



ConductIT

ConductIT Workbook

Part 3 in F

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Part 3 in F

1. Overture from Romeo and Juliet

Pyotr Il'yich Tchaikovsky (1840–93)

Andante non tanto quasi moderato

Musical score for the Overture from Romeo and Juliet, measures 1-6. The score is in treble clef, key of F major (one sharp), and common time (C). Measure 1 starts with a piano (*p*) dynamic. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4. Measure 2 has a quarter rest followed by quarter notes: G4, F4, E4, D4. Measure 3 has a quarter note G4, a quarter rest, and a quarter note F4. Measure 4 has a quarter note E4, a quarter note D4, and a quarter note C4. Measure 5 has a quarter note B3, a quarter note A3, and a quarter note G3. Measure 6 has a quarter note F3, a quarter note E3, and a quarter note D3. Dynamics include *p* and *poco più f* with a hairpin crescendo.

2. Symphony No. 3, 1st movement

Felix Mendelssohn (1809–47)

Andante con moto

Musical score for Symphony No. 3, 1st movement, measures 1-12. The score is in treble clef, key of F major (one sharp), and 3/4 time. Measure 1 starts with a piano (*p*) dynamic. The melody consists of quarter notes: F4, G4, A4, B4, C5, B4, A4, G4. Measure 2 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 3 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 4 has a quarter note A3, a quarter note G3, and a quarter note F3. Measure 5 has a quarter note E3, a quarter note D3, and a quarter note C3. Measure 6 has a quarter note B2, a quarter note A2, and a quarter note G2. Measure 7 has a quarter note F2, a quarter note E2, and a quarter note D2. Measure 8 has a quarter note C2, a quarter note B1, and a quarter note A1. Measure 9 has a quarter note G1, a quarter note F1, and a quarter note E1. Measure 10 has a quarter note D1, a quarter note C1, and a quarter note B0. Measure 11 has a quarter note A0, a quarter note G0, and a quarter note F0. Measure 12 has a quarter note E0, a quarter note D0, and a quarter note C0. Dynamics include *p*, *p*, *sf*, *f*, *dim.*, and *pp*.

3. Overture from The Nutcracker

Pyotr Il'yich Tchaikovsky (1840–93)

Allegro giusto

Musical score for the Overture from The Nutcracker, measures 1-5. The score is in treble clef, key of B-flat major (two flats), and 2/4 time. Measure 1 starts with a piano (*pp*) dynamic. The melody consists of quarter notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3. Measure 2 has a quarter note Ab3, a quarter note G3, and a quarter note F3. Measure 3 has a quarter note E3, a quarter note D3, and a quarter note C3. Measure 4 has a quarter note Bb2, a quarter note Ab2, and a quarter note G2. Measure 5 has a quarter note F2, a quarter note E2, and a quarter note D2. Dynamics include *pp* (*f*) and accents.

4. Symphony No. 8, 1st movement

Antonín Dvořák (1841-1904)

Allegro con brio ♩ = 138

Musical notation for measures 1-5. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody starts with a half note F#4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4. Dynamics include a piano (*p*) marking and hairpins indicating a crescendo and decrescendo.

Musical notation for measures 6-11. Measure 6 begins with a piano (*p*) dynamic. Measures 7-11 feature a melodic line with dynamics ranging from pianissimo (*pp*) to mezzo-forte (*mf*) and back to pianissimo (*pp*). A hairpin indicates a crescendo leading to the *mf* dynamic.

Musical notation for measures 12-15. The melody continues with dynamics including *dim.* (diminuendo) and *ppp* (pianissimo). The piece concludes with a double bar line.

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 (Bb), and the time signature is 6/8. The melody consists of dotted quarter notes: Bb3, A3, G3, F3, E3, D3, C3. A piano (*p*) dynamic is indicated.

Musical notation for measures 8-13. The melody continues with dotted quarter notes: Bb3, A3, G3, F#3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3.

Musical notation for measures 14-17. The melody continues with dotted quarter notes: Bb3, A3, G3, F3, E3, D3, C3, Bb3, A3, G3, F3, E3, D3, C3. The piece concludes with a double bar line.

6. 'Catching of Quails' from Danceries

Kenneth Hesketh (b. 1968)

Vivace con vigoroso ♩ = 90

p

9

mf

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7. Symphony No. 2, 3rd movement

Ludwig van Beethoven (1770–1827)

Scherzo. Allegro ♩ = 100

p

fp

7

fp

8. Symphony No. 5, 3rd movement

Dmitry Shostakovich (1906–75)

Largo

pp

7

12

9. Prelude from L'Arlésienne Suite No. 1

Allegro Deciso ♩ = 104

Georges Bizet (1838–75)

5

10. Suite No. 1 in E_b, 3rd movement

Tempo di Marcia

Gustav Holst (1874–1934)

6

11. 'The Brisk Young Sailor' from Lincolnshire Posy

Sprightly ♩ = c.92

Percy Grainger (1882–1961)

6

12. Symphony No. 40, 3rd movement

Allegretto

Wolfgang Amadeus Mozart (1756–91)

5

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

Andante

Joseph Haydn (1732-1809)

pp *ff*

17. Overture from The Magic Flute

Allegro

Wolfgang Amadeus Mozart (1756-91)

p *f*

11

13

p *f* *p* *f* *p* *f*

16

p

18. Pomp and Circumstance March No. 1

Allegro, con molto fuoco

Edward Elgar (1857-1934)

ff

6

poco allargando
sim.

sf

12 **(molto maestoso)**

ff

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

Alla Marcia e molto marcato

Edvard Grieg (1843-1907)

f cresc. e stretto poco a poco

5

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)

pp

8

13

21. Theme from Enigma Variations

Edward Elgar (1857-1934)

Andante ♩ = 63

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

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

22. Waltz 2 from Jazz Suite No. 2

Dmitry Shostakovich (1906-75)

Allegretto poco moderato

mf *p*

7

14

21 *espress.*

29

35

Part 3 in F

23. Symphony No. 1, 2nd movement

Gustav Mahler (1860–1911)

Kräftig bewegt, doch nicht zu schnell

6

10

24. 'Promenade I' from Pictures at an Exhibition

Allegro giusto

Modest Mussorgsky (1839–81)

5

25. 'Promenade II' from Pictures at an Exhibition

Moderato commodo assai e con delicatezza

Modest Mussorgsky (1839–81)

5

26. 'Promenade III' from Pictures at an Exhibition

Moderato non tanto, pesante

Modest Mussorgsky (1839-81)

4 *f*

6 *dim. e rit.*

27. 'My Lady's Rest' from Danceries

Kenneth Hesketh (b. 1968)

Andantino con sentimento ♩ = 110-14

p

4 3 *tr* 7

6 3 *tr* 6

11 3 *tr* 6

16 3 *tr* 6

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Part 3 in F

28. Slava!

Leonard Bernstein (1918–90)

$\text{♩} = 168$

f

29. Symphony No. 6, 2nd movement

Allegro con grazia ($\text{♩} = 144$)

Pyotr Il'yich Tchaikovsky (1840–93)

mf

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

Moderato e maestoso ($\text{♩} = 92$)

Gustav Holst (1874–1934)

ff

dim.

Part 3 in F

7

10

13

16

Musical notation for measures 7-19, including dynamic markings *p* and *mf*.

31. 'America' from West Side Story

Tempo di Huapango (fast)

Leonard Bernstein (1918-90)

6

11

16

21

26

Musical notation for measures 1-30, including dynamic markings *p*, *dim.*, *f*, *sub. f*, *sub. p*, *ff*, and *mp*.

Part 3 in F

32. Mocktet

Lento ♩ = 76

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

5 **A**

p

12 **B**

18 **C**

24

29

33 **D**

mf *trm*

37

p sub. *f molto secco*

44

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*

Part 3 in F

36. Accents and Augurs

Tempo giusto ♩ = 56

1

6

11

16

37. Finlandia

Allegro ♩ = 104

Jean Sibelius (1865-1957)

1

5

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38. Hungarian Dance No. 5

Johannes Brahms (1833–97)

Allegro

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 F

39. Symphony No. 1, 4th movement

Ludwig van Beethoven (1770-1827)

Adagio ♩ = 63

Allegro molto e vivace ♩ = 88

10

40. Symphony No. 3, 1st movement

Ludwig van Beethoven (1770-1827)

Allegro con brio

9

15

22

28

34

Part 3 in F

37 *ff* *sf* *sf*

44 *p*

47

51

55 *ff* *p*

61 *cresc.* *f*

66

71

75

79 *ff*

Detailed description: This is a musical score for a single melodic line in F major, spanning measures 37 to 79. The score is written on a single staff with a treble clef and a key signature of one flat (F major). The music is divided into ten systems, each starting with a measure number. Measure 37 begins with a fortissimo (*ff*) dynamic, followed by sforzando (*sf*) accents on measures 38 and 39. Measure 44 starts with a piano (*p*) dynamic and features a series of eighth-note runs. Measure 55 returns to fortissimo (*ff*), followed by a piano (*p*) section with hairpins. Measure 61 includes a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. Measure 79 concludes with a final fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Part 3 in F

41. Symphony No. 5, 1st movement

Allegro con brio ♩ = 108

Ludwig van Beethoven (1770–1827)

9

17

ff *p*

cresc. *f* *ff*

42. Symphony No. 9, 1st movement

Adagio ♩ = 126

Antonín Dvořák (1841–1904)

6

12

17

20

22

pp *ff*

p *sfz* *dim. p* *ff*

fp *p* *f*

p *f* *fp*

p *f* *fp*

sf *mf* *f*

43. The Blue Danube

Johann Strauss II (1825–99)

Tempo di Valse

7

p *cresc.*

7

fz *p*

13

pp

20

p

27

p

35

p *f*

42

p *f*

48

ff *f*

44. Overture from La Forza del Destino

Giuseppe Verdi (1813-1901)

Allegro

Musical notation for measures 1-8. The key signature is two sharps (F# and C#) and the time signature is 2/4. The music consists of a series of quarter notes on a single pitch, starting with a dynamic marking of *f* (forte). There are fermatas over the notes in measures 4 and 8.

9 **Allegro agitato e presto**

Musical notation for measures 9-13. The key signature is two 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 beginning.

Musical notation for measures 14-18. The key signature is two sharps and the time signature is 3/8. The music continues with eighth notes, slurs, and accents.

Musical notation for measures 19-24. The key signature is two sharps and the time signature is 3/8. The music continues with eighth notes, slurs, and accents.

Musical notation for measures 25-32. The key signature is two sharps and the time signature is 3/8. Measure 25 is marked with a boxed letter 'A'. The music consists of dotted quarter notes on a single pitch.

Musical notation for measures 33-38. The key signature is two sharps and the time signature is 2/4. The music consists of quarter notes on a single pitch, starting with a dynamic marking of *f*. There are fermatas over the notes in measures 36 and 38.

39 **Tempo I**

Musical notation for measures 39-44. The key signature is two sharps and the time signature is 2/4. The music consists of quarter notes on a single pitch, starting with a dynamic marking of *f*. There are fermatas over the notes in measures 41 and 44.

Part 3 in F

47 **B** Andantino

Musical staff 47-51: Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. The music consists of a series of eighth notes with stems pointing down, starting with a whole rest. A dynamic marking of *p* is placed below the first note.

Musical staff 52-57: Treble clef, key signature of two sharps, 3/4 time signature. The music continues with eighth notes, some beamed together, and some with stems pointing up.

Musical staff 58-63: Treble clef, key signature of two sharps, 3/4 time signature. The music continues with eighth notes, some beamed together, and some with stems pointing up. The piece ends with a fermata over a whole note.

64 **C** Andante mosso

Musical staff 64-70: Treble clef, key signature of two sharps, common time (C). The music consists of a series of half notes. A dynamic marking of *pp* is placed below the first note. There are hairpins indicating a crescendo and then a decrescendo.

71 **D** Presto come prima

Musical staff 71-76: Treble clef, key signature of two sharps, 3/8 time signature. The music consists of eighth notes, some beamed together. Dynamic markings include *ff* and *sim.* (sforzando).

Musical staff 77-82: Treble clef, key signature of two sharps, 3/8 time signature. The music continues with eighth notes, some beamed together, and some with stems pointing up.

Musical staff 83-91: Treble clef, key signature of two sharps, 2/4 time signature. The music starts with a five-finger exercise (marked '5') consisting of a series of eighth notes. It then continues with eighth notes, some beamed together, and some with stems pointing up.

92 **F** Andante come prima

poco allarg.

Musical staff 92-96: Treble clef, key signature of two sharps, 2/4 time signature. The music consists of a series of quarter notes with stems pointing up. A dynamic marking of *p* is placed below the first note. The piece ends with a fermata over a whole note.

Part 3 in F

99 **G** Allegro brillante

pp 3 3 3 3

102

3 3 3 3 3

105

111 **H**

molto cresc. *ff*

115 **I**

mf

120 **J**

f *p*

123

126

cresc.

130 **K**

f 2

Part 3 in F

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

Musical staff 1: Treble clef, C major key signature, common time. Measures 1-5. Dynamics: *p* (measures 1-2), *fp* (measures 3-4), *dim.* (measures 5-6).

Musical staff 2: Treble clef, C major key signature, common time. Measures 6-8. Dynamics: *p* (measures 6-7), *f* (measures 8-9). String instruction: **string. poco a poco**.

Musical staff 3: Treble clef, C major key signature, common time. Measures 9-11. Dynamics: *p* (measures 9-10), *f* (measures 11-12).

Musical staff 4: Treble clef, C major key signature, common time. Measures 12-15. Dynamics: *ff* (measures 12-13), *p* (measure 14), *fp* (measures 15-16), *dim.* (measures 17-18). Tempo instruction: **a tempo**.

Musical staff 5: Treble clef, C major key signature, common time. Measures 16-18. Dynamics: *p* (measures 16-17), *cresc. molto* (measures 18-19). String instruction: **string. molto**.

Musical staff 6: Treble clef, C major key signature, common time. Measures 19-20. Dynamics: *ff* (measures 19-20), *p* (measures 21-22). Tempo instruction: **a tempo**.

Musical staff 7: Treble clef, C major key signature, common time. Measures 21-23. Dynamics: *p* (measures 21-22), *ff* (measures 23-24).

Part 3 in F

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 F

52

pp *cresc.* *f*

57

dim. *pp*

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

poco f

68

sf >

75

p

81

sf >

87

sf > *cresc.*

92

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

Part 3 in F

97



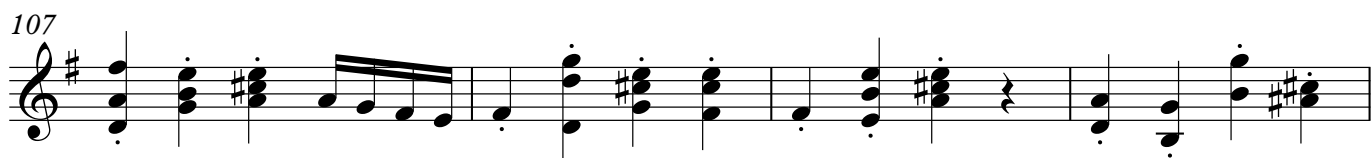
sf sf sf

102

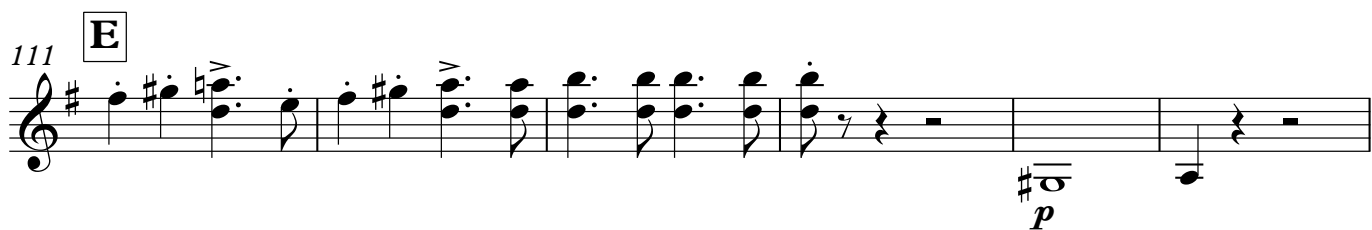


f

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

Part 3 in F

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

♩ = 112

Musical notation for measures 1-6. The piece is in F major (three sharps) and 2/4 time. It begins with a forte (*f*) dynamic. The melody consists of eighth notes with rests, alternating between the two hands.

Musical notation for measures 7-12. The piece continues with eighth notes and rests. The dynamics remain consistent with the previous section.

Musical notation for measures 13-18. The piece features a dynamic shift from fortissimo (*ff*) to piano (*p*) across measures 13-14. The notation includes slurs and accents.

Musical notation for measures 19-24. The piece continues with eighth notes and rests. The dynamics are marked *sfz* and *f*.

49. Symphony No. 1, 1st movement

Johannes Brahms (1833-97)

Un poco sostenuto

Musical notation for measures 1-5. The piece is in F major (three sharps) and 6/8 time. It begins with a forte (*f*) dynamic and the instruction *espress. e legato*.

Musical notation for measures 6-10. The piece continues with eighth notes and rests. The dynamics are marked *f*.