(Correlates with *String Explorer*, Book 1, Unit 14 and Book 2, Unit 4) Grade Level: 2

# STRING EXPLORER SERIES

# March from Symphony No. 6

Piotr Ilyich Tchaikovsky

*Arranged by Andrew H. Dabczynski (ASCAP)*

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INSTRUMENTATION

| | |
|---|---|
| Conductor Score | 1 |
| Violin I | 8 |
| Violin II | 8 |
| Viola | 5 |
| Violin III (Viola 𝄞) | 3 |
| Cello | 5 |
| String Bass | 5 |
| Piano Accompaniment | 1 |

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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.

## PROGRAM NOTES

The third movement of the final symphony by Peter Ilyich Tchaikovsky (1840–1893) was composed in 1893, with the composer leading the first performance of the entire work in St. Petersburg, Russia, just nine days before his own death. The symphony bears the subtitle, "Pathetique," the French translation of a Russian term meaning "passionate"—not pitiful. Tchaikovsky himself applied this label to the work. While constructed with the typical four movements, "Symphony No. 6" is unusual in its form, particularly in that it ends with a slow adagio fourth movement. In contrast, the third movement reflects a typical, three-part symphonic *scherzo*, but here Tchaikovsky inserts a triumphant "March." The "March" is marked by interesting syncopations, dramatic intensity, contrasting dynamics, and a build-up to a final musical climax—all signatures of Tchaikovsky's Romantic-era compositional style.

## NOTES TO THE CONDUCTOR

For over 100 years, audiences have left concert halls happily humming this lovely tune. The stirring rhythms and melodies of one of the world's greatest Romantic compositions are achievable even after the first year of study. More advanced students will find the arrangement fulfilling and motivational as they delight in its rich harmonies and signature hooked bowing pattern. A great opener—or closer!

This piece is an arrangement of themes from the third movement of Tchaikovsky's final symphony. Markedly reduced from the original full orchestra score, the complexities of the woodwind, brass, and percussion parts are suggested in very simplified musical lines. A marking of *Allegro* is indicated in a classic march tempo (♩ = 120), and should not be rushed. In general, detached quarter notes should be played in a separate, rather marcato style. Care should be taken to follow bowings as they are indicated to achieve the best musical results. The signature dotted-quarter/sixteenth figure should always be played accurately—with a short, "up-up" hooked-bowing and a staccato sixteenth note—and not as a "lazy" triplet figure. Dynamic contrasts should be exaggerated to emphasize the Romantic-era drama of the piece, with care to allow the primary melodic figures (usually doubled in the score) to predominate. After an 8-measure crescendo introduction, the piece begins (mm. 9) with the recurring, two-voice march theme in the violins and violas—complete with its "hooked" dotted-eighth/sixteenth figure followed by a syncopated tie—and a descending accompanying line in the celli and basses. The main theme rises to an unexpected B-major chord (m. 18) before repeating (mm. 19–30). Note that the D♯ in this chord is purposefully re-spelled as E♭ in the viola and cello parts, so as to correlate with the *String Explorer* learning sequence. The secondary march theme begins in m. 31, with contrasting dynamics, all extending to m. 38. A transition based upon the original march theme material (mm. 39–46, where care should be taken to emphasize the dramatic dynamics and articulations) leads to a restatement of the primary material (beginning m. 47). A closing section begins softly in m. 69 and builds to a dramatic final coda (mm. 79–84). Note that the grand G Major scale in this section (mm. 79–80) should be played legato, in contrast to the accents of the subsequent closing measures.

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CONDUCTOR SCORE
Duration - 3:00

Piotr Ilyich Tchaikovsky
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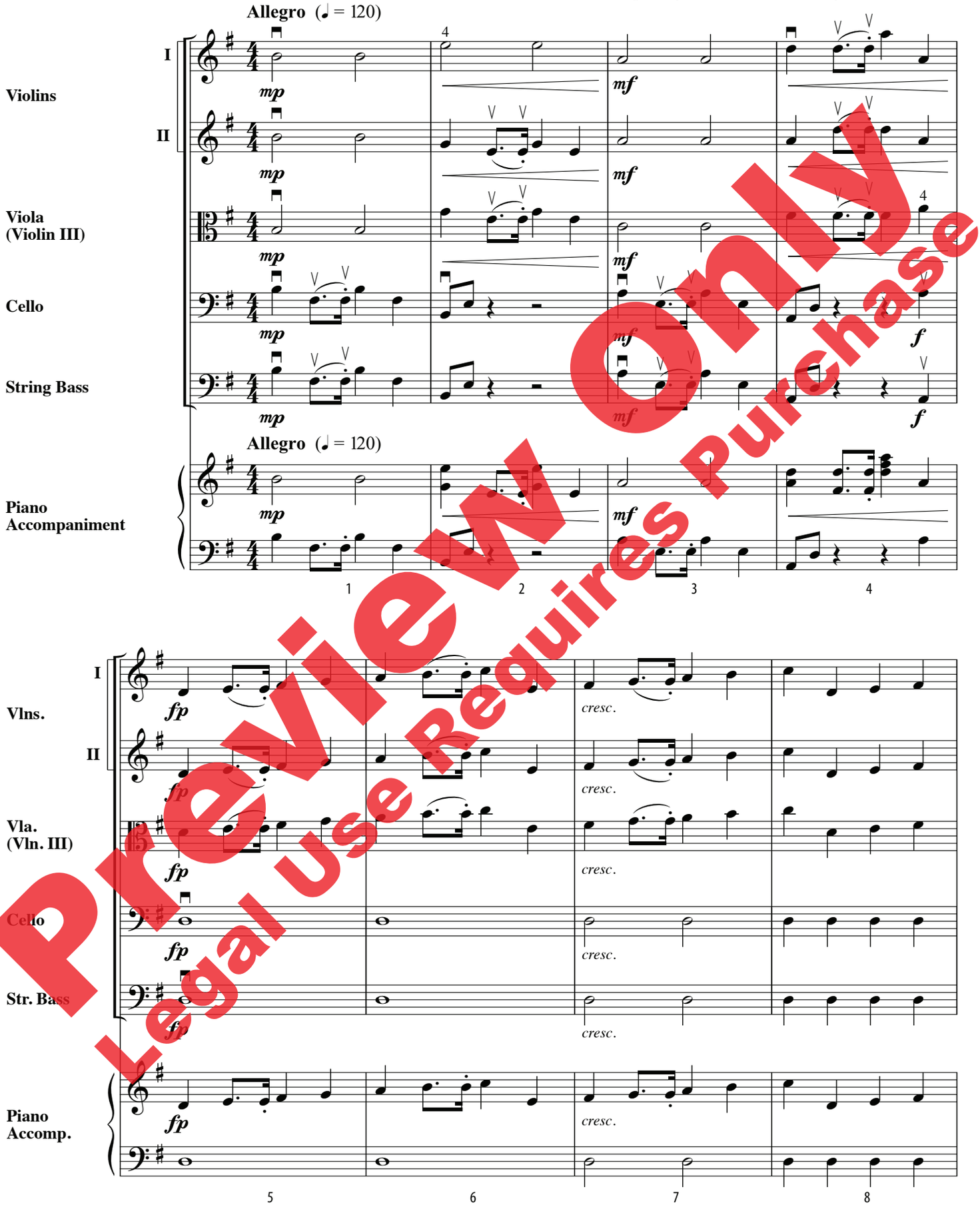


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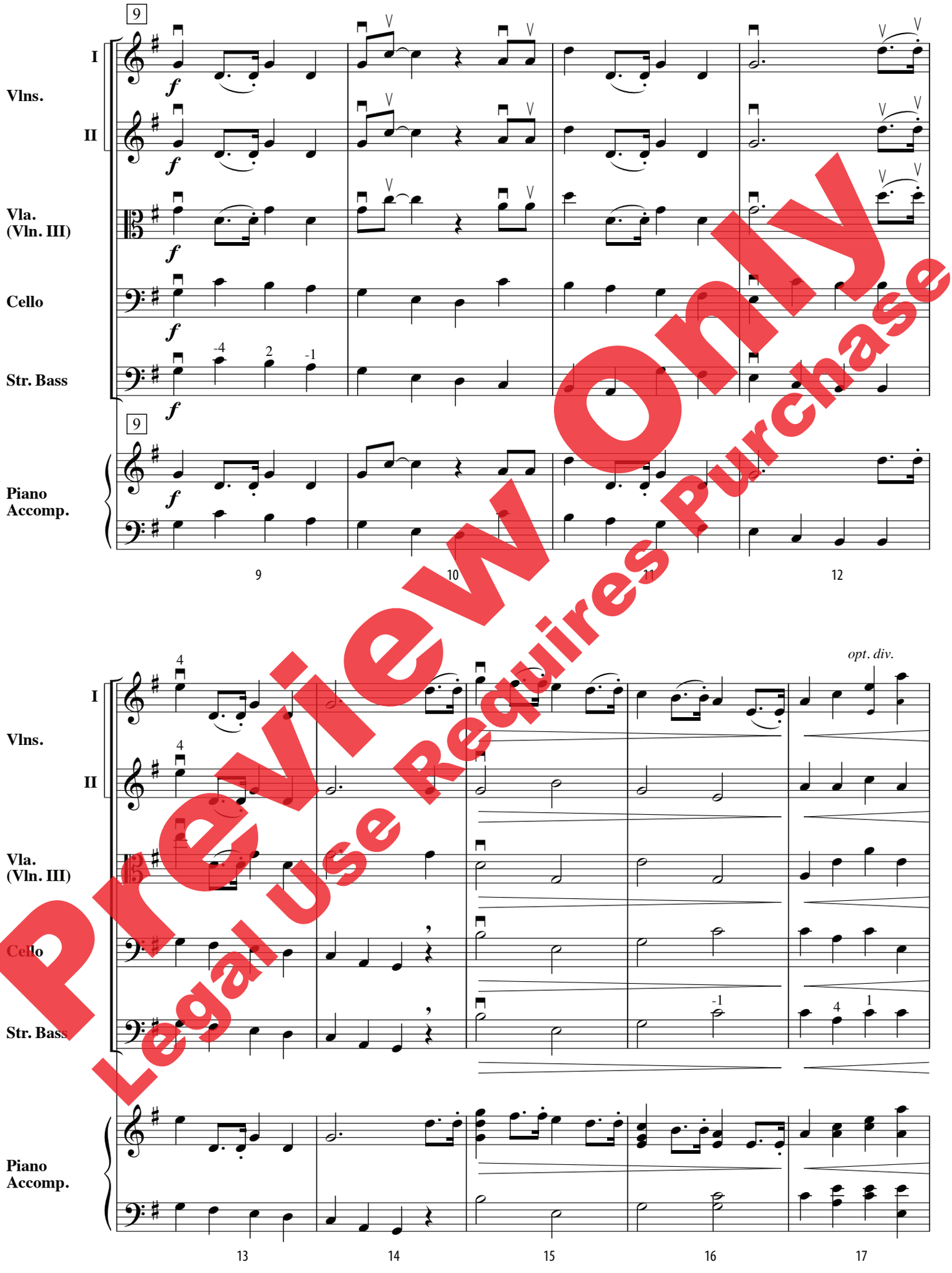


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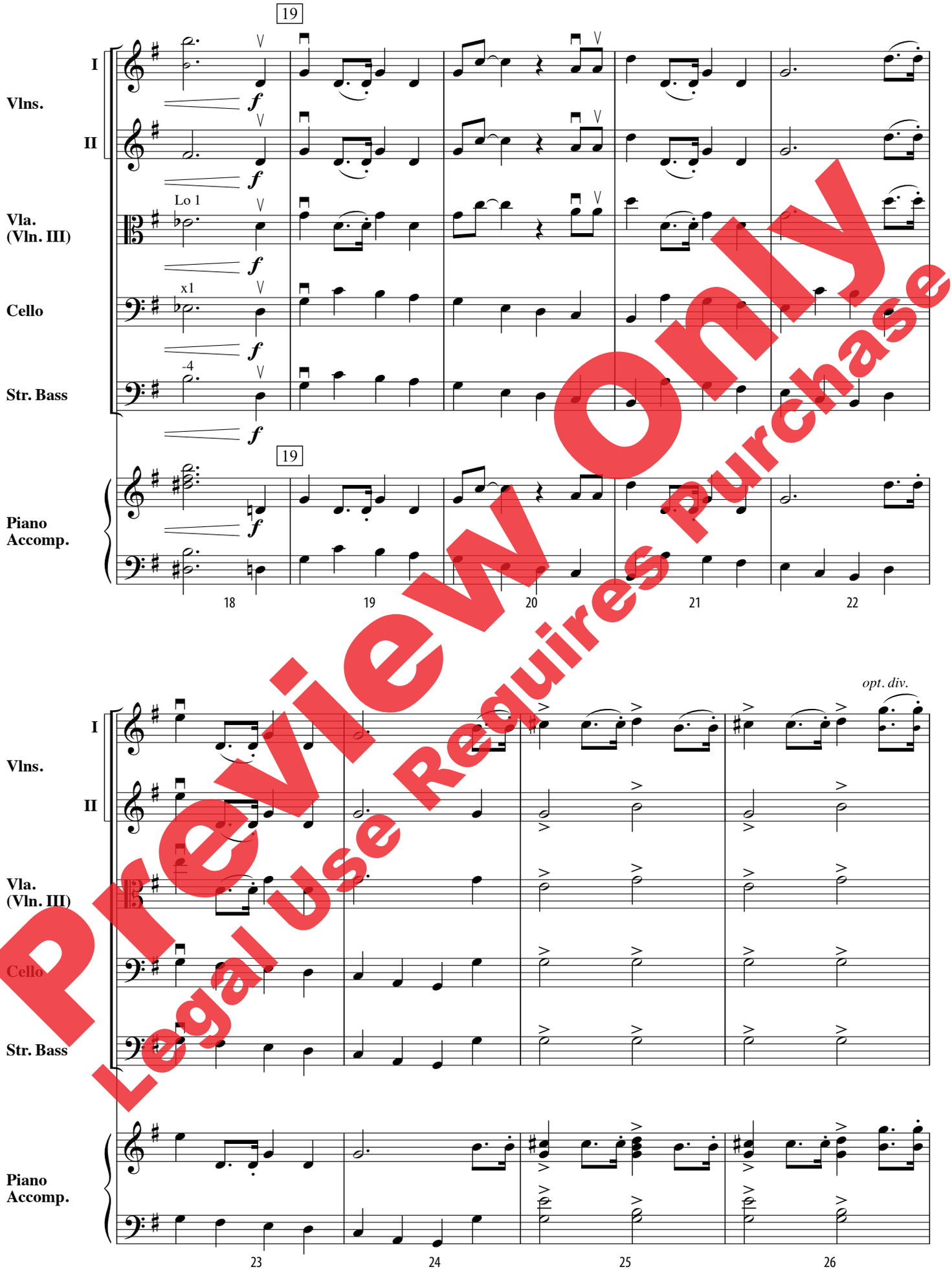


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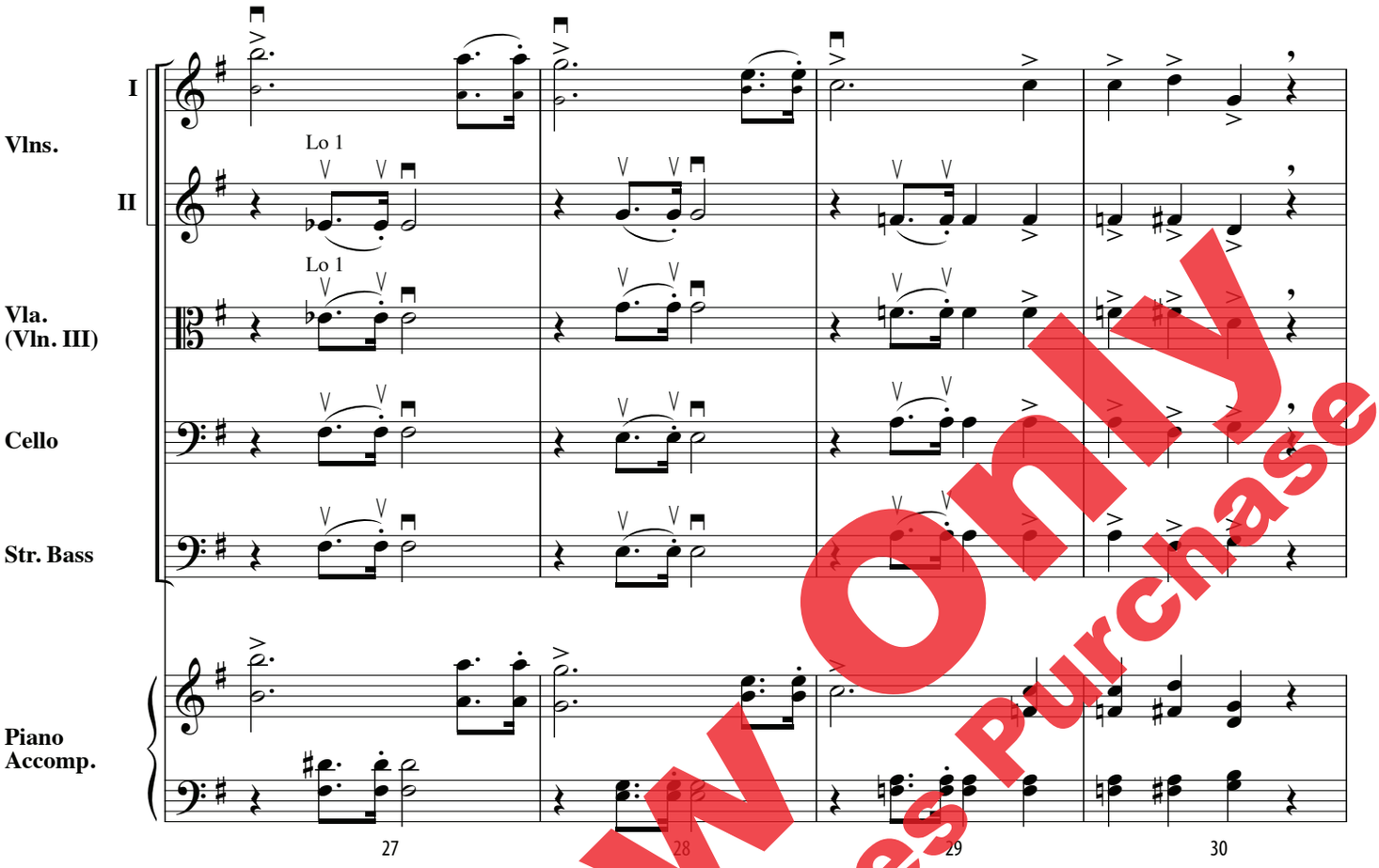


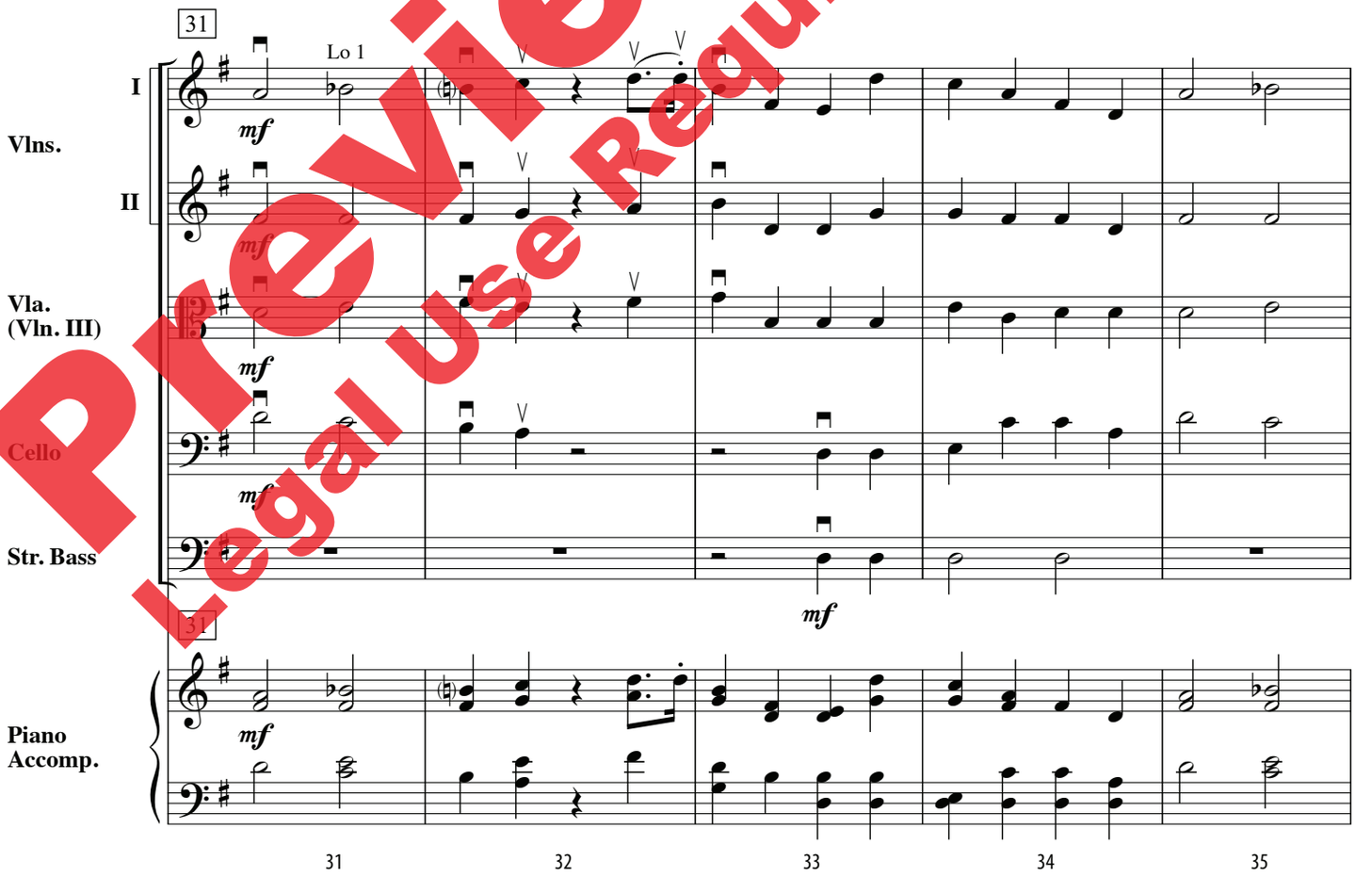


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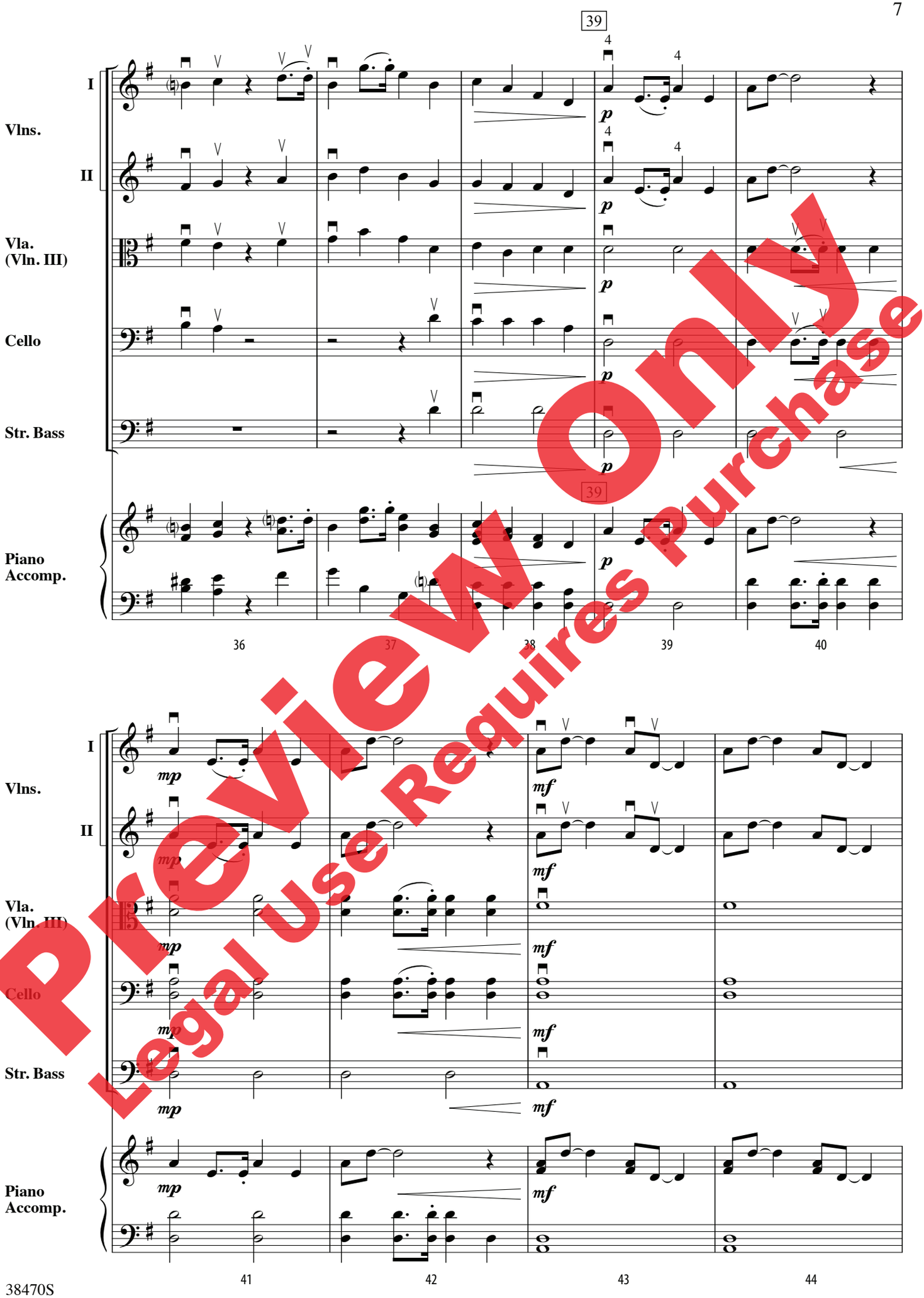


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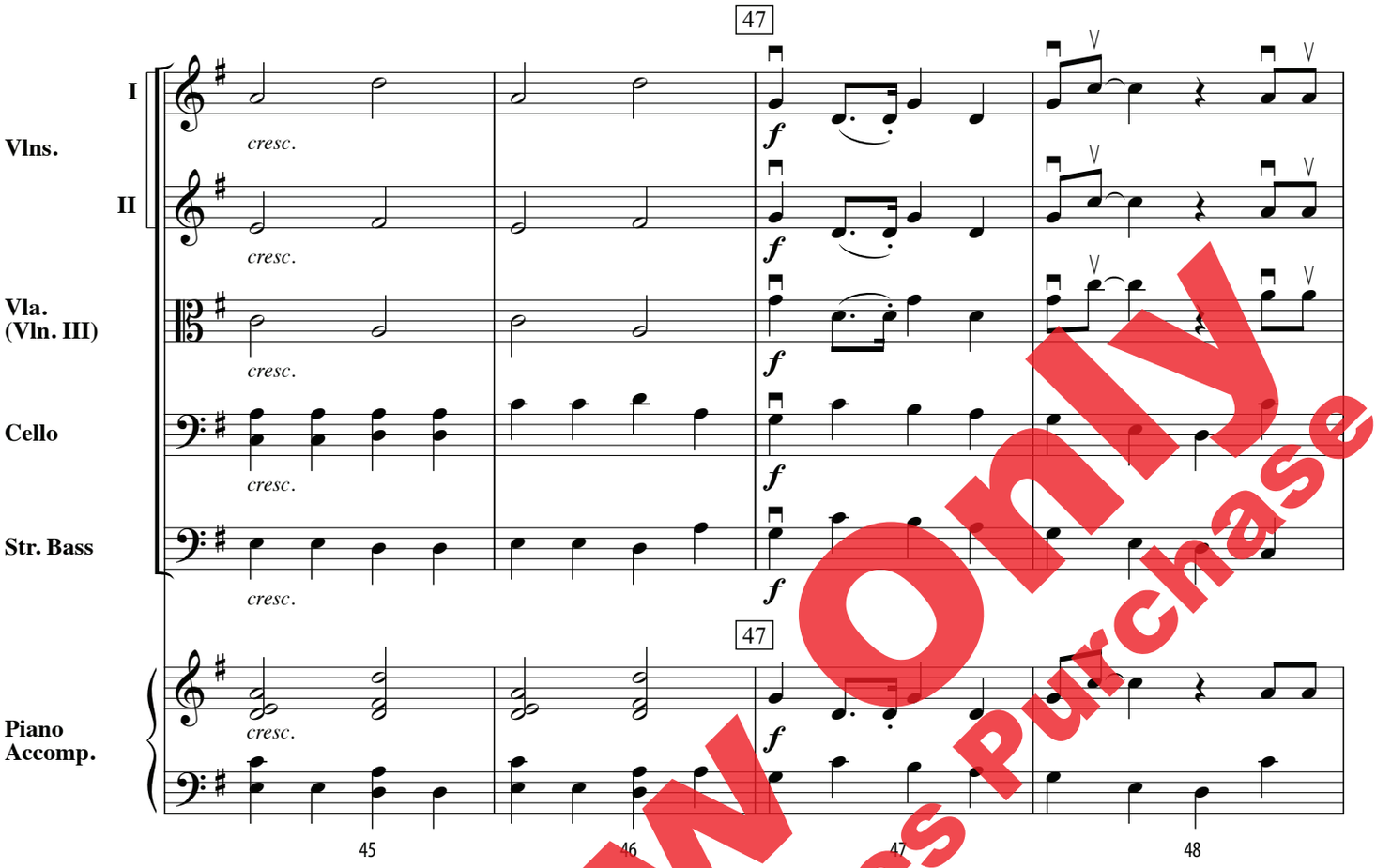


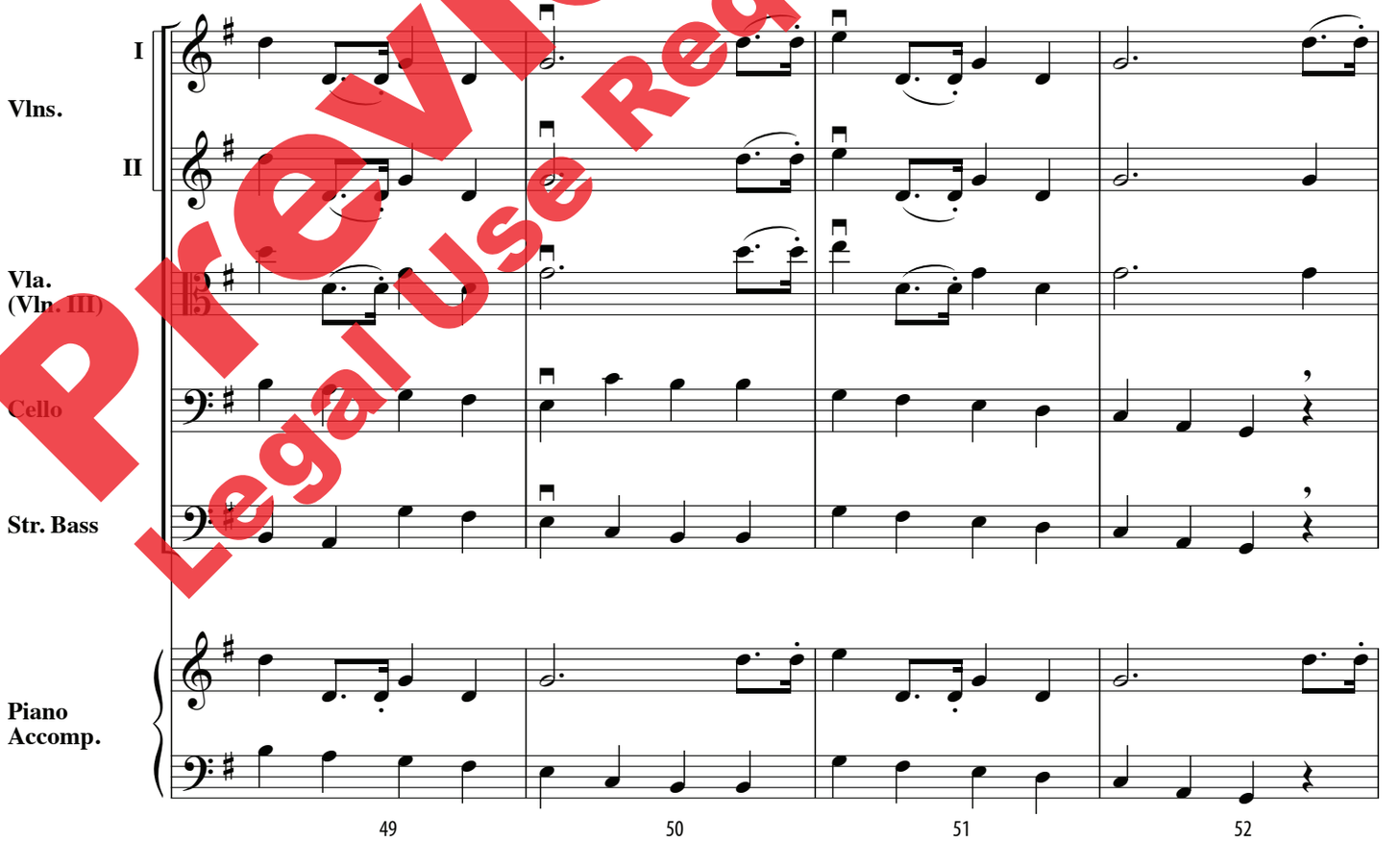


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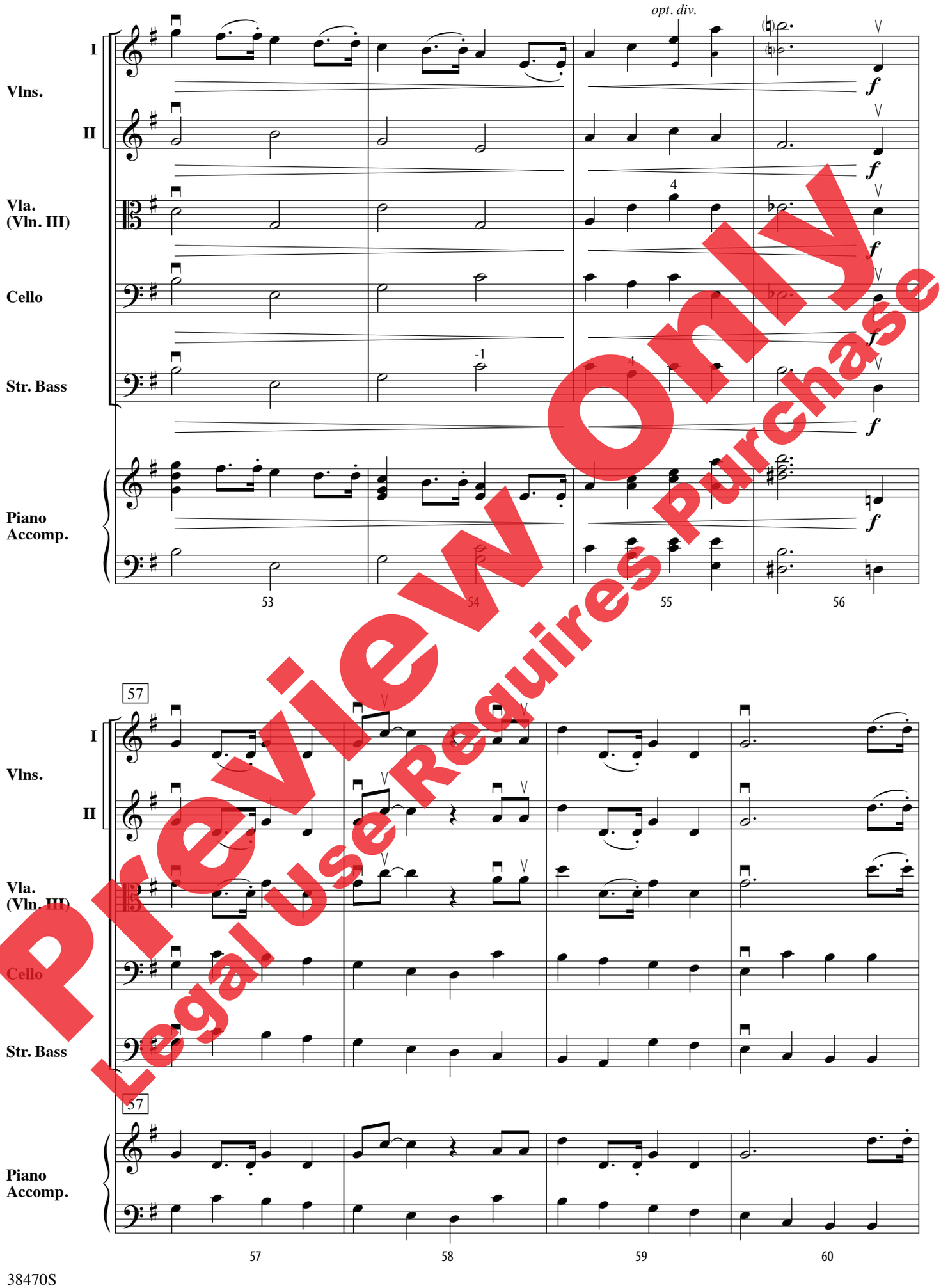


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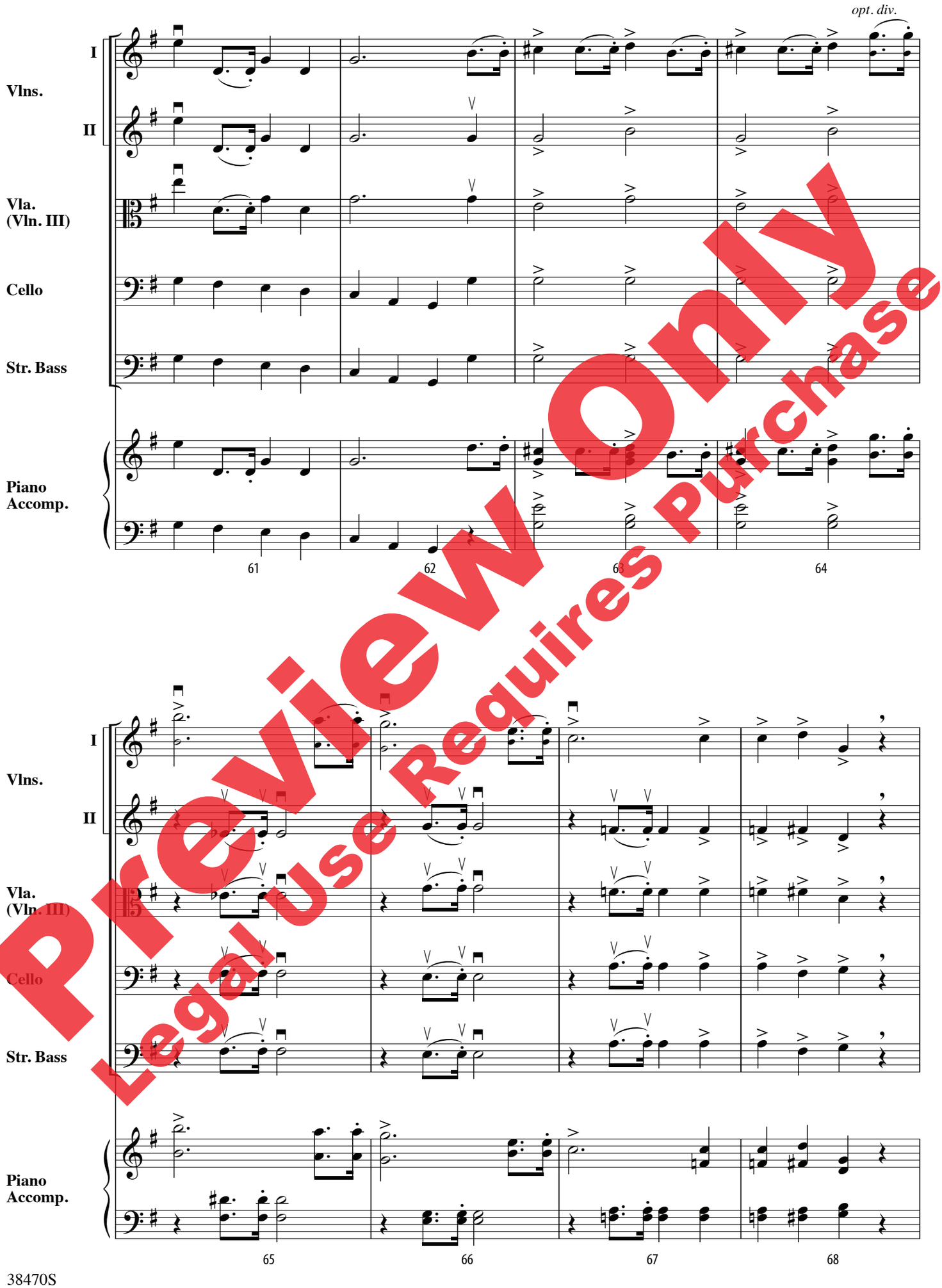


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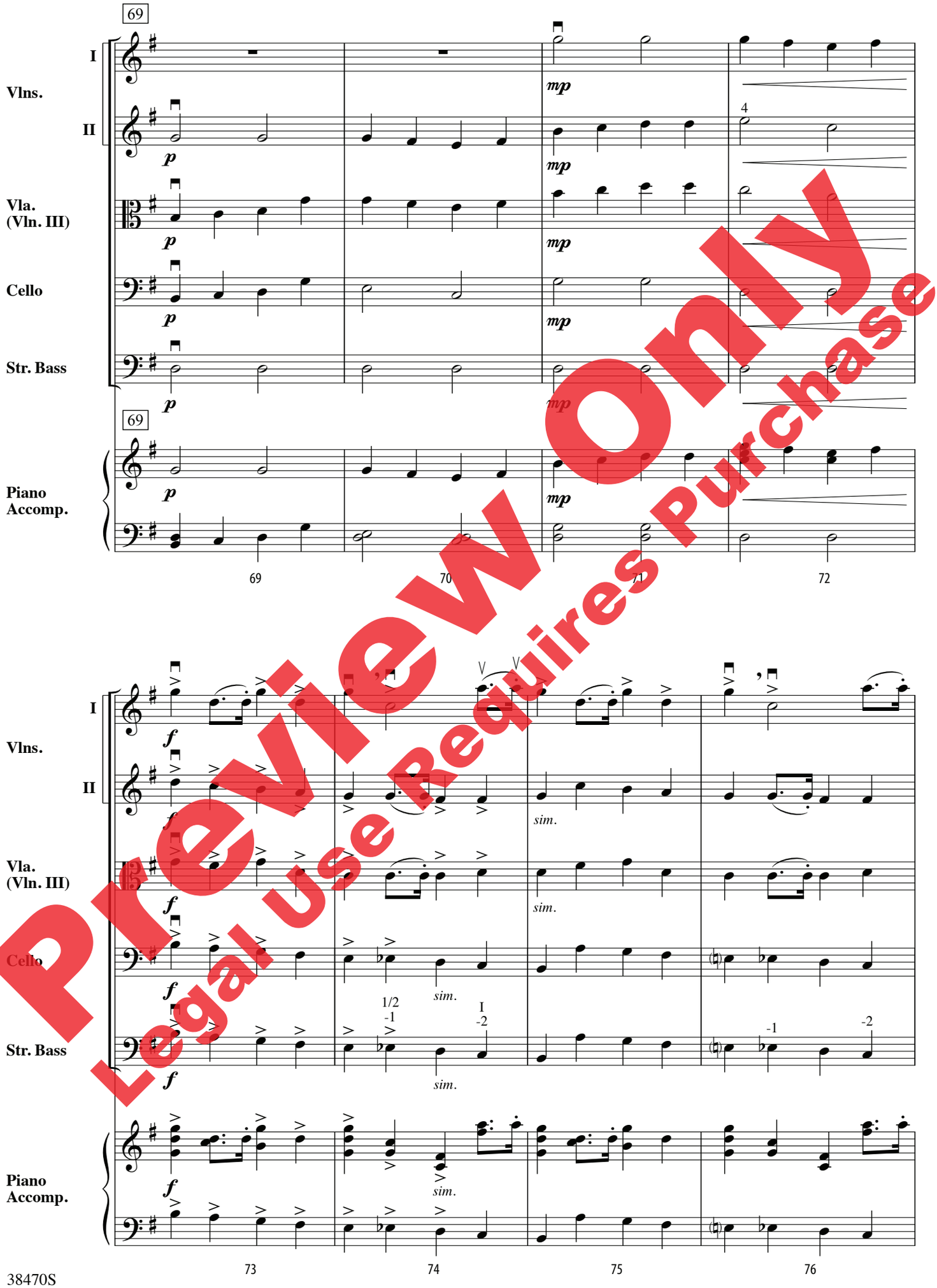


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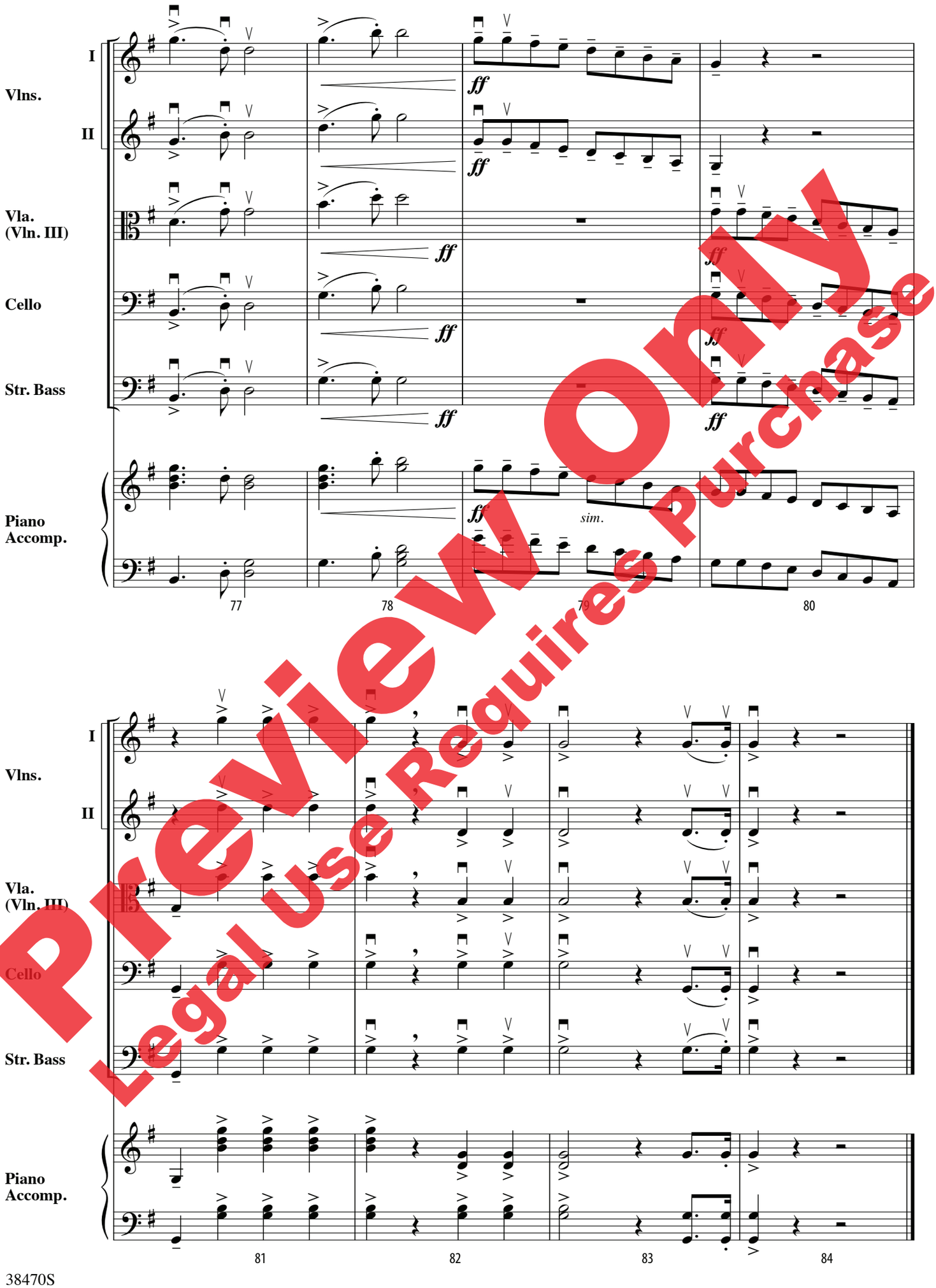


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