

The Nutcracker

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Bassoon

The Nutcracker

Overture

Tchaikovsky
Arr. Tubbs

♩ = 118

1 8 **A** 8 **B** 17 18 19 20 21 29 **C** 8 **D** 6

mf *f*

35 *f* 36 37 *pp* 38 39 40 *cresc. ff* *pesante* **E**

41 42 43 44 45 46 *p* **F**

47 48 49 50 51 52 54 60 61 *mf* *mp > p* *pp* *p* **G** 6

62 *mf* 63 64 65 66 80 82 *f* *pp* **H** **I** 2

83 84 85 86 87 88 *ff* *sempreff*

89 90 91 92 93

Bassoon

Scene 1

Arr. Tubbs

♩ = 126
10

1 11 12 13 14 15 16 17 18

p *p*

5 **4**

19 24 25 26 27 31 32

mf < *f* *mf* < *f* *ff* *ff*

rit. **♩ = 116**

33 34 35 36 37 38 39 40 41 42 43 44

f *p* *mf* >

4

45 46 47 48 49

p *mf*

rit. a tempo

53 54 55 56 57 58 59 60

p *mf* *mf* *f* >

accel. **♩ = 126** **rit.**

61 62 63 64 65 66 67 68 69 70 71 72

mf *mf* *f*

♩ = 108

73 74 75 76 77 78

p *mp*

accel.

79 80 81 82

mf *ff*

cresc.

12

Scene 1

♩. = 110

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

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

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

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

100 **Meno** ♩. = 100 *101*

Bassoon

March

Arr. Tubbs

1 4 5 6 7 8 14 23 24

pp *mf* *mf* *f*

25 26 29 30 31 32 33 38 41 42 43

pp *mf* *mf* *mf*

44 45 46 47 48 49 50

f *mf* *mf* *f* *f* 3 *sf* >

51 52 53 54 55 56

f 3 *sf* > *mf* *f* *ff*

57 58 59 60 61

f 3 *sf* > *f* 3 *sf* > *mf*

62 63 64 65 66 67 68 69 70 71 72

f *ff* *mf* *f*

73 74 75 76 77

3 *sf* > *f* 3 *sf* > *mf*

78 79 80 81 82

f *ff* *f* 3 *sf* >

83 84 85 86 87

f 3 *sf* > *mf*

88

f *ff*

Bassoon

Arrival of Drosselmeyer

Arr. Tubbs

Mysterious Stranger

$\text{♩} = 140$

f

mp *ff*

Presentation of dolls

$\text{♩} = 155$

p *cresc.* *f*

p *cresc.* *f*

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

Dance of the Dolls

$\text{♩} = 165$

p *cresc.* *f*

ff *p*

ff *mf* *p*

p *cresc.* *mf*

mf *p*

Arrival of Drosselmeyer

Introduction of nutcracker

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

$\text{♩} = 92$ **4**

mp

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

accel. $\text{♩} = 92$ **mf** **f** **ff** Nutcracker breaks

Drosselmeyer consoles Clara

$\text{♩} = 74$ **1** **2** **3** **4** **5** **6** **7** **8** **9**

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

$\text{♩} = 130$

p

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

f

$\text{♩} = 200$ **51** **52** **53** **54** **55** **56** **57** **58** **59** **60**

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

rit.

Bassoon

Grandfather Waltz

Arr. Tubbs

Musical score for Bassoon part of Grandfather Waltz, Arr. Tubbs. The score is in bass clef, 6/8 time, and consists of six systems of music. It includes various dynamics (*sf*, *mp*, *mf*, *ff*, *f*), articulations (*cresc.*, *rit.*), and tempo markings ($\text{♩} = 100$, $\text{♩} = 145$, $\text{♩} = 170$). The piece ends with a 3/4 time signature.

System 1: Measures 1-9. Tempo $\text{♩} = 100$. Dynamics: *sf* (measure 1), *mp* (measure 6), *cresc.* (measures 8-9), *mf* (measure 9).

System 2: Measures 10-15. Dynamics: *cresc.* (measures 10-15), *ff* (measure 15).

System 3: Measures 16-24. Tempo $\text{♩} = 145$. Dynamics: *f* (measure 16).

System 4: Measures 25-32.

System 5: Measures 33-40.

System 6: Measures 41-60. Tempo $\text{♩} = 170$. Dynamics: *rit.* (measures 49-52), *7* (measure 53), *rit.* (measures 54-60).

Arr. Tubbs

Musical score for the bassoon part of "The Swan" by Maurice Ravel. The score is written in bass clef with a key signature of one flat (B-flat). It consists of 162 measures across 11 staves. The tempo starts at quarter note = 100, marked "a tempo". It includes various dynamics such as *pp*, *p*, *mf*, *f*, and *fff*, and articulations like accents and slurs. There are several repeat signs and fermatas. The score ends with a double bar line and repeat dots.

Bassoon

The Battle

Arr. Tubbs

$\text{♩} = 140$
 1 6 7 8 9 10 11

ff *sf* 3 3

$\text{♩} = 155$
 12 13 14 15 16 17

ff

18 19 20 21 22 24

sf 2

25 26 27 28 29

ff *sf*

30 31 32

ff

33 34 35 36 37

ff

38 39 40 41 42

fff

43 44 45 46 47

ff

48 49 50 51 52

fff

53 54 55 56

2

The Battle

58 59 60 **2** 62 63 64 65 66 67 68

ff

69 70 71 72 73 74 75

ff sf

76 77 78 79

sf ff

80 81 82 83

ff

84 85 86 87 88

89 90 91 92

93 94 95 96 97

f cresc.

98 99 100 101 102

103 104 105 106 107 $\text{♩} = 135$

fff *rit.* $\text{♩} = 125$ *f* *mf*

(two ictuses per measure)

113 114 115 116 117 118 119 120 121 122 123 124 125 126

p p cresc. mf dim. p cresc. mf

Bassoon

Waltz of the Snowflakes

Arr. Tubbs

$\text{♩} = 140$

1 2 4 5 8 9 16 25 36 37 53 15

p

68 69 70 71 72 73 74

mf

75 76 77 78 79 80 81

82 83 84 85 86 87 88 89 90 91 92 93 94 95 96

mf

97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115

mf

cresc. - - - - f

116 117 118 119 120 121 122 123 124 125 126 127 128 129

mf > p

130 131 132 133 134 135 136 137 138 139 140 141 142 143

p

144 145 146 147 148 149 150 151 152 153 154 155

p

cresc. -

156 157 158 159 160 161 162 163 164 165

ff

p

169 170 171 172 173 174

3 3 3 3 3 3

175 176 177 178 179 180 181 182 183 184

3 3 3 3 3

p

27

poco accel.
 (one ictus per measure)

185 186 187 188 189 190 191 192 193 194 195 196 197 198 225 226 227 228 229

pp

mf

cresc.

Waltz of the Snowflakes

(**accel.**)

230 231 232 233 234 235 236 237 **rall.** 238 239 240 241 242 243

cresc. ff

The musical score is written for a Bassoon. It begins at measure 230 with a bass clef and a key signature of one sharp (F#). Measures 230 through 236 are marked with '(accel.)' and contain a series of dotted half notes, each beamed together. A crescendo line is written below these measures, leading to a fortissimo (ff) dynamic at measure 237. Measures 237 through 243 are marked with 'rall.' and contain a series of quarter notes, each beamed together. A decrescendo line is written below these measures. The piece concludes at measure 243 with a double bar line.

Bassoon

Enchanted Palace

Arr. Tubbs

♩ = 155

4 14 1.2 2.2

1 5 19 21 23 24 25 26 27 28 29

mf *presante* *mp* *mf*

30 31 32 33 34 35 36 37 38 39 40 41 42

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

♩ = 150

4 14 8

43 44 45 46 47 51 55 66 67 68 69 70 71 72 73 74 75

p *f* *pp* *p*

8

83

91 92 93 94 95 96 97 98 99 100

pp

Dance of the Sugar Plum Fairy

Bassoon

Tchaikovsky
Arr. Tubbs

1 $\text{♩} = 95$ 8 **A** 8 17 **B** 20 21 22 **C** 23 2

p *mf* *pp*

25 26 27 2 29 30 31 32 3 33 36 *pp* *p* *p*

37 **17**

Bassoon

Arrival of Clara and Prince

Arr. Tubbs

1 $\text{♩} = 72$

mp

mf

f cresc.

2 3 4 5 6 7

6 $\text{♩} = 80$

(cresc.)

fff

7 8 9 10 11 12 13 14 15 16 17 18 19

20 21 22 23 24

ff

25 26 27 28 29

accel.

30 $\text{♩} = 160$

31 32 33 34 35 36 37 38 39

ff

Russian Dance

Bassoon

Tchaikovsky
Arr. Tubbs

$\text{♩} = 142$

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

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

A

17 *ff* 18 *mf* 19 *sf* 20 *ff* 21 *mf* 22 23 24 *f*

25 *ff* 26 *mf* 27 *sf* 28 *ff* 29 *mf* 30 31 32 *ff*

B

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

41 *f* 42 43 44 45 46 47 48 *ff*

C

49 50 51 52 53 54 55 56 *ff*

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

D

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

73 *fff* 74 75 76 77 78

79 80 81 82 83 84

Bassoon

Arabian Dance

Arr. Tubbs

1 $\text{♩} = 85$ **32**

p *5* *5*

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

p *pp* *p* *5* *5*

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

pp *dim.* *morendo* *ppp*

solo

solo

7

Bassoon

Chinese Dance

Tchaikovsky
Arr. Tubbs

Allegro moderato.
♩ = 108

mf

1 2 3 4

5 6 7 8 9

10 11 12 13 14

A

15 16 17 18 19

20 21 22 23 24

25 26 27 28 29

30 31 32

cresc.

Dance of the Reed Flutes

Bassoon

Arr. Tubbs

♩ = 95

espress.

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

16

f *f* *p*

14

rall. a tempo

f *f*

Bassoon

Mother Ginger

Arr. Tubbs

$\text{♩} = 125$

1 2 3 4 5 6

f *sf* *sf* *sf sf sf f*

7 8 9 10

sf sf sf ff

11 12

13 14 15

16 17 18

ff

19 20 21 22 23 24

25 26 27 28 29 30

ff

31 32 33 34

$\frac{3}{4}$

Mother Ginger

Musical score for Bassoon, measures 35-131. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked $\text{♩} = 210$ for measures 35-102 and $\text{♩} = 140$ for measures 103-131. The time signature is 3/4 for measures 35-102 and 2/4 for measures 103-131.

Measures 35-102: The music begins with a half rest, followed by a series of eighth and sixteenth notes. Dynamics include *mf*, *f*, and *ff*. There are slurs over measures 41-45 and 49-52. A crescendo marking *cresc. - - -* appears at measure 102.

Measures 103-131: The music continues with eighth and sixteenth notes. Dynamics include *f*, *ff*, and *pesante*. There are slurs over measures 103-108 and 115-119. A crescendo marking *cresc. - - -* appears at measure 103. The score ends with a double bar line at measure 131.

Bassoon

Waltz of the Flowers

Tchaikovsky

Arr. Tubbs

$\text{♩} = 128$

1 2 3 4 5 6 7 8 9 10 11 12 13 14

mf *f* *mp* *dim.*

$\text{♩} = 90$ $\text{♩} = 155$

15 16 17 34 38 39 40 41 42 43 44 45 54 55

(*dim.*) *p* *p* *p* **A**

56 57 58 59 60 61 70 71 72 73 74 75

mf **B**

76 77 78 79 80 81 82 83 84 85 86 87

1. 2. *sf* *mf*

88 89 90 91 92 93 94 95 96 97 106 107 108

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

109 110 111 112 113 122 123 124 125 126 127 128

mf **D**

129 130 131 132 133 134 135 136 137 138 139 140 141

1. 2. *sf* *mf* *sf* *ff*

142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161

pp *p* **E**

162 163 164 165 166 167 168 169 170 171 172 173 174 175 176

mf **F**

177 178 179 180 181 182 183 184 185 186 187 188

p *mf*

189 190 191 192 193 194 195 196 197 198 199

p *cresc.*

G

200 201 202 203 204 205 206 207 208 209 210 211 212 213

f *p*

WOTF

214 215 216 217 218 219 220 221 222 223 224 225

p cresc. - - - - *f* *pp*

H

226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241

mf *mp* *cresc.* *ff*

I

242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257

mf *mp* *cresc.* *f*

258 259 260 261 262 263 264 265 266 267 268

mf

269 270 271 272 273 274 275 276 277 278

1. **2.**

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

279 280 281 282 283 284

J

285 286 287 288 289 290 291 292 293 294 295

sf *p* *pp* *cresc. - -* *poco a poco*

296 297 298 299 300 301 302 303 304 305 306 307 308

ff

K

309 310 311 312 313 314 315 316 317 318 319 320 321 322

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

L

323 324 325 326 327 328 329 330 331 332 333 334 335 336

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

337 338 339 340 341 342 343 344 345 346 347

cresc. - - - - - *fff*

348 349 350 351 352 353

♩ = 165 *♩ = 150*

Bassoon

Intrada

Arr. Tubbs

$\text{♩} = 105$

1 26 27 31 32 33 34 35 10 45 46 47 48 49 50 **accel.**

ff *f* *mf*

51 52 53 54 55 56 57

p

58 59 60 61 62 63 64 *sempre*

p

65 66 67 68 69 70 71

accel.

72 73 74 75 76 77 78

accel.

p *poco a poco cresc.*

79 80 81 82 83

rit. *ff* *rit.*

(*cresc.*)

84 85 86 87

rit.

88 91

3 **Broadly** **2**

93 94 95 96 97 98 99 100

ff marcato **9** **5**

101 102 **accel.** 103 104

105 106 107 108 109 110 111 112 113 114 115 116 117 118 119

cresc. **accel.** *rit.* *f* *f* *mf*

(*cresc.*)

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

f *rit.* $\text{♩} = 130$ *ff p*

Intrada

133 134 135 139 140 141 142 143 144 145 146 147 148

$\text{♩} = 120$
 $\frac{4}{4}$

mp 3 3 *mf* *f* *ff* *ff*

Bassoon

Final Waltz

Arr. Tubbs

$\text{♩} = 180$

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

ff *mp* *cresc.* *ff*

14 15 16 17 18 19 20 21 22 23 24 25 26

ff *mp* *cresc.*

27 28 29 30 31 32 33 34 35 36 37

(cresc.) *ff* *f*

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 72

f *cresc.* *ff*

7 8

Final Waltz

80 81 82 83 84 85 86 87 88

mf

89 90 91 92 93 94

cresc.

95 96 97 98 99 100 101 102 103 104 105

(crff.) ff sf mp cresc.

106 107 108 109 110 111 112 113 114 115 116 117

(cresc.) ff

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

p cresc.

132 133 134 135 136

137 138 139 140 141 142 143 144 145 146 147 148 149 150 151

fff

152 153 154 155 156 157 158 159 160

rit. ♩ = 135

161 162 163 164 165 166 167 168 169 170

p

171 172 173 174 175 176 177

178 179 180 181 182 183 184 185

♩ = 140 (one ictus per measure)

186 187 188 189 190 191 192 193 194 195 196 197 198

ff

Final Waltz

199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214

rit.

fff