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FJH STRING ORCHESTRA

Grade 4

PICTURES AT AN EXHIBITION

PROMENADE • I. THE GNOME • II. THE OLD CASTLE
III. THE TUILERIES — CHILDREN QUARRELLING AT PLAY
IV. BALLET OF THE UNHATCHED CHICKS
V. THE HUT OF BABA-YAGA • VI. THE GREAT GATE OF KIEV

MODEST MUSSORGSKY

Arranged by
Carrie Lane Gruselle

Instrumentation

1 - Conductor's Full Score
8 - Violin 1
8 - Violin 2
5 - Violin 3 (Viola T.C.)
5 - Viola
5 - Violoncello
5 - Double Bass

FJH is now using a high-speed sorting system for parts.
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M U S I C
C O M P A N Y
I N C.

Frank J. Hackinson

2525 Davie Road, Suite 360
Fort Lauderdale, Florida 33317-7424
www.fjhmusic.com



The Arranger

Carrie Lane Gruselle is a native of Stevens Point, Wisconsin. She received a Bachelor of Music Education degree from the University of Wisconsin–Eau Claire, and a Master of Music Education degree, Suzuki Emphasis, from the University of Wisconsin–Stevens Point. Ms. Gruselle currently teaches elementary and middle level strings for the Appleton Area School District in Appleton, Wisconsin. In addition, she is lead teacher and coordinator of the ASTA with NSOA String Project, a teacher-training program at Lawrence University in Appleton.

A member of the Wisconsin School Music Association/Wisconsin Music Educators Association, Ms. Gruselle is past orchestra coordinator for the WSMA Middle Level Honors Project, and is currently a member of the WMEA Comprehensive Musicianship Through Performance Committee. Her arrangements and compositions for beginning and developing string players are performed across the nation and abroad.

About the Music

A masterpiece of 19th-century repertoire, *Pictures at an Exhibition* was originally written for piano solo and later orchestrated by Maurice Ravel. This arrangement is drawn from the original piano work.

The original is a musical depiction of 10 scenes by the architect and artist Victor Hartmann, with a recurring “promenade” representing the viewer’s movements among the pictures at the exhibit. Included in this arrangement is the initial *Promenade* and the following six movements:

- *The Gnome* — a toy nutcracker with gnarled, crooked legs.
- *The Old Castle* — a troubadour singing in front of a medieval castle.
- *The Tuileries Gardens—Children Quarrelling at Play* — Hermann’s picture of *The Tuileries* depicts an empty garden, which Moussorgsky enhanced musically.
- *Ballet of the Unhatched Chicks* — a costume design from the ballet *Trilby*, that of an egg with legs jutting out.
- *The Hut of Baba-Yaga* — from Slavic mythology, Baba Yaga is a witch whose house stands on chicken claws so that it may turn to meet its guests.
- *The Great Gate of Kiev* — a sketch by Hartmann of a commemorative gate of massive proportions, which ultimately was never built.

Carrie Lane Gruselle

String Editing: Soon Hee Newbold

Duration: 10:15
 Promenade: 1:30
 I: 1:15
 II: 1:30
 III: 1:00
 IV: 1:30
 V: 1:15
 VI: 2:15

PICTURES AT AN EXHIBITION

PROMENADE

MODEST MUSSORGSKY
 Arranged by
 CARRIE LANE GRUSELLE
 (ASCAP)

Allegro giusto, nel modo russo, ma poco sostenuto (♩ = 76)

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

4

5

6

7

8

9



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ST6175

12

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

10 11 12

13 14 15

16 17 18

attacca

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I. THE GNOME

Sempre vivo (♩ = 76) **Meno vivo**

Violin 1 *ff sf p*

Violin 2 *ff sf p*

Violin 3 (Viola T.C.) *ff sf p*

Viola *ff sf p*

Violoncello *ff sf p*

Double Bass *ff sf p*

3 5 6

7 Sempre vivo

Vln. 1 *ff sf sf sf sf sf sf*

Vln. 2 *ff sf sf sf sf sf sf*

Vln. 3 (Vla. T.C.) *ff sf sf sf sf sf sf*

Vla. *ff sf sf sf sf sf sf*

Vcl. *ff sf sf sf sf sf sf*

D.B. *ff sf sf sf sf sf sf*

11

19 *pizz.*

Vln. 1 *ff sf sf sf sf sf*

Vln. 2 *ff sf sf sf sf sf*

Vln. 3 (Vla. T.C.) *ff sf sf sf sf sf*

Vla. *ff sf sf sf sf sf*

Vcl. *ff sf sf sf sf sf*

D.B. *ff sf sf sf sf sf*

20 *pizz.*

21 *arco sf sf sf sf sf*

22 *arco sf sf sf sf sf*

23 *arco sf sf sf sf sf*

24 *arco sf sf sf sf sf*

25 *sf sf sf sf sf sf*

26 *sf sf sf sf sf sf*

27 *pizz. (h) pizz. (h) pizz. (h)*

28 *pizz. (h) pizz. (h)*

32 **Meno mosso**

Vln. 1 *arco ff sf sf sf sf sf*

Vln. 2 *arco ff sf sf sf sf sf*

Vln. 3 (Vla. T.C.) *arco ff sf sf sf sf sf*

Vla. *arco ff sf sf sf sf sf*

Vcl. *arco ff sf sf sf sf sf*

D.B. *arco ff sf sf sf sf sf*

29 *arco ff sf sf sf sf sf*

30 *arco ff sf sf sf sf sf*

31 *ff sf sf sf sf sf*

33 *ff sf sf sf sf sf*

34 *ff sf sf sf sf sf*

35 *ff sf sf sf sf sf*

36 *ff sf sf sf sf sf*

38 44 Poco a poco accelerando

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

37 38 39 40 41 42 43

pizz.

p

f

49 50 51 52 53 54 55 56 57 58 59

60 Velocissimo con tutta forza

arco

ff

60 61 62 64

ff

Detailed description of the musical score: The score is for a string ensemble and double bass. It is divided into two main sections. The first section, measures 37-59, is marked 'Poco a poco accelerando'. It begins with measures 37-43, where the strings play a rhythmic pattern of eighth notes. Measures 44-59 show a gradual increase in tempo and intensity, with the strings playing a more complex rhythmic pattern. The second section, measures 60-64, is marked 'Velocissimo con tutta forza'. It begins with measure 60, where the strings play a rapid, sixteenth-note pattern. Measures 61-64 continue this rapid pattern, with the double bass playing a supporting role. The score includes various musical notations such as dynamics (p, f, ff), articulation (pizz., arco), and tempo markings. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the page.

II. THE OLD CASTLE

Andantino molto cantabile e con dolore (♩ = 52)

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

pp

3 4 5 6

8 *con espressione*

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

7 8 9 10 11

14

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

12 13 15

20

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

17 18 19 20 21 22

23 26 27 28

29

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

29 30 31 32 33

f *pp*

f *pp*

ST6175

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

1

2

3

4

5

6

7

8

9

10

11

12

14

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

13 15 16 17

div.

div.

20

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

18 19 21

p

mf

mf

mf

mf

arco

mf

3 4 0 1 2

-1 2 3 4 1

22

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

23 24 25

pp

pp

pp

pp

pp

pp

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

3 4 1 2

pizz.

ST6175

Violin 1, Violin 2, Violin 3 (Vla. T.C.), Viola, Violoncello, Double Bass

To Coda Φ *arco* *pizz.* **23** *arco* *tr*

f *sf* *p* *arco* *(pizz.)* *p*

mf *f* *sf* *p*

19 21 22 24

31 *pizz.* *arco* *arco* *pizz.*

25 26 27 28 29 30 32

D.C. al Coda Φ *arco* *p* *pp* *arco* *p* *pp* *arco* *p* *pp* *arco* *p* *pp* *pizz.* *pp* *pizz.* *pp*

33 34 35 36 37 38 39 40 41

V. THE HUT OF BABA-YAGA

Allegro con brio, feroce (♩ = 160)

Violin 1

Violin 2

Violin 3 (Viola T.C.)

Viola

Violoncello

Double Bass

9

10

11

12

13

14

17

18

19

20

21

22

23

24

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

mf

ff

cresc.

25

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

ff

26 27 28 29 30 31 32

33

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

33 34 35 36 37 38 39 40

41

Vln. 1

Vln. 2

Vln. 3
(Vla. T.C.)

Vla.

Vcl.

D.B.

sf

41 42 43 44 45 46 47 48

Sheet music for Violins 1, 2, and 3 (Vla. T.C.), Viola, Violoncello, and Double Bass, measures 49 through 72. The score includes various musical notations such as dynamics (*sf*, *ff*), articulation (*div.*), and fingerings.

Measures 49-56: Violins 1 and 2 play a melodic line with various fingerings and accents. Violins 3, Viola, Violoncello, and Double Bass provide harmonic support with sustained notes and occasional movement.

Measures 57-64: The Violins 1 and 2 parts become more active, featuring trills and rapid passages. The Viola and Violoncello parts also show more movement, with the Violoncello reaching a *ff* dynamic in measure 61.

Measures 65-72: The Violins 1 and 2 parts continue their melodic development. The Viola and Violoncello parts feature *div.* (divisi) markings, indicating multiple voices. The Double Bass part remains relatively static, providing a low-frequency foundation.

Measures 73-74: The Violins 1 and 2 parts conclude with a final melodic phrase. The Viola and Violoncello parts also conclude with sustained notes.

75

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

73 74 76 77 78 79

83

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

80 81 82 83 84 85

poco rit. attacca

Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

86 87 88 89 90 91 92

VI. THE GREAT GATE OF KIEV

Violin 1

Violin 2

Violin 3
Viola T.C.)

Viola

Violoncello

Double Bass

div.

f

2

3

4

5

6

7

Purchase

Violins 1, 2, and 3, Viola, Violoncello, and Double Bass

Measures 8-14

Key: D major (F# and C#)

Time Signature: 4/4

Measures 8-14:

- Measure 8: Violins 1 and 2 play quarter notes (D4, E4, F#4, G4). Violin 3 and Viola play quarter notes (D3, E3, F#3, G3). Violoncello and Double Bass play quarter notes (D2, E2, F#2, G2).
- Measure 9: Violins 1 and 2 play quarter notes (A4, B4, C5, D5). Violin 3 and Viola play quarter notes (A3, B3, C4, D4). Violoncello and Double Bass play quarter notes (A2, B2, C3, D3).
- Measure 10: Violins 1 and 2 play quarter notes (E5, F#5, G5, A5). Violin 3 and Viola play quarter notes (B3, C4, D4, E4). Violoncello and Double Bass play quarter notes (B2, C3, D3, E3).
- Measure 11: Violins 1 and 2 play quarter notes (F#5, G5, A5, B5). Violin 3 and Viola play quarter notes (C4, D4, E4, F#4). Violoncello and Double Bass play quarter notes (C3, D3, E3, F#3).
- Measure 12: Violins 1 and 2 play quarter notes (G5, A5, B5, C6). Violin 3 and Viola play quarter notes (D4, E4, F#4, G4). Violoncello and Double Bass play quarter notes (D3, E3, F#3, G3).
- Measure 13: Violins 1 and 2 play quarter notes (A5, B5, C6, D6). Violin 3 and Viola play quarter notes (E4, F#4, G4, A4). Violoncello and Double Bass play quarter notes (E3, F#3, G3, A3).
- Measure 14: Violins 1 and 2 play quarter notes (B5, C6, D6, E6). Violin 3 and Viola play quarter notes (F#4, G4, A4, B4). Violoncello and Double Bass play quarter notes (F#3, G3, A3, B3).

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Vln. 1

Vln. 2

Vln. 3 (Vla. T.C.)

Vla.

Vcl.

D.B.

15 17 18 19

mf *f* *mf* *f* *mf* *f*

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

ff

23 24 25 26 27 28 29

30 Sempre legato e senza espressione

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

p

31 32 33 34 36 37

Vln. 1
Vln. 2
Vln. 3 (Vla. T.C.)
Vla.
Vcl.
D.B.

dim. *pp*

38 39 43 44 45

47 **Energico**

Score for measures 47-52, marked **Energico**. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The tempo is **Energico**. The dynamics are **f** (forte). The key signature is one sharp (F#). The time signature is 4/4. The score features rapid sixteenth-note passages in the first violin and a steady eighth-note accompaniment in the other instruments.

55

rallentando

Score for measures 53-58, marked **rallentando**. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The tempo is **rallentando**. The dynamics are **f** (forte). The key signature is one sharp (F#). The time signature is 4/4. The score features a gradual deceleration of the music, with the first violin playing a melodic line and the other instruments providing a harmonic accompaniment.

Grave, sempre allargando

Score for measures 59-65, marked **Grave, sempre allargando**. The score includes staves for Vln. 1, Vln. 2, Vln. 3 (Vla. T.C.), Vla., Vcl., and D.B. The tempo is **Grave, sempre allargando**. The dynamics are **ff** (fortissimo). The key signature is one sharp (F#). The time signature is 4/4. The score features a very slow, broad melodic line in the first violin, with the other instruments providing a harmonic accompaniment.