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# PICTURES AT AN EXHIBITION

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For Cello Ensemble

## SCORE

A. PROMENADE

1. The Gnome

B. PROMENADE

2. The Old Castle

C. PROMENADE

3. Tuileries [Garden] (Children's Quarrel after Games)

4. Cattle

D. PROMENADE

7. Limoges - The Market (The Great News)

8. Catacombs (Roman Tomb) - With the Dead in a Dead Language

9. The Hut on Fowl's Legs (Baba Yaga)

10. The Great Gate of Kyiv

Score

# Pictures at an Exhibition

for Cello Ensemble

Modest Mussorgsky

Arr. Nick Halsey

**A** **Promenade**  $\text{♩} = 96$

Cello I *f* *solo* *tutti*

Cello II *mf*

Cello III *mf*

Cello IV *f*

Vc. I *a4* *solo* *tutti*

Vc. II

Vc. III

Vc. IV

Vc. I *a7* *solo* *tutti* **a9**

Vc. II

Vc. III

Vc. IV

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*al0*

Vc. I  
Vc. II  
Vc. III  
Vc. IV

Measures 10-12 of the first system. The key signature is B-flat major. Measure 10 is in 5/4 time, measure 11 is in 5/4 time, and measure 12 is in 6/4 time. The first violin part starts with a dynamic marking of *al0*. The score includes various rhythmic patterns and accidentals across the four violin staves.

*al3*

Vc. I  
Vc. II  
Vc. III  
Vc. IV

Measures 13-15 of the second system. The key signature is B-flat major. Measure 13 is in 5/4 time, measure 14 is in 5/4 time, and measure 15 is in 6/4 time. The first violin part starts with a dynamic marking of *al3*. The score includes various rhythmic patterns and accidentals across the four violin staves.

*al6*

**a18**

Vc. I  
Vc. II  
Vc. III  
Vc. IV

Measures 16-18 of the third system. The key signature is B-flat major. Measure 16 is in 5/4 time, measure 17 is in 5/4 time, and measure 18 is in 6/4 time. The first violin part starts with a dynamic marking of *al6*. A boxed dynamic marking **a18** is present above the first violin staff in measure 18. The score includes various rhythmic patterns and accidentals across the four violin staves.

# Pictures at an Exhibition

*a19*

Vc. I *tutti*

Vc. II *f tutti*

Vc. III *f tutti*

Vc. IV *f tutti*

*a22*

Vc. I

Vc. II

Vc. III

Vc. IV

**1. The Gnome**

*a25* ♩ = 162

♩ = 108

♩ = 162

Vc. I *ff*

Vc. II *ff*

Vc. III *p pizz.* *arco ff*

Vc. IV *p pizz.* *arco ff*

Pictures at an Exhibition

a31 a35

Vc. I  
Vc. II  
Vc. III  
Vc. IV

*mf* arco  
*mf*  
*mf* arco  
*mf* arco

a38

Vc. I  
Vc. II  
Vc. III  
Vc. IV

*mp* *p* pizz. arco  
*mp* *p* pizz. arco  
*mp* *p* pizz.  
*mp* *p*

a45

Vc. I  
Vc. II  
Vc. III  
Vc. IV

*mf* pizz. *f* arco pizz.  
*mf* *f*  
*mf* pizz. *f* arco  
*mf* *f*

# Pictures at an Exhibition

a51 a54 ♩ = 108

Vc. I

Vc. II

Vc. III

Vc. IV

arco

*p*

*mf*

arco

*f*

pizz.

a57 a61 ♩ = 162

Vc. I

Vc. II

Vc. III

Vc. IV

*ff*

*ff*

a62

Vc. I

Vc. II

Vc. III

Vc. IV

*f*

*mf*

*f*

*f*

pizz.

Pictures at an Exhibition

Violin and Viola staves for measures 68-70. The system includes staves for Vc. I, Vc. II, Vc. III, and Vc. IV. Measure 68 is marked *a68*. Measure 70 is marked *a70*. The music features a 3/4 time signature for measures 68 and 69, and a 4/4 time signature for measure 70. Vc. I and Vc. III play active melodic lines, while Vc. II and Vc. IV play sustained chords.

Violin and Viola staves for measures 73-76. The system includes staves for Vc. I, Vc. II, Vc. III, and Vc. IV. Measure 73 is marked *a73*. Measure 76 is marked *a76*. The music features a 3/4 time signature for measures 73 and 74, and a 4/4 time signature for measures 75 and 76. Vc. I and Vc. IV play active melodic lines, while Vc. II and Vc. III play sustained chords. Dynamic markings include *ff* and *f*. The word *arco* is written above the Vc. I staff in measure 75.

Violin and Viola staves for measures 78-81. The system includes staves for Vc. I, Vc. II, Vc. III, and Vc. IV. Measure 78 is marked *a78*. The music features a 4/4 time signature. Vc. I and Vc. II play active melodic lines, while Vc. III and Vc. IV play sustained chords. Dynamic markings include *f* and *ff*.

Pictures at an Exhibition

a88

a84

Vc. I

Vc. II

Vc. III

Vc. IV

tr

tr

p

a90

Vc. I

Vc. II

Vc. III

Vc. IV

p

p

p

tr

tr

f

p

a98

Vc. I

Vc. II

Vc. III

Vc. IV

pizz.

arco

pizz.

arco

pizz.

arco

tr

tr

tr

tr

tr

tr

tr

cresc.



# Pictures at an Exhibition

*a106*  $\text{♩} = 180$   $\text{♩} = 162$  **a111**

Vc. I *f* *ff* *ff*

Vc. II *f* *ff*

Vc. III *f* *ff*

Vc. IV *f* *ff* *ff*

*a112*

Vc. I *ff*

Vc. II *ff*

Vc. III *ff*

Vc. IV *ff*

**B** Promenade  $\text{♩} = 84$

Cello I *mf*

Cello II *mf*

Cello III *mf*

Cello IV *f* *mf tutti*

Pictures at an Exhibition

b5

Vc. I

Vc. II

Vc. III

Vc. IV

solo

*p*

b8

Vc. I

Vc. II

Vc. III

Vc. IV

*p*

*p*

*p*

tutti

b10

*mf*

*mp*

*mp*

*mp*

b11

Vc. I

Vc. II

Vc. III

Vc. IV

*p*

*mf*

Pictures at an Exhibition

Vc. I

Vc. II

Vc. III

Vc. IV

pizz.

*pp*

*p* pizz.

*p*

This system contains the first six measures of the piece. It features four staves for violas (Vc. I-IV). Vc. I and Vc. II are in a 6/8 time signature. Vc. III and Vc. IV are in a 6/8 time signature. Vc. II has a *pp* dynamic marking and a *pizz.* instruction. Vc. III has a *p* dynamic marking and a *pizz.* instruction. Vc. IV has a *p* dynamic marking. The music is in a key with two flats (B-flat major or D-flat minor).

b20

solo

b21

Vc. I

Vc. II

Vc. III

Vc. IV

*pp*

*espressivo*

pizz.

*p*

This system contains measures 17-22. Vc. I has a *pp* dynamic marking and a *espressivo* instruction. Vc. II has a *p* dynamic marking and a *pizz.* instruction. Vc. III and Vc. IV are in a 6/8 time signature. Vc. I has a *pp* dynamic marking and a *espressivo* instruction. Vc. II has a *p* dynamic marking and a *pizz.* instruction. Vc. III and Vc. IV are in a 6/8 time signature. The music is in a key with two flats (B-flat major or D-flat minor).

b26

tutti

Vc. I

Vc. II

Vc. III

Vc. IV

arco

This system contains measures 23-28. Vc. I has a *tutti* instruction. Vc. II has an *arco* instruction. Vc. III and Vc. IV are in a 6/8 time signature. Vc. I has a *tutti* instruction. Vc. II has an *arco* instruction. Vc. III and Vc. IV are in a 6/8 time signature. The music is in a key with two flats (B-flat major or D-flat minor).

Pictures at an Exhibition

b31 b32

Vc. I *p* pizz.

Vc. II *mp*

Vc. III *mp*

Vc. IV *mp*

b36

Vc. I

Vc. II

Vc. III

Vc. IV

b41 b42

Vc. I *mp*

Vc. II *mf*

Vc. III *mf*

Vc. IV *mf*

Pictures at an Exhibition

b46

Vc. I

Vc. II

Vc. III

Vc. IV

1.

b51

Vc. I

Vc. II

Vc. III

Vc. IV

2.

arco

mf

b56

Vc. I

Vc. II

Vc. III

Vc. IV

pizz.

Pictures at an Exhibition

b61

Vc. I

Vc. II

Vc. III

Vc. IV

b66

Vc. I

Vc. II

Vc. III

Vc. IV

*f*

*f*

*f*

*f*

b71

b75

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

*f*

*f*

b76

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

*mf*

*mf*

b81

Vc. I

Vc. II

Vc. III

Vc. IV

*mp*

b85

b86

Vc. I

Vc. II

Vc. III

Vc. IV

Pictures at an Exhibition

b91 b93

Vc. I *p*

Vc. II *mp*

Vc. III *mp*

Vc. IV *mp*

b96 b101 solo

Vc. I *pp* *espressivo*

Vc. II *p*

Vc. III

Vc. IV *p*

b102

Vc. I

Vc. II

Vc. III

Vc. IV



b107

tutti  
pizz.

Vc. I

Vc. II

Vc. III

Vc. IV

*p*

*p*

*pp*

C

Promenade

♩ = 96 tutti  
arco

Cello I

Cello II

Cello III

Cello IV

*f* arco

*mf*

arco

*mf*

arco tutti

*mf*

*f*

c6

Vc. I

Vc. II

Vc. III

Vc. IV

*f*

*f*

*mf*

*mf*

*mp* pizz.

*mp*

*p*

*mf*

Pictures at an Exhibition

3. Tuileries [Garden] (Children's Quarrel after Games)

c10

$\text{♩} = 108$

Vc. I

Vc. II *mp*

Vc. III *p*  
*arco*

Vc. IV *p*

Vc. I *c13*

Vc. II

Vc. III

Vc. IV

Vc. I *c16*

Vc. II

Vc. III

Vc. IV

c17

c19

Vc. I

Vc. II

Vc. III

Vc. IV

c22

c23

Vc. I

Vc. II

Vc. III

Vc. IV

*f*

*mf*

*mf*

c25

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

Pictures at an Exhibition

c29

Vc. I *ff*

Vc. II *f*

Vc. III *f*

Vc. IV *f*

c32

Vc. I

Vc. II *sub. p*

Vc. III *sub. p*

Vc. IV *sub. p*

c35

Vc. I *pp*

Vc. II *pp*

Vc. III *pp*

Vc. IV *pp*

c38

Vc. I

Vc. II

Vc. III

Vc. IV

**c40** 4. Cattle

$\text{♩} = 48$

Vc. I

*mp pesante*

Vc. II

*p pesante*

Vc. III

*p pesante pizz.*

Vc. IV

*p pesante*

c48 **c49**

Vc. I

*mp*

Vc. II

*mp*

Vc. III

*mp*

Vc. IV

*mp*

Pictures at an Exhibition

c60

Score for Violins I, II, III, and IV, measures c56 to c60. The key signature is B-flat major. The first system (measures c56-c59) features a melodic line in Vc. I and a rhythmic accompaniment in Vc. II-IV. The second system (measures c60-c63) includes dynamic markings *mf* and *arco*.

Score for Violins I, II, III, and IV, measures c63 to c66. The key signature is B-flat major. This system continues the melodic and rhythmic patterns established in the previous system.

Score for Violins I, II, III, and IV, measures c70 to c73. The key signature is B-flat major. This system concludes the musical phrase with various melodic and rhythmic motifs.

c77

Vc. I *f marcato*

Vc. II *f marcato*

Vc. III *f*

Vc. IV *ff*

c86

Vc. I *f*

Vc. II *mp pizz.*

Vc. III *mf*

Vc. IV *mf*

c92

Vc. I *p*

Vc. II *p*

Vc. III *p*

Vc. IV *p*

*c100*

Vc. I *pp*

Vc. II *pp*

Vc. III *pp*

Vc. IV *pp*

**D**

Promenade

$\bullet = 108$

tutti

Cello I *f* tutti

Cello II *f*

Cello III arco *f*

Cello IV *f*

*d5*

Vc. I

Vc. II

Vc. III

Vc. IV



*d8* d10

Vc. I *ff*

Vc. II *ff* *pizz.*

Vc. III *ff*

Vc. IV *ff*

*d11*

Vc. I *ff*

Vc. II *ff*

Vc. III *ff* *arco* *pizz.*

Vc. IV *ff*

*d14*

Vc. I *sub. p*

Vc. II *sub. p*

Vc. III *sub. p* *arco* *pizz.*

Vc. IV *sub. p*

Pictures at an Exhibition

*d17*

Vc. I *cresc.* *mf*

Vc. II *cresc.* *mf*

Vc. III *cresc.* *mf*

Vc. IV *cresc.* *mf*

*d20* *d22*

Vc. I *ff*

Vc. II *f*

Vc. III *f*

Vc. IV *f*

*d23*

Vc. I

Vc. II

Vc. III

Vc. IV

d27

7. Limoges - The Market (The Great News)

$\text{♩} = 96$

Vc. I *f* scherzando pizz.

Vc. II *f* scherzando

Vc. III *mf* scherzando

Vc. IV *mf* scherzando

Vc. I *d29*

Vc. II

Vc. III

Vc. IV

Vc. I *d31*

Vc. II

Vc. III *mf*

Vc. IV *f*

Pictures at an Exhibition

d33

Vc. I

Vc. II

Vc. III

Vc. IV

This system contains measures 33 and 34. The key signature is B-flat major (two flats). The time signature is 3/4. Measure 33 features a complex texture with Vc. I playing a melodic line with slurs and accents, Vc. II playing a bass line with a half note, Vc. III playing a dense sixteenth-note accompaniment, and Vc. IV playing a similar sixteenth-note accompaniment. Measure 34 continues the texture with various rhythmic patterns and slurs.

d35

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

This system contains measures 35 and 36. Measure 35 shows Vc. I with a melodic line, Vc. II with a bass line, and Vc. III and IV with a dense sixteenth-note accompaniment. Measure 36 features Vc. I and II with melodic lines and accents, while Vc. III and IV continue with the sixteenth-note accompaniment. The dynamic marking *mf* is present at the start of measure 36.

d37

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

*f*

This system contains measures 37 and 38. Measure 37 features Vc. I with a melodic line, Vc. II with a bass line, and Vc. III and IV with a dense sixteenth-note accompaniment. Measure 38 shows Vc. I and II with melodic lines and accents, while Vc. III and IV continue with the sixteenth-note accompaniment. The dynamic marking *mf* is present at the start of measure 37, and *f* is present at the start of measure 38.

*d39*

Vc. I

Vc. II

Vc. III

Vc. IV

This system contains measures 39 and 40. Measure 39 is in 3/4 time with a key signature of one flat. Vc. I plays a sixteenth-note pattern. Vc. II has a whole rest. Vc. III plays a sixteenth-note pattern. Vc. IV plays a sixteenth-note pattern. Measure 40 is in 3/4 time with a key signature of two sharps. Vc. I has a dynamic marking *v*. Vc. II has a whole rest. Vc. III plays a sixteenth-note pattern. Vc. IV plays a sixteenth-note pattern.

*d41*

Vc. I

Vc. II

Vc. III

Vc. IV

*d42*

*mp*

*mp*

This system contains measures 41 and 42. Measure 41 is in 3/4 time with a key signature of one sharp. Vc. I plays a sixteenth-note pattern. Vc. II has a whole rest. Vc. III plays a sixteenth-note pattern. Vc. IV plays a sixteenth-note pattern. Measure 42 is in 3/4 time with a key signature of one sharp. Vc. I has a dynamic marking *mp*. Vc. II has a whole rest. Vc. III plays a sixteenth-note pattern. Vc. IV has a dynamic marking *mp*.

*d43*

Vc. I

Vc. II

Vc. III

Vc. IV

This system contains measures 43, 44, and 45. All measures are in 3/4 time with a key signature of one flat. Vc. I plays a sixteenth-note pattern. Vc. II has a whole rest. Vc. III plays a sixteenth-note pattern. Vc. IV plays a sixteenth-note pattern.

Pictures at an Exhibition

Violin and Viola staves for measures d46 and d47.

Measures d46 and d47 are marked with a box containing "d47".

Violin I (Vc. I) and Violin III (Vc. III) play a melodic line with slurs and accents. Violin II (Vc. II) and Violin IV (Vc. IV) play a bass line with slurs and accents.

Violin II (Vc. II) and Violin IV (Vc. IV) are marked with *p* (piano) and *arco* (arco) in measure d47.

Violin and Viola staves for measures d48 and d49.

Measures d48 and d49 are marked with a box containing "d48".

Violin I (Vc. I) and Violin III (Vc. III) play a melodic line with slurs and accents. Violin II (Vc. II) and Violin IV (Vc. IV) play a bass line with slurs and accents.

Violin and Viola staves for measures d50 and d51.

Measures d50 and d51 are marked with a box containing "d50".

Violin I (Vc. I) and Violin III (Vc. III) play a melodic line with slurs and accents. Violin II (Vc. II) and Violin IV (Vc. IV) play a bass line with slurs and accents.

Violin II (Vc. II) is marked with *cresc.* (crescendo) and *pizz.* (pizzicato) in measure d51. Violin III (Vc. III) and Violin IV (Vc. IV) are marked with *f* (forte) and *cresc.* (crescendo) in measure d51.

*d52* d53

Vc. I *f*

Vc. II *mf*

Vc. III *mf*

Vc. IV *mf*

*d54*

Vc. I

Vc. II

Vc. III

Vc. IV

*d56*

Vc. I

Vc. II *mf*

Vc. III *f*

Vc. IV *f*

Pictures at an Exhibition

d58

Vc. I

Vc. II

Vc. III

Vc. IV

d60

Vc. I

Vc. II

Vc. III

Vc. IV

*f*

*mf*

d63

Vc. I

Vc. II

Vc. III

Vc. IV

*ff* tutti

arco tutti

*ff* tutti

*ff* tutti

*ff*

$\text{♩} = 54$



*d65* *poco accel.*

Vc. I  
Vc. II  
Vc. III  
Vc. IV

8. Catacombs (Roman Tomb)

**E**

$\text{♩} = 72$

Cello I  
Cello II  
Cello III  
Cello IV

**e13**

*ell*

Vc. I  
Vc. II  
Vc. III  
Vc. IV

e20 e24

Vc. I  
Vc. II  
Vc. III  
Vc. IV

*dim.* *ff* *f dim.*  
*dim.* *ff* *f dim.*  
*dim.* *ff* *f dim.*  
*dim.* *ff* *f dim.*

e28 e32 With the Dead in a Dead Language

Vc. I  
Vc. II  
Vc. III  
Vc. IV

*p* *ff* *p* *pp*  
*p* *ff* *p* *pp*  
*p* *ff* *p* *pp*  
*p* *ff* *p* *pp*

e34

Vc. I  
Vc. II  
Vc. III  
Vc. IV

e38

Musical score for measures 38-41, featuring four violin parts (Vc. I, Vc. II, Vc. III, Vc. IV). The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic patterns and articulations.

e43

Musical score for measures 42-44, featuring four violin parts (Vc. I, Vc. II, Vc. III, Vc. IV). The key signature is one sharp (F#) and the time signature is 3/4. Dynamic markings include *pp* and *p*.

e45

Musical score for measures 45-48, featuring four violin parts (Vc. I, Vc. II, Vc. III, Vc. IV). The key signature is one sharp (F#) and the time signature is 3/4. Dynamic markings include *pp* and *p*.

*e49*

Vc. I

Vc. II

Vc. III

Vc. IV

*pp*

*pp*

*pp*

*pp*

9. The Hut on Fowl's Legs (Baba Yaga)

**F**

$\text{♩} = 180$

*pizz.*

Cello I

Cello II

Cello III

Cello IV

*ff*

*ff*

*ff*

*ff*

*f10*

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

*mf*

*mf*

*mf*

**f18**

Violin and Viola parts for measures 19-24. The system includes four staves labeled Vc. I, Vc. II, Vc. III, and Vc. IV. The music is in bass clef with a key signature of two flats. Measure 19 is marked *f19*. Dynamics include *cresc.* and *ff*. Accents (^) are present above notes in measures 19, 20, 21, 22, 23, and 24.

Violin and Viola parts for measures 25-28. The system includes four staves labeled Vc. I, Vc. II, Vc. III, and Vc. IV. Measure 25 is marked *f25*. The music is in bass clef with a key signature of two flats. Dynamics include *mf* and *f*. An *arco* instruction is present above the first staff in measure 25. Accents (^) are present above notes in measures 25, 26, 27, and 28.

Violin and Viola parts for measures 29-32. The system includes four staves labeled Vc. I, Vc. II, Vc. III, and Vc. IV. Measure 29 is marked *f29*. The music is in bass clef with a key signature of two flats. Dynamics include *ff*. Accents (^) are present above notes in measures 29, 30, 31, and 32.

Pictures at an Exhibition

f34

Vc. I

Vc. II

Vc. III

Vc. IV

*fff*

Vc. I

Vc. II

Vc. III

Vc. IV

*ff*

div.

*f41*

Vc. I

Vc. II

Vc. III

Vc. IV

*f49*

*f*<sup>56</sup> f58

Vc. I  
Vc. II  
Vc. III  
Vc. IV

pizz.

*f*<sup>63</sup>

Vc. I  
Vc. II  
Vc. III  
Vc. IV

arco

*f*<sup>70</sup> f76 ♩ = 162

Vc. I  
Vc. II  
Vc. III  
Vc. IV

*f*

Score for Violins I, II, III, and IV, measures 77-81. Measure 77 is marked *f*77. Violin I has a melodic line starting in measure 77. Violin II enters in measure 78 with a melodic line. Violin III enters in measure 80 with a melodic line marked *mf*. Violin IV is silent throughout this passage.

Score for Violins I, II, III, and IV, measures 82-87. Measure 82 is marked *f*82. Violin I is silent. Violin II enters in measure 85 with a melodic line marked *p*. Violin III enters in measure 85 with a melodic line marked *p*. Violin IV has a rhythmic accompaniment of eighth notes, marked *mf* in measure 82, *mp* in measure 86, and *p* in measure 87. Violin III has a *pizz.* marking in measure 87.

Score for Violins I, II, III, and IV, measures 88-92. Measure 88 is marked *f*88. Violin I has a melodic line marked *mp* in measure 88 and *mf* in measure 90. Violin II has a melodic line marked *mp* in measure 88 and *mf* in measure 90. Violin III has a melodic line marked *mp* in measure 88 and *mf* in measure 90. Violin IV has a melodic line marked *mp* in measure 88 and *mf* in measure 90. A hairpin crescendo is shown in Violin II from measure 90 to 92. The piece concludes in 4/4 time.



**f**96 ♩ = 84

Vc. I

Vc. II

Vc. III

Vc. IV

*p* 3 3 3 3 3 3 3 3

arco

*p*

*p*

*f*98

Vc. I

Vc. II

Vc. III

Vc. IV

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

*f*100

Vc. I

Vc. II

Vc. III

Vc. IV

3 3 3 3

3 3 3 3 3 3 3 3

*f*102

Vc. I

Vc. II

Vc. III

Vc. IV

*f*104

Vc. I

Vc. II

Vc. III

Vc. IV

*f*106

Vc. I

Vc. II

Vc. III

Vc. IV

f109 ♩ = 84

*f*108

Violin I (Vc. I) and Violin II (Vc. II) parts for measures 108-109. The score is in 2/4 time, changing to 4/4 at measure 109. Vc. I has rests in both measures. Vc. II plays a continuous eighth-note triplet pattern. Vc. III and Vc. IV have specific harmonic accompaniment, including triplets and accents.

*f*110

Violin I (Vc. I) and Violin II (Vc. II) parts for measures 110-112. The score is in 2/4 time, changing to 4/4 at measure 110, and then back to 2/4 at measure 112. Vc. I has rests in measures 110 and 112. Vc. II plays a continuous eighth-note triplet pattern. Vc. III and Vc. IV have specific harmonic accompaniment, including triplets and accents.

*f*112

Violin I (Vc. I) and Violin II (Vc. II) parts for measures 112-114. The score is in 2/4 time, changing to 4/4 at measure 112, and then back to 2/4 at measure 114. Vc. I has rests in measures 112 and 114. Vc. II plays a continuous eighth-note triplet pattern. Vc. III and Vc. IV have specific harmonic accompaniment, including triplets and accents.

Pictures at an Exhibition

*f*114

Vc. I

Vc. II

Vc. III

Vc. IV

*f*116

Vc. I

Vc. II

Vc. III

Vc. IV

*f*118

Vc. I

Vc. II

Vc. III

Vc. IV

f124

♩ = 180

pizz.

Vc. I *f120*  
 tutti *f*  
*ff*

Vc. II  
*p* tutti  
*pp* *ppp*  
*ff*

Vc. III  
*p* tutti  
*pp* *ppp*  
*ff*

Vc. IV  
*p* tutti  
*pp* *ppp*  
*ff*

Vc. I *f126*  
*mf cresc.*

Vc. II  
*mf cresc.*

Vc. III  
*mf cresc.*

Vc. IV  
*mf cresc.*

Vc. I *f135*  
*f* arco

Vc. II  
*f*

Vc. III  
*f*

Vc. IV  
*f*

Pictures at an Exhibition

*f*140

Vc. I  
Vc. II  
Vc. III  
Vc. IV

Detailed description: This system contains measures 140 through 144. It features four staves for Violins I, II, III, and IV. The music is in a minor key with a 3/4 time signature. Violin I has a melodic line with accents and slurs. Violin II provides harmonic support with chords and moving lines. Violin III and IV play rhythmic patterns, with Violin IV often playing eighth-note figures. The dynamic marking *f*140 is at the beginning.

*f*145

**f**146

Vc. I  
Vc. II  
Vc. III  
Vc. IV

*ff*

Detailed description: This system contains measures 145 through 149. It features four staves for Violins I, II, III, and IV. The music continues from the previous system. In measure 146, there is a change in dynamics to *ff* (fortissimo) for all parts. Violin I has a melodic line with a fermata in measure 146. Violin II and III play chords and moving lines. Violin IV plays a rhythmic pattern. The dynamic marking *ff* is present in measures 146, 147, and 148.

*f*152

div.

Vc. I  
Vc. II  
Vc. III  
Vc. IV

Detailed description: This system contains measures 152 through 156. It features four staves for Violins I, II, III, and IV. The music continues from the previous system. In measure 152, there is a change in dynamics to *f*152. Violin I has a melodic line with a fermata in measure 152. Violin II and III play chords and moving lines. Violin IV plays a rhythmic pattern. The dynamic marking *f*152 is at the beginning. The word "div." (divisi) is written above the Violin I staff in measure 153, indicating that the violinists are to play in two groups.

*f*159

Vc. I

Vc. II

Vc. III

Vc. IV

*f*166

Vc. I

Vc. II

Vc. III

Vc. IV

**f**170

*f*173

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

*mp dim.*

*mf*

*mp dim.*

*mf*

*mp dim.*

pizz.

arco

*f*

*p*

*f*181

Vc. I

Vc. II

Vc. III

Vc. IV

*p*

*sub. f*

**f**188  $\text{♩} = 148$

Vc. I

Vc. II

Vc. III

Vc. IV

*ff*

*f*

*f*193

Vc. I

Vc. II

Vc. III

Vc. IV

*f*

*mf*



*f*198

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

*f*

*f*202

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

*f*

*f*206

**f207**

Vc. I

Vc. II

Vc. III

Vc. IV

*cresc.*

*sub. p*

*cresc.*

*rit.*

*f*<sup>210</sup>

Vc. I  
Vc. II  
Vc. III  
Vc. IV

10. The Great Gate of Kyiv

G

$\text{♩} = 108$

Cello I  
*f broadly*

Cello II  
*f broadly*

Cello III  
*f broadly*

Cello IV  
*f broadly*

Vc. I  
<sup>87</sup>

Vc. II

Vc. III

Vc. IV

g13 g14

Vc. I *sempre f* *sub. p*

Vc. II *sempre f* *sub. p*

Vc. III *sempre f* *sub. p*

Vc. IV *sempre f* *sub. p*

g19 g23

Vc. I *mf dim.* *p cresc.* *ff*

Vc. II *mf dim.* *p cresc.* *ff*

Vc. III *mf dim.* *p cresc.* *ff*

Vc. IV *mf dim.* *p cresc.* *ff*

g25

Vc. I

Vc. II

Vc. III

Vc. IV

g30 **g31**

Vc. I *sub. p*

Vc. II *sub. p*

Vc. III *sub. p*

Vc. IV *sub. p*

g36

Vc. I *p*

Vc. II *p*

Vc. III *p*

Vc. IV *p*

g43 **g48** ♩ = 132

Vc. I *ff*

Vc. II *mf*

Vc. III *mf*

Vc. IV *mf*

g49

Vc. I

Vc. II

Vc. III

Vc. IV

g53

Vc. I

Vc. II

Vc. III

Vc. IV

*f*

*ff*

*f*

*f*

g57

Vc. I

Vc. II

Vc. III

Vc. IV

g61

Vc. I

Vc. II

Vc. III

Vc. IV

g65

Vc. I

Vc. II

Vc. III

Vc. IV

g72

Vc. I

Vc. II

Vc. III

Vc. IV

g78

Vc. I *mf*  $\wedge$

Vc. II *mf*  $\wedge$

Vc. III *mf*  $\wedge$

Vc. IV *mf*  $\wedge$

dim. *mf*

g83  $\wedge$

g84

Vc. I  $\wedge$

Vc. II  $\wedge$

Vc. III  $\wedge$

Vc. IV  $\wedge$

$\wedge$   $\wedge$   $\wedge$

$\wedge$   $\wedge$   $\wedge$

$\wedge$   $\wedge$   $\wedge$

$\wedge$   $\wedge$   $\wedge$

g89

Vc. I  $\wedge$

Vc. II  $\wedge$

Vc. III  $\wedge$

Vc. IV  $\wedge$

$\wedge$   $\wedge$   $\wedge$

$\wedge$   $\wedge$   $\wedge$

$\wedge$   $\wedge$   $\wedge$

$\wedge$   $\wedge$   $\wedge$

Pictures at an Exhibition

g93 g95

Vc. I  
Vc. II  
Vc. III  
Vc. IV

Detailed description: This system contains measures 93, 94, and 95. The key signature has one flat (B-flat). The time signature is 12/8. Measure 93 is marked with a forte dynamic (f) and a breath mark (^) above the first note. Measure 94 has a breath mark (^) above the first note. Measure 95 is marked with a breath mark (^) above the first note. The strings play a rhythmic pattern of eighth notes in the upper parts and quarter notes in the lower parts.

g97 g99

Vc. I  
Vc. II  
Vc. III  
Vc. IV

Detailed description: This system contains measures 97, 98, and 99. The key signature has one flat (B-flat). The time signature is 12/8. Measure 97 is marked with a forte dynamic (f) and a breath mark (^) above the first note. Measure 98 has a forte dynamic (f) and a breath mark (^) above the first note. Measure 99 has a forte dynamic (f) and a breath mark (^) above the first note. The strings play a rhythmic pattern of eighth notes in the upper parts and quarter notes in the lower parts.

g101

Vc. I  
Vc. II  
Vc. III  
Vc. IV

Detailed description: This system contains measures 101, 102, 103, and 104. The key signature has one flat (B-flat). The time signature is 12/8. Measure 101 has a breath mark (^) above the first note. Measure 102 has a breath mark (^) above the first note. Measure 103 has a breath mark (^) above the first note. Measure 104 has a breath mark (^) above the first note. The strings play a rhythmic pattern of eighth notes in the upper parts and quarter notes in the lower parts.



g105

Vc. I

Vc. II

Vc. III

Vc. IV

*mf*

*mf cresc.*

*mf cresc.*

*mf cresc.*

g109

Vc. I

Vc. II

Vc. III

Vc. IV

g113

*rallentando*

Vc. I

Vc. II

Vc. III

Vc. IV

Pictures at an Exhibition

g116

$\text{♩} = 96$

Vc. I

Vc. II

Vc. III

Vc. IV

Vc. I

Vc. II

Vc. III

Vc. IV

g123

Vc. I

Vc. II

Vc. III

Vc. IV

g130

g138

g137

Musical score for measures 137-142. The score is for four violas (Vc. I, II, III, IV). Vc. I is in treble clef, while Vc. II, III, and IV are in bass clef. The music consists of six measures. Vc. I plays a steady eighth-note accompaniment. Vc. II, III, and IV play chords, with Vc. II and III playing triplets of eighth notes. Dynamics include *mf* and *dim.*

g143

Musical score for measures 143-148. The score is for four violas (Vc. I, II, III, IV). Vc. I is in treble clef, while Vc. II, III, and IV are in bass clef. The music consists of six measures. Vc. I plays a steady eighth-note accompaniment. Vc. II, III, and IV play chords, with Vc. II and III playing triplets of eighth notes. Dynamics include *p* and *cresc.*

g150

Musical score for measures 149-154. The score is for four violas (Vc. I, II, III, IV). Vc. I is in treble clef, while Vc. II, III, and IV are in bass clef. The music consists of six measures. Vc. I plays a steady eighth-note accompaniment. Vc. II, III, and IV play chords, with Vc. II and III playing triplets of eighth notes. Dynamics include *mf* and *cresc.*

Pictures at an Exhibition

g155 **g158** *rallentando*

Vc. I *f* *cresc.*

Vc. II *f* *cresc.*

Vc. III *f* *cresc.*

Vc. IV *f* *cresc.*

g161 *rall.* **g164** ♩ = 48 *rallentando*

Vc. I *ff*

Vc. II *ff*

Vc. III *ff*

Vc. IV *ff*

g168 *molto rall.*

Vc. I *mf* *pizz.* *cresc. arco* *ff*

Vc. II *mf* *pizz.* *cresc. arco* *ff*

Vc. III *mf* *cresc.* *ff*

Vc. IV *mf* *cresc.* *ff*