

SAMPLE

Compound meters

MUSSORGSKY Promenade *Pictures at an Exhibition*

- Score
- Part 1 in C, Bb and Eb
- Part 2 in C, Bb and Eb
- Part 3 in C (treble, alto, & tenor clefs), Bb, Eb, and F
- Part 4 in C, Bb, Eb, and F
- Part 5 in C, Bb, and Eb
- Piano

Markand Thakar

On the Principles and Practice of Conducting
Scores & Parts

Score

Markand Thakar
On the Principles and Practice of Conducting
compound meters

Pictures at an Exhibition: Promenade

Mussorgsky (arranged)

Part 1

Part 2 *f*

Part 3

Part 4 *f*

Part 5 *f*

5

9

Score

13



System 13: Four staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in treble clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes, with some rests.

17



System 17: Four staves of music. The first staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes, with some rests.

21



System 21: Four staves of music. The first staff is in treble clef with a key signature of one flat. The second staff is in treble clef with a key signature of one flat. The third staff is in alto clef with a key signature of one flat. The fourth staff is in bass clef with a key signature of one flat. The music consists of eighth and sixteenth notes, with some rests.

Pictures at an Exhibition: Promenade

Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

f

4

7

10

13

16

19

22

Part 1 in Bb

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Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

f

4

7

10

13

16

19

22

Part 1 in Eb

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Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

f

4

7

10

13

16

19

22

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Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto



Pictures at an Exhibition: Promenade

Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

5

9

13

17

21

f

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Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

5

9

13

17

21

f

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Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

5

10

13

16

19

22

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5



10



13



16



19



22



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5

10

13

16

19

22

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13

16

19

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10

13

16

19

22

f

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10

13

16

19

22

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Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

f

6

10

13

16

19

22

Pictures at an Exhibition: Promenade

Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

6

10

13

16

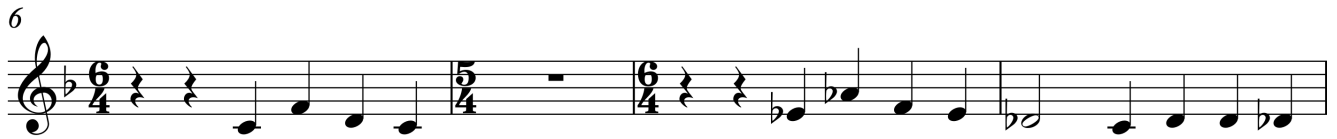
19

22

Pictures at an Exhibition: Promenade

Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto



Pictures at an Exhibition: Promenade

Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto



5



9



13



16



19



22



Pictures at an Exhibition: Promenade

Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

f

5

9

13

16

19

22

Part 5 in Eb
Pictures at an Exhibition: Promenade

Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

5

9

13

16

19

22

Piano

Pictures at an Exhibition: Promenade

Mussorgsky (arranged)

Allegro giusto, nel modo russo, senza allegrezza, ma poco sostenuto

The first system of the musical score for 'Promenade' consists of two staves. The treble staff begins with a forte (*f*) dynamic marking. The key signature is B-flat major (two flats). The time signature is 5/4, which changes to 6/4 in the second measure and back to 5/4 in the third measure. The music features a series of chords and moving lines in the treble, while the bass staff has rests in the first two measures and then enters with a steady eighth-note accompaniment in the third measure.

The second system continues the piece. It starts with a measure rest marked with a '4', indicating it begins at measure 4. The treble staff has a melodic line with some grace notes, while the bass staff provides a rhythmic accompaniment with eighth notes. The time signature remains 5/4, with a 6/4 measure in the middle.

The third system begins at measure 7, marked with a '7'. The treble staff shows a continuation of the melodic theme, with some chromatic movement. The bass staff has a more active role with eighth-note patterns. The time signature is 5/4, with a 6/4 measure in the middle.

The fourth system begins at measure 10, marked with a '10'. This system features a more complex texture with multiple voices in both staves, including some sixteenth-note passages. The time signature is 5/4, with a 6/4 measure in the middle.

Piano

13

Measures 13-15 of a piano piece. The key signature has two flats (B-flat and E-flat). Measure 13 features a complex texture with a sixteenth-note melody in the right hand and a steady eighth-note bass line. Measures 14 and 15 show a more homophonic texture with block chords in the right hand and a consistent eighth-note bass line.

16

Measures 16-18 of a piano piece. Measure 16 continues the eighth-note bass line with block chords in the right hand. Measure 17 introduces a more active right hand with sixteenth-note chords. Measure 18 features a descending sixteenth-note melody in the right hand over the eighth-note bass line.

19

Measures 19-21 of a piano piece. Measure 19 has a descending sixteenth-note melody in the right hand. Measure 20 features a more active right hand with sixteenth-note chords. Measure 21 shows a descending sixteenth-note melody in the right hand over the eighth-note bass line.

22

Measures 22-24 of a piano piece. Measure 22 features a descending sixteenth-note melody in the right hand. Measure 23 has a more active right hand with sixteenth-note chords. Measure 24 concludes the section with a descending sixteenth-note melody in the right hand over the eighth-note bass line.