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

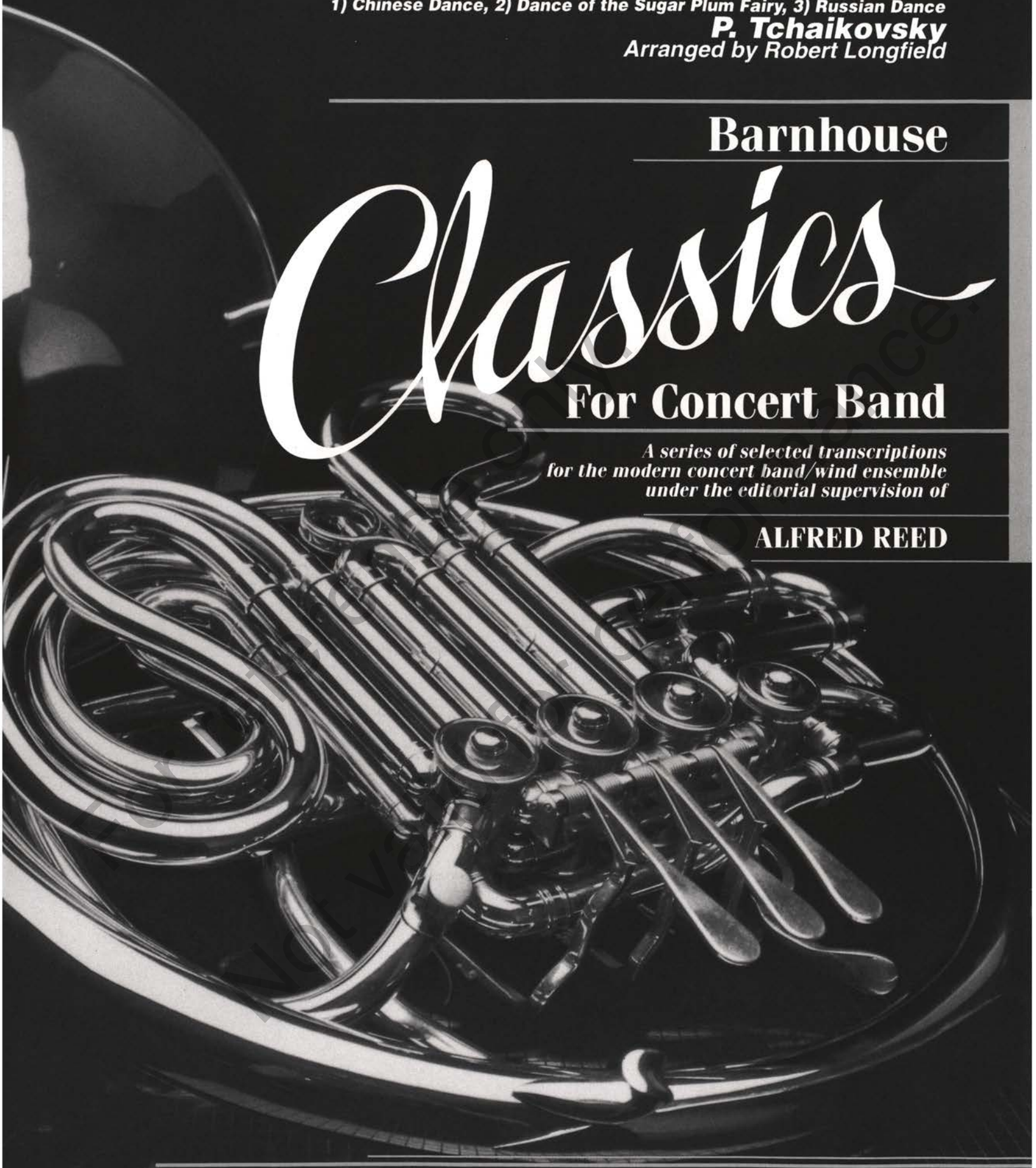
P. Tchaikovsky

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



C.L. BARNHOUSE COMPANY
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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

For reference only. Not valid for performance.

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
Coral Gables, Florida

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.

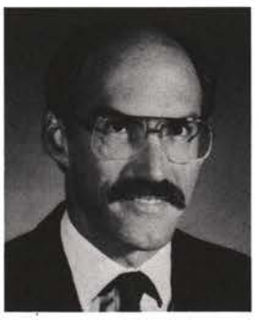
Dance of the Sugar Plum Fairy: The original scoring calls for a Celeste or Piano in this movement. While either of these instruments can be used with this transcription, an electronic keyboard or synthesizer programmed to sound like a Celeste or Piano will make a very satisfactory alternative. This part 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.

For reference only.
Not valid for performance

Conductor

012-2451-00

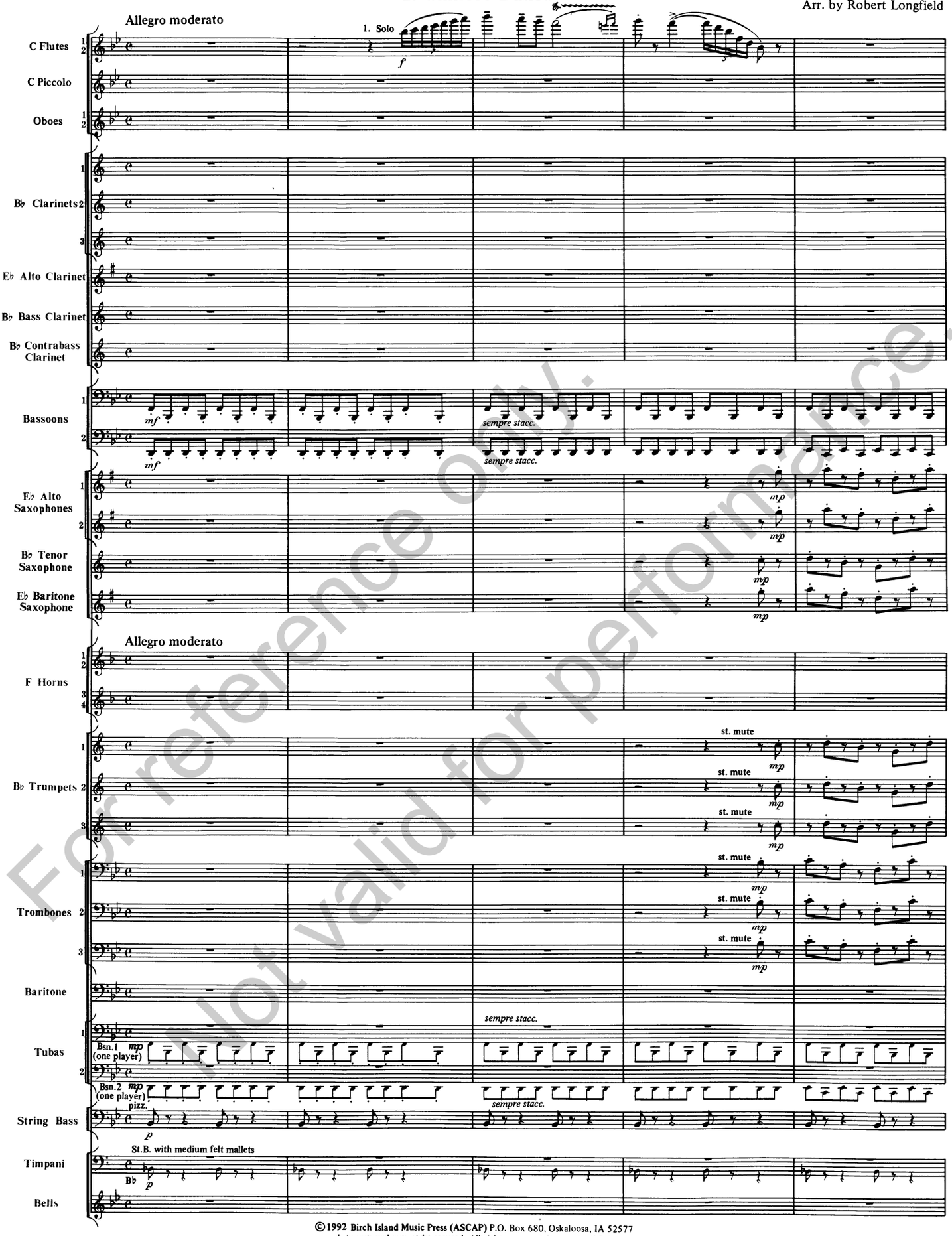
Selections from the

NUTCRACKER SUITE

Op. 71a

1. Chinese Dance

P. TCHAIKOVSKY
Arr. by Robert Longfield



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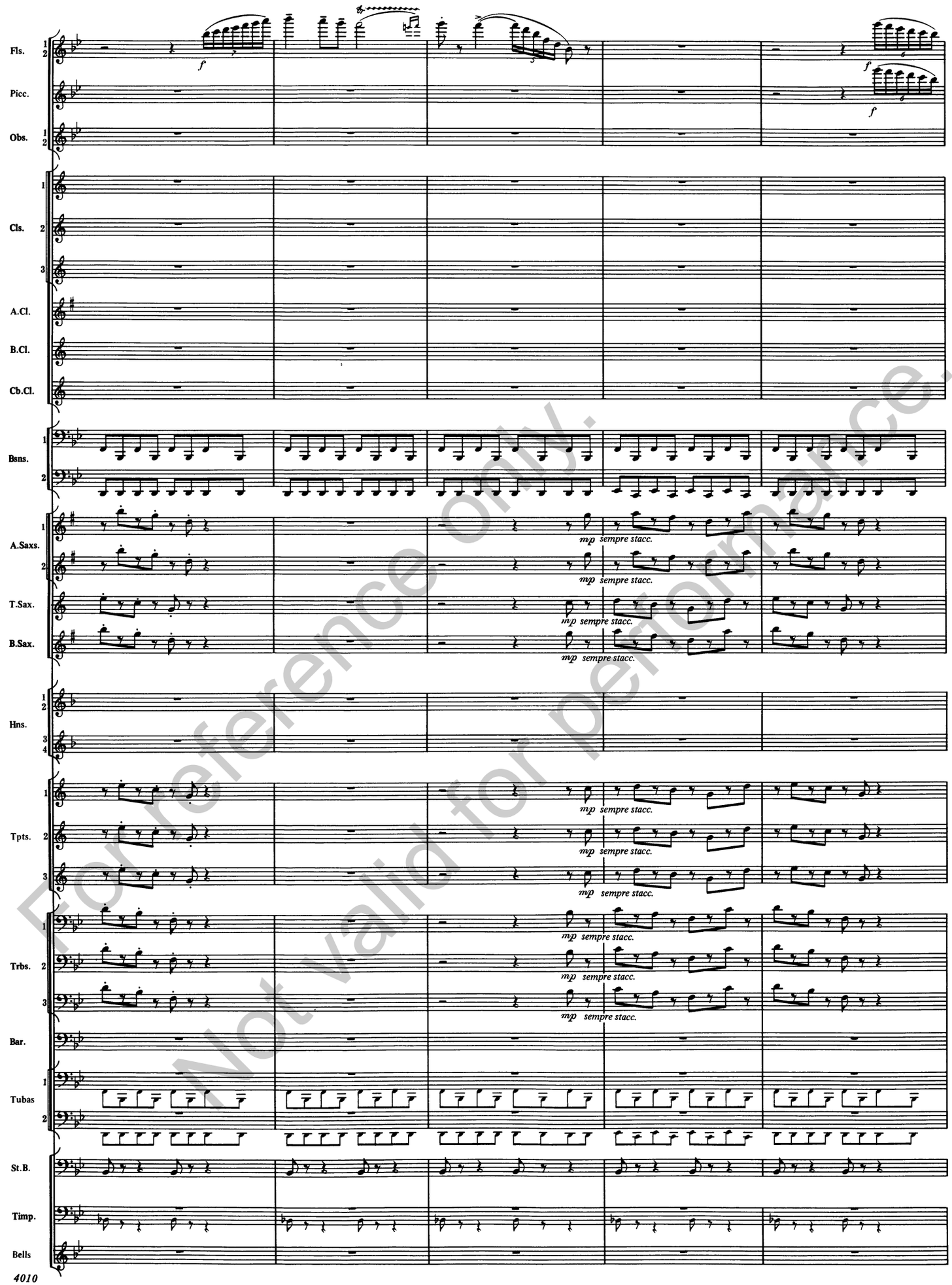

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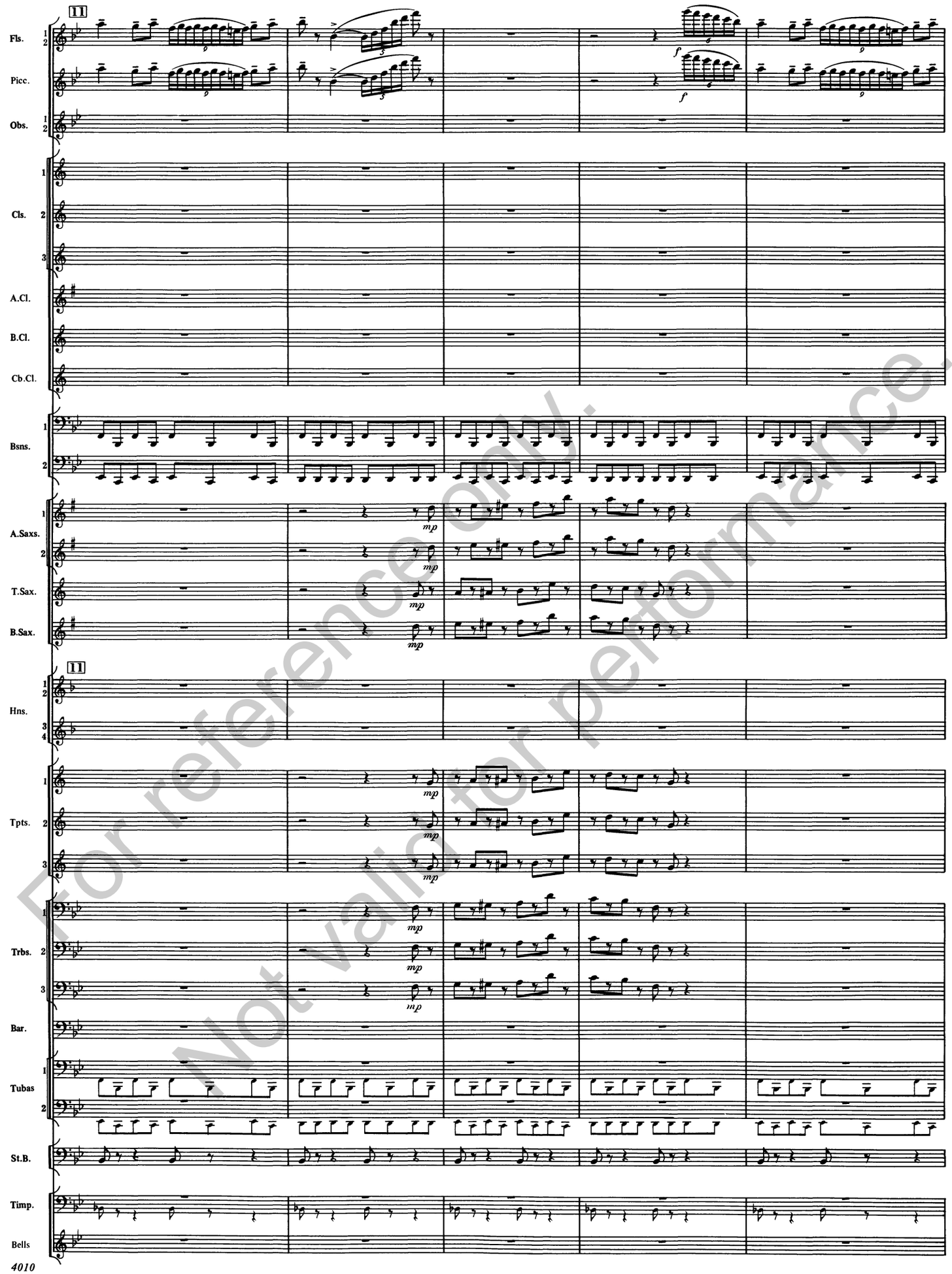

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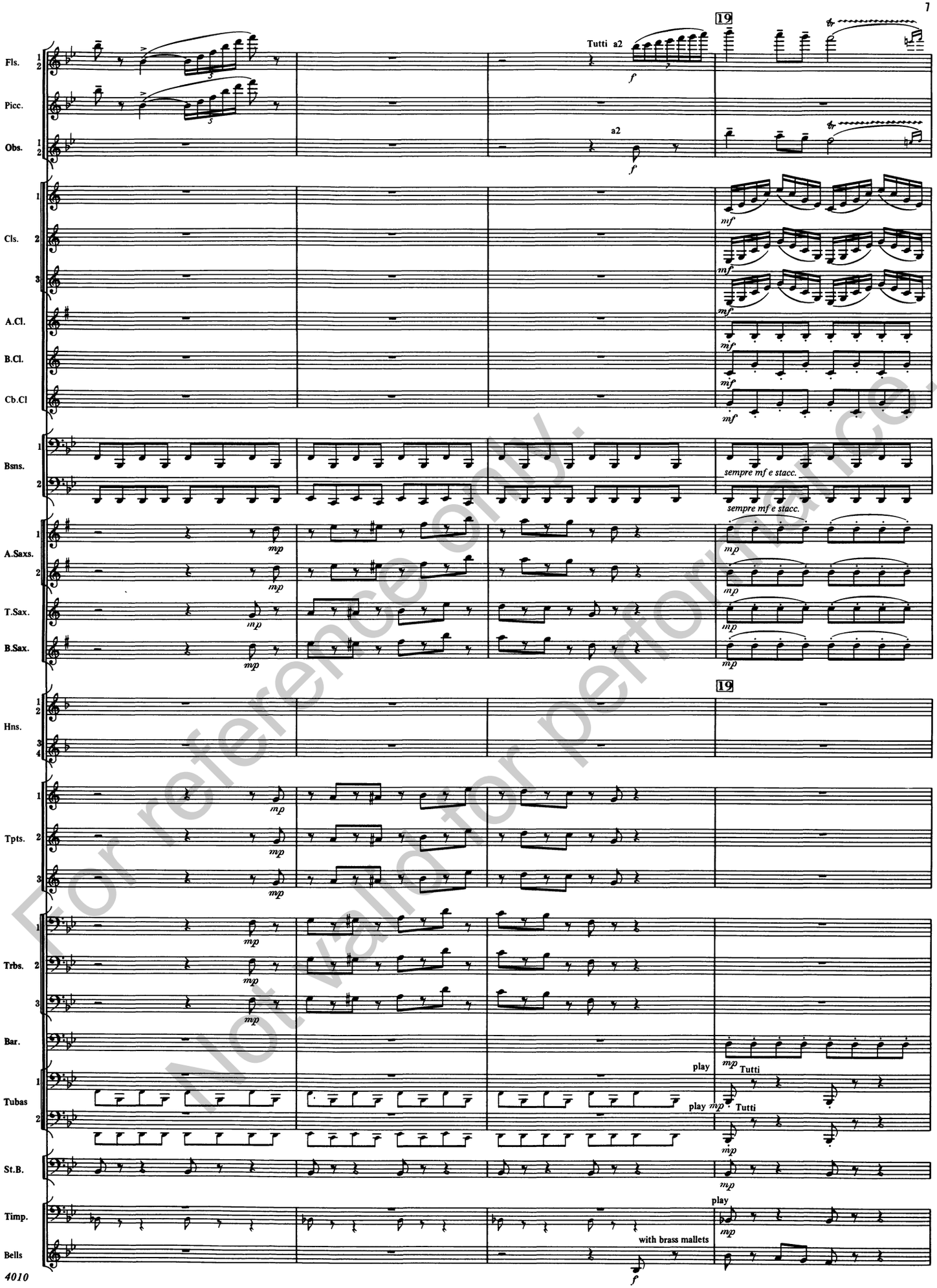

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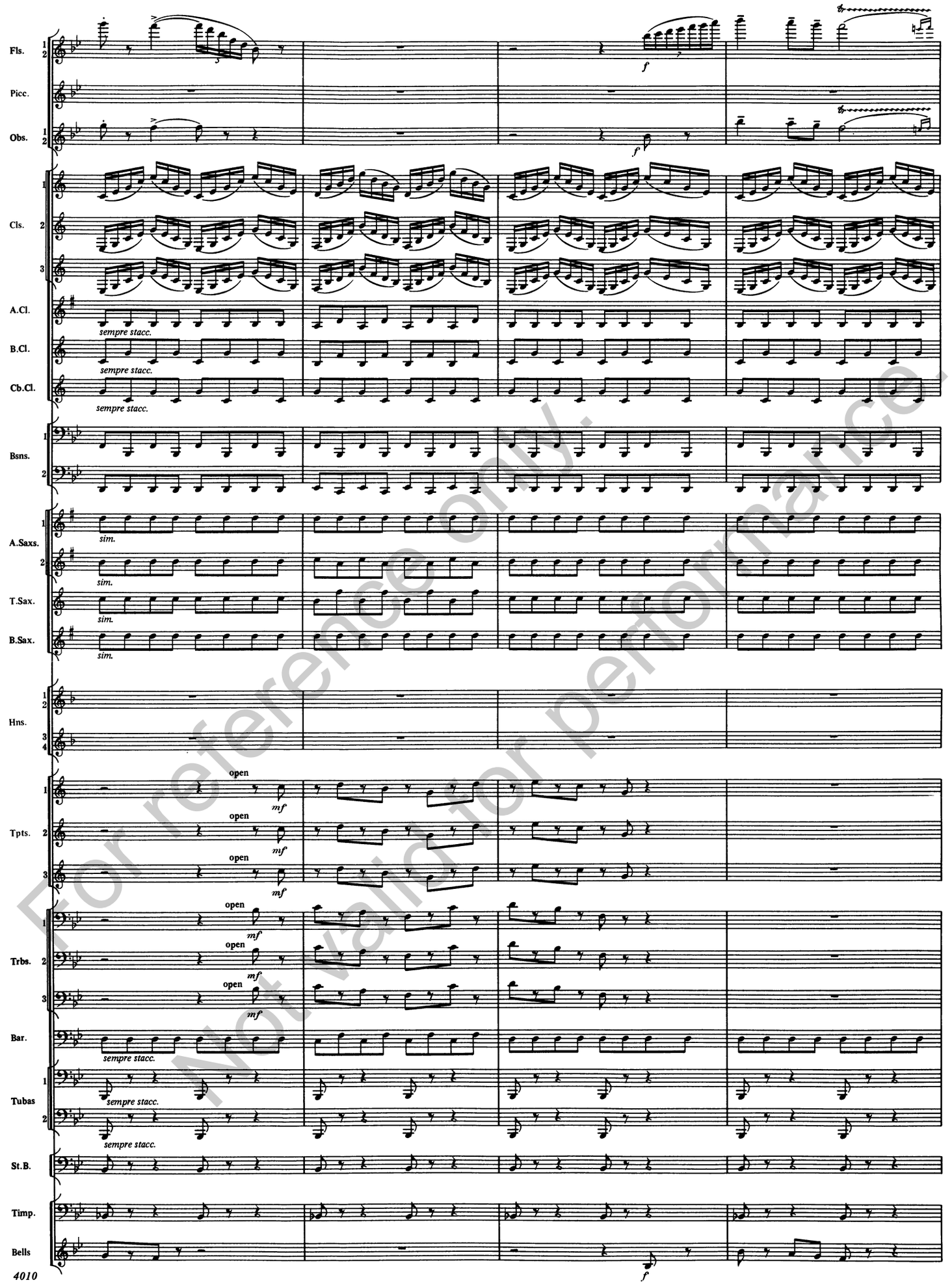

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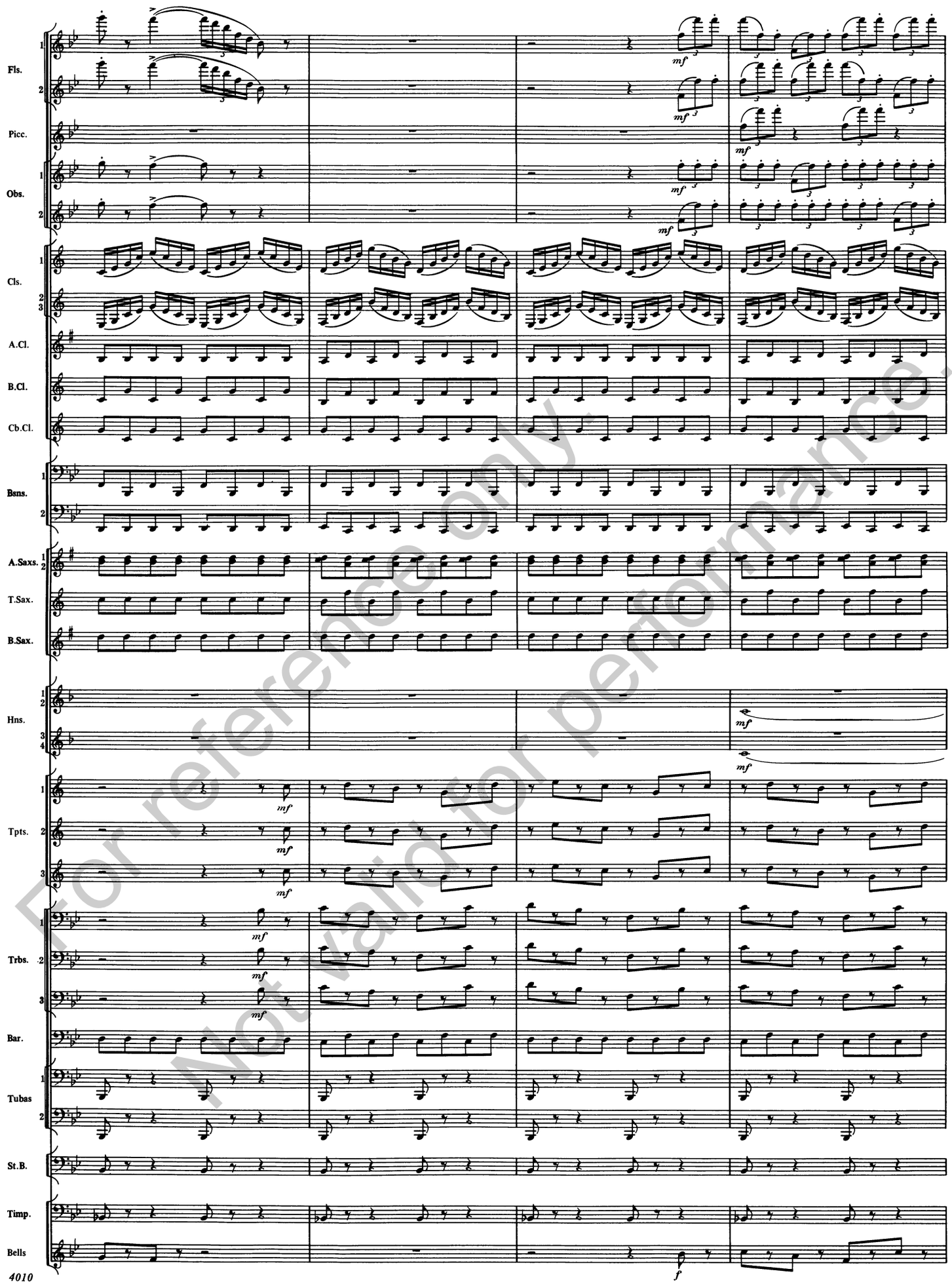

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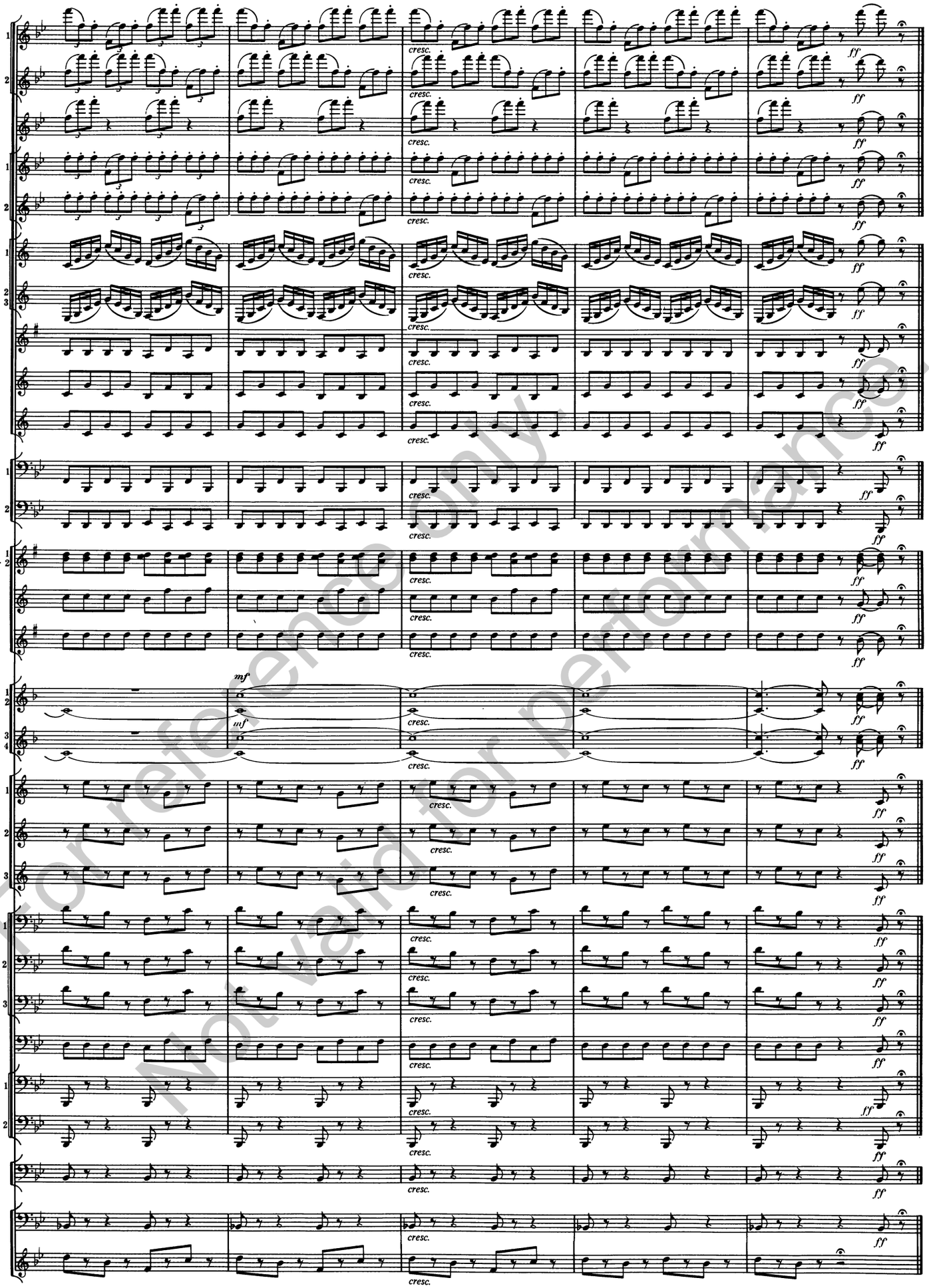

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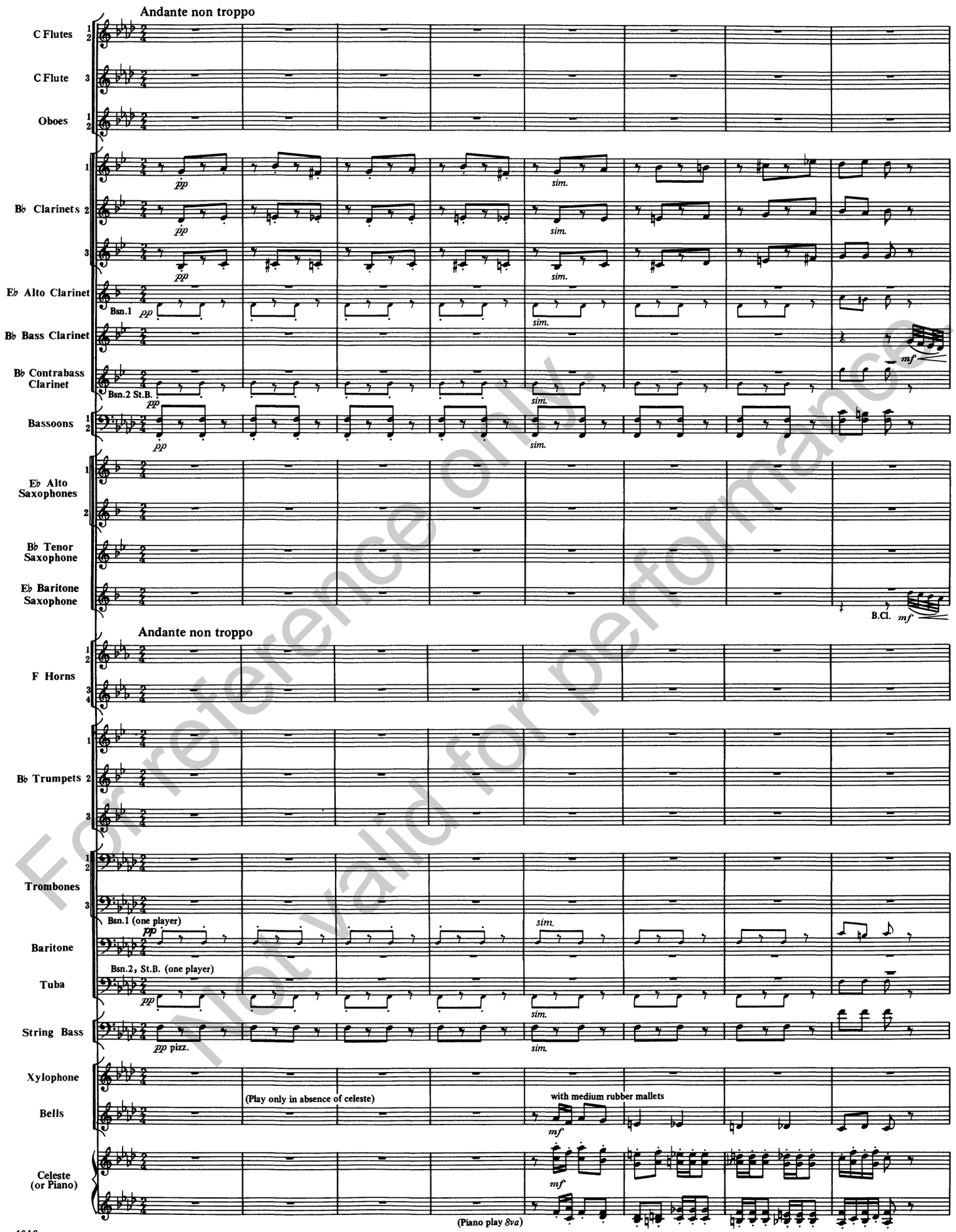
2. Dance of the Sugar Plum Fairy



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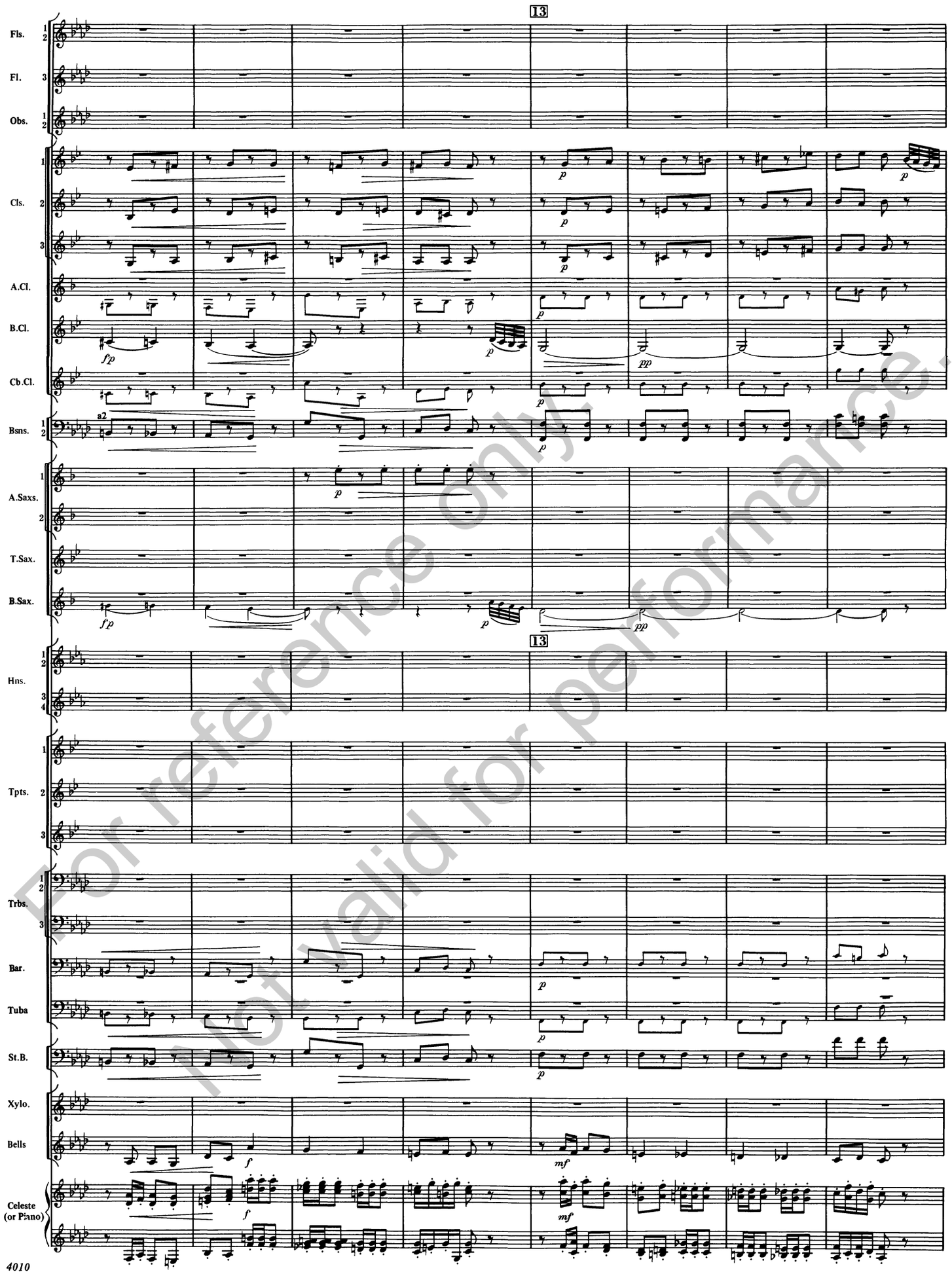

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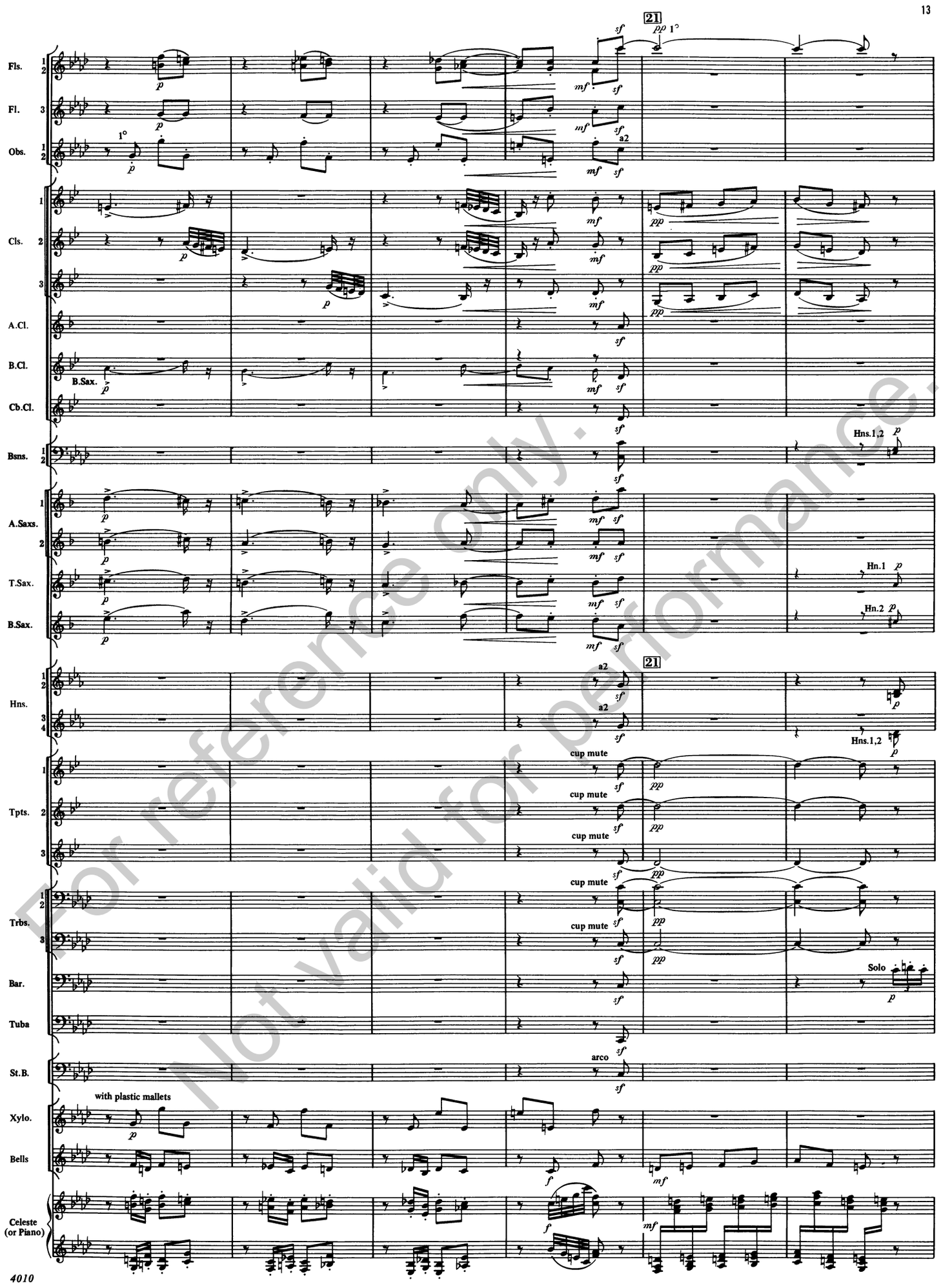

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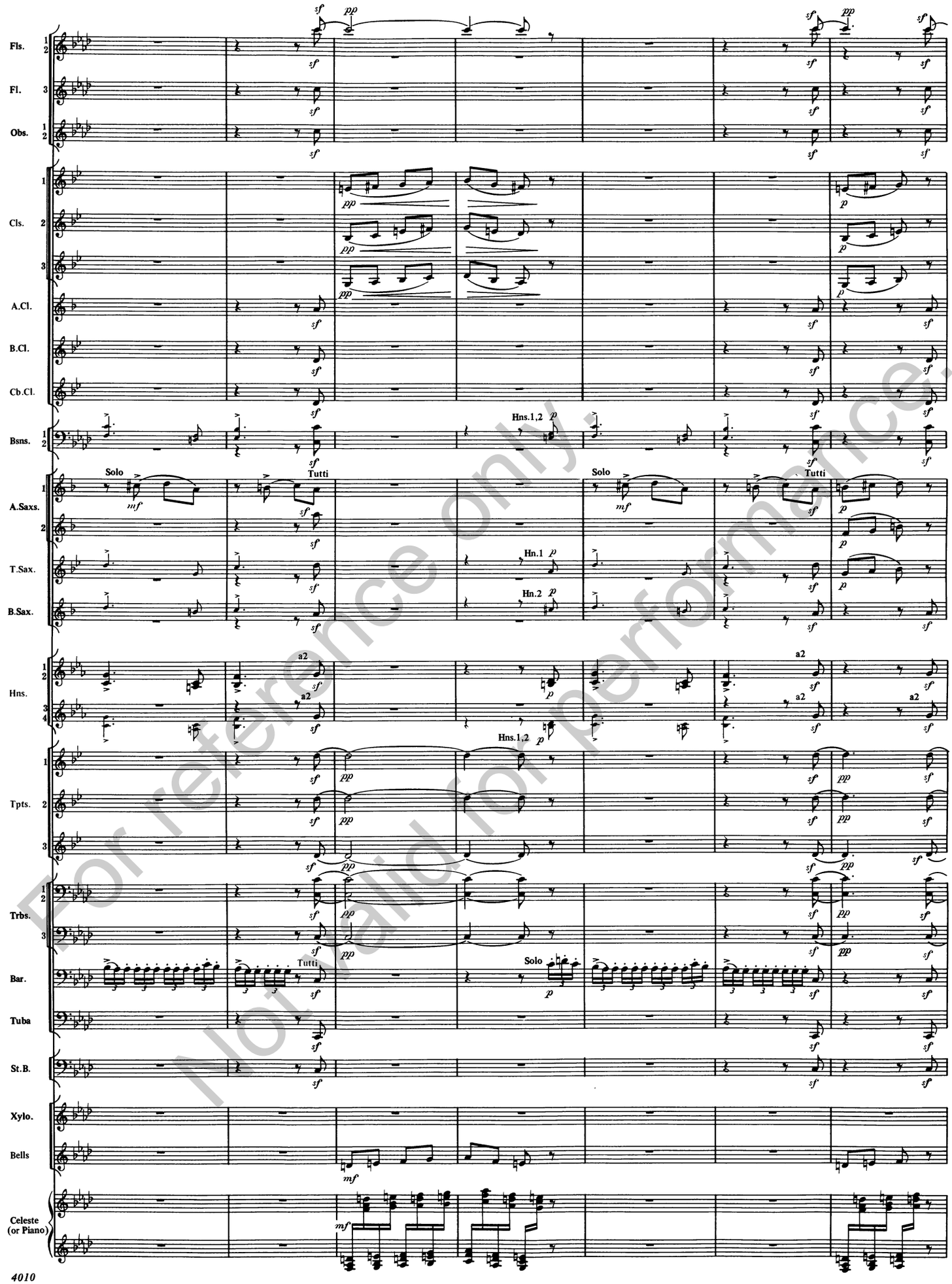

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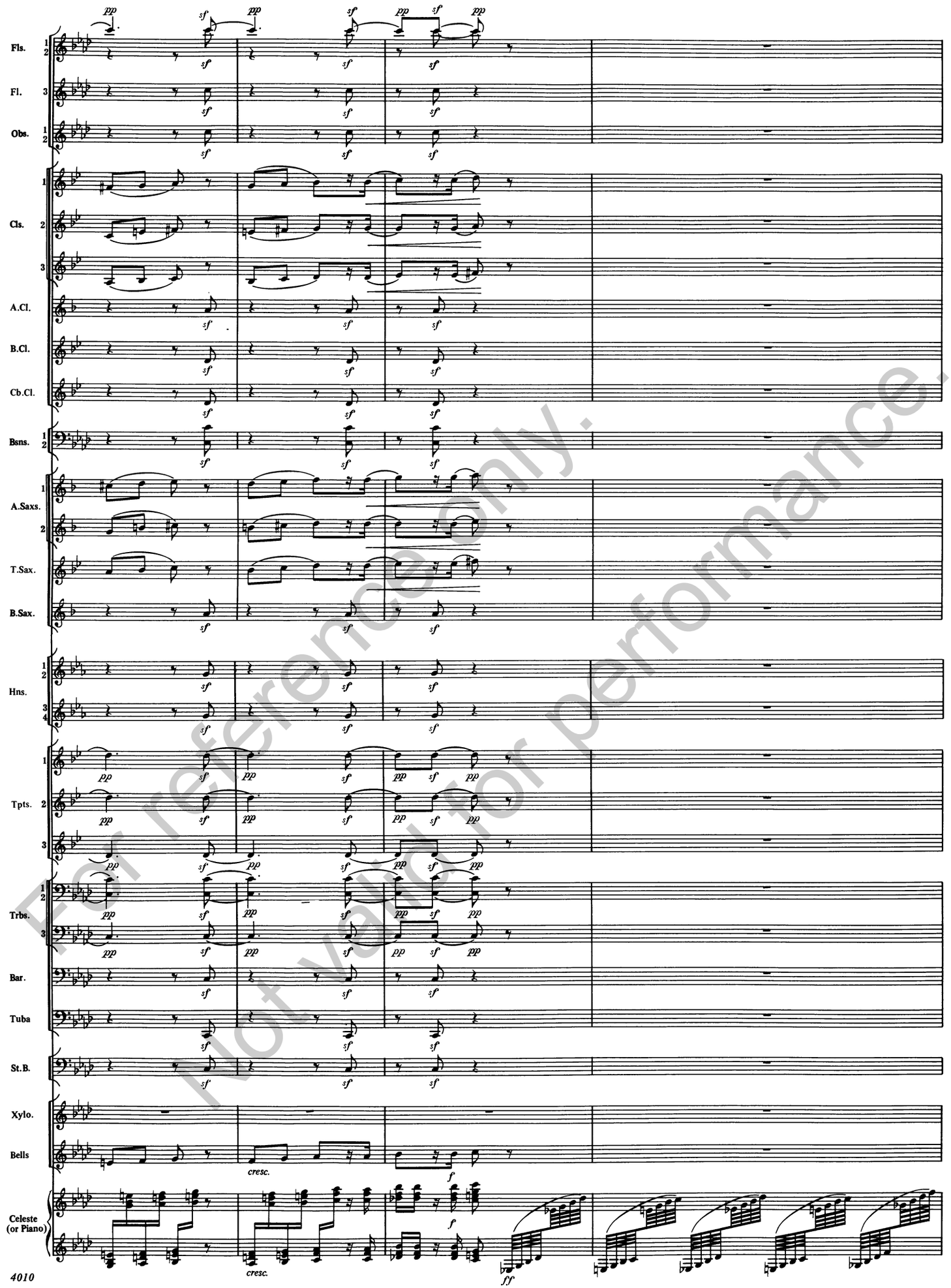

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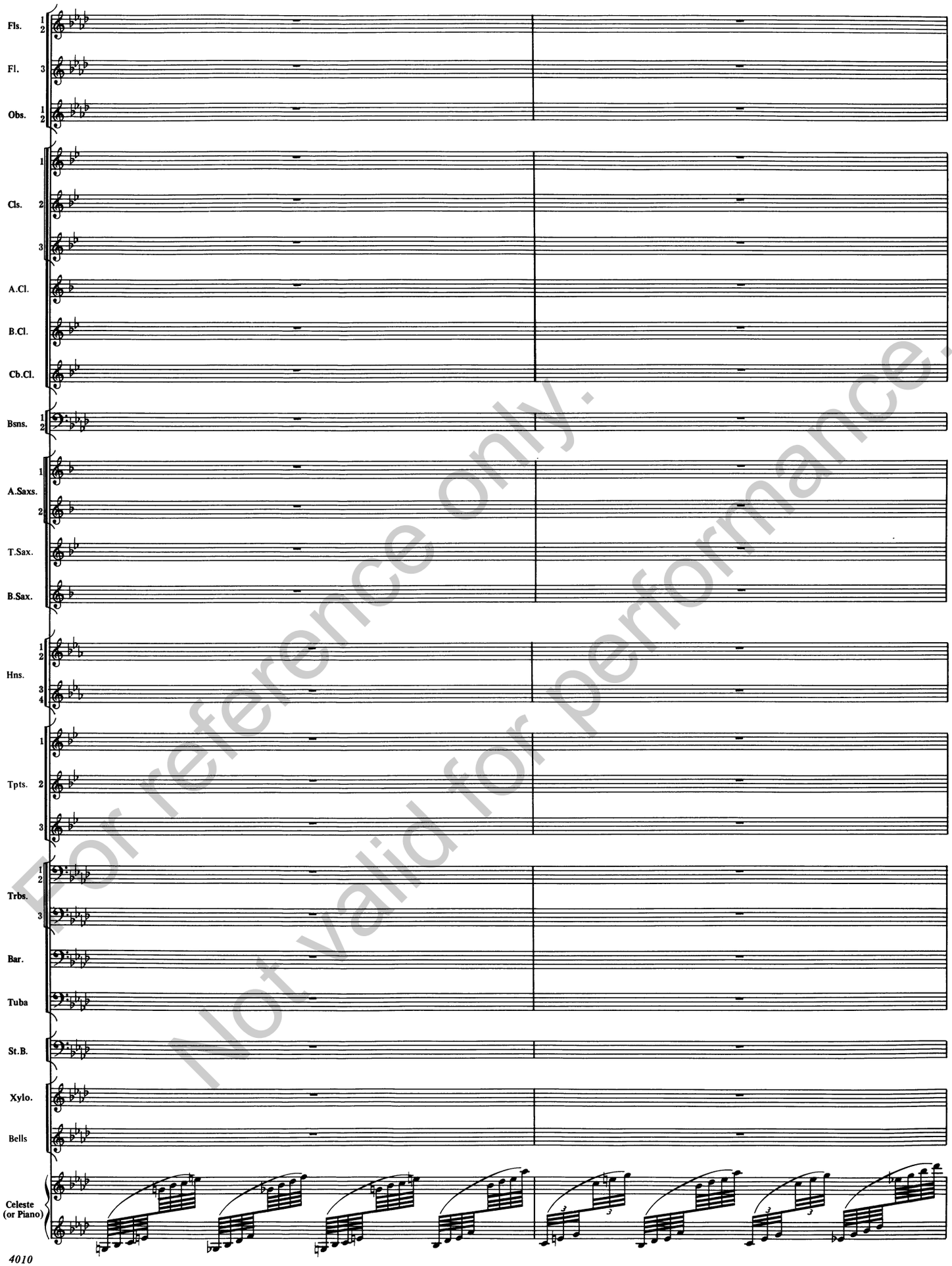

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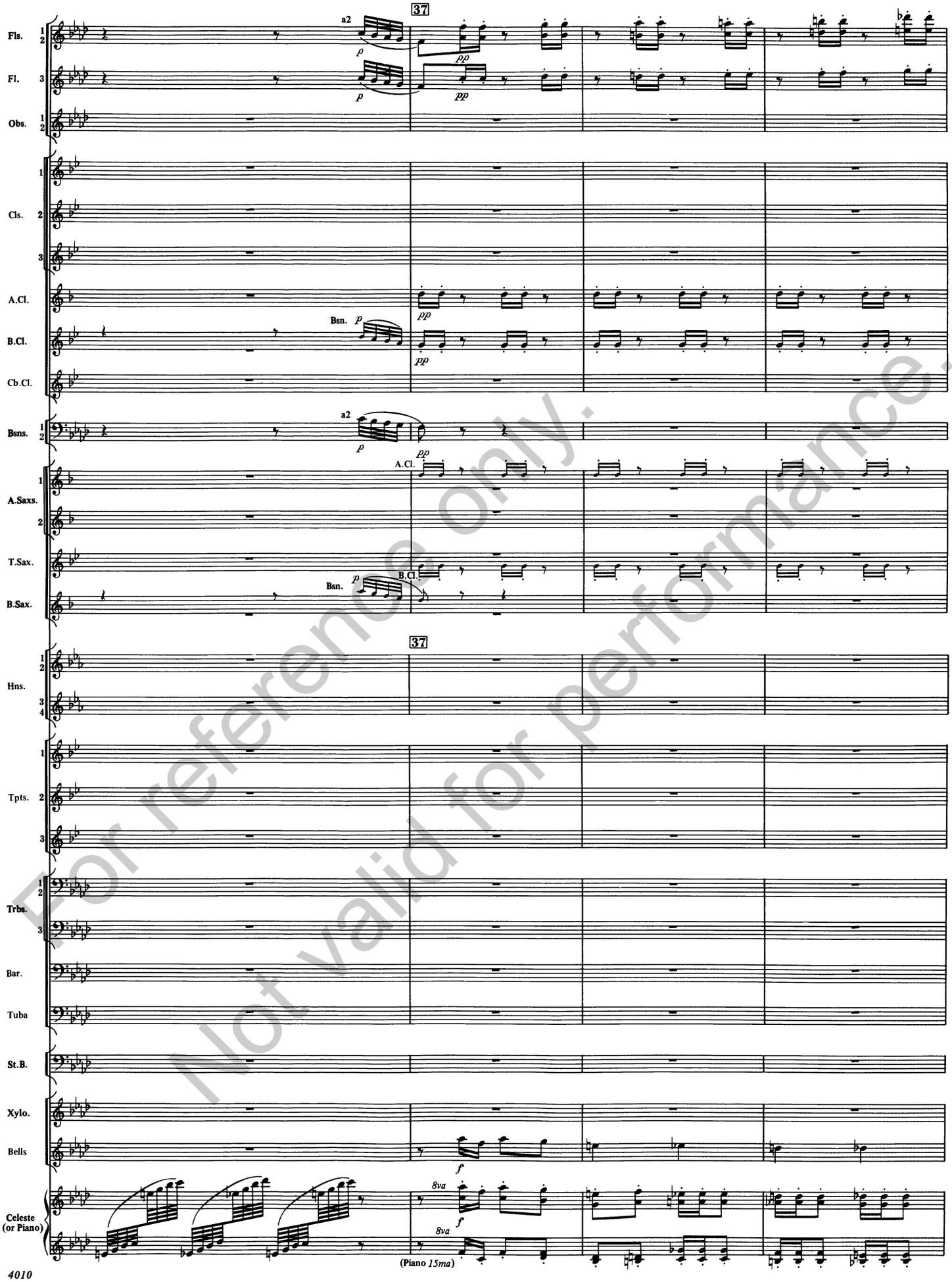

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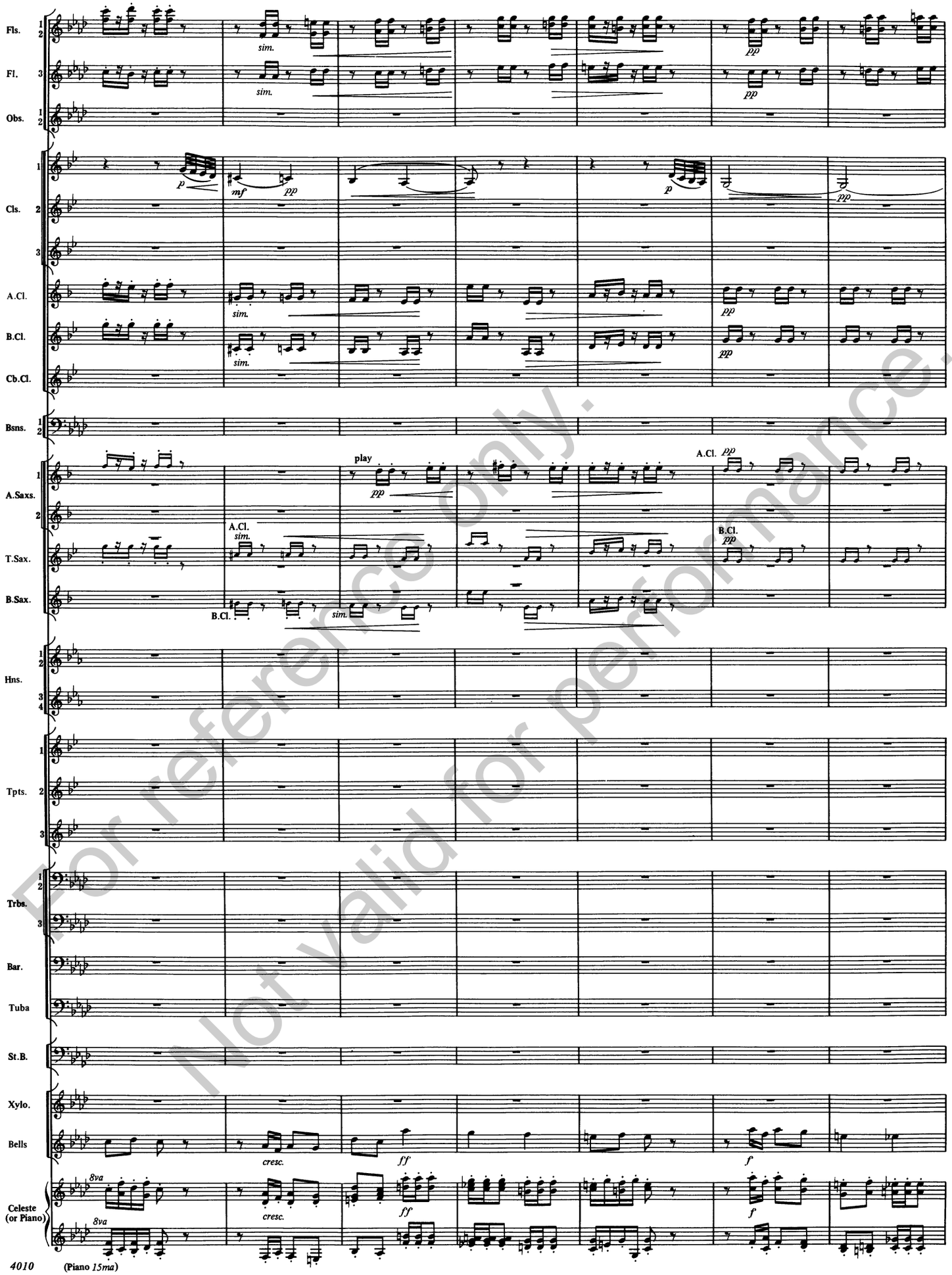

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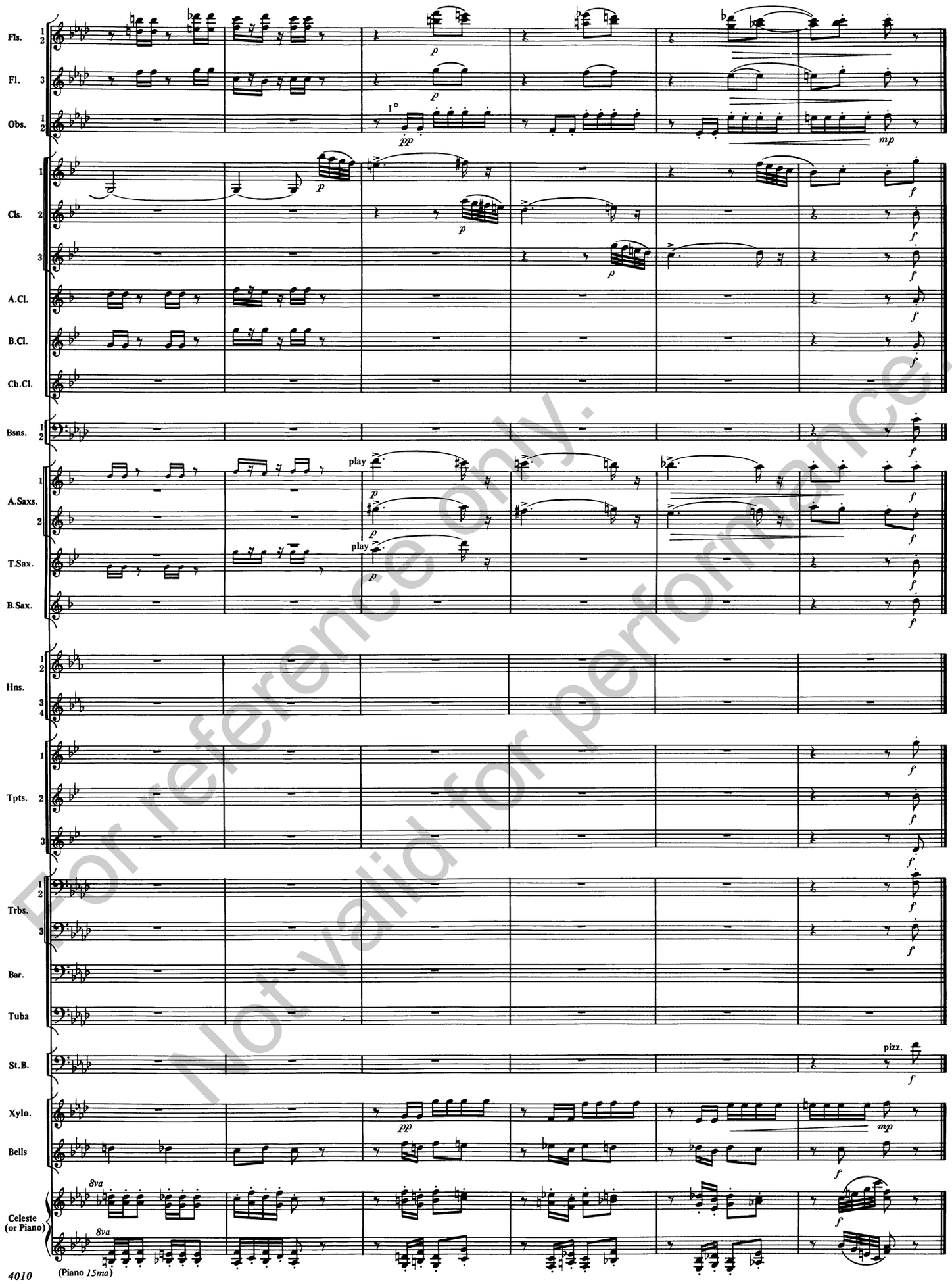

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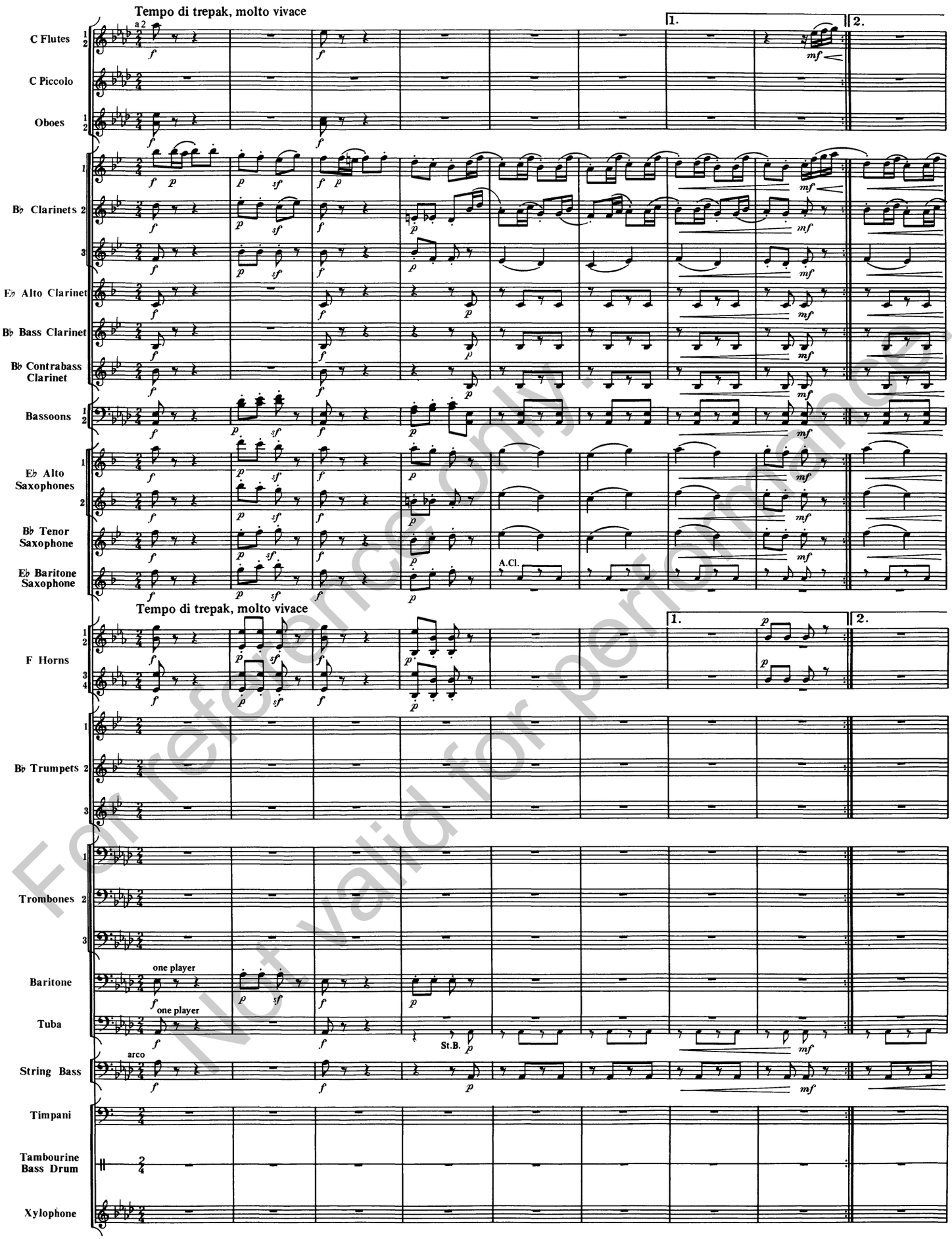
3. Russian Dance (Trepak)



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11

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.

a2

1.

Tutti

with hard felt mallets

with plastic mallets

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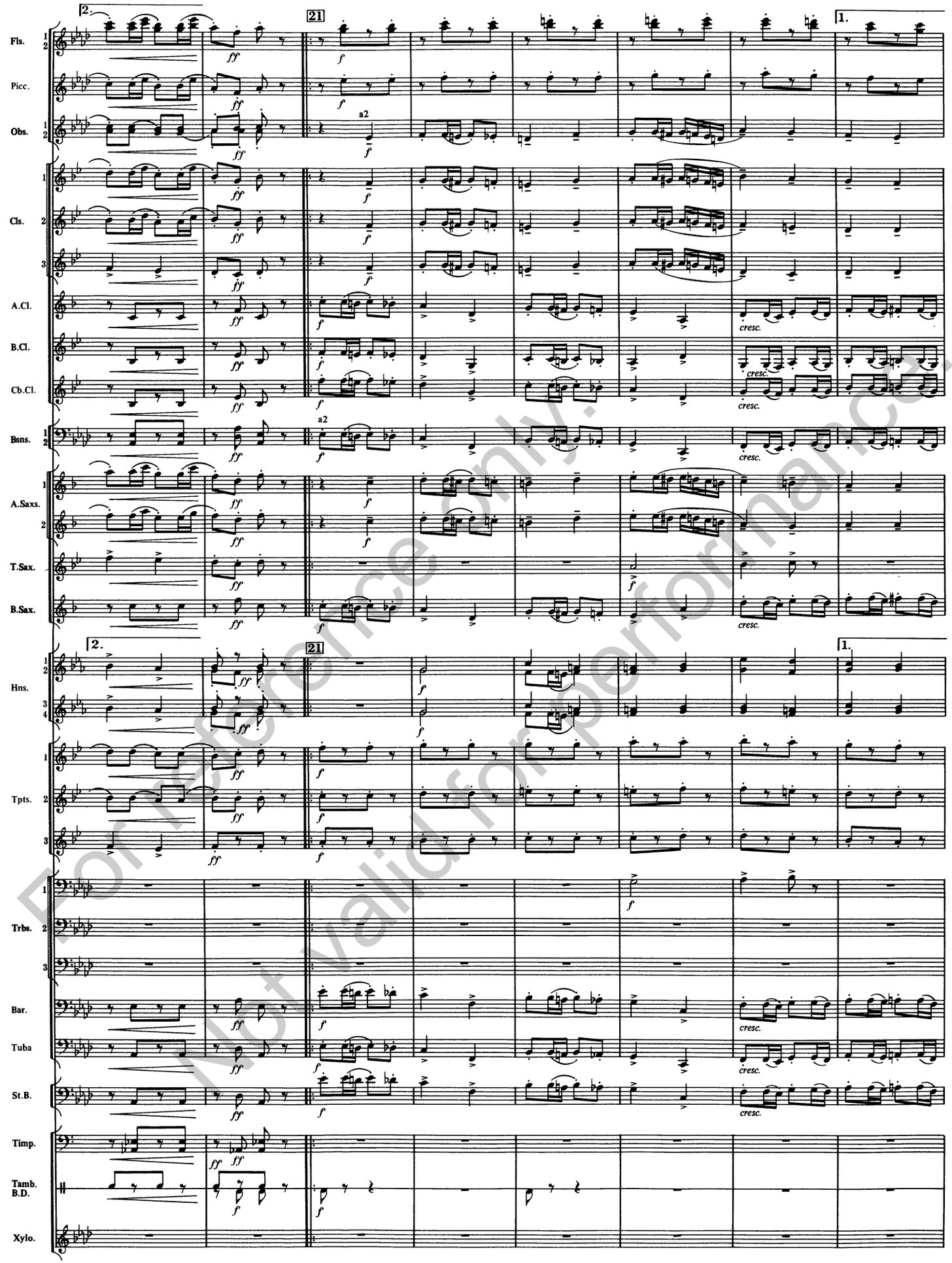

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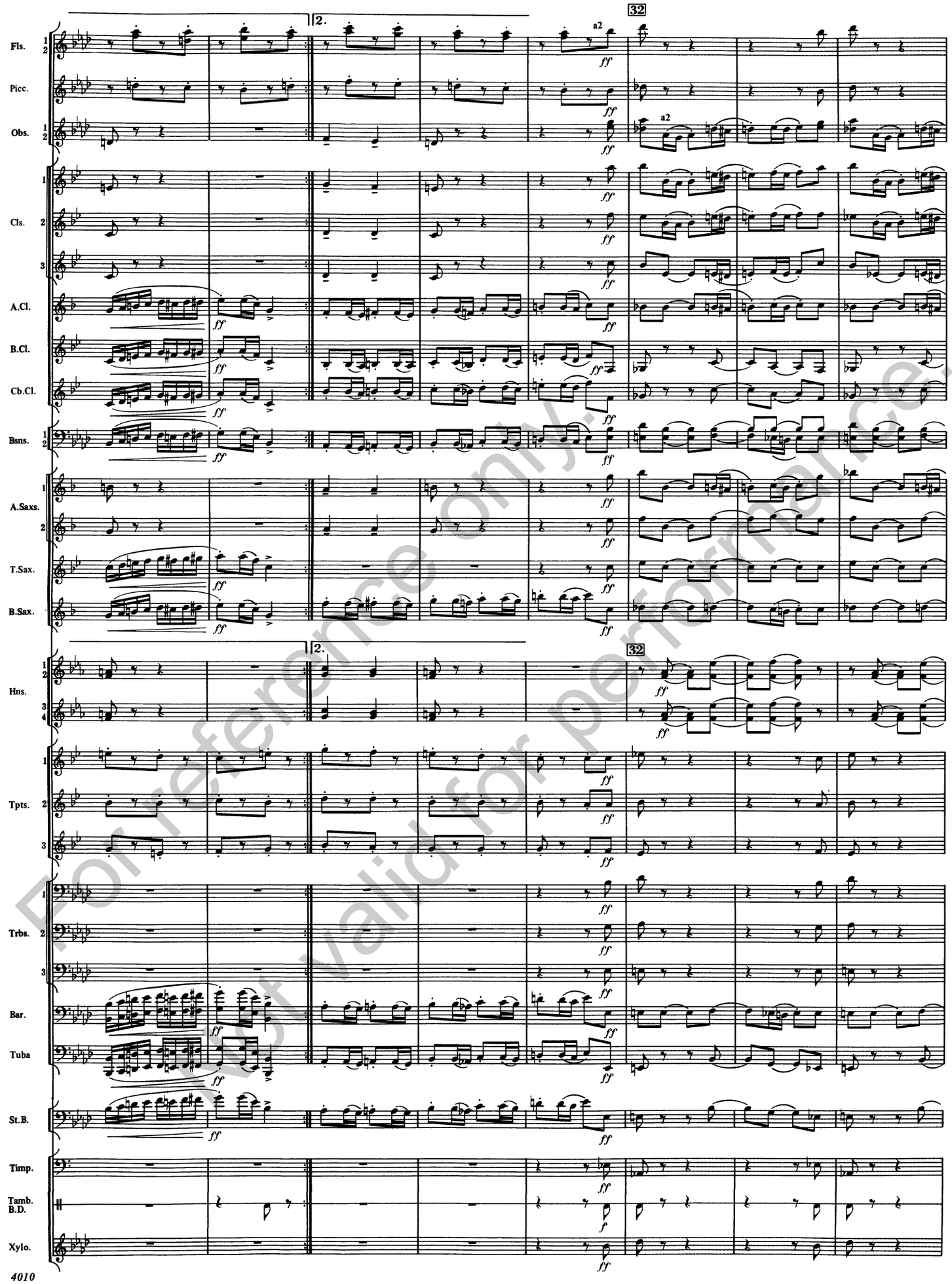

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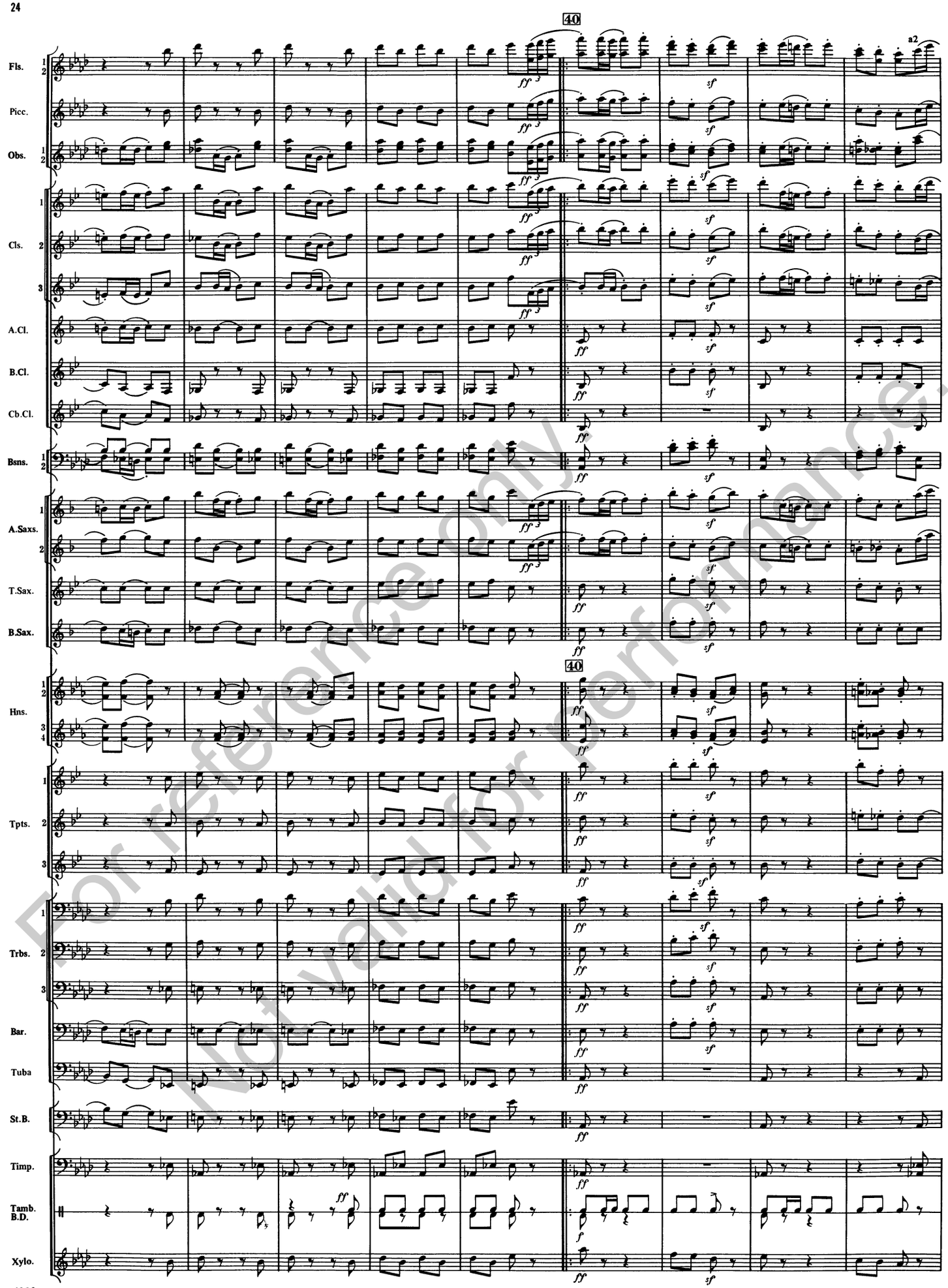

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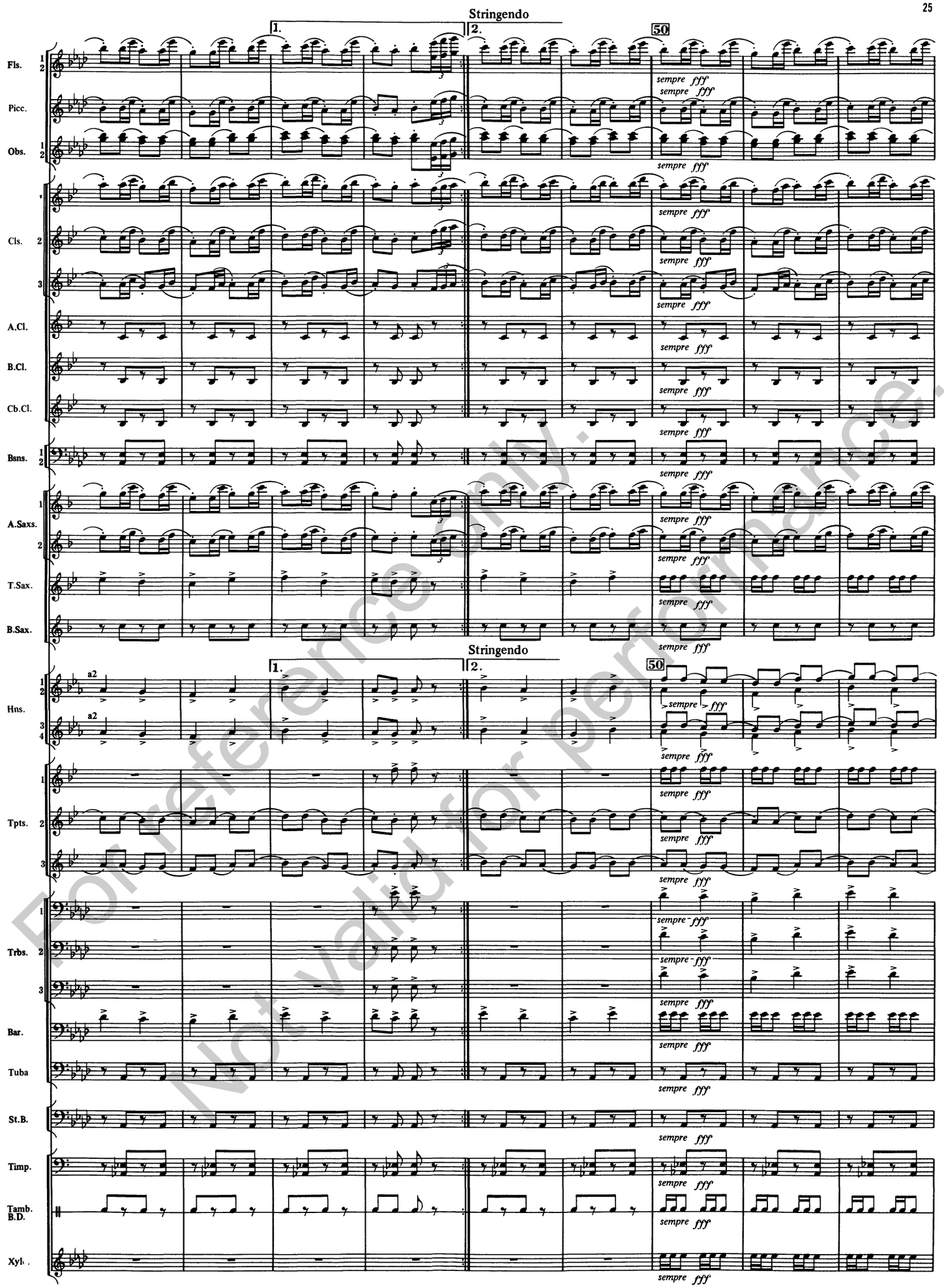

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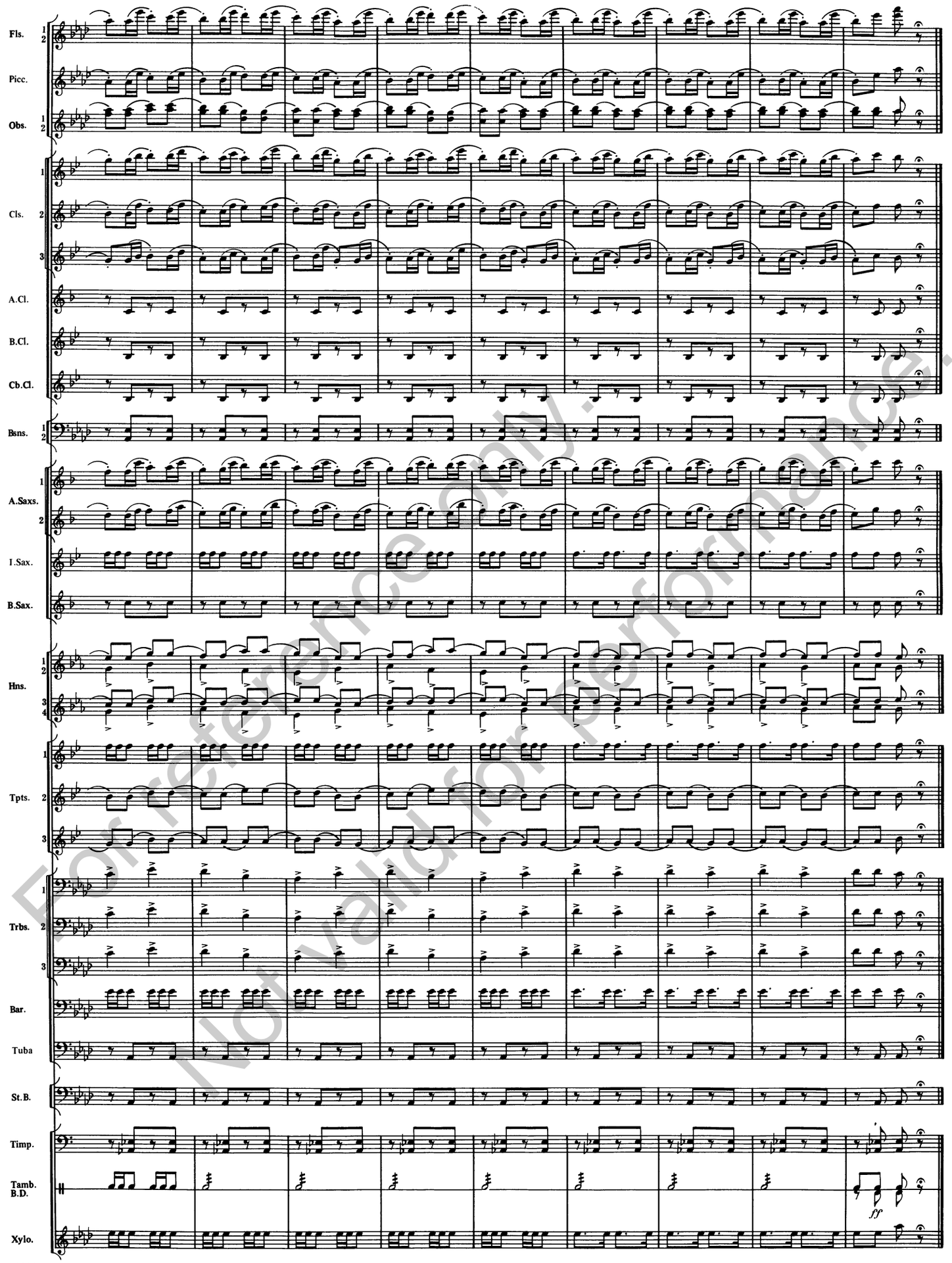

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