

## Vorwort

Mit der vorliegenden Transkription der „Nussknackersuite“ soll diese berühmte und faszinierende Ballettmusik des russischen Romantikers auch Orgelduos zugänglich gemacht werden (eine Fassung für Orgel zweihändig ist im gleichen Verlag bereits erschienen, Verl.-Nr. 1786). Darüber hinaus soll Organisten die Gelegenheit gegeben werden, die Orgel einmal von einer anderen, eher ungewohnten und überraschenden Seite vorzuführen und das Publikum damit auf angenehme Weise zu unterhalten.

Die Bearbeitung wurde am 31. Dezember 2007 durch den Gewandhausorganisten Michael Schönheit und Denny Wilke im Rahmen des Silvesterkonzertes im Gewandhaus zu Leipzig uraufgeführt. Das Konzert, das von Herbert Feuerstein moderiert wurde, stand unter dem Motto „Die Orgel tanzt“.

In der Originalfassung ist die Nussknacker-Suite für großes sinfonisches Orchester konzipiert. Das vom Komponisten meisterhaft beherrschte Spiel mit fein differenzierten Klangfarben sowie der Wechsel zwischen solistischen Passagen und Tutti-Effekten lassen sich auf der Orgel sehr überzeugend realisieren.

Die in der Transkription abgedruckten Registerangaben sollen zunächst auf die Basis der Fußtonlagen hinweisen. So bieten oktavierte 4'- oder 16'-Passagen einen hohen Spielkomfort und lassen das Musizieren von Primo und Secondo nicht zu intim werden. Darüber hinaus geben die Registerangaben Hinweise auf bestimmte Klangfarben, die dem orchestralen Vorbild nahe kommen sollen. Dennoch sind die Registrieranweisungen nur als Vorschläge aufzufassen, da sowohl bei der Registrierung als auch bei der Manualverteilung die orgeleigene Klangästhetik berücksichtigt werden sollte.

Die Transkription orientiert sich an einer dreimanualigen Orgel, da sich Gleichzeitigkeit und Wechsel verschiedener Klangfarben auf einem solchen Instrument sehr gut realisieren lassen. Eine Darstellung auf einer zweimanualigen Orgel ist ebenfalls denkbar. Diese gelingt, indem jeweils zwei Manuale zu einem zusammengefasst werden. Entsprechende Lösungs-Vorschläge für die einzelnen Sätze der Suite sind vom Herausgeber angefügt.

Nürnberg, im Juni 2009

Alexander Därr

## Foreword

The transcription of the 'Nutcracker Suite' is intended to make the Russian Romantic composer's famous and fascinating ballet music available for organ duos (an organ version for two hands has already been published, Edition No. 1786). The other aim is to give organ duos the opportunity of displaying the organ in a different, rather unusual and unexpected light, and thereby of entertaining the audience in a most pleasing way.

On 31st December 2007, Michael Schönheit and Denny Wilke, the organists of the Gewandhaus in Leipzig, gave the first performance of this arrangement at the New Year's Eve Concert in the Gewandhaus. The concert was moderated by Herbert Feuerstein and had as its theme, "The Dancing Organ".

The original arrangement of the Nutcracker Suite was written for a large symphony orchestra. The organ convincingly and effectively presents the composer's masterly arranged play of finely differentiated tone colours and the interplay of solo passages with tutti effects.

The registration information printed in the transcription is primarily intended to indicate the pitch of the stop. For example, octaving 4' or 16' passages makes for greater comfort of performance and prevents the playing of Primo and Secondo from becoming over-intimate. In addition, the registration information indicates certain colours intended to approximate the orchestral original. Nevertheless, the registration information is meant only as a suggestion; for the choice of stops and manuals the main criteria should be the tonal quality of the respective organ.

The transcription is based on a 3-manual organ, as such an instrument successfully brings to life the concurrence and alternation of different tone colours. Performance on a 2-manual organ would also be possible, if two manuals are combined to one. The editor has attached corresponding suggestions for the individual pieces of the suite.

Nürnberg, June 2009

Alexander Därr  
Translation: Maria Urban

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# Nussknacker-Suite

op. 71a

## I.

### Ouverture miniature

Komb. 1

- III: Labialstimmen 4'
- II: zeichn. Labialstimmen 8' (quasi Klarinette)
- I: Flöte 8'

Peter I. Tschaikowsky  
1840-1893

Transkription für Orgel: Alexander Därr

#### Allegro giusto

Komb. 1

Musical score for measures 1-6. The score is in 2/4 time and B-flat major. It features three staves: I (Flöte 8'), II (zeichn. Labialstimmen 8' (quasi Klarinette)), and III (Labialstimmen 4'). The tempo is marked 'Allegro giusto'. The dynamics are marked 'pp' (pianissimo) for the woodwinds. The woodwinds play a rhythmic pattern of eighth notes and quarter notes, while the piano accompaniment provides harmonic support with chords and moving lines.

Musical score for measures 7-10. The score continues from measure 6. It features three staves: I (Flöte 8'), II (zeichn. Labialstimmen 8' (quasi Klarinette)), and III (Labialstimmen 4'). The tempo is marked 'Allegro giusto'. The dynamics are marked 'pp' (pianissimo) for the woodwinds. The woodwinds play a rhythmic pattern of eighth notes and quarter notes, while the piano accompaniment provides harmonic support with chords and moving lines.



## II. Dances Caractéristiques a) Marche

**Komb. 1**

III: Lab. u. Zungen  
16', 8', 4', Cornett  
II: Lab. 8', 4'  
I: Lab. 16', 8'

**Komb. 2**

= Komb. 1  
III: nur Lab. 8'

**Komb. 3**

III: Lab. 16' - 4', Ob. 8'  
II: Lab. 8, 4'  
I: Fl. 16' - 2'  
Ped.: Fl. 8'

**Komb. 4**

= Komb. 1  
II: + 2'  
I: + Tr. 8  
+ Cornett  
+ III/I  
+ III/Ped.

**Komb. 5**

III: Lab. 8', Ob. 8'  
II: Lab. 8' - 2'  
I: Lab. 16', 8'

### Tempo di marcia viva

Tempo di marcia viva

## b) Danse de la Fée-Dragée

III: quasi Klarinette ( 8'  
 II: Flöten 8', 4' quasi Celesta  
 I: Labialstimmen 4'  
 Ped.: Flöten 16', 8'

**Andante non troppo**

The score is for a piece in 2/4 time with a key signature of one sharp (F#). It is divided into two systems. The first system (measures 1-6) features a piano accompaniment with a bass line in the left hand and chords in the right hand. The woodwinds enter in measure 5. The second system (measures 7-12) continues the piano accompaniment and woodwind parts. Dynamics include *mf*, *mp*, *f*, and *fp*. A marking *(sempre I)* is present in the woodwind part.

**Andante non troppo**

**I**

**II**

**III**

*mf*

*mp*

*f*

*fp*

*(sempre I)*

## c) Danse russe Trepak

III: 8' - 2', Schw. 1/2  
 II: 8' - 2'  
 I: 8', 4', III/I II/I  
 Ped.: Labialstimmen 16'

## Tempo di trepak, molto vivace



The first system of the musical score consists of three staves. The top staff is for the first horn (I), the middle for the second horn (II), and the bottom for the bassoon. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Tempo di trepak, molto vivace'. The first horn part starts with a dynamic marking of *ff* and includes fingerings I and II. The second horn part starts with *I ff* and includes fingerings II and I. The bassoon part has a dynamic marking of *ff* and includes fingerings II and I. The system concludes with a fermata over the final notes.

## Tempo di trepak, molto vivace



The second system of the musical score consists of three staves. The top staff is for the first horn (I), the middle for the second horn (II), and the bottom for the bassoon. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is 'Tempo di trepak, molto vivace'. The first horn part starts with a dynamic marking of *ff* and includes fingerings I and II. The second horn part starts with *I ff* and includes fingerings II and I. The bassoon part has a dynamic marking of *ff* and includes fingerings II and I. The system concludes with a fermata over the final notes.

### d) Danse Arabe

III: Labialstimmen 8', (4')  
II: Labialstimmen 8'  
I: Labialstimmen 8'  
Ped.: nur II/P

**Allegretto**

**Allegretto**

III

I

II

*I p*

*II p*

6

5

Eigentum des Verlegers für alle Länder: Dr. J. Butz, Bonn, 2009

### e) Danse Chinoise

III: Fagott 16'  
II: alle lab. 4'  
I: Gambe 8', Flöte 8', 4'  
Ped.: Prinzipal 16'

**Allegro moderato**

**Allegro moderato**

*mf* *7* *tr*

**Allegro moderato**

*mf* *sempre stacc.*

*p quasi pizz.*

*mf* *7* *tr*

**Allegro moderato**

f) Danse des Mirlitons



Komb. 1

III: Oboe 8', Flöte 8'  
 II: Flöten 8', 4'  
 I: Flöten 8'  
 Ped.: Flöten 16', 8'

Komb. 2

= Komb. 1  
 II: - Flöte 8'

Komb. 3

= Komb. 2  
 II: + Flöte 2', 1'  
 I: + Flöte 4'  
 Ped.: + Flöte 4', +III/P

Komb. 4

(neu)  
 III: Oboe 8', Flöte 8', Trompete 8'  
 II: Flöte 8', 4', III/II  
 I: Flöte 8'  
 Ped.: Subbass 16', +III/P

Moderato assai

I

Musical score for I (Flutes). It consists of two staves in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. The first staff has a box labeled 'Komb. 1' above it. The second staff has a dynamic marking of *Ip* above it. The music begins with a whole rest in the first two measures, followed by a series of chords and eighth-note patterns in the final two measures.

Moderato assai

II

Musical score for II (Flutes/Oboe). It consists of two staves in treble clef and two staves in bass clef, all with a key signature of two sharps and a 2/4 time signature. The top two staves have a dynamic marking of *II p quasi pizz.* above them. The bottom two staves have a dynamic marking of *p* below them. The music features a steady eighth-note accompaniment throughout.

5

Musical score for III (Oboe/Flute). It consists of two staves in treble clef and two staves in bass clef, all with a key signature of two sharps and a 2/4 time signature. The top two staves have a dynamic marking of *III pp* above them. The music features a melodic line in the upper staves and an accompaniment in the lower staves.

# III. Valse des Fleurs

III: 4' (mit Clairon) - 2', Schw. 1/2  
II: 4' - 2', III/II  
I: Flöten 8', 2' oder Flöten 16', 4' (quasi Harfe)  
Ped.: Labialstimmen 32' - 8'

**Tempo di Valse**

**I**

*mf*

**Tempo di Valse**

**II**

*f*

*sf*

*sf*

7

*dim.*

Komb. 1

I neu: Gambe 8', Flöte 4'

Ped.: + Flöten 16', 8'

141

*mf dolce*

*mf*

146

*mf*

Komb. 8

III: Tutti ohne Mixtur

II: alle Labialstimmen 16'-2', III/II

I: Prinzipal 8', alle Labialstimmen 4', Kornett, Trompete 8', 4', III/I

Ped.: Prinzipal 32', alle Labialstimmen 16', 8', Posaune 16', III/P

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neu: III: alle Labialstimmen 8', Oboe 8'  
 II: alle Labialstimmen 8', Flöte 4  
 I: alle Labialstimmen 8', III/I  
 Ped.: alle Labialstimmen 16'

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