

THREE NUTCRACKER DANCES

1. Trépak (Russian Dance)

for 2-part voices and piano
with optional SoundTrax CD*

Music by
PETER ILYICH TCHAIKOVSKY (1840-1893)
Arranged, with Words, by **SALLY K. ALBRECHT**

Vivace (♩ = ca. 112)

PART I

PART II

PIANO

f

Watch as the Rus - sians

Watch as the Rus - sians

Vivace (♩ = ca. 112)

f

3

4

mp

do their dance. It seems they are tak - ing quite a chance. They

mp

do their dance. It seems they are tak - ing quite a chance. They

mp

* SoundTrax CD available (47660).

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7

hov - er just a - bove the floor and kick their legs in

hov - er just a - bove the floor and kick their legs in

10

11

sets of four. Now they are turn - ing 'round and 'round and

sets of four. Now they are turn - ing 'round and 'round and

13

land - ing a - gain with - out a sound. They click their heels up

land - ing a - gain with - out a sound. They click their heels up

cresc.
 in the sky. It seems that they're a - bout to fly!

cresc.
 in the sky. It seems that they're a - bout to fly!

cresc.

mf
 Hear the bal - a - lai - ka!*

mf
 Hear the bal - a - lai - ka!*

mf

1.

1.

* bahl-ah-lahee-kah = a Russian stringed instrument with a triangular body and three strings

27

2.

cresc.

Come dance! Come

cresc.

Come dance! Come

30

dance! Come swirl and twirl and whirl a - round!

dance! Come swirl and twirl and whirl a - round!

33

f

Watch as the Rus - sians do their dance. It seems they are tak - ing

f

Watch as the Rus - sians do their dance. It seems they are tak - ing

36 *mp*

quite a chance. They hov - er just a - bove the floor and

quite a chance. They hov - er just a - bove the floor and

mp

39 41

kick their legs in sets of four. We are mak - ing

kick their legs in sets of four. We are mak - ing

42

quite a roar as we all yell for more and more!

quite a roar as we all yell for more and more!

45 *grad. cresc. e accel. to end*

One and two and three and four. (You think that they are

grad. cresc. to end

One and two and three and four. (You think that they are

grad. cresc. e accel. to end

48

get - ting sore?) They are head - ing for the door as

get - ting sore?) They are head - ing for the door as

51

we ap - plaud for an en - core!

we ap - plaud for an en - core!

ff

ff

2. Dance of the Sugar Plum Fairy

Music by
PETER ILYICH TCHAIKOVSKY (1840-1893)
 Arranged, with Words, by **SALLY K. ALBRECHT**

Sweetly (♩ = ca. 63)

PIANO *mp*

The piano introduction consists of three measures in 2/4 time. The right hand plays chords and the left hand plays a simple rhythmic accompaniment.

4 PART I 5 *mp*

Can't you see those love - ly sug - ar plums,

PART II *mel. mp*

Can't you see those love - ly sug - ar plums,

gva

The first system of the vocal part begins at measure 4. It features two parts: Part I and Part II. The piano accompaniment continues from the previous system and includes a *gva* (glissando) marking.

7

danc - ing here, danc - ing there, danc - ing all a - round?

danc - ing here, danc - ing there, danc - ing all a - round?

(8va)

The second system of the vocal part begins at measure 7. It continues the melody from the previous system. The piano accompaniment includes a *(8va)* marking for the right hand.

9 *mel.*

Can't you see those love - ly sug - ar plums,

Can't you see those love - ly sug - ar plums,

11

jump - ing here, jump - ing there, jump - ing up and down?

jump - ing here, jump - ing there, jump - ing up and down?

13

Can't you see those love - ly sug - ar plums,

mel.

Can't you see those love - ly sug - ar plums,

8va

hop - ping here, pop - ping there, nev - er make a sound?

hop - ping here, pop - ping there, nev - er make a sound?

(8va)

slight cresc.
They're so yum - my, in my tum - my,

slight cresc.
They're so yum - my, in my tum - my,

slight cresc.

mf
nice and gum - my, sug - ar plums!

mf
nice and gum - my, sug - ar plums!

mf

3. Waltz of the Flowers

Music by
PETER ILYICH TCHAIKOVSKY (1840-1893)
 Arranged, with Words, by **SALLY K. ALBRECHT**

Freely (♩. = ca. 48)

PIANO

f

5

rit.

Waltz tempo (♩. = ca. 56)

9 PART I

PART II

Waltz tempo (♩. = ca. 56)

mp

13



mp

Musical staff with notes and lyrics: If I be - lieve my dreams,

mp

Musical staff with notes and lyrics: If I be - lieve my dreams,

mp

Piano accompaniment for measures 13-16, including bass line and chords.

Musical staff with notes and lyrics: I could be waltz - ing with flow - ers.

Musical staff with notes and lyrics: I could be waltz - ing with flow - ers.

Piano accompaniment for measures 17-20, including bass line and chords.

Empty musical staves for measures 21-24.

Piano accompaniment for measures 21-24, including bass line and chords.

25

29

mp

If I be - lieve _____ my dreams,

mp

If I be - lieve _____ my dreams,

33

I could be waltz - ing for ho - urs.

I could be waltz - ing for ho - urs.

37

41

45

See the flow - ers swirl - ing.

See the flow - ers swirl - ing.

49

See the flow - ers twirl - ing.

See the flow - ers twirl - ing.

3

53

In the mag - ic toy - land,

In the mag - ic toy - land,

3

57

here is where I want to stay!

here is where I want to stay!

61

See the snow that's fall - ing.

See the snow that's fall - ing.

65

Hear the mag - ic call - ing.

Hear the mag - ic call - ing.

69

Flow - ers are en - thrall - ing.

Flow - ers are en - thrall - ing.

2nd time to CODA
(p. 19, m. 99)

73

You will want to stay, watch - ing the bal -

You will want to stay, watch - ing the bal -

2nd time to CODA
(p. 19, m. 99)

76

77

let. Such a sto - ry, filled with glo - ry

let. Such a sto - ry, filled with glo - ry

80

as the end is draw - ing near - er.

as the end is draw - ing near - er.

84

85

Ros - es danc - ing, so en - tranc - ing.

Ros - es danc - ing, so en - tranc - ing.

88

See the lil - ies, dai - sies, tu - lips, and

See the lil - ies, dai - sies, tu - lips, and

92

mar - i - golds. What a sight to be - hold!

mar - i - golds. What a sight to be - hold!

95

D. S. al CODA
(p. 12, m. 13)

Musical notation for measures 95-98, consisting of two staves with rests.

D. S. al CODA
(p. 12, m. 13)

Musical notation for measures 95-98, piano accompaniment. Includes triplets and a *decresc.* marking.

99 CODA

Vocal notation for measures 99-101 with lyrics: let! The end - ing, glo - rious

CODA

Piano accompaniment for measures 99-101, featuring triplets.

102

cresc.

Vocal notation for measures 102-104 with lyrics: end ing. Mu - sic makes you sway as you're

cresc.

Piano accompaniment for measures 102-104, featuring triplets and a *cresc.* marking.

105

watch - ing the bal - let. So hoo - ray for Tchai -

watch - ing the bal - let. So hoo - ray for Tchai -

3 3

108

ff
kov - sky. The Nut - crack - er Suite!

ff
kov - sky. The Nut - crack - er Suite!

ff