

Pytor Ilyich TCHAIKOVSKY

(1840 – 1893)

VARIATIONS ON A ROCOCO THEME

Op. 33

for Solo Violoncello and Four-part Violoncello Ensemble

(Version of Wilhelm Fitzenhagen)

FULL SCORE

Transcribed by Jin Nakamura (2020)

Date of arrangement: 27 June, 2020

Date of revision: 5 March, 2021

Duration: ca. 18 min

In addition to the full ensemble score, individual parts are also available.

PREFACE

Written between December 1876 and March 1877, Tchaikovsky's *Variations on a Rococo Theme*, Op. 33 for cello and orchestra has been one of the most significant repertoires particularly among cellists today. It appears Tchaikovsky's own theme on Rococo style, which he may be influenced by Mozart, and follows with numbers of variations bringing elegant and virtuosic musicality.

However, this masterwork had once been developed into the unusual "dispute" between two contrasting versions: the composer's original versus the "arrangement" by Wilhem Fitzenhagen (1848 – 1890), a German cellist and Tchaikovsky's fellow professor at Moscow Conservatory, to whom the *Rococo Variations* was dedicated. The piece was premiered on November 30, 1877 in Moscow by this cellist with Nikolai Rubinstein conducting. Unfortunately, Fitzenhagen, responsible for the solo part, intervened considerably in shaping of the composer's work by reshuffling and omitting some parts of variations, and he eventually entered alterations on the composer's autograph. While Tchaikovsky did not inform the cellist's role to his publisher P. I. Jurgenson, the latter wrote him back, "Horrible Fitzenhagen insists on changing your cello piece. He wants to "cello" it up and claims you gave him permission. Good God! *Tchaikovsky revu et corrigé par Fitzenhagen!*"

Nevertheless, performances on Fitzenhagen version were successfully given by stormy applause, and it seems to be proven that reshaped style enhances the virtuosic effect the cellist aimed at. One of Fitzenhagen's students, Anatoliy Brandukov (1850 – 1930) asked Tchaikovsky's judgement about Fitzenhagen's action, he seemed to be upset but replied, "The Devil take it! Let it stand as it is!" Then, he finally yielded the publication of this recomposed work to Jurgenson, whereas the original work had never been published even after Tchaikovsky's death until the recovery in 1957 by a Russian cellist, Victor Kubatsky (1891 – 1970). Indeed, "Fitzenhagen's *Rococo Variations*" has become standardized to perform. Although some cellists prefer playing the original version because of its authenticity on its structural basis, many of us still favor the recomposed work that gives more flourished musical and technical influence to both performers and audiences.

From Fitzenhagen's version, I have furtherly transcribed for solo cello and four-part cello ensemble. There is no special reason for the choice on this repertoire, but I have been fully inspired by recent trend that some of original orchestral and concerto repertoires have been arranged into the cello ensemble. I have considered cello is an instrument that gives wider range of musicality and technique, and I finally applied this prospect to my arrangement. In this new work, I have remained solo part same from Tchaikovsky - Fitzenhagen's original score with adding some suggested but optional bowings, and wrote the rest of four accompanying parts, extracting necessary voices from the full orchestral score. I am hoping the performers and audiences could enjoy the brilliant, warm, and sonorous musicality of "*Rococo Variations*" in another way of feeling on my version for cello ensemble.

Jin Nakamura

PERFORMANCE NOTES IN FOUR-PARTS ENSEMBLE

Although the accompanying parts are in four-parts violoncello ensemble form, the performers are welcome to single or multiply (double, triple, etc.) each part (e.g., one, two, or three people on Violoncello I, II, III and/or IV). Yet, in case of performing in the latter manner, it is strongly recommended to follow the notes shown in the score:

Solo: phrase must be played by one principal performer of the section.

Soli: solo phrase may be played by top several performers of the section as necessary.

Tutti: phrase must be played by all performers of the section.

In terms of double stop phrases or three-noted chords, if performing in single voice, each player is strongly encouraged to execute as it is written. Otherwise, it may be performed in divisi in case of more than one player on each section if necessary.

Variations on a Rococo Theme, Op. 33

For Solo Violoncello with Four-part Violoncello Ensemble

(Version of Wilhelm Fitzenhagen)

PYOTR ILYICH TCHAIKOVSKY (1840 - 1893)

arr. JIN NAKAMURA

Moderato quasi Andante

Violoncello Solo

Violoncello I

Violoncello II

Violoncello III

Violoncello IV

7

15

THEMA

Moderato Semplice

22

espressivo

Tutti arco
pp
Tutti arco
pp
Tutti arco
pp

27

f *p* *p*

31

f *pp* *f* *p*

37 **2.**

f \rightarrow *p*

Solo

mf

Solo

p

Solo

p

Solo

p

42

f

rit.

p

Tutti

p

Tutti

p

Tutti

p

Tutti

p

pizz.

pizz.

pizz.

pizz.

p

VAR. I

Tempo della Thema
a tempo

46

3 3 3 3

49

52

cresc. ***f*** *cresc.*

piu f
arco

piu f
arco

piu f

piu f

55

ff *p*

p

p

p

p

arco

58

mf

61

p

Solo

mf

Solo

Solo

p

Solo

64

f

Tutti

p

Tutti

Tutti

Tutti

68

rit.

p

68

69

70

VAR. II

Tempo della Thema

70

p

mf

p

70

71

72

73

f

mf

p

73

74

75

85

f *mf* *p*

88

f Solo *p* *f* Solo *p* Solo *p* Solo *p*

92

mf Tutti *p cresc.* Tutti *p cresc.* Tutti *p cresc.* Tutti *p cresc.*

98

a piacere

f *dim.* *pp*

mf *mf* *mf* *mf*

VAR. III

Andante Sostenuto

103

mf *cantabile* *cresc.*

pp *pp* *pp* *pizz.* *p*

109

f *p*

Solo *Tutti*

p *p*

114

f *p* *cresc.*

Tutti

121

f *p* *f*

poco a poco stringendo

127

pp *p* *mf*

Solo *Tutti*

mf *mf* *mf* *mf*

132

f cresc.

Solo *Tutti* *Solo* *Tutti*

mf

arco

137

ff *a piacere* *rit.* *a tempo* *mf*

pizz. *p* *pizz.* *p* *pizz.* *p* *pizz.* *p*

142

p *cresc.*

sempre staccato *sempre staccato*

148

f *p*

p

cresc. e stringendo

153

p cresc. *f cresc.*

arco

mf

arco

mf

arco

mf

arco

mf

a piacere

158

f

f

f

f

Andante grazioso

177 **a tempo**

cresc.

arco

arco

arco

181 **rit. un poco animato**

rit. un poco animato

Soli

p

Soli

p

Soli

p

185

mf cresc.

187

ff

189

dim.

191

rit. **Tempo I**

p

Tutti
p

Tutti
p

Tutti
p

Tutti
p

196

f *pp* *cresc.* *f* *p* *rit.* **un poco animato**

Soli *p* *Soli* *p* *Soli* *p*

202

204

mf

206

dim.

208

rit.

Tempo I

211

mf *p* *f* *ppp*

Tutti *pizz.*

a tempo**un poco animato**

216

pp *f* *p*

arco *pp* *arco* *pp* *arco* *pp*

Soli *mf* *Soli* *mf* *Soli* *mf*

220

cresc.

223

f

226

226

p *f*

Solo

VAR. V

Allegro Moderato

231

231

cresc. *f* *cresc.*

espress
Tutti
pizz.

p *Tutti*
pizz.

p *Tutti*
pizz.

p

237

237

ff

Tutti
f
Tutti
arco

f *Tutti*
arco

f *Tutti*
arco

f

242

Measures 242-245 of a musical score. The system consists of five staves. The top staff is a single bass clef staff with a key signature of two sharps (F# and C#). It contains a melodic line starting in measure 242 with a forte (*f*) dynamic and a crescendo (*cresc.*) marking, followed by a piano (*p*) dynamic in measure 243, and then a forte (*f*) dynamic in measure 244. The bottom four staves are grouped by a brace on the left and represent a piano accompaniment. They contain various chords and rhythmic patterns, including eighth and sixteenth notes, and rests.

246

Measures 246-248 of a musical score. The system consists of five staves. The top staff is a single bass clef staff with a key signature of two sharps (F# and C#). It contains a melodic line starting in measure 246 with a piano (*p*) dynamic, followed by a piano (*p*) dynamic in measure 247, a forte (*f*) dynamic in measure 248, and a fortissimo (*ff*) dynamic in measure 249. The bottom four staves are grouped by a brace on the left and represent a piano accompaniment. They contain various chords and rhythmic patterns, including eighth and sixteenth notes, and rests.

249

Measures 249-251 of a musical score. The system consists of five staves. The top staff is a single bass clef staff with a key signature of two sharps (F# and C#). It contains a melodic line starting in measure 249 with a forte (*f*) dynamic, followed by a piano (*p*) dynamic in measure 250, and then a forte (*f*) dynamic in measure 251. The bottom four staves are grouped by a brace on the left and represent a piano accompaniment. They contain various chords and rhythmic patterns, including eighth and sixteenth notes, and rests.

252

252

tr tr tr tr tr tr tr tr tr

f

Solo

p

256

a tempo

256

tr tr tr tr tr tr tr tr tr

cresc.

p

pizz.

p

pizz.

p

pizz.

p

3 3 3 3

260

260

tr tr tr tr tr

ff

Tutti

mf

arco

mf

arco

mf

arco

mf

Solo

p

Solo

p

Solo

p

Solo

p

265

p

Tutti

p *cresc.*

Tutti *p* *cresc.*

Tutti *p* *cresc.*

Tutti *p* *cresc.*

270

cresc.

f

f

f

f

276

f

p

CADENZA

$$ff$$
$$= ff$$

p

$$ff$$
$$= ff$$
 p

Lento

p *mf* *p* *f* *ff*

pizz. arco pizz. arco

Largo

p *f* *p* *p* *ff* *ppp*

rit.

VAR. VI

Andante

281

mf *f* *p*

pizz. Solo arco Tutti pizz. Solo arco

287

f *p*

Tutti pizz.

292

pp *f* *pp* *p*

Solo arco

Tutti pizz.

piu f *p*

piu f *p*

piu f *p*

298

f *f* *ff*

string.

rit.

p *p* *p* *p*

a tempo

303

303

mf Solo arco *dim.* *pp* Tutti *dim.* *pp* Solo arco *pp* Solo arco *p* *pp* Tutti *dim.* *pp* Solo arco *pp* Tutti *dim.*

310

310

pp *rit.* *ppp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

VAR. VII e CODA

Allegro Vivo

316

316

mf *cresc.* *arco* *mf* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

319

ff *pp*

f *p*

pp *pp*

f *pp*

322

cresc. *f*

cresc. *cresc.*

cresc. *cresc.*

cresc. *cresc.*

cresc.

325

cresc.

Solo *mf* *cresc.*

pizz. *mf* *pizz.* *mf* *pizz.* *mf*

328

ff *f*

Soli

f *mf* *mf* *f* *mf*

331

dim. *dim..* *pp*

Soli arco *dim.* *pp* *Tutti* *pp* *Tutti* *pp* *Tutti* *pp*

334

cresc. *f* *cresc.*

cresc. *cresc.* *cresc.* *cresc.*

337

ff

Solo
f

340

dim.

dim.

342

p

p

Solo
mf

p

345

mf *p* *cresc.*

Tutti *mf*

348

ff *p*

cresc. *f* *pp*

Tutti *pp* *cresc.*

350

cresc.

pp *cresc.*

cresc. *cresc.* *cresc.*

356

359

359

p *ff*

p

361

ff

f

f

f

pizz.

f

364

cresc.

cresc.

cresc.

arco

cresc.

367

cresc.

370

ff *ff* *p* *cresc.*

ff *f* *pizz.* *p* *cresc.*

ff *f* *pizz.* *p* *cresc.*

ff *f* *pizz.* *p* *cresc.*

ff *f* *pizz.* *p* *cresc.*

374

ff *p*

ff *p*

ff *p*

ff *p*

ff *p*

377

p *rit.*

p *rit.*

p *rit.*

p *rit.*

p *rit.*

380 *a tempo*

f *p* *f* *p*

arco
ff
arco
ff
arco
ff

383 *cresc.*

cresc.

387 *fff*

fff