Pezzo in Forma di Sonatina

1st Movement from *Serenade in C Major for String Orchestra*, Opus 48

PETER ILLYICH TCHAIKOVSKY (1840–1893)
Arranged by VICTOR LÓPEZ (ASCAP)

INSTRUMENTATION

1 Conductor
3 1st Flute
3 2nd Flute
2 Oboe
2 Bassoon
3 1st B♭ Clarinet
3 2nd B♭ Clarinet
3 3rd B♭ Clarinet
2 B♭ Bass Clarinet
2 1st E♭ Alto Saxophone
2 2nd E♭ Alto Saxophone
1 B♭ Tenor Saxophone
1 E♭ Baritone Saxophone
3 1st B♭ Trumpet
3 2nd B♭ Trumpet
3 3rd B♭ Trumpet

2 1st F Horn
2 2nd F Horn
2 1st Trombone
2 2nd Trombone
2 3rd Trombone
2 Euphonium
4 Tuba
1 Optional String Bass
1 Optional Piano
3 Mallet Percussion
(Chimes/Bells/Marimba)
1 Timpani
3 Percussion 1
(Snare Drum, Bass Drum, Crash Cymbals)
4 Percussion 2
(Suspended Cymbal/Triangle, Mark Tree/Tambourine)

SUPPLEMENTAL AND WORLD PARTS
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E♭ Alto Clarinet
Baritone Treble Clef
1st Horn in E♭
2nd Horn in E♭
1st Trombone in B♭ Bass Clef
2nd Trombone in B♭ Bass Clef
3rd Trombone in B♭ Bass Clef
1st Trombone in B♭ Treble Clef
2nd Trombone in B♭ Treble Clef
3rd Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

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Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Belwin BAND
a division of Alfred

PROGRAM NOTES

"Pezzo in Forma di Sonatina" is the 1st Movement from *Serenade in C Major for String Orchestra*, Opus 48, written by Peter Ilyich Tchaikovsky, transcribed and arranged by Victor López.

Peter Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, Russia, on May 7, 1840, and died in Saint Petersburg on November 6, 1893. He composed the serenade between September 21 and November 4, 1880. Tchaikovsky intended the first movement to be an imitation of Mozart's style, and it was based on the form of the classical sonatina, with a slow introduction. "I don't just like Mozart, I idolize him," he wrote to his devoted patroness Nadezhda von Meck. The *Serenade* pays homage to the enchanting world of Mozart's serenades and divertimentos, such as "Eine kleine Nachtmusik." Although Tchaikovsky borrowed certain Mozart stylistic conventions, his all-string orchestra is much larger than the dozen or so players typically used for Mozart's serenades, and the heart of the work is purely his own.

NOTES TO THE CONDUCTOR

The intent for this work is to provide an opportunity for concert bands to perform high quality orchestral literature. *Serenade in C Major for String Orchestra* has four movements. Tchaikovsky wrote the first movement, "Pezzo in Forma de Sonatina," in sonata form without a developmental section. In this transcription, parts of the original music have been omitted while retaining the integrity of the work and the composer's intent. The overall effect is a shorter and playable version. Additionally, percussion parts have been creatively added to enhance the sonority of the ensemble and accommodate contemporary concert band instrumentation.

The stately slow introduction emphasizes the lushness of the band sonority in rich chords and it is particularly dramatic. The "Andante non troppo" should be played rather slow and flowing but not too fast. Please note that measures 1 through 15 are marked "sempre marcatissimo."

Following the introduction, the conductor may want to take some liberties with the repeated cadence and slow it down a little while preparing for the allegro. At rehearsal number 37, the "Allegro Moderato" has a suggested metronome marking of ♩= 70–84. The "Allegro" is energetic yet never hectic; the sparkling passage decorates the lyrical movement of the "Allegro" theme without hurrying it. Tempo markings may be adjusted to more appropriately fit the ability level of the ensemble. When performers focus on the tempo rather than the music itself, much of the beauty in the music is lost. Tchaikovsky, like many other composers, does a lot of "talking" between the voices and uses the timbre of the instruments to make his melodies sing. Please choose a tempo that the ensemble can handle accurately and musically rather than trying to match what others have done, or what has been indicated by the metronome mark in the score.

Note that the first section embodies angst as a primary theme. The second theme, in a "pizzicato" style, is much lighter in mood and playfully frivolous in character, but it's then keenly penetrated by recollections of the opening of the first theme. Pay careful attention to the articulations and dynamics throughout this section. Transcriptions are usually challenging, especially when the melody is saturated with semiquavers or rhythmic phrases persistently repeated and transferred from string parts that do not rely on breath. Consequently, for variety and color, the melody is intermittently shared with other wind instruments throughout. For playability, at times, the melody has been divided between two parts or written within one part as divisi. Additionally, the entire line, including the cue notes, is ultimately written in such parts for those players who would like an added challenge.

"Finale," the forth and concluding movement of Tchaikovsky's *Serenade in C Major for String Orchestra*, Opus 48, is also available in the Belwin Concert Band Series (00-30798). Each movement may be performed individually or in tandem.

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Pezzo in Forma di Sonatina

1st Movement from "Serenade in C Major for String Orchestra," Opus 48

FULL SCORE
Approx. Duration - 5:30

Andante non troppo ♪ = 126

By Peter Ilyich Tchaikovsky (1840-1893)
Arranged by Victor López (ASCAP)

Flutes 1 2
Oboe
Bassoon
B♭ Clarinets 1 2 3
B♭ Bass Clarinet
E♭ Alto Saxophones 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Andante non troppo ♪ = 126

B♭ Trumpets 1 2 3
F Horns 1 2
Trombones 1 2 3
Euphonium
Tuba
Optional String Bass
Mallet Percussion (Chimes/Bells/Marimba)
Tune: G, C, E
Timpani
Percussion 1 (Snare Drum, Bass Drum, Crash Cymbals)
Percussion 2 (Suspended Cymbal/ Triangle, Mark Tree/ Tambourine)

f — *sempre marcatissimo* — a2 — arco — Chimes — S.D. — B.D. — Cr. Cym.

1 2 3 4 5

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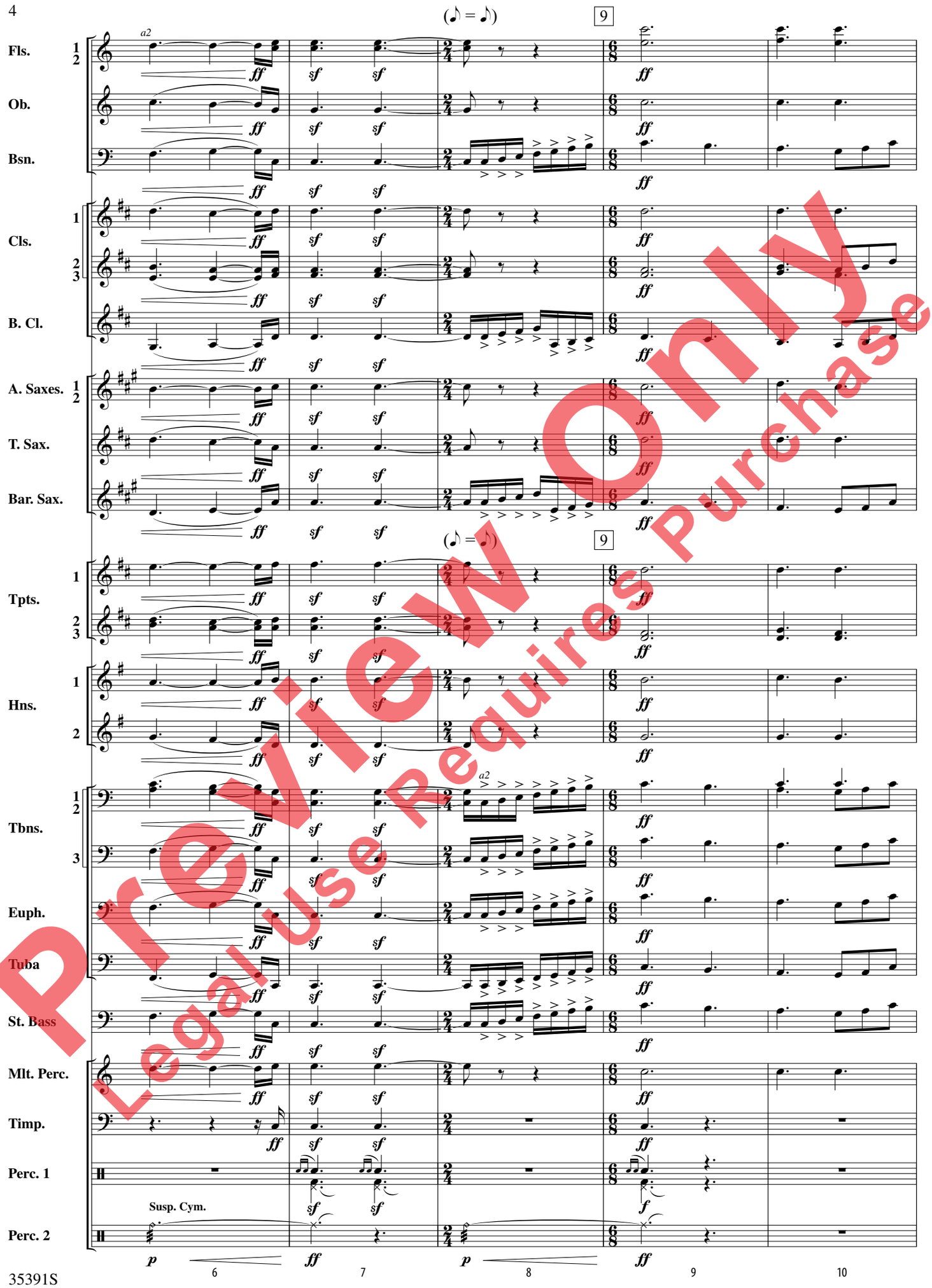

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Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
St. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

a2 1. mf Bells Choke p ff p

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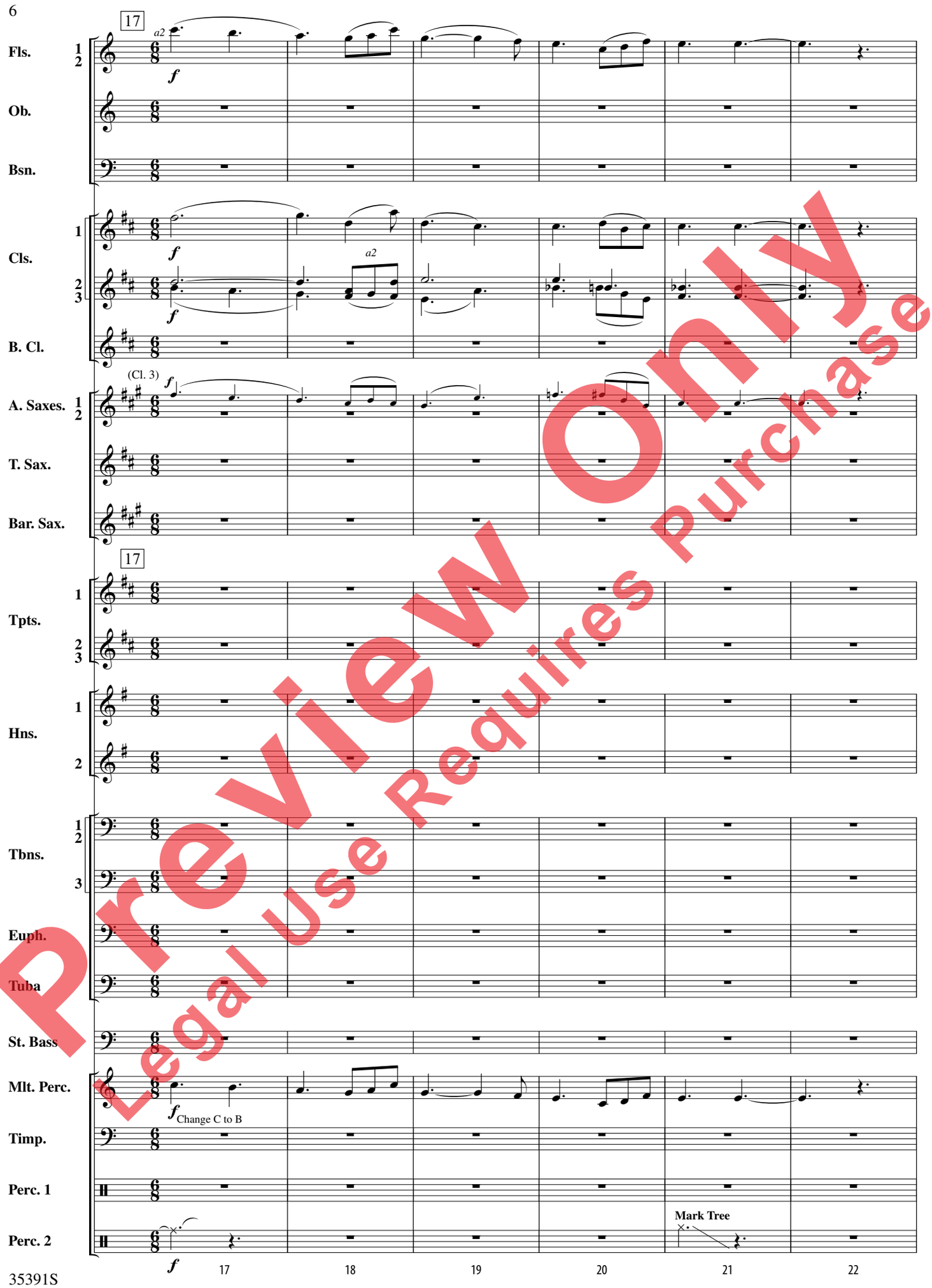

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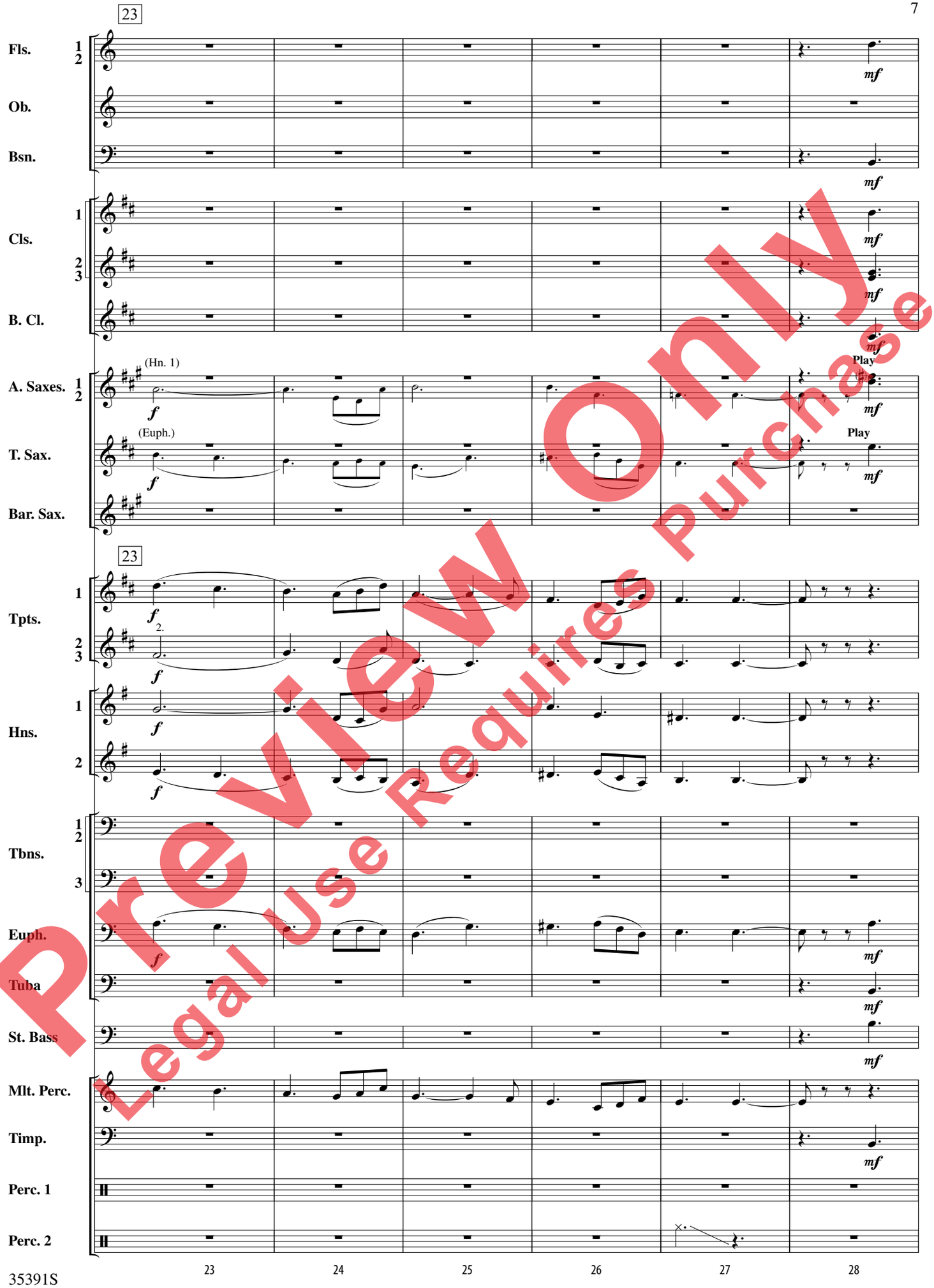

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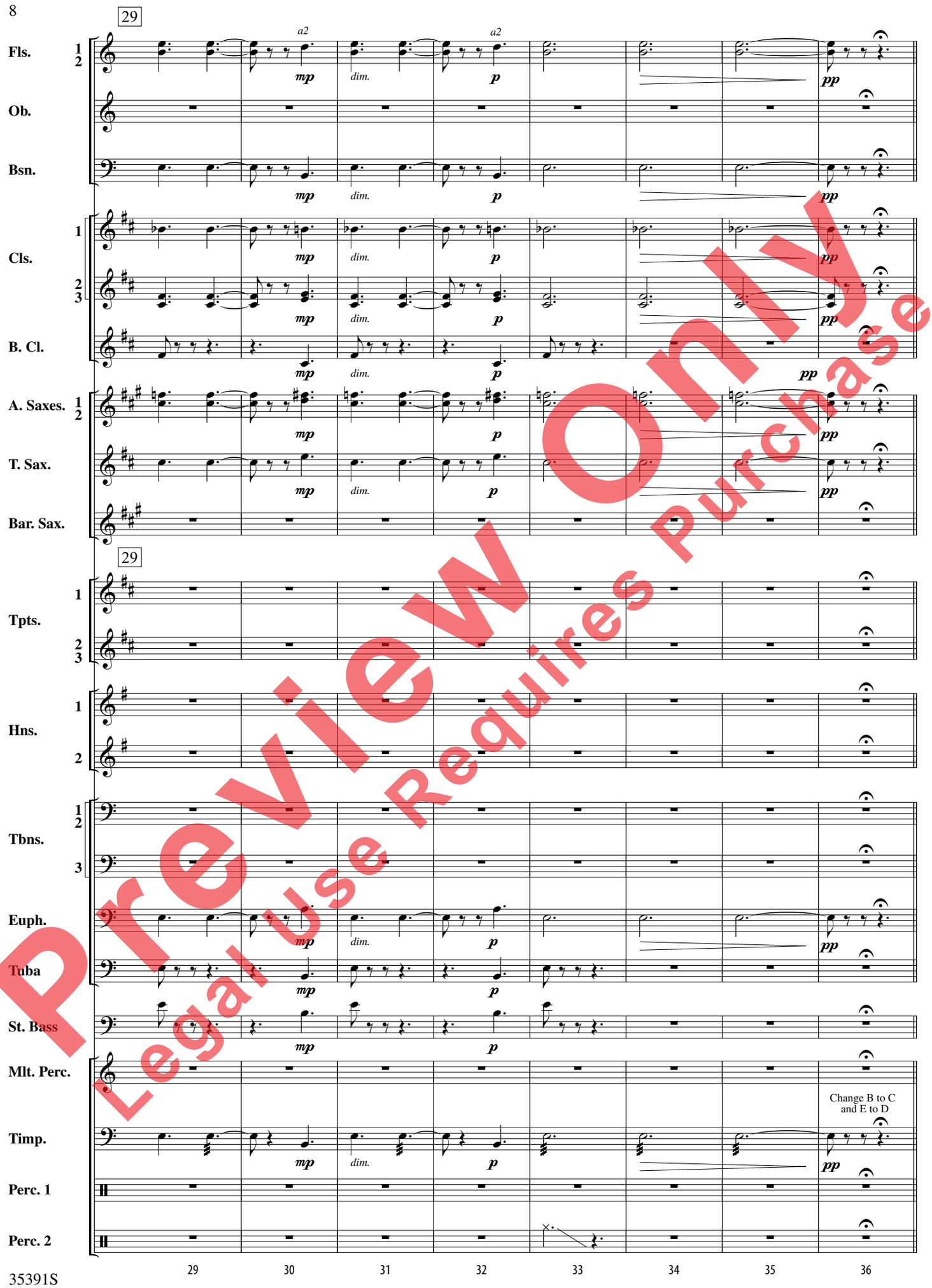

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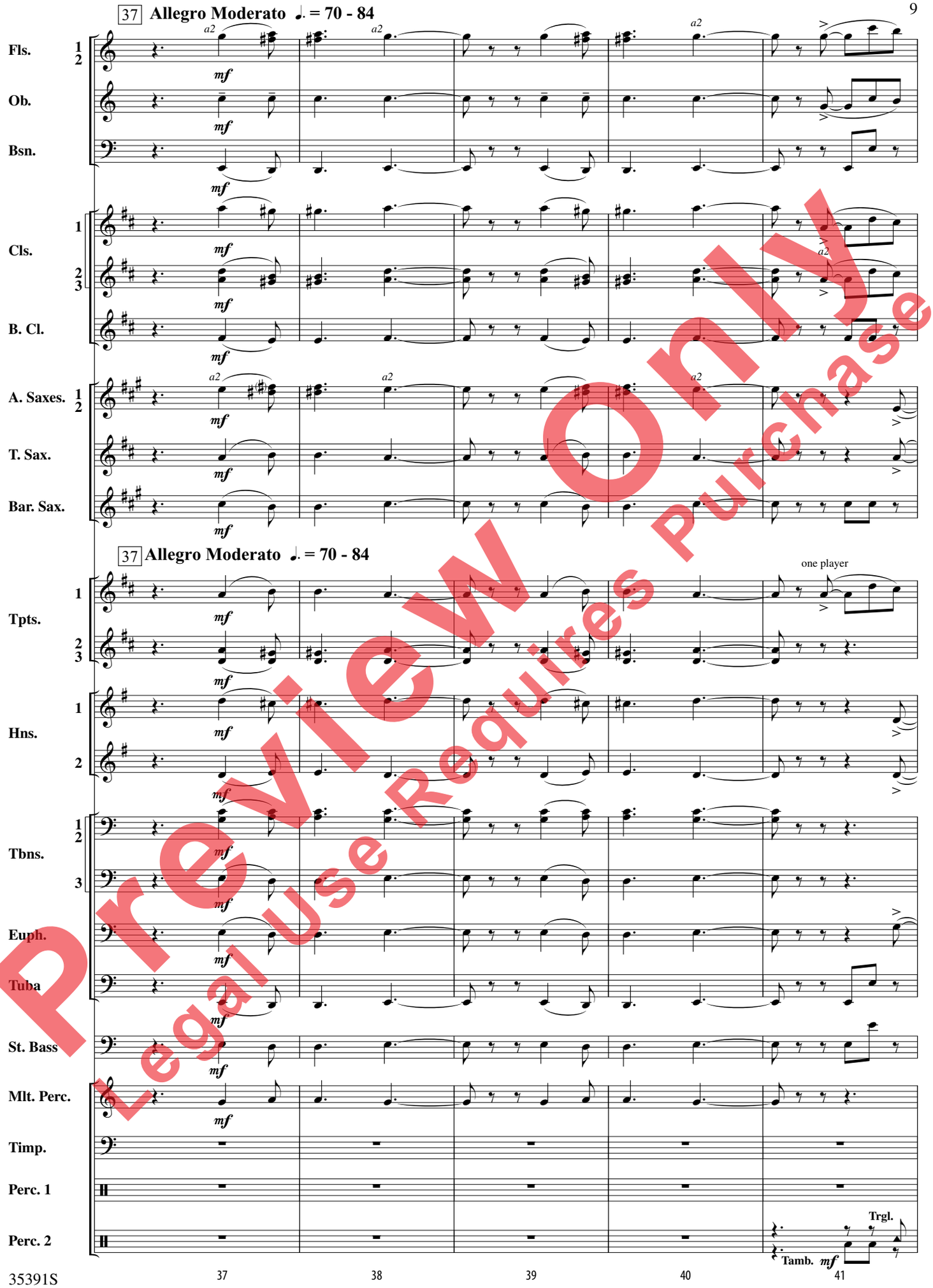

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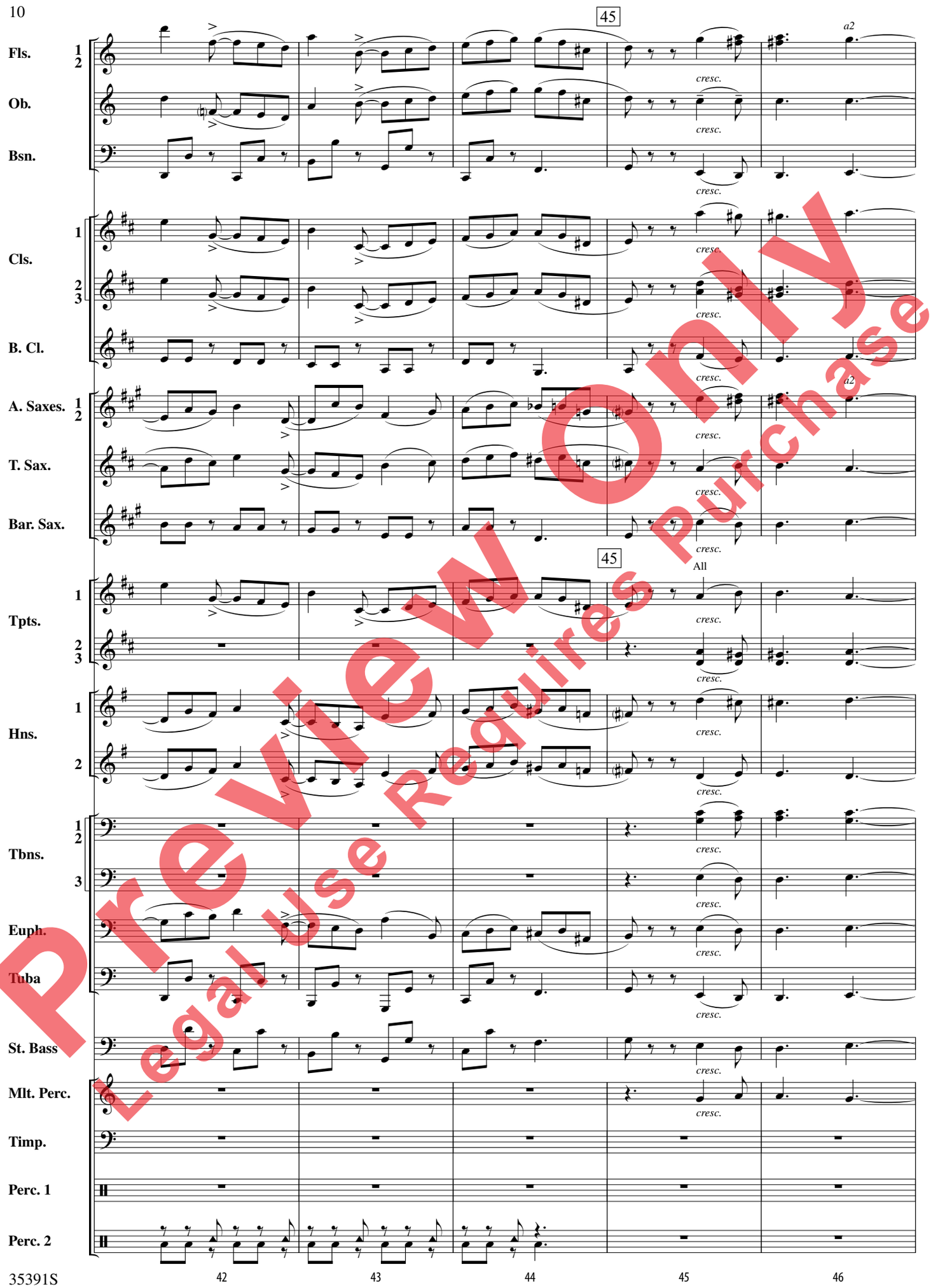

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Fls. 1 2
Ob.
Bsn.
Cls. 1 2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1 2 3
Hns. 1 2
Tbns. 1 2 3
Euph.
Tuba
St. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

a2 f mf

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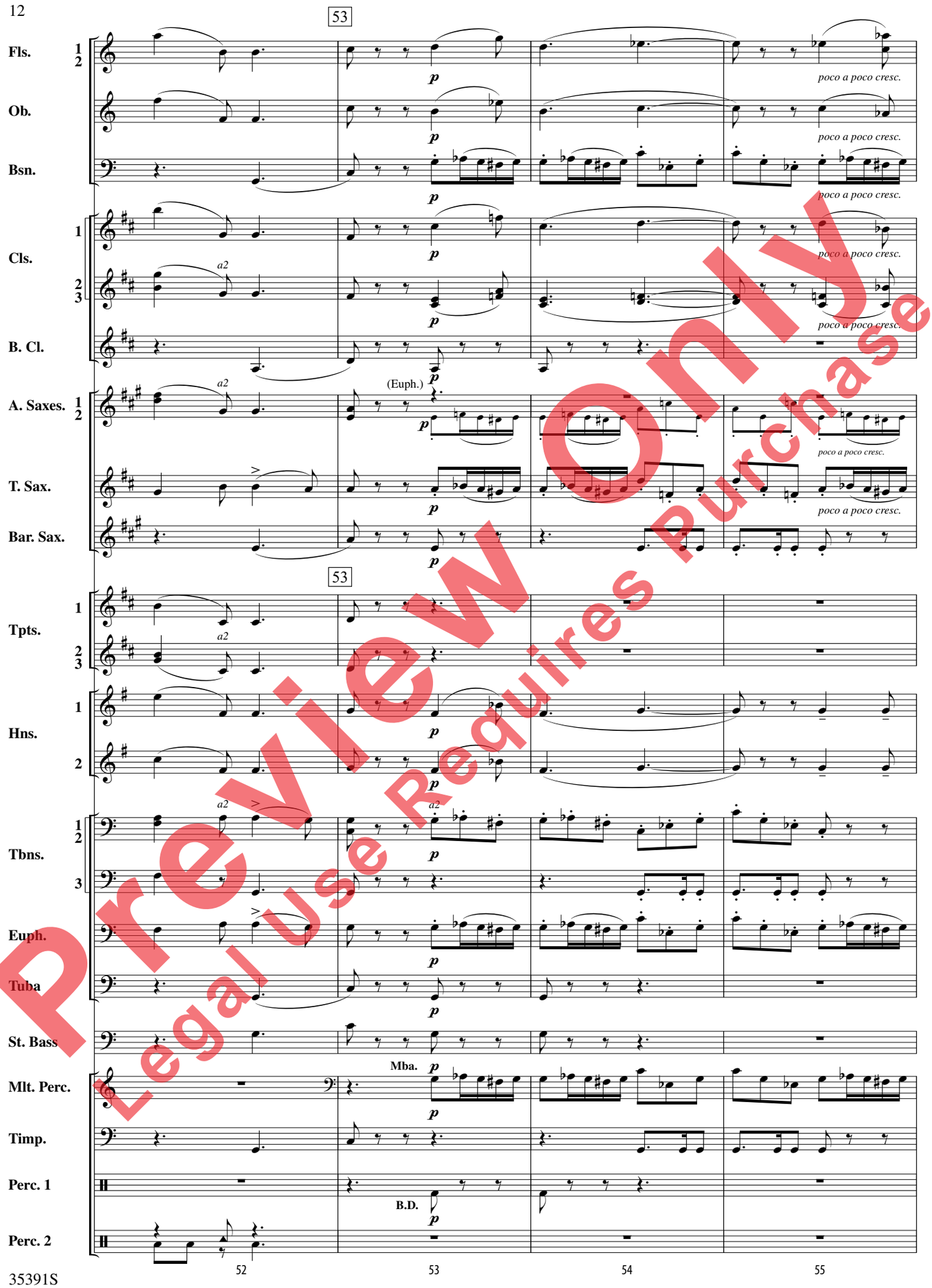

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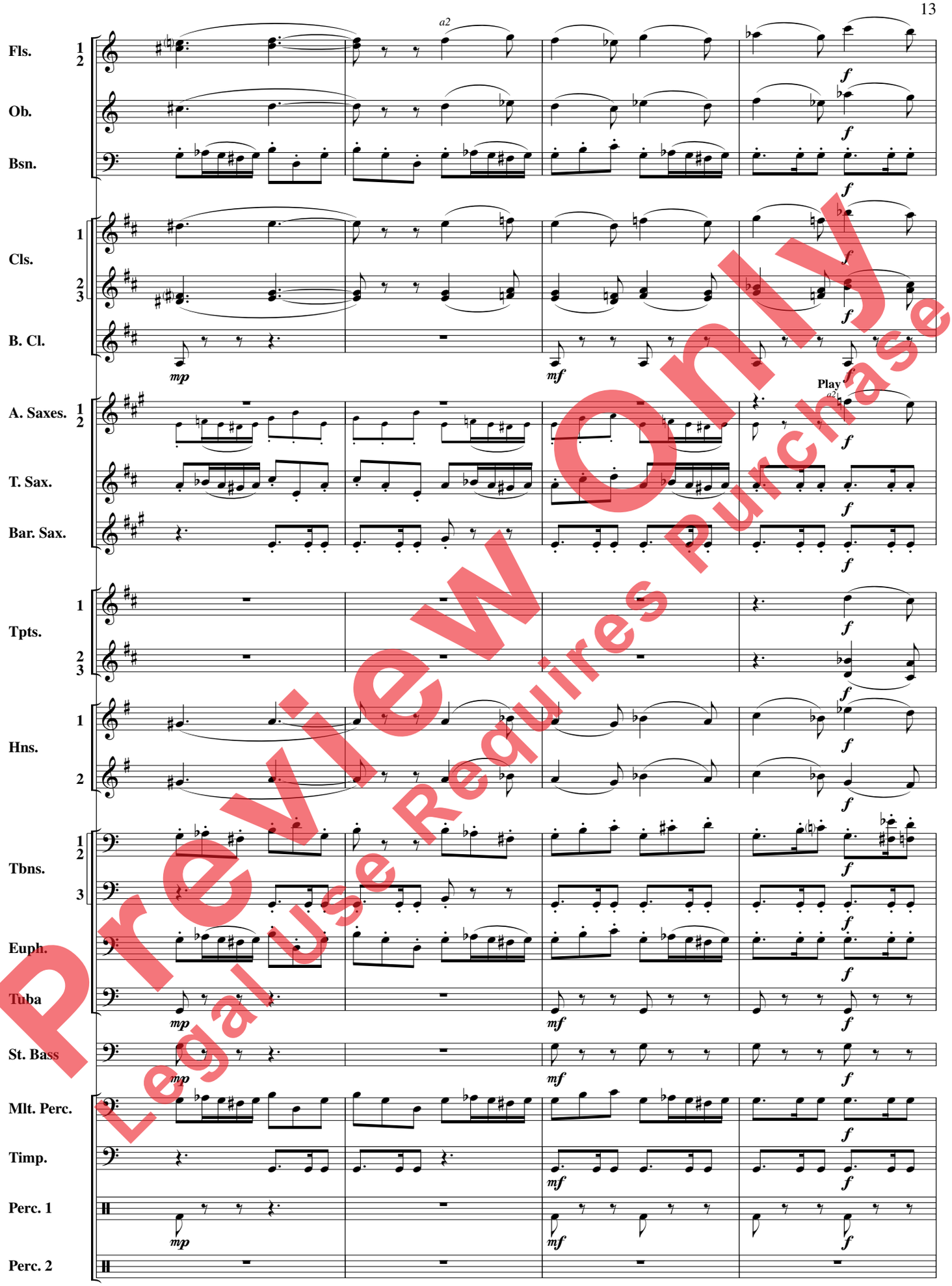

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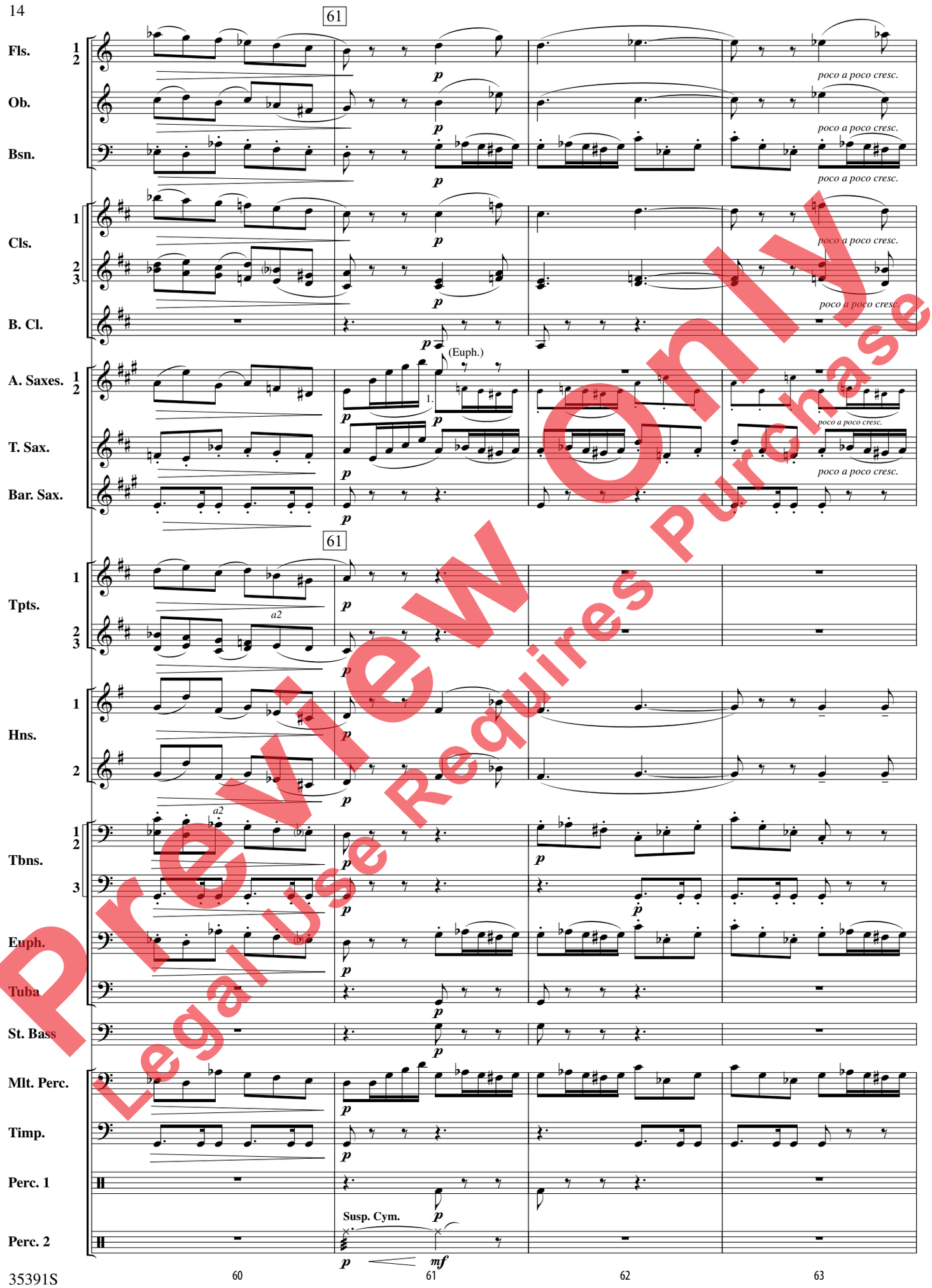

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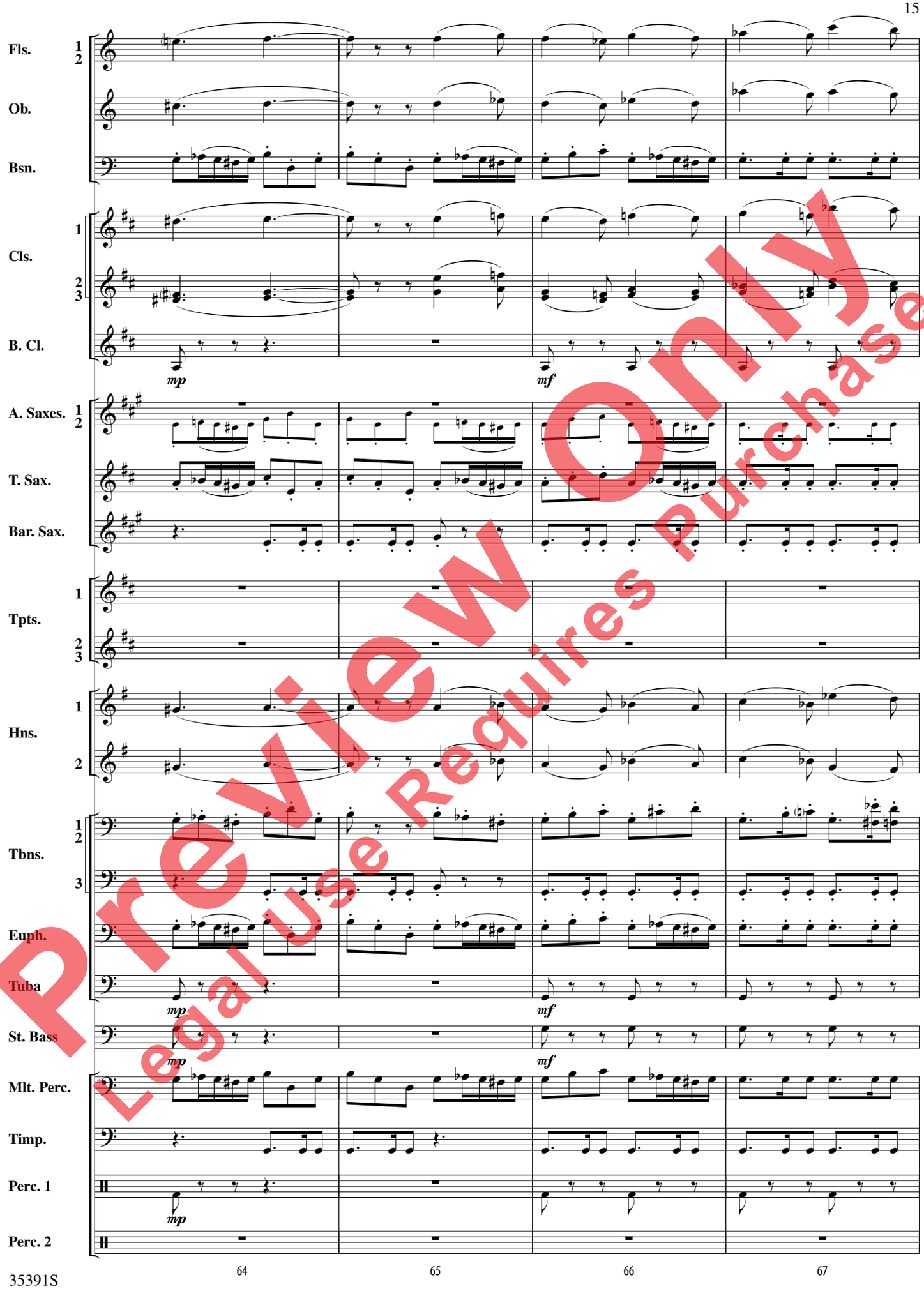

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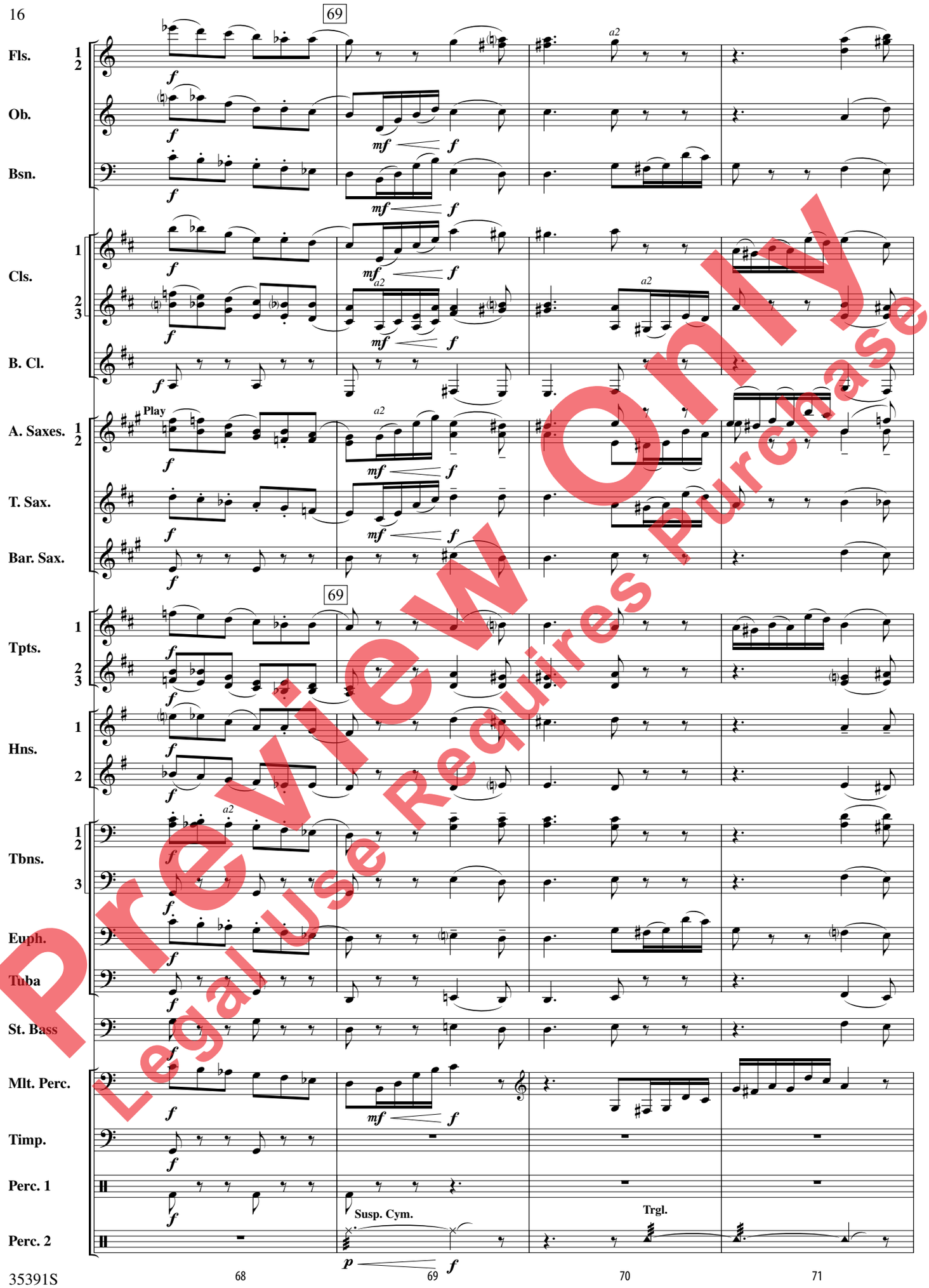

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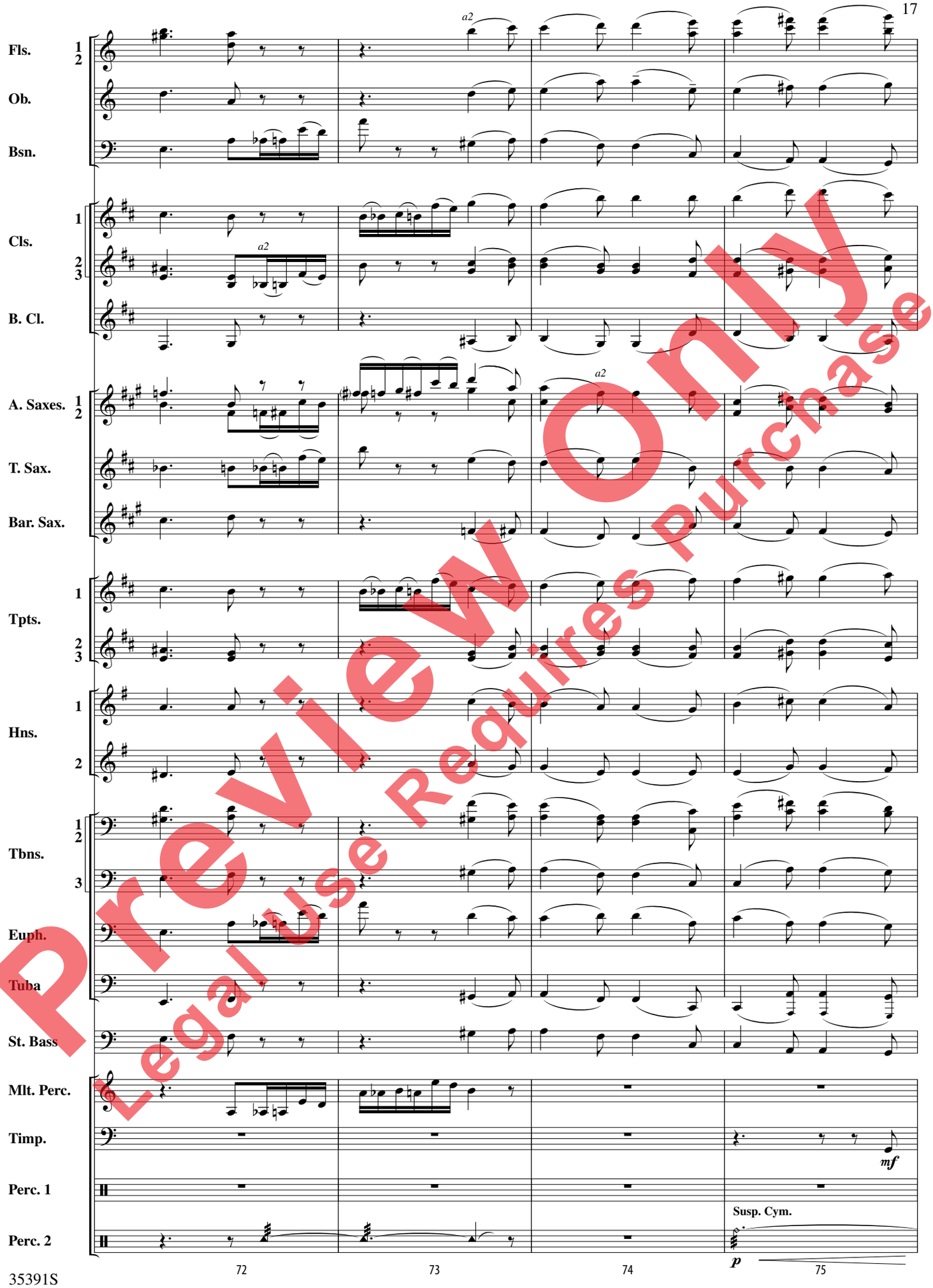

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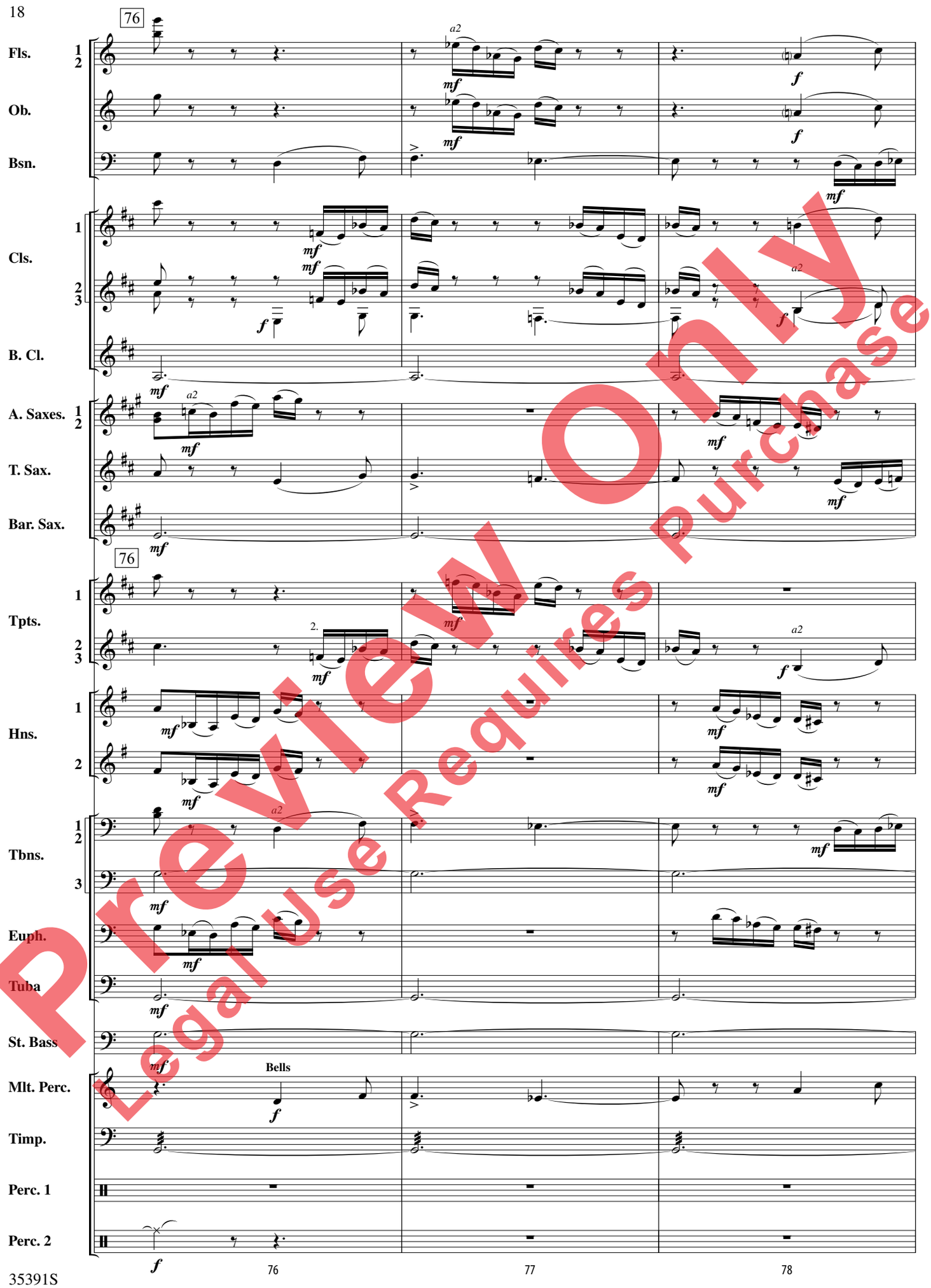

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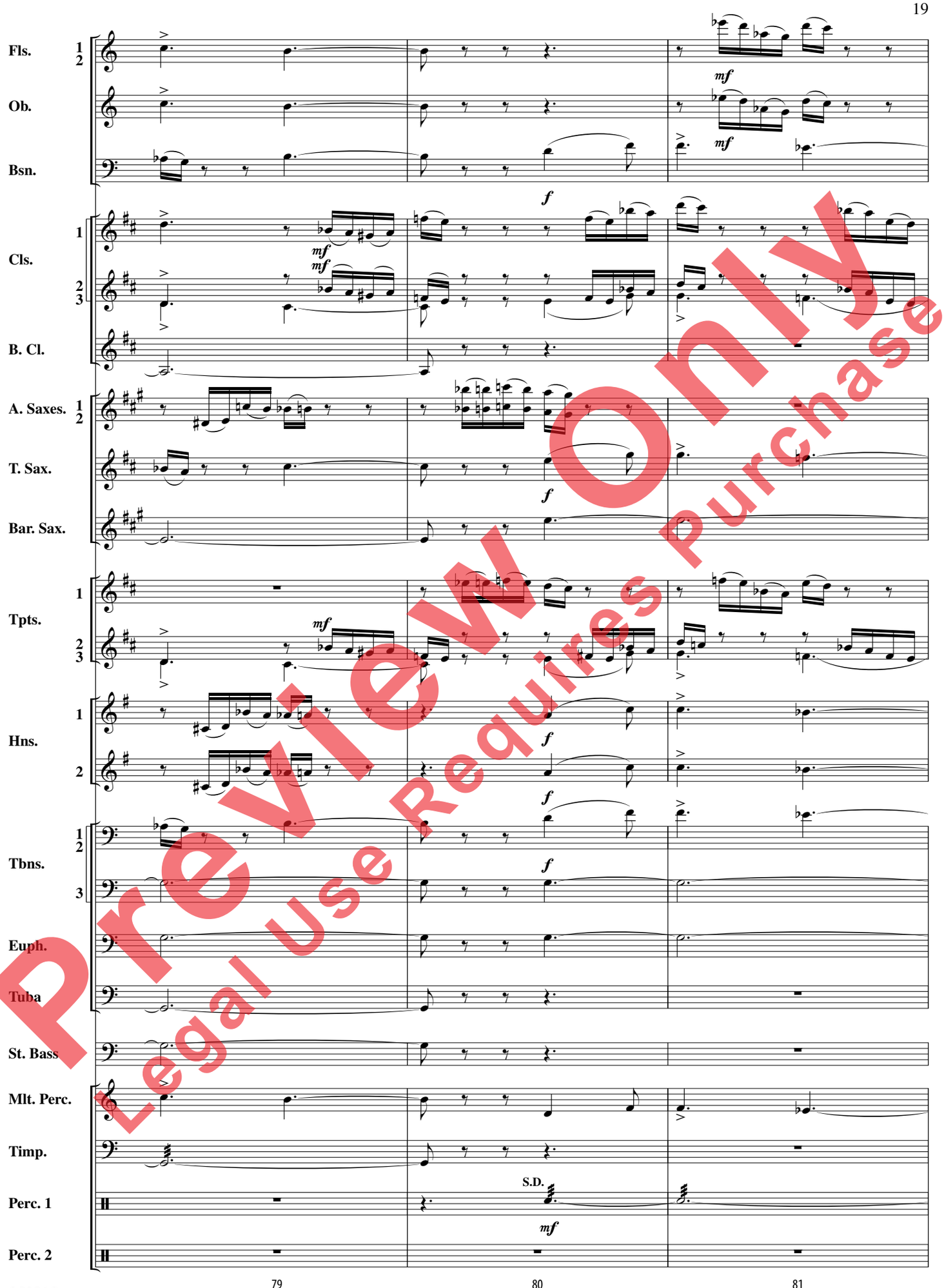

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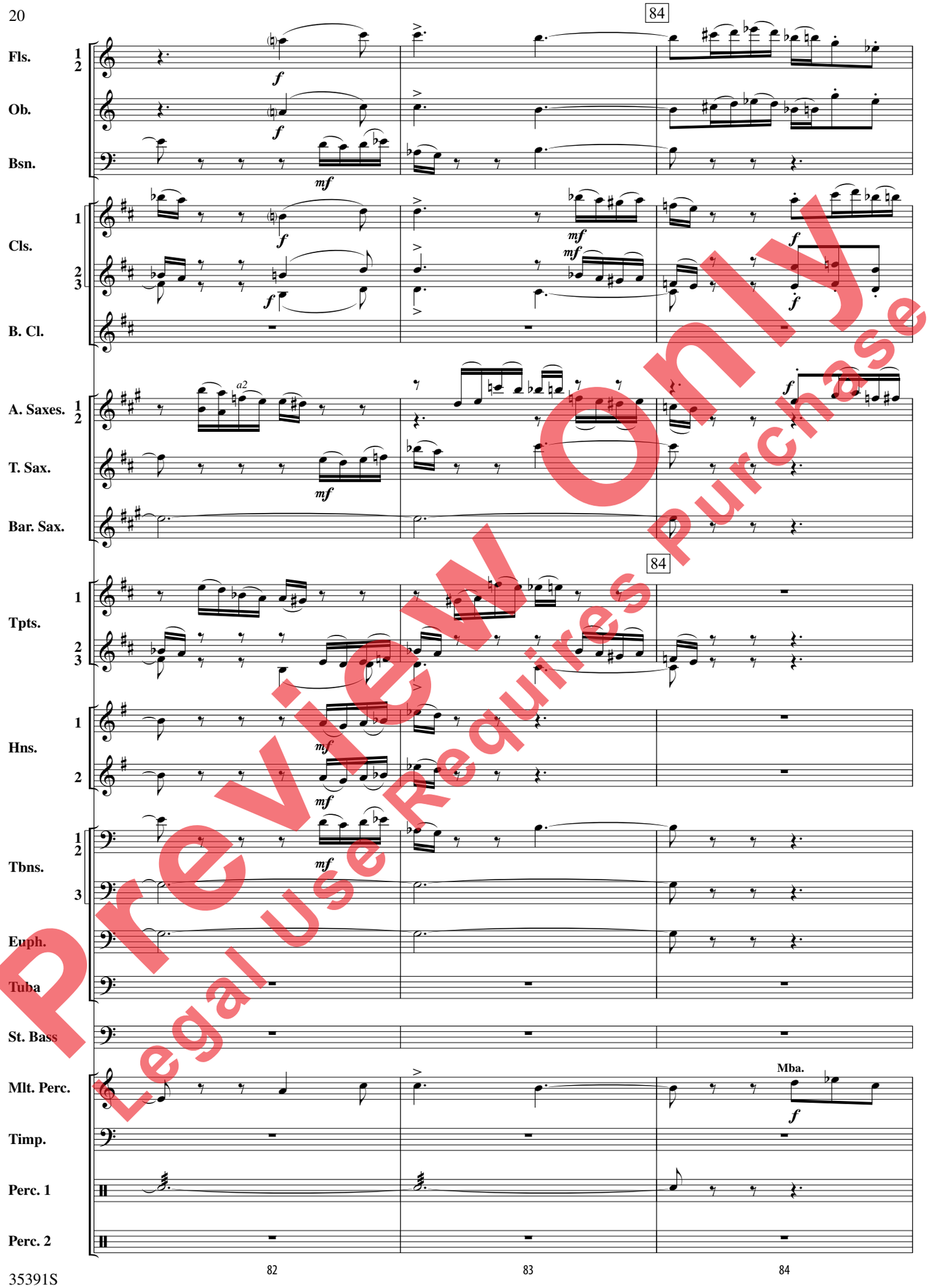

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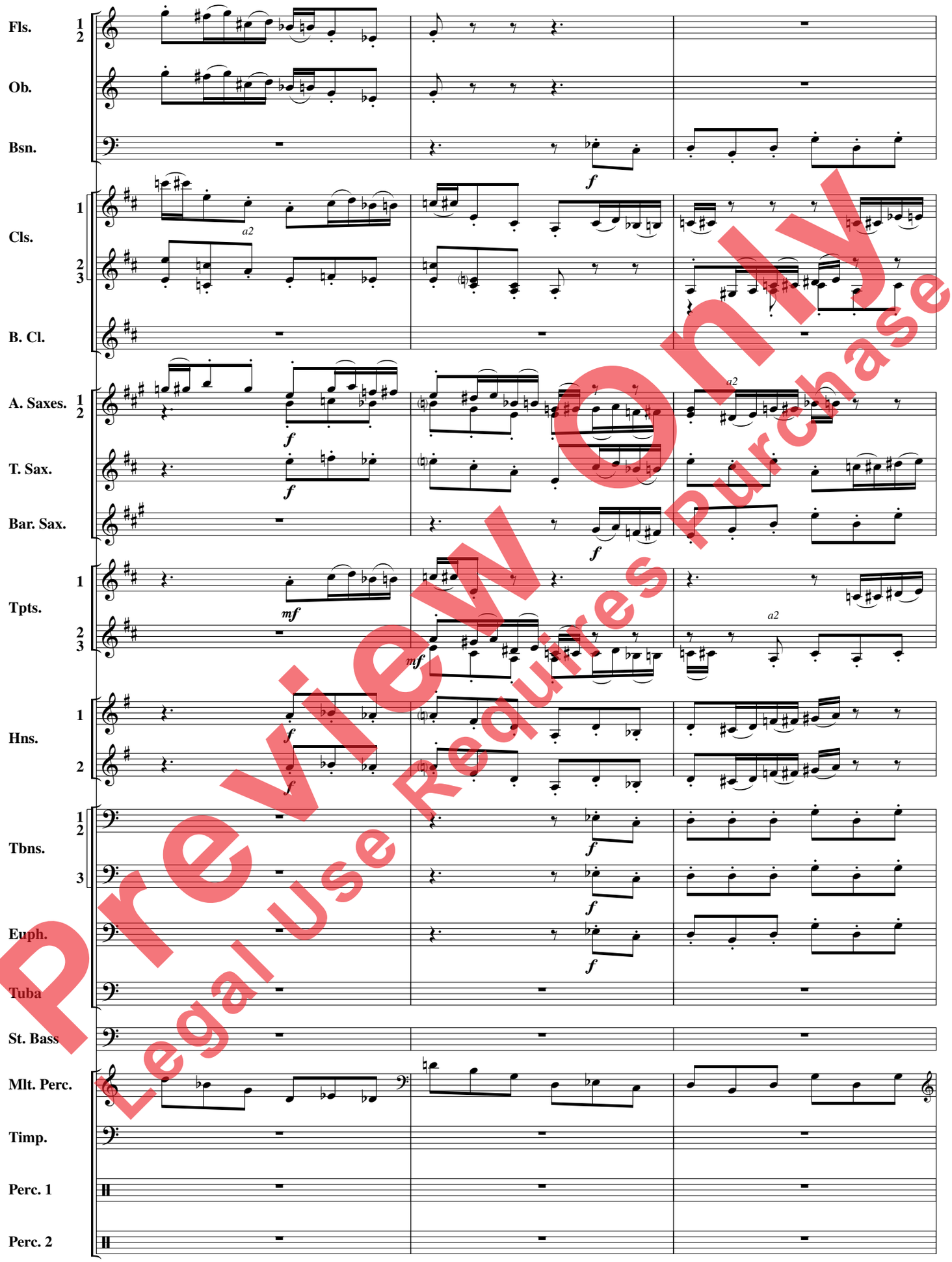

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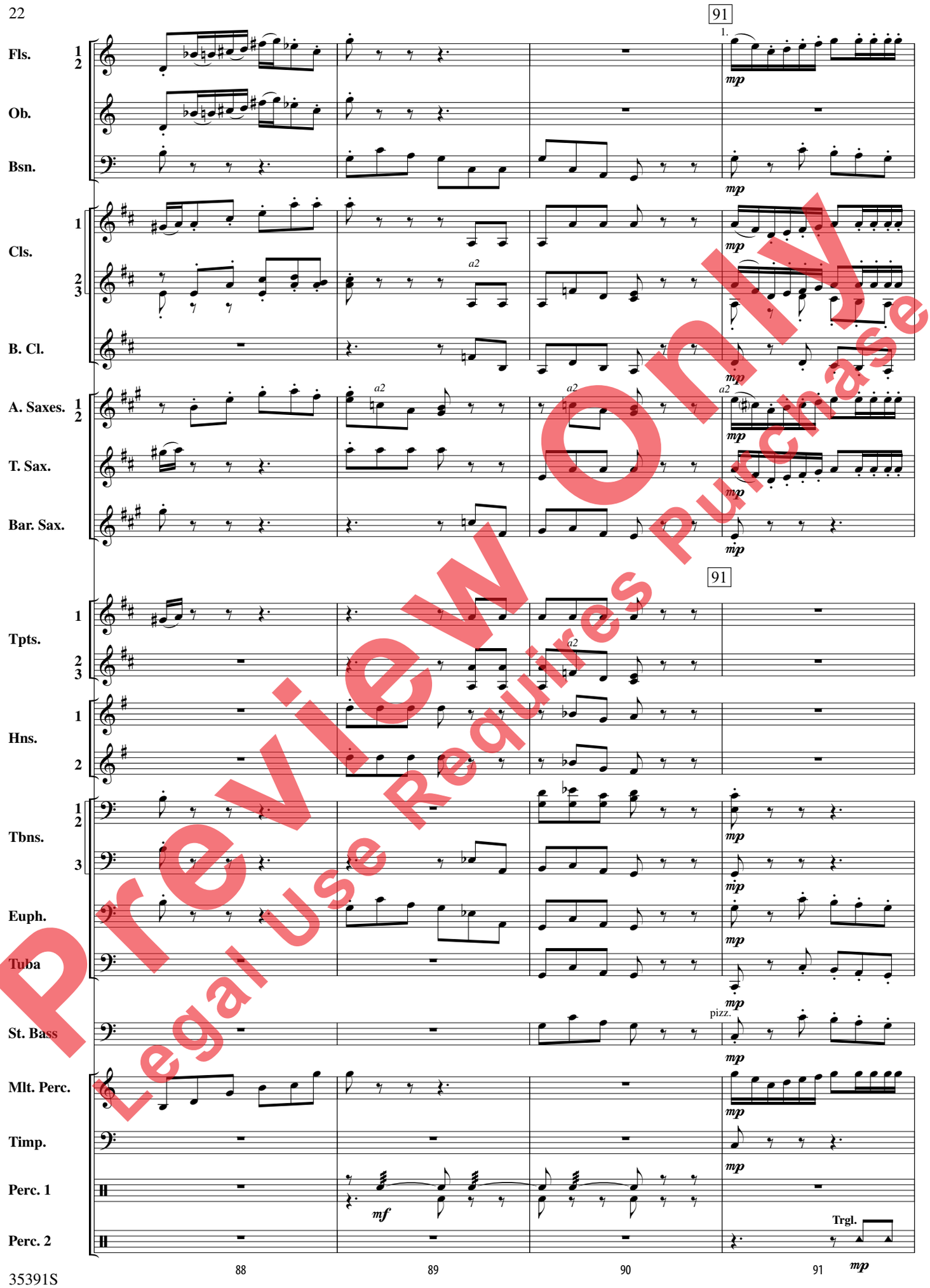

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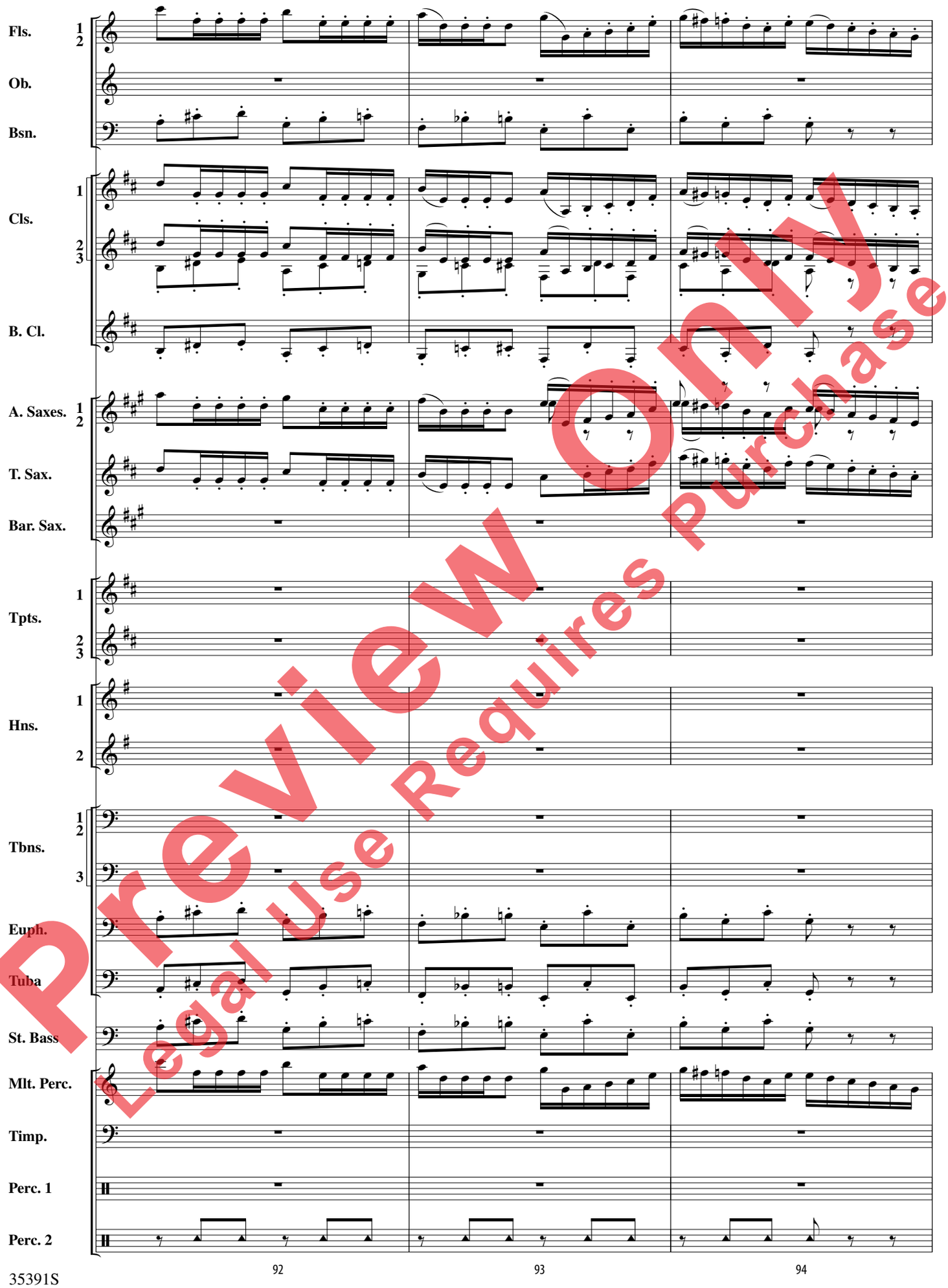

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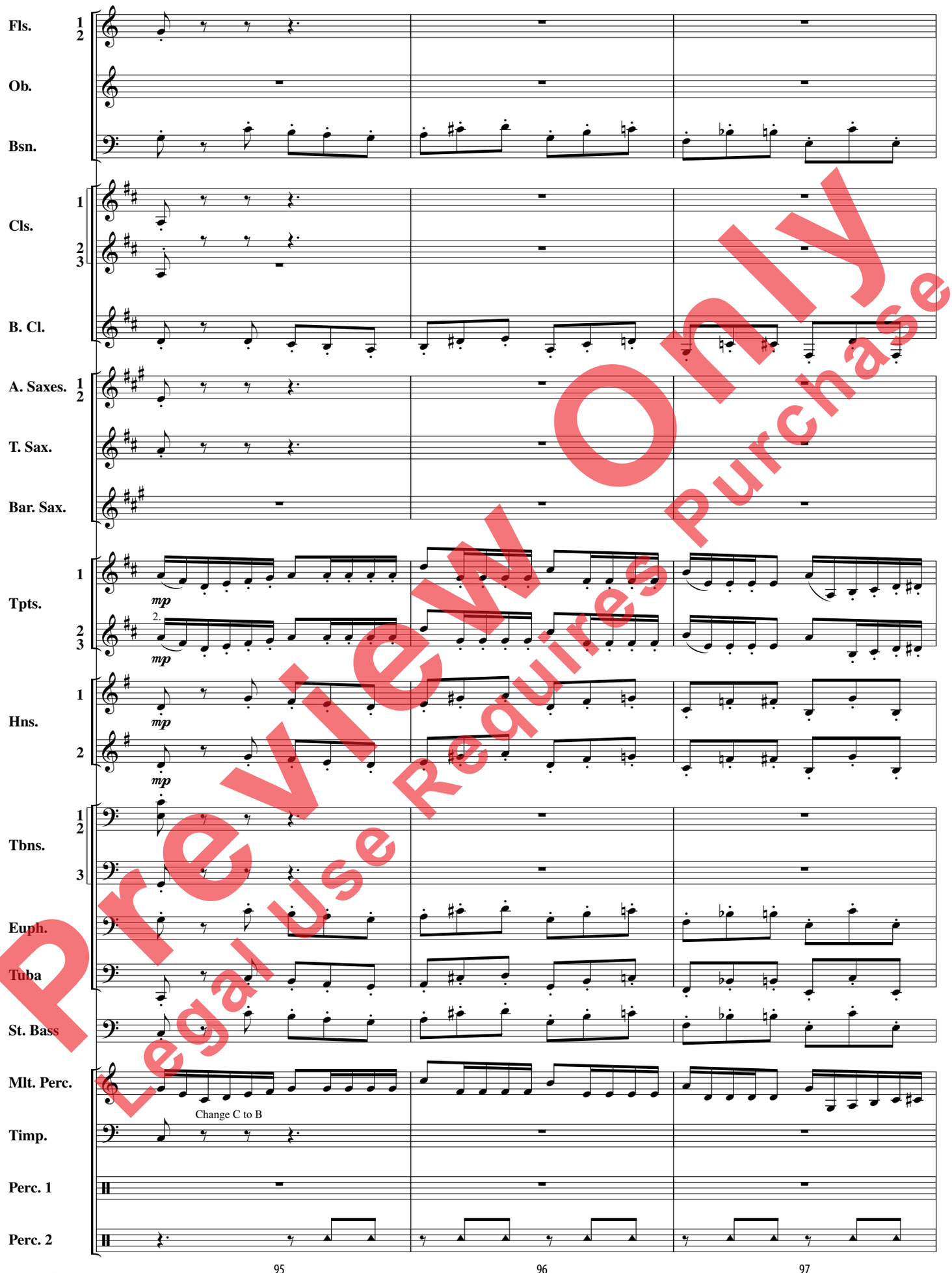

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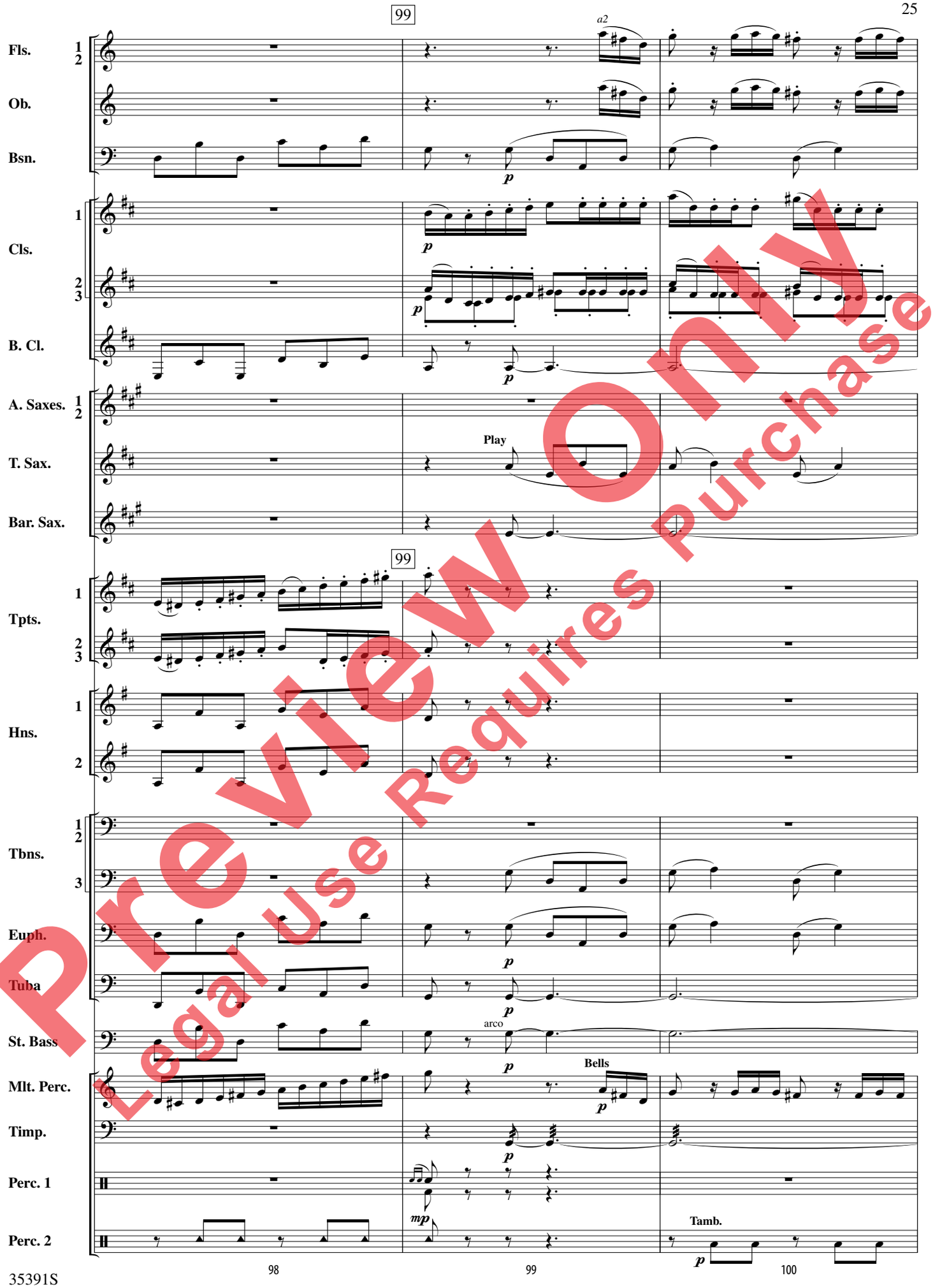

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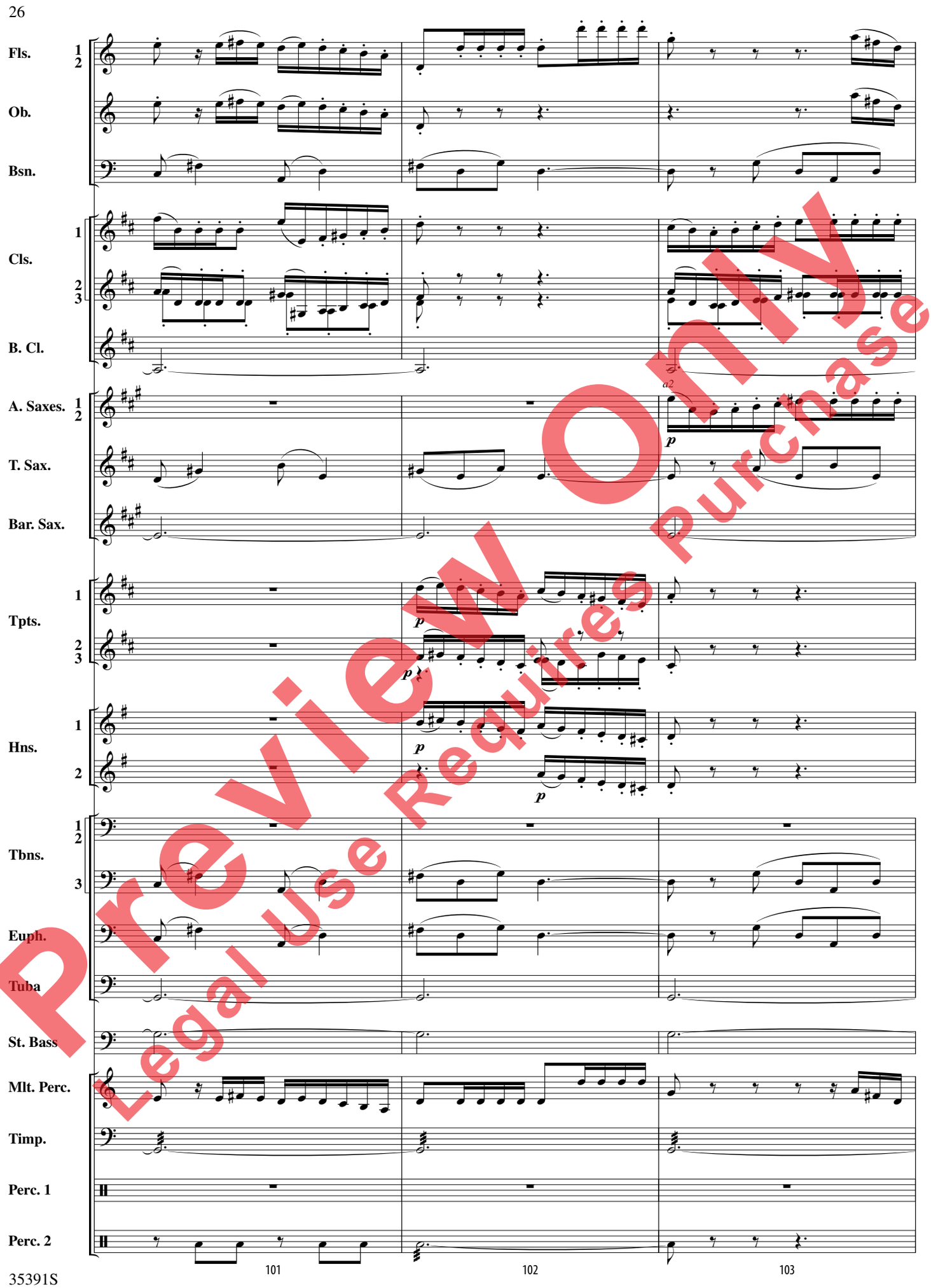

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Fls. 1 2

Ob.

Bsn.

poco a poco cresc.

div.

poco a poco cresc.

Cls. 1 2 3

a2

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

104 105 106

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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
St. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

a2
All
poco a poco cresc.
1.
Susp. Cym.

107 108 109

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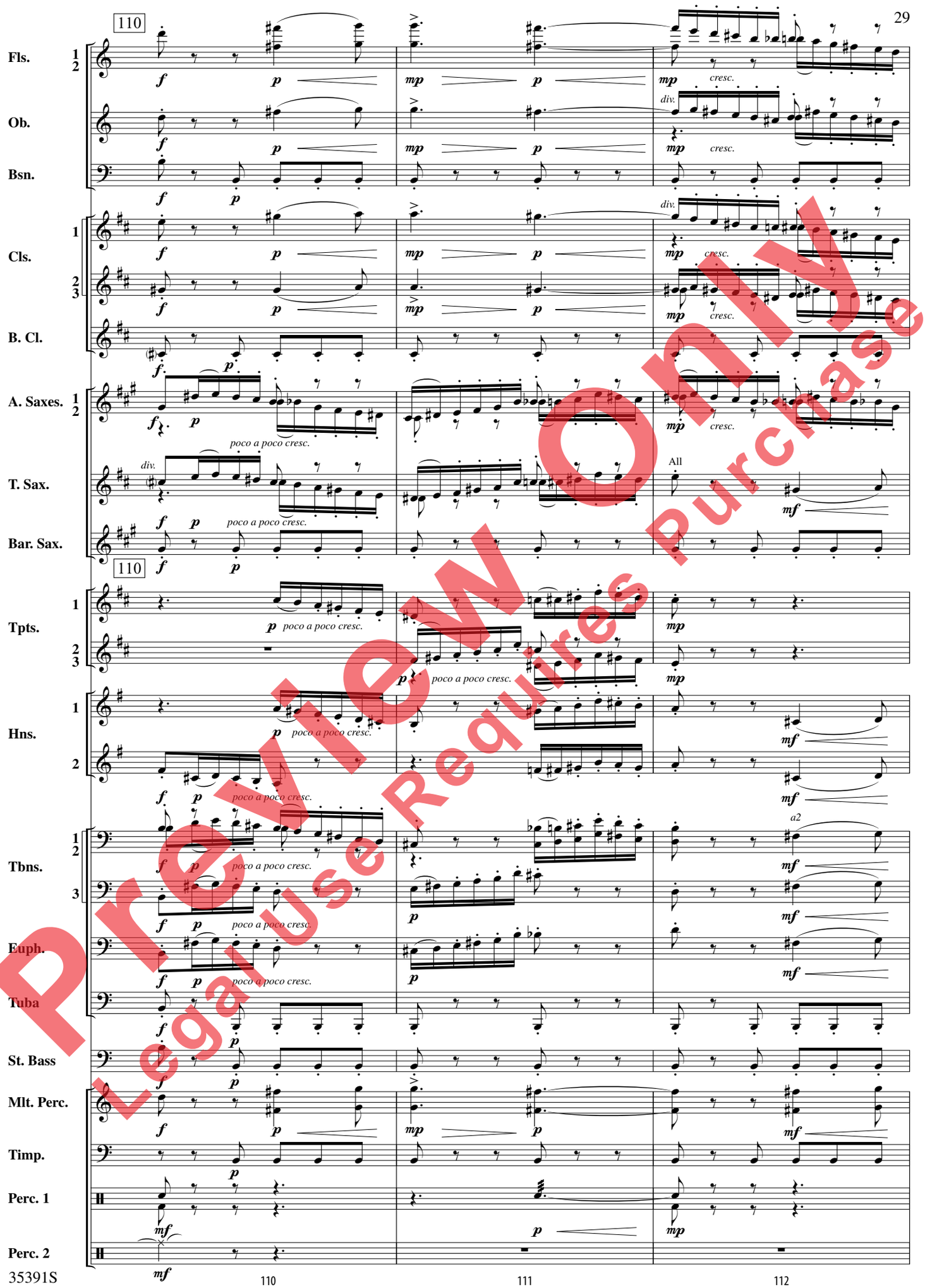

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Fls. 1 2
Ob.
Bsn.
Cls. 1
2 3
B. Cl.
A. Saxes. 1 2
T. Sax.
Bar. Sax.
Tpts. 1
2 3
Hns. 1
2
Tbns. 1 2
3
Euph.
Tuba
St. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

All
All
a2
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

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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
St. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

div. f mf cresc.
div. f mf cresc.
div. f mf cresc.
f mf cresc.
All f mf
f mf cresc.
f
f
mf
a2 mf
mf cresc.
mf cresc.
Mba. mf cresc.
mf cresc.
mf
mf

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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
St. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

mp *cresc.*
a2
f

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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
St. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

f *p* div. Change B to C Susp. Cym.

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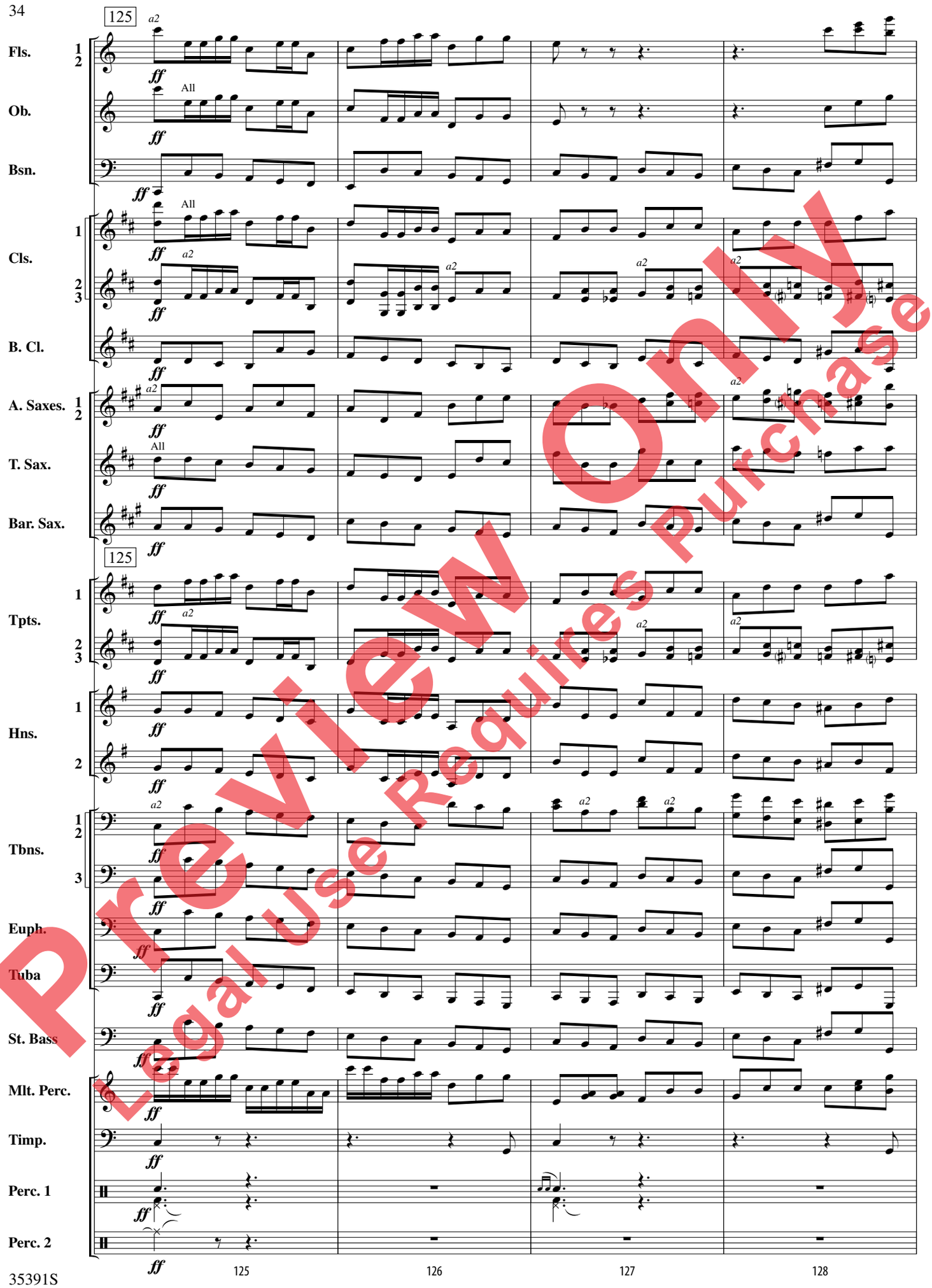

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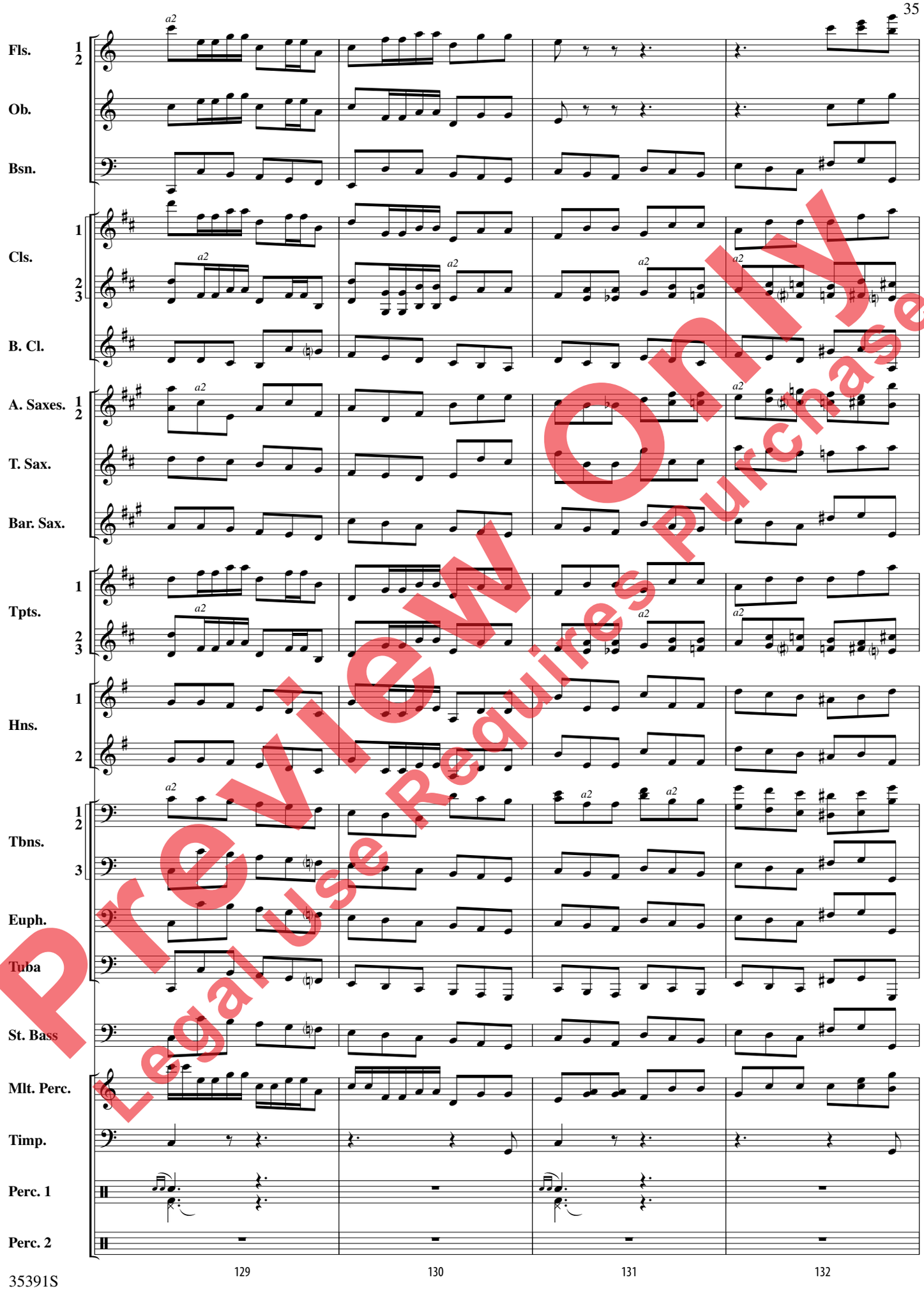

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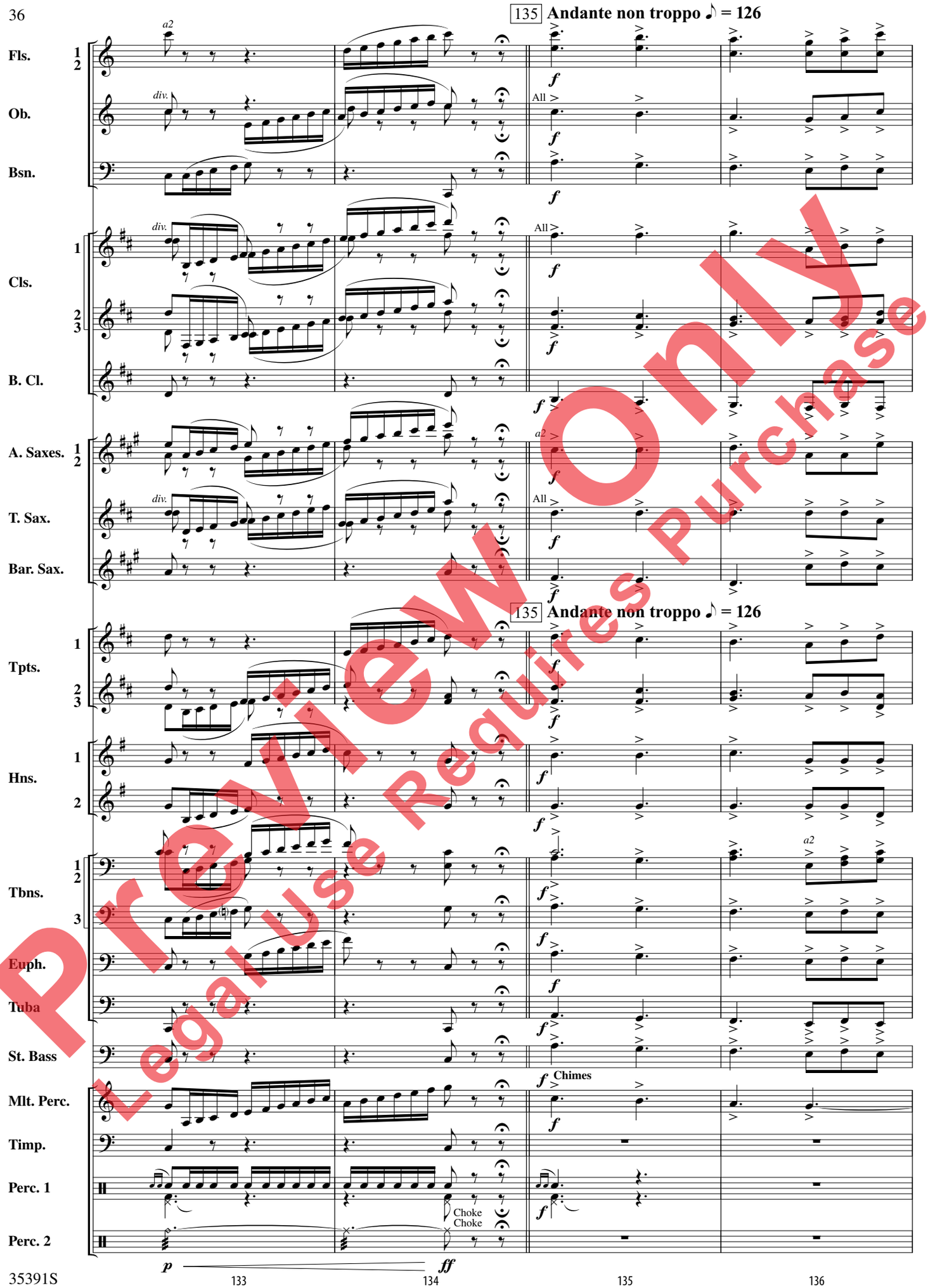

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(♪ = ♪)

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
St. Bass
Mlt. Perc.
Timp.
Perc. 1
Perc. 2

sempre marcatissimo

a2

ff sf

Susp. Cym.

p ff p

137 138 139 140 141 142

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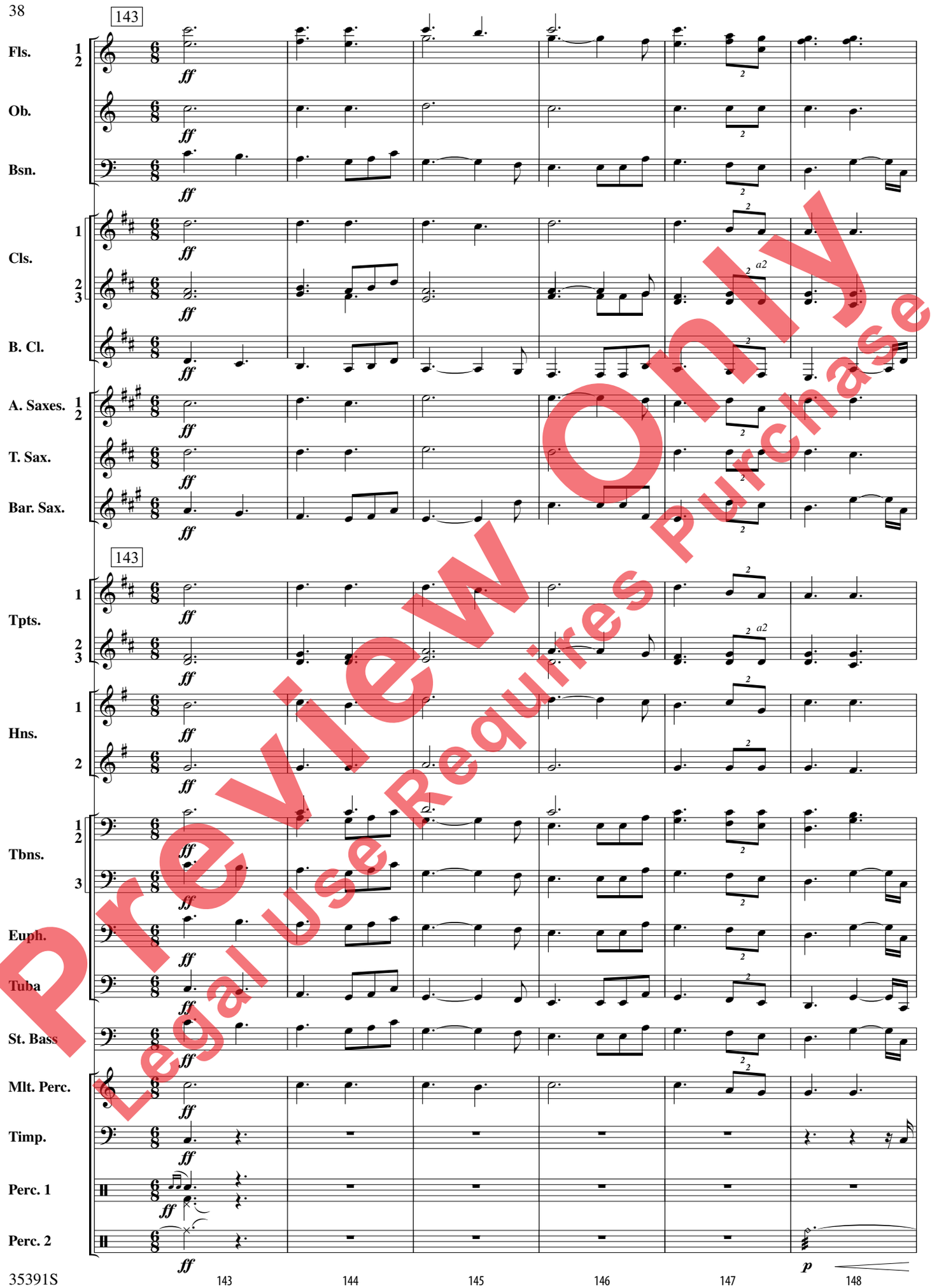

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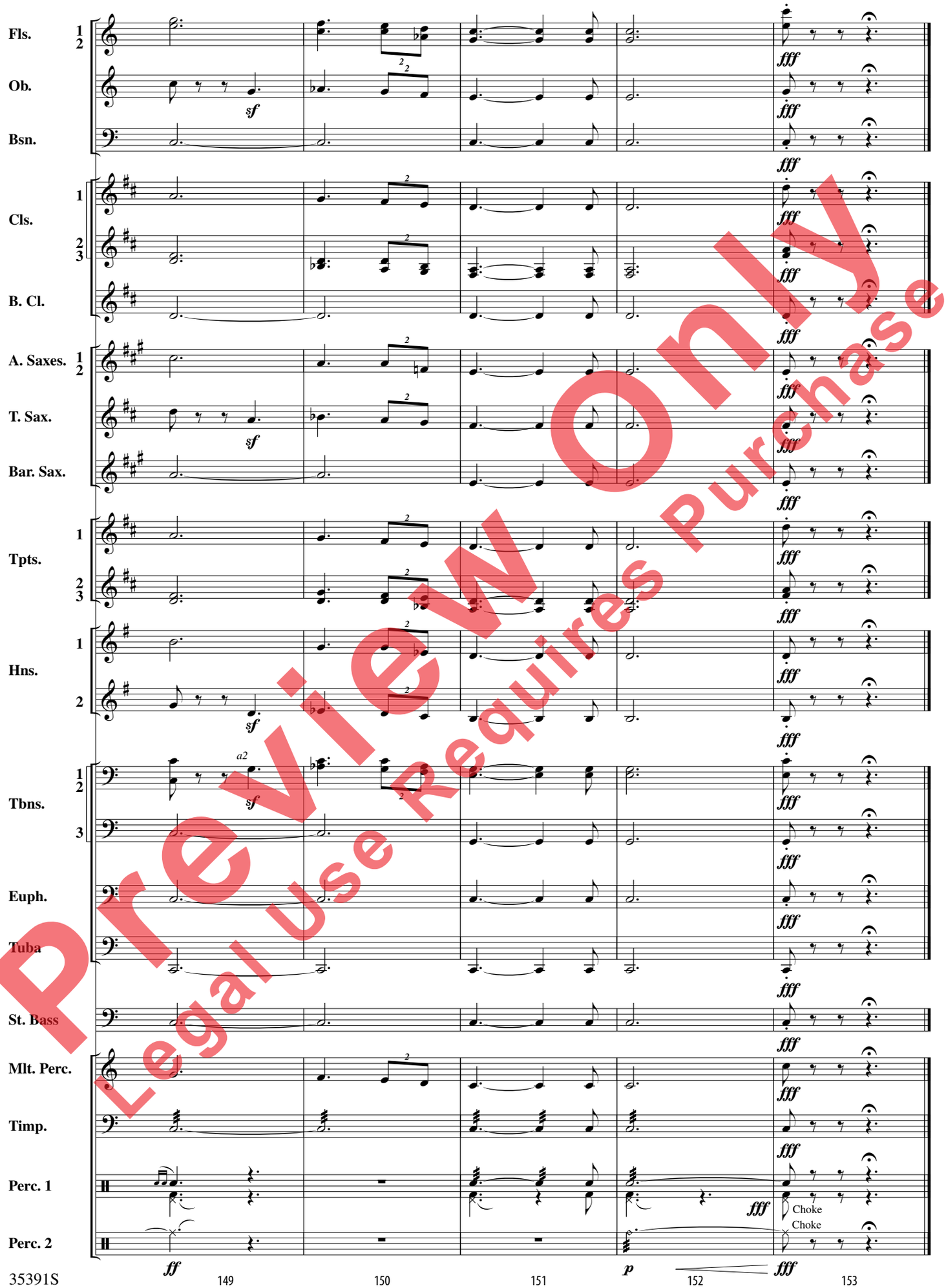

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