

The Old Castle/Blues Variation

as played on "Pictures at an Exhibition" 1971

Mussorgsky/Emerson/Lake/Palmer,
including Bill Evans' "Interplay"

transcribed by Thomas Mueller 30-06-2020

$\text{♩} = 176$ Part I

Moog Lead

A

Moog Bass

Bass Guitar

8

5

8

9

8

13

8

(Variation on Mussorgsky's middle section)

17

Musical notation for measures 17-19 in the Treble clef. The key signature is three sharps (F#, C#, G#). The melody consists of eighth notes with triplet markings (3) over groups of three notes. The notes are: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C4, B3, A3, G#3, F#3, E3, D3, C3, B2, A2, G#2, F#2, E2, D2, C2, B1, A1, G#1, F#1, E1, D1, C1, B0, A0, G#0, F#0, E0, D0, C0, B-1, A-1, G#-1, F#-1, E-1, D-1, C-1, B-2, A-2, G#-2, F#-2, E-2, D-2, C-2, B-3, A-3, G#-3, F#-3, E-3, D-3, C-3, B-4, A-4, G#-4, F#-4, E-4, D-4, C-4, B-5, A-5, G#-5, F#-5, E-5, D-5, C-5, B-6, A-6, G#-6, F#-6, E-6, D-6, C-6, B-7, A-7, G#-7, F#-7, E-7, D-7, C-7, B-8, A-8, G#-8, F#-8, E-8, D-8, C-8, B-9, A-9, G#-9, F#-9, E-9, D-9, C-9, B-10, A-10, G#-10, F#-10, E-10, D-10, C-10, B-11, A-11, G#-11, F#-11, E-11, D-11, C-11, B-12, A-12, G#-12, F#-12, E-12, D-12, C-12, B-13, A-13, G#-13, F#-13, E-13, D-13, C-13, B-14, A-14, G#-14, F#-14, E-14, D-14, C-14, B-15, A-15, G#-15, F#-15, E-15, D-15, C-15, B-16, A-16, G#-16, F#-16, E-16, D-16, C-16, B-17, A-17, G#-17, F#-17, E-17, D-17, C-17, B-18, A-18, G#-18, F#-18, E-18, D-18, C-18, B-19, A-19, G#-19, F#-19, E-19, D-19, C-19, B-20, A-20, G#-20, F#-20, E-20, D-20, C-20, B-21, A-21, G#-21, F#-21, E-21, D-21, C-21, B-22, A-22, G#-22, F#-22, E-22, D-22, C-22, B-23, A-23, G#-23, F#-23, E-23, D-23, C-23, B-24, A-24, G#-24, F#-24, E-24, D-24, C-24, B-25, A-25, G#-25, F#-25, E-25, D-25, C-25, B-26, A-26, G#-26, F#-26, E-26, D-26, C-26, B-27, A-27, G#-27, F#-27, E-27, D-27, C-27, B-28, A-28, G#-28, F#-28, E-28, D-28, C-28, B-29, A-29, G#-29, F#-29, E-29, D-29, C-29, B-30, A-30, G#-30, F#-30, E-30, D-30, C-30, B-31, A-31, G#-31, F#-31, E-31, D-31, C-31, B-32, A-32, G#-32, F#-32, E-32, D-32, C-32, B-33, A-33, G#-33, F#-33, E-33, D-33, C-33, B-34, A-34, G#-34, F#-34, E-34, D-34, C-34, B-35, A-35, G#-35, F#-35, E-35, D-35, C-35, B-36, A-36, G#-36, F#-36, E-36, D-36, C-36, B-37, A-37, G#-37, F#-37, E-37, D-37, C-37, B-38, A-38, G#-38, F#-38, E-38, D-38, C-38, B-39, A-39, G#-39, F#-39, E-39, D-39, C-39, B-40, A-40, G#-40, F#-40, E-40, D-40, C-40, B-41, A-41, G#-41, F#-41, E-41, D-41, C-41, B-42, A-42, G#-42, F#-42, E-42, D-42, C-42, B-43, A-43, G#-43, F#-43, 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E-227, D-227, C-227, B-228, A-228, G#-228, F#-228, E-228, D-228, C-228, B-229, A-229, G#-229, F#-229, E-229, D-229, C-229, B-230, A-230, G#-230, F#-230, E-230, D-230, C-230, B-231, A-231, G#-231, F#-231, E-231, D-231, C-231, B-232, A-232, G#-232, F#-232, E-232, D-232, C-232, B-233, A-233, G#-233, F#-233, E-233, D-233, C-233, B-234, A-234, G#-234, F#-234, E-234, D-234, C-234, B-235, A-235, G#-235, F#-235, E-235, D-235, C-235, B-236, A-236, G#-236, F#-236, E-236, D-236, C-236, B-237, A-237, G#-237, F#-237, E-237, D-237, C-237, B-238, A-238, G#-238, F#-238, E-238, D-238, C-238, B-239, A-239, G#-239, F#-239, E-239, D-239, C-239, B-240, A-240, G#-240, F#-240, E-240, D-240, C-240, B-241, A-241, G#-241, F#-241, E-241, D-241, C-241, B-242, A-242, G#-242, F#-242, E-242, D-242, C-242, B-243, A-243, G#-243, F#-243, E-243, D-243, C-243, B-244, A-244, G#-244, F#-244, E-244, D-244, C-244, B-245, A-245, G#-245, F#-245, E-245, D-245, C-245, B-246, A-246, G#-246, F#-246, E-246, D-246, C-246, B-247, A-247, G#-247, F#-247, E-247, D-247, C-247, B-248, A-248, G#-248, F#-248, E-248, D-248, C-248, B-249, A-249, G#-249, F#-249, E-249, D-249, C-249, B-250, A-250, G#-250, F#-250, E-250, D-250, C-250, B-251, A-251, G#-251, F#-251, E-251, D-251, C-251, B-252, A-252, G#-252, F#-252, E-252, D-252, C-252, B-253, A-253, G#-253, F#-253, E-253, D-253, C-253, B-254, A-254, G#-254, F#-254, E-254, D-254, C-254, B-255, A-255, G#-255, F#-255, E-255, D-255, C-255, B-256, A-256, G#-256, F#-256, E-256, D-256, C-256, B-257, A-257, G#-257, F#-257, E-257, D-257, C-257, B-258, A-258, G#-258, F#-258, E-258, D-258, C-258, B-259, A-259, G#-259, F#-259, E-259, D-259, C-259, B-260, A-260, G#-260, F#-260, E-260, D-260, C-260, B-261, A-261, G#-261, F#-261, E-261, D-261, C-261, B-262, A-262, G#-262, F#-262, E-262, D-262, C-262, B-263, A-263, G#-263, F#-263, E-263, D-263, C-263, B-264, A-264, G#-264, F#-264, E-264, D-264, C-264, B-265, A-265, G#-265, F#-265, E-265, D-265, C-265, B-266, A-266, G#-266, F#-266, E-266, D-266, C-266, B-267, A-267, G#-267, F#-267, E-267, D-267, C-267, B-268, A-268, G#-268, F#-268, E-268, D-268, C-268, B-269, A-269, G#-269, F#-269, E-269, D-269, C-269, B-270, A-270, G#-270, F#-270, E-270, D-270, C-270, B-271, A-271, G#-271, F#-271, E-271, D-271, C-271, B-272, A-272, G#-272, F#-272, E-272, D-272, C-272, B-273, A-273, G#-273, F#-273, E-273, D-273, C-273, B-274, A-274, G#-274, F#-274, E-274, D-274, C-274, B-275, A-275, G#-275, F#-275, E-275, D-275, C-275, B-276, A-276, G#-276, F#-276, E-276, D-276, C-276, B-277, A-277, G#-277, F#-277, E-277, D-277, C-277, B-278, A-278, G#-278, F#-278, E-278, D-278, C-278, B-279, A-279, G#-279, F#-279, E-279, D-279, C-279, B-280, A-280, G#-280, F#-280, E-280, D-280, C-280, B-281, A-281, G#-281, F#-281, E-281, D-281, C-281, B-282, A-282, G#-282, F#-282, E-282, D-282, C-282, B-283, A-283, G#-283, F#-283, E-283, D-283, C-283, B-284, A-284, G#-284, F#-284, E-284, D-284, C-284, B-285, A-285, G#-285, F#-285, E-285, D-285, C-285, B-286, A-286, G#-286, F#-286, E-286, D-286, C-286, B-287, A-287, G#-287, F#-287, E-287, D-287, C-287, B-288, A-288, G#-288, F#-288, E-288, D-288, C-288, B-289, A-289, G#-289, F#-289, E-289, D-289, C-289, B-290, A-290, G#-290, F#-290, E-290, D-290, C-290, B-291, A-291, G#-291, F#-291, E-291, D-291, C-291, B-292, A-292, G#

8va

33

8

8va

36

8

8va

40

8

8va

44

8

8va

48

8

52 *8va* **B** *glissando (pitch wheel)* *8va bassa*

57 *8va bassa*

61

65 *LH* *RH: Hammond*

Part II

Hammond upper manual (perc.)

69 **C** *Hammond lower manual*

(D) Mussorgsky's theme

72

8

75

glissando on white keys

8

78

8

81

8

(E) Mussorgsky's theme varied

84

8

Musical score for measures 86-88. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music features a complex rhythmic pattern with frequent triplets and sixteenth notes. Measure 86 starts with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass clef staff below contains a triplet of eighth notes.

Musical score for measures 89-91. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex rhythmic patterns, including many triplets. Measure 89 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass clef staff below contains a triplet of eighth notes.

Musical score for measures 92-94. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex rhythmic patterns, including many triplets. Measure 92 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass clef staff below contains a triplet of eighth notes.

F Blues Variation: Variation #1

Musical score for measures 95-97. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex rhythmic patterns, including many triplets. Measure 95 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass clef staff below contains a triplet of eighth notes.

Musical score for measures 98-100. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues with complex rhythmic patterns, including many triplets. Measure 98 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The bass clef staff below contains a triplet of eighth notes.

101

8

104

8

106

8

108

G Variation #2

8

110

8

112

8

115

8

118

8

(H) Variation #3

121

8

124

8

127

127

8

130

130

8

133 **Variation #4**

glissando on white keys

133

8

137 other versions:

137

8

141

141

8

J Var. #5: Bill Evans "Interplay"

145

Musical notation for measures 145-148. Treble clef: measures 145-148. Bass clef: measures 145-148. Both staves feature numerous triplet markings.

145

Musical notation for measures 145-148, Bass clef only. Measures 145-148. Features triplet markings.

149

Musical notation for measures 149-152. Treble clef: measures 149-152. Bass clef: measures 149-152. Features triplet markings.

149

Musical notation for measures 149-152, Bass clef only. Measures 149-152. Features triplet markings.

* actually played G by mistake

153

Musical notation for measures 153-156. Treble clef: measures 153-156. Bass clef: measures 153-156. Features triplet markings.

153

Musical notation for measures 153-156, Bass clef only. Measures 153-156. Features triplet markings.

K Variation #6 (on the ground of "Interplay")

157

Musical notation for measures 157-160. Treble clef: measures 157-160. Bass clef: measures 157-160. Features triplet markings.

* actually A - Gb is played by mistake

157

Musical notation for measures 157-160, Bass clef only. Measures 157-160. Features triplet markings.

161

Musical notation for measures 161-164. Treble clef: measures 161-164. Bass clef: measures 161-164. Features triplet markings.

161

Musical notation for measures 161-164, Bass clef only. Measures 161-164. Features triplet markings.

165

Musical score for measures 165-168. The system includes a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff shows a melodic line in the right hand and a bass line in the left hand. The separate staff contains a triplet exercise starting at measure 165, consisting of eighth notes in a descending sequence.

169 (L) Variation #7

Musical score for measures 169-171, labeled "Variation #7". The system includes a grand staff and a separate bass clef staff. The grand staff features a complex melodic line with many triplets. The separate staff contains a triplet exercise starting at measure 169, consisting of eighth notes in a descending sequence.

172

Musical score for measures 172-173. The system includes a grand staff and a separate bass clef staff. The grand staff continues the complex melodic line with triplets. The separate staff continues the triplet exercise from the previous system.

174

Musical score for measures 174-175. The system includes a grand staff and a separate bass clef staff. The grand staff continues the complex melodic line with triplets. The separate staff continues the triplet exercise from the previous system.

176

Musical score for measures 176-177. The system includes a grand staff and a separate bass clef staff. The grand staff continues the complex melodic line with triplets. The separate staff continues the triplet exercise from the previous system.

178

8

181 **M** Variation #8

8

185

8

189

8

192 **N** Variation #9

8

195

8

195

8

198

8

198

8

200

8

200

8

202

8

202

8

⊙ Theme (Reprise)

205

8

205

8

208

8

This system contains measures 208, 209, and 210. The right hand features a melodic line with triplets and a long note in measure 209. The left hand plays a steady accompaniment of eighth-note triplets. Measure numbers 208 and 211 are printed at the start of the first and second staves respectively.

211

8

This system contains measures 211, 212, and 213. The right hand continues with melodic triplets and a long note in measure 212. The left hand maintains the eighth-note triplet accompaniment. Measure numbers 211 and 214 are printed at the start of the first and second staves respectively.

214

8

This system contains measures 214, 215, and 216. The right hand features melodic triplets and a long note in measure 215. The left hand continues with eighth-note triplets. A "Glissando (whole hand)" instruction is written in the right hand staff at the end of measure 216. Measure numbers 214 and 217 are printed at the start of the first and second staves respectively.

Coda

217

8

This system contains the Coda section, measures 217, 218, and 219. The right hand plays sustained chords and a final melodic phrase. The left hand plays sustained chords and a final bass line. Measure numbers 217 and 218 are printed at the start of the first and second staves respectively.