

THE HIGHLAND/ETLING FIRST PHILHARMONIC SERIES

The Moldau

Bedrich Smetana
Arranged by Richard Meyer

INSTRUMENTATION

- | | |
|-----------------------|---|
| 1 — Conductor Score | 2 — Percussion I (Snare Drum, Bass Drum) |
| 1 — Flute | 2 — Percussion II (Triangle, Crash Cymbals) |
| 1 — Oboe | 1 — Timpani |
| 1 — Bassoon | 8 — Violin I |
| 1 — B♭ Clarinet I | 8 — Violin II |
| 1 — B♭ Clarinet II | 3 — Violin III (Viola ) |
| 1 — B♭ Bass Clarinet | 5 — Viola |
| 1 — E♭ Alto Saxophone | 5 — Cello |
| 1 — F Horn | 5 — String Bass |
| 1 — B♭ Trumpet I | 1 — Piano Accompaniment |
| 1 — B♭ Trumpet II | |
| 1 — Trombone | |
| 1 — Tuba | |

THE MOLDAU

Commonly known as “the father of Czech music,” Bedrich Smetana wrote his famous tone poem *The Moldau* in 1874 as part of the cycle “My Fatherland” (“Ma Vlast”). Its premiere was a triumphant success, but Smetana never heard a note of his music—he was totally deaf by the time he began writing this score.

The Moldau is one long tone poem describing the beauties of the Czech countryside. When he sent the score to his publishers, Smetana wrote an outline of what he intended to depict through the music which included these words:

“A forest brook, rushing on, becomes the River Vlatva (Moldau). Coursing through Bohemia’s valleys, it grows into a mighty stream. It flows through dense woods from which come joyous hunting sounds, and the notes of the hunter’s horn drawing ever nearer and nearer. It flows through emerald meadows and lowlands, where a wedding feast is being celebrated with songs and dancing.

This wonderful arrangement brings Smetana’s masterpiece to your young orchestra while preserving the sound and intent of the original. All string parts are playable in first-position with alternate “upper-octave” opportunities included for violin I and string bass. As with all arrangements in the First Philharmonic Series, a violin III (viola treble clef) and piano accompaniment parts are included.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

Duration - 5:00

Arr. by Richard Meyer

Allegro (♩ = 80)

2 3 4 5 6

Flute

Oboe

I

B♭ Clarinets

II

E♭ Alto Saxophone

Bassoon (B♭ Bass Clarinet)

F Horn

I

B♭ Trumpets

II

Trombone

Tuba

Percussion (Snare Drum, Bass Drum)

I

B. D.

Percussion (Triangle, Crash Cymbals)

II

Tri.

Timpani (B - E)

Allegro (♩ = 80)

5

V

I

Violins

II

Viola (Violin III)

Cello

String Bass

7 8 9 10 11 12 13

Fl. *sfz* *p* *mf*

Ob. *sfz* *p*

Cls. I *sfz* *p*

II *sfz* *p*

A. Sax. *sfz* *p*

Bsn. (B. Cl.) *sfz* *p*

Hn. *sfz* *p*

Tpts. I *sfz* *p*

II *sfz* *p*

Trb. *sfz* *p*

Tuba *sfz* *p*

Perc. I S. D. *sfz* *p*

II

Timp. *p*

Vlns. I *sfz* *p* *mf*

II *sfz* *p*

Vla. (Vln. III) *sfz* *p*

Cello *sfz* *p*

Str. Bass *sfz* *p*

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21 22 23 24 25 26 27

Fl. *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Cls. I *p* *f* *p* *f*

II *p* *f* *p* *f*

A. Sax. *p* *f* *p* *f*

Bsn. (B. Cl.) *p* *f* *p* *f*

Hn. *p* *f* *p* *f*

Tpts. I *p* *f* *p* *f*

II *p* *f* *p* *f*

Trb. *p* *f* *p* *f*

Tuba *p* *f* *p* *f*

Perc. *p* *f* *p* *f*

Timp. C. Cyms. *f* *f* *f* *f*

Vlins. I *f* *f*

II *p* *f* *p* *f*

Vla. (Vln. III) *p* *f* *p* *f*

Cello *p* *f* *p* *f*

Str. Bass *p* *f* *p* *f*

1/2 pos. 1 arco 2 pizz. 1 arco 2

Fl.

Ob.

I

Cls.

II

A. Sax.

**Bsn.
(B. Cl.)**

Hn.

I

Tpts.

II

Trb.

Tuba

I

Perc.

II

Timp.

Vlns.

I

II

**Vla.
(Vln. III)**

Cello

Str. Bass

To Coda

30

ff

pizz.

1 pos.

2nd time: B to G, E to C

Forest Hunt

7

35 36 37 38 39 40 41

Fl. *dim.* *p* *mf* *f*

Ob. *dim.* *p* *mf* *f*

Cls. I *dim.* *p* *f*

Cls. II *dim.* *p* *f*

A. Sax. *dim.* *p* *f*

Bsn. (B. Cl.) *dim.* *p* *f*

Hn. *dim.* *p* *f*

Tpts. I *dim.* *p* *f*

Tpts. II *dim.* *p* *f*

Trb. *dim.* *p* *f*

Tuba *dim.* *p* *f*

Perc. I *dim.* *p* *f*

Perc. II *dim.* *p* *f*

Timp. *dim.* *p* *f*

Vlns. I *dim.* *p* *mf* *f*

Vlns. II *dim.* *p* *f*

Vla. (Vln. III) *dim.* *p* *f*

Cello *dim.* *p* *f*

Str. Bass *dim.* *p* *f*

Forest Hunt

1. 2.

4

f *arco*

Fl.

Ob.

I

Cls.

II

A. Sax.

**Bsn.
(B. Cl.)**

Hn.

I

Tpts.

II

Trb.

Tuba

I

Perc.

II

Timp.

I

Vlns.

II

**Vla.
(Vln. III)**

Cello

Str. Bass

Moderato (♩ = 126)

66 Peasant Wedding

Fl.

Ob.

I

Clas.

II

A. Sax.

Bsn.
(B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

I

Perc.

II

Timp.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

Preview Only

68 69 70 71 72

Fl.

Ob.

Cls.
I
II

A. Sax.

Bsn.
(B. Cl.)

sempre staccato

Hn.

Tpts.
I
II

Trb.

Tuba

Perc.
I
II

Timp.

Vlns.
I
II

Vla.
(Vln. III)

Cello

sempre staccato

Str. Bass

sempre staccato

This musical score page contains measures 68 through 72. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinets (Cls.) I and II, Alto Saxophone (A. Sax.), Bassoon/Bass Clarinet (Bsn. (B. Cl.)), Horn (Hn.), Trumpets (Tpts.) I and II, Trombone (Trb.), Tuba, Percussion (Perc.) I and II, Timpani (Timp.), Violins (Vlns.) I and II, Viola (Vla. (Vln. III)), Cello, and String Bass (Str. Bass). The key signature has three sharps (F#, C#, G#). The woodwinds and strings are marked with 'sempre staccato'. The percussion section is mostly silent. A large red watermark 'Preview Only' is overlaid diagonally across the page.

Fl.

Ob.

I

Cls.

II

A. Sax.

**Bsn.
(B. Cl.)**

Hn.

I

Tpts.

II

Trb.

Tuba

I

Perc.

II

Temp.

Vlns.

I

II

**Vla.
(Vln. III)**

Cello

Str. Bass

78 79 80 81 82

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

I

Perc.

II

Timp.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

This musical score page displays measures 78 through 82 for a full orchestral ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinets I and II (Cls. I, II), Alto Saxophone (A. Sax.), Bassoon/Bass Clarinet (Bsn. (B. Cl.)), Horns (Hn.), Trumpets I and II (Tpts. I, II), Trombone (Trb.), Tuba, Percussion I and II (Perc. I, II), Timpani (Timp.), Violins I and II (Vlns. I, II), Viola/Violin III (Vla. (Vln. III)), Cello, and String Bass (Str. Bass). The score is written in treble and bass clefs with a key signature of one sharp (F#). Measures 78-82 show a variety of musical textures, including melodic lines in the woodwinds and strings, and rhythmic patterns in the percussion. A large, semi-transparent red watermark with the text 'Preview Only Requires Purchase' is oriented diagonally across the center of the page, from the bottom left towards the top right.

83 84 85 86 87

Fl. *mp*

Ob. *mp*

I *mp*

Cls. II *mp*

A. Sax. *mp*

Bsn. (B. Cl.) *mp*

Hn. *mp*

I *mp*

Tpts. II *mp*

Trb. *mp*

Tuba *mp*

I *mp*

Perc. II *mp*

Timp. *mp*

I *mp*

Vlns. II *mp*

Vla. (Vln. III) *mp*

Cello *mp*

Str. Bass *mp*

23371

D. C. al Coda

93 94 95

Fl.

Ob.

I

Cls.

II

A. Sax.

Bsn.
(B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

I

Perc.

II

Timp.

D. C. al Coda

I

Vlms.

pp

ppp

II

Vla.
(Vln. III)

pp

ppp

Cello

pp

ppp

Str. Bass

pp

ppp

[illegible]

99 100 101 102 103 104

Fl.

Ob.

I
Cls.

II

A. Sax.

Bsn.
(B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

I
Perc.

II

Timp.

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

ff

1

4

2

1

2

1

2

1

1 pos.
1

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[illegible]