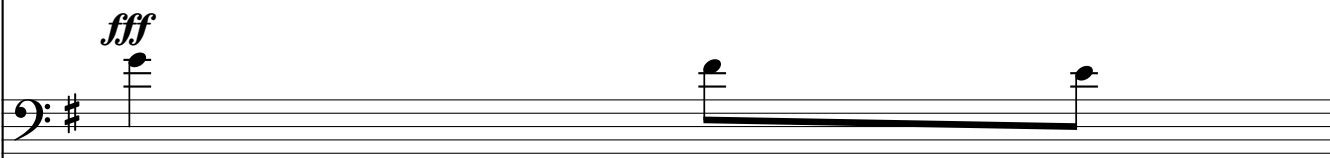
Vc. 


Kb. 

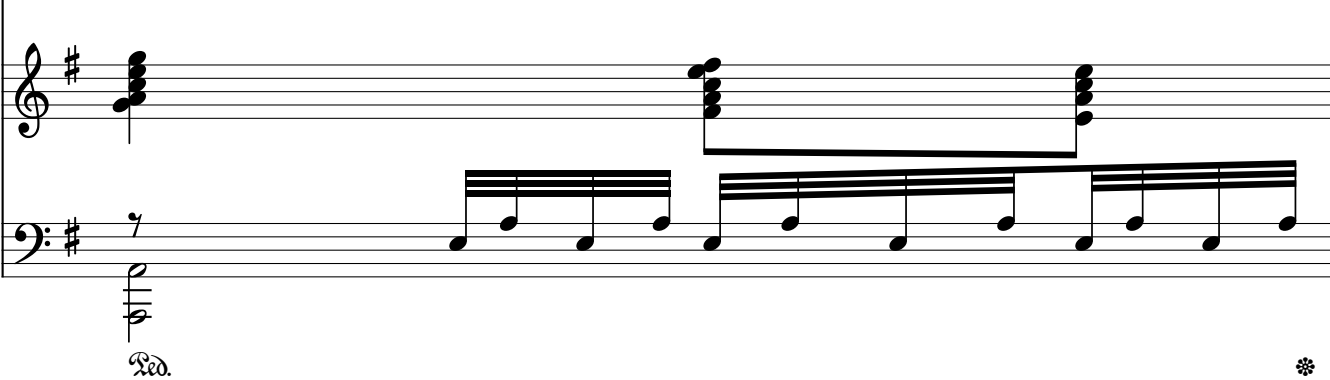
Klav. 

57 VI. 

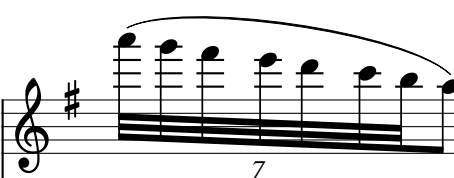
Bra. 

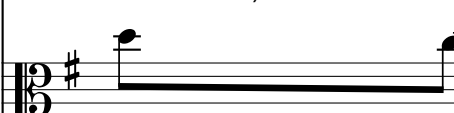
Vc. 

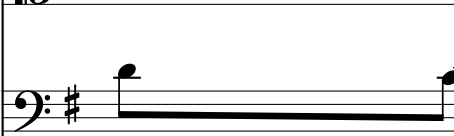
Kb. 

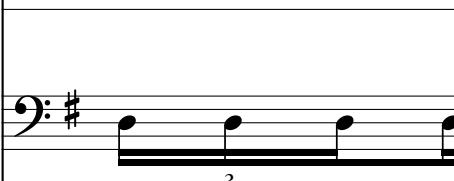
Klav. 





VI. 

Bra. 

Vc. 

Kb. 

Klav. 

*Ped.* 

58 VI. 

Bra. 

Vc. 

Kb. 

Klav. 

*ff.* 

*Ped.* 

60

VI.

Bra.

Vc.

Kb.

Klav.

62

VI.

Bra.

Vc.

Kb.

Klav.

64

VI.

Bra.

Vc.

Kb.

Klav.

Red.

[illegible]



69

tr

VI.

Bra.

Vc.

Kb.

Klav.

6 6 6 6 6 6 6 6

Red.

\*

70

tr

VI.

Bra.

Vc.

Kb.

Klav.

6 6 6 6 6 6 6 6

Red.

\*

71

VI.

Bra.

Vc.

Kb.

Klav.

Ped.

72

Viol. I

Tromb.

Vcllo

Kontrabaß

Klavier

73 74 75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

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501

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503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

5

73

VI.

Bra.

Vc.

Kb.

*fff*

Klav.

This musical score page contains measures 73, 74, and 75. The instruments are Violin I (VI.), Brass (Bra.), Violoncello (Vc.), Contrabasso (Kb.), and Piano (Klav.). The key signature is one sharp (F#). The Violoncello and Contrabasso parts begin with a whole rest in measure 73. The Piano part starts with a fortissimo (*fff*) dynamic. The score concludes with a double bar line at the end of measure 75.

# Klavier

## Nussknacker Suite

### Nutcracker Suite

#### 1. March.

Peter Tschaikowsky

Zusammenstellung und Arrangement: Uwe Prochnow

Tempo di marcia viva.

Violine

Klavier

*mp* *mf* *mp* *mf*

*p*

The first system of the musical score for '1. March.' features a Violin part and a Piano part. The Violin part begins with a whole rest for the first three measures, followed by a quarter note G4, an eighth note F#4, and a quarter note E4 in the fourth measure, marked with a piano (*p*) dynamic. The Piano part consists of two staves. The right hand plays a series of chords and triplets, with dynamics alternating between mezzo-piano (*mp*) and mezzo-forte (*mf*). The left hand plays a rhythmic accompaniment of eighth and sixteenth notes, also featuring triplets.

5

VI.

Flgl.

*p*

The second system of the musical score continues the Violin (VI.) and Flute (Flgl.) parts. The Violin part starts at measure 5 with a continuous eighth-note melody. The Flute part has whole rests for the first three measures and then plays a descending eighth-note scale (G4, F#4, E4, D4) in the fourth measure, marked with a piano (*p*) dynamic.

8

VI.

Flgl.

*mf* *f* *mp* *mf* *mp*

*mf* *f*

The third system of the musical score continues the Violin (VI.) and Flute (Flgl.) parts. The Violin part starts at measure 8 with a continuous eighth-note melody, marked mezzo-forte (*mf*). The Flute part has whole rests for the first two measures, then plays a descending eighth-note scale (G4, F#4, E4, D4) in the third measure, marked forte (*f*). The piano accompaniment continues with its rhythmic pattern, with dynamics alternating between mezzo-piano (*mp*) and mezzo-forte (*mf*).

12

VI.

Flgl.

*p* *cresc.*

*mf*

The fourth system of the musical score continues the Violin (VI.) and Flute (Flgl.) parts. The Violin part starts at measure 12 with a continuous eighth-note melody, marked piano (*p*). The Flute part has whole rests for the first two measures and then plays a descending eighth-note scale (G4, F#4, E4, D4) in the third measure, marked mezzo-forte (*mf*). The piano accompaniment continues with its rhythmic pattern, with dynamics alternating between mezzo-piano (*mp*) and mezzo-forte (*mf*). A crescendo (*cresc.*) is indicated over the Violin part in the final measure.



15

VI.

Flgl.

*(cresc.)* *f*

*f*

3

3

18

VI.

Flgl.

*mf* *f*

21

VI.

Flgl.

*mf*

3

3

24

VI.

Flgl.

*f* *mp* *mf* *mp*

3

3

3

3

28

VI.

Flgl.

*p*

*mf*

31

VI.

Flgl.

*mf*

*p*

*mf*

*f*

*mp*

3

3

34

VI.

Flgl.

*p*

*mf*

*mp*

3

3

*mf*

38

VI.

Flgl.

*cresc.*

40

VI.

*f* *ff* *mf*

Flgl.

42

VI.

*mp* *mf*

Flgl.

*mf* *f*

45

VI.

*mf*

Flgl.

*mf*

47

VI.

*mp* *f*

Flgl.

*mf* *f*

49

VI.

Flgl.

50

VI.

Flgl.

51

VI.

Flgl.

52

VI.

Flgl.

54

VI.

Flgl.

*cresc.*

*cresc.*

*cresc.*

56

VI.

Flgl.

*f*

*ff*

*f*

*f*

*5*

*3*

*5*

*5*

58

VI.

Flgl.

*5*

59

VI.

Flgl.

*3*

*3*

*5*

*5*

*5*

60

VI.

Flgl.

*mf*

5

62

VI.

Flgl.

*cresc.*

*ff*

65

VI.

Flgl.

*mf*

*ff*

3

3

*f*

69

VI.

Flgl.

*mf*

*ff*

3

3

*mf*

72

VI.

Flgl.

*f*

*f*

3

3

5

5

74

VI.

Flgl.

5

75

VI.

Flgl.

3

3

5

5

76

VI.

Flgl.

*mf*

*mf*

5





78

VI.

Flgl.

*cresc.*

*cresc.*

*cresc.*

80

VI.

Flgl.

*f*

*ff*

3

3

6

6

6

82

VI.

Flgl.

8

6

6

83

VI.

Flgl.

3

3

6

6

6

84

VI.

Flgl.

8

*mf*

*mf*

6

6

86

VI.

Flgl.

*cresc.*

*f*

*ff*

*cresc.*

*f*

*ff*

# Klavier

## 2. Chinese Dance.

Allegro moderato.

Violine

Klavier

VI.

Klav.

VI.

Klav.

VI.

Klav.

The image shows a musical score for Violin and Piano, measures 1 through 8. The tempo is marked 'Allegro moderato.' The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The Violin part (Violine) has a melodic line starting in measure 1, with a forte (f) dynamic and a seven-measure rest in measure 2. The Piano part (Klavier) has a bass line with a mezzo-forte (mf) dynamic and a four-measure rest in measure 1. The Violin part (VI.) has a melodic line starting in measure 4, with a mezzo-forte (mf) dynamic and a five-measure rest in measure 5. The Piano part (Klav.) has a bass line with a mezzo-forte (mf) dynamic and a four-measure rest in measure 4. The Violin part (VI.) has a melodic line starting in measure 6, with a forte (f) dynamic and a seven-measure rest in measure 7. The Piano part (Klav.) has a bass line with a mezzo-forte (mf) dynamic and a four-measure rest in measure 6. The Violin part (VI.) has a melodic line starting in measure 8, with a mezzo-forte (mf) dynamic and a five-measure rest in measure 9. The Piano part (Klav.) has a bass line with a mezzo-forte (mf) dynamic and a four-measure rest in measure 8. The score is written for Violin and Piano, with measures 1-8 shown. The Violin part (Violine) has a melodic line starting in measure 1, with a forte (f) dynamic and a seven-measure rest in measure 2. The Piano part (Klavier) has a bass line with a mezzo-forte (mf) dynamic and a four-measure rest in measure 1. The Violin part (VI.) has a melodic line starting in measure 4, with a mezzo-forte (mf) dynamic and a five-measure rest in measure 5. The Piano part (Klav.) has a bass line with a mezzo-forte (mf) dynamic and a four-measure rest in measure 4. The Violin part (VI.) has a melodic line starting in measure 6, with a forte (f) dynamic and a seven-measure rest in measure 7. The Piano part (Klav.) has a bass line with a mezzo-forte (mf) dynamic and a four-measure rest in measure 6. The Violin part (VI.) has a melodic line starting in measure 8, with a mezzo-forte (mf) dynamic and a five-measure rest in measure 9. The Piano part (Klav.) has a bass line with a mezzo-forte (mf) dynamic and a four-measure rest in measure 8.

10

VI.

Klav.

3

6

2

2

9

4

12

VI.

Klav.

4

5

14

VI.

Klav.

6

9

16

VI.

Klav.

5

18

VI.

Klav.

*mf*

*f*

7

*tr*

20

VI.

Klav.

5

22

VI.

Klav.

7

*tr*

24

VI.

Klav.

5

26

VI.

restez

*f*

3

3

3

3

3

Klav.

28

VI.

3

3

3

3

3

3

Klav.

30

VI.

3

3

3

3

3

3

Klav.

32

VI.

3

3

*ff*

*ff*

Klav.

## Klavier

## 3. Trepak.

Tempo di trepak, molto vivace

Violine

Klavier

Measures 1-7. Violin part: *f p sf f p*. Piano part: *f p sf f p*.

8

VI.

Klav.

Measures 8-14. Violin part: *mf f p sf f p*. Piano part: *mf f p sf f p*.

15

VI.

Klav.

Measures 15-19. Violin part: *mf f mf sf ff mf*. Piano part: *mf f mf sf ff mf*.

20

VI.

Klav.

*f* *ff*

25

VI.

Klav.

*mf* *sf* *ff* *mf*

31

VI.

Klav.

*ff* *f*

39

VI.

Klav.

*f*



47

VI.

Klav.

*ff*

*ff*

53

VI.

Klav.

*ff*<sup>3</sup>

*sf*

*ff*

*sf*

59

VI.

Klav.

*ff*<sup>3</sup>

65

VI.

Klav.

*ff*

*sf*

68

VI.

stringendo.

Klav.

*fff*

*fff*

74

VI.

Klav.

80

VI.

Prestissimo.

Klav.

Prestissimo.

Klavier

# 4. Dance of the Sugar Plum Fairy.

**Andante non troppo.**

Violine

*pizz.*

Klavier

*mp*

This block contains the first system of the musical score. It features a Violin part and a Piano (Klavier) part. The Violin part begins with a series of eighth notes, marked with a 'pizz.' (pizzicato) instruction. The Piano part is in a 2/4 time signature and features a series of chords, marked with a 'mp' (mezzo-piano) instruction. The key signature is one sharp (F#).

7

VI.

Flgl.

*mf*

This block contains the second system of the musical score, covering measures 7 through 11. It features a Violin (VI.) part and a Flute (Flgl.) part. The Violin part continues with eighth notes. The Flute part features a series of chords, marked with a 'mf' (mezzo-forte) instruction. The key signature is one sharp (F#).

12

VI.

Flgl.

*mp*

This block contains the third system of the musical score, covering measures 12 through 16. It features a Violin (VI.) part and a Flute (Flgl.) part. The Violin part continues with eighth notes. The Flute part features a series of chords, marked with a 'mp' (mezzo-piano) instruction. The key signature is one sharp (F#).

17

VI.

Flgl.

Arco

*sf sf pp*

*mp*

*sf*

22

VI.

Flgl.

*mp*

*p*

*sf*

*pp*

*mp*

26

VI.

Flgl.

*mp*

*p*

*sf*

29

VI.

Flgl.

*mp*

*f*

*cresc.*

*f*

Red. \*

33

VI.

Flgl.

Red. \*

Red. \*

Red. \*

Red. \*

34

VI.

Flgl.

Red. \*

Red. \*

Red. \*

Red. \*

35

VI.

Flgl.

8

3

3

Red. 3 \*

Red. \*

Red. 3 \*

Red. \*

36

VI.

Flg.

8

*p*

*Red.* \* *Red.* \* *Red.* \*

37

VI.

Flgl.

*mp*

8

42

VI.

Flgl.

*p*

*f*

*mf*

8

46

VI.

Flgl.

8

50

VI.

Flgl.

8

*mf*

*f*

pizz.



## 5. La mère Gigogne et les polichinelles.

**Allegro giocoso.**

Violine

Klavier

9

VI.

Flgl.

17

VI.

Flgl.

22

VI.

Flgl.

*f* *sf* *sf*

*sf* *sf* *f* *sf* *sf*

*f* *sf* *ff*

*sf*

26

VI.

Flgl.

30

VI.

Flgl.

34

VI.

Flgl.

*ff*

39

VI.

Flgl.

46

VI.

Flgl.

*ff*

8-----

53

VI.

Flgl.

8-----

59

VI.

Flgl.

8-----

65

VI.

Flgl.

*p<sub>3</sub>*

*pp*

8-----

70

VI.

Flgl.

3 3 3 3 3 3 3 3

74

VI.

Flgl.

3 3 3 3 3 3

77

VI.

Flgl.

pizz.

*fff*

*ff*

3

80

VI.

Flgl.

82

VI.

Flgl.

84

VI.

Flgl.

Arco

*f*

*sf*

87

VI.

Flgl.

91

VI.

Flgl.

*ff*

94

VI.

Flgl.

97

VI.

Flgl.

100

VI.

Flgl.

106

VI.

Flgl.

*ff*

*ff*

*ff*

112

VI.

Flgl.

118

VI.

Flgl.

124

VI.

Flgl.

*fff*

*fff*

8

131

VI.

Flgl.

*mf*

*sf*

8

135

VI.

Flgl.

*fff* *mf* *fff*

*fff* *f* *fff*

140

VI.

Flgl.

145

VI.

Flgl.

149

VI.

Flgl.



153

VI.

Flgl.

The musical score is written for Violin I (VI.) and Flute/Gleng (Flgl.). The key signature is three sharps (F#, C#, G#). The Violin I part begins at measure 153 with a rapid sixteenth-note run, slurred over three measures. This is followed by a quarter rest and a half note. The Flute/Gleng part consists of a single melodic line with eighth-note patterns and rests, ending with a quarter rest and a half note. The piece concludes with a double bar line.

# Klavier

## 6. Waltz of the Flowers.

Tempo di Valse.

Violine

Klavier

*f* *>* *sf*

*ff* *Red.*

3 3

3 3

3 3

6

VI.

*sf*

3 3

*Red.*

3 3

12

VI.

*dim.*

Klav.

This musical score is for the 'Waltz of the Flowers' from Tchaikovsky's 'The Nutcracker'. It is written for Violin and Piano. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Tempo di Valse.' The score is divided into three systems. The first system (measures 1-5) shows the Violin playing a melody starting with a forte (*f*) dynamic, followed by a crescendo to *sf*. The Piano part features a series of triplets in both hands, starting with a fortissimo (*ff*) dynamic and marked 'Red.' (likely a reduction or rehearsal mark). The second system (measures 6-11) continues the Violin melody with a crescendo to *sf*. The Piano part continues with triplets, also marked 'Red.'. The third system (measures 12-15) shows the Violin playing a descending scale with a *dim.* (diminuendo) marking. The Piano part is silent in this system.

16

VI.

Klav.

*p*

Red.

19

VI.

Klav.

(Red.)

22

VI.

Klav.

(Red.)

25

VI.

Klav.

(Red.)

28

VI.

Klav.

(And.)

8

12

12

8

riten.

32

VI.

Klav.

a tempo

dolce cantabile

*p*

*pp*

42

VI.

Klav.

*pp*

cresc. ....

*mp*

*pp*

cresc. ....

*mp*

53

VI.

Klav.

*pp*

*p*

*pp*

*pp*

*pp*

62

VI.

Klav.

*cresc.* *f*

*cresc.* *mf*

68

VI.

Klav.

5

75

VI.

Klav.

5

5

82

1.

2.

VI.

Klav.

*sf* *f* *sf* *ff*

*sf* *sf* *ff*

89

VI.

Klav.

*mp*

*mf*

96

VI.

Klav.

*cresc.*

*mf*

*mf*

*f*

*ff*

*dim.*

*mp*

*mp cresc.*

*mf*

104

VI.

Klav.

*p*

*(dim.)*

*p*

*p*

106

VI.

Klav.

*mp*

*mp*

*mf*

111

VI.

Klav.

*p*

*cresc.*

*mf*

*p*

*cresc.*

117

VI.

Klav.

*(cresc.)*

*ff*

*f*

*(cresc.)*

*mf*

123

VI.

Klav.

5

5

130

VI.

Klav.

5

1.

137

VI.

Klav.

*sf f*

*f*

*sf ff*

*dolce*

*p*

*sf*

*sf*

2.

4 5

The musical score is for a Violin I (VI.) and Piano (Klav.) ensemble. The key signature is D major (two sharps) and the time signature is 4/4. The score begins at measure 137. The Violin I part features a first ending (marked '2.') and a second ending. The Piano part also has a first ending and a second ending. Dynamics include *sf*, *f*, *ff*, *dolce*, and *p*. Fingering 4 and 5 are indicated for the Violin I part.



142

VI.

Klav.

*p* *pp* *p*

149

VI.

Klav.

*pp*

156

VI.

Klav.

*p* *pp*

163

VI.

Klav.

170

VI.

Klav.

*mf*

*mf*

Detailed description: This system covers measures 170 to 176. The Violin I part begins with a half note G4, followed by a quarter rest, then eighth-note patterns. The Piano part features chords in the right hand and single notes or chords in the left hand. The dynamic *mf* is indicated in both staves.

177

VI.

Klav.

*p*

*p*

Detailed description: This system covers measures 177 to 182. The Violin I part continues with eighth-note patterns. The Piano part features chords and single notes. The dynamic *p* is indicated in both staves.

183

VI.

Klav.

Detailed description: This system covers measures 183 to 187. The Violin I part continues with eighth-note patterns. The Piano part features chords and single notes. A slur is present in the right hand of the Piano part in measure 187.



188

VI.

*mf*

Klav.

*mf*

194

VI.

*p* *cresc.*

Klav.

*p* *cresc.*

*cresc.*

201

VI.

*(cresc.)* *f* *p dolce*

Klav.

*(cresc.)* *f*

*(cresc.)*

204

VI.

Klav.

*p*

3 3 3 3 3 3 3

207

VI.

Klav.

3 3 3 3 3 3 3 3 3 3 3 3

211

VI.

Klav.

213

VI.

Klav.

215

VI.

Klav.

217

VI.

Klav.

222

VI.

Klav.

226

VI.

*mf*

Klav.

*mf*

231

VI.

*mf*

Klav.

*mf*

236

VI.

*f* *ff*

Klav.

*f* *ff*

241

VI.

*mf*

Klav.

*mf*

246

VI.

Klav.

*mf*

*f*

*mf*

251

VI.

Klav.

*f*

*cresc.*

255

VI.

Klav.

*ff*

*f*

*ff*





258

VI.

Klav.

*f*

5

265

VI.

Klav.

5

5

1.

*f*

272

VI.

Klav.

*sf sf*

*sf ff*

*sf ff*

*sf*

*sf*

2.

278

VI.

*sf sf fff sf fff*

Klav.

285

VI.

*sf p*

Klav.

*sf p*

291

VI.

*pp cresc.*

Klav.

*pp cresc.*

296

VI.

*(cresc.) mf cresc.*

Klav.

*(cresc.) mf cresc.*

301

VI.

(cresc.) ----- *ff* *ff* *fff*

Klav.

(cresc.) ----- *ff* *ff* *ff*

307

VI.

*ff* *fff*

Klav.

*ff* *fff*

310

VI.

*ff*

3

Klav.

3

316

VI.

3

*p* 3 *cresc.-----*

Klav.

3

*p* *cresc.-----*

322

VI.

(*cresc.*) 3 3 3 3 3 3 *ff*

Klav.

(*cresc.*) *ff*

327

VI.

3

Klav.

3

332

VI.

Klav.

3

*p* 3 *cresc.*-----

3

*p* *cresc.*-----

338

VI.

Klav.

(*cresc.*) 3 3 3 3 3 3 *fff*

(*cresc.*) *fff*

343

VI.

Klav.

3 3 3 3 3

348

VI.

Klav.

3 3

# Klavier

## 7. Pas De Deux.

## Andante maestoso

pizz.

[illegible]

VI.

Klav.

2

3

3

3

3

Ped. 3

3

3

3

[illegible][illegible]



8

VI.

Klav.

Violin I (VI.) part: Measures 8-9. Melodic line with eighth notes and rests.

Piano (Klav.) part: Measures 8-9. Complex texture with triplets in both hands, slurs, and dynamic markings like "Ped." and "ff".

9

VI.

Klav.

Violin I (VI.) part: Measures 9-10. Melodic line with eighth notes and rests.

Piano (Klav.) part: Measures 9-10. Complex texture with triplets in both hands, slurs, and dynamic markings like "Ped." and "ff".

10

VI.

Klav.

Violin I (VI.) part: Measures 10-11. Melodic line with eighth notes and rests.

Piano (Klav.) part: Measures 10-11. Complex texture with triplets in both hands, slurs, and dynamic markings like "Ped." and "ff".

11

VI.

Klav.

Red. 3

12

VI.

Klav.

f

Red. 3

13

VI.

Klav.

Red. 3

14 Arco

VI.

Klav.

Red. \*

15 pizz.

VI.

Klav.

Red. \*

16

VI.

Klav.

Red. \*

17 Arco

VI.

Klav.

Red. \*

18

VI.

*ff*

9

Klav.

*f*

9

Red.

\* Red.

\*

[illegible]

20

VI.

Klav.

*mf*

Red.

\* Red.

\*

[illegible]

22

VI. *ff*

Klav. *f*

*Red.* \* *Red.* \*

23

VI. *mf*

Klav. *mf*

*Red.* \* *Red.* \*

24

VI. *dim.*

Klav. *dim.*

*Red.* \* *Red.* \*

25 Poco stringendo.

VI. *(dim.)* *p*

Klav. *(dim.)* *p*

*Red.* \* *Red.*

26 Poco piu mosso

VI. *pp*

Klav.

(Red.)

5 5

3 3 3 3

\*

27

VI.

Klav.

Red.

3 3 3 3

\*

Red.

\*

28

VI.

Klav.

Red.

3 3 3 3

\*

Red.

\*

*p* 5 5

29

VI.

Klav.

Red.

3 3 3 3

\*

30

VI.

Klav.

Red.

31

VI.

Klav.

*mp*

*p*

32

VI.

Klav.

Red.

33

VI.

Klav.

*mp*

*p*

*espr.*

[illegible]



38

VI.

*cresc.*

8

*Animando.*

Klav.

*cresc.*

*Red.* \* *Red.* \*

40

VI.

*(cresc.)*

Klav.

*(cresc.)*

*(cresc.)*

41

VI.

*(cresc.)* *ff*

Klav.

*ff*

*Red.* \*

42 Ritenuto

VI.

Klav.

3 6 3 6 6 6

Red.

43

VI.

Klav.

3 3 3 3 6 6 6 6

(Red.) \*

44

VI.

Klav.

6 3 3 3 3

Red. \*

8

46 Tempo I.

VI.

Klav.

m.s. m.s. m.s. m.s. 9 9 9 9

8 Red. \*

47

VI.

Klav.

*ff* *marcato* "m.s." "m.s." "m.s." "m.s."

*ff* 9 9 9 9

*Red.* \**Red.* \*

48

VI.

Klav.

*simile* 5

9 9 9 9

*Red.* \**Red.* \*

49

VI.

Klav.

9 9 9 9

*Red.* \**Red.* \*

50

VI.

Klav.

9 9 9 9 5

*Red.*  
Poco stringendo.

\**Red.*

\*

51

VI.

Klav.

9 9 9 9

*Red.*

\**Red.*

\*

52

VI.

Klav.

3 3 3 3

9 9 9 9

*Red.*

\**Red.*

\*

53

VI.

Klav.

3 3 3

Ped.

ff

54

VI.

Klav.

3 3 3 3 3 3

ff

Ped.

55

VI.

Klav.

7 7

ff

Ped.

VI. Klav.

7 7

Red. \*

56 VI. Klav.

7 7

Red. \*

VI. Klav.

7 9 7 9

Red. \*

57

VI.

Klav.

Red.

7

7

✿

VI.

Klav.

Red.

7

7

58

*f*

*ff*

9

✿

Red.

✿

59

VI.

Klav.

Red.

5

*sf*

9

✿

Red.

✿

61

VI.

Klav.

*sf* *ff* *sf*

Red. \*

63

VI.

Klav.

*sf*

Red. \*

65

VI.

Klav.

*ff* *p* *cresc.*

*ff* *cresc.*

*p* *cresc.*

Red. \*



67

VI.

Klav.

(cresc.) <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> *fff*

8

6 6

*Red.*

68

VI.

Klav.

*f* 6 6 6 6 6 6 6

*Red.* \*

69

VI.

Klav.

6 6 6 6 6 6 6

70

VI.

Klav.

*Red.* \*

*Red.* \*

71

tr

VI.

Klav.

And.



72

tr

VI.

Klav.

And.



73

VI.

Klav.

# Violine

## Nussknacker Suite

### Nutcracker Suite

#### 1. March.

Peter Tschaikowsky

Zusammenstellung und Arrangement: Uwe Prochnow

Tempo di marcia viva.

3

*p*

7

*mf* *f* *p*

13

*cresc.*

16

*(cresc.)* *f* *mf* *f*

22

*mf* *f*

28

*p*

31

*mf* *f* *p*

37

*cresc.*

40

*f* *ff* *mf*

42

*mp* *mf*

45 *mf* *mp*

48 *f* *f* *mf*

53 *cresc.*

56 *f* *ff* *f* *mf*

61 *cresc.*

64 *(cresc.)* *ff* *mf* *f*

70 *mf* *f*

75 *mf*

79 *cresc.* *f* *ff*

84 *mf*

87 *cresc.* *f* *ff*

# Violine

## 2. Chinese Dance.

Allegro moderato.

The musical score is written for a violin in G minor (one flat) and common time (C). It consists of nine staves of music, with measure numbers 6, 11, 15, 20, 22, 24, 27, and 30 indicated at the beginning of their respective staves. The tempo is marked 'Allegro moderato.'.

The score features a variety of musical techniques and dynamics:

- Measures 1-5:** Begin with a rest, followed by a series of eighth notes (marked with a '1' and a slur), a quarter note (marked with a '4'), a trill (marked with 'tr'), and a descending eighth-note scale (marked with a '4' and a slur).
- Measures 6-10:** Start with a rest, followed by a series of eighth notes (marked with a '7' and a slur), a quarter note (marked with a '4'), a trill (marked with 'tr'), and a descending eighth-note scale (marked with a '5' and a slur). The dynamic is marked *f* (forte).
- Measures 11-15:** Begin with a rest, followed by a series of eighth notes (marked with a '9' and a slur), a quarter note (marked with a '4'), a trill (marked with 'tr'), and a descending eighth-note scale (marked with a '5' and a slur). The dynamic is marked *mf* (mezzo-forte).
- Measures 16-20:** Start with a rest, followed by a series of eighth notes (marked with a '9' and a slur), a quarter note (marked with a '4'), a trill (marked with 'tr'), and a descending eighth-note scale (marked with a '5' and a slur). The dynamic is marked *mf*.
- Measures 21-25:** A continuous eighth-note scale, marked with a '2' and a slur.
- Measures 26-30:** A continuous eighth-note scale, marked with a '3' and a slur. The dynamic is marked *f*.
- Measures 31-35:** A continuous eighth-note scale, marked with a '3' and a slur. The dynamic is marked *ff* (fortissimo).

The score concludes with a double bar line.

## Violine

## 3. Trepak.

Tempo di trepak, molto vivace

*f p sf f p mf*

*f p sf f p mf*

*f mf sf f mf f ff*

*mf sf f mf ff f*

*f*

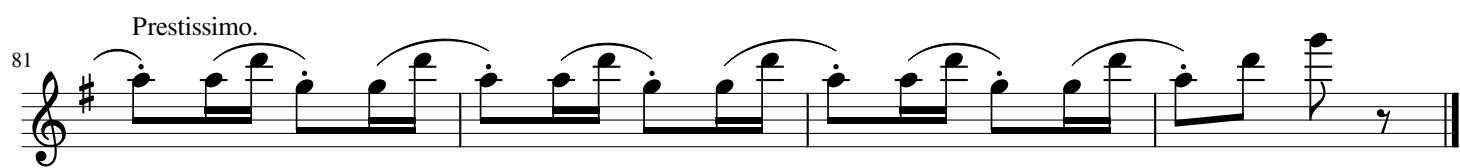
*ff*

*ff<sup>3</sup> sf*

*ff<sup>3</sup>*

stringendo. *sf*

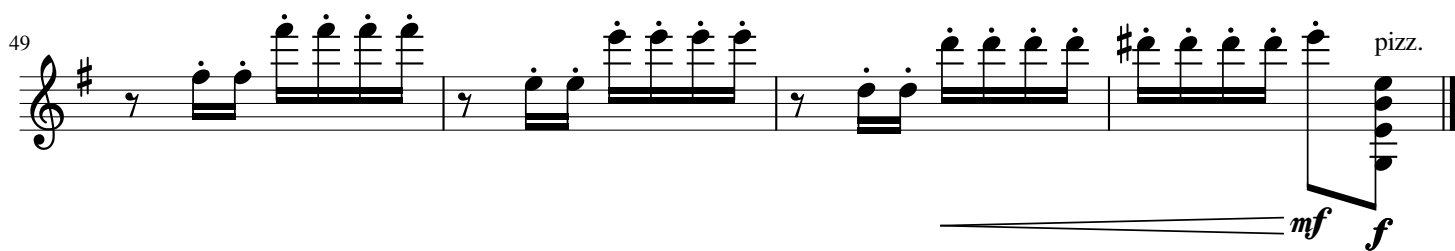
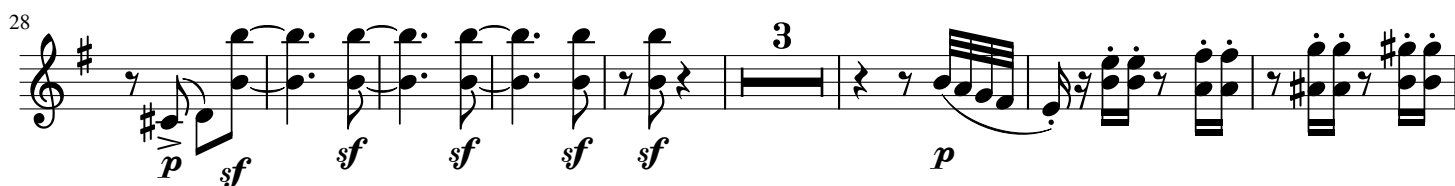
*fff*



Violine

# 4. Dance of the Sugar Plum Fairy.

**Andante non troppo.**





# Violine 5. La mère Gigogne et les polichinelles.

Allegro giocoso.

3

*f* *sf* *sf* *sf sf* *f*

15

*sf* *sf* *sf sf* *ff* *sf*

26

36

*ff*

46

*ff*

55

65

71

*p*

75

pizz.

*fff*

81

Arco 3

*f*

87

91 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

95 *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *ff* *3* *3* *3* *3*

99 *3* *3* *3* *3* *3* *3* *f*

107 *ff*

117

124 *fff*

132 *mf* *fff* *mf*

138 *fff*

143

148

152

Violine

6. Waltz of the Flowers.

Tempo di Valse.

*f* *sf* *sf* *dim.*-----

15

(*dim.*)----- *p* **16** **4** a tempo **4**

38

dolce cantabile

Staff 38-49: Treble clef, key of D major. Measures 38-49. Dynamics: *p* (38), *pp* (45), *cresc.* (48). A triplet of eighth notes is marked with a '3' above it in measure 45.

50

Staff 50-60: Treble clef, key of D major. Measures 50-60. Dynamics: *mp* (50), *pp* (55), *p* (58), *cresc.* (60).

61

Staff 61-67: Treble clef, key of D major. Measures 61-67. Dynamics: *p* (61), *cresc.* (64), *f* (67).

68

Staff 68-76: Treble clef, key of D major. Measures 68-76. Dynamics: *f* (68), *cresc.* (71), *f* (74). A quintuplet of eighth notes is marked with a '5' below it in measure 74.

77

Staff 77-85: Treble clef, key of D major. Measures 77-85. Dynamics: *f* (77), *sf* (80), *ff* (83). A quintuplet of eighth notes is marked with a '5' below it in measure 77. First ending bracket labeled '1.' spans measures 83-85.

86

Staff 86-96: Treble clef, key of D major. Measures 86-96. Dynamics: *sf* (86), *ff* (87), *mp* (91), *cresc.* (94), *mf* (96). A quintuplet of eighth notes is marked with a '5' below it in measure 86. Second ending bracket labeled '2.' spans measures 87-90.

97

Staff 97-107: Treble clef, key of D major. Measures 97-107. Dynamics: *mp* (97), *cresc.* (100), *mf* (103), *p* (106), *mp* (107).

108

Staff 108-117: Treble clef, key of D major. Measures 108-117. Dynamics: *p* (108), *cresc.* (111), *f* (114), *ff* (117). A quintuplet of eighth notes is marked with a '5' below it in measure 108.

118

Staff 118-124: Treble clef, key of D major. Measures 118-124. Dynamics: *f* (118), *ff* (121), *f* (124). A quintuplet of eighth notes is marked with a '5' below it in measure 118.

125

Staff 125-132: Treble clef, key of D major. Measures 125-132. Dynamics: *f* (125), *ff* (128), *f* (131). A quintuplet of eighth notes is marked with a '5' below it in measure 125.

133

Staff 133-140: Treble clef, key of D major. Measures 133-140. Dynamics: *f* (133), *ff* (136), *f* (139), *sf* (140). A quintuplet of eighth notes is marked with a '5' below it in measure 133. First ending bracket labeled '1.' spans measures 136-139. Second ending bracket labeled '2.' spans measures 140-140.

142

*p* *pp* *p*

Musical staff 142-149: Treble clef, key of D major. Measures 142-149. Dynamics: *p* (142), *pp* (145), *p* (148).

150

*pp* *p*

Musical staff 150-158: Treble clef, key of D major. Measures 150-158. Dynamics: *pp* (155), *p* (158).

159

*pp* *p*

Musical staff 159-166: Treble clef, key of D major. Measures 159-166. Dynamics: *pp* (162), *p* (165).

167

*mf*

Musical staff 167-174: Treble clef, key of D major. Measures 167-174. Dynamics: *mf* (171).

175

*p*

Musical staff 175-181: Treble clef, key of D major. Measures 175-181. Dynamics: *p* (178).

182

*mf*

Musical staff 182-188: Treble clef, key of D major. Measures 182-188. Dynamics: *mf* (185).

189

*p*

Musical staff 189-195: Treble clef, key of D major. Measures 189-195. Dynamics: *p* (192).

196

*cresc.* *f*

Musical staff 196-202: Treble clef, key of D major. Measures 196-202. Dynamics: *cresc.* (196-201), *f* (202).

203

*p* dolce

Musical staff 203-214: Treble clef, key of D major. Measures 203-214. Dynamics: *p* (203), *dolce* (203-214).

215

*f* *ff* 4

Musical staff 215-221: Treble clef, key of D major. Measures 215-221. Dynamics: *f* (215-220), *ff* (221). Ending: 4.

226 *mf* *mf*

236 *f* *ff* *mf*

245 *mf*

253 *f* *ff* *f*

261 5 5

269 5 1. 2. *f* *sf* *ff* *sf* *ff*

277 *sf* *sf* *fff* *sf* *fff*

285 *sf* *p* *p*

291 *pp* *cresc.*

297 (cresc.) *mf* *cresc.* *sf*

303

*sf fff sf fff*

310

*ff*

317

*p cresc.*

323

*(cresc.) ff*

329

*p*

337

*cresc.*

342

*fff*

347

*fff*

Violine

7. Pas De Deux.

Andante maestoso

pizz.

*mf*

6

11

*f*

Arco

pizz.

16

Arco

*f* *ff* *mf* *mf* *ff*

23

Poco stringendo.

Poco piu mosso.

*mf* *dim.* *p* *pp*

28

*p*

32

espr.

*p*

37

Animando.

*p* *cresc.* *ff*

42

Ritenuto

Tempo I.

marcato

*ff*

5



[illegible]

## Viola

## Nussknacker Suite

## Nutcracker Suite

## 1. March.

Peter Tschaikowsky

Tempo di marcia viva.

Zusammenstellung und Arrangement: Uwe Prochnow

4

*p* *mf* *f* *p* *cresc.*

16

*(cresc.) f* *mf* *f* *mf*

23

*f* *p*

32

*mf* *f* *p* *cresc.* *f* *ff*

43

*f* *ff*

47

*f*

49

*ff* *f* *f* *mf*

55

*cresc.* *f* *ff* *f*

61

*mf* *cresc.* *ff* *mf* *f*

70

*mf* *f*

75




3

*mf*

*cresc.----- f ff*

Detailed description: This musical staff contains measures 75 through 80. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. Measure 75 starts with a quarter rest, followed by a triplet of eighth notes (F#, G, A), and ends with a quarter rest. Measures 76 and 77 each contain a quarter rest followed by a quarter note (B). Measure 78 features a half note (B) with a fermata. Measures 79 and 80 continue with a half note (B) and a quarter rest, with a crescendo line starting in measure 79 and ending in measure 80. Dynamic markings include *mf* at the start of measure 78, and *f* and *ff* at the end of measure 80.

81



3

3

Detailed description: This musical staff contains measures 81 through 84. It maintains the same clef, key signature, and time signature. Measures 81 and 82 are identical to measures 75 and 76. Measures 83 and 84 each contain a quarter rest followed by a triplet of eighth notes (F#, G, A). The staff ends with a double bar line.

85



*mf*

*cresc.----- f f ff*

Detailed description: This musical staff contains measures 85 through 88. It maintains the same clef, key signature, and time signature. Measures 85 and 86 each feature a half note (B) with a fermata. Measures 87 and 88 each contain a half note (B) and a quarter rest, with a crescendo line starting in measure 87 and ending in measure 88. Dynamic markings include *mf* at the start of measure 85, and *f*, *f*, and *ff* at the end of measures 87, 88, and the final measure respectively. The staff ends with a double bar line.

## Viola

## 2. Chinese Dance.

Allegro moderato.

3

pizz.

*mf*

11

19

Arco

*mf*

22

25

27

29

31

*ff*

The musical score is written for Viola in 3/8 time, key of B-flat major. It consists of 31 measures. The tempo is 'Allegro moderato.' The score is divided into two main sections: measures 1-10 and measures 11-31. Measures 1-10 are marked 'pizz.' and 'mf'. Measures 11-31 are marked 'Arco' and 'mf', with the final measure marked 'ff'. The score features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The key signature has two flats (B-flat and E-flat).

## Viola

## 3. Trepak.

Tempo di trepak, molto vivace

*f* *p* *sf* *f* *p* *mf* *f*

*p* *sf* *f* *p* *mf* *f* *mf* *sf*

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

*mf* *ff*

*ff*

*ff* *ff* *ff*

*sf*

*ff* *sf* stringendo.

*fff*

78



81

Prestissimo.



## Viola

## 4. Dance of the Sugar Plum Fairy.

Andante non troppo.

pizz.

*p*

10

Arco

*p*

18

*mf* *pp* *p* 3

24

*pp* *p* 3 *p*

31

*p*

41

*p*

48

*p* *mf* *f* pizz.

The musical score is written for Viola in 2/4 time with a key signature of one sharp (F#). It consists of seven staves of music. The first staff starts with a pizzicato (pizz.) instruction and a piano (p) dynamic. The second staff has an arco instruction and a piano (p) dynamic. The third staff features a crescendo from mezzo-forte (mf) to pianissimo (pp) and then a piano (p) dynamic with triplets. The fourth staff continues with piano (p) dynamics and triplets. The fifth staff has a piano (p) dynamic. The sixth staff has a piano (p) dynamic. The seventh staff starts with a piano (p) dynamic, followed by mezzo-forte (mf) and forte (f) dynamics, and ends with a pizzicato (pizz.) instruction.

## Viola

## 5. La mère Gigogne et les polichinelles.

Allegro giocoso.

3

*f* *sf* *sf* *sf sf* *f*

14

*sf* *sf* *sf sf* *ff* *sf*

25

*sf* *sf* *sf sf* *ff* *sf*

36

*ff*

41

*ff*

46

0

51

*ff*

60

*p*

70

pizz.

77

*fff*



84 *Arco*

88 *f*

92 *ff*

96

100 *f*

109 *ff*

117

124 *fff*

136

142

153

ossia: solo le note basse

## Viola

## 6. Waltz of the Flowers.

Tempo di Valse.

*f sf sf dim.*

14 *(dim.) p* **16** *a tempo dolce cantabile* *p*

45 *p cresc. mf*

52 *p pp*

63 *cresc. mf f*

70

80 *5* **1.** *sf f*

This musical score is for the Viola part of '6. Waltz of the Flowers'. It is written in 3/4 time with a key signature of one sharp (F#). The score is divided into systems, with measure numbers 14, 45, 52, 63, 70, and 80 marking the beginning of new lines. The tempo is 'Tempo di Valse'. The dynamics range from piano (p) to fortissimo (sf). The score includes various musical notations such as slurs, ties, and accents. A repeat sign is present at measure 70, and a first ending bracket is shown at measure 80. The piece concludes with a final double bar line.

86 2.

*sf ff mp*

97

*cresc. f*

104

*mp p*

115

*cresc. mf f*

125

5

133 1. 2.

*sf f sf ff*

142

143

*p* *pp* *p*

150

*pp* *p*

158

*pp* *p*

166

*mf*

173

*p*

180

*mf*

187

*p* *cresc.*-----

194

*(cresc.)*----- *f* *p dolce*

200

*f* *ff* *p <*

210

*mf* *mp*

223

236



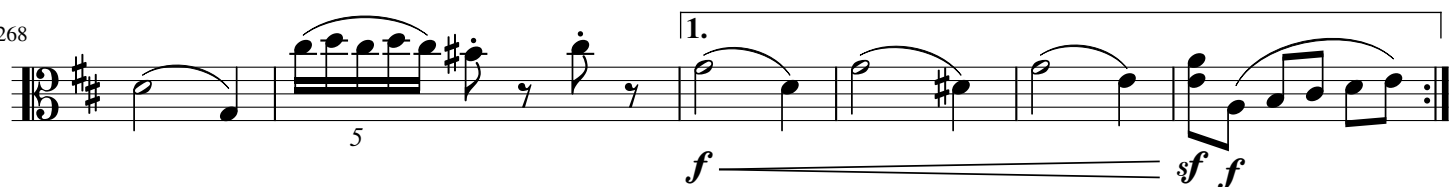
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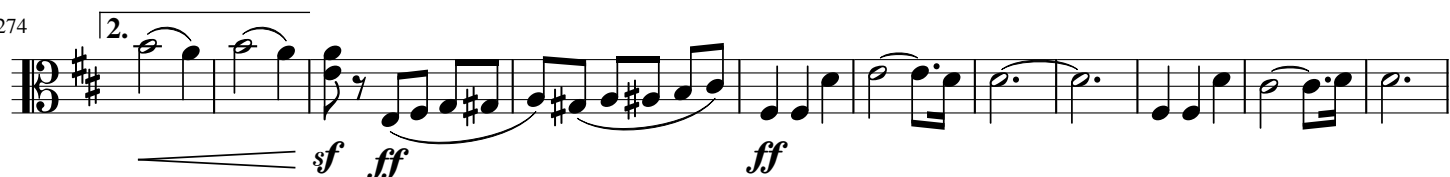
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268



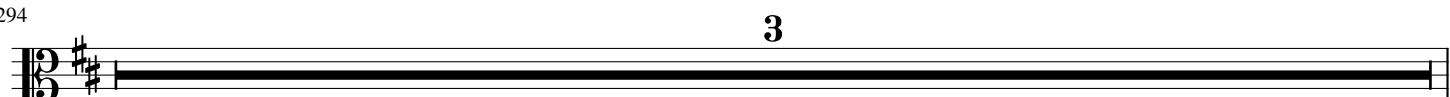
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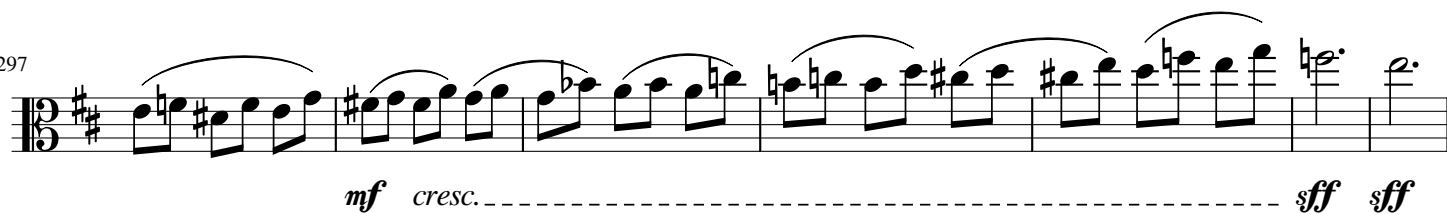
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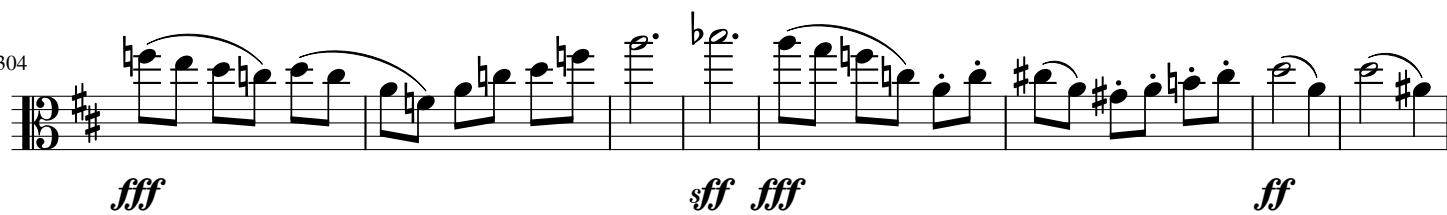
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297



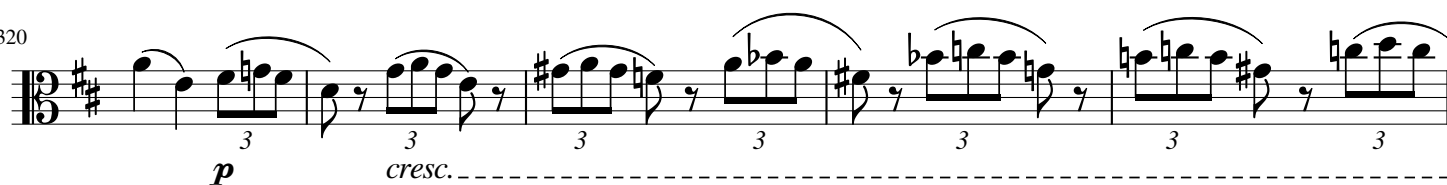
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312



320



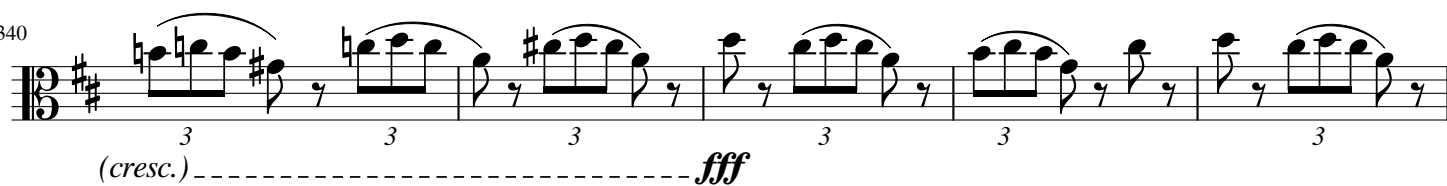
325



333



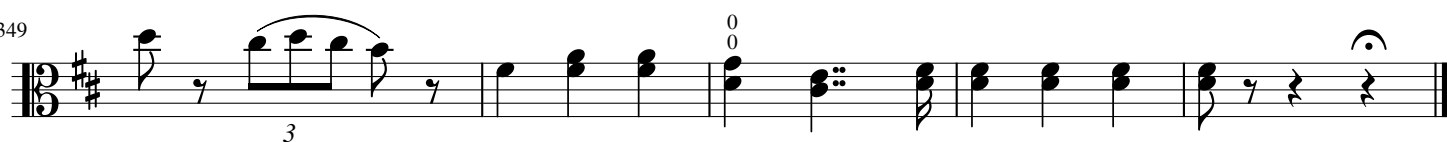
340



345



349



## Viola

## 7. Pas De Deux.

Andante maestoso

pizz.

*mf*

6

11

Arco

Poco stringendo.

16

Poco piu mosso

dolce cantabile

26

30

*pp*

5

5

5

5

espr.

*p*

34

Animando.

40

Ritenuto

cresc.

44

Tempo I.

marcato

*ff*

Poco stringendo.

49

5

52

3 3 3 3

54

3 3 3 3 3 3

*fff*

57

*fff* *f* *ff*

66

*ff* *p* *cresc.* *fff*

68

*f*



## Cello

## Nussknacker Suite

## Nutcracker Suite

## 1. March.

Peter Tschaikowsky

Zusammenstellung und Arrangement: Uwe Prochnow

Tempo di marcia viva.

4 pizz.

*p* *mf*

13 pizz.

*p* *cresc.* *f* *mf*

19 Arco

*f* *mf* *f*

25 3 pizz.

*p* *mf*

33 4 pizz.

*p* *cresc.* *f* *mf* Arco

42 Arco

*f* *mf* *f*

49 3

*f* *mf*

54

*cresc.* *f* *ff*

57 3

*f* *mf*

62

*cresc.*

64

*f*  
(*cresc.*)-----*ff* *ff* *mf*

68

*f* *ff* *mf*

72

*f*

77

*mf* *cresc.*-----

80

*f* *ff*

85

*mf* *cresc.*-----

88

*f* *ff*

Cello

## 2. Chinese Dance.

Allegro moderato.

3

pizz.

*mf*

10

18

Arco

*mf*

23

27

30

*ff*

The musical score is written for Cello and is titled "2. Chinese Dance." The tempo is marked "Allegro moderato." The key signature has one flat (B-flat major). The time signature is 3/4. The score is divided into six staves. The first staff begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The second staff continues with eighth and sixteenth notes, including a sharp sign. The third staff begins with a triplet of eighth notes, then transitions to a series of beamed eighth notes. The fourth staff continues with beamed eighth notes. The fifth staff features a change to 3/8 time, with beamed eighth notes. The sixth staff continues in 3/8 time, ending with a double bar line and a forte (ff) dynamic marking.

## Cello

## 3. Trepak.

Tempo di trepak, molto vivace

11 *f p sf f p mf f p sf*

21 *f p mf f mf sf ff*

31 *ff mf sf ff cresc.*

39 *ff f*

46 *ff*

55 *ff sf*

64 *ff sf stringendo.*

73 *fff*

78 *Prestissimo.*

## Cello

## 4. Dance of the Sugar Plum Fairy.

Andante non troppo.

musical score for Cello, titled "4. Dance of the Sugar Plum Fairy." The tempo is marked "Andante non troppo." The key signature is one sharp (F#) and the time signature is 2/4.

The score is divided into five systems, each starting with a measure number (11, 23, 36, 44). The notation includes various dynamics (p, mp, mf, f, pp, sf) and articulations (pizz., Arco, accents). The piece concludes with a final measure marked "pizz." and a double bar line.

## Cello

## 5. La mère Gigogne et les polichinelles.

Allegro giocoso.

8

15

22

29

37

49

59

68

76

*f*

*ff*

*ff*

*p*

*mf*

*p*

*fff*

pizz.

83

Arco



87



89



91



94



103



112



122



137



148



153



## Cello

## 6. Waltz of the Flowers.

Tempo di Valse.

*f sf sf dim. —*

13 *(dim.) — p*

16 *a tempo dolce cantabile p*

43 *pp cresc. — mp > pp p*

58 *pp cresc. — mf f*

72 *1.*

85 *sf ff mp*

95 *cresc. — mf > p mp*

110 *p cresc. — mf < f*

124 *1.*

137 *2.*

*sf f < sf ff pp p*



146

159

171

183

195

207

221

235

250

258

270

*pp* *p* *pp*

*p* *pp*

*mf* *f* *mf*

*f*

*mf* *ff* *ff* *ff* *pizz.* *p*

*Arco*

*f* *ff*

*p* *mf* *mp*

*mf* *mp*

*cresc.* *f* *f*

1. 2.

*f* *sf* *sf* *ff* *ff*

280

*ff* *p* *pp*

294

*cresc.* ..... *mf* *cresc.* ..... *ff* *fff*

306

314

*p* *cresc.* -----

323

*(cresc.)* ----- *ff*

333

*p* *cresc.* ----- *fff*

345

## Cello

## 7. Pas De Deux.

Andante maestoso

3

*ff* *f* *mf* *ff* *mf*

10

3 *ff*

14

16

*ff* *mf* *mf*

22

Poco piu mosso  
Poco stringendo. 2

*ff* *mf* *dim.* *p* *p* 5 5

29

39

Animando.  
Ritenuto

*(cresc.)* *f* *fff* *p* *cresc.*

45

Tempo I.  
Poco stringendo.

55

*fff* *fff* *f* *ff*

63

*fff* *ff* *p* *cresc.* *fff*

68

*f*

## Bass

## Nussknacker Suite

## Nutcracker Suite

## 1. March.

Peter Tschaikowsky

Zusammenstellung und Arrangement: Uwe Prochnow

Tempo di marcia viva.

4 *pizz.* *p* *mf*

13 *p* *cresc.* *f* *mf*

19 *f* *mf* *f*

25 *pizz.* *p* *mf*

33 *p* *cresc.* *f*

41 *Arco* *mf* *f*

45 *Arco* *mf* *f*

49 *f* *mf*

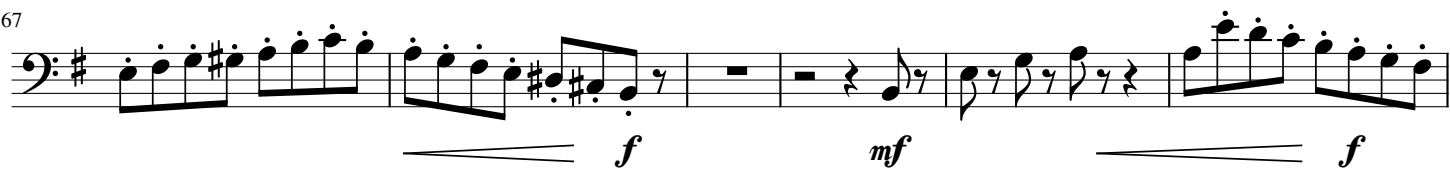
54 *cresc.* *f* *ff*

57 *f* *mf*

62



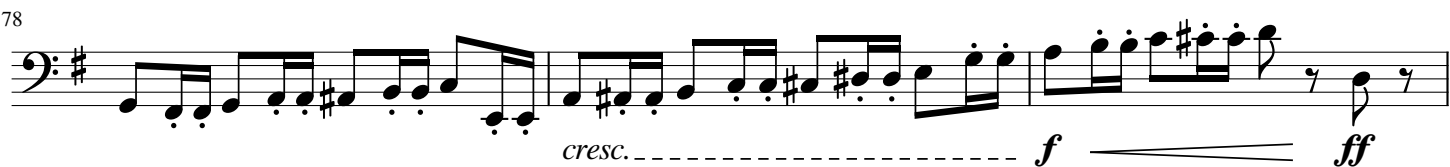
67



73



78



81



86



# Bass

## 2. Chinese Dance.

Allegro moderato.



7



13



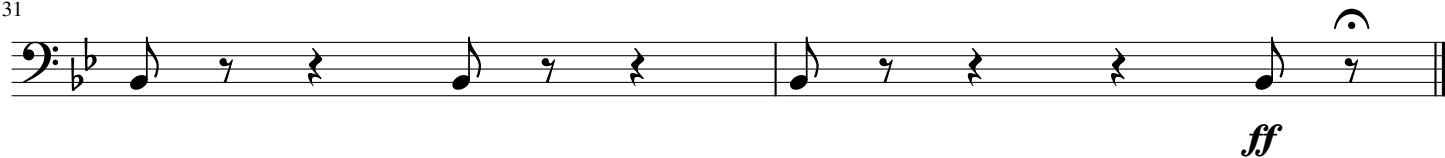
19



25



31



## Bass

## 3. Trepak.

Tempo di trepak, molto vivace

*f* *f* *p* *mf* *f* *f*

12 *p* *mf* *f* *mf* *sf* *ff*

22 *ff* *mf* *sf* *ff*

31 *ff* *f* *cresc.* -----

39 *ff* *f*

46 *ff*

54 *ff* *sf*

63 *ff* *sf* *stringendo.*

72 *fff*

79 *Prestissimo.*

## Bass

## 4. Dance of the Sugar Plum Fairy.

Andante non troppo.

pizz.



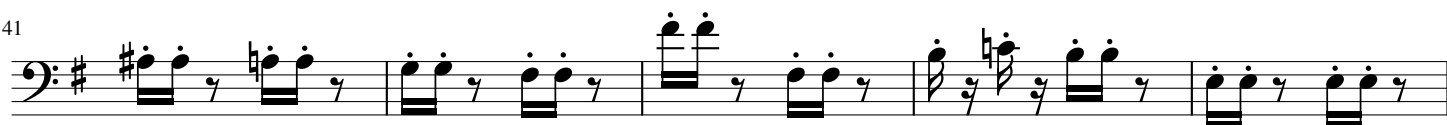
11



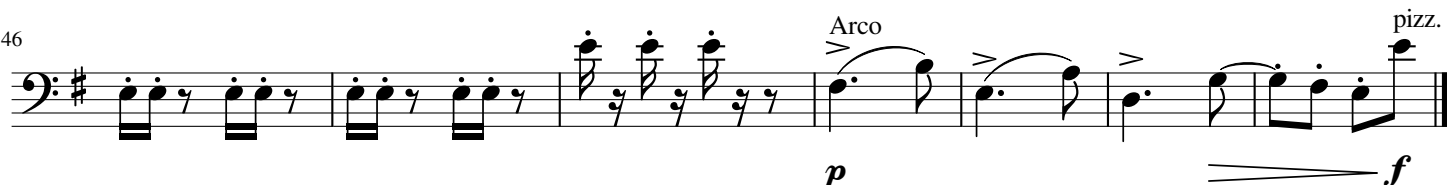
22



41



46





## Bass

## 5. La mère Gigogne et les polichinelles.

**Allegro giocoso.**

8

16

24

32

42

53

64

72

79

*f*

*ff*

*ff*

*ff*

*Solo*

*pesante*

*mf*

*sf*

*pesante*

*mf*

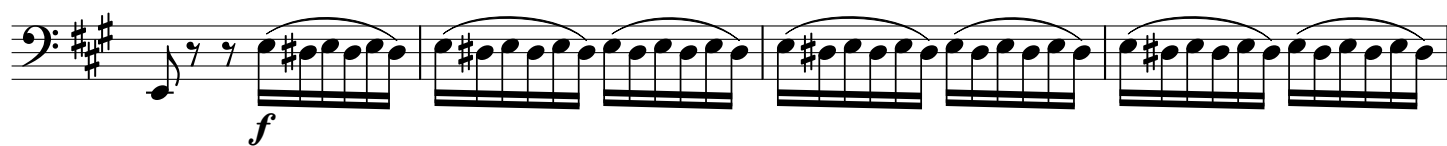
*sf*

*fff*

*pizz.*

85

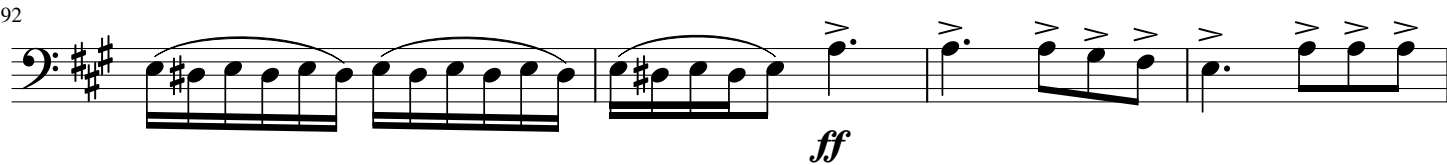
Arco



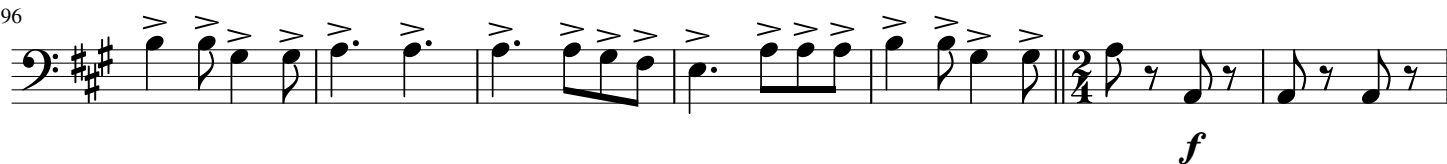
89



92



96



103



112



122



137



147



## Bass

## 6. Waltz of the Flowers.

Tempo di Valse.

The musical score is written for a Bass instrument in 3/4 time, key of D major. It consists of 14 measures per system, with systems numbered 15, 43, 55, 68, 85, 97, 109, 122, and 137. The score includes various dynamic markings such as *f*, *sf*, *dim.*, *p*, *pp*, *cresc.*, *mp*, *mf*, and *ff*. It also features performance instructions like 'a tempo', 'pizz.' (pizzicato), and 'Arco' (arco). The score includes repeat signs with first and second endings. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests.

15 *f sf f sf dim.*

16 a tempo *(dim.) p pizz. p*

43 *pp cresc. mp pp p*

55 *pp cresc. mf Arco*

68 1.

85 2.

97 *sf sf ff cresc. mf*

109 *p cresc. mf Arco*

122 1.

137 2. *sf sf p pizz.*

149



162



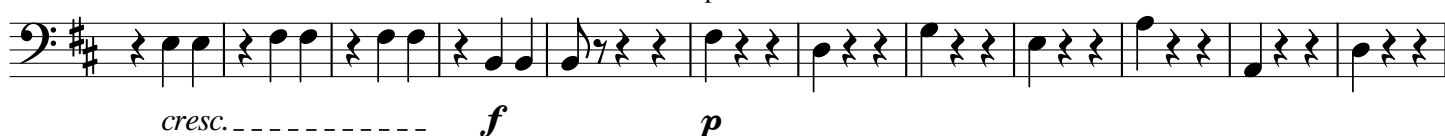
174



187



199



211



226



239



251



268



280



290



302



312



327



342



352



## Bass

## 7. Pas De Deux.

Andante maestoso

pizz.

8

15

21

30

37

42

50

56

59

70

*mf*

*f*

*mf*

*mf*

*f*

*mf*

*dim.*

*pizz.*

*Arco*

*Animando.*

*cresc.*

*ff*

*Ritenuto*

*ff*

*ff*

*fff*

*ff*

*Poco stringendo.*

*ff*

*ff*

*ff*

*fff*

*f*

*ff*

*ff*

*ff*

*fff*

*f*

*fff*