



From *The Nutcracker Suite*

# Waltz of the Flowers

For Full or String Orchestra

Peter Ilyich Tchaikovsky

Scored by Larry Clark

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**INSTRUMENTATION**

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- |   |                              |   |   |
|---|------------------------------|---|---|
| 1 | Conductor                    | 2 | Percussion I<br>(Snare Drum, Drum Set)  |
| 1 | C Flute                      | 3 | Percussion II<br>(Tambourine, Triangle,<br>Crash Cymbals,<br>Suspended Cymbals) |
| 1 | Oboe                         | 8 | 1st Violin  |
| 1 | 1st B $\flat$ Clarinet       | 8 | 2nd Violin  |
| 1 | 2nd B $\flat$ Clarinet       | 5 | 3rd Violin<br>(Viola T.C. Optional)   |
| 1 | Bassoon                      | 5 | Viola   |
| 1 | Horn in F                    | 5 | Cello   |
| 1 | 1st B $\flat$ Trumpet        | 5 | String Bass   |
| 1 | 2nd B $\flat$ Trumpet        |   |   |
| 1 | Trombone                     |   |   |
| 1 | Tuba                         |   |   |
| 1 | Timpani                      |   |   |
| 1 | Mallet Percussion<br>(Bells) |   |   |
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From *The Nutcracker Suite*

# Waltz of the Flowers

For Full or String Orchestra

Peter Ilyich Tchaikovsky

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*Waltz of the Flowers* from Peter Tchaikovsky's famous ballet *The Nutcracker* has become a holiday favorite which is enjoyed year after year around the world by young and old alike.

This arrangement for full or string orchestra is intended for use by young ensembles and playable after only two years of study. It is my intention that the technical demands are within the grasp of most middle school orchestras, but that the musical intention of the original be left intact. If performed with a full orchestra and the winds can perform exposed passages on their own, I would suggest leaving out the Violin I part at measure 12 and allow the Clarinet to carry this line as in the original ballet suite.

This piece gives the conductor the opportunity to teach the waltz style. Particular attention should be given to the style of the articulation. The tempo can be adjusted to the ability level of your ensemble. The arrangement would be equally satisfying in three or taken in one. It may be an excellent opportunity to teach or reinforce the concept of  $\frac{3}{4}$  time played in one. As with all of my pieces for orchestra, I have chosen not to over make bowings in the string parts. I feel strongly that the decision on the most appropriate bowings for your ensemble should be left up to you.

It has been my pleasure to have had the opportunity to arrange this piece. I hope that you find it useful in your program.

– Larry Clark

Miami, Florida 1998

From "THE NUTCRACKER SUITE"  
**WALTZ OF THE FLOWERS**  
For Full or String Orchestra

PETER ILYICH TCHAIKOVSKY  
Scored by LARRY CLARK

CONDUCTOR

Waltz tempo ♩. = 84

C Flute

Oboe

1  
B♭ Clarinets

2

Bassoon

Waltz tempo ♩. = 84

1  
B♭ Trumpets

2

Horn in F

Trombone

Tuba

Mallet Percussion  
(Bells)

Timpani

Percussion I  
(Snare Drum,  
Bass Drum)

Percussion II  
(Tambourine, Triangle,  
Crash Cymbals,  
Suspended Cymbal)

1st Violin

2nd Violin

Viola

Cello

String Bass



*p* 1 2 3 4

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Fl. *2nd time only* *mp*

Ob. *2nd time only* *mp*

Cl. 1 *p dolce cantabile*

Cl. 2 *p dolce cantabile*

Bsn. *p dolce cantabile*

Tpts. 1

Tpts. 2

Hn. *p dolce cantabile*

Tbn. *p dolce cantabile*

Tuba *pp*

Mlt. Perc. *Bells 2nd time only* *p* *sim.*

Timp.

Perc. I *2nd time only* *p*

Perc. II *2nd time only* *p*

1st Vln. *p dolce cantabile*

2nd Vln. *p dolce cantabile*

Vla.

Cello

Str. Bass



1.

Fl.

Ob.

1

2

Cls.

Bsn.

1

2

Tpts.

Hn.

Tbn.

Tuba

Mit. Perc.

Timp.

Perc. I

Perc. II

1.

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

*p cresc.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

*cresc.*

*p cresc.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

*sim.*

*sim. div.*

*sim.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

*pp cresc.*

11 12 13 14 15



Fl.

Ob.

1  
Cls.

2

Bsn.

1  
Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

*mf*

*mf*

*mf*

*pp*

*mf*

*pp*

*mf*

*mp*

*pp*

*mf*

*pp*

*mf*

*mp*

*pp*

*pp*

*mf*

*pp*

*mf*

*mp*

*pp*

(h)

Fl. *cresc.*

Ob. *cresc.*

1 *p cresc.*

2 *pp cresc.*

Bsn. *pp cresc.*

1 *pp cresc.*

2 *pp cresc.*

Hn. *pp cresc.*

Tbn. *pp cresc.*

Tuba *pp cresc.*

Mlt. Perc. *cresc.*

Timp.

Perc. I *pp cresc.*

Perc. II *pp cresc.*

1st Vln. *p cresc.*

2nd Vln. *pp cresc. sim.*

Vla. *pp cresc. sim.*

Cello *pp cresc.*

Str. Bass *pp cresc.*

This page of a musical score, labeled 'Conductor - 6', contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cls. 1) and Clarinet 2 (Cls. 2), Bassoon (Bsn.), Trumpet 1 (Tpts. 1) and Trumpet 2 (Tpts. 2), Horn (Hn.), Trombone (Tbn.), Tuba, Milt. Perc., Timp., Perc. I, Perc. II, 1st Violin (1st Vln.), 2nd Violin (2nd Vln.), Viola (Vla.), Cello, and Str. Bass. The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. A large red watermark reading 'Preview Only' is overlaid diagonally across the page. The music includes various dynamics such as *f* (forte) and *p* (piano), and performance markings like *arco* and *Susp. Cym.*. The page number '26' is printed at the bottom left, and the page number '29' is printed at the bottom right.



30

Fl.

Ob.

1

2

Cls.

Bsn.

30

1

2

Tpts.

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Triangle

30

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

Cue: Fl.

Cue: Ob.

Fl.

Ob.

1  
Cls.

2

Bsn.

1  
Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

Cue: Fl.

Cue: Ob.

To Coda

1.

Fl.

Ob.

1

Cl.

2

Bsn.

To Coda

1.

Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

*p*

Cue: Fl.

To Coda

1.

1st Vln.

Cue: Ob.

2nd Vln.

Vla.

Cello

Str. Bass

2. 50

Fl. *sf ff*

Ob. *sf ff*

1 *sf ff* *pp*

2 *sf ff* *pp*

Bsn. *sf ff p dolce*

1 *sf ff* 50 *pp*

2 *sf ff*

Hn. *sf ff pp*

Tbn. *sf ff p dolce* *pp*

Tuba *sf ff*

Mt. Perc. *sf ff*

Timp. *p sf ff*

Perc. I *sf ff*

Perc. II Triangle *pp*

1st Vln. *sf ff* 50 *pp*

2nd Vln. *sf ff* *pp*

Vla. *sf ff* *pp*

Cello *sf ff p dolce* *pp*

Str. Bass *pp* *pizz.*

46 47 48 49 50 51

Fl.

Ob.

1  
Cls.

2

Bsn.

1  
Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

Fl.

Ob.

1  
Cls.

2

Bsn.

1  
Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

*più f*

58 59 60 61 62 63

66

Fl.

Ob.

1

Cl. s.

2

Bsn.

66

Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

66

mp



Fl.

Ob.

1  
Cls.

2

Bsn.

1  
Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass



Fl.

Ob.

1  
Cls.

2

Bsn.

1  
Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

74 75 76 77 78

*D.S. al Coda*  
(w/repeats)

Fl. *ff*

Ob. *ff*

1 Cls. *ff* *p*

2 Cls. *ff* *p*

Bsn. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff* *p*

Tbn. *ff*

Tuba *ff*

Mlt. Perc. *ff*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

1st Vln. *ff* *p*

2nd Vln. *ff* *p*

Vla. *ff* *p*

Cello *ff*

Str. Bass *ff* *arco*

Coda

Fl.

Ob.

1  
Cls.

2

Bsn.

Coda

1  
Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Cr. Cyms.  
Triangle

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

Coda

Fl.

Ob.

1  
Cls.

2

Bsn.

1  
Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

Fl.

Ob.

1  
Cls.

2

Bsn.

1  
Tpts.

2

Hn.

Tbn.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

1st Vln.

2nd Vln.

Vla.

Cello

Str. Bass

ch