

# The Nutcracker

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Piano

# The Nutcracker

## Overture

Tchaikovsky  
Arr. Tubbs

$\text{♩} = 110$   
**4**

Harp

**A**

*p*

**B**

*mf*

*mp*

**C**

*f*

*p*

**D**

*f*

*mf*

*p*

**E**

*pp*

*cresc.*

*ff*

**THE SWAN**  
Op. 20, No. 4  
Camille Saint-Saëns

**Allegretto**

**G Major**

**4/4**

**93 measures**

**Instrumentation:** Piano (p), Celesta (celesta)

**Key Signature:** One sharp (F#)

**Time Signature:** 4/4

**Tempo:** Allegretto

**Dynamic Range:** *p* (piano) to *ff* (fortissimo)

**Formal Elements:** The score is divided into measures, with measure numbers 45, 46, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 62, 63, 64, 65, 66, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, and 93. The score includes various musical notations, including notes, rests, and accidentals. The piano part is marked with dynamics such as *p*, *mp*, *mf*, *f*, and *ff*. The celesta part is marked with dynamics such as *p*, *mp*, *mf*, and *ff*. The score includes various musical notations, including notes, rests, and accidentals.

Piano

## Scene 1

Arr. Tubbs

1  $\text{♩} = 120$  10 20

Harp

31  $\text{♩} = 95$  32 33 7 **rit..** 40

**ff** **ff** 7

41 42 43 44 45 46

**p** **mf** **p**

47 48 49 56 57 58 59

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

60 61 62 63 64 65 72

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

73 74 75 3 3 3 3

**p**

76 3 3 3 3 77 3 3 3 3 78 3

**p** **cresc.**

79 3 3 3 3 80 3 3 3 3

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

(cresc.)

81 3 3 3 3 82 3

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

(cresc.) 3 3

## 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

83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101

Piano

## March

Arr. Tubbs

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

**System 1 (Measures 1-8):** Starts with a 4-measure rest in both staves. Measure 5 begins with a piano (*p*) dynamic. The melody in the treble staff is a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff plays a steady eighth-note accompaniment: F#3, G3, A3, B3, C4, D4, E4, F#4. The system ends with a mezzo-forte (*mf*) dynamic.

**System 2 (Measures 9-16):** Continues the melody and accompaniment from the first system. It begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic.

**System 3 (Measures 17-23):** Measure 17 has a forte (*f*) dynamic. Measures 18-19 are rests. Measure 20 has a forte (*f*) dynamic. Measures 21-22 have a mezzo-forte (*mf*) dynamic. Measure 23 has a mezzo-forte (*mf*) dynamic. There are triplets in measures 17, 21, and 23.

**System 4 (Measures 24-31):** Measure 24 has a forte (*f*) dynamic. Measure 25 has a piano (*p*) dynamic. Measure 26 has a forte (*f*) dynamic. Measures 27-31 continue with the melody and accompaniment. The system ends with a forte (*f*) dynamic.

**System 5 (Measures 32-40):** Measure 32 has a mezzo-forte (*mf*) dynamic. Measure 33 has a piano (*p*) dynamic. Measures 34-35 are rests. Measure 36 has a piano (*p*) dynamic. Measures 37-38 have a crescendo (*cresc.*) marking. Measure 39 has a mezzo-forte (*mf*) dynamic. Measure 40 has a forte (*f*) dynamic.

**System 6 (Measures 41-45):** Measure 41 has a mezzo-forte (*mf*) dynamic. Measures 42-43 have a piano (*p*) dynamic. Measure 44 has a forte (*f*) dynamic. Measure 45 has a mezzo-forte (*mf*) dynamic.



Piano

## Arrival of Drosselmeyer

Arr. Tubbs

**To Harp**  $\text{♩} = 140$

Mysterious Stranger

**Piu Andante**  $\text{♩} = 72$

15 16 17 18 19 20 35 36 37 38 39

40 41 42 43 44

**Presentation of dolls**  $\text{♩} = 155$

16 17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

$\text{♩} = 230$

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

## Arrival of Drosselmeyer

Introduction of nutcracker

$\text{♩} = 78$

**mp** **accel.** **rit.**  $\text{f}$

6  $\text{mp}$  **accel.** **cresc.**  $\text{f}$

10  $\text{mf}$   $\text{♩} = 92$

14 **mp** **rit.**

18  $\text{mf}$   $\text{♩} = 78$  **accel.** **rit.**

22  $\text{mp}$  **rit.** **accel.** **cresc.**  $\text{f}$  **ff** **Nutcracker breaks**

Drosselmeyer consoles Clara

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

10 11 15 26 8 34 17 51 7 58 59 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.

Arr. Tubbs

♩ = 100  
To Harp

*mf*

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

*rit.* 2

## Clara and the Nutcracker

**a tempo**  $\text{♩} = 110$

36 **13** 49 **2** 51 **3** 52 **3**

*mp* 10 11

55 **2** 56 **2** 58 **f** 59 60

*mp* 10 11

61 **10** 71 **8** 79 **12** 80 **21** 101 **5** 106 **f** **ff** 107 **3** 110 **15** 125 **2** 127 **3** 130 **poco accel.**

131 **2** 133 **3** 136 **rall.** 137 **rall.** 138 **11** 139  $\text{♩} = 80$  150 **12** 151

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 51 52

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

## The Battle

Musical score for "The Battle" in G major, 2/4 time. The score is written for piano and features a variety of dynamic markings and articulations. The key signature has one sharp (F#), and the time signature is 2/4.

The score is divided into measures 53 through 100. The dynamics and articulations are as follows:

- Measures 53-60: Treble and bass staves with various rhythmic patterns. Dynamics include *ff* (fortissimo) in measures 56 and 58.
- Measures 61-68: Treble staff mostly rests; bass staff has active patterns. Dynamics include *ff* in measures 63 and 67.
- Measures 69-75: Treble staff mostly rests; bass staff has active patterns. Dynamics include *ff* in measure 74 and *sf* (sforzando) in measure 75.
- Measures 76-81: Treble staff mostly rests; bass staff has active patterns. Dynamics include *ff* in measure 78.
- Measures 82-86: Treble staff mostly rests; bass staff has active patterns. Dynamics include *ff* in measure 82.
- Measures 87-94: Treble staff has active patterns; bass staff has active patterns. Dynamics include *mf* (mezzo-forte) in measure 89, *ff* in measure 90, *f* (forte) in measure 91, *mf* in measure 92, *f* in measure 93, and *ff* in measure 94. A crescendo marking (*cresc. - - -*) is present between measures 92 and 94.
- Measures 95-100: Treble and bass staves with various rhythmic patterns. Dynamics include *ff* in measure 99.

## The Battle

101 102 103 104 105

*ff*

106 107 108

$\text{♩} = 135$

*fff*

109 110 111 112 113 114 115

**To Harp**

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

116 117 118 119 120 121 122

**rit.**  $\text{♩} = 125$

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

123 124 125

*(cresc.)*

126

*mf*



Piano

## Waltz of the Snowflakes

Arr. Tubbs

$\text{♩} = 160$   
To Harp

$\text{♩} = 170$

1 24 11 36 37 38 6 44 45 46 6

24 11 6 6

52 53 54 60 61 62 6

*mf* 3 3 3 3 3 3

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

*mf*

80 81 82 83 84 85 86 6 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 16 133 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 152 and 160 are marked with a piano (*p*) dynamic. Measures 152 and 160 are marked with a 4 and 3 respectively, indicating a 4-measure rest in the treble and a 3-measure rest in the bass. Measures 156 and 164 are marked with a 3, indicating a 3-measure rest in the treble and a 3-measure rest in the bass. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Measures 165-172. The score is in 4/4 time, with a key signature of one sharp (F#). Measures 165 and 172 are marked with a piano (*p*) dynamic. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Measures 173-181. The score is in 4/4 time, with a key signature of one sharp (F#). Measures 173 and 180 are marked with a piano (*p*) dynamic. Measures 175 and 178 are marked with a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic. Measures 179 and 181 are marked with a decrescendo (*dim.*). The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

## Waltz of the Snowflakes

182 183 184 185 186 187 188 189

15 15

190 191 192 193 194 195 196 197

198 199 200 201 202 203 204 205

*p*

206 207 208 209 210 211 212 213

214 215 216 217 218

219 221 222 223 225

**poco accel.**

226 (accel.) 227 228 229 230 231 232 233 234 237 242 243

**rall.**

*cresc.* **ff**

3 5 3 5

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 on a grand staff (treble and bass clefs). It begins with a treble clef and a key signature of one sharp (F#). The first system (measures 182-189) features a melodic line with a series of eighth notes, followed by a 15-measure rest. The second system (measures 190-197) consists of a series of eighth notes. The third system (measures 198-205) continues the melodic line with a series of eighth notes. The fourth system (measures 206-213) continues the melodic line with a series of eighth notes. The fifth system (measures 214-218) continues the melodic line with a series of eighth notes. The sixth system (measures 219-225) continues the melodic line with a series of eighth notes. The seventh system (measures 226-243) features a series of eighth notes, followed by a 15-measure rest. The score includes various musical markings such as *p*, *cresc.*, *ff*, *poco accel.*, and *rall.*. The piece concludes with a double bar line.

Piano

## Enchanted Palace

Arr. Tubbs

 $\text{♩} = 140$   
To Harp

1.  $f$

2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15. 16.

17. 18. 19. 20. 1.

21. 22.

## Enchanted Palace

This musical score is for a piano piece titled "Enchanted Palace". It is written for a grand piano, with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into measures, with measure numbers 23 through 50 indicated at the beginning of each line. The music features a variety of textures, including flowing sixteenth-note passages in the right hand and steady eighth-note accompaniment in the left hand. There are several dynamic markings, including a piano (*p*) marking at measure 41. The score concludes with a final cadence in measure 50.

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

## Enchanted Palace

51 *mf* 52 53 54

This system contains measures 51 through 54. Measure 51 begins with a mezzo-forte (*mf*) dynamic marking. The music is written for piano in a key with one sharp (F#). The melody in the right hand consists of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The measures are grouped by bar lines.

55 56 57 58

This system contains measures 55 through 58. The musical notation continues with the same eighth-note patterns in both hands. The key signature remains one sharp.

59 60 61 62

This system contains measures 59 through 62. The melody and accompaniment continue. In measure 62, the right hand has a double bar line, indicating the end of a phrase.

63 64 65 66

This system contains measures 63 through 66. Measures 63 and 64 continue the previous patterns. Measures 65 and 66 show a change in the right-hand melody, moving to a higher register with eighth notes.

34 67

This system contains measure 67, which is a whole rest. Above the staff, the number '34' is written, likely indicating a page or section number. The measure ends with a double bar line.

# Dance of the Sugar Plum Fairy

Piano

Tchaikovsky

Arr. Tubbs

**♩ = 95**

**4**

**A**

Celesta

**mf**

**10**

**f**

**11**

**12**

**13**

**14**

**mf**

**15**

**16**

**17**

**18**

**19**

**B**

**20**

**f**

**21**

**mf**

**22**

**23**

**25**

**26**

**2**

**2**

**27**

**29**

**30**

**31**

**32**

**cresc.**

**f**

**ff**

**33**

Celesta.

**Cel.**

## 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



Parts for Arrival of Clara and Prince have not yet been issued.

Nov 1, 2025

## Russian Dance

Piano

Tchaikovsky  
Arr. Tubbs

$\text{♩} = 142$

1 2 3 4 5 6 7 8 9

*p* *mf*

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

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

Measures 53-62. Treble and bass staves. Key signature: one sharp (F#). Measure numbers 53, 54, 55, 56, 57, 58, 59, 60, 61, 62 are indicated above the treble staff. Dynamics: *ff* (fortissimo) at measure 57, *sf* (sforzando) at measure 58.

Measures 63-64. Treble and bass staves. Measure numbers 63, 64 are indicated above the treble staff.

Measures 65-74. Treble and bass staves. Key signature: one sharp (F#). Measure numbers 65, 66, 67, 68, 69, 70, 71, 72, 73, 74 are indicated above the treble staff. A dynamic marking **D** is placed above measure 65. Dynamics: *f* (forte) at measure 65, *p* (piano) at measure 66, *sf* (sforzando) at measure 67, *f* at measure 68, *p* at measure 69, *p* at measure 70, and *fff* (fortississimo) at measure 73.

Measures 75-76. Treble and bass staves. Measure numbers 75, 76 are indicated above the treble staff.

Measures 77-80. Treble and bass staves. Measure numbers 77, 78, 79, 80 are indicated above the treble staff.

Measures 81-84. Treble and bass staves. Measure numbers 81, 82, 83, 84 are indicated above the treble staff. Measure 84 ends with a fermata and a repeat sign.

Arabian Dance does not have a Piano part.

Nov 1, 2025

Chinese Dance does not have a Piano part.

Nov 1, 2025

# Dance of the Reed Flutes

Piano

Arr. Tubbs

$\text{♩} = 115$

1 *p* poco cresc.

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

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

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

38 *p* *cresc.* *f* *18* *rall.a tempo* *61* *62* *p*

63 *p* *cresc.* - - -

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

## Dance of the Reed Flutes

75 76 77

*f*

The image displays a musical score for the piece "Dance of the Reed Flutes". It features two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The score covers measures 75, 76, and 77. Measure 75 begins with a treble staff containing a quarter rest followed by a quarter note D5, and a bass staff with a quarter note D4. Measure 76 shows a treble staff with a half note D5 and a bass staff with a half note D4. Measure 77 features a treble staff with a half note D5 and a bass staff with a half note D4. A dynamic marking of *f* (forte) is placed below the bass staff in measure 76. The piece concludes with a double bar line at the end of measure 77.

Piano

## Mother Ginger

Arr. Tubbs

$\text{♩} = 125$

1  $f$  2 3 4  $sf$  5 6  $f$

7 8  $sf$  9 10  $sf$  11  $ff$  12  $mf$

13 14 15 16 17 18  $ff$

19 20 21 22 23 24 25

26  $ff$  27 28 29 30 31  $ff$   $mf$

32 33 34 35  $mf$  36  $sf$  *pesante*

37 *cresc.* 38  $sf$   $ff$  39  $mf$  40

*cresc.*  $ff$

$\text{♩} = 72$



[illegible]

# 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 1. 271

## 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

$\text{♩} = 150$

7 24

Piano

## Intrada

Arr. Tubbs

$\text{♩} = 60$   
To Harp

The score is written for piano in 4/4 time, marked  $\text{♩} = 60$ . It features a harp-like texture with triplets in both hands. The piece is divided into 12 measures, with measures 1-2 marked with a first ending bracket and measures 3-4 with a second ending bracket. The dynamics range from *mf* to *f*, with a crescendo indicated in measure 11. The key signature has one sharp (F#).

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, featuring a treble and bass staff. The key signature has one sharp (F#). The tempo is marked 'mf' (mezzo-forte). The score consists of six systems, each containing two measures. Measures 13-14, 15-16, 17-18, 19-20, 21-22, and 23-24. The music is characterized by a repeating rhythmic pattern of eighth notes, often grouped in threes (trios). The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. A 'cresc.' (crescendo) marking is present in measure 15. The score ends with a double bar line after measure 24.

## Intrada

**accel.**  $\text{♩} = 76$

Measures 25-45 of the musical score. The tempo is marked  $\text{♩} = 76$ . The score includes various musical notations such as triplets, sixths, and dynamic markings like *cresc.*, *p*, *mp*, and *mf*. The tempo changes to  $\text{♩} = 70$  at measure 46.

**accel.**  $\text{rit.}$  **rit. rall.**

$\text{♩} = 70$

Measures 46-51 of the musical score. The tempo is marked  $\text{♩} = 70$ . The score includes various musical notations such as triplets and sixths. The tempo changes to  $\text{♩} = 76$  at measure 52.

## Intrada

accel. **rall.**  $\text{♩} = 70$

52 53 54 55 58

59 60 61 62

63 64

65 66 67 69

70

71

**ff** **fff**

$\text{♩} = 140$

12 12 12 12

12 12 12 12



## Intrada

72

12 12 12 12

This system contains measures 72 through 75. Each measure features a complex arpeggiated figure in the right hand, spanning two octaves, which is held under a single slur. The left hand provides a steady accompaniment of eighth notes. Brackets below the staff indicate that measures 72, 73, 74, and 75 each contain 12 sixteenth notes in the right hand.

73

14 14 14 14

This system contains measures 73 through 76. The musical notation continues from the previous system, with the right hand maintaining the arpeggiated figure and the left hand playing eighth notes. Brackets below the staff indicate that measures 73, 74, 75, and 76 each contain 14 sixteenth notes in the right hand.

74

14 14 14 14

This system contains measures 74 through 77. The musical notation continues, with the right hand's arpeggiated figure and the left hand's eighth-note accompaniment. Brackets below the staff indicate that measures 74, 75, 76, and 77 each contain 14 sixteenth notes in the right hand.

75

76

This system contains measures 75 and 76. Measure 75 begins with a quarter rest, followed by a quarter note. Measure 76 consists of a half note. The system concludes with a double bar line.

Piano

## Final Waltz

Arr. Tubbs

$\text{♩} = 200$   
**To Harp 31 27 5**

**Harp + Celeste**

*p*

*p*

**11 11**

$\text{♩} = 135$   
**24 8 8 20 rit. 2**

## Final Waltz

162 **Harp + Celeste**

*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

192 193 194 195

*ff*

196 197 198 199 200 201 202 203

204 205 206 207 208 209 210 211 212 213 214

**3** *rit.*

**3**