

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

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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

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

p

Solo

64

f

Tutti

p

Tutti

Tutti

Tutti

68

rit.

p

p

VAR. II

Tempo della Thema

70

p

p

mf

p

73

f

mf

p

p

p

[illegible]

79

This musical score is for the song 'The Rose Tree'. It features a piano accompaniment and a four-part vocal harmony. The piano part begins with a treble clef and a key signature of two sharps (F# and C#). The melody is characterized by a series of eighth-note patterns, some of which are beamed together. The dynamics range from *p* (piano) to *ff* (fortissimo). The vocal part consists of four staves, each with a different clef (soprano, alto, tenor, and bass). The vocal melody is a simple, catchy tune that repeats the lyrics 'The rose tree, the rose tree, the rose tree, the rose tree'. The lyrics are written below the vocal staves. The score is divided into two systems, with the first system containing the first two measures and the second system containing the next two measures. The piano part includes various musical notations such as slurs, ties, and dynamic markings. The vocal part includes lyrics and musical notation for each voice part.

82

[illegible]

92

mf

Tutti

p cresc.

p cresc.

p cresc.

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*

132

f cresc.

Solo *Tutti* *Solo* *Tutti*

mf

arco

137

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

f *f* *f* *f*

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

arco

a piacere

158

f

f

f

f

Un poco tranquillo

163

p *espressivo*

168

tr *ppp* *Solo* *ppp* *Tutti* *ppp* *rall. e dim.* *ppp*

VAR. IV

Andante grazioso

173

mf *f* *p* *pizz.* *pizz.* *pizz.* *pizz.*

177 **a tempo**

cresc.

arco

arco

arco

181 **rit. un poco animato**

p

p

p

Soli

Soli

Soli

185

mf cresc.

187

ff

189

dim.

191

rit. **Tempo I**

p

p

p

p

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 *p*

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. It features a melodic line with a piano (*p*) dynamic in measure 246, another piano (*p*) dynamic in measure 247, a forte (*f*) dynamic in measure 247, and a fortissimo (*ff*) dynamic in measure 248. The bottom four staves are grouped by a brace on the left and are mostly empty, indicating rests for the piano accompaniment.

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. It contains a melodic line with a forte (*f*) dynamic in measure 249, followed by a series of sixteenth-note runs in measures 250 and 251. The bottom four staves are grouped by a brace on the left and are mostly empty, indicating rests for the piano accompaniment.

252

252

f

Solo *p*

256

a tempo

cresc.

p pizz.

p pizz.

p pizz.

p pizz.

3 3 3 3

260

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

p *p* *p* *p*

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

319

ff *pp* *f* *p* *pp* *f* *pp*

322

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

325

cresc. *Solo* *mf* *cresc.* *mf* *pizz.* *mf* *pizz.* *mf* *pizz.* *mf*

328

ff *f*

Soli

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

331

dim. *dim..* *pp*

Soli arco *pp* *Tutti* *pp* *Tutti* *pp* *Tutti* *pp*

334

cresc. *f* *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* *pp*

cresc. *f* *pp*

350

cresc.

pp *cresc.* *cresc.* *cresc.* *cresc.*

353

f

mf pizz.

mf pizz.

mf pizz.

mf pizz.

356

f

mf

mf

mf

mf

arco *ff* *p*

arco *f* *p*

f *arco* *f*

359

p

ff

p

364

367

[illegible]

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 *fp* *fp* *fp* *fp* *fp*

377

ff *rit.*

380 *a tempo*

f *p* *f* *p*

arco
ff
arco
ff
arco
ff

383 *cresc.*

cresc.

387 *fff*

fff

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Moderato quasi Andante

THEMA

Moderato Semplice

20

p *espressivo*

27

f *p* *p* *f* *pp*

34

1. 2. 5

f *p* *f* *p* *f* *p*

Tempo della Thema
a tempo

VAR. I 46

3 3 3 3

49

52

cresc. *f* *cresc.*

55

ff *p*

58

mf

61

5

p *f* *p* *mf*

Tempo della Thema

VAR. II

70 *f* *mf* *p*

73 *f* *mf* *p*

77 *f* *mf* *p*

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

85 *f* *mf* *p*

88 *f* *mf*

97 *f* *dim.* *pp*

a piacere

Andante Sostenuto

VAR. III

103 *mf* *cantabile* *cresc.*

109 *f* *p*

115 *f* *p* *cresc.*

VIOLONCELLO SOLO

3

121 *f* *p* *f*

126 *pp* *p* *mf* *poco a poco stringendo*

132 *f cresc.* *ff*

138 *a piacere* *rit.* *a tempo* *mf*

144 *p* *cresc.* *f* *p*

150 *cresc.* *cresc. e stringendo*

156 *f cresc.* *a piacere*

160 3 3 3

164 *Un poco tranquillo* *p*

169 *rall. e dim.* *ppp*

Andante grazioso

VAR. IV 173 *mf* *f* *p* *rit.* *V*

a tempo 177 *cresc.*

rit. **un poco animato** 182 *V*

186 *mf* *cresc.*

188 *ff*

190 *dim.*

Tempo I 192 *rit.* *p* *V*

196 *f* *pp* *cresc.*

rit. **un poco animato** 200 *f* *p* *V*

204

mf

206

dim.

208

Tempo I

210

rit.

mf

p

213

rit.

f

8

ppp

216

a tempo

pp

un poco animato

p

222

cresc.

224

p

228

f

p

tr

tr

VAR. V

VAR. V

231

cresc.

f

236

cresc.

ff

244

cresc.

p

f

247

p

f

ff

250

254

f

p

cresc.

260

ff

p

271

cresc.

f

p

277

cresc.

CADENZA

280

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

pizz. *arco*

Largo

pizz. *arco*

ff *p* *f*

p *p* *ff* *ppp*

rit.

281

VAR. VI **Andante**

mf *f* *p*

289

f *p* *pp* *f* *pp* *p*

298

string.

f *f* *ff* *dim.* *pp*

a tempo

308

pp *ppp*

rit.

Allegro Vivo

VAR. VII
e CODA

316 *mf* *cresc.*

319 *ff* *pp*

322 *cresc.* *f*

325 *cresc.*

327 *ff*

330 *f* *dim.*

333 *p* *cresc.*

336 *f* *cresc.*

VIOLONCELLO SOLO

9

338  *ff*

340 

342 

344  *mf* *p*

347  *cresc.* *ff* *p*

350  *cresc.*

353  *f*

356  *f*

358  *p* *ff*

361 

363

365

368

371

376

379

382

385

388

This musical score for Violoncello Solo spans measures 363 to 388. The key signature is A major (three sharps). The score is written in bass clef for measures 363-375 and treble clef for measures 376-388. It features a variety of musical techniques including triplets, trills, and dynamic markings. The tempo changes from a steady pace to 'rit.' (ritardando) at measure 379 and back to 'a tempo' at measure 380. The dynamics range from piano (p) to fortissimo (fff). The piece concludes with a final sustained chord in measure 388.

ff

ff *p* *cresc.*

ff

rit. *a tempo*

f *p* *f*

p *cresc.*

fff

Pytor Ilyich TCHAIKOVSKY

(1840 – 1893)

VARIATIONS ON A ROCOCO THEME

Op. 33

for Solo Violoncello and Four-part Violoncello Ensemble

(Version of Wilhelm Fitzenhagen)

VIOLONCELLO I

Transcribed by Jin Nakamura (2020)

Date of arrangement: 27 June, 2020

Date of revision: 5 March, 2021

Duration: ca. 18 min

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For Solo Violoncello with Four-part Violoncello Ensemble

(Version of Wilhelm Fitzenhagen)

PYOTR ILYICH TCHAIKOVSKY (1840 - 1893)

arr. JIN NAKAMURA

Moderato quasi Andante

9

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

Solo Tutti Solo

Tutti pizz. *f* Solo arco *mf* *p* *pp*

Moderato Semplice

THEMA 22

8 7

1. 2. Solo *mf*

40

Tutti *p* rit.

Tempo della Thema

VAR. I 46

7 *piu f* *p*

59

Solo *mf*

65

Tutti *p* rit.

Tempo della Thema

VAR. II 70

p *p*

76 *mf*

82 *p* *p*

88 *p* *f* *p* *Solo* *Tutti*

95 *p* *cresc.* *mf*

Andante Sostenuto
103 *pp* *p* *Solo* *Tutti*

115 *mf* *f*

poco a poco stringendo
127 *mf* *f* *Solo* *Tutti*

a tempo
140 *p* *sempre staccato* *pizz.* *arco*

145 *p* *sempre staccato*

149 *cresc. e stringendo* *arco*

Un poco tranquillo

154

3

mf *f* *p espressivo*

167

Solo Tutti

rall. e dim.

ppp *ppp*

Andante grazioso

VAR. IV

173

mf

rit.

pizz.

arco

a tempo

un poco animato

181

rit.

Soli

p

5

Tempo I

192

rit.

Tutti

p

un poco animato

200

rit.

Soli

5

rit.

Tempo I

211

Tutti

rit.

pizz.

arco

mf *pp*

a tempo

un poco animato

219

Soli

mf

6

Solo

p

Allegro Moderato

VAR. V

231

espress

237

Tutti

f

242

10

Solo

p

VIOLONCELLO I

256 **a tempo** *p* *mf* Tutti

263 *p* Solo *p* Tutti

269 *cresc.* *f* CADENZA

281 **Andante** *pizz.* *p* Solo arco

VAR. VI

286 Tutti *pizz.*

292 *piu f* *p*

298 *p* string. rit. *a tempo* Solo arco *pp*

305 Tutti *dim.* *pp* *pizz.* 5

316 **Allegro Vivo** *arco* *mf* *cresc.* *f*

VAR. VII e CODA

321 *p* *cresc.* *cresc.* Solo *mf*

326 *cresc.* Soli

331 *dim.* **Tutti** *pp* *cresc.*

335 *f* **Solo** *f*

340 *dim.* *p*

345 **Tutti** *mf* *cresc.* *f*

349 *pp* *pp* *cresc.*

353 *pizz.* *mf* *mf*

357 *arco* *ff* *p* *ff*

362 *cresc.*

369 *pizz.* *ff* *f* *p* *cresc.* *fp*

378 *rit.* **a tempo** *arco* *ff*

386

Pytor Ilyich TCHAIKOVSKY

(1840 – 1893)

VARIATIONS ON A ROCOCO THEME

Op. 33

for Solo Violoncello and Four-part Violoncello Ensemble

(Version of Wilhelm Fitzenhagen)

VIOLONCELLO II

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For Solo Violoncello with Four-part Violoncello Ensemble

(Version of Wilhelm Fitzenhagen)

PYOTR ILYICH TCHAIKOVSKY (1840 - 1893)

arr. JIN NAKAMURA

Moderato quasi Andante

7

p *cresc.* *p* *mf*

Solo Tutti

p *f* *p*

6

Moderato Semplice

22

THEMA *pp*

arco

1.

29

2.

36

1. 2. Solo *p*

41

Tutti *p* rit. pizz.

Tempo della Thema

a tempo

46

VAR. I *arco* *piu f*

54

Solo *p*

62

Tutti rit.

Tempo della Thema

VAR. II

70 *p* *mf* *p* *p*

78 *mf* *mf* *p* *p*

84 *mf* *p* *p* *p* *f* *p*

92 *p cresc.* *mf* *3*

Tutti

Andante Sostenuto

VAR. III

103 *pp* *pp*

113 *p* *Solo* *Tutti*

124 *mf* *mf* *Solo* *Tutti* *Solo*

135 *f* *rit.* *a tempo* *pizz.* *3* *3* *3* *sempre staccato*

144

149 *p* *cresc. e stringendo* *arco* *3* *3*

154

f

160

Un poco tranquillo

6

p espressivo

Solo

ppp

rall. e dim.

Tutti

ppp

2/4

Andante grazioso

173

mf

VAR. IV

rit.

pizz.

a tempo

arco

182

rit.

un poco animato

Soli

p

5

rit.

Tempo I

Tutti

p

194

rit.

un poco animato

Soli

p

202

5

rit.

Tempo I

Tutti

mf

rit.

pizz.

216

a tempo

arco

pp

un poco animato

Soli

mf

6

Allegro Moderato

231

Tutti

pizz.

p

VAR. V

238

arco

11

256

a tempo

pizz.

p

arco

mf

Solo

p

265

Tutti

p

CADENZA

271

f

VAR. VI

Andante

281

pizz.

p

Solo arco

Tutti pizz.

286

Solo arco

p

Tutti pizz.

291

Solo arco

Tutti pizz.

piu f

296

p

p

string.

rit.

a tempo

303

Solo arco

Tutti

pp

dim.

5

pizz.

pp

VAR. VII

e CODA

Allegro Vivo

316

arco

mf

cresc.

321

pp

cresc.

mf

pizz.

327

f

mf

Soli arco

dim.

332 *Tutti*
pp *cresc.*

338 *Solo*
f *f*

349 *Tutti*
pp *cresc.*

353 *pizz.*
mf *mf*

358 *arco*
f *p* *f* *f*

365
cresc.

370 *pizz.*
ff *cresc.* *fp* *fp*

377 *rit.* *a tempo* *arco*
ff

386
ff

Pytor Ilyich TCHAIKOVSKY

(1840 – 1893)

VARIATIONS ON A ROCOCO THEME

Op. 33

for Solo Violoncello and Four-part Violoncello Ensemble

(Version of Wilhelm Fitzenhagen)

VIOLONCELLO III

Transcribed by Jin Nakamura (2020)

Date of arrangement: 27 June, 2020

Date of revision: 5 March, 2021

Duration: ca. 18 min

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

9

p *cresc.* *Solo* *Tutti* *Solo* *p*

f *p*

6

Moderato Semplice

22

THEMA *arco* *pp*

29

36

41

1. *2.* *Solo* *p* *Tutti* *rit.* *pizz.*

Tempo della Thema

46

VAR. I *a tempo*

53

arco *piu f* *p*

59

Solo *p*

64

Tutti *rit.* *p*

VAR. II

VAR. III

103

Andante Sostenuto

pp

114

poco a poco stringendo

126

mf

135

rit. a tempo

f *p* *mf*

pizz.

146

cresc. e stringendo

arco

3

cresc. e stringendo

154

3 3 3 *f*

160

Un poco tranquillo

6

p *ppp* *ppp*

Solo Tutti

rall. e dim.

VAR. IV

Andante grazioso

173

mf

rit. pizz. arco

a tempo

180

rit. **un poco animato**

Soli

p

185

5

rit. **Tempo I**

Tutti

p

198

rit. **un poco animato**

Soli

p

205

5

rit. **Tempo I**

Tutti

rit. pizz. arco

mf *pp*

a tempo

218

un poco animato

Soli

mf

6

Allegro Moderato

231

Tutti pizz.

VAR. V

p

237

arco

f

11

256 **a tempo**
pizz
p arco *mf*

263 *p* Solo *p* Tutti

270 *f* *f* **CADENZA** 4

VAR. VI **Andante** 281 pizz. *p*

287

292 *piu f* *p*

298 *p* string. rit.

303 **a tempo** Solo arco *pp* *p* Tutti *pp*

307 *dim.* 5 pizz.

VAR. VII **Allegro Vivo** 316 arco *mf* *cresc.* **e CODA**

320

cresc.

325

pizz.

mf

329

f *mf* *dim.* *pp*

Soli arco Tutti

334

cresc. *f* 5

344

p *pp*

350

cresc. *mf* pizz.

356

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

arco

363

cresc.

370

ff *f* *p* *cresc.* *fp* *fp* *rit.* *a tempo*

pizz.

381

ff arco

Pytor Ilyich TCHAIKOVSKY

(1840 – 1893)

VARIATIONS ON A ROCOCO THEME

Op. 33

for Solo Violoncello and Four-part Violoncello Ensemble

(Version of Wilhelm Fitzenhagen)

VIOLONCELLO IV

Transcribed by Jin Nakamura (2020)

Date of arrangement: 27 June, 2020

Date of revision: 5 March, 2021

Duration: ca. 18 min

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

8

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

Solo Tutti Solo

Tutti pizz. *f* *p*

6

Moderato Semplice

22

THEMA *pp* *arco*

29

36

41

1. 2. Solo *p*

Tutti rit. pizz.

Tempo della Thema

46

VAR. I *a tempo* *piu f*

55

59

65

arco *p* Solo Tutti rit. *p*

70

VAR. II

94

103

VAR. III

142



cresc. e stringendo

153



arco 3 3 3 3 3 6

f

166 **Un poco tranquillo**

p espressivo

Solo

rall. e dim.

Andante grazioso

173 *Tutti*

mf

rit.

pizz.

a tempo

arco

VAR. IV

180 *rit.*

un poco animato

9

rit.

Tempo I

p

198 *rit.*

un poco animato

9

Tempo I

mf

rit.

pizz.

216 **a tempo**

arco

pp

un poco animato

10

Allegro Moderato

231 *pizz.*

p

VAR. V

237 *arco*

f

244 **a tempo**

pizz.

p

11

260 *arco*

mf

Solo

p

265 *Tutti*

p cresc.

CADENZA

272

f

281

Andante
pizz.

VAR. VI

p

288

295

string.

rit.

piu f *p*

303

a tempo
Solo arco

Tutti

2

3

rit.

pizz.

pp *dim.* *pp*

316

Allegro Vivo
arco

VAR. VII
e CODA

mf *cresc.*

320

f *pp* *cresc.*

324

pizz.

mf

328

Soli
arco

f *mf* *dim.*

333 *Tutti*

pp *cresc.*

337

f *p*

348

cresc. *f* *pp*

352

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

357

f *p* *f*

362

f *pizz.* *arco* *cresc.*

369

ff *f* *p* *cresc.* *fp* *fp*

377

rit. *a tempo* *arco* *ff*

383

f