



ConductIT

ConductIT Workbook

Part 1 in C

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Part 1 in C

1. Overture from Romeo and Juliet

Pyotr Il'yich Tchaikovsky (1840–93)

Andante non tanto quasi moderato

p *poco più f*

6

p

2. Symphony No. 3, 1st movement

Felix Mendelssohn (1809–47)

Andante con moto

p *p* *sf*

7

p *f*

12

p *dim.* *pp*

3. Overture from The Nutcracker

Pyotr Il'yich Tchaikovsky (1840–93)

Allegro giusto

pp (f)

5

4. Symphony No. 8, 1st movement

Allegro con brio ♩ = 138

Antonín Dvořák (1841-1904)

mf

5

3

p

pp

9

mf

pp

13

dim.

ppp

5. 'The Old Castle' from Pictures at an Exhibition

Andante molto cantabile e con dolore

Modest Mussorgsky (1839-81)

p

6

11

16

Part 1 in C

6. 'Catching of Quails' from Dances

Vivace con vigoroso ♩. = 90

Kenneth Hesketh (b. 1968)

9 *p*

9 *mf*

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7. Symphony No. 2, 3rd movement

Ludwig van Beethoven (1770–1827)

Scherzo. Allegro ♩. = 100

p

6 *fp*

10 *fp*

8. Symphony No. 5, 3rd movement

Dmitry Shostakovich (1906–75)

Largo

pp

6

12

Part 1 in C

9. Prelude from L'Arlésienne Suite No. 1

Georges Bizet (1838–75)

Allegro Deciso ♩ = 104

5

10. Suite No. 1 in E \flat , 3rd movement

Gustav Holst (1874–1934)

Tempo di Marcia

6

11. 'The Brisk Young Sailor' from Lincolnshire Posy

Percy Grainger (1882–1961)

Sprightly ♩ = c.92

5

mp

12. Symphony No. 40, 3rd movement

Wolfgang Amadeus Mozart (1756–91)

Allegretto

f

Part 1 in C

13. Ein feste Burg ist unser Gott, 8th movement

Johann Sebastian Bach (1685–1750)

5

14. The Star Spangled Banner

John Stafford Smith (1750–1836)

Stately

ff

5

15. 'Catacombs' from Pictures at an Exhibition

Modest Mussorgsky (1839–81)

Largo

ff *p* *poco a poco cresc.* *dim.*

11

ff sf f dim. p ff > p

16. Symphony No. 94, 'Surprise', 2nd movement

Joseph Haydn (1732–1809)

Andante

pp *ten.* *ten.* *ff*

Part 1 in C

17. Overture from The Magic Flute

Wolfgang Amadeus Mozart (1756-91)

Allegro **4**

p *f* *p* *f*

7 *p* *f* *p* *f* *sfp* *sfp*

11 *sfp*

15 *sfp*

18. Pomp and Circumstance March No. 1

Edward Elgar (1857-1934)

Allegro, con molto fuoco

ff *sf* *sf*

6 *sf* *sf* *poco allargando* *sim.*

11 *(molto maestoso)* *sf* *ff*

Part 1 in C

19. 'In the Hall of the Mountain King' from Peer Gynt Suite No. 1

Alla Marcia e molto marcato

Edvard Grieg (1843-1907)

pizz.

f cresc. e stretto poco a poco

5

9 *arco*

13

17 **Più vivo**
ff

20. Suite No. 2 in F, 2nd movement, 'Song without words'

Andante

Gustav Holst (1874-1934)

pp

p

6

11

15

21. Theme from Enigma Variations

Edward Elgar (1857-1934)

Andante ♩ = 63

p molto espress. *pp* *cresc.*

6 *ten.* *dim.* *p*

22. Waltz 2 from Jazz Suite No. 2

Dmitry Shostakovich (1906-75)

Allegretto poco moderato

4 solo *p* espress.

10

18

25

31

36

23. Symphony No. 1, 2nd movement

Kräftig bewegt, doch nicht zu schnell

Gustav Mahler (1860–1911)

6

11

24. 'Promenade I' from Pictures at an Exhibition

Allegro giusto

Modest Mussorgsky (1839–81)

4

7

25. 'Promenade II' from Pictures at an Exhibition

Moderato commodo assai e con delicatezza

Modest Mussorgsky (1839–81)

5

10

26. 'Promenade III' from Pictures at an Exhibition

Modest Mussorgsky (1839–81)

Moderato non tanto, pesante

f

3

6

dim. e rit.

27. 'My Lady's Rest' from Danceries

Kenneth Hesketh (b. 1968)

Andantino con sentimento ♩ = 110–14

4

p

9

13

17

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Part 1 in C

28. Slava!

Leonard Bernstein (1918–90)

$\text{♩} = 168$

f

5

29. Symphony No. 6, 2nd movement

Allegro con grazia ($\text{♩} = 144$)

Pyotr Il'yich Tchaikovsky (1840–93)

mf

3

4

più f

3

7

mf

3

1.

2.

30. Suite No. 2 in F, 3rd movement, 'Song of the Blacksmith'

Moderato e maestoso ($\text{♩} = 92$)

Gustav Holst (1874–1934)

ff

4

f

Part 1 in C

8

11

15

mf

f

31. 'America' from West Side Story

Leonard Bernstein (1918–90)

Tempo di Huapango (fast)

p

f

dim.

p

sub.f

sub.p

ff

mp

f

Part 1 in C

32. Mocktet

Lento ♩ = 76

Musical notation for measures 1-6. Measure 1 starts with a 3/4 time signature. Measure 4 changes to 4/4. Measure 6 changes to 2/8. A box labeled 'A' is above measure 6. Dynamics: *sfp sub.* and *mf*.

Musical notation for measures 7-12. Measure 12 changes to 5/16. Dynamics: *mf*.

Musical notation for measures 13-18. Measure 13 starts with a 5/16 time signature. A box labeled 'B' is above measure 13. Dynamics: *mf*.

Musical notation for measures 19-27. Measure 19 starts with a 3/8 time signature. A box labeled 'C' is above measure 19. Dynamics: *mf*.

Musical notation for measures 28-33. Measure 28 starts with a 3/16 time signature. Measure 30 changes to 2/4. Measure 33 changes to 4/4. Dynamics: *mf*.

Musical notation for measures 34-36. Measure 34 starts with a 3/4 time signature. Measure 36 changes to 2/4. A box labeled 'D' is above measure 36. Dynamics: *mf*. Trills are indicated with *tr*.

Musical notation for measures 37-43. Measure 37 starts with a 3/4 time signature. Measure 43 changes to 2/4. Tempo: **Allegro moderato** ♩ = 104. Dynamics: *p sub.* and *f molto secco*. Trills are indicated with *tr*.

Musical notation for measures 44-48. Measure 44 starts with a 3/8 time signature. Measure 46 changes to 3/4. Measure 48 changes to 2/4. Dynamics: *f*.

33. Overture from The Barber of Seville

Gioachino Rossini (1792-1868)

Andante sostenuto

ff *pp* *p*

3 *f* *pp* *p*

34. Prélude à l'après-midi d'un faune

Claude Debussy (1862-1918)

Assez lent

p doux et expressif

3

7 *p*

11 *p*

13

35. 'Lord Melbourne' from Lincolnshire Posy

Heavy, fierce

Percy Grainger (1882-1961)

Musical score for 'Lord Melbourne' from Lincolnshire Posy. The score is written in treble clef with a common time signature. It consists of two staves. The first staff begins with a dynamic marking of *f* and the instruction *fairly clingingly*. The music features a series of eighth and sixteenth notes, with several triplet markings. The second staff continues the melody, ending with a double bar line.

36. Accents and Augurs

Tempo giusto ♩ = 56

Musical score for 'Accents and Augurs'. The score is written in treble clef with a 2/4 time signature and a key signature of two flats. It consists of three staves. The first staff starts with a dynamic marking of *f*. The second staff begins at measure 9 and features a series of eighth notes with accents. The third staff begins at measure 15 and features a series of eighth notes with accents, ending with a dynamic marking of *ff*.

37. Finlandia

Allegro ♩ = 104

Jean Sibelius (1865-1957)

Musical score for 'Finlandia'. The score is written in treble clef with a common time signature and a key signature of two flats. It consists of two staves. The first staff begins with a dynamic marking of *f*. The second staff begins at measure 5 and features a series of eighth notes with accents, ending with a dynamic marking of *ff*.

Part 1 in C

38. Hungarian Dance No. 5

Allegro

Johannes Brahms (1833–97)

1
f

9
f *p*

15
sf *f*

22
f

28
p *sf*

33
f marc.

39
p *poco rit.*

44
f *a tempo*

39. Symphony No. 1, 4th movement

Ludwig van Beethoven (1770–1827)

Adagio ♩ = 63

ff *p*

Allegro molto e vivace ♩ = 88

p *pp* *p*

40. Symphony No. 3, 1st movement

Ludwig van Beethoven (1770–1827)

Allegro con brio

f *p cresc.* *sf* *p* *cresc.* *p* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *cresc.* *ff*

Part 1 in C

39 *sf sf*

46

52 *sf ff p*

58 *cresc.*

63 *f*

67

70

74

77

80 *ff*

Detailed description: This is a musical score for a piano piece, 'Part 1 in C'. It consists of ten staves of music, numbered 39 to 80. The key signature is C major (one flat). The score includes various dynamics such as *sf* (sforzando), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). The music features a mix of chords, arpeggios, and melodic lines. There are also hairpins indicating volume changes.

43. The Blue Danube

Johann Strauss II (1825–99)

Tempo di Valse

The musical score is written in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff includes fortissimo (*ff*) and piano (*p*) markings. The third staff is marked *pp*. The fourth staff features a triplet of eighth notes and a piano (*p*) marking. The fifth staff continues the melodic line. The sixth staff is marked *f*. The seventh staff is marked *f*. The eighth staff is marked *ff*. The ninth staff is marked *ff*. The tenth staff is marked *ff* and includes accents (*>*) over several notes.

44. Overture from La Forza del Destino

Giuseppe Verdi (1813-1901)

Allegro **Allegro agitato e presto**

f *pp*

12

21 **A**

pp *p*

30 *f*

36 **Tempo I**

f

43 **B Andantino**

p

52 *p*

59 **C Andante mosso**

p

66

Part 1 in C

71 **D** Presto come prima

Musical notation for measures 71-77. The key signature has one sharp (F#) and the time signature is 3/8. The music features a series of eighth-note patterns with accents. Dynamics include *f* and *sim.* (sforzando).

Musical notation for measures 78-84. The key signature has one sharp (F#) and the time signature is 3/8. The music continues with eighth-note patterns and accents. A box labeled **E** is placed above the staff.

Musical notation for measures 85-91. The key signature has one sharp (F#) and the time signature is 3/8. The music features sixteenth-note patterns and a double bar line with a '2' above it, indicating a second ending. Dynamics include *f*.

92 **F** Andante come prima

poco allarg.

Musical notation for measures 92-98. The key signature has one sharp (F#) and the time signature is 2/4. The music features a pizzicato section followed by an arco section. Dynamics include *p*.

99 **G** Allegro brillante

Musical notation for measures 99-103. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music features a series of eighth-note patterns with accents. Dynamics include *p*.

Musical notation for measures 104-108. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music continues with eighth-note patterns and accents.

H

Musical notation for measures 109-111. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music features eighth-note patterns with accents. Dynamics include *molto cresc.*

Musical notation for measures 112-115. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music features eighth-note patterns with accents. Dynamics include *ff*.

I

Musical notation for measures 116-122. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music features eighth-note patterns with accents and a double bar line with a '2' above it. Dynamics include *mf* and *f*.

Part 1 in C

122 **J**

p

Musical staff 122-125: Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time. Measure 122 starts with a whole rest followed by a quarter rest. The melody consists of eighth and quarter notes with slurs. A piano (*p*) dynamic marking is present below the staff.

125

cresc.

Musical staff 125-128: Continuation of the melody from the previous staff. A crescendo (*cresc.*) marking is placed below the staff.

128

Musical staff 128-130: Continuation of the melody with slurs and ties.

130 **K**

f

Musical staff 130-135: Treble clef, key signature of three sharps. The melody features dotted quarter notes and eighth notes with accents. A forte (*f*) dynamic marking is present below the staff.

135 **rit. grandioso**

ff

Musical staff 135-139: Treble clef, key signature of three sharps. The melody is marked **rit. grandioso** and *ff*. It features a descending eighth-note scale followed by quarter notes.

139 **L**

pp

Musical staff 139-143: Treble clef, key signature of three sharps. The melody consists of eighth notes with accents. A piano-piano (*pp*) dynamic marking is present below the staff. Trills are indicated by '3' above groups of notes.

143

Musical staff 143-145: Continuation of the trill pattern from the previous staff.

145

Musical staff 145-147: Continuation of the trill pattern.

147

f

Musical staff 147-150: Continuation of the trill pattern. A forte (*f*) dynamic marking is present below the staff.

45b. Symphony No. 1, 4th movement

Adagio

Johannes Brahms (1833–97)

< *fp* *dim.* *p* pizz.

7 **string. poco a poco**

< *f* >

11 **a tempo**

ff *p* < *fp* *dim.* arco

16 **string. molto**

p *cresc. molto* *ff* pizz.

20 **a tempo** **A** arco

p *cresc. poco a poco*

f *dim.* arco

f *dim.* arco

Part 1 in C

25 *p* *f* *dim.*

26 *p*

27 *p cresc.* *sf* *sf* *sf*

B Più Andante

30 *pp*

34

38 *pp*

42 *dim.*

C

45 *pizz.* **4**

Part 1 in C

52 arco
pp 12 12 *cresc.*

56 *f* *dim.*

59 *pp*

(61) **Allegro non troppo, ma con brio**

poco f

68 *sf* >

74 *tr* *pizz.* *p*

80

86 *sf* *cresc.*

92 arco **D** *animato* *f* *ff* *sf* *sf* *sf*

Part 1 in C

97 *sf sf sf*

102 *f*

107

E

111

113 *fp*

116 *animato*
p dolce

120 *cresc.*

124 *p*

128 **F**
p cresc. *f*

131 *p dolce* *p*

46b. Symphony No. 3, 1st movement

Johannes Brahms (1833–97)

Allegro con brio

2

f *passionato*

Measures 1-5: Treble clef, 6/4 time signature. Measure 1 has a fermata. Measures 2-5 contain a melodic line with various dynamics and articulations.

6

cresc.

Measures 6-9: Continuation of the melodic line with a crescendo marking and dynamic markings.

10

f

Measures 10-12: Continuation of the melodic line with a forte dynamic marking.

13

A

f *p*

Measures 13-16: Continuation of the melodic line with a forte dynamic marking, a section labeled 'A', and a piano dynamic marking.

17

cresc. *f*

Measures 17-19: Continuation of the melodic line with a crescendo marking, a forte dynamic marking, and a triplet.

20

B

sf *sf* *fp*

Measures 20-22: Continuation of the melodic line with a section labeled 'B', and dynamic markings *sf*, *sf*, and *fp*.

Part 1 in C

25

dolce

28

dolce

31

dolce

36

p *pp*

42

C pizz. *p*

45

arco *mp espress.*

48

dim. *pp*

48. L'histoire du Brahms

♩ = 112

f

8

12

mf

16

mp sfz f

21

Detailed description: This is a musical score for a piece titled 'L'histoire du Brahms'. It is written in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 112. The score consists of five staves of music. The first staff starts with a dynamic marking of *f* and includes various rhythmic patterns and slurs. The second staff begins at measure 8. The third staff begins at measure 12 and has a dynamic marking of *mf*. The fourth staff begins at measure 16 and features a crescendo leading to dynamic markings of *mp*, *sfz*, and *f*. The fifth staff begins at measure 21 and ends with a fermata.

49. Symphony No. 1, 1st movement

Johannes Brahms (1833–97)

Un poco sostenuto

f espress. e legato

5

8

f

Detailed description: This is a musical score for the first movement of Johannes Brahms' Symphony No. 1. It is written in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 6/8. The tempo is marked as 'Un poco sostenuto'. The score consists of three staves of music. The first staff starts with a dynamic marking of *f espress. e legato*. The second staff begins at measure 5. The third staff begins at measure 8 and includes a trill marking above a note. The piece ends with a dynamic marking of *f*.