



ConductIT

# ConductIT Workbook

Part 3 in Bb low treble



## Index

1. Tchaikovsky Overture from Romeo and Juliet
2. Mendelssohn Symphony No.3, 1st movement
3. Tchaikovsky Overture from the Nutcracker
4. Dvořák Symphony No.8, 1st movement
5. Mussorgsky 'The Old Castle' from Pictures at an Exhibition
6. Hesketh 'Catching of Quails' from Dances
7. Beethoven Symphony No.2, 3rd movement
8. Shostakovich Symphony No.5, 3rd movement
9. Bizet Prelude from L'Arlésienne Suite No.1
10. Holst Suite No.1 in Eb, 3rd movement
11. Grainger 'The Brisk Young Sailor' from Lincolnshire Posy
12. Mozart Symphony No.40, 3rd movement
13. Bach Ein fest Burg ist unser Gott, 8th movement
14. Smith The Star Spangled Banner
15. Mussorgsky 'Catacombs' from Pictures at an Exhibition
16. Haydn Symphony No.94, 'Surprise', 2nd movement
17. Mozart Overture from The Magic Flute
18. Elgar Pomp and Circumstance March No.1
19. Grieg 'In the Hall of the Mountain King' from Peer Gynt Suite No.1
20. Holst Suite No.2 in F, 2nd movement, 'Song without words'
21. Elgar Theme from Enigma Variations
22. Shostakovich Waltz 2 from Jazz Suite No.2
23. Mahler Symphony No.1, 2nd movement
24. Mussorgsky 'Promenade I' from Pictures at an Exhibition
25. Mussorgsky 'Promenade II' from Pictures at an Exhibition
26. Mussorgsky 'Promenade III' from Pictures at an Exhibition
27. Hesketh 'My Lady's Rest' from Dances
28. Bernstein Slava!
29. Tchaikovsky Symphony No.6, 2nd movement
30. Holst Suite No.2 in F, 3rd movement, 'Song of the Blacksmith'
31. Bernstein 'America' from West Side Story
32. ConductIT Mocktet
33. Rossini Overture from The Barber of Seville
34. Debussy Prélude à l'après-midi d'un faune
35. Grainger 'Lord Melbourne' from Lincolnshire Posy
36. ConductIT Accents and Augurs
37. Sibelius Finlandia
38. Brahms Hungarian Dance No.5
39. Beethoven Symphony No.1, 4th movement
40. Beethoven Symphony No.3, 1st movement
41. Beethoven Symphony No.5, 1st movement
42. Dvořák Symphony No.9, 1st movement
43. Strauss II The Blue Danube
44. Verdi Overture from La Forza del Destino (quartet version)
45. Brahms Symphony No.1, 4th movement (ensemble version)
- 45b. Brahms Symphony No.1, 4th movement (quartet & piano version)
46. Brahms Symphony No.3, 1st movement (ensemble version)
- 46b. Brahms Symphony No.3, 1st movement (quartet & piano version)
47. Verdi Overture from La Forza del Destino (ensemble version)
48. ConductIT L'histoire du Brahms
49. Brahms Symphony No.1, 1st movement

Part 3 in B $\flat$  low treble

# 1. Overture from Romeo and Juliet

Pyotr Il'yich Tchaikovsky (1840–93)

**Andante non tanto quasi moderato**

Musical notation for the first system of 'Overture from Romeo and Juliet'. The key signature is B $\flat$  major (one flat) and the time signature is common time (C). The notation consists of a single staff with a treble clef. It begins with a piano (*p*) dynamic and a crescendo leading to a *poco più f* dynamic. The first line contains measures 1 through 5. Measure 6 is indicated by a '6' above the staff and begins with a piano (*p*) dynamic. The second line contains measures 6 through 10, ending with a double bar line.

# 2. Symphony No. 3, 1st movement

Felix Mendelssohn (1809–47)

**Andante con moto**

Musical notation for the first system of 'Symphony No. 3, 1st movement'. The key signature is B $\flat$  major (one flat) and the time signature is 3/4. The notation consists of a single staff with a treble clef. It begins with a piano (*p*) dynamic and features several dynamic markings: *p*, *p*, *sf*, *f*, *p*, *dim.*, and *pp*. The first line contains measures 1 through 6. Measure 7 is indicated by a '7' above the staff and begins with a piano (*p*) dynamic. The second line contains measures 7 through 11. Measure 12 is indicated by a '12' above the staff and begins with a piano (*p*) dynamic. The third line contains measures 12 through 15, ending with a double bar line.

# 3. Overture from The Nutcracker

Pyotr Il'yich Tchaikovsky (1840–93)

**Allegro giusto**

Musical notation for the first system of 'Overture from The Nutcracker'. The key signature is B $\flat$  major (one flat) and the time signature is 2/4. The notation consists of a single staff with a treble clef. It begins with a *pp (f)* dynamic. The first line contains measures 1 through 4. Measure 5 is indicated by a '5' above the staff and begins with a piano (*p*) dynamic. The second line contains measures 5 through 8, ending with a double bar line.

Part 3 in B $\flat$  low treble

## 4. Symphony No. 8, 1st movement

**Allegro con brio** ♩ = 138

Antonín Dvořák (1841–1904)

Musical notation for measures 1-5. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes a half note, a quarter note, a half note, a quarter note, and a half note. Dynamics include *p* and hairpins.

Musical notation for measures 6-11. The key signature is three sharps and the time signature is common time. The notation includes a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, and a quarter note. Dynamics include *p*, *pp*, *mf*, and *pp*.

Musical notation for measures 12-15. The key signature is three sharps and the time signature is common time. The notation includes a quarter note, a half note, a quarter note, a half note, a quarter note, a half note, and a quarter note. Dynamics include *dim.* and *ppp*.

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

Modest Mussorgsky (1839–81)

**Andante molto cantabile e con dolore**

Musical notation for measures 1-7. The key signature is one flat (B $\flat$ ) and the time signature is 6/8. The notation includes a half note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a half note. Dynamics include *p*.

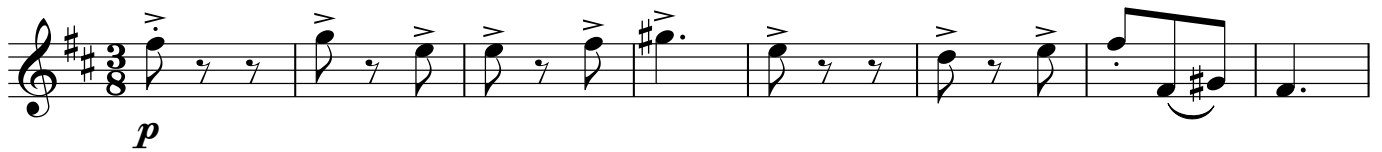
Musical notation for measures 8-13. The key signature is one flat and the time signature is 6/8. The notation includes a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Musical notation for measures 14-15. The key signature is one flat and the time signature is 6/8. The notation includes a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

## 6. 'Catching of Quails' from Danceries

Kenneth Hesketh (b. 1968)

**Vivace con vigoroso**  $\text{♩} = 90$

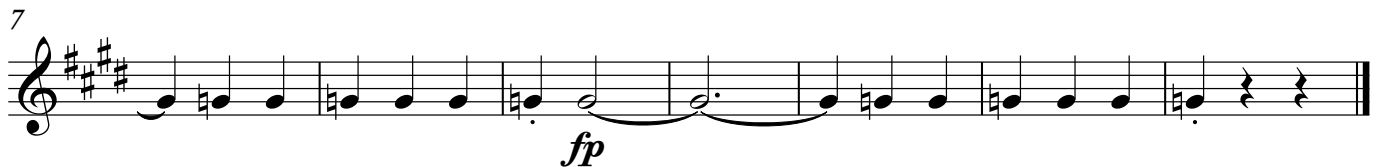


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## 7. Symphony No. 2, 3rd movement

Ludwig van Beethoven (1770–1827)

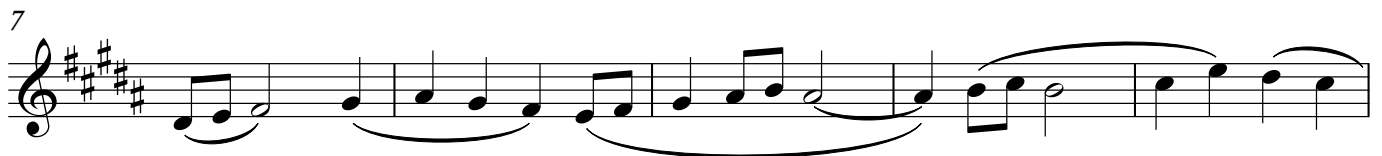
**Scherzo. Allegro**  $\text{♩} = 100$



## 8. Symphony No. 5, 3rd movement

Dmitry Shostakovich (1906–75)

**Largo**



## 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

6

## 12. Symphony No. 40, 3rd movement

Wolfgang Amadeus Mozart (1756–91)

**Allegretto**

f

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

Johann Sebastian Bach (1685–1750)

### 14. The Star Spangled Banner

John Stafford Smith (1750–1836)

**Stately**

### 15. 'Catacombs' from Pictures at an Exhibition

Modest Mussorgsky (1839–81)

**Largo**



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

Joseph Haydn (1732–1809)

**Andante**

*pp* *ff*

# 17. Overture from The Magic Flute

Wolfgang Amadeus Mozart (1756–91)

**Allegro**

**11**  
*p* *f*

13  
*p* *f* *p* *f* *p* *f*

16  
*p*

# 18. Pomp and Circumstance March No. 1

Edward Elgar (1857–1934)

**Allegro, con molto fuoco**

*ff*

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

12 **(molto maestoso)** *ff*

Part 3 in B♭ low treble

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

**Alla Marcia e molto marcato**

Edvard Grieg (1843–1907)

5 **f** *cresc. e stretto poco a poco*

8

11

14

16 **p** **Più vivo**

18 **ff**

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

**Andante**

Gustav Holst (1874–1934)

7 **pp**

13

## 21. Theme from Enigma Variations

**Andante** ♩ = 63

Edward Elgar (1857-1934)

*p* *sim.* *pp* *cresc.*

6 *dim.* *pp* *ten.* *pp*

## 22. Waltz 2 from Jazz Suite No. 2

**Allegretto poco moderato**

Dmitry Shostakovich (1906-75)

*mf* *p*

7

14

21 *espress.*

29

35

## 23. Symphony No. 1, 2nd movement

**Kräftig bewegt, doch nicht zu schnell**

Gustav Mahler (1860–1911)

6

10

## 24. 'Promenade I' from Pictures at an Exhibition

Modest Mussorgsky (1839–81)

**Allegro giusto**

5

## 25. 'Promenade II' from Pictures at an Exhibition

Modest Mussorgsky (1839–81)

**Moderato comodo assai e con delicatezza**

5

## 26. 'Promenade III' from Pictures at an Exhibition

**Moderato non tanto, pesante**

Modest Mussorgsky (1839–81)

*f*

*dim. e rit.*

## 27. 'My Lady's Rest' from Danceries

Kenneth Hesketh (b. 1968)

**Andantino con sentimento**  $\text{♩} = 110-14$

*p*

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## 28. Slava!

Leonard Bernstein (1918–90)

$\text{♩} = 168$

## 29. Symphony No. 6, 2nd movement

Pyotr Il'yich Tchaikovsky (1840–93)

**Allegro con grazia** ( $\text{♩} = 144$ )

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

Gustav Holst (1874–1934)

**Moderato e maestoso** ( $\text{♩} = 92$ )

Part 3 in B♭ low treble

7

10

13

16

### 31. 'America' from West Side Story

Tempo di Huapango (fast)

Leonard Bernstein (1918–90)

6

11

16

21

26

# 32. Mocktet

Lento  $\text{♩} = 76$

*f* > *p* *p* *sfz sub.*

5 **A**

*p*

12 **B**

*p*

18 **C**

*p*

24

*p*

29

*p*

33 **D** *trm*

*p* *mf*

37 *trm* *mf* **Allegro moderato**  $\text{♩} = 104$

*p sub.* *f molto secco*

44

*p*



### 33. Overture from The Barber of Seville

**Andante sostenuto**

Gioachino Rossini (1792–1868)

*ff* *pp* *p*

3 *f* *pp* *p*

### 34. Prélude à l'après-midi d'un faune

**Assez lent**

Claude Debussy (1862–1918)

3 *p* *pp* *p* *pp*

9 *ppp* *pp*

14

### 35. 'Lord Melbourne' from Lincolnshire Posy

**Heavy, fierce**

Percy Grainger (1882–1961)

*f* *fairly clingingly*

3

3

Part 3 in B $\flat$  low treble

## 36. Accents and Augurs

Tempo giusto  $\text{♩} = 56$

*f*

6

11

16

*ff*

## 37. Finlandia

Jean Sibelius (1840–93)

Allegro  $\text{♩} = 104$

*f* *fz* *p cresc. molto* *fz*

5

*fz* *ff* *ff*

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# 38. Hungarian Dance No. 5

**Allegro**

Johannes Brahms (1833–97)

8

*f*

8

*f* *p*

15

*sf* *f*

21

*f*

27

*p* *sf*

33

*f*

39

**poco rit.** . . . . .

*p*

44

**a tempo**

*f*

Part 3 in B $\flat$  low treble

# 39. Symphony No. 1, 4th movement

Ludwig van Beethoven (1770–1827)

Adagio  $\text{♩} = 63$

Allegro molto e vivace  $\text{♩} = 88$

10

# 40. Symphony No. 3, 1st movement

Ludwig van Beethoven (1770–1827)

Allegro con brio

9

15

22

28

33

Part 3 in B $\flat$  low treble

37

*ff sf sf*

Musical staff 37-43: Treble clef, B-flat key signature. Measures 37-43. Dynamics: *ff* (measures 37-38), *sf* (measures 39-40), *sf* (measures 41-43). Features slurs and accents.

44

*p*

Musical staff 44-46: Treble clef, B-flat key signature. Measures 44-46. Dynamics: *p*. Features slurs.

47

Musical staff 47-50: Treble clef, B-flat key signature. Measures 47-50. Features slurs.

51

Musical staff 51-54: Treble clef, B-flat key signature. Measures 51-54. Features slurs.

55

*ff p*

Musical staff 55-60: Treble clef, B-flat key signature. Measures 55-60. Dynamics: *ff* (measures 55-56), *p* (measures 57-60). Features slurs and a hairpin.

61

*cresc. f*

Musical staff 61-65: Treble clef, B-flat key signature. Measures 61-65. Dynamics: *cresc.* (measures 61-64), *f* (measures 65). Features slurs.

66

Musical staff 66-70: Treble clef, B-flat key signature. Measures 66-70. Features slurs.

71

Musical staff 71-74: Treble clef, B-flat key signature. Measures 71-74. Features slurs.

75

Musical staff 75-78: Treble clef, B-flat key signature. Measures 75-78. Features slurs.

79

*ff*

Musical staff 79-83: Treble clef, B-flat key signature. Measures 79-83. Dynamics: *ff*. Features slurs and a double bar line.

# 41. Symphony No. 5, 1st movement

**Allegro con brio** ♩ = 108

Ludwig van Beethoven (1770–1827)

*ff* *p*

9

17 *cresc.* *f* *ff*

# 42. Symphony No. 9, 1st movement

**Adagio** ♩ = 126

Antonín Dvořák (1841–1904)

*pp* *fz* *pp*

6 *p* *< sfz dim. p >* *ff*

12 *fp* *pp* *p* *f*

17 *p* *f* *fz*

20

22 **Allegro molto** ♩ = 136

*sf* *mf* *f*

# 43. The Blue Danube

Johann Strauss II (1825–99)

**Tempo di Valse**

Musical staff 1 (measures 1-6): Treble clef, key signature of three sharps (F#, C#, G#), 3/4 time signature. Dynamics: *p* (piano) at the start, *cresc.* (crescendo) indicated over the first four measures.

Musical staff 2 (measures 7-12): Treble clef, key signature of three sharps, 3/4 time signature. Dynamics: *fz* (forzando) at measure 7, *p* (piano) at measure 10.

Musical staff 3 (measures 13-19): Treble clef, key signature of three sharps, 3/4 time signature. Dynamics: *pp* (pianissimo) at measure 13. Features a long melodic line with a slur.

Musical staff 4 (measures 20-26): Treble clef, key signature of three sharps, 3/4 time signature. Dynamics: *p* (piano) at measure 24. Features a long melodic line with a slur.

Musical staff 5 (measures 27-34): Treble clef, key signature of three sharps, 3/4 time signature. Features a long melodic line with a slur.

Musical staff 6 (measures 35-41): Treble clef, key signature of three sharps, 3/4 time signature. Dynamics: *f* (forte) at measure 41. Features a long melodic line with a slur.

Musical staff 7 (measures 42-47): Treble clef, key signature of three sharps, 3/4 time signature. Features a long melodic line with a slur.

Musical staff 8 (measures 48-54): Treble clef, key signature of three sharps, 3/4 time signature. Dynamics: *ff* (fortissimo) at measure 48. Features a long melodic line with a slur.

# 44. Overture from La Forza del Destino

Giuseppe Verdi (1813-1901)

**Allegro**

Musical notation for measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music consists of a series of quarter notes on a single pitch, with a dynamic marking of *f* (forte) at the beginning. The notation ends with a double bar line and repeat dots.

9 **Allegro agitato e presto**

Musical notation for measures 9-13. The key signature is three sharps and the time signature is 3/8. The music features a rhythmic pattern of eighth notes with slurs and accents. A dynamic marking of *pp* (pianissimo) is present at the start.

Musical notation for measures 14-18. This section continues the rhythmic pattern of eighth notes with slurs and accents from the previous section.

Musical notation for measures 19-24. This section continues the rhythmic pattern of eighth notes with slurs and accents.

25 **A**

Musical notation for measures 25-32. The key signature is three sharps. The music consists of a series of dotted quarter notes on a single pitch, with a dynamic marking of *f* (forte) at the end.

33

Musical notation for measures 33-38. The key signature is three sharps and the time signature is 2/4. The music consists of a series of quarter notes on a single pitch, with a dynamic marking of *f* (forte) at the beginning.

39 **Tempo I**

Musical notation for measures 39-44. The key signature is three sharps and the time signature is 2/4. The music consists of a series of quarter notes on a single pitch, with a dynamic marking of *f* (forte) at the beginning. The notation ends with a double bar line and repeat dots.



Part 3 in B $\flat$  low treble

**B** Andantino

47

*p*

52

58

**C** Andante mosso

64

*pp*

**D** Presto come prima

71

*ff* *sim.*

77

**E**

83

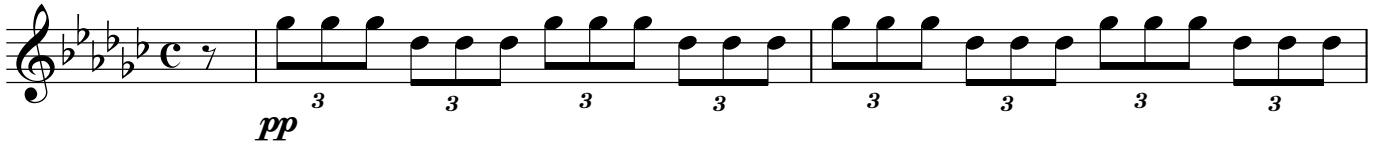
**F** Andante come prima

*poco allarg.*

92

Part 3 in B $\flat$  low treble

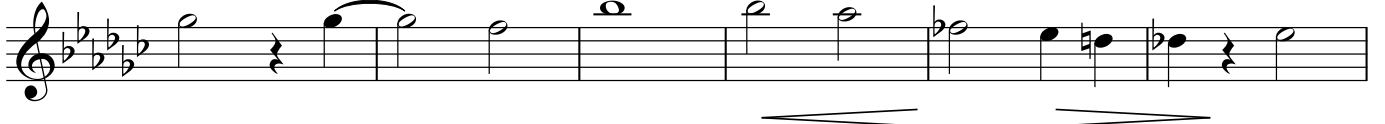
99 **G** **Allegro brillante**  
*pp*



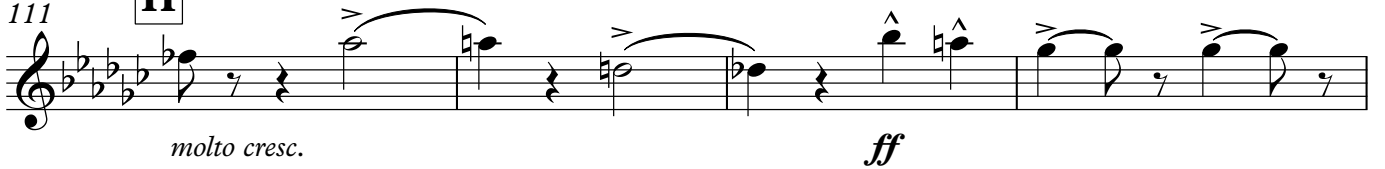
102




105



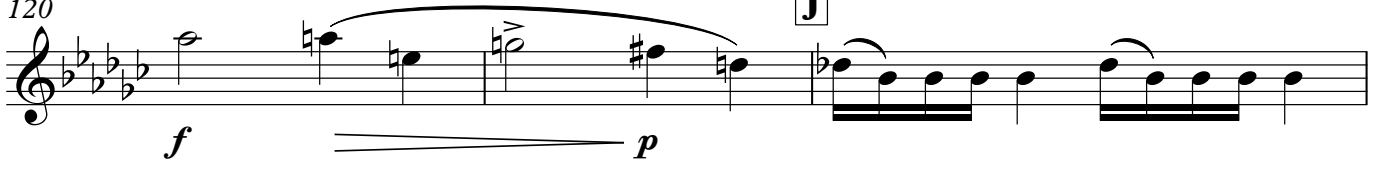
111 **H**  
*molto cresc.* *ff*



115 **I**  
*mf*



120 **J**  
*f* *p*




123



126  
*cresc.*



130 **K**  
*f* **2**



Part 3 in B $\flat$  low treble

136 **rit. grandioso**  
*ff*

142 **L**  
*pp*

145

148 **M**  
*ff*

151 **N**  
*ff* *pp*

155  
*mf cresc.*

159 **Più animato**  
*ff*

163  
*mf* *ff*

167

# 45b. Symphony No. 1, 4th movement

Johannes Brahms (1833–97)

**Adagio**

*p*  $\text{—}$  *fp* *dim.*

6 **string. poco a poco** - -

*p*  $\text{—}$  *f*

9

12 **a tempo**

*ff* *p*  $\text{—}$  *fp*  $\text{—}$  *dim.*

16 **string. molto**

*p* *cresc. molto*

19 **a tempo**

*ff* *p*

21

*p*

Part 3 in B $\flat$  low treble

22 **A**

*p cresc. poco a poco*

24

*f dim. p f dim. p*

27

*p cresc. f sf dim.*

30 **B Più Andante**

*pp*

34

38

*pp*

42

*dim.*

45 **C**

*4*

Part 3 in B $\flat$  low treble

52

*pp* *cresc.* *f*

57

*dim.* *pp*

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

*poco f*

68

*sf >*

75

*p*

81

87

*sf* *cresc.*

92

**D**

*f* *ff* *sf* *sf* *sf*

Part 3 in B $\flat$  low treble

97

*sf sf sf*

102

*f*

107

111 **E**

*p*

117 *animato*

*p cresc.*

123 **F**

*p cresc.*

129

*f*

132

*fp dolce p*

# 46b. Symphony No. 3, 1st movement

Johannes Brahms (1833–97)

**Allegro con brio**

2

*f*

5

8

*cresc.*

11

*f* *sf*

15 **A**

*p* *cresc.*

19

*f*

22 **B**

*fp*

Detailed description: This is a musical score for a low treble clef instrument, likely a tuba or euphonium. The music is in 6/4 time and the key signature has one sharp (F#). The score consists of seven staves of music. The first staff begins with a double bar line and a '2' above it, indicating a second ending. The first measure of the first staff is marked with a forte (*f*) dynamic. The second staff starts at measure 5. The third staff starts at measure 8 and includes a crescendo (*cresc.*) marking. The fourth staff starts at measure 11 and features accents and dynamic markings of *f* and *sf*. The fifth staff starts at measure 15 and is marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The sixth staff starts at measure 19 and is marked with a forte (*f*) dynamic. The seventh staff starts at measure 22 and is marked with a fortissimo (*fp*) dynamic. Section markers 'A' and 'B' are placed above the first and fifth staves, respectively.



Part 3 in B $\flat$  low treble

26 *dolce*

29

31

36 *p* *pp*

39 *mezza voce*  
*p grazioso*

42

44 **C**

47 *mp espress.* *dim.* *pp*

# 48. L'histoire du Brahms

$\text{♩} = 112$

Musical notation for measures 1-6. The key signature is three sharps (F#, C#, G#). The time signature is 2/4. The music consists of eighth notes with stems pointing down. A dynamic marking of *f* is placed below the first measure.

Musical notation for measures 7-12. The key signature is three sharps. The time signature changes from 2/4 to 3/8, then 2/4, 3/8, 2/4, 3/8, and finally 2/4. The music consists of eighth notes with stems pointing down.

Musical notation for measures 13-18. The key signature is three sharps. The time signature changes from 2/4 to 3/8, 2/4, 3/4, 2/4, and 3/8. The music features a crescendo from *ff* to *p*, indicated by a hairpin symbol. There are some notes with an 'x' mark.

Musical notation for measures 19-24. The key signature is three sharps. The time signature changes from 2/4 to 3/8, 2/4, 3/8, 2/4, 3/8, and 2/4. The music features a dynamic marking of *sfz* followed by *f*. There are some notes with an 'x' mark.

# 49. Symphony No. 1, 1st movement

**Un poco sostenuto**

Johannes Brahms (1833-97)

Musical notation for measures 1-5. The key signature is one flat (B $\flat$ ). The time signature is 6/8. The music consists of quarter notes with stems pointing down. A dynamic marking of *f* *espress. e legato* is placed below the first measure.

Musical notation for measures 6-9. The key signature is one flat. The time signature is 6/8. The music consists of quarter notes with stems pointing down. A dynamic marking of *f* is placed below the final measure.