



March from *The Nutcracker*

PETER ILYCH TCHAIKOVSKY
Arranged by BOB CERULLI (ASCAP)

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
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NOTES TO THE CONDUCTOR

At measure 5, your basses (and cellos) will have a chance to shine with this familiar pizzicati passage. The passage is well fingered and should be practiced in sections—the first measure and a half, in first position at first and then the half position, etc. Depending on the level of your violins, you may want to try slurring the second eighth note into the third eighth note (etc.) during the passage at measures 5–8, and continue this bowing pattern for the four measures. The second theme at measure 17 can be played slightly faster and staccato, again depending on your ensemble. The return of the first theme at 33 should be as strong as possible in contrast with the beginning.

Have fun and enjoy the music.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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CONDUCTOR SCORE

Duration - 2:10

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Tempo di marcia viva (♩ = 88)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

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

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

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

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

mf 8 9 10 11 12

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f* *arco*

p *cresc.* *f*

p 13 14 15 16

17

V

mf

I Vlns.

mf

II Vlns.

V 4 Hi 3 Opt. 3

Vla. (Vln. III)

mf

V

Cello

mf arco

mf

Str. Bass

mf

17 18 19 20

Hi 3

sim.

I Vlns.

mf

II Vlns.

V 4 3

Vla. (Vln. III)

mf

Cello

mf

Str. Bass

mf

21 22 23 24

25

Vlns. I *mf* *sim.*

Vlns. II *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

25 26 27 28

Vlns. I *sim.* *cresc.*

Vlns. II *cresc.*

Vla. (Vln. III) *cresc.*

Cello *cresc.*

Str. Bass *cresc.*

29 30 31 32

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f *f* *f* *f* *f* *mf* *mf* *mf* *mf* *mf*

pizz. *pizz.*

33 34 35 36 37

41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

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

arco *arco*

-1 2 4 o o -1 2 4 o -1 2 4 o

38 39 40 41

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

42 *f* 43 44 *mf* 45

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

46 47 48

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

arco

-1

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