

The Nutcracker

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Piano

The Nutcracker Overture

Tchaikovsky
Arr. Tubbs

A

Harp $\text{♩} = 110$ **4**

B

C

D

E

F **4**

Nutcracker Overture

50

G

51 52 53 54 55 56 57 58 59 60

p *p* *p* *p*

62 63 64 65 66 68 69 70 71 72 73 74 75

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

70 71 72 73 74 75

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

76 77 78 79 80 82 83 84 85 86

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

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

87 88 89 90 91 92 93

sempre ff

91 92 93

Piano

Scene 1

Arr. Tubbs

Musical score for Harp, page 10-20. The score consists of ten staves of music. Staff 1 (Harp) starts at $\text{J} = 120$ in common time (4/4). Staff 2 starts at $\text{J} = 95$ in common time (4/4). Staff 3 starts at $\text{J} = 85$ in common time (4/4). Staff 4 starts at $\text{J} = 115$ in common time (4/4). The score includes dynamic markings such as *ff*, *p*, *mf*, *cresc.*, *rit.*, *a tempo*, *accel.*, and *rit.*. Measure numbers range from 1 to 120. The key signature changes between common time (4/4) and common time (3/4).

Scene 1

J. = 105

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

87 (cresc.) *mf* 88 89 90 91

92 93 94 95 *dim.* - - - - - *p* *cresc.* - - - - -

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

99 100 101

This musical score consists of five staves of piano music. The key signature is A major (three sharps). The time signature is common time (indicated by '12'). The tempo is marked as J. = 105. The score begins with a dynamic of pp and a performance instruction 'un poco cresc.' followed by a dashed line. It then transitions to a dynamic of mf, marked '(cresc.)' with a dashed line. The dynamic changes to f at measure 90, indicated by a horizontal line under the note heads. Following this, there is a dynamic of p, marked 'dim.' with a dashed line, and then a dynamic of ff, marked '(cresc.)' with a dashed line. The score concludes with measures 99 through 101, which are mostly blank with some rests and a final measure ending with a double bar line.

Piano

March

Arr. Tubbs

Piano March

Arr. Tubbs

Measure 1: *p*, **Measure 4:** **f**, **Measure 8:** **mf**

Measure 9: *p*, **Measure 13:** **f**, **Measure 16:** **mf**

Measure 17: **f**, **Measure 18:** **3**, **Measure 19:** **2**, **Measure 21:** **f**, **Measure 22:** **mf**, **Measure 24:** **f**, **Measure 26:** **3**

Measure 29: *p*, **Measure 33:** **f**, **Measure 33:** **4**, **Measure 33:** **mf**

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

53 54 55 56

mf *mf*

57 > 58 - 59 > 60 -

f

61 62 63 64

p *cresc.* - - - - - *ff*

65 66 67

f 3 2

March

A musical score for a piano march, consisting of five staves of music. The score is divided into measures numbered 69 through 88. Measure 69 starts with a forte dynamic (f) in the treble and bass staves. Measure 70 begins with a dynamic of *mf*. Measures 71 and 72 show complex sixteenth-note patterns with various dynamics including *mf*, *f*, and *mf*. Measure 73 features a dynamic of *f* followed by a dynamic of *mf*. Measure 74 ends the section. Measures 75 through 80 continue with sixteenth-note patterns, with measure 76 starting at *mf* and measure 80 ending at *mf*. Measures 81 through 84 show eighth-note patterns, with measure 81 starting at *f* and measure 84 ending at *f*. Measures 85 through 88 conclude the piece, starting at *p* and ending at *ff*, with a crescendo indicated between measures 86 and 87.

Piano

Arrival of Drosselmeyer

Arr. Tubbs

Mysterious Stranger

To Harp ♩ = 140

1 2 3 4 5 6 7

f

8 9 10 11 12 13 14

Piu Andante ♩ = 72

ff

15 16 17 18 19 20 15 35 36 37 38 39

sff *sff* *ff*

40 41 42 43 44

Presentation of dolls

Presentation of dolls

16

16

p *mf* *rit. p* *rit.*

25 **26** **27** **28** **29** **30** **31** **32**

mf *mf* *cresc.* *ff*

Arrival of Drosselmeyer

Arrival of Drosselmeyer

Introduction of nutcracker

measures 1-5: $\text{♩} = 78$, **measures 6-9:** $\text{♩} = 78$, **measures 10-13:** $\text{♩} = 92$, **measures 14-17:** $\text{♩} = 78$, **measures 18-21:** $\text{♩} = 78$, **measures 22-26:** $\text{♩} = 92$, **measures 27-30:** $\text{♩} = 200$, **measures 31-34:** $\text{♩} = 130$, **measures 35-38:** $\text{♩} = 200$, **measures 39-42:** $\text{♩} = 130$, **measures 43-46:** $\text{♩} = 200$, **measures 47-50:** $\text{♩} = 130$, **measures 51-54:** $\text{♩} = 200$, **measures 55-58:** $\text{♩} = 130$, **measures 59-62:** $\text{♩} = 200$

accel. **rit.** **rit.** **rit.** **Nutcracker breaks**

Drosselmeyer consoles Clara

Piano

Grandfather Waltz

Arr. Tubbs

1 $\text{♩} = 100$

8

rit.

16 $\text{♩} = 145$

25

33

41 $\text{♩} = 170$

49 **1. 3**

52 rit.

53 7

60 rit.

mf

Piano

Clara and the Nutcracker

Arr. Tubbs

To Harp

$\text{♩} = 100$

Musical score for piano, labeled "To Harp". The score consists of five systems of music, each containing four measures. The key signature is common time (indicated by a "4" above the staff). The music is divided into measures numbered 1 through 34. Measure 1 starts with a dynamic of *mf*. Measures 13 and 31 both contain a dynamic of *mf*. Measure 13 appears twice. Measure 16 contains a key change to B-flat major. Measure 17 contains a key change to E major. Measure 18 contains a key change to A major. Measure 31 contains a dynamic of *rit.* followed by a tempo marking of "2". Measure 34 contains a dynamic of *rit.* followed by a tempo marking of "2". Measures 1-12, 14-15, and 17-20 show a repeating pattern of eighth-note chords. Measures 21-24 show a similar pattern with some variations. Measures 25-28 show another variation of the pattern. Measures 29-32 show yet another variation. Measures 33-34 show a final variation.

Clara and the Nutcracker

a tempo $\text{♩} = 110$

36 49 51 52 55 56 58 59 60
13 2 3 2 6

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

61 71 79 80 101 106 107 110 125 127 130
10 8 21 5 3 15

$\text{♩} = 80$ **12** **12**

131 133 136 137 138 139 151
2 3 rall. - - - rall. **12**

Piano

The Battle

Arr. Tubbs

12

ff

18

f

ff

30

ff

34

ff

38

mf

The music is arranged for piano and consists of eight staves of musical notation. The tempo is indicated as 140 for the first section and 155 for the second section. The dynamics are marked with 'ff' (fortissimo) and 'f' (forte). The key signature changes between measures, starting with a major key and then moving to a minor key. The notation includes various note values such as eighth and sixteenth notes, and rests. Measure numbers are provided for each staff.

The Battle

42 > > 43 > > 44 > > 45 > > 46 > > 47 > > 48 > > 49 >

ff > > *f* > > *mf* > > *f* > > *ff* > > *cresc.* - - -

50 - 51 > > 52 > > 53 > > 54 > > 55 > > 56 > > 57 >

58 > > 59 > > 60 > > 61 > > 62 > > 63 > > 64 > > 65 >

ff > > 66 > > 67 > > 68 > > 69 > > 70 > > 71 > > 72 > > 73 > > 74 > >

ff > > 75 > > 76 > > 77 > > 78 > > 79 > > 80 > > 81 > >

ff > > 82 > > 83 > > 84 > > 85 > >

ff > > 86 > > 87 > > 88 > > 89 > >

mf > >

The Battle

A musical score for piano, featuring two staves (treble and bass) across eight systems. The score includes dynamic markings such as *ff*, *f*, *mf*, *p*, *pp*, and *cresc.*. Articulation marks like dots and dashes are used throughout. Performance instructions include *cresc.*, *ff*, *rit.*, *dim.*, *p*, *p cresc.*, *To Harp*, and *(cresc.)*. The tempo is marked as $\text{♩} = 135$ at the beginning of the first system and $\text{♩} = 125$ at the beginning of the eighth system.

Piano

Waltz of the Snowflakes

Arr. Tubbs

1 **24** **11** **6** **6**

52 **6** **6**

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

80 **81** **82** **83** **84** **85** **86** **92** **93** **94** **6**

100 **101** **102** **103** **104** **105** **106** **107** **108** **109** **110**

111 **112** **113** **114** **115** **116** **117** **118** **119** **120** **121** **122** **123** **124** **125** **126** **127** **128** **129** **130** **131** **132** **133**

To Harp

J = 140

3

mf

p

f

ff

Waltz of the Snowflakes

Musical score for the Waltz of the Snowflakes, featuring three staves of piano music. The score consists of three systems of music, each with two staves (treble and bass). The key signature is one sharp (F# major). Measure numbers are indicated above the music.

System 1 (Measures 148-164):

- Measures 148-151: Treble staff has a whole rest followed by eighth-note pairs. Bass staff has a whole rest followed by eighth-note pairs. Key signature changes to one sharp (G major) at measure 152.
- Measures 152-156: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 156 ends with a fermata over the treble staff.
- Measures 157-164: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 164 ends with a fermata over the treble staff.

System 2 (Measures 165-172):

- Measures 165-172: Treble staff shows sixteenth-note patterns with grace notes. Bass staff shows eighth-note patterns. Measure 165 has a dynamic *p*.

System 3 (Measures 173-181):

- Measures 173-176: Treble staff shows sixteenth-note patterns with grace notes. Bass staff shows eighth-note patterns. Measure 174 has a dynamic *cresc.*, measure 175 has a dynamic *mf*, and measure 176 has a dynamic *dim.*
- Measures 177-181: Treble staff shows sixteenth-note patterns with grace notes. Bass staff shows eighth-note patterns. Measure 181 ends with a double sharp sign in the key signature.

Waltz of the Snowflakes

Piano

Enchanted Palace

Arr. Tubbs

To Harp

$\text{♩} = 155$

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

38 39 40 41

42 43 44 45 46

47 48 49 50

$\text{♩} = 150$

51 52¹¹ 53¹¹ 54¹¹ 55¹¹ 56 57¹¹

mf

58 59¹¹ 60¹¹ 61¹¹ 62¹¹ 63¹¹ 64

65 66 67 16 18 83

16 18

Dance of the Sugar Plum Fairy

Piano

Tchaikovsky
Arr. Tubbs

A

1 4 5 6 7 8 9

Celesta

10 11 12 13 14

Cel.

15 16 17 18 19

Cel.

20 21 22 23 24 25 26

Cel.

27 29 30 31 32

Cel.

33 Celesta.

Cel.

DOTSPF

Musical score for Cello (Cel.) showing six staves of music. The score consists of two systems of three staves each. Measure numbers are indicated above the staves.

System 1 (Measures 34-36):

- Measure 34: Treble clef, key signature of one sharp (F#). Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 35: Treble clef, key signature of one sharp (F#). Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 36: Treble clef, key signature of one sharp (F#). Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns. Measure 37 starts with a dynamic *f*.

System 2 (Measures 37-53):

- Measure 37: Dynamic *f*. Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 38: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 39: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 40: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns. Measures 41-45: Dynamic *cresc.* followed by *ff*, then *f*.
- Measure 46: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 47: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 48: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 49: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 50: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 51: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.
- Measure 52: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns. Dynamic *f*.
- Measure 53: Cel. 1: Sixteenth-note patterns. Cel. 2: Sixteenth-note patterns.

Piano

Arrival of Clara and Prince

Arr. Tubbs

Celesta

$\text{♩} = 72$

$\text{♩} = 80$

$\text{♩} = 160$

accel.

Russian Dance

Piano

Tchaikovsky
Arr. Tubbs

J = 142

1 2 3 4 5 6 7 8 9

A

10 11 12 13 14 15 16

B

17 18 19 20 21 22 23 24 25 26 27

C

33 34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49 50 51 52

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.

Dec 8, 2025

Chinese Dance does not have a Piano part.

Dec 8, 2025

Dance of the Reed Flutes

Piano

Arr. Tubbs

J = 115

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 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74

poco cresc.

cresc. - - -

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

p

18

18 **rall.a tempo**

f

p

cresc.

p

cresc. - - -

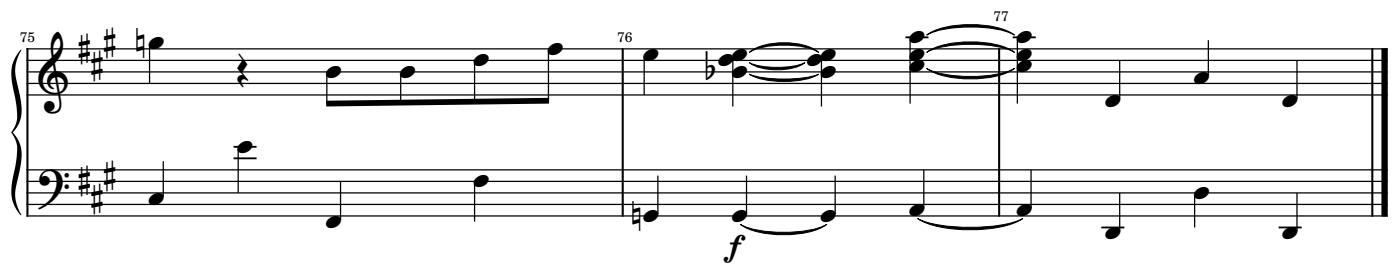
mf

p

p

cresc.

Dance of the Reed Flutes



Piano

Mother Ginger

Arr. Tubbs

1 2 3 4 5 6

7 8 9 10 11 12

13 14 15 16 17 18

19 20 21 22

Mother Ginger

23 24 25 26 27 28 29

ff ff mf

30 31 32 33 34 35

$\text{♩} = 72$

mf

36 37 38 39

sf pesante sf mf

cresc. - - - - ff

40 41 42

43 44 45 46 47

ff

48 49 50 51 52 53 54

$\text{♩} = 140$

f cresc. - - - -

55 56 57 58 59 60 61

ff f

(cresc.)

Mother Ginger

Musical score for Mother Ginger, featuring three staves of music with measure numbers 62-68, 69-76, and 77-82.

The score consists of three staves, each with a treble clef and a key signature of two sharps (F major). Measure 62 starts with a dynamic of **ff**. Measures 63-64 show a transition with a dynamic of **ff**. Measures 65-68 continue with a dynamic of **mf**, followed by a crescendo to **fff**.

Measure 69 begins with a dynamic of **mf** and a crescendo to **cresc. - - -**. Measures 70-76 show a series of eighth-note patterns with varying dynamics and time signatures (4/4, 3/4, 2/4).

Measures 77-82 feature sixteenth-note patterns with various dynamics and time signatures (4/4, 3/4, 2/4).

Waltz of the Flowers

Piano

Tchaikovsky
Arr. Tubbs

Harp

$\text{♩} = 128$

Hrp.

$\text{♩} = 90$

Hrp.

$\text{♩} = 155$

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

54 70 82 86 90 106

D

Hrp.

122 123 124 125 126 127 128 129 130 131 132 133 134 135

1.

2.

Hrp.

136 137 138 139 140 141 142 143 144 145 146

147

Hrp.

147 148 149 150 151 152 153 154 155 156

E

Hrp.

157 158 159 160 161 162 163 164 165

166

Hrp.

166 167 168 169 170 171

16 F 16 G 22 H 16 I 16

Hrp.

172 188 204 226 242

WOTF

258

Hrp.

ff

259 260 261 262 263 264 265 266 267 268 269 270 271

272

Hrp.

273 274 275 276 277 278 285 309 310 334 341

sf sf ff J 24 K 24 L 7

2.

342 343 344 345 346 347 348 349 350 351 352 353

fff

sf

J = 165

343 344 345 346 347 348 349 350 351 352 353

J = 150

Hrp.

Piano

Intrada

Arr. Tubbs

To Harp

$\text{♩} = 60$

mf

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

Intrada

Musical score page 13-14. Treble and bass staves. Measure 13 starts with a dynamic *mf*. Measures 13 and 14 show eighth-note patterns with sixteenth-note grace notes, separated by measure lines. Measure 14 ends with a half note.

Musical score page 15-16. Treble and bass staves. Measure 15 begins with a dynamic *cresc.* Measures 15 and 16 show eighth-note patterns with sixteenth-note grace notes. A dashed line separates the two measures.

Musical score page 17-18. Treble and bass staves. Measures 17 and 18 show eighth-note patterns with sixteenth-note grace notes. Measure 18 ends with a half note. A dynamic *mf* is indicated at the beginning of measure 18.

Musical score page 19-20. Treble and bass staves. Measures 19 and 20 show eighth-note patterns with sixteenth-note grace notes.

Musical score page 21-22. Treble and bass staves. Measures 21 and 22 show eighth-note patterns with sixteenth-note grace notes. Measure 22 ends with a half note.

Musical score page 23-24. Treble and bass staves. Measures 23 and 24 show eighth-note patterns with sixteenth-note grace notes.

Intrada

This block contains six staves of sheet music for piano, spanning measures 25 through 51. The music is primarily in treble clef, with bass clef appearing in measures 29 and 33. Measure 25 starts with a dynamic *cresc.* and an *accel.*, followed by a measure of eighth-note pairs. Measures 26 and 27 show eighth-note pairs with dynamics *p* and *10*. Measures 28 and 29 feature eighth-note pairs with dynamics *mp* and *9*. Measures 30 and 31 show eighth-note pairs with dynamics *mp* and *9*. Measures 32 and 33 feature eighth-note pairs with dynamics *mp* and *9*. Measures 34 and 35 show eighth-note pairs with dynamics *mp* and *6*. Measures 36 and 37 feature eighth-note pairs with dynamics *mp* and *6*. Measures 38 and 39 show eighth-note pairs with dynamics *mf* and *6*. Measures 40 through 45 are mostly rests. Measures 46 through 49 show eighth-note pairs with dynamics *3*. Measure 50 starts with *accel.*, followed by *accel.*, *accel.*, and *accel.*.

Intrada

accel.

rall. $\text{J} = 70$

3

59

ff

60

ff

61

ff

9

62

9

63

9

64

65

ff

66

ff

2

67

69

fff

6

12

J = 70

12

12

12

12

71

12

12

12

12

12

Intrada

Musical score page 72. Treble and bass staves. Measure 72 consists of four identical measures, each starting with a half note followed by a sixteenth-note pattern. Measures are grouped by vertical bar lines and horizontal measure lines labeled "12".

Musical score page 73. Treble and bass staves. Measure 73 consists of four identical measures, each starting with a half note followed by a sixteenth-note pattern. Measures are grouped by vertical bar lines and horizontal measure lines labeled "14".

Musical score page 74. Treble and bass staves. Measure 74 consists of four identical measures, each starting with a half note followed by a sixteenth-note pattern. Measures are grouped by vertical bar lines and horizontal measure lines labeled "14".

Musical score page 75. Bass staff. Measure 75 starts with a bass clef, a common time signature, and a key signature of one sharp. It features a bass note followed by a rest, then a repeat sign, another rest, and a final measure ending with a bass note and a fermata.

Piano

Final Waltz

Arr. Tubbs

To Harp

31

27

5

Harp + Celeste

64

p

65

66

67

68

69

70

71

p

72

73

74

75

76

77

78

79

80

81

11

92

93

94

95

96

97

121

24

8

129

8

20

rit.

157

158

159

160

137

J = 200

J = 135

2

Final Waltz

162
Harp + Celeste
163 164 165 166 167 168 169 170 171
p

172
173 174 175 176 177

178
179 180 181 182 183 184 185

186
187 188 189 190 191

192
193 194 195
ff

196
197 198 **4** 199 200 201 202 **4** 203

204
205 206 **4** 207 208 209 210 **3** rit. 212 213 214