

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 ACCOMPANYING PARTS

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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*

1. 2.

31

f *pp* *f* *p*

1.

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

arco

p

58

mf

61

p

Solo

mf

Solo

p

Solo

64

f

Tutti

p

Tutti

Tutti

Tutti

68

rit.

p

p

p

VAR. II

Tempo della Thema

70

p

p

mf

p

73

f

mf

p

p

p

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 *Solo* *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

f

pizz.

p

pizz.

p

pizz.

p

pizz.

p

142

p

cresc.

sempre staccato

sempre staccato

cresc. e stringendo

a piacere

158

The image shows a musical score for the song 'The Rose Tree'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in three staves: a grand staff (treble and bass clefs) and a separate bass staff. The score is divided into two systems. The first system contains four measures of music. The second system contains five measures of music. The piano accompaniment features a prominent triplet of eighth notes in the right hand of the grand staff in the first measure of the second system, which is marked with a forte (f) dynamic. The vocal line begins with a treble clef and a key signature of one sharp. The melody is simple and catchy, with a range of one octave. The piano accompaniment provides a harmonic foundation, with the left hand playing a steady eighth-note pattern. The overall style is that of a traditional folk song.

Un poco tranquillo

163

p *espressivo*

168

tr *rall. e dim.* *ppp*

Solo Tutti

p

VAR. IV

Andante grazioso

173

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

mf *mf* *mf* *mf* *Tutti* *mf*

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

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

p *f* Solo *p*

VAR. V

Allegro Moderato

231

cresc. *f* *cresc.* *espress* *Tutti pizz.* *p* *Tutti pizz.* *p* *Tutti pizz.* *p*

237

tr *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*) section and then a forte (*f*) section. The bottom four staves are grouped by a brace on the left and represent a piano accompaniment in treble and bass clefs. They contain harmonic support for the melody, including chords and moving lines.

246

Measures 246-248 of a musical score. The system consists of five staves. The top staff continues the melodic line from the previous system, featuring a piano (*p*) section, a forte (*f*) section, and a fortissimo (*ff*) section. The bottom four staves are empty, indicating that the piano accompaniment for these measures is not present in this system.

249

Measures 249-251 of a musical score. The system consists of five staves. The top staff continues the melodic line, featuring a series of sixteenth-note passages with accents. The bottom four staves are empty, indicating that the piano accompaniment for these measures is not present in this system.

252

252

f

Solo

p

256

a tempo

p

pizz.

p

pizz.

p

pizz.

p

cresc.

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 *pizz.* *arco* *pizz.* **Largo** *arco*

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

p *f* *p* *p* *ff* *ppp* *rit.*

VAR. VI

Andante

281

mf *f* *p*

pizz. *p* *Solo arco* *Tutti pizz.* *Solo arco* *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

string.

f *f* *ff* 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.* *arco* *mf* *cresc.* *arco* *mf* *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*

[illegible]

354

The musical score for measures 354-356 consists of five staves. The first staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a *cresc.* marking and features a series of eighth and sixteenth notes, followed by a *f* (forte) dynamic and another *cresc.* marking. The second staff is also in treble clef with the same key signature, starting with a *cresc.* marking and containing eighth and sixteenth notes. The third staff is in treble clef with the same key signature, starting with a *cresc.* marking and containing eighth and sixteenth notes. The fourth staff is in bass clef with the same key signature, starting with a *cresc.* marking and containing eighth and sixteenth notes. The fifth staff is in bass clef with the same key signature, starting with a *cresc.* marking and containing eighth and sixteenth notes.

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

pizz.
mf

pizz.
mf

pizz.
mf

pizz.
mf

356

f

arco
mf

ff

arco
f

p

f

arco
f

p

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* *p* *cresc.*

374

ff *ff* *p* *cresc.*

fp *fp* *pizz.* *p* *cresc.*

fp *fp* *pizz.* *p* *cresc.*

fp *fp* *pizz.* *p* *cresc.*

fp *fp* *p* *cresc.*

377

ff *ff* *p* *cresc.*

fp *fp* *pizz.* *p* *cresc.*

fp *fp* *pizz.* *p* *cresc.*

fp *fp* *pizz.* *p* *cresc.*

fp *fp* *p* *cresc.*

380 *a tempo*

f *p* *f* *p*

arco
ff
arco
ff
arco
ff

383 *cresc.*

cresc.

387 *fff*

fff

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(1840 – 1893)

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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.*

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. e stringendo* *cresc.*

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.*

un poco animato 182 *rit.* *V*

186 *mf* *cresc.*

188 *ff*

190 *dim.*

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

196 *f* *pp* *cresc.*

un poco animato 200 *rit.* *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

ff *p* *ff*

ff *p*

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

pizz. *ff* *p* *f*

p *p* *ff* *ppp*

rit.

VAR. VI

281

Andante

mf *f* *p*

289

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

298

string.

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

rit. *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

VIOLONCELLO SOLO

363

365

368

371

376

379

382

385

388

ff

p

cresc.

rit.

a tempo

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)

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Date of revision: 5 March, 2021

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(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*

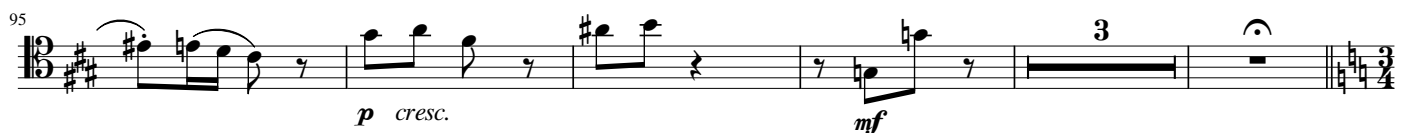
65

Tutti *p* rit.

Tempo della Thema

VAR. II 70

p *p*



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

a tempo

mf *pp*

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.* rit. 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

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(1840 – 1893)

VARIATIONS ON A ROCOCO THEME

Op. 33

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VIOLONCELLO II

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(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

46

VAR. I *a tempo* *arco* *piu f*

54

p *p* Solo

62

Tutti rit.

70

VAR. II

Andante Sostenuto

103

VAR. III

pp

113

p

Solo

Tutti

poco a poco stringendo

124

mf

Solo

Tutti

Solo

mf

a tempo

pizz.

Tutti

f

rit.

p

sempre staccato

poco a poco stringendo

a tempo

rit.

pizz.

sempre staccato

cresc. e stringendo

arco

154

f

160

Un poco tranquillo

p espressivo

Solo

rall. e dim.

Tutti

ppp

ppp

6

2/4

Andante grazioso

173

mf

rit.

pizz.

a tempo

arco

VAR. IV

182

rit.

un poco animato

Soli

p

5

rit.

Tempo I

Tutti

p

194

rit.

un poco animato

Soli

p

202

Tempo I

rit.

Tutti

mf

5

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. f

338 *Solo*
f

349 *Tutti*
pp cresc.

353 *pizz.*
mf

358 *arco*
f p f f

365 *cresc.*
cresc.

370 *pizz.*
ff cresc. fp fp

377 *rit. a tempo arco*
ff

386
f

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 ACCOMPANYING PARTS

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 p* *Tutti mf* *Solo p*

Tutti pizz f *p* **6**

Moderato Semplice

THEMA 22 *arco pp* **1.**

29 **2.**

36 **1.** **2.** *Solo p*

41 *Tutti p* *rit.* *pizz.*

Tempo della Thema

VAR. I 46 *a tempo*

53 *arco piu f* *p*

59 *Solo p*

64 *Tutti p* *rit.*

Tempo della Thema

VAR. II

70

76

82

88

94

piu f

p

mf

p

f

p

p cresc.

mf

3

Andante Sostenuto

VAR. III

103

114

126

135

146

pp

mf

f

p

mf

cresc. e stringendo

arco

3

poco a poco stringendo

rit.

a tempo

pizz.

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

VAR. V

Allegro Moderato

231

Tutti pizz.

p

237

arco

f

11

VIOLONCELLO III

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

263 *p* Solo *p* Tutti

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

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

287

292 *piu f* *p*

298 *p* string. rit.

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

307 *dim.* 5 pizz.

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

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 ACCOMPANYING PARTS

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

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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

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. *p* *Solo*

Tutti *rit.* *pizz.*

Tempo della Thema

46

VAR. I *a tempo* *piu f*

55

59

65

arco *p* *Solo* *Tutti* *rit.* *p*

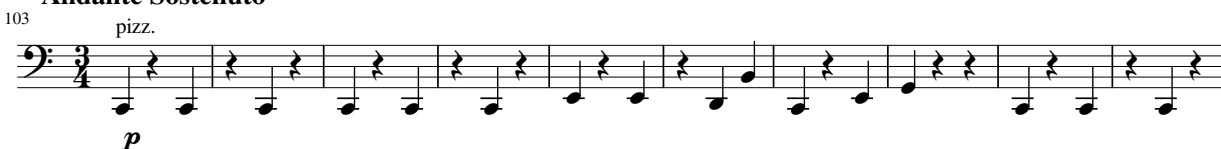
Tempo della Thema

VAR. II



Andante Sostenuto

VAR. III



166 **Un poco tranquillo**

p espressivo

Solo

rall. e dim.

173 **Andante grazioso**

mf

Tutti

rit. pizz. arco

VAR. IV

a tempo

180

rit. **un poco animato** 9

rit. **Tempo I**

p

198

rit. **un poco animato** 9

Tempo I

rit. pizz. arco

mf

216 **a tempo** arco

pp

un poco animato 10

231 **Allegro Moderato**

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

piu f *p*

string.

p

rit.

303

a tempo
Solo arco

pp

Tutti

dim.

2

3

rit.

pizz.

pp

316

Allegro Vivo
arco

VAR. VII
e CODA

mf

cresc.

320

f *pp*

cresc.

324

pizz.

mf

328

f *mf*

Soli
arco

dim.

333 *Tutti*

pp *cresc.*

337 *f* *p* 5

348 *cresc.* *f* *pp*

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

357 *arco* *f* *p* *f*

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

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

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

383