

Finale

from Serenade for Strings Op. 48

IV. Finale Tema Russo

Wind Band / Concert Band / Harmonie / Blasorchester

Arr.: Andrew Robertson Mackereth

Pyotr Ilyich Tchaikovsky

EMR 42935

1	Score	2	1 st Trombone $\text{tr} + \text{b}$
1	Piccolo	2	2 nd Trombone $\text{tr} + \text{b}$
8	Flute	1	Bass Trombone $\text{tr} + \text{b}$
1	Oboe	3	Baritone $\text{tr} + \text{b}$
1	Bassoon	2	E \flat Bass tr
1	E \flat Clarinet (<i>optional</i>)	2	B \flat Bass tr
5	1 st B \flat Clarinet	2	Tuba tr
4	2 nd B \flat Clarinet	1	String Bass (<i>optional</i>)
4	3 rd B \flat Clarinet	1	Timpani (<i>optional</i>)
1	B \flat Bass Clarinet	1	Cymbals
1	B \flat Soprano Saxophone (<i>optional</i>)	1	Drums
2	1 st E \flat Alto Saxophone		
2	2 nd E \flat Alto Saxophone		
2	B \flat Tenor Saxophone		
1	E \flat Baritone Saxophone		
1	E \flat Trumpet / Cornet (<i>optional</i>)		
3	1 st B \flat Trumpet / Cornet		
3	2 nd B \flat Trumpet / Cornet		
3	3 rd B \flat Trumpet / Cornet		
2	1 st F & E \flat Horn		
2	2 nd F & E \flat Horn		
2	3 rd F & E \flat Horn		

Special Parts

1	1 st B \flat Trombone tr
1	2 nd B \flat Trombone tr
1	B \flat Bass Trombone tr
1	B \flat Baritone tr
1	E \flat Tuba tr
1	B \flat Tuba tr

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Andrew Robertson Mackereth



Andrew Mackereth was born in Gateshead, in the North-East of England in 1965. A fourth generation Salvationist, he first attended a meeting aged barely a week old. The son of officer parents, he has lived in many places including 4 years in Zambia and nine years in Kingston-upon-Hull. It was here that he began his earliest musical training.

In 1982, he returned to his native North-East to enrol on the Certificate in Brass Band Studies Course at Newcastle College of Arts & Technology, studying trombone, euphonium and tuba. In 1984, Andrew gained a place at the Birmingham School of Music to study Trombone and Composition, later studying Percussion and Conducting also. In his fourth year, he won the Bernhard Brown Memorial Composition Prize. At the completion of his studies, he entered the teaching profession first in Nuneaton before moving to Birmingham to become Head of Music in the largest UK school.

His first publication was the song “Ring the Bells of Heaven” in 1987, but it was 1996 before his first piece for brass band entered the repertoire. To date, more than 250 of his compositions; religious and secular are in print; many frequently feature on the concert programmes of Salvation Army Bands. In November of 2008 he was honoured by the New York Staff Band with a concert of his music entitled Profile 30. Andrew has led music programmes in Argentina, America, Germany and Netherlands and guest conducts brass bands in Germany and Sweden.

Numerous commissions include STANDARD BEARERS for the International Staff Band of The Salvation Army, HYMNUS for Wilhelmina Easterein (Netherlands) and EXALTATION for the Melbourne Staff Band. Other notable collaborations include North York Temple Band, Canadian Staff Band, Amsterdam Staff Band and Songsters. His bass trombone solo: Swing Low has been recorded by the renowned Bass Trombonist: Douglas Yeo and Tubist: Leslie Neish.

In addition to numerous guest conducting appearances, Andrew is the Bandmaster of the Nuneaton Salvation Army Band, The Salvation Army Symphonic Wind Ensemble and The Glebe Symphonic Wind Orchestra.



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2024

Tchaikovsky wrote the Serenade for Strings and the “1812” Overture during the autumn of 1880.

While Tchaikovsky regarded the Serenade as one of his finest works, he could not say the same of the work which would soon be inducted into the musical hall of fame: *“The Overture will be very loud and noisy, but I wrote it without any warm feelings of love and so, it will probably be of no artistic merit. But the Serenade, on the contrary, I wrote from inner compulsion. This is a piece from the heart, and so, I venture to hope that this work is not without artistic qualities.”*

The fourth movement: Finale (Tema Russo), opens with an Andante introduction based on a Russian folk tune, a Volga “hauling song.” Both the main theme of the Allegro con spirito, based on the shape of the Serenade’s opening chorale, and that chorale itself, which is the movement’s final gesture, provide an arching sense of unity which spans the entire work.

Upon hearing the finale recently, I was struck with how suitable it was for transcription for symphonic band.

Performance Note:

Tchaikovsky was very sparing in his use of dynamics, so I have added extra to provide some additional contrast.

The percussion parts are all to my preference as there were none in the original. These can be omitted (or enhanced) at the Director’s discretion.



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Pyotr Ilyich Tchaikovsky
Arr.: Andrew Robertson Mackereth

2 3 4 5 6 7 8 9 10 11 12

Andante ♩ = 72

EMR 42935

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Picc.
Fl.
Ob.
Bsn.
Cl.1
Cl.2
Cl.3
B.Cl.
A.Sax.1
A.Sax.2
T.Sax.
B.Sax.
Tpt./Cnt.1
Tpt./Cnt.2
Tpt./Cnt.3
Hn.1
Hn.2
Hn.3
Tbn.1
Tbn.2
B.Tbn.
Bar.
Tba.
S.Bass
Timp.
Cym.
Dr.

Picc.

Fl.

Ob.

Bsn.

Cl.1

Cl.2

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax.

B.Sax.

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1

Hn.2

Hn.3

Tbn.1

Tbn.2

B.Tbn.

Bar.

Tba.

S.Bass

Timp.

Cym.

Dr.

Picc. _____

Fl. _____

Ob. _____

Bsn. _____

Cl.1 *p* _____

Cl.2 *p* _____

Cl.3 *p* _____

B.Cl. *p* _____

A.Sax.1 *p* _____

A.Sax.2 _____ *p* _____

T.Sax. *p* _____

B.Sax. *p* _____

Tpt./Cnt.1 _____

Tpt./Cnt.2 _____

Tpt./Cnt.3 _____

Hn.1 _____ *p* _____

Hn.2 _____ *p* _____

Hn.3 _____ *p* _____

Tbn.1 _____ *p* _____

Tbn.2 _____

B.Tbn. _____

Bar. _____

Tba. _____

S.Bass _____

Timp. _____

Cym. _____

Dr. _____

Detailed description: This page shows the musical score for measures 44 to 51. The orchestration includes Piccolo, Flute, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Trumpets/Cornets 1-3, Horns 1-3, Trombones 1-2, Baritone, Tuba, Sub Bass, Timpani, Cymbals, and Drums. The music is in 2/2 time with a tempo of 144 beats per minute. The key signature has two sharps (F# and C#). Measures 44-47 show woodwind and saxophone entries with a dynamic of *p* (piano). Measures 48-51 feature the Horns and Trombones 1-2 joining in with a dynamic of *p*.

Picc. *pp* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *pp* *mf*

Cl.1 *pp* *mf*

Cl.2

Cl.3

B.Cl. *pp* *mf*

A.Sax.1 *pp* *mf*

A.Sax.2 *pp*

T.Sax. *pp*

B.Sax. *pp* *mf*

Tpt./Cnt.1 *pp* *mf*

Tpt./Cnt.2 *pp* *mf*

Tpt./Cnt.3 *mp* *mf*

Hn.1

Hn.2

Hn.3

Tbn.1 *pp* *mf*

Tbn.2 *pp* *mf*

B.Tbn.

Bar. *pp* *mf*

Tba. *pp* *mf*

S.Bass *pp* *mf*

Timp.

Cym.

Dr. *pp*

D

60

61

62

63

64

65

66

67

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

B.Cl. *f*

A.Sax.1 *f*

A.Sax.2 *f*

T.Sax. *f*

B.Sax. *f*

Tpt./Cnt.1 *f*

Tpt./Cnt.2 *f*

Tpt./Cnt.3 *f*

Hn.1 *f*

Hn.2 *f*

Hn.3 *f*

Tbn.1 *f*

Tbn.2 *f*

B.Tbn. *f*

Bar. *f*

Tba. *f*

S.Bass *f*

Timp. *f*

Cym. *f*

Dr. *f*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cl.1 *ff*

Cl.2 *ff*

Cl.3 *ff*

B.Cl. *ff*

A.Sax.1 *ff*

A.Sax.2 *ff*

T.Sax. *ff*

B.Sax. *ff*

Tpt./Cnt.1 *ff*

Tpt./Cnt.2 *ff*

Tpt./Cnt.3 *ff*

Hn.1 *ff*

Hn.2 *ff*

Hn.3 *ff*

Tbn.1 *ff*

Tbn.2 *ff*

B.Tbn. *ff*

Bar. *ff*

Tba. *ff*

S.Bass *ff*

Timp.

Cym. *ff*

Dr. *ff*

Picc.
 Fl. *mf*
 Ob. *mf*
 Bsn. *f* *mf*
 Cl. 1 *mf*
 Cl. 2 *mf*
 Cl. 3 *mf*
 B.Cl. *f* *mf* *mf*
 A.Sax. 1 *f* *mf*
 A.Sax. 2 *f*
 T.Sax. *f*
 B.Sax. *f* *mf*
 Tpt./Cnt. 1 Muted *f*
 Tpt./Cnt. 2 Muted *f*
 Tpt./Cnt. 3 Muted *f*
 Hn. 1
 Hn. 2
 Hn. 3
 Tbn. 1 Muted *mf* Muted *mf*
 Tbn. 2 Muted *mf*
 B.Tbn. Muted *mf*
 Bar. *f* *mf*
 Tba. *f* *mf*
 S.Bass *f* *mf*
 Timp.
 Cym.
 Dr. *f* *mf*

Picc.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl.1 *mf*

Cl.2 *mf*

Cl.3

B.Cl.

A.Sax.1

A.Sax.2

T.Sax. *mf*

B.Sax. *mf*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3 *Solo (Open)* *mf*

Hn.1 *mf*

Hn.2 *mf*

Hn.3

Tbn.1 *mf* *Open*

Tbn.2

B.Tbn. *Open* *mf*

Bar. *mf*

Tba. *mf*

S.Bass *mf*

Timp. *mf*

Cym.

Dr. *mp*

Picc.

Fl. *f*

Ob. *f*

Bsn. *f*

Cl.1 *f*

Cl.2 *f*

Cl.3 *f*

B.Cl. *f*

A.Sax.1 *f*

A.Sax.2 *f*

T.Sax. *f*

B.Sax. *f*

Tpt./Cnt.1

Tpt./Cnt.2

Tpt./Cnt.3

Hn.1 *f*

Hn.2 *f*

Hn.3 *f*

Tbn.1 *f*

Tbn.2 *f*

B.Tbn. *f*

Bar. *f*

Tba. *f*

S.Bass *f*

Timp. *f*

Cym.

Dr. *mf*

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf*

Cl.1

Cl.2

Cl.3

B.Cl. *mf*

A.Sax.1 *mf* *f*

A.Sax.2

T.Sax. *f*

B.Sax. *mf*

Tpt./Cnt.1 *mf* *f*
Open

Tpt./Cnt.2 *mf*
Open

Tpt./Cnt.3 *mf*
Non Solo

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*

Tbn.1 *f*

Tbn.2 *f*

B.Tbn. *mf*

Bar. *mf*

Tba. *mf*

S.Bass *mf*

Timp. *mf*

Cym.

Dr. *mp*

Musical score for a symphony orchestra, measures 108-115. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Saxophones (Alto 1, 2, Tenor, Baritone), Trumpets (1, 2, 3), Horns (1, 2, 3), Trombones (1, 2, Bass), Baritone, Tuba, Bassoon, Timpani, Cymbals, and Drums. The music is in 3/4 time with a key signature of two flats. Dynamics include forte (f) and accents (>).

I

124

125

126

127

128

129

130

131

Picc. *f cresc.*

Fl. *f cresc.*

Ob. *f cresc.*

Bsn. *f cresc.*

Cl.1 *f cresc.*

Cl.2 *f cresc.*

Cl.3 *f cresc.*

B.Cl. *f cresc.*

A.Sax.1 *f cresc.*

A.Sax.2 *f cresc.*

T.Sax. *f cresc.*

B.Sax. *f cresc.*

Tpt./Cnt.1 *f cresc.*

Tpt./Cnt.2 *f cresc.*

Tpt./Cnt.3 *f cresc.*

Hn.1 *f cresc.*

Hn.2 *f cresc.*

Hn.3 *f cresc.*

Tbn.1 *f cresc.*

Tbn.2 *f cresc.*

B.Tbn. *f cresc.*

Bar. *f cresc.*

Tba. *f cresc.*

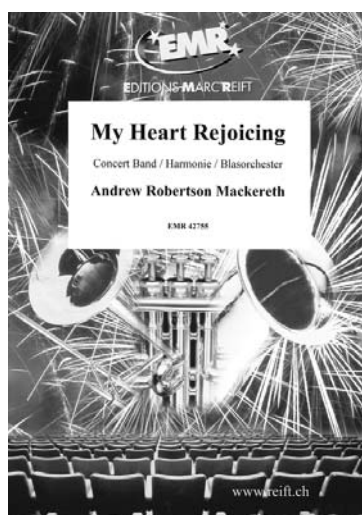
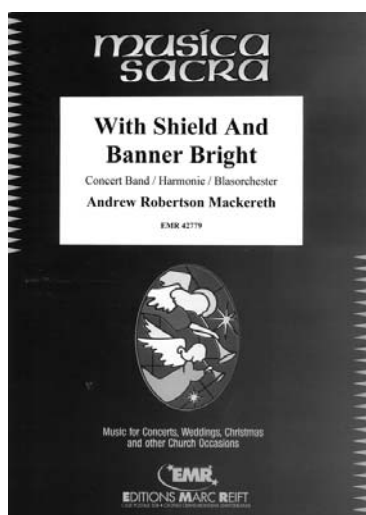
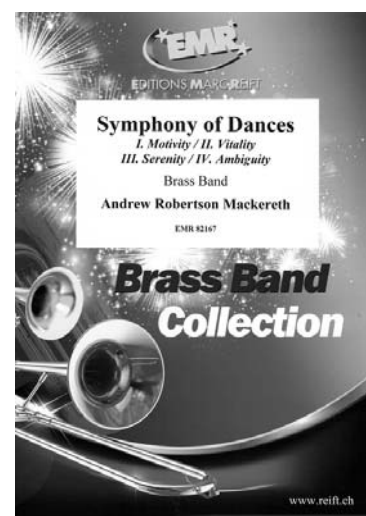
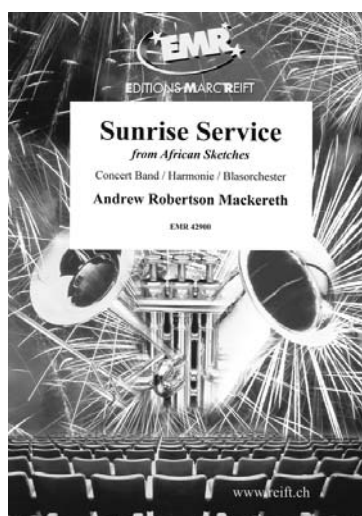
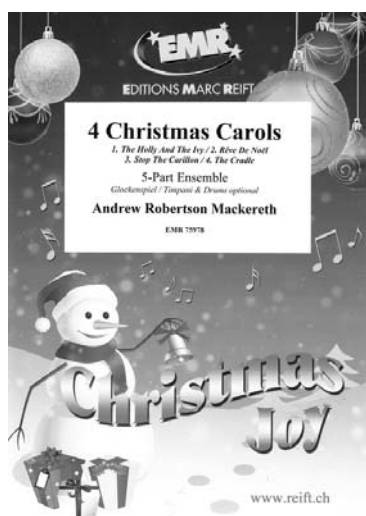
S.Bass *f cresc.*

Timp.

Cym.

Dr.

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