

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 36 37 38 39 40 **E**

f *pp* *cresc.* *ff* *pesante*

41 42 43 44 45 46 **F**

p

47 48 49 50 51 52 54 60 61 **G** 6

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

62 63 64 65 66 80 82 **H** 14 **I** 2

mf *f* *pp*

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

83 $\text{♩} = 110$

pp *un poco cresc.*

(cresc.) *mf* *f*

dim. *p* *cresc.*

(cresc.) *ff*

Meno $\text{♩} = 100$

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

Bassoon

March

Arr. Tubbs

1 4 5 6 7 8 14 23 24

pp *mf* *mf* *f*

25 26 3 29 30 31 32 33 8 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 6 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

$\text{♩} = 175$

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.**

10 $\text{♩} = 92$ **4** *mp*

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

22 $\text{♩} = 92$ **accel.** *mf* *f* *ff* Nutcracker breaks

Drosselmeyer consoles Clara

$\text{♩} = 74$ **1** **accel.** **rit.** *f* *mf* *mp* *dim.* *pp*

10 $\text{♩} = 130$ *p*

22 $\text{♩} = 200$ **6** $\text{♩} = 130$ **17** *f*

51 $\text{♩} = 200$ **rit.** *pp* *cresc.* *sf* *sf* *sf*

Bassoon

Grandfather Waltz

Arr. Tubbs

Musical score for Bassoon part of "Grandfather Waltz" by Arr. Tubbs. The score is in bass clef, 6/8 time, and consists of 60 measures.

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

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

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

Measures 25-32: Continuation of the $\text{♩} = 145$ section.

Measures 33-40: Continuation of the $\text{♩} = 145$ section.

Measures 41-47: Continuation of the $\text{♩} = 145$ section.

Measures 48-60: Tempo $\text{♩} = 170$. Dynamics: *rit.* (measures 49-52), *7* (measure 53), *rit.* (measures 54-60).

Bassoon

Clara and the Nutcracker

Arr. Tubbs

Musical score for Bassoon part of Clara and the Nutcracker, Arr. Tubbs. The score is in bass clef, 4/4 time, and consists of 162 measures. It includes various musical notations such as dynamics (*pp*, *p*, *mf*, *f*, *ff*), articulation (accents, slurs), and performance instructions (*rit.*, *a tempo*, *pocco accel.*, *rall.*). The score is divided into systems, with measure numbers 1 through 162 indicated at the beginning of each line. The key signature has one flat (Bb).

Key features of the score include:

- Tempo and Meter:** The piece starts at a tempo of 100 (♩ = 100) in 4/4 time. It includes a *rit.* (ritardando) section and a *a tempo* section. Later, it changes to 3/4 time and includes a *pocco accel.* (poco accelerando) section and a *rall.* (ritardando) section.
- Dynamics:** The score uses a wide range of dynamics, from *pp* (pianissimo) to *ff* (fortissimo), with many crescendo and decrescendo markings.
- Articulation:** The score includes many slurs, accents, and phrasing slurs to indicate the flow of the music.
- Rehearsal Marks:** The score is divided into systems, with measure numbers 1 through 162 indicated at the beginning of each line.

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. ♩ = 125* *f* *mf*

108 109 110 111 112

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

p p cresc. mf dim. p cresc. mf

Arr. Tubbs

Musical score for the bass line of "The Swan" by Camille Saint-Saëns. The score is in 3/4 time, key of D major, and consists of 229 measures. It features various dynamics (p, mf, ff, cresc., poco accel.) and articulations (accents, slurs, trills). The tempo is marked as 140 and 155. The score is divided into systems, with measures 1-15, 16-36, 37-53, 54-74, 75-96, 97-115, 116-139, 140-155, 156-174, 175-196, 197-214, and 215-229. The final measure is marked with a double bar line and a repeat sign.

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 half note on G4. Measures 231-236 consist of a series of half notes: A4, B4, C5, B4, A4, and G4, each beamed together. A crescendo hairpin starts at measure 233 and reaches fortissimo (ff) by measure 236. At measure 237, the tempo changes to 'rall.' (ritardando). Measures 237-243 are marked with a decrescendo hairpin. The notes for measures 237-243 are: G4 (half), F#4 (half), E4 (half), D4 (half), C4 (half), B3 (half), and A3 (half). The piece concludes with a double bar line at the end of measure 243.

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 56 57 58 59 60 61 62 63 64 65 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 23 **C** 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

Staff 1: Measures 1-5. Tempo: $\text{♩} = 72$. Dynamics: *p* (measure 1), *mp* (measure 2), *mf cresc.* (measure 4). Fingerings: 1, 2, 3, 4. A "Solo" marking is above measure 2. A slur covers measures 2-4. A "7" is written below measure 3. A "5" is written above measure 4. A dashed line follows measure 5.

Staff 2: Measures 6-19. Tempo: $\text{♩} = 80$. Dynamics: *(cres)mf* (measure 6), *fff* (measure 17). Fingerings: 3, 3, 5 (measures 6-7), 5 (measure 8), 4 (measure 13). A slur covers measures 6-7. A "7" is written above measure 7. A "5" is written above measure 8. A "4" is written above measure 13.

Staff 3: Measures 20-24. Dynamics: *ff* (measure 21). A slur covers measures 21-24.

Staff 4: Measures 25-29. Dynamics: *accel.* (measure 29). A slur covers measures 25-29.

Staff 5: Measures 30-39. Tempo: $\text{♩} = 160$. Dynamics: *ff* (measure 36). Fingerings: 5 (measure 31). A slur covers measures 36-39.

Russian Dance

Bassoon

Tchaikovsky

Arr. Tubbs

$\text{♩} = 142$

1 2 3 4 5 6 7 8

f *f* *p* *mf*

9 10 11 12 13 14 15 16

f *f* *p* *mf*

A

17 18 19 20 21 22 23 24

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

25 26 27 28 29 30 31 32

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

B

33 34 35 36 37 38 39 40

f *ff*

41 42 43 44 45 46 47 48

f *ff*

C

49 50 51 52 53 54 55 56

ff *ff*

57 58 59 60 61 62 63 64

ff *sf*

D

65 66 67 68 69 70 71 72

ff *sf*

73 74 75 76 77 78

fff

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.

The musical score is written for Bassoon in a bass clef, 2/4 time signature, and key of B-flat major. It begins with a tempo marking of 'Allegro moderato.' and a metronome indication of '♩ = 108'. The dynamic is marked 'mf' (mezzo-forte). The score is divided into measures, with measure numbers 1 through 32 indicated above the staff. A repeat sign is present at measure 17, marked with a box containing the letter 'A'. The score ends with a double bar line and a fermata over the final note. The dynamic 'cresc.' (crescendo) is marked below the staff at measure 31.

Dance of the Reed Flutes

Bassoon

Arr. Tubbs

$\text{♩} = 95$

1 6 7 8 9 10 11 8 19 20 21 22 23

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

espress.

24 25 16 41 42 43 44 45 46

f *f* *p*

47 48 49 50 51 52 53

54 55 56 57 58 59 60 61 62

rall. a tempo
14

76 77

f *f*

Bassoon

Mother Ginger

Arr. Tubbs

$\text{♩} = 125$

1 2 3 4 5 6

f sf sf sf sf sf

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

12

Mother Ginger

35 $\text{♩} = 72$ 36 37 38 39

mf *f* *ff*

40 41 42

43 44 45 46 47

f *ff*

48 49 50 51 52 $\text{♩} = 140$

f

53 54 55 56 57

cresc. *ff*

58 59 60 61 62 63

f pesante *ff*

64 65 66 67 68 69

mf *creff* *mf*

70 71 72 73 74 75 76 77

creff

78 79 80 81 82

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

1. 2. 270 271 272 273 274 275 276 277 278 279 280 281 282

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

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

cresc. - - - -

♩ = 165

WOTF

342 *fff* 343 344 345 346 347 348 349

This musical staff contains measures 342 through 349. It is written in bass clef with a key signature of one sharp (F#). The dynamics are marked *fff* (fortississimo). The notation includes various note values and rests, with some notes marked with an accent (^).

350 $\text{♩} = 150$ 351 352 353

This musical staff contains measures 350 through 353. It is written in bass clef with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 150$. The notation includes various note values, rests, and accents (^). The staff concludes with a double bar line.

Arr. Tubbs

[illegible]

Bassoon

Final Waltz

Arr. Tubbs

$\text{♩} = 130$

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 66 67 68 69 70 71 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

(crff.) ff sf mp

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

cresc. ff

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

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. $\text{♩} = 135$

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

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

ff

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

fff rit.