



The Great Gate of Kiev

By Modest Moussorgsky
Arranged by Roy Phillippe

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
 - 1 Piano Accompaniment
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PROGRAM NOTES

Moussorgsky's masterwork, THE GREAT GATE OF KIEV from *Pictures at an Exhibition*, has been tastefully arranged for middle-level string orchestra. This arrangement is an excellent example of tutti playing. Full chords and varying dynamics bring a deep texture to the piece.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Roy Phillippe

Belwin/Pop String Editor

The Great Gate of Kiev

CONDUCTOR SCORE
Duration - 1:55

Modest Moussorgsky
Arr. by Roy Phillippe

Allegro (♩ = 120)

Violins I

Violins II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Detailed description: This block contains the first five measures of the conductor score. It features five staves for strings (Violins I, Violins II, Viola/Violin III, Cello, and String Bass) and one grand staff for Piano Accompaniment. The music is in 4/4 time with a tempo of Allegro (♩ = 120). Dynamics range from mezzo-forte (mf) to forte (f). A large red watermark 'Preview Only' is overlaid diagonally across the page.

Violins I

Violins II

Viola (Vln. III)

Cello

Str. Bass

Piano Accomp.

Detailed description: This block contains measures 6 through 11 of the conductor score. It continues the same instrumentation as the first block. The dynamics and tempo remain consistent. The piano accompaniment part shows a clear crescendo from measure 9 to 10. A large red watermark 'Preview Only' is overlaid diagonally across the page.

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12 13 14 15 16 17

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

18 19 20 21 22 23

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

24 25 26 27 28 29

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

30 31 32 33 34 35

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

cresc.

30

Piano Accomp.

36 2 37 1 2 38 39 40 2

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

41 2 42 1 1 43 4 44 45

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Piano Accomp.

46 More Maestoso

Vlns. I *f* *poco a poco cresc.*

Vlns. II *f* *poco a poco cresc.*

Vla. (Vln. III) *f* *poco a poco cresc.*

Cello *f* *poco a poco cresc.*

Str. Bass *f* *poco a poco cresc.*

47 48 49 *V* 50 51 *V*

46 More Maestoso

Piano Accomp. *f* *poco a poco cresc.*

47 48 49 50 51

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

52 53 *V* 54 *V* 55 *V* 56 *V* 57

Piano Accomp. *ff*

52 53 54 55 56 57

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