

The Nutcracker

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Piano

The Nutcracker

Overture

Tchaikovsky
Arr. Tubbs

$\text{♩} = 110$
4

Harp

A

p

B

mp

mf

f

C

p

D

f

mf

p

E

p

mp

mf

pp

cresc.

ff

Nutcracker Overture

45 46 50 51 52 53 54 55 56

F 4 **G**

57 58 59 60 62 63 64

p *mp* *mf*

65 66 68 69 70 71

f *p* *p* *p*

72 73 74 75 76

f *mf* *p* *p*

77 78 79 80 82

p *mp* *mf* *pp* *cresc.*

I 2

83 84 85 86

(cresc.) *ff*

87 88 89 90

sempre ff

91 92 93

Piano

Scene 1

Arr. Tubbs

1 $\text{♩} = 120$ **10** **20**

Harp

31 $\text{♩} = 95$ **ff** **ff** **7** **rit..** **7**

41 **p** **mf** **p**

47 **7** **rit. a tempo** **p** **mf**

60 **mf** **p** **mf** **accel.** $\text{♩} = 115$ **7** **rit.**

73 $\text{♩} = 85$ **p** **cresc.**

76 **p** **cresc.**

79 **mf** **cresc.** **mf**

81 **(cresc.)** **ff** **ff**

82 **3** **12** **12**

Scene 1

83 $\text{♩} = 105$

84 85 86

pp *un poco cresc.* - - - - -

87 88 89 90 91

(*cresc.*) - - - - - *mf* *f*

92 93 94 95

dim. - - - - - *p* *cresc.* - - - - -

96 97 98

(*cresc.*) - - - - - *ff*

99 100 101

Piano

March

Arr. Tubbs

The score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The key signature has one sharp (F#).

System 1 (Measures 1-8): Measures 1 and 5 are marked with a large **4** above the staff. The piece begins with a piano (*p*) dynamic. Measures 6 and 7 are marked with a large **6** above the staff. The system concludes with a mezzo-forte (*mf*) dynamic.

System 2 (Measures 9-16): Measures 9 and 13 are marked with a large **4** above the staff. The piece continues with a piano (*p*) dynamic. Measures 14 and 15 are marked with a large **14** above the staff. The system concludes with a mezzo-forte (*mf*) dynamic.

System 3 (Measures 17-21): Measures 17 and 18 are marked with a large **3** above the staff. The piece features a forte (*f*) dynamic. Measures 19 and 20 are marked with a large **2** above the staff. Measures 21 and 22 are marked with a large **3** above the staff. The system concludes with a forte (*f*) dynamic.

System 4 (Measures 22-26): Measures 22 and 23 are marked with a large **mf** dynamic. Measures 24 and 25 are marked with a large **3** above the staff. Measures 26 and 27 are marked with a large **3** above the staff. The system concludes with a forte (*f*) dynamic.

System 5 (Measures 29-33): Measures 29 and 30 are marked with a large **p** dynamic. Measures 31 and 32 are marked with a large **mf** dynamic. Measures 33 and 34 are marked with a large **4** above the staff. The piece concludes with a mezzo-forte (*mf*) dynamic.

March

37 38 39 40 41 42

p *cresc.* *f* *mf*

43 44 45 46 47 48

f *mf* *f*

49 50 51 52

f *f*

53 54 55 56

mf *mf*

57 58 59 60

f *f*

61 62 63 64

p *cresc.* *ff*

65 66 67

f *f* *2*

3 3

Piano

Arrival of Drosselmeyer

Arr. Tubbs

To Harp $\text{♩} = 140$

Mysterious Stranger

Piu Andante $\text{♩} = 72$

16 $\text{♩} = 155$

Presentation of dolls

16 $\text{♩} = 230$

cresc. *ff*

Arrival of Drosselmeyer

Dance of the Dolls

$\text{♩} = 175$

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18 19 20 21

22 23 24 25 26 27 28 29 30 31 32 33 34

35 36 37 38 39 40 41 42 43 44 45

46 47 48 49 50 51 52 53 54 55 56

p

cresc.

mf

ff

p

ff

mf

f

p

p

mf

mf

p

mf

p

Arrival of Drosselmeyer

Introduction of nutcracker

$\text{♩} = 78$

acc. **rit.**

mp *f*

$\text{♩} = 78$

acc.

mp *cresc.* *f*

$\text{♩} = 92$

mf

rit.

mp

$\text{♩} = 78$

acc. **rit.**

mf

$\text{♩} = 92$ **rit.** **acc.**

mp *cresc.* *f* *ff*

Nutcracker breaks

Drosselmeyer consoles Clara

$\text{♩} = 74$ **4** **acc.** **rit.**

$\text{♩} = 200$ $\text{♩} = 130$ $\text{♩} = 200$

15 **8** **17** **7** **2**

Piano

Grandfather Waltz

Arr. Tubbs

♩ = 100

8

1

9

10

11

12

13

14

15

rit.

mf

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

♩ = 170

1. 3

52 *rit.*

53 7

60 *rit.*

Piano

Clara and the Nutcracker

Arr. Tubbs

$\text{♩} = 100$
To Harp

mf

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 31 32 33 34

rit. 2

The musical score is written for piano and harp. The piano part is in 4/4 time, marked with a tempo of 100 beats per minute. The harp part is marked 'To Harp'. The score is divided into measures 1 through 34. Measures 1-15 are in 4/4 time. Measures 16-17 are in 4/4 time. Measures 18-31 are in 2/4 time. Measures 32-34 are in 2/4 time. The piano part is marked 'mf' (mezzo-forte). The harp part is marked 'To Harp'. The score includes a 'rit.' (ritardando) marking at measure 32 and a '2' (second ending) marking at measure 34.

Clara and the Nutcracker

a tempo $\text{♩} = 110$

36 49 51 52 55 56 58 59 60

13 2 6 3 2 f 6

$\text{♩} = 132$ $\text{♩} = 152$ $\text{♩} = 80$ **poco accel.**

61 71 79 80 101 106 107 110 125 127 130 131

10 8 12 21 5 3 15 2 3 2

f *ff*

$\text{♩} = 80$ **rall.** **11** **12**

133 136 137 138 139 150 151

3 rall. 11 12

Piano

The Battle

Arr. Tubbs

$\text{♩} = 140$
12 $\text{♩} = 155$

1 13 14 15 16 17
 18 19 20 21 22 23 24
 25 26 27 28 29
 30 31 32 33
 34 35 36 37
 38 39 40 41
 42 43 44 45 46 47 48 49 50

ff
f ————— *ff*
ff
sf
ff
mf
ff *f* *mf* *f*
cresc. — — — *ff*

The Battle

51 52 53 54 55 56 57 58

59 60 61 62 63 64 65 66

67 68 69 70 71 72 73 74

75 76 77 78 79 80

81 82 83 84 85

86 87 88 89

ff

ff

sf

ff

mf

Detailed description: This is a piano score for a piece titled 'The Battle'. The score is written for piano and consists of measures 51 through 89. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into six systems. The first system (measures 51-58) features a melody in the right hand and a bass line in the left hand. The second system (measures 59-66) shows a more active bass line with a forte (ff) dynamic marking. The third system (measures 67-74) continues the bass line with a forte (ff) dynamic. The fourth system (measures 75-80) features a melody in the right hand and a bass line with a sforzando (sf) dynamic marking. The fifth system (measures 81-85) shows a melody in the right hand and a bass line with a forte (ff) dynamic marking. The sixth system (measures 86-89) features a melody in the right hand and a bass line with a mezzo-forte (mf) dynamic marking.

The Battle

90 91 92 93 94 95 96 97 98

ff *f* *mf* *f*

cresc. --- *ff*

99 100 101 102 103

ff

104 105 106 107 $\text{♩} = 135$

ff

108

fff

109 110 111 112 113 114 115 **To Harp**

rit. --- $\text{♩} = 125$

f *mf* *p* *pp*

116 117 118 119 120 121 122

cresc. *mf* *dim. ---* *p* *p cresc. ---*

123 124 125

(cresc.) ---

The Battle



Piano

Waltz of the Snowflakes

Arr. Tubbs

$\text{♩} = 160$
To Harp

$\text{♩} = 170$

1 24 11 36 37 38 44 45 46 6

24 11 6 6

52 53 54 60 61 62 6

mf 3 3 3 3

68 69 70 71 72 73 74 75 76 77 78 79

mf

80 81 82 83 84 85 86 92 93 94 6

mf

100 101 102 103 104 105 106 107 108 109 110

f 3 *p* *mf*

111 112 113 114 115 116 117 133 16 15

ff

Waltz of the Snowflakes

Measures 148-164. The score is in 4/4 time, with a key signature of one sharp (F#). Measures 148-151 are marked with a 4/4 time signature. Measures 152-156 are marked with a 3/4 time signature. Measures 157-164 are marked with a 3/4 time signature. The piece begins with a piano (*p*) dynamic. The melody in the right hand features eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Measures 165-172. The score continues in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand continues with a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic.

Measures 173-181. The score continues in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand continues with a steady eighth-note accompaniment. The piece begins with a piano (*p*) dynamic. Measures 175-176 are marked with a crescendo (*cresc.*). Measures 177-178 are marked with a mezzo-forte (*mf*) dynamic. Measures 179-180 are marked with a decrescendo (*dim.*). The piece ends with a final chord in measure 181.

Waltz of the Snowflakes

182 183 184 185 2 186 2 187 2 188 2 189

15 15

190 191 2 192 193 2 194 195 2 196 197 2

198 199 200 201 202 203 204 205

p

206 207 208 209 210 211 212 213

214 215 216 217 218

219 2 221 222 223 2 225

poco accel.

226 **(accel.)** 227 228 229 230 231 232 233

cresc. **ff**

3 **3** **5** **5** **rall.**

234 237 242 243

Detailed description: This is a musical score for a piano piece titled 'Waltz of the Snowflakes'. The score is written for a single melodic line in treble clef. It begins with a series of ascending eighth notes, marked with measure numbers 182 through 189. There are two measures of rests, each marked with a '2' and a double bar line. The score continues with more eighth notes, marked with measure numbers 190 through 197. This is followed by a series of eighth notes, marked with measure numbers 198 through 205, with a piano (*p*) dynamic marking. The next section consists of eighth notes marked with measure numbers 206 through 213. This is followed by eighth notes marked with measure numbers 214 through 218. The score then has a section marked with measure numbers 219 through 225, with a '2' above the first measure and a 'poco accel.' instruction. The final section starts at measure 226, marked with '(accel.)', and continues through measure 233. This section includes a crescendo (*cresc.*) and fortissimo (**ff**) dynamic marking. The score concludes with a series of measures marked with measure numbers 234 through 243, featuring a '3' above the first measure and a '5' above the second measure, with a 'rall.' instruction.

Piano

Enchanted Palace

Arr. Tubbs

$\text{♩} = 140$
To Harp

1 2 3 4

5 6 7 8 9 10

11 12 13 14 15 16

17 18 19 20 21 22

23 24 25 26

27 28 29 30

31 32 33 34 35 36 37

Enchanted Palace

Measures 38-41. Treble clef, key of D major. Measure 38: D4, E4, F#4, G4, A4, B4. Measure 39: A4, B4, C5, B4, A4, G4. Measure 40: G4, F#4, E4, D4, C4, B2. Measure 41: B2, A2, G2, F#2, E2, D2.

Measures 42-46. Treble clef, key of D major. Measure 42: D4, E4, F#4, G4, A4, B4. Measure 43: A4, B4, C5, B4, A4, G4. Measure 44: G4, F#4, E4, D4, C4, B2. Measure 45: B2, A2, G2, F#2, E2, D2. Measure 46: D4, E4, F#4, G4, A4, B4.

Measures 47-50. Treble clef, key of D major. Measure 47: D4, E4, F#4, G4, A4, B4. Measure 48: A4, B4, C5, B4, A4, G4. Measure 49: G4, F#4, E4, D4, C4, B2. Measure 50: B2, A2, G2, F#2, E2, D2.

Measures 51-57. Treble clef, key of D major. Measure 51: D4, E4, F#4, G4, A4, B4. Measure 52: A4, B4, C5, B4, A4, G4. Measure 53: G4, F#4, E4, D4, C4, B2. Measure 54: B2, A2, G2, F#2, E2, D2. Measure 55: D4, E4, F#4, G4, A4, B4. Measure 56: A4, B4, C5, B4, A4, G4. Measure 57: G4, F#4, E4, D4, C4, B2.

Measures 58-64. Treble clef, key of D major. Measure 58: D4, E4, F#4, G4, A4, B4. Measure 59: A4, B4, C5, B4, A4, G4. Measure 60: G4, F#4, E4, D4, C4, B2. Measure 61: B2, A2, G2, F#2, E2, D2. Measure 62: D4, E4, F#4, G4, A4, B4. Measure 63: A4, B4, C5, B4, A4, G4. Measure 64: G4, F#4, E4, D4, C4, B2.

Measures 65-83. Treble clef, key of D major. Measure 65: D4, E4, F#4, G4, A4, B4. Measure 66: A4, B4, C5, B4, A4, G4. Measure 67: G4, F#4, E4, D4, C4, B2. Measure 68: B2, A2, G2, F#2, E2, D2. Measure 69: D4, E4, F#4, G4, A4, B4. Measure 70: A4, B4, C5, B4, A4, G4. Measure 71: G4, F#4, E4, D4, C4, B2. Measure 72: B2, A2, G2, F#2, E2, D2. Measure 73: D4, E4, F#4, G4, A4, B4. Measure 74: A4, B4, C5, B4, A4, G4. Measure 75: G4, F#4, E4, D4, C4, B2. Measure 76: B2, A2, G2, F#2, E2, D2. Measure 77: D4, E4, F#4, G4, A4, B4. Measure 78: A4, B4, C5, B4, A4, G4. Measure 79: G4, F#4, E4, D4, C4, B2. Measure 80: B2, A2, G2, F#2, E2, D2. Measure 81: D4, E4, F#4, G4, A4, B4. Measure 82: A4, B4, C5, B4, A4, G4. Measure 83: G4, F#4, E4, D4, C4, B2.

Dance of the Sugar Plum Fairy

Piano

Tchaikovsky
Arr. Tubbs

$\text{♩} = 95$

Celesta

A

Cel.

B

C

Cel.

Celesta.

Cel.

1 5 6 7 8 9

10 11 12 13 14

15 16 17 18 19

20 21 22 23 25 26

27 29 30 31 32

33

mf

f

mf

cresc.

f

ff

DOTSPF

Cel.

34

Cel.

35

Cel.

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

f

cresc.

ff

Piano

Piano

Arrival of Clara and Prince

Arr. Tubbs

Celesta

$\text{♩} = 72$

p

mp

mf

f

ff

$\text{♩} = 80$

accel.

$\text{♩} = 160$

10

3 **8** **10**

The musical score is written for Celesta in 4/4 time. It begins with a tempo of 72 and a piano (p) dynamic. The first system (measures 1-3) features a melodic line in the right hand and a supporting line in the left hand, both using triplets and eighth notes. The second system (measures 4-7) continues the melodic development with a mezzo-piano (mp) dynamic. The third system (measures 8-12) shows a crescendo in dynamics from mezzo-forte (mf) to fortissimo (ff). The fourth system (measures 13-15) maintains the fortissimo dynamic with a tempo of 80. The final system (measures 16-30) includes an acceleration (accel.) to a tempo of 160, marked with a '10' in a box. The score concludes with a final chord in measure 30.

Russian Dance

Piano

Tchaikovsky
Arr. Tubbs

$\text{♩} = 142$

1 2 3 4 5 6 7 8 9

p *mf*

10 11 12 13 14 15 16

p *sf* *f* *p* *p* *mf*

A

17 18 19 20 21 22 23 24 25 26 27

p *ff* *mf* *sf* *ff* *mf* *f* *ff* *mf* *sf* *ff*

28 29 30 31 32

p *mf* *f*

B

33 34 35 36 37 38 39 40 41 42

f *ff* *f*

C

43 44 45 46 47 48 49 50 51 52

ff *ff* *ff*

Russian Dance

53 54 55 56 57 58 59 60 61 62

ff sf

63 64

D 65 66 67 68 69 70 71 72 73 74

f p sf f p p fff

75 76

77 78 79 80

81 82 83 84

Arabian Dance does not have a Piano part.

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Chinese Dance does not have a Piano part.

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Dance of the Reed Flutes

Piano

Arr. Tubbs

$\text{♩} = 115$

1 *p* poco cresc.

8 *mf* *p* cresc. - - -

17 8 8 *(cresc.)* - - - - - *mf* *p*

31 *cresc.* - - *mf* *p*

38 *p* *cresc.* *f* 18 18 *rall.a tempo* *p*

63 *p* *cresc.* - - -

69 *mf* *p* *p* *cresc.*

Dance of the Reed Flutes

A musical score for a piano piece titled "Dance of the Reed Flutes". The score is written for two staves, treble and bass clef, in a key signature of two sharps (F# and C#). The music begins at measure 75. In measure 75, the treble staff has a quarter rest followed by a quarter note G#4, and the bass staff has a quarter note F#3. Measure 76 features a quarter note G#4 in the treble and a half note F#3 in the bass. Measure 77 contains a half note G#4 in the treble and a half note F#3 in the bass, with a forte (f) dynamic marking below the bass staff. Measure 78 shows a half note G#4 in the treble and a half note F#3 in the bass. Measure 79 has a half note G#4 in the treble and a half note F#3 in the bass. Measure 80 features a half note G#4 in the treble and a half note F#3 in the bass. The piece concludes with a double bar line at the end of measure 80.

Piano

Mother Ginger

Arr. Tubbs

$\text{♩} = 125$

1 $\text{♩} = 125$ 2 3 4 5 6

f *sf* *sf* *f*

7 8 9 10 11 12

sf *sf* *sf* *ff* *mf*

13 14 15 16 17 18

ff

19 20 21 22 23 24 25

26 27 28 29 30 31

ff *ff* *mf*

$\text{♩} = 72$ 32 33 34 35 36

mf *sf pesante*

37 38 39 40

cresc. *sf* *ff* *mf*

cresc. *ff*

41 42 43 44

45 46 47 48 49

50 51 52 53 54 55 56

57 58 59 60 61 62 63

64 65 66 67 68 69

70 71 72 73 74 75 76

77 78 79 80 81 82

ff

f

cresc.

mf

fff

cresc.

mf

fff

cresc.

Waltz of the Flowers

Piano

Tchaikovsky
Arr. Tubbs

Harp

$\text{♩} = 128$

1 2 3 4 5 6

Hrp.

ff

7 8 9 10

ff

$\text{♩} = 90$

16 17 18 19

Hrp.

ff

20 21 22 23

Hrp.

24 25 26

$\text{♩} = 155$

27 28 29 30 31 32 33 34

Hrp.

A 16 **B** 12 1. 4 2. 4 16 **C** 16

54 70 82 86 90 106

WOTF

D

Hrp. 122 *ff* 123 124 125 126 127 128 129 130 131 132 133 134 135 1.

Hrp. 136 *sf* 137 138 139 140 141 *fff* *ff* 142 *p* 143 144 145 146

Hrp. 147 148 149 150 151 152 153 154 *f* *piu* 155 156

E

Hrp. 157 158 *p* 159 160 161 162 163 164 165

Hrp. 166 167 168 169 170 171

Hrp. 172 **16** **F** 188 **16** **G** 204 **22** **H** 226 **16** **I** 242 **16**

Hrp. 258 *ff* 259 260 261 262 263 264 265 266 267 268 269 270 271 1.

WOTF

Hrp.

272 273 274 275 276 277 278 285 309 310 334 341 342

2. J 24 K 24 L 7

$\text{♩} = 165$

sf *sf* *ff* *fff*

Hrp.

343 344 345 346 347 348 349 350 351 352 353

$\text{♩} = 150$

Piano

Intrada

Arr. Tubbs

$\text{♩} = 60$
To Harp

The score is written for piano in 4/4 time, with a tempo of 60 beats per minute. It consists of 12 measures, divided into six systems of two measures each. The music is characterized by a harp-like texture, achieved through the use of triplets and arpeggiated chords. The first measure is marked *mf*. The key signature has one sharp (F#). The score includes a crescendo marking in measure 11 and a forte (*f*) marking in measure 12.

1 *mf* 2 3 4 5 6 7 8 9 10 11 *cresc.* 12 *f*

Intrada

13

14

15

16

17

18

19

20

21

22

23

24

mf

cresc.

mf

The musical score for the 'Intrada' section, measures 13 through 24. The score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems, each with a grand staff (treble and bass clefs). Measures 13-14, 15-16, 17-18, 19-20, 21-22, and 23-24 are pairs of measures. The melody is primarily in the right hand, featuring eighth-note triplets and sixteenth-note patterns, often beamed together. The left hand provides a steady accompaniment with eighth-note triplets. Dynamics include *mf* (mezzo-forte) at the beginning of measures 13, 17, and 19, and a *cresc.* (crescendo) marking in measure 15. The piece concludes with a double bar line at the end of measure 24.

Intrada

accel. **rall.** $\text{♩} = 70$

52 53 54 55 58

3 3 3 *ff* 3

59 60 61

ff 9 9 9

62 63 64

9 9

65 66 67 69

$\text{♩} = 140$ 2 2 *ff* 6 *fff*

12 12 12 12

70 $\text{♩} = 70$

12 12 12 12

71 12 12 12 12

Intrada

72

12 12 12 12

73

14 14 14 14

74

14 14 14 14

75

76

Piano

Final Waltz

Arr. Tubbs

$\text{♩} = 200$
To Harp 31 27 5

Harp + Celeste

p

$\text{♩} = 135$

24 8 8 20 rit. 2

Final Waltz

162 Harp + Celeste

p

172

173 174 175 176 177 178

179

180 181 182 183 184 185

186

187 188 189 190 191

192

ff

193 194 195

196 197 198 199 200 201 202 203

204 205 206 207 208 209 210 211 212 213 214

3 *rit.*

3