

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE
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Dance Of The Sugar Plum Fairy

(For Keyboard Percussion and Band)

Pyotr Ilyich Tchaikovsky

Arranged by
Brian Bankston

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RWS MUSIC
COMPANY

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INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	Trombone.....	6
Oboe.....	2	Euphonium B.C.....	2
B \flat Clarinet 1.....	6	Euphonium T.C.....	2
B \flat Clarinet 2.....	6	Tuba.....	4
B \flat Bass Clarinet.....	2	Mallet Percussion 1: Bells.....	2
Bassoon.....	2	Mallet Percussion 2: Vibraphone.....	2
E \flat Alto Saxophone.....	6	Timpani.....	1
B \flat Tenor Saxophone.....	2	Percussion 1: Snare Drum, Bass Drum.....	3
E \flat Baritone Saxophone.....	2	Percussion 2: Triangle, Mark Tree, Tambourine.....	2
B \flat Trumpet 1.....	5		
B \flat Trumpet 2.....	5		

PROGRAM NOTE

Dance Of The Sugar Plum Fairy is from Act 2 of Tchaikovsky's 1892 ballet *The Nutcracker*. Tchaikovsky wrote the melody for celesta, a relatively new instrument at the time. He chose the celesta because of its bell-like tone quality. He thought it made the music sound like "drops of water from a fountain". In this arrangement, the melody has been scored for glockenspiel due to its tonal similarity to the celesta and is reinforced by the vibraphone. This timeless classic is performed worldwide throughout the holiday season each year and has been used in countless advertisements, movies, and television shows.

NOTES TO CONDUCTOR

Consider the suggested tempo but feel free to adjust as needed.

Be sure to place your soloist or soloists where they can be seen by the audience.

Keep the ensemble balanced to the solo lines, taking care to avoid the ensemble overpowering the soloists.

Make your students aware of the dynamic and articulation markings. Work to develop their expressive playing and it will continue to sprout in other places!

Work to clean the sixteenth-note patterns in the clarinets and flutes. Ask them to keep their airstream consistent while slurring these statements with no "bumps". Direct them to keep their fingers very close to their instruments.

At the cadenza, allow the players to play somewhat freely. However, it is very important they listen to each other for timing and stay together during the ritardando. At the "a tempo", bring the original tempo back very strictly with the flute, oboe and clarinets leading the way into measure 37.

I wish you and your musicians a happy holiday season and a great performance!



ABOUT THE ARRANGER



Brian Bankston – composer, arranger, educator, saxophonist and guitarist – resides in Gadsden, Alabama. The music of Brian Bankston draws from a large bag of rhythm, bass, harmony and melody that offers a variety of style and mood giving his compositions a unique signature. His compositions are designed to focus on the needs of young Concert Bands and Jazz Ensembles but acceptable for any level. He creates beautiful and exciting music within the grasp of any eager Beginning Band as well as music that will challenge a mature ensemble. His experience teaching music at all levels has given him the insight to invent fun, creative and playable works that present the fundamentals of music to students of all ages. Mr. Bankston received a Master of Music in saxophone performance with a concentration in composition and jazz studies from Eastern Illinois University and a Bachelor of Music Education from Jacksonville State University.



DANCE OF THE SUGAR PLUM FAIRY

(For Keyboard Percussion and Band)

Conductor Score

RWS-2317-00

Pyotr Ilyich Tchaikovsky

Arr. by Brian Bankston (ASCAP)

Andante non troppo $\text{♩} = 108$

The score is arranged in systems for various instruments and percussion. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Andante non troppo' with a quarter note equal to 108 beats per minute. The score includes parts for Flute, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, F Horn, Trombone, Euphonium B.C., Tuba, Mallet Percussion 1 (Bells), Mallet Percussion 2 (Vibraphone), Timpani (D, A), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Triangle, Mark Tree, Tambourine). The woodwinds and strings play a melodic line with dynamics ranging from *p* to *mf*. The brass section provides harmonic support with similar dynamics. The percussion parts include a steady bass drum pattern and a snare drum pattern with a tambourine.

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5

FL.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

p

mp

p

p

p

5

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Vib.

Timp.

Perc. 1

Perc. 2

p

mp

Soli

mp

p

p

5 6 7 8

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Vib.

Timp.

Perc. 1

Perc. 2

mf

f

mf

mp

p

Tri.

9 10 11 12

13

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

p

mp

p

p

p

13

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Vib.

Timp.

Perc. 1

Perc. 2

p

mp

mp

p

p

13 14 15 16

Fl. *mp* *mf*

Ob. *mp* *mf*

Clar. 1 *mf*

Clar. 2 *mf*

B. Cl. *fp*

Bsn. *mp* *mf* *fp*

A. Sax. ^{a2} *mp* *mf*

T. Sax. *mp* *mf*

B. Sax. *mp* *mf* *fp*

Trpt. 1 *mp* *mf*

Trpt. 2 *mp* *mf*

F. Hn. *mp* *mf*

Tbn. *mp* *mf* *fp*

Euph. B.C. *mp* *mf* *fp*

Tuba *fp*

Mlt. *mf* *mf*

Vib. *mf* *mf*

Timp. *fp*

Perc. 1 Cr. Cym. *fp*

Perc. 2 Tamb. Shake *fp*

17 18 19 20

21

Fl. *mp* *f* *mp*

Ob. *mp* *f* *mp*

Clar. 1 *mp* *f* *mp*

Clar. 2 *mp* *f* *mp*

B. Cl. *f* *mp* *fp*

Bsn. *f* *mp* *fp*

A. Sax. *mp* *f* *mp*

T. Sax. *mp* *f* *mp*

B. Sax. *f* *mp* *fp*

21

Trpt. 1 *mp* *f* *mp*

Trpt. 2 *mp* *f* *mp*

F Hn. *mp* *f* *mp*

Tbn. *f* *mp* *fp*

Euph. B.C. *f* *mp* *fp*

Tuba *f* *mp* *fp*

Mlt. *mp* *f* *mp*

Vib. *mp* *f* *mp*

Timp. *f* *mp* *fp*

Perc. 1 *f* *mp* Cr. Cym. *fp*

Perc. 2 *mp* *fp*

25

Fl. *mp* *f* *mp* *p*

Ob. *mp* *f* *mp* *p*

Clar. 1 *mp* *f* *mp*

Clar. 2 *mp* *f* *mp*

B. Cl. *f* *mp* *p*

Bsn. *f* *mp* *p*

A. Sax. *mp* *f* *mp* *p*

T. Sax. *mp* *f* *mp* *p*

B. Sax. *f* *mp* *p*

25

Trpt. 1 *mp* *f* *mp*

Trpt. 2 *mp* *f* *mp*

F Hn. *mp* *f* *mp* *p*

Tbn. *f* *mp* *p*

Euph. B.C. *f* *mp* *p*

Tuba *f* *mp* *p*

Mlt. *mp* *f* *mp*

Vib. *mp* *f* *mp*

Timp. *f* *mp* *p*

Perc. 1 *f* *mp* *p*

Perc. 2 *mp* *p*

29

FL. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Clar. 1 *mp* *mf* *f*

Clar. 2 *mp* *mf* *f*

B. Cl. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

A. Sax. *mp* *mf* *f*

T. Sax. *mp* *mf* *f*

B. Sax. *mp* *mf* *f*

29

Trpt. 1 *mp* *mf* *f*

Trpt. 2 *mp* *mf* *f*

F Hn. *mp* *mf* *f*

Tbn. *mp* *mf* *f*

Euph. B.C. *mp* *mf* *f*

Tuba *mp* *mf* *f*

Mlt. *p* *mp* *mf* *f*

Vib. *p* *mp* *mf* *f*

Timp. *mp* *mf* *f*

Perc. 1 *mp* *mf* *f*

Perc. 2 *mp* *mf* *f*

29 30 31 32

33

rit.

a tempo

Fl. *mp*

Ob. *mp*

Clar. 1 *mp*

Clar. 2 *mp*

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

33

rit.

a tempo

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt. *mp*

Vib. *mp*

Timp.

Perc. 1

Perc. 2 *f* *mp*

Mark Tree

FL.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tuba

Mlt.

Vib.

Timp.

Perc. 1

Perc. 2

mp

p

mp

f

a2

p

mp

f

Choke

dampen

dampen

f

p

mp

f

50

51

52

f

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