

# STRING EXPLORER SERIES

## Intrada

("Pas de Deux" from *The Nutcracker Ballet*)

Peter Ilyich Tchaikovsky

Arranged by Andrew H. Dabczynski (ASCAP)

### INSTRUMENTATION

Conductor Score.....	1
Violin I.....	8
Violin II.....	8
Violin III (Viola).....	3
Viola.....	5
Cello.....	5
String Bass.....	5
Piano Accompaniment.....	1

Discover the essence of Tchaikovsky's musical genius while performing a gorgeous Romantic-era classic based upon a G-major scale! The memorable themes of *The Nutcracker Ballet* are beloved world-wide, and the melodic figures are maintained for all instruments while rhythms, bowings and fingerings are immediately achievable. Creatively arranged to be accessible for beginners, yet the rich harmonies and dramatic dynamics also provide motivation for more advanced students. A selection that will enhance any concert, at any time of the year. Correlates with Unit 12 of *String Explorer*, Book 1.



## PROGRAM NOTES

*The Nutcracker Ballet*—arguably the most frequently-performed work of Peter Ilych Tchaikovsky (1840–1893), and perhaps the most-performed ballet by any composer—was composed in 1891–92, and first performed in St. Petersburg, Russia in 1892. The *Pas de Deux* scene (a ballet duet, or literally, “Step of Two”) upon which *Intrada* is based, features the ballet’s main characters, Clara and the Prince. They dance the *Pas de Deux* at the end of Act 2, finding themselves in love as they prepare to be magically transported back from the fantastic world of the Sugar Plum Fairy. Typical of Tchaikovsky’s Romantic-era compositions, *Intrada* is filled with dramatic intensity, contrasting dynamics, and a constant build-up to a grand musical climax. Perhaps the version of this particular dance scene that is best known in America was choreographed by George Balanchine for the New York City Ballet and Orchestra. It was performed by Mikhail Baryshnikov and Gelsey Kirkland in a 1977 television production that has since become an annual holiday classic.

## NOTES TO THE CONDUCTOR

*Intrada* is an arrangement of the famous *Pas de Deux* (ballet duo) from Tchaikovsky’s *The Nutcracker Ballet*. Markedly reduced from the original full orchestra score, florid and complex wind and harp parts are suggested in very simplified accompaniments. A tempo of *Andante maestoso* is indicated, and should not feel rushed ( $\text{♩} = 120$ ). While the simplified meter is 4/4, an overarching pulse “in 2” should be maintained. In general, detached bowings should be played legato. Care should be taken to follow bowings as they are marked to achieve best musical results. Notes marked with tenuto “lines” should be slightly marked, but held for their full value. Dynamic contrasts should be exaggerated to emphasize the Romantic-era drama of the piece, with care to allow the primary melodic figures—usually doubled in the score—to predominate. *Intrada* is essentially Tchaikovsky’s brilliant development of a G-major scale. After a 6-measure introduction, the piece begins with the recurring G-scale theme in the viola and cello, and after extending it, answers the theme with an E-minor scale in the violins (m. 15). A contrasting minor “B” theme appears (m. 23) in the violas and cello, accompanied by arpeggiated figures in the violins (suggesting the ornate woodwind and harp flourishes of the original). These eighth note passages—and others that follow—should be subordinate to the main theme and played above the middle of the bow. The rhythmically incessant bass part begins here as well; it is important that the bass part be steady with notes audibly separated. Be sure to heed dynamic markings to achieve balance and effective swells. The violins and violas provide an answering “consequent” theme (m. 31) to balance the previous “antecedent.” Motives begin to be developed (m. 39), always accompanied by ostinato figures (rhythmic 8th notes in the first violins and cello, a heartbeat-like bass line, which must not rush). These figures are traded and repeated, always growing in intensity and volume through increased bow length and arm weight, until a climax is reached (m. 55). After falling away (m. 57), the climax is reached again (m. 59—note that this musical climax usually accompanies a dramatic onstage lift or leap in the original ballet). The music of *Intrada* then dies away (mm. 63–68) before building to a final crescendo and chords, and ending on a unison “G.” Exaggerating dynamics and sustaining all notes to their full value will enhance the dramatic effect of this last climactic section and coda.

# Intrada

CONDUCTOR SCORE

("Pas de Deux" from the *Nutcracker Ballet*)

Peter Ilyich Tchaikowsky

Duration - 2:30

Arranged by Andrew H. Dabczynski (ASCAP)

**Andante maestoso** (♩ = 120)

Violins I, II  
Viola (Violin III)  
Cello  
String Bass  
Piano Accompaniment

1 2 3 4 5 6

Vlns. I, II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.

7 8 9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

15

arco

mf

pizz.

mp

4

13 14 15 16 17 18

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

23

mp

arco

mf

arco

mp

4

simile

23

19 20 21 22 23 24

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

25 26 27 28 29 30

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

31 32 33 34 35 36

39

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

37 38 39 40 41 42

47

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

43 44 45 46 47 48

**molto rit.**

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.

*cresc.*

**molto rit.**

49 50 51 52 53 54

**55 A tempo**

Vlns. I  
Vlns. II  
Vla. (Vln. III)  
Cello  
Str. Bass  
Piano Accomp.

*ff* *mf* *ff*

**55 A tempo**

55 56 57 58 59 60

63

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

61 62 63 64 65 66 67

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

68 69 70 71 72 73 74