


Symphony nr. 6, op. 74, mov. 2

(Pathétique)

Pyotr Ilyich Tchaikovsky
arr. Paul De Bra

Allegro con grazia

♩ = 144

3  light tremolo
pizz.

For easier performance every accordion voice should have at least two players (to use diviso).

8 *mf*

8 arco pizz. arco pizz. arco pizz. arco

13 *f* *mf*

13 1. 2. *sempre mf* *mf* 3

19 *pizz.* *mf* 3

24 *f* 3 **A** *p* *pizz.* *mf*

29 *mp* *mf*

34

38 **B** *f*

42 use  loco on small accordions **C** *f* *ff* *f > mf*

48 *p* *f*

54 *f* *mf* *f* *mf* *pizz.*

58 **D**

64 **E**

70 **F**

76

82 **G**

88

93 **H**

98

103 **I**

107

113 **J**

118 **K**

123

mp

128

mf *mp*

132

L

136

use loco on small accordions
8
f *f* *f* *ff*

141

M 8
f > mf *p* *f*

147

8
mf

152

pizz. 8
N 2 arco 2
f *mf* *mf* *p*

160

4
p *poco cresc.*

170

P 3
mp *p* *pp* *pp*

175

3 *pizz.*
pp

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☉ light tremolo
pizz.

6 *mf*

11 *pizz.* *arco* 1. *pizz.* 2. *arco* *mf*

18 *sempre mf* *pizz.* *arco* *mf*

23 *f* *p* *mf*

28

33 *mp* *mf* *mp* *p* *mp* *mf*

38 *mp* *mf* *p* *mp* *mf* *mf*

43 *f*

48 *mf* *f* *mf*

53 *mf* *f* *mf* *pizz.*

58 **D** arco *p*

64 **E** *sf* *p*

69 *pp* *mp* *f*

74 **F** *p*

80 **G** *sf* *f* *mf* *f*

85 *mf* *f* *mf* *f* *mf*

90 *p* *mf* *p* *mf* *p*

95 **H** pizz. *mf* *mf*

101 **I** arco *f* *mf*

106 pizz. arco pizz. arco *sempre mf*

112 **J** arco *mf* *più f*

116 *mf* *f*

120 **K**

124

128 $mp < mf$ mp p mp

132 **L** $mf >$ mp $mf >$ $p <$ mp $< mf$

137 mf **M** f

143 mf $f >$ mf

148 mf f mf **N** 4 pizz.

157 arco p **4** Solo f **2** f a2

169 **P** $mp >$ $p >$ pp pizz.

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1. 2.

A B C

58 **D**

64 **E** 5

74 **F**

80 **G**

86

92

97 **H** cue-size notes optional

103 **I**

108

113 **J**

117

121 **K**

126 *f* *mf*

131 *mf* *f* *L*

136 *ff* *mp*

141 *f* *mf* *f* *mf* *M*

147 *f*

153 *p* *sf > p* *sf > p* *N*

164 *mf* *p* *pp* *P*

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mf

6

f mf

12

più f

17

mf

21

25

A

mf

30

mf f

35

B

mf f

41

ff mp

46

C

f mf f mf

51

2

58 **D**

66 **E** 5 **F**

77 **G** 3

84 3 **H**

90 3 **I** or 8vb 3 *più f*

105 **J** 3 *mf*

115 **K** 3 *mf* *< più f*

124 *mf* *f*

128 *mf* *f*

133 **L** *ff*

137 *mp* **M** *f*

142 *mf* *f* *mf*

148 **N** *mf*

157 *p* *p* *f* **P** **6**

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58 **D**  *mp* *mf* *mp* *mf* *sf*

66 **E** **5**  or  **F** *p* *mf* *f* *mf*

77 **G** *mp* *mp* *mf* *sf* *p*

84 *p* *p* *p*

90 *mp* *mp* *mp* *mp* *mp*

95 **H** **3**  *p* *mf* *mf*

100 *f*

105 **I**  *mf* **3** *più f* **3**

110 **J**  B.S. *mf*

115

120 **K**  *mf* **3** *più f* *più f*

124 *mf* *f*

129 *mf* *mf* *f* **L**

134 *ff* *mp*

139 *f* *mf* **M**

144 *f* *mf*

151 *mf* *p* *p* **N** **5**

166 Solo *f* *f* **2** **P** **6**

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66 **E** \ominus *p* *pp cresc.* *mf* >

74 **F** \ominus *p* < > < > < > < > < > < > < > < > *sf* >

82 **G** *p* *mf* *p* *3* *p* *3*

88 *mf* *p* *3* *mf* > *p* *3* *mf*

93 *p* *3* *mf* > *mp* > *mp* > *mf* **H** \ominus

99

104 *f* *mf* **I** \ominus *3* *mf* *omit low E if unavailable*

113 **J** \ominus *p*

119 *mp* *mf* **K** \ominus *3* *mf* *< più f*

124 *mf* *f*

129 *mf* *mf* *3* *f* **L** \ominus *3*

135 *3* *ff* *mp*

140 **M**

f *mf* *f* *mf* 8

146 **N**

8 use bass on small accordions *mf* 7

155 **P**

p *mf* *mp* *pp* 7

168 **P**

f *mf* *mp* *pp*

175 *pp*

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♩ = 144  pizz.

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6 *mf*

11 *f* arco pizz. arco 1.

17 *sempre mf* 2. *pizz.* *più f* 3

22 *mf* 3 *f* 3

26 **A** *p*

30 *mp* *mf* *pizz.*

34

38 **B** *f*

42 arco *f* *f* 3 *ff* **C** *f* *mf*

47 *p* *f*

53 *mf* *f* *mf* *pizz.*

127 *pizz.*
mp < *mf*

Musical staff 127-130: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. Dynamics range from mezzo-piano (mp) to mezzo-forte (mf). The word 'pizz.' is written above the staff.

131 **L**

Musical staff 131-134: Treble clef, key signature of two sharps. The staff contains a continuous melodic line with eighth and quarter notes. A box containing the letter 'L' is placed above the staff.

135 *arco*
f *f* *f* *f*

Musical staff 135-139: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. Dynamics are marked as forte (f). The word 'arco' is written above the staff.

140 **M**
ff *f* > *mf* *p* *f*

Musical staff 140-146: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. Dynamics range from fortissimo (ff) to piano (p). A box containing the letter 'M' is placed above the staff.

147 *mf*

Musical staff 147-151: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. Dynamics range from mezzo-forte (mf) to piano (p). A box containing the letter 'N' is placed above the staff.

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

Musical staff 152-158: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Dynamics range from forte (f) to piano (p). The words 'pizz.' and 'arco' are written above the staff.

159 *mf* *p* *mf* *p*

Musical staff 159-164: Treble clef, key signature of two sharps. The staff contains a melodic line with eighth and quarter notes. Dynamics range from mezzo-forte (mf) to piano (p).

165 *mp* *p* *pp*

Musical staff 165-172: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Dynamics range from mezzo-piano (mp) to pianissimo (pp).

173 **P** *pizz.*
pp

Musical staff 173-177: Treble clef, key signature of two sharps. The staff contains a melodic line with quarter and eighth notes. Dynamics range from pianissimo (pp) to mezzo-piano (mp). A box containing the letter 'P' is placed above the staff.

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♩ = 144

mf *3* *>* mf *3* *f* *3*

6 *3* *gliss.* *<* ff *mf*

10 *>* *sempre mf*

15 1. 2. *3*

20 *piu f* *3* *>* mf *3* *<* f *3*

25 **A** *p*

29 *mp* *mf*

34 *mp* *p* *mp* *mf* *>*

(omit high B if hand is too small)

38 **B** *mp* *mf* *>* *p* *mp* *<* mf *mf*

43 **C** *f* *mf*

48 *p* *f*

52 low E on bass on small accordions

Musical staff 52-56. Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth-note chords. A dynamic marking of *mf* is present at the end of the staff.

Musical staff 57-62. Treble clef, key signature of two sharps. Staff 57 starts with *pizz.* and *f*. A box labeled 'D' is above the staff. The word 'arco' is written above the staff. Dynamics include *mf*, *p*, and *p* with hairpins. A fermata is placed over the final measure.

Musical staff 63-69. Treble clef, key signature of two sharps. A box labeled 'E' is above the staff. Dynamics include *sf* and *p*. A fermata is placed over the final measure.

Musical staff 70-76. Treble clef, key signature of two sharps. A box labeled 'F' is above the staff. Dynamics include *pp cresc.*, *mf*, and *p*. A fermata is placed over the final measure.

Musical staff 77-82. Treble clef, key signature of two sharps. A box labeled 'G' is above the staff. Dynamics include *sf* and *p*. A fermata is placed over the final measure.

Musical staff 83-88. Treble clef, key signature of two sharps. Dynamics include *p* and *p* with hairpins.

Musical staff 89-95. Treble clef, key signature of two sharps. Dynamics include *mp* with hairpins.

Musical staff 96-101. Treble clef, key signature of two sharps. A box labeled 'H' is above the staff. Dynamics include *p*, *mf*, *mf*, and *f*. Triplet markings (3) are present.

Musical staff 102-105. Treble clef, key signature of two sharps. A box labeled 'I' is above the staff. Dynamics include *ff* and *mf*. A *pizz.* marking is present. Triplet markings (3) are present.

Musical staff 106-110. Treble clef, key signature of two sharps. Dynamics include *sempre mf*.

Musical staff 111-115. Treble clef, key signature of two sharps. A box labeled 'J' is above the staff. Dynamics include *p* and *p* with hairpins. Triplet markings (3) are present.

Musical staff 116-120. Treble clef, key signature of two sharps. Dynamics include *mf* and *f*. Triplet markings (3) are present.

121 **K**

p

126 *mp* *mf* *mp* *p*

(omit high B if hand is too small)

131 *mp* *mf* > *mp* *mf* >

L

135 *p* < *mp* < *mf* *mf*

140 *f* *mf* > *p*

M

145 *f* *mf* > *p*

low E on bass on small accordions

148 *mf* *f* *mf* *pizz.* *arco*

153 *f* *p* *f*

N

3

163 *f* *p* *poco cresc.* *mf*

169 *mp* *p* *pp* *pizz.* *pp*

P

175 *pp*

Bass Accordion


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 pizz.



mf

6

f mf

12 arco pizz. arco pizz. arco 1. pizz.

sempre mf

17 2. pizz. arco

mf mf

23 A pizz.

più f p

29 mp mf

35 arco B pizz.

p

39 arco pizz. arco

f mf

44 C

f mf p

50 f

53 pizz. arco

mf f p

58 **D**

64 **E**

70 **F**

76

pp cresc. ----- *f* ----- *p*

82 **G**

f ----- *mf* > *f* ----- *mf* > *f* ----- *mf* >

88

f ----- *mf* > *mf* > *mf* > *mf* > *mf* >

94 **H** *pizz.*

mf > *mf* > *mf* > *mf*

100

f *mf*

105 **I** *arco*

sempre mf

110 *pizz.* *arco* *pizz.* *arco* *pizz.* **J** *arco*

mf

116 **K** *pizz.*

più f *p*

122

mp <

128

mf

