

Nutcracker Suite

Op 71a, Dance of the Reed-Pipes

Pyotr Ilyich Tchaikovsky

Flute 1 $\text{♩} = 60$ *p* *p* *f* *sf*

Flute 2 *p* *p* *mf* *sf*

Flute 3 *p* *p* *mf* *sf*

Clarinet I in A *p* *p* *f*

Trumpet in B \flat straight mute *p* *p* *f*

Trombone *p* *p* *f*

Violin pizz *p* *p* *f*

Viola pizz *p*

Cello pizz *p*

Contrabass pizz. *p*

Timpani

Crash Cymbals

7 8 9 10 11 12

Fl.1 *p* *cresc.* *f* *p* *f*

Fl.2 *p* *cresc.* *f* *p* *mf*

Fl.3 *p* *cresc.* *f* *p* *mf*

Cl. I in A *mf* *arco*

Tpt. in Bb *mf*

Tbn.

Vln. *arco* *mf*

Vla. *poco cresc.* *mf* *p*

Cell. *poco cresc.®* *mf* *p*

Bass *poco cresc.* *mf* *p*

Timp.

Cym.

Musical score for measures 13-18. The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Flute 3 (Fl.3), Clarinet in A (Cl. I in A), Trumpet in Bb (Tpt. in Bb), Trombone (Tbn.), Violin (Vln.), Viola (Vla.), Cello (Cell.), Bass, Timpani (Timp.), and Cymbal (Cym.).

Measures 13-14: Flutes 1, 2, and 3 play a rapid sixteenth-note pattern. Dynamics are *sf*.

Measure 15: Flutes 1, 2, and 3 play a descending eighth-note pattern. Dynamics are *p*.

Measure 16: Flutes 1, 2, and 3 play a descending eighth-note pattern. Dynamics are *mf*.

Measure 17: Flutes 1, 2, and 3 play a descending eighth-note pattern. Dynamics are *mf* *cresc.*

Measure 18: Flutes 1, 2, and 3 play a descending eighth-note pattern. Dynamics are *mf*.

Clarinet in A, Trumpet in Bb, Trombone, Violin, and Cymbal are silent throughout these measures.

Viola (Vla.), Cello (Cell.), and Bass parts feature a rhythmic pattern of eighth notes. Dynamics for these parts are *cresc.* in measures 15-16 and *mf* in measures 17-18.

19 **B** 20 21 22 23

Fl.1 *ff* *f* *p*

Fl.2 *ff* *f* *p*

Fl.3 *ff* *f* *p*

Cl. I in A *f* *espress.* *p*

Tpt. in Bb *f* *espress.* *f* *p*

Tbn. *f*

Vln. -

Vla. -

Cell. - *p*

Bass -

Timp. -

Cym. -

C

♩ = 60

27 a tempo

24 25 26 27

Fl.1 rit. a tempo

Fl.2 rit. a tempo

Fl.3 rit. a tempo

Cl. I in A a tempo *p*

Tpt. in Bb a tempo *p*

Tbn.

Vln. piz. *p* arco rit. *p* a tempo *p*

Vla. piz. *p* arco rit. *p* a tempo *p*

Cell. piz. *p* arco rit. *p* a tempo piz. *p*

Bass piz. *p* a tempo piz. *p*

Timp.

Cym.

28 29 30 31 32

Fl.1 *f* *sf* *p* cresc.

Fl.2 *mf* *sf* *p* cresc.

Fl.3 *mf* *sf* *p* cresc.

Cl. I in A poco più *f* *p* cresc.

Tpt. in Bb poco più *f* *p* cresc.

Tbn. - - - - -

Vln. poco più *f* *p* cresc.

Vla. poco più *f* *p* cresc.

Cell. cresc.

Bass cresc.

Timp. - - - - -

Cym. - - - - -

Musical score for orchestral instruments, measures 33 to 37. The score includes parts for Flute 1 (Fl.1), Flute 2 (Fl.2), Flute 3 (Fl.3), Clarinet in A (Cl. I in A), Trumpet in Bb (Tpt. in Bb), Trombone (Tbn.), Violin (Vln.), Viola (Vla.), Cello (Cell.), Bass, Timpani (Timp.), and Cymbal (Cym.).

Measures 33, 34, 35, 36, and 37 are marked. A dynamic marking **D** is present above measure 35. Dynamic markings include *f*, *p*, *mf*, and *poco più*.

The score shows various musical notations including notes, rests, and dynamic markings. The Flute parts (Fl.1, Fl.2, Fl.3) feature complex rhythmic patterns and dynamics. The Clarinet and Trumpet parts have melodic lines with dynamic markings. The Violin and Viola parts have melodic lines with dynamic markings. The Cello and Bass parts have a steady bass line. The Timpani and Cymbal parts are mostly silent.

38 39 40 41 42

Fl.1 *sf* *p* *fff*

Fl.2 *sf* *p* *fff*

Fl.3 *sf* *p* *fff*

Cl. I in A *p* *f* *f*

Tpt. in Bb *p* *f* *f*

Tbn.

Vln. *p* *f* *pizz.*

Vla. *p* *f* *pizz.*

Cell. *f*

Bass *f*

Timp.

Cym.

43 E 44 45 46 47

Fl.1
Fl.2
Fl.3
Cl. I in A
Tpt. in Bb
Tbn.
Vln.
Vla.
Cell.
Bass
Timp.
Cym.

arco

f

f

p
sempre spiccato®

p
sempre spiccato

48 49 50 51 52

Fl.1

Fl.2

Fl.3

Cl. I in A

Tpt. in Bb

Tbn.

Vln.

Vla.

Cell.

Bass

Timp.

Cym.

p

p

p

pp

pp

f

f

p

f

p

sempre spiccato

pizz.

pizz.

p

pizz.

p

pp

pp

53 F 54 55 56 57

Fl.1 *f* *sf*

Fl.2 *mf* *sf*

Fl.3 *mf* *sf*

Cl. I in A *p* poco più *f* *p*

Tpt. in Bb *p* poco più *f* *p*

Tbn. -

Vln. pizz. *p* arco *p* poco più *f* *p*

Vla. arco *p* poco più *f* *p*

Cell. pizz. *p*

Bass pizz. *p*

Timp. -

Cym. -

58 59 60 61 62 **G**

Fl.1 *p* *cresc.* *f* *p*

Fl.2 *p* *cresc.* *f* *p*

Fl.3 *p* *cresc.* *f* *p*

Cl. I in A *cresc.* *mf* *p*

Tpt. in Bb *cresc.* *mf* *p*

Tbn. - - - - -

Vln. *cresc.* *mf* *p*

Vla. *cresc.* *mf* *p*

Cell. *cresc.* *mf* *p*

Bass *cresc.* *mf* *p*

Timp. - - - - -

Cym. - - - - -

63 64 65 66 67

Fl.1 *f* *sf* *p* cresc.

Fl.2 *mf* *sf* *p* cresc.

Fl.3 *mf* *sf* *p* cresc.

Cl. I in A poco più *f* *p*

Tpt. in Bb poco più *f* *p*

Tbn.

Vln. poco più *f* *p*

Vla. poco più *f* *p*

Cell.

Bass

Timp.

Cym.

68

Fl.1 *fff*

Fl.2 *fff*

Fl.3 *fff*

Cl. I in A *f*

Tpt. in Bb *f*

Tbn. *f*

Vln. *f* pizz.

Vla. *f* pizz.

Cell. *f* pizz.

Bass *f*

Timp.

Cym.

69