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FJH BEGINNING BAND

Grade 1

PICTURES AT AN EXHIBITION

I. PROMENADE
II. BYDLO (THE OXCART)
III. THE GREAT GATE OF KIEV
MODEST MUSSORGSKY

Arranged by
Timothy Loest

Instrumentation

1 - Conductor's Full Score	2 - Baritone/ Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	2 - Mallet Percussion Bells Chimes
5 - B $\flat$ Clarinet 1	1 - Timpani
5 - B $\flat$ Clarinet 2	4 - Percussion 1 Snare Drum Bass Drum
2 - B $\flat$ Bass Clarinet	4 - Percussion 2 Crash Cymbals Triangle Suspended Cymbal Tam-tam
4 - E $\flat$ Alto Saxophone	
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	
4 - Trombone	

T H E
F · J · H
M U S I C
C O M P A N Y
I N C.

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The Arranger

Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band possess an imaginative, well-crafted style that resonates with performers and audiences worldwide.

Mr. Loest had his first work published in 1995. Today he is an exclusive composer and arranger for The FJH Music Company Inc. His bestselling FJH supplemental methods include *Warm-ups and Beyond* and *Rhythms and Beyond*. He is also co-writer of *Measures of Success®: A Comprehensive Musicianship Band Method*.

As a clinician, Mr. Loest delivers engaging and thought-provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the United States and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in MENC, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to advance music education through his writing and teaching.

About the Music

Modest Mussorgsky's *Pictures at an Exhibition* is one of the most significant piano compositions of the 19th century. It is a ten-movement suite portraying an imaginary viewing of an art collection. Mussorgsky composed the work in 1874, shortly after the death of his close friend, Russian architect and artist Viktor Hartmann.

Mussorgsky was one of several daring composers who created the dramatic Russian style characterized by its folk-like melodies, irregular rhythms, and modal power chords. Unlike conventional European art music, Mussorgsky's piano pieces provided a fresh sound that caught the attention of numerous arrangers, including Maurice Ravel who orchestrated *Pictures at an Exhibition* in 1922.

This arrangement explores three sections from the original work. Opening with *Promenade*, the listener strolls through the art exhibit accompanied by strong thematic material. Next, *Bydlo (The Oxcart)* allows the listener to see a lumbering oxcart as it approaches, and then passes by. The arrangement concludes with *The Great Gate of Kiev*. While Viktor Hartmann entered the sketch of a magnificent gate in a national competition and won, the monument was never built.

To help students internalize the nationalistic Russian style, it is important to play recorded works. Recommended Russian composers include The Mighty Five: Mily Balakirev, Aleksandr Borodin, César Cui, Modest Mussorgsky, and Nikolay Rimsky-Korsakov.

I. Promenade

Arranged by
TIMOTHY LOEST
(ASCAP)

5

Flute

Oboe

B♭ Clarinets 1 2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Not too fast, in the Russian style, and somewhat sustained (♩ = 88-92) 5

B♭ Trumpets 1 2 Tpt. 1 (opt. solo) a2 (tutti)

F Horn

Trombone Baritone/Euphonium Bassoon

Tuba

Mallet Percussion (Bells, Chimes) Bells w/ acrylic mallets

Timpani No rolls throughout. (B♭, E♭)

Percussion 1 (Snare Drum, Bass Drum) S.D.

Percussion 2 (Crash Cymbals, Triangle, Suspended Cymbal, Tam-tam)



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9

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar/
Euph.
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

6

7

8

9

10

f

B.D.

f

muffle

muffle

B1512

18

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

18

Tpts. 1
2

Hn.

Tbn.
Bar/
Euph.
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

16 *f* 17 18 19 *f* 20

muffle

a2

f

22 poco a poco rit.

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

22 poco a poco rit.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

21 22 23 24 25

f

muffle

muffle

muffle

II. Bydlo (The Oxcart)

Continuously steady, moderate tempo, and heavy (♩=84-88)

Fl.

Ob.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.
Bar./
Euph.
Bsn.

Tuba

Mlt. Perc.

Timp.
(C, Eb)

Perc. 1

Perc. 2

2 3 4 5 6

Detailed description: This is a page from a musical score for the piece 'Bydlo (The Oxcart)'. The tempo is 'Continuously steady, moderate tempo, and heavy' with a quarter note equal to 84-88 beats per minute. The score is in 4/4 time and B-flat major. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cls. 1 and 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes Trumpets (Tpts. 1 and 2), Horns (Hn.), Trombone/Euphonium/Bassoon (Tbn./Bar./Euph./Bsn.), and Tuba. The percussion section includes Mallet Percussion (Mlt. Perc.), Timpani (Timp., with C and Eb), and two other percussion parts (Perc. 1 and Perc. 2). The score shows measures 2 through 6. The woodwinds and brass parts have various melodic and harmonic lines, while the percussion parts provide a steady rhythmic foundation.

11

Fl.

Ob.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

11

Tpts. 1 2

Hn.

Tbn. Bar./ Euph. Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

7 8 9 10 11 12

mf

mf

mf

mf

mf

mf

mf

mf

mf

Triangle

mf

B1512

19

Fl. *f*

Ob. *f*

Cls. 1 *a2 f*
2

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

19

Tpts. 1 *a2 f*
2

Hn. *f*

Tbn.
Bar/
Euph.
Bsn. *f*

Tuba *f*

Mlt. Perc. *f* muffle

Timp. *f* muffle muffle

Perc. 1 *f*

Perc. 2

19 *f* 20 21 22 23 *f* 24

Fl. *decresc.* *p*

Ob. *decresc.* *p*

Cls. 1 *decresc.* *a2* *a2* *p*

2

B. Cl. *decresc.* *p*

A. Sax. *decresc.* *p*

T. Sax. *decresc.* *p*

B. Sax. *decresc.* *p*

Tpts. 1 *decresc.* *a2* *a2* *p*

2

Hn. *decresc.* *p*

Tbn. Bar./ Euph. Bsn. *decresc.* *p*

Tuba *decresc.* *p*

Mlt. Perc. *muffle* *muffle* *muffle*

Timp. *decresc.* *p*

Perc. 1 *decresc.* *p*

Perc. 2

25 26 27 28 29 30

[illegible]

9

molto rit. 17 **Very slow and solemn, gradually broadening (♩ = 56-60)**

Fl. *ff*

Ob. *ff*

Cls. 1 *ff* a2
2

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

molto rit. 17 **Very slow and solemn, gradually broadening (♩ = 56-60)**

Tpts. 1 *ff* a2
2

Hn. *ff*

Tbn. Bar./ Euph. Bsn. *ff* div.

Tuba *ff*

Mlt. Perc. *ff* Chimes

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Tam-tam

15 16 17 18 19 20

B1512