



Transcribed for Full Orchestra

Serenade for Strings

Mvt. IV (Tema Russo)

PETER ILYICH TCHAIKOVSKY

Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor	1 1st B♭ Trumpet	2 Percussion I (Snare Drum, Bass Drum)
1 1st Flute	1 2nd B♭ Trumpet	2 Percussion II (Triangle/Crash Cymbals, Tambourine)
1 2nd Flute	1 3rd B♭ Trumpet	1 Piano
1 Oboe	1 1st Trombone	8 1st Violin
1 1st B♭ Clarinet	1 2nd Trombone	8 2nd Violin
1 2nd B♭ Clarinet	1 3rd Trombone	5 Viola
1 B♭ Bass Clarinet	1 Tuba	5 Cello
1 Bassoon	1 Mallet Percussion (Glockenspiel (Opt. Bells))	5 String Bass
1 1st F Horn	1 Timpani (C-G)	
1 2nd F Horn		
1 3rd F Horn		
1 4th F Horn		

- 1 Conductor
1 1st Flute
1 2nd Flute
1 Oboe
1 1st B♭ Clarinet
1 2nd B♭ Clarinet
1 B♭ Bass Clarinet
1 Bassoon
1 1st F Horn
1 2nd F Horn
1 3rd F Horn
1 4th F Horn

- 1 1st B♭ Trumpet
1 2nd B♭ Trumpet
1 3rd B♭ Trumpet
1 1st Trombone
1 2nd Trombone
1 3rd Trombone
1 Tuba
1 Mallet Percussion
(Glockenspiel (Opt. Bells))
1 Timpani (C-G)

- 2 Percussion I
(Snare Drum, Bass Drum)
2 Percussion II
(Triangle/Crash Cymbals,
Tambourine)
1 Piano
8 1st Violin
8 2nd Violin
5 Viola
5 Cello
5 String Bass

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

PROGRAM NOTES

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 string choir to do justice to its sonorities. But though it does not sound precisely like Mozart, Tchaikovsky intended his work to be classical in form and spirit, especially in the stately opening theme of the first movement, recapitulated at the close of the final movement. "This," he wrote to von Meck, "is my homage to Mozart; it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model."

This transcription by Victor López for full orchestra highlights the fourth movement of Tchaikovsky's *Serenade in C Major for String Orchestra, 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 Ruso*, 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

In this orchestral transcription, the string section will sound full on its own as it has been scored true to form to the original composition. However, Tchaikovsky noted that "the larger number of players in the string orchestra, the more this shall be in accordance with the author's wishes." Therefore, the winds have been scored to serve as a support mechanism for the intended sonority and control. Depending on the size of the string section and where deficiencies are most fully exposed, the wind parts should complement accordingly. So, in actuality there is some flexibility for performance either by a string orchestra or full orchestra. At the Andante (measures 1–42), based on the level of experience and size of the string section, the conductor may want to feature the string section and leave out the winds. The fermata at measure 43 should not be too long. It should serve as a resting point before continuing; more like letting all ambient sound cease before going on. The *Allegro con spirto* at measure 44 has a much slower metronome marking than the original version, but it is just as effective. Pay much 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 orchestral playing. It is suggested that time be set aside for talking through articulation ideas, bowings, 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. Note that usually the dynamic levels for the strings are marked a notch higher than the rest of the orchestra because the intent is to always hear the strings on top. Pay close attention to the dynamic changes starting at measure 68 until measure 84, where the luscious melody is introduced by the cello and French horns. This section modulates to E Major like the original, but yet another modulation is introduced at measure 92 to get the sonority back to C Major. This technique is quite effective and will not violate the integrity of the melody line. At rehearsal number 101, there is a short transition leading to rehearsal number 108 where a counter melody is introduced and the melody continues in the Violin I, Violin II, and upper winds. At 124, pay attention to the dynamic level and continue to crescendo to measure 132 where it stays double forte in the strings and forte in the rest of the orchestra. Work with the lower brass and strings for rhythmic clarity throughout this section. The C Major scale pattern at measure 145 should be balanced with the emphasis on the lower brass, woodwinds and strings. The fermata at measure 154 should not be too long. It should serve as another resting point. The *Molto meno mosso* should be loud but not overpowering. Note that measures 169 and 170 denote triplets and are to be played at a forte volume. Four measures before 183, there is a gradual accelerando, which leads to the *Tempo I*. At rehearsal number 195, the *Piu Mosso*, the tempo picks up and then again with additional accelerandos. This fluctuation in tempos continues until measure 211 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. Ultimately, please note that the arrangement of first violins and brass to the left, basses centered and second violins and brass to the right has long been a familiar one for authentic music ensembles. Yet, in this work, it will make a difference in the total sonority of the orchestra and at the same time be an added factor in the music's vitality.

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



Serenade for Strings

CONDUCTOR SCORE
Duration - 4:35

Mvt. IV Finale (Tema Russo)

Peter Ilyich Tchaikovsky

Arranged by Victor López (ASCAP)

Andante ($\text{♩} = 72$)

Flutes I, II
Oboe I, II
B♭ Clarinets I, II
B♭ Bass Clarinet
Bassoon
Horns in F I, II, III, IV
B♭ Trumpets I, II, III
Trombones I, II, III
Tuba
Mallet Percussion (Glockenspiel [opt. Bells])
Timpani (G-C)
Percussion I (Snare Drum, Bass Drum)
Percussion II (Triangle/Crash Cymbals, Tambourine)
Piano
Violins I, II
Viola
Cello
String Bass

Andante ($\text{♩} = 72$)

Conductor Score page 9

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Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

10 11 12 13 14 15 16 17 18

Con sordini

Con sordini

31558S

Fls.
Ob.
Cl.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

Vlns.
Vla.
Cello
Str. Bass

20

19 20 21 22 23 24 25 26 27

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Legal Use

Musical score page 6, system 31. The score includes parts for Flutes I & II, Oboe, Clarinet I & II, Bassoon, Horn I & II, Trombones I & II, Trombone III, Tuba, Mallet Percussion, Timpani, Percussion I, Percussion II, and Piano. The instrumentation is primarily woodwind and brass. The score shows various dynamics like *p*, *pp*, and *a2*. A large red watermark reading "Preview Requires Purchase" is diagonally across the page.

Musical score page 6, system 31, continuing from the previous system. The strings section is highlighted, featuring parts for Violins I & II, Viola, Cello, and Double Bass. The score shows sustained notes and dynamics like *p* and *pp*. The instrumentation is primarily strings. A large red watermark reading "Preview Requires Purchase" is diagonally across the page.

rit.

44 Allegro con spirito ($\text{♩} = 112$)

7

Fls.
II
Ob.
I
Clz.
II
B. Cl.
Bsn.
Hns.
III
IV
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

rit.

44 Allegro con spirito ($\text{♩} = 112$)

Vlns.
II
Vla.
Cello
Str. Bass

52

Fls. I

Fls. II

Ob.

Cls. I

Cls. II

B. Cl.

Bsn.

Hns. I

Hns. II

Hns. III

Hns. IV

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

52

Solo
(Oboe)

p

pp

a2

a2

(Bsn.)

pp

Choke

Tambourine

p

pp

p

pp

V V

pp

pp

52

53

54

Fls. I *p* — *mp* — *mf*

II — *mp* — *mf*

Ob. I *mp* — *Play un poco marcato* — *mf*

II — *mf*

Cls. I *mp* — *un poco marcato* — *mf*

II *mf*

B. Cl. II *pp* — *p* — *mf*

Bsn. *pp* — *f*

Hns. I — *pp* — *p* — *mf*

II — *pp* — *a2* — *mf*

III — *pp* — *p* — *mf*

IV — *pp* — *mf*

Tpts. I — *mf*

II — *mf*

III — *mf*

I *Play* — *pp* — *p* — *mf*

Tbns. II — *pp* — *p* — *mf*

III — *pp* — *mf*

Tuba — *pp* — *mf*

Mlt. Perc.

Timp.

Perc. I — *mf*

Perc. II — *mf*

Cr. Cyms.

Pno. — *mf*

Vlns. I *un poco marcato* — *mf*

II — *mf*

Vla. — *f*

Cello — *pp* — *mf*

Str. Bass — *pp* — *f*

60

60

61

62

31558S 55 56 57 58 59 60 61 62

Preview Requires Purchase

10

68

Fls.
Ob.
Cls.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Mit. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns.
Vla.
Cello
Str. Bass

63 64 65 66 67 68 69 70

Review in progress

Fls. I

II

Ob.

I

Cls. II

B. Cl.

Bsn.

Hns. I

II

III

IV

I

Tpts. II

III

I

Tbns. II

III

Tuba

Mlt. Perc.

Tim. Perc.

Perc. I

Perc. II

Pno.

Vlns. I

II

Vla.

Cello

Str. Bass

76

71 72 73 74 75 76 77 78

76

79 80 81 82 83 84 85 86

84

Preview Use Requires Purchase

Fls. I
Fls. II
Ob.
I Cls.
II Cls.
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
I Tpts.
II Tpts.
III Tpts.
I Tbns.
II Tbns.
III Tbns.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

79 80 81 82 83 84 85 86

Fls.

II

Ob.

I

Cls.

II

B. Cl.

Bsn.

Hns.

III

IV

I

Tpts.

II

III

I

Tbns.

II

III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns.

II

Vla.

Cello

Str. Bass

92

f

f

mf

mf

92

f

f

v

v

93

94

95

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100

Fls.
II
Ob.
I
Clz.
II
B. Cl.
Bsn.
Hns.
III
IV
I
Tpts.
II
III
I
Tbns.
II
III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

100

Vlns.
II
Vla.
Cello
Str. Bass

Fls. I *mf*

Fls. II

Ob. I *mf*

Ob. II *mf*

Cls. I

Cls. II *mf*

B. Cl.

Bsn. *f*

Hns. I

Hns. II

Hns. III *a2*

Hns. IV *mf*

Tpts. I

Tpts. II

Tpts. III

Tbns. I

Tbns. II

Tbns. III

Tuba

Mlt. Perc.

Tim. *mf*

Perc. I

Perc. II Cr. Cyms.

Pno. *mf*

Vlns. I *mf*

Vlns. II *f* arco

Vla. I *f* arco

Vla. II *f* arco

Cello I *f* pizz.

Str. Bass

108

105 106 107 108 109 110 111 112 113

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116

Fls.
Ob.
Cl.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

Preview Requires Purchase

116

Vlns.
Vla.
Cello
Str. Bass

Preview Requires Purchase

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.
Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

123 124 125 126 127 128 129 130 131

(f) cresc.

136

Review required

Fls. I
Fls. II
Ob.
Cls. I
Cls. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

136

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

Review Requires Purchase

Fls. I
Fls. II
Ob.
Cl. I
Cl. II
B. Cl.
Bsn.
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

145

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

A musical score page for orchestra and piano, page 20. The score includes parts for Flutes I & II, Oboe, Clarinet I & II, Bassoon, Horn I & II, Trombones I & II, Tuba, Mallet Percussion, Timpani, Percussion I & II, Piano, Violins I & II, Viola, Cello, and Double Bass. The score shows measures 146 through 154. A large red diagonal watermark "Preview Use Requires Purchase" is overlaid across the page.

155 Molto meno mosso ($\text{♩} = 72$)

163

Fls. I ff
Fls. II ff
Ob. ff
Cls. I ff
Cls. II ff
B. Cl. ff
Bsn. ff
Hns. I
Hns. II
Hns. III
Hns. IV
Tpts. I
Tpts. II
Tpts. III
Tbns. I
Tbns. II
Tbns. III
Tuba ff
Mlt. Perc.
Timp. ff
Perc. I ff
Perc. II ff
Pno. fff


155 Molto meno mosso ($\text{♩} = 72$)

163

Vlns. I fff
Vlns. II fff
Vla. fff
Cello fff
Str. Bass fff


171

(Violin I) *Play*

I Fls. II Ob. Cls. II B. Cl. Bsn. Hns. III IV Tpts. III I Tbns. III Tuba Mlt. Perc. Timp. Perc. I Perc. II Pno.

171

Vlns. II Vla. Cello Str. Bass

Stringendo (gradually getting faster)

183 Tempo I ($\text{♩} = 112$)

23

Fls. I

II

Ob.

I Cls. I

II Cls. II

B. Cl. B. Cl.

Bsn. Bsn.

Hns. I Hns. II

III Hns. IV

Tpts. I Tpts. II

III Tpts. III

Tbns. I Tbns. II

III Tbns. III

Tuba Tuba

Mlt. Perc. Mlt. Perc.

Timp. Timp.

Perc. I Perc. I

Perc. II Perc. II

Pno. Pno.

Stringendo (gradually getting faster) 183 Tempo I ($\text{♩} = 112$)

Vlns. I

II

Vla. Vla.

Cello Cello

Str. Bass Str. Bass

Stringendo (gradually getting faster) 183 Tempo I ($\text{♩} = 112$)

A page of musical notation for orchestra and piano, numbered 24. The page features 21 staves of music with various instruments. A large red diagonal watermark reading "Preview requires purchase" is overlaid across the page.

The instruments listed on the left side of the page are:

- I Fls.
- II Fls.
- Ob.
- I Cls.
- II Cls.
- B. Cl.
- Bsn.
- Hns.
- III
- IV
- I Tpts.
- II Tpts.
- III
- I Tbns.
- II Tbns.
- III
- Tuba
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II
- Pno.
- I Vlns.
- II Vlns.
- Vla.
- Cello
- Str. Bass

The page includes numerical measures at the bottom: 186, 187, 188, 189, 190, 191, 192, and 193.

195 Piu mosso

poco a poco acc.

195 Piu mosso

poco a poco acc.

Musical score for orchestra section I. The score includes parts for Vlns. (Violins), II (likely Violas or another section), Vla. (Cello/Violoncello), Cello, and Str. Bass (Double Bass). The music consists of five staves. The Vlns. and II staves begin with a dynamic of ***fff***. The Vla., Cello, and Str. Bass staves begin with a dynamic of ***fff***. The Cello and Str. Bass staves end with a dynamic of ***ccc***.

Presto ($\text{d} = 120$)
poco a poco acc.

207

Fls.
Ob.
Cl.
B. Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

207 Presto ($\text{d} = 120$)
poco a poco acc.

Vlns.
Vla.
Cello
Str. Bass

Prestissimo ($\text{♩} = 126$)

Fls.
Ob.
Cl.
Bsn.
Hns.
Tpts.
Tbns.
Tuba
Mlt. Perc.
Timp.
Perc. I
Perc. II
Pno.

Prestissimo ($\text{♩} = 126$)

Vlns.
Vla.
Cello
Str. Bass

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