

P. Tchaikovsky (ed. W Fitzenhagen)

Variations on
a Rococo Theme
Op. 33

arranged for solo cello
and cello orchestra

As described by the International Music Score Library Project

[[http://imslp.org/wiki/Variations_on_a_Rococo_Theme,_Op.33_\(Tchaikovsky,_Pyotr\)](http://imslp.org/wiki/Variations_on_a_Rococo_Theme,_Op.33_(Tchaikovsky,_Pyotr))]

" the Variations on a Rococo Theme was written for Professor Wilhelm Fitzenhagen, and the dedicatee took it upon himself to make changes to the original score (which was not revived until the 1940s). Until fairly recently, this Fitzenhagen version was the only one known in the West, and this is the "standard" version that has been arranged here for Solo Cello and Cello Ensemble.

The structure of the "standard" version is:

Theme and 7 variations:

Thema. Moderato assai quasi Andante–Moderato semplice (61 bars)

Var. I. Tempo della Thema (24 bars)

Var. II. Tempo della Thema (33 bars)

Var. III. Andante sostenuto (70 bars)

Var. IV. Andante grazioso (58 bars)

Var. V. Allegro moderato (50 bars)

Var. VI. Andante (35 bars)

Var. VII e Coda. Allegro vivo (76 bars)

As well as rearranging some of the movements, the Fitzenhagen version omits the eighth variation of Tchaikovsky's original, the structure of the original being:

Theme and 8 variations:

Thema. Moderato assai quasi Andante–Moderato semplice (45 bars)

Var. I. Tempo della Thema (24 bars)

Var. II. Tempo della Thema (37 bars)

Var. III. Andante (34 bars)

Var. IV. Allegro vivo (46 bars)

Var. V. Andante grazioso (58 bars)

Var. VI. Allegro moderato (46 bars)

Var. VII. Andante sostenuto (70 bars)

Var. VIII e Coda. Allegro moderato con anima (67 bars) "

Some cellists, including Raphael Wallfisch and Steven Isserlis, have championed the "original" version as composed by Tchaikovsky in 1876. Raphael Wallfisch recorded it for Chandos in 1983 with Geoffrey Simon and the English Chamber Orchestra, and he has also edited the Peters Edition. Steven Isserlis recorded the original version of the Variations with Sir John Eliot Gardiner and the European Chamber Orchestra for EMI in 1998 (reissued on Virgin Classics in 2007). However, many cellists continue to favour the Fitzenhagen version of the work.

Arguments for the original version include its authenticity, a better structural balance between slow and fast variations, and the retention of a whole minute of music in the form of the original eighth variation. However, in performance, the Fitzenhagen version has the great advantage of producing a scintillating 2 minutes of virtuosity at the very end of the piece. It does this by combining a minute of fast music from the original fourth variation, with a minute of fast music from the original Coda. This final two- minute flourish is usually very well received by audiences, and is arguably more effective in this respect than the original version where the the delightful but rather feathery eighth variation leads to a virtuoso 60-second Coda with which the work suddenly concludes.

This arrangement was made for James Halsey (director and conductor), Philip Higham (soloist) and members of the Giant Cello Ensemble to perform during the annual Aboyne Cello Festival (in North-East Scotland), in July 2013

Gwyn Seymour (d.g.seymour@abdn.ac.uk), Stonehaven, Scotland January 2013

Variations on a Rococo Theme

Moderato quasi andante

Peter Tchaikovsky (1840-1893)

arr. Gwyn Seymour

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1

Solo

Cello1 *mp* *f* *f*

Cello2 *p* *mf* *mf*

Cello3 *p* *mf* *mf*

Cello4 *p* *mf* *mf*

Cello5 *p* *mf* *mf*

Cello6 *p* *mf* *divisi*

Detailed description: This block contains the first six measures of the cello section. The Solo part is a whole rest. Cello1 starts with a mezzo-piano (*mp*) melody, moving to forte (*f*) in measure 4. Cello2, 3, 4, and 5 play a rhythmic accompaniment of eighth notes, starting piano (*p*) and moving to mezzo-forte (*mf*) in measure 4. Cello6 plays a similar accompaniment, also starting *p* and moving to *mf* in measure 4. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. A first ending bracket is shown above the first measure.

7

Solo

Vc1 *p*

Vc2 *pizz.* *f*

Vc3 *pizz.* *f*

Vc4 *pizz.* *f*

Vc5 *pizz.* *f*

Vc6 *pizz.* *f*

Detailed description: This block contains measures 7 through 12 for the violin section. The Solo part is a whole rest. Violin 1 (Vc1) plays a melody starting in measure 7, moving from piano (*p*) to mezzo-forte (*mf*) in measure 9. Violins 2 through 6 (Vc2-Vc6) play pizzicato accompaniment. Violins 2, 3, 4, and 5 start *p* and move to *f* in measure 9. Violin 6 starts *p* and moves to *f* in measure 9. The key signature is three sharps and the time signature is 2/4.

Solo

Cello 1 Solo (Soli ad lib)

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

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

moderato semplice

THEMA

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

espressivo *pp* *arco* *pp* *arco* *pp* *arco* *pp* *arco* *pp*

gliss.

f *p* 1.

9 2.

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

Vc1 *pp*

Vc2 *pp*

Vc3 *pp*

Vc4 *pp*

Vc5 *pp*

Vc6 *pp*

18 2.

Solo *f* *p*

Vc1 *mf*

Vc2 *mf*

Vc3 *mf*

Vc4 *mf*

Vc5 *mf*

Vc6 *mf*

Musical score for Solo and Violins (Vc1-Vc6) in 2/4 time. The score is written in a key signature of two sharps (F# and C#). The Solo part begins with a rest, followed by a dynamic marking of *f* (forte) and a *rit.* (ritardando) marking. The Solo part concludes with a dynamic marking of *p* (piano) and a *pizz.* (pizzicato) marking. The Violin parts (Vc1-Vc6) are written in various staves, with Vc1 in treble clef and Vc2-Vc6 in bass clef. They feature dynamic markings of *p* and *pizz.* throughout the piece.

VARIATION I

a tempo (della Thema)

1

Solo

Vc1 *pizz.*

Vc2 *p pizz.*

Vc3 *p pizz.*

Vc4 *p pizz.*

Vc5 *p pizz.*

Vc6 *p pizz.*

p

5

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

arco

piu f

arco

piu f

arco

piu f

(pizz.)

piu f

18

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

21

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

rit.

f

p

VARIATION II

1

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

f

mf

5

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

f

mf

9

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

10

mf < *p*

mf *p subito*

mf < *p*

mf < *p*

mf *p*

mf *p*

12

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f *ff* *mf* *p*

mf *p*

mf *p*

mf *p*

mf *p*

mf *p*

16

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

20

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

24

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

p

pp

pp

pp

pp

pp

cresc.

29

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

a piacere

mf

mf

mf

mf

mf

mf

mf

dim.

pp

Andante Sostenuto

VARIATION III

1

Solo *mf cantabile* *f*

Vc1

Vc2

Vc3 *pp*

Vc4 *pp*

Vc5 *pizz. pp*

Vc6 *p pizz.*

9

Solo *p* *f*

Cello 1 Solo

Vc1 *p*

Vc2

Vc3 *ppp* *pp*

Vc4 *ppp* *pp*

Vc5

Vc6

16

Solo

p *f* *p* *f*

Tutti

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

poco a poco stringendo

24

Solo

pp *p* *mf*

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mf *mf* *mf* *mf* *mf*

mf (pizz.)

mf (pizz.)

mf

31

Solo

f cresc.

ff

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

arco

arco

f

38

Solo

rit.

a tempo

mf

pizz.

p

pizz.

p sotto voce

pp 3 3

sotto voce

sotto voce

pp 3 3

sotto voce

pp 3 3

sotto voce

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

43

Solo

p *cresc.* *f* *p*

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

48

Solo

p *arco* *p* *arco* *p* *3* *mf* *mf*

cresc. e stringendo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

53

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f cresc.

59

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Un poco tranquillo

64

Solo

p dolce

Vc1 *p espress.*

Vc2 *p espress.*

Vc3 *p espress.*

Vc4 *p espress.*

Vc5 *p espress.*

Vc6

ppp

68

Solo

rall. e dim

ppp

Vc1 *ppp*

Vc2 *ppp*

Vc3 *ppp*

Vc4 *ppp*

Vc5 *ppp*

Vc6 *ppp*

ppp

VARIATION IV

Andante Grazioso

rit. . . .

a tempo

1

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

f — *p*

pizz. arco

p arco

pizz. arco

p arco

pizz. arco

p arco

p

p

un poco animato

6

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

cresc.

rit. . . .

mp

mp

mp

12

Solo

V

mf cresc.

Vc1

mp

Vc2

mp

Vc3

mp

Vc4

Vc5

Vc6

15

Solo

ff

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

18 rit.

Solo *dim.*

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

21 **Tempo 1**

Solo *p* *f* *pp*

Vc1

Vc2 *p* *ppp*

Vc3 *p* *ppp*

Vc4 *p* *ppp*

Vc5 *p* *ppp*

Vc6 *p* *ppp*

27

Solo

cresc.

f *p*

rit.

Vc1

rit.....

mp

Vc2

mp

Vc3

mp

Vc4

mp

Vc5

mp

Vc6

mp

31

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

33

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

35

Solo

dim.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

37

Solo

pp

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Tempo 1

39

Solo

mf *p* *f*

Vc1

p

Vc2

p

Vc3

p

Vc4

p

Vc5

p

Vc6

p

43 *8va* *a tempo*

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

ppp

pp

f

pizz.

arco

p pizz.

pp arco

p pizz.

pp arco

p pizz.

pp arco

p pizz.

pp arco

p

pp

un poco animato

47

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

cresc.

mf

mf

Soli

mf

mf

mf

51

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

54

Solo

p

f

tr

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mp

mp

VARIATION V

Allegro moderato

1 *tr tr tr*

Solo *p*

Vc1 *pizz. p*

Vc2 *pizz. p*

Vc3 *pizz. p arco mp*

Vc4 *pizz. p arco mp*

Vc5 *p espressivo p pizz. p*

Vc6 *p espressivo p pizz. p*

8 *tr*

Solo *ff*

Vc1 *arco f Soli (with Vc2)*

Vc2 *arco f*

Vc3 *arco f*

Vc4 *arco f*

Vc5 *arco f*

Vc6 *arco f*

14

Solo

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

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

18

Solo

ff

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

21

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

p

mp

Solo (Soli ad lib)

pizz.

p pizz.

p pizz.

p pizz.

p pizz.

p pizz.

p

27

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

cresc.

mf

mf

mf

mf

mf

mf

mf

Tutti

arco

arco

arco

arco

arco

mf

33

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

38

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

44 *a piacere*

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f *p*

48 *rit.*

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

CADENZA

50

Solo

ff

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

51

Solo

p

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

52

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

53

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Lento

pizz.

arco

pizz.

p *mf* *p* *mf*

54 **Largo**
Solo arco

p *f* *p*

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

55 **rit.**

p *ff* *ppp*

Vc1
Vc2
Vc3
Vc4
Vc5
Vc6

VARIATION VI

35

Andante

1

Solo

mf molto espress.

f > p <

Vc1 *pizz.*

Vc2 *p*

Vc2 *arco*

Vc3 *pizz.*

Vc3 *mf*

Vc4 *pizz.*

Vc4 *p*

Vc5 *pizz.*

Vc5 *p*

Vc6 *pizz.*

Vc6 *p*

8

Solo

f

p

pp

Vc1

Vc2 *pizz.*

Vc2 *arco*

Vc3 *p*

Vc4

Vc5

Vc6

15 *cresc. e string.*

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

Vc1 *piu f* *pizz.* *p* *p* *string.*

Vc2 *piu f* *p* *p* *p* *string.*

Vc3 *piu f* *p* *p* *p* *string.*

Vc4 *piu f* *p* *p* *p* *string.*

Vc5 *piu f* *p* *p* *p* *string.*

Vc6 *piu f* *p* *p* *p* *string.*

21 *V*

Solo *ff* *mf arco* *dim.*

Vc1 *pp* *p* *p*

Vc2 *pp arco*

Vc3 *pp arco* *mp*

Vc4 *pp arco* *mp*

Vc5 *mp arco* *pp*

Vc6 *mp* *pp*

27

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mp

p

pp

31

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

ppp

pizz

pp pizz

pp pizz

pp pizz

pp pizz

pp pizz

pp

VARIATION VII and CODA

Allegro vivo

1

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

mf

cresc.

arco

mf

arco

mf

arco

mf

arco

mf

arco

mf

mf

arco

mf

5

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

pp

f

pp

f

pp subito

8

Solo

cresc.

cresc.

Vc1

f

mf

Vc2

f

mf

Vc3

f

mf

Vc4

f

Vc5

f

Vc6

f

11

Solo

V

Vc1

Vc2

Vc3

Vc4

mf

Vc5

mf

Vc6

mf

14

Solo

ff *f* *dim.*

Vc1 *f*

Vc2 *f*

Vc3 *f*

Vc4 *f* *mf*

Vc5 *f* *mf*

Vc6 *f* *mf*

17

Solo

p *cresc.*

Vc1 *pp*

Vc2 *pp*

Vc3 *pp*

Vc4 *pp*

Vc5 *pp*

Vc6 *pp*

Solo

f *cresc.*

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

Solo

ff

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

26

Solo

dim.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

29

Solo

mf

mf

Vc1

divisi

p

p

cresc.

Vc2

mf

cresc.

Vc3

mf

cresc.

Vc4

mf

cresc.

Vc5

mf

Vc6

mf

Solo

cresc. *f* *pp*

Vc1 *f* *pp*

Vc2 *f* *pp*

Vc3 *f* *pp subito*

Vc4 *f* *pp subito*

Vc5 *f* *pp subito*

Vc6 *f* *pp subito*

Solo

cresc.

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

38

Solo *f*

Vc1

Vc2

Vc3 *pizz.*

Vc4 *mf pizz.*

Vc5 *mf pizz.*

Vc6 *mf pizz.*

41

Solo *f*

Vc1 *ff* *p subito*

Vc2 *ff* *p subito*

Vc3 *arco* *ff* *p subito*

Vc4 *arco* *ff* *p subito*

Vc5 *arco* *ff* *p subito*

Vc6 *ff* *p subito*

44

Solo

p *cresc. f*

Vc1 *f*

Vc2 *f*

Vc3 *f*

Vc4 *f*

Vc5 *f*

Vc6 *f*

47

Solo *ff*

Vc1 *f*

Vc2 *f*

Vc3 *f*

Vc4 *pizz. f*

Vc5 *f pizz.*

Vc6 *f*

50

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

arco

Detailed description: This system of music covers measures 50 to 53. The Solo part (bass clef) begins with a series of eighth-note patterns, some grouped in pairs and others in triplets. The string parts (Vc1-Vc6) are in a key with three sharps (F#, C#, G#). Vc1 and Vc2 play eighth-note accompaniment. Vc3 plays a steady eighth-note pattern. Vc4 and Vc5 are marked 'arco' and play sustained notes. Vc6 plays a simple eighth-note accompaniment.

54

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

(ad lib, 8va lower)

ff

f

Detailed description: This system of music covers measures 54 to 57. The Solo part (bass clef) features a complex rhythmic pattern with sixteenth notes and rests. The string parts (Vc1-Vc6) are in a key with three sharps. Vc1 is marked '*(ad lib, 8va lower)*'. Vc2, Vc3, Vc4, Vc5, and Vc6 are marked '*ff*'. Vc1 plays sustained notes, while the other strings play eighth-note accompaniment.

57

Solo

ff *p* *ff*

Vc1 *pizz*

Vc2 *p subito* *pizz* *fp* *f*

Vc3 *p subito* *pizz* *fp* *f*

Vc4 *p subito* *pizz* *fp* *f*

Vc5 *p subito* *pizz* *fp* *f*

Vc6 *ff* *p subito* *pizz* *fp* *f*

62

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

rit. a tempo

64

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

f

p

f

arco

ff

ff

ff

ff

ff

ff

67

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

p

cresc.

70

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

73

Solo

Vc1

Vc2

Vc3

Vc4

Vc5

Vc6

fff

ff

ff

ff

ff

ff

Solo

P. Tchaikovsky (ed. W Fitzenhagen)

Variations on a
Rococo Theme

Op 33

arranged for solo cello
and cello orchestra

Solo

Variations on a Rococo Theme

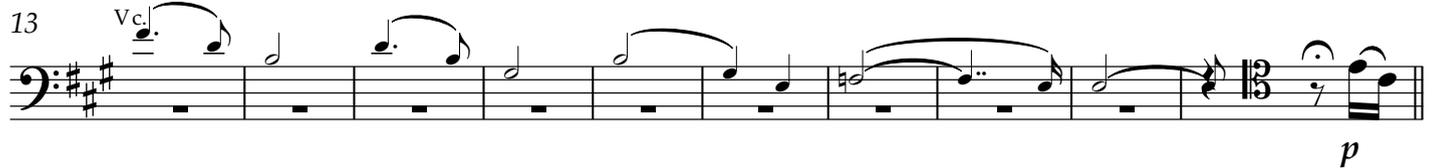
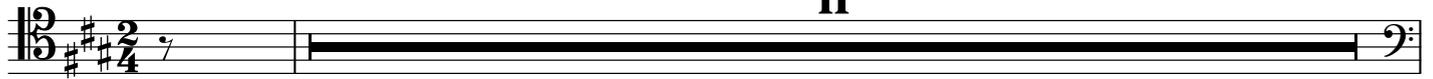
Peter Tchaikovsky (1840-1893)

arr. Gwyn Seymour

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1 Moderato quasi andante

11

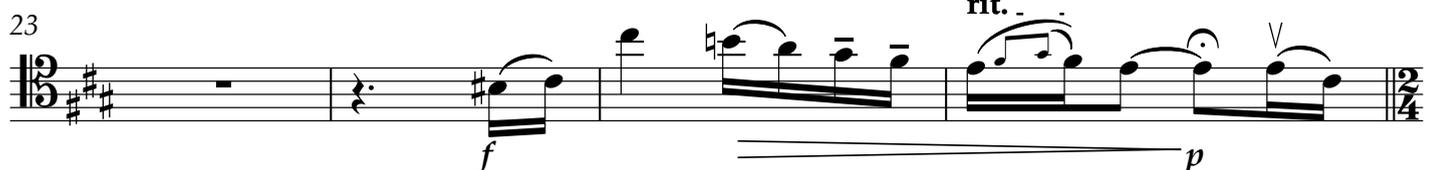
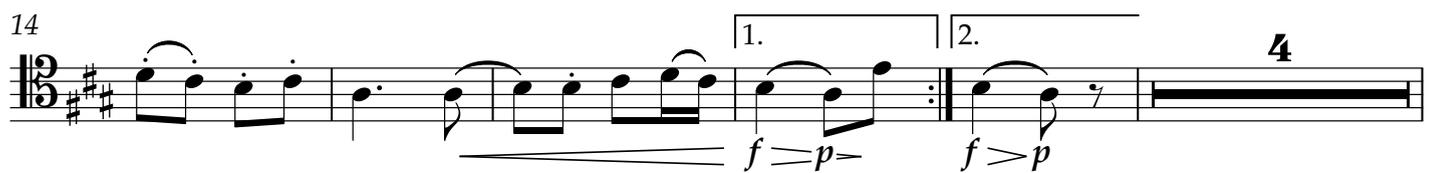
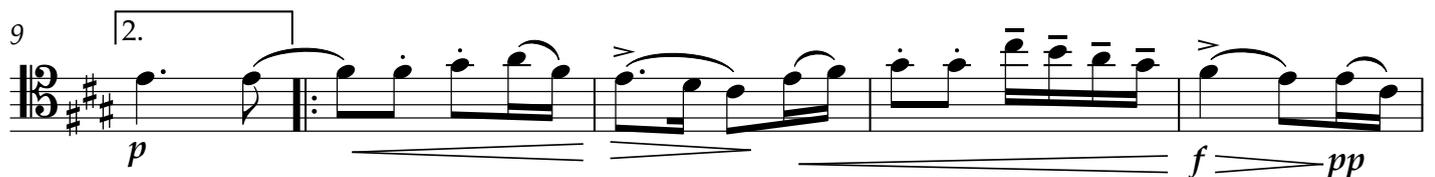
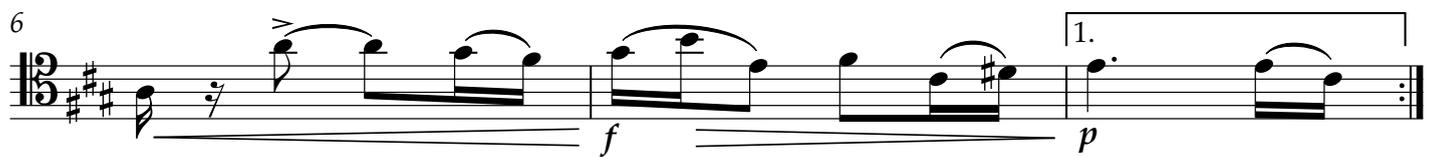


THEMA

1 moderato semplice



gliss.



a tempo (della Thema)

VARIATION I

1

3 3 3 3 3 3 3 3 3 3 3 3

4

3 3 3 3 3 3 3 3 3 3

7

3 3 3 3 f 3 3 3 3 3 3 3 3

10

ff 3 p 3 3 3 3 3 3 3 3 3 3

13

mf 3 3 3 3 3 3 3 3

15

3 3 3 3 p 3

18

4

22

f *rit.* *p*

VARIATION II

a tempo (della Thema)

1

p *f* *mf*

6

f

10

p *f* *ff* *mf*

14

p *f*

18

p *f* 5

Solo

6

26

cresc.

Detailed description: This block contains the first system of musical notation, measures 26 through 29. It is written in treble clef with a key signature of two sharps (F# and C#). The music begins with a whole rest, followed by a quarter rest, and then a series of eighth and sixteenth notes with slurs. A dynamic marking of *cresc.* (crescendo) is placed below the staff.

a piacere

30

dim. *pp*

Detailed description: This block contains the second system of musical notation, measures 30 through 33. It is written in bass clef with a key signature of two sharps. The music features slurred eighth and sixteenth notes. A dynamic marking of *dim.* (diminuendo) is placed below the staff, followed by *pp* (pianissimo) at the end of the system. The system concludes with a double bar line and a change in time signature to 3/4.

VARIATION III

1 *Andante Sostenuto*

mf cantabile

Detailed description: This block contains the first system of Variation III, measures 1 through 5. The time signature is 3/4. The music is written in treble clef with a key signature of two sharps. It features a melodic line with slurs and a dynamic marking of *mf cantabile* (mezzo-forte cantabile).

6

f *p*

Detailed description: This block contains the second system of Variation III, measures 6 through 10. The music continues in treble clef with a key signature of two sharps. It features slurred eighth and sixteenth notes. Dynamic markings of *f* (forte) and *p* (piano) are placed below the staff.

11

f

Detailed description: This block contains the third system of Variation III, measures 11 through 15. The music continues in treble clef with a key signature of two sharps. It features slurred eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed below the staff.

16

p *f*

Detailed description: This block contains the fourth system of Variation III, measures 16 through 20. The music continues in treble clef with a key signature of two sharps. It features slurred eighth and sixteenth notes. Dynamic markings of *p* (piano) and *f* (forte) are placed below the staff.

21

p *f* *pp* *poco a poco stringendo*

Detailed description: This block contains the fifth system of Variation III, measures 21 through 25. The music continues in treble clef with a key signature of two sharps. It features slurred eighth and sixteenth notes. Dynamic markings of *p* (piano), *f* (forte), and *pp* (pianissimo) are placed below the staff. The instruction *poco a poco stringendo* (poco a poco stringendo) is written above the staff.

26

p *mf*

Detailed description: This block contains the sixth system of Variation III, measures 26 through 30. The music continues in treble clef with a key signature of two sharps. It features slurred eighth and sixteenth notes. Dynamic markings of *p* (piano) and *mf* (mezzo-forte) are placed below the staff.

31 *f cresc.*

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

40 *p* *cresc.*

45 *f* *p*

cresc. e stringendo

51 *p* *f cresc.*

a piacere

56 *p*

Un poco tranquillo

61 *p* *dolce*

rall.

67 *rall e dim* *ppp*

Solo

Andante Grazioso

VARIATION IV

rit. . . .

8

1

p *f* *p*

5

p *cresc.*

9

p *rit.* *un poco animato*

12

V *rit.* *un poco animato*

14

V *mf cresc.*

16

ff

18

dim. *rit.*

21

p *un poco animato*

24

f *pp* *un poco animato*

27

cresc. *rit.* *f* *p*

30

V *un poco animato*

Solo

33

35

dim.

37

pp

39

Tempo 1

mf *p* *f*

43

8va

la tempo

ppp *pp* *f* *p*

48

un poco animato

cresc.

51

54

p *f*

VARIATION V

Allegro moderato

1

tr tr tr

p

8

ff

Solo

10

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

Musical notation for measures 10-17 in bass clef, 3/8 time. The piece is in D major. The notation includes dynamic markings *f cresc.*, *p*, *f*, *p*, and *f*. It features a series of eighth-note patterns with slurs and accents.

18

ff

Musical notation for measures 18-20 in bass clef, 3/8 time. The notation includes a dynamic marking *ff* and features eighth-note patterns with slurs and accents.

21

f

Musical notation for measures 21-25 in bass clef, 3/8 time. The notation includes trills (tr) and a dynamic marking *f*. It features eighth-note patterns with slurs and accents.

26

p *cresc.*

Musical notation for measures 26-32 in bass clef, 3/8 time. The notation includes trills (tr), triplets (3), and a dynamic marking *p* with a *cresc.* marking. It features eighth-note patterns with slurs and accents.

33

ff *p* *cresc.*

Musical notation for measures 33-43 in treble clef, 3/8 time. The notation includes a five-measure rest (5), a dynamic marking *ff*, and a *cresc.* marking. It features eighth-note patterns with slurs and accents.

44

f p

a piacere

Musical notation for measures 44-47 in bass clef, 3/8 time. The notation includes a dynamic marking *f p* and the instruction *a piacere*. It features eighth-note patterns with slurs and accents.

48

rit.

Musical notation for measures 48-50 in bass clef, 3/8 time. The notation includes a dynamic marking *rit.* and features eighth-note patterns with slurs and accents.

CADENZA

50

ff *ff*

Musical notation for measures 50-51 in bass clef, 3/8 time. The notation includes dynamic markings *ff* and *ff*. It features eighth-note patterns with slurs and accents.

51

p

Musical notation for measures 51-54 in bass clef, 3/8 time. The notation includes a dynamic marking *p*. It features eighth-note patterns with slurs and accents.

52

53 **Lento**

pizz. arco pizz.

p *mf* *p* *mf*

54 **Largo**

arco *p* *f* *p*

55

rit. *p* *ff* *ppp*

VARIATION VI

1 **Andante**

mf molto espress. *f* *p*

9

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

17

cresc. e string. *p* *f* *f* *ff*

23

mf *dim.* *pp*

31

ppp

VARIATION VII and CODA

12

Solo

1 Allegro vivo

mf cresc.

f pp

cresc. cresc.

cresc.

ff f dim.

p cresc.

f cresc.

ff dim.

mf mf cresc.
f pp

cresc. f

Cello1

P. Tchaikovsky (ed. W Fitzenhagen)

Variations on a
Rococo Theme

Op. 33

arranged for solo cello
and cello orchestra

Cello1

Variations on a Rococo Theme

Peter Tchaikovsky (1840-1893)

arr. Gwyn Seymour

d.g.seymour@abdn.ac.uk

1 Moderato quasi andante

1 *mp* *f* *f*

7 *p* *f* Vc2

Cello 1 Solo (Soli ad lib)

13 *f* *mf* *p* *pp* Solo

THEMA

1 moderato semplice

1 *pp*

9 *pp*

17 *mf*

22 *p* *rit.* *pizz.*

a tempo (della Thema)

VARIATION I

1 *pizz.* *p*

Cello1

9 *arco* **2** *piu f* *p* **3**

15 *mf*

20 *p* *rit.* *Solo*

a tempo (della Thema)

VARIATION II

1 *p* *p* *mf*

8 *Solo* *mf* *Solo*

12 *mf* *p* *p*

18 *p* *f* *p*

22 *mp* *p*

27 *pp* *mf* **3**

VARIATION III

Andante Sostenuto

1 Solo

9 Cello 1 Solo

p

15 Tutti

poco a poco stringendo

25 Solo

mf

31

f

pizz. a tempo

39

p

46

p

cresc. e stringendo
arco

52

mp *mf* *f*

59

p espress.

Un poco tranquillo

65

ppp

rall.

ppp *ppp*

VARIATION IV

Andante Grazioso

1 *p* rit. pizz. arco *p*

9 *p* rit. un poco animato *mp*

15 Solo

18 rit.

21 **Tempo 1** *p* rit..... *ppp* Vc4

29 un poco animato *mp* 2

35 Solo

38 **Tempo 1** *p* pizz. arco *p pp*

45 un poco animato *mf* tr

52 Solo Vc5

VARIATION V

Allegro moderato

1 *pizz.*

p

Musical notation for measures 1-8, starting with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. The notation is in bass clef with a key signature of three sharps (F#, C#, G#).

9 *arco* **Soli (with Vc2)**

f

Musical notation for measures 9-14, starting with a forte (*f*) dynamic and an arco instruction. The notation is in bass clef with a key signature of three sharps.

15 *Solo* *tr tr tr tr* *mp* **Solo (Soli ad lib)**

tr

Musical notation for measures 15-27, featuring a solo section with trills (*tr*) and a mezzo-piano (*mp*) dynamic. The notation is in bass clef with a key signature of three sharps.

28 **Tutti**

mf *mf*

Musical notation for measures 28-33, starting with a mezzo-forte (*mf*) dynamic and a **Tutti** instruction. The notation is in bass clef with a key signature of three sharps.

34

p

Musical notation for measures 34-38, starting with a piano (*p*) dynamic. The notation is in bass clef with a key signature of three sharps.

39 *Solo*

Solo

Musical notation for measures 39-43, featuring a solo section. The notation is in treble clef with a key signature of three sharps.

44

f

Musical notation for measures 44-47, starting with a forte (*f*) dynamic. The notation is in treble clef with a key signature of three sharps.

48

rit.

Musical notation for measures 48-52, ending with a ritardando (*rit.*) instruction. The notation is in bass clef with a key signature of three sharps.

Cello1
CADENZA

50

51

52

53 **Lento**

54 **Largo**

55

rit.

VARIATION VI

Andante

1 **pizz.**

p

7

13

piu f *p* *p*

20 **string. Solo**

arco

pp *p*

25

Solo

p *mp* *p* *pp*

8 31

Cello1

pizz

pp

VARIATION VII and CODA

Allegro vivo

1

arco Solo

mf

5

Solo

f

pp

8

f

mf

12

f

16

pp

20

f

f

25

p

p

divisi

30

cresc.

f

Solo

Cello1

34 *pp* Solo

37 Solo

41 *ff* *p subito*

44 *f* Solo

47 *f*

52 *(ad lib, 8va lower)* *ff* *f*

57 *pizz* *p subito* *fp* *f*

63 *rit.* *arco* *ff*

70 *ff*

P. Tchaikovsky (ed. W Fitzenhagen)

Variations on a
Rococo Theme

Op. 33

arranged for solo cello
and cello orchestra

Cello2

Variations on a Rococo Theme

Peter Tchaikovsky (1840-1893)

arr. Gwyn Seymour

d.g.seymour@abdn.ac.uk

1 Moderato quasi andante

Musical notation for measures 1-7. Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics: *p* (piano) at measure 1, *mf* (mezzo-forte) at measure 4. A crescendo hairpin spans from measure 1 to 4.

Musical notation for measures 8-14. Measure 8 starts with *p*. Measure 9 has a *pizz.* (pizzicato) marking. Measure 10 has a *f* (forte) dynamic. A hairpin indicates a crescendo from measure 8 to 10.

Musical notation for measures 15-14. Measure 15 has a *Vcl.* (Violoncello) marking. Measure 14 has a *Solo* marking. A hairpin indicates a crescendo from measure 15 to 14.

Musical notation for measures 1-9 of the Thema. Bass clef, key signature of two sharps, 2/4 time signature. Tempo: *moderato semplice*. Performance instruction: *arco*. Dynamics: *pp* (pianissimo) at measure 1. First and second endings are marked at the end of the section.

Musical notation for measures 10-17 of the Thema. Dynamics: *pp* at measure 10. First ending is marked at the end of the section.

Musical notation for measures 18-21 of the Thema. Dynamics: *mf* (mezzo-forte) at measure 18. Second ending is marked at the end of the section.

Musical notation for measures 22-24 of the Thema. Measure 22 has a *p* dynamic. Measure 23 has a *rit.* (ritardando) marking. Measure 24 has a *pizz.* marking. The section ends with a 2/4 time signature.

VARIATION I

a tempo (della Thema)

Musical notation for measures 1-8 of Variation I. Bass clef, key signature of two sharps, 2/4 time signature. Performance instruction: *pizz.* (pizzicato). Dynamics: *p* (piano) at measure 1.

Musical notation for measures 9-16 of Variation I. Measure 9 has a *arco* marking. Measure 10 has a *piu f* (pizzicato forte) marking. Measure 11 has a hairpin indicating a crescendo. Measure 12 has a *p* dynamic. Measure 13 has a hairpin indicating a decrescendo.

Cello2

15 3

mf

Musical staff 15-19: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 15-19 contain eighth and sixteenth notes with accents and slurs. Dynamic *mf* is indicated below measure 17.

20

rit. . .

p

Musical staff 20-24: Bass clef, key signature of two sharps, 3/4 time signature. Measures 20-24 contain eighth and sixteenth notes with accents and slurs. Dynamic *p* is indicated below measure 22. A *rit.* marking is above measure 23.

a tempo (della Thema) VARIATION II

1

p *f*

Musical staff 1-4: Bass clef, key signature of two sharps, 3/4 time signature. Measures 1-4 contain eighth and sixteenth notes with accents and slurs. Dynamic *p* is below measure 1, and *f* is below measure 4.

5

p *mf* *f*

Musical staff 5-8: Bass clef, key signature of two sharps, 3/4 time signature. Measures 5-8 contain eighth and sixteenth notes with accents and slurs. Dynamic *p* is below measure 5, *mf* below measure 7, and *f* below measure 8.

9

mf *p subito* *mf*

Musical staff 9-12: Bass clef, key signature of two sharps, 3/4 time signature. Measures 9-12 contain eighth and sixteenth notes with accents and slurs. Dynamic *mf* is below measure 9, *p subito* below measure 10, and *mf* below measure 12.

13

p *f*

Musical staff 13-16: Bass clef, key signature of two sharps, 3/4 time signature. Measures 13-16 contain eighth and sixteenth notes with accents and slurs. Dynamic *p* is below measure 13, and *f* is below measure 16.

17

p *f* *p*

Musical staff 17-20: Bass clef, key signature of two sharps, 3/4 time signature. Measures 17-20 contain eighth and sixteenth notes with accents and slurs. Dynamic *p* is below measure 17, *f* below measure 19, and *p* below measure 20.

21

mp *p*

Musical staff 21-25: Bass clef, key signature of two sharps, 3/4 time signature. Measures 21-25 contain eighth and sixteenth notes with accents and slurs. Dynamic *mp* is below measure 22, and *p* is below measure 25.

26

pp *mf*

Musical staff 26-30: Bass clef, key signature of two sharps, 3/4 time signature. Measures 26-30 contain eighth and sixteenth notes with accents and slurs. Dynamic *pp* is below measure 26, and *mf* is below measure 30. A triplet of eighth notes is marked with a '3' above it in measure 29.

VARIATION III

Andante Sostenuto

1

8 *pp*

16 *ppp* *pp*

24 poco a poco stringendo
mf

31 *f* Solo rit.

39 pizz. a tempo *p*

47 *p* *p 3* *mp* 3 *mp* cresc. e stringendo arco

54 *mf* *f* Solo 3 3 3 3

60 Un poco tranquillo *p espress.*

66 *ppp* *ppp* rall.

VARIATION IV

Andante Grazioso

1 *rit. pizz. arco*

9 *p rit. un poco animato p mp*

15 *Solo*

19 *rit. Tempo 1*

23 *p rit. un poco animato ppp*

30 *mp Solo*

36

39 *Tempo 1 p un poco animato p pp pizz. arco*

47 *Vc4 mf*

54 *Solo tr Vc5*

VARIATION V

Allegro moderato

1 pizz. *p*

Musical notation for measures 1-8. The key signature is two sharps (F# and C#). The music is in a bass clef and consists of eighth and quarter notes. The dynamic is *p* (piano).

9 arco Soli (with Vcl1) *f*

Musical notation for measures 9-14. The key signature is two sharps. The music is in a bass clef and consists of eighth and quarter notes. The dynamic is *f* (forte). The instruction "arco Soli (with Vcl1)" is present.

15 Solo *tr* *tr* *tr* *tr* *tr* *tr* Vcl1

Musical notation for measures 15-25. The key signature is two sharps. The music is in a bass clef and features several trills (tr) and a solo section. The dynamic is *f* (forte).

26 pizz. *p* arco *mf*

Musical notation for measures 26-32. The key signature is two sharps. The music is in a bass clef and consists of eighth and quarter notes. The dynamic is *p* (piano) for the first part and *mf* (mezzo-forte) for the second part. The instruction "arco" is present.

33 *mf*

Musical notation for measures 33-36. The key signature is two sharps. The music is in a bass clef and consists of eighth and quarter notes. The dynamic is *mf* (mezzo-forte).

37 Solo *p* Solo

Musical notation for measures 37-41. The key signature is two sharps. The music is in a bass clef and features a solo section. The dynamic is *p* (piano).

42 *f*

Musical notation for measures 42-46. The key signature is two sharps. The music is in a bass clef and consists of eighth and quarter notes. The dynamic is *f* (forte).

47 rit.

Musical notation for measures 47-52. The key signature is two sharps. The music is in a bass clef and consists of eighth and quarter notes. The dynamic is *rit.* (ritardando).

Cello2
CADENZA

50 7

51

52

53 **Lento**

54 **Largo** *tr*

55 *rit.*

$\frac{2}{4}$

VARIATION VI

Andante

1 *Solo* *arco* *Solo* *mf* *mf*

7 *pizz.* *Solo* *arco* *p*

13 *pizz.* *piu f* *p* *p*

19 *string.* *Solo* *arco* *pp*

25 *mp* *p* *pp* *Solo*

8 31

Cello2

pizz

pp

VARIATION VII and CODA

Allegro vivo

1 arco Solo

mf

5

Solo

f

pp

8

f

mf

12

f

16

pp

21

f

f

25

Solo

30

Solo

mf

cresc.

33

Solo

f

pp

Solo

Cello2

36 Solo

39 Solo

41

43

46 Solo

50

54

59

64

70

P. Tchaikovsky (ed. W Fitzenhagen)

Variations on a
Rococo Theme
Op. 33

arranged for solo cello
and cello orchestra

Cello3

Variations on a Rococo Theme

Peter Tchaikovsky (1840-1893)

arr. Gwyn Seymour

d.g.seymour@abdn.ac.uk

1 Moderato quasi andante

Measures 1-7 of the first section. The music is in bass clef, key of D major (two sharps), and 2/4 time. It begins with a piano (*p*) dynamic and gradually increases to mezzo-forte (*mf*).

Measures 8-13 of the first section. The music continues with a piano (*p*) dynamic, then shifts to a pizzicato (*pizz.*) section with a forte (*f*) dynamic.

Measures 14-17 of the first section. The music features a violin (*Vcl.*) entry and concludes with a solo ending.

Measures 1-8 of the Thema section. The tempo is *moderato semplice* and the playing style is *arco*. The dynamic is *pp*. The section is marked with first and second endings.

Measures 9-15 of the Thema section. The music continues with a piano (*pp*) dynamic and includes a second ending.

Measures 16-22 of the Thema section. The music features first and second endings and a mezzo-forte (*mf*) dynamic.

Measures 23-24 of the Thema section. The music concludes with a *rit.* (ritardando) and a pizzicato (*pizz.*) section, ending in 2/4 time.

VARIATION I

Measures 1-8 of Variation I. The tempo is *a tempo (della Thema)* and the playing style is *pizz.*. The dynamic is *p*.

8 *arco*
piu f *p*

14 *mf*

20 *p* *rit.*

VARIATION II

1 *a tempo (della Thema)*
p

7 *mf* *mf* *p*

12 *mf* *p* *p*

17 *p* *f* *p*

21 *mp* *p*

26 *pp* *mf* **3**

4

Andante Sostenuto

VARIATION III

1

pp

8

ppp *pp*

16

24

poco a poco stringendo

mf

31

Solo

rit.

f

a tempo

39

pp sotto voce

43

47

51

cresc. e stringendo

p *mf* *mf*

Cello3

56 *Solo* *f* *Un poco tranquillo*

61 *f* *Un poco tranquillo* *p espress.*

66 *rall.* *ppp* *ppp*

VARIATION IV

1 *Andante Grazioso* *pizz.* *arco* *p* *rit.* *p*

8 *rit.* *un poco animato* *Vc4* *mp*

15 *Solo*

18 *rit.*

21 *Tempo 1* *p* *rit.* *Vc4*

29 *un poco animato* *ppp* *mp* **2**

35 *Solo*

Cello3

6 39 **Tempo 1** pizz. arco

p *p* *pp*

un poco animato

45

Vc4 Vc5

52 **2** Solo tr Vc5

VARIATION V

Allegro moderato

1 **pizz.** arco Soli (with Vc4)

p *mf*

8 **arco** 8

f

23 Sol **tr** Vc1 pizz.

p

31 **arco**

mf *mf* *mf*

37 **Solo** Solo

p

42 **f**

f

47 **rit.**

f rit.

Cello3
CADENZA

50

7

51

52

53

Lento

54

Largo

55

rit..

Andante
pizz.

VARIATION VI

1

7

13

19

25

31

pizz
pp

VARIATION VII and CODA

Allegro vivo

1

arco

Vc6
mf

5

f
pp subito

9

f
mf

13

f
mf

17

pp

21

Solo

f

26

28

Solo

30 *mf* *cresc.* Solo

33 *f* *pp subito*

37 *pizz.* *mf*

43 *arco* *ff* *p subito* *f*

46 Solo *f*

50

54 *ff* *f* *pizz* *p subito*

59 *fp* *f*

64 *rit.* *arco* *ff*

70 *ff*

P. Tchaikovsky (ed. W Fitzenhagen)

Variations on
a Rococo Theme
Op. 33

arranged for solo cello
and cello orchestra

Cello4

Variations on a Rococo Theme

Peter Tchaikovsky (1840-1893)

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1 Moderato quasi andante

First system of musical notation for 'Moderato quasi andante'. It begins with a bass clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music starts with a piano (*p*) dynamic and a fermata over the first two notes. It then moves to a mezzo-forte (*mf*) dynamic with a crescendo hairpin.

Second system of musical notation, starting at measure 8. It features a piano (*p*) dynamic followed by a pizzicato (*pizz.*) section with a forte (*f*) dynamic. A sharp sign (#) is placed below the staff at the end of the system.

Third system of musical notation, starting at measure 14. It includes a 'Vcl.' marking above the staff and a 'Solo' marking above the final notes. The system concludes with a fermata.

1 moderato semplice

THEMA

First system of musical notation for 'THEMA'. It starts with a bass clef, a key signature of two sharps, and a 2/4 time signature. The tempo is 'moderato semplice' and the playing style is 'arco'. The dynamic is pianissimo (*pp*).

Second system of musical notation for 'THEMA', starting at measure 7. It includes first and second endings (1. and 2.) for a repeat section. A crescendo hairpin is present.

Third system of musical notation for 'THEMA', starting at measure 12. It includes a first ending (1.) for a repeat section. The dynamic is pianissimo (*pp*).

Fourth system of musical notation for 'THEMA', starting at measure 18. It includes a second ending (2.) for a repeat section. The dynamic is mezzo-forte (*mf*).

Fifth system of musical notation for 'THEMA', starting at measure 23. It includes a sharp sign (#) below the staff, a 'rit..' (ritardando) marking, and a 'pizz.' (pizzicato) marking. The dynamic is piano (*p*). The system ends with a double bar line and a 2/4 time signature.

1 a tempo (della Thema)

VARIATION I

First system of musical notation for 'VARIATION I'. It starts with a bass clef, a key signature of two sharps, and a 2/4 time signature. The tempo is 'a tempo (della Thema)' and the playing style is 'pizz.'. The dynamic is piano (*p*).

Cello4

8 *arco* *piu f* *p* 3

14 *mf*

20 *p* *rit.*

VARIATION II

a tempo (della Thema)

1 *p*

6 *mf* *mf* *p*

11 *mf* *p*

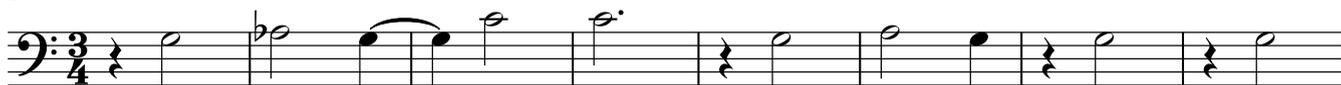
16 *p* *p* *f*

21 *mp* *p*

26 *pp* *mf* 3 4

VARIATION III

4 1 *Andante Sostenuto*



9 *pp*



17 *ppp*

pp



25 *poco a poco stringendo*



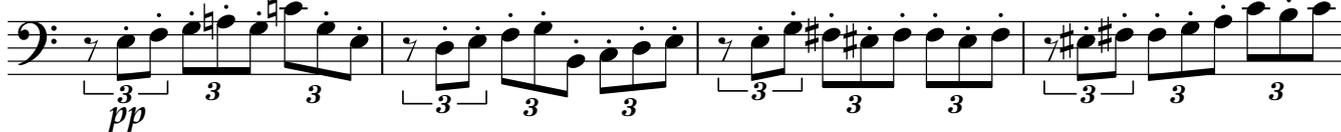
mf



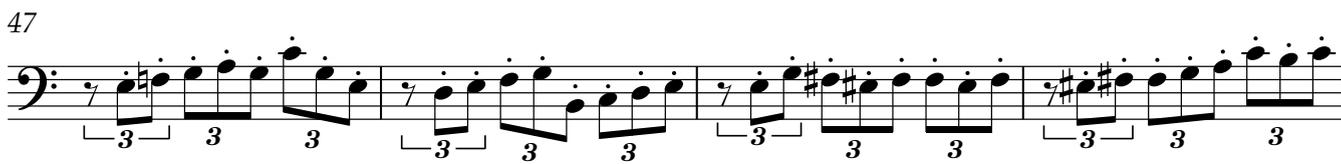
f

a tempo

39 *sotto voce*



pp



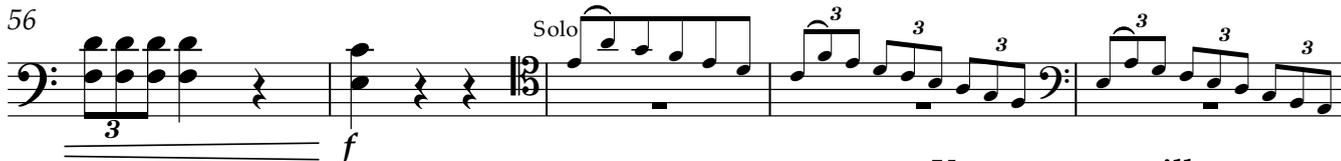
51 *cresc. e stringendo*



p

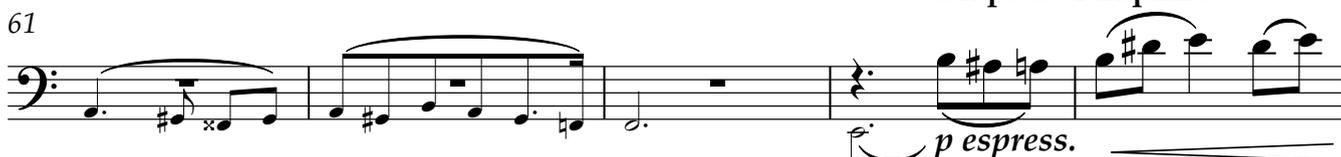
mf

mf



f

Un poco tranquillo



p espress.

66 *rall.*

ppp *ppp*

VARIATION IV

1 **Andante Grazioso** *rit...* *pizz. arco*

p *p*

7 *rit.* **un poco animato**

mp

13 **3** *Solo*

mp

18 *rit.*

mp

21 **Tempo 1** *rit.*

p *ppp* *mp*

29 **un poco animato** **4**

mp

35 *Solo*

mp

37

mp

Cello4

6 39 **Tempo 1** pizz. arco

p *p* *pp*

47 **Soli un poco animato**

mf *p*

52 **2** Solo **tr** Vc5

f *p*

VARIATION V

Allegro moderato 1 pizz. arco **Soli (with Vc3)**

p *mp*

7 arco **f**

f *p*

14 **7** Solo **tr** **tr** **tr** **tr** **tr** **tr** **Cello 1**

mf *p*

26 pizz. arco **f**

p *mf*

33 **mf** **mf**

mf *p*

38 **p** Solo Solo

p *mf*

44

f *p*

48 **f** **rit. .**

f *p*

CADENZA

50

51

52

53

Lento

54

Largo

55

rit..

VARIATION VI

Andante

1

pizz.

p

7

14



piu f

p

p

20

string. Solo

arco

pp

mp

26

Solo

mp

p

pp

Cello4

8

31

pizz
pp

Allegro vivo VARIATION VII and CODA

1

arco
Vc6
mf

5

f
pp subito
f

10

mf

14

f
mf

17

pp

22

f
Solo

26

29

mf
cresc.

33 *f* *pp subito*

37 *pizz.* *mf*

42 *arco* *ff* *p subito* *f*

46 *Solo* *pizz.* *f*

50 *arco*

55 *ff* *f* *pizz* *p subito* *fp*

60 *f* *rit.*

65 *arco* *ff*

71 *ff*

P. Tchaikovsky (ed. W Fitzenhagen)

Variations on
a Rococo Theme
Op. 33

arranged for solo cello
and cello orchestra

Variations on a Rococo Theme

Cello5

Peter Tchaikovsky (1840-1893)

arr. Gwyn Seymour

d.g.seymour@abdn.ac.uk

1 Moderato quasi andante

1 *p* *mf*

8 *p* *f* pizz.

14 *Vcl.* Solo

1 moderato semplice THEMA

1 arco *pp*

6 1. 2.

13 *pp* 1.

18 2. *mf*

23 *p* rit. pizz.

VARIATION I

1 a tempo (della Thema)

1 pizz. *p*

8 *arco*
piu f *p* 3

15 *mf*

20 *p* *rit.*

VARIATION II

1 *a tempo (della Thema)*
p

6 *mf* *mf* *p*

11 *mf* *p*

16 *p* *p* *f* *p*

21 *mp* *p* *p*

26 *pp* *mf* 3

VARIATION III

1 **Andante Sostenuto**
pizz.

p

8

16

24 **poco a poco stringendo**
(pizz.)

mf

31

f

39 **a tempo**
sotto voce

pp

43

47

cresc. e stringendo

mf *mp* *mf*

56 **3** Solo **3** **3** **3** **3** **3** **3**

61 **f** **Un poco tranquillo** **p espress.**

67 **rall.** **ppp** **ppp**

VARIATION IV

1 **Andante Grazioso** **rit.** **pizz.** **arco** **p**

7 **rit.** **un poco animato** **mp**

13 **3** Solo

18 **rit.**

21 **Tempo 1** **p** **ppp**

28 **rit.** **un poco animato** **mp** **4**

35 Solo

Cello5

6 38 Tempo 1

43 pizz. arco p mf

48 un poco animato

52 Solo 2 tr mp

VARIATION V

Allegro moderato

1 Soli (with Vc6) espressivo pizz. p

8 arco f 7

22 Solo tr Vcl1 pizz. p

30 arco mf mf

36 Solo p

41 Solo f

47 rit.

Cello5
CADENZA

50 7

51

52

53 **Lento**

54 **Largo**

55 **rit.**

VARIATION VI

1 **pizz. Andante**

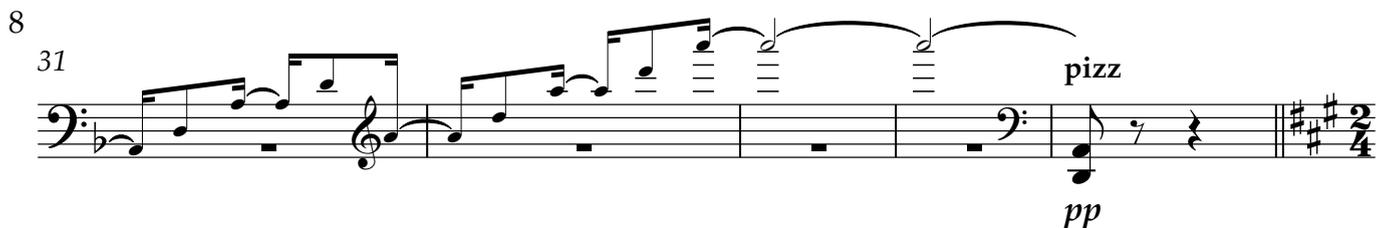
8

15 **Solo string.**

21 **arco**

26 **Solo**

8
31



pizz
pp

VARIATION VII and CODA

Allegro vivo

1 arco



mf f

6



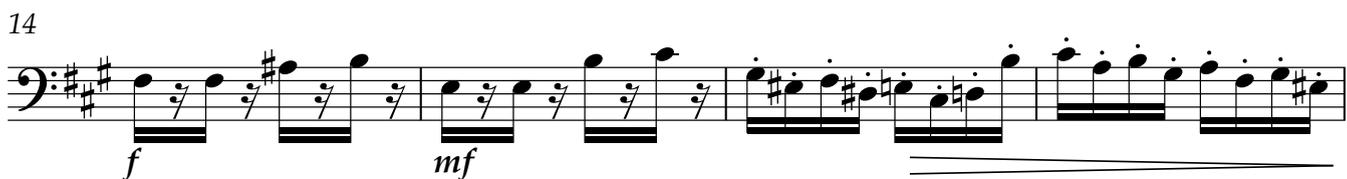
pp subito f

10



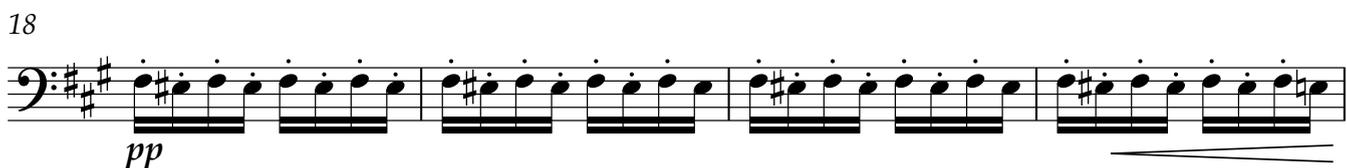
mf mf

14



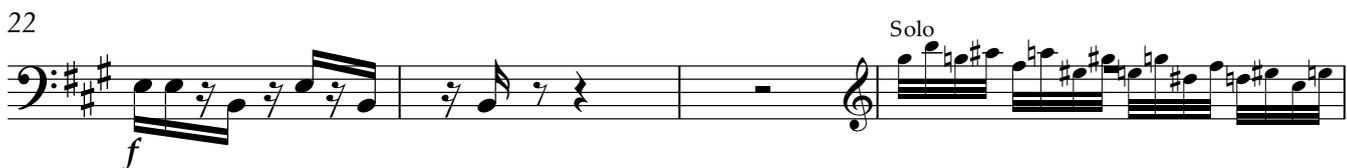
f mf

18



pp

22

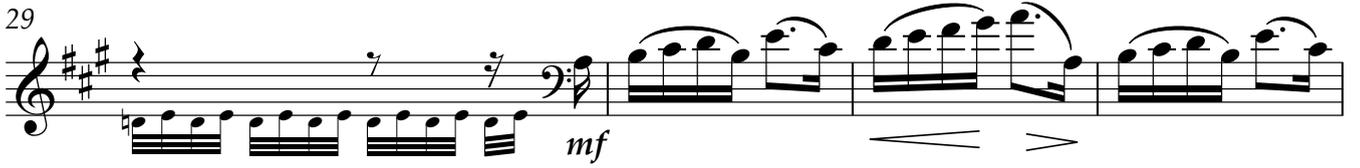


f Solo

26



29



mf

33



f pp subito

37



mf *pizz.*

41



arco
ff p subito f

45



Solo *pizz.*
f

50



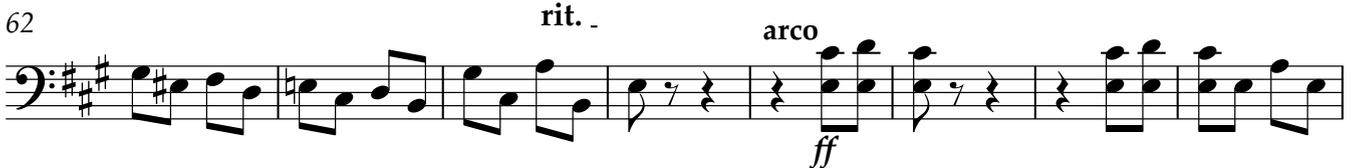
arco
ff

56



f ff p subito fp f
pizz.

62



rit. *arco*
ff

70



ff

P. Tchaikovsky (ed. W Fitzenhagen)

Variations on
a Rococo Theme

Op. 33

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Variations on a Rococo Theme

Cello6

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1 Moderato quasi andante

divisi

Musical notation for measures 1-7. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and a crescendo leading to a mezzo-forte (*mf*) dynamic. The notation includes a *divisi* instruction and a fermata over the final notes of the first line.

Musical notation for measures 8-13. The piece continues with a piano (*p*) dynamic and a forte (*f*) dynamic. A *pizz.* (pizzicato) instruction is present. The notation includes a fermata over the final notes of the second line.

Musical notation for measures 14-17. The piece continues with a *vcl.* (violino) instruction and a *Solo* instruction. The notation includes a fermata over the final notes of the third line.

1 moderato semplice

THEMA

arco

Musical notation for measures 1-6 of the theme. The key signature is three sharps and the time signature is 2/4. The piece begins with a pianissimo (*pp*) dynamic. The notation includes a fermata over the final notes of the first line.

Musical notation for measures 7-13 of the theme. The piece includes first and second endings. The notation includes a *pp* dynamic and a fermata over the final notes of the second line.

Musical notation for measures 14-18 of the theme. The piece includes first and second endings. The notation includes a mezzo-forte (*mf*) dynamic and a fermata over the final notes of the second line.

Musical notation for measures 19-22 of the theme. The notation includes a fermata over the final notes of the third line.

Musical notation for measures 23-24 of the theme. The piece concludes with a piano (*p*) dynamic, a *rit.* (ritardando) instruction, and a *pizz.* instruction. The notation includes a fermata over the final notes of the fourth line.

VARIATION I

1 a tempo (della Thema)

pizz.

Musical notation for measures 1-8 of Variation I. The key signature is three sharps and the time signature is 2/4. The piece begins with a piano (*p*) dynamic. The notation includes a fermata over the final notes of the first line.

7

(pizz.) arco
piu f

12

p mf

17

21

rit. . . .
p

VARIATION II

a tempo (della Thema)

1

p > < > > > p > < > mf

8

mf p mf

14

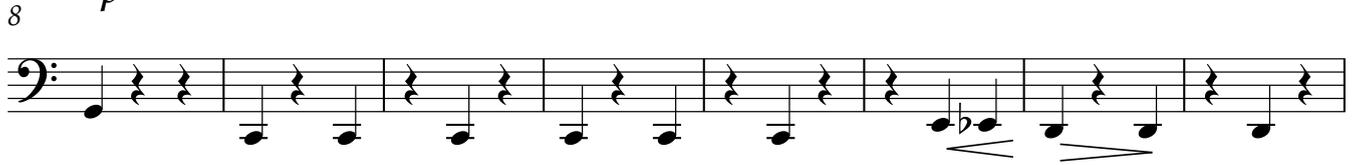
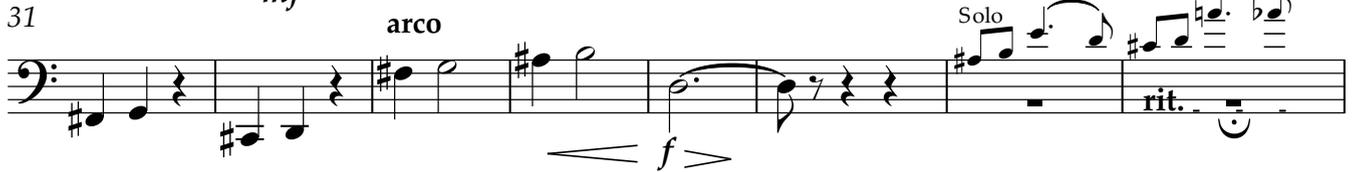
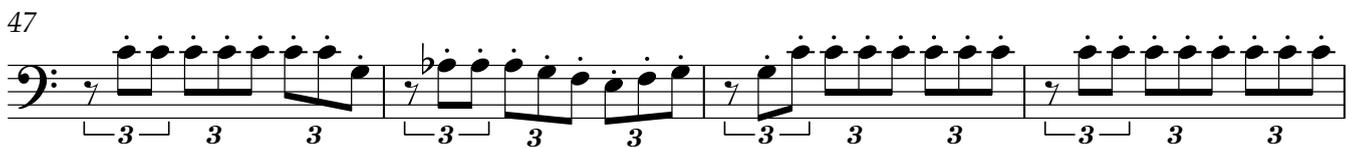
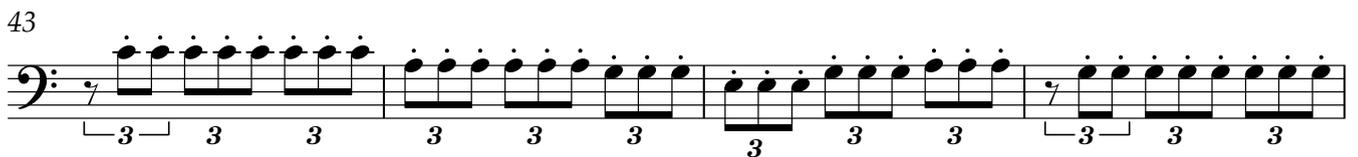
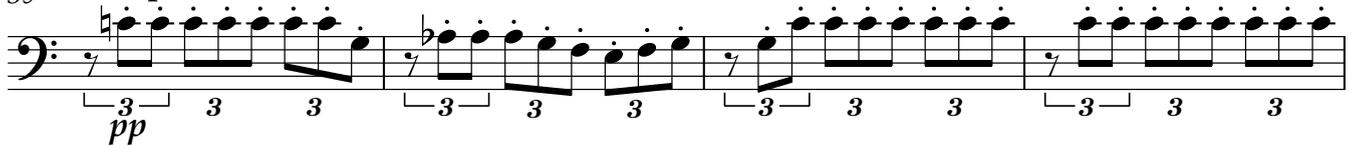
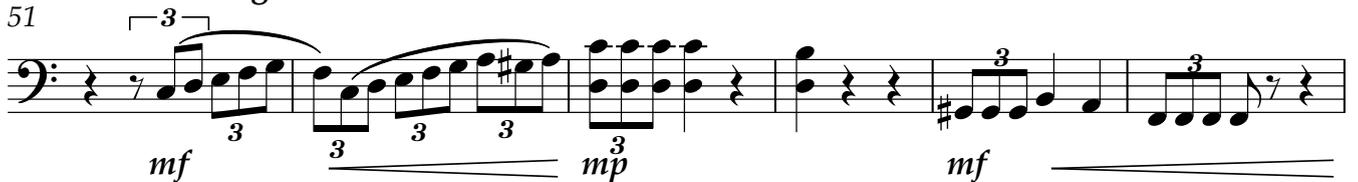
p

20

p f p mp

25

p pp mf 3 3/4

4
1 **Andante Sostenuto**
*pizz.***VARIATION III**24 **poco a poco stringendo**
(pizz.)39 **a tempo sotto voce**51 **cresc. e stringendo**

64 **Un poco tranquillo**

ppp *rall.* ppp

VARIATION IV

1 **Andante Grazioso**

rit. pizz. arco

p p

8 *rit.* un poco animato

mp

13 **3** Solo

ppp *rit.*

21 **Tempo 1**

p ppp

28 *rit.* un poco animato

mp **4**

Solo

38 **Tempo 1**

p

43 pizz. arco

un poco animato

p pp mf

p **2**

6

54 Solo *tr*

mp

Allegro moderato **VARIATION V**

1 *Soli (with Vc5)* *espressivo* *pizz.*

p

7 *arco*

f

14 *Solo* *tr* *tr* *tr* *tr* *tr* *pizz.*

p

27 *arco*

mf *mf*

34

p

39 *Solo* *Solo*

Solo *Solo*

44 *f*

f

48 *rit.*

rit.

CADENZA

50

51

52

53 **Lepto**

54 **Largo**

55

rit.

VARIATION VI

1 **pizz. Andante**

8

15 **string. Solo**

piu f > p

22 **arco**

mp pp

27 **Solo**

mp p pp

Cello6

8

31

pizz
pp

VARIATION VII and CODA

1

arco Allegro vivo

mf

5

f
pp subito

9

f
mf

13

mf
f
mf

17

pp

21

f
Solo

26

29

mf

33

f *pp subito*

37

mf *pizz.*

42

arco *ff* *p subito* *f*

46

f *Solo*

51

ff *f* *ff* *pizz* *p subito*

58

fp *f*

64

rit. *arco* *ff*

71

ff