



From *Serenade for Strings in C Major, Op. 48*

Finale

Movement #4 (Tema Russo)

PETER ILYICH TCHAIKOVSKY
Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|--|
| 1 Conductor | 2 1st F Horn |
| 3 1st Flute | 2 2nd F Horn |
| 3 2nd Flute | 2 1st Trombone |
| 2 Oboe | 2 2nd Trombone |
| 2 Bassoon | 2 3rd Trombone |
| 3 1st B \flat Clarinet | 2 Euphonium |
| 3 2nd B \flat Clarinet | 4 Tuba |
| 3 3rd B \flat Clarinet | 1 Optional Piano |
| 2 B \flat Bass Clarinet | 1 Mallet Percussion (Bells) |
| 2 1st E \flat Alto Saxophone | 1 Timpani |
| 2 2nd E \flat Alto Saxophone | 2 Percussion 1
(Snare Drum, Bass Drum) |
| 1 B \flat Tenor Saxophone | 3 Percussion 2
(Triangle/Crash Cymbals, Tambourine) |
| 1 E \flat Baritone Saxophone | |
| 3 1st B \flat Trumpet | |
| 3 2nd B \flat Trumpet | |
| 3 3rd B \flat Trumpet | |

SUPPLEMENTAL AND WORLD PARTS

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- E \flat Alto Clarinet
 - Baritone Treble Clef
 - 1st Horn in E \flat
 - 2nd Horn in E \flat
 - 1st Trombone in B \flat Bass Clef
 - 2nd Trombone in B \flat Bass Clef
 - 3rd Trombone in B \flat Bass Clef
 - 1st Trombone in B \flat Treble Clef
 - 2nd Trombone in B \flat Treble Clef
 - 3rd Trombone in B \flat Treble Clef
 - Baritone in B \flat Bass Clef
 - Tuba in E \flat Bass Clef
 - Tuba in E \flat Treble Clef
 - Tuba in B \flat Bass Clef
 - Tuba in B \flat Treble Clef
-



PROGRAM NOTES

Peter Ilyich Tchaikovsky (1840–1893)

Tchaikovsky was born in the provincial town of Votkinsk, where his father was a mining engineer. His formal musical training began at home, and included piano and music theory lessons. In 1848, the family moved to St. Petersburg, and in 1850, “Pyotr” was sent to a boarding school in the city. After extensive law studies, he found employment at the Ministry of Justice. At 22, he left law and entered the city music conservatory to study with Anton Rubinstein, a composer and stupendous pianist. In 1866, he went to Moscow, where Rubinstein’s brother Nikolai appointed Tchaikovsky professor of harmony at the conservatory. He was temporarily swept up in the wave of nationalism, particularly after meeting Rimsky-Korsakov, but soon returned to his cosmopolitan instincts.

Written in 1880—the same year as the bombastic *1812 Overture*—Tchaikovsky’s *Serenade for Strings* is not only a favorite work in the concert hall, but was also adored by Tchaikovsky himself. When he completed the *Serenade*, he immediately wrote to his publisher: “I am violently in love with this work and cannot wait for it to be played.” The work was an instant success when the first performance was given in St. Petersburg in 1881. Tchaikovsky’s *Serenade* is surprisingly bright and lighthearted, compared to the composer’s many melancholy works.

Victor López’s transcription for concert band highlights the fourth movement of Tchaikovsky’s *Serenade for Strings in C Major*, Op. 48. It is a condensed version of the original work, which is twice as long, with much of the developmental section omitted. Consequently, only the most memorable components and integrity of the original work have been retained. The *Finale* is subtitled “Tema Russo,” and includes two Russian folk tunes, both catalogued by composer and musicologist Mily Balakirev. The first, a slow tune sung by Volga draymen, appears in the *andante* introduction. The second is an animated Russian dance, which Tchaikovsky scores at points with some quickly pulsing, balalaika-like pizzicato in octaves. Contrasted with this second theme is a third, lyrical motif by Tchaikovsky that provides broadly sweeping movement against the vivacious dance. The theme from the first movement’s *andante* makes its reappearance, then Tchaikovsky cleverly transforms the descending portion of this stately theme into the pulsing descending scale of the dance, ending the piece with vigor.

NOTES TO THE CONDUCTOR

The *Serenade for String Orchestra* (the correct Russian title, although in the West it is customarily called “Serenade for Strings”) is not a truly classical piece in its musical content—it is as romantic as any of Tchaikovsky’s other works, and unlike Mozart’s serenade for a small group of strings, *Eine kleine Nachtmusik*, Tchaikovsky’s serenade requires a full instrumentation to do justice to its sonorities. This arrangement brings this revered full string orchestra masterpiece into the world of the concert band. The work has been scored as true to form as possible to keep the integrity of the original composition. Key signatures, along with minor rhythmic configurations, have been altered for playability. At the *andante* (measures 1 through 42), work on style, phrasing and balance.

Listening to the original recording may help to obtain the proper musical concept. The fermata at measure 43 should not be too long. It should serve merely as a resting point before continuing; more like letting all ambient sound cease before going on.

The *Allegro con spirito* at measure 44 has a much slower metronome marking than the original version but it is just as effective. Pay close attention to the articulations and dynamic levels. As most of us know, moving with the music, anticipating tempos, listening to the ensemble as a whole, and simply looking at one another throughout a piece are all basic axioms for any chamber music group, but not always ingrained habits for large ensemble playing. To that end, it is suggested that time be set aside for talking through articulation ideas, dynamics, phrasings and tempo changes.

Rehearsal number 52 is very transparent and should be played lightly, gradually building up to measure 60 where the dynamic level is now marked at a forte. The challenge will be to play at that level while keeping the “light” feel throughout. Pay close attention to the dynamic changes starting at measure 68 until measure 84 where the luscious melody is introduced. In the original version, this section modulates a minor third, but in this transcription it has been kept in the same key for playability while remaining effective and not violating the integrity of the form.

At rehearsal number 101, there is a short transition leading to rehearsal number 108 where a flowing countermelody is introduced and the luscious melody continues. At 124, pay attention to the dynamic level and continue to crescendo and intensify to measure 136. Work for rhythmic clarity throughout this section. The B^b concert scale pattern at measure 145 should be balanced with much emphasis on the rhythmic pulse. The *fermata* at measure 154 should not be too long.

The *Molto meno mosso* should be loud but not overpowering. Note that measures 169 and 170 are to be played at a much faster tempo and then back to the *Molto meno mosso* at 171. Four measures before 183 there is a gradual *accelerando* that leads to the *Tempo I*. At rehearsal number 197, the tempo picks up and then again with additional *accelerando* indications until rehearsal number 205. This fluctuation in tempo continues until measure 209 where it should be at the fastest point. As always, the tempo markings are suggestions, and depending on the maturity level of the group, they will vary.

May this work be a musical inspiration for you and your students.



From *Serenade for Strings in C Major, op. 48*

Finale

FULL SCORE
Approx. Duration - 4:45

Movement #4 (Tema Russo)

By Peter Ilyich Tchaikovsky
Arranged by Victor López (ASCAP)

Andante ♩ = 72

Flutes
1 I. Solo
2 II. Solo *p*

Oboe

Bassoon

B♭ Clarinets
1 Solo
2/3 *p* *mp*

B♭ Bass Clarinet

E♭ Alto Saxophones
1/2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets
1
2/3

F Horns
1
2

Trombones
1/2
3

Euphonium

Tuba

Mallet Percussion (Bells)
Bells *p*

Timpani
Tune: B♭, F

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Triangle/Crash Cymbals, Tambourine)
Triangle *p*

1 2 3 4 5 6 7 8

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9

Fls. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

9

Tpts. 1

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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9 10 11 12 13 14 15 16

All

p *mp*

p *mp*

p *mp*

p *mp*

p *mp*

1st Hn.

p *mp*

2nd Hn.

p *mp*

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Fls. 1/2 *p* *mp* *mf*

Ob.

Bsn. *p*

Cls. 1 *p* *mp* *mf*

B. Cl. 2/3 *p* *a2*

A. Saxes. 1/2 *p* 2nd Cl. 3rd Cl.

T. Sax.

Bar. Sax.

Tpts. 1 2/3

Hns. 1 *p* 2 *p*

Tbns. 1/2 3 *p* Play

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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17 18 19 20 21 22 23 24

20

20

Fls. 1/2

Ob.

Bsn.

Cls. 1
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2/3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

pp

pp

pp

pp

pp

pp 1st Hn.

pp

pp

2nd Hn.

pp

31

Ritenuo

Fls. 1/2

Ob.

Bsn.

Cls. 1/2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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33 34 35 36 37 38 39 40

44 Allegro con spirito ♩ = 112

Fls. 1/2 *mp*

Ob. *mp*

Bsn. *p*

Cls. 1 *p*

2/3 *a2* *p*

B. Cl. *p*

A. Saxes. 1/2 *Play* *a2* *p*

T. Sax. *Play* *p*

Bar. Sax. *p*

Tpts. 1 *mp*

2/3 *p*

Hns. 1 *p*

2 *p*

Tbns. 1/2 *p*

3 *p*

Euph. *Play* *p*

Tuba *p*

Mlt. Perc. *mp*

Timp.

Perc. 1 S.D. *p*

B.D. *p*

Crash Cymbals

Perc. 2

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41 42 43 *p* 44 45 46 47 48

Fls. 1/2 I. Solo II. Solo Solo *pp* *p* *mf* *mp* All

Ob. Solo *p* *mp* All

Bsn. *pp* *pp* All

Cls. 1 Solo *p* *mp* All *un poco marcato*
2/3 II. Solo *pp* *mp* *a2* All *un poco marcato*

B. Cl. *pp*

A. Saxes. 1/2 *a2* *pp*

T. Sax. *pp*

Bar. Sax.

Tpts. 1 Oboe *p* *mp*
2/3

Hns. 1
2

Tbns. 1/2 *a2* *pp*
3 *pp*

Euph. *pp* *pp* Play *pp*

Tuba *pp* *pp*

Mlt. Perc. *pp*

Timp.

Perc. 1 *Choke*

Perc. 2 *Tambourine*

30798S 49 50 51 *p* 52 53 54 55 56

Fls. 1/2 *mf* 60 *a2*

Ob. *mf* All

Bsn. *mp* *mf*

Cls. 1 *mf* *a2*

B. Cl. 2/3 *mf* *mp* *mf*

A. Saxes. 1/2 *p* *a2* *mf*

T. Sax. *p* *mf*

Bar. Sax. *mp* *mf*

Tpts. 1 *mf* 60 Play *a2*

2/3 *mf*

Hns. 1 *p* *mf*

2 *p* *mf*

Tbns. 1/2 *a2* *p* *mp* *mf*

3 *p* *mf*

Euph. *p* *mf*

Tuba *mp* *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 Cr. Cyms. *mf*

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57 58 59 60 61 62 63 64

Fls. 1/2

Ob.

Bsn.

Clas. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2

Hns. 1/2

Tbns. 1/2

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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65 66 67 68 69 70 71 72

f *marcato* *a2*

Fls. 1/2

Ob. *mf* *mp*

Bsn. *mf* *mp*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1/2

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1/2 3 *mf* *mf* *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. *mf* *mp*

Timp.

Perc. 1

Perc. 2

84

Fls. 1/2 *mf*

Ob. *mf*

Bsn. *mp*

Cls. 1 *mf*

2/3 *mf*

B. Cl. *mp*

A. Saxes. 1/2 *mp*

T. Sax. *mf*

Bar. Sax. *mp*

Tpts. 1

2/3

Hns. 1 *mf*

2 *mf*

Tbns. 1/2 *mp*

3 *mp*

Euph. *mf*

Tuba *mp*

Mlt. Perc. *mf*

Timp. *mp*

Perc. 1

Perc. 2 *Tamb.*

92

Fls. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax. *mf*

Bar. Sax.

92

Tpts. 1

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba *div.*

Mlt. Perc. *f*

Timp.

Perc. 1

Perc. 2

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89 90 91 92 93 94 95 96

Fls. 1/2 I. Solo *mf* **108** All *f* *a2*

Ob. *f*

Bsn. *mf*

Cls. 1 *f*

2/3 *f* +III.

B. Cl. *mf* *a2*

A. Saxes. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 **108**

2/3

Hns. 1 *f*

2 *f*

Tbns. 1/2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 Cr. Cyms.

30798S 105 106 107 108 *mf* 109 110 111 112

116

Fls. 1/2

Ob.

Bsn.

Cls. 1, 2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

116

Tpts. 1, 2/3

Hns. 1, 2

Tbns. 1, 2, 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



Fls. 1/2 *mf* *cresc.* 124

Ob. *mf* *cresc.*

Bsn. (*mf*) *cresc.*

Cls. 1 *mf* *cresc.*
2/3 *mf* *cresc.*

B. Cl. (*mf*) *cresc.* a2

A. Saxes. 1/2 (*mf*) *cresc.*

T. Sax. (*mf*) *cresc.*

Bar. Sax. (*mf*) *cresc.*

Tpts. 1 All *mf*
2/3 *mf*

Hns. 1 (*mf*) *cresc.*
2 (*mf*) *cresc.*

Tbns. 1/2 (*mf*) *cresc.*
3 (*mf*) *cresc.*

Euph. (*mf*) *cresc.*

Tuba (*mf*) *cresc.*

Mlt. Perc. *mf*

Timp. *mf*

Perc. 1 *mf* *cresc.*

Perc. 2 Cr. Cyms. *mf* *cresc.*

Fls. 1/2

Ob.

Bsn.

Cls. 1/2

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/2/3

Hns. 1/2

Tbns. 1/2/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

a2

129 130 131 132 133 134 135 *f* 136



Fls. 1/2

Ob.

Bsn.

Cls. 1/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/3

Hns. 1/2

Tbns. 1/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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137 138 139 140 141 142 143 144

f

145

Fls. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

145

Tpts. 1

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

155 *al* **Molto meno mosso** ♩ = 72

Fls. 1/2

Ob.

Bsn.

Cls. 1/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1/3

Hns. 1/2

Tbns. 1/3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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153 154 155 156 157 158 159 160 161 162

163 $\text{♩} = 100$

Fls. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

sf *f* *a2* *f* *a2* *f*

163 $\text{♩} = 100$

Tpts. 1

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

sf *f* *sf* *sf* *sf* *sf* *Choke* *sf*

171 **Molto meno mosso** ♩ = 72

Fls. 1/2

Ob.

Bsn. *f*

Cls. 1 2/3

B. Cl. *f*

A. Saxes. 1/2

T. Sax.

Bar. Sax. *f*

171 **Molto meno mosso** ♩ = 72

Tpts. 1 2/3 *f* *a2*

Hns. 1 2 *f* *a2*

Tbn. 1 2 3 *f* *a2*

Euph. *f*

Tuba *f*

Mlt. Perc.

Timp.

Perc. 1 *f*

Perc. 2 *f*

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171 172 173 174 175 176 177 178

Poco a poco accelerando

183 Tempo I ♩ = 112

Fls. 1/2

Ob.

Bsn.

Cls. 1

2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Poco a poco accelerando

183 Tempo I ♩ = 112

Tpts. 1

2/3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn.

Cls. 1
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2/3

Hns. 1
2

Tbns. 1/2
3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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187 188 189 190 191 192 **ff** 193 194

Poco a poco accelerando

Fls. 1/2

Ob.

Bsn.

Cls. 1 2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1 2/3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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195 196 197 198 199 200 201 202

Poco a poco accelerando

Poco a poco accelerando

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205 ♩ = 120

Poco a poco accelerando

♩ = 126

Fls. 1/2

Ob.

Bsn.

Cls. 1, 2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

205 ♩ = 120

Poco a poco accelerando

♩ = 126

Tpts. 1, 2/3

Hns. 1, 2

Tbns. 1, 2, 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fls. 1/2

Ob.

Bsn.

Cls. 1
2/3

B. Cl.

A. Saxes. 1/2

T. Sax.

Bar. Sax.

Tpts. 1
2/3

Hns. 1
2

Tbns. 1/2
3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

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211 212 213 214 215 216

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