

Symphony nr. 6, op. 74

“Pathétique”, mov. 2

Pyotr Tchaikovsky

*arranged by Paul De Bra for
accordion orchestra*

(1, 2, 3, 4, 5, 6, 7, 8, bass, timpani)

From Symphony nr. 6, opus 74, by Tchaikovsky, movement 2 is not only very well known but is also not very difficult for an accordion orchestra with many players. For this arrangement it is best to have at least two players in each voice in order to be able to use “diviso”.

The arrangement shows extra adaptations to make it possible to play this with “small” accordions (with just 41 treble notes). It is best and easiest if more notes are available though.

The arrangement makes extensive use of registers in order to capture the many different sounds that are available in a symphonic orchestra.

Professor P made a recording available on YouTube (played with several different accordions, also using diviso, bass accordion, and with the timpani part generated by Muscore).

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

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

(Pathétique)

Pyotr Ilyich Tchaikovsky
arr. Paul De Bra

Allegro con grazia

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

♩ = 144

☉ light tremolo
pizz.

The musical score is arranged for 8 accordions, Bass, and Timpani. The key signature is two sharps (D major) and the time signature is 5/4. The score is divided into six measures. The instruments and their parts are as follows:

- Acc. 1:** Rests in the first three measures, then plays a melody starting in the fourth measure with a dynamic of *mf*.
- Acc. 2:** Plays a melody throughout, starting with a dynamic of *mf* and a light tremolo/pizzicato effect.
- Acc. 3:** Plays a melody throughout, starting with a dynamic of *mf* and a light tremolo/pizzicato effect. It features a triplet in the second measure and another triplet in the fifth measure.
- Acc. 4:** Plays a melody throughout, starting with a dynamic of *mf* and a light tremolo/pizzicato effect.
- Acc. 5:** Plays a melody throughout, starting with a dynamic of *mf* and a light tremolo/pizzicato effect.
- Acc. 6:** Plays a melody throughout, starting with a dynamic of *mf* and a light tremolo/pizzicato effect.
- Acc. 7:** Plays a melody throughout, starting with a dynamic of *mf* and a light tremolo/pizzicato effect.
- Acc. 8:** Plays a melody throughout, starting with a dynamic of *mf* and a light tremolo/pizzicato effect. It features a triplet in the second measure and another triplet in the fifth measure.
- Bass:** Plays a bass line throughout, starting with a dynamic of *mf* and a light tremolo/pizzicato effect.
- Timp.:** Rests throughout the piece.

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

7

I arco pizz. arco pizz. arco pizz. arco

II arco pizz. arco pizz. arco

III *gliss.* *ff* *mf* *3* *3* *più f*

IV *f* *mf* *mf* or *8vb* *3* *3* *più f*

V *f* *mf* *3* *3* *più f*

VI *f* *mf*

VII *f*

VIII *gliss.* *ff* *mf* *3* *3*

B *f* *mf*

T

13

I *sempre mf*

II *sempre mf*

III 3

IV 3

V 3

VI omit low E if unavailable

VII *sempre mf*

VIII *sempre mf*

B *sempre mf*

T

1. pizz.

2. *mf* arco

18

I
II
III
IV
V
VI
VII
VIII
B
T

mf
mp
mf
mf
mf
p
arco
mf

più f
più f
più f
più f

mf
mf
mf
mf

B.S.

23

I

II

III

IV

V

VI

VII

VIII

B

T

A

f 3

f 3

mf

più f

mp

f 3

f 3

p

p 3

mf

mf

mf 3

p pizz.

p

28

I

II

III

IV

V

VI

VII

VIII

B

T

più f

mf

f

mp

33

pizz.

B

I *mf*

II *mp* *mf* *mp* *p* *mp* *mf* *mp*

III *mf* *mf* *mf* *mf* *f* *mf*

IV *mf* *mf* *mf* *mf* *f* *mf*

V *mf* *mf* *mf* *mf* *f* *mf*

VI *mf* *mf* *mf* *mf* *f* *mf*

VII *mp* *mf* *mf* *mf* *f* *mf*

VIII *mf* *mp* *p* *mp* *mf* *mp* *pizz.*

B *mf* *mp* *p* *mf* *arco* *pizz.* *p*

T

45 ⁸ C

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

II *f* *mf* *f* *mf*

III *f* *mf* *f* *mf*

IV *f* *mf* *f* *mf*

V *f* *mf* *f* *mf*

VI *f* *mf* *f* *mf* use bass on small accordions

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

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

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

T

8

51 8

I *mf* *f* *mf* pizz.

II *mf* *f* *mf* pizz.

III *f* 3

IV

V

VI

VII *mf* *f* *mf* pizz.

VIII *mf* *f* *mf* arco

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

T *f* *p* *mp* *mf* *p*

low E on bass on small accordions

58 **D**

I *p* arco

II *p* arco

III *p*

IV *p*

V *p*

VI *mp* *mf* *mp*

VII *p* arco

VIII *p* arco

B *p*

T *p*

64

E

I *sf* *p*

II *sf* *p*

III *sf*

IV *sf*

V *mf* *sf*

VI *mf* *sf* *p*

VII *sf* *p*

VIII *sf* *p*

B *p*

T *p*

70

I *pp* *mp* *f* *p*

II *pp* *mp* *f* *p*

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

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

V *p* *mf* *f* *mp*

VI *pp cresc.* *mf* *p*

VII *pp* *mp* *f* *p* arco

VIII *pp cresc.* *mf* *p*

B *pp cresc.* *f* *p*

T *pp cresc.* *mf* *p*

F

82 **G**

I *f* *mf* *f* *mf* *f* *mf*

II *f* *mf* *f* *mf* *f* *mf*

III *p* *mf* *p* *p* *p*

IV *p* *mf* *p* *p* *p*

V *p* *mf* *p* *p* *p*

VI *p* *mf* *p* *p* *p*

VII *f* *mf* *f* *mf* *f* *mf*

VIII *p* *mf* *p* *p* *p*

B *f* *mf* *f* *mf* *f* *mf*

T *mf* *p* *mf* *p* *mf* *p*

88

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

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

III *mf* *p* *mf* *mp* *f* *p* *mf*

IV *mf* *p* *mf* *p* *mf* *p* *mf*

V *p* *mp* *mp* *mp* *mp* *mp* *mp*

VI *mf* *p* *mf* *p* *mf* *p* *mf*

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

VIII *p* *p* *mp* *mp* *mp* *mp* *mp*

B *f* *mf* *mf* *mf* *mf* *mf* *mf*

T *mf* *p* *mp* *mp* *mp* *mp* *mp*

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95

H

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

II *mf* *mf* cue-size notes optional

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

IV *p* *mf* *mf*

V *p* *mf* *mf*

VI *mp* *mp* *mf* pizz.

VII *mf* *mp* *mf*

VIII *mp* *p* *mf* pizz. *mf* *f*

B *mf* *mf* *mf*

T *mp* *mp*

108 pizz. arco

I *sempre mf* *mf* arco

II *sempre mf* *mf*

III *più f* 3

IV *più f* 3

V *più f* 3

VI \ominus

VII arco *sempre mf* pizz. omit low E if unavailable arco

VIII *sempre mf* pizz. arco

B *sempre mf* arco pizz. arco

T pizz.

113 **J**

I 3 *mf*

II 3 *più f* 3 *mf*

III *mf*

IV *mf*

V *mf* B.S.

VI *p*

VII 3 *più f* 3 *mf*

VIII 3 *più f* 3 *mf*

B arco *mf*

T

123

I

II

III

IV

V

VI

VII

VIII

B

T

più f

mf

f

mp

128

I *pizz.* *mf*

II *mp* *mf* *mp* *p* *mp* *mf*

III *mf* *mf* *mf* *f*

IV *mf* *mf* *mf* *f*

V *mf* *mf* *mf* *f*

VI *mf* *mf* *mf* *f*

VII *mp* *mf* *pizz.* *mf* *f*

VIII *mf* *mp* *p* *mp* *mf* *arco*

B *mf*

T

133 **L**

use  loco on small accordions

8

I *f*

II *mp* *mf* *p* *mp* *mf* *mf*

III *ff* *mp*

IV *ff* *mp*

V *ff* *mp*

VI *ff* *mp*

VII *f* *f*

VIII *mp* *mf* *p* *mp* *mf* *mf*

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

T

(omit high B if hand is too small)

pizz. *arco*

139 8 **M**

The musical score is arranged in ten staves, labeled I through T. The key signature is G major (one sharp) and the time signature is 3/4. The score begins at measure 139, marked with a rehearsal sign 'M' and a measure rest '8'. The dynamics are marked as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as triplets, slurs, and crescendo/decrescendo hairpins. The parts for I, VII, and VIII are in treble clef, while B and T are in bass clef. The strings (B and T) are mostly silent in this section.

145

8

I

II

III

IV

V

VI

VII

VIII

B

T

f

f

f

f

use bass on small accordions

8

low E on bass on small accordions

3

f *p*

151 8^{-7} pizz. arco

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

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

III *f* *p*

IV *mf*

V *mf*

VI *mf* *p*

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

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

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

T *mp* *mf* *p*

play D, E on bass on small accordion

N

161

I *p* Solo *poco cresc.*
 II *f* *f* a2
 III *sf > p* *sf > p*
 IV *p* *p* Solo *f* a2
 V *p* *p* Solo *f* a2
 VI *f* *f*
 VII *mf* *p* *mf* *p* *p* *poco cresc.* *mf* *dim.*
 VIII *f* *f* *p* *poco cresc.* *mf* *dim.*
 B *mf* *p* *mf* *p* *poco cresc.* *mf* *dim.*
 T

