



Themes from

Pictures at an Exhibition

Promenade, The Hut on Fowl's Legs (Baba Yaga), and The Great Gate of Kiev

By Modest Mussorgsky (1839–1881)

Arranged by Patrick Roszell (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet

4 F Horn
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
2 Mallet Percussion
(Bells, Optional Chimes)
1 Timpani
(Tune F, B♭, C)
2 Percussion 1
(Snare Drum, Bass Drum)
2 Percussion 2
(Suspended Cymbal, Crash Cymbals)

WORLD PARTS

Available for download from
www.alfred.com/worldparts

Horn in E♭
Trombone in B♭ Bass Clef
Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

PROGRAM NOTES

Pictures at an Exhibition is a suite of ten pieces (plus a recurring and varied "Promenade") composed for the piano by Russian composer Modest Mussorgsky (1839–1881) in 1874.

The suite is Mussorgsky's most-famous piano composition and has become a showpiece for virtuoso pianists. It has become further known through various orchestrations and arrangements produced by other musicians and composers. Maurice Ravel's arrangement in 1922 has become, by far, the most recorded and performed.

This arrangement for developing band contains three of the more popular pieces from the original suite: "Promenade," "The Hut on Fowl's Legs (Baba Yaga)," and "The Great Gate of Kiev."

NOTES TO CONDUCTOR

This arrangement should be approached in a fairly straightforward manner. The opening trumpet statement (from the beginning to measure 16) can be played as either a solo or soli for those first trumpets able to reach the note G with clarity. It should be played in a stately manner.

In measures 17–57, feel free to adjust the tempo to suit your ensemble.

Beginning at measure 79, you may choose to push and pull the tempo throughout the lyrical section to enhance the musical impact.

At measure 96, if personnel and equipment allows, you may double the bell part with chimes until the end of the arrangement.

I have enjoyed arranging the *Themes from Pictures at an Exhibition*; I hope it is an enriching musical experience!

Preview Only
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Themes from

By Modest Mussorgsky (1839-1881)

FULL SCORE

“Promenade”

Stately ♩ = 110

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Solo or Soli
(f)

P

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rit.

p

Suspended Cymbal

p

12 13 14 15 16

46621S

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21 22 23 24

Tuba

29

Fl. *mf*

Ob. *mf*

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

29

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p

33

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

33

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Crash Cymbals

f

p

f

p

46621S

33

34

35

36

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

f

37 38 39 40

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

45

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

45

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

dampen

Perc. 2

dampen

f

45 46 47 48

46621S

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Change: C to Eb

Timp.

Perc. 1

Perc. 2

[illegible]

"The Great Gate of Kiev"
Majestically! ♩ = 100

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

Cls. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

1 *f*

Tpts. 2 *f*

Hn. *f*

Tbn. *f*

Bar. *f*

Tuba *f*

Mlt. Perc. *f*

Timp. *p* *f*

Perc. 1 *f*

Perc. 2 *f*

46621S 58 59 60 61 62

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

70

Fl. *sub. p* *mf*

Ob. *sub. p* *mf*

Bsn. *sub. p* *mf*

1 *sub. p* *mf*

Cls. 2 *sub. p* *mf*

B. Cl. *sub. p* *mf*

A. Sax. *sub. p* *mf*

T. Sax. *sub. p* *mf*

Bar. Sax. *sub. p* *mf*

70

1

Tpts. 2

Hn. *sub. p* *mf*

Tbn. *sub. p* *mf*

Bar. *sub. p* *mf*

Tuba *sub. p* *mf*

Mlt. Perc. *(p)* *mf*

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

p *f* *p* *f*

74 75 76 77 78

79 **Faster** ♩ = 110

Fl. *sub. p* *mf* *p*

Ob. *sub. p* *mf* *p*

Bsn. *sub. p* *mf* *p*

1 *sub. p* *mf* *p*

2 *sub. p* *mf* *p*

B. Cl. *sub. p* *mf* *p*

A. Sax. *sub. p* *mf* *p*

T. Sax. *sub. p* *mf* *p*

Bar. Sax. *sub. p* *mf* *p*

79 **Faster** ♩ = 110

1

2

Tpts.

Hn. *(Alto Sax.) sub. p* *mf* *p*

Tbn. *(Tenor Sax.) sub. p* *mf* *p*

Bar. *(Bari. Sax.) sub. p* *mf* *p*

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2 *dampen*

mf 79 80 81 82 83 84

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Tim.

Perc. 1

Perc. 2

[illegible]

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

97 98 99 100 101

[illegible]

Fl.

Ob.

Bsn.

Cls. 1

Cls. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

46621S

112

113

114

115

116