



Transcribed for Full Orchestra

# Serenade for Strings

Mvt. IV (Tema Ruso)

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		

## 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 spirito* 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<sub>b</sub> 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.



Transcribed for Full Orchestra  
**Serenade for Strings**

CONDUCTOR SCORE  
Duration - 4:35

Mvt. IV Finale (Tema Ruso)

Peter Ilyich Tchaikovsky  
Arranged by Victor López (ASCAP)

**Andante** (♩ = 72)

9

Flutes I, II

Oboe

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) Tune: C-G

Percussion I (Snare Drum, Bass Drum)

Percussion II (Triangle/Crash Cymbals, Tambourine)

Piano

**Andante** (♩ = 72)

9

Violins I, II

Viola

Cello

String Bass

1 2 3 4 5 6 7 8 9

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

*Con sordini*

*p*

10 11 12 13 14 15 16 17 18



20

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.

20

Vlins. I  
Vlins. II  
Vla.  
Cello  
Str. Bass

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





Fls. I *p* *mp* *mf*

Fls. II *mp* *mf*

Ob. *mp* *mf*

Clars. I *mp* *mp un poco marcato* *mf*

Clars. II *mp* *mp un poco marcato* *mf*

B. Cl. *pp* *p* *mf* *f*

Bsn. *pp* *mf* *f*

Hns. I *pp* *p a2* *mf* *mf*

Hns. II *pp* *p* *mf* *f*

Hns. III *pp* *p* *mf* *f*

Hns. IV *pp* *p* *mf* *f*

Tpts. I *mf* *f*

Tpts. II *mf* *f*

Tpts. III *mf* *f*

Tbns. I *pp* *p* *mf* *mf*

Tbns. II *pp* *p* *mf* *mf*

Tbns. III *pp* *p* *mf* *mf*

Tuba *pp* *mf* *mf*

Mlt. Perc. *mf* *mf*

Timp. *mf* *mf*

Perc. I *mf* *mf*

Perc. II *mf* *mf* Cr. Cyms.

Pno. *mf* *mf*

Vlins. I *mf* *f*

Vlins. II *mf* *f*

Vla. *mf* *f*

Cello *pp* *mf* *f*

Str. Bass *pp* *mf* *f*

*un poco marcato*

60

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I, II

Vla.

Cello

Str. Bass

*f*, *f marcato*, *ff*, *ff marcato*, *div.*, *a2*

63 64 65 66 67 68 69 70









Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass



116

The image displays a page of a musical score for a symphony or concert band. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left side of the page are: Flutes (I and II), Oboes (I and II), Clarinets (I and II), Bassoon (B. Cl.), Horns (I, II, III, and IV), Trumpets (I, II, and III), Trombones (I, II, and III), Tuba, Milt. Perc. (Mild Percussion), Timp. (Timpani), Perc. I and II (Percussion I and II), Pno. (Piano), Violins (I and II), Viola, Cello, and Str. Bass (Double Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large, diagonal red watermark reading "Preview Requires Purchase" is overlaid across the center of the page. The page number "16" is located in the top left corner, and the measure number "116" is centered above the first staff of the woodwinds. At the bottom of the page, measure numbers 114 through 122 are indicated.

114

115

116

117

118

119

120

121

122



Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlins. I, II

Vla.

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

139 140 141 142 143 144 145

*f*

*V*

4 4 4

3 2 0



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

146 147 148 149 150 151 152 153 154

155 **Molto meno mosso** (♩ = 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** (♩ = 72)

163

Vlns. I *fff*

Vlns. II *fff*

Vla. *fff*

Cello *fff*

Str. Bass *fff*



Stringendo (gradually getting faster)

183 Tempo I (♩ = 112)

23

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Stringendo (gradually getting faster)

183 Tempo I (♩ = 112)

Vlns. I, II

Vla.

Cello

Str. Bass

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

186 187 188 189 190 191 192 193

poco a poco acc.

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

poco a poco acc.

Vlns. I II

Vla.

Cello

Str. Bass

Presto (♩ = 120)

207

poco a poco acc.

Fls. I, II

Ob.

Cls. I, II

B. Cl.

Bsn.

Hns. I, II, III, IV

Tpts. I, II, III

Tbns. I, II, III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

207

Presto (♩ = 120)

poco a poco acc.

Vlins. I, II

Vla.

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

B. Cl.

Bsn.

Hns. I II III IV

Tpts. I II III

Tbns. I II III

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Pno.

Vlns. I II

Vla.

Cello

Str. Bass

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