



ConductIT

ConductIT Workbook

Part 4 in low Bb

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Part 4 in B \flat low treble

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

5

4. Symphony No. 8, 1st movement

Allegro con brio ♩ = 138

Antonín Dvořák (1841–1904)

7

13

p

pp

dim.

ppp

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

Andante molto cantabile e con dolore

Modest Mussorgsky (1839–81)

6

11

16

p

6. 'Catching of Quails' from Dances

Vivace con vigoroso ♩. = 90

Kenneth Hesketh (b. 1968)

9

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7. Symphony No. 2, 3rd movement

Scherzo. Allegro ♩. = 100

Ludwig van Beethoven (1770–1827)

7

8. Symphony No. 5, 3rd movement

Largo

Dmitry Shostakovich (1906–75)

7

13

9. Prelude from L'Arlésienne Suite No. 1

Allegro Deciso ♩ = 104

Georges Bizet (1838–75)

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

Tempo di Marcia

Gustav Holst (1874–1934)

11. 'The Brisk Young Sailor' from Lincolnshire Posy

Sprightly ♩ = c.92

Percy Grainger (1882–1961)

12. Symphony No. 40, 3rd movement

Allegretto

Wolfgang Amadeus Mozart (1756–91)

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

4

15. 'Catacombs' from Pictures at an Exhibition

Modest Mussorgsky (1839-81)

Largo

11

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)

11 *p* *f*

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

16 *p* *sf*

18. Pomp and Circumstance March No. 1

Allegro, con molto fuoco

Edward Elgar (1857–1934)

ff

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

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

Part 4 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)

f *cresc. e stretto poco a poco*

5

10

15

p **Più vivo** *ff*

18

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

Andante

Gustav Holst (1874–1934)

pp

7

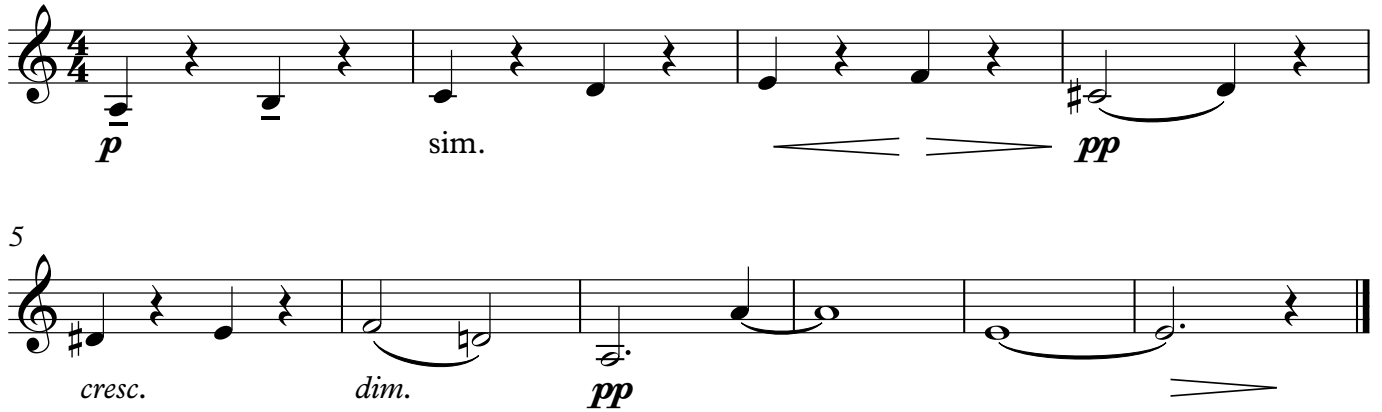
13

Part 4 in B♭ low treble

21. Theme from Enigma Variations

Andante ♩ = 63

Edward Elgar (1857-1934)



5

22. Waltz 2 from Jazz Suite No. 2

Allegretto poco moderato

Dmitry Shostakovich (1906-75)



9

17

25

33

23. Symphony No. 1, 2nd movement

Kräftig bewegt, doch nicht zu schnell

Gustav Mahler (1860-1911)

8

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)

4

7

26. 'Promenade III' from Pictures at an Exhibition

Moderato non tanto, pesante

Modest Mussorgsky (1839–81)



4

6 **dim. e rit.**

27. 'My Lady's Rest' from Danceries

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

Kenneth Hesketh (b. 1968)



2

7

12

17

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28. Slava!

Leonard Bernstein (1918–90)

$\text{♩} = 168$

Musical score for 'Slava!' by Leonard Bernstein. The score is written in G major (one sharp) and 7/8 time. It consists of two staves. The first staff begins with a dynamic marking of *f* (forte). The second staff begins with a measure number of 5. The piece concludes with a double bar line and a fermata over the final note.

29. Symphony No. 6, 2nd movement

Pyotr Il'yich Tchaikovsky (1840–93)

Allegro con grazia ($\text{♩} = 144$)

Musical score for the 2nd movement of Symphony No. 6 by Pyotr Il'yich Tchaikovsky. The score is written in D major (two sharps) and 5/4 time. It consists of three staves. The first staff begins with a dynamic marking of *mf* (mezzo-forte). The second staff begins with a measure number of 4. The third staff begins with a measure number of 7 and includes first and second endings, indicated by '1.' and '2.' above the staff. The piece concludes with a double bar line and a fermata over the final note.

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

Gustav Holst (1874–1934)

Moderato e maestoso ($\text{♩} = 92$)

Musical score for the 3rd movement 'Song of the Blacksmith' from Suite No. 2 in F by Gustav Holst. The score is written in F major (one flat) and 4/4 time. It consists of three staves. The first staff begins with a dynamic marking of *ff* (fortissimo). The second staff begins with a measure number of 4 and includes a dynamic marking of *dim.* (diminuendo). The third staff begins with a measure number of 7 and includes a dynamic marking of *p* (piano). The piece concludes with a double bar line and a fermata over the final note.

Part 4 in B \flat low treble

10

13

16

31. 'America' from West Side Story

Tempo di Huapango (fast)

Leonard Bernstein (1918-90)

16

21

26

32. Mocktet

Lento ♩ = 76

A

Musical notation for measures 1-7. Measure 1 is a whole rest with a '2' above it. Measure 2 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 3 has a half note G4, quarter notes F4, E4, and D4. Measure 4 has a half note G4, quarter notes F4, E4, and D4. Measure 5 has a half note G4, quarter notes F4, E4, and D4. Measure 6 has a half note G4, quarter notes F4, E4, and D4. Measure 7 has a half note G4, quarter notes F4, E4, and D4. Dynamics: *f* > *p* in measure 2, *p* in measure 5.

Musical notation for measures 8-13. Measure 8: quarter notes G4, A4, B4, C5. Measure 9: quarter notes D5, C5, B4, A4. Measure 10: quarter notes G4, F4, E4, D4. Measure 11: quarter notes C4, B3, A3, G3. Measure 12: quarter notes F3, E3, D3, C3. Measure 13: quarter notes B2, A2, G2, F2. Dynamics: *p* in measure 8, *f* in measure 10.

Musical notation for measures 14-19. Measure 14: quarter notes G4, A4, B4, C5. Measure 15: quarter notes D5, C5, B4, A4. Measure 16: quarter notes G4, F4, E4, D4. Measure 17: quarter notes C4, B3, A3, G3. Measure 18: quarter notes F3, E3, D3, C3. Measure 19: quarter notes B2, A2, G2, F2. Dynamics: *f* in measure 14, *p* in measure 16.

Musical notation for measures 20-25. Measure 20: quarter notes G4, A4, B4, C5. Measure 21: quarter notes D5, C5, B4, A4. Measure 22: quarter notes G4, F4, E4, D4. Measure 23: quarter notes C4, B3, A3, G3. Measure 24: quarter notes F3, E3, D3, C3. Measure 25: quarter notes B2, A2, G2, F2. Dynamics: *f* in measure 20, *p* in measure 22.

Musical notation for measures 26-30. Measure 26: quarter notes G4, A4, B4, C5. Measure 27: quarter notes D5, C5, B4, A4. Measure 28: quarter notes G4, F4, E4, D4. Measure 29: quarter notes C4, B3, A3, G3. Measure 30: quarter notes F3, E3, D3, C3. Dynamics: *f* in measure 26, *p* in measure 28.

Musical notation for measures 31-35. Measure 31: quarter notes G4, A4, B4, C5. Measure 32: quarter notes D5, C5, B4, A4. Measure 33: quarter notes G4, F4, E4, D4. Measure 34: quarter notes C4, B3, A3, G3. Measure 35: quarter notes F3, E3, D3, C3. Dynamics: *mf* in measure 31.

Musical notation for measures 36-43. Measure 36: whole rest with a '4' above it. Measure 37: whole rest with a '2' above it. Measure 38: quarter notes G4, A4. Measure 39: quarter notes B4, C5. Measure 40: quarter notes D5, C5. Measure 41: quarter notes B4, A4. Measure 42: quarter notes G4, F4. Measure 43: quarter notes E4, D4. Dynamics: *p sub.* in measure 38, *f molto secco* in measure 40.

Musical notation for measures 44-49. Measure 44: quarter notes G4, A4, B4, C5. Measure 45: quarter notes D5, C5, B4, A4. Measure 46: quarter notes G4, F4, E4, D4. Measure 47: quarter notes C4, B3, A3, G3. Measure 48: quarter notes F3, E3, D3, C3. Measure 49: quarter notes B2, A2, G2, F2. Dynamics: *f* in measure 44, *p* in measure 46.

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

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

10 *pp*

13

35. 'Lord Melbourne' from Lincolnshire Posy

Percy Grainger (1882–1961)

Heavy, fierce

f fairly clingingly

3

36. Accents and Augurs

Tempo giusto $\text{♩} = 56$

Musical score for '36. Accents and Augurs' in B \flat major, 2/4 time. The score consists of four staves of music. The first staff begins with a forte (*f*) dynamic and features a series of quarter notes with accents. The second staff continues with quarter notes and accents, ending with two sforzando (*sfz*) chords. The third staff starts with two *sfz* chords, followed by quarter notes with accents. The fourth staff continues with quarter notes and accents, concluding with a fortissimo (*ff*) chord marked with a wedge and an accent (^).

37. Finlandia

Allegro $\text{♩} = 104$

Jean Sibelius (1865–1957)

Musical score for '37. Finlandia' in B \flat major, common time. The score consists of two staves. The first staff begins with a trill (tr) and a forte-piano (*fp*) dynamic. It features a series of notes with dynamics including *fz*, *p cresc. molto*, and *fz*. The second staff continues with quarter notes and dynamics including *fz* and *ff*.

38. Hungarian Dance No. 5

Johannes Brahms (1833–97)

Allegro

f

7

f

13

p *sf* *f*

19

26

f *p* *sf*

33

f

38 **poco rit.**

p

43 **a tempo**

f

39. Symphony No. 1, 4th movement

Ludwig van Beethoven (1770–1827)

Adagio $\text{♩} = 63$ **4** **Allegro molto e vivace** $\text{♩} = 88$

9

40. Symphony No. 3, 1st movement

Ludwig van Beethoven (1770–1827)

Allegro con brio

9

16

23

29

Part 4 in B \flat low treble

35

cresc. *ff*

40

sf *sf*

47

p

54

ff *p*

59

cresc.

63

f

68

73

79

ff

41. Symphony No. 5, 1st movement

Allegro con brio ♩ = 108

Ludwig van Beethoven (1770–1827)

9

18

ff *p*

cresc. *f* *ff*

42. Symphony No. 9, 1st movement

Adagio ♩ = 126

Antonín Dvořák (1841–1904)

9

12

16

19

22

pp *dim. p*

ffz *ffz*

fp *pp* *p*

f *p* *f*

f *ffz* *p*

Allegro molto ♩ = 136

pp

43. The Blue Danube

Johann Strauss II (1825–99)

Tempo di Valse

7

p *cresc.*

14

fz *p*

23

pp

29

p *pp*

35

f

41

ff

48

ff

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 chords, each marked with a *v* (vibrato) and a *f* (forte) dynamic. The notes are: G#4, C#5, G#4 (measures 1-3); F#4, C#5, G#4 (measures 4-6); and G#4, C#5, G#4 (measures 7-8). The piece ends with a double bar line.

9 **Allegro agitato e presto**

Musical notation for measures 9-16. 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. The notes are: G#4, C#5 (measures 9-10); F#4, C#5 (measures 11-12); G#4, C#5 (measures 13-14); and F#4, C#5 (measures 15-16). The dynamic is *pp* (pianissimo).

Musical notation for measures 17-24. The key signature is three sharps and the time signature is 3/8. The music continues with the same rhythmic pattern of eighth notes with slurs and accents. The notes are: G#4, C#5 (measures 17-18); F#4, C#5 (measures 19-20); G#4, C#5 (measures 21-22); and F#4, C#5 (measures 23-24).

Musical notation for measures 25-31. The key signature is three sharps and the time signature is 3/8. Measure 25 is marked with a box containing the letter 'A'. The music features a more complex rhythmic pattern with slurs and accents. The notes are: G#4, C#5 (measures 25-26); F#4, C#5 (measures 27-28); G#4, C#5 (measures 29-30); and F#4, C#5 (measures 31-32).

Musical notation for measures 32-38. The key signature is three sharps and the time signature is 3/8. The music features a complex rhythmic pattern with slurs and accents. The notes are: G#4, C#5 (measures 32-33); F#4, C#5 (measures 34-35); G#4, C#5 (measures 36-37); and F#4, C#5 (measures 38-39). The dynamic is *f* (forte).

39 **Tempo I**

Musical notation for measures 39-46. The key signature is three sharps and the time signature is 2/4. The music consists of a series of chords, each marked with a *v* (vibrato) and a *f* (forte) dynamic. The notes are: G#4, C#5, G#4 (measures 39-41); F#4, C#5, G#4 (measures 42-44); and G#4, C#5, G#4 (measures 45-46). The piece ends with a double bar line.

47 **B Andantino**

Musical notation for measures 47-54. The key signature is three sharps and the time signature is 3/8. The music features a slow, melodic line with slurs and accents. The notes are: G#4, C#5 (measures 47-48); F#4, C#5 (measures 49-50); G#4, C#5 (measures 51-52); and F#4, C#5 (measures 53-54). The dynamic is *p* (piano).

Part 4 in B \flat low treble

53

59

64 **C** Andante mosso

3

68

70 **D** Presto come prima

75 **E**

5

88

92 **F** Andante come prima

poco allarg.

p

Part 4 in B \flat low treble

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

pp

104

110 **H**

molto cresc. *ff*

114 **I**

mf

119 **J**

f *p*

125

130 **K**

f

136 **rit. grandioso**

ff

Part 4 in B \flat low treble

142

L

Musical staff 142-144. Treble clef, key signature of B \flat major (three flats). The staff contains three measures of music with eighth notes and rests. The dynamic marking *pp* is placed below the first measure.

145

Musical staff 145-147. Treble clef, key signature of B \flat major. The staff contains three measures of music with eighth notes and rests. The dynamic marking *f* is placed below the third measure.

148

M

Musical staff 148-150. Treble clef, key signature of B \flat major. The staff contains three measures of music with eighth notes and rests. The dynamic marking *f* is placed below the second measure, with a hairpin indicating a crescendo.

151

N

Musical staff 151-154. Treble clef, key signature of B \flat major. The staff contains four measures of music with eighth notes and rests. The dynamic marking *ff* is placed below the first measure, and *pp* is placed below the third measure.

155

Musical staff 155-158. Treble clef, key signature of B \flat major. The staff contains four measures of music with eighth notes and rests. The dynamic marking *mf cresc.* is placed below the first measure.

159

Più animato

Musical staff 159-162. Treble clef, key signature of B \flat major. The staff contains four measures of music with eighth notes and rests. The dynamic marking *ff* is placed below the first measure.

163

Musical staff 163-167. Treble clef, key signature of B \flat major. The staff contains five measures of music with eighth notes and rests. The dynamic marking *mf* is placed below the first measure, and *ff* is placed below the fifth measure.

168

Musical staff 168-171. Treble clef, key signature of B \flat major. The staff contains four measures of music with eighth notes and rests. The staff ends with a double bar line.

45b. Symphony No. 1, 4th movement

Johannes Brahms (1833–97)

Adagio

p — *fp* *dim.* *p*

7 **string. poco a poco**

f

10 **a tempo**

ff *p*

15 **string. molto**

dim. *p* *cresc. molto*

19 **a tempo**

ff *p*

21

p *ff*

Part 4 in B \flat low treble

22 **A**



p cresc. poco a poco

24



f dim. p f dim. p

27



p cresc. sf sf sf sf dim.

30 **B** Più Andante



pp

38



pp

42



dim.

45 **C**



4

Part 4 in B♭ low treble

52

pp *cresc.*

56

f

58

dim. *pp*

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

mp

67

mp

73

sf *p*

78

p

84

mp

89

sf *cresc.*

Part 4 in B \flat low treble

94 **D**

ff *sf* *sf* *sf*

98 *sf* *sf* *sf*

101

106 *f*

109 **E**

113 *fp*

118 *animato*
p

122 *cresc.* *p*

127 **F** *cresc.* *f*

131 *p dolce* *p*

46b. Symphony No. 3, 1st movement

Johannes Brahms (1833–97)

Allegro con brio

2

f

6

cresc.

10

f

14

A

p

cresc.

18

sf

23

B

p

p dolce

Part 4 in B \flat low treble

27

31

36

38

41

44

47

48. L'histoire du Brahms

$\text{♩} = 112$

First system of musical notation for 'L'histoire du Brahms'. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The music consists of eighth notes with stems pointing down. A dynamic marking of *f* is placed below the first measure.

Second system of musical notation for 'L'histoire du Brahms', starting at measure 7. The time signature changes to 3/4, then 3/8, then 2/4, then 3/8, and finally 2/4. The notation continues with eighth notes and stems pointing down.

Third system of musical notation for 'L'histoire du Brahms', starting at measure 13. The time signature changes to 2/4, then 3/8, then 2/4, then 3/4, then 2/4, and finally 3/8. The notation continues with eighth notes and stems pointing down.

Fourth system of musical notation for 'L'histoire du Brahms', starting at measure 19. The time signature changes to 2/4, then 3/4, then 2/4, then 3/8, and finally 2/4. The notation includes accents and dynamic markings: *sffz* and *f* at the beginning, and *sffz* at the end.

49. Symphony No. 1, 1st movement

Un poco sostenuto

Johannes Brahms (1833–97)

First system of musical notation for 'Symphony No. 1, 1st movement'. It begins with a treble clef, a key signature of one flat (B \flat), and a 6/8 time signature. The music consists of eighth notes with stems pointing down. A dynamic marking of *f pesante* is placed below the first measure.

Second system of musical notation for 'Symphony No. 1, 1st movement', starting at measure 6. The time signature changes to 3/8, then 6/8, and finally 6/8. The notation continues with eighth notes and stems pointing down, ending with a dynamic marking of *f*.