

1

*Violin 2<sup>o</sup>*

*Violin 2*

Orquesta Sinfónica de Madrid

*Núm* -36-

CASSE-NOISETTE ( SUITE )

TSCHAIKOWSKY

N° 17671

# SUITE

POUR  
GRAND ORCHESTRE

tirée  
de la  
partition du ballet

## „Casse-noisette”

I. Ouverture miniature. II. Danses caractéristiques *a)* Marche; *b)* Danse de la Fée Dragée; *c)* Trépac, danse russe; *d)* Danse arabe; *e)* Danse chinoise; *f)* Danse des mirlitons. III. Valse des fleurs.

composées par

# P. TSCHAÏKOWSKY.

Partition 6 Rbl.

OP. 71<sup>a</sup>

Parties 10 Rbl.

Edition à 4/ms. (LANGER). 4 Rbl.  
à 2/ms. (L'AUTEUR). 2

1900. Exposition univers.  
de Paris.



Grand prix  
et Médaille d'or.

Propriété de l'éditeur.

**P. JURGENSON,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale  
Musical russe et du Conservatoire de Moscou.

MOSCOU,

Neglinny pr. 14.

LEIPZIG.

Thalstrasse 19.

St.-Pétersbourg, J. Jurgenson. | Varsovie G. Sennewald.

Imprimerie de musique de P. Jurgenson à Moscou.

# SUITE

TIRÉE DU BALLET

## CASSE - NOISETTE.

(Der Nussknacker)

### I. OUVERTURE MINIATURE.

Violino II.

P. TSCHAÏKOWSKY. Op. 71.

**Allegro giusto.**

The musical score for Violino II consists of five systems of music. The first system begins with the tempo marking 'Allegro giusto.' and includes dynamic markings 'pp divisi' and 'pp'. A red '4' is written above the first measure. The second system features a first ending bracket labeled 'A' and dynamic markings 'pp' and 'p'. The third system includes dynamic markings 'p' and a first ending bracket. The fourth system features a first ending bracket labeled 'B' and dynamic markings 'p', 'cresc.', 'f', and 'sf'. The fifth system includes dynamic markings 'sf', 'pizz.', and 'p'.

Violino II.

Handwritten: *pizz* (circled), *arco* (checked), **C** (circled)

Handwritten: *unis.*, *cresc.*, **pp** (circled)

Handwritten: **D** (circled)

*p divisi*, *mf*, *mp*, *p*

Violino II.

**E**

*p* *p*

*p* *cresc.* *f* *p* *cresc.* *f*

1 1 7

**F**

*sf* *sf* *sf* *sf* *sf* *p* *pizz.* *p*

*sf* *sf* *sf* *sf* *sf* *p* *pizz.* *p*

*p* *p* *f* *mf* *arco* *arco* *f* *mf*

**G**

5

*mp* *mp* *mf* *mf* *f*

1 1 1 1 1

Violino II.

pp cresc. 2

ff H 3

sempre ff 3

2

unis. pizz.

II. DANSES CARACTÉRISTIQUES:

a) MARCHE.

Violino II.

Tempo di marcia viva.

a 2

The musical score consists of ten staves of music in G major and 2/4 time. The tempo is marked 'Tempo di marcia viva'. The dynamics range from piano (*p*) to fortissimo (*f*), with many passages marked *mf*. The score includes several articulations: slurs, accents, and a 'cresc.' (crescendo) marking. There are also circled letters A through F marking specific sections. A handwritten 'Saltado' is written above the eighth staff. The piece concludes with a double bar line and a final *mf* dynamic.

Violino II.

The first piece is a violin part for Violino II. It consists of eight staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The piece begins with a *cresc.* marking and a *f* dynamic. The first staff has a *f* dynamic. The second staff has a *f* dynamic and a first fingering (1) above the first measure. The third staff has a *cresc.* marking and a *ff* dynamic. The fourth staff has a *mf* dynamic, a circled 'G' above the first measure, a circled 'H' above the fifth measure, and a first fingering (1) above the eighth measure. The fifth staff has a *f* dynamic. The sixth staff has a *cresc.* marking and a *f* dynamic. The seventh staff has a *f* dynamic and a first fingering (1) above the first measure. The eighth staff has a *cresc.* marking and a *ff* dynamic.

b) DANSE DE LA FÉE-DRAGÉE.

Andante non troppo.

The second piece is titled 'DANSE DE LA FÉE-DRAGÉE' and is marked 'Andante non troppo'. It consists of two staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The piece begins with a *pizz.* marking and a *pp* dynamic. The first staff has a *pp* dynamic and a circled '4' above the first measure. The second staff has a *p* dynamic and a circled 'A 3' above the eighth measure, with a blue '3' written below the staff.



Violino II.

*divisi*

3

arco sf pp sf pp sf

pp sf pp sf pp sf pp pp

pp mf

1 4 B a punto d'arco 3 pizz. mf

c) DANSE RUSSE, TRÉPAK.

Tempo di trepak, molto vivace.

a

arco f p sf f p

mf f p sf f p p

mf ff mf sf ff mf

f ff mf sf ff

mf ff div. ff

mf sempre ff

A B

Violino II.

ff

ff

sf

ff

sf

Stringendo.

sempre fff

Prestissimo

d) DANSE ARABE.

Allegretto.

Con sordini.  
molto espress.

Sorda

4 5 6 7

1 2 3 4 5 6 7 8 9 10

p

più f

p

mf

p

Violino II.

Handwritten "10" in a circle at the top left.

pp mf dim. p mf dim. pp pp pp

3 4 5 6 7 8 9

10 11 12 13 14 15 16 17

18 19 20 21 22 23 24 25

p p pp dim. morendo ppppp

e) DANSE CHINOISE.

Allegro moderato.

Handwritten "in fine" in blue ink on the left side.

Senza sordini. pizz. sempre pizz. mf mf mf

1 1 1

A

cresc. ff

f) DANSE DES MIRLITONS.

Violino II.

Moderato assai.

The musical score for Violino II is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Moderato assai". The score consists of ten staves of music. Handwritten annotations include "a 2" in the first staff, "Corno" in the second staff, "poco rit" in the third and fourth staves, "pizz." in the fifth staff, "sempre spiccato" in the sixth staff, "pizz." in the seventh staff, and "poco rit" in the eighth staff. Performance markings include "arco" and "pizz." (pizzicato) throughout. Dynamics range from *p* (piano) to *f* (forte), with *mf* (mezzo-forte) and *cresc.* (crescendo) also present. Articulations include accents and slurs. Rehearsal marks are labeled with letters: 9, 8 A 6, B, C 7, D, and E. The score concludes with a *pizz.* marking.

III. VALSE DES FLEURS.

Violino II.

Tempo di Valse.

Ob. 24 rit. 4 a tempo 4 Corno I.

1 2 3 4 5 6 7 8

3 poco a poco cresc. pp mp

A 7 pp cre - scen - do mf

B f

1. 2. cresc. f f f ff

6 p poco cresc.

C 7 p cre - scen - do mf p

D f

1. 2. cresc. f f

2Viol. II. SOLI. 5 p

Violino II.

2 Viol. II.

*mp*

*p* *pro ut*

**1** **E** **4**

**5** *mp* **TUTTI.** *mf*

*p*

**F** *mf*

*cresc.* *f* *dolce* *p*

**G**

*cresc.* *f* *ff* **4**

*Calmare*

Violino II.

4

Handwritten musical score for Violino II, page 14. The score consists of ten staves of music in G major (one sharp). The music features various dynamics and articulations, including accents, slurs, and hairpins. Handwritten annotations include 'H 7', 'I 6', 'sol', and '3'. The lyrics 'cre - - scen - - do' are written under the third staff.

Staff 1: *mf*, *cresc.*

Staff 2: *f*, *ff*, *sol*

Staff 3: *mf*, *cre - - scen - - do*

Staff 4: *f*, *ff*, *f*

Staff 5: *1*, *1*

Staff 6: *1.*, *cresc.*, *f*, *f*, *2.*, *cresc.*

Staff 7: *f*, *ff*, *fff*, *fff*, *fff*

Staff 8: *fff*, *fff*, *fff*, *p*

Staff 9: *p*

Staff 10: *pp*, *poco a poco*, *cresc.*, *3*

Violino II.

Musical score for Violino II, page 15. The score consists of ten staves of music in G major. It features various dynamics including *mf*, *cresc.*, *ff*, and *fff*, as well as performance markings like *accel. poco a poco*, *p*, and *rall.*. The music includes triplets, slurs, and first endings. The piece concludes with *Fine.* and a handwritten *rall.* marking.



# Collection de Pièces

## POUR LE VIOLON

avec accompagnement de Piano.

### SUITE II.

	R. C.		R. C.
Шубертъ, В. Op. 32. Ландышки. <i>Réverie russe.</i>	— 50	Tschaïkowsky, P. Romance de Pauline, de l'op. La dame	
Simon, A. Op. 17. № 1. Presto humoristique.	— 70	de Pique, <i>arr. par A. Kleinecke</i>	— 40
" " " 2. 2-me Berceuse.	— 50	" Solo de Violon du ballet. Le lac des cygnes,	
" " " 3. Valse. <i>Edition de Salon</i>	— 70	<i>arr. par A. Kleinecke</i>	— 75
" " " 3. Valse. <i>Edition de Concert</i>	— 80	Vieuxtemps, H. Op. 24. Six divertissements d'amateurs.	
Op. 28. Berceuse célèbre	— 50	Complet T. 31	2—
Stern, S Il lamento. <i>Romance</i>	— 40	" Op. 24. № 1. Отгадай, моя родная.	1—
Tschaïkowsky, P. Op. 2. № 3. Chant sans paroles. <i>Transcr.</i>		" " " 2. Соловей.	1—
par N. de Swett.	— 40	" " " 3. Шестнадцать лѣтъ	1—
" " " 2. " 3. d-to <i>Transcr. par T. Nachèz.</i>	— 50	" " " 4. Бывало.	1—
Op. 5. Romance. <i>Transcr. par N. de Swett</i>	— 50	" " " 5. Тройка	1—
" 9. № 1. <i>Réverie</i>	— 70	" " " 6. Не бѣлы снѣги и Во полѣ береза.	1—
" 10. Humoresque, <i>arr. par l'auteur.</i>	— 50	Vieuxtemps, & Rubinstein, A. Grand duo sur l'opéra.	
" 11. Andante cantabile du 1-r Quatuor, <i>arr. par</i>		Le Prophète	150
<i>F. Laub.</i>	— 50	Wieniawsky, H. Souvenir de Posen. 1-re <i>Mazurka.</i>	— 75
" 19. № 4. Nocturne, <i>arrangée par E. Sauret</i>	— 60	" " Kujawiak. 2-e <i>Mazurka</i>	— 50
" 19. " 4. d-to " " <i>Hrimaly.</i>	— 60	" Op. 4. Polonaise de Concert en ré	1—
" 19. " 5. Capriccioso.	— 60	" 5. Adagio élégiaque.	— 80
" 26. Sérénade mélancolique	— 75	" 6. Souvenir de Moscou.	— 80
" 27. № 4. Le soir	— 40	" 23. Gigue	— 75
" 30. Andante du 3-me Quatuor, <i>arr. par l'auteur.</i>	— 80	" 24. Fantaisie Orientale	— 75
" 34. Valse-Scherzo	170	Wilhelm, A. Air de J. S. Bach, pour Violon et Piano	
" 35. Concerto	450	ou Harmonium.	— 70
" 37bis № 6. Barcarolle, <i>arr. par N. de Swett</i>	— 70	" d-to pour Violon sur la 4-e corde et	
" 37bis № 6. d-to " " <i>E. Sauret</i>	— 60	Piano	— 70
" 37bis № 11. En traîneau	— 50	" Chant du soir de R. Schumann	— 40
" 40. № 2. Chanson triste " " <i>T. Nachèz.</i>	— 50	" Larghetto de W. A. Mozart	— 70
" 42. Trois pièces. № 1. Méditation. 90 c. № 2.		" Nocturne de F. Chopin. Op. 9. № 2.	— 60
Scherzo. 1 rb. № 3. Mélodie. 50 c. Complet. 220		" Nocturne de F. Chopin. Op. 27	— 80
" 48. Valse, tirée de la Sérénade, <i>arr. par L. Auer.</i>	— 85	" Paraphrase de la romance du Concerto en	
" 66. La belle au bois dormant. Valse, <i>arr. p. Hofmann.</i>	— 80	Mi-mineur de F. Chopin.	— 90
" 66. " " Entr'acte " <i>A. Kleinecke</i>	— 70	" Romance	— 70
" Elégie pour orchestre à cordes, <i>arr. p. A. Kleinecke</i>	— 80	Ysaye, E. Deux Mazurkas de Salon	— 90
Tschaïkowsky, P. Op. 37bis. № 10. Chant d'automne, <i>arr. par A. Kleinecke.</i>	60 c.		
" " " 12. Noël. СВЯТКИ.	80 "		
Waghalter, H. Op. 3. Réminiscences de l'opéra Faust	70 "		



Propriété de l'éditeur.

**P. JURGENSON,**

Commissionnaire de la Chapelle de la Cour, de la Société Impériale  
Musicale russe et du Conservatoire de Moscou.

MOSCOU,

Neglinny pr. 14.

LEIPZIG.

Thalstrasse 19.

St.-Pétersbourg, J. Jurgenson. | Varsovie G. Sennewald.