

# Pictures at an Exhibition

(Carl Simpson)

Modest Mussorgsky

Corni in Fa

# Pictures at an Exhibition

## (I) 1. Promenade

**Allegro giusto, nel modo russico, senza allegrezza, ma poco sostenuto**

Modest Mussorgsky  
Orchestrated by Carl Simpson

*Corno 1/3 sempre a 2, tenzij anders aangegeven*  
*f pesante*

*Corno 2/4 sempre a 2, tenzij anders aangegeven*

\*) Vanwege de leesbaarheid staan hoorn 1/3 en hoorn 2/4 op één balk. Waar het anders is, is dat aangegeven.

6

*C1/3*

*C2/4*

9

*mp f*

*mp*

11

*C1/3*

*C2/4*

14

*mp mf f p mp*

16

*C1/3*

*C2/4*

*p <> mf <> p <> mf <> mp <> f*

21      *Corno 1*

C1      *f*

*Corno 3*

C3

C2/4

*attacca*

## 2. Gnomus

Sempre vivo      **4** Meno vivo      **7** Sempre vivo

C1/3      *ff*

C2/4      *p*

9      **11**

C1/3      *ff*

C2/4

17      **19**

C1/3      *f*

C2/4      *mp*

25

C1/3      +      **29**

*p*

*ff*

2

C2/4      2

*p*

**3**

**V.S.**

**3**

36

C1/3      C2/4

42

C1/3      C2/4

48

**Poco meno mosso, pesante**

C1/3      C2/4

55

**55 Vivo**

57

**57 Poco meno mosso, pesante**

C1/3      C2/4

63

**64 Vivo**

66

**66 Meno mosso**

68

**68 Vivo**

C1/3      C2/4

70

**70 Meno mosso**

C1/3      C2/4

78

82 Poco a poco accel.

C1/3

C2/4

88

90

C1/3

C2/4

98

100 Sempre vivo

C1/3

C2/4

### 3. Promenade

Moderato commodo assai con delicatezza

C3

8

C1/3

C2/4

### 4. Il Vecchio Castello

Andantino molto cantabile  
e con dolore

C1/3

10

**29** *con sord.*

C1/3 *p* *mf* *p*

C2/4 *con sord.*

**37**

C1/3 *p* *mf* *p*

C2/4

**46** *senza sord.* *Corno 1*

C1/3 *p* *pp* *p*

*senza sord.* *Corno 2 sempre*

C2/4 *p*

**55**

**56**

C1/3 *f*

**61**

**9**

**70** *Corno 1*

**9**

*(Corno 2)*

C2/4

**74**

C1/3 *p* *f* *pp*

C2/4

*(Corno 2)*

**80**

**82**

C1/3 *mf* *p*

*con sord.*

C2/4 *mp* *pp*

*con sord.*

**88**

91      96

C1/3

senza sord.

5      Corno 2

pp

4      senza sord.      Corno 4

4

pp

(II)

### 5. Promenade

**Moderato non tanto, pesamente**

f pesante

f

5

attacca

### 6. Tuilleries

**Allegretto nontropo, caprioccioso**

2

p

5

2

p

8

mf

11

3

14

6

3

6

6

20

C1/3      C2/4

25

C1/3      C2/4

*Corno 1*

*sub. p*

*Corno 2*

**2**

*Corno 1*

**2**

*Corno 2 pp*

## 7. Bydło

Sempre moderato, pesante

C1/3      C2/4

*ff*

9

10

C1/3      C2/4

15

21

C1/3      C2/4

22

*Corno 3*

*(Corno 3)*

*Corno 4*

*mp*

*molto tenuto*

*cresc. poco a poco*

**29**

*a 2*

*f*

*a 2*

C1/3      C2/4

30

C1/3 *dim. poco a poco*

C2/4

*sfp* *sf* *sf* *sf*

38 [38] Sempre pesante e poco allargando

C1/3 *sf* *ff con tutta forza*

C2/4

44 [47] 9 [57] 4 [61] 4

C1/3 *f*

C2/4

Corno 1/2!

Corno 3/4!

(III)

### 8. Promenade

Tranquillo

C3 (Picc.)

5 Corno 1/2

C1/2

*f*

Corno 1!

attacca

Corno 3/4

C3/4 *mf* *fp*

Corno 2!

### 9. Ballet van de kuikens in de Dop

(Corni 3/4 - tacet)

SCHERZINO

Vivo, leggiero

Corno 1

C1 *pp* *p*

C2

5  
13 [13] C1 *pp* poco a poco cresc. *p* *mp* poco a poco cresc.

20 C1 *f* > [23] 4 *pp* — *p*

35 C1 [35] *pp* poco a poco cresc. *p* *mp* poco a poco cresc. *ff* = *pp*

45 [45] TRIO C1 *con sord.* [53] Corno 2 *con sord.* 1 2 3 4 5 6 7 *pp*  
C2 *ppp*

57 C1 [61] *ppp*  
C2 *ppp*

69 [69] C1 *ppp*  
C2 [77] SCHERZINO 4 (*senza sord.*)

81 C1 *senza sord.* 5 [89] *pp* poco a poco cresc. *p*

92 C1 *mp* poco a poco cresc. [99] 4 Corno 1/3!  
C2 — 4 Corno 2/4!

## 10. "Samuel Goldenberg" en "Schmuÿle"

**Andante, Grave - energico**

C1/3 Corno 1/3      6      C2/4 Corno 2/4

**Andantino**      9      2 Corno 1      con sord.

13      4 senza sord.      19 Andante, Grave

C1/3      4 senza sord.      a 2

mf < sf      sf < f      f < fp

20      3

C1/3      sf      sf < sf      mf cresc.      mf

C2/4      3

24      poco rit. 26 Con dolore      a tempo

C1/3      cresc.      sffz      sff > ff

C2/4      2

○ 3

## (IV) 11. Promenade

**Allegro giusto, nel modo russico, poco sostenuto**

C1/3      f pesante

C2/4

12

2

5

C1/3

C2/4

8

**9**

C1/3

C2/4

**II**

C1/3

C2/4

15

C1/3

C2/4

18

**18**

C1/3

C2/4

21 Corno 1

C1

Corno 3

C3

Corno 1/3

C2/4

attacca

## 12. Limoge: Le Marché

**Allegretto vivo, sempre scherzando**

C1/3

C2/4

5

p < mp

p < mp

mf

p < f

ff

f

8

2

12

C1/3

C2/4

16

4

f

21

C1/3

C2/4

24

ff

27

4

C1/3

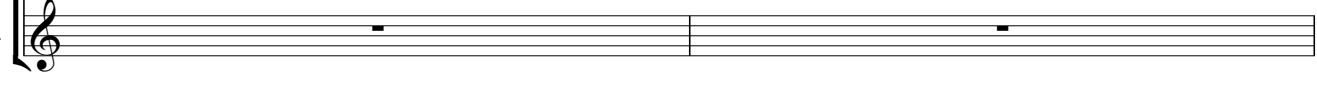
C2/4

4

*4*

31

C1/3 

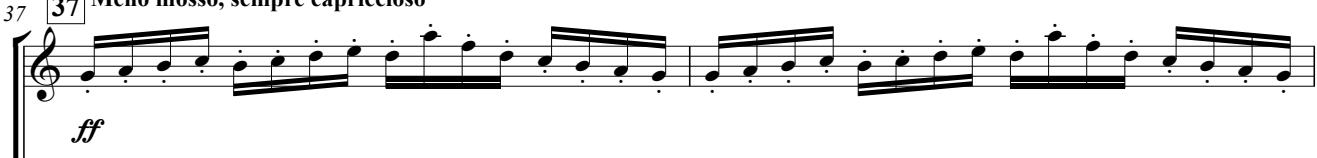
C2/4 

33

C1/3 

C2/4 

37 **Meno mosso, sempre capriccioso**

C1/3 

C2/4 

39

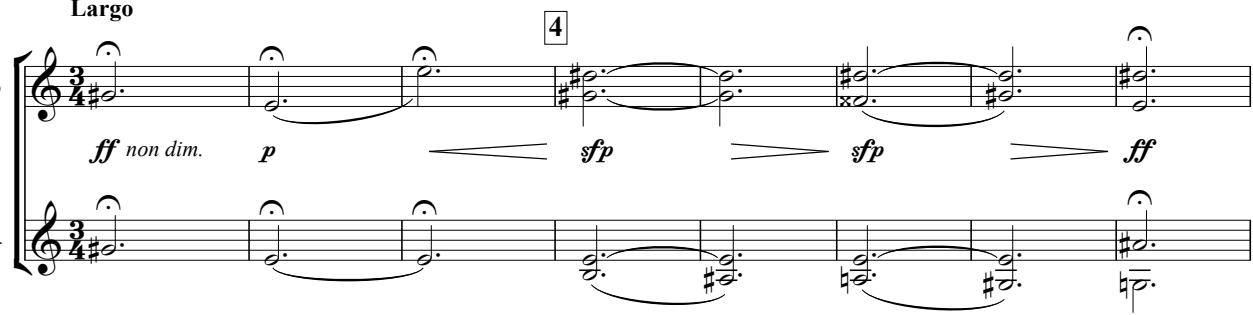
C1/3 

C2/4 

### 13. Catacombe

**Largo**

4

C1/3 

C2/4 

Musical score for measures 9-15:

- Measure 9: C1/3 starts with dynamic *f*, followed by *p* and *ff*. C2/4 starts with dynamic *#p*.
- Measure 10: C1/3 continues with eighth-note patterns. C2/4 continues with eighth-note patterns.
- Measure 11: C1/3 continues with eighth-note patterns. C2/4 continues with eighth-note patterns.
- Measure 12: C1/3 continues with eighth-note patterns. C2/4 continues with eighth-note patterns.
- Measure 13: C1/3 continues with eighth-note patterns. C2/4 continues with eighth-note patterns.
- Measure 14: C1/3 continues with eighth-note patterns. C2/4 continues with eighth-note patterns.
- Measure 15: C1/3 begins with dynamic *2*. C2/4 begins with dynamic *pp*, followed by *f*.

Musical score for C1/3 and C2/4. The score consists of two staves. The top staff (C1/3) starts with a dynamic of *p*, followed by *ff*, *sffz*, and *p*. The bottom staff (C2/4) starts with a dynamic of *p*, followed by *ff* and *p*. The score is marked with measure numbers 21, 25, and 4, and includes a tempo marking of "attacca".

## 14. Cum Mortuis in Lingua Mortua

Andante non troppo, con lamento

Tranquillo

C1/3

C2/4

5

5

5 con sord.

12

p

ppp

14

*rit. perdendosi*

Como 1

C1/3

*p*      ***pppp***      *pp*      ***ppp***      ***ppp***

*p*      ***pppp***      *pp*      ***ppp***      ***ppp***

Como 2

C2/4

*p*      ***pppp***      *pp*      ***ppp***      ***ppp***

*p*      ***pppp***      *pp*      ***ppp***      ***ppp***

*senza sord.*

2

## 15. De Hut op Kippenpoten (Baba-Yaga)

**Allegro con brio, feroce  
senza sord.**

C1/3      C2/4

**9**

**12**      **3**      **17**

C1/3      C2/4

**p**      **ff**      **p**      **cresc.**

**24**      **25**

C1/3      C2/4

**f**      **mf**      **f**

**2**

**33**      **33**

C1/3      C2/4

**ff**

**41**

**più f**

**f**

**45**

C1/3      C2/4

**ff**      **ff**

**57**

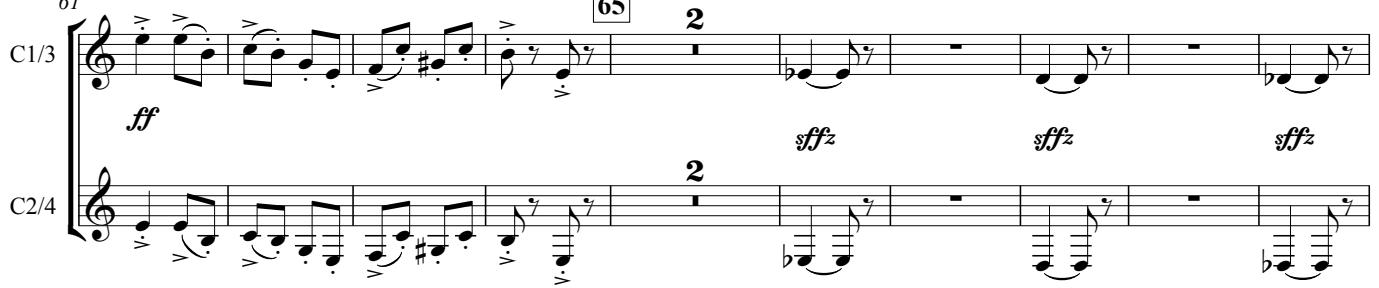
**3**

**f**

**più f**

**più ff**

61

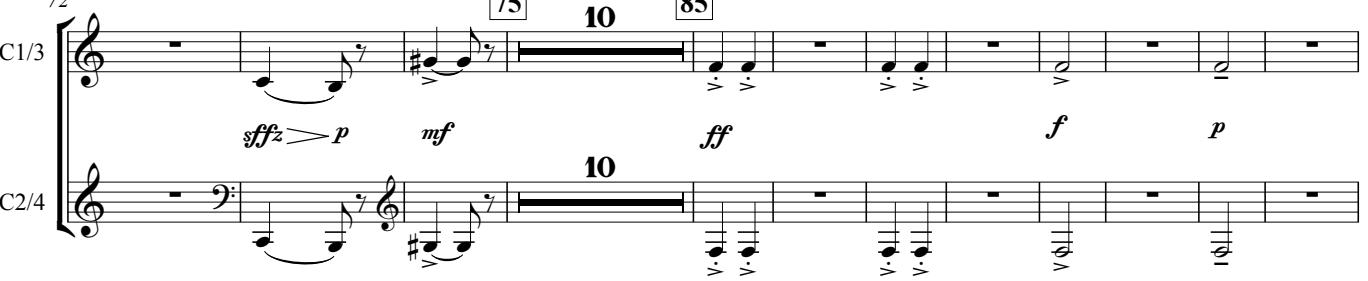
C1/3 

C2/4

**65** **2**

**sffz** **sffz** **sffz** **sffz**

72

C1/3 

C2/4

**75** **10** **85**

**sffz > p** **mf** **ff** **f** **p**

**10**

93

C1/3 

C2/4

Corno 1 **95** Corno 1

Corno 2 Corno 2

104

C1/3 

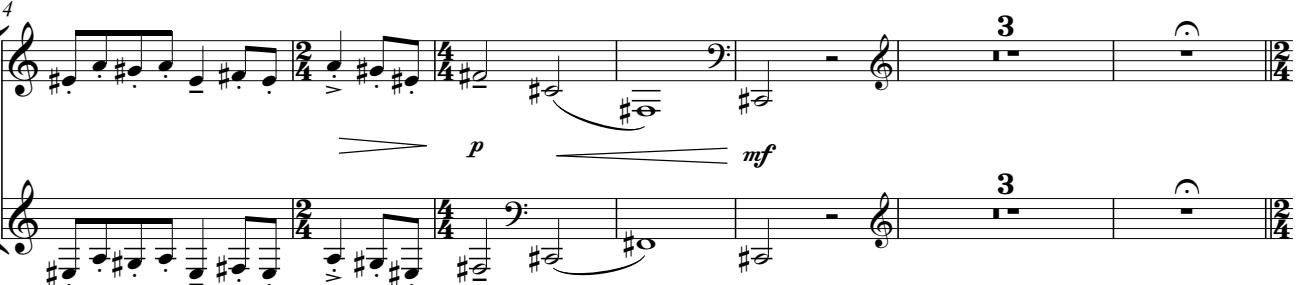
C2/4

**108 (a 2)**

**mf** **mp**

**(a 2)**

114

C1/3 

C2/4

**3** **2**

**p** **mf**

**4**

123 [123] **Allegro molto**

C1/3 

C2/4

134 [137]

C1/3 

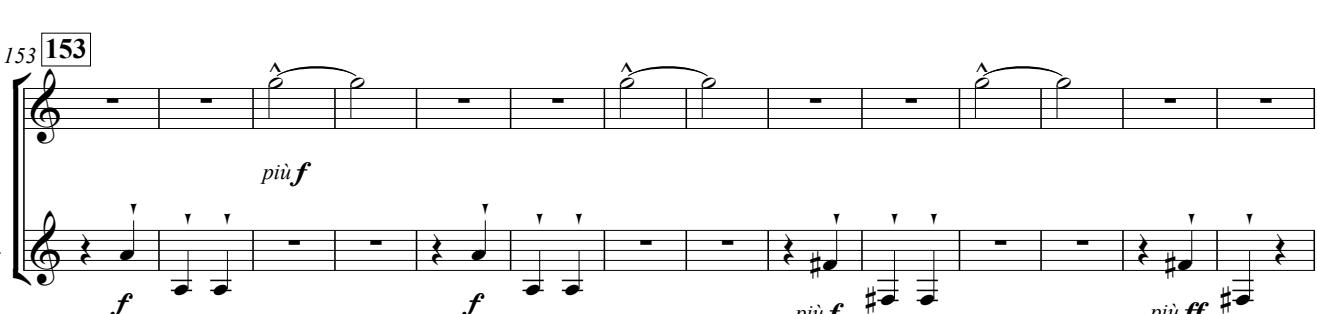
C2/4

143 [145]

C1/3 

C2/4

153 [153]

C1/3 

C2/4

167 [169]

C1/3 

C2/4

181 [187] 10 [197] 12 *poco ritardando* 3

C1/3 

C2/4

## 16. De grote poort van Kiev

**Allegro alla breve**  
**(Maestoso, con grandezza)**

C1/2      *Corno 1/2*

C3/4      *f*      *Corno 3/4*

9

C1/2

C3/4

16

[22]

C1/2      *mf*

C3/4

24

30 [30]

15

**15**

45 C1/2 *p* < *f*

C3/4

**55**

C1/2 *mf*

C3/4

**61**

C1/2 *cresc.*

C3/4 *f*

**64** Corno 1 *ff* *f senza espressione* = *mf*

**69**

C1/2

C3/4

**78**

**81**

C1/2 *sfp*

C3/4 *sfp*

1 2 3 4

**89**

C1/2 *sfp*

C3/4 *sfp*

5 6 ^ 7 8

97

C1/2      C3/4

103

C1/2      C3/4

**107**

*mp*      *cresc.*      ***ff***

*a<sup>2</sup>*      *mp*

114 **Meno mosso, sempre maestoso**

C1/2      C3/4

***ff***

121

C1/2      C3/4

128

C1/2      C3/4

132

C1/2      C3/4

**136**      **5**

**5**

5

141

C1/2: *mf* cresc.

C3/4: !

148

*f* cresc.

149

C1/2: *sffz*

C3/4: *sffz*

155

156

C1/2: *sffp* *sffp* *sffp* *sffp* *sffp* *sffp*

C3/4: *sffp* *sffp* *sffp* *sffp* *sffp* *sffp*

162

162 Grave, sempre allargando

C1/2: *fff*

C3/4:

172

174

C1/2: *sostenuto*

C3/4: