

TWO EXCERPTS  
FROM THE  
PATHETIC SYMPHONY

Concert Flute & Piccolo.

I. ANDANTE FROM 1<sup>ST</sup> MOVEMENT.

TSCHAIKOWSKY, OP. 74.

Andante appassionata. *a 2* *ff* Fl. *Andante espressivo.* 3 ① 3

Fl. *accel.* *rit.* 1 *accel.* *rit.* 1 *mf* *mf*

② Moderato. Fl. Solo. 3 *mp*

Fl. 8va. Picc. *mf*

Fl. 8va. Picc. Fl. only *mf* *mp* ③

*cresc.*

Andante espressivo. ④ Fl. *mf*

*accel.* Fl. 8va. Picc. *ff* *rit.*

Fl. *accel.* Fl. 8va. Picc. *ff* *rit.* Fl.

⑤ Moderato assai. *mf*

⑥ Adagio *rit molto* 3 *ppp*

7 4

Concert Flute & Piccolo.

II. MARCH FROM 3<sup>rd</sup> MOVEMENT.

Allegro molto vivace.

The musical score is written for Concert Flute and Piccolo. It begins with the tempo marking "Allegro molto vivace." and a 2/4 time signature. The first staff includes a measure with a "5" above it, followed by a dynamic of *p* and a *Fl.* marking. The second staff has a *mp* dynamic and a *Fl. 8<sup>va</sup> Pico.* marking. The third staff starts with a circled "1" and a *mf* dynamic, followed by a *f* dynamic and a *ff* dynamic. The fourth staff features a circled "1" and a *ff* dynamic. The fifth staff has a circled "2" and a *f* dynamic, followed by a circled "3" and a *cresc.* marking. The sixth staff starts with a circled "4" and a *ff* dynamic. The seventh staff has a *Fl. 8<sup>va</sup>* marking and a *mf* dynamic. The eighth staff also has a *Fl. 8<sup>va</sup>* marking and a *mf* dynamic. The ninth staff has a *Fl. 8<sup>va</sup>* marking and a *ff* dynamic. The tenth staff has a circled "6" and a *ff* dynamic. Various other markings include "a 2", "3", and "10".

Concert Flute & Piccolo.

7 Fl. 8va

cresc.

8 6

9 Fl. 8va

10 sempre ff

11 ff

# TWO EXCERPTS FROM THE PATHETIC SYMPHONY

Oboes.

## I. ANDANTE FROM 1st MOVEMENT.

TSCHAIKOWSKY, OP. 74.

Andante appassionata. **1** Andante espressivo. *accel.* *rit.*

*ff* *mf* *f*

*accel.* *rit.* **2** Moderato. *3* *a 2* *mf*

*mf* *f*

**3** *1st* *mp* *cresc.* *3*

*f* *ff*

*rit.* *a 2* **4** Andante espressivo. *12* *8* *p non staccato*

*ff* *sf*

*accel.* *rit.* *accel.*

*ff* *sf* *ff*

*rit.* **5** Moderato assai. *mf*

*sf*

**6** Adagio mosso. *rit. molto* *4* *3* *ppp*

*mf*

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Oboes.

II. MARCH FROM 3<sup>rd</sup> MOVEMENT.

Allegro molto vivace.

1<sup>st.</sup>  
*p* *poco cresc.*

*mp* *mf*

*f* *ff*

*ff* *ff*

*p* *mf* *f*

*cresc.* *ff*

*mf* *mf*

*mf* *f* *cresc. poco a poco*

*ff*

*f*

Oboes.

3

a 2

7

a 2

cresc.

3

3

3

3

a 2

8

4

9

cresc.

ff

10

sempre ff

11

ff

3

# TWO EXCERPTS FROM THE PATHETIC SYMPHONY

1st Bassoon.

## I. ANDANTE FROM 1st MOVEMENT.

TSCHAIKOWSKY, OP. 74.

**Andante appassionato.**

**1** **Andante espressivo.** *accel.*

*ff* *mf* *dim.* *p* *p* *mf*

*rit.* *accel.* *rit.* **2** **Moderato.**

*f* *mf* *f* *mf*

*mf* *mf*

**3**

*mp* *cresc.* *f*

*ff* *ff* *sf*

**4** **Andante espressivo.**

*p non staccato*

*accel.* *rit.* *accel.*

*ff* *sf* *ff*

**5** **Moderato assai.**

*rit.* *sf* *mf*

*mp* *p* *dim. e rall.*

**6** **Adagio molto.**

*Solo.* *rit. molto* *Solo.*

*pp* *ppp* *ppp*

The musical score is written for the 1st Bassoon part. It begins with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The first section, marked 'Andante appassionato', starts with a forte (ff) dynamic and includes markings for 'mf', 'dim.', 'p', and 'mf'. The second section, 'Andante espressivo', begins with a piano (p) dynamic and includes 'accel.' and 'mf' markings. The third section, 'Moderato', starts with a mezzo-forte (mf) dynamic and features triplet markings. The fourth section continues with 'mf' and 'f' dynamics. The fifth section, 'Andante espressivo', changes to a 12/8 time signature and includes 'p non staccato', 'accel.', 'rit.', and 'sf' markings. The sixth section, 'Moderato assai', returns to 4/4 time and includes 'rit.', 'sf', and 'mf' markings. The final section, 'Adagio molto', is marked 'Solo' and includes 'rit. molto' and 'Solo' markings, with dynamics ranging from 'pp' to 'ppp'.

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## II. MARCH FROM 3<sup>rd</sup> MOVEMENT.

*Allegro molto vivace.*

*p* *poco cresc.* *mp*

*mf* *cresc.* *f*

*ff* *ff*

*p*

*mf* *mp*

*mf* *cresc.* *ff*

*mp* *mp* *mf*

*mp* *mf* *f* *cresc. poco a poco*

*ff*



First musical staff, bass clef, key signature of two flats, 4/4 time signature. Contains a sequence of eighth and sixteenth notes.

Second musical staff, bass clef, key signature of two flats, 4/4 time signature. Features a triplet of eighth notes and a sixteenth-note triplet.

Third musical staff, bass clef, key signature of two flats, 4/4 time signature. Continues the melodic line with eighth and sixteenth notes.

7

Fourth musical staff, bass clef, key signature of two flats, 4/4 time signature. Includes a triplet of eighth notes and a sixteenth-note triplet.

Fifth musical staff, bass clef, key signature of two flats, 4/4 time signature. Features a series of eighth notes with accents.

*cresc.*

Sixth musical staff, bass clef, key signature of two flats, 4/4 time signature. Continues the eighth-note pattern with accents.

8

Seventh musical staff, bass clef, key signature of two flats, 4/4 time signature. Includes dynamic markings *p*, *mf*, and *f cresc.* along with a triplet of eighth notes.

9

Eighth musical staff, bass clef, key signature of two flats, 4/4 time signature. Features a dynamic marking of *ff* and a series of eighth notes.

10

Ninth musical staff, bass clef, key signature of two flats, 4/4 time signature. Contains a series of triplet eighth notes.

*sempre ff*

easier:

Tenth musical staff, bass clef, key signature of two flats, 4/4 time signature. Shows an alternative phrasing for the triplet eighth notes.

Eleventh musical staff, bass clef, key signature of two flats, 4/4 time signature. Continues the triplet eighth-note pattern.

11

Twelfth musical staff, bass clef, key signature of two flats, 4/4 time signature. Features a dynamic marking of *fff* and a series of eighth notes.

Thirteenth musical staff, bass clef, key signature of two flats, 4/4 time signature. Ends with a triplet of eighth notes and a final note.

4

# TWO EXCERPTS FROM THE PATHETIC SYMPHONY

2nd Bassoon.

## I. ANDANTE FROM 1<sup>st</sup> MOVEMENT.

TSCHAIKOWSKY, OP. 74.

Andante appassionato. **1** Andante espressivo.

*ff* *mf* *dim.* *p*

*accel.* *rit.* *accel.* *rit.* **2** Moderato. *mf*

*mf* *f* *mf* *f* *mf*

*mf* *mf*

**3** *mp* *cresc.* *f*

*6* *6* *rit.* *ff* *ff* *sf*

**4** Andante espressivo. *p non staccato*

*accel.* *rit.* *ff* *sf* *ff*

*rit.* **5** Moderato assai. *sf* *mf*

*mp* *p* *dim. e rall.*

**6** Adagio molto. Solo. *pp* *rit. molto* *ppp* *ppp*

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# II. MARCH FROM 3<sup>rd</sup> MOVEMENT.

**Allegro molto vivace.**

*p* *poco cresc.* *mp* *mf* *cresc.*

*f* *ff*

*fff*

*p*

*mf* *mp*

*f* *cresc.* *ff*

*mp*

*mp* *f* *cresc. poco a poco*

*ff*

2nd Bassoon.

Musical score for 2nd Bassoon, measures 7-11. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 7 is marked with a circled '7'. Measure 8 is marked with a circled '8' and includes dynamic markings *fff* and *f cresc.*. Measure 9 is marked with a circled '9' and includes dynamic markings *p*, *mf*, and *f cresc.*. Measure 10 is marked with a circled '10' and includes the marking *sempre fff*. A section of measure 10 is bracketed and labeled 'easier.' with a circled '10' above it. Measure 11 is marked with a circled '11' and includes the marking *fff*. The score features various rhythmic patterns, including eighth and sixteenth notes, and includes triplets and accents.

TWO EXCERPTS  
FROM THE  
PATHETIC SYMPHONY

E♭ Clarinet.

I. ANDANTE FROM 1st MOVEMENT.

TSCHAIKOWSKY, OP. 74.

*Andante appassionato.*

*Andante espressivo.*

*accel.* *rit.*

*mf* *f*

*accel.* *rit.*

*mf* *f* *mp*

*Tutti*

*mf*

*accel.* *rit.*

*mf* *mp* *f*

*oress.*

*ff* *ff* *sf*

*Andante espressivo.*

*accel.* *rit.*

*mf* *ff*

*Moderato assai.*

*Adagio mosso.*

*rit. molto*

*mf* *ppp*

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E♭ Clarinet.

II. MARCH FROM 3<sup>rd</sup> MOVEMENT.

Allegro molto vivace.

5 *p* *a 2* *mp* *mf* *ff* *fff* *dim.* *mf* *cresc.* *f* *cresc.* *ff* *mf* *a 2* *mf* *mf* *cresc.* *poco* *a* *poco* *ff*

E♭ Clarinet.

7

*cresc.*

*ff*

8 *f* *cresc.* 9 *ff*

10 *sempre ff*

11 *ff*

# TWO EXCERPTS FROM THE PATHETIC SYMPHONY

Solo B $\flat$  Clarinet.

## I. ANDANTE FROM 1<sup>st</sup> MOVEMENT.

TSCHAIKOWSKY, OP. 74.  
Arranged for Military Band  
by Percy E. Fletcher.

Andante appassionato.

Solo.

Andante espressivo.  
Tutti.

accel. rit. accel.

Moderato.  
staccato

cresc.

unis.

mf

mp

mf



Solo B $\flat$  Clarinet.

Musical staff 1: Treble clef, key signature of two flats. The staff contains a melodic line with a circled number '3' above it. Dynamics include *mp*. There are slurs and accents throughout.

Musical staff 2: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. Dynamics include *cresc.* and *f*.

Musical staff 3: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. Dynamics include *ff* and *ff*. The marking *unis. rit.* is present.

④ Andante espressivo.

Musical staff 4: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. Dynamics include *sf* and *mf*.

Musical staff 5: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. Dynamics include *ff*. Markings include *accel.* and *rit.*

Musical staff 6: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. Dynamics include *ff*. Markings include *accel.* and *rit.*

⑤ Moderato assai.

Musical staff 7: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. Dynamics include *mf* and *mp*.

Musical staff 8: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. Dynamics include *p*, *dim.*, *rall.*, and *pp*. The marking *Solo.* is present.

⑥ Adagio mosso.

Musical staff 9: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. Dynamics include *pp* and *ppp*.

Musical staff 10: Treble clef, key signature of two flats. The staff contains a melodic line with slurs and accents. Dynamics include *ppp*. Markings include *rit. molto* and *Tutti.*

Solo Bb Clarinet.

II. MARCH FROM 3rd MOVEMENT.

*Allegro molto vivace.* *poco cresc.*

*p* *mf* *f* *ff* *ff* *ff* *mf* *mp* *mf* *cresc.* *f* *cresc.* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *cresc.* *poco*

① *cresc.*

② *dim.* *p*

③ *mf* *mp*

④ *mf*

⑤ *ff* *mf*

Solo B $\flat$  Clarinet.

*a poco*

6

*ff*

7

*cresc.*

8

*mf* *f cresc.*

9

Ob. & Eb Clar.

10

*sempre ff*

11

*ff*

# TWO EXCERPTS FROM THE PATHETIC SYMPHONY

## 1st B $\flat$ Clarinet. I. ANDANTE FROM 1<sup>st</sup> MOVEMENT.

TSCHAIKOWSKY, OP. 74.

Andante appassionata. Andante espressivo.

① *ff* *mf* *dim. p* *p*

*accel.* *rit.* *accel.* *rit.*

② *Moderato.* *p e staccato* *cresc.* *mf*

③ *mf* *ff* *ff* *sf*

④ *Andante espressivo.* *mf* *ff* *ff* *sf*

*rit.* *accel.* *rit.*

⑤ *Moderato assai.* *mf* *mp*

⑥ *Adagio mosso.* *Solo.* *rit. molto* *Tutti*

*dim. e rall.* *pp* *p* *ppp*

Alto Sax.

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1st Bb Clarinet.

II. MARCH FROM 3rd MOVEMENT.

Allegro molto vivace.

*p* *poco cresc.* *mf* *cresc.* *f* *ff* *fff* *dim.* *p* *mf* *mp* *mf* *cresc.* *f* *cresc.* *ff* *mf* *ff* *mf* *cresc. poco a poco*

1st B $\flat$  Clarinet.

⑥

*ff*

⑦

*cresc.*

*ff*

⑧ 2

*mf* *f* *cresc.* *ff*

⑨

⑩

*sempre ff*

⑪

*ff*

# TWO EXCERPTS FROM THE PATHETIC SYMPHONY

2nd B $\flat$  Clarinet. I. ANDANTE FROM 1<sup>st</sup> MOVEMENT.

TSCHAIKOWSKY, OP. 74.

Andante appassionata. ① Andante espressivo. *accel.*

*ff* *mf* *dim.* *p* *p* *mf*

*rit.* *accel.* ② Moderato.

*f* *mf* *f* *p e staccato*

*cresc.* *mf*

*p* *cresc.*

③

*mf* *mp*

*cresc.* *f*

*rit.* *ff* *sf*

④ *Andante espressivo*

*mf* *accel.* *ff*

*rit.* *accel.* *rit.*

*sf* *ff* *sf*

⑤ *Moderato assai.*

*mf* *mp*

⑥ *Adagio mosso.*

*p* *dim. e rall.* *Solo.* *rit. molto* *Tutti.*

*pp* *3* *ppp*

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2nd B $\flat$  Clarinet.

II. MARCH FROM 3<sup>rd</sup> MOVEMENT.

Allegro molto vivace.

*poco cresc.*

The musical score is written for a 2nd B $\flat$  Clarinet. It begins with the tempo marking "Allegro molto vivace." and a dynamic of *p*. The first staff features a triplet of eighth notes and a *poco cresc.* marking. The second staff includes the lyrics "cre- - scen - - do" and dynamics *f* and *ff*. The third staff contains several triplet markings and a first ending bracket. The fourth staff starts with a second ending bracket and a dynamic of *p*. The fifth staff has a dynamic of *mf*. The sixth staff begins with a third ending bracket and a dynamic of *mp*. The seventh staff includes *cresc.* markings and dynamics *mf* and *f*. The eighth staff features a dynamic of *ff* and triplet markings. The ninth staff has a dynamic of *mf* and a first ending bracket. The tenth staff includes a dynamic of *mf* and a *cresc. poco a poco* marking. The eleventh staff starts with a dynamic of *ff* and includes a sixth ending bracket and a triplet marking.



2nd B $\flat$  Clarinet.

7

8

9

10

11

*cresc.*

*ff*

*mf*

*f cresc.*

*sempre ff*

TWO EXCERPTS  
FROM THE  
PATHETIC SYMPHONY

3rd B $\flat$  Clarinet.

I. ANDANTE FROM 1<sup>st</sup> MOVEMENT.

TSCHAIKOWSKY, OP. 74.

Andante appassionata. **1** Andante espressivo. *accel.*

*ff* *mf* *dim. p* *rit.* *p* *mf*

*rit.* *accel.* **2** Moderato. *f* *p e staccato*

*cresc.* *mf* *cresc.*

*p* *cresc.* **3** *mf* *mp*

*cresc.* *f*

*rit.* *ff* *sf*

**4** Andante espressivo. *mf* *accel.* *ff*

*rit.* *sf* *3* *3* *ff* *sf* *3* *3*

**5** Moderato assai. *mf* *mp*

**6** Adagio mosso. Solo. *rit. molto* Tutti. *Alto Sax.* *p dim. e rall.* *pp* *ppp* *ppp*

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3rd B $\flat$  Clarinet.

II. MARCH FROM 3<sup>rd</sup> MOVEMENT.

Allegro molto vivace.

*poco cresc.*

*p* *mp* *cre - -*

*scen. do* *f* *ff* *fff*

*p*

*mf*

*mp*

*mf* *cresc.* *f* *cresc.*

*ff*

*mf* *mf* *f* *cresc.*

*poco a poco*

*ff*

3rd B♭ Clarinet.

7

*cresc.* *ff*

8

*p* *mf*

9

*f* *cresc.* *ff*

10

*sempre ff*

11

*ff*

3

TWO EXCERPTS  
FROM THE  
PATHETIC SYMPHONY

B♭ Bass Clarinets

TSCHAIKOWSKY, OP. 74.

I. ANDANTE FROM 1<sup>ST</sup> MOVEMENT

Andante appassionata

1 Andante espressivo

2 Moderato

3

4 Andante espressivo

5 Moderato assai

6 Adagio mosso

rit. molto Solo

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# B♭ Bass Clarinets

## II. MARCH FROM 3<sup>rd</sup> MOVEMENT

*Allegro molto vivace*

The musical score is written for B♭ Bass Clarinets and consists of 11 staves. The tempo is *Allegro molto vivace*. The key signature has one flat (B♭). The time signature is 4/4. The score includes various dynamics and performance markings:

- Staff 1: *poco cresc.*, *mp*, *mf*, *cresc.*
- Staff 2: *f*
- Staff 3: *p*, *mf*, *mp*
- Staff 4: *mf*, *mp*, *f*, *a.2.*
- Staff 5: *mf*, *mp*, *f*, *a.2.*
- Staff 6: *mf*, *mp*, *f*, *a.2.*
- Staff 7: *mp*, *mf*, *mp*
- Staff 8: *mf*, *mp*, *mf*
- Staff 9: *f*, *cresc. poco a poco*
- Staff 10: *f*, *a.2.*

Performance markings include first endings (1), second endings (2), triplets (3), and other numbered markings (4, 5, 6). The score also includes *a.2.* (second ending) markings.

# B♭ Bass Clarinets

7

8

9

10

11

*a. 2.*

*cresc.*

*ff*

*p*

*mf*

*f cresc.*

*sempre ff*

# TWO EXCERPTS FROM THE PATHETIC SYMPHONY

E♭ Alto Saxophone

## I. ANDANTE FROM 1<sup>ST</sup> MOVEMENT.

TSCHAIKOWSKY, OP. 74.

Andante appassionata.

1 *ff*

Andante espressivo.

*p* *rit.* *accel.* *dim. p* *mf* *rit.* *f*

2 *f* *mf* *f*

Moderato.

3 *cresc. mf* *p* *cresc. mf*

*mp* *cresc.* *f*

4 *rit.* *ff* *mf* *Andante espressivo.*

*accel.* *ff* *rit.* *sf* *accel.* *ff*

5 *rit.* *Moderato assai.* *mf*

Solo. *mp* *p* *dim. e rall.*

6 *pp* *Solo.* *rit. molto* *ppp* *Tutti.* *ppp*

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E♭ Alto Saxophone.

II. MARCH FROM 3<sup>rd</sup> MOVEMENT.

Allegro molto vivace.

The musical score is written for E♭ Alto Saxophone in 4/4 time, marked "Allegro molto vivace". It consists of 11 staves of music. The key signature has one flat (B♭). The score includes various dynamics: *p*, *mp*, *mf*, *f*, *ff*, *cresc.*, and *cresc. poco a poco*. There are also performance instructions like "poco creso." and "cresc.". The score features several first endings, numbered 1 through 6, and fingerings (2, 3, 5, 6). The lyrics "cre - - - - - scen - - - - - do" are written below the second staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

E♭ Alto Saxophone.

7

cresc.

fff

8

Alto Clar.

mf

f

cresc.

9

ff

10

sempre ff

11

fff

3

# TWO EXCERPTS FROM THE PATHETIC SYMPHONY

B $\flat$  Tenor Saxophone

## I. ANDANTE FROM 1<sup>st</sup> MOVEMENT

TSCHAIKOWSKY, OP. 74.

*Andante appassionata.* **1** *Andante espressivo.*

*ff* *mf* *dim.* *p* *accel.* *rit.* *accel.* *rit.*

**2** *Moderato.* *mf* *f* *mf* *f* *mf* *cresc.*

*mf* *1* *3* *3* *3* *3* *3* *3* *3*

**3** *mp* *cresc.* *rit.* *ff* *sf* **4** *Andante espressivo.*

*rit.* *ff* *sf* *p non staccato* *accel.* *ff*

*rit.* *sf* *accel.* *ff* *rit.* *sf*

**5** *Moderato assai.* *mf* *mp* *p*

**6** *Adagio mosso.* *dim. e rall.* *pp* *rit. molto* *ppp* *Solo Sax.* *Solo Bassoon. (or Bass Clar.)* *Tutti.* *ppp*

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# B♭ Tenor Saxophone.

## II. MARCH FROM 3<sup>RD</sup> MOVEMENT.

Allegro molto vivace.

5

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

1

*f* *ff*

*ff*

1 2 6

3

*mf* *mf* *cresc.*

*f* *cresc.* *ff*

4 1

*mp* *mf*

*mp* *mf* *mp*

5 2

*mf* *f* *cresc. poco a poco*

6

*ff*

B $\flat$  Tenor Saxophone.

The musical score is written for B $\flat$  Tenor Saxophone and consists of 12 staves. The key signature has two flats (B $\flat$  and E $\flat$ ), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Key features of the score include:

- Staff 1:** Starts with a treble clef and a key signature of two flats. It features eighth and sixteenth notes with accents and slurs. There are markings for *mf* and *f*.
- Staff 2:** Continues the melodic line with similar rhythmic patterns.
- Staff 3:** Marked with a circled 7 (7). It features a triplet of eighth notes and a slur over a group of notes.
- Staff 4:** Features a series of eighth notes with accents and slurs.
- Staff 5:** Marked with *cresc.* (crescendo). It features a series of eighth notes with accents and slurs.
- Staff 6:** Marked with *fff* (fortississimo). It features a series of eighth notes with accents and slurs. A circled 8 (8) is placed above the staff.
- Staff 7:** Marked with *f cresc.* (frescendo). It features a series of eighth notes with accents and slurs. A circled 9 (9) is placed above the staff.
- Staff 8:** Features a series of eighth notes with accents and slurs.
- Staff 9:** Marked with *ff* (fortissimo). It features a series of eighth notes with accents and slurs. A circled 10 (10) is placed above the staff.
- Staff 10:** Marked with *sempre ff* (sempre fortissimo). It features a series of eighth notes with accents and slurs.
- Staff 11:** Marked with *fff* (fortississimo). It features a series of eighth notes with accents and slurs. A circled 11 (11) is placed above the staff.
- Staff 12:** Features a series of eighth notes with accents and slurs, ending with a final note.

TWO EXCERPTS

FROM THE

PATHETIC SYMPHONY

E♭ Baritone Saxophone

TSCHAIKOWSKY, OP. 74

I. ANDANTE FROM 1st MOVEMENT

Andante appassionato

Andante espressivo

Moderato

Moderato assai

Adagio mosso

ff, mf, dim. p, p, mf, f, mf, f, mp, mf, mp, cresc., f, ff, non stacc., accel., ff, rit., sf, accel., ff, rit., sf, mf, mp, p, dim. e rall., pp, ppp, ppp

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## E♭ Baritone Saxophone

II. MARCH FROM 3<sup>rd</sup> MOVEMENT

Allegro molto vivace

*p* *poco cresc. mp* *mf* *cresc.*  
*f* *ff*  
*ff*  
*p*  
*mf* *mp*  
*mf*  
*f* *cresc.*  
*ff* *mp*  
*mp* *mp* *mf*  
*mp* *mf* *f* *cresc. poco a poco*  
*ff*

# E♭ Baritone Saxophone

⑥

Musical notation for measures 6-7. Measure 6 consists of two staves of eighth-note patterns. Measure 7 continues with eighth notes on the first staff and a triplet of eighth notes on the second staff.

⑦

Musical notation for measures 8-9. Measure 8 features a melodic line on the first staff and a bass line on the second staff. Measure 9 continues with similar patterns, including a triplet in the second staff.

⑧

Musical notation for measure 10. The first staff has a melodic line with dynamics *p*, *mf*, and *ff*. The second staff has a bass line with a triplet. The dynamic *ff* is written below the first staff.

⑨

Musical notation for measure 11. The first staff has a melodic line starting with a *ff* dynamic. The second staff has a bass line.

⑩

Musical notation for measure 12. The first staff has a melodic line with triplets and a *sempre ff* dynamic. The second staff has a bass line with triplets.

⑪

Musical notation for measure 13. The first staff has a melodic line with a *ff* dynamic. The second staff has a bass line.

Musical notation for measure 14. The first staff has a melodic line. The second staff has a bass line with a triplet.