

# MOZARTIANA

From *Suite No. 4*

Piotr Ilyich Tchaikovsky  
Arranged by Todd Parrish

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Tchaikovsky based this work on Mozart's piano variations on a theme by Gluck. This is one of Tchaikovsky's more approachable works and this arrangement retains much of the original difficulty. Showcasing Classical charm, these variations offer all sections lyrical melodies, romantic harmonies, and fun technical challenges.



**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

# Mozartiana

From Suite No. 4

CONDUCTOR SCORE

Duration - 4:05

Piotr Ilyich Tchaikovsky

Arranged by Todd Parrish

**Allegro giusto** (♩ = 120)

**Violins**

**Viola**

**Cello**

**String Bass**

mf p mf p mf p mf p

1 2 3 4

**Vlns.**

**Vla.**

**Cello**

**Str. Bass**

f mp f mp f mp f mp

5 6 7 8

**Vlns. I**  
*f* *p*

**Vlns. II**  
*f* *p*

**Vla.**  
*f* *p*

**Cello**  
*f* *p*

**Str. Bass**  
*f* *p*

9 10 11 12

**Vlns. I**  
*f*

**Vlns. II**  
pizz. *f*

**Vla.**  
pizz. *f*

**Cello**  
*f* -4 3 2 1

**Str. Bass**  
pizz. *f*

13 14

**13** L'istesso tempo

**Vlns. I** *div.* *p*

**Vlns. II** *arco div.* *p*

**Vla.** *arco* *p*

**Cello** *o -1* *p*

**Str. Bass** *arco* *pizz.* *p*

15 16

**Vlns. I** *ff* *p*

**Vlns. II** *ff* *p*

**Vla.** *ff* *mp*

**Cello** *pizz.* *arco* *p*

**Str. Bass** *ff* *arco* *p*

17 18

**Vlns. I**  
*ff* *p*  
4 3 3 2 Hi 3 4

**Vlns. II**  
*ff* *p*

**Vla.**  
*ff* *mp* arco

**Cello**  
pizz. *ff* *p* arco

**Str. Bass**  
*ff* *p*

19 20

**Vlns. I**  
*ff* *pizz.* *div.* -4

**Vlns. II**  
*ff* *div.*

**Vla.**  
*ff*

**Cello**  
*ff* -4 3 2 1

**Str. Bass**  
pizz. *ff*

21 22

*div.*

**Vlns.**  
I  
II

*arco*

**Vla.**

**Cello**

**Str. Bass**

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

23 24

**25** **Andante** (♩ = 88)

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

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

25 26 27

29

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*pp*

*pp*

*pp*

*pp*

*pp*

*p*

28 29 30

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

*mf*

*mf*

*mp*

*mf*

*pp*

*pp*

*p*

*p*

*p*

*p*

31 32 33

I Vlns. II Vlns. Vla. Cello Str. Bass

34 35

37 Tempo I (♩ = 120)

I Vlns. II Vlns. Vla. Cello Str. Bass

36 37 38



Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

mf

mf

mf

39 40 41 42

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

mf

p

p

p

ff

ff

ff

ff

43 44 45 46

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

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

*p* *mf*

47 48 49 50

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

*p* *div.* *ff*

*p* *div.* *ff* *tr*

*p* *ff* *tr*

*p* *ff*

51 52 53 54

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*tr*

*fff*

*ff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

55 56 57

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

58 59 60

61 Allegro vivo (♩ = 68)

I Vlns. *p* *mf* *p*  
*div.*

II Vlns. *p* *mf* *p*

Vla. *p* *mf* *p*

Cello *p* *mf* *p*

Str. Bass *p* *mf* *p*

61 62 63 64 65 66

I Vlns. *f* *p*  
*div.* -4

II Vlns. *f* *p*  
*div.*

Vla. *f* *p*

Cello *f*

Str. Bass *f*

67 68 69 70 71 72

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

*f* *div.* *p* *ff*

*f* *div.* *p* *ff*

*f* *div.* *p* *ff*

*f* *div.* *p* *ff*

73 74 75 76 77 78

**Vlns. I**

**Vlns. II**

**Vla.**

**Cello**

**Str. Bass**

V V V V

V V

79 80 81 82 83

85 -1

Vlns. I *f* *p* *f*

Vlns. II *f* *p* *f*

Vla. *f* *p* *f*

Cello *f*

Str. Bass *f*

84 85 86 87 88 89 90

93

Vlns. I *p* *ff* *div.*

Vlns. II *p* *ff* *div.*

Vla. *p* *ff*

Cello *ff* (*opt. div.*)

Str. Bass *ff*

91 92 93 94 95 96

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

97 98 99 100 101

Technical markings: -3, 3, 2, 2, 1, 4, 101, 2, 4, Hi 3, (opt. div.)

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

102 103 104 105 106

Technical markings: Hi 3, Lo 3, 1, -1, V

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

107 108 109 110

*div.* [115] **Allegro molto** (♩ = 144)

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

111 112 113 114 115 116

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*



**Vlns. I**  
*mf* *div.* *f*  
*arco*

**Vlns. II**  
*mf* *arco* *f*

**Vla.**  
*mf* *f*

**Cello**  
*mf* *f* *ff*  
*arco*

**Str. Bass**  
*mf* *f* *ff*

117 118 119 120

**Vlns. I**  
121 *ff* *div.*

**Vlns. II**  
*ff* *div.*

**Vla.**  
*ff* *non div.*

**Cello**

**Str. Bass**

121 122 123

*non div.*

**Vlns.**  
I  
II

*div.* *non div.*

**Vla.**

*non div.*

**Cello**

**Str. Bass**

124 125 126

**Vlns.**  
I  
II

**Vla.**

**Cello**

**Str. Bass**

127 128 129

*fff* *fff* *fff* *sim.* *fff* *sim.* *fff* *sim.*

*non div.*

*non div.*

Vlns.

Musical score for measures 130-132. The score is written for four parts: Violins I and II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests. The Viola and Cello parts have a more active, rhythmic line compared to the Violins.

130

131

132

Vlns.

Vla.

Cello

Str. Bass

Musical score for measures 133-135. The score is written for four parts: Violins I and II, Viola, and Cello/Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with similar rhythmic patterns, featuring eighth and sixteenth notes. The Viola and Cello parts are particularly active in this section.

133

134

135