

PICTURES AT AN EXHIBITION

By Modest Mussorgsky

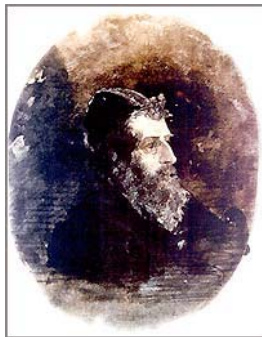
This was the most famous composition from Modest Mussorgsky, written in 1874. This piece was written to accompany or embody a collection of watercolours painted by Victor Hartman, a friend of the composer who had died in the previous year. The piece is meant to encapsulate the feeling of walking round an exhibition -- the recurring "promenade" acts as an interlude between the different "sketches" and depicts the visitor himself.

The original composition was a piano duo, and years later it was orchestrated by Ravel. Ravel's version features an impressionist sound and includes the use of a saxophone, which is rare in classical repertoire. This composition has also been arranged by the progressive rock band "E.L.P." (Emmerson, Lake and Palmer) who took the adventure of writing lyrics for it, contrasting to the sublime original version. In 1975, Tomita made his emotional and aural enhanced arrangement of the composition, as well as a recent resurgence of the Gorchakov version that retains a more authentic Russian sound.

In this piece there are 15 movements including the promenades. Some of these include:



a)

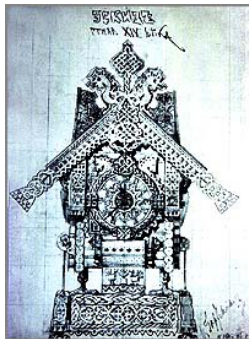


b)

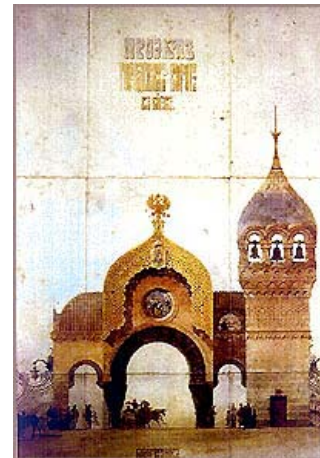
&



d)



e)



f)

- a) The Ballet of the Newly-hatched chicks
- b) Samuel Goldberg & Schmuyle
- c) Catacombe Sepulchrum Romanum
- d) The Hut standing on Fowl'd Legs
- e) The Great Gate of Kiev

Other movements include: Gnomus, The Old Castle, Tuileries, Polish Ox-Cart and The Market Place at Limoges

Pictures at an Exhibition

as performed by Vladimir Horowitz on RCA 60449-2-RG

1

PROMENADE #1 - (Time Signature: 5/4 (mainly), Key: Bb major)

This opening "movement" or "sketch" is the *idée fixe* of the piece. The promenade suggests the thoughtful wandering of the viewer from picture to picture. There are simple rhythms, but unusual phrase lengths and changing meter. This theme is based on the pentatonic scale, often seen in folk music - Mussorgsky had added the heading "in a Russian rustic style" to the title of the sketch. The Ravel version features a Trumpet solo and brass choir, as befits a noble gallery. We are awakened by the solo Trumpet, which is then interspersed with rich brass in full harmony. The String section soon joins in and the key changes lead to a crescendo and then immediate *piano* section with Oboe and other Woodwind. The final section is a tumultuous crescendo with the full orchestra firstly in unison with the key melody and then diversifying into a triumphant fully harmonised recapitulation of the theme which ends the introduction on a resolute note.

TABLEAUX D'UNE EXPOSITION

PROMENADE

M. P. MUSSORGSKY

Orchestration by
Maurice Ravel

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

The musical score is arranged in systems. The first system includes woodwinds: 2 Flauti e Flauto Piccolo, 3 Ohoi, 2 Clarinetti Sib (Bb), Clarinetto basso Sib (Bb), 2 Fagotti, and Contrafagotto. The second system includes brass: 4 Corni in Fa (I, II, III, IV), 3 Trombe in Do (I, II, III), and 3 Tromboni III e Tuba. The third system includes strings: Violino I, Violino II, Viola, Violoncello, and Contrabasso. The fourth system is for the Pianoforte. The score shows the initial measures of the piece, with various time signatures (5/4, 6/4, 5/4, 6/4, 5/4) and a key signature of two flats (Bb major).

Tr I I
Tr II
Trb III
Tuba
Pfte

1

Detailed description: This system contains the staves for Trumpets I & II, Trombones I, II, and III, and Piano. The music is in 4/4 time with a key signature of two flats. The trumpets and trombones play a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and a more melodic upper line.

Ob. I.II
Cl. I.II
Fg. I.II
Cbg.
Cor. I.II

2

Detailed description: This system contains the staves for Oboe I & II, Clarinet I & II, Bassoon I & II, Contrabassoon, and Cor I & II. The woodwinds enter with a complex rhythmic pattern. The clarinet and bassoon parts are marked with *mf*. The cor part has a *mf* dynamic marking.

VI I
VI II
Via.
Vc.
Cb.
Pfte.

2

Detailed description: This system contains the staves for Violins I & II, Viola, Violoncello, Contrabass, and Piano. The strings play a rhythmic accompaniment. The viola and cello parts have *mf* dynamics. The cello and contrabass parts include markings for *pizz.* and *arco*. The piano accompaniment continues with its characteristic rhythmic texture.

Musical score for orchestra, measures 11-16. The score is written for the following instruments:

- Fl. I, II
- Ob.
- Cl. I, II
- Cl. b.
- Fg. I, II
- Cfg.
- Cor.
- VI. I
- VI. II
- Pfctc.

Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4.

Measures 11-16 are marked with a *Ritard.* (Ritardando) instruction. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

PROMENADE #3 - (Time Signature: mainly 5/4, Key: B major.)

A repeat of our main theme again. This time a very resolute solo trumpet, as at the beginning, taking up the melody. Then tutti (striding Bass and Strings).

38

PROMENADE

Moderato non tanto, pesante

2 Flauti

3 Oboi

2 Clarinetti (A)

Clarinetto basso (A)

2 Fagotti

Contrafagotto

2 Corni in Fa (F)

Tromba in Do (C)

Trombone e Tuba

Violino I

Violino II

Viola

Violoncello

Contrabasso

Pianoforte

B. & H. 8729

33 ^{a2} Ritardando 39

Fl. I, II

Ob. I, II, III

Cl. I, II

Cl. b.

Fg. I, II

Cor.

Tr.

Arpa

33 Ritardando

Vi. I

Vi. II

Vla.

Vc.

Cb.

Pite.

dimin. e ritard.

This musical score page contains the following parts and markings:

- Flutes (Fl. I, II):** *mf* in measures 1-2, *f* in measures 3-4, *pp* in measure 5.
- Oboes (Ob. I, II):** *mf* in measures 1-2, *f* in measures 3-4, *pp* in measure 5.
- Clarinets (Cl. I, II):** *mf* in measures 1-2, *f* in measures 3-4, *pp* in measure 5.
- Clarinets (Cl. b):** *mf* in measures 1-2, *f* in measures 3-4, *pp* in measure 5.
- Bassoons (Fg. I, II):** *f* in measures 1-2, *f* in measures 3-4, *p* in measure 5.
- Contrabassoon (Cf. g):** *f* in measures 1-2, *f* in measures 3-4, *p* in measure 5.
- Cor Anglais (Cor. III):** *f* in measure 3.
- Trumpets (Trg.):** *pp* in measure 5.
- Arpa (Harp):** *p* in measure 5.
- Violins (Vl. I, II):** *f* in measures 1-2, *f* in measures 3-4.
- Viola (Vla.):** *f* in measures 1-2, *f* in measures 3-4, *pizz.* *p* in measure 5.
- Violoncello (Vc.):** *f* in measures 1-2, *f* in measures 3-4, *p* in measure 5, *pp* in measure 6.
- Contrabass (Cb.):** *f* in measures 1-2, *f* in measures 3-4, *p* in measure 5, *pp* in measure 6.
- Piano (Pfte.):** *f* in measures 1-2, *f* in measures 3-4, *dim.* in measure 5, *p* in measure 5, *pp e poco rit.* in measure 6.

74 [76]



Violin I
Violin II
Viola

Cor.



76



Violin I
Violin II
Viola
Violoncello
Contrabasso

Picc.

