

Peter Ilyich Tchaikovsky
Symphony No. 6 in B Minor, Op. 74 (Pathétique)

Kontrabaß

I

Adagio

div. *pp* *cresc.* *f* *p* *pp* *cresc.*
pp *cresc.* *f* *p* *pp* *cresc.*

Allegro non troppo

ritenuto

f *p* *mf* *pp* *f* *Fl.*

Viola

Klar. I.

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

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

unis.

p *f* *mp* *mf*

mp *3*

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II

Allegro con grazia

pizz.
mf

div. *unis.*

div. *arco* *pizz.* *arco* *pizz.* *arco* *1. pizz.*

2. pizz. *sempre mf* *unis.* *mf arco*

A pizz. *più f* *p*

arco *B pizz.* *arco* *pizz.*

arco *f* *mf* *p*

C *f* *mf* *p* *f*

51 *V* *7* *7* *7*

pizz. *arco* *D V* 1 2 3 4 5 6

7 *8* *E V* 1 2 3 4 5

63 *p* *pp cresc.*

6 *7* *8* *F V* 1 2 3 4

70 *f* *p*

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6

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151 *pizz.* *arco* **N** (V) *f* *mf* *p*

160 *mf* *p* *mf* *p* *p* *poco cresc.*

164 3 4 5 6 7 8 1 *mf* *dim.* *mp* *p* *pp*

173 *pp* *pp* *pp* *pp* *pizz.*

III

Allegro molto vivace

Viol. I Fl. I

133 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

134 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

135 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

136 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

137 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

138 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

139 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

140 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

141 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

142 *mf* *dim.* *p* *p* *pp* *pizz.* *p*

143 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

144 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

145 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

146 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

147 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

148 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

149 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

150 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

151 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

152 *sempre p* *sempre p* *sempre p* *sempre p* *sempre p*

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28

arco
D
arco
f

32

dimin.
dimin.

36

pizz.
p
pizz.
p

41

E
arco
p
arco
f

46

unis.
F
f

48

pp cresc.
f
pp cresc.
f
G

52

p
mf

56

f
ff

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132

Musical notation for measures 132-136. The key signature is B minor. The notation includes various articulations such as accents and slurs, and dynamic markings like *mf*.

137

Musical notation for measures 137-141. The notation includes dynamic markings *f* and *mf*, and articulations like accents and slurs.

151

Musical notation for measures 151-155. The notation includes dynamic markings *mf dim.*, *p*, and *pp*, and articulations like accents and slurs. The word *div.* is written above the first staff. The word *pizz.* is written above the second staff.

158

Musical notation for measures 158-162. The notation includes the dynamic marking *sempre p* and a fermata over the final measure.

163

Musical notation for measures 163-167. The notation includes the dynamic marking *poco a poco cresc.* and a fermata over the final measure.

167

Musical notation for measures 167-171. The notation includes dynamic markings *f* and *arco*, and articulations like accents and slurs.

171

Musical notation for measures 171-175. The notation includes dynamic markings *dimin.* and *p*, and articulations like accents and slurs. The word *pizz.* is written above the second staff.

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12

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178

180

186

193

204

211

214

217

220

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14

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297 *Ggn* *mf*

302 *sempre fff*

307 *Hh*

312 *mf* *fff* *Ii* *v* *v*

317 *mf* *f*

322 *f* *fff* *Kk* *mf*

325 *v* *mf*

329 *sempre fff*

332 *Ll*

335

338

342 *v*

Detailed description: This page of a musical score for Contrabass contains measures 297 through 342. The music is written in a single system with ten staves. The key signature is B minor (two flats) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include 'sempre fff' (measures 302-307), 'mf' (measures 312-317), and 'f' (measures 322-325). Fingerings are indicated by letters G, H, I, K, L above notes. Measure numbers 297, 302, 307, 312, 317, 322, 325, 329, 332, 335, 338, and 342 are placed at the beginning of their respective staves. The piece concludes with a double bar line at the end of measure 342.

KONTRABASS

IV
Finale

Adagio lamentoso
Vcl. *largamento* *affrett.* *mf cresc.*

10 *rallent.* *ff = mf* *f = mf* *mf = mp* *p*

Andante *p = pp* *p* *pp*

16 *Adagio poco meno che prima*

28 *pp* *mf* *f* *mf* *dim.* *pp*

Andante Hr. I *pp* *cresc.* *mf* *poco animando*

37 *ritenuto* **Tempo I** *p* *cresc.* *poco animando* *ritenuto* *mf*

46 *Tempo IV* *poco animando* *ritenuto* *cresc.* *f*

55 *Tempo I* *Animando* *div.* *cresc.* *ff* *ff*

63 *Più mosso* *cresc.* *ff* *ff*

72 *sempre ff* *sempre ff*

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16

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Vivace

unis. string.

77

Andante

82

G Andante non tanto

90

string. molto

100

111

I Moderato assai

116

118

incalzando

120

122

ritenuto

124

K Andante

126

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135 *p* 10 11 **L** Dämpfer 1 *poco rallent.* 6 **quasi Adagio**
Pos. III

M *Andante giusto*
con sord. 1 2 3 4

151 5 6 7 8

N *div.* 1 2 3 4
sempre mf

169 5 6 7 8
dim.

163 *pizz.*

ritenuto
167 *dim.* *ffff*