

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

Fagott I

I

Adagio Solo

Rh. *pp* *mp* *sf* *p* *pp*

Allegro non troppo

*rien.* Fl. I *mp* *sf* *p*

Viola *p* *mf*

1 7 3 2 B 1 1

A 10 Vol. *pp* *p*

51 *mp* 4 2 B *mp*

60 *mp* 4 1 *mp*

\* Fag. II *mp* *ff*

Un poco animando

Un poco più animato *f*

71 *f*

D *mf* *p* *pp* *mf*

\* Pos. III *rit. molto* Adagio

3 1

Detailed description: This is a page of a musical score for the first Bassoon (Fagott I) in Tchaikovsky's Symphony No. 6. The score is written in bass clef with a key signature of one sharp (F#). It begins with a tempo marking of 'Adagio Solo' and a dynamic of 'pp'. The music features a melodic line with various dynamics including 'mp', 'sf', 'p', and 'pp'. There are several performance instructions such as 'Allegro non troppo', 'rien.', 'Vol.', and 'Un poco animando'. The score includes fingerings (e.g., 1, 7, 3, 2, B, 1, 1) and breath marks. The page contains measures 8 through 77, with a section marked 'D' starting at measure 77. The score concludes with a 'rit. molto Adagio' marking and a final dynamic of 'pp'.



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4

VIOLIN I

M 10

Fl. I

N

mf

cresc.

f

fff

ff

ff

229  
242

245  
255

256  
265

266  
271

272  
284

285  
298

299  
306

307  
312

313  
318



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FAGOTT I

222 *sempre fff*

226 *ff*

228 *ff*

232

237 *A<sub>2</sub>*

242 *A<sub>2</sub>*

247

251 *B<sub>b</sub> Pos. I*

256 *f* *\*Pos. I*

261 *ff* *\*Pos. I*

266 *ff* *\*Pos. I*

272 *ff* *\*Pos. I*

D<sub>d</sub>

The musical score for Bassoon I consists of ten staves of music, numbered 222 to 272. The notation is in bass clef with a key signature of two sharps (D major/B minor). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *ff*, *fff*, and *f*. Performance instructions include *sempre fff* and *ff*. Fingerings are indicated by numbers 1-4. Breath marks are shown as curved lines above notes. The score includes several key changes: *A<sub>2</sub>* at measures 237 and 242, and *B<sub>b</sub> Pos. I* at measure 251. A *D<sub>d</sub>* marking appears at measure 266. The piece concludes with a *ff* dynamic at measure 272.