



### **Sandro Montalto (Biella, 1978)**

ha approfondito gli studi musicali presso il Conservatorio di Torino dove ha conseguito il diploma in “Strumentazione per Banda” e la laurea magistrale in “Strumentazione, Direzione e Composizione per Orchestra di fiati”, e sta terminando gli studi in “Composizione”. E’ autore di brani per pianoforte, per coro, da camera e per orchestra di fiati, e di orchestrazioni tratte da musiche di vari autori tra i quali Mussorgskij, Satie, Rossini, Grainger.

In campo musicologico ha scritto saggi su Stravinsky, Grainger, Satie e altri. Si occupa anche di letteratura come critico, editore, direttore di riviste e autore di volumi di prosa, poesia, teatro, aforismi e saggistica. Ha fondato l’Associazione Italiana per l’Aforisma e il relativo Premio Internazionale. Si dedica anche alla traduzione e si interessa di arte in qualità di curatore di cataloghi e ideatore di libri d’artista.

## PREMESSA

Questa nuova orchestrazione si basa sull'edizione critica dell'originale pianistico curata da Luigi Dallapiccola e pubblicata dalle Edizioni Carish nel 1971. Tale edizione rende conto di molte altre, tra le quali quella di Casella e quella condotta sul manoscritto curata da Paul Lamm e pubblicata nel 1931.

Esistono molte versioni dei *Quadri* per orchestra, per banda sinfonica, per Brass Ensemble e per i più disparati complessi da camera. Noi abbiamo voluto proporre invece una versione per organico standard di Brass Band: 25 ottoni più tre percussionisti (un timpanista e altri due esecutori; in alcuni casi è prevista una parte per un eventuale quarto percussionista).

Note:

### Promenade 1

Alle bb. 17 e 19 per non far mancare un elemento ormai definitivamente entrato nella memoria dell'ascoltatore sono presenti gli squilli che Ravel ha introdotto nella sua versione orchestrale, pur essendo del tutto assenti nell'originale pianistico.

### Gnomus

A b. 104 per ragioni di sicurezza nell'attacco si è mantenuto il levare di un ottavo come in Ravel in luogo di quello di un quarto presente nell'originale.

### Promenade 2

Alla b. 10 è stato mantenuto il *reb* (come in Rimskij e Ravel) in luogo del *re bequadro* proposto da Lamm e Dallapiccola (in questa versione *sol* invece di *sol#* al primo corno): anticipare il bequadro al *re* (ossia, in questa versione il diesis al *sol*) darebbe una sensazione di conclusione anticipata (cfr. b. 12) scarsamente interessante.

### Bydlo

Sulla scorta dell'edizione di Rimskij la maggior parte delle edizioni pianistiche e delle trascrizioni orchestrali danno *p* o *pp* all'inizio, poi un crescendo che trova il suo culmine a b. 38 e a seguire un diminuendo fino alla fine, a rappresentare il carro che si avvicina, passa davanti all'osservatore e si allontana. A quanto pare il quadro che ispirò il brano non è più reperibile, ma sappiamo che l'autore nell'autografo indicò per l'inizio un *ff* (forse nell'immagine il carro era in primo piano?). Nel dubbio, è stata mantenuta l'indicazione iniziale *p*.

## INTRODUCTION

This new arrangement is based on the critical edition of the original piano score, by Luigi Dallapiccola, published by Edizioni Carish in 1971. That edition takes into account many others, including Alfredo Casella's, and the one based on Mussorgsky's manuscript edited by Paul Lamm, and published in 1931.

There are many versions of *Pictures at an Exhibition* – for Orchestra, Symphony Band, Brass Ensemble, and a slew of chamber groups. We have opted for a version that features a standard 25-piece Brass Band, along with three percussionists (timpani and two other performers; in some cases, a fourth percussion part is added).

### Note:

#### Promenade 1

Bars 17 and 19 feature the horn blasts that Ravel introduced in his orchestral version, which have become a familiar element for listeners, even though they do not appear in the original piano score.

#### Gnomus

To safeguard the attack, in bar 104 Ravel's upbeat on the eighth note is used in place of the quarter note found in the original.

#### Promenade 2

In bar 10 the D-flat used, as seen in Rimsky and Ravel, in place of the D-natural proposed by Lamm and Dallapiccola (in this version G instead of G-sharp for the first horn): the anticipation of the natural on the D (in this version the sharp on the G) would give the sensation of a premature conclusion (see bar 12), which would be of little interest.

#### Bydlo

On the basis of Rimsky's edition, most of the piano versions and orchestral transcriptions call for piano or pianissimo at the onset, and later a crescendo that reaches its climax in bar 38, followed by a diminuendo that takes us to the end of the movement, which represents the wagon as it passes before the observer and rolls away. Apparently, the picture that inspired the piece has been lost, but we do know that in the original manuscript Mussorgsky calls for fortissimo at the start of the movement – was the wagon pictured in the foreground? Since we cannot be sure, Rimsky's piano indication has been left in place.

#### Samuel Goldenberg und Schmuyle

# QUADRI DI UNA ESPOSIZIONE

## Promenade 1

M.P. Musorgskij  
(Orchestrazione S. Montalto)

Allegro giusto; senza allegrezza ma poco sostenuto ♩ = 88

The musical score is arranged in a standard orchestral format with 17 staves. The instruments are listed on the left: Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, and Timpani. The score is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro giusto; senza allegrezza ma poco sostenuto' with a metronome marking of ♩ = 88. The score is divided into six measures, with a 9-measure rest at the beginning of each measure. The Solo Cornet part features a first ending (1.) and a dynamic marking of *f*. The 3rd Cornet, Flugelhorn, 1st Trombone, 2nd Trombone, and Euphonium parts also feature dynamic markings of *f*. The 1st Trombone part includes a 'tutti' marking. The E♭ Bass part includes a first ending (1.) and a dynamic marking of *f*.



# Promenade 2

Moderato ♩ = 76

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

# Il vecchio castello

Andantino cantabile e doloroso ♩ = 52

This musical score is for the piece "Il vecchio castello" and is marked "Andantino cantabile e doloroso" with a tempo of 52 beats per minute. The score is written for a large ensemble of instruments. The instruments listed on the left are: Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, and Timpani. The score is in 6/8 time and the key signature has one sharp (F#). The Euphonium part has a "solo" marking and a dynamic of *p*. The E♭ Bass and B♭ Bass parts also have "solo" markings and a dynamic of *p*. The Timpani part has a dynamic of *p*. The Flugelhorn, Solo Horn, 1st Horn, and 2nd Horn parts have a dynamic of *p* and a "solo" marking. The score features a variety of musical notations, including rests, notes, and slurs. The Euphonium part has a long, sweeping melodic line that spans across several measures. The E♭ Bass and B♭ Bass parts have a similar melodic line. The Timpani part has a rhythmic pattern of eighth notes. The overall mood is "cantabile e doloroso", suggesting a slow, expressive, and somewhat sad or melancholic character.

# Promenade 3

Moderato non tanto, pesantemente ♩ = 84

Soprano Cornet *f*

Solo Cornet *tutti*

Repiano Cornet *f*

2nd Cornet *f*

3rd Cornet *f*

Flugelhorn *f*

Solo Horn *f*

1st Horn *f*

2nd Horn *f*

1st Baritone *f*

2nd Baritone *f*

1st Trombone *f*

2nd Trombone *f*

Bass Trombone *f*

Euphonium *f*

E♭ Bass *f*

B♭ Bass *f*



# Tuileries

**Allegretto non troppo, capriccioso** (♩ = 120)

*leggero, quasi staccato*

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

# Bydlo

Sempre moderato, pesante ♩ = 92

Musical score for 'Bydlo', featuring various brass and woodwind instruments. The score is in 2/4 time, key of B-flat major, and tempo 'Sempre moderato, pesante' with a metronome marking of ♩ = 92. The instruments listed are Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, E♭ Bass, B♭ Bass, Timpani, Percussion 1, and Percussion 2. The Euphonium, E♭ Bass, and B♭ Bass parts include dynamic markings such as *mp*, *p*, *poco a poco cresc.*, and *simile*, along with performance instructions like *1.*, *2. soli*, and *solo*.

# Promenade 4

Tranquillo ♩ = 80

Soprano Cornet

Solo Cornet *1.2.*

Repiano Cornet

2nd Cornet *p*

3rd Cornet *p*

Flugelhorn *p*

Solo Horn *p*

1st Horn *p*

2nd Horn *p*

1st Baritone *p*

2nd Baritone *p*

1st Trombone *p*

2nd Trombone *p*

Bass Trombone

Euphonium *p*

E♭ Bass *p*

B♭ Bass *p*

*mf*

*mf*

*mf*

*mf*



# Due ebrei polacchi, l'uno ricco e l'altro povero

Andante. Grave - energico (♩ = 46 ca.)

This musical score is for a brass ensemble. It features 15 staves, each for a different instrument. The instruments are: Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, E♭ Bass, and B♭ Bass. The music is in 4/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Andante. Grave - energico' with a metronome marking of approximately 46 quarter notes per minute. The score begins with a dynamic marking of *f* (forte). The first staff (Soprano Cornet) and the last three staves (E♭ Bass, B♭ Bass, and Bass Trombone) are mostly silent, indicated by a horizontal line with a repeat sign. The Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, and Euphonium parts play a melodic line. This line starts with a quarter note, followed by a dotted quarter note, and then a half note. The melody is repeated with a triplet of eighth notes. The Solo Horn, 1st Horn, 2nd Horn, and 1st Baritone parts also play a harmonic accompaniment consisting of a quarter note, a dotted quarter note, and a half note.

# Promenade 5

Allegro giusto, nel modo russo, poco sostenuto ♩ = 88

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

# Il mercato di Limoges

Allegretto vivo, sempre scherzando (♩ = 108 ca.)

This musical score is for the piece "Il mercato di Limoges" and is page 78 of the score. The tempo is "Allegretto vivo, sempre scherzando" with a metronome marking of approximately 108 beats per minute. The score is written for a large ensemble of instruments, including various types of cornets, horns, trombones, and percussion.

The instruments and their parts are as follows:

- Soprano Cornet:** Starts with a rest, then enters in the second measure with a melodic line marked *mf*.
- Solo Cornet 1:** Starts with a rest, then enters in the second measure with a melodic line marked *mf*. A cue "(cue piccolo corn.)" is written above the staff.
- Solo Cornet 2.3.4:** Starts with a rest, then enters in the second measure with a melodic line marked *mf*.
- Repiano Cornet:** Remains silent throughout the page.
- 2nd Cornet:** Remains silent until the third measure, then enters with a rhythmic pattern marked *mf*.
- 3rd Cornet:** Remains silent until the third measure, then enters with a rhythmic pattern marked *mf*.
- Flugelhorn:** Starts with a melodic line marked *f*, then continues with a rhythmic pattern marked *mf*.
- Solo Horn:** Starts with a melodic line marked *f*, then continues with a rhythmic pattern marked *mf*.
- 1st Horn:** Starts with a melodic line marked *f*, then continues with a rhythmic pattern marked *mf*.
- 2nd Horn:** Starts with a melodic line marked *f*, then continues with a rhythmic pattern marked *mf*.
- 1st Baritone:** Starts with a melodic line marked *f*, then continues with a rhythmic pattern marked *mf*.
- 2nd Baritone:** Starts with a melodic line marked *f*, then continues with a rhythmic pattern marked *mf*.
- 1st Trombone:** Starts with a melodic line marked *f*, then continues with a rhythmic pattern marked *mf*.
- 2nd Trombone:** Starts with a melodic line marked *f*, then continues with a rhythmic pattern marked *mf*.
- Bass Trombone:** Starts with a melodic line marked *f*, then continues with a rhythmic pattern marked *mf*.
- Euphonium:** Remains silent throughout the page.
- E♭ Bass:** Remains silent throughout the page, marked "TACET".
- B♭ Bass:** Remains silent throughout the page, marked "TACET".
- Timpani:** Starts with a rhythmic pattern marked *f*, then continues with a rhythmic pattern marked *p*.
- Xilofono:** Remains silent throughout the page.
- Percussion 1:** Starts with a snare drum pattern marked *f*, then continues with a rhythmic pattern marked *p*. A "rim shot" is indicated in the third measure, marked *mf*.
- Percussion 2:** Remains silent until the third measure, then enters with a suspended cymbal pattern marked *mf*.





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Sop. Cor.

Solo Cor. 1.

Solo Cor. 2.3.4.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

Timp.

XI.

Perc. 1

Perc. 2

*sf*

*f*

*mf*

*pochissimo rit.*

*a tempo*

# Catacombae

## Con mortuis in lingua mortua

Largo ♩ = 60

Soprano Cornet

Solo Cornet

Repiano Cornet

2nd Cornet

3rd Cornet

Flugelhorn

Solo Horn

1st Horn

2nd Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Bass

B♭ Bass

Timpani

Xilofono

Percussion

tamtam L.V.

L.V.

*f*

*p*

*ff*

# Baba - Yaga

Allegro con brio, feroce  $\text{♩} = 152$

This musical score is for the piece 'Baba - Yaga' and is page 97 of the score. It is in 2/4 time with a tempo of 152 beats per minute, marked 'Allegro con brio, feroce'. The score includes parts for the following instruments:

- Soprano Cornet
- Solo Cornet
- Repiano Cornet
- 2nd Cornet
- 3rd Cornet
- Flugelhorn
- Solo Horn
- 1st Horn
- 2nd Horn
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium
- E♭ Bass
- B♭ Bass
- Timpani
- Percussion 1
- Percussion 2 (bass drum)

The score is written in G major (one sharp) and 2/4 time. The brass instruments (Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, E♭ Bass, B♭ Bass) play a melodic line starting in the third measure, marked *ff*. The percussion parts (Timpani and Percussion 2) play a rhythmic accompaniment, with Percussion 2 playing the bass drum. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.



# La grande porta di Kiev

Allegro alla breve  $\text{♩} = 60$

This musical score is for the piece "La grande porta di Kiev" by Rimsky-Korsakov, page 123. It is in 4/4 time with a tempo of Allegro alla breve (♩ = 60). The score is written for a large brass ensemble and includes the following parts:

- Soprano Cornet
- Solo Cornet
- Repiano Cornet
- 2nd Cornet
- 3rd Cornet
- Flugelhorn
- Solo Horn
- 1st Horn
- 2nd Horn
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- Euphonium
- E♭ Bass
- B♭ Bass
- Timpani
- Glockenspiel
- Tubular Bells
- Percussion 1
- Percussion 2

The score features a variety of dynamics, including *f* (forte) and *ff* (fortissimo). There are also markings for *tutti* in the Solo Cornet and Repiano Cornet parts. The instrumentation includes a full brass section with four horns, four trombones, and three baritones, along with woodwinds and percussion.



# Modest Petrovič Musorgskij

## *Quadri di una esposizione/ Pictures at an Exhibition*

### *Set Parts*

### Orchestrazione per Brass Band by Sandro Montalto

Soprano Cornet	4	Euphonium	3
Solo Cornet	2	Eb Bass	3
Repiano Cornet	2	Bb Bass	3
2nd Cornet	4	Timpani	1
3rd Cornet	4	<b><u>Two (or Three) Players</u></b>	
Flugelhorn	2	<i>Xylophone</i>	1
Solo Horn	2	<i>Glockenspiel</i>	1
1st Horn	2	<i>Triangle</i>	1
2nd Horn	2	<i>Cymbals</i>	1
1st Baritone	3	<i>Susp.Cymbal</i>	1
2nd Baritone	3	<i>Snare Drum</i>	1
1st Trombone	2	<i>Tam Tam</i>	1
2nd Trombone	2	<i>Bass Drum</i>	1
Bass Trombone	2	<i>Tubular Bells</i>	1