

The Nutcracker

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Clarinet 2

The Nutcracker

Overture

Tchaikovsky
Arr. Tubbs

$\text{♩} = 118$ **A** $\frac{4}{4}$ **B**

1 9 13 14 15 17 18 19

p *mf* *< >*

C $\frac{8}{8}$ **D**

20 21 29 30 31 32

f *p* *p* *p*

33 34 35 36 37 38

mp *mf* *f* *f* *pp* *cresc.*

E

39 40 41 42 43 44 45

ff *pesante*

F

46 47 48 49 50 51

p *mf* *mp* *p* *pp*

G $\frac{4}{4}$

52 53 54 58 59 60 61 62

pp *p* *p* *cresc.* *f* *mf*

H $\frac{8}{8}$

63 64 65 66 74 75

< > *f* *p*

I

76 77 78 79 80 81 82

p *p* *mp* *mf* *f* *pp*

83 84 85 86 87 88 89

ff *pesante* *sempref*

90 91 92 93

Clarinet 2

Scene 1

Arr. Tubbs

$\text{♩} = 126$

10 4 5

1 11 15 20 21 22 23 24 25 26

f

27 28 29 30

cresc.

31 32 33 34 35

ff marcato

rit.

$\text{♩} = 116$

36 37 38 39 40 41

ff

rit. a tempo

7 *accel.* $\text{♩} = 126$

50 51 52 53 54 55 56 57 64 65

f *p* *mf* *f marc.*

66 67 68 69 70 71 72

rit.

$\text{♩} = 108$

73 74 75 76 77 78

pp *mp* *p* *mp* *p* *mp*

79 80 81

mf

$\text{♩} = 110$

82 83 84 85

ff *pp*

un poco cresc.

86 87 88 89 90 91 92 93

(cresc.) *mf*

94 95 96 97

f *dim.* *p*

cresc.

Meno $\text{♩} = 100$

98 99 100 101

ff

Clarinet 2

March

Arr. Tubbs

1 *p* 3 *mf* > *p* 2 3 *mf* > 4 5 3 8 *f*

9 *p* 10 *mf* > *p* 11 3 *mf* > *pp* 12 13 14 15

16 *f* *f* *mf* *f* *mf*

24 *f* *p* 25 3 *mf* > *p* 26 27 3 28 29 3 32 *f*

33 *p* 34 *mf* > *p* 35 3 36 *mf* > *pp* 37 38 39

40 *f* *ff* *mf* *f* *mf* *f* *sf* >

51 *f* 52 *sf* > *mf* 53 54 55 *f* < *ff* 56 57 3 *f*

58 *sf* > *f* 59 3 60 *sf* > *mf* 61 62 63 64 65 *ff*

66 *mf* *f* *mf* *f*

74 *sf* > *f* 75 3 76 *sf* > *mf* 77 78 79 *f* < *ff* 80

81 *f* 82 *sf* > *f* 83 3 84 *sf* > *mf* 85 86 87

88 *f* *ff*

Clarinet 2

Arrival of Drosselmeyer

Arr. Tubbs

♩ = 140
Mysterious
Stranger

18

1 19 20 21 22 23

p *mf* *mf*

24 25 26 27 28 29

mf *mf*

30 31 32 33 34 35 36

p *ff*

37 38 39 40 41 42 43 44

5 5 5 5 3

♩ = 150
Presentation
of dolls

1 2 3 4 5 6 7 8

p *cresc.* *f*

9 10 11 12

p

13 14 15 16

cresc. *rit.* *f*

17 25 26 27 28 29 30 31 32

8

♩ = 230

mf *cresc.* *ff*

Arrival of Drosselmeyer

Dance of the Dolls

$\text{♩} = 175$

1 8 9 10 11 12 13 14 15 16

p *cresc.* *f*

17 18 19 20 21 22 23 24

ff *p*

25 26 27 28 29 30 31 32

ff *mf*

33 34 35 36 37 38 39 40

p

41 42 43 44 45 46 47 48

p *cresc.* *mf*

49 50 51 52 53 54 55 56

p

Introduction of nutcracker

$\text{♩} = 76$ 3 *accel. rit.* $\text{♩} = 78$ *rit. accel.* $\text{♩} = 92$ 7 *rit.* $\text{♩} = 78$ *accel.*

1 4 5 6 7 8 9 10 17 18 19

p

20 21

p *rit.*

22 23 24 25 26

$\text{♩} = 92$ *rit.* *accel.* *ff*

mf

Nutcracker breaks

3 3

Arrival of Drosselmeyer

Drosselmeyer
consoles Clara

$\text{♩} = 74$

1 2 3 4 5 **accel.**

f

6 **accel.** **rit.** **rit.**

mf **mp** *dim.* **pp**

$\text{♩} = 130$

10 **p**

11 12 13 14 15 16 17 18 19

$\text{♩} = 200$ **6** $\text{♩} = 130$ **17**

20 21 22 23 24 25 26 32 33 34 **f**

$\text{♩} = 200$ **rit.**

51 52 53 54 55 56 57 58 59 60

pp *cresc.* **sf** **sf** **sf**

The musical score is written for Clarinet 2 in G major (three sharps). It consists of five staves of music. The first staff (measures 1-5) starts with a tempo of 74 quarter notes per minute and features a melodic line with a forte (f) dynamic. The second staff (measures 6-9) includes dynamics of mezzo-forte (mf), mezzo-piano (mp), and pianissimo (pp), with markings for acceleration (accel.) and deceleration (rit.). The third staff (measures 10-19) has a tempo of 130 quarter notes per minute and a piano (p) dynamic. The fourth staff (measures 20-34) features a tempo change to 200 quarter notes per minute for measures 20-25, followed by a 6-measure rest, then a tempo change to 130 quarter notes per minute for measures 26-34, which ends with a forte (f) dynamic. The fifth staff (measures 51-60) returns to a tempo of 200 quarter notes per minute and includes a deceleration (rit.) marking, starting with pianissimo (pp) and building to fortissimo (sf) dynamics with a crescendo (cresc.) marking.

Clarinet 2

Soldier Doll Dance

Arr. Tubbs

♩ = 160

1 2 3 4 5 10 15 6 21 22

p *p*

23 24 25 26 27 28

p *mf* *f* *mf*

29 30 31 32 33

ff *ff*

34 35 37 38 39 40 41 42

p cresc. *f* *mf* *mf* *ff* *fff*

Clarinet 2

Grandfather Waltz

Arr. Tubbs

$\text{♩} = 100$
 1 2 3 5 6 7 8
sf *mp* *cresc.*
 9 10 11 12 13 14 15 **rit.**
(cresc.) *mf* *cresc.* *ff*
 $\text{♩} = 145$
 16 17 18 19 20 21 22 23 24
f
 25 26 27 28 29 30 31 32
 33 34 35 36 37 38 39 40
 41 42 43 44 45 46 47 48 $\text{♩} = 170$ 49 52 **1.3** **rit.** 53 7 **rit.** 60
 4/4

Clarinet 2

Clara and the Nutcracker

Arr. Tubbs

$\text{♩} = 100$
 1 2 3 4 5 6 7 8 9 10 11 12
p *mp*

13 14 15 16 17 32 33 34 35 36 37 49
 15 *rit.* *a tempo* 12 $\text{♩} = 110$
pp *p* *pp* *p* *pp*

50 51 52 54 55 56 59 60 61 63 64 65 67
 2 3 *tr* 2 *tr* 2
mp *pp* *mp* *pp* *p*

68 69 71 75 76 77 78 79 80 81 82 83 84
 $\text{♩} = 132$ 2 4 *tr* *tr* 3 3 3 3
mf *cresc.*

78 79 80 81 82 83 84
 $\text{♩} = 152$ 2
(cresc.) *ff* *pp* *f*

86 87 88 89 90 91 92 93 98
p *pp* *p* *mp* *f* *p*

99 100 101 104 105 106
 3
f *p* *mp* *mf* *ff*

107 110
 $\text{♩} = 80$ 3 10

Clara and the Nutcracker

120 *mf* 3 3 3 3 121 122 *mf* *cresc.* 3 3 3 3 123 3 3 3 3

124 3 3 3 3 125 3 3 3 3 126 3 3 3 3 127 **poco accel.** 3 3 3 3 *ff* *p*

128 3 3 3 3 129 3 3 3 3 130 3 3 3 3 *cresc.*

131 3 3 3 132 3 3 3 3 133 3 3 3 3 134 3 3 3 3 *(cresc.)* *f*

135 3 3 3 3 136 3 3 137 3 3 3 3 138 **rall.** 3 3 3 3 *cresc.* *fff* **rall.**

139 $\text{♩} = 80$ 3 3 3 3 140 3 3 3 3 141 3 3 3 3 142 3 3 3 3 *ff* *p* *cresc.*

143 3 3 3 144 145 146 147 *(cresc.)* *ff* *ff* *cresc.*

148 149 150 151 3 3 3 3 *(cresc.)* *ff* *fff*

152 3 3 3 3 153 3 3 3 3 154 3 3 3 3 155 6 *(cresc.)*

156 3 3 3 3 157 6 158 3 3 3 3 159 3 3 3 3

160 3 3 3 3 161 3 3 3 3 162

Clarinet 2

The Battle

Arr. Tubbs

$\text{♩} = 140$
 $\text{♩} = 155$

1 5 6 10 11 12 13
 14 15 16 17 18 19
 20 21 22 23 24 25
 27 28 29 30 33 34
 35 36 37 38 39 40 41
 42 43 44 45 46 47 48
 49 50 *tr* 51 *tr* 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

ff *ff* *sf* *ff* *fff* *ff* *f* *f* *tr* *tr* *sf* *f* *ff* *fff* *ff* *ff* *ff*

4 4 4 3 3 2 3 3 3 4

The Battle

82 83 84 85 86 87 88

ff

89 90 91 92 93 94 95

fff *mf cresc.* - - - -

96 97 98 99 100 101 102

f

103 104 105 106 107 108

fff *sf* *fff*

$\text{♩} = 135$

109 110 111 112 113 114

rit $\text{♩} = 125$ *f* *mf* *p*

116 117

10

Clarinet 2

Waltz of the Snowflakes

Arr. Tubbs

$\text{♩} = 140$ **23** $\text{♩} = 155$ **11** **16**

1 24 25 36 37 53 54 55

p *mp*

56 57 58 59 60 61

f *mp*

62 63 64 65 66 67

cresc. *f*

68 69 70 71 72 73 74

mf

75 76 77 78 79 80 81

82 83 84 85 89 90 91

4 *mf*

92 93 97 98 99 100

4 *mf* *f*

Waltz of the Snowflakes

101 7 108 109 110 111 112 113 114 115 116

mf *cresc.* *f* *mf* >

117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132

p

133 134 135 136 137 138 139 140 141 142 143 144 145 146 147

148 149 150 151 152 153 154 155 156 157

ff *p* *ff*

158 159 160 161 162 163 164 165 166

p *p* *mp*

167 168 169 170 171 172 173

174 175 176 177 178 179 180 182 183

p

184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

p

201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 225 226 227

10 poco accel. *pp*

228 (accel.) 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243

cresc. mf *cresc. ff* *rall.*

Clarinet 2

Enchanted Palace

Arr. Tubbs

♩ = 155

4 14 1.2 2.2 14

1 5 19 21 23 37 38 39 40 41

mf *p*

42 43 44 45 46 47 51 52 53 54 55 56 57 58 59 60 61 62 63

p *f* *pp*

64 65 66 67 69 70 71 72 73 74 75 76 77 78 79 80 81 82

p *p*

83 84 85 86 87 88 89 90 91 10

pp

Dance of the Sugar Plum Fairy

Clarinet 2

Tchaikovsky
Arr. Tubbs

♩ = 95

A 8 8

B

1 9 17 18 19 20 21

p *p* *mf* *pp*

C

22 23 24 25 26 27 28 29 30 31

p *pp* *p*

32

15

33 48 49 50 51 52 53

p *p*

Clarinet 2

Arrival of Clara and Prince

Arr. Tubbs

1 $\text{♩} = 72$ 2 3 4 *p* *cresc.*

5 6 7 8 5 13 4 17 18 19 20 *(cresc.) mp* *mf* *ff*

21 22 23 24 25 26 27 28 29 *ff* *ff* *accel.*

30 $\text{♩} = 160$ 31 32 33 34 35 *ff*

36 37 38 39

Russian Dance

Clarinet 2

Tchaikovsky
Arr. Tubbs

$\text{♩} = 142$

1 *f* 2 *p* 3 *sf* 4 *p* 5 *p* 6 7 8 *mf*

9 *f* 10 *p* 11 *sf* 12 *p* 13 *p* 14 15 16 *mf ff*

A 17 *mf* 18 *sf* 19 *ff* 20 *mf* 21 **3** 24 *ff*

25 *mf* 26 *sf* 27 *ff* 28 *mf* 29 **3** 32 *ff*

B 33 *f* 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48 *ff*

C 49 *ff* 50 51 *ff* 52 53 54 55 56 *ff* **3**

57 *sf* 58 59 60 61 62 63 64 *ff* **3**

D 65 *sf* 66 67 68 69 70 71 72

73 *fff* 74 75 76 77 78

79 80 81 82 83 84

Clarinet 2

Arabian Dance

Arr. Tubbs

♩ = 85 $\frac{4}{4}$

1 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 57 58 59 60

61 62 63 64 65 66 67 68 69

70 76 77 78 84 85

86 88 89 90 92 93 94 95 96 97 98 99 100 101 102

p

p

p

pp

cresc. - - - - - mf

dim. - - - -

pp

mf

p

pp

6

mp

6

mp

2

p

p

pp

pp

dim. morendo ppp

Clarinet 2

Chinese Dance

Tchaikovsky
Arr. Tubbs $\text{♩} = 108$ Allegro moderato.

16



A

2

17 19 20 21

mf

22 23 24

25 26 27

28 29 30

31 32

cresc.

Dance of the Reed Flutes

Clarinet 2

Arr. Tubbs

1 $\text{♩} = 95$ **33**

34 35 36 **5** 41 42 43

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

44 45 46 47 48

49 50 51 52 53

54 55 56 57 58

rall. a tempo

59 60 61 62 69 70 71 **5** 76 77

mf > *p* *f* *f*

Arr. Tubbs

Musical score for "The Swan" by Charles Ives. The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 1 through 62, with various dynamic markings and tempo changes.

The score begins with a tempo marking of $\text{♩} = 125$. The first measure (1) is a whole rest. The second measure (2) is a whole rest. The third measure (3) is a quarter note (F#) with a forte (*f*) dynamic. The fourth measure (4) is a quarter note (G#) with a sforzando (*sf*) dynamic. The fifth measure (5) is a quarter note (A) with a sforzando (*sf*) dynamic. The sixth measure (6) is a quarter note (B) with a sforzando (*sf*) dynamic. The seventh measure (7) is a quarter note (C) with a sforzando (*sf*) dynamic. The eighth measure (8) is a quarter note (D) with a sforzando (*sf*) dynamic. The ninth measure (9) is a quarter note (E) with a sforzando (*sf*) dynamic. The tenth measure (10) is a quarter note (F#) with a sforzando (*sf*) dynamic. The eleventh measure (11) is a quarter note (G#) with a sforzando (*sf*) dynamic. The twelfth measure (12) is a quarter note (A) with a sforzando (*sf*) dynamic. The thirteenth measure (13) is a quarter note (B) with a sforzando (*sf*) dynamic. The fourteenth measure (14) is a quarter note (C) with a sforzando (*sf*) dynamic. The fifteenth measure (15) is a quarter note (D) with a sforzando (*sf*) dynamic. The sixteenth measure (16) is a quarter note (E) with a sforzando (*sf*) dynamic. The seventeenth measure (17) is a quarter note (F#) with a sforzando (*sf*) dynamic. The eighteenth measure (18) is a quarter note (G#) with a sforzando (*sf*) dynamic. The nineteenth measure (19) is a quarter note (A) with a sforzando (*sf*) dynamic. The twentieth measure (20) is a quarter note (B) with a sforzando (*sf*) dynamic. The twenty-first measure (21) is a quarter note (C) with a sforzando (*sf*) dynamic. The twenty-second measure (22) is a quarter note (D) with a sforzando (*sf*) dynamic. The twenty-third measure (23) is a quarter note (E) with a sforzando (*sf*) dynamic. The twenty-fourth measure (24) is a quarter note (F#) with a sforzando (*sf*) dynamic. The twenty-fifth measure (25) is a quarter note (G#) with a sforzando (*sf*) dynamic. The twenty-sixth measure (26) is a quarter note (A) with a sforzando (*sf*) dynamic. The twenty-seventh measure (27) is a quarter note (B) with a sforzando (*sf*) dynamic. The twenty-eighth measure (28) is a quarter note (C) with a sforzando (*sf*) dynamic. The twenty-ninth measure (29) is a quarter note (D) with a sforzando (*sf*) dynamic. The thirtieth measure (30) is a quarter note (E) with a sforzando (*sf*) dynamic. The thirty-first measure (31) is a quarter note (F#) with a sforzando (*sf*) dynamic. The thirty-second measure (32) is a quarter note (G#) with a sforzando (*sf*) dynamic. The thirty-third measure (33) is a quarter note (A) with a sforzando (*sf*) dynamic. The thirty-fourth measure (34) is a quarter note (B) with a sforzando (*sf*) dynamic. The thirty-fifth measure (35) is a quarter note (C) with a sforzando (*sf*) dynamic. The thirty-sixth measure (36) is a quarter note (D) with a sforzando (*sf*) dynamic. The thirty-seventh measure (37) is a quarter note (E) with a sforzando (*sf*) dynamic. The thirty-eighth measure (38) is a quarter note (F#) with a sforzando (*sf*) dynamic. The thirty-ninth measure (39) is a quarter note (G#) with a sforzando (*sf*) dynamic. The fortieth measure (40) is a quarter note (A) with a sforzando (*sf*) dynamic. The forty-first measure (41) is a quarter note (B) with a sforzando (*sf*) dynamic. The forty-second measure (42) is a quarter note (C) with a sforzando (*sf*) dynamic. The forty-third measure (43) is a quarter note (D) with a sforzando (*sf*) dynamic. The forty-fourth measure (44) is a quarter note (E) with a sforzando (*sf*) dynamic. The forty-fifth measure (45) is a quarter note (F#) with a sforzando (*sf*) dynamic. The forty-sixth measure (46) is a quarter note (G#) with a sforzando (*sf*) dynamic. The forty-seventh measure (47) is a quarter note (A) with a sforzando (*sf*) dynamic. The forty-eighth measure (48) is a quarter note (B) with a sforzando (*sf*) dynamic. The forty-ninth measure (49) is a quarter note (C) with a sforzando (*sf*) dynamic. The fiftieth measure (50) is a quarter note (D) with a sforzando (*sf*) dynamic. The fifty-first measure (51) is a quarter note (E) with a sforzando (*sf*) dynamic. The fifty-second measure (52) is a quarter note (F#) with a sforzando (*sf*) dynamic. The fifty-third measure (53) is a quarter note (G#) with a sforzando (*sf*) dynamic. The fifty-fourth measure (54) is a quarter note (A) with a sforzando (*sf*) dynamic. The fifty-fifth measure (55) is a quarter note (B) with a sforzando (*sf*) dynamic. The fifty-sixth measure (56) is a quarter note (C) with a sforzando (*sf*) dynamic. The fifty-seventh measure (57) is a quarter note (D) with a sforzando (*sf*) dynamic. The fifty-eighth measure (58) is a quarter note (E) with a sforzando (*sf*) dynamic. The fifty-ninth measure (59) is a quarter note (F#) with a sforzando (*sf*) dynamic. The sixtieth measure (60) is a quarter note (G#) with a sforzando (*sf*) dynamic. The sixty-first measure (61) is a quarter note (A) with a sforzando (*sf*) dynamic. The sixty-second measure (62) is a quarter note (B) with a sforzando (*sf*) dynamic.

Mother Ginger

63 *fff* 64 65 66 67 *fff*

68 69 70 71 72 73 74 75

76 77 78 79

80 81 82

The musical score for Clarinet 2, measures 63-82, is written in treble clef with a key signature of two sharps (F# and C#). The score is divided into four systems. The first system (measures 63-67) features a series of eighth notes with a forte (fff) dynamic marking at the beginning and end. The second system (measures 68-75) continues the eighth-note pattern, with a change in time signature to 2/4 at measure 71. The third system (measures 76-79) shows a change in time signature to 4/4 at measure 76, followed by a series of eighth notes. The fourth system (measures 80-82) continues the eighth-note pattern, with a change in time signature to 2/4 at measure 81, and ends with a final note in measure 82.

Clarinet 2

Waltz of the Flowers

Tchaikovsky

Arr. Tubbs

$\text{♩} = 128$

1 2 3 4 5 6 7 8 9 10 11 12

mf *f* *dim.*...

13 14 15 16 17 34 38 39 40 41 42 43 44

(*dim.*)... *p* **A** *p* **B** 3

45 51 52 53 54 55 56 57 58 59 60 61 70

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

73 74 77 78 81 82 85 86 87

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

88 89 90 91 92 93 94 95 96 97 98

sf *ff* *p* *p* **C**

99 100 101 102 103 104 105 106

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

107 108 109 110 111 112 113 122 125 126 129

ff *ff* *ff* *ff* *ff*

130 133 134 137 138 139 140 141 142 143 144 145 146

ff *sf* *f* *sf* *ff* *pp*

E

147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165

p

166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181

mf *p*

F

182 183 184 185 186 187 188 189 190 191 192 193 194 195 196

mf *p*

G

197 198 199 200 201 202 203 204 205 206 207 208

cresc. *f* *p*

(cresc.) - - - - - *fff*

WOTF

351

352

353

The image shows a musical score for Clarinet 2, measures 351 to 353. The key signature is three sharps (F#, C#, G#). Measure 351 contains a quarter note F#4, a quarter rest, and a dotted quarter note G#4. Measure 352 contains a quarter note F#4 with an accent (>), a quarter note G#4 with an accent (>), and a quarter note F#4 with an accent (>). Measure 353 contains a quarter note F#4 with an accent (>), a quarter rest, and a quarter note G#4 with an accent (>). The piece ends with a double bar line.

Clarinet 2

Tarantella

Arr. Tubbs

$\text{♩} = 130$
3

1 4 5 6 7 8

9 10 11 13 14

p *mf*

15 16 17

cresc.

$\text{♩} = 140$

18 19 20 21

(*cresc.*)

22 23 24

25 26

ff

Clarinet 2

Intrada

Arr. Tubbs

$\text{♩} = 60$
 1 12 13 14 ff 15 f 16 2 18 ff 19 mf

20 mf 21 ff 22 mf 23 dim. 24 accel. $\text{♩} = 76$ 25 8 accel. 26 34 35

37 p 38 3 39 $\text{poco a poco cresc.}$ 40 3 41 3 42 3 43 3 44 3 45 46

47 ff 48 9 49 50 5 51

52 3 53 cresc. 54 rall. $\text{♩} = 70$ 55 3 56 3 57 3 58 3 59 f 60 sf 61 f 62 ff

63 ffp 64 3 65 3 66 3 67 68 mp 69 3 70 mf ff

73 f 74 ff 75 ff 76

Clarinet 2

Final Waltz

Arr. Tubbs

$\text{♩} = 200$

1 *ff* 2 3 4 5 6 7 8 *mp* 9 10 11 12 13 *ff*

14 15 16 17 18 19 20 21 22 23 24 *mp* 25 26 27 28

29 *ff* 30 31 32 33 34 35 36 37 38 *f*

39 40 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 7 72 73 *f* *cresc. - - - - - ff* *p*

74 75 76 77 78 79 80

81 *p* 82 83 84 85 86

87 88 89 90 91 92 *cresc. - - - - -*

93 94 95 96 *(cresc.) - - - - - ff*

Final Waltz

97 *ff* 98 99 100 101 102 103 104 *sf* *mp* 105 106 107 *cresc.*

108 *(cresc.)* *ff* 109 110 111 112 113 114 115 116 117

118 *pp* *cresc.* 119 120 121 122 123 124 125 126 127 128

129 *fff* 130 131 132 133 134 135 136 137 138 139 140

141 142 143 144 145 146 147 148

149 150 151 152 153 154 155 156

157 *rit.* 158 159 160 $\text{♩} = 135$ 161

162 *p* 163 164 165 166 167 168 169

170 171 172 173 174 175 176 177

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 *fff* *rit.* 209 210 211 212 213 214